

5/23/23

R/H

II. Venus, the Bringer of Peace.

(deceptive resolution)

$A^{\flat} \rightarrow B^{\flat} \rightarrow C \rightarrow D^{\flat} \rightarrow E^{\flat} \rightarrow F^{\flat} \rightarrow G^{\flat} \rightarrow A^{\flat} \rightarrow B^{\flat} \rightarrow C \rightarrow D^{\flat}$
D minor

$F^{\flat} \rightarrow G^{\flat} \rightarrow A^{\flat} \rightarrow B^{\flat} \rightarrow C \rightarrow D^{\flat} \rightarrow E^{\flat} \rightarrow F^{\flat}$

Adagio

4 Flutes I II
III IV
3 Oboes
English Horn
3 Clarinets in B \flat
Bass Clarinet in B \flat
3 Bassoons
Double Bassoon

6 Horns in F I II
III IV
V VI

Glockenspiel
Celesta
Harp I
Harp II
1st Violins
2nd Violins
Violas
Violoncellos
Doublebasses

(Solo)
(NO KEY SIGNATURE FOR HORNS)
(re-mi-fa-sol) (re-mi-fa-sol)
(E \flat) (C \flat)
(Sequential opening)
F \rightarrow D \flat = D \flat \rightarrow B \flat

Adagio

dominant prolongation w/ subtonic (mixolydian)

G^b9 a^b7 b^b

redo redo re do redo

Fl. *pp* *simile*

Ob. *pp* *simile*

E.H.

Cl. *pp* (Db-g)

Bcl. *pp* (A^b)

Bn. I *pp* II *pp*

Dbn.

Hrn. *pp* (Gdim/R^b) *simile* III *simile*

Gl. *pp* (fa s d m i re)

Cel. *pp*

Hp.I. *pp* D^b

Hp.II. *pp* D^b *Pedal* *Marking* A^b A^b

Vna.

Vaa.

Vc. *pp* (octaves)

Db. *pp*

(re mi fa sol)
(like homophony)

A^b3 tritone Sub! A^b6-5

(restatement from intro)

F-E^b F-E^b

f⁶/₅ = ⁻⁶/₅

A^b/_A B^b C B^b C 7 (D^b min)

- Fl.
- Ob.
- E.H.
- Cl.
- Bcl.
- Bn.
- Dbn.
- Hrn.
- Hp.I.
- Hp.II.
- Vna.
- Vaa.
- Vc.
- Db.

The musical score consists of 14 staves. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with slurs and dynamic markings like *pp*. The Clarinet (Cl.) and Bassoon (Bcl.) parts provide harmonic support with sustained notes. The Horn (Hrn.) part has a rhythmic pattern. The Harp (Hp.I and Hp.II) parts play a steady accompaniment. The Violin (Vna.), Viola (Vaa.), and Double Bass (Db.) parts are mostly silent or play simple bass lines. Handwritten annotations include 'I' and 'II' above notes, 'Rem: fasol' above the Harp I staff, and 'E^b/G' and 'f9' at the bottom left.

I

E^b/G

f9

(v) I v iii v ...
 B^bM Eb B^bM g B^bM → (a[#]M) → B⁹/c[#] (common tone ON top)

Andante

Fl.

Ob.

E.H.

Cl.

Bcl.

Hra. I II III

Vas. divisi *pp* *pp* *pp* *cresc.* *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.*

Vc.

Db.

I Solo Violin

Andante

=

Ob. *a[#]M/c[#]*

E.H. Same B⁹/c[#]

Hra. I II *a[#]M/c[#]* *Bsus/c[#]* III IV *reedy* → *warm*

Vas. *Solo* → *Tutti*

Vc.

Db.

Tutti

II

m7 B/c# *A#7* D# *D7/chromatic* *Neighbor* *m7* B/c# *F+/c#* *B/c#*

Fl. *m7*

Ob. *m7* *I Solo*

E.H. *m7*

Cl. *m7*

Hrn. *I II* *III IV* *m7*

Vns. *m7*

Vas. *m7* *A#7 -> D#* *D#7 -> A#7*

Vc. *m7*

Db. *m7*

(p5)
Melodic
Motive

II

B/c# *D7* *deceptive* *em/p* *Animato* *Bb+/c* *e7/B* *F#/#* *a7*

Fl. *mp cresc.*

Ob. *mp cresc.*

E.H. *mp cresc.*

Cl. *mp cresc.*

Hrn. *I II* *III IV* *mp cresc.*

Vns. *mp cresc.* *D Doh Scale* *B-E Eb-B*

Vas. *mp cresc.*

Vc. *mp cresc.*

Db. *mp cresc.*

Animato

Beautiful!

$D7(\#5 \flat 9)$ (E^b --- $D\#$)
Viol. II

($D7$ omit 5)

Rall. Meno mosso

III B/\sharp

Fl. *pp*

Ob.

E.H.

Cl.

Hrn. I II
III IV

Vas. *one Solo Violin*

Vas.

Vc. *pizz.*

Db.

Rall. Meno mosso

III

B/\sharp $C7$ Largo $3/4$ B/\sharp Animato $C\#$ B/C

Fl.

Ob. *Solo*
p con espress. ($D-E^b$ $E-B$)

Cl. *Solo*
p con espress.

Hrn. I II
III IV F MAJ *mp*

Vas. *(M)* *p*

Vas.

Vc. *p*

Db. *mp*

Largo Animato

IV

Largo

Animato

A/C# B/D

G7b5

g#7#0

A

Bb7/A

Fl.

Ob.

E.H.

Cl.

Bcl.

Bn.

Dbn.

Hrn.

Cel.

Hp.I.

Hp.II.

Vns.

Vas.

Vc.

Db.

The musical score is written for a full orchestra. The top section is marked 'Largo' and the bottom section is marked 'Animato'. The instruments are arranged in staves from top to bottom: Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bass Clarinet (Bcl.), Bassoon (Bn.), Double Bassoon (Dbn.), Horn (Hrn.), Cello (Cel.), Harp I (Hp.I.), Harp II (Hp.II.), Violin (Vns.), Viola (Vas.), Violoncello (Vc.), and Double Bass (Db.).

Handwritten annotations include:
 - Above the Flute staff: $G7b5$ and $g\#7\#0$.
 - Above the Bassoon staff: $B, C\#, F$.
 - Above the Violin staff: **Tutti**.
 - Above the Double Bass staff: **arco**.
 - Roman numerals III, I, II, III are placed above various staves to indicate fingerings or breathings.
 - Dynamic markings include *p*, *cresc.*, and *arco*.

E \flat -dominant prolongation (Mixolydian)

A/C# *3/8* **Largo** **Adagio (come prima)** *A¹³* *A \flat M7* *E \flat /G* *f⁷*

Fl. *pp*

Ob.

E.H.

Cl. *re-do re-do*

Bcl.

Bn.

Dbn.

Hrn.

Cel.

Hp. I. *D \flat pp* *pedal change* *D \flat*

Hp. II. *D \flat pp* *A \flat* *A \flat*

Solo

Vna.

Vna.

Vc. Solo *f*

Vc. *pp*

Db.

Largo **Adagio (come prima)**

re-mi-la-sol

Beginning

Bbm 7
Solo
D Bm 11 9
Eb 7
G b Ab
Eb/G
Eb (A3)
Eb minor
(open)
E 9/4
E/#

Andante

Fl. *mp dim.*

Ob.

E.H.

Cl.

Hrn. *Muted strings*

Vns. *se-mi-la-si* con sord. 4 desks *mp dim.* unis. *Tutti con sord.* *Ab Eb*

Vas. *mp dim.* con sord. 4 desks *mp dim.*

Vc. Solo *Scale*

Vc.

Db.

Andante

V

(F#/Eb) = (E/#) Eb5 E 9/4/# Bb7/B# a7/Gb Eb/G a6 7 g

Fl. (3) -> (3) ->

Bn.

Hrn. *Eb* *E 9/4* *9b*

Vns. *Motive*

Vas.

Vc.

Db.

a^b/g^b a^b/e^b a^b/c^b a^b \rightarrow F^b I Arrival!
 morendo Tempo I (tonic extension)
 VI

Fl. (g^b)
 Ob.
 E.H.
 Cl.
 Bcl.
 Ba.
 Dbn.
 Hrn.
 Cel.
 Hp.I.
 Hp.II.
 Vns. Tutti con sord.
 Vas. con sord.
 Vc. Solo
 Vc.
 Db.

morendo
 (hemiola)

Tempo I
 VI
 B. & H. 15970

$F\frac{7}{IV}$ ($E\flat 7$)

$A\flat 9 / E\flat$ ($IV 9$)

$F\frac{7}{IV}$ ($E\flat 7$)

Fl.

Ob.

E.H. *simile*

Cl. *pp* II III II III

Bcl. *pp*

Bn. *pp* *simile*

Dbn.

Hrn. *pp* *pp dolce* *pp* *pp*

Cel.

Hp. I. *pp* Gb G

Hp. II. *pp* Gb Gb Cb

1st Vns.

2nd Vns.

Vas. *pp*

Vc.

Db.

b♭7 / E♭

A♯7 / E♭

A / E♭

A♯7 / E♭

E♭(19)

Fl. *simile*

Ob. *simile*

E.H.

Cl. I II III

Bcl.

Ba. I

Dbn.

Hrn.

Cel.

Hp. I F♭ C♯ D♯ F♯ G♯ harmonics

Hp. II C♯ D♯ F♯ A♯ E♭

Vns. I

Vns. II

Vc.

Db.

morendo al fine sol la sol la sol la sol

Fl.

Ob.

E.H.

Cl.

Bcl.

Bn.

Dbn.

Hrn.

Gl.

Cel.

Hp.I.

Hp.II.

Vns.

Vas.

Vc.

Db.

Ades
Pharp

8va

8va

divisi
pp

(a)

(G)

(F)

morendo al fine