

Germaine Tailleferre
Concerto pour
Piano et
Orchestre
(1924)

Instrumentation

2 Flutes	2 Flûtes
Oboe	Hautbois
2 Bassoons	2 Bassons
2 Horns in F	2 Cors en Fa
Trumpet in D	Trompette en Ré
Timpani (2 Drums)	Timbales (2)
Piano Solo	Piano Solo
Strings	Cordes

This piece may be played with 1
bassoon. See editorial notes.

Cette pièce peut être jouée avec un seul
basson. Voir les notes éditoriales.

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This edition is based on 4 sources: the 1924 hand-copied orchestral score published by Heugel, the 1925 2-piano reduction published by Heugel, the 1924 manuscript of an earlier version for piano and 12 instruments, and the 1924 reduction of *Adagio* for violin and piano published by Heugel. This edition is primarily based on the orchestral score, excepting the piano part, which is primarily based on the 2-piano reduction. The ossias and small notes in the piano part are included where there are notable differences in the orchestral score from the reduction (that do not seem to be errors). Bracketed and dashed elements are editorial. See more extensive notes and commentary in the appendix.

Concerto pour Piano and Orchestre

Germaine Tailleferre

I.

Allegro*

1 Flûte

2 Flûte

Hautbois

Basson 1.2

1 Cor (Fa)

2 Cor (Fa)

Trompette (Ré)

Timbales

Piano

Allegro*

Violon I

Violon II

Alto

Violoncelle

Contrebasse

* “Vif (♩ = 144)” in the orchestral score. “Allegro” in the reduction. “Allegro Moderato” in the manuscript.
« Vif (♩ = 144) » dans la partition d’orchestre. « Allegro » dans la réduction. « Allegro Moderato » dans le manuscrit.

1
Fl.

2
f

Hb.

Bn. 1.2
p *[cresc.]*

1
Cor (Fa)
p *[cresc.]*

2
p *[cresc.]*

Tpt. (Ré)
p *[cresc.]*

Timb.
p

Pno.
[p] *cresc.*

Vln. I
p *cresc.*

Vln. II
p *cresc.*

Alto
p *cresc.*

Vc.
p *cresc.*

Cb.

[illegible]

10

1 Fl. *mf*

2 Fl.

Hb.

Bn. 1.2

1 Cor (Fa)

2 Cor (Fa)

Tpt. (Ré) *mf*

Timb.

Pno.

Vln. I *p*

Vln. II *p*

Alto *p*

Vc. *p*

Cb.

13

3

1 Fl. *f dim.*

2 Fl. *f dim.*

Hb. *f dim.*

Bn. 1.2 [*f*] *dim.*

1 Cor (Fa) *f dim.*

2 Cor (Fa) *f dim.*

Tpt. (Ré) [*f*]

Timb. *pp*

ossia

Pno. *f dim.* *pp*

3

Vln. I *f dim.* *pp*

Vln. II *f dim.* *pp*

Alto *f dim.* *pp*

Vc. *f dim.* *pp*

Cb. *f dim.* *pp*

16

1 Fl.

2 Fl.

Hb.

Bn. 1.2

1 Cor (Fa)

2 Cor (Fa)

Tpt. (Ré)

Timb.

Pno.

Vln. I

Vln. II

Alto

Vc.

Cb.

p *cresc.*

f

19

1 Fl. *ff*

2 Fl. *ff*

Hb. *ff*

Bn. 1.2 *ff*

1 Cor (Fa) *f*

2 Cor (Fa) *f*

Tpt. (Ré) *f*

Timb.

ossia *ff*

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Alto *ff*

Vc. *ff*

Cb. *ff*

ossia

This musical score page contains measures 19 through 22 of a symphony. The instrumentation includes two flutes, oboe, bassoon, two horns in F, trumpet in D, timpani, piano, two violins, viola, violoncello, and double bass. The key signature is D major (two sharps). The time signature is 4/4. Measures 19 and 20 feature a complex woodwind and string texture with many sixteenth and thirty-second notes. Measures 21 and 22 show a more rhythmic texture with prominent brass and woodwind entries. Dynamics range from *f* (forte) to *ff* (fortissimo). There are two 'ossia' (alternative) passages for the piano and woodwinds. The score is written for a full orchestra.

4

23

1

Fl.

(au lieu du Hb. à la discrétion du chef jusqu'à 31)

2

Hb.

Bn. 1.2

1

Cor (Fa)

2

Tpt. (Ré)

Timb.

sec

ossia

Pno.

ossia : sans La

4

Vln. I

Vln. II

Alto

Vc.

Cb.

The musical score is written for a symphony orchestra. The first system covers measures 23 to 31. The key signature is one sharp (F#). The score includes parts for Flute 1, Flute 2, Horn 1, Bassoon 1 & 2, Cor Anglais (F), Trumpet (D), Timpani, Piano, Violin I, Violin II, Alto, Viola, and Cello. The score features various musical notations including dynamics (f, p), articulation (accents), and performance instructions like 'sec' and 'ossia'. The Flute 1 part has a measure number '23' above it. The Flute 2 part has a performance instruction '(au lieu du Hb. à la discrétion du chef jusqu'à 31)'. The Horn 1 part has a dynamic 'f' below it. The Bassoon 1 & 2 part has a dynamic 'f' below it. The Cor Anglais (F) part has a dynamic 'p' below it. The Trumpet (D) part has a dynamic 'p' below it. The Timpani part has a dynamic 'sec' above it. The Piano part has a dynamic 'p' below it. The Violin I part has a dynamic 'p' below it. The Violin II part has a dynamic 'p' below it. The Alto part has a dynamic 'p' below it. The Viola part has a dynamic 'p' below it. The Cello part has a dynamic 'p' below it. The score is marked with a '4' in a box at the beginning of the first system and a '4' in a box at the beginning of the second system.

27

Fl. 1

Hb. (Fl. 2 etc.)

Timb.

Pno.

Vc.

Cb.

5

ppp

f

ossia : sans Do#

(rythme de la m.d. sim.)

ossia

8

5

pp

pp

30

Fl. 1

Hb. (Fl. 2 etc.)

Bn. 1.2

Cor 1 (Fa)

Timb.

Pno.

Vc.

Cb.

[1.]

p

(un peu en dehors)

pp *dim.*

mf

pp

ossia : sans oct. inf.

ossia : tacet m.g.

dim.

dim.

[illegible]

Cédez un peu

37

Fl. 1

Fl. 2

Hb. 1

Hb. 2

Bn. 1.2

Cor (Fa)

Tpt. (Ré)

Timb.

Ossia

Pno.

Vln. I

Vln. II

Alto

Vc.

Cb.

p

arco

Cédez un peu

[illegible]

[illegible]

46

8

(en dehors)

1 Fl.

2 Fl.

Hb.

Bn. 1.2

1 Cor (Fa)

2 Cor (Fa)

Tpt. (Ré)

Timb.

ossia

Pno.

8

Vln. I

Vln. II

Alto

Vc.

Cb.

p

pp

f

mp

pizz. (non div.)

49

Fl. 1

Fl. 2

Hb.

Bn. 1.2

Cor (Fa) 1

Cor (Fa) 2

Tpt. (Ré)

Timb.

Pno.

Vln. I

Vln. II

Alto

Vc.

Cb. 1

Cb. 2

9

tr

[p]

expressif, un peu en dehors

p

pp

ossia

p

p

9

arco

pp

[arco]

pp

[arco]

pp

pizz.

(arco)

pp

52

1
Fl.

2

Hb.

Bn. 1.2

1
Cor
(Fa)

2

Tpt.
(Ré)

Timb.

Pno.

ossia

Vln. I

Vln. II

Alto

Vc.

1
Cb.

2

mf

solo

f

p

(pp)

* Gs in the orchestral score. G#s in the reduction and the manuscript. *Des Sol dans le partition d'orchestre. Des Sol# dans la réduction et le manuscrit.*

* Gs in the orchestral score. G#s in the reduction and the manuscript. *Des Sol dans le partition d'orchestre. Des Sol# dans la réduction et le manuscrit.*

58

1
Fl.

2

Hb.

Bn. 1.2

à 2
mf

1
Cor
(Fa)

2
mf

Tpt.
(Ré)

Timb.

mf

ossia

Pno.

Vln. I

mf *cresc.*

Vln. II

[*mf*] *cresc.*

Alto

[*mf*] *cresc.*

Vc.

arco
mf *cresc.*

Cb.

arco
mf *cresc.*

61 **11**

1 Fl. *f*

2 Fl. *f*

Hb. (au lieu de la Fl. 2 à la discrétion du chef) *f*

Bn. 1.2

1 Cor (Fa)

2 Cor (Fa)

Tpt. (Ré)

Timb. *f*

ossia

Pno. *mp* *cresc.*

11

Vln. I *f*

Vln. II *f*

Alto *f*

Vc. *f*

Cb. *f*

65

12

1

Fl.

2

Hb.

Bn. 1.2

1

Cor
(Fa)

2

Tpt.
(Ré)

Timb.

ossia

ossia : sans Sol⁴

f

[dim.]

12

Pno.

Vln. I

Vln. II

Alto

Vc.

Cb.

pp

pp

[illegible]

72

Pno.

Vln. I

Vln. II

Alto

Vc.

Cb.

ossia : sans Si

p

p

76

Pno.

Vln. I

Vln. II

Alto

Vc.

Cb.

79 **14**

1 Fl.

2 Fl.

Hb.

Bn. 1.2

1 Cor (Fa)

2 Cor (Fa)

Tpt. (Ré)

Timb.

Pno.

14

Vln. I

Vln. II

Alto

Vc.

Cb.

pp

mf

[pp]

p

pp

pp

p

pp

p

p

p

[illegible]

[illegible]

This page of the musical score covers measures 88, 89, and 90. The instrumentation includes Flute 1 and 2, Horns 1 and 2, Bassoon 1 and 2, Cor Anglais (F and A), Trumpet (D), Timpani, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The key signature is D major (two sharps). Measure 88 begins with a rehearsal mark '88' and a first ending bracket. The woodwinds and strings play a rhythmic pattern of eighth notes. The piano plays a complex figure. Measure 89 features a 'ff' (fortissimo) dynamic for the flutes and a 'cresc.' (crescendo) marking for the bassoons. Measure 90 continues the musical development with various dynamics and articulations.

[illegible]

94

1
Fl.

2

Hb.

Bn. 1.2

1
Cor
(Fa)

2

Tpt.
(Ré)

Timb.

Pno.

m.d.

8

ossia : sans 8

Vln. I

mf

ff

[*p*]

Vln. II

ff

(non div.)

[*p*]

Alto

f

p

Vc.

f

p

Cb.

f

p

Detailed description of the musical score: The score is for a full orchestra and piano. It features staves for Flute 1 and 2, Horns, Bsn. 1 & 2, Cor Anglais (F#), Trumpet (D), Timpani, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The music is in 3/4 time with a key signature of two sharps (F# and C#). The score shows measures 94, 95, and 96. Dynamics include mf, ff, f, p, and [p]. There are also markings for 'm.d.' and 'ossia : sans 8'.

[illegible]

100

18

1

Fl.

2

Hb.

Bn. 1.2

1

Cor
(Fa)

2

Tpt.
(Ré)

Timb.

Pno.

18

Vln. I

Vln. II

Alto

Vc.

Cb.

103

1 Fl.

2

Hb.

Bn. 1.2

1 Cor (Fa)

2

Tpt. (Ré)

Timb.

Pno.

Vln. I

Vln. II

Alto

Vc.

Cb.

tr

f

p

p

p

[p]

tr

p

p

p

mf

mf

Detailed description of the musical score: The score is for a full orchestra and piano. It consists of 11 staves. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The score is divided into three measures. Measure 1 (starting at rehearsal mark 103) features a flute with a trill, a bassoon with a sixteenth-note pattern, and a piano with a trill and a sixteenth-note pattern. Measure 2 features a flute with a sixteenth-note pattern, a bassoon with a sixteenth-note pattern, and a piano with a sixteenth-note pattern. Measure 3 features a flute with a sixteenth-note pattern, a bassoon with a sixteenth-note pattern, and a piano with a sixteenth-note pattern. Dynamics include f, p, [p], and mf. The score is for a full orchestra and piano.

106

1
Fl.

2

Hb.

Bn. 1.2

1
Cor
(Fa)

2

Tpt.
(Ré)

Timb.

Pno.

Vln. I

Vln. II

Alto

Vc.

Cb.

p

This musical score page contains measures 106, 107, and 108. The instrumentation includes Flute 1 and 2, Horns, Bassoons 1 and 2, Cor Anglais (F#), Trumpet (D), Timpani, Piano, Violins I and II, Alto, Viola, and Cello. The key signature is one sharp (F#). The score features complex woodwind and string passages, with the piano providing a dense harmonic accompaniment. A dynamic marking of *p* (piano) is present at the bottom left.

[illegible]

112

Fl. 1

Fl. 2

Hb.

Bn. 1.2

Cor (Fa) 1

Cor (Fa) 2

Tpt. (Ré)

Timb.

Pno.

Vln. I

Vln. II

Alto

Vc.

Cb.

ossia

tr

f

f

[illegible]

[illegible]

This musical score page contains measures 121 through 123. The key signature has two sharps (F# and C#), and the time signature is 4/4. The orchestration includes Flute 1 and 2, Horns 1 and 2, Bassoon 1 and 2, Cor Anglais (Fa) 1 and 2, Trumpet (Ré) 1 and 2, Timpani, Piano, Violin I and II, Viola, Violoncello, and Contrabass. Measure 121 begins with a rehearsal mark '121'. Measures 122 and 123 are marked 'Sans ralentir' (Without slowing down). Dynamics include fortissimo (fff) and sforzando (ff). Articulation marks such as accents (>) and staccato ('sec') are used throughout. The piano part features complex chordal textures with many accidentals. The string section plays a rhythmic pattern of eighth notes in measures 122 and 123.

II.

Adagio

1 Flûte

2 Flûte

Hautbois

Basson 1.2

1 Cor (Fa)

2 Cor (Fa)

Trompette (Ré)

Timbales

Piano

Adagio

Violon I

Violon II

Alto

Violoncelle

Contrebasse

f

sourd.

pp

p

pp

p

p

p

II. Adagio

39

6

1

Fl. 1

2

Hb.

Bn. 1.2

1.

1

Cor (Fa)

2

Tpt. (Ré)

Timb.

Pno.

ossia

1

Vln. I

Vln. II

Alto

Vc.

Cb.

[illegible]

15 2

1 Fl. 3 *largement* *f*

2 *pp*

Hb.

Bn. 1.2 *à 2* *f*

1 Cor (Fa) *mp*

2 *mp* sans sourd.

Tpt. (Ré) *mf*

Timb. [*f*]

Pno. *p* *f*

2 3 *largement* *f*

Vln. I *f*

Vln. II *f*

Alto *f*

Vc. *f*

Cb. *f*

20

1
Fl.

2

Hb.

Bn. 1.2

1
Cor
(Fa)

2

Tpt.
(Ré)

Timb.

Pno.

Vln. I

Vln. II

Alto

Vc.

Cb.

f

ossia

25 4

1 Fl.

2 Fl.

Hb.

Bn. 1.2

1 Cor (Fa)

2 Cor (Fa)

Tpt. (Ré)

Timb.

Pno.

en dehors

ossia

Vln. I

Vln. II

Alto

Vc.

Cb.

30

5

1

Fl.

2

Hb.

1

Cor (Fa)

2

Tpt. (Ré)

Timb.

Pno.

5

Vln. I

Vln. II

Alto

Vc.

Cb.

solo

pp

pp

p

[illegible]

III. Final

Allegro non troppo* (♩. = 108)

1. Flûte

2. Flûte

Hautbois

Basson 1.2

1. Cor (Fa)

2. Cor (Fa)

Trompette (Ré)

Timbales

Piano

Allegro non troppo* (♩. = 108)

Violon I

Violon II

Alto sans sourd.

Violoncelle

Contrebasse

pp

pp

f

ppp

pp

pp

pp

* "Allegro (♩. = 100–96)" in the orchestral score. "Allegro non troppo (♩. = 108)" in the reduction. "Allegro" in the manuscript.

« Allegro (♩. = 100–96) » dans la partition d'orchestre. « Allegro non troppo (♩. = 108) » dans la réduction. « Allegro » dans le manuscrit.

6

1 Fl. *pp*

2 Fl. *pp*

Hb. *f* *cresc.*

Bn. 1.2 [*cresc.*]

1 Cor (Fa) *cresc.*

2 Cor (Fa) *cresc.*

Tpt. (Ré)

Timb. *cresc.*

Pno. *mf*

Vln. I

Vln. II *mp* *cresc.*

Alto (non div.) *mp* *cresc.*

Vc. *cresc.*

Cb. *cresc.*

[illegible]

*See also measures 184–186. There is no consistent version of these measures across the 3 sources, particularly for A_3/B_3 and D_3/E_3 .

Voir aussi les mesures 184–186. Il n'y a pas de version cohérente de ces mesures dans les trois sources, en particulier pour La^2/Si^2 et Re^2/Mi^2 .

This musical score page contains measures 15 through 19 of a symphony. The instrumentation includes Flute 1 and 2, Horn in B-flat, Bassoon 1 and 2, Cor Anglais (F and A), Trumpet in D, Timpani, Piano, Violin I and II, Alto, Viola, and Cello. The key signature is two sharps (D major or F# minor), and the time signature is 4/4. The score features various musical notations such as slurs, ties, and dynamic markings. The piano part is particularly active, with complex textures in both hands. The woodwinds and strings provide harmonic support and melodic lines throughout the measures.

20

2

1 Fl.

2 Fl.

Hb.

Bn. 1.2

1 Cor (Fa)

2 Cor (Fa)

Tpt. (Ré)

Timb.

Pno.

2

Vln. I

Vln. II

Alto

Vc.

Cb.

mf

cresc.

mf

[mf]

cresc.

tr

cresc.

cresc.

tr

cresc.

m.g. cresc.

mf

[mf]

pizz. (non div.)

arco

pizz.

cresc.

arco

pizz.

cresc.

arco

pizz.

cresc.

arco

pizz.

cresc.

arco

pizz.

cresc.

arco

25

1
Fl.
ff

2
ff

Hb.
f

Bn. 1,2
f

1
Cor
(Fa)
[f]

2
[f]

Tpt.
(Ré)
f

Timb.

Pno.
ff

Vln. I
f

Vln. II
f

Alto
f
(non div.)

Vc.
f

Cb.
f

3

29

1 Fl.

2 Fl.

Hb.

Bn. 1.2

Cor (Fa)

2

Tpt. (Ré)

Timb.

Pno.

Vln. I

Vln. II

Alto

Vc.

Cb.

ff

ff

[ff]

sim.

p

[sim.]

tr

ff

p

ff

p

tr

ff

pizz.

arco

ff

p

ff

p

ff

p

ff

p

[illegible]

[illegible]

47

1

Fl.

2

Hb.

Bn. 1.2

1.

[p]

1

Cor (Fa)

2

[p]

[p]

sourd.

[p]

Timb.

p

p

Pno.

m.g.

[p]

f

ossia : sans Mi

6

col legno

p

col legno

p

col legno (non div.)

p

col legno

p

[col legno]

p

Vln. I

Vln. II

Alto

Vc.

Cb.

[illegible]

poco riten. 7 **a Tempo**

56

1 Fl.

2 Fl.

Hb.

Bn. 1.2

à 2

(p)

1 Cor (Fa)

2 Cor (Fa)

Tpt. (Ré)

(p)

Timb.

p

Pno.

[p]

poco riten. 7 **a Tempo**

Vln. I

pizz.

(p)

Vln. II

pizz.

(p)

Alto

pizz.

(p)

Vc.

pizz.

(p)

Cb.

pizz.

(p)

65

8

1

Fl.

2

Hb.

Bn. 1.2

1

Cor
(Fa)

2

Tpt.
(Ré)

2

Timb.

ossia

Pno.

8

Vln. I

Vln. II

Alto

Vc.

Cb.

69

1
Fl.

2

Hb.

Bn. 1.2

1
Cor
(Fa)

2

Tpt.
(Ré)

Timb.

ossia

Pno.

Vln. I

Vln. II

Alto

Vc.

Cb.

p

f

[mf]

p

tr

p

tr

p

mf

mf

mf

* Found in all sources, but is crossed out in the orchestral score. *Présent dans toutes les sources, mais biffé dans la partition d'orchestre.*

80

1
Fl.

2

Hb.

mf

Bn. 1.2

1
Cor
(Fa)

2

Tpt.
(Ré)

Timb.

Pno.

Vln. I

Vln. II

[div.]

[unis]

Alto

p

Vc.

pizz. (non div.)

Cb.

pizz.

84

1

Fl.

mf

pp *dim.*

2

Hb.

Bn. 1.2

1

Cor (Fa)

p

pp

2

p

pp

Tpt. (Ré)

Timb.

Pno.

pp

Vln. I

pp *dim.*

Vln. II

pp *dim.*

Alto

pp *dim.*

Vc.

arco

pizz. (non div.)

arco

pp *dim.*

Cb.

arco

pizz.

arco

pp *dim.*

89

11

1 Fl.

2 Fl.

Hb.

Bn. 1.2

1 Cor (Fa)

2 Cor (Fa)

Tpt. (Ré)

Timb.

Pno.

11

Vln. I

Vln. II

Alto

Vc.

Cb.

pp

mf

p

pp

pizz.

p

12

94

1 Fl. 1

2 Fl. 2

Hb.

Bn. 1.2

1 Cor (Fa)

2 Cor (Fa)

Tpt. (Ré)

Timb.

Pno.

Vln. I

Vln. II

Alto

Vc.

Cb.

ossia

arco

col legno

[p]

pp

p

12

98 *(tr)*

1 Fl.

2 Fl.

Hb.

Bn. 1.2

1 Cor (Fa)

2 Cor (Fa)

Tpt. (Ré)

Timb.

Pno.

Vln. I

Vln. II

Alto

Vc.

Cb.

div.

[div.]

[ord.]

ord.

ord.

8

f

p

p

poco riten. 13 [a Tempo]

102

1 Fl. *f*

2 Fl.

Hb.

Bn. 1.2 *pp* *cresc. poco a poco*

1 Cor (Fa) *pp* *cresc. poco a poco*

2 Cor (Fa) *pp* *cresc. poco a poco*

Tpt. (Ré) *pp* (sourd.) *cresc. poco a poco* [ou b]**

Timb. *[pp]* *cresc. poco a poco*

Pno. *pp* *cresc. poco a poco* *ossia*

Vln. I *unis* [ord.] *poco riten. 13 [a Tempo] *pizz.* *pp* *cresc. poco a poco**

Vln. II *[ord., unis]* *p* *mf* *f* *pp* *pizz.* *pp* *cresc. poco a poco*

Alto *pp* *pizz.* *pp* *cresc. poco a poco*

Vc. *mf* *pp* *pizz.* *pp* *cresc. poco a poco*

Cb. *pp* *cresc. poco a poco*

* Ebs in the orchestral score. E's, explicitly marked, in the reduction and the manuscript.

Des Mi \flat dans la partition d'orchestre. Des Mi \sharp , explicitement marqués, dans la réduction et le manuscrit.

** F \flat in the orchestral score. F in the reduction and the manuscript. Fa \flat dans la partition d'orchestre. Fa dans la réduction et le manuscrit.

107

1 Fl. *p* *cresc.* *f*

2 Fl. *p* *cresc.* *f*

Hb. *f*

Bn. 1.2 *cresc.* *f*

1 Cor (Fa) *cresc.*

2 Cor (Fa) *cresc.*

Tpt. (Ré) [ou b]* *cresc.* [ou b]**

Timb. [cresc.]

Pno. *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Alto *cresc.*

Vc. *cresc.*

Cb. *cresc.*

* F in the orchestral score and manuscript. F \flat in the reduction. *Fa* dans la partition d'orchestre et le manuscrit. *Fa \flat* dans la réduction.

** G \flat in the orchestral score. G in the reduction and the manuscript. *Sol \flat* dans la partition d'orchestre. *Sol* dans la réduction et le manuscrit.

[illegible]

120

15

1 Fl.

2

Hb.

Bn. 1.2

1 Cor (Fa)

2

Tpt. (Ré)

Timb.

ossia

Pno.

15

Vln. I

Vln. II

Alto

Vc.

Cb.

f

mf

tr

p

8

124

(tr)

1

Fl.

2

Hb.

Bn. 1.2

1

Cor (Fa)

2

Tpt. (Ré)

Timb.

ossia

Pno.

Vln. I

Vln. II

Alto

Vc.

Cb.

The musical score is arranged in a system of staves. The top section includes Flute 1, Flute 2, Horn, and Bassoon 1 & 2. The middle section includes Cor Anglais (F#), Trumpet (D), and Timpani. The bottom section includes Piano (with an ossia section), Violin I, Violin II, Alto, Viola, and Cello. The score is written in a key signature of one sharp (F#). The tempo and meter are not explicitly indicated. The score features various musical notations including trills, slurs, and dynamic markings.

128

rall.....

16

1 Fl.

2 Fl.

Hb.

Bn. 1.2

1 Cor (Fa)

2 Cor (Fa)

Tpt. (Ré)

Timb.

ossia

Pno.

dim.

pp

pp

[sans sourd.]

pp

tr

pp

ppp

pp

pp

ff

8

8

rall.....

16

Vln. I

Vln. II

Alto

Vc.

Cb.

pp

pp

pp

(non div.)

pp

pp

133

Timb. *(tr)*

Pno. *ppp*

Cb.



137

Timb. *(tr)*

Pno. *pp*

Cb.



141

Pno.



145

Pno.

* See supplement for the ossia of the piano cadenza up to measure 167. Voir le supplément pour l'ossia de la cadence du piano jusqu'à la mesure 167.

149

Pno.

cresc.

8

153

Pno.

m.g.

m.d.

ff

157

Pno.

m.d.

161

Pno.

m.g.

m.d.

165

Pno.

[illegible]

17 a Tempo

172

1 Fl.

2

Hb.

Bn. 1.2

pp

mf

1 Cor (Fa)

2

Tpt. (Ré)

Timb.

[pp]

Pno.

mf

8

17 a Tempo

Vln. I

Vln. II

Alto

Vc.

Cb.

pp

pp

pp

177

1 Fl.

2 Fl.

Hb.

Bn. 1.2

1 Cor (Fa)

2 Cor (Fa)

Tpt. (Ré)

Timb.

Pno.

Vln. I

Vln. II

Alto

Vc.

Cb.

f

f

mf
(non div.*)

mf

* Originally div., but see measure 7. À l'origine div., mais voir la mesure 7.

[illegible]

** See measures 12–14. *Voir les mesures 12–14.*

[illegible]

191

19

1 Fl.

2 Fl.

Hb.

Bn. 1.2

1 Cor (Fa)

2 Cor (Fa)

Tpt. (Ré)

Timb.

Pno.

19

Vln. I

Vln. II

Alto

Vc.

Cb.

mf

[cresc.]

tr

f *[cresc.]*

pizz.

pizz. (non div.)

arco

pizz.

arco

pizz.

[illegible]

20

21

[illegible]

208

1
Fl.

2

Hb.

Bn. 1.2

1
Cor
(Fa)

2

Tpt.
(Ré)

Timb.

Pno.

Vln. I

Vln. II

Alto

Vc.

Cb.

212

1 Fl.

2 Fl.

Hb.

Bn. 1.2

1 Cor (Fa)

2 Cor (Fa)

Tpt. (Ré)

Timb.

Pno.

Vln. I

Vln. II

Alto

Vc.

Cb.

tr

tr

fff

div.

div.

(tr)

(non div.)

V

* Modified to be  in the orchestral score, as in the manuscript. *Modifié pour être  dans la partition d'orchestre, comme dans le manuscrit.*

133

Timb.

Pno.

ppp

Cb.

Measures 133-136. The Timpani part has a trill (tr) on a whole note. The Piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked ppp. The Cello part has a whole note.

137

Timb.

Pno.

p

Cb.

Measures 137-140. The Timpani part has a trill (tr) on a whole note. The Piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked p. The Cello part has a whole note.

141

Pno.

Measures 141-144. The Piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

145

Pno.

Measures 145-148. The Piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

149 *cresc.*

Pno.

8

153

Pno.

ff

157

Pno.

f

161

Pno.

165

Pno.

Editorial Commentary

This edition is based on 4 sources: the 1924 hand-copied orchestral score published by Heugel, the 1925 2-piano reduction published by Heugel, the 1924 manuscript of an earlier version for piano and 12 instruments, and the 1924 reduction of *Adagio* for violin and piano published by Heugel. There are numerous differences between the sources, and the timeline of revisions between the sources is unclear. This edition is primarily based on the orchestral score, excepting the piano part, which is primarily based on the 2-piano reduction. The manuscript and *Adagio* are generally only used to resolve potential errors. Listed below are notable errors and discrepancies. Those of greater significance are bolded and italicized.

OS = Orchestral Score. 2P = 2-Piano Reduction. MS = Manuscript. AD = *Adagio*.

General

Trills are broken at barlines and restated without ties in the original sources. These are changed to continuous trills with ties.

I.9: The lower part of the accompaniment in 2P does not correspond to anything in OS or MS.

I.15: Reducing dynamic from *p* to *pp* to make room for *p* at 16 and to match 2P and 115

I.36–37: 2P accompaniment upper part corresponds to MS Violin II part at 36. 37 corresponds to nothing in OS or MS. Lower part corresponds to MS Cellos and Basses.

I.39: “Cédez un peu” only in OS

I.93: An *f* from each of the dynamics is crossed out in OS, making it 1 level lower than 2P. The cross outs are ignored.

I.100: Adding *fff* found only in 2P

I.101: Moving all dynamics to beat 1.5 to be more climactic

II: Second hand $\downarrow = 42$ in OS

II.39: “Rall.” is at beat 1 in OS, at beat 2 in 2P.

III.17: The melody in the second half of this measure in 2P is only in the MS Violin I part. Removal from OS seems intentional.

III.56: “poco riten.” in OS. “rit.” in 2P

III.57: Using (*p*) in place of *p* that has been placed on some parts seemingly arbitrarily

III.57: “a Tempo” only in 2P

III.104: “poco riten.” in OS. “rit.” in 2P

III.111: Respelling D# major to E \flat major at beat 3

III.179: The accompaniment melody is marked with “Htb.” in 2P when the melody is played by Violins II in OS (Saxophone/Oboe in MS).

III.214: The final note is a held fermata quarter note in OS that seems to have been changed from an eighth note. It is an eighth note without fermata in 2P. It is a fermata dotted quarter note in MS.

Flutes

I.3, 103: Trill extends over sixteenth note on beat 3 in OS. Trill does not extend to this note in MS, and at 49.

I.10: Flute 1 has no explicit *mf*. Assuming it from Flute 2

I.23–34: 2P largely corresponds to MS here, not OS. See Oboe and Bassoon also.

I.53: Hairpin is before this group of notes in OS, under the group of notes in MS.

I.113–114: Making beaming consistent with 13 and MS.

III.28, 200: Only the run at 200 has E \flat marked. It seems likely that the C(#s) and F(#s) should be marked natural.

III.91: Slur extends to end of system, but there is no leading slur in next system.

III.206: Missing \sharp on C for Flute 2 in OS

Oboe

Corresponds to part in MS labeled for Clarinet in B \flat , with Saxophone label crossed out.

I.23–34: 2P largely corresponds to the manuscript here, not OS. See Flute and Bassoon also.

I.81: Moving *mf* from start of measure to beat 2 where the G starts

III.12: *f* has been added in second hand in OS. Should likely be *ff* like other parts. *ff* in MS

III.30: F likely missing on beat 6. It is present in MS and at 202.

III.105: OS has E \flat instead of E whereas 2P and MS have E explicitly marked with \flat . \flat in OS appears to have been added by a second hand. See Piano and Violins I also.

Bassoons

MS has 1 bassoon. In OS, the “2” in “2 Bassons” seems to have been added at a later point. Indications of “à 2” and “1” are inconsistent. For these reasons, only a single part for Bassons 1.2 has been made. The second bassoon was perhaps added to support historically weaker bassoons.

I.23–34: 2P largely corresponds to the manuscript here, not OS. Bassoon solo only in MS and 2P. See Flute and Oboe also.

I.71–73: 2P accompaniment lower part corresponds to a bassoon solo that is only in MS.

I.119: Changing *f* to *ff* to balance with low strings

III.2: Removing staccato on first note that no other part has and which is not elsewhere in the bassoon part

III.18: First note E in OS should be F#.

Horns

I.11: Last note that is B in OS should be C# based on MS and measure 111 in OS.

II.3–4: Trailing slur at end of measure 3, but slur does not lead from previous system at measure 4 in OS. Slur only over measure 4 in MS

III.1–3, 173–175: 2P accompaniment top line specifies “Cors” and corresponds to horn parts in MS only.

III.31–32: Changing articulation to match other parts. No accent at 31 beat 1, and staccato instead of accent at 32 beat 4 originally

III.37: Some accents on beat 4 seem to be missing.

Trumpet

MS has part for Trumpet in C

I.58: Last sixteenth has \sharp on E instead of \flat in OS

I.107: Slur between A and D unlikely to be intended. Similar section at 6 does not have a slur.

I.120: Adding accent like Violins I

III.60: Beat 3 Concert G in OS and 2P. G \flat in MS

III.75–79: This part has been crossed out in OS. It is still present in MS and 2P.

III.106: Beat 6 Concert G \flat in OS, \flat seemingly drawn by a second hand. G in 2P and MS. G fits context better.

III.107: Concert G in OS and MS, G \flat in 2P. G fits context better.

III.108: Concert A \flat in OS, \flat seemingly drawn by a second hand. A in 2P and MS. A fits context better.

III.131: Concert F# in OS should be E.

III.131: See Timpani.

III.171: Adding accent

III.214: Written a step too high in OS

Timpani

I.9: Adding accent, as in MS

III.131: The hairpin here is aligned with the Trumpet dynamic but it seems more logically applied to Timpani.

Piano

I.3: Only instance where trilled note is tied to the following sixteenth in 2P. Deleting tie

I.6–13: Dynamics only in OS

I.10: Higher octave is missing present in OS

I.11–13: Dynamics only in OS

I.13: # on G# missing in 2P

I.15: 2P marked at *pp*. OS marked at *p* level with the strings

I.15–17: 2P doesn't have “cresc.” until 17 beat 3.5

I.18: Last Gs have #s in OS. Based on similar section at 118 and 2P and OS, they should be G \sharp s.

- I.19: Ossia as in OS. MS has everything that is in both OS and 2P.
- I.21: Beat 1.5 is G3 in OS. A3 in 2P and MS. Similar section at 121 has A3, so this is likely an error.
- I.21: Beat 2.5 missing A4 in OS. It is present at 121.
- I.25: Beat 1 lowest note of LH chord is A in OS. Likely an error as it is B in 2P and MS
- I.25: Beat 2 of RH is E in OS. Likely an error as it is D in 2P and MS
- I.27: Hairpin only in 2P
- I.31: Hairpin only in 2P
- I.32: Beat 2.5 of RH is D in OS. Likely an error as it is C# in 2P and MS
- I.33: *pp* only in OS and MS. Hairpin only in OS
- I.34: *f* at beat 1 in OS, at 1.5 in 2P. Other instruments *f* at beat 1.5
- I.38: Beat 2 missing *b* on E \flat in OS. It is present in 2P and MS.
- I.39–40: Decrescendo only in OS. *pp* only in 2P
- I.42: Beat 2.5 lower note of LH is F \sharp in OS. Both 2P and MS have G. Due to similar nearby chords with lower note G in OS, this is likely an error despite the explicit *f*.
- I.47: *p* only in 2P. This matches the dynamics of orchestra in OS.
- I.55–57: Dynamics only in 2P
- I.65: Beat 4.5 A4 of LH missing in OS. It appears to have been added as a correction in MS.
- I.67: Beat 1 ossia is as in OS. This is how it is originally in MS, but has been crossed out for how it is in 2P.
- I.71: *p* in OS. *pp* in OS
- I.71: Beat 3.75 G missing in OS. Likely an error as it is in 2P and MS
- I.72: Beats 2.75 and 3.75 OS missing *bs* on F \sharp s.
- I.79: *pp* only in 2P
- I.84+: Beats 2 and 4, and beat 1 of 85 LH has F \sharp 4s in 2P and MS; and G4s in OS. Perhaps these are over-corrections in OS to be an octave below RH.
- I.85: *pp* in OS. *p* in 2P
- I.89: D is marked as D \sharp in 2P, but D with explicit *b* in OS and MS, so this is likely an error. Flutes play D(*b*) nearby.
- I.92: Hairpin only in OS
- I.92: Beat 4.5 B missing *b* in OS
- I.94: Beat 2.75 A instead of F in LH 2P. This is likely an error based on nearby patterns.
- I.95: Last E \flat missing *b* in OS
- I.97: Beat 3 missing in OS
- I.113: *f* only in 2P at beat 1.5. Moving to beat 1 like at measure 13
- I.119: *ff* only in 2P. This is level with orchestra in OS.
- I.119: Only MS has the D5 at beat 4.5 like at 19
- I.121: Using the same voice-note distribution as 21
- I.121: Beat 3.5 OS missing E. It is present at 21
- II.8: *mf* only in 2P marked below *f* accompaniment. Orchestra melody plays *mp* in OS.
- II.12: Beat 3 OS missing E
- II.12–13: Crescendo is at 12 in 2P for piano and accompaniment. Crescendo is at measure 13 in OS. Using only OS crescendo
- II.18: *f* in 2P below the accompaniment at *ff*. *ff* in OS above the accompaniment at *f*.
- II.23: Lower note of OS is E2. Likely supposed to be C \sharp 3.
- II.25–26: Decrescendo over the 2 measures in 2P only over last beat of 26 in OS. Changing to be even with orchestra decrescendos in OS
- II.27: *pp* in 2P with *mp* accompaniment. *p* in OS, orchestra at *p*. *pp* seems more appropriate to allow for Oboe decrescendo from *p* into 31
- II.27: Missing *b* on F \sharp in RH in 2P and MS
- II.28: The FABC chord in 2P is seemingly an error. Compare to adjacent chord, and the chord as in OS, MS, and AD. However, it seems to be the extant way this is played, and the other sources are more aligned with each other than with 2P in this section.**
- II.29: Beat 3.5 seems to have been written in as a correction to match the 2P, MS, and AD. However, only the D has been written in.
- II.33–34: Dynamics only in 2P. They are placed below both voices but it seems illogical for it to apply to the LH pattern, since it is in unison with Flute 1 that has no crescendo.
- III.1, 4–5, 173, 180: The quarter notes in 2P and MS are written as eighths in OS.
- III.7: Second half of measure for LH is missing in 2P. See 179
- III.8: *mf* only in OS
- III.11: *ff* only in 2P
- III.15: *f* only in 2P
- III.17: *p* only in 2P
- III.17: *#* on G \sharp LH missing in OS
- III.19–21: Dynamics only in OS
- III.23: “cresc.” only in 2P
- III.25: *f* in 2P. *ff* is OS
- III.29: *ff* only in OS
- III.34: *b* missing on C \sharp in 2P
- III.38–39: OS has inconsistencies in the pattern, likely mistakes. D4+C \sharp 5 instead of D4 at 38 beat 1.5, 39 beats 1.5 and 3.5. C \sharp 5 instead of D4 at 38.3.5
- III.44: Beat 4 quarter note in 2P, eighth note in OS and MS
- III.48: Beat 1 E4 missing in OS.
- III.49: No dynamic in OS. 2P has *pp* at same level as accompaniment. Using *p* to match orchestra
- III.50–51: Dynamics only in OS
- III.51: Beat 3 *b* on C \sharp missing in 2P
- III.52: Beat 3 OS has C5. Likely an error as it is A4 in 2P and MS
- III.52: Beat 6 OS has LH duplicated into RH 8^{va} staff, likely an error. Missing *b* on F on LH staff
- III.53–54: Missing middle octaves probably errors
- III.53–54: From 53 beat 5, OS is written an octave too high. (2P has 8^{va} bassa on a treble clef to show the correct octave)
- III.57: No dynamic in OS. 2P has *pp* at same level as accompaniment. Using *p* to match orchestra
- III.61: OS has E \flat whereas 2P and MS have E \sharp explicitly marked. E \sharp matches horns and Violins II, so the *b* is likely an error.
- III.61–79: Dynamics only in 2P. Balancing them with OS orchestra dynamics
- III.68: Beat 4 LH chord should likely have B \flat instead of B, as in previous measures, but neither 2P nor OS has a *b* on this note. (B is not present in MS.)
- III.71: The trill starts at beat 4 in OS, at beat 2 in 2P
- III.74: *b* on F \sharp missing in OS
- III.74: A4 instead of G4 in OS and MS. Based on general motivic shapes, it is likely an error in 2P.
- III.79: Beat 6 additional G4 in OS and MS. MS additionally has a D4 here. Based on similar measure at 17, these should both be included.
- III.80: Beat 1 additional E3 in OS and MS. Based on similar measure 18, it is likely an error in 2P.
- III.80: Beat 6 A4 instead of G4 in OS and MS. Based on similar measure 18, it is likely an error in 2P.
- III.83: Beat 6 *b* missing on F \sharp in OS
- III.86: Beat 6.5 should likely be C \sharp instead of C \sharp but no source has a *b* on this note.**
- III.91: Beat 5 has just a quarter note in OS LH. Likely an error based on similar measures
- III.92: Beat 5 E missing in OS RH. Likely an error based on similar measures
- III.97: G(*b*)s in OS, G \sharp s in 2P. MS has G(*b*)s but also D(*b*)s instead of D \sharp s. Based on context, the *#* is likely missing in OS.
- III.98: Beat 3.5 F \sharp in OS, but no accidental in 2P or MS, so this is likely an error.
- III.99: The RH triad is C \sharp +E+G \sharp in 2P, C \sharp +E \sharp +G in OS, C \sharp +E+G \sharp in MS. Based on context, MS is correct.
- III.101: Dynamic only in 2P
- III.101–102: Compared to 2P, MS is missing octave starting with G4 from 101 beat 5–102 beat 1. OS is missing the octave starting with G5 from 101 beat 5 to 102 beat 6.
- III.105: Dynamic only in 2P
- III.105: OS has E \flat whereas 2P and MS E \sharp explicitly marked. *b* in OS appears to have been added afterwards. See Oboe and Violins I.**

III.111: All parallel major chords in OS and MS. No # on E on beat 1, F marked f on beat 2, and no # on A on beat 3 breaks this pattern in 2P, so these are likely errors.

III.114: F and middle voice missing in second half of measure in OS, which are in 2P and MS.

III.119: The trill is on the C \sharp in MS, instead of on the G as in 2P and OS, forming a continuous trill with the LH C \sharp in the following measures.

III.123: Lowest note in RH in OS should likely be B instead of A based on 2P and MS.

III.132: RH staff in OS missing 8^{va} line.

III.134: Based on missing f on C at beat 3 in 2P, a C \sharp at beat 1 was likely intended.

III.161: Beat 2 has b is written on D instead of B \flat in OS.

III.163: Beat 2 OS has F \sharp 5 instead of G5.

III.166–167: The beam splits here in 2P just seem to be because MS split the beam to avoid colliding with an 8^{va} line.

III.168–169: Measures are empty (no rests) in OS. Likely the chords were mistakenly left out.

III.173: *mp* in 2P, *mf* at beat 3 in OS. Accent in OS and MS missing in 2P

III.181: Beat 6 OS has F \sharp instead of G

III.189: No E4 in OS

III.189–195: Dynamics only in 2P

III.191: D6 in OS. Likely an error as 2P and MS have C \sharp . Also C \sharp in OS at measure 19

III.197: *f* in 2P. *ff* in OS

III.199: E \sharp 4s in 2P. E \flat 4s in OS. MS is illegible. Violas have E \sharp 4. Similar measure at 27 has E \sharp in all sources.

III.203: The second half of the measure is a third (diatonic B \flat major) higher in OS, which matches MS. However, similar measure 30 in OS matches 2P, with MS a third higher. It seems likely this was a change only partially carried through.

III.207: Beat 3 D4 missing in OS

Violins I

I.2: Adding staccatos

III.27: Beat 5 adding accent

III.41: Beat 5 in OS has D and F \sharp (i.e. one was corrected to the other but the order is unclear). Likely should be F \sharp based on similar sections

III.105: OS has E \flat instead of E whereas 2P and MS have E explicitly marked natural. b in OS appears to have been added afterwards. See Oboe and Piano.

III.99: Adding staccato like Violins II and Violas

III.106: Missing b on A \flat based on 2P and context

Violins II

I.40: The notes are in different voices, but “div.” is not explicitly written.

I.56–57: Normalizing articulation with Violas

III.27: Beat 5 adding accent

III.41: Beat 5 in OS has D and F \sharp (i.e. one was corrected to the other but the order is unclear). Likely should be F \sharp based on similar sections

III.106: Beat 4 2P has G \flat here instead of G, but horns have D (concert G).

III.203: Last 2 notes have accents instead of staccatos.

Violas

I.57: Gs in OS where 2P and MS have G \sharp .

III.8: Second chord has G+D, likely supposed to be A+D.

III.75: Adding staccatos to last 2 notes like Flute 1 and Violins II at 77.

III.76: A slur over the last 2 notes seems to have been erased and replaced with staccatos. This is inconsistent with Flute 1 and Violins II at 78.

III.175: Beat 3 in OS has C \sharp . Based on measure 3 and MS, this should be D.

III.179: Marked “div.” but this seems unlikely. The similar section at 7 is not marked “div.” and has brackets suggesting non div. In addition, after the system break at 181, there is a bracket suggesting non div.

III.196: Trailing slur, but no leading slur on next system. Next set of notes is slurred, so slur is unlikely.

III.202: Beat 6 in OS maybe should be F \sharp instead of E \flat , as at measure 30 and in MS.

III.214: Half note should be dotted quarter note.

Cellos

I.100: Adding accent on last note

II.35: There is a slur over these notes in the MS and 2P but not in OS.

III.76: The chord at beat 5 should potentially be on beat 4 like the surrounding measures, but the writing in OS looks deliberate. This section is not included in 2P and the section in MS is too dissimilar to be any indication.

III.211–213: Adding accents as in previous measures

Basses

I.100: Adding accent on last note

II.35: There is a slur over these notes in MS and 2P but not in OS.

III.44: Adding accent based on surroundings

III.49: “col legno” likely intended as with other strings and at 97

III.179–183: Adding staccatos

III.187: Adding accent based on surroundings

III.213: Adding accents as in previous measures