

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI

A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA
313/761-4700 800/521-0600

CRITICAL EDITION
of the
UNPUBLISHED ONE-MOVEMENT VERSION
of
ERNŐ DOHNÁNYI'S
PIANO CONCERTO in E MINOR, OP. 5

by

Deborah Kiszely-Papp

A dissertation
submitted to the Graduate Faculty in Music
in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts,
The City University of New York

1996

UMI Number: 9707116

**Copyright 1996 by
Kiszely-Papp, Deborah M.**

All rights reserved.

**UMI Microform 9707116
Copyright 1996, by UMI Company. All rights reserved.**

**This microform edition is protected against unauthorized
copying under Title 17, United States Code.**

UMI
300 North Zeeb Road
Ann Arbor, MI 48103

copyright 1996
Deborah Kiszely-Papp
All Rights Reserved

This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the Degree of Doctor of Musical Arts.

5/21/96
Date


John Graziano
Chair of Examining Committee

23 May 96
Date


Allan W. Atlas
Executive Officer

Professor Peter Basquin

Professor Barry S. Brook

Professor L. Michael Griffel

Professor Arbie Orenstein

Professor László Somfai

Supervisory Committee

THE CITY UNIVERSITY OF NEW YORK

ABSTRACT

**CRITICAL EDITION
of the
UNPUBLISHED ONE-MOVEMENT VERSION
of
ERNŐ DOHNÁNYI'S
PIANO CONCERTO in E MINOR, OP. 5**

by

Deborah Kiszely-Papp

Advisor: Professor L. Michael Griffel

A critical edition, with historical background and analysis, of the unpublished one-movement version of Ernő Dohnányi's Piano Concerto in E minor, Op. 5, compiled from three autograph manuscripts in the National Széchényi Library, Budapest, and additional primary sources. The one-movement concerto was composed between 1897 and 1899 and won the Bösendorfer Grand Prize on March 26, 1899 in Vienna. Excerpts from the composer's letters and newspaper reviews from that time are also featured.

ACKNOWLEDGEMENTS

First and foremost, I wish to thank Professor Edward Kilenyi of Florida State University in Tallahassee for his idea that I search for Dohnányi's "missing" one-movement piano concerto before one of my research trips to Hungary, and for his valuable suggestions throughout our correspondence.

I am most grateful to my advisor, Dr. L. Michael Griffel, for his constant encouragement as well as his detailed and amazingly thorough examination of all my work and the source manuscripts. My thanks are due to Dr. Arbie Orenstein, whose experience and many fine practical suggestions helped me to see this huge project through to its finish. Dr. Barry S. Brook taught me a great deal about critical editions, thematic catalogues, and scholarly research in general during my years as his assistant, and he helped me to establish contacts with the most important musicologists in Hungary. Among them are Dr. László Somfai, director of the Bartók Archives at the Institute for Musicology of the Hungarian Academy of Sciences, who most graciously agreed to be a reader for my dissertation and a mentor for much of my other work in Hungary. His wealth of knowledge and insight into my project have been invaluable; I thank him especially for the idea of "Liszt in the subconscious," referring to the atmosphere in which musicians such as Dohnányi and Bartók grew up in turn-of-the-century

Hungary. I also wish to thank Dr. John Graziano and Professor Peter Basquin for serving as readers of my dissertation, and all of my professors at the Graduate Center of the City University of New York for their contributions to a most positive and enlightening experience at this university.

From my stay in Hungary, I wish to extend enthusiastic thanks to Dr. Katalin Szerző, director of the Music Division of the National Széchényi Library in Budapest, where I did most of the research for this dissertation. She helped me gain access to many treasures there, arranged for microfilm copies of Dohnányi's corrected proofs to be purchased from Doblinger for my use, and has been a most supportive friend. I also thank Mr. Robert Murányi for his special knowledge in deciphering several pieces of correspondence written in long-forgotten, turn-of-the-century, hieroglyphic-like shorthand; Mr. István Horváth for his help with the recordings in the N.Sz.L.B. collection; and all of the library staff for their cheerful readiness to help me in any and all aspects of my research. Mr. Imre Mező, senior editor of the New Liszt Edition published by Editio Musica Budapest, gave me valuable practical advice about the preparation of a critical edition. Dr. János Kárpáti, director of the Library of the Liszt Academy in Budapest, made available to me the portfolio of Dohnányi documents which he had compiled for a 1977 special exhibit there, and Dr. Zoltán Falvy, director of the

Institute for Musicology of the Hungarian Academy of Sciences, has been consistently supportive of my work.

Among my contacts in Vienna, I would like to extend a very special word of thanks to Dr. Otto Biba, director of the archives of the Gesellschaft der Musikfreunde in Wien, who most generously sought out and mailed copies to me of two of the most important source documents pertaining to my topic. I also thank Dr. Michael Niessen of Bösendorfer for referring me to Dr. Biba. Dr. Rudolph Führer of Doblinger was extremely helpful in making available to me the corrected proofs of the published score and two-piano reduction of Dohnányi's Op. 5.

I am ever grateful to the Institute of International Education, the United States Information Agency, and the Fulbright Commission in Budapest for their administration of the Fulbright student grant program through which I was the recipient of a graduate student grant to Hungary, 1993-95. I thank Ms. Sharon Lerner of the Graduate Center for her help in preparing my application.

Other persons whom I would like to acknowledge include Dr. Alan Walker, who took an interest in my project from our first meeting in 1991 and kindly provided me with a copy of his July 27, 1966 BBC broadcast, "Dohnányi the Pianist," as well as information about the Dohnányi manuscripts in the British Library; Mr. Bálint Vázsonyi, Dohnányi's biographer, who provided inspiration and encouragement; Ms. Peg Rivers, who helped me enormously with many crucial administrative

details; Ms. Monika Schenker, who proofread my German translations; and Mr. Zdravko Blazekovič, who has been a most helpful friend.

Finally, I am grateful to my family, including my father, Karl Kiszely, who has been a constant source of strength for me, and my sister Elizabeth Kiszely, for her unceasing concern. Most of all, I thank my dear husband, Károly Papp, for his understanding, patience, and love while I was completing this dissertation.

PREFATORY NOTE

All of the English texts of letters, newspaper articles, other documents, and written comments in the manuscripts provided in this study are the author's translations from either Hungarian or German unless otherwise indicated.

TABLE OF CONTENTS

Acknowledgements	p. v
Prefatory Note	p. ix
List of Examples and Figures	p. xi
A Review of the Bösendorfer Competition Final Concert	p. xii
Introduction.	p. 1
Ernö Dohnányi the Composer.	p. 2
Historical Background.	p. 7
Description of the Sources.	p. 25
Preface to the Score and Critical Notes.	p. 41
Score of the Concerto in E Minor in One Movement.	p. 45
Critical Notes.	p. 147
Analysis.	p. 225
Bibliography.	p. 246

LIST OF EXAMPLES AND FIGURES

Example 1	p. 150
Example 2	p. 154
Example 3	p. 166
Examples 4a and 4b	p. 183
Example 5	p. 192
Example 6	p. 212
Figures 1-4	p. 230
Figures 5-7	p. 233
Figures 8-10	p. 237
Figures 11-14	p. 240
Figures 15-18	p. 244

INTRODUCTION.

Among composers of music it is a sad fact that many do not achieve full recognition or enjoy due popular and material success during their lifetime. This may be because the composer's work represents such an enormous scope and artistic depth that historical perspective is necessary for an ability to comprehend and appreciate it, as in the case even of Johann Sebastian Bach. It may be because the composer is too far ahead of his or her time, as with Wolfgang Amadeus Mozart, whose popularity today possibly exceeds that of any other composer but who died a pauper without having ever heard performances of some of his greatest compositions. Sometimes a brief lifespan cut short the possibility for a complete realization of potential, as with Giovanni Battista Pergolesi and Franz Schubert. At many times war interrupted a composer's creative efforts, as in the lives of Claude Debussy, Béla Bartók, and Ernő Dohnányi.

There have certainly been exceptions to the phenomenon of underrecognition during a composer's lifetime: Joseph Haydn and Felix Mendelssohn, for example, enjoyed enormous popularity and success during their careers. But it has happened all too often throughout history that a composer's music has had to be "resurrected" after a period of anywhere from a few years to a century or more after his or her death. The Hungarian composer, pianist, conductor, and pedagogue Ernő Dohnányi (b. 1877 Pozsony, Hungary - today Bratislava, Slovakia; d. 1960 New York), only some thirty-odd years after

his death, is now enjoying what seems to be the beginning of a revival of his music. In the spirit of that revival, the present study is an attempt to resurrect an unpublished work dating from 1897-99: the one-movement version of his Piano Concerto in E minor, Op. 5.

ERNŐ DOHNÁNYI THE COMPOSER.

Ernő Dohnányi was one of the foremost personalities in European musical life during the first four decades of this century, and he also enjoyed a successful career in America. His legendary pianism brought him widespread international fame as early as 1898, at the age of twenty-one, when he performed Beethoven's Fourth Piano Concerto with Hans Richter in London.¹ Success came even earlier to Dohnányi the composer, when in 1895, at the age of eighteen, his Piano Quintet in C minor (which he later christened his Op. 1) earned rare and poignant praise from the elderly Johannes Brahms after a performance in Vienna. After a long, productive career² political developments during World War II caused him to flee Hungary at the age of sixty-seven, and he eventually settled in the United States. There he taught in

¹Bálint Vázsonyi, *Dohnányi Ernő* (Budapest: Zeneműkiadó, 1971) pp. 36-38.

²During the 1930's Dohnányi, at the height of his career, enjoyed a unique position in the music world. He was simultaneously director of the Budapest Academy of Music (today the Liszt Ferenc Zeneművészeti Főiskola, or Liszt Academy), music director of the Hungarian National Radio, and principal conductor of the Philharmonic Orchestra, a position which he held for twenty-five consecutive years and which he used to champion the works of younger Hungarian composers, most notably those of Béla Bartók.

Tallahassee, Florida and maintained an active concert and recording career until his death at the age of eighty-two.

The one chronological list of Dohnányi's compositions, compiled by Imre Podhradszky in 1963 and published in *Studia musicologica* in 1964, itemizes 164 works by the composer, with the date and place of composition, location of the autograph score, information about the first performance (if one took place), existing recordings and editions, and other pertinent facts.³ Only forty-eight of the works have opus numbers, and of these most are published. But the list of unpublished works is intriguing: the Op. 31 *Festive Overture* for large orchestra, which Dohnányi completed in 1923 to honor the fiftieth anniversary of the union of Buda and Pest; the Op. 38 *Cantus Vitae*, a cantata on excerpts from Imre Madách's *Az ember tragédiája* [The Tragedy of Man]⁴; the Op. 22 *Three Orchestral Songs* on poems by Wilhelm Konrad Gomoll⁵; the *Symphony in F Major* in four movements and the *Zrínyi Overture* in G minor, both of which were awarded the Millennium Royal Prize of Budapest in 1896; and an orchestral transcription of Franz Schubert's *Fantasy in F minor*, Op. 103, for piano four hands (1928), to name only several

³Imre Podhradszky, "The Works of Ernő Dohnányi," *Studia musicologica*, VI (1964) pp.357-73.

⁴Imre Madách, b. Alsósztrégován 1823; d. Alsósztrégován 1864. Foremost Hungarian dramatic writer. He completed his most renowned work, the epic drama *Az ember tragédiája*, in 1860.

⁵Wilhelm Konrad Gomoll, b. Berlin 1877; d. unknown, but after 1934. German journalist, writer, and poet. Dohnányi possibly made his acquaintance during Dohnányi's stay in Berlin from 1905 to 1915.

examples. Since the date of the catalogue two very short pieces without opus numbers have been published: *Albumblatt* for solo piano (1899) and *Waldelflein* for voice and piano (1905).⁶ Yet more than 100 works remain unpublished, of which 67 predate the Op. 1 Piano Quintet.

Dohnányi's compositional style reflects the influence of Bach, Brahms, Schumann, and Liszt, but his music nevertheless reveals Dohnányi's own distinctly original voice. As can be seen from a look at his list of works, Dohnányi favored classical forms and traditional genres. Within these he wove dense and richly contrapuntal textures while maintaining an overall lyricism. Variety and ambiguity in his treatment of rhythm are also characteristic. Tonal in the classical sense, his harmonic language is always fresh and spontaneous, attesting to the composer's remarkable ability as an improviser. Frequently an unbridled virtuosity emerges, especially in his works for piano. A wonderful sense of humor is vividly expressed in much of his music.

Dohnányi is considered to be one of the greatest pianists in history.⁷ It is therefore not surprising that

⁶Budapest: Editio Musica, Z. nos. 8304 and 8305, 1977. The publication of these two works commemorated the 100th anniversary of the composer's birth.

⁷See also B. Vázsonyi, "Dohnányi, Ernő," *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie (London: Macmillan, 1980), vol. 5, p. 524, § 2: "Work." *The Times* said of Dohnányi after his London debut recital in October, 1898: "No living pianist can approach him" (as quoted by Vázsonyi in the liner notes to his 1972 recording of Dohnányi's Piano Concerto No. 1 in E minor, Op. 5; Genesis 1022 - see bibliography under "Principal Sources"). The pianist Joseph Weingarten, who was a pupil of Dohnányi's during the 1930's, said: "I have heard over the years many eminent pianists, but for the satisfaction of

among his oeuvre, the largest number of works was composed for solo piano. These include forty-seven pieces or sets of pieces, of which some twenty-nine youthful works have never been published. There are also six arrangements for piano of works by other composers; single works for four hands, two pianos, and three pianos; and five sets of pedagogical compositions, including etudes, Bach preludes revised, and Cramer studies revised. Dohnányi also composed cadenzas to Beethoven's first four piano concerti and to twenty-eight piano concerti by Mozart (including the Concerto for Two Pianos in E-flat Major, K.V. 365).⁸

After music for solo piano, Dohnányi composed chamber music most frequently; in this genre there are thirty-one known compositions. Nearly half of these works feature the piano either as the accompaniment to a solo instrument or within a small ensemble, such as a piano quintet. Some of the works are arrangements of other pieces by Dohnányi, such as the *Ruralia hungarica*, Op. 32/c for violin and piano and Op. 32/d for cello and piano. Again, much of the music - and particularly the juvenile works - is unpublished.

listening to music played solely for music's sake, for the sheer beauty of sound and deep musical experience, I have heard no one to excel Dohnányi" (as quoted from Alan Walker's 1966 BBC Radio Broadcast, "Dohnányi the Pianist"). Even critics of Dohnányi as a composer or conductor attested to his unique greatness as a pianist.

⁸Unfortunately only three of the cadenzas to the Mozart concerti were published (K.V. 453 by Doblinger and K.V. 271 and 365 by Rozsavölgyi and Co.), and of these three, only the location of the autograph of K.V. 453 in G Major is known (N.Sz.L.B. Ms.mus. 3.264). The autographs of K.V. 271 and 365, as well as those of all of the rest of the cadenzas, were, according to Podhradszky, in the possession of Editio Musica in Budapest. E.M.B. claims that there is now no trace of any of these or the many other manuscripts which were allegedly in their archives.

Dohnányi's output of orchestral music is also noteworthy, with thirteen works for orchestra alone and eight concerti, including four for piano, two for violin, one for cello, and one harp concertino. His stage works include four operas and a pantomime.⁹ Dohnányi considered his Op. 38 *Cantus Vitae*, a symphonic cantata for soloists, chorus, orchestra, and organ, to be his magnum opus.¹⁰ He composed two masses and other sacred works, several secular choral works, and twenty-three songs or sets of songs. His list of works also features a number of arrangements and orchestrations of music by other composers, including Franz Schubert, Léo Delibes, and Johann Strauss.

The four piano concerti include the Op. 5 E minor piano concerto in its commonly-known, published, three-movement form (composed in 1897-99, published¹¹ in 1905); another large-scale, three-movement piano concerto, the Op. 42 in B minor (1946); one of Dohnányi's most popular compositions, the Op. 25 *Variations on a nursery song*, for large orchestra with piano concertante (1914); and the subject of this study: the one-movement version of the above-mentioned Op. 5. There is also a spurious manuscript in the National Széchényi

⁹A fifth opera, *Murányi Vénusz* [Venus of Murányi] (Podhradszky #142), remained in unfinished, sketch form only.

¹⁰"A Hatvanhárom Éves Dohnányi Ernő Élete Főművén Dolgozik" [The Sixty-three-year-old Ernő Dohnányi is Working on His Life's Major Work], *Film-Színház-Irodalom* [Film-Theatre-Literature]; July 12, 1940, Budapest; in the Dohnányi Collection, Library of the Franz Liszt Academy of Music, Budapest.

¹¹Vienna: Doblinger, score #3102, 1905.

Library in Budapest, ms. mus. 3246/a,b, in a copyist's hand which contains the two-piano reduction of a short piano concerto in one movement in B-flat Major. Other than the brief entry in Imre Podhradszky's catalogue,¹² no reference to this piece has ever been found in any other source. Since the manuscript is not in Dohnányi's hand and the quality of the writing is inconsistent with that found in his other works for piano (unless the piece was a very early juvenile composition, which makes the date of composition given by Podhradszky - 1936 - seem truly incomprehensible), it can be argued that Podhradszky was probably mistaken.¹³ Therefore, it is not included among Dohnányi's piano concerti in this study.

HISTORICAL BACKGROUND.

The two versions of the Op. 5 are closely related and were composed and premiered almost simultaneously. The three-movement, forty-five-minute-long, published version was premiered in Budapest on January 11, 1899, with Hans Richter conducting.¹⁴ From that time until well into the 1920's Dohnányi performed it regularly on his concert tours

¹²Podhradszky, op. cit., p. 369, #147.

¹³While Podhradszky's catalogue is a most indispensable research aid, it unfortunately suffers from mistakes and omissions and is now out-of-date. For example, it has no specific reference to the one-movement version of the E minor piano concerto.

¹⁴Podhradszky, op. cit., p. 363. See also bibliography under "Manuscripts" (Ms.mus. 2.991) and "Scores" (Doblinger #3102).

throughout Europe and the United States. Hereafter throughout this study this three-movement version will be referred to as Version A. The other version, which will be referred to here as Version B, is a one-movement, twenty-minute-long adaptation of the Op. 5, for which Dohnányi won the Bösendorfer Prize of Vienna in 1899. It was never published, and according to Dohnányi's own record of his concert programs,¹⁵ he never performed the piece again after its premiere on March 26, 1899 in the Grosser Musikvereinssaal of Vienna.¹⁶ He could not submit Version A for the Bösendorfer competition because at the time of the deadline the orchestration for the third movement was still unfinished. As described later in this study (pp. 13 and 24), he therefore quickly constructed Version B, using a significant part of the first movement of Version A but expanding it with a huge cadenza and a fast coda. This was the work that he sent instead to Bösendorfer.

Dohnányi had spent the summer of 1897, just after his graduation from the Budapest Royal Music Academy, studying with Eugen d'Albert¹⁷ at this famous Liszt pupil's summer estate on Lake Starnberg in Bernried, Germany. The first

¹⁵Dohnányi estate, Dohnányi's bound volumes of his concert programs, 103/vol.1, p. 24; National Széchényi Library, Budapest.

¹⁶Vázsonyi, op. cit., p. 40. Also see bibliography under "Manuscripts" (Ms.mus. 4.553, 3.812, and the first fragment of 3.272).

¹⁷Eugen d'Albert, b. Eugène Francis Charles, Glasgow 1864; d. Riga 1932. British-born pianist and composer who later adopted German citizenship and Germanized his name.

reference to his piano concerto appears in a letter to his father, Frigyes Dohnányi,¹⁸ from that time:¹⁹

I am being terribly diligent, and the only evidence of laziness on my part is manifested in letter writing. I play the piano three-four hours a day, and besides that my piano concerto is progressing with awesome speed. This is a triumphant outcome which in itself made coming here worthwhile. I went to d'Albert four times so far, and have completed Bach's G minor Fantasy, Beethoven's A-flat Major Sonata, and Schumann's Sonata...²⁰

That summer Dohnányi was able to meet regularly with his former composition teacher, Hans Koessler,²¹ who was spending time in nearby Munich and who maintained an ongoing, active interest in his former student's career. Nevertheless there is no specific mention in Dohnányi's letters that he actually showed his composition-in-progress to Koessler, who was busy introducing Dohnányi to every conductor who passed through Munich.²² According to Vázsonyi,²³ Dohnányi virtually

¹⁸Frigyes Dohnányi, b. Sobotist(?) 1843; d. Pozsony 1909. Gifted amateur cellist and composer, who once performed in a concert with Liszt in 1874.

¹⁹Dohnányi estate, family letters, Ernő Dohnányi to Frigyes Dohnányi; Bernried am Starnberger See, Aug. 8, 1897; N.Sz.L.B. (original in Hungarian).

²⁰This letter is also quoted in Vázsonyi's biography (p. 33), where he adds that it was Beethoven's Op. 110 A-flat Major Sonata and Schumann's F-sharp minor Sonata to which Dohnányi was referring.

²¹Hans Koessler (Kössler), b. Waldech 1853; d. Ansbach 1926. German composer, organist, and teacher. He taught at the Budapest Royal Academy from 1882 to 1908 and again after his retirement from 1920 to 1925. His students included Dohnányi, Bartók, Kodály, and Weiner. It was Koessler who arranged for Brahms to hear Dohnányi's Op. 1 Piano Quintet.

completed his piano concerto, except for the orchestration, by September, 1897. The young composer dedicated the work to d'Albert as a gesture of gratitude.

The next reference to Dohnányi's piano concerto can be found in a letter dated October 31, 1897, to his sister, Mária Dohnányi:²⁴

I went to see Nikisch²⁵ yesterday. I played my piano concerto for him, my variations,²⁶ and a scherzo. Then he took me to a Gewandhaus rehearsal. Tomorrow I'm going to see him again and will play my symphony.²⁷ On Tuesday he will introduce me to the directors of the Gewandhaus Concerts, for whom I'm going to play. In all probability I will play in one of the concerts - of course only in January or February - although Nikisch hasn't said anything about this yet....

Meanwhile Dohnányi's energies were focused on preparation for his Berlin debut²⁸ and, more importantly, his

²²Dohnányi estate, family letters, Ernő Dohnányi to Frigyes Dohnányi; Bernried am Starnberger See, Sept. 1, 1897; N.Sz.L.B.

²³Vázsonyi, op. cit., p. 34.

²⁴Dohnányi estate, family letters, Ernő Dohnányi to Mária Dohnányi; Leipzig, Oct. 31, 1897; N.Sz.L.B. (original in Hungarian).

²⁵Artúr Nikisch, b. Lébényi Szent Miklos 1855; d. Leipzig 1922. Famous Hungarian conductor of the Leipzig Opera, Boston Symphony, Budapest Opera, Leipzig Gewandhaus, and Berlin Philharmonic. It was Nikisch who originally played the piano part to Dohnányi's Op. 1 Quintet with the Kneisel Quartet for Brahms in the summer of 1895.

²⁶Presumably the Op. 4 *Variations and Fugue on a Theme of Emma Gruber* for piano, premiered on Oct. 1, 1897 in Berlin by the composer.

²⁷Symphony in F Major, premiered on June 3, 1897, Budapest (Podhradszky mistakenly gives June 2nd as the date). The piece was awarded the Millennium Royal Prize of Budapest just before Dohnányi's graduation from the Budapest Royal Academy.

first appearance as soloist with orchestra on November 17, 1897. This was the first of many concerts in which he would collaborate with the famous conductor Hans Richter.²⁹ For the occasion Dohnányi performed Beethoven's Piano Concerto No. 4 in G Major, Op. 58, with his own cadenzas to the first and third movements. The concert was an overwhelming success, and Richter immediately invited Dohnányi to Vienna and London for more performances of the same concerto. It was this event which launched the young pianist's large-scale international career.

Although Richter originally planned Dohnányi's London debut for May, 1898, the concert did not actually take place until October 24, 1898.³⁰ During the summer of 1898 Dohnányi remained mostly at home in Pozsony, where his father's old piano no longer proved adequate for his needs as a concert pianist. At this point Dohnányi turned to Ludwig Bösendorfer, whom he had met several times during his various concerts in Vienna, and asked for a piano. Immediately the highly esteemed owner of the famous company fulfilled the young pianist's request.

²⁸Oct. 1, 1897. Dohnányi's own bound volumes of his concert programs begin with this one. He also played a second recital in Berlin on Oct. 7. Dohnányi estate, Dohnányi's bound volumes of his concert programs, 103/vol.1. N.Sz.L.B.

²⁹Hans Richter, b. Raab, Hungary 1843; d. Bayreuth 1916. Influential conductor who worked with Wagner and had an enormously successful career, particularly in England.

³⁰Vázsonyi, op. cit., pp. 36-37.

1897 was the twenty-fifth anniversary year of Hans von Bülow's memorable inaugural concert dedicating Bösendorfer Hall.³¹ To celebrate the occasion, Ludwig Bösendorfer had sponsored a competition for the composition of new piano concerti, with prizes of 2000, 1200, and 800 crowns for the best three. Among the qualities set forth by Bösendorfer for selection were "agreeableness and comprehensibleness."³² István Thomán,³³ Dohnányi's former piano teacher at the Academy, later reminisced:

I can remember back over about a half-century's worth of musical events, but to my knowledge during that time there was only one occasion when a competition was held for the composition of a piano concerto. This happened in 1897, when Bösendorfer, the famous Viennese piano-factory owner and patron, announced a contest with prizes for the three best piano concertos....³⁴

According to Elsa Galafres' biography,³⁵ Bösendorfer himself urged Dohnányi to enter the competition when he heard that

³¹Bülow's inaugural concert of the Bösendorfer-Saal took place in November, 1872.

³²H. Geisler, "Der Bösendorfer-Preis," *Neue Musikalische Presse*; April 2, 1899 (Nr. 14), Vienna; p. 5 (original in German).

³³István Thomán, b. Homonna 1862; d. Budapest 1940. Hungarian pianist who studied with Liszt from 1882 to 1886 at the Budapest Royal Academy and later in Weimar and Rome. He taught piano at the B. R. A. from 1888 to 1907, where his students included Dohnányi and Bartók.

³⁴István Thomán, "Emlékeim Dohnányi Ernőről" [My Recollections about Ernő Dohnányi], *Zenei Szemle*, XI, 1927; p. 234 (original in Hungarian).

³⁵Elsa Galafres, *Lives, Loves, Losses* (Vancouver: Versatile, 1973) p. 125. Galafres was Dohnányi's second wife, from 1919 to 1949. Throughout her book there are many errors in dates and other facts which can be substantiated by other documents. For example, she gives the date for the premiere of Version A as January 11, 1900 instead of 1899,

the young composer was writing a piano concerto. The competition was eventually extended over a considerable period of time: the finals were postponed until March 26, 1899 because Dohnányi's hectic concert schedule would not have allowed him to be present in Vienna before that date.

As the time of the deadline for submission of the competing concerti approached,³⁶ Dohnányi had completed the orchestration for only the first and second movements of his piano concerto. According to Galafrès, he did not consider it possible to finish his entire concerto before the deadline and would have given up the idea of entering had it not been for his father's insistence. Thomán continues:

It is interesting that as the deadline for submission of the piano compositions approached, Dohnányi would not be finished with the third movement. So that he could still participate, he composed a long cadenza and a fast, effective coda to the first movement, which he then submitted as a one-movement work. He finished the third movement only after he sent in his competition piece....³⁷

There is a reference in Galafrès' book to a stipulation that any work submitted for the competition could not be performed publicly before the competition finals. This

at the bottom of p. 125. She also gives a reversed order for the premieres of the two versions on p. 132. Nonetheless her personal recollections are of considerable interest.

³⁶Exact date not known, but definitely sometime before Dohnányi's first trip to London in October 1898.

³⁷Thomán, op. cit. In this article, Thomán accidentally reversed the dates of the two premieres. January 11, 1899 was the date of the premiere in Budapest of Version A, while Version B was performed by Dohnányi at the competition finals only on March 26, 1899 in Vienna.

caused Dohnányi some degree of anxiety, since he was already scheduled to play the premiere of Version A with Richter in Budapest in January of 1899. Meanwhile Dohnányi's first season as a professional concert pianist escalated into somewhat of a whirlwind because of the overwhelming success of his London debut. The event aroused such a sensation and drew such lavish praise from the press that the young pianist was inundated with an ever-increasing number of invitations to perform, many of which he could not fulfill immediately and had to postpone. It was during this time, according to Vázsonyi,³⁸ that Dohnányi finally completed the orchestration for the third movement of his piano concerto. But Galafres' account claims that he finished the work during the summer of 1898 in the town of Vaskutacska, near Pozsony, before he went to London.³⁹

Bösendorfer notified Dohnányi in an official letter dated November 27, 1898 and sent to his home address in Pozsony the news that the concerto he had submitted was one of the three works selected for the competition finals. Because Dohnányi was in London at the time, his father wrote him immediately to inform him of this:⁴⁰

³⁸Vázsonyi, op. cit., p. 41.

³⁹Galafres, op. cit., p. 126.

⁴⁰Dohnányi estate, family letters, Frigyes Dohnányi to Ernő Dohnányi; Pozsony, Nov. 28, 1898; N.Sz.L.B. (original in Hungarian; the text of the letter within the letter is in German.)

This morning (the 28th) we received a letter from Bösendorfer with the following contents (of course it was addressed to you):

"Vienna, 27 Nov. 1898.

Most Highly Esteemed Sir and Friend!

The final meeting of the jury took place last night. Concerto No. 5b⁴¹ of Ernst von Dohnányi⁴² is one of the three prize concertos.

With heartfelt best wishes

Yours respectfully and truly,

Bösendorfer."

You can imagine how happy we were.... We heartily congratulate you. Bist ein gemachter Mann!⁴³ If only Bösendorfer would schedule the performance of the three selected concertos at a time when you yourself could play your composition - and with Richter conducting - I could say almost certainly that you would have priority. I informed Bösendorfer that you *might* arrive in Pozsony in about 1-3 weeks.

Unfortunately, I don't know *when* you intend to come home. Perhaps you yourself still don't know! In any event, if you have engagements abroad, fulfill them: you have to strike while the iron is hot. But you could write what your intentions are and approximately when we might expect you.

I hope that the telegram did not have a bad effect on your concert today.⁴⁴ ...Send a response to

⁴¹This is the only known reference to Version B as "Concerto 5b."

⁴²"Ernst von Dohnányi" is the Germanized version of "Ernő Dohnányi."

⁴³This German idiom translates approximately, "Your success is assured."

⁴⁴Dohnányi played a solo recital that afternoon at St. James Hall, London, which included works by Beethoven, Brahms, Chopin, Liszt's B minor Sonata, and several of Dohnányi's own compositions.

Bösendorfer immediately, even if it's only a few lines of thanks for their congratulations....

The tone of the elderly Dohnányi's letter to Ernő reveals his sense of the importance of the *Bösendorfer* competition for his son's career. Ernő Dohnányi's attitude about being selected a finalist - which automatically assured him of one of the three prizes - was quite the opposite, as can be seen in this letter to his sister:⁴⁵

You are all a bunch of 'country bumpkins.' Papa writes about the *Bösendorfer* prize: 'Bist ein gemachter Mann!' Of course I am, but the Bös. prize contributed very little to this fact - almost nothing, because if I hadn't had such tremendous successes in London I could have stayed right where I was even with ten Bös. prizes. 1000 frt. [forints] - and that's it. I'm convinced that the 'prize' wouldn't even get me a publisher, but here even without a 'prize' a publisher came along. But for you Pozsony-ites 'Vienna' is still everything....

With this I don't mean to say that I bear a grudge about winning the prize. It's just that I'm not any happier than you would have been if you had received a '1' [lowest grade] from Belányi [presumably one of the girl's teachers] on your assignment.

Finally one more thing. The Pozsony concert has to take place before January 20th [1899], because after that I would have time only during the second half of March (right during enlistment time). Similarly, if Uncle Jenő wants a concert at any cost, it, too, would have to be in January, but it could also be scheduled in April. The same with Irma. I have time only until

⁴⁵Dohnányi estate, family letters, Ernő Dohnányi to Mária Dohnányi; London, Dec. 8, 1898; N.Sz.L.B. (original in Hungarian).

January 20th and then beginning with the second half of March..."

By this time Dohnányi had long been a name in Vienna, particularly since 1895, with Brahms' open praise for his Op. 1 Piano Quintet. Dohnányi no doubt felt that the success he was currently enjoying in London was far more important for his long-term career than anything in Vienna. The problem of the scheduling of the Bösendorfer competition finals was obviously impinging on his freedom to accept new engagements. Dohnányi had even had to ask Nikisch for a postponement of his Leipzig debut in a Gewandhaus concert, which only a year earlier had seemed to be the most promising event for his career. The conductor had obliged him, but there were a good number of other engagements that Dohnányi simply had to turn down.⁴⁶

When Dohnányi arrived in his hometown of Pozsony for Christmas 1898, he was received as the celebrated town hero. Soon after, on Wednesday, January 11, 1899, he played - as had been planned - the premiere performance of Version A of his E minor piano concerto in Budapest, with Hans Richter conducting the Philharmonic Society Orchestra (comprised of musicians from the Hungarian Royal Opera House Orchestra).⁴⁷ Then on January 19th, all of Pozsony's musical forces were mobilized in a full-size symphony orchestra to present

⁴⁶Vázsonyi, op. cit., p. 38.

⁴⁷Dohnányi estate, Dohnányi's bound volumes of his concert programs, 103/vol.1, p. 24; N.Sz.L.B.

Dohnányi in a grand celebration concert there. The Fitzner String Quartet⁴⁸ had been invited from Vienna to perform his Op. 1 Piano Quintet with him. It was for this performance that Dohnányi transposed his part - on the spot - a half-step lower than written because the piano had gone so terribly out of tune.⁴⁹ Immediately following this gala event, he returned to England to fulfill a myriad of promised engagements. Even so, he had to postpone many invitations to the following fall in order to appear in Vienna for the finals of the Bösendorfer competition, which Ludwig Bösendorfer had purposely scheduled for March 26, 1899, in consideration of Dohnányi's concert schedule.

Dohnányi was occupied with correcting the orchestral parts for Version B up until the last minute before the finals, as can be seen from his letter to his sister dated March 22, 1899 (Wednesday):⁵⁰

I would have liked to come to Pozsony tomorrow, but I'm extremely busy. I have to correct the parts on time for Friday's rehearsal, and this can be done only tomorrow. I'm playing today with the Fitzner [Quartet].⁵¹ So we'll have to wait til Sunday to see

⁴⁸The Fitzner String Quartet was founded in 1894 by the Austrian violinist Rudolph Fitzner. Its other members were Jaroslav Czerny, violin 2; Otto Zert, viola; and Friedrich Buxbaum, cello. The quartet was active in European concert life until 1927.

⁴⁹Vázsonyi, op. cit., p. 40.

⁵⁰Dohnányi estate, family letters, Ernő Dohnányi to Mária Dohnányi; Vienna, March 22, 1899; N.Sz.L.B. (original in Hungarian).

⁵¹That evening Dohnányi played Brahms' F minor Piano Quintet, Op. 34, in a concert with the Fitzner String Quartet.

each other again. (You don't really think it's worth it for me to come to Pozsony on Saturday, do you?)...

Fuchs,⁵² the director of the Conservatory, will be conducting the concerti, if you can call a bit of gesticulating conducting.

One final bit of correspondence confirms the speculation that the orchestral score for Version B was never written out completely, but only beginning with the part where the two versions start to differ until the end of Version B.

Dohnányi sent a postcard to his sister on Friday, March 24th, with the following message:⁵³

I only want to say that when you come Sunday, bring me the score for the three-part concerto. Tickets will be waiting for you....

It thus remains a mystery how Friday's rehearsal was conducted, but Fuchs probably used the two-piano reduction.⁵⁴ This raises another question: what manuscript did Dohnányi originally submit to Bösendorfer? Since Version A was performed in Budapest from the autograph manuscript during the interim period between the original submission of Version B for the competition and the finals, and it is most unlikely that only part of the full score for the work would have been in the possession of Bösendorfer at the time, the likely

⁵²Johann Nepomuk Fuchs, b. Frauenthal, Styria 1842; d. Vöslau, near Vienna 1899 (Oct. 5). Austrian conductor, teacher, editor, and composer; brother of the composer Robert Fuchs. He was director of the Vienna Conservatory from 1893, and in 1894 he received the title of Hofkapellmeister for his work at the court opera.

⁵³Dohnányi estate, family letters, Ernő Dohnányi to Mária Dohnányi; Vienna, March 24, 1899; N.Sz.L.B. (original in Hungarian).

⁵⁴N.Sz.L.B. Ms.mus. 4.553. See bibliography under "Manuscripts."

answer is that Dohnányi never submitted a complete orchestral score for Version B, but rather only the two-piano reduction. (This question is addressed in greater detail in the next section, "Description of the Sources.")

The concert program for the presentation of the three prize concerti reveals a considerable amount of information about the competition itself.⁵⁵ A total of seventy-two concerti had originally been submitted. The judges were eminent musicians of the time: Julius Epstein, Wilhelm Gericke, Alfred Grünfeld, Theodor Leschetizky, and Moriz Rosenthal. Their role had been solely to select the three finalists from the pool of seventy-two entrants. The program lists the three finalists in order of appearance: 1) Contestant No. 33: Eduard Behm (Germany); Concerto in E-flat Major (three movements) conducted by the composer, with Dr. Franz Kuhlo of Berlin at the piano; 2) Contestant No. 56: Ernst von Dohnányi (Hungary); Concerto in E minor in One Movement conducted by Herr Hofkapellmeister J. N. Fuchs, with the composer at the piano; and 3) Contestant No. 66: Jan Brandts-Buys⁵⁶ (Dutchman living in Vienna); Concerto in F

⁵⁵Dohnányi estate, Dohnányi's bound volumes of his concert programs, 103/vol.1, p. 24; N.Sz.L.B. (original in German).

⁵⁶An account of the competition finals in one of Dohnányi's later concert programs refers to this Jan Brandts-Buys as "the Dutchman who later had such a great success with his work 'Schneidern von Schönau' [Tailors from Schönau] at the Dresden Opera." Dohnányi estate, concert programs, No. 189; program notes by Rudolph Kastner; Berlin, 1926; N.Sz.L.B. (original in German). Another encounter with the name of J. Brandts-Buys occurs on the title page of the Doblinger score for Dohnányi's Op. 1 Piano Quintet (D. #2725, 1902), advertising Brandts-Buys' four-hand piano arrangement of the piece.

Major (three movements) conducted by Herr Hofkapellmeister J. N. Fuchs, with the composer at the piano. The accompanying orchestra was the Royal Opera Orchestra.

Following this is a note explaining the procedure whereby the audience would select the order of the winners:

The honored public is kindly invited to decide for themselves about the qualification of the works presented for the 1st prize of 2000 crowns, the 2nd prize of 1200 crowns, and the 3rd prize of 800 crowns by indicating their choice on the reverse side of their tickets, and then to please deposit these ballots in the collection boxes which the ushers have prepared by the exits. The results of the voting will, as far as possible, be announced in Monday's newspapers.

Thus it was the Viennese public whose preferential vote⁵⁷ for Dohnányi's Concerto in E minor in One Movement was responsible for his receiving the first prize. According to a newspaper review,⁵⁸

Her Majesty, the Public gave witness to her sound good judgment when she assigned the first prize to Ernő Dohnányi's Piano Concerto in E minor in One Movement... Dohnányi, the pianist, made his appearance like a tiger amongst lambs. Even if his composition had been weaker and the works of his friends and fellow-contestants had been more significant, his playing alone, through this modern treatment of the instrument as a second orchestra, made him superior to them. His dazzling playing captivated all. We stood in awe of

⁵⁷Dohnányi received 706 votes, while the second and third prizes received 607 and 598 votes, respectively. H. Geisler, op. cit., p. 5.

⁵⁸Ibid.; pp. 5-6 (original in German).

the rare balance of his virtues: passion and maturity, fire and placidity.

His Concerto in One Movement is actually the first movement of a concerto, and was composed on the spur of the moment for this occasion. In its present form it will probably disappear from the concert stage, and will most likely celebrate a resurrection in its originally conceived form as a regular three-movement piano concerto. On the previously stated grounds of agreeableness and comprehensibleness, this work falls behind the others. But undoubtedly it is the most ingenious of the three works performed, with its marvelous themes and modernity of instrumentation (the timpani with their 'E-B-e'⁵⁹ created a magnificent conclusion) and treatment of the piano. Dohnányi was celebrated duly.

According to the above-quoted article, Brandts-Buys received the second prize and Behm the third, though the difference in the number of votes between the two was only nine:

Between the Concerti of Misters Behm and Brandts-Buys, it was difficult indeed to make a judgment, we could say almost impossible....

It is of interest that Dohnányi was the youngest of the three finalists: he was twenty-one years old at the time, while Brandts-Buys was thirty and Behm was thirty-six. In her description of the competition finals, Galafre's writes that an atmosphere of congeniality had prevailed when the three finalists first met before the gala concert. Dohnányi and

⁵⁹This refers to the timpani passage beginning in m. 556 of Version B. The passage does not exist as such in Version A.

Brandts-Buys had suggested that whatever the outcome of the voting, they should all divide the prize money equally. Behm did not agree to this plan, but nevertheless he apparently wrote to Dohnányi several weeks later, requesting his share of the communal prize money. Dohnányi obliged him, "despite his father's protests."⁶⁰

After its initial overwhelming success, Dohnányi apparently shelved what he referred to in his own record of his concert programs as his "Clavierconcert, Ein Satz. Wiener Bearbeitung" [Piano Concerto, One Movement. Viennese Arrangement].⁶¹ That fall Dohnányi performed the London debut of Version A in a Richter concert,⁶² and a year later he premiered the same work in five American cities within one week, including at New York's Carnegie Hall.⁶³ After that he did not perform the work again until November 27, 1903 in Teplitz, Germany. But he continued to feature Version A regularly in his concerts until the late 1920's. The concert programs consistently give accounts of the later composition of the second and third movements, after the first movement

⁶⁰Galafres, op. cit., p. 132.

⁶¹Dohnányi estate, Dohnányi's bound volumes of his concert programs, 103/vol.1, p. 41; N.Sz.L.B.

⁶²October 23, 1899, Queen's Hall, London; Hans Richter, cond.

⁶³The performances, all with Wilhelm Gericke conducting the Boston Symphony Orchestra, were as follows: Nov. 3, 1900, Boston; Nov. 5, Philadelphia; Nov. 6, Baltimore; Nov. 8, Carnegie Hall, New York; and Nov. 9, Brooklyn Academy of Music, Brooklyn. Gericke had served as one of the judges for the Bösendorfer competition. Dohnányi estate, Dohnányi's bound volumes of his concert programs, 103/vol.1; N.Sz.L.B.

had won a prize; these are obviously incorrect. In a letter to Eusebius Mandyczewski⁶⁴ dated November 15, 1905,⁶⁵ Dohnányi tried to clarify this issue, which understandably disturbed him:

I was happy to hear that you will be writing the analysis of my piano concerto for the program book of the Concert Association. In that case I do have one request to ask of you. As you perhaps still remember, the concerto with which I competed for the Bösendorfer prize was written in one movement, and it was also in this form that I played it on March 26, 1899 in the concert presentation of the three prize concerti. Based on this, the erroneous idea has been repeatedly circulated that I composed the second and third movements later and that they were therefore superfluous (see Rubinstein's Ocean Symphony⁶⁶). The fact of the matter is exactly the opposite, and it is the present three-movement form that is the original. The reason that I submitted only the first movement to Bösendorfer is simply that I could not have been finished with the orchestration of the third movement by the deadline. Actually, the world premiere of the concerto was played in its present form on January 11, 1899 under Richter in Budapest - (so even before the

⁶⁴Eusebius Mandyczewski, b. Czernowitz 1857; d. Vienna 1929. Rumanian musicologist who edited many works by Haydn, Beethoven, Schubert, and Brahms, who was his lifelong friend.

⁶⁵Archiv der Gesellschaft der Musikfreunde in Wien, Ernő Dohnányi to Eusebius Mandyczewski; Grunewald bei Berlin, Nov. 15, 1905; Vienna (original in German).

⁶⁶Anton Rubinstein, b. Vikhvatins, Podolsk district 1829; d. Peterhof 1894. Russian composer, pianist, teacher, and conductor. His Symphony No. 2, nicknamed "Ocean," was originally composed in 4 movements (1851); the second version in 6 movements (1863); and the third version in 7 movements (1880). Dohnányi is using this example as a contrast to the composition history of his Op. 5.

Viennese performance). You have probably already noticed that ultimately the first movement⁶⁷ is not in and of itself a closed entity, and that the trumpet entrances on pages 38 and 40 suggest a continuation,⁶⁸ that overall the three movements are interrelated. So my request is this: would you please be so kind as to include a corrective note in the program book to put an end to the above-mentioned false notion, which otherwise will most likely continue to be spread in Vienna (even more than anywhere else)?...

One other note of interest: Dohnányi himself made an Ampico piano roll recording of the second movement of Version A in the United States in 1923 for the Centenary Celebrations of the Chickering Piano Company, but all efforts to discover the whereabouts of the roll have failed.

DESCRIPTION OF THE SOURCES.

The four known specific references to the title of Version B as distinct from Version A are: 1) 'Concerto (E minor) in One Movement for Piano and Orchestra,' from the title page of Ms.mus. 4.553; 2) 'Piano Concerto in One Movement, Viennese Arrangement,' as referred to by Dohnányi in the bound volumes of his concert programs; 3) 'Concerto No. 5b,' as it was called by Bösendorfer; and 4) 'Concerto in

⁶⁷Dohnányi is referring here to the first movement of Version A, which ends quietly.

⁶⁸The page numbers refer to the Doblinger published score; in this edition, the trumpet entrances in question occur at mm. 331 and 354, respectively. They state the chorale theme of the second movement. A more detailed discussion of this can be found in the final section, "Analysis."

E minor in One Movement,' according to the review in the *Neue Musikalische Presse*. The title used in this edition is the latter, with 'for Piano and Orchestra' added as in Ms.mus. 4.553 for clarity. Some confusion is caused by the fact that in Dohnányi's letter to Eusebius Mandyczewski, he refers to Version B and the first movement of Version A interchangeably as simply "the first movement" ("The reason that I submitted only the first movement to Bösendorfer.... Please take note that ultimately the first movement is not in and of itself a closed entity..." etc.). Therefore, care must be taken to distinguish clearly between the two works. If Version B is eventually published, it would be appropriate to give it the opus number 5b, based on Bösendorfer's reference.

Because no complete orchestral score has been found for Version B, this critical edition has been compiled from the following primary sources: 1) Ms.mus. 4.553 (the autograph manuscript of Version B in a two-piano reduction with orchestrations abbreviated in the second piano part); 2) Ms.mus. 2.991 (the autograph manuscript of the full score of Version A), for the beginning of Version B, which is basically the same as in the first movement of Version A⁶⁹; and 3) the first fragment of Ms.mus. 3.272 (an incomplete autograph manuscript of the orchestral score of Version B, beginning before the point where it diverges from Version A and continuing to its own completely different conclusion).

⁶⁹This corresponds to the first movement in the Doblinger published score up to rehearsal #34, p. 49.

In addition, Ms.mus. 3.812 (a complete set of forty-six orchestral parts for Version B in three copyists' hands) has been used as an additional source for the orchestral parts, and the published score of Version A has been used as a general additional source through bar 447 of the first movement. Other documents that were consulted include: 1) Dohnányi's corrected proofs for Version A, both of the orchestral score and of the two-piano reduction⁷⁰; 2) the second fragment of Ms.mus. 3.272 (the autograph manuscript of an alternate cadenza to the third movement of Version A); and 3) portions of Ms.mus. 3.275 (sketches of Version A, including a complete draft of the first movement, a portion of the second movement, and numerous folia of orchestrational notes for movement three). The above-mentioned autograph manuscripts are all housed in the National Széchényi Library in Budapest. The corrected proofs of Version A were obtained courtesy of Doblinger and the N.Sz.L.B., where a microfilm copy of the proofs is now housed.

If the hypothesis is correct that Dohnányi never sent a completely scored manuscript to Bösendorfer, then the question can also be raised as to why he did not just send Version A, since *allegedly* it was virtually completed at the time except for the orchestration. A possible answer is that Dohnányi's concept of the orchestration for the third movement, and very likely the piano cadenza as well, probably

⁷⁰The two-piano reduction of Version A was published by Doblinger, score #3112, Vienna: 1905.

was still not developed or refined enough to make even a two-piano reduction. If one studies the composer's sketches (Ms.mus. 3.275), more than half of the 79-odd folia pertaining to the E minor Piano Concerto are devoted to the third movement. The majority of these folia contain attempts at working out the third movement orchestration, much of which differs considerably from the final product. The cadenza for the third movement, based on the second fragment of Ms.mus. 3.272, the sketches, and the corrected proofs of the Doblinger score, was clearly reworked several times before it reached its published form, and it may have been even further altered after publication. The published version contains many rhythmic complexities, including a section with simultaneous mixed meters between the orchestra and solo piano which results in such polyrhythms as three against eight. At that time this represented completely novel notation and practice, and may have met with scorn from conductors (most likely Nikisch). The third movement is also by far the longest of the three movements. In her biography,⁷¹ Galafrès discusses Nikisch's complaints that the third movement was too long, and that he insisted upon making a ruthless and unmusical cut before a performance, which upset Dohnányi. In Vázsonyi's recording,⁷² he also makes a

⁷¹Galafrès, op. cit., pp. 132-33. In this instance Galafrès' dates are correct.

⁷²Dohnányi, Ernő: *Piano Concerto No. 1 in E minor, Op. 5*; Bálint Vázsonyi, piano, with the New Philharmonia Orchestra, John Pritchard,

cut in the third movement which eliminates the problematic metric section mentioned above. There are enormous differences in the third movement between Ms.mus. 2.991 and the published score (see below). All of these factors prove that the third movement of Version A was by far the most problematic for Dohnányi.

Ms.mus. 4.553

Ms.mus. 4.553, the autograph manuscript two-piano reduction of Version B with orchestrations abbreviated in the second piano part, is the only manuscript for Version B which bears a title page. In addition to the title itself, "Concert (E moll) in einem Satz für Pianoforte und Orchester," the page bears three other inscriptions: 1) "Motto: Nur das Ideale ist das Wahre!" [Only the ideal is the true!], below and to the right of the title; 2) below the motto, but in the center: "Concurrirt auf den von L. Bösendorfer ausgeschriebenen 'Bülów-Preis'" [entered for the 'Bülów Prize' as announced by L. Bösendorfer]; and finally 3) "Klavierauszug" [two-piano reduction]. The second piano part, which is primarily written on two staves, includes abbreviations for orchestration throughout and sometimes extends to three and even four staves (the latter only when the solo piano is tacet). The reverse side of the title page

conductor; Genesis 1022 (Library of Congress #72-750107), 1972. The cut skips all of rehearsal #63 and much of rehearsal #64, continuing where the 3/4 meter resumes in the solo piano part, p. 96, second system, fourth bar of the published score. Since Vázsonyi was a student of Dohnányi, this cut may have been sanctioned by the composer.

contains a few random scribblings, as though the composer had been trying out his pen. Dohnányi paginated the folia beginning with a '3' on the first page of music. There is a total of 16 folia (2 gatherings of 4 bifolia each, with the last folio cut off and pasted on the beginning to serve as the title page) written by Dohnányi in black ink; the manuscript is bound in softcover (pasted and sewn together). There are also sparse pencil markings in at least two different hands other than Dohnányi's. Ms.mus. 4.553 is not listed in Podhradszky's catalogue.

As discussed previously, it was in all probability this manuscript which Dohnányi sent to Bösendorfer in the fall of 1898, since there is no other known complete score for Version B. The title page is meticulously written out with the specification that the piece was submitted for the Bösendorfer competition, and the use of a motto instead of the composer's name was the standard practice for submitting a work anonymously. (This is not employing a motto in the sense that Dohnányi used one in, for example, his Op. 25 *Variations on a Nursery Song*.⁷³) The labelling for the orchestration in the second piano part is clear and detailed, which facilitates reading. The pencilled-in comments could

⁷³Dohnányi's Op. 25 *Variations on a Nursery Song* for large orchestra with piano concertante (composed 1914) bears the inscription: *Freunden des Humors zur Freude, den Anderen zum Ärger* [To the enjoyment of lovers of humor and to the annoyance of others] (translation of the inscription by D. F. Tovey, 1949 - see bibliography under "Principal Sources"). This dedication does not appear in the score published by Simrock (score #14652, London; 1922). Autograph manuscript N.Sz.L.B. Ms.mus. 2.987.

therefore have been made by any of the judges, or even more likely by the conductor Fuchs. That this specific manuscript was ever shown to either Richter or Nikisch is doubtful.

Ms.mus. 2.991

Ms.mus. 2.991 is the autograph manuscript for the full score of Version A. It is bound in hardcover and contains 91 folia (45 bifolia pasted and sewn together one after the other, with one additional folio added as a pasted-in insertion). Dohnányi paginated the folia beginning with a '3' on the third page of music and ending with a '178' on the last page of music. His pagination of the three movements is: I. *Adagio maestoso*, 1-64; II. *Andantino*, 65-88; and III. *Vivace*, 89-178. However, at p. 70, he crossed out the music completely, and one additional folio was pasted in which lacks pagination. Therefore Dohnányi's p. 71 should actually be p. 73.⁷⁴ The paper size of the manuscript must originally have been larger, because many of the composer's page numbers, instrument names, and even occasional rehearsal numbers are clipped off partially or entirely. Dohnányi's writing is in black ink, except for the title page, rehearsal numbers, and additional corrections, which he wrote in colored pencil. The manuscript also contains occasional comments in the handwriting of two different other persons,

⁷⁴Hereafter in this discussion Dohnányi's pagination of Ms.mus. 2.991 will be referred to as D.p....

possibly Nikisch and Richter. The title page, written in blue pencil, appears as follows:

Concert (e moll)
für
Pf. u. Orchester
von
E. v. Dohnányi
comp. 1897-8
Op. 5
Orig. Part.

The orchestration is the same as for Version B, with the additional use in the third movement of triangle and cymbals (requiring a second percussion player) and piccolo (in addition to the two flutes).

There is a considerable number of differences in rhythm, spelling, and actual pitches in the first movement between Ms.mus. 2.991 and the score which was published by Doblinger (D. 3102) more than five years later. The changes in the third movement are much more drastic, including the cut of a seventeen-bar, mixed-meter section well before the cadenza (discussed above).⁷⁵ Another significant cut occurs beginning with the last bar of D.p. 134⁷⁶ and extending to the second bar, bottom system of D.p. 135; these sixteen bars are reduced to four in the published score, and rehearsal #65 is

⁷⁵This section begins on D.p. 116, top system, last bar, where the autograph is marked reh. #56, and extends to D.p. 118, top system, fourth bar, where the solo piano is again in 3/4 time (reh. #57). The four bars prior to the cut are also completely recomposed in the published score, and reh. nos. 55 and 56 are placed earlier.

⁷⁶D.p. 134 also contains a paste-over with seven new bars after the first three measures of the page.

also pushed forward to D.p. 136, fourth system. Because of the many discrepancies, this author examined the corrected proofs at Doblinger and found that, in all instances, the differences originated from Dohnányi and therefore the published score represents an accurate rendition of the piece as Dohnányi conceived it in 1904. Some of the changes represent simplification, such as in the left-hand passages, mm. 27-40, first movement, and many measures in the third movement; these may have been suggestions from the publisher, although there is no record of this.

In compiling the present edition, this author has used Ms.mus. 2.991 as the primary source up until D.p. 56, inclusive of m. 427, after which the primary source is the first fragment of Ms.mus. 3.272 (see below). Based on Dohnányi's above-mentioned letter in which he requested that his sister bring this "score for the three-part concerto" to Vienna for the performance of Version B, and further corroborated by Dohnányi's pagination, one can conclude almost certainly that the partial score Ms.mus. 3.272 was fitted together with the first part of Ms.mus. 2.991 and used in this way for the performance on March 26, 1899. Therefore, the combination of these two manuscripts has served as the principal primary source for this edition, followed by Ms.mus 4.553. Any differences or discrepancies are detailed in the critical notes.

D.pp. 57-59 of the first movement of Ms.mus. 2.991 are also used as a source here inclusive of m. 447 (the last bar

of music which exists in both Versions A and B), but because of major changes in the orchestration approaching m. 447, Ms.mus. 3.272 takes precedence for mm. 428-47.

Ms.mus. 3.272

In Podhradszky's catalogue (p. 363), this manuscript is listed as "A fragment, Ms.Mus. 3.209, and cadenza, Ms.Mus. 3.216" under entry No. 80, "*Concert (E-moll) für Pianoforte und Orchester, Op. 5.*" It is indeed a mystery why the two different fragments which comprise the current Ms.mus. 3.272 were ever combined and bound into one hardcover volume! They are really two different manuscripts written on different types of paper, and other than the fact that both fragments bear some relationship to the Op. 5 Concerto, they are unrelated to each other. The first fragment is the full orchestral score for Version B from m. 428 to the end of the piece. The second fragment is an alternate piano cadenza - perhaps an earlier conception - for the third movement of Version A. There is no listing for Ms.mus. 3.272 in Podhradszky's catalogue. Ms.mus. 3.209 is a notebook of Dohnányi's containing pencil sketches of *Cantus Vitae*, while Ms.mus. 3.216 is a composition by Dohnányi's father, Frigyes Dohnányi, entitled *Károly napjára* [For Károly's Name Day], a song for mixed choir.

The first fragment of Ms.mus. 3.272 consists of six folia written in black ink with mm. 428-606 of Version B. Rehearsal numbers appear in blue pencil. This manuscript is

used as the principal primary source for those measures in this edition. The fact that Ms.mus. 3.272 bears no title page is surely a reason why it remained overlooked until now. Dohnányi's pagination of the folia begins with the number 57 and ends with 68, which means that it could have been placed right after D.p. 56 of Ms.mus. 2.991 and thus used by a conductor as a complete score for Version B. It is of interest that this manuscript contains no added comments in pencil by other persons. This further supports the hypothesis that Dohnányi originally submitted Ms.mus. 4.553 for the Bösendorfer competition rather than anything which included this first fragment. The first fragment of Ms.mus. 3.272 was probably used only once: at the premiere performance of Version B.

The second fragment of Ms.mus. 3.272 contains one bifolio with 147 bars in black ink, and bears Dohnányi's pagination of 203-06. Every staff is labelled P.f. The music begins with the F-sharp octave, third bar of D.p. 128, Ms.mus. 2.991, where there is a time signature change to 3/4. (This corresponds to p. 92 of the published score, fourth system.) The first thirty bars of the fragment are basically the same as the corresponding bars in Ms.mus. 2.991, with only minor differences. The next forty-eight bars of Ms.mus. 2.991 are not present in the fragment, which continues with the music on D.p. 30, last bar of the top system, Ms.mus. 2.991. The mixed-meter section appears in the fragment, as does some of the figuration in the section beginning with

reh. #64, D.p. 132, top system, sixth bar, Ms.mus. 2.991.

The last seventeen bars of the fragment appear exactly like the corresponding bars in Ms.mus. 2.991, beginning with the second bar, bottom system, D.p. 135.

Ms.mus. 3.812

This manuscript contains a complete set of forty-six orchestral parts for Version B, in three different copyists' hands, as follows: violin 1, seven parts; violin 2, seven parts; viola, five parts; cello, four parts; double bass, four parts; flute 1 and 2; oboe 1 and 2; clarinet 1 and 2; bassoon 1 and 2; contrabassoon; horn 1, 2, 3, and 4; trumpet 1 and 2; trombone 1, 2, and 3; and timpani. One complete set of parts was written out by copyist A, who quite clearly used the combination of Ms.mus. 2.991 and the first fragment of Ms.mus. 3.272 as described above as a source. The other two copyists probably used copyist A's parts as a source. Copyist B wrote out the remaining parts for the violin 2, viola, cello, and double bass, while copyist C wrote out the remaining six violin 1 parts. The parts contain erasures and corrections, though not in Dohnányi's hand. They are grouped in one of three ways: three bifolia in a gathering (all string parts and cl. 1); two bifolia in a gathering with an additional folio pasted on the end (fl. 1 and 2, ob. 1 and 2, cl. 2, bn. 1 and 2, and the four horn parts); or two bifolia in a gathering (cbn., tpts., tbns., and timp.) These gatherings include a title page for each part. The title

pages by copyist A are labelled "Concert" with "(E moll)" below it, and the name of the part below and to the right of this. Copyist B wrote "Concert in E moll" with the part names also below and to the right and everything double-underlined. Copyist C wrote "Konzert" with "(E moll)" below it, and the name of the part below and to the right. Dohnányi's name is missing from the title pages (probably because the piece had to be submitted anonymously), and numerous misspelled versions of his name were added by the various musicians. (The ob. 2 part has it spelled correctly.) One of the musicians who played the vn. 2 part, Julius Werner, wrote his name on the title page and "20 min" at the end of the part. Another musician wrote "1 Pult" on the title page of the same part and "20 min" at the end, but this "20" was written over what appears to be a previously written "15."

Ms. mus. 3.275

This collection of autograph manuscripts consists of approximately 350 folia and is currently kept in one large box, with a folio labelled "Ernő Skizzen" [Ernő's sketches] in Dohnányi's hand.⁷⁷ The collection contains fragments of compositions by Dohnányi from his earliest schooldays until approximately 1940. Sketches of three large works by

⁷⁷When the author first encountered this manuscript collection in 1992, it was completely unsorted; it still requires a thorough study and cataloguing of its contents.

Dohnányi comprise the majority of the contents: the Symphony in F Major (1896), the Op. 38 Cantus Vitae (1939-41), and the E minor Piano Concerto (Version A). Other contents include: counterpoint exercises; a sketch (one bifolio) of the piano piece *Gavotte and Musette*; an excerpt of a cadenza to the first movement of Beethoven's Piano Concerto No. 4 (one folio, eighteen bars only)⁷⁸; a title page labelled 1. *Symphonie*, which also bears the inscription *die Verleugnete* [the betrayed one]⁷⁹; one bifolio containing a title page for the Symphony in D minor, Op. 9, and the list of the instrumentation; part of the first movement of the String Quartet in A Major, Op. 7; a string quartet movement in D minor entitled *Menuet*, with two trios (of which the second is crossed out) and a short coda, signed by Dohnányi; several short organ pieces; and several folia of vocal music, including a piece (one bifolio) in five parts entitled *Köszöntő* [Greeting].

The approximately 78 folia containing sketches for Version A include various combinations of single folia and bifolia, and some of the bifolia have come apart. The following is a rough breakdown of the contents: a torn title page labelled *Concert, 1. Satz.*; 12 folia of an early

⁷⁸The location of the autograph manuscript for Dohnányi's cadenzas to this concerto is unknown. The cadenzas were published by Doblinger in 1905. Podhradszky's catalogue (#76, p. 362) lists Ms.mus. 3.264 in the N.Sz.L.B. as the autograph, but that manuscript is actually the autograph of Dohnányi's cadenzas to Mozart's G Major Concerto, K.V. 453.

⁷⁹It is not clear whether this title page belonged to the Symphony in F Major or the Op. 9 Symphony in D minor.

rendition of the first movement labelled *Concert Einleitung* [preliminary arrangement of the Concerto] in a two-piano reduction with abbreviations for the orchestration; one bifolio containing a fragment of the second movement; 31 folia with rough orchestration sketches - without the solo piano part - of the third movement (the beginning of the movement is missing); one bifolio with only ten bars from the third-movement piano cadenza, beginning with the octave F-sharp exactly as in the second fragment of Ms.mus. 3.272 and on similar (but not identical) paper; 6 folia in ink in a copyist's hand containing the third-movement piano cadenza - the same cadenza which appears in numerous different reworkings - again beginning with the octave F-sharp as in the second fragment of Ms.mus. 3.272; and some 25 additional folia of various unsequenced sketches from the piece.

Corrected Proof of the Orchestral Score of Version A.

Doblinger

This is a large-size orchestral score written in a copyist's hand in black ink with corrections by Dohnányi in black, blue, and red pencil. It contains 267 pages. A preliminary page at the beginning is written in blue pencil by Dohnányi with the following contents (in German): "Because I have modified some things in the score, I ask that the engraving of the parts be changed accordingly to agree exactly with the score. Any marks which do not appear in the score should be eliminated from the parts. E. v. D." Entire

sections of the copyist's score, for example, the cadenza of the third movement, are written out in Dohnányi's own hand and pasted over the corresponding parts of the score. The pagination, and in some cases the repagination, is also written in Dohnányi's hand. There are also occasional markings in a different hand, particularly at the end of the third movement.

Corrected Proof of the Two-Piano Reduction of Version A.
Doblinger

This is an actual printed score with frequent sections written in Dohnányi's hand and pasted over the bars they are meant to replace. Thus it is almost certain that there was at least one other previous corrected proof of this score. The present manuscript contains 120 pages. Dohnányi wrote at the top of the title page (in German): "Respectfully dedicated to Eugen d'Albert"; and below it: "The first piano (solo piano) should be written out as in the engraving of the score, or engraved directly from the score [plates]."

they are deemed of particular interest or musical consequence.

Likewise, there are frequently slight differences in the exact placement of crescendo and decrescendo hairpins in **e** as opposed to the same markings in **a** and **b**, sometimes due to the tendency in the printed score to have all similar markings line up perfectly. In the overwhelming majority of instances, the markings appear here as they do in **a** and **b**. Differences are consistently recorded in the Critical Notes only for the piano part; they are recorded for the orchestral parts only when deemed significant, for example, if, as an exception, the reading from **e** is used.

In **a**, Dohnányi later made a number of visible changes, such as crossed-out dynamics or expression indications; unless otherwise indicated, **e** agrees with the revised version of **a**, but **d** does not reflect the changes.

Throughout this edition, ties have been added in accordance with **e** to all timpani trills that extend for more than one measure on the same pitch. The ties do not appear in **a**. Tuning indications originally appear in German in all of the sources.

Unison indications are routinely added after divisi passages in the strings, although such markings are sometimes missing in the sources. Similarly, courtesy clef-change cancellations are added if needed in any of the parts.

Dohnányi was not always consistent in the practice of double stemming of multiple woodwind and brass parts. The

current accepted practice is that if two voices progress in parallel motion and with the same rhythm, they can be indicated with one stem unless there is voice crossing or some other special circumstance. In cases in which two voices are indicated with one stem, slurs and other articulation markings that apply to both voices appear only once in this edition.

The practice of whether to include both accidentals in the piano part in heavily chromatic octave or chordal octave passages when only one of the two notes would actually require an accidental varies among editions. In his manuscripts, Dohnányi generally does not include unrequired accidentals in such passages, although he occasionally does. Here the practice has been adopted in accordance with Doblinger (e), whereby if one accidental is needed in such an octave passage, both are included to facilitate readability. According to this principle, occasional additional precautionary accidentals have been added even if they do not appear in e.

Dohnányi rarely wrote fingerings in any of his works, and in this particular work, never. Thus all fingerings that appear here are suggestions from this author/editor.

As discussed previously, at various times Dohnányi showed the score of his piano concerto to several different conductors, including Artur Nikisch and Hans Richter (who probably only used a), and Herr Hofkapellmeister J. N. Fuchs (who probably used only the combination score of a-b, as

described on p. 34 of this study, as well as **c**). Comments appear in pencil and/or pen in several different distinct hands in **a**, **b**, and **c**, but it is not known who wrote which comments. Those remarks in **c** could also have been from the competition judges. All of the comments are listed in the Critical Notes for interest's sake, although it seems that Dohnányi usually ignored them.

If no abbreviation for an instrument name appears before an entry in the Critical Notes, the statement applies to the score as a whole.

The title here is given in English and is taken from the references already mentioned above in the "Description of the Sources," namely, from the review in the *Neue Musikalische Presse*, with 'for Piano and Orchestra' added as in **b** for clarity.

Concerto in E Minor in One Movement for Piano and Orchestra

Ernő Dohnányi

Adagio maestoso

1. 2. *ff*

Flutes

Oboes

Clarinet in A

Bassoons

Contrabassoon

1. 2. *ff*

Horns in F

3. 4.

Trumpets

1. 2. in F

1. 2. *ff*

Trombones

3.

Timpani

E (high) (D).

E (deep).

G (B).

ff

Adagio maestoso

Piano Solo

Adagio maestoso

Violin 1

Violin 2

Viola

Violoncello

Double Bass

ff

Fl. 1. 2. *Cadenza*

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.
a2

cbn.

hn. 1. 2.
in F

hn. 3. 4.

tp. 1. 2.
in F

tbn. 1. 2.

tbn. 3.

timp.

pf. *Cadenza*
ff rubato
col. 8^{va}

vn. 1. *Cadenza*

vn. 2.

vla.

vc.

d.b.

col. 8^{va}

Detailed description: This page of a musical score, numbered 46, contains measures 6, 7, and 8. It is a full orchestral score with a woodwind section (flute, oboe, clarinet in A, bassoon, and contrabassoon), a brass section (horn in F, trumpet in F, and three tubas), percussion (timpani), piano, and a string section (violin 1 and 2, viola, violoncello, and double bass). The flute part in measure 6 is marked 'Cadenza'. The piano part in measure 7 has a 'Cadenza' marking and 'ff rubato' dynamics. The piano part in measure 8 has a 'col. 8^{va}' marking. The violin 1 part in measure 6 is marked 'Cadenza'. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The measures are separated by vertical bar lines, and the staves are grouped by brackets.

pf.

8va

col. 8va

col. 8va

col. 8va

col. 8va

This system contains a piano (pf.) score with two staves. The upper staff features a melodic line with triplets and a dashed line indicating an octave (8va) shift. The lower staff provides harmonic accompaniment. Four 'col. 8va' markings are present below the lower staff.

pf.

col. 8va

col. 8va

This system continues the piano score. It includes triplets and a 'rit.' (ritardando) marking. 'col. 8va' markings are located below the lower staff.

pf.

col. 8va

This system shows the piano score with a continuous melodic line in the upper staff and accompaniment in the lower staff. A 'col. 8va' marking is at the beginning of the lower staff.

pf.

8va

This system concludes the piano score with a melodic line in the upper staff and accompaniment in the lower staff. An '8va' marking is at the top of the system.

1

fl. 1. 2. *ff*

ob. 1. 2. *ff*

cl. 1. 2. in A *ff*

bn. 1. 2. *ff*

cbn. *ff*

hn. 1. 2. in F *ff*

hn. 3. 4. *ff*

tp. 1. 2. in F *ff*

tbn. 1. 2. *ff*

timp. *f*

1

vn. 1. *ff*

vn. 2. *ff*

vla. *ff*

vc. *ff*

d.b. *ff*

This musical score page, numbered 48, contains two systems of staves. The first system includes staves for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 in A, Bassoon 1 & 2, Contrabassoon, Horn 1 & 2 in F, Horn 3 & 4, Trumpet 1 & 2 in F, Trombone 1 & 2, and Timpani. The second system includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score begins with a first ending bracket labeled '1' and a rehearsal mark '10'. The key signature has one flat (B-flat), and the time signature is 4/4. The woodwind and brass sections are marked with a forte (ff) dynamic, while the timpani is marked with a forte (f) dynamic. The string section also begins with a forte (ff) dynamic. The notation includes various musical symbols such as notes, rests, beams, and slurs.

16

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

cbn.

h.n. 1. 2.
in F

tpt. 1. 2.
in F

tbn. 1. 2.

timp.

pf.

vn. 1.

vn. 2.

vla.

vc.

d.b.

Cad.

tr.

G to B

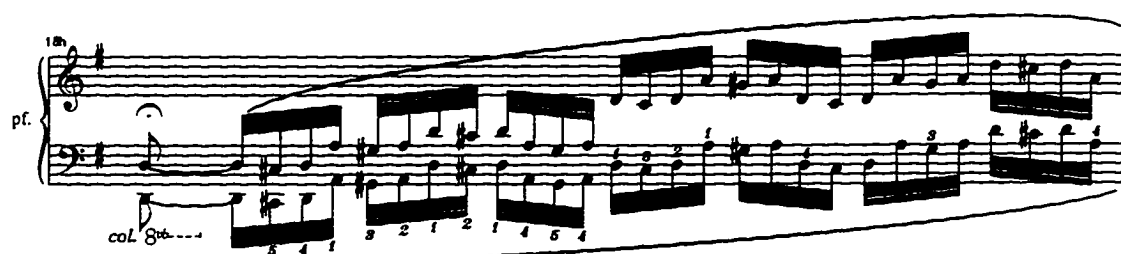
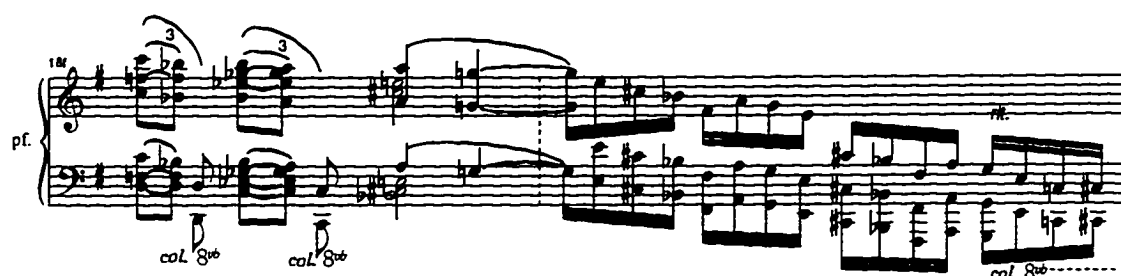
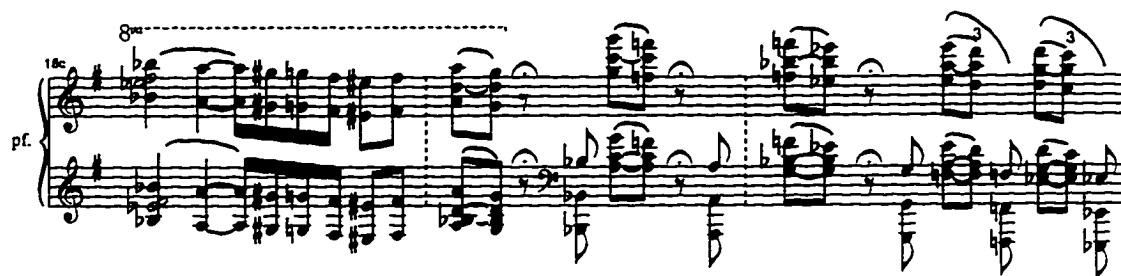
8va

ff rubato

col. 8va

col. 8va

Detailed description: This is a page of a musical score, page 49, showing measures 16 through 18. The score is arranged in a system with multiple staves. The instruments listed on the left are: fl. 1. 2., ob. 1. 2., cl. 1. 2. in A, bn. 1. 2., cbn., h.n. 1. 2. in F, tpt. 1. 2. in F, tbn. 1. 2., timp., pf. (piano), vn. 1., vn. 2., vla. (viola), vc. (violin), and d.b. (double bass). Measure 16 begins with a key signature of one flat and a common time signature. The woodwinds and brasses play various melodic and harmonic lines. The piano part (pf.) is marked with 'ff rubato' and features a 'col. 8va' (collage 8va) effect. The string section (vn., vla., vc., d.b.) provides a harmonic foundation. Measure 17 continues the musical development, with the piano part still marked 'ff rubato'. Measure 18 concludes the system with a 'Cad.' (Cadenza) marking. The score includes various musical notations such as notes, rests, and dynamic markings.



25

ob. 1. 2. *f*

bn. 1. 2. *f*

tp. 1. 2. in F *f*

pf. *f* *passionato* 8va 5

vn. 1. *f* 3

vn. 2. *mf*

vla. *mf*

vc. *f*

d.b. *f*

28

hn. 1. 2. in F *mp*

hn. 3. 4. *mp*

pf. 8va 3 5

Detailed description: This is a page of a musical score, page 52, containing measures 25 through 28. The score is arranged in two systems. The first system (measures 25-28) includes parts for Oboe 1 & 2, Bassoon 1 & 2, Trumpet 1 & 2 in F, Piano (pf.), Violin 1, Violin 2, Viola, Violoncello (vc.), and Double Bass (d.b.). Measures 25 and 26 feature a forte (*f*) dynamic for the woodwinds and strings, with the piano part playing a sustained chord. Measures 27 and 28 show a change in the piano part, marked *f* *passionato*, with an 8va (octave up) marking and a 5 (finger number) indicated. The woodwinds and strings continue with their respective parts. The second system (measures 28-31) includes parts for Horn 1 & 2 in F, Horn 3 & 4, and Piano (pf.). Measures 28 and 29 feature a mezzo-piano (*mp*) dynamic for the horns. Measures 30 and 31 show a change in the piano part, marked *mp*, with an 8va (octave up) marking and a 3 (finger number) indicated. The horns continue with their respective parts.

The image displays three systems of musical notation, each consisting of two staves. The top staff of each system is for Horns 1, 2, 3, and 4, with the key signature indicated as 'in F'. The bottom staff is for the Piano (pf.).

System 1 (Measures 29-30): The Horn part begins at measure 29 with a *mf* dynamic. The Piano part features a complex, rapid sixteenth-note pattern in the right hand, with a *p.f.* dynamic marking. The left hand has a more melodic line with some triplets.

System 2 (Measures 31-32): The Horn part continues with a melodic line. The Piano part maintains the rapid sixteenth-note texture in the right hand, with a *p.f.* dynamic. The left hand continues its melodic development.

System 3 (Measures 33-34): The Horn part starts at measure 33 with a *più f* dynamic. The Piano part continues with the rapid sixteenth-note pattern in the right hand, marked *p.f.*, and the melodic line in the left hand.

35

hn. 1. 2.
in F

hn. 3. 4.

tp. 1. 2.
in F

tb. 1. 2.

tb. 3.

mf

mf

35

8va

pf.

ff

37

hn. 1. 2.
in F

tb. 1. 2.

tb. 3.

37

8va

pf.

39

tb. 1. 2.

tb. 3.

39

pf.

Detailed description: This page contains three systems of musical notation for measures 35 through 39. The first system (measures 35-36) includes staves for Horns 1 & 2 (in F), Horns 3 & 4, Trumpets 1 & 2 (in F), Tubas 1 & 2, and Tuba 3. The piano part is marked *ff* and features complex arpeggiated figures with fingerings like 5, 6, and 5. The second system (measures 37-38) continues the horn and tuba parts, with the piano part showing more intricate arpeggios and fingerings (5, 6, 5, 5, 5, 6). The third system (measures 39) shows the tuba parts and the piano part with accented notes marked with a triangle symbol (Δ).

4

fl. 1. 2. *ff*

ob. 1. 2. *ff*

cl. 1. 2. in A *ff*

bn. 1. 2. *ff*

hn. 1. 2. in F *ff*

hn. 3. 4. *mf*

tp. 1. 2. in F *ff*

tbn. 1. 2. *ff*

tbn. 3. *ff*

pf. *fff*

4

vn. 1. *ff*

vn. 2. *ff*

vla. *ff*

vc. *ff*

d.b. *ff*

Allegro

47

vn. 1.

vn. 2.

vla. *divisi* *pp*

vc. *pizz.* *p*

db. *pizz.* *p*

arco

53

ob. 1. 2.

cl. 1. 2. in A

bn. 1. 2.

vn. 1.

vn. 2.

vla. *unis.*

vc.

db.

5

5

50

fl. 1. 2. *mf*

ob. 1. 2. *mf* *mf*

cl. 1. 2.
in A *mf* *mf*

bn. 1. 2. *mf*

50

hn. 1. 2.
in F *p* *mf*

50

vn. 1. *mf*

vn. 2. *mf*

vla. *mf*

vc. *mf*

d.b. *p* *mf*

Detailed description: This is a page of a musical score, page 57, featuring a variety of instruments. The score is divided into two systems. The first system includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 in A, Bassoon 1 & 2, and Horn 1 & 2 in F. The second system includes Violin 1 & 2, Viola, Violoncello, and Double Bass. The music is written in a key with one sharp (F#) and a 4/4 time signature. The tempo is marked '50'. Dynamics include *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte). The notation includes various note values, rests, and slurs.

es 6

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

pf.

es 6

vn. 1.

vn. 2.

vla.

vc.

d.b.

decresc.

p

f

Detailed description: This is a page of a musical score, page 58. It contains staves for woodwinds (flute, oboe, clarinet in A, bassoon), piano, and strings (violins, viola, violoncello, double bass). The woodwinds and piano have a measure rest for the first five measures, then enter in the sixth measure with a forte (f) dynamic. The strings enter in the first measure with a decrescendo (decresc.) marking, reaching a piano (p) dynamic by the sixth measure, and then a forte (f) dynamic in the seventh measure. The key signature has one sharp (F#) and the time signature is 4/4. The page number 58 is in the top right corner.

71

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

cbn.

71

hn. 1. 2.
in F

hn. 3. 4.

tp. 1. 2.
in F

timp.

71

pf.

71

vn. 1.

vn. 2.

vla.

vc.

d.b.

p *f*

p *f*

p *f*

3 3

3 3

Detailed description: This is a page of a musical score, page 59, measures 71-74. The score is arranged in systems. The first system includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 in A, Bassoon 1 & 2, and Contrabassoon. The second system includes Horn 1 & 2 in F, Horn 3 & 4, Trumpet 1 & 2 in F, and Timpani. The third system is for the Piano (pf.), showing a complex texture with many notes and triplets. The fourth system includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Dynamics like *p* and *f* are indicated. Measure numbers 71, 72, 73, and 74 are marked at the beginning of their respective systems.

76

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

cbn.

p *f*

76

hn. 1. 2.
in F

hn. 3. 4.

tp. 1. 2.
in F

timp.

p *f*

76

pf.

76

vn. 1.

vn. 2.

vla.

vc.

d.b.

Detailed description: This is a page of a musical score, page 60, starting at measure 76. The score is arranged in systems. The first system includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 in A, Bassoon 1 & 2, and Contrabassoon. The second system includes Horn 1 & 2 in F, Horn 3 & 4, Trumpet 1 & 2 in F, and Timpani. The third system is for the Piano (pf.), showing a complex texture with many notes and triplets. The fourth system includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Dynamics like *p* (piano) and *f* (forte) are indicated. The key signature has one sharp (F#) and the time signature is 4/4.

Fl. 1. 2.
ob. 1. 2.
cl. 1. 2.
in A
bn. 1. 2.
cbn.
hn. 1. 2.
in F
hn. 3. 4.
tpt. 1. 2.
in F
timp.
pf.
vn. 1.
vn. 2.
vla.
vc.
d.b.

Rehearsal mark 42 is indicated at the beginning of the first system. The score includes staves for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 in A, Bassoon 1 & 2, Contrabassoon, Horn 1 & 2 in F, Horn 3 & 4, Trumpet 1 & 2 in F, Timpani, Piano, Violin 1 & 2, Viola, Violoncello, and Double Bass. The piano part features complex arpeggiated figures in both hands. The woodwinds and strings provide harmonic support with various rhythmic patterns.

Fl. 1. 2.
ob. 1. 2.
cl. 1. 2.
in A
bn. 1. 2.
cbn.
f

87

hn. 1. 2.
in F
f
hn. 3. 4.
f
tpt. 1. 2.
in F
ff
tbn. 1. 2.
ff
tbn. 3.
ff
timp.
ff
E (high) to D

87

pf.
col. 8^{va}

87

vn. 1.
ff
vn. 2.
ff
vla.
ff
vc.
ff
d.b.
ff

87

8^{va}

7

7

90

cl. 1. 2.
in A

p dolce

pf.

p dolce

7

90

vn. 1.

p divisi

pizz.

vla.

p

pizz.

vc.

p

pizz.

div.

arco

96

cl. 1. 2.
in A

96

hn. 3. 4.
in F

p

96

pf.

mp

cresc.

96

vn. 1.

vla.

pizz.

cresc.

vc.

pizz.

cresc.

d.b.

pizz.

cresc.

100

fl. 1. 2. *f*

ob. 1. 2. *f*

cl. 1. 2. in A *f*

bn. 1. 2. *f*

100

hn. 1. 2. in F *f*

hn. 3. 4. *f*

100

pf. *f*

100

vn. 1. *f* *arco*

vn. 2. *f*

vla. *f* *arco*

vc. *f* *arco*

d.b. *f* *arco*

Detailed description: This page of a musical score, numbered 64, contains staves for woodwinds, strings, and piano. The woodwind section includes flutes (fl. 1. 2.), oboes (ob. 1. 2.), clarinets in A (cl. 1. 2.), bassoons (bn. 1. 2.), horn 1 and 2 in F (hn. 1. 2.), and horns 3 and 4 (hn. 3. 4.). The string section includes violin 1 (vn. 1.), violin 2 (vn. 2.), viola (vla.), violoncello (vc.), and double bass (d.b.). The piano (pf.) is also present. The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked 100. The dynamics are primarily forte (f). The woodwinds and strings play sustained chords or simple melodic lines, while the piano plays a more complex, rhythmic pattern. The woodwinds and strings are marked with 'arco' (arco) and 'f' (forte). The piano is marked with 'f' (forte). The woodwinds and strings are marked with 'f' (forte). The piano is marked with 'f' (forte). The woodwinds and strings are marked with 'f' (forte). The piano is marked with 'f' (forte).

8

103

ob. 1. 2. *p dolce*

cl. 1. 2. in A *p*

bn. 1. 2. *p*

hn. 1. 2. in F *mf*

hn. 3. 4. *mf*

pf. *mf p*

8

103

vn. 1. *mf* *dolce p*

vn. 2. *mf* *divisi p*

vla. *mf* *p*

vc. *mf*

d.b. *mf*

106

ob. 1. 2.

cl. 1. 2.
in A

hn. 3. 4.
in F

pf.

vn. 1.

vn. 2.

via.

vc.

p

mp

8va

III.

I.

2 1 2 3 4

Detailed description: This is a page of a musical score, page 66, showing measures 106, 107, and 108. The score is for a symphony or concert band. The instruments listed on the left are: ob. 1. 2. (Oboe 1 and 2), cl. 1. 2. in A (Clarinet 1 and 2 in A), hn. 3. 4. in F (Horn 3 and 4 in F), pf. (Piano), vn. 1. (Violin 1), vn. 2. (Violin 2), via. (Viola), and vc. (Violoncello). The key signature is one sharp (F#), and the time signature is 4/4. Measure 106 starts with a forte (f) dynamic for the piano part. The woodwinds and strings play sustained notes. Measure 107 features a piano (p) dynamic for the woodwinds. The piano part continues with a complex, fast-moving melody. Measure 108 shows the continuation of the piano part's melody, with a mezzo-piano (mp) dynamic for the violoncello. The score includes various musical notations such as slurs, ties, and dynamic markings.

100

ob. 1. 2. *mf*

bn. 1. 2. *p* *mp*

100

hn. 1. 2. in F *mf*

100

pf. *mf* 8va 5 5 5 5 5 5 5 5

100

vn. 1. *mf* *p*

vn. 2. *mf* *mp* *unis.*

vla. *mf* *mp*

vc. *mp* *mp*

d.b. *mp*

Detailed description: This page of a musical score contains measures 100, 101, and 102. The instrumentation includes Oboe 1 & 2, Bassoon 1 & 2, Horns 1 & 2 in F, Piano Forte, Violin 1 & 2, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#) and the time signature is 4/4. Measure 100 features a melodic line in the oboe and bassoon, with the piano playing a complex rhythmic pattern of eighth and sixteenth notes. Measure 101 shows the horns and violins entering with a new melodic theme. Measure 102 continues the development of these themes, with various dynamics like *mf*, *p*, and *mp* indicated throughout. A 'unis.' (unison) marking appears in the violin 2 part in measure 102.

112

bn. 1. 2.

hn. 1. 2.
in F

hn. 3. 4.

pf.

vla.

vc.

d.b.

p *rit.*

p *rit.*

p *rit.*

m.d. *decresc. rit.*

mp *rit.*

rit.

rit.

rit.

9

117

bn. 1. 2.

hn. 1. 2.
in F

hn. 3. 4.

pf.

vla.

vc.

d.b.

a tempo

a tempo

a tempo

a tempo

a tempo *divisi*

mp

a tempo

mp espressivo

a tempo

p

3

3

3

121

bn. 1. 2. *a2*

p

vla. 121

p

vc. 121

p

d.b. 121

p

126

ob. 1. 2.

p

pf. 126

mp

10

fl. 1. 2

pp

ob. 1. 2

hn. 1. 2
in F

p dolce

pf.

pp

10

vn. 1.

p dolce

vn. 2.

divisi

pp

vla.

divisi

pp

vc.

divisi

pp

fl. 1. 2. 135
cl. 1. 2. in A
hn. 1. 2. in F
pf.
vn. 1.
vn. 2.
vla.
vc.

mp dolce

145

11

ob. 1. 2.

cl. 1. 2.
in A

hn. 3. 4.
in F

pf.

vn. 1.

vn. 2.

vla.

vc.

d.b.

a tempo

f marcato

a tempo

f marcato

a tempo

f

breit

rit.

a tempo

a tempo

f marcato

a tempo

f

a tempo

f

a tempo

f

a tempo

f

The musical score for measures 145-150 is presented for various instruments. Measures 145-148 are marked with a box containing the number 11. The woodwind section (oboe, clarinet, horn) and strings (violin, viola, violoncello, double bass) enter in measure 145 with a melodic line. The piano part features a complex texture with many beamed sixteenth notes and rests, marked with 'breit' and 'rit.' in measures 145-148. In measure 149, the tempo changes to 'a tempo' and the dynamics shift to 'f marcato' for the woodwinds and 'f' for the strings. The piano part continues with a similar rhythmic pattern.

154 **12**

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

cbn.

154

hn. 1. 2.
in F

hn. 3. 4.

tpt. 1. 2.
in F

pf.

poco f

154 **12**

vn. 1.

vn. 2.

p

via.

divisi

pizz. p

vc.

divisi

pizz. p

d.b.

158

ob. 1. 2. *p*

cl. 1. 2. in A *p*

bn. 1. 2. *a2* *p*

158

hn. 1. 2. in F *p*

158

pf.

158

vn. 1. *p*

vn. 2. *pizz.*

vla.

vc.

Detailed description: This page of a musical score contains measures 158, 159, and 160. The score is for a symphony orchestra. The woodwind section includes Oboe 1 & 2, Clarinet 1 & 2 in A, Bassoon 1 & 2 (with a second octave marking 'a2'), and Horn 1 & 2 in F. The keyboard section includes Piano and Fagott. The string section includes Violin 1, Violin 2, Viola, and Violoncello. Measures 158 and 159 are marked with a first ending bracket. Measure 160 begins with a new section. Dynamics include piano (*p*) and pizzicato (*pizz.*).

161

fl. 1. 2.

mf

cl. 1. 2.
in A

161

pf.

161

vn. 1.

vn. 2.

mf

p

vla.

mf

p

vc.

mf

p

Detailed description: This page of a musical score covers measures 161, 162, and 163. The score is arranged in a system with six staves. The top two staves are for Flute 1 & 2 and Clarinet 1 & 2 in A. The third staff is for Piano (pf.). The bottom four staves are for Violin 1, Violin 2, Viola, and Violoncello (vc.). Measure 161 begins with a key signature of two sharps (F# and C#) and a 2/4 time signature. The Flute and Clarinet parts have melodic lines with slurs and ties. The Piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The Violin and Viola parts have sustained chords and moving lines, while the Violoncello part provides a harmonic foundation with sustained notes. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The page number 78 is in the top right corner.

13

fl. 1. 2. 164

ob. 1. 2. *p*

hn. 1. 2. *pp*

in F III

hn. 3. 4. *pp*

tp. 1. 2. *p dolce*

in F

pf. *p* *cresc.*

13

vn. 1. *pp* *cresc.*

vn. 2. *arco pp* *cresc.*

vla. *arco mp*

vc. *arco pp* *cresc.*

db. *pp* *cresc.*

170 **14** Poco più mosso

cl. 1. 2.
in A

170 Poco più mosso

hn. 1. 2.
in F

hn. 3. 4.

pf.

8va

8va

p stacc.

14 Poco più mosso

vn. 1.

vn. 2.

vla.

vc.

d.b.

173

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

hn. 1. 2.
in F

hn. 3. 4.

pf.

espress.

p

mf cresc.

f

molto cresc.

IV

a2

The musical score for measures 173-176 features a complex orchestration. The woodwind section (flutes, oboes, clarinets, and bassoons) and the horn section (horns in F and horns 3 & 4) play melodic lines with triplets and quintuplets, marked with dynamics *p* and *mf cresc.*. The piano (pf.) provides a dense harmonic accompaniment with a *molto cresc.* dynamic. The bassoon part includes a section marked *a2* and *f*. The score is written in a key with one sharp (F#) and a 2/4 time signature.

178

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

178

hn. 1. 2.
in F

hn. 3. 4.

tpt. 1. 2.
in F

tbn. 1. 2.

tbn. 3.

timp.

tr

sf

poco a poco cresc.

178

pf.

ff

sftr

178

vn. 1.

vn. 2.

vla.

vc.

d.b.

ff

f

15
A tempo (meno mosso)

184
 fl. 1. 2. *ff*
 ob. 1. 2. *ff*
 cl. 1. 2. in A *ff*
 bn. 1. 2. *ff*
 cbn. *ff*

184
 hn. 1. 2. in F *ff* *espress.*
 hn. 3. 4. *ff*
 tpt. 1. 2. in F *ff*
 tbn. 1. 2. *ff*
 tbn. 3. *ff*
 timp. *f*

184
 pf. *f*

15
A tempo (meno mosso)

184
 vn. 1. *molto espress.*
 vn. 2. *molto espress.*
 vla. *div.*
 vc. *ff*
 d.b. *ff*

190

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

cbn.

190

hn. 1. 2.
in F

hn. 3. 4.

tp. 1. 2.
in F

trn. 1. 2.

trn. 3.

190

vn. 1.

vn. 2.

via.

vc.

d.b.

unis.

Detailed description: This page contains three systems of musical notation for measures 190 through 194. The first system includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 in A, Bassoon 1 & 2, and Contrabassoon. The second system includes parts for Horn 1 & 2 in F, Horn 3 & 4, Trumpet 1 & 2 in F, Trombone 1 & 2, and Trombone 3. The third system includes parts for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is written in a key with three sharps (F#, C#, G#) and a common time signature. Various musical notations such as slurs, ties, and dynamic markings are present throughout the staves.

196

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

cbn.

pp

196

hn. 1. 2.
in F

hn. 3. 4.

tp. 1. 2.
in F

I.

IV.

f

tr

f

poco a poco decresc.

196

vn. 1.

vn. 2.

vla.

vc.

d.b.

mf

mf

mf

mf

mf

202 16

cbn.

timp. *tr*
p *sempre decresc.* *pp*

pf. *rubato*
mf

202 16

vn. 1. *p* *pp*

vn. 2. *p* *pp*

vla. *p* *pp*

vc. *p* *pp*

d.b. *p* *pp*

209 *tr*
ppp

209 *p* *espress.*

pf.

214

pf.

cresc. e acc.

218

pf.

8va

f

decresc.

221

timp.

pp

tr

221

pf.

m.

p

17

225

cl. 1. 2.
in A

a tempo

p dolce

1.

225

a tempo

p

2

8^{va}

4

17

225

vn. 2.

a tempo

pp

a tempo

div.

pp

a tempo

pp

a tempo

pp

via.

vc.

d.b.

228

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

228

tpt. 1. 2.
in F

228

p.f.

228

vn. 2.

vla.

vc.

d.b.

p dolce

p dolce

p dolce

The musical score for measures 228-230 is presented for a full orchestra. The woodwind section (oboe, clarinet in A, bassoon, and trumpet in F) and the brass section (trumpet in F) are marked *p dolce*. The piano part features a complex, flowing melody with numerous fingerings indicated. The string section (violin 2, viola, violin, and double bass) provides a harmonic foundation with sustained notes and some movement in the lower registers. The score is written in a key with two flats and a common time signature.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

hn. 1. 2.
in F

hn. 3. 4.

tp. 1. 2.
in F

pf.

vn. 1.

vn. 2.

via.

vc.

d.b.

231

1. *bd*

p

II.

III.

IV.

p

cresc.

8

Detailed description: This page of a musical score contains measures 231, 232, and 233. The instrumentation includes oboes, clarinets in A, bassoons, horns in F, trumpets in F, piano, violins, viola, violoncello, and double bass. Measures 231 and 232 feature woodwinds and horns playing sustained notes or short phrases, while the piano plays a rhythmic accompaniment. Measure 233 shows a more active piano part with a crescendo leading to a forte section. The woodwinds and horns have various articulations and dynamics marked throughout the measures.

234

ob. 1. 2. *mp espress.*

bn. 1. 2.

hn. 1. 2. *mp*

in F

hn. 3. 4. *mp*

pf. *mf*

vn. 1. *espress.*

vn. 2. *espress.*

vla.

vc.

d.b.

Detailed description: This page of a musical score covers measures 234, 235, and 236. The woodwind section includes two oboes (ob. 1. 2.) playing a melodic line with an *mp espress.* marking, two bassoons (bn. 1. 2.), and four horns (hn. 1. 2. and 3. 4.) in F major, with the first two horns marked *mp*. The piano (pf.) part features a complex, rapid sixteenth-note figure in the right hand, marked *mf*, and a more rhythmic accompaniment in the left hand. The string section consists of two violins (vn. 1. 2.) playing sustained notes with an *espress.* marking, a viola (vla.), a cello (vc.), and a double bass (d.b.), all providing harmonic support with sustained notes.

237

cl. 1. 2.
in A

mp

237

hn. 1. 2.
in F

mp

237

hn. 3. 4.

mp

237

pf.

cresc.

f

237

vn. 1.

cresc.

f

237

vn. 2.

cresc.

f

237

vla.

cresc.

f

237

vc.

cresc.

f

237

d.b.

cresc.

f

Detailed description: This page of a musical score contains measures 237 through 240. The instruments are arranged in five systems. The first system is for Clarinets 1 and 2 in A, starting at measure 237 with a mezzo-piano (mp) dynamic. The second system is for Horns 1 and 2 in F, also starting at measure 237 with mp, and Horns 3 and 4, starting at measure 237 with mp. The third system is for the Piano (pf.), starting at measure 237 with a crescendo (cresc.) and reaching forte (f) by measure 240. The fourth system is for Violins 1 and 2, both starting at measure 237 with a crescendo and reaching forte by measure 240. The fifth system is for Viola (vla.), starting at measure 237 with a crescendo and reaching forte by measure 240; Violoncello (vc.), starting at measure 237 with a crescendo and reaching forte by measure 240; and Double Bass (d.b.), starting at measure 237 with a crescendo and reaching forte by measure 240. The score includes various musical notations such as slurs, ties, and triplets.

[illegible]

244

fl. 1. 2

ob. 1. 2

cl. 1. 2
in A

bn. 1. 2

cbn.

244

hn. 1. 2
in F

hn. 3. 4.

tbn. 1. 2

tbn. 3.

timp.

244

pf.

col. 8th -----

244

vn. 1.

vn. 2.

vla.

vc.

d.b.

f

p *cresc.*

tr

col. 8th -----

Detailed description: This page of a musical score contains measures 244 through 248. It features staves for various instruments: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 in A, Bassoon 1 & 2, Contrabassoon, Horn 1 & 2 in F, Horns 3 & 4, Trombone 1 & 2, Trombone 3, Timpani, Piano/Forte, Violin 1 & 2, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *f* (forte), *p* (piano), and *cresc.* (crescendo). A trill is indicated for the timpani in measure 248. A 'col. 8th' marking is present below the piano part in measure 248. The key signature has two flats, and the time signature is 4/4.

253

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

cbn.

253

hn. 1. 2.
in F

hn. 3. 4.

tbn. 1. 2.

tbn. 3.

timp.

tr

p *cresc.*

253

pf.

253

vc.

d.b.

Detailed description: This page of a musical score contains measures 253 through 256. The score is arranged in three systems. The first system includes staves for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 in A, Bassoon 1 & 2, and Contrabassoon. The second system includes Horns 1 & 2 in F, Horns 3 & 4, Trombones 1 & 2, Trombone 3, and Timpani. The third system includes Piano and Double Bass. The woodwinds and strings play sustained chords and moving lines, while the piano features a complex, rhythmic accompaniment with triplets and sixteenth notes. The timpani part includes a trill and a crescendo starting in measure 255. The key signature has two flats, and the time signature is 4/4.

257

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

cbn.

257

hn. 1. 2.
in F

hn. 3. 4.

tp. 1. 2.
in F

tb. 1. 2.

tb. 3.

timp.

257

pf.

257

vn. 1.

vn. 2.

via.

vc.

d.b.

[illegible]

285

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

285

hn. 1. 2.
in F

hn. 3. 4.

285

pf.

285

vn. 1.

vn. 2.

vla.

vc.

d.b.

a2

f

8va

This musical score page, numbered 100, contains measures 285 through 288. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 in A, Bassoon 1 & 2, Horn 1 & 2 in F, Horn 3 & 4, Piano, Violin 1 & 2, Viola, Violoncello, and Double Bass. The score is written in a key with two flats and a 2/4 time signature. Measure 285 is marked with a '285' above the staff. Measure 286 features a forte (f) dynamic marking. Measure 287 includes an 'a2' marking above the flute staff and an '8va' marking above the piano staff. Measure 288 continues the musical progression. The piano part features a complex, rapid sixteenth-note pattern in both hands, with a dashed line indicating an octave shift. The string section provides a steady accompaniment with eighth-note patterns.

19

260 *dolce*

ob. 1. 2. *p*

cl. 1. 2. in A *p*

bn. 1. 2. *p*

hn. 1. 2. *I. dolce p*

hn. 3. 4. *III. p*

pf. *mf* *mf* *mf*

19

260

vn. 1.

vn. 2.

vla.

vc.

d.b.

273

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

273

hn. 1. 2.
in F

hn. 3. 4.

273

pf.

mp *m.d.* *m.g.* *p* *m.d.* *m.g.*

273

vn. 1. *dolce* *p*

vn. 2. *dolce* *p*

via. *dolce* *p*

vc. *dolce* *p*

d.b. *p*

Detailed description: This page contains a musical score for measures 273 through 276. The score is arranged in five systems. The first system includes Oboe 1 & 2, Clarinet 1 & 2 in A, and Bassoon 1 & 2. The second system includes Horn 1 & 2 in F and Horn 3 & 4. The third system is for the Piano, with parts for right and left hands. The fourth system includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The fifth system is for the Double Bass. The key signature has one sharp (F#). Measure 273 starts with a dynamic of *mp* for the piano. The piano part features triplet figures in both hands, marked *m.d.* (mezzo-dolce) and *m.g.* (mezzo-giochi). The strings play a sustained, moving line, with the violins and violas marked *dolce* and *p* (piano). The double bass part is also marked *p*. The score continues through measures 274, 275, and 276, with various musical notations including slurs, ties, and dynamic markings.

278

pf. *espress.*

vn. 1.

vn. 2.

vla. *p* *pp* *divisi*

vc. *pp*

d.b. *pp*

pp

This system contains measures 278 through 282. The piano part features a rapid triplet of eighth notes in the right hand, marked *espress.* and *pf.* The strings (vn. 1, vn. 2, vla., vc., d.b.) are mostly silent, with the viola and double bass playing a few notes in measure 282, marked *p* and *pp*. A *divisi* marking appears in the viola part in measure 282.

283

pf. *espress.* *poco rit.*

vn. 2.

vla.

vc.

This system contains measures 283 through 287. The piano part continues with rapid eighth-note patterns, marked *espress.* and *poco rit.* in measure 287. The strings (vn. 2, vla., vc.) are mostly silent, with some notes in measure 283. A *3* marking appears in the piano part in measure 287.

20

287 Più mosso

hn. 1. 2.
in F

hn. 3. 4.

tn. 1. 2.

pf.

vn. 1.

vn. 2.

vla.

vc.

d.b.

291

hn. 1. 2. *mp*

in F

hn. 3. 4. *mp*

uba. 1. 2. *p* *a2*

pf. *p*

291

vn. 1. *mp*

vn. 2. *mp*

vla. *mp*

vc. *mp*

d.b. *mp*

The musical score for measures 291-293 is presented in a standard orchestral layout. The woodwind section (flutes, oboes, and bassoon) plays a melodic line in F major, marked *mp* (mezzo-piano). The piano provides a harmonic accompaniment, with the right hand playing a series of ascending eighth notes and the left hand playing a series of descending eighth notes, both marked *p* (piano). The string section (violins, violas, violoncellos, and double bass) plays a rhythmic pattern of eighth notes, marked *mp* (mezzo-piano). The double bass part includes a *a2* (second octave) marking. The score is written in 4/4 time and features a key signature of one sharp (F#).

Musical score for measures 295-300. The score is written for a symphony orchestra and includes the following parts:

- ob. 1. 2.** (Oboe 1 and 2): Measures 295-296. Measure 296 includes the marking *dolce* and *p*.
- hn. 1. 2. in F** (Horn 1 and 2 in F): Measures 295-296.
- pf.** (Percussion): Measures 295-296. Includes a *8va* (8va) marking.
- vn. 1.** (Violin 1): Measures 295-296. Includes a *pizz.* (pizzicato) marking.
- vn. 2.** (Violin 2): Measures 295-296. Includes a *pizz.* (pizzicato) marking.
- vla.** (Viola): Measures 295-296. Includes a *pizz.* (pizzicato) marking.
- vc.** (Violoncello): Measures 295-296. Includes a *pizz.* (pizzicato) marking.

Measures 297-300:

- ob. 1. 2.** (Oboe 1 and 2): Measures 297-300.
- cl. 1. 2. in A** (Clarinet 1 and 2 in A): Measures 297-300.
- pf.** (Percussion): Measures 297-300. Includes a *8va* (8va) marking and a *cresc.* (crescendo) marking.
- vn. 1.** (Violin 1): Measures 297-300.
- vn. 2.** (Violin 2): Measures 297-300.
- vla.** (Viola): Measures 297-300.
- vc.** (Violoncello): Measures 297-300.

304

hn. 1. 2.
in F

hn. 3. 4.

tpt. 1. 2.
in F

tpn. 1. 2.

timp.

pf.

vc.

d.b.

307

timp.

pf.

via.

vc.

d.b.

pp

(D) tr

pp

f

p stacc.

arco

p

pp

tr

cresc.

arco

p

Reproduction of a musical score page, measures 304-307. The score is for a symphony orchestra. Measures 304-306 are shown in the first system, and measures 307-309 are in the second system. The instruments are: Horns 1 & 2 (in F), Horns 3 & 4, Trumpets 1 & 2 (in F), Trombones 1 & 2, Timpani, Piano, Violoncello, and Double Bass. The key signature is one flat (B-flat major or F minor). The time signature is 4/4. The score includes various musical notations such as dynamics (pp, f, p, cresc.), articulation (stacc.), and performance instructions (arco, tr). A double bar line with repeat dots is at the end of measure 306.

310

ob. 1. 2.

cl. 1. 2.
in A

timp.

tr

pp

310

pf.

8va

vn. 1.

mf

arco

vn. 2.

mf

arco

vla.

mf

vc.

mf

pizz.

pp

d.b.

pp

Detailed description: This page of a musical score covers measures 310, 311, and 312. The woodwind section (oboe 1 & 2, clarinet 1 & 2 in A) plays a melodic line starting in measure 311 with a *p* dynamic. The timpani part features trills in measures 310 and 312, marked *pp*. The piano part (pf.) has a complex texture with arpeggiated figures and a *8va* (octave up) marking in measure 312. The string section (vn. 1, vn. 2, vla., vc., d.b.) enters in measure 311 with a *mf* dynamic, playing sustained notes. The violin parts are marked *arco*. The viola and cello parts also have *mf* markings. The double bass part has a *pp* marking in measure 312. A *pizz.* (pizzicato) marking is present for the cello in measure 312. The score is written in a key with one sharp (F#) and a common time signature.

314

cl. 1. 2.
in A

tr

timp.

314

pf.

8va

cresc.

314

vn. 1.

vn. 2.

vla.

vc.

d.b.

p

arco

p

The musical score for measures 314-317 is arranged in six systems. The first system contains the Clarinet 1 & 2 (in A) and Timpani parts. The second system contains the Piano part, with an 8va line for the right hand. The third system contains the Violin 1, Violin 2, Viola, Violoncello, and Double Bass parts. The score includes various musical notations such as notes, rests, dynamics (p, cresc.), and performance instructions (tr, arco).

325 **22** a2

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

cbn.

325

hn. 1. 2.
in F

hn. 3. 4.

325 8va cresc.

pf.

325 **22**

vn. 1.

vn. 2.

vla.

vc.

d.b.

330

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

cbn.

330

hn. 1. 2.
in F

hn. 3. 4.

tp. 1. 2.
in F

22

tb. 1. 2.

tb. 3.

f

timp.

f

330

pf.

8va

330

vn. 1.

vn. 2.

vla.

vc.

d.b.

Detailed description: This is a page of a musical score for a symphony orchestra, page 113, measures 330-333. The score is arranged in systems. The first system includes woodwinds (flute, oboe, clarinet in A, bassoon, contrabassoon) and strings (harp, horn in F, trumpet in F, tuba, timpani). The second system includes piano and the lower strings (violin, viola, violoncello, double bass). The piano part features a complex, rapid melodic line in the right hand, with an 8va (octave up) marking. The woodwinds and strings provide harmonic support with sustained notes and some rhythmic patterns. Dynamics include forte (f) and piano (p). The page number 113 is in the top right corner.

334 **23** Poco meno mosso

fl. 1. 2. *p dolce*

cl. 1. 2. in A *p dolce*

cbn. *ff* *p*

hn. 1. 2. in F *pp*

hn. 3. 4. *pp*

tpt. 1. 2. in F *ff* *pp* *mp*

trn. 1. 2. *ff* *pp* *mp*

trn. 3. *ff* *pp* *mp*

timp. *pp*

pf. *8va* *8va*

334 **23** Poco meno mosso

vn. 1. *pp*

vn. 2. *pp*

341 **24**

fl. 1. 2.

hn. 1. 2.

in F

hn. 3. 4.

timp.

ppp

341 **24**

pf.

f rubato

decresc.

a tempo aspriss

348

pf.

m. d.

7 3 3

25

Poco meno mosso

cbn.

352

Poco meno mosso

pp

hn. 1. 2.

in F

a²

pp

tp. 1. 2.

in F

pp

tn. 1. 2.

pp

tn. 3.

pp

25

Poco meno mosso

352

pp

poco rit.

decresc.

5 3

8^{va}

357

fl. 1. 2. *p dolce* *poco rit.* *a tempo*

cl. 1. 2. in A *p dolce* *poco rit.*

cbn. *poco rit.*

hn. 1. 2. in F *poco rit.*

tp. 1. 2. in F *poco rit.*

tn. 1. 2. *poco rit.*

tn. 3. *poco rit.*

timp. *poco rit.* *a tempo* *cresc.*

pf. *poco rit.* *p* *cresc.*

vn. 1. *pp* *poco rit.*

vn. 2. *pp* *poco rit.*

354

pf. *cresc.* *f*

D to E (high)

Rehearsal mark symbol

26

368

hn. 3. 4.
in F

A tempo

rit.

III.

p

368

pf.

poco accel.

decresc.

rit.

A tempo

26

368

vn. 1.

A tempo

rit.

p

cresc.

vn. 2.

rit.

pp

vla.

rit.

pp

vc.

rit.

p

d.b.

rit.

p

This page contains two systems of musical notation for measures 373 through 380. The first system covers measures 373 to 376. It includes staves for Horns 3 & 4 (in F), Piano Forte (pf.), Violins I & II, Viola, Violoncello (vc.), and Double Bass (d.b.). Measure 373 has a key signature change to one flat. Measures 374-376 feature various dynamics like piano (p) and mezzo-forte (mf), and markings such as "espress.", "sul G", "m.d.", "m.g.", and trills. A double bar line appears after measure 376. The second system covers measures 377 to 380. It includes staves for Piano Forte (pf.), Violins I & II, Viola, Violoncello (vc.), and Double Bass (d.b.). Measures 377-380 continue the orchestral texture with dynamics like piano (p), mezzo-forte (mf), and crescendo (cresc.), along with trills and triplets. The key signature remains one flat throughout.

27

383

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

p dolce

p

p

383

tr

6

6

5

5

p

p

383

27

va. 1.

va. 2.

vla.

vc.

d.b.

p

p

p

p

p

388

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

pf.

388

28

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

pf.

389

28

vn. 2.

vla.

vc.

ob. 1. 2. *p dolce*

pf. *mf espress.*

vn. 1. *p espress.*

vn. 2.

vla.

vc.

hn. 1. 2. in F *espress.*

pf. *decresc.*

vn. 1.

vn. 2.

vla.

vc.

d.b. *p*

The musical score is written for measures 393 to 396. The key signature is one sharp (F#). The score includes parts for Oboe 1 & 2, Piano, Violin 1 & 2, Viola, Violoncello, Horn 1 & 2 in F, and Double Bass. The Oboe 1 & 2 part begins in measure 393 with a melodic line marked *p dolce*. The Piano part has a complex texture with arpeggiated figures and is marked *mf espress.* in measure 395. The Violin 1 part has a melodic line marked *p espress.* in measure 395. The Horn 1 & 2 part enters in measure 395 with a melodic line marked *espress.*. The Piano part continues with arpeggiated figures, marked *decresc.* in measure 396. The Violin 1 part continues with a melodic line. The Violoncello and Double Bass parts provide a harmonic foundation with sustained notes and moving lines. The score is divided into two systems, with a double bar line between measures 395 and 396.

29

400

cl. 1. 2.
in A

poco rit.

a tempo

p

bn. 1. 2.

poco rit.

a tempo

p marcato

hn. 1. 2.
in F

pp

poco rit.

a tempo

p

pf.

pp

poco rit.

a tempo

29

400

vn. 1.

poco rit.

a tempo

p

vn. 2.

poco rit.

a tempo

unis. p

via.

poco rit.

a tempo

unis. p

vc.

poco rit.

a tempo

p marcato

d.b.

poco rit.

a tempo

p marcato

410 **30**

fl. 1. 2. *f* *p*

ob. 1. 2. *f* *p*

cl. 1. 2. in A *f* *p*

bn. 1. 2. *f*

cbn. *f*

hn. 1. 2. in F *f*

hn. 3. 4. *f*

pf. *poco f*

410 **30**

vn. 1. *f* *p*

vn. 2. *f* *pizz.* *div.* *p*

vla. *f* *pizz.* *div.* *p*

vc. *f* *pizz.* *p*

d.b. *f*

414

fl. 1. 2. *p*

ob. 1. 2. *p* *I.*

cl. 1. 2. in A *I.* *mf*

pf. *8va*

414

vn. 1. *pizz.* *mf* *p*

vn. 2. *unis.* *mf* *p*

via. *arco unis.* *pizz.* *mf* *p*

vc. *mf* *p*

Detailed description: This page of a musical score covers measures 414 to 417. The woodwind section (flute, oboe, and clarinet) plays a rhythmic pattern of eighth and sixteenth notes, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*) by measure 417. The piano part features a complex texture with many sixteenth-note chords, with the right hand marked *8va* (octave up). The string section (violins, viola, and double bass) provides harmonic support, with violins and viola marked *pizz.* (pizzicato) and *mf* to *p*, and the double bass marked *mf* to *p*. The viola part includes an *arco unis.* (arco unison) section in measure 415. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

418 **31**

cl. 1. 2.
in A

418

hn. 1. 2.
in F

418

hn. 3. 4.

418

pf.

418

vn. 1.

418

vn. 2.

418

via.

418

vc.

418

d.b.

p

III

p

8va

p

cresc.

unls.

p

arco

pp

arco

pp

arco

pp

pp

pp

422

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

cbn.

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

1001

1002

1003

1004

1005

1006

1007

1008

1009

1010

1011

1012

1013

1014

1015

1016

1017

1018

1019

1020

1021

1022

1023

1024

1025

1026

1027

1028

1029

1030

1031

1032

1033

1034

1035

1036

1037

1038

1039

1040

1041

1042

1043

1044

1045

1046

1047

1048

1049

1050

1051

1052

1053

1054

1055

1056

1057

1058

1059

1060

1061

1062

1063

1064

1065

1066

1067

1068

1069

1070

1071

1072

1073

1074

1075

1076

1077

1078

1079

1080

1081

1082

1083

1084

1085

1086

1087

1088

1089

1090

1091

1092

1093

1094

1095

1096

1097

1098

1099

1100

1101

1102

1103

1104

1105

1106

1107

1108

1109

1110

1111

1112

1113

1114

1115

1116

1117

1118

1119

1120

1121

1122

1123

1124

1125

1126

1127

1128

1129

1130

1131

1132

1133

1134

1135

1136

1137

1138

1139

1140

1141

1142

1143

1144

1145

1146

1147

1148

1149

1150

1151

1152

1153

1154

1155

1156

1157

1158

1159

1160

1161

1162

1163

1164

1165

1166

1167

1168

1169

1170

1171

1172

1173

1174

1175

1176

1177

1178

1179

1180

1181

1182

1183

1184

1185

1186

1187

1188

1189

1190

1191

1192

1193

1194

1195

1196

1197

1198

1199

1200

1201

1202

1203

1204

1205

1206

1207

1208

1209

1210

1211

1212

1213

1214

1215

1216

1217

1218

1219

1220

1221

1222

1223

1224

1225

1226

1227

1228

1229

1230

1231

1232

1233

1234

1235

1236

1237

1238

1239

1240

1241

1242

1243

1244

1245

1246

1247

1248

1249

1250

1251

1252

1253

1254

1255

1256

1257

1258

1259

1260

1261

1262

1263

1264

1265

1266

1267

1268

1269

1270

1271

1272

1273

1274

1275

1276

1277

1278

1279

1280

1281

1282

1283

1284

1285

1286

1287

1288

1289

1290

1291

1292

1293

1294

1295

1296

1297

1298

1299

1300

1301

1302

1303

1304

1305

1306

1307

1308

1309

1310

1311

1312

1313

1314

1315

1316

1317

1318

1319

1320

1321

1322

1323

1324

1325

1326

1327

1328

1329

1330

1331

1332

1333

1334

1335

1336

1337

1338

1339

1340

1341

1342

1343

1344

1345

1346

1347

1348

1349

1350

1351

1352

1353

1354

1355

1356

1357

1358

1359

1360

1361

1362

1363

1364

1365

1366

1367

1368

1369

1370

1371

1372

1373

1374

1375

1376

1377

1378

1379

1380

1381

1382

1383

1384

1385

1386

1387

1388

1389

1390

1391

1392

1393

1394

1395

1396

1397

1398

1399

1400

1401

1402

1403

1404

1405

1406

1407

1408

1409

1410

1411

1412

1413

1414

1415

1416

1417

1418

1419

1420

1421

1422

1423

1424

1425

1426

1427

1428

1429

1430

1431

1432

1433

1434

1435

1436

1437

1438

1439

1440

1441

1442

1443

1444

1445

1446

1447

1448

1449

1450

1451

1452

1453

1454

1455

1456

1457

1458

1459

1460

1461

1462

1463

1464

1465

1466

1467

1468

1469

1470

1471

1472

1473

1474

1475

1476

1477

1478

1479

1480

1481

1482

1483

1484

1485

1486

1487

1488

1489

1490

1491

1492

1493

1494

1495

1496

1497

1498

1499

1500

1501

1502

1503

1504

1505

1506

1507

1508

1509

1510

1511

1512

1513

1514

1515

1516

1517

1518

1519

1520

1521

1522

1523

1524

1525

1526

1527

1528

1529

1530

1531

1532

1533

1534

1535

1536

1537

1538

1539

1540

1541

1542

1543

1544

1545

1546

1547

1548

1549

1550

1551

1552

1553

1554

1555

1556

1557

1558

1559

1560

1561

1562

1563

1564

1565

1566

1567

1568

1569

1570

1571

1572

1573

1574

1575

1576

1577

1578

1579

1580

1581

1582

1583

1584

1585

1586

1587

1588

1589

1590

1591

1592

1593

1594

1595

1596

1597

1598

1599

1600

1601

1602

1603

1604

1605

1606

1607

1608

1609

1610

1611

1612

1613

1614

1615

1616

1617

1618

1619

1620

1621

1622

1623

1624

1625

1626

1627

1628

1629

1630

1631

1632

1633

1634

1635

1636

1637

1638

1639

1640

1641

1642

1643

1644

1645

1646

1647

1648

1649

1650

1651

1652

1653

1654

1655

1656

1657

1658

1659

1660

1661

1662

1663

1664

1665

1666

1667

1668

1669

1670

1671

1672

1673

1674

1675

1676

1677

1678

1679

1680

1681

1682

1683

1684

1685

1686

1687

1688

1689

1690

1691

1692

1693

1694

1695

1696

1697

1698

1699

1700

1701

1702

1703

1704

1705

1706

1707

1708

1709

1710

1711

1712

1713

1714

1715

1716

1717

1718

1719

1720

1721

1722

1723

1724

1725

1726

1727

1728

1729

1730

1731

1732

1733

1734

1735

1736

1737

1738

1739

1740

1741

1742

1743

1744

1745

1746

1747

1748

1749

1750

1751

1752

1753

1754

1755

1756

1757

1758

1759

1760

1761

1762

1763

1764

1765

1766

1767

1768

1769

1770

1771

1772

1773

1774

1775

1776

1777

1778

1779

1780

1781

1782

1783

1784

1785

1786

1787

1788

1789

1790

1791

1792

1793

1794

1795

1796

1797

1798

1799

1800

1801

1802

1803

1804

1805

1806

1807

1808

1809

1810

1811

1812

1813

1814

1815

1816

1817

1818

1819

1820

1821

1822

1823

1824

1825

1826

1827

1828

1829

1830

1831

1832

1833

1834

1835

1836

1837

1838

1839

1840

1841

1842

1843

1844

1845

428 **32** Poco più mosso

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

cbn.

hn. 1. 2.
in F

hn. 3. 4.

tbn. 1. 2.

tbn. 3.

pf.

8va

p stacc.

col. 8va

32 Poco più mosso

vn. 1.

vn. 2.

via.

vc.

d.b.

431

fl. 1. 2. *p cresc.*

ob. 1. 2.

cl. 1. 2. in A *p cresc.*

bn. 1. 2. *f*

hn. 1. 2. in F *p cresc.*

hn. 3. 4. *p cresc.*

pf. *p* *mf*

col. 8^{va}

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

hn. 1. 2.
in F

hn. 3. 4.

timp.

pf.

vc.

d.b.

ff

tr

ff

ff

ff

ff

ff

f

f

cresc.

ff trem.

f

f

441

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

441

hn. 1. 2.
in F

hn. 3. 4.

tpt. 1. 2.
in F

trbn. 1. 2.

trbn. 3.

timp.

8va

pf.

441

vn. 1.

vn. 2.

via.

vc.

d.b.

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

1001

1002

1003

1004

1005

1006

1007

1008

1009

1010

1011

1012

1013

1014

1015

1016

1017

1018

1019

1020

1021

1022

1023

1024

1025

1026

1027

1028

1029

1030

1031

1032

1033

1034

1035

1036

1037

1038

1039

1040

1041

1042

1043

1044

1045

1046

1047

1048

1049

1050

1051

1052

1053

1054

1055

1056

1057

1058

1059

1060

1061

1062

1063

1064

1065

1066

1067

1068

1069

1070

1071

1072

1073

1074

1075

1076

1077

1078

1079

1080

1081

1082

1083

1084

1085

1086

1087

1088

1089

1090

1091

1092

1093

1094

1095

1096

1097

1098

1099

1100

1101

1102

1103

1104

1105

1106

1107

1108

1109

1110

1111

1112

1113

1114

1115

1116

1117

1118

1119

1120

1121

1122

1123

1124

1125

1126

1127

1128

1129

1130

1131

1132

1133

1134

1135

1136

1137

1138

1139

1140

1141

1142

1143

1144

1145

1146

1147

1148

1149

1150

1151

1152

1153

1154

1155

1156

1157

1158

1159

1160

1161

1162

1163

1164

1165

1166

1167

1168

1169

1170

1171

1172

1173

1174

1175

1176

1177

1178

1179

1180

1181

1182

1183

1184

1185

1186

1187

1188

1189

1190

1191

1192

1193

1194

1195

1196

1197

1198

1199

1200

1201

1202

1203

1204

1205

1206

1207

1208

1209

1210

1211

1212

1213

1214

1215

1216

1217

1218

1219

1220

1221

1222

1223

1224

1225

1226

1227

1228

1229

1230

1231

1232

1233

1234

1235

1236

1237

1238

1239

1240

1241

1242

1243

1244

1245

1246

1247

1248

1249

1250

1251

1252

1253

1254

1255

1256

1257

1258

1259

1260

1261

1262

1263

1264

1265

1266

1267

1268

1269

1270

1271

1272

1273

1274

1275

1276

1277

1278

1279

1280

1281

1282

1283

1284

1285

1286

1287

1288

1289

1290

1291

1292

1293

1294

1295

1296

1297

1298

1299

1300

1301

1302

1303

1304

1305

1306

1307

1308

1309

1310

1311

1312

1313

1314

1315

1316

1317

1318

1319

1320

1321

1322

1323

1324

1325

1326

1327

1328

1329

1330

1331

1332

1333

1334

1335

1336

1337

1338

1339

1340

1341

1342

1343

1344

1345

1346

1347

1348

1349

1350

1351

1352

1353

1354

1355

1356

1357

1358

1359

1360

1361

1362

1363

1364

1365

1366

1367

1368

1369

1370

1371

1372

1373

1374

1375

1376

1377

1378

1379

1380

1381

1382

1383

1384

1385

1386

1387

1388

1389

1390

1391

1392

1393

1394

1395

1396

1397

1398

1399

1400

1401

1402

1403

1404

1405

1406

1407

1408

1409

1410

1411

1412

1413

1414

1415

1416

1417

1418

1419

1420

1421

1422

1423

1424

1425

1426

1427

1428

1429

1430

1431

1432

1433

1434

1435

1436

1437

1438

1439

1440

1441

1442

1443

1444

1445

1446

1447

1448

1449

1450

1451

1452

1453

1454

1455

1456

1457

1458

1459

1460

1461

1462

1463

1464

1465

1466

1467

1468

1469

1470

1471

1472

1473

1474

1475

1476

1477

1478

1479

1480

1481

1482

1483

1484

1485

1486

1487

1488

1489

1490

1491

1492

1493

1494

1495

1496

1497

1498

1499

1500

1501

1502

1503

1504

1505

1506

1507

1508

1509

1510

1511

1512

1513

1514

1515

1516

1517

1518

1519

1520

1521

1522

1523

1524

1525

1526

1527

1528

1529

1530

1531

1532

1533

1534

1535

1536

1537

1538

1539

1540

1541

1542

1543

1544

1545

1546

1547

1548

1549

1550

1551

1552

1553

1554

1555

1556

1557

1558

1559

1560

1561

1562

1563

1564

1565

1566

1567

1568

1569

1570

1571

1572

1573

1574

1575

1576

1577

1578

1579

1580

1581

1582

1583

1584

1585

1586

1587

1588

1589

1590

1591

1592

1593

1594

1595

1596

1597

1598

1599

1600

1601

1602

1603

1604

1605

1606

1607

1608

1609

1610

1611

1612

1613

1614

1615

1616

1617

1618

1619

1620

1621

1622

1623

1624

1625

1626

1627

1628

1629

1630

1631

1632

1633

1634

1635

1636

1637

1638

1639

1640

1641

1642

1643

1644

1645

1646

1647

1648

1649

1650

1651

1652

1653

1654

1655

1656

1657

1658

1659

1660

1661

1662

1663

1664

1665

1666

1667

1668

1669

1670

1671

1672

1673

1674

1675

1676

1677

1678

1679

1680

1681

1682

1683

1684

1685

1686

1687

1688

1689

1690

1691

1692

1693

1694

1695

1696

1697

1698

1699

1700

1701

1702

1703

1704

1705

1706

1707

1708

1709

1710

1711

1712

1713

1714

1715

1716

1717

1718

1719

1720

1721

1722

1723

1724

1725

1726

1727

1728

1729

1730

1731

1732

1733

1734

1735

1736

1737

1738

1739

1740

1741

1742

1743

1744

1745

1746

1747

1748

1749

1750

1751

1752

1753

1754

1755

1756

1757

1758

1759

1760

1761

1762

1763

1764

1765

1766

1767

1768

1769

1770

1771

1772

1773

1774

1775

1776

1777

1778

1779

1780

1781

1782

1783

1784

1785

1786

1787

1788

1789

1790

1791

1792

1793

1794

1795

1796

1797

1798

1799

1800

1801

1802

1803

1804

1805

1806

1807

1808

1809

1810

1811

1812

1813

1814

1815

1816

1817

1818

1819

1820

1821

1822

1823

1824

1825

1826

1827

1828

1829

1830

1831

1832

1833

1834

1835

1836

1837

1838

1839

1840

1841

1842

1843

1844

1845

1846

18

Cad.

Adagio maestoso
8^{va}

448

pf.

Cad. rubato

ff

33

Adagio maestoso

col. 8^{va}

col. 8^{va}

33

Adagio maestoso

445

Allegretto

ff

Cad.

col. 8th

vn. I.

vn. II.

vla.

vc.

d.b.

451

pf.

8va

col. 8va

col. 8va

col. 8va

string.

455

pf.

8va

459

pf.

8va

string.

decresc.

p. rt.

464

pf.

ff

string.

decresc.

p. rt.

8va

469

a tempo (allegro)

pf.

8va

474

pf.

478

pf.

482

pf.

486

pf.

p

491

pf.

poco rit.

497 *pp*
pf. *mp espress.*

501

505 *p*

508 *cresc.*

511 *f* *stacc.* *pp*

535

pf.

tr mf

tr p

539

pf.

tr mf

tr p

543

pf.

tr mf

tr p

decresc.

547

pf.

tr mf

tr p

decresc.

550

pf.

Adagio

tr mf

tr p

decresc.

a tempo (adagio)

34

fl. 1. 2. *555* *dolce* *mp*

hn. 1. 2. *555* *p* *dolce*

in F *p* *dolce*

hn. 3. 4. *p* *dolce*

timp. *pp*

pf. *555* *tr.* *pp*

34

vc. *555* *div.* *pp*

[illegible]

567

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

567

hn. 1. 2.
in F

timp.

567

pf.

567

vn. 1.

vn. 2.

vla.

vc.

p

p

pp

The musical score for page 140, measures 567-570, is presented in a standard orchestral layout. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 in A, Bassoon 1 & 2, Horn 1 & 2 in F, Timpani, Piano, Violin 1 & 2, Viola, and Violoncello. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 567 features a melodic line in the Flute 1 & 2 part, with a dynamic marking of *p* (piano) in the Oboe 1 & 2 part. Measure 568 continues the melodic development, with a dynamic marking of *p* in the Clarinet 1 & 2 part. Measure 569 shows a more complex texture, with a dynamic marking of *pp* (pianissimo) in the Piano part. Measure 570 concludes the section with a final melodic flourish in the Flute 1 & 2 part.

572

timp.

572

pf.

572

vn. 1.

vn. 2.

vla.

vc.

574

35

Allegro vivace

rit.

p stacc.

cresc.

col. 8^{va}

577

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

577

pf.

f

8^{va}

sf mf

Detailed description: This page of a musical score contains measures 572 through 577. The top system (measures 572-574) features a timpani part with a single stroke in measure 572, followed by a piano (pf.) part with dense, rapid sixteenth-note patterns in both hands. String parts (vn. 1, vn. 2, vla., vc.) are present but mostly contain rests. Measure 574 includes a 'rit.' (ritardando) marking. A double bar line with repeat dots follows. The second system (measures 575-577) begins with a key signature change to one sharp (F#) and a tempo change to 'Allegro vivace'. The piano part continues with rapid sixteenth-note patterns, marked with 'p stacc.' (piano staccato) and 'cresc.' (crescendo). A 'col. 8^{va}' (collage 8va) marking is present. The woodwind section (fl. 1. 2., ob. 1. 2., cl. 1. 2. in A) enters in measure 575 with a melody marked 'mf' (mezzo-forte). The piano part continues with a 'f' (forte) dynamic in measure 576 and an 'sf mf' (sforzando mezzo-forte) dynamic in measure 577. An '8^{va}' (ottava) marking is also present in measure 577.

582

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

mf

582

hn. 1. 2.
in F

hn. 3. 4.

mf

582

8va

pf.

f

582

vn. 1.

mf

pizz.

f

582

vn. 2.

mf

pizz.

f

582

vla.

mf

pizz.

f

582

vc.

mf

pizz. unis.

f

582

d.b.

mf

pizz.

f

Detailed description: This is a page of a musical score, page 142, showing measures 582 through 585. The score is for a symphony orchestra. The woodwind section includes flutes (fl. 1. 2.), oboes (ob. 1. 2.), clarinets in A (cl. 1. 2.), bassoons (bn. 1. 2.), and horns in F (hn. 1. 2. and 3. 4.). The string section includes violins (vn. 1. and 2.), viola (vla.), violoncello (vc.), and double bass (d.b.). The piano (pf.) is also present. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four systems. The first system (measures 582-583) features woodwinds and horns. The second system (measures 584-585) features the piano and strings. The third system (measures 586-587) features the violin section. The fourth system (measures 588-589) features the viola, cello, and double bass. Dynamics include *mf* (mezzo-forte), *f* (forte), and *pf.* (pianissimo). Performance instructions include *pizz.* (pizzicato) and *unis.* (unison).

587

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

587

hn. 1. 2.
in F

hn. 3. 4.

tp. 1. 2.
in F

587

pf.

587

vn. 1.

vn. 2.

via.

vc.

d.b.

mf

f

mf

f

mf

mf

mf

ff

8^{va}

Detailed description: This page of a musical score, numbered 143, contains measures 587 through 591. The score is arranged in four systems. The first system includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 in A, and Bassoon 1 & 2. The second system includes Horns 1 & 2 in F, Horns 3 & 4, and Trumpets 1 & 2 in F. The third system is for the Piano (pf.), showing both treble and bass staves. The fourth system includes Violin 1, Violin 2, Viola, Violoncello (vc.), and Double Bass (d.b.). The key signature is three sharps (F#, C#, G#). Dynamics include *mf* (mezzo-forte) and *f* (forte). A first-octave transposition marking (8^{va}) is present above the piano part in measure 590. The score is printed in black ink on white paper.

592

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

cbn.

592

hn. 1. 2.
in F

hn. 3. 4.

tp. 1. 2.
in F

tbn. 1. 2.

tbn. 3.

timp.

592

pf.

592

va. 1.

va. 2.

via.

vc.

d.b.

508 a2

fl. 1. 2.

ob. 1. 2.

cl. 1. 2.
in A

bn. 1. 2.

cbn.

508

hn. 1. 2.
in F

hn. 3. 4.

tpt. 1. 2.
in F

tbn. 1. 2.

tbn. 3.

timp.

508 8va

pf.

508

vn. 1.

vn. 2.

vla.

vc.

d.b.

Detailed description: This page of a musical score, numbered 145, contains measures 508 through 511. The score is arranged in four systems. The first system includes parts for Flute 1 & 2 (with a second key signature change to A major), Oboe 1 & 2, Clarinet 1 & 2 in A, Bassoon 1 & 2, and Contrabassoon. The second system includes Horns 1 & 2 in F, Horns 3 & 4, Trumpets 1 & 2 in F, Trombones 1 & 2, Trombone 3, and Timpani. The third system features the Piano (pf.) with a forte dynamic and an 8va (octave up) marking. The fourth system includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature changes from D major to A major at measure 508 and back to D major at measure 511. The time signature is 4/4.

[illegible]

CRITICAL NOTES

m. 9i. Pf. The right barline has been changed from a dotted line as it appears in **a** to a normal line, according to **c** and **e**.

m. 19. Vn. 2 and vla. The series of eight staccato dots on the half notes are missing in **e**, but present in **a** and in the violin 2 in **d**. The viola part in **d**, which was written by a different copyist, is also missing the dot series.

m. 22. Vc. and d.b. The *cresc.* appears one beat earlier in **e** than in **a** and **d**.

mm. 24-25. Ob. The *cresc.* in **a** is given as a hairpin crescendo in **e**.

mm. 25-26. Strings, ob., and bn. The crescendo hairpins in the five string parts are equalized in **e**, all beginning exactly on beat 2 and extending to the very end of m. 26. The same hairpins in **d** also vary slightly from those in **a**. In the oboe and bassoon, the crescendo hairpins begin only in m. 26 in **e** and **d**, while the marking is missing altogether in the oboe 1 in **d**.

m. 27. Pf. The spelling of *appassionato* is corrected here to agree with **e**.

mm. 27-40. Pf. The beaming of the L.H. has been retained as in **a** and **c** to every half-beat, but to facilitate readability, quintuplet or sextuplet indications are added for groups of other than four thirty-second notes. In **e** the L.H. arpeggios are beamed entirely across the bar.

In mm. 29-30, L.H., beat 3, **a** has the entire beat beamed together, which is an exception to Dohnányi's treatment of the L.H. beaming of the section. Here, the L.H. beaming from **c**, entirely in half-beats, has been used to maintain consistency and easier readability.

m. 32. Pf. On the first eighth note of beat 3, R.H., the flats next to the A octave are missing in both **a** and **c**; this omission has been corrected here to agree with **e**.

m. 38. Tbns. The decrescendo hairpin is missing in **e** and **d** in all three trombone parts.

mm. 41-44. Full orch. The orchestration of these four bars in **e** differs considerably from the reading in **a**, including added contrabassoon, horn, trombone, and timpani parts and different readings in the viola, bassoon, and clarinet parts. Example 1 provides the version according to **e** for reference.

In **c** beginning above m. 44, two comments appear in two different hands (probably those of two conductors). One

comment is *Trombonen!* (mm. 44-45); the other is indicated by a large star symbol in the margin, followed by: *müsste dramatischer orchestriert sein* [the orchestration must be more dramatic] scrawled over mm. 44-46. In Dohnányi's later revision of the orchestration, he did add trombones in mm. 41-42 and generally thicken the texture of mm. 41-44, but slightly before the point where the comments occur.

Example 1

4

fl. 1. 2. *ff*

ob. 1. 2. *ff*

cl. 1. 2. in A *ff*

bn. 1. 2. *ff*

cbn. *ff*

hn. 1. 2. in F *ff*

hn. 3. 4. *ff*

tpt. 1. 2. in F *ff*

tbn. 1. 2. *ff*

tbn. 3. *ff*

timp. *ff*

pf. *ff*

4

vn. 1. *ff*

vn. 2. *ff*

vla. *ff*

vc. *ff*

d.b. *ff*

m. 47. Vn. 1. In **e**, the crescendo that begins in this bar is indicated with both a hairpin and a written *cresc.* **a** and **d** have only the hairpin.

m. 49. The indication $\text{♩} = \text{♩}$ appears here as in **e**, and was likewise corrected from $\text{♩} = \text{♩}$ by Dohnányi in **a**. **c** and **d** both mistakenly give common time here as the meter change. Throughout the piece the time signature is problematic; although Dohnányi originally indicated common time as the basic meter, he subsequently corrected it to cut time, perhaps at the suggestion of Artur Nikisch or Hans Richter. However, it appears that due to haste or oversight, Dohnányi neglected to change all of the other common time indications in the piece to cut time (see also note below, m. 171).

Also in m. 49, vc. and d.b. (which are written on one system in **a**), the whole rest at the beginning of the bar in **a** should be a half rest as in **d** and **e**. The viola in **d** has the *p* placed before the first tied eighth note.

m. 53. Vn. 1. In **a**, it is difficult to decipher whether the first slur includes the first two or three notes. In **d**, the first two notes are included under the slur; in **e**, the first three. The latter reading is used here.

mm. 57-58. In **c**, a conductor's or judge's comment, *warum nicht zweimal* [why not twice], appears with a circled x symbol above these bars.

m. 59. Ob. 1, cl. 1, and bn. 1. In **d**, the crescendo hairpins begin slightly later in all three parts, at approximately one eighth note's value before beat 2. In **e**, all three markings begin exactly with the first note of the bar.

m. 62-64. Woodwinds. In **e**, the crescendo hairpins in the flute, oboe, and clarinet begin uniformly on the second half of beat 2, m. 62, and extend only through the downbeat of m. 63.

The decrescendo hairpin that follows in all four woodwind parts in m. 63, beat 2, is indicated perhaps somewhat sloppily in **a**, with each marking beginning in a slightly different place. The problem is exacerbated by the many slurs which collide with one another right at this point in the score. Dohnányi probably intended an overall orchestral decrescendo covering the second half of m. 63 and just over the barline into m. 64 in this rhythmically parallel passage (the upper three string parts also have decrescendo hairpins here). This gesture seems more clearly expressed in **e**, where all of the markings begin uniformly on beat 2, m. 63 and end exactly on the last eighth note of the same bar. In this edition, the beginnings of the hairpins

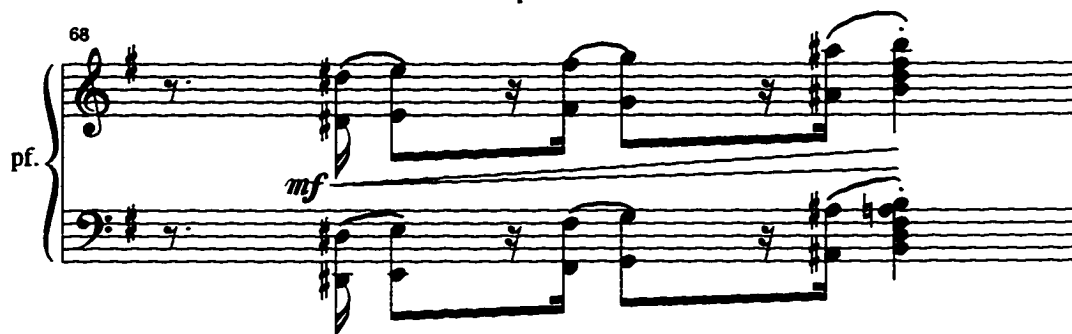
are placed as in **e**, but they extend just over the barline (mm. 63-64) as in **a**.

mm. 63-64. Vla. The slur that begins on the second eighth note, m. 63, extends to the downbeat F-sharp in m. 64 in **e**, but in **d** it ends on the G, last eighth note, m. 63. In **a** the slur ends between the two notes, but it is probably meant to extend to the F-sharp. This edition follows **e**.

mm. 64 and 66. Vn. 2. The beaming of multiple eighth notes in these two bars is inconsistent in **a**, where all of the eighth notes are beamed separately except for the last two eighth notes of m. 66, which are beamed together. **d** agrees with **a** except for the last two eighth notes in m. 64, which are beamed together there. In **e** yet another beaming pattern appears: in m. 64 the last three eighth notes are beamed together, while in m. 66 the first two and the last two eighth notes are beamed together. This edition follows none of these readings, but preserves the rhythmic unit  where it occurs in the middle of both bars 64 and 66, while the other single eighth notes (last two of m. 64, first and last two of m. 66) are beamed together.

m. 68. Pf. Dohnányi later added a lead-in figure in this bar which appears in **e** but not in **a** or **c** (see Example 2 for reference).

Example 2



mm. 70, 71, 75, 76, 80, and 82. Pf. In each of these bars, **a** and **e** have quarter-note open octaves on the downbeat in both hands. **c** has full chords in each instance, the inner notes of which agree with the inner notes of the second chord in each bar.

mm. 72-73. Cbn. The hairpin crescendo begins at the downbeat of m. 72 in **e**; in **a** and **d**, as well as in the counterpart passage in m. 77 in all three sources, it begins past the halfway point of the bar.

mm. 77-78. Horns. In **e**, each of the four horn entrances have a dynamic marking *f* which does not appear in either **a** or **d**, but can be assumed from the *f* dynamic of the previous passage.

m. 80. Pf. In **e**, the last sixteenth note of this bar has a natural sign before the A double octave. Through what was most likely an oversight, the natural sign is missing in both **a** and **c**. The A-natural from **e** is given here.

Also in m. 80, downbeat, **c** has a full d-sharp minor chord in second inversion in both hands.

m. 82. Pf. As in m. 80, there is a full d-sharp minor chord in second inversion in both hands on the downbeat in **c**.

In **a** and **c**, the first sixteenth-note chord of beat 2, that following the dotted-eighth rest, is missing the natural sign before the D's in both hands. The natural signs are present in both hands in **e**. That D-natural is the correct note here is clear from the orchestral parts: the fourth horn, contrabassoon, cello, and double bass all have D-naturals on the second beat in **a**, and in the L.H. of the second piano in **c**. Also, the A major harmony on the downbeat of the subsequent bar requires a d-natural in the dominant harmony preceding it.

m. 85. Strings. In **e**, the crescendo hairpins in all five string parts begin with the downbeat of the bar.

m. 87-89. D.b. The crescendo hairpin that begins on the second half of beat 2, m. 87 extends all the way to the second beat, m. 89 in **e**. In **d** the same marking begins in m. 88 and extends through the downbeat, m. 89.

m. 94. Cl. A *p* dynamic appears in the clarinet in **e** that is absent from **a** and **d**, but can be assumed from the previous phrase.

mm. 96-97. Cl. and hn. The crescendo hairpin in both parts extends all the way to the second beat of m. 97 in **e**.

m. 97. Vla., vc., and d.b. The *cresc.* appears later in **e** by half a beat, corresponding to where the same marking appears in the piano part. This is not of particular significance because the string instruments have rests until the downbeat of the next bar. The *cresc.* is missing from all three parts in **d**, but the marking was added into the double bass part, perhaps by the double bassist, on the second half of beat 1 as it appears in **a**.

mm. 98-99. Hn. In **e**, the crescendo hairpin begins with the downbeat of m. 98.

m. 102. Vla. and vc. The decrescendo hairpins are missing in both parts in **e**.

m. 103. Strings. The *mf* is missing in all five string parts in **e**.

mm. 104 and 106. Pf. In both of these bars the R.H. slurs fall short of the last sixteenth note in **a** and **c**, but in **e** they extend to the last sixteenth note of the bar. Because the slurs are clearly intended to cover all of the sixteenth notes in each bar, this edition agrees with **e**.

mm. 107-08. Ob., cl., and hn. In **e**, the crescendo hairpins begin earlier, with the first note of the phrase, and in the oboe and clarinet, they extend over the bar into m. 108.

m. 108. Strings. In **e**, the crescendo hairpins begin earlier by one eighth note's value.

mm. 109-10. Ob. In **e**, the decrescendo hairpin begins with the half note E-sharp on beat 2, m. 109, and extends to the downbeat of m. 110.

mm. 110-11. Bn. In **e**, the crescendo hairpin extends to the end of m. 110, while in **a** and **d** it extends to the downbeat of m. 111.

mm. 111-12. Hn. 1. In **e**, the decrescendo hairpin begins with the half note E-sharp on beat 2.

mm. 112-13. Vla. The staccato dots are missing in **e** on the F-sharps three times: on beat 2 of m. 112 and on the downbeat and second beat of m. 113.

m. 113. Pf. The crescendo hairpin begins a half-beat later in **c** than in **a**.

m. 114-15. Pf. The *m.d.* marking above the first quarter note in m. 114 appears only in **c**, but has been included here for clarity.

In **a**, there are slurs on each group of four sixteenth notes beginning with the second half of beat 1, m. 114, but the last group of four sixteenth notes in m. 115 has no slur. This is probably an oversight, and in this edition the slur on the group of four sixteenth notes in m. 115 has been added. In **e**, all four groups of sixteenth notes have a slur, but only the three R.H. notes of each group are slurred. In **c** the slurs are missing completely.

mm. 115-16. Pf. The *decresc.* indication begins slightly after the trill in m. 115 in **a** and **c**; in **e** the marking appears later, only in m. 116.

m. 117. Pf. There is a *p* dynamic in **e** which does not appear in either **a** or **c**.

m. 118. Vc. The comment *weich* [softly] is written in the score here in a hand other than Dohnányi's, and is probably a conductor's note.

m. 119. Vla., vc., and d.b. In **e**, the crescendo hairpins begin with the downbeat and extend uniformly through beat 1, and the decrescendo hairpins begin on beat 2 and extend to the end of the bar.

m. 121. Vc. In **a**, the slur extends past the E, last note of the bar, but not over the barline into m. 122. In **e** and **d**, the slur extends only to the E. This edition follows the latter reading.

m. 121. Bn. In **e**, the hairpin crescendo begins with the first note of the bar, exactly like the same marking in the string parts.

mm. 123-24. Bn. and strings. In **e**, the decrescendo hairpins in each part are identical, beginning with beat 2, m. 123, and extending into beat 2, m. 124.

mm. 127-29. Pf. In **a**, the slurs in both hands in the parallel chord passage, m. 127, extend only to the last chord of the bar, although that last chord is tied over into m. 128. In the similar passage in m. 128, the slurs extend over the bar to the tied downbeat of m. 129. In **c**, the slurs extend over the bar in both places, and this edition has followed that reading. In **e**, quarter rests appear in the L.H., tenor voice, on the downbeats of both bars 128 and 129 instead of the tied chords. Therefore the L.H. slurs extend only to the last note of both bars, but both R.H. slurs appear as in **c**, where the chords are tied over the bar.

m. 130. Pf. The decrescendo hairpin in **e** begins with the downbeat.

mm. 130-31. Ob. The indication *dolce* appears in **e** in m. 130 but not in the other sources. (The slightly later entrances of the horn in m. 132 and the clarinet in m. 136 have the *dolce* marking in all sources.) Also, the decrescendo hairpin in **e** begins with the last note of m. 130 and extends to the downbeat of m. 131.

mm. 131-42. Pf. In both **a** and **c**, Dohnányi's slurs in these bars and elsewhere often begin slightly after and end slightly before the notes they are meant to cover. To follow such markings exactly to the note in a printed edition is difficult and can result in a somewhat unfinished appearance. Therefore, in such cases the slurs here have been slightly extended as in **e**.

mm. 137-38. Fl., cl., pf., and strings. In **e**, the crescendo hairpins in all of the parts begin uniformly on approximately the second half of beat 1, m. 137. The same hairpins end slightly later in m. 138 in the flute, clarinet, and string parts.

m. 139. Fl. The *cresc.* indication appears one quarter triplet's value earlier in **e**.

m. 140. Strings. In **e**, the *cresc.* is placed later by one quarter note's value in all of the string parts.

mm. 140-41. Ob. The decrescendo hairpin in **e** begins with the half note B-sharp on beat 2, m. 140, and extends to the end of the bar. The following *cresc.* appears immediately on the downbeat of m. 141 (earlier than in **a**), where also the oboe 1 entrance is marked *mf*. This *mf* has been added here for clarity, although it does not appear in **a** or **d**.

mm. 140-41. Bn. The crescendo hairpin begins one half-bar earlier in **e**, on beat 2, m. 140.

m. 141. Vn. 1. In **a**, the violin 1 is missing the triplet indication over the three quarter notes that comprise beat 2. The marking is added here as in **d** and **e**.

mm. 144-47. Pf. In both **a** and **c**, bars 144 and 145 originally contained the markings *poco rit.* (m. 144) and *sehr breit* (m. 145). However, in **a**, the *poco rit.* and the word *sehr* are crossed out, leaving only the *breit* indication in m. 145, whereas in **c** nothing is crossed out. In **e** only the word *breit* appears in m. 145.

The wedge accents on the R.H. notes, in the lower-voice triple-note octaves G and F-sharp (m. 145), E-sharp (m. 146), and F-sharp (m. 147), have been added here as they appear in **e**; in **a** and **c** the accents appear only below the L. H. notes.

In **c**, the last three R.H. chords in m. 147 have dashes instead of wedge accents.

m. 148. Pf. **a** has a time signature change to $12/8$ at m. 148 in the piano part only; there is also a large $4/4$ indication in the margin just before the page turn (probably a conductor's note to beat in 4 rather than in 2). **c** and **e** both have the $12/8$ meter change placed at m. 156 in the piano, which has been silent since the downbeat of m. 148.

m. 148. Orch. In **e**, the *marcato* appears in all of the parts, whereas in **a** it appears only in the violin 1, and in **d** and **c** it is missing entirely. In this edition the *marcato* has also been added in the oboe and clarinet parts because those instruments play the theme along with the first violins.

The *a tempo* marking in **e** is placed directly on the downbeat in all of the parts (including the piano), although in **a** and **c** it is placed with the orchestra entrance after the piano downbeat. In this edition a courtesy *a tempo* marking has also been added in the piano part after the downbeat.

m. 150. Bn. In **e**, the bassoon entrance is marked *f marcato*, but this indication is missing in **a**. In **d** only the *f* appears. Here the *f* has been added as in **d**, because the entire orchestra is playing at a *forte* dynamic level.

m. 151. Orch. The crescendo hairpins in **e** last the full length of this bar in all parts except the double bass, in which the hairpin ends short of the last quarter note, A.

m. 152. Cbn. In **e**, the contrabassoon entrance bears the indication *marcato* in addition to the *f* dynamic. In **a**, only the *f* appears.

m. 156. Pf. The *poco* before the *f* indication is missing in **e**.

m. 156. Strings. The dynamics in the violin 2, viola, and cello parts were changed by Dohnányi in **a**. The violin 2 was originally marked *mp*, but the *m* was later crossed out, leaving only the *p*. Both the viola and cello originally had *mf* dynamic indications which were also crossed out by Dohnányi and replaced with *p* markings. These changes are not reflected in **d**, and in **c** the second piano part is marked simply *mp*. In **e** all three string parts have the *p* as in **a**.

Also, the last note of the bar in the violin 2, a sixteenth-note A, is missing the natural sign in **a**, **c**, and **d**. It is present only in **e**, but it is clear from the thematic context and from the harmony that a natural sign is needed before the A.

mm. 158-59. Winds. All entrances were originally marked *mp* in **a**, but Dohnányi later crossed out the *m* in all

of the parts. This change is not reflected in **d**. The dynamics in **e** agree with the revised version in **a**.

m. 159. Pf. The crescendo hairpin is absent from **c** and **e**.

m. 160. Strings. In **a**, each of the four upper string parts originally contained an *mf* marking, later crossed out by Dohnányi and, in the violin 1 only, replaced with a *p* (the other three parts continue the previously indicated *p* dynamic level). These changes are not reflected in **d**, and **e** agrees with **a** as revised.

mm. 160-61. Pf. The crescendo hairpin in m. 161 is missing in **e**, while in **c** it begins earlier, on the last half-beat of m. 160.

m. 161. Cl. In **a**, the clarinet originally had an *mf* dynamic which Dohnányi later crossed out. This change is not reflected in **d**.

mm. 161-62. Strings. In **e**, the crescendo hairpins begin only in m. 162.

m. 163. Pf. The natural sign is missing before the F, second half of beat 1, L.H. lower eighth note, in **a** and **c**, but it is present in **e**. This was an oversight by Dohnányi,

probably because of the tied-over F-natural on the downbeat of the bar.

m. 163. Fl. The decrescendo hairpin in **e** begins only with the A-flat eighth note on beat 2.

m. 164. Tpt. The crescendo hairpin in **e** begins exactly on beat 2, with the tied-over B-flat eighth note.

mm. 164-67. Pf. Dohnányi is not consistent in his beaming throughout this passage. In **a**, bars 164-65, the eighth notes are beamed according to the large-beat subdivision of four, with the exception that the last eighth note of both bars 164 and 165, which falls in the R.H., is beamed over the bar to connect with the first two eighth notes of the subsequent bar. However, in bar 166, Dohnányi completely abandons the beaming according to large-beat and simply beams together the three R.H. eighth notes and then the three L.H. eighth notes, regardless of where they fall metrically. Throughout the passage the notes are slurred according to the half-bar, except in m. 165, where the last eighth note is not included under the slur - probably to highlight the harmonic change. In **c**, the beaming begins as in **a**, but the large-beat beaming is abandoned one bar earlier, in m. 165, and from there the beaming continues according to hand distribution as above. The beaming in this edition agrees with **e**, entirely according to large-beat

groups, with the above-mentioned slur in bar 165 retained as in **a**.

A more problematic discrepancy is the complete simplification of the harmony in the R.H. in **c**, so that bars 164-65 contain only the pitches of an A-flat major chord (except for the last eighth note), and bars 166-67 plus the last eighth note of bar 165 contain only the pitches of an e minor chord. The chromatic intricacies in the R.H. of **a** agree entirely with the R.H. of **c**. Example 3 gives the reading in **c** for reference.

Example 3

The musical score for Example 3 consists of two systems of piano music. The first system begins at measure 164 and the second at measure 166. Both systems are written for piano (pf.) in a key signature of one sharp (F#). The first system (measures 164-165) shows a right hand with intricate chromatic patterns and a left hand with sustained chords. Dynamics include 'p' (piano) and 'cresc.' (crescendo). The second system (measures 166-167) continues the chromatic patterns in the right hand and the harmonic structure in the left hand.

mm. 166-67. Hns. The crescendo hairpins in **e** begin only with the downbeat of m. 167.

m. 167. Cl. In **e**, the crescendo hairpin begins immediately after the *mp* on the downbeat.

mm. 168-69. Winds. In this edition courtesy *poco accel.* markings have been added, which are present in **e** but not in **a**.

mm. 169-70. Hns. The crescendo hairpins are missing in **e**.

mm. 169-70. Vla. and vc. The slurs in **e** begin with the C-natural, last eighth note, m. 169.

m. 171. As mentioned above (m. 49), the time signature was originally common time as indicated by Dohnányi, but he later changed this to cut time. Here in m. 171 a time signature is written out in the piano part only to cancel the previous $12/8$ in m. 148. The rest of the orchestra never had a written time change, although the section beginning in m. 148 was indicated in the margin to be conducted in 4 in **a** (conductor's comment). Beginning in m. 171, and further strengthened by the *Poco più mosso* indication, the music is again felt in cut time. The comments of two different conductors written into the score (**a**) at this point also

reinforce the change in the way the meter is felt (*halbe* [half] in Gothic script and *voran* [as before] in a different hand. The word *più* of the *Poco più mosso* indication is also underlined. All of these markings are in black pencil.) The same situation occurs again later in m. 427, where the $12/8$ in m. 411 in the piano part is again cancelled by a common time indication, with both time signature changes occurring only in the piano part. The return of the opening $3/4$ *Adagio maestoso* in m. 446 (**b**) is followed in m. 449 with the extensive piano cadenza, indicated in common time and to be played *rubato*, at the end of which (m. 554) the $3/4$ returns one bar before the reentrance of the orchestra. The final *Allegro vivace* section, beginning in m. 575 (**b**) and thematically related to the sections beginning in mm. 171 and 427, is in cut time. Therefore, it seems certain that when Dohnányi corrected the basic tempo of the piece from common time to cut time in m. 49, he simply neglected to draw the slash in the time signature in all of the corresponding places. The cut time indications in mm. 171 and 427 in this edition correspond to **e**.

Note: because bar 342 is missing from **c**, the entire manuscript is one bar shorter than the combination of **a** and **b**. Therefore, bars 411, 427, 446, 449, 554, and 575 of **a** correspond to bars 410, 426, 445, 448, 553, and 574 of **c**, respectively. It is likewise problematic that the common time indication in bar 49 of **c** was never corrected to cut time. Only the final *Allegro vivace* (bar 574) appears in

cut-time. These and numerous other discrepancies serve to strengthen the hypothesis that Dohnányi prepared *c* in a hurry, and that many of the corrections he eventually added to the full score never found their way into this manuscript.

mm. 173-74. Ob., cl., and hns. In *e* the crescendo hairpins begin with the downbeat of m. 174. Also, the slur in the clarinet begins with the half-note on beat 2, m. 173, in *a*, whereas in *d* and *e* the slur begins on the second quarter triplet of m. 174. Because in *a* the parallel passages in the oboe and horn are slurred from the second quarter triplet of m. 174, this edition treats the clarinet the same.

m. 175. Winds. In *a*, the *mf* was crossed out by Dohnányi and changed to *p* in the flute, oboe, clarinet, and horn. This change is reflected in *e* but not in *d*.

m. 178. Bn. In *a*, the *f* was crossed out by Dohnányi, a change which appears in *e* but not in *d*.

m. 182. Tpt. and tbns. The *cresc.* was crossed out by Dohnányi in *a*; *e* agrees with *a* as revised, but *d* was not changed.

mm. 182-83. D.b. In *e*, the indication *cresc.* appears in m. 182 instead of the crescendo hairpin in *a*.

m. 185. Bn. In **a**, the dynamic *ff* appears twice, once for the lower and once for the upper voice. This edition follows the reading in **e**.

m. 185. In **a**, the written comment *breit* [broadly] appears in a conductor's hand in black pencil above the timpani part.

m. 188. Bn. The slur in the first bassoon extends to the D-sharp, last eighth note of the bar, in both **d** and **e**, although in **a** it appears to extend only to the penultimate eighth note, C-sharp. However, Dohnányi probably intended for the slur to extend to the end of the bar as it does in the parallel passages in the flute, oboe, clarinet, horn, and viola in **a** and in the other sources. Therefore, in this edition the slur extends to the end of the bar as in **d** and **e**.

m. 190. Obs. and cl. 1. In **e**, there is a slur over the four quarter notes in this bar in both parts.

mm. 201-02. Strings. In **e**, the crescendo hairpins in the violin 2, viola, cello, and double bass begin on the second half of beat 2, one quarter note's value later than in the first violin.

mm. 202-03. Vc. and d.b. In **e**, the decrescendo hairpins begin with the downbeat of m. 203.

mm. 208 and 210. Timp. In both of these bars, the decrescendo hairpin lasts through the entire bar in **e**.

m. 213. Pf. The L.H. slur in **a** appears to begin only from the E, third eighth note of the bar, while in **c** the same slur appears to begin from the B, second eighth note of the bar. In **e**, the slur begins from the first note of the bar. It was probably Dohnányi's intention to have all of the L.H. eighth notes under the slur as they are in the preceding and following bars. This edition therefore adheres to **e**.

mm. 223-24. Pf. Where the L.H. reaches up into the upper staff after the downbeat of m. 223, rests have been added above this voice to complete the second voice; among the sources, these rests appear only in **e**.

m. 225. Strings. The marking *mp* originally appeared in **a** in the violin 2, viola, cello, and double bass, but Dohnányi crossed out the *m*, leaving only the *pp*.

mm. 227-31. Pf. As in mm. 131-42, slurs have been extended in either direction to agree with **e**.

m. 229. Cl. 1. There was originally a crescendo hairpin here in **a** which Dohnányi crossed out.

m. 230. Ob. The dynamic was originally *mp* in **a**, but Dohnányi crossed out the *m*, leaving only the *p*.

m. 230. Cl. In **e**, the hairpin crescendo starts with the second quarter note, concert F.

mm. 230-31. Pf. In **c** and **e**, the decrescendo hairpin begins with the downbeat of m. 231.

m. 231. Strings. In **e**, the crescendo hairpin in each of the parts extends the entire length of the bar.

m. 232. Pf. The two quarter rests have been added in the upper staff, beat 2, in accordance with **e**.

m. 232. Cl. The decrescendo hairpin in **e** lasts to the end of the bar.

m. 232. Bn. and hn. The dynamic was originally *mp* in both parts in **a**, but Dohnányi crossed out the *m*, leaving only the *p*.

m. 234. Pf. The flat sign next to the B, beat 2, fifth sixteenth note, is missing in **a**, but present in **c** and **e**.

m. 234. Vn. 1 and 2. There was originally an *mf* dynamic in both parts in **a** which Dohnányi crossed out and replaced with the indication *espress*.

m. 234. Vla., vc., and d.b. In **a**, each of these three parts was originally marked *poco a poco cresc.*, which Dohnányi later crossed out.

mm. 234-38. Pf. In **a**, the slurs in this passage occur every half-bar, although Dohnányi's slurs frequently fall short of covering all of the notes. In **c**, the slurs are much more carefully drawn, but in mm. 237-38, the slurring changes to every beat. In **e**, again the slurring is according to the half-bar but much more consistently drawn. The distribution of the two hands in this passage, indicated by stem direction, is preserved consistently in all three sources.

m. 235. Pf. In the second half of the bar, the natural signs next to the G's are missing in **a** and **c**, but present in **e**. The C minor harmony is clearly present in the orchestral part of all three sources, including G naturals in the oboe, horn, viola, cello, and double bass.

mm. 235-36. Ob. In **e**, both the crescendo and decrescendo hairpins begin slightly later than in **a**.

mm. 235-36. Hn. 1. In **e**, the crescendo hairpin ends before the barline of m. 236.

m. 237. Pf. The natural sign is missing next to the C, last sixteenth note, R.H., in **a** and **c**, but it appears in **e** and in the orchestral harmony of the second half of the bar.

mm. 237-38. Cl. In **e**, the crescendo hairpin does not extend over into m. 238.

m. 238. Pf. As above in m. 237, the natural sign is missing next to the C, fourth sixteenth note of beat 2, R.H., in **a**, but it is present in **c** and **e** and in the orchestral harmony.

m. 238. Hns. In **e**, the crescendo hairpin for the upper horn line begins only with beat 2, while for the lower horn line it extends for the entire duration of the bar.

m. 239. Hn. 1. The marking *fp* appears twice in this line in **a**: once for the first and once for the second horn. This edition follows **e**, where there is one *fp* that applies to both horns.

mm. 239-40. Hns. and strings. In these parts the courtesy tempo indication *poco accel.* in m. 240 has been included here as in **e**. In the strings, the decrescendo hairpins are placed slightly earlier in **e**.

m. 242. Pf. The A-flat double-octave quarter note on the second half of beat 1 is missing in **c**, but present in the other sources. The quarter rest above the F/D-flat L.H. downbeat has been added in accordance with **e**. Also, the marking *fest* [strong, solid] is written in black pencil in a conductor's hand above the piano part in **a**.

m. 242. Hn. 1.2. The marking *a2* is missing in this line in **a**, but it is needed and has been added here in accordance with **e** and **d**.

m. 245. Bn. The downbeat quarter note C is missing the staccato dot in **a**, probably by an inadvertent omission. It is present in **e**, while in **d**, the bassoon 2 has the dot but the bassoon 1 does not. The dot is included here as in **e**.

m. 246-47. Pf. The ties across the middle notes of the chords, first two quarter notes of each bar, are missing in **c**.

mm. 248-49. Timp. In **e**, there is a crescendo hairpin in m. 249 instead of the written indication *cresc.* in m. 248 that appears in **a** and **d**.

m. 251. Pf. In **c** there is a four-note C minor chord in both hands rather than an open C octave on the first eighth note of beat 2.

m. 252. Pf. **c** has a four-note F minor chord in both hands rather than an open F octave on the downbeat.

m. 253-54. Pf. As in mm. 246-247, the ties across the middle notes of the chords, first two quarter notes of each bar, are missing in **c**.

m. 255. Pf. The downbeat harmony in **c** is an F minor chord which extends also to the second half of beat 1, only changing to a D-flat major harmony on beat 2.

mm. 255-56. Timp. As above in mm. 248-49, there is a crescendo hairpin in m. 256 in **e** instead of the written *cresc.* in m. 255 that appears in **a** and **d**.

m. 256. Pf. In **c**, the eighth note on beat 2 is an open C octave rather than an F minor chord in second inversion.

m. 257. Pf. In *c*, the half note on beat 2 is spelled with E-natural instead of F-flat in the L.H. chord, and the R.H. chord has four notes, also containing an E-natural which is not present in *a* or *e*.

m. 258. Pf. In *c*, the eighth note on beat 2 is an F minor chord rather than an open F octave.

mm. 259 and 261. Pf. In *c*, the downbeat quarter notes of both bars appear as G major chords in first (m. 259) and second (m. 261) inversion, rather than an open B (m. 259) or D (m. 261) octave.

mm. 264 and 266. Pf. In *a* and *e*, the beaming of the second beat in these two bars is inconsistent, although the passages are musically parallel. In both sources, beat 2 of m. 264 is beamed in two groups of two eighth notes, while beat 2 of m. 266 is grouped together under one beam. This edition follows *c*, in which beat 2 of both bars is beamed as 2 + 2 eighth notes.

mm. 269-70. Pf. The slur over the sixteenth-note passage does not extend to the F quarter note of bar 270 in *a*, but does in *c* and *e*. Here, as in the latter two sources, the slur is extended for musical reasons. The beaming and stem direction of the sixteenth notes differ in *c* from the other sources: the beaming is given according to the half-

beat, in groups of four, rather than divided according to hand distribution, and the stem direction is all up. Dohnányi clarified which hand plays which notes by adding *m.d.* and *m.g.* indications. Here the beaming and stem direction appear as in **a** and **e**, while the *m.d.* and *m.g.* indications from **c** have been included for additional clarity.

m. 270. Hn. 3. The flat sign before the concert A-flat quarter note on beat 2 is missing in **a**, but present in **e**. In **d**, the flat sign appears on the tied-over downbeat quarter note, which is a notational discrepancy. This edition follows **e**.

mm. 271-72. Hns. In **e**, the crescendo hairpin starts one eighth note's value earlier and ends exactly on the downbeat of m. 272.

mm. 272-73. Ob., cl., bn., and hns. In **e**, the decrescendo hairpin extends into the second half of beat 1, m. 273.

mm. 273-74. Pf. In **c**, m. 273 begins with the same three notes as in **a** and **e**, but from the second half-beat continues simply as a B major arpeggio in single notes, culminating in a single-note high D-sharp (without the harmonizing F-sharp a sixth below) on the downbeat of m. 274.

m. 275. Vns. 1 and 2, vla., and vc. In **e**, the crescendo hairpins start only on beat 2.

m. 276. Strings. In **e**, the decrescendo hairpin in all five parts starts later, on the last quarter-note triplet of the bar.

m. 277. Cl. and bn. In **e**, the decrescendo hairpins extend almost to beat 2.

mm. 277-78. Pf. In **c** and **e**, the triplet, last half-beat of m. 277, consists only of a single-note arpeggio C-sharp, E, A, ending on a single-note C-sharp (without the harmonizing A a third below) on the downbeat of m. 278.

mm. 278-84. Pf. These measures are problematic in terms of slurring because all three sources (**a**, **c**, and **e**) present different versions, and in this case **a** cannot be considered entirely convincing. While in **a** the slurring begins by extending over the bar to cover the first quarter note of m. 279, this practice is not continued over the next bar, though the phrase is identical. M. 280 begins a new slur which extends all the way to the end of m. 283, while m. 284, R.H. only, has a slur over the bar. The L.H. slur in that bar is missing. **e** differs from **a** in that the slur beginning in m. 280 extends only through m. 281, with a new slur beginning in the next bar and covering two bars. The

L.H. slur in m. 284 appears as in the R.H. The solution in *c* has been used in this edition.

Further, the expression marks in this same passage do not always agree. The crescendo hairpin which begins at the end of m. 278 in *a* starts only in m. 279 in *c* and *e*. There is a crossed-out crescendo hairpin in m. 280 and again in m. 282, beat 2, in *a*; in both of these places *c* has a decrescendo hairpin instead (in the latter instance extending into m. 283). *c* also contains the term *decresc.* in m. 284 instead of a hairpin.

m. 282. Vn. 2, vla., and vc. In *e*, the crescendo hairpin starts on beat 2.

m. 284. Pf. L.H., the number 3 over the triplet, third quarter note, appears only in *c*.

mm. 285-86. Pf. The downbeat quarter notes in the upper R.H. voice of both bars in *e* appear as eighth notes each followed by an eighth rest.

Also, m. 286 in *c* has only *rit.* rather than *poco rit.* as in *a* and *e*.

mm. 286-87. Pf. The slur in *c* extends to the downbeat chord of m. 287, while in *e* it ends with the last eighth note, C-natural, of m. 286. In *a*, it appears to extend beyond the last note of m. 286 but not into m. 287, which

begins a new system. This edition follows **c** in this instance.

In addition, the decrescendo hairpin begins differently in all three sources: in **e**, on beat 2; in **a**, on the E, second eighth note of beat 2; and in **c**, on the D-natural, third eighth note of beat 2. The hairpin extends only to the end of m. 286 in **e**, while in **a** and **c** it extends to the downbeat of m. 287. The reading in **a** is used here.

m. 287. In **e**, the new tempo indication is *Poco più mosso*; **a**, **c**, and **d** all have *Più mosso*. Also, **a** has an *a tempo* marking in black pencil that is not in Dohnányi's hand (probably a conductor's comment).

mm. 289-90. Pf. In **c**, the dynamic *mf* appears on the downbeat of m. 289, while the subsequent crescendo hairpin begins only in m. 290. The *p* given here on the second quarter note of m. 289 agrees with both **a** and **e**, as does the longer crescendo hairpin beginning at the end of the same bar. Also, the slurs have been slightly extended to agree with **e**.

m. 290. Tbn. In **e**, the crescendo hairpin extends to the last quarter note, D.

m. 291. Vc. and d.b. The crescendo hairpins begin one eighth note earlier in **e**.

mm. 293-95. Pf. Slurs have been extended here as necessary to agree with **e**. The slurring in **c** is different from that in **a** and **e**: one slur covers the sixteenth-note passage in mm. 293-94, while in m. 295 there is one slur for each beat.

Also in **c**, there is an *mf* on the downbeat of m. 293 which is not present in the other sources. The subsequent crescendo hairpin begins only in m. 294, approximately one full beat later than in **a** and **e**, and it does not extend slightly into m. 295 as it does in **a** and **e**.

In m. 295, L.H., second half of beat 2, **a** has a G-natural, while **e** has no natural sign cancelling the previous G-sharp and **c** has the G-sharp written out again. This edition maintains the G-sharp as in **e**.

m. 294. Tbn. In **e**, the crescendo hairpin extends to the last quarter note, F-natural.

mm. 296-99. Pf. These four bars are significantly different in **c** than they are in either **a** or **e**; see Example 4a for reference. The L.H. of **e** also differs slightly from that of **a**: the first half-beat of each of these bars contains a triplet instead of four sixteenth notes, each time omitting the second note of the sixteenth-note groups found in **a**. In **a**, when a triplet-eighth rest appears at the end of a beat, that rest is included under the half-bar slur; in **e**, the

slurs in such instances always end on the second eighth of each triplet, and therefore do not include the triplet-eighth rests at the end of a beat. This edition agrees with **a**.

Also, **e** provides an ossia R.H. reading of mm. 297 and 299 not found anywhere else; this is given here in Example 4b together with the L.H. as described above.

Example 4a

Example 4a shows two measures of music, 296 and 298, in a piano (pf.) texture. Measure 296 begins with a piano (p) dynamic. The right hand (R.H.) features a triplet of eighth notes, followed by a quarter note, and then another triplet of eighth notes. The left hand (L.H.) plays a continuous eighth-note pattern. Measure 298 continues the eighth-note pattern in both hands, with a triplet of eighth notes in the R.H. at the end of the measure. The key signature has one sharp (F#).

Note: in m. 296, the natural sign before the G, R.H., beat 2, fourth sixteenth note, is missing in the manuscript (**c**).

Example 4b

Example 4b shows the same measures as Example 4a, but with ossia readings for the right hand in measures 297 and 299. In measure 296, the R.H. has a triplet of eighth notes, followed by a quarter note, and then another triplet of eighth notes. In measure 297, the R.H. has a triplet of eighth notes, followed by a quarter note, and then another triplet of eighth notes. In measure 298, the R.H. has a triplet of eighth notes, followed by a quarter note, and then another triplet of eighth notes. In measure 299, the R.H. has a triplet of eighth notes, followed by a quarter note, and then another triplet of eighth notes. The left hand (L.H.) plays a continuous eighth-note pattern in all measures. The key signature has one sharp (F#).

mm. 300-01. Pf. The L.H. slurs in *c* cover all three notes of each triplet; the reading given here agrees with *a* and *e*. In m. 301 of *a*, the natural sign for the F is missing from the L.H., fourth note of the bar, but it is clearly called for from the orchestral harmony and is also present in both *c* and *e*.

mm. 302-03. Pf. In *c*, m. 302 contains a crescendo hairpin beginning on beat 2 and culminating with the *f* on the downbeat of m. 303. This exact dynamic marking combination occurs exactly one bar later in both *a* and *e*, in mm. 303-04, where *c* has no indications.

m. 303-05. Pf. The R.H. slurring differs in *a*, *c*, and *e* in these bars. The reading from *a* is followed in this edition. In *e*, the slur from m. 304 extends to the end of the first triplet of m. 305, and the subsequent slur covers the rest of the notes in the bar. In *c*, the R.H. downbeat high G of m. 304 is contained within the slur from the arpeggio of the previous bar, with a new slur beginning on the E-flat immediately thereafter. Likewise in m. 305, the R.H. downbeat high B-flat is contained within the slur from m. 304, with a new slur beginning on the E-flat following and extending to the end of that bar.

Also in m. 305, the L.H. downbeat high B-flat appears as an eighth note followed by an eighth rest in *c*. The beginning point of the decrescendo hairpin is slightly

different in all three sources; the reading here agrees with **a**.

mm. 306-10. Pf. Whereas in **a** and **e** the indication *stacc.* is given once at the beginning of m. 306 for the L.H. eighth notes in these bars, **c** not only contains dots over each eighth note, but also wedge accents for the first of every group of two eighth notes throughout this passage.

m. 308-09. Pf. The *cresc.* which in **a** and **e** begins in m. 309 appears in **c** one half-bar earlier, slightly before beat 2 of m. 308

m. 311. Pf. In **e**, the crescendo hairpin begins earlier than in **a** or **c** by the value of approximately one eighth triplet.

m. 311. Vn. 1. In **a**, the slur extends only to the penultimate note, E-flat, whereas in **e** the slur includes the last note, D. The slur in **d** is ambiguous: it ends between the E-flat and the D. In **c**, the slur is extended in the second piano part even beyond the last note D, although it does not reach the next bar. This edition follows the reading in **e**.

mm. 311-13. Vn. 2 and vc. The slur from the B-flat to the A (vn. 2) and the G to the D (vc.) begins in all three sources in m. 312.

m. 312. Strings. In the top four string parts, the decrescendo hairpin extends to beat 2 of m. 312 in **e**.

mm. 312-13. Pf. The *p* on the second half of beat 1, m. 312, is missing in **c**. Also in **c**, the crescendo hairpin in m. 312 begins earlier than in **a** by one eighth triplet's value and does not extend into the downbeat of m. 313. That same hairpin is missing in **e**, as is the *p* at the beginning of the staccato eighth-note chord passage in m. 313.

mm. 312-13. Ob. 1 and cl. 1. In **a**, the slurs extend well beyond the last note of m. 312 in each part, but do not actually reach the downbeat note of m. 313. In **e**, the slurs are extended to the downbeat of m. 313 in both parts. This edition agrees with **e**.

m. 313. Vc. and d.b. **d** gives the dynamic *p* in both parts instead of the *pp* that appears in both **a** and **e**. This was presumably an error by the copyist.

mm. 313-18. Pf. In **a** the staccato eighth-note chord passage beginning after the downbeat of m. 313 contains staccato dots over each chord through the downbeat of m. 315,

after which the dots are suddenly discontinued. Here they have been continued throughout the passage, as in **e**. The same passage in **c** has no dots at all. Other differences include the *cresc.* in **c**, beat 2, m. 314, which in **a** appears after the downbeat of m. 316 and in **e**, between bars 315 and 316. The crescendo hairpin in m. 317 is missing in **c**. The downbeat of m. 318 in **c** has one L.H. quarter note chord with a corresponding rest above in the R.H., rather than the eighth-note chords staggered between the two hands. Also in **c**, the fourth eighth note, L.H., is missing the E-flat harmonizing note above the B-flat, present in both of the other sources. In **a**, m. 318, second half of beat 1, the *m* of the *mf* marking was crossed out by Dohnányi, leaving the *f*. This change was not incorporated into **c**, where the dynamic remains *mf*.

m. 317. Vn. 2, vla., and vc. The dynamic *p* has been added here in each of these parts as in **e** for musical reasons, although no dynamic appears in **a** or **d**. The last indication in the violin 2 and viola parts, an *mf* followed by a decrescendo hairpin, occurred in m. 311 and is followed by four and a half bars of rest. After the *pp* pizzicato ostinato in the cello ends on the downbeat of m. 317, a melodic counterpoint to the first violin line begins on the second half of beat 2. It is marked *arco*, and the *p* dynamic is likewise needed. Dohnányi later added these markings in **e**.

mm. 319-20. Pf. The *cresc.* in **a** and **e** in m. 319 appears in **c** as a crescendo hairpin extending over the bar to the second half of beat 1, where there is an *f* dynamic; this *f* is not present in the other two sources, where a wedge accent, which is missing in **c**, appears on the R.H. chord. Also, the middle B-flats, R.H., last three eighth notes, which harmonize the F, E-flat, and D octaves, are missing in **c**.

m. 321. Pf. In **a**, the L.H. after the downbeat quarter note originally consisted of three groups of two eighth notes, with the topmost note of each three-note chord being repeated on the second eighth note of each group. Dohnányi crossed out these repetitions, leaving three quarter-note chords with wedge accents. **e** also provides this updated L.H. version, but **c** gives a different version: three groups of two eighth notes, where the first eighth note is the lower two-note interval of the chords in **a** and **e** and the second eighth note is the topmost single note. Each of these eighth notes contains a staccato dot with no wedge accents, and a crescendo hairpin appears in the second half of the bar.

mm. 322-29. Pf. The beaming of the staggered sixteenth-note passage varies between the sources. In **a**, bars 322-23, the beaming is according to each group of four sixteenth notes, but thereafter it changes to coincide with

each half-bar. **e** maintains the consistent pattern of beaming together only four sixteenth notes, while **c** begins like **a** but thereafter changes randomly between the two types of beaming. Here the entire passage is beamed according to the half bar for purposes of readability and consistency.

M. 323 in **c** has *molto cresc.* rather than the *cresc.* given in the other two sources. The dotted line that extends this crescendo to the downbeat *ff* in m. 327 appears in **c** and **e**, but in **a** stops abruptly after a system break, m. 323, and is missing in bars 324-26. The dotted line is extended in this edition in accordance with **c** and **e**.

Further, the natural signs in front of the E's, eleventh and twelfth sixteenth-note chords of m. 324, are missing in **a**, but present in **c** and **e**. In m. 329, the written *cresc.* in **a** and **e** appears as a hairpin in **c**.

m. 330. Pf. In **c**, the downbeat of this bar is a double octave D quarter note, rather than two staggered sixteenth notes as in **a** and **e**. An additional eighth rest has been added in the upper staff after the two staggered sixteenth notes in accordance with **e**. Also, in **c** the wedge accent, L.H., C-sharp, beat 2, is missing; and an added question is written above the bar, not in Dohnányi's hand: "*Warum so falsch?*" [Why so dissonant?] This could have been the comment of a conductor or possibly one of the competition judges who must have been disturbed by the D Major/C-sharp

Major bitonality of the passage beginning in this bar.
Dohnányi refrained from changing the passage.

mm. 331-35. Tpt. The a₂ marking is used here in accordance with **e** instead of the double whole-note notation that appears in **a**.

mm. 331, 333, and 335. Tbn. 2. Sharp signs appear before the F's in these bars in **a**, although they are not needed because of the F-sharp in the key signature. Here, as in **e**, the separate sharp signs are not given.

m. 332-33. Pf. **c** has a hairpin crescendo throughout m. 332 which is not in the other sources; however, the crescendo appears in the orchestral part in m. 333 of **a** and **e**. Also in m. 333 the wedge accent is missing from the first high F-sharp, L.H., second half of beat 1 in **c**. The R.H. slurring also differs here from the other two sources: rather than one slur from the lower D, fifth note of the bar, extending to the downbeat of the next bar, three short slurs appear, each covering the three ascending notes of the open D arpeggio and always culminating on the high D.

m. 334. Pf. In **e**, the note D appears on the downbeat, L.H., one octave below the lower D in the R.H., rather than the high B-flat in **a** and **c**.

m. 336. **a** has the black pencil marking "*sehr ruhig*" [very quietly] in the trombone part, again probably a conductor's indication.

mm. 339-40. Cbn. In **e**, the decrescendo hairpin appears in the contrabassoon exactly as in the flute and clarinet.

m. 342. As mentioned previously, this bar is missing from **c**, the result of which is that the entire manuscript is one bar shorter than the combination of **a** and **b**. Hereafter references pertaining to **c** will be referred to as "the corresponding bar in **c**", while the actual bar numbers will continue to coincide with **a**.

mm. 345-46. Pf. In **e** each of the half-note and tied quarter-note E's in the R.H. has an accent.

mm. 347-54. Pf. The corresponding bars in **c** have different L.H. pitches in mm. 347, 351, and 352, as well as a different arpeggiation in both hands in m. 354; **e** also has this same reading in m. 354. Further, the R.H. slurring in **c** differs significantly from that in **a** and **e**, and the dynamics are also different. Example 5 provides the version of these bars according to **c**.

In **a**, the natural sign is missing from the C of the last R.H. chord of m. 353, but present in both **c** and **e**. Also in

a, the bar line after m. 353 is cut off and cannot be distinguished. Here a double barline appears as in c and d.

Example 5

The musical score for Example 5 consists of three systems of piano music, each marked 'pf.' (pianissimo). The first system begins at measure 347 with the tempo marking 'a tempo espress.' and the dynamic 'mf'. The second system begins at measure 350. The third system begins at measure 353 with the tempo marking 'Poco meno mosso', the instruction 'rit.' (ritardando), and the dynamic 'p' (piano). The score includes various musical notations such as notes, rests, bar lines, and dynamic markings.

mm. 354-59. Hn. 1. 2. Instead of the double-stemming in mm. 354-55 and the double whole-note notation in mm. 356-59 that appear in **a**, this edition uses the a2 marking as in **e**.

mm. 359-61. Cl. 1. The slur which begins on the concert E-flat, second quarter note of m. 359, and extends past the last note of that bar is not completed in **a** (probably an oversight because m. 360 begins a new page). Likewise in **d**, in which m. 360 begins a new system, the slur is not completed. The reading from **e** is followed here.

mm. 361-69. Pf. While the slurring of **a** and **e** are identical, that of the corresponding bars in **c**, and particularly in the R.H., is considerably different: m. 361, one slur covers the entire R.H.; m. 362, the last B, R.H., is not included in the long slur into the next bar; m. 364, a new slur begins in the topmost voice, E, F, rather than having these two notes included in the long slur from the previous bar; the G following is not included in the long slur into m. 365; m. 364, the first five eighth notes of the alto and tenor voices are broken into two slurs, 3 plus 2; m. 365, the inner slur covering the alto voice, beat 1, is missing; m. 367, the harmonized A-flat octave, second eighth note, is not included in the slur from the previous bar, but rather with the subsequent slur that continues into m. 368; m. 367, L.H., the slur over the last two triplet-eighth

notes, A-flat, B-flat, is missing; and m. 369, the C-flat (R.H.)/E-flat (L.H.) interval, second half of beat 1, is not included in the slur which covers the last two harmonized melody notes of the bar. Other differences are in dynamics: m. 362, the *cresc.* appears one bar later, on beat 2 of m. 363; and mm. 365-367, a series of three small crescendo hairpins occurs, one per bar, culminating in m. 367 with the *f* on the C-flat harmonized octave, second half of beat 1. There are also two enharmonically different spellings in m. 363, lower notes of the tenor voice, second and third eighth notes: E-flat, G-flat rather than D-sharp, F-sharp. A more surprising enharmonic discrepancy occurs in *a*, m. 369: the final eighth note in the tenor voice is given as a B-natural rather than a C-flat.

The L.H. D-flat, m. 368, second triplet-eighth note, which is tied to the dotted half-note D-flat following, is incorrectly notated rhythmically but is identical in all three sources; it should probably be interpreted as a tie.

mm. 370-71. In *a*, the marking *erster tempo* [first tempo] is scrawled in black pencil over these two bars between the first and second violin parts. The note seems to be that of the same conductor whose comments have already appeared.

In m. 370 and in other places, Dohnányi's intent behind the indications *A tempo* or *a tempo* requires some clarification, especially because the distinction between his

use of the two is inconsistent in the sources. For example, in m. 347 and again in m. 361, where the overall tempo is 'Poco meno mosso', Dohnányi uses an upper-case 'A' for the *A tempo* markings in the piano part in **a**, although these markings are simply cancellations of previous agogic indications: in the former instance, cancelling a *rubato*, and in the latter, a *poco rit.* In both of these places in **e**, the indications are given as a *tempo*. This edition follows **e** in this instance.

In m. 370, Dohnányi's use of the upper-case 'A' does not signify merely the cancellation of an agogic marking but, rather, a specific tempo change, in this case the return to the main 'Allegro' tempo, the original tempo of the cut-time section of the piece. That this is the case is further strengthened by the presence of the main theme in the cellos and basses, as well as by the conductor's *erster tempo* indication. However, in **e**, the *a tempo* again appears with a lower-case 'A', indicating only the cancellation of the previous *rit.* This edition has therefore followed the reading in **a** for m. 370, using the upper-case 'A' and presenting the *A tempo* marking as a specific tempo change.

Still another example occurs in m. 403, in which Dohnányi uses a lower-case 'A' in **a** for the *a tempo* indication, which here cancels the previous *poco rit.* Although an upper-case 'A' is never used in **e**, in this bar the *a tempo* marking is presented as a specific tempo change

through the use of larger, bold type. However, as mentioned above, the actual change of tempo really occurs in m. 370.

In all four of the above-mentioned places in *c*, there is no possibility to make a distinction between tempo-modification cancellations or tempo changes because the markings always appear as a *tempo*, with a lower-case 'A'.

m. 371. Vc. and d.b. In *a*, the first half of beat 2 has the eighth note C and the sixteenth note E after it beamed together, over the sixteenth rest that is between the two notes.

m. 372. Hn. 3. In *a*, the crescendo hairpin begins with the downbeat of the bar.

mm. 373-74. Strings. In *a*, the crescendo hairpins start earlier by the value of approximately one quarter note, and in all five parts the hairpins extend to the downbeat of m. 374.

In *a*, the slur over the three moving quarter notes in m. 374 in both the cello and double bass parts extends slightly past the last note G, but does not reach the barline. In *d* and *e*, the same slurs end exactly on the last note of m. 374. This edition follows the latter reading.

m. 376. Pf. The *m.d.* and *m.g.* appear only in *c* but have been included here for additional clarity. Also in *c*,

the downbeat quarter note low G has a wedge accent which does not appear in any of the other sources.

mm. 376. Vn. 2 and vla. In **e**, the *cresc.* in both parts is placed immediately after the *p* on the downbeat of the bar.

mm. 377-78. Pf. In **c**, a crescendo hairpin begins in the second half of m. 377 and extends into the beginning of m. 378, followed by a decrescendo hairpin at the end of m. 378. These markings are not present in **a** or **e**.

mm. 379-81. Vc. and d.b. In **e**, the crescendo hairpins in these two parts begin at the end of m. 379, as in the upper three string parts.

The slur between the last sixteenth note, B, of m. 380 and the downbeat, C, of m. 381 in both the cello and double bass parts is missing in **a** and **d**, but present in **e**. The slurs are included here as in **e** because slurs are present in all of the sources in the parallel passages, mm. 378-79 and mm. 382-83.

Finally, the dots after the half-note C's on the downbeat of m. 381 in both parts are missing in **a**. This was an oversight by Dohnányi, and the dots have been added here as in **d** and **e**.

mm. 380-81. Pf. A crescendo hairpin occurs here in **c** rather than the written indication.

mm. 380-81. Vn. 1. In **a**, the slur over m. 380 extends past the last note, F-natural, but does not reach the downbeat half note E of m. 381. As discussed previously, very often in Dohnányi's manuscripts the beginning and end points of slurs fall short of the exact notes they are meant to cover. In this instance, the slur ends on the last note of m. 380 in both **d** and **e**, but in the second piano part in **c** (which is generally not considered to be a reliable source for gauging the slurs of orchestral parts) it is extended to the downbeat of m. 381. Here the slur is extended to the downbeat E of m. 381 (see also the parallel passage in the first bassoon, mm. 386-87).

mm. 382-83. Pf. The decrescendo hairpin which in **a** and **e** occurs on the sextuplet at the end of m. 383 appears in **c** one bar earlier, in m. 382, and continues into the first half of m. 383.

mm. 385-86. Pf. In **c**, a hairpin crescendo appears in both of these bars on beat 2. Also in **c**, the ascending chromatic sixteenth-note passages contain several different enharmonic spellings from those in **a** and **e**: m. 385, upper voice, fifth sixteenth note spelled C-natural rather than B-sharp; m. 385, lower voice, penultimate sixteenth note spelled D-natural rather than C-double sharp; m. 386, lower voice, fourth sixteenth note spelled G-natural rather than F-

double sharp; and m. 386, lower voice, penultimate sixteenth note spelled D-natural rather than C-double sharp.

mm. 386-87. Bn. 1. As with the first violin passage in mm. 380-81, the slur in the first bassoon from m. 386 has been extended to the downbeat of m. 387 in this edition. Among the sources, only *d* gives this exact reading. In *a*, the slur extends past the last note, A, of m. 386 but does not actually reach the downbeat G of m. 387. In *e*, the slur ends on the last note of m. 386, and the downbeat G of m. 387 is left unslurred. In the second piano part in *c*, the downbeat F-sharp of m. 386 is unslurred, while the three notes following it are slurred together.

m. 387. Ob. 1 and cl. 2. After the tied-over downbeat of the bar, the quarter-note triplet passage in both parts is slurred and dashed in *e*, dashed only in *a* and *d*, and slurred only in the second piano part in *c*. Because the parallel passages in the first violin (mm. 379 and 383) have both slurs and dashes in *a*, the slurs are also added here as in *e*.

m. 388. Ob., cl., and bn. In *e*, the decrescendo hairpins begin on beat 2 in these three parts. Only the flute in *e* agrees with *a*, in which all of the hairpins begin slightly later.

mm. 388-89. Fl. 1. In **e**, the slur in m. 388 ends on the last note of that bar. In **d**, the slur extends past the last note of m. 388 but does not reach m. 389, which may have been an inadvertent omission because m. 389 begins a new system. There is no slur at all in **c**. This edition follows **a**.

m. 389. Pf. **c** has the dynamic *p* at the beginning of this bar instead of the *mp* given in **a** and **e**.

m. 390. Pf. The second melody note of this bar, which in all of the sources - including **a**, **c**, and **e** - appears without a natural sign before the D-sharp, is problematic. A comparison with the first appearance of this theme in m. 92 raises the question of whether or not the omission of a natural sign in this instance was an oversight by Dohnányi. The D-naturals on beat 2, m. 388, in both the piano and the bassoon parts clearly indicate the temporary tonicization of A major, which would seem to warrant that the theme at least begin in that key, rather than that a D-sharp melody note should sound in such a highly exposed context within the first phrase of the theme. However, the first clarinet, which echoes the piano melody one and a half bars later, also sounds a concert D-sharp in m. 391, which would mean that the oversight - if in fact there was one - occurred in both places. In **d**, the first clarinet part similarly contains no sign of a correction to concert D-natural. In this edition

the D-sharp has been maintained in both places. The only other source which can be considered to support the use of a D-natural is the recording by Bálint Vázsonyi, a student of Dohnányi, performing the three-movement version of the E minor concerto.⁸⁰

m. 391. Pf. The double-stemming present in both **a** and **e** in this bar is missing in **c**.

m. 393. Ob. 1. In **a**, the original dynamic was *mp*, but Dohnányi later crossed out the *m*.

m. 394. Pf. As above, m. 391, the double-stemming present in the other sources is missing in **c**.

m. 395. Pf. In **e**, the dynamic on the downbeat of this bar is *f* rather than the *mf* in **a** and **c**. In **c**, the *espress.* is missing. The R.H. half-note chord on beat 2 appears in **a** and **e** as a three-note chord: G-sharp/E/G-sharp, whereas this same chord in **c** appears as a four-note chord: G/sharp/B/E/G-sharp. Because the chords immediately preceding and following this chord are both four-note chords, the spelling from **c** was deemed preferable and is used here. Another later change in **e** is the last L.H. note (R.H. staff), B, which

⁸⁰Ernő Dohnányi: *Piano Concerto No. 1 in E minor, Op. 5*, Bálint Vázsonyi, piano, with the New Philharmonia Orchestra, John Pritchard, conductor; Genesis 1022 (Library of Congress #72-750107), 1972.

appears there as a sixteenth note followed by a sixteenth rest rather than as an eighth note.

m. 395. Strings. The crescendo hairpins in the four upper string parts begin on the downbeat in **e**.

m. 396. Pf. The last melody note, R.H., appears in **c** as a quarter note rather than an eighth note followed by an eighth rest.

m. 397. Hn. 1. As in the first oboe in m. 393, in **a** the original dynamic was *mp*, but Dohnányi later changed it to *p*.

m. 397-98. Pf. As above, m. 395, in **e** the last L.H. note (R.H. staff), B, appears as a sixteenth note followed by a sixteenth rest rather than as an eighth note. To clarify the discontinuation of the middle voice, R.H., after the quarter-note G-sharp on beat 2, a quarter rest has been added here above the L.H. figure that extends into the R.H. staff, second half of beat 2. This was deemed preferable to the eighth rest that appears in **a** and **c** under the downbeat R.H. chord of m. 398, which is somewhat misleading in terms of to which voice it actually applies. In **c**, m. 398, beat 2, only the outer two voices (B-sharps) of the R.H. chord are quarter notes, while the middle note is a half-note G-sharp. The subsequent C-sharp octave resolution appears as a quarter

note rather than as an eighth note followed by an eighth rest. Also in *c*, the decrescendo hairpin in m. 398 begins only on beat 2.

m. 398. Strings. In *e*, the decrescendo hairpins in the lower four string parts, including the double bass, begin exactly on beat 2.

m. 399-403. Pf. The dynamic *p* appears on the downbeat of m. 399 in *c*. Also, the *decresc.* that appears in *a* and *e* on beat 2 of m. 399 and extends with a dotted line to the *pp*, downbeat of m. 401, appears in *c* as a small decrescendo hairpin on beat 2 of m. 400. An extra slur mark appears in mm. 401-02 in *c*, where the tenor voice, there written in the L.H. staff, splits into two. Two slurs extend from the B, downbeat of m. 401, to the downbeat of m. 402: one to the C-sharp, upper voice, the other to the A, lower voice. Perhaps for lack of space, the tenor voice in the same place in *a* and *e* has only one slur, that which extends to the lower note A. In *c*, the two slurs covering the lower voices between mm. 402 and 403 are missing. In *a*, the marking *fest* [firm, solid] is written into the score in black pencil in a conductor's hand after the *a tempo*, m. 403.

m. 406. Cl., bn., hn., and strings. The crescendo hairpins in this bar in *a* appear somewhat sloppy, with some extending to the second half of beat 2 and others ending

slightly before that. In **e**, all of the hairpins end exactly on the second half of beat 2. This edition agrees with **e**, because the desired effect is that of an overall orchestral crescendo.

mm. 409-10. Full orch. The crescendo hairpins in **e** begin on the last quarter note or the last eighth note (when an eighth rest appears where the last quarter note would fall) of m. 409, and extend into beat 2, m. 410. In **a**, the hairpins begin approximately in the middle of the second half of beat 2, m. 409, and extend only into the second half of the beat 1, m. 410, with some slight variances. The overall placement in **a** has been followed in this edition, but the hairpins have been drawn to begin and end uniformly in each part because this is again an orchestral crescendo.

m. 411. Pf. The rhythmic figure that comprises the seventh, eighth, and ninth beats in the R.H. is incorrectly notated in all of the sources in this bar, and similarly in mm. 412, 415, and 416: a quadruplet indication over four sixteenth notes. The rhythm should either be written as four eighth notes in the space of three eighth notes with the quadruplet indication, or as four sixteenth notes in the space of three eighth notes without the quadruplet indication. The latter solution is used here because, as noted previously, the orchestra always remains in cut time throughout this $12/8$ piano passage (and in the counterpart

passage beginning in m. 156). Thus four sixteenth notes are more easily readable within the context of a multiple-meter score because they can also fit into the cut-time framework.

Also, the following differences occur in m. 411 in *c*: the R.H. begins immediately on beat 4 with a dotted quarter-note chord tied into the following quadruplet; for the last R.H. octave, the D-sharp accidentals cancelling the previous D-natural octave are missing; and the first R.H. slur begins from the tied-over chord on beat 7.

m. 412. Pf. As above in *c*, the sharp signs are again missing before the last D octave in the R.H., and the second R.H. slur begins from the tied-over chord on beat 7.

m. 413. Pf. In *c*, the E-sharp octave, L.H., beat 4, is notated as a quarter note rather than as an eighth note followed by an eighth rest. Natural signs are missing in *a* and *c*, L. H., last E octave. In *e*, R.H., beat 11, the middle note B is missing from the G-sharp octave.

m. 414. Pf. In *c*, the D-sharp and C-sharp octaves, beats 1 and 4, L.H., are notated as quarter notes instead of as eighth notes followed by eighth rests.

mm. 414-15. Winds. Instead of the two shorter crescendo hairpins found in *a*, there is one long hairpin in *e*

which begins on the downbeat of m. 414 and ends on the second half of beat 1, m. 415.

mm. 415-16. Pf. As above in m. 414, in **c**, L.H., the downbeat C-natural octave is notated as a quarter note. Also in **c**, there is a written *cresc.* beginning on beat 3 of m. 416 rather than the crescendo hairpin at the beginning of the bar in the other sources, and the second R.H. slur in both bars begins from the chord on beat 6. In **a**, L.H., m. 416, beat 9 is missing an eighth rest.

m. 416. Ob. 1. The crescendo hairpin starts slightly earlier in **e**: exactly on the B entrance note.

m. 416. Vn. 1, vn. 2, and vc. The crescendo hairpins in **e** begin exactly on the second half of beat 2.

m. 417. Pf. The crescendo hairpin is missing in **c**.

m. 418. Pf. The first duplet in this bar, L.H., beats 4, 5, and 6, is not beamed together in **a**, although there is a slur over the figure and the following two duplets are beamed together in groups of two. Here the beaming pattern in **c** and **e** has been used, in which all three of the duplets are beamed together in groups of two.

mm. 419-20. Strings. In **e**, the crescendo hairpins in the four lower string parts extend to the downbeat of m. 420.

mm. 421-22. Pf. In **c**, the dotted line that extends the *cresc.* in m. 420 all the way to the *f* in m. 423 is missing. Instead, a second *cresc.* appears in m. 422.

m. 424. Bn. In **e**, the crescendo hairpin starts exactly at the beginning of the bar.

m. 425-26. Pf. The *cresc.* is missing in **c** from the middle of m. 425, and a hairpin crescendo appears in m. 426 that is not present in the other sources.

m. 427. Pf. Only **e** has the time signature corrected to cut time from the original common time (see also the time signature discussion above pertaining to m. 171). **c** has the tempo marking *Più mosso*, while *Poco più mosso* appears in **a** and **e**. The hairpin crescendo does not appear in this bar in **c**, but only in the next bar. Also in **c**, the second eighth note is written as B-sharp rather than as C-natural.

m. 428. Pf. The source **b** begins from this bar. In many minor details, such as enharmonic spellings and precise placement of crescendo markings, a correlation can be seen between **b** and **c**, while **a** and **e** (which continue to be usable as sources until m. 448) tend to agree in most details.

The hairpin crescendo in **b**, m. 428, covers almost the entire bar. In **b** and **c**, the first eighth note is spelled F-double sharp rather than G-natural.

m. 428. Hn. 2. In **a** and **e**, there is a whole note concert D-sharp instead of the tied-over concert E followed by the dotted half-note concert D-sharp found in **b**, **c**, and **d**. This edition follows the latter version.

mm. 429-30. Pf. Unlike **a** and **e**, in which the crescendo hairpin begins approximately at beat 2 of m. 429, the hairpin begins only in m. 430 in **b** and **c**. Also in **b** and **c**, the second eighth note of m. 429 is spelled B-sharp rather than C-natural, and the first eighth note of m. 430 is spelled F-double sharp rather than G-natural.

mm. 429-30. Ob., cl. and hns. In **a** and **e**, the crescendo hairpins extend to the third triplet quarter note of m. 430, while in **b** and **c** the hairpins end between the first and second triplet quarter notes of m. 430. The latter reading is followed here.

m. 430. Cl. 1. The second and third quarter triplets of this bar are spelled with an E-sharp, or concert C-double sharp, in **b** and **d**. The F-natural, or concert D-natural, found in **a**, **e**, and **c** has been used in this edition.

m. 431. Fl., cl., and hns. The *cresc.* is placed at the end of the bar in **a** and **e**.

mm. 431-39. Pf. Throughout this chromatic octave passage, Dohnányi's musical intention is that of an overall crescendo culminating in the *ff* in m. 440, despite the fact that each of the four sources contains slight differences in the placement and length of the crescendo indications. For example, only **c** contains the written *cresc.* in m. 431, which is then followed by a dotted line extending all the way to the *mf* on the downbeat of m. 435, a marking which is present in **a** as well as in **c**, but not in **b** or **e**. **a**, **b**, and **e** all contain a series of smaller crescendo hairpins beginning in m. 431, but **b** does not have the *p* in the piano part on the downbeat of m. 431 (though it is present there in the other voices of the orchestra). Again in **c**, a written *cresc.* appears in the second half of m. 435, which extends with a dotted line to the *f* on the downbeat of m. 437; this *f* is present in **b** as well as in **c** but not in **a** or **e**. In bars 435-36, **e** has one crescendo hairpin beginning on the fourth eighth note of m. 435 and extending through m. 436; **a** has two crescendo hairpins, one on the last three eighth notes of m. 435 and the other covering most of m. 436; and **b** has only one shorter hairpin in m. 436. All four sources then have a written *cresc.* in the second half of m. 437, but the dotted line that extends the crescendo to the downbeat of m. 440

appears only in **a** and **e**. This edition corresponds primarily to **a**, but adds the additional *f* dynamic in m. 437.

Concerning enharmonic spellings, **b** and **c** both have the second eighth note of m. 431 written as B-sharp rather than as C-natural; **b** and **c** have the fifth eighth note of m. 436 written as E rather than as D-double sharp; in m. 438, only **b** has the first eighth note written as F-double sharp and the last eighth note written as C-double sharp; and in m. 439, only **b** has the fifth eighth note written as F-double sharp.

mm. 433-36. Hn. 2. Concert F double-sharp appears in **a** and **e** throughout the second horn in these bars, while **b** and **d** have the spelling concert G. The former spelling is used here because of the overall D-sharp major harmony.

m. 434. Bn. There is an *f* dynamic in **a** and **e** for the bassoon entrance which does not appear in **b**, **c**, or **d**.

mm. 435-36. Winds. In **a** and **e**, the indication *molto cresc.* appears on the last quarter note of m. 435, while in **b**, **c**, and **d**, a hairpin crescendo is used instead. In **b** and **d**, the hairpins begin on the downbeat of m. 436 except in the flute part, in which the hairpin begins approximately on the last quarter note of m. 435. In **c**, the hairpin begins in the second piano part slightly after beat 2 of m. 435. Here the hairpins are placed in accordance with **b** and **d**.

m. 436. Fl. 2. The last quarter note in the second flute should read A-sharp as in **c** and **e**; **a**, **b**, and **d** are all missing the sharp sign before the A. The overall harmony here is D-sharp major: A-sharps appear in the oboe, first clarinet, first bassoon, and first horn parts.

m. 437. Hn. 3. The rests after the downbeat concert B quarter note in the third horn have been added here in accordance with **a** and **e**; they are missing in **b**.

mm. 439-47. Full orch. Because of the large number of differences in pitches, orchestration, dynamics, and articulation in these bars between **a** and **e** versus **b**, the former version is included here in Example 6 for comparison. This edition follows the reading in **b**, because **a** and **e** represent only Version A after bar 447. The only significant difference between **a** and **e** in these bars is the dynamic marking in the contrabassoon, which is *mf* in **a**. The version according to **e** is given here in Example 6 because Dohnányi later changed the contrabassoon dynamic in the proofs for the published score. See also the notes below pertaining to the piano part in these bars, as well as about the different tempo change indications (m. 446) and several specific problems in the orchestral parts.

m. 440. Pf. The *trem.* is missing in **b** and **c**.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Molto adagio

fl. 1. 2. *a2*
ob. 1. 2. *p*
cl. 1. 2. in A *f*
bn. 1. 2. *p*
cbs. *f*

Molto adagio

hn. 1. 2. in F *p*
hn. 3. 4. *p*
tpt. 1. 2. in F *f*
tbn. 1. 2. *ff*
tbn. 3. *ff*
timp. *tr*

Molto adagio

8va
pf. *f*

Molto adagio

vn. 1. *ff*
vn. 2. *ff*
vla. *ff*
vc. *ff*
db. *ff*

mm. 440-445. Pf. Because this is a measured tremolo passage, the consistent half-note notation in both **b** and **e** has been used in this edition; **a** and **c** both mix half-note with whole-note notation.

mm. 441-42. Vc. and d.b. The slur that appears over beat 2 of m. 441 and the downbeat note of m. 442 in both of these parts has been included here for musical reasons, although it does not appear in **b** or **d**. The slur does appear in **a**, **c**, and **e**, and the three-note figure is always slurred in each of the string parts in the measures following in all of the sources.

m. 445. Pf. Only **c** has a crescendo hairpin covering this entire bar; only **e** has slurs in both hands over the two grace notes; both markings have been incorporated here.

m. 446. Different tempo change markings appear in this bar in each of the sources except for **b** and **d**, which both have the *Adagio maestoso* that appears at the beginning of the piece. **a** has *Molto adagio*, with *sehr langsam* [very slow] written above it in black pencil in a conductor's hand. **e** also has *Molto adagio*, with the additional explanatory note:  *ungefähr* =  *vorher* [the eighth note is approximately equal to the previous half note]. **c** has only *Adagio*.

Also, in the piano part in **b**, the third beat rest is missing.

m. 447. This is the last measure in which **a** and **e** can be used as sources. The fermata on the double bar line is therefore not applicable for Version B.

m. 447. Ob. and hn. 1 and 2. The natural sign before the downbeat G in the first oboe is missing in **b** and **d** but present in **a**, **c**, and **e**. It is needed because of the G major harmony.

Also, the separate beaming of the last two eighth notes in the oboe and first and second horns has been maintained here as it appears in both **b** and **d**.

m. 448. Hn. 3 and tpt. 1. The separate beaming of the last two eighth notes in the third horn and first trumpet parts has been maintained in this edition as it appears in both **b** and **d**.

m. 454. Pf. In **c**, the third eighth note of each L.H. triplet is an octave B.

m. 455. Pf. In **c**, the third eighth note of the first L.H. triplet is an octave B. In **b**, the two-note slurs on each half-beat in both R.H. and L.H. are missing; also missing is the tie across the F-sharp, middle note, R.H., second triplet.

m. 456. Pf. The indication *marcato* appears in **c** rather than a dash over every note except the downbeat.

m. 460. Pf. In **c**, the beaming of the L.H. eighth notes, beat 1, is 2+2.

m. 461. Pf. In **c**, the tie is missing across the B's, R.H., last two eighth notes.

m. 462. Pf. The two ties that seemingly extend from the third quarter note, R.H., D-sharp/F-sharp, into the fourth quarter note, single-note D-sharp an octave higher, appear in both **b** and **c**. The interpretation of such a marking is problematic, but Dohnányi probably intended for the third quarter note to be held into the fourth. Also, the *rit.* in **c** appears slightly later - between the third and fourth quarter notes - than in **b**, where it occurs between the second and third quarter notes.

m. 465. Pf. The *string.* occurs slightly earlier in **c**, beginning at the very end of m. 464 and continuing into m. 465.

m. 467. Pf. In **b**, the quarter rest for beat 4 of the L. H. is missing, but it is present in **c**.

m. 475. Pf. In **c**, the crescendo hairpin begins nearly a quarter note later.

m. 479. Pf. In **b**, R.H., first eighth note of beat 2, the flat sign is missing from the B.

m. 481. Pf. In **c**, the sharp sign is missing from the G, second triplet, R.H.

mm. 488-90. Pf. The long slur covering the R.H. inner voice from beat 2 of m. 488 to the end of m. 490 is broken into two in **c**: the first slur extends over the bar into m. 490 while the second covers all of m. 490. In **b**, the L.H. slur in m. 490 does not extend through the last beat of the bar as it does in **c**. This edition follows **b** in the former instance and **c** in the latter.

mm. 495-96. Pf. In **b**, L.H., the second slur begins from the eighth rest on beat 2 of m. 495. In **c**, the R.H. slur ends parallel to the last L.H. eighth note (C-sharp) of m. 495. In the former instance the reading from **c** is used here; in the latter, that from **b**.

m. 497. Pf. The staccato dots are missing from the L.H. triplet, beat 1, in **c**.

m. 499. Pf. The staccato dots on the L.H. triplet have been added by the editor, although they do not appear in either **b** or **c**. The parallel passage in m. 497 and the similar passage in m. 501 both have staccato dots in **b** and in m. 501, in **c**. In addition, each of these three bars is followed by a bar with a slurred L. H. passage; thus it seems musically warranted to include the dots in m. 499.

mm. 499-500. Pf. The crescendo hairpin is shorter in **c** by one quarter-note triplet's value. Also in **c**, the L.H. slur in m. 500 is missing.

m. 501. Pf. The crescendo hairpin begins three sixteenth notes later in **c**.

m. 502-03. Pf. In **c**, the crescendo hairpin in m. 502 begins approximately three sixteenth notes later and extends slightly over the bar into m. 503.

m. 506. Pf. The crescendo hairpin is missing in **c**.

m. 508. Pf. The *cresc.* indication begins one quarter-note triplet's value later in **c**.

m. 512. Pf. In **c**, the decrescendo hairpin begins three sixteenth notes later.

mm. 519-20. Pf. In **c**, the crescendo hairpin begins on the second half of beat 1, m. 520 and extends to the last note of that bar.

m. 522. Pf. In this edition, the slur on beat 2, R.H., is extended to the final quarter note D because the parallel passages in mm. 524-26 are all slurred to the last quarter note in **b**; the slur in m. 522 covers only the first four sixteenth notes of beat 2 in both **b** and **c**. Also, the staccato dots on the L.H. eighth notes are missing in **b**.

m. 523. Pf. In **b**, the natural sign is missing before the F, R.H., last sixteenth note.

mm. 524-26. Pf. In **c**, each of these three bars has a shorter crescendo hairpin: that in m. 524 extends from the middle of the second half of beat 1 to the middle of the first half of beat 2, while in both of the other two bars it covers the entire second beat. Also in **c**, the slurs over beat 2, R.H., of each bar do not extend over to the final quarter note.

m. 529. A circled X symbol appears in **c** in the upper left margin alongside this bar. It is possible that this was the conductor's note indicating the point in the cadenza where he would resume beating for the orchestra.

mm. 545-47. Pf. The same type of circled X symbol found outside of m. 529 appears again here above m. 546 in black pencil in *c*. Here the comment refers to a pencilled-in sharp sign before the E, first quarter note, R.H., lower voice. There is no evidence that Dohnányi accepted this suggestion (in *b* there is no sharp sign), and the original E-natural coincides harmonically with the passage beginning in m. 541, of which it is part (the E-sharp in m. 549 appears in the context of a different harmony).

Also, the written *decresc.* and the decrescendo hairpin appear one above the other in *b* on beat 2 of m. 546, and extend just over the bar into m. 547.

mm. 550-51. Pf. The decrescendo hairpin begins on the last quarter note of m. 550 in *c*.

mm. 552-53. Pf. In *c*, the crescendo hairpin starts slightly later in m. 552 and extends to the end of m. 553 only.

m. 554. The tempo marking 'Adagio' does not appear above the staff in *c*. In *b*, a conductor's comment, the number 103, appears in black pencil above the measure. This probably refers to a counting of the number of bars in the cadenza, although the actual number of cadenza bars is 106 (mm. 449-554).

mm. 555-56. Pf. The dynamic *pp* is missing in **c** in m. 556, but instead the decrescendo hairpin from m. 555 extends slightly over the bar into m. 556.

mm. 561-62. Hn. 3 and 4. The decrescendo hairpin and dynamic *pp* have been added here for this staff, though in **b** the markings are placed only once between the two horn staves and presumably apply to both. In **d**, they appear in the upper three horn parts but not in the fourth horn.

mm. 562-65. Vn 2. and vla. The two sets of simultaneous slurs in the second violin and viola parts appear here as they do in **b**: the longer slurs covering two bars at a time (mm. 562-63 and mm. 564-65) and the shorter slurs over the last two notes of mm. 563 and 565. Only the long slurs appear in **d**.

m. 565. Pf. The natural signs are missing in **b** before the main notes, C's, in both hands.

m. 571. Pf. It is clear from the context of the thirty-second-note passage that the last note of the bar in both hands should be C-sharp rather than C-double sharp, despite the fact that the double-sharp signs before the C's, beat 2, fourth thirty-second note, both hands, are not cancelled in either **b** or **c**.

m. 574. Pf. In **c**, there is one long slur over the bar in both hands, beginning approximately with the C-sharps, second thirty-second note in each hand. Also in **c**, the *rit.* is placed later, between beats 1 and 2, and the dotted line following it is missing.

mm. 575-77. Pf. In **b**, the second note of m. 575 (both hands) is spelled C-natural, while in the parallel passages in mm. 576 and 577 the same note is spelled B-sharp. In all three bars in **c** the second note is always spelled C-natural. Also, the *cresc.* in **c** begins only in m. 576, and the dotted line following it is missing.

m. 580. In **c**, a conductor's or judge's circled X symbol appears in black pencil in the margin with the remark "ḥ effectvoller" [ḥ more effective], and the natural sign is pencilled in next to the top note, D-sharp, R.H. chord, beat 2, in the second piano part. Although this seems like a good suggestion musically, there is no indication that Dohnányi changed the D-sharp to D-natural. Therefore, no change has been made in this edition.

mm. 582-83. Pf. The crescendo hairpin is placed later in **c** by the value of three eighth notes.

mm. 589-91. Winds. In **b**, the abandonment of the use of staccato dots for the quarter notes in these bars is problematic. Dots are given, for example, over each of the three quarter notes in the flute in m. 589, but not in m. 590, which is identical. Likewise, in the trumpet, dots appear in m. 589 but not in m. 590. Otherwise, there are no dots in these bars in the other wind parts except for what appears to be a staccato dot on the last quarter note of m. 589 in the third horn. In **d**, the repeat bar notation $\times$ is used for m. 590 in the flute, oboe, and trumpet parts, so that whatever articulation is used in m. 589 would also be used automatically in m. 590. Otherwise **d** agrees with **b**, except that the above-mentioned dot in the third horn, m. 589, does not appear in **d**. In **c**, the abandonment of the use of staccato dots in the second piano part occurs at m. 587. It is possible that Dohnányi was in a hurry at this point and simply neglected to add all of the staccato dots to the quarter notes in each part. Because of the parallelism of the passages and in consideration of the overall texture and tempo, this editor has added staccato dots to all of the quarter notes in each of the wind parts through the downbeat of m. 591.

Also, the symbol a2, rather than double-stemming, is used in these bars in the bassoon.

mm. 596-606. Fl. The symbol a2 is used in these bars instead of double-stemming or, in the case of the final bar, double whole-note notation.

m. 601. Pf. The E is missing from the L.H. chord, beat 2, in **c**.

m. 606. Ob., cl., hn. 3 and 4, tpt., and tbn. 1 and 2. The symbol a2 is used here in each of these parts instead of the double whole-note notation that appears in **b**.

ANALYSIS.

An analysis of Version B would be incomplete without at least a preliminary understanding of Version A.⁸¹ Dohnányi originally conceived of a large-scale concerto with closely-interrelated movements, as he clearly explained in his previously-quoted letter to Eusebius Mandyczewski: "...that ultimately the first movement is not in and of itself a closed entity, and that the trumpet entrances on pages 38 and 40 suggest a continuation, that overall the three movements are interrelated."

It is certain that Liszt was an important influence on Dohnányi at this time, and in particular the B minor Sonata must have served as an inspiration for Dohnányi's piano concerto.⁸² Liszt's gigantic musical personality had made a tremendous impact on nineteenth-century Hungary, and it was he who was responsible more than anyone else for Hungary's blossoming musical development. His musical presence - through his benefit concerts, establishment of a national conservatory, and pedagogy - created a legacy that continued to flourish after his death. Dohnányi shared in this legacy, as did Bartók and others who came after him. Dohnányi had

⁸¹Since this analysis constantly refers to the score of Version A as published by Doblinger, it is helpful to have that score in hand as well. Because that score does not contain measure numbers, page and rehearsal numbers are given as points of reference in both Dohnányi's letter and throughout this study.

⁸²Dohnányi performed Liszt's B minor Sonata four times during the period of composition of Versions A and B: Berlin, Oct. 7, 1897; Vienna, Dec. 2, 1897; Pozsony, April 29, 1898; and London Nov. 28, 1898. Dohnányi estate, Dohnányi's bound volumes of his concert programs, 103/vol.1, N.Sz.L.B.

studied with Liszt's pupils, István Thomán and Eugène d'Albert. A newspaper review of one of Dohnányi's performances of Version A noted the Lisztian quality of the work: "Dohnányi has definitely used Liszt as his model - how could a 22-year-old *Klavierleopard* have done otherwise?"⁸³

Particularly Dohnányi's cyclical form in a three-movement concerto and his use of thematic transformation to accomplish this call to mind Liszt's B minor Sonata. Version B, composed in one continuous movement, bears this further resemblance to Liszt's masterpiece. Other precedents for the one-movement form certainly existed, but it was nevertheless not the norm at that time for either concerti or sonatas.⁸⁴ The cyclical nature of Dohnányi's piano concerto (Version A) is best illustrated in the composer's own words:⁸⁵

To make your work on the analysis a bit easier, I would like to mention a few things:...

Several themes and motives extend throughout the entire piece, while the others have the same source.

⁸³J.K., "Theater- und Kunstdnachrichten," *Neue Freie Presse*; November 23, 1905, Vienna (in the Dohnányi Estate, N.Sz.L.B.) *Klavierleopard* connotes the image of one who has totally and fearlessly "conquered" the piano. Dohnányi was actually 20-21 years old when he composed Versions A and B.

⁸⁴Other precedents for the one-movement concerto include Schumann's **Cello** Concerto in A Minor and Liszt's Piano Concerto in A Major. The Liszt Sonata is generally considered to be a double-sonata form; that is, it can be interpreted as one, large-scale sonata form within which there are four individual movements.

⁸⁵Archiv der Gesellschaft der Musikfreunde in Wien, Ernő Dohnányi to Eusebius Mandyczewski; Grunewald bei Berlin, Nov. 15, 1905; Vienna. Reh. nos. 1-35 refer to the first movement, 36-43 to the second, and 44-79 to the third. The page numbers given here in brackets refer to the score published by Doblinger.

Compare: the first bar of the introduction with the main theme of the first movement Allegro [p. 8], the main theme of the last movement [p. 68], and that of the Vivace 6/8 [p. 101].

The first entrance of the piano (Cadenza) [p. 4] and the motive of No. 7 [p. 12] and No. 10 [p. 16], etc. Likewise three bars before No. 42 [p. 62] and No. 60 [p. 91].

Further: No. 3 [p. 5] with No. 36 [p. 53] and [No.] 42 [p. 63].

The theme of the second movement (chorale) with five bars before No. 23 [p. 38] and No. 25 [p. 40]; further with No. 61 [p. 92], No. 62 [p. 93], No. 63 [p. 93], and No. 74 [p. 110], No. 78 [p. 119].

No. 54 [p. 84] with the cadenza after No. 61 [p. 92] and No. 62 [p. 93].

No. 63 [p. 93] with [No.] 44 [p. 69] and so forth.

In Version B, many of these interrelationships are still present, although those that involve the second and third movements do not apply. The overall form of Version B could be called a sonata-fantasy (or concerto-fantasy), because improvisational elements permeate the sonata form throughout, especially in the frequent piano cadenza sections. The same newspaper review quoted above also noted:

Dohnányi undertakes a more deliberately symphonic approach in his concerto, with the same dramatic and rhapsodic element strongly pervading that is characteristic of Liszt's concert style.

Writers of program notes from some of the earliest performances of Version A also pointed out its improvisational qualities, likening this style to that of the gypsies - a style which Liszt also favored. Dohnányi

possessed an extraordinary ability to improvise; this manifests itself in much of his music, and, in the Op. 5, through the sudden dramatic outpourings in the piano and also the juxtaposition of very distant key areas in close succession (for example, at reh. #3, m. 27, the sudden use of A-flat minor within an overall E-minor tonality).

Vázsonyi wrote about Dohnányi's use of sonata form in the Op. 5 (referring to Version A):⁸⁶

Dohnányi's answer in the present case is a development section which exploits every single thematic strand presented in the exposition and which enables him to compress the recapitulation significantly. He continued this method of compression in later works, exercising a significant influence upon Bartók, whose sonata forms use this technique quite often.

A brief outline of the form of Version B is represented by the following:

mm. 1-48	introduction
mm. 49-184	exposition
mm. 185-346	development
mm. 347-445	recapitulation
mm. 446-48	return of the opening
mm. 449-554	piano cadenza
mm. 555-74	gradual reentrance of the orchestra over an extended trill in the piano
mm. 575-606	coda

⁸⁶Bálint Vázsonyi, "Ernő Dohnányi: Piano Concerto No. 1 in E minor, Op. 5 (1898)," Bálint Vázsonyi, piano, with the New Philharmonia Orchestra, John Pritchard, cond.; Genesis 1022 (Library of Congress #72-750107), liner notes, 1972.

Development of the themes begins even in the exposition, and the development section itself is extensive. The recapitulation is considerably shorter than the exposition, and its return is disguised by the lingering D pedal point from the retransition and a continued feeling of tonal instability until the return of the secondary theme in the woodwinds. The long piano cadenza balances the development, while the coda balances the introduction but without the interspersed piano statements.

The source of the themes and motives referred to by Dohnányi is the work's motto, E, A-sharp, B, which is heard in the flutes, first violins, and violas immediately at the beginning of both Versions A and B (Fig. 1).⁸⁷ The above-quoted review in the *Neue Freie Presse* also mentions this: "...the main theme of the Finale is developed from three tones (E, A-sharp, B), that motto which opens the work...." This motto is then subjected to a variety of contrapuntal devices, including retrograde and inversion, and forms of variation, such as widening or narrowing of the opening interval and the filling in scalewise of the initial descending leap.

The motto plays an equally important role in Version B. After the eight-bar orchestral introductory theme (Fig. 2) in the tonic key of E minor over an E pedal point, the motto is heard again but now in transposed, embellished form (B, E-sharp, F-sharp) in the first piano entrance in m. 9 (Fig. 3),

⁸⁷For the sake of clarity, the figures in this section always appear in concert pitch and with staves combined as much as possible.

Fig. 1. Motto
Adagio maestoso



Fig. 2. Introductory Theme
Adagio maestoso



Fig. 3. Subject 1 (Piano Cadenza)

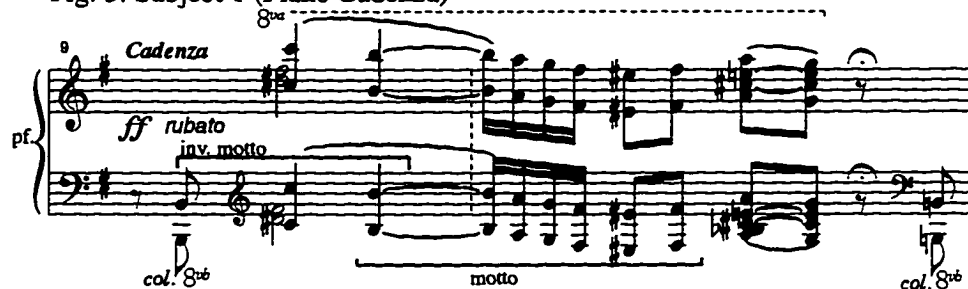
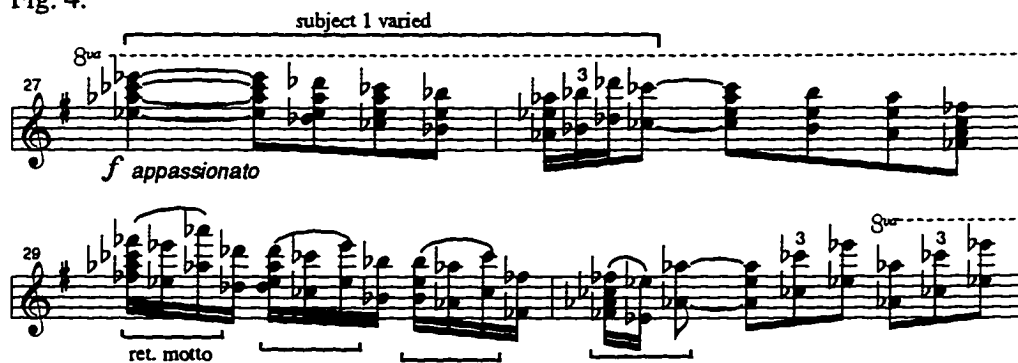


Fig. 4.



which consists of a short cadenza on the dominant of E minor. One could even argue that the first three notes of the piano cadenza, B, C, B, comprise an inverted, varied form of the motto, with the opening interval widened to that of a minor 9th (plus two octaves) instead of a tritone. This piano statement is a dramatic gesture, an impassioned response to the somber orchestral theme that preceded it. (The subject of the piano cadenza, henceforth called subject 1, will recur in varied, transformed guises in mm. 27 and 90.) Immediately following the brief piano cadenza, the orchestra plays the introductory theme again (m. 10), but in G minor. After eight bars the piano then interrupts a second time with a similar cadenza to the previous one, but this time on the dominant of G minor.

The orchestra then begins to develop the introductory theme in imitation, beginning in B minor (m. 19). But before this key can begin to be established with any stability, the orchestra is interrupted a third time by the piano's impassioned outburst - this time in A-flat minor (Fig. 4). Here the piano is accompanied by the horns first and the rest of the brass eventually. The theme presented in the piano is clearly derived from subject 1, but in this case lasts fourteen bars before breaking off abruptly on a C-sharp diminished seventh chord. The first two notes of the motto (E, A-sharp) are then heard repeatedly in successive diminution as they usher in the principal theme of the Allegro section (m. 49).

The principal theme begins in the tonic key of E minor and consists of two eight-bar phrases, both of which end on a half-cadence (Fig. 5). In the first eight-bar phrase (part a) the first violins carry the melody, which begins immediately with the motto and continues to be closely related to the introductory theme. Part a of the principal theme comes to rest on the dominant of G major in m. 56, and continues on a D dominant-seventh harmony in m. 57 as the clarinets begin the melodic line of the second eight-bar phrase (part b). C major is tonicized in m. 60, after which the flutes and violins pick up the melody. Here the motto is featured in retrograde. Part b of the theme extends until the half cadence on the dominant of E, m. 64. Then a sequence of three-note motives, related to the motto by the first descending interval of a tritone, is begun by the first violins and violas while the woodwinds play an inverted, varied form of the motto. This leads to a full cadence on the tonic key in m. 69 and the beginning of the piano exposition.

The principal theme is treated quite differently in the piano than in the orchestral statement (Fig. 6). The piano enters fortissimo and with a marked, militaristic character. In the second bar (m. 70) sharply dotted rhythms appear which extend throughout the passage. Only two and a half bars of the principal theme are actually stated in the piano before it takes off on an ascending E gypsy minor scale (with raised 4th and 7th degrees), thus varying the original theme to such

Fig. 5. Principal Theme

Allegro part a
vn. 1. & vla.
p
motto

part b
cl. 1.
p
ob. 1.

60 fls. & vns. mf
ret. motto
var. motto
vn. 1. & vla.

Fig. 6. Principal Theme, Piano

69 ff
pf.

72 gypsy minor scale
pf.
3 3 3 3

Fig. 7. Subject 2 (Clarinet)

90 7
cls.
p dolce
var. motto

subject 1 varied
pf.
p dolce

a degree that it becomes, in effect, a new theme. (Note that the gypsy minor scale, but in descending form, is one of the important scale motives used by Liszt in his B minor Sonata.) The first phrase is five bars long, after which it is transposed to the subdominant, A minor (m. 74). The motto of the piece then continues to be developed briefly, reaching a climactic half cadence (m. 87) which is extended to the end of m. 89 through an ascending alternating chord passage. Part b of the original principal theme does not appear at all in the piano exposition.

An abrupt change occurs in m. 90, where a placid three-bar melody is heard first in the clarinets in the relative major key of G (Fig. 7). Its first two bars are immediately echoed by the piano. This melody (henceforth called subject 2) is an example of Dohnányi's use of thematic transformation: it is really a varied form of subject 1 (Fig. 3), but without the first low bass B octave and the penultimate chord (beat 3, first chord, m. 9a) of the phrase. The outline of the original motto can even be discerned (in the first clarinets: D - m. 90, beat 2; G - m. 91, beat 2; and A - m. 91, last quarter note; and in the second clarinets: the notes B, E, and F-sharp in the same places, respectively). Subject 2 feels like a second theme by virtue of its contrasting nature to the principal theme, but Dohnányi's comments must be considered the foremost authority. In his letter to Mandyczewski, Dohnányi made additional analytical remarks about each of the movements of

Version A, and those that pertain to the first movement apply to Version B as well:⁸⁸

In the first movement, the recapitulation is on page 39 of the score, three measures after No. 24 [m. 347]. At No. 25 [Dob. p. 40, m. 354] it [the recapitulation] is interrupted by the chorale, to be resumed seven bars later. The return of the secondary theme occurs six bars after No. 26 [Dob. p. 41, m. 376], first in C Major and then, at No. 27 [m. 384], in E Major.

The chorale to which Dohnányi refers is the theme of the second movement of Version A, which initially appears in the two first-movement passages he had mentioned previously:

"...the trumpet entrances on pages 38 and 40 suggest a continuation." What he calls the secondary theme is first heard in the exposition (m. 117) as a nine-bar (5+4) phrase in B Major, presented by the cellos and violas (Fig. 8).

Therefore, it is perhaps more accurate to speak of a second theme group, beginning with subject 2 in m. 90 and extending to the downbeat of m. 148, which is followed immediately by a closing (or third) theme. After the first statements of subject 2, the music becomes developmental in nature beginning in m. 96, and the Neapolitan relationship between the harmonies of G major and F-sharp major is featured (mm. 109-16). Later, this Neapolitan relationship assumes importance, beginning in m. 303, with the E-flat-major harmony, which is repeatedly used to accentuate and strengthen the resolution harmony of D major (beginning in m.

⁸⁸The page numbers refer to the Doblinger score, while the bar numbers apply to both Versions A and B, but do not appear in Version A.

306, with the retransition). Subject 2 is featured again toward the end of the exposition (m. 164), and it also plays an important role in the development section proper (which begins at m. 185). When the secondary theme appears in the piano (m. 126) after its initial statement in the lower strings, only the first five bars are heard, beginning in the key of C-sharp minor and modulating to E major. With the E major cadence in m. 131, the sequencing and development of subject 2 is resumed.

After the piano's cadence on B major (m. 148), the closing theme, first heard in the orchestra, takes off suddenly in D major, featuring a syncopated series of descending broken triads in dotted rhythm (Fig. 9). Following the cadence on the submediant, F-sharp major (m. 156), the piano immediately takes up the closing theme but in 12/8 rhythm, thus rounding off the sharpness of the original dotted rhythms. Subject 2 then reappears in m. 164 in the first trumpet. The ascending chromatic octave passage in the piano at m. 171, though not a theme in and of itself, forms a countersubject to the horns as they begin a truncated statement of the secondary theme. The motto then reappears in the strings (m. 178) beginning on an F-sharp, and sequences upward to the B major cadence in m. 185, where the development section opens with the principal theme stated in B major by the strings.

The piano takes up a varied form of the secondary theme in a cadenza-like interlude in mm. 207-24, at the end of

Fig. 8. Secondary Theme

117 **9** *a tempo* *vc. espressivo* *mp* *inv. motto*

122 *motto* *p*

Fig. 9. Closing Theme

148 **11** *a tempo* *pf.*

148 *a tempo* *vn. I* *f marcato*

153 **12** *poco f*

Fig. 10.

222 **10** *pf.* *rit.* *p* *motto*

which a slightly widened version of the motto is heard twice (Fig. 10). Following this is an extensive modulatory section developing subject 2, which reaches a D-flat major (first inversion) cadence in m. 239. The piano extends this cadential harmony for several bars before it is interrupted in m. 242 by a striking fortissimo passage in unisons and octaves in the orchestra (Fig. 11). Here the motto is stated with a significantly widened opening interval (in the oboe the interval is narrowed) and in augmentation. In the C minor cadence that follows, the motto appears first in retrograde inversion and then in a form (F, B-natural, C, mm. 244-45) that is close to the original. The first four notes of Fig. 11 also comprise a motive that is reminiscent of the first measure of the principal theme, and this figure continues to be developed slightly later (m. 289). In m. 245 the piano states its version of the principal theme in C minor, followed by extensive development of this theme. The secondary theme (m. 269) and the first motives of the closing (m. 287, vn. 1) and principal themes (m. 289, tbn. in augmentation) are then further developed until an extended D pedal point begins in the timpani in m. 306, signaling the retransition. An inverted form of the principal theme's opening motive is developed here beginning in the violas in mm. 307 and 309 (Fig. 12). The motive in the violas is answered by its inversion in the cellos (mm. 308 and 310); the motto is heard each time in the first three notes of each motive. Mm. 306-43 comprise the retransition, in which, as

mentioned previously, the Neapolitan relationship between E-flat major and D major is emphasized and results in the establishment of D as a false dominant (rather than B). In mm. 331-40, the trumpets allude to the theme of the second movement of Version A (Fig. 13).

The D pedal point of the retransition is still present as the piano begins yet another cadenza-like interlude in m. 344, which leads into the recapitulation (m. 347, Fig. 14). The presence of this D bass creates a feeling of tonal ambiguity, despite the repeated E's in the melody emphasizing the tonic beginning of the principal theme. The motto is also varied slightly to accommodate the E half-diminished seventh harmony (the second and third pitches sound one half-step lower than in the original). This is the first time thus far that the piano states part a of the principal theme as it was originally heard in the orchestral exposition. As the piano's statement of the principal theme is interrupted by the trumpets' second foreshadowing of the chorale theme (m. 354, Fig. 14), the D pedal point is still present, and the listener is left with the sense that the true tonal recapitulation is still forthcoming. The piano then continues with part b of the principal theme in m. 361, again for the first time, but with D-sharps instead of the original D's as a means of preparing a stronger return to the tonic key. A stable key area is still not established, though, as D-flat major is tonicized briefly (m. 364) but quickly becomes a dominant-seventh harmony setting up a cadence on G-

Fig. 11.

Fig. 11. Musical score snippet showing measures 242 to 248. The tempo is *a tempo*. The dynamics range from *ff* to *molto*. The notation includes *fls.* (flutes) and *obs.* (oboes). The tempo is marked *molto varied* and *molto, ret. inv.* (molto, retrograde inversion).

Fig. 12.

Fig. 12. Musical score snippet showing measures 307 to 313. The tempo is *a tempo*. The dynamics range from *p* to *molto*. The notation includes *arco* (arco) and *vc.* (viola).

Fig. 13. Chorale Theme

Fig. 13. Musical score snippet showing measures 331 to 338. The tempo is *Poco meno mosso*. The dynamics range from *f* to *pp*. The notation includes *trps.* (trumpets) and *molto*.

Fig. 14. Recapitulation

Fig. 14. Musical score snippet showing measures 344 to 352. The tempo is *a tempo*. The dynamics range from *f* to *pp*. The notation includes *rubato*, *decresc.* (decrease), *espress.* (expression), *var. molto* (varied molto), *chorale theme*, and *Poco meno mosso*. The notation includes *pf.* (piano forte) and *trps.* (trumpets).

flat major (mm. 368-69). The anticipated G-flat cadence is supplanted by F minor with the sudden interruption by the strings in m. 370. Here the lower strings begin to take up the piano version of the principal theme, with dotted rhythms in m. 371, but after only a few bars this effort dissipates and the first violins sneak in chromatically with the return of the secondary theme in C major (m. 376). Finally a clear tonic cadence occurs in mm. 383-84 as the woodwinds begin their statement of the secondary theme in the parallel major key of E, and from that point on the tonic remains firmly established. Shortly thereafter the reappearance of subject 2 in the piano is heard in m. 389. This passage begins in A major, but the disputed melody note D-sharp (m. 390, second eighth note in the piano, and m. 391, beat 2, second eighth note in the first clarinet; see also the "Critical Notes") counteracts the previous tonicization of A major (mm. 388-90) and remains a clear reminder that the tonic key is here to stay. The closing themes (m. 403, orchestra, and m. 411, piano) are in E major.

In the section beginning with m. 419, the motto again assumes prominence, first in the horns and then in the first violins (the counterpart place in the exposition, m. 164, had featured subject 2 over the arpeggio accompaniment in the piano). After the return of the secondary theme fragment in the horns with the accompanying chromatic octave countersubject in the piano (m. 427), the climactic E major cadence that is set up for m. 446 is supplanted with a

deceptive cadence and the sudden return of the introductory theme. This in turn is interrupted three bars later by the return of the first piano cadenza (m. 449), but here an extended, 106-bar-long cadenza follows. In Version A, the piano cadenza does not return in the first movement (but does in the third-movement cadenza); instead a short (22 bars), quiet coda in E major follows after only two bars of the interrupting introductory theme. A violin solo is then featured which is not explicitly related thematically to anything that came before and which brings the first movement of Version A to its close.

In her biography, Galafrès claims that the cadenza and coda which Dohnányi composed to create Version B were "originally sketched and planned as the completion of the third movement."⁸⁹ A study of the previously-mentioned sketches, including the numerous versions of the third-movement piano cadenza, reveals that the cadenza of Version B and that of the third movement of Version A bear little relationship to each other except for the fact that both begin with a return of the opening piano cadenza. Other similarities between the two cadenzas include a gradual reentry of the orchestra over an extended trilled passage in the piano and a related form of piano arpeggiation used briefly in both. But these resemblances are very general. The cadenza in Version B expounds on themes presented in the

⁸⁹Galafrès, op. cit., p. 125.

exposition, whereas the cadenza in Version A is developed largely from a new subject that begins with a descending octave leap (Fig. 15; this is the F-sharp octave referred to in the "Description of the Sources"). For this reason, and also because of the enormous length of Version A, Version B as a piece seems more tightly woven and presents a more cohesive whole than Version A.

In the last bar of the cadenza of Version B (m. 554), the 3/4 Adagio of the introduction returns and the key signature changes to E major in the midst of the piano's extended trill. The orchestra gradually reenters, beginning with the horns in m. 555 and followed immediately by a pedal point on E in the timpani and cellos. This section just before the final coda is dynamically subdued and, through its use of the descending motive from m. 3, is reminiscent of the introduction (Fig. 16).

With the return of the alla breve in m. 575, the coda begins after a fermata and a sudden tempo change to Allegro vivace. Five swift bars of the ascending chromatic octave countersubject in the piano usher in the subject of the coda, a descending flourish in the piano accented by the winds and strings alternately. The original motto, or at least its shape, can still be deciphered in the first three notes of the piano (m. 580, E, C-sharp, D-sharp) as it sequences downward (Fig. 17). A triplet rhythm is heard for four bars (beginning in m. 594) that is similar in pattern (though somewhat different in harmony) to a passage near the

Fig. 15. Version A, Mvmt. 3, New Cadenza Subject



Fig. 16. Reentrance of Orchestra



Fig. 17. Coda

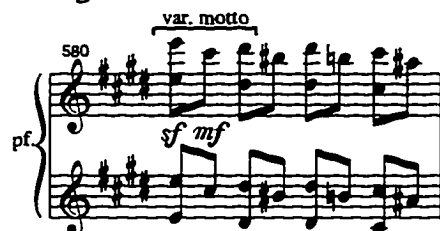


Fig. 18. Version A, Dob. p. 120, m. 9



end of Version A (Fig. 18, Dob. p. 120, ninth measure). In m. 600, the gesture in the piano recalls the opening upward leap of the first piano cadenza (m. 9). This upward leap is balanced by the last climactic leap downward in all instruments (except the third trombone, which repeats the same E), creating an imposingly unified final gesture (mm. 605-06) that is similar to the closing gesture at the end of the third movement of Version A.

Dohnányi's neglect of Version B may have been due to a belief that Version A was really superior (one recalls the newspaper review in which the writer predicted that Version B would fall into oblivion behind the "regular, three-movement piano concerto"⁹⁰). But a reassessment of both works is now due, and it seems unnecessary to judge one work above the other: there is certainly room for both. Version B is a masterfully composed, effective work which deserves publication and further performance. It is hoped that this study will also serve to awaken interest in the need for a complete works edition of Dohnányi's music.

⁹⁰H. Geisler, "Der Bösendorfer-Preis," op. cit., p. 5.

BIBLIOGRAPHY

PRINCIPAL SOURCES

- Dohnányi, Ernő. Estate of Ernő Dohnányi, including family and official letters, Dohnányi's bound volumes of his concert programs, newspaper clippings, recordings, concert programs and program notes, photographs, and other memorabilia. National Széchényi Library, Budapest.
- _____. Ernő Dohnányi to Eusebius Mandyczewski; Grunewald bei Berlin, Nov. 15, 1905. Archiv der Gesellschaft der Musikfreunde in Wien, Vienna.
- _____. Ernő Dohnányi Collection. Includes letters by Dohnányi and his father, Frigyes Dohnányi, newspaper clippings, and other documents. Compiled by János Kárpáti. Library of the Franz Liszt Academy of Music, Budapest.
- Galafrès, Elsa. *Lives, Loves, Losses*. Vancouver: Versatile, 1973.
- Geisler, H. "Der Bösendorfer-Preis." *Neue Musikalische Presse*, April 2, 1899 (Nr. 14), Vienna, pp. 5-6.
- Kovács, Sándor. "Dohnányi Ernő. Művészete és Pedagógiai Nézetek" [Ernő Dohnányi. His Artistry and Pedagogical Ideas]. In *A Liszt Ferenc Zeneművészeti Főiskola 100 Éve* [100 Years of the Ferenc Liszt Music Academy]. Budapest: Zeneműkiadó, 1977, pp. 184-98.
- Podhradzsky, Imre. "The Works of Ernő Dohnányi." A catalogue of his compositions. *Studia musicologica*, VI (1964), pp. 357-73.
- Thomán, István. "Emlékeim Dohnányi Ernőről" [My Recollections about Ernő Dohnányi], *Zenei Szemle*, XI (1927), pp. 232-34.
- Tovey, Donald Francis. "Dohnányi Ernő. Chamber Music." In *Essays and Lectures on Music*. London: Oxford University Press, 1949, pp. 173-76.
- Vázsonyi, Bálint. *Dohnányi Ernő*. Budapest: Zeneműkiadó, 1971.
- _____. "Dohnányi, Ernő," *The New Grove Dictionary of Music and Musicians*. Edited by Stanley Sadie. London: Macmillan, 1980, vol. 5, pp. 523-25.

_____. *Ernő Dohnányi: Piano Concerto No. 1 in E minor, Op. 5 (1898)*. Bálint Vázsonyi, piano, with the New Philharmonia Orchestra, John Pritchard, cond. Genesis 1022 (Library of Congress #72-750107), liner notes, 1972.

Willetts, Pamela J. "The Dohnányi Collection." *The British Museum Quarterly*, XXV (London: Oxford University Press, 1962), pp. 3-11.

OTHER SOURCES

Bartók, Béla. "Vierzehn Bartók-Schriften aus den Jahren 1920-21. Aufsätze über die zeitgenössische Musik und Konzertberichte aus Budapest." Compiled by László Somfai. *Documenta Bartókiana*, I/5 (1977), pp. 15-141.

Breuer, János. *A Budapesti Filharmóniai Társaság Zenekarának 125 Esztendeje: 1853-1978* [The 125th Anniversary of the Budapest Philharmonic Society Orchestra: 1853-1978]. Budapest: Zeneműkiadó, 1978.

Csuka, Béla. *Kilenc Évtized a Magyar Zeneművészeti Szolgálatában* [Nine Decades in the Service of Hungarian Musical Arts]. Budapest: Filharmóniai Társaság, 1943.

Dille, Denis, ed. *Documenta Bartókiana*, III. Budapest/Mainz: Schott, 1968.

Dohnányi, Ernst von. *Message to Posterity*. Jacksonville: The H. & W. B. Drew Co., 1960. (According to Bálint Vázsonyi, this book was not written by Dohnányi but by his widow.)

Doráti, Antal. *Notes of Seven Decades*. Rev. ed. Detroit: Wayne State University Press, 1981, pp. 8-9, 85-88.

Eckhardt, Mária. "Briefe aus der Nachlass Ernst von Dohnányis." *Studia musicologica*, IX (1967), pp. 407-20.

Edel, Theodore. "Piano Music for the Left Hand Alone." DMA diss., Manhattan School of Music, 1980.

Eösze, László. *Zoltán Kodály: His Life in Pictures and Documents*. Budapest: Corvina, 1982.

Ernst von Dohnányi. *Broadcast Music*, Inc. pamphlet. New York, 1960.

- Fischer, Sándor. "Magyar Talaj Művelője. Hans Koessler Emlékére" [A Tiller of Hungarian Soil. In Memoriam Hans Koessler]. *Magyar Zene*, XVII/3 (Sep. 1976), pp. 255-57.
- Hallman, Milton. "Ernő Dohnányi's Solo Piano Works." *Journal of the American Liszt Society*, XVII (1985), pp. 48-54.
- Haraszti, Emile. "Dohnányi, Ernst von" (German trans. Hans Albrecht), *Die Musik in Geschichte und Gegenwart*. Edited by Friedrich Blume. Kassel: Bärenreiter, 1954, vol. 3, pp. 625-27.
- Kecskeméti, István. "A Százéves Dohnányi Ernő (1877-1960)" [Ernő Dohnányi (1877-1960) at 100]. *Muzsika*, XX/8 (Aug. 1977), pp. 3-6.
- _____. "Ernő Dohnányi." *New Hungarian Quarterly*, LXIX (Spring 1978), pp. 207-12.
- Kilényi, Edward. "My Teacher, Dohnányi." *Keyboard*, (Sep. 1941), pp. 3-4, 47.
- Mabry, George Louis. "The Vocal and Choral Works of Ernst von Dohnányi." Ph.D. diss., George Peabody College, 1973.
- Mintz, George Jacob. "Dohnányi's Piano Works." *Clavier*, XVI/2 (Feb. 1977), pp. 22-24.
- _____. "Textural Patterns in the Solo Piano Music of Ernst von Dohnányi." Ph.D. diss., Florida State University, 1976.
- Molnár, Antal. *Magamról, Másokról* [About Me, about Others]. Budapest: Gondolat Kiadó, 1974.
- Papp, Viktor. "Dohnányi Ernő." In *Arcképek a Magyar Zenevilágból* [Portraits from the Hungarian Music World]. Budapest: n. pub., 1925.
- _____. "Dohnányi Ernő." *Zenei Szemle*, XI (1927), pp. 215-18.
- Pollatsek, Ladislaus. "Ernő Dohnányi." *Die Musik*, XX/5 (1927-28), pp. 349-55.
- Ramey, Phillip. "Dohnányi: Grand Old Man of Hungarian Music." *Keynote*, VIII/7 (Sep. 1984), pp. 8-13.
- Reuth, Marion Ursula. "The Tallahassee Years of Ernst von Dohnányi." Master's thesis, Florida State University, 1962.

- Schulhof, Belle. *Round Trip Budapest New York*. New York: Vantage, 1987.
- Smith, Catherine A. "Dohnányi as a Teacher." *Clavier*, XVI/2 (Feb. 1977), pp. 16-18.
- Ujfalussy, József. *Lukács és a Magyar Zenetudomány* [Lukács and Hungarian Musicology]. Budapest: Kossuth, 1982.
- Vázsonyi, Bálint. "Erő Dohnányi, a Picture Biography." *Clavier*, XV/2 (Feb. 1977), pp. 12-15.
- Veszprémi, Lili. *Zongoraoktatásunk Története. A Tananyag és a Módszer Fejlődése* [The History of Our Piano Education. The Development of the Subject Matter and the Method]. Budapest: Zeneműkiadó, 1976.
- Zsoldos, Péter. "Hernádi Lajos." *Muzsika*, XIX/3 (Mar. 1976), pp. 19-20.

MANUSCRIPTS

Dohnányi, Ernst von. N. Sz. L. B. (National Széchényi Library, Budapest) ms. mus. **2.991**.
Concert E moll für Pianoforte und Orchester, Op. 5. The autograph manuscript of the complete orchestral score for Version A.

_____. N. Sz. L. B. ms. mus. **4.553**.
Concert E moll in einem Satz für Pianoforte und Orchester. The autograph manuscript of the complete two-piano reduction of Version B, with orchestrations abbreviated in the second piano part.

_____. N. Sz. L. B. ms. mus. **3.812**.
Concert E moll in einem Satz für Pianoforte und Orchester. A complete manuscript set of the 46 orchestral parts for Version B, without score, containing the writing of two different copyists.

_____. N. Sz. L. B. ms. mus. **3.272**.
 Two autograph manuscript fragments:
 1) an incomplete orchestral score of Version B, beginning before the point where it begins to diverge from Version A and continuing to the end of the work;
 2) the autograph manuscript of an alternate cadenza to the third movement of Version A.

_____. N. Sz. L. B. ms. mus. **3.275**.
 Various autograph sketches, including:
 1) a complete draft of the first movement of Version A;
 2) sketches from the second movement;
 3) numerous pages of orchestration notes for movement three.

_____. Corrected proof of Doblinger score **3102**.
 Full score of Version A in a copyist's hand with corrections in colored pencil by Dohnányi.

_____. Corrected proof of Doblinger score **3112**.
 Printed score of the two-piano reduction of Version A with many pasted-over corrections in Dohnányi's hand.

SCORES

_____. Doblinger score **3102**.
Concert E moll für Pianoforte und Orchester, Op. 5. Vienna: Doblinger, 1905.

_____. Doblinger score **3112**.
Concert E moll für Pianoforte und Orchester, Op. 5, *Pianoforte Solostimme mit unterlegtem zweitem Pianoforte (Orchester)*. Vienna: Doblinger, 1905.

RECORDINGS (A Selected List)

A Memorial Edition: Works of Ernst von Dohnányi (recorded and played by Ernst von Dohnányi, Jan. 1960). **Everest SDBR3061**, 1960.

Centenary Edition of Bartók's Records, vol. 2 (features Dohnányi and Bartók performing Liszt's *Concerto Pathétique* for 2 pianos in a radio broadcast between Kassa and Budapest on November 4, 1939; performances of Dohnányi conducting the Philharmonic Society Orchestra and the Opera Orchestra of Budapest). **Hungaroton LPX 12334-38**, 1981.

Dohnányi at the Piano. **Hungaroton LPX 12085** (Great Hungarian Performers Series).

Dohnányi, Ernő: Piano Concerto No. 1 in E minor, Op. 5 (1898). Bálint Vázsonyi, piano, with the New Philharmonia Orchestra, John Pritchard, conductor. **Genesis 1022** (Library of Congress #72-750107), 1972.

Dohnányi: Suite en Valse for Two Pianos; Waltz Settings for Solo Piano. Ernő Dohnányi and Edward Kilenyi, pianists. **Columbia ML4258**, New York 1949.

Dohnányi: The Composer Playing His Own Works. Liner notes by Eric Harrison. **EMI Records Limited, ALP 1552 and 1553**, England.

Dohnányi: Variations on a Nursery Tune and Piano Concerto No. 2. Ernő Dohnányi, piano, with the Royal Philharmonic Orchestra, Sir Adrian Boult, conductor. Liner notes by Malcolm Rayment. **Angel Records 35538**, New York.

National Széchényi Library, Budapest, sound archives:

HV25016/1-2. Beethoven *Diabelli Variations*, Op. 120. Ernő Dohnányi, piano.

HV25024. Dohnányi *Sonata for Piano and Cello*, Op. 8. Ernő Dohnányi, piano, and Leighton Conkling, cello (from a performance at Ohio State University, Athens, OH, March 31, 1957).

Walker, Alan. *Dohnányi the Pianist*. BBC radio broadcast. July 27, 1966.