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Editing Symphony No.1 by Robert Hughes: Problems to Solve

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Introduction

The ultimate goal of the editor is to ensure that the music can be performed with confidence and accuracy, as well as to provide information that may enhance the performance.

The Critical Editing of Music, by Professor James Grier of the University of Western Ontario ([Grier 1996](#)), is an important text on the practice of music editing. Although Grier's approach may appear universally applicable to music from all eras, he stresses that

Every piece of music is created under a unique combination of cultural, social, historical and economic circumstances. An acknowledgement of those circumstances, and thus of the uniqueness of each creative product, affects the conception of all editorial projects: each piece is a special case, each edition is a special case. This attitude leads naturally to the corollary that different repertoires of music require different editorial methods, or even that each edition calls for a unique approach. ([Grier 1996: 19–20](#))

Robert Hughes' Symphony No. 1 is a unique case, created through its own set of 'cultural and historical circumstances'. Symphony No. 1 has been revised, performed and even recorded, but it has been a long time between performances.¹ Today, there is no recording of the 1971 revision of the work on compact disc. The main reason for this is the condition of the score and parts. Although Hughes was represented by the publisher Chappell, his first symphony was never published. It is difficult to determine why this is so. Nevertheless, although Symphony No. 1 was not published, the score and parts have been accessible through the Australian Music Centre. The score is in the composer's autograph, which is extremely valuable as a historical document. Nevertheless, copying or writing a symphony by hand is an enormous task, and as a result there are errors in this score. Orchestral musicians are now used to reading clean scores with accurate articulations, dynamics, pitches and tempo markings. Orchestras often have limited rehearsal time and clearly presented scores make for a more effective rehearsal.



In preparing a new edition of this work, it is important that the criteria or guidelines come from the music itself. In order to achieve this, the score requires a complete critical study. This is supported in the statement

The final product of any edition is a text. The exact nature of that text, what it represents in relation to the work and its various sources, depends entirely on the editor's conception of the work, a conception reached through critical evaluation of the work and its sources. And that critical evaluation persists throughout the process of editing. And so the task of the editor is to establish and present a text that most fully represents the editor's conception of the work, as determined by a critical examination of the work, its sources, historical context and style. ([Grier 1996: 36](#))

An extensive investigation into the understanding of the compositional structure and style of Symphony No. 1 laid the foundations for the editing process ([Drimatis 2008](#)). A discussion of the sources and historical context will be addressed during the course of this paper.

Importantly, this version of Symphony No. 1 is not a final urtext edition. However, throughout the editing process it was imperative that the final document transmit the composer's original conception of the work. The ultimate goal of this project was to produce a user-friendly performance score of Symphony No. 1 with the intent to generate future performances of the work and thus re-awaken an interest in a repertory that has been lost and forgotten in Australian music.

Source Materials

The 'source' according to Grier ([1996: 39](#)) 'transmits the text of the work'. In the case of Hughes' symphony there were several sources to consider and they exist in a number of different forms.

Different types of sources require different treatment on the part of the editors, who seek to identify the place of each source in the history of the work under consideration, and then treat it accordingly. ([Grier 1996: 42](#))

The sources for Hughes' Symphony No. 1 are:

The original manuscript

As mentioned above, the original 1971 autograph of Symphony No. 1 is currently held at the Australian Music Centre. The 1951 version of the symphony and the 1953 and 1955 revisions are held at the State Library of Victoria ([Hughes Archive a](#)), but are in a poor state of preservation. Hughes ([2006](#)) said that the 1971 revised edition was the final draft that he wished to be performed. The autograph score at the Australian Music Centre is hand written and there are a few corrections that have been made in black pen. Hughes made a number of substantial changes to the earlier versions before writing the 1971 revision. The amount of detail added by Hughes to the 1971 version of the symphony makes it the most viable of the sources, obviating the need to draw on the earlier versions for the new edition. The 1971 edition (compared to the earlier versions) presents a clearer understanding of Hughes' intentions with regard to articulations, notation and performance indications. The thematic ideas from the earlier versions have been largely rewritten and re-orchestrated, making it unnecessary to draw from them with regard to the specifics of the score.

The orchestral parts

Although the score is in manuscript form, the orchestral parts have been reproduced by a copyist from the Australasian Performing Right Association (APRA) and they are currently held at the Australian Music Centre. Grier tells the editor to consider that

Moreover, the processes by which musical sources are created also affect the texts they transmit. Copying by hand, typesetting and engraving, all occasion particular types of errors. ([Grier 1996: 42](#))

In the case of Hughes' Symphony No. 1, the orchestral parts are a particularly useful source, because they reflect the various phrasing and bowing ideas suggested in the score. However, Hughes and the copyist did not always complete annotating the articulations. There



are incorrect notes and phrase indications in the full score, and many of these are also in the parts, together with corrections of erroneous markings. The inconsistencies found in the parts warrant correction and a new edition of the score will generate a new set of orchestral parts.

The composer

At the commencement of this investigation the composer, Robert Hughes (1912–2007) was still living. He retained an acute awareness of his musical intentions and was able to read and discuss all the details of the score although he was no longer composing (then being aged in his mid-nineties). During interviews he was able to answer specific questions regarding the editing of Symphony No. 1.

The recordings

There are two recordings of Symphony No. 1. The first is the original 1951 version of the work which is titled *Symphony in Three Movements* ([Hughes 1953](#)). The work was conducted by Joseph Post and performed by the Victorian Symphony Orchestra (an early incarnation of the Melbourne Symphony Orchestra) in 1953. This recording was re-issued in the 10-CD box set released by the Melbourne Symphony Orchestra in 2007 in celebration of the orchestra's centenary.

To date there is only one recording of the 1971 revision of Symphony No. 1 ([Hughes 1972](#)). This is a Festival recording of Joseph Post conducting the Sydney Symphony Orchestra ([Gallusser 2001: 210](#)). There is no date on the record itself, but Hughes acknowledged that the recording was made soon after the revision of the symphony.² The recording, made on vinyl, is representative of an era in the history of Australian orchestral music when orchestral playing was not at the standard of contemporary performance (although comparable with overseas orchestras of the time). Nevertheless, due to Hughes' involvement with this recording, it still provides a good foundation for ideas on tempo, articulations and other performance matters.

The orchestral music of Robert Hughes

The examination of other orchestral works by Hughes provides invaluable information for editing Symphony No. 1. It is important to identify idiosyncratic features of their compositional and copying process when making decisions about editing a piece of music by a particular composer. By 1971 when Hughes revised the symphony, he had gained considerably more experience as a composer and arranger due to his position with the Australian Broadcasting Commission (ABC) and the Melbourne Symphony Orchestra (MSO).³ In addition, some of Hughes' works had been published by Chappell Music Publishing in Sydney.

Elements of his compositional technique can be found in the works composed by Hughes between the revisions of the symphony. Such works include *Sinfonietta* (1957) and *Xanadu* (1954). It is by reference to compositions such as these that patterns may be traced in Hughes' use of expression markings, articulations, bowings, phrase markings and his harmonic language.

Historical Context

According to Grier the historical context of the work and its sources is an important factor to consider in the editing process.⁴ Robert Hughes composed the first draft of Symphony No. 1 in 1951 at 39 years of age. In 1946 he commenced work at the ABC as an arranger and composer for the MSO, whereas prior to World War II Hughes had been employed as a clerk in a clothing factory. ([Orlovich 1994: 195](#)).

The original version of the symphony and its three subsequent revisions were composed over a 20 year period (1951–71). Each version reflects the development of Hughes, the composer, as his experience working for the ABC and MSO enabled him to understand and assess any changes that needed to be made to Symphony No. 1. The symphony itself went through a series of changes and by the 1971 version each movement had been fully realized in the composer's vision. The evolution can be seen in Table 1.



Table 1: Different Versions of Symphony No. 1

1951	1953	1955	1971
<i>I: Lento-Allegro Vivace</i>	<i>I: Lento-Allegro Vivace e Giusto</i>	<i>I: Lento-Allegro Vivace e Giusto</i>	<i>I: Lento-Allegro Vivace e Giusto</i>
<i>II: Scherzo-Allegro Scherzando e Preciso</i>	<i>II: Allegro Scherzando e Preciso Intermezzo-Lento Elegiaco</i>	<i>II: Allegro Scherzando e Preciso</i>	<i>II: Largo Elegiaco</i>
		<i>III: Intermezzo-Lento Elegiaco (not performed)</i>	<i>III: Allegro Scherzando e Preciso</i>
<i>III: Largo Maestoso-Allegro Risoluto-Largamente</i>	<i>III: Largo Maestoso-Allegro Risoluto-Largamente</i>	<i>IV: Largo Maestoso-Allegro Risoluto-?</i>	<i>IV: Largo-Allegro Moderato</i>

From Table 1 we can see how Symphony No. 1 evolved from a three movement work in 1951 to the four movement symphony of 1971. The *Lento* was alluded to in earlier versions of the symphony but was not completed and performed until 1971. Hughes said that it took him a long time to feel ready to write the slow movement to this major work and even longer to feel ready to hear it in performance.⁵ In spite of the revisions and the many performances in the early 1950s, Hughes was still not satisfied with the 1955 revision.⁶ Therefore, in 1971 when he received funding from the Australia Council, the composer saw this as an opportunity to work on his compositions which included the revision of Symphony No. 1 ([Orlovich 1994: 110, 209](#)).

It seems unfortunate, and perhaps surprising, that the symphony has remained unpublished. In 1960 Hughes' *Sinfonietta* (1957) was published by Chappell in Sydney, who also published his orchestral works *Fantasia* (1968), *Synthesis* (1969), *Xanadu* (1954) and *The Forbidden Rite* (1961 rev. 1971), the suite from the dance drama written for television. Ironically, if the symphony had been published, it would now be more difficult to access by Australian orchestras wishing to perform the work. This is because in 2004 all of Hughes' works published by Chappell Music were moved from the Sydney office to London.⁷ The works must now be hired and shipped at considerable cost in order for the music to be performed in Australia, .

As mentioned above, consideration of other orchestral works written by Hughes from the 1950s–1970s, including *Sinfonietta*, *Xanadu* and *The Forbidden Rite*, provide a good historical and editorial context. The score of *Sinfonietta* was published in Hughes' autograph. Although the work was written and published in the 1950s, Hughes' articulations, dynamics and phrasing present important parallels with those of the symphony. Another orchestral work by Hughes, *Sea Spell*, was finished shortly after the completion of the final version of Symphony No. 1. This score remains unpublished (even in the composer's autograph) and so offers similar editorial concerns to that of Symphony No. 1.

In 1971 Hughes was 59 years of age: when he composed the first version of the symphony he was around 39. During this 20 year period (it has already been mentioned) he was working for the MSO as a composer and arranger. This position gave him the opportunity to meet many musicians and composers, both local and international, and he would have been exposed to many different genres and styles of music. For example, in November 1961 Igor Stravinsky toured Australia and conducted his works with the MSO and the Sydney Symphony Orchestra (SSO). As a serious composer Hughes cannot have failed to be greatly interested in this visit even if he wasn't directly influenced by Stravinsky. Programmes for this concert are held in Hughes' archives ([Hughes Archive b](#)) and a copy of the book,



Dialogues and a Diary, by Igor Stravinsky and Robert Craft is held at Monash University Library with all of Hughes' records, scores and books.⁸ The edition was from 1968, but inside the book was another copy of the 1961 concert program.⁹

The autograph score can also be placed in a historical context. By 1971, Hughes had worked with the MSO and the ABC as a composer and arranger for 25 years. It had been 20 years since the original 1951 version of the symphony. By this stage Hughes had gained a wealth of experience in terms of his writing and score preparation. He had a clear understanding of how he wished his music to be performed and was careful in articulating these ideas in his score.

Problems to Solve

Methodology

Although Grier has suggested a process which editors may wish to adopt, he emphasizes the point that one approach cannot be applied to all projects.

Because of the diversity of approach required for different editorial projects, it would be sheer folly to attempt to stipulate a particular methodology by which any and all musics can be edited. Moreover, all editors exist in their own historical context, which directly affects the attitude they take in approaching any editorial project. ([Grier 1996: 20](#))

The methodology for the editorial process principally comes from the music itself. The solutions are not alien to the music but are in keeping within the integrity of the music. The problems that need to be solved when editing the work come from the final version. There are a number of inconsistencies that arise from the score being handwritten. These include key signatures being placed incorrectly on the staff, inconsistency in the implementation of articulations, dynamics not accurately placed in the same position amongst different parts, rhythmic discrepancies, rests incorrectly notated and incorrect pitches. Grier explains it this way:

In other words, we can never know with certainty what a given scribe would recognize as an error, although we can safely assume that he or she attempted and intended to copy correctly. Thus the decision of what is erroneous and what is correct is entirely in the province of the editor and arises solely from the editor's acumen and knowledge of the piece and its context. ([Grier 1996: 103](#))

The following discussion examines the technical issues addressed during the editing of Symphony No. 1 and addresses the thought processes leading to the necessary editorial decisions.

Tempo

Tempo is a crucial factor in the performance of any piece of music. Although most of the tempi are indicated, there are some that are absent from the score. It is similarly important to examine the tempo markings set by Hughes in case there has been some error, as even the most fastidious composers will sometimes make mistakes concerning the tempi they have allocated to particular works or sections of works.¹⁰

Hughes was very particular about documenting the appropriate tempo markings in the first movement of Symphony No. 1. Nevertheless, at the very opening of the movement, the only indication is the term *Lento*. Hughes later indicates, at bar 24, the tempo changes to *Allegro Vivace e Giusto*, the meter to 3/2 and the speed $\text{♩} = 88\text{mm}$. Should the faster tempo be calculated in proportion to the speed at the start of the movement? In this case it is not necessarily an issue. The tempo is slow at the start of the movement and there is a definite feeling of 3 or 4 in a bar depending on the specified meter. Although the tempo is set at the discretion of the conductor, if it is too fast it will be difficult for the players to articulate the demisemiquavers clearly, while if it is too slow then it is possible for the music to lose a sense of direction. In the recording made by the SSO with conductor Joseph Post the opening tempo is set at $\text{♩} = 50\text{--}55\text{mm}$. It may be that Post had the blessing of Hughes with regards to tempo because they had been colleagues for many years. In addition, Post was a chief advocate for Hughes' music and conducted many of his orchestral works both in Australia and overseas.



Sound Sample 1: Opening bars from Movement One of Hughes Symphony No.1- Bars 1–11.

The opening of Movement Two has a very clearly defined tempo, unlike the opening of Movement One. However, at bar 48 in the *Più Largamente* prior to *Tempo Primo* at bar 49 there is a natural tendency for the tempo to be held back. Although this may appear to be the natural expectation of the music, there is no tempo indication to ensure that this occurs. Hughes also felt that the music should naturally progress this way, but in order for performances to reflect this idea it is necessary to show the change of tempo and a *ritenuto* marking should be added to the score at this point of the music.¹¹

Sound Sample 2: Movement Two of Symphony No.1 - bars 43–9.

Key signatures

If a key signature is allocated then the accidentals are affected accordingly and any key change in the score should be reflected in the staves for all transposing instruments. In the case of Movements One and Four, Hughes has used a key signature and made the necessary adjustments for transposing instruments except the French horns. However, in Movements Two and Three he does not specify any particular key signature even though there are prevalent tonalities or modalities. Therefore, whether or not key signatures need to be used at all is an important factor to consider because this will in turn affect how the pitches line up especially in the case of enharmonic equivalents. Thus, a critical study of the symphony highlighted the different tonalities and modalities used by Hughes. Identifying these was integral to understanding the structure of the work. Nevertheless, small intervallic patterns are used and modal ambiguity is ever present. Due to this modal ambiguity there are no key signatures in Movements Two and Three, even though there is evidence of a G[#] minor tonality in Movement Two and an F major tonality in Movement Three. Why then did Hughes place key signatures at the start of Movements One and Four which are similarly ambiguous in terms of tonality? And why don't the key signatures continue to change along with the changes in tonality of the different sections? In addition, Hughes is not always consistent with the key signatures of the various transposing instruments: they often do not correspond with the changes of key or tonality.

It is helpful here to consider the example of Bartók's Concerto for Orchestra where there are no key signatures in the score. Bartók's music has folk elements with modal sonorities and scales with alternating tones, semitones and minor thirds similar to those of the Hughes score. The removal of a key signature in the first and last movements of Hughes' symphony gives the work a sense of consistency. Will this change affect the performance of the music or the original intentions of the composer? The answer should be 'no', as the pitch will not be changed and it will help the cause of the enharmonic equivalents. This was a decision that was considered very carefully and it was important that the harmonic integrity of the work was not sacrificed. The absence of a key signature will help to clarify enharmonic spelling, since it will be clearer which, if any, enharmonic equivalents may need to be altered. There will also be no unnecessary shifts between augmented seconds and minor thirds in order to fit into the parameters of a specific key signature.

Removing a key signature will also help to clarify the ambiguity created at the beginning of Movement One by erroneously notated key signatures. At the start of the *Lento* the flats in the key signature appear to indicate B^b minor as highlighted in [Example 1](#). In the first oboe the flat that should be placed in the E^b space is actually placed on the F line, an error that may also be noted in the bass. Although this error may be a minor one, correcting it will make it easier for the conductor and performers to read the key signature accurately. The modality of Movement One is B^b major/minor, due to the chord of a fifth (B^b–F) opening the work with a B^b pedal in the bass.

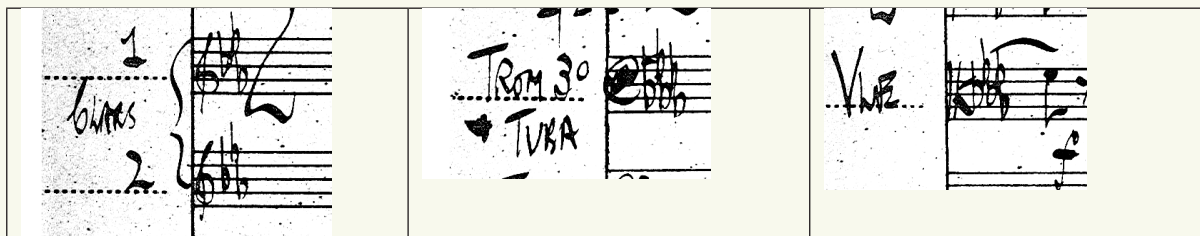
Clefs

There are a number of examples in Symphony No. 1 where a change in clef will help the performer read their part more effectively. In Movement One (see [Example 2](#) bars 221–4) the melodic line of the viola part ascends to a point where there is a need for a number of ledger lines. In order to improve the reading of such a part for the player it is better to go into the treble clef from the middle of bar 221 and then return to the alto clef at beat four of bar 223 as shown in [Example 3](#).

There is a similar example in bar 248. In this case Hughes has written all the trombone parts in the tenor clef and, unnecessarily, all on the one staff. In order to make the notes easier to read for the conductor and performer it is possible to split the parts where the first and second trombones are placed on separate staves using the tenor clef, and third trombone on its own staff using the bass clef.



Example 1: Movement One, key signatures, autograph.



Example 2: Movement One, bars 221–4, autograph.

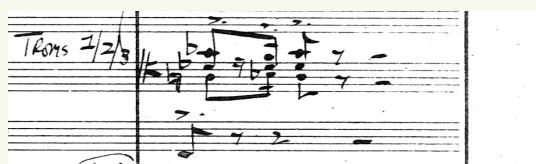


Example 3: Movement One, bars 221–4, revised viola line, edition.



[Example 4](#) shows how bar 248 was originally laid out by Hughes and [Example 5](#) illustrates the revised version in the new edition.

Example 4: Movement One, bar 248, autograph.



Example 5: Movement One, bar 248, trombones, edition.



Expression markings

The positioning of expression markings is particularly important especially when interpreting a score for performance. It is vital that the conductor knows exactly where the expression marking is placed in order to balance the parts according to the composer's intentions.

For the purpose of this discussion, expression markings are defined as those indications that describe the dynamic of a given note or series of notes. Expression markings can also include those indications that describe how the note should be played stylistically.

Example 6: Movement One, bars 8–11, autograph.

In the majority of cases a graphic is more effective than a word. There are examples where Hughes has used both a symbol and a word to indicate the dynamic: something which is not always necessary. Therefore, in order to maintain a consistent approach in this new edition, the word describing the dynamic is often left out and the symbol used in its place making the score easier for the musicians to read.

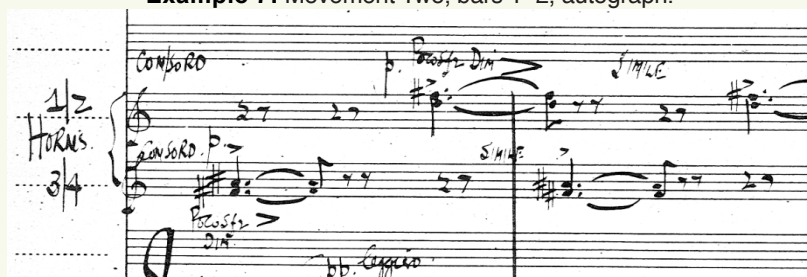
At bar 10 in Movement One (see [Example 6](#)) there are some inconsistencies in the way the dynamics have been written in the score. For example, the first violins have a *p* crescendo to *f* in the first two beats of the bar. Why is this not written in the second violins? The phrase is exactly the same between the first and second violins and therefore the dynamics should match.

[Example 6](#) presents a similar case in the cellos, basses and violas. The cellos have a *p* crescendo to *f* from beats 1–3, but the *f* in the violas is not marked until the beginning of bar 11. This appears unnecessary as all the other parts have reached *f* prior to bar 11. Importantly, the violas and cellos are rhythmically identical, so their dynamic markings should also be matched. The bass line at this point follows the cello line. Nevertheless, another *f* has been added at bar 11. While one could debate the necessity for this duplicate marking, it does ensure that the pizzicato should be emphasized.

In bar 1 of [Example 7](#), Hughes has written detailed instructions on how the horn chords should be performed. The dynamic markings have been put above the staff and the *diminuendo* symbol looks more like an accent over the note. As mentioned previously, it is not necessary to have both the *diminuendo* word and symbol. If the *diminuendo* symbol is lengthened it will make the dynamic direction easier to follow for the performer. This adjustment can be seen in [Example 8](#).



Example 7: Movement Two, bars 1–2, autograph.



Example 8: Movement Two, bar 1 revised, edition.



Articulations

The specific articulations added to notes or phrases are vital for performers and conductors in interpreting the composer's vision. It is essential that markings should be consistent for the overall character of the music to be realized.

The issue of marking bowings is often left to the conductor or concert master. But it may be useful to offer some suggestions in order to facilitate a more unified approach in specific examples.

In Hughes' Symphony No. 1, there is a lack of consistency in the placement of accents and other articulations. Therefore, when assessing the need for particular articulations, it is important to consider whether the articulations have occurred previously in the music and if so, the previous example may be used to support the need for a change in the articulation.

A necessary articulation issue to consider, concerns the placement of staccato dots over a tied semiquaver or quaver. The reason for the initial positioning of the staccato dot is to indicate that the tie should be cut short. As the rhythmic value of a semiquaver or quaver is already short, it is not necessary to have the staccato dot on the tied semiquaver or quaver. This is illustrated in [Example 9](#).

An interesting example of ambiguous articulation that occurs throughout the symphony is the inconsistent use of dotted accents (>) and regular accents (>). Although Hughes was very particular about when and where these articulations were to be placed in the score, his markings are not always consistent. One of the issues of a hand written score is that the composer may tire of putting articulations into the score. A case in point is the use of articulations at bar 34 in Movement One (see [Example 10](#)).

Usually whenever Hughes has the marking *f sec* then the accent should be written as >. In [Example 10](#) it is difficult to know whether Hughes would have preferred a dotted accent or a regular accent. Why are they not the same and how should the decision be made as to what to do? As the parts are similar it seems obvious that the articulations should be consistent and in this case the fast tempo is an important factor to consider. For a number of examples in the faster movement of the symphony it is safe to assume that when Hughes would like an accent on a note that is the length of a crotchet or longer then a regular accent will suffice. If the note is shorter than the length of a crotchet then a dotted accent is the norm. This is another instance where the recording provides the authority for the editorial decision.



Example 9: Movement Four, bar 48, winds, autograph.



Example 10: Movement One, bar 34, winds, autograph.



Bowings

How a group of notes is phrased significantly affects how it is performed. In some cases a composer may place a slur over many notes to show the length of the phrase, but in practical terms the performer may have to alter the slur in order to allow breathing and bowing. Hughes has also attempted to put his own bowings into the score. In some cases they are effective and in others they appear inconsistent. The marking of bowings, as for articulations, is often left to the conductor or concert master. Once again, it may be useful for a composer or editor to offer some suggestions in order to facilitate a more unified approach in specific cases. It is crucial that the phrasing is observed at all times and that the dynamics are supported by the bowings. It is usual practice for an upbeat to be written as an up-bow stroke (v) and a down beat to be written as a down-bow stroke (v).

Example 11: Movement Three, bars 110–22, first violin, edition.

On initial examination of the section from bar 112 in Movement Three the bowings appear to be quite messy and unclear in the autograph score. Hughes has some idea of how he wished the bowings to work, but in order to evoke Hughes' intentions more easily, the bowings need some revision. The original bowings for the passage following bar 112 are shown in [Example 11](#).

Adding up-bow directions to bars 112 and 115 will heighten the crescendo and allow more bow to be used on the accented note at the beginning of bars 113 and 116. This is illustrated in [Example 12](#).

In [Example 13](#), Hughes gives a bowing indication for the motif at bar 96 in order to create a particular sound and attack. [Example 14](#) shows that at bar 217 there is a similar motif. Although there is no bowing marked, it is possible to recreate the same effect by restating Hughes' earlier bowing. It is important to note that the dynamic is the same in both passages. This revised bowing is shown in [Example 15](#).

Wind phrasing

Phrase indications in the woodwind and brass parts require the same attention as string bowings. Hughes has demonstrated his preference on many occasions, but there are situations that arise where phrases seem to go for an extended period of time and there is little information for the player on when to breathe. It is possible to make some changes during the editing process to allow breathing spots for the brass or woodwind soloist, while maintaining the composer's original intention.

In bar 39 of Movement Two (see [Example 16](#)), the phrasing and rhythm do not line up in the oboe and English horn. Hughes' original intention was to sustain the oboe while the English horn took a breath in order to prepare for the following phrase at bar 40. But there are enough instruments sustaining the sound which will allow the oboe and the English horn to breathe together and thus perform the phrase in the same way.

Grace notes and trills

Guidelines were established at the start of the editing process and included the following directions for the treatment of both grace notes and trills. These are:

- **Treatment of Grace Notes.** The stem of the grace note should be in the opposite direction to the main note. It is usually easier to read grace notes as a different pitch letter than the associated main note and this should only occur if it fits within the harmonic and melodic context.
- **Trill indications.** In general terms trills usually move to the next note above the written note. Indications are often clearly marked as an accidental next to the trill sign. It is not necessary to show an additional pitch unless the trill is to a note that is atypical.



Example 12: Revised Movement Three, bars 110–22, first violin, edition.

Example 13: Movement Three, bar 96, strings, autograph.

Example 14: Movement Three, bar 217, strings, autograph.

Example 15: Revised bowing, bar 217, cellos and basses, edition.

Example 16: Movement Two, bars 36–9, upper winds, autograph.



In Movement Two, grace notes and trills are used in related ways. Hughes often added a grace note to a trill indication, in addition to the traditional use of a grace note, to highlight the pitch upon which the main note must trill. Decisions must be made as to whether these additional notes are necessary to the performer.

A good example of this occurs between bars 7 and 11 in the string parts of Movement Two (see [Example 17](#)). Hughes has indicated the trill note by placing an accidental above the main note in addition to notating a small grace note to emphasize the pitch. It is common practice for string players to trill to the upper note unless otherwise stated, therefore the grace note is unnecessary.

In [Example 17](#), the trills and grace notes in question are shown within the box. Even at the start of the phrase in bars 7 and 8 Hughes is inconsistent with his use of the grace note.

In addition, there is a related problem at bar 7 in the viola line (shown within the oval): how should the grace notes at the end of the bar be interpreted? Hughes has used grace notes at the end of a bar later in the symphony in bar 59 of Movement Three. For ensemble purposes, it may be easier if the explicit rhythm is spelled out in order to inform the players as to where they should place the grace notes. One possible way to write this is shown in [Example 18](#).

However, measuring out trills this way can also cause confusion in the ensemble. For practical purposes, therefore, the rhythm should be added as a suggestion only to the viola parts and may be included as a note to the conductor above the staff.

Pitch

From an editorial perspective there are two factors to consider when making pitch changes. Should it be easy for the orchestral player to read the music or is it important for conductor to read the chord so they can understand the harmonic language of the composer? In the case of Symphony No. 1 it is important to address each situation as it arises and to consider both factors equally. In many examples Hughes spells a chord ambiguously: there may be an unnecessary mixture of sharp and flat accidentals in the chord. Although one does not wish to make many pitch changes, it may be possible to re-spell the chord in order to make it easier for the conductor to understand the harmonic structure. In other examples there are bars where the spelling of each line does not appear to be consistent with the harmony. It is here that decisions need to be made in order to aid both the conductor and performer to interpret the score and parts effectively. Such decisions are frequently influenced by the key signature, particularly when considering transposing instruments.

Incorrect notes

If pitches appear to be incorrect (and requiring alteration) it is important to consider corresponding lines or how the pitch fits within the relevant tonality or harmony. In general, Hughes was a meticulous composer and so there are very few instances where we can question the pitch of any particular note. However, there is an example which presents some clear questions about pitch. At bars 180–2 of Movement One, shown in [Example 19](#), there is a discrepancy in the second trombone part. The key signature has been placed on the B line and the note has been placed in the G space. What is the pitch that Hughes would prefer?



Example 17: Movement Two, bars 5–12, lower winds, brass, percussion, strings, autograph.

Example 18: Movement Two, bar 7, violas, edition.

Example 19: Movement One, bars 180–2, close up of trombone part, autograph.



There are two possible alternatives: the note could be either B^b or G^b in the tenor clef. There is an argument for both pitches. The B^b fits within the context of the chord and the G^b was actually notated in the second trombone part itself. In the full score above, the note G^b functions as a passing note in the double bass, bassoons and bass clarinet. The argument for B^b is more convincing because the timpani plays a B^b . In addition, the flutes, clarinets, trumpets, violins, violas and cellos all start the sixth crotchet of the bar with a B^b , thus confirming B^b as the root of the chord. The conclusion we can draw is that on the last crotchet beat of bar 181 the second trombone should play a B^b . Hughes also supported the idea of the B^b during an interview in October 2006 and he was surprised by the error in the score.

Another interesting case occurs in the third trombone part at bar 236 of the same movement where it is obvious that there are matching lines. The first horn matches the cello and viola, the second horn lines up with first oboe, piccolo, flutes and second trombone. The third trombone seems out of place because the pitch of this section revolves around E and G and does not appear to be aligned with any other part (see [Example 20](#)). In a passage such as this where there are a number of instruments playing one part the editor could, with some justification, follow patterns in Hughes' writing and alter the third trombone part making it double the second horn, bassoons or lower strings. But in performance the pitches sound effective as they are. It is therefore appropriate to leave this section as it is.

Enharmonic equivalents

Each situation has been individually considered on the basis of its harmonic and melodic context. The only changes made are those that could aid the performer and all the major changes had the approval of the composer. The tonal direction of the music has been rigorously maintained. In most cases, if accidentals are required for ascending lines, then sharps are added and flats are added for descending lines. Unnecessary accidentals have been removed.

In [Example 21](#), the prevailing tonality of this chord is B^b major. The $C^\sharp$ gives us a harmonic clash. Is Hughes still making us guess the tonality and, if so, shouldn't the note be better read as a D^b ? Clarification comes from a critical study of the pitch construction, which makes it clear that Movement Four is based on an octatonic collection (see [Example 22](#)). The clash in this chord both reminds us of the ambiguity between B^b major and minor and represents the clearest notation of the octatonic collection. The $C^\sharp$ should therefore not be replaced by a D^b . [Example 23](#) shows the octatonic main theme of the movement in the first violins and the chords in the box are also made up of pitches derived from the same octatonic collection.

Of all the concerns that arise when editing this aspect of pitch, the issue of enharmonic equivalents often proves to be the most difficult. Why? There are often cases in a piece of music where a composer will venture into a new key or tonality but still write the accidentals as appropriate to the previous key. An additional factor often considered by composers is how a section of music may be read by a particular instrument. For example a string player may often find it easier to read C^b major as B major. This is because it is easier to tune the pitches of F^b as E, which is an open string, and C^b as B. [Example 24](#) highlights such a problem.



Example 20: Movement One, bars 235–7, third trombone, autograph.

Example 21: Movement Four, bars 1–2, strings, autograph.

Example 22: Octatonic scale featured in the main theme of Movement Four.



Example 23: Movement Four, bars 9–19, brass, percussion, strings, autograph.

From bars 61 to 63 there is a sudden change in the tonality or modality. The music has moved from E^b modality, which is neither major nor minor, through a distinct change suggesting B major. This is followed by a bitonal passage with elements of C major/minor and D minor. In [Example 24](#), the first chord in bar 61 is effectively a B minor chord. Hughes' notation of this chord is inconsistent. While there is a B in the bass as expected and a D in the horns and oboe, the fifth of the chord appears as both a G^b and an $F^\sharp$. In the next few bars (which remain in a B major tonality) Hughes uses a mixture of sharps and flats. When editing such a passage it is difficult to know whether to make enharmonic changes because there may have been a clear compositional process in the notation. This is not the case here: Hughes explained that he did not mind if some notes were altered enharmonically in order to improve the reading of the score ([Hughes 2006](#)). Therefore, when making a decision about bar 60, an enharmonic change to C^b major will ensure that the passage will work within the context of the harmony because B major exists for such a short time.



Example 24: Movement One, bars 60–3, tutti, autograph.

Example 25: Movement Three, bars 239–43, horns, autograph.



Instrumentation

In Movement Three there is one occasion where the horn parts need to be clarified. Throughout the symphony Hughes has ordered his horn section as parts 1/2, 3/4, but at bar 239, for the purposes of sound, the order is changed to 1/3, 2/4. This is shown in [Example 25](#).

It is important for the order of the instrumentation to be consistent on the left hand side of the score. Should the parts be changed so that the 1/3, 2/4 pattern becomes 1/2, 3/4? The answer is 'no'. It is obvious here that Hughes wants the parts split in order for the sound to be projected in a specific way. Although the position on the score will always be 1 2 3 4, the parts in the 1 3 2 4 rotation should not be interchanged as 1 2 3 4. This is the only place in the symphony where this occurs and it is important that the integrity of the parts be maintained.

Layout and Directions for Players

The last topic considered concerns the layout of the score and the directions for players. Expression marking and technical directions are handled thus:

- **Expression markings are given in italics.** This would include the obvious dynamic and expression markings regarding style.
- **Technical directions are not in italics.** These comprise all instructions for the player with regard to their instrument. Consequently, the score will have arco, pizzicato, con sord., senza sord., divisi, non divisi, solo, soli. In most instances these terms are placed above the stave.

This layout is modelled on the Boosey and Hawkes house style which can be seen in Béla Bartók's Concerto for Orchestra (1946) and *The Rite of Spring* by Igor Stravinsky (1947 and 1967). This standard was chosen because it fits well within the context of Hughes' symphony.

In terms of layout, the score has been opened out to show the full instrumentation on every page in order to make it easier to read and understand. This does not occur in the 1971 version of the score. The instrumental parts have, in addition, each been given their own stave in the score.

Conclusions

For this project I have endeavoured to engage with the issues facing a music editor and have put careful thought into every editorial decision made in this new edition of the Hughes symphony. It may not be considered an urtext edition because it is not definitive and the previous sources are considered by the composer to be not relevant. However, I have examined the previous scores of the symphony and although these manuscripts demonstrate the evolution of the composer's thought process, they do not necessarily add to the understanding of the material in terms of creating a new edition of the 1971 version of the symphony. In fact, I hope that the decisions made to create this new edition will generate further discussion.

The aim of this project is to have the music played. How can we have a future in Australian composition if we do not understand or have an appreciation of Australian music from the past? How else are we going to be able to achieve this if we do not perform the music? The purpose of this project is to make a performing edition of the Hughes Symphony No. 1. Let the music create the questions and answers to the Australian composers of the future.

Finally, it is vital that we as musicians continually work to create opportunities to publish and perform Australian music so that repertoire such as this symphony may be heard around the globe.

A decorative header image featuring a musical score on a light green background. The score includes various musical notations such as notes, rests, and bar lines, with some notes highlighted in a darker green. The background of the entire page is a solid dark green.

ENDNOTES

1. According to Judith Foster, Librarian at the Australian Music Centre, there is no record of recent performances of Symphony No. 1 ([Foster 2007](#)).
2. There are several references that confirm that 1972 was the date of the recording. The revision was completed in 1971 and Post died at the end of 1972 (an obituary appeared in *The Musical Times* in April 1973 ([Joseph Post Obituary 1973](#))). McNeill stated that the recording by Post and the SSO was made in 1973. This could not have occurred as Joseph Post passed away at his home in Broadbeach, Queensland, in December 1972. ([McNeill 2004: 10](#)).
3. At the time of Hughes' appointment, the MSO was known as the Victorian Symphony Orchestra. However, in 1965 the orchestra was renamed to its original title, the Melbourne Symphony Orchestra. For the purpose of this paper, the orchestra will be referred to as the MSO.
4. 'And so the task of the editor is to establish and present a text that most fully represents the editor's conception of the work, as determined by a critical examination of the work, its sources, historical context and style.' ([Grier 1996: 37](#)).
5. I noticed that this movement was sketched in the original. I asked Hughes why he didn't put the slow movement in the 1951 original edition. Hughes said initially he could not remember. But he explained that he was not ready for it to be included in the earlier versions and that the expressive cello melody is like an elegy ([Hughes 2006](#)).
6. 'But on the other hand, he is still not happy with the 1955 revision, for he thinks it does not match in strength the material that has gone before. At a performance of the symphony in recent years by the BBC Orchestra under Norman del Mar (1919–1994) at Glasgow, he (Robert Hughes) asked that the Intermezzo be omitted. This conductor who is a brilliant exponent of contemporary music such as Hindemith, Stravinsky and Stockhausen, wrote to Robert Hughes in reply saying that he agreed the symphony needed a new ending, but thought it a pity he asked for the Intermezzo to be omitted. He added that he himself enjoyed the work, and that it was much better than Robert Hughes thought.' ([Garretty 1963: 126](#)).
7. '... the music was and is owned by Warner/Chappell Music London. Warner/Chappell Music Australia no longer has a theatrical division so all the requests need to go to London. This happened in 2004'. Email from Kim Ransley, Theatrical Manager, ORiGIn Theatrical ([Ransley 2007](#)). The transfer of Hughes' music to the London office was done without his permission. In addition, it may be that Ms. Ransley was referring to the Concert Music Division as this is how the music was originally catalogued. Emails from Claire Osborne ([Osborne 2007a](#), [2007b](#)), the Musicals Administrator from Warner/Chappell in London confirmed that Hughes' works were held in London and available for hire.
8. In February 2007, Hughes revealed to me ([Hughes 2007](#)) that all of his books, records and scores were held in the Sir Louis Matheson Library, Monash University ([Hughes Archive b](#)) .
9. Stravinsky's biographer, Robert Craft, also came out with Stravinsky on this tour of Australia in 1961. The repertoire performed at the concerts included Stravinsky's *Pulcinella*, *Symphony in Three Movements*, *Apollon Musagètes*, *Fairy's Kiss* *Divertimento*, *Symphonies for Winds* and *Jeu de cartes*. Excerpts from *The Firebird* were performed in Sydney. ([Buzacott 2007: 308](#)).
10. Consider, for example, the continuing debate over the tempi in Beethoven's symphonies and those of Shostakovich. One such example is the tempo of the slow movement from Symphony No. 9 by Shostakovich. According to the recent edition of Manashir Iakubov, the metronome marking for the second movement (*Moderato*) is as the composer intended. ($\text{♩}=208$). This seems very fast and indeed is generally not adhered to in recordings. One wonders why this issue has not been discussed in the new collected edition of the works of Shostakovich ([1945](#)).
11. Hughes agreed that there should be a natural, but not exaggerated, feeling of *rubato* in bar 48 ([Hughes 2006](#)).



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SOUND SAMPLE CREDITS

Sound Sample 1: Hughes, Robert. 1972. *Symphony No. 1*. Cond. Joseph Post, Sydney Symphony Orchestra. Festival SFC 80023. LP Recording.

Sound Sample 2: Hughes, Robert. 1953. *Symphony in Three Movements*. Cond. Joseph Post, Victorian Symphony Orchestra. Original 1951 version, recorded at the ABC Melbourne, 25 March. *100 Years, Melbourne Symphony Orchestra, A Celebration of Music*, Sydney: ABC Classics, 476 6329, 2007, CD.

ABSTRACT

How many symphonies do you know that have been written by Australian composers? Why do we not hear Australian symphonies that were composed before 1960? An interesting example of such a work is *Symphony No. 1* (1951, rev. 1971) by Australian composer Robert Hughes (1912–2007). It is a work that could be seen as a major contribution to the Australian orchestral repertoire and it raises issues that resonate through the history of that repertory. The work was written for the Commonwealth Jubilee Competition in 1951 and was awarded second prize. The symphony received attention from such distinguished conductors as Sir John Barbirolli and Sir Eugene Goossens and was performed a number of times in the 1950s. The work also prompted Barbirolli to commission a new work from Hughes for the Hallé Orchestra. Since Hughes' revisions to the symphony, the last being in 1971, there has been little discussion or performance of the work.



Why? Like many Australian orchestral works written before 1960, the only score available of Hughes' symphony is an autograph. As well, the parts have been copied by hand. The work was not published even though Hughes was represented by Chappell Music at that time. The score in its current state is difficult to read and there are inaccuracies and discrepancies in pitch, accidentals and articulations. The score and parts need to be re-typeset and edited in order to generate performances of the symphony. This paper addresses the variety of problems faced when approaching such a task and presents possible solutions to overcome them. What is required to present a clean performable version of the work? The issues faced in this project will hopefully generate interest in the music of our past and contribute to preserving and promoting Australia's musical heritage.

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