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# PETER HEISE

OUVERTURE TIL "MARSK STIG"

'MARSHAL STIG' OVERTURE



DCM



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UDGIVET AF  
EDITED BY

AXEL TEICH GEERTINGER



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## PETER HEISE: OUVERTURE TIL “MARSK STIG”

Peter Heises beskæftigelse med historien om Marsk Stig og mordet på Kong Erik Glipping i Finderup Lade i 1286 er bedst kendt fra operaen *Drot og Marsk*, men begyndte allerede næsten et kvart århundrede tidligere. Da Carsten Hauchs skuespil *Marsk Stig* blev sat op på Det Kongelige Teater i 1850, var det ganske vist med musik af Henrik Rung, men stoffet inspirerede også Peter Heise, som i 1855 komponerede en sang med klaverledsagelse over sangen *Det dæmredt i Skoven* fra første akt af Hauchs skuespil. Sangen findes bevaret som autograf med titlen *Dands af Marsk Stig* i en samling Heise-sange,<sup>1</sup> som har tilhørt Pauline Holm.<sup>2</sup>

Tempo di menuetto



1. Det dæm-red alt i Sko-ven, jeg treen i Hal-len  
ind, de Jom-fru-er jeg sku-ed ved Fak-ler-nes  
Skin. Den Før-ste lig-ned Vaa-ren, der snart i Knop-per  
staa, den An-den gik i Dand-sen med ud-slag-ne Haar; men  
ing-gen det veed, hvor-dan sig Lyk-ken ven-der.

Peter Heise: *Dands af Marsk Stig*, sangstemme.

I efteråret og vinteren 1855-56 komponerede Heise en koncertouverture over det samme emne med udgangspunkt i denne sang. I et brev til Jacob Voltelen<sup>3</sup> skriver Heise:

“[...] Hin Overture til Marsk Stig er bygget paa en Melodi som jeg i den Anledning har komponeret til Sangen i Tragedien: ‘Det dæmredt i Skoven’, denne Sang synes Folk især om, og jeg troer ogsaa, den siger mere end Rungs, skjøndt hans egentlig ikke var saa gal endda. Ligesom hin Sang i Tragedien

spiller en betydelig Rolle, bør den ogsaa gjøre det i en Overture dertil.”<sup>4</sup>

I slutningen af januar 1856 nærmer arbejdet med ouverturen sig sin afslutning, som det fremgår af et brev fra Peter Heise til sin bror Frederik:

“Nu har jeg atter et større Værk for, nemlig en Overture à grand orchestre til Hauchs Tragedie ‘Marsk Stig’, som Gade er meget fornøiet med og meget animerer mig til. Nu har den rigtignok hvilet fra Julen af. Det var nemlig den 27de Januar Mozarts hundredaarige Fødselsdag; Theatret gjorde mærkværdig nok Intet i den Anledning, men ude hos Holms havde jeg arrangeret en musikalsk Aften, hvor Damer og Herrer, lutter gode Stemmer, udførte Mozartske Sager, og det løb meget godt af. Tillige havde Studenterne havt en Afskedsfest for Hostrup, hvortil jeg havde komponeret Noget, som ligeledes fordrede Prøver, derved er jeg blevet noget forstyrret i hiin Overture, som ellers er komponeret færdig og instrumenteret halvt, men nu skal jeg have fat paa den igjen.”<sup>5</sup>

Den første opførelse af koncertouverturen, som omfatter tre tempi (Andante – Allegro molto – Prestissimo), fandt først sted to år senere i Musikforeningen. Ved den lejlighed benyttedes en afskrift (kilde C), som blev udfærdiget til formålet efter Heises egen autograf (kilde A). Afskriften bærer Heises signatur og er dateret februar 1858. Overturen indledte koncerten den 27. februar 1858, dirigeret af Niels W. Gade. På programmet i øvrigt var Julius Rietz’ *Altdeutscher Schlachtgesang* for mandskor og orkester, Beethovens 7. symfoni og første akt af Glucks opera *Alceste*. *Tidsskrift for Musik* vurderede efterfølgende ouverturen som følger:

“Med Overturen til ‘Marsk Stig’ er P. H e i s e, hvem vi hidtil kun have kjendt som Sangcomponist, for første Gang traadt ind paa et Gebeet af mere omfattende musikalsk Betydning, og det glæder os, at den unge Componist ved dette vellykkede Arbejde fuldkomment har lagt sin Berettigelse hertil for Dagen. Overturen er anlagt med en dristig og sikker Haand; den er smukt formet, tiltalende i melodisk henseende, og efterlader navnlig ved sin effectfulde Slutning et varigere Indtryk. Et Par grelle eller søgte Modulationer havde vi helst ønsket forandrede.”<sup>6</sup>

1 DK-Kk C II, 144 (mu 7107.2163). Sangen bærer nummeret mu 7107.2184. Publiceret som nr. 184 i Niels Martin Jensen, *Peter Heise. Sange med klaver*, bd. IV. København 1990, s. 24f.  
2 Pauline Frederikke Marie Holm (1826-1914), datter af konferensråd, departementschef i finansministeriet Christian Frederik Holm og Marie Elisabeth Holm f. Engelbreth. Pauline Holm karakteriseres af Gustav Hetsch som en “Romancesangerinde med en meget smuk Stemme”. Gustav Hetsch, *Peter Heise*. København 1926, s. 29.  
3 Jacob Emil Voltelen (1827-1856), forfatter.

4 Brev dateret 17.10.1855. Privateje. Citeret efter Niels Martin Jensen, *Peter Heise. Sange med klaver*, bd. IV, s. 199.

5 Brev dateret 30.1.1856. Citeret efter Gustav Hetsch, *Breve fra Peter Heise*. København 1930, s. 51.

6 *Tidsskrift for Musik*, 2. årg. (1858) nr. 3, s. 6.

Også *Dagbladet* hæftede sig ved, at især "Slutningen gjør [...] en storartet Virkning", og havde også "hørt Mænd af Faget udtale en meget gunstig Dom om dette Arbeide."<sup>7</sup>

Ouverturen opførtes to gange i Musikforeningen, anden gang ved abonnementskoncerten den 19. december 1865, men har ikke i Heises levetid været spillet i forbindelse med Hauchs skuespil.

I 1875 tog Heise atter fat på Marsk Stig-stoffet, denne gang med kompositionen af en hel opera for øje. Operaen *Drot og Marsk* var ikke direkte baseret på Hauchs skuespil, men på en libretto af Christian Richardt. Heise valgte at genbruge den 20 år gamle koncertouverture, men forkortede den med omkring en fjerdedel fra de oprindelige 659 takter til 485 takter. Seks steder i *Marsk Stig*-ouverturen har Heise helt strøget længere passager eller erstattet dem med kortere. Springene er markeret i det autografe *Marsk Stig*-partitur (kilde A) med bemærkningen *vi-[-...]-de*, indført med blyant på følgende steder:

- Fra tre takter før E (t. 86) til tre takter før F (til og med t. 123). Bemærkning nederst s. 9: *NB / med forandret / Opgang til Pag. 13.*
- Fra t. 157 til og med t. 166.
- Fra I (t. 225) til og med t. 263.
- Fra t. 334 (oprindeligt fra 350) til og med t. 373. De sidste fire takter før springet er ændret med blyant på s. 29, et efterfølgende indskud på otte takter noteret på s. 33.
- Fra t. 382 til og med t. 397.
- Fra O (t. 468) til P (til og med t. 506).

Partituret sammenfatter hele ouverturens tilblivelseshistorie: Det indeholder den første optegnelse af ouverturen med blæk, tidlige ændringer især i form af klangforstærkende tilføjelser, indført med rød farveblyant (inkluderet i Musikforeningens partitur og stemmer, kilde B og C fra 1858), delvis komplettering af dynamik og buer med blyant (indført efterfølgende i kilde B med blæk, formodentlig i forbindelse med en af opførelserne i Musikforeningen) og endelig igen med blyant mindre rettelser og de nævnte spring i forbindelse med udarbejdelsen af opera-ouverturen omkring år 1877. I operapartituret,<sup>8</sup> der med hensyn til ouverturen altså er en renskrift af de seneste ændringer i kilde A, har Heise desuden tilføjet en mængde detaljer, der ikke først er blevet skitseret i kilde A, og altså først er indført i forbindelse med renskriften. Det drejer sig især om yderligere komplettering og forfinelse af dynamik og frasering. Ved samme lejlighed blev de dybe messingblæsere – oprindeligt alt-, tenor- og basstrombone – erstattet af den mere moderne besætning med to tenor-tromboner og tuba.

Også efter uropførelsen af operaen på Det Kongelige Teater den 25. september 1878 fik ouverturen positiv omtale. *Nationaltidende* afsluttede en udførlig anmeldelse af operaen med den bemærkning, at

<sup>7</sup> *Dagbladet*, 1.3.1858.

<sup>8</sup> Se beskrivelse af kilderne til *Drot og Marsk* i DCMs kommende udgave af operaen, som ventes udgivet i 2012.

"Vi skulle endnu kun fremhæve Ouverturen, et større symfonisk Arbeide, der formentlig har været udført i 'Musikforeningen' for adskillige Aar siden, men som i hvert Fald nu fremtræder med Nyhedens Interesse, og som er baade indholdsrig og smukt formet, væsenlig i den ældre Ouverture-Stil; at den iaftes ikke blev applauderet, synes meget besynderligt. Hvad ydre Udstyrelse angaar, er der anvendt meget – men dog ikke for meget – paa 'Drot og Marsk'."<sup>9</sup>

I 1899 udkom ouverturen i form af Axel Grandjeans klaverudtog for 4 hænder med titlen *OVERTURE / til / "Marsk Stig" / Tragedie af C. Hauch / komponeret / af / P. HEISE*, men trods titlen var der ikke tale om et arrangement af den oprindelige *Marsk Stig*-ouverture, men derimod af operaversionen fra uropførelsen af *Drot og Marsk* i 1878, altså den noget kortere version. Det er sandsynligvis netop dette klaverudtog, der har været årsag til den i eftertiden udbredte opfattelse, at Heise genanvendte sin tyve år gamle komposition i sin fulde udstrækning.

At ouverturen også i operaversionen – ligesom operaen som helhed – angiveligt forekom kritikken for lang, var ifølge Gustav Hetsch grunden til at Heise forkortede den yderligere umiddelbart efter uropførelsen:

"Ligesom den første Opførelse modtoges ogsaa den anden, der fandt Sted 4 Dage senere, med stærkt Bifald af det udsolgte Hus. Der var anden Aften foretaget Forkortelser i Ouverturen. Men Kritiken fastslog, at der skulde foretages endnu flere Beskæringer."<sup>10</sup>

De trykte anmeldelser efter uropførelsen udtrykker ganske vist ingen sådan kritik, men det er muligt, at Hetsch refererer mundtlige tilkendegivelser. Det står i hvert fald fast, at Heise valgte at forkorte ouverturen radikalt, indtil den i sin endelige form kun bibeholdt den langsomme indledning. Den ene blanke side i partituret mellem ouverturen og første akt udnyttede Heise til at komponere en ny slutning – en ganske kort overgang på 4 takter, der *attacca* leder over i første akt. Denne korte version er på kun 54 takter i alt.

Operapartituret og nogle af orkesterstemmerne fra Det Kongelige Teater indeholder dog også tegn på, at en lidt mindre radikal forkortelse, der kun udelod den lange midterdel, har været afprøvet på et tidspunkt. Axel Grandjeans klaverudtog af ouverturen for 4 hænder bemærker overensstemmende nederst på første side, at ouverturen "Benyttedes i sin Helhed ved den første Opførelse af 'Drot og Marsk', siden udelodes Allegroen". Medmindre Grandjean regner det afsluttende *Prestissimo* som en del af Allegroen, beskriver han netop den form, der kun udelader den lange midterdel. På den anden side er denne form ikke dokumenteret på anden måde end gennem blyantsmærkninger i Heises autografe partitur og nogle af de tilhørende stemmer, og den overlevede i hvert fald ikke operaens første sæson, som Heises tilføjede overledning fra den langsomme indledning

<sup>9</sup> *Nationaltidende*, 26.9.1878.

<sup>10</sup> Gustav Hetsch, *Peter Heise*. København 1926, s. 177.

til første akt bevidner.<sup>11</sup> Grandjeans eget klaverudtog af hele operaen (1879 og senere genudgivelser) indeholder også kun ouverturen i den helt korte form, der udelader både Allegro- og Prestissimo-delen.

Ouverturen kendes altså i alt i fire forskellige versioner:

- Andante – Allegro molto – Prestissimo; 659 takter (den oprindelige *Marsk Stig*-ouverture fra 1856)
- Andante – Allegro molto – Prestissimo; 485 takter (fra uopførelsen af *Drot og Marsk*, 1878)
- Andante – Prestissimo; 152 takter (ca. 1878, muligvis aldrig opført)
- Andante; 54 takter (den endelige version med ny overgang til første akt)

Den foreliggende publikation repræsenterer den første version. De øvrige tre kan umiddelbart aflæses eller genskabes af DCM's udgave af *Drot og Marsk* (jf. forordet til samme).

Ouverturen er et stykke programmusik, der musikalsk iscenesætter handlingen og de centrale personer i Carsten Hauchs skue-

spil. Ret beset er der altså ikke tale om en ouverture *til* skuespillet *Marsk Stig*, sådan som den også af Heise selv benævnes i kilderne, men *over* det. Musikkens programmatisk karakter er særlig tydelig i den foreliggende koncertouverture, hvor de forskellige (person-)motiver dels udfoldes over længere passager, dels konfronteres med hinanden i mere dialogagtig form. Det var især de sidstnævnte, dialogiske afsnit og en række overledende passager, som Heise valgte at skære væk i operaouverturen.

Et af de gennemgående motiver er det, der som nævnt tager udgangspunkt i sangen *Det dæmred alt i Skoven*. Det antydes første gang i den langsomme indledning (bogstav B) og udfoldes fuldt to gange i Allegro-delen (bogstav H og N). Selv om der musikalsk således kan trækkes en linje direkte fra *Det dæmred alt i Skoven* til *Drot og Marsk*-ouverturen godt tyve år senere, gik Heise dog ikke så vidt som til at indarbejde substantielt materiale fra ouverturen i selve operaens akter. Ouverturen fremstår derfor også i *Drot og Marsk* som en selvstændig helhed, der med eget musikalsk materiale resumerer Heises fortolkning af historien om Marsk Stig.

Axel Teich Geertinger

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<sup>11</sup> Heise nåede kun at opleve en enkelt sæson med *Drot og Marsk*.

## PETER HEISE: ‘MARSHAL STIG’ OVERTURE

Peter Heise’s absorption with the legend about Marsk Stig<sup>1</sup> and the murder of King Erik Glipping in Finderup in 1286 is best known from the opera *Drot og Marsk* (King and Marshal) but it had already started to pique the interest of the composer almost a quarter of a century earlier. When Carsten Hauch’s play *Marsk Stig* was mounted at The Royal Theatre in 1850, it did feature music composed by Henrik Rung but the substance of the piece also served to inspire Peter Heise, who in 1855 composed a song with piano accompaniment based on the song *Det dæmred alt i Skoven* (Twilight was Already Falling in the Woods) from the first act of Hauch’s play. The song is extant as an autograph score bearing the title *Dands af Marsk Stig* (Dance from ‘Marsk Stig’) in a collection of Heise-songs<sup>2</sup> that once belonged to Pauline Holm.<sup>3</sup>

Tempo di menuetto

1. Det dæm - red alt i Sko-ven, jeg treen i Hal-len  
ind, de Jom - fru-er jeg sku - ed ved Fak - ler - nes  
Skin. Den Før - ste lig-ned Vaa-ren, der snart i Knop-per  
staar, den An-den gik i Dand-sen med ud-slag-ne Haar; men  
ing - gen det veed, hvor - dan sig Lyk-ken ven - der.

Peter Heise: *Dands af Marsk Stig*, vocal part.

In the autumn and the winter of 1855–56, Heise composed a concert overture that was built over the same subject, taking his point of departure from this song. In a letter to Jacob Voltelen,<sup>4</sup> Heise writes:

- 1 Stig Andersen Hvide, Danish nobleman, magnate, leading general and minister of war.
- 2 DK-Kk C II, 144 (mu 7107.2163). The song bears the number mu 7107.2184. Published as no. 184 in Niels Martin Jensen, *Peter Heise. Sange med klaver*, vol. IV. Copenhagen 1990, p. 24f.
- 3 Pauline Frederikke Marie Holm (1826–1914), daughter of *konferensråd* and head of department in the Ministry of Finance, Christian Frederik Holm, and Marie Elisabeth Holm, née Engelbreth. Pauline Holm was characterised by Gustav Hetsch as a “Romance songstress with a very beautiful voice”. Gustav Hetsch, *Peter Heise*. Copenhagen 1926, p. 29.
- 4 Jacob Emil Voltelen (1827–1856), author.

“[...] This Overture to Marsk Stig is built on a melody that I, for the occasion, have composed to the song in the tragedy: ‘Det dæmred alt i Skoven’, a song of which people seem to be especially fond, and I actually feel that it does say more than Rung’s, even though his was actually quite a fine piece of work, after all. Just as the song plays an important role in the tragedy, it ought to do so in the overture to the play, also.”<sup>5</sup>

At the end of January 1856, his work on the overture was drawing to its close, as is made evident in a letter from Peter Heise to his brother, Frederik:

“Now, once again, I am working on a large-scale work, namely an Overture à grand orchestre for Hauch’s tragedy, ‘Marsk Stig’, with which Gade is very pleased and to which he very much encourages me. Now, I must say, it has been put aside since Christmastime. In fact, on the 27th of January, it was the hundredth anniversary of Mozart’s birthday: curiously enough, the Theatre did nothing to commemorate the occasion. But out at Holm’s place, I had arranged a musical evening, where a number of ladies and gentlemen, all with fine voices, performed Mozartian pieces and did so quite well. Moreover, the students were throwing a farewell party for Hostrup, for which I had composed something, which similarly called for rehearsals. For these reasons, I have been intermittently disturbed in my work on creating this overture, which is otherwise finished, compositionally, and now stands half orchestrated. But now I am going to have to take hold of the project again.”<sup>6</sup>

The first performance of the concert overture, which comprises three different tempi (Andante – Allegro molto – Prestissimo), did not take place until two years later at Musikforeningen (The Music Society). On this occasion, a transcript (source C) was used, which was copied out for the purpose after Heise’s own autograph (source A). The transcript bears Heise’s signature and is dated February 1858. The overture was the opening piece of a concert on 27 February 1858 that was conducted by Niels W. Gade. Also on the program were Julius Rietz’s *Altdeutscher Schlachtgesang* for men’s choir and orchestra, Beethoven’s Seventh Symphony and the first act of Gluck’s opera *Alceste*. The periodical *Tidsskrift for Musik* evaluated the overture in the following way:

“With the Overture to ‘Marsk Stig’, P. Heise, whom we have known hitherto only as a composer of songs, has stepped for-

- 5 Letter dated 17.10.1855. Private collection. Quoted from Niels Martin Jensen, *Peter Heise. Sange med klaver*, vol. IV, p. 199.
- 6 Letter dated 30.1.1856. Quoted from Gustav Hetsch, *Breve fra Peter Heise*. Copenhagen 1930, p. 51.



ward into a domain of more wide-ranging musical implications, for the first time, and we are pleased that this young composer, with this piece, has so consummately proved his aptitude in this field. The overture has been outlined with a daring and steady hand: its formal scheme is highly exquisite, it is prepossessing in a melodic sense and especially with its effective closing it leaves a lasting impression. There are, however, a few glaring or contrived modulations that we would have liked to see altered.”<sup>7</sup>

The *Dagbladet* also noticed that especially “the closing made [...] a splendid effect”, and also reported that “men in the profession had been heard passing a very favourable judgment on this piece.”<sup>8</sup>

The overture was played twice at Musikforeningen, the second time at a subscription concert on 19 December 1865, but was not played in conjunction with Hauch’s play during Heise’s lifetime.

In 1875, Heise grabbed hold of the Marsk Stig subject once again, this time with the composition of an entire whole opera in mind. The opera *King and Marshal* was not based directly on Hauch’s play but rather on a libretto penned by Christian Richardt. Heise chose to use the twenty year old concert overture again but he shortened it, in the first instance, by about one quarter of its length, from the original 659 bars to 485 bars. There are six instances in the *Marsk Stig* Overture of Heise simply having deleted longer passages or replacing them with shorter ones. These cuts are indicated in the autograph of the *Marsk Stig* score (source A) with the remark *vi-[...]de*, added in pencil in the following places:

- From three bars before E (b. 86) to three bars before F (up to and including b. 123). Comment at the bottom of p. 9: *NB / med forandret / Opgang til Pag. 13* (nota bene / with altered / transition to page 13).
- From b. 157 up to and including b. 166.
- From I (b. 225) up to and including b. 263.
- From b. 334 (originally from bar 350) up to and including b. 373. The last four bars before the cut are changed in pencil on p. 29 and a subsequent insertion of eight bars is noted on p. 33.
- From b. 382 up to and including b. 397.
- From O (b. 468) to P (up to and including b. 506).

The score reflects the history of the whole overture’s genesis: it contains the first sketch of the overture, made in ink; early expansions of the instrumentation, entered in red crayon (changes included in Musikforeningen’s score and parts, sources B and C from 1858); occasional completion of dynamics and slurs, made in pencil (added subsequently in source B in ink, presumably in connection with one of the performances at Musikforeningen); and lastly, and again, entered in pencil, a number of minor corrections and the marking of the aforementioned cuts effected in connection with the preparation of the opera overture, emended

sometime around 1877. In the opera score,<sup>9</sup> which, in the case of the overture, is thus a fair copy of the most recent changes in source A, Heise has also added a great many details that were not outlined beforehand in source A and were accordingly first introduced in connection with the fair copy. These emendations chiefly have to do with the further supplementation and refinement of the dynamics and the phrasings. On the same occasion, the lower brass parts – originally alto-, tenor- and bass-trombones – were replaced by the more modern ensemble set-up, consisting of two tenor-trombones and tuba.

Also after the premiere of the opera at The Royal Theatre on 25 September 1878, positive response to the overture appeared in the press. The *Nationaltidende* concluded its detailed review of the opera with the comment that

“Finally, we want to call attention to the overture, a major symphonic work, which was supposedly played at ‘Musikforeningen’ a good many years ago but which, in any event, now makes its appearance with all the charm of novelty and which is both full of life and well formed, essentially in the former overture style; that it did not receive any applause last night is most peculiar. As far as external accoutrements go, there is much – albeit not too much – being used on ‘Drot og Marsk’.”<sup>10</sup>

In 1899, the overture was published in Axel Grandjean’s piano arrangement for 4 hands, with the title *OUVERTURE / til / “Marsk Stig” / Tragedie af C. Hauch / komponeret / af / P. HEISE* (OVERTURE / to / ‘Marsk Stig’ / Tragedy by C. Hauch / composed / by / P. HEISE). In spite of the title, this was not an arrangement of the original ‘*Marshal Stig*’ Overture but rather of the opera version presented in connection with the premiere of *King and Marshal* in 1878, that is to say, the somewhat abbreviated version. Presumably, this piano arrangement has been the cause of the widespread opinion in posterity that Heise simply re-used his twenty year old composition in its full extent.

According to Gustav Hetsch, Heise’s reason for shortening the overture even further immediately after the premiere performance was that it – much like the opera on the whole – seemed to be too long in the critics’ estimation:

“As did the first performance, the second, which was presented 4 days later, was also received with a great deal of applause by the audience in the sold-out house. On the second evening, certain abbreviations were made in the overture. Nonetheless, the critics maintained that even more cuts should be carried out.”<sup>11</sup>

Actually, the printed reviews appearing after the premiere do not voice any such critique. It is possible that what Hetsch is referring to were spoken evaluation. In any event, it is certain that Heise chose to abbreviate the overture in a radical way un-

<sup>7</sup> *Tidsskrift for Musik*, vol. 2 (1858) no. 3, p. 6.

<sup>8</sup> *Dagbladet*, 1.3.1858.

<sup>9</sup> See the description of the sources for *Drot og Marsk* in DCM’s coming edition of the opera, scheduled for publication in 2012.

<sup>10</sup> *Nationaltidende*, 26.9.1878.

<sup>11</sup> Gustav Hetsch, *Peter Heise*. Copenhagen 1926, p. 177.

til, in its final form, it retained only the slow introduction. Heise made use of the single blank page in the score positioned between the overture and the first act to compose a new ending – a concise transition of 4 bars, which – *attacca* – leads over into the first act. This shortened version of the overture is only 54 bars in its length.

The full score of the opera and some of the orchestral parts from The Royal Theatre, however, also seem to indicate that a somewhat less sweeping abbreviation was tested out at a certain time, omitting only the extensive middle section. Axel Grandjean's piano arrangement of the overture for piano duet remarks at the bottom of the first page that the overture was "used in its entirety at the first performance of 'Drot og Marsk', after which the Allegro section was omitted". Unless Grandjean considered the concluding Prestissimo to be part of the Allegro, what he appears to be describing here is, quite precisely, the form of the overture that omits *only* the extensive middle section. On the other hand, this form is not documented in any way other than through pencil annotations in Heise's autograph score and in some of the appurtenant parts and, in any event, it did not survive the opera's first season, as Heise's inserted transition from the slow introduction to the first act testifies.<sup>12</sup> Grandjean's own piano arrangement of the whole opera (1879, and subsequent reprints) also contains only the overture in the very short form that omits both the Allegro molto and the Prestissimo sections.

Consequently, the overture is known in four different versions:

- Andante – Allegro molto – Prestissimo; 659 bars (the original 'Marshal Stig' Overture from 1856)
- Andante – Allegro molto – Prestissimo; 485 bars (from the first performance of *King and Marshal*, 1878)

- Andante – Prestissimo; 152 bars (c. 1878, possibly never performed)
- Andante; 54 bars (the final version, with the new transition to the First Act of the opera)

The present edition represents the first version listed above. The other three can be read directly or can be reconstructed from DCM's edition of *King and Marshal* (cf. the preface to this work).

The overture is a piece of program music that musically sets the scene for the plot and for the central protagonists in Carsten Hauch's play. All things considered, then, what we have here is not an overture *to* 'Marshal Stig', the play, as it was called in the sources, but rather an overture *about* Marshal Stig. The music's programmatic character is especially distinct in the present concert overture, where the motifs representing the different persons are in some places unfolded in longer passages and in others confronted by each other in a more dialogue-like form. It was especially some of the latter-mentioned dialogue-like sections and a number of bridge passages that Heise chose to cancel in the opera overture.

One of the recurring motifs is that which, as has been mentioned, takes its point of departure in the song *Det dæmred alt i Skoven*. There is already an initial reference in the slow introduction (letter B) and it is unfurled in its full extent twice in the Allegro section (letters H and N). Even though, in a musical sense, a line can accordingly be drawn directly from *Det dæmred alt i Skoven* to the *King and Marshal* overture, shaped more than twenty years later, Heise did not go as far as to substantially work material from the overture into the opera's various acts. Thus, the overture manifests itself also in *King and Marshal* as an independent totality, which, with its very own musical material, sets forth a resume of Heise's interpretation of the legend about Marshal Stig.

Axel Teich Geertinger

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<sup>12</sup> Heise lived long enough to experience one single season of *King and Marshal* only.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of approximately 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are several instances of the word "crescendo" written in red ink. The score is heavily annotated with red ink, including corrections, additions, and markings. Some of the red annotations include the words "Andante", "Andante e Ch. molto", and "Allegro". There are also some red numbers and symbols scattered throughout the score. The paper shows signs of age, with some staining and wear at the edges.

Peter Heise's autograph score (source A), p. 3.

Peter Heises autografe partitur (kilde A), s. 3.



*Andante.*

The image shows a page of handwritten musical notation for a symphony orchestra. The tempo is marked 'Andante.' at the top. The score includes staves for the following instruments: Flauti (Flutes), Clari (Clarinets), Clarinetti (Clarinets), Fagotti (Bassoons), Corni in F (French Horns), Corni in D (French Horns), Trombi in G (Trumpets), Tromboni (Trombones), Timpani in D (Timpani), Violini (Violins), Viola (Viola), Violoncelli (Violoncellos), and Bassi (Basses). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mfp*, *a2*, and *cresc.*. A circular library stamp is located at the bottom center of the page.

Musikforeningens afskrift af partituret (kilde C), s. 2.

Musikforeningen's (The Music Society's) copy of the score (source C), p. 2.



## BESÆTNING / ORCHESTRA

2 flauti

2 oboe

2 clarinetti in B $\flat$

2 fagotti

2 corni in F

2 corni in D

2 trombe in D

trombone alto

trombone tenore

trombone basso

timpani

archi

## CRITICAL COMMENTARY

### ABBREVIATIONS

b.	bar
bb.	bars
brass	brass instruments
cb.	contrabbasso
cl.	clarinetto
cor.	corno
div.	divisi
<i>DK-Kk</i>	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fol.	folio
fol.	folios
marc.	marcato
ob.	oboe
p.	page
pp.	pages
stacc.	staccato
str.	strings
timp.	timpani
tr.	tromba
trb.a.	trombone alto
trb.b.	trombone basso
trb.t.	trombone tenore
trem.	tremolo
va.	viola
vc.	violoncello
vl.	violino
woodw.	woodwind instruments

### DESCRIPTION OF SOURCES

**A** Score, draft, autograph

**B** Instrumental parts, transcript

**C** Score, fair copy, transcript

**A** Score, draft, autograph.

*DK-Kk*, C II, 7k, mu 7106.2768.

Title on first page: 'Ouverture til "Marsk Stig"', with autograph signature *P[eter]H[eise]* in pencil at top right corner. Bequest from Vilhelmine Heise, 1913.

29.1x33.9 cm, 28 folios, fol. 1<sup>r</sup> unpaginated, fols. 1<sup>r</sup>–28<sup>r</sup> paginated 2–55 in pencil, fol. 28<sup>r</sup> blank; written in ink; in quarter cloth binding with marbled sides.

Paper type: 20 staves (hand-ruled).

Numerous changes and additions (presumably all by PH) which all can be divided into four distinct stages: 1) changes in same ink as original music made in connection with, or just after, the first notation; 2) additions in red crayon, dealing in particular with reinforcement of the sound in the brass instruments; 3)

early changes and additions in pencil, especially completion of phrasing and dynamics; 4) later changes and additions in pencil, especially cancellations of sections with new transitions added. The two first sets of changes are nearly all to be found in Musikforeningen's score (Source C) and thus made between 1855 and February 1858. The early changes in pencil are in most cases added in ink in Musikforeningen's parts (Source B), probably in 1858 or 1865. Since the latest markings in pencil (that is, cuts) agree with the autograph score of the opera overture in *Drot og Marsk*, Source A has clearly been used as a point of departure for the revision of the overture in connection with the arrangement of the fair copy of the opera in 1877/78 (see introduction). The source includes two sets of disposition markings (pagination) which agree with Musikforeningen's score (C) and the later fair copy of the opera, respectively.

**B** Instrumental parts, transcript.

*DK-Kk*, Mf 592.

Title on cover of vl.1(1): 'Violino 1<sup>mo</sup> / N<sup>o</sup>1. / Heise / Marsk Stig Ouverture'.

Transferred to The Royal Library from Musikforeningen, 1937. 33x24.7 cm, 35 instrumental parts (2 fl., 2 ob., 2 cl., 2 fg., 4 cor., 2 tr., trb.a., trb.t., trb.b., timp., 5 vl.1, 4 vl.2, 3 va., 5 vc./cb.); written in ink in the same hand as Source C; additions in ink, pencil, and crayon; each part consists of one gathering, sewn and pasted together in a cover of blue paper. Covers are stamped '592.' at top left corner.

Paper type: 12 staves (hand-ruled).

Source B contains a fair amount of additions and corrections in ink of the same colour as the original text, and hence in some instances it is difficult to distinguish between them. Some of the additions are added in a foreign hand. Furthermore, a few additions are made in pencil and red and blue crayon.

As Source C, Source B has probably been employed at the overture's first performance at Musikforeningen 27 February, 1858.

**C** Score, fair copy, transcript.

*DK-Kk*, C II, 114f.

Title on cover: 'Heise P. / Ouverture til "Marsk Stig" / Partitur'; label on front cover: 'Musikforeningens Archiv. Partitur. / Heise P. / Ouverture: Marsk Stig / A. No. 592.'

Title page: 'Ouverture / til / Marsk Stig / komponeret / af / P. Heise'; autograph dedication 'Til / "Musikforeningen" / fra / P. Heise' added at top right corner.

Date on title page: *Febr. 1858*.

Transferred to The Royal Library from Musikforeningen, 1937.

Paper type: 16 staves (hand-ruled).

33.1x25.6 cm, 50 folios written in ink; in half leather binding with marbled sides.

fol. 1<sup>r</sup> title page (unpaginated)

fol. 1<sup>v</sup> unpaginated

fols. 2<sup>r</sup>–50<sup>r</sup> pp. 3–99

fol. 50<sup>v</sup> blank

The source contains few additions in pencil, especially completion of dynamic markings and cuts corresponding to the later opera overture of *Drot og Marsk*. The cuts are apparently later than the other pencil markings as dynamic markings added in pencil on pp. 76–79 are cancelled by the cuts.

#### EVALUATION OF SOURCES

Source A, which is the only source to the ‘Marsk Stig’ overture in Heise’s hand, has been elected as copy text for the present edition. However, the source contains at least four different layers of changes, partly from before or between the performances of the overture in the Musikforeningen and partly from a later revision made in connection with the composing of the opera *Drot og Marsk* in 1877–78. It is therefore extremely difficult to reproduce the work representing a particular time using only A as basis. Sources B and C are therefore employed as indicators of which changes in A were valid before the revision in the 1870s. Additions and changes in red crayon in A, as well as some of the additions in pencil, are also found in B and C and are thus earlier, that is before February 1858 when the copies for the first performance were made.

Musikforeningen’s orchestral material (Source B) and score (Source C) were made by the same copyist. The orchestral parts were apparently not prepared employing Musikforeningen’s score, but just as Source C they were copied directly from Heise’s holograph score (Source A); this is evident from a number of copying errors in Source C (e.g. vc. bb. 24–25, fl.2 bb. 391–392) which are not found in the orchestral parts. Most of the additions in pencil in A have also been included in ink in B and must therefore date from the time before or around the performances in Musikforeningen (i.e. not later than 1865), even if they have not been included in C. Thus the orchestral material represents one of the composer’s revised versions of the overture and is therefore given more importance in the evaluation of variants than Source C.

The edition aims at representing the overture as it was intended by Heise in connection with the last performance in Musikforeningen in 1865. The additions in pencil in A, which are not found in Musikforeningen’s copies, have therefore not been taken into consideration since they are interpreted as changes made during the work on *Drot og Marsk*.

Heise has notated analogous passages in varying degrees of completeness and with numerous, often contradictory deviations not least in terms of slurring and dynamics; a consistent notation has in general therefore not been attempted in these instances. Similarly, vertical completions across different instrument groups have only been made in passages where Heise seems to imply that an exact agreement is intended.



















The interpretation of Heise’s notation of slurs is at times difficult as he often starts a slur rather before the first note and ends it somewhat after the last note; thus the length of slurs may be hard to determine. In connection with the transition from one system to another as well as at page turns, it might be difficult to establish whether slurs should be interpreted as one single or two separate slurs. In these instances, the present edition bases as far as possible its interpretation on both vertical and horizontal analogies.

On staves with two instruments, Heise furthermore often notates only one single slur, even in passages notated with double stems. In passages which could have been notated with single stems or a *due*, it is presumed that the slur applies to both instruments; the emendation is made without comment.


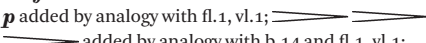
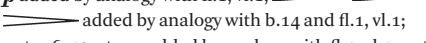









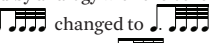
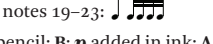
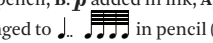









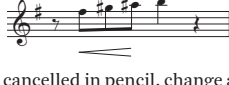




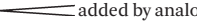
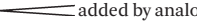





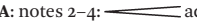

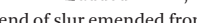
Often Heise notates short crescendo and diminuendo wedges with beginning and ending placed rather inconsistently. The length and the placement of these wedges has in general been normalized tacitly. Heise frequently notates dynamic markings between staves only where they in most cases with certainty apply to both staves. This pertains in particular to vl.1,2 and vc./cb., but may also be seen in the woodwind and brass instruments. As a main rule, such markings are interpreted as applying to both staves and are edited accordingly without comment. In some instances, Heise only notates dynamics at vl. 1 and cb. which the editor has interpreted as applying for the whole group of strings. When the marking is added in the present edition, it has been noted in the commentary as made ‘by analogy with vl.1, cb.’

#### VARIANT READINGS AND EDITORIAL EMENDATIONS


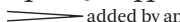




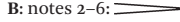
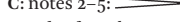

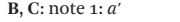
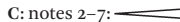

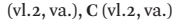
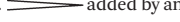

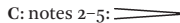
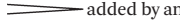
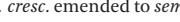
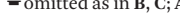
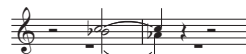

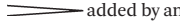
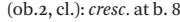

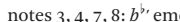
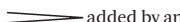
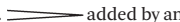
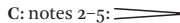
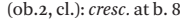
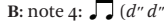
The extensive additions and corrections in Source A are so numerous that a complete listing is not meaningful; the interested reader is therefore encouraged to consult the facsimile edition of the manuscript at [www.kb.dk](http://www.kb.dk), which enables the reader to study the details regarding the work’s early compositional history. Additions and corrections are only described when they are considered to be of special interest or to have a relation to variants and changes in the other sources and hence serve to illustrate the basis for editorial emendations of the musical text. Changes and additions which, on the basis of a comparison with the other sources, seem to have been introduced in connection with the later revision of the overture to the opera, *Drot og Marsk*, are marked with the comment ‘later revision’.





















Bar	Part	Comment
	fl.	C: flutes 1 and 2 written on separate staves
	tr.	B: trumpets in F instead of trumpets in D
1–124	cl.	A: originally written for clarinets in A, cancelled in ink and written for clarinets in B <sup>b</sup> below system
2–6	vc.	C: <i>col Basso</i>
2	vc. cb.	A, B: rest 3 to note 4:  changed to  in pencil (A) and ink (B); C: rest 3 to note 4: 
3	ob. cl. fg.	<i>mfpp</i> added by analogy with b.1 and va.
4	vc. cb.	A, B: rest 3 to note 5:  changed to  in pencil (A) and ink (B); C: rest 3 to note 5: 
7	timp.	C:  continues to b.8 note 1
7	vl.1,2	B: note 1: <i>ff</i> ; notes 1–4:  ; A, B: rest 3 to note 4:  changed to  in pencil (A) and ink (B); C: rest 3 to note 4: 
7	va.	A, B: rest 2 to note 5:  changed to  in pencil (A) and ink (B); C: rest 2 to note 5: 
7	vc.	A, B: rest 3 to note 4:  changed to  in pencil (A) and ink (B); B: note 1: <i>ff</i> ; notes 1–4:  ; C: rest 3 to note 4: 
7–10	vc.	B: one slur instead of two
8	vl.1	<i>ffp</i> emended to <i>p</i> by analogy with vl.2, va., vc.















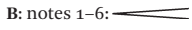

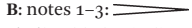


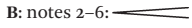
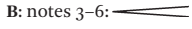
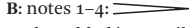




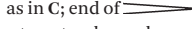
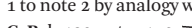






8	va. vc.	A: <b>p</b> added in red crayon; B: <b>p</b> added in ink; C: <b>p</b> added in pencil	19	cl. fg.	
8	cb.	<b>ffp</b> emended to <b>p</b> by analogy with vl.2, va., vc.; C: <b>p</b> added in pencil	19	cor.3,4	<b>f</b> added by analogy with the other parts
11	cl.	<b>mf</b> added by analogy with the other parts	19	vl.1	B: notes 1–2: slur added first in pencil, then in ink
11	va.	<b>mf</b> added by analogy with the other parts; 	22	fl.1	note 18: stacc. added by analogy with vl.1; A: <b>mf</b> changed to <b>p</b> in pencil; B: <b>mf</b> changed to <b>p</b> in ink; C: <b>mf</b>
11	vc.	<b>mf</b> added by analogy with the other parts	22	cl.1	<b>p</b> added by analogy with fl.1, vl.1; 
12	vl.1,2	notes 1–2: slur added by analogy with b.11 and fl., ob.; C: slur added in pencil	22	cor. vl.1	 added by analogy with b.14 and fl.1, vl.1; notes 6, 12: stacc. added by analogy with fl.1, vl.1; note 18: stacc. added by analogy with vl.1
13	fl.1	notes 1–3: slur added by analogy with b.22	22	vl.2	A: <b>mf</b> changed to <b>p</b> in pencil; B: <b>mf</b> changed to <b>p</b> in ink; C: <b>mf</b>
13	fl.2 ob.	notes 1–2: slur added by analogy with b.22 and as in B (fl.2)	22	va.	<b>p</b> added by analogy with b.14 and the other parts; B: <b>p</b> added in ink
13	vl.1	notes 1–3: slur added by analogy with b.22	22	vc.	A: <b>p</b> added in pencil; B: <b>p</b> added in ink
13	vl.2	notes 1–2: slur added by analogy with b.22	22	cb.	A: <b>mf</b> changed to <b>p</b> in pencil; B: <b>mf</b> changed to <b>p</b> in ink
14	fl.1 cl.1	note 6, 12: stacc. added by analogy with b. 22 (fl.1) and vl.1; note 18: stacc. added by analogy with vl.1; A: <b>p</b> added in pencil; B: <b>p</b> added in ink; C: no dynamic markings	22	fl.1	A: <b>p</b> added in pencil; B: <b>mf</b> changed to <b>p</b> in ink; note 18: stacc. added by analogy with b.15 (vl.1)
14	cor.1	A: <b>mf</b> changed to <b>p</b> in pencil; B: <b>p</b> ; C: <b>mf</b>	23	ob.	A: <b>p</b> added in pencil; B: <b>p</b> added in ink
14	cor.2,3,4	A: <b>mf</b> changed to <b>p</b> in pencil; B: <b>mf</b> changed to <b>p</b> in pencil; C: <b>mf</b>	23	cl.1	<b>p</b> added by analogy with fl.1; 
14	vl.1	A: <b>p</b> added in pencil; B: <b>p</b> added in ink	23	fg.	 added by analogy with b.15 and fl.1, vl.1; notes 6, 12: stacc. added by analogy with fl.1, vl.1; note 18: stacc. added by analogy with b.15 (vl.1)
14	vl.2 va. vc.	 added by analogy with b. 15 and cb.; A: <b>p</b> added in pencil; B: <b>p</b> added in ink	23	vl.1	<b>p</b> added by analogy with ob.
14	cb.	A: <b>p</b> added in pencil; B: <b>p</b> added in ink	23	fl.1	<b>p</b> added by analogy with fl.1; note 18: stacc. added by analogy with b.15; A, B: notes 19–23:  changed to  in pencil (A) and ink (B); C: notes 19–23: 
15	fl.1	note 1: <b>p</b> added by analogy with the other parts; note 6, 12: stacc. added by analogy with b. 23 (fl.1) and vl.1; note 18: stacc. added by analogy with vl.1; B: note 1: <b>p</b> added in ink	23	vl.2	A: <b>p</b> added in pencil; B: <b>p</b> added in ink; A, B: last half:  changed to  in pencil (A) and ink (B); C: last half: 
15	vl.1	note 1: <b>p</b> added by analogy with the other parts; A, B: notes 19–23:  changed to  in pencil (A) and ink (B); C: notes 19–23: 	23	va.	slur added by analogy with b. 15, vc. and as in B, C; A: <b>p</b> added in pencil; B: <b>p</b> added in ink
15	vl.2	A: <b>p</b> added in pencil; B: <b>p</b> added in ink; A, B: last half:  changed to  in pencil (A) and ink (B); C: last half: 	23	vc. cb.	A: <b>p</b> added in pencil; B: <b>p</b> added in ink
15	va.	note 1: <b>p</b> added by analogy with the other parts; B: <b>p</b> added in ink; A, B: notes 4–8:  changed to  in pencil (A) and ink (B); C: notes 4–8: 	24	fl.1	slur and  added by analogy with original notation in A and as in B, C; A:
15	vc.	note 1: <b>p</b> added by analogy with the other parts; B: <b>p</b> added in ink			
15	cb.	A: <b>p</b> added in pencil; B: <b>p</b> added in ink			cancelled in pencil, change added in pencil below system; B: notes changed in ink
16	fl.1	B: <b>p</b> ; C: <b>p</b> added in pencil	24	cl.1	slur added by analogy with fl. and as in B, C;  added by analogy with original notation in A and as in B, C; A:
16–18	vl.1	B: slur begins at b.16 note 1 instead of b.16 note 2 and ends at b.18 note 2 instead of b.18 note 3			
16	vc.	notes 5–7:  emended to  by analogy with fl.1, vl.1, va. and as in B, C			cancelled in pencil, change added in pencil below system; B: notes changed in ink
17	fl.1	<i>dim.</i> added by analogy with vl.1; B: <i>dim.</i> added in ink; B, C: notes 8, 12: <i>b<sup>7</sup></i>	24	vl.1	B: notes 1–5: slur beginning at note 1 instead of note 2
17	ob.	<i>dim.</i> added by analogy with vl.2; B: <i>dim.</i> added in ink	24	vc.	C: notes 1–5: slur beginning at note 1 instead of note 2
17	str.	A: <i>dim.</i> added in pencil; B: <i>dim.</i> added in ink	24–25	vc.	B: lower part missing
18	fl.1	 added by analogy with vl.1; B: notes 3–4:  added in ink	25	ob.	slur and  added by analogy with original notation in A and as in B, C; rest 2: = emended to $\sharp$ as in B, C (ob.1); A:
18	ob.1	 added by analogy with vl.2; B: notes 1–3:  added in ink			
18	vl.1	end of slur emended from note 2 to note 4 by analogy with b. 10; A: notes 3–5:  added in pencil; B: notes 1–4:  ; C: no 			cancelled in pencil, change added in pencil below system; B: notes changed in ink
18	vl.2	A: notes 2–4:  added in pencil; B: notes 2–3:  added in ink; C: no 			
18	va. vc.	end of slur emended from note 2 to note 4 by analogy with b. 10			

25	ob.2	C: $\text{—}$	44	timp.	$f$ added by analogy with the other parts and as in B, C
25	cl.	slur added by analogy with fl. and as in C; $\text{—}$ added by analogy with fl., fg. and as in C; B: slur and $\text{—}$ added in ink	44	vc.	<i>unis.</i> added
25	fg.1	notes 2–5: slur added by analogy with ob. and as in B, C	45–46	ob.1	slur added by analogy with cl.2 and as in C
25	cor.3,4 tr.	$ff$ emended from b.26 note 1 as in B, C; A: rests changed to notes in red crayon, but retaining $ff$ in b.26	45	cl.	$f$ added by analogy with the dynamic level in the other parts
25	timp.	$ff$ added by analogy with cor.3,4, tr.	45–46	vl.1	B, C: b.45 note 2 to b.46 note 1: marc. instead of strong marc.
25	vl.2 va. vc.	<i>cresc.</i> added by analogy with vl.1, cb. and as in B, C	46	trb.b.	$f$ added by analogy with the dynamic level in the other parts
26	ob.	$ff$ emended from b.28 note 1 to b.26 by analogy with fl., fg. and as in B, C	47–48	cl.1	slur added by analogy with bb.45–46 (cl.2) and as in B, C
26	cl.	$ff$ added by analogy with fl., fg. and as in B, C	47–50	vl.1	strong marc. added by analogy with bb.45–46
26	vl.1	<i>trem.</i> added	48	ob.2	B, C: note 1: $e'$
26	vl.2 va.	$ff$ added by analogy with vl.1, vc., cb. and as in B, C; <i>trem.</i> added	48	vc. cb.	notes 2–4: strong marc. added by analogy with b.46
26	vc.	<i>trem.</i> added	49–50	cl.1	slur added by analogy with bb.45–46 (cl.2) and as in B, C
27	vl.2	B: <i>cresc</i>	50	ob. cl. fg. brass vl.2	A: <i>ritenuto</i> at beginning of bar changed to <i>rit.</i> at 2 <sup>nd</sup> $\downarrow$ in pencil
28	timp.	C: $\text{—}$	50	va.	$\text{—}$ added by analogy with fl., vl.1., vc. and as in B, C (ob., cl., cor., tr., trb.a., trb.b.)
28–29	timp.	B: $\text{—}$ instead of <i>crescendo</i>	50	vc.	<i>div.</i> added as in B; $\text{—}$ added by analogy with fl., vl.1., vc. and as in B, C
28	vl.1	B: <i>cresc.</i>	50	cb.	notes 2–4: strong marc. added by analogy with b.46; $\text{—}$ added by analogy with fl., vl.1., vc. and as in B, C
29–30	vl.2 va.	C: slur ends b.29 note 7	50	cb.	notes 2–4: strong marc. added by analogy with b.46; $\text{—}$ added by analogy with fl., vl.1., vc. and as in B, C
30	cl.	A: $\text{—}$ , changed in pencil; B: $\text{—}$ , changed in ink; C: $\text{—}$	51	ob. cl. fg. brass vl.2	B: C changed to $\text{C}$ in pencil, blue crayon (cor.1) and red crayon (cor.2, trb.b)
32	ob.1	A: notes 1–2: slur added in pencil (later revision)	51	vl.2	A: $pp$ added in pencil; B: $p$ changed to $pp$ in ink; C: $p$
32	vl.1	$p$ added by analogy with the dynamic level in ob.1	51	va.	<i>unis.</i> added; A: $pp$ added in pencil; B: $p$ changed to $pp$ in ink; C: $p$
32	cb.	$pp$ added by analogy with the dynamic level in vl.2, va., vc.	51	vc.	B: C changed to $\text{C}$ in blue crayon; A: $pp$ added in pencil; B: $p$ changed to $pp$ in ink; C: $p$
33	ob.	end of $\text{—}$ emended from note 2 to note 4 by analogy with vl.1, va.	51	cb.	B: C changed to $\text{C}$ in blue crayon
33	vl.1	beginning of $\text{—}$ emended from note 2 to note 1 by analogy with ob., va.	52	fg.	A: $pp$ added in pencil; B: $p$ changed to $pp$ in ink; C: $p$
33	vl.2	$\text{—}$ added by analogy with va. and as in B, C	52	vl.1	A: $p$ changed to $pp$ in pencil; B: $p$ changed to $pp$ in ink; C: $p$
34	vl.2	$f$ and $p$ added by analogy with va. and as in B, C	52–53	va. vc.	b.52 note 3 to b.53 note 1: slur added by analogy with bb.54–55
34	vc.	$fp$ added by analogy with fg., cor.1,2 and as in C	52–53	cb.	b.52 note 2 to b.53 note 1: slur added by analogy with bb.54–55
35	vc.	<i>div.</i> added	53	vl.2	A: $p$ cancelled in pencil; B: $p$ cancelled in ink; C: $p$
36	ob.1	$\text{—}$ added by analogy with vl.1	53	va. vc.	A: $p$ cancelled in pencil; B: $p$ changed to $pp$ in ink; C: $p$
36	fg.1	note 2: $e$ emended to $e^b$ by analogy with vc.	54	vl.2 va. vc. cb.	$\text{—}$ added by analogy with b.52
36	cor.3	$p$ added by analogy with the dynamic level in the other parts	55	ob.1	A: $fp$ changed to $sfpp$ in pencil; as similar changes are made in B (though in other parts than ob., see below) this change in A is not regarded as part of a later revision; B, C: $fp$
37	ob.1	$fp$ added by analogy with vl.1	55	cor.1	A: $f$ changed to $sf$ in pencil (presumably on the same occasion as the changes in the other parts), changed to $p$ in pencil (later revision)
37, 38	fg.1	$\text{—}$ added by analogy with b.36 and vc. and as in C (b.37)	55	vl.1,2 va.	A: $fp$ changed to $sfpp$ in pencil; B: $fp$ changed to $sfpp$ in ink; C: $fp$
37	vc.2	C: note 1: $\ddot{h}$ added in pencil	55	vc. cb.	A: $fp$ changed to $sfpp$ in pencil; B: $fp$ changed to $sfpp$ in ink; C: $fp$
38–41	fg.2 cor.4	C: rests missing	56	ob.2	note 1: $pp$ added by analogy with the dynamic level in the other parts
40	fl.2	C: note 1: $d^{5v}$	56–57	ob.2	b.56 note 1 to b.57 note 1: slur added by analogy with ob.1 and as in B
40	ob.	$\text{—}$ added by analogy with fl., cl.1	57–58	ob.2	b.57 note 2 to b.58 note 1: slur added by analogy with ob.1 and as in B
40	cl.	<i>sempre cresc.</i> added by analogy with fl., ob., vl.1, vc. and as in C	57, 58	vl.1,2 va. vc.	A: $fp$ changed to $sfpp$ in pencil; B: $fp$ changed to $sfpp$ in ink; C: $fp$
40	fg.1	<i>cresc.</i> at note 4 emended to <i>sempre cresc.</i> at note 1 by analogy with fl., ob., vl.1, vc.			
40	cor.	<i>cresc.</i> in 2 <sup>nd</sup> half of bar emended to <i>sempre cresc.</i> at note 1 by analogy with fl., ob., vl.1, vc.			
40	vl.2 va. cb.	<i>sempre cresc.</i> added by analogy with fl., ob., vl.1, vc. and as in C			
41	ob.	$\text{—}$ added by analogy with fl., cl.1			
41–42	cl.2	B, C: tie/slur			
42	ob.	$\text{—}$ added by analogy with fl., cl.1			
43–46	fl.	b.43 note 2 to b.46 rest 2: reconstructed from B; A: paper damaged			
43–45	ob.	b.43 note 4 to b.45 note 2: reconstructed from B; A: paper damaged			
43	ob.	$\text{—}$ added by analogy with fl., cl.1			
44	tr.	beginning of tie added as in B, C; A: bb.44–45: page turn			

58–59	ob.2	b.58 note 2 to b.59 note 1: slur added by analogy with ob.1 and as in B, C	85		A: NB / <i>med forandret / Opgang til. Pag. 13</i> ('NB / with changed / transition to p. 13') added in margin
59	fl.1	note 1: <i>fp</i> emended to <i>sfpp</i> by analogy with the other parts	86		A: <i>vi=</i> added in margin in pencil, marking a cut ending at b.123 (later revision)
59	ob.1	note 3: <i>c<sup>♯</sup></i> emended to <i>c<sup>♮</sup></i> by analogy with fl.1, vl.1,2 and as in B	86	va.	B: note 1: <i>f</i> added in ink
59–60	ob.2	b.59 note 2 to b.60 note 1: slur added by analogy with ob.1 and as in B, C	87		C: <i>vi=</i> added in margin in pencil, marking a cut ending at b.124 (later revision)
59	vl.1,2 va. vc.	A: <i>fp</i> changed to <i>sfpp</i> in pencil; B: <i>fp</i> changed to <i>sfpp</i> in ink; C: <i>fp</i>	87–89	woodw. cor.	C: changed in ink to <b>E</b>
59	vc.	C: notes 1 to 7: <i>f a g g f f</i> (b.58 copied twice)			
60–62	fl.	b.60 rest 1 to b.62 rest 1: reconstructed from B; A: paper damaged			
60–62	ob.1	b.60 note 3 to b.62 rest 1: reconstructed from B; A: paper damaged			
60	fg.	<i>p</i> added by analogy with cor.1,2, tr.1,2 and as in C			
60	vl.1,2	A: <i>fz</i> cancelled in pencil			
60	vc.	A: <i>fz</i> cancelled in pencil; B: notes 2, 6: <i>fz</i>			
60	cb.	B: notes 1, 2: <i>fz</i>			
61–62	ob.2	b.61 note 1 to b.62 rest 1: reconstructed from B; A: paper damaged			
61	vl.2 va. vc.	A: <i>p</i> changed to <i>pp</i> in pencil (later revision)	87–103	vc.	C: <i>col B.</i>
64	fl. ob.	 added by analogy with b.66 and as in B, C	87	cb.	B: <i>f</i>
64	vc. cb.	C: 	89	fl.1	B: beginning of cut (ending at b.126) marked in pencil, later erased
66–67	fl. ob.	b.66 note 3 to b.67 note 1: slur added by analogy with bb.64–65 and as in B, C	89	cl.1 fg.1 str.	B: beginning of cut (ending at b.126) marked in pencil or red or blue crayon
66, 68	vc. cb.	C: 	91–92	fl.1	A: b.91 note 2 to b.92 note 1 and b.92 notes 2–4: slurs added in pencil; as similar changes are made in B in cl.1 and vl.1 this change in A is not regarded as part of a later revision; B, C: no slurs
69	va. vc. cb.	C: note 2: 	91–92	cl.1	A: b.91 note 2 to b.92 note 1: slur added in pencil; B: slur added in ink; C: no slur
69–70	va.	slur added by analogy with bb.67–68	91–92	vl.1	A: b.91 note 2 to b.92 note 1 and b.92 notes 2–4: slurs added in pencil; B: slurs added in ink; C: no slurs
70	va. vc. cb.	C: 	91–92	va.	A: b.91 note 5 to b.92 note 1 and b.92 notes 2–4: slurs added in pencil; as similar changes are made in B in cl.1 and vl.1 this change in A is not regarded as part of a later revision; B, C: no slurs
71	va.	B: notes 2–6:  ; C: notes 2–5: 	92	fl.1	A: notes 2–4: slur added in pencil; B: slur added in ink; C: no slur
71	vc. cb.	C: notes 2–5: 	92	cl.1	notes 2–4: slur added by analogy with fl.1, vl.1, va. and as in B
71–77	vc.	C: <i>col B.</i> from b.71 note 3	92	vl.1	A: notes 2–4: slur added in pencil; B: slur added in ink; C: no slur
72–73	fl. cl. fg.	end of slur emended from b.72 last note to b.73 note 1 by analogy with vc., cb. and as in B (fl., cl., fg.2), C (fl.); A: bb.72–73: page turn	93	fl.1	 added by analogy with vl.1 and as in B
72	va.	C: notes 2–7: 	93	ob.	<i>p</i> added by analogy with the dynamic level in the other parts and as in B, C
72	vc. cb.	C: 	93	cl.1	 added by analogy with vl.1
72–73	vc. cb.	C: slur ends at b.72 note 4 instead of b.73 note 1	93	fg.1	 added by analogy with vl.1; slur added by analogy with vl.1 and as in B, C
73	vc. cb.	B, C: notes 2–3: 	93	va.	 added by analogy with vl.1 and as in B, C
76	ob.	 added by analogy with b.74 and as in B	94	fl.1	 added by analogy with vl.1 and as in B
76, 77	cor.3,4	 omitted as in B, C; A: 	94	cl.1 fg.1	 added by analogy with vl.1; slur added by analogy with vl.1 and as in B, C
76	vl.2 va.	 added by analogy with vl.1 and as in B, C	94	va.	 and slur added by analogy with vl.1 and as in B, C
76–77	vc. cb.	slur added by analogy with bb.74–75	95	fl.1	 added by analogy with vl.1 and as in B; slur added by analogy with vl.1 and as in B, C
77	cor.4	B, C: note 1: <i>a'</i>	95	cl.1	 added by analogy with vl.1; slur added by analogy with vl.1 and as in B, C
77	vl.2 va. vc. cb.	 added by analogy with b.75, vl.1 and as in B (vl.2, va.), C (vl.2, va.)			
78	vl.2 va. vc.	 added by analogy with b.75, vl.1 and as in B (vl.2), C			
79	vl.1	C: notes 2–5:  above <i>sempre cresc.</i>			
79	vl.2 va. vc.	<i>cresc.</i> emended to <i>sempre cresc.</i> by analogy with vl.1 and as in C			
80	ob. cl. fg.	<i>cresc.</i> added by analogy with fl. and as in C, B (fg.); B (ob.2, cl.): <i>cresc.</i> at b. 81 note 1; B (ob.1):  <i>cresc.</i>			
80	cb.	<i>cresc.</i> emended to <i>sempre cresc.</i> by analogy with vl.1 (b.79)			
81	vl.1	B: note 4:  ( <i>d'' d''</i> )			
84	vl.2	notes 3, 4, 7, 8: <i>b<sup>♯</sup></i> emended to <i>b<sup>♮</sup></i> by analogy with b.83 and vc.			

95–96	cl.2	b.95 note 2 to b.96 note 2: slur added by analogy with vl.2; <b>B</b> : no slur; <b>C</b> : b.96 notes 1–2: slur; b.95 note 2 to b.96 note 1: no tie	122–123	fig.2	b.122 note 2 to b.123 note 1: tie added by analogy with bb.121–122 and as in <b>B</b>
95	fg.1	 added by analogy with vl.1; slur added by analogy with vl.1 and as in <b>B</b> , <b>C</b>	123		<b>A</b> : = <i>de</i> added below system in pencil at end of bar, marking end of cut starting at b.86, followed by a sketch of a new transition to replace bb.124–126 (later revision):
95	va.	 and slur added by analogy with vl.1 and as in <b>B</b> , <b>C</b>			
97	ob. fg.				
	vl.2 va.	<b>f</b> added by analogy with the other parts and as in <b>B</b> , <b>C</b>			
99	fg.1 cor.3	<b>p</b> added by analogy with vl.1			
99–100	vl.1	<b>A</b> : b.99 note 5 to b.100 note 3: additional  added above staff	123–124	va.	 added by analogy with vc.; <b>B</b> : b.123 notes 2–7: 
99	vl.2 va.		124		<b>C</b> : <i>de</i> added in top margin in pencil at end of b.124, marking end of cut starting at b.87 (later revision)
	vc. cb.	<b>p</b> added by analogy with vl.1; <b>B</b> : <b>p</b> added in ink	125–126	vc.	 added by analogy with the other str. and as in <b>B</b> , <b>C</b>
100	cl.	<b>p</b> added by analogy with the dynamic level in the other parts	126	fl.1	<b>B</b> : end of cut (starting at b.89) marked in pencil, later erased
100	vc. cb.	<b>B</b> : notes 1–3: 	126	ob.1 cl.1	
101	fg.1	end of slur emended from b.100 note 3 by analogy with b.103 and vl.1, va.	126	fg.1 str.	<b>B</b> : end of cut (starting at b.89) marked in pencil or blue or red crayon
101–102	vl.1	<b>A</b> : b.101 note 4 to b.102 note 2: additional  added above staff	127	cl. cor.1,2	<b>ff</b> added by analogy with the other parts and as in <b>B</b> , <b>C</b>
102	vc. cb.	<b>B</b> : notes 1–3: 	127	trb.b.	<b>C</b> : note 1: <i>e</i>
103–104	vl.1	<b>A</b> : b.103 note 4 to b.104 note 2: additional  added above staff	131	trb.a.	note 1: <i>c</i> <sup>♯</sup> emended to <i>c</i> <sup>♯</sup> as in <b>B</b> ; <b>C</b> : <i>c</i> <sup>♯</sup> changed to <i>c</i> <sup>♯</sup> in pencil
103–105	fg.1	slur added by analogy with bb.101–103 and vl.1, va.; <b>B</b> : b.103 note 2 to b.104 note 1: slur added in ink; <b>B</b> , <b>C</b> : b.104 note 2 to b.105 note 1: slur	135, 136	vc.	notes 2–4: slur added by analogy with fl., cl., vl.1,2 and as in <b>C</b>
104	ob.1	<b>B</b> : 	140–145	vc.	<b>C</b> : bars empty
104–105	cl. fg.2	slur added by analogy with bb.100–103 (cl.1), fl. and as in <b>C</b>	145	vl.1	<b>B</b> : notes 1–6: one slur
104	vl.2	 added as in <b>B</b>	150	fg.2	<b>p</b> added by analogy with the dynamic level in the other parts
106	fl.	<b>C</b> : <i>a</i> <sup>♯</sup> , <i>d</i> <sup>♯</sup> changed to <i>a</i> <sup>♯</sup> , <i>d</i> <sup>♯</sup> in pencil	150	vl.2	<b>B</b> : note 1: 
106	cl. va.	<b>f</b> added by analogy with fl., ob., fg., cor., vl.1, cb. and as in <b>B</b> , <b>C</b>	151	cor.1	<b>p</b> added by analogy with the dynamic level in the other parts
106	vc.	<b>f</b> added by analogy with fl., ob., fg., cor., vl.1, cb. and as in <b>B</b> , <b>C</b> ; <i>div.</i> added; <b>B</b> : upper part: ~2 <i>1</i> <sup>m</sup> added in pencil; lower part: 3 <sup>o</sup> added in pencil	152	cor.2	<b>p</b> added by analogy with the dynamic level in the other parts
108	vc.	upper part, notes 1 to 3: slur added by analogy with b.106, vl.1,2 and as in <b>B</b>	153	cor.3	<b>p</b> added by analogy with the dynamic level in the other parts
108–109	vc.	upper part, b.108 note 4 to b.109 note 1: stacc. added by analogy with b.106–107 and vl.1,2; <b>B</b> : b.108 note 4: stacc.	154	cor.4	<b>p</b> added by analogy with the dynamic level in the other parts
109	va.	<b>C</b> : chord 1: stacc.	154	va.	 added by analogy with bb.150, 152 and as in <b>B</b>
110	cl.1 vl.2		155	cb.	<b>pp</b> added by analogy with the other str. and as in <b>B</b>
	vc.	<i>dim.</i> added by analogy with vl.1; <b>B</b> (vl.2): <i>dim.</i> added in ink; <b>B</b> (vc.): <i>dim.</i> added in ink in b.111	157		<b>A</b> : <i>vi</i> = added in top margin in pencil, marking a cut ending at b.166 (later revision); <b>C</b> : after 1 <sup>st</sup> ♯: <i>vi</i> - added in top margin in pencil (later revision)
112	cl.	<b>p</b> added by analogy with cor.3,4, vl.1	159	vc.	<i>unis.</i> added
112–113	cor.4	<b>B</b> , <b>C</b> : b.112 note 1 to b.113 note 1: slur	160	vl.1	<b>B</b> : note 1: <i>cresc.</i>
112–113	vl.1	<b>B</b> , <b>C</b> : slur ends at b.112 note 4	160–166	vc.	<b>C</b> : <i>col B.</i>
112	timp.	<b>p</b> added by analogy with cor.3,4, vl.1	160–161	vc. cb.	b.160 note 2 to b.161 note 3: stacc. added by analogy with b.159 (last three notes) to b.160 note 1 and as in <b>B</b> (b.160 notes 2–4), <b>C</b> (b.160 notes 2–6)
112	vl.2	<b>B</b> : note 1: <b>p</b>	161–162	vl.2	b.161 note 2 to b.162 note 1: stacc. added by analogy with vl.1 and as in <b>B</b> (b.161 notes 2–4), <b>C</b>
113	vc.	<i>unis.</i> added	161–162	va. vc.	 added by analogy with vl.1,2; <b>C</b> (va.): b.162:  ; <b>B</b> (vc., cb.), <b>C</b> (vc.): b.162 note 1: <i>cresc.</i>
113–114	vl.1,2	<b>C</b> : slur ends at b.115 note 1	161–162	cb.	<i>crescendo</i> emended to  by analogy with the other str.; <b>B</b> , <b>C</b> : b.162 note 1: <i>cresc.</i>
118	fl.2	<b>p</b> added by analogy with the dynamic level in fl.1 and as in <b>B</b>	162	vl.1,2	notes 2–6: stacc. added by analogy with b.161 note 2 to b.162 note 1 and as in <b>B</b> (vl.2), <b>C</b>
119	fl.2	<b>B</b> : note 3: <i>cresc.</i>	163	cor.1,2	
119, 120	vc.	<b>B</b> : notes 3–4: 	163	vl.1	<i>cresc.</i> added by analogy with trb.a., trb.t., trb.b, timp., vl.2, va. and as in <b>B</b> (cor.1, vl.1)
119, 120	cb.	rests 1–2:  omitted (possibly meant to be valid for va., vc.)	163	vl.2 va. vc.	<b>f</b> added by analogy with vl.1, cb. and as in <b>B</b> (vl.2)
122–123	fl.1	b.122 note 2 to b.123 note 1: slur added by analogy with bb.121–122 and as in <b>B</b>			
122–123	fl.2	b.122 note 2 to b.123 note 1: tie added by analogy with bb.121–122 and as in <b>B</b>			
122–123	fg.1	b.122 note 2 to b.123 note 1: slur added by analogy with bb.121–122 and as in <b>B</b>			

166		A: = <i>de</i> added below system in pencil at end of bar, marking end of cut starting at b.157 (later revision); C: <i>de</i> added in top margin in pencil, marking end of cut starting at b.157 (later revision)	196	fl. cl.1	C: notes 1–3: 
168	cl.	<b>ff</b> added by analogy with the dynamic level in the other parts and as in B (cl.1); B (cl.2): <b>f</b>	197	fl.	 added by analogy with cl.1, vl.1
171–172	cl. vl.2		197	va.	 added by analogy with vl.2
	va. vc.	 added by analogy with vl.1, cb. and as in C (vl.2, va., vc.)	199	fl.1 ob.1	 added by analogy with vl.1
172–173	cl.2	B: b.172 note 1 to b.173 note 1: tie	201–202	fl.1 ob.1	 added by analogy with vl.1
173	cl. vl.2		204	fl.1 ob.1	 added by analogy with vl.1 and as in B (fl.1)
	va. vc.	<i>dim.</i> added by analogy with vl.1, cb. and as in B (cl., va., vc.)	206	fl.1	 added by analogy with vl.1
175–176	vl.1	end of  emended from b.176 note 2 to end of b.176 by analogy with b.191	206	ob.1	 added by analogy with vl.1
175–178	vl.1	two slurs (b.175 note 1 to b.176 note 3 and b.177 note 1 to b.178 note 1) emended to one slur by analogy with bb.191–194, 195–198	206	va.	note 1: $a^{\flat}$ emended to $a^{\natural}$ as in B, C
175	vl.2	<b>p</b> added by analogy with vl.1, cb. and as in B	207	ob.1	<b>sf</b> added by analogy with vl.1
175	va.	<b>p</b> added by analogy with vl.1, cb. and as in B; B: notes 1–3 and 4–6: slurs; new slur beginning b.176 note 1	207–208	fl.1	B: 
176–179	vl.2	C: slur ends at b.177 note 6 (end of system)			changed in ink to 
176–179	va.	B: slur ends at b.180 note 6 (end of system); C: slur ends at b.177 note 6 (end of system)	207–208	vl.2	B: b.207 note 1 to b.208 note 1: 
177–207	va.	B: slur added in pencil	208	ob.1	 added by analogy with vl.1
179–180	vl.1	B: slur ends at b.179 note 2 instead of b.180 note 1	208	cor.	C: <i>solo</i> added in pencil
179	vl.2	B: notes 1–6: 	209–212	cor.1,2	A: 
180	vl.2	B: notes 1–3: 			changed in pencil to 
180	vl.2 va.	<i>simile</i> added to indicate a continuous legato; B, C: slur			changed in ink to 
184	vl.2	B: notes 2–6: 	209–226	fl.2	C: <i>col 1<sup>mo</sup></i>
187	vl.2	B: notes 3–6: 	209	va. vc.	<b>ff</b> added by analogy with the other parts and as in B
188	vl.2	B: notes 1–4: 	213–216	cor.1,2	A: as bb.209–212 (see above)
189–191	fl.1	A: slur added in pencil; B: b.189 note 1 to b.190 note 2: slur added in pencil; C: no slur	220	fl. ob.1 cl.2	
189–191	fl.2	A: slur added in pencil; B: b.189 note 1 to b.190 note 2: slur added in pencil and ink; C: no slur			fg. vl.1,2 A (fl., fg., vl.1,2): notes 1–2: slur added in pencil; B: slur added in pencil (fl.) and ink (ob.1, vl.2); C: no slur
189–191	fg.	A: slur added in pencil; B: b.189 note 1 to b.190 note 2: slur added in ink; C: no slur	220	cl.2	slur added by analogy with fl., ob.1, fg., vl.1,2
191–194	vl.1	A: slur added in pencil; B: slur added in ink; C: no slur	221	ob.1 cl.2	slur added by analogy with fl., fg., vl.1,2 and as in B, C (ob.1)
191	va.	 added by analogy with vl.2	221–224	cor.	A: changed in pencil to: 
192	fl.1	B: beginning of slur changed from b.192 note 1 to b.191 note 2 in pencil			(later revision)
192–193	fl.1	beginning of  emended from b.192 note 2 to b.193 note 1 by analogy with b.177, cl., vl.2 and as in C; end of  emended from b.193 note 1 to note 2 by analogy with b.177, cl., vl.2 and as in C; B: b.192 notes 1–3:  ; C: b.192 notes 1–3: 	221–222	vl.1	A: end of slur changed from b.221 note 3 to b.222 note 2 in ink; B: end of slur changed from b.221 note 3 to b.222 note 2 in ink; C: b.221 notes 1–3: slur
192	va.	note 6: note added by analogy with bb.191, 193, 194 and as in B, C; A: bar incomplete	221–222	vl.2	A: end of slur changed from b.221 note 3 to b.222 note 2 in ink; B: b.221 notes 1–3: slur added in ink; C: b.221 notes 1–3: slur
193	fl.	 added by analogy with cl.1, vl.1	222	fl.	A: slur added in pencil; B: slur added in ink; C: no slur
193	va.	 added by analogy with vl.2	222	ob.1 cl.2	
194–195	fl. fg.	A: b.194 note 2 to b.195 note 1: slur added in pencil; B (fl.2, fg.): slur added in ink; C: no slur			fg. slur added by analogy with fl.; B (ob.1): slur added in ink; C: no slur
195	fl.	<b>p</b> added by analogy with vl.1 and as in C;  added by analogy with cl.1, vl.1; B: <b>p</b> added in ink	222	vl.1,2	A: slur added in pencil; B (vl.2): slur added in ink; C: no slur
195–196	fl.1	B: beginning of slur changed from b.196 note 1 to b.195 note 2 in pencil	222	vl.1,2	A: slur added in pencil; B (vl.2): slur added in ink; C: no slur
195–196	fl.2	B: beginning of slur changed from b.196 note 1 to b.195 note 2 in ink	223–224	fl.	A: slur added in pencil; B: slur added in ink, ending at b.225 note 1; C: no slur
195	cor.1	<b>p</b> added by analogy with the other parts	223–224	ob.	A: slur added in pencil; B: slur added in ink; C: no slur
195–198	vl.1	A: slur added in pencil; B: slur added in ink, ending at b.197 note 1; C: no slur	223–224	vl.1	A: slur added in pencil; B: slur added in ink, ending at b.225 note 1; C: no slur
195	va.	 added by analogy with vl.2			

223–224 cl. fg. trb.a.	trb.t.	slur added by analogy with fl., ob., vl.1,2; <b>B</b> (fg.1): slur added in ink, ending at b.225 note 1		
223–224 vl.2		<b>A</b> : slur added in pencil; <b>B</b> : b.223 note 1 to b.224 note 1: slur added in ink; <b>C</b> : no slur		
224 ob.2		<b>B</b> : note 1: <i>a'</i> changed to <i>b'</i> in ink; <b>C</b> : note 1: <i>a'</i>		
225		<b>A</b> : <i>vi</i> = added below system in pencil, marking a cut ending at end of b.263 (later revision); <b>C</b> : <i>vi</i> = added in top margin in pencil after 1 <sup>st</sup> ♩, marking a cut ending at b.264 (later revision)		
225 va. vc. cb.		<b>B</b> : note 2: <b>p</b> added in pencil		
226 tr.		<b>B</b> : <b>f</b> changed to <b>p</b> in pencil		
226 vl.1,2		<b>B</b> : note 1: <b>p</b> added in pencil		
226 va.		<i>div.</i> added;  added by analogy with b.235, vl.1,2, cb. and as in C		
226–227 va.		<b>B</b> : upper and lower parts interchanged;		
				
226 vc.		 added by analogy with b.235 and vl.1,2, cb.		
226–252 vc.		<b>C</b> : <i>col B.</i>		
227 va.		<i>unis.</i> added;  added by analogy with b.225, cb. and as in C		
227 vc.		 added by analogy with b.225, cb. and as in <b>B</b>		
228 va.		<i>div.</i> added;  added by analogy with b.237 and vl.1,2		
228–229 va.		<b>B</b> : upper and lower parts interchanged;		
				
228 vc. cb.		 added by analogy with bb.225 (cb.), 237 (vc.) and vl.1,2		
229 fg.		<b>f</b> added by analogy with fl., ob., cl. and as in <b>B</b> , <b>C</b>		
229 tr.		<b>f</b> added by analogy with b.238 and fl., ob., cl.		
229 va. vc. cb.		 added by analogy with b.238 (va., vc.) and vl.1,2		
230–231 cl.		<b>C</b> : slur ends at b.231 note 1		
230–231 vl.1		<b>A</b> : end of slur changed from b.230 note 3 to b.231 note 2 in pencil; <b>B</b> : end of slur changed from b.230 note 3 to b.231 note 2 in ink; <b>C</b> : slur ends at b.230 note 3		
230 vl.2		<b>p</b> added by analogy with ob., cl., cor.1,2, vl.1 and as in <b>B</b> ; <b>B</b> : notes 2–4: 		
230 va.		<i>unis.</i> added; <b>p</b> added by analogy with ob., cl., cor.1,2, vl.1		
230 vc. cb.		<b>p</b> added by analogy with ob., cl., cor.1,2, vl.1		
230–231 vc. cb.		<b>B</b> :  added(?) in ink		
231 fg.		<b>p</b> added by analogy with the dynamic level in the other parts		
231 vl.2		<i>simile</i> added to indicate a continuous legato; <b>B</b> : notes 1–5: 		
231 vc.		<i>simile</i> added to indicate a continuous legato		
232–234 ob. cl. fg.	cor.1,2	<b>A</b> : slur added in pencil; <b>B</b> (ob.1, cl.1): slur added in ink; <b>C</b> : no slur		
232–233 fg.1		tie added by analogy with vc., cb.		
232–234 vl.1,2		<b>A</b> : slur added in pencil; <b>B</b> : slur added in ink; <b>C</b> : no slur		
232 cor.3,4 tr.		<b>p</b> added by analogy with the dynamic level in the other parts		
232–233 vc. cb.		<b>B</b> :  added(?) in ink		
234 fg.		<b>B</b> : notes 2–4: slur added in ink		
234 vc.		<b>mf</b> added by analogy with va., cb. and as in <b>B</b> ;  added by analogy with b.225, va., cb. and as in <b>B</b>		
235 va.		<i>div.</i> added		
235–236 va.		<b>B</b> : upper and lower parts interchanged:		
				
235 cb.		 added by analogy with b.226, vl.1,2, va., vc.		
236 fg.		<b>B</b> : notes 2–4: slur added in ink		
236 va.		<i>unis.</i> added;  added by analogy with b.227, cb. and as in <b>B</b>		
236 vc.		 added by analogy with b.227, cb. and as in <b>B</b>		
237 va.		<i>div.</i> added		
237 va.		<b>B</b> : upper and lower parts interchanged:		
				
237 cb.		 added by analogy with vl.1,2, va., vc.		
238 fg.		<b>B</b> : notes 1–4: slur added in ink		
238 va.		notes 1–2: upper part ( <i>c' c'</i> ) added by analogy with b.229;		
		<b>A</b> , <b>C</b> :  ; <b>B</b> : 		
239 fl.2		<b>B</b> : notes 2–3: 		
239 va.		<i>unis.</i> added		
240 cl.		slur added by analogy with vl.1; <b>B</b> (cl.1): slur added in ink		
240 vl.2 va.				
vc. cb.		<b>A</b> : <b>f</b> added in pencil; <b>B</b> : <b>f</b> added in ink; <b>C</b> : no dynamic markings		
241 fl. cl.		slur added by analogy with vl.1; <b>B</b> (fl.2, cl.1): slur added in ink		
241 vl.1		<b>A</b> : slur added(?) in ink; <b>B</b> : slur added in ink; <b>C</b> : no slur		
242–243 vl.1		<b>A</b> : slur added in pencil; <b>B</b> : slur added in ink; <b>C</b> : no slur		
242–243 vl.2 va.				
vc. cb.		<b>A</b> :  added in pencil; <b>B</b> (va., vc., cb.):  added in ink; <b>B</b> (vl.2):  added in ink one bar earlier		
243 ob.1		<b>B</b> : <b>f</b>		
244 vl.1		<b>rfz</b> omitted by analogy with vl.2, va, vc., cb.; <b>A</b> : <b>sf</b> added in pencil; <b>B</b> , <b>C</b> : <b>rfz</b>		
244 cl.1		<b>B</b> : marc. added in ink		
244 vl.2 va.				
vc. cb.		<b>A</b> : <b>sf</b> added in pencil; <b>B</b> : <b>sf</b> added in ink; <b>C</b> : no dynamic markings		
245–247 vl.2 va.				
vc. cb.		<b>A</b> :  added in pencil; <b>B</b> :  added in ink; <b>C</b> : no dynamic markings		
246–247 fl. ob.1 cl.				
fg.1 vl.1		<b>A</b> : slur added in pencil; <b>B</b> (vl.1): slur added in ink; <b>C</b> : no slur		
248 cl.1		<b>B</b> : marc. added in ink		
248 vl.1		<b>rfz</b> omitted by analogy with vl.2, va, vc., cb.; <b>A</b> : <b>sf</b> added in pencil; <b>B</b> , <b>C</b> : <b>rfz</b>		
248 vl.2 va.				
vc. cb.		<b>A</b> : <b>sf</b> added in pencil; <b>B</b> : <b>sf</b> added in ink; <b>C</b> : no dynamic markings		
249 fl. ob. cl.				
vl.1		<b>A</b> :		
				






changed to

- in pencil; B: changed in ink; C: no change
- 252–253 fl. cl. fg. A: slur added in pencil; B: slur added in ink; C: no slur  
 252 vc. cb. C: note 1: *d*
- 254–255 fl. 2 B: b.254 note 1 to b.255 note 1: slur added in ink  
 254–257 vc. C: *col B*.
- 256 fl. 1 B, C: slur begins at note 1 instead of note 2  
 256 ob. cl. fg. *cresc.* added by analogy with fl. and as in B, C (ob., cl.)  
 256 fg. 1 B: slur begins at note 1 instead of note 2  
 256 fg. 2 C: note 2: missing (bar incomplete)  
 256–257 vl. 2 va. added by analogy with vl. 1, cb.; B: added in ink
- 256–257 vc. added by analogy with vl. 1, cb. and as in B, C  
 258–259 ob. 1 slur added by analogy with vl. 1  
 258–259 vl. 2 B: b.258 note 1 to b.259 note 3: slur  
 260 fl. 1 B, C: slur begins at note 1 instead of note 2  
 260–261 ob. 1 tie added by analogy with fl. 2, ob. 2, cl. 2, cor. 1, 2, trb. a, trb. t. and as in C
- 260 cl. 1 fg. B (cl. 1, fg. 1), C: slur begins at note 1 instead of note 2  
 260–261 trb. b. slur added by analogy with fg. 2, cb.  
 260 vl. 2 va. vc. *ff* added by analogy with vl. 1, cb. and as in B, C  
 261 fl. 1 B: slur ends at b.262 note 1 instead of b.261 note 4  
 263 A: *=de* added below system in pencil at end of bar, marking end of cut beginning at b.225 (later revision)
- 263 woodw.  
 cor. 1, 2  
 trb. vl. 1, 2 A: *dim.* added in pencil, cancelled in red crayon; B (woodw., cor. 1, 2, trb. a, trb. t., vl. 1): *dim.* erased; B (trb. b., vl. 2): note 1: *dim.*
- 264 C: *=de* added in top margin in pencil after 1<sup>st</sup> ♯, marking end of cut beginning b.225 (later revision)
- 264 trb. b. note 1: double stem emended to single stem  
 265 vl. 1 end of slur emended from b.266 note 1 to b.265 note 4 by analogy with b.267 and as in B
- 270, 271 cl. added by analogy with b.278, 279 and va.  
 272–273 fg. C: b.272 note 1 to b.273 note 4: *p*   
 274 fg. end of slur emended from b.273 note 4 to b.274 note 1 by analogy with b.517, vc. and as in C
- 278 fg. 1 end of slur emended from b.277 note 4 to b.278 note 1 by analogy with b.286, cor. 1 and as in B, C
- 278 va. *p* added by analogy with vl. 1, vc.  
 281 vl. 2 *p* added by analogy with the dynamic level in vl. 1  
 282 fg. end of slur emended from b. 281 note 4 to b.282 note 1 by analogy with b.517 and vc.
- 285 cor. 3 added by analogy with vl. 2  
 286 cor. 3 end of slur emended from b.285 note 3 to b.286 note 1 by analogy with b.278 and vl. 2
- 286–287 tr.

emended to

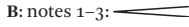
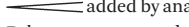
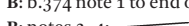
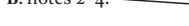
as in B, C; A: lower part apparently added

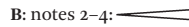
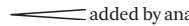
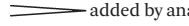
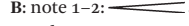

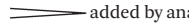



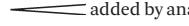
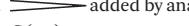
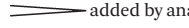
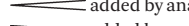
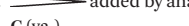
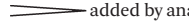
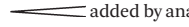
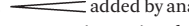
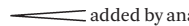
- 288 tr. trb. a. C: *ff*  
 trb. t. *ff* added by analogy with woodw., cor., vl. 1, cb. and as in B; C: *f*  
 288 timp. *ff* added by analogy with woodw., cor., vl. 1, cb. and as in B; C: *f*
- 288 vl. 2 va. vc. *ff* added by analogy with vl. 1, cb. and as in B (vl. 2), C  
 289–315 vc. C: *col B*.
- 295–296,  
 298, 300 va. vc. added by analogy with cb. and as in B, C  
 307 vl. 1 C: slur ends at b.308 note 1 instead of b.307 note 4  
 307 va. A: changed in pencil to
- (later revision)
- 308 va. B: *f*  
 310, 311 vl. 2 B: notes 1–4:   
 312 vc. added by analogy with cb.; B: in b.313 instead of b.312  
 312 cb. B: in b.313 instead of b.312  
 313 fl. C: *ff* at b.313 note 1 instead of b.314 note 1  
 313–314 cor. 3, 4 C: b.313 note 1 to b.314 note 1: tie/slur  
 313 vl. 2 added by analogy with va.  
 314 fg. notes 2 to 4: slur added by analogy with vc., cb. and as in B
- 314 cor. 3, 4 *ff* added by analogy with the other parts  
 315 fg. notes 2 to 4: slur added by analogy with vc., cb. and as in B
- 316–317 va. added by analogy with the other str. and as in B, C
- 318 fl. 1 B: note 2: *f*  
 318 fg. notes 2 to 4: slur added by analogy with vc., cb. and as in C, B
- 318 va. vc. *ff* added by analogy with vl. 1, 2, cb. and as in B, C  
 319 fg. notes 2 to 4: slur added by analogy with vc., cb. and as in C, B
- 320–321 va. added by analogy with the other str. and as in B, C
- 322 fg. vc. cb. notes 2 to 4: slur added by analogy with bb.314, 318 (vc., cb.) and as in C  
 322 vl. 2 va. vc. *ff* added by analogy with vl. 1, cb. and as in B, C  
 323 fg. vc. cb. notes 2 to 4: slur added by analogy with bb.315, 319 (vc., cb.) and as in C
- 324–325 va. added by analogy with vl. 1, 2  
 325–330 cor. 3, 4 A: crossed out in pencil (later revision)  
 326–327 va. added by analogy with vl. 1, 2  
 328–329 va. added by analogy with vl. 1, 2  
 330–333 A: new transition sketched below system in pencil (later revision):
- 
- 330 C: *vi=* added in top margin in pencil, marking a cut ending at b.374  
 330–331 va. added by analogy with vl. 1, 2  
 332 va. vc. *ff* added by analogy with woodw., cb. and as in B (vc.)  
 333–341 vc. C: *col B*.  
 334 A: *vi=* added below system in pencil, marking a cut ending at b.373
- 336–349 fl. 1 ob. 1  
 cl. 1 fg. 1  
 vc. cb. A: all slurs added in pencil; B: all slurs added in ink; C: no slurs

- 336–337 vl.1 **B:** marc. instead of strong marc.
- 338 ob.1 fg.1  
vc. cb. end of slur emended from b.337 note 2 to b.338 note 1 by analogy with cl.1, vl.2; **B:** new slur begins at b.338 note 1 instead of note 2
- 339 ob.1 **C:** note 2: *g<sup>♯</sup>*
- 340 fl.1 **p** added by analogy with the dynamic level in the other parts
- 340 fg.2 cor.3 **p** added by analogy with the dynamic level in the other parts
- 340 tr. **p cresc.** added by analogy with the other parts
- 348 vl.2 note 6: *b<sup>b</sup>* emended to *b<sup>♯</sup>* by analogy with fl.1, ob.1, va.
- 350 **A:** *vi=* added below system in pencil, apparently marking the beginning of a cut later overruled by the one starting at b.334
- 350 cor.3,4 **B:** **p** changed to **pp** in pencil; **C:** **p**
- 350 vc. **p** added by analogy with the other str.; **B:** **p** added in ink
- 354–355 fg.2 **C:** b.354 note 1 to b.355 note 1: slur
- 359 fl.1 beginning of slur emended from note 1 to note 2 by analogy with cl.1 and as in **B, C**
- 360 vc. lower part, note 1: end of tie added as in **B, C;** **A:** bb.359–360: page turn
- 362 fg. *cresc.* added by analogy with ob. and as in **B** (fg.1)
- 362 va. **f** added by analogy with vl.1,2 and as in **C**
- 363 vl.1,2 **C:** *cresc.*
- 363 vc. **B:** marc. instead of strong marc.; **C:** *cresc.*
- 366–368 fl.1 **B:** 
- 366–369 va.  added by analogy with vl.1,2; **B:** bb.368–369: 
- 367–368 fl.1 b.367 note 1 to b.368 note 1: tie added by analogy with ob., cl.1, fg. and as in **C;** **A:** b.368 note 1: fl.2 changed from *d<sup>♯</sup>* to *b<sup>♯</sup>* in ink; fl.1's tie cancelled in ink together with that of fl.2
- 367–368 cl.2 b.367 note 1 to b.368 note 1: tie omitted by analogy with fl.2 and as in **B, C;** **A:** b.368 note 1 and b.369 note 1: changed from *e<sup>♯</sup>* to *c<sup>♯</sup>* in ink; tie from b.367 retained
- 367–368 cor.1,2 b.367 note 1 to b.368 note 1: tie omitted; **A:** b.368 note 1: changed from *e<sup>♯</sup>* / *e<sup>♯</sup>* to *c<sup>♯</sup>* / *c<sup>♯</sup>* in ink; tie from b.367 note 2 retained; **B:** **C:** slur
- 369–370 cor.3,4 b.369 note 2 to b.370 note 1: tie added by analogy with cor.1,2 and as in **C**
- 370 trb.b.  
va. vc. **f** added by analogy with the other parts and as in **B** (va., vc.), **C**
- 370 timp. **C:** **f**
- 371 timp. **p** added by analogy with the other parts
- 373–374 vl.2 b.373 note 3 to b.374 note 1: tie added by analogy with bb.371–372
- 374 **A:** end of new transition added below system in pencil and marked for insertion before b.374 (later revision):





**C:** *de* added in top margin in pencil after first ♯, marking end of cut starting at b.330; *Indskud 12 Takter* ('insertion 12 bars') added in margin in pencil (later revision)

- 374 ob.1 **B:** notes 1–3: 
- 374–375 vl.1  added by analogy with vl.2
- 374–375 cb. **B:** b.374 note 1 to end of b. 375: 
- 375 ob.1 **B:** notes 2–4: 

- 375 ob.2 **p** added by analogy with the dynamic level in ob.1
- 375–376 ob.2 slur added by analogy with ob.1
- 375–376 cor.1 **C:** b.375 note 1 to 376 note 1: slur
- 376, 377,  
378 ob.1 **B:** notes 2–4: 
- 376, 377,  
378 va.  added by analogy with vl.1,2, vc. and as in **B, C**
- 379 fl.1 ob. end of slur emended from b.378 last note to b.379 note 1 by analogy with bb.375–378 and as in **B** (ob.), **C** **A, C:** *vi=* added in margin in pencil, marking a cut ending at b.397 (later revision)
- 382 str. **A:** *più f* changed to **p** in pencil; **B:** **f** changed to **p** in ink; **C:** **f**
- 382 va.  added by analogy with the other str. and as in **B, C**
- 382 cb. end of slur emended from b.381 note 3 to b.382 note 1 by analogy with fg.
- 383 fl. **B:** note 1–2:  added in ink
- 383–407 fl.2 **C:** *col 1<sup>mo</sup>*
- 383 woodw. cor. **A:** **f** changed to **p** in pencil; **B:** **f** changed to **p** in ink; **C:** **f**
- 383 va.  added by analogy with the other str. and as in **B, C**
- 383–386 vc. **C:** *col B.*
- 384 va.  added by analogy with the other str. and as in **B, C**
- 385 va.  added by analogy with the other str. and as in **B, C**
- 391–392 fl.2 slur added by analogy with fl.1 and as in **B;** **C:** as fl.1 (notated *col 1<sup>mo</sup>*)
- 391–392 ob.1 **B:** slur
- 391–392 cl.2 fg.2 slur added by analogy with cl.1, fg.1 and as in **B**
- 391–392 cor.4 **B:** slur
- 391–392 va.  by analogy with vl.1,2 and as in **B**
- 391–397 vc. **C:** *col B.*
- 393–394 va. **B:** b.393 chord 2 to b.394 chord 1: 
- 393 vc.  added by analogy with cb. and as in **B, C**
- 394 va. vc. cb.  added by analogy with vl.1,2 and as in **B** (va.), **C** (va.)
- 395 va.  added by analogy with vl.1,2 and as in **B, C**
- 395 vc.  added by analogy with cb. and as in **B, C**
- 396 va. vc. cb.  added by analogy with vl.1,2 and as in **B** (va.), **C** (va.)
- 396 cor.4 note 1: *a<sup>♯</sup>* emended to *a<sup>b</sup>* by analogy with b.77
- 397 **A, C:** *de* added in margin in pencil at end of bar, marking end of cut starting at b.382
- 397 va. vc.  added by analogy with vl.1,2 and as in **B** (va.), **C** (va.)
- 398 woodw. end of slur emended from b.397 note 3 to b.398 note 1 by analogy with bb.391–396 (fl., cl., fg.) and as in **B** (ob.1, fg.), **C** (fl.)
- 398 ob.2 **C:** note 1: *c<sup>♯</sup>*
- 400 ob.1 **A:** **p** added in pencil and changed to **f** in red crayon; **B:** **p**
- 400–401 fl. ob.  added by analogy with bb.404–406 and vl.1,2
- 400–401 va. vc. cb.  added by analogy with bb.398–399 (va., vc.), 402–403 (va., vc.) and as in **B** (va.)
- 402–404 cl. fg. slur added by analogy with vl. and bb. 404–406, 406–408 (cl.1, fg.1) and as in **A** bb.404–406, 406–408 (fg.2)
- 404 cl. fg. **f** added by analogy with bb.400 (fl., ob.), 404 and as in **B** (fg.1), **C**
- 404–405 trb.a.  
trb.t.  added by analogy with woodw.



- 404–406 trb.a. trb.t. slur added by analogy with woodw.; C (trb.a.): b.405 note 1 to b.406 note 1: slur
- 404 vc. **B**: notes 6–7: *g*
- 404 cb. **f** added by analogy with the other parts; **B**: notes 5–6: *g*
- 405–411 vc. C: *col B*.
- 406 woodw. **f** added by analogy with bb.400 (fl., ob.), 402 (cl., fg.), 404, vl.1,2 and as in **B** (ob.)
- 406–407 woodw.  added by analogy with bb.400–401 (fl., ob.), 402–403 (cl., fg.), 404–405 and vl.1,2
- 406–408 ob. slur added by analogy with bb.404–406 and the other woodw.
- 408 fl. cl. fg. vl.1,2 end of slur emended from b.407 note 2 to b.408 note 1 by analogy with b. 402 (fl., ob., vl.1,2), 404 (cl., fg., vl.1,2), 406 (woodw.) and as in **B**, **C**; A: bb.407–408: page turn
- 408 fl.2 C: 
- 408 vl.2 va. vc. **f** added by analogy with vl.1, cb.
- 412–413 va. vc. cb.  added by analogy with bb.171–172 (cb.), vl.1,2 and as in **B** (va.), **C** (va., vc.)
- 414 va. vc. cb. *dim.* added by analogy with vl.1,2 and as in **B** (va.), **C** (va., vc.)
- 414–415 va. lower part: tie added by analogy with vl.2 and as in **C**
- 416–418 vl.2 **B**: slur ends at b.417 note 6
- 416 va. vc. **p** added by analogy with vl.1,2, cb. and as in **B** (vc., cb.), **C**
- 417 vl.2 **B**: notes 1–5: 
- 419 vl.2 va. *simile* added to indicate a continuous legato
- 425 cor.1  added by analogy with bb. 187–189 (cor.3) and vl.1
- 428–430 cor.1 slur and  added by analogy with vl.1
- 428–430 vl.1 A: slur added in pencil; **B**: slur added in ink; **C**: no slur
- 430–432 fl. fg. A: slur added in pencil; **B** (fl.): b.430 note 1 to b.431 note 2: slur added in pencil; **B** (fg.1): b.430 note 1 to b.432 note 1: slur added in ink; **B** (fg.2), **C**: no slur
- 431 cb. **f** added by analogy with b.190; **B**: **f** in b.432 instead of b. 431
- 432 fl.  added by analogy with cl., vl.1
- 432 ob. cl.  written between ob. and cl. in **A** interpreted as belonging to cl. by analogy with b. 191 and as in **B**; **C**: no 
- 432 vl.2  added by analogy with va.; **f** emended from note 3 to note 4 by analogy with vl.1 and as in **B**, **C**
- 432 va. **f** emended from note 3 to note 4 by analogy with vl.1 and as in **C**; **B**: b.433 note 1: **f**
- 433–434 fl.2 C: *col B*.
- 434 fl.  added by analogy with cl., vl.1
- 434 ob. cl.  written between ob. and cl. in **A** interpreted as belonging to cl. by analogy with b. 193 and as in **B**; **C**: no 
- 434 vl.2  added by analogy with va.
- 435–436 fl. A: b.435 note 2 to b.436 note 1: slur added in pencil; as similar additions are made in **B** (fg.1) and bb.194–195 this change is not regarded as part of a later revision
- 435–436 fg. b.435 note 2 to b.436 note 1: slur added by analogy with bb.194–195 and fl.; **B** (fg.1): slur added in ink; **B** (fg.2), **A**, **C**: no slur
- 436 fl. vl.1  added by analogy with b.195 and cl.
- 436 vl.2  added by analogy with va. and as in **B**
- 437 cb. **p** added by analogy with b. 196
- 438 fl. vl.1  added by analogy with b.197 and cl.
- 438 vl.2  added by analogy with va.
- 439 vl.1 **B**: slur ends at note 1 instead of note 2
- 440 ob.1 slur added by analogy with fl.1, vl.1
- 444 vl.2 **B**: notes 1–6: 
- 446 fg.1 cor.3 C: note 1: beginning of tie; bb.446–447: page turn
- 446 vl.2 **B**: notes 1–3: 
- 447 vl.2 **B**: notes 3–6: 
- 449 vl.2 **B**: notes 1–4: 
- 450 cb. *cresc.* added by analogy with the other parts and as in **B**, **C**
- 451–466 fl.2 C: *col 1<sup>mo</sup>*
- 451 vl.1 C: notes 3–8: 
- 452 fl.1 **B**: note 1: **f**
- 453 fl.1 **B**: note 1: **ff**
- 456–457 fl. ob.1 vl.1,2 slur b.456 notes 1–2 and end of slur b.457 note 1 emended to one slur by analogy with bb.213–214, cl. and as in **B**, **C**; A: bb.456–457: page turn
- 457 ob.2 C: bar empty
- 459 cl. note 2: *g'* emended to *g<sup>♯</sup>* by analogy with fl., ob.1, vl.1,2
- 460–468 cor. A: changed in pencil to:

(later revision)  
A: changed in pencil to:

(later revision)  
**B**, **C**: note 2: *F*; **A**: *♯* added in pencil

A: changed in pencil to:

(later revision)  
A: changed in pencil to:

(later revision)  
A: changed in pencil to:

(later revision)  
**B**: slur added in ink  
**A**, **C**: *vi-* added in margin in pencil, marking a cut ending at b.506  
**B**: *mf* changed to **p** in pencil  
**B**: *mf* added by analogy with vl.2 and as in **B**, **C** (va.)  
**B**: *mf* added by analogy with the dynamic level in vl.2, va., vc.; **B** (vl.1): **p** added in pencil

469	vl.2	<b>B:</b> notes 2–6:	492	vc.	<b>A, B:</b> notes 2–4: $d' e^b f^{\sharp}$ changed to $f^{\sharp} e^{\sharp} f^{\sharp}$ in pencil (A) and ink (B); C: notes 2–3: $d' e^b f^{\sharp}$
469	cb.	<b>mf</b> added by analogy with the dynamic level in vl.2, va., vc.	493–494	fg.2	tie/slur omitted by analogy with trb.b. and as in C; <b>A, B:</b> $B^{\flat} B^{\flat}$ changed to $B^{\sharp} B^{\flat}$ in red crayon (A) and ink (B), but tie retained
471	vl.2	<b>B:</b> notes 2–6:	493	cor.3,4 tr.	C: <i>cresc.</i> added in pencil (PH?)
472–473	fl.	b.472 note 3 to b.473 note 1: slur omitted by analogy with bb.482–483 and as in <b>B</b>	493–494	cb.	tie/slur omitted by analogy with trb.b.; <b>A, B:</b> $B^{\flat} B^{\flat}$ changed to $B^{\sharp} B^{\flat}$ in red crayon (A) and ink (B), but tie retained; C: slur
472–473	fg.	b.472 note 2 to b.473 note 1: slur added by analogy with bb.481–482; <b>B:</b> slur added in ink; C: b.472 notes 2–3: slur	495	cor.3,4 tr.	C: <b>f</b> added in pencil
472	cl.	end of slur emended from b. 473 note 1 to b.472 note 4 by analogy with fg. and as in <b>B</b> (cl.2)	497	fl.	<b>f</b> emended from b.499 note 1 by analogy with the other parts and as in C; A: b.497 note 1 to b.499 note 1: notes added in red crayon, but <b>f</b> retained in b.499; <b>B:</b> b.497 note 1 and b.499 note 1: <b>f</b>
472	vl.2	<b>B:</b>	497	tr.	<b>f</b> emended from b.499 note 1 by analogy with the other parts and as in C; A: b.497 note 1 to b.498 note 1: notes added in red crayon, but <b>f</b> retained in b.499; <b>B:</b> b.499 note 1: <b>f</b>
473	fl.2	<b>B:</b> slur begins at note 2 instead of note 1	497	va.	<b>f</b> emended from b.496 note 2 by analogy with the other parts and as in C
473–476	fl.2	C: <i>col 1<sup>mo</sup></i>	497	vc.	<b>f</b> added by analogy with the other parts
473	vl.2	C: notes 2, 4 and 6: $b^{\flat}$	499–506	fl.2	C: after b.499 note 2: <i>col 1<sup>mo</sup></i>
473–474	vl.2	<b>B:</b>	499	cl.1	slur added by analogy with fl., cl.2, fg.; <b>B, C:</b> b.499 note 1 to b.500 note 4: slur
473–476	vc. cb.	<b>B:</b>	499	cl.2	<b>A:</b> slur begins between note 1 and 2; <b>B:</b> slur begins at note 2; C: no slur
475–477	fl. cl. fg.	<b>A:</b> b.475 note 1 to b.477 note 1: slur added in pencil (later revision)	499	cor.1,2	<b>A:</b> bar empty; <b>B, C:</b>
475–476	vl.1	<b>B:</b> b.475 note 1 to b.476 note 1: slur	499	trb.a. trb.t.	<b>f</b> added by analogy with the dynamic level in the other parts
475	cor.1,2 tr.	C: <b>p</b> added in pencil (Niels W. Gade?)	499–500	vl.1	added by analogy with vl.2, va., cb.
477	vl.2	<b>B:</b> notes 6–7: $b^{\flat}$	499–500	vl.2 va. cb.	emended to one  by analogy with bb.503–504 (cb.) and as in <b>B</b> (va.), C (vl.2, vc., cb.); <b>A:</b> bb.499–500: page turn
477	va.	<b>mf</b> added by analogy with the other parts and as in <b>B, C</b>	499–500	vc.	added by analogy with vl.2, va., cb.
478	vl.1	<b>mf</b> added by analogy with the other parts and as in <b>B</b>	501–502	vl.2	<b>B:</b>
479	fg.	end of slur emended from b.478 note 3 by analogy with b.481 and as in <b>B, A, C:</b> bb.478–479: page turn	503	fl.1	<b>B:</b> note 1: <b>f</b>
481–494	fl.2	C: <i>col 1<sup>mo</sup></i>	503–504	fl.	slur added by analogy with cl., fg. and as in C; <b>B:</b> b.503 note 1 to b.505 note 1: slur
481	vl.2	<b>B:</b> notes 3–8:	503–504	vl.1,2	added by analogy with bb.499–500 and cb.
481–484	vc.	C: after b.481 note 2: <i>col B.</i>	503	va. vc.	<b>f</b> added by analogy with vl.1,2, cb. and as in <b>B, C</b>
482	vl.2	<b>B:</b>	504	ob.	end of slur emended from b.505 note 1 to b.504 note 4 by analogy with cl., fg. and as in <b>B</b> (ob.1)
483–484	vl.2 va. vc. cb.	<b>A:</b> <b>f</b> added in pencil; <b>B</b> (va. vc. cb.): <b>f</b> added in ink; <b>B</b> (vl.2): <b>f</b> ; C: no dynamic markings	505–506	vc.	slur added by analogy with vl.1 and as in <b>B</b>
485–486	fl. ob. cl.	slur added by analogy with bb.475–476 and vl.1; <b>A:</b> slur added in pencil; <b>B, C:</b> no slur; <b>B</b> (vl.1): slur added in ink	506	fl.1	<b>A, C:</b> <i>de</i> added in margin in pencil at end of bar, marking end of cut starting at b.468
485	cor.3,4 tr.	C: <b>fp</b> added in pencil	506	vl.2	C: slur ends at b.507 note 1
485–486	vl.2	<b>A:</b> added in pencil; <b>B:</b> note 4: <i>dim.</i> added in pencil and ink; C: no dynamic markings	506	vc.	<b>B:</b>
485–486	vl.2 va. vc. cb.	<b>A:</b> added in pencil; <b>B</b> (va., vc., cb.):  added in ink; C: no dynamic markings	507–509	ob.	note 1: $b^{\flat}$ emended to $b^{\sharp}$ by analogy with fl., cl., vl.1
486	vl.2	<b>B:</b> note 1: <b>p</b> added in pencil			<b>A:</b> changed in pencil to:
487	vl.2 va. vc. cb.	<b>A:</b> note 1: <b>sf</b> added in pencil; <b>B:</b> <b>sf</b> added in ink; C: no dynamic markings			
488	vl.2 va. vc. cb.	<b>A:</b> added in pencil; <b>B:</b> added in ink; C: no			(later revision)
489	cor.3,4 tr.	C: <b>fp</b> added in pencil	507	fg.1	C: note 1: <i>d</i>
490	vl.2 va. vc. cb.	added by analogy with vl.1; <b>B:</b> added in ink	510	vl.1	C: slur begins at note 1
491	vl.2 va. vc. cb.	<b>A:</b> note 1: <b>sf</b> added in pencil; <b>B:</b> <b>sf</b> added in ink; C: no dynamic markings	514	fl.2	C: slur ends at b.515 note 1
492	fl.	<b>A, B:</b> notes 2–3: $d''' e^b'''$ changed to $f^{\sharp'''}$ $e^{\sharp'''}$ in pencil (A) and ink (B); C: notes 2–3: $d''' e^b'''$	522	fl.2	C: slur ends at b.523 note 1
492	fg.	<b>A, B:</b> notes 2–3: $d' e^b$ changed to $f^{\sharp}$ $e^{\sharp}$ in pencil (A) and ink (B); C: notes 2–3: $d' e^b$	523	fg.1	<i>solo</i> added by analogy with b.515 and vc.
492	vl.1	<b>A, B:</b> notes 2–3: $d'' e^b''$ changed to $f^{\sharp''}$ $e^{\sharp''}$ in pencil (A) and ink (B); C: notes 2–3: $d'' e^b''$	523–524	vl.1	added by analogy with vl.2 and as in C
492	va.	<b>B:</b> notes 1–6:  added in ink	523–524	vc.	slur added by analogy with bb.515–517 and as in <b>B</b>
			525–528	vl.2	added by analogy with vl.1

- 526 fg.1 end of slur emended from b.524 note 4 to b.526 note 1 by analogy with b.518
- 529 fg. vl.1,2 va. **A: p** added in pencil; **B: p** added in ink; **C: no dynamic markings**
- 535 cl. **A: sfp** added in pencil; **B, C: no dynamic markings**
- 535 cor.3,4 **A: sf** changed to **sfp** in pencil; **B, C: sf**
- 535-536 timp. **A: notes crossed out in pencil (later revision)**
- 535 str. **A (vl.2, va., vc.): sfp** added in pencil; **A (vl.1, cb.): sf** changed to **sfp** in pencil; **B (vl.1, vc., cb.): sf** changed(?) to **sfp** in ink; **B (vl.2, va.): sfp** added in ink; **C: sf**
- 535-541 vc. **A: double stops/divisi added in pencil (later revision):**
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- 537-540 vl.2 va. vc. cb. **B:**  added in ink
- 540 vl.2 **B, C: slur ends at b.541 note 1**
- 541 va. vc. cb. **A: (va, vc.): pp** added in pencil; **A (cb.): p** changed to **pp** in pencil; **B: p** changed to **pp** in ink; **C: p** notes 2-4: stacc. added by analogy with vl.1 and as in **B, C**
- 541 vc. cb. note 1: stacc. added by analogy with b.543 and as in **B, C**
- 542 va. vc. cb. note 1: stacc. added by analogy with b.543 and as in **B, C**
- 543, 544 fg. **B, C: stacc.**
- 543 fg. cor.3,4 va. vc. cb. *simile* added to indicate a continuous stacc.
- 546 **A: accell. e cresc.** added in pencil (later revision)
- 547-574 vc. **C: col B.**
- 550 vl.1 **pp** added by analogy with ob.
- 558-577 fl.2 **C: col 1<sup>mo</sup>**
- 558 vl.1 **B: ff sempre**
- 558 cor.3,4 **ff** added by analogy with the other parts and as in **B, C**
- 559 trb.b. va. vc. cb. **C: notes 1-2: marc.** added in pencil
- 569 fg.2 **C: note 1: e'**
- 582 cl. timp. **ff** added by analogy with the other parts and as in **B, C**
- 582 vl.1 **C: note 1: marc.** added in pencil
- 582 vl.2 va. *trem.* added
- 583 vl.2 **A: lower notes: d'** changed to *a* in pencil (later revision)
- 584 cl. **A: d<sup>#</sup> / f<sup>#</sup>** changed to *e' / g'* and tie from b.583 added in pencil (later revision)
- 584 vl.2 **A: a / e'** changed to *a / f'* in pencil (later revision)
- 584 va. **A: c<sup>#</sup> / e'** changed to *d' / f'* in pencil (later revision)
- 585 vl.1 **C: marc.** added in pencil
- 585 cb. **B: marc.** instead of strong marc.
- 588 vl.1 **C: note 1: marc.** added in pencil
- 588 cb. **B: marc.** instead of strong marc.
- 591 vl.1 **C: marc.** added in pencil
- 591, 593 cb. **B: marc.** instead of strong marc.
- 594 vl.1 **C: marc.** added in pencil
- 596 cb. **B: marc.** instead of strong marc.
- 597 vl.1 **C: marc.** added in pencil
- 600 vl.1 **C: note 1: marc.** added in pencil
- 600 cb. **B: marc.** instead of strong marc.
- 603 fl. **B: note 1: ff**
- 604-647 vc. **C: col B.**
- 612-620 fl.2 **C: col 1<sup>mo</sup>**
- 617 ob.2 **A: note 1: d''** changed to *f'* in pencil (later revision)
- 617 cor.3,4 **A: d** changed to *c''* in pencil (later revision)
- 619 ob.2 **A: note 1: d''** changed to *f'* in pencil (later revision)
- 619 cor.3,4 **A: d** changed to *c''* in pencil (later revision)
- 621 fl.1 **C: note 1: f'''** changed to *a'''* in pencil; **B: note 1: a'''**
- 621 ob. **A: chord 1: d'' / f''** changed to *f'' / a''* in pencil (later revision)
- 621 cor.3,4 **A: d** changed to *c''* in pencil (later revision)
- 623 vl.1 **C: note 2: marc.** added in pencil
- 623 trb.b. note 1: double stem emended to single stem
- 627 vl.1 **C: note 2: marc.** added in pencil
- 630 ob.2 note 1 added as in **B, C**; **A: note 1: missing**
- 633 va. **B: slur ends at note 4** instead of note 3
- 635 vl.1 **C: note 2: marc.** added in pencil
- 637 va. **B: slur ends at note 4** instead of note 3
- 637 vc. cb. notes 2-3: slur added by analogy with b.633 and as in **B**
- 640-651 fl.2 **A: transposed an octave higher in pencil (later revision)**
- 640-647 trb.a trb.t. trb.b. **A: changed in pencil to:**
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- (later revision)
- 642-647 ob. **A: changed in pencil to:**
- 
- (later revision)
- 642 vl.1 note 4: beginning of slur added by analogy with bb.639-642 and as in **B, C**; **A: bb.642-643: page turn**
- 644-647 cl. **A: changed in pencil to:**
- 
- (later revision)
- 645 trb.a. **A: note 1: d'** changed to *a'* in pencil; **B: d'** changed to *a'* in ink; **C: a'**
- 646-647 cor.3,4 **A: transposed an octave lower in pencil (later revision)**
- 646 tr.1 **A: g''** changed to *g'* in pencil (later revision)
- 647 fg. **A: d / d'** changed to *d' / f'* in pencil (later revision)
- 647 cor.1,2 **A: e' / c''** changed to *c' / a'* in pencil (later revision)
- 653-658 fl. **A: f' / a'** changed to *d'' / f''* in pencil (later revision)
- 653, 654, 655 fl. ob.1 **B: note 1: marc.**
- 653, 654, 655 vl.1,2 va. **B: note 1: marc.** instead of strong marc.; grace notes *a b<sup>b</sup> c<sup>#</sup>* added in pencil
- 653-658 vc. **C: col B.**
- 659 vl.1 **B: d'''** changed to *d', d''* in pencil
- 659 vl.2 **B: f', d''** changed to *a, f', d''* in pencil
- 659 va. **B: a** changed to *d, a, d', a'* in pencil; **fz** added in pencil