

Symphony No. 1, s. 1

Mvt. 1

DESCRIPTION OF SOURCES

- s** Pencil preliminary outline sketch of movement; on double leaf with song *Feldeinsamkeit* (S. 250; early 1898); mostly of treble clef melodic lines.
one p. (f0001) ca. 109 mm. of notation
patch (f6558) 2 mm. (apparently a continuation of the above sketch)
- S** Pencil score-sketch (ca. 1898–1901); mostly on 5- or 7-stave systems on a gathering of assorted 14- and 16-stave papers.
t.p. (f3084) in lead pencil: “~~C E Ives | 65 Cent Park West N[Y] | 1st movement~~; in blue pencil:
“C E Ives | 70 W 11 | I”
pp. 1–29 (f0002–30) mm. 1–478 (but including extended, rejected passages)
- p** Patches for S.
pp. [1]–[12] (f0031–40) mm. 102–11, 119–20, 149–50, 170 etc., 173–198, 218–25, 410,
453–76 etc. & 477–78
- M** Pencil full score (ca. 1908); non-transposed score, on 16-stave oblong paper; Tp identified as “in D”; Va line in treble or bass clefs; largely lacking slurring; at end: “Finished 76 So. Middle YALE [smiley face] | May 2– 1898”; copyist for N added occasional “+” marks in planning page breaks.
t.p. (f0041) in blue pencil: “C E Ives | 70 W 11 | #1 Sym D min”; in lead pencil: “1897 | 1899 | 2nd & 4th movement (& 3rd?) | accepted as part of Thesis, Parker course | June 1898 | not the 1st | 1st movement composed over | for Prof Parker. | (not kept)”
pp. 1–43 (f0042–84) mm. 1–478
- N** Ink copy (ca. 1908–09) by Copyist 4; based on M; on 16-stave oblong paper; headed in Ives’s hand: “Symphony in D minor” and “begun Aug 1897 | finished May | 2 mvts. | Spring Term 1898 | H W P[arker] | Chas E Ives”; with a few penciled corrections and addenda by Ives; bound in black calf.
flyleaf (f0204) in Ives’s hand: “Sym. D min. #1 | Chas E Ives | 70 W 11- | 1st part cop[i]ed 5/10 | 1898 - | for Thesis | (fall term | 1897 -)”
pp. 1–54 (f0205–58) mm. 1–478

CRITICAL COMMENTARY

This critical edition is based on N, with corrections and additions from M.
All of Ives’s accidentals are retained here; all parenthetical accidentals are editorial.

1, Tempo: N has “Allegro” at top, “(con moto)” above Va staff (here, combined).

16–17, Vn2 & 40–41, Vn1: On N Ives penciled an alternative version (here, in cue-sized notation).

24, Cl, 1.♩: **M** has ♭ (as here) lacking in **N**.

30, Vns, 1-2.♩: Articulations dots added editorially to match m. 28.

34, Str: **N** has *p* only above Vn1 (here, for all Str).

48, Ww & Str: **N** lacks articulations dots (as added here editorially).

49, 1.♩: **M** has > accent (as here) lacking in **N**.

50, Vns & Va: **M** has “non div.” (as here) lacking in **N**.

63, Bn: **N** has mistaken # floating at the beginning of the bar (ignored here).

65, Vns, 1.♩: **N** has stacc. dot only for Va (here, supplied to Vns as well).

75–76, Fl & Ob: **M** has decresc. wedge (as here) lacking in **N**.

102, Vns: **M** has “poco cresc.” (as here); **N** has it only for Vn1.

107: On **N** Ives penciled “cres–” above the Fl staff (here, applied to all parts playing).

123–124, Vn1: **M** has decresc. wedges (as here) lacking in **N**.

142, Vn2 & Va, last ♩: **M** has ♯ (as here) lacking in **N**.

148, Vn2, 3.♩: **M** has > accent (as here) lacking in **N**.

153, Str: On **N** Ives added “*m*” above only Vn1 (here, *mf* for all Str playing).

154, Va, 1.♩: **M** has ♭ for *d*¹ (as here) lacking in **N**.

160(3.♩)–61(1.♩), Hn3: **M** has decresc. wedge (as here) lacking in **N**.

170–72: **M** has “marcato” for each imitative entrance (as here) lacking in **N** at m. 170 & 172.

185, Ob, Cl, Hns, 3.♩: **M** has > accent (as here) lacking in **N**.

191, Fl, Ob & Cl: Articulation dots lacking in **N** (here, supplied editorially).

194, Vns & Va: **M** has “cresc.” (as here) lacking in **N**.

196, 3.♩: **M** has articulation dot (as here) lacking in **N**.

197, Tm: **M** has decresc. wedge (as here) lacking in **N**.

200–02, Tempo: **N** has “morendo” at m. 200 and “poco rall.” over mm. 201–02; **M** has “morendo et poco rall.” above mm. 200–02 (as here).

211–18, Fl3: **M** calls for 3 Fls, with memo: “3 Gr. Fl (preferable) | (if ~~3 flutes are~~ not available | let 1 clar | play lower fl. part)”; **N** has upper parts in Fl, lower part in Cl (without comment; here, Ives’s preference for 3rd Fl. is presented, with the part also cued into C11).

218–21, Hn1: **M** has slur (as here) lacking in **N**.

218, Vn1: **M** has “div.” (as here) lacking in **N**.

218–24, Vn2: **M** has slurs (as here) lacking in **N**.

220, Hn1: **M** has cresc. wedge (as here) lacking in **N**.

222, Hn1: **M** has decresc. wedge (as here) lacking in **N**.

233–34, Hn2: **M** has cresc. wedge (as here) lacking in **N**.

237–38, Hn2: **M** has decresc. wedge (as here) lacking in **N**.

258–60, Str: **M** has decresc. wedge above only Vn1 (here, applied to all Str).

264, Fl, 2. \downarrow /1. \downarrow : **M** has \flat for d^2 (as here) lacking in **N**.

267, Hn1&2: **M** has decresc. wedge (as here) lacking in **N**.

272, Fl: **M** has decresc. wedge (as here) lacking in **N**.

277, Fl & Vn1: **M** has “cres” (as here) lacking in **N**.

282: **N** has “poco cres.” only above the Fl staff (here, applied to all parts playing).

291, Hns: **M** has ties/slurs-forward (as here) lacking in **N**.

293, Tp: **M** has decresc. wedge (as here) lacking in **N**.

317, Vns & Va, 1. \downarrow : **M** has > accent (as here) lacking in **N**.

318, Vns: **N** has “uniti”; **M** has “non div.” (as here).


333, Vns & Va, 1. \downarrow : **M** has stacc. dot (as here) lacking in **N**.

355: **N** has “cresc. poco a poco” above only the Fl staff, Hn2 & Vn1 (here applied to all parts playing).


359, Hn1&2: **M** has cresc. wedge (as here) lacking in **N**.

360 & 362, Hn1&2, 1. \downarrow : **M** has > accent (as here) lacking in **N**.


364–65: On N Ives added cresc.–decresc. wedges above the empty Fl staff (here applied to Obs, Bns & Hn1-2).

433, Bn: N has rhythm  (altered here to agree with Tp, Tbn & Db).

433, Bn & Db: Accents supplied editorially to match Tp & Tbn.

451, F11, 5. : M has # for f^3 (as here) lacking in N.

459: N has “ben marcato” at the top of the page and above Vn1 & Va (here, applied to all parts playing and to Tp, m. 460).

470–72, Cl2, 6.  each: N has mistaken # for f^1 (accidental omitted here).

475–76, Str: N has *sfs* only between Vn staves (here, applied also to Va & Vc).

Mvt. 2

DESCRIPTION OF SOURCES

s Early pencil sketch.
one p. (f6422) mm. 1–8

S Pencil score-sketch; in 3-stave systems on 12-stave paper.
pp. [1]–[8] (f0085–92) mm. 1–103 and rej. patches of 1–8 & 39–40

M Pencil full score (ca. 1908); non-transposed score, on 16-stave oblong paper.
p. [2] (f0093) mm. 12–22
pp. [4]–[7] (f0094–97) mm. 41–74
pp. [9]–[11] (f0098–100) mm. 82–99
p. [13] (f0101) mm. 107–113

N Ink copy (ca. 1908–09) by Copyist 4; based on **M**; on 16-stave oblong paper; headed: “—No 2—”; on p. 1 Ives added in pencil: “C E Ives. 1898”; a few penciled and inked corrections and addenda by Ives, then inked in by Copyist 4; each movement paginated separately; bound in black calf.
pp. 1–12 (f0259–70) mm. 1–113

CRITICAL COMMENTARY

1: N identifies E.Hn as “Corno anglaise”.

6, Va, 1. : N has evidence of *b*, but it appears to be scratched out (omitted here).

41, Ob & Cl: M has *p* (as here) lacking in N.

67, Str: M has cresc. wedge (as here) lacking in N.

69, Va: **M** has *f* (as here) lacking in **N**.

70–72, Ww: **M** has cresc. wedge below Fl & Ob each (here, “cresc.” in m. 70 for all Ww); **N** has nothing.

103, Fl, Hn1&3, Vn1 & Va/upstem, 2nd triplet ♪): On **N** Ives added in Fls a penciled *b* for *e*³, with memo: “Eb” (here, this change is offered to the others as an option by way of a footnote).

108, Vn1/soli: **M** has “divisi” (as here) lacking in **N**.

Mvt. 3

DESCRIPTION OF SOURCES

- S** Pencil and ink score-sketch and patches; mostly in 3-stave systems on 16-stave paper; headed: “Scherzo Zebra Efranishgradich”.
- p. [0] (f0102) rej. 8-m. opening
 - p. [1] (f0103) mm. 1–30 (mm. 31–36 torn off)
 - p. [2] (f0104) mm. 37–53 (mm. 54–57 torn off)
 - p. [3] (f0105) mm. 58–69 (mm. 70–94 torn off)
 - p. [4] (f0106) mm. 95–110
 - p. [5] (f0107) patch for mm. 38–56
 - p. [6] (f0108) patch for mm. 38–41
 - p. [7] (f0109) mm. 111–54
 - p. [8] (f0110) patch for mm. 132–42
 - p. [9] (f0111) patch for mm. 38–57
 - p. [10] (f6422) 15 mm. (rej. sketch for mm. 1–8)
- M** Pencil full score; non-transposed score on 16-stave oblong paper; headed: “Scherzo (Vivace)”, with memo: “copy from old score Danbury [...?]”; measures numbered in blue pencil; Va line in treble or bass clefs; largely lacking slurring.
- t.p. (f0112) in blue pencil: “III” and “C. E. Ives | 70 W 11”
- pp. 1–14 (f0113–26) mm. 1–164
- N** Ink copy (ca. 1908–09) by Copyist 4; based on **M**; on 16-stave oblong paper; headed: “—No 3—
—Scherzo—”; on p. 1 Ives added in pencil: “C E Ives 70 W 11”; very few penciled and inked corrections and addenda by Ives; each movement paginated separately; bound in black calf.
- pp. 1–16 (f0271–86) mm. 1–164

CRITICAL COMMENTARY

11, Bn, 3. ♪): Articulation dot supplied editorially to match Va-Vc-Db.




28, Bn: Stacc. dots supplied editorially to match Va-Vc-Db.

30, Va, Vc & Db: Stacc. dots supplied editorially to match Bn.


50–51, Va: **M** has cresc. wedge (as here) lacking in **N**.

55, Va: **M** has cresc. wedge (as here) lacking in **N**.

56, Va: **M** has *f* (as here) lacking in **N**.

87–88, Fl & Ob: **N** has rhythm , altered by Ives in m. 87 to ; **M** has  in both measures (as here).

89, Fl & Cl: **M** has articulation dots in Fl; **N** had nothing until Ives added slur (but no dots) in Fl (here, both slur+dots applied to Fl & Cl).

109, Db, 1. : **M** has written *C* (pizz.) not in **N** (not incorporated here).

131–32, Str: Above Vn1 & Vc on **N** Ives entered a bold cresc. wedge; **N** has cresc. wedge only in m. 132 above Vn1 and below Db.

160, Tbn3: **N** has \flat for *A*; **M** has no accidental (as here).

Mvt. 4

DESCRIPTION OF SOURCES


- x** Experimental sketches; on a 16-stave double leaf.
pp. [1]–[4] (f0127–30) mm. 1–10 etc., 29 etc., 75 etc., 116, 240 etc., 290etc., 336–55 etc.
p. [5] (f7536) 9 mm. in B \flat (headed: “II”, possibly a rej. sketch toward 2nd Theme)
- s** Pencil sketch (Dec 1897?); on 16-stave paper.
p. [1] (f0131) mm. 1–19 (mm. 20–29 torn off)
p. [2] (f0132) mm. 30–45 (mm. 46–51 torn off)
p. [3] (f0133) mm. 52–64 (mm. 65–74 torn off)
p. [4] (f0134) mm. 75–88 (mm. 89ff torn off)
p. [5]–[8] (f0135–38) mm. 219–324
- S** Pencil score-sketch (Dec 1897); on 16-stave paper, all margins cut off; at end: “Dec 28 – 1897 | 76 S[outh] M[iddle] N[ew] H[aven] Ct”.
t.p. (f0139) “IV”; above: “76 So M[iddle] | copy (see score in safe”); below: “After ink copy — cut down & paste at end of Book”
pp. 1–23 (f0140–62) mm. 1–414
- M** Pencil full score (ca. 1908); non-transposed score, on 16-stave oblong paper; Tp identified as “in D”; Va line in treble or bass clefs; largely lacking slurring.
t.p. (f1126) “IV” [otherwise used for sketch of mvt. 3 (“The Housatonic at Stockbridge”) of *Orchestral Set No. 1: Three Places in New England*, S. 7]
p. [iii] (f0163) “1st Sym | 4th m[vt]. | started Xmas vacation 1897 — finished May 1898 | copied 1903 | full parts”

pp. 1–17 (f0164–80) mm. 1–165 “etc” (mm. 166–69 are blank)
(pp. 18–21 were blank, then used for *Yale-Princeton Football Game* [S. 51] and *Central Park in the Dark* [S. 34])
pp. 22–44 (f0181–202) mm. 218–414


N Ink copy (ca. 1908–09) by Copyist 4; based on **M**; on 16-stave oblong paper; headed: “—No 4—”; numerous penciled corrections and addenda by Ives, then inked by Copyist 4; each movement paginated separately; bound in black calf; on p. 1: “Chas E Ives | 76 So M 70 W 11”.
pp. 1–66 (f0287–352) mm. 1–414




CRITICAL COMMENTARY



11, Vns: **M** has dyn *m* (here, *mp*) lacking in **N**.



12, Fl, 3-6. : **M** has slur (as here) lacking in **N**.


20, Fl & Cl, 1. : **M** has ; **N** has  (as here).


21, Cl, 2. : **M** has *f* (as here) lacking in **N**.


22, Bn, 1. : **N** has  (here, corrected to ).


22, Vn1, 2. -11. : **M** has slur (as here) lacking in **N**.


23, Vc, 2. -11. : **M** has slur (as here) lacking in **N**.

24, Ob, 2. : **M** has *sf* (as here) lacking in **N**.

27, Ob, 1. : **M** has d^1 ; **N** has $f(\#)^1$ (as here).

27 & 189, Bn & Vc, 2. : **M** has \natural for c (as here) lacking in **N**.

27 & 189, Vn2, 2. : **M** has c^2+d^2 dyad (as here); **N** has just d^2 .

29, Hn1&3: **M** has *p*; **N** has *f* (as here). **N** has 1.  downstem, as if for Hn2&4, not in **M** (and omitted here).

33, Fl: **M** has *mp* (as here) lacking in **N**.

33(last )-36, Cl & Bn: Articulation dots supplied editorially (to match style of Fl & Ob).

36, Va, 2.♩: **M** has ♩ g^1 ; **N** has rests (as here).

37, Hn1&2: **M** has *p*; **N** has *f* (as here).

37(4.♩)–39(1.♩), Str: Articulation dots supplied editorially (to match style mm. 39–40).

44 & 206, Bn, 3-5.♩: **M** has stacc. dots (as here) lacking in **N**.

51, Str, 3.♩: Articulation dots supplied editorially (to match Vn1 in **N**, mm. 53 & 55).

53 & 55, Vn2, Va & Vc, 3.♩: Articulation dot supplied editorially (to match Vn1).

56, 4.♩, Fl & Cl: On **N** Ives added “poco cresc.” above Fl (here applied to Cl as well).

56, 4.♩, Str: On **N** Ives added “cresc.” above Vn1 (here, applied to all Str).

58, Fl1, 3.♩: **M** has $d^{\sharp 4}$; **N** has $c^{\sharp 4}$ (as here).

63, Tbn1, 4.♩: **M** has *e*; **N** has f^{\natural} (as here).

67, Hn4: **M** has tie-forward (as here) lacking in **N**.

69–70, Tp: **M** has $g^1-a^1-c^2-d^2+f^{\natural 2}$ (as here); **N** has D Tp notated as $e^1-f^1-ab^1-a(b)^1+db^2$ (mis-transposed). **M** has *mf*; **N** has nothing (here, an editorial *f*).

71, Va: **M** has *ff* (as here) lacking in **N**.

74, Tp: **M** has e^1 (as here) lacking in **N** (cf. m. 239).

74, Tbn1, 2.♩: **M** has decresc. wedge (as here) lacking in **N**.

74, Va, 4.♩: **M** has decresc. wedge (as here) lacking in **N**.

75–78, Vn1: **M** has passage written above rests (as here, passage in cue-sized notation) omitted from **N**.


76, Vn2, 3.♩: On **N** Ives crossed out his ♩ and altered to ♩ (here, both options are offered); he did the same alteration in m. 83 Vn1, 241 Va, and 248 Vc).


76, Vn2, last ♩: Articulation dot supplied editorially (to match Vn1, mm. 82 & 83 etc.)

83 Vn1: see note 76, Vn2.



108, Hn1&2: **M** has *mf* (as here) lacking in **N**.


- 115, Vn2: **M** has decresc. wedge (as here) lacking in **N**.
- 116, Hns, 1.♩: **M** has articulation dot (ignored here—not in Bn or Tbn).
- 138, Ob & Cl, 3-4.♩: Stacc. dots supplied editorially (to match Fl).
- 139, Vns, 7.♩: Articulation dot supplied editorially (to match style of Ww).
- 140, Vns, 7-8.♩: Stacc. dots supplied editorially (to match style of mm. 135–38).
- 144–46, Va & Vc: On **N** Ives penciled in the two-note slurs in m. 144 only, at m. 144/4.♩ Vc adding “etc. - - -” (as indicated here through m. 146 by adding “[*sim.*]”).
- 146, Vn1, 3-4.♩: **N** has slur (here, two stacc. dots to match m. 147 etc.).
- 146, Vc, 1.♩: **M** has ♮ for c^1 (as here) lacking in **N**.
- 149 & 150, Cl, 7.♩ each: Articulation dot supplied editorially (to match Fl).
- 149, Bn, last ♩: **M** has ♮ for a (as here) lacking in **N**.
- 150, Va, 4.♩/1.♩: **M** has ♮ for g^1 (as here) lacking in **N**.
- 151, Va: **M** has f (as here) lacking in **N**.
- 151, Vc, 1.♩: **M** has ♭ for A (as here) lacking in **N**.
- 152, Vns & Va, 4.♩/1.♩: **M** has ♮ for d^1 (as here) lacking in **N**.
- 154, Bn: **M** has slur (as here) lacking in **N**.
- 155: **N** has versions of “cresc poco a poco” below Bn and above Vn1 & Db (here, applied to all).
- 159, Ob, 1.♩: **M** has > accent (as here) lacking in **N**.
- 160, Va, 2.♩: **M** has cresc. wedge (as here) lacking in **N**.
- 166, Fl2, 1.♩: **N** has f^2 (here, g^2 ; cf. m. 4).


166, Vc & Db, last : **M** at the parallel m. 4 has *e* (as here); **N** has *f*.


176, Hn3, 3. : **MN** (at m. 14) have # for *f* (as here) lacking in **N** at 176.


182, Fl, Cl & Bn: Articulation supplied editorially to match m. 20; **N** has no markings.


197(4. )–199(1. ), Db: **MN** (at mm. 35–37) have slur (as here) lacking in **N**.


198, Vn1b, last : **MN** (at m. 36) have \natural for c^2 (as here) lacking in **N** at 198.

212, Vn1, 8. : **MN** (at m. 50) have \natural for f^1 (as here) lacking in **N** at 212.


214 & 216, Hns, 3. : **MN** (at mm. 52 & 54) have articulation dot (as here) lacking in **N** at 214.


218, Hn1&2, 1-2. : **M** has slur (as here) lacking in **N**.

218, Vn2, 3-4. : **M** has slur (as here) lacking in **N**.

225, Vc, 4. : **M** has *f* (as here) lacking in **N**.

229, Vc, 4. : **M** has ties-forward (as here) lacking in **N**.


239, Vns & Va, last : **M** has \natural for A's (as here) lacking in **N**.

240, Fl, Ob & Cl, 1. : **M** has stacc. dot (as here) lacking in **N**.


240, Va: On **N** Ives circled “sotto voce” and added a memo, now erased: “somewhat slower line | bit not exactly changing in tempo”.




241, Va: see note 76, Vn2.

248, Vc: see note 76, Vn2.

264, Va, 2. : **M** has \natural for *f* (as here) lacking in **N**.

269, Bn. 1. : **M** has accidentals (as here) lacking in **N**.

277, Va, 2nd sextuplet : **M** has # for c^1 (as here); **N** has \natural .

283(2. )–284(1. ) & 285(1. ), Va: After ink alterations by the copyist (removing ledger lines), **N** has noteheads floating above the staff (here, A's).

287, Tb2: **M** has dyn “**m**” (as here) lacking in **N**.

295, Fl, Ob & Cl: **M** has **mf** in Fl (as here) lacking in **N** (and applied here editorially to Ob & Cl).

300, Hn3, 2.♩: **MN** have *d* (as here; possibly *e* is intended).

305, Bn2: **M** has these four ♩s (as here) lacking in **N**.

307, Bn, 1.♩: **MN** have ♭ for *d* (here, corrected ♯ for *d*).

310, Vns, Va & Vc, 4.♩/2.♩: **N** has 4 ♩s (here, 4 ♩s).

315, Hns & Vn2, 4.♩: **M** has **f** (as here) lacking in **N**.

316, Db, 1.♩: **M** has ♭ for *A* (as here) lacking in **N**.

320, 4.♩: **N** has “poco cresc.” only below Bn and above Tbn1, Vn1, & Va (here, applied to all).

323, Tempo: **M** has “animando” below Hn3&4 and Vc; **N** has “animando” below Hn1&2 (here, applied to all).

331, Tp, 7.♩: **M** has > accent (as here) lacking in **N**.

336, Cbn/Tuba: **M** has “Double Bassoon (ad lib.)” and “(use Tuba | if no contra fagott)” (editorially translated here).

340, Hn4 & Tp: **M** has whole-bar slur (as here) lacking in **N**.

341, Cbn, Hn4 & Tbn2&3, Vc & Db, 2&4.♩: **M** has ♩ (as in its parallel m. 361); **N** has change to ♩. ♩ (as here; see also note m. 361).

343, Fl, 2-4.♩: **M** has slur (not in **N**; not incorporated here).

343, Vc/upstem, 3.♩: **N** has value dot (ignored here).

349, 2.♩: **N** has “cresc” below only Fl, Tp & Tb3 (here, applied to all).

352, 2.♩: **N** has “cresc” below only Ob & Tb3 (here, applied to all).

352, 2.♩: **N** has cresc. wedge below only Ob, C.Bn, Tp & Vn1 (here, applied to all).

354, Tps: **M** has whole-bar slur (as here) lacking in **N**.

356, Dr: In a letter draft from Ives to Godfrey Turner (at Arrow Music Press), after 14 Oct 1946, Ives writes: “P.S. From the last meas. on p. 56 [= m. 356 of N] a snare and Bass drum with cymbals were used in one performances—playing mostly the Drum Corp beats as”

The image shows two staves of musical notation. The top staff is labeled 'SD' and the bottom staff is labeled 'BD + Cym'. Both staves contain a series of eighth notes with various accents and dynamics. The notation is spread across two staves.

(here carried out literally thru m. 371 and thereafter supplied editorially).

359, Tbn1&2, 2.♩: **M** has rhythm ♩. ♩ (as here); **N** has ♩.

361, Tbn2&3, 2&4.♩: **M** has ♩ (as in its parallel m. 341); **N** has ♩ (as here, but no like adjustment to Bn, Cbn, Hn4, Vc & Db).

362, Tbn2, 3.♩: **M** has \flat for e (as here) lacking in **N**.

364, Ob, 3.♩: **N** has “Obos 8 low - - - ” entered above staff, with a dashed line extending through m. 366/3.♩ (here, presumed to mean that Ob2 plays an octave below the Ob1 notation).

368: **N** has “cresc” only between the Vn staves (here, applied to all).

368, Vn1b, 2.♩/2nd triplet ♩: **M** has \natural for f^2 (as here) lacking in **N**.

376, Tempo: **M** has both “Allegro veloce” and “Allegro con fuoco” ; on **N** “Allegro” and “con fuoco” are separated at the beginning and end of the bar (here, combined).

377, Fl1, 6.♩: **M** has \flat for a^2 (as here) lacking in **N**.

377, Ob1, Cl2, Vn2a & Va/b, 7.♩: **M** has \natural for E 's (as here); **N** has \flat for Ob1 & Vn2a, \natural for Cl2 & Va/b.

378(2.♩)–379(1.♩), Tm: **M** has tie (not in **N**; not used here).

391, CBn, 1.♩: **M** has \flat for EE (as here) lacking in **N**.

394, Tempo: **N** has “stringendo poco” above Fl, “stringendo ed animando” above Vn1 (here, the latter for all).