

A Hidden Treasure: Symphony No.1 by Robert Hughes

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Chapter Four

Editing Symphony No.1

4.1 Introduction

The ultimate goal of the editor is to ensure that the music can be performed with confidence and accuracy, as well as to provide information that may enhance the performance.

Grier states that:

Every piece of music is created under a unique combination of cultural, social, historical and economic circumstances. An acknowledgement of those circumstances, and thus of the uniqueness of each creative product, affects the conception of all editorial projects: each piece is a special case, each edition is a special case. This attitude leads naturally to the corollary that different repertoires of music require different editorial methods, or even that each edition calls for a unique approach.¹

Robert Hughes' Symphony No. 1 is a unique case, created through its own set of 'cultural and historical circumstances.' To prepare a new edition of this work, it is important that the criteria or guidelines come from the music itself. In order to achieve this, a complete critical study is required of the score. The information uncovered in Chapter Two has provided an insight into the inner workings of the score and is vital to the start of the editing process.

Symphony No.1 has been revised, performed and even recorded, but it has been a long time between performances.² Today, there is no recording of the 1971 revision of the work on compact disc. The main reason for this is the condition of the score and parts. Although Hughes was represented by the publisher Chappell, his first symphony was never published. It is difficult to determine why this occurred. Nevertheless, although Symphony No.1 was not published the score and parts have been accessible through the Australian Music Centre. The score is in the composer's autograph, which is extremely valuable as an historical document. Nevertheless, to copy out or write a symphony by hand is an enormous task, and as a result there are errors in the score. Orchestral musicians are now used to reading clean scores with accurate articulations, dynamics, pitches, and tempo markings. Orchestras often have limited rehearsal time, and clearly presented scores make for a more effective rehearsal.

The editing process, as outlined in this chapter, addressed the fourth and fifth research questions. The new edition that will be presented as Chapter Five is the principal outcome of the research, and the creation of a new digital version of Symphony No.1 will provide better access to the score, affording more opportunities to perform the work.

¹ James Grier, *The Critical Editing of Music*. (Cambridge: Cambridge UP, 1996), pp.19-20.

² According Judith Foster, Librarian at the Australian Music Centre there is no record of recent performances of the *Symphony No. 1*. Email: communication from Judith Foster, 29 May, 2007.

4.1.1 Source Materials

There are several sources that need to be considered for the editing of *Symphony No. 1*.

1. The original manuscript

As mentioned the original 1971 autograph of Symphony No.1 is currently held at the Australian Music Centre. A copy of this score has been included as Chapter Three of the present thesis. The 1951 version of the symphony and the 1953 and 1955 revisions are held at the State Library of Victoria, but are in a poor state of preservation. As discussed in Chapter Two, Hughes himself stated the 1971 score represented the completed conception of his symphony and was therefore the only version he wished to be performed.³ The score is hand written and there are a few corrections that have been made in black pen. Hughes made a number of substantial changes to the earlier versions when writing the 1971 revision. The amount of detail added by Hughes to the 1971 version of the Symphony makes it the most viable of the sources, obviating the need to draw on the earlier versions for the new edition. The 1971 edition (compared to the earlier versions) presents a clearer understanding of Hughes' intentions with regard to articulations, notation and performance indications. The thematic ideas from the earlier versions have been largely rewritten and reorchestrated making it unnecessary to draw from them with regard to the specifics of the score.

2. The orchestral parts

Although the score is in manuscript form, the orchestral parts have been reproduced by a copyist from the Australasian Performing Right Association (APRA). The parts are currently held at the Australian Music Centre. These parts are particularly useful as they reflect the various phrasing and bowing ideas suggested in the score. Hughes did not always complete the annotating of articulations, incorrect notes and phrase indications in the full score, and many of these are added in the parts, together with corrections of erroneous markings. The inconsistencies found in the parts warrant correction, and a new edition of the score will generate a new set of orchestral parts.

3. The composer

At the commencement of this investigation the composer, Robert Hughes was still living. Although he was no longer composing (being then aged in his mid-nineties), he retained an acute awareness of his musical intentions, and was able to read and discuss all the details of the score. During the interviews he was able to answer specific questions regarding the editing of his

³ Robert Hughes, interview with author, 19 October, 2006. Hallett Cove, South Australia, Appendix 5c.

Symphony No.1. These interviews were notated and recorded and they have been included as Appendix 5 of this thesis.

4. The recordings

There are two recordings of Symphony No.1. The first recording is of the original 1951 version of the work which is titled as *Symphony in Three Movements*.⁴ The work was conducted by Joseph Post and performed by the Victorian Symphony Orchestra (an early incarnation of the Melbourne Symphony Orchestra) in 1953. This recording was recently re-issued on the 10-CD Box Set released by the Melbourne Symphony Orchestra in 2007, in celebration of the orchestra's centenary. Further information concerning this recording was discussed in the Introduction of this thesis.

To date there is only one recording of the 1971 revision of Symphony No.1.⁵ This is a Festival recording of Joseph Post conducting the Sydney Symphony Orchestra.⁶ There is actually no date on the record itself, but Hughes acknowledged that the recording was made soon after the revision of the symphony.⁷ The recording made on vinyl, is representative of an era in the history of Australian orchestral music when orchestral playing was not at the standard of contemporary performance (although comparable to overseas orchestras of the time). Nevertheless, due to Hughes' involvement with this recording, it still provides a good foundation for ideas on tempo, articulations and other performance matters.

5. Orchestral music of Robert Hughes

Examination of other orchestral works by Hughes provides invaluable information for editing Symphony No.1. When making decisions about editing a piece of music by a particular composer, it is important to identify idiosyncratic features of their compositional and copying process. By 1971 when Hughes revised the symphony, he had gained considerably more experience as a composer and arranger due to his position with the ABC and the Melbourne

⁴ Robert Hughes, *Symphony in Three Movements*, Cond. Joseph Post, Victorian Symphony Orchestra. Original 1951 version, recorded by the Australian Broadcasting Commission, Melbourne, 25 March 1953. *100 Years, Melbourne Symphony Orchestra, A Celebration of Music*, Compact discs, Sydney: ABC Classics, 476 6329, 2007.

⁵ Robert Hughes, *Symphony No.1*. Cond. Joseph Post, Sydney Symphony Orchestra. LP Record (Festival SFC 80023, 1972?).

⁶ Werner Gallusser, "Post, Joseph (Mozart)." In *The New Grove Dictionary of Music and Musicians*. Vol. 20. 2nd ed. Stanley Sadie, ed. (London: Macmillan, 2001), p.210.

⁷ There are several references that confirm that 1972 was the date of the recording. The revision was completed in 1971 and Post died at the end of 1972 (an obituary appeared in *The Musical Times*, Vol. 114, No. 1562 (April, 1973), p.415). McNeill has stated that the recording by Post and the SSO was made in 1973, but this cannot be possible as Joseph Post passed away at his home in Broadbeach, QLD in December 1972.

Rhoderick McNeill. 'The Australian Symphony of the 1950s', a paper presented to the Faculty of Arts Research Forum. (University of Southern Queensland, 10 March 2004), p.10.

Symphony Orchestra. In addition, some of his works had been published by Chappell Publishing in Sydney.

Elements of Hughes' compositional technique can be found in the works composed between the revisions of the symphony. Such works include *Sinfonietta* (1957) and *Xanadu* (1954). It is in compositions such as these, patterns may be traced in Hughes's use of expression markings, articulations, bowings, phrase markings and his harmonic language.

4.1.2 Historical Context

According to Grier the historical context of the work to be edited is another important factor to consider in the editing process. By doing so, we may better understand the era and possible influences that may have affected Hughes during the time he wrote and prepared Symphony No.1.

And so the task of the editor is to establish and present a text that most fully represents the editor's conception of the work, as determined by a critical examination of the work, its sources, historical context and style.⁸

The original version of the symphony and its three subsequent revisions were composed over a 20 year period (1951-1971). Each version reflects Hughes's development as a composer, as his experience as an arranger and composer for the ABC enabled him to understand and assess any changes that needed to be made to Symphony No.1.

It seems unfortunate and perhaps surprising that the symphony has remained unpublished. In 1960, Hughes's *Sinfonietta* (1957) was published by Chappell in Sydney, who also published his orchestral works *Fantasia* (1968), *Synthesis* (1969), *Xanadu* (1954) and *The Forbidden Rite*, the suite from the dance drama written for television. Nevertheless, if the symphony had been published, it would now be more difficult to access by Australian orchestras wishing to perform the work. This is because in 2004 all of Hughes's published works by Chappell, were moved from the Sydney office to London.⁹ In order for the music to be performed in Australia, the works must now be hired and shipped at considerable cost.

⁸ James Grier, *The Critical Editing of Music*, p. 37.

⁹ " ... The music was and is owned by Warner/Chappell Music London. Warner/Chappell Music Australia no longer has a theatrical division so all the requests need to go to London. This happened in 2004". Email from Kim Ransley, Theatrical Manager: ORIGIN Theatrical, 6th Feb 2007. The transfer of Hughes's music to the London office was done without permission from the composer. In addition, it is possible to assume that Ms. Ransley was referring to the Concert Music Division as this is how the music was originally catalogued. Emails from Claire Osborne, the Musicals Administrator from Warner/Chappell Ltd in London, on the 27th February 2007 and 2nd March 2007 confirmed that Hughes's works were held in London and available for hire.

As mentioned above, consideration of other orchestral works written by Hughes from the 1950s-1970s, included the *Sinfonietta*, *Xanadu* and *The Forbidden Rite*, provide a good historical and editorial context. The score of the *Sinfonietta*, was published in Hughes' autograph. Although the work was written and published in the 1950s, Hughes' articulations, dynamics and phrasing present important parallels with those of the Symphony. Another orchestral work by Hughes *Sea Spell*, was completed shortly after the completion of the final version of Symphony No.1. This score remains unpublished, in the composer's autograph and also offers similar editorial concerns to that of Symphony No. 1.

In 1971 Hughes was 59 years of age and when he composed the first version of the symphony he was around 39. During this twenty year period it has already been mentioned that he was working for the Melbourne Symphony Orchestra. Hughes' position gave him the opportunity to meet many musicians and composers both local and international, and he would have been exposed to many different genres and styles of music. For example, in November 1961 Igor Stravinsky toured Australia and conducted his works with the Victorian Symphony Orchestra (now the Melbourne Symphony Orchestra) and the Sydney Symphony Orchestra. Even if Hughes wasn't directly influenced by Stravinsky, as a serious composer he cannot have failed to be greatly interested in this visit. Programs for this concert are held in Hughes' archives (State Library of Victoria), and a copy of the book *Dialogues and a Diary* by Igor Stravinsky and Robert Craft is held at Monash University Library with all of Hughes's records, scores and books.¹⁰ The edition was from 1968, but inside the book was another copy of the 1961 concert program.¹¹

The actual copy of the autograph score may also be placed in historical context. The computer is now an integral part of music type-setting and because of this, the cost of reproducing scores and parts has become less of an arduous task. At the time that the Symphony No.1 was composed and revised, computer programs for writing music were in their early stages of development. Leland Smith documents the processes he developed for printing music in his article *Editing and Printing Music by Computer*.¹² The article documents the commands required to ensure the right musical notation, articulations etc. are selected when entering data into the computer. Compared

¹⁰ In February 2007, Hughes revealed to me that all of his books, records and scores were held in the Music section in the Sir Louis Matheson Library, Monash University, Clayton campus.

¹¹ Stravinsky's biographer Robert Craft also came out with Stravinsky on this tour of Australia in 1961. The repertoire performed at the concerts included Stravinsky's *Pulcinella*, the *Symphony in Three Movements*, *Apollon Musagètes*, the *Fairy's Kiss* Divertimento, the *Symphonies for Winds* and *Jeu de cartes*. Excerpts from *The Firebird* were performed in Sydney. Martin Buzacott, *The Rite of Spring: 75 Years of ABC Music-Making*. (ABC Books: Sydney, 2007), pp.306-307.

¹² Leland Smith, "Editing and Printing Music by Computer." *Journal of Music Theory*, 17, 2 (1973), pp. 292-309.

with computer systems in 2008, this process appears to be rather rudimentary and labour intensive, which may explain why these techniques weren't always a viable option in 1971. Nevertheless, if it wasn't for computer researchers such as Leland Smith there wouldn't be the computer resources that are in existence today.¹³

4.1.3 Problems to solve in the Editing Process

Hughes' Symphony No.1 presents its own unique case for editing according to Grier's principles.¹⁴ This is not a work where there are facsimiles to be compared to or different versions of the same work to be considered. As previously mentioned, Hughes has stated that all versions of the symphony prior to 1971 are not to be performed, though the majority of the material comes from these drafts.

The outcome of this study is a new performing edition of Symphony No.1. The new edition will be used by conductors and the final digitised score will be converted into individual orchestral parts. Examples where new editions have created a new set of orchestral parts are the *Œuvres Complètes de Claude Debussy*, where the new edition of *La Mer*, edited by Marie Rolf can be hired with the orchestral parts from Durand.¹⁵ Similarly, the orchestral parts that have been created from new edition of Alban Berg's *Violin Concerto*, edited by Douglas Jarman may be hired from Universal.¹⁶ It is interesting to note that even though these new editions have been created by researching a large number of sources, the issues of concern include articulations, pitch discrepancies, expression markings, all factors that need to be considered in the editing of Symphony No.1.

The problems that need to be solved when editing Symphony No. 1 come from the music itself in its final version. There are a number of inconsistencies that arise from the handwritten score.

¹³ Swift writes that Leland Smith (b. Oakland, California, 1925) is an "American composer, performer and theorist. He studied composition with Milhaud at Mills College and with Sessions at the University of California Berkeley, where he also studied musicology. During 1948-9 he studied with Messiaen at the Paris Conservatoire. He has taught at Mills College, the University of Chicago and Stanford University. Smith has carried leading research into computer programming for music composition and printing. He is one of the founders and directors of the computer music centre at Stanford, has been an advisor to IRCAM (Paris) and is the deviser of SCORE, the first computer music program for music printing. In 1988 B. Schott's Söhne became the first major publisher to adopt SCORE for the majority of its editions. Since that time, virtually every large music publisher worldwide has used SCORE for music publications." Richard Swift. "Smith, Leland C." In *The New Grove Dictionary of Music and Musicians*. Vol.23. 2nd ed. Stanley Sadie ed. (London: Macmillan, 2001), pp.576-577.

¹⁴ James Grier, *The Critical Editing of Music*, pp.19-20.

¹⁵ Claude Debussy, *La Mer*. Marie Rolf ed. *Œuvres Complètes de Claude Debussy*. Série 5, Volume 5. (Paris: Durand, 1997), pp. 213-232.

¹⁶ Alban Berg, *ViolinKonzert* Douglas Jarman ed. *Sämtliche Werke, I Abteilung. Musikalische Werke, Band 5, Teil 2, Konzerte* (Vienna: Universal Edition, 1996).

These include key signatures being placed incorrectly on the staff, inconsistent notation of articulations, dynamics not accurately placed in the same position amongst different parts, rhythmical discrepancies, rests incorrectly notated and some incorrect pitches.

Hughes has also attempted to put in his own bowings into the score. In some cases they are effective, and in other situations they appear inconsistent. The issue of marking bowings is often left to the conductor or concert master. Nevertheless, it may be useful for a composer or editor to offer some suggestions in order to facilitate a more unified approach in specific examples. In the same vein there is the area of phrase indications in the woodwind and brass parts. Hughes has demonstrated his preference on many occasions, but there are situations that arise where phrases seem to go for an extended period of time, and there is little information for the player to know when to breathe. It is possible to make some changes during the editing process to facilitate breathing spots for the brass or woodwind soloist, while maintaining the composer's original intention.

Another problem that arises is that of enharmonic spellings or enharmonic equivalents. When making these changes from an editorial perspective there are two factors to consider. Should it be easy for the orchestral player to read the music, or is it important for the conductor to read the chord so that they understand the harmonic language of the composer? In the case of Symphony No.1 it is important to address each situation as it arises, and equally to consider both factors. In many examples, discussed later in the chapter, Hughes will spell a chord in an ambiguous fashion. In other words there may be an unnecessary mixture of sharp and flat accidentals in the chord. Although one does not wish to make many pitch changes, it may be possible to respell the chord in order to facilitate an easier understanding of the harmonic structure to the conductor. In other examples, there are bars where the spelling of each line does not appear consistent with the harmony. It is here that decisions need to be made in order to aid both the conductor and performer to interpret the score and parts effectively. Such decisions are frequently influenced by the key signature, particularly when considering transposing instruments. If a key signature is allocated to a transposing instrument then the accidentals are affected accordingly, and in most cases whenever there is a key change in the score, this should also be reflected by the transposing instrument. In the case of Movements One and Four, Hughes has used a key signature and made the necessary adjustments for all his transposing instruments except in the case of the French horns. In Movements Two and Three, Hughes does not write a key signature on the score. Therefore there is little need for key signatures to be allocated to

transposing instruments. This will in turn affect how the pitches line up especially when considering enharmonic equivalents. In addition, it is necessary to address this issue from a vertical or horizontal perspective. There are often examples in the score where changes in enharmonic equivalents need to be made in order for the chord to work effectively or in some cases so that the individual parts become easier to read. These examples will also be discussed later in the chapter.

Tempo is a crucial factor in the performance of any piece of music. Although most of the tempi are indicated, there are some that are absent from the score. It is similarly important to examine the tempo markings set by Hughes in case there has been some error, as even the most fastidious composers will sometimes make mistakes concerning the tempi they have allocated to particular works or sections of works.¹⁷

The first half of Chapter Four will examine particular examples and problems from each movement that need to be solved and corrected, in order to make the work more user friendly for performance. Every change will not be obvious within the score itself, but will be documented in detail in the second half of this chapter. The changes have been tabled according to movement number, bar number, instrumentation and notes. Similar charts have been provided in the new Critical Edition of Debussy's *La Mer*.¹⁸ In addition, Hughes has labelled his instrumentation in the score using both Italian and English terminology. This labelling has been maintained in the score, but for consistency in the following discussion, the English terminology will be used throughout Chapter Four.

¹⁷ Consider for example the constant debate over Beethoven's tempi in his symphonies as well as Shostakovich. One such example is the tempo of the slow movement from Symphony No.9 by Shostakovich. According to the recent edition of Manashir Iakubov, the metronome marking for the second movement (Moderato) is as the composer intended, (♩=208). This seems very fast and indeed is generally not adhered to in recordings. One wonders why this issue has not been discussed in the new collected edition of the works of Shostakovich. Dmitri Shostakovich, *Symphony No. 9 Op.70*, New Collected Works. Vol.9. Manashir Iakubov ed. (Moscow: DSCH, 2005), p.124.

¹⁸Claude Debussy, *La Mer*. Œuvres Complètes de Claude Debussy. Série 5, Volume 5. Édition de Marie Rolf. (Paris: Durand 1997), pp. 213-232.

4.2 Movement One

4.2.1 Tempo

In the first movement of Symphony No.1, Hughes was very particular about documenting the appropriate tempo markings. Nevertheless, at the very opening of the movement, the only indication is the term Lento. Hughes later indicates at bar 24 the tempo changes to Allegro Vivace e Giusto, the metre to 3/2 and the speed to $\text{♩} = 88\text{mm}$.

Should the faster tempo be calculated in proportion to the speed at the start of the movement? In this case it is not necessarily an issue. The tempo is slow at the start of the movement and there is a definite feeling of 3 or 4 in a bar depending on the metre. Although the tempo is set at the discretion of the conductor, if it is too fast it will be difficult for the players to articulate the demisemiquavers clearly, while if it is too slow then it is possible for the music to lose a sense of direction. In the recording made by the Sydney Symphony Orchestra with conductor Joseph Post, the opening tempo is set at approximately $\text{♩} = 50\text{-}55\text{mm}$.¹⁹ It can be assumed that Joseph Post had the blessing of Hughes with regards to tempo, as they had been colleagues for many years. In addition, Post was a chief advocate for Hughes's music and conducted many of his orchestral works both in Australia and overseas.

4.2.2 Key Signatures

An important issue that should be addressed from the very start of the symphony is evaluating the need for key signatures at all. The discussion in Chapter Two highlighted the different tonalities and modalities used by Hughes in the symphony, and were identified as an integral part to the structural understanding of the work. Nevertheless, the use of small intervallic patterns and modal ambiguity are ever present. Due to this modal ambiguity there are no key signatures in Movements Two and Three, even though there is evidence of a G[#] minor tonality in Movement Two and F major tonality in Movement Three. Why, then did Hughes place key signatures at the start of Movements One and Four, which are similarly ambiguous in terms of tonality? And why don't the key signatures continue to change along with the changes in tonality of the differing sections? In addition, Hughes is not always consistent with the key signatures of the various transposing instruments as they often do not correspond with the changes of key or tonality.

¹⁹ Robert Hughes, *Symphony No.1*. Cond. Joseph Post. Sydney Symphony Orchestra. LP Record. (Festival SFC 80023, 1972?).

It is helpful here to consider the example of Bartók's *Concerto for Orchestra* where there are no key signatures in the score. Bartók's music has folk elements with modal sonorities and scales with alternating tones, semitones and minor thirds similar to that of the Hughes score. The removal of a key signature in the first and last movements of Hughes' symphony gives the work a sense of consistency and it follows through well to the transposed instruments. Will this change affect the performance of the music or the original intentions of the composer? The answer should be 'no', as the pitch will not be changed. The absence of a key signature will help to clarify enharmonic spelling, since it will be clearer as to which enharmonic equivalents will need to be altered. There will also be no unnecessary shifts between augmented seconds and minor thirds in order to fit into the parameters of a specific key signature.

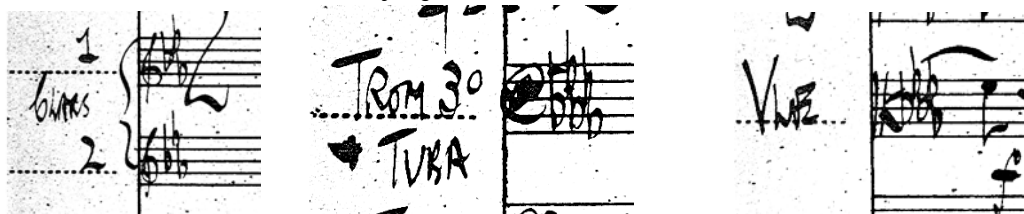
Removing a key signature will also help to clarify the ambiguity created at the beginning of Movement One by erroneously notated key signatures. At the start of the *Lento* the flats in the key signature appear to indicate B^b minor. In the oboe 1, the flat that should be placed in the E^b space is actually placed on the F line an error that may also be noted in the bass. Although this error may be a minor one, when corrected, it will be easier for the conductor and performers to read the key signature correctly. As discussed in Chapter Two, the tonal centre is predominantly B^b, due to the chord of a fifth (B^b-F) opening the work with a B^b pedal in the bass. In spite of the modal elements of the opening bars, B^b minor is the opening tonality.

Ex. 4.1 - Movement One, bar 1, key signatures.

The image shows three staves of handwritten musical notation for the first bar of Movement One. The top staff is for Oboe 1, with the tempo marking 'LENTO' written above it. The middle staff is for Clarinet, and the bottom staff is for Bass. Each staff shows a key signature with two flats. In the Oboe 1 staff, the first flat is on the F line (F4) and the second flat is on the E space (E4). In the Clarinet and Bass staves, the first flat is on the B space (B3) and the second flat is on the F line (F3). The notation includes a common time signature and a few notes in the first measure.

Similarly, in bar 24 clarification is required in the key signature, especially in the clarinet, viola, trombone and tuba. In most cases there is an inconsistency in the positioning of the flats in the key signature. The key is B^b minor as before.

Ex. 4.2 - Movement One, bar 24, key signatures.



Removing the key signatures effectively deals with these issues, as well as clarifying the movement's tonal structure and melodic shape.

4.2.3 Clefs

There are some sections throughout the symphony where a change of clef will make it easier for specific instruments to play their part. For example, in Movement One (bars 221 to 224) the melodic line of the viola part ascends to a point where there is a need for several ledger lines. In order to improve the reading of such a part for the player, the line has been transposed into the treble clef from the middle of bar 221, and then returned to the alto clef at beat four of bar 223.

Ex. 4.3a - Movement One, bars 221-224, violas, cellos and double bass, Autograph.

Ex. 4.3b - Movement One, bars 221-224, violas, revised line, Edition.

A similar instance occurs in bar 248. In this case, Hughes has written all the trombone parts in the tenor clef and unnecessarily all on the one staff. To make the notes easier to read for the conductor and performer, trombone 1 and 2 are placed on one staff using the tenor clef, while trombone 3 has been allocated a separate staff using the bass clef. Examples 4.4a and 4.4b illustrate the original layout of the trombones in the autograph and the revised version in the new edition respectively.

Ex. 4.4a- Movement One, bar 248, trombones, Autograph.



Ex. 4.4b- Movement One, bar 248, trombones, Edition.

The image shows a printed musical score for two trombone parts, labeled 'Trb 1/2' and 'Trb 3'. The notation is simplified compared to the autograph. Above the first staff, the dynamic marking 'Tutta forza' is written. Both staves have accents (>) over the notes. The time signature is common time (C).

4.2.4 Expression Markings

The positioning of expression markings is particularly important especially when interpreting a score for performance. It is vital that the conductor knows exactly where the expression marking is placed in order to balance the parts according to the composer's intentions.

For the purpose of this discussion, expression markings are defined as those indications that describe the dynamic of a given note or series of notes. Expression markings can also include those indications that describe how the note should be played with reference to stylistic terminology.

Dynamics

In bar 3 there is no *mp* in horn 3 in the centre of the *crescendo* and *diminuendo* markings, as there is in horn 1. The melodic line is the same for horns 1 and 3 therefore an *mp* should be placed in both parts. In addition, the *crescendo* and *diminuendo* indications should match in horns 1 and 3.

In the horns at bar 6, the *mf* is placed in the middle of the bar on the semiquaver rest. This can be seen in Ex. 4.5.

Ex. 4.5 - Movement One, bar 6, horns.

The image shows a handwritten musical score for Symphony No. 1, Movement One, bar 6, horns. The score is for a 3/4 time signature and includes parts for Oboe 1, Horns (1-2 and 3-4), Timpani, Cello, and Bass. The tempo is marked 'Lento'. The title 'SYMPHONY.' and the composer's name 'ROBERT HUICHES.' are at the top. A box highlights the horn parts in bar 6, and an arrow points to a magnified view of this section below. The magnified view shows the horn parts with dynamic markings 'mf' and 'f'.

It would be more useful to the conductor and the horn players if the *mf* is actually placed on the second beat of the bar so that the musicians know exactly how to play the *crescendo* and understand how loud the *crescendo* must end. Later on in the strings at bar 10, there are some inconsistencies in the way the dynamics have been written onto the score. For example, the first violins have a *p cresc f* in the first two beats of the bar. Although the second violins play an identical line (Ex. 4.6), these dynamic markings are absent from their parts, and have therefore been added editorially.

Ex. 4.6 - Movement One, bars 8-11, tutti.

The image shows a handwritten musical score for Symphony No. 1, Movement One, bars 8-11. The score is written in ink on a grid of staves. The instruments listed on the left are Oboe 1, Clarinet in Bb, Bassoons, Horns, Trumpets, Violins, Violas, Cellos, and Basses. The music is in 3/4 time and marked 'A TANTO'. A boxed-in section shows a close-up of the strings (Violins, Violas, Cellos, Basses) with dynamic markings like 'p', 'f', and 'sfz'. The score includes various musical notations such as notes, rests, and dynamic markings.

Example 4.6 also presents a similar case in the cellos, basses and violas. The cellos have a *p* *cresc* to *f* from beats 1-3, but the *f* in the violas is not marked until the beginning of bar 11. This appears unnecessary as all the other parts have reached *f* prior to bar 11. Importantly, the violas and cellos are rhythmically identical, so their dynamic markings should also be matched. The bass line at this point follows the cello line. Nevertheless, another *f* has been added at bar 11. While one could debate the necessity for this duplicate marking, it does ensure that the pizzicato should be emphasised.

In bar 15 Hughes has marked oboe 1 with both a hairpin and the word *crescendo*. In this case the word has been removed, as the duplicate marking is superfluous; the symbol is enough information for the performer to interpret.

Later at bar 18, horns 3 and 4 have a *sfz* on beat two. In the autograph this indication is smudged, but by placing the *sfz* on beat two the pattern is consistent with the first entry from

horn 1 and 2. This issue is not isolated; throughout the score ink smudges have caused discrepancies and confusions in the expression markings which are now in some need for clarification. A good example of this occurs at bar 138, where the first violin is clearly marked pizzicato, but the words next to the **f** marking are unclear. Clarification in this case comes from the double bass line in bar 11, where the indication *sec* follows the **f** marking.²⁰ This is the same indication that is marked in the first violin at bar 138 and therefore, the violin pizzicato should be played accordingly.

The use of the slash (/) to separate dynamic markings is used regularly by Hughes, but does not always enhance the reading of the dynamic. Therefore the slash has been removed from the majority of dynamic markings wherever it occurs. A space between the two dynamics will suffice; that is **sfz/f** will become **sfz f**. This is particularly helpful in cases such as the second violin entry at bar 138, where a smudge on the dynamic marking **sfz/f** obscures its meaning.

The dynamic marking at bar 139 in the second violin part may also be questioned.

Ex. 4.7 - Movement One, bar 139, violins 1 and 2.



Example 4.7 shows the violin 2 with an accent on the D and a marking of **sfz f** and a *crescendo*. In order for the dynamic to achieve the desired effect, an alternative expression marking would be to place a **sfz mf** in the bar instead of the **sfz f**. There will still be an accent because of the given articulation marking and the **sfz** indication. Nevertheless, an **mf** marking will highlight the *crescendo*. The same effect should occur in bar 141.

There are several examples, as previously mentioned, when matching dynamic markings are not clearly indicated on the score. Across bars 214 and 215, for example, it appears that *crescendo*

²⁰ 'sec' short for 'secco, indicates that the sound played should be 'dry' and not resonate. For string players this usually means that the note should be performed with very little vibrato.

markings are staggered in both strings and winds. The SSO/Joseph Post recording helps us to understand that the increase in dynamic should be uniform throughout the orchestral scoring.²¹

4.2.5 Articulations

The specific articulations added to notes or phrases are vital for performers and/or the conductor in interpreting the composer's vision. It is essential that specific markings should be consistent for the overall character of the music to be realised.

The symbols that explain articulations are those that indicate how the notes are to be played, and include accents, staccato dots and slurs. Within these three ideas there are many variations that occur, and if articulations are not consistent then questions can arise during the rehearsal process. In addition, the articulations affect the phrasing and bowings of any wind, brass and string section.

An interesting example of an ambiguous articulation that occurs throughout the symphony, and notably in Movement One, is the issue of a dotted accent (⌘ or ⌘.) versus a regular accent (⌘). Although Hughes was very particular about when and where these articulations were to be placed in the score, his markings are not always consistent. One of the issues of a hand written score is that the composer may tire of putting articulations into the score. A case in point is the use of articulations at bar 34. In Example 4.8, it is clear that Hughes has used both a dotted accent and an accent.

²¹ Robert Hughes, *Symphony No.1*, Cond. Joseph Post, Sydney Symphony Orchestra. LP Record. (Festival SFC 80023, 1972?).

Ex. 4.8 - Movement One, bars 33-36, tutti.

The image shows a page of handwritten musical notation for a symphony. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left include Flutes (1st and 2nd), Oboes, English Horn, Clarinet, Bassoon, Double Bassoon, Horns (1st and 2nd), Trombones (1st and 2nd), Trumpets (1st and 2nd), Timpani, Violins (1st and 2nd), Violas, Cellos, and Basses. The music is in 3/4 time and features a complex rhythmic pattern of eighth and sixteenth notes. A box highlights bars 33-36, with a circled '4' above it. The score includes various dynamic markings such as 'ff' and 'Alc', and articulation marks like accents and dotted accents. The page number '7' is visible in the top right corner.

The brass section have dotted accents on the quavers, and the woodwinds and strings have a regular accent on the quaver. Why the distinction? Should the articulations be the same or different? Should the resonance of the instruments be considered when making such decisions about articulation?

From discussions with the composer we know that he was very familiar with brass instruments: Hughes explained that he would often sit in on his brother's brass band rehearsals.²² Nevertheless, in Example 4.8, the parts are similar. It appears obvious that the articulations should be consistent, a decision also necessitated in part by the faster tempo. Therefore in order for the articulations to be consistent, the accents on the quavers should be dotted. For a number of examples in Movement One, and for the rest of the symphony, it is safe to assume that when Hughes wants an accent on a note that is the length of a crotchet or longer, a regular accent will suffice. If the note is shorter than a crotchet, a dotted accent is the norm. Similarly in bar 50, for example there are accents in the lower strings, but none in the lower wind. However, dots are marked on the first quaver on the bar. By placing a dotted accent on the first beat of the bar, the note is emphasised and the intention of the composer is preserved. This example is reinforced in the recording at this point of the score.

Phrasing and Bowings

How a group of notes is phrased significantly affects how it is performed. In some cases a composer may place a slur over many notes to show the length of the phrase, but in practical terms the performer may have to alter the slur in order to facilitate breathing and bowing.

In bar 15 it is not exactly clear where the slur starts and stops, influencing how the clarinets should breathe. This is illustrated in the example below.

Ex 4.9 - Movement One, bars 14-17, oboes, clarinets, Autograph.

The image shows a musical score for Oboes and Clarinets, bars 14-17. The Oboe part is in the upper staff and the Clarinet part is in the lower staff. Both parts feature a complex rhythmic pattern of eighth and sixteenth notes. A slur is present over the notes in bar 15. A red circle highlights the end of the slur on the G4 note, and an arrow points to the start of the slur on the F4 note in the same bar. The tempo is marked 'mf' and the dynamics are 'Cresc'.

If the slur on bar 15 finishes neatly on the G⁴ and starts again on the F⁴ then it is clear to the performer where the start and end point are to the phrase.

²² Robert Hughes, interview with the author, 19 October 2006, Hallett Cove, South Australia, Appendix 5c.

Ex.4.10 - Movement One, bars 14-17, strings, Autograph.

The image shows a handwritten musical score for strings, covering bars 14 to 17. The staves are labeled from top to bottom: Vcl. 1o, Vcl. 2o, Vcl. DV, and Celli. The music is written in a common time signature and features a crescendo. At bar 17, there is a change in phrasing, with slurs and bowing marks (V) indicating the intended performance. The Cello part has a 'cresc.' marking at the end of the phrase.

At bar 17 in Example 4.10, there is some inconsistency in the phrasing in the string section. The slurs in the cello line up nicely with the first violins, but it is the second violins and violas that do not match. The objective is to finish on a down bow at the apex of the *crescendo* at bar 18. It is essential that the integrity of the phrase is maintained when altering the bowing. In a passage such as this, revising the bowings makes it easier for the string section to play together and saves time in rehearsal.

Another example where a bowing change will help the performers occurs between bars 112 and 114.

Ex. 4.11a - Movement One, bars 111-115, strings, Autograph.

The image shows a handwritten musical score for strings, covering bars 111 to 115. The staves are labeled from top to bottom: Vcl. 1o, Vcl. 2o, Vcl., Celli, and Bass. The music is written in a common time signature and features a crescendo. At bar 114, there is a change in phrasing, with slurs and bowing marks (V) indicating the intended performance. The Cello part has an 'Arco' marking at the end of the phrase.

In Example 4.11a, there is an inconsistency in the way that the strings phrase and/or bow in bars 112 and 113. Hughes has indicated that the first violins use one up bow stroke (v) while the violin 2/viola lines are required to bow the semiquavers in four note groups. In order to heighten the crescendo and to keep the bowing consistent in the upper strings, the semiquavers in the violin 1 at bar 112 should match the bowings of the semiquavers in the violin 2 in the same bar. At bar 113 the dynamic is very loud (*ff*), and the upper strings must *crescendo* effectively in order to reach this dynamic level. A single up bow will not necessarily drive the dynamic upwards, but several bows will allow the performer to increase the dynamic intended by the composer. The example below illustrates the altered bowing for bars 111 to 115.

Ex. 4.11b - Movement One, bars 111-115, strings, Edition.

4.2.6 Pitch

When tackling the issue of pitch there are two issues to be considered. The first is the issue of incorrect notes and the second, enharmonic equivalents.

Incorrect Notes

At bars 180-182 in the brass section there is a discrepancy in the trombone 2 part. The flat has been placed in the B space and the note has been placed in the G space.

Ex 4.12 - Movement One, bars 180-182, close up of trombone 2.

There are two possible alternatives in the above example. The note could be either B^b or G^b in the tenor clef. There is an argument for either pitch: the B^b fits within the context of the chord while the G^b was actually notated in the trombone 2 part itself. In the full score above, the note G^b functions as a passing note in the double bass, bassoons and bass clarinet. The flutes, clarinets, trumpets, violins, violas and cellos all start the 6th crotchet of the bar with a B^b, which is also played in the timpani, confirming it as the root of the chord. Therefore, on the last crotchet beat of bar 181, trombone 2 should play a B^b.

Another interesting case occurs in the third trombone at bar 236 (Ex 4.13). In bar 236, it is obvious that there are matching lines. The first horn matches the cello and viola, the second horn lines up with oboe 1, piccolo, flutes and trombone 2. Trombone 3 seems out of place, because the pitch of this section revolves around E and G, and does not appear to align itself with any other part.

Ex. 4.13 - Movement One, bars 235-237, tutti.

The image shows a page of a musical score for Symphony No. 1, Movement One, bars 235-237, tutti. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Picc., Fls., Ob., Engl. Hrn., Clar., Bsn., Trbn., Horns, Trp., Trbn. & Tuba, Tmp., Snare, Violin 1, Violin 2, Viola, Cello, and Bass. The Trombone 3 part is specifically highlighted with a black box, and an arrow points to it with the label 'Trombone 3'. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'ACCENTATO LEGGERO'.

Following patterns in Hughes's writing, in a passage such as this (Ex. 4.13) where there are a number of instruments playing one part, the editor could with some justification alter the trombone 3 part, making it double the horn 2, bassoons or lower strings. Nevertheless, in

performance the pitches sound effective as they are. It is therefore appropriate to leave this section as it is.

Enharmonic equivalents

Of all the concerns that arise when editing, the issue of enharmonic equivalents often proves to be the most difficult. Why? There are often cases in a piece of music where a composer will venture into a new key or tonality, but still write the accidentals as they were in the previous key. An additional factor often considered by composers is how a section of music may be read by a particular instrument. For example, a string player may often find it easier to read a scale of C^b major as B major, as it is easier to think of F^b as E (an open string) and C^b as B.

An example of such a passage occurs in Movement One. From bars 61 to 63 there is a sudden change in the tonality or modality. The music has moved from E^b modality, which is neither major or minor, through a distinct change suggesting B major. This is followed by a bitonal passage with elements of C major/minor and D minor. In example 4.14, the first chord in bar 61 (figure 8) is effectively a B minor chord. Hughes' notation of this chord is inconsistent. While there is a B in the bass as expected and a D in the horns and oboe, the fifth of the chord appears as both a G^b and an F[#]. In the next few bars (which remain in a B major tonality), Hughes uses a mixture of sharps and flats. When editing such a passage it is difficult to know whether to make enharmonic changes, as there may have been a clear compositional process in the notation. This is not the case here; Hughes explained that he did not mind if some notes were altered enharmonically in order to improve the reading of the score.²³ Therefore when making a decision about bar 60, because B major exists for such a short time, an enharmonic change to C^b major will ensure that the passage will work within context of the harmonic structure.

²³ Robert Hughes, interview with the author, 19 October 2006, Hallett Cove, South Australia, Appendix 5c.

Ex. 4.14 - Movement One, bars 60-63, tutti.

The image shows a page of handwritten musical notation for a symphony. The score is written on manuscript paper and includes parts for various instruments: Flute 3, Oboe (OB.), Clarinet (Clarinet), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Tbn.), and Percussion (Perc.). A vertical line is drawn through the score at bar 60, with a circled number '8' above it. The notation is dense, featuring many notes, rests, and dynamic markings such as 'f' and 'ff'. The page is numbered '15.' in the top right corner. At the bottom left, it says 'POSSUM BRAND No. 7 Manuscript Music Paper'.

In addition to the above example, a similar situation occurs between bars 68 to 77 in Movement One. Example 4.15 illustrates a short excerpt from this passage.

Ex.4.15a - Movement One, bars 69-73, oboes, clarinets, bassoons, violin 2, Autograph.

The image shows a musical score for four instruments: Oboe 1, Clarinet 1, Bassoon, and Violin 2. The Oboe 1 part has a melodic line with various accidentals. The Clarinet 1 part has a similar melodic line but with different accidentals, notably using sharps where the Oboe 1 uses flats. The Bassoon part has a lower melodic line. The Violin 2 part has a rhythmic accompaniment. The score is in 4/4 time and shows bars 69 through 73.

In this excerpt it appears that the accidentals in the clarinet 1 are out of place. In the violin 2, oboe and bassoon the accidentals used are flats, while the clarinet 1 uses sharps. Although the clarinet is a transposing instrument there are instances, such as this one, where it is important for the accidentals to line up. The clarinet 1 line would now look like this:

Ex.4.15b - Movement One, bars 68-77, clarinet 1, Edition.

The image shows a musical score for the Clarinet 1 part, edited to correct the accidentals. The score is in 4/4 time and shows bars 68 through 77. The music is marked "Solo" and "p espr." (piano, expressive). The melodic line is written in treble clef and features a series of notes with flats, which are the correct accidentals for this instrument in this context. The editing is indicated by the change in accidentals compared to the autograph in Ex.4.15a. The score ends with a double bar line at bar 77.

Later on in Movement One, between bars 238 and 241, there are a few more examples of changes in enharmonic equivalents which have been documented in the editing notes included in the second part to this chapter.

4.3 Movement Two

4.3.1 Tempo

The opening of Movement Two has a very clearly defined tempo unlike the opening of Movement One. At bar 44 Hughes has added a *Più Largamente* prior to *Tempo Primo* at bar 49. Nevertheless at bar 48, the performance on the Joseph Post/SSO recording holds back the tempo quite dramatically in preparation for the *Tempo Primo* at bar 49. Although this may be considered as a natural expectation of the music, there is no tempo marking to ensure that this occurs. Hughes also felt that the music should naturally progress this way, but in order for performances to reflect this, it is necessary to show the change of tempo. A *ritenuto* marking has been added to ensure a smooth tempo transition.

4.3.2 Clefs

In bar 28, Hughes has originally written the cello line in the treble clef. If the treble clef is changed to a tenor clef, the passage will become easier for the cellists to read, especially as there is already a change to tenor clef at bar 29. Hughes also marks the clef change during a tied note which may appear confusing for the players. The change to tenor clef a bar before will prevent this confusion. Examples 4.16a and 4.16b present the original cello part in the score. Example 4.14c, illustrates how the cello part may be changed into the tenor clef.

Ex. 4.16a - Movement Two, bars 25-28, cellos, basses, Autograph.

Ex. 4.16b - Movement Two, bars 29-30, lower strings, Autograph.

Ex.4.16c - Movement Two, bars 25-29, cellos, Edition.



4.3.3 Expression Markings

Dynamics

As in the first movement, Hughes is very specific about when and where certain dynamics are used, but the positioning of some dynamic markings is not always clear. In other cases, Hughes has given too much information, which can sometimes confuse the performer.

Ex. 4.17a - Movement Two, bars 1-2, horns, Autograph.

An autograph musical score for horns, bars 1-2. The score is for two horns, 1/2 and 3/4. The music is in 3/4 time. The first staff (Horn 1/2) has a dynamic marking of *p* above the staff at the beginning of bar 1, followed by *dim.* and *simile*. The second staff (Horn 3/4) has a dynamic marking of *p* above the staff at the beginning of bar 1, followed by *dim.* and *pp. Capric.*. The music consists of chords and single notes. The key signature is one sharp (F#).

In bar 1 of the example above, Hughes has written detailed instructions on how the horn chords should be performed. The dynamic markings have been put above the staff, and the *diminuendo* symbol looks more like an accent over the note. As mentioned previously, it is not necessary to have both the *diminuendo* word and symbol. If the *diminuendo* symbol is lengthened it will make the dynamic direction easier to follow for the performer. This adjustment can be seen in the example below.

Ex. 4.17b - Movement Two, bar 1, horns, revised, Edition.

A revised musical score for horns, bar 1. The score is for two horns, 1/2 and 3/4. The music is in 3/4 time. The first staff (Horn 1/2) has a dynamic marking of *p* below the staff, followed by *poco sfz* and a long, thin wedge-shaped dynamic marking. The second staff (Horn 3/4) has a dynamic marking of *p* below the staff, followed by *poco sfz* and a long, thin wedge-shaped dynamic marking. The word *simile* is written above the staff at the end of the bar. The music consists of chords and single notes. The key signature is one sharp (F#).

Another case where too much information has been given to the performers is between bars 26 and 27. In this example, Hughes has placed the word *crescendo* halfway through the bar, and in the next bar has included a hairpin. By taking away the word *crescendo*, and extending the symbol to start in bar 26, this will help the performers make a smooth *crescendo* towards bar 28.

In addition, the dynamics need to line up properly at bar 17, in order for the conductor to interpret them effectively. In this bar, the oboe and cellos have the same melodic line and it is important here that the *crescendo* and *diminuendo* indications line up. This will ensure that the two instrumental lines reach the same dynamic level at the top of the phrase.

4.3.4 Articulations

In bar 42, Hughes has placed a lined accent or tenuto marking (-) over the clarinets. The winds and strings whose lines correspond with the clarinets all have a regular accent marked over the first note in the bar (˘). It makes sense for the clarinets to have the same articulation as the winds and strings. Therefore, the tenuto marking should be changed to an accent.

Phrasing/Bowings

In bar 39, the phrasing and rhythm do not line up in the oboe and English horn. Hughes's original intention was to sustain the oboe while the English horn took a breath in order to prepare for the following phrase at bar 40.

Ex. 4.18a - Movement Two, bars 36-39, upper winds.

The image shows a musical score for four instruments: Flute, Oboe, English Horn, and Clarinet. The score is for bars 36-39 of Movement Two. The Flute part starts with a tempo change to 'Allegro' and a dynamic marking of 'p'. The Oboe part has a dynamic marking of 'p' and a phrasing slur. The English Horn part has a dynamic marking of 'p' and a phrasing slur. The Clarinet part has a dynamic marking of 'p'. A box highlights a specific passage in the English Horn part in bar 39, where the phrasing and rhythm do not line up with the oboe.

Nevertheless, there are enough instruments sustaining the sound allowing the oboe and English horn to breathe together, and thus perform the phrase in the same way. To help the phrasing of this section in the winds, the cello part may be re-bowed in order to sustain the dynamic level.

The slur at the end of bar 39 should be an up bow stroke. This will prepare for the down bow required in the following bar. The up bow on the semiquavers as illustrated below, will line up with the phrasing in the oboe and English horn.

Ex. 4.18b - Movement Two, bars 36-39, celli, bassi.



4.3.5 Pitch

Although there are very few examples of incorrect notes in this movement, there are issues of enharmonic equivalents, and importantly there are missing pitches in the score.

Incorrect Notes

In bars 21-23, the upper part of the *divisi* first violins is absent from the score. The outlined section in Example 4.19, highlights this missing section. In order to fill the 'gap' in the music, it is necessary to check other sources. The sources include the autograph itself, the recording and the composer. This section was addressed with the composer himself who was able to confirm the missing notes.

Ex. 4.19 - Movement Two, bars 21-24, winds, strings.



It was difficult to determine the correct notes from the recording,²⁴ and so reference was made to the violin parts themselves, held at the Australian Music Centre. The first violin part clearly shows the octave *divisi*. The *diminuendo* at the end of the passage, although faint, was also evident in the orchestral parts. The corrected passage may be viewed in the new edition.

Enharmonic Equivalents

The first example of an enharmonic equivalent problem occurs in the English horn at bar 14. In the 3rd and 4th quavers of the bar, there is a tie across D[#] and E^b. This tie has been placed over the same note with two different names. A tie across two notes may often occur due to a change in harmony during the course of the tied notes. Such a case is in the first movement in Ravel's *Sonata for Violin and Piano in G major*. This does not occur in the Hughes example and therefore the pitches may be changed enharmonically to two D[#]'s or two E^b's.

In addition, it would also be better practice to keep the accidentals consistent within the whole phrase. By changing bar 14 to the flats that were introduced in bar 13, the passage becomes easier to read. Therefore in Example 4.20b, the pitches have been changed enharmonically to keep the line consistent.

Ex. 4.20a Movement Two, bars 13-15, oboe 2, English horn, Autograph.

Ex.4.20b - Movement Two, bars 13-15, English horn, revised, Edition.

²⁴ Robert, Hughes. *Symphony No.1*. Cond. Joseph Post. Sydney Symphony Orchestra. LP Record. (Festival SFC 80023,1972?).

Bar 17 provides another interesting example involving enharmonic equivalents.

Ex. 4.21 - Movement Two, bar 17, winds and strings.

The pitches of the two oboe parts; B \flat and A \sharp , are obviously the same note. In addition, the English horn and violas have a B \flat and there are A \sharp s, in the bassoon and cellos. Should a change be made here? This is an interesting predicament and not an easy decision to make. Importantly, the cello is continuing the phrase, whereas the oboe 1 is starting a new phrase; this elision could justify the retention of the accidentals as they are indicated. The other parts that play A \sharp are ending a phrase, and can also remain unchanged. This passage continues to bar 19 where a similar issue is faced.

Ex. 4.22a - Movement Two, bars 17-20, oboes, English horn, Autograph.

The accidentals in bar 19 above are inconsistent with what is happening with the rest of the score at this point in the music. The sharps in the oboe and English horn lines are the only sharps that

appear at this point. In order to keep the parts somewhat consistent, bar 19 has therefore been rewritten as shown in Example 4.22b.

Ex. 4.22b - Movement Two, bar 19, oboes, English horn, revised, Edition.

The image shows three staves of musical notation. The top staff is labeled '1' and 'Oboe'. The middle staff is labeled '2' and 'Oboe'. The bottom staff is labeled '3' and 'Eng. Hn'. The music is written in 8/8 time and consists of a single melodic line with various accidentals (flats and naturals) and phrasing marks (slurs and accents).

The pitches written in the violins 2 and violas at bar 19 during the same passage, raise similar issues.

Ex.4.23 - Movement Two, bars 17-19, strings.

The image shows a handwritten musical score for string parts. The staves are labeled 'Viol 1', 'Viol 2', 'Viola', 'Cello', and 'Bassi'. The score includes performance instructions such as 'SILE.', 'Solo mp, ESPR', and 'Cello - Antri - SENZA SUONO'. A section of the score in bar 19 is enclosed in a black box, highlighting specific notes in the Violin 2 and Viola parts.

In the segment outlined above, there are two pitches that do not fit within the parameters of the tonality. The viola part has B^{\natural} instead of a C^{\flat} and there is an E^{\natural} in the second violin inside part. There is a C^{\flat} clearly written in the double bass part which does not match the viola pitch. The chord in the second half of bar 19 helps determine the appropriate label for the E^{\natural} in the second violin part. This chord consists of the pitches B^{\flat} , D^{\flat} , E^{\natural} and A^{\flat} . The E^{\natural} appears to be out of place, but if the note is changed to F^{\flat} , the chord becomes $B^{\flat}{}^{\flat}7$. It is possible that Hughes gave the E^{\natural} to the second violins as a preparatory note for the F^{\sharp} in the next bar, but Hughes was not

always consistent in the way he notated pitch movement. For example, Hughes was quite comfortable with the B^b (bar 19) in the viola moving to the C[#] in bar 20. Therefore at bar 19, it is appropriate to change the second violin E^b to F^b.

In the autograph below, the violin 1 at bar 48 (Ex. 4.24), has a tied D[#] to the upper octave D[#]. Although this is not an enharmonic equivalent, the phrase may be more efficiently written.

Ex. 4.24 - Movement Two, bar 48, violin 1.

The image shows a handwritten musical score for violin 1, bar 48. It consists of two staves. The first staff (treble clef) contains a note on the second line (D[#]) with a slur over it that extends to the second staff. The second staff (treble clef) contains a note on the first line (D[#]) with a slur over it that extends to the first staff. The notes are tied together. There are handwritten annotations: 'DIM.' above the first staff, 'UNIS.' below the first staff, and 'DIM.' below the second staff. The notation is somewhat messy, with some scribbles and corrections.

A solution to this problem is to extend the 8va sign across to the last D[#]. This will make it easier for the violinists to read the tied notes, and know when to shift down to the G[#].

4.3.6 Grace notes and Trills

In Movement Two, grace notes and trills are used in related ways. In addition to the traditional use of a grace note, Hughes will often add a grace note to a trill indication, to highlight the pitch upon which the main note must trill. Decisions must be made as to whether these additional notes are necessary to the performer. The guidelines set in the Introduction of this thesis influence how the grace notes and trills should be presented in this movement.

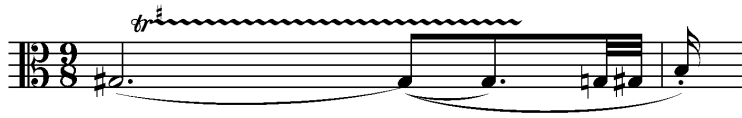
A good example of this occurs between bars 7 and 11 in the string parts. Hughes has indicated the trill note by placing an accidental above the main note in addition to notating a small grace note to emphasise the pitch. It is common practice for string players to trill to the upper note unless otherwise stated, therefore the grace note is not necessary at this point. It is interesting to note that Hughes is not always consistent with how he presents these cases. After a few bars of highlighting the direction of the trill through the use of a grace note, from bar 12 Hughes now indicates the trill direction by adding accidentals above the pitch.

Ex .4.25 - Movement Two, bars 5-12, lower winds, brass, percussion, strings.

The image shows a handwritten musical score for Movement Two, bars 5-12, for lower winds, brass, percussion, and strings. The score is written on multiple staves. The instruments listed on the left are Bassoon, Trombone, Trumpet, Tenor Saxophone, Baritone Saxophone, Violin I, Violin II, Viola, Cello, Bass, Clarinet, Bassoon, Saxophone, and Violoncello. The score includes various musical notations such as notes, rests, and dynamics. A box highlights a section in the Viola part, and an oval highlights a specific note in the Viola part. The score is marked with dynamics like *pp*, *p*, and *mf*, and tempo markings like *PIU ALLARGAMENTO* and *A TEMPO*.

In Example 4.25 the trills and grace notes in question are shown within the box. Even in at the start of the phrase in bars 7 and 8, Hughes is inconsistent with his use of the grace note. In addition, there is a related problem at bar 7 in the viola line (shown within the oval). For ensemble purposes, it may be easier if an alternative rhythmical solution is given in order to inform the players as to where they should place the grace notes. It is possible to write this part in the following way:

Ex. 4.26 - Movement Two, bar 7, violas.



However, measuring out trills thus can also cause ensemble confusion. For practical purposes, therefore, the rhythm should be added as a suggestion only to the viola parts, and may be included as a note to the conductor above the staff. The solution also applies to the violin parts at the end of the movement in bars 51 and 54.

4.4 Movement Three

4.4.1 Expression Markings

Dynamics

From bars 15-17 of Movement Three, the dynamic markings are placed at the centre of the score above the first violins. How do we know which parts are to follow these directions? This lack of detailed indications is rare for Hughes, who generally is more specific in the placement of his performance directions. In Example 4.27, should we read the indication as particular to either the woodwind or the strings, or to both?

Ex. 4.27 - Movement Three, bars 13-17, winds, strings.

The 1972 recording clarifies this issue: the dynamics clearly apply to all instruments. Although the overall dynamic is perhaps louder than *mf*, the whole ensemble does make the *poco crescendo* in unison. It is not obvious as to whether the double basses should maintain the same *pp* dynamic set at bar 11, but the recording suggests that they also perform the crescendo marking. The *f* dynamic at bar 18 suggests that this bar is an arrival point, and a *tutti crescendo* prior to this bar will heighten its significance.

Across bars 45 to 46 there is a *crescendo* marked above the first violin line. The first and second violin parts are identical, but for the octave transposition. The dynamic is therefore relevant to both violin parts. A similar case occurs at bars 48 and 49.

At bars 48 and 49, the dynamic markings in the first violins should correspond to the second violins and the cellos. The *diminuendo* and *crescendo* marking in the cellos offers a slight variant, but the ascending motif in the cello at bars 48 and 49 clearly lines up with the violins. Therefore, this *crescendo* indication should be moved to match the dynamic marking in the violins.

Ex.4.28 - Movement Three, bars 48-49, bassoons, strings.

The image shows a page of musical notation for Movement Three, bars 48-49. The score is arranged in a system with five staves: Bassoon, Violin 1st (Viol 1^o), Violin 2nd (Viol 2^o), Viola, Cello, and Bass. The Bassoon part has a circled '20' above it. The Violin 1st and 2nd parts are identical, with the 2nd part being an octave lower. The Viola, Cello, and Bass parts are also identical. The score includes dynamic markings such as *mf*, *f*, and *pp*, as well as crescendo and decrescendo hairpins. There are some handwritten corrections and annotations in the score, particularly in the Bassoon and Bass parts.

These corrections appear obvious, but when made, they will produce a clearer score and parts and avoid confusion in rehearsal. A similar example occurs at bar 129.

Ex. 4.29 - Movement Three, bars 127-130, winds, strings.

The image shows a page of a musical score for Movement Three, bars 127-130. The score is arranged in a system with ten staves. From top to bottom, the staves are labeled: Oboe, Eng. Horn, Clarinet, Bassoon, Violin 1, Violin 2, Viola, Cello, and Bass. A large rectangular box is drawn around the right-hand side of the score, covering bars 128 and 129. Within this box, the word 'dim.' (diminuendo) and the dynamic marking 'p.' (piano) are clearly visible in the English Horn, Violin 1, and Cello parts. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'f'.

In the above example, Hughes has placed both the word *diminuendo* and the symbol in the score. In the English horn, violins and violas, it is evident from the score that the *diminuendo* should take place after the second beat of the bar. By extending the hairpin and removing the word *diminuendo*, it will become obvious where the *diminuendo* will start. From the score, both violin parts correspond in pitch and rhythm, but there are no dynamics indicated for the second violin. As the parts are the same, dynamics in the first violin should correspond to the second violin.

Approaching bar 279, there is a *crescendo molto* indicated in the strings, but at bar 279 there is no dynamic indicated to the players. In the parts above, a *f* is indicated, which may also be easily transferred to the string parts at bar 279. This dynamic will give direction to the *crescendo molto* in the string section.

4.4.2 Articulations

In Movement Three, there are a number of issues that concerning specific approaches to articulating motifs and phrases. At the very start of the movement, the quavers are clipped in the winds, and the string pizzicato is short and dry. From bar three, the motifs in the strings incorporate short staccato effects. The style of the first section of this movement is important, as

it is a stark contrast to the slower middle section. In most cases the articulations support Hughes' stylistic intentions, but there are times when there is a lack of consistency in the articulation indications. For example, at bar 16 in flutes 2 and 3, Hughes has placed a staccato dot on the middle crotchet and there appears to be no dots marked on the other parts which match the line. Is this a mistake in the flute line or were the other parts supposed to have dots as well? The answer to this lies in the strings.

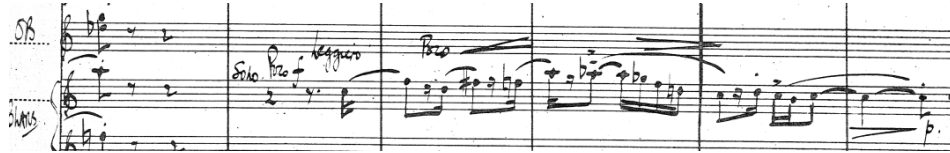
Ex. 4.30 - Movement Three, bars 13-17, winds, strings.

The image shows a page of a musical score for Movement Three, bars 13-17, focusing on the winds and strings. The score is arranged in a standard orchestral format with parts for Flutes 2 and 3, Oboe, Clarinets 1 and 2, Violins 1 and 2, Viola, Cello, and Bass. A vertical box highlights bars 14-17. In bar 16, a staccato dot is circled in the flute part, and a tenuto marking is present in the first violin and cello parts. The score includes various articulation markings such as staccato, tenuto, and pizzicato.

Hughes has placed a tenuto marking on the second quaver of bar 16 in the first violin and cello line. This indicates to the player that the note should be sustained. Interestingly, the quavers at the start of the bar have been marked differently in the winds and the strings. The first quaver in the strings is marked as short with a dot, and the quaver in the winds with a tenuto line. By examining what happens before and after bar 16, it is possible to learn more about how this motif should be performed. Similar rhythms to bar 16 occur between bars 14 and 15 and in bar 17. In each case the tied quavers or crotchets are sustained. Therefore, the winds should also hold the crotchet for its full value.

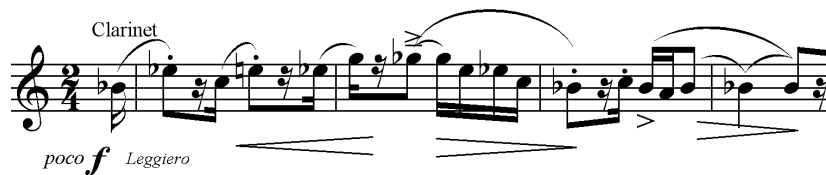
Another interesting example occurs in the solo clarinet line at bar 19. In the 1972 recording, the clarinet performed this first main thematic idea with short staccato articulation on the quavers, a detail not marked.

Ex. 4.31a - Movement Three, bars 18-23, clarinet 1, Autograph.



This part of the movement, shown above, moves quite quickly, and to hold the quaver for its full length would distort the rhythmic impetus. To ensure that overall style is maintained in performance then a dot should be placed on the following quaver notes: F, F# (concert pitch: E^b, E^b). This is shown in the example below.

Ex. 4.31b - Movement Three, bars 19-23, clarinet 1, concert pitch, revised passage for articulations, Edition.



It is not necessary to place a staccato dot on the down beat of bar 21, because it is marked as a semiquaver. The notes that are now marked with a staccato dot, line up with the dotted accents in the violins. When the melody returns, it is important to add staccato dots to the quavers, but not to the semiquavers. The semiquavers are quite fast in this tempo and are already played with a short articulation. The bars where these changes are made are: 20-21, 24-25, 28, 32-34, 36-38, 40, 45-47, 49.

Bowings

On initial examination of the section from bar 112 in Movement Three, the bowings appear to be quite messy and unclear. Hughes has some idea on how he wished the bowings to work, but in order to evoke Hughes' intentions more easily, the bowings need some revision. The original bowings for the passage following bar 112 are shown below.

Ex. 4.32a - Movement Three, bars 110-122, violin 1.

Musical score for violin 1, bars 110-122. The score is in treble clef and consists of three staves. Bar 110 starts with a dynamic of *mf* and a *Poco cresc* marking. Bar 115 features a *poco 3* marking, a *sf* dynamic, and a *f dim mp* marking. Bar 120 has a *cresc* marking. The score includes various rhythmic values and accidentals, with some notes marked with accents.

Adding up bow directions to bars 112 and 115 will heighten the crescendo and allow more bow to be used on the accented note at the beginning of 113 and 116. This is illustrated below.

Ex. 4.32b - Movement Three, bars 110-122, violin 1, revised, Edition.

Revised musical score for violin 1, bars 110-122. This version includes bowing directions (V) above notes in bars 110, 111, 112, 115, 116, and 117. The dynamics and markings are the same as in Ex. 4.32a, including *mf*, *Poco cresc*, *poco 3*, *sf*, *f dim mp*, and *cresc*.

In Example 4.33a, Hughes gives a bowing indication for the motif at bar 96, in order to create a particular sound and attack. Later in the movement at bar 217 there is a similar motif. Although there is no bowing marked, it is possible to recreate the same effect, by restating Hughes' earlier bowing. It is important to note that the dynamic is the same in both passages.

Ex. 4.33a - Movement Three, bar 96, strings.

Musical score for Ex. 4.33a, Movement Three, bar 96, strings. The score is for strings (Violins 1 and 2, Violas, Cellos, and Double Basses) and includes a woodwind part (Clarinet). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score is marked with 'POSSUM BRAND No. 7' and 'Sost.'. A rectangular box highlights a specific passage in the string section.

Ex. 4.33b - Movement Three, bar 217, strings.

Musical score for Ex. 4.33b, Movement Three, bar 217, strings. The score is for strings (Violins 1 and 2, Violas, Cellos, and Double Basses) and includes a woodwind part (Clarinet). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score is marked with 'POSSUM BRAND No. 7' and 'Sost.'. A rectangular box highlights a specific passage in the string section.

Ex. 4.33c - Revised bowing bar 217, cellos and double basses.

Revised bowing for cellos and double basses in bar 217. The score is for cellos and double basses (Cello/Bass) and includes a woodwind part (Clarinet). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score is marked with 'POSSUM BRAND No. 7' and 'Sost.'. A rectangular box highlights a specific passage in the string section.

4.4.3 Pitch

Enharmonic Equivalents

In the following excerpt there are a number of issues concerning enharmonic equivalents.

Ex. 4.34 - Movement Three, bars 13-16, tutti.

In bars 13 and 16 shown above, Hughes has lined up F^\sharp in the double bass with a G^b in the first violins and cellos. It is possible to change the double bass pitch to line up enharmonically with the other string parts. Nevertheless, it is important to understand why this decision should be made and whether there are any ramifications that may result from such a change. Why is it that Hughes has made sure that all the string parts play the same note (F^\sharp) at the end of bar 14 and not in bars 13 and 16? We can argue that it is easier for string players to read F^\sharp instead of G^b and maybe this was an issue considered by Hughes. Nevertheless, this point is not reinforced in bar 8 where the violin and cello play G^b . By relating bars 13 and 14 to bars 7 and 8, we find that the ascending lines tend to use flats as accidentals. Bars 3 and 4 are similar, so do we change the pitch here as well? The answer is to consider the key and as there is no key signature then it is not necessary to alter all the pitches that do not seem to fit this pattern. In addition, the only reason it appears that the double bass has a different note to those of the upper strings is because it would be easier to play F^\sharp when approached by a D. It is possible to give G^b to the double bass in bar 13 for reasons of notational consistency across the full score. However in bar 16, if it is better to put F^\sharp after D on a stringed instrument, then maybe the cellos and first violins should match the double basses on this occasion.

A similar case occurs in bars 24 and 32. Here the first violin part highlights the crotchet beats of the bassoon line, a gesture that necessitates mirrored pitch notation.²⁵

Ex. 4.35 - Movement Three, bars 24 -25 (same as bar 32), bassoon 1, violins 1 and 2.

Bar 25, C[#] in bassoon and violin 1

Bar 24, D^b in bassoon, C[#] in violin 1

In Example 4.35, Hughes has ensured that the pitches of bar 25 match, but not those of bar 24. This also occurs in bar 32. For a string player, there is no real difference in reading C[#] or D^b. For this reason the violin 1 should change to D^b in bars 24 and 32.

Ex.4.36 - Movement Three, bars 98-99, winds.

English horn

Clarinet 1

When considering ascending lines, there are two examples that arise. The ascending four semiquavers that have been highlighted in the above example may be re-written to accommodate the need for only one accidental. The pitch of the second half of bar 99 could be

²⁵ This problem has not occurred previously because the melody was initially played by the clarinet (bar 19). It is not always necessary for the pitch of the clarinet to line up with the non-transposing instruments.

played as F-G[#]-A-C in the flutes, clarinets and oboes. The English horn should therefore read; C-D[#]-E-G and clarinet 1, G-A[#]-B-D.

Similarly in bar 103, the clarinet may be adjusted to ensure ease of reading. In Example 4.36, A^b and B^b could be altered to G[#] and A[#], and thus eliminate the need for an extra accidental.

Ex. 4.37 - Movement Three, bar 103, clarinets.



Another interesting case of enharmonic equivalents occurs at bar 113 in the clarinets, as seen in the example below. Here it possible to change E^b-D^b enharmonically to D[#]-C[#] where it would match the sharps notated in the first violins and flutes. Interestingly, this is how the typesetter interpreted this, however, there are other issues that need to be considered.

Ex. 4.38 - Movement Three, bars 112-114, winds, violins 1 and 2.

A musical score for bars 112-114, showing multiple staves for winds and violins. The score includes parts for Piccolo, Flutes, Clarinet 1, Bassoon, and Violin 1 and 2. A box highlights a specific section of the score, and a circled number '11' is visible in the upper right corner.

At the same time if the flute and violin 1 changed to D^b-C^b, it would then line up nicely with what is coming next. Therefore which instruments should change their pitch or should there be a change at all? The answer to this problem is the way Hughes has organised the pitch of this section. The pitches of this theme make up an octatonic scale starting on B. If the pitch of the flute and the violin is altered, then the recognition of this may be lost. Another such example that

may raise a different issue occurs at bar 277. In the example below, the flute and piccolo parts are mostly in unison yet the pitches do not always line up.

Ex. 4.39a - Movement Three, bars 277-278, upper winds.

The image shows a musical score for upper winds. The staves are labeled: Picc., Fls. (with 8va above), Oboe, E. Horn, Clarinet, and Saxophone. A box highlights the piccolo and flute parts in bar 277. An arrow points from the circled note in the piccolo part to the text 'G# to Ab'.

There are two issues that need to be addressed here; instrumentation and pitch. For the purpose of making the score easier for the conductor to read, it is appropriate to interchange the piccolo and flute lines. The piccolo player is usually seated to the left of the other flutes from the point of view of the conductor and in this symphony it is doubled in the third flute. By placing the piccolo part below flutes 1 and 2, the conductor is able to focus on the player who is playing the doubled part. This layout should then occur for the whole of the symphony.

In terms of pitch, it would be better if the parts could line up to appear more consistent. As the pitches differ between the piccolo and flute, there is no obvious use of any particular scale such as an octatonic, whole-tone scale or any other non-diatonic collection. Therefore according to the guidelines set in the Introduction, on beat 3 of bar 277 there should be sharps used as accidentals for an ascending line, and for a descending line, the accidentals should be flats. The example below illustrates the amended score.

Ex.4.39b - Movement Three, bars 277-278, flutes 1 and 2, revised, edition.

The image shows a musical score for Flute 1 & 2. The staff is labeled 'Flute 1 & 2' and has an 8va marking above it. The music starts with a forte dynamic (f) and a melodic line.

4.4.4 Grace Notes and Trills

Bar 59 presents an interesting problem which was also evident in Movement Two. In Example 4.40 Hughes has placed grace notes just before the start of the next bar. There are four players in the orchestra that must play the grace notes together. Hughes has used the grace note to suggest that he would like the small notes to be played after the last quaver in the bar, and as close to the next bar as possible.

Ex. 4.40a - Movement Three, bar 59-60, upper winds.

The image shows a musical score for four instruments: Piccolo, Flutes, Oboes, and English Horn. The score covers two bars, 59 and 60. A black rectangular box is drawn around the grace notes in bar 59, which are small notes placed just before the start of bar 60. The Piccolo part has a grace note on a high note. The Flutes, Oboes, and English Horn parts have grace notes on lower notes. The rest of the score for both bars is visible but not highlighted.

In order to facilitate this in performance it may be necessary to re-write the rhythm of the bar so that the wind players know exactly where to place the grace notes. It is important that the rhythm should not replace what is written in the score, but like the equivalent section in Movement Two, could be placed as an editorial note to the conductor and player in the score and parts. The suggested rhythm may be notated in the following way:

Ex. 4.40b - Movement Three, bars 59-60, flutes, oboes.

The image shows a musical score for two instruments: flutes and oboes. The score is written in treble clef with a 3/8 time signature. It covers two bars, 59 and 60. A wavy line is drawn above the notes in bar 59, indicating a suggested rhythm for the grace notes. The notes in bar 59 are quarter notes, and the notes in bar 60 are quarter notes. The score is written in a single system for both instruments.

Nevertheless as the tempo is faster in this movement compared to Movement Two the suggested rhythm may not be a necessary addition to the score.

The use of grace notes in this movement often raises more questions because of the way they presented in the score. There may also be places where the grace notes appear superfluous. An example of this is at bar 71 in Movement Three.

Ex. 4.41 - Movement Three, bars 71-72, violas.



The first trill in the symphony is at bar 171 in Movement One. This passage is more in the style of a tremolo and the notes have been specified. Later, at the start of Movement Two Hughes adds trills to the score. The accidentals have been placed next to the trill sign in order to indicate from where the main note is trilled (as discussed in 4.3.6). Later, Hughes adds the pitches to help indicate the trills. Why has Hughes not shown the pitches from the very start of the movement? It is possible to use accidentals to show how each trill is constructed. For trilled pitches that may appear ambiguous, a small note in brackets placed next to the main note, will help the player determine the direction of the trill. In bar 71, Example 4.41 above, the viola has a trill indicated from the note D. The note to be trilled to is indicated by the flat sign next to the trill indication. As consistency is important it is possible to leave out the grace notes entirely in bars 71 to 72. The position of the grace note in this case does not affect how the trill is played.

4.4.5 Rhythm

In bar 240 there is interesting rhythmic counterpoint where the trumpets play against the trombones. In the example below we can see that the trombones are meant to line up rhythmically, but there is a mistake in trombones 1 and 2.

Ex. 4.42a - Movement Three, bars 239-242, trumpets, trombones, tuba, Autograph.

A musical score for trumpets, trombones, and tuba, bars 239-242. The score is written on multiple staves. The trumpets are on the top staff, trombones on the middle staff, and tuba on the bottom staff. A box highlights a specific measure in the trombone part, indicating a rhythmic error. The score includes dynamic markings like 'f' and 'p', and a 'rit.' marking.

Trombones 1 and 2 are meant to line up with trombone 3 and the rhythm is supposed to match the trumpet line in the previous bar. In the upper trombone parts, the semiquaver has been placed on the G^b instead of the F, resulting in the upper trombones not lining up with trombone 3.

The line should be re-written as follows:

Ex. 4.42b - Movement Three, bars 239-241, trombones 1 and 2, revised, Edition.



A similar error occurs at bar 43. The rhythms of the flutes/piccolo and violin 1 should match, however, the first note in the violin 1 has been marked a semiquaver. This semiquaver needs to be changed to a quaver in order to match the flute/piccolo line. The mistake is confirmed in the 1972 recording, which indicates that the parts should sound the same. In Example 4.43, bar 43 has been highlighted with a square.

Ex. 4.43 - Movement Three, bars 40-43, winds, strings.

4.4.6 Instrumentation

In Movement Three there is one occasion where the horn parts need to be clarified. Throughout the symphony, Hughes has ordered his horn section as parts 1/2, 3/4, but at bar 239 for the purposes of sound, the order is changed to 1/3, 2/4. This example is shown below.

Ex. 4.44 - Movement Three, bars 239-243, horns.

The image shows a handwritten musical score for horns, bars 239-243. The score is written on two staves. The first staff is marked with a 3/4 time signature and the second staff with a 2/4 time signature. A box highlights the first few bars, showing the change in instrumentation from 1/2 and 3/4 to 1/3 and 2/4. The notation includes various notes, rests, and dynamic markings.

It is important for the order of the instrumentation to be consistent on the left hand side of the score. Should the parts be changed so that the 1/3, 2/4 pattern becomes 1/2, 3/4? The answer is 'no'. It is obvious here that Hughes wants the parts split in order for the sound to be projected in a specific way. Although the position on the score will always be 1 2 3 4, the parts in the 1 3 2 4 rotation should not be interchanged as 1 2 3 4. This is the only place in the symphony where this occurs, and it is important that the integrity of the parts be maintained.

4.5 Movement Four

4.5.1 Tempo

While the tempo indications are clearly stated in this movement, there is one place however, where there is a natural break or pause in the music. This may or may not occur in performance without the appropriate performance instruction. At bar 209 Hughes has placed a chord to close the main part of the movement before launching into the coda (*Piu Mosso*). Although there is a brief rest at the end of the bar, it may be better to add tram lines (*//*) in the score. This indication will ensure that there is a brief pause in the music and provide a good preparation for the final section of the movement.

4.5.2 Key Signatures

As mentioned earlier in Chapter Four, there is a lack of consistency in Hughes' application of key signatures across the symphony. The justification for removing the key signatures in this fourth movement has already been presented. This removal does not affect the harmonic structure of the movement.

4.5.3 Expression Markings

The dynamic and/or expression marking at bar 43 presents an interesting case that can be related to a similar passage in Movement One. In bar 43, Hughes has placed *sfz/f* on the B in the violin 1 line. The dynamic established prior to this bar is *f*, but it is not clear whether the *f* following the *sfz* should *crescendo* from this point, or whether it is the final goal of the *crescendo*. One option would be to replace the *sfz f* with *sfz mf*, which would *crescendo* to the *f* in bar 44. This would ensure a more effective *crescendo* and sustain the dynamic previously set by Hughes. In addition, the same dynamic indications should be added to the violin 2 line. Similarly, in order to make the *crescendo* more effective between bars 46-47, *mf* may be added after the *sfz* in bar 45. It is possible that Hughes wished to stay in the range of *f* in order to indicate a louder dynamic. This is an interesting example where the editorial process could have been aided by experimentation in performance.

Ex.4.45 - Movement Four, bars 43-47, strings.

In Example 4.45, is it necessary to have both the *sfz* marking and the accent marked? For the purpose of this edition both the indications will be left alone, as the *sfz* expression gives an added impetus to the accent symbol.

Bar 120 poses an interesting problem. Should there be a dynamic indication in this bar? In bar 119 there is a *poco f* and *crescendo* marked in the oboes and English horn, but where does the *crescendo* go? A solution would be to mark the first beat of bar 120 as *f* in the oboes and

English horn. This will line up nicely with the violin 2 and cello, which have a matching articulation. It is not necessary to add a *crescendo* in the clarinets at bar 119 because the corresponding motif is played in the bassoons in the next bar at a softer dynamic and with no *crescendo*.

In bar 182, Hughes has used both the word and the symbol to mark the *crescendo*. As mentioned in the guidelines it is not necessary to have both indications and the symbol is sufficient for performers. It is also interesting to note that the *crescendo* in the strings in the same bar has been marked *crescendo molto*. Should the oboes and strings be the same? In this case one must take into consideration the timbre of the oboe and the English horn. Hughes has indicated that these instruments should *crescendo* to *f* whereas the strings *crescendo* to *ff*. It is important that the starting point of the *crescendo* should line up, as Hughes has implied this in the score although the hand writing is not particularly clear. Nevertheless, it is not necessary for the two sections to *crescendo* to the same dynamic, as the resulting sound could be harsh and unbalanced.

4.5.4 Articulations

There are several examples in this movement where the articulations could be reviewed in order to satisfy the musical goal of the composer. A case in point occurs in Movement Four at bar 75 in the first violins and violas. In this example, should the accents on the semiquavers be dotted in both the violin 1 and viola?

Ex.4.46 - Movement Four, bar 75, strings.

It is important to consider in this example how the part should be played. Hughes has placed regular accents (˘) on most of the semiquavers in bar 75. The use of the regular accents implies a slightly longer sound and the bow execution by a string player would be quite heavy. Even if the part is to be played off the string there may be still be some length. In the 1972 recording, the notes are played off the string, a technique that supports the decision for dotted accents to replace the regular accents.²⁶ This is a trend that occurs throughout the work as Hughes tends to add dotted accents to notes with short rhythmic values, and accents without dots to notes with longer rhythmic values. Another clue as to how Hughes would like this section to be played occurs in bar 74 where the trumpet is marked *f stacc*. The trumpet line has been allocated dotted accents on the semiquavers and this articulation is continued in the winds.

At bar 48 and 51, Hughes adds an articulation that has occurred in earlier movements. This involves a staccato dot on the tied semiquaver (in Example 4.46). The staccato dot on the tied note implies that the semiquaver should be rearticulated, but this is not the case. As the note is already short, the player will automatically come off the tied note quickly. Therefore the staccato dot on the tied semiquaver should be removed.

Ex.4.47a - Movement Four, bars 48-52, winds.

²⁶ Robert Hughes, *Symphony No.1*, Cond. Joseph Post, Sydney Symphony Orchestra. LP Record. (Festival SFC 80023,1972?).

In the above example, bar 50 (highlighted in the box) poses a different problem. Here there are examples where the second of two tied notes has a staccato dot, and the second of two notes of differing pitch has a staccato dot. It is clear that Hughes truly wished for the motif in bar 50 to be cut short, and not held for any length of time. Therefore, for the rhythm to be consistent, it is worth changing all the quavers at the end of the bar to semiquavers. This will satisfy Hughes' musical intention, and will keep the articulation consistent between the tied and non-tied notes. The revised version of bar 50 can be seen in Example 4.47b.

Ex.4.47b - Movement Four, bar 50, winds, revised, Edition.

The image shows a musical score for ten wind instruments in bar 50. The instruments are Flute 1/2, Oboe 1/2, English Horn, Clarinet in B \flat 1, Clarinet in B \flat 2, Bass Clarinet, Bassoon 1, Bassoon 2, and Contrabassoon. Each instrument part consists of a single note with a staccato dot, followed by a rest. The notes are tied across the bar. The dynamic markings are *mf* and *f*. The time signature is 3/4.

Phrasing and Bowings

There are a number of cases in this movement where the placement of bow indications will help the performance of specific articulations indicated by Hughes. Most of the bowing specifications in this movement have actually been documented by Hughes, but there are a few cases where they have not been marked. One such example is in bars 75 to 77 where the motif introduced by violin 1 and violas is then elaborated later at bars 91 to 95. By putting in a few bowings it is

possible to set a pattern that may be used later. In the violas the phrase may be bowed as follows:

Ex.4.48 - Movement Four, bars 75-77, violas, Edition.

The image shows a musical staff for violas in 3/4 time. The first bar (bar 75) starts with a dynamic marking of *ff* (fortissimo). The notation includes several notes with accents and bowing marks (down bows) above them. The second bar (bar 76) continues the pattern. The third bar (bar 77) ends with a dynamic marking of *p* (piano) and a hairpin indicating a decrescendo.

The first bar of this phrase matches the first violin. By placing two down bows on the first two semiquavers in beat two, the player is able to bring out the dynamic and articulations specified by Hughes. Even if the passage is not played *spiccato* (or off the string), the retake indicated by the two down bows will keep the bow stroke short. This pattern may be continued throughout bars 91 to 95 as seen below.

Ex.4.49 - Movement Four, bars 92-93, strings.

The image shows a musical score for strings, including Violin 1, Violin 2, Viola, Cello, and Bassoon. The score is in 3/4 time and covers bars 92 and 93. The first bar (bar 92) has a dynamic marking of *ff* (fortissimo) and a tempo marking of *MARCAFFIO*. The second bar (bar 93) has a dynamic marking of *p* (piano) and a tempo marking of *meno*. The notation includes various notes, rests, and articulation marks.

From bar 221 the wind phrasing and articulation should be adjusted as the phrase itself is too long to be taken in one breath. Between bars 221 and 224, the phrasing in the English horn and bassoons lines up nicely with the corresponding passage in the violas and cellos. Nevertheless, between bars 224 and 226 Hughes adds a phrase marking over the three bars in the winds, even though the line is still the same as the viola and cellos. This change of phrasing appears to be inconsistent and would work more effectively if the English horn and bassoon line up with the violas and cellos. The following example highlights the necessary changes to this section.

Ex. 4.50a - Movement Four, bars 224-226, winds, Autograph.

Ex. 4.50b - Movement Four, bars 224-226, English horn, bassoon, revised, Edition.

4.5.5 Pitch

Incorrect Notes

In Movement Four there are more incorrect pitches in the score than in any of the other movements. One wonders whether Hughes was getting tired of hand writing the score or whether there was a deadline to get the score off to the copyist in time for the first performance and recording.

Firstly, before bar 7, there are similar melodic figures that are played in unison, but in bar 7 Hughes changes this, and has the violin 2 part harmonise with the first violin. Is this a mistake? It would appear not. The harmony works effectively, and the second violin part now flows nicely to the E in the next bar. It would be awkward if the second violin were playing the same notes as the first violin. In addition, the harmonisation in the score may also be found in the parts. This harmonisation of the parts creates tension and heightens the climactic nature of the following chord.

Ex. 4.51 - Movement Four, bars 5-8, strings.

While this case does not necessitate any editorial change, the next example highlights an error at bar 61 in the French horns. In horns 3 and 4 below (Ex. 4.52), the note A has accidentally been written twice. This duplication has been corrected editorially.

Ex. 4.52 - Movement Four, bars 59-63, horns.

Similarly, at bar 12, the cello line is blurred causing some confusion as to the correct pitch. By examining the first violin part in the same bar, it becomes clear that the pitches of the two parts should match.

Ex.4.53 - Movement Four, bars 9-13, brass, strings.

Later at bar 74 in the oboe 1 there is a discrepancy in the pitch. There appears to be a choice of two notes the oboist could play. The notes are E^b and B^{\sharp} , and both are evident in the score. There should be a B^{\sharp} in the oboe 1 line as seen in the example below. This decision is supported by further examination of the score, as there is a B^{\sharp} in all the other wind parts.

Ex.4.54 - Movement Four, bars 70-74, winds.

The image shows a handwritten musical score for Movement Four, bars 70-74, winds. The score includes parts for Flute, Oboe I, Oboe II, English Horn, Clarinet, Bassoon, and Bassoon II. The tempo is marked 'Allegro' and the dynamics are 'ff'. A circled note in the Oboe I part is highlighted with an arrow pointing to a circled note in a separate section below, indicating a discrepancy in the pitch.

In bar 84 there is some discrepancy regarding the pitches of the accidental added to the crotchet on beat three in the viola part. The accidental should be E^b . The viola is playing in unison with the wind section at this point in the score and the winds are playing an E^b . Similarly, on beat two of bar 85, the notes in the violas are $C-B^{\sharp}$. Again the violas line up with the winds.

Ex. 4.55 - Movement Four, bars 84-85, violas.

The image shows a handwritten musical score for Movement Four, bars 84-85, violas. The score shows the viola part with two circled notes, indicating a discrepancy in the pitch.

Enharmonic Equivalents

This issue is prevalent from the very beginning of the movement, as the first chord of bar 2 demonstrates.

Ex.4.56 - Movement Four, bars 1- 2, strings.

In the above example, we notice that the prevailing tonality of this chord is B^b major. The C[#] gives us a harmonic clash. Is Hughes still making us guess the tonality and if so, shouldn't the note be better read as a D^b? Clarification comes from Chapter Two, where it was revealed that the movement is based upon an octatonic collection. The clash in this chord both reminds us of the ambiguity between B^b major and minor, and represents the clearest notation of the octatonic collection. The C[#] should therefore not be replaced by a D^b.

Ex. 4.57a - Movement Four, bars 9-19, brass, percussion, strings.

Ex.4.57b - Octatonic scale featured in the main theme of Movement Four



In addition to the above octatonic collection, there are several other transpositions of this collection mentioned in Chapter Two that appear in variations later in the movement. Therefore, although a number of examples may appear to need attention in the use of enharmonic equivalents, the different applications of the octatonic collection make it important to think very carefully before deciding any changes to pitch. Such an example occurs at bars 68 and 69 (Ex. 4.58).

Ex.4.58 - Movement Four, bars 64-69, upper winds.

In this example, the pitches played by the non-transposing instruments should be left alone because of the reference to the octatonic collection established in theme A. This does not affect the transposing instruments such as clarinet 2. In bar 68 the two pitches in clarinet 2, may be enharmonically altered in order for the part to line up with the matching line played by the flute 2. Therefore the notes A^b and B^b played by clarinet 2 have been changed to G^\sharp and A^\sharp . This compromise provides for consistency of notation, an accurate representation of Hughes' use of octatony as illustrated in the above example. In the same bar the pitches played by the other transposing instruments such as the English horn and the bass clarinet fit well against their non-transposing counterparts.

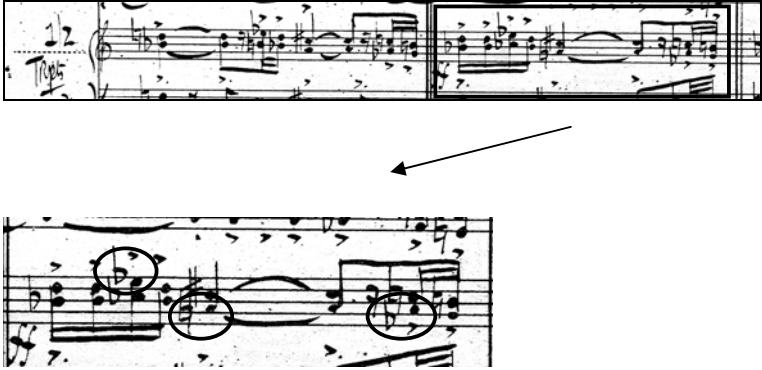
The previous discussion has given some insight into the editorial decisions that have been made to produce a new edition of Symphony No.1. The following charts outline the changes bar by bar providing more detail to the editing process.

4.6 Editing Notes to Symphony No.1

4.6.1 Movement One

Movt:Bars	Instrumentation	Commentary
		Rehearsal figures are now positioned above the whole staff for ease of reading.
I: 1-24		Metronome marking is added to the tempo indication: Lento . According to the Joseph Post recording, the tempo of this section is around: ♩ = 50 - 55mm.
I: 1	Oboe 1, Cellos	In general the accidentals in the key signatures indicated by Hughes are not always clearly marked in the score. For example in this case the E ^b is not clear in the key signature. There is also the concern of lack of consistency especially when the key signature is transferred into the transposing instruments. Therefore for the purposes of this edition it is necessary to leave out the key signatures. This issue has been discussed in more detail earlier in this chapter.
I: 3	Horn 3 & 4	An mp has been positioned in the centre of the <i>crescendo</i> and <i>diminuendo</i> indications in order to match the expression markings in Horn 1 & 2.
I: 6	Horns	Positioning of expression markings. The mf has been placed on beat 2 for ease of reading.
I: 7	Oboe 1	Clarification of oboe rhythm: there is only one dot on each dotted quaver. i.e. ♪.
I: 9	Horn 2	<i>Crescendo</i> symbol has been added to horn 2.
I: 10	Strings	There is inconsistency here in the use of dynamics. 1. Dynamics have been added to violin 2 to match the dynamics in the violin 1. The first violins have a p cresc to f in the first two beats of the bar. 2. The viola dynamics have been adjusted to match the dynamics in the cello line. This also applies to the double bass.
I: 11-12	Strings	The dynamics in violin 1 <i>dim molto</i> to pp correspond to the violin 2, viola and cello. This dynamic change has been added to the score.
I: 15	Clarinet 1	Clarify pitch: F# in the second half of beat 2.
I: 15	Clarinet 2	Clarify pitch: E^b in the first beat of the bar.
I: 15	Clarinet 1 & 2	The slur from bar 14 has been altered to stop on the first note of beat two.
I: 15	Oboe 1	The word <i>crescendo</i> has been replaced by its symbol.
I: 15	Trumpets 1 and 2	A <i>diminuendo</i> symbol has been added to the score. Although there is nothing in the score that is marked in this bar, there is a definite <i>diminuendo</i> in the trumpet line in the recording. Although the recording is not always correct, the dynamic marking is reinforced by the <i>diminuendo</i> figures in bar 14.
I: 16	Violin 1 and other string parts.	Bowing change in new edition: This is to highlight the crescendo and other dynamics. All parts now start with an up bow stroke, (V). Dynamics: Violin 1 & 2: the dynamics have been adjusted so that now the pp cresc to p , then a sub f would work on the demisemiquavers.
I: 17	Strings	A <i>crescendo</i> symbol has been added to each part in the score. In the cellos, the word <i>crescendo</i> has been removed.
I: 17	Strings	There is an inconsistency in the phrasing. The cellos line up well with the first violins, but there are issues in the viola part. The slurs in the viola have been adjusted to line up with the violin 2.




CHAPTER FOUR: Editing Symphony No.1

Movt:Bars	Instrumentation	Commentary
I: 17	Violas	A <i>crescendo</i> has been added at the end of the bar to line up with the other parts.
I: 18	Horns	Clarify dynamic: There is <i>sfz p</i> on beat two.
I: 18	Trumpet 2	E ^b has been replaced by D [#] . This is due to the chord; G ^b M7. The D [#] now lines up with the other parts.
I: 18	Strings	A <i>ff</i> has been added to beat 1, in order to give the <i>crescendo</i> a sense of direction.
I: 20	Bassoon 2, Oboe 2, Trombone 1	Any instruments with D ^b on beat 2, now have been changed to C [#] due to the chord being A ^M 7. Semiquaver before this note has been changed from A ^b to G [#] , making the interval easier to read and perform.
I: 19	Trombones	There is a semiquaver rest in beat 3, not a quaver rest as written.
I: 22	Horn 2	Note about autograph: D [#] is marked in black pen by Hughes.
I: 22	Trumpets 1 and 2	<p>Accidentals have not been clearly marked in the score. Ex. Bars 21-22</p>  <p>The concert pitch of the trumpet line matches the flutes. The notes have been positioned correctly, but the accidentals are now adjusted to fit the line or space on which the notes sit.</p>
I: 22	Tutti	Staccato dot has been removed from tied semiquaver on beat 2. This corresponds to the guidelines.
I: 23	Timpani	♪ the dot on this quaver has been corrected or added in black pen. Leave <i>cresc molto</i> indication in score as it accentuates the dynamic required by Hughes.
I: 24	Timpani	Although there is a mark that resembles a minim rest at the start of the bar, there is no minim rest at the beginning of the bar. Staccato dots have been added to the timpani part as it corresponds to a similar passage at bar 27.
I: 24	Double Basses	A dotted accent has been added to the semiquaver at end of beat 1. This now lines up with the timpani.
I: 27	Cellos	The note F, on crotchet beat 4, has been marked with a dotted accent in order to match the violin and viola parts.
I: 27	Violin 2, Violas	<i>sfz</i> has been added to the violin 2 and viola in order to match the articulation in the violin 1 and cello.
I: 28	Violas, Cellos, Double Basses	A dotted accent has been added to the first quaver in order to correspond to the articulation at bar 24.
I: 29	Violins, Violas	A dotted accent has been added to the first quaver in order to correspond to the articulation at bar 24.
I: 30	Violin 2, Violas	Articulations have been altered to match those of violin 1 in the same bar.


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Movt:Bars	Instrumentation	Commentary
I: 34	Upper Winds, Trumpets, Trombones 1, 2, Violins, Violas and Cellos.	A dotted accent has been added to crotchet beat 2. This corresponds to the articulation in bar 35.
I: 35	Upper Winds, Upper Strings	Dotted accents have been added to the quavers at the start of the bar. This now lines up with the trumpets and is consistent with the established articulation.
I: 35 and 37	Timpani	Dotted accents (⇨) have been added to semiquavers. There are regular accents on the other notes in the bar (⇨). This is now consistent with the staccato dots that occur on the semiquavers in the other parts.
I: 37	Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Contrabassoon, Trumpets, Strings.	The accent on the first quaver of the bar has been changed to a dotted accent. This corresponds well to bar 35 where Hughes had originally placed a dotted accent at the start of the bar.
I: 37	Bass Clarinet, Bassoons, Contrabassoon	The last semiquaver and quaver in the bar now have dotted accents. This will line up better with the staccato dots that occur in the same part of the bar in all the other instruments.
I: 37	Upper Strings	Staccato dots have been added to the quavers to match the articulation in the woodwinds. This articulation was confirmed by Hughes and confirmed in recording. Dotted accents have been added to the semiquavers at the end of crotchet beats 1 and 3. This articulation has been included in the lower winds and violin 1, and is now consistent in all the string parts.
I: 39	Lower Wind, Violins	On crotchet beat 5, the accent on the quaver has been changed to a dotted accent (⇨).
I: 39	Horns	Articulations in the horns have been adjusted in order to line up with trombones 1 and 2.
I: 39	Cellos	An accent has been added to beat 3 and now lines up with the matching viola part.
I: 40	Bass Clarinet, Contrabassoon, Horns	The word <i>diminuendo</i> has been removed and the <i>diminuendo</i> symbol has been extended to start earlier in the bar.
I: 40	Timpani	Accidental not clear in score. It should be a \flat as the pitch B^{\flat} matches the double bass and the general harmonic line.
I: 40	Violas	Articulations have been added to the viola to line up with bassoon 2.
I: 40	Cellos	Staccato dots have been added to the quavers. This now lines up the violas and bassoons.
I: 42	Cellos	Bowings have been added to this bar in order to correspond to a similar passage at bar 40.
I: 46, 47	Double Basses	The unison marking has been added to the bar 46 as it is relevant to this bar as well as bar 47.
I: 47	Clarinet 2	Slur has been removed between A^{\flat} and G, as the whole phrase is already sustained like clarinet 1. A slurred line across the four notes into the next bar will ensure that the phrase is sustained.

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Movt:Bars	Instrumentation	Commentary
I: 47	Bass Clarinet	There is an inconsistency here with the rhythm in both the clarinets and bass clarinet. It appears that from the comma (,) in the bass clarinet line, Hughes wished this part to have a similar articulation to the other clarinets. Therefore it is better that the rhythm be adjusted accordingly so that the parts will match. The comma is now removed and the minim at the start of the bar is replaced by a crotchet and a crotchet rest.
I: 48	Violin 1	A tenuto mark has been added to the C ^b in violin 1, as the phrase is sustained and the other minims in the passage have a tenuto mark.
I: 48	Violin 2	A dotted accent has been added to the fifth crotchet beat.
I: 49	Bassoon 1	There is a dotted quaver rest at the start of the second minim beat.
I: 49	Violas	The viola part at bar 43 has been used as a reference for articulations.
I: 50	English Horn	There should be dotted accents at the start of the first and second crotchet beats of the bar. There is a  at the start of the bar.
I: 50	Bassoons 1 and 2	Both parts should match the double bassoon and English horn in rhythm and articulation. i.e There is a  at the start of the bar.
I: 51-52 and 54-55	Timpani	The accents are now dotted on the following rhythmic figure:  , because the expression marking is <i>staccato</i> .
I: 52	Trumpets	Accents are unclear in score. They have been adjusted to line up with the flutes and oboes.
I: 53	English Horn	<i>f marcato</i> has been added to the English Horn, to match the articulation of the bassoons.
I: 55	Violins 1, 2 and Violas	Articulations and bowings should match. The fourth beat is now hooked into the same bow as are the other beats of the bar.
I: 56	Cellos	Beat 1 has had a dotted accent added to the first quaver and staccato markings have been added to the following quavers and semiquavers.
I: 58	Strings	A slur has been marked over the fourth crotchet beat in the bar. This will be in keeping with the bowing set at bar 52.
I: 61-63	Tutti	Enharmonic Equivalents: This section which may appear to be in B major has been converted to C ^b major. This latter key fits within the context of the harmony and the modality of the movement; B ^b major/minor.
I: 61-62	Bassoons, Cellos and Double Basses	The transposition of the double bass is at the same pitch as bassoon 2, this provides evidence of where Hughes prefers the double bass line to sit within the overall harmonic framework.
I: 64-73	Violin 2	Bowings have been added to enhance performance of articulations.
I: 68-77	Clarinet 1	Accidentals have been altered to line up with the other parts.
I: 75	Bassoon 1	The note F at the end of the bar should be a quaver not a crotchet to line up with the oboe part.
I: 77	Violas	Clarify pitch: first note of beat one is F.
I: 82	Trumpets 1, 2	The phrase has been broken at the end of beat three to ease breathing in the trumpet line.
I: 82	Trumpet 3	The phrase has been broken at the end of beat four to ease breathing in the trumpet line.
I: 82-83	Trumpet 2	The trumpet 2 part moves from one staff to the other. This inconsistency has been rectified in the new edition.

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Movt:Bars	Instrumentation	Commentary
I: 82-87	Strings	Bowings changed to support articulations.
I: 94-98	Violin 1	The bowings in the new edition were added to the actual violin 1 part in black pen and therefore have been added to the score itself.
I: 103-106	Flute 1, Clarinet 1, Bass Clarinet.	The phrasing has been altered to match the articulation.
I: 106	Strings	According to the composer, there should be staccato dots under the quaver that follows the semiquavers. This occurs later in the passage at bar 109 and is highlighted in the SSO, Joseph Post recording.
I: 106 -113	Timpani	There is discrepancy in the articulations at this point. It is not clear whether there should be accents or dotted accents. Because the dynamic is <i>p</i> at the start, dotted accents have been placed on the timpani part until the <i>crescendo</i> and then regular accents added as the dynamic increases at bar 111. The crotchet should have a regular accent as the note is longer and this fits in with the pattern established by Hughes. This pattern is as follows: dotted accents (>) for shorter notes and regular accents (>) for longer note durations.
I: 112-114	Strings	Bowings have been altered to line up with each other and to match the articulations specified by the composer. The semiquavers have been bowed in groups of four in the violin 2 and viola. This keeps the style consistent. See Ex. 4.11b.
I: 118	Cellos	The cello part is in the tenor clef which means that the key signature should be changed. This is not relevant now that the decision has been made to remove the key signature from the score.
I: 121	Strings	Both up and down bows strokes have been added to the bar to sustain the <i>ff</i> character.
I: 124-125	Strings	Violin 1 bowings have been altered in bar 124 to match violin 2 and viola bowing pattern. The bowings in the second half of 125 have been changed so that the beginning of 126 is on an up bow (v) and the <i>sfz</i> in 127 arrives on a down bow (v).
I: 125	Flutes	Accent added to first beat. This matches the oboe and clarinet articulation.
I: 128-129	Violins 1, 2 Violas	The articulation in the violin 2 part is different in beat 4 of bar 128 and beat 1 of bar 129 compared to the violin 1 and the violas. There appears to be no valid reason why the violin 2 part should be different as all the parts are the same. Therefore the violin 2 part has been changed to match the violin 1 and viola part.
I: 133	Trumpets 1, 2 and Timpani	Dotted accents have been added to the timpani on the first quaver and second crotchet of the bar, to line up with the dotted accents in the other parts.
I: 134	Strings	Bowings have been changed to highlight the accents. Ex. Movement One, bar 134 
I: 137	Horns, Cellos, Double Basses	A dotted accent has been added to the crotchet at the start of bar. The articulation should match the timpani and trumpets.


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Movt:Bars	Instrumentation	Commentary
I: 138	Clarinet 1	Quaver has been changed to crotchet to line up with bassoon 1.
I: 138	Oboe 2, Bassoon 2	Accents added (˘) to first crotchet. This now matches the articulation in clarinets 2 and 3.
I: 138	Violin 1	This part is marked <i>pizz</i> and <i>f sec.</i>
I: 139	Violin 2	The dynamic marking is <i>sfz f</i> . Because of the <i>crescendo</i> to <i>ff</i> , <i>sfz mf</i> would actually work quite effectively ensuring that the <i>crescendo</i> would commence from a softer dynamic.
I: 140, 142	Violin 2	The dynamic <i>ff</i> has been placed at the end of each <i>crescendo</i> in the previous bar.
I: 141	Violin 2	The marking in bar 139 should be the same as bar 141. <i>sfz f cresc</i> to <i>ff</i> has been changed to <i>sfz mf cresc</i> to <i>ff</i> .
I: 143	Upper Winds	<i>Crescendo</i> added to oboe, English horn and clarinet 2 in order to match flutes and bassoon 2.
I: 144	Flute 2	Beat 3 - note C: A stroke has been placed through the stem indicating two quavers to be played and hence will match flute 1. In the new edition, both parts are written as quavers.
I: 144	Cellos	There is some confusion with regard to the clef but essentially the cello part is in the tenor clef and the notes are F [#] and B ^b which match the violin part. Articulations in the cellos and double basses match bar 143.
I: 144	Violin 2	Dynamics changed from <i>sfz f</i> to <i>sfz mf</i> . This reflects the gradual increase in dynamic but allows for the <i>crescendo</i> to be fully realised.
I: 145	Timpani	The note C is marked in black pen, which indicates that this is the preferred pitch to be played.
I: 148	Double Basses	Staccato dots added to the pizzicato notes. This articulation matches bar 52.
I: 154-155	Double Basses	Staccato dots added to the notes in these bars. A similar articulation occurs in the strings at bars 152 and 153.
I: 156	Double Basses	Continue the <i>crescendo</i> symbol in this bar that commenced from bar 155.
I: 157	Bassoon 1	There is a D ^b at the start of the bar. This matches the pitch of the clarinets.
I: 166-167	Winds	<i>Crescendo</i> word has been removed and the <i>crescendo</i> symbol in bar 167 now starts from bar 166.
I: 171	Violin 1	The parts are now written out with two lines of the <i>divisi</i> part shown. This will make it easy for both the conductor and performer to read. The notes played by the upper violin line are C & D ^b .
I: 176	Flute 2	The tenuto accent in flute 2 has been changed to a regular accent (˘) to line up with flute 1.
I: 176	Oboes 1, 2, English Horn	The accents in the second half of the bar have been changed to tenuto indications to match the articulations in the flutes and bassoons.
I: 178	Double Basses	The word <i>crescendo</i> has been replaced by its symbol.
I: 179-180	Bassoon 2	The bassoon 2 trill has been removed. The word <i>sostenuto</i> tells us that the sound should be sustained. The contrabassoon at bar 181 supports this decision.
I: 181	Trombone 2	The note is B ^b . This has been confirmed by Hughes and there is ambiguity in the parts as the trombone part itself says the note is G ^b . Despite the ambiguity the note is still B ^b .

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Movt:Bars	Instrumentation	Commentary
I: 182	Cellos	Keep the pitch D ^b in the same clef. Hughes ties the note across two clefs when the tenor clef is sufficient.
I: 184-185	Violas	Tenuto marks have been added to the viola in order to line up with the violins' articulation.
I:186	Tuba	The tuba needs to be given its own line. This tidies up the appearance of the score and helps the creation of new parts.
I: 189	Cellos, Double Basses	Up bow marking (v) has been inserted on the last crotchet beat.
I: 190	Flutes, Oboes, Clarinets	Remove staccato dot from tied quaver. This corresponds to the guidelines.
I: 190-191	Winds and Horns	The <i>diminuendo</i> word has been removed from bar 190 and the <i>diminuendo</i> symbol now starts from this bar and extends into bar 191.
I: 193	English Horn	*Second crotchet has been changed to an F ^b from an F ^{b^b} . This now matches the corresponding pitch in oboe 1.
I: 193	Clarinets 1, 2, Bass Clarinet	The word <i>diminuendo</i> has been removed and replaced with the <i>diminuendo</i> symbol. The symbol now starts from bar 193 and extends into bar 194.
I: 198	Oboe 1, Clarinets 1, 2, Bass Clarinet	The word <i>diminuendo</i> has been removed and replaced with the <i>diminuendo</i> symbol.
I: 201-202	Viola 1	A <i>diminuendo</i> has been added in order to match the dynamic in viola 2.
I: 206	Strings	Staccato dots have been added to the semiquavers.
I: 207-208	Timpani	The accents in the timpani have been changed to dotted accents. This articulation now lines up with what happens previously in the timpani in the Allegro section at bar 24.
I: 208	Horn 1	Rhythmical correction. A crotchet is now tied to the semibreve which will correspond to the horn 2 rhythm.
I: 210-213	Double Basses	The accents (˘) have been replaced by dotted accents (˘˘). This articulation is now consistent with what has been indicated at bar 206.
I: 213	Bass Clarinet, Bassoons	The word <i>crescendo</i> has been removed from the bar. The <i>crescendo</i> symbol provides enough information for the player.
I: 214	Strings	The <i>crescendo</i> markings are now the same in all the string parts. Violin 2: there should be a dot not an accent on the first semiquaver. Staccato dots have been added to the double bass in bars 210- 215.
I: 214-215	Bass Clarinet, Bassoons, Contrabassoon	The word <i>crescendo</i> at the end of bar 214 has been replaced its symbol. This symbol continues into bar 215.
I: 215	All parts with concert G [#] and F [#]	All parts with G [#] and F [#] at the end of the bar have been changed enharmonically to A ^b and G ^b to fit within the modality.
I: 216	Side Drum	Hughes originally had grace notes as demisemiquavers. Current practice indicates that straight quavers, written as grace notes, give the same effect as a demisemiquaver. Remove staccato dot from tied semiquaver. This corresponds to the guidelines.
I: 218	Side Drum	The word <i>crescendo</i> has been removed and the <i>crescendo</i> symbol has been extended to start earlier in the bar.

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Movt:Bars	Instrumentation	Commentary
I: 218	Violas	Beat 2-4: Treble clef has been put in for ease of reading. Return to alto clef in beat 3 of the next bar.
I: 219-220	All parts with concert G [#] and B	The following pitches G [#] and B have been changed enharmonically to A ^b and C ^b , in order to line up with the tonality.
I: 221	Viola	Alto clef replaced with treble on beat 3 for ease of reading the notes. Return to alto clef at 223 on beat 4.
I: 223	Side Drum	The demisemiquavers written by Hughes can be translated as quaver grace notes. It is common practice now for percussionists to read the grace notes in rhythm.
I: 225	Trombone 2	The pitch of the last semiquaver is not clear. The note is A ^b .
I: 228-229	Upper Winds	The word <i>crescendo</i> has been removed and replaced its symbol. This symbol has been extended onto the next bar.
I: 230	Winds	A <i>f</i> dynamic has been placed on the second crotchet beat of the bar. This dynamic is now consistent among all the parts.
I: 230	Clarinet 2	Beat 3: The E ^b has been changed to a D [#] as it will line up with the concert pitch of C [#] which is in the violin 2 part.
I: 231	Trumpets	There is a <i>poco crescendo</i> marking above the trumpet 1 line. This dynamic level has been put into all the trumpet parts.
I: 231	Trumpets, Trombone 1	Beat 2: the accent is missing in the trombone part and has now been added in order for the articulation to match with the trumpets.
I: 232	Trombone 3	The tie in this part has been erased in both the score and the trombone 3 part and should not be changed.
I: 232	Horns	The line above the accent on the second minim beat is a mistake, as it does not line up with the articulations in the other parts.
I: 233	Oboe 1, Horn 1, 3, Violins 1, 2	Enharmonic changes. Violin 1: C [#] is now D ^b , lines up now with the flutes. Oboe 1, violin 2: Crotchet beat 2 only. G [#] is now A ^b , and is now consistent with the previous pitch. Nevertheless, G [#] is maintained later in the bar on crotchet beat 5. Horns 1 and 3: Crotchet beat 2 only. D [#] is now E ^b , and is now consistent with the previous pitch. Nevertheless, D [#] is maintained later in the bar on crotchet beat 5.
I: 232-234	Violins, Violas, Cellos	On the  figure the semiquaver has a staccato dot. This keeps the articulation consistent.
I: 235	English Horn	E ^b at the end of the 5 th crotchet beat has been changed to D [#] to match oboe 1.
I: 236	Horns	Dotted accent has been removed from the first semiquaver in the bar and changed to a regular staccato dot. This will now line up with the articulations in the trombones.
I: 236	Violas	From crotchet beat 2 treble clef added, for ease of reading.
I: 237	Trombone 2	Second last note in bar is a G ^b and lines up horn 2 and horn 4.
I: 238	Clarinets	D ^b has been changed to C [#] for ease of reading.
I: 239	Trumpet 3	D ^b has been changed to C [#] for ease of reading.
I: 239	Trombone 2	The accidentals in this bar do not line up with the notes on the staff. The pitches are as follows: D ^b -D ^b - D ^b - C- B- B ^b .




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Movt:Bars	Instrumentation	Commentary
I: 240-241	Clarinets	G ^b has been changed to F [#] for ease of reading.
I: 241	Violas	C [#] has been changed to D ^b to fit within the context of the modality.
I: 242-244	Winds	Staccato dots have been added to the quavers at the end of phrases.
I: 244	Contrabassoon, Brass, Timpani, Double basses	The accents should be consistent amongst all the parts. The first quaver should have a regular accent and the rest of the pitches should have a dotted accent throughout the bar.
I: 245	Contrabassoon	F [#] has been changed to G ^b . The G ^b will now line up with trombone 3, tuba and double basses.
I: 245	Contrabassoon, Brass, Double basses	All accents are regular (-) not dotted.
I: 248	Winds, Trumpets, Trombones	The figure in this bar should be accented similar to the start of bar 244. There is a regular accent on the first quaver and dotted accents on the following pitches.
I: 248	Trombone 3	Tenor clef has been changed to the bass clef for ease of reading.
I: 248-249	Side Drum	<i>Diminuendo</i> word has been removed and replaced with the <i>diminuendo</i> symbol.
I: 249-253	Horns	<i>Diminuendo</i> word kept in bar 249 and the <i>diminuendo</i> symbol added in the following bars.
I: 262	Clarinet 1	Phrase has ended at the start of beat 3, to aid the breathing of the soloist.
I: 262	Horns	It is not necessary to have both the <i>diminuendo</i> word and symbol. The word indication has been removed.

4.6.2 Movement Two



Movt:Bars	Instrumentation	Commentary
		Rehearsal figures are now positioned above the whole staff for ease of reading.
II: 1	Horns	The dynamics and expression markings are unclear. Bars 1 and 2 have been tidied so that the score is easier to read. See Examples 4.17a and 4.17b.
II: 7-12	Violins	It is not necessary to have both the accidental and grace note to indicate how the trills should be played. It is advisable to take out the grace note.
II: 7	Violas	Leave the grace notes as they are. It is possible to add a rhythmic cue into the parts to show the players how the grace notes should fit into the rhythm. See Example 4.26.
II: 8	Cellos	The <i>mf</i> dynamic has been placed on the 7 th quaver (note F [#]) of the 9/8 bar.
II: 8	Strings and Winds	The <i>p</i> marking has been placed above the staff on each line of the violin 1, 2, viola and cello and this dynamic should be placed under each staff. This is also relevant to the wind parts in the same bar.
II: 14	English Horn	In the 3 rd and 4 th quaver of the bar there is a tie across D [#] and E ^b . This is the same note and could be changed enharmonically to be two D [#] 's or two E ^b 's. In this case two E ^b 's are used in order to keep the tonality established in the English horn at bar 13. See Examples 4.20a and 4.20b. The <i>mf</i> is now placed clearly underneath the 5 th quaver of bar 14.
II: 16	Bass Clarinet	<i>Diminuendo</i> word has been removed and replaced by the symbol.
II: 17	Oboe 1, Cellos	At the start of this bar the oboe and cello, although in unison, do not have the same pitch notation even though they are enharmonically the same. e.g Oboe: B ^b -C ^b ; Cello: A [#] -B [♮] . It is best to leave the pitches as they are, as the harmony elides. See Ex. 4.21
II: 17-18	Oboe 1, Cellos	The <i>crescendo</i> and <i>diminuendo</i> symbols have been adjusted so that they line up. The <i>crescendo</i> in the cello would commence on the new up bow stroke (v) on the last two quavers of the bar, however, it is possible for the <i>crescendo</i> to start at the end of the down bow (v) in the cellos. Therefore the <i>crescendo</i> in both the oboe and cello starts from the fourth quaver of the bar or at the end of the tied note.
II: 19	Oboes 1, 2 and English Horn	The enharmonic changes made are now consistent with the accidentals in the other parts following the melodic line established at bar 17. See Examples 4.22a and 4.22b.
II: 19	Violin 2, Violas	Viola beat 1: the B [♮] on beat one would read better in the chord as a C ^b and lines up with the C ^b in the double bass. Similarly in the lower violin 2 part the E [♮] on beat two would function better in the chord as an F ^b .
II: 19	Bassoon 2	There is a G ^b in the bassoon 2 part which lines up with the upper violin 2 line.
II: 21-23	Violin 1	The upper part of the violin line is missing in the score. See example 4.19. The pitches are an octave higher than the inside violin 1 part. An up bow has been added at bar 21 and bar 22. In addition, the expression marks are missing and have been inserted. These can be clarified in the string orchestral parts. The line above the first violin part in bar 24 implies a <i>diminuendo</i> which lines up with the performance on the recording and reads clearer in the autograph score.
II: 23	Violin 2	The note E [♮] has been changed to F ^b based on the harmonic pattern set in bar 19.

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Movt:Bars	Instrumentation	Commentary
II: 21-24	Woodwinds	<p>The phrases in the woodwind are quite long. When considering the slow tempo of the movement breathing could prove to be quite difficult for the players and as a result adjustments need to be made.</p> 
II: 23-24	Violin 1	<p>In bar 23 the following pitches may be altered</p>  <p>E^{\sharp} has been changed to F^{\flat}, C^{\sharp} to D^{\flat} and D^{\sharp} to E^{\flat}. It may also read better harmonically if the B^{\sharp} in bar 24 is rewritten as a C^{\sharp}.</p>
II: 24	Violin 1	<p>A <i>diminuendo</i> has been added to the bar.</p>
II: 25-28	Woodwinds	<p>The phrases are too long for the tempo marking. Breathing suggestions have been added to the woodwinds. It is possible to line up the clarinet 2, bass clarinet and bassoons with what is happening in the clarinet 1 phrasing.</p> 
II: 26	Violin 2, Violas	<p>There is a <i>crescendo</i> indication in the second half of the bar. As there is a <i>crescendo</i> symbol in the next bar it may be appropriate to start the <i>crescendo</i> symbol halfway through bar 26 which will make it easier for the players to interpret the dynamic.</p>
II: 27	Clarinet 1	<p>The phrasing has been split in the bar so that it lines up with the other wind parts. This gives the player time to emphasise the <i>f</i> dynamic in bar 28.</p>

Movt:Bars	Instrumentation	Commentary
II: 27-28	Strings	<p>Enharmonic equivalents:</p>  <p>In order for the parts to line up harmonically the following changes have been made: Cello: bar 27:-On the last quaver G# can be changed to A^b. Cello: bar 28: A# to B^b, G# to A^b and F# to G^b. Violin 2: bar 28: F# to G^b. Violin1: bar 28: F# to G^b.</p>
II: 28	Cellos	<p>In this bar Hughes still had the part written in treble clef, but a change to tenor clef will make it easier for the cellists to read. See 4.16c</p>
II: 29	Strings	<p>The word <i>crescendo</i> is placed halfway through the bar and the matching symbol is placed in the next bar. It is easier from the players' and conductor's perspective, for the symbol to start halfway through bar 29.</p>
II: 30	Winds	<p>There is both the word <i>crescendo</i> and the symbol used in this bar. For ease of reading the word has been deleted and the symbol left as is.</p>
II: 30	Bass Clarinet	<p>The dynamic of this bar should match the bassoon. Therefore a <i>p</i> has been added before the crescendo in the bar.</p>
II: 31	Violin 2, Violas, Double Bases	<p>Articulations could be more consistent between parts. There should only be a dotted accent on the first quaver and the other accents are not dotted.</p>  <p>Senza sordino has been added to the violin 2 and viola lines.</p>
II: 33	Trumpet 1	<p><i>mf</i> is the dynamic marking; this lines up with what is happening in the other parts.</p>
II: 36-39	Clarinets	<p>It is possible for the clarinets to change pitch enharmonically in order to line up with the other parts. Nevertheless, the clarinet parts should be left alone as it is easier for the performer to read in its original form.</p>




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Movt:Bars	Instrumentation	Commentary
II: 36, 37, 39	Violin 2, Violas	G-A ^b has been changed to G-G [#]
II: 36-37	Flutes, Oboes, Clarinets	Not necessary to have <i>crescendo</i> word and symbol. The symbol will suffice and the <i>f</i> should be marked halfway through bar.
II: 36-37	Woodwinds	Not necessary to have <i>crescendo</i> word and symbol. The symbol will suffice and may be started halfway through bar 36.
II: 36-37	Trombones, Tuba	The word <i>diminuendo</i> has been removed and the <i>diminuendo</i> symbol has started halfway through bar 36.
II: 38-39	Lower Strings, Lower Wind and Timpani	Enharmonic Equivalents. The presence of the B ^b in bar 38 and E ^b at bar 39 in the lower strings, winds and timpani provides some interest as well as several questions. In terms of previous discussion these pitches create the impression of bitonality. There is an interesting dichotomy presented to the conductor. G [#] minor is the key but the B ^b and E ^b provide a link to the home tonality of B ^b . Nevertheless, the harmony will work if B ^b is changed to A [#] and E ^b changes to D [#] .
II: 39	Violin 2	A ^b has been changed to G [#] to line up with violin 1.
II: 39	Oboes, English Horn	Oboe has been altered to match the rhythm of the English Horn.
II: 40	Horns	Staccato dots removed from tied semiquavers. This corresponds to the guidelines.
II: 41-42	Clarinets 1, 2	<p>The phrasing has been changed in order to line up with the articulations in the matching sections: flutes, violins, English horn and violas. The slurred phrase marking should be over the notes in the second half of the bar 41 and the next slur over beat one (♩) in the next bar.</p>  <p>Altered example.</p> 
II: 40, 42	Clarinets 1, 2, Violin 1	The sixth quaver has been marked in black pen, in the autograph score.
II: 42	Clarinets 1, 2	Tenuto accent (-) on the first note of the bar has been replaced with an accent (>) in order to match the articulation.
II: 43	Clarinet 1	There should be a quaver rest on the third quaver of the bar.
II: 44	Strings	A semiquaver rest has been erased in the score and is no longer required.
II: 46	Violins 1 and 2, Violas, Cellos	The word <i>diminuendo</i> has been removed and replaced by the <i>diminuendo</i> symbol.



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Movt:Bars	Instrumentation	Commentary
II: 48	Violin 1	In this example the tied D [#] to the upper octave looks a little clumsy. See Example 4.24. If the 8va is extended across to the last D [#] it will be easier for the violinists to read.
II: 48	Tutti	This section is part of the Più Largamente . Nevertheless, in the bar before the Tempo 1 at bar 49, it is possible for the tempo to be held back. Although this is the natural expectation of the music, there is no tempo marking to ensure that this occurs. Hughes also felt that the music should naturally progress this way, but it is necessary to show the change of tempo in order for this to occur in all performances. A ritenuto marking placed in the bar will work as a tempo indication for this section.
II: 49	Tempo marking	Because of the return to the original tempo of the start it is clearer for the conductor to have the marking of A Tempo Primo .
II: 51, 54	Violins	The grace notes at the end of the bar should be re-written in a similar rhythm played at bar 7 in the violas. This may be advised via a short rhythmic example included in the violin orchestral parts.


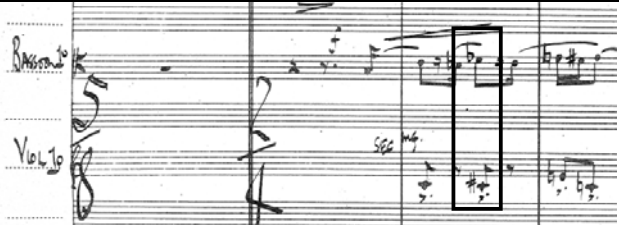
4.6.3 Movement Three

Movt:Bars	Instrumentation	Commentary
		<p>Grace notes for trills: these are written as acciaccaturas, but they do not need to be notated this way. The trill usually goes to the upper note and an accidental above the staff will suffice.</p>
<p>III: 1-2</p>	<p>Winds</p>	<p>There are a few staccato dots in the clarinets which have not been continued in the score. Nevertheless throughout the passage (bars 1-18), there are no dots on any of the semiquavers. Therefore the staccato dots should be read as an error and removed from the semiquavers. The reason for the articulation is to ensure that the semiquaver is played short. However, the tempo marking being quite fast already ensures a short semiquaver.</p> <p>Ex. Bar 1</p> 
<p>III: 1-2</p>	<p>Clarinets1 and 2</p>	<p>Enharmonic Equivalents:</p>  <p>In order for the clarinets to line up with the tonality established in the flute line, some of the pitches can be changed enharmonically. For example: Clarinet 2 - A# is now B^b ; Clarinet 1- C# is now D^b.</p>
<p>III: 1-13</p>	<p>Tutti</p>	<p>Dynamic markings should be placed below the staff. Most notably the p markings are often above the staff and should be moved below.</p>
<p>III: 9-10</p>	<p>Oboe 1</p>	 <p>In order for the oboe to line up with the flutes the G# in bars 9 and 10 should be changed to A^b.</p>



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Movt:Bars	Instrumentation	Commentary
III: 13	Cellos, Double Bases	<p>There is G^b in the cello and F[#] in the double bass. The double bass has been changed to G^b to match the cello.</p> 
III: 16	Flutes 2 and 3	<p>The staccato dot indicated on the crotchet in the middle of the bar has been removed. Aside from the double bass which is playing pizzicato, the rest of the parts are playing the crotchets with length, most notably the strings.</p>
III: 16-17	Violin 2, Violas, Double basses	<p>Prior to this bar there have been staccato dots on the notes. The staccato indications stop for bars 16 and 17 and continued at bar 18. In the separate string parts the articulations are the same as the score. Although there is a <i>crescendo</i> the character is still light. Therefore staccato dots have been added to the quaver pizzicatos in these bars.</p>
III: 15-17	Tutti (Strings)	<p>The dynamics <i>poco cresc to mf</i>; are they important to all parts playing or just the woodwind? According to the Joseph Post recording with the SSO in 1972, the recorded dynamics appear a little loud, but the dynamics given by Hughes are relevant to all orchestral parts between bars 15-17.</p>
III: 16	Flutes 2 and 3, Oboes, Violin 1, Cellos, Double Bases.	<p>On the first quaver of this bar there are both G^b and F[#]. The chord on this quaver is D major so it is better if the G^b is converted to F[#]. On the 2nd quaver there is G[#] in the flute 2 and oboe 2. It would be better if the G[#] was changed to A^b, as this part of the bar implies D^{ø7}.</p> 

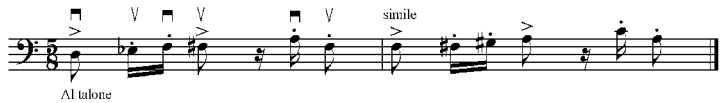


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Movt:Bars	Instrumentation	Commentary
III: 19	Clarinet 1	<p>According to the 1972 recording the quavers after each semiquaver are played quite short. This part of the movement moves quite quickly and any length on the quaver would not fit within the context of the piece. Therefore, to ensure that overall style is maintained in performance, a staccato dot should be placed on the following quaver notes: F, F[#]. It may not be necessary on the A, as it is already played short due to it being marked as a semiquaver. The dotted notes line up with the dotted accents in the violins.</p> <p>When the melody comes back it is important to add dots to the quaver and not the semiquaver as it is already short. The return of the melody comes back in the following bars: Bars 20-21, 24-25, 28, 32-34, 36-38, 40, 45-47, 49. See Examples 4.31a and 4.31b.</p>
III: 24	Bassoon 1	Staccato dots have been added to quavers. See III: 19.
III: 24	Violin 1	Enharmonic Equivalents: there is a C [#] in violin 1 and a D ^b in the bassoon. It would be best if they were the same note, as there is a B ^b and D ^b in oboe 1. Therefore C [#] has been changed to D ^b . From a practical perspective there is no difficulty for the violins to read D ^b instead of C [#] . This also occurs in bar 32.
III: 29	Clarinet 1	<p>Staccato dot has been removed from the tied semiquaver. This corresponds to the guidelines.</p> 
III: 29	Violin 1	A dotted accent (≧) has been added to each quaver in order to match the violin 1 at bar 25.
III: 30	Clarinet 1	A staccato dot has been added to the third quaver in clarinet 1.
III: 32	Violin 1	 <p>Enharmonic Equivalents: there is a C[#] in violin 1 and a D^b in the bassoon. It would be best if they were the same note as there is a B^b and D^b in oboe 1. Therefore the C[#] has been changed to D^b. From a practical perspective there is no difficulty for the violins to read D^b instead of C[#]. This also occurs in bar 24.</p>
III: 35	Violins	There are rests missing in the score. The rests in violin 1 have been adjusted to match those in the violin 2 part at the start of bar 35.
III: 36	Violins	Staccato dots have been added to the quavers. This will line up stylistically with the pizzicato in the double bass.
III: 40	Strings	A staccato dot has been added to the third quaver in the bar.
III: 36-41	Double Bases	Staccato dots have been added to the quavers as they are not always clearly marked in the score.



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Movt:Bars	Instrumentation	Commentary
III: 42	Double Basses	Pizzicato with a curved line should be marked as vibrato over the note. Hughes has done this in Movement Two, bar 14 and Movement One, bar 100.
III: 43	Violin 1	Mistake in score is circled and should match the rhythm in the piccolo and flutes. See Example 4.43. Corrected excerpt. 
III: 43	Violin 2, Violas and Clarinets	Connect the three semiquaver notes in the first half of the bar. The semiquavers in beat 2 should have dotted accents as the dynamic marking is <i>f stacc.</i>
III: 45	Violins 1 and 2	Staccato dots have been added to the quavers. This makes the phrase consistent with the original clarinet theme from bar 19.
III: 45-46	Violins 1 and 2, Violas	The <i>crescendo</i> symbol in the violin 1 part (at the end of bar 45) has been added to the violin 2 and viola part.
III: 46	Cellos	Staccato dots have been added to quavers. This is similar to bar 45.
III: 48	Violin 2	A <i>diminuendo</i> symbol has been added to the violin 2 in order to match the <i>diminuendo</i> symbol in the violin 1 and cello.
III: 45-50	Double basses	Staccato dots have been kept in the part until the start of the <i>crescendo</i> .
III: 50-51	Double basses	The word <i>crescendo</i> has been removed and the <i>crescendo</i> symbol has been extended to start from the middle of bar 50.
III: 51	Flutes 1 and 2	Dotted accents have been placed on all semiquavers.
III: 51	Violin 2, Violas	Staccato dot has been removed from tied quaver. This is consistent with articulation guidelines.
III: 52, 53	Flutes, Clarinets, Violin 2, Violas, Cellos.	Dotted accents (>) have been added to the semiquavers. Some were put in by Hughes at bar 52, but they were not all put in at bar 53.
III: 53	Strings	Add a down and up bow to the last two notes of this bar. This will prepare the start of the next bar which will be a down bow. 
III: 54-57	Violin 1, Violas	Why do the terms <i>al talon</i> and <i>talone</i> have to be in brackets? If the composer wanted this affect then it should be stated as so. Therefore the brackets have been removed.

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Movt:Bars	Instrumentation	Commentary
III: 54	Strings	<p>Bowings have been put in as a guide and the word 'simile' added to ensure that the bowing continues.</p>  <p style="text-align: center;">Al talone</p>
III: 57, 59	Violins 1 and 2	<p>There appears to be little reason why the semiquaver at the end of beat one should have a dotted accent. A regular staccato dot should suffice. This would then line up with all the other parts. Similarly in bar 59 there is a dotted accent on the second last note in the violin 1 and 2. This should be replaced with a staccato dot to line up with the other parts.</p>
III: 59	Flutes, Oboes	<p>There may be a more efficient way of writing this bar in order to make it easier for the players to line up the rhythm.</p> <p>The bar is written as:</p>  <p>The grace notes at the end of the bar should be left in the score and played before the next bar. It may be easier to write out the rhythm as a note to the parts to show the players where to place the smaller notes.</p> <p>Ex.</p> 
III: 62	Winds	Staccato dot has been removed from tied semiquaver: This is consistent with the guidelines.
III: 64	Winds	Staccato dot has been removed from tied quaver. This corresponds to the guidelines.
III: 61-64	Winds	There are some enharmonic curiosities here, but they have not been changed so that the octatonic modal thinking remains clear.
III: 65-66	Timpani	Dotted accents have been added to the last quaver of bar 65 and the first quaver of bar 66. This is then consistent with the rest of the timpani line and will match the articulation of the lower brass.
III: 71	Violas	Grace note has been changed to a small note to indicate the direction of the trill.

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Movt:Bars	Instrumentation	Commentary
III: 72	Contrabassoon, Horn 4 and Tuba	Staccato dot has been removed from tied quaver. This corresponds to the guidelines. In order for the articulations to be the same as the winds, the tied quaver has been changed to a semiquaver. The tied semiquaver will now have the same rhythmic value as the quaver with the dotted accent.
III: 72-83	Violas, Cellos	Bowings in this section work are as they come for the violins. In the viola and cello some adjustments have been made in order for it all to work out neatly at the end of the section.
III: 81	Tutti	The <i>crescendo</i> symbols should line up and the word <i>crescendo</i> left out.
III: 83	Alto Saxophone, Trumpets 1, 2.	The articulations have been lined up so that the alto saxophone matches the trumpet.
III: 84-95	Upper strings and lower strings from bar 93	Bowings have been added to the pattern in order for the passage to be played easily by the violins. At bar 93 the lower strings have been changed to match the bowing in the violins. Bars 84-85.
		
III: 84-95	Violin 1	8va sign has been added in order to make the part easier for the players to read.
III: 86	Violin 1	There is a dotted accent on the 3 rd quaver beat of the bar. This should be changed to a regular accent as it does not line up with the rest of the passage.
		
III: 87	Flute 1	Dotted accent has been removed over the 3 rd quaver beat in the bar, as it is not consistent with the pattern established by Hughes.
III: 87	Trombones	<i>Diminuendo</i> word has been removed and the <i>diminuendo</i> symbol extended to start halfway through bar 87.
III: 92	Winds, Trumpets, Violins	The quaver at the end of the bar now has dotted accent not a regular accent.
III: 94	Bassoons, Lower Strings	An accent with a tenuto line (≡) has been added to the first dotted quaver in the bar and this will correspond to bar 93.
III: 96-97	Bassoons, Violas and Cellos.	Accents (˘) have been added to the semiquavers as the dynamic is <i>ff</i> and this will line up with the lower strings. Refer to bar 100 for similar articulations.
III: 98	Bassoons, Violas and Cellos	On beat one the accent (˘) has been replaced by a dotted accent (˘˘).

Movt:Bars	Instrumentation	Commentary
III: 99	Winds	<p>Enharmonic changes:</p>  <p>The piccolo and flute parts are labeled 'Pic.' and 'Fl.' respectively. The English horn part is labeled 'Eng. horn' and the clarinet 1 part is labeled 'Cl.1'. A box highlights the second half of bar 99 across the wind staves.</p> <p>The pitch of the second half of bar 99 could be played as F-G[#]-A-C in the piccolo, flutes, clarinets and oboes. The English horn would be C-D[#]-E-G and clarinet 1 would be G-A[#]-B-D. This makes the score look neater. There appears to be no evidence of an octatonic scale or particular mode so the changes will fit within the musical context of the score.</p>
III: 100	Strings	Maintain the retake idea with two down bows as suggested by Hughes at bar 96. This works well with the expression marking <i>ff</i> marcato.
III: 103	Clarinets and Alto Saxophone	A ^b and B ^b could be changed to G [#] and A [#] . In addition, the alto saxophone line has been changed from D-E ^b -F-F [#] to D-D [#] -E [#] -F [#] . This will now line up with the clarinets and the other wind parts. As the line is ascending, the change to the sharp accidentals works well.
III: 104-109	Timpani, Cellos and Double Basses.	There should be > in the timpani part as the character changes. A dotted accent has been placed in the bassoons and the first note in the wind parts at bar 104 is indicated to be played short. This should also occur in the lower strings as the dynamic marked is <i>f</i> sec and lines up with the way Hughes has used his accents on other occasions.
III: 106	Trumpets and Trombones	<p>Last quaver in bar should work as a dotted accent. ></p>  <p>The score shows the trumpet and trombone parts for bar 106. A box highlights the last quaver of the bar in the trumpet part, which is marked with a dotted accent (>).</p> <p>There are dotted accents in the trombones and the articulations will also line up with what has happened previously in the bar. In addition, Hughes has put a dotted accent on the last quaver in the trumpets only two bars before.</p>
III: 107-108	Strings	Accents replaced with dotted accents as this corresponds to the indication <i>f</i> sec.
III: 108	Contrabassoon	Staccato dot added to the first quaver in the bar. See bar 109 for an articulation in a similar passage.
III: 110	Trumpet 1	Con sordino instruction added to trumpet in preparation for bar 135.

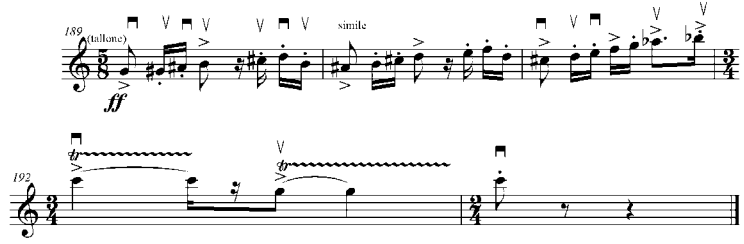

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Movt:Bars	Instrumentation	Commentary
III: 112, 115	Piccolo, Clarinet 1	Staccato dot has been removed from the semiquaver under the slur.
III: 112	Upper strings	Up bow directions added to bars 112 and 115. The up bows heighten the <i>crescendo</i> and allow more bow to be used on the accented note at the beginning of 113 and 116. See Examples 4.32a and 4.32b.
III: 113	Clarinet 1	Clarinet pitches have been changed enharmonically: E ^b -D ^b is now D [#] -C [#] . See Ex. 4.38 for example and explanation.
III: 122	Oboe 1, English Horn	The articulation between the oboe and the English horn should not match. There was a similar issue in the previous movement. The tenuto line is a better marking for the timbre of the English horn rather than a heavier accent. A similar situation occurred in bar 14 in Movement Two. 
III: 129	Tutti	<i>Diminuendo</i> word removed and replaced with symbol from the middle of bar 129.
III: 135	Alto Saxophone	Extra curved line on beat three left out, as it is not necessary for the player.
III: 135	Violas	The trill in the viola can be treated in a similar vein to bar 59. It is important for the last two grace notes to line up with the semiquaver at the end of the bar in the wind lines.  <p>It appears that Hughes wished to have the grace notes line up with the semiquaver because of the way it is written in the autograph. It may also be necessary to just have the rhythmic cue written above the viola part rather than the pitch itself.</p>
III: 136	Bassoon 1	Leave out $\frac{1}{2}$ sign as it not necessary.
III: 137-138	Violas	Keep slurred phrase between bars 137-138. Possible to use separate bow but as the pitch changes it is easier to play as it is and the slur will maintain the <i>pp</i> dynamic.

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Movt:Bars	Instrumentation	Commentary
III: 140	Oboe 1	Does the oboe part fit enharmonically with the other parts in this bar? The pitch has been left alone. From a polyphonic perspective it will be more user friendly for the oboe to play. 
III: 142	Strings	<i>Crescendo</i> symbol added to cello so that it lines up with the viola. The word <i>crescendo</i> has been taken away in the violins and the symbol used to describe the dynamic.
III: 156	English Horn	The word <i>diminuendo</i> has been replaced by the symbol. Both word and symbol is unnecessary.
III: 158	Violins 1, 2	Staccato dots have been added to the pizzicato as the indication is <i>f sec</i> . This is consistent with similar examples throughout the symphony.
III: 160	Alto Saxophone, Bassoon 1	The articulations for this melody should match the clarinet at the start. Staccato dots have been added to the quavers in the melodic line. Similarly staccato dots have been added to bar 173.
III: 161, 162, 165	Cellos then Violas	Pizzicatos marked <i>f sec</i> and in keeping with consistency, the accents should be dotted.
III: 166	Bassoon 1	Score correct. Rhythm was corrected in the actual bassoon part.
III: 170	Alto Saxophone	The staccato dot has been removed from the tied semiquaver on A. This corresponds to the set guidelines.
III: 179	Flutes	The staccato dot has been removed from the tied semiquaver. This corresponds to the set guidelines. This will now match violin 2.
III: 179	Flutes, Violin 2	Tenuto marking has been replaced with an accent as all the other matching parts are marked with an accent.
III: 181	Cellos and Double Basses	The accents are now dotted (˘), this will line up with the bassoon and the saxophone.
III: 182	Violin 2, Violas, Cellos	The accents on the semiquavers have been changed to a dotted accent (˘), which will now line up with the corresponding wind passage in bar 183.
III: 184	Double Basses	Accent replaced with a dotted accent (˘).

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Movt:Bars	Instrumentation	Commentary
III: 189-193	Strings	<p>In order for the strings to make the most of the dynamics, the bowings have been altered. Also it will be more effective if bar 193 starts on a down bow. Bowings between bars 186-188 kept as they come. All strings are unison at this point in the music.</p> <p>Ex. Bars 189-193: Bowings added.</p>  <p>The image shows two staves of musical notation. The top staff is in 8/8 time and contains measures 189-193. It features a series of eighth notes with various bowing directions (up and down bows) indicated by 'V' and 'v' symbols. The dynamic marking <i>ff</i> is present at the start of bar 189, and the tempo marking <i>allone</i> is above bar 189. The bottom staff is in 4/4 time and contains measures 192-193, showing a single note with a slur and a bowing direction 'V'.</p>
III: 192-193	Strings	<p>The slur at the end of the bar has been removed. There will be a down bow stroke at bar 193.</p>
III: 193	Winds	<p>Enharmonic equivalents: changes have been made in the English horn and bassoon to line up with flute, piccolo and oboe. Because the clarinet 1 and the alto saxophone match it is not necessary to enharmonically change the pitches in the clarinets. In beat two, the pitches read as C-D^b-E^b-E[♯] in the bassoon and can be changed to C-C[♯]-D[♯]-E.</p> <p>Similarly in the English horn, beat two is G-A^b-B^b-B[♯] and has been changed to be G-G[♯]-A[♯]-B.</p>
III: 196	Trombone 3, Tuba	<p><i>Crescendo</i> added to match dynamic marking for trombones 1 and 2.</p>
III: 198	Strings	<p>Placement of <i>ff</i> dynamic should occur at the beginning of 198 in order to give the the <i>crescendo</i> an arrival point. Therefore one can assume that the <i>ff</i> applies to the whole orchestra.</p>  <p>The image shows a page of an orchestral score for measures 198-200. The instruments listed on the left are Trumpets (1st and 2nd), Trombones (1st, 2nd, and 3rd), Tuba, Flutes (1st and 2nd), Piccolo, Oboes (1st and 2nd), Clarinets (1st and 2nd), Bassoons, Saxophones (Alto and Tenor), Violins (1st and 2nd), Violas, Cellos, and Double Basses. A circled sharp symbol (#) is visible in the woodwind section in measure 198.</p>
III: 205-212	Strings	<p>Bowing suggestions have been added in order to save time for the concertmaster in rehearsal.</p>
III: 216-217	Winds	<p>Although the phrasing at the end of the bar matches the brass, should the dynamics in the winds match the brass? "No". In the Joseph Post recording the winds do not <i>crescendo</i> with the brass.</p>

Movt:Bars	Instrumentation	Commentary
III: 217-219	Cellos and Double Basses	<p>The motifs played in the lower strings are similar to that of fig. 9 or bar 96. At bar 96 Hughes wanted a particular bowing which was highlighted in the violas. See Example 4.33a.</p> <p>At bar 217, a similar bowing can be used to achieve the same effect. It is important to note that the dynamic is the same in both passages. See Example 4.33b.</p> <p>The bowed example may be viewed in 4.33c.</p>
III: 220	Bassoons, Cellos and Double Basses	<p>The articulations in the cello and double bass have been altered to match the bassoon.</p>
III: 221-241	Winds and Upper Strings	<p>The parts that are played by these instruments are repeated short motifs and because the score is an autograph, each motif has been rewritten as a repeat sign. Now that the score may be reproduced digitally it is not necessary to number the motifs.</p> <p>Ex. Bars 220-224.</p> 
III: 227-228	Horns, Trumpets 1, 2	<p>The G on beat two (trumpets 1, 2) now has a lined accent: (≡). This is consistent with the articulation of other tied crotchets in this passage. The horns in bar 228 should follow suit.</p> 
III: 239-243	Horns	<p>Here is a case where the horns occur as 1 2 3 4 and for the purposes of sound they are placed as 1 3 2 4. Although the position on the score will always be 1 2 3 4, the parts in the 1 3 2 4 rotation should not be interchanged, as 1 2 3 4 as it is important for the projection of the sound that the integrity of the parts be maintained. See Example 4.44.</p>
III: 240	Trombones	<p>Error in rhythm in trombone 1-2. See Example 4.42a and the revised version in 4.42b</p> <p>In addition it would be more effective if the trombone moved to the bass clef a bar earlier.</p> <p>This will then line up the trombone 1 and 2 with trombone 3.</p>
III: 240-241	Trumpet 3	<p>A tenuto line has been added underneath the accent on the tied crotchet to match the articulation in trumpets 1 and 2.</p>

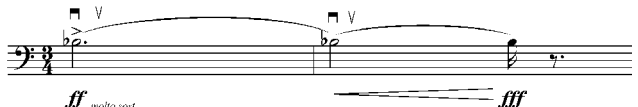
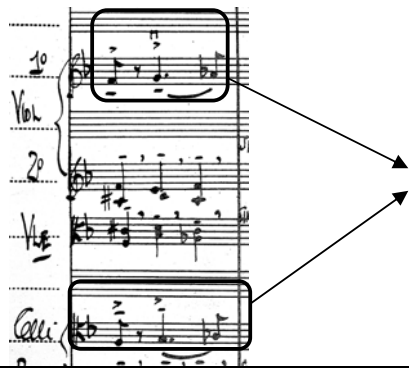
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Movt:Bars	Instrumentation	Commentary
III: 242	Piccolo, Alto Saxophone, English Horn	In keeping with the practice of using sharps in an ascending passage the pitches of the triplets at the end of the bar may be changed to the following. Picc.: C-D ^b -D [#] has been changed to C-C [#] -D Eng. Hn: G-A ^b -A has been changed to G-G [#] -A Alto Sax: A-B ^b -B has been changed to A-A [#] -B This lines up well with what happens at the end of bar 245. Enharmonic equivalents work here as the passage is moving chromatically.
III: 245	Alto Saxophone	The E ^b -F at the end of the bar has been changed to D [#] -E [#] -this should work better from an enharmonic perspective.
III: 248	Lower strings	Staccato dots have been changed to dotted accents as this will support the <i>crescendo</i> in the bassoons and tuba. In general for the passage from bar 244-257 the quavers should have dots on the accents and the crotchets may have a regular accent. This keeps it consistent with Hughes' marking, as the dynamic is set as <i>f sec.</i>
III: 250	Violas, Cellos	Dotted accents have been added to the quavers as they are used in the tuba and bassoons. A similar passage with dotted accents occurs at bar 255.
III: 253	Violas, Cellos	Dotted accents have been maintained on the quavers.
III: 259	Bassoon 3	Marking: Muta in Contra/Fag or Change to Contrabassoon.
III: 268	Winds	The following pitches may be changed as the passage is descending and will work better enharmonically. Br 268 Br 269  The concert F [#] has been changed to G ^b in bar 268. In bar 269, the A ^b in clarinet 1 has been changed to G [#] . This will line up better with the other winds.
III: 274-275	Trumpet 1	Clarify pitch as it is blurred on the score. This part lines up with the violins.
III: 277-278	Piccolo, Flutes	Pitches, G [#] and A ^b should match as the part is in unison. And both work as ascending scales. This issue continues into bar 278. See Example 4.39a. G [#] is changed to A ^b because the line is descending, and it keeps consistent with what is happening in the flute. Revised example in 4.39b. The only part where this line won't match the others is on beat 2 of bar 277.
III: 278-279	Violins, Violas	The slur over the two bars has been taken away so that the strings can finish cleanly on a down bow at bar 279. A similar passage occurs at bars 192-193.
III: 278	Strings	The <i>crescendo</i> symbol has been extended and the word <i>molto</i> placed inside which takes away the need for the whole expression <i>crescendo molto</i> .



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Movt:Bars	Instrumentation	Commentary
III: 279	Strings	There is no dynamic at the end of the <i>crescendo molto</i> . Place <i>f</i> marking at the start of 279 and this will match the dynamic of the wind and brass. For all the wind and brass there should be a <i>f</i> marking at the beginning of bar 279.
III: 280	Tutti	Clarify accents. In the string parts the dotted accents work, as the dynamic is <i>ff</i> <i>sec</i> and they are playing pizzicato. There appears to be some inconsistency with the winds. Though the answer appears to us in bar 284. Here there is a dotted accent on the third quaver beat of the bar, an idea that should be replicated at bar 280.
III: 281-282	Brass	Where there are tenuto marks, an accent has been written with a line underneath ($\underline{\text{>}}$). Hughes has written this symbol in the trumpets and trombones in 281 and it will fit in with the music if continued from bar 281.
III: 286-287	Cellos, Double Basses	Hughes has the notes slurred across the barline. It would be just as effective to play the notes with separate bows with a down bow in bar 286 and an up bow in 287. A similar passage occurred at bars 192-193.


4.6.4 Movement Four

Movt:Bars	Instrumentation	Commentary
		Key signature removed from the score.
		Some slash (/) markings taken out. For example <i>sfz/f</i> will change to <i>sfzf</i> .
IV: 2	Violin 2	Add <i>ff</i> marking.
IV: 2-3	Strings	<i>ff</i> marking has been added to all parts.
IV: 3, 6	Winds and Brass	Not necessary to have both the word <i>diminuendo</i> and the symbol. The <i>diminuendo</i> symbol has been lengthened to accommodate this.
IV: 8-9	Violin 2	Slur removed from between bars 8 and 9 in order for bar 9 to clearly start with a down bow.
IV: 8-9	Double Basses	Bowings to line up with other string parts. In order to achieve this, the bowing should be as follows: 
IV: 9	Violin 2, Double Basses	Dynamics added to violin 2 and double bass in order to match violin 1 and cello. Double bass should also match string <i>crescendo</i> . Viola dynamic should be clarified at this point. All parts should <i>crescendo</i> to <i>fff</i> .
IV: 9	Double Basses	Staccato dot removed from tied semiquaver. This corresponds to the guidelines.
IV: 12	Cellos	The pitches are blurred in the score. The cello melody is an octave lower than the pitch of violin 1. An accent has been added to beat one in order to line up with the articulation in violin 1.
IV: 14	Violin 1, Cellos	A down bow stroke (v) has been added on beats one and two which will highlight the accents.
IV: 14	Violin 1	Articulations on beats one and two have been awkwardly written. They have been altered in order to match the cello articulations in the same bar. Ex. 
IV: 16	Violin 1 and Cellos	Add <i>f</i> dynamic after <i>crescendo</i> in order to emphasise the original dynamic indicated at the start of the phrase.
IV: 20-23	Horns	Dynamics should carry through to all horn parts.
IV: 21	Winds	Staccato dot removed from tied semiquaver. This corresponds to the guidelines.
IV: 23	Oboes, Bassoons	<i>sfz</i> added at the end of the crescendo to line up the other woodwind parts. The same indication occurs at bars 20 and bar 24.


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Movt:Bars	Instrumentation	Commentary
IV: 23	Clarinets and English Horn	Grace note removed: there is no need for a grace note as well as an accidental to indicate the direction of the trill.
IV: 24	Horns	The dynamic <i>mf</i> has been moved from the end of bar 23 to start at the beginning of bar 24.
IV: 27	Violin 2, Violas	A down bow stroke (↵) has been added at the start of the bar. The bar is to be played with one bow stroke.
IV: 27	Double Basses	Vibrato abbreviation (vibr.) added to pizzicato marking as the note is tied over. Hughes has asked for this effect before. Most notably in Movement Two.
IV: 28-29	Violin 2 and Violas	The viola should match the violin 2 dynamics in these bars.
IV: 28	Violin 2	Tenuto lines have been added to the score.
IV: 30, 32	Cellos	An up bow indication has been added to the start of bar 30. A down bow has not been introduced until bar 32.
IV: 32-33	Violin 1	Entry started with an up bow stroke and crotchet marked with a separate bow in bar 33 because of the tenuto mark.
IV: 36-37	Double Basses	Accents have been added to the pizzicato in order to match the articulations in bars 34 and 38.
IV: 37	Double Basses	Slur has been added to the A so that it matches the vibrato-like quality of the notes that occur before and after the A.
IV: 38-39	Winds	The <i>crescendo</i> should move through bar 38 and arrive at a <i>f</i> dynamic at the start of bar 39.
IV: 39	Violin 2, Violas	The <i>f</i> has been placed at the start of the bar.
IV: 39	Cellos	An accent has been added on the first semiquaver. This is supported by similar use of accents in the cello line at bars 40, 41, and 42.
IV: 40	Horns	The word <i>crescendo</i> has been removed as the symbol is adequate information for the players.
IV: 43	Violins 1 and 2	This marking also occurs in Movement One. Would <i>sfz mf</i> to a <i>f</i> in bar 44 ensure a more effective <i>crescendo</i> ? Because both violin sections are doing this dynamic then it should work effectively. This is an interesting example where it should be tried in performance and offered as an alternative dynamic. 
IV: 45	Violin 1	On the A# there are two accents marked. One has been removed.
IV: 45-47	Strings	All strings have an accent or <i>sfz</i> marking in bar 43. It would be useful to add an <i>sfz/mf</i> and then <i>crescendo</i> to <i>f</i> .
IV: 47	Cellos, Double Basses	Bowing suggestions have been added to this bar. Ex. 
IV: 47	Winds	Staccato dot has been removed from the semiquaver at the end of the beat. It does not matter whether the note is tied or not. Because the indication is a semiquaver the length of the note will be short anyway.





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Movt:Bars	Instrumentation	Commentary
IV: 48	Winds	 <p>Staccato dot removed from tied semiquaver. In addition there is a mistake in the English horn as the second note of the tie is a quaver and should be changed to semiquaver.</p> <p>The quaver should change to semiquaver. This will then line up with the other parts.</p>
IV: 49	Flutes, Oboes	Accidentals not placed cleanly in the space. The note is an E ^b .
IV: 49	Violins 1 and 2, Violas	The violin 1 has the word <i>molto</i> marked over the <i>crescendo</i> . The same <i>crescendo</i> has been marked in the violin 2 and viola; surely the <i>crescendos</i> are the same - all to be marked <i>molto</i> .
IV: 50	Winds	The quaver at the end of the bar has been changed to a semiquaver as this will ensure that the tied notes and non-tied notes will cut off at the same time. A similar precedent for this has been set at bar 47.
IV: 51	Bass Clarinet	The line underneath the accent on beat one has been removed in order to keep the accent and therefore match the articulation of the rest of the clarinet section.
IV: 51	Bassoons 1, 2	A tenuto line has been placed on the first note of the semiquaver triplet, which will match the articulation of bassoon 3.
IV: 51	Winds	Staccato dots removed from tied semiquavers. This corresponds to the guidelines.
IV: 51-52	Winds	It is important that the dynamics line up. The crescendo in bar 51 goes to <i>f</i> and there is another <i>f</i> symbol at the start of bar 52.
IV: 52-53	Violins 1, 2, Violas	The trill in these bars now starts with a down bow stroke and ends with an up bow to highlight the <i>crescendo</i> dynamic.
IV: 53-54	Violins 2, Violas	Added the word <i>molto</i> to the <i>crescendo</i> symbol in order to line up with the dynamics in violin 1.
IV: 54	Violins 2, Viola	The expression <i>molto sostenuto</i> has been added to line up with violin 1.
IV: 54	Cellos	♯ removed before pitch G. This is an unnecessary accidental.
IV: 56	Violin 1	Accent symbol removed and tenuto marking maintained, in order to line up the articulation with the other string parts.
IV: 56	Cellos, Double Basses	A down bow stroke (↯) has been added on beats one and two which will enable the <i>crescendo</i> in the next bar to be played with an up bow.
IV: 56-57	Horns 3,4, Cellos	At this point in the score the pitches are slightly blurred. There appears to have been some changes made to horns 3 and 4. The pitches may be confirmed in the cello line as the parts correspond in pitch.
IV: 60	Strings	Start <i>crescendo</i> symbol in bar 61 from bar 60, removing the need for the word <i>crescendo</i> .


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Movt:Bars	Instrumentation	Commentary
IV: 61	Horns	In horns 3 and 4 it is obvious that the A has been written twice. This is easily edited out for the final edition. See ex. 4.52.
IV: 62	Strings	Bowing indications have been added to the bar in order to set the pattern for the rest of the section.
IV: 65	Double Basses	An up bow has been added to the part in order to ensure that the double bass will start the next section on a down bow and line up with the other string parts.
IV: 66	Expression marking	The Poco a poco più mosso should be placed at the top of the score.
IV: 68	Violin 1	mp has been added to start of bar in order to line up with the violin 2.
IV: 68-69	Clarinet 2	Enharmonic equivalents: A ^b and B ^b have been changed to G [#] and A [#] .
IV: 70-74	Bassoon 1	Dynamics have been added to match the cello and oboes.
IV: 71	Flutes	There is no need for the word <i>crescendo</i> and the symbol. The symbol is enough.
IV: 71, 72	Oboes 1 and 2	 <p>Grace notes may be added as a note to the score and parts as the trill could mistakenly be played to E^b instead of F^b.</p>
IV: 74	Oboe 1	There is a B ^b not E ^b in the third last semiquaver of the bar. There is ambiguity because both an E ^b and B ^b are marked in the score. This decision is reinforced by the B ^b in the other wind parts. See Example 4.54.
IV: 74	Tutti	Discrepancy between D [#] and E ^b . This is a transposition of the original octatonic collection. For this reason the D [#] in the violins has been replaced by an E ^b .
IV: 75	Violin 1, Violas	Should the accents be dotted and if so, why? Beat two should be a dotted accent as this matches what is in the viola part. The use of the regular accents implies a slightly longer sounding note so even if the part is to be played off the string there may be still be some length. In the 1972 recording the notes are played off the string. Therefore dotted accents have been added to replace the accented notes. The argument for this is that throughout the work Hughes adds dotted accents to notes short in rhythmic length and accents without dots to longer rhythmic values. The f staccato marking in the trumpet at bar 74 is another clue as to how Hughes would like this section to be played.
IV: 75-77	Violin 1, Violas	Bowings have been added to highlight the accents and dynamics. See Example 4.48.
IV: 76	Trumpet 1	The accents (˘) on the semiquavers have been changed to dotted accents (˘˘) in order to line up with the revised viola part.
IV: 76	Violin 1	On beat two a dotted accent (˘˘) should be placed on the semiquaver pizzicato so that it lines up with the articulations in the other parts.

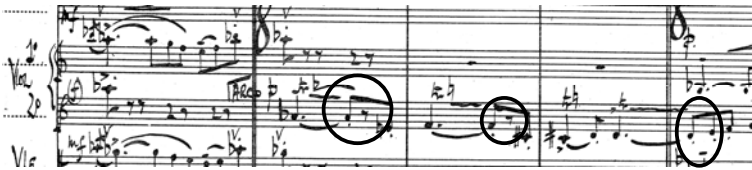

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Movt:Bars	Instrumentation	Commentary
IV: 79	Bassoon 1	The curved line over beats 2 and 3 has been removed.
IV: 82	Oboe 1	The rest in the third beat is unclear. It is a semiquaver rest, as the rhythm matches the English horn.
IV: 83	Violas	There is a dotted accent (≡) on beat one.
IV: 83-84	Strings	Should the accents on the semiquavers match what has happened at bar 74 and 75? "Yes." Again the effect of the string sound should be short and played off the string. The dynamic is <i>f</i> not <i>ff</i> therefore less weight is required in the bow stroke. Bowing suggestions have been added to all string parts in these bars.
IV: 84-85	Violas	On beat three of bar 84 the note is E ^b , as it lines up with the wind parts. Similarly on beat two of bar 85 the notes are C-B ^b . 
IV: 86	Trumpets, Trombones	 Tenuto marking (circled) in trombone 1 and 2 has been removed and replaced by an accent which will match trombone 3.
IV: 86	Violin 1, Cellos	Staccato dot removed from tied quaver at start of bar. The note is not to be rearticulated. Nevertheless as Hughes would like the tied note to come off quickly it is possible the quaver has been changed to a semiquaver. This will line up with the semiquavers in the brass.
IV: 86	Double Basses	Vibr. added to pizzicato. This is consistent with other parts of the score.
IV: 87	Clarinets	<i>Crescendo</i> added to both parts in order to match the dynamics at bar 89.
IV: 87	Violin 2	<i>Crescendo</i> added to match the violin 2 part that occurs later in bar 89.
IV: 87	Violas	<i>Crescendo</i> added to match the cello part at bar 87 and the viola later in bar 89.
IV: 87	Violas, Cellos	Grace notes removed from the trill indication. The accidental provides enough information as to the direction of the trill.
IV: 88	Trumpets, Trombones	 Discrepancies in articulation between trumpets 1 and 2. There should be dotted accents on the first two semiquavers in the bar and no staccato dots on the last notes of the tie.
IV: 89	Horns	In all horn parts, replace accents with a dotted accent as this keeps the articulation consistent with what happens in the horns at bar 88. 


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Movt:Bars	Instrumentation	Commentary
IV: 90-91	Oboes, English Horn, Clarinets	The accents on the semiquavers in beat three of bar 90 and beat one of bar 91 have been changed to dotted accents. This will line up with the new articulation in the strings.
IV: 90-95	Strings	The accents (˘) have been replaced with dotted accents (˙), as the notes are played off the string and the regular accents imply a heavier articulation. This is reinforced in the Joseph Post/SSO recording of 1972.
IV: 91	Cellos	The notes that are blurred in the cello are D ^b and C. This is supported in the bassoons as they are playing the same line.
IV: 91-95	Strings	In this section a few key bowings may be added in order for the marcato character to be maintained. See Example 4.49. Also refer to bars 75-77 for a further example. This pattern may be continued throughout the passage.
IV: 92-95	Strings	 <p>In this excerpt the strings have many accidentals written into the parts. Although it may appear obvious what the notes are, it is important that they are clearly marked in the edited manuscript.</p>
IV: 95	Strings	The quaver on beat two has been given a dotted accent in all the string parts to ensure that the articulation is consistent.
IV: 96	Horns	Tenuto line has been added to the first note in each horn part.
IV: 97	Horn 4	Tenuto line added to the crotchet note C (concert pitch F) which will line up with tenuto markings in the winds in the following bar.
IV: 97	Violin 2, Violas, Cellos	The word <i>diminuendo</i> has been removed and replaced by a <i>diminuendo</i> symbol. This symbol starts in bar 97 and continues into bar 98.
IV: 100-112	Cellos, Double Basses	Vibr. added to the word pizzicato as this effect has been labelled as such in previous movements. This pattern is also adopted by the cello and continues through to bar 112.
IV: 105	Clarinet 1, Cellos, Double Basses	A [♯] in cello and double bass. D [♯] in the clarinet 1.
IV: 108-111	Clarinet 1	The tempo is now slower and it is more difficult for the player to breathe for the length of time initially prescribed by Hughes. The phrasing should match what is happening in the oboe 1 part, therefore a breathing place has been indicated between the notes B and A in bar 109.
IV: 112	Violins 1, 2	<i>Diminuendo</i> word removed and <i>diminuendo</i> symbol started from this bar.
IV: 113	Upper Winds	The word <i>molto</i> has been added inside the <i>diminuendo</i> symbol. This is a more efficient way of describing this dynamic effect.
IV: 114	Clarinet 1, Bass Clarinet	An <i>mf</i> dynamic has been added to the start of the bar in order to match the dynamic in oboe 1.



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Movt:Bars	Instrumentation	Commentary
IV: 119	Oboe 1, English Horn	There should be a trill on the 7 th quaver beat of the bar (E [♯]) as it lines up with a similar motif at bar 124. The accidental above the E [♯] is also a clue as to whether a trill should be there or not. Confirmed in the 1972 recording by Joseph Post and the SSO.
IV: 120	Oboe 1, English Horn	Should there be a dynamic indication in this bar? In bar 119 there is a <i>poco f</i> and <i>crescendo</i> marked, but where does the crescendo go? It is possible to mark the first beat of 120 as <i>f</i> in these parts, as this will line up with the violin 2 and cello, which has a similar articulation.
IV: 120-123	Cellos	The clef at the start of bar 120 is slightly ambiguous. The clef is definitely a tenor clef as the note in the cellos should be an A ^b . This pitch matches the oboes, violas and violins. The tenor clef also exists in the orchestral part and should carry through till the end of bar 123.
IV: 122-123	Clarinet 1	<i>Crescendo f</i> symbol removed and placed in bars 121 and 122 to match the dynamic in flute 1.
IV: 122-123	Clarinet 2	<i>Crescendo</i> symbol only has been added to clarinet 2, which will now correspond to clarinet 1.
IV: 121, 122, 125	Violin 2	Staccato dots removed from tied quaver notes. This decision corresponds to the guidelines. 
IV: 126	Bass Clarinet	The trill notes marked after the beat should not necessarily be marked as an acciaccatura, but as a small reference note. It is merely an indication of the direction of the trill.
IV: 127-128	Violin 1, Violas	The word <i>crescendo</i> has been removed and the <i>crescendo</i> symbol started from 127 and then continues into 128.
IV: 129	Flute 1	Remove 8va sign and place it in the following bar.
IV: 130	Violin 1, Violas	There are some discrepancies in the articulation on beat one. The quaver now has a dotted accent (⇒) and this will line up with the articulation in bar 134.
IV: 130	Violin 2	Hughes has bracketed the notes to imply that the chord is not to be divided. Therefore it may be best to add the words <i>non divisi</i> to ensure that all the players in the section play the chord.
IV: 130	Violins 1, 2, Violas	A <i>f</i> has been added at the start of the bar, in order to give the <i>crescendo</i> from bar 129 a sense of direction.
IV: 130-131	Clarinet 1, 2	Grace notes to be included in the trill and played before the next beat. The rhythm of this could be placed in the orchestral part as a guide for the player. 
IV: 133	Bassoons 1, 2	Accent on the quaver on beat one has been changed to a dotted to line up with the other wind parts. Hughes has made sure that the articulations in the winds match on beat 3, therefore beat one should match as well.
IV: 133	Oboes	<i>f</i> removed from <i>sfz</i> as the <i>f</i> dynamic is already indicated in bar 132.

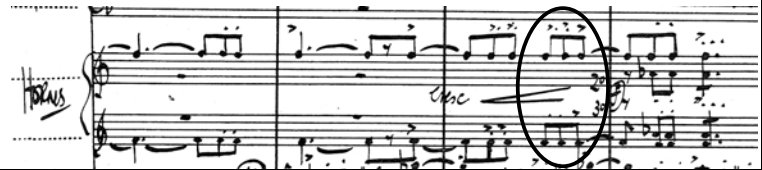
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Movt:Bars	Instrumentation	Commentary
IV: 134	Violins 1, 2	Up bow at start of bar changed to down bow. The dotted accent will ensure that the note is articulated correctly and it is easier for players to play the accent with a down bow stroke.
IV:134-135	Winds	There is an inconsistent use of accents on beat one of each of these bars. Due to the <i>mf crescendo</i> dynamic, the accents will be more effective in bar 136 where the dynamic is <i>f</i> .
IV: 134-135	Flutes, Oboes and Clarinets	Rhythm may be added over bar in orchestral parts to suggest where in the bar the grace notes need to be played. 
IV: 137	English Horn, Bassoon 1	Staccato dot removed from the tied quaver note. This corresponds to the guidelines.
IV: 139	Violas	Staccato dot removed from the tied quaver note. This corresponds to the guidelines.
IV: 141	Violin 1	Pitch of the last quaver in violin 1 is an A ^b which corresponds to the cello line.
IV: 143	English Horn	Staccato dot replaced on the first quaver with an accent (◄). This lines up with the articulations in the rest of the wind parts.
IV: 146	Oboe 2	Removed tenuto marking from the dotted crotchet G and added an accent (◄). This will now match the articulation on the dotted minim in the same bar.
IV: 146	Bassoon 2, Contrabassoon	The <i>f</i> following the <i>crescendo</i> should occur after the tied note in bar 146. This is now consistent with what happens in bassoon 1.
IV: 147	Oboes	Staccato dot added to the quaver at the start of the bar and this will match the articulation of the other wind parts.
IV: 147-148	Double Basses	The pizzicato parts have a curved line and the word vibr. This indication should be added to indicate how the pizzicato should be played.
IV: 149	Bass Clarinet	Staccato dot removed from tied quaver on beat one. This corresponds to the guidelines.
IV: 149	Oboes, English Horn, Trumpet 1	Staccato dot removed from tied quaver on beat two. This corresponds to the guidelines.
IV: 149	Double Basses	An accent and staccato dot added to the notes in the bass and although pizzicato, the articulations in the double bass will now line up with the other string parts.
IV: 149, 151	Horns	Staccato dot removed from tied quaver.
IV: 150	Bass Clarinet, Cellos	Staccato dot removed from tied quaver on beat two. This corresponds to the guidelines.
IV: 151	Oboes	Staccato dot removed from tied quaver on beat one. This corresponds to the guidelines.
IV: 152-153	Flutes, Clarinets	The term <i>glissando</i> should be added to the stroke (/) between the two notes over the bar line. This will clarify the articulation. Hughes has used this term in the timpani part at bars 208-209.
IV: 153-154	Flutes, Clarinets	As above in the clarinet part. Add the <i>glissando</i> and / to the flutes across the bar line as it has been left out in the score. The part should line now up with the clarinet.
IV: 152	Bassoons, Cellos	Staccato dot removed from tied quaver on beat two. This corresponds to the guidelines.

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Movt:Bars	Instrumentation	Commentary
IV: 152	English Horn	Articulation on last quaver should match the oboe and this will be consistent with what happens in bar 151. Ex. Bars 150-152 
IV: 153	Trumpet 1	Staccato dot removed from tied quaver on beat two. This corresponds to the guidelines.
IV: 154	Oboes, Cellos	Staccato dot removed from tied quaver on beat one. This corresponds to the guidelines.
IV: 154	Cellos, Double Basses	Start bowing on beat two as in bar 157, where Hughes has the second beat starting on an up bow. This will keep the pattern consistent.
IV: 156	Bass Clarinet, Bassoons, Contrabassoon	Articulations on beat one are unclear. They should be the same and match the articulation in the trumpets and trombones. Ex. Bass clarinet and bassoons should match trumpets and trombones. 
IV: 156	Violin 1	A ♯ added to the trill sign. This will now line up with violin 2.
IV: 157	Horn 1	Staccato dot removed from tied quaver on beat two. This corresponds to the guidelines.
IV: 158	Trumpets, Trombones	Staccato dot removed from tied quaver on beat one. This corresponds to the guidelines.
IV: 159	Horns 1 and 4	Staccato dot removed from tied quaver on beat two. This corresponds to the guidelines.
IV: 160	Trumpet 1 and 3	Staccato dot removed from tied quaver on beat one. This corresponds to the guidelines.
IV: 160	Oboes	Accent on first quaver replaced with a dotted accent. This will correspond with the articulation in the rest of the winds.
IV: 161	Trumpets 1 and 2, Trombone 1	Staccato dot removed from tied quaver on beat one. This corresponds to the guidelines.


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Movt:Bars	Instrumentation	Commentary
IV: 162	Horn 4	Articulations in horn 4 should match those in horn 1 as they help highlight the <i>crescendo</i> . 
IV: 163	Trumpet 3	The articulation on the quavers has been changed to match the articulations in trumpet 1 and 2.
IV: 163	Trombone 3	An accent has been added to the fourth quaver to match the articulation in the other trombone parts.
IV:164	Oboes, Clarinets	There should be an accent (>) on beat one and a tenuto on beat two (fourth quaver).
IV: 164	Violas	The staccato dot on beat one replaced with a dotted accent.
IV: 164	Flutes	Hughes has placed an accent instead of a tenuto line on beat 1 of this bar. The accent has been removed and replaced with a tenuto line in order to be consistent with the rest of the orchestral parts.
IV: 164-176	Bass Clarinet, Bassoon 2, Cellos	Staccato dot removed from the tied semiquaver at the end of beat one and beat two. This corresponds with the guidelines.
IV: 164-176	English Horn, Clarinets	Articulations in this section should line up with the flutes, oboes and violins, violas.
IV: 165	Bassoon 1	Trill accidentals have been added to the part in order to line up with the bass clarinet.
IV: 172-176	Upper Winds, Upper Strings	There appears to be an inconsistent use of articulations in the upper orchestral parts. Hughes has put in accents instead of tenuto lines to highlight the direction of the melodic line. These articulations should be left as they are and not changed. This is supported by the performance of the Joseph Post/SSO recording of 1972.
IV: 177	Violins, Celli	Dotted accent added to first semiquaver in bar.
IV: 179-184	Winds	Phrasing has been edited in order to allow the winds and brass to be consistent with each other.
IV: 182	Tutti	Where is exactly the <i>crescendo</i> starting from in the bar? This must be consistent. The strings are <i>cresc. molto</i> and the winds are not. Although this is not an issue, the <i>crescendo</i> should be marked clearly. The word <i>crescendo</i> has been replaced by the symbol.
IV: 186	Horns	<i>f sfz</i> altered <i>sfz f</i> . This is because the accent is important and the dynamic of the section is stated after the accent indication.
IV: 187	Bass Clarinet, Bassoons and Horns	Staccato dot removed from tied quaver on beat one. This corresponds to the guidelines.
IV: 190	Trumpets 1, 2, Trombone 3, Tuba	Staccato dot removed from tied triplet quaver on beat one in trombone/ tuba and beat two in the trumpets.

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Movt:Bars	Instrumentation	Commentary
IV: 191	Bass Clarinet, Bassoons, Contrabassoon, Trombones, Tuba, Cellos.	Staccato dot removed from tied triplet quaver on beat one. This corresponds to the guidelines.
IV: 192	Trumpets 1, 2	Staccato dot removed from tied quaver on beat one. This corresponds to the guidelines.
IV: 192	Trumpet 3	Clarify note is an A ^b .
IV: 193-194	Bass Clarinet, Bassoons, Trumpets, Trombone 2	Staccato dot removed from tied triplet quaver on beat one and on beat two in trumpets 1 and 2. This corresponds to the guidelines.
IV: 195	Piccolo, Flutes, Oboes, Clarinets	The slur over the semiquaver runs should not be continued into the next bar, as the <i>ff</i> dynamic warrants a clear rearticulation on bar 196.
IV: 205	Horns, Trumpet 3, Trombone 3	Staccato dot removed from tied quaver on beat two. This corresponds to the guidelines.
IV: 208	English Horn, Trumpet 3	Staccato dot removed from tied quaver on beat one. This corresponds to the guidelines.
IV: 209	Contrabassoon	The <i>sfz</i> originally placed at the end of bar 208 is supposed to be placed at the start of bar 209.
IV: 209	Tutti	All staccato dots removed from tied semiquavers so that all the orchestral parts cut-off in unison. This corresponds to the guidelines.
IV: 209-210	Tutti	Tram lines (/) added at the end of the bar to highlight the natural break in the music before the next section. This idea is supported in the 1972 Joseph Post recording.
IV: 212	Trombone 3, Tuba	Write in articulations evident in the other brass parts (⇒).
IV: 212	Clarinets	Tie added between the dotted crotchet and the semiquaver so that the part lines up with the bassoons and the first violins.
IV: 215	Clarinets	Enharmonically change A ^b -B ^b to G [#] - A [#] . This change will line up well with the other wind and string parts.
IV: 216	Trombone 3, Tuba	Write in articulations that are in the other brass parts (⇒), most particularly on beat one.
IV: 217	Clarinets	Enharmonically change D ^b -E ^b to C [#] -D [#] . This change will line up well with the other wind and string parts.
IV: 217	Flutes, English Horn and Clarinets	Accent added on beat two. This will match the string articulation.
IV: 218	Tutti	The dynamic <i>ff</i> has been added to all the parts as it will reinforce the dynamic (<i>ff</i>) established at bar 210.
IV: 218	Trombone 3, Tuba	Staccato dot removed from tied quaver on beat one. This corresponds to the guidelines.

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Movt:Bars	Instrumentation	Commentary
IV: 221-226	English Horn, Bassoons	The phrasing and articulations should line up with the in the viola and cello line. From bars 224-226 the phrase is quite long in the winds and it is better to split the phrase so that it matches the bowing indications in the viola and cello parts. Accents have been added to the bassoons and English Horn in order to line up with the accents viola and cello lines. Ex. Bars 221-226. Revised phrasing in English Horn and Bassoons 
IV: 221-229	Violas, Cellos	Accents added to the phrase starting from bar 221 in order to match what happens at bar 228.
IV: 222-223	English Horn, Bassoons, Trumpet 1, Violas, Cellos	Staccato dot removed from tied semiquaver on beat two. This corresponds to the guidelines.
IV: 227-228	Flute 1	Pitch of this passage taken down an octave and an 8va sign added to ensure ease of reading.
IV: 227-250	Violas	Clef changed from alto to treble in order to make it easier for the players to read the line.
IV: 228	English Horn, Trumpet 1	Staccato dot removed from tied semiquaver on beat two. This corresponds to the guidelines.
IV: 229	Cellos	Notes that are unclear: D ^b , F ^b and E ^b . Pitch matches the viola and the English horn.
IV: 233	Violas, Cellos	Staccato dot added to slurred quaver on beat two. This pattern has been established in bars 231-232.
IV: 233-235	Horns	The articulation has been changed to match the articulation in the rest of the brass section. Hughes has matched all the brass articulation in bars 244-245 and therefore this should occur between bars 233, 235 and 240.
IV: 239-240	Horns	As above.
IV: 242	Timpani	Hughes has shown both the word <i>crescendo</i> and the symbol. Remove the word and just use the symbol, as this is all that is necessary for the performer to read.
IV: 246-247	Tuba, Timpani	Ensure that the articulations match as the rhythm and pitch are the same.
IV: 256	Clarinet 1	Pitches have been changed enharmonically to line up with the other parts. G-A ^b -B ^b -B ^b is now G-G [#] -A [#] -B.

Chapter Five

The New Edition of Symphony No. 1

Symphony No.1
(1951, rev. 1971)

Robert Hughes

2008 edition by Joanna Drimatis

INSTRUMENTATION

Flute 1 & 2

Flute 3 doubling on Piccolo

Oboe 1 & 2

English Horn

Clarinet 1 & 2 in B \flat

Bass Clarinet in B \flat

Alto Saxophone in E \flat

Bassoon 1 & 2

Bassoon 3 doubling on Contrabassoon

Horn 1 - 4 in F

Trumpet 1, 2 & 3 in B \flat

Trombone 1, 2 & 3

Tuba

Timpani

Percussion

Strings

NOTE:

Chapter 5 is included in the print copy of the
thesis held in the University of Adelaide Library.