



PAUL VON KLENAU

SYMFONI NR. 8

SYMPHONY NO. 8

UDGIVET AF
EDITED BY

NIELS KRABBE

KØBENHAVN 2017



DANSK CENTER FOR MUSIKUDGIVELSE

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GENERAL PREFACE

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

Paul von Klenaus ni symfonier er koncentreret omkring to perioder i hans liv som aktiv komponist: de tidlige år i Tyskland, hvor de tre første symfonier blev til (i årene 1903-1910) og de sidste år af hans liv fra 1938 til 1945, hvorfra de sidste seks symfonier stammer, heraf de sidste fem efter Klenaus hjemkomst til København ved udbruddet af 2. verdenskrig efter næsten fire årtiers fast ophold i Tyskland og Østrig med kun få afbrydelser. Netop disse to perioder er bl.a. karakteriseret ved, at Klenaus muligheder for at beskæftige sig med dramatisk musik, som i de mange år uden for landets grænser stod han hjerte nærmest, ikke var til stede i samme grad som i den mellemliggende periode. Navnlig de sidste år i København, hvor Klenaus følte sig stærkt isoleret i det danske musikliv både af helbredsmæssige men navnlig af ideologiske grunde, kastede han sig over en omfattende produktion af instrumentalmusik, som udover de nævnte fem symfonier omfattede en klaverkoncert, en violinkoncert, to concerti grossi og en lang række kammermusikalske værker og sange – for størstedelens vedkommende værker "for skrivebordsskuffen", som var ukendte indtil de i 2005 blev overdraget til Det Kgl. Bibliotek sammen med en omfattende samling af breve og optegnelser efter Klenau.¹ Denne store interesse for de klassiske instrumentale former under Klenaus "eksil" i sit hjemland de sidste seks år af hans liv kulminerede i den stort anlagte niende symfoni for kor, soli og orkester til en latinsk tekst med citater fra den katolske requiems liturgi.²

Klenau skrev sin ottende symfoni i København i 1942. I modsætning til de tre foregående symfonier fra årene 1940 og 1941 har den ottende symfoni aldrig været opført, hverken i hans levetid eller efterfølgende³. Værket foreligger i komponistens nedskrift som partitur, men uden tilhørende stemmesæt. Gentagelser af passager i partituret er enten anført ved henvisninger med bogsta-

ver til tidlige passager, ved tomme takter, eller ved takter, hvor kun en enkelt stemme er anført. Med mindre der har foreligget en nu forsvundet egentlig renskrift, tyder dette på, at materialet ikke har været tænkt anvendt til en opførelse. Der er dog ikke tale om et ufuldendt værk, men kun om et ikke fuldstændigt nedskrevet værk. Som det også gælder for niende symfoni er der ingen omtale af værket i Klenaus overleverede breve eller andre papirer.

På titelbladet til den ottende symfoni anfører Klenau betegnelsen "Im alten Stil" med en tydelig henvisning til værkets traditionelle stil og form. Symfonien udviser således en påfaldende stilistisk kontrast til både den foregående syvende og den efterfølgende niende symfoni, begge med visse dodekafone passager. Ottende symfoni knytter an til den barokke og wienerklassiske formverden: første sats med sonateformsmæssige træk, anden sats med regelmæssige 8- og 16-taktsperioder i en symmetrisk bueform, tredje sats som traditionel wienerklassisk menuet og endelig fjerde sats i en utraditionel rondoform.

En detalje i overleveringen tyder på, at Klenau, da han tre år senere påbegyndte sit *magnum opus* i form af den niende symfoni, enten havde glemt eller bevidst havde fraskrevet sig den ottende symfoni. To af kilderne til den niende symfoni bærer nemlig påskriften "VIII Symphonie" (på et tidspunkt, da nærværende ottende symfoni som nævnt allerede forelå), og i en note blandt kilde-materialet til niende symfoni, skrevet efter hans død af Klenaus hustru Margarethe Klimt hedder det: "Dette arbejde opstod som Symfoni nr. 9. Først i sommeren 1946, da jeg ordnede manuskripterne i mapper, mente Klenau af ærefrygt for Beethoven (og i håbet om at kunne skabe det manglende værk) at ændre nummereringen. Jeg har efter hans død genindført nummereret. Marg.v. Klenau"⁴

¹ Denne hidtil ukendte samling blev kendt af offentligheden i 2001 og som nævnt efterfølgende indlemmet i Det Kgl. Bibliotek i 2005 (se Niels Krabbe: "Paul von Klenau og hans niende symfoni", *Fund og Forskning* (53), København 2014, s. 229-264).

² 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, 2014. I indledningen, s. x ff., findes en oversigt over Klenaus symfoniske produktion.

³ Femte, sjette og syvende symfoni blev alle opført ved torsdagkoncerter i København i begyndelsen af 1940erne. I indledningen til DCMs udgave af niende symfoni (se note 2) er datoerne for førsteopførelsen af den syvende symfoni fejlagtigt angivet til 19. februar 1942; den korrekte dato er 5. november 1942.

⁴ "Diese Arbeit entstand als Sinfonie 9. Erst 1946 im Sommer als ich Manuskripte in die Umschläge ordnete, meinte Klenau, aus Ehrfurcht vor Beethoven (u. in der Hoffnung noch das fehlende Werk zu schaffen) die Nummerierung zu ändern. Ich habe sie [i.e. "nummereringen"] nach seinem Tode wiederhergestellt. Marg.v.Klenau."

INTRODUCTION

Paul von Klenau's nine symphonies were written in just two periods of his composing life, the first three during his early years in Germany, 1903–1910, and the rest in his final years, between 1938 and 1945. Of this late group of six, the first was written while he was still living in Germany and the rest after he returned home to Copenhagen on the outbreak of the Second World War. By then he had lived in Germany and Austria for nearly four decades, only returning to Copenhagen for occasional visits. For most of his career, he was most interested in writing music for the stage, and the symphonies were composed at times when the possibilities for doing this were constrained. Klenau felt himself very isolated from Danish musical life during his last years in Copenhagen, partly because of his health but mostly on ideological grounds. He occupied himself with an extensive production of instrumental music, including a piano concerto, a violin concerto, two concerti grossi and a substantial number of chamber works and songs as well as the last five symphonies. For the most part, these works stayed 'in his desk drawer', unperformed, and they remained unknown until they were passed to the Royal Danish Library in 2005, along with a large collection of letters and other writings by Klenau.¹ His great interest in the classical instrumental forms during his 'exile' in his homeland for the last years of his life culminated in the ambitious Symphony No. 9, for choir, soli and orchestra, to a Latin text containing quotations from the Catholic requiem mass.²

Klenau wrote his Eighth Symphony in Copenhagen in 1942. Unlike the three symphonies from 1940 and 1941 which preceded it, the Eighth has not yet been performed, either in Klenau's lifetime or since.³ The work is preserved as a score in the composer's

handwriting, but there are no instrumental parts. Repetitions of sections of the score are either indicated by letters referring to their earlier appearance, with empty bars, or by bars containing a single part. Unless a fair copy once existed which has now disappeared, this material seems to indicate that a performance was never intended. As with the Ninth Symphony, there is no mention of the work in the surviving correspondence or other papers.

Klenau placed the words, 'In olden style'⁴ on the title page of the Eighth Symphony, a reference to the work's traditional style and form. In this respect, the work manifests a strong stylistic contrast to both the preceding seventh and the later ninth symphonies, both of which include dodecaphonic passages. The Eighth combines the musical forms of the Baroque and Viennese classical periods: its first movement is in sonata form, and the second movement maintains symmetrical eight and sixteen bar phrases. The third movement is a traditional Viennese minuet and the finale is in an unconventional rondo form.

A detail in the surviving material suggests that Klenau had either forgotten that he had written this symphony when he began work on his *magnum opus*, the Ninth, or deliberately disregarded it, as two of the sources for the Ninth are inscribed, 'VIII Symphonie' when the present 'Eighth Symphony' already existed. After his death, Klenau's wife, Margarethe Klimt added the following note to the manuscript of the Ninth Symphony, 'This work was written as Symphony No. 9. In the summer of 1946, when I put the manuscripts into folders, Klenau thought he would honour Beethoven's memory (and hoped that he might compose the missing work) by changing the numbering. I changed the number after his death. Marg.v. Klenau.⁵

¹ This hitherto unknown collection was brought to public attention in 2001, and came into the possession of the Royal Danish Library in 2005 (see Niels Krabbe: 'Paul von Klenau og hans niende symfoni', *Fund og Forskning* (53), Copenhagen 2014, pp. 229–264).

² *Paul von Klenau, Symfoni Nr. 9*, edited by Niels Bo Foltmann, Axel Teich Geertinger, Peter Hauge, Niels Krabbe and Bjarke Moe, Danish Centre for Music Editing, 2014. There is an overview of Klenau's symphonic production in the introduction, pp. x ff.

³ The Fifth, Sixth and Seventh Symphonies were all performed at the Thursday concert series in Copenhagen at the beginning of the 1940s. The introduction to DCM's edition of the Ninth Symphony (note 2) mistakenly gives the date of the first performance of the Seventh Symphony as 19 February 1942; the correct date is 5 November 1942.

⁴ 'Im alten Stil'.

⁵ "Diese Arbeit entstand als Sinfonie 9. Erst 1946 im Sommer als ich Manuskripte in die Umschläge ordnete, meinte Klenau, aus Ehrfurcht vor Beethoven (u. in der Hoffnung noch das fehlende Werk zu schaffen) die Nummerierung zu ändern. Ich habe sie [i.e. 'die Nummerierung'] nach seinem Tode wiederhergestellt. Marg.v.Klenau."

Symphonie № 8

in alten Läden

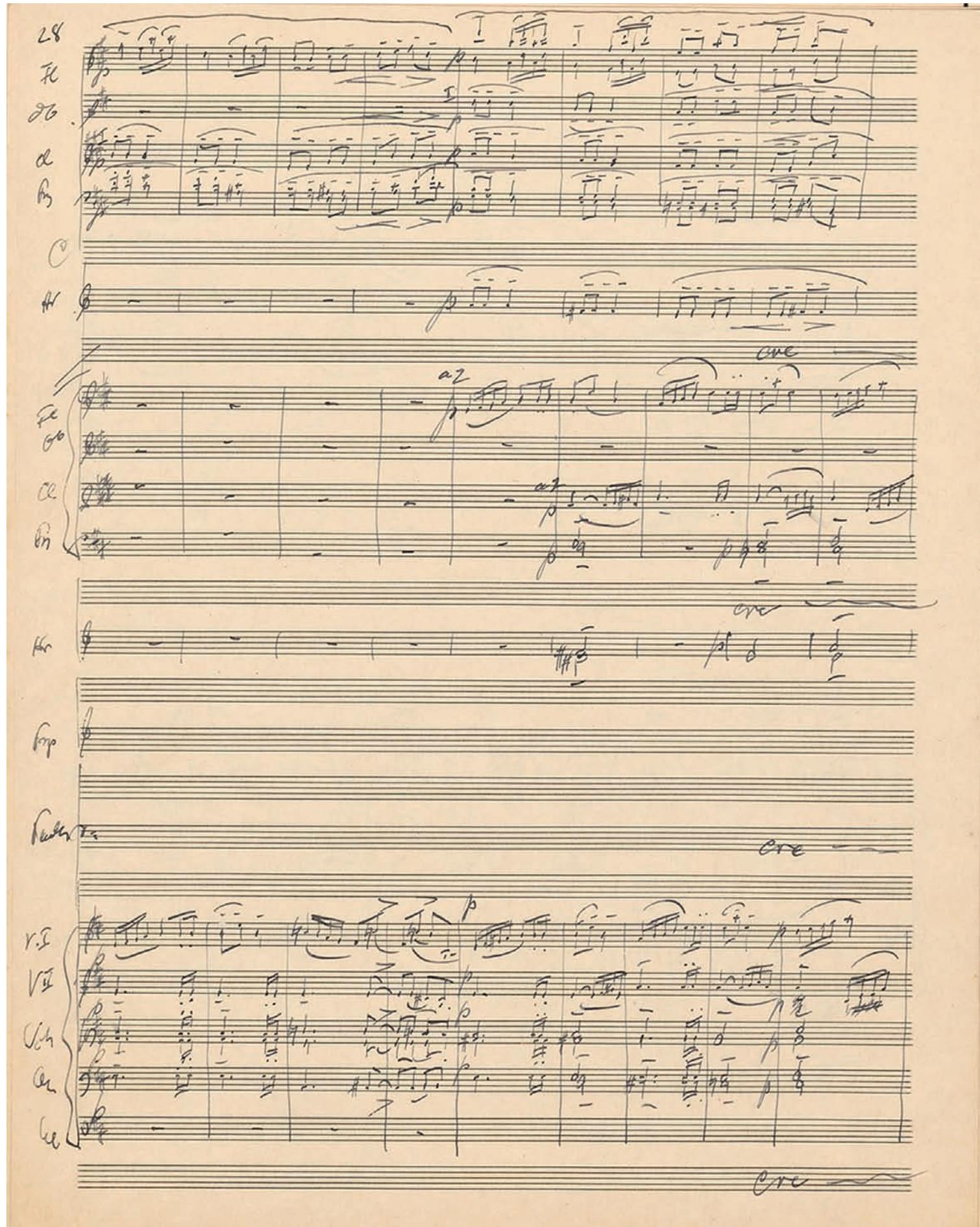
Pause. Kleinau.

Allegro vivace. (♩ = 96)

Nr. 10 R. Hinrichs Frankfurt/Main, Schillerstr. 20

Kilde A, første side af Kleinaus autografe partitur.

Autograph, score, Source A, p. 1, bb. 1-8



Kilde A, Klenaus partitur, s. 28 fjerde sats t. 25-41. Som det fremgår af listen over Variant Readings and Editorial Emendations (s. 55) har Klenau – formentlig ved en skrivefejl – byttet om på fortægnene i fg. og vc. i t. 40-41 (se også efterfølgende faksimile af skitserne til disse takter).

Autograph, score, Source A, p. 28 fourth movement bb. 25-41. As mentioned in the Variant Readings and Editorial Emendations (p. 55) there seems to be a mistake on Klenau's part when it comes to fg. and vc. of bb. 40-41 (see also facsimile of the bifolio of the sketches below).

31

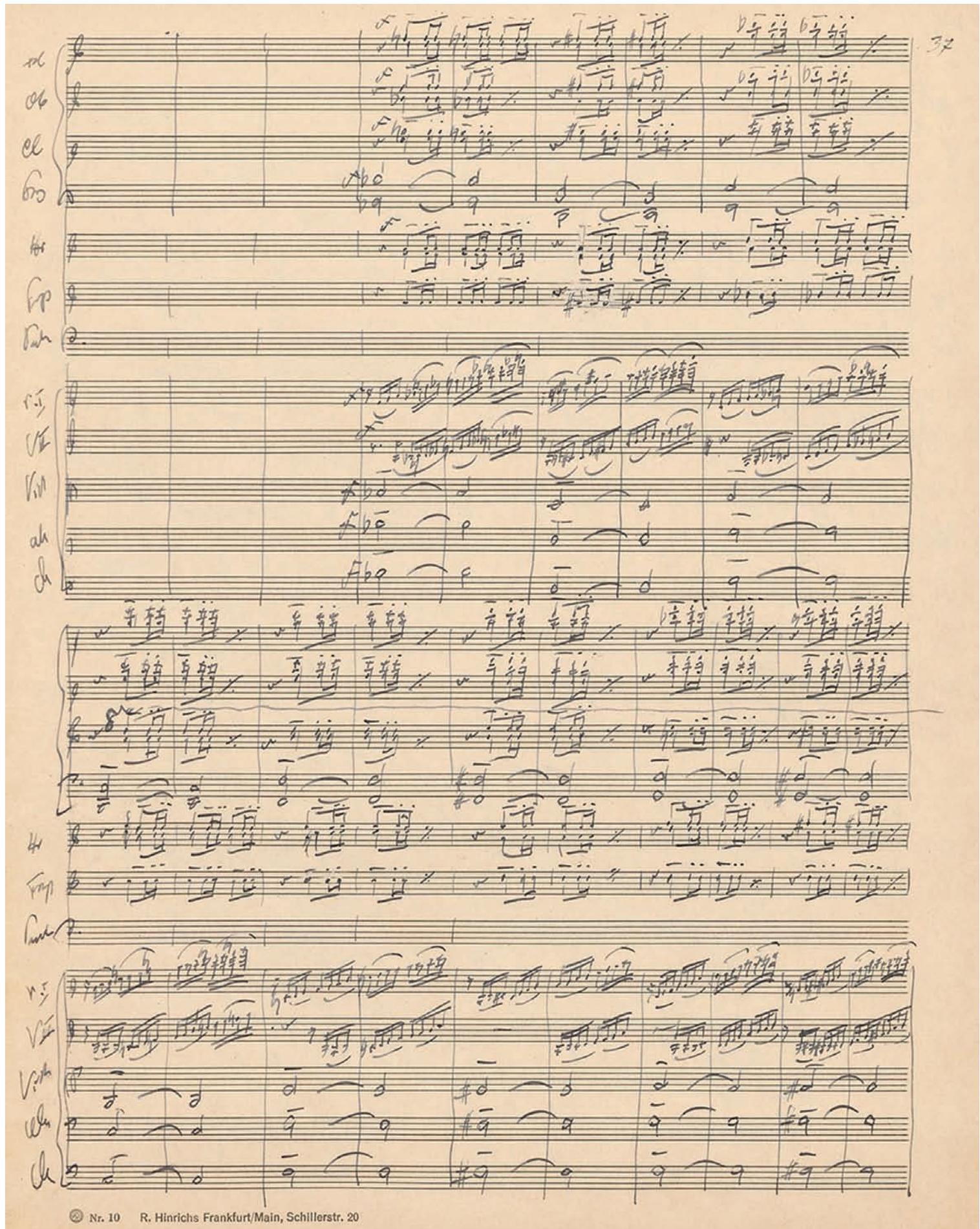
This page contains a handwritten musical score for an orchestra. The score is organized into several systems separated by vertical bar lines. Each system includes multiple staves, each representing a different instrument or group of instruments. The instruments labeled on the staves include:

- String section: Violin I (two staves), Violin II, Cello, Double Bass.
- Woodwind section: Flute, Clarinet, Bassoon.
- Percussion section: Timpani, Snare Drum, Bass Drum, Cymbals, Triangle, Xylophone, Marimba.
- Brass section: Trombone, Horn, Trumpet.

 The music consists of measures of handwritten musical notation with various dynamics and performance instructions written above the staves. The first system starts with a dynamic of f and includes a tempo marking of Adagio . The second system begins with a dynamic of p .

Kilde A, Klenaus partitur, s. 31 fjerde sats t. 63-78. Tonen c^{\sharp} i en række stemmer i t. 75 må bero på en fejlskrivning af Klenau. c^{\sharp} er i nærværende udgave rettet til c^{\natural} .

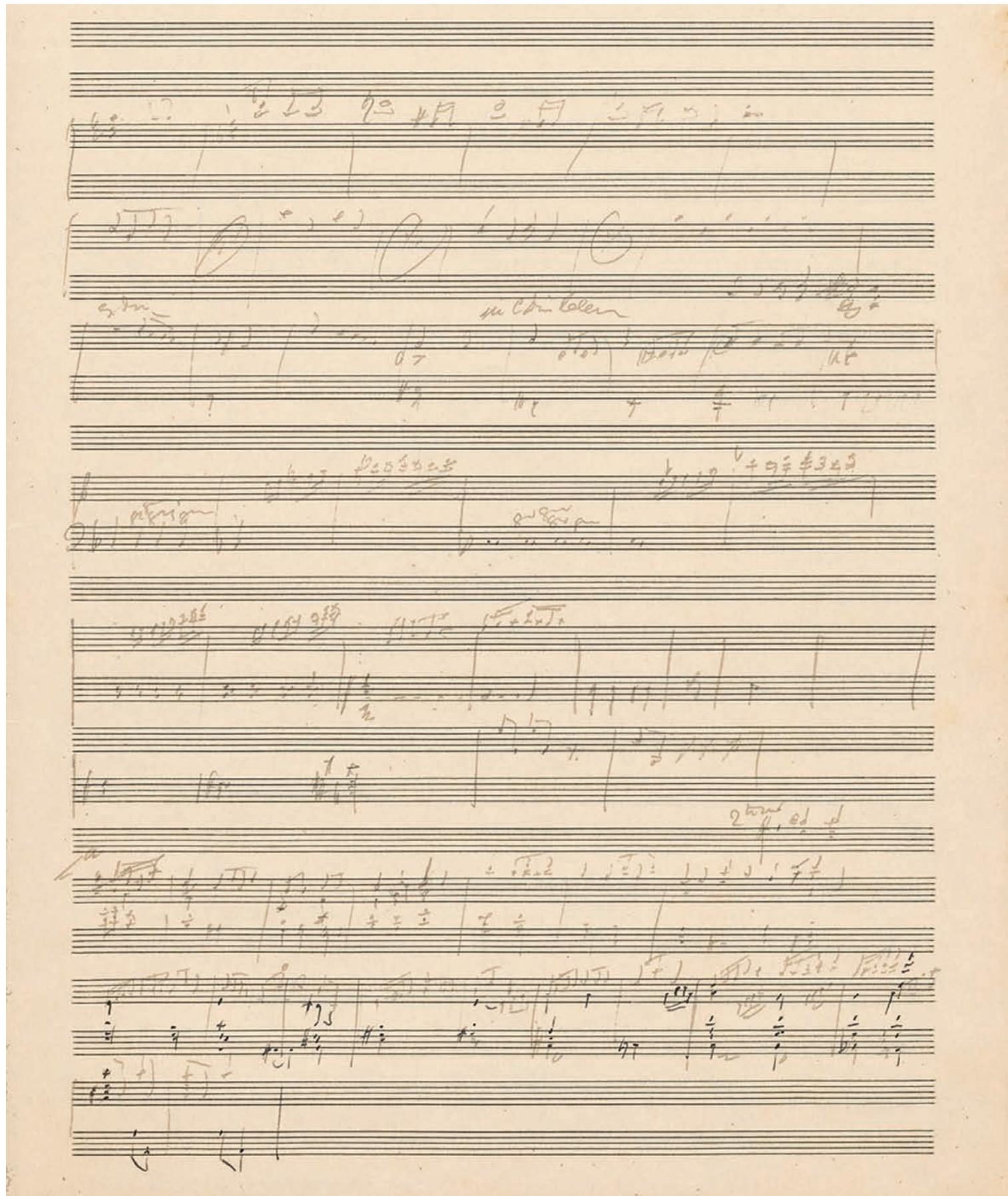
Autograph score, Source A, p. 31, fourth movement bb. 63–78. The note c^{\sharp} in b.75 in a number of parts must be a slip of the pen on Klenau's part and has been emended in the present edition to c^{\natural} .



② Nr. 10 R. Hinrichs Frankfurt/Main, Schillerstr. 20

Kilde A, Klenaus partitur, s. 28 fjerde sats t. 158-175. De pågældende takter udviser en noget tilfældig anvendelse af fortegn. De tre tomme takter øverst på siden er afslutningen på et længere afsnit (t. 115-160) med tomme takter, som repræsenterer en gentagelse af et tidligere afsnit i satsen (se revisionsberetningen).

Autograph score, Source A, p. 37, fourth movement, bb.158-175, showing Klenau's somewhat casual use of accidentals. The three empty bars at the top of the page is the end of the long section bb.115-160 with empty bars referring to a repetition of an earlier section (see Variant Readings and Editorial Emendations).



Kilde B, kladde, første side. De to nederste nodesystemer viser skisser til t. 33-46 i fjerde sats. Ligesom det er tilfældet i Klenaus ren-skrevne partitur er der også her tale om en tilsyneladende fejlagtig ombytning af tonerne c^{\sharp} og c^{\natural} . At der virkelig er tale om en fejl understreges af blyantstilføjelsen '2' og '6' under akkorderne i t. 41 og 42. I forbindelse med renskrivningen må Klenau således uden at have tænkt nærmere over det have overført nodeteksten fra skitsen til renskriften (se faksimile af det tilsvarende sted i partituret ovenfor).

Sketch, Source B, first page. The two bottom staves on the page show sketches for bb. 33-46 of the fourth movement. As it is the case in the autograph score, Klenau already here has erroneously swapped c^{\sharp} and c^{\natural} in fg. and vc. of bb. 40-41; the mistake is furthermore obvious because of the addition in pencil of the figures '2' and '6' below the chords of bb. 41 and 42. When making the score, Klenau must have checked his sketch and copied the mistake from the sketch to the score.

BESÆTNING ORCHESTRA

2 flauti

2 oboi

2 clarinetti

2 fagotti

2 corni

2 trombe

Timpani

Archi

SYMPHONIE NO. 8
IM ALTEN STIL

SYMPHONY NO. 8
IN OLDEN STYLE

I

Allegro vivace (♩ = 96)

Flauto 1 2

Oboe 1 2

Clarinetto (B \flat) 1 2

Fagotto 1 2

Corno (F) 1 2

Tromba (C) 1 2

Timpani

Allegro vivace (♩ = 96)

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Musical score for orchestra and piano, page 9, measures 1-8. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet (B♭) 1 & 2, Bassoon 1 & 2, Horn (F) 1 & 2, Trombone (C) 1, Timpani, Violin 1, Violin 2, Viola, Cello, and Double Bass. The instrumentation is as follows:

- Flute 1 & 2:** Play eighth-note patterns. Dynamics: f, f, p, cresc.
- Oboe 1 & 2:** Play eighth-note patterns. Dynamics: f, a2, f, p, cresc.
- Clarinet (B♭) 1 & 2:** Play eighth-note patterns. Dynamics: f, f, p, cresc.
- Bassoon 1 & 2:** Play eighth-note patterns. Dynamics: f, f, p, cresc.
- Horn (F) 1 & 2:** Play eighth-note patterns. Dynamics: f, f, p, cresc.
- Trombone (C) 1:** Rest throughout the measure.
- Timpani:** Play eighth-note patterns. Dynamics: f, f, f.
- Violin 1:** Play eighth-note patterns. Dynamics: f, f, p, cresc.
- Violin 2:** Play eighth-note patterns. Dynamics: f, f, p, cresc.
- Viola:** Play eighth-note patterns. Dynamics: f, f, p, cresc.
- Cello:** Play eighth-note patterns. Dynamics: f, f, p, cresc.
- Double Bass:** Play eighth-note patterns. Dynamics: f, f, p, cresc.

Measure 8 concludes with a dynamic of f.

Musical score page 17. The score includes parts for 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, Trombone (C) 1, Trombone (C) 2, Timpani, Violin 1, Violin 2, Viola, Cello, Double Bass, and Trombone (C) 3. The score features various musical markings such as dynamic (p), articulation (espressivo, pizz., arco), and performance instructions (1. solo). The instrumentation is primarily woodwind and brass, with strings providing harmonic support.

27

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

Cor. (F) 1
2

Tr. (C) 1
2

Tim. 1

vl. 1

vl. 2

Va.

Vc.

Cb.

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

p *p* *f* *f*

p *pp cresc.* *f* *f*

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

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

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

pizz. *arco* *pizz.* *#p* *f* *f*

37

Fl. 1 2
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2

Cor. (F) 1 2
Tr. (C) 1 2
Timp.

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

Musical score page 45, measures 1-4. The score includes parts for 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, Trombone (C) 1, Trombone (C) 2, Timpani, Violin 1, Violin 2, Viola, Cello, Double Bass, and Bassoon.

Measure 1: Flute 1 (p), Flute 2 (cresc.), Oboe 1 (p), Oboe 2 (p), Clarinet (B-flat) 1 (p), Clarinet (B-flat) 2 (p), Bassoon 1 (p), Bassoon 2 (p), Cor (F) 1 (p), Cor (F) 2 (p), Trombone (C) 1 (p), Trombone (C) 2 (p), Timpani (pizz.), Violin 1 (p), Violin 2 (p), Viola (p), Cello (p), Double Bass (p), Bassoon (p).

Measure 2: Flute 1 (f), Flute 2 (f), Oboe 1 (f), Oboe 2 (f), Clarinet (B-flat) 1 (f), Clarinet (B-flat) 2 (f), Bassoon 1 (f), Bassoon 2 (f), Cor (F) 1 (f), Cor (F) 2 (f), Trombone (C) 1 (f), Trombone (C) 2 (f), Timpani (f), Violin 1 (f), Violin 2 (f), Viola (f), Cello (f), Double Bass (f), Bassoon (f).

Measure 3: Flute 1 (f), Flute 2 (f), Oboe 1 (f), Oboe 2 (f), Clarinet (B-flat) 1 (f), Clarinet (B-flat) 2 (f), Bassoon 1 (f), Bassoon 2 (f), Cor (F) 1 (f), Cor (F) 2 (f), Trombone (C) 1 (f), Trombone (C) 2 (f), Timpani (f), Violin 1 (f), Violin 2 (f), Viola (f), Cello (f), Double Bass (f), Bassoon (f).

Measure 4: Flute 1 (f), Flute 2 (f), Oboe 1 (f), Oboe 2 (f), Clarinet (B-flat) 1 (f), Clarinet (B-flat) 2 (f), Bassoon 1 (f), Bassoon 2 (f), Cor (F) 1 (f), Cor (F) 2 (f), Trombone (C) 1 (f), Trombone (C) 2 (f), Timpani (f), Violin 1 (f), Violin 2 (f), Viola (f), Cello (f), Double Bass (f), Bassoon (f).

53

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

Cor. (F) 1 2
p cresc.

Tr. (C) 1 2

Timp.
p *f* *p*

Vl. 1
Vl. 2
pizz.
p cresc.

Va.
f
pizz.
p cresc.

Vc.
f
p cresc.

Cb.
f
p cresc.

Musical score for orchestra and piano, page 61. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet (B♭) 1 & 2, Bassoon 1 & 2, Horn (F) 1 & 2, Trombone (C) 1, Timpani, Violin 1, Violin 2, Cello, Double Bass, and Piano.

The score consists of three systems of music. The first system features woodwind entries with sustained notes and dynamic markings *f*. The second system continues with woodwind entries. The third system introduces brass entries (Trombone 1) and timpani rolls. The fourth system begins with woodwind entries, followed by brass entries, and concludes with a section for strings (Violin 1, Violin 2, Cello, Double Bass) and piano.

Instrumental parts include:

- Fl. 1 & 2
- Ob. 1 & 2
- Cl. (B♭) 1 & 2
- Fg. 1 & 2
- Cor. (F) 1 & 2
- Tr. (C) 1
- Timp.
- 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

Tr. (C) 1
2

Timp.

vl. 1

vl. 2

Va.

Vc.

Cb.

f

f

f

f

f

p > > > > >

f

f

f

f

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91

Fl. 1 2 1. *p* *espressivo*

Ob. 1 2 *p* *cresc.*

Cl. (B♭) 1 2 a2 *p* *cresc.*

Fg. 1 2 *p* *cresc.*

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

Tr. (C) 1 2 *p* *cresc.*

Tim. *mf* *p* *cresc.*

Vl. 1 pizz. *p* *cresc.*

Vl. 2 pizz. *p* *cresc.*

Va. pizz. *p* *cresc.*

Vc. pizz. *p* *cresc.*

Cb. arco *p* *cresc.*

101

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

Cor. (F) 1
2

Tr. (C) 1
2

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

109

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

Cor. (F) 1 2
Tr. (C) 1 2

Timp.

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

117

Fl. 1
Fl. 2

Ob. 1
Ob. 2

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

Fg. 1
Fg. 2

ff

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

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

ff

Timp.

f

Vl. 1

ff

Vl. 2

ff

Va.

ff

Vc.

ff

Cb.

ff

125

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (C) 1 2

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pp pp

p p

mf >

mf >

mf >

mf >

pp

pp

133

This musical score page contains five systems of music for various instruments. The top system includes Flutes 1 & 2, Oboes 1 & 2, Clarinets (B♭) 1 & 2, Bassoon 1 & 2, and Corals (F) 1 & 2. The middle system includes Trombones (C) 1 & 2 and Timpani. The bottom system includes Violins 1 & 2, Violas, Cellos, and Double Bass. The score features dynamic markings like *f* and *p*, and various articulations such as slurs and grace notes.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. (B♭)
1
2

Fg.
1
2

Cor. (F)
1
2

Tr. (C)
1
2

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Fl. 1 2 141

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (C) 1 2

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

This musical score page contains six systems of music for a full orchestra. The instruments are grouped into two staves each. The top group includes Flute 1 & 2, Oboe 1 & 2, Clarinet (B-flat) 1 & 2, Bassoon 1 & 2, Horn (F) 1 & 2, Trombone (C) 1 & 2, and Timpani. The bottom group includes Violin 1, Violin 2, Cello, Double Bass, and Bassoon. The score begins with a dynamic of *f*. Measure 1 consists of eighth-note pairs. Measures 2-3 show sixteenth-note patterns. Measures 4-5 feature eighth-note pairs again. Measures 6-7 show sixteenth-note patterns. Measures 8-9 conclude with eighth-note pairs. Measure 10 begins with a dynamic of *f*. The instrumentation is as follows:

- Flute 1 & 2:** Play eighth-note pairs in measures 1-9, then sixteenth-note patterns in measure 10.
- Oboe 1 & 2:** Play eighth-note pairs in measures 1-9, then sixteenth-note patterns in measure 10.
- Clarinet (B-flat) 1 & 2:** Play eighth-note pairs in measures 1-9, then sixteenth-note patterns in measure 10.
- Bassoon 1 & 2:** Play eighth-note pairs in measures 1-9, then sixteenth-note patterns in measure 10.
- Horn (F) 1 & 2:** Play eighth-note pairs in measures 1-9, then sixteenth-note patterns in measure 10.
- Trombone (C) 1 & 2:** Play eighth-note pairs in measures 1-9, then sixteenth-note patterns in measure 10.
- Timpani:** Play eighth-note pairs in measures 1-9, then sixteenth-note patterns in measure 10.
- Violin 1:** Play eighth-note pairs in measures 1-9, then sixteenth-note patterns in measure 10.
- Violin 2:** Play eighth-note pairs in measures 1-9, then sixteenth-note patterns in measure 10.
- Cello:** Play eighth-note pairs in measures 1-9, then sixteenth-note patterns in measure 10.
- Double Bass:** Play eighth-note pairs in measures 1-9, then sixteenth-note patterns in measure 10.
- Bassoon:** Play eighth-note pairs in measures 1-9, then sixteenth-note patterns in measure 10.

II

Andante grazioso ($\text{♩} = 100$)

Flauto 1
Flauto 2

Oboe 1
Oboe 2

Clarinetto (B♭) 1
Clarinetto (B♭) 2

Fagotto 1
Fagotto 2

Corno (F) 1

Violino 1

Violino 2

Viola

Violoncello

Andante grazioso ($\text{♩} = 100$)

Fl.

Ob.

Cl. (B♭)

Fg.

Cor. (F) 1

vl. 1

vl. 2

Va.

Vc.

Musical score for orchestra, page 15, measures 15-16. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet (B♭) 1 & 2, Bassoon 1 & 2, Horn (F) 1, Violin 1 & 2, Viola, and Cello. Measure 15 starts with Flute 1 & 2 playing eighth-note patterns. Measure 16 begins with a dynamic **p**, featuring a solo line for Flute 1 & 2, Oboe 1 & 2, Clarinet (B♭) 1 & 2, Bassoon 1 & 2, and Horn (F) 1. The bassoon part includes slurs and grace notes. Measure 16 concludes with a dynamic **p** and a pizzicato section for the strings.

Musical score for orchestra, page 21. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet (B♭) 1 & 2, Bassoon 1 & 2, Cor (F) 1, Violin 1 & 2, Cello, and Double Bass. The score shows various musical markings including dynamics (p, pizz., arco), articulations (trills, slurs, grace notes), and performance instructions (3, 3, 3, 3).

27

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. (B♭)
1
2

Fg. 1
2

Cor. (F) 1

p

p

rit.

Vl. 1

Vl. 2

Va.

Vc.

Tempo

Cl. (B♭)
1
2

Fg. 1
2

Cor. (F) 1

p

p

Tempo

Vl. 1

Vl. 2

Va.

Vc.

41

Cor. (F) 1

Vl. 1

Vl. 2

Va.

Vc.

==

49

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

Cor. (F) 1

Vl. 1

Vl. 2

Va.

Vc.

55

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (B \flat) 1
Cl. (B \flat) 2
Fg. 1
Fg. 2
Cor. (F) 1
Vl. 1
Vl. 2
Va.
Vc.

p *p*

p *pizz.*
p

arco
p

p *p*

p *p*

60

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (B \flat) 1
Cl. (B \flat) 2
Fg. 1
Fg. 2
Cor. (F) 1
Vl. 1
Vl. 2
Va.
Vc.

p

p

p

arco
p

p *pizz.*

mf

rit.

p

arco
p

p

mf

Tempo

Fl. 1 2 65

Cl. (B \flat) 1 2

Fg. 1 2

Cor. (F) 1

Tempo

Vl. 1

Vl. 2 pizz.

Va. p arco

Vc.



Coda

Fl. 1 2 71

Cl. (B \flat) 1 2

Fg. 1 2

Cor. (F) 1

Coda

Vl. 1

Vl. 2 p

Va. p

Vc. p

III

MENUETT (♩=96)

Flauto 1 2 *f* a2

Oboe 1 2 *f* a2

Clarinetto (B♭) 1 2 *f* a2

Fagotto 1 2 *f* a2

The score consists of four staves. The first three staves (Flauto, Oboe, Clarinetto) play eighth-note patterns in 3/4 time. The fourth staff (Fagotto) plays eighth-note patterns in 3/4 time. Measure 1 ends with a repeat sign and a2. Measures 2-3 show continuation of the patterns. Measure 4 begins with a dynamic f.

Corno (F) 1 2 *f*

Tromba (C) 1

The score consists of two staves. The first staff (Corno F) plays eighth-note patterns in 3/4 time. The second staff (Tromba C) rests throughout the measures. Measure 1 ends with a dynamic f. Measures 2-3 show continuation of the patterns.

MENUETT (♩=96)

Violino 1 *f*

Violino 2 *f* arco

Viola *f* arco

Violoncello *f* arco

Contrabbasso *f* arco

pizz. 1. arco

pizz. p

pizz. p

pizz. p

pizz. p

pizz. p

pizz. p

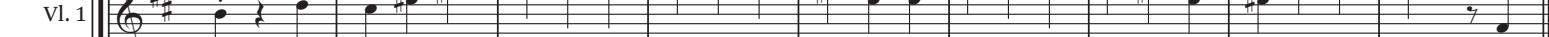
The score consists of five staves. The first four staves (Violin 1, Violin 2, Viola, Violoncello) play eighth-note patterns in 3/4 time. The fifth staff (Contrabass) rests throughout the measures. Measures 1-3 show continuation of the patterns. Measures 4-5 show a transition with pizzicato and arco techniques. Measure 6 ends with a dynamic p.

Fl. 1 2 | 2. a2 | 

Ob. 1 2 | 

Cl. (B♭) 1 2 | a2 | 

Fg. 1 2 | p | < < < f | 

Cor. (F) 1 2 | p | < < < f | 

Tr. (C) 1 | 

Timp. |

Vl. 1 | 2. arco | 

Vl. 2 | arco | 

Va. | arco | 

Vc. | arco | 

Cb. | arco | 

17

Fl. 1
2

Ob. 1
2

Cl. (B♭) 1
2

Fg. 1
2

Cor. (F) 1
2

Tr. (C) 1

Timp.

rit. Finis

1. solo
p
espr.

vl. 1

vl. 2

Va.

Vc.

Cb.

rit. pizz. Finis

f pizz.
f pizz.
f pizz.
f pizz.
f pizz.

Cl. (B♭) 1
2

25

vl. 1

vl. 2

Va.

Vc.

Vc.

Cb.

arco
p pizz.
p arco
p arco
p

32

Fl. 1 2 *espressivo* *cresc.* *D.C. al Fine*

Ob. 1 2

Cl. (B \flat) 1 2

Fg. 1 2

Cor. (F) 1 2 *f*

Tr. (C) 1

Timp.

Vl. 1 *arco* *p* *espressivo* *cresc.* *D.C. al Fine*

Vl. 2 *arco* *p* *espressivo* *cresc.* *f*

Va.

Vc.

Vc.

Cb.

p *cresc.* *f*

IV

RONDO
Allegro molto vivace ($\text{♩} = 100$)

Flauto 1
2

Oboe 1
2

Clarinetto (B \flat) 1
2

Fagotto 1
2

Corno (F) 1
2

Tromba (C) 1
2

Timpani

Allegro molto vivace ($\text{♩} = 100$)

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

9
 a2

Fl. 1 2
f

Ob. 1 2
f

Cl. (B♭) 1 2
f

Fg. 1 2
f

Cor. (F) 1 2
f

Tr. (C) 1 2

Timp.
f >> *f* >

mf *f*

Vl. 1
f

Vl. 2
f

Va.
f

Vc.
f

Cb.
pizz.
f

Musical score for orchestra, page 17, measures 17-20. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet (B♭) 1 & 2, Bassoon 1 & 2, Horn (F) 1 & 2, Trombone (C) 1 & 2, Timpani, Violin 1, Violin 2, Viola, Cello, and Double Bass. The key signature is A major (three sharps). Measure 17: Flute 1 & 2, Oboe 1 & 2, Clarinet (B♭) 1 & 2, Bassoon 1 & 2, Horn (F) 1 & 2, Trombone (C) 1 & 2, Timpani, Violin 1, Violin 2, Viola, Cello, Double Bass. Measure 18: Flute 1 & 2 play eighth-note patterns. Oboe 1 & 2 play eighth-note patterns. Clarinet (B♭) 1 & 2 play eighth-note patterns. Bassoon 1 & 2 play eighth-note patterns. Horn (F) 1 & 2 play eighth-note patterns. Trombone (C) 1 & 2 play eighth-note patterns. Timpani plays eighth-note patterns. Violin 1, Violin 2, Viola, Cello, Double Bass. Measure 19: Flute 1 & 2 play eighth-note patterns. Oboe 1 & 2 play eighth-note patterns. Clarinet (B♭) 1 & 2 play eighth-note patterns. Bassoon 1 & 2 play eighth-note patterns. Horn (F) 1 & 2 play eighth-note patterns. Trombone (C) 1 & 2 play eighth-note patterns. Timpani plays eighth-note patterns. Violin 1, Violin 2, Viola, Cello, Double Bass. Measure 20: Flute 1 & 2 play eighth-note patterns. Oboe 1 & 2 play eighth-note patterns. Clarinet (B♭) 1 & 2 play eighth-note patterns. Bassoon 1 & 2 play eighth-note patterns. Horn (F) 1 & 2 play eighth-note patterns. Trombone (C) 1 & 2 play eighth-note patterns. Timpani plays eighth-note patterns. Violin 1, Violin 2, Viola, Cello, Double Bass.

Musical score for Flute 1, Oboe 1, Clarinet (B-flat) 1, Bassoon 1, and Cor anglais (F) 1. The score shows five staves of music. The first four staves (Flute 1, Oboe 1, Clarinet 1, Bassoon 1) play eighth-note patterns with grace marks, dynamic *p*, and slurs. The fifth staff (Cor anglais 1) remains silent throughout the measures. Measure numbers 25 and 26 are indicated at the top left.

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

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

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Vc.

Cb.

Measure 33: Flute 1 and 2 play eighth-note patterns. Oboe 1 and 2 play eighth-note patterns. Clarinet (B \flat) 1 and 2 play eighth-note patterns. Bassoon 1 and 2 play eighth-note patterns. Timpani plays eighth-note patterns. Violin 1 and 2 play eighth-note patterns. Viola plays eighth-note patterns. Cello and Double Bass play eighth-note patterns. Bassoon plays eighth-note patterns.

Measure a2: Flute 1 and 2 play eighth-note patterns. Oboe 1 and 2 play eighth-note patterns. Clarinet (B \flat) 1 and 2 play eighth-note patterns. Bassoon 1 and 2 play eighth-note patterns. Timpani plays eighth-note patterns. Violin 1 and 2 play eighth-note patterns. Viola plays eighth-note patterns. Cello and Double Bass play eighth-note patterns. Bassoon plays eighth-note patterns.

*
 40
 Fl. 1 2
cresc. - - - - -
 Ob. 1 2
cresc. - - - - -
 Cl. (B^b) 1 2
cresc. - - - - -
 Fg. 1 2
p *cresc.* - - - - -
 Cor. (F) 1 2
p *cresc.* - - - - -
 Tr. (C) 1 2
 Timp.
 Vl. 1
p *cresc.* - - - - -
 Vl. 2
p *cresc.* - - - - -
 Va.
p *cresc.* - - - - -
 Vc.
p *cresc.* - - - - -
 Cb.
** b. 40: Possibly A minor as in A (see critical commentary and facsimile p. xii)*

Musical score page 47, measures 1-4. The score includes parts for Flute 1, Oboe 1, Clarinet (B-flat) 1, Bassoon 1, Horn (F) 1, Trombone (C) 1, Timpani, Violin 1, Violin 2, Cello, and Bass. The instrumentation is as follows:

- Fl. 1**: Playing eighth-note chords in common time.
- Ob. 1**: Playing sustained notes.
- Cl. (B \flat) 1**: Playing eighth-note chords, dynamic *p*.
- Fg. 1**: Playing sustained notes.
- Cor. (F) 1**: Playing sustained notes.
- Tr. (C) 1**: Playing sixteenth-note patterns, dynamic *p*, marked "1. solo". The part ends with "ad libitum" and a fermata.
- Timp.**: Playing sustained notes.
- Vl. 1**: Playing eighth-note chords, dynamic *p*.
- Vl. 2**: Playing eighth-note chords, dynamic *p*.
- Va.**: Playing sustained notes.
- Vc.**: Playing sustained notes.
- Cb.**: Playing sustained notes.

Measure 1: Flute 1, Clarinet 1, Trombone 1 play eighth-note chords. Oboe 1, Bassoon 1, Horn 1, Trombone 1 play sustained notes. Measure 2: Flute 1, Clarinet 1, Trombone 1 play eighth-note chords. Oboe 1, Bassoon 1, Horn 1, Trombone 1 play eighth-note chords. Measure 3: Flute 1, Clarinet 1, Trombone 1 play eighth-note chords. Oboe 1, Bassoon 1, Horn 1, Trombone 1 play eighth-note chords. Measure 4: Flute 1, Clarinet 1, Trombone 1 play eighth-note chords. Oboe 1, Bassoon 1, Horn 1, Trombone 1 play eighth-note chords.

55

Fl. 1 2 a2

Ob. 1 2 f

Cl. (B♭) 1 2

Fg. 1 2 f

Cor. (F) 1 2

Tr. (C) 1 2

Timp.

Vl. 1 arco

Vl. 2 arco

Va.

Vc.

Cb. pizz.

63

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2 *fp*

Cor. (F) 1 2 *fp*

Tr. (C) 1 2

Tim. *p*

Vl. 1 pizz.
f dim. *p*
Vl. 2 pizz.
f dim. *p*

Va.

Vc. *fp* pizz. arco
p arco

Cb. *p*

72

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

Cor. (F) 1
2

Tr. (C) 1
2

Timp.

vl. 1

vl. 2

Va.

Vc.

Cb.

80

Fl. 1 2

Ob. 1 2

Cl. (B \flat) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (C) 1 2

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Musical score page 80. The score consists of ten staves. The top four staves (Flute 1/2, Oboe 1/2, Clarinet (B-flat) 1/2, Bassoon 1/2) have treble clefs and two staves each. The next three staves (Cor (F) 1/2, Trombone (C) 1/2, Timpani) have bass clefs and two staves each. The bottom three staves (Violin 1, Violin 2, Cello) have treble clefs and one staff each. The Double Bass and Bassoon staves have bass clefs and one staff each. Measure 1 starts with rests. Measures 2-4 show woodwind entries: Flute 1/2 (p), Oboe 1/2 (p), Clarinet/Bassoon (p). Measures 5-7 show sustained notes with grace notes. Measures 8-10 show woodwind entries: Cor (F) 1/2 (p), Trombone (C) 1/2 (p), Timpani (f, p). Measures 11-13 show woodwind entries: Vl. 1 (f), Vl. 2 (f), Va. (f). Measures 14-16 show sustained notes with grace notes. Measures 17-19 show woodwind entries: Vc. (f), Cb. (f).

87 a²
 Fl. 1, 2 *f* ff
 Ob. 1, 2 *f* ff
 Cl. (B^b) 1, 2 *f* ff
 Fg. 1, 2 *f* ff

 Cor. (F) 1, 2 *f* ff
 Tr. (C) 1, 2 *f* a²

 Timp. *f* ff

vl. 1 *f* ff
 vl. 2 *f* ff
 Va. *f*
 Vc. *f* ff
 Cb. *f* ff

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

Cor. (F) 1 2
 Tr. (C) 1 2

Timp.

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

105

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
Tr. (C) 1
Tr. (C) 2
Timp.
vl. 1
vl. 2
Va.
Vc.
Cb.

p

115

Fl. 1 2
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2

Cor. (F) 1 2
Tr. (C) 1 2

Tim. p f f

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

123

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

Cor. (F) 1
2

==

131

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

Cor. (F) 1
2

vl. 1

vl. 2

Va.

Vc.

138 *
 Fl. 1 2
cresc.
 Ob. 1 2
cresc.
 Cl. (B♭) 1 2
cresc.
 Fg. 1 2 **p** *cresc.*
 Cor. (F) 1 2 **p** *cresc.*
 Tr. (C) 1 2
 Timp.
 Vl. 1
p *cresc.*
 Vl. 2
p *cresc.*
 Va.
p *cresc.*
 Vc.
p *cresc.*
 Cb.
 * see b. 40

145

Fl. 1
2

p

Ob. 1
2

Cl. (B \flat) 1
2

p

Fg. 1
2

Cor. (F) 1
2

Tr. (C) 1
2

1. solo

p

Timp.

ad libitum

Tim.

vl. 1

p

>

>

>

>

vl. 2

p

>

>

>

>

Va.

Vc.

Cb.

pizz.

pizz.

Fl. 1/2 *a2*
f

Ob. 1/2 *a2*
f

Cl. (B♭) 1/2 *f*

Fg. 1/2 *f*

Cor. (F) 1/2 *f*

Tr. (C) 1/2

Timp. *f* > *f* > *mf* *f*

Vl. 1 *arco*
f

Vl. 2 *arco*
f

Va. *f*

Vc. *f*

Cb. *pizz.*
f

This musical score page contains six systems of music. The first system features Flute 1/2, Oboe 1/2, Clarinet (B-flat) 1/2, Bassoon 1/2, Horn 1/2, Trombone 1/2, and Timpani. The second system features Violin 1, Violin 2, Viola, Cello, and Double Bass. Measure 153 is indicated at the top left. Dynamics such as *f*, *mf*, and *pizz.* are marked throughout the score. Articulation marks like '>' and '*arco*' are also present.

161

Fl. 1
2 *f*

Ob. 1
2 *f*

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

Fg. 1
2 *f*

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

Tr. (C) 1
2 *f* a2

Timp.

vl. 1 *f*

vl. 2 *f*

Va. *f*

Vc.

Cb.

168

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (C) 1 2

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

f

f

f

f

175

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

Cor. (F) 1
2

Tr. (C) 1
2

Timp.

vl. 1

vl. 2

Va.

Vc.

Cb.

p

cresc.

a2

p

cresc.

p

cresc.

p

cresc.

cresc.

cresc.

cresc.

182

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (C) 1 2

Tim.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

f

189

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

Cor. (F) 1
Cor. (F) 2
Tr. (C) 1
Tr. (C) 2

Timpani

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

ABBREVIATIONS

b.	bar
bb.	bars
cb.	contrabbasso
cl.	clarinetto
cor.	corno
<i>DK-Kk</i>	Det Kgl. Bibliotek, København Royal Danish Library, Copenhagen
fg.	fagotto
fl.	flauto
fol.	folio
ob.	oboe
p.	page
pp.	pages
str.	strings
timp.	timpani
tr.	trombe
va.	viola
vc.	violoncello
vl.	violin
ww.	woodwind

CRITICAL COMMENTARY

DESCRIPTION OF SOURCES

A Score, autograph

B Sketches, autograph

A Score, ink fair copy, autograph.

DK-Kk, Paul v. Klenaus Samling 86, mu 0603.2900.

Title on cover: ‘Symphonie No 8 / im alten Stil / März 1942. / Paul v. Klenau’

34x26 cm; 10 folded bifolios written in ink; first movement paginated 1–16, second movement 17–20, third movement 17–20, and fourth movement 21–39. A bifolio (music paper) employed as cover with shelf marks ‘Paul v. Klenau Samling’ and ‘mu 0603.2900’ added in foreign hand.

Paper type: 24 staves (‘Nr. 10 R. Hinrichs Frankfurt/Main. Schillerstr. 20’).

The source is an ink fair copy with only few corrections.

For the repetition of certain passages, Klenau has used alphanumeric references rather than writing out the sections again in full. The manuscript – like all the other manuscripts from the Vienna collection mentioned above – includes an oblong slip in Margarethe Klimt’s hand: ‘März / 1942 / Inhalt: / Sinfonie / N° VIII / im alten Stil / 1) Partitur - / Manuskript / Seite 1-39 / 2) Skizzen / 4 Seiten / Januar / 1947 / MK’. Provenance: The manuscript was part of the Klenau collection in private ownership kept in Vienna and Tyrol during the years 1946–2005. The manuscript was acquired by The Royal Danish Library in 2005.

B Sketches, fragments, autograph.

DK-Kk Paul v. Klenaus Samling 86, mu 0603.2900.

34x26 cm; two folded bifolios written in pencil with a few additions and corrections in ink. On top of the first page of both bifolios, ‘Sinfonie N° 8 1942’ added in Margarethe Klimt’s hand in pencil. Paper type: 24 staves (‘Nr. 10 R. Hinrichs Frankfurt/Main. Schillerstr. 20’).

Source consists of eight pages with scattered fragments, motifs and chord progressions (see facsimile p. xv).

VARIANT READINGS AND EDITORIAL EMENDATIONS

FIRST MOVEMENT

Bar	Part	Comment
1–8	fl. cl.	<i>a</i> due added by analogy with ob., fg. and because of double stems in bb.9 ff.
3, 7–8	ob.	<i>a</i> due added by analogy with bb.1–2, 4–6
5	ob	note 2: \downarrow emended to \downarrow to fit the metre
9	cor	f added by analogy with all other parts
9	timp.	stacc. added by analogy with b.6
9	cb.	notes 1–6: ten. added by analogy with vc.
10	cl. cor.	quaver 4–6: missing rests added to fit the metre
11	vl.1	note 6: $c^{\sharp m}$ emended to d'' by analogy with fl.1
16	fl. ob. fg.	missing rest added to fit the metre
17	vc.	note 2: \downarrow emended to \downarrow to fit the metre
18	cor.2	p added by analogy with cor.1 (b.17)
21	vc.	note 2: \downarrow emended to \downarrow to fit the metre
29	vl.1	beginning of slur emended from note 3 to note 1 by analogy with b.26
30	cb.	ten. added by analogy with vl., va., vc.
31	timp.	\downarrow emended to \downarrow to fit the metre
33–38	ob.	<i>a</i> due added by analogy with fl., cl., fg.
33–34	cor.2	ten. added by analogy with cor.1
35	fg.1,2	\downarrow emended to \downarrow to fit the metre
35	timp.	stacc. added by analogy with b.33
35–36	cl.1,2	slur added by analogy with fl.1,2
35–36	fg.	ten. added by analogy with cor., va., vc., cb.
37, 38	va.	lower part: $c^{\sharp i}$ emended to $c^{\natural i}$ by analogy with cor.2
39	tr.1,2	note 2: \downarrow emended to \downarrow to fit the metre
40	fl.1,2	ten. added by analogy with ob., cl., fg.
42	fl.1	$f^{\sharp m}$ emended to $f^{\natural m}$ by analogy with cl.1
42	va.	ten. omitted by analogy with vc., cb.
43	va. vc.	slur omitted because of ten. and by analogy with cb.
47	cl.1	note 1: $d^{\sharp m}$ emended to $d^{\natural m}$ by analogy with fl.1, vl.1,2
49	vl.1,2	<i>arco</i> added by analogy with b.61
49	vl.2	$f^{\sharp m}$ emended to $f^{\natural m}$ by analogy with vl.1
49	va.	$f^{\sharp m}$ emended to $f^{\natural m}$ by analogy with vl.1,2
50	va.	$f^{\sharp m}$ emended to $f^{\natural m}$ by analogy with b.49
51	ob.1	$d^{\sharp m}$ emended to $d^{\natural m}$ by analogy with fl.1
53	fl.	missing rests added
53–56	ob.	missing rests added
55	cor.1	note 1: $f^{\natural i}$ emended to $f^{\sharp i}$ by analogy with fg.
55	cor.1	note 3: $f^{\natural i}$ emended to $g^{\natural i}$ by analogy with fg., va., vc., cb.
57	cl.2	note 1: $b^{\natural i}$ emended to $b^{\sharp i}$ by analogy with fl.2, vl.1,2
65	vl.2	chord 1 illegible; interpreted as $f^{\natural i}$, d'' , a''
65	va.	chord 1: $f^{\sharp i}$ emended to $f^{\natural i}$ by analogy with vl.1,2, cb.
70	va.	second quaver: missing <i>a</i> added by analogy with vl.1
73	vl.2	middle note emended from \downarrow to \downarrow by analogy with vl.1, va.
73–74	tr.	<i>a</i> due added by analogy with bb.75–76
75	vl.2	middle note emended from \downarrow to \downarrow by analogy with vl.1
77	vl.1	notes 4–6: slur added by analogy with notes 1–3
77–79	cl.1,2	slurs added by analogy with fl.1,2 and bb.81–84
77–81	fl. cl.	<i>a</i> due added by analogy with ob., fg.
78	vl.2 va.	ten. omitted by analogy with vc., cb.
80	cor.	f added by analogy with tr.
81	timp.	stacc. added by analogy with b.77
81	vc. cb.	note 3: stacc. added by analogy with vl.2, va.
82	timp.	notes 1–2: F^{\natural} emended to F^{\sharp} by analogy with cor.2, vl.2
82	vl.2 va.	ten. omitted by analogy with vc., cb.
84	timp.	stacc. added by analogy with bb.81–82
90	va. vc.	ten. added by analogy with vl.2 and bb.89, 91–92
97–102	cl.	<i>a</i> due added by analogy with fl., ob., fg.

101	cor.	f added by analogy with tr.	9	va.	<i>pizz.</i> added by analogy with vc. (b.1)
101	va.	lower part: <i>f</i> [#] emended to <i>f</i> ^h by analogy with vl.1,2	9	vc.	<i>arco</i> added because of <i>pizz.</i> in b.1
101	vc.	lower part: <i>g</i> ^h emended to <i>g</i> [#] by analogy with cb.	10	fg. vl.2	————— added by analogy with all other parts
103	fg.1,2	p added by analogy with va., vc, cb.	10	cor.1	p added by analogy with b.9 (all other parts)
104	fg.1,2	————— added by analogy with fl., cl.	14	cl.1	end of slur moved from first note of b.15 to last note of b.14 by analogy with b.6
104–105	cor.	<i>a due</i> added by analogy with bb.106–110	15	fl.2	notes 4–5: ten. and slur added by analogy with cl.2, vl.1 (lower part), vl. 2 (lower part)
106–107	timp.	p ————— f added by analogy with bb.104–105	15	va.	note 1: <i>f</i> [#] emended to <i>f</i> ^h by analogy with fg.2, vc.2
107	timp.	stacc. added by analogy with b.105	15	vc.	note 1: <i>f</i> [#] emended to <i>f</i> ^h by analogy with fg.2
108	cl.2	note 2: <i>a</i> ^h emended to <i>a</i> [#] by analogy with fl.2, vl.1,2	16	fl. cl. fg.	<i>h</i> added to fit the metre
111	vl.1,2	<i>arco</i> added because of <i>pizz.</i> in b.107, and by analogy with b.61	17	cor.1	<i>i</i> added because of <i>solo</i> in fl.1 (b.17) and ob.1 (b.20)
112	cor.1	notes 1–3; <i>c</i> ^h emended to <i>c</i> [#] by analogy with b.111	20	cl.1,2	<i>h</i> added to fit the metre
112	cor.2	note 4–6: <i>G</i> emended to <i>G</i> [#] by analogy with fl., vl.1,2	21	ob.1	note 5: <i>f</i> [#] emended to <i>f</i> ^h by analogy with cl.1
112	timp.	notes 1,2: <i>l</i> emended to <i>l</i> . to fit the metre	21	cl.1,2	p added by analogy with ob.1 (b.20)
113	ob.1	<i>d</i> ^{h,m} emended to <i>d</i> ^{#,m} by analogy with fl.1	21	vc.	note 1: <i>f</i> [#] emended to <i>f</i> ^h by analogy with cor.
113–114	timp.	as ink correction in A; A:  (same rhythm as tr. 1,2) crossed out in ink	22	fl.1	note 4: <i>e</i> ^{h,m} emended to <i>e</i> ^{#,m} by analogy with ob.1;
115	cor.2	<i>f</i> ^h emended to <i>f</i> [#] by analogy with b.116	22	ob.1	note 7: <i>b</i> ^h emended to <i>b</i> ^h by analogy with cl., cor.1;
115	timp.	f added by analogy with all other parts	22	cl.	note 10: <i>f</i> [#] emended to <i>f</i> ^h by analogy with cl.2
117	va.	lower parts: <i>l</i> emended to <i>l</i> . <i>h</i> by analogy with vl.1,2	24	fg.2	note 7: <i>b</i> ^h emended to <i>b</i> ^h by analogy with cl., cor.1;
119	vl.1,2	chord 1: <i>l</i> emended to <i>l</i> . to fit the metre	25–26	fl.2	note 10: <i>f</i> [#] emended to <i>f</i> ^h by analogy with cl.2
123	vc.	inner part: <i>f</i> [#] emended to <i>f</i> ^h by analogy with ob.1 and cl.2	27	va. vc.	second chord: <i>g</i> ^h , <i>c</i> ^h emended to <i>g</i> ^h , <i>c</i> ^h by analogy with fl., ob.
125	cor.2	note 1: <i>c</i> ^h emended to <i>c</i> [#] by analogy with cor.1	29	vl.1	<i>f</i> [#] emended to <i>f</i> ^h by analogy with cl.2
128	timp.	stacc. added by analogy with b.126	30	vl.2	tie added by analogy with ob.2
128	va.	notes 3–5: slur added by analogy with vl.1,2	32	vc.	————— added by analogy with vl.1,2
129, 130	cor.1	<i>f</i> ^h emended to <i>f</i> [#] because of the harmonic context	39	cl.1	p added by analogy with all other parts; <i>arco</i> added because of <i>pizz.</i> in b.25
129	cor.2	<i>f</i> ^h emended to <i>f</i> [#] because of the harmonic context	39	fg.2	<i>arco</i> added because of <i>pizz.</i> in b.25; slurs added by analogy with vl.1
130	vl.2 va.	————— added by analogy with vl.1	41	vc.	stacc. added by analogy with vl.1,2
139–140	fl.2 cl.2	slur added by analogy with ob., fg.	44	va.	note 1: <i>g</i> ^h emended to <i>g</i> [#] by analogy with fg.2, vc.
139, 141,			45	vc.	<i>f</i> [#] emended to <i>f</i> ^h by analogy with vc.
143, 144	tr.1	note 4: <i>f</i> ^h emended to <i>f</i> [#] by analogy with cor.1	47	str.	<i>arco</i> added because of <i>pizz.</i> in b.29
139, 141,			48		chord 2: <i>f</i> [#] emended to <i>f</i> ^h by analogy with vl.1
143, 144	tr.2	note 1: <i>f</i> ^h emended to <i>f</i> [#] by analogy with cor.2			<i>arco</i> added because of <i>pizz.</i> in b.44
140	tr.2	note 1: <i>f</i> ^h emended to <i>f</i> [#] by analogy with cor.2			A: both two ————— as indicated in the present edition and one ————— covering the whole bar
141–142	fl.1	tie added by analogy with ob.2, cl.1			A: after b.48 added: <i>Wiederholung von A bis B – dann Wiederholung von C bis D. Dann Coda.</i> (referring to bb.17–32 and bb.9–14,), followed by the four-bar Coda (letters A, B, C, D added above bb.18, 33, 9 and 15 respectively)
141–142	ob.2 cl.1	slur added by analogy with fl.1			second chord: <i>g</i> ^h , <i>c</i> ^h emended to <i>g</i> ^h , <i>c</i> ^h by analogy with fl., ob.
141–142	fl.2 ob.2	cl.2 fg.1,2 slur added by analogy with fl.1, ob.1, cl.1			note 5: <i>f</i> [#] emended to <i>f</i> ^h because of the harmonic context
143–144	cor. tr.	§ emended to § and tuplets emended accordingly by analogy with ww. and str.; A: notated as §:			note 2: <i>c</i> ^h emended to <i>c</i> [#] by analogy with fl., vl.
	timp.				————— added by analogy with fl.1,2, cl.1,2
143, 144	tr.1	note 4: <i>f</i> ^h emended to <i>f</i> [#] by analogy with cor.1	54	cl.	upper part, notes 2–4: slur added by analogy with vl.1
144	cor.1	note 4: <i>c</i> ^h emended to <i>c</i> [#] by analogy with b.143.			
147	fl.1,2	ten. omitted by analogy with ob., cl., fg., str.	71	fl.2 vl.1	
147	vl.1	lower note: <i>l</i> emended to <i>l</i> by analogy with vl.2, va., vc.	71	cl.1,2	
147–148	va. vc.	ties added by analogy with vl.1,2, cb.	71, 72	vl.1,2	
			72	vl.2	

SECOND MOVEMENT

Bar	Part	Comment
1		time signature added
1	vc.	p added by analogy with cl., fg., cor.1
4	vc.	————— added by analogy with cl., fg.
5–6	fg.2	tie added by analogy with bb.1–2, 3–4
6	cor.	————— added by analogy with cl., fg., vc.
6	vc.	note 3: <i>l</i> ^h emended to <i>l</i> . <i>h</i> by analogy with all other parts
7	cl.2	note 1: <i>c</i> ^h emended to <i>c</i> [#] by analogy with cl.1
7	fg.2 vc.	note 1: <i>f</i> [#] emended to <i>f</i> ^h by analogy with cl.1
9	va. vc.	p added by analogy with vl.1,2

THIRD MOVEMENT

Bar	Part	Comment
1	ob.	<i>a due</i> added by analogy with fl., cl., fg.
1	str.	superfluous <i>arco</i> omitted
1–2	cl.	missing double stems added by analogy with bb.3–9
3	cor.1	note 2: <i>f</i> ^h emended to <i>f</i> [#] by analogy with fl., vl.1,2
3	cor.2	A: note 2: <i>d</i> ^h corrected to <i>b</i> ^h
4	cor.1,2	note 2: <i>c</i> ^h emended to <i>c</i> [#] by analogy with all other parts
8 ⁱⁱ	vl.1	note 2: <i>arco</i> added because of <i>pizz.</i> on note 1; p added by analogy with fl.
9	vl.1 fl.1,2	p moved from b.9 to b.8 ⁱⁱ (page turn)
9	fg.	note 2: <i>e</i> emended to <i>e</i> [#] by analogy with vc., cb.

9	cor.1,2	p added by analogy with all other parts	44	vl.2	lower part: tie added by analogy with bb.42–43
9	va. vc. cb.	<i>arco</i> added because of <i>pizz.</i> in b.7	45	vc.	note 1: stacc. added by analogy with b.46
10	cl.1,2	p added by analogy with fl., fg.	49	vl.1,2	ten. added by analogy with b.53
10	vl.2	p added by analogy with vl.1 (b.8 ⁱⁱ); <i>arco</i> added because of <i>pizz.</i> in b.7;	52	vl.2	lower part: stacc. added by analogy with upper part
10–11	fg.1,2	— added by analogy with all other parts	55–62		A: only vl.2 is notated (all other parts have empty staves); added in pencil below the bottom stave: <i>Wiederholung Seite 26</i> (referring to bb.9–16)
16		A: double barline with repetition and <i>D.C al</i> crossed out	63	vc.	fp added by analogy with fg., cor.
16	fl.1,2		71	cl.1	<i>d[#]</i> emended to <i>d[#]</i> by analogy with b.69 (fg.1), b.72 (vl.2)
	cor.1,2		72	vl.2	<i>arco</i> added because of <i>pizz</i> in b.63
	vl.1	third crotchet: ten. added by analogy with bb.+1, 18, 20	73	fl.	<i>a due</i> added by analogy with ob. and b.75
16	cor.	f moved from beginning of b.17 to end of b.16 by analogy with fl., vl.1	73	vl.1	<i>arco</i> added because of <i>pizz.</i> in b.63
16	va.	ten. added by analogy with other str.	73	timp.	f added by analogy with all other parts and because of — in b.72
17–23	fl. ob. cl.	<i>a due</i> added by analogy with fg.	73	vc.	note 1: <i>b⁺</i> emended to <i>b⁺</i> by analogy with vl.1,2
19	fg.2	note 1: <i>d[#]</i> emended to <i>d[#]</i> by analogy with vc., cb.	74	tr.1,2	note 1: <i>g[#], g[#]</i> emended to <i>f[#], a'</i> by analogy with va.
19	tr.1	as pencil correction in A; A: \downarrow . <i>f[#]</i> corrected to \downarrow . <i>f[#]</i> , <i>g[#]</i>	75	fl.1 tr.1	
19–20	vl.1	end of slur emended from last note of b.19 to first note of b.20 by analogy with fl.1	75	vl.1,2 va.	<i>c[#]</i> emended to <i>c[#]</i> because of the harmonic context (see facsimile p.xiii)
23	vl.2 va.		75	cl.1	<i>d[#]</i> emended to <i>d[#]</i> because of the harmonic context (see facsimile p.xiii)
	vc. cb.	<i>pizz.</i> added by analogy with vl.1 and b.7	75	timp.	note 5: \downarrow emended to \downarrow to fit the metre
24	cl.1	<i>solo espr.</i> moved from b.25; p added by analogy with str. (b.25)	76	vl.1	<i>b⁺</i> emended to <i>b⁺</i> by analogy with fl.1, vl.2, va., vc.
25	va. vc.2		78	cor.2	<i>b⁺</i> emended to <i>b⁺</i> by analogy with tr.1
	cb.	<i>arco</i> added because of <i>pizz.</i> in b.23	78	vl.2 va.	chord 2; <i>f[#]</i> emended to <i>f[#]</i> by analogy with vl.1
25–32	vc.2	slurs added by analogy with vc.1	81	fg. cor.2.	
27	vc.1	notes 3, 4: <i>c[#]</i> emended to <i>c[#]</i> by analogy with cl.1, va.	81	vl.1	p added by analogy with cl., va., vc.
32	cl.1	\downarrow added to fit the metre	83	cor.1 vl.2	p added by analogy with other parts (b.81)
32	vc.1	end of <i>pizz.</i> because of no stacc. in bb.33–39 (contrary to bb.25–30)	87	fl.	<i>a due</i> added by analogy with ob., cl., fg., cor.
33	vl.1	<i>arco</i> added because of <i>pizz.</i> in b.23	87	cl.2	note 1: <i>d[#]</i> emended to <i>d[#]</i> by analogy with ob.1, vl.1,2
34–39	fl.1,2	<i>cresc--</i> added by analogy with str.	87	fg.2	<i>c[#]</i> emended to <i>c[#]</i> by analogy with vc., cb.
			87	timp.	f added by analogy with all other parts
			87	ww. timp.	ww. stacc. added by analogy with str.
			87	va.	chords 2, 3: <i>c[#]</i> emended to <i>c[#]</i> by analogy with vl.1,2, vc., cb.
			90	ob.2	<i>b⁺</i> emended to <i>b⁺</i> by analogy with b.89
			90	cl.1	<i>g[#]</i> emended to <i>g[#]</i> by analogy with b.89
			95	cor.2	<i>f[#]</i> emended to <i>f[#]</i> by analogy with cl.1, fg.1
			97	cl.1	<i>c[#], a'</i> emended to <i>b', g[#]</i> to fit the harmonic context
			97	cl.2	note 1: <i>a'</i> emended to <i>g[#]</i> to fit the harmonic context
			97–98	timp.	marc. added by analogy with bb.95–96
			99	fl. ob.	<i>a due</i> added by analogy with bb.95–98, 111–114
			100	cl.1	<i>d[#]</i> emended to <i>d[#]</i> by analogy with cor.1 and b.108
			100	cl.2	<i>d[#]</i> emended to <i>d[#]</i> by analogy with cor.1 and b.108
			100	va.	upper part <i>c[#]</i> emended to <i>c[#]</i> by analogy with cl., cor.1 and b.108
			102	cl.1,2	<i>c[#], c[#]</i> emended to <i>c', c"</i> by analogy with cor.1
			103–104	cl.1,2	slur added by analogy with fl.1,2
			105, 106	cor.1	<i>f[#]</i> emended to <i>f[#]</i> by analogy with fl.1, vl.1,2
			110	cl.1,2	<i>c[#], c[#]</i> emended to <i>c', c"</i> by analogy with cor.1
			110	va.	upper part: <i>b⁺</i> emended to <i>b⁺</i> by analogy with b.102
			111	cl.	<i>a due</i> added by analogy with fl., ob.
			111, 112	va.	chord 1: ten. added by analogy with vc., cb.
			112	cb.	ten. added by analogy with b.111
			113	cor.2	<i>f[#]</i> emended to <i>f[#]</i> by analogy with fl.1, ob.2, cl.
			114–160		after b.114 added in pencil: <i>Wiederholung a bis b dann C-D</i> , followed by two blank pages only with bar lines, referring to bb.1–8 and 25–62
			161	tr.	<i>f[#]</i> emended to <i>f[#]</i> by analogy with fl.1, ob.1
			161	vl.1	note 1: <i>f[#]</i> emended to <i>f[#]</i> because of the harmonic context
			167–176		see facsimile of the whole passage in A, p.xiv
			167	cl.1	<i>d[#]</i> emended to <i>d[#]</i> because of the harmonic context
			167	tr.	<i>a due</i> added by analogy with cor.

FOURTH MOVEMENT

Bar	Part	Comment			
2	vl.2 va. vc	notes 3–4: stacc. added by analogy with b.1			
3	vc.	note 1: \downarrow emended to \downarrow to fit the metre			
5	fl.	<i>a due</i> added by analogy with cl.			
7	cl.2 fg.1,2	note 1: ten. added by analogy with cl.1			
8	vl.2	note 2: \square added by analogy with b.4			
8	vl.2 va. vc.	notes 2–3: slur added by analogy with ww., vl.1			
9	ob.1,2	note 1: stacc. added by analogy with fl.1,2			
9,10	cl.1,2	— added by analogy with all other parts			
10	vc.	upper part: e emended to d by analogy with cl.1,2, va.			
11	fl. ob.	note 1: stacc. added by analogy with b.9			
17–24		A: added in pencil on a blank page with only vl.1 being notated: <i>Wiederholung von a bis b</i> (corresponding to bb.1–8)			
29	cor.1	\downarrow added because of p			
29–32	fg.2	ten. added by analogy with fg.1			
36	vl.1	notes 1–4: redundant slur omitted by analogy with vl.2, va., vc.; — omitted by analogy with vl.2, va., vc.			
37	fl.1	note 3: <i>g[#]</i> emended to <i>g[#]</i> by analogy with vl.1			
40	fg.2 vc.	<i>c[#]</i> emended to <i>c[#]</i> because of the harmonic context			
41	fg.2 vc.	<i>c[#]</i> emended to <i>c[#]</i> because of the harmonic context			
		As can be seen from the sketch (se facsimile p.xv) the 'wrong' notation in bb.40 and 41 (the switch of <i>c[#]</i> and <i>c[#]</i> in the minim chords of the two bars) may be due to a mistake already in the sketch			
43	fl.1,2	<i>c[#]</i> emended to <i>c[#]</i> by analogy with vl.1			

167–170 cl.1 $d^{\sharp\prime\prime}$ emended to $d^{\sharp\prime\prime}$ because of the tonal context
167–170 fl.1 ob.1
 fg. tr. va.
 vc. cb. $c^{\sharp\prime}$ emended to $c^{\sharp\prime}$ because of the harmonic context
169, 170 ob.2 $f^{\sharp\prime\prime}$ emended to $f^{\sharp\prime\prime}$ because of the harmonic context
169, 170 fg.1,2 $F^{\sharp\prime}$ and $f^{\sharp\prime}$ emended to $F^{\sharp\prime}$ and $f^{\sharp\prime}$ because of the harmonic context
169 va. vc. cb. $f^{\sharp\prime}$ emended to $f^{\sharp\prime}$ because of the harmonic context
 and because of the explicit indication of $f^{\sharp\prime}$ in b.171–
 172 (fg.1,2, va., vc., cb.)
173 vl.1 note 6: $b^{\sharp\prime\prime}$ emended to $b^{\flat\prime\prime}$ by analogy with fl.2, cl.2
173 vl.2 note 3: $b^{\sharp\prime\prime}$ emended to $b^{\flat\prime\prime}$ by analogy with fl.2, cl.2
174 vl.1 note 6: $b^{\sharp\prime\prime}$ emended to $b^{\flat\prime\prime}$ by analogy with fl.2, cl.2
174 vl.2 note 6: $b^{\sharp\prime\prime}$ emended to $b^{\flat\prime\prime}$ by analogy with fl.2, cl.2
177 fg.1,2 **p** added by analogy with timp.
185 ob.2 va.2 $f^{\sharp\prime\prime}$ emended to $f^{\sharp\prime\prime}$ because of the harmonic context
187 ob.1 va.1 $f^{\sharp\prime\prime}$ emended to $f^{\sharp\prime\prime}$ because of the harmonic context
191 va. missing $\sharp\flat$ added
192–194 cor.1 $c^{\sharp\prime\prime}$ emended to $c^{\sharp\prime\prime}$ by analogy with tr.1
192–194 va. stacc. added by analogy with vl.1,2
197 cb. **ff** added by analogy with other str.