



# PAUL VON KLENAU

KONCERT FOR KLAVER OG ORKESTER

PIANO CONCERTO

KØBENHAVN 2019

UDGIVET AF  
EDITED BY

CHRISTINE CANALS-FRAU  
PETER HAUGE  
NIELS KRABBE

MED INDLEDNING AF  
WITH AN INTRODUCTION BY

EVA HVIDT



DANSK CENTER FOR MUSIKUDGIVELSE

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## FORORD

Paul von Klenaus klaverkoncert er et af de hidtil ukendte værker, som havde skjult sig i den store samling af komponistens efterladte papirer, som Det Kgl. Bibliotek erhvervede i 2005. Dansk Center for Musikudgivelse (DCM) har efterfølgende udgivet flere af disse værker i kritisk edition, herunder Klenaus 8. og 9. symfoni.

Klaverkoncerten hører til i kategorien af projekter igangsat af DCM selv uden en særskilt bevilling. Projektet har derfor måttet vige for andre projekter i kortere eller længere perioder. Så meget desto større er glæden over, at det færdige partitur nu foreligger.

En række medarbejdere i og uden for centeret har været involveret i projektet. Peter Hauge, Christine Canals-Frau og Niels Krabbe har påtaget sig det store arbejde med den kritiske revision af værket. Eva Hvidt har bidraget med den historiske indledning, og Unni Trap Lund har stået for den sidste korrektur. En stor tak skal lyde for deres indsats. Tak også til Søren Rastogi, som har fulgt projektet undervejs. Det er håbet, at udgivelsen kan medvirke til, at værket kan blive uropført efter 75 år i glemsej.

Axel Teich Geertinger,  
september 2019

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## PREFACE

Paul von Klenau's Piano Concerto is one of the hitherto unknown works found in a substantial collection of papers kept in Vienna after the composer's death and acquired by the Royal Danish Library in 2005. The Danish Centre for Music Editing (DCM) has previously published critical editions of some of these works, including Klenau's Symphonies nos. 8 and 9.

The Piano Concerto is among a number of projects launched by DCM on the centre's own initiative with no separate funding. The concerto therefore had to be put aside for other projects more than once. We are all the more pleased to finally present the edited score.

A number of people from inside and outside the centre have been involved in the process. Peter Hauge, Christine Canals-Frau and Niels Krabbe took responsibility for the painstaking critical editing of the work. Eva Hvidt contributed with the historical introduction, and Unni Trap Lund did the final proofreading of the score. A sincere thanks is due to all of them. I also want to thank pianist Søren Rastogi for his engagement in the project. We are hoping that the publication of the score may be a first step on the way to a first performance of the concerto after 75 years in silence.

Axel Teich Geertinger,  
September 2019

*The Danish Centre for Music Editing (DCM) was established in 2009 as a research unit under the Royal Danish Library.*

*The Centre's primary aim is to make musical works and musical sources related to Danish history available for scholars and performers; the aim is also to develop and to expand philological competences and to develop methods and tools for digital editions of music.*

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## INDLEDNING

I 1939, efter knap fire årtiers ophold i Tyskland og Østrig, vendte Paul von Klenau (1883-1946) tilbage til Danmark både af helbreds-mæssige grunde og som følge af de politiske forhold i Europa. De sidste seks år af sit liv var han aktiv som komponist, skribent og foredragsholder i København, og en række større værker så dagens lys, heriblandt klaverkonerten fra 1944. På det tidspunkt var Verdenskrigen og den tyske besættelse af Danmark gået ind i den sidste fase, og han følte sig mere og mere isoleret i sine sidste år i Danmark.

1944 var også året, hvor Klenau med hjælp fra en ung sekretær nedfældede sine erindringer. Her omtalte han sin klaverkoncert på følgende måde:

Samtidig med at jeg nedskrev disse Erindringer og Betragtninger har jeg fuldført og gjort Udkast til flere musikalske Arbejder, blandt andet en Klaverkoncert, en Cellosone, Nietzsche-sangene og Operaen "Faarekyllingen ved Arnen".<sup>1</sup>

I slutningen af besættelsesårene havde Klenau fået kontakt til den unge danske pianist Boris Linderud (1915-1995), som i 1944 var blevet ansat ved Statsradiofonien. I et brev til sin hustru Margarethe Klimt skrev han:

I går spillede en ung – højt begavet pianist – ved navn Linderud min nye klaversonate for mig. Jeg er tilfreds med værket. Kun synes den alvorlige kunst hjemløs.<sup>2</sup>

Senere (formodentlig den 11. februar 1944) spillede Linderud sonaten i f-mol og et uddrag af *Sechs Präludien und Fugen* fra 1941 ved en radiotransmission.<sup>3</sup> Der er dog ikke noget vidnesbyrd om, at Linderud også kom til at spille klaverkonerten, men det var sandsynligvis det tætte samarbejde med Linderud, som inspirerede Klenau til at komponere en koncert for klaver og orkester.

Partituret til klaverkonerten indgik i den store samling af Paul von Klenaus efterladte papirer, som siden hans død i 1946 havde været opbevaret i Østrig af hans hustru og efterkommere, og som

Det Kongelige Bibliotek erhvervede i 2005. Heri fandtes mere end 50 kompositioner foruden en række artikler, forarbejder, talrige breve samt flere gennemskrivninger af hans erindringer. Fundet gav grundlag for en gennemgående revurdering af komponisten Paul von Klenaus liv og værk, og det medførte bl.a., at hans stort anlagte, requiem-lignende symfoni nr. 9 fra 1945-1946 blev udgivet af Dansk Center for Musikudgivelse og uropført ved en torsdagskoncert i foråret 2014,<sup>4</sup> ligesom en kommenteret udgave af hans erindringer er under udgivelse.<sup>5</sup>

Med sine tyske og danske tilknytninger befandt Klenau sig som nævnt i en isoleret position i sine sidste år i Danmark, og ensomheden voksede, efterhånden som modstanden mod besættelsesmagten tiltog efter august 1943. Dertil kom, at Klenau led af en alvorlig hjertesygdom, samtidig med at han var meget bekymret for sine slægtninge og venner i Tyskland, Wien og England.<sup>6</sup> De traumatiske livsomstændigheder fik til gengæld komponisten og skribenten Klenau til at være ekstra produktiv i sine sidste leveår. "Jeg arbejder igen og det er det bedste middel mod bekymringerne", skrev han i et af sine mange breve til hustruen, Margarethe Klimt.<sup>7</sup>

Klenaus blækrensksrift (kilde A) af partituret til koncerterne for klaver og orkester er dateret maj 1944. Dertil kommer en blækopi af solostemmen (kilde D), formentlig udarbejdet af en professionel nodeskriver, samt kladden (kilde B) og nogle skitser i Klenaus hånd (kilde C). Der er til gengæld intet klaverpartitur i det efterladte materiale, hvilket kunne tyde på, at der ikke har været planer om en udførelse af værket i Klenaus levetid; værket venter således ved nærværende udgivelse endnu på sin førsteopførelse.

Klaverkonerten består på klassisk vis af tre satser:

1. *Allegro*
2. *Andante*
3. *Lebhaft, und mit Humor*

Tonematerialet er konstrueret ud fra Klenaus tolvtoneprincipper, og i skitserne er den tilgrundliggende tolvtonerække med omvending og elleve transpositioner noteret. Man kan hævde, at han her i lighed med Schönberg fulgte den række, han havde fastlagt, og i øvrigt komponerede, som man førhen havde

<sup>1</sup> Klaverkonerten i blækautograf er slutt datedet 28.5.1944. De øvrige nævnte værker er *Sonate for viola da gamba eller cello og klaver* (efter 1940), *9 Lieder zu Friedrich Nietzsche's Das Nachtmusik fra Also sprach Zarathustra* (1944) og operaen *Faarekyllingen ved Arnen* (1944/45). Disse værker er dog ikke Klenaus sidste; året efter fuldførte han f.eks. sin niende symfoni.

<sup>2</sup> "Gestern spielte mir ein junger – hoch begabter Pianist – Namens Linderud meine neue Klaviersonate vor. Ich bin mit dem Werk zufrieden. Nur scheint mir die ernste Kunst heimatlos." Brev til Margarethe Klimt, 31.10.1943. DK-Kk, Klenausamlingen A263. Det omtalte værk er Klenaus sonate i f-mol fra 1943. Sonaten blev udgivet i 2010 af Dansk Center for Musikudgivelse, redigeret af Lisbeth Ahlgren Jensen på baggrund af et lystryk fra 1944.

<sup>3</sup> Brev til Margarethe Klimt, 23.1.1944. DK-Kk, Klenausamlingen A257.

<sup>4</sup> Paul von Klenau: *Symfoni nr. 9*, udgivet af Niels Bo Foltmann, Axel Teich Geertinger, Peter Hauge, Niels Krabbe og Bjarke Moe. Dansk Center for Musikudgivelse, København 2014. Uropførelsen fandt sted i DR Koncerthuset 20.3.2014 under ledelse af Michael Schönwandt.

<sup>5</sup> Paul von Klenau: *En Musiker Oplever den Europeiske Kultur 1900-1939*, med indledning, kommentarer og registre af Eva Hvadt, København, 2019.

<sup>6</sup> Andre levede som landflygtige i Sverige og USA.

<sup>7</sup> "Ich arbeite wieder und das ist das beste Mittel gegen die Sorgen". Brev til Margarethe Klimt, 2.12.1944. DK-Kk, Klenausamlingen A257.

gjort.<sup>8</sup> Men da tonematerialet er defineret og anvendt ud fra komponistens ideer om det, som han selv kaldte "toneartsbestemt toltoneteknik", klinger værket ikke som den mere traditionelle, atonale dodekafoni, selvom klaverkoncerten hører til blandt de af Klenaus værker, der kan betegnes som gennemgående dodekafone. Med sine forholdsvis små intervaller er grundrækken nemlig ganske melodiøs, og den adskiller sig strukturelt fra de tonerækker, som Arnold Schönberg og Alban Berg brugte i deres tidlige dodekafone værker fra 1921-1925, og som indeholdt en del større intervaller (f.eks. Schönbergs *Suite für Klavier* og Bergs *Lyrische Suite*). Til gengæld bestod grundrækken i Bergs senere opera *Lulu* af stort set de samme små intervaller som rækken i Klenaus klaverkoncert. Det samme kan siges om Klenaus violin-koncert og hans senere 9. symfoni. I denne sidste symfoni er der tre forskellige tonerækker i brug; de anvendes dog kun i den første halvdel af værket og på en betydelig mindre stringent måde end i klaverkoncerten.

I klaverkoncerten gør tonerækken opbygning af sekunder, tertser og kvarter det umiddelbart muligt at skabe tonale sekvenser eller ledetonevirkninger. Tonerækken, dens omvending og krebsvending bliver ofte delt i celler af tre-fire toner, som enten forbereder fremførelsen af et tema eller anvendes senere i satsen til udviklingen af det musikalske stof. I klaverkoncerten anvendes tolvtonerækken således både melodisk og tonalt-harmonisk samtidig med, at komponisten omhyggeligt følger rækken.<sup>9</sup>

## Biografi

Paul von Klenau var født i København, men levede den største del af sit voksne liv i Tyskland og Østrig. Som ung studerede han violin og musikteori i København, og i 1901 rejste han til Berlin, hvor han studerede komposition hos Max Bruch og violin hos Karel Halíř. Fra 1904 fortsatte han kompositionsstudierne i München hos Ludwig Thuille, og fra 1908 tog han undervisning hos Max von Schillings. I 1908 debuterede han som komponist med sin første symfoni, som blev uropført ved *Tonkünstlerfest des allgemeinen Deutschen Musikvereins* i München. I årene 1907-1914 bestred han forskellige poster som kapelmester og repetitør ved teatre i Tyskland, og i 1913 ansattes han som første kapelmester i Freiburg. Under Første Verdenskrig opholdt Klenau sig i længere tid i Danmark, hvor han ivrigt deltog i den hjemlige musikdebatt og arbejdede på at arrangere koncerter. I 1920 var han således medstifter af Dansk Filharmonisk Selskab, som han ledede frem til 1926. Her opførtes et bredt spektrum af dansk og især udenlandsk moderne musik, og det lykkedes endda Klenau at få Arnold Schönberg til København, hvor denne i 1923 dirigerede en koncert med egne værker.

I mellemtíden var Klenau blevet engageret som kordirigent ved Konzerthausgesellschaft i Wien med senere titel af Konzert-

direktor, en stilling, som han bestred indtil 1930, hvor han måtte trække sig som følge af en høreskade. I 1929 udnævntes han til professor i Wien, og i 1930'erne levede han som komponist og freelance-dirigent med Frankfurt am Main og Wien som faste holdepunkter. Klenau havde som komponist udviklet en højt differentieret senromantisk orkesterstil, som foruden af hans lædere også var påvirket af Richard Strauss, Beethoven, Bruckner, Wagner og til dels Mahler. I 1930'erne begyndte Klenau intensivt at studere dodekafoniens kompositionsteknikker under inspiration af Josef Matthias Hauer, Arnold Schönberg og ikke mindst Alban Berg, som han lærte at kende i Wien og havde et nært veneskab med. Mens musik af Hauer, Schönberg og Berg blev erklæret for "entartet" efter nazisternes magtovertagelse i 1933, lykkedes det Klenau at få sin stort anlagte, grumme opera *Michael Kohlhaas* (efter roman af Heinrich von Kleist) opført på de store operascener i Tyskland i 1933. Først efter premieren afsløredes det, at musikken til operaen var bygget over tolvtoneprincipper eller, som Klenau selv benævnte sin metode, "toneartsbestemt toltoneteknik". Opførelsen skaffede ham på den ene side en stor kunstnerisk succes; på den anden side stempledte den ham også i offentligheden som temmelig nazivenlig, ikke mindst efter at han i en artikel i *Zeitschrift für Musik* havde konkluderet, at hans teorier om dodekafoni let kunne indpasses i et nationalsocialistisk værdigrundlag.<sup>10</sup> Ikke desto mindre blev Klenau også afkrevet en grundig redegørelse for sine tolvtone-teorier af den nazistiske sammenslutning *NS-Kulturgemeinde*. Herefter fik han endnu to store operaer *Rembrandt van Rijn* og *Die Königin* (om Dronning Elizabeth I af England) opført på de tyske operascener, inden han i vinteren 1939-1940 vendte hjem til Danmark, hvor han døde i august 1946.

Klenaus kunstneriske produktion omfatter musik i næsten alle genrer: operaer, symfonier, instrumentalkoncerter, kammermusik, klavermusik og sange. Dertil kommer, at han skrev libretto til flere af sine operaer, udkast til store romaner og skuespil, memoirer samt en række musiklitterære artikler og foredrag.

Eva Hvidt

<sup>8</sup> Jf. Schönbergs ofte citerede forklaring: "Man folgt der Reihe, komponiert aber im übrigen wie vorher." Citatet danner motto for Jan Maegaards disputats *Studien zur Entwicklung des dodekaphonen Satzes bei Arnold Schönberg*, København 1972; se bd. 1 s. 9 og bd. 2 s. 583.

<sup>9</sup> Se faksimile af tolvtonerækkerne s. xiii.

<sup>10</sup> Paul von Klenau, "Zu Paul von Klenaus 'Michael Kohlhaas'", *Zeitschrift für Musik*, 101 (1934), s. 530-531.

## INTRODUCTION

In 1939, after a career of almost forty years in Germany and Austria, Paul von Klenau (1883–1946) returned to Denmark, both on medical grounds and because of the political situation in Europe. During the final six years of his life, he was active as a composer, writer and speaker in Copenhagen, as well as composing several large-scale musical works, of which the Piano Concerto of 1944 is one. By that time, World War II and the German occupation of Denmark had entered its final stage, and Klenau himself felt more and more marginalized in Denmark.

The year 1944 was also when Klenau, with the assistance of a young secretary, composed his memoirs in which he briefly mentions his Piano Concerto in the following words:

While I was writing these memoirs and reflections, I finished and sketched a number of musical works, among others a Piano Concerto, a Cello Sonata, the Nietzsche songs and the opera, 'Faarekyllingen ved Arnen' (The Cricket by the Fire Place).<sup>1</sup>

During the final years of the occupation, Klenau established contact with the young Danish pianist Boris Linderud (1915–95), who in 1944 had been engaged by the Danish Broadcasting Corporation. In a letter to his wife, Margarethe Klimt, he writes that

Yesterday a young, highly gifted pianist, by the name Linderud performed my new Piano Sonata for me. I am satisfied with the work. The problem, however, seems to be that serious art is homeless.<sup>2</sup>

Later (apparently on 11 February 1944) Linderud's performances of the Sonata in F minor and extracts from *Sechs Präludien und Fugen* of 1941 were broadcasted by the Radio.<sup>3</sup> Nothing indicates that Linderud ever played the Piano Concerto, though it was probably the close collaboration with Linderud that prompted Klenau to compose his Concerto for Piano and Orchestra.

The score of the Piano Concerto was part of a large collection of Klenau's papers which had been kept by his wife and descend-

ants in Austria after his death in 1946 and which the Royal Danish Library acquired in 2005. The collection consisted of more than fifty musical works besides articles, numerous letters and various versions of Klenau's memoirs. The discovery initiated a thorough revaluation of his life and work, and among other things occasioned the first performance ever of his large, requiem-style Ninth Symphony (1945–46). This symphony for orchestra, choir, and soloists was performed at a concert by the Danish Radio Symphony Orchestra in spring 2014, based on a revised edition by the Danish Centre for Music Editing.<sup>4</sup> Furthermore, Klenau's memoirs will be published in an annotated edition.<sup>5</sup>

Due to his Danish and German relations, Klenau – as mentioned above – lived in a rather secluded position during his last years in Denmark. His isolation grew as the opposition towards the occupying power increased after August 1943. Klenau also suffered from a severe heart condition, and at the same time he was worried about his friends and relatives in Germany, Vienna and England.<sup>6</sup> These traumatic circumstances made the composer and writer Klenau markedly prolific during his final years: 'I am working again, and this is the best remedy against my worries', he wrote in one of his many letters to his wife, Margarethe Klimt.<sup>7</sup>

The fair copy of the Piano Concerto (Source A) is end-dated May 1944. The piano part (Source D), a fair copy in ink, was probably carried out by a professional copyist. In addition to these sources, we have Klenau's draft (Source B) and a number of sketches (Source C). There is no piano score among the surviving material suggesting that no performance of the work was planned during Klenau's lifetime. Thus, the work is still awaiting its first performance, based on the present revised edition.

As its classic models, the present concerto consists of three movements:

1. *Allegro*
2. *Andante*
3. *Lebhaft, und mit Humor*

The work is based on Klenau's twelve-note principles, and among the sketches for the work is a chart presenting the underlying twelve-note series including inversion and eleven transpositions.

<sup>1</sup> The pencil autograph of the Piano Concerto is end-dated 28.5.1944. The other works mentioned are *Sonate for viola da gamba eller cello og klaver* (after 1940), 9 *Lieder zu Friedrich Nietzsche's Das Nachtlied* from *Also sprach Zarathustra* (1944), and the opera *Faarekyllingen ved Arnen* (1944/45). These works, however, are not Klenau's last works but were followed by his longest instrumental work, the Ninth Symphony.

<sup>2</sup> 'Gestern spielte mir ein junger – hoch begabter Pianist – Namens Linderud meine neue Klaviersonate vor. Ich bin mit dem Werk zufrieden. Nur scheint mir die ernste Kunst heimatlos.' Letter to Margarethe Klimt, 31.10.1943. DK-Kk, Klenausamlingen A263. The work in question is Klenau's Sonata in F minor from 1943, published in 2010 by Danish Centre for Music Editing, ed. Lisbeth Ahlgren Jensen (the edition is based on a collotype of 1944).

<sup>3</sup> Letter to Margarethe Klimt, 23.1.1944. DK-Kk, Klenausamlingen A257.

<sup>4</sup> Paul von Klenau, *Symphony No. 9*, ed. Niels Bo Foltmann, Axel Teich Geertinger, Peter Hauge, Niels Krabbe, and Bjarke Moe (Danish Centre for Music Editing, Copenhagen 2014). The premiere took place at the Concert Hall of the Danish Broadcasting Corporation, 20.3.2014, conducted by Michael Schönwandt.

<sup>5</sup> Paul von Klenau, *En Musiker Oplever den Europeiske Kultur 1900-1939* (A Musician Experiences European Culture 1900–1939), with an introduction, annotations and indexes by Eva Hvistid.

<sup>6</sup> Some of whom were living in exile in Sweden and USA.

<sup>7</sup> 'Ich arbeite wieder und das ist das beste Mittel gegen die Sorgen'. Letter to Margarethe Klimt, 2.12.1944. DK-Kk, Klenausamlingen A257.

One might argue that similar to Schönberg, Klenau adhered to the predetermined series, though at the same time employing compositional techniques as in the past.<sup>8</sup> However, since the predetermined material is defined and used according to the composer's idea of what he called 'key defined twelve-tone music' (tonarts-bestimmte Zwölf-Ton-Musik), the work does not sound like most other atonal, traditionally dodecaphonic music, even if it is one of the works by Klenau which is dodecaphonic throughout. With its comparatively small intervals, the series is quite melodic, and structurally it is very different from those used by Arnold Schönberg and Alban Berg in their early dodecaphonic works from 1921–25 which employ larger intervals (e.g. Schönberg's *Suite für Klavier* and Berg's *Lyrische Suite*). On the other hand, the series in Klenau's Piano Concerto has an interval structure very much like Berg's later opera *Lulu*. The same holds true of Klenau's Violin Concerto and his Ninth Symphony; in the latter, three series are in use, although only in the first part of the work and markedly less rigidly than in the Piano Concerto.

In the Piano Concerto the series' seconds, thirds and fourths makes it possible to create tonal sections or leading-note effects. Often the series, the inversion or the retrograde are grouped in cells of three or four notes, which either introduce a motif or later take part in the development of the musical progression. Thus, the dodecaphonic material of the Piano Concerto is used both melodically and tonal-harmonically, even if the composer meticulously follows the series.<sup>9</sup>

### Biography

Klenau was born in Copenhagen in 1883, but he spent most of his adult life years in Germany and Austria. As a youngster, he studied violin and music theory in Copenhagen, and in 1901 he travelled to Berlin to study composition with Max Bruch and Karel Halíř. From 1904, he continued to study composition in Munich with Ludwig Thuille, and from 1908 he took lessons with Max von Shilling. That same year he made his début as a composer with the performance of his First Symphony at the *Tonkünstlerfest des allgemeinen Deutschen Musikvereins* in Munich. Between 1907 and 1914, he held various positions in Germany as conductor and theatre rehearser, and in 1913 he was employed as *kapellmeister* in Freiburg. During World War I Klenau stayed in Denmark for several years eagerly taking part in the Danish music debates and was active in organizing concerts. Thus in 1920 he became cofounder of Danish Philharmonic Society, acting as its head until 1926. In the society a broad repertoire of Danish and foreign modern music was performed, and Klenau even persuaded Schönberg to come to Copenhagen as conductor of his own works.

By that time, Klenau was offered the job as choral conductor, later named Concert Director, at the Konzertgesellschaft in Vienna – a job that he held until 1930 when he had to retire due to a

hearing disorder. In 1929, he was appointed professor in Vienna, and in the 1930s he lived as composer and freelance conductor with Vienna and Frankfurt am Main as his bases. As a composer, Klenau developed a highly differentiated late Romantic orchestral style, which was influenced both by his teachers and by Richard Strauss, Beethoven, Bruckner, Wagner, and to a certain degree by Mahler. During the 1930s, he started on an intensive study of dodecaphonic techniques inspired by Josef Matthias Hauer, Arnold Schönberg and, not least, Alban Berg, whom he had met in Vienna and with whom he developed a close friendship. While their music was labelled 'entartet' after the Nazis' seizure of power in 1933, Klenau succeeded in having his large-scale and gruesome opera, *Michael Kohlhaas* (based on a novel by Heinrich von Kleist), performed at the leading opera stages in Germany that same year. Not until after the premiere, was it revealed that the opera was built on twelve-note principles, or – as Klenau himself would call it – key related twelve-note technique. On the one hand, the performance was a great artistic success; on the other, it branded him as Nazi friendly – not least after he had stated in an article in *Zeitschrift für Musik* that his theories about twelve-note music could easily fit into the core values of National Socialism.<sup>10</sup> Nevertheless, the Nazi organization *NS-Kulturgemeinde* demanded a statement from Klenau about his twelve-note theories. Subsequently he had two large-scale operas – *Rembrandt van Rijn* and *Die Königin* (about Queen Elizabeth I of England) – staged at the German opera houses, before he during winter 1939–40 returned to Denmark, where he died in August 1946.

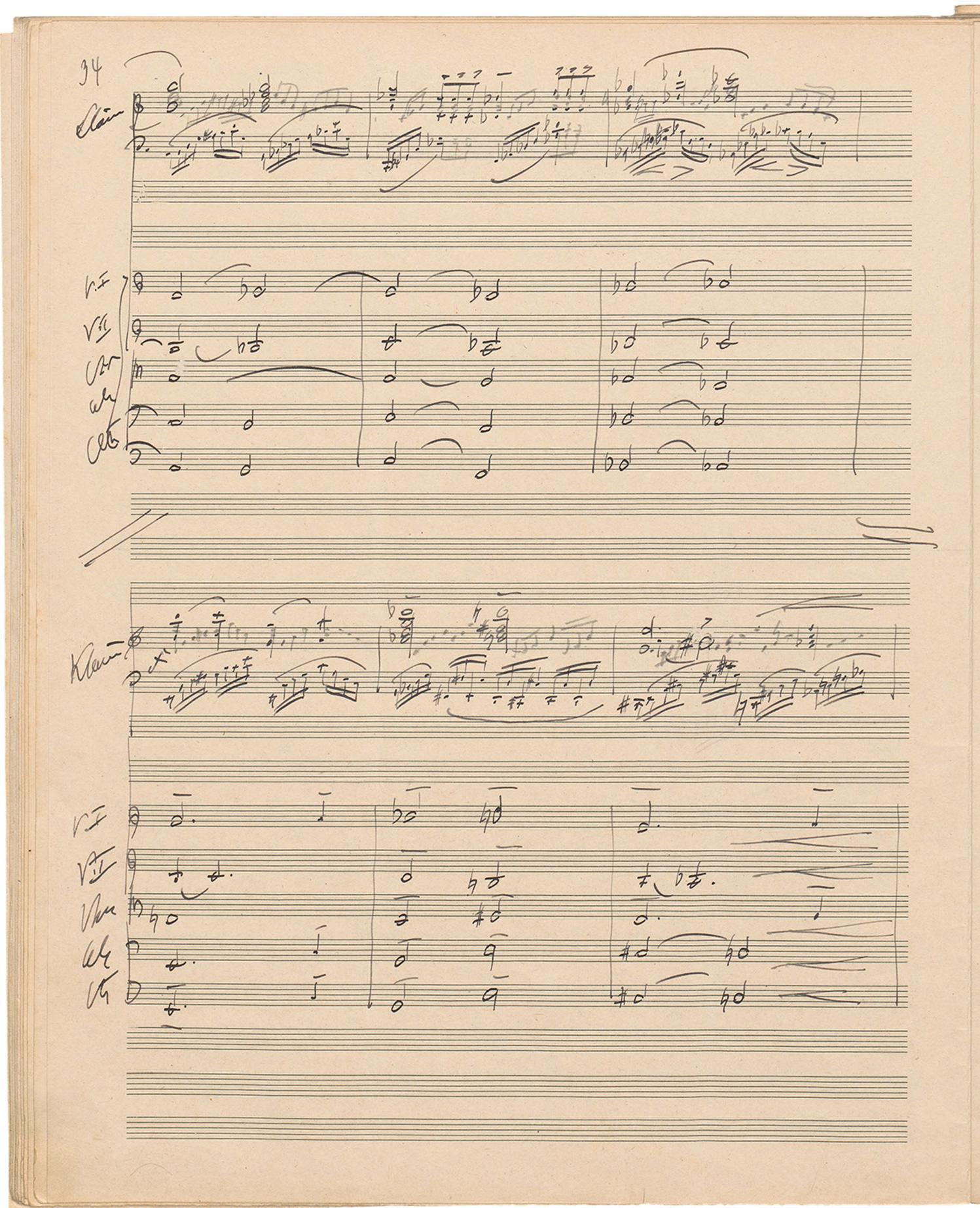
Klenau's production comprises music of almost all genres: operas, symphonies, instrumental concertos, chamber music, piano music, and songs. In addition, he wrote librettos to several of his operas, drafts for ample novels and plays, memoirs, and a great number of articles and lectures on musical subjects.

Eva Hvidt

<sup>8</sup> Cf. Schönberg's often cited statement: 'Man folgt der Reihe, komponiert aber im übrigen wie vorher'. The sentence is used as a motto for Jan Maegaard's thesis *Studien zur Entwicklung des dodekaphonen Satzes bei Arnold Schönberg* (Copenhagen, 1972; *Habilitationsschrift*), vol. 1, p. 9, vol. 2, p. 583.

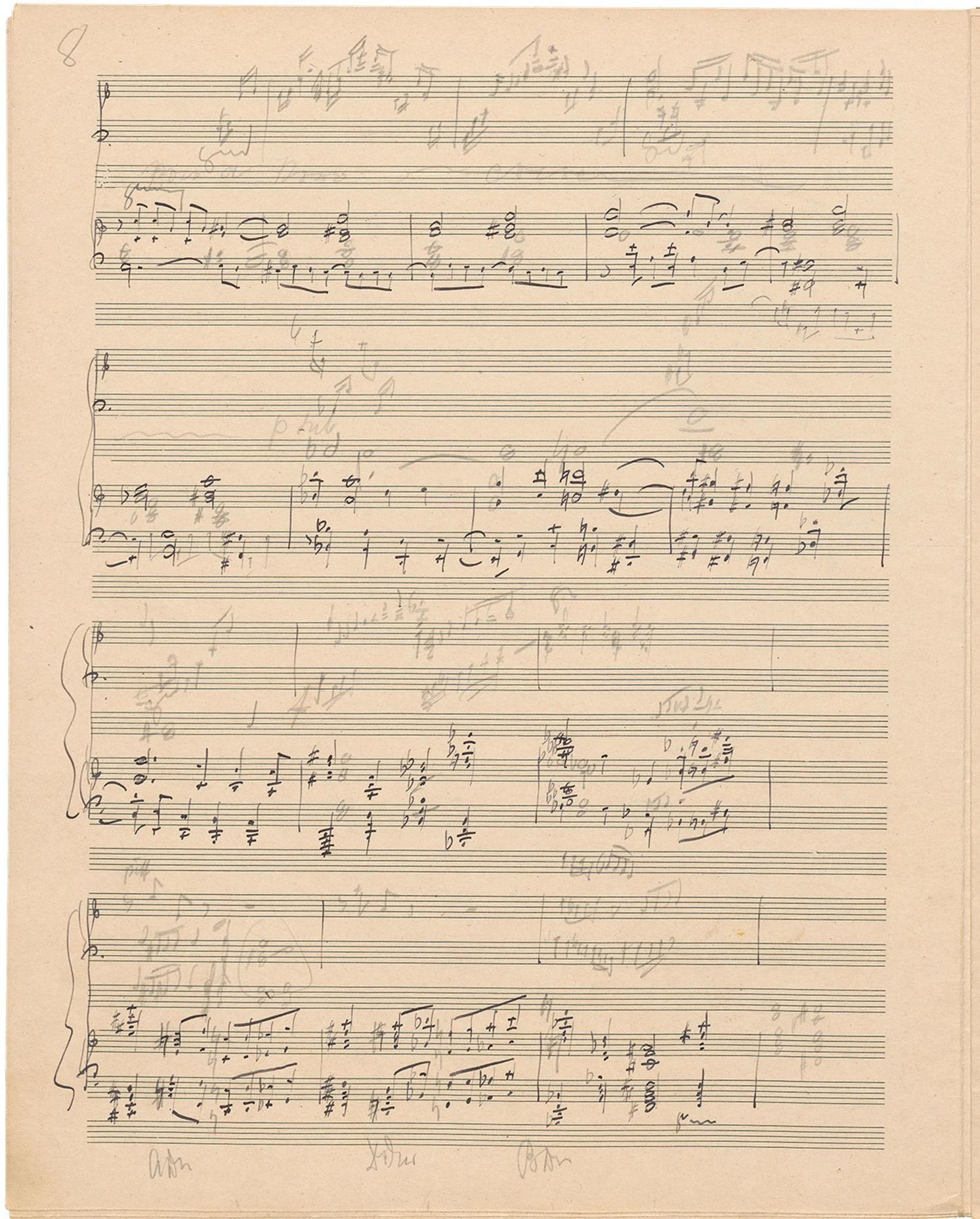
<sup>9</sup> See facs., p. xiii.

<sup>10</sup> Paul von Klenau, 'Zu Paul von Klenaus "Michael Kohlhaas"', *Zeitschrift für Musik*, 101 (1934), pp. 530–31.



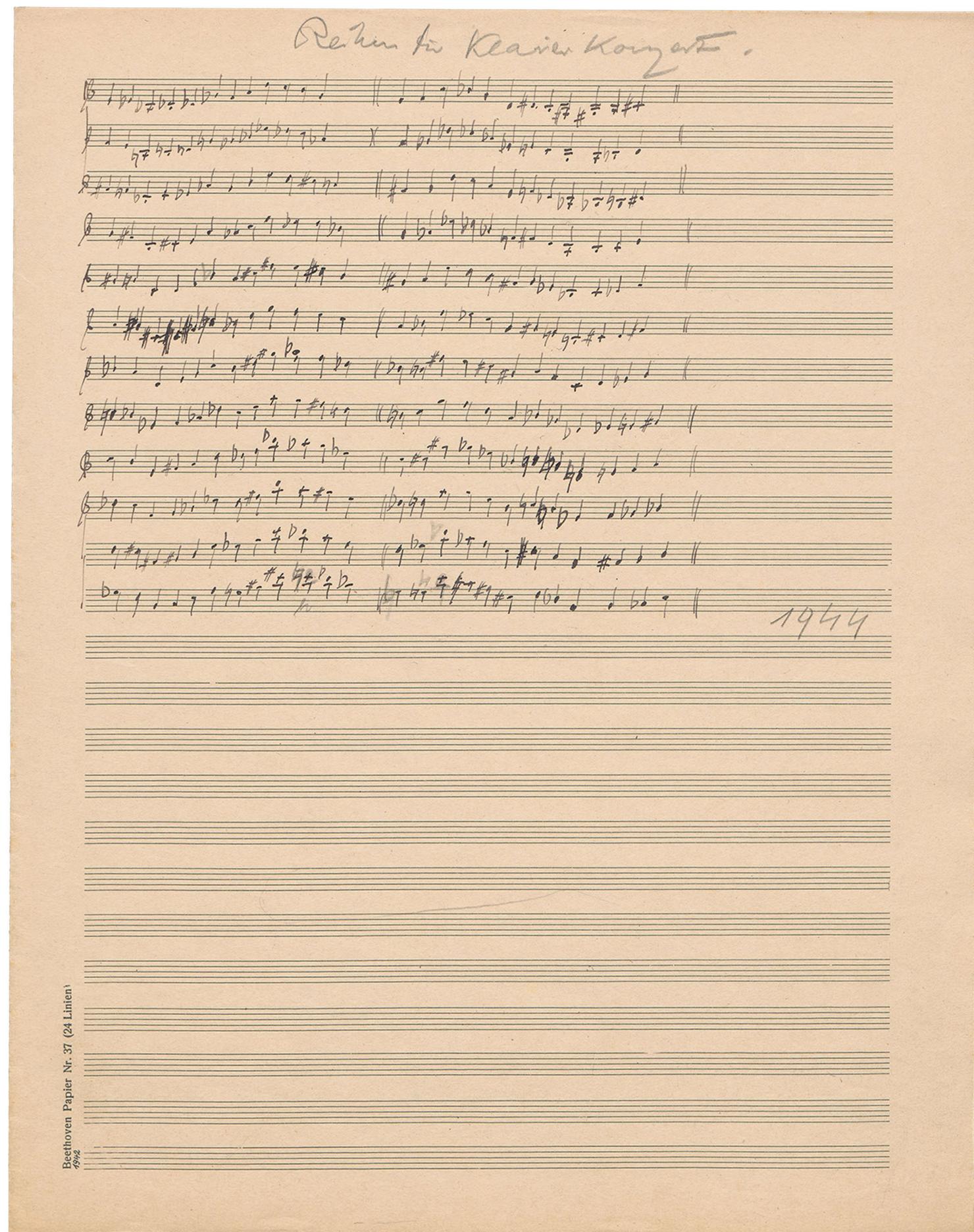
Kilde A, autograf, renskrift, første sats, t. 157-162: i pf.1 er tilføjet 16-dels noder med blyant som en form for udfyldning af akkorderne; noget lignende gælder t.158 i pf.2. Disse tilføjede noder er ikke medtaget i nærværende udgave.

Source A, autograph, fair copy, first movement, bb. 157-162: in pf.1 several semiquavers are added in pencil as a kind of filling in of the chords; the same goes for pf.2, b.158. The added notes in pencil are not included in the present edition.



Kilde B, autograf, kladde, particel, første sats, t.104-118: orkester-satsen (i klavernotation) med blæk, mens antydninger af solostemmen efterfølgende er tilføjet med blyant oven over orkestersatsen.

Source B, short score, ink and pencil draft, autograph, first movement, bb.104-118: the orchestral part in ink (with few pencil additions), with the solo part in pencil added above.



Kilde E, skema med 12-tonerækken i retvending, spejlvending og 11 transpositioner.

Source E, list of 12-tone row and its inversion followed by 11 transpositions.

## BESÆTNING      ORCHESTRA

2 flauti

2 oboi

2 clarinetti (Bb)

2 fagotti

4 corni (F)

2 trombe (C)

2 tromboni tenori

trombone basso

tuba

timpani

archi

## KLAVIERKONZERT

## PIANO CONCERTO

I

**Allegro ( $\text{J}=96$ )**

Flauto 1/2  
Oboe 1/2  
Clarinetto (B $\flat$ ) 1/2  
Fagotto 1/2  
Corno (F) 1/2  
Corno (F) 3/4  
Tromba (C) 1/2  
Trombone tenore 1/2  
Trombone basso  
Tuba  
Timpani  
Pianoforte  
Violino 1  
Violino 2  
Viola  
Violoncello  
Contrabbasso

**Allegro ( $\text{J}=96$ )**

7

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Tr. (C) 1  
2

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

13

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Tr. (C) 1  
2

Trb.t. 1  
2

Timp.

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

*p* *f* *v*

pizz.

*tr* *p* *f* pizz.

*f*

leidenschaftlich

19

Fl. 1  
Fl. 2  
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  
Tr. (C) 1  
Tr. (C) 2  
Trb.t. 1  
Trb.t. 2

Timp.

Pf.

*f espressivo*

*f*

*f*

*f*

Timp.

Pf.

*mf* — *f*

leidenschaftlich

Vl. 1  
Vl. 2  
Va.  
Vc.  
Cb.

*arco*

*f espressivo*

*arco*

*f espressivo*

*arco*

*f*

24

Fl. 1 2  
Ob. 1 2  
Cl. (B $\flat$ ) 1 2  
Fg. 1 2  
Cor. (F) 1 2  
Cor. (F) 3 4  
Tr. (C) 1 2  
Trb.t. 1 2  
Timp.  
Pf.  
Vl.1  
Vl.2  
Va.  
Vc.

The musical score page 24 consists of two systems of music. The top system spans measures 24 through 27. The bottom system begins at measure 28. The instrumentation includes Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet (B-flat) 1, Clarinet (B-flat) 2, Bassoon 1, Bassoon 2, Cor (F) 1, Cor (F) 2, Cor (F) 3, Cor (F) 4, Trombone (C) 1, Trombone (C) 2, Tromba (B-flat) 1, Tromba (B-flat) 2, Timpani, Piano, Violin 1, Violin 2, Cello, and Double Bass. The piano part features eighth-note patterns with grace notes. The strings play sustained notes or simple rhythmic patterns. Measure 24 starts with woodwind entries followed by piano chords. Measures 25-26 show more complex woodwind harmonies and piano patterns. Measure 27 concludes with a piano section. Measure 28 begins with piano eighth-note patterns, followed by violin and cello sustained notes in measures 29-30, and a bassoon entry in measure 31.

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Tr. (C) 1  
2

Trb.t. 1  
2

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

This musical score page contains six systems of music for various instruments. The first system includes Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet (B♭) 1, Clarinet (B♭) 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trombone 1, Trombone 2, Bass Trombone 1, Bass Trombone 2, Timpani, and Piano. The second system includes Violin 1, Violin 2, Cello, and Double Bass. The third system includes Violin 1, Violin 2, Cello, and Double Bass. The fourth system includes Violin 1, Violin 2, Cello, and Double Bass. The fifth system includes Violin 1, Violin 2, Cello, and Double Bass. The sixth system includes Violin 1, Violin 2, Cello, and Double Bass. The piano part features a complex rhythmic pattern with many sixteenth-note groups. The strings and basso continuo provide harmonic support throughout the page.

30

Fl. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Pf.

Vl.1

Vl.2

Va.

Vc.

*p*

*p*

*p*

*f*

*f*

*arco*

*f*

*f*

==

33

Fl. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

*p*

*p*

*f*

*f*

*f*

*f*

*f*

36

Fl. 1  
2

Cl. (B♭)  
1  
2

Fg.  
1  
2

Pf.

Fl. 1  
2

Cl. (B♭)  
1  
2

Fg.  
1  
2

Timp.

Pf.

Vc.

Cb.

Pf.

Vc.

Cb.

This musical score page contains three systems of music for orchestra and piano. System 1 (measures 36-38) features Flutes 1 & 2, Clarinets 1 & 2 (B♭), Bassoon 1 & 2, and Piano. Dynamics include *p*, *cresc.*, and *p cresc.*. System 2 (measures 39-41) features Flutes 1 & 2, Clarinets 1 & 2 (B♭), Bassoon 1 & 2, Timpani, and Piano. Dynamics include *mf*, *f*, and *mf*. System 3 (measures 42-44) features Piano, Bassoon 1 & 2, and Cello/Bass. Measure 42 includes a 3/4 time signature. Measures 43-44 show sustained notes with grace notes above them.

45

Pf.

Vc.

Cb.



etwas ruhig anfangen und steigern bis martellato

48

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Timp.

Pf.

etwas ruhig anfangen und steigern bis martellato

pizz.

arco

Vi. 1

Vi. 2

Va.

Vc.

Cb.

51

Fl. 1  
2

p p

cresc.

Ob. 1  
2

p cresc.

Cl. (B♭) 1  
2

p cresc.

Pf.

p p p cresc.

Vl. 1

*pizz.* mf mf

Vl. 2

*pizz.* mf mf

Va.

*pizz.* mf mf

Vc.

*pizz.* mf mf

54

Fl. 1  
2

mf

Ob. 1  
2

mf

Cl. (B♭) 1  
2

mf

Pf.

f f f

arco

Vl. 1

arco p arco

Vl. 2

p arco

Va.

p arco

Vc.

Fl. 1 2      57

Vl. 1      pizz.      arco

Vl. 2      pizz.

Va.      pizz.

Vc.      pizz.      arco

Fl. 1 2      60

Ob. 1 2      cresc.

Cl. (B♭) 1 2      cresc.

Pf.      f      f      cresc.

Vl. 1      pizz.      mf

Vl. 2      pizz.      mf

Va.      pizz.

Vc.      pizz.      mf

63

Pf. *f*

Vl.1 arco *mf*

Vl.2 *mf*

**12/8**

**martellato (Tempo I ma vivace)**

Fl. 1 2 *f*

Ob. 1 2 *f*

Cl. (B $\flat$ ) 1 2 *a2 f*

Fg. 1 2 *f*

Cor. (F) 1 2 *a2 f*

Timp.

Pf. **12/8**

**12/8**

**martellato (Tempo I ma vivace)**

Vl.1 *f*

Vl.2 *f*

Va. *f* arco

Vc. *f* arco

Cb. *f*

68

poco rall.

Fl. 1/2

Ob. 1/2

Cl. (B♭) 1/2 a 2

Fg. 1/2 a 2

Cor. (F) 1/2 a 2

Cor. (F) 3/4

Tim.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

etwas ruhiger

72

Timp.

Pf. *p espressivo*

76

Pf. *p*

81

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Pf. *p*

85

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Pf.

Flute 1 and 2 play sustained notes with grace marks. Oboe 1 and 2 play sustained notes with grace marks. Clarinet (B-flat) 1 and Bassoon 1 play eighth-note patterns. Bassoon 2 plays sustained notes with grace marks. Cor (F) 1 and Cor (F) 3 play sustained notes with grace marks. Cor (F) 4 plays sustained notes with grace marks. Piano plays eighth-note patterns. Bass plays sustained notes with grace marks.

88

poco animato

Fl. 1  
2

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Flute 1 and 2 play sixteenth-note patterns with grace marks. Timpani plays sustained notes with grace marks. Piano plays eighth-note patterns. Violin 1, Violin 2, Cello, and Double Bass play sustained notes with grace marks. Dynamics:  $p$ ,  $f$ .

poco animato

93. 1.

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

*p*

*f*

*p*

*p*

*p*

DCM 023

98 **beleben**

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

*p* < --

1.

*p* *cresc.* - - -

*p* *espressivo*

Cor. (F) 1  
2

Cor. (F) 3  
4

Timp.

*ppp* *p* *ppp* *p* *p* *p* *cresc.* - - -

Pf.

*p* *cresc.* - - -

**beleben**

Vl. 1

Vl. 2

Va.

*p* *cresc.* - - -

Vc.

*p* *espressivo* *p* *p* *p* *cresc.* - - -

Cb.

*pp* *pp* *p* *p* *cresc.* - - -

103

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. (B♭) 1  
Cl. (B♭) 2

Fg. 1  
Fg. 2

Cor. (F) 1  
Cor. (F) 2

Cor. (F) 3  
Cor. (F) 4

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

This musical score page contains ten staves of music. The top two staves are for Flute (1 and 2). The third staff is for Oboe (1 and 2). The fourth staff is for Clarinet in B-flat (1 and 2), with dynamics 'mf' and 'f'. The fifth staff is for Bassoon (1 and 2), with dynamics 'mf' and 'f'. The sixth staff is for Cor anglais (1 and 2), with dynamics 'f' and 'p'. The seventh staff is for Cor anglais (3 and 4), with dynamics 'f'. The eighth staff is for Timpani. The ninth staff is for Piano (Pf.), with dynamics 'mf' and 'f'. The bottom five staves are grouped together and include Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Va.), Cello (Vc.), and Double Bass (Cb.). Each of these five staves has dynamics 'f' and 'mf' indicated.

107 **Tempo I**

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

*f*

Fg. 1  
2

*f*

Cor. (F) 1  
2

*f*

Cor. (F) 3  
4

3.

*f*

Timp.

Pf.

*f*

**Tempo I**

Vl. 1

*f*

Vl. 2

*f*

Va.

*f*

Vc.

*f*

Cb.

*f*

*lebhaft*

Fl. 1  
2 f

Ob. 1  
2

Cl. (B♭) 1  
2 f

Fg. 1  
2

Cor. (F) 1  
2 f

Cor. (F) 3  
4 3. f

Timp. f

Pf. f

*lebhaft*

Vl. 1 f

Vl. 2 f

Va. f

Vc. f

Cb. f

This musical score page contains four systems of music. The first system features woodwind instruments (Flute 1 & 2, Oboe 1 & 2, Clarinet/Bassoon 1 & 2, Bassoon 1 & 2) and timpani. The second system features two cor anglais (Cor. F 1 & 2) and three bassoons (Cor. F 3 & 4). The third system features piano (Pf.). The fourth system features strings (Violin 1 & 2, Viola, Cello, Double Bass). The tempo is marked 'lebhaft' (lively) at 110 BPM. Dynamics include forte (f) and dynamic markings like '3.' and 'a 2'. Measure numbers are indicated by vertical lines.

114

Fl. 1 2  
Ob. 1 2  
Cl. (B $\flat$ ) 1 2  
Fg. 1 2  
Cor. (F) 1 2  
Cor. (F) 3 4  
Timp.  
Pf.  
Vl.1  
Vl.2  
Va.  
Vc.  
Cb.

*f* *f* *f* *f*

*f* *f* *f* *f* pizz. pizz. pizz. pizz.

117

Fl. 1  
2 f

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2 f

Fg. 1  
2 f

Cor. (F) 1  
2 1.  
f

Cor. (F) 3  
4

Timp. f mf

Pf. ff 3

vln. 1 f

vln. 2 f

Va.

Vc.

Cb.

120

Fl. 1 2

Ob. 1 2

Cl. (B $\flat$ ) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

123

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

This musical score page contains six systems of music. The first system features woodwind instruments: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B-flat 1, Clarinet in B-flat 2, Bassoon 1, and Bassoon 2. The second system includes Horn 1, Horn 2, Trombone 1, Trombone 2, and Trombone 3. The third system consists of two Trombones. The fourth system features the timpani. The fifth system includes the piano. The sixth system features the strings: Violin 1, Violin 2, Cello, and Double Bass. Measure 123 begins with dynamic *f*. Measures 124-125 show various dynamics including *p*, *f*, and *pizz.*

**Tempo energico**

126

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

3.

Cor. (F) 3  
4

Timp.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

**Tempo energico**

Vl.1

Vl.2

Va.

Vc.

Cb.

*f*

132

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ )  
2

Fg. 1  
2

Vl. 1

Vl. 2

Va.

Vc.

Cb.

136

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ )  
2

Fg. 1  
2

Cor. (F)  
2

Cor. (F)  
3  
4

Vl. 1

Vl. 2

Va.

Vc.

Cb.

140

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2 a 2

Cor. (F) 1 2 1.

Cor. (F) 3 4 3.

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

144

Fl. 1  
2

Ob. 1  
2

Cl. (B♭)  
2

Fg. 1  
2

Cor. (F) 1  
2

3.

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Pf.

vl.1

vl.2

Va.

Vc.

Cb.

Detailed description: This is a page from a musical score. The top section (measures 1-5) features woodwind and brass instruments (Flute, Oboe, Clarinet, Bassoon, Horn) playing eighth-note patterns. The middle section (measures 6-10) includes a dynamic marking 'f' and entries for Trombone, Tromba, and Tuba. The bottom section (measures 11-15) shows Violin 1, Violin 2, Cello, Double Bass, and Bassoon playing eighth-note patterns. The piano part in the lower half has a dynamic marking 'f' at the beginning of its section. Measure numbers 144 and 145 are indicated above the staves.

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

A musical score page for orchestra and piano. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet (B-flat) 1 & 2, Bassoon 1 & 2, Trombone 1 & 2, Trombone Bass, Bass, Timpani, and Piano. The piano part shows a complex harmonic progression with various chords and pedal markings. The strings (Violin 1 & 2, Cello, Double Bass) play eighth-note patterns. The woodwind section provides harmonic support with sustained notes and chords. Dynamics are marked frequently with *f*, *p*, and *mf*.

153

Fl. 1  
2 f

Ob. 1  
2 f

Cl. (B♭) 1  
2 f a 2

Fg. 1  
2 f

Cor. (F) 1  
2 f

Cor. (F) 3  
4 f

Trb.t. 1  
2 f

Trb.b. f

Tb. f

Timp. mf

Pf. f

Vl. 1 f

Vl. 2 f

Va. f

Vc. f

Cb. f

156 **Tempo I**

Fg. 1  
2

Timp.

Pf.

Vl.1  
*p*

Vl.2  
*p*

Va.  
*p*

Vc.  
*p*

Cb.  
*p*

**Tempo I**

159

Fg. 1  
2

Timp.

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

162

Fg. 1  
2

Timp.

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

165

Fg. 1  
2

Timp.

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

168

Fl. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

170

Fl. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

172

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

This musical score page contains six systems of music. The first system features Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet (B-flat) 1, Clarinet (B-flat) 2, Bassoon 1, Bassoon 2, Timpani, and Piano. The second system features Violin 1, Violin 2, Cello, and Double Bass. The third system features Violin 1, Violin 2, Cello, and Double Bass. The fourth system features Violin 1, Violin 2, Cello, and Double Bass. The fifth system features Violin 1, Violin 2, Cello, and Double Bass. Measure 172 begins with sustained notes from Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet (B-flat) 1, Clarinet (B-flat) 2, Bassoon 1, Bassoon 2, and Timpani. Measures 173-174 show various melodic lines and dynamics (p, f) for the woodwind and brass sections. Measures 175-176 feature rhythmic patterns in the piano and bassoon. Measures 177-178 show sustained notes and dynamic markings (p, f) for the strings. Measure 179 concludes with sustained notes and dynamic markings (p, f) for the strings.

175

Fl. 1 2      *mf*      *mf*      *p* — *f*      *p* — *p*

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Tim.      *p*

Pf.

Vl.1      pizz.      *mf*      pizz.      *p*      arco      *f*      pizz.      *mf*

Vl.2      pizz.      *mf*      pizz.      *p*      arco      *f*      pizz.      *mf*

Va.      pizz.      *mf*      pizz.      —      arco      *f*      pizz.      *mf*

Vc.      pizz.      *mf*      pizz.      *p*      arco      *f*      pizz.      *mf*

Cb.      *p*      *p*

178

Fl. 1  
2      *p*

Ob. 1  
2      *p*

Cl. (B $\flat$ ) 1  
2      *p*

Fg. 1  
2

Timp.

Pf.      *p*      *f*      *f*

Vl. 1

Vl. 2

Va.

Vc.

Cb.

181

Fl. 1 2

Ob. 1 2

Cl. (B $\flat$ ) 1 2

Fg. 1 2

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Solo (*mit großer Kraft*)  
 Pf. *ff*  
 184

Pf.  
 187

Pf.  
 190

Pf.  
 193

Pf.  
 195

Pf.  
 198

Pf.  
 201

204

Fl. 1  
2

*f*

Ob. 1  
2

*f*

Cl. (B $\flat$ ) 1  
2

*f*

Fg. 1  
2

*a* 2  
*f*

Cor. (F) 1  
2

*f*

Cor. (F) 3  
4

*f*

3.

Timp.

*f*

Pf.

*ff*

Vl. 1

*f*

Vl. 2

*f*

Va.

*f*

Vc.

*f*

Cb.

arco  
*f*

207

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

This musical score page contains six systems of music. The first system features woodwind instruments: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet (B♭) 1, Clarinet (B♭) 2, Bassoon 1, and Bassoon 2. The second system includes two Cor (F) parts, Timpani, and a piano reduction. The third system consists of strings: Violin 1, Violin 2, Viola, Cello, and Double Bass. Measure 207 begins with sustained notes from the woodwinds and bassoon, followed by dynamic markings f, ff, and ff. The bassoon part includes a dynamic f at the end of the measure. The piano part features a rhythmic pattern of eighth-note chords. The string section begins with eighth-note patterns in measures 207 and 208, followed by sustained notes and eighth-note patterns. Measures 209 and 210 show sustained notes and eighth-note patterns continuing across the sections.

211

Fl. 1 2      f

Ob. 1 2      f

Cl. (B $\flat$ ) 1 2      f

Fg. 1 2      a 2      f

Cor. (F) 1 2      f

Cor. (F) 3 4      3.      f

Timp.      f

Pf.      f

Vl. 1      f

Vl. 2      f

Va.      f

Vc.      f

Cb.      f

etwas ruhiger

214

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (B♭) 1  
Cl. (B♭) 2  
Fg. 1  
Fg. 2

*p* *espressivo*

Timp.

*pp*

etwas ruhiger

pizz.

Vl. 1  
Vl. 2  
Va.  
Vc.  
Cb.

*p*

*pizz.*

*p*

*pp*

*pp*

218

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (B♭) 1  
Cl. (B♭) 2  
Fg. 1  
Fg. 2

*p*

Timp.

*p*

Vl. 1  
Vl. 2  
Va.  
Vc.  
Cb.

*p*

*p*

*p*

*p*

222

Fl. 1 2  
Ob. 1 2  
Cl. (B♭) 1 2  
Fg. 1 2

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

Pf.

Vl. 1  
Vl. 2  
Va.  
Vc.  
Cb.

Detailed description: This is a musical score page for orchestra and piano. The top section includes parts for Flute (2 staves), Oboe (2 staves), Clarinet in B-flat (2 staves), Bassoon (2 staves), Cor (F) (2 staves), and Timpani. The middle section features the Piano. The bottom section includes parts for Violin 1, Violin 2, Viola, Cello, and Double Bass. The score consists of four measures. Dynamics include *p*, *pp*, and *p espressivo*. Performance instructions like 'arco' and '3' are also present. Measure 1: Flute 1 holds a note, Flute 2 rests. Oboe 1 holds a note, Oboe 2 rests. Clarinet 1 holds a note, Clarinet 2 rests. Bassoon 1 holds a note, Bassoon 2 rests. Cor 1 holds a note, Cor 2 rests. Timpani rests. Piano rests. Violin 1 rests. Violin 2 rests. Viola rests. Cello rests. Double Bass rests. Measure 2: Flute 1 rests, Flute 2 rests. Oboe 1 rests, Oboe 2 rests. Clarinet 1 rests, Clarinet 2 rests. Bassoon 1 rests, Bassoon 2 rests. Cor 1 rests, Cor 2 rests. Timpani rests. Piano dynamic *p*. Violin 1 dynamic *p espressivo*. Violin 2 rests. Viola rests. Cello rests. Double Bass rests. Measure 3: Flute 1 rests, Flute 2 rests. Oboe 1 rests, Oboe 2 rests. Clarinet 1 rests, Clarinet 2 rests. Bassoon 1 rests, Bassoon 2 rests. Cor 1 rests, Cor 2 rests. Timpani rests. Piano dynamic *p*. Violin 1 dynamic *p espressivo*. Violin 2 rests. Viola rests. Cello rests. Double Bass rests. Measure 4: Flute 1 rests, Flute 2 rests. Oboe 1 rests, Oboe 2 rests. Clarinet 1 rests, Clarinet 2 rests. Bassoon 1 rests, Bassoon 2 rests. Cor 1 rests, Cor 2 rests. Timpani rests. Piano dynamic *p*. Violin 1 dynamic *pp*. Violin 2 rests. Viola rests. Cello rests. Double Bass rests.

226

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. (B♭)  
1  
2

Fg.  
1  
2

Cor. (F)  
1.  
2

Cor. (F)  
3  
4

Timp.

Pf.

Vl. 1  
*p*

Vl. 2  
*p*

Va.

Vc.  
*p*  
*p*

Cb.  
*p*

230

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Tim.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

*p* <> >

*pp*

*p*

*1.* *p* *cresc.* *mf*

*p* *espressivo*

*p*

*ppp* *p* *ppp* *p* *p* *cresc.* *mf*

236

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. (B♭) 1  
Cl. (B♭) 2

Fg. 1  
Fg. 2

Cor. (F) 1  
Cor. (F) 2

Cor. (F) 3  
Cor. (F) 4

Timp.

Pf.

Vl. 1  
Vl. 2

Va.

Vc.

Cb.

This musical score page contains ten staves of music. The top section includes parts for Flute (two staves), Oboe (two staves), Clarinet in B-flat (two staves), Bassoon (two staves), Cor anglais (four staves), Timpani (one staff), and Piano (two staves). The bottom section includes parts for Violin (two staves), Viola (one staff), Cello (one staff), and Double Bass (one staff). Measure 1 shows mostly rests or sustained notes. Measures 2 and 3 feature melodic lines with slurs and dynamic markings like *f*. Measures 4 through 6 show more complex patterns, including eighth-note figures and sixteenth-note chords. Measure 7 begins with a dynamic *cresc.* followed by a series of eighth-note patterns. Measures 8 and 9 conclude the section with sustained notes and slurs.

239

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

*f*

Fg. 1  
2

*f*

a 2

Cor. (F) 1  
2

*f*

Cor. (F) 3  
4

*f*

Timp.

Pf.

*f*

Vl. 1

*f*

Vl. 2

*f*

Va.

*f*

Vc.

*f*

Cb.

*f*

242

Fl. 1  
2 f

Ob. 1  
2

Cl. (B♭) 1  
2 f

Fg. 1  
2

Cor. (F) 1.  
2 f

Cor. (F) 3.  
4 f

Timp. f

Pf. {

vl.1 f

vl.2 f

Va. f

Vc. f

Cb. f

245

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

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

Timp.

Pf.

Vl. 1  
Vl. 2  
Va.  
Vc.  
Cb.

248

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Timp.

Pf.

Vl. 1  
2

Va.

Vc.

Cb.

The musical score page 248 features a complex arrangement of ten instrumental parts. The top section includes Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet (B♭) 1, Clarinet (B♭) 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, and Horn 3. The middle section includes Cor (F) 1, Cor (F) 2, Cor (F) 3, Cor (F) 4, Timpani, and Piano. The bottom section includes Violin 1, Violin 2, Double Bass, Cello, and Double Bass. The piano part is grouped under a brace. The score consists of three systems of music. The first system ends with a repeat sign and a '1.' above the second ending. The second system ends with a dynamic 'ff'. The third system concludes with a final dynamic marking.

251

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

This musical score page contains ten staves of music. The top four staves (Flute 1 & 2, Oboe 1 & 2, Clarinet (B-flat) 1 & 2, Bassoon 1 & 2) each have a single dynamic instruction 'f' below them. The next two staves (Cor (F) 1 & 2, Cor (F) 3 & 4) also each have a single 'f' dynamic. The Timp. staff is blank. The Pf. staff features a complex rhythmic pattern with sixteenth-note figures, divided into measures 1, 2, and 3. Measures 1 and 2 begin with a 'f' dynamic, while measure 3 begins with a '3'. The bottom five staves (Vl. 1 & 2, Va., Vc., Cb.) each have a single 'f' dynamic. Measures 1 and 2 for these instruments include 'arco' markings above the notes, while measure 3 includes 'rit.' markings.

254

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

This musical score page contains ten staves of music. The top four staves include Flute 1 & 2, Oboe 1 & 2, Clarinet (B♭) 1 & 2, Bassoon 1 & 2, and two pairs of Cor. (F). The fifth staff is for Timp. The sixth staff is for Pf. (Piano), which is grouped with the other instruments. The bottom five staves include Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Va.), Cello (Vc.), and Double Bass (Cb.). Measure 1 starts with a rest followed by dynamic markings f and f. Measures 2 and 3 show various dynamics including p, f, and pizz. Measure 4 begins with a dynamic f. Measure 5 starts with a dynamic f. Measure 6 begins with a dynamic f. Measure 7 begins with a dynamic f. Measure 8 begins with a dynamic f.

257

Fl. 1 2

Ob. 1 2

Cl. (B $\flat$ ) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

This musical score page contains six systems of music. The first system features woodwind instruments: Flute 1/2, Oboe 1/2, Clarinet in B-flat 1/2, Bassoon 1/2, Horn in F 1/2, and Horn in F 3/4. The second system includes a timpani. The third system is for the piano. The fourth system consists of two violin parts (Vl. 1 and Vl. 2). The fifth system includes a cello (Vc.) and double bass (Cb.). Measure 257 begins with dynamic *f*. The piano part has a prominent eighth-note pattern. The violins play eighth-note patterns in measures 257-258. The cellos and double basses provide harmonic support with sustained notes and rhythmic patterns.

260

Fl. 1  
2      *f*

Ob. 1  
2

Cl. (B♭)  
2

Fg. 1  
2      *f*

Cor. (F)  
1  
2      *f*

Cor. (F)  
3  
4      *f*

Timp.

Pf.

Vl. 1      *f*

Vl. 2      *f*

Va.      *arco*

Vc.      *f*

Cb.      *f*

This musical score page contains ten staves of music. From top to bottom, the instruments are: Flute (two parts), Oboe (two parts), Clarinet in B-flat (two parts), Bassoon (two parts), Horn (two parts), Trombone (two parts), Timpani, Piano (two manual staves), Violin (two parts), Viola, Cello, and Double Bass. The score is in common time. Measure 260 begins with dynamic *f*. The Flute and Bassoon parts play eighth-note chords. The Oboe and Clarinet parts are silent. The Bassoon part has a sustained note. The Horn and Trombone parts play eighth-note chords. The Timpani part has a sustained note. The Piano part plays eighth-note chords. The Violin and Viola parts play eighth-note chords. The Cello and Double Bass parts play eighth-note chords. The page number 54 is at the bottom left, and the DCM 023 logo is at the bottom right.

264

Fl. 1  
2      *fp*      *cresc.* - - - - -      *f*      *v*

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2      *fp*      *cresc.* - - - - -      *f*      *v*

Cor. (F) 1  
2      *fp*      *cresc.* - - - - -      *f*      *>*

Cor. (F) 3  
4      *fp*      *cresc.* - - - - -      *f*      *>*

Tr. (C) 1  
2      *p*      *mf*      *f*

Timp.

Pf.      *f*      *fz*      *fz*      *fff*      *fz*      *fz*

Vl. 1      *fp*      *cresc.* - - - - -      *f*      *v*

Vl. 2      *fp*      *cresc.* - - - - -      *f*      *v*

Va.

Vc.

269

Fl. 1  
2

Ob. 1  
2

Cl. (B♭)  
1  
2

Fg. 1  
2

Cor. (F)  
1  
2

Cor. (F)  
3  
4

Tr. (C)  
1  
2

Trb.t.  
1  
2

Trb.b.

Tb.

Timp.

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

273

Fl. 1  
2

Ob.

Cl. (B $\flat$ )

Fg.

Cor. (F) 1  
2

Cor. (F) 3  
4

Tr. (C) 1  
2

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

*a 2*

278

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

283

Fl. 1 2  
Ob. 1 2  
Cl. (B $\flat$ ) 1 2  
Fg. 1 2  
Cor. (F) 1 2  
Cor. (F) 3 4  
Timp.  
Pf.  
Vl. 1  
Vl. 2  
Va.  
Vc.  
Cb.

This musical score page contains ten staves of music. The top five staves are woodwind instruments: Flute 1 & 2, Oboe 1 & 2, Clarinet (B-flat) 1 & 2, Bassoon 1 & 2, and two Cor. (F)s. The bottom five staves are bowed strings: Timpani, Piano (Pf.), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Cello (Va.), Double Bass (Vc.), and Double Bass (Cb.). The piano part features complex sixteenth-note patterns. The violins play eighth-note patterns with dynamic markings like ff and ff. The bassoon and bass parts provide harmonic support with sustained notes and eighth-note patterns. The flute and oboe parts have melodic lines with grace notes and slurs. The overall dynamic is generally forte (f) or very forte (ff).

286 a<sup>2</sup>

Fl. 1  
2

Ob. 1  
2

Cl. (B♭)  
1  
2

Fg.  
1  
2

Cor. (F)  
1  
2

Cor. (F)  
3  
4

Tr. (C)  
1  
2

Trb.t.  
1  
2

Trb.b.

Tb.

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

289 a 2

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

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

Timp.  
Pf.

Vl.1  
Vl.2  
Va.  
Vc.  
Cb.

292

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Tr. (C) 1  
2

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

## II

Andante ( $\text{♩} = 60$ )

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. (B♭) 1  
Cl. (B♭) 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.

Tb.

Timp.

Pf.

Andante ( $\text{♩} = 60$ )

Vl. 1

Vl. 2

Va.

Vc.

Cb.

9

Fl. 1  
2      a 2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2      pp

Cor. (F) 1  
2      pp

Cor. (F) 3  
4      pp

Timp.      ppp      ppp      ppp      mf

Vl. 1      pp

Vl. 2      pp

Va.      pp

Vc.      pp

Cb.      pp

17

Fl. 1 2

Ob. 1 2  
1. solo  
**p** *espressivo*

Cl. (B $\flat$ ) 1 2  
**p**

Fg. 1 2  
**p**

Cor. (F) 1 2  
**p**

Cor. (F) 3 4

Timp.  
**pp**

Vl. 1  
**p**

Vl. 2  
**p**

Va.  
**p**

Vc.  
**p**

Cb.  
**p**

1.

*crescendo* **mf**

*crescendo* **mf**

*crescendo* **mf**

*crescendo* **mf**

*crescendo* **mf**

*crescendo* **mf**

25



poco a poco cresc.

33

37

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

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

Vl. 1  
Vl. 2  
Va.  
Vc.  
Cb.

Flute 1 and 2 play eighth-note patterns. Oboe 1 and 2 play sustained notes. Clarinet (B-flat) 1 and 2 play eighth-note patterns. Bassoon 1 and 2 play sustained notes. Cor (F) 1 and 2 play eighth-note patterns. Cor (F) 3 and 4 play eighth-note patterns. Trombone (C) 1 and 2 play eighth-note patterns. Tromba (Tuba) 1 and 2 play sustained notes. Tromba Bass (Tuba Bass) 1 and 2 play eighth-note patterns. Timpani play eighth-note patterns. Violin 1 and 2 play eighth-note patterns. Viola plays eighth-note patterns. Cello and Double Bass play eighth-note patterns.

40

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Tr. (C) 1  
2

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Vl.1  
Vl.2

Va.

Vc.

Cb.

Andante, fließend

44



50



56

60

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

This musical score page contains six systems of music. The first system features Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet (B♭) 1, Clarinet (B♭) 2, Bassoon 1, and Bassoon 2. The second system includes Cor anglais 1, Cor anglais 2, Horn 3, and Horn 4. The third system consists of Timpani. The fourth system features a piano part. The fifth system includes Violin 1, Violin 2, Viola, Cello, and Double Bass. Measure 60 begins with a dynamic of *p*. The Flute 2 part has a sixteenth-note pattern with grace notes. The Clarinet (B♭) 1 and 2 parts play eighth-note pairs. The Bassoon 1 and 2 parts have eighth-note patterns. The Cor anglais 1 and 2 parts play eighth-note pairs. The Horn 3 and 4 parts play eighth-note pairs. The Timpani part plays eighth-note pairs. The Piano part has a sixteenth-note pattern with grace notes. The Violin 1 and 2 parts play eighth-note pairs. The Viola part has a sixteenth-note pattern with grace notes. The Cello and Double Bass parts play eighth-note pairs.

Fl. 1 2 (measures 64-65) Flute 1 and Flute 2 play eighth-note patterns in 3/8 time. Measure 64 starts with a dynamic *p*. Measure 65 continues the pattern with a dynamic *p*.

Ob. 1 2 (measures 64-65) Oboe 1 and Oboe 2 play sustained notes.

Cl. (B $\flat$ ) 1 2 (measures 64-65) Clarinet 1 and Clarinet 2 play sustained notes. Dynamic *p* is indicated at the beginning of measure 64.

Fg. 1 2 (measures 64-65) Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 64 starts with a dynamic *p*. Measure 65 ends with a dynamic *p*.

Cor. (F) 1 2 (measures 64-65) Clarinet in F 1 and Clarinet in F 2 play sustained notes. Dynamic *p* is indicated at the beginning of measure 64.

Cor. (F) 3 4 (measures 64-65) Clarinet in F 3 and Clarinet in F 4 play sustained notes. Dynamic *p* is indicated at the beginning of measure 64. Measure 65 starts with a dynamic *p*.

Timp. (measures 64-65) Timpani play sustained notes. Dynamic *p* is indicated at the beginning of measure 64. The instruction *un poco* appears below the staff.

Pf. (measures 64-65) Piano plays eighth-note chords. Dynamic *f* is indicated above the staff in measure 64. Dynamic *p* is indicated below the staff in measure 65.

Vl.1 (measures 64-65) Violin 1 plays eighth-note patterns in 3/8 time. Measure 64 starts with a dynamic *p*.

Vl.2 (measures 64-65) Violin 2 plays eighth-note patterns in 3/8 time. Measure 64 starts with a dynamic *p*.

Va. (measures 64-65) Cello plays sustained notes.

Vc. (measures 64-65) Double Bass plays sustained notes.

67

Fl. 1  
2

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

p

70

Fl. 1  
2

Cl. (B♭)  
2

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Fl. 1  
 2      a 2  
*p* — *p* —

Ob. 1  
 2

Cl. (B♭) 1  
 2      a 2  
*p* — *p* —

Fg. 1  
 2

Cor. (F) 1  
 2

Cor. (F) 3  
 4

Tr. (C) 1  
 2

Trb.b.

Tb.

Timp.

Pf.

Vl.1

Vl.2

Va.

Vc.

78

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Tr. (C) 1  
2

Trb.b.

Tb.

Timp.

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

81

Fl. 1 2  
Ob. 1 2  
Cl. (B $\flat$ ) 1 2  
Fg. 1 2  
Cor. (F) 1 2  
Cor. (F) 3 4  
Tr. (C) 1 2  
Trb.b.  
Tb.  
Timp.  
Pf.  
Vl.1  
Vl.2  
Va.  
Vc.  
Cb.

85

Fl. 1  
2 ff f p

Ob. 1  
2 ff f p

Cl. (B♭) 1  
2 ff f p

Fg. 1  
2 ff f p

Cor. (F) 1  
2 ff f p

Cor. (F) 3  
4 ff f p

Tr. (C) 1  
2 ff f p

Trb.b. ff f p

Tb. ff f p

Timp. f f f > < > p > pp

Pf. ff f

Vl.1 ff 3 3 3

Vl.2 ff 3 3 3

Va. ff 3 3 3

Vc. ff 3 3 3

Cb. ff 3 3 3

Tempo I

Pf. *p* *p* *p*

Vl.1 solo *p*

Cl. (B $\flat$ ) 1. *p* *p* cresc.

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

Pf. *p* *p* cresc.

Cl. (B $\flat$ ) 1. *p*

Cor. (F) 1. *p*

Timp. *pp* *p*

Pf. *p* *espressivo* *mf*

Vl.1 *pp*

Vl.2 *pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

114  
 Pf.

119  
 Pf.

123  
 Pf.  
*p*  
*cresc.*

127  
 Fl. 1  
 Fl. 2  
 a 2  
 Cl. (B♭) 1  
 Cl. (B♭) 2  
 Pf.  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*f*

130  
 Fl. 1  
 Fl. 2  
 a 2  
 Cl. (B♭) 1  
 Cl. (B♭) 2  
 Pf.  
*mf*  
*p*  
*mf*  
*p*

133 fließend

Fl. 1 2

pp pp pp

fließend

Vl. 1 p p < p p < p p < p p < p pizz.

Vl. 2 p pizz.

Va. p > <

139

Fl. 1 2 p p <>

Vl. 1 <> <> <> <> p > > > >

Vl. 2 arco p > < < <> < <> <> arco

Va. arco p > < < <> < <> <>

145 Tempo I

Fl. 1 2

Cl. (B $\flat$ ) 1 2

poco cresc. 1. p

Pf. p <> poco cresc. p >

152

Fl. 1  
2

Cl. (B $\flat$ ) 1  
2

Timp.

Pf.

Vl. 1  
Vl. 2

Va.

Vc.

Cb.

rall. - - - -

p

1.

p

pp

pp

ppp

p

p

rall. - - - -

pp

pp

pp

## III

Lebhaft, und mit Humor ( $\text{♩} = 168$ ) ( $\text{♩.} = 56$ )

Fl. 1  
Fl. 2

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

Tr. (C) 1  
Tr. (C) 2

Trb.t. 1  
Trb.t. 2

Trb.b.

Tb.

Timp.

Pf.

Lebhaft, und mit Humor ( $\text{♩} = 168$ ) ( $\text{♩.} = 56$ )

Vl.1

Vl.2

Va.

Vc.

8

Fl. 1  
2

Ob. 1  
2

Cl. (B♭)  
2

Fg. 1  
2

Cor. (F)  
2

Cor. (F)  
3  
4

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

Fl. 1  
2      f

Ob. 1  
2      f a 2

Cl. (B♭) 1  
2      f

Fg. 1  
2      f

Cor. (F) 1  
2      f

Cor. (F) 3  
4      f 3.

Timp.      mf <      mf

Pf. {

Vl. 1      f <      < 3      f <<      mf <

Vl. 2      f <      < 3      f <<      mf <

Va.      f < arco      f <      f <      mf <

Vc.      f < arco      f <      f <      mf <

Cb.      f <      f <      f <      mf <

22

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Timp.

Pf.

vln. 1

vln. 2

Va.

Vc.

Cb.

This musical score page contains six systems of music. The first system includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet (B♭) 1, Clarinet (B♭) 2, Bassoon 1, Bassoon 2, Coral (F) 1, Coral (F) 2, Coral (F) 3, Coral (F) 4, Timpani, and Piano. The second system includes parts for Violin 1, Violin 2, Viola, Cello, and Double Bass. Measure 22 begins with dynamic *p*, followed by *f* dynamics in measures 23 and 24. Measure 25 starts with *p*, followed by *f* dynamics in measures 26 and 27. Measures 28 through 31 feature sustained notes. Measure 32 concludes with *f* dynamics. The piano part in the first system is mostly silent throughout the page.

29 *energico*

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Tim.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

*energico*

pizz. arco

f      p      <      p      <

f      p      <      p      <

f      p      <      p      <

f      p      <      p      <

f      p      <      p      <

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37

Fl. 1  
2  
Ob. 1  
2  
Cl. (B♭) 1  
2  
Fg. 1  
2

Pf.

Vl. 1  
*p*  
Vl. 2  
Va.  
Vc.

p  
p  
arco  
mp  
mp  
mf  
f  
pizz.  
p  
p  
mp  
mp  
mf  
f  
pizz.  
p  
p  
mp  
mp  
mf  
f  
pizz.  
p  
p  
mp  
mp  
mf  
f  
f

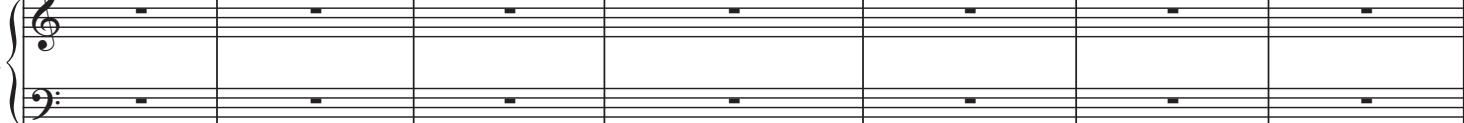
43

Pf.

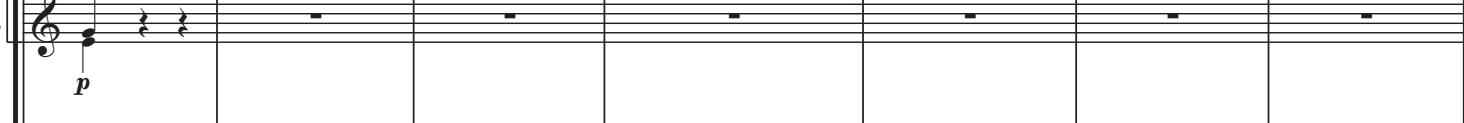
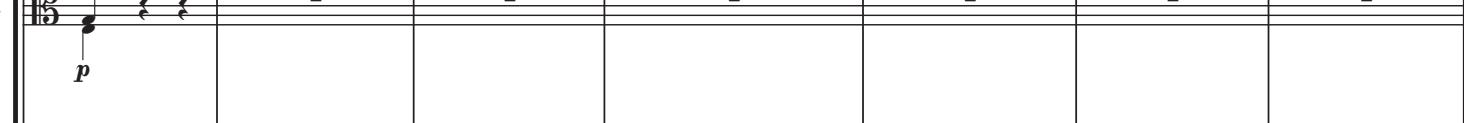
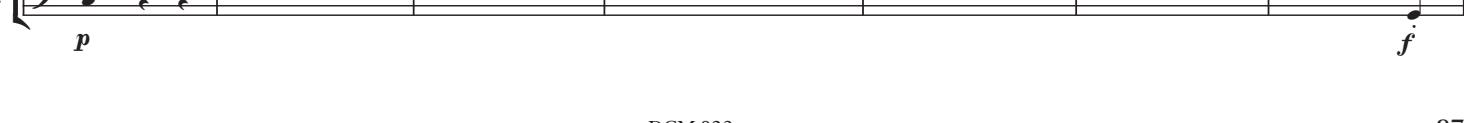
Vl. 1  
*p*  
Vl. 2  
Va.  
Vc.

p  
f  
3  
f  
f  
f  
f  
f  
f  
f  
f  
p

**Tempo I**

Fl. 1 2      51      *p*        
 Ob. 1 2      *p*        
 Cl. (B♭) 1 2      *p*        
 Fg. 1 2      *p*        
 Timp.      *p*        
 Pf.      

**Tempo I**

Vl. 1      *p*        
 Vl. 2      *p*        
 Va.      *p*        
 Vc.      *p*       pizz.  
 Cb.      *p*       f pizz.

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

58

Pf.

grazioso

65

p

f

p

f

p

f

p

f

73

80

Pf.

*lustig*

*f*

87

Pf.

*f*

95

Pf.

*f*

Vl.1

Vl.2

Va.

Vc.

*arco*

*p*

*cresc.*

*f*

102

Pf.

*martellato*

*f*

Vl.1

Vl.2

Va.

Vc.

*martellato*

*f*

*arco*

*f*

*arco*

*f*

**Tempo I**

110

Fl. 1  
2

f

Ob. 1  
2

a 2  
f

Cl. (B $\flat$ ) 1  
2

f

Fg. 1  
2

f

Cor. (F) 1  
2

f

3.

Cor. (F) 3  
4

f

Tr. (C) 1  
2

a 2  
mf — f

Timp.

Pf.

**Tempo I**

Vl. 1

f —

Vl. 2

f —

Va.

f

Vc.

f pizz.

Cb.

f

117

This musical score page contains ten staves of music for an orchestra and piano. The instruments listed are Flute 1 & 2, Oboe 1 & 2, Clarinet (B♭) 1 & 2, Bassoon 1 & 2, Cor. (F) 1 & 2, Cor. (F) 3 & 4, Trombone (C) 1 & 2, Timpani, Piano, Violin 1 (Vl. 1), Violin 2 (Vl. 2), Cello (Cb.), and Double Bass (Vc.). The score includes dynamic markings such as *p*, *f*, and *mf*, and performance instructions like slurs and grace notes. Measure 117 begins with a forte dynamic in the brass section. Measures 118-119 show woodwind entries with slurs and grace notes. Measures 120-121 continue with woodwind parts and dynamic changes. Measure 122 concludes with a forte dynamic in the brass section.

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Tr. (C) 1  
2

Timp.

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

poco animato

124 a 2

poco animato

132 a 2

140 a 2

Cl. (B<sub>b</sub>) 1 2  
Fg. 1 2  
Pf.  
Va.  
Vc.  
Cb.

==

148 a 2

Cl. (B<sub>b</sub>) 1 2  
Fg. 1 2  
Pf.  
Va.  
Vc.  
Cb.

156

Fl. 1  
2

Cl. (B♭)  
1  
2

Fg.  
1  
2

Pf.

Vl. 1  
f

Vl. 2

Va.

Vc.

Cb.  
f

164

Fl. 1  
2

Cl. (B♭)  
1  
2

Fg.  
1  
2

Pf.

Vl. 1  
f

Vl. 2

Va.

Vc.  
f

172

Fl. 1 2 f

Cl. (B♭) 1 2 f

Fg. 1 2 f

Cor. (F) 1 2 - p cresc. f

Cor. (F) 3 4 - p cresc. f

Tr. (C) 1 2 - p cresc. f

Tim. - p cresc. f

Pf. { f ff

Vl. 1 f

Vl. 2 f

Va. f

Vc. f

Cb. - p cresc. f

Tempo I

180 Pf. *p* *Ped.* \*

186 Pf.

192 Fl. 1  
2 Ob. 1  
2 Cl. (B $\flat$ ) 1  
2 Fg. 1  
2 Timp. *p*  
Pf. *p* *Ped.* \*

Vl. 1 pizz.  
Vl. 2 pizz.  
Va. pizz.  
Vc. pizz.  
Cb. *p* pizz. *p*

199

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

This musical score page contains eleven staves of music. The top section includes Flute 1 & 2, Oboe 1 & 2, Clarinet (B♭) 1 & 2, Bassoon 1 & 2, Cor (F) 1 & 2, and Timp. The middle section includes Pf. (Piano) and Vl. 1 & 2. The bottom section includes Va., Vc., and Cb. Various dynamics like mf, p, f, and arco are indicated throughout the score.

206

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1. solo

*p*

*f*

1.

*f*

*f*

*p*

*f*

*p*

*mf*

*f*

*p*

*mf*

*f*

*p*

*f*

*p*

*f*

*f*

pizz.

214 1.

Fl. 1 2

Ob. 1 2

Cl. (B $\flat$ ) 1 2

Fg. 1 2

Cor. (F) 1 2

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

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222

Fg. 1  
2 *ff*

Timp. *f*

Pf. *ff*

Vl.1

Vl.2

Va. *ff*

Vc. *ff*

Cb. *ff*

230

Fg. 1  
2

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

238

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Tr. (C) 1  
2

Trb.t. 1  
2

Timp.

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

1.  
*p* — *f*

*p* — *f*

*fp* — *f*

*p* — *f*

*fp* — *f*

*f*

246

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Tr. (C) 1  
2

Trb.t. 1  
2

Timp.

Pf.

Vl. 1  
2

Va.

Vc.

Cb.

Detailed description: This is a page from a musical score. The top section (measures 1-7) features woodwind entries: Flute 1 (measures 1-2), Oboe 1 (measures 1-2), Clarinet/Bassoon (measures 1-2), Bassoon (measures 1-2), Cor anglais 1 (measures 1-2), Cor anglais 3 (measures 3-4), Trombone (measures 1-2), Tromba (measures 1-2), Timpani (measures 1-2), and Piano (measures 3-4). The piano part includes a dynamic marking 'fp' followed by 'f'. The bottom section (measures 8-12) features string entries: Violin 1 (measures 8-9), Violin 2 (measures 8-9), Viola (measures 8-9), Cello (measures 8-9), and Double Bass (measures 8-12). The double bass part also includes a dynamic marking 'fp' followed by 'f'.

254

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

262

Timp.

Pf.

**270 energico**

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Pf.

Vl.1

Va.

Vc.

DCM 023

103

278

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (B♭) 1  
Cl. (B♭) 2  
Fg. 1  
Fg. 2

Pf.

Vl. 1  
Vl. 2  
Va.  
Vc.

284

Pf.

Vl. 1  
Vl. 2  
Va.  
Vc.

# Tempo

292 1. solo

Fg. 1  
Fg. 2

Pf.



301 1.

Fg. 1  
Fg. 2

Pf.



308

Cl. (B $\flat$ )  
Fig. 1  
Fig. 2

Pf.

arco

Vl. 1  
Vl. 2  
Vc.  
Cb.

314

Cl. (B♭) 1  
Cl. (B♭) 2  
Fg. 1  
Fg. 2  
Pf.  
Vl. 1  
Vl. 2  
Vc.  
Cb.

This section of the score shows measures 314. It includes parts for Clarinet (B-flat) 1 and 2, Bassoon 1 and 2, Piano, Violin 1, Violin 2, Cello, and Double Bass. The piano part features a complex sixteenth-note pattern. Dynamics include *p* (piano) and *p* (pianissimo).

322

Ob. 1  
Ob. 2  
Cl. (B♭) 1  
Cl. (B♭) 2  
Fg. 1  
Fg. 2  
Cor. (F) 1  
Cor. (F) 2  
Timp.  
Pf.  
Vl. 1  
Vl. 2  
Va.  
Vc.  
Cb.

This section of the score shows measures 322. It includes parts for Oboe, Clarinet (B-flat), Bassoon, Horn, Cor (F), Timpani, Piano, Violin 1, Violin 2, Viola, Cello, and Double Bass. The piano part continues its sixteenth-note pattern. Dynamics include *p* (piano), *p* (pianissimo), *a 2* (dynamic 2), and *pizz.* (pizzicato). The violins play eighth-note patterns, and the bassoon has sustained notes.

330

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Timp.

Pf.

Vl.1  
arco

Vl.2  
arco

Va.

Vc.

Cb.

a 2

p

a 2

p

f

f

338

Pf.

Vl.1  
f

Vl.2  
f

Va.

Vc.  
f

Cb.  
f

344

Fl. 1  
2 f

Ob. 1  
2 f

Cl. (B♭) 1  
2 f

Fg. 1  
2 f

Cor. (F) 1  
2 f 3.

Cor. (F) 3  
4 f

Tr. (C) 1  
2

Trb.t. 1  
2

Timp. f

Pf. f ff 8vb

Vl.1 f

Vl.2 f

Va. f

Vc. f

Cb. f

**Tempo I**

350

Fl. 1 2 *f*

Ob. 1 2 *a* 2 *f*

Cl. (B♭) 1 2 *f*

Fg. 1 2 *f*

Cor. (F) 1 2 *f*

Cor. (F) 3 4 *a* 2 *f*

Tr. (C) 1 2 *mf* *f*

Trb.t. 1 2

Timp. *mf* <

Pf.

**Tempo I**

Vl. 1 *f* <

Vl. 2 *f* <

Va. *f*

Vc. *f* pizz.

Cb.

357

Fl. 1  
2

a 2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

a 2

Tr. (C) 1  
2

Trb.t. 1  
2

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Detailed description: This is a page from a musical score. The top section contains six staves for woodwind instruments: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet (B-flat) 1, Clarinet (B-flat) 2, Bassoon 1, Bassoon 2, Horn (F) 1, Horn (F) 2, Trombone (C) 1, Trombone (C) 2, Tromba (Tuba) 1, Tromba (Tuba) 2, and Timpani. The middle section contains two staves for strings: Violin 1 and Violin 2. The bottom section contains three staves for strings: Viola, Cello, and Double Bass. The score includes dynamic markings such as *p*, *f*, and *mf*, and performance instructions like slurs and grace notes. Measure 357 begins with a forte dynamic in the brass section.

poco animato

364 Pf. *p* cresc.



lo stesso tempo (ganze Takte) ma mosso

370 Fl. 1  
2 f <—

Ob. 1  
2 f <—

Cl. (B $\flat$ ) 1  
2 f <—

Fg. 1  
2 f

Trb.t. 1  
2 1. f

Pf. f

lo stesso tempo (ganze Takte) ma mosso

Va. f

Vc. f

Cb. arco f

378

Fl. 1  
2

Ob. 1  
2

Cl. (B♭)  
1  
2

Fg.  
1  
2

Trb.t.  
1  
2

Pf.

Va.

Vc.

Cb.

383

Fl. 1  
2

Ob. 1  
2

Cl. (B♭)  
1  
2

Fg.  
1  
2

Trb.t.  
1  
2

Pf.

Va.

Vc.

Cb.

390

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

a 2

Trb.t. 1  
2

1.

Pf.

Va.

Vc.

Cb.

396

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

a 2

Fg. 1  
2

Trb.t. 1  
2

1.

Pf.

Va.

Vc.

Cb.

von hier ab nach und nach lebhafter werden

402

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

3.  
Cor. (F) 3  
4

Tr. (C) 1  
2

Trb.t. 1  
2

Timp.

Pf.

von hier ab nach und nach lebhafter werden

vl.1  
2

Vl.2

Va.

Vc.

Cb.

p

p cresc.

p

p cresc.

p

p cresc.

409

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2 *p* 1.  
*cresc.*

Fg. 1  
2 *p* *cresc.*

Cor. (F) 1  
2 *p* 4.  
*cresc.*

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

Tr. (C) 1  
2

Trb.t. 1  
2

Timp. *p* *cresc.*

Pf. *cresc.*

Vl.1

Vl.2

Va.

Vc. *p* *cresc.*

Cb. *p* *cresc.*

415

Fl. 1  
2

Ob. 1  
2

Cl. (B♭)  
1  
2

Fg.  
1  
2

*p*

*cresc. molto*

Cor. (F)  
1  
2

*p*

4.

*cresc. molto*

Cor. (F)  
3  
4

*p*

*cresc. molto*

Tr. (C)  
1  
2

Trb.t.  
1  
2

Timp.

*p*

*cresc. molto*

Pf.

*f*

*cresc. molto*

Vl.1

*p*

*cresc. molto*

Vl.2

*p*

*cresc. molto*

Va.

*p*

*cresc. molto*

Vc.

*p*

*cresc. molto*

Cb.

*p*

*cresc. molto*

sehr lebhaft

421

Fl. 1 2  
Ob. 1 2  
Cl. (B $\flat$ ) 1 2  
Fg. 1 2  
Cor. (F) 1 2  
Cor. (F) 3 4  
Tr. (C) 1 2  
Trib.t. 1 2  
Timp.  
Pf.

sehr lebhaft

Vl. 1 2  
Va.  
Vc.  
Cb.

427

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Tr. (C) 1  
2

Trb.t. 1  
2

Timp.

Pf.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

434

Fl. 1 2

Ob. 1 2

Cl. (B $\flat$ ) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (C) 1 2

Trb.t. 1 2

Timp.

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

Musical score page 14, measures 1-10. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet (B♭) 1 & 2, Bassoon 1 & 2, Cor. (F) 1 & 2, Cor. (F) 3 & 4, Trombone (C) 1 & 2, Tromba. t. 1 & 2, Timpani, Piano, and strings (Violin 1 & 2, Viola, Cello, Double Bass). The score features dynamic markings such as *f*, *p*, and *cresc.*, and performance instructions like "3.", "1.", and grace notes. Measure 10 concludes with a repeat sign and a first ending instruction.

446

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Tr. (C) 1  
2

Trb.t. 1  
2

Timp.

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

*mf*

3.

*mf*

*p*

*f*

*mf*

453 mit Bravour

Fl. 1  
Fl. 2

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

Tr. (C) 1  
Tr. (C) 2

Trb.t. 1  
Trb.t. 2

Timp.

Pf. { f

mit Bravour  
pizz.

Vl. 1 f

Vl. 2 f pizz.

Va.

Vc. f pizz.

Cb. f

460

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Cor. (F) 3  
4

Tr. (C) 1  
2

Trb.t. 1  
2

Timp.

Pf.

Vl.1

Vl.2

Va.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*p* — *f*

*rall.*

10

8

1

10

arco

pizz.

arco

arco

arco

arco

*rall.*

DCM 023

123

## ABBREVIATIONS

b.	bar
cb.	contrabbasso
cl.	clarinetto
cor.	corno
DK-Kk	Det Kgl. Bibliotek, København Royal Danish Library, Copenhagen
fg.	fagotto
fl.	flauto
fol.	folio
ob.	oboe
p.	page
str.	strings
tb.	tuba
timp.	timpani
tr.	trombe
trb.t.	trombone tenore
trb.b.	trombone basso
va.	viola
vc.	violoncello
vl.	violin
ww.	woodwind

## CRITICAL COMMENTARY

### DESCRIPTION OF SOURCES

- A Score, autograph, fair copy
- B Short score, autograph, ink and pencil draft
- C Sketches
- D Solo piano part, fair copy
- E Series of dodecaphonic tone rows, ink fair copy, autograph

A Score, autograph, fair copy.  
*DK-Kk*, Paul v. Klenaus Samling 103, mu. 0603.2900.  
Title page: 'Konzert / für / Klavier und Orchester / Mai 1944'  
Title on first music page: 'Klavier Konzert / Paul v. Klenau / 1944'

End-dating on p. 134: '28 Mai 44.'

Paper type: 24 staves ('Beethoven Papier Nr. 37 (24 Linien) / 1942').

34x27 cm.; 34 bifolios in 3 gatherings:

- 1: 19 bifolios, paginated 2–76 (first page unnumbered)
- 2: 11 bifolios, paginated 77–120
- 3: 3 bifolios, paginated 121–132

All gatherings in a folder (bifolio): fol. 1r (title page), fol. 1v (blank), fol. 2 (p. 133–134).

Source written in ink with few pencil and ink corrections and additions in Klenau's hand.

Small numbers in pencil from 1–30 (12 is missing) have been added below the piano part at certain intervals throughout the score; the significance of these figures is not evident, though it may be an indication of the duration of the music given in minutes.

- B Short score, autograph, ink and pencil draft.

*DK-Kk*, Paul v. Klenaus Samling 103, mu. 0603.2900.

Title on first music page: 'ENTWURF FÜR KLAVIER-KONZERT / 1944', added in pencil.

34x27 cm; 48 pages consisting of 3 gatherings:

- 1: 20 pages, paginated 1–20 (movement 1)
- 2: 12 pages, paginated 2–12, first page unnumbered (movement 2 and parts of movement 3)
- 3: 16 pages, paginated 13–25, last 3 pages unnumbered (part of movement 3)

Draft in pencil and ink; written on 4 staves, 2 in ink and 2 in pencil. Some passages on the ink staves sketch the orchestra while some sketch the piano. Movements 1 and 2 are untitled and movement 3 has 'Rondo'.

Paper type: 24 staves ('Beethoven Papier Nr. 37 (24 Linien) / 1942').

- C Sketches.

*DK-Kk*, Paul v. Klenaus Samling 103, mu. 0603.2900.

Title on first music page: 'Klavier Konzert'.

Title of third movement: 'Rondo'

34x27 cm; one gathering with 6 bifolios, various systems of pagination, in all 22 pages with music and 2 blank pages.

Paper type: 24 staves ('Beethoven Papier Nr. 37 (24 Linien) / 1942').

Sketches in pencil though half a page is in ink.

- D Solo piano part, transcript, ink fair copy.

*DK-Kk*, Paul v. Klenaus Samling 103, mu. 0603.2900.

Title on front page: 'Konzert / für / Klavier und Orchester. / Paul v. Klenau'.

34.5x27 cm; title page, blank page, 31 numbered pages notated with music, 7 blank pages, in all 10 bifolios.

Paper type: 12 staves 'W.H. Nr.3 F.12'.

Source contains only few corrections and additions in pencil, some of which are in Klenau's hand.

- E Series of dodecaphonic tone rows, ink fair copy, autograph.

*DK-Kk*, Paul v. Klenaus Samling 103, mu 0603.2900.

Title (fol. 1r): 'Reihen für Klavier Konzert. 1944', in ink.

34x27 cm; one bifolio, of which fol. 1v–2v are blank.

Paper type: 24 staves ('Beethoven Papier Nr. 37 (24 Linien) / 1942').

Source lists the series of dodecaphonic tone rows and its inversion as well as in 11 transpositions of each employed in the work: tone row: E–E<sup>b</sup>–A<sup>b</sup>–B<sup>b</sup>–D<sup>b</sup>–g<sup>b</sup>–F–A–D–C–B–G; inversion: E–F–C–B<sup>b</sup>–G–D–D<sup>#</sup>–B–F<sup>#</sup>–G<sup>#</sup>–A–C<sup>#</sup>. The missing accidentals are added in pencil. See facsimile p. xiii.

### EVALUATION OF SOURCES

The main source – the only source in full score – is the autograph in fair copy, source A. The score contains a few corrections in Klenau's hand but has also a number of deficiencies and errors in terms of articulation, dynamics and performance instructions – in particular indications of 'primo', 'secondo' and 'a due' in woodwinds and horns. Revisions are mainly based on internal readings with consultations of the piano score B.

Only in very few cases has the dodecaphonic tone row been used as argument for a revision, as Klenau would often deviate from a given row by changing or omitting a note, or by using only an extract of a given row. The source material indicates that a performance may have been planned while the sources were being produced. No such evidence of a performance, however, is extant.

### EDITORIAL STRATEGY

Incomplete notation has been emended without comment unless the reading is ambiguous. Missing rests in empty bars and other missing rests have been added tacitly, except in cases where there may be doubt as to whether a note or notes might have been intended.

Klenau's notation of two instruments on a single stave is particularly challenging. Frequently he alternates between one- and two-part notation without indicating whether phrases should be interpreted as *a2* or *1.*, for example. Each instance has been determined in view of internal contexts such as the notation of the previous section or by comparable instrumental parts as well as the section's general dynamic level. A phrase, interpreted by the

editor as only valid for the first of two instruments, is listed in the Commentary as ‘*1. added*’. In that case, the addition is applicable for the whole phrase including the repeated *1.-designations* following page turns. In two-part notation, such changes are formulated as ‘rests added’ or ‘second part added’.

Klenau is also inconsistent in the use of single and double stems on one stave in the strings. Double stems do not always indicate *divisi*, just as chords notated with single stems do not always mean that Klenau wanted the passage to be played with double-stopping. The use of double stops and *divisi* is a question of musical interpretation; the edition therefore reproduces Klenau’s notation, leaving interpretation to the performer.

Generally, the edition reproduces Klenau’s original beaming practice, also when it seems to be inconsistent.

Dynamic markings above and/or below groups of staves which may be assumed to apply to all instruments of the group have been added tacitly in each instrumental part in question.

In two-part notation, Klenau usually only notates articulation such as accents or staccatos in the upper part. Articulation has tacitly been copied to the lower part whenever the parts have identical rhythms. In passages containing octave doublings in the same instrument, accidentals written in one part have tacitly been added to the other part if missing.

#### VARIANT READINGS AND EDITORIAL EMENDATIONS

##### FIRST MOVEMENT

Bar	Part	Comment
2	cor.3	<b>f</b> added by analogy with cor.1,2; 3. added
2	vc.	note 1: double stems emended to single stem by analogy with va.
3	ww. cor.	
	str.	ten. added by analogy with trb.1,2, trb.b., tb. and b.272
4	vc.	<b>A:</b> <b>f</b> added in pencil at the bottom margin
5	vl.2 va.	
	vc. cb.	marc. added by analogy with vl.1
6	ob.2	note 2: marc. added by analogy with fl., ob.1, cl., fg., cor.
7	fg.1	emended to $\circ$ to fit the metre
7	cor.3,4	<b>D:</b> emended to 
8	ob.2 cl.	
	fg.2	ten. added by analogy with fl., ob.1, fg.2
9	fl.2 ob.	
	cl. fg.	ten. added by analogy with fl.1
10	vl.1,2 va.	chord 2, note 2: $\natural$ added as in <b>B</b> and by analogy with ob.2, cor.1; final semiquaver: $\sharp$ added as in <b>B</b>
11	fg.2	<b>A:</b> note 2: $F^\natural$ corrected to $F^\sharp$ in pencil
11	pf. 2 (l.h.)	chords 1-2: ten. added by analogy with pf.1 (r.h.)
15	pf.1	chord 2, note 1: $\sharp$ added by analogy with pf.2
17	pf.2	ten. added by analogy with pf.1
22	timp.	note 1: stacc. omitted
22	pf.	<b>D:</b> note added in pencil in the margin: <i>x / Partitur overskrift</i> (“x, heading in the score”, referring to the character designation <i>Leidenschaftlich</i> in A)
22	vc.	<b>f</b> added by analogy with all other parts
24	pf.2	notes 9-10: $F^\sharp, f^\sharp$ emended to $F^\natural, f^\natural$ by analogy with fg.2, vc., pf.1

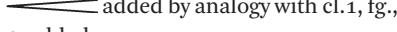
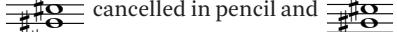
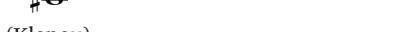
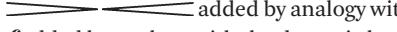
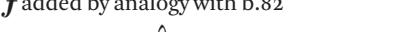
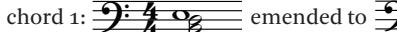
24-27	ob.1	incomplete beginning of slur in b.27 emended to b.24 by analogy with cl., fg.
25	pf.1	note 12: $\natural$ added by analogy with b.24 and b.27
25	pf.2	note 14: $\natural$ added by analogy with b.24 and b.27
26	pf.1	<b>A:</b> note 10: $a''$ corrected in pencil to $g^\natural$ ; <b>D:</b> note 10: $g^\natural$ end of incomplete slur of b.26 emended to b.27; <b>A:</b> page turn; <b>A:</b> b.27: first crotchet to fourth quaver: slur <i>arco</i> added because of <i>pizz.</i> in bb. 15-21; <b>f</b> added by analogy with b.22 (vc.)
26-27	fg.1,2	note 11: $\natural$ added
27	cb.	note 12: $\natural$ added
27	pf.2	slur added by analogy with fl.1
28	pf.2	<i>arco</i> added
28-29	fl.2	<b>A:</b> 1) added in pencil below the staff
31	va.	<b>A:</b> seventh semiquaver: $a^\natural$ corrected in pencil to $a^\sharp$
33-34	pf.	thirteenth semiquaver: $e^\flat, e^\flat$ emended to $e^\natural, e^\natural$ by analogy with fl.1, cl.1
34	pf.	chord 3: $a^\flat$ emended to $a^\natural$ because of the harmonic structure of b.38; chord 4: $d^\flat$ emended to $d^\natural$ because of the harmonic structure of b.38
37	pf.	tenth semiquaver: $e^\flat, e^\flat$ emended to $e^\natural, e^\natural$ because of the harmonic structure of b.38
38	pf.1	b.38, fourth crotchet: end of <i>cresc.</i> --- emended to b.40
38-40	tutti	second part of the bar emended to g-major as indicated in <b>B</b>
41	pf.	chord 1, note 1: $C^\natural$ emended to $C^\sharp$ by analogy with vc., cb.
41	pf.3	chord 5, note 3: $d^\flat$ emended to $d^\natural$ by analogy with pf.1; eleventh semiquaver: $d^\flat$ emended to $d^\natural$ by analogy with pf.1
45	pf.2	chord 1 as in <b>D:</b> <b>A:</b> chord 1: $g^\sharp, c^\sharp, e^\sharp, g^\sharp$ , the second note ( $e^\sharp m.$ ) being crossed out in ink.
46	pf.1	<b>A:</b> second crotchet: minim $d''$ corrected in pencil to $c^\natural$
46	pf.2	<b>A:</b> chord 3, note 3: $d^\natural$ corrected to $c^\natural$ in ink
46	pf.3	chord 3: notes 1, 2: $\natural$ added by analogy with pf.1
48	pf.2	<b>A:</b> chord 1: minim corrected in pencil to crotchet
50	pf.1	note 10: $g^\natural$ emended to $g^\sharp$ by analogy with the first half of the bar
52	pf.1	note 10: $g^\sharp$ emended to $g^\natural$ by analogy with the first half of the bar; note 14: $c^\sharp$ emended to $c^\natural$ by analogy with the first half of the bar
52	pf.2	right hand, chords 1,2: $\natural$ added; chord 5: $\natural$ added by analogy with b.179; left hand, chord 3: $\natural$ added by analogy with b.179
53	pf.	<b>A:</b> 2 added in pencil in the right margin
53		ten. added by analogy with fl., cl.
54	ob.	note 6: $\flat$ added by analogy with vl.1(2)
54	vl.1(1)	ten. added by analogy with bb.54
55	fl. ob. cl.	note 1: ten. added by analogy with fl.1, ob.1
56	fl.2 ob.2	notes 6, 9: cautionary $\natural$ added by analogy with fl.1, cl.1
56	pf.1	<b>p</b> added by analogy with b.59
57	fl.1,2	chord 2, note 2: $g^\sharp$ emended to $g^\natural$ by analogy with pf.2
57	pf.1	notes 8, 11: $g^\sharp$ emended to $g^\natural$ by analogy with pf., vc.
59	fl.1,2	last chord: $\natural$ ( <i>D</i> and <i>G</i> ) added by analogy with str.
59	pf.	third crotchet, note 2: $\sharp$ added by analogy with pf.1; <b>D:</b> $\sharp$ added in pencil
59	pf.2	note 4: cautionary $\natural$ added by analogy with ob.1
61	cl.2	tone 4: cautionary $\natural$ added by analogy with fl.1
62	cl.1	ten. added by analogy with pf.1 (chord 2)
63	pf.2	note 6: $\natural$ added by analogy with pf.; note 16: $\flat$ added by analogy with pf. and b.64; <b>B:</b> note 16: $d^\flat$ added in pencil
63	vl.1,2	<i>arco</i> added because of <i>pizz.</i> in b.60
63	vl.1,2	

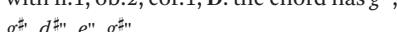
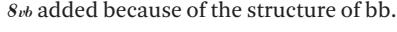
63	vl.2	notes 7-8: slur added by analogy with vl.1	119	pf.2	chord 2, note 2: $\sharp$ added by analogy with chord 1 and pf.1
64	pf.	fourth crotchet: $\natural$ added by analogy with vl.1,2 and b.63 (pf.)	122	pf.1	chord 4, note 1: $e''$ emended to $e^{\flat\prime\prime}$ by analogy with pf.2
64	pf.2	ten. added by analogy with pf.1	126	fl.2 ob.2	cl.2 fg.1 stacc. added by analogy with fl.1, ob.1, cl.1
65	pf. timp.	4/4 emended to 12/8 by analogy with all other parts	126	cor.1,3	parts given to cor.1,3; A: no indication except cor.
65	va. vc. cb.	arco added	126	va. vc. cb.	arco added
67	cl.	note 10: $\natural$ added by analogy with fl., ob., vl.1	127	pf.	A: <i>tacet</i> ; 5 added in pencil below the word <i>tacet</i>
67	vl.2	note 8: $\natural$ added by analogy with fl., ob., vl.1	127-129	vl.2	ten. added by analogy with vl.1
69	fg.	note 6: $c^{\flat}$ emended to $B^{\sharp}$ by analogy with va., vc., cb.	129	fg.	C emended to D by analogy with va., vc., cb.
69	vc.	ten. added by analogy with va., cb.	131	fg.	A: <i>a2</i> , with no indication of length of section; here interpreted as bb.131-155
69-70	cor.2	ten. added by analogy with cor.1	132	fl.2	note 3: $\sharp$ added by analogy with fl.1, ob., vl.1,2
70-71	timp.	A: <i>poco rall</i> added in pencil on empty stave between pf. and timp.	133	ob.2	note 3: $\sharp$ added by analogy with fl., ob.1, fg., str.
71	timp.	A: notes 2, 4: marc. added in pencil	134	vl.2	note 8: $\sharp$ added by analogy with fl., ob., vl.1
71	pf.	12/8 emended to 4/4 by analogy with all other parts	135	fl. ob.	note 8: $\natural$ added
72	pf.2	top part, note 4: $\bullet$ emended to $\circ$ to fit the metre and as in D	136	vl.1,2	notes 1-4: beaming in one group of four quavers emended to beaming in two groups of two quavers by analogy with fl., ob., vl.2
81	cl.1	notes 9-10: $\natural$ added by analogy with fl., ob.	142	vl.2	note 1: $\sharp$ added by analogy with vl.1
81	pf.2	A: 3) added in pencil in the margin	142-145	cl.	second part added
82	pf.1,2	lower part: first to second minim: slur added by analogy with pf.2 (upper part)	146	trb.t.2	note 1: $\flat$ added by analogy with fl.2, ob.1, cl.2, cor.2
85	cl.1	note 6: $\flat$ added by analogy with note 3 and fg.1,2	146	timp.	note 2: stacc. added by analogy with b.149
85	cl.2	rest added	146-147	cor.1,3,4	ten. added by analogy with fl., ob., cl., fg.
85	fg.	a due added by analogy with bb.86-87	147	cor.4	note 2: as correction in A; A: note 2: $E^{\flat}$ crossed out in pencil and 'C' added in pencil
85	pf.2	note 3: $\flat$ added by analogy with fg.	153	ww.	<b>f</b> added by analogy with str.
89	fl.1	note 7: $\flat$ added by analogy with b.91; 1. added	153	str.	ten. added by analogy with all other parts
91	fl.1	rest 1: $\natural$ emended to $\gamma$ to fit the metre	154-155	fl. cl.	second part added
94	pf.2	upper part, first crotchet: missing $\flat$ added; <b>D</b> : added at the end of the bar	155	fl.2	note 4: $\natural$ added by analogy with fg., cor.1,3, trb.t.2, tb., vc., cb.
95-96	pf.2	end of slur emended from b.95, note 7 to b.96, note 1 because of the other slurs of bb.95 and 96	155	va.	note 2: $\natural$ added by analogy with fg., cor.1,3, trb.t.2, tb., vc., cb.
96	pf.2	note 3: $\sharp$ added	155	pf.2	note 12: $\sharp$ added by analogy with ob.1, cor.2, trb.b., pf.1
100-101	va.	lower part: slur added by analogy with upper part	155	va. vc.	note 3: marc. and ten. emended to marc. by analogy with ww. and brass; A: may be interpreted as follows: Klenau accidentally wrote ten. and changed it immediately to marc., though not deleting ten.
102	cl.	1. added	156	tutti	<i>Tempo</i> emended to <i>Tempo I</i>
104	cor.3,4	3. added	156	pf.	<b>D: siehe Partitur</b> added in pencil (Klenau), probably referring to the details mentioned above related to bb.156-163
105	pf.1	A, B: 14 <sup>th</sup> semiquaver: $f^{\sharp}/a'$ changed to $d'/f^{\sharp}$ ; D: 14 <sup>th</sup> semiquaver: $f^{\sharp}/a'$	156, 157,		<b>D: notes 1, 9: 8<sup>va</sup></b> added in pencil
107	tutti	<i>Tempo</i> emended to <i>Tempo I</i>	158	pf.2	as in A in ink; A: additions in pencil fill out the chords and add a middle voice or replace the chords (see facsimile p. xi)
107	vc.	note 6: ten. added by analogy with va., cb.	156-163	pf.1	note 13: $\natural$ added because of the following note ( $a^{\#}$ identical with $b^{\flat}$ ); note 15: $\flat$ added by analogy with note 11 and pf.1
108	pf.	A: 4 added in pencil in the right margin	157	pf.2	<b>D: note 14: g</b>
109	fg.1,2	note 2: ten. added by analogy with b.108	160	pf.2	ten. added by analogy with vl.1, vc., cb.
109	cor.1,2,3	slur added by analogy with b.108	160	va.	note 11: $\natural$ moved from note 14 to note 11
109	cor.3	<b>D:</b> emended to $\bullet$	162	pf.2	<b>A: first minim: <math>e^{\flat}, g</math> changed to <math>\underline{\underline{\underline{e}}}</math>; <math>\underline{\underline{\underline{g}}}</math></b> added by analogy with b.30-31 (fl.1,2)
110	cor.1,2	<i>a2</i> added	164	fg.1,2	<b><math>\underline{\underline{\underline{e}}}</math> added by analogy with b.32-33 (fl.)</b>
111	pf.2	notes 7-8: $F^{\sharp}, f^{\sharp}$ emended to $D^{\sharp}, d^{\sharp}$ by analogy with pf.1, str.	166-167	fg.	<b>doubling vl., va., vc. by analogy with b.33; A: cb.-bar missing</b>
114	pf.2	16 <sup>th</sup> semiquaver: $\natural$ added by analogy with fl.2, pf.1, vl.2; <b>D: 11<sup>th</sup> semiquaver: <math>\flat</math></b> added in pencil	167	cb.	<b>seventh semiquaver: <math>\sharp</math> added as in B; 12<sup>th</sup> semiquaver: <math>\natural</math> added by analogy with first half of the bar; last note of the bar: <math>\natural</math> added as in B</b>
115	pf.2	<b>D: 10th and 13th semiquaver: <math>\flat</math></b> added in pencil	168	pf.	
116-118	pf.	B: added in pencil below the three bars: A Dur (b.116), D-dur (b.117), B-dur (b.118); later Klenau apparently changed the major keys to minor by lowering the thirds of the chords a semitone in pencil; A: the change is reflected in A			
117	cl.2	slur added by analogy with fl., cl.1, fg.			
117	pf.1	chord 4: $\natural$ added by analogy with pf.2; chord 5: natural added because of $a^{\flat}$ in chord 6			
117	pf.2	chord 5: $\natural$ added by analogy with pf.1 and because of $a^{\flat}$ in chord 6			
118	pf.1	note 14: $\natural$ added because of change of key from the first to the second half of the bar			
118	pf.2	notes 12, 15: $\natural$ added because of change of key from the first to the second half of the bar			
119	pf.1	chord 3, note 1: $\sharp$ added by analogy with pf.2 and as in D			

169	fl.1,2	<b>p</b> added by analogy with b.168 (cl., pf.)	209	pf.2	chord 3, note 2: $\sharp$ added by analogy with chords 1-2; chords 3-4: slur added by analogy with chords 1-2 and pf.1
169	pf.1	fourth semiquaver: lower note $d^b$ removed by analogy of the structure of bb.168-169; <b>A, D:</b> fourth semiquaver: $d^b, f$			
171	fl.1,2	note 4: $\natural$ added by analogy with pf.	209,		ten. added by analogy with bb.210, 213 and ww., cor.
171	fg.	<b>A: 6)</b> added in the margin in pencil	211-212	vc. cb.	stacc. added by analogy with b.209
171	pf.1,2	note 6: $\natural$ added by analogy with note 14 (the structure of the second part of the bar being a parallel of the structure of the first bar)	211	timp.	chord 2, note 3: $\flat$ added by analogy with the overall harmony; chords 3-4: slur added by analogy with chords 1-2 and pf.1
172	fl. cl. fg.	stacc. added by analogy with b.38	213	cor.3	<b>F</b> emended to $\text{G}$ ; <b>A:</b> page turn bb.212-213
172	pf.1	chord 3, note 2: $\natural$ added by analogy with chord 1; chord 4, note 3: $\natural$ added by analogy with chord 2 (the structure of the second part of the bar being a parallel of the structure of the first part)	213	pf.1	fourth crotchet: ten. added by analogy with chord 3 ties and articulation added by analogy with pf.1
172	pf.2	ninth and tenth semiquaver: $\natural$ added by analogy with pf.1	213	pf.2	1. added
174	pf.1,2	second crotchet: stacc. added by analogy with b.175	214	cl.	note 4: $\text{d}^b$ emended to $\text{d}$ to fit the metre
174	pf.1	third crotchet, lower part: ten. added by analogy with upper part	214	vl.1	<b>A: Horn Pedal</b> added in pencil under the two bars:
174	pf.2	third chord: ten. added by analogy with pf.1; <b>A:</b> first chord: $\natural$ added in pencil; <b>D:</b> first chord: no $\natural$ ; pencil addition in the margin questions whether the $g$ of the second chord should be $g$ or $g^b$	214-215	cor.1,2	
174	vc.	<i>arco</i> added	215	va.	<i>pizz.</i> added by analogy with vl.1 (b.214)
174-175	timp.	as b.48-49; <b>A:</b> $\text{d}^b$	216	vc. cb.	<b>A: B</b> corrected to $d$ in ink
175	pf.2	<b>A:</b> fourth crotchet, lower part: $d^b$ corrected in pencil to $d^{\sharp}$	219	cl.1	one slur emended to two slurs because of the second rest
176	fl.2	note 11: $\natural$ added by analogy with pf., vc. and b.50	222	fg.2	rest added by analogy with bb.223-225
176	vl.1,2 va.	<i>arco</i> added by analogy with b.50	223	pf.1	lower part: slur added by analogy with pf.2, lower part
177	vc.	chord 4, note 2: $\natural$ added by analogy with chord 3	223	pf.2	upper part, notes 10-12: slur added by analogy with b.225, 2 <sup>nd</sup> minim: $b^b$ emended to $b^{\flat}$ by analogy with fg.1, cb. and in accordance with pencil correction in <b>B</b>
177	pf.1	slurs and stacc. added by analogy with bb.175-176;	226	vc.	<b>A:</b> note 12: $\natural$ added in pencil (Klenau)
177	pf.2	chord 1, note 1: $\flat$ added as in <b>D</b> and by analogy with pf.1; chord 2, note 3: $\natural$ added by analogy pf.1	226	vc. cb.	$\text{d}^b$ added by analogy with vl.1,2, va.
178	pf.1,2	note 10: $\natural$ added by analogy with fl.1, ob.2 and as in <b>B</b>	229	pf.2	$\text{G}$ added as in <b>D</b>
179	pf.	right hand, chords 1,2: $\natural$ added; left hand, chord 5: $\natural$ added by analogy with b.53	230	cor.1	<i>espressivo</i> added by analogy with b.98
182	pf.1	notes 6, 9: $\natural$ added by analogy with fl.1, cl.1	230	cor.1,2	1. added
182	vc.2	note 2: ten. added by analogy with vc.1	231	fl. timp.	<b>p</b> added by analogy with b.99
183	pf.1	chord 2, note 2: $\natural$ added by analogy with fl.1,2, pf.2	232	cor.1	<b>p</b> added by analogy with b.100
184	pf.1	notes 12-13: $\natural$ added	233	fl. timp.	<b>p</b> added by analogy with b.101
186	pf.	<b>A: 7)</b> added in pencil in the margin	235	pf.	<b>A:</b> $g^b$ added in pencil in the margin
188	pf.2	notes 5-6: $F^{\sharp}, f^{\sharp}$ emended to $G, g$ because of the structure of the whole bar; <b>B:</b> $F^{\sharp}, f^{\sharp}$ in ink, whereas $G, g$ is added in pencil; <b>B:</b> notes 13-16: $D, d$ added in pencil next to $C, c$ – a change effectuated in <b>A, D</b>	236	pf.	<i>cresc.</i> added as in <b>D</b>
195	pf.	<b>A: p</b> in the beginning of the bar and in the margin added in pencil in Klenau's hand	238	pf.1	chord 1, note 2: $\natural$ added by analogy with cl.2, vl.2
198	pf.2	notes 9-10: $\natural$ added by analogy with pf.1	238	cb.	bar cancelled and arrow referring to stave below with corrected notes in ink (Klenau)
199	pf.1	lower part: ten. added by analogy with pf.2	238	tutti	<b>B:</b> different chord progression:
200	pf.1	15 <sup>th</sup> -16 <sup>th</sup> semiquaver: $\sharp$ added as in <b>B</b>			
201	pf.1	15 <sup>th</sup> -16 <sup>th</sup> semiquaver: $\natural$ added	239-240	fg.	tie added by analogy with va., vc., cb.
201	pf.2	notes 3-6: courtesy accidentals added in pencil in Klenau's hand (?)	240	cor.3	<b>A:</b> note 1: $a'$ changed to $b^{\sharp}$ in ink (Klenau) and the word <i>eis</i> added
204	pf.1	<b>D:</b> chord 2, note 2: $e''$	240-241	fg. vc.	ten. added by analogy with bb.108-109, 239
204	pf.2	<b>A: 8)</b> added in pencil in the margin		cb.	3. added; <b>A:</b> rests in cor.4 bb.236-240
207	vl.1,2	note 9: $\natural$ added by analogy with fl.1, ob.2, fg., cor.1, pf., vc., cb.	241-245	cor.3,4	1. added
207	va.	chord 9: $\natural$ added by analogy with ob.2, fg., cor.1, pf., vc., cb.	242	cor.1,2	third quaver: rest added
208	fg.	note 1: ten. added by analogy with vc., cb.	242	pf.2	end of incomplete slur emended from last note of 243 to first note of b. 244 by analogy with cor.1; <b>A:</b> (bb.243-244): page turn
209	pf.1	chord 3, note 3: $\sharp$ added by analogy with chords 1-2	243-244	cor.3	
209	pf.2	chord 2, note 1: $d^{\sharp}$ emended to $c^{\sharp}$ by analogy with all other notes in the chord which clearly indicate A major; <b>B, C, D</b> also has the erroneous $d^{\sharp}$			

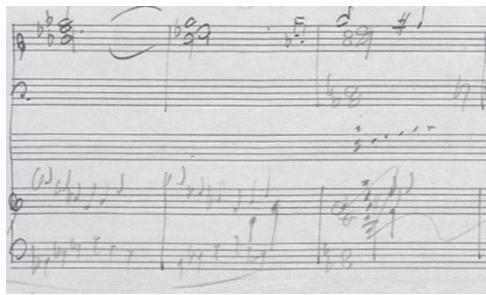
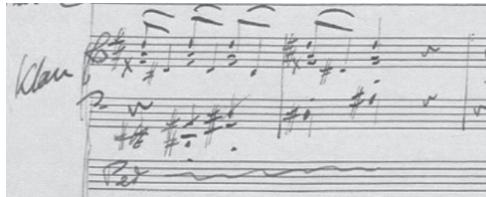
244	cor.3	↳ added by analogy with fl., str. and b.112
244-245	cor.1	slur added by analogy with cl.
245	cor.3	↳ added by analogy with fl., pf., str.
246-247	cl.2	two slurs emended to one slur by analogy with fl.2
248	fl.2	note 2: $e^{\#}$ emended to $e^{\#}$ by analogy with b.116
248	pf.1	14 <sup>th</sup> semiquaver: ↳ added as in B, D
248	pf.1	second crotchet: ♩ ♪ emended to ♩ ♪ ♩ by analogy with bb.249, 252; eighth semiquaver: ↳ added as in B
248	vc. cb.	A: note 1: # added in pencil (Klenau)
249	fg.1	# added by analogy with fl.1, cl.1, pf.
249	pf.1	12 <sup>th</sup> semiquaver: ↳ emended to ↳ by analogy with pf.2 and b.248; D: as in A and with a cross in pencil beneath the 12 <sup>th</sup> semiquaver referring to an addition in the margin: b? Partitur
250	timp.	↳ added by analogy with the other parts
250	pf.1	note 12: ↳ added
250	pf.2	upper part: note 10: ↳ added
251	cl.2	↳ added by analogy with pf.
251	pf.	lower part, chord 1, note 1: ↳ added by analogy with upper part, chord 1
252	str.	arco added
252-253	pf.	A: 10) added in pencil below the staff
257	pf.1	4 <sup>th</sup> crotchet, bottom note: ↳ added by analogy with top note and pf.2
258	pf.2	♪ emended to ♩
259	cor.2	note 1: ↳ added as in B and by analogy with fl.2
259	pf.1	notes 14-15: ↳ added as in D
259	pf.1,2	note 2: ↳ added as in B and by analogy with fl.2; notes 12, 13: ↳ added
261	fg.2	end of slur moved from note 2 to note 3 by analogy with cor.3
262	vl.1,2	A: note 1: cautionary ↳ added in pencil (Klenau)
263	pf.1,2	D: the bar (a repetition of b.262) is missing
264	fl. fg. cor.3	vl.1,2 A: f corrected in pencil to fp (Klenau)
264	cor.1	f emended to fp by analogy with cor.3
264-265	fl. fg. vl.2	A: crescendo added in pencil (Klenau)
265	pf.2	D: chord 1: ♩
265	vl.2	marc. added by analogy with vl.1
265-266	fl. fg.	cor.1,3 beginning of tie added; A: page turn
266	fl. fg.	
	cor.1,3	
	vl.1,2	A: note 1: f added in pencil (Klenau)
266	tr.1,2	A: p added in pencil (Klenau)
268	pf.2	chords 2-3: ♩ ♩ emended to ♩ ♩ to fit the metre
269	pf.2	A: 11) added in pencil in the margin
270	str.	marc. added by analogy with b.1
272	timp.	↳ added by analogy with ww. and b.3
272	va.	upper part, note 1: a' added by analogy with b.3
273	ww. trb.	tb. ten. added by analogy with b.4
275	fl. cor.1,3	note 2: ↳ moved from note 4 as in B; A: note 4: ↳ added in pencil (Klenau)
276	vl.1,2	chord 3, note 1: d' emended to e' by analogy with vc., cb. and in accordance with B
276-277	ob.1	tie added by analogy with bb.7-8
278	vl.2 va.	vc. cb. chords 1-2: ten. added by analogy with vl.1
278-280	pf.2	ten. added by analogy with pf.1
279	pf.	chord 6: ↳ added
279	vl.1	chord 2: ↳ added by analogy with vc., cb.
279	va. vc. cb.	ten. added by analogy with vl.1,2

281	cor.	↳ added by analogy with ww.
283	pf.2	note 16: # added
283	cb.	upper part, note 1: missing b and tie added by analogy with b.282, second chord
284	pf.1	note 8: # added
285	cor.	↳ added by analogy with ww. and because of ————— in b.284
285	pf.2	chord 2, note 2: # added by analogy with pf.1 and as in D
285	vl.2(2)	note 6: # added by analogy with pf., vl.1(2)
287	pf.2	note 4: # added by analogy with b. 286
288-289	cl.	ten. and marc. added by analogy with fl., ob.
289	ob.1,2	note 2: # added by analogy with note 1
289	vl.1	note 1: double stems emended to single stem by analogy with b.288
292	ww.	ten. added by analogy with bb.290-291
292	cor. tr.	articulation added by analogy with bb.290-291
292	vl.1(2)	
	vl.2(2)	
	va.2 vc.2	marc. added by analogy with bb.290-291
294	tr.1	↳ added by analogy with all other parts
294	pf.2	A, D: 8 <sup>th</sup> added in pencil (Klenau)
295	pf.2	A: 13) added in the margin
SECOND MOVEMENT		
1	va. vc. cb.	notes 1-3: stacc. added by analogy with bb.3, 7
5	cor.2	d' emended to g by analogy with vl.1, va. and according to almost illegible pencil correction in A; A: g added in pencil and 'd' added in pencil above the tone d'
10-11	vc. fg.2	lower part: tie added by analogy with cor.1
13-14	cl.2 fg.2	rests added
15	fg.1 va.1	
	vc.1	note 3: cautionary ↳ added by analogy with cl.1
15	vc.	lower part, note 2: ♩ emended to ♩ to fit the metre
16	va.	lower part: slur added by analogy with vc.
17	cb.	p added by analogy with vl.1,2, va., vc.
24-25	timp.	b.24: ————— and the whole of b.25 added in pencil (Klenau)
24-25	va. cb.	b.24: end of slur emended to b.25, note 1 by analogy with cor.1
25	cor.1	p added by analogy with all other parts
30	vl.2	end of ————— emended from note 2 to note 3 by analogy with va.
30	va.	mp added because of ————— and by analogy with cl.1
34	cl.2	note 2: as pencil correction in A; A: note changed from c" til b <sup>b</sup> , in pencil
38	tr.	a2 added
38-39	trb.	————— added by analogy with ob., cl., fg., tb., vl.2, va.
38-39	trb.t.2	slur added by analogy with ob., cl., fg., trb.b.
38-41	fl.	second part added
39	cor.3	————— added by analogy with cor.1, tr., tb., timp., vl.1
40	timp.	
40	vl.1,2 va.	————— added by analogy with all other parts
40-41	ob.1,2	slur added by analogy with fl., cl., fg.
41	vl.2	note 1: # added by analogy with ob.2, trb.b., vc., cb.
41	vc.	notes 6-8, 9-12: two slurs emended to one slur by analogy with bb.42, 43
41	cb.	note 6: ♩ added by analogy with fg. and va.2
41-42	cl.2	rests added
53	pf.1	chord 2: ♩ emended to ♩ to fit the metre
56	pf.	espressivo added as in D; D: espr. added in pencil (Klenau)

60	cl.1	note 3: $\natural$ added to fit the harmonic progression of the second part of the bar and as in <b>B</b>
60	pf.1	chord 1, note 3: $\natural$ added to fit the harmonic progression of the second part of the bar and as in <b>B</b>
61	pf.2	lower part, chord 2, note 1: $\natural$ emended to $\sharp$ by analogy with fg.1 and as in <b>B</b>
64	fl.2	 added by analogy with fl.1, vl.1,2
65	cl.2	 added by analogy with cl.1, fg., cor.1,2,3
65	cor.3,4	3. added
66	cl.2	 added by analogy with fl.1, cl.1, cor.1,2,3
67	fl.2	note 11: $\sharp$ added by analogy with fl.1
67	pf.	<b>A, D:</b> chords 1-2: $d^2$ corrected to $d^{\sharp}$ in pencil (Klenau)
67	pf.	cautionary $\natural$ ( $b^{\natural}$ ) added as in <b>D</b>
67	pf.	<b>A:</b> $14$ ) added in pencil below the staff
67-72	pf.2	ten. added by analogy with pf.1
70	fl.	<b>p</b> added by analogy with b.67 and vl.1,2
70	pf.	<b>D:</b> chord 1: <b>fff</b>
73	pf.	chord 1: ten. added by analogy with bb.67-72, 74
73	pf.2	<b>D:</b> chord 2: $\flat$ added in pencil (Klenau?)
76	cor.1	<b>f</b> added by analogy with fl., ob., cl., fg.
77	ob.1	note 1: $\natural$ added by analogy with fl.1, cl.1, pf.
77	cl.	 cancelled in pencil and  added (Klenau)
78	pf.1	second minim, chord: $g'$ emended to $g^{\sharp}$ by analogy with fl.1, ob.2, cor.1; <b>D:</b> the chord has $g^{\sharp}$ , $b'$ , $e''$ , $g^{\sharp\prime\prime}$ ; <b>B:</b> $g^{\sharp}$ , $d^{\sharp\prime\prime}$ , $e''$ , $g^{\sharp\prime\prime}$
78	pf.2	second minim chord: $g'$ emended to $g^{\sharp}$ by analogy with fl.1, ob.2, cor.1
79	fg.	 added by analogy with fl., ob., cl., cor.1,2,3, tr.1, timp.
79-80	tr.1	beginning of slur emended from b.80 (note 1) to b.79 by analogy with bb.83-84
81	pf.	<b>D:</b> chord 2: <b>fff</b> added in pencil (Klenau)
82	pf.	<b>A:</b> $15$ ) added in pencil below the staff (Klenau?)
82-83	pf.2	$8_{vb}$ added because of the structure of bb.83-84
83	timp.	 added by analogy with bb.81, 85
84	tr.1	<b>f</b> added by analogy with the dynamic level of the other parts
84	timp.	<b>f</b> added by analogy with b.82
84	pf.2	<b>D:</b> emended to  by analogy with previous bar (turn of page)
85	pf.	<b>ff</b> added by analogy with ww., cor., str. and as in <b>D</b> ; <b>D:</b> <b>ff</b> added in pencil (Klenau?)
86	timp.	<b>f</b> added by analogy with b.82
87	pf.1	ten. added by analogy with pf.2, vl.1,2, vc., cb.
88	vc.2 cb.2	slur added by analogy with ob.2, fg.2, cor.2, pf., vl.1,2
89	fl.	$\downarrow$ emended to $\downarrow$ . by analogy with ob., cl., fg., tr., trb.b.
89	va. vc.2	ten added by analogy with vl.1,2, vc.1, cb.1
97	pf.2	notes 1-3: stacc. added by analogy with pf.1
101	pf.2	chord 1:  emended to  as in <b>B</b>
104	pf.	second minim: $e^{\flat}$ / $e^{\natural}$ emended to $e^{\natural}$ / $e^{\sharp\prime}$ as in <b>B</b>
104	pf.2	top part, note 1: $b$ emended to $b^{\flat}$ by analogy with pf.1 and as in <b>D</b> ; <b>D:</b> top part, note 1: $b$ changed to $b^{\flat}$
105	pf.2	lower part, note 2: $\downarrow$ emended to $\downarrow$ by analogy with previous bar; <b>D:</b> top part, chord 2: $\flat$ added in pencil
105	pf.	<b>A:</b> $16$ ) added in pencil in the margin (Klenau ?)
106	cb.	<b>pp</b> added by analogy with timp., vl.1,2, va., vc.

106-107	pf.2	
		changed to
		
107	pf.2	<b>A:</b> $\natural$ added to fit the harmonic progression of the second part of the bar and as in <b>B</b>
110	vc.1,2	<b>D:</b> chord 2, notes 1,2: $F$ , $c$ ; a pencil asterisk above the chord refers to a pencil addition in the margin: <i>fis cis</i>
111	vc.1,2	<b>A:</b> $g^{\sharp}$ corrected to $e$
111	pf.2	<b>A:</b> $g^{\sharp}$ corrected to $e^{\flat}$
		top note: the square brackets in <b>A</b> and <b>D</b> probably indicate that it is technically difficult to make the note from the previous bar continue audibly into b.111
		ten. added by analogy with pf.1
114-115	pf.2	top part, notes 1-2: slur added by analogy with b.120
121	pf.1	top part, notes 1-2: slur added by analogy with b.120;
123	pf.1	top part, note 3-5: beginning of slur emended from note 1 to note 3 by analogy with bb.120, 121; <b>D:</b> top part, note 4: $g''$ corrected in pencil to $f''$
124	pf.2	<b>A, D:</b> fourth crotchet, chord, note 3: $\natural$ added in pencil (Klenau)
124-126	pf.	end of <i>cresc</i> --- emended from b.124, 12th quaver to b.127 as in <b>D</b>
127	cl.	notes 6-10:  added by analogy with fl., notes 1-5 and bb.128, 129
128	fl.	notes 6-10:  added by analogy with cl. notes 1-5 and bb.127, 129
128	pf.1	chord 5, note 2: $\sharp$ added as in <b>D</b> and by analogy with fl., vl.
128	pf.2	chord 5, note 1: $\sharp$ added by analogy with fl., cl.; <b>A, D:</b> second quaver: $\sharp$ added in pencil (Klenau?)
130	fl.1,2	note 5: $\sharp$ added by analogy with cl.1,2
130	fl.	notes 1-5:  added by analogy with cl.1 and bb.127-129
131	fl.1	 added by analogy with cl.1
134	vl.1	upper part and lower part: notes 7-8: slur added by analogy with notes 3-4
151	cl.	$\downarrow$ . added
154	cl.1	note 3: $\sharp$ added by analogy with vl.1, va.
156	pf.1	chord 1, note 2: $\sharp$ added by analogy with pf.2
159	pf.	<b>A:</b> $17$ ) added in pencil in the margin (Klenau)
		<b>THIRD MOVEMENT</b>
1		<b>B, C: Rondo</b>
7-10	pf.2	note 1: stacc. added by analogy with bb.262-265
11	pf.2	stacc. added by analogy with pf.1 and b.266
12	pf.1	chord 2: stacc. added by analogy with bb.13, 267
12	pf.1	<b>D:</b> third quaver: $a''$ , $d''$ , the lower note being crossed out and the letter $d$ added above the chord in pencil
12	pf.2	chord 1: stacc. added by analogy with pf.1; chord 2: stacc. added by analogy with b.11 (pf.1) and b.267
13	pf.2	chord 1: ten. added by analogy with b.268
15	cl. fg.	ten. added by analogy with fl., cor., va.1, vc. and b.110
15	cl.	stacc. added by analogy with fl., fg., cor., va., vc. and b.110
16	cl.2	ten. added by analogy with fg.2, cor.1,2,3, vl.1,2, va., vc.2, cb. and b.350
16	cor.1,3	
16	vl.1,2 va.	ten. added by analogy with cor.2, vc.2 and b.111
17	fg.2 cor.3	articulation added by analogy with cor.1,2

17	vl.2	slur added by analogy with vl.1; notes 2-5: stacc. added by analogy with vl.1 and b.112	96	pf.2	D: illegible notes added in pencil to the left hand tremolo
18	fg.2 cor.3		106-107	pf.2	stacc. added by analogy with pf.1
	vc.2	articulation added by analogy with cor.1,2, va.1	110	ob. tr.	<i>az</i> added
18	vc.2	stacc. added by analogy with cor.1,2, va.	110	vc.2	articulation added by analogy with va., vc.1
19	cb.	$\natural$ added by analogy with ob., fg.2, vl.1,2	110	cb.	cautionary <i>pizz.</i> added
19-24	cb.	stacc. added by analogy with bb.15-18	111	vc.2	ten. added by analogy with vl.1,2, va.1
20	cb.	A: <i>a</i> corrected in pencil to <i>f</i>	112	vc.2	articulation added by analogy with fg.2, va.1
21-24	ob.	one slur notes 1-6 emended to two slurs notes 1-4 and 5-6 by analogy with vl.1,2 and bb.116ff. and 356ff.	113	vc.2	articulation added by analogy with fg.2, va.1
21-24	cor.3	ten. added by analogy with fg., cor.1,2, va., vc.	114	ob.1	notes 5-6: <del>—</del> added by analogy with vl.1
23	fl.2	note 1: cautionary $\natural$ added by analogy with cl.2, cor.1, va.2	114	vl.2	slur and <del>—</del> added by analogy with vl.1
25	cor.2	stacc. added by analogy with ww., cor.1,2	115	vl.2 va.	ten. added by analogy with vl.1
25-28	fl. cl.	second part added	116	ww.	
26	cl.	note 1: stacc. added by analogy with fl., vl.1	cor.1,2,3	<b>mf</b> added by analogy with timp., str. and b.21	
26	fg.	note 1: ten. added by analogy with cor.1, va.	118	fl.2	note 1: $\natural$ added by analogy with cl.2, cor.1, va.1, vc.1
26	cor.3	note 2: stacc. added by analogy with fg.1, cor.1,2, va., vc.2	119	cb.	stacc. added by analogy with bb.116-118
26, 27	cb.	note 1: stacc. added by analogy with b.121 and preceding bars	120	fl. cl.	second part added
27	fg. cor.2,3		121	va.2 vc.2	<del>—</del> added by analogy with ob., fg. and b.26
	va.2	articulation added by analogy with vc.	121	cl. vl.1,2	
27	cl.	slur, stacc. and <del>—</del> added by analogy with fl., ob.2, vl.1,2	va.1 vc.1	third crotchet: stacc. added by analogy with fl., ob., fg., cor.1,2	
27	cor.2,3	ten. added by analogy with fg., vc.	121	cb.	note 2: stacc. added by analogy with b.122 (note 2)
33	cl.1,2	g' emended to a' by analogy with fg.1,2 as in B	122	cb.	note 1: stacc. added by analogy with b.121 (note 1) and note 2
36-37	pf.	<del>—</del> added by analogy with b.35	122	ob.2	<del>—</del> added by analogy with fl., cl., vl.1,2
44	pf.1	note 3: stacc. added by analogy with b.43	122	va.2 vc.	articulation added by analogy with fg., cor.
49	pf.1	chord 1, note 1: $\natural$ added by analogy with b.290	123	ob.1 va.2	
49	pf.2	chord 2, note 2: $\natural$ added by analogy with b.290	vc.2	stacc. added by analogy with all other parts	
50	pf.	chord 1: stacc. added as in D; D: stacc. only in pf.1	124	cb.	<i>arco</i> added
50	pf.2	A: 18 added in pencil below the staff (Klenau)	124-125	cb.	slur added by analogy with bb.126-127 and va., vc.
51		Tempo emended to <i>Tempo I</i>	125	fg. cor.1,3	
53	cl.2	$\natural$ added to fit the metre	cb.	<b>f</b> added by analogy with bb.126-155	
55	fl.2 fg.	stacc. added by analogy with ob., cl.2	125	pf.	<del>—</del> omitted by analogy with b. 131
55	cl.1	note 3: $\sharp$ added	125	vc.	<b>ff</b> emended to <b>f</b> by analogy with bb.126-155
55-56	ob.	<del>—</del> <b>f</b> added by analogy with fl., cl., fg.	127	pf.2	note 3: $\flat$ added by analogy with pf.1
57	vc.	pizz. added by analogy with cb. and because of pizz. in b.42	130	cor.1,3	<b>p</b> added by analogy with fg.
62	ww.	note 1: stacc. added by analogy with bb.26, 121	131	cor.1,3	$\natural$ added by analogy with fg., pf., va., vc., cb.; marc. added by analogy with fg., va., vc., cb.
62	fl.2 ob.	note 2: stacc. added by analogy with cl.2, fg.	132	pf.	A: 20) added in pencil in the margin (Klenau)
62	cl.1	note 3: stacc. added by analogy with fl.1	134-135	cor.1,3	<b>p</b> and <b>f</b> added by analogy with fg., pf.
63	ob.1 cl.1		135	cor.1,3	
	fg.	note 2: stacc. added by analogy with fl., cl.1 (note 4)	cb.	marc. added by analogy with fg., va., vc.	
69	pf.2	slur added by analogy with bb.67-68, 71-72; D: note 5: $c^\flat$ corrected to $B^\flat$ in pencil with a reference to the margin where the following is added in pencil: NB <i>Partitur ces-ges?</i>	138-139	cor.1,3	one-part notation emended to two-part
	pf.	chord 2: ten. added by analogy with b.79	141	fg.	marc. added by analogy with cl., va., vc., cb.
81	pf.1	chord 1: ten. added by analogy with b.82	145	pf.2	note 4: $\flat$ added by analogy with fg., pf.1, va., vc., cb.
82	pf.1	D: chord 1, note 1: $a^\sharp$ in spite of $a^\sharp$ in pf.2	147	va. vc. cb.	marc. added by analogy with bb.125-151
82	pf.2	chord 1: ten. added by analogy with b.81 and pf.1; D: chord 1, note 1: $a^\sharp$ in spite of $a^\sharp$ in pf.1	152-153	va. vc. cb.	<b>p</b> and <b>f</b> added by analogy with cl., fg. and bb.125- 151
83, 85	pf.2	top part: $\downarrow$ emended to $\downarrow$ by analogy with pf.1, lower part	154	cl. va.	$\downarrow$ emended to $\downarrow$ . to fit the metre
87	pf.2	D: illegible notes added in pencil to the left hand tremolo	154-155	va. vc. cb.	<b>p</b> and <b>f</b> added by analogy with bb.126-151 and cl., fg.
92	pf.2	D: illegible notes added in pencil to the left hand tremolo	155	fg.	marc. added by analogy with cl., va., vc., cb.
94	pf.1	third crotchet: stacc. added by analogy with bb.89, 90, 93	156	fl.	<i>az</i> added
95	pf.	A: 19) added in pencil below the staff	157	vl.1	ten. added by analogy with va., vc.
			159,		
			169-171	va.	$\downarrow$ emended to $\downarrow$ . to fit the metre
			160	vl.1	note 1: $\downarrow$ emended to $\downarrow$ to fit the metre
			161	vl.1 va. vc.	ten. added by analogy bb.66, 157, 159, 163
			163	vc.	$\downarrow$ emended to $\downarrow$ . to fit the metre
			164, 166,		
			172, 174	vl.1,2 va.	note 2: ten. added by analogy with bb.156, 158, 160, 162
			164-167	vc.2	ten. added by analogy with vc.1
			167	pf.	A: 21) added in pencil in the margin

170	pf.2	note 6: <i>c</i> emended to <i>d</i> <sup>#</sup> by analogy with pf.1; <b>B:</b>		236-237 pf. 237-238 pf. 238 fg.	ten. added by analogy with bb.225-235 <b>A:</b> 23) added below the staff <b>fp</b> added by analogy with va., vc., cb.; <i>d</i> emended to <i>d</i> . to fit the metre
176	cl.2	# added by analogy with fl.2, pf.1		238 ob. 238 cor.3,4	1. added 3. added
176	cor.3,4	3. added		242 pf.2 vl.2	cautionary <i>b</i> added
183	pf.2	D: chord 1: <i>D</i> , <i>d</i>		243 vc.1,2	<i>d</i> emended to <i>d</i> . to fit the metre
188	pf.2	cautionary <i>b</i> added; <b>D: NB f?</b> added in pencil		244 pf.2	note 1: cautionary <i>b</i> added
191	pf.1	slurs emended from one slur (notes 1-6) by analogy with b.189		245	<b>B:</b> added in pencil: <i>Wiederholung von A bis B</i> (Klenau), thus calling for a repetition of bb.1-50
192	pf.2	As correction in A (Klenau) and as in D; <b>A:</b>		245 pf.2 246-249 ww.	note 5: # added by analogy with pf.1 passage emended by analogy with bb.238-241; <b>A:</b> notation of ob. and cl. on the wrong systems (cl. and fg. respectively), thus erroneously omitting fg.; a pencil arrow in the score indicates the necessary move of the two wrong parts
193	pf.1	chord 2: stacc. added by analogy with pf.2		247 va. 247-248 vc. cb.	ten. added by analogy with vl.1 <del>f</del> added by analogy with ob.1, cl., fg., cor.1,2,3, vl.1, va.
194	ob.1	<b>p</b> added by analogy with cl.1,2 and b.193		248 pf.1 248-249 vc.2	note 6: # added by analogy with pf.2, va.2 ten. added by analogy with vc.1, cb.
195	ob.1	<i>y</i> and <i>k</i> added by analogy with b.194		249 pf.1	top and lower part, note 4: # added by analogy with b.248
197	cl.1	<del>—</del> added by analogy with bb.198, 199		249 vl.1 250 vc.	<i>d</i> emended to <i>d</i> . to fit the metre <i>d</i> emended to <i>d</i> . to fit the metre
197	pf.	A: 22) added in the margin (Klenau)		252 cb. 252-253 va.	ten. added by analogy with vl.1,2, va., vc. tie added by analogy with vl.1,2, vc., cb.
197	vc. cb.	pizz. added by analogy with b.94 (vl.1,2, va.)		253 pf.2 253 vl.1	note 6: <i>b</i> added by analogy with pf.1, va., vc.1 <i>d</i> emended to <i>d</i> . to fit the metre
198	fg.	<b>p</b> added by analogy with b.197 (str.)		255 fg.2 261 pf.2	<b>p</b> added by analogy with b.254 (cl., fg.1) chord 1, upper note: stacc. added by analogy with pf.1; sixth quaver: <i>g'</i> emended to <i>f'</i> by analogy with b.115 (vc.2); <b>A:</b> sixth quaver: ambiguous notation as either <i>g'</i> or <i>f'</i>
198, 199	fg.2	# added by analogy with pf., va.		263 pf.2	chord 1: stacc. added by analogy with b.262, 264 and by analogy with bb.7-14
201	pf.	missing rests added		265 pf.2	stacc. added by analogy with b.262, 264 and by analogy with bb.7-14; <b>A:</b> second crotchet: <i>e</i> notated in $\text{D}^{\text{F}}$ and the necessary following change to $\text{G}^{\text{F}}$ omitted; chord 3, note 1: <i>b</i> omitted by analogy with b.120 ( <b>A</b> major chord)
201	vl.2 va.	stacc. added by analogy with bb.196-200		266 pf.2	<b>D:</b> chord 1, note 2: cautionary <i>b</i> added in pencil (Klenau?)
201	vl.2 va.	<b>p</b> added by analogy with vc., cb.		267 pf.1	<b>A:</b> 24) added in pencil below the staff (Klenau)
202-204	va.1	b.203: incomplete ending of slur emended to b.204, note 1; <b>A:</b> (bb.203-204): page turn		273-274 pf. 274 cl.	<i>g'</i> emended to <i>a'</i> by analogy with b.33
202-205	fg.2 va.2	b.203: incomplete ending of slur emended to b.205, note 1 by analogy with fg.1; <b>A:</b> (bb.203-204): page turn		278 pf.2 281 cl.	notes 3-4: stacc. added by analogy with str. and as in <b>D</b>
202-205	vc.2	b.203, note 1: end of slur emended to b.205, note 1 by analogy with vc.1		281 va. 285 pf.1	<b>p</b> added by analogy with fl.
203-204	vc.1	incomplete beginning of tie removed by analogy with fg.1		289 pf.2	<del>—</del> added by analogy with vl.1,2, vc.
204, 205	cl.1	# added by analogy with pf.1, va.1		290 pf.1 290 pf.2	lower part, chord 1, notes 1,2: <i>b</i> added as in <b>D</b> and by analogy with b.284
204-205	cor.1	<b>A:</b> <i>a'</i> cancelled in ink and changed to <i>a</i>		290 pf. vl.1,2 291 pf.2	upper part, chord 1, note 1: <i>b</i> added by analogy with pf.1 and as in <b>D</b>
205	fg.2	<i>d</i> emended to <i>d</i> . to fit the metre		291 vl.1,2 va.	chord 1: cautionary <i>b</i> added by analogy with pf.2
206	cl.	<i>d'</i> emended to <i>d</i> <sup>#</sup> by analogy with va.		295 pf.1 300-301 pf.	chord 2, note 3: <i>b</i> added by analogy with pf.1, vl.1,2 and b.49
206	fg.	<b>p</b> added by analogy with cl.1,2, va., vc.		307 pf.1	stacc. added by analogy with b.49
208	fg.2	<b>A:</b> <i>b</i> added in pencil		291 pf.2	chord 1: stacc. added by analogy with b.50
208	vc.2	<i>b</i> added by analogy with fg.2, pf.2;		291 pf.1	stacc. added by analogy with b.50
209	pf.1,2	stacc. added by analogy with fg.1,2		295 pf.1 300-301 pf.	lower part, note 4: <i>b</i> added by analogy with upper part
209	va. vc.	stacc. added by analogy with fg.1,2		307 pf.1	<b>A:</b> 25) added in pencil below the staff (Klenau)
209	cb.	stacc. added by analogy with pf.2			lower part, note 2: cautionary <i>b</i> added
212-213	vl.2	stacc. added by analogy with bb.210-211 and vl.1			
214	fl.	<i>z</i> . added; <b>A:</b> no indication of <i>z</i> , <i>z</i> , or <i>a</i>			
214	pf.	$\text{G}$ added because of $\text{D}^{\text{F}}$ in b.210			
216	cb.	<i>arco</i> added			
216-217	fg.1,2	incomplete beginning of tie added; <b>A:</b> bb.216-217: page turn			
226	pf.	<b>D:</b> chord 1: cautionary <i>b</i> added in pencil (Klenau?)			
230	pf.2	chord 2: <i>B</i> , <i>b</i> emended to <i>G</i> , <i>g</i> by analogy with pf.1			

308	vl.1,2 vc.		363	fg.	stacc. added by analogy with fl., ob.2, cl., str.
	cb.	<i>arco</i> added	363-364	pf.	A: 27) added in pencil below the staff (Klenau)
310	pf.1	lower part, note 4: $\sharp$ added by analogy with cl., fl., vl.1,2, vc., cb.	370	trb.t.	1. added
311	vc. cb.	$\downarrow$ emended to $\downarrow$ . to fit the metre	370	pf.	D: <i>Listesso tempo; Partitur</i> added in pencil
314	pf.1	lower part, note 4: $\flat$ added by analogy with upper part	370	cb.	<i>arco</i> added because of <i>pizz.</i> in b.350
323	va. vc.	$\downarrow$ emended to $\downarrow$ . to fit the metre	370, 372	ob. cl.	note 3: stacc. added by analogy with fl.
324	vl.2	ten. added by analogy with vc.	372	cl.2	note 2: $\sharp$ added by analogy with fl.2, ob.2
324	va. vc.	<u><u><u></u></u></u> added by analogy with vl.1,2	373	cl. fg.	$\downarrow$ emended to $\downarrow$ . to fit the metre
329	va.	wrong reading of clef: $f^\flat$ , $a'$ emended to $e^\flat$ , $g'$ in accordance with the overall harmony of the bar	374, 376	fl. ob. cl.	note 3: stacc. added by analogy with bb.370, 372
331	cor.1	<u><u><u></u></u></u> added by analogy with b.327 and ob., cl., fg., vl.1,2	376	fl.1	note 3: $\sharp$ added by analogy with ob.1, cl.1
333	cl. fg.	$\downarrow$ emended to $\downarrow$ . to fit the metre	377	pf.2	chord 2, note 2: $\sharp$ added by analogy with chord 1
334	pf.	A: 26) added in pencil below the staff (Klenau)	378	ob.	note 3: stacc. added by analogy with fl., cl.; A: <i>coll. fl.</i> (almost illegible) written in pencil, apparently before the music was notated in ink
340	pf.2	missing  added as in D	378	cl.	A: <i>coll. fl.</i> , <i>ob.</i> (almost illegible) written in pencil, apparently before the music was notated in ink
342	va.	<i>arco</i> added because of <i>pizz.</i> in b.327	378-383	cb.	articulation added by analogy with va., vc.
343	pf.2	chord 3-4: A, a and G, g emended to F, f and E, e by analogy with pf.1 and because of the parallel chord progression of pf.1 and pf.2 and in bb.338-343	380-381	pf.	beaming emended from  by analogy with ww. and bb.382-386
343	vl.2 va.	stacc. added by analogy with vl.1	381	ob.2	note 4: $g''$ emended to $e''$ by analogy with fl.2, cl.2, pf.1
344	cl.	second part added	381	fl.2 ob.2	note 5: $\flat$ added by analogy with cl.2, pf.1
345	cor.3,4	3. added	381	pf.1	chord 2, 4: $\flat$ added by analogy with the overall harmony of the bar
350		<i>Tempo</i> emended to <i>Tempo I</i>	382	pf.2	slurs added by analogy with pf.1
350	ob.		383	ob.2	note 2: $\sharp$ added by analogy with fl.2, cl.2
350	cor.3,4 tr.	$a_2$ added	383	ob.	stacc. added by analogy with fl., cl.2
350	cb.	<i>pizz.</i> added by analogy with bb.16, 110	384	ob.1	note 3: $\sharp$ added by analogy with fl.1, cl.1
350-354	cor.3	articulation added by analogy with cor.1,2	385	fl. ob. cl.	note 3: stacc. added by analogy with bb.382-384
350-369	tutti	B: no indication of a repetition of the beginning of the movement, only an empty bar with the handwritten pencil note, <i>Thema?</i> , followed by a sketch of bb.370 ff.	386	ob.	note 3: stacc. added by analogy with bb.387-388
351	timp.	stacc. added by analogy with bb.16, 350	386	pf.1	$\downarrow$ emended to $\downarrow$ . to fit the metre
351	va. vc.2	ten. added by analogy with vl.1,2	387	fg.	ten. added by analogy with trb.t., va., vc., cb. and b.391
352	fl.1	note 1: $c'''$ emended to $d'''$ by analogy with fl.2, cl.1, fg.1, vl.1, vc.	387	pf.2	lower part, chord 1: ten. added by analogy with va., vc., cb.; upper part: slurs added by analogy with pf.1 and as in D
352	vc.1	note 4: stacc. added by analogy with fl., ob., fg.1	389-392	fl.	A: bars crossed out in ink and <i>wie Oboen</i> added above the staff
352	vc.2	articulation added by analogy with fg.2, cor.1,2, va.	390	pf.1	$\downarrow$ emended to $\downarrow$ . to fit the metre
353	vc.2	articulation added by analogy with fg.2, cor.1,2, va.1	390-392	fl.1 ob.1	
353	cb.	stacc. added by analogy with b.352	391	cl.1	note 1: $\flat$ added by analogy with pf.
354	fl.	stacc. added by analogy with cl.1, fg., cor., va.1, vc.	392, 393,	pf.1	chord 3: $\flat$ added by analogy with pf.2
354	vl.2	notes 1-4: <u><u><u></u></u></u> added by analogy with vl.1	395, 396	vc.	$\downarrow$ emended to $\downarrow$ . to fit the metre
354	cb.	stacc. added by analogy with vc.	393	fl.2 ob.2	
355	fl. ob. cl.		394	cl.2	note 1: $\flat$ added by analogy with fg., pf., va., vc., cb.
	vl.1,2 va.	ten. added by analogy with tr. and bb.20, 115	394	fl.2	note 1: $\flat$ added by analogy with ob.2, cl.2
355	cb.	stacc. added by analogy with bb.356-359	394, 397,		
356-358	vl.2	slurs added by analogy with ob., vl.1	398	400	ten. added by analogy with bb.395-396
356-359	ob. vl.2	<u><u><u></u></u></u> added by analogy with vl.1	394-396	pf.	ten. added by analogy with fg., trb.t.1, va., vc.
356-359	fg.		395	cb.	$\downarrow$ emended to $\downarrow$ . to fit the metre
	cor.1,2,3	ten. added by analogy with va., vc. and bb.21-24, 116-119,	396	pf.	A: 28) added in pencil in the margin
356-359	timp.	stacc. added by analogy with bb.21-24	397	fg. trb.t.1	
360	fl. cl.	second part added	398	va. vc. cb.	ten. added by analogy with bb.391-396
360	cor.3 vc.		398	cl.	notes 3-4: three pitches on one stem ( $g''$ , $b''$ , $d''$ ) emended to two ( $b''$ , $d''$ ) by analogy with notes 1-2; note 4: stacc. added by analogy with fl., ob.
	cb.	stacc. added by analogy with cor.1,2, tr., vl.1,2, va.	400	cl.	<u><u><u></u></u></u> added by analogy with fl., ob.
361	cl.	note 1: stacc. added by analogy with fl., tr., vl.1,2	401	pf.2	chord 2: $\flat$ added by analogy with pf.1
361	cor.3	ten. added by analogy with cor.1,2	402	pf.	D: <i>Partitur overskrift</i> ("Heading from the score") referring to the tempo indication in A
361	vl.1,2	note 4: stacc. added by analogy with fl., cl., tr.	402	cb.	ten. added by analogy with va.
361	cb.	stacc. added by analogy with bb.352, 356-359	402-408	cor.3,4	3. added
362	ob.2 cl.	<u><u><u></u></u></u> added by analogy with fl., vl.1,2	403	pf.2 vl.2	ten. added by analogy with pf.1, vl.1, va., vc.
362	cl.	note 3: stacc. added by analogy with fl., ob.2, vl.1,2	403	va. vc.	$\downarrow$ emended to $\downarrow$ . to fit the metre
362	str.	<b>f</b> added by analogy with ww., cor.1,2,3	403	va.	$\downarrow$ emended to $\downarrow$ . to fit the metre
362	cb.	stacc. added by analogy with b.363	404		$\downarrow$ emended to $\downarrow$ . to fit the metre
362-363	cor.2	articulation added by analogy with fg.1, cor.3			

404	cb.	ten. added by analogy with va.	426	fl.1 ob.1
405	va.2	# added by analogy with cor.2	426	cl.1      slur added by analogy with vl.1,2
406	cor.1,2,3		426	fg.      note 2: ten. added by analogy with va., vc., cb.
	pf.	<b>p cresc.</b> added by analogy with str.	426	fg. cor.1,2
408	pf.2	notes 3-6: slur added by analogy with upper part		vc.      articulation added by analogy with va., cb.
409	cl.	1. added	427-428	fl.2 ob.2      slurs added by analogy with fl.1, ob.1, cl.
409	fg.	note 2: ten. added by analogy with bb.410-412	429	ob.1 vl.2      slurs added by analogy with fl., ob., cl., vl.1
413	cl.1 fg.		429	fg.      ten. added by analogy with cor.1,2, va., vc., cb.
	cor.4	ten. added by analogy with cor.2, vc., cb.	430, 431,	
413	pf.1	D: lower part, note 1: c" corrected in pencil to d" (A clearly has c")	432, 433 fl.2	slurs added by analogy with fl.1, ob.1, cl., vl.1,2, pf.
414	pf.1	upper part, note 1: # added by analogy with bb.413, 415, 416	434      cor.3,4	3. added
415	pf.1	lower part: sixth quaver: g' emended to f# by analogy with bb.413, 414 (sixth quaver) and as pencil correction in D	434      tr.	ten. added by analogy with vl.1(1), vl.2(1), va.1, vc.1, cb. in A notated as one bar with <i>bis</i> added above the bar;
421	timp.	<b>f</b> added by analogy with all other parts	438-439 pf.	D: fully written out as two bars
421	pf.1,2	stacc. added by analogy with b.423	438-439 va.	c <sup>b</sup> , g <sup>b</sup> , emended to a <sup>b</sup> , e <sup>b</sup> by analogy with ww. (apparently Klenau's misreading of the C-clef)
421-422	pf.2	A: 29) added in pencil below the staff (Klenau)	442      pf.	A: 30) added in pencil in the margin
423	pf.2	stacc. added by analogy with pf.1	449      cor.3,4	3. added
424	tr.1 str.	ten. added by analogy with fl., ob., cl., fg., cor.1,2	458      cl.	<b>f</b> added by analogy with b.457 (fl., fg.)
425	ob.2	note 3: b <sup>b</sup> emended to g' by analogy with fl.2	461      fg.	stacc. added by analogy with fl., ob., cl., cor.
425	fg. va.		461      timp.	stacc. added by analogy with b.464
	vc. cb.	ten. added by analogy with cor.1,2	462      tr.	second part added
			466-467 ob. vl.2	tie added by analogy with fl., cl., fg., cor., tr., pf., vl.1, va., vc., cb.