136
Fl.
Cl.
Bsn.
Hn.
Vda. 1
Vda. 2
Vln. 1
Vln. 2
Vla.
Vc.

140
Fl.
Cl.
Bsn.
Hn.
Vda. 1
Vda. 2
Vln. 1
Vln. 2
Vla.
Vc.

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The original passage is very difficult to execute correctly, and so the transcriber has provided an ossia part. If the performer wishes to make the ossia part still easier, the notes stemmed up should be omitted. The advantage to the ossia part is that it can all be played in the first position.
Poco adagio. Romance. \( j=80 \)

* In the section starting m. 21, it appears that the copyist omitted a great many G-sharps. These have been supplied but always placed in parenthesis.

** My reading of the last two eighth notes in measure 7 deviates significantly from the MS. It appears likely that the MS is in error (NB also bar 60).

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Although this flourish does not seem to fit entirely with the underlying harmony, it appears to be what is notated. The effect is different in the repose (c.f. bar 51).
Vda. 2

\[ V_{\text{ln. 2}} = V_{\text{ln. 1}} \]

Bsn.

\[ B_{\text{sn.}} \]

Vla.

\[ V_{\text{la.}} \]

Vc.

\[ V_{\text{c.}} \]
* Because this passage is difficult to execute in 6th position (depending on the type of viola d’amore employed), the editor has provided an ossia.

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*As this passage reaches C-sharp 7, the original ottava could be considered optional.