

Ethel Smyth
(1858-1944)

Symphonie für kleines Orchester

2 Flutes
2 Oboes
2 Bassoons
2 Horns in D (or F)
Strings

c. 7 minutes

Symphonie für kleines Orchester

Ethel Smyth
(1858-1944)

Edited by Peter Fender

[♩. = 128]

Flutes 1, 2

Oboes 1, 2

Bassoons 1, 2

Horns 1, 2 in D

Violin I

Violin II

Viola

Violoncello

Contrabass

sf

sf

sf

sf pp

sf pp

sf pp

[sf] pp

[sf] pp

[sf] pp

[Λ]

[sf] [pp]

sf pp

sf pp

[illegible]

[illegible]

20

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 20-24 features the following details:

- Fl. 1, 2:** Measures 20-21 have eighth-note patterns. Measures 22-23 feature a melodic line with slurs and ties. Measure 24 has a half note with an accent.
- Ob. 1, 2:** Similar to the flutes, with eighth-note patterns in measures 20-21 and a melodic line in measures 22-23.
- Bsn. 1, 2:** Measures 20-21 have eighth-note patterns. Measures 22-23 feature a melodic line with slurs and ties. Measure 24 has a half note with an accent.
- Hn. 1, 2 in D:** Measures 20-21 have quarter notes. Measures 22-23 feature a melodic line with slurs and ties. Measure 24 has a half note with an accent.
- Vln. I:** Measures 20-21 have eighth-note patterns. Measures 22-23 feature a melodic line with slurs and ties. Measure 24 has a half note with an accent.
- Vln. II:** Measures 20-21 have eighth-note patterns. Measures 22-23 feature a melodic line with slurs and ties. Measure 24 has a half note with an accent.
- Vla.:** Measures 20-21 have eighth-note patterns. Measures 22-23 feature a melodic line with slurs and ties. Measure 24 has a half note with an accent.
- Vc.:** Measures 20-21 have quarter notes. Measures 22-23 feature a melodic line with slurs and ties. Measure 24 has a half note with an accent.
- Cb.:** Measures 20-21 have quarter notes. Measures 22-23 feature a melodic line with slurs and ties. Measure 24 has a half note with an accent.

26

Fl. 1, 2

ff

[Λ]

Ob. 1, 2

ff

[Λ]

Bsn. 1, 2

ff

[Λ]

Hn. 1, 2 in D

ff

[Λ]

Vln. I

[Λ]

p

Vln. II

[Λ]

p

Vla.

[Λ]

p

Vc.

p

Cb.

pizz.

p

[*mf*]

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[illegible]

36 B

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2
p

2.
decresc.
p

decresc.
p

pp

[pp]

decresc.
p

42

Fl. 1, 2

a2

[p]

cresc.

Ob. 1, 2

cresc.

Bsn. 1, 2

1.

[p]

cresc.

Hn. 1, 2 in D

Vln. I

Vln. II

cresc.

Vla.

cresc.

Vc.

Cb.

PERUSAL ONLY

47

Fl. 1, 2 *ff* *p*

Ob. 1, 2 *ff* *p*

Bsn. 1, 2 *a2* *ff* *p*

Hn. 1, 2 in D [*f*] *p* 1.

Vln. I *ff* *mf* *p*

Vln. II *ff* *mf* *p*

Vla. *ff* *mf* *p* divisi

Vc. *ff* *mf*

Cb. *ff* *mf*

53

C

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

espressivo decrescendo - - - pp

decrescendo - - -

decrescendo - - -

decrescendo - - - [pp]

decrescendo - - - [pp]

decrescendo - - - [pp]

59

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

espress.

PERUSAL ONLY

65

Fl. 1, 2 *a2*
p cresc.

Ob. 1, 2 *a2*
p cresc.

Bsn. 1, 2
p cresc.

Hn. 1, 2 in D
mf cresc.

Vln. I
f cresc.

Vln. II
mf cresc.

Vla.
mf cresc.

Vc.
mf cresc.

Cb.
mf cresc.

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71

Fl. 1, 2

ff

Ob. 1, 2

ff

Bsn. 1, 2

ff

Hn. 1, 2 in D

Vln. I

ff

Vln. II

ff

Vla.

ff

Vc.

ff

Cb.

ff

PERUSAL ONLY

76

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

a2

ff

ff

ff

ff

[illegible]

87 D

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

p

pp

pizz.

[p]

4

[p]

[p]

[p]

[p]

94

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

espressivo

[p]

8

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100

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

arco

pp

pp

PERUSAL ONLY

107

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

[p]

1.

[arco]

[pp]

[arco]

p

Detailed description of the musical score for measures 107-112:

- Fl. 1, 2:** Rests in measures 107-112.
- Ob. 1, 2:** Rests in measures 107-112.
- Bsn. 1, 2:** Measure 107: Rest. Measure 108: First ending (1.) with a slur over a quarter note G2, eighth notes F2, E2, and a quarter rest. Measure 109: Quarter rest. Measure 110: Quarter rest. Measure 111: Quarter rest. Measure 112: Quarter rest. Dynamic marking *[p]* is below measure 108.
- Hn. 1, 2 in D:** Measure 107: Rest. Measure 108: First ending (1.) with a slur over a half note D3. Measure 109: Half note D3. Measure 110: Quarter note D3, quarter rest. Measure 111: Quarter note D3, quarter rest. Measure 112: Quarter note D3, quarter rest.
- Vln. I:** Measure 107: Quarter note G4, quarter note F#4, quarter note E4. Measure 108: Quarter note D5, quarter note C#5, quarter note B4. Measure 109: Quarter note A4, quarter note G4, quarter note F#4. Measure 110: Quarter note E4, quarter note D4, quarter note C#4. Measure 111: Quarter note B3, quarter note A3, quarter note G3. Measure 112: Quarter note F#3, quarter note E3, quarter note D3.
- Vln. II:** Measure 107: Rest. Measure 108: Rest. Measure 109: First ending (1.) with a slur over a quarter note G3, eighth notes F#3, E3, and a quarter rest. Measure 110: Quarter note D4. Measure 111: Quarter note C#4, quarter note B3. Measure 112: Quarter note A3, quarter note G3.
- Vla.:** Measure 107: Quarter note G3, quarter note F#3. Measure 108: Quarter note E3, quarter note D3. Measure 109: Quarter note C#3, quarter note B2. Measure 110: Quarter note A2, quarter note G2. Measure 111: Quarter note F#2, quarter note E2. Measure 112: Quarter note D2, quarter note C2.
- Vc.:** Measure 107: Quarter note G2, quarter note F#2. Measure 108: Quarter note E2, quarter note D2. Measure 109: Quarter note C#2, quarter note B1. Measure 110: Quarter note A1, quarter note G1. Measure 111: Quarter note F#1, quarter note E1. Measure 112: Quarter note D1, quarter note C1.
- Cb.:** Measure 107: Rest. Measure 108: Rest. Measure 109: First ending (1.) with a slur over a quarter note G2, eighth notes F#2, E2, and a quarter rest. Measure 110: Quarter note D3. Measure 111: Quarter note C#3, quarter note B2. Measure 112: Quarter note A2, quarter note G2. Dynamic marking *[arco]* is above measure 109. Dynamic marking *p* is below measure 109.

113

Fl. 1, 2

1.

pp *[mp]* *[sf]* *[f]* *[V]*

Ob. 1, 2

1.

pp *[mp]* *[sf]* *[f]* *[V]*

Bsn. 1, 2

[mp] *[sf]* *[f]*

Hn. 1, 2 in D

[mf] *[f]*

Vln. I

p *pp* *cresc.* *-* *-* *[sf]* *f* *[sf]* *cresc. [sf]*

Vln. II

p *pp* *cresc.* *-* *-* *[sf]* *f* *[sf]* *cresc. sf*

Vla.

p *cresc.* *-* *-* *[sf]* *f* *[V]*

Vc.

pp *cresc.* *-* *-* *[sf]* *f* *cresc.*

Cb.

cresc. *-* *-* *[sf]* *f* *cresc.*

119

Fl. 1, 2

ff

fff

Ob. 1, 2

ff

fff

Bsn. 1, 2

ff

fff

Hn. 1, 2 in D

fff

Vln. I

ff

fff

Vln. II

ff

fff

Vla.

ff

fff

Vc.

ff

fff

Cb.

sf

fff

a2

E

124

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

[b]

This musical score page contains measures 124 through 127. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Bassoon) and brass (Horn) parts feature sustained notes with accents. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays a rhythmic pattern of eighth notes, with the Violins I and II parts marked with an 8va (octave up) instruction. A large, diagonal watermark reading 'PERUSAL ONLY' is overlaid across the center of the page.

[illegible]

[illegible]

143

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

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151

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

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158

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

pp

1. [pp]

2. [pp]

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

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164

Fl. 1, 2

1.

[pp]

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

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Detailed description of the musical score: The score is for measures 164 through 168. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. Flute 1 & 2 (Fl. 1, 2) has a first ending bracket over measures 165-168, starting with a piano-pianissimo ([pp]) dynamic. Oboe 1 & 2 (Ob. 1, 2) and Bassoon 1 & 2 (Bsn. 1, 2) have active parts throughout all five measures. Horns 1 & 2 in D (Hn. 1, 2 in D), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) are all silent, indicated by whole rests in each measure.

169

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

[p]

[mf]

[p] molto espress.

[arco]

[p] molto espress.

[arco]

[p]

appass.

[mf]

appass.

[mf]

[arco]

mf cresc.

175

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

f [*N*] [*N*]

f [*N*] [*N*]

[f] [*N*] [*N*] [*N*] [*N*]

appass.
f cresc. > < *f*

appass.
f < *f*

f cresc. < *ff*

f cresc. < *ff*

ff [*N*] [*N*] [*N*] [*N*]

ff [*N*] [*N*] [*N*] [*N*]

181

Fl. 1, 2

cres - - - *cen* - - - *do*

Ob. 1, 2

cres - - - *cen* - - - *do*

Bsn. 1, 2

cres - - - *cen* - - - *do*

Hn. 1, 2 in D

[*mf*] *cres* - *cen* - *do*

Vln. I

cres - - - *cen* - - - *do*

Vln. II

cres - - - *cen* - - - *do*

Vla.

cres - - - *cen* - - - *do*

Vc.

cres - - - *cen* - - - *do*

Cb.

cres - - - *cen* - - - *do*

193

Fl. 1, 2

a2

p molto cresc.

ff

Ob. 1, 2

a2

p molto cresc.

ff

Bsn. 1, 2

p molto cresc.

ff

Hn. 1, 2 in D

p molto cresc.

ff

2.

pp

Vln. I

p molto cresc.

ff

pp

Vln. II

p molto cresc.

ff

pp

Vla.

p molto cresc.

ff

pp

Vc.

p molto cresc.

ff pp

Cb.

p molto cresc.

ff pp

G

[illegible]

Fl. 1, 2
Ob. 1, 2
Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

211

Fl. 1, 2

f cresc.

ff

Ob. 1, 2

f cresc.

ff

Bsn. 1, 2

f cresc.

ff

Hn. 1, 2 in D

f cresc.

ff

Vln. I

f cresc.

ff

Vln. II

f cresc.

ff

Vla.

f cresc.

ff

Vc.

f cresc.

ff

Cb.

f cresc.

ff

37

[illegible]

[illegible]

229

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

ff

decresc.

a2

1.

2.

pp

[f]

decresc.

ff

decresc.

ff

decresc.

ff

decresc.

ff

decresc.

arco

[ff]

pizz.

decresc.

234

I

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

[p]

2.

[p]

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239

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pizz.

cresc.

PERUSAL ONLY

243

Fl. 1, 2 *ff*

Ob. 1, 2 *ff* *mf* *decresc.*

Bsn. 1, 2 *a2* *ff* *mf* *decresc.*

Hn. 1, 2 in D *ff* *decresc.*

Vln. I *f* *mf* *decresc.* *p*

Vln. II *ff* *p*

Vla. *arco* *ff* *p*

Vc. *arco* *ff*

Cb. *arco* *ff*

249 K

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

[pp]

espress.

decre.

deces - - - - *cen* - - *do*

deces - - - - *cen* - - *do*

deces - - - - *cen* - - *do*

[p] *deces* - - - - *cen* - - *do* *[pp]*

[p] *deces* - - - - *cen* - - *do* *[pp]*

255

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

[pp]

p cresc.

espress.

[pp]

4

Detailed description of the musical score: The score is for measures 255 to 260. Flute 1 & 2 (Fl. 1, 2) play a melodic line starting in measure 255 with a dynamic of *[pp]* and an accent (>). In measure 258, they play a descending scale with a dynamic of *p* and an accent (>). Oboe 1 & 2 (Ob. 1, 2) play a similar melodic line, starting in measure 255 with a dynamic of *[pp]* and an accent (>). In measure 258, they play a descending scale with a dynamic of *p cresc.* and an accent (>). Bassoon 1 & 2 (Bsn. 1, 2) play a similar melodic line, starting in measure 255 with a dynamic of *[pp]* and an accent (>). In measure 258, they play a descending scale with a dynamic of *p cresc.* and an accent (>). Horns 1 & 2 in D (Hn. 1, 2 in D) play a melodic line starting in measure 255 with a dynamic of *pp* and an accent (>). In measure 258, they play a descending scale with a dynamic of *p* and an accent (>). Violin I (Vln. I) and Violin II (Vln. II) play a melodic line starting in measure 255 with a dynamic of *[pp]* and an accent (>). In measure 258, they play a descending scale with a dynamic of *p* and an accent (>). Viola (Vla.) plays a melodic line starting in measure 255 with a dynamic of *[pp]* and an accent (>). In measure 258, they play a descending scale with a dynamic of *p* and an accent (>). Violoncello (Vc.) and Contrabass (Cb.) play a melodic line starting in measure 255 with a dynamic of *[pp]* and an accent (>). In measure 258, they play a descending scale with a dynamic of *p* and an accent (>).

262

Fl. 1, 2 *a2*
p cres - - - *cen* - - *do* *ff*

Ob. 1, 2
cres - - - *cen* - - *do* *ff*

Bsn. 1, 2
cres - - - *cen* - - *do* *ff*

Hn. 1, 2 in D
p cres - - - *cen* - - *do* *ff*

Vln. I
[mf] cresc. *ff*

Vln. II
p cres - - - *cen* - - *do* *ff*

Vla.
p cres - - - *cen* - - *do* *ff*

Vc.
p cres - - - *cen* - - *do* *ff*

Cb.
p cres - - - *cen* - - *do* *ff*

The musical score for measures 262-265 is written for a full orchestra. The key signature is D major (two sharps) and the time signature is 4/4. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Horns 1 & 2 in D, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play a melodic line starting in measure 262, with dynamics ranging from piano (p) to fortissimo (ff). The horns enter in measure 263. A large 'PERUSAL ONLY' watermark is visible across the page.

L

268

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

PREVIEW ONLY

[illegible]

[illegible]

287

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I *8va*

Vln. II

Vla.

Vc.

Cb.

293

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

(8) --- |

299

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

[pp]

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305

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

311

Fl. 1, 2

[p cresc.]

[ff]

Ob. 1, 2

[p cresc.]

[ff]

Bsn. 1, 2

[p cresc.]

[ff]

Hn. 1, 2 in D

[f cresc.]

[ff]

Vln. I

cresc.

ff

Vln. II

cresc.

ff

Vla.

cresc.

f

[ff]

Vc.

cresc.

ff

Cb.

ff

N

317

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2 [a2]

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

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322

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Hn. 1, 2 in D

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 322 through 326. The instruments are arranged in the following order from top to bottom: Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Horns 1 & 2 in D, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 322 and 323 feature active woodwind and string parts with eighth-note patterns. Measures 324, 325, and 326 show a shift in texture, with many instruments holding sustained notes or rests, while the woodwinds and strings continue with rhythmic patterns. A large, diagonal watermark reading 'PERUSIA ONLY' is visible across the center of the page.

General notes

The manuscript for this work, in the British Library in London, has been ignored as being an unfinished composition - it is just one movement and, as we all know, symphonies in general don't just have one movement! However, as well as being a complete movement, it is finished off with Smyth's name and place of residence, which was her way of concluding a piece. Perhaps she intended writing other movements, but never got round to it, we shall never know. Hence it may be unfinished as a symphony, but is a complete movement which is quite capable of standing on its own feet. Its title, *Symphonie für kleines Orchester* (*Symphony for small orchestra*), may simply refer to the orchestral size, which is not even that of the standard Classical orchestra. The place of residence given is Salmonstrasse, in Leipzig, which Smyth moved into in early 1878, and left in 1884, therefore the piece must have been written between those dates.

The manuscript gives the impression that final checks were never done. However, because it is a student composition which was neither performed nor considered for publication, hence final checks were not deemed necessary. Some checking has certainly been done - there are some crossings out, note changes etc - but there are too many points where there is an anomaly, a discrepancy, or a mistake. For example, a number of times a tie comes from a note at the end of a page but doesn't reappear on the new page. Another example, in bar 32, is that the strings have slurs but the woodwind (2 bars later) don't. Yes, she could have meant it to be different, but I don't think so: the music doesn't seem to me to warrant that type of complexity, and also playing that bar without slurs would be unnecessarily awkward. Suffice to say that to give detail here of all the anomalies etc would be most finicky: some are indeed listed below, but they are only the things that are of particular interest.

There are many places where two dotted crotchets are tied together. Does she want the players to pulse the notes? That seems very unlikely in this type of music, hence they have been reproduced as dotted minims. See, for example, violin 2 and viola in bars 9-12. An unusual example is 269 where all the parts have a dotted minim, with the exception of the cello and double bass parts which have tied dotted crotchets. ES herself clears this up: see bar 26. The cello part has its 3rd and 4th notes tied, the bass part has three quavers in the same beat, the middle one has been crossed out and the first one made into a crotchet.

Accents are sometimes vertical and sometimes horizontal, and at some points one part has one and another the other, for no obvious reason. They have therefore been assumed to have identical meaning and have all been reproduced in the vertical manner. For example, in bar 25, flute, oboe and strings all have the vertical type but the bassoons and horns have the horizontal type (the reason could simply be that there wasn't space above the bassoon notes for the horizontal type, and that was carried through to the horns on the stave below). Also, note that ES always drew the horizontal type of accents the opposite way round to current printing practice - when writing with a pen it is, of course, much easier and quicker to draw them in that manner.

Editorial additions are given within square brackets and as dotted slurs and dotted crescendo/decrescendo marks. In the individual parts these are reproduced as standard markings (i.e. without brackets, and not dotted). Horn parts were originally in D, but parts in F are also available.

Specific notes by bar number

3-5: cresc and sf under 1st vln line probably intended for 2nd vln too.

9-16: ES has put two markings of poco a poco cresc and f etc under the vln1 and viola parts - they must apply to all strings. There are many other examples of this which have not received comment (see above).

15: vla, first beat, missing slash.

42: Oboe 2nd slur either from A# to D, or as given.

55f: Vln 2 could have slurs here, but none are given, nor in the parallel passage at 251f.

57: the addition of the 2nd horn here seems unlikely. The previous bars are clearly horn 1, and this bar is on a new page in the MSS, hence ES may have, mistakenly, not carried over the horn 1 instruction from the previous page.

69-70: Vla has a D, oboes have D#: D# for both is more likely.

70: Oboes, last note: the sharp sign was accidentally written against the E rather than the G.

84: vln 2 and vla: F natural missing.

99: hn2: flat sign missing.

119: a2 incorrectly written in flutes.

121-137: It's particularly difficult to be certain in this passage where there should be accents.

130: The violas have what looks like a tie to notes in 131 which have been scrubbed out. It could just be a slur to the following A, but that seems less likely.

137: The accent given for the 'cellos on the first beat seems superfluous, so has been omitted.

175/176: In violin 1 the diminuendo in 175, whilst clear, is in an odd position. Perhaps it's to show the 1st violins to diminuendo away from the G/Ab clash with the 2nds - and then to crescendo. Or could the intention have been to write a crescendo sign? This bar is the end of a system, and the following system starts with the crescendo in 176. It wouldn't be the first time that she has 'forgotten' something between one system and the next!

177: Flat missing in vla. D natural is very unlikely.

185: Fg 1 the F natural is missing (also missing in vln 1 & 2).

248: Fg1 F# is missing.

264: First note in vcl is a top C, but this is probably a mistake - it is the first note on a new system.

293: Vln 1: the bottom D is probably written because she's forgotten it's 8ve. The note could be played as a harmonic - or indeed (better in my opinion) as an open D.

315: 2nd bassoon on the top D is correct!