WILLIAM GRANT STILL'S *AFRO-AMERICAN SYMPHONY*
A CRITICAL EDITION

BY

CHARLES WILLIAM LATSHAW

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David Effron, Research Director

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Arthur Fagen

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Luke Gillespie

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Stephen Pratt

Dedicated to Kelley Russell Latshaw

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Chapter 1: Introduction to the Critical Edition

William Grant Still's *Afro-American Symphony,* composed in 1930, looms large as an important 20th century work for American music, for African American music, and for the genre of "serious" music using African American folk idioms. Unfortunately, some aspects of the published editions of the piece cause problems that can prevent successful performances, or discourage them entirely. First published in 1935, the piece was revised in 1969, and now is available only in two printed forms:

> 1. a 1969 "study score" in a sloppy manuscript engraving, riddled with errors, and for which no performing parts are available.

> 2. a 1970 "revised" edition which consists of a facsimile of the 1935 score and parts with handwritten changes, cuts, and rewrites. The performance parts for the 1970 edition are particularly challenging to use, as they are cramped, confusing, and inconsistent from one part to another.

Errors in the available 1970 revised edition cause many delays and problems in rehearsals. Correcting these errors creates an extra burden on librarians and staff. In creating a newly engraved Critical Edition of the score, I have endeavored to track all changes and revisions made from 1935 to 1970 and present them in a way that clarifies the score, corrects errors, and gives information on some inconsistencies between editions. I believe this new Critical Edition represents the composer's own intentions as clearly and effectively as possible.

Biographical note

William Grant Still was born May 11, 1895, in Woodville Mississippi, to Carrie Lena Fabro Still and William Grant Still Sr., both schoolteachers. Still's father died just three months later, and his mother moved them to Little Rock, Arkansas where they lived with her mother and Still grew up.

Still began formal violin lessons as a teenager in Arkansas, and was an avid student who also taught himself to play oboe, clarinet, saxophone, viola, cello, and double bass. When he graduated as valedictorian from his high school, his mother encouraged him to pursue a career in

medicine. To that end he studied toward a Bachelor of Science degree at Wilberforce University from 1911-1915.

At Wilberforce, Still invested the bulk of his time in directing the student band, working as conductor, arranger, and general manager of the ensemble. By 1915 he dropped out of school to pursue a full-time career in Music.

He enrolled in formal studies in Music at Oberlin College in 1917, but his time there was interrupted by military service in the Navy from 1918-1919. When his Navy service ended, he briefly returned to Oberlin College, but soon left for New York City to work with W.C. Handy and his band.

In the following years, Still worked a great deal in the popular African American music of the Harlem renaissance. He worked as a band member, arranger, and tour manager for W.C. Handy. He played in the pit orchestra for the famous Broadway show, *Shuffle Along* in over five hundred performances. And he made arrangements for other notable musicians including Paul Whiteman's band, and Don Voorhees and the "Deep River Hour" radio program.

Still also studied composition formally with George Chadwick at the New England Conservatory, and with Edgard Varèse in New York. By the end of the 1920s, he had several important and well-received compositions in his catalog.

His complete compositions include roughly 150 pieces, including four symphonies, several operas, ballets, and orchestral suites. He was awarded Guggenheim Fellowships in composition in 1934, 1935, and 1938. Still was awarded honorary degrees from Wilberforce University, Howard University, Oberlin College, Bates College, University of Arkansas, Pepperdine University, New England Conservatory, Peabody Conservatory, and University of Southern California.

Still was the first African American musician to conduct an all-white radio orchestra, first to conduct a major American orchestra, first to have a symphony premiered by a major orchestra,

first to have an opera performed by a major American opera company, and first to conduct a major orchestra in the South.

Still passed away in Los Angeles on December 3, 1978 at the age of 83.

Chapter 2: The Afro-American Symphony

Historical significance of the *Afro-American Symphony*

The *Afro-American Symphony* was a major turning point in Still's career. Through this piece, he earned a great deal of attention from other musicians and composers, and it would eventually bring about a number of significant "firsts," for Still:

> * First African American to compose a symphony that was performed by a prominent orchestra (Rochester Philharmonic with Howard Hanson, 1931)
> * First African American to conduct a major American orchestra (Los Angeles Philharmonic, 1936)
> * First African American to conduct a major American orchestra in the deep south (New Orleans Philharmonic, 1955)[1]

Not all of these claims have gone uncontested, especially the claim about the first symphony composed by an African American, which is why Arvey is so careful to add qualifiers to each. Other composers of color were also writing symphonies in the same time period, and some have claimed themselves to be the first, or have scholars who claim precedent on their behalf. In England, Samuel Coleridge-Taylor's Symphony in A minor, Op. 8 was composed in 1896, but only fragments of the first three movements were ever read by an orchestra during his lifetime. The three movements were performed in April 1900 at Bournemouth. Coleridge-Taylor did compose two versions of a fourth movement, but the piece was never performed in its entirety, and never published.[2] Another African American composer, Florence Beatrice Price, wrote an unpublished Symphony No. 1 in E minor in 1931, premiered by Chicago Symphony with Frederick Stock in 1933. The piece was neither played nor recorded again until 2001.[3]

A piece often compared to the *Afro-American Symphony*, both because of the date of composition and obvious similarities of title and subject matter, is William Dawson's *Negro Folk*

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[1] Jon Michael Spencer, ed., *The William Grant Still Reader: Essays On American Music*, Black Sacred Music: A Journal of Theomusicology 2 (n.p.: Duke University Press, 1992), 6: 3.

[2] Geoffrey Self, "Coleridge-Taylor and the Orchestra," *Black Music Research Journal*, 2001, 261-82.

[3] Barbara Garvey Jackson, "Florence Price, Composer," *The Black Perspective in Music*, 1977, 30-43.

Symphony, premiered by the Philadelphia Symphony and Leopold Stokowski in 1934. It was well received at the time, but has faded in prominence behind Still's composition.[4] The two pieces have often been placed in programs and recordings together. Still, in a letter to an unknown recipient, wrote on the subject:

> I wish to call to your attention the false claims of priority made by Mr. Dawson when his *Folk Sym.* was performed. The statement to the effect that Mr. D's. Sym. wast [sic] the first from the pen of an American Negro was a deliberate misrepresentation of facts, for the A.A.S. had been given many performances before Mr. D's. Sym. appeared. It is not professional jealousy that dictates this explanation but the desire to have the truth known. After all, it does not matter which came first. The thing that does matter is which will survive. We of today cannot say which will survive. But let us hope that both will live in order that posterity may be able to view the earlier embodiments of Negro music in larger forms."[5]

The compositional process

Sketches for the *Afro-American Symphony* appear in Still's composition journals as far back as 1924, among his collections of materials for an unfinished opera, *Rashana*.[6] Still was meticulous in his collections of thematic ideas, categorizing them with titles such as "passionate," "happy," or "dramatic."[7]

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[4] John Andrew Johnson, "William Dawson, 'The New Negro,' and His Folk Idiom," *Black Music Research Journal*, 1999, 43-60.

[5] Still, letter to unknown person, at William Grant Still Music.

[6] Catherine Parsons Smith, Gayle Murchison, and Willard Gatewood, *William Grant Still: a Study in Contradictions* (Berkeley, CA: University of California Press, 2000), 120.

[7] Judith Anne Still, *William Grant Still and the Fusion of Cultures in American Music*, 2nd ed. (Flagstaff, AZ: Master-Player Library, 1995), 101.

Figure 1 - Page from Still's sketchbook, listing "Dramatic" themes
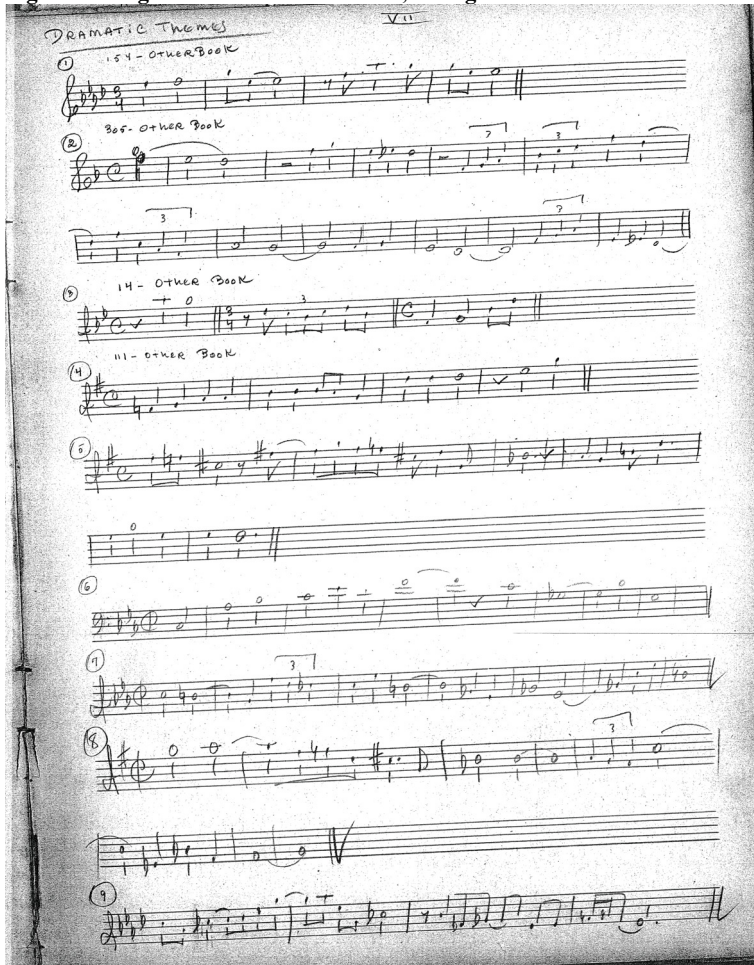
Still's compositional process was very straightforward and organized. He has written

about it in several articles about his own music:

> It was not until the Depression struck that I went jobless long enough to let the Symphony take shape. In 1930, I rented a room in a quiet building not far from my home in New York, and began to work. I devised my own Blues theme (which appears in varied guises throughout the Symphony, as a unifying thread), planned the form, then wrote the entire melody. After that I worked out the harmonies, the various treatments of the theme, and the orchestration.[8]

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[8] Still, *William Grant Still*, 102.

Once he began to work seriously on the piece, the *Afro-American Symphony* was composed very quickly—from October 30 to December 6, 1930.[9] We can see Still's compositional process at work through materials in the sketchbook, including brief outlines of the form of the entire symphony, the form of each movement, and selection of thematic material.

Figure 2 – Page from Still's sketchbook, outlining the form of Movement I
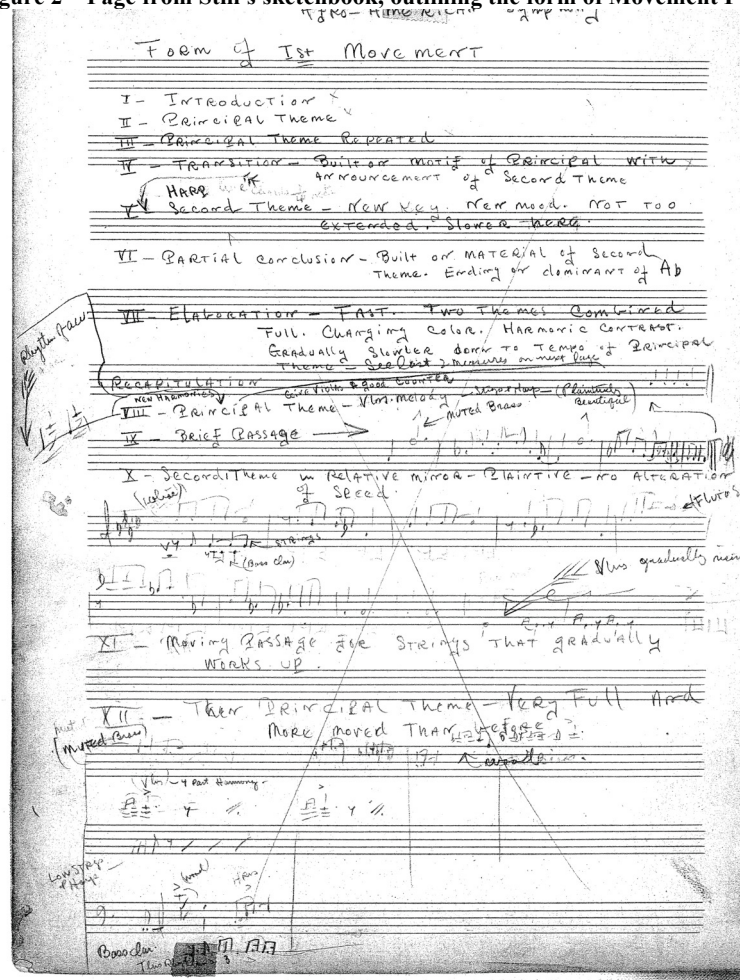
The plan from the beginning was to write a large work in a classical symphonic form, utilizing African American idioms. For Still, the final step in the compositional process was working out the orchestration of the piece and developing the full score. Still worked to keep his melodies and settings simple and clear, saying in an article about the piece:

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[9] Judith Anne Still, Michael J. Dabrishus, and Carolyn L. Quin, *William Grant Still: a Bio-Bibliography* (Westport, CT: Greenwood, 1996), 26.

> The harmonies employed in the *Symphony* are quite conventional except in a few places. The use of this style of harmonization was necessary in order to attain simplicity and to intensify in the music those qualities which enable the hearers to recognize it as Negro music. The orchestration was planned with a view to the attainment of effective simplicity.[10]

The *Afro-American Symphony* uses a standard large orchestra instrumentation, with a few notable exceptions:

1. Still writes for three B♭ clarinets plus one bass clarinet, instead of the more standard two B♭ clarinets plus one bass. The use of four clarinets and their subsequent revision down to three is discussed in detail later in this document.

2. Still specifies three tenor trombone parts in the score. Modern orchestras typically use two tenor trombones and one bass trombone. However, nothing precludes performers from playing the third tenor trombone part on bass trombone, and most orchestras likely will.

2. The third movement includes a part for tenor banjo. Still has said he believes this is the first example of a banjo part in a large orchestral work. It is certainly not the *only* use of a banjo—George Gershwin's *Rhapsody in Blue* is a famous example, and though it was written in 1924, the original version was for Paul Whiteman's ensemble—not technically an orchestra. Ferde Grofé's full orchestration of the piece was done in 1942. Rudolph Dunbar, a Guyanese conductor and composer who performed the *Afro-American Symphony* many times in Europe, wrote to Still asking if he might record the piece without the banjo, as he could not find any qualified players. Still replied that he included the tenor banjo only for local color, so it is otherwise "nonessential."[11]

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[10] Verna Arvey, *Studies of Contemporary American Composers: William Grant Still* (New York, NY: J. Fischer & Bro., 1939), 28.

[11] Jon Michael Spencer, ed., *The William Grant Still Reader: Essays On American Music*, Black Sacred Music: A Journal of Theomusicology 2 (n.p.: Duke University Press, 1992), 6: 24-25.

Dedication to Irving Schwerké

Irving Schwerké was a music critic, living in Paris, who wrote for several important publications including the Chicago *Tribune*, the New York *Musical Digest*, and the *Musical Courier*, from 1921-1941.[12] He and Still never met, but maintained a friendship documented in letters from 1930-1966. Schwerké eventually donated these to the United States Library of Congress along with his copy of the manuscript of the *Afro-American Symphony*. Schwerké was a serious advocate for Still's music, and Still regularly sent scores overseas to him. In January of 1931, some ten months before the premiere of the *Afro-American Symphony*, Still had written to Schwerké a letter describing his frustration at his lack of success, some of which he blamed on racial discrimination. Schwerké was a very sympathetic friend and wrote several supportive letters back to Still throughout 1931. Still placed the dedication on the score to the *Afro-American Symphony* and mailed it overseas to Schwerké as a surprise gift. Schwerké remained a strong advocate for Still's work in Europe until he left for the United States in 1941. He also managed to arrange a performance of the *Afro-American Symphony* in France as early as 1933.[13]

The original manuscript of the *Afro-American Symphony* was dedicated "to my friend, Irving Schwerké." This is unusual for Still, who rarely dedicated works to living people, before this piece or after. Verna Arvey has written that from 1927 on, Still dedicated all scores "with humble thanks to God, the source of inspiration."[14] And indeed, the dedication to Schwerké is only included on the original manuscript; it does not appear on the first publication in 1935 or the revisions in 1969 and 1970.

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[12] Catherine Parsons Smith, Gayle Murchison, and Willard Gatewood, "William Grant Still and Irving Schwerké: Documents from a Long-Distance Friendship," in *William Grant Still: a Study in Contradictions*, ed. Wayne D. Shirley (Berkeley, CA: University of California Press, 2000), 235-73.
[13] Smith, Murchison, and Gatewood, "William Grant Still," 239-40.
[14] Arvey, *Studies of Contemporary American*, 72.

Premiere and first publication

The *Afro-American Symphony* was premiered in two concerts October 28 and 29, 1931 by the Rochester Philharmonic, led by Dr. Howard Hanson. The piece was generally very well received, and Hanson continued to perform the work regularly. In 1933, he brought it to German orchestras in Berlin, Stuttgart, and Leipzig. In Berlin, the audience was so enthusiastic about the *scherzo* that they demanded it be repeated.[15] According to Verna Arvey, the same thing happened again several years later when Karl Kreuger conducted it in Budapest.[16]

The first publication of the work was in 1935 by J. Fischer and Brothers. Still met with George Fischer on February 7, 1934, and settled the details in an oral contract: George Fischer used his own money to fund the initial printing, and no royalties would be paid until all expenses for printing and promotion were met. Still received a Guggenheim fellowship in 1935, and used the time and stipend to update the *Afro-American Symphony* for publication, while working on several other projects. The timing of the publication coincides with a major performance of the symphony by Hans Lange and the New York Philharmonic. Arvey writes that after several years, "a simple note came from Fischer saying that the symphony had paid for itself and that, from then on, royalties would be paid."[17]

Programmatic aspects

The *Afro-American Symphony,* was not written as a programmatic piece, but each of the four movements originally had one-word descriptive titles: "Longing," "Sorrow," "Humor," and "Sincerity" all appear in various places in Still's sketchbooks, although they are not printed in any of the published editions of the work. Still wrote the following program notes shortly for the premiere, and sent them in a letter to Irving Scherké on October 5, 1931:

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[15] "Berlin Hails Hanson Offering," *New York Times*, January 8, 1933.
[16] Arvey, *In One Lifetime*, 82.
[17] Arvey, *In One Lifetime*, 83.

The *Afro-American Symphony* is not a tone picture of the "New Negro." It portrays that class of American Negroes who still cling to the old standards and traditions; those sons of the soil who differ, but little, if at all, from their forbears [*sic*] of ante-bellum days.

These are an humble people. Their wants are few and are generally childlike. Theirs are lives of utter simplicity. Therefore no complex or elaborate scheme of harmonization would prove befitting in a musical picture of them. 'Tis only the simpler harmonies, such as those employed, that can accurately portray them.

From the hearts of these people sprang Blues, plaintive songs reminiscent of African tribal chants. I do not hesitate to assert that Blues are more purely Negroid in character than very many Spirituals. And I have employed as the basic theme of the symphony a melody in the Blues style. This theme appears in each movement.[18]

Still seemed eventually to regret writing such a detailed program for the piece, and in later interviews, he portrayed the symphony as much more abstract. His sketchbooks show no attempt to write programs or programmatic ideas into the piece, and in a 1964 interview with Robert A. Martin he said, "I think there are a wide range of interpretations that could be read into it. I really had no program in mind. I wanted, above all, to write music that would be recognizable as being in the idiom employed [by the American Negro] or recognized, I should say, as that of the American Negro. It was the object that I desired most of all."[19]
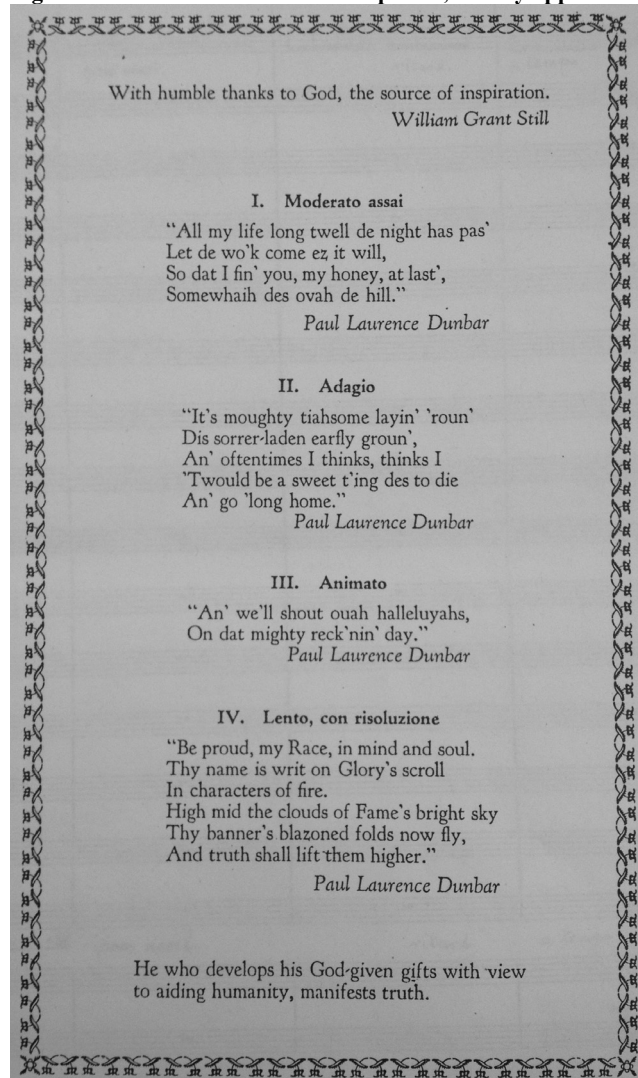
Four short poems, selected from larger works by Paul Lawrence Dunbar, were added to the score of the *Afro-American Symphony* for its 1935 edition, published by J. Fischer & Bros.

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[18] Smith, Murchison, and Gatewood, "William Grant Still," 245.

[19] Dominique-René de Lerma, *William Grant Still: An Oral History* (Flagstaff, AZ: The Master-Player Library, 1998), 77.

Figure 3 - Paul Lawrence Dunbar's poems, as they appear in the 1935 score

With humble thanks to God, the source of inspiration.
William Grant Still

I. Moderato assai

"All my life long twell de night has pas'
Let de wo'k come ez it will,
So dat I fin' you, my honey, at last',
Somewhaih des ovah de hill."
Paul Laurence Dunbar

II. Adagio

"It's moughty tiahsome layin' 'roun'
Dis sorrer-laden earfly groun',
An' oftentimes I thinks, thinks I
'Twould be a sweet t'ing des to die
An' go 'long home."
Paul Laurence Dunbar

III. Animato

"An' we'll shout ouah halleluyahs,
On dat mighty reck'nin' day."
Paul Laurence Dunbar

IV. Lento, con risoluzione

"Be proud, my Race, in mind and soul.
Thy name is writ on Glory's scroll
In characters of fire.
High mid the clouds of Fame's bright sky
Thy banner's blazoned folds now fly,
And truth shall lift them higher."
Paul Laurence Dunbar

He who develops his God-given gifts with view
to aiding humanity, manifests truth.

The Blues

More important than the quasi-program written for the 1931 premiere, or the poems

added in 1935, is Still's use of the Blues in the *Afro-American Symphony*. "The Blues" has a

different meaning today, or at least a much more diffused and ambiguous one, than it had for a

composer like William Grant Still. The Blues, since the 1920s, have had a great influence and has

been assimilated into jazz, country music, and rock'n'roll, and any number of other popular

musical genres. Therefore a modern definition is difficult to pin down. In musical terms, the

Blues could refer to "blue" notes – flattened 3rd or 5th or 7th notes of the scale, for example. Or it

could refer to a harmonic progression, typically twelve measures long but not necessarily so,

12

outlining a repeating pattern of I-I-I-I-IV-IV-I-I-V-IV-I-I. Or, in poetic circles, the Blues could be thought of as a rhymed couplet in iambic pentameter, with the first line repeated. As Billie Holiday sang in "Fine and Mellow,"

> My man don't love me, treats me awful mean.
> My man don't love me, treats me awful mean.
> Oh he's the lowest man I've ever seen.

And in an even more general sense, the Blues might be thought of as simply a sad, downcast kind of song.

But for William Grant Still, the Blues represented a singularly African American invention, one that was separate and apart from popular jazz and spirituals. For Still, and other intellectuals of the Harlem Renaissance, it was important to isolate folk idioms of African American culture from popular ones, and secular idioms from the theological. Spirituals and the Blues were seen by some thinkers as more authentic, more genuine means of expression for African American musicians.

James H. Cone has famously written that "The blues are 'secular spirituals… The spirituals are intensely religious, and the blues are just as intensely worldly."[20] As Cone describes, them, the Blues are an individual expression of Earthly concerns, while the spirituals are a group expression of Heavenly concerns. The distinction is an important one for the interpretation of the *Afro-American Symphony*.

Still understood that using the Blues in a symphonic work could cause some listeners to look down on the piece, to think it lowly and unrefined. And using the Blues, as opposed to spirituals, makes the underlying program a secular one, which could be seen as "ungodly" in some contexts. In his own sketchbook, he penned an argument as if he were already debating an imaginary critic:

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[20] James H. Cone, *The Spirituals and the Blues: An Interpretation* (Maryknoll, N.Y.: Orbis Books, 1991), 97-100.

> I harbor no delusions as to the triviality of the Blues, the secular folk music of the American Negro, despite their lowly origin and the homely sentiment of their texts. The pathos of their melodic content bespeaks the anguish of human hearts and belies the banality of their lyrics. What is more, they, unlike many Spirituals, do not exhibit the influence of Caucasian music.[21]

Still's intention all along was to create a true *Afro-American Symphony*, one that rose to the heights of Western classical music tradition, *and* incorporated African American idioms. The Blues are placed front and center in the *Afro-American Symphony*, and intentionally so. The first measure begins with a plaintive solo in the English horn, setting up a cadence into A-flat major, and full of "blue" notes, flat sevenths, fifths and thirds. Immediately after, in measure 7 the trumpet plays a variation of the same melody, accompanied by a 12-bar blues harmonic progression.

In a 1967 interview with R. Donald Brown, Still spoke very candidly about his reasoning for using the Blues in his composition:

> I didn't look on it with scorn. I realized that people looked down their noses at that [sort of music], but I saw no necessity for it. I still don't…[treat it with scorn]. I think it has great value. It certainly is American music. …
>
> Now in the blues, I saw this: a unique musical creation of Negroes.
>
> [Asked about which pieces indicate the influence of Negro music:] …particularly those compositions that are of a racial nature, such as the *Afro-American Symphony*, which was based on an original blues theme, one that I created, of course, because I try to use my own themes.[22]

The Africa-Dixie-Harlem model

John Howland, in his book *Ellington Uptown,* describes a common programmatic model used for many popular African American-influenced variety shows in New York during the period between the First and Second World Wars. The "Africa-Dixie-Harlem" model was meant to show a progression of African American culture and music from its primitive roots in Africa, to its antebellum blues and spirituals in Dixie, to its modern jazz and cosmopolitan culture in Harlem. As Howland puts it, the purpose was to "glorify and celebrate modern Harlem as the

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[21] Still, sketchbook, at William Grant Still Music.
[22] de Lerma, *William Grant Still*, 20.

glamorous apotheosis of the rich diversity of black musical culture."[23] Perhaps the most famous example of a variety show following the Africa-Dixie-Harlem model would be Paul Whiteman's "Experiment in Modern Music" concert at New York's Aeolian Hall in 1924. The program began with a rowdy rendition of *Livery Stable Blues* to show "jazz in its natural form" and ended with Gershwin's *Rhapsody in Blue* as a shining example of the modern, urban evolution of African American music.[24]

Other composers have incorporated some form of the Africa-Dixie-Harlem model into large-form works. Duke Ellington's suite *Black, Brown, & Beige* (1943), was introduced by him in the premiere as "a tone parallel to the history of the Negro in America."[25] Ellington even wrote an entire secret program for the piece, chronicling a sort of African American "everyman" in his journeys from Africa to Dixie to Harlem.

Still's use of the Blues, as opposed to spirituals, in the *Afro-American Symphony* places it clearly in a post-Civil War musical era. James Cone wrote about this aspect:

> The spirituals are *slave* songs, and they deal with historical realities that are pre-Civil War. They were created and sung by the group. The blues, while having some pre-Civil War roots, are essentially post-Civil War in consciousness. They reflect experiences that issued from Emancipation, the Reconstruction Period, and segregation laws.[26]

While she does not specifically use the Africa-Dixie-Harlem terminology, Verna Arvey wrote that the *Afro-American Symphony* is part of a trilogy of works along these same lines: *Africa* (1930), the *Afro-American Symphony* (1930), and the Symphony in G minor (1937).[27] These three works fit very well into the Africa-Dixie-Harlem model. *Africa* is a three movement work, "an American Negro's wholly fanciful concept of the cradle of his Race, formed on the folklore of generations." As Arvey describes it, the third movement, titled "Land of Superstition,"

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[23] John Howland, *Ellington Uptown: Duke Ellington, James P. Johnson,* (Ann Arbor: University of Michigan Press, 2009), 135.

[24] Howland, *Ellington Uptown*, 83.

[25] Howland, *Ellington Uptown*, 115.

[26] Cone, *Spirituals and the Blues*, 100.

[27] Arvey, *Studies of Contemporary American*, 21.

"subtly conveys the idea that the race has not yet shaken off primitive beliefs, despite the

influence of civilization."[28]

The *Afro-American Symphony*, as Still described it, was written about "those sons of the

soil who differ, but little, if at all, from their forbears [*sic*] of ante-bellum days." Still's use of the

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And the Symphony in G minor, subtitled "Song of a New Race," was commissioned by

Leopold Stokowski and the Philadelphia Orchestra in 1937. It very well sums up the Africa-

Dixie-Harlem tryptich. The Symphony in G minor is also abstract and non-programmatic, and it

is very much intended as a sequel to the *Afro-American Symphony*. As Still described it:

> This Symphony in G minor is related to my *Afro-American Symphony,* being, in fact, a sort of extension or evolution of the latter. This relationship is implied musically through the affinity of the principal theme of the first movement of the Symphony in G minor to the principal theme of the fourth, or last, movement of the *Afro-American*.

> The *Afro-American Symphony* represented the Negro of days not far removed from the Civil War. The Symphony in G minor represents the American colored man of today, in so many instances a totally new individual produced through the fusion of White, Indian, and Negro bloods.[30]

The "I Got Rhythm" problem

An issue that raises interpretation questions for many performers and listeners of the

Afro-American Symphony is a brief moment at the beginning of the third movement. At rehearsal

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[28] Arvey, *Studies of Contemporary American*, 22.
[29] Cone, *Spirituals and the Blues*, 100.
[30] Arvey, *Studies of Contemporary American*, 30.

[28] the horns play two measures that are unquestionably the same melody as the chorus from Gershwin's "I Got Rhythm."

Example 1 - Mvt. III, measures 8–9

Was this quote meant to immediately evoke a "show-biz" sound? Is it a sarcastic jab at Gershwin? Did Gershwin "steal" this melody from Still, or is it the other way around?

Catherine Parsons Smith has explored the question of who originated the melody thoroughly in two different publications, but also reaches no firm conclusions. She states "there is a good deal of evidence that Still believed Gershwin had picked up the melodic and rhythmic ideas in [I Got Rhythm] from Still's pre-performance improvisations in the orchestra pit during the run of *Shuffle Along* a decade earlier."[31] (Still played in the orchestra for the Broadway show in 1921.) Smith points out a few examples of melodies in Still's sketchbooks which start with the same "sol, la, do, re" pitch sequence, although in different tempi and rhythms. She also refers to a 1973 interview with Eubie Blake in which Blake says he knew Still played that melody often, and long before "I Got Rhythm" came about. Blake asked Still about it, saying "Isn't that yours?" and Still refused to say that it had been stolen from him. Blake believed that Gershwin must have picked up the melody from Still while studying orchestration with him.[32]

What is certainly true is that "I Got Rhythm" premiered in George and Ira Gershwin's *Girl Crazy*, which opened on Broadway on October 14, 1930—two weeks before Still's diary entries confirm he began composition in earnest on the *Afro-American Symphony*. Still has never

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[31] Catherine Parsons Smith, *William Grant Still* (Urbana: University of Illinois Press, 2008), 50.
[32] Catherine Parsons Smith, Gayle Murchison, and Willard Gatewood, *William Grant Still: a Study in Contradictions* (Berkeley, CA: University of California Press, 2000), 138.

made any claim one way or the other on this matter. But it seems clear the inclusion of this two-measure quote is intentional on Still's part. What his intent was behind the quote remains a mystery.

Chapter 3: Examination of Materials

Manuscript materials

The William Grant Still and Verna Arvey Papers, a collection at the University of Arkansas, maintains a score listed as "*Afro-American Symphony*, text by Paul Laurence Dunbar, manuscript, 13 pp.; published score, 71 pp.; [1930]." Another copy is in the Library of Congress holdings, donated in 1966 by Irving Schwerké, to whom it was dedicated.[33] There is no evidence that this score was ever available to the public outside these two libraries. Because Still was directly involved in the later complete publication by Fischer, this 1930 score has not been used in the creation of this critical edition.[34]

1935 Fischer publication

The *Afro-American Symphony* was first published in its entirey by J. Fischer & Bros. in New York in 1935. A full score, in Still's own handwriting, was published along with a complete set of parts. On preparing his own scores and parts, Still wrote:

> Next comes the writing of the orchestra score, which is followed by the extracting of the parts. Many composers consider this a chore and try in every possible way to get out of it—some assigning it to their pupils and some asking for funds to employ professional copyists. I, however, gladly do my own copying since it gives me a pleasant way to read proof on the orchestra score. This is the final step, provided that the music proves to be satisfactory when it is performed. If it is not, then revisions are necessary.[35]

Indeed, Still's manuscript is impeccable and very neatly done with great care and artistry. This edition was possibly published to coincide with the New York premiere of the piece by the New York Philharmonic with Hans Lange conducting on November 20, 1935. The score includes a preface page with Still's inscription "With humble thanks to God, the source of inspiration," the

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[33] Smith, Murchison, and Gatewood, "William Grant Still," 235-73.

[34] "Manuscript Collection Mc 1125," William Grant Still and Verna Arvey Papers, http://libinfo.uark.edu/SpecialCollections/findingaids/still/still4aid.html (accessed January 6, 2014).

[35] Still, *William Grant Still*, 50.

four poems by Dunbar, and "He who develops his God-given gifts with view to aiding humanity, manifests truth."

The 1935 score also includes an erroneous instrumentation page that omits the tenor banjo, wire brush, bells, and gong. It also includes a listing of movement timings:

Part I… $7^{1/4}$ min.
Part II… $5^{1/4}$ min.
Part III… 4 min.
Part IV… $7^{1/4}$ min.
Total… $23^{3/4}$ min.

The 1935 score and parts are copied in the same hand, and are labeled

Copyright, 1935, by J. Fischer & Bro.
British Copyright Secured, including Canada.
Mechanical, broadcasting and all other rights reserved.

"WGS" Edition

For the creation of this critical edition, Judith Anne Still has supplied a copy of the composer's own score (abbreviated WGS in this document) from which he conducted, and contains many markings and revisions. This is a copy of the 1935 Fischer edition, and appears to be the score from which the 1969 and 1970 revised editions were produced. On the title page, in the composer's handwriting, is the following notation:

Incomplete:
Ob I
Ob II
Bssn I
Bssn II
Hrns I II III IV
Trpts I II III
Tuba
Timp

The inside blank page is stamped REVISED and has in Still's hand, "~~Master Copy~~ hold in reserve" and "HOLD THIS SCORE." This score is likely a photocopy of the master for the revised edition, and meant to be held for Still himself. It is also stamped:

Please return to
William Grant Still
1626 Victoria Ave
Los Angeles, 19.

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It is unknown whether the above notation about incomplete parts refers to their parts in this score, or their individual parts. In any case, the score contains several handwritten markings on each of these instruments, so it is likely that the list on the front cover was a notation to complete revisions to the individual parts.

This score contains most but not all of the revisions that differ between the 1935 edition and the 1969 edition. The score also includes many markings typically used by conductors in scores, such as cues for instruments. These are not otherwise mentioned in this document. A complete list of changes marked in this score is included in Appendix A, including commentary on changes marked that are not included in the 1969 edition.

1955 Revision

Still's personal diary entry from February 20, 1955, reads "Practiced conducting. Prepared altered parts of AAS for So[uthern] Univ[ersity] concert."[36] (Southern University, Baton Rouge, Louisiana) These altered parts are no longer available, but may have contained some of the changes written in the WGS score.

1969 Novello revised study score

Novello & Co., Ltd. purchased the rights to the *Afro-American Symphony* in 1962 from J. Fischer & Bros. Novello published this full score, handwritten, but in a different hand from the 1935 score. It is labeled:

> Afro-American Symphony
> revised 1969
> by William Grant Still
> Study Score
> (Full Score & Orchestral Parts available on hire)

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[36] Judith Anne Still, and Lisa M. Headlee, editors, *Just Tell the Story: Troubled Island: a Collection of Documents Previously Published and Unpublished, Pertaining to the First Significant Afro-American Grand Opera, Troubled Island, by William Grant Still, with Librettists Langston Hughes and Verna Arvey* (Flagstaff, AZ: The Master-Player Library, 2006), 242.

This edition is remarkable in that it reduces clarinets from four players–three B♭ clarinets and one bass clarinet–to three, by eliminating the third clarinet part and either omitting its notes or redistributing them to other instruments. A complete listing of clarinet changes is included in Appendix B. No set of parts is currently available for this edition, and it is likely that they were never made. The instrumentation list has been corrected from the 1935 list, with "Gong" and "Bells" both listed in bold. The score is marked "© 1935 by J. Fisher & Bro. © renewed 1962 and transferred to Novello & Co. Ltd. 1970." This score shows most of the revisions made in the WGS score, and was likely published around the same time as the 1970 full score.

1970 Novello Score and Parts

This is the edition currently available for rental from Novello, and in America through G. Schirmer. It is a reproduction of WGS, made sometime before Still added his conducting markings to the score. The parts accompanying this score are the 1935 parts from J. Fischer & Bros., stamped "REVISED" with the same stamp as the score and the WGS score, and with revisions written in by hand. These parts contain a significant number of unresolved errors, both in the transcription of the revisions, and in their original 1935 writing. Nancy Bradburd, librarian for the Philadelphia Orchestra, has already prepared an excellent 14-page collection of errata for the 1970 score and parts, available through the Major Orchestra Librarians' Association.[37] Because the electronic engraving of a new critical edition will produce parts directly from the new score, the errors from the 1970 Novello revised parts are not listed in this document.

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[37] Nancy Bradburd, *Afro-American Symphony Errata: Based On Novello 1970 Score and Parts* (Philadelphia: Major Orchestra Librarians' Association, 1993), http://www.mola-inc.org (accessed January 6, 2014).

Chapter 4: Creation of the Critical Edition

Procedure

Novello & Co., Ltd., the current copyright holders of the piece, have given me permission to create a new Critical Edition (CE) of the *Afro-American Symphony*, which remains their copyrighted work. To build the CE score, I examined the 1935, WGS, and 1969 scores extensively. Because the 1969 score represents the latest reprinting of the piece, and the only re-engraving made since 1935, it was used as the primary document, with reference made to 1935 and WGS whenever a note or marking was ambiguous or unclear. The entire CE score was entered by hand into AVID's Sibelius 7.1.3 notation software. The general process was to enter each instrument's notes for an entire movement, documenting note errors in the 1969 score. Then I went through the instrument a second time, adding expression marks, mute changes, and dynamics, again documenting errors made in the 1969 score and confirming their veracity with the 1935 and WGS scores. After all instruments were entered in a movement I added tutti expression marks regarding tempo, rubato, fermatas, and double bars. When the complete score for all four movements had been transcribed, I made an examination of the 1935 and WGS scores to find the remaining revisions Still had made which had not been included in the 1969 or 1970 editions. In some cases revisions left a direct conflict between WGS and 1969/1970, particularly regarding mute selection for brass instruments, and those are catalogued in Appendix C.

Several important decisions needed to be made regarding the general layout and appearance of the CE score. First, and most importantly, I chose to retain the original instrumentation of four clarinets instead of the reduced number of three in the 1969 score. In the re-engraving process, I used the 1969 clarinet parts first in order to keep consistency while finding errors in the 1969 score alongside other instruments. Then, after each movement was completely transcribed, I went through the clarinet and other woodwind parts again, using the 1935 and WGS scores to restore clarinets back to four players and restore other woodwind parts

affected by the changes back to their original forms while documenting the alterations. A complete list of changes to the clarinet parts made in the 1969 edition is included in Appendix B.

The general score order lacked consistency in both the 1935 and 1969 scores, particularly regarding percussion and keyboard instruments, whose order from top to bottom often changed from one movement to another, or even from one page to another. The final score order used consistently throughout the CE score is:

Flute 1
Flute 2
Flute 3/Piccolo
Oboe 1
Oboe 2
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet in B♭
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Tenor Trombone 1
Tenor Trombone 2

Tenor Trombone 3
Tuba
Timpani
Snare Drum/Bass Drum
Wire Brush
Gong
Triangle
Small Cymbal
Cymbals
Suspended Cymbal
Large Suspended Cymbal
Vibraphone
Wood Block
Harp
Celesta
Tenor Banjo
1st Violins
2nd Violins
Viole
Violoncelli
Basses

Percussion parts were a special challenge in the transcription, because neither the 1935 nor 1969 scores are consistent in their notation, or follow modern methods of percussion writing. The CE score represents some compromises between retaining Still's own markings and modernizing the score. For example, the pitch indications for the timpani part in the first measure, in both the 1935 and 1969 scores, are written as: "D♭ – E♭ – A♭," referring to the following pitches:
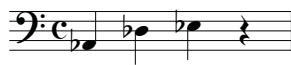
Modern composers would likely leave out the "D♭ – E♭ – A♭" pitch indicators entirely, leaving it up to the timpanist to determine their own tuning with the drums they have available. But I wanted to honor Still's intentions as closely as possible, so the pitch indication is included, but the pitches are re-ordered from lowest to highest, in this case "A♭ – D♭ – E♭," to fit current traditions of notation.

Unpitched percussion, such as cymbals, triangle, and gong, have been engraved in the CE with modern one-line staves in order to save space and improve legibility, but their "x" shaped note heads from the 1935 and 1969 editions have been retained. Snare drum and bass drum have been kept on one five-line staff, exactly as written in both the 1935 and 1969 scores.

In both the 1935 and 1969 scores, writing for cymbals was especially problematic, especially in the first movement when staves labeled "Small Cymbal," "Suspended Cymbal," and "Damped Cymbal" all appear at different places, but are really referring to the same instrument. The CE score gives different cymbals their own staves only when they are indeed separate instruments. Staves, which in the 1935 or 1969 scores had different names but referred to one instrument, are reduced to one staff. In the case of the "Small Cymbal," "Suspended Cymbal," and "Damped Cymbal" of the first movement, they are listed on one staff, labeled "Small Cymbal" with a "damped" indication above the line when needed.

Example 2 - Percussion parts from the first page of the 1969 score
(errata: "damped" is missing from the Small Cymbal part)

Example 3 - Percussion parts from the first page of the CE score

Language considerations

Still's instrument names have been retained from their 1935 originals. Other than inconsistencies such as the cymbals mentioned above, the CE score uses Still's instrument names and abbreviations, including the mixture of English and Italian names for string instruments: "1st Violins, 2nd Violins, Viole, Violoncelli, Basses." The choice of instrument names seems to be a personal one to the composer, and preserving them in the CE score maintains some of Still's individuality in the document.

The CE score also keeps Still's language choices for tempos, rubatos, and other indications, even when they are inconsistent with modern notation. For example, in Movement I, measure 49, the 1935 and 1969 scores are both marked "2 Solo Violins," followed in measure 52 by "All of the Violins." Modern notation would replace "All of the Violins" with a simple "Tutti," but the CE score retains Still's original language. Spelling errors, however, have been corrected. The 1935 score is marked "Lento con risolutione" at the beginning of Movement IV, and "risolutione" has been corrected in the CE as "risoluzione." Likewise, a few errant "expressivo" markings from the 1969 score have been corrected to "espressivo."

Movement titles

None of the published scores have included Still's original titles for the four movements, but there is no significant reason to omit them, as they pose no conflict with the Dunbar texts, or any other markings, and Still regularly referred to the movements by their one-word titles in

interviews and writings into the 1970s. Therefore these titles have been reinstated in the CE score at the first page of each movement.

Complete listing of errata in the 1969 score

Appendix A contains a complete listing of all errata found in the 1969 score. Each of these items has been corrected in the CE, unless otherwise noted. In a few small cases, errata were found in both 1935 and 1969 scores, and these too are corrected in the CE. Many of the errata in this list are basic typesetting omissions—the most common being listing a dynamic for Horns 1 and 2, but not for Horns 3 and 4. The 1935 score does this as well, placing a single dynamic between two staves of like instruments, but not consistently. In the dynamic changes made in the WGS score, Still was careful to mark individual dynamics on every staff affected, and so the CE does so as well. Because the 1969 score was the only edition of this piece made publicly available for sale, it is likely the most widely distributed score and therefore this list of errata may be useful for owners of the study score. The 1970 full score, for which Nancy Bradburd has already created an excellent list of errata, remains available only as a rental through Novello & Co., Ltd. or G. Schirmer in America.

Clarinet revisions in the 1969 score

It is unknown why the 1969 Novello Study Score has reduced the number of clarinet parts from four to three, or who did the work in making the reduction. The WGS score contains no markings that indicate this reduction came from Still himself. Certainly, an instrumentation using two B♭ clarinets and one bass clarinet is much more standard today, and likely in 1969 as well, and an orchestra could save some money hiring one less player. But I have found no mention in Still's journals, score, or sketchbooks which would show that he sanctioned the reduction.

Appendix B is included for those using the 1969 score who may want to see the changes made, and make a decision for themselves whether the third B♭ clarinet part is necessary for their

own performances. In many cases, this reduction simply omits the pitches played by the third

clarinet, leaving chords slightly altered. In many other cases, pitches are moved to a different

instrument, changing the timbre of the section. The largest changes, perhaps, are the instances

when the reduction moves notes from third clarinet to first bassoon—inserting a very different

double-reed instrument into a choir of single-reed woodwinds.

No set of parts appears to exist for this 1969 reduced instrumentation. David Daniels'

Orchestral Music contains this listing: "A 1969 revision requires one less clarinet (i.e., [1.2.bcl]),

but parts for this version may not be available."[38]

Examination of markings in William Grant Still's personal copy of the 1935 score

The WGS score was provided to me by the composer's daughter, Judith Anne Still, for

this project. Ms. Still has described it as her "father's score from which he conducted." It is

difficult to determine when the markings were written in this score, but Still kept records of when

he conducted the piece:

> 1936 – Hollywood Bowl, Los Angeles Philharmonic
> 1939 – New York City, Negro Symphony Orchestra[39]
> 1939 – New York City, ASCAP Festival
> 1955 – Baton Rouge, Louisiana, New Orleans Philharmonic-Symphony Orchestra
> 1955 – Detroit, Michigan, Detroit Symphony Orchestra
> 1968 – New Orleans, Louisiana, New Orleans Philharmonic-Symphony Orchestra[40]

The 1955 date in Baton Rouge is particularly interesting, since it must be the

performance Still was referring to in his diary entry on February 20, mentioning "altered" parts. If

he made revisions at this date, he probably used them again for his later performance that year in

Detroit. The 1968 performance in New Orleans is also a very likely candidate for the markings in

the WGS score, coming so soon before the publication of the revised score in 1969.

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[38] David Daniels, *Orchestral Music: a Handbook*, 4th ed. (Lanham, MD: Scarecrow Press, 2005), 362.

[39] William Grant Still and Verna Arvey Papers. Special Collections. University of Arkansas Library, Fayetteville.

[40] Still, Dabrishus, and Quin, *William Grant Still*, 51.

The WGS score does show a direct link between the 1935 printing and the 1969 revision. In most cases, the markings made by Still are clear and distinct. Some have significant impact, such as the change in the first movement at rehearsal [3] where strings are altered from *col legno* to *spiccato*.

Example 4 - Mvt. I, rehearsal [3], as it appears in the 1935 score
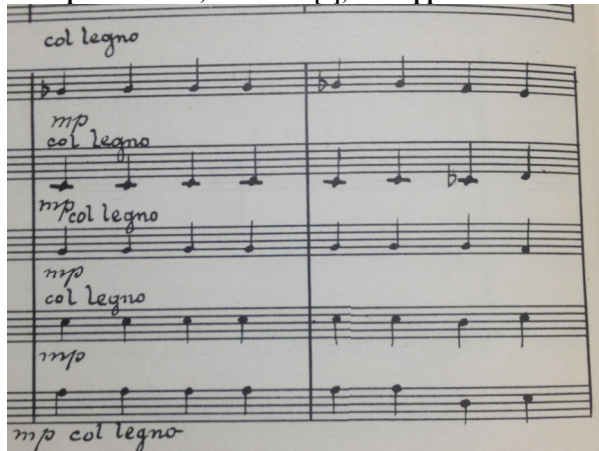
Example 5 - Mvt. I, rehearsal [3], revised in the WGS score
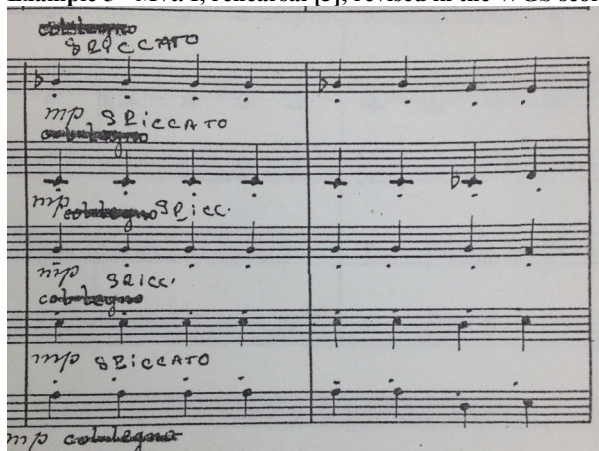
Example 6 - Mvt I, rehearsal [3], printed in the 1969 score

Such a change can have a very large impact on the overall performance. In the original *col legno*, this section sounds a bit like a few woodwind soloists playing onstage with an audience clapping along. Played *spiccato*, it sounds more like an orchestral tutti.

Other major changes made in the WGS score involve mute choices for brass players. In most cases, Still has eliminated obsolete or difficult-to-find mutes and replaced them with their standard counterparts (e.g., "Fiber mutes" are changed to "Cup mutes").

Aspects of the piece removed by the 1969 revision

Some of the WGS changes seem to be designed to eliminate the stage band aspects of the piece, to reduce the "jazziness" of the work, or to lend it greater legitimacy. Still's markings remove the "wow-wow" effects from muted trumpets and trombones in the third movement—a very common technique for jazz musicians, but uncommon in the orchestra. He also removes the marking for trombones at the beginning of the fourth movement, "soft hats over bells." Using hats as mutes, and often as choreographic props was very common for stage bands when the *Afro-American Symphony* was composed, but it is definitely not part of a symphony orchestra's performance practice. Removing this marking makes a large visual change in the performance, as well as an audible one.

None of the markings in the WGS score indicate *why* these items were removed. But Judith Anne Still wrote to me on the subject: "[W]hen my father revised the symphony he had

become very 'spiritual'–he was not the same exuberant person he had been in 1930. The things

he revised became more laid-back, and less appealing, in my opinion."[41]

That may indeed be true. Changes such as the *col legno* to *spiccato* in the first movement,

and these mute changes in the third and fourth movements do indeed smooth out some of the

rough edges of the original. It may be pertinent to note that those critics who dismissed the piece

early on often did so because of these showy, popular-music aspects. Composer Paul Bowles

called the piece "not too good Radio-City Music-Hall."[42] And Marc Blitzstein wrote:

> Still's *Afro-American Symphony* failed to come through… Still is a composer made
> for Paul Whiteman: …give the public a smooth melody, real or hatched; a new
> effect every eight bars; slide your harmonies and swing your rhythms; wrap it all in
> cellophane, and deliver in wow-finish. …The servility that lies in the willingness
> to debauch a true folk-lore for high-class concert hall consumption makes the work
> vulgar.[43]

Perhaps statements like these had an impact on Still in the years after he composed the

Afro-American Symphony. It is impossible to know the reasons behind all of these revisions, but

throughout, I have worked with the earnest intent of fulfilling the composer's wishes as truthfully

and clearly as possible. I have made commentary on these markings in Appendix C, and although

these markings do not appear in the CE because they were removed by Still himself, I include

them in this list to be played (or not) at the performer's discretion.

I hope that this new Critical Edition provides opportunities for greater numbers of and

higher quality performances of this masterwork of symphonic literature for many years to come.

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[41] Judith Anne Still, e-mail message to the author, December 18, 2012.
[42] editors, Still, and Headlee, *Just Tell the Story*, 408.
[43] editors, Still, and Headlee, *Just Tell the Story*, 407.

Appendix A - Complete listing of errata in the 1969 score

Complete listing of errata in the 1969 score					
Movement	Measure	Beat	Instrument	Correction	Comment
I	1	1	Timpani	Reorder pitches from low to high	
I	3	2	Viola	Note is A♭ (ambiguous)	
I	6	1	Trombone 1,2	"Harmon mute" (remove "s")	
I	6	3	Trombone 3	Add *mf*	
I	7	3	Horn 3,4	Add *mp*	
I	9	1	Small Cymbal	Add *damped*	
I	9	3	Horn 3,4	Add *mf*	
I	9	3.5	Harp	Add eighth rest and quarter rest	
I	11	3	Horn 3,4	Add *mp*	
I	13	1.5	Oboe 2	Add *mf*	
I	13	2.5	Bassoon 2	Add *mf*	
I	13	3	Horn 3,4	Add *mf*	
I	15	3	Horn 3,4	Add *mp*	
I	15	4	Harp	Add *mp* to match Bass Clarinet	
I	15	4	Horn 1,2	Change rhythm to dotted eighth	
I	16	1	Harp	Add staccato mark	
I	17	1.5	Oboe 2	Add *mf*	
I	17	2.5	Bassoon 2	Add *mf*	
I	17	3	Horn 3,4	Add *mf*	
I	19	1	Flute 2	Add *mp*	
I	19	2.5	Clarinet 1	Note is B♭	
I	20	3	Clarinet 1	Change slurs to match m. 24	
I	21	1	Clarinet 1	Remove staccato mark, replace with tie	
I	22	1	Oboe 1	Add quarter rest	
I	23	1	Flute 2	Add *mp*	
I	24	3	Clarinet 1	Add < > dynamics	
I	25	1	Clarinet 1	Remove staccato mark, replace with tie	
I	28	3	Clarinet 1	Change slurs to match m. 24	
I	29	1	Clarinet 1	Remove staccato mark, replace with tie	
I	33	3	Oboe 1	Add staccato marks	
I	36	1	Flute 1,2	First note is D♭	
I	36	1.5	Horn 1	Note is written C natural	

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Complete listing of errata in the 1969 score					
Movement	Measure	Beat	Instrument	Correction	Comment
I	36	1.5	Horn 2	Note is written G♭	
I	36	3.5	Horn 2	Note is written G♭	
I	37	1	Timpani	Reorder pitches from low to high	
I	37	1	Trombone 2,3	Add *f, "*senza sord."	
I	37	1	Trumpet 2	Place "senza sord." in parentheses	
I	38	4	Oboe 1,2, Clarinet 1,2, Violin 1,2	Break tie to match previous passages	
I	41	1	Bass	Add "pizz."	This note does not appear in 1935. It is marked "pizz*."* in Viola and Cello.
I	41	1	Flute 1	Add staccato mark	
I	42	1	Piccolo	Add "Change to Flute 3"	
I	42	1	Timpani	Add pitches here, moved from m. 48	
I	44	3	Bass	Add "arco"	Only if the note at m.41 is actually "pizz."
I	45	1	Harp	Add *mp*	
I	46	1	Oboe 1	Slur goes to E	
I	53	1	Bass Clarinet	Add *legatissimo*	
I	53	2	Horn 3,4	Add *mf*	
I	57	1	Timpani	Add pitches here, moved from m. 66	
I	57	1	Viola	Note is C natural (ambiguous)	
I	58	4	English horn	Change to eighth note	
I	59	1.5	Flute 2	Note is E natural	
I	60	4	Viola	Add *mp*	
I	61	2	Cello	Change to quarter note	
I	62	2.5	Horn 1	Add *mp*	
I	64	4	Harp	Add bass clef in left hand	
I	65	2	Vibraphone	Create new line, add G natural quarter note, *mp*	
I	68	1	Clarinet 2	Note is written C natural (correct in 1969, incorrect in 1935)	
I	70	2	Tuba	Add *f*	
I	71	1	Trumpet 3	Place "senza sord." in parentheses	

Complete listing of errata in the 1969 score					
Movement	Measure	Beat	Instrument	Correction	Comment
I	72	1	Bass	Add *f*	
I	72	1	Timpani	Missing a dynamic (add *f*)	
I	72	2	Horn 2	Move *f* here from m. 73	
I	73	2	Horn 3,4	Add *f*	
I	74	1	Trombone 2	m. 74-93 rewritten in bass clef for legibility	
I	74	1	Trombone 3	Add *f*	
I	75	1	Trumpet 1	"Harmon mute" (remove "s")	
I	75	1	Trumpet 2,3	Add "Harmon mute"	
I	75	4	Trumpet 2,3	Add *f*	
I	76	1	Bass Clarinet	Move *stacc.* here from m. 77	
I	76	1	Clarinet 2	Add *ff*	
I	76	1	Horn 3,4	Add *f*	
I	76	3	Flute 2	Slur goes to beat 3	
I	78	1	Bass	Remove *arco*	1935 score has no *arco*
I	79	4	Trumpet 2,3	Add *f*	
I	80	1	Bass	Place "pizz." in parentheses	Only if the note at m.78 is "pizz."
I	81	2.5	Flute 1	Add staccato mark	
I	81	3	Bass Clarinet	Note is written B♭	
I	81	4	Harp	Add bass clef in right hand	
I	81	4	Oboe 1	Note is F natural (ambiguous)	
I	82	2	Bass Clarinet	Remove extraneous *stacc.*	
I	82	2	Bassoon 2	Add *stacc.*	
I	82	2	Horn 3,4	Add *mf*	
I	83	1	Horn 1	Note is written E♭	
I	85	3	Horn 3	Note is written B♭	
I	86	1	Bass Clarinet	Add *stacc.*	
I	86	1	Trombone 3	Add *mf*	
I	86	4	Clarinet 2	Change tenuto to > accent mark	
I	87	4	Clarinet 2	Change tenuto to > accent mark	
I	88	1	Bass Clarinet	Add *cresc.*	
I	88	1	Bassoon 1,2	Move *cresc.* From m. 87	
I	88	1	Bassoon 2	Add *cresc.*	
I	88	1	Cello, Bass	Move *cresc.* to beat 1	
I	88	1	Clarinet 1	Remove *ff*	

Complete listing of errata in the 1969 score					
Movement	Measure	Beat	Instrument	Correction	Comment
I	88	1	Flute 1,2,picc.	Move *cresc.* from Flute 1,2 to piccolo	
I	88	1	Trombone 1,2	Remove *cresc.*	
I	88	1	Viola	Add *cresc.*	
I	88	2	Horn 3,4	Add *f cresc.*	
I	89	1	Trumpet 3	Add "senza sord."	
I	89	3	Timpani	Add cresc.	
I	89	4.5	Clarinet 2	Add *fff*	
I	89	4.5	Trumpet 2,3	Add *fff*	
I	90	1	Horn 3,4	Add *fff*	
I	90	1	Snare/Bass Drum	Add *ff*	
I	90	2.5	Trombone 2	Add *fff*	
I	90	4	Cymbals	Add *ff*	
I	91	1	Horn 1,2	Add whole rest	
I	91	2.5	Bassoon 1	Note is A♭	
I	91	4	Harp	Move treble clef to m. 93 for legibility	
I	92	1	Clarinet 1	Correct beaming on eighth notes	
I	92	4	Timpani	Add > accent marks in m. 92 and 93	
I	94	1	Clarinet 2	Add *ff*	
I	94	1	Flute 1	Move > diminuendo from m. 93 to 94	
I	94	3.5	Cello	Note is A♭	
I	95	4	Bass Clarinet	Note is B♭ (ambiguous)	
I	96	1	Clarinet 1,2	Add *f*	
I	97	4	Bass Clarinet	Add > diminuendo	
I	99	2.5	English horn	Change slur	
I	99	4.5	Clarinet 1,2	Solo is mislabeled, actually in Clarinet 1	
I	99		English horn	Change slur phrasing	
I	100	1	Clarinet 1	Change slur	
I	102	1	Timpani	Reorder pitches from low to high, move from m. 116	
I	103	2.5	Bass Clarinet	Add slur	
I	103	4	Viola	Add "All the violas"	Used Still's "All the…" instead of standard "tutti"
I	104	1	Bass	Add "arco"	
I	104	1	Clarinet 2	Add *mp*	

Complete listing of errata in the 1969 score					
Movement	Measure	Beat	Instrument	Correction	Comment
I	104	2.5	Viola, Cello	Add *mf*	
I	105	2	Horn 3,4	Add *p dolce*	
I	106	2	Clarinet 2	Add *mp*	
I	106	4.5	Cello	Note is G natural	
I	107	1	Bass Clarinet	Add *tenute*	
I	107	1	Cello	Note is A♭	
I	107	1	Harp	Right hand is Bass Clef	
I	107	2	Horn 3,4	Add *p dolce*	
I	108	3	Violin 1, 2	*f* moved to beat 3.5 to match Viola and Cello	
I	108	4	Clarinet 2	Add *mp*	
I	109	3	Bassoon 1,2	None	Pitches are swapped from 1935 to 1969, so that Bassoon 1 doesn't play below 2. Left as is.
I	109	3	Violin 2	Add *mf*	
I	110	1	Bass Clarinet	Note is B♭	
I	110	1	Bass Clarinet	Add *mp*	
I	110	3	Bassoon 1	Note is G♭	
I	111	1	Bass Clarinet	Note is B♭	
I	111	1	Cello	Note is C♭ (ambiguous)	
I	111	1	Clarinet 1	Note is written F natural	
I	111	4	Oboe 2	Add *p*	
I	114	2	Bass	Change *f* to *mf*	
I	116	1	Small Cymbal	Remove *mp*	
I	116	1	Trumpet 2,3	Add *mf*	
I	116	1	Wire Brush	Remove *mp*	
I	116	3	Horn 3,4	Add *mf*	
I	118	1	Clarinet 2	Add *mf*	
I	118	1	Flute 3	Add *mf*	
I	118	3	Oboe 2	Add *mf*	
I	120	1	Trumpet 2,3	Add *mf*	
I	120	3	Horn 3,4	Add *mf*	
I	120	3.75	Horn 2	Note is written C natural (ambiguous)	
I	122	1	Clarinet 2	Add *mf*	
I	122	3	Oboe 2	Add *mf*	
I	122	3.75	Timpani	Note is A♭	
I	124	3	Horn 3,4	Add *mf*	
I	126	1	Clarinet 2	Add *mf*	

Complete listing of errata in the 1969 score					
Movement	Measure	Beat	Instrument	Correction	Comment
I	126	1	Flute 3	Add *mf*	
I	126	2	Trombone 3	Add *mf,* "Harmon mute"	
I	126	3	Violin 2, Viola	Add "arco"	
I	127	1	Bassoon 2	Add *mf*	
I	127	3	Bass Clarinet	Add - tenuto mark	
I	127	3	Cello	Add "arco"	
I	127	3	Violin 1, 2, Viola	Add quarter rest	
I	127	4.5	Cello	Change to sixteenth note	
I	130	3	Bass	Add *p*	
I	131	3	Bassoon 1	Note is F natural	
I	131	3	Clarinet 2	Add *mp*	
II	8	1	Viola, Cello	Remove extraneous "div."	
II	13	1	Violin 1	Note is C natural	
II	14	3	Violin 1	Grace note is A♭	
II	15	1	Viola	Change "Soli" to "Sole"	should read "sole, doloroso"
II	16	4	Clarinet 1,2	Add - tenuto marks	
II	20	1	Timpani	Correct pitches to F-C-E♭, move to m. 3	
II	21	1	Clarinet 1	Note is D natural	
II	28	2	Bassoon 2	Add *mp*	
II	32	1	English Horn	Add missing quarter note C natural	
II	36	1	Vibraphone	Notes are F-A-C	
II	36	1	Violin 1	Add "All of the Violins"	
II	37	3	Violin 2	Duration is half note	
II	41	1	Harp	Note is F natural	
II	41	4.5	Harp	Slur to last note	
II	48	1.5	Oboe 1	Slur starts on first note	
II	49	2	Bass Clarinet	Add missing Bass Clarinet notes. Quarter note B natural, half note C natural	
II	50		Bass Clarinet	Add staff label	
II	51	3	Bass Clarinet	Add *f*	
II	51		Trumpet 1, Trombones 1,2	Add "senza sordino"	
II	53	4.5	Flute 1	Last note is dotted quarter	
II	54	3.5	Oboe 1	Note is C natural, not D	
II	55	2.5	Flute 3	Note is F natural	
II	62	1	Timpani	Move pitches to m.26	
II	64	1.5	Bassoon 1	Slur starts on first note	

Complete listing of errata in the 1969 score					
Movement	Measure	Beat	Instrument	Correction	Comment
II	64	3	Flute 1	Mark is a flat sign, not a grace note	
II	65	3	Trumpet 1,2,3	Eighth note should be staccato	
II	66	1	Bass Clarinet and Trumpets 1,2,3	Add staccato marks	
II	66	1	Trumpet 1,2,3	Eighth note should be staccato	
II	72	1	Bass	Add reminder natural sign	
III	1	1	Large Suspended Cymbal	Add *p*	
III	4	1.5	Horn 1	Add *f*	
III	6	2	Trombone 1,2,3	Remove extraneous *f*	
III	9	4.5	Horn 3	Add eighth rest	
III	10	1	Horn 3	Correct rhythm to match Horn 1 and 2	
III	11	1	Horn 3,4	Correct rhythm to match Horn 2	
III	11	1.5	Horn 4	Add *mf*	
III	13	3.75	Flutes 1,2	Note is F natural	
III	15	4	Trombone 3	Add *f tenute*	
III	15	4	Trumpet 2,3	Add *f tenute*	
III	15	4	Viola, Cello	Add "arco"	
III	16	1	Cymbals	Add *f*	
III	16	1	Drums	Add *f*	
III	20	1	Drums	Add < crescendo	
III	20	3	Trombone 3	Add *più f*	
III	20	4	Drums	Add > diminuendo	
III	24	1.5	Cello	Add *mp*	
III	24-27		Harp	Add damp sign to beats 2.5 and 4.5	
III	25	3	Oboe 1	Add half rest	
III	28	3	Tuba	Add *mp*	
III	30	3.5	Clarinet 1	Note is written G	
III	31	1	Horn 1,2,3,4	Staff line label corrected to Horn 1,2,3	
III	31	4	Trombone 1,2,3	Add *sff* on all four eighth notes	
III	31		Flute 3	Staff line label corrected to Flute 3, not Picc	
III	35	1	Bass	Put "pizz." in parentheses	
III	39	1	Cello, Bass	Add "arco"	

Complete listing of errata in the 1969 score					
Movement	Measure	Beat	Instrument	Correction	Comment
III	39	2	Trombone 3	Add "tutta forza"	
III	39	2	Trumpet 2,3	Add "tutta forza"	
III	39	3	Trumpet 1	Note is E♭	
III	41	1	Harp	Add missing treble clef stave	
III	41	1.5	Large Suspended Cymbal	Add > accent mark	
III	41	2	Trumpet 2,3	Add *dim.*	
III	42	3	Trumpet 2,3	Add *mf*	
III	42	4	Horn 3,4	Add *mf*	
III	45	2	Bassoon 1,2	Add > accent mark	
III	46	4	Clarinet 1,2	Add *mp*	
III	47	1	Bassoon 2	Add *mp graziosamente*	
III	48	4	Bass Clarinet	Add *graziosamente*	
III	48	4	Oboe 2	Add *mp graziosamente*	
III	50	2.5	Horn 3	Add *mp < mf*	
III	53	1	Flute 3	Add "Change to Piccolo"	
III	56	4	Flute 1	First note is G♭	
III	57	3	Violin 1	Note is Fb	
III	69	2	Flute 1	A♭ and E♭ should be sixteenth notes, not eighths	
III	72	3.5	Trumpet 2,3	Delete extraneous *mp*	
III	73	3	Trombone 3	Add *mp*	
III	74	3	Trombone 3	Add *mp*	
III	75	3	Trombone 3	Add *mp*	
III	82	3	Bass	Add *f*	
III	83	2	Clarinet 1	Both notes are A♭	
III	83	4	Clarinet 2	Note is written F natural	
III	87	1	Viola	Add crescendo	
III	87	2	Clarinet 1	Add *f*	
III	87	2	Horn 1,2,3,4	Change dynamic to *f*	
III	87	2	Trumpet 1	Put "senza sord." in parentheses	
III	88	1	Flute 2	Add *ff*	
III	88	1.25	Flute 1	Correct rhythm to sixteenth, eighth	
III	88	1.5	Horn 1,2,3,4	Add *ff*	
III	89	1.5	Trumpet 1	Note is D natural	
III	89	3	Trumpet 1	Note is C natural	
III	91	3.5	Horn 1	Add *staccato*	
III	91	4	Banjo	Remove extra eighth rest	

Complete listing of errata in the 1969 score					
Movement	Measure	Beat	Instrument	Correction	Comment
III	95	1	Trombone 2	Move entire measure to Trombone 3	
III	95-100		Timpani	Replace repeated "tr" with one "tr~~~~~~~~"	
III	97	4.5	Trumpet 2,3	Add - tenuto mark	
IV	1	1	Clarinet 2	Add *mf*	
IV	12	1	Clarinet 2	Add *f*	
IV	16	1	Clarinet 2	Add *p*	
IV	16	1	Tuba	Add *p*	
IV	17	1	Clarinet 2	Add *mp*	
IV	21	1	Clarinet 2	Add *mf*	
IV	22	2	Clarinet 2	Add *mp*	
IV	23	1	Trombone 3	Note is C♯	
IV	26	1	Bassoon 1	Relabel staff line as Bass Clarinet	
IV	26	1	Bassoon 2	Relabel staff line as Bassoon 1,2	
IV	30	1	Viola	Note is A natural	
IV	31	3	Horn 3,4	Add *mp*	
IV	31	3.5	Horn 1	Note is B natural	
IV	35	3.5	Trumpet 3	Note is C natural	
IV	36	3	Bass Clarinet	Add *f*	
IV	36	3	Flute 1	Note is F♯	
IV	36	3	Flute 2	Note is D natural	
IV	37	1.5	Violin 1, Cello	Correct spelling of "espressivo"	
IV	37	2	Horn 1	Change "espressivo" to "con espressivo"	
IV	40	1.5	Oboe 2	Add *p*	
IV	41	1.5	Cello	Correct spelling of "espressivo"	
IV	42	3.5	Cello	Note is E natural	
IV	45	1	Clarinet 2	Add *p*	
IV	47	2.5	Clarinet 2	Add *sostenuto*	
IV	51	1	Clarinet 2	Add *ff*	
IV	51	1	Horn 3,4	Add *ff*	
IV	51	1	Trumpet 2,3	Add "senza sord." and *ff*	
IV	53	1	Trumpet 2,3	Add *sost.*	
IV	53	2	Clarinet 2	Add *sostenuto*	
IV	53	2	Horn 3,4	Add *sostenuto*	
IV	53	3	Clarinet 1	Note is G♭	
IV	55	1	Horn 2	Note is F natural	
IV	55	1.5	Horn 3,4	Add *p*	

Complete listing of errata in the 1969 score					
Movement	Measure	Beat	Instrument	Correction	Comment
IV	55	2	Bass	Notes are D♭, C natural	
IV	57	1.5	Clarinet 2	Add *p*	
IV	61		Score	Correct spelling of "espressivo"	
IV	68	1	Horn 3,4	Add *p*	
IV	74	1.5	Cello	Notes are A♭, F	
IV	78	1	Clarinet 1	Relabel staff line as Clarinet 1,2	For critical edition, should be Clarinet 1,2,3
IV	78	1	Horn 1	Relabel staff line as Horn 2	
IV	81	1	Horn 3,4	Add *f*	
IV	82	1.33	Violin 2	Both notes are F natural, C natural	
IV	83	1.66	Violin 1	Note is F natural	
IV	91	2	Strings	Move > diminuendo to start on beat 2	
IV	99	1	Clarinet 2	Add < crescendo	
IV	106		Violin 1,2, Bass	Remove tenuto marks	
IV	107		Violin 1,2, Bass	Remove tenuto marks	
IV	109	1	Cello	Slur starts from first note (match with phrasing from beginning)	
IV	109	2	Flute 2	Add *mp*	
IV	121	1	Tutti	Add "dim." on each staff	
IV	126	1	Clarinet 1,2	Add key signature - two sharps	
IV	126	1	Trumpet 1	Put "Harmon mute" in parentheses	
IV	126	2	Oboe 2, English Horn	Add *f*	
IV	126	4	Trombone 1	Put "Harmon mute" in parentheses	
IV	126	4	Trombone 3	Add *f*	
IV	131	6	Clarinet 2	Add *mf*	
IV	131	1-5	Bassoon 1,2	Add staccato marks	
IV	132	1	Bassoon 1	Remove "soli"	
IV	134	2-3	Oboe 1	Add staccato marks	
IV	136	2	Clarinet 1,2	Change "solo" to "soli"	
IV	136	6	Bassoon 1	Remove *mf*	
IV	136	6	Oboe 1	Slur to downbeat	
IV	139	6	Violin 1,2, Viola	Add "arco"	
IV	143	6	Clarinet 2	Note is B♭	

Complete listing of errata in the 1969 score					
Movement	Measure	Beat	Instrument	Correction	Comment
IV	143	6	Horn 3,4	Add *ff* <	
IV	143	6	Trombone 3	Add < crescendo	
IV	148	1.5	Horn 3,4	Add *f*	
IV	148	2	Harp	Add half rest in left hand	
IV	148	3	Flute 2	Add *f*	
IV	148	5	Clarinet 2	Add *f*	
IV	148	6	Cello	Notes are G, B♭	
IV	152	1	Trumpet 1	Put "senza sord." in parentheses	
IV	152	1.5	Trumpet 1	Add "(senza sord.)"	
IV	152	1.5	Trumpet 2,3	Add *f*	
IV	154	1	"Small susp. cymb."	Relabel as Gong	
IV	154	3.5	Horn 1, Trumpet 1,2,3	Add staccato mark	
IV	156	1	Clarinet 2	Add *mf* and *subito p*	
IV	158	1.5	Flute 2	Add *mp*	
IV	159	3	English Horn	Note is F natural	
IV	160	2	Violin 2, Viola	Remove "pizz."	
IV	161	3	Horn 3,4	Add *f*	
IV	162	5	Trumpet 2,3	Add *f*	
IV	164	5	English Horn	Add *mf*	
IV	166	1.5	Horn 3,4	Add *mp*	
IV	170	1	Suspended Cymbal	Relabel staff line as Small Cymbal	
IV	175	1.5	Small Cymbal	Remove "damped"	
IV	178	1	Bass	Add > accent mark	
IV	178	1.5	Horn 3,4	Add *f*	
IV	178	2	Oboe 2	Add *f*	
IV	178	2	Violin 2	Add *staccato*	
IV	179	2	Clarinet 2	Add *f*	
IV	179	2	Horn 4	Note is F natural	
IV	182	1	Viola 1	Note is C	
IV	182	1	Viola 2	Note is A	
IV	182	2	Clarinet 1	Note is G natural	
IV	182	6	Violin 2	Note is F natural	
IV	183	1.5	Oboe 1	Respell F♯ as G♭ to match Violin 2	
IV	184	6	Clarinet 2	Add *f*	
IV	186	1	Horn 1,2,3,4	Add "simile"	
IV	187	2	Horn 1	Note is C natural	
IV	190	1	Horn 3,4	Add *f*	
IV	190	1	Trombone 1	Remove "senza sord."	

Complete listing of errata in the 1969 score					
Movement	Measure	Beat	Instrument	Correction	Comment
IV	190	1	Trumpet 1	Add "senza sord."	
IV	190	1	Violin 1,2	First note is E natural	
IV	190	2	English Horn	Add *f*	
IV	190	2	Horn 2	Note is F natural	
IV	192	1	Horn 3,4	Add *cresc.*	
IV	194	1	Horn 3,4	Add *ff*	
IV	194	1	Trumpet 2,3	Add "senza sord."	
IV	195	4	Timpani	Note is D♭, remove "tr.", replace with triple slashes	
IV	195	6	Bassoon 1	Note is D♭	
IV	196	1	Horn 3,4	Add *f tenuto sempre*	
IV	202	1	Horn 3,4	Add - tenuto mark	
IV	204	5	Violin 1	Last note is a quarter note	
IV	205	4	Trombone 1	Note is A♭	
IV	212	5	Violin 1	Note is F natural	
IV	216	2	Violin 1	Note is F natural	
IV	218	4	Violin 1	Note is F natural	
IV	218	5	Clarinet 2	Add < crescendo and *ff*	
IV	218	5	Trombone 2,3	Add *f* < *ff*	
IV	218	6	Clarinet 1	Note is D natural	

Appendix B - Clarinet alterations from the 1935 score to the 1969 study score

Movement	From Measure	to	Instrument in 1935 Score	Transferred to Instrument in 1969 Score
	Clarinet alterations from the 1935 score to the 1969 Study Score			
I	7	10	Clarinet 2,3	Clarinet 1,2
I	13	14	Clarinet 2,3	Clarinet 1,2
I	17	18	Clarinet 2,3	Clarinet 1,2
I	31		Clarinet 3	Clarinet 2
I	36	41	Clarinet 3	Omitted
I	61	64	Clarinet 3	Clarinet 2
I	67	68	Clarinet 3	Omitted
I	82	85	Clarinet 3	Bass Clarinet
I	90	93	Clarinet 3	Omitted
I	94	95	Bass Clarinet	Omitted
I	94	95	Clarinet 3	Bass Clarinet
I	96	97	Clarinet 3	Omitted
I	99	101	Clarinet 1	Clarinet 2
I	104	109	Clarinet 3	Omitted
I	110	111	Clarinet 3	Bass Clarinet
I	112	114	Clarinet 3	Omitted
I	112	123	Clarinet 2,3	Clarinet 2
I	118	119	Clarinet 2,3	Clarinet 2
I	126		Clarinet 2,3	Clarinet 2
I	131	134	Clarinet 3	Bassoon 1
II	6		Clarinet 2,3	Clarinet 1,2
II	17		Clarinet 1 pitch F	Omitted
II	34		Clarinet 3	Clarinet 2
II	40		Clarinet 3	Omitted
II	49		Bass Clarinet	Omitted (perhaps in error?)
II	52	53	Bassoon 1	Omitted
II	52	53	Clarinet 3	Bassoon 1
III	2		Clarinet 3	Omitted
III	5		Clarinet 3	Omitted
III	6		Clarinet 2,3	Clarinet 1,2
III	11	15	Clarinet 2,3, Bass Clarinet	Clarinet 1,2, Bass Clarinet
III	15	23	Clarinet 2,3	Clarinet 1,2
III	27	31	Clarinet 3	Clarinet 2
III	35	52	Clarinet 2,3, Bass Clarinet	Clarinet 1,2, Bass Clarinet
III	65	68	Clarinet 3	Omitted

Clarinet alterations from the 1935 score to the 1969 Study Score				
Movement	From Measure	to	Instrument in 1935 Score	Transferred to Instrument in 1969 Score
III	77	84	Clarinet 3	Omitted
III	88	100	Clarinet 3	Omitted
IV	1	28	Clarinet 3	Omitted
IV	32		Clarinet 3	Clarinet 1
IV	35	36	Clarinet 3	Bass Clarinet
IV	40		Clarinet 1,2	Oboe 1,2
IV	45	46	Clarinet 2,3	Clarinet 1,2
IV	47	50	Clarinet 1	Omitted
IV	51	55	Clarinet 3	Omitted
IV	57	60	Clarinet 3	Bassoon 1
IV	92	99	Clarinet 3	Bassoon 1
IV	131	134	Clarinet 3	Omitted
IV	143	144	Clarinet 3	Omitted
IV	156	157	Clarinet 3	Oboe 2
IV	158	159	Clarinet 3	Clarinet 2
IV	163	164	Clarinet 3	Omitted
IV	165		Clarinet 1,2,3	Omitted
IV	174	175	Clarinet 3	Omitted

Appendix C – Complete listing of revisions made in the WGS score

Complete listing of revisions made in the WGS score					
Movement	Measure	Beat	Instrument	Change	Star for items not included in 1969 revision, but added to CE score
I	1	1	English Horn	Add legato	
I	6	4	Bass Clarinet	Add "solo"	*
I	12	3	Trumpet 1	Add < > *mf*	*
I	12	3	Trumpet 1	Change slur	*
I	13	1	Trumpet 1	Add slur into the rest	*
I	16	3	Trumpet 1	Change slur	*
I	16	4.5	Trumpet 1	Add - tenuto mark	
I	17	1	Trumpet 1	Add slur into the rest	*
I	19	1	Strings	Replace "col legno" with "spiccato," add staccato marks on all notes	
I	20	3	Clarinet 1	Change slur	*
I	20	4.5	Clarinet 1	Add - tenuto mark	*
I	21	4.5	Harp	Add "Solo," *mf*	
I	22	1	Strings	Add "simile"	
I	24	3	Clarinet 1	Change slur, add < > *mf*, add - tenuto mark, add slur to rest	*
I	25	4.5	Harp	Add "Solo," *mf*	
I	28	3	Clarinet 1	Change slur, add - tenuto mark, add slur to rest	*
I	37-41		Harp	Part rewritten	
I	44	3	Bass	Change dynamic to *p,* add < crescendo	
I	44	3	Bass Clarinet	Add half-note written E, below the staff, with fermata and *mf* > *p*	
I	50	4	Oboe 1	Add > diminuendo	

Complete listing of revisions made in the WGS score					
Movement	Measure	Beat	Instrument	Change	Star for items not included in 1969 revision, but added to CE score
I	50	4	Tutti	Add fermata	
I	51	1	Strings	Add - tenuto mark	
I	51	1.5	Oboe 1	Add "Solo," change dynamic to *mp*	*
I	51	3	Vibraphone	Add "Solo," change dynamic to *mp*	
I	52	1	Strings	Add - tenuto mark	*
I	52	1.5	Oboe 2	Add "Solo," change dynamic to *mp*	*
I	52	2.5	Violin 1	Change dynamic to *mp*	
I	60	4	Cello	Change dynamic to *f*	
I	65	1	Harp	Add "Solo"	
I	65	2.5	Clarinet 1,2, Bassoon 1,2	Add *dolce*	
I	79	1	Horn 1,2,3,4	Add "Bells Up"	
I	80	1	Horn 1,2,3,4	Add "Bells Up"	
I	82	2	Horn 1,2,3,4	Add "Normal Position"	
I	86	2	Trumpet 2	Change "Harmon Mute" to "Senza sord."	
I	87-91		Harp	Part rewritten	
I	98	4.5	English Horn	Rewrite slurs	
I	99	4.5	Clarinet 1	Rewrite slurs	
I	101	4.5	Bass Clarinet	Add < > under each dotted quarter note	
I	104	1	Violin 1, Violin 2, Viola, Cello	Add "Sing"	Not included in CE -- unclear if this was intended as a message to WGS as the conductor, or to the string players themselves, but the sentiment is already covered by "espressivo"

Complete listing of revisions made in the WGS score					
Movement	Measure	Beat	Instrument	Change	Star for items not included in 1969 revision, but added to CE score
I	104-109		Strings	Dynamics rewritten	
I	105	2	Horn 1,2,3,4	Add *dolce*	
I	105	2.5	Bass Clarinet	Change dynamic to *f*	
I	105	4	Flute 1,2,3	Change dynamic to *p*	*
I	107	2	Horn 1,2,3,4	Add *dolce*	
I	107	2.5	Bass Clarinet	Add "Solo," change dynamic to *f*	
I	107	4	Flute 1,2,3	Change dynamic to *p*	*
I	111	2	Harp	Add "Solo"	*
I	112	2	Bassoon 1	Add "Solo"	
I	113	2	Bassoon 2	Add "Solo"	
I	113	4	Tutti	Add fermata	
I	115	4	Percussion, Violin 2, Viola, Cello, Bass	Add > diminuendo	
I	116	1	Strings	Add *mp*	
I	116	1	Trumpet 1,2,3	Add "Soli"	
I	120	1	Violin 1	Change dynamic to *mp*	
I	124	1	Violin 1	Change dynamic to *mp*	
I	130	1.5	Bass Clarinet	Change dynamic to *f*	
I	131	1	Strings	Add > diminuendo	
I	131	1	Tutti	Add "Hurry Slightly"	*
I	132	1	Tutti	Add "Ritard."	*
I	133	1	Tutti	Add "a Tempo"	*

Complete listing of revisions made in the WGS score					
Movement	Measure	Beat	Instrument	Change	Star for items not included in 1969 revision, but added to CE score
II	3	3	Strings	Add staccato mark, break slur, add apostrophe after beat 3	This marking was not included in 1969 revision, and appears to have been written and rethought a few times by WGS. Included in CE but is up to conductor's discretion whether to break the slur at beat three or slur two full measures
II	7	1.5	Oboe 1	Change dynamic to *mf*	
II	8	2	Flute 1	Add *dolce*	*
II	8	4	Flute 1, Oboe 1	Add - tenuto mark	*
II	8-13		Oboe 1	Dynamics rewritten	*
II	9	4	Flute 1, Oboe 1	Add - tenuto mark	*
II	12	3	Solo Violin	Break slur before D♭	*
II	13	1	Solo Violin	Add > diminuendo	
II	13	1.5	Oboe 1	Add - tenuto mark	
II	15	3	Flute 1,2	Add *dolce*	
II	16	2.5	Clarinet 2,3	Add *dolce*	
II	16	4	Flute 1,2, Clarinet 1,2,3	Add - tenuto mark	*
II	17	2.5	Flute 3, Clarinet 1	Add *dolce*	*
II	17	4	Flute 1,2, Clarinet 1,2,3	Add - tenuto mark	*
II	18	1	Trumpet 1	Change "Harmon mute" to "Cup mute"	*
II	18	1.5	Harp	Change dynamic to *mp*	
II	20-21		Flute 1	Dynamics rewritten	*
II	22	1.5	Oboe 1	Add "Solo," change dynamic to *mf*	

Complete listing of revisions made in the WGS score					
Movement	Measure	Beat	Instrument	Change	Star for items not included in 1969 revision, but added to CE score
II	23	3	Oboe 1	Add *subito p*	
II	31	1	Violin 1, Violin 2, Viola, Cello	Add > dimuendo to *mp*	
II	32	2	Trombone 1,2,3	Change "Harmon mute" to "Cup mute"	*
II	33	4	Solo Violin 1, Solo Violin 2	Add < > dynamics	
II	36	1	Vibraphone	Add "Solo"	
II	40	2	Harp	Add "Solo"	
II	42	1	Vibraphone	Add "Solo"	
II	46	3	Bass Clarinet	Add "Solo"	
II	47	1	Bass Clarinet	Add > diminuendo	
II	47	2	Horn 3	Change "closed" to "con sord.," change dynamic to *mp*	
II	47	2	Trombone 1,2,3	Change "Fiber mute" to "Cup mute"	
II	47	3	Bass Clarinet	Add *p*	
II	48	1	Harp	Add "Solo"	
II	48	1	Strings	Change dynamic to *p*	
II	51	3	Clarinet 1, Bass Clarinet, Bassoon 1,2	Change dynamic to *mf*	*
II	54	1	Bass	Add > dimuendo to *p*	*
II	54	1	Harp	Add "Solo"	
II	54	1.5	Oboe 1	Add "Solo," *mf*	
II	54	2	Violin 2, Viola, Cello	Change dynamic to *p*	*
II	55	4	Cello	Add "Soli"	
II	58	1.5	Flute 1, Bassoon 1	Add "Solo"	
II	65	2	Trumpet 1,2,3	Change "Fiber mute" to "Cup mute"	

Complete listing of revisions made in the WGS score					
Movement	Measure	Beat	Instrument	Change	Star for items not included in 1969 revision, but added to CE score
II	66	1	Vibraphone	Delete note	*
II	69-72		Strings	Add apostrophes between each note	
III	6	2	Trumpet 1,2,3	Add "senza sord."	
III	20	3	Tutti	Change dynamic to *più f*	
III	24	1	Strings	Change dynamic to *mp*	
III	24	2	Clarinet 2	Add "Solo"	
III	26	1	Harp	Add "simile"	
III	28-29		Trombone 1,2,3	Remove "wow-wow"	The "wow-wow" effect does not appear in the 1969 score. It is listed here to be played or not at the conductor's discretion.
III	39-41		Harp	Part rewritten	
III	41	4	Trumpet 1,2,3, Trombone 1,2,3	Add > diminuendo	*
III	42	3	Trombone 3	Move *mf* to beat 3 instead of 4	
III	47	1.5	Bassoon 1,2	Add *mp*	
III	49-50		Bassoon 1	Dynamics rewritten	
III	50	4	Flute 1,2,3	Add *dolce*	*
III	50	4	Violin 1, Violin 2, Viola, Cello	Change dynamic to *f*, add *marcato*	
III	52-54		English Horn	Dynamics rewritten	*
III	54	1	Harp	Part rewritten	
III	55	1.5	Bassoon 1	Change dynamic to *mp*	
III	69	3.5	Trumpet 2,3	Remove "wow-wow"	
III	73	1	Trombone 1,2,3	Change "Fiber mute" to "Straight mute"	

Complete listing of revisions made in the WGS score					
Movement	Measure	Beat	Instrument	Change	Star for items not included in 1969 revision, but added to CE score
III	73	1	Wire Brush	Change dynamic to *pp*	*
III	73-74		Trombone 1,2,3	Dynamics rewritten	
III	88-100		Harp	Part rewritten	
IV	1	1	Trombone 1,2,3	Add "organ-like" and "soft hats over bells"	"Soft hats over bells" was not included in 1969. It also has not been entered in the critical edition, but is mentioned here so it could be played at the conductor's discretion.
IV	1	1	Tuba	Add "organ-like"	
IV	4	4	Violin 1, Violin 2, Viola, Cello	Add < > dynamics	
IV	5	1	Violin 1, Violin 2, Viola, Cello	Add *f sonore*	
IV	7	1	Tutti	Add - tenuto mark	
IV	8	1	Tutti	Add - tenuto mark	
IV	9	1	Tutti	Delete *dim.*	
IV	11	1	Tutti	Delete dynamics	
IV	11	4	Tutti	Add < crescendo	
IV	12	1	Clarinet 1,2,3, Bass Clarinet	Change dynamic to *f*	
IV	12	1	Trombone 1,2,3, Tuba	Change dynamic to *f*	
IV	12	1	Violin 1, Violin 2, Viola, Cello	Change dynamic to *più f*	
IV	13	1	Bass Clarinet, Trombone 1,2,3, Tuba	Change dynamic to *mp*	*
IV	13	1	Violin 1, Violin 2, Viola, Cello	Change dynamic to *f*	*
IV	14	2	Clarinet 3	Change dynamic to *mp*	*
IV	15	4	Tutti	Add > diminuendo	
IV	16	1	Bass	Change dynamic to *p*	

Complete listing of revisions made in the WGS score					
Movement	Measure	Beat	Instrument	Change	Star for items not included in 1969 revision, but added to CE score
IV	16	1	Violin 1, Violin 2, Viola, Cello	Change dynamic to *mp*	
IV	16	1	Woodwinds	Change dynamic to *p*	
IV	16		Harp	Part rewritten	
IV	17	1	Bass	Change dynamic to *mp*	
IV	17	1	Violin 1, Violin 2, Viola, Cello	Add *f sonore*	
IV	17	1	Woodwinds	Change dynamic to *mp*	
IV	18	1	Tutti	Delete *cresc.*	
IV	19	1	Tutti	Add < crescendo	
IV	20	1	Trombone 1,2,3, Tuba	Change dynamic to *mf*	*
IV	20	1	Violin 1, Violin 2, Viola, Cello	Change dynamic to *più f*	
IV	21	2	Tutti	Add > diminuendo	
IV	22	1	Bass	Change dynamic to *mp*	
IV	22	1	Clarinet 1,2,3, Bass Clarinet, Trombone 1,2,3, Tuba	Change dynamic to *mp*	
IV	22	1	Violin 1, Violin 2, Viola, Cello	Change dynamic to *f*	
IV	24	1	Tutti	Add - tenuto mark	*
IV	27	3	Tutti	Add > diminuendo	
IV	28	1	Strings	Change dynamic to *mp*	
IV	28	1	Woodwinds, Brass	Change dynamic to *p*	
IV	28-30		Harp	Part rewritten	
IV	29	1.5	Bassoon 1, Oboe 1	Add "Solo," change dynamic to *mf*	
IV	29	2.5	Bassoon 1,2	Change dynamic to *mf*	

					Complete listing of revisions made in the WGS score	
Movement	Measure	Beat	Instrument	Change	Star for items not included in 1969 revision, but added to CE score
IV	30	1	Bassoon 1,2	Delete *subito p*, add > diminuendo	*
IV	31	1	Bassoon 1,2	Add *mp*	*
IV	31	3	Horn 1,2,3,4, Tuba	Delete *dolce*	
IV	32	2.5	Trombone 1,2,3	Add "Hats"	see earlier note about hats
IV	33	1	Strings	Change dynamic to *p*	
IV	33	1	Trombone 1,2	Add "Hats off I and II"	see earlier note about hats
IV	33	1.5	Clarinet 1	Add "Solo"	
IV	33	1.5	Flute 1	Add "Solo"	*
IV	33-34		Harp	Part rewritten	
IV	35	1	Trumpet 1,2,3	Change "Fiber mutes" to "Cup mutes"	1969 has "Straight mutes," but this has been corrected to "Cup mute" in CE
IV	37	1	Trombone 3	Add "Hat"	see earlier note about hats
IV	45	1	Clarinet 2,3, Bass Clarinet	Change dynamic to *mp*	*
IV	45	1.5	English Horn	Add "Solo," change dynamic to *mp*	
IV	46	1	Bass Clarinet	Change dotted half-note to three quarter notes, add < crescendo	
IV	47	1	Cello, Bass, Bass Clarinet	Add - tenuto mark	*
IV	100	1	Flute 1,2	Change dynamic to *mp*	
IV	100	1	Violin 1, Violin 2, Viola, Bass	Change dynamic to *p*	
IV	103	3	Cello	Add < > dynamics	*
IV	104	1	Cello	Add *f*	*

Complete listing of revisions made in the WGS score					
Movement	Measure	Beat	Instrument	Change	Star for items not included in 1969 revision, but added to CE score
IV	108	1	Strings	Delete *dim. poco a poco*	
IV	111-112		Flute 1,2	Dynamics rewritten	
IV	112	1	Strings	Delete dynamics	
IV	211-215		Brass	Parts rewritten	

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William Grant Still
(1895-1978)

Afro-American Symphony
Edited by Charles W. Latshaw

FULL SCORE

With humble thanks to God, the source of inspiration
William Grant Still

I. Moderato assai
"All my life long twell de night has pas'
Let de wo'k come ez it will,
So dat I fin' you, my honey, at last',
Somewhaih des ovah de hill."
Paul Laurence Dunbar

II. Adagio
"It's moughty tiahsome layin' 'roun'
Dis sorrer-laden earfly groun'
An' oftentimes I thinks, thinks, I
'Twould be a sweet t'ing des to die
An' go 'long home."
Paul Laurence Dunbar

III. Animato
"An' we'll shout ouah halleluyahs,
On dat mighty reck'nin' day."
Paul Laurence Dunbar

IV. Lento, con risoluzione
"Be proud, my Race, in mind and soul.
Thy name is writ on Glory's scroll
In characters of fire.
High mid the clouds of Fame's bright sky
Thy banner's blazoned folds no fly,
And truth shall lift them higher."
Paul Laurence Dunbar

He who develops his God-given gifts with view to
aiding humanity, manifests truth.

INSTRUMENTATION

3 Flutes (Flute 3 doubles on Piccolo)
2 Oboes
English Horn
3 Clarinets in B♭
Bass Clarinet in B♭
2 Bassoons

4 Horns in F
3 Trumpets in B♭
3 Tenor Trombones
Tuba

Timpani

Snare Drum
Bass Drum
Wire Brush
Gong
Triangle
Small Cymbal
Cymbals
Suspended Cymbal
Large Suspended Cymbal
Vibraphone
Wood Block

Harp

Celeste

Tenor Banjo

Strings

I. "Longing"

William Grant Still

Full Score

Full Score

*) The dotted 8ths and 16ths should be played as though written as follows

II. "Sorrow"

III. "Humor"

IV. "Sincerity"