



CARL NIELSEN

1865 - 1931

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VÆRKER  
WORKS

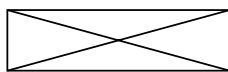
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Copenhagen 2002

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Carl Nielsen Udgiven CN 00026



CARL NIELSEN

SAUL OG DAVID

OPERA I FIRE AKTER

SAUL AND DAVID

OPERA IN FOUR ACTS

Tekst af Einar Christiansen

Engelsk oversættelse af Geoffrey Dunn

Text by Einar Christiansen

English libretto by Geoffrey Dunn

Udgivet af

Edited by

Niels Bo Foltmann

Peter Hauge

Niels Krabbe



Edition Wilhelm Hansen  
Copenhagen 2002



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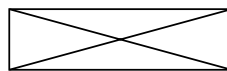
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Orchestral parts (CN 00026a) and piano score (CN 00028, CN 00033) are available

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## GENERAL PREFACE

The Carl Nielsen Edition is an independent project under the auspices of the Music Department of the Royal Library, launched in 1994 on the initiative of the Ministry of Culture and funded by the Ministry and the foundation *Carl Nielsen og Anne Marie Carl-Nielsens Legat*, with further financial support for the publication of the individual volumes from a number of other private foundations.

The edition is for both practical and scholarly use, and is based on critical editorial principles. It comprises all Carl Nielsen's finished works and completed individual pieces, and seeks as far as possible to reflect the works in the version last sanctioned by the composer. In cases where songs exist in several different arrangements by Carl Nielsen, all the versions are published.

Each work is furnished with an introduction which gives a brief account of the genesis of the work and its place in the composer's oeuvre, and a Critical Commentary including source description, editorial emendations and additions, and important alternative readings. The editorial material is published together with the music.

Works included in volumes with several independent works are also published in separate booklets. Part material is published for all the orchestral and chamber music works, and parts as well as piano score are published for the operas and the major choral works.

The edition is divided into the three main series Stage Music, Instrumental Music and Vocal Music, each further divided into volumes; within each genre the works are ordered chronologically.

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## GENERELT FORORD

Carl Nielsen Udgaven er et selvstændigt projekt under Det Kongelige Biblioteks Musikafdeling, iværksat i 1994 på Kulturministeriets foranledning og finansieret af Kulturministeriet og *Carl Nielsen og Anne Marie Carl-Nielsens Legat*, hvortil kommer støtte fra en række private fonde til udgivelse af de enkelte bind.

Udgaven er til såvel praktisk som videnskabelig brug, tilrettelagt efter kritisk-videnskabelige udgivelsesprincipper. Den omfatter samtlige Carl Nielsens afsluttede værker og enkeltsatser og søger i videst mulige omfang at afspejle værkerne i den af komponisten senest sanktionerede version. I tilfælde, hvor sange foreligger i flere forskellige arrangementer fra Carl Nielsens hånd, udgives alle versioner.

Hvert værk er forsynet med en indledning, der kort beskriver værkets tilblivelseshistorie og placerer det i den samlede produktion, samt en kritisk beretning, hvor der redegøres for kildesituationen, redaktionelle ændringer og tilføjelser og vigtige varianter. Den kritiske beretning udgives sammen med noteteksten.

Værker, der indgår i bind med flere selvstændige værker, udgives også i separate hæfter. Til alle orkester- og kammermusikværker udgives stemmemateriale, og til operaerne og de større korværker udgives såvel stemmer som klaverpartitur.

Udgaven er opdelt i hovedserierne Scenemusik, Instrumentalmusik og Vokalmusik med tilhørende opdeling i enkeltbind; inden for hver genre er værkerne ordnet kronologisk.

### Series I, Stage Music

Operas  
Music for other stage works  
Incidental music and arrangements

### Series II, Instrumental Music

Symphonies  
Other orchestral works  
Concertos  
Chamber music  
Works for organ  
Works for piano

### Series III, Vocal Music

Cantatas  
A cappella choral pieces  
Songs and recitations with piano, songs without accompaniment  
Songs arranged for vocal soloists and orchestra

Carl Nielsen's literary works are available in connection with the Edition.<sup>1</sup>

#### Editorial principles

The music is reproduced with no typographical indications of editorial additions or emendations. These will be documented in the Critical Commentary. Typography, score disposition, genre names, and instrument names have been normalized in accordance with present-day practice. With a few exceptions, discussed in more detail in the Critical Commentary, the many additions and changes in Carl Nielsen's works that have been made by friends and colleagues have been removed.

Articulation, dynamics, ties and slurs, execution markings and playing instructions have been normalized on the basis of analogies between clearly parallel passages. All such completions are documented in the Critical Commentary. Obvious writing and printing errors have been tacitly corrected.

Carl Nielsen often notated horns and trumpets with key signatures. This practice has been normalized to a notation exclusively using accidentals.

<sup>1</sup> John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999. Nielsen's childhood memoirs (*Min fynske Barndom*) are not included.

### Serie I, Scenemusik

Operaer  
Musik til andre sceneværker  
Enkelte satser i sceneværker samt arrangementer

### Serie II, Instrumentalmusik

Symfonier  
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Koncerter  
Kammermusik  
Værker for orgel  
Værker for klaver

### Serie III, Vokalmusik

Kantater  
Korsatser a cappella  
Enstemmige sange og recitation med klaver,  
enstemmige sange uden akkompagnement  
Enstemmige sange i arrangement for orkester

Carl Niensens litterære arbejder foreligger udgivet i tilknytning til Udgaven.<sup>1</sup>

#### Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse vil være dokumenteret i den kritiske beretning. Typografi, partiturostilling, instrument- og genrebetegnelser er normaliseret efter nutidig praksis. Med enkelte undtagelser, som der er gjort nærmere rede for i den kritiske beretning, er de mange tilføjelser og ændringer i Carl Niensens værker, der er foretaget af venner og kolleger, fjernet.

Nodeteksten er normaliseret med hensyn til artikulation, dynamik, buer, foredragsbetegnelser og spilletekniske anvisninger således, at der er analogi mellem entydige parallelsteder. Alle sådanne kompletteringer dokumenteres i den kritiske beretning. Oplagte skrive- og trykfejl er stiltiende rettet.

Carl Nielsen noterede ofte horn og trompeter med faste fortegn. Denne praksis er normaliseret til notation udelukkende med løse fortegn.

<sup>1</sup> John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999. Heri er ikke medtaget Carl Niensens barndoms-erindringer, *Min fynske Barndom*.

“Muta in” in connection with the retuning of timpani and changes between two instruments (for example clarinet in A and B<sup>b</sup>) have been tacitly normalized. This also applies to the combination of ties and slurs.

In Carl Nielsen’s manuscripts the dynamic markings are sometimes rather carelessly placed, and this is also reflected in the early printed editions. This has been tacitly adjusted.

Clefs are normally given as in the main source.

*Copenhagen 1998  
The Carl Nielsen Edition*

*Revised in 2001*

“Muta in” i forbindelse med omstemning af pauker og skift mellem to instrumenter (f.eks. klarinet i A og B<sup>b</sup>) er stiltiende normaliseret. Det samme gælder kombinationen af buer og bindebuer.

I Carl Niensens manuskripter er de dynamiske angivelser undertiden placeret noget skødesløst, hvilket afspejler sig i de tidlige trykte udgaver. Dette er stiltiende justeret.

Nøgler gengives normalt som i hovedkilden.

*København 1998  
Carl Nielsen Udgaven*

*Revideret 2001*





# FORORD

## PREFACE

### I GENESIS

After Carl Nielsen had finished the choral work *Hymnus amoris* at the end of 1896, he began to plan an opera – his first, and at the same time his most ambitious composition project so far. According to Carl Nielsen’s own recollection he pondered several different subjects before the plans resulted more concretely in an opera based on the Old Testament account of the two Israelite kings Saul and David. In connection with a performance of *Saul and David* in Gothenburg in 1928 Carl Nielsen recalled in a newspaper interview:

“I went around with plans to write my first opera. I read a whole lot of texts. Collaborated with several authors, but no subject was suitable. For a while I was strongly minded to set “The Merchant of Venice”<sup>1</sup> to music. Things went so far that the librettist had the first act finished. But that was not a subject I could settle into. Choosing an opera subject is like trying on a suit. If you are to do something with the subject, it must fit you and then you must feel comfortable in it.”<sup>2</sup>

That several years were to pass before Carl Nielsen really made progress with his opera was not only due to difficulties finding a suitable subject, however. The external circumstances of his life far from permitted him such a time-consuming task as composing an opera. During this period he was employed as a violinist in the Royal Orchestra,<sup>3</sup> and in the summer months of 1897 and 1898 he participated very actively in the running of his parents-in-law’s farm, Thygesminde near Kolding.<sup>4</sup> Alongside the early reflections on opera subjects, Carl Nielsen was working on a more modest scale with the string quartet in E flat major, opus 14, in the years 1897-1898.

- 1 Carl Nielsen had seen *The Merchant of Venice* on his first extended European journey in January 1891. The plans for an opera based on the play are confirmed by the correspondence between Carl Nielsen and his wife Anne Marie; in a letter of 2.9.1897 she discusses the play as a possible opera subject; cf. Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, pp. 35 and 149. According to Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-1948, vol. 1, p. 159, Carl Nielsen also had plans for an opera based on J.P. Jacobsen’s novel *Marie Grubbe*. However, this is based on a misunderstanding, since this idea only emerged in 1911, cf. letter from Einar Christiansen to Carl Nielsen, 3.7.1911 (DK-KK, CNA, LA.b.).
- 2 *Göteborg-Tidningen*, 27.11.1928, quoted from John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, pp. 505-506.
- 3 Second violinist in the period 1889-1905.
- 4 Torben Schousboe, *op. cit.*, p. 147.

### I TILBLIVELSEN

After at Carl Nielsen havde afsluttet korværket *Hymnus amoris* i slutningen af 1896, begyndte han planlægge en opera – hans første og samtidig hans hidtil mest ambitiøse kompositionsprojekt. Ifølge Carl Niensens egen erindring tumlede han med flere forskellige emner, før planerne udmøntede sig mere konkret i en opera over den gammeltestamentlige beretning om de to israelitiske konger Saul og David. I forbindelse med en opførelse af *Saul og David* i Göteborg i 1928 erindrede Carl Nielsen i et avisinterview:

“Jag umgicks med planer på att skriva min första opera. Jag läste en hel mängd textböcker. Samarbetade med flera författare, men inget ämne ville passa. En tid var jag starkt betänkt på att sätta ‘Köpmannen i Venedig’<sup>1</sup> i musik. Det gick så långt, att librettisten hada första akten färdig. Men det var inte det ämne jag kunde finna mig tillrädda med ätt välja en operasujet, det är som att prova en kostym. Skall man kunna göra något av ämnet, måste det passa en och så måsta man trivas i det.”<sup>2</sup>

At der skulle gå flere år, før Carl Nielsen for alvor kom i gang med sin opera, skyldtes dog ikke alene vanskeligheder med at finde et egnet emne. Hans ydre livsvilkår tillod ham langt fra en så tidsrøvende opgave som at komponere en opera. Han var i denne periode ansat som violinist i Det Kongelige Kapel,<sup>3</sup> hvortil kom, at han i sommermånederne 1897 og 1898 deltog meget aktivt i driften af svigerforældrenes gård, Thygesminde ved Kolding.<sup>4</sup> Sideløbende med de tidlige sonderinger af operaemner arbejdede Carl Nielsen i et mere beskedent format med strygekvartetten i Es-dur opus 14 i årene 1897-1898.

- 1 Carl Nielsen havde set *Købmanden i Venedig* på sin første store Europarejse i januar 1891. Planerne om en opera over dette skuespil bekræftes af brevvekslingen mellem Carl Nielsen og hans hustru Anne Marie, idet hun i et brev fra 2.9.1897 diskuterer dette stykke som et muligt operasujet, jf. Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 35 og 149. Iflg. Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 1, s. 159 skulle Carl Nielsen endvidere have haft planer om opera over J.P. Jacobsens roman *Marie Grubbe*. Dette beror imidlertid på en misforståelse, idet denne idé først dukker op i 1911, jf. brev fra Einar Christiansen til Carl Nielsen, 3.7.1911 (DK-KK, CNA, LA.b.).
- 2 *Göteborg-Tidningen*, 27.11.1928, citeret efter John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 505-506.
- 3 Andenviolinist i perioden 1889-1905.
- 4 Torben Schousboe, *op. cit.*, s. 147.

The details of how and when the idea of a *Saul and David* opera took form cannot be established with certainty.<sup>5</sup> Carl Nielsen's own recollections are rather vague on this point. In an autobiographical sketch from 1905 he says among other things about his method of working that it is important for him:

"that the ideas for my works come from myself. By this I mean not just the purely musical, but also the literary part of them. The idea for my 'Hymnus amoris' thus arose from me fully fledged in all its details as far as text and content are concerned, one night when I lay unable to fall asleep. The same was the case with the opera 'Saul and David' [...]"<sup>6</sup>

This statement might suggest that Carl Nielsen himself had conceived the idea of a *Saul and David* opera, but many years afterwards he remembered the following event in connection with the genesis of the opera:

"I have always felt strongly attracted by the 'dramatic' in art, for is not all art actually dramatic? Nevertheless it was difficult for me to find the right subject for an *opera*, despite the fact that I had as experienced and cultivated a guide as *Einar Christiansen*,<sup>7</sup> who visited me one evening and spoke with me about several 'opera ideas' he had for me. But none of them quite appealed to me, I must confess. Out in the lobby, when he was putting his coat on, he turned suddenly to me and exclaimed: 'Well, what do you think of my old idea 'Saul and David'?' In a flash I then experienced the Bible story of my childhood and was gripped by its Old Testament atmosphere. The sublime in it, all that was so far from 'reality' and everyday life, captivated me in a special way."<sup>8</sup>

Whether the idea for *Saul and David* was Carl Nielsen's own, or it was Einar Christiansen's, it seems certain that in the course of 1898 the two agreed to collaborate on an opera on this theme.

With the choice of Einar Christiansen as librettist Carl Nielsen had found an experienced man of the theatre as his partner. Einar Christiansen was at this time the editor of *Illustreret Tidende*, but from 1899 became director of the Royal Theatre in Copenhagen. He had a substantial output behind him as both dramatist and opera librettist,<sup>9</sup> and he had translated operas into Danish. The libretto for *Saul and David* was created in a very short period, in the course of January 1899.<sup>10</sup> We have no further testimony to the collaboration between

5 According to Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 159, Carl Nielsen had been thinking about *Saul and David* since 1896 and began the work in September 1898. But it has not been possible to verify this information.

6 DK-Kk, CNA, LD.3., quoted from John Fellow, *op. cit.*, p. 51.

7 Danish author and journalist (1861-1939).

8 *Berlingske Tidende*, 26.02.1929, quoted from John Fellow, *op. cit.*, p. 518.

9 August Ennas's *Cleopatra* (1893), Frederik Rung's *Den trekantede Hat* (The Three-Cornered Hat) (1894), Alfred Tofft's *Vifundaka* (1897).

10 According to Einar Christiansen's note in the printed edition of the libretto from 1902 (Source **Qa**).

De nærmere omstændigheder med hensyn til, hvordan og hvornår idéen om en *Saul og David*-opera tog form, lader sig ikke fastslå med sikkerhed.<sup>5</sup> Carl Niensens egne erindringer er noget tvetydige på dette punkt. I en selvbiografisk skitse fra 1905 hedder det blandt andet om hans arbejds-metode, at det er vigtigt for ham:

"at Ideerne til mine Værker opstaa hos mig selv. Hermed mener jeg ikke blot den rent musikalske-, men ogsaa den literære Del deraf. Ideen til min 'Hymnus amoris' opstod saaledes hos mig fuld færdig i alle Enkeltheder, hvad Texten og Indholdet angaar, en Nat, jeg laa uden at kunne falde i Søvn. Det samme var Tilfældet med Operaen 'Saul og David' [...]"<sup>6</sup>

Denne udtalelse kunne tyde på, at Carl Nielsen selv havde undfanget idéen om en *Saul og David*-opera, men mange år herefter erindrede han sig følgende hændelse i forbindelse med operaens tilblivelse:

"Jeg har altid følt mig stærkt tiltalt af det 'dramatiske' i Kunsten, thi er nu ikke al Kunst dramatisk? Alligevel var det svært for mig at finde det rigtige Emne til en *Opera*, uagtet jeg havde en saa erfaren og kultiveret Vejleder som *Einar Christiansen*,<sup>7</sup> der besøgte mig en Aften og talte med mig om forskellige 'Operaidéer' han havde til mig. Dog ingen af dem tiltalte mig helt, maa jeg tilstaa. Da han ude i Entréen var ved at tage Frakken paa, vender han sig rask imod mig og udbryder: 'Naa, hvad mener De saa om min gamle Idé 'Saul og David'?' Som i et Lyn oplevede jeg da min Barndoms Bibelhistorie og følte mig grebet af dens gammeltestamentlige Stemning. Det ophøjede deri, alt det, der var saa langt borte fra 'Virkeligheden' og Hverdagen, fængslede mig paa en særlig Maade."<sup>8</sup>

Hvad enten idéen til *Saul og David* var Carl Niensens egen, eller det var Einar Christiansens, så synes det sikkert, at de to i løbet af 1898 aftalte et samarbejde om en opera over dette emne.

Med valget af Einar Christiansen som librettist havde Carl Nielsen fået en erfaren teatermand til samarbejdspartner. Einar Christiansen var på dette tidspunkt redaktør ved *Illustreret Tidende*, men blev fra 1899 direktør for Det Kongelige Teater. Han havde en anelig produktion bag sig som både skuespilforfatter og operalibrettist,<sup>9</sup> ligesom han havde oversat operaer til dansk. Librettoen til *Saul og David* blev til på ganske kort tid i løbet af januar 1899.<sup>10</sup> Der foreligger ikke nogle nærmere vidnesbyrd om samarbejdet mellem Carl Nielsen og Einar

5 Iflg. Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 159 havde Carl Nielsen tænkt på *Saul og David* siden 1896 og påbegyndte arbejdet i september 1898. Disse oplysninger har dog ikke kunnet verificeres.

6 DK-Kk, CNA, LD.3., citeret efter John Fellow, *op. cit.*, s. 51.

7 Forfatter og journalist (1861-1939).

8 *Berlingske Tidende*, 26.02.1929, citeret efter John Fellow, *op. cit.*, s. 518.

9 August Ennas's *Cleopatra* (1893), Frederik Rung's *Den trekantede Hat* (1894), Alfred Tofft's *Vifundaka* (1897).

10 Iflg. Einar Christiansens note i den trykte udgave af librettoen fra 1902 (kilde **Qa**).

Nielsen and Einar Christiansen in connection with the creation of *Saul and David*, but Carl Nielsen appears to have been very satisfied with the libretto and only made minor changes in Christiansen's text.

The subject *Saul and David* has formed the basis for a wealth of musical versions since the mid-seventeenth century, mainly in the form of oratorios, but also of operas.<sup>11</sup> In this connection it merits special attention that in the years 1864-66 Johan Peter Emilius Hartmann<sup>12</sup> was working on a *Saul* opera to a text by Hans Christian Andersen.<sup>13</sup> To the great regret of Andersen, though, Hartmann never finished the opera, and later Andersen had the full text published in his collected works.<sup>14</sup> It is not possible to document whether Carl Nielsen knew of Hartmann's opera project, but it should be mentioned that he attended a dinner party with J.P.E. Hartmann on 12th May 1897 – that is, precisely in the period when he was looking for a suitable subject for his opera.<sup>15</sup>

Hans Christian Andersen's *Saul* libretto was later used by Johan Adam Kryggell<sup>16</sup> in the opera *King Saul* (1880, never performed). According to the readers of the Royal Theatre, in the 1893-94 season a work submitted entitled *King Saul* was rejected. However, it is not clear whether this was an opera, and in that case if it was Kryggell's work, although one must assume this was the case.<sup>17</sup> As with Hartmann's *Saul* fragment, there is no evidence either that Carl Nielsen knew of Kryggell's opera.

On the other hand it is difficult to imagine that Einar Christiansen knew nothing of Hans Christian Andersen's opera libretto *King Saul* when he wrote his libretto for Carl Nielsen's opera. Einar Christiansen's plot, the selection of episodes from the Old Testament and a number of the respects in which the text differs from the Biblical account very accurately reflect Andersen's text (cf. below, pp. xxv ff). This might suggest that Einar Christiansen was very much inspired by Hans Christian Andersen, although the characterization and the conflict between Saul and David are much more sharply drawn than in the older text.

Although the text for *Saul and David* was ready in January 1899, a few months seem to have passed before Carl Nielsen started in earnest on the composition. On 27th July his wife asked in a letter to Carl Nielsen: "Is Samuel coming?"<sup>18</sup> – a

Christiansen i forbindelsen med tilblivelsen af *Saul og David*, men Carl Nielsen har tilsyneladende været meget tilfreds med teksten og har kun foretaget mindre ændringer i forhold til Christiansens tekst.

Sujetet *Saul og David* har været grundlag for talrige musikalske bearbejdelser siden midten af 1600-tallet, fortrinsvis i form af oratorier, men også som operaer.<sup>11</sup> I denne forbindelse fortjener det særlig opmærksomhed, at J.P.E. Hartmann<sup>12</sup> i årene 1864-66 arbejdede på *Saul*-opera til tekst af H.C. Andersen.<sup>13</sup> Til eventyrdigterens store fortrydelse fuldende Hartmann imidlertid aldrig operaen, og H.C. Andersen lod senere den fulde tekst offentliggøre i sine samlede værker.<sup>14</sup> Det er ikke muligt at godtgøre, hvorvidt Carl Nielsen har haft kendskab til Hartmanns operaprojekt, men det skal dog nævnes, at han var sammen med J.P.E. Hartmann ved et middagsselskab den 12. maj 1897 – altså netop i den periode, hvor han søgte efter et egnet emne til sin opera.<sup>15</sup>

H.C. Andersen's *Saul*-tekst blev siden anvendt af Johan Adam Kryggell<sup>16</sup> i operaen *Kong-Saul* (1880, aldrig opført). Ifølge Det Kongelige Teaters censur i sæsonen 1893-94 afvistes et indleveret arbejde, netop med titlen *Kong Saul*. Det fremgår dog ikke, hvorvidt det drejer sig om en opera, og om det i givet fald er Kryggells værk, der er tale om, skønt man må formode, at dette er tilfældet.<sup>17</sup> Som det gjaldt for Hartmanns *Saul*-fragment, er der heller ingen vidnesbyrd om, at Carl Nielsen at skulle have kendt Kryggells opera.

Derimod er det vanskeligt at forestille sig, at Einar Christiansen ikke skulle have kendt H.C. Andersen's operatekst *Kong Saul*, da han skrev sin libretto til Carl Nielsen's opera. Einar Christiansens handlingsgang, udvalget af episoder fra Det gamle Testamente samt en række af de punkter, hvorved teksten afviger fra den bibelske beretning, modsvarer ret nøje H.C. Andersen's tekst (jf. nedenfor, s. xxv ff). Disse forhold kunne tyde på, at Einar Christiansen i ganske høj grad har ladet sig inspirere af H.C. Andersen, selv om persontegningen og konflikten mellem Saul og David er trukket langt skarpere op her end i den ældre tekst.

Selv om teksten til *Saul og David* var klar i januar 1899, gik der tilsyneladende nogle måneder, før Carl Nielsen for alvor kom i gang med kompositionen. Den 27. juli spurgte hans hustru i et brev til Carl Nielsen: "Kommer Samuel"<sup>18</sup> – en

11 Alexander Reischert, *Kompendium der musikalischen Sujets. Ein Werkkatalog*, Kassel 2001, vol. 1, pp. 868-871.

12 Danish composer (1805-1900).

13 J.P.E. Hartmann's fully written-out score *Saul* is a torso of just 100 pages. The manuscript remained in Hartmann's private possession until 1902, when it was transferred to the Royal Library (DK-Kk, Hartmanns Samling). It sets Hans Christian Andersen's text to music up to the end of Act One, where David has announced that he will go to battle against Goliath. The first performance of *Saul* took place in *Dansk Koncert-Forening* on 10.12.1928 (cf. programme in DK-Kk, J.P.E. Hartmann, *Saul*), long after Hartmann's death and long after Carl Nielsen's work with the material.

14 H.C. Andersen, *Samlede Skrifter*, Copenhagen 1878 (2nd edn.), vol. 11, pp. 435-466.

15 Torben Schousboe, *op. cit.*, p. 146.

16 Danish composer (1835-1915). *Kong Saul. Opera i 5 Acter. Text af H.C. Andersen. Claverudtog af Comp.*, manuscript in DK-Kk, C II, 10, dating "1880" according to Alexander Reischert, *op. cit.*, p. 870.

17 Rigsarkivet, Det Kongelige Teater og Kapel. 220. G. Censur. Indsendte Stykker, Kasse 410, 1893-1899, 'Skrivelser vedr. Censursager 1893-94'.

18 Torben Schousboe, *op. cit.*, p. 161.

11 Alexander Reischert, *Kompendium der musikalischen Sujets. Ein Werkkatalog*, Kassel 2001, bd. 1, s. 868-871.

12 Komponist (1805-1900).

13 J.P.E. Hartmanns fuldt udskrevne partitur *Saul*, er en torso på knap 100 sider. Manuskriptet forblev i Hartmanns privateje, indtil det i 1902 blev overdraget til Det Kongelige Bibliotek (DK-Kk, Hartmanns Samling). Det sætter H.C. Andersen's tekst i musik frem til slutningen af 1. akt, hvor David har meddelt, at han vil drage til kamp mod Goliath. Førsteopførelsen af *Saul* fandt sted i Dansk Koncert-Forening 10.12.1928 (jf. program i DK-Kk, J.P.E. Hartmann, *Saul*), længe efter Hartmanns død og længe efter Carl Nielsen's arbejde med stoffet.

14 H.C. Andersen, *Samlede Skrifter*, København 1878 (2. udg.), bd. 11, s. 435-466.

15 Torben Schousboe, *op. cit.*, s. 146.

16 Dansk komponist (1835-1915). *Kong Saul. Opera i 5 Acter. Text af H.C. Andersen. Claverudtog af Comp.*, manuskript i DK-Kk, C II, 10; dateringen "1880" iflg. Alexander Reischert, *op. cit.*, s. 870.

17 Rigsarkivet, Det Kongelige Teater og Kapel. 220. G. Censur. Indsendte Stykker, Kasse 410, 1893-1899, 'Skrivelser vedr. Censursager 1893-94'.

18 Torben Schousboe, *op. cit.*, s. 161.

reference to the text at the beginning of Act One. And on 6th October Carl Nielsen wrote to her: "It is still going rather slowly – but forward – with my opera, but I think it will soon get better and come faster."<sup>19</sup> Before the end of the year he had finished the rough draft of the first act and begun composing Act Two.<sup>20</sup> He was wholly absorbed by the subject, and in a newspaper interview from 1929 he recollected:

"This great, strange material [...] captivated me and pursued me, so that for long periods I was totally unable to be free of it, and in my infrequent leisure hours thought only about it; wherever I was – even when I sat there in the Orchestra and worked away at the second violin for ballets and vaudevilles, and when I was travelling. Some of the opera was incidentally composed while I was abroad. For example I still remember clearly how I wrote the Entry Hymn in Act Two after David's victory over Goliath in a small hostelry garden in Pompeii,<sup>21</sup> where I sat wearing shaded glasses to protect myself from the burning sun. Another important section was written at a less idyllic place, hanging from a tram. This was the fugue theme for the great chorus in Act Three, for which I had long had difficulty finding a form – and now I rushed home to scribble it down."<sup>22</sup>

As Carl Nielsen mentioned, a good deal of the opera was composed abroad, during a stay in Italy from December 1899 to June 1900 – a stay that had been made possible by travel grants to both Carl Nielsen and his wife.<sup>23</sup> About this stay the couple's friend, the art historian Wilhelm Wanscher,<sup>24</sup> wrote the following in a memoir article:

"At the turn of the century Carl Nielsen and his wife Mrs. Anne Marie Carl Nielsen were living in Rome. They had a small flat, like Goethe in his time, in the Via del Babuino ('Baboon Street'),<sup>25</sup> which runs in a straight line from the Piazza di Spagna to the Piazza del Popolo. The old-fashioned traffic in the street did not bother the composer, who worked on the first act of his opera 'Saul and David'; he sat at an upright piano over by one of the windows and hammered the keys with his stubby fingers to hear how it sounded, seized the pencil he had across his mouth like a horse-bit, wrote on the big manuscript draft and tried again. All was quiet around him. He

hentydning til teksten i begyndelsen af første akt. Og den 6. oktober skrev Carl Nielsen til sin hende: "Det gaar endnu kun ret langsomt men dog fremad med min Opera dog jeg tænker det skal snart blive bedre og komme mere Fart deri."<sup>19</sup> Inden årets udgang havde han afsluttet kladden til første akt og påbegyndt kompositionen af anden akt.<sup>20</sup> Han var ganske opslugt af emnet, og i et avisinterview fra 1929 erindrede han:

"Dette store og mærkelige Stof [...] betog mig og forfulgte mig, saa jeg i lange Tider slet ikke kunne frigøre mig for det og i min sparsomme Fritid kun tænkte paa det. Hvor jeg saa var – ogsaa naar jeg sad derinde i Kapellet og syslede paa Anden-violinen til Balletter og Vaudeviller, og naar jeg var paa Rejse. En Del af Operaen er før øvrigt komponeret mens jeg var ude. Jeg husker saaledes endnu tydeligt, hvordan jeg skrev Indtogshymnen i anden Akt efter Davids Sejr over Goliath i en lille Beværtningshave i Pompeji,<sup>21</sup> hvor jeg sad med blaa Brilller for at beskytte mig mod den knaldende Sol. Et andet vigtigt Afsnit blev til paa et mindre idyllisk Sted, nemlig udenpaa en Sporgovn. Det var Fugatemaet til det store Kor i tredje Akt, som jeg længe havde haft Besvær med at finde Form paa – og nu styrtede jeg hjem for at rable det ned".<sup>22</sup>

Som Carl Nielsen nævner, er en del af operaen komponeret i udlandet, nemlig under et ophold i Italien fra december 1899 til juni 1900 – et ophold, som var muliggjort af nogle rejsestipendier til såvel Carl Nielsen som hans hustru.<sup>23</sup> Om dette ophold skrev ægteparrets ven, kunsthistorikeren Wilhelm Wanscher,<sup>24</sup> blandt andet følgende i en erindringsartikel:

"Ved Aarhundredskiftet boede Carl Nielsen og hans Hustru Fru Anne Marie Carl Nielsen i Rom. De havde en lille Lejlighed, ligesom i sin Tid Goethe, i Via del Babuino ('Baviangaden').<sup>25</sup> der fører i lige Linje fra Piazza di Spagna til Piazza del Popolo. Den gammeldags Færdsel i Gaden generede ikke Komponisten, som skrev paa første Akt af sin første Opera 'Saul og David'; han sad ved et opretstaaende Klaver henne ved et af Vinduerne og hamrede med sine korte Fingre i Tasterne for at høre, hvorfra Klangene lød, greb den Blyant, han havde paa tværs i Munden som et Bidsel, skrev paa den store Manuskript-Kladde og forsøgte igen. Alt var stille omkring ham. Han tænkte kun paa

<sup>19</sup> *Ibid.*, p. 163.

<sup>20</sup> Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 173.

<sup>21</sup> The recollection is confirmed by the dating "Pompei den 19-5-1900" on p. 64 in the draft of Act Two (Source B).

<sup>22</sup> *Politiken*, 26.2.1929, quoted from John Fellow, *op. cit.*, p. 520.

<sup>23</sup> Anne Marie Carl-Nielsen had received the grant *Kauffmanns Legat*, while Carl Nielsen received state support of DKr 600 for a study trip; cf. Torben Schousboe, *op. cit.*, p. 168.

<sup>24</sup> (1875-1961).

<sup>25</sup> Until the end of January (perhaps the beginning of February) Carl Nielsen lived at Via Consolazione 62<sup>m</sup> (cf. letter from Carl Nielsen to Alfred Wilhelm Hansen, 6.1.1900 [DKKk, Wilhelm Hansens Arkiv, Avisudklip 890-1918 (1914)], after which he moved to Via Babuino 52<sup>m</sup> (cf. letter from Carl Nielsen to Alfred Wilhelm Hansen, 14.2.1900 [DKKk, Wilhelm Hansens Arkiv, Avisudklip 1890-1918 (1914)].

<sup>19</sup> *Ibid.*, s. 163.

<sup>20</sup> Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 173.

<sup>21</sup> Erindringen bekræftes af dateringen "Pompei den 19-5-1900" på s. 64 i kladden af 2. akt (kilde B).

<sup>22</sup> *Politiken*, 26.2.1929, citeret efter John Fellow, *op. cit.*, s. 520.

<sup>23</sup> Anne Marie Carl-Nielsen havde modtaget Kauffmanns Legat, mens Carl Nielsen fik statslig understøttelse på 600 kr. til en studierejse, jf. Torben Schousboe, *op. cit.*, s. 168.

<sup>24</sup> (1875-1961).

<sup>25</sup> Indtil udgangen af januar (måske begyndelsen af februar) boede Carl Nielsen på Via Consolazione 62<sup>m</sup> (jf. brev fra Carl Nielsen til Alfred Wilhelm Hansen, 6.1.1900 [DKKk, Wilhelm Hansens Arkiv, Avisudklip 1890-1918 (1914)], herefter flyttede han til Via Babuino 52<sup>m</sup> (jf. brev fra Carl Nielsen til Alfred Wilhelm Hansen, 14.2.1900 [DKKk, Wilhelm Hansens Arkiv, Avisudklip 1890-1918 (1914)].

thought only of David and Michal, and he heard in his inner ear how Herold<sup>26</sup> would sing the role of David. He was alone in the mornings – I think he got up rather late – for at that time his energetic wife was working as a pupil of one of the French sculptors<sup>27</sup> up in the French Academy on Monte Pincio.<sup>28</sup>

During the Italian stay Carl Nielsen composed large parts of Act Two. It was moreover in connection with this trip that he began composing his orchestral writing directly on the score draft, instead of as before only conceiving the work in piano arrangement or short score. Carl Nielsen is said to have met an Italian composer who taught him this way of working.<sup>29</sup> The story is in fact confirmed by the pencil draft of the opera: the first two acts are written in short score, while the draft for the third and fourth act is written in full score (see facsimiles, pp. xxxii, xxxiii, xxxv).

The work on *Saul and David* continued up to the spring of 1901, since the draft for Act Three is end-dated 28th February 1901, while the draft for Act Four is end-dated 20th April 1901. The end of the actual composition work was celebrated with a small party for a few close friends. In a letter postmarked 18th April 1901 to his friend Vilhelm Herold, Carl Nielsen writes:

“Today or no later than sometime tomorrow I can write the last note in my score for my opera. I would therefore like to ask you if you would like to eat an innocent dinner at Langelinie tomorrow at 5.30; all in our everyday clothes, since in a way I will be coming straight from the workshop and am superstitious about celebrating this (for me) solemn occasion. So my idea was to go out on the pier and see my wife's large work, and then back home to us where we have an excellent Frascati wine just in from Italy in an extra glass container. Only you and the Borups!<sup>30</sup> Please do your best to come, it means so much to me[.]”<sup>31</sup>

It must be assumed that Carl Nielsen fair-copied the opera in parallel with the actual composition work. Thus, shortly after finishing the composition work he was able to submit the work for acceptance at the Royal Theatre.<sup>32</sup> By 31st May 1901 the conductor Johan Svendsen<sup>33</sup> made the following very positive statement in the adjudication minutes:

26 Vilhelm Herold (1865-1937), Danish tenor, sang the role of David in the premiere of *Saul and David*.

27 The French sculptor Victor Joseph Ségoffin.

28 Vilhelm Wanscher, “Erindringer om Carl Nielsen”, *Politiken*, 8.6.1935.

29 Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 177.

30 The violinist Julius Borup (1865-1938) and his wife, the pianist and solfège teacher Dagmar Borup (1867-1959).

31 DK-KK, CNA, LA.d.

32 It cannot be proven, however, that he submitted parts of the opera in a pencil draft.

33 Norwegian composer and conductor (1840-1911).

David og Mikael, og han hørte i sit Indre, hvordan Herold<sup>26</sup> vilde synge Davids Parti. Han var alene om Formiddagen – han stod vist temmelig sent op – thi paa den Tid arbejdede hans energiske Frue som Elev hos en af de franske Billedhuggere<sup>27</sup> oppe i det franske Akademi paa Monte Pincio.”<sup>28</sup>

Under Italiens-opholdet komponerede Carl Nielsen store dele af anden akt. Endvidere var det i forbindelse med denne rejse, at han begyndte at komponere sin orkestretsats direkte i partiturokladde, i stedet for som hidtil først at koncipere værket i klaversats eller partitel. Angiveligt skulle Carl Nielsen have truffet en italiensk komponist, der lærte ham denne arbejdsform.<sup>29</sup> Historien bekræftes i øvrigt af blyantskladden til operaen: de to første akter er skrevet i partitel, mens kladden til tredje og fjerde akt er skrevet i fuldt partitur (se facsimiler, s. xxxii, xxxiii, xxxv).

Arbejdet med *Saul og David* fortsatte frem til foråret 1901, idet kladden til tredje akt er slutdateret den 28. februar 1901, mens kladden til fjerde akt er slutdateret den 20. april 1901. Afslutningen af selve kompositionen fejredes med et lille selskab for nogle få nære venner. I et brev, poststempelt den 18. april 1901 til vennen Vilhelm Herold, skriver Carl Nielsen:

“Idag eller senest i Løbet af imorgen kan jeg skrive den sidste Node i mit Partitur til min Opera. Jeg vilde derfor gjerne bede Jer om I ikke vilde være med til at spise en uskyldig Middagsmad paa Langelinie imorgen Kl 5 1/2; alle i vort daglige Tøj da jeg paa en Maade jo kommer lige fra Værkstedet og er overtroisk med at feste i denne (for mig) højtidelige Anledning. Saa var det Meningen at gaa ud paa Molen og se min Kones store Arbejde, og dernæst hjem til os hvor vi har en fortrinlig Frascati-Vin lige kommen fra Italien i en Extra Glasbeholder. Kun Jer og Borups!<sup>30</sup> Gjør nu endelig alt for at komme det er mig saa meget[.]”<sup>31</sup>

Det må antages, at Carl Nielsen renskrev operaen sideløbende med selve kompositionen. Således kunne han kort tid efter kompositionens afslutning indlevere værket til antagelse ved Det Kongelige Teater.<sup>32</sup> Allerede den 31. maj 1901 afgav kapelmester Johan Svendsen<sup>33</sup> følgende meget positive udtalelse til teatrets censurprotokol:

26 Vilhelm Herold (1865-1937), dansk tenor, sang Davids parti ved uropførelsen af *Saul og David*.

27 Den franske billedhugger Victor Joseph Ségoffin.

28 Vilhelm Wanscher, “Erindringer om Carl Nielsen”, *Politiken*, 8.06.1935.

29 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd.1, s. 177.

30 Violinisten Julius Borup (1865-1938) og dennes hustru, pianisten og solfège-pædagog Dagmar Borup (1867-1959).

31 DK-KK, CNA, LA.d.

32 Det kan dog ikke udelukkes, at han har indleveret dele af operaen i blyantskladde.

33 Norsk komponist og dirigent (1840-1911).

“A highly interesting work, bearing throughout the stamp of an independent gifted artist. There are no borrowings from elsewhere here. The composer goes his own way, with clarity and assurance. Without looking to left or right, he aims at his goal: to give the dramatic action musical characterization in an original manner. –

I warmly and earnestly recommend this work for acceptance and early performance.”<sup>34</sup>

Apparently the libretto was not sent to the Theatre’s reader Peter Hansen<sup>35</sup> until 20th August 1901.<sup>36</sup> In a statement dated 7th September 1901 he gave Einar Christiansen’s libretto the following appraisal:

“The excellent dramatic material in the Old Testament tale of the first two kings of Israel has been given here in a greatly compressed form and with frequent use of the Biblical expressions. One must I think predict a considerable theatrical effect for the opera libretto that has thus emerged.”<sup>37</sup>

On 12th September 1901 a letter went off to Carl Nielsen saying that the opera *Saul and David* had been accepted for performance at the Royal Theatre.<sup>38</sup> Prior to the formal acceptance he was probably given advance notice. At all events Johan Svendsen was asking Carl Nielsen for a piano arrangement as early as August 1901.<sup>39</sup>

Even before the opera was fully composed, Carl Nielsen succeeded in having the Prelude to Act Two performed at a concert on 17th November 1900 by the Royal Orchestra under the baton of Johan Svendsen.<sup>40</sup> The reviewers were far from agreed in their assessment of the music. For example Gustav Hetsch<sup>41</sup> (st-ts-) wrote in *Nationaltidende* on 18.11.1900:

“Mr. Carl Nielsen, who seems to compose by virtue of an urge and will matched by no fertile creative gift, should learn from both Gade and Tchaikovsky to sing from the lungs. If he has something to say, with his talent he should say it straightforwardly, and refrain from seeking the oddest expression, speculating in the most ingenious combinations. He should write music with air in its lungs and blood in its veins, and not sit down to construct contrapuntal exercises [...] and

“Et i høj Grad interessant Værk, der helt igjennem bærer en selvstændig begavet Kunstners Stempel. Her er intet Laan andetstedsfra. Klar og sikker gaar Komponisten sin egen Vej. Uden at se til venstre eller højre gaar han løs paa sit Maal: paa original Måde at give den dramatiske Handling musikalsk karakteristik. –

Varmt og indtrængende anbefales dette Værk til Antagelse og snarlig Opførelse.”<sup>34</sup>

Tilsyneladende blev librettoen først fremsendt til teatrets tekstcensur Peter Hansen<sup>35</sup> den 20. august 1901.<sup>36</sup> I en udtalelse dateret den 7. september 1901 gav denne Einar Christiansens tekst følgende skudsmål:

“Det ypperlige dramatiske Stof i det gl. Testamentes Fortælling om Israels to første Konger er her benyttet i stærkt sammentrængt Form og med hyppig Anvendelse af de bibelske Udtryk. Den saaledes fremkomne Operatext tør man vist spaa en betydelig scenisk Virkning.”<sup>37</sup>

Den 12. september 1901 afgik der brev til Carl Nielsen om, at operaen *Saul og David* var blevet antaget til opførelse ved Det Kongelige Teater.<sup>38</sup> Forud for den formelle antagelse har han sandsynligvis fået et forhåndstilsagn. I det mindste rykkede Johan Svendsen Carl Nielsen for et klaverudtog allerede i august 1901.<sup>39</sup>

Endnu inden operaen var færdigkomponeret, lykkedes det Carl Nielsen at få opført forspillet til anden akt ved en koncert den 17. november 1900 med Det Kongelige Kapel under ledelse af Johan Svendsen.<sup>40</sup> Anmelderne var langt fra enige i deres bedømmelse af musikken. Således skriver Gustav Hetsch<sup>41</sup> (st-ts-) i *Nationaltidende* den 18.11.1900:

“Hr. Carl Nielsen der synes at komponere i Kraft af en Trang og en Villie, hvortil der ikke svarer en frodig Skaberevne, burde lære af baade Gade og Tchaikovsky at synge fra Lungerne. Naar han har Noget paa Hjerte, saa skulde han med sit Talent sige det lige ud og lade være med at søge de særeste Udtryk, udspekulere de sindrigste Kombinationer. Han skulde skrive Musik med Luft i Lungerne og Blod i Aarerne, og ikke sætte sig til at konstruere kontrapunktiske Opgaver [...] Og

34 Rigsarkivet, Det Kongelige Teater og Kapel. 1787-1911. G. Censur. Indsendte stykker. 397.

35 Journalist, litteratur- og teaterhistorisk forfatter (1840-1905). Var censor ved Det Kongelige Teater fra 1899 til sin død.

36 Jf. Rigsarkivet, Det Kongelige Teater og Kapel. 1392. Indsendte stykker 1897-1930.

37 Rigsarkivet, Det Kongelige Teater og Kapel. 1787-1911. G. Censur. Indsendte stykker. 397.

38 Rigsarkivet, Det Kongelige Teater og Kapel. 1392. Indsendte stykker 1897-1930.

39 Jf. brev fra Carl Nielsen til Henrik Knudsen, 23.8.1901 (DK-Kk, CNA, I.A.c.).

40 Ved denne koncert spillede endvidere Niels W. Gades koncertouverture *Michel Angelo*, to stykker fra Carl Nielsens musik til Holger Drachmanns melodrama *Snefrid*, Camille Saint-Saëns *Introduction og Rondo capriccioso*, Jules Massenets *Meditation* fra *Thais* samt Peter Tjajkovskijs 5. symfoni.

41 Forfatter og musikkritiker (1867-1935).

34 Rigsarkivet, Det Kongelige Teater og Kapel. 1787-1911. G. Censur. Indsendte stykker. 397.

35 Journalist, literary and theatrical historian (1840-1905). He was a reader at the Royal Theatre from 1899 until his death.

36 Cf. Rigsarkivet, Det Kongelige Teater og Kapel. 1392. Indsendte stykker 1897-1930.

37 Rigsarkivet, Det Kongelige Teater og Kapel. 1787-1911. G. Censur. Indsendte stykker. 397.

38 Rigsarkivet, Det Kongelige Teater og Kapel. 1392. Indsendte stykker 1897-1930.

39 Cf. letter from Carl Nielsen to Henrik Knudsen, 23.8.1901 (DK-Kk, CNA, I.A.c.).

40 Also played in this concert were Niels W. Gade's concert overture *Michel Angelo*, two pieces from Carl Nielsen's music for Holger Drachmann's melodrama *Snefrid*, Camille Saint-Saëns' *Introduction og Rondo capriccioso*, Jules Massenets' *Meditation* from *Thais* and Peter Tchaikovsky's Fifth Symphony.

41 Danish author and music critic (1867-1935).

the Prelude to Act Two of the opera 'Saul and David' was played yesterday evening for the first time. It did not suggest that the composer, in this new major work of his, has any feeling of what it was he lacked, or was able to remedy the lack. There was much in this fragment that sounded most odd, even ugly; other parts that appeared rather banal. But one must suppose it was thus the composer wished it to be. The will of man, the Heaven of man!"

Far more positive was Charles Kjerulf<sup>42</sup> (Ch. K.), who wrote in his review in *Politiken* on 18.11.1900:

"The prelude to the new opera was even more effective, its sounds rose stately and passionately and appeared as a tonal painting full of beauty and character. If the work itself keeps the promise of this foretaste, Carl Nielsen is thus taking a great step forward, for the independence and novelty of this music at no moment turned into the distortion of these grand qualities, as has happened before to the impetuously onrushing composer. The audience were extremely delighted and with great applause called Mr. Carl Nielsen forth from his modest second-violin seat in the orchestra."

The two attitudes expressed in these reviews were highly characteristic of the reception of Carl Nielsen's works in this period.

## II THE PREMIERE

The performance material for *Saul and David* was fully copied in the spring of 1902 by, among others, Eduard Büchner, who had been engaged in February as the Royal Theatre's opera and ballet stage manager. The soloist parts were thus distributed to the singers in March and April,<sup>43</sup> but it was only after the summer holiday in September 1902 that both the orchestra rehearsals and the piano rehearsals were begun. Since this was a new work, time was found for many rehearsals – often directed by the composer himself. Thus eighteen piano rehearsals were held with the singing soloists as well as rehearsals with the orchestra with and without soloists. At the beginning of November the first full rehearsals of the opera were held alongside rehearsals of arrangements, sets and lighting. The sets too were extensive, as is evident from the preserved photographs, stage drawings and descriptions, and several of the reviewers made much of the impressive scenery and colourful costumes. All in all, there were some 47 rehearsals before the premiere on 28th November, and judging from the Theatre's records there appear to have been no significant problems with soloists or orchestra, either during the initial rehearsals or the dress rehearsal, of the kind Carl Nielsen was later to experience with his second, far more popular opera *Masquerade* in 1906.<sup>44</sup> All the same there are some indications that not everything went completely smoothly. Not long after

Forspillet til 2. Akt af Operaen 'Saul og David' gik i Aftes for første Gang. Det tydede ikke paa, at Komponisten i dette sit nye store Arbejde har følt, hvad det var, der manglede ham, eller har formaaet at udfylde Savnet. Der var meget i dette Fragment, der klang højt besynderlig, ligefrem grimt, andet, der tog sig ret banalt ud. Men det var vel saaledes. Komponisten vilde have det skulde være. Mands Villie, Mands Himmerig!"

Langt mere positiv er Charles Kjerulf<sup>42</sup> (Ch. K.), der i sin anmeldelse i *Politiken* den 18.11.1900 skriver:

"Forspillet af den nye Opera var endnu mere virkningsfuldt, pompøst og lidenskabeligt rejste dets Klange sig og forbandt sig til et Tonemaleri, fuldt af Skønhed og Karakter. Holder selve Værket, hvad denne Mundsmag lover, gør Carl Nielsen hermed atter et stort Skridt frem, thi Selvstændigheden og Nyheden i denne Musik slog intet Øjeblik om i disse herlige Egenskabers Vrængebillede, hvad jo før er hændt for den hidst fremadstormede Komponist. Tilhørerne var overmaade henrykte og fremkaldte under stærkt Bifald flere gange Hr. Carl Nielsen fra hans beskedne Sekund-Violin-Pult i Orkestret."

De to holdninger, der kom til udtryk i disse anmeldelser, var i høj grad karakteristiske for receptionen af Carl Niensens værker i denne periode.

## II UROPFØRELSEN

Opførelsesmaterialet til *Saul og David* var færdigkopieret i foråret 1902 af blandt andre Eduard Büchner, som i februar var blevet ansat som Det Kongelige Teaters opera- og balletregissør. Solistpartierne blev således fordelt blandt sangerne i marts og april,<sup>43</sup> men det var dog først efter sommerferien i september 1902, at både orkesterprøverne og klaverprøverne påbegyndtes. Da der var tale om et nyt værk, blev der afsat ganske mange prøver – ofte under komponistens egen ledelse. Således afholdtes 18 klaverprøver med sangsolisterne foruden prøver med orkestret med og uden solister. I begyndelsen af november fandt de første samlede prøver på hele operaen sted sideløbende med arrangements-, dekorations- og belysningsprøver. Dekorationerne var da også omfattende, hvilket fremgår af de overleverede fotografier, scenetegninger og beskrivelser, ligesom også flere af anmelderne hæftede sig ved de flotte kulisser og farverige kostymer. Alt i alt blev der afholdt omkring 47 prøver før premieren den 28. november, og ifølge teatrets journalbøger var der tilsyneladende ingen nævneværdige problemer med solister eller orkester hverken under prøverne eller generalprøven, sådan som Carl Nielsen senere skulle opleve det med sin anden, langt mere populære opera *Maskerade* i 1906.<sup>44</sup> Alligevel er der noget, som tyder på, at ikke alt forløb gnidningsløst: ikke længe efter at prøverne med

<sup>42</sup> Komponist og musikkritiker (1858-1919).

<sup>43</sup> Jf. *Critical Commentary*, 'Sources' (Cb), s. 622.

<sup>44</sup> Jf. *Det Kongelige Teater*, Journalbog 15.8.1896-1.6.1904.

<sup>42</sup> Danish composer and music critic (1858-1919).

<sup>43</sup> Cf. *Critical Commentary*, 'Sources' (Cb), p. 622.

<sup>44</sup> Cf. *Det Kongelige Teater*, Journalbog 15.8.1896-1.6.1904.



the rehearsals with the singers had begun, Carl Nielsen wrote a letter to his old composition teacher, Orla Rosenhoff:

“Now the rehearsals of my opera have begun, by the way – of course with trouble. Singers are really a unique and strange race of creatures, touchy as crabs without a shell, and we have already had rowing and bickering that I shall tell you about when we see each other.”<sup>45</sup>

It should be noted however that before this Vilhelm Herold, who sang David, had praised his part “to the skies”,<sup>46</sup> and although some singers had apparently been sceptical about the new opera, they ended up taking the work to their hearts.<sup>47</sup> Nor did the composer find any reason during the rehearsals to make any major changes or cuts in the opera, as was later the case with *Masquerade*; in an interview with *Politiken* many years later Carl Nielsen said:

“As a matter of fact, isn’t it strange that when *Masquerade*, my later opera, was recently staged again, I could well have wished to do several things differently, and was willing to agree to both rearrangements and cuts, while I actually couldn’t imagine any changes at all in *Saul and David*.”<sup>48</sup>

The world premiere was on 28th November 1902 with the following cast:

Saul: Niels Juel Simonsen  
David: Vilhelm Herold  
Jonathan: Peter Cornelius  
Samuel: Helge Nissen  
Michal: Emilie Ulrich  
Abner: Max Müller  
Abishai: Margrethe Lendrop  
The Witch of Endor: Elisabeth Dons

Originally Max Müller was to have sung the role of Samuel, but on the morning of the premiere he did not feel quite well, so arranged for himself and Helge Nissen to exchange roles. While Carl Nielsen was reviewing Christiansen’s libretto before the actual composition process had begun, he had already decided that Elisabeth Dons – one of his close friends whom he had met in Italy while he was still working on Act Two of *Saul and David* – or perhaps Johanne Krarup-Hansen, was to sing the role of the Witch.<sup>49</sup>

45 Letter of 22.9.1902, quoted from Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsens Breve. I udvalg og med kommentarer*, Copenhagen 1954, p. 45; Orla Rosenhoff, composer and music theorist (1844-1905).

46 Letter from Carl Nielsen to Henrik Knudsen, 21.8.1902, quoted from Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 45.

47 Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 179.

48 *Politiken*, 26.2.1929.

49 Cf. Carl Nielsen’s pencil addition in the libretto (Source S) and Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 175.

sangerne var begyndt, skrev Carl Nielsen et brev til sin gamle lærer i komposition, Orla Rosenhoff:

“Nu er Prøverne paa min Opera ellers begyndt, naturligvis med Vrovl. Sangere er jo et enestaaende og underligt Folkefærd og saarbare som Krebsdyr uden Skal og vi har allerede haft Strid og Kiv som jeg skal fortælle Dem om naar vi ses.”<sup>45</sup>

Det skal dog bemærkes, at forud for dette havde Vilhelm Herold, som sang David, rost sit parti “i høje Skyer”,<sup>46</sup> og skønt nogle sangere åbenbart havde stillet sig skeptisk overfor den nye opera, endte de dog med at tage værket til sig.<sup>47</sup> Under prøverne fandt komponisten heller ingen anledning til at foretage de store ændringer og folte sig ikke foranlediget til forkortelser af operaen, således som det senere blev tilfældet i forbindelse med *Masquerade*; i et interview til *Politiken* mange år senere siger Carl Nielsen:

“Er det for Resten ikke mærkeligt, at mens jeg, da *Masquerade*, min senere Opera, for nylig kom frem igen, udmærket godt kunne tænke mig adskilligt anderledes og gaa med til baade Forskydninger og Forkortninger, saa kan jeg i Grunden slet ikke tænke mig nogen som helst Forandring i *Saul og David*.”<sup>48</sup>

Urpremieren fandt sted den 28. november 1902 med følgende besætning:

Saul: Niels Juel Simonsen  
David: Vilhelm Herold  
Jonathan: Peter Cornelius  
Samuel: Helge Nissen  
Mikal: Emilie Ulrich  
Abner: Max Müller  
Abisaj: Margrethe Lendrop  
Trolldkvinde i Endor: Elisabeth Dons

Oprindeligt skulle Max Müller have sunget Samuels parti, men på premiere-formiddagen folte han sig ikke helt tilpas og foranledigede derfor, at han og Helge Nissen byttede partier. Allerede mens Carl Nielsen gennemgik Christiansens libretto før selve kompositionsprocessen var begyndt, havde han besluttet, at Elisabeth Dons – en af hans nære venner, som han havde mødt i Italien, mens han endnu arbejdede på anden akt af *Saul og David* – eller eventuelt Johanne Krarup-Hansen skulle synge rollen som trolldkvinde.<sup>49</sup>

45 Brev af 22.9.1902, citeret efter Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Nielsens Breve. I udvalg og med kommentarer*, København 1954, s. 45; Orla Rosenhoff, komponist og musikteoretiker (1844-1905).

46 Brev fra Carl Nielsen til Henrik Knudsen, 21.8.1902, citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 45.

47 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 179.

48 *Politiken*, 26.2.1929.

49 Jf. Carl Nielsens blyantstiftføjelse i librettoen, (kilde S), og Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 175.

The performance appears to have aroused great enthusiasm among parts of the audience; we can read in the Theatre's records that "the opera, staged by the director Julius Lehmann,<sup>50</sup> was received with long, enthusiastic applause. After Acts One and Two the applause was particularly persistent. Once the curtain had fallen on the last act, the audience went on clapping for about two minutes until the composer appeared on the conductor's podium. The composer, Mr. Carl Nielsen, conducted the orchestra."<sup>51</sup>

In the review of the event the next day Angul Hammerich noted a little tartly in *Dagens Nyheder*:

"The composer can be satisfied with this first evening. For the tightly packed house applauded his work with almost demonstrative clapping after the end of each act and would not leave until Mr. Carl Nielsen, who was making his debut not only as an opera composer, but also as a conductor, had shown himself to thank them in the orchestra pit."<sup>52</sup>

Despite loud applause from some of the audience, most of the reviewers were less convinced of the success of the opera. The most negative, however, was *Middagsposten*, whose article caused a minor furore among some of Carl Nielsen's supporters, including William Behrend from *Politiken*.<sup>53</sup> That the circle around Carl Nielsen was present – and very clearly showed their enthusiasm – is very obvious from the remark in *Middagsposten*: "An artificial success was created by determined clapping by Carl Ploug's son, Dr. Rudolph Berg's son and Orla Lehmann's nephew. For Carl Nielsen belongs to the clique."<sup>54</sup> The newspaper, which was incidentally often rather sarcastic in its articles, had nothing positive to say either about the opera or about Carl Nielsen's abilities as a composer. In a letter to the composer a few days after the premiere, Behrend draws attention to the negative review in *Middagsposten*, to which Nielsen replies that he has had "the content of the awful article summarized" by several people, but does not wish to take any steps against "that kind of insinuations". On the other hand the composer acknowledges Behrend's own far more sober article in *Politiken*.<sup>55</sup> Behrend's review, which is one of the longest, expresses very well what most of the critics dwelt upon. After a short preamble saying that the performance of a new Danish opera by Carl Nielsen is a special event, Behrend continues:

"The event yesterday took the form, viewed from the outside, that after Act One there was lively applause, which was however continued by some people beyond the point where the audience as a whole could follow. The next two acts ended to

Opførelsen vakte tilsyneladende stor begejstring blandt dele af publikum; man kan således læse i teatrets journalbog, at "Operaen, der var sat i scene af Hr. Instruktør Julius Lehmann,<sup>50</sup> modtoges med begejstret og langvarigt Bifald. Efter 1ste og 2den Akt var Bifaldet særlig vedholdende. Da Tæppet var faldet for sidste Akt, vedblev Publikum at klappe i ca. 2" indtil Komponisten viste sig på Dirigentpladsen. Komponisten, Hr. Carl Nielsen dirigerede Orkestret."<sup>51</sup>

I anmeldelsen af begivenheden den følgende dag bemærker Angul Hammerich i *Dagens Nyheder* lidt spidst:

"Komponisten kan være tilfreds med denne Førsteaften. Thi det tæt besatte Hus aplauderede hans Værk med næsten demonstrativt Bifald efter hver Aktslutning og skiltes ikke, før Hr. Carl Nielsen, der debuterede ikke blot som Operakomponist, men ogsaa som Kapelmester, havde vist sig takkende i Orkester-rummet."<sup>52</sup>

På trods af kraftigt bifald fra en del af publikum, var de fleste af anmelderne mindre overbeviste om operaens succes. Den mest negative var dog *Middagsposten*, hvis artikel skabte et mindre røre blandt nogle af Carl Niensens støtter, heriblandt William Behrend fra *Politiken*.<sup>53</sup> At kredsen omkring Carl Nielsen var til stede – og med stor tydelighed tilkendegav deres begejstring – fremgår meget klart af bemærkningen i *Middagsposten*: "En kunstig Succes skabtes ved ihærdig Klappen af Carl Plougs Søn, Dr. Rudolph Berghs Søn og Orla Lehmanns Dattersøn. Carl Nielsen hører nemlig til Kliken."<sup>54</sup> Avisen, som i øvrigt ofte var noget sarkastisk i sine artikler, har intet positivt at sige hverken om operaen eller Carl Niensens evner som komponist. I et brev til komponisten nogle dage efter premieren gør Behrend opmærksom på den negative anmeldelse i *Middagsposten*, hvortil Nielsen svarer, at han fra flere sider har fået "Indholdet af den hæslige Artikel refereret" men ikke ønsker at foretage sig noget imod "den Slags Insinuationer". Til gengæld anerkender komponisten Behrends egen langt mere sobere artikel i *Politiken*.<sup>55</sup> Behrends anmeldelse, som er blandt de længste, er et ganske godt udtryk for, hvad de fleste kritikere hæfter sig ved. Efter en kort indledning om, at opførelsen af en ny dansk opera af Carl Nielsen er en særlig begivenhed, fortsætter Behrend:

"Begivenheden i Gaar formede sig udadtil saaledes, at der efter første Akt var livligt Bifald, der dog af nogle enkelte fortsattes ud over, hvad Publikum som Helhed kunde følge. Under lignende Bifald sluttede de følgende to Akter. [... Komponisten]

50 Skuespil- og operainstruktør (1861-1931).

51 *Det Kongelige Teater*, Journalbog 15.8.1896-1.6.1904.

52 *Dagens Nyheder*, 29.11.1902; Angul Hammerich (1848-1931), musikhistoriker og musikkritiker.

53 William Behrend (1861-1940), musikhistoriker og musikkritiker.

54 *Middagsposten*, 29.11.1902. Carl Plougs søn er Hother Ploug (1856-1932), forfatter, musikhistoriker og komponist; Rudolph Berghs søn er Rudolph Sophus Bergh (1859-1924), zoolog og komponist; Orla Lehmanns dattersøn var enten Helge Rode (1870-1937), forfatter, eller Ove Rode (1867-1933), journalist og politiker.

55 Brev fra Carl Nielsen til William Behrend, 22.9.1902 (DK-KK, NKS, 5155, 4<sup>o</sup>).

50 Danish theatre and opera director (1861-1931).

51 *Det Kongelige Teater*, Journalbog 15.8.1896-1.6.1904.

52 *Dagens Nyheder*, 29.11.1902; Angul Hammerich (1848-1931), music historian and music critic.

53 William Behrend (1861-1940), music historian and music critic.

54 *Middagsposten*, 29.11.1902. Carl Ploug's son was Hother Ploug (1856-1932), author, music historian and composer; Rudolph Bergh's son was Rudolph Sophus Bergh (1859-1924), zoologist and composer; Orla Lehmann's nephew was either Helge Rode (1870-1937), author, or Ove Rode (1867-1933), journalist and politician.

55 Letter from Carl Nielsen to William Behrend, 22.9.1902 (DK-KK, NKS, 5155, 4<sup>o</sup>).

similar applause. [...] The composer] had conducted the performance with great assurance and with quite natural zeal, and just as naturally with some nervousness, which was evident from a little too much gesturing and pointing. Mr. Nielsen then thanked the audience from the conductor's podium for the continuing applause. [...] How solid a foundation this success rests upon now, or in other words, whether Saul and David will win the same applause from the large audience which one hopes will in time attend its performances, as from the one that received the opera with such enthusiasm yesterday evening, the future will show. [...] But to the audiences who will hear *Saul and David* on subsequent occasions, one can at all events say this: if you wish to gain any benefit and pleasure from Mr. Carl Nielsen's new opera, do not go there expecting an ordinary theatrical opera, do not expect to be overwhelmed by effects, prepare yourselves to stand face to face with a rigorous, serious, zealous musician, not one who trims his opera to suit the routine that is not so uncommon today. Be prepared [...] to feel that you are looking more at an oratorio than a music drama. [...] Nor could one help observing, on the other hand, that it sometimes almost suffers from a fear of abandoning itself, of giving the warmth inherent within it expression in more common musical phraseology – this was no surprise in Mr. Carl Nielsen, who after all suffers in his music from an exaggerated urge towards independence. But it was a pity for the impact of the work: some truly warm, lushly melodious outbursts would have gone down well in this Music, which now here and there tastes too much of sober scientific work with small motifs.”<sup>56</sup>

Like Behrend, several other critics point out – although without necessarily meaning that it should be understood as a weakness or flaw – that *Saul and David* cannot be said to be an opera in the classic sense, but with its symphonic treatment, its cool dramatic approach and its large choral pieces, is more like an oratorio. Carl Nielsen himself wished to prevent music becoming a mere “stimulant” full of sentimentality. For example he replies to a letter from L.C. Nielsen<sup>57</sup> on the occasion of the performance of *Saul and David*:

“If it is so, as you wrote to me, that my music may possibly clear away some of the musical sentimentality that one now finds almost everywhere, then I will feel happy and proud. For so deep have we sunk that music is perceived and cultivated, not only by most of the public, but almost also by its performers, as a stimulant under the effect of which one sinks into a sensual-blissful state of torpor of the kind opium and morphine put people in. I would so like to see the audience pull themselves together so to speak and be alert and healthy even during the greatest ecstasy.”<sup>58</sup>

56 *Politiken*, 29.11.1902.

57 L.C. Nielsen (1871-1930), author.

58 Letter from Carl Nielsen to L.C. Nielsen, 3.12.1902, quoted from Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 46.

havde dirigeret Forestillingen med stor Sikkerhed og med en ganske naturlig Iver og en lige saa naturlig Nervøsitet, der ytrede sig i lidt for mange Armbevægelser og Fingerpeg. Hr. Nielsen takkede derefter fra Dirigentstolen for det vedholdende Bifald. [...] Hvor fast Bund nu denne Succes hviler paa, eller med andre Ord, om Saul og David vil vinde det samme Bifald hos det store Publikum, der efterhaanden gerne skulde møde til dets Opførelser, som hos det, der i Gaar Aftes modtog Operaen saa begejstret, maa Fremtiden vise. [...] Men til det Publikum, der de følgende Gange vil høre *Saul og David*, kan man i hvert Fald sige dette: Vil I have noget Udbytte og nogen Glæde af Hr. Carl Niensens nye Opera, saa gaa ikke derhen med Forventning om en almindelig teatralisk Opera, vent ikke at blive overvældede af Effekter, forbered Eder paa at staa Ansigt til Ansigt med en streng, alvorlig, nidkær Musiker, ikke overfor én, der skærer sin Opera til med den nutildags ikke ualmindelige Rutine. Vær forberedt paa [...] at maatte føle Eder mere overfor et Oratorium end overfor et Musikdrama. [...] At den paa den anden Side undertiden næsten lider af Ængstelse for at give sig hen, for at give den bundne Varme Udtryk i almindeligere musikalske Vendinger, kunde man heller ikke undgaa at iagttage – dette undrede ikke hos Hr. Carl Nielsen, der jo i sin Musik lider af en overdreven Selvstændighedstrang. Men det var Synd for Virkningen: nogle rigtige varme, brusende melodifyldte Udbrud havde gjort godt i denne Musik, der nu hist og her smager for meget af nøgternt, videnskabeligt Arbejde med smaa Motiver.”<sup>56</sup>

I lighed med Behrend gør flere andre kritikere opmærksom på – dog uden at det nødvendigvis skal forstås som en svaghed eller skavank – at *Saul og David* ikke kan siges at være en opera i klassisk forstand men med den symfoniske behandling, den kølige dramatik og sine store korsatser mere minder om et oratorium med de store korsatser, den symfoniske behandling og den kølige dramatik. Selv ønskede Carl Nielsen at undgå, at musikken blev til et rent “Nydelsesmiddel” fyldt med sentimentalitet. Således svarer han på et brev fra L.C. Nielsen<sup>57</sup> i anledning af opførelsen af *Saul og David*:

“Hvis det er saaledes som De skrev til mig at min Musik muligvis vil kunne udrydde noget af den Musiksentimentalitet som man nu snart finder overalt, saa vil jeg føle mig lykkelig og stolt. Thi saa dybt er vi nu sunkne, at Musikken ikke alene af den største Del af Publikum men snart ogsaa af dens Udøvere opfattes og dyrkes som et Nydelsesmiddel under hvis Indvirkning man hensynker i en sanselig-salig Uvirksomhedstilstand af lignende Art som den Opium og Morfin man hensætter Mennesket i. Jeg vilde saa gjerne at Tilhørerne ligesom skulde stramme sig op og være vaagne og sunde selv under den største Extase.”<sup>58</sup>

56 *Politiken*, 29.11.1902.

57 L.C. Nielsen (1871-1930), forfatter.

58 Brev fra Carl Nielsen til L.C. Nielsen 3.12.1902, citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 46.

However, several of the reviewers had far more reservations than Behrend, and for some it was difficult to assess the significance of the opera and its place in the age after only hearing it once. In addition some criticized the text for lacking drama and content, while a few others doubted Carl Nielsen's abilities as a composer and instead emphasized the libretto:

“For it is certain that ‘Saul and David’ is not a work that already with the first assault takes its public by storm. On the other hand the music exhibits much ingenuity and inventiveness, especially in the construction, and will therefore undoubtedly turn out to have values of various kinds. [...] Einar Christiansen's libretto stands out on this occasion to advantage with its dramatic life and changing situations. The subject is in fact highly appropriate for musico-dramatic treatment. [...] As a composer Mr. Carl Nielsen has moved along many paths, including strange ones, but he does have a face of his own, that is certain. Whether this is naturally inclined towards opera composition might be doubted. For this one requires first and foremost the broad strokes, the grand lines in the music, and precisely this is not his strength. His motifs are in general small; on the other hand he arouses interest with his artful and meticulous treatment of these small motifs.”<sup>59</sup>

In particular there are complaints that the contrasts between the two main figures of the opera, Saul and David, are not emphasized clearly enough, and that Saul appears as the opera's weightiest and most thoroughly conceived character at the expense of David. The opera was compared to Wagner's works, and although Carl Nielsen's symphonic treatment of the orchestra was similar, one missed Wagner's *Leitmotiv* technique. Nielsen showed that he could write dramatic music, but one would not describe *Saul and David* as a music drama. The reviewer on *Socialdemokraten* deals with this situation:

“Again a highly talented Danish opera which unfortunately in all likelihood will founder on a subject lacking in ideas and a dull libretto. [...] The performance yesterday evening may have been a success, even a great success; the composer, who himself conducted, was applauded out after the last act into the orchestra pit to enthusiastic ovations, and this was well deserved, given the ability he shows in his music to illustrate what happens on the stage, and to express emotions and moods – but the unfortunate thing is that too little of importance happens to captivate and move the audience. [...] Something excellent could of course have come of this, but it was not sufficient simply to set the two opposites up against each other; one had to be interested in them, see them in conflict, struggling with each other. However, one does not see this, and in this consists the dramatic weakness of the opera.

Flere af anmelderne var dog langt mere forbeholdne end Behrend, og for nogen var det vanskeligt at bedømme operaens betydning og placering i tiden efter kun at have hørt den en enkelt gang. Desuden kritiserede nogle teksten for at være uden dramatik og indhold, mens enkelte andre tvivlede på Carl Niensens evner som komponist og til gengæld fremhævede teksten:

“Thi sikkert er det, at et Værk, som strax i første Anløb tager sine Folk med Storm, er ‘Saul og David’ ikke. Derimod rummer Musikken megen Sindrighed og Opfindsomhed, især af konstruktiv Art og vil derfor uden Tvivl vise sig at indeholde Værdier af forskellig Art. [...] Einar Christiansens Text udmærker sig dennegang fordelagtigt ved dramatisk Liv og skiftende Situationer. Emnet er i Grunden højt indbydende for musikdramatisk Behandling. [...] Hr. Carl Nielsen har som Komponist bevæget sig ad mange Veje, ogsaa ad sære Stier, men et Fysiognomi har han, det er sikkert. Om dette just er naturligt anlagt for Opera-komposition, kunde være tvivlsomt. Der hører hertil først og fremmest de brede Aandedrag de store Linier i Musikken, og netop dette er ikke hans Sag. Hans Motiver er i Almindelighed smaa, Interessen vækker han derimod ved disse smaa Motivets kunstfærdige og sirlige Behandling.”<sup>59</sup>

Specielt ankes der over, at modsætningerne mellem operaens to hovedpersoner Saul og David ikke er trukket klart nok op, og at Saul fremstår som operaens vægtigste og mest gennemarbejdede karakter på bekostning af David. Man sammenlignede operaen med Wagners arbejder, og skønt Carl Niensens symfoniske behandling af orkestret lignede, så savnede man Wagners ledemotivteknik. Nielsen viste, at han kunne skrive dramatisk musik, men alligevel ville man ikke betegne *Saul og David* som et musikdrama. Anmelderen ved *Socialdemokraten* gør rede for disse forhold:

“Atter en højt talentfuld dansk Opera, som desværre efter al Sandsynlighed vil strande paa et idéløst Æmne og en kedsomelig Tekst. [...] Forestillingen i Aftes var nok en Succes, endda en stor Succes; Komponisten, som selv dirigerede, blev efter sidste Akt klappet frem i Orkestret under begejstrede Ovationer, og det var velfortjent, saa betydelig en Ævne han viser til i sin Musik at illustrere, hvad der foregaar paa Scenen, og til at udtrykke Følelser og Stemninger – men Ulykken er blot, at der foregaar for lidt af Betydning til at fængsle og gribe Tilhørerne. [...] Det kunde der naturligvis være blevet noget udmærket ud af, men det var da ikke tilstrækkeligt blot at stille de to Modsætninger op mod hinanden, man maatte interesseres for dem, se dem i Konflikt, kæmpende med hinanden. Det gør man imidlertid ikke, og deri bestaar Operaens dramatiske Svaghed. Hovedvægten er lagt paa Sauls Karakter; [...] Og David

<sup>59</sup> *Dagens Nyheder*, 29.11.1902.

The main emphasis is placed upon the character of Saul [...] and David is on the other hand too insignificant, too lyrically insipid, light and mawkish, sweet and melodious. [...] In other words nothing comes of the drama itself. [...] What remains is the framework, the scenery. And here Carl Nielsen shows himself as the very excellent and independent musician he is. [...] For example he does not use Leitmotivs to delineate his characters, he will not imitate Wagner, although of course like all others he is influenced in this instrumentation by the great master of colour-mixing. [...] In all these symphonic orchestral paintings Carl Nielsen shows himself as the young master he is, and one whom there was good reason to celebrate yesterday evening. 'Saul and David' has not become a music drama, but after this significant work there is no doubt that the composer can write dramatic and singable music – may he find a better drama to compose next time! [...] But the evening ended, despite everything, with a question mark.<sup>60</sup>

In sum, it can be noted that almost all the reviewers agreed in singling out Carl Nielsen's abilities as a symphonist, and that from that point of view he had managed the task well. Nevertheless many thought that the composer had not been able to give the soloist roles character and dramatic content. It was against this background that the great majority of the reviewers doubted that the opera would achieve great popularity.

### III PERFORMANCES IN CARL NIELSEN'S LIFETIME

*Saul and David* was only revived a few times at the Royal Theatre in the composer's lifetime. In the 1904/5 season the opera was performed in the original production with Carl Nielsen as conductor and Julius Lehmann as director; however, the Theatre chose only to perform the work twice. It was not taken up again until 1912 – this time in a new production by Helge Nissen, who had sung Samuel in the earlier performances. After the new production on 6th December Nissen in particular was strongly applauded for his work. Once more *Saul and David* achieved only two performances. After that seventeen years passed before one could again see the opera at the Royal Theatre, and in 1929 the composer left the conducting of the seven performances of the season – one of which was broadcast on the radio<sup>61</sup> – to Johan Hye-Knudsen.<sup>62</sup>

As early as January 1903 – before the piano score had been printed – Carl Nielsen was in Dresden to try to get the opera accepted at the Hoftheater there.<sup>63</sup> In the course of the spring, when he was in Greece, he worked determinedly with Henrik Knudsen<sup>64</sup> to get the opera performed in Dresden, and they

60 *Socialdemokraten*, 29.11.1902.

61 Cf. *Det Kongelige Teater*, Journalbog 1.12.1928-juni 1933, and Torben Schousboe, *op. cit.*, pp. 563-564; the radio broadcast was on 23.5.1929.

62 Conductor and composer (1896-1975).

63 Letter from Carl Nielsen to Ferruccio Busoni, 9.1.1903 (D-Bsb, NL Busoni B.II).

64 Danish pianist (1873-1946).

er paa den anden Side for ubetydelig, for lyrisk udvandet, lys og kælen, sød og melodios. [...] Altsaa selve Dramaet bliver der ikke noget ud af. [...] Tilbage er Indfatningen, Rammen, Sceneriet. Og her viser Carl Nielsen sig som den meget fremragende og selvstændige Musiker, han er. [...] Han anvender f. Eks. ikke Ledemotiver til at betegne Personerne, han vil ikke efterligne Wagner, selv om han naturligvis som alle andre i sin Instrumentation er paavirket af den store Farveblandings-Mester. [...] I alle disse symfoniske Orkester-Malerier viser Carl Nielsen sig som den unge Mester, han er, og som der i Aftes var god Grund til at fejre. Et Musikdrama er 'Saul og David' ikke blevet, men at Komponisten kan skrive dramatisk og sangbar Musik, er der efter dette betydelige Arbejde ingen tvivl om – gid han næste Gang maatte finde et bedre Drama at komponere! [...] Men Aftenen endte, trods alt, med et Sporgsmaalstegn.<sup>60</sup>

Sammenfattende kan det konstateres, at næsten alle anmelderne var enige om at fremhæve Carl Niensens evner som symfoniker, og at han ud fra det synspunkt havde klaret opgaven godt. Alligevel mente mange, at komponisten ikke havde formået at give solistpartierne karakter og dramatisk indhold. Det var på den baggrund, at den overvejende del af anmelderne tvivlede på, at operaen ville opnå større popularitet.

### III OPFØRELSE I CARL NIELSENS LEVETID

*Saul og David* blev kun genopført få gange på Det Kongelige Teater i komponistens levetid. I sæsonen 1904/5 blev operaen opført i den oprindelige opsætning med Carl Nielsen som dirigent og Julius Lehmann som instruktør; teatret valgte dog kun at opføre værket to gange. Først i 1912 blev den taget frem igen – denne gang i en nyopsætning af Helge Nissen, som havde sunget Samuel ved de tidligere opførelser. Ved nyopsætningen den 6. december modtog specielt Nissen stort bifald for sit arbejde. Endnu en gang opnåede *Saul og David* kun to opførelser. Derefter gik der 17 år, før man igen kunne se operaen på Det Kongelige Teater, og i 1929 overlod komponisten ledelsen af sæsonens syv opførelser – hvoraf en enkelt blev sendt i radioen<sup>61</sup> – til Johan Hye-Knudsen.<sup>62</sup>

Allerede i januar 1903 – før klaverpartituret forelå trykt – var Carl Nielsen i Dresden for at forsøge at få operaen antaget ved Hofteatret.<sup>63</sup> I løbet af foråret, hvor han befandt sig i Grækenland, arbejdede han ihærdigt sammen med Henrik Knudsen<sup>64</sup> på at få operaen opført i Dresden, og de pressede på for at få

60 *Socialdemokraten*, 29.11.1902.

61 Jf. *Det Kongelige Teater*, Journalbog 1.12.1928-juni 1933, og Torben Schousboe, *op. cit.*, s. 563-564; radioudsendelsen fandt sted 23.5.1929.

62 Dirigent og komponist (1896-1975).

63 Brev fra Carl Nielsen til Ferruccio Busoni, 9.1.1903 (D-Bsb, NL Busoni B.II).

64 Pianist (1873-1946).

pressurized the music publisher Wilhelm Hansen to arrange a demonstration performance.<sup>65</sup> In the course of the spring both the German translation and the piano score had apparently been in Frankfurt, and later the translation was presumably sent to Berlin.<sup>66</sup> Later in the autumn of the same year, when Knudsen began studying in Vienna, he tried to arouse interest in *Saul and David* there. Carl Nielsen himself did not believe deep down that the opera would be performed in Vienna, but he was pleased that Knudsen made the attempt. Moreover, through Wilhelm Hansen Nielsen tried to get the work accepted in Altona. In 1929 he asked the music publisher to send a piano score to the theatre in Kiel, since "Director Härtmann at the theatre (Opera) is interested in it."<sup>67</sup> But at none of these places were they successful in getting Carl Nielsen's *Saul and David* accepted for performance.

It was not until the end of November 1928 that *Saul and David* had its first performance abroad; this was in Gothenburg at Stora Teatern with Kirsten Flagstad in the cast as Michal, Poul Kanneworf as director and Olav Kielland as conductor;<sup>68</sup> of the last of these Carl Nielsen writes:

"The young conductor Mr. Kjelland (a Norwegian) had exactly the right tempi. The orchestra (46 members) perhaps sounded a little hard, but there was life and movement in it all and gradually as I got used to the sound (acoustics?) I was stirred and followed the activity on the stage and in the orchestra with the greatest interest."<sup>69</sup>

Carl Nielsen himself conducted the last of the performances in Gothenburg, where the opera aroused great enthusiasm among the reviewers.<sup>70</sup> A couple of years later – in 1931 – it was given its first production in Stockholm under the baton of the conductor Armas Järnefelt, but the composer, who attended some of the rehearsals and the premiere, remarks in a letter to his son-in-law Emil Telmányi that "Järnefelt is certainly a fine, talented musician, but several tempi were not right (in four places too slow and once too fast) and so we put that right."<sup>71</sup> In Stockholm the opera was performed fourteen times, there too with great success.

65 Letter from Carl Nielsen to Henrik Knudsen, 25.3.1903 (DK-Kk, CNA, I.A.c.); letter from Carl Nielsen to Ferruccio Busoni, 9.1.1903 (D-Bsb, NL Busoni B.II).

66 Letter from Carl Nielsen to Henrik Knudsen, undated, May 1903 (DK-Kk, CNA, I.A.c.); letter from Carl Nielsen to the music publisher Wilhelm Hansen, 22.3.1903 (DK-Kk, Wilhelm Hansens Arkiv, brevpakke 1912-35, K-R).

67 Cf. letter from Carl Nielsen to Wilhelm Hansen, 22.4.1929 (DK-Kk, Wilhelm Hansens Arkiv, 1923, Nielsen A-G).

68 Kirsten Flagstad (1895-1962), Norwegian soprano; Poul Kanneworf (1896-1958), Danish stage director; Olav Kielland (1901-1985), Norwegian conductor and composer.

69 Letter from Carl Nielsen to Emil Telmányi, 12.12.1928 (DK-Kk, CNS, C II, 10); cf. Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 184.

70 Cutting in "Carl Niensens Scrapbog", DK-Kk, CNA, I.E.b.2.

71 Letter from Carl Nielsen to Emil Telmányi, 17.1.1931 (DK-Kk, CNS, C II, 10). Emil Telmányi (1892-1988), Hungarian/Danish violinist. Armas Järnefelt (1869-1958), Finnish conductor and composer.

musikforlaget Wilhelm Hansen til at arrangere en forespilning.<sup>65</sup> I løbet af foråret havde både den tyske oversættelse og klaverpartituret tilsyneladende været i Frankfurt, og senere blev oversættelsen formentlig sendt til Berlin.<sup>66</sup> Da Knudsen om efteråret senere samme år begyndte at studere i Wien, prøvede han at vække interesse for *Saul og David* der. Carl Nielsen selv troede inderst inde ikke på, at operaen ville blive opført i Wien, men han var dog glad for, at Knudsen gjorde forsøget. Derudover prøvede Nielsen gennem Wilhelm Hansen at få værket accepteret i Altona. I 1929 bad han musikforlaget om at sende et klaverpartitur til teatret i Kiel, da "Direktør Härtmann ved Teatret (Opera) interesserer sig derfor."<sup>67</sup> Men ingen af de nævnte steder lykkedes det at få antaget Carl Niensens *Saul og David* til opførelse.

Først i slutningen af november 1928 fik *Saul og David* sin første udenlandske opførelse; det var i Göteborg på Stora Teatern med blandt andre Kirsten Flagstad som Mikal, Poul Kanneworf som iscenesætter og Olav Kielland som dirigent;<sup>68</sup> om sidstnævnte skriver Carl Nielsen:

"Den unge Kapelmester Hr. Kjelland (en Nordmand) havde fuldstændig rigtige Tempi. Orkestret (46 Md) klang maaske lidt haardt, men der var Liv og Bevægelse over det hele og efterhaanden som jeg vænnede mit Øre til Klangen (Akustiken?) blev jeg greben og fulgte Livet paa Scenen og i Orkestret med den største Interesse."<sup>69</sup>

Carl Nielsen dirigerede selv den sidste af opførelserne i Göteborg, hvor operaen vakte stor begejstring blandt anmelderne.<sup>70</sup> Et par år senere – i 1931 – fik den sin første opsætning i Stockholm under dirigenten Armas Järnefelts ledelse, men komponisten, som overværede nogle af prøverne samt premieren, bemærker i et brev til svigersønnen Emil Telmányi, at "vel er Järnefelt en fin og begavet Musiker, men flere Tempi var ikke rigtige (4 Steder for langsomme og en Gang for hurtigt) og det fik vi saa i Orden."<sup>71</sup> I Stockholm blev operaen opført 14 gange, også her med stor succes.

65 Brev fra Carl Nielsen til Henrik Knudsen, 25.3.1903 (DK-Kk, CNA, I.A.c.); brev fra Carl Nielsen til Ferruccio Busoni, 9.1.1903 (D-Bsb, NL Busoni B.II).

66 Brev fra Carl Nielsen til Henrik Knudsen, udateret, maj 1903 (DK-Kk, CNA, I.A.c.); brev fra Carl Nielsen til musikforlaget Wilhelm Hansen, 22.3.1903 (DK-Kk, Wilhelm Hansens Arkiv, brevpakke 1912-35, K-R).

67 Jf. brev fra Carl Nielsen til Wilhelm Hansen, 22.4.1929 (DK-Kk, Wilhelm Hansens Arkiv, 1923, Nielsen A-G).

68 Kirsten Flagstad (1895-1962), norsk soprano; Poul Kanneworf (1896-1958), dansk sceneinstruktør; Olav Kielland (1901-1985), norsk dirigent og komponist.

69 Brev fra Carl Nielsen til Emil Telmányi, 12.12.1928 (DK-Kk, CNS, C II, 10); jf. Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 184.

70 Udklip i "Carl Niensens Scrapbog", DK-Kk, CNA, I.E.b.2.

71 Brev fra Carl Nielsen til Emil Telmányi, 17.1.1931 (DK-Kk, CNS, C II, 10). Emil Telmányi (1892-1988), ungarsk/dansk violinist; E. Armas Järnefelt (1869-1958), finsk dirigent og komponist.

#### IV PRINTED EDITIONS

As with Carl Nielsen's second opera *Masquerade*, the score of *Saul and David* was not printed in the composer's lifetime – and has remained unprinted until the present edition. What did appear as early as 1904 was a complete piano score, to which a number of smaller extracts from the opera for various ensembles were added later.<sup>72</sup> The printed piano score was made on the basis of the piano score that Henrik Knudsen had drawn up in connection with the world premiere, and Carl Nielsen himself made a thorough revision of the piano arrangement. This may be why no arranger is mentioned on the title page. In the hope that the opera might make an impact on the German opera stages, the piano score was furnished with a German translation by Ida Malling.<sup>73</sup> The title page of the piano score was drawn by the painter Suzette Holten,<sup>74</sup> one of Anne Marie and Carl Nielsen's good friends. It is an allegorical representation of the two title roles of the opera, Saul as an old oak tree toppled by a storm, and David in the form of a straight young beech tree (see facsimile, p. xxxviii). The piano score was published in a number of instalments (fascicles), which were afterwards bound together. Carl Nielsen put a lot of work into this piano score, although he made no bones about the fact that the proof-reading by no means amused him. For example on 26th November, 1903, he writes to Henrik Knudsen:

"I have been extremely busy with the piano arrangement. Now the first act is ready for printing. [...] Act Two and Three are ready for engraving and delivered yesterday. It has been a great effort; for I have as far as possible also polished it so that the piano arrangement too will be the one I in fact have; on the other hand there are several places where I have restored your first arrangement, which I could do by simply rubbing out the crossings-out in pencil; as a whole it is likely to be more difficult than before. One must after all be able to ask people to make a little effort, don't you think? Reading proofs is a devil of a job. After the second proofs, in order to be quite sure, I have had a young pianist, Miss Herløv, play it through slowly, and since she is no great reader I think I can be sure that there are no errors in Act One. [...] So in about ten days I'll send Act One [...]"<sup>75</sup>

In the middle of February – after Act One had been printed – Carl Nielsen was still at work on the proofs, and judging from the following quotation from a letter of 15th February to Henrik Knudsen he taxed the publisher's patience considerably:

"If only you knew how much work it is! The whole margin full of corrections. Often I change it in the first proofs so that Willh. H.[ansen] is almost in despair. But now I am over the worst. Act One printed and of Acts Three and Four I have now read one proof, and two of Act Two."<sup>76</sup>

72 Cf. *Critical Commentary*, 'Sources', pp. 617-627.

73 The reference is probably to the composer Otto Malling's wife Ida Vilhelmine, née Bargum (1848-1904).

74 (1863-1937). She also drew the cover for the first edition of *Helios*, opus 17.

75 DK-Kk, CNA, I.A.c.

76 DK-Kk, CNA, I.A.c.

#### IV TRYKTE UDGAVER

I lighed med Carl Niensens anden opera *Maskarade* forblev partituret til *Saul og David* utrykt i komponistens levetid – og har været det helt frem til nærværende udgave. Derimod udkom allerede i 1904 et fuldstændigt klaverpartitur, hvortil senere kom en række mindre uddrag af operaen for forskellig besætning.<sup>72</sup> Det trykte klaverpartitur blev til på grundlag af det klaverpartitur, som Henrik Knudsen havde udarbejdet i forbindelse med uropførelsen, idet Carl Nielsen selv foretog en omfattende redigering af klaversatsen. Muligvis er dette grunden til, at der ikke er anført nogen arrangør på titelbladet. I håbet om at operaen kunne gøre sig gældende på de tyske operascener, blev klaverpartituret forsynet med en tysk oversættelse udarbejdet af Ida Malling.<sup>73</sup> Titelbladet til klaverpartituret blev tegnet af maleren Suzette Holten,<sup>74</sup> en af Anne Marie og Carl Niensens gode bekendte. Det er en allegorisk fremstilling af operaens to titelpersoner, Saul som et gammelt egetræ, væltet af stormen, og David i form af et rankt ungt bøgetræ (se facsimile, s. xxxviii). Klaverpartituret blev publiceret i en række leveringer (hæfter), som herefter blev indbundet sammen. Carl Nielsen lagde et stort arbejde i dette klaverpartitur, skønt han heller ikke lagde skjul på, at korrekturlæsningen på ingen måde morede ham. Således skriver han den 26. november 1903 til Henrik Knudsen:

"Jeg har haft uhyre travlt med Claverudtoget. Nu er første Akt færdig til Trykning, [...] 2<sup>den</sup> og 3<sup>die</sup> Akt færdige til Stikning og afleverede i Gaar. Det har været et stort Arbejde; thi jeg har saavidt muligt alligevel filet det saaledes at ogsaa Klaversatsen bliver den som jeg nu engang har; men til Gjengæld er der flere Steder hvor jeg har bragt Deres første Sats frem igjen hvad jeg kunde gjøre ved blot at viske Blyantsoverstregninger bort; i det hele taget bliver det snarere vanskelige[re] end oprindeligt. Man maa jo kunne forlange at Folk skal gjøre sig lidt Ulejlighed. Ikke sandt? At læse Korrektur er et Satans Arbejde. Efter den 2<sup>den</sup> Korrektur har jeg for at være helt sikker ladet en ung Klaverspillerske, Frk. Herløv, spille det langsomt igjennem og da hun ikke læser saa særlig godt Noder kan jeg vist nok være sikker paa at der ingen Fejl er i 1ste Akt. [...] Om en halv snes Dage sender jeg altsaa 1<sup>ste</sup> Akt [...]"<sup>75</sup>

I midten af februar – efter trykningen af første akt – var Carl Nielsen stadig i gang med korrekturarbejdet, og at dømme ud fra følgende citat af brev fra den 15. februar til Henrik Knudsen har han trukket store vekslers på forlagets tålmodighed:

"De skulde vide hvad det er for et Arbejde! Hele Margen fuldt af Rettelser. Ofte laver jeg om paa det i 1ste Korrektur saa Wilh. H.[ansen] er nærmest fortvivlet. Nu er jeg dog over det værste. 1<sup>ste</sup> Akt trykt og paa 3<sup>die</sup> og 4<sup>de</sup> har jeg nu faaet læst en Korrektur og paa 2<sup>den</sup> to."<sup>76</sup>

72 Jf. *Critical Commentary*, 'Sources', s. 617-627.

73 Antagelig drejer det sig om komponisten Otto Malling's kone Ida Vilhelmine f. Bargum (1848-1904).

74 (1863-1937). Hun tegnede også omslaget til første udgaven af *Helios*, opus 17.

75 DK-Kk, CNA, I.A.c.

76 DK-Kk, CNA, I.A.c.

In the course of April 1904 the whole piano score was printed.<sup>77</sup> Despite Carl Nielsen's persistent proof-reading the result was far from flawless, and in connection with the drawing-up of a second edition in 1929 Carl Nielsen once more went through the music and made a number of corrections.<sup>78</sup>

#### V EINAR CHRISTIANSENS LIBRETTO AND THE OLD TESTAMENT

By and large the libretto follows the Bible story as it is told in 1 and 2 Samuel,<sup>79</sup> although it departs from the Biblical chronology, partly by moving episodes around, partly by combining several episodes in one. In certain passages the wording is very close to the original, while other passages are free invention; there is also some inspiration and wording from a couple of the Psalms and the Song of Solomon, the details of which are given below.<sup>80</sup>

The biggest departure from the Bible story is the character of Michal, who on the whole – like Jonathan – plays a more prominent role in the opera than in the Bible. In the *OT* (1 Sam 18,20-28) Saul marries his daughter to David, ostensibly as a reward for David's willingness to go to battle against the Philistines, but in reality as a ruse to ensure that he is killed in battle. In the opera there is more emphasis on the love between Michal and David, and Saul's deceitful motive for consenting to the marriage is omitted. Only after the acclaim of the people, which arouses Saul's envy (*Act Two*, bb. 862 ff.), does Saul curse both of them, and Michal follows David in his escape from Saul (*end of Act Three*).

It will be evident from the above that the characterization and conflicts of the opera in all essentials follow the Biblical original: David, the poor shepherd-boy blessed with good fortune as the chosen one of God, as opposed to Saul, who with his disobedience to the Lord, his envy and his sick mind, appears as the defeated man who in the end takes his own life in a mixture of defiance of the Lord and pathetic despair. As in the Bible the conflict is set in motion by a cultic offence (in the *OT* two episodes – see below), where Samuel enters as judge and messenger announcing the wrath of the Lord over Saul with the subsequent appointment of David as his successor.

In his way of mixing Biblical quotation, Biblical paraphrase and free invention, Einar Christiansen has created a tight, content-rich Biblical libretto as a highly suitable textual basis for an opera.

77 Cf. letter from Carl Nielsen to Henrik Knudsen, 29.4.1904 (DK-Kk, CNA, I.A.c.).

78 Cf. letter from Carl Nielsen to the publisher Wilhelm Hansen, 22.4.1929 (DK-Kk, Wilhelm Hansens Arkiv, 1923, Nielsen, A-G).

79 The following abbreviations are used in this section: Old Testament (*OT*), Samuel Books 1 and 2 (1 Sam, 2 Sam), The Song of Solomon (*Solom*).

80 The university lecturer Bodil Ejrnæs, *cand. theol.*, Ph.D., has kindly contributed a number of details to the section on the relationship with the Biblical account.

I løbet af april 1904 forelå hele klaverpartituret færdigtrykt.<sup>77</sup> Trods Carl Niensens ihærdige korrekturlæsning var resultatet dog langt fra fejlfrit, og i forbindelse med udarbejdelsen af en 2. udgave i 1929 gennemgik Carl Nielsen endnu engang noderne og foretog en række rettelser.<sup>78</sup>

#### V EINAR CHRISTIANSENS LIBRETTO OG DET GAMLE TESTAMENTE

Librettoen følger i store træk den bibelske beretning, således som den fremtræder i Første og Anden Samuels Bog,<sup>79</sup> idet dog den bibelske kronologi er brudt, dels ved at episoder er flyttet rundt, dels ved at flere adskilte episoder er slået sammen til én. For visse afsnits vedkommende ligger ordvalget meget tæt op ad forlægget, mens andre afsnit er fri digtning; hertil kommer inspiration og ordvalg fra et par af de Salmernes Bog og Højsangen, således som der i detaljer er gjort rede for i det følgende.<sup>80</sup>

Mest afvigende fra den bibelske beretning er Mikals person, der i det hele taget – ligesom Jonathan – spiller en mere fremtrædende rolle i operaen end i forlægget. I *GT* (1 Sam 18,20-28) bortgifter Saul sin datter til David, angiveligt som belønning for Davids villighed til at drage i kamp mod filistrene, men reelt som en list, der skal bevirke, at han bliver dræbt i kampen. I operaen lægges der mere vægt på kærligheden mellem Mikal og David, ligesom Sauls svigefulde motiv til sit samtykke til giftermålet helt er udeladt. Først efter folkets hyldest, der vækker misundelsen i Saul (*anden akt*, t. 862 ff.), forbander Saul dem begge, og Mikal følger David på hans flugt for Saul (*afslutningen på tredje akt*).

Det fremgår af ovenstående, at operaens personkarakteristik og konfliktstof i alt væsentligst følger det bibelske forlæg: David, den fattige hyrdedreng, der som Guds udvalgte har lykken med sig, over for Saul, der i sin ulydighed mod Herren med sin misundelse og sit syge sind fremstår som nederlagets mand, der til slut begår selvmord i en blanding af trods mod Herren og ynkelig selvpogivelse. Som i bibelen sættes konflikten i gang ved en kultisk forseelse (i *GT* to episoder, se nedenfor), hvor Samuel træder ind som den fordømmende og budbringeren af Herrens vrede over Saul med den efterfølgende udpegning af David som hans efterfølger.

I sin måde at blande bibel-citat, bibel-parafase og fri digtning har Einar Christiansen skabt en stram og indholdsmættet bibelsk libretto som et velegnet tekstforlæg for en opera.

77 Jf. brev fra Carl Nielsen til Henrik Knudsen, 29.4.1904 (DK-Kk, CNA, I.A.c.).

78 Jf. brev fra Carl Nielsen til forlaget Wilhelm Hansen, 22.4.1929 (DK-Kk, Wilhelm Hansens Arkiv, 1923, Nielsen, A-G).

79 Følgende forkortelser er anvendt i dette afsnit: Det Gamle Testamente (*GT*), Første og Anden Samuels Bog (1 Sam, 2 Sam), Højsangen (*Højs*).

80 Universitetslektor, *cand.theol.*, ph.d. Bodil Ejrnæs har velvilligt bidraget med en række detaljer til afsnittet om forholdet til den bibelske beretning.



The following is an overview of the succession of scenes in the opera indicating the relationship with the Biblical account.

#### ACT ONE

##### **Saul in Gilgal, the sacrificial scene and Saul's meeting with Samuel** (bb. 1-541)

The OT's two episodes in *1 Sam* 13 and 15 are, as mentioned above, combined in a single meeting. Samuel's crucial proclamation "This day the Lord has rent the kingdom from you" (bb. 379 ff) is a paraphrase of *1 Sam* 15,28 ("The Lord hath rent the kingdom of Israel from thee this day"). There are a couple of further references to *1 Sam* 12,22-25 (the assurance that the Lord will hold his hand over Israel, bb. 399 ff) and *1 Sam* 16,15 ("An evil spirit from the Lord", bb. 419 ff).

##### **Saul's monologue** (bb. 562-627)

Saul's monologue is freely invented, although the words of the snake, that "Truly shall ye be as God" (bb. 573 ff) are from *Genesis* 3,5.

##### **David comforts Saul** (bb. 628-834)

David's admission to Saul's court as someone who could comfort him when "an evil spirit troubled him" is described in *1 Sam* 16,14-23, but in the OT Jonathan, who in the opera is the one who takes David to Saul, only appears later in *1 Sam* 18,1-4 (about the pact between David and Jonathan) and again in more developed form in *1 Sam* 19 and 20.

David's song with the harp "Sing praises to God" (bb. 698 ff) is a paraphrase of Psalm 104 ("Bless the Lord, O my soul), especially Verses 1, 2, 10 and 11.

##### **The declaration of love between Michal and David** (bb. 838-965)

As mentioned above, this theme is emphasized much more in the opera than in Samuel. Inspiration, imagery and wording are clearly taken from the Song of Solomon:

*Solom* 4,6: "Until the day break, and the shadows flee away, I will get me to the mountain of myrrh, and to the hill of frankincense" (bb. 838 ff)

*Solom* 5,11: "His head is as the most fine gold" (bb. 875 ff)

*Solom* 5,15: "his countenance is as Lebanon, excellent as the cedars" (bb. 877 ff)

*Solom* 5,2: "my head is filled with dew, and my locks with the drops of the night" (bb. 900 ff)

*Solom* 5,5: "my hands dropped with myrrh" (bb. 906 ff)

*Solom* 5,1: "I am come into my garden, my sister, my spouse" (bb. 940 ff)

*Solom* 8,6: "Set me as a seal upon thine heart, as a seal upon thine arm; for love is strong as death [...] the coals thereof are coals of fire" (bb. 950 ff).

I det følgende bringes en oversigt over scenegangen i operaen med angivelse af forholdet til den bibelske beretning.

#### F Ø R S T E A K T

##### **Saul i Gilgal, offerscenen og Sauls møde med Samuel** (t. 1-541)

GT's to episoder i *1 Sam* 13 og 15 er som nævnt her sammentrængt til et enkelt møde. Samuels centrale proklamation "Idag har Herren revet Riget fra dig" (t. 379 ff.) er en paraphrase over *1 Sam* 15,28. Hertil kommer yderligere et par referencer til *1 Sam* 12,22-25 (forsikringen om at Herren vil holde hånden over Israel, t. 399 ff.) og *1 Sam* 16,15 ("en urolig Aand fra Gud" t. 419 ff.).

##### **Sauls monolog** (t. 562-627)

Sauls monolog er fri digtning, idet dog slangens ord om at "I skulde blive som Gud" (t. 573 ff.) er hentet fra *Første Mosebog* 3,5.

##### **David trøster Saul** (t. 628-834)

Dauids optagelse ved Sauls hof som den, der kan trøste, "Hver gang den onde ånd fra Gud kom over Saul" er skildret i *1 Sam* 16,14-23, mens Jonathan, der i operaen er den, der fører David til Saul, i GT først dukker op senere i *1 Sam* 18,1-4 (om pagten mellem David og Jonathan) og igen mere udbygget i *1 Sam* 19 og 20.

Dauids sang til harpen "Lov Herren, min Sjæl!" (t. 698 ff.) er en paraphrase over salme 104, specielt v. 1, 2, 10 og 11.

##### **Mikals og Dauids kærlighedserklæring** (t. 838-965)

Som nævnt ovenfor er dette tema langt stærkere betonet i operaen end i Samuelsbøgerne. Inspiration, billedsprog og ordvalg er tydeligvis hentet fra Højsangen:

*Højs* 4,6: "Når dagen bliver sval og skyggerne lange, vil jeg gå til myrrabjerget, til røgelseshøjen." (t. 838 ff.)

*Højs* 5,11: "Hans hoved det reneste guld." (t. 875 ff.)

*Højs* 5,15: "hans skikkelse er som Libanon, prægtig som cedertræer." (t. 877 ff.)

*Højs* 5,2: "Mit hår er fuldt af dug, mine lokker af nattens dråber." (t. 900 ff.)

*Højs* 5,5: "mine hænder dryppede af myrra." (t. 906 ff.)

*Højs* 5,1: "Nu kommer jeg til min have, min søster, min brud [...]" (t. 940 ff.)

*Højs* 8,6: "Læg mig som en seglring ved dit hjerte, som en seglring om din arm; for kærligheden er stærk som døden, [...] dens flammer er flammer af ild." (t. 950 ff.).

## ACT TWO

### **The challenge from the Philistines and David's decision to go to battle** (bb. 125-400)

The introductory description of the giant Goliath and David's preparations to do battle with him are close to 1 Sam 17. Here too the love theme is emphasized more, as Michal – unlike in the OT – anxiously listens to the conversation between Saul and David.

### **Michal and the maids** (bb. 403-709)

Einar Christiansen inserted this scene to increase dramatic suspense before the outcome of the duel is known – again with imagery and wording taken from *The Song of Solomon*, first and foremost Chapter 5.

### **David's defeat of Goliath** (bb. 710-737)

In the opera it is Jonathan who gives an account of the duel, while in the OT it is more objectively left to the narrator. The episode closely follows the description in 1 Sam 17,44-51.

### **Song of praise, Saul's envy, the banishment of David** (bb. 739-1041)

The words of the celebratory song about Saul's "thousands" and David's "ten thousands" and the envy of Saul culminating in his attempt to strike David with his spear are taken respectively from 1 Sam 18,6 ff and 1 Sam 19,10 (the two spear incidents of the OT are combined in one in the opera). David's preceding song "Lord, I will enter Thy hallowed courts" (bb. 955 ff), recalls Psalm 100,4 ("Enter into his gates with thanksgiving, and into his courts with praise") and paraphrases Psalm 131,1-2.

## ACT THREE

### **David spares Saul at the hill of Hachilah** (bb. 131-453)

This scene, where David and Abishai enter Saul's camp and remove the sleeping King's spear and 'cruse of water', takes its material from 1 Sam 24 and 26 (two different episodes with the same content). To the Biblical account freely invented introductory and concluding scenes have been added: the night watch of Michal and Jonathan (bb. 27-106) and the jubilation of the people over the reconciliation of Saul and David ("God is our witness", bb. 461-539).

### **Samuel anoints David and the death of Samuel** (bb. 541-691)

Here two different Biblical episodes have been combined into one. The death of Samuel – which happens in the opera immediately after the completion of the anointing – is mentioned briefly in the OT in a single sentence in 1 Sam 25,1, while his anointing of David as king already takes place before the duel with Goliath in 1 Sam 16. Samuel's outburst in bb. 616 ff ("Earth shall lay open its jaws to devour all who sin 'gainst the Lord of Israel") recalls *Numbers* 16,32 and 26,10 ("And the earth opened her mouth, and swallowed them up").

## ANDEN AKT

### **Udfordringen fra filistrene og Davids beslutning om at gå i kamp** (t. 125-400)

Den indledende skildring af kæmpen Goliath og Davids forberedelse til at gå i kamp mod ham ligger tæt op ad 1 Sam 17. Også her er kærlighedstemaet trukket stærkere frem i kraft af, at Mikal – i modsætning til, hvad der er tilfældet i GT – ængstelig overværer samtalen mellem Saul og David.

### **Mikal og pigerne** (t. 403-709)

Denne scene har Einar Christiansen indskudt som en dramatisk opspænding, inden udfaldet af tvekampen er kendt – igen med et billedsprog og et ordvalg hentet fra *Højsangen*, først og fremmest kap. 5.

### **Davids sejr over Goliath** (t. 710-737)

I operaen er det Jonathan, som beretter om tvekampen, mens det i GT mere nøgternt er overladt til fortælleren. Episoden følger nøje beskrivelsen i 1 Sam 17,44-51.

### **Lovsang, Sauls misundelse, forvisningen af David** (t. 739-1041)

Festsangens ord om Sauls "tusinder" og Davids "titusinder" og Sauls misundelse, der kulminerer med hans forsøg på at ramme David med sit spyd, er hentet fra henholdsvis 1 Sam 18,6 ff. og 1 Sam 19,10 (GT's to spyd-episoder er i operaen slået sammen til én). Davids forudgående sang, "Herre, jeg gaar i din Forgaard ind" (t. 955 ff.), har mindelser om salme 100,4 ("Gå ind ad hans porte med takkesang, ind i hans forgårde med lovsang") og parafraserer salme 131,1-2.

## TREDJE AKT

### **David skåner Saul ved Hakila Høj** (t. 131-453)

Denne scene, hvor David og Abisaj trænger ind i Sauls lejr og fjerner den sovende konges spyd og vandkrukke, henter sit stof fra 1 Sam 24 og 26 (to forskellige episoder med samme indhold). Til den bibelske beretning er føjet en frit digtet indledning og afsluttende scene: Mikals og Jonathans nattevagt (t. 27-106) samt folkets jubel over forsoningen mellem Saul og David ("Herren er Vidne", t. 461-539).

### **Samuel salver David og Samuels død** (t. 541-691)

Også her er flere forskellige bibelske episoder sammentrængt til en enkelt. Samuels død – der i operaen indtræffer umiddelbart efter fuldbyrdelsen af salvingen – omtales i GT kort med en enkelt sætning i 1 Sam 25,1, mens hans salving af David til konge finder sted allerede før tvekampen med Goliath i 1 Sam 16. Samuels vredesudbrud i t. 616 ff. ("Jorden skal aabne sin Mund og sluge Enhver, der tør knurre mod Herren") har mindelser om *Fjerde Mosebog* 16,32 og 26,10.

#### Saul's curse (bb. 692-771)

The end of Act Three with Saul's renewed hope of seizing power after the death of Samuel and killing David is freely invented compared with the Biblical account.

#### ACT FOUR

##### The Witch of Endor (bb. 144-339)

The scene closely follows the account in 1 Sam 28.

##### Death of Jonathan and Saul (bb. 443-624)

The death of Saul by his own hand is described briefly in 1 Sam 31, although it is not, as in the opera, the general Abner who refuses to stab Saul with the sword, but the King's armour-bearer. Perhaps Saul's cry to Heaven ("My Lord and my tempter, for ever Thou mockest in heaven", bb. 573 ff) is inspired by Psalm 59,8 ("But thou, O Lord, shalt laugh at them; thou shalt have all the heathen in derision").

##### Lament for Saul, Song of praise (bb. 629-761)

In the Biblical account (2 Sam 1) David is not present at the mount of Gilboa, he only receives the news of the death of Jonathan and Saul later. His lament is a paraphrase of 2 Sam 1,17-27 with wording close to the original. The introductory words to the concluding song of praise ("God is almighty", bb. 721 ff) begin Psalm 93 ("The Lord reigneth") and Psalm 99 and also occur in Psalm 96,10. The image of the soft clay (bb. 735-736) is taken from the parable of the Potter in *Jeremiah* 18 and 33,13 in the apocryphal *Ecclesiasticus (Book of Sirach)* ("As the clay is in the potter's hand [...] so man is in the hand of him that made him").

#### VI SOURCES FOR THE LIBRETTO

The source situation for the libretto of the opera is rather complex.<sup>81</sup> Three different sources are preserved with the text alone (Sources **Q**, **R** and **S**), to which we must add the text as it appears in Carl Nielsen's pencil draft (**B**), in the ink fair copy (**A**) and in the printed piano arrangement (**Da**, **Db**). None of these six sources agrees entirely with the others, and the differences among them do not indicate any clear, unique filiation. Einar Christiansens printed libretto (**Qa**), which appeared as an offprint in 1902, has the following text printed on it: "The present text was written in January 1899."<sup>82</sup> It differs at many points from the libretto of the piano score (wording, missing lines, different stage directions), and there can be no doubt that the bulk of these changes are due to the composer's intervention. This is confirmed by the other two – almost identical – manuscript sources for the libretto (**R** and **S**), one of which is in Carl Nielsen's own hand and the other in an unknown hand. Although these two versions are closer to the final version, they are not identical to it. They differ from each other

81 For a detailed discussion of these source relationships reference may be made to Roger Noel Clegg, *The Writing of Carl Nielsen's 'Saul and David'*, M. Phil. diss., University of Leeds 1989, 2 vols.

82 Einar Christiansens text from 1899, which was the source for the print of 1902, appears to have been lost.

#### Sauls forbandelse (t. 692-771)

Afslutningen af tredje akt med Sauls fornyede håb om at kunne gribe magten efter Samuels død og komme David til livs, er fri digtning i forhold til den bibelske beretning.

#### FJERDE AKT

##### Troldkvinden i Endor (t. 144-339)

Scenen følger meget nøje fortællingen i 1 Sam 28.

##### Jonathans og Sauls død (t. 443-624)

Sauls død for egen hånd er kort beskrevet i 1 Sam 31, idet det dog ikke som i operaen er hærføreren Abner, der nægter at støde sværdet i Saul, men kongens våbendrager. Måske er Sauls råb til himmelen ("Min Herre og Frister! Du evige Spotter deroppe", t. 573) inspireret af salme 59,9 ("Men du, Herre, du ler ad dem, du spotter alle Folkene").

##### Klagesang over Saul, Lovsang (t. 629-761)

I den bibelske beretning (2 Sam 1) er David ikke til stede på Gilboa Bjerg, men får først budskabet om Jonathans og Sauls død senere. Hans klagesang er en parafrase over 2 Sam 1,17-27 med et ordvalg, der ligger tæt op ad forlægget. Indledningsordene til den afsluttende lovsang ("Herren er Konge", t. 721 ff) indleder salme 93 og salme 99 og optræder yderligere i salme 96,10. Billedet med det skrøbelige ler (t. 735-736) er hentet fra Pottemagerlignelsen i *Jeremias' Bog* 18 samt 33,13 i den apokryfe *Siraks Bog* ("Som leret er i pottemagerens hånd, [...] sådan er menneskene i deres skabers hånd").

#### VI KILDER TIL LIBRETTOEN

Kildeforholdene omkring operaens libretto er ganske komplicerede.<sup>81</sup> Der er overleveret tre forskellige kilder, der alle indeholder teksten (kilde **Q**, **R** og **S**), hvortil kommer teksten, som den fremtræder i Carl Niensens blyantskladde (**B**), i blækrenskriften (**A**) samt i det trykte klaverudtog (**Da**, **Db**). Ingen af disse seks kilder stemmer overens, og afvigelserne mellem dem peger ikke på noget klart og entydigt kildehierarki. Einar Christiansens trykte libretto (**Qa**), der udkom som særtryk i 1902, bærer på omslaget følgende trykte angivelse: "Nærværende Tekst er forfattet i Januar 1899".<sup>82</sup> Den afviger på en lang række punkter fra klaverpartiturets libretto (ordvalg, manglende replikker, afvigende regibemærkninger), og der er næppe tvivl om, at hovedparten af disse ændringer skyldes komponistens indgriben. Dette bekræftes af de to øvrige – næsten identiske – håndskrevne kilder til librettoen (**R** og **S**), hvoraf den ene er i Carl Niensens egen hånd og den anden i en fremmed hånd. Selv om disse to versioner ligger nærmere den endelige version, er de dog ikke identiske med den. Indbyrdes

81 For en indgående diskussion af disse kildeforhold henvises til Roger Noel Clegg, *The Writing of Carl Nielsen's 'Saul and David'*, M.Phil. afhandling, University of Leeds 1989, 2 bd.

82 Einar Christiansens tekst fra 1899, der har dannet forlæg for trykket fra 1902, er tilsyneladende gået tabt.

only in a few respects, usually such that errors in Carl Nielsen's autograph version are corrected in the manuscript copy.

These details suggest the following development of the libretto: Einar Christiansen's original text was written in 1899, and subsequently printed in 1902 (second impression 1929), that is while the composer's work with the opera was already in progress. Carl Nielsen wanted a number of changes and adaptations that he inserted in his own manuscript copy of the text (**R**). For unknown reasons some other person has copied out Carl Nielsen's adapted libretto (**S**) (which in turn has some linguistic corrections in Carl Nielsen's hand), and this may have formed the source for the pencil draft (**B**) and later the ink fair copy of the score (**A**), although it should be noted that in this phase too the composer felt obliged to make a few corrections in the text. Finally, the ink fair copy – once more with a few corrections – must have been the basis for the piano score text, which is thus the last version sanctioned by the composer and is also the main source for the libretto in the Carl Nielsen Edition. The manuscript copies of Acts Two and Four of the piano score with stage directions in Carl Nielsen's hand (**Ka** and **Kb**) may be the intermediate link between the ink fair copy libretto and the printed piano score.

The differences among the various sources are evident not least from the stage directions; on the one hand they differ in many details, on the other several of the piano score stage directions are missing from the ink fair copy. In this respect too the present edition follows the piano score. All variants in the different versions of the libretto mentioned here are indicated in the editorial commentary, which however disregards the pencil draft (**B**)<sup>83</sup> and the two printing manuscripts for Acts Two and Four of the piano score (**Ka** and **Kb**).

In one single respect the manuscript copy of the libretto (**S**) has a special position, since it is quite clear that Carl Nielsen, in the case of Act One and the beginning of Act Two, worked with the composition on the basis of this particular version of the text; for in several places brief comments ("Theme", "Broad Tempo 4/4", "bright polyphonic" etc.; see facsimiles, p. xl) or short actual music examples in rhythmic or monophonic notation are added in Carl Nielsen's hand. A comparison with the final version of the opera shows that in certain cases these suggestions and themes were adopted; in other cases the composer abandoned the original idea. The editorial comments cite all autograph additions to Source **S** of this type. Precisely these additions strengthen the supposition that **S** is the latest of the three purely textual sources.<sup>84</sup>

83 The pencil draft of the score (**B**) is for the first two acts in short score, while the last two acts are more thoroughly written out. In all essentials the text is identical to **A**, although at certain points it is not fully written out. In Act One "Saul Ha" is the only later addition in blue crayon (CN's hand). There are no stage directions. For these reasons, this source has not been used in the collation of the libretto.

84 These additions by Carl Nielsen in **S** are listed in the *Critical Commentary*, 'Editorial Emendations and Alternative Readings', at the following bars: (Act One) bb. 66-82, 77, 104, 121-124, 164, 169, 209-217, 217-219, 287-303, 742, 748, 826; (Act Two) bb. 192-194.

afviger de kun fra hinanden på nogle få punkter, oftest således at fejlskrivninger i Carl Niensens autograf er rettet i afskriften.

Disse detaljer peger på følgende tilblivelse af librettoen: Einar Christiansens oprindelige tekst er skrevet i 1899, efterfølgende trykt i 1902 (2. oplag 1929), altså mens komponistens arbejde med operaen allerede var i gang. Carl Nielsen har ønsket en række ændringer og tilretninger, som han har indført i sin egen nedskrift af teksten (**R**). Af uforklarlige årsager har en anden person afskrevet Carl Niensens tilrettede libretto (**S**) (som så igen har enkelte sproglige rettelser i Carl Niensens hånd), og denne har muligvis dannet forlæg for blyantskladden (**B**) og senere blækrenskriften af partituret (**A**), idet det dog bemærkes, at også i denne fase har komponistens følt sig foranlediget til at foretage enkelte rettelser i teksten. Endelig har blækrenskriften – på ny med enkelte rettelser – været grundlaget for klaverpartiturets tekst, der således er den sidste, af komponisten sanktionerede version, og som også er hovedkilde til librettoen i Carl Nielsen Udgaven. De håndskrevne kopier af anden og fjerde akt af klaverpartituret med regibemærkninger i Carl Niensens hånd (**Ka** og **Kb**) er muligvis det formidlende led mellem blækrenskriftens libretto og det trykte klaverpartitur.

Forskellene mellem de forskellige kilder viser sig ikke mindst i regibemærkningerne; dels afviger de i talrige enkeltheder fra hinanden, dels mangler adskillige af klaverpartiturets regibemærkninger i blækrenskriften. Også på dette punkt følger nærværende udgave klaverpartituret. Samtlige varianter i de her nævnte forskellige versioner af librettoen er anført i revisionsberetningen, idet der dog ses bort fra blyantskladden (**B**)<sup>83</sup> samt de to trykforlæg til klaverpartiturets anden og fjerde akt (**Ka** og **Kb**).

På et enkelt punkt indtager afskriften af librettoen (**S**) en særstilling, idet det klart fremgår, at Carl Nielsen for første og begyndelsen af anden akts vedkommende har arbejdet med kompositionen ud fra netop denne version af teksten; flere steder er nemlig i Carl Niensens hånd indført korte bemærkninger ("Thema", "Bredt Tempo 4/4", "lyst polyfont" etc., se facsimiler, s. xl) eller korte, egentlige nodeeksempler i rytmisk eller enstemmig notation. En sammenligning med den endelige version af operaen viser, at i visse tilfælde er disse bemærkninger og temaer slået igennem, i andre har komponisten forladt den oprindelige idé. Revisionsberetningen anfører samtlige autografe tilføjelser i kilde **S** af denne art. Netop disse tilføjelser bestyrker formodningen om, at **S** er den seneste af de tre rene tekstkilder.<sup>84</sup>

83 Blyantskladden af partituret (**B**) er for de to første akter i partitel, mens de to sidste akter er mere gennemskrevet. Teksten er i alt væsentligt identisk med **A**, idet den dog visse steder ikke er skrevet helt ud. I første akt er "Saul Ha" den eneste senere tilføjelse med blå stift (CN's hånd). Der er ingen regibemærkninger. Af ovenstående grunde er denne kilde ikke inddraget i kollationen af librettoen.

84 Disse tilføjelser af Carl Nielsen i **S** er anført i *Critical Commentary*, 'Editorial Emendations and Alternative Readings', ved følgende takter: Første akt: t. 66-82, 77, 104, 121-124, 164, 169, 209-217, 217-219, 287-303, 742, 748, 826. Anden akt: t. 192-194.

## VIII EDITORIAL STRATEGY

The source material for *Saul and David* – with 34 sources in all – is extensive; nevertheless the interrelationships among the sources are not complicated by later revisions, adaptations and abridgements of the type one finds in Carl Nielsen's later opera *Masquerade* from 1906. The main source for the music is the ink fair copy (Source **A**), which has been collated with the hand-written copy (Source **C**) that was made in connection with the premiere or shortly afterwards. The latter copy is in many cases more consistent than the ink fair copy and has therefore been used to confirm editorial completions made by analogy. The Royal Theatre's orchestral and soloist parts (**Ga, Gb**) have a number of corrections and additions, some by the composer, but since these rarely supplement the main source in any meaningful way, this material has been disregarded – however, Carl Nielsen's changes are documented in the editorial emendations and alternative readings. For the prelude to Act Two, two sets of orchestral parts have been preserved (**Ic, Id**) as well as two manuscript copies of the score (**Ia, Ib**), one of which (**Ib**) is incomplete. The material that was used for concert performances has not proved relevant to the present edition either.

The main source for the libretto is the title-imprint of the printed piano score (Source **Db**), which has been collated with the three purely textual sources (**Q, R, S**) and with Carl Nielsen's fair copy of the score (Source **A**). These sources have formed the background for a few revisions of the libretto, and all variants are listed in the special section of the *Critical Commentary*, pp. 685-691, which documents the significant differences in the libretto in the sources.

The English translation of the libretto is based on Geoffrey Dunn's translation of Einar Christiansen's text. However, the stage directions have been adjusted according to Roger Clegg's translation.<sup>85</sup> David Fanning has read the English libretto through and made a few corrections.

The editorial work on *Saul og David* has been distributed as follows among the editors:

Niels Bo Foltmann: Acts One and Three.  
Peter Hauge: Acts Two and Four.  
Niels Krabbe: Libretto.

*The editors*

## VIII REVISIONSSTRATEGI

Kildemateriale til *Saul og David* er – med 34 kilder i alt – omfattende; alligevel er de indbyrdes forhold kilderne imellem ikke kompliceret af senere revisioner, tilretninger og forkortelser, således som man finder det i Carl Niensens senere opera *Maskarade* fra 1906. Hovedkilde til noteteksten er blækrenskriften (kilde **A**), som er kollationeret med afskriften (kilde **C**), der blev til i forbindelse med premieren eller kort efter. Denne afskrift er i mange tilfælde mere konsistent end blækrenskriften og har derfor været anvendt til at bekræfte redaktionelle analogikompletteringer. Det Kongelige Teaters orkester- og soliststemmer (**Ga, Gb**) indeholder en del rettelser og tilføjelser blandt andet foretaget af komponisten, men da disse sjældent supplerer hovedkilden på en meningsfuld måde, er der set bort fra dette materiale – dog er Carl Niensens ændringer dokumenteret i revisions- og variantfortegnelsen. Til forspillet til anden akt findes overleveret to sæt orkesterstemmer (**Ic, Id**) foruden to partiturfafskrifter (**Ia, Ib**), hvoraf et (**Ib**) er ufuldstændigt. Materialet, der har været anvendt ved koncertopførelser, har heller ikke vist sig at være relevant for nærværende udgave.

Hovedkilden til librettoen er det trykte klaverpartitur fra 1903 (kilde **D**), som er kollationeret med de tre rene tekstkilder (**Q, R, S**) og med Carl Niensens renskrift af partituret (kilde **A**). Disse kilder har dannet baggrund for enkelte revisioner af librettoen, og samtlige varianter er anført i *Critical Commentary*, s. 685-691. Sidstnævnte dokumenterer de betydelige forskelle, som teksten udviser i kilderne.

Den engelske oversættelse af librettoen bygger på Geoffrey Dunns oversættelse af Einar Christiansens tekst, idet dog sceneanvisningerne er justeret efter Roger Cleggs oversættelse.<sup>85</sup> David Fanning har gennemlæst den engelske libretto og foretaget enkelte korrektioner.

Revisionen af *Saul og David* har været fordelt således blandt udgiverne:

Niels Bo Foltmann: første og tredje akt.  
Peter Hauge: anden og fjerde akt.  
Niels Krabbe: tekstrevision.

*Udgiverne*

<sup>85</sup> Gengivet i programbog for opførelse af BBC Symphony Orchestra 7.12.1992 i London.

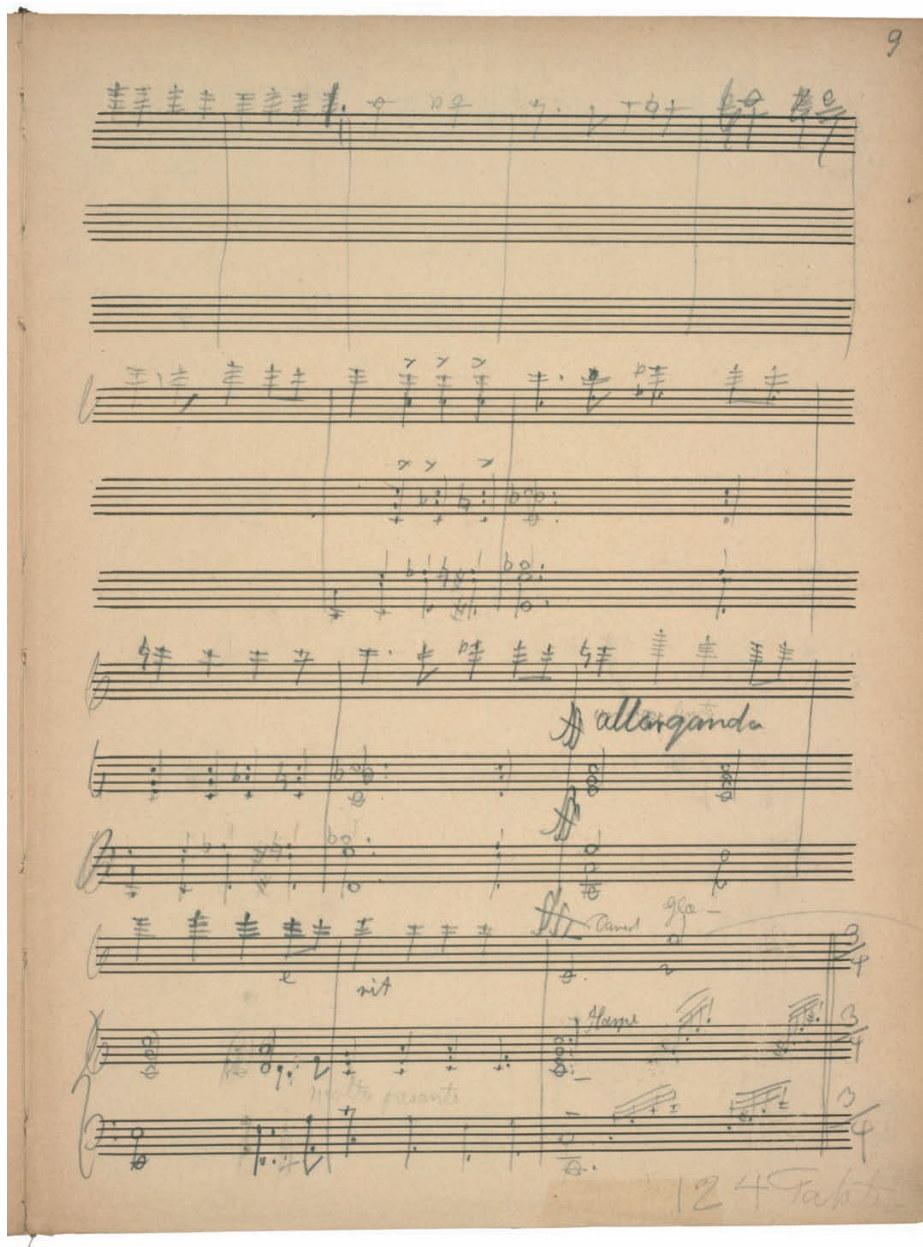
<sup>85</sup> Reproduced in the programme book for the performance by the BBC Symphony Orchestra on 7.12.1992 in London.

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The image shows a page of handwritten musical notation, likely a fair copy of a score. It features multiple staves for brass instruments (trumpets, trombones, and tubas) and a vocal line. The brass parts include dynamic markings such as *pp* (pianissimo) and *p* (piano), which are noted as being added by the copyist. The vocal line includes the lyrics: "For mig er det en dybt sød lyd, / Ja - min el!" and "Hvordan er det - lig / Lyd som på Guds skæl, / re-ve i den / Lyd som". The page is numbered "64" in the top right corner. At the bottom left, there is a small circular logo and the text "M.B. No. 14. 2".

Source **A** (fair copy, Act One, p. 64, bb. 417-423): The added *pp* and *p* in the brasses illustrate how Carl Nielsen sometimes corrected the dynamics after he had fair-copied the work, but often in a slightly careless and inconsistent way.

Kilde **A** (renskrift, første akt, s. 64, t. 417-423): De tilføjede *pp* og *p* i messingblæserne illustrerer, hvordan Carl Nielsen undertiden korrigerede dynamikken, efter at han havde renskrevet værket, men ofte på en lidt skødesløs og inkonsekvent måde.



This (Source **B**, draft, Act Two, p. 9, bb.112-125) and the following illustration (Source **A**, fair copy, p. 21, bb. 121-125) show Carl Nielsen's earlier way of working: instead of writing directly in the score in draft, he began with the short score or piano arrangement and only during the fair-copying of the draft did he work out the instrumentation in full score. It was during the composition of *Saul and David* that the composer began using the new process, and the draft for Acts Three and Four is thus written in full, not in short score.

Denne (kilde **B**, kladder, anden akt, s. 9, t.112-125) og den følgende illustration (kilde **A**, renskrift, s. 21, t.121-125) viser Carl Niensens tidlige arbejdsform: i stedet for at skrive direkte i partitur i kladden, begyndte han med particel eller klaversats og først under renskrivningen af kladden, udarbejdede han instrumentationen i fuldt partitur. Det var under kompositionen af *Saul og David*, at komponisten begyndte at anvende den nye proces, og kladden til tredje og fjerde akt er således skrevet i fuldt partitur og ikke i particel.

21.

*allargando* *piuante.*

*allargando* *piuante.*

*allargando* *piuante.*

*allargando* *piuante.*

3/4  
J=84

Source A (fair copy, Act Two, p. 21, bb. 121-125); cf. facsimile, p. xxxi.

Kilde A (renskrift, anden akt, s. 21, t. 121-125); jf. facsimile, s. xxxii.



The image shows a page of handwritten musical notation for Act Four, page 87. The score is written on multiple staves, including strings, woodwinds, and brass. The notation includes various notes, rests, and dynamic markings such as 'fz' and 'f'. A circled '11.' is visible at the top right, indicating a page turn. The handwriting is in ink on aged paper.

Source **A** (fair copy, Act Four, p. 87, bb. 407-410): Carl Nielsen has used abbreviated notation in va. (two slashes), while on the preceding page (p. 86) he has notated the passage as full tremolo (three slashes). That va. on p. 87 should also be tremolo is evident from Source **B** (cf. facsimile p. xxxv). One of the most frequent reasons for errors in Carl Nielsen is page turns.

Kilde **A** (renskrift, fjerde akt, s. 87, t. 407-410): Carl Nielsen har noteret abbreviatur i va. (to skrå streger), mens han på foregående side (s. 86) har noteret passagen som tremolo (tre skrå streger). At også va. på s. 87 bør være tremolo fremgår af kilde **B** (jf. med facsimile s. xxxv). En af de hyppigste årsager til fejl hos Carl Nielsen skyldes sideskift.

The image shows a page of handwritten musical notation on aged paper. The page is numbered '63.' in the top left corner. It contains several staves of music, likely for a string quartet or similar ensemble. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some markings that appear to be 'pma' or 'pma~'. The handwriting is in dark ink and shows signs of being a working draft or a facsimile of a manuscript. The paper has some staining and wear, particularly along the right edge.

Source **B** (draft, Act Four, p. 63, bb. 403-408): Comparing the page with the same place in Source **A** (facsimile p. xxxiv), one can see that Carl Nielsen forgot during the fair-copying that va plays tremolo. In addition he has changed the dynamics substantially from **B** to **A** in bb. 408.

Kilde **B** (kladde, fjerde akt, s. 63, t. 403-408): Sammenholdes siden med samme sted i kilde **A** (faksimile s. xxxiv) vil man se, at Carl Nielsen ved renskningen har glemt, at va spiller tremolo. Desuden har han ændret dynamikken væsentligt fra **B** til **A** i t. 408.

36

\* Længe leve pp herfra, ihvertfald  
 poco rall. til (40) Tak!  
 S. N.

mf

mp

pp

mf

dim.

mf

mp

mf

mp

Stretto

cresc.

f

cresc.

f

f

Fine 3<sup>da</sup> Akt.

Source **Ga** (part for cor. 4, Act Three, p. 36, bb. 723-780): At the top of the page Carl Nielsen has added the following instruction to the hornist: *Længe leve pp herfra, ihvertfald til [ciffer] 40 Tak! C.N.* [Long live pp from here, at least up to [Figure] 40 Thanks! C.N.].

Kilde **Ga** (stemme til cor. 4, tredje akt, s. 36, t. 723-780): Carl Nielsen har øverst på siden har tilføjet følgende anvisning til hornisten: *Længe leve pp herfra, ihvertfald til [ciffer] 40 Tak! C.N.*



Tempo Moderato (♩ = 100)

30  
mig, dit di-  
mer, Je-  
ter-ter,  
Min  
Je-  
ter-ter!

(Efter sangens afslutning)  
(Her findes ikke tekst)

Tempo Vivo (♩ = 180)

id  
vok-  
let  
den  
sleb.

(Efter sangens afslutning)  
(Her findes ikke tekst)

Source **K** (printing manuscript for piano score, Act Two, p. 130, bb. 392-402); illustrates how Carl Nielsen added and corrected tempo and metronome markings in connection with the drawing-up of the printed piano score. Source **D**.



Source **Da** (piano score, first edition, title page): The title page, which shows an old, toppled oak tree (Saul) and a fine young beech tree (David), was drawn by Suzette Holten, a good friend of Carl Nielsen and Anne Marie Carl-Nielsen.

Kilde **Da** (klaverpartitur, førsteudgaven, titelside): Titelsiden, som forestiller et væltet, gammelt egetræ (Saul) og et ungt, flot bøgetræ (David), er tegnet af Suzette Holten, en af Carl Niensens og Anne Marie Carl-Niensens gode venner.

Laal

Fir Ophat so brøgt tes vi i bryds og.

Alene

Indire Gudens Vognspang  
drey for Gæde,  
og set Trind til Hest.

Laal

Homer og Samuel?

Le om hem Kommu.

Donation

<sup>2000 for</sup>

Homer hem?

Indigfalt

Homer hem?

Falst udsig

Don er Ngin tes Homer.

Samuel torer endur.

Laal

<sup>Nilsen sig brøgt med Ophat</sup>

En Ophat nek? Nini og Mel?  
og danyer Brest of Ophat Vindes?

Donation

Bronckoff, Falskoff -  
Hiting og nek

Laal

Nelan da!

Fir Donals Ned vil i som det sel.

Donation

<sup>gæde hem i Homer</sup>

Inde, ned og i Ovi?

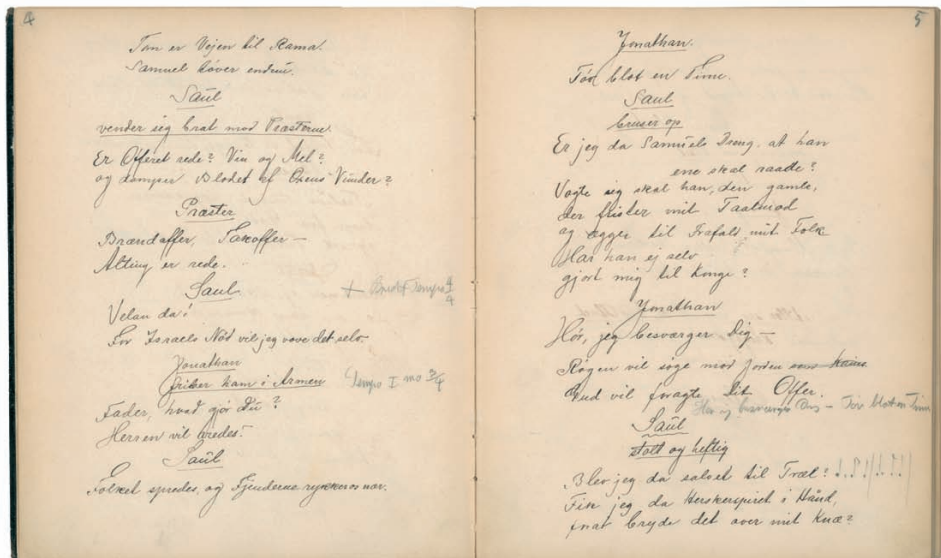
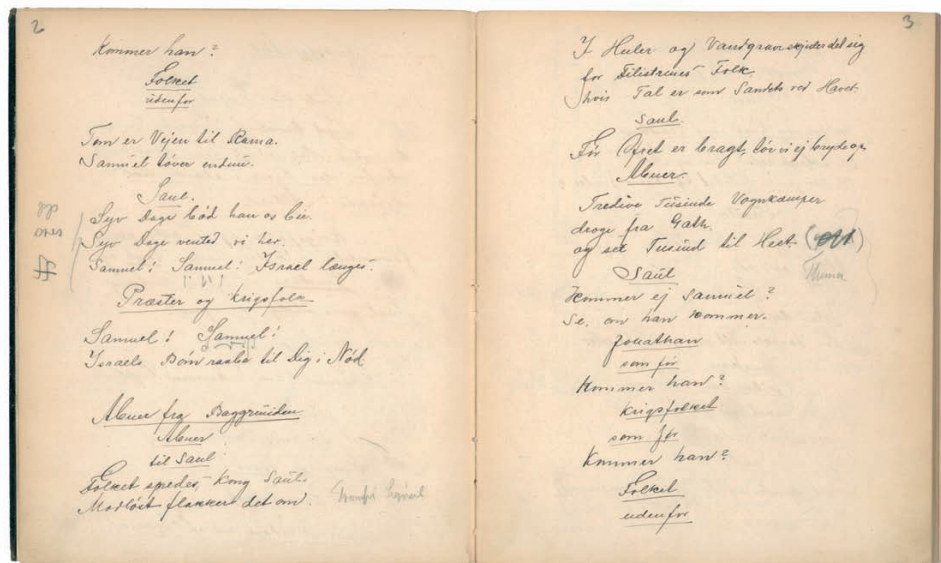
Homer vil med.

Laal

Falst opas og Tindam opfalsk

Donation

Tor blot en Tind endur.



Source S (two openings in the manuscript copy of the libretto in an unknown hand, pp. 2-5, Act One, bb. 40-228): The copy was probably made from Source R and was used by Carl Nielsen in his work with the opera. A number of notes in Carl Nielsen's hand have been added: (p. 2) pp, cres, sf; Trombi Signal and music examples at Samuel; (p. 3) Thema; (p. 4) + Bredt Thema [Broad theme] 4/4, Tempo Imo 3/4; (p. 5) Hør jeg besværges Dig - Tøv blot en Time [Hear me, I beg of you - Wait but an hour] and a music example after the word Træl [Slave].

Kilde S: (to opslag i afskrift af librettoen i ukendt hånd, s. 2-5, 1. akt, t. 40-228): afskriften er formentlig foretaget med kilde R som forlæg og har været benyttet af Carl Nielsen i hans arbejde med værket. En række notater i Carl Nielsens hånd er tilføjet: s. 2: pp, cres, sf, Trombi Signal samt nodeeksemplerne ved Samuel; s. 3: Thema; s. 4: + Bredt Thema 4/4, Tempo Imo 3/4; s. 5: Hør jeg besværges Dig - Tøv blot en Time samt nodeeksempler efter ordet Træl.

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BESÆTNING  
ORCHESTRA

3 flauti / 1 flauto piccolo

2 oboi / 1 corno inglese

2 clarinetti

clarinetto basso

2 fagotti

4 corni

3 trombe

3 tromboni

tuba

timpani

piatti

triangolo

gran cassa

tam-tam

campane

arpa

archi

Orkester bag scenen i fjerde akt

Orchestra behind the stage in Act Four

3 trombe

3 tromboni

1 tuba



PERSONER  
CHARACTERS

SOLOISTS

Saul, *Bass-Baritone*  
Jonathan, *Tenor*  
Michal, *Soprano*  
David, *Tenor*  
Samuel, *Bass*  
Abner, *Bass*  
The Witch of Endor, *Alto*  
Abishai, *Soprano*  
A young Girl, *Soprano*  
Guard, *Bass*

CHORUS

Chorus, Maidens, Priests, Soldiers and People

TIME AND PLACE

Israel in Old Testament times

SOLISTER

Saul, *Bas-Baryton*  
Jonathan, *Tenor*  
Mikal, *Sopran*  
David, *Tenor*  
Samuel, *Bas*  
Abner, *Bas*  
Troldkvinden i Endor, *Alt*  
Abisaj, *Sopran*  
En ung Pige, *Sopran*  
Vagten, *Bas*

KOR

Kor, Jomfruer, Præster, Krigsfolk og Folk

TID OG STED

Israel i gammeltestamentlig tid

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# SCENEGANG

## SCENES

### ACT ONE FØRSTE AKT

<i>Is he come? See ye the Prophet?</i> (Saul, Jonathan, Male Chorus, Abner)	<b>1</b>	<i>Kommer han? Kommer Profeten?</i> (Saul, Jonathan, Mandskor, Abner)
<i>God be our shield and fortress.</i> (Saul, Chorus, Samuel, Jonathan)	<b>40</b>	<i>Herre, tag Skjold og Værge</i> (Saul, Kor, Samuel, Jonathan)
<i>King Saul, my father</i> (Jonathan, Saul, Abner)	<b>77</b>	<i>Kong Saul, min Fader!</i> (Jonathan, Saul, Abner)
<i>I would rebel against Thy word</i> (Saul, Jonathan)	<b>89</b>	<i>Kunde jeg rejse mig mod dig</i> (Saul, Jonathan)
<i>I come out of Bethlehem's vallys</i> (David, Saul)	<b>101</b>	<i>Jeg kommer fra Bethlehems Dale</i> (David, Saul)
<i>Who brought you to me?</i> (Saul, David, Jonathan, Michal, Abner)	<b>118</b>	<i>Hvem bragte dig hid?</i> (Saul, David, Jonathan, Mikal, Abner)
<i>I saw you one day</i> (David, Michal)	<b>134</b>	<i>Jeg har set dig en Gang</i> (David, Mikal)

### ACT TWO ANDEN AKT

#### PRELUDE 167 FORSPIL

<i>Praise the strength that men possess</i> (David, Abner, Guard, Saul, Male Chorus, Michal)	<b>186</b>	<i>Glæde over Mandens Arm</i> (David, Abner, Vagten, Saul, Herrekor, Mikal)
<i>Maidens, you saw him?</i> (Michal, Female Chorus, A young Girl)	<b>232</b>	<i>Saa I ham, Piger?</i> (Mikal, Damekor, En ung Pige)
<i>Saved is Israel by David's hand!</i> (Jonathan, Chorus, Saul)	<b>275</b>	<i>Sejr for Israel ved Davids Haand!</i> (Jonathan, Kor, Saul)
<i>Shout for joy, sound the drums!</i> (Chorus, Saul, Jonathan)	<b>299</b>	<i>Frydesang, Paukeklang!</i> (Kor, Saul, Jonathan)
<i>Saul is not well.</i> (Chorus, Jonathan, Saul, David, Michal)	<b>319</b>	<i>Kongen er syg!</i> (Kor, Jonathan, Saul, David, Mikal)

### ACT THREE TREDJE AKT

#### PRELUDE 347 FORSPIL

<i>Look upward, Michal; how deep is the night!</i> (Jonathan, Michal)	<b>351</b>	<i>Se Natten Mikal; et tindrende Dyb!</i> (Jonathan, Mikal)
<i>Look there, Saul's stronghold!</i> (David, Abishai)	<b>367</b>	<i>Ser du - ? hans Vognborg!</i> (David, Abisaj)
<i>Who's calling? Who's there?</i> (Abner, David, Chorus, Michal, Saul, Jonathan)	<b>379</b>	<i>Hvem kalder? Hvem der?</i> (Abner, David, Kor, Mikal, Saul, Jonathan)
<i>God is our witness, vows have been plighted again.</i> (Chorus, Michal, Jonathan, Abner, Saul, David)	<b>405</b>	<i>Herren er Vidne, Pagten er sluttet paany.</i> (Kor, Mikal, Jonathan, Abner, Saul, David)
<i>Warriors, there, look there!</i> (Abishai, Saul, Chorus, Samuel, Abner, David)	<b>426</b>	<i>Svende giv Agt, giv Agt!</i> (Abisaj, Saul, Kor, Samuel, Abner, David)
<i>Yes, he is dead!</i> (Saul, Michal, David)	<b>452</b>	<i>Ja! Han er død!</i> (Saul, Mikal, David)

ACT FOUR FJERDE AKT

PRELUDE 469 FORSPIL

*Who knocks there? (The Witch of Endor, Abner, Saul)* 497 *Hvem banker? (Troldkvinden i Endor, Abner, Saul)*

*Saul, why have you drawn the sweatcloth away from my forehead* 518 *Saul! Hvi løfter du Sveddugen bort fra min Pande*  
(Samuel, Saul, Chorus Offstage, Abner) (Samuel, Saul, Kor bag scenen, Abner)

BATTLE MUSIC WITH THE CURTAIN DOWN 530 KRIGSMUSIK FOR LUKKET TÆPPE  
(Chorus behind curtain) (Kor bag Tæppet)

*How goes it now? (Jonathan, Abner)* 566 *Er Slaget forbi? (Jonathan, Abner)*

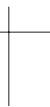
*Samuel, Samuel, help me to die (Saul, Abner)* 572 *Samuel! Samuel! Hjælp mig at dø! (Saul, Abner)*

*Abner! Say, is it you? (David, Abner, Michal, Chorus)* 588 *Abner! Svar, er det dig? (David, Abner, Mikal, Kor)*



APPENDIX

APPENDIX





623

Fl. 1 *ff* *cresc.* *ff* *fff*

Fl. 2 *ff* *cresc.* *ff* *fff*

Ob. 1 *a2* *ff* *cresc.* *ff* *fff*

Ob. 2 *ff* *cresc.* *ff* *fff*

Cl. (Bb) 1 *ff* *cresc.* *ff* *fff*

Cl. (Bb) 2 *ff* *cresc.* *ff* *fff*

Fg. 1 *ff* *cresc.* *ff* *fff*

Fg. 2 *ff* *cresc.* *ff* *fff*

Cor. (F) 1 *a2* *ff* *cresc.* *ff* *fff*

Cor. (F) 2 *ff* *cresc.* *ff* *fff*

Cor. (F) 3 *a2* *ff* *cresc.* *ff* *fff*

Cor. (F) 4 *ff* *cresc.* *ff* *fff*

Tr. (C) 1 *ff* *cresc.* *ff* *fff*

Tr. (C) 2 *ff* *cresc.* *ff* *fff*

Tr. (C) 3 *ff* *cresc.* *ff* *fff*

Trb. I 1 *ff* *cresc.* *ff* *fff*

Trb. I 2 *ff* *cresc.* *ff* *fff*

Trb. II *ff* *cresc.* *ff* *fff*

Trb. III *ff* *cresc.* *ff* *fff*

Tb. *ff* *cresc.* *ff* *fff*

Timp. *fff*

SAMUEL (med stor Myndighed) (til Folket)  
Her - rens Høj - re vil hol - de dig fast og bøj - e til Jor - den dit Knæ. Bøj - er Jer, al - le!

VI. 1 *ff* *cresc.* *ff* *fff*

VI. 2 *ff* *cresc.* *ff* *fff*

Va. *ff* *cresc.* *ff* *fff*

Vc. *ff* *cresc.* *ff* *fff*

Cb. *ff* *cresc.* *ff* *fff*

\* See Critical Commentary, p. 669

F O R K O R T E L S E R  
A B B R E V I A T I O N S

b.	bar
bb.	bars
camp.	campane
cb.	contrabbasso
cl.	clarinetto
cl.b.	clarinetto basso
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)
CNS	Carl Niensens Samling (The Carl Nielsen Collection)
cor.	corno
cor.ingl.	corno inglese
<i>D-Bsb</i>	Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Germany
<i>DK-Kk</i>	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
gr.c.	gran cassa
JON.	Jonathan
marc.	marcato
NKS	Ny Kongelig Samling (New Royal Collection)
ob.	oboe
picc.	flauto piccolo
PIGE	En ung Pige (A young Girl)
Pl. No.	Plate Number
ptti.	piatti
SD	Stage direction
stacc.	staccato
str.	strings
tam.	tam-tam
tb.	tuba
ten.	tenuto
timp.	timpani
tr.	tromba
trb.b.	trombone basso
trb.t.	trombone tenore
trgl.	triangolo
TROLDK.	TROLDKINDEN i Endor (The Witch of Endor)
va.	viola
vc.	violoncello
vl.	violino
woodw.	woodwind instruments

# CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

- 1** “by analogy with” is used when something has been “added”, “emended” or “omitted” by analogy with another passage in the main source. The analogy may be vertical. When something is added “by analogy with” one or more instruments, it is understood that the analogy is with the same place in the same bar(s). Or it may be horizontal. When something is added “by analogy with” one or more bars, it is understood that the analogy is with a parallel place in the same instrument(s).
- 2** “as in” is used when something is “added”, “emended” or “omitted” to correspond to the same place in another source.
- 3** “in accordance with” is used in cases where there is no authoritative source, only a guideline – for example printed part material.

In the bar number column, the symbol “+” is used to indicate an upbeat to the bar in question.

## SOURCES

### SOURCES REPRESENTING THE WHOLE WORK

- A** Score, fair copy, autograph
- B** Score, draft, autograph
- C** Score, transcript
- Da** Printed piano score first edition
- Da<sup>1</sup>** Printed piano score, with Carl Nielsen’s corrections in ink
- Da<sup>2</sup>** Printed piano score, with a few additions (CN)
- Da<sup>3-6</sup>** Three printed piano scores from the Gothenburg Opera
- Da<sup>6</sup>** Printed piano score, dedication copy for Julius Lehmann
- Db** Printed piano score, title impression
- E** Piano score, ink fair copy
- F<sup>1-2</sup>** Piano score and prompt score, transcripts
- Ga** Instrumental parts, transcript
- Gb** Vocal parts, transcript
- Gc** Stage music and conductor’s part, transcript
- H** Instrumental parts (backstage), vocal parts, a chorus soprano part, transcripts from the Gothenburg Opera

### PRELUDE TO ACT TWO

- Ia** Score, autograph, Emil Telmányi
- Ib** Score, transcript
- Ic** Instrumental parts, transcript
- Id** Instrumental parts, transcript

### OTHER SECTIONS

- Ka** Piano score, for two hands, Act Two, transcript, printing manuscript
- Kb** Piano score, partly for four hands, Act Four, autograph and transcript, printing manuscript
- L** String parts (parts of Acts One and Three), transcript
- M** Vc./cb. parts (Acts Three and Four), transcript
- N** Printed edn. of “Stærke som Løver” (DAVID, Act Four), song and piano
- O** Printed chorus parts, excerpts from Acts Two, Three and Four

### SKETCHES

- Pa** Sketch, 26.1.1901
- Pb** Sketch, 20.4.1901
- Pc** Sketch, Act Three
- Pd** Sketch

### LIBRETTO

- Qa** Printed libretto (1902)
- Qb** Printed libretto (1929)
- R** Libretto, autograph
- S** Libretto, transcript

### SOURCES REPRESENTING THE WHOLE WORK

- A** Score, partly autograph, fair copy.  
DK-KK, CNS 330a (four volumes).  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
  
Volume 1: Act One  
Title page: “Saul og David / Opera i 4 Akter / Musikken af / Carl Nielsen / (Partitur)”.  
Dating: end-dated “2/10 1900”.  
35.1x27 cm, 2 flyleaves, title page, 153 pages written in ink, 2 unwritten pages, 1 flyleaf; in green half-binding.  
Paper type: B & H. Nr. 14. A (24 staves).  
The score has been restored.



On the inside of the binding corrections to the score have been added in blue crayon (CN); the first flyleaf recto has a reference added in pencil (CN). In addition the score has many autograph additions (dynamics, articulation), and corrections (notes, slurs) in blue crayon, a few in pencil and ink (CN); there are also many additions of a conductor's notes in blue crayon (Georg Høeberg). A few instructions added in red crayon (CN) and a few overpastings.

Volume 2: Act Two

Title page: "Saul og David / 2<sup>den</sup> Akt" (flyleaf recto).

Dating: end-dated "10/12 1900".

35.1x26.7 cm, 2 pages unwritten, 173 pages written in ink, 1 unwritten page; in green half-binding; flyleaf at beginning and end.

Paper type: B & H. Nr. 14. A (24 staves).

The score has been restored.

On the inside of the binding and title page references have been added in pencil (CN). The score has many additions (dynamics, tempo and metronome markings and playing instructions, a single phrase) and corrections (notes, slurs) in pencil and blue crayon (CN); many additions of a conductor's notes in pencil and blue crayon (Georg Høeberg) and in red crayon – including some tempo markings – by Carl Nielsen. A few changes and additions have been made in ink (CN). A single overpasting.

Volume 3: Act Three

Title page: "Saul og David / 3<sup>die</sup> Akt / (Partitur)" (flyleaf recto).

35.1x26.8 cm, 148 pages written in ink; in green half-binding; flyleaves at beginning and end.

Paper type: B & H. Nr. 14. A (24 staves).

On the inside of the binding a reference has been added in pencil (CN). Mainly autograph; however, another two outside hands (Henrik Knudsen (?), Irmelin Carl-Nielsen (?)) are involved. Additions, corrections and changes (dynamics, notes, tempo markings) in pencil (CN); a few phrases written in pencil in an unknown hand. A conductor's notes added in blue crayon (Georg Høeberg); rehearsal numbers added in blue crayon and numbers of the individual sections added in pencil. A few additions in red crayon (CN).

Volume 4: Act Four.

Title page: "Saul og David. / 4<sup>de</sup> Act. / (Partitur)" (flyleaf recto).

35.1x26.6 cm, 169 pages written in ink, 4 unwritten pages; in green half-binding; flyleaves at beginning and end.

Paper type: B & H. Nr. 14. A (24 staves).

Many autograph additions in pencil (tempo markings, dynamics, articulation) and phrases written in pencil; there are also a few additions in pencil (usually accidentals) in an unknown hand; a single deletion of text and addition of new text in pencil by Carl Nielsen; a conductor's notes

added in blue crayon (Georg Høeberg), a few in pencil and a few in red crayon, one of which is by Carl Nielsen. Parts of the system disposition and soloist names added in ink in an outside hand (Irmelin Carl-Nielsen (?)) and by Henrik Knudsen. A single crossing-out in pencil (bb. 466-471, coro; b. 711, coro (S.)) probably by the composer. Numbers of the individual sections added in pencil.

**B** Score / short score / piano notation, autograph, draft.

DK-Kk, CNS 330b (four volumes).

Donated to the Royal Library by the estate of the pianist Henrik Knudsen in 1947.

Volume 1: Act One

34.3x25.9 cm, 92 pages written in pencil, numbered 4, 1-3, 5-29, 29-30, 30-90; in library binding.

Paper type: 12 hand-ruled (?) staves.

The draft has been restored.

Consists of Act One, mainly in piano notation and with vocal parts. Additions in ink (CN).

Volume 2: Act Two

[1]: 34.5x25.9 cm, 11 bifolios, 22 folios, paginated 1-44; [2]: 35x22.2 cm, probably originally as 8 bifolios, 15 folios, paginated 45-76; [3]: 34.5x25.9 cm, 5 bifolios, 10 folios, paginated 77-96; 1 insertion: 34.5x35 cm, 1 bifolio, 2 unpaginated folios. In library binding.

Paper type:

[1]: 12 hand-ruled staves

[2]: 12 hand-ruled staves

[3]: 12 hand-ruled staves

Insertion: B & H. Nr. 14. A (the number has however been removed during cutting) (24 staves).

The draft has been partly restored and partly trimmed during binding.

The source has a few autograph additions in black ink, probably done during fair-copying. [2] has the dating "Pompei den 19-5-1900" in pencil (p. 64).

Insertion: fol. 1<sup>r</sup> "Carl Nielsen." has been added in brownish ink (CN); fol. 1<sup>v</sup> has a five-bar sketch in pencil.

Volume 3: Act Three

Dating: end-dated "28/2 1901".

[1]: 26x34.3 cm, 4 folios, paginated 1-8; [2]: 34.6x25.8 cm, 3 folios, paginated 9-14; [3]: 26x34.3 cm, 6 bifolios, paginated 14-18, 20-38; [4]: 26.1x34.2 cm, 6 bifolios, paginated 39-43, 46-65, where p. 65 is numbered as both 65 and 66; [5]: 30.1x35.2 cm, 2 bifolios, paginated 66-73; [6]: 35.5x27 cm, 2 bifolios, paginated 74-81; [7]: 27x35.4 cm, 4 bifolios, paginated 82-98; [8]: 25.9x34.8 cm, 5 bifolios, paginated 99-118. In library binding.

Paper type:

[1]: 14 hand-ruled staves

[2]: 18 hand-ruled staves

- [3]: 14 hand-ruled staves
- [4]: 18 hand-ruled staves
- [5]: 20 hand-ruled staves
- [6]: B & H. Nr. 14. A. (24 staves)
- [7]: B & H. Nr. 15. A. (16 staves)
- [8]: 18 hand-ruled staves

The draft has been restored.

The source has a few additions in ink (CN).

#### Volume 4: Act Four

Dating: end-dated "20/4 1901".

[1]: 27x35.4 cm, probably originally in bifolios, 10 folios, paginated 1-20; [2]: 30.1x35.3 cm, 4 bifolios, 8 folios, paginated 21-35a; [3]: 25.9x34.7 cm, 8 bifolios, 16 folios, paginated 36-68; [4]: 29.9x35.2 cm, 2 bifolios, 4 folios, paginated 69-76; [5]: 26.1x35 cm, 2 bifolios, 4 folios, paginated 77-84; [6]: 30x35.5 cm, 2 bifolios, 4 folios, paginated 85-92; [7]: 35.2x27.1 cm, 8 bifolios, 15 folios, paginated 93-122, one unpaginated folio. In library binding.

Paper type:

- [1]: B & H. Nr. 15. A. (16 staves)
- [2]: 20 staves
- [3]: 18 hand-ruled staves
- [4]: 20 staves (as [2])
- [5]: 18 hand-ruled staves (as [3])
- [6]: 20 staves (as [2])
- [7]: B & H. Nr. 14. A (24 staves)

The draft has been partly restored.

The source has very few autograph additions in black ink; an addition (two circles) in blue crayon; each bifolio, fol. 1<sup>r</sup>, either has the heading "IV" or "IV Akt".

#### C Score, transcript, probably made by J.F. Stender.

DK-Kk, CNS 330c (two volumes).

Transferred by the Royal Theatre in 1938.

Title page: Volume 1: "Saul og David / Saul und David / Opera i 4 Akter / Oper in 4 Aufzügen / Musiken af / von / Carl Nielsen. / (Partitur) / Partitur", and "II. Akt / 'Saul og David'; Volume 2: "'Saul og David' / 3<sup>de</sup> Akt. / Forspil," and "'Saul og David.' / 4<sup>de</sup> Akt. / Forspil."

Volume 1:

Title page for Act One (numbered as page 1), 153 pages numbered 2-154, written in ink, 1 unpaginated and unwritten folio; title page for Act Two, 173 pages numbered 1-173 written in ink, 1 unnumbered and unwritten page; 34.8x26.4 cm.

Volume 2:

151 pages numbered 1-151 written in ink, p. 152 unwritten; 170 pages numbered 1-170 in ink; on pp. 1-31 new page numbers have been added in pencil (pp. 155-184), one unpaginated and unwritten folio; same format as Volume 1. Both volumes in green cloth half-binding.

Paper type: B. & H. Nr. 14. A. (24 staves).

In Volume 1 many conductors' notes have been added in

pencil, red and blue crayon in unknown hands, a few in German and Swedish; a number of accidentals have been added in pencil in an unknown hand; similarly conductor's notes, dynamics and tempo markings have been added in pencil by the composer; stage directions in Danish have however been added in ink (CN). German text and a few rhythmic changes due to the German text added in red ink by Carl Nielsen. In Volume 2 pp. 101-132 (Act Three) and throughout Act Four the translation of the libretto has been added in red ink by Ida Malling, while the translation of the stage directions has been added in red ink by Carl Nielsen. A few markings of cuts in blue and red crayon and pencil in an unknown hand. A number of passages in the score exhibit at least two different copyists' hands. In Volume 2 a few phrases have been added in pencil by Carl Nielsen.

#### Da Printed piano score.

Title page: title on cover and Danish title page: "SAUL OG DAVID / OPERA i / 4 AKTER af CARL NIELSEN / Forlæggerens Eiendom for alle Lande. / Wilhelm Hansen, Musik-Forlag. Kjøbenhavn & Leipzig." The title page was executed by Suzette Holten.<sup>1</sup>

German title page, recto: "SAUL UND DAVID. / OPER IN 4 AKTEN / VON / EINAR CHRISTIANSEN. / MUSIK / VON / CARL NIELSEN. / INS DEUTSCHE ÜBERTRAGEN VON IDA MALLING. / EIGENTHUM DES VERLEGERERS FÜR ALLE LÄNDER. / KOPENHAGEN & LEIPZIG. / WILHELM HANSEN, MUSIK-VERLAG."

The German title page, verso, lists the dramatis personae. Pl. No.: 13366 (1903).

27.3x19.2 cm, 273 numbered pages.

Piano score with Danish and German libretto; pp. 3-273 with Acts One to Four; p. 273, verso, has an errata list.

#### Da<sup>1</sup> Printed piano score.

DK-Kk, CNS 330k (add.).

Transferred from Wilhelm Hansens Arkiv in 1997.

Title page: as **Da**.

Pl. No.: 13366 (1903).

27.3x19.2 cm, 273 numbered pages, in grey cover.

The cover has "Rettet d 24/4. 29 / CTB. [?]"<sup>2</sup> added in pencil; below "Saul og David / Carl Nielsen" has been added in blue crayon; at the bottom "1904 / 300" has been added in pencil; on the German title page, verso, a note from Carl Nielsen has been pasted in about corrections in the piano score. The copy has a number of corrections and additions in ink (CN); the errata list (p. 273, verso) is crossed out and "Gaar ud" ["Omit"] has been added in ink (CN). The composer's corrections can be dated between 17.4.1929 and 22.4.1929.<sup>3</sup>

<sup>1</sup> Cf. letter from Carl Nielsen to Henrik Knudsen, 26.11.1903 (DK-Kk, CNS, I.A.c.).

<sup>2</sup> "Corrected 24/4. 29 / CTB [?]"

<sup>3</sup> Cf. letters from Wilhelm Hansen to Carl Nielsen, 17.4.1929 (DK-Kk, Wilhelm Hansens Arkiv, 1923, Nielsen A-G) and from Carl Nielsen to Wilhelm Hansen, 22.4.1929 (DK-Kk, Wilhelm Hansens Arkiv, 1923, Nielsen A-G).

**Da<sup>2</sup>** Printed piano score.

DK-Kk, CNS C II,10 (mu.7504.1678).

Donated to the Royal Library by Professor Eggert Møller in 1975; probably belonged to Carl Nielsen.

No title page, removed during binding.

27.3x19.2 cm, 273 numbered pages; brownish marbled half-binding, private binding.

The source has additions in pencil, and in blue and red crayon in Carl Nielsen's hand, mainly accidentals.

**Da<sup>3</sup>** Printed piano score.

*S-Göteborgs Operan.*

Purchased in connection with the performance of the opera in Gothenburg in 1928.

Title page: Danish title glued on binding: "SAUL OG DAVID / OPERA i / 4 AKTER af CARL NIELSEN / Forlæggerens Eiendom for alle Lande."

German title page: as **Da**.

Pl. No.: 13366 (1903).

26.9x19.2 cm, 273 numbered pages in blue shirting and dated "28/12 1930 GEB" in pencil.

The source includes the Danish and German libretti; pp. 3-273, p. 273 (verso) has a pasted-in errata list in German.

Flyleaf and Danish title page stamped with "Danske Dramatikeres / Forbund / Tiegtsengade 30 / København B."<sup>4</sup> and "A.-B. GÖTEBORGS LYRISKA TEATER". On the cover "regissör"<sup>5</sup> has been added in pencil; Swedish translation added in purple ink, but a few corrections have been made in the text in pencil. Very few changes have been made in the music and only two cuts are noted (all in pencil).

**Da<sup>4</sup>** Printed piano score.

*S-Göteborgs Operan.*

Purchased in connection with the performance of the opera in Gothenburg in 1928.

Title page: Danish title glued on binding: "SAUL OG DAVID / OPERA i / 4 AKTER af CARL NIELSEN / Forlæggerens Eiendom for alle Lande."

German title page: as **Da**.

Pl. No.: 13366 (1903).

28.1x19.7 cm, 273 numbered pages in blue shirting.

The source includes the Danish and German libretti, pp. 3-273; p. 273 (verso) has a pasted-in errata list in German.

Flyleaf and title pages stamped with "A.-B. GÖTEBORGS LYRISKA TEATER" and "Danske Dramatikeres / Forbund / Tiegtsengade 30 / København B." On the cover "Kapellmästare"<sup>6</sup> has been added in pencil; Swedish translation added in mauve ink, but a few corrections in the text in pencil. Two cuts marked in pencil and red crayon.

**Da<sup>5</sup>** Printed piano score.

*S-Göteborgs Operan.*

Purchased in connection with the performance of the opera in Gothenburg in 1928.

Title page: Danish title glued on binding: "SAUL OG DAVID / OPERA i / 4 AKTER af CARL NIELSEN / Forlæggerens Eiendom for alle Lande."

German title page: as **Da**.

Pl. No.: 13366 (1903).

27.9x19.6 cm, 273 numbered pages in blue shirting and dated "30/12 1930 / GEB" in pencil.

The source includes the Danish and German libretti, pp. 3-

273; p. 273 (verso) has a pasted-in errata list. Flyleaf and title pages stamped with "A.-B. GÖTEBORGS LYRISKA TEATER" and "Danske Dramatikeres / Forbund / Tiegtsengade 30 / København B." On the cover "Sufflör"<sup>7</sup> has been added in pencil; Swedish translation added in ink, but a few corrections in the text are in pencil. One cut marked in pencil.

**Da<sup>6</sup>** Printed piano score, dedication copy.

DK-Kk, DFS-29, 33.7.

Acquired from the music antiquarian Dan Fog in 1993.

Title page: as **Da**.

26.8x19.2 cm, 273 numbered pages in green half-binding, private binding.

Dedication: "Til Julius Lehmann / med hjertelig Hilsen og med bedste Tak for den / smukke Scenesættelse af 'Saul og David' og for godt Samarbejde fra hans hengivne / Carl Nielsen. / Kjøbenhavn den 11-2-1905."<sup>8</sup> On the inside of the front binding a signed photograph of Wilhelm Herold has been pasted in and dated 1905(?); on the back flyleaf a newspaper cutting from *Politiken*, 28.3.1972, has been pasted in; on the inside of the back binding a cutting from a catalogue, probably from Dan Fog, has been pasted in, with the information "Overlæge Karl / Lehmanns Samling. / Dec. 1970."<sup>9</sup> added in ballpoint. A very small number of corrections have been added in pencil in an unknown hand.

**Db** Printed piano score, title impression.

Title page: title on cover and Danish title page: "WILHELM HANSEN EDITION No. 978 / SAUL OG DAVID / OPERA i / 4 AKTER af CARL NIELSEN / FORLÆGGERENS EJENDOM FOR ALLE LANDE / Oslo / Norsk Musikforlag / København & Leipzig / Wilhelm Hansen, Musik-Forlag / Stockholm / A. B. Nordiska Musikforlaget / III Net." The title page was executed by Suzette Holten.

German title page, recto: "WILHELM HANSEN EDITION No. 978 / SAUL UND DAVID. / OPER IN 4 AKTEN / VON / EINAR CHRISTIANSEN. / MUSIK / VON / CARL NIELSEN. / IN

4 "Association of Danish Dramatists / Tiegtsengade 30 / Copenhagen B."

5 "Director".

6 "Conductor".

7 "Prompter".

8 "To Julius Lehmann / with cordial greetings and heartfelt thanks for the / beautiful staging of 'Saul and David' and for fine cooperation, from his devoted / Carl Nielsen. / Copenhagen, 11-2-1905."

9 Collection of consultant Dr. Karl Lehman, Dec. 1970.

DEUTSCHE ÜBERTRAGEN VON IDA MALLING. / EIGENTUM DES VERLEGERES FÜR ALLE LÄNDER / KOPENHAGEN & LEIPZIG / WILHELM HANSEN, MUSIK-VERLAG / OSLO / NORSK MUSIKFORLAG / STOCKHOLM / A. B. NORDISKA MUSIKFÖRLAGET / 1931".

The German title page, verso, lists the dramatis personae. Pl. No.: 13366 (1903).

27.3x19.2 cm, 273 numbered pages.

Piano score with Danish and German libretto; pp. 3-273 with Acts One to Four.

- E** Piano score, ink fair copy, director's score. DK-Kk, CNS 330e (2 volumes). Transferred from the Royal Theatre, Copenhagen, in 1938. Dating: Act Four end-dated "27/VIII 1901." Both volumes 25.6x34.6 cm; in brownish marbled half-binding.

Volume 1:

Act One: 6 pages numbered 1-6 and written in ink, 1 unnumbered and unwritten page, 80 pages numbered 6-86 (originally pp. 69-86 were numbered 1-18) and written in ink; 1 unwritten folio; Act Two: 91 pages numbered 1-91 and written in ink, 1 unnumbered and unwritten page. Both acts have interpolated unnumbered folios for notes.

Volume 2:

Act Three: 76 pages numbered 1-76 and written in ink. Act Four: 20 pages numbered 1-20 in pencil and written in ink, the last of which is unwritten, 10 pages numbered 1-10, "Krigsmusik for lukket Tæppe",<sup>10</sup> and written in ink, 1 unnumbered and unwritten folio, 18 folios numbered 21-56 in pencil and written in ink. Both acts interpolated with unnumbered folios for notes.

Paper type: 10 hand-ruled staves.

Partly restored.

The ink fair copy was done by Henrik Knudsen, but Carl Nielsen has added the chorus parts and text for Act Two on pp. 73-77 (bb. 906-926). Many stage directions and notes in pencil by Carl Nielsen in Act One, only in a single place in Act Two and none in the remaining two acts; these additions are mainly found on the interpolated pages. Also many additions in an unknown hand (probably a director) in pencil both in the music and on the interpolated pages. A few additions in Act Four in blue and orange crayon in an unknown hand and by Carl Nielsen.

- F<sup>1</sup>** Piano score, transcript. DK-Kk, CNS C II.10. Transferred from the Royal Theatre in 1938. Title page: "Saul og David. / Klaver = Udtog."

24.7x33.9 cm, title page, 287 pages numbered 1-287 and written in ink, 9 unnumbered and unwritten pages, 21 pages numbered 1-21 in pencil, written in ink, page numbers partly trimmed away, one page pasted over, numbered 1 and written in ink, 9 pages numbered 2-10, written in ink, 1 page numbered 11 unwritten, 1 page unnumbered written in ink, 46 pages numbered 24-68 in pencil (partly trimmed), written in ink, 1 unnumbered and unwritten page; marbled half-binding.

Paper type: 10 hand-ruled staves and 12 hand-ruled staves (pp. 253-264).

The source has a few musical and textual additions and changes in pencil by Carl Nielsen; also a few additions in pencil in an unknown hand. A few deletions and changes in ink. A single overpasting (p. 132) in the piano part in the copyists's hand.

- F<sup>2</sup>** Piano score, transcript, prompter's score.

DK-Kk, CNS C II, 10.

Transferred from the Royal Theatre in 1938.

Title page: "Saul og David / Sufflør = Parti."

25.4x34.3 cm, title page, 287 pages numbered 1-287 and written in ink, 1 page unnumbered and unwritten, 69 pages numbered 1-69 in pencil (partly trimmed) and written in ink (between p. 22 and p. 23 there are 7 unnumbered and unwritten pages), 1 page unnumbered and unwritten; marbled half-binding.

Paper type: 10 hand-ruled staves and 12 hand-ruled staves (pp. 253-264).

The source has many additions in blue crayon and pencil in an unknown hand; a few textual changes have been made in pencil in an unknown hand. Changes and additions (p. 215) by the composer (Act One, bb. 423-424, text and music added, but text and music in bb. 427 are crossed out and changed to a rest; b. 637, note change) in pencil. Other changes in the music in the vocal parts in an unknown hand, also in pencil (e.g. a phrase lowered an octave, bb. 688-690, in accordance with the printed piano score). No metronome markings, but a number of staging remarks have also been added, some by the composer.

- Ga** Instrumental parts, transcript.

DK-Kk, KTA 886.

20 string parts, 11 woodwinds, 11 brasses, 3 percussion, 33.3x25.2 cm, each part in mauve boards, written in ink.

[1]: 33.3x25.2 cm

[2]: 34.6x26.7 cm (vl.2, no. 1 (originally no. 5), va., no. 1 (originally no. 5))

Paper type:

[1]: 12 hand-ruled staves, except:

[2]: vl. 2, no. 1 (originally no. 5), va., no. 1 (originally no. 5) which has B. & H. Nr. 1. A. 6. 12. (12 staves).

Woodwinds except cor.ingl. with additions in pencil and blue crayon (CN). Brasses and timp. have additions in pencil,

<sup>10</sup> "Battle music with closed curtain".

blue and red crayon, some by CN; in trgl., grc., ptti. there are no additions by Carl Nielsen. Strings: vl. 1 (nos. 1-5)<sup>11</sup> vl. 2 (nos. 1-4), va. (nos. 3 (later 1)), 2, 1 (later 3)), vc./cb. (nos. 1 (later vc. 1), 5<sup>12</sup> (later 2), 4 (later 3), 3 (later 1), 5 (later 2)): additions in pencil, blue and red crayon, some by Carl Nielsen; vl.2 (no. 5 (later no. 1)), vl. 2 (no. 5 (later no. 6)), va. (no. 3 (later 1)): no additions by Carl Nielsen. The parts were used by the Royal Theatre, in Gothenburg in 1928 and in Stockholm in 1931. On the cover of the volume for vl. 1 (no. 1) "Stemmer kasseret 18-11-48 H. Kreiberg"<sup>13</sup> has been added in red crayon.

#### Gb Vocal parts, transcript.

DK-Kk, KTA 866.

18 vocal parts written in ink; in mauve or grey covers.

[1]: ABISAJ, ABNER (4 copies), DAVID, JON., MIKAL (2 copies), SAMUEL (3 copies), SAUL (2 copies), TROLDK. (2 copies, 1 called "Spaakonen" and 1 "Troidkvinden"), and VAGTEN: 25.3x34.2 cm (copyist: Eduard Büchner).

[2]: PIGE: 26.2x34.6 cm (copyist: Eduard Büchner).

Paper type:

[1]: 10 hand-ruled staves

[2]: 10 staves

ABISAJ Title page: "Frk. Andersen. (Dubl.) / d. 1-11-1902." Very few additions in pencil, apparently none in CN's hand.

ABNER 1: Title page: "Hr. A Høeberg (Dubl.) / d. 21-9-1902." crossed out in ink; "Alfred Osmund 1929" added in pencil; "Abner: Aage Fons / 29/8 1933" added in ink, crossed out in blue crayon. In the music there are additions in blue and red crayon and pencil, some in CN's hand.

2: Title page: "Hr. Nissen (Alternering.) / d. 25-3-1902." Very few additions in pencil, apparently none in CN's hand.

3: Title page: "Hr. B. Christensen / (Dublant) / d. 11-4-1902. / E Büchner". Additions in pencil, some in CN's hand.

4: Cover, verso: "Hr. Müller (Til Alternering.) / d. 11-4-1902 / E Büchner". Additions in pencil, apparently none in CN's hand.

DAVID Title page: "10/9 01" in pencil. Several additions in pencil, some in CN's hand – also one in ink, p. 35 (CN).

JON. Cover, verso: "Hr. Cornelius / d. 25-3-1902 / E Büchner". Additions in blue and red crayon, pencil and mauve ink, some in CN's hand.

MIKAL 1: Cover, verso: "Fru Ulrich / d. 25-3-1902 / E Büchner". Additions in pencil and red crayon, some in CN's hand.

2: Cover, verso: "Frk. Thyra Larsen / (Dubl.) / d. 11-4-1902 / E Büchner". A few additions in pencil, some in CN's hand.

SAMUEL 1: Cover, verso: "Hr. Nissen (Til Alternering.) / d. 11-4-1902 / E Büchner". A few additions and corrections in pencil, some in CN's hand.

2: Title page: "Hr. Høeberg (Dubl.) / d. 24-10-1902". Very few additions (breathing marks) in pencil, none in CN's hand.

3: Cover, verso: "Hr. Müller / (Til Alternering.) 7 d. 25-3-1902 / E Büchner". A few additions and corrections in pencil, some in CN's hand; drawing in pencil inserted.

SAUL 1: Very few additions in pencil.

2: Title page: "Hr. Høeberg / d. 29-8-1912". Several additions in pencil, some in CN's hand.

TROLDK. 1: Title page: "Frk. Krarup-Hansen (Dubl.) / d. 30-10-1902." and "Fru Ingeb. Steffensen / d. 31-10-1928." Very few additions in pencil, none in CN's hand.

2: Title page: "Frk. Rützebeck / d. 7-9-1912." Very few additions in pencil, none in CN's hand.

PIGE This part takes the form of a piano score. Very few additions in blue crayon and pencil, none in CN's hand; added text "frk. Anna Hagen / d. 18-1-1929. / E Büchner".

VAGTEN Title page: "Hr. Delfs[...] / d. 17-11-[...]". Very few additions in pencil, none in CN's hand.

#### Gc Parts for the stage music in Act Four, transcript.

DK-Kk, KTA 886.

9 parts (tr. (incl. 2 copies of tr. 1) trb.t., trb.b., conductor's part), c. 24x16.7 cm, all in grey boards, written in ink.

Paper type:

[1]: 6 hand-ruled staves, no company name (tr. 1-3, trb.t. 1, 3, tb.)

[2]: 8 hand-ruled staves, no company name (trb.t. 2; conductor's part)

[3]: 10 hand-ruled staves, no company name (tr. 1, text added on front cover of volume: "bruges" ["to be used"]).

A single "dim." has been added in red crayon in CN's hand in tr. 2, 3 and trb.t. 3; otherwise no additions in CN's hand.

#### Ha Chorus parts, transcript.

S-Göteborgs Operan.

Dating: A single bass part has the dating "17.9.28" ([2]; B. 2, see below).

Purchased in connection with the performance of the opera in Gothenburg in 1928.

13 chorus parts written in ink.

[1]: 1 S. 1.2, 1 A. 1.2, 2 T. 1.2, 1 B. 1.2 (26.6x35 cm)

[2]: 1 S. 1, 1 S. 2, 1 A. 1, 1 A. 2, 1 T. 1, 1 B. 1, 1 B. 2 (35x27.5 cm)

[3]: 1 T. 2 (35x27.5 cm)

Paper type:

[1]: 10 staves

<sup>11</sup> From the cover of the volume, vl. 1 (no. 1), it appears that the set originally consisted of 43 parts (str.: 5 vl. 1 (later increased to 6), 5 vl. 2 (later increased to 6), 3 va. (later increased to 4), 5 vc./cb.).

<sup>12</sup> Originally "2" on the title page.

<sup>13</sup> "Parts scrapped 18-11-48 H. Kreiberg".

[2]: 10 staves, "I L / T [in circle] 10 system"

[3]: 12 staves, "J Ö S / II [with encircled] &".

All parts stamped "A.-B. GÖTEBORGS LYRISKA TEATER"; S. 1,2 [1] are also stamped "Danske Dramatikeres / Forbund / Tietgensgade 80 / København B.". The source has additions in pencil, none in Carl Nielsen's hand.

[1]: originally Danish parts, later furnished with underlaid Swedish text (S., A., T. were probably copied by Eduard Büchner; B. is in another hand, probably associated with the Royal Theatre); [2], [3]: apparently copies after [1] made by a Swedish copyist.

**Hb** Vocal soloist parts, transcript.

*S-Göteborgs Operan.*

Dating: "10/9 1931" added in pencil in SAMUEL.

Purchased in connection with the performance of the opera in Gothenburg in 1928.

5 vocal parts written in mauve (blue) ink.

[1]: SAMUEL: 33.6x27.5 cm, in stiff boards covered with blue shirting.

[2]: TROLDK., PIGE, ABISAJ: 34x26 cm

[3]: VAGTEN: 17.1x25.1 cm, pasted up on board.

Paper type:

[1]: SAMUEL: "»Sünova« Nr. 1 – 6 Systeme"

[2]: TROLDK., ABISAJ, PIGE: 10 staves, Ö S / II [with encircled] & 10 system"

[3]: VAGTEN: 6 staves.

The parts are stamped "A.-B. GÖTEBORGS LYRISKA TEATER"; SAMUEL is also stamped "Danske Dramatikeres / Forbund / Tietgensgade 80 / København B." and furnished with the following added text on the front of the volume: "Ista gången vid Kungl. Teatern i Stockholm 1931";<sup>14</sup> Swedish-language parts, additions in pencil, none in Carl Nielsen's hand.

**Hc** Instrumental parts, backstage (Act Four), transcript.

*S-Göteborgs Operan.*

Made up for the Gothenburg performance (Swedish text), but furnished with the stamp "Danske Dramatikeres / Forbund / Tietgensgade 80 / København B."

Paper type: 12 staves, no company name.

7 parts (tr., trb.t., trb.b., tb.), music paper pasted on boards (24.5x20.8 cm, except for trb.t. 1, which is 19.5x20.8 cm), written in ink as in Act Four, bb. 443-467 (shortened because of cuts before and after this passage at the Gothenburg performance); no additions by CN.

P R E L U D E T O A C T T W O

**Ia** Score, manuscript copy.

DK-Kk, CNS 053a.

Title page: "Saul og David. 2den Akt. Forspil".

Donated to the Royal Library, by Irmelin Eggert Møller in 1958.

34x27cm, 21 pp. written in black and red ink.

Paper type: "K. U. V. Beethoven Papier Nr.37. (24 Linien)" (24 staves).

The source has very few additions of playing instructions (bowing instructions) in pencil, but none by CN.

**Ib** Score, transcript.

DK-Kk, Emil Telmányis samling.

Donated to the Royal Library by the music antiquarian Dan Fog.

34.2x26.4 cm; 2 bifolios, with 3 of the pages written in ink.

Paper type: "J.E. & C<sup>o</sup> / Protokoll. Schutzmarke / No. 19" with pre-printed instrument names (21 staves).

The first music page has the title "Forspil til II. Act 'Saul og David'"; the score is Emil Telmányi's incomplete ink fair copy of the Prelude to Act Two.

**Ic** Instrumental parts, transcript.

DK-Kk, CNS 053b.

Title page: "Forspil".

Donated to the Royal Library by Irmelin Eggert Møller in 1958.

34.5x26 cm, written in ink in two different hands ([1] and [2]); 51 parts: vl. 1 (nos. 1-8), vl. 2 (nos. 1-8), va. (nos. 1-6, renumbered), vc. (nos. 1-3, renumbered), cb. (5 copies, numbered 1-3), fl. 1 (fl.picc.), 2, 3, ob., cl., fg., cor., tr., trb.t., trb.b., tb., timp.

Paper type:

[1]: 12 hand-ruled staves

[2]: 12 hand-ruled (?) staves (vl. 2 (no. 4), va. (no. 4), cb. (nos. 1-3)).

The source has autograph additions in pencil and blue crayon (CN), including additions of dynamics and articulation, a few musical changes and additions of accidentals; a single divisi passage in vl. 1 (a) crossed out, first in blue crayon, then erased and vl. 1 (b) crossed out in pencil; many datings in tr. 2, trb.t. 1-3, tb., related to performances from 1908 (Kristiania) until 1931 (Bergen).

**Id** Instrumental parts, transcript.

DK-Kk, CNS C II, 10.

Title on capsule: "Carl Nielsen / 'Saul & David' / Forspil til Akt II [in ink; then:] Part.+2 Expl. af afskr. Materiale / Strygerstemmer til Scene af / 1. Akt. [in pencil; then:] / Orkesterstemmer".<sup>15</sup> "XXIII" added in red crayon; added in pencil at top of capsule: "diverse orkesterstemmer / til

<sup>15</sup> "Carl Nielsen / 'Saul & David' / Prelude to Act II [in ink; then:] Score + 2 copies of transcribed material / string parts for scene in / Act One. [in pencil; then:] / Orchestral parts".

<sup>14</sup> "First time at the Royal Theatre in Stockholm 1931".

<enkelte dele af> Saul og David". First music page: "Forspil til 2<sup>de</sup>n Akt af Op. 'Saul og David' af Carl Nielsen".<sup>16</sup>

34.5x26.1 cm.

39 parts (woodw., brass, timp., vl. 1 (nos. 1-5), vl. 2 (nos. 1-4), va. (nos. 5-7), vc. (nos. 1-3), cb. (nos. 1-3)). With the parts a newspaper cutting from c. 1922.

Paper type: 12 staves.

The source has a few additions in pencil and blue crayon, but none in Carl Nielsen's hand. The parts were used in 1934-35; cf. text addition in fig. 2: "Berl Botschinsky (Köbenhavn) d. 3 September 1934 Aarhus Orkesterforenings Jubilæumskoncert / Berl Botschinsky ( || ) 27/4 Aarhus" and in trb. 1: "Palmer Traulsen 1935".

#### O T H E R S E C T I O N S

**Ka** Incomplete piano score, transcript, printing manuscript. DK-Kk, CNS 330f.

Title: "Anden Akt / Forspil" in ink, but changed in pencil to "2<sup>den</sup> Akt / 2<sup>ste</sup> Aufzug. / Forspil / Vorspiel".

Donated to the Royal Library by Irmelin Eggert Møller in 1958.

26x34.5 cm, 105 pp. numbered 95-199, incomplete as pp. 177-178 are missing. Written in ink.

Paper type: 10 hand-ruled staves.

The piano score consists of Act Two and the first page of Act Three (p. 200, bb. 1-8); German libretto added in pencil (Ida Malling). Additions in pencil (mainly tempo markings and dynamics (Henrik Knudsen and CN)) and a few additions in ink (CN). The source has been used as the printing manuscript, since a music engraver's notes have been added in red and blue crayon.

**Kb** Piano score, partly for four hands, partly autograph and partly transcript, printing manuscript. DK-Kk, CNS 330g.

Donated to the Royal Library by Irmelin Eggert Møller in 1958.

26x34.5 cm, 95 pp. written in ink, partly repaginated:

- [1]: pp. 1-13: Carl Nielsen (for four hands)
- [2]: pp. 14-31: Eduard Büchner (for two hands), originally numbered 289-306
- [3]: pp. 32-34: Henrik Knudsen (for two hands), originally numbered 307-309
- [4]: pp. 35-36: Carl Nielsen (for four hands)
- [5]: pp. 37-49: Henrik Knudsen (for four hands), originally numbered 3-15
- [6a-b]: pp. 50-56: Carl Nielsen (for four hands); p. 56, originally numbered 327, crossed out in blue crayon

[7]: pp. 57-95: Eduard Büchner (for two hands), originally numbered 328-366

Paper type:

- [1]: fols. 1<sup>r</sup>-7<sup>r</sup>: 12 hand-ruled staves
- [2]: fols. 8<sup>r</sup>-16<sup>r</sup>: 10 hand-ruled staves
- [3]: fols. 17<sup>r</sup>-18<sup>r</sup>: 10 hand-ruled staves (fol. 18<sup>r</sup>: unwritten)
- [4]: fol. 19<sup>r</sup>: consists of 2 folios glued together:
  - recto: 10 hand-ruled staves
  - verso: 12 hand-ruled staves
- [5]: fols. 20<sup>r</sup>-25<sup>v</sup>: 10 hand-ruled staves
- [6a]: fol. 26<sup>r</sup>: consists of 2 folios glued together:
  - recto: 10 hand-ruled staves
  - verso: 12 hand-ruled staves
- [6b]: fols. 27<sup>r</sup>-29<sup>r</sup>: 12 hand-ruled staves
- [7]: fols. 30<sup>r</sup>-49<sup>v</sup>: 10 hand-ruled staves.

The first music page has the title "4. Akt Forspil". The source has a Danish and a German libretto, added in pencil and red ink by Ida Malling. Engraver's comments in pencil as well as red and blue crayon. Additions in ink and blue crayon in CN's hand (insofar as the score itself was not written by CN). Additions in pencil by Henrik Knudsen (insofar as the score itself was not written by Henrik Knudsen).

**L** String parts, transcript.

DK-Kk, CNS C II, 10.

Title (cover title): Scene from Act One: "Saul og David / af / Carl Nielsen."; scene from Act Three: "Viola / til / 'Saul og David.' / Opera i 4 Akter / af / Carl Nielsen. / Scene af 3<sup>die</sup> Akt".

35.5x27 cm, 6 parts written in ink: vl. 1 (nos. 6-7), va. (no. 4), cb. (nos. 6-7) consisting of a scene from Act One; va. has a scene from Act Three.

Paper type:

Scene from Act One:

- B. & H. Nr. 14. A. 6. 13. (24 staves), cover
- B. & H. Nr. 1. A. 6. 13. (12 staves), the actual parts

Scene from Act Three:

- B. & H. Nr. 1. 7. 17. (12 staves).

The parts include a scene from Act One, bb. 558-740 (2 vl. 1, va., cb.), the Prelude to Act Three, bb. 1-54, corresponding to the same section in Source **M**; vl. 1 (no. 6), va. (no. 4), cb. (no. 6) have a few additions in pencil in Carl Nielsen's hand.

**M** Vc./cb. part, transcript.

DK-Kk, CNS 330j.

Title: "Basso et Violoncello / Saul og David".

35.5x27 cm, stapled, 18 pp. numbered 1-10, 12-13, 15-20 written in ink.

Paper type:

Cover: B. & H. Nr. 18. A. 7. 14. (10 staves)

Other pages: B. & H. Nr. 1. 7. 17. (12 staves).

The source covers Act Three, bb. 1-541, in a version where an ending appears to have been inserted at this point; title

<sup>16</sup> "Various orchestral parts / for <certain sections of> Saul and David". First music page: "Prelude to Act Two of Op. 'Saul and David' by Carl Nielsen".

added in ink by CN, but no additions by the composer in the actual part.

**N** "Stærke som Løver" (DAVID, Act Four, bb. 698-712), song and piano; "Saul slog Tusinde!" (CORO, Act Two, bb. 855-858). Facsimile print in the magazine *Illustreret Tidende*, 1902, no. 9, pp. 140-141. Article written by Hother Plough and dated 25.11.1902.

**O** Printed chorus parts.

DK-Kk, Wilhelm Hansen Arkivet (two volumes).

Title:

[1]: "Dansk Korforenings Bibliotek Nr. 29 / Saul og David / Opera af / Carl Nielsen / for Kor / (*Alt og Sopran*) / Forlæggerens Ejendom for alle Lande / Wilhelm Hansen, Musik-Forlag / Oslo Stockholm / Norsk Musikforlag A/S A. B. Nordiska Musikförlaget"

[2]: "Dansk Korforenings Bibliotek Nr. 29 / Saul og David / Opera af / Carl Nielsen / for Kor / (*Tenor og Bass*) / Forlæggerens Ejendom for alle Lande / Wilhelm Hansen, Musik-Forlag / Oslo Stockholm / Norsk Musikforlag A/S A. B. Nordiska Musikförlaget".

Pl. No.: [1]: 13366a (1925-1939) and [2]: 13366b (1925-1939). 26.4x16.9 cm, 11 pages stapled with grey cover, with inserted errata list.

The source has chorus parts for Acts Two, Three and Four.

S K E T C H E S

**Pa** Sketches.

DK-Kk, CNS 228c.

Dating: "26/1 1901" (the dating applies, however, to the sketch for *Skal Blomsterne da visne*).

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.5x26 cm, 1 bifolio, 4 pp. written in pencil.

Paper type: 12 staves.

The source has been restored.

The source includes sketches for *Saul and David*:

fol. 1<sup>r</sup>: staves 1-2: Act Three, bb. 461-463 (notated in half note values compared with the final version)

fol. 1<sup>v</sup>: staves 1-4: Act Three, bb. 363-369 (does not correspond to the final version)

staves 5-8: Act Three, bb. 374-376 (does not correspond to the final version)

staves 8-10: Act Three, bb. 336-342

staves 11-12: Act Three, bb. 374-378

fol. 2<sup>r</sup>: staves 1-8: motivic material for Act Two, around bb. 955-978

staff 11: Act Three, bb. 268-272

fol. 2<sup>v</sup>: staves 2-9: Act Three, bb. 491-499 (notated in half note values compared with the final version)

staves 11-12: may be motivic material for the Prelude to Act Four.

In addition the source (fol. 1<sup>r</sup>, staves 5-12) includes a sketch/draft for *Skal Blomsterne da visne*, op. 21, no. 1.

**Pb** Sketches.

DK-Kk, CNS 330d.

Dating: end-dating on sketches belonging to Act Four: "20/4 1901" (cf. below [12]).

Donated to the Royal Library by Irmelin Eggert Møller in 1958.

[1]: 1 folio with sketches/drafts in pencil and ink, 34.6x26.2

cm; [2]: 1 bifolio, 4 pages written in pencil, 34.9x26 cm; [3]:

1 bifolio, 2 pages written in ink and pencil, 35.5x27.1 cm;

[4]: 1 folio, 2 pages written in pencil, 35.5x 27cm; [5]: 1 folio,

2 pages written in pencil, 34.7x26.2 cm; [6]: 1 bifolio, 1 page

written in pencil, 25.9x33.2 cm; [7]: 1 folio, 1 page written

in pencil, 34.7x26.1 cm; [8]: 1 folio, 2 pages written in pencil,

34.7x26.1 cm; [9]: 1 oblong folio, 2 pages numbered 21-22

written in pencil, 26x34.8 cm; [10]: 1 oblong bifolio, 4 pages

written in pencil, 22.6x29.9 cm; [11]: 1 bifolio, 4 pages, 1 of

which is numbered 125, written in ink and pencil, 35.6x27

cm; [12]: 1 bifolio, 4 pages written in pencil, 34.4x26 cm;

[13]: 1 folio, 2 pages written in pencil, 34.6x26.1 cm; [14]: 1

folio, 2 pages written in pencil, 34.7x26 cm; [15]: 1 folio, 2

pages written in pencil, 34.9x26.1 cm; [16]: 1 bifolio, 4

pages numbered 1-4 written in pencil, 34.7x26.2 cm; 2

folios, 4 pages numbered 5-8 written in pencil, 34.5x26.2

cm; 1 bifolio, 4 pages numbered 9-12, 3 of which are

written in pencil, 34.8x26.2 cm; [17]: 1 bifolio, 3 pages

numbered 8-10 written in pencil and ink, 33.1x25.9 cm.

Paper type:

[1]: 18 hand-ruled (?) staves

[2]: 12 hand-ruled staves (as [5], [8])

[3]: B & H. Nr. 14. A (24 staves; as [4], [11])

[4]: Probably B & H. Nr. 14. A (24 staves, as [3])

[5]: as [2]

[6]: 18 hand-ruled (?) staves (as [17])

[7]: 12 hand-ruled staves

[8]: as [2]

[9]: 18 hand-ruled staves

[10]: 20 hand-ruled staves

[11:] as [3]

[12]: 12 staves

[13-15]: 18 hand-ruled staves

[16]: 16 hand-ruled staves

[17]: as [6].

The source consists of the following material:

[1]: fol. 1<sup>r</sup>: motivic material (DAVID) corresponding to Act Four, bb. 702-705

[3]: fol. 1<sup>r</sup>: beginning of a fair copy of Act One, bb. 563-569, crossed out in pencil

[4]: fol. 1<sup>r</sup>: draft for orchestral score and SAUL corresponding to Act One, bb. 562-566; a few corrections made in ink



[5]: fol. 1<sup>v</sup> (1st staff): motivic material for MIKAL and DAVID and orchestration in piano notation, corresponding to Act One, around bb. 955; (3rd-4th staff): sketch for orchestration in piano notation corresponding to Act Two, bb. 20-28

[7]: fol. 1<sup>r</sup>: draft for orchestra and TROLDK. corresponding to Act Four, bb. 128-143

[8]: fol. 1<sup>rv</sup>: draft for orchestration and DAVID in piano notation corresponding to Act Four, bb. 698-712; two horizontal fold marks

[9]: fol. 1<sup>r</sup>: sketch for SAUL corresponding to Act Four, bb. 542-549; fol. 1<sup>rv</sup>: draft for orchestration and TROLDK. in full score corresponding to Act Four, bb. 240-251; fol. 1<sup>r</sup>: sketch CORO ("Til Hjælp")<sup>17</sup> notated on 3 staves in  $\frac{6}{4}$ , corresponding to Act Four, around bb. 443, but not used

[10]: fol. 1<sup>r</sup>: sketches for "Krigsmusik" notated on 3 staves corresponding to Act Four, bb. 340-446; fol. 1<sup>r</sup>: sketch for SAUL notated on 3 staves corresponding to Act Three, bb. 605-696; fol. 1<sup>r</sup>: sketch for MIKAL corresponding to Act Three, bb. 738-742

[11]: fol. 1<sup>rv</sup>: draft for orchestra and DAVID in full score corresponding to Act Two, around bb. 970-978; fol. 2<sup>rs</sup>: includes scrapped fair copy of Act Two, bb. 778-790, crossed out in pencil

[12]: fol. 1<sup>r</sup>: motivic material for CORO notated on four staves corresponding to Act Four, around b. 712; also a sketch for DAVID corresponding to Act Four, bb. 721-737; fol. 2<sup>r</sup>: draft for orchestra and chorus in piano notation corresponding to Act Four, bb. 737-763, end-dated "20/4 1901"

[14]: fol. 1<sup>rv</sup>: sketch for orchestra, SAUL and JON. notated on 2 and 3 staves corresponding to Act One, around bb. 1-41, not used

[15]: fol. 1<sup>r</sup>: motivic material for JON. corresponding to Act One, around bb. 249-257, not used

[17]: fols. 1<sup>r</sup>-2<sup>r</sup>: draft for four-hand piano version of Prelude corresponding to Act Four, bb. 97-127; two crosses added in ink suggest that the draft was fair-copied; fol. 2<sup>r</sup> also has some motivic material for *Masquerade*.

**Pc** Sketch, piano score.

DK-Kk, CNS 330h [part of CNS 310c].  
Title: "Fortsættelse".<sup>18</sup>  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
1 p. (2x2 staves) numbered 49 and written in pencil.  
Paper type: 24 staves.  
The source consists of the Prelude to Act Three, bb. 6-10 (Andante,  $\frac{4}{4}$ , C sharp minor).

**Pd** Sketches.

DK-Kk, CNS 330i [part of CNS 358a].  
From the estate of Irmelin Eggert Møller in 1975.  
10.5x16 cm, 95 folios, cut, brown full binding.  
Paper type: 7 hand-ruled staves.  
The sketchbook has been partly restored.  
The source is a sketchbook with drafts for a number of works notated in pencil, including *Saul and David*: fols. 23<sup>v</sup>-24<sup>v</sup> have motivic material corresponding approximately to Act One, bb. 476-479; fol. 45<sup>v</sup> has a four-bar draft for strings and SAUL, corresponding to Act Two, bb. 234-238.

L I B R E T T O

**R** Libretto, autograph.

DK-Det Kongelige Teaters Bibliotek og Arkiv.  
Title page: "Saul og David", stamp at bottom.  
18x22 cm, unnumbered, many blank pages at the end; grey exercise book with black cloth spine.  
On the cover "Einar Christiansen" (added by an unknown hand), "Saul og David" (CN). Stamped "DET KONGELIGE TEATER Biblioteket".

**S** Libretto, transcript.

DK-Det Kongelige Teaters Bibliotek og Arkiv.  
Title page: "Ejnar Christiansen / Saul og David / Opera i fire Akter".  
18x21.5 cm, 91 numbered pages, followed by a number of blank pages, inserted loose folio with notes on chorus disposition at an unidentified point in the opera; exercise books in stiff black cloth binding. Stamp on the inside of the binding: "DET KONGELIGE TEATER Biblioteket."  
Includes a few corrections, comments and compositional ideas in Carl Nielsen's hand, but only in Acts One and Two. Addition in Carl Nielsen's hand in the dramatis personae at TROLDK.: "frk. Dons eller Krarup-Hansen".

**Qa** Printed libretto.

Title page: "SAUL OG DAVID / OPERA I FIRE AKTER / AF / EINAR CHRISTIANSEN / (MUSIKEN AF) CARL NIELSEN / KØBENHAVN / GYLDENDALSKE BOGHANDELS FORLAG (F. HEGEL & SØN) / TRYKT HOS J. JØRGENSEN & Co. (M. A. HANNOVER) / 1902". On the inside of the cover: "Nærværende Tekst er forfattet i Januar 1899. / *Einar Chr.*"<sup>19</sup>  
18.6x12.3 cm, 63 pp.

**Qb** Printed libretto, title impression.

Title page: "SAUL OG DAVID / OPERA I FIRE AKTER / AF / EINAR CHRISTIANSEN / MUSIKEN AF CARL NIELSEN / ANDET OPLAG / GYLDENDALSKE BOGHANDEL - NORDISK / FORLAG - KØBENHAVN - MCMXXIX".  
18.6x12.3 cm, 29 pp.

<sup>17</sup> "Oh help".  
<sup>18</sup> "Continuation".

<sup>19</sup> "The present text was written in January 1899. / *Einar Chr.*"

EXTRACTS AND ADAPTATIONS OF  
SAUL AND DAVID FROM  
CARL NIELSEN'S LIFETIME

*Saul og David, Opera i 4 Akter, Uddrag for Piano ved Nicolaj Hansen,*  
Wilhelm Hansen Musik-Forlag: København & Leipzig, pp. 2-11,  
total 10 pp.; Pl. No. 15341 (1912).

"Mikal, du Benjamins Rose", SSA and piano ("Slutningen  
tilføjet af Komponisten"),<sup>20</sup> in Hakon Andersen & Finn Høffding  
(eds.), *Korsangbog for Pige-gymnasier, Kvindeseminarier og Damekor,*  
Wilhelm Hansen Musik-Forlag: København & Leipzig, pp. 84-87;  
Pl. No.: 22997 (1932).

FILIATION AND EVALUATION  
OF SOURCES

The available source material for *Saul and David*, which mainly  
comes from the time around its composition and premiere, is  
extensive (34 sources in all). The most important sources are  
Carl Nielsen's draft (**B**), his fair copy (**A**) and performance  
material drawn up for the premiere at the Royal Theatre. To  
these we can add a complete printed piano score from 1904  
(**Da**), which was revised in 1929 and printed in 1931 (**Db**).

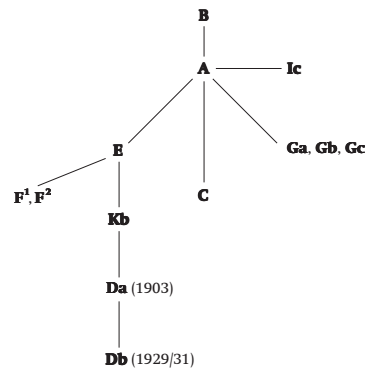
The main source for this edition has been Carl Nielsen's fair  
copy (**A**). Source **Da** represents a later, often more detailed  
version of the vocal material; however, it is **Db** that has been  
used as the main source for the vocal material and for the  
tempo and metronome markings. **Db** has also played an  
ambivalent role in the editing work, though, since some variants  
are due to copying errors, while others are due to Carl Nielsen's  
corrections in the printing manuscript for the original piano  
score **Da**. Only the latter type of change has been considered.

Source **B**, which was only completed for Acts Three and Four,  
could function as a control in cases where there were copying  
errors in **A**. The manuscript copy of the score (**C**), in which Carl  
Nielsen himself has added a German translation of the libretto,  
is in several respects more consistent than **A**; this is especially  
so with articulation and dynamics. Source **C**, which was  
created shortly after **A**, has therefore been used extensively to  
confirm editorial completions made by analogy. The Royal  
Theatre's part material (**Ga, Gb**) has many additions by the  
composer, but these far from always supplement the main  
source **A** in any meaningful way. These additions have there-  
fore been left out of consideration, but all the additions are  
documented in the list of editorial emendations and alterna-  
tive readings. Although the material from the performances in  
Gothenburg (**Da**<sup>36</sup>, **H**) is from Nielsen's time, it offers no new

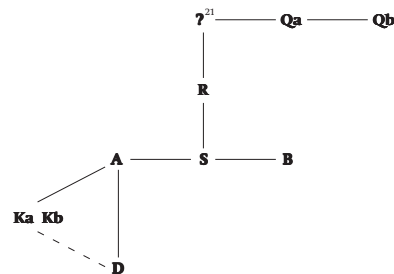
20 "Ending added by the composer".

information directly associated with Carl Nielsen, for which  
reason it has not been used in this edition.

For the Prelude to Act Two – besides the above-mentioned  
sources – there is some material that has not, however, proved  
relevant to this edition. The material comprises a manuscript  
copy of the score (**Ia**) and an incomplete manuscript copy of the  
score made by Emil Telmányi (**Ib**); besides these there are two  
sets of parts, one with additions by Carl Nielsen (**Ic**), which was  
used in 1908-1931, and one without additions in the composer's  
hand (**Id**). Nielsen's additions or changes in Source **Ic** were  
either made in accordance with **A** or reflect inconsistent  
practice and therefore cannot be used as a source of corrections  
for this edition. The filiation of the sources can be illustrated  
by the following stemma:



The main source for the libretto is the title-imprint of the  
printed piano score (Source **Db**), which has been collated with  
the three purely textual sources (**Q, R, S**) and with Carl  
Nielsen's fair copy of the score (Source **A**). These sources have  
formed the background for a few revisions of the libretto, and  
all variants are listed in the special section of the *Critical  
Commentary*, pp. 685-691 which documents the significant  
differences in the libretto in the sources. The filiation of the  
sources can be illustrated by the following stemma:




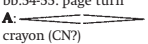
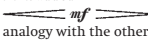
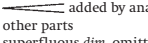
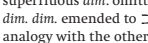
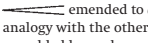
21 Einar Christensen's original handwritten libretto;  
unknown.




EDITORIAL EMENDATIONS  
AND ALTERNATIVE  
READINGS














A C T O N E




Bar	Part	Comment
+1		<b>A:</b> No. 1 added in pencil; <b>Ga:</b> No. 1
3	tr.1,2	<b>f</b> added by analogy with the other parts and in accordance with <b>C</b>
4	va.	note 2: stacc. added as in <b>C</b> and by analogy with b.+1
4-5	vc. cb.	stacc. added as in <b>C</b> and by analogy with va.
5	vl.1	stacc. added by analogy with vl.2
7	cor.1,2 vl.1,2	<b>f</b> added by analogy with the other parts
8	ob.2	note 1: <i>c'</i> emended to <i>c<sup>♯</sup></i> by analogy with fl.1, tr.1
8, 9	vl.1,2	note 1: stacc. added by analogy with bb.4, 5
8	va.	stacc. added by analogy with vc. cb.
9	fl.	marc. added as in <b>C</b> (fl.1,2) and by analogy with ob., cl.
10	fg.	<b>p</b> added by analogy with cl. and in accordance with <b>Ga</b> (fig.2); <b>Ga:</b> <b>p</b> added in blue crayon (CN)
13	fl.2,3	<b>p</b> added by analogy with the dynamic level in fl.1, ob.1, cl.1, fig.1
13-16	str.	<i>cresc.</i> in b.13 (vl.1,2) and b.14 (vl.1,2, va., vc., cb.) emended to <i>cre -- scen -- do</i>
14	ob.2	<b>p</b> added by analogy with the dynamic level in fl., ob.1, cl. and in accordance with <b>Ga:</b> <b>Ga:</b> <b>p</b> added in blue crayon (CN)
14	fg.	note 1: <b>pp</b> omitted (presumably an error in <b>A</b> )
16	cb.	stacc. added as in <b>C</b> and by analogy with vc.
17-20	cor.1	slur emended from open slur by analogy with cor.3,4; <b>A:</b> bb.20-21: page turn
18-25	ob. cl.	stacc. added by analogy with b.17
19-25	fl.	stacc. added by analogy with bb.17-18
21-24	cor.2	slur added by analogy with cor.1,3,4
21, 25	tr.1,2	stacc. added by analogy with b.17
25	va.2	note 1: marc. added by analogy with va.1
26	cor.1,2	stacc. added by analogy with b.28; ( <b>ff</b> ) emended to <b>ff</b>
27	fl. ob. cl. tr.1,2	stacc. added by analogy with b.25
27	va.	note 1: marc. added by analogy with b.25
27	vc.	marc. added by analogy with cb. and in accordance with <b>C</b>
28	cor.1,2	( <b>ff</b> ) emended to <b>ff</b>
29	cor.1,2	<i>sempre</i> added by analogy with the other parts
29-31	vl.2	marc. added as in <b>C</b> and by analogy with vl.1
29-31	vc.	slur added by analogy with va.
30-31	va.	lower part: tie added by analogy with vc.
31	fl.1,2	notes 1, 3: marc. added as in <b>C</b> and by analogy with fl.3, ob. and in accordance with <b>Ga:</b> <b>Ga:</b> notes 1, 3: marc. added in blue crayon (CN?)
31	tr.1,2	<i>sempre ff</i> added by analogy with the dynamic level in the other parts
32	vl.1	note 2: marc. omitted by analogy with fl., ob., vl.2
36	vc. cb.	V added by analogy with b.32 and va.
39	cl.2	<b>p</b> added by analogy with ob., cor.
39	va.	<i>trem.</i> added
39-40	cb.	<i>cre -- scen -- do</i> added as in <b>C</b> and by analogy with vl.1,2, va., vc.
41	vl.2	<i>trem.</i> added
43	cl.2	<b>Ga:</b> marc. added in blue crayon (CN?)

Bar	Part	Comment
45	ob.2	marc. added as in <b>C</b> and by analogy with b.44
47	fg.2 cor.1	note 2: stacc. added by analogy with bb.45, 46 (fig.1, cor.1)
47	fg.2	note 3: <i>e</i> emended to <i>e<sup>♯</sup></i> by analogy with fig.1
48	fg. cor.1	note 2: stacc. added by analogy with ob.1
49-52	T.1 T.2	<b>A:</b> changed from 
50	fg.1	in blue crayon <b>pp</b> added by analogy with the dynamic level in fig.2
50-57	fg.2	slur emended from open slur bb.50-54; <b>A:</b> bb.54-55: page turn
51	cl.2	<b>pp</b> added by analogy with the dynamic level in cl.1
52-57	fg.1	slur emended from open slur bb.52-54; <b>A:</b> bb.54-55: page turn
53-54	vl.1 va.	<b>A:</b>  added in blue crayon (CN?)
53-57	vc.	slur emended from open slur bb.53-54; <b>A:</b> bb.54-55: page turn
53-58	cb.	slur emended from open slur bb.53-54; <b>A:</b> bb.54-55: page turn
55	vl.1	note 2: stacc. added as in <b>C</b> and by analogy with va.
55-57	vc.	b.55 to b.57 note 1: single stems emended to double stems; b.57 note 2: <i>div.</i> omitted
56	ob.1 cor.1	marc. added by analogy with fl.1,2
56	vl.1 va.	note 2: stacc. added as in <b>C</b> and by analogy with b.55
57	va.	<i>trem.</i> added
57-60	vc.	 <b>mf</b> added by analogy with the other parts
57	cb.	 added by analogy with the other parts
59	fl. cor.4	superfluous <i>dim.</i> omitted
59-60	cl. fg.	<i>dim. dim.</i> emended to  by analogy with the other parts
59	timp.	<b>mf</b> added by analogy with the other parts
60-61	vl.1,2	b.60 note 2 to b.61 note 1: slur emended from open slur b.60; <b>A:</b> page turn
61	fg. cor.1 vl.1,2 vc.	<b>pp</b> added by analogy with the other parts
61	fg.1 vc.1	open slur omitted; <b>A:</b> bb.60-61: page turn
61	va.	<b>p</b> emended to <b>pp</b> by analogy with the other parts
62, 65	fg.2	note 2: stacc. added by analogy with bb.63, 64, 66, 67
62	timp.	<b>Ga:</b> <i>dim.</i> added in blue crayon (CN)
62	vc.	<b>pp</b> added by analogy with the other parts; superfluous <i>div.</i> omitted
64, 66	timp.	<b>Ga:</b> <b>p</b> added in blue crayon (CN)
68-70	fg.	stacc. added by analogy with bb.62-67
68-72	vl.1, va.	marc. added by analogy with bb.62-67
68-70	cb.	marc. added by analogy with bb.62-67
71	fg.	<b>pp</b> added by analogy with cor.1,2,4
71-74	fg.	slur and tie added by analogy with cor.4 and in accordance with <b>Ga:</b> <b>Ga:</b> slur and tie added in blue crayon (CN?)
71-72	cor.3	superfluous slur omitted
71	vc.1	marc. added by analogy with vl.1, va.
72-73	fl.1,2 picc. cl.1 fg.	 emended to <i>cre -- scen -- do</i> by analogy with the other parts
72	picc.	<b>pp</b> added by analogy with cl.1
72	vc.1	notes 1-3: stacc. emended to slur and marc. by analogy with vl.1, va.
73	cl.2 cor.1,2 tr.1,2	<i>molto</i> added by analogy with picc., cl.1
74	fg.1	<b>Ga:</b> notes 2-3: marc. added in blue crayon (CN?)
76	ob.2	<b>ff</b> added by analogy with the other parts
76	fg.1	<b>Ga:</b> notes 2-3: marc. added in blue crayon (CN?)

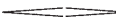


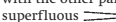
Bar	Part	Comment
79	fg.1	<b>Ga:</b> <i>dim.</i> added in blue crayon (CN)
82	cor.1	emended from <b>-</b> in accordance with <b>Ga:</b>
82-85	vl.1,2	<b>A:</b> bb.81-82: page turn and <i>molto</i> added by analogy with va., vc.
82	vl.1	note 3: <i>e</i> " emended to <i>e</i> " by analogy with vl.2 and in accordance with <b>Ga:</b> <b>Ga</b> (1): note 3 <i>e</i> " changed to <i>e</i> " in blue crayon (CN?)
82-85	vl.1	<b>C:</b> <i>trém.</i> added
82	vc.	slur emended from slur bb.83-84 and b.84 to b.85 note 1 by analogy with cl., fg.1, cor.3 and in accordance with <b>Ga</b>
83-86	fg.2	and <i>molto</i> added by analogy with cor.3,4
84-85	cor.1,2	slur added by analogy with cl.1 and in accordance with <b>Ga</b>
84-86	cor.1,4	<b>pp</b> added by analogy with cor.1,2
84	cor.4	<i>molto</i> added as in <b>C</b> and by analogy with the other parts
85	cb.	ten. added by analogy with cl.
86	fl.	<b>ff</b> added by analogy with the other parts
86	cor.1,2 vc.	note 2: superfluous <i>unis.</i> omitted
86	va. vc.	marc. added by analogy with ob.1
88	ob.2	note 3: marc. added as in <b>C</b> and by analogy with the other parts
88	fg.	marc. added as in <b>C</b> (notes 2-3) and by analogy with the other parts
88	timp.	chord 1: marc. added as in <b>C</b> and by analogy with va.
88	vl.1,2	marc. added by analogy with ob., cor.1,2
92	cl. fg.	<b>p</b> added by analogy with the dynamic level in the other str.
96	cor.3,4 tr.1,2	stacc. added by analogy with bb.94-95
96-98	vc. cb.	<i>cre -- scen -- do</i> emended to <i>cre</i> by analogy with cor.3,4, tr.1,2
97-98	fg. cor.1,2	<b>mp</b> added by analogy with tr.1,2
97	cor.4	<i>cresc.</i> added by analogy with vl.1,2, vc., cb. and in accordance with <b>Ga:</b> <b>Ga</b> (1): <i>cresc.</i> added in blue crayon (CN)
97	va.	stacc. added as in <b>C</b> (fl.1,2, ob.1) and by analogy with fl.3
98	fl.1,2 ob. cl.	note 1: <i>e</i> " emended to <i>e</i> " by analogy with fl.1, fg. and in accordance with <b>Ga</b>
99	ob.1	note 1: <i>e</i> ' emended to <i>e</i> ' as in <b>C</b> and by analogy with vl.1, vc., cb.
99	vl.2	stacc. added by analogy with bb.94-98 (vc., cb.)
99-107	vl.2	stacc. added by analogy with cl.
101	fl. ob.2	slur added by analogy with fg.1
101-102	fg.2	note 1: marc. added by analogy with bb.99, 105
102	va.	note 1: marc. added by analogy with b.100
103	va.	stacc. added by analogy with fl.3
104	fl.1,2 ob.3 cl. cor.3,4	stacc. added by analogy with b.101
104, 107	va.	note 1: marc. added by analogy with b.100
106	va.	<i>simile</i> added
108	vl.2 va.	<b>Db:</b> note 2: <i>e</i>
109	ABNER	<i>cresc.</i> added by analogy with vl.2
109	va.	added by analogy with the other parts and in accordance with <b>Ga</b>
110-111	fg.1 cor.1,2	stacc. added by analogy with b.104
111	fl. ob. cl. cor.3,4	<b>mf</b> added as in <b>C</b> and by analogy with fl., ob.2, cl.
111	ob.1	added by analogy with fl., ob., cl.1
111	cl.2	<b>p</b> added in accordance with <b>Ga</b>
111	fg.2	<b>f</b> added as in <b>C</b> and by analogy with vc.
112	cb.	<b>p</b> added by analogy with vc.
113	cb.	upper part: <i>e</i> ' emended to <i>e</i> ' by analogy with vl.1
116	va.	

Bar	Part	Comment
118	cor.1	note 3: marc. added by analogy with fg.1
118	va.	<b>Ga</b> (1): marc. added in blue crayon (CN)
120	fg.	open slur omitted; <b>A:</b> bb.119-120: page turn <i>e</i> emended to <i>e</i> as in <b>Db</b> (presumably an error in <b>A</b> )
120	ABNER	<b>Ga</b> (1): <b>pp</b> added in blue crayon (CN)
120	va.	<i>simile</i> added
121	vl.1	<b>pp</b> added by analogy with ob., cl.2, fg.1
123	cl.1	stacc. and marc. added by analogy with fl., ob., cl.
126-127	tr.1,2	marc. added as in <b>C</b> and by analogy with fl., ob., cl.1
127	cl.2	<b>Ga:</b> note 5: marc. added in blue crayon (CN?)
127	tr.2	stacc. added by analogy with b.131
127	va. vc. cb.	<b>Ga:</b> marc. added in blue crayon (CN?)
128	fl.2	<b>p</b> added as in <b>C</b> and by analogy with cl.
130	fg.	<b>p</b> added by analogy with ob.1
131	ob.2	stacc. added as in <b>C</b> and by analogy with vc.
131	va.	stacc. added by analogy with vc.
134	va.	stacc. added by analogy with fg.1
137	ob.1	<b>mf</b> added as in <b>C</b> and by analogy with ob.1
138	ob.2	added by analogy with ob.
138	fg.1	marc. added by analogy with va.
138	vl.1	emended from
139-143	T. B.	
139	vl.1	as in <b>C, Db</b>
141	fg.1	stacc. added as in <b>C</b> and by analogy with va.
141	vl.1	<b>pp</b> added by analogy with med the dynamic level in fig.2
143	T.1	marc. added by analogy with va.
143	143	note 2: <i>e</i> ' emended to <i>e</i> ' as in <b>Db</b> and by analogy with b.53
143-144	vl.1 va.	<b>A:</b> added in blue crayon (CN?)
145	vc. cb.	<i>dim.</i> added as in <b>C</b> and by analogy with the other parts
146	cl.1 str.	added by analogy with fg.
147-149,		
152-154	SAUL	<i>e</i> emended to <i>e</i> ' as in <b>Db, Cb</b> (1)
147	cb.	note 3: superfluous <i>unis.</i> omitted
149-150	vl.2	tie added by analogy with vl.1, va.
149	va.	<i>e</i> emended to <i>e</i> ' by analogy with vl.1,2
155-157	T. 1,2	<i>e</i> " emended to <i>e</i> " as in <b>Db</b> (b.155)
158	ob.1	marc. added by analogy with fg.1
158	cor.3,4	marc. added by analogy with fl.2,3, cl.2
159	cl.2	<i>cresc.</i> added by analogy with the other parts
159	cor.3,4	<i>cresc.</i> emended from b.160 by analogy woodw., cor.1,2
160	cor.3,4	marc. added by analogy with fl.2,3, cl.2
161	fl.3	note 2: marc. added as in <b>C</b> and by analogy with fl.1,2, ob., cl.
161-162	vl.2	<i>cre -- scen -- do</i> in bb.161-162 emended to <i>cresc.</i> by analogy with vl.1, va.
161	vc.	<i>cresc.</i> added by analogy with vl.2, va.
162	fl.1,2	note 2: marc. added as in <b>C</b> and by analogy with fl.3, ob., cl.
163	fl. ob.2 cl. cor.	note 3: stacc. added by analogy with ob.1, tr., trb.t., trb.b.
163-167	tr.	<b>Ga:</b> notated as tr. in F
163	trb.b. tb.	marc. added as in <b>C</b> (trb.b.) and by analogy with the other brass parts
163	cb.	note 1: superfluous <i>unis.</i> omitted; <b>ff</b> added as in <b>C</b> and by analogy with the other parts
165	fl. ob. cl. cor.	note 3: stacc. added by analogy with b.163
169	tr. trb.t. trb.b. cl.2	<b>fp</b> added as in <b>C</b> and by analogy with ob., cl.1, fg.1

Bar	Part	Comment
169	cl.2 fig.1	stacc. added as in <b>C</b> and by analogy with ob., cl.1
169	fig.2	<b>ff</b> added by analogy with vc., cb.
169	va.	stacc. added as in <b>C</b> and by analogy with vl.2
170	vc. cb.	<b>p</b> added by analogy with the dynamic level in vl.1,2, va. and in accordance with <b>Ga</b> ; <b>Ga</b> (1): <b>p</b> added in blue crayon (CN)
171	vl.2	stacc. added as in <b>C</b> and by analogy with vl.2
173-178	va.	stacc. added as in <b>C</b> (b.173 note 1 to 176 note 6) and by analogy with vl.2
174	SAUL	emended from  as in <b>C</b> , <b>Db</b> :  changed to  in red ink (CN) <b>p</b> added as in <b>C</b> and by analogy with the dynamic level in the other parts and in accordance with <b>Ga</b>
175	fl.1 ob.1	<b>p</b> added as in <b>C</b> and in accordance with <b>Ga</b>
176	cor.3,4	<b>p</b> added as in <b>C</b> and in accordance with <b>Ga</b>
176	vc., cb.	cresc. emended to  by analogy with the other parts
176-178	vc. cb.	stacc. added by analogy with va.
177	ob.1 cb.	<b>f</b> added as in <b>C</b> and by analogy with the other parts
180	cl.1	<b>ff</b> emended to <b>ff</b> : by analogy with the other woodw.
180-182	va. vc.	stacc. added by analogy with bb.176-178
181	fl.1,2 ob.1	stacc. added as in <b>C</b> and by analogy with fl.3, ob.2, cl., fg.
182	SAUL	marc. emended to ten. as in <b>Db</b>
183	vl.2 va.	<b>f</b> emended to <b>ff</b> by analogy with the other parts
184	ob.2 fig.	<b>ff</b> emended to <b>ff</b> : as in <b>C</b> (fig.) and by analogy with fl., ob.1, cl.
184-192	va.	stacc. added by analogy with bb.176-178, 180-182 and vc.
184-191	vc.	stacc. added by analogy with bb.176-178, 180-182, 192
186	SAUL	note 1:  emended to  as in <b>Db</b> , <b>Gb</b> (1); <b>Gb</b> (1): note 1:  changed to  in pencil
188	cb.	stacc. added by analogy with vc., va.
191-192	vl.2	 added by analogy with vl.1
191	cb.	( <b>ppp</b> ) emended to <b>ppp</b>
192-193	cor.	stacc. added by analogy with fl., ob.2, cl., fg.2
193	fl.1,2 ob.2 fig.2 timp. vc. cb.	stacc. added as in <b>C</b> (fl.1,2 fig.2) and by analogy with fl.3, ob.1, cl., fg.1
193	vc.	<b>f</b> added by analogy with the other parts
196	fl.3	<b>p</b> added as in <b>C</b> and by analogy with fl.1,2
196	fl.3 ob.2 cl.2	stacc. added as in <b>C</b> (fl.3, ob.2, cl.2) and by analogy with fl.1,2, cl.1
196	cl.2 cor.1	 added as in <b>C</b> and by analogy with fl., ob.
196	fg.	 added as in <b>C</b> and by analogy with cor.2,4
196	cor.2	<b>p</b> added by analogy with cor.4
196	va.	 added by analogy with vl.1,2
197	vl.1 va.	superfluous <i>dim.</i> omitted
200	va.	 added by analogy with vl.1,2
208	fl. ob. cl.2 fig.1	stacc. added by analogy with cl.1, cor.
208	fl.2,3	<b>p</b> added as in <b>C</b> and in accordance with <b>Ga</b> ; <b>Ga</b> : note 1: <b>p</b> added in blue crayon (CN)

Bar	Part	Comment
208	cl.2	<b>p</b> added by analogy with fl.2,3
208	cor.2,3	<b>p</b> added by analogy with fl.2,3, <b>C</b> : note 1: <b>mf</b>
209	cor.4	<b>mp</b> added by analogy with ob.
209-210	JON.	<b>f</b> <b>p</b> added as in <b>Db</b>
209	va.	<i>dim.</i> emended to  by analogy with vl.1,2
210	vl.2	<b>p</b> emended to <b>pp</b> by analogy with vl.1, va.
210	cb.	<i>pizz.</i> added as a consequence of <i>arco</i> in b.212 and in accordance with <b>Ga</b>
211	vc.	notes 2-3: stacc. added by analogy with ob.1
213	fl.1	<b>pp</b> added as in <b>C</b> and by analogy with the other parts and in accordance with <b>Ga</b> ; <b>Ga</b> : <b>pp</b> added in pencil (CN)
213	va.	cresc. added by analogy with the other parts
216	fl.1	<b>Ga</b> :  added in blue crayon (CN?)
217	fl.2	stacc. omitted by analogy with the other parts
217	fig.2 va.	<b>f</b> added as in <b>C</b> and by analogy with the other parts
219-220	fig.2	stacc. added as in <b>C</b> (b.219) by analogy with fig.1
220	ob.1	stacc. added as in <b>C</b> and by analogy with ob.2 (notes 1-2), fg.
220	ob.2	note 3: stacc. added by analogy with fg.
220	tr.1,2	notes 2-3: stacc. added by analogy with cor.3,4
221	ob.1 fg. cor.3,4 tr.1,2	stacc. added by analogy with ob.2 and b.225
230	fl.3 ob.1 cor.3	stacc. added as in <b>C</b> and by analogy with fl.1, fg.
231-232	fl. fg. cor.1,2	stacc. added as in <b>C</b> and by analogy with ob., cl., cor.3,4
231	fl.1,3 cor.3	cresc. added by analogy with ob.1, fg.
231	fl.2	<b>mp</b> cresc. added by analogy with cl.
231	cor.4	<b>p</b> emended to <b>mp</b> by analogy with cor.1,2
231-232	vl.1 vc. cb.	stacc. added by analogy with bb.227-230
231-232	vl.2	stacc. added by analogy with vl.1
232	va.	second quaver: superfluous <i>unis.</i> omitted; second to sixth quaver: double stems emended to single stems
233-266		<b>Db</b> : notated with key-signature of two flats
241	SAUL	<b>pp</b> added as in <b>Db</b>
241	vl.1,2	<b>pp</b> added by analogy with va., vc., cb.
241	vc. cb.	ten. added by analogy with vl.1,2, va.
244	fl.1	stacc. added as in <b>C</b> and by analogy with cl.1, fg.1
247	fl.1,2 cl. fg. cor.2	<b>mp</b> added by analogy with vl.1,2
247	fl.2 cl.2 fg.2	<b>C</b> : note 1: <b>p</b>
247	cor.2 vl.1,2	marc. added by analogy with fl.1,2, cl., fg.
247-249	vl.1	<b>C</b> : one slur
247	vc. cb.	<b>p</b> added by analogy with va.
248-249	fl.3	slur added by analogy with fl.1 and in accordance with <b>Ga</b> ; <b>Ga</b> : slur added in blue crayon (CN?)
248	ob.1	<b>Ga</b> : <b>mf</b> added in blue crayon (CN?)
248	cor.4	 added by analogy with fl.3, ob.
248	va. vc. cb.	stacc. added by analogy with bb.+1, 249-250
249	vc.soli	stacc. added as in <b>C</b> and by analogy with va., vc., cb.
250	vc.	solo 1,2: <i>unis.</i> added
252-253	va. cb.	stacc. added as in <b>C</b> and by analogy with vc.
256-266	va. vc. cb.	stacc. added by analogy with bb.252-254
257	cor.3,4	<i>marcato</i> added as in <b>C</b> and by analogy with cor.1,2
259	fl.1,2 ob.1 vl.1,2	note 2: stacc. added by analogy with cl.2
259	cl.2	notes 3-4: stacc. added as in <b>C</b> and by analogy with fl.1,2, ob.1



Bar	Part	Comment
259	vc. cb.	cresc. added by analogy with the other parts
261	cor.3,4	notes 2-3: marc. added as in <b>C</b> and by analogy with cor.1,2
262	cl.2 vl.1,2	marc. added as in <b>C</b> (vl.1,2) and by analogy with fl.1,2, ob.1
262	cor.3,4	notes 2-3: stacc. and marc. added as in <b>C</b> (note 3) and by analogy with cor.1,2
263	fl.1,2 ob.1	marc. added by analogy with cl.2 and in accordance with <b>Ga</b> (fl.1); <b>Ga</b> (fl.1); note 1: marc. added in blue crayon (CN?)
263	cl.1	notes 3-4: stacc. added as in <b>C</b> and by analogy with fl., ob., cl.2
264	fl. ob. cl.	note 4: stacc. added by analogy with cor., tr.
264	fl.3	notes 2-3: stacc. added as in <b>C</b> and by analogy with fl.1,2, ob., cl.
264	ob.2 cl.	note 1: stacc. added as in <b>C</b> and by analogy with fl., ob.1
264-266	vl.1,2	stacc. added by analogy with b.263 notes 3-5
265	ob.2 cl.1 tr.1	notes 3-4: stacc. added as in <b>C</b> (ob.2, cl.1) and by analogy with fl., ob.1, cl.2, cor.
265	tr.2,3	note 3: stacc. added by analogy with cor., tr.1
266	fl. ob. cl. cor. tr.	stacc. added by analogy with b.264
266	cl.2	note 1: e" emended to e'; <b>A</b> : bb.265-266: page turn
267	fl. ob. cl.	<b>A</b> : No. 2 added in pencil; <b>Ga</b> : No. 2
267	cor. trb.t. trb.b. fg.2	note 3: stacc. added by analogy with tr. slur 1: end of slur emended from note 4 to note 3 by analogy with fg.1
267	cor.1,2	<b>fff</b> emended to <b>fff</b> by analogy with the other parts
267	cor.3,4	<b>fff</b> added by analogy with the other parts
267	tr.2	<b>Ga</b> : <b>fff</b> changed to <b>ff</b> in blue crayon (CN?)
269	fl. ob. cl.	note 3: stacc. added by analogy with tr.
270-271	cor. trb.t. trb.b. cb.	marc. added by analogy with vc.
271	ob.2	<b>Ga</b> : note 2: <b>fz</b> added in blue crayon (CN)
271	cor.1,2	note 1: stacc. emended to marc. by analogy with ob.; note 2: marc. added by analogy with ob. and in accordance with <b>Ga</b> : <b>Ga</b> (cor.2): note 2: marc. added in blue crayon (CN?)
271	cor.3,4	<b>Ga</b> : <b>ff</b> added in blue crayon (CN)
271	cor.3,4	marc. added by analogy with ob. and in accordance with <b>Ga</b> : <b>Ga</b> (cor.4): note 1: stacc., note 2: marc. added in blue crayon (CN?)
271	vl.1,2	marc. added by analogy with ob.
272	fg.2	note 1: marc. added as in <b>C</b> and by analogy with fg.1
273	ob.2 vl.1,2	marc. added by analogy with ob.1, cor.
274	fl.1,2 picc. ob. cl.	triple sign (3) at grace notes omitted
274	ob.2	<b>fff</b> added by analogy with the other parts
274	tr.2	<b>Ga</b> : <b>fff</b> changed to <b>ff</b> in blue crayon (CN?)
275	fg.	<i>sempre</i> added by analogy with vc., cb.
275	cor.3,4	<i>sempre</i> <b>ff</b> added by analogy with cor.1,2
276	fl.3	<b>f</b> added by analogy with fl.1,2
276	cor.2	<b>Ga</b> : note 2: marc. added in blue crayon (CN?)
276	vl.2	note 2: marc. added as in <b>C</b> and by analogy with vl.1.
277	fl.3	slur 2: beginning of slur emended from note 7 to note 6 by analogy with fl.1,2
278	tb.	<b>ff</b> added by analogy with the dynamic level in the other parts
279	cl.	note 6: marc. emended to stacc. as in <b>C</b> (cl.2) and by analogy with fl., ob., fg.
279	T.	<b>Db</b> : note 3: c"
279	vl.2	note 6: marc. emended to stacc. as in <b>C</b> and by analogy with vl.1, va.

Bar	Part	Comment
279-280	vc. cb.	marc. added by analogy with trb.b., tb.
280	cl.1,2	notes 6-9: marc. added as in <b>C</b> and by analogy with fl., ob., fg.
280	fg.1	note 5: marc. emended to stacc. as in <b>C</b> and by analogy with fl., ob., cl., fg.2
281	fl.3	note 10: stacc. added as in <b>C</b> and by analogy with fl.1,2, ob., cl.
281	vl.2	note 5: stacc. added as in <b>C</b> and by analogy with vl.1, va.
282	fl.3	note 5: stacc. added as in <b>C</b> and by analogy with fl.1,2, ob., cl.
283	CORO	<b>C</b> : <b>fff</b>
283	vl.1	div. added
283	vl.2 va.	trem. added
284	cor.3,4	<i>dim.</i> added by analogy with ob.2, cl.b., fg.2
285	ob.2	<b>Ga</b> : <b>p</b> added in blue crayon (CN)
285	fg.2	<b>Ga</b> : <b>pp</b> added in blue crayon (CN)
285	cor.1	notes 1-2: superfluous slur omitted
286		<i>poco rit.</i> emended to <i>poco rall.</i> as in <b>Db</b>
287-302	S.	<b>A</b> : slur b.287 note 2 to b.289 note 5, b.289 note 6 to b.290 note 1, b.290 note 2 to b.292 note 2, b.292 note 3 to b.294 note 2, b.295 note 2 to b.298 note 1, b.298 note 2 to b.300 note 2, b.300 note 2 to b.302 note 5 added in blue crayon
288-291	cl.1	slur b.288 notes 5-7 and open slur b.289 to b.291 note 1 emended to one slur in accordance with <b>Ga</b> : <b>A</b> : bb.288-289: page turn
289-290	CORO	 added in blue crayon
292	CORO	<b>C</b> : 
293	cor.2	<b>mp</b> added as in <b>C</b> and by analogy with the dynamic level in cor.1
293	va.	<b>mp</b> added in accordance with <b>Ga</b> : <b>Ga</b> (1): <b>mp</b> added in blue crayon (CN)
295	ob.2	<b>Ga</b> : note 1: <b>p</b> added in blue crayon (CN)
295, 297	vl.1	° added by analogy with bb.288-289 and in accordance with <b>Ga</b>
298	fl.2	<b>Ga</b> : <b>p</b> added in blue crayon (CN)
298	T. B.	<b>A</b> : <b>p</b> added in blue crayon
298	vl.1	div. added; <b>Ga</b> (1): <b>p</b> added in blue crayon (CN)
298	vl.2	trem. added
298	va.	trem. and <i>tutti</i> added
298	vc. cb.	<b>pp</b> added by analogy with vl.2, va. and in accordance with <b>Ga</b>
298	cb.	<b>C</b> : note 1: <b>p</b>
299	fg.1	<b>A</b> : notated as abbreviation showing $\text{♩} \text{♩} \text{♩}$ each with four dots
299	SAUL	notes 1-3: triplet sign added as in <b>C</b> , <b>Db</b>
301	fg.2	<b>A</b> : note 1: notated as abbreviation showing $\text{♩} \text{♩} \text{♩}$ with four dots
302	timp.	<b>Ga</b> : <b>p</b> added in blue crayon (CN)
303-304	fl.2	b.303 note 1 to b.304 note 1: tie added
303	cor.3	<b>Ga</b> : <i>dim.</i> added in blue crayon (CN)
303-304	timp.	tie added, tr in beginning of b.304 replaced with continued <b>***</b> ; <b>A</b> : page turn
304	ob. cor.1,2	<i>dim.</i> added as in <b>C</b> (cor.1,2) and by analogy with the other parts
304	ob.1 fg.	slur emended from open slur as in <b>C</b> , <b>A</b> : bb.303-304: page turn
304-305	fg.	slur emended from open slur; <b>A</b> : bb.303-304: page turn
304	tr.	open slur omitted; <b>A</b> : bb.303-304: page turn
304	trb.t.	 emended to <i>dim.</i> by analogy with the other parts
304	timp. vl.1	superfluous  omitted by analogy with the other parts
304-305	vl.2 va.	<i>dim. dim.</i> emended to <i>di - mi - nu - en - do</i>
305	ob.2.	<b>Ga</b> : note 1: <b>p</b> added in blue crayon (CN)
305	fg. cor. trb.b.	<b>p</b> added by analogy with timp., vl.1
306		superfluous time signature (C) omitted
306	cl.	<b>pp</b> added by analogy with the other parts

Bar	Part	Comment
308	cor.1.2	note 3: marc. added as in <b>C</b> and by analogy with cor.3.4
308	vc.	notes 1, 3: marc. added as in <b>C</b> and by analogy with cb.
309	cl.b.	bar added in accordance with <b>Ga</b> (presumably an error in <b>A</b> ); <b>A</b> : bb.308-309: page turn
309	cor.4	<b>Ga</b> : marc. added in blue crayon (CN)
309	va.	<i>unis.</i> added
315-316	va.	$\text{f}$ added by analogy with vl.1.2
316	fl.1	$\text{f}$ at note 1 emended to $\text{f}$ as in <b>C</b> and by analogy with the other parts
320	tr.1.2	superfluous <i>cresc.</i> omitted
321	fg.2 vl.2 va. vc.	<b>p</b> added as in <b>C</b> (fg.2) and by analogy with the dynamic level in the other parts and in accordance with <b>Ga</b>
322-323	fg.2	$\text{f}$ added as in <b>C</b> and by analogy with the other parts and in accordance with <b>Ga</b> ; <b>Ga</b> : <i>cresc.</i> added in blue crayon (CN)
322-323	cor.1	<b>p</b> added by analogy with fl.1, ob.1 and in accordance with <b>Ga</b>
322	cor.2 cb.	<b>p</b> added as in <b>C</b> (cor.2) and by analogy with the dynamic level in the other parts
322-323	va.	$\text{f}$ added as in <b>C</b> and by analogy with the other parts
322-323	cb.	$\text{f}$ added by analogy with the other parts
323	cor.4	$\text{f}$ added by analogy with the dynamic level in the other parts and in accordance with <b>Ga</b> ; <b>Ga</b> : $\text{f}$ added in blue crayon (CN)
323-324	tr.1.2	b.323 note 5 to b.324 note 2: <i>stacc.</i> added as in <b>C</b> and by analogy with b.323 notes 1-4
323	vc.	$\text{f}$ added by analogy with the other parts
323-324	vc.	slur added by analogy with cb. and in accordance with <b>Ga</b>
324	fl.1 cl.1	<b>Ga</b> : notes 1-2: $\text{f}$ added in blue crayon (CN?)
324	ob.2	ten. added by analogy with fg.1, vl.1
325	ob.2	<b>p</b> added as in <b>C</b> and by analogy with the other parts
325	tr.1.2 trb.t.1	<b>A</b> : notated as abbreviation showing $\text{f}$ each with four dots
325	trb.t.2	<b>p</b> added as in <b>C</b> and by analogy with the dynamic level in the other parts
332	ob.1 fg.1	<b>p</b> added by analogy with b.327 (fg.1)
332	cb.	$\text{f}$ added by analogy with vc.
333-334	cor.2	<b>A</b> : b.333 note 1 to b.334 note 4: notated as abbreviation showing $\text{f}$ each with four dots
334	cor.3	<b>p</b> added as in <b>C</b> and by analogy with the dynamic level in the other parts; <b>A</b> : notated as abbreviation showing $\text{f}$ with four dots
335	cor.4	<b>p</b> added by analogy with the dynamic level in the other parts; <b>A</b> : notes 1-4: notated as abbreviation showing $\text{f}$ with four dots
336	cor.2	<b>A</b> : notes 1-4: notated as abbreviation showing $\text{f}$ with four dots
337	ob.1	superfluous <i>cresc.</i> omitted
338	trb.t.1	<b>Ga</b> : $\text{f}$ added in blue crayon (CN?)
339	ob.1 fg.1	$\text{f}$ added by analogy with tr.1.2, trb.t., trb.b., tb.
339	cor.1	<i>cresc.</i> added by analogy with the other parts
339	trb.t.1	<b>Ga</b> : $\text{f}$ changed to <i>mf</i> in blue crayon (CN?)
339-340	vl.1.2 va.	<i>cresc.</i> in b.339 emended to <i>cre - scen - do</i> by analogy with vc., cb.
339-340	vc. cb.	<i>cresc. cresc.</i> emended to <i>cre - scen - do arco</i> added and in accordance with <b>Ga</b>
339	vc.1	<b>p</b> added by analogy with cor.2
340	fl.1 ob.1	b.340 note 2 to b.341: superfluous slur omitted
340	fl.2	


Bar	Part	Comment
340	cor.4	<b>p</b> added by analogy with fl.2, ob.2
341	cor.3	$\text{f}$ added by analogy with fg.2, cor.1.2
341	trb.t.1	<b>Ga</b> : $\text{f}$ changed to <i>mf</i> in blue crayon (CN?)
342	cor.4	<b>p</b> added by analogy with the dynamic level in cor.1.2,3
343-347	fg.	open slur bb.343-344 and slur bb.345-347 emended to one slur; <b>A</b> : bb.344-345: page turn
344	cl.	notes 1-2: marc. and $\text{f}$ added as in <b>C</b> and by analogy with fl.1.2, ob.; <i>mf</i> added by analogy with fl.1.2, ob.
344	tr.1.2 trb.t. tb.	<i>cresc.</i> emended to $\text{f}$ by analogy with the other parts
344	trb.t.1	marc. added by analogy with fl.1.2, ob., cl., tr.1
344-346	trb.t.2	slur emended from open slur b.344; <b>A</b> : bb.344-345; page turn
344-346	trb.b. tb.	open slur b.344 and slur bb.345-346 emended to one slur; <b>A</b> : bb.344-345: page turn
345	fl. ob. cl.	marc. added by analogy with tr.1, trb.t.1
345	ob.	$\text{f}$ added as in <b>C</b> and by analogy with the other parts
345	trb.t.1	<b>Ga</b> : $\text{f}$ changed to <i>mf</i> in blue crayon (CN?)
346	fg.2	<i>mp</i> emended to <i>mf</i> by analogy with the other woodw. and cor.
347	vc. cb.	<b>p</b> added as in <b>C</b> and by analogy with the dynamic level in the other parts
348	cor.2	<b>Ga</b> : $\text{f}$ added in blue crayon (CN?)
348	trb.t.1	<b>Ga</b> : $\text{f}$ changed to <i>mf</i> in blue crayon (CN?)
349	trb.t.	$\text{f}$ added by analogy with the other parts
350	cor.2	<b>A</b> : note 2: notated as abbreviation showing $\text{f}$ with two dots
350	tr.1	notes 2-3: marc. added as in <b>C</b> and by analogy with trb.t.1
351	cor.4	<b>Ga</b> : <i>mp</i> added in blue crayon (CN)
353	ob.1	<b>Ga</b> : note 1: <b>p</b> added in blue crayon (CN?)
353	fg.2	<i>fp</i> emended to <i>fff</i> by analogy with cl., vl.1; end of slur emended from note 4 to note 5 by analogy with cl.
353	vc.1	<i>arco</i> added as a consequence of <i>pizz.</i> in b.342 and in accordance with <b>Ga</b>
354	cl.	slur added by analogy with fg.2 and in accordance with <b>Ga</b> ; <b>Ga</b> : notes 1-6: slur added in blue crayon (CN?)
355	fl.2	note 1: $\text{b}^\flat$ emended to $\text{b}^\natural$ by analogy with vl.2
355	ob.2 cor.4	<i>pp</i> added by analogy with the dynamic level in the other parts
355	ob.2	<b>Ga</b> : <b>p</b> added in blue crayon (CN)
355	SAUL	<b>Gb</b> (1): note 6: $\text{f}$ changed to $\text{e}$ in pencil
357	trb.t.	marc. added by analogy with tr.1.2
357	trb.b. tb.	note 1: marc. added by analogy with tr.1.2, trb.t.
358	cor.1	<b>p</b> added by analogy with b.360 (ob.)
358-360	trb.t.1	slur emended from open slur b.358 notes 2-3; <b>A</b> : bb.358-359: page turn
359-360	cor.3.4	<b>A</b> : b.359 note 4 to b.360 note 4: notated as abbreviation showing $\text{f}$ each with four dots
360	fg.1	<b>p</b> added as in <b>C</b> and by analogy with ob., cl., fg.2
360	tb.	<b>p</b> added by analogy with the other brass parts
361-362	fg.2	<i>dim.</i> emended to $\text{f}$ by analogy with the other parts
361	cor.1.2	<b>A</b> : notated as abbreviation showing $\text{f}$ with four dots
361	cor.3.4	superfluous <i>dim.</i> omitted
362	vl.2	ten. added by analogy with vl.1
362	cb.	<i>mf</i> added as in <b>C</b> and by analogy with vc.
364	vl.1	chords 1-2: tie added by analogy with vl.2







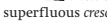










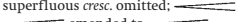
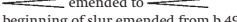



Bar	Part	Comment
364	vl.2	ten. added as in <b>C</b> and by analogy with vl.1
364	va.	stacc. added by analogy with b.363
365	fl.2	<i>p cresc.</i> added by analogy with cor.1. 3. 4
365	vl.2	notes 4-6: slur emended from open slur by analogy with vl.1; <b>A:</b> bb.365-366: page turn
366	cor.2	<i>p cresc.</i> added by analogy with cor.1,3,4 (b.365) and in accordance with <b>Ga</b>
367	fl.3 fig.2 cor. str.	note 3: stacc. added by analogy with fl.1,2, ob., cl.
367	vl.1	tie added by analogy with vl.2
368	ob.	note 3: stacc. added by analogy with fig.2
368	cl. va.	marc. added as in <b>C</b> (va.) and by analogy with fl., vl.1,2, vc.
369	fg.1	<i>mp</i> added by analogy with fig.2
369	fg.2	note 1: marc. added by analogy with the other parts
369-370	cor.4	<i>mf</i>  added by analogy with cb.
370	cl. fg.1 tr.1,2	
	trb.t. trb.b.	
	tb. vc. cb.	note 2: marc. added as in <b>C</b> (vc., cb.) and by analogy with fl., ob., fg.2, cor., vl.1,2, va.
373	cor.3	<b>Ga:</b> <i>accelerando</i> and <i>resoluto</i> added in pencil (CN?)
374	cor.1,2	marc. added by analogy with b.373
374	cor.3,4	notes 3, 5, 6: marc. added by analogy with cor.1,2
374	vl.1	notes 2-6: marc. and ten. added by analogy with b.373 to b.374 note 1
374	vl.2	notes 4-6: ten. and marc. added by analogy with vl.1
374	va.	<i>f</i> added as in <b>C</b> and by analogy with cl.
375		<i>poco agitato</i> added as in <b>Db</b>
377-379	va.	stacc. added as in <b>C</b> (bb.377-378) and by analogy with vl.1,2, vc., cb.
377-378	va. cb.	 added as in <b>C</b> and by analogy with vl.1,2, vc.
379		<b>Db:</b> <i>salmendo</i>
380		<i>J = 100</i> emended to <i>Tempo I</i> as in <b>Db</b>
380	trb.t.	marc. added by analogy with tr.1,2, trb.b., tb.
381	vl.1	note 4: stacc. added by analogy with the other str.
382-383	trb.t.	marc. added as in <b>C</b> and by analogy with tr.1,2
383	trb.b. tb.	marc. added by analogy with tr.1,2, trb.t.
383	cb.	<i>mp</i> added as in <b>C</b> and by analogy with vc.
384		<b>A:</b> <i>tranq.</i> added in pencil (CN?)
387	vc.	slur added by analogy with cb.
388	cl. fg. cor.1,2	<i>p</i> emended from b.389 note 1 by analogy with cor.3,4 and str.
388	va.	note 2: stacc. added as in <b>C</b> and by analogy with the other parts
389	cl. cor.3,4 vl.1 va.	note 1: stacc. added as in <b>C</b> (cl., cor.3,4, vl.1, va.) and by analogy with fg., cor.1,2, vl.2, vc., cb.
389-390	fg.2	end of slur emended from b.389 note 6 to b.390 note 1 by analogy with ob.1
390	fl.1 vl.2	<i>fz</i> emended to <i>fz</i> by analogy with cl.1, fg., vl.1, vc.
390	fl.1 cl.1 fg.	
390	vl.2 va. vc. cb.	last note: stacc. added by analogy with vl.1
390	fg.2 cor.3 vl.1	<i>p</i> emended to <i>pp</i> by analogy with ob.1, vl.2, va., vc.
390	cor.3 va.	note 1: stacc. added by analogy with ob.1, fg.2, vl.1,2, vc.
390	vl.2	<b>Ga</b> (1): <i>accl</i> added in blue crayon (CN?)
390	cb.	<i>fz</i> emended to <i>fz</i> by analogy with vc.
394-396	B.1,2	emended from

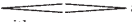
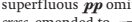



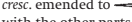

as in **Db**

Bar	Part	Comment
394-399	T.1	<b>A:</b> slur b.394 to b.396 note 1, b.396 note 2 to b.397 note 1, b.397 note 2 to b.399
		added in blue crayon
399		superfluous time signature (C) omitted
407	ob. cl.	 added by analogy with fl., fg.
409	cl.2	<b>Ga:</b> note 1: <i>fff</i> added in blue crayon (CN)
412		superfluous time signature (C) omitted
412		<b>Db:</b> <i>Allegro moderato e maestoso</i>
412	cor.	<i>ff</i> added as in <b>C</b> and by analogy with the other parts
412	vl.2 va. cb.	<i>trem.</i> added
414	cor.1,2	<b>A:</b> marc. added in blue crayon
416	tr.2	<b>Ga:</b> <i>fff</i> added in pencil (CN)
417	trb.t. trb.b. tb.	marc. added by analogy with bb.413, 415
418	cor. trb.b.	<b>Ga:</b> <i>ff</i> changed to <i>ffp</i> in red crayon (CN)
418	cor.3,4 trb.b. tb.	<i>ffpp</i> emended to <i>ffp</i> by analogy with cor.1,2 and in accordance with <b>Ga</b>
418	tb.	<b>Ga:</b> <i>f</i> changed to <i>fp</i> in blue crayon (CN?)
419	cor.2,3	<b>Ga:</b> note 2: marc. added in blue crayon (CN?)
419	trb.t.	<b>Ga:</b> <i>ff</i> changed to <i>ffp</i> in red crayon (CN)
420	cor.2	<b>Ga:</b> note 1: marc. added in blue crayon (CN?)
420	cor.3	<b>Ga:</b> notes 1-2: marc. added in blue crayon (CN?)
420	tr.3	<b>Ga:</b> <i>ff</i> changed to <i>f</i> in blue crayon
421	cor.2,3	<b>Ga:</b> note 2: marc. added in blue crayon (CN?)
422-423	fl.1,2 ob. tr. trb.t. tb.	slur emended from open slur; <b>A:</b> bb.423-424: page turn
422	va. vc. cb.	<i>cresc.</i> added by analogy with the other parts
423	cor.3,4	marc. added by analogy with cor.1,2
424-425	fl.1	<b>Ga:</b> notated <i>a</i> but <i>c</i> (i.e. <i>c</i> ) added in blue crayon (CN?)
424	vl.1 vc. cb.	<i>fff</i> added as in <b>C</b> and by analogy with the other parts
426	vl.2	<i>unis.</i> added
427-430	fl.1	<b>Ga:</b> b.427 note 2 to b.430 note 2: marc. added in blue crayon (CN?)
427-431	fl.2	<b>Ga:</b> b.427 note 2 to b.430 note 1: marc. added in blue crayon (CN?)
427-428	ob. tr.3 cor.1,2 trb.t.1	<b>Ga:</b> b.427 note 2 to b.428 note 2: marc. added in blue crayon (CN?)
427-429	ob.1	<b>Ga:</b> b.427 note 2 to b.429 note 2: marc. added in blue crayon (CN?)
427-429	cl.2 fg. tr.2	<b>Ga:</b> b.427 note 2 to b.429 note 3: marc. added in blue crayon (CN?)
427-428	tr.1	<b>Ga:</b> b.427 note 1 to b.428 note 2: marc. added in blue crayon (CN?)
429	ob.2.	<b>Ga:</b> notes 2-3: marc. added in blue crayon (CN?)
431		<i>poco agitato</i> added as in <b>Db</b>
431	fl.2	<b>Ga:</b> note 1: <i>fff</i> added in blue crayon (CN)
431	cl.b.	<i>fff</i> added by analogy with the dynamic level in the other parts; <b>C:</b> <i>ff</i>
431	tr.1	<b>Ga:</b> <i>fff</i> added in blue crayon (CN)
432		<b>A:</b> <i>Piu mosso</i> crossed out in pencil
432	picc. cl. cl.b. fg. trb.b. tb. cb.	note 2: stacc. added by analogy with tr.1
432-433	cl.2 fg.	<b>Ga:</b> b.432 note 2 to b.433: marc. added in blue crayon (CN?)
432	cl.b.	<b>Ga:</b> note 2: marc. added in blue crayon (CN?)
432-433	tr.2	end of slur emended from b.432 note 7 to b.433 note 1 by analogy with fl.2, ob.1, cor.2,4, trb.t.1 and in accordance with <b>Ga</b> ;
		<b>Ga:</b> end of slur changed from b.432 note 7 to b.433 note 1 in blue crayon (CN?)
432	vl.1	notes 7-10: bue added by analogy with vl.2, va., vc.
433	trb.t.2	note 1: stacc. added by analogy with fl.1, ob.2, cor.1,3, tr.3


Bar	Part	Comment
433	va.	notes 3-5: marc. added by analogy with vl.1,2, vc.
434	cl.2 fig.1	<b>Ga:</b> note 2: stacc. added in blue crayon (CN?)
434-435	cor.1,2	slur emended from open slur b.434; <b>A:</b> page turn
434-437	cor.2,4	slur emended from open slur b.434; <b>A:</b> bb.434-435: page turn
434	va.	notes 11-12: ten. emended to marc. by analogy with vl.1,2, vc.
435	cl.2	<b>Ga:</b> marc. added in blue crayon (CN?)
435	va.	<i>dim.</i> added by analogy with the other parts and in accordance with <b>Ga: Ga</b> (1); <i>dim.</i> added in blue crayon (CN)
435	cb.	note 2: stacc. added by analogy with va., vc.
436	va. cb.	note 1: marc. added by analogy with vc.
436	va.	note 7: marc. added by analogy with vc., cb.
436	vc.	note 6: stacc. added by analogy with va., cb.
436	cb.	note 9: stacc. added by analogy with va., vc.
437	vc.	note 10: stacc. added by analogy with va., cb.
438	CORO	<b>A:</b>  changed to  in pencil; <b>Db:</b> 
438	va.	notes 11-12: stacc. added by analogy with vc., cb.
440	va.	<b>Ga</b> (1): <i>dim.</i> added in blue crayon (CN)
440-443	vc. cb.	b.440 note 2 to b.443: stacc. added by analogy with b.439 note 4 to b.440 note 1
441-442		beginning of <i>poco rall.</i> emended from b.442 second crotchet as in <b>Db</b>
443-444		<b>A:</b> double bar:  added in pencil
444		<b>A:</b> No. 3 added in pencil; <b>Ga:</b> No. 3
444		<b>Db:</b> ( $\mu = 120$ )
444	vc.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.439
447	fig.1	<i>mf</i> added by analogy with ob.1
448	vc. cb.	<i>fs</i> added by analogy with vl.2, va.
452	cb.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.439 and in accordance with <b>Ga</b>
454	cl.1	 added by analogy with vl.1
454-457	fig.1	open slur b.454 and slur bb.455-457 emended to one slur; <b>A:</b> bb.454-455: page turn
454-456	fig.2 cor.2	open slur b.454 and slur bb.455-456 emended to one slur; <b>A:</b> bb.454-455: page turn
454-455	cor.1	open slur b.454 and slur b.455 emended to one slur; <b>A:</b> page turn
454-456	cor.2	<b>Ga:</b> slur added in blue crayon (CN?)
461-462	cl.1 cor.1	 <i>cresc.</i> emended to one 
461	vl.1	superfluous <i>cresc.</i> omitted
461-462	vc.	end of  emended from end of b.461 to end of b.462 by analogy with cl.1, cor.1, vl.1,2, va.
462	fig.2	<i>pp</i> added by analogy with cor.2,3,4, cb.
462	cor.2	 added by analogy with cor.3,4
463	va.	<i>f</i> added as in <b>C</b> and by analogy with the other parts
465	fl.1	<i>p</i> added as in <b>C</b> and by analogy with cor.1
466	cl.1	 added by analogy with fl.1, ob.1, fig.1
466	vl.2	<i>fspp</i> emended to <i>ffp</i> by analogy with vl.1, va.
468-469	ob.1	<b>Ga:</b> b.468 note 2 to b.469 note 3: ten. added in blue crayon (CN?)
471	fig.2	<i>p</i> added by analogy with the dynamic level in the other parts and in accordance with <b>Ga: Ga: p</b> added in blue crayon (CN)
472	JON.	<b>A:</b>  changed to  in pencil (CN); <b>Db:</b>  ; <b>Gb:</b>  changed to  in pencil




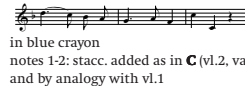





Bar	Part	Comment
473	ob.1	<b>Ga:</b> notes 2-3: ten. added in blue crayon (CN?)
474	fig.1	note 2: superfluous <i>p</i> omitted
475	cl.2 cor.2	stacc. added by analogy with fig.2
475-476	cor.1	slur added by analogy with ob.1, fig.1 and in accordance with <b>Ga: Ga:</b> slur added in blue crayon (CN?)
475	vl.1	<i>p</i> added by analogy with fl.1 and in accordance with <b>Ga: Ga</b> (1): note 1: <i>p</i> added in blue crayon (CN)
476		<i>molto tranqu.</i> added as in <b>Db</b>
476-480	cl.2	beginning of slur emended from b.476 note 2 to b.476 note 1 by analogy with fig.2
476	cl.b.	<i>ffp</i> emended to <i>ffpp</i> by analogy with vc., cb.
477	cl.b. cb.	$c^{\sharp}/B^{\flat}$ emended to $c^{\sharp}/B^{\flat}$ by analogy with vc.
478	fig.2	<i>ffp</i> added by analogy with cl.2
478	SAUL	<i>e</i> emended to $e^{\flat}$ as in <b>Db</b>
480	vl.1,2	<i>ffp</i> emended to <i>f</i>
480-484	vc.	single stems emended to double stems
484-486	cl.	slur emended from open slur b.484; <b>A:</b> bb.484-485: page turn
484-486	cl.b. fig.1	open slur b.484 and slur bb.485-486 emended to one slur; <b>A:</b> bb.484-485: page turn
485	cl.	superfluous <i>cresc.</i> omitted
485	fig.1	<i>f</i> added by analogy with cl., cl.b.
486-487	cor. vc. cb.	<i>dim.</i> in b.486 emended to <i>di - mi - nu - en - do</i> by analogy with vl.1,2, va.
488-489	ob.1	<b>Ga:</b> b.488 note 1 to b.489 note 3: ten. added in blue crayon (CN?)
488	cor.1	<b>Ga:</b> <i>pp</i> added in blue crayon (CN?)
488	vc. cb.	<i>p</i> added as in <b>C</b> and by analogy with vl.1,2, va.
488	cb.	<i>ffp</i> emended to <i>fs</i> by analogy with vl.2, va.
493-494	ob.2 fig.1	superfluous <i>cresc.</i> omitted;  emended to 
493-494	cor.2	beginning of slur emended from b.494 note 1 to b.493 by analogy with fl.2
493	vl.1 cb.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.488 (cb.), b.489 (vl.1) and in accordance with <b>Ga: Ga</b> (1, vl.1); <i>arco</i> added in blue crayon (CN)
494	picc. fig.2 va. vc.	<i>ff</i> emended to <i>ffz</i> by analogy with fl.1,2, vl.2
494	ob.1	<i>p</i>  added by analogy with cl., cl.b.
494	ob.2 cl. cl.b.	notes 1-4: emended from 
494	cl.b.	slur added by analogy with ob.2, cl.
494	vl.1	<i>fsz</i> emended to <i>ffz</i> by analogy with the other parts
495	cor.3	<b>Ga:</b> <i>ff</i> changed to <i>ffp</i> in red crayon (CN?)
496	va.	marc. added as in <b>C</b> and by analogy with vl.1,2
497	trb.t.	 added by analogy with cor., tr.1,2, trb.b., tb.
497-498	vl.1	---- after <i>sul G</i> added in accordance with <b>Ga: Ga:</b> <i>sul G</i> and ---- added in blue crayon (CN)
498	cor.3,4 trb.t. tb. vc. cb.	marc. added by analogy with cor.1,2, tr.1,2, trb.b., vl.1,2, va.
499, 500, 501, 502, 503	va.	note 3: stacc. added as in <b>C</b> and by analogy with vc., cb.
499	cb.	stacc. added by analogy with vc.
501	cor.1	<i>mp</i> added by analogy with the dynamic level in cor.2, tr.
501-506	tr.	stacc. added as in <b>C</b> (bb.501-502) and by analogy with bb.499-500

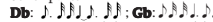
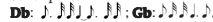










Bar	Part	Comment
502	cb.	stacc. added as in <b>C</b> and by analogy with vc.
503-506	cor.1,2	stacc. added by analogy with bb.500-502
503-504	cor.4	stacc. added by analogy with cor.1,2
503	vl.2 vc. cb.	stacc. added as in <b>C</b> and by analogy with vl.1
504	cor.3	marc. added by analogy with ob.1, fg.1
505-506	fg.2	slur emended from open slur b.505; <b>A</b> : page turn
507	vl.2 va. vc. cb.	note 1: marc. added by analogy with vl.1
508	vl.2	marc. added as in <b>C</b> and by analogy with the other str.
509	vc. cb.	note 1: marc. added by analogy with vl.1,2, va.
510	tb.	marc. added as in <b>C</b> and by analogy with cor., tr.1,2, trb.t., trb.b.
511	cor.1	<b>fz</b> emended to <b>fp</b> by analogy with ob.1; <b>Ga</b> : note 3: <b>pp</b> added in blue crayon (CN)
513-514	fl.1,2	stacc. added by analogy with bb.511-512
513-518	cl.	stacc. added by analogy with bb.511-512
513	fg.1	ten. added by analogy with b.511
514	fg.1	note 2: ten. added by analogy with b.512
515	fl.1,2 cl.	<b>pp</b> added by analogy with the dynamic level in the other parts
518	fl.1,2	stacc. added by analogy with bb.511-517
518	fg.2	 added by analogy with va.
519	ob.	<b>pp</b> added as in <b>C</b> and by analogy with the dynamic level in the other parts and in accordance with <b>Ga</b> (ob.1)
519	ob.1	<b>Ga</b> : <b>pp</b> added in blue crayon (CN)
521-522	fl.2	tie added
521	ob.	superfluous <b>pp</b> omitted
521	ob. fg. tr.1	<b>resc.</b> emended to  by analogy with fl., cl., cor.,
521	fg.2	<b>pp</b> added as in <b>C</b> and by analogy with fl., cl.
521	trb.t. tb.	superfluous <b>resc.</b> omitted
522-523	trb.b.	b.522 to b.523 note 1: superfluous slur omitted
523-524	fg.2 cor. tr. trb.t. trb.b. tb. vc. cb.	b.524 note 2 to b.524 note 1: marc. added as in <b>C</b> (fg.2) and by analogy with fg.1
523	fg.2	<b>Ga</b> : note 1: marc. added in blue crayon (CN?)
524	tr.	<b>pesante</b> added by analogy with the other parts
524	trb.b.	<b>fz</b> added by analogy with the other parts
524	trb.b. cb.	note 2: stacc. added by analogy with fg., cor., tr., trb.t., vc.
524	vl.2 va.	chord 3: <b>♯</b> added by analogy with vl.1
525	cl. trb.t. trb.b. tb. str.	note 1: stacc. added by analogy with fl., ob., fg., cor., tr.
527-528	ob.	stacc. added by analogy with b.526
527	fg.1	stacc. added as in <b>C</b> and by analogy with b.526
528, 531	cl.1 cor.3	<b>A</b> : footnote added in blue crayon (CN): NB <i>Cl.I Cor.III marc.</i>
531-532	cl.1	<b>f<sup>h</sup></b> emended to <b>f<sup>h</sup></b> by analogy with cor.3
531	fg.1	<b>dim.</b> added by analogy with the other parts
532	fg.1	stacc. added by analogy with b.531
534	fl.1	stacc. added by analogy with b.535 and vl.1
534-536	cl.1	stacc. added as in <b>C</b> (b.535) and by analogy with fl.1
534	cl.1	<b>mf</b> added as in <b>C</b> and by analogy with the other parts
535-536	vl.1	stacc. added by analogy with b.534
536	fl.1	stacc. added by analogy with bb.534-535
536	va. vc.	<b>dim.</b> added as in <b>C</b> (vc.) and by analogy with the other parts
538-540	fl.1	stacc. added as in <b>C</b> (b.538) and by analogy with cl.1
538-540	vl.1	stacc. added by analogy with bb.534-536

Bar	Part	Comment
538	vc.	<b>p</b> added as in <b>C</b> and by analogy with the other parts
540	fg.2	<b>dim.</b> added by analogy with the other parts
540-541	fg.2	tie added as in <b>C</b> and by analogy with fg.1
541-542		single bar-line emended to double bar-line in accordance with <b>Db</b>
549-550		single bar-line emended to double bar-line in accordance with <b>Db</b>
550		<b>Db</b> : <i>Tempo I</i>
550	va.	<b>f</b> added by analogy with vl.1
551	vl.1	<b>fp</b> emended to <b>fz p</b> by analogy with va.
551-557	vl.2	bb.533-557: ---- added in accordance with <b>Ga</b>
554		<i>poco rit.</i> added as in <b>Db</b>
554	va.	<b>fp</b> emended to <b>fz p</b> by analogy with vl.1
555		<b>A</b> : <i>meno</i> added in blue crayon
559	vl.2 va. vc. cb.	<b>dim.</b> added by analogy with vl.1
561-562		<b>A</b> : double bar:  added in blue crayon
562		<i>Andante con moto</i> emended to <i>Andantino</i> as in <b>Db</b>
562		<b>A</b> : No. 4 added in pencil; <b>Ga</b> : No. 4
563	vc.	note 3: ten. added by analogy with va.
565	cor.1 cb.	<b>mp</b> added as in <b>C</b> and by analogy with the dynamic level in the other parts
565	vl.1,2 va.	<b>A</b> : note 2: stacc. added in blue crayon, notes 3-8: ten. changed to stacc. in blue crayon
566	vc.	note 2: superfluous <i>unis.</i> omitted
570	cor.3	<b>Ga</b> : <b>pp</b> added in blue crayon (CN)
572-573	vc.	<b>dim.</b> <b>pp dim.</b> added as in <b>C</b> (b.573) and by analogy with vl.1,2, va.
575	va.	<i>trem.</i> added
576	fg.1 vc. cb.	ten. added by analogy with fg.2
576	tr.1,2	note 3: superfluous <b>f</b> omitted
576	SAUL	note 3: <b>a</b> emended to <b>a</b> as in <b>Db</b> , <b>F<sup>1</sup></b> , <b>Gb</b> (1); <b>Gb</b> (1), <b>F<sup>2</sup></b> : note 3: <b>a'</b> changed to <b>a</b> in pencil (CN?)
577	cl. vl.1,2 va.	note 2 / chord 2: marc. added by analogy with fl., ob., fg., cor., tr.1,2, trb.t., trb.b., tb., vc., cb.
578	cl. tb. vl.1,2 va.	note 1 / chord 1: marc. added by analogy with fl., ob., fg., cor., tr.1,2, trb.t., trb.b., vc., cb.
579	cor.3,4	<b>ff</b> added by analogy with the other parts
580	vl.1,2 va.	<i>trem.</i> added
581	cl.	<b>resc.</b> emended to  by analogy with the other parts
581	cb.	<b>pp</b> added by analogy with the dynamic level in the other parts
587	cb.	<b>p</b> emended to <b>mp</b> by analogy with the other parts
588	cb.	note 1: superfluous <i>pizz.</i> omitted
589	ob.1 fg.1	<b>Ga</b> : note 1: marc. added in blue crayon (CN?)
590	fl.1	<b>resc.</b> emended to <i>molto cresc.</i> by analogy with vl.1, va.
590	fl.2	<b>mp</b> added; <i>molto cresc.</i> added by analogy with fl.1, ob.1
590	ob.1	notes 7-8: stacc. added as in <b>C</b> and by analogy with fl.1,2
590	ob.1	<b>p molto cresc.</b> added by analogy with fl.1; <b>C</b> : note 1: <b>p cresc.</b>
590	fg.1	<b>p molto cresc.</b> added by analogy with fg.2; <b>Ga</b> : <b>resc.</b> added in blue crayon (CN)
590-591	vl.1 va.	stacc. added by analogy with fl.1,2
590	vl.2 va. vc.	<i>molto cresc.</i> added as in <b>C</b> and by analogy with vl.1, cb.
591	fl. ob. cl. fg. cor.	marc. added by analogy with vl.1
591	vl.2 va. vc. cb.	notes 3-7: stacc. added as in <b>C</b> (fl.3, ob.1) and by analogy with fl.1,2
591	fl.3 ob.1 cl.1	
591	cl.1	<b>mf</b>  added by analogy with fl.3
592	ob. cl. fg. cor. tr.1,2 trb.t. trb.b. tb. va.	fourth crotchet: marc. added by analogy with vl.1,2, vc., cb.

Bar	Part	Comment
596	ob. cl. fig.1	<i>sempre ff</i> added by analogy with fig.1, tr., trb.t., vl.1,2, va., vc. and in accordance with <b>Ga</b> (ob., cl.)
596-597	cl.	b.596 note 6 to b.597 note 3: marc. added as in <b>C</b> and by analogy with b.596 notes 1-3 and in accordance with <b>Ga</b> (b.596); <b>Ga</b> : b.596 notes 1-11: marc. added in blue crayon (CN)
596-597	fig.1	marc. added as in <b>C</b> and by analogy with fig.2 and in accordance with <b>Ga</b> (b.596); <b>Ga</b> : b.596 notes 1-9: marc. added in blue crayon (CN)
596-597	tr.	b.596 note 3 to b.597 note 3: marc. added by analogy with b.596 notes 1-2 and in accordance with <b>Ga</b> (tr.1,3); <b>Ga</b> : b.596 notes 2-11: marc. added in blue crayon (CN)
596-597	trb.t.	marc. added by analogy with tr. and in accordance with <b>Ga</b> (trb.t.2); <b>Ga</b> (trb.t.2.): notes 1-8: marc. added in blue crayon (CN?)
596-597	vl.1,2 va. vc.	marc. added by analogy with ob., cl., fig., tr., trb.t.
597	ob.	marc. added by analogy with b.596
597	fig.2	marc. added by analogy with b.596
597	cor.	marc. added by analogy with ob.1, cl.1, tr.2 and in accordance with <b>Ga</b> (cor.4); <b>Ga</b> : (cor.4) notes 2-3: marc. added in blue crayon (CN)
597	vc.	note 4: <i>fs</i> as in <b>C</b> and by analogy with the other parts
598	vl.1,2	<b>C</b> : note 2: <i>fs</i>
599	vc.	<i>mf</i> added by analogy with vl.1,2, va.
600	fl.1 ob.1	note 1: stacc. added by analogy with cl.1
600	tb.	<i>molto dim.</i> added by analogy with trb.t., trb.b.
600	va. vc.1 cb.	<i>dim.</i> added by analogy with vl.1,2, vc.2
600	vc.1	slur added by analogy with vc.2
601		<i>poco a poco</i> added as in <b>Db</b> ; <b>A</b> : <i>poco a poco</i> added in blue crayon
602	fl.1	stacc. added by analogy with b.600; <b>Ga</b> : notes 1-2: <i>dim.</i> added in blue crayon (CN)
602	fl.3 cor.4	<b>Ga</b> : <i>dim.</i> added in blue crayon (CN)
602	va.	<i>dim.</i> omitted by analogy with the other parts
604	fl.3 cl.2 fig.2	<b>Ga</b> : <i>pp</i> added in blue crayon (CN)
604-606	cor.3	<b>A</b> : b.604 note 4, b.605 note 2, b.606 note 2, 5: ten. erased
604	cor.3	<b>Ga</b> : notes 1, 4: stacc., notes 2, 5: marc. added in blue crayon (CN)
604	cor.4	<b>Ga</b> : <i>pp</i> added in blue crayon (CN)
604	vl.1,2	<i>p</i> added as in <b>C</b> and by analogy with the other parts
605	cor.3	note 5: stacc. omitted; <b>Ga</b> : note 2: stacc. added in blue crayon (CN?)
605, 606	va.	<b>C</b> : notes 2, 5: stacc.
609	cb.	( <i>ppp</i> ) emended to <i>ppp</i>
612-616	cor.4	notation in bass clef emended to notation in treble clef
614	fig.2	<i>mf</i> added by analogy with cl., fig.1
615	va.	<b>C</b> : note 1: <i>p</i>
615	vc. cb.	<b>C</b> : <i>molto</i>
618	tr. trb.t.	ten. added as in <b>C</b> (note 1) and by analogy with bb.616-617 and tb.
618	trb.b.	note 2: ten. added by analogy with tr., trb.t.
619-621	vl.1,2	---- after <i>sul G</i> added in accordance with <b>Ga</b>
619-620	va.	<b>C</b> : both <i>dim.</i> and <i>mf</i>
620-621		<b>Db</b> : single bar-line
620	vl.1,2	superfluous <i>dim.</i> omitted
621		<i>Andante con moto</i> emended to <i>Andantino</i> as in <b>Db</b>
621	vl.1	<b>Ga</b> (1): <i>pp</i> added in blue crayon (CN)
621	vl.2	<b>Ga</b> (1): <i>pp</i> added in blue crayon (CN)
622	vc.	<i>div.</i> added











Bar	Part	Comment
623	fig.1	ten. added by analogy with b.564
624	str.	<b>A</b> : notes 5-8: ten. changed to stacc. in blue crayon
624	vl.1,2 va. vc.	<b>A</b> : note 2: stacc. added in blue crayon
624	cb.	<i>p</i> added by analogy with vl.1,2, va., vc.; <b>A</b> : note 3: stacc. added in blue crayon
625	SAUL	<b>Db</b> : notes 3-5: <i>mf</i>
625	vl.1,2 va. vc.	<b>A</b> : notes 2-5: stacc. added in pencil
625	va. vc. cb.	note 1: ten. added by analogy with vl.1,2
626	vc. cb.	<i>dim.</i> added by analogy with vl.1,2, va.; note 2: double stem emended to single stem superfluous time signature (C) omitted
628		<b>A</b> : <i>mf</i> added in red crayon
628	str.	<b>A</b> : changed from
		
		in blue crayon
628	vl.2 va. vc. cb.	<i>p</i> added as in <b>C</b> (cb.) and by analogy with vl.1
631	cb.	<i>p</i> added by analogy with the dynamic level in vl.1,2, va., vc.
632	cb.	<i>p</i> added as in <b>C</b> and by analogy with vl.1,2, va., vc.
633	vl.1,2 va. vc.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.631
633	vl.2	<i>p</i> added as in <b>C</b> and by analogy with the dynamic level in the other parts
634	vl.2 va.	<i>p</i> added as in <b>C</b> and by analogy with vl.1, vc.
634	vc.	<i>tutti</i> added by analogy with vl.1,2, va.
637	JON.	<b>A</b> : notes 4-5: changed from <i>f</i> to <i>f</i> in pencil
640		<b>A</b> : No. 5 added in pencil; <b>Ga</b> : No. 5
640	fig.1	<b>Ga</b> : <i>pp</i> added in blue crayon (CN)
640-641	vc.	<b>A</b> : <i>mf</i> added in pencil
643	va.	<b>Ga</b> (1): <i>p</i> added in blue crayon (CN)
644	fl.1 cl.1	<i>p</i> added by analogy with the other parts and in accordance with <b>Ga</b> (cl.1); <b>Ga</b> (cl.1): <i>p</i> added in blue crayon (CN)
645	DAVID	notes 1-2: <i>mf</i> emended to <i>mf</i> in accordance with <b>Ga</b> ; <b>Db</b> : notes 1-2: <i>mf</i>
651	fl.	<b>Ga</b> : note 1: <i>dim.</i> added in blue crayon (CN)
652-662	ob.1	slur emended from open slur b.652 to b.661 note 3; <b>A</b> : bb.661-662: page turn
653	vl.1	<i>mp</i> added by analogy with the dynamic level in the other parts
654-662	fig.2	slur emended from open slur bb.654-655 and open slur bb.656-661; <b>A</b> : bb.655-656, 661-662: page turn
654	cb.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.631
655	fl.1 cb.	<i>mf</i> emended to <i>cresc.</i>
655	fl.2	<i>mf</i> added by analogy with fl.1
655-657	fl.2,3	slur emended from open slur b.655 and slur bb.656-657; <b>A</b> : bb.655-656: page turn superfluous <i>cresc.</i> omitted
655	ob.1	<i>mp</i> added as in <b>C</b> and by analogy with fl.3
655	fig.1	slur emended from open slur bb.656-662;
655-662	cor.3	<b>A</b> : bb.655-656, 661-662: page turn
655-656	vl.1	slur emended from open slur b.655 notes 7-9; <b>A</b> : bb.655-656: page turn
656-662	ob.2	slur emended from open slur b.656 to b.661 note 3; <b>A</b> : bb.661-662: page turn
656	cor.4	<i>mp</i> added by analogy with the dynamic level in cor.1,2,3
656-658	cor.4	open slur emended to slur; <b>A</b> : bb.655-656: page turn
657	vl.2	double stems emended to single stems
660-662	fl.3	slur emended from open slur bb.660-661; <b>A</b> : bb.661-662: page turn







Bar	Part	Comment
663	fig.1	<b>Ga:</b> note 2: marc. added in blue crayon (CN?)
663	fig.2	<b>mf</b> added by analogy with fig.1
665-666		<b>Db:</b> single bar-line
666	fig.2	<b>pp</b> added by analogy with fig.1, cor.1; <b>Ga:</b> <b>pp</b> added in blue crayon (CN)
671	ob.1 cor.3	<b>p</b> added as in <b>C</b> (ob.1) and by analogy with the dynamic level in the other parts
677	cl.1	note 3: <i>b'</i> emended to <i>b</i> <sup>1</sup> in accordance with <b>Ga</b>
677	cor.2	<b>p</b> added by analogy with the dynamic level in cor.1.3
678	ob.1	<b>Ga:</b> note 1: <b>p</b> added in blue crayon (CN)
678	cor.1.2	cresc. emended to  by analogy with the other parts
678-679	vc. cb.	open slur emended to slur; <b>A:</b> bb.679-680: page turn
679-680		<i>rit.</i> emended from middle of b.680 as in <b>Db</b>
679	fl.2.3	cresc. emended to  by analogy with the other parts
679	fig.1	<b>p</b> added by analogy with fl.1.2 and in accordance with <b>Ga:</b> <b>Ga:</b> note 1: <b>p</b> added in blue crayon (CN)
679	va.	open slur emended to slur; <b>A:</b> bb.679-680: page turn
680	cor.1.2 va.	<b>f</b> added by analogy with the other parts and in accordance with <b>Ga</b> (1, va.); <b>Ga</b> (1, va.): chord 1: <b>f</b> added in blue crayon (CN)
681	cor.1	<b>Ga:</b> <b>p</b> changed to <b>pp</b> in blue crayon (CN?)
683		<i>rall.</i> added as in <b>Db</b>
686	trb.t. trb.b. tb.	note 2: stacc. added by analogy with tr.1.2
687	ob.1 cor.1	<b>C:</b> <b>p</b>
687	ob.1	<b>Ga:</b> <b>p</b> changed to <b>mp</b> in blue crayon (CN?)
688-690	DAVID	<b>A:</b>  changed to  in blue crayon
689	vl.2 va. vc. cb.	notes 1-2: stacc. added as in <b>C</b> (vl.2, va.) and by analogy with vl.1
689-690	va.	b.689 note 3 to b.690 note 1: superfluous slur omitted
690	vc.	notes 1-2: slur and stacc. added as in <b>C</b> and by analogy with cb.
690	vc. cb.	note 3: ten. added by analogy with vl.1.2
693	cor.1	<b>p</b> added as in <b>C</b> and by analogy with the dynamic level in b.694 ( <i>picc.</i> , fig.1)
694	DAVID	<i>mf</i> emended to <i>f</i> as in <b>C</b> ; <b>Db:</b> <b>Gb:</b> <i>f</i> changed to <i>mf</i> in pencil
695	DAVID	<b>C:</b> notes 2-7: 
695	vl.1.2 va.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.691 and in accordance with <b>Ga:</b> <b>Ga</b> (1, vl.1); <i>arco</i> added in blue crayon (CN)
696	cor. cb.	<b>f</b> added as in <b>C</b> and by analogy with med the other parts
696	vl.2 cb.	<i>pesante</i> added by analogy with vl.1, va., vc.
696	vc. cb.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.691 and in accordance with <b>Ga</b>
697	ob.1	<b>Ga:</b> notes 1-2: marc., notes 3-4: ten. added in blue crayon (CN?)
697	ob.2 fig.2	<b>Ga:</b> notes 1-2: marc. added in blue crayon (CN?)
697	cor.1	notes 3-4: ten. added by analogy with tr.1.2
697	cor.4	<b>Ga:</b> notes 1-4: marc. added in blue crayon (CN?)
697	vl.2	chord 4: marc. added by analogy with vl.1, va.
701	ob.1	<b>p</b> added as in <b>C</b> and by analogy with the dynamic level in cor.1
705	DAVID	notes 1-3:  emended to  as in <b>Db:</b> <b>Gb:</b> notes 1-3:  changed to  in pencil


Bar	Part	Comment
706	cl.1	notes 6-7: stacc. added by analogy with fl.1
708	cb.	<b>f</b> added as in <b>C</b> and by analogy with the other parts
714	DAVID	<b>Db:</b>  ; <b>Gb:</b> 
715	DAVID	<b>Db:</b> notes 1-2:  ; notes 6-7: 
717	fl.1	<b>p</b> added as in <b>C</b> and by analogy with the dynamic level in ob.1
721	fl.2 fig.1	<b>p</b> added by analogy with the dynamic level in fl.1
721-723	fl.2	open slur emended to slur; <b>A:</b> bb.723-724: page turn
723	cor.1	cresc. emended to  by analogy with ob.1
723-728	cor.1	open slur b.723 and slur bb.724-728 emended to one slur; <b>A:</b> bb.723-724: page turn
724-725	ob.	b.724 note 3 to b.725: tie added as in <b>C</b> and by analogy with fl.1 and in accordance with <b>Ga:</b> <b>Ga:</b> tie added in blue crayon (CN?)
724-728	cl.2	notation as cl. in <b>A</b> emended to notation as in cl. in <b>B'</b> as in <b>C</b> and in accordance with <b>Ga</b>
724	fig.1	<b>mp</b> added by analogy with fig.1
727	DAVID	note 3: <i>b'</i> emended to <i>b</i> <sup>1</sup> as in <b>C</b> ; <b>Db:</b> <b>Gb:</b> <i>b'</i> changed to <i>b</i> <sup>1</sup> in pencil
727	vl.1	note 3: <i>b'</i> emended to <i>b</i> <sup>1</sup> by analogy with vl.2 and in accordance with <b>Ga:</b> <b>Ga</b> (1): <i>b'</i> changed to <i>b</i> <sup>1</sup> in blue crayon (CN)
729	cl.1 cor.1	<b>p</b> added as in <b>C</b> and by analogy with fig.1 (b.731)
730	ob.	<b>p</b> added as in <b>C</b> and by analogy with fig.1 (b.731)
732	cl.2 cor.2	<b>p</b> added by analogy with the dynamic level in ob.1, cl.1, fig.1, cor.1
733	fl.1.2	<b>p</b> cresc. added as in <b>C</b> and by analogy with the other parts
733	fl.1	<b>Ga:</b> note 1: <b>mp</b> added in blue crayon (CN)
733	fl.2	<b>Ga:</b> note 1: <b>p</b> added in blue crayon (CN)
733	cl.	cresc. added by analogy with the other parts
733	fig.2	<b>p</b> added by analogy with the dynamic level in fig.1
734-735	fl.2	<b>Ga:</b> cresc.  added in blue crayon (CN)
734-735	vc.	end of slur emended from b.734 note 3 to b.735 note 1 by analogy with vl.1.2, va.
735	ob.2	note 4: ten. emended to stacc. by analogy with cl., fig.
735	ob.2 cl.1	<b>Ga:</b>  added in blue crayon (CN?)
735	cor.1.2	ten. added by analogy with fl.1.2, ob.1
735	cor.3.4	stacc. and ten. added as in <b>C</b> (note 4) and by analogy with cl., fig.
735	vl.2	chord 1: marc. omitted by analogy with vl.1, vc.
735	vc.	note 4: stacc. added by analogy with vl.1.2, va.
735	cb.	marc. and stacc. added as in <b>C</b> (notes 1-2) and by analogy with vc.
736	vl.1 va. vc.	<i>div.</i> added
737	vl.2	double stems emended to single stems
740-741	fl.2 ob.2 cor.1.2	tie added
740-741	cor.1	<b>Ga:</b> tie added in blue crayon (CN?)
742	DAVID	<b>A:</b>  changed to  in pencil
743	cl.	superfluous <i>dim.</i> omitted
743-744	timp.	tie added, <i>tr</i> at beginning of b.744 replaced with continued  ; <b>A:</b> page turn
744	fig.2 timp. vc. cb.	<i>dim.</i> added by analogy with the other parts
747		<b>A:</b> No. 6 added in pencil; <b>Ga:</b> No. 6
749	ob.2	 added by analogy with ob.1, cor.1.2 and in accordance with <b>Ga:</b> <b>Ga:</b>  added in blue crayon (CN?)

Bar	Part	Comment
749	cb.	<b>p</b> added by analogy with the dynamic level in vc.
750	ob.	<b>A:</b> bar added in pencil; <b>Ga:</b> <b>pp</b> added in blue crayon (CN)
751	cor.3,4	note 1: ten. added by analogy with cor.1.2
752	cor.4 tr.1.2	stacc. added by analogy with cor.1.2
756-757	va.	slur b.756 notes 2-3 and open slur b.757 emended to one slur; <b>A:</b> page turn
757-758	cor.1	slur added in accordance with <b>Ga:</b> <b>Ga:</b> slur added in blue crayon (CN?)
760-761		<i>poco rall.</i> emended from b.760 fourth crotchet as in <b>Db</b>
760	va.	<i>dim.</i> added as in <b>C</b> and by analogy with the other parts
762	cor.1.2	<b>C:</b> <b>ffpp</b>
762	tr.1.2	<b>fp</b> emended to <b>ffp</b> by analogy with the other parts
762	vc.	stacc. added by analogy with va.
763	vl.2	<b>fp</b> added by analogy with vl.1 and as in <b>C</b> ( <b>fp</b> )
766	ob.1	<b>C:</b> notes 1-2, notes 3-4: slurs added in pencil
766	va.	note 4: stacc. added by analogy with note 2 and vl.1.2
766	vc. cb.	<b>f</b> added by analogy with the other parts
767	cor.1.2	superfluous <b>fp</b> omitted
767	SAUL	<b>C:</b> note 4: <i>b</i> changed to <i>c</i> <sup>♯</sup> in pencil; <b>Db:</b> note 4: <i>c</i> <sup>♯</sup>
767	va.	stacc. added by analogy with cor.3
768	fg.2	<b>p</b> added by analogy with the dynamic level in fg.1
769	fl.1	<b>Ga:</b> note 1: <b>mp</b> added in blue crayon (CN)
769	fl.2 ob. cl.1	
769	cor.1.2 cb.	added by analogy with the other parts
769	fl.2	<b>Ga:</b> <b>p</b> added in blue crayon (CN)
769	fl.3 ob.2 cl.2	
769	cor.2	<b>p</b> added by analogy with the dynamic level in the other parts
769	fl.3	<b>Ga:</b> <b>mp</b> added in blue crayon (CN)
769-770	ob.2	tie added by analogy with fl.3
769	ob.2	<b>Ga:</b> <b>p</b> added in blue crayon (CN)
769	cl.2	<b>Ga:</b> <b>p</b> added in blue crayon (CN)
769	fg.2	superfluous <b>p</b> omitted
770	fl.1 ob.1 vl.1.2	stacc. added by analogy with cor.1
770	fl.2,3 ob.2 cl.1	
770	cor.2,3,4 tr.1.2	
770	trb.b. va.	stacc. added by analogy with fg.1, trb.t.
771	fl.2,3 ob.2 fg.1	
771	cor.2,3,4 tr.1.2	
771	trb.t. trb.b. va.	stacc. added by analogy with cl.
771	trb.t.2	note 3: <i>♯(b)</i> added as in <b>C</b> (presumably an error in <b>A</b> )
772	SAUL	<b>C, Db, Gb</b> (1): note 4: <i>f</i> <sup>♯</sup>
773	fl.2,3 fg.1	notes 1-3: <i>c</i> <sup>♯</sup> / <i>d</i> <sup>♯</sup> / <i>e</i> <sup>♯</sup> emended to <i>c</i> <sup>♯</sup> / <i>c</i> <sup>♯</sup> / <i>c</i> <sup>♯</sup> by analogy with fg.2, cor.3,4, vc., cb.
774	cor.3,4	<b>p</b> added by analogy with cor.1.2
774	SAUL	<b>Db, Gb</b> (1): note 4: <i>f</i> <sup>♯</sup>
775	vc. cb.	stacc. added by analogy with fg.2
776-777	fg.2	stacc. added by analogy with vc. cb.
776	va.	<i>unis.</i> added
778	cor.1	<i>espressivo</i> added by analogy with vl.1.2
779	cor.2	<b>p</b> added by analogy with the dynamic level in fg., cor.1
780	vl.1	<b>Ga</b> (1): note 1: <b>pp</b> added in pencil (CN)
780	va.	double stems emended to single stems
781	fl.1	<i>espressivo</i> added by analogy with cor.1
781-782	fl.1	superfluous slur b.781 notes 1-5 and b.782 notes 1-6 omitted
781	vl.1	<b>Ga</b> (1): note 1: <b>mp</b> added in pencil (CN)
782	fl.2	<b>p</b> added as in <b>C</b> and by analogy with the dynamic level in fl.1
784	fg.2	<i>espressivo</i> added by analogy with the other parts bb.778-782

Bar	Part	Comment
784	va.	single stem emended to double stem
785-786	cl.2	b.785 note 4 to b.786 note 4: slur emended from open slur b.785; <b>A:</b> bb.785-786: page turn
787	ob.1	<b>Ga:</b> note 1: <b>p</b> added in blue crayon (CN)
788	cor.1.2	<i>cresc.</i> added by analogy with the other parts
788	vl.1	<b>C:</b> note 1: <b>p</b>
790	vc.	<b>p</b> added as in <b>C</b> and by analogy with cb.
791	fl.1 fg.1 cor.1	<b>p</b> added as in <b>C</b> and by analogy with the dynamic level in ob.1, cl.1
791	cl.1	<b>C:</b> note 1: <b>p</b>
791	vl.1.2	<b>p</b> added by analogy with the dynamic level in va., vc. and in accordance with <b>Ga</b> (1, vl.2)
791	vl.2	<b>Ga</b> (1): <b>p</b> added in blue crayon (CN)
791	vc.	<i>unis.</i> added
792	ob.1	<b>C:</b> <b>p</b>
792-793	vc.	b.792 note 2 to b.793 note 1: single stem emended to double stem by analogy with bb.790-791 and in accordance with <b>Ga</b>
793	fg.2	<b>p</b> added as in <b>C</b> and by analogy with the dynamic level in fl.1, cl.2; note 1: <i>B</i> <sup>♯</sup> emended to <i>d</i> by analogy with vc., cb.
793	trb.t.	ten. added by analogy with trb.b., tb.
796	fl.2	<b>mp</b> added in accordance with <b>Ga:</b> <b>Ga:</b> note 1: <b>mp</b> added in blue crayon (CN)
796	fg.2 cor.1.2	<i>cresc.</i> added by analogy with the other parts
796	cor.2	<b>p</b> added by analogy with ob.2, cl.
797		<i>con altezza</i> after <i>Andantino</i> omitted as in <b>Db</b>
798	tr.1.2	note 2: ten. omitted by analogy with trb.t., trb.b., tb.
798	tb.	<b>mp</b> added by analogy with cor., tr.1.2, trb.t., trb.b.
804	cor.1.3	<b>pp</b> added by analogy with the dynamic level in cl., fg., cor.4
804	cor.3,4	added by analogy with the other parts
805	cor.	<b>mf</b> added as in <b>C</b> and by analogy with cl., fg.
806	tr.1.2	note 2: ten. omitted
806	trb.b.	note 1: ten. added by analogy with tr.1.2, trb.t., tb.
807-808	cor.3	tie added
807-808	fg.2	<b>f</b> added by analogy with fg.1
808	ob.2 cl.2	<b>f</b> added as in <b>C</b> (ob.2) and by analogy with the dynamic level in ob.1, cl.1
808-809	ob.2.	tie added in accordance with <b>Ga</b>
808-809	cl.2 fg.2	tie added
808	vl.1	<b>Ga</b> (1): <i>f</i> changed to <i>mf</i> in blue crayon (CN)
808-809	va.	ties added; slur b.808 and open slur b.809 emended to one slur; <b>A:</b> bb.808-809: page turn
808	cb.	<b>f</b> added as in <b>C</b> and by analogy with the other parts
809-810		<b>Db:</b> double bar-line
809	ob.1	<b>p</b> added by analogy with fl.1
809	cl.	note 6: stacc. added by analogy with ob.
811		superfluous time signature (♩) omitted in accordance with <b>Db</b>
812	cor.	stacc. added by analogy with tr.1.2
813	cor.4	<b>Ga:</b> note 1: marc. added in blue crayon (CN?)
813	va. vc. cb.	<b>ff</b> added as in <b>C</b> and by analogy with vl.1.2
813	tr.1.2	<b>Ga:</b> note 1: marc. added in blue crayon (CN?)
814	cor.4 tr.1.2	<b>Ga:</b> note 3: marc. added in blue crayon (CN?)
816	cor.4	<b>Ga:</b> note 1: marc. added in blue crayon (CN?)

Bar	Part	Comment
816	tr.2	<b>Ga:</b> note 1: marc. added in blue crayon (CN?)
817-818		<b>Db:</b> double bar-line
818	fg.	<b>f</b> emended to <b>ff</b> by analogy with vc., cb.
818	fg.2	<b>Ga:</b> note 2: marc. added in blue crayon (CN?)
818	trb.t.	<b>ff</b> emended to <b>f</b> by analogy with trb.b.
819	cl. fg.1	<b>Ga:</b> note 2: stacc. added in blue crayon (CN?)
819, 820	fg.	<b>Ga:</b> note 1: <b>fz</b> added in blue crayon (CN)
820, 821	cl.1	<b>Ga:</b> note 2: stacc. added in blue crayon (CN?)
820	cl.2	<b>Ga:</b> note 2: stacc., note 3: marc. added in blue crayon (CN?)
821	vl.1	<i>dim.</i> emended to  as in <b>C</b> and by analogy with the other parts
825	above str.	<i>rall.</i> emended from first crotchet as in <b>Db</b>
825		<b>C:</b> <i>dim.</i> added in pencil (CN?)
826		<i>a tempo</i> added as in <b>Db</b>
826	fg.2 cor. tr.1,2. trb.t. trb.b.	stacc. added as in <b>C</b> (fg.2) and by analogy with the other parts
826	cor.1	<b>Ga:</b> note 2: stacc., notes 5-7: marc. added in blue crayon (CN?)
826	va.	note 5: stacc. omitted by analogy with vl.1,2, vc., cb.
829	JON.	<b>Db:</b> notes 2-3: 
830		<b>A:</b> quasi 100 added in blue crayon
831	ob. fg.	stacc. added by analogy with b.832 (fl.1,2, cl.)
831	JON.	<b>Db:</b> note 1: 
832	cl. tr.1,2	note 1: stacc. added by analogy with fl.1,2
833	fg.1	<b>Ga:</b> note 2: marc. added in blue crayon (CN?)
833	cor.	<b>f</b> added by analogy with the dynamic level in the other parts
833	tr.1,2	stacc. added by analogy with bb.831, 832
834		<b>A:</b> both <i>Tempo I</i> and <i>a tempo</i>
834	fl.2	<b>Ga:</b> note 1: <b>f</b> added in blue crayon (CN)
834	fl.3	<b>f</b> added by analogy with the dynamic level in the other parts
838		 = 52 emended to  = 48 as in <b>Db</b>
838		<b>A:</b> No. 7 added in pencil; <b>Ga:</b> No. 7 superfluous <i>dim.</i> omitted
839	cl.	 added by analogy with the other parts
839	fg.1	 added by analogy with the other parts
842-846	cor.1	open slur bb.842-843 and slur bb.844-846 emended to one slur; <b>A:</b> bb.843-844: page turn
844	fl.2,3 fg.2	<b>f</b> added by analogy with the other parts
845-846		<b>A:</b> <i>tranquillo a tempo</i> added in pencil
846	vc.	<b>p</b> added by analogy with the dynamic level in vl.2, va.
847	DAVID	<b>Db:</b> notes 1-2: 
848	DAVID	<b>Db:</b> note 2: 
849	cl.1	<b>p</b> added by analogy with cor.1
849	cor.1	<b>p</b> added as in <b>C</b> and in accordance with <b>Ga:</b> <b>Ga:</b> <b>p</b> added in blue crayon (CN)
850	cor.3	<b>p</b> added by analogy with fg.2
851	cor.3	<b>Ga:</b>  added in blue crayon (CN?)
852	DAVID	<b>A:</b> notes 5-7: ten. added in pencil; <b>Db:</b> <b>Gb:</b> notes 5-7: no ten.
853	vl.1	<i>div.</i> added
853	vl.2	<b>Ga</b> (1): <i>dim.</i> added in blue crayon (CN)
854	vl.2	<b>Ga</b> (1): chord 1: <b>p</b> added in blue crayon (CN)
855	fl.1	<b>A:</b> note 1: <b>pp</b> added in blue crayon; <b>Ga:</b> note 1: <b>pp</b> , notes 1-3: stacc. added in blue crayon (CN?)
855	fl.2,3	<b>Ga:</b> note 1: <b>pp</b> added in blue crayon (CN?)
855	fl.3	<b>Ga:</b> notes 7-9: $e^{\flat}$ changed to $e^{\natural}$ in blue crayon (CN?)
855	ob.1	<b>Ga:</b> note 1: <b>mp</b> added in blue crayon (CN)
855	fg.1	<b>C:</b> note 1: <b>p</b>

Bar	Part	Comment
856	cor.1,2	<b>pp</b> added by analogy with b.854 (cor.3,4); <b>C:</b> note 1: <b>p</b>
858	fl.	<b>A:</b> notated as abbreviation showing  each with three dots
858-860	cl.2 cor.1	open slur emended to slur; <b>A:</b> bb.860-861: page turn
858	DAVID	note 2: $d^{\flat}$ emended to $d^{\natural}$ as in <b>Db</b>
858	va.	<i>trem.</i> added; notes 2-3: $d^{\flat}$ emended to $d^{\natural}$ by analogy with fl.3
859	ob.1	notes 7-9: ten. added by analogy with cor.3, vl.1
859-860	ob.2 fg.2	open slur emended to slur; <b>A:</b> bb.860-861: page turn
859	fg.2	<i>cresc.</i> added as in <b>C</b> and by analogy with fg.1
861	fl.1	notes 2-3:  omitted by analogy with b.863
861	ob.1 cor.	<i>pesante</i> added by analogy with the other parts
861	cor.3,4	<b>f</b> added by analogy with the other parts
861	DAVID	notes 4-5: ten. added as in <b>Db</b>
863	fl.2,3	ten. added by analogy with the other parts
863	fg.1 cor.3,4	ten. added by analogy with b.861
863	DAVID	ten. added as in <b>Db</b>
863	vc.	<i>senza sord.</i> added by analogy with vl.1,2, va.
865	fl.2,3 fg. cor.3,4	ten. added by analogy with fl.1, vl.1,2, va.
865	ob.1 vc. cb.	<b>mf</b> added as in <b>C</b> and by analogy with the other parts and in accordance with <b>Ga:</b>
865	cor.1,2	<b>Ga:</b> <b>mf</b> added in blue crayon (CN)
865		open slur emended to slur; <b>A:</b> bb.865-866: page turn
866	fg.1	<b>A:</b> notated as abbreviation showing  with six and three dots
866	vl.1	ten. added by analogy with fl.
866	va.	<i>dim.</i> added by analogy with the other parts
867	cor.1	<b>Ga:</b> note 2: <i>dim.</i> added in blue crayon (CN)
868-869	fl.2,3	b.868 note 5 to b.869 note 9: stacc. added as in <b>C</b> and by analogy with fl.1
868	cl.2 fg.2 cor.3	<b>Ga:</b> <b>pp</b> added in blue crayon (CN)
868	timp.	notes 1-3: stacc. added by analogy with b.868 note 4 to b.870 note 6
868	vl.2	second to fourth semiquaver: marc. and stacc. added as in <b>C</b> and by analogy with va.
868-869	va. cb.	 added by analogy with the other parts
868	cb.	<b>p</b> emended to <b>pp</b> by analogy with vc. and in accordance with <b>Ga</b>
869	vl.2 va.	seventh to eighth, eleventh to twelfth semiquaver: stacc. added by analogy with third to fourth semiquaver
869	vl.2	<b>C:</b> chords 5-6: stacc.
870-871	fl.1	stacc. added by analogy with bb.868-869
870-871	fl.2,3	stacc. added by analogy with fl.1
870	fg.1	 added by analogy with cor.1
870-871	vl.2 va.	marc. and stacc. added by analogy with bb.868-869
871	fl.1	superfluous <i>dim.</i> omitted
871	timp.	stacc. added by analogy with bb.868-870
871-872	timp.	<b>C:</b>  <b>pp</b>
872	cor.1	<b>pp</b> added as in <b>C</b> and by analogy with cor.3,4
873	va.	chords 1-3: stacc. omitted
874-875		<i>poco</i> added as in <b>Db</b>
874	vc.	stacc. added by analogy with cb.
876	fl.1	<b>C:</b> notes 1-11: stacc.
876	fl.2,3	notes 1-7: stacc. omitted by analogy with the other parts; <b>C:</b> notes 8-10: stacc.
876-877	cl.1	b.876 note 3 to b.877: tie added
879	fg.2	<b>p</b> added as in <b>C</b> and by analogy with cl.
879	vl.1	<b>Ga</b> (1): note 4: <b>p</b> added in pencil (CN)
881	fl.2	note 4: superfluous <b>p</b> omitted
881	fg.1	<b>p</b> added as in <b>C</b> and by analogy with cor.2 and in accordance with <b>Ga:</b> <b>Ga:</b> <b>p</b> added in blue crayon (CN)

Bar	Part	Comment	Bar	Part	Comment
882-883	fl.1 cor.1	tie added	911	ob.2 fg.1	notes 1-2: stacc. added by analogy with fl.2.3, cl.2
882	fl.3	note 1: superfluous <b>p</b> omitted	911	cor.2	notes 2-3: tie added in accordance with <b>Ga</b> ; <b>Ga</b> : notes 2-3: tie added in blue crayon (CN?)
882	cor.1	<b>p</b> added by analogy with the dynamic level in cor.2 and in accordance with <b>Ga</b> ; <b>Ga</b> : <b>p</b> added in blue crayon (CN)	911	vl.1	<b>C</b> : note 1: <b>p</b> added in pencil
883-884	fl.1	superfluous slur omitted	911	vc.	note 2: superfluous <i>dim.</i> omitted
884	cl.2	note 1: <b>p</b> added by analogy with the other parts	912	fl.2,3	<b>pp</b> emended to <b>p</b> by analogy with cor.3,4
887	fg.1	notes 1-2: stacc. added by analogy with fg.2, cor.1,2	912	fl.2,3 ob.2 cl.2	time signature (♩) added
887-889	tr.1	stacc. added by analogy with b.886	912	ob.2 cl.2 fg.	<b>p</b> added by analogy with fl.2,3, cor.3,4
888	fg.1	notes 4-5: stacc. added as in <b>C</b> and by analogy with fg.2, cor.1,2	912-913	fg.	time signature emended from b.913 to b.912
890-892	ob.1	b.890 note 3 to b.892 note 6: stacc. added by analogy with b.890 notes 1-2 and bb.886-889 (tr.1)	913	fl.1	( <i>a tempo</i> ) emended to <i>Tempo I</i> as in <b>Db</b>
892	vc.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.868 and in accordance with <b>Ga</b>	913	fl.2,3	<b>p</b> emended to <b>pp</b> by analogy with the other parts
895	cor.3	<b>A</b> : slurs and stacc. added in pencil; <b>C</b> : notes 2, 3, 5, 6: stacc.	913	vc.	notes 4-9: stacc. added by analogy with notes 1-3
896	fl.	<b>A</b> : <b>pp</b> added in blue crayon	914	fl.2,3	<b>A</b> : <b>pp</b> and <b>p</b> added in pencil (CN)
896	fl.1,2	<b>Ga</b> : <b>pp</b> added in blue crayon (CN?)	914	fl.2,3	note 1: superfluous <b>pp</b> omitted; notes 7-9: stacc. added by analogy with notes 1-6
896	fl.3	<b>Ga</b> : <b>p</b> changed to <b>pp</b> in blue crayon (CN?)	914	fl.2,3 cl.2	time signature (♩) added
897	fl.	<b>A</b> : ♯ = 52 added in blue crayon	914	cl.1	notes 4-9: stacc. added by analogy with notes 1-3
897-901	fl.	b.897 to b.901 note 3: stacc. added by analogy with b.901 notes 4-9	914	cl.2	stacc. added by analogy with cl.1
898-902	cor.1	slur emended from open slur bb.898-899; <b>A</b> : bb.899-900: page turn	915	fl.2,3	stacc. added by analogy with b.913
899	cor.1	note 2: added in accordance with <b>Ga</b>	915	ob.1 fg.2 cor.1	<b>pp</b> added as in <b>C</b> and by analogy with the dynamic level in the other parts and in accordance with <b>Ga</b> (cor.1)
900-901	cl.2	b.900 note 4 to b.901 note 1: tie added	915	fg.2	<b>C</b> : <b>p</b>
900	fg.2 cor.2,3 vc.	<b>p</b> added as in <b>C</b> (cor.2,3) and by analogy with fg.1, cor.1, vl.1,2, va. and in accordance with <b>Ga</b> (fg.2)	915	cor.1	<b>Ga</b> : <b>pp</b> added in blue crayon (CN)
900	fg.2	<b>Ga</b> : note 1: <b>p</b> added in blue crayon (CN)	916	fl.2,3 cl.1,2	notes 7-9: stacc. added as in <b>C</b> and by analogy with notes 1-6
901	fl.1 cl.	— added as in <b>C</b> (fl.1, cl.1) and by analogy with the other parts and in accordance with <b>Ga</b> (fl.1)	916	cl.	<b>p</b> added by analogy with fg.1
901	fl.1	<b>Ga</b> : — added in blue crayon (CN?)	916	fg.2 cor.1,2,3 vl.1,2 va.	<i>cresc.</i> emended to — as in <b>C</b> (fg.2, vl.1,2, va) and by analogy with the other parts
902-903	fl.2,3	b.902 to b.903 note 3: stacc. added by analogy with bb.897-901	917	cl.2	time signature (♩) added
902	ob.1	<b>Ga</b> : <i>molto</i> [dim.] added in blue crayon (CN)	917-918	fg.1	b.917 note 1 to b.918 note 1: slur added as in <b>C</b> and by analogy with fg.2
902-904	ob.2 cl. cor.1,2	stacc. added as in <b>C</b> (ob.2; b.902 notes 4-6; cl.1; b.902 notes 4-9) and by analogy with fl.2,3, vl.2, va. and in accordance with <b>Ga</b> (ob.2; b.902 notes 1-6)	918	fl.2	<b>p</b> added by analogy with the dynamic level in the other parts; <b>C</b> : <b>pp</b> added in blue crayon
902	ob.2	<b>Ga</b> : notes 1-6: stacc. added in blue crayon (CN?)	918-919	cor.	stacc. added by analogy with b.917
902	cor.4	<b>Ga</b> : note 5: <i>dim.</i> added in blue crayon (CN)	919	fl.1	<b>p</b> added by analogy with the dynamic level in the other parts
902	DAVID	emended from	919	fl.1 cl.1	<b>C</b> : note 1: <b>pp</b> added in blue crayon
			919	cl.1	<b>Ga</b> : note 1: <b>p</b> added in blue crayon (CN)
		as in <b>Db</b>	920	fl.2,3 cl.2 fg.	<b>pp</b> added by analogy with ob. and in accordance with <b>Ga</b> (cl.2)
902-909	vl.2 va.	stacc. added by analogy with b.902 notes 1-3 (vl.2), b.903 notes 1-6 (vl.2)	920	fl.2 fg.1	notes 2-3: stacc. added by analogy with notes 4-9
902	cb.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.868	920	fl.3	notes 1-2: stacc. added as in <b>C</b> and by analogy with notes 3-8
905	cl. vc.	<b>pp</b> added by analogy with the other parts	920	fl.3	<b>Ga</b> : note 1: <b>p</b> added in blue crayon (CN)
905	cor.1,2	notes: 4-9: stacc. added by analogy with notes 1-3	920	ob.1	notes 1-5: stacc. added by analogy with notes 6-8
906	fl.	stacc. added by analogy with b.905 (cor.1,2)	920	ob.2	stacc. added by analogy with ob.1
907	fg.2	<b>pp</b> added by analogy with the dynamic level in the other parts; <b>C</b> : <b>p</b>	920	cl.2	<b>Ga</b> : <b>pp</b> added in blue crayon (CN)
907-909	cor.1,2,3	stacc. added by analogy with b.905	921	vc.	<i>div.</i> added
908-909	fl.2,3 ob. cl. fg.1	open slur emended to slur; <b>A</b> : bb.909-910: page turn	922	vl.1	<i>div.</i> added
908-909	cor.4	<i>cresc.</i> emended to — by analogy with cor.1,2,3	923	cl.1 fg.1	<b>p</b> added as in <b>C</b> and by analogy with the dynamic level in the other parts
908	cb.	<b>pp</b> added by analogy with the dynamic level in the other parts; <b>C</b> : <b>p</b>	923-926	fg.1	slur emended from open slur bb.923-924; <b>A</b> : bb.924-925: page turn
910	cl.2	<b>f</b> added as in <b>C</b> and by analogy with the other parts	923-924	va.	b.923 note 7 to b.924 note 9: stacc. added as in <b>C</b> and by analogy with vl.2
910	fg.2 cb.	<i>dim.</i> added as in <b>C</b> (fg.2) and by analogy with the other parts	925	fg.1	note 1: <b>p</b> omitted as a consequence of the addition of <b>p</b> in b.923
			925-928	cor.1,2	ten. added by analogy with cl.
			926-928	cl.	ten. added by analogy with b.925
			927	fl.2,3	slur added as in <b>C</b> and by analogy with b.928



Bar	Part	Comment
927	ob.2	cresc. added by analogy with fl.1; <b>A: mf</b> added in pencil (CN)
927-928	fg.2	b.927 note 2 to b.928: tie omitted by analogy with fg.1
927	fg.2	<b>Ga:</b> cresc. added in blue crayon (CN)
928	cor.3,4	ten. added by analogy with b.927
929	vl.2	<b>ffp</b> emended to <b>fp</b> by analogy with va.
929	va.	note 2: superfluous <i>unis.</i> omitted
929	cb.	<b>fp</b> added as in <b>C</b> and by analogy with vc.
931-932	fg.1	<b>p</b> added as in <b>C</b> and by analogy with cl.
931	cor.3	<b>p</b> added as in <b>C</b> and by analogy with cl., fg.1
933	fl.1	notes 2-6: stacc. added as in <b>C</b> and by analogy with note 1 and ob.1
933	fl.1	<b>mp</b> added as in <b>C</b> and by analogy with ob.1 and in accordance with <b>Ga:</b> note 1: <b>mp</b> added in blue crayon (CN)
933	cl. cor.1,2,3	<b>p</b> added by analogy with fl.2,3, ob.2 and in accordance with <b>Ga</b> (cor.1)
933	fg.1	<b>p</b> added by analogy with vl.1
933	fg.2	<b>mp</b> emended to <b>p</b> by analogy with fl.2,3, ob.2, cl., cor.1,2,3
933	cor.1	<b>Ga:</b> <b>p</b> added in blue crayon (CN)
933	vl.1	<i>div.</i> added
934	fl.2,3 ob.2 cl.2	stacc. added by analogy with cl.1
934	cl.1	notes 4-12: stacc. added by analogy with notes 1-3
934	va.	<i>trem.</i> added
936	cor.1,3,4	<b>p</b> added as in <b>C</b> (cor.3) and by analogy with fg., cor.2
936	vc.	slur added by analogy with cb.
939-941	cor.1	open slur b.939 and slur bb.940-941 emended to one slur; <b>A:</b> bb.939-940: page turn
940-941	vl.2 va. vc. cb.	<b>Db:</b> double bar-line added by analogy with the other parts
941	vl.2 va. vc. cb.	<b>f</b> added as in <b>C</b> and by analogy with the other parts
941	va. vc. cb.	marc. added by analogy with vl.1,2
942	ob.	<b>A:</b> <i>poco</i> added in pencil
942	ob.	<b>f</b> added by analogy with the dynamic level in the other parts
942	vc. cb.	stacc. added by analogy with the other parts
943	ob.1 vl.1 vc. cb.	stacc. added as in <b>C</b> (ob.1, vl.1) and by analogy with the other parts
943-944	va.	stacc. added by analogy with vl.2
944	vl.2	stacc. added by analogy with b.943
945	cb.	notes 2-3: stacc. added by analogy with vc.
946	fg.1	<b>p</b> added by analogy with the dynamic level in the other parts and in accordance with <b>Ga:</b> note 1: <b>p</b> added in blue crayon (CN)
947	fl.1	<b>p</b> added as in <b>C</b> and by analogy with ob.1
947-953	cor.1,2	open slur bb.947-949 and slur bb.950-953 emended to one slur; <b>A:</b> bb.949-950: page turn
947	cor.2	<b>p</b> added as in <b>C</b> and by analogy with the dynamic level in cor.1
949	cor.3	<b>p</b> as in <b>C</b> and by analogy with the dynamic level in cor.1,2
950	cor.3	open slur emended to slur; <b>A:</b> bb.949-950: page turn
950	vc./cb.	<b>Ga</b> (1): note 1: <b>p</b> added in ink and blue crayon (CN)
952	va.	cresc. added by analogy with the other parts
953-954	fl. ob. cl. fg. cor.1,2	open slur emended to slur; <b>A:</b> bb.954-955: page turn
953-954	fl. ob. cl. fg. cor.1,2	b.953: both <i>rall.</i> and <i>rit.</i> normalized to <i>rit.</i> ;
953-954	fl. ob. cl. fg. cor.1,2	b.954: <i>molto rall.</i> added as in <b>Db</b>

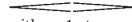
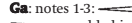
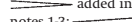

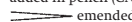

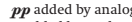
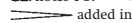
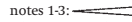
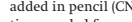
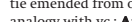
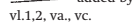
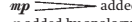
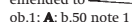
Bar	Part	Comment
954	trb.b. vl.2 va.	cresc. added by analogy with trb.t., vl.1
954	cb.	added as in <b>C</b> and by analogy with vc.
955		superfluous time signature (8) omitted in accordance with <b>Db</b>
955		<b>C:</b> ( <i>♩</i> = 52!) added in pencil
955	ob.2	<b>ff</b> added as in <b>C</b> and by analogy with fl.2,3, cl.2
955	tr.2,3 trb.t. trb.b.	<b>A:</b> <i>m</i> added in pencil in front of <b>ff</b>
955	DAVID	<b>ff</b> added as in <b>Db</b>
955	vl.2 va.	<i>div.</i> added
956	fl.2,3	notes 7-9: stacc. added as in <b>C</b> and by analogy with ob.2
956	ob.1 fg.1	note 2: marc. added as in <b>C</b> (ob.1) and by analogy with fl.1, cl.1
958	ob.2	stacc. added as in <b>C</b> and by analogy with bb.955-957
958	vl.1,2 va.	<i>dim.</i> emended to <i>dim.</i> by analogy with the other parts
958	vc.	superfluous <i>dim.</i> omitted
959	fl.1 ob.1	open slur emended to slur; <b>A:</b> bb.959-960: page turn
959-960	fl.2,3	b.959 note 7 to b.960 note 9: stacc. added as in <b>C</b> and by analogy with fg.1
959	cl.2	stacc. added by analogy with bb.955-958
959	fg.1	notes 2-6: stacc. added as in <b>C</b> (notes 4-6) and by analogy with notes 7-9
959-960	cor.3	tie added
961	cor.2	note 2: <i>e'</i> emended to <i>f<sup>3</sup></i> by analogy with tr.1
961	tr.2,3 trb.t. trb.b. tb.	<b>A:</b> <b>ff</b> changed to <b>mf</b> in pencil (CN)
962	fl.3	note 2: added by analogy with cl.2 (presumably an error in <b>A</b> )
962	vl.2 va.	<i>unis.</i> added
963	fg.2	<b>Ga:</b> notes 1, 3, 5: marc. added in blue crayon (CN?)
963	trb.b.	marc. added by analogy with cor.1,2, tr.1
964	ob.1	note 5: stacc. added by analogy with cor.1
964	fg. cor.1,2,4 tr.3 trb.t.2	open slur emended to slur; <b>A:</b> bb.963-964: page turn
964	tr.2,3 trb.t. trb.b. tb.	<b>A:</b> <i>dim.</i> added in pencil (CN)
965	cl.1	tie added and in accordance with <b>Ga:</b> <b>Ga:</b> tie added in blue crayon (CN?)
965	MIKAL DAVID	<b>ff</b> added as in <b>Db</b>
966-967	cor.4	b.966 note 2 to b.967: tie added
967	cl.	stacc. added by analogy with b.968
967-968	cor.3,4	stacc. added by analogy with bb.969-970
968	cor.1	<i>marcato</i> added by analogy with ob.1, fg.1
968	timp.	( <b>pp</b> ) emended to <b>pp</b>
969-970	cor.3,4	b.969 note 4 to b.970 note 9: stacc. added as in <b>C</b> (b.969) and by analogy with b.969 notes 1-3
970	vl.2 va. vc.	added by analogy with vl.1, cb.
970	vc.	<b>Ga</b> (1): <i>dim.</i> added in ink and blue crayon (CN)
971	vl.1,2 va. vc.	<b>pp</b> added by analogy with cb. and in accordance with <b>Ga</b> (vc.)
971	vc.	<b>Ga</b> (1): chord 1: <b>pp</b> added in ink and blue crayon (CN)
972	va.	double stems emended to single stems, superfluous <i>unis.</i> omitted
973	cor.3	ten. added by analogy with fl.1
973, 974	cor.3	<b>Ga:</b> notes 3-4: stacc. added in blue crayon (CN?)
975	cb.	<b>pp</b> added as in <b>C</b> and by analogy with fg.1
976	fg.1 cor.3	<i>espressivo</i> added by analogy with the other parts
978	cb.	<i>dim.</i> added as in <b>C</b> and by analogy with the other str.
979-980	va.	open slur b.979 and slur b.980 emended to one slur; <b>A:</b> bb.979-980: page turn

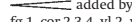

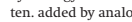
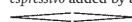
Bar	Part	Comment
980	fg.1	<b>pp</b> added by analogy with the dynamic level in cl.1, cor.1
981	cor.3,4	<b>pp</b> added by analogy with the dynamic level in cor.1,3,4
982	cor.1,2 timp.	<i>morendo</i> added by analogy with the other parts

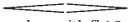



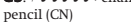
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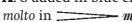
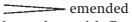
Bar	Part	Comment
+1		<b>C:</b> ♯ = 112 a 116 added in pencil
+1	tr.1	<b>Ga:</b> note 1: <i>f</i> changed to <i>ff</i> in pencil (CN)
+1	tr.2,3	stacc. added by analogy with tr.1
3	trb.t.1	notes 4-5: stacc. added by analogy with tr.1
4	trb.t.	fourth crotchet: marc. added by analogy with the other parts
4	trb.t.2	note 1: marc. added by analogy with tr.2,3, trb.b.
4	trb.b.	<b>IC:</b> note 4: marc. added in pencil (CN)
4	va.	<i>div.</i> added in accordance with <b>IC:</b> (1); note 1: <i>div.</i> added in pencil (CN)
6	ob. fg. brass str.	<b>A:</b> second crotchet: <i>ff</i> added in pencil (CN)
6	ob. cor.1,2	
	tr.1 vl.1	marc. added by analogy with b.85
6	trb.t.1	marc. added by analogy with fg.1, cor.3, tr.3, trb.b., vc., cb.
6	tb.	note 1: marc. added by analogy with fg.1, cor.3, tr.3, trb.b., vc., cb.
6	vl.2	marc. added by analogy with b.85 (ob., cor.1,2, tr.1, vl.1)
7	ob. cor.1,2 tr.1	
	vl.1,2	marc. added by analogy with va., vc., cb.
7	fg. cor.3,4 tr.2,3	
	trb.t. trb.b. tb.	note 1: marc. added by analogy with va., vc., cb.; notes 2-3: marc. added by analogy with va.
7	tb.	<b>Ga:</b> notes 2-4: stacc. added in blue crayon (CN?)
7	vc. cb.	notes 2-3: marc. added by analogy with va.
8-9		<b>A:</b> <i>poco stringendo</i> and <i>a tempo</i> added in pencil; <b>C:</b> <i>poco stringendo</i> and <i>a tempo</i>
8-9	fg.1	marc. added by analogy with bb.87-88
8	tr.2	<b>Ga:</b> note 1: marc. added in blue crayon (CN?); <b>IC:</b> note 1: marc. added in pencil (CN)
8	trb.t.	marc. added by analogy with ob., cl., fg.2, tr., trb.b., tb.
8	trb.b.	stacc. added by analogy with tb.; <b>IC:</b> note 2: marc. added in pencil (CN)
8	vl.1	<b>IC:</b> note 1: g as grace note added in pencil (CN)
9	fg.2	note 4: marc. added by analogy with tr.3, trb.t.2, trb.b., tb. and by analogy with b.88; <b>C:</b> note 1: <i>d?</i> added in pencil
9	tr.2	note 2: marc. removed by analogy with b.88 (fg.1)
9	trb.t.1	<i>ff</i> added by analogy with cor.; <b>IC:</b> notes 1-3: marc. cancelled and changed to stacc. in pencil (CN?)
9	trb.t.2	note 2: marc. added by analogy with fg.2, tr.3, trb.b., tb.
10	cor.1,2	note 2: ten. added by analogy with the other parts and by analogy with b.89
11		<b>A:</b> <i>a tempo</i> added in pencil (CN?); <b>A</b> added in blue crayon (CN)
11	woodw. brass	
	vl.1,2 va. vc.	marc. added by analogy with cb. and by analogy with b.90


Bar	Part	Comment
11	trb.t.	<b>C:</b> note 2: <i>f</i> <sup>♯</sup> changed to <i>f</i> in ink, <i>fs</i> added in pencil
11	tb.	<b>Ga:</b> notes 1-4: stacc. added in blue crayon (CN)
11	vl.1	<b>C, IC:</b> note 1: ten., notes 2-5: marc. added in pencil (CN)
12	tr.2,3	<del>————</del> added as in <b>C</b> and by analogy with the other parts
12	trb.b.	<b>Ga:</b> <i>dim.</i> added in blue crayon (CN)
12	tb.	<b>Ga:</b> <i>dim.</i> added in blue crayon (CN)
14	ob.1	stacc. added by analogy with fl.1, fg.1
15	cor.1,2,4	marc. added by analogy with va., vc.
15	vl.1	notes 5-6: marc. added by analogy with vl.2
15	cb.	note 2: marc. added by analogy with va., vc.
17	ob.2	marc. added by analogy with cor.1,2, va.
17	ob.2 cor.1	<b>IC:</b> notes 1-2: stacc. added in pencil (CN), note 4: <i>ff</i> added in pencil (CN)
17	ob.2 cor.1,2 va.	stacc. added by analogy with b.108 (ob.2, cor.1,2); <b>A:</b> note 4: <i>ff</i> added in pencil (CN)
17	cl. fg.2 cor.3,4	
	vc. cb.	<i>p</i> added by analogy with fl.2,3
17	cor.2	<b>IC:</b> fourth crotchet: <i>ff</i> added in pencil (CN)
17	cor.1,2 va.	<i>p</i> added by analogy with ob.2
17	vl.2	<b>A:</b> note 7: <i>b</i> added in pencil (CN)
17-18	va.	end of slur added by analogy with ob.2, cor.1,2; <b>A:</b> page turn
17	va.	<b>A:</b> note 4: <i>b</i> added in pencil (CN); <b>C:</b> note 4: <i>b</i> added in pencil
17, 18	va.	<b>IC:</b> fourth crotchet: <i>ff</i> added in pencil (CN)
18-20		<b>A:</b> b.18 second crotchet to b.20: <i>poco string-</i> -- added in pencil (CN)
18	ob.2	notes 2-4: stacc. added by analogy with b.109 (cor.1,2)
18	ob.2 cor.1	<b>IC:</b> note 5: <i>ff</i> added in pencil (CN)
18	ob.2 cor.1,2 va.	<b>A:</b> note 5: <i>ff</i> added in pencil (CN)
18	cor.1,2	stacc. added by analogy with ob.2 and by analogy with b.109
18	cor.2	<b>IC:</b> fourth crotchet: <i>ff</i> added in pencil (CN)
18	va.	notes 2-4: stacc. added by analogy with b.109 (cor.1,2); note 5: marc. added by analogy with ob.2 and by analogy with b.109 (cor.1,2)
18	vc. cb.	note 1: marc. added by analogy with fg.2
19	trb.t.	<b>IC:</b> notes 1-3: ten. cancelled and stacc. added in pencil (CN?)
19	trb.b.	<b>IC:</b> notes 1-3: ten. erased and stacc. added in pencil (CN?)
20	tr. tb.	marc. added by analogy with woodw., cor., trb.t., trb.b., vl.1,2, cb. and by analogy with b.111
20	trb.t.2	<b>IC:</b> notes 1-2: stacc. added in pencil (CN?)
20	trb.b.	<b>IC:</b> notes 1-3: stacc. added in pencil (CN?)
20	va. vc.	fourth crotchet: marc. added by analogy with woodw., cor., trb.t., trb.b., vl.1,2, cb.
20	vc.1	note 2: marc. added by analogy with cor.1,3, trb.t.1
20	vc.	fourth crotchet note 3: <i>h</i> added as in <b>C</b> and by analogy with fl.1, ob.1, cor.1, vl.1,2; <b>C:</b> <i>h</i> added in pencil (CN)
21		<i>a tempo</i> added as in <b>C:</b> <b>A:</b> <i>B</i> added in blue crayon (CN); <b>C:</b> <i>a tempo</i> added in pencil (CN)
21-23	tr.	marc. added by analogy with fl., ob., cl., trb.t., trb.b., tb., vl.1,2, cb. and by analogy with bb.112-114
21-22	trb.t.2	<b>A:</b> phrase changed in pencil (CN?)
21	timp.	notes 1-2: <i>h</i> emended to <i>h</i> as in <b>C</b> and by analogy with b.112; <b>A:</b> bar incomplete; <b>C:</b> notes 1-2: <i>h</i> changed to <i>h</i> in ink

Bar	Part	Comment
21-23	va. vc.	marc. added by analogy with fig.1. cor. and by analogy with bb.112-114
22	trb.t.2	note 2: <i>a</i> emended to <i>c'</i> by analogy with fl.3, ob.2, cl.2
23	fg.2	note 1: marc. added by analogy with fl., ob., cl., trb.t., trb.b., cb.
23	timp.	stacc. added by analogy with b.114
23	vl.2	<b>C:</b> chord 2 note 3; <i>b</i> added in pencil (CN?)
24	tb.	<b>Ga:</b> notes 1-4: stacc. added in blue crayon (CN?)
26	vl.2	note 4: <i>div.</i> moved to note 1 by analogy with vl.1
27		<i>allarg.</i> and <i>rit.</i> emended to <i>allarg.</i>
27-28	trb.t. trb.b.	<b>Ic:</b> b.27 note 2 to b.28 note 1: marc. added in pencil (CN?)
27	vl.1	note 2: <i>unis.</i> added in accordance with single stems
27	vl.2	note 1: <i>unis.</i> moved to note 2 in accordance with <b>Ic</b>
28-29		<i>a tempo (ma un poco meno mosso)</i> emended to <i>a tempo, ma tranqu.</i> as in <b>Db</b>
31-32	cor.3	phrase placed in cor.3; b.32: stacc. added by analogy with bb.31, 38, 50-51; <b>A:</b> no indication of 3., 4. or <i>a2</i>
33-34	fg.2	 added by analogy with cor.1, str.
34	vl.2	notes 1-4: slur added by analogy with vl.1 and in accordance with <b>Ga</b>
35	cl.2	<b>C:</b> note 1: <i>mp</i> added in pencil
35	cor.3,4	stacc. added by analogy with bb.31, 38, 50-51
35	cor.4	<b>Ga:</b> notes 1-3:  , notes 4-7:  added in blue crayon (CN); <b>Ic:</b> notes 1-3:  , notes 4-7:  added in pencil (CN)
36	va. vc.	 emended to <i>molto in</i>  by analogy with ob.1, cl.2, vl.1,2, cb.
37	ob.1	<b>pp</b> added by analogy with cl.2
39	ob.1	<b>p</b> added by analogy with cl.2
40	cor.3,4	<b>A:</b> <i>C</i> added in blue crayon (CN?)
40	cor.4	stacc. added by analogy with bb.31, 38, 50-51
		<b>Ga:</b> notes 1-3:  , notes 4-7:  added in blue crayon (CN); <b>Ic:</b> notes 1-3:  , notes 4-7:  added in pencil (CN)
41-42	fg.2	tie emended from open tie b.42 by analogy with vc.; <b>A:</b> page turn
42-43	cl.2 fg.	 added by analogy with cl.1, vl.1,2, va., vc.
42	fg.2	<b>mf</b> added by analogy with cl., fg.1, vl.1,2, va., vc.
43	cb.	<b>mp</b>  added by analogy with cor.
44	cl.1	<b>p</b> added by analogy with fl.1,2, fg., cor., str.
46	va.	<i>div.</i> added
47	fl.2	<b>C:</b> note 2: <i>c'</i> , ( <i>b</i> ) added in pencil (CN)
47	cor.1	<b>C:</b> note 6; ( <i>#</i> ) added in pencil
47-48	cor.1,2	slur emended from open slur b.47; <b>A:</b> page turn
47	cor.3,4	stacc. added by analogy with bb.31, 38, 50-51
48	ob.1 cl.1	<b>p</b> added by analogy with the general dynamic level
48-49	cl.1	<b>A:</b> b.48 note 1 to b.49 note 1: slur added in pencil (CN?)
48-49	fg.2	tie added as in <b>C</b>
48	vl.2 (2)	slur added by analogy with vl.2 (1) and in accordance with <b>Ga</b>
50-51	ob.1	<b>A:</b> b.50 note 1 to b.51 note 6: slur erased and articulation added
50	cl.1	<b>A:</b> notes 1-2: slur added in pencil (CN?)
50-51	cl.2	notes 1-2: slur removed; ten. added by analogy with ob.1; b.50 note 1: <i>cresc.</i> emended to  by analogy with ob.1; <b>A:</b> b.50 note 1 to b.51 note 6: slur erased and changed to slur notes 1-2 (CN)

Bar	Part	Comment
50	cor.1	stacc. added by analogy with cor.3,4; <b>Ic:</b> note 1: <i>mp</i> added in pencil (CN)
50-51	cor.1	 added by analogy with ob., cl.1, fg.1, cor.2,3,4, vl.2, va., vc., cb.
50-51	vl.1	<i>poco in</i>  emended to  by analogy with the other parts
50	va.	ten. added by analogy with ob.1
51	vl.1	stacc. added by analogy with ob., cl.2, cor., vl.2
52		<b>A:</b> <i>D</i> added in blue crayon (CN?)
52	ob.1	<i>espressivo</i> added by analogy with cor.1, vl.1
52-53	fg.2	 added by analogy with vc., cb.
52-54	fg.2	end of slur extended from b.53 note 1 by analogy with ob.2, cl.1; tie added; <b>Ga:</b> b.52 note 1 to b.53 note 1: slur and b.53 note 1 to b.54 note 1: tie
53	fl.1	notes 2-3: marc. emended to stacc. by analogy with fl.2, cor.3,4
53	fl.1,2 cor.3,4	<b>Ic:</b> note 4: <i>f</i> added in pencil (CN)
53-54	cl.2 fg.	tie emended from open tie b.54; <b>A:</b> page turn
53	cor.3,4	<b>Ga:</b> note 4: <i>f</i> added in blue crayon (CN)
53	vl.2	chord 1 note 1: <i>f</i> emended to <i>f<sup>♯</sup></i> as in <b>C</b> and by analogy with fl.1, cl.2, fg.1, cor.3, va.; <b>C:</b> chord 1 note 1: <i>#</i> added in pencil (CN?)
54	va.	<i>div.</i> added
54	cor.3	<b>C:</b> note 2: <i>f<sup>♯</sup></i> changed to <i>g<sup>♯</sup></i> in pencil, <i>gis!</i> notated in margin in pencil
55	ob.1	note 3: <i>f<sup>♯</sup></i> emended to <i>f<sup>♯♯</sup></i> as in <b>C</b> and by analogy with the other parts; <b>C:</b> note 3: <i>#</i> added in pencil
55	cor.4	note 1: <i>f</i> emended to <i>f<sup>♯</sup></i> by analogy with the other parts; <b>C:</b> note 1: <i>#</i> added in ink
56-59		<b>A:</b> <i>cresc.</i> - - added in blue crayon
56-57	fl.2,3	b.56 note 2 to 57 note 6: articulation added by analogy with fl.1, ob., cl.
56	fl.3	note 2: <i>f<sup>♯</sup></i> emended to <i>f<sup>♯♯</sup></i> by analogy with ob.2
56-58	vl.2	articulation added by analogy with fl.1, ob., cl., vl.1
57-59		<b>A:</b> <i>poco stringendo</i> - - added in pencil (CN); <b>C:</b> <i>cresc.</i> - - added in blue crayon
57	cor.2	stacc. added by analogy with cor.3
57	vl.1	note 6: stacc. added by analogy with fl.1, ob., cl.
58	fg.1	note 2: stacc. removed
58	cor.2	note 1: stacc. added by analogy with the other part of the phrase
58-59	va.	stacc. added by analogy with cor.2
59	fg.1	stacc. added by analogy with cor.3,4
59	fg.2	note 8: stacc. added by analogy with cor.3,4
59	cor.2	stacc. added by analogy with cor.3,4
59	cor.4	note 1: stacc. removed by analogy with fg.2
59	vl.2	stacc. added by analogy with fl.3, ob.2, cl.1
59	vc.1	stacc. added by analogy with cor.3,4
59-60	vc.2 cb.	b.59 note 4: beginning of slur removed in accordance with <b>Ga</b> ; <b>A:</b> slur incomplete due to page turn
60		<b>A:</b> <i>Poco allarg.</i> added in pencil (CN); <b>A:</b> <i>E</i> added in blue crayon (CN?)
60-61	cor.4 trb.t.1	tie added
60-64	vl.1	<b>A:</b> 8 <i>busso</i> and b.60 transposed down an octave in pencil (CN), b.64: notes 1-3: in pencil (CN), <i>NB</i> in margin, thus the whole phrase has been transposed down an octave; <b>C:</b> b.60 note 1 to b.64 note 2: 8 - - added in pencil; <b>Ga:</b> transposed, b.64 note 1 has been erased, however; <b>Ic:</b> original phrase cancelled in blue crayon, later erased and transposed down an octave, cancelled in pencil with an arrow indicating that the original version should be played (CN?)

Bar	Part	Comment
61-62	cor.4	tie added
62-63	ob.2	 added as in <b>C</b> and by analogy with fl.1.2, picc., ob.1, tr.1
62-63	cl.1	tie added
62-63	cor.1	<b>ff</b>  added by analogy with fl.1.2, picc., ob.1, tr.1
62-71	trb.t.1	slur emended from open slur b.62 to b.71 note 1 by analogy with tr.2; <b>A</b> : bb.66-67: page turn
62-63	trb.t.2	tie added
62	tb.	notes 1-2: slur removed by analogy with large slur bb.62-69
63	cor.2	<b>C</b> : note 2: <i>c'</i> added in pencil
63	tb.	notes 1-2: slur removed by analogy with the large slur bb.62-69
64-65	tb.	b.64 note 1 to b.65 note 2: slur removed by analogy with large slur bb.62-69
66-69	tb.	b.66 note 1 to b.69 note 1: slur removed by analogy with the large slur bb.62-69
67	fl.1.2 tr.1	 added by analogy with picc., ob., cor.1
69-70	cor.3 trb.t.2	tie added
71	vl.1.2 va. vc.	<b>lc</b> : note 5: <b>fz</b> added in pencil (CN)
72	ob.2 cl. fg. cor.	<b>marcato</b> added by analogy with fl., ob.1, tr., trb.t., trb.b., tb., vl.1.2, va., vc.2
72	cor.2,3,4 tr.2,3 va. vc.	note 1: marc. added by analogy with cl.2, fg.1, trb.b.
72	cor.2,4 vc.1	note 3: marc. added by analogy with cl.2, fg.1, tr.2,3, trb.b., va.
72	cor.4 tr.2,3	note 2: marc. added by analogy with cl.2, fg.1, cor.2, trb.b., va., vc.1
72	cb.	<b>marcato</b> added by analogy with vl.1.2, va., vc.2
73	fl.1.2 cor.1 vl.1.2	note 1: marc. added by analogy with ob., cl.1, tr.1
73	fl.1 cor.2,4 trb.t.1 vl.1.2	note 2: marc. added by analogy with fl.2,3, ob., cl., fg.1, cor.2, tr., va., vc.1
73	trb.t.2	note 1: marc. removed by analogy with fg.2, tb., vc.2, cb.
74	fl.1 ob.1	marc. added by analogy with cl.1, cor.1, tr.1, vl.1.2
74	fl.2,3 trb.b.	marc. added by analogy with ob.2, cl.2, fg.2, cor.3, tr.2,3, tb., va., cb.
74	cor.2	marc. added by analogy with ob.2, cl.2, fg., cor.3,4, tr.2,3, tb., va., cb.
74	tr.1	notes 2-3: marc. added by analogy with cl.1, cor.1, tr.1, vl.1.2
74	trb.t.1	notes 3-4: marc. added by analogy with cl.1, cor.1, tr.1, vl.1.2
74	trb.t.2	marc. added by analogy with cl.2, fg.1, cor.4
74	vc.	note 3: marc. added by analogy with ob.2, cl.2, fg.2, cor.3, tr.2,3, tb., va., cb.
75	fl.1 cor. vl.2 va. vc.	marc. added by analogy with fl.2,3, ob., cl., fg., tr.1, trb.t., trb.b., tb., vl.1, cb.
75	tr.2,3	note 2: marc. added by analogy with fl.2,3, ob., cl., fg., tr.1, trb.t., trb.b., tb., vl.1, cb.
75-76	MIKAL	<b>Gb</b> :  changed to  in pencil (CN)
76	ob.	<b>A</b> : <b>F</b> added in blue crayon (CN?)
76	ob.	<b>sempre ff</b> emended to <b>ff</b> by analogy with the other parts
76	cor.2	marc. added by analogy with cor.3
77	fg.1	ten. added by analogy with ob.1 and by analogy with b.76
77	cor.2,3	marc. added by analogy with b.76
78-79	cor.1,4	tie emended from open tie b.78; <b>A</b> : bb.78-79: page turn
79-80	tr.	stacc. added by analogy with bb.+1-1
80		<b>A</b> : <b>Tempo lmo</b> added in pencil (CN)
81-82	tr.2,3	b.81 note 4 to b.82 note 4: marc. added by analogy with tr.1 and by analogy with bb.2-3

Bar	Part	Comment
81-82	trb.t.1	marc. added by analogy with tr.1 and by analogy with b.2 note 1 to b.3 note 4
81-82	trb.t.2 trb.b.	marc. added by analogy with tr.1 and by analogy with bb.2-3
81	timp.	stacc. added by analogy with b.2
83	ob.2	marc. added by analogy with ob.1, fg., brass, vl.1.2, vc. and by analogy with b.4
83	cor.3	<b>lc</b> : note 1: <b>f</b> added in pencil (CN)
83	tr.2,3 trb.t.2 trb.b.	note 1: marc. added by analogy with b.4 (tr.2,3, trb.b.)
83	timp.	stacc. added by analogy with b.4
83	va.	<i>div.</i> added in accordance with <b>lc</b> (1) (b.4)
83-84	va. cb.	marc. added by analogy with ob.1, fg., brass, vl.1.2, vc. and by analogy with bb.4-5
85	ob.	note 3: marc. removed by analogy with cor.1,2, tr.1, vl.1.2
85	ob. fg. brass str.	<b>A</b> : third crotchet; <b>fz</b> added in pencil (CN)
85	cor.3	note 4: marc. added by analogy with fg.1, cor.3, tr.3, trb.t.1, trb.b., tb., vc., cb. and by analogy with b.6
85	tr.2	note 1: marc. removed by analogy with fg.2, cor.4, trb.t.2 and by analogy with b.6
85	trb.t.1 tb.	note 1: marc. added by analogy with fg.1, cor.3, tr.3, trb.b., vc., cb.
85	vl.2	notes 1-2: marc. added by analogy with ob., cor.1,2, tr.1, vl.1
85	va.1	<b>C</b> : chord 3 note 2: $\sharp$ changed to $\flat$ in pencil
85	va.	fourth crotchet: marc. added by analogy with b.6
87	tutti	marc. added by analogy with b.7 (va., vc., cb.)
87	tr.2	<b>Ga</b> : note 1: marc. added in blue crayon (CN?)
87	trb.t.	note 4: marc. added by analogy with woodw., tr., trb.b., tb.
87	trb.b. tb.	note 4: stacc. added by analogy with b.6 (tb.)
87	vl.1	<b>lc</b> : <i>g</i> grace note added in pencil (CN)
88	tr.2	note 3: marc. added by analogy with fg.1 and by analogy with b.9
88	tr.3 trb.t.2 tb.	marc. added by analogy with fg.2, trb.b. and by analogy with b.9
88	trb.t.1	<b>fz</b> added by analogy with cor.
89	trb.t. trb.b. va.	ten. added by analogy with woodw., cor., tr., tb., vl.1.2, vc., cb. and by analogy with b.10
91	ob.1	<b>A</b> : <b>G</b> added in blue crayon (CN?)
91	ob.2 tr.2,3 trb.b.	<i>molto</i> in  <b>mp</b> added by analogy with vl.1.2
91	fg.1	emended to <i>molto</i> in  by analogy with fl., cl., fg., cor., tr.1, trb.t., str.
91	trb.b.	<b>mp</b> added by analogy with vl.1.2
91	va.	<b>Ga</b> : <i>dim.</i> added in blue crayon (CN)
91	ob.1 fg.1	<i>div.</i> moved from b.95 note 1; slurs added
92	vl.1.2	<b>p</b> added by analogy with vl.1.2
92	fg.1 cor.1	<i>dim.</i> added by analogy with ob.1, fg.1
93	fg.1 cor.1	<i>dim.</i> moved from b.94 note 1 by analogy with vl.1.2
93	cor.2,3,4 cb.	<i>dim.</i> added by analogy with va., vc.
93	va.	single stems emended to double stems
93	vc.	<i>div.</i> added in accordance with <b>Ga</b>
95-96		<i>a tempo (ma un poco meno mosso)</i> emended to <i>a tempo, ma tranqu.</i> as in <b>Db</b>
95	ob.1	<b>lc</b> : <b>mf</b> cancelled and <b>p</b> added in pencil (CN)
95	cor.4	$\parallel$ added by analogy with the other parts;
95	vc.	<b>C</b> : note 1: <i>d'</i> , ? added in pencil
100	va. vc.1	<i>unis.</i> added in accordance with <b>Ga</b> ; <b>A</b> :
100	vc.	note 3: $\sharp$ added in pencil (CN)
102-103	cor.2	<i>trem.</i> added
104	tr.2	<i>div.</i> added in accordance with <b>Ga</b>
104	tr.2	tie added
104	tr.2	<b>Ga</b> : note 1: <i>dim.</i> added in blue crayon (CN)

Bar	Part	Comment
104	tr.2,3	<b>C:</b> note 1: <i>p</i> added in pencil; <b>lc:</b> note 1: <i>mp</i> added in pencil (CN)
106	fg.1 vl.1,2	marc. added by analogy with ob.1
107	ob.1 fg.2	
107	tr.2,3 str.	<i>dim.</i> added by analogy with fg.1, cor.
107	cor.2 va.	ten. added by analogy with tr.2,3
107	cor.3	note 3: <i>d'</i> emended to <i>d'</i> as in <b>C</b> and by analogy with cor.1, va.; <b>C:</b> note 3: <i>b</i> added in pencil
107	va.	note 1: double stems emended to single stems
108	ob.2 cor.1,2 va.	<b>A:</b> note 4: <i>fs</i> added in pencil (CN); <b>lc:</b> fourth crotchet: <i>fs</i> added in pencil (CN)
108	ob.2 va.	marc. added by analogy with cor.1,2
108-109	ob.2 va.	slur emended from open slur b.108 by analogy with cor.1,2 and by analogy with bb.17-18 (ob.2, cor.1,2); <b>A:</b> page turn note 3: stacc. added by analogy with ob.2, cor.1,2
108	va.	note 3: stacc. added by analogy with ob.2, cor.1,2
109-111		<b>A:</b> <i>poco stringendo</i> --- added in pencil (CN)
109	fl.2,3 cl. fg.2	<i>cresc.</i> added by analogy with fl.1, ob., fg.1, cor.1,2, vl.1,2 and by analogy with b.108 (va.)
109	cor.3,4 vc. cb.	
109	fl.2 cl.2 fg.2	marc. added by analogy with b.18
109	cor.4	stacc. added by analogy with cor.1,2
109	ob.2 va.	<b>A:</b> note 5: note added in pencil (CN); <b>lc:</b> fourth crotchet: <i>fs</i> added in pencil (CN)
109	ob.2 cor.1,2 va.	marc. added by analogy with ob.2, cor.1,2
109	va.	marc. added by analogy with b.108 (fl.2, cl.2, fg.2, cor.4)
109	vc. cb.	<i>cresc.</i> moved from b. 108 rest 1
109	cb.	note 3: ten. added by analogy with fg.2, cor.3,4, trb.t., trb.b., vc., cb. and by analogy with b.19
110	cor.1,2	<b>lc:</b> notes 1-3: ten. cancelled and stacc. added in pencil (CN?)
110	trb.t.	<i>cresc.</i> added by analogy with trb.t.
110	trb.b.	<b>lc:</b> b.110 note 1 to b.111 note 2: ten. erased and stacc. added in pencil (CN?)
110-111	trb.b.	note 2: marc. added by analogy with b.20
111	fg.2 trb.t. trb.b. cor.	note 1: ten. added by analogy with fg.2, trb.t., trb.b., vc., cb. and by analogy with b.20; note 2: marc. added by analogy with b.20
111	cor.4	slur added by analogy with fg.2, cor.2, trb.t.2, trb.b., vc., cb.
111	va. vc.	fourth crotchet: marc. added by analogy with woodw., brass, vl.1,2, cb.
111	vc.	<b>A:</b> fourth crotchet: <i>h</i> added in pencil (CN); <b>C:</b> fourth crotchet: <i>h</i> added in pencil (CN?)
111	vc.1	note 2: marc. added by analogy with b.20 (cor.1,3, trb.t.1)
111	vc.2 cb.	note 2: marc. added by analogy with b.20
112		<b>A:</b> <i>Tempo lmo</i> added in pencil (CN); <b>A:</b> <i>H</i> added in blue crayon (CN?)
112-113	trb.t.2	phrase emended from  by analogy with bb.21-22 and by analogy with tr.2 and in accordance with <b>Ga:</b> <b>Ga:</b> phrase corrected in accordance with bb.21-22 in blue crayon (CN)
115	tb.	<b>Ga:</b> notes 1-4: stacc. added in blue crayon (CN?)
116	timp.	marc. added by analogy with b.25
117	fl.2	note 4: <i>(c'')</i> emended to <i>(f'')</i> <i>(d'')</i> by analogy with b.26; <b>B:</b> shows that bb.109-117 should correspond to the phrase bb.18-26
117	fl.3	<b>C:</b> note 4: <i>a''</i>
117	tb.	notes 2-3: stacc. removed by analogy with fl.1, ob., fg., cor.1,2,4, tr.1,3, trb.t.1, vl.1,2, vc., cb.
117	timp.	note 1: stacc. emended to marc. by

Bar	Part	Comment
117	vl.1	analogy with b.26
117	vl.2	note 1: <i>div.</i> added by analogy with b.26
118	woodw. cor.	note 1: <i>div.</i> added by analogy with b.26 (vl.1)
118	tr. trb.t.	stacc. added by analogy with trb.b., tb., str.
118	tb.	notes 3-4: marc. added by analogy with woodw., cor., tr., trb.t., trb.b., vl.1, va., vc., cb.
118	timp.	<b>A:</b> single stems and stacc. changed to double stems in black ink
118	vl.1	<i>unis.</i> moved from note 1 by analogy with b.27 and single stems emended to double stems
118	vl.2	<i>unis.</i> added by analogy with b.27 and in accordance with <b>lc</b> and single stems emended to double stems; marc. added by analogy with woodw., cor., trb.t., trb.b., vl.1, va., vc., cb.
118-122	vl.2	--- added
119	cor.1,2 tb.	marc. added by analogy with fl.2,3, ob.2, fg.2, cor.4, tr.2,3, trb.t.2, trb.b., va., vc., cb.
119	cor.3 tr.1 vl.2	marc. added by analogy with fl.1, ob.1, cl.1, fg.1, vl.1
119	cor.4	stacc. added by analogy with fl.2,3, ob.2, cl.2, fg.2, cor.1,2, tr.2,3, trb.t.2, trb.b., tb., va., vc., cb.
119	trb.t.1	note 3: marc. added by analogy with fl.1, ob.1, cl.1, fg.1, vl.1
120	fl.1	note 4: marc. added by analogy with fl.2,3, ob.2, cl., fg., cor.3,4, tr.2,3, trb.t., trb.b., tb., str.
120	ob.1 cor.1,2 tr.1	marc. added by analogy with fl.2,3, ob.2, cl., fg., cor.3,4, tr.2,3, trb.t., trb.b., tb., str.
120	tr.2	<b>A:</b> note 1: <i>f'</i> changed to <i>c''</i> in pencil (CN)
120	tr.3	<b>A:</b> note 1: <i>g'</i> cancelled in pencil, but <i>g'</i> added again in pencil (CN)
120	timp.	<b>A:</b> single stems and stacc. changed to double stems in black ink
121	fl.1 ob.1 cl.1 fg.1	articulation added by analogy with b.119 (fl.1, ob.1, cl.1 fg.1, vl.1)
121	cor.3 tr.1 vl.1,2	
121	fl.2,3 ob.2 cl.2 fg.2 cor.1,2,4 tr.2,3 trb.t.2 trb.b. tb. va. vc. cb.	marc. added by analogy with b.119 (fl.2,3, ob.2, cl.2, fg.2, cor.4, tr.2,3, trb.t.2, trb.b., va., vc., cb.)
121	fl.2,3 ob.2 cl.2 fg.2 cor.1,2,4 tr.2,3 trb.t.2 va. vc. cb.	stacc. added by analogy with trb.b., tb. and by analogy with b.119 (fl.2,3, ob.2, cl.2, fg.2, cor.1,2, tr.2,3, trb.t.2, trb.b., tb., va., vc., cb.)
122	trb.t.1	<b>C:</b> note 1: stacc.
122	fg.1	stacc. added as in <b>C</b> and by analogy with fl.1, ob.1, cl.1, tr.1
122	fg.2	note 1: ten. added by analogy with fl.2,3, ob.2, cl.2, cor.2, tr.2,3, trb.b., tb., va., vc., cb.
122	cor.3	stacc. added by analogy with fl.1, ob.1, cl.1, tr.1
122	cor.4 trb.t.2	ten. added by analogy with fl.2,3, ob.2, cl.2, cor.2, tr.2,3, trb.b., tb., va., vc., cb.
122	trb.t.1 vl.1,2	stacc. added by analogy with fl.1, ob.1, cl.1, tr.1
122	vl.2	ten. added by analogy with fl.1, ob.1, cl.1, cor.3, tr.1, vl.1
123	fl.2,3	note 2: ten. added by analogy with ob.2, trb.b., va.
123	cl.2 cor.1,2,4 tr.2,3 trb.t.2 fg.2	ten. added by analogy with ob.2, trb.b., va. notes 1-2: ten. added by analogy with cb.

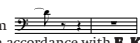
Bar	Part	Comment
123	tb.	ten. added by analogy with cb.
123	vl.2	articulation added by analogy with fl.1, ob.1, cl.1, cor.3, tr.1, vl.1
123	vc.	chord 2: ten. added by analogy with cb.
124	cor.1,2	stacc. added by analogy with woodw., cor.3,4, tr., trb.t., trb.b., tb., str.; note 4: marc. added by analogy with woodw., cor.3,4, tr., trb.t., trb.b., tb., str.
125		<b>C:</b> $\curvearrowright$ added in pencil (CN), lang 'long' added in pencil (CN)
125	ob.	<b>C:</b> marc.
125	ob. fg. cor.3,4 tb. vl.2 va. vc. cb.	marc. added by analogy with fl., cl., cor.1,2, tr., trb.t., trb.b., vl.1
125	DAVID	<b>o</b> emended to $\bullet$ as in <b>B, C</b> and in accordance with <b>Gb, Ka: A: o</b> changed to $\bullet$ in blue crayon; <b>B: <math>\bullet</math></b> ; <b>C: <math>\bullet</math></b> ; <b>Gb: o</b> changed to $\bullet$ in pencil; <b>Ka: o</b> cancelled and changed to $\bullet$ in pencil (CN)
126		$N^{\sharp} 9$ added in pencil
126	arpa	lower staff: $\frac{3}{8}$ emended to $\frac{3}{4}$ by analogy with the other parts
128	str.	<b>A:</b> note 1: <b>f</b> changed to <b>fp</b> in pencil (CN)
130-133	ABNER VAGTEN	<b>A:</b> original phrase pasted over with a new (CN)
130	VAGTEN	<b>Ka:</b> $\text{♪♪♪}$ changed to $\text{♪♪♪}$ in pencil; <b>Db:</b> $\text{♪♪♪}$
133	fg.2	note 2: $C^{\sharp}$ emended to $C^{\flat}$ by analogy with vl.1,2, vc., cb.
133	cor.3	$\text{—}$ added by analogy with ob.1, cl., fg.
133-134	vc. cb.	slur emended from open slur b.133 added by analogy with ob.1, cl., fg., cor.1,2,3; <b>A:</b> page turn
133	cb.	$\text{—}$ added by analogy with ob.1, cl., fg., cor.1,2,3, vl.1,2, va., vc.
134		<b>A:</b> metronome marking erased and changed to $J = 96$ (CN)
134	ob.2 cor.4	<b>f</b> added by analogy with ob.1, cl., fg., cor.1,2,3, str.
134	cor.3	note 1: $e^{\flat}$ emended to $e^{\flat}$ by analogy with cl.2, vl.1,2, va. and in accordance with <b>Ga: Ga:</b> $\flat$ cancelled in pencil
135	fg.2	<b>ff</b> added by analogy with ob., cl., fg.1
136	cor.1	note 2: ten. emended to marc. by analogy with fg., cor.3
138	fg.2	marc. added by analogy with fg.1, cor.1, 3
138	SAUL	notes 2-4: $\text{♪♪♪}$ emended to $\text{♪♪♪}$ as in <b>B, Db</b> and in accordance with <b>B, Ka</b>
138	vl.1	--- added
139	vl.1,2	--- added
140	ob.1 vc. cb.	<b>A:</b> note 1: $\sharp$ added in pencil (CN)
140-144	fg.2	slur emended from open slur bb.140-143; <b>A:</b> bb.143-144: page turn
140	vl.1	chord 1 note 2: $b^{\flat}$ emended to $b^{\sharp}$ as in <b>C</b> and by analogy with ob.1, cor.3, vl.1; <b>C:</b> chord 1 note 2: $\sharp$ added in pencil (CN)
141, 142	cl.2	ten. added by analogy with ob., cl.1
142	ob.2 cl.	<i>dim.</i> added by analogy with ob.1, fg.2
142	cl.1	<b>Ga:</b> note 2: <i>dim.</i> added in blue crayon (CN)
143	cl.2	ten. added in accordance with <b>C</b> and by analogy with ob., cl.1
143	fg.2	<b>C:</b> note 2: $\sharp$ added in pencil
144	cl.2	<b>p</b> added as in <b>C</b> and by analogy with ob., cl.1; ten. added by analogy with ob., cl.1
145	va.	marc. added by analogy with vl.1,2; note 1: double stems emended to single stems
145	cb.	note 1: marc. added as in <b>C</b> and by analogy with vl.1,2
146	vl.2	<b>Ga</b> (1): note 4: <i>cresc.</i> added in blue crayon (CN)
146	va.	notes 5-7: slur, notes 6-7: tie added as in <b>C</b> and by analogy with vl.1

Bar	Part	Comment
147	fl.2,3	$a_2$ added in accordance with <b>Ga: A:</b> no indication of 2., 3. or $a_2$
148	cl.2	marc. added by analogy with ob.2
148	fg.2	note 1: stacc. emended to marc. by analogy with fg.1
148-149	trb.t.2	slur emended from open slur b.149; <b>A:</b> page turn
148	trb.b.	marc. added by analogy with trb.t.1
148	vl.2	note 1: marc. added by analogy with fg.1; <b>Ga</b> (1): notes 5-12: $\text{—}$ added in blue crayon (CN?)
148	va.	<b>Ga</b> (1): <i>cresc.</i> added in blue crayon (CN)
149		$J = 96$ added by analogy with <b>Db: A: J = 96 added in blue crayon</b>
149	fg.1	<b>A:</b> bass clef added in pencil (CN)
149-151	vl.1,2	--- added
150	vc.	<i>div.</i> added
153	trb.t.	marc. removed by analogy with cl., fg., cor., tr.1
154-155	va.	stacc. added by analogy with b.153
155-156	fg.2	b.156 note 1: <i>cresc.</i> emended to $\text{—}$ by analogy with cb.
155-156	vl.1va.	<i>cresc.</i> and $\text{—}$ emended to $\text{—}$ by analogy with fl., cor., vl.2, cb.
155-156	vc.	b.155 note 3: <i>cresc.</i> emended to $\text{—}$ by analogy with cb.
156-157	fl.1	<b>A:</b> b.156 note 1 to b.157 note 1: slur erased and changed to slur b.156 notes 1-3 in pencil (CN), note 4: marc. added in pencil (CN)
156-157	ob.1	slur and marc. emended from slur b.156 note 1 to b.157 note 1 by analogy with fl.1
156	vl.1	<b>A:</b> notes 2-4: slur erased and changed to slur notes 2-3 in pencil (CN), note 4: marc. added in pencil (CN)
156-157	vc.	b.156 note 1 to b.157 note 1: large slur removed
157		<b>A:</b> second crotchet: <i>poco largamento</i> added in pencil (CN)
157	fl.1 ob.1	marc. added by analogy with vl.1
157	vl.1	<b>A:</b> note 1: marc. added in pencil (CN)
157	va. cb.	marc. added by analogy with vl.1,2, vc.
158	vl.2 va. cb.	note 1: marc. added by analogy with vl.1, vc.
164	vc.	<b>C:</b> note 1: marc. added in blue crayon
165	ABNER	$\text{♪♪♪}$ emended to $\text{♪♪♪}$ as in <b>B, Db</b> and in accordance with <b>B, Ka</b>
167	vl.2	$\text{—}$ added by analogy with vl.1, va., vc.
170-171	cl.1	<b>A:</b> b.170 note 4 to b.171 note 2: slur added in pencil (CN?)
170	fg.	marc. added by analogy with ob., cl., cor.
172	va.	<b>f</b> added as in <b>C</b> and by analogy with woodw., brass, vl.1,2, vc., cb.
175	tr.2	note 1: marc. added by analogy with ob.2, fg., cor., trb.t., trb.b., va., vc.
175-177	cb.	marc. added by analogy with ob.2, fg., cor., trb.t., trb.b., vc.
176-177	va.	marc. added by analogy with ob.2, fg., cor., trb.t., trb.b., vc.
177	trb.t.	single stems emended to double stems by analogy with the other part of the phrase
178	vl.2	<b>Ga</b> (1): note 1: <i>cresc.</i> --- added in blue crayon (CN)
178	va.	<b>A:</b> chord 4: $\flat$ added in pencil (CN)
181	cl.1	note 3: $b^{\flat}$ emended to $b^{\sharp}$ by analogy with ob.1
182	fg.1	notes 5-6: marc. added by analogy with cl.2
182	cor.1,2	<b>p</b> added by analogy with the general dynamic level
182	va.	marc. added by analogy with cl.2
183	cl.2	note 1: $a^{\flat}$ emended to $b^{\flat}$ by analogy with fg., trb.t.2, trb.b., va., vc., cb.

Bar	Part	Comment
183	tr.1	note 5: $b^{\flat}$ emended to $b^{\flat}$
183	tr.2	note 5: $b^{\flat}$ emended to $b^{\flat}$
184	fig.2 cor.1,3,4	$p$ added by analogy with b.186 (str.)
185	ob. cl. fig.1	$p$ added by analogy with b.186 (str.)
185	fig.1	note 6: $A$ emended to $A^{\flat}$ by analogy with fig.2; <b>C</b> : note 6: $b$ added in pencil; <b>Ga</b> : note 1: $p$ added in pencil (CN?)
186	cor.2	$p$ added by analogy with str.
186	tr.1	$p$ added by analogy with str. and in accordance with <b>Ga</b> ; <b>Ga</b> : note 1: $p$ added in blue crayon (CN)
187	cl.	marc. added by analogy with ob., cor.
188	ob.1	note 1: marc. removed by analogy with ob.2, cl., cor.1,2
188	ob. cl. cor.1,2	marc. added by analogy with b.187
189	ob. cl. cor.1,2	marc. added by analogy with b.187
189	va.	<b>A</b> : chord 2: $fp$ added in pencil (CN)
190	T.	notes 3-4: $\text{♩}$ emended to $\text{♩}$ as in <b>B</b> , <b>Db</b> and by analogy with B. and in accordance with <b>B</b> , <b>Ka</b> ; <b>A</b> : notes 3-4: $\text{♩}$ changed to $\text{♩}$ ; <b>C</b> : notes 4-5: $\text{♩}$ <i>col canto</i> removed
191	vl.1	$\downarrow = 92$ added as in <b>Db</b> ; <b>A</b> : $\downarrow = 92$ added in blue crayon
193		$ff$ added by analogy with cor.1,2
193	cor.3,4	
193	tr.1,2 trb.t. trb.b.	
193	vl.1,2 va.	$f$ added by analogy with woodw., vc., cb.
194	fig.2	notes 2-3: stacc. removed by analogy with ob., cl., fig.1, tr.1,2, trb.t., trb.b., str.
196	tr.1,2	marc. added by analogy with woodw., trb.t., trb.b., str.
196	CORO	marc. emended to ten. as in <b>Db</b>
196	T.2	<b>Db</b> : note 1: $c''$
197	tutti	$\curvearrowright$ moved from third crotchet to second crotchet as in <b>Db</b> and by analogy with CORO
197	ob. cl. fig. cor. tr.1,2 vc. cb.	marc. added by analogy with trb.t., trb.b., vl.1,2, va.
198		$\downarrow = 72$ added as in <b>Db</b> ; <b>A</b> : $\downarrow = 72$ added in blue crayon
198	vc.	<i>col canto</i> added by analogy with vl.1,2, va., cb.
201	vl.1 va. vc. cb.	stacc. added by analogy with vl.2
202		<b>A</b> : $\downarrow = 92$ added in blue crayon; <b>Db</b> : $\downarrow = 92$
202	cor.3,4	$ff$ added as in <b>C</b> and by analogy with cor.1,2
205	trb.t.	marc. added by analogy with woodw., tr.1,2, trb.b., str.
206	va.	note 3: marc. added by analogy with fig.1
206	vc. cb.	marc. added by analogy with fig.2
207	tr.1,2	marc. added by analogy with fl.
207	va.	marc. added by analogy with fig.1
207	vc. cb.	notes 1-2: marc. added by analogy with fig.2
208	ob. cl. fig.2 tr.1,2 str.	marc. added by analogy with fl., fig.1
208	trb.t.1	<b>Ga</b> : note 1: $f$ added in blue crayon (CN?)
210-211	fl. cl.	b.210: second crotchet to b.211 note 1: two $tr$ : $^{\text{***}}$ emended to one by analogy with the tie and in accordance with <b>Ga</b>
210-212	fl.	slur emended from open slur bb.211-12; <b>A</b> : bb.211-212: page turn
211	fl.2,3	notes 1-2: $tr$ : $^{\text{***}}$ emended to note 1: $tr$ : $^{\text{***}}$ , note 2: $tr$ : $^{\text{***}}$ by analogy with fl.1, cl., vl.1,2
211	va.	<b>Ga</b> (1): $\text{—}$ added in blue crayon (CN?)
212		<b>A</b> : metronome marking erased and changed to $\downarrow = 96$ (CN)
212	tr.2	$f$ added by analogy with woodw., cor., tr.1, str.
212	timp.	$\text{♩}$ added by analogy with the other parts
218	fig.2	$p$ added by analogy with fig.1
219	vl.1	<b>A</b> : <i>arco</i> added in blue crayon (CN)
220	vl.2 va. vc.	<b>A</b> : <i>arco</i> added in blue crayon (CN)

Bar	Part	Comment
221-222	fig.1	$\text{—}$ added by analogy with vl.1,2, va., vc.
222	cor.1,2 vc.	marc. added by analogy with vl.2, va.
222	DAVID	<b>Db</b> : note 1: $c''$
223	fl.1	$\text{—}$ added by analogy with vl.1; stacc. added by analogy with bb.221, 222 (vl.1)
223	vl.1	stacc. added by analogy with bb.220, 221, 222; marc. added by analogy with fl.1
223	vl.2 va. vc.	marc. added by analogy with bb.220, 221, 222
225-226	fl.1	$p$ $\text{—}$ $mf$ added by analogy with vl.1
225	tr.2	$p$ added by analogy with fig.2, cor.1,2, vl.1 and in accordance with <b>Ga</b> ; <b>Ga</b> : note 1: $p$ added in blue crayon (CN)
228	vl.1,2 va.	<b>A</b> : <i>arco</i> added in pencil (CN)
228-229	va.	$\text{—}$ added by analogy with vl.1,2, vc., cb.
231-232		<i>tranq.---</i> emended to <i>tran-qui-do</i>
231	ob.1	tie added
232-233	vl.1,2 vc. cb.	<i>dim.---</i> emended to <i>di-mi-nu-en-do</i>
232-233	va.	b.232 note 1: <i>dim.</i> emended to <i>di-mi-nu-en-do</i> as in <b>C</b> and by analogy with vl.1,2, vc., cb.; <b>C</b> : <i>dim.---</i>
233		<b>A</b> : <i>Tempo I</i> added in pencil
233	SAUL	<b>A</b> , <b>B</b> , <b>C</b> : $\text{♩}$ $\text{♩}$ $\text{♩}$ ; <b>Db</b> , <b>Ka</b> : notes 3-5: $\text{♩}$ $\text{♩}$ $\text{♩}$ ; <b>E</b> : $\text{♩}$ $\text{♩}$ $\text{♩}$ changed to $\text{♩}$ $\text{♩}$ $\text{♩}$
233	vc. cb.	marc. added by analogy with cl., fig., va.
234	va.	marc. added by analogy with b.235
235	cor.3,4	marc. added by analogy with vl.2, vc.
236-237	cor.3	b.236 note 2: <i>dim.</i> emended to <i>di-mi-nu-en-do</i> by analogy with vl.2, vc.
236	cor.3 vc.	marc. added by analogy with vl.2
236	timp.	stacc. added by analogy with b.235
236-237	vl.2 va. vc.	b.236 second crotchet: <i>dim.---</i> emended to <i>di-mi-nu-en-do</i>
236	va.	marc. added by analogy with b.235
236	vc.1	note 1: stacc. removed by analogy with cor.3,4, vl.2, vc.2
237	timp.	stacc. added by analogy with b.235
237-238	vc.1	slur added as in <b>C</b> and by analogy with vc.2
238	ob.1	articulation added by analogy with b.226
238	cor.3	$ppp$ moved from b.237 note 2 by analogy with str.
241-242	cor.1	stacc. added by analogy with bb.240, 243
241-242	vc.	slur emended from open slur b.241 in accordance with <b>Ga</b> ; <b>A</b> : page turn
242-243	fig.2 cor.1 vl.1,2 va. vc.	<i>cresc.---</i> emended to <i>cre-scen-do</i>
242	DAVID	<b>A</b> , <b>B</b> , <b>C</b> : $\text{♩}$ $\text{♩}$ $\text{♩}$ ; <b>Db</b> , <b>Ka</b> : $\text{♩}$ $\text{♩}$ $\text{♩}$ ; <b>E</b> : $\text{♩}$ $\text{♩}$ $\text{♩}$
242-243	cb.	b.242 note 1: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with fig.2, cor.1, vl.1,2, va., vc.
243	cor.2	stacc. added by analogy with cor.1, vl.1; $\text{—}$ added by analogy with the general dynamic level
244-247	ob.1	<i>cresc.---</i> emended to <i>cre-scen-do</i>
245-247	ob.2	<i>cresc.---</i> emended to <i>cre-scen-do</i>
245	DAVID	note 3: $\text{♩}$ emended to $\text{♩}$ as in <b>B</b> , <b>Db</b> , <b>E</b> , <b>Ka</b>
246-247	fig.1	<i>cresc.---</i> emended to <i>cre-scen-do</i>
249-251	ob.	<i>cresc.---</i> emended to <i>cre-scen-do</i>
250-251	fig.1	<i>cresc.---</i> emended to <i>cre-scen-do</i>
251	vl.1	<b>C</b> : chord 2 note 2: $f^{\#}$ changed to $e''$ in pencil
253	fig.2	$f$ added by analogy with fl., ob., cl., fig.1, str.
256	B.	$f$ added by analogy with T.
261-264	fl.1 ob.1 cl.1 fig.	b.261: <i>cresc.---</i> emended to <i>cre-scen-do</i>
261-264	cor.1,2	<i>cre-scen-do</i> added as in <b>C</b> and by analogy with fl.1, ob.1, cl.1, fig.; <b>C</b> : <i>cresc.---</i>
261-264	cor.3,4	<i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with fl.1, ob.1, cl.1, fig.
261-264	vl.1,2	b.262: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with fl.1, ob.1, cl.1, fig.









Bar	Part	Comment
261	vl.1,2 va.	<b>A:</b> note 1: <i>p</i> added in blue crayon (CN)
261-264	va.	b.262: <i>cresc.</i> emended to <i>crescen-do</i> as in <b>C</b> (bb.262-264) and by analogy with fl.1, ob.1, cl.1, fg.
261	va.	<b>A:</b> <b>***</b> in connection with <i>tr.</i> erased (CN)
261	vc.	<i>div.</i> added in accordance with <b>Ga</b>
261-264	vc. cb.	b.261: <i>cresc.</i> emended to <i>crescen-do</i> by analogy with fl.1, ob.1, cl.1, fg.
262	fl.2,3 ob.2 cl.2	<i>cresc.</i> --- emended to <i>crescen-do</i>
262	fg.2	<b>Ga:</b> note 2: <i>cresc.</i> added in blue crayon (CN)
262-264	timp.	b.262: <i>cresc.</i> emended to <i>crescen-do</i> by analogy with fl.2,3, ob.2, cl.2
262-263	vl.1	<b>Ga</b> (1): <i>cresc.</i> --- added in blue crayon (CN)
262	vl.1,2 va.	<b>A:</b> note 1: <i>cresc.</i> added in blue crayon (CN)
262, 263	va.	<b>A:</b> <b>***</b> in connection with <i>tr.</i> erased (CN)
263-264	tr.1,2	b.263: <i>cresc.</i> emended to <i>crescen-do</i> by analogy with woodw.
264	va.	<b>A:</b> <b>***</b> in connection with <i>tr.</i> erased (CN)
265	cor.1,2 va. vc. cb.	<i>f</i> added by analogy with woodw., cor.3,4, timp., vl.1,2
265	tr.1,2	<i>f</i> added as in <b>C</b> and by analogy with woodw., cor.3,4, timp., vl.1,2
266-273	vl.2	--- added
267-268	vl.2	marc. added by analogy with vl.1
268	vc. cb.	marc. added by analogy with vl.1
270-271	vl.2	<b>A:</b> tie added in blue crayon (CN?)
272	vl.2	<b>Ga</b> (1): notes 1-3: marc. added in blue crayon (CN)
278	vc.	<i>espressivo</i> added by analogy with ob.1, vl.2, va.
278-279	vc.	slur emended from open slur b.279 by analogy with vl.2, va.; <b>A:</b> page turn
282	MIKAL	<i>p</i> added as in <b>Db</b>
284-286	cb.	slur emended from open slur b.284 by analogy with vc.; <b>A:</b> bb.284-285: page turn
285	cb.	<i>dim.</i> added by analogy with ob.1, vl.1,2, va., vc.
290	cor. tr.1,2	<i>f</i> added by analogy with b.291 (woodw., str.) and by analogy with b.256
290	B.	<i>f</i> added as in <b>C</b> and by analogy with T.
292, 293	cor.4	<b>Ga:</b> note 2: stacc. added in blue crayon (CN)
292, 293	tr.1	<b>Ga:</b> note 2: stacc., note 3: marc. added in blue crayon (CN)
293	va.	note 2: stacc. removed by analogy with the preceding bars and by analogy with the other parts
296	cl.2	<i>d</i> / <i>f</i> <sup>♯</sup> emended to <i>f</i> <sup>♯</sup> in accordance with <b>Ga</b>
297	SAUL	notes 2-3: <i>g g</i> emended to <i>a b</i> as in <b>Db, E, E:</b> notes 2-3: <i>g g</i> changed to <i>a b</i> in pencil (CN?)
304	tr.1	note 1: <i>b</i> <sup>♯</sup> emended to <i>b</i> <sup>♮</sup> by analogy with the preceding bars
308-309		<i>rit.</i> --- emended to <i>ritar-dan-do</i>
309	fl.2,3	<i>f</i> added by analogy with b.308 (fl.1, ob. cl., fg., cor., tr.1,2) and by analogy with b.309 (str.)
309	timp.	<i>f</i> added by analogy with str. and in accordance with <b>Ga, Ga:</b> note 1: <i>f</i> added in blue crayon (CN)
309	str.	<b>A:</b> note 1: <i>f</i> added in pencil (CN)
310-314	fl.3 cl.	slur emended from open slur bb.313-314, tie bb.312-313 added and two <i>tr.***</i> emended to one by analogy with tie and in accordance with <b>Ga, A:</b> page turn
310	fg.2 cor.3,4 tr.1,2 cb.	<i>ff</i> added by analogy with fl., ob., cl., fg.1, cor.1,2, timp., vl.1,2, va., vc.
311	T.	note 3: <i>e</i> <sup>♯</sup> emended to <i>e</i> <sup>♮</sup> as in <b>Db, E, E, Ka</b>
311	B.	note 1: <i>e</i> emended to <i>c</i> as in <b>Db, E, Ka</b>
312	tr.1,2	<b>Ga:</b> note 1: <i>f</i> added in blue crayon (CN)
312-313	timp.	tie added by analogy with fl.3, cl. and two <i>tr.***</i> emended to one by analogy with tie; <b>A:</b> page turn






Bar	Part	Comment
313	fl.2	<b>C:</b> second crotchet: <i>e</i> <sup>♯</sup> <i>e</i> <sup>♮</sup>
313	ob. vl.1,2 cb.	stacc. added by analogy with fl., cl.
313	tr.1,2	<b>Ga:</b> <i>-----</i> added in blue crayon (CN)
314	tr.1	<b>Ga:</b> note 1: <i>mp</i> added in blue crayon (CN)
314	tr.2	<b>Ga:</b> note 1: <i>mf</i> added in blue crayon (CN)
315-317	fg. timp. va. vc.	<i>dim.</i> --- emended to <i>di-mi-nu-en-do</i>
318	fg. timp.	rest 1: <i>∩</i> moved from rest 2 by analogy with va., vc.
318	fg.2	<i>p</i> added as in <b>C</b> and by analogy with fg.1
318	SAUL	rest 2: <i>∩</i> moved from rest 1 by analogy with va., vc.
318	va. vc.	<i>p</i> added by analogy with fg.1
319	cor.1,2 str.	<b>A:</b> fifth quaver: <i>∩</i> cancelled and moved to seventh quaver in blue crayon (CN?)
319	SAUL	<b>C:</b> rest 1: <i>∩</i> cancelled and moved to rest 2 in pencil
321	vl.2	note 2: <i>e</i> <sup>♯</sup> emended to <i>e</i> <sup>♮</sup> by analogy with vl.1, va., vc., cb.
321	va.	<b>A:</b> chord 1: <i>b</i> added in pencil (CN)
322	SAUL	<b>C:</b> rest 1: <i>∩</i> cancelled and moved to rest 2 in pencil
322	str.	<b>A:</b> third quaver: <i>∩</i> cancelled and moved to = in blue crayon (CN?)
324	SAUL	<b>C:</b> rest 1: <i>∩</i> cancelled and moved to rest 2 in pencil, note 2: <i>b</i> added in pencil, note 3: <i>b</i> cancelled in pencil
324	vl.1,2 va.	<b>A:</b> rest 1: <i>∩</i> cancelled and moved to rest 2 in pencil (CN?)
324	vc.	<b>A:</b> rest 1: <i>∩</i> cancelled in pencil (CN?)
329	SAUL	rest 1: <i>∩</i> moved to rest 3 as in <b>Db, C:</b> rest 1: <i>∩</i> cancelled in pencil
331		<i>♯ = 96</i> added as in <b>Db, A:</b> <i>♯ = 96</i> added in blue crayon; <b>Ka:</b> <i>♯ = 96</i> added in pencil (CN?)
331	ob.2	<i>♯</i> emended to <i>♯</i> by analogy with the other parts
335	vl.1	note 1: stacc. emended to marc. by analogy with fl.1, cl.1, cor.3, va.
336	vl.1	<b>A:</b> note 2: <i>♯</i> added in pencil (CN?)
339-340	ob.1	articulation added by analogy with bb.331-332
340	cor.1	stacc. added by analogy with b.332
343-344	cl.2 fg.1	stacc. added by analogy with ob., cl.1
345	fl.2,3 fg.2	
345	cor.3,4 str.	stacc. added by analogy with fl.1, cor.2
345	ob. cl. fg.1	stacc. added by analogy with b.344 (ob., cl.1) and by analogy with fl.1, cor.2
345	tr. timp.	stacc. added by analogy with fl., cor.2
345	cb.	<i>arco</i> added
346	woodw. cor.3,4	
346	str.	stacc. added by analogy with cor.1,2, tr.1,2, timp.
347	fg.2	<i>f</i> added as in <b>C</b> and by analogy with fg.1;
348	vl.2	<b>Ga:</b> note 1: <i>fz</i> added in blue crayon (CN)
349	vc. cb.	<i>arco</i> added by analogy with b.347 (va., vc., cb.) and in accordance with <b>Ga</b> (1); <b>Ga</b> (1): <i>arco</i> added in blue crayon (CN)
354	cor.1	rest 1: <i>♯</i> emended to <i>♮</i> ; <b>A:</b> bar incomplete
357		<b>Ga:</b> note 1: <i>fff</i> added in blue crayon (CN)
357		<i>poco rall.</i> emended to <i>molto rall.</i> as in <b>Db, Ka:</b> <b>A:</b> note 1: <i>poco rall.</i> added in pencil (CN); <b>C:</b> both <i>molto rall.</i> and <i>poco rall.</i> ; <b>Db:</b> <i>molto rall.</i> ; <b>Ka:</b> <i>molto rall.</i> added in pencil (Henrik Knudsen)
358		<b>A:</b> second quaver: <i>a tempo</i> added in pencil (CN)
360	tr.1,2	<i>fz</i> added by analogy with ob., cor.
361	vc. cb.	<i>f</i> added by analogy with va.
362	fg.2	<i>f</i> added by analogy with ob., cl., fg.1, cor., tr.1,2
363-364	B.2	bar emended from  as in <b>B, Db</b> and in accordance with <b>E, Ka</b>
364	va.	<i>dim.</i> added by analogy with woodw., cor., timp., vl.1,2, vc., cb.













Bar	Part	Comment
366	fl.2 cb.	<b>p</b> added by analogy with fl.1, fg., cor., timp., vl.1.2, va., vc.
366-367 367-368	vl.1.2 timp.	stacc. added by analogy with fl.1.2 tie emended from open tie b.368 in accordance with <b>Ga</b> and two tr.*** emended to one by analogy with tie; <b>A:</b> page turn
367	cb.	note 2: stacc. added by analogy with b.366
368	fl.1 fg.1 cor.1.2 str.	second crotchet: <i>dim.</i> removed; <b>A:</b> <i>dim.</i> notated due to page turn
368-369 368 370	fl.1 vl.1.2 cb. fg.2	stacc. added by analogy with bb.366-367 stacc. added by analogy with b.366 note 1: <i>b'</i> emended to <i>b'</i> by analogy with va.2
370	va.	<b>A:</b> $\frac{3}{4}$ added in pencil (CN); <b>Ga</b> (1): note 1: <b>p</b> added in blue crayon (CN)
373 373-374	cl.2 fg.1	$\text{====}$ added by analogy with ob., fg. slur emended from open slur b.374; <b>A:</b> page turn
374	ob.2 cl.2	<i>cresc.</i> emended to $\text{====}$ by analogy with ob.1, cl.1, fg.
374	ob.2 cl.2 fg.	<b>pp</b> added by analogy with ob.1 and by analogy with cl.1 (b.373)
375	ob.2	<i>dim.</i> emended to $\text{====}$ by analogy with ob.1, cl., fg.
375-376	vc. cb.	<b>mf</b> $\text{====}$ <b>p</b> added as in <b>C</b> and by analogy with vl.2
376	fg.1	<b>Ga:</b> note 2: <i>dim.</i> added in blue crayon (CN)
376-377	fg.2	tie added
376	cor.4	<b>Ga:</b> note 1: <b>p</b> added in blue crayon (CN)
377	vl.2 va.	<b>A:</b> note 1: <b>p</b> added in pencil (CN)
377	fg.	<b>Ga:</b> note 1: <b>p</b> added in blue crayon (CN)
379	fg.1	<b>C:</b> <i>cresc.</i> ---
380	cl.1 fg.1	$\text{====}$ removed by analogy with str. and by analogy with <i>cresc.</i> (b.379); <b>A:</b> $\text{====}$ notated due to page turn
381-382	cl.2	bb.379-380
381	vc.	tie added by analogy with cl.1, cor.2 unis. added
383	ob.1	$\text{====}$ added by analogy with cl., fg.2, cor.2.3, vc.
383	cor.2	<b>C:</b> note 2: <i>d''</i>
384	fg.2	notes 1-2: tie added
385-386	ob.1	tie emended from open tie b.385; <b>A:</b> page turn
385	cb.	<b>p</b> added by analogy with fg.2, vl.1.2, va.
386	va.	$\text{====}$ added by analogy with ob.1, vl.1.2, vc., cb.
387	cor.1	<b>A:</b> note 1: <b>p</b> added in pencil (CN)
390	fg.2	<b>pp</b> added by analogy with fg.1 and in accordance with <b>Ga</b> ; <b>Ga:</b> note 2: <b>pp</b> added in blue crayon (CN)
390	vl.2 va. vc	<i>trem.</i> added
391	fl.1	<b>mf</b> and <i>molto</i> in $\text{====}$ added by analogy with cl.1
391-392	fl.3	slur emended from open slur b.392 by analogy with cl.2, cor.2; <b>A:</b> page turn
391	cl.2	<b>p</b> added by analogy with fl.2.3, ob.2
391	fg.2	$\text{====}$ emended to <i>molto</i> in <i>cresc.</i> kile as in <b>C</b> and by analogy with fg.1
391	vl.1	<i>trem.</i> added
391	va.	<i>molto</i> in $\text{====}$ added by analogy with vl.1.2, vc., cb.; <i>div.</i> added
392	cor.3.4	<b>f</b> added by analogy with woodw., cor.1.2, str.
392	va.	unis. added
393		$\text{♩}$ = 100 added as in <b>Db</b> and in accordance with <b>Ka</b> ; <b>A:</b> $\text{♩}$ = 96 <i>à</i> 100 added in blue crayon; <b>Ka:</b> ( <i>allegretto</i> ) ( $\text{♩}$ = 96 <i>à</i> 100) added in pencil (CN), 96 <i>à</i> cancelled in ink (CN)
393	va.	note 1: <b>f</b> removed by analogy with vl.1.2, vc., cb.; <b>A:</b> note 1: <b>f</b> added in pencil (CN)
396, 397	tr.1.2	<b>C:</b> $\text{♩}$ $\text{♩}$ $\text{♩}$ $\text{♩}$ $\text{♩}$ $\text{♩}$

Bar	Part	Comment
397	fl.2	2. added in accordance with <b>Ga</b> ; <b>A:</b> no indication of 2., 3. or <i>a2</i>
397	fg.1	<b>f</b> added by analogy with fl., cl.2
397	fg.2	<b>f</b> added by analogy with fl., cl.2 and in accordance with <b>Ga</b> ; <b>Ga:</b> note 1: <b>f</b> added in blue crayon (CN)
398	woodw. cor.	articulation added by analogy with tr.1.2
398-399	tr.1.2	<b>A:</b> frase added in pencil (CN)
398	T.	<i>dim.</i> added by analogy with B.
398	va.	stacc. added by analogy with vl.1.2
399-403	va.	<b>Ga</b> (1): <i>dim.</i> --- <b>mp</b> added in blue crayon (CN)
401	cor.2 va. cb.	<i>dim.</i> added by analogy with fg., cor.3.4, vc.
403		<b>A:</b> <i>No 10</i> added in pencil
403-406	ob.1 cl.1	<b>A:</b> phrase cancelled in pencil (CN?); <b>C:</b> phrase omitted
403	cl.1	<b>Ga:</b> note 1: <b>mp</b> changed to <b>pp</b> in pencil (CN?)
405	fl.1	<b>p</b> added as in <b>C</b> and by analogy with the general dynamic level
406	vl.2	stacc. added by analogy with fl.1
407	cl.1	<b>p</b> added by analogy with the general dynamic level
408-410	fl.1.2 cl.1 fg.1 cor.3.4 tr.1.2 vl.2 va.	b.408 note 1: <i>cresc.</i> emended to <i>cresc-scen-do</i> by analogy with fg.2
408	fl.1 vl.2	stacc. added by analogy with cl.1, va.
408-410	fg.2	<i>cresc.</i> --- emended to <i>cresc-scen-do</i>
408-410	vc. cb.	b.409 note 1: <i>cresc.</i> --- moved to b.408 and emended to <i>cresc-scen-do</i> by analogy with fg.2
409-410	fl.2.3	<b>p</b> <i>cresc-scen-do</i> added by analogy with ob.1, cl.2
409-410	ob. cl.2	<i>cresc.</i> --- emended to <i>cresc-scen-do</i>
409-410	vl.1	b.410 note 1: <i>cresc.</i> emended to <i>cresc-scen-do</i> by analogy with ob., cl.2
410-411	vl.2	slur emended from open slur b.410; <b>A:</b> page turn
410	va.	stacc. added by analogy with ob.1, fg.1, vl.1
412	cl.1	<b>Ga:</b> note 1: <b>mp</b> changed to <b>pp</b> in pencil (CN?)
413	MIKAL	note 2: <i>b'</i> emended to <i>g'</i> as in <b>B</b> , <b>Db</b> and in accordance with <b>E</b> , <b>Ka</b> ; <b>E:</b> note 2: <i>b'</i> changed to <i>g'</i> in ink (Henrik Knudsen)
413	vc. cb.	note 1: <b>f</b> emended to <b>fz</b> by analogy with vl.1.2, va.
415	vc. cb.	<b>Ga</b> (1): note 1: <b>p</b> added in blue crayon (CN), emphasized in ink (CN)
418	vl.1.2 va. vc.	<b>A:</b> notes 2-3: marc. erased (CN)
419	vl.1	<b>A:</b> note 1: marc. erased
419	vc.	<b>p</b> added as in <b>C</b> and by analogy with vl.1.2, va., cb.
419	vc. cb.	<b>Ga</b> (1): note 1: <b>p</b> added in blue crayon (CN), emphasized in ink (CN)
426	fg.2	note 2: <i>e'</i> emended to <i>e'</i> by analogy with cor.2 and in accordance with <b>Db</b>
429	vl.2	notes 2-3: articulation and slur added by analogy with vl.1, vc., cb. and in accordance with <b>Ga</b>
429	va.	notes 2-3: $\text{♩}$ emended to $\text{♩}$ and slur and articulation by analogy with vl.1, vc., cb. phrase placed in fl.2 in accordance with <b>Ga</b> ; <b>A:</b> no indication of 2., 3. or <i>a2</i>
432-443	fl.2.3	<b>A</b> , <b>Ga:</b> 8 <sup>va</sup> added in blue crayon (CN)
433-435	vl.1	<b>p</b> added by analogy with cl., fg.2
436	fl.1.2	stacc. added by analogy with fg.1
437	cor.1	<b>p</b> added by analogy with fl.1.2
438	cl. fg.2	<b>C:</b> notes 2-3: both articulation and slur
439	cor.1	<b>pp</b> added by analogy with fl.1.2, cl.1, fg.2, vl.2, va., vc.
440	cl.2	<i>cresc.</i> --- emended to <i>cresc-scen-do</i>
440-442	fg.1 vl.1	b.440 second crotchet: <i>cresc.</i> emended to <i>cresc-scen-do</i> by analogy with fg.1, vl.1
440-442	cor.1	<b>C:</b> notes 2-3: articulation and slur
441	fg.1 cor.1	

Bar	Part	Comment
442	ob.1	stacc. added by analogy with tr.1
442-443	tr.1	phrase placed in tr.1 in accordance with <b>Ga</b> . <b>A</b> : no indication of 1., 2. or a2
443	cl.2	<b>mf</b> added by analogy with fl.1.2, cl.1, vl.2, va.
443	vl.2 va.	<b>A</b> : note 1: <b>mf</b> added in pencil (CN)
449	ob.1	<b>f</b> added as in <b>C</b> and by analogy with fl.1, fg., cor., str.
449	vl.1	div. added
451	fg.2	<b>Ga</b> :  added in blue crayon (CN)
451-452	vl.2 va.	b.451 note 3: end of open slur emended by analogy with bb.452, 453, 454; <b>A</b> : page turn
452	ob.1	stacc. added by analogy with b.456 (fl.1, cl.1)
452-453	cb.	stacc. added by analogy with bb.455-461
454-455	ob.1	stacc. added by analogy with bb.456-457 (fl.1, cl.1)
455	fg.2	<b>Ga</b> : note 1: <b>mp</b> added in blue crayon (CN)
456	fg.2	<b>p</b> added by analogy with cor.1
456	va.	<b>p</b> added by analogy with vl.2
457	vc. cb.	<b>p</b> added by analogy with ob., fg.1
458-459	ob.1	tie emended from open tie b.458; <b>A</b> : page turn
458-459	vl.1	b.458 note 1: beginning of open slur removed; <b>A</b> : page turn
460	fg.1	end of slur emended from b.462 note 1 by analogy with ob. and in accordance with <b>Ga</b>
461	fg.1	<i>cresc.</i> added by analogy with ob.
462	fl.3	 added by analogy with cl.2
462	fl.3 cl.2	<b>p</b> added by analogy with b.461 (vl.1) and by analogy with cb.
462	cl.1	<b>Ga</b> :  added
463	ob.1	<b>A</b> : note 2: <b>b</b> added in pencil (CN)
463	cl.1	<b>Ga</b> : note 1: <b>f</b> changed to <b>mf</b> in pencil (CN?)
463-464	cl.1	 added by analogy with fl., ob., cl.2, fg.1
464	fl.1 ob.1	note 2: <b>a</b> emended to <b>a</b> <sup>b</sup> by analogy with fl.3, MIKAL, vc.
464-465	cl.1	<b>Ga</b> :  added in pencil (CN?)
465	fg.2	<b>A</b> : beginning of phrase added in pencil (CN)
465-466	vl.1	slur emended from open slur b.466; <b>A</b> : page turn
466	fl.1 ob.1	articulation added by analogy with vl.1
466	cb.	stacc. added by analogy with bb.467-469
469	vl.1,2 va.	<i>trem.</i> added
470	vc.	<i>trem.</i> added
471-472	cor.1	 added by analogy with fl.1, ob.1
472-473	fl.1 ob.1	b.472 note 1: beginning of open slur removed by analogy with vl.1; <b>A</b> : page turn
472	ob.2 cl.2	<b>p</b> added by analogy with fl.2,3, cl.1
472	cb.	<i>arco</i> added
473	cor.1	note 1: <b>e</b> <sup>tr</sup> emended to <b>f</b> <sup>tr</sup> in accordance with the harmonic struture; <b>A</b> : <b>f</b> <sup>tr</sup> cancelled and changed to <b>e</b> <sup>tr</sup> in pencil (CN); <b>C</b> : <b>e</b> <sup>tr</sup> cancelled and changed to <b>f</b> <sup>tr</sup> in blue crayon; <b>Ga</b> : <b>f</b> <sup>tr</sup> cancelled and <b>e</b> <sup>tr</sup> added in pencil (CN), erased but later restored
473	vl.1	div. added
474	cor.	<i>dim.</i> and  emended to <i>dim.</i> in 
475	MIKAL	<b>C</b> : note 2: <b>b</b> added in pencil
477-481	cb.	stacc. added by analogy with b.476
478	vc.1	<b>C</b> : <b>e</b> <sup>tr</sup>
481	va.	<b>pp</b> added as in <b>C</b> and by analogy with vl.1,2, vc., cb.
487	fg.1	note 2: stacc. added as in <b>C</b> and by analogy with fg.2, va.
487	vc. cb.	stacc. added by analogy with fg.2, va.

Bar	Part	Comment
487	cb.	<i>arco</i> added
488	va.	stacc. added by analogy with fg., vc.
488	cb.	stacc. added as in <b>C</b> and by analogy with fg., vc.
489	cl.2	<b>fz</b> added by analogy with ob., cl.1, cor.1,2, vl.1,2
493	ob.2 fg.1 cor.1	stacc. added by analogy with ob.1
493	fg.1	note 1: <b>a</b> emended to <b>a</b> <sup>b</sup> by analogy with fg.2 and in accordance with <b>Ga</b>
493	fg.2	<b>A</b> : note 1: <b>b</b> added in pencil (CN)
494	ob.1 cl.2	<b>fz</b> emended to <b>fp</b> by analogy with ob.2, cl.1, fg.1
494	fg.2	note 1: <b>b</b> emended to <b>b</b> <sup>b</sup> by analogy with ob., cl., fg.1
495	va.	<b>fz</b> added by analogy with vl.2, vc., cb.
497	va.	marc. added by analogy with vl.2
499	tr.1	<b>A</b> : note 1: <b>p</b> added in blue crayon (CN)
500	tr.1	note 2: <b>b</b> emended to <b>b</b> <sup>b</sup> ; <b>A</b> : bar incomplete
501		<b>A</b> : note 1: <i>rit.</i> added in pencil
502		note 1: <i>poco rit.</i> emended to <i>rit.</i> on fourth quaver as in <b>Db</b> , <b>E</b> , <b>Ka</b> : <i>poco rit.</i>
503		<b>d</b> = 50-56 added as in <b>Db</b> , <b>Ka</b> ; <b>A</b> : <b>d</b> = 50 <i>d</i> 56 added in blue crayon; <b>Ka</b> : metronome marking added in pencil
503	fg.	ten. added by analogy with cor.1,2
506-508	va.1	slur emended from open slur b.508; <b>A</b> : bb.507-508; page turn
513	vc.	<i>dim.</i> added by analogy with va.
515-518		<i>accelerando</i> --- emended to <i>ac-cel-le-ran-do</i> ; <b>A</b> : <i>molto accel</i> --- added in blue crayon; <b>Db</b> , <b>Ka</b> : <i>accel</i> .
515	fg.2	<b>pp</b> added by analogy with cl., fg.1
515-518	timp.	<i>cresc.</i> --- emended to <i>cres-cen-do</i>
517	vl.1,2	 emended to  in accordance with <b>Ga</b>
517-521	vl.2	<b>Ga</b> : phrased notated an octave lower
518	fl.1	 added as in <b>C</b> and by analogy with fl.2,3, cl., fg., vl.1,2, va., vc.
519		<b>d</b> = 66 added as in <b>Db</b> and in accordance with <b>Ka</b> ; <b>A</b> : <b>d</b> = 66 added in blue crayon; <b>Ka</b> : <b>d</b> = 66 added in pencil (CN?)/Henrik Knudsen?)
519	fl.2,3	<b>A</b> : note 1: <b>ff</b> added in pencil (CN)
519	ob.1	<b>Ga</b> : note 2: stacc. added in blue crayon (CN)
519	ob.2	<b>Ga</b> : note 1: marc., note 2: stacc. added in blue crayon (CN)
519	cl.1	<b>Ga</b> : note 2: marc., note 3: stacc. added in blue crayon (CN)
519	tr.1	<b>Ga</b> : note 2: marc. added in blue crayon (CN)
519	tr.2	<b>A</b> : note 1: <b>b</b> added in pencil (CN)
519	vl.1,2	<i>trem.</i> added
520	ob.1 cl.1	<b>Ga</b> : note 1: marc., notes 2-3: stacc. added in blue crayon (CN)
520	ob.2	<b>Ga</b> : notes 1, 3: marc., note 2: stacc. added in blue crayon (CN)
520	tr.1	<b>Ga</b> : notes 1-2: marc., note 3: stacc. added in blue crayon (CN)
521	ob.1 cl.1 tr.1	<b>Ga</b> : note 1: stacc. added in blue crayon (CN)
522	fl. ob.1 tr.1	marc. and <b>fz</b> added by analogy with vl.1,2, va.
522	fl.3	<b>Ga</b> : note 2: <b>fz</b> added in pencil (CN)
522	ob.1	<b>Ga</b> : note 2: <b>fz</b> added in blue crayon (CN)
523	fl.	note 2: marc. added by analogy with vl.1,2, va.
523	ob.1 tr.1	marc. added by analogy with vl.1,2, va.
524-525	fl. ob.1 tr.1 vl.1,2	marc. added by analogy with bb.522-523 (vl.1,2, va.)
524	tr.1	<b>fz</b> added by analogy with fl., ob.1, vl.1,2; <b>Ga</b> : note 2: <b>fz</b> added in blue crayon (CN)
524	MIKAL	<b>Cb</b> :  changed to  in pencil (CN)

Bar	Part	Comment
525	tr.1	<b>Ga:</b> notes 1-2: stacc. added in blue crayon (CN)
526	fl.1.2	<b>Ga:</b> note 1: <i>ff</i> added in blue crayon (CN)
526	fl.1 ob.1 vl.1	marc. added by analogy with vl.2
526	fl.2,3 ob.2 fg.2	marc. added by analogy with cl., fg.1, cor., va., vc., cb.
526	ob.2	<b>Ga:</b> note 1: marc. added in blue crayon (CN)
527-528	fl.1 ob.1	marc. added by analogy with vl.1.2
527	fl.2,3	<b>Ga:</b> note 2: marc. added in blue crayon (CN)
527	fl.2,3 ob.2 cl.2 fg.2	marc. added by analogy with cl.1, fg.1, cor., va., vc., cb.
527	ob.2	<b>Ga:</b> note 2: marc. added in blue crayon (CN)
528-529	fl. ob. cl. fg.1 cor. timp. str.	<i>dim.</i>  emended to  ; <b>A:</b> page turn
528-529	fl.3	slur emended from open slur b.529; <b>A:</b> page turn
528	fl.2	<b>Ga:</b> note 1: marc. added in blue crayon (CN)
528	fl.2,3 ob.2 cl.2 fg.2 cor.1.2	note 1: marc. added by analogy with cl.1, fg.1, cor.3,4, va., vc., cb.; note 2: marc. added by analogy with vl.1,2, va.
528	fl.3	<b>Ga:</b> note 2: marc. added in blue crayon (CN)
528-530	cl.1	b.530 note 1: end of slur emended from b.529 note 3 by analogy with cl.2, fg., cor.
528	cl.1 fg.1 cor.3,4	note 2: marc. added by analogy with vl.1,2, va.
528-529	fg.2	b.528 note 2: <i>dim.</i> emended to  by analogy with the other parts
528-529	cor.2	tie emended from open tie b.529; <b>A:</b> page turn
528	tr.1.2	note 1: marc. removed by analogy with the general patterns of accentuation
528	timp.	note 3: stacc. added by analogy with note 1 and by analogy with b.527 note 2
528-529	vl.1,2	slur emended from open slur b.529 by analogy with fl.1, ob.1; <b>A:</b> page turn
529	fg.2	<b>C:</b> 
530		<b>C:</b> <i>poco</i> added to <i>tranq.</i> in pencil (CN)
530	cor.	<b>A:</b> note 1: <i>mp</i> erased and changed to <i>p</i> (CN?)
534	va.	note 1: marc. added by analogy with preceding and succeeding part of the phrase
536-548	vc. cb.	stacc. added by analogy with bb.530-536
540-541	va.	stacc. added by analogy with the preceding part of the phrase
542	fl.1	stacc. added by analogy with cl.1, fg.1
542	va.	note 1: stacc. added by analogy with the articulation in the other parts; notes 2-6: stacc. added by analogy with cl.1, fg.1
543	fl.2 ob.1 cor.1	stacc. added by analogy with cl.2
543-544	cor.1.2	beginning of  emended from b.543 note 4 by analogy with woodw.
544	fl.1 cl.1	stacc. added by analogy with fg.1, va.
544-545	fg.2	b.544: <i>dim.</i> , b.545: <i>dim.</i> and  emended to  by analogy with woodw., str.
544	cor.1.2	<i>p</i> added by analogy with ob.1
545	fl.2 cl.2	stacc. added by analogy with b.543 (cl.2), b.544 (fg.1, va.)
545	va.	stacc. added by analogy with fg.1
548	cl.2	<i>fz</i> added as in <b>C</b> and by analogy with ob., cl.1, fg.
548	MIKAL	<i>z</i> emended to <i>z</i> as in <b>B. Db</b> and in accordance with <b>E. Ka:</b> <b>A:</b> <i>b'</i> changed to <i>f''</i> in pencil (CN)
550	vl.2 va.	<b>A:</b> note 1: <i>f</i> added in pencil (CN)

Bar	Part	Comment
552	ob.2	<i>ff</i> added by analogy with the other woodw., cor.3,4, str. and in accordance with <b>Ga:</b> <b>Ga:</b> <i>ff</i> added in blue crayon (CN)
552	cor.2	<i>ff</i> added by analogy with fl.2,3, cor.3,4
552-553	MIKAL	<b>Gb:</b> b.552 note 1 to b.553 note 2: slur added in red crayon (CN)
554	fl.1	<i>ff</i> added by analogy with fg., vl.1,2; <b>Ga:</b> note 1: <i>fff</i> added in blue crayon (CN), note 3: <i>b</i> added in blue crayon; <b>Ga:</b> note 3: <i>c''</i>
554	fl.2	<b>Ga:</b> note 1: marc. added in blue crayon (CN)
554	ob.1	<i>ff</i> added by analogy with fg., vl.1,2 and in accordance with <b>Ga:</b> <b>Ga:</b> <i>ff</i> added in blue crayon (CN)
555	fl.2,3	<b>Ga:</b> note 2: marc. added in blue crayon (CN)
555	ob.1	<b>Ga:</b> note 3: <i>dim.</i> added in blue crayon (CN)
555	ob.2	<b>Ga:</b> note 2: <i>dim.</i> added in blue crayon (CN)
555	cl.2	b.555 note 2, b.556 note 1: marc. removed by analogy with the other parts; <b>A:</b> tie erased and b.556 note 1: <i>b</i> added in pencil (CN), marc. added in pencil (CN)
555	tr.1	<b>Ga:</b> note 2: marc. added in blue crayon (CN)
556	fl.	<i>dim.</i> removed
556	fl.2,3	<b>Ga:</b> notes 1-2: marc. added in blue crayon (CN)
556	ob.1	<b>A:</b> note 3: <i>b</i> added in pencil (CN)
556	fg.2	note 2: <i>A</i> emended to <i>A'</i> by analogy with vc., cb.; <b>C:</b> note 2: <i>e'</i>
556	cor.2 tr.1	note 1: <i>e'</i> emended to <i>e''</i> by analogy with the harmonic structure
556	cor.3,4	<i>dim.</i> added by analogy with cl.2, fg., cor.1,2
556	tr.1	<b>Ga:</b> note 1: marc. added in blue crayon (CN)
556	tr.2	note 1: <i>e'</i> emended to <i>e''</i> by analogy with the harmonic structure
556	trb.t. trb.b.	 added by analogy with tr.1,2; <b>C:</b> 
556	vl.1,2	 added by analogy with fl.
556	va.	<i>dim.</i> added by analogy with cl., fg., cor.2, vc., cb.
557-558	fl.1	b.557 note 2: beginning of slur emended from b.557 note 3 by analogy with cl.1
557	fl.2	<b>Ga:</b> note 2: marc. added in blue crayon (CN)
557	fl.3	note 2: <i>a'</i> emended to <i>a''</i> by analogy with cl.2, fg.2, cor.3, vc., cb. and in accordance with <b>Ga</b>
557	cl.2 fg.2 vc. cb.	<i>dim.</i> added by analogy with fl., cl.1, fg.1, cor.2,3, vl.1,2, va.
557	fg.2	<b>Ga:</b> note 2: marc. and <i>pp</i> added in blue crayon (CN)
558	fl.3	note 1: <i>a'</i> emended to <i>a''</i> by analogy with cl.2, fg.2, cor.3, vc., cb. and in accordance with <b>Ga</b>
558	fg.2	<i>A</i> emended to <i>A'</i> by analogy with cor.3, vc., cb.; <b>Ga:</b> note 1: marc. added in blue crayon (CN)
558	cor.2	<b>Ga:</b> note 1: marc. and <i>pp</i> added in blue crayon (CN)
558	vl.2	<b>Ga</b> (1): note 1: <i>dim.</i> added in pencil (CN)
559	vc. cb.	<i>dim.</i> moved from b.558 second crotchet by analogy with vl.2, va.
560	fl.1 cl.1	<b>Ga:</b> note 1: <i>pp</i> added in blue crayon (CN)
561	vl.2	<b>Ga</b> (1): note 2: <i>p dim.</i> added in blue crayon (CN)
562	ob.1	<b>A:</b> note 1: <i>pp</i> added in pencil (CN)
563	cor.1	<b>Ga:</b> note 1: marc. added in blue crayon (CN)
564	fl.1	<i>p</i> added by analogy with cl. and by analogy with b.568 and in accordance with <b>Ga:</b> <b>Ga:</b> <i>p</i> added in blue pencil (CN)

Bar	Part	Comment
564-566	cl.	added by analogy with fl.1
564-566	S.2	b.564 note 3 to b.566 note 2: stacc. added by analogy with S.1 and in accordance with <b>Db</b>
566	fl.1	<b>Ga:</b> note 2: stacc. added in blue crayon (CN)
568-570	ob.2	added by analogy with fl.1, ob.1, cl.1 and in accordance with <b>Ga: Ga:</b> added in pencil (CN?)
571	cl.2	<b>A:</b> note 1: <b>f</b> added in blue crayon (CN)
571	fg.2	<b>Ga:</b> notes 2-3:  added in blue crayon (CN)
571	cor.3	stacc. added by analogy with b.574 (fl.1, cl.1), b.577 (fl.1, cl.1)
572	fg.2	<b>Ga:</b> note 1: <b>mf</b> added in blue crayon (CN)
573	tr.1	stacc. added by analogy with b.574 (fl.1, cl.1), b.577 (fl.1, cl.1)
574, 575	ob.1	<b>Ga:</b> note 1: ten., note 2: stacc. added in blue crayon (CN?)
576	ob.2	end of  emended from b.577 note 3 by analogy with ob.1, fg.
576	cl.1	<b>mp</b> added by analogy with fl.1
576	cl.2	added by analogy with ob.1, fg.
577	ob.2	beginning of  emended from note 3 by analogy with ob.1, fg.
578-580	cor.1	phrase placed in cor.1 by analogy with the succeeding part of the phrase and in accordance with <b>Ga: A:</b> no indication of 1., 2. or <i>a2</i>
579-580	fl.2	phrase placed in fl.2 in accordance with <b>Ga: A:</b> no indication of 2., 3. or <i>a2</i>
579	cl.2	note 2: <i>b</i> <sup>2</sup> emended to <i>c</i> <sup>2</sup> by analogy with fl.2, S.2
579	S.1,2	<b>A:</b> note 1: <b>pp</b> added in pencil (CN)
582	cor.1	<b>A:</b> note 1: <i>poco f</i> erased and changed to <b>f</b> (CN)
583	cl.1	<b>Ga:</b> notes 1-3: stacc. added in blue crayon (CN)
587	cb.	<b>Ga</b> (1): note 1: <i>arco</i> added in blue crayon (CN)
588-589	fg.1	<b>Ga:</b> added in blue crayon and blyant (CN)
589	fg.	added by analogy with fl., ob., cl., cor.1,3; <b>C:</b>
589	vc.	<i>div.</i> added
590	fg.	<b>p</b> added by analogy with fl., ob., cl., cor.1,3 and in accordance with <b>Ga: Ga:</b> note 1: <b>p</b> added in blue crayon (CN)
590	str.	<b>A:</b> note 1: <i>espress</i> added in pencil (CN)
590	vl.1,2 vc.1	<i>trem.</i> added
598-599	fl.1 ob.2	tie emended from open tie b.598: <b>A:</b> page turn
598	fl.2	<b>C:</b> note 2: <i>g</i> <sup>''</sup>
598-601	S.1,2	<b>A:</b> end of slur changed from b.599 note 12 to b.601 note 2 in pencil (CN?)
598	vl.1 vc.	<i>div.</i> added
598	vc. cb.	<b>A:</b> (?) added in pencil (CN)
598	cb.	<i>arco</i> added
599	tr.1	<b>Ga:</b> note 1: <b>mp</b> added in blue crayon (CN)
599	vl.2	added by analogy with the other parts
600	fl.2	<b>Ga:</b> note 1: <b>p</b> added in blue crayon (CN)
600	fl.2,3 ob.2 cor.3,4	<b>mf</b> added by analogy with fl.1, cl.1, fg., cor.2, str.
600	fl.3	end of slur emended from b.599 note 3 as in <b>C</b> and by analogy with fl.1,2, ob.2, fg., cor.2,3,4; <b>C:</b> note 1: end of slur; <b>Ga:</b> note 1: <b>mp</b> added in blue crayon (CN)
601	cor.3	note 1: <b>mp</b> removed by analogy with the other parts; <b>A:</b> <b>mp</b> added in pencil (CN)
601-604	S.1,2	<b>A:</b> b.601 note 3 to b.604 note 1: slur added in pencil (CN?)

Bar	Part	Comment
603	fl.1 cl.1 vl.1	stacc. added by analogy with ob.1
604-608	fl.2,3	b.604 note 1 to b.608 note 1: slur removed by analogy with the other parts while the slur, b.604 note 1 to b.605 note 1, has been retained
604-605	fl.3 cl.1	added by analogy with fl.1, ob.1, fg., vl.1,2, vc., cb. and in accordance with <b>Ga: Ga:</b> added in blue crayon (CN)
604-607	cl.1	b.604 note 1 to b.607 note 1: slur emended to slur b.604 note 1 to b.605 note 1 by analogy with fl.2,3
604	fg.1	<b>Ga:</b> note 1: <b>mp</b> added in blue crayon (CN)
604-605	cor.1,2	b.604 third crotchet: <i>cresc.</i> emended to  by analogy with fl.1, ob.1, fg., vl.1,2, vc., cb.
604-605	cor.3,4	<i>cresc.</i> and  emended to  by analogy with fl.1, ob.1, fg., vl.1,2, vc., cb.
604-605	S.1,2	<b>A:</b> b.604 note 2: beginning of slur open, bb.605-606: page turn
604-605	va.	added by analogy with fl.1, ob.1, fg., vl.1,2, vc., cb.
605-606	fl.1 ob. cl.2 fg.	open slurs b.605 removed; <b>A:</b> page turn
605	cor.1,3,4 cb.	<b>mp</b> added by analogy with cl.2 and in accordance with <b>Ga: Ga:</b> <b>mp</b> added in blue crayon (CN)
605	ob.2	
606-607	ob.1 fg.	beginning of  emended from b.607 note 1 by analogy with fl., cor.1,2, vl.1,2 va.
606-607	cor.3,4 vc.	added as in <b>C</b> and by analogy with ob.2, cl.1
606	A.	<b>f</b> added by analogy with S.
606	vl.2	<b>A:</b> note 3: <i>b</i> added in blue crayon (CN)
606-607	vc.2	slur added by analogy with vc.1
607-609	S.1,2	<b>A:</b> b.607 note 2 to b.609 note 1: slur added in pencil (CN)
608	fl.2	<b>Ga:</b> note 1: <b>p</b> added in blue crayon (CN)
608	fl.2,3	<b>mp</b> added as in <b>C</b> and by analogy with fl.1, ob.1, cl.1, fg., cor.
608	S.2	note 3: <i>b</i> emended to <i>b</i> by analogy with S.1, A. and by analogy with <b>Db: A:</b> bar incomplete
609-612	S.1,2	<b>A:</b> b.609 note 2 to b.612 note 1: slur added in pencil (CN)
610	cor.1	<b>mp</b> added by analogy with b.612 (ob.) and in accordance with <b>Ga: Ga:</b> <b>mp</b> added in blue crayon (CN)
611	fl.1	<i>cresc.</i> moved from b.612 note 1 by analogy with fg., cor.1,2, str.
611	fl.2,3 cl.1	<i>cresc.</i> added by analogy with fg., cor.1,2, str.
611	fl.2,3 fg.1 cor.2	<b>mp</b> added by analogy with b.612 (ob.)
611	fg.1	<b>Ga:</b> note 1: <b>p</b> added in blue crayon (CN)
611	cor.2	<b>Ga:</b> note 1: <b>mp</b> added in blue crayon (CN)
611	vl.1	note 3: stacc. added by analogy with fl.1, cl.1
611-614	cb.	open slur bb.611-612 and slur bb.613-614 emended to one slur by analogy with vc.2; <b>A:</b> bb.612-613: page turn
612-613	fl.2	<b>Ga:</b> b.612 note 1 to b.613 note 1:  added in blue crayon (CN)
612-613	ob.1	<b>Ga:</b> b.612 note 1 to b.613 note 1:  added in blue crayon (CN?)
612	cl.2 cor.3,4	<i>cresc.</i> added by analogy with ob.
612	fg.1	<i>a</i> emended to <i>a'</i> by analogy with fl.1, ob.1, cl.1, S.1, vl.1,2, va., S.1, vc.
612	vl.2	<b>A:</b> chord 1: note 1: <i>b</i> added in pencil (CN)
612	vl.2 vc.1	<i>trem.</i> added
612	vc. cb.	added by analogy with vl.1,2, va.
612	cl.2 cor.3,4	<b>mp</b> added by analogy with ob.





Bar	Part	Comment
613	cor.3,4	<i>cresc.</i> removed by analogy with the other parts; <b>A</b> : note 1: <i>cresc.</i> added in pencil (CN)
614	cor.3,4	<b>A</b> : note 1: <i>f</i> added in pencil (CN)
615-616	cl.2	stacc. added as in <b>C</b> and by analogy with fl.1, ob.2, cl.1, cor.1
616	fl.2,3 ob.1	stacc. added by analogy with fl.1, cl.1, ob.2, cor.1
628-629	cor.1	phrase placed in cor.1 by analogy with the preceding and succeeding phrases; <b>A</b> : no indication of 1., 2. or <i>a2</i>
629	timp.	<i>mfpp</i> and stacc. added by analogy with bb.626-268
630	MIKAL	<i>mf</i> emended to <i>f</i> as in <b>Db</b> ; <b>B</b> : <i>f</i> changed to <i>f</i> in pencil (CN)
630	vl.2	stacc. added by analogy with va.
631	vl.2 vc.	stacc. added by analogy with va. and by analogy with bb.630, 632 (va.)
632	fl.1	<i>mp</i> added as in <b>C</b> and by analogy with b.629 (ob.1), b.630 (vl.1.2. va.), b.631 (vc.) and in accordance with <b>Ga</b> ; <b>Ga</b> : <i>mp</i> added in blue crayon (CN)
632	ob.1	note 1: stacc. added by analogy with fl.1
632, 633	vc.	stacc. added by analogy with vl.2, va.
633-634	fl.1 ob.1	<b>A</b> : <i>pp</i> added in pencil (CN)
635-636	ob.2	stacc. added by analogy with fl.1, vl.1
636-637	vc.	tie emended from open tie b.636; <b>A</b> : page turn
637	ob.1	<b>Ga</b> : note 1: <i>p</i> added in blue crayon (CN)
638	ob.1 vl.1	stacc. added by analogy with fl.1
639	fl.2,3	<i>p</i> added by analogy with b.638 (fl.1, cl.1)
639	cl.1	stacc. added by analogy with fl.1, vl.1
639-641	va.	stacc. added by analogy with fl.1, cl.1, vl.1, vl.2
640	fl.1 cl.1 vl.1	stacc. added by analogy with b.639 and by analogy with vl.2, va.
640-641	cb.	b.640: <i>cresc.</i> and b.641: <i>mf</i> emended to <i>f</i>
641	ob.1	<i>p</i> added as in <b>C</b> and by analogy with cl.2, cor.1
641	ob.2	<i>p</i> added as in <b>C</b> and by analogy with cl.2, cor.1; <i>mf</i> added by analogy with ob.1, cl.2, cor.1; <b>Ga</b> : note 1: <i>mp</i> added in blue crayon (CN)
642	fl.1	stacc. removed by analogy with the other parts; <i>f</i> added by analogy with the other parts
649	cor.1	<i>mp</i> added by analogy with ob.1; <b>Ga</b> : note 2: <i>p</i> added in blue crayon (CN)
651	ob.1	<i>mp</i> removed because b.649 already has the dynamic marking; <b>A</b> : bb.660-651: page turn
651	cb.	<i>mp</i> added by analogy with the general dynamic level
653	fl.	<i>mp</i> added as in <b>C</b> and by analogy with cl.
654	woodw. cor.	stacc. added by analogy with vl.1
655	va.	<b>A</b> : note 1: <i>fp</i> added in pencil (CN)
657-659	cor.1	slur emended from open slur bb.657-658d; <b>A</b> : bb.658-659: page turn
657	cor.3,4	<i>p</i> added by analogy with fg.
659	cor.3,4	<i>fz</i> emended to <i>f</i> by analogy with woodw., cor.1,2, vc., cb.; <b>A</b> : note 1: <i>fz</i> added in pencil (CN); <b>Ga</b> : note 1: <i>f</i> added in blue crayon (CN)
659	vl.1,2 va.	<i>f</i> added by analogy with woodw., cor.1,2, vc., cb.
660	fl. cl. fg.1 cor.3,4	<b>A</b> : note 1: <i>f</i> changed to <i>fp</i> (CN)
663	cor.1,2	articulation added by analogy with b.659
666-667	fl.1	b.666 note 5: end of slur added by analogy with vl.1; <b>A</b> : page turn
667	vl.1,2 va.	<i>trem.</i> added
667	vl.2	<i>arco</i> added
668-669	cor.3	phrase placed in cor.3 in accordance with <b>Ga</b> ; <b>A</b> : no indication of 1., 2. or <i>a2</i>

Bar	Part	Comment
669	cor.3	<i>f</i> added by analogy with fig.2, cor.1,2, str.
672	fg.1	<b>A</b> : note 1: <i>p</i> added in pencil (CN)
672	vc. cb.	<i>arco</i> added
674	cl.1	<b>A</b> : - changed to a phrase in pencil (CN)
674	fg.1	stacc. added by analogy with fl.1
675-676	va.	<i>mf</i> added as in <b>C</b> and by analogy with ob.1, cl., cor.1, vl.1,2
675-676	vc.	<i>mf</i> added by analogy with ob.1, cl., cor.1, vl.1,2
677	va.	<b>A</b> : note 1: <i>fp</i> added in pencil (CN)
677	vc.	<b>A</b> : note 1: <i>fp</i> changed to <i>fp</i> in pencil (CN)
678	cb.	<b>A</b> : note 1: <i>pp</i> added in pencil (CN)
680	fg.2	<i>p</i> <i>cresc.</i> added by analogy with cor.3,4
681	ob.1	<b>Ga</b> : note 2: <i>cresc.</i> added in blue crayon (CN)
681	cor.3,4	note 1: <i>cresc.</i> removed because of dynamic marking notated in b.680; <b>A</b> : bb.680-681: page turn
681	vl.2 va. vc. cb.	note 1: <i>cresc.</i> removed by analogy with vl.1 and because of dynamic marking notated in b.680; <b>A</b> : bb.680-681: page turn; <b>C</b> : <i>cresc.</i>
682	ob.1	<b>Ga</b> : notes 1-2: <i>mf</i> added in blue crayon (CN)
683	fl. ob. cl.	<b>A</b> : note 1: <i>f</i> added in pencil (CN)
685	vl.1,2 va. cb.	articulation added by analogy with vl.1,2, va., vc.
689	cor.1	<b>Ga</b> : note 2: marc., note 3: stacc. added in blue crayon (CN)
689	cor.2	<b>Ga</b> : note 2: marc. added in blue crayon (CN)
690	cl.2 cor.1,2	<b>A</b> : third crotchet: <i>fz</i> added in pencil (CN)
690	fg.1 cor.1	<b>Ga</b> : notes 1-2: marc. added in blue crayon (CN)
690	cor.2	<b>Ga</b> : note 1: marc., note 2: stacc. added in blue crayon (CN)
690	vl.1	<i>div.</i> added
695	fg.1	note 1: <i>p</i> added by analogy with the general dynamic level in woodw.; <b>Ga</b> : note 1: <i>mf</i> added in blue crayon (CN)
696	fl.	<i>mf</i> added by analogy with ob.2, cl.; <i>cresc.</i> moved from b.695 rest 1 by analogy with ob.2, cl.
697	fg.2 cor.4	<i>cresc.</i> added by analogy with b.695 (ob.1, fg.1, cor.1,2,3 str.), b.696 (ob.2, cl.)
697-698	fg.2	<b>Ga</b> : <i>cresc.</i> - - added in blue crayon (CN)
697-698	cor.2,3,4	<b>Ga</b> : <i>mf</i> added in blue crayon (CN)
699	cl.2	<i>f</i> added by analogy with fl., ob., cl.1, fg., cor., tr.1,2, str.
699	va.	notes 1-2: stacc. (?) removed by analogy with den preceding and the succeeding part of the phrase and by analogy with fl.2,3, cl.1
701	cor.3,4	<i>mp</i> moved from b.700
702	fl.2,3 ob.2 cor. va.	stacc. added by analogy with cl.1
703	fl.2,3 ob.2 cor. tr.	stacc. added by analogy with b.704 (ob.2)
703	cor.2	<b>Ga</b> : note 1: <i>cresc.</i> added in blue crayon (CN)
703	tr.	note 1: <i>b</i> added in pencil (CN)
703	vl.2	<b>A</b> : notes 1-3: slur added in pencil (CN)
703-706	va.	stacc. added by analogy with b.702 (cl.1), b.705 (vl.1,2)
704	fl.2,3 ob.2 cor. tr.	stacc. added by analogy with cl.2
705	vl.2	note 2: stacc. added as in <b>C</b> and by analogy with vl.1
706	vl.1,2	stacc. added by analogy with b.705
707	cl.2	note 7: <i>a'</i> removed; <b>A</b> : bar incomplete
707	cor.3,4	marc. added by analogy with fg., cor.1,2, vc., cb.
707	va.	<i>div.</i> added in accordance with <b>Ga</b>
708	fl.3	note 6: stacc. added by analogy with fl.1,2, ob., cl., tr.
708-709	vc. cb.	<b>A</b> : slur added in pencil (CN?); bb.708-709: page turn
709	tr.2	<i>b<sup>b</sup></i> emended to <i>b<sup>b</sup></i> by analogy with the harmonic structure

Bar	Part	Comment
709	va.	<i>unis.</i> added
710		<b>A:</b> No <i>ff</i> added in pencil; metronome marking changed to ♩ = 88 (CN)
713		<i>più lento</i> (♩ = 72) added as in <b>Db</b> and in accordance with <b>Ka</b> ; <b>A:</b> <i>più lento</i> ♩ = 72 added in blue crayon; <b>Ka:</b> b.714: <i>più lento</i> cancelled in pencil and moved to b.713 (CN), ♩ = 72 added in pencil (CN)
713	tr.3	<b>Ga:</b> notes 4-6: marc., notes 7-12: stacc. added in blue crayon (CN)
714		<i>più lento</i> removed as in <b>Db</b> and in accordance with <b>Ka</b>
714	cor.1	<b>Ga:</b> note 3: <i>dim.</i> added in blue crayon (CN)
714	tr. trb.t. trb.b.	♩:  emended to ♩:
715		<b>A:</b> <i>rall</i> added in blue crayon
715-716		<i>rit.</i> - - emended to <i>rit-tar-dan-do</i>
715	ob.1	notes 5-6: ten. added by analogy with ob.2
715	ob.2	<b>Ga:</b> note 1: ten. added in blue crayon (CN)
715	fg.1	notes 5-7: ten. added by analogy with ob.2
716		<b>A, Db, Ka:</b> <i>poco rit.</i> removed in accordance with <i>ritardando</i> in bb.715-716
716	cl.	articulation added by analogy with fg.2
717	cor.3	<b>Ga:</b> note 2: stacc., notes 1-2:  added in blue crayon (CN)
717	cor.4	<b>Ga:</b> note 2:  added in pencil (CN?)
718	cor.3	<b>Ga:</b> notes 2-4:  added in blue crayon (CN)
718-719	cor.4	<b>Ga:</b> b.718 note 2 to b.719 note 1:  added in pencil (CN?)
718	vl.1	<b>Ga</b> (1): marc. added in blue crayon (CN)
719	vl.1	<b>Ga</b> (1): note 1: marc. added in blue crayon (CN)
720	fl.1,2	<i>ff</i> removed by analogy with cl., vl.1,2, va.
720	picc.	notes 1-4: slur emended from notes 1-3 by analogy with notes 5-8 and by analogy with b.720 note 9 to b.721 note 1
720	fg.2 cb.	<i>ff</i> added by analogy with ob., fg.1
721	fl.1,2 picc. ob. cl. fg. cor.1,2 vl.2	stacc. added by analogy with vl.1, va., vc., cb.
721	cor.3,4	<i>ff</i> added by analogy with the general dynamic level in the other parts
722	cor.2	<b>Ga:</b> note 1: <i>ff</i> added in blue crayon (CN)
723	fl.1,2	stacc. added by analogy with ob., vl.2
723	fg.1	notes 3-4: stacc. added by analogy with notes 1-2
723	cor.3,4	<b>Ga:</b> note 1: <i>fff</i> added in blue crayon (CN)
723	vl.1	note 8: stacc. added by analogy with ob., vl.2
723	va.	marc. added by analogy with vl.1,2, vc., cb.
723-725	va.	open slur b.723 and slur b.724 note 1 to b.725 emended to one by analogy with cl.; <b>A:</b> bb.723-724: page turn
723	vc. cb.	stacc. added by analogy with fg.1; <b>A:</b> note 2: ♯ added in blue crayon (CN?); <b>C:</b> note 2: ♯ added in pencil (CN?)
724	fl.1	note 6: $d^{♯m}$ emended to $d^{♯}$ by analogy with vl.1,2 and in accordance with <b>Ga</b> (fl.2)
724	fl.2	note 6: $d^{♯}$ emended to $d^{♯}$ by analogy with vl.1,2 and in accordance with <b>Ga:</b> <b>Ga:</b> note 6: ♯ added in pencil (CN)
724	ob.1	note 6: $d^{♯}$ emended to $d^{♯}$ by analogy with vl.1,2 and in accordance with <b>Ga</b> (fl.2)
724	ob. vl.2 vc. cb.	stacc. added by analogy with fl.1,2, fg., vl.1
724	ob.2	note 6: $d^{♯}$ emended to $d^{♯}$ by analogy with vl.1,2 and in accordance with <b>Ga</b> (fl.2)
724	vl.1,2	<b>A:</b> note 6: ♯ added in pencil (CN)
725	woodw. cor.3,4 tr.1,2 str.	∩ added as in <b>Db</b>
725	fl.1,2 picc. ob. cl. cor.3,4 tr.1,2 str.	note 1: stacc. added by analogy with fg.

Bar	Part	Comment
725	ob.1 cl.1 fg.2	<b>A:</b> rest 1: ∩ added in pencil and partly in blue crayon
725	fg.1	<b>C:</b> rest 1: ∩ added in pencil
725	JON.	∩ added as in <b>Db</b> ; <b>A:</b> rest 1: ∩ added in pencil and blue crayon
726	ob.2	<b>Ga:</b> note 2: ten. erased and stacc. added in blue crayon (CN)
726	cor.1	<b>A:</b> <i>p</i> changed to <i>mp</i> in pencil (CN)
728	va.	marc. added by analogy with trb.t., trb.b., vl.1,2, vc., cb.
729	vc. cb.	<b>A:</b> ♩ = 72 added in blue crayon
729	vc. cb.	<i>pesante</i> added by analogy with vl.1,2, va.
730	vl.1,2 va.	<b>A:</b> ♩ = 76 added in blue crayon
730	va. cb	ten. added by analogy with vc., cb.
733	cor.3,4	<i>arco</i> added
735	cor.3,4	<i>f</i> added by analogy with tr.1,2, trb.t., trb.b.
735	cor.3,4 trb.t.	notes 1-3: stacc. added by analogy with tr.1,2, trb.b.; note 4: stacc. added by analogy with trb.b.
735	tr.1,2	note 4: stacc. added by analogy with trb.b.
735	JON.	second crotchet: ♩: ♩ emended to ♩: ♩ as in <b>Db</b> and in accordance with <b>Ka</b> ; <b>A:</b> note 4: ♩ changed to ♩ in pencil (CN), note 5: ♩ changed to ♩ in pencil (CN), rest 2: ♯ changed to ♯ in pencil (CN); <b>B, E:</b> notes 4-5: ♩
739		♩ = 84 added as in <b>Db</b> and in accordance with <b>Ka</b> ; <b>A:</b> ♩ = 100 cancelled in pencil (CN?); ♩ = 84 added in blue crayon (CN?); ♩ = 84 cancelled and changed to ♩ = 100 in pencil; <b>Ka:</b> (♩ = 100) cancelled and changed to ♩ = 84 in pencil (CN)
742-743	tr.1,2	marc. added by analogy with cor.
743-746	trb.b.	double stems emended to single stems
744-747	tb.	<b>Ga:</b> phrase in unison with trb.b.
745		<b>E:</b> note 1 (piano part): marc. added in pencil (CN); notes 1-2: slur added in pencil (CN)
745	cor. tr.1,2	<b>A:</b> note 1: <i>ff</i> added in blue crayon (CN), notes 1-2: slur added in blue crayon (CN)
745	cor.2,3,4 tr.1,2	<b>Ga:</b> note 2: stacc. added in blue crayon (CN)
745	fl. trb.b.	marc. added by analogy with ob., cl., fg., trb.t., str.
747		<b>E:</b> note 1 (piano part): marc. added in pencil (CN)
749	cor.3	<b>Ga:</b> notes 2-3: marc. added in blue crayon (CN)
749-753	S. A.	b.749 note 3 to b.753 note 1: slur removed as in <b>Db</b>
750	cor.3	<b>Ga:</b> notes 1-3: marc. added in blue crayon (CN)
753	va.	<b>A:</b> chord 1 note 3: ♯ added in pencil (CN)
753	vc.	<b>A:</b> chord 1 note 2: ♯ added in pencil (CN)
754	cl.2	$b^{\flat}$ emended to $b^{\flat}$ as in <b>C</b> and by analogy with the harmonic structure; <b>C:</b> ♯ added in pencil
755	tr.1,2	note 3: marc. added by analogy with cor.
755-760	S. A.	b.755 note 2 to b.760 note 1: slur removed as in <b>Db</b>
759	cor.4	<b>Ga:</b> notes 1-3: marc. added in blue crayon (CN)
762	va.	note 3: marc. added by analogy with trb.t., trb.b., vc., cb.
763	cb.	notes 1-2: marc. added by analogy with trb.t., trb.b., va., vc.
766	fl.2,3	<i>a2</i> added in accordance with <b>Ga:</b> <b>A:</b> no indication of 2., 3. or <i>a2</i>
766	trb.t.	notes 3-4: marc. added by analogy with woodw., trb.b, str.
767	trb.t.	notes 1-6: marc. added as in <b>C</b> and by analogy with woodw., str.









Bar	Part	Comment
767	trb.b.	notes 2-6: marc. added as in <b>C</b> and by analogy with woodw., str.
770	cor.1	<b>Ga</b> : note 2: stacc. added in blue crayon (CN)
770	tr.1,2	marc. added by analogy with cor.
770	cb.	note 2: <i>a'</i> emended to <i>a'</i> by analogy with the other parts
771-777	CORO vc. cb.	<b>A</b> : original phrase pasted over with a new
772	ob.2	<b>Ga</b> : note 1: marc., note 2: stacc. added in blue crayon (CN)
772	fg.2 vl.2	marc. added as in <b>C</b> and by analogy with ob., cl., fg.1, trb.t., trb.b., vl.1, va., vc., cb.
773	fl.1	<b>Ga</b> : note 3: ten. changed to marc. in blue crayon (CN)
773	ob.2	<b>Ga</b> : note 1: marc., note 2: stacc. added in blue crayon (CN)
773-774	fg.2	<b>Ga</b> : stacc. changed to marc. in blue crayon (CN)
773	vl.1	ten. added by analogy with fl. and by analogy with bb.774, 775, 776, 777
774	fl.1	<b>Ga</b> : note 3: ten. changed to marc. in blue crayon (CN)
774	fl.1 vl.1	note 1: stacc. added by analogy with fl.2,3 and by analogy with b.773
774	ob.2	<b>Ga</b> : note 1: marc., note 2: stacc. added in blue crayon (CN)
774	vl.2	notes 1-6: beam divided into three by analogy with va., vc.
774-777	vc.	stacc. added by analogy with vl.2, va. and by analogy with b.773
775	fl.1	<b>Ga</b> : note 3: ten. changed to marc. in blue crayon (CN)
775, 776, 777	fl. vl.1	note 1: stacc. added by analogy with b.773 (vl.1)
775, 776	ob.2	<b>Ga</b> : note 1: marc., note 2: stacc. added in blue crayon (CN)
775, 776	vl.1	<b>Ga</b> (1): notes 1-2: stacc. changed to marc. in blue crayon (CN)
775, 776, 777	vl.1	note 2: stacc. added by analogy with fl.
777	fl. vl.1	notes 4-6: beginning of slur added
777	fl.2,3	note 3: ten. added by analogy with fl.1, vl.1 and by analogy with the preceding part of the phrase
777	A.1	<b>C</b> : note 2: <i>c<sup>tr</sup></i> cancelled in pencil
777	A.2	<b>C</b> : note 2: <i>a'</i> cancelled in pencil
778-780	vl.2 va. vc.	stacc. added by analogy with bb.773-777 (vl.2, va.)
781	trb.b.	note 2: <i>a'</i> emended to <i>a'</i> by analogy with cor.3,4, trb.t.
782-783	ob.2	<b>C</b> : marc.
783	ob.2	marc. added by analogy with fl., ob.1, cl., fg., str.
784	fl.1	marc. added as in <b>C</b> and by analogy with ob.1, cl., fg., vl.1, vc., cb.
784	fl.2,3 ob.2 vl.2 va.	marc. added by analogy with ob.1, cl., fg., vl.1, vc., cb.
786, 788	cor.2	<b>Ga</b> : marc. added in blue crayon (CN)
789	cor. tr.1,2	<b>A</b> : note 1: <i>fz</i> added in pencil (CN), notes 1-2: slur added in pencil (CN)
789	cor.1,3,4 tr.1,2	<b>Ga</b> : <i>fz</i> , stacc. and slur added in blue crayon (CN)
791	cor. tr.1,2	<b>A</b> : note 1: <i>fz</i> added in pencil (CN), notes 1-2: slur added in pencil (CN)
793	fg.1	note 3: <i>b'</i> emended to <i>c'</i> by analogy with cl.1, va.
794	fg.1	cresc. added as in <b>C</b> and by analogy with fl., ob., cl., cor.1,2, tr.1,2, str. and in accordance with <b>Ga</b> ; <b>Ga</b> : cresc. added in blue crayon (CN)
794	fg.2	cresc. added as in <b>C</b> and by analogy with fl., ob., cl., cor.1,2, tr.1,2, str.







Bar	Part	Comment
794	cor.3,4	cresc. added by analogy with fl., ob., cl., cor.1,2, tr.1,2, str.
794	str.	<b>A</b> : note 1: cresc. added in blue crayon (CN)
795	fg.2	stacc. emended to marc. by analogy with vc., cb. and in accordance with <b>Ga</b> ; <b>C</b> : notes 1-3: stacc.; <b>Ga</b> : notes 1-3: stacc. changed to marc. in blue crayon (CN)
796	fl.1	<b>Ga</b> : note 1: <i>fff</i> added in blue crayon (CN), erased
796	fl.2,3	note 3: <i>d<sup>tr</sup></i> emended to <i>d<sup>tr</sup></i> by analogy with cl., fg.1, cor.3,4, trb.t.2, vl.1,2
796	fg.1	<i>fff</i> added as in <b>C</b> and by analogy with fl., ob., cl., fg.2, brass, str. and in accordance with <b>Ga</b> ; <b>Ga</b> : note 1: <i>fff</i> added in blue crayon (CN)
796-801	fg.1	open slur bb.796-797 and slur b.798 note 1 to b.801 note 2 emended to one slur; <b>A</b> : bb.797-798: page turn
796-799	S.	<b>A</b> : b.796 note 1 to b.799 note 2: slur added in blue crayon (CN)
796	vl.1,2 va.	trem. added
799-800	cl.1	<b>A</b> : tie added in pencil (CN)
799-800	cl.2	<b>A</b> : tie added in blue crayon (CN)
799-800	cor.2,3,4	tie added
800-801	woodw. brass	<b>A</b> :  added in pencil (CN)
800-801	S. A. T. str.	 added by analogy with woodw., cor., trb.b., str.
800-801	tr.1,2 trb.t.	<b>C</b> : 
800-801	CORO	note 3: <i>d<sup>tr</sup></i> emended to <i>b<sup>tr</sup></i> as in <b>Db</b>
801	T.	<b>C</b> : phrase added in pencil
801	vc.	
802	tr.1,2 trb.t. trb.b. timp.	<b>A</b> : third crotchet: marc. added in pencil (CN)
802-804	A.	<i>g'</i> emended to <i>b<sup>tr</sup></i> as in <b>Db</b>
802-804	T.	<i>b<sup>tr</sup></i> emended to <i>g<sup>tr</sup></i> as in <b>Db</b>
802	vc. cb.	<i>fz</i> added by analogy with fg. and by analogy with bb.804, 805
803-804	fl.1 cor.3,4	tie emended from open tie b.804 by analogy with ob.; <b>A</b> : page turn
803-804	cl. cor.1	two tr.  emended to one by analogy with fl.2,3 and by analogy with tie
803-804	cl.2	tie emended from open tie b.804 by analogy with cl.1; <b>A</b> : page turn
803	tr.1,2 trb.t. trb.b.	<b>A</b> : note 4: marc. added in pencil (CN)
803	timp.	marc. added by analogy with tr.1,2, trb.t., trb.b. and by analogy with b.802
803	vc. cb.	<i>fz</i> added by analogy with fg. and by analogy with bb.804, 805
804-806	cl.2	slur b.805 note 2 to b.806 note 1 emended from open slur bb.804-806 by analogy with fl.2,3, cl.1; <b>A</b> : bb.803-804: page turn
804	timp.	marc. added by analogy with tr.1,2, trb.t., trb.b. and by analogy with b.802
805	timp.	<i>fz</i> added by analogy with vl.1,2 and by analogy with b.802
806		<b>Db</b> : rit.; <b>Ka</b> : rit. added in pencil (Henrik Knudsen)
806-807		rit. --- emended to <i>rit-tar-dan-do</i>
807		<i>rall</i> . removed in accordance with <i>ritardando</i> ; <b>A</b> : <i>rall</i> added in pencil (CN)
808		<i>J=80</i> added as in <b>Db</b> ; <b>Ka</b> : <i>J=80</i> added in blue crayon; <b>Ka</b> : <i>J=80</i> added in pencil (CN)
808	cor.2	<i>b<sup>tr</sup></i> emended to <i>b<sup>tr</sup></i> by analogy with ob., fg.2, cor.4, vl.1,2, vc., cb.
809	fl. fg.2	notes 6-8: stacc. added by analogy with fg.1
810	vc.	<i>p</i> added by analogy with vl.1,2, va., cb.
811	vl.2 va. vc.	stacc. added by analogy with vl.1, cb.
811	va.	<b>A</b> : note 5: <i>;</i> added in pencil (CN?)
811	vc. cb.	<i>mf</i> emended to <i>mf</i> by analogy with vl.1,2, va.
814		<i>J=84</i> added as in <b>Db</b> ; <b>Ka</b> : <i>J=84</i> added in blue crayon; <b>Ka</b> : ( <i>J=84</i> ) added in pencil (CN)

Bar	Part	Comment
814	cl.2 fig.2	stacc. added by analogy with fl.1.2, cl.1, fig.1, cor.1.2, tr.1.2
815	fl.1.2 cl. fig. cor.1.2 tr.	stacc. added by analogy with b.814 (fl.1.2, cl.1, fig.1, cor.1.2, tr.1.2)
816		<b>A:</b> $\downarrow = 100$ added in blue crayon
819-821	tr.1	phrase placed in tr.1 in accordance with <b>Ga</b> ; <b>A:</b> no indication of 1, 2, or a2
820-821	cl.2 cor.1.2	stacc. added by analogy with fl.1.2, cl.1
822		<b>A:</b> <i>rall</i> added in red crayon (CN)
823	ob.1	<b>Ga:</b> note 2: <i>rall</i> : added in pencil (CN?)
823	A.	<b>mp</b> added by analogy with S.1.2;
		<b>Db</b> (S., A.): <b>p</b>
826	B.	<b>C:</b> note 1: <b>p</b> added in pencil
827	B.	<b>p</b> added by analogy with A., T.
829-833	fl.1	b.829 note 1-2: slur emended to one by analogy with ob.1, cl.1
		<b>C:</b> note 1: <i>e'''</i>
831	fl.1	tie added
831-832	ob.2	<b>p</b> emended to <b>mp</b> as in <b>Db</b>
832	S. T.	<b>p</b> emended to <b>mp</b> as in <b>Db</b> (S., T.)
832	A. B.	$\text{—————}$ added by analogy with S., T., B.
834	A.	<i>dim.</i> added by analogy with S., B.
835	A. T.	<i>rit.</i> -- emended to <i>ritardando</i> ; <b>Db:</b> <i>rit.</i> ; <b>Ka:</b>
836		<i>rit.</i> added in pencil (Henrik Knudsen)
836	cor.1	<b>Ga:</b> $\text{—————}$ added in blue crayon (CN)
836	cor.2	<b>Ga:</b> note 3: <i>dim.</i> added in blue crayon (CN)
837	cor.1	<b>Ga:</b> note 1: <b>pp</b> changed to <b>ppp</b> in blue crayon (CN)
837	cor.1.2	note 1: <b>pp</b> removed because of <b>pp</b> in b.836
838		<b>A:</b> No 12 added in pencil
838	vl.2	<i>trem.</i> added
839-844	fl.1	slur emended from open slur b.844; <b>A:</b> bb.843-844: page turn
		<i>cre-sc-</i> -- emended to <i>cre-scen-do</i>
840-843	fl.1 vc. cb.	<i>cre-sc.</i> emended to <i>cre-scen-do</i> by analogy with fl.1, vc., cb.
840-843	fl.3 fig.2 cor.3,4 vl.1.2	<b>p</b> <i>cre-scen-do</i> added as in <b>C</b> and by analogy with cl.1
840-841	cl.2	slur emended from open slur b.844 by analogy with cl.1; <b>A:</b> bb.843-844: page turn
840-844	cl.2	note 2: marc. added by analogy with vc., cb. and by analogy with b.841; <b>Ga:</b> note 2: marc., note 3: stacc. added in blue crayon (CN)
840	fig.2	slur emended from open slur b.844; <b>A:</b> bb.843-844: page turn
840-844	cor.4	slur emended from open slur b.844; <b>A:</b> bb.843-844: page turn
		<i>trem.</i> added
840	vl.1	tie added; <b>p</b> added by analogy with bb.840 (cl.), 842 (ob.)
841-842	fl.2	slur emended from open slur b.844 by analogy with cl.1; <b>A:</b> bb.843-844: page turn
841-844	fl.2	<i>cre-sc.</i> emended to <i>cre-scen-do</i> by analogy with bb.840-843 (fl.1, vc., cb.)
841-843	fl.2 cl. fig.1 cor.1.2 va.	<b>Ga:</b> note 3: stacc. added in blue crayon (CN)
841	fig.2	and by analogy with b.840 (vc., cb.)
841	va. vc. cb.	marc. added by analogy with fig., cor.1.2 and by analogy with b.840 (vc., cb.)
842-843	ob. timp.	<i>cre-sc.</i> emended to <i>cre-scen-do</i> by analogy with bb.840-843 (fl.1, vc., cb.)
842-844	ob.2	slur emended from open slur bb.842-843; <b>A:</b> bb.843-844: page turn
842	fig.2	<b>Ga:</b> note 3: stacc. added in blue crayon (CN)
842	fig.2 cor.1.2 va. vc. cb.	marc. added by analogy with fig.1 and by analogy with b.840 (vc., cb.), b.841 (fig., cor.1.2)
842	cor.2	<b>Ga:</b> note 2: marc., note 3: stacc. added in blue crayon (CN)
843		<b>A:</b> <i>poco rall</i> added in pencil (CN)

Bar	Part	Comment
843-844	fl.3	slur emended from open slur b.844; <b>A:</b> page turn
843	cor.2	marc. added by analogy with fig.2, vc., cb. and in accordance with <b>Ga</b> ; <b>Ga:</b> marc. added in blue crayon (CN)
		<i>trem.</i> added
843	va.	<b>C:</b> $\downarrow = 104$ added in pencil
844		articulation added by analogy with vl.1
844	ob. cl. cor. trb.t.	<b>fz</b> added by analogy with ob., cl., vl.1.2, va.
844	cor. trb.t.	<b>f</b> added by analogy with the other parts and in accordance with <b>Ga</b> ; <b>Ga:</b> the whole bar and <b>f</b> added in blue crayon (CN); <b>A:</b> phrase added in pencil (CN), bb.843-844: page turn
844	timp.	note 2: ten., note 3: stacc. added by analogy with vl.1
844	vl.2 va.	marc. added by analogy with fig., trb.b.
844-845	vc. cb.	stacc. added by analogy with ob.1, cl.1, vl.1.2
846	ob.2	stacc. added by analogy with fig.2
846	cor.	<b>Ga:</b> marc. added in blue crayon (CN)
846-847	trb.t.2	stacc. added by analogy with ob.1, cl., vl.1.2
846	trb.t. va.	<b>Ga:</b> note 3: marc. added in blue crayon (CN)
847	ob.2	ten. added by analogy with ob.1, cl., vl.1.2
847	cor.1.2,4 trb.t.2	first minim: ten. added by analogy with ob.1, cl., cor.1.2,4, trb.t.2, vl.1.2; third crotchet: double stems emended to single stem by analogy with the other part of the phrase
847	va.	note 1: stacc. added by analogy with vl.1
848	fl.1 ob.1 cl.1 vl.2	<b>Ga:</b> notes 1-2: marc. added in blue crayon (CN)
848	ob.2	notes 2-3: articulation added by analogy with fl.1, ob.1, vl.1.2
848	cl.1	<b>C:</b> note 3: stacc.
848	vl.1.2	note 3: marc. added by analogy with fig.1, vc., cb.
849	fig.2	marc. added by analogy with fig.1, vc., cb.
849	trb.b.	notes 1-2: marc. added by analogy with ob.1, cl., fig., brass; <b>C:</b> notes 1-3: marc.; <b>Ga:</b> note 3: ten. added in blue crayon (CN)
850	ob.2	third crotchet: marc. added by analogy with ob.1, cl.2, fig., cor.1.2, trb.b.
850	cl.1	<b>C:</b> note 3: marc.
850	cor.1	<b>Ga:</b> note 3: marc. added in blue crayon (CN)
850	trb.t.	<b>C:</b> note 3: marc.
850	va. vc.	articulation added by analogy with vl.1.2
850	cb.	marc. added by analogy with vl.1.2
850	ob.2 cl.2 trb.t. vc. cb.	third crotchet: marc. added by analogy with fig., cor., tr., trb.b.
851	ob.2	marc. added by analogy with cor., tr.
851	T.	<b>A:</b> note 1: $\downarrow (e'')$ changed to $\downarrow (e'') \downarrow (d''')$ in pencil (CN); <b>Db</b> , <b>B</b> , <b>Ka:</b> $\downarrow (e'') \downarrow (e'') \downarrow (e'')$ --- added
852-853	vl.1	<b>C:</b> note 3: marc.
852	cor.1.2	note 3: marc. added by analogy with woodw., brass, vl.1.2, va., vc.
852	cb.	marc. added as in <b>C</b> and by analogy with fl., ob., cl., fig.1, trb.b., vl.1.2, va., vc.
853	fig.2 cor.	marc. added by analogy with fl., ob., cl., fig.1, trb.b., vl.1.2, va., vc
853	trb.t. cb.	<b>fz</b> added by analogy with vl.1.2, va. and by analogy with b.856
854	timp.	stacc. added by analogy with vl.1, va.
854	vl.2	ten. added by analogy with vl.1.2
854	va.	ten. added by analogy with vc.1
856	vl.1.2 va.	<i>div.</i> added
856	vc.	



Bar	Part	Comment
857	A.	<b>Db:</b> note 1: $g^{\sharp}$
858	timp.	<b>f</b> added by analogy with str.
859	cor.1	<i>cresc.</i> added by analogy with str.
860	fg.	<b>mp</b> added by analogy with ob.
861	fg.1 vl.1	ten. added by analogy with ob.1, cor.1
861	cor.4	<b>p</b> added by analogy with b.860 (cor.3)
863	cor.2	<b>Ga:</b> note 1: ten., note 2: stacc. added in blue crayon (CN)
864	cor.2	<b>Ga:</b> note 1: stacc. added in blue crayon (CN)
865	ob. fg.2	<b>p</b> added by analogy with vl.1.2, va. and by analogy with b.862 (fl., cl., fg.1)
865	fg.2 vc. cb.	marc. added by analogy with cor.4
865	fg.2	<b>Ga:</b> note 1: <b>mp</b> added in blue crayon (CN)
865	cor.4	<b>pp</b> added by analogy with b.863 (cor.1,2,3)
865	vl.1	<i>cresc.</i> in  removed by analogy with the other parts
865	vl.2 va.	<i>trem.</i> added
865	vc. cb.	b.864 third crochets: <i>cresc.</i> emended to <i>molto</i> in  in b.865 by analogy with the other parts
866	fg.2	note 1: marc. added by analogy with trb.b., vc., cb.
866	va.	<b>fz</b> added by analogy with fl., ob., cl., cor., trb.t., vl.1,2
867	S.	<b>A:</b> note 3: $\sharp$ added in blue crayon (CN)
868-869	ob.1 cl.1 cor.1,2,4	marc. added by analogy with fl.3
868	trb.t. vl.1.2 va.	marc. added by analogy with trb.b.
868	fg. vc. cb.	note 3: $f^{\sharp}$ emended to $f^{\natural}$ by analogy with
868	trb.b.	fg., vc., cb.
868	trb.b. vc. cb.	<i>cresc.</i> added by analogy with the other parts
869	ob.2 fg. cor.3	
	trb.t.1 trb.b.	
	va. vc. cb.	marc. added by analogy with fl.3
869-872	cl.1	b.870 note 1: beginning of slur emended from b.869 note 2 by analogy with fl.3, ob.1, cor.1,4, trb.t.2
870	vc. cb.	<b>ff</b> added by analogy with the other parts
871	T.	notes 1-2: $\downarrow$ ( $e^{\flat}$ ) $\downarrow$ ( $e^{\sharp}$ ) emended to $\downarrow$ ( $e^{\flat}$ ) $\downarrow$ ( $e^{\natural}$ ) as in <b>Db</b>
872		<b>A:</b> ( <i>Dans</i> ) 'Dance' and ( <i>Legn</i> ) 'Signal' added in red crayon (CN)
874	fg.1	<b>C:</b> note 1: marc. added in pencil
876		<b>Db:</b> <i>legato</i> ; <b>Ka:</b> <i>leggiero</i>
879-880	cor.3	slur emended from open slur b.879; <b>A:</b> page turn
887	fg.1	notes 3-6: stacc. added by analogy with fg.2, va.
887	vc.	stacc. added by analogy with fg.2, va.
888	fl.1 cor.3 vl.1.2	stacc. added by analogy with cor.1
888	fg.2	note 1: stacc. removed by analogy with vc., cb.
888	va.	<i>trem.</i> added
890	cor.4	<b>f</b> added by analogy with the dynamic level in woodw., cor.1,3, str.
890	vl.1	articulation added by analogy with fl.1, ob.1, fg.1
890	vc. cb.	<b>C:</b> notes 1-2: slur
891	fl.2	<b>f</b>  added by analogy with fl.1, ob., cl., fg., tr.1,2, str. and in accordance with <b>Ga:</b> <b>Ga:</b> <b>f</b>  added in blue crayon (CN)
891	fl.3	<b>f</b> added by analogy with fl.1, ob., cl., fg., tr.1,2, str.;  added by analogy with fl.1, ob., cl., fg., tr.1,2, str. and in accordance with <b>Ga:</b> <b>Ga:</b>  added in blue crayon (CN)
891	ob.2	<b>Ga:</b>  added in blue crayon (CN)
891	cor.1,2,4	 added by analogy with fl.1, ob., cl., fg., tr.1,2, str.
891	cor.2	<b>f</b> added by analogy with the level in woodw., cor.1,3, tr.1,2, str.

Bar	Part	Comment
891	cor.3	 added by analogy with fl.1, ob., cl., fg., tr.1,2, str. and in accordance with <b>Ga:</b> <b>Ga:</b>  added in blue crayon (CN)
891-892	cor.4	tie emended from open tie b.892; <b>A:</b> page turn
891-892	vl.2	tie emended from open tie b.891; <b>A:</b> page turn
891	vc.	slur emended from open slur; <b>A:</b> page turn, indicating end of slur in b.892
894	cor.2	<b>Ga:</b> note 1: <b>p</b> added in blue crayon (CN)
895	fg.1 cor.3,4	 added by analogy with cor.1,2, va., vc., cb.
897	fg.1	note 4: stacc. added by analogy with notes 1-2, 5-8
897	fg.2	stacc. added by analogy with notes 1-2, 5-8 (fig.1)
897	SAUL	 added as in <b>Db</b>
897	vl.2	note 1: $b^{\flat}$ emended to $b^{\natural}$ by analogy with fg.1, vl.1
897	va.	stacc. added by analogy with vl.2
898-899	cor.1,2	stacc. added by analogy with b.897 (fig.1)
899	ob.1	$\sharp$ emended to $\flat$ by analogy with fg.1; <b>A:</b> bar incomplete
899	SAUL	<b>A:</b> note 1: $\flat$ added in pencil (CN)
899	va.	<b>A:</b> note 2: $\flat$ added in pencil (CN)
901	ob.2	<b>p</b> added by analogy with b.899 (ob.1)
901	fg.1 cor.3,4	stacc. added by analogy with ob.
901	fg.2	<b>Ga:</b> note 1: <b>f</b> added in blue crayon (CN)
901	cor.4	<b>p</b> added by analogy with b.899 (cor.1,2,3)
901	vc.	<b>A:</b> note 3: <i>arco</i> added in blue crayon (CN)
902-905	fl.1 ob.1 fg.1 cor.1,2	<i>cresc.</i> moved from b.903 third quaver and emended to <i>cre-scen-do</i> by analogy with vl.1,2, va., vc., cb.
902	fl.1 fg.1 cor.3,4	stacc. added by analogy with ob.
902	vl.1	note 1: stacc. added by analogy with ob.1 and in accordance with <b>Ga:</b> marc. added by analogy with fl.1 and in accordance with <b>Ga:</b> <b>Ga</b> (1); note 1: stacc., note 2: marc. added in blue crayon (CN)
902	ob.1 fg.1 vl.2	marc. added by analogy with fl.1
902-903	cor.1,2	stacc. added by analogy with b.901 (ob.1)
902-905	vl.1,2 va.	<i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with vc., cb.
902	va.	<i>trem.</i> added
902-905	vc. cb.	bb.902-903: <i>cresc.</i> --- emended to <i>cre-scen-do</i> ; <b>A:</b> incomplete, bb.903-904: page turn
903-906	fl.2,3	open slur b.903 and slur bb.904-906 emended to one slur; <b>A:</b> bb.903-904: page turn
903-905	fl.2,3 ob.2 cl. fg.2 cor.3,4	b.903 note 1: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with vc., cb.
903	ob.1 cl.1	marc. added by analogy with fl.1
903-906	ob.2	slur emended from open slur b.903; <b>A:</b> bb.903-904: page turn
903	cl.2	<b>A:</b> note 1: <b>p</b> added in blue crayon (CN)
903	fg.1 vl.2	marc. added by analogy with fl.1
903	fg.2	<b>p</b> added by analogy with cl.
903	cor.3,4	stacc. added by analogy with b.901 (ob.)
903	vl.1	marc. added by analogy with fl. and in accordance with <b>Ga:</b> <b>Ga</b> (1); note 1: marc. added in blue crayon (CN)
904	fl.1 fg.1 vl.2	marc. added by analogy with bb.902, 903 (fl.1)
904	ob.1 cl.1 vl.1	marc. added by analogy with bb.902, 903 (fl.1)
904-905	ob.2	<b>Ga:</b>  added in blue crayon (CN)
904	cor.	stacc. added by analogy with b.901 (ob.)
904-905	timp.	tie added by analogy with 
904	vl.1	<b>Ga</b> (1): rest 1: <i>cresc.</i> added in blue crayon (CN)
905	vc. cb.	marc. added by analogy with fg.2

Bar	Part	Comment
906	fl. ob.1 cor. tr. trb.t. trb.b. vl.1 va.	note 3: marc. added by analogy with b.918 (fl.1, tr.1)
906	ob.2	note 3: marc. added by analogy with b.918 (fl.1, tr.1) and in accordance with <b>Ga: Ga:</b> note 3: marc. added in blue crayon (CN)
906	fg.2	note 1: marc. added by analogy with tb., cb.
906	cor.1,3,4 trb.b. va.	articulation added by analogy with fl., ob., tr., trb.t.
906	S. A. T.	<b>fff</b> emended to <b>f</b> as in <b>Db. E. E: f</b> added (CN)
906	B.	<b>f</b> added as in <b>Db. E</b>
906	vl.1	note 2: marc. added by analogy with fl., ob., tr., trb.t.
907	ob.2	<b>Ga:</b> note 3: marc. added in blue crayon (CN)
907	tr.1	slur added as in <b>C</b> and by analogy with tr.2,3
907	timp.	stacc. added by analogy with b.919
908	ob.2	<b>Ga:</b> note 1: marc. added in blue crayon (CN)
908	cor. tr.2,3 trb.t. trb.b.	marc. added by analogy with b.920 (cor.3,4)
908-910	cor.3	<b>Ga:</b> marc. added in blue crayon (CN)
908	tr.1 vl.1	stacc. added by analogy with fl., ob. and by analogy with b.920 (ob.)
908	timp.	stacc. added by analogy with b.920
909	fg.2	note 2: marc. removed by analogy with cb.
909	cor.2,3 tr.1,2 trb.t. vl.1	ten. added by analogy with fl., ob.
909	trb.b.	stacc. added by analogy with tb.
909	cb.	note 3: marc. added by analogy with fg.2
910	tb. cb.	marc. added by analogy with fg.2
910	cor.1	<b>Ga:</b> notes 2-3: marc. added in blue crayon (CN)
910	trb.t.2	<b>Ga:</b> notes 1-3: marc. added in blue crayon (CN)
911	fl. ob. cor.3,4 tr.1,3 trb.t.1 trb.b. va.	marc. added by analogy with vl.1
911	fg.2 cb.	marc. added by analogy with tb.
911	trb.t.2	<b>Ga:</b> note 2: marc. added in blue crayon (CN)
912	ob.1	marc. added by analogy with fl., ob.2
912	ob.2	<b>fff</b> emended to <b>ffz</b> as in <b>C</b> and by analogy with fl., ob.1
912	fg.2	note 1: marc. added by analogy with tb.
912	cor.1,3,4 trb.t.2 va. cb.	marc. added by analogy with fl., ob.2, tr.1,2, trb.b., tb., vl.1
912	cor.4	note 1: <b>f<sup>o</sup></b> emended to <b>f<sup>o</sup></b> by analogy with fl., ob., tr.1, T., vl.1
912	trb.t.2	<b>Ga:</b> notes 1-3: marc. added in blue crayon (CN)
912	vl.1 va. cb.	<b>ffz</b> added by analogy with fl., ob., fg.
913	trb.t.2	<b>Ga:</b> note 1: marc. added in blue crayon (CN)
913	cb.	marc. added by analogy with fg.2, tb.
914	ob.2	slur added by analogy with fl., ob.1 and in accordance with <b>Ga: Ga:</b> slur added in blue crayon (CN?)
914	cor.	<b>A:</b> third crotchet. <b>fz</b> added in pencil (CN)
914	cor.1,2 tr.1 trb.t. trb.b. tb.	note 3: ten. added by analogy with ob., cor.3,4
914	tr.2,3	ten. added by analogy with ob., cor.3,4; <b>fz</b> added by analogy with ob., cor., tr.1, trb.t., trb.b., tb. and in accordance with <b>C</b>
914	tb. cb.	marc. added by analogy with fg.2
915	cor.1 tr.1	b.915 note 5: end of open slur by analogy with ob.; <b>A:</b> bb.915-916: page turn

Bar	Part	Comment
915-916	vl.2 vc.	slur emended from open slur b.915; <b>A:</b> page turn
916-917	tr.2,3 trb.t.	marc. added by analogy with ob., cor., tr.1,2, trb.b., tb. and in accordance with <b>Ga</b> (trb.t.)
916	trb.t.	<b>Ga:</b> note 2: marc. added in blue crayon (CN)
917	trb.t.1	<b>Ga:</b> note 1: marc. added in blue crayon (CN)
918	fl.2,3 ob.1 tr.2,3 vl.1 va.	marc. added by analogy with fl.1, tr.1
918	ob.2 cor.1,3,4 trb.t. trb.b.	stacc. added by analogy with fl.1, ob.1, tr. vl.1, va.; marc. added by analogy with fl.1, tr.1
918	cor.2	marc. added by analogy with fl.1, tr.1
918	timp.	<b>fff</b> added by analogy with woodw., brass, vl.1 and by analogy with b.906 and in accordance with <b>Ga: Ga:</b> note 1: <b>fff</b> added in blue crayon (CN)
918	vl.2 va. vc. cb.	<b>fff</b> added by analogy with woodw., brass, vl.1 and by analogy with b.906
919	tr.1	marc. removed by analogy with cor.2,3, tr.2,3, trb.t.; slur added by analogy with cor.2,3, tr.2,3, trb.t.
920	fl. tr.1 vl.1	stacc. added by analogy with ob. and by analogy with b.908 (fl., ob.)
920	cor.1,2 tr.2,3 trb.t. trb.b.	marc. added by analogy with cor.3,4
920-921	trb.t.1	<b>Ga:</b> marc. added in blue crayon (CN)
921	tb.	marc. added by analogy with fg.2, cb.
921	S.	note 2: <b>f<sup>o</sup></b> emended to <b>f<sup>o</sup></b> by analogy with cor.1, tr.3, trb.b., va.
922	ob. cor.1,2 trb.b.	marc. added by analogy with fg.2, cor.3,4, trb.t., tb., cb.
922-923	ob.1	<b>Ga:</b> marc. added in blue crayon (CN)
922	timp.	<b>fff</b> added by analogy with the other parts
923-925	ob. trb.b.	marc. added by analogy with fg.2, cor.1,2, trb.t., tb., cb.
923-925	cor.3,4	b.923 note 3 to b.925 note 3: marc. added by analogy with fg.2, cor.1,2, trb.t., tb., cb.
926	cl.	<b>fz</b> emended to <b>fp</b> by analogy with ob., fg.
927	cl.	<b>fz</b> emended to <b>fp</b> by analogy with ob., fg.; <b>A:</b> note 2: <b>fz</b> added in pencil (CN)
928	vc. cb.	stacc. added by analogy with bb.926, 927
931	fg.2	<b>fp</b> added by analogy with ob., cl., fg.1
931	SAUL	<b>A:</b> $\text{♩} \text{♩}$ changed to $\text{♩} \text{♩}$ (CN); <b>Db. E. Ka:</b> $\text{♩} \text{♩} \text{♩}$
934	fl.1	<b>A:</b> note 1: <b>f</b> added in pencil (CN)
934	fl.2,3	<b>f</b> added by analogy with fl.1, ob.1, cl.1, fg., cor., str.
936	ob.	<b>pp</b> emended to <b>p</b> by analogy with fl.1,2, fg.
936-937	vc.	stacc. added by analogy with va.
937	fl.3	notes 1-3: slur added; <b>ppp</b> added by analogy with cl., vl.1,2; <b>Ga:</b> note 1: <b>mp</b> added in blue crayon (CN)
937	cl.	notes 1-3: slur added; $\text{====}$ added by analogy with vl.1,2
937	cb.	stacc. added by analogy with va.
938	fl.1	marc. added by analogy with tr., trb.t., trb.b., vl.1, va.
938	fl.2,3 ob. cor.1,3,4	articulation added by analogy with tr., trb.t., trb.b., vl.1, va.
938	fg.2	stacc. added by analogy with fl.1
938	cor.1	<b>Ga:</b> note 3: stacc. added in blue crayon (CN)
938	tb.	marc. added by analogy with cb.
938	CORO	<b>ff</b> added as in <b>Db</b>
938	va.	<b>f</b> added by analogy with woodw., brass, timp., vl.1,2, vc., cb.

Bar	Part	Comment
939-940		<i>poco rit.</i> --- emended to <i>poco rit-tar-dan-do</i> ; <b>Db</b> (b.940): second quaver: <i>rit.</i>
939	fig.2 tb.	note 1: marc. added by analogy with cb.
941		$\downarrow = 72$ added as in <b>Db</b> and in accordance with <b>Ka</b> ; <b>A</b> : No 13 added in pencil, $\downarrow = 72$ a 80 added in blue crayon; <b>Ka</b> : ( $\downarrow = 72$ ) added in pencil (Henrik Knudsen)
941	vc. cb.	<i>arco</i> and <i>trem.</i> added
944-947	cl.1 fig.1	slur emended from open slur bb.944-945; <b>A</b> : bb.945-946: page turn
944	va.	<b>A</b> : note 1: $\downarrow$ added in pencil (CN)
946	vl.1,2 va.	<b>A</b> : note 1: <i>arco</i> added in blue crayon (CN)
946	vc. cb.	$\frac{3}{4}$ added by analogy with the other parts; <i>arco</i> added by analogy with vl.1,2, va. and in accordance with <b>Ga</b> (1); <b>Ga</b> (1): note 1: <i>arco</i> added in blue crayon (CN)
947		( $\downarrow = 116$ ) added as in <b>Db</b>
947	cor.	<b>A</b> : <i>muta</i> in <i>Es</i> added in pencil (CN)
948	fl.2	<b>A</b> : note 1: $\downarrow$ added in pencil (CN?)
948	SAUL	note 1: $\downarrow$ emended to $\downarrow$ as in <b>B</b> , <b>Db</b> and in accordance with <b>B</b> , <b>Ka</b>
949	cb.	<i>ff</i> added by analogy with vl.1,2, va., vc.
950	tr.	<b>Ga</b> : <i>muta</i> in <i>Es</i> added in blue crayon (CN)
950	SAUL	notes 4-6: $\downarrow$ emended to $\downarrow$ as in <b>Db</b>
950	vl.1,2 va.	<b>A</b> : rest 1: $\curvearrowright$ added in pencil and emphasized in blue crayon (CN?); rest 2: $\curvearrowright$ added in pencil (CN?); <b>C</b> : rests 1, 2: $\curvearrowright$ cancelled in pencil
950	vc. cb.	<b>A</b> : rest 1: $\curvearrowright$ added in pencil (CN?); <b>C</b> : rest 2: $\curvearrowright$
951		<b>A</b> : $\downarrow = 144$ added in blue crayon
951-952	cl. cor.3,4 tr.2,3	marc. added by analogy with fl.1, cor.1,2, vl.2, vc.1
951	cor.1	<b>Ga</b> : notes 2-3: marc. added in blue crayon (CN)
951-952	tr.1	b.951 note 3 to b.952 note 3: marc. added by analogy with fl.1, cor.1, vl.2, vc.1
951-952	trb.b.	<b>Ga</b> : phrase transposed up an octave
951	va.	<i>ff</i> added by analogy with woodw., brass vl.1,2, vc., cb.
952	woodw. brass va. vc. cb. arpa DAVID SAUL	$\curvearrowright$ added by analogy with vl.1,2 and as in <b>Db</b> ; <b>A</b> (vl.1,2): $\curvearrowright$ added in blue crayon
952	fl.1	note 3: marc. added by analogy with fl.2,3, ob., cl., cor., tr., vl.1,2, va., vc.1
952	fl.2,3 vl.1 va.	note 1: marc. removed by analogy with fl.1, cor.1, vl.2, vc.1
952	fl.3 vl.1 va.	note 4: marc. removed by analogy with fl.1,2, cor.1,2, vl.2, vc.1
952	ob.	marc. added by analogy with fl.1, cor.1,2, vl.1,2, vc.1
952	fg.	<b>A</b> : note 2: $\text{fz}$ added in blue crayon (CN)
952	cor.1	<b>Ga</b> : note 2: marc. added in blue crayon (CN)
952	cor.2	<b>A</b> : note 2: $\downarrow$ added in pencil (CN)
952	trb.t. trb.b. tb. vc.2 cb. DAVID	<b>A</b> : note 2: $\text{fz}$ added in pencil (CN)
952		$\curvearrowright$ added as in <b>Db</b> and by analogy with vl.1,2; <b>Db</b> : rest 1: $\curvearrowright$
953		( $\downarrow = 76$ ) added as in <b>Db</b> ; <b>A</b> : $\downarrow = 72$ added in blue crayon
953	va.	treble clef emended to tenor clef in accordance with <b>Ga</b>
955	vl.1	<b>Ga</b> (1): rest 1: <i>pizz.</i> added in blue crayon (CN)
959-960	va.	$\text{f}$ added by analogy with vl.1,2, vc., cb.
959	vc.	<i>div.</i> added in accordance with <b>Ga</b>
960-964	cl.1	phrase placed in cl.1 in accordance with <b>Ga</b> ; <b>A</b> : no indication of <i>f.</i> , 2. or <i>a2</i>
960	vl.1	<b>C</b> : note 4: $d^{\#}$
961	ob.1	$\text{f}$ added by analogy with cl.1 and by analogy with the general dynamic level

Bar	Part	Comment
961	arpa	<b>A</b> : note 10: $\downarrow$ added in pencil (CN)
961	va.	<b>A</b> : note 3: $\downarrow$ added in pencil (CN?) replaced with $\downarrow$ in blue crayon (CN?)
961	DAVID	<b>A</b> : note 6: $\downarrow$ added in pencil (CN)
962	DAVID	<b>C</b> : note 3: $\downarrow$ added in blue crayon
964	DAVID	<b>A</b> : note 4: $\downarrow$ added in pencil (CN)
965	ob.1/2	b.965 note 6: end of open slur emended by analogy with fig.1; <b>A</b> : page turn
965	DAVID	<b>A</b> : note 6: $\downarrow$ added in pencil (CN)
966-967	cor.2	tie added
966	DAVID	$\text{fz}$ added as in <b>Db</b>
966	vl.1,2 va. vc.	<i>trem.</i> added
966	vl.1 va.	<i>arco</i> added
966	vc.	<b>A</b> : note 1: <i>arco</i> added in pencil (CN)
967	arpa	<b>C</b> : note 9: $\downarrow$ added in pencil
967	vc.	note 3: <i>div.</i> added
968-969	cor.1	b.969 note 4: end of open slur emended; <b>A</b> : bb.969-970: page turn
968	vc.	note 2: double stems emended to <i>unis.</i>
968	cb.	note 2: double stems emended to single stems
969	arpa	notes 13-18, 19-24: slur added by analogy with notes 1-6, 7-12; <b>A</b> : note 3: $\downarrow$ added in pencil (CN)
971-972	fig.2	beginning of $\text{fz}$ emended from b.972 note 1 by analogy with the other parts
971	vl.1,2 va. vc.	<b>A</b> : note 1: <i>pp</i> changed to <i>fpp</i> in pencil (CN)
971	va.	<b>C</b> : chord 1: marc. added in pencil
971	va. vc.	<i>trem.</i> added
971	vc.	<i>arco</i> added
972	fig.2	$\text{fz}$ emended to $\text{f}$ by analogy with the other parts; <b>A</b> : $\text{fz}$ added in pencil (CN)
972	arpa	$\text{f}$ moved from note 1 by analogy with the other parts
973	arpa	note 15: $e^{\#}$ emended to $e^{\#}$ as in <b>C</b> and by analogy with vc.; note 18: $e^{\#}$ emended to $e^{\#}$ as in <b>C</b> and by analogy with vc.; <b>C</b> : notes 15, 18: $\downarrow$ added in pencil
973	vl.2 va. vc.	<i>trem.</i> added
975-978	fl.1,2 ob.1 cl.1 fig.1	bb.975-977: <i>crec.</i> --- and b.978: $\text{fz}$ emended to <i>cre-scen-do</i> ; <b>A</b> : bb.977-978: page turn
975-978	cor.1,2,4 str.	b.975 third crotchet: <i>crec.</i> and b.978: $\text{fz}$ emended to <i>cre-scen-do</i> by analogy with fl.1,2, ob.1, cl.1, fig.1
976-978	fl.3	bb.976-977: <i>crec.</i> --- and b.978: $\text{fz}$ emended to <i>cre-scen-do</i>
976	ob.1 cor.1	ten. added by analogy with fl.1
976-978	cl.2	b.976 note 1: <i>crec.</i> and b.978: $\text{fz}$ emended to <i>cre-scen-do</i> by analogy with fl.3 and by analogy with bb.975-978 (fl.1,2, ob.1, cl.1, fig.1)
976	cor.1	<b>Ga</b> : note 2: <i>crec.</i> added in blue crayon (CN)
976-978	cor.3	b.978: $\text{fz}$ emended to <i>cre-scen-do</i> by analogy with fl.3 and by analogy with bb.975-978 (fl.1,2, ob.1, cl.1, fig.1)
977-978	ob.2 fig.2	b.977 note 1: <i>crec.</i> and b.978: $\text{fz}$ emended to <i>cre-scen-do</i> by analogy with bb.975-978 (fl.1,2, ob.1, cl.1, fig.1) and by analogy with bb.976-978 (fl.3)
977	arpa	first, third, fourth crotchet: two triplets emended to sextuplet by analogy with second crotchet and by analogy with bb.971, 978
977	vl.1	<b>A</b> : note 6: $\downarrow$ added in blue crayon (CN)
977	va.	<b>Ga</b> (1): note 3: <i>crec.</i> added in blue crayon (CN)
978		<b>A</b> : <i>rall.</i> added in red crayon (CN); <b>Db</b> : <i>rit.</i> ; <b>Ka</b> : <i>rit.</i> added in pencil (Henrik Knudsen)
978	va.	<i>div.</i> added

Bar	Part	Comment
979		(♯ = 160) added as in <b>Db</b> and in accordance with <b>Ka</b> ; <b>A</b> : ♯ = 160 added in blue crayon; <b>Ka</b> : (♯ = 160) added in pencil (CN)
979	fig.1	<b>Ga</b> : note 1: <i>fff</i> added in blue crayon (CN)
979	DAVID	♯ changed to ♯♯ as in <b>B</b> , <b>Db</b> , <b>E</b> , <b>Ka</b>
981	vc. cb.	note 2: div. added by analogy with double stems
982	tutti	<b>A</b> : note 1: ♯ changed to ♯♯ in pencil (CN)
982	ob.1	<b>Ga</b> : note 1: stacc. added in blue crayon (CN); ♯ changed to ♯ in blue crayon (CN)
983	SAUL	<b>A</b> : notes 1-2: ♯♯ changed to ♯♯♯ (CN); <b>B</b> , <b>Db</b> , <b>E</b> , <b>Ka</b> : ♯♯
983	vl.1	notes 5-6: stacc. added by analogy with vl.2, va., vc.
984	timp.	<b>C</b> : marc. added in blue crayon
984	SAUL	♯♯♯ emended to ♯♯♯ as in <b>B</b> , <b>Db</b> , <b>E</b> , <b>Ka</b>
985	cor.2.4	<b>A</b> : note 1: ♯ added in pencil (CN)
985	SAUL	<b>Db</b> , <b>E</b> , <b>Ka</b> : note 1: <i>c'</i>
987	fl.1.2 picc. cl.	<i>fff</i> added by analogy with the general dynamic level
987	fg.	stacc. added by analogy with ob., cor., vc.
987	tr.1.2 trb.b. tb.	marc. added by analogy with cb.
987	timp.	<b>A</b> : <i>fff</i> added in pencil (CN)
988	fl. vl.1.2 va.	marc. added by analogy with cl.
988	cl.1	notes 7-8: slur emended to stacc. by analogy with fl., cl.2, vl.1.2, va.
989	SAUL	<b>A</b> : original version erased and changed to ♯♯ in pencil, emphasized in ink (CN); <b>B</b> , <b>E</b> , <b>Gb</b> (1): ♯♯♯; <b>Db</b> , <b>Ka</b> , <b>Gb</b> (2): ♯♯♯; <b>C</b> (in margin): ♯♯♯; ♯♯♯ added in pencil (CN), erased
989	vl.2 va. vc.	<i>trem.</i> added
990	vl.1	<b>C</b> : marc. added in pencil (CN?)
991	SAUL	<b>A</b> : original version erased and changed to ♯♯, partly in pencil, emphasized in ink (CN); <b>B</b> : ♯♯♯ emended to ♯♯♯ in pencil (CN); <b>E</b> , <b>Gb</b> (1): ♯♯♯; <b>Db</b> , <b>Gb</b> (2), <b>Ka</b> : ♯♯♯
996	CORO	<i>mf</i> emended to <i>f</i> as in <b>Db</b>
997-998	DAVID JON.	<i>pp</i> emended to <i>f</i> added as in <b>Db</b> , <b>Ka</b> (DAVID)
997	JON.	<b>A</b> : note 1: ♯ added in pencil (CN)
997	vl.2	<i>unis.</i> added
998	vl.2 va.	marc. added by analogy with fl., cl., vl.1
999-1000	tr.1.2	<b>A</b> : <i>mf</i> added in pencil (CN)
999-1000	CORO	<i>p</i> emended to <i>pp</i> as in <b>Db</b>
999	B.	<b>Db</b> : note 2: <i>g</i>
999	vl.1.2 va. vc.	<i>trem.</i> added
1000	fl. cl. vl.1.2 va.	marc. added by analogy with b.998 (fl., cl., vl.1), bb.1002, 1003
1001	DAVID	<b>A</b> : note 1: <i>pp</i> added in pencil (CN)
1001	JON.	note 1: <i>a'</i> emended to <i>a''</i> as in <b>C</b> and by analogy with the other parts; <b>C</b> : note 1: ♯ added in pencil; <b>C</b> : note 1: <i>pp</i>
1001-1002	JON.	<i>pp</i> emended to <i>f</i> added as in <b>Db</b> and by analogy with DAVID and by analogy with CORO
1001-1002	CORO	<b>A</b> : <i>pp</i> emended to <i>f</i> added in pencil (CN)
1001	vl.1.2 va. vc.	<i>trem.</i> added
1001-1002	va.	<b>A</b> : <i>mf</i> added in pencil (CN)
1003, 1004	ob. fg. cor. tr.1 trb.t.1 trb.b. tb. vc. cb.	ten. added by analogy with tr.2, trb.t.2
1004	DAVID JON.	<b>A</b> : note 1: <i>f</i> added in pencil (CN)
1004	T.	note 1: <i>f''</i> emended to <i>e''</i> as in <b>B</b> , <b>Db</b>
1004	vl.2 va.	marc. added by analogy with fl., cl., vl.1
1005	fg.	<i>f</i> added by analogy with cb.
1005	DAVID	<b>Db</b> : note 1: <i>f</i>
1005	vl.1.2 va.	<i>trem.</i> added
1005	vl.2	<i>div.</i> added
1005	vc.	<i>trem.</i> added; <i>div.</i> added; <b>A</b> : bass clef added in pencil
1006	vc.	<i>fp</i> added by analogy with cl., cor.3.4, vl.1.2, va.

Bar	Part	Comment
1008	ob. cor.1.2	marc. added by analogy with fl.1.2
1009	tr.1.2	<i>f</i> emended to <i>fff</i> by analogy with the other parts
1011	fig.1	<i>f</i> emended to <i>fp</i> by analogy with b.1010 (ob., cor.1.2, vl.1.2, va., vc.) and in accordance with <b>Ga</b> ; <b>Ga</b> : note 1: <i>f</i> changed to <i>fp</i> in blue crayon (CN)
1012	fig.1	♯ added by analogy with ob., cor.1.2, vl.1.2, va., vc.
1012-1013	vl.2	single stems emended to double stems by analogy with the preceding part of the phrase; <b>A</b> : bb.1011-1012: page turn
1012	vc.2	<b>A</b> : note 1: <i>d'</i> cancelled and changed to <i>g'</i> in pencil (CN)
1013	cl.1	<i>f</i> emended to <i>fff</i> by analogy with fl.1.2, picc., ob., fg., brass, str. and in accordance with <b>Ga</b> ; <b>Ga</b> : <i>f</i> changed to <i>fff</i> in blue crayon (CN)
1013	cl.2	<i>f</i> emended to <i>fff</i> by analogy with fl.1.2, picc., ob., fg., brass, str.
1013	cor.1.2	note 2: <i>fff</i> removed
1014	fl.1	<b>Ga</b> : notes 2-7: slur erased, notes 2-3: stacc., notes 4-7: slur added in blue crayon (CN)
1014	tb.	<b>A</b> : note 1: ♯ added in pencil (CN)
1015	picc.	<i>a''</i> emended to <i>a'''</i> by analogy with fl.1.2, MIKAL, vl.1
1015	cl.1	<b>Ga</b> : note 1: <i>fs</i> added in blue crayon (CN)
1015	tr.1.2	marc. added by analogy with ob.
1015	vl.1.2 va. vc.	<i>trem.</i> added
1016	fl.1	<b>Ga</b> : note 4: beginning of slur changed from note 2 in blue crayon (CN), notes 2-3: stacc. added in blue crayon (CN)
1017	picc. ob. tr.1.2	marc. added by analogy with b.1015 (ob.)
1017	trb.t.2	<b>A</b> : note 1: ♯ added in pencil (CN)
1017	vl.1.2 va. vc.	<i>trem.</i> added
1018	va.	tenor clef emended to treble clef by analogy with the preceding part of the phrase and the tenor clef change added at the end of the bars
1019	picc.	<i>a''</i> emended to <i>b''</i> by analogy with ob.2, cor.1, tr.2, trb.t.2, vc.
1021, 1023	cor.4	<b>Ga</b> : notes 1-2: marc. added in blue crayon (CN)
1025-1028		<i>accel</i> emended to <i>accele-ran-do</i> ; <b>A</b> (bb.1026-1027): <i>accel</i> emended to <i>accele-ran-do</i> in blue crayon (CN); <b>A</b> (b.1025): <i>accel</i> ; <b>Db</b> , <b>Ka</b> : <i>accel</i> .
1028	SAUL	notes 1-3: rhythm emended from ♯♯♯ as in <b>Db</b> and in accordance with <b>E</b> , <b>Ka</b>
1029	cor. trb.t.	marc. added by analogy with ob., fg.
1029	cor.1	<b>Ga</b> : note 1: <i>fs</i> added in blue crayon (CN)
1029	cor.3	<b>Ga</b> : note 1: <i>fff</i> added in blue crayon (CN)
1029	cor.3.4	<i>fff</i> added by analogy with trb.t. and by analogy with b.1028 (woodw., cor.1.2, tr., va.)
1029	va.	note 1: <i>fff</i> removed by analogy with woodw. and by analogy with b.1028
1031-1033	fl.1.2	end of slur emended from b.1032 note 3 by analogy with picc., cl.
1031	cl.1	<b>Ga</b> : note 1: <i>fff</i> added in blue crayon (CN)
1031	tb.	<b>Ga</b> : notes 2-3: marc. added in blue crayon (CN)
1031	cb.	<i>fff</i> added by analogy with trb.b., tb.
1032	ob.	note 2: <i>fs</i> emended to marc. by analogy with fg., cor.
1032	ob.1 fg. cor.	stacc. added by analogy with ob.2, trb.t.
1032	fg. cor.2.3 trb.t.2	<b>Ga</b> : notes 2, 4: <i>fs</i> added in blue crayon (CN)
1032	cor.1.4 trb.t.1	<b>Ga</b> : note 2: <i>fs</i> added in blue crayon (CN)
1032	trb.t.	marc. added by analogy with fg., cor.
1032	tb.	<b>Ga</b> : note 2: marc. added in blue crayon (CN)
1033	ob. fg.	stacc. added by analogy with trb.t.
1034		<b>A</b> : <i>Meno</i> added in pencil

Bar	Part	Comment
1034	va.	treble clef emended to tenor clef by analogy with notes in ob., fg., trb.t., trb.b., tb., vl.1.2, vc., cb.
1035	ob.	note 2: marc. added as in <b>C</b> and by analogy with fg., trb.t., str.
1035	trb.b. tb.	marc. added by analogy with fg., trb.t., str. and in accordance with <b>C</b>
1035	tb.	<b>Ga</b> : note 1: <i>ff</i> added in blue crayon (CN)
1036	cor.1	<b>Ga</b> : note 2: marc. added in blue crayon (CN), blurred
1036	cor.2,3,4 tr.1,2	<b>Ga</b> : note 2: marc. added in blue crayon (CN)
1036	cb.	marc. added by analogy with ob., fg., trb.t., trb.b., tb., vl.1.2, va., vc.
1037	ob. trb.t. tb. va. vc. cb.	marc. added by analogy with fg., trb.b., vl.1,2
1039	tutti	<i>pesante</i> emended from an expressive marking under all parts to a secondary tempo designation
1039-1040	vl.1	b.1039 note 2 to b.1040 note 3: marc. added by analogy with fg., cor.3,4, trb.t., trb.b., tb., va., vc., cb.
1039	vl.2	triplet marking added; <b>Ga</b> (1): rest 1: <i>ff</i> added in blue crayon (CN)
1039-1040	vl.2	marc. added as in <b>C</b> and by analogy with fg., cor.3,4, trb.t., trb.b., tb., va., vc., cb.
1040		<b>A</b> : <i>Tappet</i> added in red crayon (CN)
1041	cor.2,3	<b>Ga</b> : rest 1: <i>fff</i> and <i>con sord.</i> added in blue crayon (CN), erased
1041	cor.4	<b>Ga</b> : rest 1: <i>fff</i> and <i>con sord.</i> added in blue crayon (CN), erased
1041-1043	tr.1,2	slur emended from open slur bb.1041-1042; <b>A</b> : bb.1042-1043: page turn
1041-1042	DAVID	<b>A</b> : $\curvearrowright$ on bar-line cancelled in blue crayon
1042	tr.2	note 2: $\flat$ emended to $\natural$ by analogy with cl.2, cor.2,4 and in accordance with <b>Ga</b>
1045	ob. va.	<i>ff</i> added by analogy with fg., tr.3, trb.t., trb.b., tb., timp.
1045	cor.	<b>A</b> : note 2: <i>senza Sord.</i> added in pencil (CN)
1045	vc. cb.	<i>ff</i> added as in <b>C</b> and by analogy with fg., tr.3, trb.t., trb.b., tb., timp.
1047-1048	tb.	tie added
1049	cl.	marc. added by analogy with ob., fg., cor., trb.t., trb.b., tb.
1049	cb.	marc. removed by analogy with fg.
1050-1052	timp.	stacc. added by analogy with b.1049
1050-1051	vl.1,2 va. vc.	marc. added by analogy with tr. and by analogy with b.1049
1051-1052	cor.1,2	marc. added by analogy with ob., cl., fg., cor.3,4, trb.t., trb.b., tb., cb.
1052	tr.1,2 vl.1,2 va. vc.	marc. added by analogy with tr.3 and by analogy with bb.1049, 1050, 1051
1055	timp.	( <i>fff</i> ) emended to <i>fff</i>

A C T T H R E E

Bar	Part	Comment
1		<b>A</b> : No. 14 added in pencil
1-14	cor.1,2	<b>Ga</b> : notated as cor. in F
1	va.	<i>div.</i> added
5	va.	double stems emended to single stems
6	cl.1	<i>dolce</i> added by analogy with cor.ingl.
6	vc.	<i>p</i> added as in <b>C</b> and by analogy with va.
7-8	cor.ingl.	$\text{====}$ b.7 notes 4-7 and $\text{====}$ b.8 notes 1-2 emended to one $\text{====}$ by analogy with cl.1
9	cor.2	<b>Ga</b> : note 1: <i>pp</i> added in pencil (CN)
12	fl.1	<b>C</b> : note 1: <i>p</i>
13-14		<i>rall. a tempo</i> added as in <b>C</b> ; <b>C</b> : <i>rall. a tempo</i> added in pencil (CN)
13		<b>A</b> : middle of bar: <i>rall.</i> added in blue crayon; <b>Db</b> : <i>calando</i> but no <i>a tempo</i> in b.14

Bar	Part	Comment
13	cor.ingl.	$\text{====}$ added by analogy with fl.1, cl.1
13	fg.1	$\text{====}$ added as in <b>C</b> and by analogy with va.
13	fg.1	<b>C</b> : note 1: <i>p</i>
13	vc.	$\text{====}$ emended to $\text{====}$ by analogy with va. and in accordance with <b>Ga</b>
14	fl.2	<i>p</i> emended to <i>pp</i> <i>espressivo</i> by analogy with ob.1
14	vl.2	<i>div.</i> added
14	va. vc.	lower part: $\text{g}^{\flat} / \text{G}^{\flat}$ emended to $\text{g}^{\flat} / \text{G}^{\flat}$ by analogy with fl.1, cl.1, cor.ingl.
15	vl.1	notes 3-6: end of slur emended from open slur; <b>A</b> : bb.15-16: page turn
16-17	vc.	tie added
19	fg.	<i>c' / c</i> emended to $\text{c}' / \text{c}$ as in <b>C</b> and by analogy with vc. cb.
21-22	cor.4	b.21 note 3 to b.22 note 1: tie added
22	fl.2,3	<b>A</b> : notated as abbreviation showing $\text{. . .}$ each with three dots
24		( <i>Tappet op</i> ) emended to <i>TAPPPE OP</i>
24	fl.1 cl.1	$\text{J } \gamma \text{ } \flat \text{ } \text{--}$ emended to $\text{J } \gamma \text{ } \flat \text{ } \text{--}$ as a consequence of change of metre in b.20
25	cor.3,4	<i>dim.</i> added by analogy with cor.1,2
26		<i>morendo poco rall.</i> added as in <b>Db</b>
26	fl.2	notes 2-3: tie added
26-27	vl.1	beginning of slur emended from open slur by analogy with va. b.108; <b>A</b> : bb.25-26: page turn
27		$\text{J } = 60$ added as in <b>Db</b>
27	cor.ingl.	$\text{J } \gamma \text{ } \flat \text{ } \text{--}$ emended to $\text{J } \gamma \text{ } \flat \text{ } \text{--}$ as a consequence of change of metre in b.27
27	vc. cb.	time signatur (6) added
28	cor.2	<b>Ga</b> : <i>pp</i> added in pencil (CN)
29	fl.2,3	<i>pp</i> added by analogy with cl.; <b>C</b> : <i>p</i>
34-36	cor.3	slur emended from open slur b.34-35; <b>A</b> : bb.35-36: page turn
34	cb.	<i>p</i> added as in <b>C</b> and by analogy with the dynamic level in vc.
35-36	vl.1	slur b.35 notes 1-18 and open slur b.36 emended to one slur; <b>A</b> : page turn
36	fl.1	superfluous <i>p</i> omitted
36	cor.1,2 va. cb.	<b>A</b> : <i>p</i> added in blue crayon
36	cor.3,4 vl.1 vc.	<i>p</i> added as in <b>C</b> (vl.1, vc.) and by analogy with ob.1, cor.1,2, va.
36	JON.	notes 1-2: $\text{J } \text{--}$ emended to $\text{J } \text{--}$ as in <b>C</b> , <b>Db</b> , <b>E</b> , <b>F</b> <sup>2</sup> , <b>Gb</b> , <b>C</b> ; notes 1-2: $\text{J } \text{--}$ changed to $\text{J } \text{--}$ in pencil (CN)
37	fg.1	<i>p</i> added as in <b>C</b> and by analogy with the dynamic level in the other parts
37	cor.2	<b>Ga</b> : <i>p</i> added in pencil (CN)
37	vc.	note 2: <i>e</i> emended to $\text{e}^{\flat}$ as in <b>Db</b> and in accordance with <b>Ga</b>
38	fg.2	<i>p</i> added as in <b>C</b> and by analogy with the dynamic level in the other parts
40	cor.2	<b>Ga</b> : <i>pp</i> added in pencil (CN)
41	ob.1	note 4: stacc. added as in <b>C</b> and by analogy with vl.1; <b>A</b> , <b>C</b> : notes 5-8: the articulation signs may be read as either stacc. or ten.
43		<i>poco rall.</i> added as in <b>Db</b>
44		<i>Tempo I</i> added as in <b>B</b> , <b>Db</b>
44	ob.1 fg. cor.1,2	<i>p</i> added by analogy with the other parts
44, 45	fg.2	<b>Ga</b> : note 1: <i>pp</i> added in pencil (CN)
45	fl.	emended from $\text{=}$ as in <b>B</b> (notated as crotchet), <b>C</b> (fl.1) and by analogy with cl., cor.2 and; <b>A</b> : bb.44-45: page turn
46	cl.1	<i>p</i> added as in <b>C</b> and by analogy with fl.1
46-47	cl.1	<b>C</b> : no $\text{====}$
48	cb.	<i>p</i> added as in <b>C</b> and by analogy with vl.1,2, vc.
49-50	fl.1	slur emended from open slur b.49; <b>A</b> : page turn

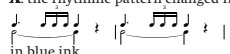
Bar	Part	Comment
50	cor.2	<b>Ga:</b> note 1: <i>p</i> added in pencil (CN)
51	ob.1	<b>C:</b> note 1: <i>p</i>
52	ob.1	( <i>pp</i> ) emended to <i>pp</i>
52	cl.2	<b>C:</b> note 1: <i>pp</i>
52	va.	trem. added
54	cor.3	<b>C:</b> note 1: <i>p</i>
56	fg.1	<i>p</i> added as in <b>C</b> and by analogy with cor.1.2
58		rall. added as in <b>Db</b>
59		a tempo added as in <b>Db</b>
60	fg.2	<b>Ga:</b> note 1: <i>p</i> added in pencil (CN)
61	cor.4	note 2: <i>d'</i> emended to <i>d''</i> as in <b>C</b> and by analogy with cl.2, fg.2
61	vl.2 va.	<i>f</i> added as in <b>C</b> and by analogy with vl.1, vc., cb.
61	vc. cb.	last note: <i>g'</i> emended to <i>g''</i> as in <b>C</b> and by analogy with cl.2, fg.2
62	va.	<i>unis.</i> added; <i>senza sord.</i> added as in <b>C</b> and by analogy with vl.1.2, vc. (b.61) and in accordance with <b>Ga</b>
63	cl.1	<i>f</i> added by analogy with the dynamic level in the other parts
64		<i>♩</i> = 132 emended to <i>♩</i> = 112 as in <b>Db</b> ; <b>A:</b> above the upper staff. <i>♩</i> = 126 crossed out in red crayon, above vl.1; <i>♩</i> = 126 added in blue crayon but changed to 132 in pencil; <b>E:</b> <i>♩</i> = 126
71	cor.4	<b>Ga:</b> note 1: <i>p</i> added in pencil (CN)
78-79	vc.	<i>f</i> added by analogy with vl.1.2, va.
80	ob.1	ten. added by analogy with fg.2
81	fg.2	notes 3-4: ten. added by analogy with ob.1
82	fg.2	note 3: ten. added by analogy with ob.1
91	fl.2	<i>mf</i> added by analogy with cl.
91-92	cor.1.2	<i>f</i> added as in <b>C</b> and by analogy with fg.
91-92	cor.2	b.91 note 1 to b.92 note 1: slur added by analogy with fg.2
91-92	cor.3	<i>p</i> added as in <b>C</b> and by analogy with the other parts
91	vc. cb.	<i>p</i> added as in <b>C</b> and by analogy with fl.1.3, ob.1, cor.ingl., fg., cor.1.2
92-93		<i>accel.</i> in the beginning of b.93 emended to <i>molto accel.</i> in b.92 as in <b>Db</b>
94	cor.3	<i>dim.</i> added as in <b>C</b> and by analogy with the other parts
96		<b>A:</b> tempo relation <i>♩</i> = <i>♩</i> . added in blue crayon
96	fl.2	<i>espressivo</i> added by analogy with ob.1
96	fg.2	<i>p</i> added as in <b>C</b> and by analogy with fg.1; <b>Ga:</b> <i>pp</i> added in pencil (CN)
96	vl.2	<i>div.</i> added
97	vl.1	notes 3-6: slur added by analogy with b.15
98	JON.	<i>pp</i> added by analogy with MIKAL
98	va.	<i>con sord.</i> added as in <b>C</b> and by analogy with vl.1.2 and as a consequence of <i>senza sord.</i> b.257 and in accordance with <b>Ga</b>
98	vc.	<i>con sord.</i> added as in <b>C</b> and by analogy with vl.1.2 and as a consequence of <i>senza sord.</i> b.255 and in accordance with <b>Ga</b>
98-99	vc.	tie added
99	cor.1	<i>p</i> added as in <b>C</b> and by analogy with b.17; <b>Ga:</b> note 1: <i>p</i> changed to <i>ppp</i> in blue crayon (CN)
100-101	fg.1 cor.3,4	<b>A:</b> changed from












101	fl.1	<i>p</i> added as in <b>C</b> and by analogy with cl.1
101	MIKAL JON.	<i>f</i> added as in <b>Db</b>
102-103	fl.2,3	open slur b.102 and slur b.103 emended to one slur; <b>A:</b> page turn

Bar	Part	Comment
102	cor.1,3,4	<b>C:</b> <i>p</i>
103-104	fg.	tie added by analogy with bb.21-22 and vc., cb.
103-104	cor.4	tie added
103-104	MIKAL JON.	<i>f</i> added as in <b>Db</b>
104	fl. cl.1 fg. cor. str.	<i>f</i> emended to <i>mf</i> in pencil (CN)
104	cor.1	<b>Ga:</b> note 1: <i>mf</i> changed to <i>pp</i> in blue crayon (CN)
104	cor.2	<b>Ga:</b> note 3: <i>pp</i> added in blue crayon (CN)
104	fl.2,3	<b>A:</b> notated as abbreviation showing <i>♩</i> <i>♩</i> <i>♩</i> each with three dots
105		<b>A:</b> <i>molto rall.</i> added in blue crayon
105	fg.2	<i>dim.</i> added by analogy with fg.1
105	cor.3	tie added
105, 106	cb.	<i>dim.</i> added as in <b>C</b> and by analogy with vc.
106	fl.1 cl.1	<i>♩</i> <i>♩</i> <i>♩</i> emended to <i>♩</i> <i>♩</i> <i>♩</i> as a consequence of change of metre in b.102
106	fg.	note 1: <i>♩</i> emended to <i>♩</i> by analogy with fl., cl.1
106	MIKAL JON.	<i>p</i> added as in <b>Db</b>
107	cor.ingl. cor. str.	<b>A:</b> <i>pp</i> added in pencil (CN)
107	fg.2	<i>pp</i> added by analogy with the other parts
107, 108	fg.2	note 1: <i>♩</i> emended to <i>♩</i> by analogy with cor.
107	cor.4	<b>Ga:</b> note 2: <i>dim. pp</i> added in pencil (CN)
108		<i>morendo</i> added as in <b>Db</b>
109	fl.1 vl.1	<i>♩</i> <i>♩</i> <i>♩</i> emended to <i>♩</i> <i>♩</i> <i>♩</i> as a consequence of change of metre in b.102
111		<b>A:</b> No. 15 added in pencil, <i>♩</i> = 100 added in blue crayon
111	cor.1	<i>p</i> added by analogy with the dynamic level in the other parts and in accordance with <b>Ga</b>
111	vc.	<i>D</i> emended to <i>D'</i> by analogy with va.
112	vl.1	superfluous <i>con sord.</i> omitted
115	fg.1	note 2: marc. added by analogy with cor.3
117	vl.2	stacc. added by analogy with vc.
119, 121	cl.1	marc. added by analogy with ob.1
120	vl.2	<i>arco</i> added as a consequence of <i>pizz.</i> in b.117
124	cor.1	<i>senza sord.</i> added as in <b>C</b> and as a consequence of <i>con sord.</i> in b.111 and in accordance with <b>Ga</b> ; <b>C:</b> <i>senza sord.</i> added in pencil
126	va.	stacc. added by analogy with vl.1.2
129-131	va.	stacc. added by analogy with vl.1.2
131	vl.2	note 1: stacc. added by analogy with vl.1
132	cor.4	<b>C:</b> <i>pp</i>
132	vl.2	note 3: stacc. added by analogy with va.
134	va.	note 3: stacc. added by analogy with b.132 (vl.2)
136	vl.2	<b>Ga</b> (1): note 1: <i>p</i> added in blue crayon (CN)
136	va.	notes 2-4: slur added by analogy with 138, 140, 142; note 5: stacc. added by analogy with b.138
137	va.	note 2: stacc. added by analogy with note 1
138	vl.1	marc. added by analogy with b.136
139	va.	stacc. added by analogy with b.137
139	cb.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.123
139-141	cb.	slur emended from open slur by analogy with vc.; <b>A:</b> bb.141-142: page turn
139	cb.	<b>C:</b> <i>p</i>
141	cor.1	marc. added by analogy with cl.1
141	va.	stacc. added by analogy with b.137
143	fl.1 fg.1	<b>C:</b> <i>p</i>
143	va.	stacc. added by analogy with b.137
144	vl.2	note 2: <i>unis.</i> omitted
146-148	cb.	slur bb.146-147 and open slur b.148 emended to one slur; <b>A:</b> bb.147-148: page turn

Bar	Part	Comment
147		<b>A:</b> <i>tranq.</i> added in blue crayon
148		<b>A:</b> <i>a tempo</i> added in blue crayon
149	vc.	<b>p</b> added by analogy with fig.1, va.
149-151	fig.1	b.149 note 2 to b.151: stacc. added by analogy with b.148 to b.149 note 1
149	va.	stacc. added by analogy with b.137
150	va.	note 5: stacc. added by analogy with b.148
151	va.	note 2: stacc. added by analogy with note 1
152	va.	<i>div.</i> added
156	fl.1	<b>mp</b> added as in <b>C</b> and by analogy with ob.1
159	cor.3	<b>mp</b> added as in <b>C</b> and by analogy with the dynamic level in fig.1
160	ob.2 fig.2	<b>mp</b> added as in <b>C</b> and by analogy with the dynamic level in ob.1, fig.1
161	va.	<i>trem.</i> added
162	vl.2	<i>trem.</i> added
162	cb.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.149; <b>mf</b> emended to <b>f</b> by analogy with vl.1.2, va., vc.
166		<b>A:</b> <i>poco rall.</i> added in pencil (CN)
166	vc.	<i>dim.</i> added by analogy with vl.1.2, va.
169		<b>A:</b> <i>a tempo</i> added in pencil (CN)
169, 170	fig.1	stacc. added as in <b>C</b> and by analogy with fl.2,3, cl.1
169	va.	<i>div.</i> added
170	fl.1	marc. added by analogy with ob.1
170	fl.2,3	stacc. added by analogy with cl.1
174	ob.	note 3: stacc. added by analogy with va.
174	cl.1	<b>p</b> added by analogy with fl.1, vl.1.2
175	cor.1.2	<b>p</b> added as in <b>C</b> and by analogy with the dynamic level in the other parts; <b>C:</b> note 1: <b>p</b> added in pencil
175	cor.1.2	note 3: stacc. added by analogy with va.
176	fig.1,2 vc.	<b>p</b> added as in <b>C</b> (vc.) and by analogy with the dynamic level in the other parts
176-177	vl.2	end of slur emended from b.177 note 1 to b.177 note 2 by analogy with vl.1
177	fl.1	note 3: stacc. added by analogy with cl.1
178	fig.1	note 3: stacc. added as in <b>C</b> and by analogy with fig.2
179	cor.3,4	<b>p</b> added as in <b>C</b> and by analogy with the dynamic level in the other parts
181	cl.1	note 3: stacc. added as in <b>C</b> and by analogy with fl.1
183	cor.3,4	note 3: stacc. added by analogy with va., vc.
184	cl.	<b>p</b> added as in <b>C</b> and by analogy with the dynamic level in the other parts
184	cl.1	note 1: $\hat{c}$ emended to $c'$ by analogy with va.
184	cl.2	note 3: stacc. added as in <b>C</b> and by analogy with cl.1
186-187	fig.	stacc. added by analogy with va., vc.
186	fig.2	$\text{—————}$ added as in <b>C</b> and by analogy with fig.1
186-187	vc.	slur and stacc. added by analogy with va.
187	va.	slur and stacc. added by analogy with b.186
190-191	cor.3,4	stacc. added by analogy with vc.
190-192	vl.2	slur b.190 to b.192 note 2 added by analogy with va.
192-194	cor.2	stacc. added as in <b>C</b> (bb.193-194) and by analogy with vl.2, va.
197		<b>A:</b> <i>rall</i> added in pencil (CN)
198	cor.1	<b>A:</b> bar added in pencil (CN); <b>B:</b> $\hat{c}$
201	va.	<b>pp</b> added as in <b>C</b> and by analogy with the dynamic level in vc.
203	vl.2	<b>pp</b> added as in <b>C</b> and by analogy with the dynamic level in vc.
204	va.	stacc. added by analogy with fig.1
205		<i>poco rall.</i> added as in <b>Db</b>
207		<i>Tempo I</i> added as in <b>Db</b>
208	va.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.207
210	cor.1	<i>senza sord.</i> added as in <b>C</b> and as a consequence of <i>con sord.</i> in b.197; <b>C:</b> <i>senza sord.</i> added in pencil

Bar	Part	Comment
211	va.	note 5: stacc. added by analogy with b.215
219		<b>A:</b> <i>tranq.</i> $\downarrow = 76$ added in pencil (CN); <b>Db:</b> both <i>tranq.</i> and <i>Meno</i> ties added by analogy with cor.1
221-223	cor.4	<b>A:</b> between b.222 and b.223: <i>poco vivo a tempo</i> added in pencil (CN?), page turn bb.222-223
222-223		<i>a tempo</i> emended to <i>Tempo I</i> as in <b>Db:</b> <b>A:</b> <i>a tempo</i> added in pencil
223		stacc. added by analogy with cl.1
230	cl.2	stacc. added by analogy with fig.
230	va.	<b>p</b> emended to <b>mp</b> by analogy with fig.1, cor.1,3,4
233	fig.2	note 3: stacc. added as in <b>C</b> and by analogy with cl.1
235, 236	cl.2	<i>div.</i> added; <b>p</b> added as in <b>C</b> and by analogy with vl.1
235	vl.2	note 3: stacc. added by analogy with bb.235, 236
237	cl.	note 3: stacc. added by analogy with vl.1
238	fl.1	<i>div.</i> added
238	va.	superfluous <i>dim.</i> omitted
243	fl. vl.1	note 4: stacc. added by analogy with cl.2
243, 244	vl.2	note 2: stacc. added by analogy with fig.
245	fl.2,3	stacc. added by analogy with va.
247-248	cor.1,2	note 4: stacc. added by analogy with cl.2
247	vl.2	note 2: added by analogy with fl.1
249	cl.1	note 2: stacc. added by analogy with fl.1, cl.1
249	vl.1	note 3: stacc. added by analogy with cl.1
250	fl.1	note 4: stacc. added by analogy with b.247 (cl.2, vl.2)
251	fl.2,3 vl.2	<b>pp</b> added as in <b>C</b> and by analogy with the other parts
251	vl.2	stacc. added by analogy with b.251 and vc.
252-253	fig.	<i>rall.</i> emended from the beginning of b.257 to the beginning of b.256 as in <b>Db</b>
256-257		note 2: marc. added by analogy with bb.257, 259, 260 and cl.1
258	va.	<i>tranquillo</i> added as in <b>Db</b>
261		<i>div.</i> added
261	va.	<i>lunga</i> added as in <b>Db</b>
262		<b>pp</b> added as in <b>C</b> and by analogy with the dynamic level in vc.
262	cb.	<i>trem.</i> added
263	vl.1.2 va.	superfluous <i>senza sord.</i> omitted
263	va. vc.	<b>A:</b> the rhythmic pattern changed from  in blue ink
265-266		
265	fl.1 cl.1 cor.1.2	notes 2-4: stacc. added by analogy with fl.2,3 ob.1
265	tr. trb.t.	<b>Da!</b> : note 1: $g''$ changed to $e''$ in pencil
265	DAVID	
266	fl.1 ob.1 cl.1	notes 2-4: stacc. added by analogy with fl.2
266	cor.1,2 tr. trb.t.	stacc. added by analogy with b.265
266	timp.	$\downarrow = 72$ emended to $\downarrow = 66$ as in <b>C, Db;</b>
268		<b>A:</b> $\downarrow = 72$ but $\downarrow = 66$ added in blue crayon; <b>E, F:</b> $\downarrow = 72$
268		<b>A:</b> <i>No. 16</i> added in pencil
269-271	cb.	stacc. added by analogy with b.268
270-271	fig.	stacc. added by analogy with bb.268-269
270-271	timp.	$\text{—————}$ added by analogy with fig., vc., cb.
270-272	vc.	stacc. added by analogy with bb.268-269
273-275	cb.	stacc. added by analogy with b.272
274-275	vl.1.2 va. vc.	stacc. added by analogy with bb.272-273
276	cor.4	superfluous <b>p</b> after <b>f</b> omitted
277	cl.1	<b>p</b> added as in <b>C</b> and by analogy with the dynamic level in the other parts
278	cor.3	<b>p</b> added as in <b>C</b> and by analogy with the dynamic level in the other parts

Bar	Part	Comment
279	cor.4	<i>p</i> added as in <b>C</b> and by analogy with the dynamic level in cor.1,2,3 and in accordance with <b>Ga</b>
279	timp.	 added as in <b>C</b> and by analogy with the other parts
280	cl.2	<b>C</b> doubles cl.1
280	cor.1,2 tb.	<i>f</i> added as in <b>C</b> and by analogy with the other parts
280-287	vc. cb.	stacc. added by analogy with bb.268-275
281-283	T.2	<b>Da</b> <sup>1</sup> : changed to 
282-283	fg.	in pencil (CN) stacc. added by analogy with vc., cb.
284	vl.2	stacc. added by analogy with vl.1, va.
285	cor.1	<i>p</i> added by analogy with the dynamic level in the other parts
285-287	vl.1,2 va.	stacc. added by analogy with b.284
290	va.	note 3: marc. added by analogy with vl.1
290-291	va.	<i>f</i> <b>fz</b> <i>p</i> added as in <b>C</b> and by analogy with vl.1
291	vl.1 va.	stacc. added by analogy with b.289
291-292	vl.2	div. emended from b.292 to b.291 note 1
291	vc. cb.	superfluous div. omitted
297	vl.2	<i>unis.</i> added
297	vc. cb.	<b>A</b> : note 2: <i>p</i> crossed out in pencil
298	cb.	note 3: marc. added as in <b>C</b> and by analogy with vc.
299	vc.	<b>A</b> : note 2: <i>p</i> crossed out in pencil
300-301		<b>Db</b> : b.300 to b.301 first quaver: a <sup>1</sup> minor chord with <i>sixte ajoutée</i>
301	tr.1	<i>ff</i> added by analogy with the other parts; <b>C</b> : note 1: <i>f</i>
301	vl.1,2 va.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.297
304	fg.	stacc. added by analogy with bb.303, 305-307
304-307	vl.1,2 va.	stacc. added by analogy with fg.
304	vc. cb.	<i>p</i> added by analogy with the other parts
306	fg.	notes 4-6: stacc. added by analogy with b.305 to b.306 notes 1-3
306	A.	cresc. added by analogy with S.
307	B.	cresc. added by analogy with T.
307	vc. cb.	rest 1: superfluous cresc. omitted
308	cor.1,2	<i>f</i> added as in <b>C</b> and by analogy with the other parts
308	cor.2	<b>Ga</b> : <i>f</i> added in pencil (CN)
308	B.	<i>e</i> emended to <i>e'</i> as in <b>Db</b> , <b>E</b> , <b>F</b> <sup>2</sup> , <b>Gb</b>
309	vc.	note 2: stacc. added by analogy with vl.2, va.
312	vl.2	stacc. added by analogy with va.
313	vc.	stacc. added by analogy with vl.2, va.
314	cor.4	<i>p</i> added by analogy with cor.2
315	fl.1 ob.2	<i>p</i> added as in <b>C</b> and by analogy with cl.1
315	cl.1	 added by analogy with fl.1, ob.2
315	cor.1	<i>p</i> added by analogy with fl.1, ob.2, cl.1
315	vl.2 va. vc.	marc. and stacc. added by analogy with bb.309-314
320	vl.1,2 va.	note 1: open slur omitted; <b>A</b> : bb.319-320: page turn
321-331	va.	marc. added by analogy with b.320
322-324	vc.	marc. added by analogy with bb.320-321
325	va.	<b>C</b> : notes 2-4: marc.
326-331	vc.	marc. added by analogy with b.325
328	cl.	<i>mp</i> added by analogy with fl., ob.
328	fg.	<i>p</i> emended to <i>mp</i> by analogy with fl., ob., cl.
328	DAVID	ten. added as in <b>Db</b>
331	fl.2,3 ob. cl.	stacc. added by analogy with fl.1
332	vl.1,2	<i>f</i> added by analogy with the other parts
332	va.	<i>trem.</i> added
335	cor.1,2	 added by analogy with the other parts

Bar	Part	Comment
335-336	vc.	b.335 note 2 to b.336 note 1: slur added as in <b>C</b> and by analogy with vl.1
336-339	ob.1 cl.1 cor.3	slur emended from open slur in accordance with <b>Ga</b> (ob.1, cor.3); <b>A</b> : bb.339-340: page turn
336	fg. cor.2 va.	stacc. added by analogy with cor.4
338	fg. va.	stacc. added by analogy with cor.2,4
340	fg. cor.2,4 va.	stacc. added by analogy with b.338
341-343	vl.2	 added as in <b>C</b> and by analogy with vl.1
342		<b>A</b> : <i>molto espress</i> added in pencil (CN); <i>tranq.</i> added in blue crayon; <b>Db</b> : <i>tranq.</i>
342-343	ob.1	 added as in <b>C</b> and by analogy with fl.1
342-343	cl.1 cor.2,3,4	<i>dim.</i> in b.343 emended to  bb.342-343 by analogy with fg.
342	va.	notes 5-6: emended from <i>g</i> <sup>1</sup> : <i>e'</i> (va.1), <i>e</i> <sup>1</sup> : <i>g</i> <sup>1</sup> (va.2) as in <b>B</b> (presumably error in <b>A</b> )
343	fg.	superfluous <i>dim.</i> omitted
343	cor.1	<i>mf</i> added by analogy with ob.2; <i>dim.</i> emended to  by analogy with the other parts
344		<b>A</b> : <i>a tempo</i> added in pencil (CN)
344	vc. cb.	<b>C</b> : note 3: <i>E'</i>   <i>e'</i>
345-347	vc. cb.	stacc. added by analogy with b.344
348-352	cor.3	slur emended from open slur bb.350-352 by analogy with cor.1,2; <b>A</b> : bb.349-350: page turn
348-351	vl.1,2 va	stacc. added by analogy with bb.344-347 (vc. cb.)
349-350	cor.3	tie added
352	cor.4	<i>pp</i> added by analogy with the dynamic level in cor.1,2,3
353	fl.1	note 2: ten. emended to stacc. as in <b>C</b> and by analogy with fg.1
355, 357	fl.1 fg.1	stacc. added by analogy with b.353
359	cl.1	<b>A</b> : note 1: <i>p</i> added in pencil
362-366	fl.2,3	slur emended from open slur bb.362-364; <b>A</b> : bb.364-365: page turn
364-366	va.	slur emended from open slur b.364; <b>A</b> : page turn bb.364-365
365	cor.1	<i>mf</i> added by analogy with the dynamic level in the other parts
372	cb.	<i>sempre pp</i> added by analogy with vc.
373	CORO	note 2: <b>A</b> : <i>b'</i>   <i>b'</i> changed to <i>f</i>   <i>f</i> in pencil; <b>C</b> : <i>f</i>   <i>f</i> changed to in pencil <i>b'</i>   <i>b'</i> ; <b>Db</b> , <b>E</b> , <b>F</b> <sup>2</sup> : <i>f</i>   <i>f</i>
374		<b>A</b> : <i>tranq.</i> added in red crayon (CN)
374-378	cor.3,4	notation in bass clef emended to treble clef
374-375	SAUL	<i>espressivo</i> added as in <b>Db</b>
374	vl.1,2	<i>unis.</i> added
378		<i>♩</i> = 72 added as in <b>Db</b> ; <b>A</b> : <i>♩</i> = 72 added in blue crayon
382		<i>rall.</i> added as in <b>Db</b>
382	vl.1,2 va.	<i>f</i> added as in <b>C</b> and by analogy with vc., cb.
382	vl.2 va. vc. cb.	stacc. added by analogy with vl.1
383-384	vl.2	slur emended from open slur by analogy with vl.1; <b>A</b> : bb.384-385: page turn
386	DAVID	<b>A</b> : note 1: <i>♩</i> changed to <i>♩</i> in pencil; <b>Db</b> , <b>E</b> , <b>F</b> <sup>2</sup> : <i>♩</i> ; <b>Gb</b> : note 1: <i>♩</i>
391	fl.2,3 ob.	
391	cl. fg. cor.	stacc. added by analogy with fl.1
391	cb.	<i>fz</i> added as in <b>C</b> and by analogy with vc.
394-399	cor.1,2	slur emended from open slur bb.394-397; <b>A</b> : bb.397-398: page turn
396	vc.	<i>d'</i> emended to <i>d</i> by analogy with cor.2, va.2
397	cb.	<b>C</b> : <i>p</i>
398	ob.1 cl.1	 added by analogy with the other parts
399	ob.2 cl.2 fg.1 cor.	stacc. added by analogy with b.391
402	cor.1,2	stacc. added by analogy with ob.1, fg.1
404	cl.1	<i>p</i> added as in <b>C</b> and by analogy with fg.2
407-409	vc. cb.	stacc. added by analogy with b.406



Bar	Part	Comment
410-417	vl.1,2 va.	stacc. added by analogy with bb.406-409 (vc., cb.)
410-417 414	vc. cb. JON.	stacc. added by analogy with bb.273-275 <b>A. B. Gb. f</b> ; <b>Db. E. F<sup>2</sup></b> ; note 3; g' (presumably due to scribal error in <b>E</b> )
418		$\downarrow = 104$ emended to $\downarrow = 92$ as in <b>Db. E. F<sup>4</sup></b> ; $\downarrow = 104$
418	ob.1	<b>A: mf</b> added in pencil (CN)
418	fg.1	<b>mf</b> added by analogy with ob.1
418	cor.1,2	<b>f</b> added as in <b>C</b> and by analogy with cor.3,4
418	cor.2	<b>Ga: f</b> added in pencil (CN)
418	vl.2 va. vc.	<b>A:</b> note 1; <b>f</b> changed to <b>mf</b> in pencil (CN)
418	cb.	<b>poco f</b> emended to <b>mf</b> by analogy with vc.
420	fg.1	notes 2-3: ten. added as in <b>C</b> and by analogy with ob.1
420	cb.	slur added by analogy with vc.
421	fg.1	added by analogy with ob.1
422	cl.1	<b>f</b> added by analogy with fl.1
423	fl.1	note 1: stacc. added by analogy with cl.1, fg.1
428-430	cor.3	open slur b.428 and slur b.429 note 1 to b.430 note 1 emended to one slur; <b>A:</b> bb.428-429: page turn
428-430	cor.4	open slur b.428 and slur bb.429-430 emended to one slur; <b>A:</b> bb.428-429: page turn
429	fg.2	<b>p</b> added by analogy with cb.; <b>Ga:</b> note 1: <b>mp</b> added in pencil (CN)
429	vl.1 va.	added by analogy with the other parts
430	fl.1 ob.1 fg. str.	<b>A: dim.</b> added in pencil (CN)
430	cl.1 cor.3,4	<i>dim.</i> added by analogy with the other parts
431	fg.1 vl.1	second crotchet: marc. added by analogy with fl.1, ob.1
433		<b>A: poco vivo</b> added in pencil (CN)
436	vl.2 va.	chord 2: <b>♯</b> added by analogy with vl.1
437		$\downarrow = 100$ added as in <b>Db</b> ; <b>A:</b> $\downarrow = 104$ added in blue crayon
437	vl.2 va.	trem. added
439-440	cor.3,4	<b>A:</b> b.439 note 4 to b.440 note 8: notated as abbreviation showing $\delta \delta \delta$ each with four dots
439	cor.4	<b>Ga:</b> note 1: <b>p</b> added in pencil (CN)
440	vc.	note 1: ten. added by analogy with vl.1
441	ob.1	<b>mf</b> added by analogy with the dynamic level in cl.1, fg., str.
445	fg. cor.1 str.	<b>A: cresc.</b> added in pencil (CN)
446	fg.	<b>f</b> added by analogy with cb.
446	va.	<b>f</b> added by analogy with vl.2
448	vl.1	slur added by analogy with vc.
449	SAUL	note 1: $\downarrow$ emended to $\downarrow$ as in <b>B. Db. E. F<sup>2</sup></b> ; <b>A:</b> $\downarrow$ added in pencil
452	DAVID	<b>Db. E. F<sup>2</sup></b> ; notes 4-5: marc. instead of ten.
453-459	fl.3	<b>A:</b> it is not quite clear whether also fl.3 is playing this phrase, only the final note of the phrase is explicitly designated fl.3; <b>C:</b> fl.3 is not playing; <b>Ga:</b> fl.3 is playing
453	vl.2	<b>f</b> added by analogy with cb.
453	vc.	trem. added
453	cb.	<b>fp</b> emended to <b>f</b>
454	ob.2 fg.2	note 1: <b>mp</b> added as in <b>C</b> and by analogy with ob.1, fg.1
454	cor.3,4	<b>p</b> added by analogy with the dynamic level in cor.1,2
456	fl.2,3 cor.1,2	added as in <b>C</b> and by analogy with the other parts
456	cb.	trem. added
457	ob.2	<b>ff</b> added as in <b>C</b> and by analogy with the other parts
458	fg.2 cor.	added by analogy with the other parts
459-460	cor.2	tie added
459	vc. cb.	<b>p</b> added by analogy with vl.1,2, va.

Bar	Part	Comment
459	vc.	<i>dim.</i> added by analogy with the other parts
461		<b>A:</b> No. 17 added in pencil
461-540		<b>B:</b> notated in $\frac{8}{8}$
461-473	fl.1 ob. cor.	<b>A:</b> partly added in pencil; <b>B:</b> corresponds to the original part of <b>A</b>
461-462	fg.1	ten. and stacc. added by analogy with vc.1
463-464	fg.1 vc.	added by analogy with cor.2
463-464	cor.1	ten. and stacc. added by analogy with va.
463	va.	<b>mp</b> added as in <b>C</b> and by analogy with ob.2, cor.1
464-466	fg.1	slur emended from open slur b.464 to b.466 note 7; <b>A:</b> bb.463-464: page turn
467	fg.	notes 1-4: ten. and stacc. added by analogy with vc.2, cb.
467	vc.2 cb.	notes 5-7: ten. added by analogy with fg.
468-469	fg.	b.468 note 1 to b.469 note 1: ten., stacc. and slur added by analogy with vc.2, cb.
469	vc.2 cb.	note 3: ten. added by analogy with fg.
471	ob.1	<b>mp</b> added by analogy with the dynamic level in ob.2
471	fg.	note 4: stacc. added by analogy with note 2; note 6: ten. emended to stacc. by analogy with cor.3
471-472	cor.4	slur b.471 notes 2-4 and open slur b.472 note 1 emended to one slur; <b>A:</b> bb.471-472: page turn
471	vc.2 cb.	note 6: ten. emended to stacc. by analogy with note 4
472	fg.2	ten. and stacc. added by analogy with b.471
473	vl.1	<b>C:</b> note 1: <b>mp</b> added in pencil
473	vl.2	note 2: ten. emended to stacc. by analogy with vl.1; notes 3-4: slur and stacc., marc. added by analogy with vl.1
476	A.	note 1: <b>f</b> emended to <b>f<sup>♯</sup></b> as in <b>Db</b> and by analogy with cor.1, va.
476	va.	note 2: ten. emended to stacc. by analogy with cor.1, g' emended to g <sup>♯</sup> by analogy with cor.1, A.
477	va.	note 2: ten. emended to stacc. by analogy with cor.1
480	cor.3,4	<b>f</b> added by analogy with the dynamic level in the other parts and in accordance with <b>Ga</b>
482	fg.1	notes 1-2: superfluous slur omitted
482	B.	notes 1-2: $c' b^{\flat}$ emended to $c' b^{\natural}$ as in <b>C. Db</b> ; <b>C:</b> notes 1-2: $c' b^{\flat}$ changed to $c' b^{\natural}$ in pencil
484	cor.1,2	stacc. added by analogy with b.483
485	ob.1 fg. cor.3	<b>p</b> added as in <b>C</b> (ob.1 cor.3) and by analogy with the dynamic level in fl.1, cl., cor.1,2
485-486	fg.	stacc. added by analogy with bb.483-484 (cor.1,2)
486-504	cor.	stacc. added by analogy with bb.483-484
487	cor.4 va.	<b>p</b> added as in <b>C</b> and by analogy with the dynamic level in the other parts
488	vl.2	<b>p</b> added by analogy with the dynamic level in the other parts
489		<b>Db:</b> <i>poco cresc.</i> above the upper staff
489	vl.1	<b>p</b> added by analogy with the dynamic level in the other parts
491	fl.1,2	added as in <b>C</b> and by analogy with cl.
491	ABNER	<i>cresc.</i> added as in <b>Db</b> and by analogy with the other parts
492	ob.2	stacc. added by analogy with cor.2,4
493	MIKAL	<b>pp</b> added as in <b>Db. E. F<sup>2</sup></b> and by analogy with the other parts; <b>C:</b> note 3: <b>p</b>
494	ob.1 cl.1 fg.1	<i>cresc.</i> added as a consequence of <i>cresc.</i> in b.493 (the other parts)
494	vc.	superfluous <i>unis.</i> omitted
495-498	ob.	stacc. added by analogy with fl.2,3, cl.2, cor.
495	MIKAL	<b>f</b> added as in <b>C. Db. E. F<sup>2</sup></b> and by analogy with the other parts

Bar	Part	Comment
495	va.	<i>f</i> added as in <b>C</b> and by analogy with the other parts
496-498	fl.2,3	stacc. added by analogy with b.495
496	cl.2	stacc. added by analogy with b.495
496	fg.1	<i>marcato</i> added by analogy with ob.1, vc.
497	fl.1	note 1: <i>f<sup>mo</sup></i> emended to <i>a<sup>mo</sup></i> as in <b>B, C</b> and in accordance with <b>Ga</b>
497-498	fg.	stacc. added by analogy with fl.2,3, cl.2, cor.
499-500	fg.1	open slur b.499 notes 2-3 and slur b.500 emended to one slur; <b>A:</b> bb.499-500: page turn
500	MIKAL JON. SAUL ABNER cb.	<i>f</i> added as in <b>Db</b>
500	cb.	<i>pizz.</i> added as a consequence of <i>arco</i> in b.502 note 2 and in accordance with <b>Ga</b>
501	fg.2 cor.4	<b>pp</b> added by analogy with the dynamic level in the other parts
501	MIKAL JON. SAUL	<b>pp</b> added as in <b>Db</b>
501-502	MIKAL DAVID JON.	<i>poco a poco cresc.</i> added as in <b>Db</b> and by analogy with the other parts
501	ABNER	<b>pp</b> added by analogy with the other parts
501	va.	<i>trem.</i> added
502	DAVID	<b>pp</b> added by analogy with MIKAL, JON.
503	cl.1,2	notes 1-4: slur added by analogy with fl.1,2
503	SAUL ABNER	<i>poco a poco cresc.</i> added as a consequence of <i>poco a poco cresc.</i> in the other parts
504-505	ob.	b.504 note 1 to b.505 note 3: stacc. added by analogy with b.503
504	ABNER	<b>Db</b> : note 1: <i>b<sup>1</sup></i> (presumably printer's error)
504-505	vl.2	b.504 note 8 to b.505 note 3: slur added by analogy with vl.1
505-506	fg.	marc. added by analogy with b.504
506	cl.	note 1: marc. added as in <b>C</b> and by analogy with fl.1,2, ob.
506	cb.	notes 5-6: slur added by analogy with vc.
507	ob. cl.	<i>f</i> added by analogy with the other parts
508	vl.2	chord 3: <i>f</i> added by analogy with vl.1
508	cb.	notes 5-6: slur added by analogy with vc.
509	A.	<i>f</i> added by analogy with the dynamic level in T., B.
509	B.	note 3: <i>B<sup>1</sup></i> emended to <i>G</i> as in <b>Db</b> and by analogy with vc., cb.
510	A. B.	<i>f</i> added as in <b>Db</b>
510	va.	<i>f</i> added by analogy with vl.1,2
511	ob.	<i>f</i> added as in <b>C</b> and by analogy with the dynamic level in the other parts
511	SAUL	<i>f</i> added as in <b>Db</b>
513	S.	<i>f</i> added by analogy with the dynamic level in A., B.
516	tr.1,2	marc. added by analogy with ob. and b.515
516	vc.	<i>f</i> added as in <b>C</b> and by analogy with cb.
518	ob.	note 1: ten. added by analogy with cor.3,4
519-521	fg.	open slur b.519 and slur bb.520-521 emended to one slur; <b>A:</b> bb.519-520: page turn
519	cor.3,4	note 4: ten. omitted by analogy with ob.
519	B.	<i>dim.</i> added as in <b>Db</b> and by analogy with the other parts
520	cor.1,2	notes 1, 5: ten. omitted by analogy with va.
521	cor.3,4	<b>mp</b> added as in <b>C</b> and by analogy with the other parts
521	ABNER	<b>mp</b> added as in <b>C, Db</b> and by analogy with the other parts
521	S.	<b>mp</b> added by analogy with the other parts
523	MIKAL JON. SAUL ABNER	<i>cresc.</i> added as in <b>Db</b>
523	DAVID	<i>cresc.</i> added by analogy with MIKAL, JON., SAUL, ABNER

Bar	Part	Comment
524	ABNER	<b>A:</b> <i>f</i> added in blue crayon
525-529	cl.1	open slur bb.525-528 and slur b.528 to b.529 note 1 emended to one slur; <b>A:</b> bb.527-528: page turn
525-529	cl.2	open slur bb.525-528 and slur b.528 notes 1-2 emended to one slur; <b>A:</b> bb.527-528: page turn
525	fg.2	<b>Ga:</b> note 1: <i>fff</i> added in pencil (CN)
525	trb.t.	notes 1-2: marc. omitted by analogy with tr., trb.b, tb.
525	DAVID JON. SAUL ABNER	<i>fff</i> added as in <b>Db</b> and by analogy with MIKAL
525	vl.2	chord 1: <i>f</i> added by analogy with vl.1
525	va.	<i>fff</i> added by analogy with the other parts
526-527	cl.2	b.526 note 2 to b.527 note 1: tie added
526-527	trb.b. tb.	marc. added by analogy with tr., trb.t.
527-528	fg. cor.3,4	open slur b.527 and slur b.528 emended to one slur; <b>A:</b> bb.527-528: page turn
529	fl.1	note 5: marc. added by analogy with ob.1, cl.1
529	ob.2	note 3: stacc. added as in <b>C</b> and by analogy with fl.2
529	cor.	<b>A:</b> between cor.1,2 and cor.3,4: <i>espress.</i> added in blue crayon
529	cor.1,2	<b>Ga:</b> note 5: <i>espress.</i> added in blue crayon (CN)
529-540	camp.	<b>A, C:</b> notated on a staff designated <i>Klokker</i> 'Bells' added in pencil below system (CN)
529-530	vc. cb.	b.529 ninth crotchet to b.530 first crotchet: marc. and <i>segue</i> added by analogy with va.
530	fl.1 cl.1 vl.1	note 4: stacc. added as in <b>C</b> (fl.1, vl.1) and by analogy with ob.1, cor.1,2, vl.2
530	fl.1 cl.1	note 5: marc. added by analogy with ob.1, cor.1,2
530	fl.2,3	note 3: stacc. added by analogy with ob.2, cl.2
531	fl.1 cl.1 vl.1	note 4: stacc. added by analogy with ob.1, cor.1,2, vl.2
531	fl.1 cl.1 cor.1,2 vl.1	note 5: ten. added by analogy with ob.1, vl.2
531-532	fl.3 cl.2 cor.4 tr.2 trb.t.1	b.531 note 2 to b.532 note 1: tie added
531-532	ob.2	slur b.531 and open slur b.532 emended to one slur; <b>A:</b> bb.531-532: page turn
531-533	cl.2	b.531 to b.533 note 1: slur emended from open slur b.532 to b.533 note 1; <b>A:</b> bb.531-532: page turn
531	cor.1,2	<b>Ga:</b> notes 5-6: <i>espress.</i> and marc. added in blue crayon (CN)
531-532	vl.1	end of slur emended from b.532 note 2 to b.532 note 1 by analogy with vl.2 and b.536
532	vl.1	notes 1-2: slur omitted by analogy with vl.2 and b.536
533	fl.1	note 3: <i>f<sup>mo</sup></i> emended to <i>a<sup>mo</sup></i> by analogy with ob.1, cor.1, vl.1,2
533	fl.1 ob.1 cor.1,2	note 5: marc. added by analogy with vl.1,2
533	ob.1 cor.1,2	note 4: stacc. added by analogy with fl.1, vl.1,2
533	cor.1,2	<b>Ga:</b> note 5: <i>espress.</i> and marc. added in blue crayon (CN)
533-534	T.	note 4 to b.534 note 1: tie added
533	trb.b.	note 3: marc. omitted as consequence of the tie notes 2-3
533	tb.	note 2: marc. omitted as in <b>C</b> and as consequence of the tie notes 1-2
534	fl.1 ob.1 cor.1,2	notes 4-5: stacc. and marc. added by analogy with vl.1,2 and b.533
535	fl.1 ob.1 cl.1	note 4: stacc. added by analogy with vl.1,2
535-536	cor.1,2 fl.3	b.535 note 3 to b.536 note 1: tie added







Bar	Part	Comment
535	cor.1	<b>Ga:</b> note 5: <i>espress.</i> and <i>marc.</i> added in blue crayon (CN)
535	cor.2	<b>Ga:</b> note 5: <i>marc.</i> added in blue crayon (CN)
535-536	cor.3	slur emended from open slur b.535; <b>A:</b> bb.535-536: page turn
535	vl.1	note 4: <i>stacc.</i> added as in <b>C</b> and by analogy with vl.2
536	fl.1/vl.2	note 4: <i>c<sup>m</sup>   c<sup>n</sup></i> emended to <i>c<sup>m</sup>   c<sup>n</sup></i> by analogy with vl.1
536	MIKAL	<b>Db:</b> notes 1-2: slur
536	A.	<b>Db:</b> note 2-4: <i>♩ ♩ ♩</i> (presumably printer's error)
537	ob.	note 1: <i>marc.</i> added by analogy with cor., tr., trb.t.1
537	cl.2	<b>Ga:</b> note 1: <i>fff</i> added in pencil (CN)
537-538	tr.3	b.537 note 3 to b.538 note 6: <i>marc.</i> added by analogy with trb.t.1
537-538	timp.	b.537 note 2 to b.538 note 1: tie added
537-539	camp.	<i>f cresc.</i> <i>ff</i> added as in <b>C</b> ; <b>C:</b> <i>f cresc.</i> <i>ff</i> added in pencil (CN)
537-541	sol. CORO	<b>A:</b> changed in ink (CN) from

537	vl.1,2 va.	<b>Db:</b> corresponds to the original version in <b>A</b> <i>trem.</i> added
538-539	fl.2,3	b.538 note 2 to b.539 note 1: tie added
538	ob. cor.	<i>marc.</i> added by analogy with b.537
539-540	fl.	b.539 note 2 to b.540 note 1: tie added
541		<i>♩ = 100</i> added as in <b>Db</b> ; <b>A:</b> <i>♩ = 100</i> added in blue crayon
541		<b>A:</b> No. 18 added in pencil
541	ob.1	<b>Ga:</b> notes 3, 5: <i>p</i> added after <i>fz</i> in pencil (CN)
541	cl.1	note 4: <i>fz</i> added as in <b>C</b> and by analogy with ob.1
542	ob.1	<b>Ga:</b> note 4: <i>mf</i> added in pencil (CN)
543	fg.1	note 1: <i>stacc.</i> added by analogy with ob.1
544	fg.1	<i>stacc.</i> added by analogy with ob.1
545	cl.1	<i>fz</i> added by analogy with fl.1
547	fl.1 cl.1	note 1: <i>stacc.</i> added by analogy with b.543 (ob.1 fg.1)
548	cl.	<i>dim.</i> emended to <i>dim.</i> by analogy with fl.1, ob., fg.
548	cl.1	notes 1-2: <i>dim.</i> added by analogy with fl.1
551		<b>A:</b> <i>molto tranq.</i> added in pencil (CN)
551	cb.	<i>p</i> added by analogy with the dynamic level in vc.; <i>arco</i> added as a consequence of <i>pizz.</i> in b.541
553		<b>A:</b> <i>a tempo</i> added in blue crayon
555		<b>A:</b> <i>poco moto</i> added in pencil (CN)
555-558	fg.	<i>stacc.</i> added by analogy with va.

Bar	Part	Comment
555-558	va.	b.555 note 3 to b.558 note 6: <i>stacc.</i> added by analogy with b.555 notes 1-2
556	SAUL	<i>mf</i> emended to <i>mf</i> as in <b>Db</b> ; <b>E:</b> <i>f</i> ; <b>B:</b> <i>f</i> ; <i>mf</i> added by analogy with cl.1
558	cl.2	<i>mf</i> emended to <i>mf</i> by analogy with cl.1
558	fg.2	<i>mf</i> added by analogy with fg.1 ( <b>A:</b> fg.1,2 notated on two staves)
558	va.	slur emended from open slur; <b>A:</b> bb.558-559: page turn
559		<i>tranq.</i> emended to <i>tranquillo</i> as in <b>Db</b> ; <b>A:</b> <i>molto tranq.</i> added in pencil (CN)
559	S.	<i>pp</i> added as in <b>B</b> and by analogy with A., T., B.
559	A. T. B.	<i>pp</i> added as in <b>B</b> , <b>Db</b>
560	A.	notes 4-5: <i>mf</i> emended to <i>mf</i> as in <b>B</b> , <b>Db</b> and by analogy with S., T., B.;
561	fg.2	<i>stacc.</i> added by analogy with vc.
562	cor.4	<i>pp</i> added by analogy with the dynamic level in cor.1,2,3
562-563	cor.4	tie added
562	vc.	<i>stacc.</i> added by analogy with fg.2
564	vc.	notes 1-3: <i>stacc.</i> emended to ten. by analogy with fg.2
565		<b>A:</b> <i>♩ = 72</i> added in blue crayon
567-568		<b>Db:</b> no <i>rall.</i>
569		<b>A:</b> <i>♩ = 76</i> added in pencil
570		<b>A:</b> <i>♩ = 96</i> added in blue crayon
574-575	va.	slur emended from open slur; <b>A:</b> bb.573-574: page turn
576		<i>♩ = 66</i> added as in <b>Db</b> ; <b>A:</b> <i>l'istesso</i> added in blue crayon
579	cl.2 fg.	note 2: <i>stacc.</i> added by analogy with cl.1
581		<b>A:</b> <i>rall.</i> added in blue crayon
582	vl.2	<i>b<sup>♭</sup></i> emended to <i>b<sup>♮</sup></i> by analogy with trb.t.1
583-586	va. vc. cb.	open slur bb.583-584 and slur bb.585-586 emended to one slur; <b>A:</b> bb.584-585: page turn
584-585	vl.2	superfluous slur omitted
587		<i>♩ = 66</i> added as in <b>Db</b>
587	fl.2,3	<i>pp</i> added as in <b>C</b> and by analogy with fl.1
587	vl.2	<i>pp</i> added as in <b>C</b> and by analogy with vl.1
589-590	fl.2,3	slur emended from open slur b.589 by analogy with fl.1; <b>A:</b> bb.589-590: page turn
589-590	vl.1,2	tie added; b.590: <i>tr</i> replaced with a continued <i>tr</i> ; <b>A:</b> bb.589-590: page turn
591	vc.	b.590 note 2 to b.591 note 1: double stems emended to single stems; superfluous <i>unis.</i> omitted
594	cb.	<i>pp</i> added by analogy with the dynamic level in vc.
595-600	cl. fg.	open slur b.595 and slur b.596 to b.600 note 1 emended to one slur; <b>A:</b> bb.595-596: page turn
598-599	cl.1	b.598 note 4 to b.599 note 1: tie added
601	fg.1	<b>Ga:</b> note 1: <i>pp</i> added in pencil (CN)
605		<i>agitato</i> added as in <b>Db</b>
605	trb.b. tb.	<i>f</i> added as in <b>C</b> and by analogy with tr.1,2, trb.t.
605	SAUL	<b>Db:</b> note 8: <i>♩</i>
605	va.	chord 1: <i>f</i> added as in <b>C</b> and by analogy with vl.1,2, vc., cb.
606	cb.	<i>fz</i> added as in <b>C</b> and by analogy with vl.1,2, va., vc.
607		<i>tranq.</i> added as in <b>Db</b>
611		<i>Poco vivo</i> <i>♩ = 100</i> emended to <i>agitato</i> as in <b>Db</b> ; <b>A:</b> <i>Poco vivo</i> <i>♩ = 100</i> added in pencil and red crayon (CN)
611	fg.2	<b>Ga:</b> <i>pp</i> added in pencil (CN)
611	vc. cb.	<i>ff</i> added by analogy with va.
612	cb.	notes 7-8: <i>stacc.</i> added by analogy with vc.
613	va.	note 3: <i>fz</i> added as in <b>C</b> and by analogy with vl.1,2, vc., cb.
614	SAUL	<b>Db</b> , <b>F<sup>♯2</sup></b> , <b>Gb:</b> notes 3-5: <i>♩ ♩ ♩</i>

Bar	Part	Comment
615-616		<i>largamento</i> in b.615 emended to <i>allarg.</i> in b.616 as in <b>Db</b>
615		<b>A:</b> <i>largamento</i> added in red crayon (CN)
615	trb.b. tb.	<b>f</b> added by analogy with the other parts
615	vl.1,2 va. vc.	<i>trem.</i> added
616	ob.2 cl.2 fg.2 tr. trb.t.	<i>pesante</i> added by analogy with the other parts
617		$\downarrow = 92$ added as in <b>Db</b>
619-621	fg.1	slur b.619 and open slur bb.620-621 emended to one slur; <b>A:</b> 619-620: page turn
619	str.	slur emended from open slur; <b>A:</b> bb.619-620: page turn
621		<i>agitato</i> added as in <b>Db</b>
621	fg.1	<b>f</b> added as in <b>C</b> and by analogy with the other parts
622		$\downarrow = 66$ added as in <b>Db</b> ; <b>A:</b> <i>Tempo I, ma pesante</i> moved from beginning the of bar to sixth quaver in blue crayon
622	vl.2	notes 3-4: stacc. added by analogy with vl.1, va., vc., cb.
622	va.	note 1: <b>fz</b> added as in <b>C</b> and by analogy with vl.1,2, vc., cb.
623-627		<b>A, Ga:</b> changed in pencil from [see Appendix page 615] (CN); <b>Db:</b> corresponds to the original version in <b>A</b>
623	vl.2 vc. cb.	<i>trem.</i> added
625	vl.1 va.	<i>trem.</i> added
627-634	tutti	<i>dim.</i> b.627 (ob., cl., cor. vl.1,2), b.629 (tr., trb.t, trb.b., tb., str.), b.630 (tr., trb.t., trb.b., tb.), b.631 (woodw., cor., str. with prolongation line bb.632-634 in fl.2,3, ob.1) emended to <i>di - - mi - - nu - - en - - do</i> in all parts; <b>A:</b> b.627: <i>dim.</i> (ob., cl., cor. vl.1,2) added in pencil (CN), b.629: <i>dim.</i> (str.) added in pencil (CN)
627-630	fl.2,3	slur emended from open slur b.630 by analogy with fl.1; <b>A:</b> bb.629-630: page turn
627-630	cor.1,2	slur emended from open slur bb.627-629; <b>A:</b> bb.629-630: page turn
627	SAMUEL	<b>Db:</b> notes 1-2: $\downarrow \downarrow$
627	vl.1,2 va.	<b>fff</b> added by analogy with the other parts
628-629	cor.2	tie added
630-631	tr.2	tie added in accordance with <b>Ga</b>
631-632	cor.2	tie added
631-634	cor.3,4	slur emended from open slur; <b>A:</b> bb.634-635: page turn
633	fl.2,3	note 3: ten. added by analogy with fl.1, cl.
634	fl.	note 3: ten. added by analogy with cl.
634	cor.1,2	note 3: open slur omitted; <b>A:</b> bb.634-635: page turn
635		$\downarrow = 60$ added as in <b>Db</b>
635	fl. fg.2 cor.3,4 cb.	<b>p</b> added as in <b>C</b> (cor.3,4, cb.) and by analogy with the other parts
635-636	cl.	b.635 note 3 to b.636 note 1: tie added
635-636	cor.1,3	tie added
637-638	cl.1	b.637 note 3 to b.638: tie added
638	fl.2,3	<b>p</b> added as in <b>C</b> and by analogy with fl.1
639	vl.1	slur added by analogy with vl.2
640	vl.2	slur added by analogy with vl.1
643	vl.1	note 3: marc. added by analogy with vl.2
644	fl.2,3	notes 3-4: slur added by analogy with fl.1, cor.1
646	fg.2	<b>Ga:</b> note 1: <b>pp</b> added in pencil (CN)
647	vl.2	marc. added by analogy with vl.1
648-650	fl.2,3	beginning of slur emended from b.649 to b.648 note 1 by analogy with fl.1
649-651	SAMUEL	<b>f</b> added as in <b>Db</b>
650	fl.2,3	note 3: marc. added by analogy with fl.1
650	trb.b. tb.	<i>cresc.</i> emended to $\text{—}$ by analogy with the other parts

Bar	Part	Comment
651		<b>A:</b> <i>meno</i> added in pencil
651-655	trb.t. trb.b. tb.	slur bb.651-652 and open slur bb.653-655 emended to one slur; <b>A:</b> bb.652-653: page turn
651	va.	<b>f</b> added by analogy with the other parts
652-653	cor.2,4 trb.t.1 tb.	tie added
655-656		single bar-line emended to double bar-line added as in <b>Db</b>
655	cor.3,4	<i>dim.</i> added by analogy with the other parts
655-657	vl.2	slurs added by analogy with vl.1
656-657		single bar-line emended to double bar-line as in <b>Db</b>
661	CORO	<b>pp</b> added as in <b>Db</b>
661	vl.1,2 va.	<i>trem.</i> added
665		<i>Allegro moderato</i> emended to <i>Allegretto moderato</i> ( $\downarrow = 72$ ) added as in <b>Db</b> ; <b>A:</b> $\downarrow = 72$ added in blue crayon
665	cor.1,2	<b>mf</b> added by analogy with ob., fg.
667	vl.2 va.	notes 2-4: stacc. added as in <b>C</b> and by analogy with vl.1
667	vc.	notes 2-3: stacc. added as in <b>C</b> and by analogy with vl.1,2, va.
667	cb.	stacc. added as in <b>C</b> and by analogy with vl.1,2, va.
668	vl.1 va. vc. cb.	stacc. added as in <b>C</b> and by analogy with vl.2 (notes 1-2)
668	vl.2	note 3: stacc. added as in <b>C</b> and by analogy with b.667 (vl.1)
670	vl.1,2 va. cb.	stacc. added by analogy with b.668 and vc. (notes 1-2)
670	vc.	note 3: stacc. added by analogy with b.668
671	SAMUEL	ten. added as in <b>Db</b>
672-673	fg.1	b.672 note 3 to b.673 note 1: superfluous slur omitted
673	va.	<b>pp</b> added as in <b>C</b> and by analogy with vl.1,2, vc., cb.
675	cl.2 fg.	<i>dim.</i> emended to $\text{—}$ by analogy with ob.1, cl.1, cor.2,3,4
675	cor.2,4	<b>mf</b> added by analogy with the dynamic level in fg.1, cor.1
678	timp.	<b>C:</b> note 1: <b>p</b>
679	cb.	slur added by analogy with the vl.1,2, va., vc.
680	vl.2 va.	note 4: $g^{\downarrow}$ emended to $g^{\downarrow}$ by analogy with vl.1, vc., cb.
681	cor.3,4	<b>C:</b> note 1: <b>p</b>
682		<b>A:</b> <i>rall.</i> added in blue crayon
685		<i>meno</i> emended to <i>allarg.</i> as in <b>Db</b>
688	cl.2 fg.	<i>dim.</i> added by analogy with cl.1
690	DAVID	$g^{\downarrow}$ emended to $g^{\downarrow}$ as in <b>Db</b> and by analogy with va., vc.
691		<b>A:</b> fourth crotchet: $\curvearrowright$ added in pencil
691-692		<b>A:</b> double bar: $\curvearrowright$ added in pencil
692		$\downarrow = 116$ added as in <b>Db</b> ; <b>A:</b> $\downarrow = 100$ a <i>112</i> added in blue crayon, later changed to $\downarrow = 112$ in pencil
692		<b>A:</b> No. 19 added in pencil
696	cor.3,4	<b>fz</b> emended to <b>fz</b> as in <b>C</b> and by analogy with cor.1,2
697-698	vc. cb.	stacc. added by analogy with vl.1,2, va.
699		$\downarrow = 112$ added as in <b>Db</b>
699	va. vc. cb.	<b>p</b> added by analogy with vl.1,2
703	cor.1,2	<b>p</b> added by analogy with cor.3,4
704	cor.3,4	stacc. added by analogy with cor.1,2
705	cor.	stacc. added by analogy with bb.703-704
706-711	cor.1	slur bb.706-707 and open slur bb.708-711 emended to one slur; <b>A:</b> bb.707-708: page turn
707	cl. fg.1	<b>f</b> added as in <b>C</b> and by analogy with the other parts
707-708	cor.2	tie added
707	va. vc.1	<i>trem.</i> added
708-709	ob.2	tie added
709-710	ob.1	tie added

Bar	Part	Comment
713-714	ob.	cresc. in b.713 and  in b.714 emended to one  by analogy with cor.3,4, vl.1,2, va., vc.1; <b>A:</b> bb.713-714: page turn
713-714	cor.3,4 vl.1,2 va. vc.1	 in b.713 and  in b.714 emended to one  ; <b>A:</b> bb.713-714: page turn
719	MIKAL	note 1: <i>g<sup>tr</sup></i> emended to <i>g<sup>tr</sup></i> as in <b>B</b> and by analogy with fig.1, va.
719	vc. cb.	note 1: <i>e'</i> emended to <i>e'</i> as in <b>Db</b> and in accordance with <b>Ga</b> ; <b>Ga</b> (1): <i>e'</i> changed to <i>e'</i> in pencil
720	fl.2,3	note 4: marc. added by analogy with fl.1
722	vc. cb.	note 3: stacc. added by analogy with fig.2
723		<i>tranq.</i> emended to <i>molto tranq.</i> as in <b>Db</b>
723	fig.1	stacc. added by analogy with fig.2
723	vl.2 va. vc. cb.	stacc. added by analogy with fl., fig., vl.1
724		<b>A:</b> <i>pochettino meno</i> added in pencil (CN)
725	cor.3	<b>Ga:</b> note 1: <i>p</i> changed to <i>pp</i> in pencil (CN), the note, <i>Her beder jeg om pp Venlig Hilsen fra Carl Nielsen</i> 'here I beg [you to play] <i>pp</i> yours sincerely Carl Nielsen', has been added in pencil
725	cor.4	<b>Ga:</b> note 2: the following note has been added in pencil (CN): <i>Lange leve pp herfra, ihvertfald til [rehearsal number] 40 Tak! C.N.</i> 'Long live <i>pp</i> from here, at least until [rehearsal number] 40 thanks! C.N.'
728-729	fig.2	b.728 note 3 to b.729: tie added
730	cor.2	note 1: <i>e<sup>tr</sup></i> emended to <i>e<sup>tr</sup></i> as in <b>C</b> , <b>Db</b> , <b>Ga</b>
733-734	vl.1,2	b.733 to b.734 note 1: stacc. added by analogy with va.
734		<b>A:</b> <i>poco a poco a tempo</i> added in pencil (CN)
734	fl.2,3	<i>p</i> added by analogy with fl.1
736	fl.2,3	note 2: stacc. added by analogy with fl.1, cl.
736	fig.2	<i>p</i> added as in <b>C</b> and by analogy with the dynamic level in the other parts
738	fl. cl.2 vl.1	ten. added by analogy with cl.1
738	vl.1	note 2: stacc. added by analogy with fl., cl., cor.3
738	vl.2 va.	<i>trem.</i> added
739		<b>A:</b> <i>a tempo</i> added in pencil (CN)
743	cor.1	 added by analogy with the other parts
745	cor.3,4 vc. cb.	<i>dim.</i> added as in <b>C</b> and by analogy with the other parts
747	fig.2	<b>Ga:</b> note 1: <i>p</i> added in pencil (CN)
751	cor.1,2	stacc. added by analogy with ob., fig.
753-754	vl.2 va. vc. cb.	stacc. added as in <b>C</b> (vl.2, va.) and by analogy with vl.1
754	cor.3,4	stacc. added by analogy with cl., tr.1,2
755	ob.1	stacc. added as in <b>C</b> and by analogy with ob.2
755	ob.2	<i>mf</i> added by analogy with ob.1, fig., cor.1,2
757-759	cl.2	end of slur emended from b.758 note 2 to b.759 note 1 by analogy with fl.1
759	fl.2	note 3: stacc. added by analogy with fl.1
759	fl.3	notes 2-3: stacc. added by analogy with fl.1,2
759-762	ob.2 cl. cor.1,2,4	stacc. added by analogy with fl.
759	vl.2 va.	<i>trem.</i> added
761-762	fl.	stacc. added by analogy with bb.759-760
763-764	vl.2	stacc. added as in <b>C</b> (b.763) and by analogy with vl.1
764	vl.1	notes 5-8: stacc. added by analogy with b.763 note 1 to b.764 note 4
764	va. vc.	stacc. added by analogy with vl.1,2
765		<b>A:</b> <i>♩ = 144</i> added in blue crayon but changed to <i>♩ = 132</i> in pencil
765-766	fig.	marc. added as in <b>C</b> and by analogy with cl.

Bar	Part	Comment
765-768	cb.	marc. added by analogy with fig.
767-768	fl.1,2 cl.	b.767 note 3 to b.768 note 3: marc. added by analogy with b.765 note 1 to b.767 note 1
767	cl.2	marc. added as in <b>C</b> and by analogy with cl.1
767-768	fig.	marc. added by analogy with bb.765-766
769	trb.t. trb.b. tb.	note 1: superfluous <i>ff</i> omitted
769	va. vc.	notes 1-4: stacc. added by analogy with vl.1,2
770	vl.1,2 va. vc.	notes 1-4: stacc. added by analogy with b.769
770	vl.1	notes 7-8: stacc. added by analogy with vl.2, va., vc.
771	vl.2 va. vc.	notes 5-8: stacc. added by analogy with vl.1
772	vl.1,2 vc.	notes 1-2: stacc. added as in <b>C</b> (vc.) and by analogy with va.
772	vl.2 va. vc.	notes 5-8: stacc. added as in <b>C</b> and by analogy with vl.1
773-777	fl.1,2	open slur b.773 and slur b.774 to b.777 note 1 emended to one slur; <b>A:</b> bb.773-774: page turn
774		( <i>Tæppet</i> ) emended to <i>TÆPPE</i>
774-777	fig.2	slur added by analogy with fig.1
777	fl.1,2 cl.2	note 1: stacc. added as in <b>C</b> (cl.2) and by analogy with picc., cl.1, fig.
777-779	picc.	marc. added by analogy with str.
778	vl.2	notes 1, 3: marc. added by analogy with vl.1, va., vc., cb.
779	trb.t.1 trb.b. cb.	note 1: marc. added by analogy with cor.3,4, tr.1, timp., vl.1,2, va., vc.

#### A C T F O U R

Bar	Part	Comment
1		<i>♩ = 96</i> emended to <i>♩ = 100</i> as in <b>C</b> , <b>Db</b> ; <b>Kb:</b> <i>♩ = 100</i> ; <b>A:</b> <i>♩ = 100</i> added in blue crayon (CN?)
1	ob.	<b>A:</b> D minor key signature changed to C minor key signature in pencil (CN)
1	vl.1	<b>A:</b> note 1: <i>a'</i> , <i>e<sup>tr</sup></i> changed to <i>a'</i> , <i>e<sup>tr</sup></i> in pencil (CN)
5	ob.	stacc. added as in <b>C</b> and by analogy with fl.1,2, picc., cl.
6	picc.	note 1: marc. removed as in <b>C</b> and by analogy with bb.8, 72, 74 and in accordance with <b>Ga</b>
7	ob.	stacc. added as in <b>C</b> and by analogy with fl.1,2, picc.
7	cl. fig.	stacc. added by analogy with fl.1,2, picc.
10	cl.2	<b>Ga:</b> note 1: <i>ffz</i> added in pencil (CN)
13	picc.	<b>A:</b> note 7: cross added and in margin <i>ces</i> added in pencil
13	cl.	stacc. added by analogy with fl.1,2, picc., ob., fig.
14	cl. fig.	<i>ffz</i> added by analogy with fl.1,2, picc., ob. and in accordance with <b>Ga</b> (cl.1, fig.2)
14	cl.1 fig.2	<b>Ga:</b> note 1: <i>ffz</i> added in pencil (CN)
14	vc.	stacc. added as in <b>C</b> and by analogy with va., cb.
15	picc.	<b>A:</b> note 7: <i>as</i> added in pencil
15	fig.2	stacc. added by analogy with fl.1,2, picc., ob., cl., fig.1
15	va. vc. cb.	<i>ffz</i> added by analogy with bb.7, 73
16	fl.1,2 ob.	note 3: marc. added as in <b>C</b> and by analogy with picc., cl., fig.1
16	fig.2	marc. added by analogy with fl.1,2, picc., ob., cl., fig.1
17-18	fl.1,2	slur emended from open slur b.17 by analogy with picc., ob.; <b>A:</b> page turn
17	va. cb.	stacc. added as in <b>C</b> and by analogy with vc.
18	fl.1,2	note 1: stacc. added as in <b>C</b> and by analogy with picc., ob., cl., fig.1

Bar	Part	Comment
18	va.	note 1: marc. removed by analogy with vc., cb., and by analogy with the preceding and succeeding bar
19	ob.2	note 1: stacc. added by analogy with fl.1.2, picc., ob.1, cl., fg.1
19	va.	note 7: stacc. added as in <b>C</b> and by analogy with vc.; note 8: stacc. added as in <b>C</b> and by analogy with cb.
19	vc.	note 8: stacc. added by analogy with cb.
19	cb.	note 7: stacc. added by analogy with vc.
19-20	cb.	added by analogy with the other parts
20	vc. cb.	<b>A:</b> note 6: $\ddot{\text{z}}$ added in pencil (CN)
21	fg. trb.b.	marc. added by analogy with va., vc., cb.
21	tr.1.2	stacc. added by analogy with cor., trb.t.
21	va. vc. cb.	<b>A:</b> note 2: marc. added in ink (CN)
22	fg. trb.b.	marc. added by analogy with va., vc., cb.
22	cor. tr.1.2 trb.t.	stacc. added by analogy with b.21 (cor., trb.t.)
22-23	va. vc. cb.	<b>A:</b> b.22 note 2 to b.23 note 1, b.23 note 2 to b.24 note 1: slurs cancelled in pencil (CN)
22, 23	va. vc. cb.	<b>A:</b> note 2: marc. added in pencil (CN)
23	fl.2	note 2: $\ddot{\text{z}}$ added by analogy with picc., ob.1, cl.1
23	fg. trb.b.	note 2: marc. added by analogy with va., vc., cb.; note 3: marc. added by analogy with bb.21, 22, 27 (va., vc., cb.)
23	cor. tr.1.2 trb.t.	stacc. added by analogy with b.21 (cor., trb.t.)
23	va. vc. cb.	note 3: marc. added by analogy with bb.21, 22, 27
23-24	va. vc. cb.	<b>A:</b> b.22 note 2 to b.23 note 1, b.23 note 2 to b.24 note 1: slurs cancelled in pencil (CN)
24	fl.2	<b>C:</b> notes 7-8: $c^{\text{sb}}$
25	fg.	note 2: marc. added by analogy with va., vc., cb.; note 3: marc. added by analogy with va. and by analogy with bb.21, 22, 27 (va., vc., cb.)
25	cor. tr.1.2 trb.t.	stacc. added by analogy with b.21 (cor., trb.t.)
25	va. vc. cb.	<b>A:</b> note 2: marc. added in pencil (CN)
25-26	va. vc. cb.	<b>A:</b> b.25 note 2 to b.26 note 1: slur cancelled in pencil (CN)
25	vc. cb.	note 3: marc. added by analogy with va. and by analogy with bb.21-23, 27
26	fg.	note 2: marc. added by analogy with va., vc., cb.; note 3: marc. added by analogy with bb.21, 22, 27 (va., vc., cb.)
26	cor. tr.1.2 trb.t.	note 3: stacc. added by analogy with b.21 (cor., trb.t.)
26	va. vc. cb.	note 3: marc. added by analogy with bb.21, 22, 27
26-27	va. vc. cb.	<b>A:</b> b.26 note 2 to b.27 note 1, b.27 note 2 to b.28 note 1: slur cancelled in pencil (CN)
26, 27	va. vc. cb.	<b>A:</b> note 2: marc. added in pencil (CN)
27	fg.	marc. added by analogy with va., vc., cb.
27-28	fg.	b.27 note 2 to b.28 note 1: slur added by analogy with slurs bb.21-27
27	cor. tr.1.2 trb.t.	stacc. added by analogy with b.21 (cor., trb.t.)
27-28	va. vc. cb.	<b>A:</b> b.26 note 2 to b.27 note 1, b.27 note 2 to b.28 note 1: slur cancelled in pencil (CN)
29-30	cl.1	b.29 note 1 to b.30 note 6: end of slur emended from b.31 note 1 by analogy with cl.2
29-34	cor.2	b.29 note 1 to b.34 note 1: beginning of slur emended from b.32 note 1 by analogy with ties bb.29-34
29-30	va. vc. cb.	ties added by analogy with bb.31-32 and in accordance with <b>Ga:</b> <b>A:</b> page turn
31-34	cor.3.4	b.31 note 1 to b.34 note 1: beginning of slur emended from b.32 note 1 by analogy with tie
31	vc.	<i>dim.</i> added by analogy with the other parts

Bar	Part	Comment
33-34	cor.1	tie added by analogy with the end of phrase in cor.2.3.4
34	vc.	<i>dim.</i> added by analogy with the other parts
37-38	cor.2	<b>A:</b> open tie added in pencil, page turn
37	vl.2	<b>Ga</b> (1): note 1: <b>p</b> added in blue crayon (CN)
37-38	vc.	<b>A:</b> open ties added in blue crayon, page turn
38	timp.	<i>dim.</i> added by analogy with cor., vl.1.2, va. and in accordance with <b>C</b>
38	vc.	<i>dim.</i> added by analogy with cor., vl.1.2, va.
41	vc.	$j = \dot{\text{z}}$ emended to $\dot{\text{z}} = \dot{\text{z}}$ ; <i>lo stesso movimento</i> added as in <b>Db</b>
41-42	cl.	two $\text{—}$ emended to one by analogy with fl.1, cor.3.4, timp., va.
41-42	timp.	tie added by analogy with $\text{***}$ ; b.42: <i>tr.</i> removed and $\text{***}$ extended in accordance with <b>Ga:</b> <b>A:</b> page turn
41	str.	<b>B:</b> <b>p</b>
41-42	vc.	beginning of $\text{—}$ added; <b>A:</b> open slur, page turn
43	fl.1	<b>Ga:</b> note 3: <b>f</b> added in pencil (CN)
43-44	timp.	tie added by analogy with $\text{***}$
45	fl.1	<b>Ga:</b> note 1: <b>p</b> added in pencil (CN)
45	ob.1	<b>p</b> added as in <b>C</b> and by analogy with vl.1;
46	ob.1	<b>Ga:</b> note 1: <b>mp</b> added in pencil (CN)
46	ob.1	<b>Ga:</b> notes 2-4: $\text{—}$ added in pencil (CN)
46	cb.	notes 1-3: slur added by analogy with vc. and in accordance with <b>Ga</b>
47	ob.1	<b>Ga:</b> notes 1-2: $\text{—}$ added in pencil (CN)
47-54	fg.1	slur b.47 note 2 to b.50 note 1 and open slur b.51 to b.54 note 1 emended to one slur; <b>A:</b> bb.50-51: page turn
48	fl.1	<b>p</b> added as in <b>C</b> and by analogy with cor.1
48	cor.1.3.4	<b>A:</b> note 1: <b>p</b> added in pencil (CN)
49	cl.2	<b>p</b> added as in <b>C</b> and by analogy with cl.1
49-53	cor.1	b.49 note 1 to b.53 note 1: beginning of slur emended from open slur bb.51-53 in accordance with <b>Ga:</b> <b>A:</b> bb.50-51: page turn
50-51	fg.1	tie emended from open tie b.51; <b>A:</b> page turn
50	cor.1	note 6: $\dot{\text{e}}^n$ emended to $\dot{\text{e}}^n$ by analogy with fl.1, vl.1
51	cor.3.4	slurs emended from open slurs b.51; <b>A:</b> page turn
50	vl.1	<b>C:</b> note 4: $\ddot{\text{z}}$ added in pencil
51	ob.1	<b>A:</b> note 1: <b>f</b> added in pencil (CN)
51-52	cl.2	b.51 fourth crotchet: <i>dim.</i> emended to $\text{—}$ by analogy with ob.1, cl.1, vl.1, va., vc., cb.
51-54	fg.1	beginning of slur added; <b>A:</b> open slur, page turn
51-52	fg.2 cor.	b.51 fourth crotchet: <i>dim.</i> and b.52 third crotchet to fourth crotchet: $\text{—}$ emended to one $\text{—}$ as in <b>C</b> and by analogy with ob.1, cl.1, vl.1, va., vc., cb.
51-52	cor.2	slur emended from open slur b.51; <b>A:</b> page turn
51	cor.4	note 1: $\dot{\text{e}}^1$ emended to $\text{e}^1$ by analogy with cl.2, vl.2, va.
51-52	cor.4	<b>A:</b> b.51 note 3 to b.52 note 1: tie added in pencil (CN?)
51-52	vl.2	$\text{—}$ added by analogy with ob.1, cl.1, vl.1, va., vc., cb.
52-53	cl.1	<b>A:</b> b.52 note 1 to b.53 note 1: tie added in pencil (CN?)
52	cl.2	note 3: $\dot{\text{b}}^1$ emended to $\dot{\text{b}}^1$ by analogy with cl.1, vl.2
52-53	fg.1	tie added by analogy with cl.1
52	vl.2	<b>A:</b> note 3: $\ddot{\text{z}}$ added in pencil (CN)

Bar	Part	Comment
53	cor.2,3	<b>A:</b> note 1: $\frac{1}{4}$ added in pencil
53	cor.3,4	$\text{—————}$ added by analogy with fl.2,3, ob.1, cl., fg., trb.t., trb.b., tb., timp.
53	tb.	<b>C:</b> note 1: <i>p</i>
53	vl.2 va.	<i>trem.</i> added
54-55	fl.1	slur emended from open slur bb.54-55 by analogy with cor.3, vl.1; <b>A:</b> page turn bb.55-56
54	fl.2,3	<i>p</i> added as in <b>C</b> and by analogy with b.55 (cl.) and by analogy with vl.2, va., vc., cb.
54	cor.3,4	<i>f</i> added by analogy with fl.2,3, ob.1, cl., fg., cor.1,2
54	timp.	<b>Ga:</b> <i>muta in E</i> added in pencil (CN)
54	vl.1 cor.3	note 2: marc. added by analogy with fl.1
56	cor.1	<i>p</i> added by analogy with fg.1, cor.2
56	cor.2	<b>A:</b> note 1: <i>p</i> added in pencil (CN)
57	fg.2	<i>p</i> added by analogy with b.56 (fg.1, cor.2)
58-62	cl.1	slur b. 58 to b.60 note 7 and open slur bb.61-62 emended to one slur; <b>A:</b> bb.60-61: page turn
59	cl.2	<b>A:</b> notes 4-5: tie added in pencil (CN?)
60	fl.1	<i>p</i> added by analogy with ob.2, fg.1; <b>Ga:</b> note 1: <i>mf</i> added in pencil (CN)
60	cor.1	<b>A:</b> note 6: $\frac{1}{4}$ added in pencil (CN?)
60-63	cor.1	slur b.60 notes 1-8 and open slur bb.61-63 emended to one slur; <b>A:</b> bb.60-61: page turn
60-63	cor.3	slur b.60 notes 1-3 and open slur bb.61-63 emended to one slur; <b>A:</b> bb.60-61: page turn
61	fl.1	<i>cresc.</i> added by analogy with b.59 (fl.2,3, cl., fg.2, cor., str.); <b>Ga:</b> note 3: <i>cresc.</i> added in pencil (CN)
61	ob.2	<i>cresc.</i> added by analogy with b.59 (fl.2,3, cl., fg.2, cor., str.); <b>Ga:</b> note 4: <i>cresc.</i> added in pencil (CN)
61	fg.1	<i>cresc.</i> added by analogy with b.59 (fl.2,3, cl., fg.2, cor., str.)
62	cor.3	<b>A:</b> note 1: $\frac{1}{4}$ added in pencil (CN?)
65-66	timp. vc.	tie added as in <b>B:</b> <b>A:</b> bb.62-63: page turn
66	fl. cl. fg.2	<i>p</i> added by analogy with fl.2
66	fl.3	<i>cresc.</i> emended to <i>molto</i> in $\text{—————}$ by analogy with timp., vl.2, vc., cb.
66	fl.3	<i>p</i> added as in <b>C</b> and by analogy with b.65 (fl.1,2)
66	fg.1	<i>pp</i> added by analogy with cl., <i>molto</i> in $\text{—————}$ added by analogy with timp., vl.2, vc., cb.
66	cor.1,2	<i>molto cresc.</i> --- emended to <i>molto</i> in $\text{—————}$ by analogy with cor.3,4
66	vl.2	<b>C:</b> $\text{—————}$
66	va.	<i>molto</i> in $\text{—————}$ added by analogy with timp., vl.2, vc., cb.; <b>C:</b> $\text{—————}$
66	vc. cb.	<b>C:</b> $\text{—————}$
67	vc. cb.	<i>Tempo I</i> added as in <b>Db</b> and in accordance with <b>Kb</b>
67	timp.	<b>C:</b> note 1: stacc.; <b>Ga:</b> <i>muta in C</i> added in pencil (CN)
72	cl.	<i>fs</i> added by analogy with fl.1,2, picc., ob., fg.
73	ob.	stacc. added as in <b>C</b> and by analogy with fl.1,2, picc., cl., fg.
75	vc. cb.	<i>fs</i> added by analogy with va.
76	cl.1	<b>Ga:</b> note 1: <i>ffz</i> added in pencil (CN)
79	cl.	stacc. added by analogy with fl.1,2, picc., ob., fg.
82	va.	<b>A:</b> phrase added in pencil (CN)
83	fl.2	notes 3, 5, 7, 9, 11: <i>a<sup>u</sup></i> emended to <i>a<sup>u</sup></i> by analogy with picc., ob.1, cl.1
83-85	fg. trb.b.	marc. added by analogy with b.83 (va., vc., cb.)
83	cor. tr.1,2 trb.t.	note 3: stacc. added by analogy with b.21 (cor., trb.t.)
83	va. vc. cb.	<b>A:</b> note 2: marc. added in pencil (CN), notes 2-3: slur cancelled in pencil (CN)

Bar	Part	Comment
84	fg. trb.b.	note 3: <i>e<sup>u</sup></i> emended to <i>e<sup>u</sup></i> by analogy with va., vc., cb.
84	cor. tr.1,2 trb.t.	stacc. added by analogy with b.21 (cor., trb.t.)
84	cor.2	note 1: <i>b<sup>u</sup></i> emended to <i>b<sup>u</sup></i> by analogy with tr.2, va., vc., cb.
84	trb.t.2	note 1: <i>e<sup>u</sup></i> emended to <i>e</i> by analogy with tr.2, va., vc., cb.
84	va. vc. cb.	note 3: marc. added by analogy with bb.21, 83; <b>A:</b> note 2: marc. added in pencil (CN) in cb., blurred, note 3: $\frac{1}{4}$ added in blue crayon (CN)
84-85	vc. cb.	<b>A:</b> b.84 note 2 to b.85 note 1: slur cancelled in pencil (CN)
85-86	fl.2	slur added by analogy with cl.1; <b>A:</b> page turn
86	fl.1	<b>C:</b> note 5: <i>c<sup>u</sup></i> changed to <i>d<sup>u</sup></i> in ink
86	cor.2	<b>A:</b> notes 1, 3: $\frac{1}{4}$ added in pencil (CN?)
86	trb.t.2	<b>A:</b> note 3: $\frac{1}{4}$ added in pencil (CN?), erased or blurred; <b>C:</b> note 3: $\frac{1}{4}$
86	vl.1	<b>A:</b> note 2: $\frac{1}{4}$ added in blue crayon (CN)
86	vl.2	<b>A:</b> note 1: $\frac{1}{4}$ added in blue crayon (CN); <b>C:</b> $\frac{1}{4}$
87-89	fg. trb.b. va. vc. cb.	marc. added by analogy with b.83 (va., vc., cb.)
87-89	cor. tr. trb.t.	stacc. added by analogy with b.21 (cor., trb.t.)
87	cor.2	<b>A:</b> note 3: $\frac{1}{4}$ added in pencil (CN?)
87-88	va. vc. cb.	b.87 note 2 to b.88 note 1: slur removed by analogy with bb.83-84, 84-85 and by analogy with bb.21-22, 22-23, 23-24
88	cor.2	<b>A:</b> notes 1, 3: $\frac{1}{4}$ added in pencil (CN?)
88-89	va. vc. cb.	b.88 note 2 to b.89 note 1: slur removed by analogy with bb.83-84, 84-85 and by analogy with bb.21-22, 22-23, 23-24
89	cor.2	<b>A:</b> notes 1, 3: $\frac{1}{4}$ added in pencil (CN?)
89-90	va. vc. cb.	b.89 note 2 to b.90 note 1: slur removed by analogy with bb.83-84, 84-85 and by analogy with bb.21-22, 22-23, 23-24
90-91	ob.1	end of slur emended from b.90 note 12 by analogy with fl., picc., ob.2, cl.
90-91	cl.1	tie added
90	cor.2	<b>A:</b> note 3: $\frac{1}{4}$ added in pencil (CN)
91	tr.	first crotchet: notes added as in <b>B</b> and by analogy with the harmony on the first crotchet and by analogy with trb.t.; <b>A:</b> <b>C:</b> first crotchet: rest or notes missing; <b>B:</b> bb.90-91: page turn
91	trb.t.1	<b>A:</b> note 1: $\frac{1}{4}$ added in pencil (CN?)
91	va.	<b>A:</b> notes 10-12: $\frac{1}{4}$ added in pencil (CN)
91	vc.	<b>A:</b> notes 11-12: $\frac{1}{4}$ added in pencil (CN)
92	vl.1,2	beaming emended from notes 1-7 and 8-12
93	trb.t.	<b>A:</b> notes 1-2: tie added in pencil (CN)
95	trb.b.	<b>Ga:</b> notes 1-2: marc. added in pencil (CN)
96	fl.1	<b>A:</b> notes 1-6: <i>e<sup>u</sup></i> changed to <i>f<sup>u</sup></i> in pencil (CN); <b>C:</b> notes 1-6: <i>e<sup>u</sup></i>
96	picc.	note 1: marc. removed by analogy with vl.1,2
97-98	picc.	<b>C:</b> open slur, page turn
97	cor.1	<b>A:</b> note 2: $\frac{1}{4}$ added in pencil (CN?)
99	va. vc. cb.	<b>A:</b> notes 1-6: end of slur changed from note 7 (CN)
100	picc.	<b>A:</b> note 4: $\frac{1}{4}$ added in pencil (CN)
100	tr.	note 2: <i>b<sup>u</sup></i> emended to <i>b<sup>u</sup></i> by analogy with fl.2, picc., cor.1, trb.t., trb.b., tb., vl.1,2
100	trb.b.	<b>Ga:</b> notes 2-3: marc. added in pencil (CN)
100	va. vc. cb.	<b>A:</b> notes 1-6: end of slur changed from note 7 (CN)
100-101	va. vc. cb.	stacc. added by analogy with b.99
101	vl.2	<b>A:</b> note 1: $\frac{1}{4}$ added in pencil (CN)
101, 102	va. vc. cb.	<b>A:</b> notes 1-6: end of slur changed from note 7 (CN)
103	tr.	note 1: <i>e<sup>u</sup></i> emended to <i>e<sup>u</sup></i> as in <b>C</b> and by analogy with fl.1, picc., ob.1, cor.1, trb.t., trb.b., vl.1,2, va.; <b>C:</b> $\frac{1}{4}$ added in pencil


Bar	Part	Comment
105-106	tr. trb.t. trb.b. tb.	tie emended from open tie b.106; <b>A</b> : page turn
106	tr.2,3	note 2: marc. added by analogy with tr.1, trb.t., trb.b., tb.
106	vl.1,2	<b>A</b> : note 11: $\sharp$ added in pencil (CN)
106-107	va. vc. cb.	<b>A</b> : end of slur changed from b.107 note 7 to note 6 and later restored to note 7 (CN)
107	vl.1,2	notes 7-12: stacc. added by analogy with notes 3-6 (vl.1)
107	vl.2	notes 1-2: slur and tie added by analogy with vl.1; notes 3-6: stacc. added by analogy with vl.1
107	cb.	note 7: stacc. removed by analogy with va., vc.
108	fl.1,2 ob.	stacc. added as in <b>C</b> and by analogy with picc.
108	cl.1	<b>A</b> : note 6: $\flat$ added in pencil (CN)
108	cl. fg.	stacc. added by analogy with picc.
108-118	vl.1,2	stacc. added by analogy with b.107 (vl.1)
108-109	va. vc. cb.	<b>A</b> : end of slur changed from b.109 note 7 to note 6 and later restored to note 7 (CN)
109	fl.1	$\sharp$ added as in <b>C</b> and by analogy with picc.
109	fl.1,2	<b>A</b> : notes 1-2: tie added in pencil (CN), note 2: $e^{\flat}$ erased and changed to $c^{\flat}$ in pencil, emphasized in ink (CN)
109	fl.2 ob. cl. fg.	$\sharp$ added by analogy with picc.
109-110	cor.3,4 trb.b.	tie emended from open tie b.110 by analogy with cor.1,2, tr., trb.t., tb.; <b>A</b> : page turn
109-110	trb.t. tb.	<b>A</b> : open slurs added in pencil (CN), page turn
109-110	va. vc. cb.	<b>A</b> : end of slur changed from b.110 note 7 to note 6 and later restored to note 7 (CN)
110	tr.2,3	marc. added as in <b>C</b> and by analogy with cor., tr.1, trb.t., trb.b., tb.
110	tr.3	<b>A</b> : note 2: $\flat$ added in pencil (CN)
111-112	fg.2	tie added by analogy with fl.1,2, ob., cl., fg.1, brass
111	timp.	<b>A</b> : $f$ added in pencil (CN)
111-126	timp.	ties added by analogy with $\sim\sim$
111	va. vc. cb.	<b>A</b> : end of slur note 7 to note 6 and later restored to note 7 (CN)
113	ob.2 cl.2	
cor.1,2 tr.1 tb.		<i>dim.</i> added by analogy with fl.1,2, ob.1, fg., cor.3,4, trb.t., timp., str.
113	cl.1 tr.2,3 trb.b.	<i>dim.</i> added as in <b>C</b> and by analogy with fl.1,2, ob.1, fg., cor.3,4, trb.t., timp., str.
114	ob.2 cl. fg.2	
cor.1,2 tr. trb.b. tb.		note 1: <i>dim.</i> added by analogy with the other parts
114	cl. fg.2	open tie b.114 note 1 removed by analogy with fl.1,2, ob., fg.1, cor.; <b>A</b> : page turn
114-115	trb.t. trb.b. tb.	<b>A</b> : open slurs added in pencil (CN), page turn
114-115	cb.	tie emended from open tie b.114; <b>A</b> : page turn
115	tr.	notes added as in <b>B</b> , <b>C</b> and by analogy with trb.t., trb.b. and by analogy with b.114; <b>p</b> added as in <b>B</b> ; <b>A</b> : bb.114-115; page turn
115	trb.t. trb.b. tb.	<b>p</b> added as in <b>B</b>
116	fg.2	<i>sempre dim.</i> added by analogy with the other woodw., cor., vl.1,2, vc., cb.
116	va.	<i>sempre dim.</i> added as in <b>C</b> and by analogy with woodw., cor., vl.1,2, vc., cb.
117-119	fl.1,2	<b>A</b> : b.117 note 1 to b.119 note 1: slur added in pencil (CN?)
119-120	cor.3,4	tie emended from open tie b.119; <b>A</b> : page turn
123	vl.2	<b>Ga</b> (1): note 1: <i>ppp</i> added in blue crayon (CN)
124-127		<b>A</b> : rit- - - rit- - - added in blue crayon (CN)
124	cor.2	<b>A</b> : note 1: $\sharp$ added in pencil (CN)
124	va.	<b>A</b> : note 1: $e^{\flat}$ changed to $g^{\flat}$ in pencil (CN)

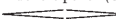
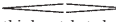
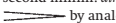
Bar	Part	Comment
124-125	vc.	ties emended from open ties b.125; <b>A</b> : page turn
125, 126	va.	<b>A</b> : note 1: $g^{\flat}$ changed to $g^{\sharp}$ in pencil (CN)
127	timp. TROLDK. cb.	$\curvearrowright$ added by analogy with the other parts
127	woodw. brass timp. TROLDK. vl.1,2 cb.	<i>lunga</i> added by analogy with va., vc.
128		<b>A</b> : $N$ : 21 added in pencil
143	vl.1	<b>A</b> : note 1: $d^{\flat}$ ; $b^{\sharp}$ changed to $d^{\sharp}$ ; $b^{\sharp}$ in ink (CN?)
143	vl.1,2 va. vc.	<i>trem.</i> added
143	vc.	<b>A</b> : note 1: $G$ , $d^{\flat}$ changed to $G$ , $d^{\sharp}$ in pencil (CN?)
144	ABNER	<b>A</b> : note 3: $\flat$ changed to $\sharp$ in pencil (CN?)
144	vl.1,2 vc.	$d^{\flat}$ emended to $d^{\sharp}$ by analogy with TROLDK. and in accordance with <b>Db</b>
145-147	ob.1	1. added
147-148	vl.1,2 va.	articulation added by analogy with vc., cb. <i>senza sord.</i> removed
147	va.	
148		$\downarrow = 104$ added as in <b>Db</b> and in accordance with <b>Kb</b> ; <b>A</b> : $\downarrow = 100$ added in blue crayon (CN?); <b>Kb</b> : $\downarrow = 104$ added in blue crayon (CN)
148	vc. cb.	note 1: stacc. added by analogy with notes 4-12, 14 and in accordance with <b>Ga</b> ; note 2: marc. emended to stacc. by analogy with notes 4-12, 14 and in accordance with <b>Ga</b> ; notes 3, 13: stacc. added by analogy with notes 4-12, 14 and in accordance with <b>Ga</b>
149	va. vc. cb.	stacc. added by analogy with b.148 (vc., cb.)
150	vc. cb.	$f$ added by analogy with va.
151		second crotchet: <i>rall.</i> added as in <b>Db</b> and in accordance with <b>Kb</b> ; fourth crotchet: <i>tranq.</i> emended to <i>a tempo</i> as in <b>Db</b> and in accordance with <b>Kb</b> ; <b>A</b> : fourth crotchet: <i>tranq.</i> added in pencil (CN); <b>Kb</b> : 2. crotchet: <i>rall.</i> , fourth crotchet: <i>a tempo</i> added in blue crayon (CN)
151	ABNER	notes 2-3: ten. emended to marc. as in <b>Db</b> and in accordance with <b>E</b> , <b>Kb</b>
153-154		b.153: <i>rall.</i> - - - emended to <i>rall-ten-tan-do</i> in accordance with <b>Ga</b> ; <b>A</b> : page turn
153	vl.1 cb.	<b>A</b> : note 1: <i>mf</i> changed to <i>mp</i> in ink (CN)
153	vc.	note 1: <i>mp</i> added as in <b>C</b> and by analogy with vl.1,2, va. (gli altri), cb.
154	va. (solo)	<b>C</b> : note 1: <i>mp</i>
154	va. (gli altri)	<i>dim.</i> added by analogy with vl.1,2, vc., cb.
160	fl.	<b>C</b> : note 1: <b>p</b>
160	fl.3	<b>Ga</b> : note 1: <i>fl gr.</i> added in pencil (CN)
168	TROLDK.	<b>Db</b> : notes 2-3: $\downarrow \downarrow$ ; <b>E</b> , <b>Kb</b> : notes 2-3: $\downarrow \downarrow$
168	vl.2	<b>A</b> : note 1: $\sharp$ added in pencil (CN?)
169	TROLDK.	note 2: $d^{\flat}$ emended to $d^{\sharp}$ by analogy with vl.1,2 and in accordance with <b>Db</b>
169	vl.2	<b>A</b> : note 2: $\sharp$ added in pencil (CN?)
170	ob.1	<i>poco</i> added by analogy with vl.1,2, va., vc.
170	cor.1	$\sim\sim\sim$ <i>poco</i> added by analogy with vl.1,2, va., vc.
171	ob.1	<b>Ga</b> : note 3: <b>p</b> added in pencil (CN)
171-172	cor.1	$f$ $\sim\sim\sim$ added by analogy with ob.1, vl.1,2, vc.
171	va.	$\sim\sim\sim$ added by analogy with ob., vl.1,2, vc., cb.
172	fl.1,2	<b>Ga</b> : note 5: <i>dim.</i> added in pencil (CN)
172	fl.3	<b>Ga</b> : note 6: <i>dim.</i> added in pencil (CN)
174	vc.	note 1: <b>p</b> added by analogy with b.173 (va.)
177		$\downarrow = 84$ added as in <b>Db</b> and in accordance with <b>Kb</b> ; <b>A</b> : $\downarrow = 100$ added in blue crayon (CN?); <b>Kb</b> : $\downarrow = 100$ erased and changed to $\downarrow = 84$ in ink (CN)
177	TROLDK.	<b>C</b> : note 1: $\sim\sim\sim$ added in pencil
177	vl.1	note 6: stacc. added by analogy with vl.2, va., vc., cb.



Bar	Part	Comment
177	vl.2	notes 7-8: stacc. emended to marc. as in <b>C</b> and by analogy with vl.1, va., vc., cb.
179	fg.2	<i>mp</i> added by analogy with fg.1, cor.
181	vl.2 va. vc.	<i>trem.</i> added
183	fl.1	<b>A:</b> note 3: <i>f</i> changed to <i>ff</i> (CN)
183	ob.	<i>f</i> emended to <i>ff</i> by analogy with fl.1,2, cl., fg., cor.
185-187	timp.	ties added by analogy with ***; b.187: tr. removed in accordance with <b>Ga</b> ; <b>A:</b> bb.186-187: page turn
186	fg.	marc. added by analogy with cl.
186	trb.b.	<b>A:</b> note 2: $\flat$ added meed pencil (CN)
188	cl.2	marc. added as in <b>C</b> and by analogy with cl.1, fg., unis. added
189	vc.	unis. added
191	TROLDK.	<b>A, B:</b> <i>f</i> ; <b>Gb</b> (1): $e''$ changed to $f''$ in pencil; <b>Gb</b> (2); <i>f</i> ; <b>Kb, Db:</b> note 1: $e''$
192	cl.1	<b>C:</b> note 1: marc.
192	fg.1	<b>C:</b> note 1: $\sharp$ added in pencil
192-193	fg.2 cor.	open slur b.192 and slur b.193 note 1 to b.194 note 1 emended to one slur; <b>A:</b> page turn
193	cl.	ten. added as in <b>C</b> and by analogy with ob. and in accordance with <b>Ga</b>
193	fg.1	notes 2-3: marc. emended to ten. by analogy with ob.
194		$\downarrow = 100$ added as in <b>Db</b> and in accordance with <b>Kb</b> ; <b>A:</b> <i>pizz. mosso</i> added in red crayon (CN); <b>Kb:</b> metronome marking changed to $\downarrow = 100$ in ink (CN?)
194	va.	note 1: <i>f</i> and note 3: <i>p</i> emended to <i>fp</i> by analogy with vc., cb. and by analogy with b.196
195	ob.1	<b>Ga:</b> notes 1-7: marc., notes 8-9: stacc. added in pencil (CN)
195	ob.1 cl.1 fg.1	marc. added by analogy with vl.1
195	cor.1 vl.2	note 7: $a'$ emended to $a$ by analogy with fg.2, va., vc., cb.
195	cor.2	<b>A:</b> b.196 note 10 to b.197 note 1: slur added in pencil (CN?)
195-196	vl.2	<b>Ga:</b> note 3: <i>resc.</i> cancelled in pencil (CN?)
196	cl.1	marc. added by analogy with cl.1
196	fg.1	<b>A:</b> triplet sign added in pencil (CN); <b>C:</b> note 9: $\flat$ added in pencil (CN)
196	TROLDK.	<i>resc.</i> emended to $\text{—————}$ as in <b>C</b> and by analogy with the other parts
197	cl.1	$\text{—————}$ added by analogy with ob., cl.2, cor.3,4, vl.1,2, vc., cb.
197	fg.1 cor.1,2 va.	$\text{—————}$ added as in <b>C</b> and by analogy with ob., cl.2, cor.3,4, vl.1,2, vc., cb.
197	fg.2	<b>A:</b> note 1: <i>p</i> added in pencil (CN)
197	cor.3	<b>A:</b> $\flat$ changed to $\sharp$ with blue crayon; <b>C:</b> $\flat$ changed to $\sharp$ ; <b>Db, E, Kb:</b> $\flat$ changed to $\sharp$ in pencil (CN)
198	SAUL	<b>A:</b> note 1: $e'$ , $g'$ changed to $e'$ , $g'$ in pencil (CN)
198	va.	note 5: $\sharp$ added as in <b>Db</b> and by analogy with ob.1, fg.1, cb.
199	TROLDK.	<b>A:</b> note 3: $\sharp$ added in pencil (CN?)
201	vc.	<i>mf</i> added by analogy with b.200 (vc.); <b>C:</b> <b>Ga:</b> note 1: <i>p</i>
203	va.1	<i>poco rall.</i> emended to <i>pochettino ral-len-tan-do</i> as in <b>Db</b> (bb.204-206); <b>A:</b> (b.204): <i>poco rall.</i> added in pencil (CN); <b>Db</b> (bb.204-206): <i>pochettino rall.-.-</i> ; <b>Kb</b> (bb.204-206): <i>poco rall.-.-</i> added in ink (CN)
204		note 1: <i>mf</i> added by analogy with b.200 (vc.); <b>Ga:</b> note 1: <i>p</i>
205	va.2	<b>A:</b> notes 2-3: slur added in pencil (CN?)
206	va.1	<b>A:</b> <i>a tempo</i> added in pencil (CN)
207	fl.1	<b>Ga:</b> note 2: <i>accel.</i> added in pencil (CN)
207	fl.2,3	stacc. added by analogy with cor.2, vl.2
207-209	fl.2,3	b.207 note 2 to b.209 note 1: beginning of slur emended from b.207 note 1 by analogy with cor.2, vl.2 and by analogy with fl.1, vl.1

Bar	Part	Comment
207-208	fl. 1cor.1	<b>A:</b> b. 207 note 2 to b.208 note 2: beginning of slur changed from note 1 (CN)
207-208	cor.1	slur b.207 note 2 to b.208 note 2: emended from open slur b.207 by analogy with fl.1; <b>A:</b> page turn
207	cor.2	<i>pp</i> added by analogy with cor.1, vl.1,2
208-210	cl.	<b>A:</b> b.208 note 2 to b.210 note 1: beginning of slur changed from note 1 (CN)
208-209	cl.2	<b>A:</b> b.208 note 2 to b.209 note 1: tie added in pencil (CN)
208	va.	<i>pp</i> added by analogy with cl., cor.3,4 and in accordance with <b>Ga</b> (1); <b>Ga</b> (1): note 1: <i>pp</i> added in blue crayon (CN)
209	fl.1	stacc. added by analogy with fl.2,3, cor.2, vl.1,2
209	fg.	<i>p</i> added by analogy with vc., cb.
209	fg.2	stacc. added as in <b>C</b> and by analogy with fg.1, vc., cb.
209	cor.1	stacc. added by analogy with fl.2,3, cor.2, vl.1,2
209	cb.	<i>arco</i> added
210-211		<b>A:</b> <i>accel-.-</i> added in pencil (CN)
210	fl. cl.2 cor. vl.1,2 va.	stacc. added by analogy with ob., cl.1 and in accordance with <b>Ga</b> (cl.2)
210	cl.1	<i>resc.</i> added by analogy with the other parts
210	fg.2	stacc. added as in <b>C</b> and by analogy with fg.1
210	vc. cb.	stacc. added by analogy with fg.1
211		<i>accel:</i> removed as <i>accel-.-</i> later has been notated in bb.210-211
211	fl. ob. cl. cor.	stacc. added by analogy with the preceding and succeeding bars and partly as in <b>C</b>
211	ob.1	<b>C:</b> notes 1, 3-4: stacc.
211	ob.2	<b>C:</b> notes 1-4: stacc.
211	cl.1	<b>C:</b> note 2: stacc.
211	vl.1,2 va.	<i>trem.</i> added
211	vc. cb.	<b>A:</b> notes 2-12: slur cancelled and changed to slurs notes 2-4, 10-12 in pencil (CN), notes 5-9: stacc. added in pencil (CN)
212	vl.1,2 va.	two slanted beams emended to three ( <i>trem.</i> ) by analogy with vc., cb. and by analogy with b.214
212	vc. cb.	<i>trem.</i> added
213	cor.3,4	note 3: marc. added by analogy with fg., tb., vc., cb.
214	vl.1,2 va. vc. cb.	<i>trem.</i> added
215	cor.3,4	note 3: marc. added by analogy with fg., tb., vc., cb.
219	trb.b.	<b>Ga:</b> note 1: <i>f</i> , notes 1-2: marc. added in pencil (CN)
220	trb.b.	<b>Ga:</b> note 1: marc. added in blue crayon (CN)
225	picc. ob.1	<b>C:</b> notes 5-6: stacc.
234	ob.2	<b>Ga:</b> notes 1-2: marc. added in pencil (CN)
234-235	vc.	tie added by analogy with the other str.
236	fl.	<b>C:</b> note 1: <i>p</i> added in pencil
236-237	fl.2,3	slur emended from open slur b.236 by analogy with fl.1; <b>A:</b> page turn
236-243	vl.1 vc.	<b>A:</b> $\flat$ changed to $\sharp$ in pencil (CN)
236	vl.2 va.	<i>trem.</i> added
236	vc.	ten. added by analogy with vl.1
237	vc.	stacc. added by analogy with vl.1
238-240	vl.1 vc.	stacc. added by analogy with b.237 (vl.1)
240-241	fl.2,3	single stems (indicating one fl.) emended to double stems by analogy with the other part of the phrase
240	vl.2	<b>Ga</b> (1): <i>resc.</i> added in blue crayon (CN)
241	cl.2	<i>resc.</i> added by analogy with cl.1, fg.1, cor.1,2,3, str.
241-242	cor.1,2	<i>resc.-.-</i> emended to <i>resc.</i> by analogy with cl.1, fg.1, cor.3, str.
241-244	cor.1,3	slur emended from open slur bb.243-244; <b>A:</b> bb.242-243: page turn

Bar	Part	Comment
241	vl.1	<i>nat.</i> emended from note 4; <b>A</b> : note 4: <i>naturelle</i> added in pencil (CN)
241	vl.2	<i>nat.</i> added by analogy with vl.1, vc. and in accordance with <b>Ga</b> (1); <b>Ga</b> (1): <i>naturelle</i> added in blue crayon (CN)
241	va.	<i>nat.</i> added by analogy with vl.1
241	vc.	<i>nat.</i> emended from note 3; <b>A</b> : note 3: <i>naturelle</i> added in pencil (CN)
242	fl.2,3	<i>cresc.</i> added by analogy with fl.1, ob.1, fg.2
242-244	ob.1	slur and tie emended from open slur and tie bb.243-244; <b>A, C</b> : page turn
242	fg.2	<b>pp</b> emended to <b>p</b> by analogy with the dynamic level in woodw.; <b>B</b> (bb.240-241): the dynamic level is <b>pp</b> except in cor.3 which has <b>p</b>
242	cor.4	<i>cresc.</i> - - emended to <i>cresc.</i> by analogy with fl.1, ob.1, fg.2
242	trb.b. tb.	<i>cresc.</i> added by analogy with fl.1, ob.1, fg.2; <b>C</b> : note 1: <b>pp</b>
243	fl. ob.1 cl. fg. cor. va. vc. cb.	 added by analogy with ob. 2, trbt., trb.b., tb., vl.1,2
245-246	cl.1	<b>A</b> : <i>f</i> <sup>o</sup> erased and changed to <i>a</i> <sup>o</sup> , b.246: note 1: cross added in pencil at the note and a question mark in margin added in pencil
245-246	str.	marc. added by analogy with woodw., cor.
246	cl.1	<i>a</i> <sup>o</sup> emended to <i>g</i> <sup>o</sup> by analogy with fl.2, fg.1, cor.2,3, tr.2, trb.b., vl.2
246	cl.2	<b>A</b> : note 1: <i>f</i> <sup>o</sup> changed to <i>d</i> <sup>o</sup> in pencil
246	va.	<b>A</b> : note 1: <i>c</i> <sup>o</sup> , <i>d</i> <sup>o</sup> changed to <i>d</i> <sup>o</sup> , <i>a</i> <sup>o</sup> in pencil (CN), question mark in margin added in pencil
248	cor.3	<b>fp</b> added by analogy with cl.1
248	vl.2	<b>Ga</b> (1): note 2: <b>ppp</b> added in pencil (CN?)
249	cor.3	ten. added by analogy with cl.1
249	TROLDK.	<b>Db</b> : note 2: <i>f</i> <sup>o</sup>
250	cor.4	note 1: <b>p</b> added by analogy with ob., cl.2, fg.1, cor.2
252	cl.2	<b>A</b> : <i>Piatti</i> changed to <i>Gongon</i> in pencil (CN)
252	cl.2	marc. added as in <b>C</b> and by analogy with fl., ob., cl.1
252	trb.t.	<b>ff</b> emended to <b>fff</b> by analogy with woodw., cor., tr., trb.b., tb., str.
252	vl.1,2 va.	<i>trem.</i> added
254-256	vc. cb.	open slur b.254 and slur bb.255-256 emended to one slur; <b>A</b> : bb.254-255: page turn
256	fg.1	<b>f</b> added by analogy with va.
257-259	fg.1	<i>dim.</i> - - emended to <i>di-mi-nu-en-do</i>
257-259	fg.2	b.257: <i>dim.</i> and b.258: <i>dim.</i> emended to <i>di-mi-nu-en-do</i> by analogy with vc.
257	va.	stacc. added by analogy with fg.1; <b>Ga</b> (1): note 2: marc. added in blue crayon (CN)
257-259	va.	b.257: <i>dim.</i> emended to <i>di-mi-nu-en-do</i> by analogy with fg.1
257-259	vc.	<i>dim.</i> - - emended to <i>di-mi-nu-en-do</i>
257-259	cb.	b.257: <i>dim.</i> emended to <i>di-mi-nu-en-do</i> by analogy with vc.
258	fl.2	<b>Ga</b> : note 1: <i>dim.</i> added in pencil (CN)
258	fl.2,3	note 1: <i>dim.</i> removed by analogy with cl.
258-259	ob.2	<b>C</b> : phrase as cl.1
258-259	fg.1	stacc. added by analogy with b.257
258-259	va.	stacc. added by analogy with b.257 (fg.1)
258, 259	va.	<b>Ga</b> (1): note 2: marc. added in blue crayon (CN)
259		<b>A</b> : <i>rall</i> added in pencil (CN); <b>Kb</b> : <i>rall</i> : added in blue crayon (CN)
259	fl.1	<i>dim.</i> moved from b.258 rest 2 as in <b>C</b> and by analogy with cl.1
259	cl.2	<i>dim.</i> added as in <b>C</b> and by analogy with cl.1
259	TROLDK.	note 3: ten. added as in <b>Db</b> and by analogy with notes 1-2 and in accordance with <b>B, Kb</b>

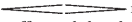
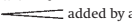
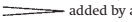
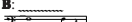
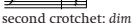
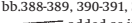
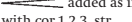
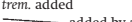
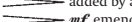
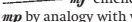
Bar	Part	Comment
260		<b>A</b> : <i>a tempo</i> added in pencil (CN); <b>Kb</b> : <i>a tempo</i> added in blue crayon (CN)
260	fg.1	note 1: <b>p</b> added as in <b>C</b> and by analogy with va.
260-264	fg.2	slur emended from open slur bb.261-264; <b>A</b> : bb.260-261: page turn
260	cb.	<b>p</b> added by analogy with the other str.: marc. added by analogy with vc.
261-275	vl.1,2	stacc. added by analogy with b.260
261	vl.2	<b>C</b> : <b>‡</b> added in pencil
261-267	va.	stacc. added by analogy with b.260
261-263	vc.	stacc. added by analogy with b.260 (vl.1,2, vc.)
267	vc.	<i>dim.</i> added by analogy with vl.1,2, va.
267-268	cb.	stacc. added by analogy with bb.263-264
276	vl.2 va.	<b>Ga</b> (1): note 1: <b>ppp</b> added in blue crayon (CN)
277		<b>A</b> : N: 22 added in pencil
278	SAMUEL	<b>A</b> : between notes 1-2: breathing mark added in pencil
279	cor.3,4	marc. added as in <b>C</b> and by analogy with cor.1,2
279	timp.	<b>Ga</b> : <i>muta in D</i> added in pencil (CN)
280	SAMUEL	<b>A</b> : between notes 4-5: breathing mark added in pencil
281-282	trb.b.	tie added by analogy with trb.t.1
281	va.	<i>div.</i> added by analogy with bb.268, 283
281	va. vc.	<b>A</b> : note 1: <i>mf</i> cancelled and <b>p</b> added in pencil (CN)
282	SAMUEL	ten. added as in <b>Db</b>
282	va.	<b>A</b> : note 1: <i>a</i> changed to chord: <i>c</i> , <i>a</i> with slur from b.281 fourth crotchet in indelible pencil (CN?)
284-285	fg.1	 added by analogy with va., vc.
284-285	SAMUEL	 added as in <b>Db</b>
284	vc.	third crotchet: double stems emended to single stems and <i>unis.</i> added
285	fg.2	<b>A</b> : note 1: <b>pp</b> added in pencil (CN)
286		<b>A</b> : <i>‡</i> = 84 added in blue crayon
286	cb.	<b>A</b> : note 1: <i>arco</i> added in blue crayon
287-288	vl.2	open slur b.287 slur removed by analogy with bb.289, 290 and in accordance with <b>Ga</b> : <b>A</b> : page turn
287	va.	<i>unis.</i> added
287-288	va.	slur emended from open slur b.288; <b>A</b> : page turn
292		<i>tranquillo</i> added as in <b>Db</b> and in accordance with <b>Kb</b> : <b>A</b> : <i>tranquillo</i> added in blue crayon; <b>Kb</b> : <i>tranq</i> : added in blue crayon (CN)
296	cor.1	second minim: <i>dim.</i> emended to  by analogy with cor.2, str.
299		<i>Tempo I</i> moved from b.298 as in <b>Db</b> where the specification presumably has been moved during proof reading; <i>‡</i> = 58 added as in <b>Db</b> and in accordance with <b>Kb, Kb</b> : <i>‡</i> = 58 added in blue crayon (CN)
299	trb.t. trb.b. tb.	<b>A</b> : note 1: <b>pp</b> added in pencil (CN)
299	timp.	<b>pp</b> added by analogy with trb.t., trb.b., tb. and in accordance with <b>Ga</b> : <b>Ga</b> : note 1: <b>pp</b> added in pencil (CN)
301	cl. fg. cor.	<b>A</b> : note 1: <b>mp</b> added in pencil (CN)
301	cor.1	<b>Ga</b> : note 2: <b>mp</b> added in pencil (CN)
301-302	cor.3	b.301 note 2 to b.302 note 1: slur added by analogy with cor.1
303	vc.	<i>div.</i> added in accordance with <i>unis.</i> in b.307
303	cb.	stacc. added as in <b>C</b> and by analogy with vc.; <b>A</b> : note 1: <i>arco</i> added in blue crayon, blurred
304	va.2	note 2: stacc. added by analogy with cl.2
305	ob.2	<b>A</b> : note 1: <b>f</b> added in pencil (CN)
305-307	cl.	slur emended from open slur bb.306-307; <b>A</b> : bb.305-306: page turn

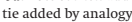
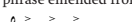
Bar	Part	Comment
305	va.	notes 2-3: ten. added by analogy with ob., cl., trb.t.
306-307	trb.b. tb.	slur emended from open slur bb.306-307; <b>A:</b> bb.305-306: page turn
307		<i>un poco più meno</i> emended to <i>un poco meno</i> as in <b>Db</b> and in accordance with <b>Kb</b> ; <b>A:</b> <i>un poco più mosso</i> changed to <i>un poco più meno</i> in pencil (CN), <i>tranquillo</i> added in pencil; <b>Db:</b> <i>un poco meno</i> ; <b>E:</b> <i>un poco più mosso</i> ; <b>Kb:</b> <i>un poco più meno</i> changed to <i>un poco meno</i>
307	cor.1.2	<b>p</b> added by analogy with cl., fg.
307	cor.3.4	notes 3-4: stacc. emended to ten. by analogy with tr.1 and by analogy with b.308
307	SAMUEL	<b>Gb:</b> <i>Un poco bredere 'broader'</i> added in pencil (CN)
307	cb.	notes 4-12: stacc. added by analogy with vc.; <b>A:</b> note 8: <i>b</i> added in pencil (CN)
308	cor.3.4	<b>A:</b> note 2: <i>‡</i> added in pencil (CN?)
308	SAMUEL	<b>A:</b> between notes 2-3: breathing mark added in pencil
309	cor.3.4	note 4: ten. added by analogy with tr.1
309	cor.4	notes 5-6: ten. added by analogy with tr.1
309	SAMUEL	note 5: <i>e</i> emended to <i>e'</i> by analogy with cor.4, tr.1
309	cb.	notes 4, 8-9: stacc. added by analogy with vc.; <b>A:</b> note 7: <i>b</i> added in pencil (CN?)
310-311	trb.t.2	<b>C:</b> b.310 note 2 to b.311 note 1: tie
310	vc. cb.	<b>A:</b> <i>—</i> added in pencil (CN)
311	fg.1	ten. added by analogy with ob.1; <i>mf</i> and <i>espressivo</i> added as in <b>C</b> and by analogy with ob.1
311	cor.1	ten. added by analogy with ob.1; <i>mf</i> added as in <b>C</b> and by analogy with ob.1; <i>espressivo</i> added by analogy with ob.1
311	cor.2	<i>mf</i> added as in <b>C</b> and by analogy with ob.1, cor.3, tr.1, trb.t., trb.b., tb.
311-317	vc. cb.	b.311 note 6 to 317 note 12: stacc. added by analogy with the preceding bars
314	cor.3	<b>Ga:</b> note 1: <i>p</i> added in pencil (CN)
315-317	ob.1	b.315 note 2: <i>cresc.</i> emended to <i>cre-scen-do</i> as in <b>C</b> and by analogy with fg.1; <b>C:</b> b.315 note 2 to b.316 note 4: <i>cresc.---</i>
315-317	fg. vl.1.2	<i>cresc.---</i> emended to <i>cre-scen-do</i>
315-317	fg.2	stacc. added by analogy with bb. 307-311 (vc., cb)
315	cor.3	first minim: <i>-</i> emended to <i>↓(b')‡</i> by analogy with cor.1,2 and in accordance with <b>Ga</b> ; <b>Ga:</b> note 1: <i>b'</i> and slur added and <i>-</i> changed to <i>‡</i> in pencil (CN); <b>A:</b> end of phrase missing presumably due to page turn bb.315-316; <b>B:</b> <i>-</i> <i>↓</i> , page turn bb.314-315, slurs in b.314 indicate a continuation; <b>C:</b> note 1: <i>b'</i>
315-317	cor.3.4	b.315: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with fg., vl.1.2
315	cor.4	first minim: <i>-</i> emended to <i>↓(g')‡</i> by analogy with cor.1,2 and the harmonic structure and in accordance with <b>Ga</b> ; <b>A:</b> end of phrase missing, bb.315-316: page turn; <b>C:</b> note 1: <i>g'</i> ; <b>Ga:</b> note 1: <i>g'</i> and slur added and <i>-</i> changed to <i>‡</i> in pencil
315-317	tr.1	b.316 note 1: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with fg.1
315-317	va.	b.315: <i>cresc.</i> emended to <i>cre-scen-do</i> as in <b>C</b> and by analogy with vl.1,2
315	vc. cb.	<b>A:</b> <i>cresc.</i> added in blue crayon (CN)
315-317	vc. cb.	b.315: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with fg.2
316-317	cl.	b.316: <i>cresc.</i> emended to <i>cre-scen-do</i> as in <b>C</b> and by analogy with fg., vl.1.2; <b>C:</b> <i>cresc.---</i>
316-317	cor.1.2	b.316: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with fg., vl.1.2
316	va.	third crotchet: <i>cresc.</i> removed by analogy with the other str.




Bar	Part	Comment
317		second crotchet: <i>poco rall.</i> added as in <b>Db</b>
317	ob.1 fg.1	marc. added by analogy with tr.1
317	fg.2	note 3: <i>F</i> emended to <i>G</i> by analogy with vc., cb.
317	tr.2.3	<i>—</i> added as in <b>C</b> and by analogy with ob.2, trb.t., trb.b., tb.
318		<i>a tempo</i> added as in <b>Db</b>
318	cl.2	<b>Ga:</b> note 1: <i>fff</i> added in pencil (CN)
318	cor.1.2	<i>fff</i> added by analogy with woodw., cor.3.4, tr., trb.t., trb.b., tb., vl.2, va., vc., cb.
318	trb.b. tb.	note 1: stacc. added by analogy with cb.; note 6: stacc. added by analogy with timp., vc., cb.
318	tb.	notes 9-10: stacc. added by analogy with trb.b., vc.
318	timp.	note 1: stacc. added by analogy with cb.
318	vl.1	<i>fff</i> emended to <i>ff</i> by analogy with the other parts
318	vc.	note 1: stacc. added by analogy with cb.; notes 4-5: stacc. added as in <b>C</b> and by analogy with trb.b., tb. and by analogy with b.319
318	cb.	<i>fz</i> emended from note 3 as in <b>C</b> and by analogy with vc.; notes 4-5: stacc. added as in <b>C</b> and by analogy with trb.b., tb.; notes 9-10: stacc. added as in <b>C</b> and by analogy with trb.b., vc.
319	timp.	note 1: stacc. added by analogy with b.318 (cb.); note 5: marc. added by analogy with vc., cb.
319	vc. cb.	<i>dim.</i> added by analogy with the other parts
319, 320	vc. cb.	note 1: stacc. added by analogy with b.138 (cb.)
319, 320	cb.	notes 4-5, 9-10: stacc. added as in <b>C</b> and by analogy with vc.
320	cor.4	<i>p</i> added by analogy with fl.1.2, picc., ob., cl., fg.1
320	timp.	<i>dim.</i> added as in <b>C</b> and by analogy with fg.2, cor.1,2,3, vl.2, va., cb.
320	vl.1 vc.	<i>dim.</i> added by analogy with fg.2, cor.1,2,3, vl.2, va., cb.
324		<b>A:</b> <i>C</i> changed to <i>♯</i> in pencil, <i>♯ = 80 a 84</i> added in blue crayon
324-327		<b>A:</b> <i>Blink 'flash'</i> and eight crosses (one on each minim) added in blue crayon
326	fg.1	<b>C:</b> note 1: (marc.) added in pencil
327	fg.1	<i>pp</i> added by analogy with va.
329	fg.1	<i>poco cresc.</i> added by analogy with va.
330	fg.1	note 2: <i>crec.</i> added by analogy with va.
331	B.	notes 2-3: <i>♯</i> emended to <i>♯</i> as in <b>B</b> , <b>Db</b> , <b>E</b> , <b>Kb</b>
332	fg.1 cor.3.4	stacc. added by analogy with ob.
335	fg.2	note 1: <i>crec.</i> added by analogy with vc., cb.
335	ABNER	<b>Db:</b> note 2: <i>c/c'</i> as option
336		<b>A:</b> <i>Simonsen</i> added in blue crayon
336	fg. cor.3.4	marc. added by analogy with vc., cb.
336	cor.1.2	<i>crec.</i> added by analogy with ob.
336	vl.2	<b>A:</b> note 2: <i>‡</i> added in blue crayon
336	va.	<i>f</i> added by analogy with vl.1.2 and in accordance with <b>Ga</b> (1); <b>Ga</b> (1): note 1: <i>f</i> added in blue crayon (CN)
337	fg. cor.3.4	marc. added by analogy with cb.
338	va.	<i>crec.</i> added by analogy with vl.1.2
339	vl.2 va.	<i>fff</i> emended to <i>fff</i> by analogy with woodw., cor., timp., vl.1, vc., cb.
340		<i>♯</i> removed; <b>A:</b> <i>L'istesso</i> added in blue crayon, <i>N: 23</i> added in pencil
342-344	fl.2	<b>A:</b> b.342 note 4 to b.343 note 8: slur added in pencil (CN)
342-344	fl.3 ob.	<b>A:</b> b.342 note 3 to b.344 note 3: slur added in pencil (CN)
342	trb.b. tb.	<i>fz</i> added by analogy with tr.3, trb.t.
342	timp.	note 1: stacc. added by analogy with b.457


Bar	Part	Comment
342	vl.1.2	<b>C:</b> note 5: stacc.
343	cb.	<b>A:</b> note 6: <i>fz</i> added in pencil (CN)
344	trb.t. tb.	<i>fz</i> added by analogy with b.459
344	tb.	marc. added as in <b>C</b> and by analogy with trb.b.
345	trb.t.	marc. added as in <b>C</b> and by analogy with tr.3
345	vl.2	note 1: <i>fz</i> emended to <i>fz</i> (abbreviation) by analogy with the preceding and the succeeding part of the phrase
345	va.	note 2: <i>fz</i> emended to <i>fz</i> (abbreviation) by analogy with preceding part of the phrase
346	fl.1,2 ob. cl. fg. brass str.	note 2: stacc. added by analogy with b.461 (fl.1. cor.); note 4: stacc. added by analogy with b.461 (fl.1)
347	fl.2 ob.1	<b>Ga:</b> notes 1-4: marc. added in pencil (CN)
347	ob.2 cl. fg.2 cor.1,2,3	<b>Ga:</b> notes 2-4: marc. added in pencil (CN)
347	fg.1	<b>Ga:</b> notes 2-4: added in pencil (CN?)
347	trb.b.	<b>Ga:</b> notes 2-5: marc. added in pencil (CN)
348	fl.1,2	<b>A:</b> <i>j</i> = <i>112</i> added in blue crayon
348	cl.	note 1: stacc. added by analogy with ob.
348	cl.2	note 1: stacc. added as in <b>C</b> and by analogy with ob.
348	fg.	<b>Ga:</b> marc. added in pencil (CN)
348-349	fg.	<b>C:</b> notes 2-9: stacc.
348	fg.1	stacc. added by analogy with fl.1.2
348	fg.2	<b>Ga:</b> note 2: <i>fff</i> added in pencil (CN)
348	cor.1,2	<b>Ga:</b> note 1: <i>fff</i> added in pencil (CN)
348	cor.3,4	note 1: stacc. added by analogy with ob.;
348	trb.t. trb.b. tb.	notes 2-9: stacc. added as in <b>C</b> and by analogy with fl.1.2, ob.
348-375, except 360-361	vl.1,2	stacc. added by analogy with fl.1.2, ob. marc. added by analogy with tr.
348	va.	<b>A:</b> slurs changed in ink from two to one per bar, later erased, that is the original phrasing has been retained
349	ob.	<b>Ga</b> (1): note 1: <i>fff</i> added in blue crayon (CN) stacc. added as in <b>C</b> and by analogy with fl.1,2
349	cl.	stacc. added by analogy with fl.1,2
349	cl.2	<b>Ga:</b> notes 1-6: marc. added in pencil (CN)
349	cor.	stacc. added by analogy with fl.1,2
349	tr.	marc. added by analogy with b.348
349	trb.t. trb.b. tb.	marc. added by analogy with b.348 (tr.)
349	trb.b.	<b>Ga:</b> notes 5-6: stacc. added in pencil (CN)
349-375	va. vc. cb.	marc. added by analogy with b.348
350-375	fl.1,2 ob. cl. fg. cor.	stacc. added by analogy with b.348 (fl.1,2, ob., cl.) and by analogy with b.349 (fl.1,2)
352	tr.	marc. added by analogy with b.348
352	trb.t. trb.b. tb.	marc. added by analogy with b.348 (tr.)
352	trb.b.	<b>Ga:</b> notes 4-5: stacc. added in pencil (CN)
352	vl.1,2	note 16: <i>e<sup>m</sup>e<sup>s</sup></i> emended to <i>e<sup>m</sup>e<sup>n</sup></i> as in <b>C</b> and by analogy with picc.; <b>C:</b> note 16: <i>b</i> added in ink
353	tr.	marc. added by analogy with b.348
353	trb.t. trb.b. tb.	marc. added by analogy with b.348 (tr.)
355	picc.	<b>A:</b> note 5: <i>h</i> added in pencil (CN)
357	vl.1,2	note 10: <i>g'fg'</i> emended to <i>g'fg</i> as in <b>C</b> and by analogy with notes 3, 17; <b>C:</b> note 10: <i>h</i> added in pencil
358	trb.t. trb.b.	note 4: marc. added as in <b>C</b> and by analogy with tr., tb.
361	cl.2	notes 4-6: <i>a<sup>n</sup></i> emended to <i>b<sup>n</sup></i> by analogy with fl.2, ob.2, fg.2, cor.2,4
363	timp.	<b>Ga:</b> note 1: <i>f</i> added in pencil (CN)
364	tr.	marc. added by analogy with b.348
364	trb.t. trb.b. tb.	marc. added by analogy with b.348 (tr.)
365-366	picc.	<b>A:</b> b.365 note 2 to b.366 note 1: slur added in pencil (CN)

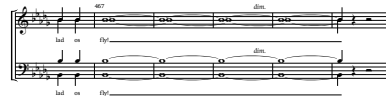
Bar	Part	Comment
365	tr.	marc. added by analogy with b.348
365	trb.t. trb.b. tb.	marc. added by analogy with b.348 (tr.)
368	cor.1,3	notes 1-3: <i>d<sup>n</sup></i> emended to <i>d<sup>n</sup></i> by analogy with fl.2, ob.2, cl.2
369	cor.1	<b>C:</b> note 4: <i>h</i> added in pencil
369	cor.1,3	notes 4-6: <i>d<sup>n</sup></i> emended to <i>d<sup>n</sup></i> by analogy with fl.1, ob.1, cl.1, fg.1 and in accordance with <b>Ga</b> (cor.1)
371	trb.b.	<b>Ga:</b> notes 2-3: marc. added in pencil (CN)
371	tb.	<b>Ga:</b> notes 2-3: marc. added in pencil (CN), erased
375	vl.1	note 11: <i>c<sup>m</sup></i> emended to <i>c<sup>m</sup></i> as in <b>C</b> ; <b>C:</b> note 11: <i>h</i> added in pencil; <b>Ga:</b> note 11: <i>b</i> added in blue crayon
375	vl.2	note 11: <i>c<sup>m</sup></i> emended to <i>c<sup>m</sup></i> as in <b>C</b> (vl.1)
376	fl.1	<b>Ga:</b> notes 2-8: <i>mf</i> added in pencil (CN)
376	fl.1,2 ob. cl.	notes 5-8: marc. added by analogy with note 2-4
376	fl.2	<b>Ga:</b> note 1: <i>fff</i> added in pencil (CN)
376, 377	ob.2	<b>Ga:</b> notes 5-8: marc. added in pencil (CN)
377	fl.1	<b>Ga:</b> notes 2-8: <i>mf</i> added in pencil (CN)
377, 378	tr.1	<i>fz</i> added by analogy with va., vc.
378	fl.1	<b>Ga:</b> notes 2-8: <i>mf</i> added in pencil (CN)
380	fg.1	<b>Ga:</b> notes 1-3: marc. added in pencil (CN?)
380	fg.2	<b>Ga:</b> notes 1-7: marc. added in pencil (CN)
380	cor.2	<b>Ga:</b> notes 1-3: marc. added in pencil (CN)
380	cor.4	<b>Ga:</b> notes 1-3: marc. added in pencil (CN?)
380	vc.	sempré <i>ff</i> added by analogy with vl.1,2, va., cb.
382	trb.b. tb.	<i>fz</i> added as in <b>C</b> and by analogy with tr., trb.t.
382	str.	marc. added by analogy with bb.380, 381
383	ob. cl. fg. cor.	stacc. added by analogy with fl.1,2
384	woodw. cor.	note 1: stacc. added by analogy with b.383 (fl.1,2), b.385-386 (fl.1,2)
384	fl.2	<b>A:</b> note 1: <i>h</i> added in pencil with a question mark in margin, erased
384	ob. cl. fg. cor.	notes 2-3: stacc. added by analogy with fl.1,2
385	woodw. cor.	notes 2-3: stacc. added by analogy with b.383-384 (fl.1,2), b.386 (fl.1,2)
385	ob. cl. fg. cor.	note 1: stacc. added by analogy with fl.1,2
386	ob. cl.	note 1: stacc. added by analogy with fl.1,2, fg.
386	cor.	stacc. added by analogy with fl.1,2, fg.
387	fl.1,2	stacc. added by analogy with b.386
387	ob.1 cl.1	<b>A:</b> note 1: <i>mp</i> cancelled and <i>fmp</i> added in pencil (CN); <b>C:</b> note 1: <i>mp</i> marc. added by analogy with ob.1; <b>Ga:</b> note 2: <i>mf</i> changed to <i>fmf</i> in pencil (CN)
387	cor.1,2	note 1: <i>p</i> removed by analogy with fl.1,2; stacc. added by analogy with b.386 (fl.1,2)
389	vl.1	<b>A:</b> note 9: <i>fz</i> added in pencil (CN)
389	vl.1,2	note 19: <i>b<sup>n</sup></i> emended to <i>b<sup>n</sup></i> in accordance with <b>Db</b> ; <b>C:</b> note 23: <i>b</i> added in pencil
389	vc.1	<b>A:</b> <i>fz</i> added in pencil (CN); note 19: <i>B<sup>n</sup></i> emended to <i>B<sup>n</sup></i> in accordance with <b>Db</b>
389	vc.2	sempré <i>pp</i> added by analogy with va., cb.
390-391	timp.	<b>Ga:</b> <i>pp</i> added by analogy with va., cb. <i>pp</i> has been added in pencil (CN)
390-391	va.	tie emended from open tie b.391 by analogy with vc.2, cb.; <b>A:</b> page turn
391	cl.1	<b>Ga:</b> note 2: <i>fmp</i> added in pencil (CN)
391	ob.1 cl.1	marc. added by analogy with fl.1
391	timp.	<b>A:</b> - changed to <i>-(f)!</i> - in pencil (CN)
391	vl.1,2	note 19: <i>b<sup>n</sup></i> emended to <i>b<sup>n</sup></i> in accordance with <b>Db</b> ; <b>C:</b> note 23: <i>b</i> added in pencil
391	vl.1 vc.	<b>A:</b> <i>fz</i> added in pencil (CN)

Bar	Part	Comment
391	vc.	 notated under the staff emended to above the staff (vc.1) by analogy with vl.1.2
391	vc.1	note 19: <i>B</i> emended to <i>B</i> <sup>b</sup> in accordance with <b>Db</b>
392	vc.1	 added by analogy with vl.1.2
394	cor.1	 added by analogy with fl.1, ob.1, cl.1, fg.1
394	timp.	<b>B:</b> 
394	vc.1	second crotchet: <i>dim.</i> emended to  by analogy with fl.1, ob.1, cl.1, fg.1, va., cb.
395	timp.	note added by analogy with bb.389, 391, 397, 399, 402, 409, 411, 413; stacc. added by analogy with bb.389, 391; <b>A:</b> note missing, bb.394-395: page turn
397	timp.	note 1: stacc. added as in <b>C</b> and by analogy with bb.389, 391
398-399	timp.	incomplete tie removed by analogy with bb.388-389, 390-391, 396-397; <b>A:</b> page turn
399	ob.1	 added as in <b>C</b> and by analogy with cor.1.2,3, str.
399	cl.1	 added by analogy with cor.1.2,3, str.
399	timp.	note 1: stacc. added as in <b>C</b> and by analogy with bb.389, 391
400	va.	<i>trem.</i> added
401-402	cl.1	 added by analogy with ob.1
401-402	vc.1	 <i>mf</i> emended to <i>mf</i>  <i>mp</i> by analogy with vl.1; <b>A:</b> (bb.400-402): erased (except dynamics) and new phrase added in ink (CN)
402	fg.1	<i>mf</i> added by analogy with fl., cl.2
403	vl.1	<b>A:</b> note 1: <i>pp</i> added in pencil (CN)
403	vc.1	<i>pp</i> added by analogy with vl.1.2
404	ob.1	note 1: <i>mf</i> added by analogy with b.402 (fl., cl.2); <b>Ga:</b> note 1: <i>mp</i> added in pencil (CN)
404	cl.1	<i>mf</i> added by analogy with b.402 (fl., cl.2)
404	fg.2	<i>p</i> added as in <b>C</b> and by analogy with cor.1,3,4
405-406	fg. cor.1,3,4	<i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with va., vc.
405-406	va. vc.	<i>cresc. - -</i> emended to <i>cre-scen-do</i>
406-407	cl.1	<b>Ga:</b> b.406 note 3 to b.407 note 2: <i>cresc. - - f</i> added in pencil (CN)
407	fl.1	<b>Ga:</b> note 3: <i>ff</i> added in pencil (CN)
407-415	va.	two slashes emended to three as in <b>B</b> and by analogy with the first part of the phrase: <b>A:</b> bb.406-407: page turn
408	fl.2	<b>Ga:</b> note 1: <i>ff</i> added in pencil (CN)
408	cor.3,4	<i>ff</i> added by analogy with cl., fg.
408	timp.	<b>C:</b> <i>o</i>
409	timp.	stacc. added as in <b>C</b> and by analogy with bb.389, 391, 402
409	vc. cb.	<i>f</i> emended to <i>f</i> <sup>b</sup> by analogy with b.411; <b>A:</b> note 11: <i>ff</i> changed to <i>f</i>
413-414	fl.2,3	<b>A:</b> open tie added in pencil (CN), page turn
413	timp.	stacc. added as in <b>C</b> and by analogy with bb.389, 391, 402
414	vl.2	<b>A:</b> notes 2-3: slur added in light ink (CN?)
414	vc. cb.	notes 20-21: <i>d</i> <sup>b</sup> emended to <i>d</i> by analogy with fl.2,3, ob.2, vl.2, va.
415	vl.2	two slashes emended to three and <i>trem.</i> added as in <b>B</b> and by analogy with va.
420-422	fl.1,2 picc.	<i>cre-scen-do</i> added by analogy with vc., cb. and in accordance with <b>Ga:</b> <b>Ga:</b> (fl.1.2): <i>cresc. cresc.</i>
420-422	ob. cl. fg. cor. tr. timp. vl.1,2 va.	third crotchet: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with vc., cb.
420	tr.2,3	<b>Ga:</b> note 1: <i>mf</i> added in pencil (CN)

Bar	Part	Comment
420	vl.1.2	<b>A:</b> slurs changed in ink from two to one per bar, later erased, that is original phrasing has been retained
420-422	vc. cb.	<i>cresc. - -</i> emended to <i>cre-scen-do</i>
421	fl.1	<b>Ga:</b> note 7: <i>cresc.</i> added in pencil (CN)
421-422	timp.	tie added by analogy with  and in accordance with <b>Ga</b>
421	vc. cb.	note 2: stacc. changed to marc. by analogy with va. and by analogy with b.422; note 4: stacc. changed to marc. as in <b>C</b> and by analogy with va. and by analogy with b.422
422	fl.1	<b>Ga:</b> note 5: <i>cresc.</i> added in pencil (CN)
422	gr.c.	<i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with the other parts and in accordance with <b>Ga</b>
423-438	fl.1,2 ob. cl. fg. cor.	stacc. added by analogy with bb.348 (fl.1,2, ob., cl.), 349 (fl.1,2)
423	picc.	<i>ff</i> moved from note 2 by analogy with the other parts
423	tr.	marc. added by analogy with b.348
423	trb.t. trb.b. tb.	marc. added by analogy with b.348 (tr.)
423	trb.b.	<b>Ga:</b> notes 4-5: marc. added in pencil (CN)
424	tr.	marc. added by analogy with b.348
424	trb.t.	tie added as in <b>C</b> and by analogy with tr., trb.b., tb. and by analogy with b.349
424	trb.t. trb.b. tb.	marc. added by analogy with b.348 (tr.)
424	trb.b.	<b>Ga:</b> notes 1-3: marc. added in pencil (CN)
424	va.	<b>C:</b> note 1: marc.
424-434	vl.1.2	<b>A:</b> slurs changed in ink from two to one per bar, later erased, that is original phrasing has been retained
424-438	va. vc. cb.	marc. added by analogy with bb.348, 423
425-426	cor.	<b>C:</b> phrases exchanged so that cor.1.2 have cor.3,4 and vice versa
427	tr.	marc. added by analogy with b.348
427	trb.t. trb.b. tb.	marc. added by analogy with b.348 (tr.)
427	vl.1,2	note 16: <i>e</i> <sup>'''</sup> <i>e</i> <sup>'''</sup> emended to <i>e</i> <sup>'''</sup> <i>e</i> <sup>'''</sup> as in <b>C</b> and by analogy with picc.; <b>C:</b> note 16: <i>b</i> added in pencil
427	va.	<b>A:</b> note 1: <i>d</i> <sup>b</sup> changed to <i>f</i> in blue crayon (CN?)
428	tr.	marc. added by analogy with b.348
428	trb.t. trb.b. tb.	marc. added by analogy with b.348 (tr.)
430	fl.2	notes 1-3: <i>e</i> <sup>'''</sup> emended to <i>e</i> <sup>'''</sup> by analogy with b.355 and by analogy with ob.2, cl.2, cor.2,4, va., vc., cb.
430	picc.	note 6: <i>g</i> <sup>'''</sup> emended to <i>g</i> <sup>'''</sup> by analogy with b.355
430	cl.2	notes 7-9: <i>f</i> emended to <i>f</i> <sup>b</sup> by analogy with b.355 and by analogy with fg.2, cor.2,4, va., vc., cb.
430	vl.1,2	<b>A:</b> note 15: <i>‡</i> added in pencil
432	vl.1,2	note 10: <i>g</i> <sup>'''</sup> emended to <i>g</i> <sup>'''</sup> by analogy with notes 3, 17
435	vl.1	notes 1, 7: marc. added by analogy with vl.2 and by analogy with b.360; <b>A:</b> articulation erased (CN)
436-437	picc.	<b>A:</b> b.436 note 2 to b.437 note 1: slur added in pencil
436	cl.2	notes 4-6: <i>d</i> <sup>b</sup> emended to <i>b</i> <sup>b</sup> by analogy with fl.2, ob.2, fg.2, cor.2,4
437	picc.	<i>e</i> <sup>'''</sup> emended to <i>g</i> <sup>'''</sup> by analogy with vl.1 and by analogy with b.362
437-438	vl.1,2	<b>A:</b> slurs changed in ink from two to one per bar, later erased, that is original phrasing has been retained
438	cor.3,4	phrase emended from 
		as in <b>B</b> and by analogy with cor.1.2 and in accordance with b.363; <b>A:</b> bb.437-438: page turn








Bar	Part	Comment
438	trb.b.	marc. added as in <b>C</b> and by analogy with tr., trb.t.
438	tb.	notes 1-3: marc. added by analogy with tr., trb.t.
438	timp.	<b>A:</b> note 1: <i>f</i> added in pencil (CN); <b>Ga:</b> note 1: <i>fff</i> added in pencil (CN)
439	cl.1	<b>Ga:</b> notes 3-9: stacc. changed to marc. in pencil (CN)
439-443	fg.2	open slur bb.439-440 and slur b.441 note to b.443 note 1 emended to one slur; <b>A:</b> bb.440-441: page turn
439-443	cor.3,4	open slur bb.439-440 and slur b.441 note 1 to b.443 note 1 emended to one slur by analogy with fg.1, cor.1,2; <b>A:</b> bb.440-441: page turn
440	fl.1,2	notes 5-9: stacc. added as in <b>C</b> and by analogy with b.439
440	ob.	notes 3-9: stacc. added as in <b>C</b> (notes 4-9) and by analogy with b.439
440	cl.	notes 3-9: stacc. added as in <b>C</b> and by analogy with b.439 and in accordance with <b>Ga</b>
440	cor.1	<b>C:</b> note 1: <i>b<sup>b</sup></i>
440	cor.2	<b>C:</b> note 1: <i>a'</i>
440	vl.1	<b>C:</b> note 24: <i>c'''</i>
440	vl.2	<b>C:</b> note 24: <i>a'</i>
441-442	fl.1,2 ob. cl. fg. cor. str.	b.441: <i>molto cresc.</i> emended to <i>molto crescen-do</i> by analogy with tr., trb.t.
441-442	picc.	b.441 note 2: <i>cresc.</i> emended to <i>molto crescen-do</i> by analogy with tr., trb.t.; <b>Ga:</b> b.441: <i>cresc.</i> changed to <i>cresc. molto</i> in pencil (CN)
441-442	tr. trb.t.	<i>molto cresc.</i> - - emended to <i>molto crescen-do</i>
441-442	trb.b. tb.	<i>molto crescen-do</i> added by analogy with tr., trb.t.
441-442	tb.	<b>Ga:</b>  with <i>molto</i> added in pencil (CN)
442	ob.2	<b>Ga:</b> notes 4-11:  added in pencil (CN)
443	timp.	 added
444	behind curtain: tr.2	note 4: <i>c'</i> added as in <b>B, C</b> and by analogy with notes 1-3
444	behind curtain: trb.2	note 6: <i>a</i> added as in <b>B, C</b> and by analogy with notes 1-5
445	cl.1	<b>Ga:</b> notes 1-2: marc. added in pencil (CN)
445, 446	fg.1 cor.2	<b>Ga:</b> marc. added in pencil (CN?)
445, 446	fg.2	<b>Ga:</b> marc. added in pencil (CN)
445, 446	cor.1	<b>Ga:</b> marc. added in pencil (CN)
448	fl.1,2	notes 1-2: stacc. (?) removed by analogy with ob., cl., fg., brass
448-449	picc.	slur emended from open slur b.448 in accordance with <b>Ga, A:</b> page turn
448	cl.1	<b>Ga:</b> notes 1-2: marc. added in pencil (CN)
448	fg.1 cor.2	<b>Ga:</b> marc. added in pencil (CN?)
448	fg.2	<b>Ga:</b> marc. added in pencil (CN)
448	cor.1	<b>Ga:</b> marc. added in pencil (CN)
448	timp.	<i>fff</i> added by analogy with b.445 and by analogy with the other parts
449	fl.1,2	note 1: stacc. (?) removed by analogy with ob., cl., fg., brass, str.
449	fg.1 cor.2	<b>Ga:</b> marc. added in pencil (CN?)
449	fg.2	<b>Ga:</b> marc. added in pencil (CN)
449	behind curtain: tb.	note 1: <i>E<sup>b</sup></i> added as in <b>B</b> and by analogy with fg.2, tb., vc., cb. and in accordance with <b>Ga, A:</b> open slur bb.448-449, page turn bb.448-449
453	fg.1	<b>Ga:</b> notes 1-3: marc. added in pencil (CN?)
453	fg.2	<b>Ga:</b> notes 1-3: marc. added in pencil (CN)
456	behind curtain: tr. trb.t. trb.b. tb.	<i>fz</i> added by analogy with b.341 (cor., tr.)


Bar	Part	Comment
457	cl.	<b>C:</b> note 8: <i>b<sup>b</sup></i>
457	cor. tr. trb.t. trb.b. tb.	<i>fz</i> added by analogy with b.342 (tr.3, trb.t., trb.b., tb.)
458	behind curtain: tr. trb.t. trb.b. tb.	<i>fz</i> added by analogy with b.343 (cor., tr.1,2)
459	cor. tr. trb.t. trb.b. tb.	<i>fz</i> added by analogy with b.344 (tr.3, trb.t.)
459	trb.b. tb.	marc. added by analogy with b.345
460	trb.b. tb.	marc. added by analogy with b.345 and by analogy with cl., fg.
461	fl.2,3 ob.	note 2: stacc. added as in <b>C</b> and by analogy with fl.1, cor.; note 4: stacc. added as in <b>C</b> and by analogy with fl.1
461	cl. fg. tr. trb.t. trb.b.; behind curtain: tr. trb.t. trb.b. tb. str.	note 2: stacc. added by analogy with fl., cor.; note 4: stacc. added by analogy with fl.
461	fg.	note 3: marc. added by analogy with the other woodw., brass
461	cor.	note 4: stacc. added by analogy with fl.1
461	timp.	stacc. added by analogy with b.346
462	ob. cl.1	<b>Ga:</b> notes 2-4: marc. added in pencil (CN)
462	fg.1	<b>Ga:</b> notes 2-4: marc. added in pencil (CN?)
462	fg.2	<b>Ga:</b> notes 2-4: marc. added in pencil (CN)
463	ob.	<b>Ga:</b> note 1: <i>fff</i> added in pencil (CN)
463	vl.1,2 va.	<i>trem.</i> added
464-465	timp.	tie emended from open tie b.464 in accordance with <b>Ga, b.465:</b> <i>tr.</i> removed by analogy with the addition of tie and in accordance with <b>Ga, A:</b> page turn
464	va.	two slashes emended to three ( <i>trem.</i> ) by analogy with vl.1,2
465	fl.2	<b>Ga:</b> note 1: <i>dim.</i> changed to <i>poco dim.</i> in pencil (CN)
465	vl.1,2 va.	two slashes emended to three ( <i>trem.</i> ) by analogy with b.463 and by analogy with b.469; <b>A:</b> bb.464-465: page turn
466	fl.1	 added by analogy with tr., trb.t., trb.b., tb.
466-467	fg.2	tie removed by analogy with fl.2,3, ob.1, cor.3,4
466	behind curtain: tr. trb.t. trb.b. tb.	stacc. added by analogy with b.464
466-471	CORO	t.466 third crochets to b.466 note 1: phrase removed as in <b>Db</b> and in accordance with <b>Kb, A:</b>











cancelled in pencil and *-* added in b.466 in pencil (CN?); **Db:** phrase omitted; **Kb:** phrase cancelled in blue crayon (CN?) and new fair copy inserted  

*p* added by analogy with tr., trb.t., trb.b., tb.  
 tie added by analogy with fl.2,3, fg.2, cor.3,4 and as in **C**  
**C:** note 3: marc.  
*f* added as in **C** and by analogy with fl.2,3, ob., cl., fg., cor., brass behind curtain, vc., cb.  
**Ga:** *dim.* added in pencil (CN)  
 tie added in accordance with **Ga, b.469:** *tr.* removed by analogy with the addition of tie and in accordance with **Ga, A:** page turn  
**Ga:** note 1: *dim.* added in pencil (CN)

Bar	Part	Comment
469	ob.2 cl. fig.1 cor.1.2	marc. added by analogy with b.467
469	fig. cor.1,2,4	<i>dim.</i> added by analogy with fl.2,3, ob., cl., brass behind curtain, str.
469	cor.3	third crotchet: <i>dim.</i> added by analogy with fl.2,3, ob., cl., brass behind curtain, vl.1,2, va., cb. and in accordance with <b>Ga</b> ; <b>Ga</b> : <i>dim.</i> added in pencil (CN)
469	va.	<i>dim.</i> added by analogy with fl.2,3, ob., cl., brass behind curtain, vl.1,2, vc., cb.
470	ob.2 cl. fig.1 cor.1.2	stacc. added by analogy with b.464; <b>Ga</b> (cl.1): notes 2-5: stacc. added in pencil (CN)
470	fig.2	<b>A</b> : note with ties to preceding and succeeding bars added in pencil (CN)
471	fl.2	<b>Ga</b> : note 1: <i>mf</i> added in pencil (CN)
471	cor.3	<b>Ga</b> : <i>dim.</i> added in pencil (CN)
471	va. vc.	marc. added by analogy with b.473 (va.) and by analogy with b.463 (brass behind curtain), b.465 (brass behind curtain), b.467 (ob.2, cl., fig.1, cor.1.2)
472-473	timp.	tie added in accordance with <b>Ga</b> (bb.464-465, 468-469); b.473: tr. removed by analogy with the addition of tie and in accordance with <b>Ga</b> (bb.464-465, 468-469); <b>A</b> : page turn
472	va. vc.	stacc. added by analogy with b.464 (brass behind curtain)
473	cl.1	<b>Ga</b> : notes 1-2:  added in pencil (CN?)
473	vc.	note 1: marc. added by analogy with va.
474	va. vc.	stacc. added by analogy with b.464 (brass behind curtain)
475	vc.	marc. added by analogy with b.473 (va.)
476	fig.1	<b>Ga</b> : 
476	vc.	stacc. added by analogy with b.464 (brass behind curtain)
477	fig.1	marc. added by analogy with bb.473, 475; <b>Ga</b> : note 2: <i>dim.</i>
477-478	timp.	tie added in accordance with <b>Ga</b> ; b.473: tr. removed by analogy with the addition of tie and in accordance with <b>Ga</b> ; <b>A</b> : page turn
477	vc.	marc. added by analogy with b.473 (va.)
478	fig.1	stacc. added by analogy with bb.472, 474, 476
478-479	timp.	<b>A</b> : phrase added in pencil (CN)
478	vc.	stacc. added by analogy with b.464 (brass behind curtain)
479		<b>A</b> : <i>rall.</i> changed to <i>molto rall.</i> in pencil (CN), <i>molto rall.</i> added in blue crayon
479	timp.	<b>C</b> : note 1: stacc.
481	ob.1 fig.1	<b>A</b> : <i>rall.</i> added in pencil (CN), erased
481	str.	<b>A</b> (over str.): <i>rall.</i> added in pencil (CN)
483		<b>A</b> : N: 24 added in pencil
483	JON.	note 5: <i>j</i> emended to <i>j</i> as in <b>Db</b> : <b>A</b> , <b>Kb</b> :  ; <b>Db</b> : bar incomplete:  ; <b>E</b> :  ; arco added
483	str.	
483	cb.	 added by analogy with vl.1,2, va., vc.; <b>A</b> :  incomplete
485-486	vl.1	b.485 fourth crotchet to b.486 note 1: tie added
489		<b>Db</b> , <b>E</b> , <b>Kb</b> : <i>un poco piu mosso</i> omitted
491		<i>poco rall.</i> emended to <i>rall.</i> as in <b>Db</b> , <b>Kb</b> ; <b>A</b> : <i>poco rall.</i> added in pencil (CN), <i>rall.</i> added in blue crayon; <b>Kb</b> : <i>rall.</i> added in blue crayon (CN)
492		<i>a tempo ma un poco tranq.</i> emended to <i>a tempo, ma tranquillo</i> as in <b>Db</b> , <b>Kb</b> ; <b>A</b> : <i>a tempo ma un poco tranq.</i> added in pencil (CN), <i>tempo tranquillo</i> added in blue crayon; <b>Db</b> : <i>a tempo ma tranq.</i> ; <b>Kb</b> : <i>a tempo ma tranq.</i> added in blue crayon (CN)

Bar	Part	Comment
492	JON.	<b>A</b> : note 1: <i>b</i> added in pencil (CN)
493	JON.	<b>A</b> : notes 1-2, 7: <i>b</i> added in pencil (CN); <b>Db</b> : notes 1-2: 
494-495	cb.	<b>A</b> : open slur and tie added in blue crayon, change of system
495		<i>rall.</i> added as in <b>Db</b> and in accordance with <b>Kb</b> ; <b>A</b> : <i>rall.</i> added in blue crayon; <b>Kb</b> : <i>rall.</i> added in blue crayon (CN)
495	cor.1	<i>ppp</i> added by analogy with cor.2,3
495	cor.2	<i>dim.</i> added by analogy with str.
496	JON.	<b>A</b> : note 4: <i>b</i> added in pencil (CN)
497		<b>A</b> : <i>j</i> = 104 added in blue crayon (CN?)
497	fig.1	<i>p</i> added by analogy with cl.
497	va.	marc. added as in <b>C</b> and by analogy with vl.1,2
497	vc.	note 1: <i>e</i> <sup>♯</sup> emended to <i>e</i> <sup>♮</sup> by analogy with fig.2 and in accordance with <b>Ga</b> ; <b>Ga</b> : note 1: <i>♯</i> added in pencil
498	cl.2	stacc. added as in <b>C</b> and by analogy with b.497
498	fig.1	stacc. added by analogy with b.497
498	vl.1,2 va.	marc. added by analogy with b.497 (vl.1,2)
499-500	cl.1	b.499 note 2 to b.500 note 4: stacc. added as in <b>C</b> and by analogy with b.497 and by analogy with fig.1
499-500	cl.2	stacc. added as in <b>C</b> and by analogy with fig.1
499-500	vl.1,2 va.	marc. added by analogy with b.497 (vl.1,2)
499	cb.	<i>fp</i> added by analogy with b.497 (fig., vc.)
500	str.	<i>dim.</i> added by analogy with cl., fig.
501	cl. fig. str.	<i>pesante</i> added as in <b>Db</b> and in accordance with <b>Kb</b> ; <b>Kb</b> : <i>pesante</i> added in ink (CN)
501	vl.1	<b>C</b> : notes 2-4: ten. added in pencil
501	vl.2	<b>Ga</b> (1): note 1: <i>fp</i> changed to <i>f</i> in pencil (CN?), notes 1-3: marc. added in pencil (CN)
502	vl.1,2	note 4: marc. added as in <b>C</b> and by analogy with va., cb. and in accordance with <b>Ga</b>
502	vc.	note 4: stacc. emended to marc. as in <b>C</b> and by analogy with va., cb. and in accordance with <b>Ga</b>
503	timp.	articulation added by analogy with tr.1.2
503	vl.2	<b>Ga</b> (1): note 1 <i>mp</i> added in pencil (CN)
504	timp.	note 1: stacc. emended to ten. by analogy with tr.1.2
505	tr.1.2	articulation added by analogy with bb.503-504 and by analogy with <b>C</b>
506	vl.2 va. vc.	<i>trem.</i> added
507	fig.2 cor.	stacc. added by analogy with fig.1
507	vl.1	<i>trem.</i> added
508	tr.1.2	<b>C</b> : note 1: <i>p</i>
508	vl.1,2 va. vc.	<i>trem.</i> added
510	cor.2	<b>A</b> : note 1: <i>♯</i> added in pencil (CN?)
510	trb.t. trb.b. tb.	<b>A</b> : <i>f</i> added in pencil (CN)
510	vl.1,2 va.	<i>trem.</i> added
514	ob.1	<b>Ga</b> : notes 1, 6: <i>dim.</i> added in pencil (CN)
514	vc.1	<b>A</b> : notes 1-2: tie added in pencil
515	cor.1	<i>p</i> added by analogy with fl.1; <b>Ga</b> : note 1: <i>dim.</i> added in pencil (CN)
516	vl.1	note 3: marc. added as in <b>C</b> and by analogy with vl.2
516	va.	marc. added by analogy with vl.2; <i>p</i> added by analogy with vl.1,2
517	fl.2	<b>Ga</b> : note 1: <i>dim.</i> added in pencil (CN)
517	vl.1	<b>A</b> : note 2: <i>♯</i> added in pencil
518	vl.1,2	<b>A</b> : note 5: <i>♯</i> added in pencil (CN?)
520		<b>C</b> removed; <b>A</b> : N: 25 added in pencil
520	ob.1	stacc. added by analogy with cor.1
521	ob.1	note 2: stacc. added by analogy with cor.1
521	fig.2	articulation added by analogy with ob.1, cl.2, cor.1

Bar	Part	Comment
521	cor.1	note 1: beginning of  emended from note 3 by analogy with ob.1; ten. added by analogy with ob.1, cl.2
522	ob.1	<i>mf</i> added by analogy with cor.1
522	cl.2	note 2: stacc. added as in <b>C</b> and by analogy with cl.1, fig.2
522	fg.1	note 2: stacc. added by analogy with cl.1, fig.2; note 2: <i>f</i> emended to <i>f</i> by analogy with cl.1, cor.3; <b>Ga</b> : note 2: † added in pencil
522	fg.2	note 1: ten. added by analogy with cl.2
522	cor.1	stacc. added by analogy with ob.1
522	cor.3,4	note 1: ten. added by analogy with cl.2; note 3: ten., notes 2, 4: stacc. added by analogy with cl.1
522	va.	note 2: <i>fs</i> added as in <b>C</b> and by analogy with vl.1,2
523	fg.1	note 2: stacc. added as in <b>C</b> and by analogy with cl., fig.2
523	fg.2	note 3: <i>mf</i> removed by analogy with cl., fig.1
523	cor.1,2	articulation added by analogy with cl., fig.2
523	cor.3,4	stacc. added by analogy with b.522 (ob.1)
523	vc. cb.	stacc. added by analogy with bb.520, 521
524	ob.	<i>f</i> emended to <i>fs</i> by analogy with cor.3,4 and by analogy with cl., fig., cor.1,2 (note 2)
524	ob.2 cor.3,4	marc. added by analogy with ob.1
524-525	timp.	<i>cresc.</i> -- emended to <i>cresc.</i> do
524	va.	note 4: <i>cresc.</i> added by analogy with vl.1,2
525	fl.2,3	<i>a2</i> added in accordance with <b>Ga</b>
525	cor.1,2	second crotchet: <i>cresc.</i> added by analogy with woodw., cor.3,4
525-526	va.	b.525 note 5 to b.526 note 1: slur added by analogy with vl.1,2
526	timp.	<b>***</b> added in accordance with <b>Ga</b>
526	va.	note 8: stacc. removed by analogy with vc., cb.
526	cb.	note 8: stacc. added as in <b>C</b> and by analogy with va., vc.
527	fg.	<i>mp</i> added by analogy with fl., ob., cl., cor.
527	fg. cor.1,2	marc. added by analogy with ob.
527	cor.1,2	<i>dim.</i> added by analogy with ob., fg. and in accordance with <b>Ga</b> (cor.1); <b>Ga</b> (cor.1): note 2: <i>dim.</i> added in pencil (CN)
527	tr.1	<b>Ga</b> : note 1: <i>pp</i> added in red crayon (CN)
527	trb.t.	<b>A</b> :  added in pencil (CN)
527	vl.1	<b>A</b> : note 4: <i>fs</i> changed to <i>mf</i> in pencil (CN)
527	va.	<i>dim.</i> added by analogy with vl.1,2, vc., cb.
527, 528	va.	stacc. added by analogy with vc., cb. and by analogy with b.526
528	ob.2	<b>Ga</b> : note 1: <i>p</i> added in pencil (CN)
528	cor.1,2	<i>p</i> added by analogy with cor.3
528	vl.1,2	third crotchet: <i>dim.</i> removed by analogy with va., vc., cb.; <b>A</b> : note 4: <i>fs</i> cancelled in pencil (CN)
528, 529	va.	<b>C</b> : note 6: stacc.
529	vl.1 va.	<i>dim.</i> added by analogy with vl.2, vc., cb.
530		<i>tranq.</i> emended to <i>molto tranq.</i> as in <b>Db</b> and in accordance with <b>Kb</b> ; <b>Kb</b> : <i>molto tranq.</i> added in ink (CN)
530	cor.1	<b>Ga</b> : note 1: <i>ppp</i> added in pencil (CN)
530	cor.1,2	<b>A</b> : note 1: <i>p</i> added in pencil (CN)
530	timp.	<b>Ga</b> : <i>muta in G</i> added in pencil (CN)
531		<b>A</b> : <i>meno</i> added in pencil (CN); <b>E</b> : second crotchet: <i>rall.</i> added in red crayon (CN); <b>Kb</b> : <i>meno</i> added in ink (CN)
531	va.	rest 1: <i>pp</i> removed
534		third quaver: <i>Allegro</i> ( $\mu = 108$ ) added as in <b>Db</b> and in accordance with <b>Kb</b> ; <b>A</b> : $\mu = 100$ added in pencil (CN?); <b>Db</b> : third quaver: <i>Allegro</i> ( $\mu = 108$ ); <b>Kb</b> : note 1: $\hat{a}$ tempo added in ink (CN), third quaver: <i>Allegro</i> ( $\mu = 108$ ) added in ink (CN); <b>E</b> : note 1: <i>a tempo</i>


Bar	Part	Comment
534	SAUL	note 3: $\hat{a}$ emended to $\hat{b}$ as in <b>Db</b> , <b>Kb</b> ; <b>Kb</b> : $\hat{a}$ changed to $\hat{b}$
535	vc. cb.	<i>mf</i> added by analogy with vl.1,2, va.; <i>cresc.</i> added by analogy with vl.1,2, va.
536		<b>A</b> : <i>Poco meno</i> added in pencil (CN); <b>E</b> : note 1 (piano part): <i>fff</i> added in blue crayon (CN); <b>Kb</b> : <i>poco meno</i> added in blue crayon (CN), fourth crotchet (piano part): $\curvearrowright$ added in blue crayon
536	SAUL	$\curvearrowright$ added as in <b>Db</b> and in accordance with <b>Kb</b> ; <b>Kb</b> : $\curvearrowright$ added in blue crayon (CN)
536, 537	vl.1	first minim: two $\hat{a}$ abbreviations emended to one $\hat{a}$ abbreviation by analogy with the other str.; <b>A</b> : rests 1-2: $\curvearrowright$ added in blue crayon
536	va.	<i>fff</i> added by analogy with the other parts
537	woodw. brass	$\curvearrowright$ added as in <b>Db</b> and in accordance with <b>Kb</b> ; <b>Kb</b> (piano part): $\curvearrowright$ added in blue crayon (CN)
537	timp. str.	note 1: <i>f</i> emended to <i>f</i> by analogy with fl.3, ob.2, tr.2, trb.t.1, vl.2, va.
537	cor.3,4	$\curvearrowright$ added as in <b>Db</b> and in accordance with <b>Kb</b> ; <b>Kb</b> : $\curvearrowright$ added in blue crayon (CN)
537	SAUL	note 1: <i>f</i> emended to <i>f</i> by analogy with fl.3, ob.2, tr.2, trb.t.1, vl.2, va.
537	vl.1	$\curvearrowright$ added as in <b>Db</b> and in accordance with <b>Kb</b> ; <b>Kb</b> : $\curvearrowright$ added in blue crayon (CN)
537	vl.1	first minim: two $\hat{a}$ abbreviations emended to one $\hat{a}$ abbreviation by analogy with the other str.; <b>A</b> : rests 1-2: $\curvearrowright$ added in blue crayon
538		first crotchet: <i>Tempo I</i> removed as in <b>Db</b> ; <b>E</b> , <b>Kb</b> , <b>A</b> : <i>Tempo I</i> added in pencil (CN); <b>Kb</b> : <i>tempo I</i> added in blue crayon (CN), erased
538-539	timp.	<b>A</b> : phrase added in pencil (CN)
539	trb.t. trb.b. tb.	<i>dim.</i> and  emended to <i>dim.</i> in  by analogy with tr.
539	vl.1,2	third crotchet: <i>dim.</i> added by analogy with woodw., cor., va., vc., cb. and in accordance with <b>Ga</b> (vl.2); <b>Ga</b> (1): <i>dim.</i> added in blue crayon (CN)
540-541		<b>E</b> , <b>Kb</b> : <i>rall.</i> --
540	vl.2	<b>Ga</b> (1): <i>dim.</i> added in blue crayon (CN)
540	cor.3	<b>Ga</b> : <i>dim.</i> added in pencil (CN)
541	cor.3,4	<i>p</i> added by analogy with ob.1, cl.1, fg., cor.1,2
542		<b>A</b> : $\hat{a} = 69$ added in blue crayon, changed by adding <i>a 63</i> in pencil
542	fg.1	<b>C</b> : note 1: <i>mf</i>
542	cor.1	<b>C</b> : phrase notated in cor.2
542-543	cor.1	<b>Ga</b> :  erased
542	vl.2	<b>Ga</b> (1): note 1: <i>mp</i> added in blue crayon (CN)
542	va.	<i>trem.</i> added
542	cb.	stacc. added by analogy with bb.543-544
543	vc.	<i>div.</i> added by analogy with <i>unis.</i> in b.546
545	cor.1	ten. added as in <b>C</b> and by analogy with fg.1
545-546	cb.	stacc. added by analogy with bb.543-544
546	fg.1	note 2: <i>cresc.</i> and notes 3-6:  emended to one  by analogy with ob.1
547-548	cl.1	<b>A</b> : b.547 note 2 to b.548 note 1: tie added in pencil (CN?)
547	vl.2	<i>trem.</i> added
548	cl.1	<b>Ga</b> : note 1: <i>f</i> cancelled in pencil (CN?)
549		<b>E</b> : second crotchet (piano part): <i>dim.</i> added in pencil (CN?)
549	SAUL	$\hat{a}$ emended from $\hat{b}$ as in <b>Db</b> , <b>E</b> , <b>Kb</b> ; <b>E</b> : $\hat{a}$ tied to $\hat{b}$ ; <b>Db</b> , <b>E</b> , <b>Kb</b> : note 2: $\hat{a}$ ; <b>Gb</b> (1): note 2: $\hat{a}$ ; <b>Gb</b> (2): note 2: $\hat{a}$ ; <b>F</b> , <b>F</b> : note 2: $\hat{a}$
549	vl.2	<b>Ga</b> (1): <i>molto</i> added in  in pencil (CN)
550	cor.1	<b>Ga</b> : note 1: <i>ppp</i> added in pencil (CN)
551	vl.1	<b>A</b> : note 1: $\hat{b}$ added in pencil (CN)





Bar	Part	Comment
552	fg.1	<b>A:</b> note 1: <i>pp</i> added in pencil (CN)
553	fg.2	<b>A:</b> note 1: <i>pp</i> added in pencil (CN)
553	cor.2	<i>p</i> added by analogy with cl.
554	vl.1	<b>A:</b> note 2: $\text{>}$ added in pencil (CN)
555-556	ob.1	open slur bb.555-556 emended to slur b.555 note 1 to b.556 note: <b>A:</b> page turn
555	va.	<b>A:</b> chord 3: $a', g'$ changed to $a', e'$ in red ink (CN?); <b>Ga:</b> chord 3: $a', g'$
556	fg.1	open slur b.556 emended to slur b.556 notes 1-2; <b>A:</b> bb.555-556: page turn
557	ob.2	<i>p</i> added by analogy with cor.3 and in accordance with <b>Ga:</b> <b>Ga:</b> note 1: <i>p</i> added in pencil (CN)
557	cl. fg.2 cor.2,4	<i>p</i> added by analogy with cor.3
557	cor.3	<b>A:</b> note 1: <i>p</i> added in pencil (CN)
558		<b>E:</b> note 1 (piano part): <i>ff</i> added in blue crayon (CN)
558	vl.1	<i>trem.</i> added
558	vl.1,2	<b>A:</b> note 1: <i>f</i> changed to <i>fp</i> in blue crayon
559	vc. cb.	note 1: marc. added by analogy with fg., cor.3,4
560	cor.3,4	<i>fs</i> added by analogy with fg.
560	va.	chord 1, note 1: $b'$ emended to $c'$ as in <b>B</b> and in accordance with <b>Ga:</b> <b>B:</b> chord 1, note 1: $a'$ emended to $c'$ (CN)
560	vc.	<i>fp</i> emended to <i>fsp</i> by analogy with cb.
560	vc. cb.	stacc. added by analogy with va.
562-564	va. vc. cb.	stacc. added by analogy with bb.565-566 (va.)
564	ob.1	<i>fsp</i> emended to <i>fp</i> by analogy with cor.3 and by analogy with b.563
564	vl.2	<i>fp</i> added by analogy with vl.1 and by analogy with b.563
564	cb.	<b>A:</b> note 2: $\text{>}$ added in blue crayon (CN?)
565	cl.1 cor.1	<i>fp</i> added by analogy with bb.563, 564 (cor.3); <b>A:</b> note 1: <i>p</i> added in pencil (CN)
565	vl.1,2	<i>fp</i> added by analogy with b.563 (vl.1,2), b.564 (vl.1)
565-566	vc. cb.	stacc. added by analogy with va.
567-568	vl.1,2	--- added to <i>sul G</i>
567	vl.2	<b>Ga</b> (1): note 1: added in blue crayon (CN)
567	va.	note 4: stacc. added as in <b>C</b> and by analogy with bb.565-566, 567 (notes 2-3, 5-7)
567	vc. cb.	notes 4-7: stacc. added by analogy with notes 2-3 and by analogy with va. (notes 5-7)
568	va. vc. cb.	note 3: stacc. added by analogy with vl.1,2
568-570	va. vc. cb.	stacc. added by analogy with bb.565-566 (va.)
570	vl.2	<b>A:</b> note 1: <i>f</i> added in pencil (CN)
570	va. vc. cb.	note 6: $e'   e'$ emended to $e'   e'$ as in <b>C</b> and in accordance with <b>Db:</b> <b>Ga:</b> <b>C:</b> note 6: $\text{&}$ added in blue crayon
571	fg.	notes 1,4, 7: marc. added by analogy with va.
571	vl.1,2	<i>trem.</i> added
571	va.	$\text{<}$ added by analogy with the other parts
571	vc. cb.	notes 1,4, 7, 10: marc. added by analogy with va.
572		<b>E</b> (pf.2): notes 1, 5: marc. added in blue crayon (CN?)
572	fg.1	note 6: stacc. emended to marc. as in <b>C</b> and by analogy with fg.2, trb.b., tb.
572	va.	<i>trem.</i> added
572	vc. cb.	marc. added as in <b>C</b> and by analogy with fg.2, trb.b., tb.
573		<b>E</b> (pf.2): note 1: marc. added in blue crayon (CN)
573	fg. vc. cb.	marc. added as in <b>C</b> and by analogy with b.575
573	trb.b. tb.	marc. added by analogy with b.575
574		<b>E</b> (pf.2): notes 1, 5: marc. added in blue crayon (CN)
574	vl.1,2 va.	<i>trem.</i> added

Bar	Part	Comment
575		<b>E</b> (pf.2): note 1: marc. added in blue crayon (CN)
576		<b>E</b> (pf.2): notes 1-4: ten. added in blue crayon (CN?)
576	SAUL	ten. added as in <b>Db</b>
576	vl.1,2 va.	<i>trem.</i> added
577	ob.1	<b>Ga:</b> note 1: <i>fp</i> added in pencil (CN)
577	fg.1	<i>fs</i> emended to <i>f</i> by analogy with fg.2, trb.t., trb.b., tb., str.
577	fg.2	<b>C:</b> note 1: <i>fs</i>
577	cor.3,4	<b>A:</b> note 1: <i>pp</i> added in pencil (CN)
577	tr.	<i>f</i> added by analogy with fg.2, trb.t., trb.b., tb., str.
577-579	SAUL	<b>A, Gb, F:</b> text erased and new added in pencil (CN)
578	fg.2	<b>Ga:</b> note 1: <i>pp</i> changed to <i>ppp</i> in pencil (CN)
578	vl.1,2 va.	<i>trem.</i> added
579	cor.2	$\text{<}$ added by analogy with the other parts; note 1: $f^{\#}$ emended to $f^{\#}$ by analogy with ob.1, tr.1, trb.t.1, vl.1 and in accordance with <b>Ga:</b> <b>Ga:</b> note 1: $\text{&}$ cancelled and changed to $\times$ in pencil
580-582	SAUL	<b>A:</b> text erased and new added in pencil (CN)
581-583	SAUL	<b>Gb, F:</b> text erased and new added in pencil (CN)
583	cor.4	$\text{J J J}$ emended to triplets by analogy with cor.2,3 and by analogy with den preceding and the succeeding part of the phrase
584	va.	<b>C:</b> note 1: marc. (or $\text{<}$ ?) added in pencil
587	vl.1	<i>trem.</i> added
587	va.	$\text{<}$ added by analogy with the other parts
588	fl.	<b>C:</b> note 1: <i>ff</i>
588-589	fg.1	b.588 note 1 to b.589 note 1: slur added as in <b>C</b> and by analogy with cl.2
589	cl.1	notes 2, 9: stacc. added as in <b>C</b> and by analogy with cl.2
589	cl. fg.1	note 1: <i>fp</i> added by analogy with vc. and by analogy with b.591; note 4: <i>fsp</i> emended to <i>fp</i> by analogy with vc. and by analogy with b.591
589	fg.1	notes 2, 5, 9: stacc. added as in <b>C</b> and by analogy with cl.2
589	vc.	notes 2, 9: stacc. added by analogy with cl.2; notes 5, 8: stacc. added as in <b>C</b> and by analogy with cl.2
590	cor. tr. trb.t. trb.b. tb. vl.1,2 va.	<i>ff</i> added by analogy with ob., cl., fg., vc., cb.
590-591	tr.1	tie added in accordance with the large slur
590	vl.1,2 va.	<i>trem.</i> added
591	fg.1	note 2: stacc. added as in <b>C</b> and by analogy with cl.
592-593	cor.1,2	<i>cresc.</i> --- emended to <i>cre-scen-do</i>
592-593	cor.3,4	<i>cresc.</i> emended to <i>cre-scen-do</i> as in <b>C</b> and by analogy with cor.1,2, trb.t.
592	tr.2	<b>Ga:</b> first crotchet: $f'$
592-593	trb.t.	<i>cresc.</i> --- emended to <i>cre-scen-do</i>
592-593	trb.b. vc. cb.	<i>cre-scen-do</i> added by analogy with cor.1,2, trb.t.
593		<b>A:</b> <i>rall</i> added in pencil (CN); <b>E</b> (piano part): <i>rall:</i> --- added in red crayon (CN)
593	fl.2,3 ob.2 fg. cor. tb. vl.1,2 va. trb.t. vc. cb.	ten. added by analogy with fl.1, ob.1, cl. notes 1-4: marc. added by analogy with trb.b.
593	va.	<b>A:</b> note 1: $\text{>}$ added in pencil (CN)
594		<i>a tempo</i> removed as in <b>Db</b> and in accordance with <b>E, Kb:</b> <b>A:</b> <i>a tempo</i> and <i>allargando</i> added in pencil (CN)

Bar	Part	Comment
594	fl.1	<b>A:</b> note 4: marc.
594	fg. tr.2,3 trb.t.	marc. added by analogy with cor.3,4
594	trb.b. tb.	<b>Ga:</b> note 1: <i>ff</i> added in red crayon (CN?)
594-595	tr.1	tie added by analogy with <b>***</b> ; <b>A:</b> page turn
594	SAUL	note 1: $\downarrow$ emended to $\downarrow \uparrow$ as in <b>Db</b> and in accordance with <b>Kb</b> ; <b>Kb:</b> note 1: $\downarrow$ changed to $\downarrow$
594	va. vc.	<i>trem.</i> added
595	tr.1	notes 1-3: marc. added by analogy with fl., ob., cl.
595	tr.	third crotchet: ten. and <i>fs</i> added by analogy with woodw., cor., trb.t., trb.b., tb.
595	tr.3	note 2: <i>a</i> emended to <i>a'</i> by analogy with the other parts and in accordance with <b>Ga</b>
595	vl.1	note 3: marc. added as in <b>C</b> and by analogy with fl., ob., cl., cor.1,2
595	vl.2	notes 1-3: marc. added as in <b>C</b> and by analogy with fl., ob., cl., cor.1,2; note 4: <i>fs</i> added by analogy with vl., va., vc., cb.; <b>C:</b> notes 1-3: marc., note 4: <i>fs</i>
596-600	cor.3	<b>Ga:</b> phrase transposed up a fifth in pencil (CN?)
596	vl.1,2 va.	<i>trem.</i> added
597	trb.b. tb. vc.	note 3: marc. added by analogy with trb.t., cb.
598	timp. vl.1,2	<i>dim.</i> added as in <b>C</b> and by analogy with cl., fg., cor., tr.2,3, trb.t., trb.b., tb., vc., cb.
598	va.	second crotchet: <i>dim.</i> added by analogy with cl., fg., cor., tr.2,3, trb.t., trb.b., tb., vc., cb.
599	timp.	<b>Ga:</b> note 1: <i>dim.</i> added in pencil (CN)
599-600	timp.	tie added by analogy with <b>***</b> ; <b>A:</b> page turn
600	trb.b. tb. timp.	<i>dim.</i> added by analogy with trb.t., str.
601-602	timp. str.	$\text{—————}$ added by analogy with trb.t., trb.b., tb.
602	timp.	<i>d</i> emended to <i>d'</i> by analogy with trb.b., tb., vl.1, vc., cb.; <b>C:</b> note 1: stacc.; <b>Ga:</b> note 1: <i>p</i> , rest 2: <i>dim.</i> added in pencil (CN)
602	va.	<b>Ga</b> (1): note 3: <i>dim.</i> added in blue crayon (CN)
604	va.	<b>Ga</b> (1): note 1: <i>ppp</i> added in blue crayon (CN)
605		<b>A:</b> N: 26 added in pencil
608-610	timp.	stacc. added by analogy with bb.605-606 and by analogy with <i>pizz.</i> in va., vc., cb.
609	timp.	cresc. added by analogy with fg., cor.1,2, va., vc., cb.
611	fg.	articulation added as in <b>C</b> and by analogy with cor.1,2
612	vl.1,2 va. vc.	<i>arco</i> added by analogy with cb.; <b>A</b> (cb.): <i>arco</i> added in pencil (CN)
616	va.	<b>Ga</b> (1): note 1: <i>p</i> added in blue crayon (CN)
616	vc.	stacc. added by analogy with vl.1,2, va., cb.
618	ABNER	$\text{—————}$ added as in <b>Db</b>
619-621	fl.1,2	<b>A:</b> phrase added in pencil (CN)
619-620	cor.1,2	<b>A:</b> phrase added in pencil (CN); <b>C:</b> phrase added in pencil
619	MIKAL	<b>A:</b> notes 2-3: $\downarrow \downarrow \uparrow$ erased and changed to $\downarrow \downarrow$ in pencil (CN?); <b>F<sup>1</sup></b> , <b>F<sup>2</sup></b> : notes 2-3: $\downarrow \downarrow \uparrow$ erased and changed to $\downarrow \downarrow$ in pencil (CN)
619	va.	<b>Ga</b> (1): note 1: <i>dim.</i> added in blue crayon (CN), erased
619	va. vc.	<i>trem.</i> added
620	fl.1,2	note 6: <i>d''</i> emended to <i>d'''</i> by analogy with vl.1; <i>dim.</i> added by analogy with vl.1,2, va.
620	vl.1	<b>A:</b> note 10: $\downarrow$ added in pencil (CN), note 3: beginning of $\text{—————}$ changed from note 7 in pencil (CN)
620	vl.2	<b>A:</b> note 10: $\downarrow$ added in pencil (CN)

Bar	Part	Comment
620	va.	<b>A:</b> note 2: beginning of $\text{—————}$ changed from note 3
620	vc. cb.	<i>dim.</i> added by analogy with vl.1,2, va.
622-623	cl.2	b.622 note 3: beginning of slur emended from b.623 note 2 by analogy with cl.1, cor.1,2
622	cor.3,4	<b>C:</b> note 3: $\downarrow$ added in pencil
623	cl.2	<b>Ga:</b> notes 2-4: $\text{—————}$ added in pencil (CN?)
625	cor.3,4	ten. added by analogy with fg.
626, 627	cl.1	<b>Ga:</b> note 2: <i>dim.</i> added in pencil (CN)
626	fg.1	stacc. added as in <b>C</b> and by analogy with b.625
626	fg.2 cor.3,4	stacc. added by analogy with b.625
627	fg. cor.3,4	notes 2-3: stacc. added by analogy with b.625
627	cor.2	<b>C:</b> note 2: <i>d''</i>
628		<i>poco rit.</i> emended to <i>poco rall.</i> as in <b>Db</b> ; <b>E</b> , <b>Kb:</b> <i>poco rit.</i>
629	DAVID	<i>ad lib.</i> added as in <b>Db</b> and in accordance with <b>Kb</b> ; <b>Kb:</b> <i>ad lib.</i> added in pencil
629	str.	<i>trem.</i> added
629	vl.1,2 va. vc.	<b>A:</b> note 1: <i>pp</i> changed to <i>ppp</i> in pencil (CN)
629	cb.	<b>A:</b> note 1: <i>ppp</i> added in pencil (CN)
631	woodw. cor.1,2	note 1: <i>lunga</i> and $\frown$ added as in <b>Db</b>
631	DAVID	 emended as in <b>Db</b> and in accordance with <b>Kb</b> ; <b>C:</b> note 4: $\downarrow$ added in pencil; <b>Kb:</b> original phrase corresponding to <b>A</b> pasted over with a new version corresponding to <b>Db</b> (CN)
631	str.	note 1: <i>lunga</i> and $\frown$ added as in <b>Db</b> ; <b>A:</b> note 1: $\frown$ cancelled in pencil (CN?)
631	vl.1,2	<b>A:</b> notes 1-2: tie added in blue crayon
631	vl.2	<b>Ga</b> (1): note 2: <i>p</i> changed to <i>pp</i> in pencil (CN)
631	vc. cb.	<b>C:</b> notes 1-2: tie
631	cb.	note 2: $\frown$ added as in <b>C</b> and by analogy with the other parts and in accordance with <b>Db</b> , <b>E</b> , <b>Kb</b>
632	ob.2	<b>Ga:</b> note 1: marc. added in pencil (CN)
632	vl.1 va.	<b>A:</b> note 1: $\frown$ added in blue crayon
632	vl.2 vc.	<b>A:</b> note 1: $\frown$ added in pencil
632	vc. cb.	beginning of $\text{—————}$ emended from note 2 by analogy with vl.1,2, va.
632	cb.	note 2: $\frown$ added as in <b>C</b> and by analogy with vc.
633	ob.2	<b>Ga:</b> note 2: stacc. added in pencil (CN?)
634	timp.	<b>Ga:</b> <i>muta in G C</i> added in pencil (CN)
637	cor.1,2	note 8: <i>g'</i> emended to <i>f'</i> by analogy with ob., S.
638	ob.2	<b>Ga:</b> notes 2-7: $\text{—————}$ added in pencil (CN?)
638	tr.1	note 5: stacc. added as in <b>C</b> (tr.2) and by analogy with notes 3-4
638	tr.2	notes 3-4: stacc. added as in <b>C</b> and by analogy with tr.1; note 5: stacc. added as in <b>C</b> and by analogy with notes 3-4 (tr.1)
639	vl.2 va.	<i>trem.</i> added
643	cor.3,4	<i>p</i> emended to <i>mp</i> by analogy with ob., cor.1,2 and by analogy with b.642 (fg.)
644	DAVID	note 3: <i>e''</i> emended to <i>e'''</i> as in <b>Db</b> and by analogy with vl.1, vc.1
647-648	cor.1	tie emended from open tie b.648; <b>A:</b> page turn
647-649	cor.2,3	slur emended from open slur; <b>A:</b> page turn
648-649	cor.4	slur emended from open slur bb.648-649; <b>A:</b> page turn
649	vl.1 vc.1	<i>trem.</i> added
653	DAVID	<b>A:</b> notes 1-2: $\downarrow \downarrow$ changed to $\downarrow \downarrow$ in pencil (CN); <b>Db</b> , <b>E</b> , <b>Kb:</b> notes 1-2: $\downarrow \downarrow$

Bar	Part	Comment
655	vl.1	trem. added
655-656	vc.	slur emended from open slur b.655; <b>A:</b> page turn
656	tr.1	added as in <b>C</b> and by analogy with ob., cl., cor., tr.2,3
656	vc.	added by analogy with ob., cl., cor., tr.2,3, vl.1,2, va., cb.
659	cl.1	note 1: <i>f</i> <sup>1</sup> emended to <i>f</i> <sup>2</sup> by analogy with fg.1, DAVID, vl.1,2, va., vc. and in accordance with <b>Ga</b> ; <b>Ga:</b> note 1: $\sharp$ added in pencil
659	fg.	<i>p</i> added by analogy with cl., str.
659	vl.1 vc	stacc. added by analogy with b.657
660	fg.	removed by analogy with the other parts
660	vc.	note 1: <i>e'</i> emended to <i>e'</i> by analogy with DAVID, vl.1 and in accordance with <b>Ga</b> ; <b>Ga:</b> note 1: <i>b</i> added in pencil
665	va.	trem. added; <i>mp</i> added by analogy with ob., trb.t., trb.b., tb.; cresc. added as in <b>C</b> and by analogy with ob., cor.1,2, trb.t., trb.b., tb.
667	vl.2	trem. added
667	cb.	<i>ff</i> added as in <b>C</b> and by analogy with vl.1,2, va., vc.
668	tr.2,3	<b>E. Db. Kb:</b> <i>ral-len-tan-do</i> omitted
668	tr.2,3	<i>f</i> added by analogy with the general dynamic level in woodw., brass
669	ob.2	<b>Ga:</b> note 1 stacc. added in pencil (CN?)
669	cor.2	<i>f</i> added by analogy with the general dynamic level
670	ob.2	<b>Ga:</b> note 2: stacc. added in pencil (CN?)
671-673	fg.	<b>A:</b> b.671 note 1 to b.673 note 1: slur added in pencil (CN)
673	cl. fg. cor.1,2	eighth quaver: marc. added by analogy with cor.3,4
674	cl.	notes 3-4: marc. added as in <b>C</b> and by analogy with fg., cor.3,4
677		<i>Allegro non troppo</i> emended to <i>Allegro, ma non troppo</i> as in <b>Db. E. Kb:</b> <i>Allegro non troppo</i>
677	T.	note 1: <i>c''</i> emended to <i>e'</i> by analogy with <b>Db. E. Kb:</b> note 1: <i>c''</i>
677	vl.1	<b>C:</b> note 2: $\sharp$ added in pencil
677	vl.2 va.	trem. added
680	vc.	<i>mf</i> added by analogy with vl.1,2, va., cb.
687	ob.2 cl.1 fg.	cresc. added by analogy with str.
687	vl.1	trem. added
688	ob.1	cresc. added by analogy with cl.2, cor.
688	ob.2 vl.1,2 va.	added by analogy with cl.1, vc., cb.
688	fg.2	cresc. emended to by analogy with cl.1, vc., cb.
689	cl.1	marc. added as in <b>C</b> and by analogy with ob.1, cor.1
689	vl.1 vc.	marc. added by analogy with ob.1, cor.1
689	vc. cb.	<i>ff</i> added by analogy with the other parts
691	ob. cor.3,4	<i>f</i> added by analogy with fl., cl., cor.1,2 and by analogy with b.690 (tr.)
691	cl.	<b>C:</b> note 2: <i>d''</i> changed to <i>c''</i> in blue crayon
691	cor.1,2	<b>C:</b> note 3: <i>g''</i> changed to <i>f''</i> in blue crayon
693	fl.2,3 ob.	note 1: marc. added by analogy with fl.1, cor.3,4
693	cor.1,2	note 3: marc. added by analogy with fl., ob., cl., cor.3,4
694	trb.t.	marc. added by analogy with fl., ob., fg., cor.3,4
695-697	cor.1,2	marc. added by analogy with cl.
695-697	cor.3,4	marc. added by analogy with ob.
695-696	tr.2,3	b.695 note 5 to b.696 note 5: marc. added as in <b>C</b> and by analogy with woodw., tr.1
695-697	trb.t.	marc. added by analogy with fg.
695	tb.	<b>Ga:</b> notes 2-3: marc. added in pencil, emphasized in blue crayon (CN?)

Bar	Part	Comment
696	fl.2,3	notes 4-5: marc. added as in <b>C</b> and by analogy with fl.1, ob., cl., fg., tr.1
696	tr.2,3	notes 6-7: marc. added by analogy with woodw., tr.1
696	tb.	<b>Ga:</b> note 1: stacc. added in pencil (CN?), notes 2-3: marc. added in blue crayon (CN?)
697	fl.2,3	marc. added as in <b>C</b> and by analogy with fl.1, ob.
697	tr.	marc. added by analogy with fg.
697-698	tr.1	<b>Ga:</b> b.697 note 7 to b.698 note 1: added in red crayon (CN?)
698	vl.1,2 va. vc.2 cb.	notes 1, 3, 5: marc. added by analogy with b.699 (vl.1,2, va.); <b>A:</b> bb.698-699: page turn
699	vl.2	<b>A:</b> chord 5: <i>e'</i> , <i>b'</i> changed to <i>e'</i> , <i>b''</i> in pencil (CN)
699	vc.2 cb.	note 2: marc. removed by analogy with vl.1,2, va.
700-705	vl.1,2 va. vc.2 cb.	marc. added by analogy with b.699 (vl.1,2, va.)
704	cor.1	<i>mf</i> added by analogy with cor.2 and by analogy with b.705 (cor.3,4)
705	vc.1	<i>b'</i> emended to <i>c'</i> as in <b>B</b> and by analogy with DAVID
706	cor.1,2	note 1: <i>p</i> added as in <b>C</b> and by analogy with ob.1, fg., cor.3,4
706	vl.2 va.	trem. added
708	ob.1	<i>mp</i> added by analogy with fl.1
708	va.	cresc. added by analogy with fl.1, ob.1, vl.1,2, vc., cb. and in accordance with <b>Ga</b> (1); <b>Ga</b> (1): cresc. added in blue crayon (CN)
710	cor.1	cresc. added as in <b>C</b> and by analogy with b.708 (fl.1, ob.1, vl.1,2, vc., cb.) and by analogy with b.709 (fg.)
711	S.	<b>A:</b> phrase cancelled in pencil
712	A.	$\text{♪} =$ emended to $\text{♪} \text{♪}$ as in <b>Db</b> and in accordance with <b>E. Kb:</b> <b>A:</b> $\text{♪} \text{♪}$ changed to $\text{♪} \text{♪} =$ in ink (CN); <b>C:</b> $\text{♪} \text{♪} =$ changed to $\text{♪} \text{♪} \text{♪}$ in pencil; <b>Db. E. Kb:</b> $\text{♪} \text{♪} \text{♪}$
716	ob.2	<b>Ga:</b> notes 2-3: stacc., notes 4-5: marc. added in pencil (CN)
716-717	B.	phrase  emended as in <b>Db</b>
717	ob.2	<b>Ga:</b> notes 2-3: stacc. added in pencil (CN)
717	trb.t.	marc. added by analogy with fg.
718	ob. cor.1,2	marc. added by analogy with fl.
718	ob.2	<b>Ga:</b> notes 1-2: marc. added in pencil (CN)
720		<i>raill.</i> added as in <b>Db</b>
720	ob.	stacc. added by analogy with fl., cor.1,2
721	cor.1	<i>fz</i> and <i>mf</i> added by analogy with vl.1
724	vl.1,2	stacc. added by analogy with cor.1
725	tr.2	<i>p</i> added as in <b>C</b> and by analogy with tr.1, trb.t., trb.b.
727	cor.1	note 3: beginning of  emended from b.728 note 1 by analogy with str.
727	vl.1	note 3: stacc. added by analogy with cor.1
727	vl.2	<i>unis.</i> added
728	tr.2	stacc. added as in <b>C</b> and by analogy with tr.1
731-732	vl.1	<i>cresc.</i> -- emended to <i>cres-scen-do</i>
731-732	vl.2 va. vc. cb.	b.731 second crotchet: <i>cresc.</i> emended to <i>cres-scen-do</i> by analogy with vl.1
732	vl.1	stacc. added by analogy with cor.1, tr.1
734	cor.1 tr.1	cresc. added by analogy with str.
735-736	cor.1 tr.1	<i>cresc.</i> -- emended to <i>cres-scen-do</i>
735-736	str.	<i>cres-scen-do</i> added by analogy with cor.1, tr.1
736	vl.2 cb.	stacc. added as in <b>C</b> and by analogy with cor.1, tr.1, vl.1, vc.
736	va.	stacc. added by analogy with cor.1, tr.1, vl.1, vc.
737	cor.1,2	marc. added by analogy with fg.
738	vc. cb.	stacc. emended to marc. by analogy with fg., cor.1,2 and by analogy with b.740
739	cb.	<b>A:</b> note 2: <i>b</i> added in pencil (CN)
744	cl.	added by analogy with the other parts

Bar	Part	Comment
744	B.	notes 1-2: $\downarrow \downarrow$ emended to $\downarrow \downarrow$ as in <b>Db</b>
745	fl.1	<b>ff</b> added by analogy with fl.2,3, ob., cl. fg.
745	fg. vc. cb.	note 3: marc. added as in <b>C</b> and by analogy with trb.b., tb. and by analogy with b.747
745	cor.3,4	third crotchet: marc. added by analogy with trb.b., tb. and by analogy with b.747
746	cor.3,4	note 2: $f'$ emended to $e'$ by analogy with fg., trb.b., tb., vc., cb.
748	S.	note 1: $g'$ emended to $f''$ as in <b>Db</b> ; <b>Kb</b> : note 1: $e'$ changed to $f''$ in red crayon (CN?)
749	cor.3,4 trb.b. tb.	note 3: marc. added by analogy with fg., vc., cb.
749	MIKAL DAVID	ten. added as in <b>Db</b>
750	cor.3,4	note 3: marc. added as in <b>C</b> and by analogy with fg., trb.b., tb., vc., cb. tie added as in <b>C</b>
751-752	fl.1 ob.2	<b>A</b> : b.751 note 1 til b.752 note 1: tie added in pencil (CN)
751-752	cl.2	note 2: stacc. added by analogy with fg., cor.3,4; note 3: stacc. emended to marc. by analogy with fg., cor.3,4, vc., cb.
751	trb.b. tb.	note 3: $d'$ emended to $c'$ as in <b>Db</b> and in accordance with <b>E</b> , <b>Kb</b>
751	B.	stacc. added by analogy with fg., cor.3,4
751	vc. cb.	note 1: marc. added by analogy with cor.3,4, trb.b., tb., vc., vb.
752	fg.	<b>C</b> : note 1: stacc.
753	timp.	<b>Ga</b> (1): note 3: <del>~~~~~</del> erased and <b>fs</b> added in blue crayon (CN)
753	va.	( $f'$ ) emended to $f'$
754	MIKAL DAVID	<b>f</b> added by analogy with MIKAL, DAVID
754	ABNER	trem. added
754	v1.1,2	<b>Ga</b> (1): note 3: <b>fs</b> added in blue crayon (CN)
754, 755	va.	<b>Ga</b> : tie and <del>***</del> , b.757: ingen tr. trem. added
756-757	timp.	<b>A</b> : phrase for <i>Klokke 'bell'</i> added at bottom of page in ink (CN)
756	v1.2	trem. added
757-763	camp.	<b>A</b> : phrase for <i>Klokke 'bell'</i> added at bottom of page in ink (CN)
757	v1.1	trem. added
758	cor. va. vc. cb.	note 1: marc. added by analogy with fg.
758	tr. trb.t.	note 1: marc. added by analogy with fl.1,2 ob., cl.
758-759	timp.	incomplete slur emended and <del>***</del> added; tr. in b.759 removed
759	fl.1,2 ob. cl.	marc. added as in <b>C</b> and by analogy with bb.758, 760 (ob.)
759	fg.	marc. added by analogy with b.758
759	cor.	marc. added by analogy with b.758 (fg.); ten. added by analogy with fg., va., vc., cb. and by analogy with bb.757, 758
759	tr. trb.t.	note 1: marc. added by analogy with b.758 (fl.1,2, ob., cl.), b.760 (ob.); note 3: marc. added by analogy with bb.757, 758
759	trb.b. tb.	stacc. added by analogy with bb.757, 758, 760
759	va. vc. cb.	marc. added by analogy with b.758 (fg.)
760	fl.1,2 cl.	marc. added as in <b>C</b> and by analogy with ob. and by analogy with b.758
760	fg.	ten. added by analogy with cor. and by analogy with bb.757, 758, 759; <b>A</b> : note 3: ten. erased (CN?)
760	tr. trb.t.	marc. added by analogy with ob. and by analogy with b.758 (fl.1,2, ob., cl.)
760	va.	ten. and <b>fs</b> added as in <b>C</b> and by analogy with cor. and by analogy with bb.757, 758, 759
760	vc. cb.	ten. and <b>fs</b> added by analogy with cor. and by analogy with bb.757, 758, 759
761		<i>Tæppe</i> added as in <b>Db</b>
761	cor.1,2	marc. added by analogy with fl.1,2, ob., cl., cor.3,4, tr., trb.t.
761	cb.	marc. added by analogy with fg.

Bar	Part	Comment
762	cor.1,2	marc. added by analogy with fl.1,2, ob., cl., cor.3,4, tr., trb.t.
762	cb.	marc. added by analogy with fg.
763		<i>Fine</i> removed
763	str.	trem. added
763	camp. B.	$\curvearrowright$ added by analogy with the other parts

#### L I B R E T T O

##### Editorial Commentary

The Danish spellings in the piano score (**Db**) – and thus in the present edition – are in a number of respects slightly 'modernized' compared with the purely textual sources (**Q**, **R**, **S**) and with Carl Nielsen's normal spelling in letters and other autograph sources. The overview below shows the most important of these spelling variants:

Source <b>Db</b> , CNU	Sources <b>Q</b> , <b>R</b> , and <b>S</b>
du, dig	Du, Dig
gøre, Kærlighed, kende etc.	gjøre, Kjærlighed, kjende etc.
kunne, ville	kunde, vilde
betragte, lukke (present tense)	betragter, lukker

\* The spelling in the piano score varies between *kunde* and *kunne*.


In addition, the piano score omits a number of underlinings of the words *mig*, *dig* etc., and the punctuation in the autograph sources – as so often with Carl Nielsen – is extremely unreliable; in this respect too the piano score has been followed. None of these orthographic changes and variants are listed in the editorial commentary.

#### A C T O N E

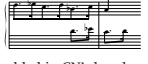
Bar	Part	Comment
	SD	<b>A</b> : <i>Naar Tæppet gaar op ser man Sauls Hus i Gilgal. Tuget baaret af Træsøjler. Gjennem den aabne Hal Udsigt over Landskabet udenfor, der ligger i stærk Sol. Højsæde. Alter. Krigsfolk og Præster ere forsamlede. I Forgrunden Saul og Jonathan, begge i Rustning. Saul gaar urolig op og ned; <b>R</b>, <b>S</b>: as <b>A</b> except for the first six words, which are missing.</i>
38	JON.	<b>R</b> , <b>S</b> : SD: til Krigsfolket
39	CORO	<b>Q</b> , <b>R</b> , <b>S</b> : Krigsfolket instead of KOR
39-40	CORO	<b>S</b> : SD: Krigsfolket spørger videre ud af Scenen
63-65	JON.	missing in <b>Q</b> , <b>R</b> , <b>S</b>
66-82		<b>S</b> : <i>p</i> , <i>res</i> , <b>ff</b> added in CN's hand
73	SAUL	<i>ventet vi har</i> emended to <i>ventet vi her</i> as in <b>A</b> , <b>Q</b> , <b>R</b> , <b>S</b>
77		<b>S</b> : $f$ $f$ $f$ added in CN's hand under Samuel
87	CORO	<b>Q</b> : <i>Præsterne og Krigsfolket</i> instead of KOR;
89		<b>R</b> , <b>S</b> : <i>Præster og Krigsfolket</i> instead of KOR
		<b>S</b> : $f$ $f$ $f$ added in CN's hand under Samuel
91	CORO	<b>Q</b> , <b>R</b> , <b>S</b> : <i>Børn</i> instead of <i>Folk</i>
102-104	ABNER	<i>modløst flækker det om</i> missing in <b>B</b>
104		<b>S</b> : <i>Trombi Signal</i> added in CN's hand
122	ABNER	<b>Q</b> , <b>R</b> , <b>S</b> : <i>sex</i> instead of <i>seks</i>
121-124		<b>S</b> : <i>Thema</i> added in CN's hand
133	JON.	<b>R</b> , <b>S</b> : SD: <i>som før</i>
134	CORO	<b>Q</b> , <b>R</b> , <b>S</b> : Krigsfolket instead of KOR
147-148	SAUL	<b>A</b> : SD: missing; <b>R</b> , <b>S</b> : <i>brat mod</i> instead of <i>pludselig til</i>
153	SAUL	<b>A</b> , <b>Q</b> , <b>R</b> , <b>S</b> : <i>Oxens</i> instead of <i>Oksens</i>
155	CORO	<b>Q</b> : <i>Præsterne</i> instead of <i>Coro</i> ; <b>R</b> , <b>S</b> : <i>Præster</i> instead of <i>Coro</i>
164		<b>S</b> : + <i>Bredt Tempo 4/4</i> added in CN's hand
164-167	SAUL	<b>Q</b> , <b>R</b> , <b>S</b> : <i>Velan dal</i> instead of <i>Velan dal Velant</i>
169	JON.	<b>A</b> : SD: missing; <b>R</b> , <b>S</b> : <i>ham i Armen</i> instead of <i>om hans Arm</i>

Bar	Part	Comment
169		<b>S:</b> Tempo I <sup>mo</sup> added in CN's hand
172-174	SAUL	<b>A, R, S:</b> Fjenderne rykker os nær
172-176	SAUL	missing in <b>Q</b>
175-176	JON.	missing in <b>Q, R:</b> <i>Tøv blot en Time endnu!</i> instead of <i>Tøv blot en Time!</i>
177	SAUL	<b>A:</b> SD: missing
193	JON.	<b>Q:</b> Tøv instead of Hør
201-204	JON.	<b>R, Q:</b> Røgen vil søge mod Jorden som Kains, instead of Røgen vil søge mod Jorden; <b>S:</b> som Kains, crossed out (CN)
209-217	JON.	missing in <b>Q, R, S:</b> added in CN's hand
217	SAUL	<b>R, S:</b> SD: <i>stolt og heftig</i>
217-219	SAUL	<b>S:</b> J J J J J J added in CN's hand
222	SAUL	<b>A:</b> Septret instead of Sceptret; <b>Q, R, S:</b> Herskerspiret instead of Sceptret
233	SAUL	<b>R, S:</b> SD: <i>rejser Hovedet</i>
235-237	SAUL	<b>Q:</b> Herrens Billed instead of Jahves Afglans
240-244	SAUL	<b>Q:</b> <i>Da tør jeg vel møde ham</i> instead of <i>Da tør vel for Altret jeg møde ham</i>
248	SAUL	<b>A:</b> SD: missing
262	SD	<b>A:</b> missing; <b>Q:</b> as in the present edition, ending with <i>Folket udefra strømmer til</i> ; <b>R, S:</b> <i>Saul stiller sig bag Altret hvor Offeret antændes. Krigsfolket og Præsterne samle sig omkring ham.</i>
268		<b>R, S:</b> entitled <i>Offercene</i> ; <b>S:</b> + <i>Nyt Thema</i> added in CN's hand
268	SAUL	<b>R, S:</b> <i>Saul med stort Kor (S: Chor)</i> instead of <i>Saul</i>
287-303		<b>S:</b> <i>lyst polyfont</i> added in CN's hand
289-290	A.1 A.2	<b>A:</b> vor <i>Bøn Duft!</i>
304-305	SD	<b>A:</b> missing; <b>R, S:</b> <i>Samuel, fulgt af et Par Præster, er under Offerhandlingen traadt ind fra Baggrunden. Han staar nu midt i Kredsen</i>
309-310	SAMUEL	<b>Q:</b> <i>skal Herrens Haand opløftes</i> instead of <i>hans Haand er løftet</i>
310	SAUL	<b>Q:</b> <i>Samuell</i> instead of <i>Hal Samuell</i>
329-332	SAMUEL	<i>og gøre Israel mægtig ved din Haand</i> missing in <b>R, Q:</b> added in <b>S</b> in CN's hand
334-336	SAMUEL	<b>Q:</b> <i>nu skal det ej bestaa</i> instead of <i>skal det ej bestaa</i>
353	SAUL	<b>Q, R, S:</b> <i>harmes</i> instead of <i>vredes</i>
361	SAMUEL	<b>A, Q, R, S:</b> <i>Oxers</i> instead of <i>Oksers</i>
375	SAUL	<b>A, R, S:</b> SD: <i>frem for (S: foran) Samuel</i>
382-383	SAMUEL	<b>A, R, S:</b> <i>Israels Herlighed</i> instead of <i>Herrens Herlighed</i> ; <b>A:</b> <i>Israels</i> corrected in unknown hand to <i>Herrens</i>
387	SAMUEL	<b>Q:</b> <i>kan</i> instead of <i>skal</i>
389	SAUL	<b>A, R, S:</b> SD: missing
395	SAUL	<b>Q, R, S:</b> <i>og viis mig Ære nu for Folkets Øjne.</i>
395	JON.	<b>R, S:</b> SD: <i>med Krigsfolk og Præster paa Knæ</i>
407	SAMUEL	<b>R, S:</b> SD: <i>Til Saul</i> instead of <i>peger paa Saul</i> ; <b>A:</b> missing
410	SD	<b>A:</b> missing; <b>R, S:</b> <i>Folket rejser sig og viger forfærdet</i> instead of <i>Folket viger forfærdet</i>
418	SAUL	<b>Q, R, S:</b> <i>Samuell</i> missing; added in blue crayon (CN) in <b>B</b> and in pencil (CN) in <b>S</b>
424-425	SAMUEL	<b>Q, R, S:</b> <i>som Brand og Tørke</i> instead of <i>som Tørke og Brand</i>
424-425	CORO	<b>R, Q:</b> <i>O Rædsel</i> missing; <b>S:</b> added in CN's hand
432	SD	<b>R, S:</b> <i>bort i Baggrunden med sit Følge</i> instead of <i>Samuel bort</i> ; <b>A:</b> missing
442-443	SD	<b>A:</b> missing; <b>R, S:</b> <i>Saul og Jonathan bliver alene tilbage</i> missing.
447		<b>R, S:</b> entitled: <i>Saul og Jonathan</i>
465-466	JON.	<b>Q, R:</b> <i>Herren er naadig!</i> missing; <b>S:</b> added in CN's hand
488-489	JON.	<b>Q, R:</b> <i>Herren er naadig!</i> missing; <b>S:</b> added in CN's hand
496	SAUL	<b>R, S:</b> SD: <i>farer op fortvivlet</i>
500	SAUL	<b>Q:</b> <i>i</i> instead of <i>paa</i>
501	SAUL	<b>R:</b> <i>bugnende</i> corrected in CN's hand to <i>biomstrende</i>

Bar	Part	Comment
505	SAUL	<b>Q:</b> <i>Frugt</i> instead of <i>Frugter</i>
510	SAUL	<b>Q:</b> <i>Honning</i> instead of <i>Honningen</i>
512-513	SAUL	<b>Q:</b> <i>Ørken</i> instead of <i>Ørkenen</i>
514-515	SAUL	<b>Q, R, S:</b> <i>lægge</i> instead of <i>strække</i>
526	SAUL	<b>R, S:</b> SD: <i>synker hen paany</i>
544	ABNER	<b>A:</b> SD: missing; <b>R, S:</b> SD: <i>Abner fra Baggrunden</i> instead of <i>kommer</i>
554-555	JON.	<b>Q:</b> <i>Men Herren</i> instead of <i>Men kom! Gud</i>
558	SD	moved from b. 562 because of the wording of the SD
561		<b>R, S:</b> entitled <i>Saul alene</i>
582	SAUL	<b>Q, R:</b> <i>Had</i> instead of <i>Her staar Had</i> ; <b>S:</b> <i>Her staar</i> added in CN's hand
582, 586	SAUL	<b>Q:</b> <i>mod</i> instead of <i>imod</i>
589-590	SAUL	<b>Q, R, S:</b> <i>de Trusler</i> missing
594-595	SAUL	<b>Q, R, S:</b> <i>ham tilbage</i> instead of <i>tilbage</i>
614	SAUL	<b>Gb<sup>1</sup>:</b> <i>Hæven</i> changed to <i>Herren</i> in pencil (CN); <b>Gb<sup>2</sup>:</b> <i>Herren</i> changed to <i>Hæven</i> in unknown hand
616	SAUL	<b>Q:</b> <i>Og Døden</i> instead of <i>Døden</i>
621	SAUL	<b>A:</b> SD: missing; <b>R, S:</b> SD: <i>falder atter sammen i sit Sæde</i> instead of <i>synker atter sammen</i> ;
626-627	SD	<b>A:</b> missing; <b>R, S:</b> <i>Jonathan med David</i> , som er <i>hyrdeklædt</i> , ses i <i>Baggrunden. David bærer en Harpe</i> ;
636	JON.	<b>Q, R, S:</b> <i>dets</i> instead of <i>sin</i>
643	DAVID	SD added as in <b>Q, S; R:</b> <i>gaar lidt frem</i> ;
646	DAVID	<i>græsser</i> emended to <i>græsse</i> as in <b>A, Q, R, S</b>
657	DAVID	<i>Himmelen</i> emended to <i>Himlens</i> as in <b>Q, R, S</b> ; <b>A:</b> <i>Himmelen</i> corrected to <i>Himlens</i> in CN's hand
663	SAUL	<b>A:</b> SD: missing
668	DAVID	<i>unge</i> corrected to <i>tunge</i>
670	DAVID	<i>knækker</i> emended to <i>knækkes</i> as in <b>A, Q, R, S</b>
672-673	DAVID	<b>Q:</b> <i>Vinterstormens Suk</i> instead of <i>Stormens Vintersuk</i>
685	DAVID	<b>Q, R, S:</b> SD: <i>breddet og stort</i>
685	DAVID	<i>Lov, Herren, min Sjæl</i> , emended to <i>Lov Herren, min Sjæl</i> , as in <b>Q, R</b>
695	DAVID	<b>Q:</b> <i>bryde</i> instead of <i>skyder</i>
702	DAVID	<b>Q:</b> <i>Himlen</i> instead of <i>skyen</i>
708	SAUL	<b>Q, R, S:</b> <i>Dugg</i> instead of <i>Dug</i>
710	SD	<b>A, R, S:</b> missing
712	DAVID	SD: <i>jubler</i> added as in <b>S, R</b>
724-727	DAVID	<b>Q, R:</b> <i>Glæde over Manden, der høster sit Brød!</i> <i>Glæde over Kvindens det svulmende Skjød!</i> instead of <i>Glæde over Mandens Arm, Glæde over Kvindens Barm!</i> ; <b>S:</b> as in <b>Q, R</b> , but later corrected to <i>Glæde over Mandens Arm, Glæde over Kvindens Barm!</i> in CN's hand
735-742	SAUL	<b>R:</b> <i>Det er som hørte jeg Bjergens</i> (corrected to <i>Strømmene</i> in CN's hand) <i>klappe i Haand</i>
737	DAVID	<b>R, S:</b> SD: <i>Under Sangen er Mikal kommen fra Venstre</i>
740-741	DAVID	<b>F:</b> <i>hans Miskundhed skuer</i> changed to <i>hans Naade jeg skuer</i> in pencil (CN?)
742		<b>S:</b> added in CN's hand at the text <i>Miskundhed skuer: Skuffende Slutning 'deceptive cadence'</i> ; added in CN's hand at the text <i>klappe i Haand: Slutningen af Sangen 'the end of the song'</i>
742	SAUL	<b>R:</b> <i>Nu blev her lyst og stille</i> ; <b>S:</b> <i>Nu stilles mit Hjærte</i>
747	SAUL	<b>R, S:</b> <i>Hvo</i> instead of <i>Hvem</i>
748		<b>S:</b> <i>Malende Recit: indtil "Jeg vogted"</i> 'evocative recit. up to "Jeg vogted"' added in CN's hand
750	SD	<b>R, S:</b> <i>David og Jonathan Haand i Haand</i>
750-753	DAVID JON.	<b>Q:</b> DAVID alone
754	SAUL	<b>Q:</b> <i>Aasyn</i> instead of <i>Ansigt</i>
762-763	SAUL	<i>David, o David jeg emended to David, o David! Jeg</i> as in <b>Q, R, S</b>

Bar	Part	Comment
767	SAUL	<b>Q, R, S:</b> Aander instead of Magter
793	SAUL	<b>S:</b> ved mit bord changed to tilbords in CN's hand
794	MIKAL	<b>F:</b> 0 changed to Ja in pencil
794	JON.	<b>F:</b> Ja changed to 0 in pencil
798	DAVID	vogter emended to vogted as in <b>A, Q, R, S</b>
799-800	DAVID	<b>S:</b> er Helt changed to har Mod (CN)
806-808	DAVID	<b>Q;</b> thi kjæk er hans Søn – min Sjæl har ham kjært! og skjøen som en Rose ved Kedron, der lokker med Honning den syngende Bi, er Mikal, hans Datter instead of thi kæk er hans Søn, og skøen er hans Datter; <b>S:</b> as in <b>Q</b> , but later corrected in CN's hand to the text of the present edition
808	SAUL	<b>A:</b> SD: missing; <b>R, S:</b> SD: tager ham i Favn instead of omfavner ham
808		<b>S:</b> Saa lover jeg instead of saa takker jer
809	SAUL	<b>R, Q:</b> da Du instead of at du
810	SD	<b>A:</b> missing
811	ABNER	<b>Q, R, S:</b> Jonathan instead of Abner
822	SAUL	<b>A:</b> SD: missing; <b>R, S:</b> SD: tager sig sammen instead of samler sin Kraft
826		<b>S:</b>  added in CN's hand
831	JON.	<b>R, S:</b> SD: griber Davids Haand
834-837	JON.	<b>A:</b> SD: missing; <b>R, S:</b> SD: Bort instead of Omfavner David og gaar
842	DAVID	Virakshøjen: thus in the Danish authorized version of 1871 (Song of Solomon 4,6); in the translation of 1992 modernized to røgesløshøjen
843-844	DAVID	<b>Q;</b> stod du instead of Der stod du
845	DAVID	<b>A:</b> Pige instead of Piger
847-849	DAVID	<b>Q;</b> Vinden bar over Bækken Balsamduft instead of Vinden bar over Bækken til mig Virakduft
852-853	DAVID	<b>Q, R, S:</b> ja, tusinde Blomster missing
855-858	DAVID	<b>Q;</b> Vinden bar over Bækken til mig den skælvende Klang af din Røst missing; <b>S:</b> added in CN's hand.
863	DAVID	<b>Q, R, S:</b> Længsel instead of Længselen
870-871	MIKAL	<b>R, S:</b> Du skygged med Haanden for Panden instead of Du skygged for Panden
878	MIKAL	<b>G<sup>b</sup>:</b> note 2: bredt added in pencil (CN)
880	MIKAL	<b>F:</b> note 3: mod changed to fra in pencil
884	MIKAL	<b>Q;</b> Og jeg tænkte instead of Da tænkte jeg som emended to om as in <b>A, Q, R, S</b>
887	MIKAL	<b>Q;</b> Vaaben instead of Banner
889	MIKAL	<b>A:</b> dryppe corrected to dufte in pencil (CN)
908	DAVID	<b>S:</b> Det tænkte jeg, da Skyggerne faldt added in CN's hand
911-912	DAVID	
920-921	MIKAL	af din Haand emended to i din Haand as in <b>A, Q, R, S</b>
926	DAVID	<b>R, S:</b> din Mund? instead of din Mund,
928	DAVID	<b>R, S:</b> SD: omfavner hende
930	DAVID	<b>Q, R, S:</b> søde instead of røde
934-935	DAVID	lukker emended to lukke as in <b>A, R, Q</b>
935	DAVID	<b>Q, R, S:</b> sig mine instead of mine sig
947	MIKAL	<b>Q;</b> Trygt instead of Tryg
949-951	MIKAL	<b>Q, R, S:</b> Han er som et Segl instead of han er et Segl
964-965	MIKAL	<b>Q, R:</b> Kjærlighed stærk, En Lue fra Herren! instead of Kjærlighed stærk!; <b>S:</b> en Lue fra Herren erased
966	SD	added in accordance with CN's note in <b>Da<sup>1</sup></b> , page 72: Denne Forklaring bedes tilføjet "Please add the following explanation", followed by the SD in Danish and German and (Læppet falder langsomt.) (Vorhang langsam), also in CN's hand; missing in <b>Q, R, S</b>

A C T T W O

Bar	Part	Comment
122-125	SD	<b>A:</b> missing; <b>R, S:</b> Samme Sted. Kongens Livvagt er til stede. I Rummet udenfor synger David for Saul. Man hører enkelte Strofer. Abner hastigt fra Baggrunden; <b>Q;</b> as <b>R, S</b> , but Enkelte Strofer høres instead of Man hører enkelte Strofer
125-129	DAVID	<b>Q, R, S:</b> missing
128	ABNER	<b>A, Q, R, S:</b> SD missing
130-132	DAVID	<b>Q, R, S:</b> missing
133	ABNER	<b>R, Q:</b> Raab instead of Kald; <b>S:</b> Raab corrected to Kald (CN's hand)
133	ABNER	<b>R, S:</b> SD: raaber med Vagten
134	DAVID	<b>Q, R, S:</b> missing
136	SD	<b>A, Q, R, S:</b> Saul fra venstre, fulgt af David og Mikal instead of Abner trænger sig forbi Vagten
145-146	SD	<b>A:</b> Scenen er under denne Replik bleven fyldt af Krigsfolk som trænge ind fra Baggrunden; <b>R, S:</b> Scenen er under denne Replik bleven fyldt af Krigsmænd, der trænge ind fra Baggrunden. <b>Q:</b> Huset fyldes af Krigsmænd, som trænge ind fra Baggrunden. Bag disse sees Kvinder stimle ængstelig sammen.
149	CORO	<b>Q, R, S:</b> Krigsfolk instead of Krigsmænd (applies to all lines in this scene)
149-150	KRIGSMÆND	<b>Q, R, S:</b> Vaagn op! Kong Saul! instead of Kong Saul! vaagn op!
163	ABNER	<b>Q, R, S:</b> sex instead of seks
167	ABNER	<b>R:</b> Væverstang instead of Væverbom
171-172	ABNER	<b>Q;</b> hedder han instead of han hedder; <b>S:</b> hedder han corrected by CN to han hedder
180	CORO	<b>Q, R, S:</b> missing
181-182	ABNER	<b>Q, R, S:</b> flyer mig til Tvekamp instead of flyr til Tvekamp mig
182-183	CORO	<b>Q, R, S:</b> missing
191	CORO	<b>Q, R, S:</b> missing
193-194		<b>S:</b> polyfont added in CN's hand;
		
		added in CN's hand
197	SD	<b>A, R, S:</b> mistrøstig instead of mismodig; <b>Q;</b> sætter sig instead of sætter sig mismodig
203-206	MIKAL	<b>Q, R, S:</b> Ve os! instead of Ve os, ve os!
213	SD	<b>Q;</b> Taushed. David træder frem instead of David træder frem
228	MIKAL	<b>R, S:</b> SD: angst
228-230	MIKAL	<b>Q, R, S:</b> David min Elskede! instead of David, min elskede! David!
236	SAUL	<b>R, S:</b> Barndommens instead of Ungdommens
250-251	DAVID	<b>R:</b> til Jord ham instead of ham til Jord
252	CORO	<b>Q, R, S:</b> missing
256-257	CORO	<b>Q, R, S:</b> missing
262-264	CORO	<b>Q, R, S:</b> missing
263	MIKAL	<b>R, S:</b> SD: som før
266	SD	<b>A, R, S:</b> agte paa instead of ænse
267-268	DAVID	<b>Q, R, S:</b> din ( <b>A, B:</b> Din) Tjener instead of sin Tjener
272-273	DAVID	<b>R:</b> Goliaths Haand instead of Goliaths Haender
273-286	MIKAL	<b>R:</b> missing
307-309	SD	<b>Q;</b> lægger sin Haand på Mikals Haar.
308-309	SAUL	<b>Q, R, S:</b> skal hun være instead of da skal hun være
311-313	CORO	<b>Q, R, S:</b> missing
312	MIKAL DAVID	<b>Q;</b> SD: missing
313-316	MIKAL	<b>Q;</b> Fader! instead of Min Fader!
322-323	SAUL	<b>R:</b> og her!, min Hjælm om Dit Haar instead of og fæst min Hjælm om dit Haar
336	SD	<b>A, R, S:</b> missing

Bar	Part	Comment
338-339	DAVID	<b>Q, R, S:</b> Ved Bækken jeg søger instead of Jeg søger ved Bækken
350	SAUL	<b>Q, SD:</b> missing
354	SAUL	<b>Q, R, S:</b> Mand instead of Mænd
367-369	SD	<b>A:</b> Saul vinker ad Abner og samtaler med ham i Baggrunden; <b>R, S:</b> Krigsfolket bort. Saul vinker ad Abner og samtaler med ham i Baggrunden; <b>Q:</b> De forlade stormende Scenen;
389	ABNER	<b>A:</b> SD: i Baggrunden
390	SAUL	<b>Q, SD:</b> missing
390-393	MIKAL	<b>Q, R, S:</b> missing
394-395	DAVID	<b>Q:</b> Mikal, lev vel! instead of Lev vel!; <b>R, S:</b> Levvel! instead of Lev vel!
395	DAVID	<b>A, Q, R, S:</b> SD: bort med Saul og Abner
396-400	CORO	<b>Q, R, S:</b> missing
400-402	SD	<b>A, R, S:</b> Mikal følger David til Udgangen. Her har hendes Piger forsamlet sig spejdende efter Krigsfolket; <b>Q:</b> Alle bort, undtagen Mikal, som følger med til Udgangen. Her staa hendes Piger, spejdende efter Krigsfolket. Mikal vender sig om mod dem.
415	MIKAL	<b>S:</b> Sejr instead of Sejr
430	MIKAL	<b>S, Q:</b> de ensomme Bjerge instead of Bjerge
440	MIKAL	<b>Q, R, S:</b> Styrke instead of Sundhed
449-451	MIKAL	<b>R:</b> Lykkelig instead of Lykkelig jeg
458	MIKAL	<b>Q, R, S:</b> Dugg instead of Dug
462-464	MIKAL	<b>A, R, S:</b> Myrrabusks instead of Myrrabusks
473-479	MIKAL	<b>Q, R, S:</b> Hans Kys paa min Mund er som bløde, blussende Roser instead of Lykkelig jeg, naar han kommer, og Natten lukker ham ind
487	MIKAL	<b>Q, R, S:</b> SD missing
491	MIKAL	<b>Q, S:</b> Men kommer han ikke instead of Men kommer han ej
494-495	MIKAL	<b>Q, S:</b> paa min Seng instead of for min Seng
500-501	MIKAL	<b>Q, R, S:</b> min Pande instead of mit Hoved
519-520	SD	<b>Q:</b> missing; <b>R:</b> ser ud for i Skræk; <b>A, S:</b> ser ud for sig i Skræk
543-548	MIKAL	<b>Q, R, S:</b> missing
556	SD	<b>A:</b> missing
603-606	CORO	<b>S:</b> i Nat er dit Leje bestrø corrected in CN's hand to I Nat vi dit Leje bestrø
614-620	CORO	<b>Q, R, S:</b> og ved Døren hans Stemme instead of Lykkelig du, lykkelig du, blandt Piger lykkelig du!
625	SD	<b>A:</b> missing; <b>Q:</b> Mikal har rejst sig; <b>R, S:</b> rejser sig
635	SD	<b>A, R, S, Q:</b> pege instead of peger
642, 649	MIKAL	<b>Q, R, S:</b> Pigerne instead of En ung Pige
643	MIKAL	<b>Q, R, S:</b> Hvad ser I? instead of Hvad ser du?
644	MIKAL	Pigerne emended to En ung Pige as in b. 642; <b>Q, R, S:</b> Pigerne instead of En ung Pige
646	EN UNG PIGE	<b>Q, R, S:</b> sprænger en Rytter instead of der sprænger en Rytter
647-648	CORO	<b>Q, R, S:</b> missing
649	EN UNG PIGE	<b>Q:</b> Vi kjender ham instead of Jeg kender ham
656	CORO	<b>Q, R, S:</b> rapt instead of rask
660	CORO	Pigen emended to En ung Pige as in b. 642 and Y; <b>Q, R, S:</b> Pigerne instead of En ung Pige
664-665	CORO	<b>Q, R, S:</b> missing
684-689	MIKAL	<b>Q, R, S:</b> missing
709	SD	<b>A, R, S:</b> fra Baggrunden. I Haanden har han en Palmegren.
714-715	MIKAL CORO	<b>Q, R, S:</b> Herre, kun Du - kun Du instead of Herre, kun du
727	JON.	<b>R, S:</b> Herren har givet instead of Herren skal give
730	JON.	<b>R:</b> Tak instead of Taske
734-735	JON.	<b>R, S:</b> fra Kroppen hans Hoved instead of hans Hoved fra Kroppen; <b>Q:</b> og afluug hans Hoved instead of og afluug hans Hoved fra Kroppen
735	CORO	<b>A:</b> SD: missing; <b>R, S:</b> SD: stort Kor udenfor, som istemmes af Mikal og Pigerne
739	CORO	<b>Q, R, S:</b> entitled Lovsang

Bar	Part	Comment
739-743	SD	<b>A:</b> Koret kommer nærmere missing; <b>R, S:</b> fyldes Scenen instead of fyldes Huset; <b>R, S:</b> Til sidst Saul med David instead of Til sidst kommer Saul og David
748	CORO	<b>Q, R, S:</b> Konger instead of Kæmper
751	CORO	dash between Arv and for removed as in <b>Q, R, S</b>
760-762	CORO	<b>Q, R, S:</b> Lower Gud Herrens Navn missing
787-789	CORO	<b>Q, R, S:</b> det er liffligt at sjunge missing
802-804	SD	<b>A, Q, R, S:</b> Mikal er løbet ( <b>Q:</b> ilet) David i Møde. Saul staar nu midt paa Scenen mellem de to Unge (mellem de to Unge missing in <b>Q</b> ) omgivet af Folket ( <b>A:</b> Krigsfolket);
815	SD	<b>A, R, S:</b> vender sig til de Omstaaende; <b>Q:</b> missing
816-817	CORO	<b>Q:</b> Frydesang og Pauker! instead of Pauker og med Giger!
824-825	SD	<b>Q, R, S:</b> under hvilket David og Mikal forenes instead of Under Koret forenes David og Mikal
838-839	SD	<b>A:</b> Festen begynder. Kvinderne danse. Saul i et Højsæde i Baggrunden. Jonathan, Mikal og David i hans Nærhed; <b>R, S:</b> Festen begynder. Kvinderne danse. Saul i et Højsæde i Forgrunden. David og Mikal i hans Nærhed
844	CORO	<b>R, S:</b> SD: Sang under Dansen; <b>Q:</b> Festsang under Dansen
857-858	CORO	<b>Q, R, S:</b> David Titusinder! David Titusinder slog! instead of David ti Tusinder!
862	SD	<b>Q:</b> for sig instead of grublende; <b>R, S:</b> for sig, grublende instead of grublende
864	SAUL	<b>Q, R, S:</b> David Titusinder slog! instead of David ti Tusinder!
867	CORO	<b>R, S:</b> entitled Sang; <b>Q:</b> entitled Festsang
867-869	CORO	<b>Q, R, S:</b> missing
869-871	KOR	<b>Q, R, S:</b> Frydesang instead of Ja, Frydesang
872	SAUL	<b>A:</b> (Dams) (fegn) added in outside hand
892	SAUL	<b>A:</b> SD: missing
900	SAUL	<b>R:</b> tænder Blus instead of tænder sit Blus
906	CORO	<b>R, S:</b> entitled Sang; <b>Q:</b> entitled Festsang
924-926	CORO	<b>Q, R, S:</b> David Titusinder! David Titusinder slog! instead of David ti Tusinder slog!
928	SAUL	<b>R:</b> Titusinde instead of ti Tusinde
930	SAUL	<b>Q, R, S:</b> bitrere instead of bedskere; <b>A:</b> bitrere corrected to bedskere in CN's hand
934	SD	<b>Q:</b> rejser sig instead of rejser sig pludselig; til Jonathan
935	SAUL	<b>R:</b> Byd at tie instead of Byd dem at tie
937	SD	<b>A, R, S:</b> vinker instead of vinker ad de Dansende
939-940	SD	<b>R, S:</b> Mikal og David instead of David og Mikal; <b>Q:</b> nærme sig deltaagende Saul instead of nærmer sig Saul
950	SAUL	<b>A, R, S:</b> saafremt jeg ser instead of ifald jeg ser; <b>Q:</b> Ve Dig, hvis Blod jeg ser instead of Ve dig, ifald jeg ser Blod
978	SD	<b>Q:</b> springende rasende op instead of springer rasende op
979-983	SAUL	<b>Q, R, S:</b> Hykler! instead of Du lyver! Hykler! ; <b>Q:</b> Gud Herren instead of Herren
994	SAUL	<b>Q:</b> Svig instead of Løgn
1011-1012	SAUL	<b>Q, R, S:</b> som er Kongens alene instead of som alene er Kongens
1013	SD	<b>Q, R, S:</b> ved hans Fodder instead of ved Sauls Fodder
1018-1019	CORO	<b>Q, R, S:</b> missing
1024	SAUL	<b>Q:</b> pryde din Seng instead of pryde dit Hus og din Seng
1029-1030	SD	added in <b>A:</b> Rædselsraab fra Folket; added in <b>R, S:</b> Rædselsraab fra de Omstaaende
1031-1032	KOR	<b>Q, R, S:</b> missing
1034	DAVID	<b>Q, R, S:</b> SD: Ved Udgangen
1037-1039	DAVID	<b>Q:</b> Vi mødes instead of Vi mødes igen
1042	DAVID	<b>Q, R, S:</b> SD: bort

A C T T H R E E

Bar	Part	Comment
27	SD	Sejr emended to Lejr; Haj emended to Høj; <b>A:</b> Herligt Maaneskin instead of Maaneskin; <b>Q:</b> i Ørken Zif ved Hakila Høj, et udløbende Klippeparti. Sauls Lejr. Saul og hans Krigere sove i Vognborgen. Mikal og Jonathan vaage i Natten; <b>R:</b> et udløbende Klippeparti missing; <b>R, S:</b> Saul og hans Krigere blandt disse Abner sove i Vognborgen instead of Saul og hans Krigere sover i Vognborgen; <b>R, S:</b> Maaneskin missing.
29-31	JON.	I Stjernernes Skær kaster Palmen sin Skygge missing in <b>C</b>
30	JON.	<b>S:</b> Hær corrected to Skær in CN's hand
40-43	MIKAL	<b>R, S:</b> flyve bort fra sig selv bort fra Dagen der gryer instead of vilde bort fra dem selv og fra Dagen som gryr
40-44	MIKAL	alle, der helst vilde bort fra dem selv og fra Dagen som gryr uden Glæde missing in <b>C</b>
48	JON.	<b>Q:</b> skulle instead of skal
57	JON.	<b>R:</b> Maal missing
68-71	MIKAL	<b>Q, R, S:</b> Hvor færdes min Elsker nu? missing
72	MIKAL	<b>Q, R, S:</b> Hvor den Mark instead of Hvor er den Mark
74	MIKAL	<b>Q:</b> Dagen instead of Natten
76-78	MIKAL	<b>Q, R, S:</b> Broder! O, gid jeg maatte dø! missing
88-89	MIKAL	<b>Q, R, S:</b> svundne instead of forsvundne
92-93	MIKAL	<b>Q, R, S:</b> Hvor færdes min Elsker? missing
96	SD	<b>Q, R, S:</b> hendes instead of Mikals
96	JON.	<b>Q, R, S:</b> Han stirrer nu mod instead of Han ser paa
112	SD	<b>Q:</b> David og Abisaj instead of David, fulgt af Abisaj; <b>Q, R:</b> Klippen instead of Klipperne; <b>R, S:</b> kort efter kommer David tilsyne paa Klippen fulgt af Abisaj instead of David, fulgt af Abisaj, kommer til syne paa Klipperne
131	DAVID	Ser du emended to Ser du -? as in <b>A, Q, R, S</b>
146	DAVID	<b>Q:</b> Dens instead of Deres
151-152	SD	<b>Q:</b> stiger ned instead of begynder at stige ned
152	ABISAJ	<b>A:</b> SD: missing; <b>Q, R, S:</b> SD: holder ham tilbage instead of angst
158-160	DAVID	<b>R, S:</b> Vise ham jeg frygter ej instead of Vise, jeg frygter ham ej;
160	DAVID	<b>Q:</b> ikke instead of ej
163-168	DAVID	<b>Q:</b> at han endnu, trods Alt, er mig kjær
171	DAVID	Instead of at jeg trods alt endnu har ham kjær <b>A:</b> SD: begynder at stige ned, Abisaj følger tøvende; <b>R, S:</b> Han stiger ned, Abisaj følger tøvende; <b>Q:</b> Han nærmer sig Vognborgen. Abisaj følger tøvende efter
207	SD	<b>Q, R, S:</b> missing
211-212	SD	missing in <b>A, R, S:</b> i Armen instead of om Armen
216	DAVID	<b>Q, R, S:</b> Vold instead of Magt
216-217	SD	<b>A, R, S:</b> missing
224-225	DAVID	<b>Q:</b> Men tag nu instead of Men nu tag
227, 230	SD	<b>A:</b> Abisaj tager Spyddet, tager Vandkrukken. De gaa begge tilbage til Klippen; <b>Q:</b> Abisaj tager Spyddet og Vandkrukken og følger efter David, der paany bestiger Klippen; <b>R, S:</b> Abisaj tager Spyddet og Vandkrukken. De gaa tilbage mod Klippen;
228-229	DAVID	<b>Q, R, S:</b> Vandkrukken med instead of og Vandkrukken med
237	SD	<b>Q:</b> De staa atter paa Klippen og se ud over Lejren; <b>R:</b> Klippen instead of Klipperne
262	DAVID	<b>Q:</b> Krigsmænds instead of Krigeres
265	DAVID	<b>Q, R, S:</b> SD: raaber
280-284	DAVID	<b>S, Q:</b> og Dødsens Børn er I alle instead of og Dødsens er I alle
281		<b>Q:</b> Stemmer; <b>R, S:</b> Krigsfolket mellem hverandre instead of KOR mellem hverandre

Bar	Part	Comment
282	CORO	<b>Q, R, S:</b> Deroppel paa Klippen! En Mand! instead of Deroppel paa Klippen en Mand!
304	DAVID	<b>S, Q:</b> ikke instead of ej
304	CORO	<b>R, S:</b> Krigsfolket instead of KOR
304-306	SD	<b>R, S:</b> as in the present edition, followed by: Mikael fulgt af sin Pige
307-308	SD	<b>A, R, S:</b> Svagt Morgenlys missing
308	SAUL	<b>A:</b> SD: rystet instead of for sig
312	SAUL	<b>A:</b> SD missing
316-318	MIKAL, JON.	<b>Q, R, S:</b> missing
330	DAVID	<b>Q:</b> Vold instead of Haand
336-339	MIKAL, JON.	<b>Q, R, S:</b> missing
354-356	DAVID	<b>Q:</b> Ej en Tanke om Havn missing
359-361	DAVID	<b>Q:</b> ej Falskhed, ej Vrede instead of ej Fjendskab; <b>R, S:</b> ej Fjendskab ej Vrede instead of ej Vrede
364-365	DAVID	<b>Q:</b> Siig instead of Sig mig
371-373	CORO	<b>Q, R, S:</b> Stille! Se Kongen er bevæget missing
379	DAVID	<b>R, S, R:</b> Spyddet instead of Spydet
383-385	DAVID	<b>R:</b> Fred over Kongen instead of Guds Fred over Kongen
384	DAVID	<b>R, S:</b> SD: Slaar op med Haanden
386	DAVID	Kongen emended to Kongen! as in <b>Q, R, S</b>
387	SD	<b>Q:</b> Han vender sig for at gaa; <b>R, S:</b> Han vil gaa med Abisaj instead of vil gaa
389-390	SD	<b>Q:</b> Mikal og Jonathan styrter frem instead of strækker Armen ud efter ham
392-395	MIKAL	<b>Q:</b> O, bed ham at blive missing
397	JON.	<b>R, S:</b> SD: mod Klippen
397-398	JON.	<b>Q:</b> Min Broder! instead of David!
407-409	SD	<b>Q:</b> missing
433-434	SD	<b>Q:</b> David iler ned ad Klippen og kaster sig for Sauls Fødder instead of Nu styrter David hen til Saul og kaster sig ned for ham; <b>R:</b> kaster sig for hans Fødder instead of kaster sig ned for ham
438-439	SAUL	<b>Q, R, S:</b> i min Favn missing
451	DAVID	<b>S, Q:</b> Troere Tjener end mig instead of Troere Tjener
454-455	SD	<b>A, R, S:</b> der falder in hans Arme instead of som kaster sig in hans Arme; <b>Q:</b> missing
461-462	SD	<b>Q, R, S:</b> missing
461-541	CORO	the punctuation in the text Herren er Vidne, Pagten er sluttet paany is inconsistent in <b>A</b> and <b>D</b> and differs from source to source; the punctuation has been normalized in accordance with <b>Q</b>
482-483	CORO	<b>Q, R, S:</b> begge Israels Pryd missing
521-525	ALL	<b>Q:</b> Strid og Savn og Krigens Nød er vejret bort for evigt! missing
540	SD	<b>R, S:</b> Under det sidste Oprin er Mørket veget. Nu staar Solen op.; <b>Q:</b> Solopgang
546	ABISAJ	<b>Q:</b> Ørken instead of Ørkenen
549	SAUL	<b>A, R, S:</b> SD: til sine Folk
550	ABISAJ	<b>R, S:</b> gaar i Kredts instead of gaa i Kredts
553	CORO	<b>R, S:</b> Krigsmænd der spejde udefter instead of CORO
555	SAUL	<b>A:</b> SD: missing
560	CORO	<b>R, S:</b> Krigsmænd og Piger instead of KOR
560-562	SD	<b>Q:</b> Samuel bæres ind, instead of Samuel bliver baaret ind; <b>R, S:</b> Under Choret er Samuel baaret ind ledsaget af Præster instead of Samuel bliver baaret ind.
562	CORO	<b>A:</b> ly corrected in ink to Lys (CN?); <b>Q, R, S:</b> ly instead of Lys
574	SAMUEL	<b>Q:</b> Isais instead of Isai
576	SD	<b>A:</b> missing; <b>R, S:</b> frem til Samuel instead of træder frem
605	SAUL	<b>Q:</b> frem; <b>R, S:</b> SD: frem med Trods
606	SAUL	<b>Q:</b> salvet instead of kaaret
608-609	SAMUEL	<b>Q, R, S:</b> sørged, o Saul, over Dig, instead of sørged, o Saul,
611	SAUL	<b>R, S:</b> SD: til Krigsfolket
614	SAUL	<b>Q:</b> den Salvede instead of Israels salvede Konge



Bar	Part	Comment
615	SD	<b>A:</b> missing
625	SAMUEL	<b>A, R, S:</b> mod Jorden instead of til Jorden
626	SD	<b>R, S, R:</b> til Folket instead of vender sig til Folket
626-627	SAMUEL	<b>S, Q:</b> Bøjer Jer, alle! Mænd og Kvinder af Israels Byrd, instead of Bøjer Jer, alle!
632-634	SD	<b>R, S:</b> under det følgende missing; <b>A:</b> salver David instead of David ligger på Knæ foran Samuel, der salver ham under det følgende.
636-637	SAMUEL	<b>Q:</b> taler Israels Gud. instead of taler Herren, Israels Gud!
640	SAMUEL	<b>R:</b> Konge instead of Fyrste
655-656	SAMUEL	<b>Q:</b> Herrens Arv instead of hans Arv
657	SAMUEL	<b>Q, R, S:</b> Børn instead of Folk
657	SD	<b>A, Q:</b> missing; <b>R, S:</b> Krigsfolket og Kvinder på Knæ;
664	CORO	<b>R:</b> SD: Alle rejser sig
666-667	SD	<b>Q:</b> strækker instead of rækker; Arme instead of Hænder
670	SAMUEL	<b>Q, R, S:</b> fuldt instead of endt
675-676	SAMUEL	<b>Q, R, S:</b> Israels instead of o Israels
682-683	SAMUEL	i Fred emended to herfra as in <b>A, Q, R, S:</b> i Fred herfra instead of i Fred
689	SD	moved from bb. 685-686 as in <b>A</b> (originally in bb. 684-685 but erased). <b>R, S, Q:</b> missing
692-693	SD	<b>R, S:</b> hen til Liget; <b>Q:</b> Gaar hen til Liget instead of Gaar hen til Liget. Brutalt slynge sit Spyd emended to slynge sit Spy as in <b>A, Q, R, S</b>
695	SAUL	<b>A:</b> missing; <b>R, S:</b> vender sig til Folket instead of vender sig mod Krigsfolket
698	SD	<b>A:</b> missing; <b>R, S:</b> stiller sig i Vejen instead of stiller sig imellem
713-714	SD	<b>Q, R, S:</b> Hellig er David for Israel instead of Hellig er David
718-719	MIKAL	<b>Q:</b> Grib ogsaa hende! Drøb dem for Fode instead of Grib ogsaa hende!
719-720	SAUL	<b>A:</b> missing; <b>R, S:</b> Folket viger instead of Krigsmændene viger
720	SD	<b>R, S:</b> SD: med Magt
721	MIKAL	<b>A, Q, R, S:</b> Ansigt instead of Aasyn
728	MIKAL	<b>Q, R, S:</b> Guds evige Villie instead of Guds Vilje
729-730	MIKAL	<b>A:</b> missing; <b>R, S:</b> vender sig til David instead of til David
738	SD	<b>Q:</b> David, her lægger instead of Her lægger
738-740	MIKAL	<b>A:</b> Drøb hende instead of Grib hende
747-748	SAUL	drøb ham emended to drøb dem as in <b>Q, R, S:</b> <b>A:</b> grib dem
749-750	SAUL	<b>Q:</b> Grib dem! instead of Grib hende!
766	SAUL	<b>A:</b> missing; <b>R, S:</b> Folket viger ærbødigst til side instead of Folket Viger
768-769	SD	<b>Q:</b> Mikal tacet

#### A C T F O U R

Bar	Part	Comment
128	SD	<b>A:</b> Tæppet op. Troldekvinde sovende; <b>R, S:</b> En Hytte i Endor. Uvejr og Nat. Troldekvinde sovende; <b>Q:</b> En Hytte i Endor. Troldekvinde sovende. Uvejr og Nat
136	SD	<b>Q, R, S:</b> Efter en kort Stunds Forløb bankes der paa Døren. Der bankes heftigere. Omsider farer hun ( <b>Q:</b> Kvinden) op og ser sig omkring. Hun lytter spændt til der bankes igen; Det banker added as in <b>A</b>
139	SD	<b>A, Q, R, S:</b> KVINDEN instead of TROLD-KVINDEN (continues thus in the following); <b>Q:</b> Hvem der? instead of Hvem banker?
144	TROLDK.	
144-145	ABNER	<b>Q:</b> Luk op. Vejfarende Folk; <b>R:</b> Vejfarende Folk op. instead of Vejfarende Folk. Luk op!

Bar	Part	Comment
148	ABNER	SD: som før added as in <b>A, R, S</b>
148-149	ABNER	<b>A, Q, R, S:</b> Saasandt instead of Saa sandt
149	ABNER	<b>R:</b> Folk instead of Mænd
152	TROLDK.	<b>Q:</b> Bit instead of Saa bit!
157-158	SD	<b>Q:</b> Saul, tæt indhyllet, træder ind, fulgt af Abner; <b>R, S:</b> Saul formummet fulgt af Abner træder ind
168	TROLDK.	<b>Q, R, S:</b> Veed instead of Véd
177	SAUL	SD missing in <b>A, R, S</b>
177	SAUL	<b>A, Q, R, S:</b> Saasandt instead of Saa sandt
178-179	SAUL	<b>Q, R, S:</b> skal ej denne Gjærning Dig regnes instead of skal denne Gjærning ej regnes
198	SAUL	SD missing in <b>Q</b>
198	SAUL	<b>Q, S:</b> Tag. Her er Guld – mer end din Hytte er værd instead of Tag! Her er Guld!
200	TROLDK.	<b>Q, R, S:</b> ikke instead of ej
207	SD	<b>A:</b> og vende sig bort missing
212-215	TROLDK.	Scheol: Hebrew for Kingdom of the dead
252	SD	<b>A:</b> En lysning instead of En lysning i Hulen; <b>Q:</b> En lysning i Hulen, fuld af hvid Damp instead of En lysning i Hulen; <b>R, S:</b> En lysning i Hytten, fuld af hvid Damp, antyder Aandens Komme. Kvinden skriger og vender sig mod Saul
259	SAUL	SD: missing in <b>Q, R, S</b>
265-266	SAUL	<b>Q:</b> seer han ud? instead of er han klædt?
275	SD	<b>A:</b> missing; <b>R, S:</b> Skikkelse. Alle faldt på Knæ. instead of Skikkelse.
283-284	SAMUEL	<b>Q:</b> fra min modige Krop? instead of om min modige Krop?
287	SAUL	<b>A, Q, R, S:</b> Lejr instead of Hær
296-297	SAUL	<b>Q:</b> og pege mod Hjælpens Kilde. instead of og sige, hvor Hjælp er at finde!
305-306	SAMUEL	<b>Q, R, S:</b> ved sin Tjener missing
310	SAMUEL	<b>Q:</b> i Genstridigheds Synd mod din Gud instead of i Genstridigheds Aand; <b>R:</b> Aand corrected to Synd in CN's hand; <b>S:</b> Synd instead of Aand
320-321	SD	<b>Q:</b> Aanden forsvinder. Kort Tavshed. Saa høres Stemmer udenfor, som raabe; <b>R, S:</b> Aanden forsvinder. Baade Kvinden og Saul falder med et Skrig paa ( <b>S:</b> med Skrig ned paa) deres Ansigt. Kort Tavshed
324	CORO	Kor (udenfor) bag scenen emended to Kor bag Scenen as in <b>A</b>
325	CORO	<b>R, S:</b> SD: Da høres Stemmer udenfor som raaber instead of Der høres Raab udenfor; <b>A:</b> Der høres Raab udenfor. Krigsfolk
328	ABNER	<b>Q:</b> aabner Døren instead of aabner Døren til Baggrunden; <b>R, S:</b> SD: i Baggrunden instead of til Baggrunden
443-463	CORO	<b>Q, R, S:</b> missing
472-473	SD	<b>Q:</b> fortsættes videre opad instead of fortsættes opad
475-476	SD	<b>Q:</b> støttet til Abner, der leder ham hen til en Sten. Jonathan synker sammen, pint af sine Saar instead of haardt saaret, støttet til Abner; <b>R, S:</b> haardt saaret, fra højre instead of haardt saaret
487	JON.	<b>Q, R, S:</b> Hvor er Kongen min Fader? instead of Hvor er Kongen?
492-493	JON.	<b>Q, R, S:</b> histhenne instead of derhenne
495	JON.	<b>R, S:</b> SD: til Abner
497	ABNER	<b>A, Q, R, S:</b> Saasandt instead of Saa sandt
520-522	SD	<b>Q:</b> Saul kommer op ad Stien instead of Saul fra højre
526	SAUL	<b>Q, R, S:</b> SD: Han synker sammen da han naar ( <b>Q:</b> har naaet) Højen instead of synker sammen
532	SAUL	SD missing in <b>Q</b>
535	SAUL	<b>R, S:</b> SD: Abner peger derhen. Saul hen til Liget instead of Abner peger hen imod Liget
541	SAUL	<b>Q:</b> SD: Han gaaer hen til Sønnen instead of staaer og stirrer

Bar	Part	Comment
544	SAUL	<b>A:</b> Derved! instead of Dér ned!; <b>Q, R, S:</b> Derved! derved! instead of Dér ned!
546	SAUL	<b>A:</b> Al min Magt corrected to Al min Slægt in CN's hand; <b>Q, R, S:</b> hele min Slægt instead of Al min Slægt
546	SAUL	<b>Q, R, S:</b> Alle mine instead of og mine
550	SAUL	SD missing in <b>Q, R, S</b>
554	SAUL	<b>Q:</b> tunge instead of stentunge
558	SAUL	missing in <b>Q, R, S</b>
560-561	SAUL	kom her emended to kom hid as in <b>A, Q, R, S</b>
576-587	SAUL	<b>Q, R, S:</b> der ler ad de Kvaler, Du selv har din Skabning beregt. instead of Du har pint mig med evige Kvaler, du selv har din Skabning beregt! Du gamle Spotter, der ler ad mine Kvaler!
596	SAUL	<b>A, R, S:</b> SD: han dræber sig instead of styrter sig i sit Sværd og dør, <b>Q:</b> Han faldet i sit Sværd og dør instead of styrter sig i sit Sværd og dør
605-607	SD	<b>R, S:</b> Et Øjeblik efter kommer David til Syne oppe på Klippen ( <b>S:</b> i Baggrunden) fulgt af Mikal og en Skare Krigsfolk og Kvinder
613-615	DAVID	<b>R:</b> missing
619-620	MIKAL	<b>Q, R, S:</b> Min Fader! instead of Min Fader! min Fader!
625-628	SD	<b>A, R, S:</b> David kommer frem med sit Følge; <b>Q:</b> fra alle Sider missing
631	DAVID	<b>R, S:</b> SD: i stort Udbrud
640-641	DAVID	<b>Q, R, S:</b> græder for Saul instead of O, græder for Saul
652	DAVID	<b>R:</b> Sværd missing
654-655	DAVID	<b>S:</b> fra Striden instead of uden Sejr; <b>Q:</b> kom tomt tilbage fra Striden instead of aldrig kom tilbage uden Sejr
669	CORO	(togle) added as in <b>A, R, S:</b> Krigsfolk og Kvinder stærkt og anraabende instead of KOR (flere) added as in <b>A</b>
670	CORO	(alle) added as in <b>A</b>
671	CORO	<b>R, S:</b> SD: bøjer sig over Jonathan
676	DAVID	<b>Q, S:</b> dyb som en Kvindes instead of dyb og stor
683-684	DAVID	<b>R, S:</b> Krigsfolk og Kvinder med stigende Vælde instead of KOR
690	CORO	<b>R, S:</b> missing
692-698	CORO	<b>R, S:</b> SD: rejser sig kraftigt
698	DAVID	<b>R, S:</b> Folket overdøvede ham instead of KOR
712	CORO	<b>R, S:</b> David! David! Herren er med Dig instead of David! David!
712-713	CORO	<b>S, Q:</b> Du skal grundfæste Forjættelsens Rige paa Jord instead of Til dig staaar nu Stammernes Haab
717-720	CORO	<b>A:</b> SD: missing; <b>Q, R, S:</b> SD: med oprakte Hænder instead of strækker Hænderne mod Himlen
721-722	DAVID	<b>Q, R, S:</b> alle Folk instead of alle
724	DAVID	<b>Q, R, S:</b> Æren er hans instead of Æren er hans i al Evighed
725-729	DAVID	<b>R:</b> Folket med Vælde og Jubel instead of KOR; <b>S:</b> Folket instead of KOR
737	CORO	<b>Q:</b> Herren vil elske dem, der vandrer med Dig instead of Du skal grundfæste Forjættelsens Rige paa Jord
741-744	CORO	<b>R, S:</b> missing
745-761	DAVID, MIKAL	<b>R, S:</b> David! David! Herren er med Dig instead of David! David!
746-749	CORO	<b>R, S:</b> David! David! Herren er med Dig instead of David! David!