

NOTES & CORRECTIONS

A: Orchestral score, Boosey & Hawkes plate 16388

B: Piano reduction, Boosey & Hawkes plate 16157

Allegro moderato

27	Ob	B: slur over 3 bars
76	Cl 2	B suggests sounding F# on last 8th
100	Ob	A: sfp
105	Ob	A: E \flat -F# by omission on 3rd beat
106	tutti	A: these bars spelled in sharps (F# C# ⁶ / ₅ G# ⁶ / ₄)
107	Cls, Bsns	A has nothing on the first beat but dangling ties & slurs from the previous system
110	Cl 1	A: written D# by omission
114		A: "Vivace"
127	Fls, Cl 1, Vln II	A: melody line ends on an explicit sounding C \sharp , breaking up the diatonic movement and resulting in an unlikely B \flat (Maj \flat) chord. B has no clear answer.
147	Ob	A: slur extends only to G
183	Vla	A: F \sharp

Andante

296		A has rehearsal marks [28] and [29] one bar later
304	Vla	A: no slur until 306
307	Cl 2	B suggests sounding G as last note
312	Cl 2	A: written A
316	Cl 2	A: written B \sharp by omission
358	Ob	A: written as 32nd notes after second beat (also 359, 360)
365	Ob	A: "allegro"

Vivace

371	strings	B: accompaniment only p from bar 373, beat 2
424	Vc	A: staves marked I / II / III, IV assuming 4 cellists in the orchestra
456		A: no tempo marking
461	Vln I	A: B \sharp by omission
504	Bsn 2, Vc, Db	B spells D#
519	Vc	A: still F in 2nd divisi
525	C.A.	B: sounding A \sharp (by omission?)
535	Cl, Vln II	A: sounding E \sharp by omission

Allegro

638	Vn I	B suggests C# as starting note instead of D#
641	Cl 2	B starts the run a 16th later, skips sounding G to land on A
697		A: "Più comodo"
702	Fl 1, Cl 2	A & B: sounding G#-A-F# but this breaks the pattern of imitation

NB. Missing dynamics and articulations have been supplemented without comment.

Hugo Bouma

January 2020

Corrections March 2022:

183	Vn I, II	re-added omitted notes on beats 3 & 4
509	Hn II, Ob	moved (written) A \flat -D to Horn II in accordance with Strauss's manuscript, correcting a misprint from the original Boosey score. (Credits to oboist Alex Klein for pointing this out.)