

**Figure 1.** Reproductions of two manuscript versions of the introduction from the *Alla siciliana* movement.

Published version:

*Andantino, alla Siciliana* 1.



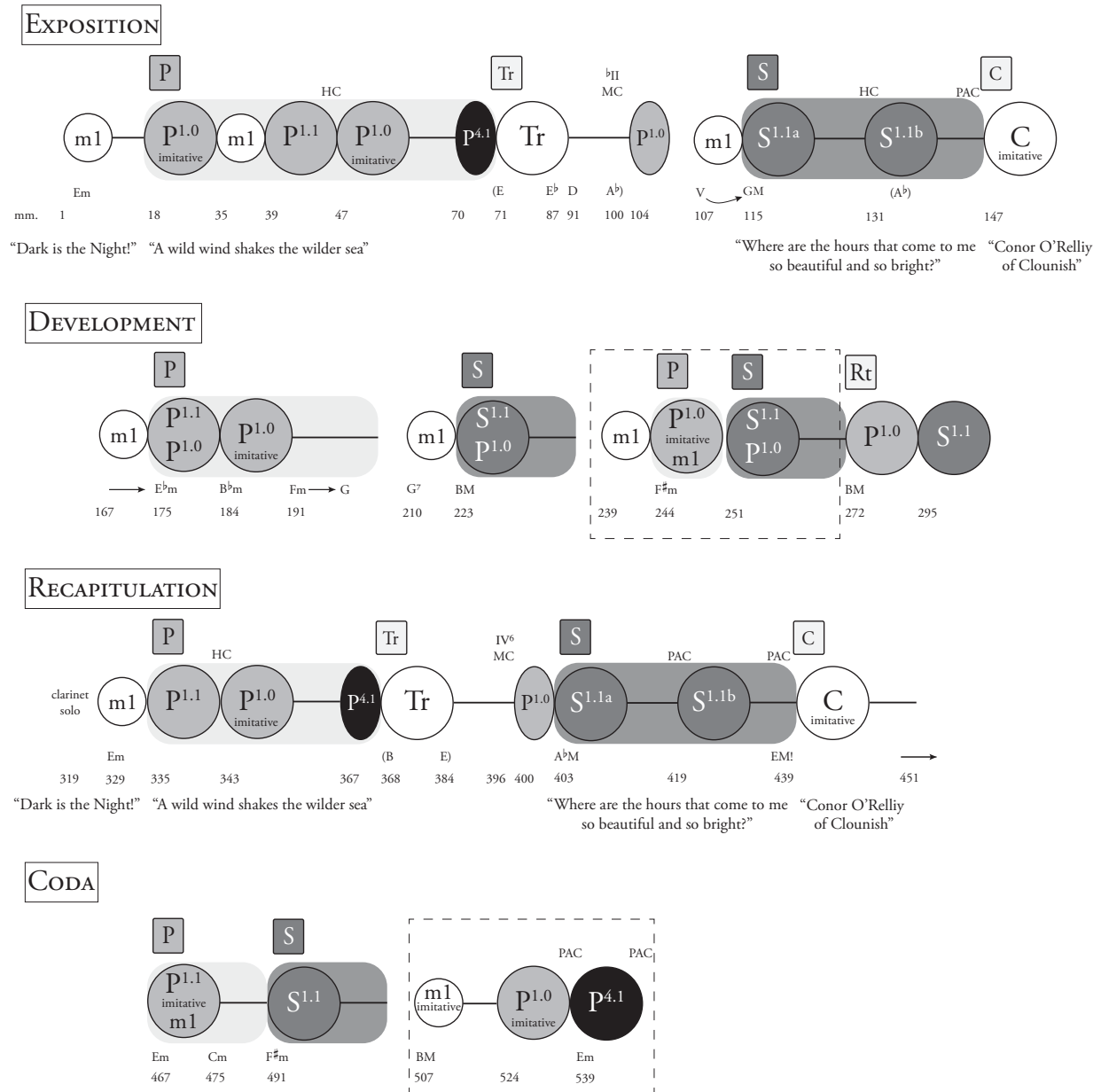
Palimpsest version :

*Andantino, alla Siciliana* 1.



Supplementary Counterpoint in the “Gaelic” Symphony: Beach’s Compositional Self-Advocacy

**Figure 2.** A form chart of the first movement (*Allegro con fuoco*) of the “Gaelic” Symphony.



**Figure 3.** A score reduction of mm. 239–59 of the first movement, indicating the application of supplementary counterpoint.

The score reduction is divided into three systems, each with four staves: Upper Strings, Woodwinds, Brass, and Low strings. The key signature is one sharp (F#) and the time signature is 3/4.

**System 1 (mm. 239-245):**

- Upper Strings:** Labeled "m1 augmented". It features a melodic line with a long slur and a fermata over the final measure.
- Woodwinds:** Labeled "P1.0 diminution", "P1.0 inverted", and "P1.0 diminution". It plays a rhythmic pattern of eighth notes.
- Brass:** Labeled "P1.0 augmented" and "P1.0 augmented". It plays a melodic line with a long slur.
- Low strings:** Labeled "m1 inverted + augmented". It plays a melodic line with a long slur.

**System 2 (mm. 246-252):**

- Upper Strings:** Continues the melodic line from the previous system.
- Woodwinds:** Labeled "P1.0 inverted" and "P1.0". It plays a rhythmic pattern of eighth notes.
- Brass:** Labeled "P1.0" and "S1.1". It plays a melodic line with a long slur.
- Low strings:** Labeled "P1.0" and "m1 developed". It plays a melodic line with a long slur.

**System 3 (mm. 253-259):**

- Upper Strings:** Continues the melodic line.
- Woodwinds:** Continues the rhythmic pattern.
- Brass:** Labeled "S1.1". It plays a melodic line with a long slur.
- Low strings:** Continues the melodic line.

Arrows in the score point to specific notes in the Woodwinds and Brass staves, indicating the application of supplementary counterpoint.

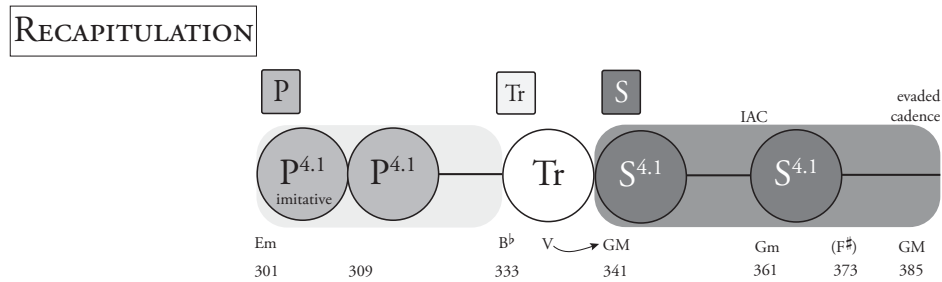
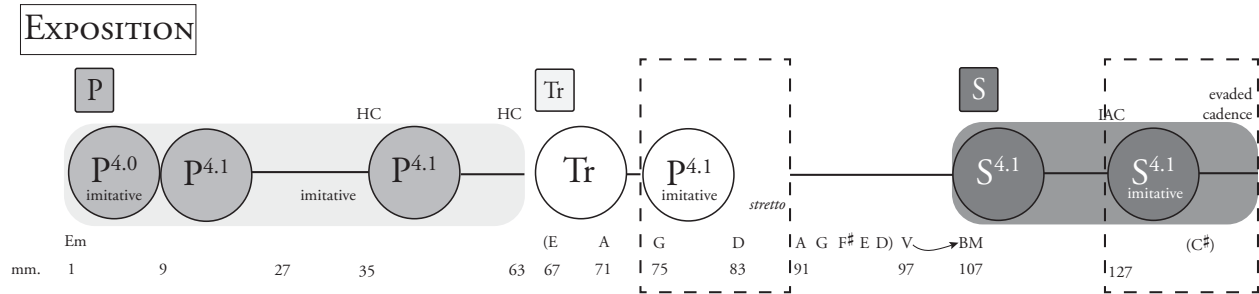
Figure 4. Imitative counterpoint of the **m1** figure in the first movement coda, mm. 507–14.

Figure 4 displays a musical score for the first movement coda, measures 507–14. The score is written for Violin 1 + Flute, Violin 2 + Oboe, Viola + Clarinet, and Cello + Bassoon. The key signature is one sharp (F#) and the time signature is 6/8. The Cello + Bassoon part begins at measure 507 with a dynamic marking of *f* and is labeled **m1**. The Viola + Clarinet part enters at measure 511 with a dynamic marking of *f*. The Violin 1 + Flute and Violin 2 + Oboe parts are silent throughout this section.

Figure 5. The cut-time proleptic reference to  $P^{4.1}$  in the first movement, mm. 539–47.

Figure 5 displays a musical score for the first movement, measures 539–47. The score is written for piano. The key signature is one sharp (F#) and the time signature is cut-time. The score begins at measure 539 with a dynamic marking of *sempre ff*. The piano part features a cut-time proleptic reference to  $P^{4.1}$ . The score ends at measure 547 with a dynamic marking of *pesante*.

**Figure 6.** A form chart of the exposition and recapitulation of the fourth movement (*Allegro di molto*) of the “Gaelic” Symphony.



**Figure 7.** Imitative counterpoint in the P<sup>4.1</sup> theme of the finale, mm. 75–91.

Clarinet + Horn (mm. 75-91)

Flute + Oboe (mm. 83-91)

Clarinet + Horn (mm. 83-91)

Bassoon + Viola (mm. 83-91)

Low Strings (mm. 83-91)

**Figure 8.** Imitative and invertible counterpoint preventing tonal closure in the S<sup>4.1</sup> theme of the finale, mm. 127–50.

Figure 8 displays musical notation for the S<sup>4.1</sup> theme in the finale, mm. 127–50. The score is organized into three systems. The first system (mm. 127–138) includes Woodwinds (S<sup>4.1a</sup> inverted), Brass (S<sup>4.1a</sup>, S<sup>4.1b</sup>, S<sup>4.1c</sup>), and Strings (S<sup>4.1a</sup>, S<sup>4.1b</sup>, S<sup>4.1c</sup>). The second system (mm. 139–150) includes Woodwinds (S<sup>4.1a</sup>), Brass (S<sup>4.1a</sup>, S<sup>4.1c</sup>), and Strings (S<sup>4.1c</sup>, S<sup>4.1a</sup>, S<sup>4.1c</sup>). A dashed box highlights the S<sup>4.1c</sup> stretto section in the first system.

**Figure 9.** Augmented imitative versions of P<sup>4.1</sup> in the coda of the finale, mm. 473–82.

Figure 9 displays musical notation for augmented imitative versions of P<sup>4.1</sup> in the coda of the finale, mm. 473–82. The score features Woodwinds, Upper Brass, and Low Brass. An annotation "Enter Strings con gran forza" is present above the score.

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