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HANS CHRISTIAN LUMBYE

DRONNING LOUISE VALS

QUEEN LOUISE WALTZ



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KØBENHAVN 2010

UDGIVET AF
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MED FORORD AF
WITH AN INTRODUCTION BY

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DANSK CENTER FOR MUSIKUDGIVELSE

Cover design Willerup &
English translation Dan A. Marmorstein

DCM 004
ISMN 979-0-9001824-3-2

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Det Kongelige Bibliotek, København
Danish Centre for Music Publication (DCM)
The Royal Library, Copenhagen

This edition was made available on <http://www.kb.dk/da/kb/nb/mta/dcm>
April 2010
Revised June 2010



HANS CHRISTIAN LUMBYE

Hans Christian Lumbye blev født i København den 2. maj 1810. Han flyttede allerede som barn til den danske provins, idet hans far, der var militær embedsmand, blev udstationeret først i Jylland og siden hen i Odense.

I Odense fik Lumbye sin første egentlige musikundervisning og opnåede som 14-årig at blive hornist i det lokale regimentsorkester. Året efter fik han svendebrev som udlært trompeter, og som 19-årig vendte han tilbage til sin fødeby København, hvor han i 1829 fik stilling som trompeter i den kongelige hestgarde. Ved siden af dette arbejde var Lumbye i 1830erne en flittig musiker i Københavns Stadsmusikantorkester, og fra disse år stammer hans tidligste bevarede dansekompositioner.

I 1839 samlede han sit eget orkester. Inspirationen til dette skridt fik han efter at have overværet en række koncerter i København af et musikselskab fra Steiermark i Østrig, hvor Johann Strauss d.æ. og Joseph Lanners nye dansemelodier for første gang lød i Skandinavien.

Med sin egen første *Concert à la Strauss* på det fashionable Raus Hotel (det senere Hôtel d'Angleterre) i København den 4. februar 1840 indledte Lumbye for alvor sit livslange virke som Danmarks og Skandinavien ubestridt førende dansekomponist. Da Tivoli tre år senere åbnede sine porte i København, fik Lumbye som leder af koncertsalens orkester det endelige og faste holdpunkt for sin lange karriere som komponist og dirigent. For dette orkester komponerede han gennem de næste tredive år omtrent 700 danse, først og fremmest polkaer, valse, og galopper – den sidste genre blev nærmest synonym med hans navn. Med disse enkle og populære musikalske danseformer skabte Lumbye i Tivoli en særlig dansk version af dansemusikken, som er løftet over i symfoniorkestrets verden. Samtidig komponerede han en mængde værker til ære for tidens nyeste tekniske opfindelser og landvindinger, talrige orkesterfantasier, mere end 25 ballet-divertissementer, sange og teatermusik.

En lang række udenlandske tournéer til Hamburg, Berlin, Wien og Paris (1844-46), Sct. Petersburg (1850) og Stockholm (1860) bragte Lumbye international anerkendelse og berømmelse.

Dronning Louise Vals (1868)

Gennem sin lange karriere komponerede Lumbye en række marcher og valse specielt til det danske kongehus. Blandt hans senere værker i denne gruppe er valse-suiten fra 1868, som følger det traditionelle mønster med en *Entré*, der her er efterfulgt af 4 valse og en coda, som gentager melodien fra vals nr. 1. Suiten blev komponeret

til den tyskfødte Dronning Louise (1817-1898). Hun havde i 1842 ægget den danske prins Christian (1818-1906) og blev Dronning af Danmark ved sin mands tronbestigelse som Kong Christian IX i 1863.

Dronning Louise Vals blev komponeret i femåret for tronbestigelsen og uropført ved Tivolis sæsonåbningskoncert i koncertsalen den 17. maj 1868. Koncerten, der samtidig repræsenterede Lumbyes 25-års jubilæum som havens musikalske leder, blev omtalt i *Folkets Avis* (18.5.1868) med ordene:

I Koncertsalen gav gamle Lumbye, hilset med bragende Velkomstklap, sine allernyeste og Ungdomsjublende Dandse.

Dags-Telegraphen (19.5.1868) fulgte op med denne omtale:

De ca. 11,500 Mennesker, som i Søndags med synlig Tilfredshed atter vandrede om i Etablissementet, gjenhilste med et Bifald, der paaskjønnede lang og tro Tjeneste, flere af deres gamle bekjendte, navnlig Krigsraad Lumbye, som ved sin Fremtræden modtoges med Stærke Haandklap og hele Aftenen modtog levende Applaus for sit Orkesters Præstationer.

I Robert Watts ugeblad *Figaro* (24.5.1868) omtales koncerten endnu en gang:

H.C. Lumbye blev modtaget med en sand Bifaldsstorm, da han viste sig med Tactstokken paa sin Plads, som han nu i saa mange Aar har indtaget, og saavel hans nyeste Vals til Hendes Majestæt Dronningen, som hans bekjendte gamle Compositioner forlangtes stadigt *da capo*.

Som det ses af disse omtaler blev *Dronning Louise Vals* nærmest omgående en af Lumbyes mest populære royale valse-suiten og forblev gennem resten af århundredet et fast musikalsk indslag ved alle større officielle hofballer i det danske kongehus, ligesom det har holdt sig på koncertrepertoiret i Tivoli helt frem til vore dage.

Værket trykkes her i en kritisk videnskabelig udgave for første gang. Det er sat i partitur ud fra det ældste bevarede komplette stemmesæt, der daterer sig fra begyndelsen af 1900-tallet. Lumbyes autograf-partitur gik efter al sandsynlighed tabt under Schallburgtage-branden af Tivolis Koncertsal natten mellem den 24. og 25. juni 1944.

Knud Arne Jürgensen

HANS CHRISTIAN LUMBYE

Hans Christian Lumbye was born in Copenhagen on 2 May 1810. Already as a child, he moved to the Danish provinces because his father, a military officer, was stationed first in Jutland and later on in Odense.

In Odense, Lumbye took his first genuine lessons in music. By the time he was 14, he had managed to land a job as the hornist in the local regiment orchestra. The following year, he received a certificate attesting to the completion of his apprenticeship as a skilled trumpeter. He returned to his native city as a 19-year-old. There, in Copenhagen in 1829 he was entrusted with a position as a trumpeter in the Royal Horse Guards. Through the 1830s, alongside this responsibility, Lumbye was a hard-working member of Copenhagen's Town Musicians' Ensemble; it is from this decade that his earliest surviving dance compositions originate.

In 1839, he assembled his own orchestra. He was inspired to take this step after having witnessed a series of concerts in Copenhagen presented by a music company from Steiermark in Austria, where Johann Strauss the Elder's and Joseph Lanner's latest dance melodies were played for the very first time in Scandinavia.

With his first *Concert à la Strauss* at the fashionable Raus Hotel (the present Hôtel d'Angleterre) in Copenhagen on 4 February 1840, Lumbye seriously ushered in his lifelong occupation as Denmark's – and Scandinavia's – uncontested leading composer of dance music. Three years later, when Tivoli Gardens opened its gates in the centre of Copenhagen, Lumbye, as the music director of the concert hall's orchestra and Tivoli's resident composer, obtained the steady and definitive base for his long and illustrious career as composer and conductor. For this orchestra, he composed around 700 dances over the course of the next thirty years: primarily polkas, waltzes, and gallops – the latter genre became virtually synonymous with his name. With these simple and popular musical dance forms, Lumbye, through his work in Tivoli, created a special Danish rendition of dance music that has come to be elevated and transferred into the domain of the symphony orchestra. At the same time, he composed a great many works in honour of the day's latest technical inventions and advances, numerous orchestral fantasies, more than 25 ballet divertissements, a good many songs and incidental music for theatrical performances.

An extensive series of foreign tours to Hamburg, Berlin, Vienna and Paris (1844-46), St. Petersburg (1850) and Stockholm (1860) brought international recognition and fame to Lumbye.

Queen Louise Waltz (1868)

During his extensive career, Lumbye composed a number of marches and waltzes that were specifically dedicated to Denmark's house of royalty. Among his later works in this group is the waltz suite from 1868, which follows the traditional pattern: an introductory *Entré* followed by four waltzes and a coda that repeats the melody from Waltz no. 1. The suite was composed for the German-born Queen Louise (1817-1898). In 1842, she had married

the Danish Prince Christian (1818-1906) and she subsequently became Queen of Denmark upon her husband's accession to the throne as King Christian IX in 1863.

Queen Louise Waltz was composed for the five-year anniversary of the King's accession to the throne and was premiered at Tivoli's season-opening concert in the concert hall on 17 May 1868. The concert, which also represented Lumbye's 25th anniversary as the Garden's musical director, was reviewed in *Folkets Avis* (18 May 1868) with these words:

In the concert hall, good old Lumbye, who was hailed with thundering applause upon his entrance, presented his very latest and youthfully jubilant dances.

Dags-Telegraf (19 May 1868) covered the event with this report:

The crowd of some 11,500 people who on Sunday were ambling around the venue again with an obvious sense of satisfaction and contentment revived their salutes, with bursts of applause in appreciation of the long and faithful service, to some of their old acquaintances, and most especially Council of War Lumbye who was greeted upon his appearance with the public's powerful hand-clapping and continued for the rest of the evening to receive ardent admiration and lively applause for his orchestra's feats.

In Robert Watt's weekly magazine *Figaro* (24 May 1868) the concert was mentioned again:

H.C. Lumbye was received with a veritable avalanche of applause when he appeared with his baton at the rostrum, a place he has been occupying for so many years now. For both his latest waltz, composed for Her Majesty the Queen, and his well-known compositions of yore, the public still clamoured: "*da capo*".

As is made evident from these reviews, *Queen Louise Waltz* almost immediately became one of Lumbye's most popular royal waltz suites and remained throughout the rest of the century a steadfast musical feature at all important official court balls given by the Danish royal family. Similarly, it has retained its position in the concert repertoire at Tivoli Gardens, all the way up to the present time.

The work has been printed here in a critical scholarly edition for the first time. It has been pieced together and written out on the basis of the oldest surviving complete set of parts, which date from the beginning of the twentieth century. Lumbye's autograph score was, in all probability, consumed by the Schalburgtage-incited fire that engulfed Tivoli's Concert Hall on the night between the 24th and the 25th of June 1944.

Knud Arne Jürgensen

DRONNING LOUISE VALS

QUEEN LOUISE WALTZ

ENTRÉ

The musical score is for the 'ENTRÉ' section of the 'Queen Louise Waltz'. It is written in 3/4 time with a key signature of two sharps (D major). The score includes parts for the following instruments:

- Flauto piccolo
- Flauto
- Oboe 1/2
- Clarinetto (A) 1/2
- Fagotto 1/2
- Corno (E) 1/2
- Tromba (E) 1/2
- Trombone 1/2
- Trombone 3
- Timpani (A, D)
- Tamburo piccolo
- Triangolo
- Piatti
- Gran cassa
- Campanelli
- Violino 1
- Violino 2
- Viola
- Violoncello
- Contrabbasso

The score begins with a dynamic marking of *f* (forte). The woodwinds and strings play sustained notes, while the brass section features a rhythmic pattern of eighth notes with triplets. The percussion section includes a timpani roll and a tamburo piccolo. The string section provides a harmonic foundation with sustained notes.

8

Picc.

Fl.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (E) 1
2

Tr. (E) 1
2

Trb. 1
2

Trb. 3

Tamb.picc.

Ptti.
Gr.c.

VI. 1

VI. 2

Va.

Vc.

Cb.

37

Picc.

Fl.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (E) 1
2

Tr. (E) 1
2

Trb. 1
2

Trb. 3

Tamb.picc.

Ptti.
Gr.c.

Cmplli.

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

pp

pp

44

Picc. *ff* *p*
 Fl. *p*
 Ob. 1/2 *ff* *p*
 Cl. (A) 1/2 *ff* *p*
 Fg. 1/2 *ff* *p*
 Cor. (E) 1/2 *ff* *p*
 Tr. (E) 1/2 *ff*
 Trb. 1/2 *ff* *p*
 Trb. 3 *ff* *p*
 Tamb.picc.
 Ptti. Gr.c. *ff*
 Cmplli. *ff* *p*
 Vl. 1 *ff* *p*
 Vl. 2 *ff* *p*
 Va. *ff* *p*
 Vc. *ff* *p*
 Cb. *cresc.* *ff* *p*

51

Picc.

Fl.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (E) 1
2

Tr. (E) 1
2

Trb. 1
2

Trb. 3

Tamb.picc.

Ptti.
Gr.c.

Cmplli.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

VALS NO. 2

65

Picc. *mf*

Fl. *mf*

Ob. 1
2 *mf*

Cl. (A) 1
2 *mf*

Fg. 1
2 *mf*

Cor. (E) 1
2 *p*

Tr. (E) 1
2 *p*

Trb. 1
2 *p*

Trb. 3 *p*

Tamb.picc.

Ptti.
Gr.c.

Vi. 1 *mf*

Vi. 2 *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

74

Picc.
 Fl.
 Ob. 1/2
 Cl. (A) 1/2
 Fg. 1/2
 Cor. (E) 1/2
 Tr. (E) 1/2
 Trb. 1/2
 Trb. 3
 Tamb.picc.
 Ptti.
 Gr.c.
 Vl. 1
 Vl. 2
 Va.
 Vc.
 Cb.

p
f
p
p
p
p

91

Picc. *ff* *p*
 Fl. *ff* *p*
 Ob. 1/2 *ff* *p*
 Cl. (A) 1/2 *ff* *p*
 Fg. 1/2 *ff*
 Cor. (E) 1/2 *ff*
 Tr. (E) 1/2 *ff* *p*
 Trb. 1/2 *ff*
 Trb. 3 *ff*
 Tamb.picc. *ff*
 Trgl. *ff*
 Ptti. Gr.c. *ff*
 Vl. 1 *ff* *p*
 Vl. 2 *ff*
 Va. *ff*
 Vc. *ff*
 Cb. *ff*

106

Picc.

Fl.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (E) 1
2

Tr. (E) 1
2

Trb. 1
2

Trb. 3

Timp.

Tamb.picc.

Trgl.

Ptti.
Gr.c.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

p

a2

a2

p

Picc.

Fl.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (E) 1
2

Tr. (E) 1
2

Trb. 1
2

Trb. 3

Timp.

Tamb. picc.

Trgl.

Ptti.
Gr.c.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

pp

a2

Detailed description: This is a page of a musical score for orchestra, measures 115 through 121. The score is written for a variety of instruments. The Piccolo (Picc.) part is mostly silent. The Flute (Fl.) part has a rhythmic pattern of eighth notes. The Oboe (Ob.) part has a melodic line starting in measure 116, marked with a first ending bracket and *pp*. The Clarinet in A (Cl. (A)) part has a melodic line with a second ending bracket labeled 'a2'. The Bassoon (Fg.) part has a rhythmic pattern of eighth notes. The Horns (Cor. (E)) part has a rhythmic pattern of eighth notes. The Trumpets (Tr. (E)) and Trombones (Trb.) parts have rhythmic patterns. The Timpani (Timp.) part has a rhythmic pattern of eighth notes. The Percussion parts (Tamb. picc., Trgl., Ptti. Gr.c.) have rhythmic patterns. The Violins (Vl. 1, Vl. 2) and Viola (Va.) parts have melodic lines. The Violoncello (Vc.) and Contrabass (Cb.) parts have rhythmic patterns. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

122

Picc.

Fl.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (E) 1
2

Tr. (E) 1
2

Trb. 1
2

Trb. 3

Timp.

Tamb.picc.

Trgl.

Ptti.
Gr.c.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

p

mf

a2

mf

mf

mf

129

Picc. *mf*

Fl.

Ob. 1
2

Cl. (A) 1
2 *mf*

Fg. 1
2 *mf*

Cor. (E) 1
2 *mf*

Tr. (E) 1
2 *mf*

Trb. 1
2 *mf*

Trb. 3 *p*

Timp.

Tamb.picc.

Trgl.

Ptti.
Gr.c.

VI. 1

VI. 2 *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

VALS NO. 4

161

Picc. *p* *p*

Fl. *p* *p*

Ob. 1 2 *a2* *p* *ff*

Cl. (A) 1 2 *p* *p* *ff*

Fg. 1 2 *p* *ff*

Cor. (E) 1 2 *p* *ff*

Tr. (E) 1 2 *ff*

Trb. 1 2 *ff*

Trb. 3 *ff*

Timp.

Tamb.picc.

Ptti. Gr.c.

Cmplli.

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

Vi. 2 *p* *ff*

Va. *p* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

169

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

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

Ob. 1/2 *p* *f*

Cl. (A) 1/2 *p* *f* *dim.*

Fg. 1/2 *p* *f*

Cor. (E) 1/2 *p* *f*

Tr. (E) 1/2 *p* *f* *pp*

Trb. 1/2 *p* *f*

Trb. 3 *p* *f*

Timp.

Tamb. picc. *f*

Ptti. Gr.c. *f*

Cmplli.

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

VI. 2 *p* *f*

Va. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

Picc.

Fl.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (E) 1
2

Tr. (E) 1
2

Trb. 1
2

Trb. 3

Timp.

Cmplli.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

dolce

p

a2

pp

p dolce

p

p

p dolce

p

Musical score for orchestra, measures 185-192. The score is written for the following instruments:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. 1/2 (Oboe)
- Cl. (A) 1/2 (Clarinet in A)
- Fg. 1/2 (Fagott)
- Cor. (E) 1/2 (Cor Anglais)
- Tr. (E) 1/2 (Trumpet in E)
- Trb. 1/2 (Trumpet in B)
- Trb. 3 (Trumpet in B)
- Timp. (Timpani)
- Cmpli. (Cymbals)
- Vl. 1 (Violin I)
- Vl. 2 (Violin II)
- Va. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

Key signature: two sharps (D major). The score includes various musical notations such as rests, notes, slurs, and dynamics. Dynamics include *p* (piano) and *a2* (second octave). The Piccolo, Flute, and Oboe parts are mostly rests. The Clarinet in A and Fagott parts have melodic lines with slurs. The strings play a rhythmic accompaniment with slurs. The Viola and Violoncello parts have melodic lines with slurs. The Trumpet in E part has a melodic line with slurs. The Trumpet in B parts have a rhythmic accompaniment. The Timpani part has a rhythmic accompaniment. The Cymbals part has a rhythmic accompaniment. The Violin I and II parts have melodic lines with slurs. The Viola part has a rhythmic accompaniment. The Violoncello part has a melodic line with slurs. The Contrabasso part has a rhythmic accompaniment.

193 *tr* solo

Picc.

Fl.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (E) 1
2

Tr. (E) 1
2

Trb. 1
2

Trb. 3

Timp.

Cmplli.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

a2

Detailed description: This is a page of a musical score for a symphony orchestra, page 193. The score is written for various instruments. At the top, there is a Piccolo part with a 'tr' (trill) and 'solo' marking, and a wavy line above it. The Piccolo part consists of a series of eighth notes with trills. The Flute part is mostly silent. The Oboe parts (1 and 2) are also silent. The Clarinet in A part (1 and 2) has a melodic line with eighth notes and slurs. The Bassoon part (1 and 2) has a bass line with eighth notes and slurs, marked 'a2'. The Cor Anglais part (1 and 2) has a harmonic accompaniment of chords. The Trumpet in E part (1 and 2) is silent. The Trombone part (1, 2, and 3) has a bass line with quarter notes. The Timpani part has a rhythmic pattern of quarter notes. The Cymbals part has a rhythmic pattern of quarter notes. The Violin part (1 and 2) has a melodic line with eighth notes and slurs. The Viola part has a harmonic accompaniment of chords. The Violoncello part has a melodic line with eighth notes and slurs. The Contrabass part has a bass line with quarter notes.

201

Picc.

Fl.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (E) 1
2

Tr. (E) 1
2

Trb. 1
2

Trb. 3

Timp.

Cmpli.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Musical score for page 227, featuring the following instruments and parts:

- Picc.**: Piccolo part, playing a rhythmic pattern of quarter notes.
- Fl.**: Flute part, featuring a melodic line with a trill and a crescendo marking.
- Ob. 1/2**: Oboe parts, playing a rhythmic pattern of quarter notes.
- Cl. (A) 1/2**: Clarinet in A parts, playing a rhythmic pattern of quarter notes.
- Fg. 1/2**: Bassoon parts, playing a rhythmic pattern of quarter notes.
- Cor. (E) 1/2**: Horns in E, playing a rhythmic pattern of quarter notes.
- Tr. (E) 1/2**: Trumpets in E, playing a rhythmic pattern of quarter notes.
- Trb. 1/2**: Trombones 1 and 2, playing a rhythmic pattern of quarter notes.
- Trb. 3**: Trombone 3, playing a rhythmic pattern of quarter notes.
- Tamb.picc.**: Piccolo drum, playing a rhythmic pattern of quarter notes.
- Ptti. Gr.c.**: Percussion, playing a rhythmic pattern of quarter notes.
- Cmplli.**: Cymbals, playing a rhythmic pattern of quarter notes.
- Vi. 1/2**: Violins 1 and 2, playing a rhythmic pattern of quarter notes.
- Va.**: Viola, playing a rhythmic pattern of quarter notes.
- Vc.**: Violoncello, playing a rhythmic pattern of quarter notes.
- Cb.**: Contrabasso, playing a rhythmic pattern of quarter notes.

tr ~~~~~

244

Picc. *tr* ~~~~~

Fl. *tr* ~~~~~

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2 *ff*

Cor. (E) 1
2 *ff*

Tr. (E) 1
2 *ff*

Trb. 1
2 *ff*

Trb. 3 *ff*

Tamb.picc. *ff* solo

Ptti.
Gr.c. *ff*

Vi. 1 *tr* ~~~~~

Vi. 2 *tr* ~~~~~

Va. *tr* ~~~~~

Vc. *ff*

Cb. *ff*

CRITICAL COMMENTARY

ABBREVIATIONS

b.	bar
bb.	bars
brass	brass instruments
cb.	contrabbasso
cl.	clarinetto
cmplli.	campanelli
cor.	corno
div.	divisi
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
gr.c.	gran cassa
marc.	marcato
ob.	oboe
perc.	percussion instruments
picc.	flauto piccolo
Pl. No.	Plate Number
ptti.	piatti
stacc.	staccato
str.	strings
tamb.picc.	tamburo piccolo
timp.	timpani
tr.	tromba
trb.	trombone
trem.	tremolo
trgl.	triangolo
va.	viola
vc.	violoncello
vl.	violino
woodw.	woodwind instruments

DESCRIPTION OF SOURCES

- A Manuscript parts
- B Printed piano score
- C Manuscript parts
- D Score, arrangement for military band

A Manuscript parts.
DK-Kk, Mf. A 2506 (1960-61.272a).
Provenance: purchased by The Royal Library from Dan Fog in 1960.
Title page on vl.1: “Violino I^{mo} / Dronning Louise Vals / af / H: C: Lumbye”.
34.8x26.1 cm, 22 orchestral parts (picc., fl., 2 ob., 2 cl. (A), 2 fg., 2 cor. (E), tr.1 (A [*recte*: E]), tr.2 (E), 3 trb., tamb.picc./trgl./cmplli., gr.c./ptti./timp., vl.1, vl.2, va., vc., cb.); written in ink.

Paper type: 12 staves (hand-ruled).

Music copied by Julius Schilling; parts contain no additions, corrections or other traces of use.

- B** Printed piano score.
Title on first page: “MUSIKALSKE NYHEDER / redigeret af / H. C. LUMBYE og E. HORNEMAN. / Chr. E. Hornemans Forlag og Eiendom. / Store Kjøbmagergade N^o 4. / DRONNING LOUISE VALS.” To the right of the title: “8^{de} Aargang. / N^o 3”; to the left: “Subscr. Priis 16 sk. / Ladepriis 36 sk.”
This issue of the periodical *Musikalske Nyheder* was published in March 1868.
32.2x24.3 cm. Dimensions apply to the Royal Library copy, which has been cropped in connection with the binding process.
- C** Manuscript parts.
DK-K [Tivoli], 2020.
End-datings: vl.1: “A.P. 1918.”; cb.: “14-2-49 / H Kreiberg”; timp.: “H. Fulling / 15/2-1949”; timp./cmplli./trgl./gr.c.: “18-11 / 58 / J. [?].”
Title page (vl.1): “Violino 1^{mo} / Dronning Louise Vals. / af / H. C. Lumbye.”; “2020” and “Tivoli” stamped at top. Parts written by Anton Petersen and Ferdinand Hemme stamped “Restaurant Wivel / (Anton Petersen)” below instrument name.
39 orchestral parts (picc., fl., 2 ob., 2 cl. (A), 2 fg., 2 cor. (E), 2 tr. (E), 3 trb., tamb.picc./trgl./cmplli., gr.c./timp., timp., 7 vl.1, 5 vl.2, 3 va., 3 vc., 3 cb.).
- a** vl.1: 34.8x26.0 cm, written in ink by A[nton] P[etersen].
Paper type: 12 staves (hand-ruled).
 - b** picc., ob.2, cl.2, fg., brass, perc.: 34.8x26.1 cm, written in ink by F[erdinand] Hemme; “F Hemme” stamped on title page. Paper type: 12 staves (hand-ruled).
 - c** fl., ob.1, cl.1, 3 vl.1, 4 vl.2, 2 va., 2 vc., cb.: 34.5x25.3 cm, written in ink and signed “KGP”.
Paper type: E&S/Engstrøm & Sødning Nr. 12.
 - d** vl.1, vl.2, va., vc.: 34.1x26.8 cm, anonymous copies written in ink, probably c.1945-50.
Paper type: W.H. Nr. 3 F. 12.
 - e** cb.: 34.3x26.9 cm, written in ink by H Kreiberg.
Paper type: W.H. Nr. 3 F. 12.
 - f** timp.: 29.9x22.4 cm, written in ink by H[ans] Fulling. On the back: timp./cmplli./trgl./gr.c., written in blue ball pen by “J. [?].”
Paper type: probably W.H. Nr. 3 F. 12, cropped.

C differs significantly from A in a number of instances, e.g. bb.33-45 (including repetition) have no staccato indication in C; in bb.161-167 vl.2 and va. – apart from a few other differences – have been swapped; in C the flute solo in bb. 49-64 is played by both flutes, and in the finale (bb. 225-238) the equivalent solo is played by picc. instead of fl.

D Score, arrangement for military band, A¹ major.
Den Kongelige Livgardes Musikkorps’ nodearkiv.
End-dating: “3/68. A: O: Dehn”.

Arranged by August Dehn.

Title on first music page: “No 27 ‘Dronning Louise Vals.’ af H: C: Lumbye.”

Scoring: Military band: picc. (E^b), ob., cl. (E^b), cl.1,2 (B^b), cor.1,2,3,4 (E^b), cnt.1,2 (B^b), tr.1,2,3 (E^b), trb.1,2,3,4, tamb.picc., cmplli., trgl., tamb.mil., gr.c.

27x38 cm, 11 folios, written in ink, odd pages paginated 1-21, even pages unnumbered. This arrangement is part of a volume with the title “Arkiv Nr. 2”.

Paper type: 20 staves (hand-ruled).

EVALUATION OF SOURCES

Neither orchestral parts for *Dronning Louise Vals* dating from Lumbye's lifetime nor scores, which are not based on part material, seem to have survived. Thus, the most reliable orchestral material is a number of sets of parts, apparently all 20th-century copies. Some of the oldest parts from Tivoli (in source C) may be copies of original parts already used by Lumbye himself in Tivoli. This set of parts, however, is very disparate – the earliest parts dating from 1918, the latest from 1958 – and hence cannot give any clear picture of the work at any time in its reception history.

The set of parts copied by Julius Schilling, which is judged to be the oldest orchestral source, has therefore been chosen as main source for the present edition. Schilling is known to have worked as a copyist in 1915, but paper type and the hand-ruled lines in **A**, however, could also indicate an earlier date of the source, i.e. between 1900 and 1915. As it contains no corrections or additions, it seems that **A** was never used for performance.

The oldest source is the piano score **B**, published in the periodical *Musikalske Nyheder* a couple of months before the first orchestral performance in Tivoli in May 1868. As this series was edited by H.C. Lumbye himself the piano score is definitely an authorised source, though in connection with the preparation of an orchestral score it can only illuminate the overall structure of the work and certain general aspects of articulation and dynamics. **B** has been used only as a guideline in order to eliminate some of the inconsistencies in the part material. The piano score is also available in a number of later editions.

Furthermore The Royal Library holds two more recent manuscript sets of parts from Dansk Musiker Forbund (*DK-Kk DMF 144* and *DK-Kk DMF 300*), both dating from the middle of the 20th Century.

The arrangement for military band (source **D**), dated as early as March 1868, probably has no connection to Lumbye.

LIST OF EMENDATIONS

Some passages in the present score are written out in full, even if in the sources (parts) they are notated with repeat marks. For such passages comments in the *List of Emendations* are only specified in connection with the first appearance of the passage. Such revisions, however, also relate to the repetition of the passage in question.

Variants from other posthumous sets of parts are normally left out from the present *List of Emendations*. Variants in **B** are listed only in instances related to the overall structure of the work.




















Articulation, dynamics as well as ties and slurs in **A** and **C** are much more casual – both vertically and horizontally – than they would possibly have been in Lumbye's own hand. In most cases, there seems to be no consistent plan behind such inconsistencies in the parts. In Lumbye's own scores such parameters are highly consistent, and only very rarely does he differentiate articulation or dynamics within a group of instruments or even within the entire orchestra. In the present edition therefore, a rather drastic standardisation has been made.

Sometimes articulation is only indicated in one of the parts, even if the same musical passage is present in other parts. In these instances, the articulation markings have been omitted from the present edition, because they presumably are not in accordance with indications in Lumbye's own (now lost) score; they were probably added later to the parts from which **A** was copied.





In general, repetitions of dynamic markings which have already been notated are tacitly removed, while on the other hand, a few such markings have been added when necessary at the beginning of a passage between repeat signs. Such implicit additions are made tacitly.

Ties from grace notes to main notes occasionally missing in **A** are added without comment.

Bar	Part	Comment
	tr.1	A : Instrument specification: “Tromba I ^{mo} i A” (trumpet in A); music notated for trumpet in E
+1	tr.2	ff emended to f by analogy with tr.1
1	fg.2	ff emended to f by analogy with fg.1
1	trb.1	f added by analogy with trb.2,3
4-5	ob.2 cl.2	
	fg. cor.2	b.4 note 1 to b.5 note 1: tie added by analogy with ob.1, cl.1, cor.1
11	vl.2	d [#] emended to e [#] by analogy with cor.2
17	picc. fl.	
	ob.1	ff emended to f by analogy with ob.2, cl., fg. and as in B
17	fg.	marc. added by analogy with b.209, ob., cl.2, cor.
17	cor.1 tr.1	ff emended to f by analogy with the other brass and as in B
17	tamb.picc.	marc. added by analogy with b.209
17	vl.2	marc. added by analogy with vl.1, va., vc.
17	va.	ff emended to f by analogy with the other strings and as in B
17	cb.	note 1: strong marc. emended to marc. by analogy with the other parts
18,19	fg. cor.1	marc. added by analogy with ob., cl.2, cor.2
23-24	vl.2	— added by analogy with va.
23	vc.	end of slur emended from b.22 note 1 by analogy with b.215
24	picc.	— added by analogy with b.216 and fl. and as in B
24	cl.1 vl.1	— added by analogy with fl. and as in B
25	picc. fl.	
	ob. cl.2	ff added by analogy with cl.1, trb.2, vl.2, va.
25	fg.	marc. added by analogy with b.217, ob., cl.2; ff added by analogy with cl.1, trb.2, vl.2, va.
25	cor.1	ffz emended to marc. by analogy with cor.2; ff added by analogy with cl.1, trb.2, vl.2, va.
25	cor.2 tr.	
	trb.1,3	ff added by analogy with cl.1, trb.2, vl.2, va.

25	vl.1	<i>f</i> emended to <i>ff</i> by analogy with cl.1, trb.2, vl.2, va.	64	vl.2	chord 1:  emended to  by analogy with the other strings
25	vl.2	chord 1: marc. added by analogy with b.17	65	fg.1	<i>p</i> emended to <i>mf</i> by analogy with fl., cl.1, fg.2, vl.1
25	vc.	<i>ff</i> added by analogy with cl.1, trb.2, vl.2, va.	65	vl.1	time signature $\frac{2}{4}$ emended to $\frac{3}{4}$ (copyist's error)
25	cb.	strong marc. emended to marc. by analogy with vc.; <i>ff</i> added by analogy with cl.1, trb.2, vl.2, va.	66	ob.2	marc. added by analogy with ob.1
26	cl.2	note 1: <i>d</i> " emended to <i>c</i> " by analogy with b.218	76	ob.1	marc. added by analogy with ob.2
26,27	fg. cor.1	marc. added by analogy with ob., cl.2, cor.2	76-77	trb.2	tie added by analogy with trb.1
28-31	fg.2	slur added by analogy with fg.1	77	cl.2	note 1: marc. omitted by analogy with bb.73, 75
31 ¹	cl.1	<i>f</i> at note 1 emended to <i>ff</i> at note 2 by analogy with cl.2, fg., cor.2, tr.2, trb.1,3	78	picc.	marc. added by analogy with fl., cl.1, vl.1
31 ¹ -32 ¹	fg. trb.1	b.31 ¹ note 2 to b.32 ¹ note 3: stacc. added by analogy with the other parts	78	ob.	marc. added by analogy with cl.2, fg.2
31 ¹	trb.2	<i>ff</i> added by analogy with trb.1,3	78	fg.1	marc. added by analogy with fl., cl.1, vl.1
31 ¹	vl.1	<i>f</i> at note 1 emended to <i>ff</i> at note 2 by analogy with cl.2, fg., cor.2, tr.2, trb.1,3, cb. (note 1)	79	picc.	note 5: <i>a</i> " emended to <i>a</i> [#] " by analogy with fl., cl.1, fg.1, vl.1
31 ¹	vl.2	<i>ff</i> added by analogy with cl.2, fg., cor.2, tr.2, trb.1,3, cb. (note 1)	79	fg.2	marc. omitted by analogy with ob., cl.2
31 ¹	va.	<i>f</i> emended to <i>ff</i> by analogy with cl.2, fg., cor.2, tr.2, trb.1,3, cb. (note 1)	80 ^{II}	ob.1	<i>p</i> added by analogy with b.96 ^I and picc., fl.
31 ¹ -32 ¹	va.	b.31 ¹ note 2 to b.32 ¹ note 3: stacc. added by analogy with the other parts	80 ^{II}	ob.2	notes 2-3:  emended to <i>p</i> by analogy with picc., fl.
31 ¹	vc.	<i>ff</i> added by analogy with cl.2, fg., cor.2, tr.2, trb.1,3, cb. (note 1)	80 ^{II}	tr.1	<i>p</i> added by analogy with b.96 ^I and picc., fl.
31 ¹	cb.	<i>ff</i> emended from note 1 to note 2 by analogy with the other parts	80 ^{II}	vl.1	<i>p</i> added by analogy with picc., fl.
32 ¹	cl.1	notes 1-3: stacc. added by analogy with the other parts	81	trgl.	<i>p</i> added by analogy with the other parts
32 ^{II}	fg.1	notes 1-3: stacc. omitted by analogy with ob.1, vl.1;  omitted by analogy with b.224; <i>p</i> emended from b.33 note 1 by analogy with ob.1, vl.1	84	picc.	marc. added by analogy with fl., cl., tr.2, vc.
33	cmplli.	<i>p</i> added by analogy with the dynamic level in the other parts	84	cl.2	 omitted by analogy with picc., fl., cl.1, tr.2, vl.1, vc.
43-45	vl.1	b.43 note 1 to b.45 note 2: stacc. added by analogy with picc., ob.1	84	vl.1	marc. added by analogy with fl., cl., tr.2, vc.
44	tr.1	beginning of  emended from b.45 note 1 by analogy with trb.1,2	85	fg.1	<i>p</i> added by analogy with fg.2
44-45	tr.2	 added by analogy with tr.1, trb.1,2	88	vl.1	C: <i>div.</i>
44-45	trb.3	 added by analogy with bb.236-237 and trb.1,2	91	vc.	C: "alla Dahl" (like Dahl) and in the margin "løft Buen, slaa den ned, og se storsnudet ud" (raise the bow, whip it down, and look arrogant)
44	cb.	<i>cresc.</i> added by analogy with b.236	92	fg.1	marc. added by analogy with the other woodw.
45-46	ob.1	 added by analogy with b.237-238	92	cor.1	<i>ff</i> added by analogy with cor.2
45-46	cl.2 fg.2	 added by analogy with cl.1, fg.1, cor.2, va.	92	cor. trb.2,3	ptti. gr.c.
45-46	cor.1 vl.2	 added by analogy with bb.237-238	93	vl.1	marc. added by analogy with the other parts
47	ob.1	<i>f</i> emended to <i>ff</i> by analogy with picc., ob.2, cl., fg.	96 ^I	va.	<i>p</i> omitted by analogy with the other parts
47	cor.1	<i>ff</i> emended from b.45 note 1 by analogy with the other parts	96 ^I	picc. fl.	<i>p</i> added by analogy with b.81 ^{II} and ob.1, tr.1
47,48	cor.1	marc. omitted by analogy with cor.2	96 ^I ,96 ^{II}	ob.2	<i>p</i> added by analogy with ob.1, tr.1
47	cor.2 tr.2	<i>f</i> emended to <i>ff</i> by analogy with cor.1, tr.1, trb.1,2	96 ^I ,96 ^{II}	fg.1	<i>a</i> emended to <i>b</i> in accordance with C
47	cmplli.	<i>f</i> emended to <i>ff</i> by analogy with picc., ob.2, cl., fg., cor.1, tr.1, trb.1,2, str.	96 ^I	tr.1	note 1: marc. added by analogy with b.80 ^{II}
47	vl.2	chord 4: marc. omitted by analogy with vl.1, va.	96 ^I	vl.1	<i>p</i> added by analogy with ob.1, tr.1
48	picc.	<i>p</i> emended from b.49 note 1 by analogy with ob.1, vl.1	97	cl.2	<i>dolce</i> added by analogy with cl.1
48	ob.1 cl.1	note 1:  emended to  by analogy with picc., tr.1	97	cor.2	<i>p</i> added by analogy with cor.1
48	vl.1	note 1:  emended to  by analogy with picc., tr.1; notes 2-3: slur added by analogy with picc.; <i>p</i> added by analogy with b.32 ^{II}	97	vc.	<i>dolce</i> added by analogy with cl.1, vl.1
48	vl.2	chord 1:  emended to  by analogy with va.	113-128	picc. ob.	
49-64	picc. ob.			cl. fg. brass	
	cl.2 fg.			timp. str.	A: written as repetition of bb.97-112
	perc. str.	A: written as repetition of bb.33-48		trgl.	<i>p</i> added by analogy with the general dynamic level
55	fl.	note 3: A: appears to be <i>b</i> [#] " or <i>d</i> [#] " ; emended to <i>c</i> [#] " by analogy with b.231	113	tr.2	<i>p</i> emended to <i>mf</i> added by analogy with picc., fl., ob., vl.1
			128	tr.2	<i>p</i> emended to <i>mf</i> added by analogy with picc., fl., ob., vl.1
			129	fg.1	<i>mf</i> added by analogy with fg.2
			129	cor.2	<i>mf</i> added by analogy with cor.1
			132	picc. fl.	note 1: marc. added by analogy with cl., tr.1, vl.1
			136	picc. ob.1	note 1: marc. added by analogy with cl., tr., vl.1
			136	ob.2 trb.1	marc. added by analogy with b.132
			137	vc.	beginning of slur added; A: bb.137-138: system break
			139	picc.	note 3: <i>g</i> [#] " emended to <i>g</i> ^b " by analogy with fl., cl.1, tr.1, vl.1; note 2: marc. added by analogy with fl., cl.1, tr.1, vl.1; note 2-3: slur added by analogy with fl., cl.1, tr.1, vl.1
			140	picc.	note 1: marc. added by analogy with fl., cl.1, tr.1, vl.1
			140	trb.3	marc. added by analogy with trb.1,2
			141	fg.2	 emended to  by analogy with fg.1
			141	cor.1	<i>f</i> added by analogy with cor.2
			141	tr.1	<i>ff</i> emended to <i>f</i> by analogy with tr.2

141	trb.3	<i>f</i> added by analogy with trb.1,2	209	ob. cl.2	
141	vl.2	<i>f</i> emended from b.140 chord 1 by analogy with the other parts		fg.1	<i>f</i> emended to <i>ff</i> by analogy with picc., fl., cl.1, trb.3, vl.2, va., cb. and as in B
141	va.	<i>f</i> added by analogy with the other parts	209	fg.2	marc. added by analogy with fg.1; <i>f</i> emended to <i>ff</i> by analogy with picc., fl., cl.1, trb.3, vl.2, va., cb.
141	vc.	<i>ff</i> emended to <i>f</i> by analogy with the other parts	209	cor. tr.	
144	fl. tr.2	<i>mf</i> added by analogy with b.128		trb.1,2	
145-160	picc. ob.			vl.1	<i>f</i> emended to <i>ff</i> by analogy with picc., fl., cl.1, trb.3, vl.2, va., cb. and as in B
	cl. fg.			vl.2 va.	note 1: strong marc. emended to marc. by analogy with b.17 (va.) and woodw., brass, vl.1
	brass str.	A: written as repetition of bb.129-144	209	vc.	<i>f</i> emended to <i>ff</i> by analogy with picc., fl., cl.1, trb.3, vl.2, va., cb. and as in B ; strong marc. emended to marc by analogy with woodw., brass, vl.1
148	fl.	note 1: marc. added by analogy with b.132 (cl., tr.1, vl.1)	209	cb.	strong marc. emended to marc. by analogy with woodw., brass, vl.1
154-159	fl.	A: written as repetition of bb.138-143	209	fg.	marc. added by analogy with ob., cl.2
165	ob.1	beginning of tie added by analogy with ob.2; A: bb.165-166: system break	210,211	cor.	marc. added by analogy with bb.18, 19
168	ob. cl.2		213-215	fg.1	slur added by analogy with bb.21-23 and fg.2
	fg.2 cor.2		216	fl.	◀ added by analogy with b.24, picc. and as in B
	va.	notes 1-3: stacc. added by analogy with fg.1, cor.1, tr., trb., vl.1,2, vc.	216	cl.1 vl.1	◀ added by analogy with picc. and as in B
168	vc.	<i>f</i> emended to <i>ff</i> by analogy with the other parts	217	picc.	note 1: marc. added by analogy with b.25 and fl.; <i>ff</i> omitted by analogy with the other parts
168	cb.	notes 1-3: stacc. added by analogy with fg.1, cor.1, tr., trb., vl.1,2, vc.; <i>f</i> emended to <i>ff</i> by analogy with the other parts	217	cl.2	marc. added by analogy with bb.25
169	fl.	<i>p</i> added by analogy with picc.	217	fg.2	marc. added by analogy with fg.1
169-172	ob.1 fg.	slur added by analogy with ob.2	217	cor.2	marc. added by analogy with b.25 and cor.1
169	cor.2	<i>mf</i> emended to <i>p</i> by analogy with cor.1	217	trb.3	marc. added by analogy with b.25 and trb.1,2
169	tr. trb.	<i>pp</i> emended to <i>p</i> by analogy with the other parts	217	vl.2 va.	
169-171	vl.2	◀ added by analogy with va.		vc. cb.	note 1: strong marc. emended to marc. by analogy with woodw., brass, vl.1
169	va.	<i>p</i> added by analogy with the other strings	218	picc.	notes 2-4: stacc. omitted by analogy with b.26 and fl., vl.1
170-171	picc. fl. cl.	◀ added by analogy with vl.1	218,219	cl.2	marc. added by analogy with bb.26, 27
171-172	ob.	◀ added by analogy with fg.	218,219	fg.	marc. added by analogy with ob.
171	fg.2	beginning of ◀ emended from b.170 note 1 by analogy with fg.1, vc.	218,219	cor.	marc. added by analogy with bb.26, 27
171	tr.1	◀ added by analogy with tr.2	220	ob.1	note 1: marc. omitted by analogy with b.27 and ob.2
171-172	vc.	slur added by analogy with cb.	220	vc.	marc. added by analogy with b. 28
171-172	cb.	◀ added by analogy with vc.	223	fg.2	end of slur emended from b.222 note 1 by analogy with fg.1
172	cl.1	<i>f</i> added by analogy with cl.2	224	fl.	A: bar missing
172	trb.1	<i>ff</i> emended to <i>f</i> by analogy with the dynamic level in the other parts	224	fg.1	notes 1-3: stacc. omitted by analogy with ob.1, vl.1; note 1: <i>p</i> emended from b.225 note 1 by analogy with ob.1, vl.1
172	trb.2	<i>f</i> added by analogy with the dynamic level in the other parts	225-237	picc.	stacc. added by analogy with bb.33-45
172	trb.3	marc. and <i>fz</i> omitted by analogy with trb.1,2; <i>f</i> added by analogy with the dynamic level in the other parts	225	cmpli.	<i>p</i> added by analogy with the other parts
172	cor. vl.2	<i>f</i> emended from b.173 note 1 by analogy with va.	225-237	vl.1	stacc. added by analogy with bb.33-45
174	cl.2	note 4: <i>b^b</i> emended to <i>b^b</i> by analogy with cl.1, vl.1	230-232	ob.1	stacc. added by analogy with bb.38-40
175	picc. fl.	note 4: <i>dim.</i> added by analogy with vl.1	235	fl.	<i>cresc.</i> added by analogy with b.59
175,176	fl.	note 3 to rest 2: ♪♪ emended to ♪♪ by analogy with picc., cl.2, tr.1, vl.1	235-237	vc.	◀ added by analogy with bb.43-45
175,176	cl.2	notes 3-4: stacc. omitted by analogy with picc., fl., tr.1, vl.1	236	ob.1	stacc. added by analogy with b.44
175	cl.2	note 4: <i>dim.</i> added by analogy with vl.1	236-237	tr.1	◀ added by analogy with tr.2
177	cl.1 vl.1	<i>dolce</i> added by analogy with vc. and as in B	236-238	tr.1	ties added by analogy with bb.44-46
177	cmpli.	<i>p</i> added by analogy with the other parts	237	fl.	beginning of ◀ emended from note 4 by analogy with b.61
181-184	cl.2	ties added by analogy with bb.177-180, 185-188	237-238	cl. fg. cor.	
182	cl.1	note 3: <i>e'</i> emended to <i>c''</i> by analogy with vl.1, vc.		vl.2 va.	◀ added by analogy with bb.45-46 (cl.1, fg.1, cor.2, va.)
187	fg.1	notes 1-3: slur added by analogy with bb.177-186 and fg.2	237-238	trb.1	end of slur added; A: bb.236-237: system break
190	ob.2	<i>p</i> added by analogy with ob.1	238	ob.1	notes 1-2: stacc. omitted by analogy with b.46 and picc., vl.1
190-191	ob.2	slur added by analogy with ob.1	239	ob.1	notes 1-2: stacc. omitted by analogy with fl., cl., vl.1
190-191	vl.1	b.190 note 3 to b.191 note 1: slur added by analogy with vc.	239	cl.1	<i>ff</i> emended to <i>f</i> by analogy with fl., ob., cl.2
193-208	fl. ob.2 cl.		239	fg.1	<i>f</i> added by analogy with fl., ob., cl.2
	fg. brass		239	fg.2	<i>ff</i> emended to <i>f</i> by analogy with fl., ob., cl.2
	perc. str.	A: written as repetition of bb.177-192			
209		B: <i>Coda</i> instead of <i>Finale</i>			

- 239 cor. *f* added by analogy with trb.1,3, vc., cb.
- 239 trb.2 note 1:  emended to  by analogy with trb.1;
f added by analogy with trb.1,3
- 239 trb.3 note 1:  emended to  by analogy with trb.1
- 239 va. *f* emended to *ff* by analogy with vl.1,2
- 243 picc. *f* added by analogy with the dynamic level in fl., ob.,
 cl., fg.
- 243,244 ptti. gr.c. written as chord *c-e* instead of unison *c* (notated on
 5-line staff)
- 247-251 ob.1 tr.2 slur omitted by analogy with ob.2, cor., tr.1
- 249 trb.3 *f* emended to *ff* by analogy with fg., trb.1,2, vc., cb.
- 251 trb.1 note 1: stacc. omitted by analogy with trb.2,3, vc., cb.
- 252 picc. fl.
 ob.1 cl.1 *ff* added by analogy with ob.2, cl.2

