

C A R L N I E L S E N

VÆRKER
WORKS

D E T

K G L



B I B

L I O

T E K

C A R L N I E L S E N

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V Æ R K E R

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Copenhagen 2002



CARL NIELSEN

SAUL OG DAVID

OPERA I FIRE AKTER

SAUL AND DAVID

OPERA IN FOUR ACTS

Tekst af Einar Christiansen

Engelsk oversættelse af Geoffrey Dunn

Text by Einar Christiansen

English libretto by Geoffrey Dunn

Udgivet af

Edited by

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Peter Hauge

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C O N T E N T S

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ACT THREE TREDJE AKT

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God is our witness, vows have been plighted again. 405 *Herren er Vidne, Pagten er sluttet paany.*
(Chorus, Michal, Jonathan, Abner, Saul, David) (Kor, Mikal, Jonathan, Abner, Saul, David)

Warriors, there, look there! 426 *Svende giv Agt, giv Agt!*
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Yes, he is dead! (Saul, Michal, David) 452 *Ja! Han er død!* (Saul, Mikal, David)

ACT FOUR FJERDE AKT

PRELUDE 469 FORSPIL

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

Saul, why have you drawn the sweatcloth away from my forehead 518 *Saul! Hvi løfter du Sveddugen bort fra min Pande*
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Abner! Say, is it you? (David, Abner, Michal, Chorus) 588 *Abner! Svar, er det dig?* (David, Abner, Mikal, Kor)

FORSPIL / PRELUDE

Andante con moto (♩. = 58)

poco rall.

Flauto 1 2

Flauto 3 (Flauto piccolo)

Oboe 1

Corno inglese (Oboe 2)

Clarinetto (A) 1

Clarinetto (Bb) 2

Fagotto 1 2

Corno (E) 1 2

Corno (F) 3 4

Tromba (C) 1 2 3

Trombone tenore 1 2

Trombone basso

Tuba

Timpani (C, F)

Triangolo

Campane

Andante con moto (♩. = 58)

poco rall.

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

con sord.

fz > *mf*

div. con sord.

fz *mf*

con sord. pizz.

arco

div.

6 a tempo

Ob. 1

Cor.ingl.

Cl. (A) 1

Fg. 1
2

Cor. (E) 1
2

VI. 1

VI. 2

Va.

Vc.

dolce pp

p

pp

p

a tempo

p

p

11

Fl. 1
2
3

Ob. 1

Cor.ingl.

Cl. (A) 1

Fg. 1
2

Cor. (E) 1
2

VI. 1

VI. 2

Va.

Vc.

rall.

1 a tempo

pp espressivo

pp espressivo

muta in Bb

muta in F

pp

p

rall.

a tempo

div. p

p

(I Ørkenen Sif. Sauls Lejr. I Forgrunden tilvenstre Hakilas Høj, et udløbende Klippeparti. Saul og hans Krigere sove i Vognborgen.
 Mikal og Jonathan vaage i Natten. Maaneskin.)
 (In the wilderness of Ziph. Saul's camp. In front on the left, the slanting cliffs of the hill of Hachilah. Saul and his warriors are asleep
 in a ring of chariots. Michal and Jonathan are still awake, gazing into the night. It is moonlight.)

un poco più mosso (♩ = 60)

27

Fl. 1
2
3

Ob. 1

Cor. ingl.

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

JONATHAN

mezza voce

Se Nat-ten Mi-kal; et tind-ren-de Dyb! I Stjer-ner-nes Skær ka-ster
 Look up-ward, Mich-al; how deep is the night! The stars are so bright that the

un poco più mosso (♩ = 60)

VI. 1

VI. 2

Va. div. mf

Vc.

Cb.

poco rall. a tempo

35

Fl. 1 *p*

Ob. 1 *dim.* *p*

Cor. ingl. 1 *p*

Cl. (Bb) 1 *p*

Fg. 1 *p*

Cor. (F) 1 *dim.* *p*

MIKAL
MICHAL *3* Al - le der læn - ges vil mø - de først, vil dvæ - le længst,
Those who are long - ing will come the first, and stay the last,

JON. kom - me er bu - den.
come there is bid - den.

poco rall. a tempo

VI. 1 *mf* *p*

Va. *dim.* *div.* *p*

Vc. *dim.* *p*

Cb. *dim.* *p*

poco rall.

40

1 Fl.

2 3

Ob. 1

Cor.ingl.

1 2 Cl. (Bb)

1 2 Fg.

1 2 3 4 Cor. (F)

MIKAL

al - le der helst vil-de bort fra dem selv og fra Da - - gen, som gryr u - den
 all who are yearn - ing to flee from them-selves, from the dawn that will break but with

poco rall.

VI. 1

VI. 2

Va. unis.

Vc.

Cb.

3 Tempo I

44

Fl. 1
Fl. 2/3
Ob. 1
Cor. ingl.
Cl. (Bb) 1/2
Fg. 1/2

p *pp* *p* *p* *p* *p*

Cor. (F) 1/2/3/4

p *pp* *p*

MIKAL

Glæ - de. Nat - him-lens blin - ken-de Løn - dom svul - mer af
sad - ness. Night, with her shim - mer-ing sec - rets trem - bles with

Tempo I

VI. 1
VI. 2
Va.
Vc.
Cb.

p *p* *p* *p* *p*

48

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Cor.ingl.

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

MIKAL

Haab.
hope.

JON.

Tal - lø - se Slæg - ter skal sid - de som vi og se mod de nat - li - ge Lys!
Dream - ing like us, gen - e - ra - tions to come shall gaze on a night fair as this.

VI. 1

VI. 2

Va.

Vc.

Cb.

pizz.

p

52 4

Fl. 1

Fl. 2, 3

Ob. 1

Cor. ingl.

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

JON.

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

p

pp

pp

pp

p

pp

trem.

trem.

arco

div.

E - - vigt vor Jord un - der Stjer - ner - nes Tegn skal fyl - - des af
 Ev - - er our earth, as the stars point the way, shall fill with de -

57 rall. a tempo

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Cor. ingl.

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Timp.

JON.

Læng - sel mod Maal som den al - - drig kan naa!
 sire for a goal that it nev - - er can reach!

VI. 1

VI. 2

Va.

Vc.

Cb.

mp

dim.

dim.

div.

pizz.

molto accel.

Allegro (♩ = 120)

Allegro non troppo (♩ = 112)

61

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Cor. ingl.

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Timp.

MIKAL

(rejser sig i Uro)
(rising anxiously)

Hvor fær-des min El - sker vel nu?
Where is my be-lov - ed to-night?

Hvor er det Træ, hvor han
Where is the tree where he

molto accel.

Allegro (♩ = 120)

Allegro non troppo (♩ = 112)

VI. 1

VI. 2

Va.

Vc.

Cb.

senza sord.

senza sord.

unis. senza sord.

senza sord.

arco

pizz.

pizz.

1 Fl.

2 Fl.

3 Fl.

Ob. 1

Cor.ingl.

1 Cl. (Bb)

2 Cl. (Bb)

1 Fg.

2 Fg.

1 Cor. (F)

2 Cor. (F)

3 Cor. (F)

4 Cor. (F)

MIKAL

VI. 1

VI. 2

Va.

Vc.

Cb.

bin - der sin Hest? Hvor fær - des min El - sker nu? Hvor er den
 teth - ers his horse? Where is my be - lov - ed now? Where is the

Fl. 1, 2, 3
Ob. 1
Cor. ingl.
Cl. (Bb) 1, 2
Fg. 1, 2

Cor. (F) 1, 2, 3, 4

MIKAL

Mark, hvor han fjæ - ler sig Nat-ten o - ver? Bro - der! O, gid jeg maat-te dø! _____
 field where he rests for the night in hid - ing? Broth - er! Oh, would that I were dead! _____

VI. 1, 2
Va.
Vc.
Cb.

5

80

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *fp* *f*

Cor. ingl. *fp*

Cl. (Bb) 1 *fp*

Fg. 1 *p* *f*

Fg. 2 *fp* *f*

Cor. (F) 1 *p* *f*

MIKAL

Maa-ske jeg aan-der den sam-me Luft, hvor hans Røst end i Af-tes har lydt! _____
 Per-chance I'm breath-ing the ve-ry air where his voice might have e-choed to-night! _____

VI. 1 *f* *p* *fz* *p*

VI. 2 *f* *p* *fz* *p*

Va. *f* *p* *fz* *p*

Vc. *f* *p* *fz* *p*

Cb. *f* *p* *fz* *p*

molto tranq.

tempo vivo molto accel.

87

Fl. 1

Fl. 2

Ob. 1

Cor. ingl. 1

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

MIKAL

Men Ord og Røst er for-svund-ne som Regn-spor i San - det. Hvor fær - des min El - sker?

But words and voice have van-ished like rain in the des - ert. Where is my be - lov - ed?

molto tranq.

tempo vivo molto accel.

VI. 1

VI. 2

Va.

Vc.

Cb.

180

Fl. 1

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

VI. 1
VI. 2

Va.
Vc.

p

mp *dim.*

p

dim.

dim.

dim.

dim.

188

Fg. 1
2

Cor. (F) 1
2
3
4

VI. 1
VI. 2

Va.
Vc.
Cb.

dim.

pp *dim.*

dim.

dim. div.

pp *dim.*

pizz.

pizz.

pizz.

196

meno rall. lento rit. Tempo I

Fig. 1 2

Cor. (F) 1 2

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

p

fz molto dim.

ppp

ppp

ppp

1. con sord.

(standser foran Saul)
(He stands before Saul.)

DAVID

Der lig-ger Kon-gen. Drøm - me ryn-ker hans
There he lies sleep-ing. Now he frowns in his

meno rall. lento rit. Tempo I

VI. 1

VI. 2

Va.

Vc.

Cb.

arco

pp

arco

pp

203

poco rall. Tempo I

Cl. (Bb) 1 2

Fig. 1 2

mfz

mfz

mfz

DAVID

Pan - de! Selv i Søv - ne knyt - ter han hef - tigt sin Haand.
dream-ing! Ev-en a-sleep he stub-born-ly clen-ches his hand.

(hviskende)
(whispering)

ABISAJ

Kom, lad os fæ - ste til
Come, let us smite him at

poco rall. Tempo I

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

mfz

mfz

mfz

fz

pizz.

fz

arco

fz

fz

pizz.

fz

1
Fl. *ff* *p*

2
3
Ob. *ff* *p*

1
2
Cl. (Bb) *ff* *p* muta in A

1
2
Fg. *ff* *p*

1
2
3
4
Cor. (F) *ff* *p*

DAVID (griber ham om Armen) (seizing him by the arm)
Vogt dig! Ga - ves han tu - sind - fold i min
Come back! Were he a thou - sand times in my

ABISAJ
Jor - den hans Krop med mit Spyd.
once to the earth with my spear.

VI. 1 *ff*

VI. 2 *ff*

Va. *ff* *p* pizz. *mfz* *p*

Vc. *ff* *p* pizz.

Cb. *ff* *p* pizz. *p*

tranq. (♩ = 76)

Tempo I

216

Fl. 1

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

DAVID

(bøjer sig over Saul)
(bending over Saul)

Magt,
power,

tryk skal han væ - re for mig!
he shall be safe from my hand!

tranq. (♩ = 76)

Tempo I

Vi. 1
Vi. 2

Va.

Vc.

Cb.

13

224

Cl. (A) 1
2

Fg. 1
2

DAVID

(Abisaj tager Spydet.)
(Abishai takes the spear.)

Men nu tag Spy-det, der staar ved hans Ho - ved
But now re - move the spear from his pil - low,

og Vand - kruk-ken med.
the cruse of wa - ter

Vi. 1
Vi. 2

Va. div.

Vc. mp

Cb. mp

230

Fl. 1

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

mezza voce *mp*

DAVID

Og saa bort!
and let us go!
(Abisaj tager Vandkrukken.)
(Abishai takes the cruse of water.)

Hur-tigt! Vær stil-le!
Quick-ly! Be qui-et!

ABISAJ

Da-vid hvad gør du?
Dav-id, why do this?

VI. 1

VI. 2

Va.

Vc. arco *p*

Cb.

238

Fl. 1
2
3

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2

(De bestige Klipperne paany.)
(They climb the cliff again.)

VI. 1

VI. 2

Va.

Vc.

14

245

Fl. 1 *pp*

Fl. 2 *pp* a2

Fl. 3

Cl. (A) 1

Cl. (A) 2 *pp*

Fg. 1

Fg. 2 *pp*

Cor. (F) 1

Cor. (F) 2 *pp*

Vi. 1 *pp*

Vi. 2 *pp*

Va. *pp*

Vc. *pp* div.

253

Cl. (A) 1 *pp*

Cl. (A) 2

Fg. 1 *pp* 1.

Fg. 2 *pp*

Cor. (F) 3

Cor. (F) 4 *pp*

Va. *ppp* senza sord.

Vc. *ppp* senza sord. pizz. arco

Cb. *ppp* pizz.

rall.

(David staar et Øjeblik og ser ud over Lejren.)
(David stands for a moment and looks out over the camp.)

267 *rall.* *Allegro* (♩. = 66)

Fl. 1 2
3

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2
3 4

Tr. (C) 1 2
3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

DAVID

ABNER

VI. 1

VI. 2

Va.

Vc.

Cb.

pp *fp* *pp* *fp* *pp* *fp* *pp* *fp* *pp* *fp*

a2

4.

Ab - ner! Ab - ner!
Ab - ner! Ab - ner!

(Abner, i Vognborgen, farer op.)
(Abner springs up inside the barricade.)

Hvem kal - der? Hvem
Who's call - ing? Who's

The image shows a page of a musical score for Carl Nielsen's opera 'Abner'. It features a full orchestral arrangement with woodwinds, brass, strings, and percussion. The score is divided into two systems. The first system includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, and Timpani. The second system includes parts for Violin I and II, Viola, Violoncello, and Contrabass. There are also vocal parts for David and Abner. The music is in 3/4 time and changes from a 'rall.' (rallentando) to an 'Allegro' tempo. The key signature has three flats (B-flat major or D-flat minor). The page number 267 is in the top left, and the page number 379 is at the bottom center.

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

Trb.t. 1, 2

Trb.b. 1, 2

Tb.

Timp.

DAVID

ABNER

VI. 1, 2

Va.

Vc.

Cb.

cresc.

fp

f

p

f

pp

t

(Flere vaagne og rejse sig.)
(The others awaken and get up.)

Il - de vog - ter du Kon - gen, din Her - re! og
How is this you keep watch for your mas - ter? You

der?
there?

1
2
3
Fl.

1
2
Ob.

1
2
Cl. (B♭)

1
2
Fg.

1
2
3
4
Cor. (F)

1
2
Tr. (C)

1
2
Trb.t.

Trb.b.

Tb.

Timp.

DAVID

T.1

T.2

CORO

B.1

B.2

VI. 1

VI. 2

Va.

Vc.

Cb.

pp cre - - - - - scen - - - - - do *fp*

p cre - - - - - scen - - - - - do *fp*

cre - - - - - scen - - - - - do *mfp*

Død - - - - - sens er I al - le. Thi se,
all sleep, blind to dan - ger. And now,

Der op - pe paa Klip-pen en Mand!
Up yon - der - you see him - a man!

En Mand!
What man?

Der op - pe paa Klip-pen en Mand!
You see him - a man on the hill?

Der op - pe paa Klip-pen en Mand!
A man on the hill o-ver there.

p

p

p

fp

fp

307

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

MIKAL

SAUL

S.

A.

CORO

T.

B.

VI. 1, 2

Va.

Vc.

Cb.

f, *p*, *pp*, *pizz.*, *cresc.*, *fp*, *f*, *p*, *1.*

(Natten begynder at vige. Svagt Morgenlys.)
(Night begins to give way. Dawn begins.)

du? Stig ned!
you? Come down!

(for sig)
(to himself)

(raaber)
(He calls.)

Da - - vid! Jeg ken - der hans Stem - me! Svar! Er det Da - vid?
Dav - - id. That voice could be Dav - id's. Say! is it Dav - id?

Stig ned!
Come down!

ned! Hvad er sket?
down. What is this?

321

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Timp.

DAVID

VI. 1, VI. 2

Va., Vc., Cb.

1. con sord. *f*

4. con sord. *f*

ff, *fp*, *f*, *p*

jog du mig ud af dit Hus, og dit Had glam-mer vildt i mit Spor. Men i
drove me a - way from your house, and your hate is a hound on my trail. Yet this

328

Fl. 1 *mp* *p* *f* *dim.*

Fl. 2 *mp* *p* *f* *dim.*

Ob. 1 *mp* *fp* *p* *f*

Ob. 2 *mp* *fp* *p* *f*

Cl. (Bb) 1 *mp* *p* *f* *dim.*

Cl. (Bb) 2 *mp* *p* *f* *dim.*

Fg. 1 *mp* *fp* *f* *dim.*

Fg. 2 *mp* *fp* *f* *dim.*

Cor. (F) 1 *f* *p* *f* *dim.* 1. senza sord.

Cor. (F) 3 *p* *f* *f* *dim.* 4. senza sord.

Timp. *f* C, F muta in G, C

DAVID
 Nat var dit Liv i min Haand, og jeg rør - te dig ej.
 night was your life in my hands, and I did you no wrong.

VI. 1 *p* *f* *dim.*

VI. 2 *p* *f* *dim.*

Va. *mp* *cresc.* *f* *trem.* *dim.*

Vc. *mp* *cresc.* *f* *div.* *f* *dim.*

Cb. *f* *f* *dim.*

1 Fl. *p* *f*

2 3

1 Ob. *p*

2

1 Cl. (Bb) *p*

2

1 Fg. *pp*

2 *pp*

1 2 Cor. (F) *p*

3 4

MIKAL

Da - - - vid!
Dav - - - id!

JON.

Da - - - vid!
Dav - - - id!

VI. 1 *p* *mf* <

VI. 2 *p* *mf* <

Va. *p*

Vc. *p*

Cb. *p*

molto espress.

a tempo

19

342

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

DAVID

SAUL

(bevæget)
(moved)

Al - drig, hjæl - pe mig Gud, var der ondt i mit
Nev - er, God is my judge, was there harm in my

Da - vid! Da - vid! min Søn!
Dav - id, Dav - id, my son!

molto espress.

a tempo

VI. 1, 2

Va.

Vc.

Cb.

349

Fl. 1

Fg. 1
2

Cor. (F)
1
2
3
4

DAVID

Sind mod dig el-ler dit. Ej en Tan-ke om
heart for you or for yours. Not a thought of re-

VI. 1
VI. 2
Va.

p
ppp
pp
ppp

20

356

Fl. 1
2
3

Cl. (Bb)
1
2

Fg. 1
2

Cor. (F)
1
2
3
4

DAVID

Hævn! venge! Ej Nag, ej Fjend - skab!
No spite, no ran - - cour!

VI. 1
VI. 2
Va.

cresc.
p cresc.
cresc.
p cresc.
p cresc.
sempre pp
sempre pp
div. V
p
div. p
p
p

364

Fl. 1 *mf* *dim.*

Fl. 2 *mf* *dim.*

Cl. (Bb) 1 *mf* *dim.*

Cl. (Bb) 2 *mf* *dim.*

Fg. 1 *mf* *dim.*

Fg. 2 *mf* *dim.*

Cor. (F) 1 *mf* *dim.*

Cor. (F) 2 *mf* *dim.*

DAVID

Sig mig, hvi blev jeg da fred-løs, Kong Saul, paa dit Bud?
 Then tell me why I am ban-ished, King Saul, by your com-mand?

VI. 1 *mf* *dim.*

VI. 2 *mf* *dim.*

Va. *mf* *dim.*

Vc. *pp*

Cb. *pp*

371

tranq. *pp* poco rall.

Ob. 1 *fp* *espressivo* *dim.*

Ob. 2 *fp* *espressivo* *dim.*

Fg. 1 *fp* *espressivo* *dim.*

Fg. 2 *fp* *espressivo* *dim.*

Cor (F) 3 *fp* *espressivo* *dim.*

Cor (F) 4 *fp* *espressivo* *dim.*

SAUL

Da - - vid, min Søn!
 Da - - vid, my son!

S. *ppp*
 Stil-le! Se Kon - gen er be - væ - get.
 Qui-et! King Saul is deep-ly trou - bled.

A. *ppp*

T. *ppp*
 Stil-le! Se Kon - gen er be - væ - get.
 Qui-et! King Saul is deep-ly trou - bled.

B. *ppp*

VI. 1 *f* unis. *dim.*

VI. 2 *f* unis. *dim.*

Va. *fp* *dim.* *div.*

Vc. *sempre pp* *fp* *dim.*

Cb. *sempre pp* *f* *dim.*

Moderato (♩ = 72)

378 1.

Ob. 1 2

Fg. 1 2

Cor (F) 3 4

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

DAVID

Her sæt-ter jeg Spy - det, at en af din Ska - re kan hen-te det ned. Det var blo - digt
 See, here is your weap - on. Let one of your peo - ple re - turn it to you. It was stained with

Moderato (♩ = 72)

Va.

Vc.

Cb.

pizz.
fz
pizz.
fz

rall. Tempo I

382

Fl. 1 2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

DAVID

før, men i Nat har jeg tvæt-tet det rent. Guds Fred o - ver Kon - - gen! Lev
 blood, but this night have I washed it clean. God bless His a - noint - - ed! Fare -

rall. Tempo I

VI. 1

VI. 2

Va.

Vc.

Cb.

arco
arco

f dim.
f dim.
f dim.
f dim.
f dim.

Fl. 1 *f*

Fl. 2 *f* a2

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Cl. (Bb) 1 *f*

Cl. (Bb) 2 *f*

Fg. 1 *p* *f*

Fg. 2 *p* *f*

Cor. (F) 1 *f* *mp* 1.

Cor. (F) 2 *f* *mp* 4.

MIKAL (strækker Armen ud efter ham) (stretches her arm after him) O, bed _____ ham at
 Dav-id! Dav - id! Oh, let _____ him not

DAVID (vil gaa) (is about to go) vel! well.

VI. 1 *p* *f* *fz* *dim.* *fz* *dim.*

VI. 2 *p* *f* *fz* *dim.* *fz* *dim.*

Va. *p* *f* *fz* *dim.*

Vc. *p* *cresc.* *f* *fz* *fz* *dim.*

Cb. *p* *cresc.* *f* *fz*

1
2
3

Fl.

1
2

Ob.

1
2

Cl. (Bb)

1
2

Fg.

1
2

1
2

Cor. (F)

3
4

MIKAL

JON.

VI. 1

VI. 2

Va.

Vc.

Cb.

fp *cresc.* *f* *mp* *p*

fp *cresc.* *f* *mp* *p*

mp *f* *mp* *p*

mp *f*

cresc. *mp* *f* *p*

mp *f* *mp* *p*

mp *f* *mp* *p*

div. *unis.* *cresc.* *f* *p*

cresc. *f* *p* *fz* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

bli - ve.
leave us.

Da - - vid! vend om! Kon- gen har kaldt dig sin
Dav - - id! Turn back! King Saul has called you his

a2

403

Fl. 1, 2, 3
Ob. 1, 2
Cl. (Bb) 1, 2
Fg. 1, 2
Cor. (F) 1, 2, 3, 4

JON.

(iler op ad Klippen, griber Davids Haand og peger ned mod Saul)
(He rushes up the cliff, grabs David's hand and points down towards Saul.)

Søn! Han har ang-ret sin Synd!
son! He re-pents of his sin!

VI. 1, 2
Va.
Vc.
Cb.

cre - - - - - scen - - - - - do

Allegro moderato (♩ = 92)

418

Fl. 1, 2, 3
Ob. 1, 2
Fg. 1, 2

f, *mf*

Cor. (F) 1, 2, 3, 4

f, *mf*

JON.
Lem-mer.
sor-row.

(Saul med udstrakte Arme)
(with outstretched arms)

SAUL
Da - vid! Da - vid, min Søn du er be - - dre end jeg! Ondt har jeg hand-let i-mod
Dav - id! Dav - id, my son, you are bet - - ter than I! I have done ev - il un-to

Allegro moderato (♩ = 92)

VI. 1, 2
Va.
Vc.
Cb.

f, *mf*

1
Fl.

2
3

1
Ob.

2

1
Cl. (B♭)

2

1
Fg.

2

1
Cor. (F)

2

3
4

SAUL

VI. 1

VI. 2

Va.

Vc.

Cb.

f *dim.* *fs* *dim.*

f *dim.* *fs* *dim.*

f *dim.* *fs* *dim.*

p *f* *dim.* *dim.*

cresc. *mf*

mp *f* *dim.*

skaa - ned mit Liv, vel - sig - ner hvert Fjed af din Fod, hvis du ven - der til - ba - -
 spared me from death, and bless ev - 'ry step that you take, if my wrongs are for - giv - -

cresc. *f* *dim.* *fs* *dim.*

cresc. *f* *dim.* *dim.*

cresc. *f* *dim.* *dim.*

cresc. *f* *dim.* *dim.*

p *f* *dim.* *dim.*

433 poco vivo

Fl. 1

Ob. 1
2

Fg. 1
2

DAVID

Kon - ge, min Fa - der.
Oh King, my fa - ther.

(Under Sauls Ord har Jonathan draget David ned af Klippen. Nu styrter David hen til Saul og kaster sig ned for ham.)
(During Saul's words Jonathan has led David down the cliff. David runs to Saul and throws himself at his feet.)

SAUL

VI. 1

VI. 2

Va.

Vc.

Cb.

p *cresc.* *f*

un poco più mosso (♩ = 100)

437

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

SAUL

(løfter ham op)
(lifting him up)

Her ved mit Bryst, i min Favn, her un - der mit Kys og min Graad, der
Here in my arms, on my heart, here look in my eyes full of tears, that

un poco più mosso (♩ = 100)

VI. 1

VI. 2

Va.

Vc.

Cb.

mf *trem.* *mf*

1
2
3
Fl.

1
2
Ob.

1
2
Cl. (B♭)

1
2
Fg.

1
2
3
4
Cor. (F)

SAUL
kvæ - ler min Stem - me! Da - vid, min Søn! gør ik - ke dit
scarce - ly can see you! Dav - id, my son! no more let your

1
2
VI. 1
VI. 2
Va.
Vc.
Cb.

mf

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

446

rall. a tempo

Fl. 1 *f*

Fl. 2

Fl. 3

Ob. 1 *f*

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1 *f*

Fg. 2 *f*

Cor. (F) 1 *f*

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

DAVID

SAUL

Her - ren er Vid - ne!
God is my wit - ness!

Ø - re døvt _____ for min An - - ger i Dag.
ears be deaf _____ to my re - pen - - tance this day.

rall. a tempo

VI. 1 *f*

VI. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*

più lento un poco maestoso Tempo I

451

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. (B \flat) 1
Cl. (B \flat) 2
Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Trb. t. 1
Trb. t. 2
Trb. b.
Tb.

DAVID

Tro-e-re Tje-ner har du ej i dit Hus!
No tru-er ser-vant has the King in his house!

(Saul fører David hen til Mikal, som kaster sig i hans Arme.)
(Saul takes David to Michal who throws herself into his arms.)

più lento un poco maestoso Tempo I

VI. 1
VI. 2
Va.
Vc.
Cb.

461 Andantino espressivo (♩. = 56)

Fl. 1, 2, 3
Ob. 1, 2
Cl. (Bb) 1, 2
Fg. 1, 2
Cor. (F) 1, 2, 3, 4
Trb.t. 1, 2
Trb.b.
Tb.

(Under det sidste Optrin og under det følgende Kor og Kvintet viger Mørket og Solen staar op.)
(During the previous scene and during the following chorus and quintet darkness gives way to the rising sun.)

S.
A.
CORO
T.
B.

Her - ren er Vid - ne! Pag - ten er slut - - tet paa -
God is our wit - ness vows have been plight - - ed a -

Her - ren er Vid - ne! Pag - ten er slut - - tet paa - ny. Her - ren er Vid - ne! Pag - ten er
God is our wit - ness, vows have been plight - - ed a - gain. God is our wit - ness, vows have been

Andantino espressivo (♩. = 56)

VI. 1
VI. 2
Va.
Vc. 1, 2
Cb.

465

Fl. 1 *f*

Ob. 1 *f*

Cl. (Bb) 1

Fg. 1

Cor. (F) 1

MIKAL

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Cb.

Her - ren er Vid - ne! Pag - ten er slut - tet paa - ny.
 God is our wit - ness, vows have been plight - ed a - gain.

ny. Pag - ten er slut - tet paa - ny. Her - ren er Vid - - ne! Her - ren er Vid - - ne!
 gain, vows have been plight - ed a - gain. God is our wit - - - ness, God is our wit - - - ness!

slut - tet paa - ny. Her - - ren er
 plight - - - - - ed a - gain. God is our

Her - ren er Vid - ne! Pag - ten er slut - - tet paa -
 God is our wit - ness, vows have been plight - ed a -

Fl. 1 *mp*

Fl. 2

Fl. 3

Ob. 1 *mp*

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

S.

A.

CORO

T.

B.

ny. Her-ren er Vid - ne! Fav n i Fav n staar Kon - gen og Kon - gens
 gain. God is our wit - ness. Face to face the King stands be-fore his

Vows have been plight - - ed a - gain. God is our wit - - -

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Cb.

1
2
3
Fl.

1
2
Ob.

1
2
Cl. (Bb)

1
2
Fg.

1
2
3
4
Cor. (F)

S.
A.
T.
B.

CORO

VI. 1
VI. 2
Va.
1
2
Vc.
Cb.

Kon - gens Søn, _____ beg - ge Is - rael's Før - ste, beg - ge
fore his son. _____ Both are cap-tains of Is - rael, both are

Kon - - gens Søn, beg - ge Is - ra - els Før - ste, beg - ge Is - ra - els Før - ste,
for his son. Both are cap-tains of Is - rael, both are cap-tains of Is - rael.

Kon - - gen og Kon - - gens Søn, beg - - - ge
King stands be - fore his son. Both are

Søn, ja, Favn i Favn staar Kon-gen og Søn, beg - ge Is - ra - els Før - ste,
stand, yes, face to face be - fore his son. Both are cap-tains of Is - rael.

481

Fl. 1
2
3

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

JON.

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc. 1
2

Cb.

Blom - - - stre vil Kon - - - gens
Pros - - - per the roy - - - al

Is - - - ra - els Pryd.
Is - - - ra - el's pride.

beg - - - ge, beg - ge Is - ra - els Pryd.
Both, yes, both are Is - ra - el's pride.

Is - ra - els Før - ste, beg - ge Is - ra - els Pryd.
cap-tains of Is - rael, both are Is - ra - el's pride.

ja, beg - ge Is - rael's Pryd.
and both are Is - rael's pride.

p

f

a2

1
2
3
Fl.

1
2
Ob.

1
2
Cl. (Bb)

1
2
Fg.

1
2
3
4
Cor. (F)

MIKAL
Blom - - stre vil Kon - - gens Hus og Land i
Pros - - per the roy - - al house, and land where

DAVID

JON.
Hus og blom - - stre hans Land i Sol af de
house, and pros - - per the land where shines this al -

SAUL
Pag - ten er slut - tet paa -
Vows have been plight-ed a -

ABNER
Pag - ten er slut - tet paa - ny.
Vows have been plight-ed a - gain.

VI. 1

VI. 2

Va.

Vc.

Cb.

489

Fl. 1 2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

MIKAL
Sol shines af de Mæg - - - ti - ges Ven - skab.
this al - might - - - y al - li - ance.

DAVID
Blom - stre vil Kon - gens Hus og blom - - - stre hans
Pros - - - per the roy - al house, and pros - - - per the

JON.
Mæg - - ti - ges Ven - - - skab, blom - - stre vil Kon - gens
might - - y al - - li - - - ance. Pros - - - per the roy - al

SAUL
ny. Her - ren er Vid - - ne! Pag - ten er slut - - - tet paa -
gain. God is our wit - - ness, vows have been plight - - - ed a -

ABNER
Her - - - ren er Vid - - - ne! Pag - ten er slut - - - tet paa -
God is our wit - - - ness, vows have been plight - - - ed a -

VI. 1

VI. 2

Va.

Vc.

Cb.

498

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

MIKAL

DAVID

JON.

SAUL

ABNER

VI. 1, 2

Va.

Vc.

Cb.

pp

p

f

pizz.

Pag - ten er slut - - - tet.
Vows have been plight - - - ed.

slut - tet paa - - ny.
plight - ed a - - gain!

Vid - ne!
wit - ness.

Pag - ten er slut - tet paa - ny, paa - ny.
Vows have been plight - ed a - gain, a - gain.

Vid - ne!
wit - ness,

Pag - ten er slut - - tet paa - ny.
vows have been plight - ed a - gain.

Vid - ne!
wit - ness,

Pag - ten er slut - - tet paa - ny, paa - -
vows have been plight - ed a - gain., a - -

501

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

MIKAL
Her - - ren er Vid - - - ne! Blom-stre vil Kon - - gens
God is our wit - - - ness. Pros-per the roy - - al

DAVID
Blom - stre vil Kon - - - gens
Pros - per the roy - - - al

JON.
Her - - ren er Vid - ne! Blom-stre vil Kon - - gens
God is our wit - ness. Pros-per the roy - - al

SAUL
Her - ren er
God is our
poco a poco cresc.

ABNER
ny.
gain!
Blom-stre vil
Pros-per the

VI. 1
VI. 2

Va.
trem.
pp

Vc.
pp
arco

Cb.
pp

pp *poco a poco cresc.* *p* *cresc.* *trem.*

1
2
3
1
2
1
2
1
2
1
2
1
2
3
4
MIKAL
DAVID
JON.
SAUL
ABNER
VI. 1
VI. 2
Va.
Vc.
Cb.

Hus og blom - - - - - stre hans
house, and pros - - - - - per the

Hus og blom - - - - - stre hans
house, and pros - - - - - per the

Hus og blom - - - - - stre hans
house, and pros - - - - - per the

Vid - - - ne! Pag - - - ten er slut - - - tet paa - - -
wit - - - ness, vows - - - have been plight - - - ed a - - -

Kon - gens Hus og blom - stre hans Land i Sol af de Mæg - ti - ges
roy - al house, and pros - per the land where shines this al - might - y al -

511

Fl. 1
2
3

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

SAUL

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Pag - ten er slut - tet paa - ny!
Vows have been plight - ed a - gain.

Her - ren er Vid - ne! Pag - ten er slut - - - tet paa -
God is our wit - ness, vows have been plight - - - ed a -

ny. Fav - n i Fav - n staar Kon - gen og Kon - gens Søn! Ja, Fav - n i Fav - n staar
gain. Face to face the King stands be - fore his son, yes, face to face the

Kon - - - gens Søn, ja, Fav - n i Fav - n staar Kon - gen og Kon - gens Søn, beg - ge Is - ra - els Før -
fore his son, yes, face to face the King stands be - fore his son. Both are Is - ra - el's cap -

519

Fl. 1
2
3

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (C) 1
2

MIKAL

DAVID

JON.

SAUL

ABNER

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Strid og Savn og Kri - gens Nød er
Strife and want and war's a - larms are

Strid og Savn og Kri - gens Nød er
Strife and want and war's a - larms are

Strid og Savn og Kri - gens Nød er vej - ret
Strife and want and war's a - larms are ban - ished

Strid og Savn og Kri - gens Nød er
Strife and want and war's a - larms are

Strid og Savn er vej - - ret bort!
Strife and want are ba - - nished now!

vej - ret bort for e - - - vigt!
ba - nished now for e - - - ver!

Strid og Savn er vej - ret bort!
strife and want are ba - nished now!

- - - gen og Kon - - gens Søn!
stands be - fore his son!

dim. mp cresc.

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

Trgl.

Camp.

MIKAL
ny. gain, Pag - ten er slut - tet! Her - ren er Vid - ne!
gain, vows have been plight - ed. God is our wit - ness.

DAVID
ny. gain, Pag - ten er slut - tet! Her - ren er Vid - ne!
gain, vows have been plight - ed. God is our wit - ness.

JON.
ny. gain, Pag - ten er slut - tet! Her - ren er Vid - ne!
gain, vows have been plight - ed. God is our wit - ness.

SAUL
ny. gain, Pag - ten er slut - tet! Her - ren er Vid - ne!
gain, vows have been plight - ed. God is our wit - ness.

ABNER
ny. gain, Pag - ten er slut - tet! Her - ren er Vid - ne!
gain, vows have been plight - ed. God is our wit - ness.

S.
Pag - ten er slut - tet paa - ny. Og Fav - n i Fav - n staar Kon - gen og Kon -
vows have been plight - ed a - gain. And face to face the King stands be - fore

A.
Pag - ten er slut - tet paa - ny. Fav - n i Fav - n staar Kon - gen og
vows have been plight - ed a - gain. Face to face the King stands be -

T.
Pag - ten er slut - tet paa - ny. Og Fav - n i Fav - n staar Kon - gen og
vows have been plight - ed a - gain. And face to face the King stands be -

B.
Pag - ten er slut - tet paa - ny. Fav - n i Fav - n staar Kon - gen og
vows have been plight - ed a - gain. Face to face the King stands be -

Vi. 1

Vi. 2

Va.

Vc.

Cb.

531

Fl. 1, 2, 3
Ob. 1, 2
Cl. (Bb) 1, 2
Fg. 1, 2
Cor. (F) 1, 2, 3, 4
Tr. (C) 1, 2, 3
Trb.t. 1, 2
Trb.b.
Tb.
Timp.
Trgl.
Camp.
MIKAL
DAVID
JON.
SAUL
ABNER
S.
A.
CORO
T.
B.
VI. 1
VI. 2
Va.
Vc.
Cb.

Her - ren er Vid - - ne!
God is our wit - - ness,

Her - ren er Vid - ne!
God is our wit - ness,

Her - ren er Vid - - ne! Her - ren er
God is our wit - ness, God is our

Her - ren er Vid - ne!
God is our wit - ness,

gens Søn! Pag - ten er slut - - tet paa - ny, og Favn i Favn staar Kon - gen og Kon - -
his son. Vows have been plight - ed a - gain. And face to face the King stands be - fore

Kon - gens Søn! Pag - ten er slut - - tet paa - ny, Favn i Favn staar Kon - gen og Kon - gens
fore his son. Vows have been plight - ed a - gain. Face to face the King stands be - fore his

Kon - gens Søn! Pag - ten er slut - tet paa - ny, og Favn i Favn staar Kon - gen og
fore his son. Vows have been plight - ed a - gain. And face to face the

Kon - gen og Kon - gens Søn! Pag - ten er slut - tet paa - ny, Favn i Favn staar Kon - gen og
King stands be - fore his son. Vows have been plight - ed a - gain. Face to face King Saul stands be -

1
Fl.

2
3

1
2
Ob.

1
2
Cl. (Bb)

1
2
Fg.

1
2
Cor. (F)

3
4

1
2
Tr. (C)

3

1
2
Trb.t.

Trb.b.

Tb.

Timp.

Trgl.

Camp.

MIKAL

DAVID

JON.

SAUL

ABNER

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Slut - tet er Pag
Vows have been plight

Pag - ten er slut - tet paa - ny, paa - ten paa -
vows have been plight - ed a - gain, ed a -

Pag - ten er slut - tet, Pag - ten er slut - tet paa - ny, paa -
vows have been plight - ed, vows have been plight - ed a - gain, a -

Vid - ne! Pag - ten er slut - tet paa - ny, paa -
wit - ness, vows have been plight - ed a - gain, a -

Her - ren er Vid - ne! Slut - tet paa - ny, paa -
God is our wit - ness, plight - ed a - gain, a -

gens Søn! Slut - tet er Pag - ten paa -
his son. Vows have been plight ed a -

Søn! Slut - tet er Pag - ten paa -
son. Vows have been plight ed a -

Kon - gen stands og Kon - gens Søn paa -
King stands be - fore his son a -

Kon - gens Søn! Slut - tet er Pag - ten paa -
fore his son. Vows have been plight ed a -

trem.

trem.

trem.

cresc.

544

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

ABISAJ

1. Frem o - ver Ør - ke - nen snor sig et Tog, lang - somt
 Out of the wil - der - ness trud - ges a band, slow - ly,

Vi. 1

Vi. 2

Va.

Vc.

Cb.

548

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

ABISAJ

SAUL

1. skri - den - de stæv - ner det hid. Hvid - klæd - te Mænd gaa i Kreds om en Ol - ding, der bleg som et Lig
 si - lent - ly com - ing this way. White - robed ser - vants are bear - ing a lit - ter where lies a man,

Se, hvo det er!
 See who they are.

arco

p arco

p arco

p arco

p arco

p arco

p

molto tranq.

molto tranq.

poco moto

552

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

ABISAJ

SAUL

S.

A.

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

hvi - ler i en Bæ - re-stols Hyn-der.
old and pale, as though he were dy-ing.

(for sig)
(to himself)

Her-rens Pro-fet!
Proph-et of God!

Sa - mu-el! Sa - mu-el!
Sam - u-el! Sam - u-el!

Sa - mu-el! Sa - mu-el!
Sam - u-el! Sam - u-el!

poco moto

556

Cl. (Bb) 1 2

Fg. 1 2

SAUL

Va.

Kom-mer han hid at for - ny sin For-ban-del-se nu? Vil Gud da gaa e - vigt i
Has he come here to at - tack me with curs-es a-gain? Shall God sit in judge - ment for

33 molto tranquillo

559

(Samuel bliver baaret ind. Han sidder syg og mat i en Bærestol. Folket viger ærbødigt, Saul holder sig borte.)
 (Samuel is brought in. He sits, sick and weak, in a litter. The people respectfully make way. Saul stands aside.)

SAUL

Ret-te?
 ev-er?

S.

A.

T.

B.

SA-mu-el nær-mer sig! Bøj Jer for Dom - me-ren. Her - ren har op - rejst til Lys for sit
 Sam-u-el. Here he comes. Let us bow down to him. God sets him up as a light for us

molto tranquillo

563

rall. molto meno rall.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

S.

A.

T.

B.

CORO

Folk. all.

Folk. all.

VI. 1

VI. 2

Va.

Vc.

Cb.

poco f

poco f

569 **Moderato** *poco vivo*

1 2

Fg. *p*

1 2

Tr. (C) *p*

1 2

Trb.t. *p*

SAMUEL *ad lib.*

Hvor er jeg? Er Da - vid fra Beth - le - hem
Where am I? Is Dav - id of Beth - le - hem

ABNER

I Kon-gens Lejr ved Ha - ki - la Høj.
In Saul's camp on Hach - i - lah Hill.

Moderato *poco vivo*

Vc.

Cb.

573 **Andantino** (♩ = 66)

1 2

Ob. *p*

1 2

Cl. (Bb) *p*

1 2

Fg. *p*

1 2

Cor. (F) *p*

1 2

Tr. (C) *p*

DAVID

(træder frem)
(coming forward)

Da-vid er her. Tal, Her-re, jeg hø-rer.
Dav-id is here. What have you to tell me?

SAMUEL

her, den yng-ste af I - sai Søn-ner?
here, the last of the sons of Jes - se?

Andantino (♩ = 66)

Va. *mfsp*

Vc. *mfsp*

Allegro moderato

579

Fl. 1, 2, 3
Ob. 1, 2
Cl. (Bb) 1, 2
Fg. 1, 2

Cor. (F) 1, 2, 3, 4
Tr. (C) 1, 2
Trb.t. 1, 2
Trb.b.
Tb.

Timp.

SAMUEL

ad lib.
Dø - en - de laa jeg i Ra - ma. Da hør - te jeg
As I lay dy - ing in Ra - mah, I heard by my

Allegro moderato

VI. 1, 2
Va.
Vc.
Cb.

a tempo ma un pochettino meno (♩ = 66)

585

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

Trb.t. 1, 2

Trb.b. 1, 2

Tb. 1, 2

Timp. solo F muta in G

SAMUEL

Her-rens Røst ved min Seng: "Sa - mu-el, rejs dig!" saa bød han, "tag Ol - je-hor - net i
bed the voice of the Lord: "Sam - u - el, rise up," He bade me, "and fill thy vi - al with

a tempo ma un pochettino meno (♩ = 66)

VI. 1

VI. 2

Va.

Vc.

Cb.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (Bb) 1
Cl. (Bb) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (C) 1
Tr. (C) 2
Trb.t. 1
Trb.t. 2
Trb.b. 1
Trb.b. 2
Tb. 1
Tb. 2

SAMUEL

Haand, og drag med dit Føl - ge mod Syd.
oil, and go, let them bear thee far south.

VI. 1
VI. 2
Va.
Vc.
Cb.

Fl. 1, 2, 3
 Ob. 1, 2
 Cl. (Bb) 1, 2
 Fg. 1, 2
 Cor. (F) 1, 2, 3, 4
 Tr. (C) 1, 2
 Trb.t. 1, 2
 Trb.b.
 Tb.

SAMUEL

Naar Sol staar op o- ver
 When the sun shall rise o- ver

Vi. 1, 2
 Va.
 Vc.
 Cb.

600

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (C) 1
2

Trb.t. 1
2

Trb.b.
Tb.

SAMUEL

Ha - ki - la Høj, skal du mø - de den Mand, jeg har ud - set til Is - ra-els Konge: Da - vid af Beth-le-hems Stad!"
Hach - i - lah Hill, shall I show thee that man I have cho - sen as King of my peo-ple. Da - vid of Beth-le-hem is he."

VI. 1
VI. 2
Va.
Vc.
Cb.

605 **agitato** 35 **tranq.**

Fl. 1 2 3

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2

Trb.t. 1 2

Trb.b.

Tb.

SAUL

SAMUEL

VI. 1

VI. 2

Va.

Vc.

Cb.

Har ik-ke Is-rael en Kon-ge?
Have not Hispeo-ple a King now?

Selv har du kaa-ret ham, du.
Did you not choose him your-self?

Læn-ge har
Long hath the

agitato **tranq.**

agitato

608

Cl. (Bb) 1 2

Fg. 1 2

Tr. (C) 1 2

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

SAUL

SAMUEL

Dræb ham! Hug
Smite him! The

Her - ren sør - get, o Saul, og snart faar dit Her - re - dom En - de.
 Lord been sad - dened by you, and soon shall your reign be end - ed.

agitato

Va. 1 2

Vc. 1 2

Cb. 1 2

612

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

SAUL

Spot-te - ren ned!
scof-fer shall die!

Han haa - ner Guds Pagt _____ med Is - ra - els sal - ve - de Kon - ge.
He mocks at God's pact _____ with Is - ra - el's tru - ly a - noint - ed.

sul G.....

VI. 1

VI. 2

Va. 1 2

Vc. 1 2

Cb. 1 2

615 *allarg.* *più mosso* (♩ = 92)

Fl. 1 *ff*

Fl. 2, 3 *ff* *a2* *p*

Ob. 1, 2 *ff* *pesante*

Cl. (B♭) 1, 2 *ff* *pesante* *a2* *p*

Fg. 1, 2 *ff* *pesante* *p*

Cor. (F) 1, 2 *ff* *pesante* *a2* *mp*

Cor. (F) 3, 4 *ff* *pesante*

Tr. (C) 1, 2 *ff* *pesante*

Tr. (C) 3 *ff* *pesante*

Trb.t. 1, 2 *ff* *pesante*

Trb.b. *ff* *pesante*

Tb. *ff* *pesante*

(rejses sig)
(rising)

SAMUEL

Frygt mig, og ti! Jor - den skal aab - - ne sin Mund og slu - ge En-hver, der tør
Trem - ble and hear! Earth shall lay o - - pen its jaws to de - vour all who sin 'gainst the

trem. *allarg.* *più mosso* (♩ = 92)

Vi. 1 *ff* *pesante* *p*

Vi. 2 *ff* *pesante* *p*

Va. *ff* *pesante* *p*

Vc. *ff* *pesante* *p*

Cb. *ff* *pesante* *p*

agitato

Tempo I, ma pesante (♩ = 66)

620

SAUL

Her skul-de ro - lig jeg staa _____ og se paa min Skænd-sel.
 Here must I pa-tient-ly stand _____ and see my dis - hon - our.

(med stor Myndighed)
 (with great authority)

SAMUEL

knur - re mod Her - ren.
 Lord of Is - rael.

Her - rens Høj - re vil
 God's right hand shall en -

agitato

Tempo I, ma pesante (♩ = 66)

628

Fl. 1
mi - nu - en - do

Fl. 2
mi - nu - en - do

Ob. 1
mi - nu - en - do

Ob. 2
mi - nu - en - do

Cl. (Bb) 1
mi - nu - en - do

Cl. (Bb) 2
mi - nu - en - do

Fg. 1
mi - nu - en - do

Fg. 2
mi - nu - en - do

Cor. (F) 1
mi - nu - en - do

Cor. (F) 2
mi - nu - en - do

Cor. (F) 3
mi - nu - en - do

Cor. (F) 4
mi - nu - en - do

Tr. (C) 1
mi - nu - en - do

Tr. (C) 2
mi - nu - en - do

Tr. (C) 3
mi - nu - en - do

Trb.t. 1
mi - nu - en - do

Trb.t. 2
mi - nu - en - do

Trb.b. 1
mi - nu - en - do

Trb.b. 2
mi - nu - en - do

Tb. 1
mi - nu - en - do

Tb. 2
mi - nu - en - do

Timp. *G, C muta in Ab, Db*

SAMUEL
Og hø - rer mit Ord med til - dæk - ket Aa - - syn. Til
and hear from my mouth the word of Je - ho - - vah. To

VI. 1
mi - nu - en - do

VI. 2
mi - nu - en - do

Va. 1
mi - nu - en - do

Va. 2
mi - nu - en - do

Vc. 1
mi - nu - en - do

Vc. 2
mi - nu - en - do

Cb. 1
mi - nu - en - do

Cb. 2
mi - nu - en - do

(Folket knæler. Saul staar alene for sig, kæmpende mod Knæfaldet, der paatvinges ham. David ligger paa Knæ foran Samuel, der salver ham under det følgende.)
(The people kneel. Saul stands aside, alone, resisting the order to kneel. David kneels before Samuel, who anoints him.)

Moderato solenne (♩ = 60)

635

Fl. 1 *p*

Fl. 2 *p* a2

Ob. 1

Ob. 2

Cl. (Bb) 1 *p*

Cl. (Bb) 2

Fg. 1 *p*

Fg. 2

Cor. (F) 1 *p*

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (C) 1

Tr. (C) 2

Tr. (C) 3

Trb.t. 1 *ppp*

Trb.t. 2

Trb.b. *ppp*

Tb. *ppp*

Timp.

SAMUEL

dig, o Da-vid, ta - ler Her - ren, Is-raels Gud! Han sal - ver dig til Fyr - ste for - sit
thee, oh Dav-id, thus the God of Is-rael speaks, and thus do I a-noint His peo - ple's

Moderato solenne (♩ = 60)

VI. 1 *p* sul G

VI. 2 *p* sul G

Va. *p*

Vc. 1 *p*

Vc. 2 *p*

Cb. *p*

Fl. 1
2
3

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (C) 1
2
3

Trb.t. 1
2

Trb.b. 1
2

Tb. 1
2

Timp.

SAMUEL

Folk, han læg - ger si - ne Ord paa di - ne Læ - - ber! Og dæk - ker dig med si - ne Hæn - ders
 King. He lays up - on thy lips all His com - mand - - ments. The shad - ow of His hand shall be thy

VI. 1
2

Va.

Vc. 1
2

Cb.

649

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

SAMUEL

Skyg - - ge, at du maa grun-de Jord og plan-te Him - - mel og løf - te hans
 re - - fuge, and thou shalt found the earth and plant the heav - - en, and raise up His

VI. 1

VI. 2

Va.

Vc. 1, 2

Cb.

poco rall. a tempo

656

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (C) 1

Tr. (C) 2

Tr. (C) 3

Trb.t. 1

Trb.t. 2

Trb.b. 1

Trb.b. 2

Tb. 1

Tb. 2

Timp.

SAMUEL

S.

A.

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

fpp

a2

fpp

fpp

f

f

f

f

ff

(Alle rejser sig.)
(All rise.)

Arv i-blandt hans Folk.
peo - ple in His name.

pp

Is - ra - el
Is - ra - el's

pp

pp

Is - ra - el
Is - ra - el's

pp

trem.

fpp

trem.

fpp

fpp

fpp

fpp

fpp

fpp

Allegretto moderato (♩ = 72)

662

Fl. 1, 2, 3
 Ob. 1, 2
 Cl. (Bb) 1, 2
 Fg. 1, 2
 Cor. (F) 1, 2, 3, 4
 Tr. (C) 1, 2, 3
 Trb.t. 1, 2
 Trb.b. 1, 2
 Tb.
 Timp. Ab, Db muta in G, C

(rækker sine Hænder mod Himlen)
(raising his hands towards heaven)

SAMUEL
 S.
 A.
 CORO
 T.
 B.

haa - ber paa Her-ren nu og e - vin - de - lig.
 hopes are in God to-day and for ev - er - more.

Saa er det da
 And so it is

Allegretto moderato (♩ = 72)

Vi. 1
 Vi. 2
 Va.
 Vc.
 Cb.

679

rall.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (C) 1

Tr. (C) 2

Trb.t. 1

Trb.t. 2

Trb.b. 1

Trb.b. 2

Tb. 1

Tb. 2

Timp.

SAMUEL

Sjæl af det spruk - ne, smul - dren-de Ler, og lad mig fa - re her - fra i dit
 soul from this crumb-ling, moul - der-ing clay, and let me go now in peace in Thy

VI. 1

VI. 2

Va.

Vc.

Cb.

rall.

allarg.

684

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

Trb.t. 1, 2

Trb.b. 1, 2

Tb. 1, 2

Timp.

DAVID

SAMUEL

S.

A.

T.

B.

VI. 1, 2

Va.

Vc.

Cb.

pp, f, dim., solo, (bøjer sig over ham) (bending over him), Lad mig Let me, Her-ren har ta-get hans Aand. Now is his spir-it with God.

allarg.

Allegro agitato (♩ = 116)

690

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

DAVID

luk - ke hans Øj-ne!
close his eyes!

(gaar hen til Liget)
(going to the corpse)

(brutalt)
(brutally)

SAUL

Ja!
Yes,

Han er død!
he is dead!

Ej aab - ner han
No more will he

Allegro agitato (♩ = 116)

VI. 1

VI. 2

Va.

Vc.

Cb.

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

(vender sig mod Krigsfolket)
(turning to the warriors)

SAUL

me-re sin Mund for at slyn-ge sit Spy mod den Sal-ve-des Ho-ved.
o-pen the mouth to pour out his con-tempt for Je-ho-vah's a-noint-ed.

VI. 1, 2

Va.

Vc.

Cb.

sul G

fz p fz p fz p

699 Allegro con fuoco (♩ = 112)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (Bb) 1
Cl. (Bb) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (C) 1
Tr. (C) 2
Trb.t. 1
Trb.t. 2
Trb.b. 1
Trb.b. 2
Tb. 1
Tb. 2
Timp.

SAUL

Mag - - ten er min! Min al - e - ne paa - ny! Saa gri - ber da ham, _____
 Mine is the power! Mine to rule you a - gain! So lay hands on him, _____

Allegro con fuoco (♩ = 112)

VI. 1
VI. 2
Va.
Vc. 1
Vc. 2
Cb.

SAUL

cre - - - - - scen - - - - - do **ff** *p*
 cre - - - - - scen - - - - - do **ff** *p*
 cre - - - - - scen - - - - - do **ff** *p*
 cre - - - - - scen - - - - - do **ff** *p*
 cre - - - - - scen - - - - - do **ff** *p*

715

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

Trb.t. 1, 2

Trb.b.

Tb.

Timp. A, D muta in G, C

MIKAL

SAUL

VI. 1

VI. 2

Va.

Vc. 1, 2

Cb.

Bort fra den Sal - ve - de! Hel - lig er Da - vid!
 Touch not the cho - sen King. Ho - - ly is Dav - id!

Grib og-saa
 Seize al - so

molto tranq. pochettino meno

720

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (Bb) 1
Cl. (Bb) 2
Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (C) 1
Tr. (C) 2
Trb.t. 1
Trb.t. 2
Trb.b. 1
Trb.b. 2
Tb. 1
Tb. 2

Timp.

(Krigsmændene viger.)
(The warriors retreat.)

MIKAL
SAUL

Vov, om I tør det!
Come, if you dare to!

hen - de!
Mich - al!

molto tranq. pochettino meno

VI. 1
VI. 2
Va.
Vc.
Cb.

725

Fg. 1 *p* *mf*

Fg. 2 *p* *mf*

Cor. (F) 1 *p* *mf*

Cor. (F) 2 *p* *mf*

Cor. (F) 3 *p* *mf*

Cor. (F) 4 *p* *mf*

MIKAL

Sa - mu - el ser Jer end - nu. Ud af hans hvi - de Aa - syn ly - ser Guds
 Sam - u - el wat - ches you still. Out of his life - less bo - dy shines the will of

40 poco a poco a tempo

730

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

Cl. (Bb) 1 *p*

Cl. (Bb) 2 *p*

Fg. 1 *dim.* *p*

Fg. 2 *dim.* *p*

Cor. (F) 1 *dim.* *p* a2

Cor. (F) 2 *dim.* *p*

Cor. (F) 3 *dim.* *p*

Cor. (F) 4 *dim.* *p* 3.

MIKAL

Vil - je, hvis Ord han for - kynd - te Jer nys! _____
 God, whose com - mand - ments he brought you but now. _____

poco a poco a tempo

VI. 1 pizz. arco *p* *p*

VI. 2 pizz. arco *p* *p*

Va. pizz. arco *p* *p*

Vc. *p*

a tempo

espress.

736

Fl. 1
2
3

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

p

Cor. (F) 1
2
3
4

Tr. (C) 1
2

Trb.t. 1
2

Trb.b. 1
2

Tb. 1
2

Timp.

MIKAL

(til David)
(to David)

Her læg - - - ger min Haand jeg i
My hand _____ do I lay in your

a tempo

espress.

VI. 1

VI. 2

Va.

Vc.

Cb.

trem.

trem.

742

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

MIKAL

SAUL

VI. 1, 2

Va.

Vc.

Cb.

f, *dim.*, *ff*, *mp dim.*, *a2*

din og føl - ger dig tryg ja - get og fred - løs som du.
own. I fol - low my love, hunt - ed and ban - ished with him.

Grib _____
 Seize _____

sul G _____

sul G _____

1 Fl. 2 3

1 2 Ob.

1 2 Cl. (Bb)

1 2 Fg.

1 2 Cor. (F)

1 2 Tr. (C)

1 2 Trb.t.

Trb.b.

Tb.

Timp. *f* *mf* G, C muta in A, D

DAVID
 Saul! _____ Hver - ken Navn el - ler Brud! _____ Beg - ge de
 Saul! _____ Not your name, nor my bride! _____ Both have been

VI. 1 *pp* *f*

VI. 2 *pp* *f*

Va. *pp* *f* *pp*

Vc. *pp* *f* *pp*

Cb. *pp* *f* *pp*

759

Fl. 1 *f mp* *cresc.*

Fl. 2 *f mp* *cresc.*

Ob. 1 *f mp* *f espressivo* *cresc.*

Ob. 2 *f mp* *cresc.*

Cl. (Bb) 1 *f mp* *cresc.*

Cl. (Bb) 2 *f mp* *cresc.*

Eg. 1 *f mp* *a2* *cresc.*

Eg. 2 *f mp* *cresc.*

Cor. (F) 1 *f mp* *cresc.*

Cor. (F) 2 *f espressivo* *cresc.*

Cor. (F) 3 *mp* *cresc.*

Tr. (C) 1 *pp* *cresc.*

Tr. (C) 2 *pp* *cresc.*

Tr. (C) 3 *pp* *cresc.*

Trb.t. 1 *pp* *cresc.*

Trb.t. 2 *pp* *cresc.*

Trb.b. 1 *pp* *cresc.*

Trb.b. 2 *pp* *cresc.*

Tb. *pp* *cresc.*

Timp. *pp*

DAVID

kom af dem selv som Ga - ver fra Her
 brought me as gifts from God the Al - might

VI. 1 *f mp* *cresc.*

VI. 2 *f mp* *trem.* *cresc.*

Va. *f mp* *trem.* *cresc.*

Vc. *f mp* *cresc.*

Cb. *f mp* *cresc.*

770

Fl. 1
2

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (C) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

MIKAL

DAVID

VI. 1

VI. 2

Va.

Vc.

Cb.

9

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Vi. 1

Vi. 2

Va. *ff*

Vc. *ff*

Cb. *ff*

13

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2

Trb.t. 1 2

Trb.b.

Tb.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

ff

v

17

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2

Trb.t. 1 2

Trb.b.

Tb.

VI. 1

VI. 2

Va.

Vc.

Cb.

49

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (Bb) 1
Cl. (Bb) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Trb.t. 1
Trb.t. 2
Trb.b.
Tb.
Timp.
Vi. 1
Vi. 2
Va.
Vc.
Cb.

molto *f* *p* *pp* *trem.*

54 3

Fl. 1 *mp*

Fl. 2, 3 *f* *p*

Ob. 1, 2 *f*

Cl. (Bb) 1, 2 *f* *p*

Fg. 1, 2 *f* *p*

Cor. (F) 1, 2, 3, 4 *f* *mp* *p*

Trb.t. 1, 2 *mf*

Trb.b. *mf*

Tb. *mf*

Timp. *mf* C muta in E

VI. 1 *f* *mp*

VI. 2 *fp*

Va. *fp*

Vc. *fp*

Cb. *fp*

58

Fl. 1
Fl. 2
Fl. 3

Ob. 1
Ob. 2

Cl. (Bb) 1
Cl. (Bb) 2

Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4

Trb.t. 1
Trb.t. 2

Trb.b.
Tb.

Timp.

Vi. 1
Vi. 2

Va.
Vc.
Cb.

p
cresc.

63

1 *f* *p* 6 *cresc.* 6

Fl. 2 *f* *p cresc.* 6

3

Ob. 1 *f*

2 *f*

Cl. (Bb) 1 *f*

2 *f*

Fg. 1 *f*

2 *f*

Cor. (F) 1 *f*

2 *f*

3 *f*

4 *f*

Timp. *tr*
mp cre - - - scen - - - do

VI. 1 *f*

VI. 2 *f* *fp* *cre - - - scen - - - do*

Va. *f* *fp* *cresc.* 6

Vc. *f* *p cresc.* 6

Cb. *f* *p cresc.* 6

Tempo I

66

Fl. 1 *molto ff*

Fl. 2 *p molto ff* fl.3 muta in picc.

Ob. 1

Ob. 2

Cl. (Bb) 1 *pp molto ff*

Cl. (Bb) 2 *pp molto ff*

Fg. 1 *pp molto ff*

Fg. 2 *p molto ff*

Cor. (F) 1 *pp molto ff* a2

Cor. (F) 2 *pp molto ff* a2

Cor. (F) 3 *pp molto ff* a2

Cor. (F) 4 *pp molto ff* a2

Timp. *molto ff* E muta in C

Tempo I

VI. 1 *ff*

VI. 2 *molto ff*

Va. *molto ff*

Vc. *molto ff*

Cb. *molto ff*

77

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2

Trb.t. 1 2

Trb.b.

Tb.

VI. 1

VI. 2

Va.

Vc.

Cb.

The musical score for measures 77-80 is arranged in a standard orchestral format. The woodwind section (Flute, Piccolo, Oboe, Clarinet in Bb, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) are active throughout. The brass section (Cor, Trumpet, Trombone, Tuba) is mostly silent. The woodwinds play a melodic line with a dynamic marking of *ff* starting in measure 79. The strings play a rhythmic accompaniment of eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

81

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Vi. 1

Vi. 2

Va. *fz*

Vc. *fz*

Cb. *fz*

Detailed description: This page of a musical score, numbered 4, covers measures 81 to 84. It features a woodwind section with Flute (1 and 2), Piccolo, Oboe (1 and 2), Clarinet in B-flat (1 and 2), and Bassoon (1 and 2). The woodwinds play a melodic line with a 'a2' dynamic marking. The brass section includes two French Horns (1 and 2), three Trumpets (1, 2, 3), two Trombones (1 and 2), and a Tuba. The brass parts are mostly sustained chords. The string section consists of Violins 1 and 2, Viola, Violoncello, and Contrabass, all playing a rhythmic accompaniment with a 'fz' (forzando) dynamic marking.

85

Fl. 1
2

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (C) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

VI. 1

VI. 2

Va.

Vc.

Cb.

89

Fl. 1
2

Picc. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (C) 1
2
3

Trb.t. 1
2

Trb.b. 1
2

Tb.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

93

Fl. 1
2

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (C) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

VI. 1

VI. 2

Va.

Vc.

Cb.

The musical score is arranged in three systems. The first system includes Flute (1 and 2), Piccolo, Oboe (1 and 2), Clarinet in B-flat (1 and 2), and Bassoon (1 and 2). The second system includes Cor Anglais (1, 2, 3, 4), Trumpet in C (1, 2, 3), Trombone (1, 2), and Tuba. The third system includes Violin I and II, Viola, Violoncello, and Contrabass. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 93 starts with a dynamic marking of *mf*. The woodwinds play chords and melodic lines, while the brass instruments play sustained notes with some articulation. The strings play a rhythmic accompaniment with sustained notes.

101

Fl. 1
2

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (C) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

117

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

mf

a2

muta in fl.gr.

(Det banker. Kvinden farer op og ser sig omkring. Lytter spændt, til der bankes igen.) (Det banker.)
(There is a knock. The witch starts up and looks around her. She listens intently until there is a knock again.) (knocking)

136

TROLDKVINDE
I ENDOR
THE WITCH OF
ENDOR

Va. 1
Solo

Va. 2
Solo

Vc.

accel.

Tempo I

141

Ob.

Fg.

Cor. (F)

TROLDK.

ABNER

accel.

Tempo I

VI. 1

VI. 2

Va. 1
Solo

Va. 2
Solo

Vc.

Cb.

Hvem ban - ker?
Who knocks there?

(udenfor)
(outside)

Min
My

Vej - fa - ren - de Folk. Luk op!
Way - far - ers, let us in!

Allegro non troppo (♩ = 104)

146

1.

Ob. 1
2

Fg. 1
2

TROLDK.
Hyt - te er in - tet Her - berg.
dwell - ing is not a tav - ern.

ABNER
Saa sandt vi er haand - fa - ste Mænd,
Be warned, we are pow - er - ful men,

(som før)
(as before)

Allegro non troppo (♩ = 104)

VI. 1
VI. 2
Va.
Vc.
Cb.

senza sord.
f

150

rall. a tempo rall. - - len - - tan - - do

TROLDK.
Saa bi! Lad mig tæn - de min Lam - pe!
Then wait, let me light you my lan - tern.

ABNER
der kan spræn - ge din Dør: _____ luk os ind!
we can break down your door. _____ Let us in!

rall. a tempo rall. - - len - - tan - - do

VI. 1
VI. 2
Solo Va.
Gli altri
Vc.
Cb.

sul G
f

sul G
f

f *fz* *p* *mp* *dim.*

f *fz* *p* *mp* *dim.* solo

f *fz* *p* *mp* *dim.*

f *fz* *p* *mp* *dim.*

f *fz* *p* *mp* *dim.*

Tempo I (Andante con moto)

(Hun tænder Lys og gaar derpaa hen og lukker op.)
(She lights a lantern and opens the door.)

(Saul og Abner kommer ind. Saul formummet.)
(Saul and Abner enter. Saul disguised.)

155

TROLDK.

Tempo I (Andante con moto)

VI. 1

VI. 2

Solo Va.

Gli altri

Vc.

Cb.

160

Fl. 1

Fl. 2

Fl. 3

Fg. 1

Fg. 2

TROLDK.

ABNER

tid at skræm - me en en - - som Kvin - de?
this to fright - en a lone - - ly wom - an?

Svar: er det dig, der kan spaa og
Say, is it you who can tell the

VI. 1

VI. 2

Va. 1 Solo

Va. 2 Solo

Vc.

Cb.

164

1.

Fig. 1 2

Trb.t. 1 2

Trb.b.

Tb.

TROLDK.

ABNER

ma - ne af Gra - ven de Dø - des Aan - der?
 fu - ture and raise up de - par - ted spir - its?

Ma - ne og spaa? Véd du ik - ke, at
 Call up the dead? Know you not that the

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

p

p

p

169

1.

Fl. 1 2 3

Ob. 1 2

Fig. 1 2

Cor. (F) 1 2

TROLDK.

VI. 1

VI. 2

Va.

Vc.

Kon - gen har ryd - det Sand - si - ger - ne ud af sit Land, og Ma - ner - ne
 King has cast out all sooth - say - ers who dwell in this land? And sor - cer - ers

mp *poco* *f*

f *dim.*

f *dim.*

mf *dim.*

mp *poco* *f*

cresc. *poco* *f*

cresc. *poco* *f*

cresc. *poco* *f*

mp *poco* *f*

solo *p*

un poco più mosso (♩ = 84)

174

Fl. 1 *pp* a2

Fl. 2 *pp*

Fl. 3 *pp*

Fg. 1 *pp*

Fg. 2 *pp*

Cor. (F) 1 *pp* a2

Cor. (F) 2 *pp* *molto*

TROLDK. *pp* *molto*

SAUL *pp* *molto*

med? Hvi vil du da fri - stemin Sjøel og vol - de min Død?
 too? Then why lay a snare for my life, to cause me to die?

(bortvendt)
 (turning away)

Saa sandt Gud Her - ren er
 By the Al - migh - ty I

un poco più mosso (♩ = 84)

VI. 1 *f*

VI. 2 *f*

Va. *f* *tutti*

Vc. *p* *f* *tutti*

Cb. *p* *f* *tutti*

178

Fg. 1 a2 *mp*

Fg. 2 *mp*

Cor. (F) 1 a2 *f* *mp*

Cor. (F) 2 *f* *mp*

Cor. (F) 3 *mp*

Cor. (F) 4 *mp*

TROLDK. *mp*

SAUL *mp*

til, skal den - ne Ger - ning ej reg - nes dig til Brø - de.
 swear, you shall not ev - er be pun - ished for this ser - vice.

Du svær - - ger ved Gud!
 You swear by your God!

VI. 1 *mp* trem. *molto*

VI. 2 *mp* *fp* trem. *molto*

Va. *mp* *fp* trem. *molto*

Vc. *mp* *fp* trem. *molto*

Cb. *mp* *f* *mp*

183

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. (Bb) 1 *ff*

Cl. (Bb) 2 *ff*

Fg. 1 *ff*

Fg. 2 *ff*

Cor. (F) 1 *ff*

Cor. (F) 2 *ff*

Cor. (F) 3 *ff*

Cor. (F) 4 *ff*

Trb.t. 1 *pp*

Trb.t. 2 *pp*

Trb.b. 1 *pp*

Trb.b. 2 *pp*

Tb. *pp*

Timp. *pp*

TROLDK. *pp*

SAUL

Sværg det ved Døds - ri - gets Dyb.
Swear by the dark - ness of death.

Ved Døds - ri - gets Dyb, hvor vi al - le skal mø - des en
By the dark - ness of death, where we all shall be gath - ered one

VI. 1 *ff*

VI. 2 *ffp*

Va. *ffp*

Vc. *ffp*

Cb. *ffp*

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

TROLDK.

SAUL

VI. 1, 2

Va.

Vc.

Cb.

Ve-lan da! Hvem skal jeg ma - ne? Sa-mu-el!
 So be it. Whom shall I raise up? Sa-mu-el?

Gang. Sa - mu - el! Ham skal du ma - ne mig frem!
 day. Sa - mu - el. He is the one you must bring.

mp, *f*, *fp*, *cresc.*, *div.*, *unis.*, *a2*

più mosso (♩ = 100)

193

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Trumpet (Trb.t.), Trombone (Trb.b.), and Tuba (Tb.). The woodwinds and brass parts feature melodic lines with dynamic markings such as *f* and *mf*, and some parts include triplets. The Flute and Oboe parts are marked with *a2*. The Cor Anglais part is marked with *f*. The Trombone and Tuba parts are marked with *f*. The Timp. part is marked with *f*. The woodwinds and brass parts are marked with *f* and *mf*. The woodwinds and brass parts are marked with *f* and *mf*. The woodwinds and brass parts are marked with *f* and *mf*.

TROLDK.
Hyt-ten vil ry - ste i Fu - ger-ne!
This hov-el will shake to the raf - ters! The

più mosso (♩ = 100)

Musical score for string instruments: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The string parts feature rhythmic patterns with dynamic markings such as *mf*, *f*, and *fp*. The Violin 1 and Violin 2 parts are marked with *mf* and *f*. The Viola part is marked with *mf* and *fp*. The Violoncello and Contrabasso parts are marked with *mf* and *fp*. The string parts are marked with *mf*, *f*, and *fp*. The string parts are marked with *mf*, *f*, and *fp*. The string parts are marked with *mf*, *f*, and *fp*.

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

TROLDK.

SAUL

VI. 1, 2

Va.

Vc.

Cb.

mf *cresc.* *p* *f* *mf* *f* *fp* *cresc.* *f*

Gul - vet vil skri - de som Sand un - der Sa - mu - els Fjed. (rækker hende en Pung)
 ground be as shift - ing as sand un - der Sam - u - el's feet. (hands her a purse)

Tag! Her er Guld!
 There, take this gold!

199 poco rall. Tempo I (Andante con moto)

Ob. 1 *p*

Ob. 2 *p*

Cl. (Bb) 1 *p*

Cl. (Bb) 2 *p*

Fg. 1 *p*

Fg. 2 *p*

Cor. (F) 1 *p*

Cor. (F) 2 *p*

Cor. (F) 3 *p*

Cor. (F) 4 *p*

TROLDK.

Godt! Jeg er re - de! Men selv tør du ej mø - de hans Øj - e - syn!
 Good! I will do it. But you must not be - hold him or see his face.

poco rall. Tempo I (Andante con moto)

VI. 1

VI. 2

Va.

Vc. solo *mf*

Cb. pizz. *p*

203 pochettino ral - - - - len - - - - - tan - - - - - do

TROLDK.

Vend Jer mod Væg - gen og bøj Jer mod Jord!
 Turn to the wall and bow down to earth.

pochettino ral - - - - len - - - - - tan - - - - - do

VI. 1

VI. 2

Va. 1 Solo solo *mf*

Va. 2 Solo solo *mf*

Vc. Solo solo *mf*

a tempo

ac - - - - ce - - - - le - - -

207

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (Bb) 1
Cl. (Bb) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Trb.t. 1
Trb.t. 2
Trb.b.
Tb.
Timp.

(Saul og Abner tilhylle deres Hoveder og vende sig bort.)
(Saul and Abner cover their heads and turn away.)

a tempo

ac - - - - ce - - - - le - - -

VI. 1
VI. 2
Va. Soli
Vc. Solo
Cb.

1

217

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (Bb) 1
Cl. (Bb) 2
Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Trb.t. 1
Trb.t. 2
Trb.b.
Tb.

TROLDK.

Sche - - - ol! Slip af din Favn Sa - mu - els
She - - - ol! Send from your land Sam - u - el's

Vi. 1
Vi. 2
Va.
Vc.
Cb.

1
Fl.

2
3

1
2
Ob.

1
2
Cl. (Bb)

1
2
Fg.

1
2
Cor. (F)

3
4

1
2
Trb.t.

Trb.b.

Tb.

TROLDK.

mulm - - svøb - te Aand! Giv ham hans liv - fød-te Aa - syn,
soul swathed in gloom. Let him ap - pear as he lived, and

VI. 1

VI. 2

Va.

Vc.

Cb.

1 Fl. 1 *cresc.*

2 Fl. 2 *cresc.*

3 Fl. 3 *p cresc.*

1 Ob. 1

2 Ob. 2

1 Cl. (Bb) 1 *p cresc.*

2 Cl. (Bb) 2 *p cresc.*

1 Fg. 1 *p cresc.*

2 Fg. 2 *p cresc.*

1 Cor. (F) 1 *pp cresc.*

2 Cor. (F) 2 *pp cresc.*

3 Cor. (F) 3 *p cresc.*

4 Cor. (F) 4

1 Trb.t. 1

2 Trb.t. 2

Trb.b.

Tb. *ppp cresc.*

TROLDK.

— ham til Flugt — di - ne lyd - - - lø - se Vin - -

— him your wings — to fly up - - - ward in si - -

VI. 1 *nat. cresc.*

VI. 2 *nat. cresc.*

Va. *nat. cresc.*

Vc. *nat. cresc.*

Cb. *p cresc.*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. (Bb) 1 *ff*

Cl. (Bb) 2 *ff*

Fg. 1 *ff*

Fg. 2 *ff*

Cor. (F) 1 *ff*

Cor. (F) 2 *ff*

Cor. (F) 3 *ff*

Cor. (F) 4 *ff*

Tr. (C) 1 *f*

Tr. (C) 2 *f*

Trb.t. 1 *pp*

Trb.t. 2 *f*

Trb.b. 1 *f*

Trb.b. 2 *f*

Tb. *f*

Timp.

Tam.

TROLDK.
ger. lence. Sa - mu - el! Sa - mu - el! Sa - - - mu - el,
Sam - u - el! Sam - u - el! Sam - - - u - el

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

rall. a tempo

257

Fl. 1 *dim.* *p* *dim.*

Fl. 2, 3 *dim.* *p* *dim.* fl.3 muta in picc.

Ob. 1, 2 *dim.*

Cl. (Bb) 1 *dim.* *p* *dim.*

Cl. (Bb) 2 *dim.* *p* *dim.*

Fg. 1 *di - - - - - mi - - - - - nu - - - - - en - - - - - do* *p*

Fg. 2 *di - - - - - mi - - - - - nu - - - - - en - - - - - do* *p*

Cor. (F) 1, 2, 3, 4

Timp.

TROLDK. *drog du mig? Du er Kong Saul! En*
cheat - ed me. You are King Saul! A

SAUL (bortvendt, hviskende) (turning away, whispering)
Frygt ik - ke! Hvad ser du?
Fear noth-ing! What see you?

VI. 1 *dim.* *dim.* *p*

VI. 2 *dim.* *dim.* *p*

Va. *di - - - - - mi - - - - - nu - - - - - en - - - - - do* *p*

Vc. *di - - - - - mi - - - - - nu - - - - - en - - - - - do* *p*

Cb. *di - - - - - mi - - - - - nu - - - - - en - - - - - do* *p* pizz. *p*

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

TROLDK.

Gud! En gam - mel Mand sti - ger op, svøbt

god! An old man comes from the earth, wrapped

SAUL

Hvor-dan er han klædt?

Of what form is he?

VI. 1

VI. 2

Va.

Vc.

Cb.

(I Dampen ses nu Samuels forklarede Skikkelse.)
 (Through the mist appears the apparition of Samuel.) **Andante** (♩ = 58)

273

BAG SCENE
OFFSTAGE

Fl. 1 2
 Picc.
 Ob. 1 2
 Cl. (Bb) 1 2
 Fg. 1 2

Cor. (F) 1 2 3 4

Trb.t. 1 2
 Trb.b.
 Tb.

Timp.

TROLDK.

— i en Kap - pe!
 — in his grave - clothes.

(hvisker)
 (whispering)

SAUL

SAMUEL

Andante (♩ = 58)

VI. 1
 VI. 2
 Va.
 Vc.
 Cb.

BAG SCENE
OFFSTAGE

280

Fg. 1 2

Cor. (F) 1 2 3 4

Trb.t. 1 2

Trb.b.

Tb.

SAMUEL

Sved - du - gen bort fra min Pan - de og lø - ser Lig - klæ - der - nes Baand om min
sweat - cloth a - way from my fore - head and torn the bind - ings of my shroud from my

VI. 1

VI. 2

Va.

Vc.

p

mf *pp*

pp

p *div.*

p

(quasi allegro moderato)
ad lib.

284

Fg. 1 2

Cor. (F) 1 2 3 4

SAUL

Vær naa - dig, og hør mig! Fi - li - stre - nes Hær er stor
Have pi - ty and hear me. The Phil - is - tine host is strong

SAMUEL

mø - di - ge Krop? Hvi gør du mig U - ro paa - ny?
world - wear - y frame? Why trou - ble my slum - ber a - gain?

(quasi allegro moderato)
ad lib.

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

pp

p

p *unis.*

p *unis.*

p *arco*

SAUL
 og for-fær-der mig saa-re. Her-rens Aand har for-ladt mig; jeg raa-ber om-sonst;
and it trou-bles me sore-ly. God has de-part-ed from me; I call Him in vain.

VI. 1
 VI. 2
 Va.
 Vc.
 Cb.

triquillo

SAUL
 han sva-rer mig ik-ke; ej ved Pro-fe-ter, ej hel-ler ved Drøm-me.
The Lord will not an-swer, nei-ther by pro-phets by dreams nor by vi-sions.

VI. 1
 VI. 2
 Va.
 Vc.
 Cb.

1.
 1. 2. 3. 4.
 Fig. 1. 2. 3. 4.
 Cor. (F) 1. 2. 3. 4.
 SAUL
 Da kald-te jeg dig, at du skul-de raa-de mit Sind og si-ge, hvor Hjælp er at fin-de!
I call up-on you to coun-sel me. What I shall do? For you, and you on-ly can help me.

VI. 1
 VI. 2
 Va.
 Vc.
 Cb.

Tempo I (♩ = 58)

298

BAG SCENE
OFFSTAGE

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Trb.t. 1 2

Trb.b.

Tb.

Timp.

E muta in D

pp *f* *pp*

p *mp*

pp *f* *pp*

SAMUEL

Hvi spør - ger du mig, naar Jah - ve er vor - den din Fjen - de? Han
 Why ask this of me, when God is de - part - ed in an - ger? His

Tempo I (♩ = 58)

VI. 1

VI. 2

Va.

Vc.

Cb.

un poco meno

303

BAG SCENE
OFFSTAGE

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2

Trb.t. 1 2

Trb.b. 1 2

Tb.

Trb.t. 1 2

Trb.b.

Tb.

Timp.

SAMUEL

hol - - der det Ord, han har talt ved sin Tje - ner. Da - vid skal ar - ve dit
 word is ful - filled that He spake by His ser - vant. Dav - id in - her - its your

un poco meno

VI. 1

VI. 2

Va.

Vc.

Cb.

BAG SCENE
OFFSTAGE

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

mf espressivo

Cor. (F) 1 2

3 4

Tr. (C) 1 2

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

pp

mf espressivo

mf

mf

mf

pp

mf

pp

mf

pp

mf

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Timp.

SAMUEL

Ri - ge, for - di du blev fast i Gen - stri - dig - heds Aand. San - de - lig, Saul, naar
king - dom, be - cause you o - beyed not the voice of the Lord. Ve - ril - y, Saul, at

VI. 1

VI. 2

Va.

Vc.

Cb.

mf

mf

mf

mf

mf

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

SAMUEL

Da - gen gryr, skal Fi - li - stre - ne plyn - dre din Lejr og du og din Slægt i
 break of day shall the Phil - is - tines plun - der your camp and you and your sons to -

VI. 1

VI. 2

Va.

Vc.

Cb.

cre - -

mf

mp

a2

3

3

3

3

324 Allegro (♩ = 80)

BAG SCENE
OFFSTAGE

KOR BAG SCENE
CHORUS OFFSTAGE

1 2 Fl.

3 Ob.

1 2 Cl. (B♭)

1 Fg.

2

1 2 Cor. (F)

3 4

1 2 Tr. (C)

1 2 Trb.t.

Trb.b.

Tb.

Timp. G, D muta in B♭, F

ABNER (aabner Døren til Baggrunden)
(opening the door at the back)

Af-sted!
A-way.

(udenfor)
(outside) (Der høres Raab udenfor.)
(Shouting is heard outside.)

Kong Saul!
King Saul!

Kong
King

1 2 VI. 1 Allegro (♩ = 80)
pp *poco cresc.*

VI. 2

Va. *pp* *pp*

Vc.

Cb.

KRIGSMUSIK FOR LUKKET TÆPPE
BATTLE MUSIC WITH THE CURTAIN DOWN
Allegro violento (♩ = 88)

TÆPPE
CURTAIN

338

BAG SCENE
OFFSTAGE

The musical score is divided into several sections. The woodwind section includes Flutes (Fl.), Oboes (Ob.), Clarinets in B-flat (Cl. (Bb)), Bassoons (Fg.), Cor Anglais (Cor. (F)), Trumpets in B-flat (Tr. (Bb)), Trumpets (Trb.t.), Trumpets in B-flat (Trb.b.), and Trombones (Tb.). The brass section includes Trumpets in C (Tr. (C)), Trumpets in B-flat (Trb.t.), Trumpets in B-flat (Trb.b.), and Trombones (Tb.). The percussion section includes Timpani (Timp.). The string section includes Violins 1 (VI. 1), Violins 2 (VI. 2), Violas (Va.), Cellos (Vc.), and Double Basses (Cb.). The SAUL part includes vocal lines with lyrics: "dø! die!" and "(styrter ud, fulgt af Abner) (He rushes out, followed by Abner.)". The score features various dynamics such as *mf*, *ff*, *fff*, and *ffz*, and includes performance instructions like *cresc.* and *tr*. The tempo is marked *Allegro violento* with a metronome marking of ♩ = 88.

BAG SCENE
OFFSTAGE

342

Fl. 1 2
3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (Bb) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb.

Tr. (C) 1 2

Trb.t. 1 2

Trb.b. 1 2

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

un poco più mosso (♩ = 104)

347

Fl. 1 2

Fl. 3 muta in picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (B♭) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

un poco più mosso (♩ = 104)

VI. 1

VI. 2

Va.

Vc.

Cb.

350

Fl. 1
2

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (Bb) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

353

Fl. 1
2

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (Bb) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

VI. 1
2

Va.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 353, contains staves for various instruments. The woodwind section includes Flute (1 and 2), Piccolo, Oboe (1 and 2), Clarinet in B-flat (1 and 2), Bassoon (1 and 2), and Cor Anglais (F) (1, 2, 3, 4). The brass section includes Trumpet in B-flat (1, 2, 3), Trombone (1, 2), and Tuba. The percussion section includes Timpani. The string section includes Violin I (1 and 2), Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *mf* and *ff*. The key signature is three flats (B-flat major or D-flat minor).

5

356

This page of a musical score, numbered 5 and starting at measure 356, features a variety of instruments. The woodwind section includes two Flutes (Fl.), a Piccolo (Picc.), two Oboes (Ob.), two Clarinets in B-flat (Cl. (Bb)), two Bassoons (Fg.), three Cor Anglais (Cor. (F)), two Trumpets in B-flat (Tr. (Bb)), two Trombones in B-flat (Trb.t.), one Trombone in B-flat (Trb.b.), and one Tuba (Tb.). The percussion section includes a pair of Timpani (Timp.). The string section consists of two Violins (Vi. 1 and Vi. 2), two Violas (Va.), two Cellos (Vc.), and two Double Basses (Cb.). The woodwinds and strings are playing a complex, rhythmic pattern of eighth notes, with many measures containing triplets. The brass instruments are playing sustained notes, with some measures featuring accents. The string section is playing a melodic line with slurs and accents. The overall texture is dense and rhythmic.

359

Fl. 1
2

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (Bb) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

362

The musical score is arranged in systems for various instruments. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. (F)), Trumpet in B-flat (Tr. (Bb)), Trombone (Trb.t.), Trombone (Trb.b.), and Tuba (Tb.). The percussion section includes Timpani (Timp.). The string section includes Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 362-364 feature a complex rhythmic pattern with many triplets. The woodwinds and strings play a steady eighth-note triplet accompaniment. The brass instruments play a more melodic line with some rests. The timpani has a specific rhythmic pattern in measure 364. The strings play a dense, rhythmic accompaniment with many triplets.

365

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (Bb) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

368

Fl. 1
2

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (Bb) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

371

The musical score is arranged in systems for various instruments. The woodwind section includes Flute (Fl.) with two staves, Piccolo (Picc.), Oboe (Ob.) with two staves, Clarinet in B-flat (Cl. (Bb)) with two staves, and Bassoon (Fg.) with two staves. The brass section includes Cor Anglais (Cor. (F)) with four staves, Trumpet in B-flat (Tr. (Bb)) with three staves, Trumpet in C (Trb.t.) with two staves, Trombone (Trb.b.), and Tuba (Tb.). The percussion section includes Timpani (Timp.). The string section includes Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The woodwinds and strings play sustained chords and moving lines, while the brass instruments provide harmonic support with sustained notes and some melodic fragments. The Piccolo and Flute parts have more active, melodic lines. The overall texture is dense and characteristic of late Romantic orchestration.

377

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (Bb) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

f

ff

sempre ff

a2

1 2

Fl.

3

1 2

Ob.

1 2

Cl. (Bb)

1 2

Fg.

1 2

Cor. (F)

1 2 3 4

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

p *dim.*

fmp *espressivo*

fmp *espressivo*

p *dim.*

p *dim.*

p *dim.*

pp *mf*

dim. *pp*

dim. *pp*

dim. *pp* *div.*

dim. *pp*

dim. *pp*

389

Fl. 1 *p* *p* *mp*

Fl. 2 *a2* *p* *mp*

Ob. 1 *p* *mf* *p*

Ob. 2 *mf* *p* *p*

Cl. (Bb) 1 *mf* *mf* *p*

Cl. (Bb) 2 *mf* *mf* *p*

Timp. *pp* *pp* *mf* *pp*

VI. 1 *ppp* *ppp* *fz* *fz*

VI. 2 *ppp* *ppp* *fz* *fz*

Va. *sempre pp* *ppp* *fz* *fz*

Vc. *sempre pp* *ppp* *fz* *fz*

Cb. *sempre pp* *ppp* *fz* *fz*

393

10

Fl. 1 *p* *p* *mp*

Ob. 1 *mf* *mf* *mp*

Ob. 2 *mf* *mf* *mp*

Cl. (Bb) 1 *mf* *mf* *mp*

Cl. (Bb) 2 *mf* *mf* *mp*

Fg. 1 *mf* *mf* *mp*

Fg. 2 *mf* *mf* *mp*

Cor. (F) 1 *mf* *mf* *mp*

Cor. (F) 2 *mf* *mf* *mp*

Cor. (F) 3 *mf* *mf* *mp*

Cor. (F) 4 *mf* *mf* *mp*

Timp. *p* *p* *p*

VI. 1 *pp* *pp* *pp*

VI. 2 *pp* *pp* *pp*

Va. *pp* *pp* *pp*

Vc. *pp* *pp* *pp*

Cb. *pp* *pp* *pp*

408

Fl. 1: *p* *fz* *fz*

Fl. 2: *a2* *fz* *fz*

Ob. 1: *fz* *fz*

Ob. 2: *fz* *fz*

Cl. (Bb) 1: *ff*

Cl. (Bb) 2: *ff*

Fg. 1: *ff*

Fg. 2: *ff*

Cor. (F) 1: *ff*

Cor. (F) 2: *ff*

Cor. (F) 3: *ff*

Cor. (F) 4: *ff*

Tr. (Bb) 1: -

Tr. (Bb) 2: -

Tr. (Bb) 3: -

Timp.: *mf* *f* *mp* *f* *mp* *f*

VI. 1: *p* *fz* *fz*

VI. 2: *fz* *fz*

Va.: *fz* *fz*

Vc.: *mp* *fz* *mp* *fz*

Cb.: *mp* *fz* *mp* *fz*

420

Fl. 1 2 *fz* cre - scen - do

Picc. *fz* cre - scen - do

Ob. 1 2 *mf* cre - scen - do

Cl. (B♭) 1 2 cre - scen - do

Fg. 1 2 cre - scen - do

Cor. (F) 1 2 3 4 *a2* cre - scen - do

Tr. (B♭) 1 2 3 cre - scen - do

Trb.t. 1 2 *cresc.*

Trb.b. *cresc.*

Tb. *cresc.*

Timp. cre - scen - do

Gr.c. *p* cre - scen - do

VI. 1 cre - *fz* scen - do

VI. 2 cre - *fz* scen - do

Va. *fz* cre - scen - do

Vc. *fz* cre - scen - do

Cb. *fz* cre - scen - do

423

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (Bb) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Gr.c.

VI. 1

VI. 2

Va.

Vc.

Cb.

ff

a2

3

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (Bb) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Gr.c.

VI. 1

VI. 2

Va.

Vc.

Cb.

429

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. (Bb) 1
Cl. (Bb) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (Bb) 1
Tr. (Bb) 2
Tr. (Bb) 3
Trb.t. 1
Trb.t. 2
Trb.b.
Tb.
Timp.
VI. 1
VI. 2
Va.
Vc.
Cb.

The score is for measures 429-450. It features a complex woodwind and brass section. The woodwinds (Flutes, Piccolo, Oboes, Clarinets, Bassoons) and brass (Coronets, Trumpets, Trombones, Tuba) are playing a rhythmic pattern of eighth notes with triplets. The strings (Violins, Violas, Cellos, Double Basses) are playing a similar rhythmic pattern with accents. The percussion (Timpani) is silent. The score includes various dynamics such as *ff* and *fz*, and articulation marks like accents and slurs. The key signature is three flats (B-flat major or D-flat minor).

432

Fl. 1
2

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (Bb) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

435

Fl. 1
2

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (Bb) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

438

Fl. 1
2

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (Bb) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

VI. 1
VI. 2

Va.

Vc.

Cb.

f *f^z* *f^z*

Detailed description: This page of a musical score covers measures 438, 439, and 440. The woodwind section (Flute, Piccolo, Oboe, Clarinet, Bassoon) features complex rhythmic patterns with triplets and slurs. The brass section (Cor, Trumpet, Trombone, Tuba) provides harmonic support with sustained notes and dynamic markings. The percussion section includes a snare drum part with a 'f' dynamic. The string section (Violin, Viola, Violoncello, Contrabasso) plays a rhythmic accompaniment with slurs and accents. The score is in a key with three flats and a 3/4 time signature.

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (Bb) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb.

BAG TÆPPE
BEHIND CURTAIN

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb.

Timp.

Ptti.

KOR BAG TÆPPE
CHORUS BEHIND CURTAIN

S.

A.

T.

B.

Hjælp!
Help.

Til
O

Hjælp!
God.

Hug dem ned!
Cut them down.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

457

Fl. 1
2
3

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (Bb) 1
2
3

Trb.t. 1
2

Trb.b. 1
2

Tb. 1
2

Tr. (C) 1
2
3

Trb.t. 1
2

Trb.b. 1
2

Tb. 1
2

Timp.

Gr.c.

S.

A.

T.

B.

get der! Til - ba - - - - ge! Lad os fly!
Sur - ren - - - - der! Let us fly!

VI. 1

VI. 2

Va.

Vc.

Cb.

BAG TÆPPE
BEHIND CURTAIN

KOR BAG TÆPPE
CHORUS BEHIND CURTAIN

467

BAG TÆPPE
BEHIND CURTAIN

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (Bb) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Tr. (C) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

VI. 1, 2

Va.

Vc.

Cb.

p, *f*, *dim.*, *muta in C*

(Gilboas Bjerg. En Sti fører op fra højre og fortsættes opad i Baggrunden.)
(Mount Gilboa. A path leads from the right and upwards into the background.)

(Jonathan kommer haardt saaret, støttet til Abner.)
(Jonathan enters, mortally wounded, supported by Abner.)

472

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

dim.

pp

pp

dim.

dim.

dim.

(Jonathan sætter sig.)
(Jonathan sits down.)

molto ral - - - len - - - - - tan - - - - - do

477

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

f

f

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

Bb muta in C

Allegro moderato (♩ = 88)

483

JON. Er Sla - get for - bi?
How goes it now?

ABNER Fjen - den har ta - get vor Lejr. Mel - lem Bjer - ge - ne her har vor
The en - e - my's tak - en the camp. All our ar - mies are fled, they are

Allegro moderato (♩ = 88)

VI. 1 arco mp p

VI. 2 arco mp p

Va. arco mp p

Vc. arco mp p

Cb. arco mp p



486

Ob. 1 a2 f^z p

Cl. (Bb) 1 f^z p

Fg. 1 a2 f^z p

JON. Hvor er Kon - gen?
Where's the King then?

ABNER split - te - de Krigs - magt søgt Ly. In - gen har set ham.
scat - ered and hide in the hills. No one has seen him.

VI. 1 pp

VI. 2 pp

Va. pp

Vc. pp

Cb. pp

Allegro non troppo (♩ = 108)

497

Cl. (Bb) 1 2

Fg. 1 2

ABNER

Saa sandt jeg le - ver! Op o - ver Bjerg - sti - en flyg - ter Kong Saul,
 Can I be - lieve it! The man who flees down that path is King Saul,

Allegro non troppo (♩ = 108)

VI. 1

VI. 2

Va.

Vc.

Cb.

ral - len - tan - do Andante con moto (♩ = 72)

501

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2

Timp.

JON.

ABNER

blo - dig, med vak - len - de Knæ.
 bleed - ing, with floun - der - ing steps.

ral - len - tan - do Andante con moto (♩ = 72)

VI. 1

VI. 2

Va.

Vc.

Cb.

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2

Trb.t. 1, 2

Trb.b.

Tb.

C, F muta in A, E

JON.

En, som staar fast: Da - vid, Gen - lø - se - ren! Ri - get er
 one who stands fast, Da - vid of Is - ra - el, blest of the

VI. 1, 2

Va.

Vc.

Cb.

poco ral -

510

Fl. 1 *f*

Fl. 2 *f* a2

Ob. 1 *pp* poco ad lib. *espressivo* *dim.*

Ob. 2

Cl. (Bb) 1 *mf*

Cl. (Bb) 2 *mf*

Fg. 1 *pp*

Fg. 2

Cor. (F) 1 *mp* 1.

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (C) 1 *f* a2

Tr. (C) 2

Trb.t. 1 *f* a2

Trb.t. 2

Trb.b. *f*

Tb. *f*

Timp.

JON. *mezza voce*

hans! _____ Bring ham mit Kys, og sig: med hans Navn tog jeg Af - sked fra
 Lord! _____ Take him my kiss, and say that his name was the last word I

VI. 1 *f* trem. *pp*

VI. 2 *f* trem. *pp*

Va. *f* trem. *pp* *mp*

Vc. *f* *pp* *p* div.

Cb. *f* *pp*

poco ral -

len - - tan - - do a tempo

515

Fl. 1 *p*

Fl. 2 3 *p*

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1 *p*

Cor. (F) 2 3 4

Tr. (C) 1

Tr. (C) 2

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp. *p*

JON. (falder tilbage og dør)
(He sinks back and dies.)

Li - vet!
ut - tered.

len - - tan - - do a tempo

VI. 1 con sord. *p* *dim.*

VI. 2 con sord. *p* *dim.*

Va. con sord. *p* *dim.*

Vc. unis. *dim.* pizz.

Cb. *dim.* pizz.

(Saul fra højre. Han er uden Hjelm, men har Sværd i Haand. Udtrykket er vildt og oprevet.)
(Saul enters from the right. He is without helmet but has a sword in his hand. He looks wild and shocked.)

Allegro (♩ = 126)

520

Fl. 1, 2, 3
Ob. 1, 2
Cl. (Bb) 1, 2
Fg. 1, 2
Cor. (F) 1, 2, 3, 4
Tr. (C) 1, 2, 3
Trb.t. 1, 2
Trb.b.
Tb.

Allegro (♩ = 126)

VI. 1
VI. 2
Va.
Vc.
Cb.
Timp.

525

Fl. 1 *fz cresc. fz ff fz mp*

Fl. 2 *fz cresc. fz ff fz mp*

Ob. 1 *fz cresc. fz ff fz mp dim.*

Ob. 2 *fz cresc. fz ff fz mp dim.*

Cl. (Bb) 1 *fz cresc. fz ff fz mp*

Cl. (Bb) 2 *fz cresc. fz ff fz mp*

Fg. 1 *fz cresc. fz ff fz mp dim. p*

Fg. 2 *fz cresc. fz ff fz mp dim. p*

Cor. (F) 1 *fz cresc. fz ff fz mp dim. p*

Cor. (F) 2 *fz cresc. fz ff fz mp dim. p*

Cor. (F) 3 *fz cresc. fz ff fz mp dim. p*

Cor. (F) 4 *fz cresc. fz ff fz mp dim. p*

Tr. (C) 1 *ff p*

Tr. (C) 2 *ff p*

Tr. (C) 3 *ff p*

Trb.t. 1 *ff p*

Trb.t. 2 *ff p*

Trb.b. *ff p*

Tb. *ff p*

Timp. *scen - - - - do ff p p*

SAUL *(synker sammen; stønner:)*
(sinking to the ground in despair)

Sa-mu-el! Sa-mu-el! Hjælp mig at dø! Hjælp mig at
Sam-u-el, Sam-u-el, help me to die, help me to

VI. 1 *fz ff fz dim. mfz dim. dim.*

VI. 2 *fz ff fz dim. mfz dim. dim.*

Va. *fz fz fz dim. dim. dim.*

Vc. *fz ff fz dim. dim. dim.*

Cb. *f ff fz dim. dim. dim.*

530

molto tranq. meno

ral - len - tan - do a tempo Allegro (♩ = 108)

Fl. 1, 2, 3
 Ob. 1, 2
 Cl. (Bb) 1, 2
 Fg. 1, 2
 Cor. (F) 1, 2, 3, 4
 Tr. (C) 1, 2, 3
 Trb.t. 1, 2
 Trb.b.
 Tb.

Timp. A muta in G

SAUL (rejsjer sig) (rising)
 dø! die!
 (nærmer sig) (approaching)
 Ab-ner! Du her! Hvor er Jo - na - than?
 Ab-ner, 'tis you! Where is Jon - a - than?

ABNER ad lib.
 Kom! Lad mig støt - te dig!
 Come, let me bear you up.

molto tranq. meno

ral - len - tan - do a tempo Allegro (♩ = 108)

VI. 1, 2
 Va.
 Vc.
 Cb.

535

Fl. 1, 2, 3

Ob. 1, 2

Cl. (B♭) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

SAUL

(Abner peger hen imod Liget.)
(Abner points to the corpse.)

Dræbt!
Slain!

Dræbt!
Slain!

VI. 1, 2

Va.

Vc.

Cb.

mf cresc. *ff* *trem.* *dim.*

mf cresc. *ff* *trem.* *dim.*

mf cresc. *ff* *dim.*

mf cresc. *ff* *dim.*

mf cresc. *ff* *dim.*

ral - - len - - - tan - - - do Moderato con moto (♩ = 69)

540

Fl. 1, 2, 3
Ob. 1, 2
Cl. (Bb) 1, 2
Fg. 1, 2
Cor. (F) 1, 2, 3, 4
Tr. (C) 1, 2, 3
Trb.t. 1, 2
Trb.b. 1, 2
Tb.
Timp. G, E muta in Ab, Db

Dynamic markings: *p*, *mp*, *pp*, *ppp*. Performance instructions: *1.*, *3.*

(staar og stirrer)
(He stands and stares.)

SAUL

Se, hvor graa-digt Jor-den drik - ker hans Blod! Dér ned i det
See, how greed-i - ly the earth laps his blood. There down in the

ral - - len - - - tan - - - do Moderato con moto (♩ = 69)

VI. 1, 2
Va.
Vc.
Cb.

Dynamic markings: *p*, *mp*, *pp*. Performance instructions: *trem.*, *div.*, *pizz.*

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

SAUL

nat - fyld - te Mør - ke! Al min Slægt og mi - ne kamp - far - ne Søn - - ner og Saul med dem!
 night - cloud - ed shad - ows. All my tribe and all my war - ri - or sons, _____ and King Saul with them.

VI. 1

VI. 2

Va.

Vc.

Cb.

561

Ob. 1 2

Cor. (F) 1 2 3 4

SAUL

VI. 1

VI. 2

Va.

Vc.

Cb.

1. *p fp fp*

a2 *fp*

solo 3. *p fp fp*

hid! Stød mit Sværd i min Si - de, at ej mi - ne Fjen - der skal fin - de mig her og mis - hand - le mit
 here. Draw my sword and slay me, lest en - e - mies find me and thrust me through and shame me and my

fp fp fp fp fp fp

565

Ob. 1 2

Cl. (Bb) 1 2

Cor. (F) 1 2 3 4

SAUL

ABNER

VI. 1

VI. 2

Va.

Vc.

Cb.

1. *p fp*

solo 1. *p fp*

3. *p*

cl. 1,2 muta in A

mp

a2

mp

Kød. Træl! Træl! Saa tør jeg det
 flesh. Slave! Slave! Then I shall my -

Ej tør jeg løf - te min Haand mod den Sal - ve - de.
 I dare not stretch forth my hand 'gainst the 'a - noint - ed!

fp fp pp fp pp pp fp

sul G. *fp*

sul G. *fp*

ral - len - tan - do Maestoso (♩ = 84)

570

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

(rækker Sværdet mod Himlen)
(He raises his sword towards heaven.)

SAUL

selv!
self!

Min Her - re og Fri - ster!
My Lord and my temp - ter,

ral - len - tan - do Maestoso (♩ = 84)

VI. 1, 2

Va.

Vc.

Cb.

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

SAUL

selv har din Skab - ning be - redt! Du gam - le Spot - ter, der
 Thou hast pre - pared for my soul! Thou grim old mo - cker, that

VI. 1

VI. 2

Va.

Vc.

Cb.

allargando

594

Fl. 1 2
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2 3 4
Tr. (C) 1 2 3
Trb.t. 1 2
Trb.b. 1 2
Tb.
Timp.

(styrter sig i sit Sværd og dør)
(He falls on his sword and dies.)

(Abner knæler ved Liget.)
(Abner kneels by the body.)

SAUL

kan!
canst!

allargando

VI. 1
VI. 2
Va.
Vc.
Cb.

617

Fl. 1 2 3

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

MIKAL

DAVID

ABNER

VI. 1

VI. 2

Va.

Vc.

Cb.

f *dim.* *mp*

pp *f* *mp*

pp *f* *mp*

pp *f* *mp*

pp *f* *mp*

f *p* *mp*

Min Fa - der! Min Fa - der!
My fa - ther! My fa - ther!

Hvor er Kon-gen, din Her-re?
Is the King there, your mas-ter?

Kon-gen er død!
Saul lies here slain!

arco *ff* *dim.* *p*

arco *ff* *dim.* *p*

trem. arco *ff* *dim.* *p*

trem. arco *ff* *dim.* *p*

arco *ff* *dim.* *p*

632 ral - - len - - tan - - do Allegro moderato (♩ = 104)

Fl. 1 2 3

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

mf a2

mf a2

mf a2

mf a2

mf a2

Timp.

solo C, F muta in G, C

mf

ABNER

Til dig staar nu Stam - mer - nes Haab!
In thee now is Is - ra - el's hope!

S.

Til dig, til dig, staar nu Stam
'Tis thou, 'tis thou who art our trust

A.

Til dig, til
'Tis thou, 'tis

T.

B.

Til dig, til
'Tis thou, 'tis

ral - - len - - tan - - do Allegro moderato (♩ = 104)

VI. 1

VI. 2

Va.

Vc.

Cb.

mf

Poco agitato (♩ = 112)

636

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

DAVID

S.

A.

CORO

T.

B.

Is - rael's Dø - tre! O,
Daugh - ters of Is - rael, oh,

mer - nes Haab, til dig staa Stam - mer - nes Haab, til dig staa Stam - mer - nes Haab!
and our hope, 'tis thou, for thou art our hope, thou art our trust and our hope!

dig staa nu Stam mer - nes Haab!
thou who art our trust and our hope!

Til dig staa our Stam mer - nes Haab!
Thou art our trust and our hope!

dig staa nu Stam mer - nes Haab!
thou who art our trust and our hope!

Poco agitato (♩ = 112)

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Cb.

ff trem. *mf*

ff trem. *mf*

ff *mf*

ff *mf*

ff *mf*

ff *mf*

641

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

DAVID

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Cb.

mp *f* *mf marcato*

mp *f* *mf marcato*

mp *f* *mf marcato*

f *mf* *mf* *f* *mf* *mf*

648

28

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

DAVID

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Cb.

mp *p* *p*

trem.

1 2
Fl.

3
Ob.

1 2
Cl. (Bb)

1 2
Fg.

1 2
Cor. (F)

3 4
Tr. (C)

1 2
Trb.t.

Trb.b.

Tb.

DAVID

VI. 1

VI. 2

Va.

Vc.

Cb.

Sejr! field! Græ - der for Jo - na-than! Weep o - ver Jon - a - than, Græ - der for Jo - na-than! weep o - ver Jon - a - than.

1 2
Fl.

3
Ob. 1 2

1 2
Cl. (Bb)

1 2
Fg.

1 2
Cor. (F)

3 4
Tr. (C)

1 2
Trb.t.

Trb.b.

Tb.

DAVID

VI. 1

VI. 2

Va.

Vc.

Cb.

Hel - - ten Jo - - na - than, hvis Bu - - - - -
He - - - ro Jon - - a - than, whose bow - - - - -

672

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

DAVID

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Det
My

vid! Til dig staar Stam - mer - nes Haab, til dig staar nu Stam - mer - nes
id! 'Tis thou art cho - sen of God, 'tis thou who art cho - sen of

Haab, til dig staar Stam - mer - nes Haab! Da - vid, til dig staar Stam - mer - nes
God, 'tis thou art cho - sen of God. Dav - id, 'tis thou art cho - sen of

til dig staar nu Stam - mer - nes Haab, til dig staar nu Stam - mer - nes
'tis thou who art cho - sen of God, 'tis thou who art cho - sen of

- mer - nes Haab, til dig staar nu Stam - mer - nes Haab, til dig staar nu Stam - mer - nes
- sen of God, 'tis thou who art cho - sen of God, 'tis thou who art cho - sen of

684

Fl. 1 2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

DAVID

stor. ful.

El - - - ske - lig var du min
Love - - - that de - light - eth my

S.

A.

CORO

T.

B.

Til
Our

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Cb.

trem.

poco rall.

molto f

cresc.

ff

Allegro moderato

691

Fl. 1 2
3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2
3 4

Tr. (C) 1 2
3

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

DAVID

Sjæl.
soul.

S.

A.

CORO

T.

B.

Allegro moderato

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Cb.

Da - vid! Da - vid! Til dig staar nu Stam - mer-nes Haab, til dig staar Stam - - mer-nes
Dav - id. Dav - id, our hope for the a - ges to come, our hope for a - - ges to

Da - vid! Da - vid! Til dig staar nu Stam - mer-nes Haab, til dig staar nu Stam - mer-nes
Dav - id. Dav - id, our hope for the a - ges to come, our hope for the a - ges to

dig, til dig staar nu Stam - - mer-nes Haab, til dig hope staar nu
hope, our hope for the a - - ges to come, our hope for the

Til dig, til dig staar Stam-mer-nes Haab, staar
Our hope, our hope for a - ges to come, for

Allegro non troppo

696

DAVID

Stær-ke som Lø - ver, rap-pe som Ør - ne var
 Stron-ger than li - ons, swif-ter than ea - gles were

S.

Haab, til dig staar nu Stam-mer - nes Haab.
 come, our hope for the a - ges to come.

A.

Haab, til dig staar nu Stam - - mer-nes Haab.
 come, our hope for the a - - ges to come.

CORO

T.

Stam - mer-nes Haab, til dig staar Stam - mer-nes Haab.
 a - ges to come, our hope for a - ges to come.

B.

Stam - mer-nes Haab, staar Stam - - mer-nes Haab.
 a - ges to come, for a - - ges to come.

Allegro non troppo

Fl. 1 2
3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2
3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

DAVID

Saul og hans Søn. Is - - ra - els Dø - tre græ - der med mig!
Saul and his son. Daugh - ters of Is - ra - el, mourn them with me.

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc. 1

Vc. 2

Cb.

1. *mp cresc.*

1. *p mp cresc.*

p cresc. f

1. *p cresc.*

1. *mf a2*

cresc.

DAVID
 Is - - ra - els Pryd lig - ger dræbt paa Is - - ra - els
 Is - - ra - el's glo - - ry is slain up - on thy high

S. Da - vid!
 Dav - id!

A. *Til 'Tis*

VI. 1 *mp trem. cresc.*

VI. 2 *mp trem. cresc.*

Va. *mp cresc.*

Vc. 1 *mp pizz. cresc.*

Vc. 2 *mp pizz. cresc. arco*

Cb. *mp pizz. cresc. arco*

Allegro moderato

712

Fl. 1 2
Ob. 1 2
Cl. (Bb) 1 2
Fg. 1 2
Cor. (F) 1 2 3 4
Tr. (C) 1 2 3
Trb.t. 1 2
Trb.b.
Tb.

DAVID

Hø - je!
pla - ces.

S.
Til dig, _____ til dig _____ staar nu Stam - mer-nes
'Tis thou, _____ 'tis thou _____ who art cho - sen of

A.
Da - vid! Da - vid! Da - - - vid, til dig staar
Dav - id. Dav - id. Dav - - - id, 'tis thou who art

T.
Til dig, _____ til dig staar nu Stam - - - mer-nes Haab, _____ til dig staar
'Tis thou, _____ 'tis thou who art cho - - - sen of God, _____ 'tis thou who art

B.
dig, til dig staar nu Stam - - - mer-nes Haab, til dig staar nu Stam - - -
thou, 'tis thou who art cho - - - sen of God, 'tis thou who art cho - - -

Allegro moderato

VI. 1
VI. 2
Va.
Vc. 1
Vc. 2
Cb.

rall.

717

Fl. 1, 2
Ob. 1, 2
Cl. (Bb) 1, 2
Fg. 1, 2
Cor. (F) 1, 2, 3, 4
Tr. (C) 1, 2, 3
Trb.t. 1, 2
Trb.b.
Tb.

DAVID

S.
Haab! O, Da - vid, Da - - vid, til dig staa Stam - mer - nes
God. Oh, Dav - id, Dav - - id, thou art the cho - sen of

A.
Stam - mer - nes Haab! Da - - vid, til dig staa Stam - mer - nes
cho - sen of God. Dav - - id, thou art the cho - sen of

T.
Stam - mer - nes Haab, til dig, staa Stam - mer - nes
cho - sen of God, 'tis thou who art cho - sen of

B.
- mer - nes Haab, til dig, o, Da - - vid! Da - - -
- sen of God, 'tis thou, oh, Dav - - id, Dav - - -

rall.

Vi. 1
Vi. 2
Va.
Vc. 1
Vc. 2
Cb.

Tempo giusto (♩ = 100)

721

Fl. 1 2
Ob. 1 2
Cl. (Bb) 1 2
Fg. 1 2
Cor. (F) 1 2 3 4
Tr. (C) 1 2 3
Trb.t. 1 2
Trb.b. 1 2
Tb. 1 2

fx mf
a2
a2
a2
a2
mp
p
p
p
p
p

(strækker Hænderne mod Himlen)
(stretching his hands towards heaven)

DAVID

Her - ren er Kon - ge, høj o-ver al - le! Æ - - ren er hans i al
God is al - might - y, high o-ver all men. Hon - - our His name in E -

S.
A.
CORO
T.
B.

Haab.
God.
Haab.
God.
Haab.
God.
vid.
id.

Tempo giusto (♩ = 100)

VI. 1
VI. 2
Va.
Vc.
Cb.

fx mf
div.
unis.
fx mf
fx mf
fx mf

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb.

DAVID

cresc.

E - - vig - hed, og Mag - ten og Dom - men! Men - ne - skens Børn er kun
 ter - - ni - ty. His pow - er and glo - ry. Child - ren of men are as

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

p trem.

div.

cre - - - - - scen - - - - - do

mf

cresc.

742

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (C) 1, 2, 3

Trb. 1, 2

Tb.

Timp.

MIKAL

DAVID

ABNER

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Her - - - ren er Kon - -
Praise - - - Him, al - migh - -

Her - - - ren er Kon - -
Praise - - - Him, al - migh - -

Til dig thou staar
'Tis thou art

grund - fæ - ste For - jæt - tel - sens Ri - ge paa Jord. Da - - - vid!
thou that shall found God's prom - ised king - dom on earth. Dav - - - id,

grund - fæ - ste For - jæt - tel - sens Ri - ge paa Jord. Da - - - vid!
thou that shall found God's prom - ised king - dom on earth. Dav - - - id,

grund - fæ - ste For - jæt - tel - sens Ri - ge paa Jord. Da - - - vid!
thou that shall found God's prom - ised king - dom on earth. Dav - - - id,

APPENDIX

APPENDIX

623

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

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

Ob. 1 *a2* *fz cresc. fz fz fff*

Ob. 2 *fz cresc. fz fz fff*

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

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

Fg. 1 *fz cresc. fz fz fff*

Fg. 2 *fz cresc. fz fz fff*

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

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

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

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

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

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

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

Trb.t. 1 *fz cresc. fz fz fff*

Trb.t. 2 *fz cresc. fz fz fff*

Trb.b. 1 *fz cresc. fz fz fff*

Trb.b. 2 *fz cresc. fz fz fff*

Tb. *fz cresc. fz fz fff*

Timp. *tr* *fff*

SAMUEL (med stor Myndighed) (til Folket)

Her - rens Høj - re vil hol - de dig fast og bøj - e til Jor - den dit Knæ. Bøj - er Jer, al - le!

VI. 1 *fz cresc. fz fz fff*

VI. 2 *fz cresc. fz fz fff*

Va. *fz cresc. fz fz fff*

Vc. *fz cresc. fz fz fff*

Cb. *fz cresc. fz fz fff*

* See Critical Commentary, p. 669

F O R K O R T E L S E R

A B B R E V I A T I O N S

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

SOURCES REPRESENTING THE WHOLE WORK

- A** Score, fair copy, autograph
- B** Score, draft, autograph
- C** Score, transcript
- Da** Printed piano score first edition
- Da¹** Printed piano score, with Carl Nielsen’s corrections in ink
- Da²** Printed piano score, with a few additions (CN)
- Da³⁻⁵** Three printed piano scores from the Gothenburg Opera
- Da⁶** Printed piano score, dedication copy for Julius Lehmann
- Db** Printed piano score, title impression
- E** Piano score, ink fair copy
- F¹⁻²** Piano score and prompt score, transcripts
- Ga** Instrumental parts, transcript
- Gb** Vocal parts, transcript
- Gc** Stage music and conductor’s part, transcript
- H** Instrumental parts (backstage), vocal parts, a chorus soprano part, transcripts from the Gothenburg Opera

PRELUDE TO ACT TWO

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

OTHER SECTIONS

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

SKETCHES

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

LIBRETTO

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

SOURCES REPRESENTING THE WHOLE WORK

- A** Score, partly autograph, fair copy.
DK-Kk, CNS 330a (four volumes).
Donated to the Royal Library by Irmelin Eggert Møller in 1958.

Volume 1: Act One

Title page: “Saul og David / Opera i 4 Akter / Musiken af / Carl Nielsen / (Partitur)”.

Dating: end-dated “2/10 1900”.

35.1x27 cm, 2 flyleaves, title page, 153 pages written in ink, 2 unwritten pages, 1 flyleaf; in green half-binding.

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

The score has been restored.

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

Volume 2: Act Two

Title page: "Saul og David / 2^{den} Akt" (flyleaf recto).

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

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

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

The score has been restored.

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

Volume 3: Act Three

Title page: "Saul og David / 3^{die} Akt / (Partitur)" (flyleaf recto).

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

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

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

Volume 4: Act Four.

Title page: "Saul og David. / 4^{de} Act. / (Partitur.)" (flyleaf recto).

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

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

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

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

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

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

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

Volume 1: Act One

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

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

The draft has been restored.

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

Volume 2: Act Two

[1]: 34.5x25.9 cm, 11 bifolios, 22 folios, paginated 1-44; [2]:

35x22.2 cm, probably originally as 8 bifolios, 15 folios, paginated 45-76; [3]: 34.5x25.9 cm, 5 bifolios, 10 folios,

paginated 77-96; 1 insertion: 34.5x35 cm, 1 bifolio, 2 unpaginated folios. In library binding.

Paper type:

[1]: 12 hand-ruled staves

[2]: 12 hand-ruled staves

[3]: 12 hand-ruled staves

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

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

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

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

Volume 3: Act Three

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

[1]: 26x34.3 cm, 4 folios, paginated 1-8; [2]: 34.6x25.8 cm, 3 folios, paginated 9-14; [3]: 26x34.3 cm, 6 bifolios, paginated 14-18, 20-38; [4]: 26.1x34.2 cm, 6 bifolios, paginated 39-43, 46-65, where p. 65 is numbered as both 65 and 66; [5]:

30.1x35.2 cm, 2 bifolios, paginated 66-73; [6]: 35.5x27 cm, 2 bifolios, paginated 74-81; [7]: 27x35.4 cm, 4 bifolios, paginated 82-98; [8]: 25.9x34.8 cm, 5 bifolios, paginated 99-118. In library binding.

Paper type:

[1]: 14 hand-ruled staves

[2]: 18 hand-ruled staves

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

The draft has been restored.

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

Volume 4: Act Four

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

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

Paper type:

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

The draft has been partly restored.

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

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

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

Transferred by the Royal Theatre in 1938.

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

Volume 1:

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

Volume 2:

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

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

In Volume 1 many conductors' notes have been added in

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

Da Printed piano score.

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

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

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

27.3x19.2 cm, 273 numbered pages.

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

Da¹ Printed piano score.

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

Transferred from Wilhelm Hansens Arkiv in 1997.

Title page: as **Da**.

Pl. No.: 13366 (1903).

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

The cover has "Rettet d 24/4. 29 / CTB. [?]"² added in pencil; below "Saul og David / Carl Nielsen" has been added in blue crayon; at the bottom "1904 / 300" has been added in pencil; on the German title page, verso, a note from Carl Nielsen has been pasted in about corrections in the piano score. The copy has a number of corrections and additions in ink (CN); the errata list (p. 273, verso) is crossed out and "Gaar ud" ["Omit"] has been added in ink (CN). The composer's corrections can be dated between 17.4.1929 and 22.4.1929.³

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

² "Corrected 24/4. 29 / CTB [?]"

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

Da² Printed piano score.

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

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

No title page, removed during binding.

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

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

Da³ Printed piano score.

S-Göteborgs Operan.

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

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

German title page: as **Da**.

Pl. No.: 13366 (1903).

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

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

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

Da⁴ Printed piano score.

S-Göteborgs Operan.

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

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

German title page: as **Da**.

Pl. No.: 13366 (1903).

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

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

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

Da⁵ Printed piano score.

S-Göteborgs Operan.

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

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

German title page: as **Da**.

Pl. No.: 13366 (1903).

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

The source includes the Danish and German libretti, pp. 3-273; p. 273 (verso) has a pasted-in errata list. Flyleaf and title pages stamped with "A.-B. GÖTEBORGS LYRISKA TEATER" and "Danske Dramatikeres / Forbund / Tiegtenstgade 30 / København B." On the cover "Sufflør"⁷ has been added in pencil; Swedish translation added in ink, but a few corrections in the text are in pencil. One cut marked in pencil.

Da⁶ Printed piano score, dedication copy.

DK-Kk, DFS-29, 33.7.

Acquired from the music antiquarian Dan Fog in 1993.

Title page: as **Da**.

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

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

Db Printed piano score, title impression.

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

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

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

5 "Director".

6 "Conductor".

7 "Prompter".

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

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

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

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

27.3x19.2 cm, 273 numbered pages.

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

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

Volume 1:

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

Volume 2:

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

Paper type: 10 hand-ruled staves.

Partly restored.

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

- F¹** Piano score, transcript. DK-Kk, CNS C II,10. Transferred from the Royal Theatre in 1938. Title page: “Saul og David. / Klaver = Udtog.”

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

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

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

- F²** Piano score, transcript, prompter's score.

DK-Kk, CNS C II, 10.

Transferred from the Royal Theatre in 1938.

Title page: “Saul og David / Sufflør = Parti.”

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

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

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

- Ga** Instrumental parts, transcript.

DK-Kk, KTA 886.

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

[1]: 33.3x25.2 cm

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

Paper type:

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

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

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

¹⁰ “Battle music with closed curtain”.

blue and red crayon, some by CN; in trgl., gr.c., ptti. there are no additions by Carl Nielsen. Strings: vl. 1 (nos. 1-5)¹¹ vl. 2 (nos. 1-4), va. (nos. 3 (later 1)), 2, 1 (later 3)), vc./cb. (nos. 1 (later vc. 1), 5¹² (later 2), 4 (later 3), 3 (later 1), 5 (later 2)): additions in pencil, blue and red crayon, some by Carl Nielsen; vl.2 (no. 5 (later no. 1)), vl. 2 (no. 5 (later no. 6)), va. (no. 3 (later 1)): no additions by Carl Nielsen. The parts were used by the Royal Theatre, in Gothenburg in 1928 and in Stockholm in 1931. On the cover of the volume for vl. 1 (no. 1) "Stemmer kasseret 18-11-48 H. Kreiberg"¹³ has been added in red crayon.

Gb Vocal parts, transcript.

DK-Kk, KTA 866.

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

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

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

Paper type:

[1]: 10 hand-ruled staves

[2]: 10 staves

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

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

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

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

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

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

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

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

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

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

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

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

SAUL 1: Very few additions in pencil.

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

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

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

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

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

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

DK-Kk, KTA 886.

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

Paper type:

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

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

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

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

Ha Chorus parts, transcript.

S-Göteborgs Operan.

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

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

13 chorus parts written in ink.

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

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

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

Paper type:

[1]: 10 staves

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

¹² Originally "2" on the title page.

¹³ "Parts scrapped 18-11-48 H. Kreiberg".

[2]: 10 staves, "I L / T [in circle] 10 system"
 [3]: 12 staves, "J Ö S / II [with encircled] &".
 All parts stamped "A.-B. GÖTEBORGS LYRISKA TEATER"; S. 1,2 [1] are also stamped "Danske Dramatikeres / Forbund / Tietgensgade 80 / København B.". The source has additions in pencil, none in Carl Nielsen's hand.
 [1]: originally Danish parts, later furnished with underlaid Swedish text (S., A., T. were probably copied by Eduard Büchner; B. is in another hand, probably associated with the Royal Theatre); [2], [3]: apparently copies after [1] made by a Swedish copyist.

Hb Vocal soloist parts, transcript.

S-Göteborgs Operan.

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

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

5 vocal parts written in mauve (blue) ink.

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

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

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

Paper type:

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

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

[3]: VAGTEN: 6 staves.

The parts are stamped "A.-B. GÖTEBORGS LYRISKA TEATER"; SAMUEL is also stamped "Danske Dramatikeres / Forbund / Tietgensgade 80 / København B." and furnished with the following added text on the front of the volume: "1sta gången vid Kungl. Teatern i Stockholm 1931";¹⁴ Swedish-language parts, additions in pencil, none in Carl Nielsen's hand.

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

S-Göteborgs Operan.

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

Paper type: 12 staves, no company name.

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

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

Ia Score, manuscript copy.

DK-Kk, CNS 053a.

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

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

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

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

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

Ib Score, transcript.

DK-Kk, Emil Telmányis samling.

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

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

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

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

Ic Instrumental parts, transcript.

DK-Kk, CNS 053b.

Title page: "Forspil".

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

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

Paper type:

[1]: 12 hand-ruled staves

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

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

Id Instrumental parts, transcript.

DK-Kk, CNS C II, 10.

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

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

¹⁴ "First time at the Royal Theatre in Stockholm 1931".

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

34.5x26.1 cm.

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

Paper type: 12 staves.

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

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

Ka Incomplete piano score, transcript, printing manuscript.

DK-Kk, CNS 330f.

Title: "Anden Akt / Forspil" in ink, but changed in pencil to "2^{den} Akt / 2^{ter} Aufzug. / Forspil / Vorspiel".

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

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

Paper type: 10 hand-ruled staves.

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

Kb Piano score, partly for four hands, partly autograph and partly transcript, printing manuscript.

DK-Kk, CNS 330g.

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

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

[1]: pp. 1-13: Carl Nielsen (for four hands)

[2]: pp. 14-31: Eduard Büchner (for two hands), originally numbered 289-306

[3]: pp. 32-34: Henrik Knudsen (for two hands), originally numbered 307-309

[4]: pp. 35-36: Carl Nielsen (for four hands)

[5]: pp. 37-49: Henrik Knudsen (for four hands), originally numbered 3-15

[6a-b]: pp. 50-56: Carl Nielsen (for four hands); p. 56, originally numbered 327, crossed out in blue crayon

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

Paper type:

[1]: fols. 1^r-7^v: 12 hand-ruled staves

[2]: fols. 8^r-16^v: 10 hand-ruled staves

[3]: fols. 17^r-18^r: 10 hand-ruled staves (fol. 18^v: unwritten)

[4]: fol. 19^{rv}: consists of 2 folios glued together:

recto: 10 hand-ruled staves

verso: 12 hand-ruled staves

[5]: fols. 20^r-25^v: 10 hand-ruled staves

[6a]: fol. 26^{rv}: consists of 2 folios glued together:

recto: 10 hand-ruled staves

verso: 12 hand-ruled staves

[6b]: fols. 27^r-29^v: 12 hand-ruled staves

[7]: fols. 30^r-49^v: 10 hand-ruled staves.

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

L String parts, transcript.

DK-Kk, CNS C II, 10.

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

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

Paper type:

Scene from Act One:

B. & H. Nr. 14. A. 6. 13. (24 staves), cover

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

Scene from Act Three:

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

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

M Vc./cb. part, transcript.

DK-Kk, CNS 330j.

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

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

Paper type:

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

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

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

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

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

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

O Printed chorus parts.

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

Title:

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

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

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

S K E T C H E S

Pa Sketches.

DK-Kk, CNS 228c.

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

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

Paper type: 12 staves.

The source has been restored.

The source includes sketches for *Saul and David*:

- fol. 1^r: staves 1-2: Act Three, bb. 461-463 (notated in half note values compared with the final version)
fol. 1^v: staves 1-4: Act Three, bb. 363-369 (does not correspond to the final version)
staves 5-8: Act Three, bb. 374-376 (does not correspond to the final version)
staves 8-10: Act Three, bb. 336-342
staves 11-12: Act Three, bb. 374-378
fol. 2^r: staves 1-8: motivic material for Act Two, around bb. 955-978
staff 11: Act Three, bb. 268-272
fol. 2^v: staves 2-9: Act Three, bb. 491-499 (notated in half note values compared with the final version)

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

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

Pb Sketches.

DK-Kk, CNS 330d.

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

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

[1]: 1 folio with sketches/drafts in pencil and ink, 34.6x26.2 cm; [2]: 1 bifolio, 4 pages written in pencil, 34.9x26 cm; [3]: 1 bifolio, 2 pages written in ink and pencil, 35.5x27.1 cm; [4]: 1 folio, 2 pages written in pencil, 35.5x 27cm; [5]: 1 folio, 2 pages written in pencil, 34.7x26.2 cm; [6]: 1 bifolio, 1 page written in pencil, 25.9x33.2 cm; [7]: 1 folio, 1 page written in pencil, 34.7x26.1 cm; [8]: 1 folio, 2 pages written in pencil, 34.7x26.1 cm; [9]: 1 oblong folio, 2 pages numbered 21-22 written in pencil, 26x34.8 cm; [10]: 1 oblong bifolio, 4 pages written in pencil, 22.6x29.9 cm; [11]: 1 bifolio, 4 pages, 1 of which is numbered 125, written in ink and pencil, 35.6x27 cm; [12]: 1 bifolio, 4 pages written in pencil, 34.4x26 cm; [13]: 1 folio, 2 pages written in pencil, 34.6x26.1 cm; [14]: 1 folio, 2 pages written in pencil, 34.7x26 cm; [15]: 1 folio, 2 pages written in pencil, 34.9x26.1 cm; [16]: 1 bifolio, 4 pages numbered 1-4 written in pencil, 34.7x26.2 cm; 2 folios, 4 pages numbered 5-8 written in pencil, 34.5x26.2 cm; 1 bifolio, 4 pages numbered 9-12, 3 of which are written in pencil, 34.8x26.2 cm; [17]: 1 bifolio, 3 pages numbered 8-10 written in pencil and ink, 33.1x25.9 cm.

Paper type:

- [1]: 18 hand-ruled (?) staves
[2]: 12 hand-ruled staves (as [5], [8])
[3]: B & H. Nr. 14. A (24 staves; as [4], [11])
[4]: Probably B & H. Nr. 14. A (24 staves, as [3])
[5]: as [2]
[6]: 18 hand-ruled (?) staves (as [17])
[7]: 12 hand-ruled staves
[8]: as [2]
[9]: 18 hand-ruled staves
[10]: 20 hand-ruled staves
[11]: as [3]
[12]: 12 staves
[13-15]: 18 hand-ruled staves
[16]: 16 hand-ruled staves
[17]: as [6].

The source consists of the following material:

- [1]: fol. 1^r: motivic material (DAVID) corresponding to Act Four, bb. 702-705
[3]: fol. 1^r: beginning of a fair copy of Act One, bb. 563-569, crossed out in pencil
[4]: fol. 1^v: draft for orchestral score and SAUL corresponding to Act One, bb. 562-566; a few corrections made in ink

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

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

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

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

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

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

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

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

[15]: fol. 1^v: motivic material for JON. corresponding to Act One, around bb. 249-257, not used

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

Pc Sketch, piano score.

DK-Kk, CNS 330h [part of CNS 310c].

Title: "Fortsættelse"¹⁸

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

1 p. (2x2 staves) numbered 49 and written in pencil.

Paper type: 24 staves.

The source consists of the Prelude to Act Three, bb. 6-10 (Andante, $\frac{4}{4}$, C sharp minor).

Pd Sketches.

DK-Kk, CNS 330i [part of CNS 358a].

From the estate of Irmelin Eggert Møller in 1975.

10.5x16 cm, 95 folios, cut, brown full binding.

Paper type: 7 hand-ruled staves.

The sketchbook has been partly restored.

The source is a sketchbook with drafts for a number of works notated in pencil, including *Saul and David*: fols. 23^v-24^v have motivic material corresponding approximately to Act One, bb. 476-479; fol. 45^v has a four-bar draft for strings and SAUL, corresponding to Act Two, bb. 234-238.

L I B R E T T O

R Libretto, autograph.

DK-Det Kongelige Teaters Bibliotek og Arkiv.

Title page: "Saul og David", stamp at bottom.

18x22 cm, unnumbered, many blank pages at the end; grey exercise book with black cloth spine.

On the cover "Einar Christiansen" (added by an unknown hand), "Saul og David" (CN). Stamped "DET KONGELIGE TEATER Biblioteket".

S Libretto, transcript.

DK-Det Kongelige Teaters Bibliotek og Arkiv.

Title page: "Ejnar Christiansen / Saul og David / Opera i fire Akter".

18x21.5 cm, 91 numbered pages, followed by a number of blank pages, inserted loose folio with notes on chorus disposition at an unidentified point in the opera; exercise books in stiff black cloth binding. Stamp on the inside of the binding: "DET KONGELIGE TEATER Biblioteket."

Includes a few corrections, comments and compositional ideas in Carl Nielsen's hand, but only in Acts One and Two. Addition in Carl Nielsen's hand in the dramatis personae at TROLDK.: "frk. Dons eller Krarup-Hansen".

Qa Printed libretto.

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

18.6x12.3 cm, 63 pp.

Qb Printed libretto, title impression.

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

18.6x12.3 cm, 29 pp.

¹⁷ "Oh help".

¹⁸ "Continuation".

¹⁹ "The present text was written in January 1899. / Einar Chr."

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

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

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

FILIATION AND EVALUATION
OF SOURCES

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

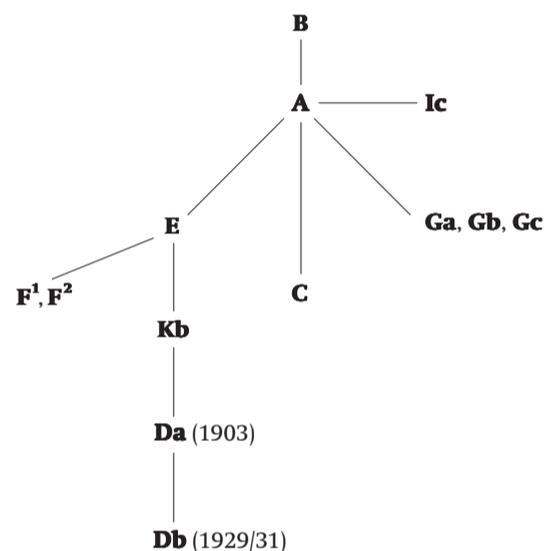
The main source for this edition has been Carl Nielsen's fair copy (**A**). Source **Da** represents a later, often more detailed version of the vocal material; however, it is **Db** that has been used as the main source for the vocal material and for the tempo and metronome markings. **Db** has also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

Source **B**, which was only completed for Acts Three and Four, could function as a control in cases where there were copying errors in **A**. The manuscript copy of the score (**C**), in which Carl Nielsen himself has added a German translation of the libretto, is in several respects more consistent than **A**; this is especially so with articulation and dynamics. Source **C**, which was created shortly after **A**, has therefore been used extensively to confirm editorial completions made by analogy. The Royal Theatre's part material (**Ga, Gb**) has many additions by the composer, but these far from always supplement the main source **A** in any meaningful way. These additions have therefore been left out of consideration, but all the additions are documented in the list of editorial emendations and alternative readings. Although the material from the performances in Gothenburg (**Da**³⁵, **H**) is from Nielsen's time, it offers no new

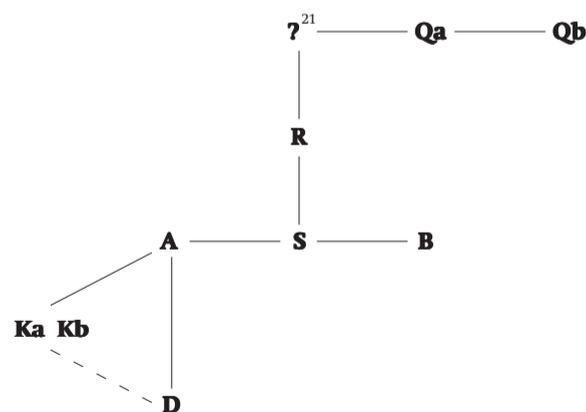
20 “Ending added by the composer”.

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

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



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

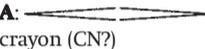
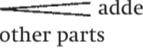
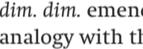
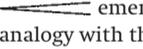


21 Einar Christensen's original handwritten libretto; unknown.

EDITORIAL EMENDATIONS
AND ALTERNATIVE
READINGS

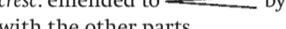
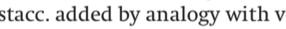
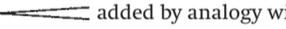
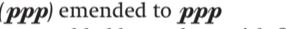
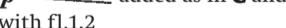
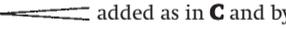
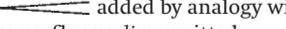
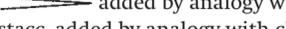
ACT ONE

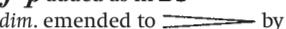
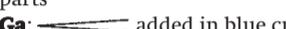
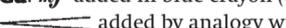
Bar	Part	Comment
+1		A: No. 1 added in pencil; Ga: No. 1
3	tr.1,2	f added by analogy with the other parts and in accordance with C
4	va.	note 2: stacc. added as in C and by analogy with b.+1
4-5	vc. cb.	stacc. added as in C and by analogy with va.
5	vl.1	stacc. added by analogy with vl.2
7	cor.1,2 vl.1,2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

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

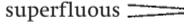
Bar	Part	Comment
79	fg.1	Ga : <i>dim.</i> added in blue crayon (CN)
82	cor.1	emended from - in accordance with Ga ; A : bb.81-82: page turn
82-85	vl.1,2	— and <i>molto</i> added by analogy with va., vc.
82	vl.1	note 3: <i>e''</i> emended to <i>e''</i> by analogy with vl.2 and in accordance with Ga ;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

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

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

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

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

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

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

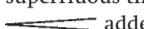
Bar	Part	Comment
340	cor.4	<i>p</i> added by analogy with fl.2, ob.2
341	cor.3	 added by analogy with fg.2, cor.1,2
341	trb.t.1	Ga : <i>f</i> changed to <i>mf</i> in blue crayon (CN?)
342	cor.4	<i>p</i> added by analogy with the dynamic level in cor.1,2,3
343-347	fg.	open slur bb.343-344 and slur bb.345-347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

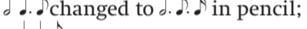
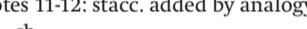
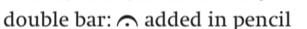
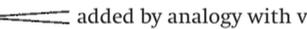
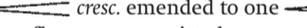
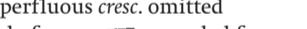
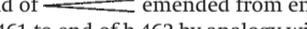
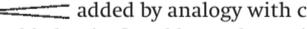
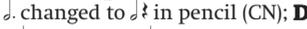
Bar	Part	Comment
364	vl.2	ten. added as in C and by analogy with vl.1
364	va.	stacc. added by analogy with b.363
365	fl.2	<i>p cresc.</i> added by analogy with cor.1, 3, 4
365	vl.2	notes 4-6: slur emended from open slur by analogy with vl.1; A: bb.365-366: page turn
366	cor.2	<i>p cresc.</i> added by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

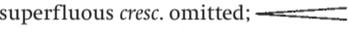
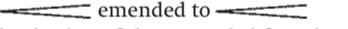
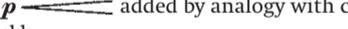
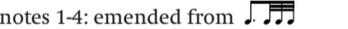
B.1 

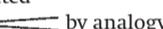
B.2 

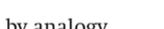
as in **Db**

Bar	Part	Comment
394-399	T.1	A: slur b.394 to b.396 note 1, b.396 note 2 to b.397 note 1, b.397 note 2 to b.399 added in blue crayon
399		superfluous time signature (C) omitted
407	ob. cl.	 added by analogy with fl., fg.
409	cl.2	Ga: note 1: <i>ff</i> added in blue crayon (CN)
412		superfluous time signature (C) omitted
412	cor.	Db: <i>Allegro moderato e maestoso</i>
		<i>ff</i> added as in C and by analogy with the other parts
		<i>trem.</i> added
412	vl.2 va. cb.	A: marc. added in blue crayon
414	cor.1,2	Ga: <i>fff</i> added in pencil (CN)
416	tr.2	marc. added by analogy with bb.413, 415
417	trb.t. trb.b. tb.	Ga: <i>ff</i> changed to <i>ffp</i> in red crayon (CN)
418	cor. trb.b.	<i>ffpp</i> emended to <i>ffp</i> by analogy with cor.1,2 and in accordance with Ga
418	cor.3,4 trb.b. tb.	Ga: <i>f</i> changed to <i>fp</i> in blue crayon (CN?)
418	tb.	Ga: note 2: marc. added in blue crayon (CN?)
419	cor.2,3	Ga: <i>ff</i> changed to <i>ffp</i> in red crayon (CN)
419	trb.t.	Ga: note 1: marc. added in blue crayon (CN?)
420	cor.2	Ga: notes 1-2: marc. added in blue crayon (CN?)
420	cor.3	Ga: <i>ff</i> changed to <i>f</i> in blue crayon
420	tr.3	Ga: note 2: marc. added in blue crayon (CN?)
421	cor.2,3	
422-423	fl.1,2 ob. tr. trb.t. tb.	slur emended from open slur; A: bb.423-424: page turn
422	va. vc. cb.	<i>cresc.</i> added by analogy with the other parts
423	cor.3,4	marc. added by analogy with cor.1,2
424-425	fl.1	Ga: notated <i>a'''</i> but <i>c</i> (i.e. <i>c'''</i>) added in blue crayon (CN?)
424	vl.1 vc. cb.	<i>fff</i> added as in C and by analogy with the other parts
426	vl.2	<i>unis.</i> added
427-430	fl.1	Ga: b.427 note 2 to b.430 note 2: marc. added in blue crayon (CN?)
427-431	fl.2	Ga: b.427 note 2 to b.430 note 1: marc. added in blue crayon (CN?)
427-428	ob. tr.3 cor.1,2 trb.t.1	Ga: b.427 note 2 to b.428 note 2: marc. added in blue crayon (CN?)
427-429	ob.1	Ga: b.427 note 2 to b.429 note 2: marc. added in blue crayon (CN?)
427-429	cl.2 fg. tr.2	Ga: b.427 note 2 to b.429 note 3: marc. added in blue crayon (CN?)
427-428	tr.1	Ga: b.427 note 1 to b.428 note 2: marc. added in blue crayon (CN?)
429	ob.2.	Ga: notes 2-3: marc. added in blue crayon (CN?)
431		<i>poco agitato</i> added as in Db
431	fl.2	Ga: note 1: <i>fff</i> added in blue crayon (CN)
431	cl.b.	<i>fff</i> added by analogy with the dynamic level in the other parts; C: <i>ff</i>
431	tr.1	Ga: <i>fff</i> added in blue crayon (CN)
432		A: <i>Piu mosso</i> crossed out in pencil
432	picc. cl. cl.b. fg. trb.b. tb. cb.	note 2: stacc. added by analogy with tr.1
432-433	cl.2 fg.	Ga: b.432 note 2 to b.433: marc. added in blue crayon (CN?)
432	cl.b.	Ga: note 2: marc. added in blue crayon (CN?)
432-433	tr.2	end of slur emended from b.432 note 7 to b.433 note 1 by analogy with fl.2, ob.1, cor.2,4, trb.t.1 and in accordance with Ga
432	vl.1	Ga: end of slur changed from b.432 note 7 to b.433 note 1 in blue crayon (CN?)
432	trb.t.2	notes 7-10: bue added by analogy with vl.2, va., vc.
433	trb.t.2	note 1: stacc. added by analogy with fl.1, ob.2, cor.1,3, tr.3

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

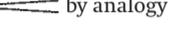
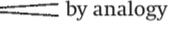
Bar	Part	Comment
473	ob.1	Ga: notes 2-3: ten. added in blue crayon (CN?)
474	fg.1	note 2: superfluous <i>p</i> omitted
475	cl.2 cor.2	stacc. added by analogy with fg.2
475-476	cor.1	slur added by analogy with ob.1, fg.1 and in accordance with Ga; Ga: slur added in blue crayon (CN?)
475	vl.1	<i>p</i>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

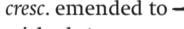
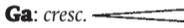
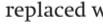
Bar	Part	Comment
502	cb.	stacc. added as in C and by analogy with vc.
503-506	cor.1,2	stacc. added by analogy with bb.500-502
503-504	cor.4	stacc. added by analogy with cor.1,2
503	vl.2 vc. cb.	stacc. added as in C and by analogy with vl.1
504	cor.3	marc. added by analogy with ob.1, fg.1
505-506	fg.2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

Bar	Part	Comment
538	vc.	p added as in C and by analogy with the other parts
540	fg.2	<i>dim.</i> added by analogy with the other parts
540-541	fg.2	tie added as in C and by analogy with fg.1
541-542		single bar-line emended to double bar-line in accordance with Db
549-550		single bar-line emended to double bar-line in accordance with Db
550		Db : <i>Tempo I</i>
550	va.	f added by analogy with vl.1
551	vl.1	fp emended to fz p by analogy with va.
551-557	vl.2	bb.533-557: ---- added in accordance with Ga
554		<i>poco rit.</i> added as in Db
554	va.	fp emended to fz p by analogy with vl.1
555		A : <i>meno</i> added in blue crayon
559	vl.2 va. vc. cb.	<i>dim.</i> added by analogy with vl.1
561-562		A : double bar:  added in blue crayon
562		<i>Andante con moto</i> emended to <i>Andantino</i> as in Db
562		A : No. 4 added in pencil; Ga : No. 4
563	vc.	note 3: ten. added by analogy with va.
565	cor.1 cb.	mp added as in C and by analogy with the dynamic level in the other parts
565	vl.1,2 va.	A : note 2: stacc. added in blue crayon, notes 3-8: ten. changed to stacc. in blue crayon
566	vc.	note 2: superfluous <i>unis.</i> omitted
570	cor.3	Ga : pp added in blue crayon (CN)
572-573	vc.	<i>dim.</i> pp dim. added as in C (b.573) and by analogy with vl.1,2, va.
575	va.	<i>trem.</i> added
576	fg.1 vc. cb.	ten. added by analogy with fg.2
576	tr.1,2	note 3: superfluous f omitted
576	SAUL	note 3: <i>a</i> emended to <i>a</i> as in Db , F¹ , Gb (1); Gb (1), F² : note 3: <i>a</i> changed to <i>a</i> in pencil (CN?)
577	cl. vl.1,2 va.	note 2 / chord 2: marc. added by analogy with fl., ob., fg., cor., tr.1,2, trb.t., trb.b., tb., vc., cb.
578	cl. tb. vl.1,2 va.	note 1 / chord 1: marc. added by analogy with fl., ob., fg., cor., tr.1,2., trb.t., trb.b., vc., cb.
579	cor.3,4	ff added by analogy with the other parts
580	vl.1,2 va.	<i>trem.</i> added
581	cl.	<i>cresc.</i> emended to  by analogy with the other parts
581	cb.	pp added by analogy with the dynamic level in the other parts
587	cb.	p emended to mp by analogy with the other parts
588	cb.	note 1: superfluous <i>pizz.</i> omitted
589	ob.1 fg.1	Ga : note 1: marc. added in blue crayon (CN?)
590	fl.1	<i>cresc.</i> emended to <i>molto cresc.</i> by analogy with vl.1, va.
590	fl.2	mp added; <i>molto cresc.</i> added by analogy with fl.1, ob.1
590	ob.1	notes 7-8: stacc. added as in C and by analogy with fl.1,2
590	ob.1	p molto cresc. added by analogy with fl.1;
590	fg.1	C : note 1: p cresc.
590	fg.1	p molto cresc. added by analogy with fg.2;
590-591	vl.1 va.	Ga : <i>cresc.</i> added in blue crayon (CN)
590	vl.2 va. vc.	stacc. added by analogy with fl.1,2
591	fl. ob. cl. fg. cor.	<i>molto cresc.</i> added as in C and by analogy with vl.1, cb.
591	vl.2 va. vc. cb.	marc. added by analogy with vl.1
591	fl.3 ob.1 cl.1	notes 3-7: stacc. added as in C (fl.3, ob.1) and by analogy with fl.1,2
591	cl.1	mf  added by analogy with fl.3
592	ob. cl. fg. cor. tr.1,2 trb.t. trb.b. tb. va.	fourth crotchet: marc. added by analogy with vl.1,2, vc., cb.

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

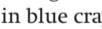
Bar	Part	Comment
623	fg.1	ten. added by analogy with b.564
624	str.	A : notes 5-8: ten. changed to stacc. in blue crayon
624	vl.1,2 va. vc.	A : note 2: stacc. added in blue crayon
624	cb.	<i>p</i> added by analogy with vl.1,2, va., vc.; A : note 3: stacc. added in blue crayon
625	SAUL	Db : notes 3-5: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

Bar	Part	Comment
663	fg.1	Ga : note 2: marc. added in blue crayon (CN?)
663	fg.2	mf added by analogy with fg.1
665-666	fg.2	Db : single bar-line
666	fg.2	p added by analogy with fg.1, cor.1; Ga : pp added in blue crayon (CN)
671	ob.1 cor.3	p added as in C (ob.1) and by analogy with the dynamic level in the other parts
677	cl.1	note 3: b^b emended to b^{\natural} in accordance with Ga
677	cor.2	p added by analogy with the dynamic level in cor.1,3
678	ob.1	Ga : note 1: p added in blue crayon (CN)
678	cor.1,2	cresc. emended to  by analogy with the other parts
678-679	vc. cb.	open slur emended to slur; A : bb.679-680: page turn
679-680	fl.2,3	rit. emended from middle of b.680 as in Db
679	fl.2,3	cresc. emended to  by analogy with the other parts
679	fg.1	p added by analogy with fl.1,2 and in accordance with Ga ; Ga : note 1: p added in blue crayon (CN)
679	va.	open slur emended to slur; A : bb.679-680: page turn
680	cor.1,2 va.	f added by analogy with the other parts and in accordance with Ga (1, va.); Ga (1, va.): chord 1: f added in blue crayon (CN)
681	cor.1	Ga : p changed to pp in blue crayon (CN?)
683	trb.t. trb.b. tb.	rall. added as in Db
686	ob.1 cor.1	note 2: stacc. added by analogy with tr.1,2
687	ob.1	C : p
687	ob.1	Ga : p changed to mp in blue crayon (CN?)
688-690	DAVID	A :  changed to  in blue crayon
689	vl.2 va. vc. cb.	notes 1-2: stacc. added as in C (vl.2, va.) and by analogy with vl.1
689-690	va.	b.689 note 3 to b.690 note 1: superfluous slur omitted
690	vc.	notes 1-2: slur and stacc. added as in C and by analogy with cb.
690	vc. cb.	note 3: ten. added by analogy with vl.1,2
693	cor.1	p added as in C and by analogy with the dynamic level in b.694 (picc., fg.1)
694	DAVID	♩ emended to ♩ as in C , Db , Gb ; Gb : ♩ changed to ♩ in pencil
695	DAVID	C : notes 2-7: ♩ ♩ ♩ ♩ ♩ ♩
695	vl.1,2 va.	arco added as a consequence of pizz. in b.691 and in accordance with Ga ; Ga (1, vl.1): arco added in blue crayon (CN)
696	cor. cb.	f added as in C and by analogy with med the other parts
696	vl.2 cb.	pesante added by analogy with vl.1, va., vc.
696	vc. cb.	arco added as a consequence of pizz. in b.691 and in accordance with Ga
697	ob.1	Ga : notes 1-2: marc., notes 3-4: ten. added in blue crayon (CN?)
697	ob.2 fg.2	Ga : notes 1-2: marc. added in blue crayon (CN?)
697	cor.1	notes 3-4: ten. added by analogy with tr.1,2
697	cor.4	Ga : notes 1-4: marc. added in blue crayon (CN?)
697	vl.2	chord 4: marc. added by analogy with vl.1, va.
701	ob.1	p added as in C and by analogy with the dynamic level in cor.1
705	DAVID	notes 1-3: ♩ ♩ ♩ emended to ♩ ♩ ♩ as in Db ; Gb : notes 1-3: ♩ ♩ ♩ changed to ♩ ♩ ♩ in pencil

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

Bar	Part	Comment
749	cb.	<i>p</i> added by analogy with the dynamic level in vc.
750	ob.	A : bar added in pencil; Ga : <i>pp</i> added in blue crayon (CN)
751	cor.3,4	note 1: ten. added by analogy with cor.1,2
752	cor.4 tr.1,2	stacc. added by analogy with cor.1,2
756-757	va.	slur b.756 notes 2-3 and open slur b.757 emended to one slur; A : page turn
757-758	cor.1	slur added in accordance with Ga ; Ga : slur added in blue crayon (CN?)
760-761		<i>poco rall.</i> emended from b.760 fourth crotchet as in Db
760	va.	<i>dim.</i> added as in C and by analogy with the other parts
762	cor.1,2	C : <i>ffpp</i>
762	tr.1,2	<i>fp</i> emended to <i>ffp</i> by analogy with the other parts
762	vc.	stacc. added by analogy with va.
763	vl.2	<i>fp</i> added by analogy with vl.1 and as in C (<i>fp</i>)
766	ob.1	C : notes 1-2, notes 3-4: slurs added in pencil
766	va.	note 4: stacc. added by analogy with note 2 and vl.1,2
766	vc. cb.	<i>f</i> added by analogy with the other parts
767	cor.1,2	superfluous <i>fp</i> omitted
767	SAUL	C : note 4: <i>b</i> changed to <i>c</i> [♯] in pencil; Db : note 4: <i>c</i> [♯]
767	va.	stacc. added by analogy with cor.3
768	fg.2	<i>p</i> added by analogy with the dynamic level in fg.1
769	fl.1	Ga : note 1: <i>mp</i> added in blue crayon (CN)
769	fl.2 ob. cl.1 cor.1,2 cb.	added by analogy with the other parts
769	fl.2	Ga : <i>p</i> added in blue crayon (CN)
769	fl.3 ob.2 cl.2 cor.2	<i>p</i> added by analogy with the dynamic level in the other parts
769	fl.3	Ga : <i>mp</i> added in blue crayon (CN)
769-770	ob.2	tie added by analogy with fl.3
769	ob.2	Ga : <i>p</i> added in blue crayon (CN)
769	cl.2	Ga : <i>p</i> added in blue crayon (CN)
769	fg.2	superfluous <i>p</i> omitted
770	fl.1 ob.1 vl.1,2	stacc. added by analogy with cor.1
770	fl.2,3 ob.2 cl. cor.2,3,4 tr.1,2 trb.b. va.	stacc. added by analogy with fg.1, trb.t.
771	fl.2,3 ob.2 fg.1 cor.2,3,4 tr.1,2 trb.t. trb.b. va. trb.t.2	stacc. added by analogy with cl. note 3: <i>b</i> ([♯]) added as in C (presumably an error in A)
772	SAUL	C , Db , Gb (1): note 4: <i>f</i> [♯]
773	fl.2,3 fg.1	notes 1-3: <i>c</i> [♯] <i>''c</i> [♯] <i>''c</i> [♯] emended to <i>c</i> ^{''c} <i>''c</i> ^{''c} by analogy with fg.2, cor.3,4, vc., cb.
774	cor.3,4	<i>p</i> added by analogy with cor.1,2
774	SAUL	Db , Gb (1): note 4: <i>f</i> [♯]
775	vc. cb.	stacc. added by analogy with fg.2
776-777	fg.2	stacc. added by analogy with vc., cb.
776	va.	<i>unis.</i> added
778	cor.1	<i>espressivo</i> added by analogy with vl.1,2
779	cor.2	<i>p</i> added by analogy with the dynamic level in fg., cor.1
780	vl.1	Ga (1): note 1: <i>pp</i> added in pencil (CN)
780	va.	double stems emended to single stems
781	fl.1	<i>espressivo</i> added by analogy with cor.1
781-782	fl.1	superfluous slur b.781 notes 1-5 and b.782 notes 1-6 omitted
781	vl.1	Ga (1): note 1: <i>mp</i> added in pencil (CN)
782	fl.2	<i>p</i> added as in C and by analogy with the dynamic level in fl.1
784	fg.2	<i>espressivo</i> added by analogy with the other parts bb.778-782

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

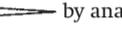
Bar	Part	Comment
816	tr.2	Ga : note 1: marc. added in blue crayon (CN?)
817-818		Db : double bar-line
818	fg.	f emended to ff by analogy with vc., cb.
818	fg.2	Ga : note 2: marc. added in blue crayon (CN?)
818	trb.t.	ff emended to f by analogy with trb.b.
819	cl. fg.1	Ga : note 2: stacc. added in blue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

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

Bar	Part	Comment
882-883	fl.1 cor.1	tie added
882	fl.3	note 1: superfluous <i>p</i> omitted
882	cor.1	<i>p</i> added by analogy with the dynamic level in cor.2 and in accordance with Ga ; Ga : <i>p</i> added in blue crayon (CN)
883-884	fl.1	superfluous slur omitted
884	cl.2	note 1: <i>p</i> added by analogy with the other parts
887	fg.1	notes 1-2: stacc. added by analogy with fg.2, cor.1,2
887-889	tr.1	stacc. added by analogy with b.886
888	fg.1	notes 4-5: stacc. added as in C and by analogy with fg.2, cor.1,2
890-892	ob.1	b.890 note 3 to b.892 note 6: stacc. added by analogy with b.890 notes 1-2 and bb.886-889 (tr.1)
892	vc.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.868 and in accordance with Ga
895	cor.3	A : slurs and stacc. added in pencil; C : notes 2, 3, 5, 6: stacc.
896	fl.	A : <i>pp</i> added in blue crayon
896	fl.1,2	Ga : <i>pp</i> added in blue crayon (CN?)
896	fl.3	Ga : <i>p</i> changed to <i>pp</i> in blue crayon (CN?)
897		A : ♯ = 52 added in blue crayon
897-901	fl.	b.897 to b.901 note 3: stacc. added by analogy with b.901 notes 4-9
898-902	cor.1	slur emended from open slur bb.898-899; A : bb.899-900: page turn
899	cor.1	note 2: added in accordance with Ga
900-901	cl.2	b.900 note 4 to b.901 note 1: tie added
900	fg.2 cor.2,3 vc.	<i>p</i> added as in C (cor.2,3) and by analogy with fg.1, cor.1, vl.1,2, va. and in accordance with Ga (fg.2)
900	fg.2	Ga : note 1: <i>p</i> added in blue crayon (CN)
901	fl.1 cl.	— added as in C (fl.1, cl.1) and by analogy with the other parts and in accordance with Ga (fl.1)
901	fl.1	Ga : — added in blue crayon (CN?)
902-903	fl.2,3	b.902 to b.903 note 3: stacc. added by analogy with bb.897-901
902	ob.1	Ga : <i>molto</i> [dim.] added in blue crayon (CN)
902-904	ob.2 cl. cor.1,2	stacc. added as in C (ob.2: b.902 notes 4-6; cl.1: b.902 notes 4-9) and by analogy with fl.2,3, vl.2, va. and in accordance with Ga (ob.2: b.902 notes 1-6)
902	ob.2	Ga : notes 1-6: stacc. added in blue crayon (CN?)
902	cor.4	Ga : note 5: <i>dim.</i> added in blue crayon (CN)
902	DAVID	emended from
		
		as in Db
902-909	vl.2 va.	stacc. added by analogy with b.902 notes 1-3 (vl.2), b.903 notes 1-6 (vl.2)
902	cb.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.868
905	cl. vc.	<i>pp</i> added by analogy with the other parts
905	cor.1,2	notes: 4-9: stacc. added by analogy with notes 1-3
906	fl.	stacc. added by analogy with b.905 (cor.1,2)
907	fg.2	<i>pp</i> added by analogy with the dynamic level in the other parts; C : <i>p</i>
907-909	cor.1,2,3	stacc. added by analogy with b.905
908-909	fl.2,3 ob. cl. fg.1	open slur emended to slur; A : bb.909-910: page turn
908-909	cor.4	<i>cresc.</i> emended to — by analogy with cor.1,2,3
908	cb.	<i>pp</i> added by analogy with the dynamic level in the other parts; C : <i>p</i>
910	cl.2	<i>f</i> added as in C and by analogy with the other parts
910	fg.2 cb.	<i>dim.</i> added as in C (fg.2) and by analogy with the other parts

Bar	Part	Comment
911	ob.2 fg.1	notes 1-2: stacc. added by analogy with fl.2,3, cl.2
911	cor.2	notes 2-3: tie added in accordance with Ga ; Ga : notes 2-3: tie added in blue crayon (CN?)
911	vl.1	C : note 1: <i>p</i> added in pencil
911	vc.	note 2: superfluous <i>dim.</i> omitted
912	fl.2,3	<i>pp</i> emended to <i>p</i> by analogy with cor.3,4
912	fl.2,3 ob.2 cl.2	time signature ($\frac{8}{8}$) added
912	ob.2 cl.2 fg.	<i>p</i> added by analogy with fl.2,3, cor.3,4
912-913	fg.	time signature emended from b.913 to b.912
913		(<i>a tempo</i>) emended to <i>Tempo I</i> as in Db
913	fl.1	<i>p</i> emended to <i>pp</i> by analogy with the other parts
913	fl.2,3	notes 4-9: stacc. added by analogy with notes 1-3
913	vc.	A : <i>pp</i> and <i>p</i> added in pencil (CN)
914	fl.2,3	note 1: superfluous <i>pp</i> omitted; notes 7-9: stacc. added by analogy with notes 1-6
914	fl.2,3 cl.2	time signature ($\frac{8}{8}$) added
914	cl.1	notes 4-9: stacc. added by analogy with notes 1-3
914	cl.2	stacc. added by analogy with cl.1
915	fl.2,3	stacc. added by analogy with b.913
915	ob.1 fg.2 cor.1	<i>pp</i> added as in C and by analogy with the dynamic level in the other parts and in accordance with Ga (cor.1)
915	fg.2	C : <i>p</i>
915	cor.1	Ga : <i>pp</i> added in blue crayon (CN)
916	fl.2,3 cl.1,2	notes 7-9: stacc. added as in C and by analogy with notes 1-6
916	cl.	<i>p</i> added by analogy with fg.1
916	fg.2 cor.1,2,3 vl.1,2 va.	<i>cresc.</i> emended to — as in C (fg.2, vl.1,2, va) and by analogy with the other parts
917	cl.2	time signature ($\frac{8}{8}$) added
917-918	fg.1	b.917 note 1 to b.918 note 1: slur added as in C and by analogy with fg.2
918	fl.2	<i>p</i> added by analogy with the dynamic level in the other parts; C : <i>pp</i> added in blue crayon
918-919	cor.	stacc. added by analogy with b.917
919	fl.1	<i>p</i> added by analogy with the dynamic level in the other parts
919	fl.1 cl.1	C : note 1: <i>pp</i> added in blue crayon
919	cl.1	Ga : note 1: <i>p</i> added in blue crayon (CN)
920	fl.2,3 cl.2 fg.	<i>pp</i> added by analogy with ob. and in accordance with Ga (cl.2)
920	fl.2 fg.1	notes 2-3: stacc. added by analogy with notes 4-9
920	fl.3	notes 1-2: stacc. added as in C and by analogy with notes 3-8
920	fl.3	Ga : note 1: <i>p</i> added in blue crayon (CN)
920	ob.1	notes 1-5: stacc. added by analogy with notes 6-8
920	ob.2	stacc. added by analogy with ob.1
920	cl.2	Ga : <i>pp</i> added in blue crayon (CN)
921	vc.	<i>div.</i> added
922	vl.1	<i>div.</i> added
923	cl.1 fg.1	<i>p</i> added as in C and by analogy with the dynamic level in the other parts
923-926	fg.1	slur emended from open slur bb.923-924; A : bb.924-925: page turn
923-924	va.	b.923 note 7 to b.924 note 9: stacc. added as in C and by analogy with vl.2
925	fg.1	note 1: <i>p</i> omitted as a consequence of the addition of <i>p</i> in b.923
925-928	cor.1,2	ten. added by analogy with cl.
926-928	cl.	ten. added by analogy with b.925
927	fl.2,3	slur added as in C and by analogy with b.928

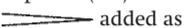
Bar	Part	Comment
927	ob.2	<i>cresc.</i> added by analogy with fl.1; A: <i>mf</i> added in pencil (CN)
927-928	fg.2	b.927 note 2 to b.928: tie omitted by analogy with fg.1
927	fg.2	Ga: <i>cresc.</i> added in blue crayon (CN)
928	cor.3,4	ten. added by analogy with b.927
929	vl.2	<i>fzp</i> emended to 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

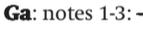
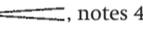
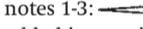
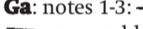
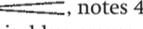
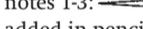
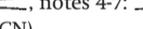
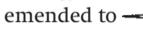
Bar	Part	Comment
954	trb.b. vl.2 va.	<i>cresc.</i> added by analogy with trb.t., vl.1
954	cb.	 added as in C and by analogy with vc.
955		superfluous time signature ($\frac{8}{8}$) omitted in accordance with Db
955		C: ($\frac{8}{8}$ = 52!) added in pencil
955	ob.2	<i>ff</i> added as in C and by analogy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

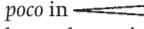
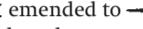
Bar	Part	Comment
980	fg.1	pp added by analogy with the dynamic level in cl.1, cor.1
981	cor.3,4	pp added by analogy with the dynamic level in cor.1,3,4
982	cor.1,2 timp.	<i>morendo</i> added by analogy with the other parts

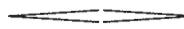
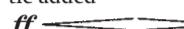
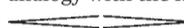
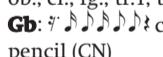
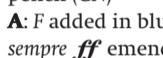
A C T T W O

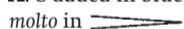
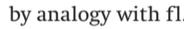
Bar	Part	Comment
+1		C: ♩ = 112 a 116 added in pencil
+1	tr.1	Ga: note 1: <i>f</i> changed to <i>ff</i> in pencil (CN)
+1	tr.2,3	stacc. added by analogy with tr.1
3	trb.t.1	notes 4-5: stacc. added by analogy with tr.1
4	trb.t.	fourth crotchet: marc. added by analogy with the other parts
4	trb.t.2	note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

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

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

Bar	Part	Comment
50	cor.1	stacc. added by analogy with cor.3,4; Ic: note 1: <i>mp</i> added in pencil (CN)
50-51	cor.1	 added by analogy with ob., cl.1, fg.1, cor.2,3,4, vl.2, va., vc., cb.
50-51	vl.1	<i>poco</i> in  emended to  by analogy with the other parts
50	va.	ten. added by analogy with ob.1
51	vl.1	stacc. added by analogy with ob., cl.2, cor., vl.2
52		A: <i>D</i> added in blue crayon (CN?)
52	ob.1	<i>espressivo</i> added by analogy with cor.1, vl.1
52-53	fg.2	 added by analogy with vc., cb.
52-54	fg.2	end of slur extended from b.53 note 1 by analogy with ob.2, cl.1; tie added; Ga: b.52 note 1 to b.53 note 1: slur and b.53 note 1 to b.54 note 1: tie
53	fl.1	notes 2-3: marc. emended to stacc. by analogy with fl.2, cor.3,4
53	fl.1,2 cor.3,4	Ic: note 4: <i>f</i> added in pencil (CN)
53-54	cl.2 fg.	tie emended from open tie b.54; A: page turn
53	cor.3,4	Ga: note 4: <i>f</i> added in blue crayon (CN)
53	vl.2	chord 1 note 1: <i>f'</i> emended to <i>f#'</i> as in C and by analogy with fl.1, cl.2, fg.1, cor.3, va.; C: chord 1 note 1: <i>#</i> added in pencil (CN?)
54	va.	<i>div.</i> added
54	cor.3	C: note 2: <i>f#'</i> changed to <i>g#'</i> in pencil, <i>gis!</i> notated in margin in pencil
55	ob.1	note 3: <i>f''</i> emended to <i>f#''</i> as in C and by analogy with the other parts; C: note 3: <i>#</i> added in pencil
55	cor.4	note 1: <i>f'</i> emended to <i>f#'</i> by analogy with the other parts; C: note 1: <i>#</i> added in ink
56-59		A: <i>cresc.---</i> added in blue crayon
56-57	fl.2,3	b.56 note 2 to 57 note 6: articulation added by analogy with fl.1, ob., cl.
56	fl.3	note 2: <i>f''</i> emended to <i>f#''</i> by analogy with ob.2
56-58	vl.2	articulation added by analogy with fl.1, ob., cl., vl.1
57-59		A: <i>poco stringendo---</i> added in pencil (CN); C: <i>cresc.---</i> added in blue crayon
57	cor.2	stacc. added by analogy with cor.3
57	vl.1	note 6: stacc. added by analogy with fl.1, ob., cl.
58	fg.1	note 2: stacc. removed
58	cor.2	note 1: stacc. added by analogy with the other part of the phrase
58-59	va.	stacc. added by analogy with cor.2
59	fg.1	stacc. added by analogy with cor.3,4
59	fg.2	note 8: stacc. added by analogy with cor.3,4
59	cor.2	stacc. added by analogy with cor.3,4
59	cor.4	note 1: stacc. removed by analogy with fg.2
59	vl.2	stacc. added by analogy with fl.3, ob.2, cl.1
59	vc.1	stacc. added by analogy with cor.3,4
59-60	vc.2 cb.	b.59 note 4: beginning of slur removed in accordance with Ga ; A: slur incomplete due to page turn
60		A: <i>Poco allarg.</i> added in pencil (CN); A: <i>E</i> added in blue crayon (CN?)
60-61	cor.4 trb.t.1	tie added
60-64	vl.1	A: 8 <i>basso</i> and b.60 transposed down an octave in pencil (CN), b.64: notes 1-3: in pencil (CN), <i>NB</i> in margin, thus the whole phrase has been transposed down an octave; C: b.60 note 1 to b.64 note 2: 8 - - - added in pencil; Ga: transposed, b.64 note 1 has been erased, however; Ic: original phrase cancelled in blue crayon, later erased and transposed down an octave, cancelled in pencil with an arrow indicating that the original version should be played (CN?)

Bar	Part	Comment
61-62	cor.4	tie added
62-63	ob.2	 added as in C and by analogy with fl.1,2, picc., ob.1, tr.1
62-63	cl.1	tie added
62-63	cor.1	ff  added by analogy with fl.1,2, picc., ob.1, tr.1
62-71	trb.t.1	slur emended from open slur b.62 to b.71 note 1 by analogy with tr.2; A : bb.66-67: page turn
62-63	trb.t.2	tie added
62	tb.	notes 1-2: slur removed by analogy with large slur bb.62-69
63	cor.2	C : note 2: c" added in pencil
63	tb.	notes 1-2: slur removed by analogy with the large slur bb.62-69
64-65	tb.	b.64 note 1 to b.65 note 2: slur removed by analogy with large slur bb.62-69
66-69	tb.	b.66 note 1 to b.69 note 1: slur removed by analogy with the large slur bb.62-69
67	fl.1,2 tr.1	 added by analogy with picc., ob., cor.1
69-70	cor.3 trb.t.2	tie added
71	vl.1,2 va. vc.	lc : note 5: fz added in pencil (CN)
72	ob.2 cl. fg. cor.	<i>marcato</i> added by analogy with fl., ob.1, tr., trb.t., trb.b., tb., vl.1,2, va., vc.2
72	cor.2,3,4 tr.2,3 va. vc.	note 1: marc. added by analogy with cl.2, fg.1, trb.b.
72	cor.2,4 vc.1	note 3: marc. added by analogy with cl.2, fg.1, tr.2,3, trb.b., va.
72	cor.4 tr.2,3	note 2: marc. added by analogy with cl.2, fg.1, cor.2, trb.b., va., vc.1
72	cb.	<i>marcato</i> added by analogy with vl.1,2, va., vc.2
73	fl.1,2 cor.1 vl.1,2	note 1: marc. added by analogy with ob., cl.1, tr.1
73	fl.1 cor.2,4 trb.t.1 vl.1,2	note 2: marc. added by analogy with fl.2,3, ob., cl., fg.1, cor.2, tr., va., vc.1
73	trb.t.2	note 1: marc. removed by analogy with fg.2, tb., vc.2, cb.
74	fl.1 ob.1	marc. added by analogy with cl.1, cor.1, tr.1, vl.1,2
74	fl.2,3 trb.b.	marc. added by analogy with ob.2, cl.2, fg.2, cor.3, tr.2,3, tb., va., cb.
74	cor.2	marc. added by analogy with ob.2, cl.2, fg., cor.3,4, tr.2,3, tb., va., cb.
74	tr.1	notes 2-3: marc. added by analogy with cl.1, cor.1, vl.1,2
74	trb.t.1	notes 3-4: marc. added by analogy with cl.1, cor.1, tr.1, vl.1,2
74	trb.t.2	marc. added by analogy with cl.2, fg.1, cor.4
74	vc.	note 3: marc. added by analogy with ob.2, cl.2, fg. 2, cor.3, tr.2,3, tb., va., cb.
75	fl.1 cor. vl.2 va. vc.	marc. added by analogy with fl.2,3, ob., cl., fg., tr.1, trb.t., trb.b., tb., vl.1, cb.
75	tr.2,3	note 2: marc. added by analogy with fl.2,3, ob., cl., fg., tr.1, trb.t., trb.b., tb., vl.1, cb.
75-76	MIKAL	Gb :  changed to  in pencil (CN)
76		A : F added in blue crayon (CN?)
76	ob.	<i>sempre ff</i> emended to ff by analogy with the other parts
76	cor.2	marc. added by analogy with cor.3
77	fg.1	ten. added by analogy with ob.1 and by analogy with b.76
77	cor.2,3	marc. added by analogy with b.76
78-79	cor.1,4	tie emended from open tie b.78; A : bb.78-79: page turn
79-80	tr.	stacc. added by analogy with bb.+1-1
80		A : <i>Tempo Imo</i> added in pencil (CN)
81-82	tr.2,3	b.81 note 4 to b.82 note 4: marc. added by analogy with tr.1 and by analogy with bb.2-3

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

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

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

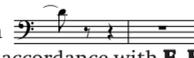
Bar	Part	Comment
123	tb.	ten. added by analogy with cb.
123	vl.2	articulation added by analogy with fl.1, ob.1, cl.1, cor.3, tr.1, vl.1
123	vc.	chord 2: ten. added by analogy with cb.
124	cor.1,2	stacc. added by analogy with woodw., cor.3,4, tr., trb.t., trb.b., tb., str.; note 4: marc. added by analogy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

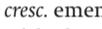
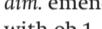
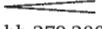
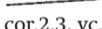
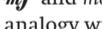
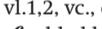
Bar	Part	Comment
147	fl.2,3	a2 added in accordance with Ga; A: no indication of 2., 3. or a2
148	cl.2	marc. added by analogy with ob.2
148	fg.2	note 1: stacc. emended to marc. by analogy with fg.1
148-149	trb.t.2	slur emended from open slur b.149; A: page turn
148	trb.b.	marc. added by analogy with trb.t.1
148	vl.2	note 1: marc. added by analogy with fg.1; Ga (1): notes 5-12: added in blue crayon (CN?)
148	va.	Ga (1): <i>cresc.</i> added in blue crayon (CN)
149		$\text{♩} = 96$ added by analogy with Db; A: $\text{♩} = 96$ added in blue crayon
149	fg.1	A: bass clef added in pencil (CN)
149-151	vl.1,2	--- added
150	vc.	<i>div.</i> added
153	trb.t.	marc. removed by analogy with cl., fg., cor., tr.1
154-155	va.	stacc. added by analogy with b.153
155-156	fg.2	b.156 note 1: <i>cresc.</i> emended to by analogy with cb.
155-156	vl.1va.	<i>cresc.</i> and emended to by analogy with fl., cor., vl.2, cb.
155-156	vc.	b.155 note 3: <i>cresc.</i> emended to by analogy with cb.
156-157	fl.1	A: b.156 note 1 to b.157 note 1: slur erased and changed to slur b.156 notes 1-3 in pencil (CN), note 4: marc. added in pencil (CN)
156-157	ob.1	slur and marc. emended from slur b.156 note 1 to b.157 note 1 by analogy with fl.1
156	vl.1	A: notes 2-4: slur erased and changed to slur notes 2-3 in pencil (CN), note 4: marc. added in pencil (CN)
156-157	vc.	b.156 note 1 to b.157 note 1: large slur removed
157		A: second crotchet: <i>poco largamento</i> added in pencil (CN)
157	fl.1 ob.1	marc. added by analogy with vl.1
157	vl.1	A: note 1: marc. added in pencil (CN)
157	va. cb	marc. added by analogy with vl.1,2, vc.
158	vl.2 va. cb.	note 1: marc. added by analogy with vl.1, vc.
164	vc.	C: note 1: marc. added in blue crayon
165	ABNER	emended to as in B, Db and in accordance with E, Ka
167	vl.2	added by analogy with vl.1, va., vc.
170-171	cl.1	A: b.170 note 4 to b.171 note 2: slur added in pencil (CN?)
170	fg.	marc. added by analogy with ob., cl., cor.
172	va.	f added as in C and by analogy with woodw., brass, vl.1,2, vc., cb.
175	tr.2	note 1: marc. added by analogy with ob.2, fg., cor., trb.t., trb.b., va., vc.
175-177	cb.	marc. added by analogy with ob.2, fg., cor., trb.t., trb.b., vc.
176-177	va.	marc. added by analogy with ob.2, fg., cor., trb.t., trb.b., vc.
177	trb.t.	single stems emended to double stems by analogy with the other part of the phrase
178	vl.2	Ga (1): note 1: <i>cresc.</i> --- added in blue crayon (CN)
178	va.	A: chord 4: added in pencil (CN)
181	cl.1	note 3: b' emended to b ⁿ by analogy with ob.1
182	fg.1	notes 5-6: marc. added by analogy with cl.2
182	cor.1,2	p added by analogy with the general dynamic level
182	va.	marc. added by analogy with cl.2
183	cl.2	note 1: a' emended to b' by analogy with fg., trb.t.2, trb.b., va., vc., cb.

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

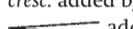
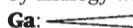
Bar	Part	Comment
221-222	fg.1	————— added by analogy with vl.1,2, va., vc.
222	cor.1,2 vc.	marc. added by analogy with vl.2, va.
222	DAVID	Db : note 1: c''
223	fl.1	————— added by analogy with vl.1; stacc. added by analogy with bb.221, 222 (vl.1)
223	vl.1	stacc. added by analogy with bb.220, 221, 222;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

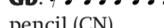
Bar	Part	Comment
261	vl.1,2 va.	A: note 1: <i>p</i> added in blue crayon (CN)
261-264	va.	b.262: <i>cresc.</i> emended to <i>cre-scen-do</i> as in C (bb.262-264) and by analogy with fl.1, ob.1, cl.1, fg.
261	va.	A: <i>tr.</i> in connection with <i>tr.</i> erased (CN)
261	vc.	<i>div.</i> added in accordance with Ga
261-264	vc. cb.	b.261: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with fl.1, ob.1, cl.1, fg.
262	fl.2,3 ob.2 cl.2	<i>cresc.</i> --- emended to <i>cre-scen-do</i>
262	fg.2	Ga: note 2: <i>cresc.</i> added in blue crayon (CN)
262-264	timp.	b.262: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with fl.2,3, ob.2, cl.2
262-263	vl.1	Ga (1): <i>cresc.</i> --- added in blue crayon (CN)
262	vl.1,2 va.	A: note 1: <i>cresc.</i> added in blue crayon (CN)
262, 263	va.	A: <i>tr.</i> in connection with <i>tr.</i> erased (CN)
263-264	tr.1,2	b.263: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with woodw.
264	va.	A: <i>tr.</i> in connection with <i>tr.</i> erased (CN)
265	cor.1,2 va. vc. cb.	<i>f</i> added by analogy with woodw., cor.3,4, timp., vl.1,2
265	tr.1,2	<i>f</i> added as in C and by analogy with woodw., cor.3,4, timp., vl.1,2
266-273	vl.2	--- added
267-268	vl.2	marc. added by analogy with vl.1
268	vc. cb.	marc. added by analogy with vl.1
270-271	vl.2	A: tie added in blue crayon (CN?)
272	vl.2	Ga (1): notes 1-3: marc. added in blue crayon (CN)
278	vc.	<i>espressivo</i> added by analogy with ob.1, vl.2, va.
278-279	vc.	slur emended from open slur b.279 by analogy with vl.2, va.; A: page turn
282	MIKAL	<i>p</i> added as in Db
284-286	cb.	slur emended from open slur b.284 by analogy with vc.; A: bb.284-285: page turn
285	cb.	<i>dim.</i> added by analogy with ob.1, vl.1,2, va., vc.
290	cor. tr.1,2	<i>f</i> added by analogy with b.291 (woodw., str.) and by analogy with b.256
290	B.	<i>f</i> added as in C and by analogy with T.
292, 293	cor.4	Ga: note 2: stacc. added in blue crayon (CN)
292, 293	tr.1	Ga: note 2: stacc., note 3: marc. added in blue crayon (CN)
293	va.	note 2: stacc. removed by analogy with the preceding bars and by analogy with the other parts
296	cl.2	<i>d' / f[#]</i> emended to <i>f[#]</i> in accordance with Ga
297	SAUL	notes 2-3: <i>g g</i> emended to <i>a b</i> as in Db, E; E: notes 2-3: <i>g g</i> changed to <i>a b</i> in pencil (CN?)
304	tr.1	note 1: <i>b[#]</i> emended to <i>b^b</i> by analogy with the preceding bars
308-309		<i>rit.</i> --- emended to <i>ritar-dan-do</i>
309	fl.2,3	<i>f</i> added by analogy with b.308 (fl.1, ob. cl., fg., cor., tr.1,2) and by analogy with b.309 (str.)
309	timp.	<i>f</i> added by analogy with str. and in accordance with Ga; Ga: note 1: <i>f</i> added in blue crayon (CN)
309	str.	A: note 1: <i>f</i> added in pencil (CN)
310-314	fl.3 cl.	slur emended from open slur bb.313-314, tie bb.312-313 added and two <i>tr.</i> <i>tr.</i> emended to one by analogy with tie and in accordance with Ga; A: page turn
310	fg.2 cor.3,4 tr.1,2 cb.	<i>ff</i> added by analogy with fl., ob., cl., fg.1, cor.1,2, timp., vl.1,2, va., vc.
311	T.	note 3: <i>c</i> emended to <i>e</i> as in Db, E, Ka
311	B.	note 1: <i>e</i> emended to <i>c</i> as in Db, E, Ka
312	tr.1,2	Ga: note 1: <i>f</i> added in blue crayon (CN)
312-313	timp.	tie added by analogy with fl.3, cl. and two <i>tr.</i> <i>tr.</i> emended to one by analogy with tie; A: page turn

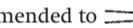
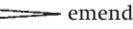
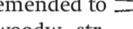
Bar	Part	Comment
313	fl.2	C: second crotchet: <i>e'''-c'''</i>
313	ob. vl.1,2 cb.	stacc. added by analogy with fl., cl.
313	tr.1,2	Ga: <i>tr.</i> added in blue crayon (CN)
314	tr.1	Ga: note 1: <i>mp</i> added in blue crayon (CN)
314	tr.2	Ga: note 1: <i>mf</i> added in blue crayon (CN)
315-317	fg. timp.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

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

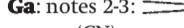
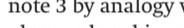
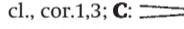
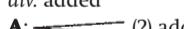
Bar	Part	Comment
397	fl.2	2. added in accordance with Ga ; A : no indication of 2., 3. or <i>a2</i>
397	fg.1	f added by analogy with fl., cl.2
397	fg.2	f added by analogy with fl., cl.2 and in accordance with Ga ; Ga : note 1: f added in blue crayon (CN)
398	woodw. cor.	articulation added by analogy with tr.1,2
398-399	tr.1,2	A : frase added in pencil (CN)
398	T.	<i>dim.</i> added by analogy with B.
398	va.	stacc. added by analogy with vl.1,2
399-403	va.	Ga (1): <i>dim.</i> - - - mp added in blue crayon (CN)
401	cor.2 va. cb.	<i>dim.</i> added by analogy with fg., cor.3,4, vc.
403	ob.1 cl.1	A : <i>No 10</i> added in pencil
403-406	ob.1 cl.1	A : phrase cancelled in pencil (CN?); C : phrase omitted
403	cl.1	Ga : note 1: mp changed to pp in pencil (CN?)
405	fl.1	p added as in C and by analogy with the general dynamic level
406	vl.2	stacc. added by analogy with fl.1
407	cl.1	p added by analogy with the general dynamic level
408-410	fl.1,2 cl.1 fg.1 cor.3,4 tr.1,2 vl.2 va.	b.408 note 1: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with fg.2
408	fl.1 vl.2	stacc. added by analogy with cl.1, va.
408-410	fg.2	<i>cresc.</i> - - - emended to <i>cre-scen-do</i>
408-410	vc. cb.	b.409 note 1: <i>cresc.</i> - - - moved to b.408 and emended to <i>cre-scen-do</i> by analogy with fg.2
409-410	fl.2,3	p <i>cre-scen-do</i> added by analogy with ob.1, cl.2
409-410	ob. cl.2	<i>cresc.</i> - - - emended to <i>cre-scen-do</i>
409-410	vl.1	b.410 note 1: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with ob., cl.2
410-411	vl.2	slur emended from open slur b.410; A : page turn
410	va.	stacc. added by analogy with ob.1, fg.1, vl.1
412	cl.1	Ga : note 1: mp changed to pp in pencil (CN?)
413	MIKAL	note 2: <i>b^b</i> emended to <i>g^g</i> as in B , Db and in accordance with E , Ka ; E : note 2: <i>b^b</i> changed to <i>g^g</i> in ink (Henrik Knudsen)
413	vc. cb.	note 1: f emended to fz by analogy with vl.1,2, va.
415	vc. cb.	Ga (1): note 1: p added in blue crayon (CN), emphasized in ink (CN)
418	vl.1,2 va. vc.	A : notes 2-3: marc. erased (CN)
419	vl.1	A : note 1: marc. erased
419	vc.	p added as in C and by analogy with vl.1,2, va., cb.
419	vc. cb.	Ga (1): note 1: p added in blue crayon (CN), emphasized in ink (CN)
426	fg.2	note 2: <i>e^b</i> emended to <i>e^b</i> by analogy with cor.2 and in accordance with Db
429	vl.2	notes 2-3: articulation and slur added by analogy with vl.1, vc., cb. and in accordance with Ga
429	va.	notes 2-3:  emended to  and slur and articulation by analogy with vl.1, vc., cb.
432-443	fl.2,3	phrase placed in fl.2 in accordance with Ga ; A : no indication of 2., 3. or <i>a2</i>
433-435	vl.1	A , Ga : <i>8^{va}</i> added in blue crayon (CN)
436	fl.1,2	p added by analogy with cl., fg.2
437	cor.1	stacc. added by analogy with fg.1
438	cl. fg.2	p added by analogy with fl.1,2
439	cor.1	C : notes 2-3: both articulation and slur
440	cl.2	pp added by analogy with fl.1,2, cl.1, fg.2, vl.2, va., vc.
440-442	fg.1 vl.1	<i>cresc.</i> - - - emended to <i>cre-scen-do</i>
440-442	cor.1	b.440 second crotchet: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with fg.1, vl.1
441	fg.1 cor.1	C : notes 2-3: articulation and slur

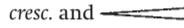
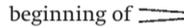
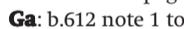
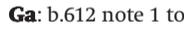
Bar	Part	Comment
442	ob.1	stacc. added by analogy with tr.1
442-443	tr.1	phrase placed in tr.1 in accordance with Ga ; A : no indication of 1., 2. or <i>a2</i>
443	cl.2	<i>mf</i> added by analogy with fl.1,2, cl.1, vl.2, va.
443	vl.2 va.	A : note 1: <i>mf</i> added in pencil (CN)
449	ob.1	<i>f</i> added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

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

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

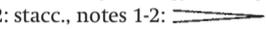
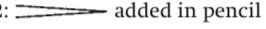
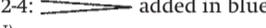
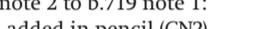
Bar	Part	Comment
552	ob.2	<i>ff</i> added by analogy with the other woodw., cor.3,4, str. and in accordance with Ga ; Ga : <i>ff</i> added in blue crayon (CN)
552	cor.2	<i>ff</i> added by analogy with fl.2,3, cor.3,4
552-553	MIKAL	Gb : b.552 note 1 to b.553 note 2: slur added in red crayon (CN)
554	fl.1	<i>ff</i> added by analogy with fg., vl.1,2; Ga : note 1: <i>fff</i> added in blue crayon (CN), note 3: <i>b</i> added in blue crayon; Ga : note 3: <i>c</i> ''
554	fl.2	Ga : note 1: marc. added in blue crayon (CN)
554	ob.1	<i>ff</i> added by analogy with fg., vl.1,2 and in accordance with Ga ; Ga : <i>ff</i> added in blue crayon (CN)
555	fl.2,3	Ga : note 2: marc. added in blue crayon (CN)
555	ob.1	Ga : note 3: <i>dim.</i> added in blue crayon (CN)
555	ob.2	Ga : note 2: <i>dim.</i> added in blue crayon (CN)
555	cl.2	b.555 note 2, b.556 note 1: marc. removed by analogy with the other parts; A : tie erased and b.556 note 1: <i>b</i> added in pencil (CN), marc. added in pencil (CN)
555	tr.1	Ga : note 2: marc. added in blue crayon (CN)
556	fl.	<i>dim.</i> removed
556	fl.2,3	Ga : notes 1-2: marc. added in blue crayon (CN)
556	ob.1	A : note 3: <i>b</i> added in pencil (CN)
556	fg.2	note 2: <i>A</i> emended to <i>A^b</i> by analogy with vc., cb.; C : note 2: <i>e^b</i>
556	cor.2 tr.1	note 1: <i>e</i> '' emended to <i>e^b</i> '' by analogy with the harmonic structure
556	cor.3,4	<i>dim.</i> added by analogy with cl.2, fg., cor.1,2
556	tr.1	Ga : note 1: marc. added in blue crayon (CN)
556	tr.2	note 1: <i>e'</i> emended to <i>e^b</i> ' by analogy with the harmonic structure
556	trb.t. trb.b.	 added by analogy with tr.1,2; C : 
556	vl.1,2	 added by analogy with fl.
556	va.	<i>dim.</i> added by analogy with cl., fg., cor.2, vc., cb.
557-558	fl.1	b.557 note 2: beginning of slur emended from b.557 note 3 by analogy with cl.1
557	fl.2	Ga : note 2: marc. added in blue crayon (CN)
557	fl.3	note 2: <i>a'</i> emended to <i>a^b</i> ' by analogy with cl.2, fg.2, cor.3, vc., cb. and in accordance with Ga
557	cl.2 fg.2 vc. cb.	<i>dim.</i> added by analogy with fl., cl.1, fg.1, cor.2,3, vl.1,2, va.
557	fg.2	Ga : note 2: marc. and <i>pp</i> added in blue crayon (CN)
558	fl.3	note 1: <i>a'</i> emended to <i>a^b</i> ' by analogy with cl.2, fg.2, cor.3, vc., cb. and in accordance with Ga
558	fg.2	<i>A</i> emended to <i>A^b</i> by analogy with cor.3, vc., cb.; Ga : note 1: marc. added in blue crayon (CN)
558	cor.2	Ga : note 1: marc. and <i>pp</i> added in blue crayon (CN)
558	vl.2	Ga (1): note 1: <i>dim.</i> added in pencil (CN)
559	vc. cb.	<i>dim.</i> moved from b.558 second crotchet by analogy with vl.2, va.
560	fl.1 cl.1	Ga : note 1: <i>pp</i> added in blue crayon (CN)
561	vl.2	Ga (1): note 2: <i>p dim.</i> added in blue crayon (CN)
562	ob.1	A : note 1: <i>pp</i> added in pencil (CN)
563	cor.1	Ga : note 1: marc. added in blue crayon (CN)
564	fl.1	<i>p</i> added by analogy with cl. and by analogy with b.568 and in accordance with Ga ; Ga : <i>p</i> added in blue pencil (CN)

Bar	Part	Comment
564-566	cl.	 added by analogy with fl.1
564-566	S.2	b.564 note 3 to b.566 note 2: stacc. added by analogy with S.1 and in accordance with Db
566	fl.1	Ga: note 2: stacc. added in blue crayon (CN)
568-570	ob.2	 added by analogy with fl.1, ob.1, cl.1 and in accordance with Ga; Ga:  added in pencil (CN?)
571	cl.2	A: note 1: <i>f</i> added in blue crayon (CN)
571	fg.2	Ga: notes 2-3:  added in blue crayon (CN)
571	cor.3	stacc. added by analogy with b.574 (fl.1, cl.1), b.577 (fl.1, cl.1)
572	fg.2	Ga: note 1: <i>mf</i> added in blue crayon (CN)
573	tr.1	stacc. added by analogy with b.574 (fl.1, cl.1), b.577 (fl.1, cl.1)
574, 575	ob.1	Ga: note 1: ten., note 2: stacc. added in blue crayon (CN?)
576	ob.2	end of  emended from b.577 note 3 by analogy with ob.1, fg.
576	cl.1	<i>mp</i> added by analogy with fl.1
576	cl.2	 added by analogy with ob.1, fg.
577	ob.2	beginning of  emended from note 3 by analogy with ob.1, fg.
578-580	cor.1	phrase placed in cor.1 by analogy with the succeeding part of the phrase and in accordance with Ga; A: no indication of 1., 2. or <i>a2</i>
579-580	fl.2	phrase placed in fl.2 in accordance with Ga; A: no indication of 2., 3. or <i>a2</i>
579	cl.2	note 2: <i>b</i> ^b emended to <i>c</i> [#] by analogy with fl.2, S.2
579	S.1,2	A: note 1: <i>pp</i> added in pencil (CN)
582	cor.1	A: note 1: <i>poco f</i> erased and changed to <i>f</i> (CN)
583	cl.1	Ga: notes 1-3: stacc. added in blue crayon (CN)
587	cb.	Ga (1): note 1: <i>arco</i> added in blue crayon (CN)
588-589	fg.1	Ga:  added in blue crayon and blyant (CN)
589	fg.	 added by analogy with fl., ob., cl., cor.1,3; C: 
589	vc.	<i>div.</i> added
590	fg.	<i>p</i> added by analogy with fl., ob., cl., cor.1,3 and in accordance with Ga; Ga: note 1: <i>p</i> added in blue crayon (CN)
590	str.	A: note 1: <i>espress</i> added in pencil (CN)
590	vl.1,2 vc.1	<i>trem.</i> added
598-599	fl.1 ob.2	tie emended from open tie b.598; A: page turn
598	fl.2	C: note 2: <i>g</i> ^{''}
598-601	S.1,2	A: end of slur changed from b.599 note 12 to b.601 note 2 in pencil (CN?)
598	vl.1 vc.	<i>div.</i> added
598	vc. cb.	A:  (?) added in pencil (CN)
598	cb.	<i>arco</i> added
599	tr.1	Ga: note 1: <i>mp</i> added in blue crayon (CN)
599	vl.2	 added by analogy with the other parts
600	fl.2	Ga: note 1: <i>p</i> added in blue crayon (CN)
600	fl.2,3 ob.2 cor.3,4	<i>mf</i> added by analogy with fl.1, cl.1, fg., cor.2, str.
600	fl.3	end of slur emended from b.599 note 3 as in C and by analogy with fl.1,2, ob.2, fg., cor.2,3,4; C: note 1: end of slur; Ga: note 1: <i>mp</i> added in blue crayon (CN)
601	cor.3	note 1: <i>mp</i> removed by analogy with the other parts; A: <i>mp</i> added in pencil (CN)
601-604	S.1,2	A: b.601 note 3 to b.604 note 1: slur added in pencil (CN?)

Bar	Part	Comment
603	fl.1 cl.1 vl.1	stacc. added by analogy with ob.1
604-608	fl.2,3	b.604 note 1 to b.608 note 1: slur removed by analogy with the other parts while the slur, b.604 note 1 to b.605 note 1, has been retained
604-605	fl.3 cl.1	 added by analogy with fl.1, ob.1, fg., vl.1,2, vc., cb. and in accordance with Ga; Ga:  added in blue crayon (CN)
604-607	cl.1	b.604 note 1 to b.607 note 1: slur emended to slur b.604 note 1 to b.605 note 1 by analogy with fl.2,3
604	fg.1	Ga: note 1: <i>mp</i> added in blue crayon (CN)
604-605	cor.1,2	b.604 third crotchet: <i>cresc.</i> emended to  by analogy with fl.1, ob.1, fg., vl.1,2, vc., cb.
604-605	cor.3,4	<i>cresc.</i> and  emended to  by analogy with fl.1, ob.1, fg., vl.1,2, vc., cb.
604-605	S.1,2	A: b.604 note 2: beginning of slur open, bb.605-606: page turn
604-605	va.	 added by analogy with fl.1, ob.1, fg., vl.1,2, vc., cb.
605-606	fl.1 ob. cl.2 fg. cor.1,3,4 cb.	open slurs b.605 removed; A: page turn
605	ob.2	<i>mp</i> added by analogy with cl.2 and in accordance with Ga; Ga: <i>mp</i> added in blue crayon (CN)
606-607	ob.1 fg. cor.3,4 vc.	beginning of  emended from b.607 note 1 by analogy with fl., cor.1,2, vl.1,2 va.
606-607	cl.2	 added as in C and by analogy with ob.2, cl.1
606	A.	<i>f</i> added by analogy with S.
606	vl.2	A: note 3: <i>b</i> added in blue crayon (CN)
606-607	vc.2	slur added by analogy with vc.1
607-609	S.1,2	A: b.607 note 2 to b.609 note 1: slur added in pencil (CN)
608	fl.2	Ga: note 1: <i>p</i> added in blue crayon (CN)
608	fl.2,3	<i>mp</i> added as in C and by analogy with fl.1, ob.1, cl.1, fg., cor.
608	S.2	note 3: <i>b</i> emended to <i>b</i> by analogy with S.1, A. and by analogy with Db; A: bar incomplete
609-612	S.1,2	A: b.609 note 2 to b.612 note 1: slur added in pencil (CN)
610	cor.1	<i>mp</i> added by analogy with b.612 (ob.) and in accordance with Ga; Ga: <i>mp</i> added in blue crayon (CN)
611	fl.1	<i>cresc.</i> moved from b.612 note 1 by analogy with fg., cor.1,2, str.
611	fl.2,3 cl.1	<i>cresc.</i> added by analogy with fg., cor.1,2, str.
611	fl.2,3 fg.1 cor.2	<i>mp</i> added by analogy with b.612 (ob.)
611	fg.1	Ga: note 1: <i>p</i> added in blue crayon (CN)
611	cor.2	Ga: note 1: <i>mp</i> added in blue crayon (CN)
611	vl.1	note 3: stacc. added by analogy with fl.1, cl.1
611-614	cb.	open slur bb.611-612 and slur bb.613-614 emended to one slur by analogy with vc.2; A: bb.612-613: page turn
612-613	fl.2	Ga: b.612 note 1 to b.613 note 1:  added in blue crayon (CN)
612-613	ob.1	Ga: b.612 note 1 to b.613 note 1:  added in blue crayon (CN?)
612	cl.2 cor.3,4	<i>cresc.</i> added by analogy with ob.
612	fg.1	<i>a</i> emended to <i>a</i> ^b by analogy with fl.1, ob.1, cl.1, S.1, vl.1,2, va., S.1, vc.
612	vl.2	A: chord 1 note 1: <i>b</i> added in pencil (CN)
612	vl.2 vc.1	<i>trem.</i> added
612	vc. cb.	 added by analogy with vl.1,2, va.
612	cl.2 cor.3,4	<i>mp</i> added by analogy with ob.

Bar	Part	Comment
613	cor.3,4	<i>cresc.</i> removed by analogy with the other parts; A : note 1: <i>cresc.</i> added in pencil (CN)
614	cor.3,4	A : note 1: <i>f</i> added in pencil (CN)
615-616	cl.2	stacc. added as in C and by analogy with fl.1, ob.2, cl.1, cor.1
616	fl.2,3 ob.1	stacc. added by analogy with fl.1, cl.1, ob.2, cor.1
628-629	cor.1	phrase placed in cor.1 by analogy with the preceding and succeeding phrases; A : no indication of 1., 2. or <i>a2</i>
629	timp.	<i>mf</i> and stacc. added by analogy with bb.626-268
630	MIKAL	♩. ♯ ♩ emended to ♩. ♯ ♩ as in Db ; B : ♩. ♯ ♩ changed to ♩. ♯ ♩ in pencil (CN)
630	vl.2	stacc. added by analogy with va.
631	vl.2 vc.	stacc. added by analogy with va. and by analogy with bb.630, 632 (va.)
632	fl.1	<i>mp</i> added as in C and by analogy with b.629 (ob.1), b.630 (vl.1,2, va.), b.631 (vc.) and in accordance with Ga ; Ga : <i>mp</i> added in blue crayon (CN)
632	ob.1	note 1: stacc. added by analogy with fl.1
632, 633	vc.	stacc. added by analogy with vl.2, va.
633-634	fl.1 ob.1	A :  <i>pp</i> added in pencil (CN)
635-636	ob.2	stacc. added by analogy with fl.1, vl.1
636-637	vc.	tie emended from open tie b.636; A : page turn
637	ob.1	Ga : note 1: <i>p</i> added in blue crayon (CN)
638	ob.1 vl.1	stacc. added by analogy with fl.1
639	fl.2,3	<i>p</i> added by analogy with b.638 (fl.1, cl.1)
639	cl.1	stacc. added by analogy with fl.1, vl.1
639-641	va.	stacc. added by analogy with fl.1, cl.1, vl.1, vl.2
640	fl.1 cl.1 vl.1	stacc. added by analogy with b.639 and by analogy with vl.2, va.
640-641	cb.	b.640: <i>cresc.</i> and b.641:  emended to 
641	ob.1	<i>p</i> added as in C and by analogy with cl.2, cor.1
641	ob.2	<i>p</i> added as in C and by analogy with cl.2, cor.1;  added by analogy with ob.1, cl.2, cor.1; Ga : note 1: <i>mp</i> added in blue crayon (CN)
642	fl.1	stacc. removed by analogy with the other parts; <i>f</i> added by analogy with the other parts
649	cor.1	<i>mp</i> added by analogy with ob.1; Ga : note 2: <i>p</i> added in blue crayon (CN)
651	ob.1	<i>mp</i> removed because b.649 already has the dynamic marking; A : bb.660-651: page turn
651	cb.	<i>mp</i> added by analogy with the general dynamic level
653	fl.	<i>mp</i> added as in C and by analogy with cl.
654	woodw. cor. vl.2 va. vc. cb.	stacc. added by analogy with vl.1
655	va.	A : note 1: <i>fp</i> added in pencil (CN)
657-659	cor.1	slur emended from open slur bb.657-658d; A : bb.658-659: page turn
657	cor.3,4	<i>p</i> added by analogy with fg.
659	cor.3,4	<i>fz</i> emended to <i>f</i> by analogy with woodw., cor.1,2, vc., cb.; A : note 1: <i>fz</i> added in pencil (CN); Ga : note 1: <i>f</i> added in blue crayon (CN)
659	vl.1,2 va.	<i>f</i> added by analogy with woodw., cor.1,2, vc., cb.
660	fl. cl. fg.1 cor.3,4	A : note 1: <i>f</i> changed to <i>fp</i> (CN)
663	cor.1,2	articulation added by analogy with b.659
666-667	fl.1	b.666 note 5: end of slur added by analogy with vl.1; A : page turn
667	vl.1,2 va.	<i>trem.</i> added
667	vl.2	<i>arco</i> added
668-669	cor.3	phrase placed in cor.3 in accordance with Ga ; A : no indication of 1., 2. or <i>a2</i>

Bar	Part	Comment
669	cor.3	<i>f</i> added by analogy with fg.2, cor.1,2, str.
672	fg.1	A : note 1: <i>p</i> added in pencil (CN)
672	vc. cb.	<i>arco</i> added
674	cl.1	A : - changed to a phrase in pencil (CN)
674	fg.1	stacc. added by analogy with fl.1
675-676	va.	 added as in C and by analogy with ob.1, cl., cor.1, vl.1,2
675-676	vc.	 added by analogy with ob.1, cl., cor.1, vl.1,2
677	va.	A : note 1: <i>fpp</i> added in pencil (CN)
677	vc.	A : note 1: <i>fp</i> changed to <i>fpp</i> in pencil (CN)
678	cb.	A : note 1: <i>pp</i> added in pencil (CN)
680	fg.2	<i>p cresc.</i> added by analogy with cor.3,4
681	ob.1	Ga : note 2: <i>cresc.</i> added in blue crayon (CN)
681	cor.3,4	note 1: <i>cresc.</i> removed because of dynamic marking notated in b.680; A : bb.680-681: page turn
681	vl.2 va. vc. cb.	note 1: <i>cresc.</i> removed by analogy with vl.1 and because of dynamic marking notated in b.680; A : bb.680-681: page turn; C : <i>cresc.</i>
682	ob.1	Ga : notes 1-2:  added in blue crayon (CN)
683	fl. ob. cl. vl.1,2 va. cb.	A : note 1: <i>f</i> added in pencil (CN)
685	cb.	articulation added by analogy with vl.1,2, va., vc.
689	cor.1	Ga : note 2: marc., note 3: stacc. added in blue crayon (CN)
689	cor.2	Ga : note 2: marc. added in blue crayon (CN)
690	cl.2 cor.1,2	A : third crotchet: <i>fz</i> added in pencil (CN)
690	fg.1 cor.1	Ga : notes 1-2: marc. added in blue crayon (CN)
690	cor.2	Ga : note 1: marc., note 2: stacc. added in blue crayon (CN)
690	vl.1	<i>div.</i> added
695	fg.1	note 1: <i>p</i> added by analogy with the general dynamic level in woodw.; Ga : note 1: <i>mf</i> added in blue crayon (CN)
696	fl.	<i>mf</i> added by analogy with ob.2, cl.; <i>cresc.</i> moved from b.695 rest 1 by analogy with ob.2, cl.
697	fg.2 cor.4	<i>cresc.</i> added by analogy with b.695 (ob.1, fg.1, cor.1,2,3 str.), b.696 (ob.2, cl.)
697-698	fg.2	Ga : <i>cresc.</i> --- added in blue crayon (CN)
697-698	cor.2,3,4	Ga :  added in blue crayon (CN)
699	cl.2	<i>f</i> added by analogy with fl., ob., cl.1, fg., cor., tr.1,2, str.
699	va.	notes 1-2: stacc. (?) removed by analogy with den preceding and the succeeding part of the phrase and by analogy with fl.2,3, cl.1
701	cor.3,4	<i>mp</i> moved from b.700
702	fl.2,3 ob.2 cor. va.	stacc. added by analogy with cl.1
703	fl.2,3 ob.2 cor. tr.	stacc. added by analogy with b.704 (ob.2)
703	cor.2	Ga : note 1: <i>cresc.</i> added in blue crayon (CN)
703	tr.	note 1: <i>b</i> added in pencil (CN)
703	vl.2	A : notes 1-3: slur added in pencil (CN)
703-706	va.	stacc. added by analogy with b.702 (cl.1), b.705 (vl.1,2)
704	fl.2,3 ob.2 cor. tr.	stacc. added by analogy with cl.2
705	vl.2	note 2: stacc. added as in C and by analogy with vl.1
706	vl.1,2	stacc. added by analogy with b.705
707	cl.2	note 7: <i>a</i> removed; A : bar incomplete
707	cor.3,4	marc. added by analogy with fg., cor.1,2, vc., cb.
707	va.	<i>div.</i> added in accordance with Ga
708	fl.3	note 6: stacc. added by analogy with fl.1,2, ob., cl., tr.
708-709	vc. cb.	A : slur added in pencil (CN?), bb.708-709: page turn
709	tr.2	<i>b^b</i> emended to <i>b^b</i> by analogy with the harmonic structure

Bar	Part	Comment
709	va.	unis. added
710		A: No 11 added in pencil; metronome marking changed to ♩ = 88 (CN)
713		più lento (♩ = 72) added as in Db and in accordance with Ka ; A: <i>Più lento</i> ♩ = 72 added in blue crayon; Ka: b.714: <i>più lento</i> cancelled in pencil and moved to b.713 (CN), ♩ = 72 added in pencil (CN)
713	tr.3	Ga: notes 4-6: marc., notes 7-12: stacc. added in blue crayon (CN)
714		<i>più lento</i> removed as in Db and in accordance with Ka
714	cor.1	Ga: note 3: <i>dim.</i> added in blue crayon (CN)
714	tr. trb.t. trb.b.	♩: ♩ ♩ ♩ - emended to ♩: ♩ ♩ ♩ -
715		A: <i>rall</i> added in blue crayon
715-716		<i>rit.</i> --- emended to <i>ri-tar-dan-do</i>
715	ob.1	notes 5-6: ten. added by analogy with ob.2
715	ob.2	Ga: note 1: ten. added in blue crayon (CN)
715	fg.1	notes 5-7: ten. added by analogy with ob.2
716		A, Db, Ka: <i>poco rit.</i> removed in accordance with <i>ritardando</i> in bb.715-716
716	cl.	articulation added by analogy with fg.2
717	cor.3	Ga: note 2: stacc., notes 1-2:  added in blue crayon (CN)
717	cor.4	Ga: note 2:  added in pencil (CN?)
718	cor.3	Ga: notes 2-4:  added in blue crayon (CN)
718-719	cor.4	Ga: b.718 note 2 to b.719 note 1:  added in pencil (CN?)
718	vl.1	Ga (1): marc. added in blue crayon (CN)
719	vl.1	Ga (1): note 1: marc. added in blue crayon (CN)
720	fl.1,2	ff removed by analogy with cl., vl.1,2, va.
720	picc.	notes 1-4: slur emended from notes 1-3 by analogy with notes 5-8 and by analogy with b.720 note 9 to b.721 note 1
720	fg.2 cb.	ff added by analogy with ob., fg.1
721	fl.1,2 picc. ob. cl. fg. cor.1,2 vl.2	stacc. added by analogy with vl.1, va., vc., cb.
721	cor.3,4	ff added by analogy with the general dynamic level in the other parts
722	cor.2	Ga: note 1: ff added in blue crayon (CN)
723	fl.1,2	stacc. added by analogy with ob., vl.2
723	fg.1	notes 3-4: stacc. added by analogy with notes 1-2
723	cor.3,4	Ga: note 1: fff added in blue crayon (CN)
723	vl.1	note 8: stacc. added by analogy with ob., vl.2
723	va.	marc. added by analogy with vl.1,2, vc., cb.
723-725	va.	open slur b.723 and slur b.724 note 1 to b.725 emended to one by analogy with cl.; A: bb.723-724: page turn
723	vc. cb.	stacc. added by analogy with fg.1; A: note 2: ♯ added in blue crayon (CN?); C: note 2: ♯ added in pencil (CN?)
724	fl.1	note 6: $d^{\sharp m}$ emended to $d^{\sharp n}$ by analogy with vl.1,2 and in accordance with Ga (fl.2)
724	fl.2	note 6: $d^{\sharp n}$ emended to $d^{\sharp m}$ by analogy with vl.1,2 and in accordance with Ga ; Ga: note 6: ♯ added in pencil (CN)
724	ob.1	note 6: $d^{\sharp n}$ emended to $d^{\sharp m}$ by analogy with vl.1,2 and in accordance with Ga (fl.2)
724	ob. vl.2 vc. cb.	stacc. added by analogy with fl.1,2, fg., vl.1
724	ob.2	note 6: d^{\sharp} emended to d^{\sharp} by analogy with vl.1,2 and in accordance with Ga (fl.2)
724	vl.1,2	A: note 6: ♯ added in pencil (CN)
725	woodw. cor.3,4 tr.1,2 str.	∩ added as in Db
725	fl.1,2 picc. ob. cl. cor.3,4 tr.1,2 str.	note 1: stacc. added by analogy with fg.

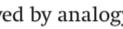
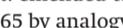
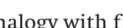
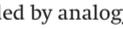
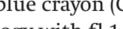
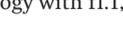
Bar	Part	Comment
725	ob.1 cl.1 fg.2	A: rest 1: ∩ added in pencil and partly in blue crayon
725	fg.1	C: rest 1: ∩ added in pencil
725	JON.	∩ added as in Db ; A: rest 1: ∩ added in pencil and blue crayon
726	ob.2	Ga: note 2: ten. erased and stacc. added in blue crayon (CN)
726	cor.1	A: <i>p</i> changed to <i>mp</i>  in pencil (CN)
728	va.	marc. added by analogy with trb.t., trb.b., vl.1,2, vc., cb.
729		A: ♩ = 72 added in blue crayon
729	vc. cb.	<i>pesante</i> added by analogy with vl.1,2, va.
730		A: ♩ = 76 added in blue crayon
730	vl.1,2 va.	ten. added by analogy with vc., cb.
733	va. cb.	<i>arco</i> added
735	cor.3,4	f added by analogy with tr.1,2, trb.t., trb.b.
735	cor.3,4 trb.t.	notes 1-3: stacc. added by analogy with tr.1,2, trb.b.; note 4: stacc. added by analogy with trb.b.
735	tr.1,2	note 4: stacc. added by analogy with trb.b.
735	JON.	second crotchet: ♩ ♩ emended to ♩ ♩ - as in Db and in accordance with Ka ; A: note 4: ♩ changed to ♩ in pencil (CN), note 5: ♩ changed to ♩ in pencil (CN), rest 2: † changed to - in pencil (CN); B, E: notes 4-5: ♩ ♩
739		♩ = 84 added as in Db and in accordance with Ka ; A: ♩ = 100 cancelled in pencil (CN?), ♩ = 84 added in blue crayon (CN?); ♩ = 84 cancelled and changed to ♩ = 100 in pencil; Ka: (♩ = 100) cancelled and changed to ♩ = 84 in pencil (CN)
742-743	tr.1,2	marc. added by analogy with cor.
743-746	trb.b.	double stems emended to single stems
744-747	tb.	Ga: phrase in unison with trb.b.
745		E: note 1 (piano part): marc. added in pencil (CN); notes 1-2: slur added in pencil (CN)
745	cor. tr.1,2	A: note 1: fz added in blue crayon (CN), notes 1-2: slur added in blue crayon (CN)
745	cor.2,3,4 tr.1,2	Ga: note 2: stacc. added in blue crayon (CN)
745	fl. trb.b.	marc. added by analogy with ob., cl., fg., trb.t., str.
747		E: note 1 (piano part): marc. added in pencil (CN)
749	cor.3	Ga: notes 2-3: marc. added in blue crayon (CN)
749-753	S. A.	b.749 note 3 to b.753 note 1: slur removed as in Db
750	cor.3	Ga: notes 1-3: marc. added in blue crayon (CN)
753	va.	A: chord 1 note 3: ♯ added in pencil (CN)
753	vc.	A: chord 1 note 2: ♯ added in pencil (CN)
754	cl.2	b^{\flat} emended to b^{\sharp} as in C and by analogy with the harmonic structure; C: ♯ added in pencil
755	tr.1,2	note 3: marc. added by analogy with cor.
755-760	S. A.	b.755 note 2 to b.760 note 1: slur removed as in Db
759	cor.4	Ga: notes 1-3: marc. added in blue crayon (CN)
762	va.	note 3: marc. added by analogy with trb.t., trb.b., vc., cb.
763	cb.	notes 1-2: marc. added by analogy with trb.t., trb.b., va., vc.
766	fl.2,3	<i>a2</i> added in accordance with Ga ; A: no indication of 2., 3. or <i>a2</i>
766	trb.t.	notes 3-4: marc. added by analogy with woodw., trb.b, str.
767	trb.t.	notes 1-6: marc. added as in C and by analogy with woodw., str.

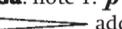
Bar	Part	Comment
767	trb.b.	notes 2-6: marc. added as in C and by analogy with woodw., str.
770	cor.1	Ga : note 2: stacc. added in blue crayon (CN)
770	tr.1,2	marc. added by analogy with cor.
770	cb.	note 2: a^b emended to a^3 by analogy with the other parts
771-777	CORO vc. cb.	A : original phrase pasted over with a new
772	ob.2	Ga : note 1: marc., note 2: stacc. added in blue crayon (CN)
772	fg.2 vl.2	marc. added as in C and by analogy with ob., cl., fg.1, trb.t., trb.b., vl.1, va., vc., cb.
773	fl.1	Ga : note 3: ten. changed to marc. in blue crayon (CN)
773	ob.2	Ga : note 1: marc., note 2: stacc. added in blue crayon (CN)
773-774	fg.2	Ga : stacc. changed to marc. in blue crayon (CN)
773	vl.1	ten. added by analogy with fl. and by analogy with bb.774, 775, 776, 777
774	fl.1	Ga : note 3: ten. changed to marc. in blue crayon (CN)
774	fl.1 vl.1	note 1: stacc. added by analogy with fl.2,3 and by analogy with b.773
774	ob.2	Ga : note 1: marc., note 2: stacc. added in blue crayon (CN)
774	vl.2	notes 1-6: beam divided into three by analogy with va., vc.
774-777	vc.	stacc. added by analogy with vl.2, va. and by analogy with b.773
775	fl.1	Ga : note 3: ten. changed to marc. in blue crayon (CN)
775, 776, 777	fl. vl.1	note 1: stacc. added by analogy with b.773 (vl.1)
775, 776	ob.2	Ga : note 1: marc., note 2: stacc. added in blue crayon (CN)
775, 776	vl.1	Ga (1): notes 1-2: stacc. changed to marc. in blue crayon (CN)
775, 776, 777	vl.1	note 2: stacc. added by analogy with fl.
777	fl. vl.1	notes 4-6: beginning of slur added
777	fl.2,3	note 3: ten. added by analogy with fl.1, vl.1 and by analogy with the preceding part of the phrase
777	A.1	C : note 2: c^5 cancelled in pencil
777	A.2	C : note 2: a^4 cancelled in pencil
778-780	vl.2 va. vc.	stacc. added by analogy with bb.773-777 (vl.2, va.)
781	trb.b.	note 2: a^b emended to a^3 by analogy with cor.3,4, trb.t.
782-783	ob.2	C : marc.
783	ob.2	marc. added by analogy with fl., ob.1, cl., fg., str.
784	fl.1	marc. added as in C and by analogy with ob.1, cl., fg., vl.1, vc., cb.
784	fl.2,3 ob.2 vl.2 va.	marc. added by analogy with ob.1, cl., fg., vl.1, vc., cb.
786, 788	cor.2	Ga : marc. added in blue crayon (CN)
789	cor. tr.1,2	A : note 1: fz added in pencil (CN), notes 1-2: slur added in pencil (CN)
789	cor.1,3,4 tr.1,2	Ga : fz , stacc. and slur added in blue crayon (CN)
791	cor. tr.1,2	A : note 1: fz added in pencil (CN), notes 1-2: slur added in pencil (CN)
793	fg.1	note 3: b^3 emended to c^4 by analogy with cl.1, va.
794	fg.1	<i>cresc.</i> added as in C and by analogy with fl., ob., cl., cor.1,2, tr.1,2, str. and in accordance with Ga ; Ga : <i>cresc.</i> added in blue crayon (CN)
794	fg.2	<i>cresc.</i> added as in C and by analogy with fl., ob., cl., cor.1,2, tr.1,2, str.

Bar	Part	Comment
794	cor.3,4	<i>cresc.</i> added by analogy with fl., ob., cl., cor.1,2, tr.1,2, str.
794	str.	A : note 1: <i>cresc.</i> added in blue crayon (CN)
795	fg.2	stacc. emended to marc. by analogy with vc., cb. and in accordance with Ga ; C : notes 1-3: stacc.; Ga : notes 1-3: stacc. changed to marc. in blue crayon (CN)
796	fl.1	Ga : note 1: <i>fff</i> added in blue crayon (CN), erased
796	fl.2,3	note 3: d''' emended to $d^{b'''}$ by analogy with cl., fg.1, cor.3,4, trb.t.2, vl.1,2
796	fg.1	<i>ff</i> added as in C and by analogy with fl., ob., cl., fg.2, brass, str. and in accordance with Ga ; Ga : note 1: <i>ff</i> added in blue crayon (CN)
796-801	fg.1	open slur bb.796-797 and slur b.798 note 1 to b.801 note 2 emended to one slur; A : bb.797-798: page turn
796-799	S.	A : b.796 note 1 to b.799 note 2: slur added in blue crayon (CN)
796	vl.1,2 va.	<i>trem.</i> added
799-800	cl.1	A : tie added in pencil (CN)
799-800	cl.2	A : tie added in blue crayon (CN)
799-800	cor.2,3,4	tie added
800-801	woodw. brass	
800-801	S. A. T. str.	A :  added in pencil (CN)
800-801	tr.1,2 trb.t.	 added by analogy with woodw., cor., trb.b., str.
800-801	CORO	C : 
801	T.	note 3: d'' emended to b^b as in Db
801	vc.	C : phrase added in pencil
802	tr.1,2 trb.t. trb.b. timp.	A : third crotchet: marc. added in pencil (CN)
802-804	A.	g' emended to b^b as in Db
802-804	T.	b^b emended to g'' as in Db
802	vc. cb.	fz added by analogy with fg. and by analogy with bb.804, 805
803-804	fl.1 cor.3,4	tie emended from open tie b.804 by analogy with ob.; A : page turn
803-804	cl. cor.1	two <i>tr.fff</i> emended to one by analogy with fl.2,3 and by analogy with tie
803-804	cl.2	tie emended from open tie b.804 by analogy with cl.1; A : page turn
803	tr.1,2 trb.t. trb.b. timp.	A : note 4: marc. added in pencil (CN)
803	vc. cb.	marc. added by analogy with tr.1,2, trb.t., trb.b. and by analogy with b.802
804-806	cl.2	fz added by analogy with fg. and by analogy with bb.804, 805
804	timp.	slur b.805 note 2 to b.806 note 1 emended from open slur bb.804-806 by analogy with fl.2,3, cl.1; A : bb.803-804: page turn
805	timp.	marc. added by analogy with tr.1,2, trb.t., trb.b. and by analogy with b.802
806		fz added by analogy with vl.1,2 and by analogy with b.802
806-807		Db : <i>rit.</i> ; Ka : <i>rit.</i> added in pencil (Henrik Knudsen)
807		<i>rit.</i> - - emended to <i>ri-tar-dan-do</i>
808		<i>rall.</i> removed in accordance with <i>ritardando</i> ; A : <i>rall</i> added in pencil (CN)
808		$\downarrow = 80$ added as in Db , Ka ; A : $\downarrow = 80$ added in blue crayon; Ka : $\downarrow = 80$ added in pencil (CN)
808	cor.2	b^b emended to b^b by analogy with ob., fg.2, cor.4, vl.1,2, vc., cb.
809	fl. fg.2	notes 6-8: stacc. added by analogy with fg.1
810	vc.	p added by analogy with vl.1,2, va., cb.
811	vl.2 va. vc.	stacc. added by analogy with vl.1, cb.
811	va.	A : note 5: \sharp added in pencil (CN?)
811	vc. cb.	<i>mf</i> emended to <i>mfp</i> by analogy with vl.1,2, va.
814		$\downarrow = 84$ added as in Db , Ka ; A : $\downarrow = 84$ added in blue crayon; Ka : ($\downarrow = 84$) added in pencil (CN)

Bar	Part	Comment
814	cl.2 fg.2	stacc. added by analogy with fl.1,2, cl.1, fg.1, cor.1,2, tr.1,2
815	fl.1,2 cl. fg. cor.1,2 tr.	stacc. added by analogy with b.814 (fl.1,2, cl.1, fg.1, cor.1,2, tr.1,2)
816		A: ♩ = 100 added in blue crayon
819-821	tr.1	phrase placed in tr.1 in accordance with Ga; A: no indication of 1., 2. or a2
820-821	cl.2 cor.1,2	stacc. added by analogy with fl.1,2, cl.1
822		A: <i>rall</i> added in red crayon (CN)
823	ob.1	Ga: note 2: <i>rall</i> : added in pencil (CN?)
823	A.	mp added by analogy with S.1,2; Db (S., A.): p
826	B.	C: note 1: p added in pencil
827	B.	p added by analogy with A., T.
829-833	fl.1	b.829 note 1-2: slur and b.830 note 1 to b.833 note 1: slur emended to one by analogy with ob.1, cl.1
831	fl.1	C: note 1: <i>e'''</i>
831-832	ob.2	tie added
832	S. T.	p emended to mp as in Db
832	A. B.	p emended to mp as in Db (S., T.)
834	A.	— added by analogy with S., T., B.
835	A. T.	<i>dim.</i> added by analogy with S., B.
836		<i>rit.</i> --- emended to <i>ritardando</i> ; Db: <i>rit.</i> ; Ka: <i>rit.</i> added in pencil (Henrik Knudsen)
836	cor.1	Ga: — added in blue crayon (CN)
836	cor.2	Ga: note 3: <i>dim.</i> added in blue crayon (CN)
837	cor.1	Ga: note 1: pp changed to ppp in blue crayon (CN)
837	cor.1,2	note 1: pp removed because of pp in b.836
838		A: No 12 added in pencil
838	vl.2	<i>trem.</i> added
839-844	fl.1	slur emended from open slur b.844; A: bb.843-844: page turn
840-843	fl.1 vc. cb.	<i>cresc.</i> --- emended to <i>cre-scen-do</i>
840-843	fl.3 fg.2 cor.3,4 vl.1,2	<i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with fl.1, vc., cb.
840-841	cl.2	p <i>cre-scen-do</i> added as in C and by analogy with cl.1
840-844	cl.2	slur emended from open slur b.844 by analogy with cl.1; A: bb.843-844: page turn
840	fg.2	note 2: marc. added by analogy with vc., cb. and by analogy with b.841; Ga: note 2: marc., note 3: stacc. added in blue crayon (CN)
840-844	cor.4	slur emended from open slur b.844; A: bb.843-844: page turn
840	vl.1	<i>trem.</i> added
841-842	fl.2	tie added; p added by analogy with bb.840 (cl.), 842 (ob.)
841-844	fl.2	slur emended from open slur b.844 by analogy with cl.1; A: bb.843-844: page turn
841-843	fl.2 cl. fg.1 cor.1,2 va.	<i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with bb.840-843 (fl.1, vc., cb.)
841	fg.2	Ga: note 3: stacc. added in blue crayon (CN)
841	va. vc. cb.	marc. added by analogy with fg., cor.1,2 and by analogy with b.840 (vc., cb.)
842-843	ob. timp.	<i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with bb.840-843 (fl.1, vc., cb.)
842-844	ob.2	slur emended from open slur bb.842-843; A: bb.843-844: page turn
842	fg.2	Ga: note 3: stacc. added in blue crayon (CN)
842	fg.2 cor.1,2 va. vc. cb.	marc. added by analogy with fg.1 and by analogy with b.840 (vc., cb.), b.841 (fg., cor.1,2)
842	cor.2	Ga: note 2: marc., note 3: stacc. added in blue crayon (CN)
843		A: <i>poco rall</i> added in pencil (CN)

Bar	Part	Comment
843-844	fl.3	slur emended from open slur b.844; A: page turn
843	cor.2	marc. added by analogy with fg.2, vc., cb. and in accordance with Ga; Ga: marc. added in blue crayon (CN)
843	va.	<i>trem.</i> added
844		C: ♩ = 104 added in pencil
844	ob. cl. cor. trb.t.	articulation added by analogy with vl.1
844	cor. trb.t.	fz added by analogy with ob., cl., vl.1,2, va.
844	timp.	f added by analogy with the other parts and in accordance with Ga; Ga: the whole bar and f added in blue crayon (CN); A: phrase added in pencil (CN), bb.843-844: page turn
844	vl.2 va.	note 2: ten., note 3: stacc. added by analogy with vl.1
844-845	vc. cb.	marc. added by analogy with fg., trb.b.
846	ob.2	stacc. added by analogy with ob.1, cl.1, vl.1,2
846	cor.	stacc. added by analogy with fg.2
846-847	trb.t.2	Ga: marc. added in blue crayon (CN)
846	trb.t. va.	stacc. added by analogy with ob.1, cl., vl.1,2
847	ob.2	Ga: note 3: marc. added in blue crayon (CN)
847	cor.1,2,4 trb.t.2	ten. added by analogy with ob.1, cl., vl.1,2
847	va.	first minim: ten. added by analogy with ob.1, cl., cor.1,2,4, trb.t.2, vl.1,2; third crotchet: double stems emended to single stem by analogy with the other part of the phrase
848	fl.1 ob.1 cl.1 vl.2	note 1: stacc. added by analogy with vl.1
848	ob.2	Ga: notes 1-2: marc. added in blue crayon (CN)
848	cl.1	notes 2-3: articulation added by analogy with fl.1, ob.1, vl.1,2
848	vl.1,2	C: note 3: stacc.
849	fg.2	note 3: marc. added by analogy with fg.1, vc., cb.
849	trb.b.	marc. added by analogy with fg.1, vc., cb.
850	ob.2	notes 1-2: marc. added by analogy with ob.1, cl., fg., brass; C: notes 1-3: marc.; Ga: note 3: ten. added in blue crayon (CN)
850	ob.2 cl.1 cor.3,4 tr.1,2 trb.t.	third crotchet: marc. added by analogy with ob.1, cl.2, fg., cor.1,2, trb.b.
850	cl.1	C: note 3: marc.
850	cor.1	Ga: note 3: marc. added in blue crayon (CN)
850	trb.t.	C: note 3: marc.
850	va. vc.	articulation added by analogy with vl.1,2
850	cb.	marc. added by analogy with vl.1,2
850	ob.2 cl.2 trb.t. vc. cb.	third crotchet: marc. added by analogy with fg., cor., tr., trb.b.
851	ob.2	marc. added by analogy with cor., tr.
851	T.	A: note 1: ♩ (e'') changed to ♩ (e'') ♩ (d'') in pencil (CN); Db, E, Ka: ♩ (e'') ♩ (e'') ♩ (e'') --- added
852-853	vl.1	C: note 3: marc.
852	cor.1,2	note 3: marc. added by analogy with woodw., brass, vl.1,2, va., vc.
852	cb.	marc. added as in C and by analogy with fl., ob., cl., fg.1, trb.b., vl.1,2, va., vc.
853	fg.2 cor.	marc. added by analogy with fl., ob., cl., fg.1, trb.b., vl.1,2, va., vc
853	trb.t. cb.	fz added by analogy with vl.1,2, va. and by analogy with b.856
854	timp.	stacc. added by analogy with vl.1, va.
854	vl.2	ten. added by analogy with vl.1,2
854	va.	ten. added by analogy with vl.1,2
856	vl.1,2 va.	ten. added by analogy with vc.1
856	vc.	<i>div.</i> added

Bar	Part	Comment
857	A.	Db : note 1: g^{\sharp}
858	timp.	f added by analogy with str.
859	cor.1	<i>cresc.</i> added by analogy with str.
860	fg.	mp added by analogy with ob.
861	fg.1 vl.1	ten. added by analogy with ob.1, cor.1
861	cor.4	p added by analogy with b.860 (cor.3)
863	cor.2	Ga : note 1: ten., note 2: stacc. added in blue crayon (CN)
864	cor.2	Ga : note 1: stacc. added in blue crayon (CN)
865	ob. fg.2	p added by analogy with vl.1,2, va. and by analogy with b.862 (fl., cl., fg.1)
865	fg.2 vc. cb.	marc. added by analogy with cor.4
865	fg.2	Ga : note 1: mp added in blue crayon (CN)
865	cor.4	pp added by analogy with b.863 (cor.1,2,3)
865	vl.1	<i>cresc.</i> in  removed by analogy with the other parts
865	vl.2 va.	<i>trem.</i> added
865	vc. cb.	b.864 third crotchet: <i>cresc.</i> emended to <i>molto</i> in  in b.865 by analogy with the other parts
866	fg.2	note 1: marc. added by analogy with trb.b., vc., cb.
866	va.	fz added by analogy with fl., ob., cl., cor., trb.t., vl.1,2
867	S.	A : note 3: \sharp added in blue crayon (CN)
868-869	ob.1 cl.1 cor.1,2,4	marc. added by analogy with fl.3
868	fg. vc. cb.	marc. added by analogy with trb.b.
868	trb.b.	note 3: f^{\sharp} emended to f^{\natural} by analogy with fg., vc., cb.
868	trb.b. vc. cb.	<i>cresc.</i> added by analogy with the other parts
869	ob.2 fg. cor.3	
	trb.t.1 trb.b.	
	va. vc. cb.	marc. added by analogy with fl.3
869-872	cl.1	b.870 note 1: beginning of slur emended from b.869 note 2 by analogy with fl.3, ob.1, cor.1,4, trb.t.2
870	vc. cb.	ff added by analogy with the other parts
871	T.	notes 1-2: $\downarrow(e'')$ $\downarrow(e''')$ emended to $\downarrow(e'')$ $\downarrow(e''')$ as in Db
872		A : (<i>Dans</i>) 'Dance' and (<i>Tegn</i>) 'Signal' added in red crayon (CN)
874	fg.1	C : note 1: marc. added in pencil
876		Db : <i>legato</i> ; Ka : <i>leggiero</i>
879-880	cor.3	slur emended from open slur b.879; A : page turn
887	fg.1	notes 3-6: stacc. added by analogy with fg.2, va.
887	vc.	stacc. added by analogy with fg.2, va.
888	fl.1 cor.3 vl.1,2	stacc. added by analogy with cor.1
888	fg.2	note 1: stacc. removed by analogy with vc., cb.
888	va.	<i>trem.</i> added
890	cor.4	f added by analogy with the dynamic level in woodw., cor.1,3, str.
890	vl.1	articulation added by analogy with fl.1, ob.1, fg.1
890	vc. cb.	C : notes 1-2: slur
891	fl.2	f  added by analogy with fl.1, ob., cl., fg., tr.1,2, str. and in accordance with Ga ; Ga : f  added in blue crayon (CN)
891	fl.3	f added by analogy with fl.1, ob., cl., fg., tr.1,2, str.;  added by analogy with fl.1, ob., cl., fg., tr.1,2, str. and in accordance with Ga ; Ga :  added in blue crayon (CN)
891	ob.2	Ga :  added in blue crayon (CN)
891	cor.1,2,4	 added by analogy with fl.1, ob., cl., fg., tr.1,2, str.
891	cor.2	f added by analogy with the level in woodw., cor.1,3, tr.1,2, str.

Bar	Part	Comment
891	cor.3	 added by analogy with fl.1, ob., cl., fg., tr.1,2, str. and in accordance with Ga ; Ga :  added in blue crayon (CN)
891-892	cor.4	tie emended from open tie b.892; A : page turn
891-892	vl.2	tie emended from open tie b.891; A : page turn
891	vc.	slur emended from open slur; A : page turn, indicating end of slur in b.892
894	cor.2	Ga : note 1: p added in blue crayon (CN)
895	fg.1 cor.3,4	 added by analogy with cor.1,2, va., vc., cb.
897	fg.1	note 4: stacc. added by analogy with notes 1-2, 5-8
897	fg.2	stacc. added by analogy with notes 1-2, 5-8 (fg.1)
897	SAUL	 added as in Db
897	vl.2	note 1: b^{\natural} emended to b^{\flat} by analogy with fg.1, vl.1
897	va.	stacc. added by analogy with vl.2
898-899	cor.1,2	stacc. added by analogy with b.897 (fg.1)
899	ob.1	\sharp emended to \flat by analogy with fg.1; A : bar incomplete
899	SAUL	A : note 1: \flat added in pencil (CN)
899	va.	A : note 2: \flat added in pencil (CN)
901	ob.2	p added by analogy with b.899 (ob.1)
901	fg.1 cor.3,4	stacc. added by analogy with ob.
901	fg.2	Ga : note 1: f added in blue crayon (CN)
901	cor.4	p added by analogy with b.899 (cor.1,2,3)
901	vc.	A : note 3: <i>arco</i> added in blue crayon (CN)
902-905	fl.1 ob.1 fg.1 cor.1,2	<i>cresc.</i> moved from b.903 third quaver and emended to <i>cre-scen-do</i> by analogy with vl.1,2, va., vc., cb.
902	fl.1 fg.1 cor.3,4	stacc. added by analogy with ob.
902	vl.1	note 1: stacc. added by analogy with ob.1 and in accordance with Ga ; marc. added by analogy with fl.1 and in accordance with Ga ; Ga (1): note 1: stacc., note 2: marc. added in blue crayon (CN)
902	ob.1 fg.1 vl.2	marc. added by analogy with fl.1
902-903	cor.1,2	stacc. added by analogy with b.901 (ob.1)
902-905	vl.1,2 va.	<i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with vc., cb.
902	va.	<i>trem.</i> added
902-905	vc. cb.	bb.902-903: <i>cresc.</i> - - emended to <i>cre-scen-do</i> ; A : incomplete, bb.903-904: page turn
903-906	fl.2,3	open slur b.903 and slur bb.904-906 emended to one slur; A : bb.903-904: page turn
903-905	fl.2,3 ob.2 cl. fg.2 cor.3,4	b.903 note 1: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with vc., cb.
903	ob.1 cl.1	marc. added by analogy with fl.1
903-906	ob.2	slur emended from open slur b.903; A : bb.903-904: page turn
903	cl.2	A : note 1: p added in blue crayon (CN)
903	fg.1 vl.2	marc. added by analogy with fl.1
903	fg.2	p added by analogy with cl.
903	cor.3,4	stacc. added by analogy with b.901 (ob.)
903	vl.1	marc. added by analogy with fl. and in accordance with Ga ; Ga (1): note 1: marc. added in blue crayon (CN)
904	fl.1 fg.1 vl.2	marc. added by analogy with bb.902, 903 (fl.1)
904	ob.1 cl.1 vl.1	marc. added by analogy with bb.902, 903 (fl.1)
904-905	ob.2	Ga :  added in blue crayon (CN)
904	cor.	stacc. added by analogy with b.901 (ob.)
904-905	timp.	tie added by analogy with 
904	vl.1	Ga (1): rest 1: <i>cresc.</i> added in blue crayon (CN)
905	vc. cb.	marc. added by analogy with fg.2

Bar	Part	Comment
906	fl. ob.1 cor. tr. trb.t. trb.b. vl.1 va.	note 3: marc. added by analogy with b.918 (fl.1, tr.1)
906	ob.2	note 3: marc. added by analogy with b.918 (fl.1, tr.1) and in accordance with Ga; Ga: note 3: marc. added in blue crayon (CN)
906	fg.2	note 1: marc. added by analogy with tb., cb.
906	cor.1,3,4 trb.b. va.	articulation added by analogy with fl., ob., tr., trb.t.
906	S. A. T.	ff emended to f as in Db, E; E: f added (CN)
906	B.	f added as in Db, E
906	vl.1	note 2: marc. added by analogy with fl., ob., tr., trb.t.
907	ob.2	Ga: note 3: marc. added in blue crayon (CN)
907	tr.1	slur added as in C and by analogy with tr.2,3
907	timp.	stacc. added by analogy with b.919
908	ob.2	Ga: note 1: marc. added in blue crayon (CN)
908	cor. tr.2,3 trb.t. trb.b.	marc. added by analogy with b.920 (cor.3,4)
908-910	cor.3	Ga: marc. added in blue crayon (CN)
908	tr.1 vl.1	stacc. added by analogy with fl., ob. and by analogy with b.920 (ob.)
908	timp.	stacc. added by analogy with b.920
909	fg.2	note 2: marc. removed by analogy with cb.
909	cor.2,3 tr.1,2 trb.t. vl.1	ten. added by analogy with fl., ob.
909	trb.b.	stacc. added by analogy with tb.
909	cb.	note 3: marc. added by analogy with fg.2
910	tb. cb.	marc. added by analogy with fg.2
910	cor.1	Ga: notes 2-3: marc. added in blue crayon (CN)
910	trb.t.2	Ga: notes 1-3: marc. added in blue crayon (CN)
911	fl. ob. cor.3,4 tr.1,3 trb.t.1 trb.b. va.	marc. added by analogy with vl.1
911	fg.2 cb.	marc. added by analogy with tb.
911	trb.t.2	Ga: note 2: marc. added in blue crayon (CN)
912	ob.1	marc. added by analogy with fl., ob.2
912	ob.2	ff emended to ffz as in C and by analogy with fl., ob.1
912	fg.2	note 1: marc. added by analogy with tb.
912	cor.1,3,4 trb.t.2 va. cb.	marc. added by analogy with fl., ob.2, tr.1,2, trb.b., tb., vl.1
912	cor.4	note 1: f⁺ emended to f[*] by analogy with fl., ob., tr.1, T., vl.1
912	trb.t.2	Ga: notes 1-3: marc. added in blue crayon (CN)
912	vl.1 va. cb.	ffz added by analogy with fl., ob., fg.
913	trb.t.2	Ga: note 1: marc. added in blue crayon (CN)
913	cb.	marc. added by analogy with fg.2, tb.
914	ob.2	slur added by analogy with fl., ob.1 and in accordance with Ga; Ga: slur added in blue crayon (CN?)
914	cor.	A: third crotchet: fz added in pencil (CN)
914	cor.1,2 tr.1 trb.t. trb.b. tb.	note 3: ten. added by analogy with ob., cor.3,4
914	tr.2,3	ten. added by analogy with ob., cor.3,4; fz added by analogy with ob., cor., tr.1, trb.t., trb.b., tb. and in accordance with C
914	tb. cb.	marc. added by analogy with fg.2
915	cor.1 tr.1	b.915 note 5: end of open slur by analogy with ob.; A: bb.915-916: page turn

Bar	Part	Comment
915-916	vl.2 vc.	slur emended from open slur b.915; A: page turn
916-917	tr.2,3 trb.t.	marc. added by analogy with ob., cor., tr.1,2, trb.b., tb. and in accordance with Ga (trb.t.)
916	trb.t.	Ga: note 2: marc. added in blue crayon (CN)
917	trb.t.1	Ga: note 1: marc. added in blue crayon (CN)
918	fl.2,3 ob.1 tr.2,3 vl.1 va.	marc. added by analogy with fl.1, tr.1
918	ob.2 cor.1,3,4 trb.t. trb.b.	stacc. added by analogy with fl.1, ob.1, tr., vl.1, va.; marc. added by analogy with fl.1, tr.1
918	cor.2	marc. added by analogy with fl.1, tr.1
918	timp.	ff added by analogy with woodw., brass, vl.1 and by analogy with b.906 and in accordance with Ga; Ga: note 1: ff added in blue crayon (CN)
918	vl.2 va. vc. cb.	ff added by analogy with woodw., brass, vl.1 and by analogy with b.906
919	tr.1	marc. removed by analogy with cor.2,3, tr.2,3, trb.t.; slur added by analogy with cor.2,3, tr.2,3, trb.t.
920	fl. tr.1 vl.1	stacc. added by analogy with ob. and by analogy with b.908 (fl., ob.)
920	cor.1,2 tr.2,3 trb.t. trb.b.	marc. added by analogy with cor.3,4
920-921	trb.t.1	Ga: marc. added in blue crayon (CN)
921	tb.	marc. added by analogy with fg.2, cb.
921	S.	note 2: d[#] emended to e^b by analogy with cor.1, tr.3, trb.b., va.
922	ob. cor.1,2 trb.b.	marc. added by analogy with fg.2, cor.3,4, trb.t., tb., cb.
922-923	ob.1	Ga: marc. added in blue crayon (CN)
922	timp.	fff added by analogy with the other parts
923-925	ob. trb.b.	marc. added by analogy with fg.2, cor.1,2, trb.t., tb., cb.
923-925	cor.3,4	b.923 note 3 to b.925 note 3: marc. added by analogy with fg.2, cor.1,2, trb.t., tb., cb.
926	cl.	fzp emended to fp by analogy with ob., fg.
927	cl.	fzp emended to fp by analogy with ob., fg.; A: note 2: fzp added in pencil (CN)
928	vc. cb.	stacc. added by analogy with bb.926, 927
931	fg.2	fp added by analogy with ob., cl., fg.1
931	SAUL	A:  changed to  (CN); Db, E, Ka: 
934	fl.1	A: note 1: f added in pencil (CN)
934	fl.2,3	f added by analogy with fl.1, ob.1, cl.1, fg., cor., str.
936	ob.	pp emended to p by analogy with fl.1,2, fg.
936-937	vc.	stacc. added by analogy with va.
937	fl.3	notes 1-3: slur added; ppp added by analogy with cl., vl.1,2; Ga: note 1: mp added in blue crayon (CN)
937	cl.	notes 1-3: slur added;  added by analogy with vl.1,2
937	cb.	stacc. added by analogy with va.
938	fl.1	marc. added by analogy with tr., trb.t., trb.b., vl.1, va.
938	fl.2,3 ob. cor.1,3,4	articulation added by analogy with tr., trb.t., trb.b., vl.1, va.
938	fg.2	stacc. added by analogy with fl.1
938	cor.1	Ga: note 3: stacc. added in blue crayon (CN)
938	tb.	marc. added by analogy with cb.
938	CORO	ff added as in Db
938	va.	f added by analogy with woodw., brass, timp., vl.1,2, vc., cb.

Bar	Part	Comment
939-940		<i>poco rit.</i> --- emended to <i>poco ri-tar-dan-do</i> ; Db (b.940): second quaver: <i>rit.</i>
939	fg.2 tb.	note 1: marc. added by analogy with cb.
941		$\downarrow = 72$ added as in Db and in accordance with Ka ; A : No 13 added in pencil, $\downarrow = 72$ a 80 added in blue crayon; Ka : ($\downarrow = 72$) added in pencil (Henrik Knudsen)
941	vc. cb.	<i>arco</i> and <i>trem.</i> added
944-947	cl.1 fg.1	slur emended from open slur bb.944-945; A : bb.945-946: page turn
944	va.	A : note 1: \flat added in pencil (CN)
946	vl.1,2 va.	A : note 1: <i>arco</i> added in blue crayon (CN)
946	vc. cb.	$\frac{2}{4}$ added by analogy with the other parts; <i>arco</i> added by analogy with vl.1,2, va. and in accordance with Ga (1); Ga (1): note 1: <i>arco</i> added in blue crayon (CN)
947		($\downarrow = 116$) added as in Db
947	cor.	A : <i>muta in Es</i> added in pencil (CN)
948	fl.2	A : note 1: \sharp added in pencil (CN?)
948	SAUL	note 1: \downarrow emended to \downarrow as in B , Db and in accordance with E , Ka
949	cb.	<i>ff</i> added by analogy with vl.1,2, va., vc.
950	tr.	Ga : <i>muta in Es</i> added in blue crayon (CN)
950	SAUL	notes 4-6: \flat emended to \flat as in Db
950	vl.1,2 va.	A : rest 1: \frown added in pencil and emphasized in blue crayon (CN?); rest 2: \frown added in pencil (CN?); C : rests 1, 2: \frown cancelled in pencil
950	vc. cb.	A : rest 1: \frown added in pencil (CN?); C : rest 2: \frown
951		A : $\downarrow = 144$ added in blue crayon
951-952	cl. cor.3,4 tr.2,3	marc. added by analogy with fl.1, cor.1,2, vl.2, vc.1
951	cor.1	Ga : notes 2-3: marc. added in blue crayon (CN)
951-952	tr.1	b.951 note 3 to b.952 note 3: marc. added by analogy with fl.1, cor.1, vl.2, vc.1
951-952	trb.b.	Ga : phrase transposed up an octave
951	va.	<i>ff</i> added by analogy with woodw., brass vl.1,2, vc., cb.
952	woodw. brass va. vc. cb. arpa DAVID SAUL	\frown added by analogy with vl.1,2 and as in Db ; A (vl.1,2): \frown added in blue crayon
952	fl.1	note 3: marc. added by analogy with fl.2,3, ob., cl., cor., tr., vl.1,2, va., vc.1
952	fl.2,3 vl.1 va.	note 1: marc. removed by analogy with fl.1, cor.1, vl.2, vc.1
952	fl.3 vl.1 va.	note 4: marc. removed by analogy with fl.1,2, cor.1,2, vl.2, vc.1
952	ob.	marc. added by analogy with fl.1, cor.1,2, vl.1,2, vc.1
952	fg.	A : note 2: <i>ff</i> added in blue crayon (CN)
952	cor.1	Ga : note 2: marc. added in blue crayon (CN)
952	cor.2	A : note 2: \flat added in pencil (CN)
952	trb.t. trb.b. tb. vc.2 cb. DAVID	A : note 2: <i>ff</i> added in pencil (CN)
952		\frown added as in Db and by analogy with vl.1,2; Db : rest 1: \frown
953		($\downarrow = 76$) added as in Db ; A : $\downarrow = 72$ added in blue crayon
953	va.	treble clef emended to tenor clef in accordance with Ga
955	vl.1	Ga (1): rest 1: <i>pizz.</i> added in blue crayon (CN)
959-960	va.	\frown <i>f</i> added by analogy with vl.1,2, vc., cb.
959	vc.	<i>div.</i> added in accordance with Ga
960-964	cl.1	phrase placed in cl.1 in accordance with Ga ; A : no indication of 1., 2. or <i>a2</i>
960	vl.1	C : note 4: \flat
961	ob.1	<i>f</i> added by analogy with cl.1 and by analogy with the general dynamic level

Bar	Part	Comment
961	arpa	A : note 10: \sharp added in pencil (CN)
961	va.	A : note 3: \flat added in pencil (CN?) replaced with \sharp in blue crayon (CN?)
961	DAVID	A : note 6: \sharp added in pencil (CN)
962	DAVID	C : note 3: \flat added in blue crayon
964	DAVID	A : note 4: \sharp added in pencil (CN)
965	ob.1/2	b.965 note 6: end of open slur emended by analogy with fg.1; A : page turn
965	DAVID	A : note 6: \sharp added in pencil (CN)
966-967	cor.2	tie added
966	DAVID	\frown added as in Db
966	vl.1,2 va. vc.	<i>trem.</i> added
966	vl.1 va.	<i>arco</i> added
966	vc.	A : note 1: <i>arco</i> added in pencil (CN)
967	arpa	C : note 9: \sharp added in pencil
967	vc.	note 3: <i>div.</i> added
968-969	cor.1	b.969 note 4: end of open slur emended; A : bb.969-970: page turn
968	vc.	note 2: double stems emended to <i>unis.</i>
968	cb.	note 2: double stems emended to single stems
969	arpa	notes 13-18, 19-24: slur added by analogy with notes 1-6, 7-12; A : note 3: \flat added in pencil (CN)
971-972	fg.2	beginning of \frown emended from b.972 note 1 by analogy with the other parts
971	vl.1,2 va. vc.	A : note 1: <i>pp</i> changed to <i>ffp</i> in pencil (CN)
971	va.	C : chord 1: marc. added in pencil
971	va. vc.	<i>trem.</i> added
971	vc.	<i>arco</i> added
972	fg.2	<i>ffz</i> emended to <i>f</i> by analogy with the other parts; A : \frown <i>ffz</i> added in pencil (CN)
972	arpa	<i>f</i> moved from note 1 by analogy with the other parts
973	arpa	note 15: e'' emended to e^b as in C and by analogy with vc.; note 18: e' emended to e^b as in C and by analogy with vc.; C : notes 15, 18: \flat added in pencil
973	vl.2 va. vc.	<i>trem.</i> added
975-978	fl.1,2 ob.1 cl.1 fg.1	bb.975-977: <i>cresc.</i> --- and b.978: \frown emended to <i>cre-scen-do</i> ; A : bb.977-978: page turn
975-978	cor.1,2,4 str.	b.975 third crotchet: <i>cresc.</i> and b.978: \frown emended to <i>cre-scen-do</i> by analogy with fl.1,2, ob.1, cl.1, fg.1
976-978	fl.3	bb.976-977: <i>cresc.</i> --- and b.978: \frown emended to <i>cre-scen-do</i>
976	ob.1 cor.1	ten. added by analogy with fl.1
976-978	cl.2	b.976 note 1: <i>cresc.</i> and b.978: \frown emended to <i>cre-scen-do</i> by analogy with fl.3 and by analogy with bb.975-978 (fl.1,2, ob.1, cl.1, fg.1)
976	cor.1	Ga : note 2: <i>cresc.</i> added in blue crayon (CN)
976-978	cor.3	b.978: \frown emended to <i>cre-scen-do</i> by analogy with fl.3 and by analogy with bb.975-978 (fl.1,2, ob.1, cl.1, fg.1)
977-978	ob.2 fg.2	b.977 note 1: <i>cresc.</i> and b.978: \frown emended to <i>cre-scen-do</i> by analogy with bb.975-978 (fl.1,2, ob.1, cl.1, fg.1) and by analogy with bb.976-978 (fl.3)
977	arpa	first, third, fourth crotchet: two triplets emended to sextuplet by analogy with second crotchet and by analogy with bb.971, 978
977	vl.1	A : note 6: \sharp added in blue crayon (CN)
977	va.	Ga (1): note 3: <i>cresc.</i> added in blue crayon (CN)
978		A : <i>rall.</i> added in red crayon (CN); Db : <i>rit.</i> ;
978	va.	Ka : <i>rit.</i> added in pencil (Henrik Knudsen)
		<i>div.</i> added

Bar	Part	Comment
979		(♩ = 160) added as in Db and in accordance with Ka ; A : ♩ = 160 added in blue crayon; Ka : (♩ = 160) added in pencil (CN)
979	fg.1	Ga : note 1: ff added in blue crayon (CN)
979	DAVID	♩ changed to ♩ as in B, Db, E, Ka
981	vc. cb.	note 2: <i>div.</i> added by analogy with double stems
982	tutti	A : note 1: ♩ changed to ♩ in pencil (CN)
982	ob.1	Ga : note 1: stacc. added in blue crayon (CN), ♩ changed to ♩ in blue crayon (CN)
983	SAUL	A : notes 1-2: ♩ changed to ♩ (CN); B, Db, E, Ka : ♩
983	vl.1	notes 5-6: stacc. added by analogy with vl.2, va., vc.
984	timp.	C : marc. added in blue crayon
984	SAUL	♩ changed to ♩ as in B, Db, E, Ka
985	cor.2,4	A : note 1: ♩ added in pencil (CN)
985	SAUL	Db, E, Ka : note 1: <i>c³</i>
987	fl.1,2 picc. cl.	ff added by analogy with the general dynamic level
987	fg.	stacc. added by analogy with ob., cor., vc.
987	tr.1,2 trb.b. tb.	marc. added by analogy with cb.
987	timp.	A : ff added in pencil (CN)
988	fl. vl.1,2 va.	marc. added by analogy with cl.
988	cl.1	notes 7-8: slur emended to stacc. by analogy with fl., cl.2, vl.1,2, va.
989	SAUL	A : original version erased and changed to ♩ in pencil, emphasized in ink (CN); B, E, Gb (1): ♩; Db, Ka, Gb (2): ♩; C (in margin): ♩ added in pencil (CN), erased
989	vl.2 va. vc.	<i>trem.</i> added
990	vl.1	C : marc. added in pencil (CN?)
991	SAUL	A : original version erased and changed to ♩, partly in pencil, emphasized in ink (CN); B : ♩ emended to ♩ in pencil (CN); E, Gb (1): ♩; Db, Gb (2), Ka : ♩; mf emended to f as in Db
996	CORO	pp f added as in Db, Ka (DAVID)
997-998	DAVID JON.	A : note 1: ♩ added in pencil (CN)
997	JON.	<i>unis.</i> added
997	vl.2	<i>unis.</i> added
998	vl.2 va.	marc. added by analogy with fl., cl., vl.1
999-1000	tr.1,2	A : f added in pencil (CN)
999-1000	CORO	p f emended to pp f as in Db
999	B.	Db : note 2: <i>g</i>
999	vl.1,2 va. vc.	<i>trem.</i> added
1000	fl. cl. vl.1,2 va.	marc. added by analogy with b.998 (fl., cl., vl.1), bb.1002, 1003
1001	DAVID	A : note 1: pp added in pencil (CN)
1001	JON.	note 1: <i>a^b</i> emended to <i>a⁵</i> as in C and by analogy with the other parts; C : note 1: ♩ added in pencil; C : note 1: pp
1001-1002	JON.	pp f added as in Db and by analogy with DAVID and by analogy with CORO
1001-1002	CORO	A : pp f added in pencil (CN)
1001	vl.1,2 va. vc.	<i>trem.</i> added
1001-1002	va.	A : f added in pencil (CN)
1003, 1004	ob. fg. cor. tr.1 trb.t.1 trb.b. tb. vc. cb.	ten. added by analogy with tr.2, trb.t.2
1004	DAVID JON.	A : note 1: f added in pencil (CN)
1004	T.	note 1: <i>fⁿ</i> emended to <i>eⁿ</i> as in B, Db
1004	vl.2 va.	marc. added by analogy with fl., cl., vl.1
1005	fg.	f added by analogy with cb.
1005	DAVID	Db : note 1: f
1005	vl.1,2 va.	<i>trem.</i> added
1005	vl.2	<i>div.</i> added
1005	vc.	<i>trem.</i> added; <i>div.</i> added; A : bass clef added in pencil
1006	vc.	fp added by analogy with cl., cor.3,4, vl.1,2, va.

Bar	Part	Comment
1008	ob. cor.1,2	marc. added by analogy with fl.1,2
1009	tr.1,2	f emended to ff by analogy with the other parts
1011	fg.1	f emended to fp by analogy with b.1010 (ob., cor.1,2, vl.1,2, va., vc.) and in accordance with Ga ; Ga : note 1: f changed to fp in blue crayon (CN)
1012	fg.1	— added by analogy with ob., cor.1,2, vl.1,2, va., vc.
1012-1013	vl.2	single stems emended to double stems by analogy with the preceding part of the phrase; A : bb.1011-1012: page turn
1012	vc.2	A : note 1: <i>d^b</i> cancelled and changed to <i>g^b</i> in pencil (CN)
1013	cl.1	f emended to ff by analogy with fl.1,2, picc., ob., fg., brass, str. and in accordance with Ga ; Ga : f changed to ffz in blue crayon (CN)
1013	cl.2	f emended to ff by analogy with fl.1,2, picc., ob., fg., brass, str.
1013	cor.1,2	note 2: ff removed
1014	fl.1	Ga : notes 2-7: slur erased, notes 2-3: stacc., notes 4-7: slur added in blue crayon (CN)
1014	tb.	A : note 1: ♯ added in pencil (CN)
1015	picc.	<i>a^b</i> emended to <i>a³</i> by analogy with fl.1,2, MIKAL, vl.1
1015	cl.1	Ga : note 1: fz added in blue crayon (CN)
1015	tr.1,2	marc. added by analogy with ob.
1015	vl.1,2 va. vc.	<i>trem.</i> added
1016	fl.1	Ga : note 4: beginning of slur changed from note 2 in blue crayon (CN), notes 2-3: stacc. added in blue crayon (CN)
1017	picc. ob. tr.1,2	marc. added by analogy with b.1015 (ob.)
1017	trb.t.2	A : note 1: ♩ added in pencil (CN)
1017	vl.1,2 va. vc.	<i>trem.</i> added
1018	va.	tenor clef emended to treble clef by analogy with the preceding part of the phrase and the tenor clef change added at the end of the bars
1019	picc.	<i>a^b</i> emended to <i>bⁿ</i> by analogy with ob.2, cor.1, tr.2, trb.t.2, vc.
1021, 1023	cor.4	Ga : notes 1-2: marc. added in blue crayon (CN)
1025-1028		<i>accell</i> - - emended to <i>ac-cel-le-ran-do</i> ; A (bb.1026-1027): <i>accell</i> - - added in blue crayon (CN); A (b.1025): <i>accell</i> ; Db, Ka : <i>accl</i> .
1028	SAUL	notes 1-3: rhythm emended from ♩ as in Db and in accordance with E, Ka
1029	cor. trb.t.	marc. added by analogy with ob., fg.
1029	cor.1	Ga : note 1: fz added in blue crayon (CN)
1029	cor.3	Ga : note 1: ff added in blue crayon (CN)
1029	cor.3,4	ff added by analogy with trb.t. and by analogy with b.1028 (woodw., cor.1,2, tr., va.)
1029	va.	note 1: ff removed by analogy with woodw. and by analogy with b.1028
1031-1033	fl.1,2	end of slur emended from b.1032 note 3 by analogy with picc., cl.
1031	cl.1	Ga : note 1: ff added in blue crayon (CN)
1031	tb.	Ga : notes 2-3: marc. added in blue crayon (CN)
1031	cb.	ff added by analogy with trb.b., tb.
1032	ob.	note 2: fz emended to marc. by analogy with fg., cor.
1032	ob.1 fg. cor.	stacc. added by analogy with ob.2, trb.t.
1032	fg. cor.2,3 trb.t.2	Ga : notes 2, 4: fz added in blue crayon (CN)
1032	cor.1,4 trb.t.1	Ga : note 2: fz added in blue crayon (CN)
1032	trb.t.	marc. added by analogy with fg., cor.
1032	tb.	Ga : note 2: marc. added in blue crayon (CN)
1033	ob. fg.	stacc. added by analogy with trb.t.
1034		A : <i>Meno</i> added in pencil

Bar	Part	Comment
1034	va.	treble clef emended to tenor clef by analogy with notes in ob., fg., trb.t., trb.b., tb., vl.1,2, vc., cb.
1035	ob.	note 2: marc. added as in C and by analogy with fg., trb.t., str.
1035	trb.b. tb.	marc. added by analogy with fg., trb.t., str. and in accordance with C
1035	tb.	Ga : note 1: <i>ff</i> added in blue crayon (CN)
1036	cor.1	Ga : note 2: marc. added in blue crayon (CN), blurred
1036	cor.2,3,4 tr.1,2	Ga : note 2: marc. added in blue crayon (CN)
1036	cb.	marc. added by analogy with ob., fg., trb.t., trb.b., tb., vl.1,2, va., vc.
1037	ob. trb.t. tb. va. vc. cb.	marc. added by analogy with fg., trb.b., vl.1,2
1039	tutti	<i>pesante</i> emended from an expressive marking under all parts to a secondary tempo designation
1039-1040	vl.1	b.1039 note 2 to b.1040 note 3: marc. added by analogy with fg., cor.3,4, trb.t., trb.b., tb., va., vc., cb.
1039	vl.2	triplet marking added; Ga (1): rest 1: <i>ff</i> added in blue crayon (CN)
1039-1040	vl.2	marc. added as in C and by analogy with fg., cor.3,4, trb.t., trb.b., tb., va., vc., cb.
1040		A : <i>Tæppet</i> added in red crayon (CN)
1041	cor.2,3	Ga : rest 1: <i>fff</i> and <i>con sord.</i> : added in blue crayon (CN), erased
1041	cor.4	Ga : rest 1: <i>fff</i> and <i>con sord.</i> : added in blue crayon (CN)
1041-1043	tr.1,2	slur emended from open slur bb.1041-1042; A : bb.1042-1043: page turn
1041-1042	DAVID	A : \frown on bar-line cancelled in blue crayon
1042	tr.2	note 2: \flat emended to \natural by analogy with cl.2, cor.2,4 and in accordance with Ga
1045	ob. va.	<i>ff</i> added by analogy with fg., tr.3, trb.t., trb.b., tb., timp.
1045	cor.	A : note 2: <i>senza Sord.</i> added in pencil (CN)
1045	vc. cb.	<i>ff</i> added as in C and by analogy with fg., tr.3, trb.t., trb.b., tb., timp.
1047-1048	tb.	tie added
1049	cl.	marc. added by analogy with ob., fg., cor., trb.t., trb.b., tb.
1049	cb.	marc. removed by analogy with fg.
1050-1052	timp.	stacc. added by analogy with b.1049
1050-1051	vl.1,2 va. vc.	marc. added by analogy with tr. and by analogy with b.1049
1051-1052	cor.1,2	marc. added by analogy with ob., cl., fg., cor.3,4, trb.t., trb.b., tb., cb.
1052	tr.1,2 vl.1,2 va. vc.	marc. added by analogy with tr.3 and by analogy with bb.1049, 1050, 1051
1055	timp.	(<i>fff</i>) emended to <i>fff</i>

A C T T H R E E

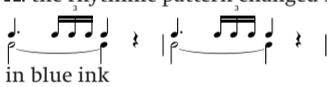
Bar	Part	Comment
1		A : No. 14 added in pencil
1-14	cor.1,2	Ga : notated as cor. in F
1	va.	<i>div.</i> added
5	va.	double stems emended to single stems
6	cl.1	<i>dolce</i> added by analogy with cor.ingl.
6	vc.	<i>p</i> added as in C and by analogy with va.
7-8	cor.ingl.	— b.7 notes 4-7 and — b.8 notes 1-2 emended to one — by analogy with cl.1
9	cor.2	Ga : note 1: <i>pp</i> added in pencil (CN)
12	fl.1	C : note 1: <i>p</i>
13-14		<i>rall. a tempo</i> added as in C ; C : <i>rall. a tempo</i> added in pencil (CN)
13		A : middle of bar: <i>rall.</i> added in blue crayon; Db : <i>calando</i> but no <i>a tempo</i> in b.14

Bar	Part	Comment
13	cor.ingl.	— added by analogy with fl.1, cl.1
13	fg.1	— added as in C and by analogy with va.
13	fg.1	C : note 1: <i>p</i>
13	vc.	— emended to — by analogy with va. and in accordance with Ga
14	fl.2	<i>p</i> emended to <i>pp</i> <i>espressivo</i> by analogy with ob.1
14	vl.2	<i>div.</i> added
14	va. vc.	lower part: g^\flat / G^\flat emended to g^\sharp / G^\sharp by analogy with fl.1, cl.1, cor.ingl.
15	vl.1	notes 3-6: end of slur emended from open slur; A : bb.15-16: page turn
16-17	vc.	tie added
19	fg.	c' / c emended to c^\flat / c^\sharp as in C and by analogy with vc. cb.
21-22	cor.4	b.21 note 3 to b.22 note 1: tie added
22	fl.2,3	A : notated as abbreviation showing . . . each with three dots
24		(<i>Tæppet op</i>) emended to <i>TÆPPE OP</i>
24	fl.1 cl.1	♪ ♯ ♯ ♯ - emended to ♪ ♯ ♯ - as a consequence of change of metre in b.20
25	cor.3,4	<i>dim.</i> added by analogy with cor.1,2
26		<i>morendo poco rall.</i> added as in Db
26	fl.2	notes 2-3: tie added
26-27	vl.1	beginning of slur emended from open slur by analogy with va. b.108; A : bb.25-26: page turn
27		$\text{♪} = 60$ added as in Db
27	cor.ingl.	♪ ♯ ♯ ♯ - emended to ♪ ♯ - as a consequence of change of metre in b.27
27	vc. cb.	time signatur (C) added
28	cor.2	Ga : <i>pp</i> added in pencil (CN)
29	fl.2,3	<i>pp</i> added by analogy with cl.; C : <i>p</i>
34-36	cor.3	slur emended from open slur b.34-35; A : bb.35-36: page turn
34	cb.	<i>p</i> added as in C and by analogy with the dynamic level in vc.
35-36	vl.1	slur b.35 notes 1-18 and open slur b.36 emended to one slur; A : page turn
36	fl.1	superfluous <i>p</i> omitted
36	cor.1,2 va. cb.	A : <i>p</i> added in blue crayon
36	cor.3,4 vl.1 vc.	<i>p</i> added as in C (vl.1, vc.) and by analogy with ob.1, cor.1,2, va.
36	JON.	notes 1-2: ♪ ♯ emended to ♪ ♯ as in C , Db , E , F² , Gb ; C : notes 1-2: ♪ ♯ changed to ♪ ♯ in pencil (CN)
37	fg.1	<i>p</i> added as in C and by analogy with the dynamic level in the other parts
37	cor.2	Ga : <i>p</i> added in pencil (CN)
37	vc.	note 2: <i>e</i> emended to e^\flat as in Db and in accordance with Ga
38	fg.2	<i>p</i> added as in C and by analogy with the dynamic level in the other parts
40	cor.2	Ga : <i>pp</i> added in pencil (CN)
41	ob.1	note 4: stacc. added as in C and by analogy with vl.1; A , C : notes 5-8: the articulation signs may be read as either stacc. or ten.
43		<i>poco rall.</i> added as in Db
44		<i>Tempo I</i> added as in B , Db
44	ob.1 fg. cor.1,2	<i>p</i> added by analogy with the other parts
44, 45	fg.2	Ga : note 1: <i>pp</i> added in pencil (CN)
45	fl.	emended from — as in B (notated as crotchet), C (fl.1) and by analogy with cl., cor.2 and; A : bb.44-45: page turn
46	cl.1	<i>p</i> added as in C and by analogy with fl.1
46-47	cl.1	C : no —
48	cb.	<i>p</i> added as in C and by analogy with vl.1,2, vc.
49-50	fl.1	slur emended from open slur b.49; A : page turn

Bar	Part	Comment
50	cor.2	Ga: note 1: <i>p</i> added in pencil (CN)
51	ob.1	C: note 1: <i>p</i>
52	ob.1	(<i>pp</i>) emended to <i>pp</i>
52	cl.2	C: note 1: <i>pp</i>
52	va.	trem. added
54	cor.3	C: note 1: <i>p</i>
56	fg.1	<i>p</i> added as in C and by analogy with cor.1,2
58		rall. added as in Db
59		<i>a tempo</i> added as in Db
60	fg.2	Ga: note 1: <i>p</i> added in pencil (CN)
61	cor.4	note 2: <i>d'</i> emended to <i>d'</i> as in C and by analogy with cl.2, fg.2
61	vl.2 va.	— added as in C and by analogy with vl.1, vc., cb.
61	vc. cb.	last note: <i>g'</i> emended to <i>g'</i> as in C and by analogy with cl.2, fg.2
62	va.	<i>unis.</i> added; <i>senza sord.</i> added as in C and by analogy with vl.1,2, vc. (b.61) and in accordance with Ga
63	cl.1	<i>f</i> added by analogy with the dynamic level in the other parts
64		$\downarrow = 132$ emended to $\downarrow = 112$ as in Db ; A: above the upper staff. $\downarrow = 126$ crossed out in red crayon, above vl.1: $\downarrow = 126$ added in blue crayon but changed to 132 in pencil; E: $\downarrow = 126$
71	cor.4	Ga: note 1: <i>p</i> added in pencil (CN)
78-79	vc.	— added by analogy with vl.1,2, va.
80	ob.1	ten. added by analogy with fg.2
81	fg.2	notes 3-4: ten. added by analogy with ob.1
82	fg.2	note 3: ten. added by analogy with ob.1
91	fl.2	<i>mf</i> added by analogy with cl.
91-92	cor.1,2	— <i>f</i> added as in C and by analogy with fg.
91-92	cor.2	b.91 note 1 to b.92 note 1: slur added by analogy with fg.2
91-92	cor.3	<i>p</i> — <i>f</i> added as in C and by analogy with the other parts
91	vc. cb.	<i>p</i> added as in C and by analogy with fl.1,3, ob.1, cor.ingl., fg., cor.1,2
92-93		<i>accel.</i> in the beginning of b.93 emended to <i>molto accel.</i> in b.92 as in Db
94	cor.3	<i>dim.</i> added as in C and by analogy with the other parts
96		A: tempo relation $\downarrow = \downarrow$. added in blue crayon
96	fl.2	<i>espressivo</i> added by analogy with ob.1
96	fg.2	<i>p</i> added as in C and by analogy with fg.1; Ga: <i>pp</i> added in pencil (CN)
96	vl.2	<i>div.</i> added
97	vl.1	notes 3-6: slur added by analogy with b.15
98	JON.	<i>pp</i> added by analogy with MIKAL
98	va.	<i>con sord.</i> added as in C and by analogy with vl.1,2 and as a consequence of <i>senza sord.</i> b.257 and in accordance with Ga
98	vc.	<i>con sord.</i> added as in C and by analogy with vl.1,2 and as a consequence of <i>senza sord.</i> b.255 and in accordance with Ga
98-99	vc.	tie added
99	cor.1	<i>p</i> added as in C and by analogy with b.17; Ga: note 1: <i>p</i> changed to <i>ppp</i> in blue crayon (CN)
100-101	fg.1 cor.3,4	A: changed from
		
		in pencil
101	fl.1	<i>p</i> added as in C and by analogy with cl.1
101	MIKAL JON.	— added as in Db
102-103	fl.2,3	open slur b.102 and slur b.103 emended to one slur; A: page turn

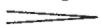
Bar	Part	Comment
102	cor.1,3,4	C: <i>p</i>
103-104	fg.	tie added by analogy with bb.21-22 and vc., cb.
103-104	cor.4	tie added
103-104	MIKAL JON.	— <i>f</i> added as in Db
104	fl. cl.1 fg. cor. str.	<i>f</i> emended to <i>mf</i> in pencil (CN)
104	cor.1	Ga: note 1: <i>mf</i> changed to <i>pp</i> in blue crayon (CN)
104	cor.2	Ga: note 3: <i>pp</i> added in blue crayon (CN)
104	fl.2,3	A: notated as abbreviation showing $\downarrow \downarrow \downarrow$. each with three dots
105		A: <i>molto rall.</i> added in blue crayon
105	fg.2	<i>dim.</i> added by analogy with fg.1
105	cor.3	tie added
105, 106	cb.	<i>dim.</i> added as in C and by analogy with vc.
106	fl.1 cl.1	$\downarrow \downarrow \downarrow$ emended to $\downarrow \downarrow$ as a consequence of change of metre in b.102
106	fg.	note 1: \downarrow emended to \downarrow by analogy with fl., cl.1
106	MIKAL JON.	<i>p</i> added as in Db
107	cor.ingl. cor. str.	A: <i>pp</i> added in pencil (CN)
107	fg.2	<i>pp</i> added by analogy with the other parts
107, 108	fg.2	note 1: \downarrow emended to \downarrow by analogy with cor.
107	cor.4	Ga: note 2: <i>dim.</i> <i>pp</i> added in pencil (CN)
108		<i>morendo</i> added as in Db
109	fl.1 vl.1	$\downarrow \downarrow \downarrow$ emended to $\downarrow \downarrow$ as a consequence of change of metre in b.102
111		A: No. 15 added in pencil, $\downarrow = 100$ added in blue crayon
111	cor.1	<i>p</i> added by analogy with the dynamic level in the other parts and in accordance with Ga
111	vc.	<i>D</i> emended to <i>D</i> by analogy with va.
112	vl.1	superfluous <i>con sord.</i> omitted
115	fg.1	note 2: marc. added by analogy with cor.3
117	vl.2	stacc. added by analogy with vc.
119, 121	cl.1	marc. added by analogy with ob.1
120	vl.2	<i>arco</i> added as a consequence of <i>pizz.</i> in b.117
124	cor.1	<i>senza sord.</i> added as in C and as a consequence of <i>con sord.</i> in b.111 and in accordance with Ga ; C: <i>Ga:</i> <i>senza sord.</i> added in pencil
126	va.	stacc. added by analogy with vl.1,2
129-131	va.	stacc. added by analogy with vl.1,2
131	vl.2	note 1: stacc. added by analogy with vl.1
132	cor.4	C: <i>pp</i>
132	vl.2	note 3: stacc. added by analogy with va.
134	va.	note 3: stacc. added by analogy with b.132 (vl.2)
136	vl.2	Ga (1): note 1: <i>p</i> added in blue crayon (CN)
136	va.	notes 2-4: slur added by analogy with 138, 140, 142; note 5: stacc. added by analogy with b.138
137	va.	note 2: stacc. added by analogy with note 1
138	vl.1	marc. added by analogy with b.136
139	va.	stacc. added by analogy with b.137
139	cb.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.123
139-141	cb.	slur emended from open slur by analogy with vc.; A: bb.141-142: page turn
139	cb.	C: <i>p</i>
141	cor.1	marc. added by analogy with cl.1
141	va.	stacc. added by analogy with b.137
143	fl.1 fg.1	C: <i>p</i>
143	va.	stacc. added by analogy with b.137
144	vl.2	note 2: <i>unis.</i> omitted
146-148	cb.	slur bb.146-147 and open slur b.148 emended to one slur; A: bb.147-148: page turn

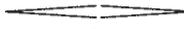
Bar	Part	Comment
147		A: <i>tranq.</i> added in blue crayon
148		A: <i>a tempo</i> added in blue crayon
148	vc.	p added by analogy with fg.1, va.
149-151	fg.1	b.149 note 2 to b.151: stacc. added by analogy with b.148 to b.149 note 1
149	va.	stacc. added by analogy with b.137
150	va.	note 5: stacc. added by analogy with b.148
151	va.	note 2: stacc. added by analogy with note 1
152	va.	<i>div.</i> added
156	fl.1	mp added as in C and by analogy with ob.1
159	cor.3	mp added as in C and by analogy with the dynamic level in fg.1
160	ob.2 fg.2	mp added as in C and by analogy with the dynamic level in ob.1, fg.1
161	va.	<i>trem.</i> added
162	vl.2	<i>trem.</i> added
162	cb.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.149; mf emended to f by analogy with vl.1,2, va., vc.
166		A: <i>poco rall.</i> added in pencil (CN)
166	vc.	<i>dim.</i> added by analogy with vl.1,2, va.
169		A: <i>a tempo</i> added in pencil (CN)
169, 170	fg.1	stacc. added as in C and by analogy with fl.2,3, cl.1
169	va.	<i>div.</i> added
170	fl.1	marc. added by analogy with ob.1
170	fl.2,3	stacc. added by analogy with cl.1
174	ob.	note 3: stacc. added by analogy with va.
174	cl.1	p added by analogy with fl.1, vl.1,2
175	cor.1,2	p added as in C and by analogy with the dynamic level in the other parts; C: note 1: p added in pencil
175	cor.1,2	note 3: stacc. added by analogy with va.
176	fg.1,2 vc.	p added as in C (vc.) and by analogy with the dynamic level in the other parts
176-177	vl.2	end of slur emended from b.177 note 1 to b.177 note 2 by analogy with vl.1
177	fl.1	note 3: stacc. added by analogy with cl.1
178	fg.1	note 3: stacc. added as in C and by analogy with fg.2
179	cor.3,4	p added as in C and by analogy with the dynamic level in the other parts
181	cl.1	note 3: stacc. added as in C and by analogy with fl.1
183	cor.3,4	note 3: stacc. added by analogy with va., vc.
184	cl.	p added as in C and by analogy with the dynamic level in the other parts
184	cl.1	note 1: <i>c'</i> emended to <i>c'</i> by analogy with va.
184	cl.2	note 3: stacc. added as in C and by analogy with cl.1
186-187	fg.	stacc. added by analogy with va., vc.
186	fg.2	 added as in C and by analogy with fg.1
186-187	vc.	slur and stacc. added by analogy with va.
187	va.	slur and stacc. added by analogy with b.186
190-191	cor.3,4	stacc. added by analogy with vc.
190-192	vl.2	slur b.190 to b.192 note 2 added by analogy with va.
192-194	cor.2	stacc. added as in C (bb.193-194) and by analogy with vl.2, va.
197		A: <i>rall</i> added in pencil (CN)
198	cor.1	A: bar added in pencil (CN); B: <i>c'</i>
201	va.	pp added as in C and by analogy with the dynamic level in vc.
203	vl.2	pp added as in C and by analogy with the dynamic level in vc.
204	va.	stacc. added by analogy with fg.1
205		<i>poco rall.</i> added as in Db
207		<i>Tempo I</i> added as in Db
208	va.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.207
210	cor.1	<i>senza sord.</i> added as in C and as a consequence of <i>con sord.</i> in b.197; C: <i>senza sord.</i> added in pencil

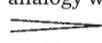
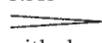
Bar	Part	Comment
211	va.	note 5: stacc. added by analogy with b.215
219		A: <i>tranq.</i> $\downarrow = 76$ added in pencil (CN); Db: both <i>tranq.</i> and <i>Meno</i>
221-223	cor.4	ties added by analogy with cor.1
222-223		A: between b.222 and b.223: <i>poco vivo a tempo</i> added in pencil (CN?), page turn bb.222-223
223		<i>a tempo</i> emended to <i>Tempo I</i> as in Db ; A: <i>a tempo</i> added in pencil
230	cl.2	stacc. added by analogy with cl.1
230	va.	stacc. added by analogy with fg.
233	fg.2	p emended to mp by analogy with fg.1, cor.1,3,4
235, 236	cl.2	note 3: stacc. added as in C and by analogy with cl.1
235	vl.2	<i>div.</i> added; p added as in C and by analogy with vl.1
237	cl.	note 3: stacc. added by analogy with bb.235, 236
238	fl.1	note 3: stacc. added by analogy with vl.1
238	va.	<i>div.</i> added
243	fl. vl.1	superfluous <i>dim.</i> omitted
243, 244	vl.2	note 4: stacc. added by analogy with cl.2
245	fl.2,3	note 2: stacc. added by analogy with fg.
247-248	cor.1,2	stacc. added by analogy with va.
247	vl.2	note 4: stacc. added by analogy with cl.2
249	cl.1	note 2: added by analogy with fl.1
249	vl.1	note 2: stacc. added by analogy with fl.1, cl.1
250	fl.1	note 3: stacc. added by analogy with cl.1
251	fl.2,3 vl.2	note 4: stacc. added by analogy with b.247 (cl.2, vl.2)
251	vl.2	pp added as in C and by analogy with the other parts
252-253	fg.	stacc. added by analogy with b.251 and vc.
256-257		<i>rall.</i> emended from the beginning of b.257 to the beginning of b.256 as in Db
258	va.	note 2: marc. added by analogy with bb.257, 259, 260 and cl.1
261		<i>tranquillo</i> added as in Db
261	va.	<i>div.</i> added
262		<i>lunga</i> added as in Db
262	cb.	pp added as in C and by analogy with the dynamic level in vc.
263	vl.1,2 va.	<i>trem.</i> added
263	va. vc.	superfluous <i>senza sord.</i> omitted
265-266		A: the rhythmic pattern changed from  in blue ink
265	fl.1 cl.1 cor.1,2 tr. trb.t.	notes 2-4: stacc. added by analogy with fl.2,3 ob.1
265	DAVID	Da ¹ : note 1: <i>g</i> changed to <i>e</i> in pencil
266	fl.1 ob.1 cl.1 cor.1,2 tr. trb.t.	notes 2-4: stacc. added by analogy with fl.2
266	timp.	stacc. added by analogy with b.265
268		$\downarrow = 72$ emended to $\downarrow = 66$ as in C , Db ; A: $\downarrow = 72$ but $\downarrow = 66$ added in blue crayon; E , F ¹ : $\downarrow = 72$
268		A: No. 16 added in pencil
269-271	cb.	stacc. added by analogy with b.268
270-271	fg.	stacc. added by analogy with bb.268-269
270-271	timp.	 added by analogy with fg., vc., cb.
270-272	vc.	stacc. added by analogy with bb.268-269
273-275	cb.	stacc. added by analogy with b.272
274-275	vl.1,2 va. vc.	stacc. added by analogy with bb.272-273
276	cor.4	superfluous p after f omitted
277	cl.1	p added as in C and by analogy with the dynamic level in the other parts
278	cor.3	p added as in C and by analogy with the dynamic level in the other parts

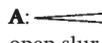
Bar	Part	Comment
279	cor.4	p added as in C and by analogy with the dynamic level in cor.1,2,3 and in accordance with Ga
279	timp.	 added as in C and by analogy with the other parts
280	cl.2	C : doubles cl.1
280	cor.1,2 tb.	f added as in C and by analogy with the other parts
280-287	vc. cb.	stacc. added by analogy with bb.268-275
281-283	T.2	Da ¹ : changed to  op - pe paa Klip - pen en Mandl
		in pencil (CN)
282-283	fg.	stacc. added by analogy with vc., cb.
284	vl.2	stacc. added by analogy with vl.1, va.
285	cor.1	p added by analogy with the dynamic level in the other parts
285-287	vl.1,2 va.	stacc. added by analogy with b.284
290	va.	note 3: marc. added by analogy with vl.1
290-291	va.	f fz p added as in C and by analogy with vl.1
291	vl.1 va.	stacc. added by analogy with b.289
291-292	vl.2	<i>div.</i> emended from b.292 to b.291 note 1
291	vc. cb.	superfluous <i>div.</i> omitted
297	vl.2	<i>unis.</i> added
297	vc. cb.	A : note 2: p crossed out in pencil
298	cb.	note 3: marc. added as in C and by analogy with vc.
299	vc.	A : note 2: p crossed out in pencil
300-301		Db : b.300 to b.301 first quaver: a ^b minor chord with <i>sixte ajouté</i>
301	tr.1	ff added by analogy with the other parts; C : note 1: f
301	vl.1,2 va.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.297
304	fg.	stacc. added by analogy with bb.303, 305-307
304-307	vl.1,2 va.	stacc. added by analogy with fg.
304	vc. cb.	p added by analogy with the other parts
306	fg.	notes 4-6: stacc. added by analogy with b.305 to b.306 notes 1-3
306	A.	<i>cresc.</i> added by analogy with S.
307	B.	<i>cresc.</i> added by analogy with T.
307	vc. cb.	rest 1: superfluous <i>cresc.</i> omitted
308	cor.1,2	f added as in C and by analogy with the other parts
308	cor.2	Ga : f added in pencil (CN)
308	B.	<i>e</i> ^b emended to <i>e</i> ^b as in Db , E , F ^{1,2} , Gb
309	vc.	note 2: stacc. added by analogy with vl.2, va.
312	vl.2	stacc. added by analogy with va.
313	vc.	stacc. added by analogy with vl.2, va.
314	cor.4	p added by analogy with cor.2
315	fl.1 ob.2	p added as in C and by analogy with cl.1
315	cl.1	 added by analogy with fl.1, ob.2
315	cor.1	p added by analogy with fl.1, ob.2, cl.1
315	vl.2 va. vc.	marc. and stacc. added by analogy with bb.309-314
320	vl.1,2 va.	note 1: open slur omitted; A : bb.319-320: page turn
321-331	va.	marc. added by analogy with b.320
322-324	vc.	marc. added by analogy with bb.320-321
325	va.	C : notes 2-4: marc.
326-331	vc.	marc. added by analogy with b.325
328	cl.	mp added by analogy with fl., ob.
328	fg.	p emended to mp by analogy with fl., ob., cl.
328	DAVID	ten. added as in Db
331	fl.2,3 ob. cl.	
	vl.1,2	stacc. added by analogy with fl.1
332	timp.	f added by analogy with the other parts
332	va.	<i>trem.</i> added
335	cor.1,2	 added by analogy with the other parts

Bar	Part	Comment
335-336	vc.	b.335 note 2 to b.336 note 1: slur added as in C and by analogy with vl.1
336-339	ob.1 cl.1 cor.3	slur emended from open slur in accordance with Ga (ob.1, cor.3); A : bb.339-340: page turn
336	fg. cor.2 va.	stacc. added by analogy with cor.4
338	fg. va.	stacc. added by analogy with cor.2,4
340	fg. cor.2,4 va.	stacc. added by analogy with b.338
341-343	vl.2	 f added as in C and by analogy with vl.1
342		A : <i>molto espress</i> added in pencil (CN); <i>tranq.</i> added in blue crayon; Db : <i>tranq.</i>
342-343	ob.1	 added as in C and by analogy with fl.1
342-343	cl.1 cor.2,3,4	<i>dim.</i> in b.343 emended to  bb.342-343 by analogy with fg.
342	va.	notes 5-6: emended from <i>g</i> ^b - <i>e</i> ^b (va.1), <i>e</i> ^b - <i>g</i> ^b (va.2) as in B (presumably error in A)
343	fg.	superfluous <i>dim.</i> omitted
343	cor.1	mf added by analogy with ob.2; <i>dim.</i> emended to  by analogy with the other parts
344		A : <i>a tempo</i> added in pencil (CN)
344	vc. cb.	C : note 3: <i>E</i> ^b / <i>e</i> ^b
345-347	vc. cb.	stacc. added by analogy with b.344
348-352	cor.3	slur emended from open slur bb.350-352 by analogy with cor.1,2; A : bb.349-350: page turn
348-351	vl.1,2 va.	stacc. added by analogy with bb.344-347 (vc, cb.)
349-350	cor.3	tie added
352	cor.4	pp added by analogy with the dynamic level in cor.1,2,3
353	fl.1	note 2: ten. emended to stacc. as in C and by analogy with fg.1
355, 357	fl.1 fg.1	stacc. added by analogy with b.353
359	cl.1	A : note 1: p added in pencil
362-366	fl.2,3	slur emended from open slur bb.362-364; A : bb.364-365: page turn
364-366	va.	slur emended from open slur b.364; A : page turn bb.364-365
365	cor.1	mf added by analogy with the dynamic level in the other parts
372	cb.	<i>sempre pp</i> added by analogy with vc.
373	CORO	note 2: A : <i>b</i> ^b / <i>b</i> ^b changed to <i>f</i> ^b / <i>f</i> ^b in pencil; C : <i>f</i> ^b / <i>f</i> ^b changed to in pencil <i>b</i> ^b / <i>b</i> ^b ; Db , E , F ^{1,2} : <i>f</i> ^b / <i>f</i> ^b
374		A : <i>tranq.</i> added in red crayon (CN)
374-378	cor.3,4	notation in bass clef emended to treble clef
374-375	SAUL	<i>espressivo</i> added as in Db
374	vl.1,2	<i>unis.</i> added
378		$\downarrow = 72$ added as in Db ; A : $\downarrow = 72$ added in blue crayon
382		<i>rall.</i> added as in Db
382	vl.1,2 va.	f added as in C and by analogy with vc., cb.
382	vl.2 va. vc. cb.	stacc. added by analogy with vl.1
383-384	vl.2	slur emended from openslur by analogy with vl.1; A : bb.384-385: page turn
386	DAVID	A : note 1: \downarrow changed to \downarrow in pencil; Db , E , F ^{1,2} , Gb : note 1: \downarrow
391	fl.2,3 ob. cl. fg. cor.	stacc. added by analogy with fl.1
391	cb.	fz added as in C and by analogy with vc.
394-399	cor.1,2	slur emended from open slur bb.394-397; A : bb.397-398: page turn
396	vc.	<i>d</i> ^b emended to <i>d</i> by analogy with cor.2, va.2
397	cb.	C : p
398	ob.1 cl.1	 added by analogy with the other parts
399	ob.2 cl.2 fg.1 cor.	stacc. added by analogy with b.391
402	cor.1,2	stacc. added by analogy with ob.1, fg.1
404	cl.1	p added as in C and by analogy with fg.2
407-409	vc. cb.	stacc. added by analogy with b.406

Bar	Part	Comment
410-417	vl.1,2 va.	stacc. added by analogy with bb.406-409 (vc., cb.)
410-417 414	vc. cb. JON.	stacc. added by analogy with bb.273-275 A, B, Gb: <i>f'</i> ; Db, E, F¹⁻²: note 3: <i>g'</i> (presumably due to scribal error in E)
418		$\text{♩} = 104$ emended to $\text{♩} = 92$ as in Db, E, F¹: $\text{♩} = 104$
418	ob.1	A: <i>mf</i> added in pencil (CN)
418	fg.1	<i>mf</i> added by analogy with ob.1
418	cor.1,2	<i>f</i> added as in C and by analogy with cor.3,4
418	cor.2	Ga: <i>f</i> added in pencil (CN)
418	vl.2 va. vc.	A: note 1: <i>f</i> changed to <i>mf</i> in pencil (CN)
418	cb.	<i>poco f</i> emended to <i>mf</i> by analogy with vc.
420	fg.1	notes 2-3: ten. added as in C and by analogy with ob.1
420	cb.	slur added by analogy with vc.
421	fg.1	 added by analogy with ob.1
422	cl.1	<i>f</i> added by analogy with fl.1
423	fl.1	note 1: stacc. added by analogy with cl.1, fg.1
428-430	cor.3	open slur b.428 and slur b.429 note 1 to b.430 note 1 emended to one slur; A: bb.428-429: page turn
428-430	cor.4	open slur b.428 and slur bb.429-430 emended to one slur; A: bb.428-429: page turn
429	fg.2	<i>p</i> added by analogy with cb.; Ga: note 1: <i>mp</i> added in pencil (CN)
429	vl.1 va.	 added by analogy with the other parts
430	fl.1 ob.1 fg. str.	A: <i>dim.</i> added in pencil (CN)
430	cl.1 cor.3,4	<i>dim.</i> added by analogy with the other parts
431	fg.1 vl.1	second crotchet: marc. added by analogy with fl.1, ob.1
433		A: <i>poco vivo</i> added in pencil (CN)
436	vl.2 va.	chord 2: \blacksquare added by analogy with vl.1
437		$\text{♩} = 100$ added as in Db, A: $\text{♩} = 104$ added in blue crayon
437	vl.2 va.	<i>trem.</i> added
439-440	cor.3,4	A: b.439 note 4 to b.440 note 8: notated as abbreviation showing $\text{♩} \text{♩} \text{♩}$ each with four dots
439	cor.4	Ga: note 1: <i>p</i> added in pencil (CN)
440	vc.	note 1: ten. added by analogy with vl.1
441	ob.1	<i>mf</i> added by analogy with the dynamic level in cl.1, fg., str.
445	fg. cor.1 str.	A: <i>cresc.</i> added in pencil (CN)
446	fg.	<i>f</i> added by analogy with cb.
446	va.	<i>f</i> added by analogy with vl.2
448	vl.1	slur added by analogy with vc.
449	SAUL	note 1: ♩ emended to ♩ as in B, Db, E, F¹⁻²: A: ♩ added in pencil
452	DAVID	Db, E, F¹⁻²: notes 4-5: marc. instead of ten.
453-459	fl.3	A: it is not quite clear whether also fl.3 is playing this phrase, only the final note of the phrase is explicitly designated fl.3; C: fl.3 is not playing; Ga: fl.3 is playing
453	vl.2	<i>f</i> added by analogy with cb.
453	vc.	<i>trem.</i> added
453	cb.	<i>fp</i> emended to <i>f</i>
454	ob.2 fg.2	note 1: <i>mp</i> added as in C and by analogy with ob.1, fg.1
454	cor.3,4	<i>p</i> added by analogy with the dynamic level in cor.1,2
456	fl.2,3 cor.1,2	 added as in C and by analogy with the other parts
456	cb.	<i>trem.</i> added
457	ob.2	<i>ff</i> added as in C and by analogy with the other parts
458	fg.2 cor.	 added by analogy with the other parts
459-460	cor.2	tie added
459	vc. cb.	<i>p</i> added by analogy with vl.1,2, va.

Bar	Part	Comment
459	vc.	<i>dim.</i> added by analogy with the other parts
461		A: No. 17 added in pencil
461-540		B: notated in $\frac{3}{8}$
461-473	fl.1 ob. cor.	A: partly added in pencil; B: corresponds to the original part of A
461-462	fg.1	ten. and stacc. added by analogy with vc.1
463-464	fg.1 vc.	 added by analogy with cor.2
463-464	cor.1	ten. and stacc. added by analogy with va.
463	va.	<i>mp</i> added as in C and by analogy with ob.2, cor.1
464-466	fg.1	slur emended from open slur b.464 to b.466 note 7; A: bb.463-464: page turn
467	fg.	notes 1-4: ten. and stacc. added by analogy with vc.2, cb.
467	vc.2 cb.	notes 5-7: ten. added by analogy with fg.
468-469	fg.	b.468 note 1 to b.469 note 1: ten., stacc. and slur added by analogy with vc.2, cb.
469	vc.2 cb.	note 3: ten. added by analogy with fg.
471	ob.1	<i>mp</i> added by analogy with the dynamic level in ob.2
471	fg.	note 4: stacc. added by analogy with note 2; note 6: ten. emended to stacc. by analogy with cor.3
471-472	cor.4	slur b.471 notes 2-4 and open slur b.472 note 1 emended to one slur; A: bb.471-472: page turn
471	vc.2 cb.	note 6: ten. emended to stacc. by analogy with note 4
472	fg.2	ten. and stacc. added by analogy with b.471
473	vl.1	C: note 1: <i>mp</i> added in pencil
473	vl.2	note 2: ten. emended to stacc. by analogy with vl.1; notes 3-4: slur and stacc., marc. added by analogy with vl.1
476	A.	note 1: <i>f'</i> emended to <i>f[#]</i> as in Db and by analogy with cor.1, va.
476	va.	note 2: ten. emended to stacc. by analogy with cor.1, <i>g'</i> emended to <i>g[#]</i> by analogy with cor.1, A.
477	va.	note 2: ten. emended to stacc. by analogy with cor.1
480	cor.3,4	<i>f</i> added by analogy with the dynamic level in the other parts and in accordance with Ga
482	fg.1	notes 1-2: superfluous slur omitted
482	B.	notes 1-2: <i>c B³</i> emended to <i>c' b³</i> as in C, Db; C: notes 1-2: <i>c B³</i> changed to <i>c' b³</i> in pencil
484	cor.1,2	stacc. added by analogy with b.483
485	ob.1 fg. cor.3	<i>p</i> added as in C (ob.1 cor.3) and by analogy with the dynamic level in fl.1, cl., cor.1,2
485-486	fg.	stacc. added by analogy with bb.483-484 (cor.1,2)
486-504	cor.	stacc. added by analogy with bb.483-484
487	cor.4 va.	<i>p</i> added as in C and by analogy with the dynamic level in the other parts
488	vl.2	<i>p</i> added by analogy with the dynamic level in the other parts
489		Db: <i>poco cresc.</i> above the upper staff
489	vl.1	<i>p</i> added by analogy with the dynamic level in the other parts
491	fl.1,2	 added as in C and by analogy with cl.
491	ABNER	<i>cresc.</i> added as in Db and by analogy with the other parts
492	ob.2	stacc. added by analogy with cor.2,4
493	MIKAL	<i>pp</i> added as in Db, E, F¹⁻² and by analogy with the other parts; C: note 3: <i>p</i>
494	ob.1 cl.1 fg.1	<i>cresc.</i> added as a consequence of <i>cresc.</i> in b.493 (the other parts)
494	vc.	superfluous <i>umis.</i> omitted
495-498	ob.	stacc. added by analogy with fl.2,3, cl.2, cor.
495	MIKAL	<i>f</i> added as in C, Db, E, F¹⁻² and by analogy with the other parts

Bar	Part	Comment
495	va.	<i>f</i> added as in C and by analogy with the other parts
496-498	fl.2,3	stacc. added by analogy with b.495
496	cl.2	stacc. added by analogy with b.495
496	fg.1	<i>marcato</i> added by analogy with ob.1, vc.
497	fl.1	note 1: <i>f</i> emended to <i>a</i> as in B, C and in accordance with Ga
497-498	fg.	stacc. added by analogy with fl.2,3, cl.2, cor.
499-500	fg.1	open slur b.499 notes 2-3 and slur b.500 emended to one slur; A: bb.499-500: page turn
500	MIKAL JON. SAUL ABNER	 <i>f</i> added as in Db
500	cb.	<i>pizz.</i> added as a consequence of <i>arco</i> in b.502 note 2 and in accordance with Ga
501	fg.2 cor.4	<i>pp</i> added by analogy with the dynamic level in the other parts
501	MIKAL JON. SAUL	<i>pp</i> added as in Db
501-502	MIKAL DAVID JON.	<i>poco a poco cresc.</i> added as in Db and by analogy with the other parts
501	ABNER	<i>pp</i> added by analogy with the other parts
501	va.	<i>trem.</i> added
502	DAVID	<i>pp</i> added by analogy with MIKAL, JON.
503	cl.1,2	notes 1-4: slur added by analogy with fl.1,2
503	SAUL ABNER	<i>poco a poco cresc.</i> added as a consequence of <i>poco a poco cresc.</i> in the other parts
504-505	ob.	b.504 note 1 to b.505 note 3: stacc. added by analogy with b.503
504	ABNER	Db: note 1: <i>b</i> [♯] (presumably printer's error)
504-505	vl.2	b.504 note 8 to b.505 note 3: slur added by analogy with vl.1
505-506	fg.	marc. added by analogy with b.504
506	cl.	note 1: marc. added as in C and by analogy with fl.1,2, ob.
506	cb.	notes 5-6: slur added by analogy with vc.
507	ob. cl.	<i>f</i> added by analogy with the other parts
508	vl.2	chord 3:  added by analogy with vl.1
508	cb.	notes 5-6: slur added by analogy with vc.
509	A.	<i>f</i> added by analogy with the dynamic level in T., B.
509	B.	note 3: <i>B</i> [♯] emended to <i>G</i> as in Db and by analogy with vc., cb.
510	A. B.	 added as in Db
510	va.	 added by analogy with vl.1,2
511	ob.	<i>f</i> added as in C and by analogy with the dynamic level in the other parts
511	SAUL	<i>f</i> added as in Db
513	S.	<i>f</i> added by analogy with the dynamic level in A., B.
516	tr.1,2	marc. added by analogy with ob. and b.515
516	vc.	 added as in C and by analogy with cb.
518	ob.	note 1: ten. added by analogy with cor.3,4
519-521	fg.	open slur b.519 and slur bb.520-521 emended to one slur; A: bb.519-520: page turn
519	cor.3,4	note 4: ten. omitted by analogy with ob.
519	B.	<i>dim.</i> added as in Db and by analogy with the other parts
520	cor.1,2	notes 1, 5: ten. omitted by analogy with va.
521	cor.3,4	<i>mp</i> added as in C and by analogy with the other parts
521	ABNER	<i>mp</i> added as in C, Db and by analogy with the other parts
521	S.	<i>mp</i> added by analogy with the other parts
523	MIKAL JON. SAUL ABNER	<i>cresc.</i> added as in Db
523	DAVID	<i>cresc.</i> added by analogy with MIKAL, JON., SAUL, ABNER

Bar	Part	Comment
524	ABNER	A:  added in blue crayon
525-529	cl.1	open slur bb.525-528 and slur b.528 to b.529 note 1 emended to one slur; A: bb.527-528: page turn
525-529	cl.2	open slur bb.525-528 and slur b.528 notes 1-2 emended to one slur; A: bb.527-528: page turn
525	fg.2	Ga: note 1: <i>fff</i> added in pencil (CN)
525	trb.t.	notes 1-2: marc. omitted by analogy with tr., trb.b, tb.
525	DAVID JON. SAUL ABNER	<i>ff</i> added as in Db and by analogy with MIKAL
525	vl.2	chord 1:  added by analogy with vl.1
525	va.	<i>ff</i> added by analogy with the other parts
526-527	cl.2	b.526 note 2 to b.527 note 1: tie added
526-527	trb.b. tb.	marc. added by analogy with tr., trb.t.
527-528	fg. cor.3,4	open slur b.527 and slur b.528 emended to one slur; A: bb.527-528: page turn
529	fl.1	note 5: marc. added by analogy with ob.1, cl.1
529	ob.2	note 3: stacc. added as in C and by analogy with fl.2
529	cor.	A: between cor.1,2 and cor.3,4: <i>espress.</i> added in blue crayon
529	cor.1,2	Ga: note 5: <i>espress.</i> added in blue crayon (CN)
529-540	camp.	A, C: notated on a staff designated <i>Klokker 'Bells'</i> added in pencil below system (CN)
529-530	vc. cb.	b.529 ninth crotchet to b.530 first crotchet: marc. and <i>segue</i> added by analogy with va.
530	fl.1 cl.1 vl.1	note 4: stacc. added as in C (fl.1, vl.1) and by analogy with ob.1, cor.1,2, vl.2
530	fl.1 cl.1	note 5: marc. added by analogy with ob.1, cor.1,2
530	fl.2,3	note 3: stacc. added by analogy with ob.2, cl.2
531	fl.1 cl.1 vl.1	note 4: stacc. added by analogy with ob.1, cor.1,2, vl.2
531	fl.1 cl.1 cor.1,2 vl.1	note 5: ten. added by analogy with ob.1, vl.2
531-532	fl.3 cl.2 cor.4 tr.2 trb.t.1	b.531 note 2 to b.532 note 1: tie added
531-532	ob.2	slur b.531 and open slur b.532 emended to one slur; A: bb.531-532: page turn
531-533	cl.2	b.531 to b.533 note 1: slur emended from open slur b.532 to b.533 note 1; A: bb.531-532: page turn
531	cor.1,2	Ga: notes 5-6: <i>espress.</i> and marc. added in blue crayon (CN)
531-532	vl.1	end of slur emended from b.532 note 2 to b.532 note 1 by analogy with vl.2 and b.536
532	vl.1	notes 1-2: slur omitted by analogy with vl.2 and b.536
533	fl.1	note 3: <i>f</i> emended to <i>a</i> by analogy with ob.1, cor.1, vl.1,2
533	fl.1 ob.1 cor.1,2	note 5: marc. added by analogy with vl.1,2
533	ob.1 cor.1,2	note 4: stacc. added by analogy with fl.1, vl.1,2
533	cor.1,2	Ga: note 5: <i>espress.</i> and marc. added in blue crayon (CN)
533-534	T.	note 4 to b.534 note 1: tie added
533	trb.b.	note 3: marc. omitted as consequence of the tie notes 2-3
533	tb.	note 2: marc. omitted as in C and as consequence of the tie notes 1-2
534	fl.1 ob.1 cor.1,2	notes 4-5: stacc. and marc. added by analogy with vl.1,2 and b.533
535	fl.1 ob.1 cl.1 cor.1,2	note 4: stacc. added by analogy with vl.1,2
535-536	fl.3	b.535 note 3 to b.536 note 1: tie added

Bar	Part	Comment
535	cor.1	Ga : note 5: <i>espress.</i> and <i>marc.</i> added in blue crayon (CN)
535	cor.2	Ga : note 5: <i>marc.</i> added in blue crayon (CN)
535-536	cor.3	slur emended from open slur b.535; A : bb.535-536: page turn
535	vl.1	note 4: <i>stacc.</i> added as in C and by analogy with vl.2
536	fl.1vl.2	note 4: <i>c'''</i> / <i>c''</i> emended to <i>c'''</i> / <i>c''</i> by analogy with vl.1
536	MIKAL	Db : notes 1-2: slur
536	A.	Db : note 2-4:  (presumably printer's error)
537	ob.	note 1: <i>marc.</i> added by analogy with cor., tr., trb.t.1
537	cl.2	Ga : note 1: <i>fff</i> added in pencil (CN)
537-538	tr.3	b.537 note 3 to b.538 note 6: <i>marc.</i> added by analogy with trb.t.1
537-538	timp.	b.537 note 2 to b.538 note 1: tie added
537-539	camp.	<i>f cresc.</i> <i>ff</i> added as in C ; C : <i>f cresc.</i> <i>ff</i> added in pencil (CN)
537-541	solli CORO	A : changed in ink (CN) from



		Db : corresponds to the original version in A
537	vl.1,2 va.	<i>trem.</i> added
538-539	fl.2,3	b.538 note 2 to b.539 note 1: tie added
538	ob. cor.	<i>marc.</i> added by analogy with b.537
539-540	fl.	b.539 note 2 to b.540 note 1: tie added
541		$\text{♩} = 100$ added as in Db ; A : $\text{♩} = 100$ added in blue crayon
541		A : No. 18 added in pencil
541	ob.1	Ga : notes 3, 5: <i>p</i> added after <i>fz</i> in pencil (CN)
541	cl.1	note 4: <i>fz</i> added as in C and by analogy with ob.1
542	ob.1	Ga : note 4: <i>mf</i> added in pencil (CN)
543	fg.1	note 1: <i>stacc.</i> added by analogy with ob.1
544	fg.1	 added by analogy with ob.1
545	cl.1	<i>fz</i> added by analogy with fl.1
547	fl.1 cl.1	note 1: <i>stacc.</i> added by analogy with b.543 (ob.1, fg.1)
548	cl.	<i>dim.</i> emended to  by analogy with fl.1, ob., fg.
548	cl.1	notes 1-2:  added by analogy with fl.1
551		A : <i>molto tranq.</i> added in pencil (CN)
551	cb.	<i>p</i> added by analogy with the dynamic level in vc.; <i>arco</i> added as a consequence of <i>pizz.</i> in b.541
553		A : <i>a tempo</i> added in blue crayon
555		A : <i>poco moto</i> added in pencil (CN)
555-558	fg.	<i>stacc.</i> added by analogy with va.

Bar	Part	Comment
555-558	va.	b.555 note 3 to b.558 note 6: <i>stacc.</i> added by analogy with b.555 notes 1-2
556	SAUL	 emended to  as in Db , E , F¹ ; B : 
558	cl.2	<i>mp</i> emended to <i>mf</i> by analogy with cl.1
558	fg.2	 added by analogy with fg.1 (A : fg.1,2 notated on two staves)
558	va.	slur emended from open slur; A : bb.558-559: page turn
559		<i>tranq.</i> emended to <i>tranquillo</i> as in Db ; A : <i>molto tranq.</i> added in pencil (CN)
559	S.	<i>pp</i> added as in B and by analogy with A., T., B.
559	A. T. B.	<i>pp</i> added as in B , Db
560	A.	notes 4-5:  emended to  as in B , Db and by analogy with S., T., B.;
561	fg.2	<i>stacc.</i> added by analogy with vc.
562	cor.4	<i>pp</i> added by analogy with the dynamic level in cor.1,2,3
562-563	cor.4	tie added
562	vc.	<i>stacc.</i> added by analogy with fg.2
564	vc.	notes 1-3: <i>stacc.</i> emended to <i>ten.</i> by analogy with fg.2
565		A : $\text{♩} = 72$ added in blue crayon
567-568		Db : no <i>rall.</i>
569		A : $\text{♩} = 76$ added in pencil
570		A : $\text{♩} = 96$ added in blue crayon
574-575	va.	slur emended from open slur; A : bb.573-574: page turn
576		$\text{♩} = 66$ added as in Db ; A : <i>l'istesso</i> added in blue crayon
579	cl.2 fg.	note 2: <i>stacc.</i> added by analogy with cl.1
581		A : <i>rall.</i> added in blue crayon
582	vl.2	<i>b[♯]</i> emended to <i>b[♭]</i> by analogy with trb.t.1
583-586	va. vc. cb.	open slur bb.583-584 and slur bb.585-586 emended to one slur; A : bb.584-585: page turn
584-585	vl.2	superfluous slur omitted
587		$\text{♩} = 66$ added as in Db
587	fl.2,3	<i>pp</i> added as in C and by analogy with fl.1
587	vl.2	<i>pp</i> added as in C and by analogy with vl.1
589-590	fl.2,3	slur emended from open slur b.589 by analogy with fl.1; A : bb.589-590: page turn
589-590	vl.1,2	tie added; b.590: <i>tr</i> replaced with a continued  ; A : bb.589-590: page turn
591	vc.	b.590 note 2 to b.591 note 1: double stems emended to single stems; superfluous <i>unis.</i> omitted
594	cb.	<i>pp</i> added by analogy with the dynamic level in vc.
595-600	cl. fg.	open slur b.595 and slur b.596 to b.600 note 1 emended to one slur; A : bb.595-596: page turn
598-599	cl.1	b.598 note 4 to b.599 note 1: tie added
601	fg.1	Ga : note 1: <i>pp</i> added in pencil (CN)
605		<i>agitato</i> added as in Db
605	trb.b. tb.	<i>f</i> added as in C and by analogy with tr.1,2, trb.t.
605	SAUL	Db : note 8: 
605	va.	chord 1: <i>f</i> added as in C and by analogy with vl.1,2, va., cb.
606	cb.	<i>fz</i> added as in C and by analogy with vl.1,2, va., vc.
607		<i>tranq.</i> added as in Db
611		<i>Poco vivo</i> $\text{♩} = 100$ emended to <i>agitato</i> as in Db ; A : <i>Poco vivo</i> $\text{♩} = 100$ added in pencil and red crayon (CN)
611	fg.2	Ga : <i>pp</i> added in pencil (CN)
611	vc. cb.	<i>ff</i> added by analogy with va.
612	cb.	notes 7-8: <i>stacc.</i> added by analogy with vc.
613	va.	note 3: <i>fz</i> added as in C and by analogy with vl.1,2, vc., cb.
614	SAUL	Db , F^{1,2} , Gb : notes 3-5: 

Bar	Part	Comment
615-616		<i>largamento</i> in b.615 emended to <i>allarg.</i> in b.616 as in Db
615		A: <i>largamento</i> added in red crayon (CN)
615	trb.b. tb.	ff added by analogy with the other parts
615	vl.1,2 va. vc.	<i>trem.</i> added
616	ob.2 cl.2 fg.2 tr. trb.t.	<i>pesante</i> added by analogy with the other parts
617		$\downarrow = 92$ added as in Db
619-621	fg.1	slur b.619 and open slur bb.620-621 emended to one slur; A: 619-620: page turn
619	str.	slur emended from open slur; A: bb.619-620: page turn
621		<i>agitato</i> added as in Db
621	fg.1	f added as in C and by analogy with the other parts
622		$\downarrow = 66$ added as in Db ; A: <i>Tempo I, ma pesante</i> moved from beginning of the bar to sixth quaver in blue crayon
622	vl.2	notes 3-4: stacc. added by analogy with vl.1, va., vc., cb.
622	va.	note 1: fz added as in C and by analogy with vl.1,2, vc., cb.
623-627		A, Ga: changed in pencil from [see Appendix page 615] (CN); Db: corresponds to the original version in A
623	vl.2 vc. cb.	<i>trem.</i> added
625	vl.1 va.	<i>trem.</i> added
627-634	tutti	<i>dim.</i> b.627 (ob., cl., cor. vl.1,2), b.629 (tr., trb.t, trb.b., tb., str.), b.630 (tr., trb.t., trb.b., tb.), b.631 (woodw., cor., str. with prolongation line bb.632-634 in fl.2,3, ob.1) emended to <i>di - - mi - - nu - - en - - do</i> in all parts; A: b.627: <i>dim.</i> (ob., cl., cor. vl.1,2) added in pencil (CN), b.629: <i>dim.</i> (str.) added in pencil (CN)
627-630	fl.2,3	slur emended from open slur b.630 by analogy with fl.1; A: bb.629-630: page turn
627-630	cor.1,2	slur emended from open slur bb.627-629; A: bb.629-630: page turn
627	SAMUEL	Db: notes 1-2: $\downarrow\downarrow$
627	vl.1,2 va.	fff added by analogy with the other parts
628-629	cor.2	tie added
630-631	tr.2	tie added in accordance with Ga
631-632	cor.2	tie added
631-634	cor.3,4	slur emended from open slur; A: bb.634-635: page turn
633	fl.2,3	note 3: ten. added by analogy with fl.1, cl.
634	fl.	note 3: ten. added by analogy with cl.
634	cor.1,2	note 3: open slur omitted; A: bb.634-635: page turn
635		$\downarrow = 60$ added as in Db
635	fl. fg.2 cor.3,4 cb.	p added as in C (cor.3,4, cb.) and by analogy with the other parts
635-636	cl.	b.635 note 3 to b.636 note 1: tie added
635-636	cor.1,3	tie added
637-638	cl.1	b.637 note 3 to b.638: tie added
638	fl.2,3	p added as in C and by analogy with fl.1
639	vl.1	slur added by analogy with vl.2
640	vl.2	slur added by analogy with vl.1
643	vl.1	note 3: marc. added by analogy with vl.2
644	fl.2,3	notes 3-4: slur added by analogy with fl.1, cor.1
646	fg.2	Ga: note 1: pp added in pencil (CN)
647	vl.2	marc. added by analogy with vl.1
648-650	fl.2,3	beginning of slur emended from b.649 to b.648 note 1 by analogy with fl.1
649-651	SAMUEL	f added as in Db
650	fl.2,3	note 3: marc. added by analogy with fl.1
650	trb.b. tb.	<i>cresc.</i> emended to $\text{$ by analogy with the other parts

Bar	Part	Comment
651		A: <i>meno</i> added in pencil
651-655	trb.t. trb.b. tb.	slur bb.651-652 and open slur bb.653-655 emended to one slur; A: bb.652-653: page turn
651	va.	f added by analogy with the other parts
652-653	cor.2,4 trb.t.1 tb.	tie added
655-656		single bar-line emended to double bar-line added as in Db
655	cor.3,4	<i>dim.</i> added by analogy with the other parts
655-657	vl.2	slurs added by analogy with vl.1
656-657		single bar-line emended to double bar-line as in Db
661	CORO	pp added as in Db
661	vl.1,2 va.	<i>trem.</i> added
665		<i>Allegro moderato</i> emended to <i>Allegretto moderato</i> ($\downarrow = 72$) added as in Db ; A: $\downarrow = 72$ added in blue crayon
665	cor.1,2	mf added by analogy with ob., fg.
667	vl.2 va.	notes 2-4: stacc. added as in C and by analogy with vl.1
667	vc.	notes 2-3: stacc. added as in C and by analogy with vl.1,2, va.
667	cb.	stacc. added as in C and by analogy with vl.1,2, va.
668	vl.1 va. vc. cb.	stacc. added as in C and by analogy with vl.2 (notes 1-2)
668	vl.2	note 3: stacc. added as in C and by analogy with b.667 (vl.1)
670	vl.1,2 va. cb.	stacc. added by analogy with b.668 and vc. (notes 1-2)
670	vc.	note 3: stacc. added by analogy with b.668
671	SAMUEL	ten. added as in Db
672-673	fg.1	b.672 note 3 to b.673 note 1: superfluous slur omitted
673	va.	pp added as in C and by analogy with vl.1,2, vc., cb.
675	cl.2 fg.	<i>dim.</i> emended to $\text{$ by analogy with ob.1, cl.1, cor.2,3,4
675	cor.2,4	mf added by analogy with the dynamic level in fg.1, cor.1
678	timp.	C: note 1: p
679	cb.	slur added by analogy with the vl.1,2, va., vc.
680	vl.2 va.	note 4: g^b emended to g' by analogy with vl.1, vc., cb.
681	cor.3,4	C: note 1: p
682		A: <i>rall.</i> added in blue crayon
685		<i>meno</i> emended to <i>allarg.</i> as in Db
688	cl.2 fg.	<i>dim.</i> added by analogy with cl.1
690	DAVID	g^b emended to g' as in Db and by analogy with va., vc.
691		A: fourth crotchet: \frown added in pencil
691-692		A: double bar: \frown added in pencil
692		$\downarrow = 116$ added as in Db ; A: $\downarrow = 100$ a 112 added in blue crayon, later changed to $\downarrow = 112$ in pencil
692		A: No. 19 added in pencil
696	cor.3,4	fz emended to fzp as in C and by analogy with cor.1,2
697-698	vc. cb.	stacc. added by analogy with vl.1,2, va.
699		$\downarrow = 112$ added as in Db
699	va. vc. cb.	p added by analogy with vl.1,2
703	cor.1,2	p added by analogy with cor.3,4
704	cor.3,4	stacc. added by analogy with cor.1,2
705	cor.	stacc. added by analogy with bb.703-704
706-711	cor.1	slur bb.706-707 and open slur bb.708-711 emended to one slur; A: bb.707-708: page turn
707	cl. fg.1	f added as in C and by analogy with the other parts
707-708	cor.2	tie added
707	va. vc.1	<i>trem.</i> added
708-709	ob.2	tie added
709-710	ob.1	tie added

Bar	Part	Comment
713-714	ob.	<i>cresc.</i> in b.713 and  in b.714 emended to one  by analogy with cor.3,4, vl.1,2, va., vc.1; A: bb.713-714: page turn
713-714	cor.3,4 vl.1,2 va. vc.1	 in b.713 and  in b.714 emended to one  ; A: bb.713-714: page turn
719	MIKAL	note 1: <i>g^b</i> emended to <i>g</i> as in B and by analogy with fg.1, va.
719	vc. cb.	note 1: <i>e'</i> emended to <i>e'</i> as in Db and in accordance with Ga ; Ga (1): <i>e'</i> changed to <i>e^b</i> in pencil
720	fl.2,3	note 4: marc. added by analogy with fl.1
722	vc. cb.	note 3: stacc. added by analogy with fg.2
723		<i>tranq.</i> emended to <i>molto tranq.</i> as in Db
723	fg.1	stacc. added by analogy with fg.2
723	vl.2 va. vc. cb.	stacc. added by analogy with fl., fg., vl.1
724		A: <i>pochettino meno</i> added in pencil (CN)
725	cor.3	Ga: note 1: <i>p</i> changed to <i>pp</i> in pencil (CN), the note, <i>Her beder jeg om pp Venlig Hilsen fra Carl Nielsen</i> 'here I beg [you to play] <i>pp</i> yours sincerely Carl Nielsen', has been added in pencil
725	cor.4	Ga: note 2: the following note has been added in pencil (CN): <i>Længe leve pp herfra, ihvertfald til [rehearsal number] 40 Tak! C.N.</i> 'Long live <i>pp</i> from here, at least until [rehearsal number] 40 thanks! C.N.'
728-729	fg.2	b.728 note 3 to b.729: tie added
730	cor.2	note 1: <i>c^b</i> emended to <i>c^b</i> as in C , Db , Ga
733-734	vl.1,2	b.733 to b.734 note 1: stacc. added by analogy with va.
734		A: <i>poco a poco a tempo</i> added in pencil (CN)
734	fl.2,3	<i>p</i> added by analogy with fl.1
736	fl.2,3	note 2: stacc. added by analogy with fl.1, cl.
736	fg.2	<i>p</i> added as in C and by analogy with the dynamic level in the other parts
738	fl. cl.2 vl.1	ten. added by analogy with cl.1
738	vl.1	note 2: stacc. added by analogy with fl., cl., cor.3
738	vl.2 va.	<i>trem.</i> added
739		A: <i>a tempo</i> added in pencil (CN)
743	cor.1	 added by analogy with the other parts
745	cor.3,4 vc. cb.	<i>dim.</i> added as in C and by analogy with the other parts
747	fg.2	Ga: note 1: <i>p</i> added in pencil (CN)
751	cor.1,2	stacc. added by analogy with ob., fg.
753-754	vl.2 va. vc. cb.	stacc. added as in C (vl.2, va.) and by analogy with vl.1
754	cor.3,4	stacc. added by analogy with cl., tr.1,2
755	ob.1	stacc. added as in C and by analogy with ob.2
755	ob.2	<i>mf</i> added by analogy with ob.1, fg., cor.1,2
757-759	cl.2	end of slur emended from b.758 note 2 to b.759 note 1 by analogy with fl.1
759	fl.2	note 3: stacc. added by analogy with fl.1
759	fl.3	notes 2-3: stacc. added by analogy with fl.1,2
759-762	ob.2 cl. cor.1,2,4	stacc. added by analogy with fl.
759	vl.2 va.	<i>trem.</i> added
761-762	fl.	stacc. added by analogy with bb.759-760
763-764	vl.2	stacc. added as in C (b.763) and by analogy with vl.1
764	vl.1	notes 5-8: stacc. added by analogy with b.763 note 1 to b.764 note 4
764	va. vc.	stacc. added by analogy with vl.1,2
765		A: $\text{♩} = 144$ added in blue crayon but changed to $\text{♩} = 132$ in pencil
765-766	fg.	marc. added as in C and by analogy with cl.

Bar	Part	Comment
765-768	cb.	marc. added by analogy with fg.
767-768	fl.1,2 cl.	b.767 note 3 to b.768 note 3: marc. added by analogy with b.765 note 1 to b.767 note 1
767	cl.2	marc. added as in C and by analogy with cl.1
767-768	fg.	marc. added by analogy with bb.765-766
769	trb.t. trb.b. tb.	note 1: superfluous <i>ff</i> omitted
769	va. vc.	notes 1-4: stacc. added by analogy with vl.1,2
770	vl.1,2 va. vc.	notes 1-4: stacc. added by analogy with b.769
770	vl.1	notes 7-8: stacc. added by analogy with vl.2, va., vc.
771	vl.2 va. vc.	notes 5-8: stacc. added by analogy with vl.1
772	vl.1,2 vc.	notes 1-2: stacc. added as in C (vc.) and by analogy with va.
772	vl.2 va. vc.	notes 5-8: stacc. added as in C and by analogy with vl.1
773-777	fl.1,2	open slur b.773 and slur b.774 to b.777 note 1 emended to one slur; A: bb.773-774: page turn
774		(<i>Tæppet</i>) emended to <i>TÆPPE</i>
774-777	fg.2	slur added by analogy with fg.1
777	fl.1,2 cl.2	note 1: stacc. added as in C (cl.2) and by analogy with picc., cl.1, fg.
777-779	picc.	marc. added by analogy with str.
778	vl.2	notes 1, 3: marc. added by analogy with vl.1, va., vc., cb.
779	trb.t.1 trb.b. cb.	note 1: marc. added by analogy with cor.3,4, tr.1, timp., vl.1,2, va., vc.

A C T F O U R

Bar	Part	Comment
1		$\text{♩} = 96$ emended to $\text{♩} = 100$ as in C , Db ; Kb: $\text{♩} = 100$; A: $\text{♩} = 100$ added in blue crayon (CN?)
1	ob.	A: D minor key signature changed to C minor key signature in pencil (CN)
1	vl.1	A: note 1: <i>a^b</i> , <i>e^b</i> changed to <i>a^b</i> , <i>e^b</i> in pencil (CN)
5	ob.	stacc. added as in C and by analogy with fl.1,2, picc., cl.
6	picc.	note 1: marc. removed as in C and by analogy with bb.8, 72, 74 and in accordance with Ga
7	ob.	stacc. added as in C and by analogy with fl.1,2, picc.
7	cl. fg.	stacc. added by analogy with fl.1,2, picc.
10	cl.2	Ga: note 1: <i>ffz</i> added in pencil (CN)
13	picc.	A: note 7: cross added and in margin <i>ces</i> added in pencil
13	cl.	stacc. added by analogy with fl.1,2, picc., ob., fg.
14	cl. fg.	<i>fz</i> added by analogy with fl.1,2 picc., ob. and in accordance with Ga (cl.1, fg.2)
14	cl.1 fg.2	Ga: note 1: <i>fz</i> added in pencil (CN)
14	vc.	stacc. added as in C and by analogy with va., cb.
15	picc.	A: note 7: <i>as</i> added in pencil
15	fg.2	stacc. added by analogy with fl.1,2, picc., ob., cl., fg.1
15	va. vc. cb.	<i>fz</i> added by analogy with bb.7, 73
16	fl.1,2 ob.	note 3: marc. added as in C and by analogy with picc., cl., fg.1
16	fg.2	marc. added by analogy with fl.1,2, picc., ob., cl., fg.1
17-18	fl.1,2	slur emended from open slur b.17 by analogy with picc., ob.; A: page turn
17	va. cb.	stacc. added as in C and by analogy with vc.
18	fl.1,2	note 1: stacc. added as in C and by analogy with picc., ob., cl., fg.1

Bar	Part	Comment
18	va.	note 1: marc. removed by analogy with vc., cb., and by analogy with the preceding and succeeding bar
19	ob.2	note 1: stacc. added by analogy with fl.1,2, picc., ob.1, cl., fg.1
19	va.	note 7: stacc. added as in C and by analogy with vc.; note 8: stacc. added as in C and by analogy with cb.
19	vc.	note 8: stacc. added by analogy with cb.
19	cb.	note 7: stacc. added by analogy with vc.
19-20	cb.	———— added by analogy with the other parts
20	vc. cb.	A: note 6: h added in pencil (CN)
21	fg. trb.b.	marc. added by analogy with va., vc., cb.
21	tr.1,2	stacc. added by analogy with cor., trb.t.
21	va. vc. cb.	A: note 2: marc. added in ink (CN)
22	fg. trb.b.	marc. added by analogy with va., vc., cb.
22	cor. tr.1,2 trb.t.	stacc. added by analogy with b.21 (cor., trb.t.)
22-23	va. vc. cb.	A: b.22 note 2 to b.23 note 1, b.23 note 2 to b.24 note 1: slurs cancelled in pencil (CN)
22, 23	va. vc. cb.	A: note 2: marc. added in pencil (CN)
23	fl.2	note 2: h added by analogy with picc., ob.1, cl.1
23	fg. trb.b.	note 2: marc. added by analogy with va., vc., cb.; note 3: marc. added by analogy with bb. 21, 22, 27 (va., vc., cb.)
23	cor. tr.1,2 trb.t.	stacc. added by analogy with b.21 (cor., trb.t.)
23	va. vc. cb.	note 3: marc. added by analogy with bb.21, 22, 27
23-24	va. vc. cb.	A: b.22 note 2 to b.23 note 1, b.23 note 2 to b.24 note 1: slurs cancelled in pencil (CN)
24	fl.2	C: notes 7-8: $c^{\text{u}}b^{\text{h}}$
25	fg.	note 2: marc. added by analogy with va., vc., cb.; note 3: marc. added by analogy with va. and by analogy with bb.21, 22, 27 (va., vc., cb.)
25	cor. tr.1,2 trb.t.	stacc. added by analogy with b.21 (cor., trb.t.)
25	va. vc. cb.	A: note 2: marc. added in pencil (CN)
25-26	va. vc. cb.	A: b.25 note 2 to b.26 note 1: slur cancelled in pencil (CN)
25	vc. cb.	note 3: marc. added by analogy with va. and by analogy with bb.21-23, 27
26	fg.	note 2: marc. added by analogy with va., vc., cb.; note 3: marc. added by analogy with bb.21, 22, 27 (va.,vc., cb.)
26	cor. tr.1,2 trb.t.	note 3: stacc. added by analogy with b.21 (cor., trb.t.)
26	va. vc. cb.	note 3: marc. added by analogy with bb.21, 22, 27
26-27	va. vc. cb.	A: b.26 note 2 to b.27 note 1, b.27 note 2 to b.28 note 1: slur cancelled in pencil (CN)
26, 27	va. vc. cb.	A: note 2: marc. added in pencil (CN)
27	fg.	marc. added by analogy with va., vc., cb.
27-28	fg.	b.27 note 2 to b.28 note 1: slur added by analogy with slurs bb.21-27
27	cor. tr.1,2 trb.t.	stacc. added by analogy with b.21 (cor., trb.t.)
27-28	va. vc. cb.	A: b.26 note 2 to b.27 note 1, b.27 note 2 to b.28 note 1: slur cancelled in pencil (CN)
29-30	cl.1	b.29 note 1 to b.30 note 6: end of slur emended from b.31 note 1 by analogy with cl.2
29-34	cor.2	b.29 note 1 to b.34 note 1: beginning of slur emended from b. 32 note 1 by analogy with ties bb.29-34
29-30	va. vc. cb.	ties added by analogy with bb.31-32 and in accordance with Ga ; A: page turn
31-34	cor.3,4	b.31 note 1 to b.34 note 1: beginning of slur emended from b.32 note 1 by analogy with tie
31	vc.	<i>dim.</i> added by analogy with the other parts

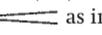
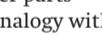
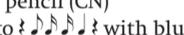
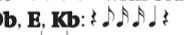
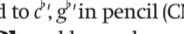
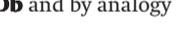
Bar	Part	Comment
33-34	cor.1	tie added by analogy with the end of phrase in cor.2,3,4
34	vc.	<i>dim.</i> added by analogy with the other parts
37-38	cor.2	A: open tie added in pencil, page turn
37	vl.2	Ga (1): note 1: <i>p</i> added in blue crayon (CN)
37-38	vc.	A: open ties added in blue crayon, page turn
38	timp.	<i>dim.</i> added by analogy with cor., vl.1,2, va. and in accordance with C
38	vc.	<i>dim.</i> added by analogy with cor., vl.1,2, va.
41		$\text{J} = \text{J}$. emended to $\text{J} = \text{J}$; <i>lo stesso movimento</i> added as in Db
41-42	cl.	two ——— emended to one by analogy with fl.1, cor.3,4, timp., va.
41-42	timp.	tie added by analogy with vv ; b.42: <i>tr.</i> removed and vv extended in accordance with Ga ; A: page turn
41	str.	B: <i>p</i>
41-42	vc.	beginning of ——— added; A: open slur, page turn
43	fl.1	Ga: note 3: <i>f</i> added in pencil (CN)
43-44	timp.	tie added by analogy with vv
45	fl.1	Ga: note 1: <i>p</i> added in pencil (CN)
45	ob.1	<i>p</i> added as in C and by analogy with vl.1;
46	ob.1	Ga: note 1: <i>mp</i> added in pencil (CN)
46	ob.1	Ga: notes 2-4: ——— added in pencil (CN)
46	cb.	notes 1-3: slur added by analogy with vc. and in accordance with Ga
47	ob.1	Ga: notes 1-2: ——— added in pencil (CN)
47-54	fg.1	slur b.47 note 2 to b.50 note 1 and open slur b.51 to b.54 note 1 emended to one slur; A: bb.50-51: page turn
48	fl.1	<i>p</i> added as in C and by analogy with cor.1
48	cor.1,3,4	A: note 1: <i>p</i> added in pencil (CN)
49	cl.2	<i>p</i> added as in C and by analogy with cl.1
49-53	cor.1	b.49 note 1 to b.53 note 1: beginning of slur emended from open slur bb.51-53 in accordance with Ga ; A: bb.50-51: page turn
50-51	fg.1	tie emended from open tie b.51; A: page turn
50	cor.1	note 6: e^{h} emended to e^{h} by analogy with fl.1, vl.1
51	cor.3,4	slurs emended from open slurs b.51; A: page turn
50	vl.1	C: note 4: h added in pencil
51	ob.1	A: note 1: <i>f</i> added in pencil (CN)
51-52	cl.2	b.51 fourth crotchet: <i>dim.</i> emended to ——— by analogy with ob.1, cl.1, vl.1, va., vc., cb.
51-54	fg.1	beginning of slur added; A: open slur, page turn
51-52	fg.2 cor.	b.51 fourth crotchet: <i>dim.</i> and b.52 third crotchet to fourth crotchet: ——— emended to one ——— as in C and by analogy with ob.1, cl.1, vl.1, va., vc., cb.
51-52	cor.2	slur emended from open slur b.51; A: page turn
51	cor.4	note 1: e^{h} emended to e^{h} by analogy with cl.2, vl.2, va.
51-52	cor.4	A: b.51 note 3 to b.52 note 1: tie added in pencil (CN?)
51-52	vl.2	———— added by analogy with ob.1, cl.1, vl.1, va., vc., cb.
52-53	cl.1	A: b.52 note 1 to b.53 note 1: tie added in pencil (CN?)
52	cl.2	note 3: b^{h} emended to b^{h} by analogy with cl.1, vl.2
52-53	fg.1	tie added by analogy with cl.1
52	vl.2	A: note 3: h added in pencil (CN)

Bar	Part	Comment
53	cor.2,3	A: note 1: \sharp added in pencil
53	cor.3,4	————— added by analogy with fl.2,3, ob.1, cl., fg., trb.t., trb.b., tb., timp.
53	tb.	C: note 1: p
53	vl.2 va.	<i>trem.</i> added
54-55	fl.1	slur emended from open slur bb.54-55 by analogy with cor.3, vl.1; A: page turn bb.55-56
54	fl.2,3	p added as in C and by analogy with b.55 (cl.) and by analogy with vl.2, va., vc., cb.
54	cor.3,4	f added by analogy with fl.2,3, ob.1, cl., fg., cor.1,2
54	timp.	Ga: <i>muta in E</i> added in pencil (CN)
54	vl.1 cor.3	note 2: marc. added by analogy with fl.1
56	cor.1	p added by analogy with fg.1, cor.2
56	cor.2	A: note 1: p added in pencil (CN)
57	fg.2	p added by analogy with b.56 (fg.1, cor.2)
58-62	cl.1	slur b. 58 to b.60 note 7 and open slur bb.61-62 emended to one slur; A: bb.60-61: page turn
59	cl.2	A: notes 4-5: tie added in pencil (CN?)
60	fl.1	p added by analogy with ob.2, fg.1; Ga: note 1: mf added in pencil (CN)
60	cor.1	A: note 6: \sharp added in pencil (CN?)
60-63	cor.1	slur b.60 notes 1-8 and open slur bb.61-63 emended to one slur; A: bb.60-61: page turn
60-63	cor.3	slur b.60 notes 1-3 and open slur bb.61-63 emended to one slur; A: bb.60-61: page turn
61	fl.1	<i>cresc.</i> added by analogy with b.59 (fl.2,3, cl., fg.2, cor., str.); Ga: note 3: <i>cresc.</i> added in pencil (CN)
61	ob.2	<i>cresc.</i> added by analogy with b.59 (fl.2,3, cl., fg.2, cor., str.); Ga: note 4: <i>cresc.</i> added in pencil (CN)
61	fg.1	<i>cresc.</i> added by analogy with b.59 (fl.2,3, cl., fg.2, cor., str.)
62	cor.3	A: note 1: \sharp added in pencil (CN?)
65-66	timp.	tie added as in B: A: bb.62-63: page turn
65	vc.	p added by analogy with fl.2
66	fl. cl. fg.2	<i>cresc.</i> emended to <i>molto</i> in ————— by analogy with timp., vl.2, vc., cb.
66	fl.3	p added as in C and by analogy with b.65 (fl.1,2)
66	fg.1	pp added by analogy with cl.; <i>molto</i> in ————— added by analogy with timp., vl.2, vc., cb.
66	cor.1,2	<i>molto cresc.</i> - - - emended to <i>molto</i> in ————— by analogy with cor.3,4
66	vl.2	C: —————
66	va.	<i>molto</i> in ————— added by analogy with timp., vl.2, vc., cb.; C: —————
66	vc. cb.	C: —————
67		<i>Tempo I</i> added as in Db and in accordance with Kb
67	timp.	C: note 1: stacc.; Ga: <i>muta in C</i> added in pencil (CN)
72	cl.	fz added by analogy with fl.1,2, picc., ob., fg.
73	ob.	stacc. added as in C and by analogy with fl.1,2, picc., cl., fg.
75	vc. cb.	fz added by analogy with va.
76	cl.1	Ga: note 1: ffz added in pencil (CN)
79	cl.	stacc. added by analogy with fl.1,2, picc., ob., fg.
82	va.	A: phrase added in pencil (CN)
83	fl.2	notes 3, 5, 7, 9, 11: <i>a''</i> emended to <i>a''</i> by analogy with picc., ob.1, cl.1
83-85	fg. trb.b.	marc. added by analogy with b.83 (va., vc., cb.)
83	cor. tr.1,2 trb.t.	note 3: stacc. added by analogy with b.21 (cor., trb.t.)
83	va. vc. cb.	A: note 2: marc. added in pencil (CN), notes 2-3: slur cancelled in pencil (CN)

Bar	Part	Comment
84	fg. trb.b.	note 3: e^b emended to e^b by analogy with va., vc., cb.
84	cor. tr.1,2 trb.t.	stacc. added by analogy with b.21 (cor., trb.t.)
84	cor.2	note 1: b^b emended to b^b by analogy with tr.2, va., vc., cb.
84	trb.t.2	note 1: e^b emended to e by analogy with tr.2, va., vc., cb.
84	va. vc. cb.	note 3: marc. added by analogy with bb.21, 83; A: note 2: marc. added in pencil (CN) in cb., blurred, note 3: \sharp added in blue crayon (CN)
84-85	vc. cb.	A: b.84 note 2 to b.85 note 1: slur cancelled in pencil (CN)
85-86	fl.2	slur added by analogy with cl.1; A: page turn
86	fl.1	C: note 5: c''' changed to d''' in ink
86	cor.2	A: notes 1, 3: \sharp added in pencil (CN?)
86	trb.t.2	A: note 3: \sharp added in pencil (CN?), erased or blurred; C: note 3: \sharp
86	vl.1	A: note 2: \sharp added in blue crayon (CN)
86	vl.2	A: note 1: \sharp added in blue crayon (CN); C: . . .
87-89	fg. trb.b. va. vc. cb.	marc. added by analogy with b.83 (va., vc., cb.)
87-89	cor. tr. trb.t.	stacc. added by analogy with b.21 (cor., trb.t.)
87	cor.2	A: note 3: \sharp added in pencil (CN?)
87-88	va. vc. cb.	b.87 note 2 to b.88 note 1: slur removed by analogy with bb.83-84, 84-85 and by analogy with bb.21-22, 22-23, 23-24
88	cor.2	A: notes 1, 3: \sharp added in pencil (CN?)
88-89	va. vc. cb.	b.88 note 2 to b.89 note 1: slur removed by analogy with bb.83-84, 84-85 and by analogy with bb.21-22, 22-23, 23-24
89	cor.2	A: notes 1, 3: \sharp added in pencil (CN?)
89-90	va. vc. cb.	b.89 note 2 to b.90 note 1: slur removed by analogy with bb.83-84, 84-85 and by analogy with bb.21-22, 22-23, 23-24
90-91	ob.1	end of slur emended from b.90 note 12 by analogy with fl., picc., ob.2, cl.
90-91	cl.1	tie added
90	cor.2	A: note 3: \sharp added in pencil (CN)
91	tr.	first crotchet: notes added as in B and by analogy with the harmony on the first crotchet and by analogy with trb.t.; A, C, Ga: first crotchet: rest or notes missing; B: bb.90-91: page turn
91	trb.t.1	A: note 1: \sharp added in pencil (CN?)
91	va.	A: notes 10-12: \sharp added in pencil (CN)
91	vc.	A: notes 11-12: \sharp added in pencil (CN)
92	vl.1,2	beaming emended from notes 1-7 and 8-12
93	trb.t.	A: notes 1-2: tie added in pencil (CN)
95	trb.b.	Ga: notes 1-2: marc. added in pencil (CN)
96	fl.1	A: notes 1-6: e^b changed to f^b in pencil (CN); C: notes 1-6: e^b note 1: marc. removed by analogy with vl.1,2
96	picc.	C: open slur, page turn
97-98	picc.	A: note 2: \sharp added in pencil (CN?)
97	cor.1	A: notes 1-6: end of slur changed from note 7 (CN)
99	va. vc. cb.	A: note 4: \flat added in pencil (CN)
100	picc.	note 2: b^b emended to b^b by analogy with fl.2, picc., cor.1, trb.t., trb.b., tb., vl.1,2
100	tr.	Ga: notes 2-3: marc. added in pencil (CN)
100	trb.b.	A: notes 1-6: end of slur changed from note 7 (CN)
100	va. vc. cb.	stacc. added by analogy with b.99
100-101	va. vc. cb.	A: note 1: \flat added in pencil (CN)
101	vl.2	A: notes 1-6: end of slur changed from note 7 (CN)
101, 102	va. vc. cb.	note 1: e^b emended to e^b as in C and by analogy with fl.1, picc., ob.1, cor.1, trb.t., trb.b., vl.1,2, va.; C: \flat added in pencil
103	tr.	

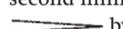
Bar	Part	Comment
105-106	tr. trb.t. trb.b. tb.	tie emended from open tie b.106; A : page turn
106	tr.2,3	note 2: marc. added by analogy with tr.1, trb.t., trb.b., tb.
106	vl.1,2	A : note 11: ♯ added in pencil (CN)
106-107	va. vc. cb.	A : end of slur changed from b.107 note 7 to note 6 and later restored to note 7 (CN)
107	vl.1,2	notes 7-12: stacc. added by analogy with notes 3-6 (vl.1)
107	vl.2	notes 1-2: slur and tie added by analogy with vl.1; notes 3-6: stacc. added by analogy with vl.1
107	cb.	note 7: stacc. removed by analogy with va., vc.
108	fl.1,2 ob.	stacc. added as in C and by analogy with picc.
108	cl.1	A : note 6: ♭ added in pencil (CN)
108	cl. fg.	stacc. added by analogy with picc.
108-118	vl.1,2	stacc. added by analogy with b.107 (vl.1)
108-109	va. vc. cb.	A : end of slur changed from b.109 note 7 to note 6 and later restored to note 7 (CN)
109	fl.1	fz added as in C and by analogy with picc.
109	fl.1,2	A : notes 1-2: tie added in pencil (CN), note 2: <i>e</i> '' erased and changed to <i>c</i> ''' in pencil, emphasized in ink (CN)
109	fl.2 ob. cl. fg.	fz added by analogy with picc.
109-110	cor.3,4 trb.b.	tie emended from open tie b.110 by analogy with cor.1,2, tr., trb.t., tb.; A : page turn
109-110	trb.t. tb.	A : open slurs added in pencil (CN), page turn
109-110	va. vc. cb.	A : end of slur changed from b.110 note 7 to note 6 and later restored to note 7 (CN)
110	tr.2,3	marc. added as in C and by analogy with cor., tr.1, trb.t., trb.b., tb.
110	tr.3	A : note 2: ♭ added in pencil (CN)
111-112	fg.2	tie added by analogy with fl.1,2, ob., cl., fg.1, brass
111	timp.	A : f added in pencil (CN)
111-126	timp.	ties added by analogy with ^^
111	va. vc. cb.	A : end of slur note 7 to note 6 and later restored to note 7 (CN)
113	ob.2 cl.2 cor.1,2 tr.1 tb.	<i>dim.</i> added by analogy with fl.1,2, ob.1, fg., cor.3,4, trb.t., timp., str.
113	cl.1 tr.2,3 trb.b.	<i>dim.</i> added as in C and by analogy with fl.1,2, ob.1, fg., cor.3,4, trb.t., timp., str.
114	ob.2 cl. fg.2 cor.1,2 tr. trb.b. tb.	note 1: <i>dim.</i> added by analogy with the other parts
114	cl. fg.2	open tie b.114 note 1 removed by analogy with fl.1,2, ob., fg.1, cor.; A : page turn
114-115	trb.t. trb.b. tb.	A : open slurs added in pencil (CN), page turn
114-115	cb.	tie emended from open tie b.114; A : page turn
115	tr.	notes added as in B , C and by analogy with trb.t., trb.b. and by analogy with b.114; p added as in B ; A : bb.114-115: page turn
115	trb.t. trb.b. tb.	p added as in B
116	fg.2	<i>sempre dim.</i> added by analogy with the other woodw., cor., vl.1,2, vc., cb.
116	va.	<i>sempre dim.</i> added as in C and by analogy with woodw., cor., vl.1,2, vc., cb.
117-119	fl.1,2	A : b.117 note 1 to b.119 note 1: slur added in pencil (CN?)
119-120	cor.3,4	tie emended from open tie b.119; A : page turn
123	vl.2	Ga (1): note 1: ppp added in blue crayon (CN)
124-127		A : <i>rit- - rit- -</i> added in blue crayon (CN)
124	cor.2	A : note 1: ♯ added in pencil (CN)
124	va.	A : note 1: <i>g</i> , <i>e</i> '' changed to <i>g</i> , <i>e</i> '' in pencil (CN)

Bar	Part	Comment
124-125	vc.	ties emended from open ties b.125; A : page turn
125, 126	va.	A : note 1: <i>g</i> , <i>e</i> '' changed to <i>g</i> , <i>e</i> '' in pencil (CN)
127	timp. TROLDK. cb.	∩ added by analogy with the other parts
127	woodw. brass timp. TROLDK. vl.1,2 cb.	<i>lunga</i> added by analogy with va., vc.
128	vl.1	A : <i>N: 21</i> added in pencil
143	vl.1	A : note 1: <i>d</i> '', <i>b</i> '' changed to <i>d</i> '', <i>b</i> '' in ink (CN?)
143	vl.1,2 va. vc.	<i>trem.</i> added
143	vc.	A : note 1: <i>G</i> , <i>d</i> ' changed to <i>G</i> , <i>d</i> ' in pencil (CN?)
144	ABNER	A : note 3: ♯ changed to ♯ in pencil (CN?)
144	vl.1,2 vc.	<i>d</i> ' emended to <i>d</i> ' by analogy with TROLDK. and in accordance with Db
145-147	ob.1	1. added
147-148	vl.1,2 va.	articulation added by analogy with vc., cb.
147	va.	<i>senza sord.</i> removed
148		♩ = 104 added as in Db and in accordance with Kb ; A : ♩ = 100 added in blue crayon (CN?); Kb : ♩ = 104 added in blue crayon (CN)
148	vc. cb.	note 1: stacc. added by analogy with notes 4-12, 14 and in accordance with Ga ; note 2: marc. emended to stacc. by analogy with notes 4-12, 14 and in accordance with Ga ; notes 3, 13: stacc. added by analogy with notes 4-12, 14 and in accordance with Ga
149	va. vc. cb.	stacc. added by analogy with b.148 (vc., cb.)
150	vc. cb.	f added by analogy with va.
151		second crotchet: <i>rall.</i> added as in Db and in accordance with Kb ; fourth crotchet: <i>tranq.</i> emended to <i>a tempo</i> as in Db and in accordance with Kb ; A : fourth crotchet: <i>tranq.</i> added in pencil (CN); Kb : 2. crotchet: <i>rall.</i> , fourth crotchet: <i>a tempo</i> added in blue crayon (CN)
151	ABNER	notes 2-3: ten. emended to marc. as in Db and in accordance with E , Kb
153-154		b.153: <i>rall. - -</i> emended to <i>ral-len-tan-do</i> in accordance with Ga ; A : page turn
153	vl.1 cb.	A : note 1: mf changed to mp in ink (CN)
153	vc.	note 1: mp added as in C and by analogy with vl.1,2, va. (gli altri), cb.
154	va. (solo)	C : note 1: mp
154	va. (gli altri)	<i>dim.</i> added by analogy with vl.1,2, vc., cb.
160	fl.	C : note 1: p
160	fl.3	Ga : note 1: <i>fl gr.</i> added in pencil (CN)
168	TROLDK.	Db : notes 2-3: ♩ ♩; E , Kb : notes 2-3: ♩ ♩
168	vl.2	A : note 1: ♯ added in pencil (CN?)
169	TROLDK.	note 2: <i>d</i> ' emended to <i>d</i> ' by analogy with vl.1,2 and in accordance with Db
169	vl.2	A : note 2: ♯ added in pencil (CN?)
170	ob.1	<i>poco</i> added by analogy with vl.1,2, va., vc.
170	cor.1	◀ <i>poco</i> added by analogy with vl.1,2, va., vc.
171	ob.1	Ga : note 3: p added in pencil (CN)
171-172	cor.1	f added by analogy with ob.1, vl.1,2, vc.
171	va.	◀ added by analogy with ob., vl.1,2, vc., cb.
172	fl.1,2	Ga : note 5: <i>dim.</i> added in pencil (CN)
172	fl.3	Ga : note 6: <i>dim.</i> added in pencil (CN)
174	vc.	note 1: p added by analogy with b.173 (va.)
177		♩ = 84 added as in Db and in accordance with Kb ; A : ♩ = 100 added in blue crayon (CN?); Kb : ♩ = 100 erased and changed to ♩ = 84 in ink (CN)
177	TROLDK.	C : note 1: ◀ added in pencil
177	vl.1	note 6: stacc. added by analogy with vl.2, va., vc., cb.

Bar	Part	Comment
177	vl.2	notes 7-8: stacc. emended to marc. as in C and by analogy with vl.1, va., vc., cb.
179	fg.2	<i>mp</i> added by analogy with fg.1, cor.
181	vl.2 va. vc.	<i>trem.</i> added
183	fl.1	A: note 3: <i>f</i> changed to <i>ff</i> (CN)
183	ob.	<i>f</i> emended to <i>ff</i> by analogy with fl.1,2, cl., fg., cor.
185-187	timp.	ties added by analogy with *** ; b.187: <i>tr.</i> removed in accordance with Ga ; A: bb.186-187: page turn
186	fg.	marc. added by analogy with cl.
186	trb.b.	A: note 2: <i>b</i> added meed pencil (CN)
188	cl.2	marc. added as in C and by analogy with cl.1, fg.
189	vc.	<i>unis.</i> added
191	TROLDK.	A, B: <i>f</i> ''; Gb (1): <i>e</i> ^b '' changed to <i>f</i> '' in pencil; Gb (2): <i>f</i> ''; Kb, Db: note 1: <i>e</i> ^b ''
192	cl.1	C: note 1: marc.
192	fg.1	C: note 1: <i>h</i> added in pencil
192-193	fg.2 cor.	open slur b.192 and slur b.193 note 1 to b.194 note 1 emended to one slur; A: page turn
193	cl.	ten. added as in C and by analogy with ob. and in accordance with Ga
193	fg.1	notes 2-3: marc. emended to ten. by analogy with ob.
194		<i>♩ = 100</i> added as in Db and in accordance with Kb ; A: <i>più mosso</i> added in red crayon (CN); Kb: metronome marking changed to <i>♩ = 100</i> in ink (CN?)
194	va.	note 1: <i>f</i> and note 3: <i>p</i> emended to <i>fp</i> by analogy with vc., cb. and by analogy with b.196
195	ob.1	Ga: notes 1-7: marc., notes 8-9: stacc. added in pencil (CN)
195	ob.1 cl.1 fg.1	marc. added by analogy with vl.1
195	cor.1 vl.2	note 7: <i>a</i> ' emended to <i>a</i> ' by analogy with fg.2., va., vc., cb.
195	cor.2	
195-196	vl.2	A: b.196 note 10 to b.197 note 1: slur added in pencil (CN?)
196	cl.1	Ga: note 3: <i>cresc.</i> cancelled in pencil (CN?)
196	fg.1	marc. added by analogy with cl.1
196	TROLDK.	A: triplet sign added in pencil (CN); C: note 9: <i>b</i> added in pencil (CN)
197	cl.1	<i>cresc.</i> emended to  as in C and by analogy with the other parts
197	fg.1 cor.1,2 va.	 added by analogy with ob., cl.2, cor.3,4, vl.1,2, vc., cb.
197	fg.2	 added as in C and by analogy with ob., cl.2, cor.3,4, vl.1,2, vc., cb.
197	cor.3	A: note 1: <i>p</i> added in pencil (CN)
198	SAUL	A:  changed to  with blue crayon; C:  ; Db, E, Kb: 
198	va.	A: note 1: <i>c</i> '', <i>g</i> ' changed to <i>c</i> '', <i>g</i> ' in pencil (CN)
199	TROLDK.	note 5: <i>h</i> added as in Db and by analogy with ob.1, fg.1, cb.
201	vc.	A: note 3: <i>h</i> added in pencil (CN?)
203	va.1	<i>mf</i> added by analogy with b.200 (vc.); C: Ga: note 1: <i>p</i>
204		<i>poco rall.</i> emended to <i>pochettino ral-len-tan-do</i> as in Db (bb.204-206); A (b.204): <i>poco rall.</i> : added in pencil (CN); Db (bb.204-206): <i>pochettino rall.</i> - - -; Kb (bb.204-206): <i>poco rall.</i> - - - added in ink (CN)
205	va.2	note 1: <i>mf</i> added by analogy with b.200 (vc.); Ga: note 1: <i>p</i>
206	va.1	A: notes 2-3: slur added in pencil (CN?)
207		A: <i>a tempo</i> added in pencil (CN)
207	fl.1	Ga: note 2: <i>accel.</i> added in pencil (CN)
207	fl.2,3	stacc. added by analogy with cor.2, vl.2
207-209	fl.2,3	b.207 note 2 to b.209 note 1: beginning of slur emended from b.207 note 1 by analogy with cor.2, vl.2 and by analogy with fl.1, vl.1

Bar	Part	Comment
207-208	fl. 1 cor.1	A: b. 207 note 2 to b.208 note 2: beginning of slur changed from note 1 (CN)
207-208	cor.1	slur b.207 note 2 to b.208 note 2: emended from open slur b.207 by analogy with fl.1; A: page turn
207	cor.2	<i>pp</i> added by analogy with cor.1, vl.1,2
208-210	cl.	A: b.208 note 2 to b.210 note 1: beginning of slur changed from note 1 (CN)
208-209	cl.2	A: b.208 note 2 to b.209 note 1: tie added in pencil (CN)
208	va.	<i>pp</i> added by analogy with cl., cor.3,4 and in accordance with Ga (1); Ga (1): note 1: <i>pp</i> added in blue crayon (CN)
209	fl.1	stacc. added by analogy with fl.2,3, cor.2, vl.1,2
209	fg.	<i>p</i> added by analogy with vc., cb.
209	fg.2	stacc. added as in C and by analogy with fg.1, vc., cb.
209	cor.1	stacc. added by analogy with fl.2,3, cor.2, vl.1,2
209	cb.	<i>arco</i> added
210-211		A: <i>accel</i> - - - added in pencil (CN)
210	fl. cl.2 cor. vl.1,2 va.	stacc. added by analogy with ob., cl.1 and in accordance with Ga (cl.2)
210	cl.1	<i>cresc.</i> added by analogy with the other parts
210	fg.2	stacc. added as in C and by analogy with fg.1
210	vc. cb.	stacc. added by analogy with fg.1
211		<i>accel</i> : removed as <i>accel</i> - - - later has been notated in bb.210-211
211	fl. ob. cl. cor.	stacc. added by analogy with the preceding and succeeding bars and partly as in C
211	ob.1	C: notes 1, 3-4: stacc.
211	ob.2	C: notes 1-4: stacc.
211	cl.1	C: note 2: stacc.
211	vl.1,2 va.	<i>trem.</i> added
211	vc. cb.	A: notes 2-12: slur cancelled and changed to slurs notes 2-4, 10-12 in pencil (CN), notes 5-9: stacc. added in pencil (CN)
212	vl.1,2 va.	two slanted beams emended to three (<i>trem.</i>) by analogy with vc., cb. and by analogy with b.214
212	vc. cb.	<i>trem.</i> added
213	cor.3,4	note 3: marc. added by analogy with fg., tb., vc., cb.
214	vl.1,2 va. vc. cb.	<i>trem.</i> added
215	cor.3,4	note 3: marc. added by analogy with fg., tb., vc., cb.
219	trb.b.	Ga: note 1: <i>f</i> , notes 1-2: marc. added in pencil (CN)
220	trb.b.	Ga: note 1: marc. added in blue crayon (CN)
225	picc. ob.1	C: notes 5-6: stacc.
234	ob.2	Ga: notes 1-2: marc. added in pencil (CN)
234-235	vc.	tie added by analogy with the other str.
236	fl.	C: note 1: <i>p</i> added in pencil
236-237	fl.2,3	slur emended from open slur b.236 by analogy with fl.1; A: page turn
236-243	vl.1 vc.	A:  changed to  in pencil (CN)
236	vl.2 va.	<i>trem.</i> added
236	vc.	ten. added by analogy with vl.1
237	vc.	stacc. added by analogy with vl.1
238-240	vl.1 vc.	stacc. added by analogy with b.237 (vl.1)
240-241	fl.2,3	single stems (indicating one fl.) emended to double stems by analogy with the other part of the phrase
240	vl.2	Ga (1): <i>cresc.</i> added in blue crayon (CN)
241	cl.2	<i>cresc.</i> added by analogy with cl.1, fg.1, cor.1,2,3, str.
241-242	cor.1,2	<i>cresc.</i> - - - emended to <i>cresc.</i> by analogy with cl.1, fg.1, cor.3, str.
241-244	cor.1,3	slur emended from open slur bb.243-244; A: bb.242-243: page turn

Bar	Part	Comment
241	vl.1	<i>nat.</i> emended from note 4; A : note 4: <i>naturelle</i> added in pencil (CN)
241	vl.2	<i>nat.</i> added by analogy with vl.1, vc. and in accordance with Ga (1); Ga (1): <i>naturelle</i> added in blue crayon (CN)
241	va.	<i>nat.</i> added by analogy with vl.1
241	vc.	<i>nat.</i> emended from note 3; A : note 3: <i>naturelle</i> added in pencil (CN)
242	fl.2,3	<i>cresc.</i> added by analogy with fl.1, ob.1, fg.2
242-244	ob.1	slur and tie emended from open slur and tie bb.243-244; A, C : page turn
242	fg.2	pp emended to p by analogy with the dynamic level in woodw.; B (bb.240-241): the dynamic level is pp except in cor.3 which has p
242	cor.4	<i>cresc.</i> --- emended to <i>cresc.</i> by analogy with fl.1, ob.1, fg.2
242	trb.b. tb.	<i>cresc.</i> added by analogy with fl.1, ob.1, fg.2; C : note 1: pp
243	fl. ob.1 cl. fg. cor. va. vc. cb.	 added by analogy with ob. 2, trbt., trb.b., tb., vl.1,2
245-246	cl.1	A : <i>f''</i> erased and changed to <i>a''</i> , b.246: note 1: cross added in pencil at the note and a question mark in margin added in pencil
245-246	str.	marc. added by analogy with woodw., cor.
246	cl.1	<i>a''</i> emended to <i>g''</i> by analogy with fl.2, fg.1, cor.2,3, tr.2, trb.b., vl.2
246	cl.2	A : note 1: <i>f''</i> changed to <i>e''</i> in pencil
246	va.	A : note 1: <i>c', a', b'</i> changed to <i>d', a', b'</i> in pencil (CN), question mark in margin added in pencil
248	cor.3	fp added by analogy with cl.1
248	vl.2	Ga (1): note 2: ppp added in pencil (CN?)
249	cor.3	ten. added by analogy with cl.1
249	TROLDK.	Db : note 2: <i>f''</i>
250	cor.4	note 1: p added by analogy with ob., cl.2, fg.1, cor.2
252		A : <i>Piatti</i> changed to <i>Gongon</i> in pencil (CN)
252	cl.2	marc. added as in C and by analogy with fl., ob., cl.1
252	trb.t.	ff emended to fff by analogy with woodw., cor., tr., trb.b., tb., str.
252	vl.1,2 va.	<i>trem.</i> added
254-256	vc. cb.	open slur b.254 and slur bb.255-256 emended to one slur; A : bb.254-255: page turn
256	fg.1	f added by analogy with va.
257-259	fg.1	<i>dim.</i> --- <i>dim.</i> emended to <i>di-mi-nu-en-do</i>
257-259	fg.2	b.257: <i>dim.</i> and b.258: <i>dim.</i> emended to <i>di-mi-nu-en-do</i> by analogy with vc.
257	va.	stacc. added by analogy with fg.1; Ga (1): note 2: marc. added in blue crayon (CN)
257-259	va.	b.257: <i>dim.</i> emended to <i>di-mi-nu-en-do</i> by analogy with fg.1
257-259	vc.	<i>dim.</i> --- emended to <i>di-mi-nu-en-do</i>
257-259	cb.	b.257: <i>dim.</i> emended to <i>di-mi-nu-en-do</i> by analogy with vc.
258	fl.2	Ga : note 1: <i>dim.</i> added in pencil (CN)
258	fl.2,3	note 1: <i>dim.</i> removed by analogy with cl.
258-259	ob.2	C : phrase as cl.1
258-259	fg.1	stacc. added by analogy with b.257
258-259	va.	stacc. added by analogy with b.257 (fg.1)
258, 259	va.	Ga (1): note 2: marc. added in blue crayon (CN)
259		A : <i>rall</i> added in pencil (CN); Kb : <i>rall</i> : added in blue crayon (CN)
259	fl.1	<i>dim.</i> moved from b.258 rest 2 as in C and by analogy with cl.1
259	cl.2	<i>dim.</i> added as in C and by analogy with cl.1
259	TROLDK.	note 3: ten. added as in Db and by analogy with notes 1-2 and in accordance with E, Kb

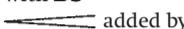
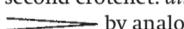
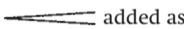
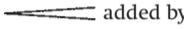
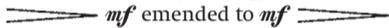
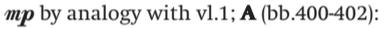
Bar	Part	Comment
260		A : <i>a tempo</i> added in pencil (CN); Kb : <i>a tempo</i> added in blue crayon (CN)
260	fg.1	note 1: p added as in C and by analogy with va.
260-264	fg.2	slur emended from open slur bb.261-264; A : bb.260-261: page turn
260	cb.	p added by analogy with the other str.; marc. added by analogy with vc.
261-275	vl.1,2	stacc. added by analogy with b.260
261	vl.2	C : \sharp added in pencil
261-267	va.	stacc. added by analogy with b.260
261-263	vc.	stacc. added by analogy with b.260 (vl.1,2, vc.)
267	vc.	<i>dim.</i> added by analogy with vl.1,2, va.
267-268	cb.	stacc. added by analogy with bb.263-264
276	vl.2 va.	Ga (1): note 1: ppp added in blue crayon (CN)
277		A : <i>N</i> : 22 added in pencil
278	SAMUEL	A : between notes 1-2: breathing mark added in pencil
279	cor.3,4	marc. added as in C and by analogy with cor.1,2
279	timp.	Ga : <i>muta in D</i> added in pencil (CN)
280	SAMUEL	A : between notes 4-5: breathing mark added in pencil
281-282	trb.b.	tie added by analogy with trb.t.1
281	va.	<i>div.</i> added by analogy with bb.268, 283
281	va. vc.	A : note 1: mf cancelled and p added in pencil (CN)
282	SAMUEL	ten. added as in Db
282	va.	A : note 1: <i>a</i> changed to chord: <i>c, a</i> with slur from b.281 fourth crotchet in indelible pencil (CN?)
284-285	fg.1	 added by analogy with va., vc.
284-285	SAMUEL	 added as in Db
284	vc.	third crotchet: double stems emended to single stems and <i>unis.</i> added
285	fg.2	A : note 1: pp added in pencil (CN)
286		A : $\downarrow = 84$ added in blue crayon
286	cb.	A : note 1: <i>arco</i> added in blue crayon
287-288	vl.2	open slur b.287 slur removed by analogy with bb.289, 290 and in accordance with Ga ; A : page turn
287	va.	<i>unis.</i> added
287-288	va.	slur emended from open slur b.288; A : page turn
292		<i>tranquillo</i> added as in Db and in accordance with Kb ; A : <i>tranquillo</i> added in blue crayon; Kb : <i>tranq.</i> added in blue crayon (CN)
296	cor.1	second minim: <i>dim.</i> emended to  by analogy with cor.2, str.
299		<i>Tempo I</i> moved from b.298 as in Db where the specification presumably has been moved during proof reading; $\downarrow = 58$ added as in Db and in accordance with Kb ; Kb : $\downarrow = 58$ added in blue crayon (CN)
299	trb.t. trb.b. tb.	A : note 1: pp added in pencil (CN)
299	timp.	pp added by analogy with trb.t., trb.b., tb. and in accordance with Ga ; Ga : note 1: pp added in pencil (CN)
301	cl. fg. cor.	A : note 1: mp added in pencil (CN)
301	cor.1	Ga : note 2: mp added in pencil (CN)
301-302	cor.3	b.301 note 2 to b.302 note 1: slur added by analogy with cor.1
303	vc.	<i>div.</i> added in accordance with <i>unis.</i> in b.307
303	cb.	stacc. added as in C and by analogy with vc.; A : note 1: <i>arco</i> added in blue crayon, blurred
304	va.2	note 2: stacc. added by analogy with cl.2
305	ob.2	A : note 1: f added in pencil (CN)
305-307	cl.	slur emended from open slur bb.306-307; A : bb.305-306: page turn

Bar	Part	Comment
305	va.	notes 2-3: ten. added by analogy with ob., cl., trb.t.
306-307	trb.b. tb.	slur emended from open slur bb.306-307; A: bb.305-306: page turn
307		<i>un poco più meno</i> emended to <i>un poco meno</i> as in Db and in accordance with Kb ; A: <i>un poco più mosso</i> changed to <i>un poco più meno</i> in pencil (CN), <i>tranquillo</i> added in pencil; Db: <i>un poco meno</i> ; E: <i>un poco più mosso</i> ; Kb: <i>un poco più meno</i> changed to <i>un poco meno</i>
307	cor.1,2	p added by analogy with cl., fg.
307	cor.3,4	notes 3-4: stacc. emended to ten. by analogy with tr.1 and by analogy with b.308
307	SAMUEL	Gb: <i>Un poco bredere</i> 'broader' added in pencil (CN)
307	cb.	notes 4-12: stacc. added by analogy with vc.; A: note 8: \flat added in pencil (CN)
308	cor.3,4	A: note 2: \sharp added in pencil (CN?)
308	SAMUEL	A: between notes 2-3: breathing mark added in pencil
309	cor.3,4	note 4: ten. added by analogy with tr.1
309	cor.4	notes 5-6: ten. added by analogy with tr.1
309	SAMUEL	note 5: <i>e</i> emended to e^\flat by analogy with cor.4, tr.1
309	cb.	notes 4, 8-9: stacc. added by analogy with vc.; A: note 7: \flat added in pencil (CN?)
310-311	trb.t.2	C: b.310 note 2 to b.311 note 1: tie
310	vc. cb.	A: — added in pencil (CN)
311	fg.1	ten. added by analogy with ob.1; mf and <i>espressivo</i> added as in C and by analogy with ob.1
311	cor.1	ten. added by analogy with ob.1; mf added as in C and by analogy with ob.1; <i>espressivo</i> added by analogy with ob.1
311	cor.2	mf added as in C and by analogy with ob.1, cor.3, tr.1, trb.t., trb.b., tb.
311-317	vc. cb.	b. 311 note 6 to 317 note 12: stacc. added by analogy with the preceding bars
314	cor.3	Ga: note 1: p added in pencil (CN)
315-317	ob.1	b.315 note 2: <i>cresc.</i> emended to <i>cre-scen-do</i> as in C and by analogy with fg.1; C: b.315 note 2 to b.316 note 4: <i>cresc.---</i>
315-317	fg. vl.1,2	<i>cresc.---</i> emended to <i>cre-scen-do</i>
315-317	fg.2	stacc. added by analogy with bb. 307-311 (vc., cb)
315	cor.3	first minim: — emended to $\downarrow(b')\ddagger$ by analogy with cor.1,2 and in accordance with Ga ; Ga: note 1: <i>b'</i> and slur added and — changed to \ddagger in pencil (CN); A: end of phrase missing presumably due to page turn bb.315-316; B: — , page turn bb.314-315, slurs in b.314 indicate a continuation; C: note 1: <i>b'</i>
315-317	cor.3,4	b.315: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with fg., vl.1,2
315	cor.4	first minim: — emended to $\downarrow(g')\ddagger$ by analogy with cor.1,2 and the harmonic structure and in accordance with Ga ; A: end of phrase missing, bb.315-316: page turn; C: note 1: <i>g'</i> ; Ga: note 1: <i>g'</i> and slur added and — changed to \ddagger in pencil
315-317	tr.1	b.316 note 1: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with fg.1
315-317	va.	b.315: <i>cresc.</i> emended to <i>cre-scen-do</i> as in C and by analogy with vl.1,2
315	vc. cb.	A: <i>cresc.</i> added in blue crayon (CN)
315-317	vc. cb.	b.315: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with fg.2
316-317	cl.	b.316: <i>cresc.</i> emended to <i>cre-scen-do</i> as in C and by analogy with fg., vl.1,2; C: <i>cresc.---</i>
316-317	cor.1,2	b.316: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with fg., vl.1,2
316	va.	third crotchet: <i>cresc.</i> removed by analogy with the other str.

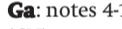
Bar	Part	Comment
317		second crotchet: <i>poco rall.</i> added as in Db
317	ob.1 fg.1	marc. added by analogy with tr.1
317	fg.2	note 3: <i>F</i> emended to G^\flat by analogy with vc., cb.
317	tr.2,3	— added as in C and by analogy with ob.2, trb.t., trb.b., tb.
318		<i>a tempo</i> added as in Db
318	cl.2	Ga: note 1: fff added in pencil (CN)
318	cor.1,2	ff added by analogy with woodw., cor.3,4, tr., trb.t., trb.b., tb., vl.2, va., vc., cb.
318	trb.b. tb.	note 1: stacc. added by analogy with cb.; note 6: stacc. added by analogy with timp., vc., cb.
318	tb.	notes 9-10: stacc. added by analogy with trb.b., vc.
318	timp.	note 1: stacc. added by analogy with cb.
318	vl.1	fff emended to ff by analogy with the other parts
318	vc.	note 1: stacc. added by analogy with cb.; notes 4-5: stacc. added as in C and by analogy with trb.b., tb. and by analogy with b.319
318	cb.	fz emended from note 3 as in C and by analogy with vc.; notes 4-5: stacc. added as in C and by analogy with trb.b., tb.; notes 9-10: stacc. added as in C and by analogy with trb.b., vc.
319	timp.	note 1: stacc. added by analogy with b.318 (cb.); note 5: marc. added by analogy with vc., cb.
319	vc. cb.	<i>dim.</i> added by analogy with the other parts
319, 320	vc. cb.	note 1: stacc. added by analogy with b.138 (cb.)
319, 320	cb.	notes 4-5, 9-10: stacc. added as in C and by analogy with vc.
320	cor.4	p added by analogy with fl.1,2, picc., ob., cl., fg.1
320	timp.	<i>dim.</i> added as in C and by analogy with fg.2, cor.1,2,3, vl.2, va., cb.
320	vl.1 vc.	<i>dim.</i> added by analogy with fg.2, cor.1,2,3, vl.2, va., cb.
324		A: C changed to C in pencil, $\text{J} = 80$ a 84 added in blue crayon
324-327		A: <i>Blink</i> 'flash' and eight crosses (one on each minim) added in blue crayon
326	fg.1	C: note 1: (marc.) added in pencil
327	fg.1	pp added by analogy with va.
329	fg.1	<i>poco cresc.</i> added by analogy with va.
330	fg.1	note 2: <i>cresc.</i> added by analogy with va.
331	B.	notes 2-3: — emended to — as in B , Db , E , Kb
332	fg.1 cor.3,4	stacc. added by analogy with ob.
335	fg.2	note 1: <i>cresc.</i> added by analogy with vc., cb.
335	ABNER	Db: note 2: <i>c/c'</i> as option
336		A: <i>Simonsen</i> added in blue crayon
336	fg. cor.3,4	marc. added by analogy with vc., cb.
336	cor.1,2	<i>cresc.</i> added by analogy with ob.
336	vl.2	A: note 2: \sharp added in blue crayon
336	va.	f added by analogy with vl.1,2 and in accordance with Ga (1); Ga (1): note 1: f added in blue crayon (CN)
337	fg. cor.3,4	marc. added by analogy with cb.
338	va.	<i>cresc.</i> added by analogy with vl.1,2
339	vl.2 va.	ff emended to fff by analogy with woodw., cor., timp., vl.1, vc., cb.
340		C removed; A: <i>Listesso</i> added in blue crayon, N: 23 added in pencil
342-344	fl.2	A: b.342 note 4 to b.343 note 8: slur added in pencil (CN)
342-344	fl.3 ob.	A: b.342 note 3 to b.344 note 3: slur added in pencil (CN)
342	trb.b. tb.	fz added by analogy with tr.3, trb.t.
342	timp.	note 1: stacc. added by analogy with b.457

Bar	Part	Comment
342	vl.1,2	C: note 5: stacc.
343	cb.	A: note 6: <i>fs</i> added in pencil (CN)
344	trb.t. tb.	<i>fs</i> added by analogy with b.459
344	tb.	marc. added as in C and by analogy with trb.b.
345	trb.t.	marc. added as in C and by analogy with tr.3
345	vl.2	note 1: <i>ſ</i> emended to <i>ſ</i> . (abbreviation) by analogy with the preceding and the succeeding part of the phrase
345	va.	note 2: <i>ſ</i> emended to <i>ſ</i> (abbreviation) by analogy with preceding part of the phrase
346	fl.1,2 ob. cl. fg. brass str.	note 2: stacc. added by analogy with b.461 (fl.1, cor.); note 4: stacc. added by analogy with b.461 (fl.1)
347	fl.2 ob.1	Ga: notes 1-4: marc. added in pencil (CN)
347	ob.2 cl. fg.2 cor.1,2,3	Ga: notes 2-4: marc. added in pencil (CN)
347	fg.1	Ga: notes 2-4: added in pencil (CN?)
347	trb.b.	Ga: notes 2-5: marc. added in pencil (CN)
348		A: <i>ſ</i> = 112 added in blue crayon
348	fl.1,2	note 1: stacc. added by analogy with ob.
348	cl.	note 1: stacc. added as in C and by analogy with ob.
348	cl.2	Ga: marc. added in pencil (CN)
348	fg.	C: notes 2-9: stacc.
348-349	fg.	stacc. added by analogy with fl.1,2
348	fg.1	Ga: note 2: <i>fff</i> added in pencil (CN)
348	fg.2	Ga: note 1: <i>fff</i> added in pencil (CN)
348	cor.1,2	note 1: stacc. added by analogy with ob.; notes 2-9: stacc. added as in C and by analogy with fl.1,2, ob.
348	cor.3,4	stacc. added by analogy with fl.1,2, ob.
348	trb.t. trb.b. tb.	marc. added by analogy with tr.
348-375, except		
360-361	vl.1,2	A: slurs changed in ink from two to one per bar, later erased, that is the original phrasing has been retained
348	va.	Ga (1): note 1: <i>ff</i> added in blue crayon (CN)
349	ob.	stacc. added as in C and by analogy with fl.1,2
349	cl.	stacc. added by analogy with fl.1,2
349	cl.2	Ga: notes 1-6: marc. added in pencil (CN)
349	cor.	stacc. added by analogy with fl.1,2
349	tr.	marc. added by analogy with b.348
349	trb.t. trb.b. tb.	marc. added by analogy with b.348 (tr.)
349	trb.b.	Ga: notes 5-6: stacc. added in pencil (CN)
349-375	va. vc. cb.	marc. added by analogy with b.348
350-375	fl.1,2 ob. cl. fg. cor.	stacc. added by analogy with b.348 (fl.1,2, ob., cl.) and by analogy with b.349 (fl.1,2)
352	tr.	marc. added by analogy with b.348
352	trb.t. trb.b. tb.	marc. added by analogy with b.348 (tr.)
352	trb.b.	Ga: notes 4-5: stacc. added in pencil (CN)
352	vl.1,2	note 16: <i>e^h e^h</i> emended to <i>e^b e^b</i> as in C and by analogy with picc.; C: note 16: <i>b</i> added in ink
353	tr.	marc. added by analogy with b.348
353	trb.t. trb.b. tb.	marc. added by analogy with b.348 (tr.)
355	picc.	A: note 5: <i>h</i> added in pencil (CN)
357	vl.1,2	note 10: <i>g^b g^b</i> emended to <i>g^h g^h</i> as in C and by analogy with notes 3, 17; C: note 10: <i>h</i> added in pencil
358	trb.t. trb.b.	note 4: marc. added as in C and by analogy with tr., tb.
361	cl.2	notes 4-6: <i>a^b</i> emended to <i>b^b</i> by analogy with fl.2, ob.2, fg.2, cor.2,4
363	timp.	Ga: note 1: <i>f</i> added in pencil (CN)
364	tr.	marc. added by analogy with b.348
364	trb.t. trb.b. tb.	marc. added by analogy with b.348 (tr.)
365-366	picc.	A: b.365 note 2 to b.366 note 1: slur added in pencil (CN)

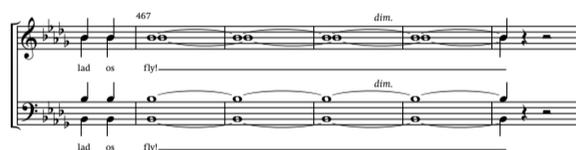
Bar	Part	Comment
365	tr.	marc. added by analogy with b.348
365	trb.t. trb.b. tb.	marc. added by analogy with b.348 (tr.)
368	cor.1,3	notes 1-3: <i>d^b</i> emended to <i>d^h</i> by analogy with fl.2, ob.2, cl.2
369	cor.1	C: note 4: <i>h</i> added in pencil
369	cor.1,3	notes 4-6: <i>d^b</i> emended to <i>d^h</i> by analogy with fl.1, ob.1, cl.1, fg.1 and in accordance with Ga (cor.1)
371	trb.b.	Ga: notes 2-3: marc. added in pencil (CN)
371	tb.	Ga: notes 2-3: marc. added in pencil (CN), erased
375	vl.1	note 11: <i>c^b</i> emended to <i>c^h</i> as in C ; C: note 11: <i>h</i> added in pencil; Ga: note 11: <i>b</i> added in blue crayon
375	vl.2	note 11: <i>c^b</i> emended to <i>c^h</i> as in C (vl.1)
376	fl.1	Ga: notes 2-8: <i>mf</i> added in pencil (CN)
376	fl.1,2 ob. cl.	notes 5-8: marc. added by analogy with note 2-4
376	fl.2	Ga: note 1: <i>fff</i> added in pencil (CN)
376, 377	ob.2	Ga: notes 5-8: marc. added in pencil (CN)
377	fl.1	Ga: notes 2-8: <i>mf</i> added in pencil (CN)
377, 378	tr.1	<i>fs</i> added by analogy with va., vc.
378	fl.1	Ga: notes 2-8: <i>mf</i> added in pencil (CN)
380	fg.1	Ga: notes 1-3: marc. added in pencil (CN?)
380	fg.2	Ga: notes 1-7: marc. added in pencil (CN)
380	cor.2	Ga: notes 1-3: marc. added in pencil (CN)
380	cor.4	Ga: notes 1-3: marc. added in pencil (CN?)
380	vc.	<i>sempre ff</i> added by analogy with vl.1,2, va., cb.
382	trb.b. tb.	<i>fs</i> added as in C and by analogy with tr., trb.t.
382	str.	marc. added by analogy with bb.380, 381
383	ob. cl. fg. cor.	stacc. added by analogy with fl.1,2
384	woodw. cor.	note 1: stacc. added by analogy with b.383 (fl.1,2), b.385-386 (fl.1,2)
384	fl.2	A: note 1: <i>h</i> added in pencil with a question mark in margin, erased
384	ob. cl. fg. cor.	notes 2-3: stacc. added by analogy with fl.1,2
385	woodw. cor.	notes 2-3: stacc. added by analogy with b.383-384 (fl.1,2), b.386 (fl.1,2)
385	ob. cl. fg. cor.	note 1: stacc. added by analogy with fl.1,2
386	ob. cl.	note 1: stacc. added by analogy with fl.1,2, fg.
386	cor.	stacc. added by analogy with fl.1,2, fg.
387	fl.1,2	stacc. added by analogy with b.386
387	ob.1 cl.1	A: note 1: <i>mp</i> cancelled and <i>fmp</i> added in pencil (CN); C: note 1: <i>mp</i>
387	cl.1	marc. added by analogy with ob.1; Ga: note 2: <i>mf</i> changed to <i>fmf</i> in pencil (CN)
387	cor.1,2	note 1: <i>p</i> removed by analogy with fl.1,2; stacc. added by analogy with b.386 (fl.1,2)
389	vl.1	A: note 9: <i>fs</i> added in pencil (CN)
389	vl.1,2	note 19: <i>b^b</i> emended to <i>b^b</i> in accordance with Db ; C: note 23: <i>b</i> added in pencil
389	vc.1	A: <i>fs</i> added in pencil (CN); note 19: <i>B^b</i> emended to <i>B^b</i> in accordance with Db
389	vc.2	<i>sempre pp</i> added by analogy with va., cb.
390-391	timp.	Ga: <i>pp</i> added in pencil (CN), where <i>pp</i> has been added in pencil (CN)
390-391	va.	tie emended from open tie b.391 by analogy with vc.2, cb.; A: page turn
391	cl.1	Ga: note 2: <i>fmp</i> added in pencil (CN)
391	ob.1 cl.1	marc. added by analogy with fl.1
391	timp.	A: - changed to <i>ſ(f) ſ</i> - in pencil (CN)
391	vl.1,2	note 19: <i>b^b</i> emended to <i>b^b</i> in accordance with Db ; C: note 23: <i>b</i> added in pencil
391	vl.1 vc.	A: <i>mf</i> added in pencil (CN)

Bar	Part	Comment
391	vc.	 notated under the staff emended to above the staff (vc.1) by analogy with vl.1,2
391	vc.1	note 19: B^b emended to B^b in accordance with Db
392	vc.1	 added by analogy with vl.1,2
394	cor.1	 added by analogy with fl.1, ob.1, cl.1, fg.1
394	timp.	B: 
394	vc.1	second crotchet: <i>dim.</i> emended to  by analogy with fl.1, ob.1, cl.1, fg.1, va., cb.
395	timp.	note added by analogy with bb.389, 391, 397, 399, 402, 409, 411, 413; stacc. added by analogy with bb.389, 391; A: note missing, bb.394-395: page turn
397	timp.	note 1: stacc. added as in C and by analogy with bb.389, 391
398-399	timp.	incomplete tie removed by analogy with bb.388-389, 390-391, 396-397; A: page turn
399	ob.1	 added as in C and by analogy with cor.1,2,3, str.
399	cl.1	 added by analogy with cor.1,2,3, str.
399	timp.	note 1: stacc. added as in C and by analogy with bb.389, 391
400	va.	<i>trem.</i> added
401-402	cl.1	 added by analogy with ob.1
401-402	vc.1	 <i>mf</i> emended to <i>mf</i>  <i>mp</i> by analogy with vl.1; A (bb.400-402): erased (except dynamics) and new phrase added in ink (CN)
402	fg.1	<i>mf</i> added by analogy with fl., cl.2
403	vl.1	A: note 1: <i>pp</i> added in pencil (CN)
403	vc.1	<i>pp</i> added by analogy with vl.1,2
404	ob.1	note 1: <i>mf</i> added by analogy with b.402 (fl., cl.2); Ga: note 1: <i>mp</i> added in pencil (CN)
404	cl.1	<i>mf</i> added by analogy with b.402 (fl., cl.2)
404	fg.2	<i>p</i> added as in C and by analogy with cor.1,3,4
405-406	fg. cor.1,3,4	<i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with va., vc.
405-406	va. vc.	<i>cresc.</i> --- emended to <i>cre-scen-do</i>
406-407	cl.1	Ga: b.406 note 3 to b.407 note 2: <i>cresc.</i> --- <i>f</i> added in pencil (CN)
407	fl.1	Ga: note 3: <i>ff</i> added in pencil (CN)
407-415	va.	two slashes emended to three as in B and by analogy with the first part of the phrase; A: bb.406-407: page turn
408	fl.2	Ga: note 1: <i>ff</i> added in pencil (CN)
408	cor.3,4	<i>ff</i> added by analogy with cl., fg.
408	timp.	C: 
409	timp.	stacc. added as in C and by analogy with bb.389, 391, 402
409	vc. cb.	<i>f</i> emended to <i>fz</i> by analogy with b.411; A: note 11: <i>ff</i> changed to <i>f</i>
413-414	fl.2,3	A: open tie added in pencil (CN), page turn
413	timp.	stacc. added as in C and by analogy with bb.389, 391, 402
414	vl.2	A: notes 2-3: slur added in light ink (CN?)
414	vc. cb.	notes 20-21: d^b emended to d by analogy with fl.2,3, ob.2, vl.2, va.
415	vl.2	two slashes emended to three and <i>trem.</i> added as in B and by analogy with va.
420-422	fl.1,2 picc.	<i>cre-scen-do</i> added by analogy with vc., cb. and in accordance with Ga ; Ga (fl.1,2): <i>cresc. cresc.</i>
420-422	ob. cl. fg. cor. tr. timp. vl.1,2 va.	third crotchet: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with vc., cb.
420	tr.2,3	Ga: note 1: <i>mf</i> added in pencil (CN)

Bar	Part	Comment
420	vl.1,2	A: slurs changed in ink from two to one per bar, later erased, that is original phrasing has been retained
420-422	vc. cb.	<i>cresc.</i> --- emended to <i>cre-scen-do</i>
421	fl.1	Ga: note 7: <i>cresc.</i> added in pencil (CN)
421-422	timp.	tie added by analogy with  and in accordance with Ga
421	vc. cb.	note 2: stacc. changed to marc. by analogy with va. and by analogy with b.422; note 4: stacc. changed to marc. as in C and by analogy with va. and by analogy with b.422
422	fl.1	Ga: note 5: <i>cresc.</i> added in pencil (CN)
422	gr.c.	<i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with the other parts and in accordance with Ga
423-438	fl.1,2 ob. cl. fg. cor.	stacc. added by analogy with bb.348 (fl.1,2, ob., cl.), 349 (fl.1,2)
423	picc.	<i>ff</i> moved from note 2 by analogy with the other parts
423	tr.	marc. added by analogy with b.348
423	trb.t. trb.b. tb.	marc. added by analogy with b.348 (tr.)
423	trb.b.	Ga: notes 4-5: marc. added in pencil (CN)
424	tr.	marc. added by analogy with b.348
424	trb.t.	tie added as in C and by analogy with tr., trb.b., tb. and by analogy with b.349
424	trb.t. trb.b. tb.	marc. added by analogy with b.348 (tr.)
424	trb.b.	Ga: notes 1-3: marc. added in pencil (CN)
424	va.	C: note 1: marc.
424-434	vl.1,2	A: slurs changed in ink from two to one per bar, later erased, that is original phrasing has been retained
424-438	va. vc. cb.	marc. added by analogy with bb.348, 423
425-426	cor.	C: phrases exchanged so that cor.1,2 have cor.3,4 and vice versa
427	tr.	marc. added by analogy with b.348
427	trb.t. trb.b. tb.	marc. added by analogy with b.348 (tr.)
427	vl.1,2	note 16: $e''' e''$ emended to $e''' e''$ as in C and by analogy with picc.; C: note 16: b added in pencil
427	va.	A: note 1: d^b changed to f' in blue crayon (CN?)
428	tr.	marc. added by analogy with b.348
428	trb.t. trb.b. tb.	marc. added by analogy with b.348 (tr.)
430	fl.2	notes 1-3: c''' emended to c'''' by analogy with b.355 and by analogy with ob.2, cl.2, cor.2,4, va., vc., cb.
430	picc.	note 6: g'' emended to g'' by analogy with b.355
430	cl.2	notes 7-9: f' emended to $f^{\#}$ by analogy with b.355 and by analogy with fg.2, cor.2,4, va., vc., cb.
430	vl.1,2	A: note 15: \sharp added in pencil
432	vl.1,2	note 10: g^b emended to g'' by analogy with notes 3, 17
435	vl.1	notes 1, 7: marc. added by analogy with vl.2 and by analogy with b.360; A: articulation erased (CN)
436-437	picc.	A: b.436 note 2 to b.437 note 1: slur added in pencil
436	cl.2	notes 4-6: a^b emended to b^b by analogy with fl.2, ob.2, fg.2, cor.2,4
437	picc.	e^b''' emended to g^b''' by analogy with vl.1 and by analogy with b.362
437-438	vl.1,2	A: slurs changed in ink from two to one per bar, later erased, that is original phrasing has been retained
438	cor.3,4	phrase emended from 
		as in B and by analogy with cor.1,2 and in accordance with b.363; A: bb.437-438: page turn

Bar	Part	Comment
438	trb.b.	marc. added as in C and by analogy with tr., trb.t.
438	tb.	notes 1-3: marc. added by analogy with tr., trb.t.
438	timp.	A: note 1: <i>f</i> added in pencil (CN); Ga: note 1: <i>ff</i> added in pencil (CN)
439	cl.1	Ga: notes 3-9: stacc. changed to marc. in pencil (CN)
439-443	fg.2	open slur bb.439-440 and slur b.441 note to b.443 note 1 emended to one slur; A: bb.440-441: page turn
439-443	cor.3,4	open slur bb.439-440 and slur b.441 note 1 to b.443 note 1 emended to one slur by analogy with fg.1, cor.1,2; A: bb.440-441: page turn
440	fl.1,2	notes 5-9: stacc. added as in C and by analogy with b.439
440	ob.	notes 3-9: stacc. added as in C (notes 4-9) and by analogy with b.439
440	cl.	notes 3-9: stacc. added as in C and by analogy with b.439 and in accordance with Ga
440	cor.1	C: note 1: <i>b^b</i>
440	cor.2	C: note 1: <i>a'</i>
440	vl.1	C: note 24: <i>c'''</i>
440	vl.2	C: note 24: <i>a'</i>
441-442	fl.1,2 ob. cl. fg. cor. str.	b.441: <i>molto cresc.</i> emended to <i>molto crescen-do</i> by analogy with tr., trb.t.
441-442	picc.	b.441 note 2: <i>cresc.</i> emended to <i>molto crescen-do</i> by analogy with tr., trb.t.; Ga: b.441: <i>cresc.</i> changed to <i>cresc. molto</i> in pencil (CN)
441-442	tr. trb.t.	<i>molto cresc.</i> --- emended to <i>molto crescen-do</i>
441-442	trb.b. tb.	<i>molto crescen-do</i> added by analogy with tr., trb.t.
441-442	tb.	Ga:  with <i>molto</i> added in pencil (CN)
442	ob.2	Ga: notes 4-11:  added in pencil (CN)
443	timp.	 added
444	behind curtain: tr.2	note 4: <i>c''</i> added as in B, C and by analogy with notes 1-3
444	behind curtain: trbt.2	note 6: <i>a</i> added as in B, C and by analogy with notes 1-5
445	cl.1	Ga: notes 1-2: marc. added in pencil (CN)
445, 446	fg.1 cor.2	Ga: marc. added in pencil (CN?)
445, 446	fg.2	Ga: marc. added in pencil (CN)
445, 446	cor.1	Ga: marc. added in pencil (CN)
448	fl.1,2	notes 1-2: stacc. (?) removed by analogy with ob., cl., fg., brass
448-449	picc.	slur emended from open slur b.448 in accordance with Ga; A: page turn
448	cl.1	Ga: notes 1-2: marc. added in pencil (CN)
448	fg.1 cor.2	Ga: marc. added in pencil (CN?)
448	fg.2	Ga: marc. added in pencil (CN)
448	cor.1	Ga: marc. added in pencil (CN)
448	timp.	<i>ff</i> added by analogy with b.445 and by analogy with the other parts
449	fl.1,2	note 1: stacc. (?) removed by analogy with ob., cl., fg., brass, str.
449	fg.1 cor.2	Ga: marc. added in pencil (CN?)
449	fg.2	Ga: marc. added in pencil (CN)
449	behind curtain: tb.	note 1: <i>E^b</i> added as in B and by analogy with fg.2, tb., vc., cb. and in accordance with Ga; A: open slur bb.448-449, page turn bb.448-449
453	fg.1	Ga: notes 1-3: marc. added in pencil (CN?)
453	fg.2	Ga: notes 1-3: marc. added in pencil (CN)
456	behind curtain: tr. trb.t. trb.b. tb.	<i>fz</i> added by analogy with b.341 (cor., tr.)

Bar	Part	Comment
457	cl.	C: note 8: <i>b^b</i>
457	cor. tr. trb.t. trb.b. tb.	<i>fz</i> added by analogy with b.342 (tr.3, trb.t., trb.b., tb.)
458	behind curtain: tr. trb.t. trb.b. tb.	<i>fz</i> added by analogy with b.343 (cor., tr.1,2)
459	cor. tr. trb.t.	<i>fz</i> added by analogy with b.344 (tr.3, trb.t.)
459	trb.b. tb.	marc. added by analogy with b.345
460	trb.b. tb.	marc. added by analogy with b.345 and by analogy with cl., fg.
461	fl.2,3 ob.	note 2: stacc. added as in C and by analogy with fl.1, cor.; note 4: stacc. added as in C and by analogy with fl.1
461	cl. fg. tr. trb.t. trb.b.; behind curtain: tr. trb.t. trb.b. tb. str.	note 2: stacc. added by analogy with fl., cor.; note 4: stacc. added by analogy with fl.
461	fg.	note 3: marc. added by analogy with the other woodw., brass
461	cor.	note 4: stacc. added by analogy with fl.1
461	timp.	stacc. added by analogy with b.346
462	ob. cl.1	Ga: notes 2-4: marc. added in pencil (CN)
462	fg.1	Ga: notes 2-4: marc. added in pencil (CN?)
462	fg.2	Ga: notes 2-4: marc. added in pencil (CN)
463	ob.	Ga: note 1: <i>fff</i> added in pencil (CN)
463	vl.1,2 va.	<i>trem.</i> added
464-465	timp.	tie emended from open tie b.464 in accordance with Ga; b.465: <i>tr.</i> removed by analogy with the addition of tie and in accordance with Ga; A: page turn two slashes emended to three (<i>trem.</i>) by analogy with vl.1,2
464	va.	Ga: note 1: <i>dim.</i> changed to <i>poco dim.</i> in pencil (CN)
465	fl.2	two slashes emended to three (<i>trem.</i>) by analogy with b.463 and by analogy with b.469; A: bb.464-465: page turn
465	vl.1,2 va.	 added by analogy with tr., trb.t., trb.b., tb.
466	fl.1	tie removed by analogy with fl.2,3, ob.1, cor.3,4
466-467	fg.2	behind curtain: stacc. added by analogy with b.464
466	behind curtain: tr. trb.t. trb.b. tb.	t.466 third crotchet to b.466 note 1: phrase removed as in Db and in accordance with Kb; A:
466-471	CORO	

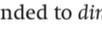
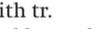
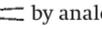


467	fl.1	cancelled in pencil and - added in b.466 in pencil (CN?); Db: phrase omitted; Kb: phrase cancelled in blue crayon (CN?) and new fair copy inserted
467	fl.1	<i>p</i> added by analogy with tr., trb.t., trb.b., tb.
467-468	ob.1	tie added by analogy with fl.2,3, fg.2, cor.3,4 and as in C
467	cl.	C: note 3: marc.
467	vl.1,2 va	<i>f</i> added as in C and by analogy with fl.2,3, ob., cl., fg., cor., brass behind curtain, vc., cb.
468	ob.2 cl. fg.1 cor.1,2	stacc. added by analogy with b.464 (brass behind curtain)
468	cor.4	Ga: <i>dim.</i> added in pencil (CN)
468-469	timp.	tie added in accordance with Ga; b.469: <i>tr.</i> removed by analogy with the addition of tie and in accordance with Ga; A: page turn
469	ob.1	Ga: note 1: <i>dim.</i> added in pencil (CN)

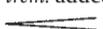
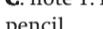
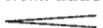
Bar	Part	Comment
469	ob.2 cl. fg.1	
469	cor.1,2 fg. cor.1,2,4	marc. added by analogy with b.467 <i>dim.</i> added by analogy with fl.2,3, ob., cl., brass behind curtain, str.
469	cor.3	third crotchet: <i>dim.</i> added by analogy with fl.2,3, ob., cl., brass behind curtain, vl.1,2, va., cb. and in accordance with Ga ; Ga : <i>dim.</i> added in pencil (CN)
469	va.	<i>dim.</i> added by analogy with fl.2,3, ob., cl., brass behind curtain, vl.1,2, vc., cb.
470	ob.2 cl. fg.1 cor.1,2	stacc. added by analogy with b.464; Ga (cl.1): notes 2-5: stacc. added in pencil (CN)
470	fg.2	A : note with ties to preceding and succeeding bars added in pencil (CN)
471	fl.2	Ga : note 1: <i>mf</i> added in pencil (CN)
471	cor.3	Ga : <i>dim.</i> added in pencil (CN)
471	va. vc.	marc. added by analogy with b.473 (va.) and by analogy with b.463 (brass behind curtain), b.465 (brass behind curtain), b.467 (ob.2, cl., fg.1, cor.1,2)
472-473	timp.	tie added in accordance with Ga (bb.464-465, 468-469); b.473: <i>tr.</i> removed by analogy with the addition of tie and in accordance with Ga (bb.464-465, 468-469); A : page turn
472	va. vc.	stacc. added by analogy with b.464 (brass behind curtain)
473	cl.1	Ga : notes 1-2:  added in pencil (CN?)
473	vc.	note 1: marc. added by analogy with va.
474	va. vc.	stacc. added by analogy with b.464 (brass behind curtain)
475	vc.	marc. added by analogy with b.473 (va.)
476	fg.1	Ga : 
476	vc.	stacc. added by analogy with b.464 (brass behind curtain)
477	fg.1	marc. added by analogy with bb.473, 475; Ga : note 2: <i>dim.</i>
477-478	timp.	tie added in accordance with Ga ; b.473: <i>tr.</i> removed by analogy with the addition of tie and in accordance with Ga ; *** added in accordance with Ga ; A : page turn
477	vc.	marc. added by analogy with b.473 (va.)
478	fg.1	stacc. added by analogy with bb.472, 474, 476
478-479	timp.	A : phrase added in pencil (CN)
478	vc.	stacc. added by analogy with b.464 (brass behind curtain)
479		A : <i>rall.</i> changed to <i>molto rall.</i> in pencil (CN), <i>molto rall.</i> added in blue crayon
479	timp.	C : note 1: stacc.
481	ob.1 fg.1	A : <i>rall.</i> added in pencil (CN), erased
481	str.	A (over str.): <i>rall.</i> added in pencil (CN)
483		A : N: 24 added in pencil
483	JON.	note 5:  emended to  as in Db ; A , Kb :  ; Db : bar incomplete:  ; E : 
483	str.	<i>arco</i> added
483	cb.	 added by analogy with vl.1,2, va., vc.; A :  incomplete
485-486	vl.1	b.485 fourth crotchet to b.486 note 1: tie added
489		Db , E , Kb : <i>un poco piu mosso</i> omitted
491		<i>poco rall.</i> emended to <i>rall.</i> as in Db , Kb ; A : <i>poco rall.</i> added in pencil (CN), <i>rall.</i> added in blue crayon; Kb : <i>rall.</i> added in blue crayon (CN)
492		<i>a tempo ma un poco tranq.</i> emended to <i>a tempo, ma tranquillo</i> as in Db , Kb ; A : <i>a tempo ma un poco tranq.</i> added in pencil (CN), <i>tempo tranquillo</i> added in blue crayon; Db : <i>a tempo ma tranq.</i> ; Kb : <i>a tempo ma tranq.</i> added in blue crayon (CN)

Bar	Part	Comment
492	JON.	A : note 1:  added in pencil (CN)
493	JON.	A : notes 1-2, 7:  added in pencil (CN); Db : notes 1-2: 
494-495	cb.	A : open slur and tie added in blue crayon, change of system
495		<i>rall.</i> added as in Db and in accordance with Kb ; A : <i>rall.</i> added in blue crayon; Kb : <i>rall.</i> added in blue crayon (CN)
495	cor.1	<i>pp</i> added by analogy with cor.2,3
495	cor.2	<i>dim.</i> added by analogy with str.
496	JON.	A : note 4:  added in pencil (CN)
497		A : $\text{♩} = 104$ added in blue crayon (CN?)
497	fg.1	<i>p</i> added by analogy with cl.
497	va.	marc. added as in C and by analogy with vl.1,2
497	vc.	note 1: e^b emended to e^{\natural} by analogy with fg.2 and in accordance with Ga ; Ga : note 1:  added in pencil
498	cl.2	stacc. added as in C and by analogy with b.497
498	fg.1	stacc. added by analogy with b.497
498	vl.1,2 va.	marc. added by analogy with b.497 (vl.1,2)
499-500	cl.1	b.499 note 2 to b.500 note 4: stacc. added as in C and by analogy with b.497 and by analogy with fg.1
499-500	cl.2	stacc. added as in C and by analogy with fg.1
499-500	vl.1,2 va.	marc. added by analogy with b.497 (vl.1,2)
499	cb.	<i>fp</i> added by analogy with b.497 (fg., vc.)
500	str.	<i>dim.</i> added by analogy with cl., fg.
501	cl. fg. str.	<i>pesante</i> added as in Db and in accordance with Kb ; Kb : <i>pesante</i> added in ink (CN)
501	vl.1	C : notes 2-4: ten. added in pencil
501	vl.2	Ga (1): note 1: <i>fp</i> changed to <i>f</i> in pencil (CN?), notes 1-3: marc. added in pencil (CN)
502	vl.1,2	note 4: marc. added as in C and by analogy with va., cb. and in accordance with Ga
502	vc.	note 4: stacc. emended to marc. as in C and by analogy with va., cb. and in accordance with Ga
503	timp.	articulation added by analogy with tr.1,2
503	vl.2	Ga (1): note 1 <i>mp</i> added in pencil (CN)
504	timp.	note 1: stacc. emended to ten. by analogy with tr.1,2
505	tr.1,2	articulation added by analogy with bb.503-504 and by analogy with C
506	vl.2 va. vc.	<i>trem.</i> added
507	fg.2 cor.	stacc. added by analogy with fg.1
507	vl.1	<i>trem.</i> added
508	tr.1,2	C : note 1: <i>p</i>
508	vl.1,2 va. vc.	<i>trem.</i> added
510	cor.2	A : note 1:  added in pencil (CN?)
510	trb.t. trb.b. tb.	A : <i>f</i> added in pencil (CN)
510	vl.1,2 va.	<i>trem.</i> added
514	ob.1	Ga : notes 1, 6: <i>dim.</i> added in pencil (CN)
514	vc.1	A : notes 1-2: tie added in pencil
515	cor.1	<i>p</i> added by analogy with fl.1; Ga : note 1: <i>dim.</i> added in pencil (CN)
516	vl.1	note 3: marc. added as in C and by analogy with vl.2
516	va.	marc. added by analogy with vl.2; <i>p</i> added by analogy with vl.1,2
517	fl.2	Ga : note 1: <i>dim.</i> added in pencil (CN)
517	vl.1	A : note 2:  added in pencil
518	vl.1,2	A : note 5:  added in pencil (CN?)
520		C removed; A : N: 25 added in pencil
520	ob.1	stacc. added by analogy with cor.1
521	ob.1	note 2: stacc. added by analogy with cor.1
521	fg.2	articulation added by analogy with ob.1, cl.2, cor.1

Bar	Part	Comment
521	cor.1	note 1: beginning of  emended from note 3 by analogy with ob.1; ten. added by analogy with ob.1, cl.2
522	ob.1	<i>mf</i> added by analogy with cor.1
522	cl.2	note 2: stacc. added as in C and by analogy with cl.1, fg.2
522	fg.1	note 2: stacc. added by analogy with cl.1, fg.2; note 2: <i>f</i> emended to <i>f[#]</i> by analogy with cl.1, cor.3; Ga : note 2: <i>h</i> added in pencil
522	fg.2	note 1: ten. added by analogy with cl.2
522	cor.1	stacc. added by analogy with ob.1
522	cor.3,4	note 1: ten. added by analogy with cl.2; note 3: ten., notes 2, 4: stacc. added by analogy with cl.1
522	va.	note 2: <i>fz</i> added as in C and by analogy with vl.1,2
523	fg.1	note 2: stacc. added as in C and by analogy with cl., fg.2
523	fg.2	note 3: <i>mf</i> removed by analogy with cl., fg.1
523	cor.1,2	articulation added by analogy with cl., fg.2
523	cor.3,4	stacc. added by analogy with b.522 (ob.1)
523	vc. cb.	stacc. added by analogy with bb.520, 521
524	ob.	<i>f</i> emended to <i>fz</i> by analogy with cor.3,4 and by analogy with cl., fg., cor.1,2 (note 2)
524	ob.2 cor.3,4	marc. added by analogy with ob.1
524-525	timp.	<i>cresc.</i> - - emended to <i>cre-scen-do</i>
524	va.	note 4: <i>cresc.</i> added by analogy with vl.1,2
525	fl.2,3	<i>a2</i> added in accordance with Ga
525	cor.1,2	second crotchet: <i>cresc.</i> added by analogy with woodw., cor.3,4
525-526	va.	b.525 note 5 to b.526 note 1: slur added by analogy with vl.1,2
526	timp.	ww added in accordance with Ga
526	va.	note 8: stacc. removed by analogy with vc., cb.
526	cb.	note 8: stacc. added as in C and by analogy with va., vc.
527	fg.	<i>mp</i> added by analogy with fl., ob., cl., cor.
527	fg. cor.1,2	marc. added by analogy with ob.
527	cor.1,2	<i>dim.</i> added by analogy with ob., fg. and in accordance with Ga (cor.1); Ga (cor.1): note 2: <i>dim.</i> added in pencil (CN)
527	tr.1	Ga : note 1: <i>pp</i> added in red crayon (CN)
527	trb.t.	A :  added in pencil (CN)
527	vl.1	A : note 4: <i>fz</i> changed to <i>mfz</i> in pencil (CN)
527	va.	<i>dim.</i> added by analogy with vl.1,2, vc., cb.
527, 528	va.	stacc. added by analogy with vc., cb. and by analogy with b.526
528	ob.2	Ga : note 1: <i>p</i> added in pencil (CN)
528	cor.1,2	<i>p</i> added by analogy with cor.3
528	vl.1,2	third crotchet: <i>dim.</i> removed by analogy with va., vc., cb.; A : note 4: <i>fz</i> cancelled in pencil (CN)
528, 529	va.	C : note 6: stacc.
529	vl.1 va.	<i>dim.</i> added by analogy with vl.2, vc., cb.
530		<i>tranq.</i> emended to <i>molto tranq.</i> as in Db and in accordance with Kb ; Kb : <i>molto tranq.</i> added in ink (CN)
530	cor.1	Ga : note 1: <i>pp</i> added in pencil (CN)
530	cor.1,2	A : note 1: <i>p</i> added in pencil (CN)
530	timp.	Ga : <i>muta in G</i> added in pencil (CN)
531		A : <i>meno</i> added in pencil (CN); E : second crotchet: <i>rall.</i> added in red crayon (CN); Kb : <i>meno</i> added in ink (CN)
531	va.	rest 1: <i>pp</i> removed
534		third quaver: <i>Allegro</i> ($\downarrow = 108$) added as in Db and in accordance with Kb ; A : $\downarrow = 100$ added in pencil (CN?); Db : third quaver: <i>Allegro</i> ($\downarrow = 108$); Kb : note 1: <i>à tempo</i> added in ink (CN), third quaver: <i>Allegro</i> ($\downarrow = 108$) added in ink (CN); E : note 1: <i>a tempo</i>

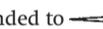
Bar	Part	Comment
534	SAUL	note 3: \downarrow emended to $\downarrow \uparrow$ as in Db , Kb ; Kb : \downarrow changed to \downarrow
535	vc. cb.	<i>mf</i> added by analogy with vl.1,2, va.; <i>cresc.</i> added by analogy with vl.1,2, va.
536		A : <i>Poco meno</i> added in pencil (CN); E : note 1 (piano part): <i>ff</i> added in blue crayon (CN); Kb : <i>poco meno</i> added in blue crayon (CN), fourth crotchet (piano part): \frown added in blue crayon
536	SAUL	\frown added as in Db and in accordance with Kb ; Kb : \frown added in blue crayon (CN)
536, 537	vl.1	first minim: two \downarrow abbreviations emended to one \downarrow abbreviation by analogy with the other str.; A : rests 1-2: \frown added in blue crayon
536	va.	<i>ff</i> added by analogy with the other parts
537	woodw. brass timp. str.	\frown added as in Db and in accordance with Kb ; Kb (piano part): \frown added in blue crayon (CN)
537	cor.3,4	note 1: <i>f[#]</i> emended to <i>f^b</i> by analogy with fl.3, ob.2, tr.2, trb.t.1, vl.2, va.
537	SAUL	\frown added as in Db and in accordance with Kb ; Kb : \frown added in blue crayon (CN)
537	vl.1	first minim: two \downarrow abbreviations emended to one \downarrow abbreviation by analogy with the other str.; A : rests 1-2: \frown added in blue crayon
538		first crotchet: <i>Tempo I</i> removed as in Db , E , Kb ; A : <i>Tempo I^{mo}</i> added in pencil (CN); Kb : <i>tempo I^{mo}</i> added in blue crayon (CN), erased
538-539	timp.	A : phrase added in pencil (CN)
539	trb.t. trb.b. tb.	<i>dim.</i> and  emended to <i>dim.</i> in  by analogy with tr.
539	vl.1,2	third crotchet: <i>dim.</i> added by analogy with woodw., cor., va., vc., cb. and in accordance with Ga (vl.2); Ga (1): <i>dim.</i> added in blue crayon (CN)
540-541		E , Kb : <i>rall.</i> - -
540	vl.2	Ga (1): <i>dim.</i> added in blue crayon (CN)
540	cor.3	Ga : <i>dim.</i> added in pencil (CN)
541	cor.3,4	<i>p</i> added by analogy with ob.1, cl.1, fg., cor.1,2
542		A : $\downarrow = 69$ added in blue crayon, changed by adding a 63 in pencil
542	fg.1	C : note 1: <i>mf</i>
542	cor.1	C : phrase notated in cor.2
542-543	cor.1	Ga :  erased
542	vl.2	Ga (1): note 1: <i>mp</i> added in blue crayon (CN)
542	va.	<i>trem.</i> added
542	cb.	stacc. added by analogy with bb.543-544
543	vc.	<i>div.</i> added by analogy with <i>unis.</i> in b.546
545	cor.1	ten. added as in C and by analogy with fg.1
545-546	cb.	stacc. added by analogy with bb.543-544
546	fg.1	note 2: <i>cresc.</i> and notes 3-6:  emended to one  by analogy with ob.1
547-548	cl.1	A : b.547 note 2 to b.548 note 1: tie added in pencil (CN?)
547	vl.2	<i>trem.</i> added
548	cl.1	Ga : note 1: <i>f</i> cancelled in pencil (CN?)
549		E : second crotchet (piano part): <i>dim.</i> added in pencil (CN?)
549	SAUL	\downarrow emended from $\downarrow \uparrow$ as in Db , E , Kb ; B : \downarrow tied to $\downarrow \uparrow$; Db , E , Kb : note 2: \downarrow ; Gb (1): note 2: \downarrow ; Gb (2): note 2: \downarrow ; F¹ , F² : note 2: \downarrow
549	vl.2	Ga (1): <i>molto</i> added in  in pencil (CN)
550	cor.1	Ga : note 1: <i>ppp</i> added in pencil (CN)
551	vl.1	A : note 1: \flat added in pencil (CN)

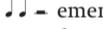
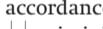
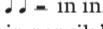
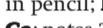
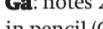
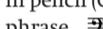
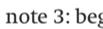
Bar	Part	Comment
552	fg.1	A: note 1: pp added in pencil (CN)
553	fg.2	A: note 1: pp added in pencil (CN)
553	cor.2	p added by analogy with cl.
554	vl.1	A: note 2: \flat added in pencil (CN)
555-556	ob.1	open slur bb.555-556 emended to slur b.555 note 1 to b.556 note; A: page turn
555	va.	A: chord 3: a^{\flat}, g^{\flat} changed to a^{\flat}, e^{\flat} in red ink (CN?); Ga: chord 3: a^{\flat}, g^{\flat}
556	fg.1	open slur b.556 emended to slur b.556 notes 1-2; A: bb.555-556: page turn
557	ob.2	p added by analogy with cor.3 and in accordance with Ga; Ga: note 1: p added in pencil (CN)
557	cl. fg.2 cor.2,4	p added by analogy with cor.3
557	cor.3	A: note 1: p added in pencil (CN)
558		E: note 1 (piano part): ff added in blue crayon (CN)
558	vl.1	<i>trem.</i> added
558	vl.1,2	A: note 1: f changed to fp in blue crayon
559	vc. cb.	note 1: marc. added by analogy with fg., cor.3,4
560	cor.3,4	fz added by analogy with fg.
560	va.	chord 1, note 1: b^{\flat} emended to c^{\flat} as in B and in accordance with Ga; B: chord 1, note 1: a^{\flat} emended to c^{\flat} (CN)
560	vc.	fp emended to fzp by analogy with cb.
560	vc. cb.	stacc. added by analogy with va.
562-564	va. vc. cb.	stacc. added by analogy with bb.565-566 (va.)
564	ob.1	fzp emended to fp by analogy with cor.3 and by analogy with b.563
564	vl.2	fp added by analogy with vl.1 and by analogy with b.563
564	cb.	A: note 2: \flat added in blue crayon (CN?)
565	cl.1 cor.1	fp added by analogy with bb.563, 564 (cor.3); A: note 1: p added in pencil (CN)
565	vl.1,2	fp added by analogy with b.563 (vl.1,2), b.564 (vl.1)
565-566	vc. cb.	stacc. added by analogy with va.
567-568	vl.1,2	--- added to <i>sul G</i>
567	vl.2	Ga (1): note 1: added in blue crayon (CN)
567	va.	note 4: stacc. added as in C and by analogy with bb.565-566, 567 (notes 2-3, 5-7)
567	vc. cb.	notes 4-7: stacc. added by analogy with notes 2-3 and by analogy with va. (notes 5-7)
568	va. vc. cb.	note 3: stacc. added by analogy with vl.1,2
568-570	va. vc. cb.	stacc. added by analogy with bb.565-566 (va.)
570	vl.2	A: note 1: f added in pencil (CN)
570	va. vc. cb.	note 6: c^{\flat}/c^{\flat} emended to c^{\flat}/c^{\flat} as in C and in accordance with Db; Ga; C: note 6: \flat added in blue crayon
571	fg.	notes 1,4, 7: marc. added by analogy with va.
571	vl.1,2	<i>trem.</i> added
571	va.	 added by analogy with the other parts
571	vc. cb.	notes 1,4, 7, 10: marc. added by analogy with va.
572		E (pf.2): notes 1, 5: marc. added in blue crayon (CN?)
572	fg.1	note 6: stacc. emended to marc. as in C and by analogy with fg.2, trb.b., tb.
572	va.	<i>trem.</i> added
572	vc. cb.	marc. added as in C and by analogy with fg.2, trb.b., tb.
573		E (pf.2): note 1: marc. added in blue crayon (CN)
573	fg. vc. cb.	marc. added as in C and by analogy with b.575
573	trb.b. tb.	marc. added by analogy with b.575
574		E (pf.2): notes 1, 5: marc. added in blue crayon (CN)
574	vl.1,2 va.	<i>trem.</i> added

Bar	Part	Comment
575		E (pf.2): note 1: marc. added in blue crayon (CN)
576		E (pf.2): notes 1-4: ten. added in blue crayon (CN?)
576	SAUL	ten. added as in Db
576	vl.1,2 va.	<i>trem.</i> added
577	ob.1	Ga: note 1: fp added in pencil (CN)
577	fg.1	fz emended to f by analogy with fg.2, trb.t., trb.b., tb., str.
577	fg.2	C: note 1: fz
577	cor.3,4	A: note 1: pp added in pencil (CN)
577	tr.	f added by analogy with fg.2, trb.t., trb.b., tb., str.
577-579	SAUL	A, Gb, F¹: text erased and new added in pencil (CN)
578	fg.2	Ga: note 1: pp changed to ppp in pencil (CN)
578	vl.1,2 va.	<i>trem.</i> added
579	cor.2	 added by analogy with the other parts; note 1: f^{\sharp} emended to f^{\sharp} by analogy with ob.1, tr.1, trb.t.1, vl.1 and in accordance with Ga; Ga: note 1: \sharp cancelled and changed to \times in pencil
580-582	SAUL	A: text erased and new added in pencil (CN)
581-583	SAUL	Gb, F¹: text erased and new added in pencil (CN)
583	cor.4	♪♪♪ emended to triplets by analogy with cor.2,3 and by analogy with den preceding and the succeeding part of the phrase
584	va.	C: note 1: marc. (or  ?) added in pencil
587	vl.1	<i>trem.</i> added
587	va.	 added by analogy with the other parts
588	fl.	C: note 1: ff
588-589	fg.1	b.588 note 1 to b.589 note 1: slur added as in C and by analogy with cl.2
589	cl.1	notes 2, 9: stacc. added as in C and by analogy with cl.2
589	cl. fg.1	note 1: fp added by analogy with vc. and by analogy with b.591; note 4: fzp emended to fp by analogy with vc. and by analogy with b.591
589	fg.1	notes 2, 5, 9: stacc. added as in C and by analogy with cl.2
589	vc.	notes 2, 9: stacc. added by analogy with cl.2; notes 5, 8: stacc. added as in C and by analogy with cl.2
590	cor. tr. trb.t. trb.b. tb. vl.1,2 va.	ff added by analogy with ob., cl., fg., vc., cb.
590-591	tr.1	tie added in accordance with the large slur
590	vl.1,2 va.	<i>trem.</i> added
591	fg.1	note 2: stacc. added as in C and by analogy with cl.
592-593	cor.1,2	<i>cresc.</i> --- emended to <i>cre-scen-do</i>
592-593	cor.3,4	<i>cresc.</i> emended to <i>cre-scen-do</i> as in C and by analogy with cor.1,2, trb.t.
592	tr.2	Ga: first crotchet: f'
592-593	trb.t.	<i>cresc.</i> --- emended to <i>cre-scen-do</i>
592-593	trb.b. vc. cb.	<i>cre-scen-do</i> added by analogy with cor.1,2, trb.t.
593		A: <i>rall</i> added in pencil (CN); E (piano part): <i>rall</i> : --- added in red crayon (CN)
593	fl.2,3 ob.2 fg. cor. tb. vl.1,2 va.	ten. added by analogy with fl.1, ob.1, cl.
593	trb.t. vc. cb.	notes 1-4: marc. added by analogy with trb.b.
593	va.	A: note 1: \flat added in pencil (CN)
594		<i>a tempo</i> removed as in Db and in accordance with E, Kb; A: <i>a tempo</i> and <i>allargando</i> added in pencil (CN)

Bar	Part	Comment
594	fl.1	A: note 4: marc.
594	fg. tr.2,3 trb.t. trb.b. tb.	marc. added by analogy with cor.3,4
594	tr.1	Ga: note 1: <i>ff</i> added in red crayon (CN?)
594-595	timp.	tie added by analogy with *** ; A: page turn
594	SAUL	note 1: \downarrow emended to $\downarrow \ddagger$ as in Db and in accordance with Kb; Kb: note 1: \downarrow changed to \downarrow
594	va. vc.	<i>trem.</i> added
595	tr.1	notes 1-3: marc. added by analogy with fl., ob., cl.
595	tr.	third crotchet: ten. and <i>fz</i> added by analogy with woodw., cor., trb.t., trb.b., tb.
595	tr.3	note 2: <i>a</i> emended to <i>a</i> ^b by analogy with the other parts and in accordance with Ga
595	vl.1	note 3: marc. added as in C and by analogy with fl., ob., cl., cor.1,2
595	vl.2	notes 1-3: marc. added as in C and by analogy with fl., ob., cl., cor.1,2; note 4: <i>fz</i> added by analogy with vl., va., vc., cb.; C: notes 1-3: marc., note 4: <i>fz</i>
596-600	cor.3	Ga: phrase transposed up a fifth in pencil (CN?)
596	vl.1,2 va.	<i>trem.</i> added
597	trb.b. tb. vc.	note 3: marc. added by analogy with trb.t., cb.
598	timp. vl.1,2	<i>dim.</i> added as in C and by analogy with cl., fg., cor., tr.2,3, trb.t., trb.b., tb., vc., cb.
598	va.	second crotchet: <i>dim.</i> added by analogy with cl., fg., cor., tr.2,3, trb.t., trb.b., tb., vc., cb.
599	timp.	Ga: note 1: <i>dim.</i> added in pencil (CN)
599-600	timp.	tie added by analogy with *** ; A: page turn
600	trb.b. tb. timp.	<i>dim.</i> added by analogy with trb.t., str.
601-602	timp. str.	— added by analogy with trb.t., trb.b., tb.
602	timp.	<i>d</i> emended to <i>d</i> ^b by analogy with trb.b., tb., vl.1, vc., cb.; C: note 1: stacc.; Ga: note 1: <i>p</i> , rest 2: <i>dim.</i> added in pencil (CN)
602	va.	Ga (1): note 3: <i>dim.</i> added in blue crayon (CN)
604	va.	Ga (1): note 1: <i>ppp</i> added in blue crayon (CN)
605		A: N: 26 added in pencil
608-610	timp.	stacc. added by analogy with bb.605-606 and by analogy with <i>pizz.</i> in va., vc., cb.
609	timp.	<i>cresc.</i> added by analogy with fg., cor.1,2, va., vc., cb.
611	fg.	articulation added as in C and by analogy with cor.1,2
612	vl.1,2 va. vc.	<i>arco</i> added by analogy with cb.; A (cb.): <i>arco</i> added in pencil (CN)
616	va.	Ga (1): note 1: <i>p</i> added in blue crayon (CN)
616	vc.	stacc. added by analogy with vl.1,2, va., cb.
618	ABNER	— added as in Db
619-621	fl.1,2	A: phrase added in pencil (CN)
619-620	cor.1,2	A: phrase added in pencil (CN); C: phrase added in pencil
619	MIKAL	A: notes 2-3: — erased and changed to — in pencil (CN?); F¹, F²: notes 2-3: — erased and changed to — in pencil (CN)
619	va.	Ga (1): note 1: <i>dim.</i> added in blue crayon (CN), erased
619	va. vc.	<i>trem.</i> added
620	fl.1,2	note 6: <i>d</i> ^m emended to <i>d</i> ^b by analogy with vl.1; <i>dim.</i> added by analogy with vl.1,2, va.
620	vl.1	A: note 10: \downarrow added in pencil (CN), note 3: beginning of — changed from note 7 in pencil (CN)
620	vl.2	A: note 10: \downarrow added in pencil (CN)

Bar	Part	Comment
620	va.	A: note 2: beginning of — changed from note 3
620	vc. cb.	<i>dim.</i> added by analogy with vl.1,2, va.
622-623	cl.2	b.622 note 3: beginning of slur emended from b.623 note 2 by analogy with cl.1, cor.1,2
622	cor.3,4	C: note 3: \downarrow added in pencil
623	cl.2	Ga: notes 2-4: — added in pencil (CN?)
625	cor.3,4	ten. added by analogy with fg.
626, 627	cl.1	Ga: note 2: <i>dim.</i> added in pencil (CN)
626	fg.1	stacc. added as in C and by analogy with b.625
626	fg.2 cor.3,4	stacc. added by analogy with b.625
627	fg. cor.3,4	notes 2-3: stacc. added by analogy with b.625
627	cor.2	C: note 2: <i>d</i> ^b
628		<i>poco rit.</i> emended to <i>poco rall.</i> as in Db; E, Kb: <i>poco rit.</i>
629	DAVID	<i>ad lib.</i> added as in Db and in accordance with Kb; Kb: <i>ad lib.</i> added in pencil
629	str.	<i>trem.</i> added
629	vl.1,2 va. vc.	A: note 1: <i>pp</i> changed to <i>fpp</i> in pencil (CN)
629	cb.	A: note 1: <i>fpp</i> added in pencil (CN)
631	woodw. cor.1,2	note 1: <i>lunga</i> and — added as in Db
631	DAVID	
631	str.	emended as in Db and in accordance with Kb; C: note 4: \downarrow added in pencil; Kb: original phrase corresponding to A pasted over with a new version corresponding to Db (CN)
631	str.	note 1: <i>lunga</i> and — added as in Db; A: note 1: — cancelled in pencil (CN?)
631	vl.1,2	A: notes 1-2: tie added in blue crayon
631	vl.2	Ga (1): note 2: <i>p</i> changed to <i>pp</i> in pencil (CN)
631	vc. cb.	C: notes 1-2: tie
631	cb.	note 2: — added as in C and by analogy with the other parts and in accordance with Db, E, Kb
632	ob.2	Ga: note 1: marc. added in pencil (CN)
632	vl.1 va.	A: note 1: — added in blue crayon
632	vl.2 vc.	A: note 1: — added in pencil
632	vc. cb.	beginning of — emended from note 2 by analogy with vl.1,2, va.
632	cb.	note 2: — added as in C and by analogy with vc.
633	ob.2	Ga: note 2: stacc. added in pencil (CN?)
634	timp.	Ga: <i>muta in G C</i> added in pencil (CN)
637	cor.1,2	note 8: <i>g'</i> emended to <i>f'</i> by analogy with ob., S.
638	ob.2	Ga: notes 2-7: — added in pencil (CN?)
638	tr.1	note 5: stacc. added as in C (tr.2) and by analogy with notes 3-4
638	tr.2	notes 3-4: stacc. added as in C and by analogy with tr.1; note 5: stacc. added as in C and by analogy with notes 3-4 (tr.1)
639	vl.2 va.	<i>trem.</i> added
643	cor.3,4	<i>p</i> emended to <i>mp</i> by analogy with ob., cor.1,2 and by analogy with b.642 (fg.)
644	DAVID	note 3: <i>e''</i> emended to <i>e''</i> as in Db and by analogy with vl.1, vc.1
647-648	cor.1	tie emended from open tie b.648; A: page turn
647-649	cor.2,3	slur emended from open slur; A: page turn
648-649	cor.4	slur emended from open slur bb.648-649; A: page turn
649	vl.1 vc.1	<i>trem.</i> added
653	DAVID	A: notes 1-2: — changed to — in pencil (CN); Db, E, Kb: notes 1-2: —

Bar	Part	Comment
655	vl.1	<i>trem.</i> added
655-656	vc.	slur emended from open slur b.655; A : page turn
656	tr.1	 added as in C and by analogy with ob., cl., cor., tr.2,3
656	vc.	 added by analogy with ob., cl., cor., tr.2,3, vl.1,2, va., cb.
659	cl.1	note 1: <i>f[♯]</i> emended to <i>f[♯]</i> by analogy with fg.1, DAVID, vl.1,2, va., vc. and in accordance with Ga ; Ga : note 1: \sharp added in pencil
659	fg.	<i>p</i> added by analogy with cl., str.
659	vl.1 vc	stacc. added by analogy with b.657
660	fg.	 removed by analogy with the other parts
660	vc.	note 1: <i>e'</i> emended to <i>e^b</i> by analogy with DAVID, vl.1 and in accordance with Ga ; Ga : note 1: \flat added in pencil
665	va.	<i>trem.</i> added; <i>mp</i> added by analogy with ob., trb.t., trb.b., tb.; <i>cresc.</i> added as in C and by analogy with ob., cor.1,2, trb.t., trb.b., tb.
667	vl.2	<i>trem.</i> added
667	cb.	<i>ff</i> added as in C and by analogy with vl.1,2, va., vc.
668		E, Db, Kb : <i>ral-len-tan-do</i> omitted
668	tr.2,3	<i>f</i> added by analogy with the general dynamic level in woodw., brass
669	ob.2	Ga : note 1 stacc. added in pencil (CN?)
669	cor.2	<i>f</i> added by analogy with the general dynamic level
670	ob.2	Ga : note 2: stacc. added in pencil (CN?)
671-673	fg.	A : b.671 note 1 to b.673 note 1: slur added in pencil (CN)
673	cl. fg. cor.1,2	eighth quaver: marc. added by analogy with cor.3,4
674	cl.	notes 3-4: marc. added as in C and by analogy with fg., cor.3,4
677		<i>Allegro non troppo</i> emended to <i>Allegro, ma non troppo</i> as in Db, E, Kb : <i>Allegro non troppo</i>
677	T.	note 1: <i>c''</i> emended to <i>e^b</i> by analogy with Db, E, Kb : note 1: <i>c''</i>
677	vl.1	C : note 2: \sharp added in pencil
677	vl.2 va.	<i>trem.</i> added
680	vc.	<i>mf</i> added by analogy with vl.1,2, va., cb.
687	ob.2 cl.1 fg.	<i>cresc.</i> added by analogy with str.
687	vl.1	<i>trem.</i> added
688	ob.1	<i>cresc.</i> added by analogy with cl.2, cor.
688	ob.2 vl.1,2 va.	 added by analogy with cl.1, vc., cb.
688	fg.2	<i>cresc.</i> emended to  by analogy with cl.1, vc., cb.
689	cl.1	marc. added as in C and by analogy with ob.1, cor.1
689	vl.1 vc.	marc. added by analogy with ob.1, cor.1
689	vc. cb.	<i>ff</i> added by analogy with the other parts
691	ob. cor.3,4	<i>f</i> added by analogy with fl., cl., cor.1,2 and by analogy with b.690 (tr.)
691	cl.	C : note 2: <i>d''</i> changed to <i>c''</i> in blue crayon
691	cor.1,2	C : note 3: <i>g''</i> changed to <i>f''</i> in blue crayon
693	fl.2,3 ob.	note 1: marc. added by analogy with fl.1, cor.3,4
693	cor.1,2	note 3: marc. added by analogy with fl., ob., cl., cor.3,4
694	trb.t.	marc. added by analogy with fl., ob., fg., cor.3,4
695-697	cor.1,2	marc. added by analogy with cl.
695-697	cor.3,4	marc. added by analogy with ob.
695-696	tr.2,3	b.695 note 5 to b.696 note 5: marc. added as in C and by analogy with woodw., tr.1
695-697	trb.t.	marc. added by analogy with fg.
695	tb.	Ga : notes 2-3: marc. added in pencil, emphasized in blue crayon (CN?)

Bar	Part	Comment
696	fl.2,3	notes 4-5: marc. added as in C and by analogy with fl.1, ob., cl., fg., tr.1
696	tr.2,3	notes 6-7: marc. added by analogy with woodw., tr.1
696	tb.	Ga : note 1: stacc. added in pencil (CN?), notes 2-3: marc. added in blue crayon (CN?)
697	fl.2,3	marc. added as in C and by analogy with fl.1, ob.
697	tr.	marc. added by analogy with fg.
697-698	tr.1	Ga : b.697 note 7 to b.698 note 1:  added in red crayon (CN?)
698	vl.1,2 va. vc.2 cb.	notes 1, 3, 5: marc. added by analogy with b.699 (vl.1,2, va.); A : bb.698-699: page turn
699	vl.2	A : chord 5: <i>e^b</i> ; <i>b^b</i> changed to <i>e^b</i> ; <i>b^b</i> in pencil (CN)
699	vc.2 cb.	note 2: marc. removed by analogy with vl.1,2, va.
700-705	vl.1,2 va. vc.2 cb.	marc. added by analogy with b.699 (vl.1,2, va.)
704	cor.1	<i>mf</i> added by analogy with cor.2 and by analogy with b.705 (cor.3,4)
705	vc.1	<i>b^b</i> emended to <i>c'</i> as in B and by analogy with DAVID
706	cor.1,2	note 1: <i>p</i> added as in C and by analogy with ob.1, fg., cor.3,4
706	vl.2 va.	<i>trem.</i> added
708	ob.1	<i>mp</i> added by analogy with fl.1
708	va.	<i>cresc.</i> added by analogy with fl.1, ob.1, vl.1,2, vc., cb. and in accordance with Ga (1); Ga (1): <i>cresc.</i> added in blue crayon (CN)
710	cor.1	<i>cresc.</i> added as in C and by analogy with b.708 (fl.1, ob.1, vl.1,2, vc., cb.) and by analogy with b.709 (fg.)
711	S.	A : phrase cancelled in pencil
712	A.	 emended to  as in Db and in accordance with E, Kb ; A :  changed to  in ink (CN); C :  changed to  in pencil; Db, E, Kb : 
716	ob.2	Ga : notes 2-3: stacc., notes 4-5: marc. added in pencil (CN)
716-717	B.	phrase  emended as in Db
717	ob.2	Ga : notes 2-3: stacc. added in pencil (CN)
717	trb.t.	marc. added by analogy with fg.
718	ob. cor.1,2	marc. added by analogy with fl.
718	ob.2	Ga : notes 1-2: marc. added in pencil (CN)
720		<i>rall.</i> added as in Db
720	ob.	stacc. added by analogy with fl., cor.1,2
721	cor.1	<i>fz</i> and <i>mf</i> added by analogy with vl.1
724	vl.1,2	stacc. added by analogy with cor.1
725	tr.2	<i>p</i> added as in C and by analogy with tr.1, trb.t., trb.b.
727	cor.1	note 3: beginning of  emended from b.728 note 1 by analogy with str.
727	vl.1	note 3: stacc. added by analogy with cor.1
727	vl.2	<i>unis.</i> added
728	tr.2	stacc. added as in C and by analogy with tr.1
731-732	vl.1	<i>cresc.</i> - - emended to <i>cre-scen-do</i>
731-732	vl.2 va. vc. cb.	b.731 second crotchet: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with vl.1
732	vl.1	stacc. added by analogy with cor.1, tr.1
734	cor.1 tr.1	<i>cresc.</i> added by analogy with str.
735-736	cor.1 tr.1	<i>cresc.</i> - - emended to <i>cre-scen-do</i>
735-736	str.	<i>cre-scen-do</i> added by analogy with cor.1, tr.1
736	vl.2 cb.	stacc. added as in C and by analogy with cor.1, tr.1, vl.1, vc.
736	va.	stacc. added by analogy with cor.1, tr.1, vl.1, vc.
737	cor.1,2	marc. added by analogy with fg.
738	vc. cb.	stacc. emended to marc. by analogy with fg., cor.1,2 and by analogy with b.740
739	cb.	A : note 2: \flat added in pencil (CN)
744	cl.	 added by analogy with the other parts

Bar	Part	Comment
744	B.	notes 1-2: $\text{♩} \text{♩}$ emended to $\text{♩} \text{♩}$ as in Db
745	fl.1	ff added by analogy with fl.2,3, ob., cl. fg.
745	fg. vc. cb.	note 3: marc. added as in C and by analogy with trb.b., tb. and by analogy with b.747
745	cor.3,4	third crotchet: marc. added by analogy with trb.b., tb. and by analogy with b.747
746	cor.3,4	note 2: f' emended to $e^\#$ by analogy with fg., trb.b., tb., vc., cb.
748	S.	note 1: g'' emended to f'' as in Db ; Kb : note 1: e'' changed to f'' in red crayon (CN?)
749	cor.3,4 trb.b. tb.	note 3: marc. added by analogy with fg., vc., cb.
749	MIKAL DAVID	ten. added as in Db
750	cor.3,4	note 3: marc. added as in C and by analogy with fg., trb.b., tb., vc., cb.
751-752	fl.1 ob.2	tie added as in C
751-752	cl.2	A : b.751 note 1 til b.752 note 1: tie added in pencil (CN)
751	trb.b. tb.	note 2: stacc. added by analogy with fg., cor.3,4; note 3: stacc. emended to marc. by analogy with fg., cor.3,4, vc., cb.
751	B.	note 3: d' emended to c' as in Db and in accordance with E , Kb
751	vc. cb.	stacc. added by analogy with fg., cor.3,4
752	fg.	note 1: marc. added by analogy with cor.3,4, trb.b., tb., vc., vb.
753	timp.	C : note 1: stacc.
753	va.	Ga (1): note 3: $\text{—} \text{—} \text{—}$ erased and fz added in blue crayon (CN)
754	MIKAL DAVID	(f) emended to f
754	ABNER	f added by analogy with MIKAL, DAVID
754	vl.1,2	trem. added
754, 755	va.	Ga (1): note 3: fz added in blue crayon (CN)
756-757	timp.	Ga : tie and $\text{—} \text{—} \text{—}$, b.757: ingen tr.
756	vl.2	trem. added
757-763	camp.	A : phrase for <i>Klokke</i> 'bell' added at bottom of page in ink (CN)
757	vl.1	trem. added
758	cor. va. vc. cb.	note 1: marc. added by analogy with fg.
758	tr. trb.t.	note 1: marc. added by analogy with fl.1,2 ob., cl.
758-759	timp.	incomplete slur emended and $\text{—} \text{—} \text{—}$ added; tr. in b.759 removed
759	fl.1,2 ob. cl.	marc. added as in C and by analogy with bb.758, 760 (ob.)
759	fg.	marc. added by analogy with b.758
759	cor.	marc. added by analogy with b.758 (fg.); ten. added by analogy with fg., va., vc., cb. and by analogy with bb.757, 758
759	tr. trb.t.	note 1: marc. added by analogy with b.758 (fl.1,2, ob., cl.), b.760 (ob.); note 3: marc. added by analogy with bb.757, 758
759	trb.b. tb.	stacc. added by analogy with bb.757, 758, 760
759	va. vc. cb.	marc. added by analogy with b.758 (fg.)
760	fl.1,2 cl.	marc. added as in C and by analogy with ob. and by analogy with b.758
760	fg.	ten. added by analogy with cor. and by analogy with bb.757, 758, 759; A : note 3: ten. erased (CN?)
760	tr. trb.t.	marc. added by analogy with ob. and by analogy with b.758 (fl.1,2, ob., cl.)
760	va.	ten. and fz added as in C and by analogy with cor. and by analogy with bb.757, 758, 759
760	vc. cb.	ten. and fz added by analogy with cor. and by analogy with bb.757, 758, 759
761		<i>Tæppe</i> added as in Db
761	cor.1,2	marc. added by analogy with fl.1,2, ob., cl., cor.3,4, tr., trb.t.
761	cb.	marc. added by analogy with fg.

Bar	Part	Comment
762	cor.1,2	marc. added by analogy with fl.1,2, ob., cl., cor.3,4, tr., trb.t.
762	cb.	marc. added by analogy with fg.
763		<i>Fine</i> removed
763	str.	trem. added
763	camp. B.	\curvearrowright added by analogy with the other parts

L I B R E T T O

Editorial Commentary

The Danish spellings in the piano score (**Db**) – and thus in the present edition – are in a number of respects slightly 'modernized' compared with the purely textual sources (**Q**, **R**, **S**.) and with Carl Nielsen's normal spelling in letters and other autograph sources. The overview below shows the most important of these spelling variants:

Source Db , CNU	Sources Q , R , and S
du, dig	Du, Dig
gøre, Kærlighed, kende etc.	gjøre, Kjærlighed, kjende etc.
kunne,* ville	kunde, vilde
betragte, lukke (present tense)	betragter, lukker

* The spelling in the piano score varies between *kunde* and *kunne*.

In addition, the piano score omits a number of underlinings of the words *mig*, *dig* etc., and the punctuation in the autograph sources – as so often with Carl Nielsen – is extremely unreliable; in this respect too the piano score has been followed. None of these orthographic changes and variants are listed in the editorial commentary.

A C T O N E

Bar	Part	Comment
	SD	A : <i>Naar Tæppet gaar op ser man Sauls Hus i Gilgal. Taget baaret af Træsøjler. Gjennem den aabne Hal Udsigt over Landskabet udenfor, der ligger i stærk Sol. Højsæde. Alter. Krigsfolk og Præster ere forsamlede. I Forgrunden Saul og Jonathan, begge i Rustning. Saul gaar urolig op og ned; R, S: as A except for the first six words, which are missing.</i>
38	JON.	R, S : SD: til Krigsfolket
39	CORO	Q, R, S : Krigsfolket instead of KOR
39-40	CORO	S : SD: Krigsfolket spørger videre ud af Scenen missing in Q, R, S
63-65	JON.	S : <i>p</i> , <i>cres</i> , ff added in CN's hand
66-82		<i>ventet vi har</i> emended to <i>ventet vi her</i> as in A, Q, R, S
73	SAUL	S : $\text{f} \text{—} \text{f}$ added in CN's hand under <i>Samuel</i>
77		Q : <i>Præsterne og Krigsfolket</i> instead of KOR;
87	CORO	R, S : <i>Præster og Krigsfolket</i> instead of KOR
89		S : $\text{f} \text{—} \text{f}$ added in CN's hand under <i>Samuel</i>
91	CORO	Q, R, S : <i>Børn</i> instead of <i>Folk</i>
102-104	ABNER	<i>modløst flakker det om</i> missing in B
104		S : <i>Trombi Signal</i> added in CN's hand
122	ABNER	Q, R, S : <i>sex</i> instead of <i>seks</i>
121-124		S : <i>Thema</i> added in CN's hand
133	JON.	R, S : SD: <i>som før</i>
134	CORO	Q, R, S : <i>Krigsfolket</i> instead of KOR
147-148	SAUL	A : SD: missing; R, S : <i>brat mod</i> instead of <i>pludselig til</i>
153	SAUL	A, Q, R, S : <i>Oxens</i> instead of <i>Oksens</i>
155	CORO	Q : <i>Præsterne</i> instead of <i>Coro</i> ; R, S : <i>Præster</i> instead of <i>Coro</i>
164		S : + <i>Bredt Tempo 4/4</i> added in CN's hand
164-167	SAUL	Q, R, S : <i>Velan da!</i> instead of <i>Velan da! Velan!</i>
169	JON.	A : SD: missing; R, S : <i>ham i Armen</i> instead of <i>om hans Arm</i>

Bar	Part	Comment
169		S: Tempo <i>l^{mo}</i> added in CN's hand
172-174	SAUL	A, R, S: Fjenderne rykker os nær
172-176	SAUL	missing in Q
175-176	JON.	missing in Q, R: <i>Tøv blot en Time endnu!</i> instead of <i>Tøv blot en Time!</i>
177	SAUL	A: SD: missing
193	JON.	Q: <i>Tøv</i> instead of <i>Hør</i>
201-204	JON.	R, Q: <i>Røgen vil søge mod Jorden som Kains,</i> instead of <i>Røgen vil søge mod Jorden;</i> S: <i>som Kains,</i> crossed out (CN)
209-217	JON.	missing in Q, R, S: added in CN's hand
217	SAUL	R, S: SD: <i>stolt og heftig</i>
217-219		S: ♪ ♪ ♪ ♪ ♪ ♪ added in CN's hand
222	SAUL	A: <i>Septret</i> instead of <i>Sceptret;</i> Q, R, S: <i>Herskerspiret</i> instead of <i>Sceptret</i>
233	SAUL	R, S: SD: <i>rejsrer Hovedet</i>
235-237	SAUL	Q: <i>Herrens Billed</i> instead of <i>Jahves Afglans</i>
240-244	SAUL	Q: <i>Da tør jeg vel møde ham</i> instead of <i>Da tør vel for Altret jeg møde ham</i>
248	SAUL	A: SD: missing
262	SD	A: missing; Q: as in the present edition, ending with <i>Folket udefra strømmer til;</i> R, S: <i>Saul stiller sig bag Altret hvor Offeret antændes. Krigsfolket og Præsterne samle sig omkring ham.</i>
268		R, S: entitled <i>Offercene;</i> S: + <i>Nyt Thema</i> added in CN's hand
268	SAUL	R, S: <i>Saul med stort Kor (S: Chor)</i> instead of <i>Saul</i>
287-303		S: <i>lyst polyfont</i> added in CN's hand
289-290	A.1 A.2	A: <i>vor Bøn Duft!</i>
304-305	SD	A: missing; R, S: <i>Samuel, fulgt af et Par Præster, er under Offerhandlingen traadt ind fra Baggrunden. Han staar nu midt i Kredsen</i>
309-310	SAMUEL	Q: <i>skal Herrens Haand opløftes</i> instead of <i>hans Haand er løftet</i>
310	SAUL	Q: <i>Samuel!</i> instead of <i>Ha! Samuel!</i>
329-332	SAMUEL	og <i>gøre Israel mægtig ved din Haand</i> missing in R, Q; added in S in CN's hand
334-336	SAMUEL	Q: <i>nu skal det ej bestaa</i> instead of <i>skal det ej bestaa</i>
353	SAUL	Q, R, S: <i>harmes</i> instead of <i>vredes</i>
361	SAMUEL	A, Q, R, S: <i>Oxers</i> instead of <i>Oksers</i>
375	SAUL	A, R, S: SD: <i>frem for (S: foran) Samuel</i>
382-383	SAMUEL	A, R, S: <i>Israels Herlighed</i> instead of <i>Herrens Herlighed;</i> A: <i>Israels</i> corrected in unknown hand to <i>Herrens</i>
387	SAMUEL	Q: <i>kan</i> instead of <i>skal</i>
389	SAUL	A, R, S: SD: missing
395	SAUL	Q, R, S: og <i>viis mig Ære nu for Folkets Øjne.</i>
395	JON.	R, S: SD: <i>med Krigsfolk og Præster paa Knæ</i>
407	SAMUEL	R, S: SD: <i>Til Saul</i> instead of <i>peger paa Saul;</i> A: missing
410	SD	A: missing; R, S: <i>Folket rejser sig og viger forfærdet</i> instead of <i>Folket viger forfærdet</i>
418	SAUL	Q, R, S: <i>Samuel!</i> missing; added in blue crayon (CN) in B and in pencil (CN) in S
424-425	SAMUEL	Q, R, S: <i>som Brand og Tørke</i> instead of <i>som Tørke og Brand</i>
424-425	CORO	R, Q: <i>O Rædsel</i> missing; S: added in CN's hand
432	SD	R, S: <i>bort i Baggrunden med sit Følge</i> instead of <i>Samuel bort;</i> A: missing
442-443	SD	A: missing; R, S: <i>Saul og Jonathan bliver alene tilbage</i> missing.
447		R, S: entitled: <i>Saul og Jonathan</i>
465-466	JON.	Q, R: <i>Herren er naadig!</i> missing; S: added in CN's hand
488-489	JON.	Q, R: <i>Herren er naadig!</i> missing; S: added in CN's hand
496	SAUL	R, S: SD: <i>farer op fortvivlet</i>
500	SAUL	Q: <i>i</i> instead of <i>paa</i>
501	SAUL	R: <i>bugnende</i> corrected in CN's hand to <i>blomstrende</i>

Bar	Part	Comment
505	SAUL	Q: <i>Frugt</i> instead of <i>Frugter</i>
510	SAUL	Q: <i>Honning</i> instead of <i>Honningen</i>
512-513	SAUL	Q: <i>Ørken</i> instead of <i>Ørkenen</i>
514-515	SAUL	Q, R, S: <i>lægge</i> instead of <i>strække</i>
526	SAUL	R, S: SD: <i>synker hen paany</i>
544	ABNER	A: SD: missing; R, S: SD: <i>Abner fra Baggrunden</i> instead of <i>kommer</i>
554-555	JON.	Q: <i>Men Herren</i> instead of <i>Men kom! Gud</i>
558	SD	moved from b. 562 because of the wording of the SD
561		R, S: entitled <i>Saul alene</i>
582	SAUL	Q, R: <i>Had</i> instead of <i>Her staar Had;</i> S: <i>Her staar</i> added in CN's hand
582, 586	SAUL	Q: <i>mod</i> instead of <i>imod</i>
589-590	SAUL	Q, R, S: <i>de Trusler</i> missing
594-595	SAUL	Q, R, S: <i>ham tilbage</i> instead of <i>tilbage</i>
614	SAUL	Gb⁽¹⁾: <i>Hævnen</i> changed to <i>Herren</i> in pencil (CN); Gb⁽²⁾: <i>Herren</i> changed to <i>Hævnen</i> in unknown hand
616	SAUL	Q: <i>Og Døden</i> instead of <i>Døden</i>
621	SAUL	A: SD: missing; R, S: SD: <i>falder atter sammen i sit Sæde</i> instead of <i>synker atter sammen;</i>
626-627	SD	A: missing; R, S: <i>Jonathan med David, som er hyrdeklædt, ses i Baggrunden. David bærer en Harpe;</i>
636	JON.	Q, R, S: <i>dets</i> instead of <i>sin</i>
643	DAVID	SD added as in Q, S; R: <i>gaar lidt frem;</i>
646	DAVID	<i>græsser</i> emended to <i>græsse</i> as in A, Q, R, S
657	DAVID	<i>Himmelens</i> emended to <i>Himlens</i> as in Q, R, S; A: <i>Himmelens</i> corrected to <i>Himlens</i> in CN's hand
663	SAUL	A: SD: missing
668	DAVID	<i>unge</i> corrected to <i>tunge</i>
670	DAVID	<i>knækker</i> emended to <i>knækkes</i> as in A, Q, R, S
672-673	DAVID	Q: <i>Vinterstormens Suk</i> instead of <i>Stormens Vintersuk</i>
685	DAVID	Q, R, S: SD: <i>brede</i> og <i>stort</i>
685	DAVID	<i>Lov, Herren, min Sjæl,</i> emended to <i>Lov Herren, min Sjæl,</i> as in Q, R
695	DAVID	Q: <i>bryde</i> instead of <i>skyder</i>
702	DAVID	Q: <i>Himlen</i> instead of <i>Skyen</i>
708	SAUL	Q, R, S: <i>Dugg</i> instead of <i>Dug</i>
710	SD	A, R, S: missing
712	DAVID	SD: <i>jubler</i> added as in S, R
724-727	DAVID	Q, R: <i>Glæde over Manden, der høster sit Brød!</i> <i>Glæde over Kvindens det svulmende Skjød!</i> instead of <i>Glæde over Mandens Arm, Glæde over Kvindens Barm!</i> ; S: as in Q, R, but later corrected to <i>Glæde over Mandens Arm, Glæde over Kvindens Barm!</i> in CN's hand
735-742	SAUL	R: <i>Det er som hørte jeg Bjergens</i> (corrected to <i>Strømmene</i> in CN's hand) <i>klappe i Haand</i>
737	DAVID	R, S: SD: <i>Under Sangen er Mikal kommen fra Venstre</i>
740-741	DAVID	F²: <i>hans Miskundhed skuer</i> changed to <i>hans Naade jeg skuer</i> in pencil (CN?)
742		S: added in CN's hand at the text <i>Miskundhed skuer: Skuffende Slutning</i> 'deceptive cadence'; added in CN's hand at the text <i>klappe i Haand: Slutningen af Sangen</i> 'the end of the song'
742	SAUL	R: <i>Nu blev her lyst og stille;</i> S: <i>Nu stilles mit Hjærte</i>
747	SAUL	R, S: <i>Hvo</i> instead of <i>Hvem</i>
748		S: <i>Malende Recit: indtil "Jeg vogted"</i> 'evocative recit. up to "Jeg vogted"' added in CN's hand
750	SD	R, S: <i>David og Jonathan Haand i Haand</i>
750-753	DAVID JON.	Q: DAVID alone
754	SAUL	Q: <i>Aasyn</i> instead of <i>Ansigt</i>
762-763	SAUL	<i>David, o David jeg</i> emended to <i>David, o David!</i> <i>Jeg</i> as in Q, R, S

Bar	Part	Comment
767	SAUL	Q, R, S: Aander instead of Magter
793	SAUL	S: ved mit bord changed to tilbords in CN's hand
794	MIKAL	F²: O changed to Ja in pencil
794	JON.	F²: Ja changed to O in pencil
798	DAVID	vogter emended to vogted as in A, Q, R, S
799-800	DAVID	S: er Helt changed to har Mod (CN)
806-808	DAVID	Q: thi kjæk er hans Søn – min Sjæl har ham kjær! og skøn som en Rose ved Kedron, der lokker med Honning den syngende Bi, er Mikal, hans Datter instead of thi kæk er hans Søn, og skøn er hans Datter; S: as in Q , but later corrected in CN's hand to the text of the present edition
808	SAUL	A: SD: missing; R, S: SD: tager ham i Favnen instead of omfavner ham
808		S: Saa lover jeg instead of saa takker jer
809	SAUL	R, Q: da Du instead of at du
810	SD	A: missing
811	ABNER	Q, R, S: Jonathan instead of Abner
822	SAUL	A: SD: missing R, S: SD: tager sig sammen instead of samler sin Kraft
826		S:  added in CN's hand
831	JON.	R, S: SD: griber Davids Haand
834-837	JON.	A: SD: missing; R, S: SD: Bort instead of Omfavner David og gaar
842	DAVID	Virakshøjen: thus in the Danish authorized version of 1871 (Song of Solomon 4,6); in the translation of 1992 modernized to røgelseshøjen
843-844	DAVID	Q: stod du instead of Der stod du
845	DAVID	A: Pige instead of Piger
847-849	DAVID	Q: Vinden bar over Bækken Balsamduft instead of Vinden bar over Bækken til mig Virakduft
852-853	DAVID	Q, R, S: ja, tusinde Blomster missing
855-858	DAVID	Q: Vinden bar over Bækken til mig den skælvende Klang af din Røst missing; S: added in CN's hand.
863	DAVID	Q, R, S: Længsel instead of Længselen
870-871	MIKAL	R, S: Du skygged med Haanden for Panden instead of Du skygged for Panden
878	MIKAL	G^b(¹): note 2: bredt added in pencil (CN)
880	MIKAL	F²: note 3: mod changed to fra in pencil
884	MIKAL	Q: Og jeg tænkte instead of Da tænkte jeg
887	MIKAL	som emended to om as in A, Q, R, S
889	MIKAL	Q: Vaaben instead of Banner
908	DAVID	A: dryppe corrected to dufte in pencil (CN)
911-912	DAVID	S: Det tænkte jeg, da Skyggerne faldt added in CN's hand
920-921	MIKAL	af din Haand emended to i din Haand as in A, Q, R, S
926	DAVID	R, S: din Mund? instead of din Mund,
928	DAVID	R, S: SD: omfavner hende
930	DAVID	Q, R, S: søde instead of røde
934-935	DAVID	lukker emended to lukke as in A, R, Q
935	DAVID	Q, R, S: sig mine instead of mine sig
947	MIKAL	Q: Trygt instead of Tryg
949-951	MIKAL	Q, R, S: Han er som et Segl instead of han er et Segl
964-965	MIKAL	Q, R: Kjærlighed stærk, En Lue fra Herren! instead of Kærlighed stærk!; S: en Lue fra Herren erased
966	SD	added in accordance with CN's note in Da¹ , page 72: Denne Forklaring bedes tilføjet 'Please add the following explanation', followed by the SD in Danish and German and (Tæppet falder langsomt.) (Vorhang langsam), also in CN's hand; missing in Q, R, S

A C T T W O

Bar	Part	Comment
122-125	SD	A: missing; R, S: Samme Sted. Kongens Livvagt er til stede. I Rummet udenfor synger David for Saul. Man hører enkelte Strofer. Abner hastigt fra Baggrunden; Q: as R, S , but Enkelte Strofer høres instead of Man hører enkelte Strofer
125-129	DAVID	Q, R, S: missing
128	ABNER	A, Q, R, S: SD missing
130-132	DAVID	Q, R, S: missing
133	ABNER	R, Q: Raab instead of Kald; S: Raab corrected to Kald (CN's hand)
133	ABNER	R, S: SD: raaber med Vagten
134	DAVID	Q, R, S: missing
136	SD	A, Q, R, S: Saul fra venstre, fulgt af David og Mikal instead of Abner trænger sig forbi Vagten
145-146	SD	A: Scenen er under denne Replik bleven fyldt af Krigsfolk som trænge ind fra Baggrunden; R, S: Scenen er under denne Replik bleven fyldt af Krigsmænd, der trænge ind fra Baggrunden. Q: Huset fyldes af Krigsmænd, som trænge ind fra Baggrunden. Bag disse sees Kvinder stikle ængsteligt sammen.
149	CORO	Q, R, S: Krigsfolk instead of Krigsmænd (applies to all lines in this scene)
149-150	KRIGSMÆND	Q, R, S: Vaagn op! Kong Saul! instead of Kong Saul! vaagn op!
163	ABNER	Q, R, S: sex instead of seks
167	ABNER	R: Væverstang instead of Væverbom
171-172	ABNER	Q: hedder han instead of han hedder; S: hedder han corrected by CN to han hedder
180	CORO	Q, R, S: missing
181-182	ABNER	Q, R, S: flyer mig til Tvekamp instead of flyr til Tvekamp mig
182-183	CORO	Q, R, S: missing
191	CORO	Q, R, S: missing
193-194		S: polyfont added in CN's hand;
		
		added in CN's hand
197	SD	A, R, S: mistrøstig instead of mismodig; Q: sætter sig instead of sætter sig mismodig
203-206	MIKAL	Q, R, S: Ve os! instead of Ve os, ve os!
213	SD	Q: Taushed. David træder frem instead of David træder frem
228	MIKAL	R, S: SD: angst
228-230	MIKAL	Q, R, S: David min Elskede! instead of David, min elskede! David!
236	SAUL	R, S: Barndommens instead of Ungdommens
250-251	DAVID	R: til Jord ham instead of ham til Jord
252	CORO	Q, R, S: missing
256-257	CORO	Q, R, S: missing
262-264	CORO	Q, R, S: missing
263	MIKAL	R, S: SD: som før
266	SD	A, R, S: agte paa instead of ænse
267-268	DAVID	Q, R, S: din (A, B: Din) Tjener instead of sin Tjener
272-273	DAVID	R: Goliaths Haand instead of Goliaths Hænder
273-286	MIKAL	R: missing
307-309	SD	Q: lægger sin Haand på Mikals Haar.
308-309	SAUL	Q, R, S: skal hun være instead of da skal hun være
311-313	CORO	Q, R, S: missing
312	MIKAL DAVID	Q: SD: missing
313-316	MIKAL	Q: Fader! instead of Min Fader!
322-323	SAUL	R: og her!, min Hjælm om Dit Haar instead of og fæst min Hjælm om dit Haar
336	SD	A, R, S: missing

Bar	Part	Comment
338-339	DAVID	Q, R, S: Ved Bækken jeg søger instead of Jeg søger ved Bækken
350	SAUL	Q: SD: missing
354	SAUL	Q, R, S: Mand instead of Mænd
367-369	SD	A: Saul vinker ad Abner og samtaler med ham i Baggrunden; R, S: Krigsfolket bort. Saul vinker ad Abner og samtaler med ham i Baggrunden; Q: De forlade stormende Scenen;
389	ABNER	A: SD: i Baggrunden
390	SAUL	Q: SD missing
390-393	MIKAL	Q, R, S: missing
394-395	DAVID	Q: Mikal, lev vel! instead of Lev vel!; R, S: Levvel! instead of Lev vel!
395	DAVID	A, Q, R, S: SD: bort med Saul og Abner
396-400	CORO	Q, R, S: missing
400-402	SD	A, R, S: Mikal følger David til Udgangen. Her har hendes Piger forsamlet sig spejdende efter Krigsfolket; Q: Alle bort, undtagen Mikal, som følger med til Udgangen. Her staa hendes Piger, spejdende efter Krigsfolket. Mikal vender sig om mod dem.
415	MIKAL	S: Sejer instead of Sejr
430	MIKAL	S, Q: de ensomme Bjerge instead of Bjerge
440	MIKAL	Q, R, S: Styrke instead of Sundhed
449-451	MIKAL	R: Lykkelig instead of Lykkelig jeg
458	MIKAL	Q, R, S: Dugg instead of Dug
462-464	MIKAL	A, R, S: Myrrabusks instead of Myrrabusks
473-479	MIKAL	Q, R, S: Hans Kys paa min Mund er som bløde, blussende Roser instead of Lykkelig jeg, naar han kommer, og Natten lukker ham ind
487	MIKAL	Q, R, S: SD missing
491	MIKAL	Q, S: Men kommer han ikke instead of Men kommer han ej
494-495	MIKAL	Q, S: paa min Seng instead of for min Seng
500-501	MIKAL	Q, R, S: min Pande instead of mit Hoved
519-520	SD	Q: missing; R: ser ud for i Skræk; A, S: ser ud for sig i Skræk
543-548	MIKAL	Q, R, S: missing
556	SD	A: missing
603-606	CORO	S: i Nat er dit Leje bestrøet corrected in CN's hand to I Nat vi dit Leje bestrø
614-620	CORO	Q, R, S: og ved Døren hans Stemme instead of Lykkelig du, lykkelig du, blandt Piger lykkelig du!
625	SD	A: missing; Q: Mikal har rejst sig; R, S: rejser sig
635	SD	A, R, S, Q: pege instead of peger
642, 649	MIKAL	Q, R, S: Pigerne instead of En ung Pige
643	MIKAL	Q, R, S: Hvad ser I? instead of Hvad ser du?
644	MIKAL	Pigerne emended to En ung Pige as in b. 642; Q, R, S: Pigerne instead of En ung Pige
646	EN UNG PIGE	Q, R, S: sprænger en Rytter instead of der sprænger en Rytter
647-648	CORO	Q, R, S: missing
649	EN UNG PIGE	Q: Vi kjender ham instead of Jeg kender ham
656	CORO	Q, R, S: rapt instead of rask
660	CORO	Pigen emended to En ung Pige as in b. 642 and Y; Q, R, S: Pigerne instead of En ung Pige
664-665	CORO	Q, R, S: missing
684-689	MIKAL	Q, R, S: missing
709	SD	A, R, S: fra Baggrunden. I Haanden har han en Palmegren.
714-715	MIKAL CORO	Q, R, S: Herre, kun Du – kun Du instead of Herre, kun du
727	JON.	R, S: Herren har givet instead of Herren skal give
730	JON.	R: Tak instead of Taske
734-735	JON.	R, S: fra Kroppen hans Hoved instead of hans Hoved fra Kroppen; Q: og afhug hans Hoved instead of og afhug hans Hoved fra Kroppen
735	CORO	A: SD: missing; R, S: SD: stort Kor udenfor, som istemmes af Mikal og Pigerne
739	CORO	Q, R, S: entitled Lovsang

Bar	Part	Comment
739-743	SD	A: Koret kommer nærmere missing; R, S: fyldes Scenen instead of fyldes Huset; R, S: Tilsidst Saul med David instead of Tilsidst kommer Saul og David
748	CORO	Q, R, S: Konger instead of Kæmper
751	CORO	dash between Arv and for removed as in Q, R, S
760-762	CORO	Q, R, S: Lover Gud Herrens Navn missing
787-789	CORO	Q, R, S: det er lifligt at sjunge missing
802-804	SD	A, Q, R, S: Mikal er løbet (Q: ilet) David i Møde. Saul staa nu midt paa Scenen mellem de to Unge (mellem de to Unge missing in Q omgivet af Folket (A: Krigsfolket); A, R, S: vender sig til de Omstaaende; Q: missing
815	SD	Q: Frydesang og Pauker! instead of Pauker og med Giger!
816-817	CORO	Q, R, S: under hvilket David og Mikal forenes instead of Under Koret forenes David og Mikal
824-825	SD	A: Festen begynder. Kvinderne danse. Saul i et Højsæde i Baggrunden. Jonathan, Mikal og David i hans Nærhed; R, S: Festen begynder. Kvinderne danse. Saul i et Højsæde i Forgrunden. David og Mikal i hans Nærhed
838-839	SD	R, S: SD: Sang under Dansen; Q: Festsang under Dansen
844	CORO	Q, R, S: David Titusinder! David Titusinder slog! instead of David ti Tusinder!
857-858	CORO	Q: for sig instead of grublende; R, S: for sig, grublende instead of grublende
862	SD	Q, R, S: David Titusinder slog! instead of David ti Tusinder!
864	SAUL	R, S: entitled Sang; Q: entitled Festsang
867	CORO	Q, R, S: missing
867-869	CORO	Q, R, S: Frydesang instead of Ja, Frydesang
869-871	KOR	A: (Dans) (Tegn) added in outside hand
872	SAUL	A: SD: missing
892	SAUL	R: tænder Blus instead of tænder sit Blus
900	SAUL	R, S: entitled Sang; Q: entitled Festsang
906	CORO	Q, R, S: David Titusinder! David Titusinder slog! instead of David ti Tusinder slog!
924-926	CORO	R: Titusinde instead of ti Tusinde
928	SAUL	Q, R, S: bitrere instead of bedskere; A: bitrere corrected to bedskere in CN's hand
930	SAUL	Q: rejser sig instead of rejser sig pludselig; til Jonathan
934	SD	R: Byd at tie instead of Byd dem at tie
935	SAUL	A, R, S: vinker instead of vinker ad de Dansende
937	SD	R, S: Mikal og David instead of David og Mikal; Q: nærme sig deltagende Saul instead of nærmer sig Saul
939-940	SD	A, R, S: saafremt jeg ser instead of ifald jeg ser; Q: Ve Dig, hvis Blod jeg seer instead of Ve dig, ifald jeg ser Blod
950	SAUL	Q: springende rasende op instead of springer rasende op
978	SD	Q, R, S: Hykler! instead of Du lyver! Hykler! ; Q: Gud Herren instead of Herren
979-983	SAUL	Q: Svig instead of Løgn
994	SAUL	Q, R, S: som er Kongens alene instead of som alene er Kongens
1011-1012	SAUL	Q, R, S: ved hans Fødder instead of ved Sauls Fødder
1013	SD	Q, R, S: missing
1018-1019	CORO	Q: pryde din Seng instead of pryde dit Hus og din Seng
1024	SAUL	added in A: Rædselsraab fra Folket; added in R, S: Rædselsraab fra de Omstaaende
1029-1030	SD	Q, R, S: missing
1031-1032	KOR	Q, R, S: SD: Ved Udgangen
1034	DAVID	Q: Vi mødes instead of Vi mødes igen
1037-1039	DAVID	Q, R, S: SD: bort
1042	DAVID	

A C T T H R E E

Bar	Part	Comment
27	SD	Sejr emended to Lejr; Haj emended to Høj; A: Herligt Maaneskin instead of Maaneskin; Q: i Ørken Zif ved Hakila Høj, et udløbende Klippeparti. Sauls Lejr. Saul og hans Krigere sove i Vognborgen. Mikal og Jonathan vaage i Natten; R, S: et udløbende Klippeparti missing; R, S: Saul og hans Krigere blandt disse Abner sove i Vognborgen instead of Saul og hans Krigere sover i Vognborgen; R, S: Maaneskin missing.
29-31	JON.	I Stjernernes Skær kaster Palmen sin Skygge missing in C
30	JON.	S: Hær corrected to Skær in CN's hand
40-43	MIKAL	R, S: flyve bort fra sig selv bort fra Dagen der gryer instead of vilde bort fra dem selv og fra Dagen som gryr
40-44	MIKAL	alle, der helst vilde bort fra dem selv og fra Dagen som gryr uden Glæde missing in C
48	JON.	Q: skulle instead of skal
57	JON.	R: Maal missing
68-71	MIKAL	Q, R, S: Hvor færdes min Elsker nu? missing
72	MIKAL	Q, R, S: Hvor den Mark instead of Hvor er den Mark
74	MIKAL	Q: Dagen instead of Natten
76-78	MIKAL	Q, R, S: Broder! O, gid jeg maatte dø! missing
88-89	MIKAL	Q, R, S: svundne instead of forsvundne
92-93	MIKAL	Q, R, S: Hvor færdes min Elsker? missing
96	SD	Q, R, S: hendes instead of Mikals
96	JON.	Q, R, S: Han stirrer nu mod instead of Han ser paa
112	SD	Q: David og Abisaj instead of David, fulgt af Abisaj; Q, R: Klippen instead of Klipperne; R, S: kort efter kommer David tilsyne paa Klippen fulgt af Abisaj instead of David, fulgt af Abisaj, kommer til syne paa Klipperne
131	DAVID	Ser du emended to Ser du -? as in A, Q, R, S
146	DAVID	Q: Dens instead of Deres
151-152	SD	Q: stiger ned instead of begynder at stige ned
152	ABISAJ	A: SD: missing; Q, R, S: SD: holder ham tilbage instead of angst
158-160	DAVID	R, S: Vise ham jeg frygter ej instead of Vise, jeg frygter ham ej;
160	DAVID	Q: ikke instead of ej
163-168	DAVID	Q: at han endnu, trods Alt, er mig kjær instead of at jeg trods alt endnu har ham kjær
171	DAVID	A: SD: begynder at stige ned, Abisaj følger tøvende; R, S: Han stiger ned, Abisaj følger tøvende; Q: Han nærmer sig Vognborgen. Abisaj følger tøvende efter
207	SD	Q, R, S: missing
211-212	SD	missing in A; R, S: i Armen instead of om Armen
216	DAVID	Q, R, S: Vold instead of Magt
216-217	SD	A, R, S: missing
224-225	DAVID	Q: Men tag nu instead of Men nu tag
227, 230	SD	A: Abisaj tager Spyddet, tager Vandkrukken. De gaa begge tilbage til Klippen; Q: Abisaj tager Spyddet og Vandkrukken og følger efter David, der paany bestiger Klippen; R, S: Abisaj tager Spyddet og Vandkrukken. De gaa tilbage mod Klippen;
228-229	DAVID	Q, R, S: Vandkrukken med instead of og Vandkrukken med
237	SD	Q: De staa atter paa Klippen og se ud over Lejren; R: Klippen instead of Klipperne
262	DAVID	Q: Krigsmænds instead of Krigeres
265	DAVID	Q, R, S: SD: raaber
280-284	DAVID	S, Q: og Dødsens Børn er I alle instead of og Dødsens er I alle
281		Q: Stemmer; R, S: Krigsfolket mellem hverandre instead of KOR mellem hverandre

Bar	Part	Comment
282	CORO	Q, R, S: Deroppe! paa Klippen! En Mand! instead of Deroppe paa Klippen en Mand!
304	DAVID	S, Q: ikke instead of ej
304	CORO	R, S: Krigsfolket instead of KOR
304-306	SD	R, S: as in the present edition, followed by: Mikael fulgt af sin Pige
307-308	SD	A, R, S: Svagt Morgenlys missing
308	SAUL	A: SD: rystet instead of for sig
312	SAUL	A: SD missing
316-318	MIKAL JON.	Q, R, S: missing
330	DAVID	Q: Vold instead of Haand
336-339	MIKAL JON.	Q, R, S: missing
354-356	DAVID	Q: Ej en Tanke om Hævn missing
359-361	DAVID	Q: ej Falskhed, ej Vrede instead of ej Fjendskab; R, S: ej Fjendskab ej Vrede instead of ej Vrede
364-365	DAVID	Q: Siig instead of Sig mig
371-373	CORO	Q, R, S: Stille! Se Kongen er bevæget missing
379	DAVID	R, S, R: Spyddet instead of Spydet
383-385	DAVID	R: Fred over Kongen instead of Guds Fred over Kongen
384	DAVID	R, S: SD: Slaar op med Haanden
386	DAVID	Kongen emended to Kongen! as in Q, R, S
387	SD	Q: Han vender sig for at gaa; R, S: Han vil gaa med Abisaj instead of vil gaa
389-390	SD	Q: Mikal og Jonathan styrter frem instead of strækker Armen ud efter ham
392-395	MIKAL	Q: O, bed ham at blive missing
397	JON.	R, S: SD: mod Klippen
397-398	JON.	Q: Min Broder! instead of David!
407-409	SD	Q: missing
433-434	SD	Q: David iler ned ad Klippen og kaster sig for Sauls Fødder instead of Nu styrter David hen til Saul og kaster sig ned for ham; R: kaster sig for hans Fødder instead of kaster sig ned for ham
438-439	SAUL	Q, R, S: i min Favn missing
451	DAVID	S, Q: Troere Tjener end mig instead of Troere Tjener
454-455	SD	A, R, S: der falder in hans Arme instead of som kaster sig in hans Arme; Q: missing
461-462	SD	Q, R, S: missing
461-541	CORO	the punctuation in the text Herren er Vidne, Pagten er sluttet paany is inconsistent in A and D and differs from source to source; the punctuation has been normalized in accordance with Q
482-483	CORO	Q, R, S: begge Israels Pryd missing
521-525	ALL	Q: Strid og Savn og Krigens Nød er vejret bort for evigt! missing
540	SD	R, S: Under det sidste Optrin er Mørket veget. Nu staa Solen op.; Q: Solopgang
546	ABISAJ	Q: Ørken instead of Ørkenen
549	SAUL	A, R, S: SD: til sine Folk
550	ABISAJ	R, S: gaar i Kreds instead of gaa i Kreds
553	CORO	R, S: Krigsmænd der spejde udefter instead of CORO
555	SAUL	A: SD: missing
560	CORO	R, S: Krigsmænd og Piger instead of KOR
560-562	SD	Q: Samuel bæres ind, instead of Samuel bliver baaret ind; R, S: Under Choret er Samuel baaret ind ledsaget af Præster instead of Samuel bliver baaret ind.
562	CORO	A: Ly corrected in ink to Lys (CN?); Q, R, S: Ly instead of Lys
574	SAMUEL	Q: Isais instead of Isai
576	SD	A: missing; R, S: frem til Samuel instead of træder frem
605	SAUL	Q: frem; R, S: SD: frem med Trods
606	SAUL	Q: salvet instead of kaaret
608-609	SAMUEL	Q, R, S: sørget, o Saul, over Dig. instead of sørget, o Saul,
611	SAUL	R, S: SD: til Krigsfolket
614	SAUL	Q: den Salvede instead of Israels salvede Konge

Bar	Part	Comment
615	SD	A: missing
625	SAMUEL	A, R, S: mod Jorden instead of til Jorden
626	SD	R, S, R: til Folket instead of vender sig til Folket
626-627	SAMUEL	S, Q: Bøjer Jer, alle! Mænd og Kvinder af Israels Byrd, instead of Bøjer Jer, alle!
632-634	SD	R, S: under det følgende missing; A: salver David instead of David ligger på Knæ foran Samuel, der salver ham under det følgende.
636-637	SAMUEL	Q: taler Israels Gud. instead of taler Herren, Israels Gud!
640	SAMUEL	R: Konge instead of Fyrste
655-656	SAMUEL	Q: Herrens Arv instead of hans Arv
657	SAMUEL	Q, R, S: Børn instead of Folk
657	SD	A, Q: missing; R, S: Krigsfolket og Kvinder på Knæ;
664	CORO	R: SD: Alle rejser sig
666-667	SD	Q: strækker instead of rækker; Arme instead of Hænder
670	SAMUEL	Q, R, S: fuldt instead of endt
675-676	SAMUEL	Q, R, S: Israels instead of o Israels
682-683	SAMUEL	i Fred emended to herfra as in A, Q, R, S: i Fred herfra instead of i Fred
689	SD	moved from bb. 685-686 as in A (originally in bb. 684-685 but erased), R, S; Q: missing
692-693	SD	R, S: hen til Liget; Q: Gaar hen til Liget instead of Gaar hen til Liget. Brutalt
695	SAUL	slynge sit Spyd emended to slynge sit Spy as in A, Q, R, S
698	SD	A: missing; R, S: vender sig til Folket instead of vender sig mod Krigsfolket
713-714	SD	A: missing; R, S: stiller sig i Vejen instead of stiller sig imellem
718-719	MIKAL	Q, R, S: Hellig er David for Israel instead of Hellig er David
719-720	SAUL	Q: Grib ogsaa hende! Dræb dem for Fode instead of Grib ogsaa hende!
720	SD	A: missing; R, S: Folket viger instead of Krigsmændene viger
721	MIKAL	R, S: SD: med Magt
728	MIKAL	A, Q, R, S: Ansigt instead of Aasyn
729-730	MIKAL	Q, R, S: Guds evige Villie instead of Guds Vilje
738	SD	A: missing; R, S: vender sig til David instead of til David
738-740	MIKAL	Q: David, her lægger instead of Her lægger
747-748	SAUL	A: Dræb hende instead of Grib hende
749-750	SAUL	dræb ham emended to dræb dem as in Q, R, S; A: grib dem
766	SAUL	Q: Grib dem! instead of Grib hende!
768-769	SD	A: missing; R, S: Folket viger ærbødigt til side instead of Folket Viger
768-771	MIKAL DAVID	Q: Mikal tacet

A C T F O U R

Bar	Part	Comment
128	SD	A: Tæppet op. Trolldkvinde sovende; R, S: En Hytte i Endor. Uvejr og Nat. Trolldkvinde Sovende; Q: En Hytte i Endor. Trolldkvinde sovende. Uvejr og Nat
136	SD	Q, R, S: Efter en kort Stunds Forløb bankes der paa Døren. Der bankes heftigere. Omsider farer hun (Q: Kvinden) op og ser sig omkring. Hun lytter spændt til der bankes igen; Det banker added as in A
139	SD	A, Q, R, S: KVINDEN instead of TROLD-KVINDEN (continues thus in the following); Q: Hvem der? instead of Hvem banker?
144-145	ABNER	Q: Luk op. Vejfarende Folk; R: Vejfarende Folk op. instead of Vejfarende Folk. Luk op!

Bar	Part	Comment
148	ABNER	SD: som før added as in A, R, S
148-149	ABNER	A, Q, R, S: Saasandt instead of Saa sandt
149	ABNER	R: Folk instead of Mænd
152	TROLDK.	Q: Bi! instead of Saa bi!
157-158	SD	Q: Saul, tæt indhyllet, træder ind, fulgt af Abner; R, S: Saul formummet fulgt af Abner træder ind
168	TROLDK.	Q, R, S: Veed instead of Véd
177	SAUL	SD missing in A, R, S
177	SAUL	A, Q, R, S: Saasandt instead of Saa sandt
178-179	SAUL	Q, R, S: skal ej denne Gjerning Dig regnes instead of skal denne Gerning ej regnes
198	SAUL	SD missing in Q
198	SAUL	Q, S: Tag. Her er Guld – mer end din Hytte er værd instead of Tag! Her er Guld!
200	TROLDK.	Q, R, S: ikke instead of ej
207	SD	A: og vende sig bort missing
212-215	TROLDK.	Scheol: Hebrew for Kingdom of the dead
252	SD	A: En lysning instead of En lysning i Hulen; Q: En Lysning i Hulen, fuld af hvid Damp instead of En lysning i Hulen; R, S: En Lysning i Hytten, fuld af hvid Damp, antyder Aandens Komme. Kvinden skriger og vender sig mod Saul
259	SAUL	SD: missing in Q, R, S
265-266	SAUL	Q: seer han ud? instead of er han klædt?
275	SD	A: missing; R, S: Skikkelse. Alle falde på Knæ. instead of Skikkelse.
283-284	SAMUEL	Q: fra min mødige Krop? instead of om min mødige Krop?
287	SAUL	A, Q, R, S: Lejr instead of Hær
296-297	SAUL	Q: og pege mod Hjælpens Kilde. instead of og sige, hvor Hjælp er at finde!
305-306	SAMUEL	Q, R, S: ved sin Tjener missing
310	SAMUEL	Q: i Genstridigheds Synd mod din Gud instead of i Genstridigheds Aand; R: Aand corrected to Synd in CN's hand; S: Synd instead of Aand
320-321	SD	Q: Aanden forsvinder. Kort Tavshed. Saa høres Stemmer udenfor, som raabe; R, S: Aanden forsvinder. Baade Kvinden og Saul falder med et Skrig paa (S: med Skrig ned paa) deres Ansigt. Kort Tavshed
324	CORO	Kor (udenfor) bag scenen emended to Kor bag Scenen as in A
325	CORO	R, S: SD: Da høres Stemmer udenfor som raaber instead of Der høres Raab udenfor; A: Der høres Raab udenfor. Krigsfolk
328	ABNER	Q: aabner Døren instead of aabner Døren til Baggrunden; R, S: SD: i Baggrunden instead of til Baggrunden
443-463	CORO	Q, R, S: missing
472-473	SD	Q: fortsættes videre opad instead of fortsættes opad
475-476	SD	Q: støttet til Abner, der leder ham hen til en Sten. Jonathan synker sammen, pint af sine Saar instead of haardt saaret, støttet til Abner; R, S: haardt saaret, fra højre instead of haardt saaret
487	JON.	Q, R, S: Hvor er Kongen min Fader? instead of Hvor er Kongen?
492-493	JON.	Q, R, S: histhene instead of derhenne
495	JON.	R, S: SD: til Abner
497	ABNER	A, Q, R, S: Saasandt instead of Saa sandt
520-522	SD	Q: Saul kommer op ad Stien instead of Saul fra højre
526	SAUL	Q, R, S: SD: Han synker sammen da han naar (Q: har naaet) Højen instead of synker sammen
532	SAUL	SD missing in Q
535	SAUL	R, S: SD: Abner peger derhen. Saul hen til Liget instead of Abner peger hen imod Liget
541	SAUL	Q: SD: Han gaar hen til Sønnen instead of staar og stirrer

Bar	Part	Comment
544	SAUL	A: Derved! instead of <i>Dér ned!</i> ; Q, R, S: Derved! derved! instead of <i>Dér ned!</i>
546	SAUL	A: <i>Al min Magt</i> corrected to <i>Al min Slægt</i> in CN's hand; Q, R, S: <i>hele min Slægt</i> instead of <i>Al min Slægt</i>
546	SAUL	Q, R, S: <i>Alle mine</i> instead of <i>og mine</i>
550	SAUL	SD missing in Q, R, S
554	SAUL	Q: <i>tunge</i> instead of <i>stentunge</i>
558	SAUL	missing in Q, R, S
560-561	SAUL	<i>kom her</i> emended to <i>kom hid</i> as in A, Q, R, S
576-587	SAUL	Q, R, S: <i>der ler ad de Kvaler, Du selv har din Skabning beredt.</i> instead of <i>Du har pint mig med evige Kvaler, du selv har din Skabning beredt! Du gamle Spotter, der ler ad mine Kvaler!</i>
596	SAUL	A, R, S: SD: <i>han dræber sig</i> instead of <i>styrter sig i sit Sværd og dør</i> ; Q: <i>Han falder i sit Sværd og dør</i> instead of <i>styrter sig i sit Sværd og dør</i>
605-607	SD	R, S: <i>Et Øjeblik efter kommer David til Syne oppe på Klippen (S: i Baggrunden) fulgt af Mikal og en Skare Krigsfolk og Kvinder</i>
613-615	DAVID	R: missing
619-620	MIKAL	Q, R, S: <i>Min Fader!</i> instead of <i>Min Fader! min Fader!</i>
625-628	SD	A, R, S: <i>David kommer frem med sit Følge;</i> Q: <i>fra alle Sider</i> missing
631	DAVID	R, S: SD: <i>i stort Udbrud</i>
640-641	DAVID	Q, R, S: <i>græder for Saul</i> instead of <i>O, græder for Saul</i>
652	DAVID	R: <i>Sværd</i> missing
654-655	DAVID	S: <i>fra Striden</i> instead of <i>uden Sejr</i> ; Q: <i>kom tomt tilbage fra Striden</i> instead of <i>aldrig kom tilbage uden Sejr</i>
669	CORO	<i>(nogle)</i> added as in A, R, S: <i>Krigsfolk og Kvinder stærkt og anraabende</i> instead of <i>KOR (flere)</i> added as in A
670	CORO	<i>(alle)</i> added as in A
671	CORO	
676	DAVID	R, S: SD: <i>bøjer sig over Jonathan</i>
683-684	DAVID	Q, S: <i>dyb som en Kvindes</i> instead of <i>dyb og stor</i>
690	CORO	R, S: <i>Krigsfolk og Kvinder med stigende Vælde</i> instead of <i>KOR</i>
692-698	CORO	R, S: missing
698	DAVID	R, S: SD: <i>rejser sig kraftigt</i>
712	CORO	R, S: <i>Folket overdøvende ham</i> instead of <i>KOR</i>
712-713	CORO	R, S: <i>David! David! Herren er med Dig</i> instead of <i>David! David!</i>
712-720	CORO	S, Q: <i>Du skal grundfæste Forjættelsens Rige paa Jord</i> instead of <i>Til dig staar nu Stammernes Haab</i>
721-722	DAVID	A: SD: missing; Q, R, S: SD: <i>med oprakte Hænder</i> instead of <i>strækker Hænderne mod Himlen</i>
724	DAVID	Q, R, S: <i>alle Folk</i> instead of <i>alle</i>
725-729	DAVID	Q, R, S: <i>Æren er hans</i> instead of <i>Æren er hans i al Evighed</i>
737	CORO	R: <i>Folket med Vælde og Jubel</i> instead of <i>KOR</i> ; S: <i>Folket</i> instead of <i>KOR</i>
741-744	CORO	Q: <i>Herren vil elske dem, der vandre med Dig</i> instead of <i>Du skal grundfæste Forjættelsens Rige paa Jord</i>
745-761	DAVID, MIKAL	R, S: missing
746-749	CORO	R, S: <i>David! David! Herren er med Dig</i> instead of <i>David! David!</i>

