



ADOLF FREDRIK LINDBLAD

1801–1878

Symfoni D-dur

Symphony D Major

Källkritisk utgåva av/Critical edition by Owe Ander

Levande Musikarv och Kungl. Musikaliska akademien

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ADOLF FREDRIK LINDBLAD

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Symphony, D Major

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Owe Ander

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INLEDNING

Adolf Fredrik Lindblad (1801–1878) var under första hälften av 1800-talet, vid sidan av Franz Berwald, den ledande svenske tonsättaren av orkester- och kammarmusik. Två symfonier, dryga halvdussinets stråkkvartetter och tre violinsonater utgör tillsammans med operan *Frondörerna* den ena tyngdpunkten i hans verk. Den andra utgörs av hans stora sångproduktion: Lindblad var i dåtidens ögon framför allt den beundrade sångtonsättaren – man skulle kunna kalla honom en svensk Schubert – vars sånger var mycket framförda.

Lindblads bakgrund och hans väg till symfonin skilde sig markant från flertalet av inhemska föregångare bland orkesttermusiktonsättare: medan t. ex. Eggert, Crusell, Du Puy och Berwald alla varit verksamma som professionella orkestermusiker – med erfarenhet av att spela i Kungl. hovkapellet i Stockholm – var Lindblad snarare den begåvade diletanten som tog steget över till den professionella musikvärlden. Han kom aldrig att spela professionellt i någon orkester.¹

Uppvuxen omväxlande i Skänninge, Norrköping och Stockholm, kom den faderlöse ynglingen att sättas i handelslära i Hamburg vid 17 års ålder.² Resultatet av besöket blev en omtumlande och, som det verkar, livsavgörande första kontakt med den tyska romantiken – litteraturen, filosofin och framför allt ett möte med Beethovens musik. Några år efter återkomsten till Sverige inträffade en annan avgörande händelse för Lindblads karriärval: kontakten med den svenska litterära parnassen, förmedlad av fästmon Sophie Kernell, hennes bror Per Ulrik och dennes vän Per Daniel Amadeus Atterbom. Dessa kontakter kom att leda till studier i Uppsala och Lindblads första mer systematiska musikstudier. Den gamle gustavianske hovkapellmästaren Johann Christian Friedrich Hæffner (1759–1833), sedermera director musices i Uppsala, blev hans mentor. En traditionell studie- och bildningsresa i Tyskland tillsammans med uppsalaiternas musa Malla Silfverstolpe och historikern, filosofen, poeten och (”amatör”-)tonsättaren Erik Gustav Geijer, avslutades med en flerårig studievistelse i Berlin.³ Hans lärare i musikteori blev där den legendariske Carl Friedrich Zelter (1758–1832). Bland hans studiekamrater fanns den unge Felix Mendelssohn, med vilken han kom att inleda

en vänskapsförbindelse som varade livet ut.

När den knappt trettioårige Lindblad skrev sin första symfoni i C-dur hade det endast gått tre år sedan Beethoven avled. Lindblad hade ganska nyligen kommit hem ifrån sin studieresa i Tyskland, han hade grundat sin musikskola i Stockholm och han var även verksam som musiklärare vid Nya elementarskolan.⁴ Första symfonin uruppfördes vid en konsert i Riddarhuset i Stockholm den 28 februari 1832.⁵ Det officiella erkännandet av Lindblads prestation lät inte vänta på sig. Redan ett första framförande av inledningssatsen hade lett till att Lindblad blivit invald i Kungl. Musikaliska akademien.⁶ Symfonin kom även att uppföras i Tyskland, vid en konsert av Gewandhausorkestern i Leipzig 1839, där Mendelssohn själv dirigerade.⁷ Lindblads inträde på den internationella arenan väckte förhoppningar i Sverige. Vännen Almqvist skrev redan före konserten (15 november 1838): ”Knappt gläder mig någonting så mycket och så uppriktigt som att du blir odödlig, att din musik blir känd och älskad i Tyskland och sedermera i hela världen.”⁸

Efter framgången med den första symfonin gick Lindblad över till att utveckla ett operaprojekt. Resultatet blev operan *Frondörerna*. Därmed inträdde – som det skulle visa sig – ett långt uppehåll i hans produktion av orkestermusik. Det kom att gå hela 23 år innan Lindblad presenterade nästa symfoniska verk: den andra symfonin, i D-dur.

*

Sin andra symfoni tycks Lindblad ha komponerat först när han var i femtioårsåldern. Han var fortfarande bosatt i Stockholm och skulle bo kvar där fram till 1861, men han tycks ha börjat förbereda sig på att dra sig tillbaka från musikaktiviteterna i huvudstaden och bodde tidvis på sin 1846 inköpta lantegendom Löfvingborg utanför Linköping.⁹ Svallvågorna efter den 1845 uppkomna striden om hans sånger hade lagt sig,¹⁰ och Svenska akademien hade 1852 tilldelat honom sin stora guldmedalj. Lindblad var hela tiden verksam med att skriva nya sånger, vilka kom ut i en rad sånghäften. Det är fr. a. fjärde, femte och sjätte häftena som innehåller sånger från 1850-talet.¹¹

¹ Grunddragen i Lindblads musikaliska och kompositoriska skolning ges i Owe Ander, ”Svenska sinfoni-författares karaktäristiska orkester-egendomligheter”. *Aspekter på instrumentations-, orkestrerings- och sats tekniken i Berwalds, Lindblads och Normans symfonier*. Diss. Stockholm: Stockholms univ., 2000, s. 171–224.

² Om Lindblads liv, se Kerstin Linder, *Den unge Adolf Fredrik Lindblad. En biografisk studie*. Opubl. lic.avh. Uppsala, 1973. Se även dens:s artiklar i *Sohlman's musiklexikon*, 4. 2. uppl., Stockholm, 1977; *New Grove Dictionary of Music and Musicians*, 14. 2nd ed., London, 2001; *Svenskt biografiskt lexikon*, 23. Stockholm, 1980–1981.

³ Överstinnan Malla Silfverstolpe var känd för sin litterära och musikaliska salong i Uppsalahemmet, där hon understödde många författare och musiker. Hennes memoarer i 4 band utkom postumt 1908–11. – För en introduktion om Geijer, se MMS band 19.

⁴ Lennart Hedwall, *Den svenska symfonin*. Stockholm: AWE/Geber, 1983, s. 103.

⁵ Det finns flera motsägelsefulla dateringar av symfonins uruppförande;

se Ander, a.a., s. 208.

⁶ Linder, a.a., 2001, s. 713.

⁷ Alfred Dörffel, *Geschichte der Gewandhauskonzerte zu Leipzig vom 25. November 1781 bis 25. November 1881*. Leipzig, 1884/1980 (faks.utg.), s. 94; Hedwall, a.a., s. 105; för brevväxlingen mellan Mendelssohn och Lindblad om publikation och framförande, se Malla (Lindblad-) Grandinson, *Bref till Adolf Fredrik Lindblad från Mendelssohn, Dorn, Almqvist, Geijer, Fredrika Bremer, C. W. Böttiger och andra*. Stockholm: Bonnier, 1913, s. 43ff.

⁸ Cit. efter Grandinson, a.a., s. 80.

⁹ Tobias Norlind, *Allmänt musiklexikon*. Stockholm, 1916, s. 544; Linder a.a., 1980–81, s. 266.

¹⁰ Norlind, a.a., s. 544; om fejden i tidningarna, se Grandinson, a.a., s. 66ff. Pressfejden gällde en för tiden ovanlig harmonisk vändning i Runebergs-sången *Den övergivna*, och diskussionen upphörde först sedan Louis Spohr på anmodan givit en positiv bedömning av harmoniken i Lindblads sånger; se Linder, a.a., 1980–81, s. 265.

¹¹ Norlind, a.a., s. 545.

Det tycks ha varit hovkapellmästaren Jacopo Foroni (1825–1858) som övertygat Lindblad om att på nytt försöka sig på att skriva en symfoni.¹² Partituren är inte daterade och några detaljer om tillkomstprocessen är inte kända.

Symfonin uruppfördes 6 maj 1855 av hovkapellet under Foronis ledning på en konsert till förmån för orkesterns pensionskassa. Programmet innehöll även Beethovens nionde symfoni.¹³

Recensionen i *Stockholms Dagblad* är respektfullt kortfattad. ”Till en början gavs en ny sinfonie (D-dur) af Sveriges förnämste tonsättare hr A.F. Lindblad. Den är hållen uti en klassisk ren och ädel stil och är arbetad med en särdeles omsorg och smak.”¹⁴ Därefter går recensenten över till att berömma Foronis och hovkapellets insats. Den anonyme recensenten i *Aftonbladet* börjar med att utvärdera konserten i sin helhet: ”Denna konstföreteelse innebar en flerfaldigt märklig betydelse: den bringade förtjenstfullt nytt af inhemskt arbete...”. Samtidigt tvingas han konstatera att allmänhetens intresse verkar ha varit begränsat: ”...ett auditorium, mera valdt än mångtaligt”. Därpå positionsbestämmer recensenten symfonin i det symfoniska landskapet – historiskt, estetiskt och tekniskt: ”Symfonigenren är, helst i Tyskland, tonsättarnes experimentfält. Otaliga flitiga händer bygga på dessa tonmassor, och ingen vill blifva efter Beethoven, ingen än, som ej beundrar sitt Babelstorn, sedan det kommit till stånd. Midt ibland förbistringen upptäcker man en tonbyggnad i enkel stil, af rena proportioner men med egna osökta ornament; och äfven utan kontrasteffekten [gentemot den moderna orkestermusiken] skulle hr Lindblads symfoni frambringa en ganska fördelaktig verkan. Stilen i denna symfoni närmar sig den Mozartska, utan att uppfinningen förråder reminiscenser, och den friska naiva tonen, uppburen af en fin och smakfull instrumentation, är öfverallt lyckligt fasthållen.” Recensenten är, som det framgår, inte odelat positiv till Lindblad som instrumentalkompositör: ”Den sanning och naturlighet, som råda i detta verk, återfinna vi ej i alla författarens arbeten, men man hinner ej mästarskapet i symfonien och kvartetten utan att förut hafva passerat de afvägar hvar på konstgebetet är så rikt. Symfonien vann en afgjord framgång, och säkert önskar mången dess snara återupptagande.”¹⁵

Symfonin kom att framföras ytterligare ett par gånger under de närmaste åren, 1856 och 1858.¹⁶ I maj 1858 ger tonsättaren,

dirigenten och den f.d. Lindbladeleven Ludvig Norman i ett brev till den tyske förläggaren och tidningsutgivaren Bartholf Senff några glimtar från den gångna Stockholmssäsongen. Norman börjar sammanfattningen med uppförandet av Lindbladsymfonin: ”Eine neue Sinfonie (D dur) von *Lindblad* ist hier zur Aufführung gekommen. Wie in den übrigen Instrumentalkompositionen dieses Componisten, so ist auch diese Sinfonie im classischen Style geschrieben, und ein Einfluss einer nach-Beethovenschen Zeit darin nicht zu erkennen.”¹⁷ Man får här intrycket att Norman anser att stilen i Lindblads symfoni är ålderdomlig.

Lindblad kom att omarbeta sin symfoni (se vidare avsnittet nedan om källorna). När detta skedde är inte bekant, men i en blyertsanteckning i orkestermaterialet till den första versionen (Vla-stämman nr 1, källa F) finns följande anteckning: ”Gifven 1. gång d. 6 Maj 1855, och blef emottagen med mycket bifall / 2. gång d. 8 d^o 1858, på Randels Concert” (okänd hand). Detta tyder på att så sent som 1858 spelades fortfarande den första versionen.¹⁸ Några ytterligare framföranden av symfonin under tonsättarens livstid är inte kända men kan inte uteslutas.¹⁹

Den andra symfonin kom att framföras vid den minneskonsert Ludvig Norman i egenskap av hovkapellmästare anordnade efter Lindblads död, på dennes födelsedag den 1 februari 1879.²⁰ Symfonin var huvudnumret i ett för övrigt helt svenskt program. Konserten blev tydligen ingen framgång. Norman berättar därom i ett brev till J. A. Josephson (24 februari 1879):

”Mesta klandret drabbade valet af Sinfonie; ja Friesen sade till mig att det var att ’häda’ Lindblads minne att på hans födelsedag gifva hans svagaste verk. Du känner mina åsigter om L. som instrumentalkomponist i allmänhet, men jag går alldeles icke in på att Ddur Sinfonien är ett svagt arbete, framförallt icke att det är hans svagaste arbete i den rigtningen. Jag finner tvärtom att andantesatsen öfverträffar det mesta hvad han i denna väg framställt, ja jag finner detta stycke verkligen utmärkt och särdeles anslående, trots längden. Äfven Finalen är graziös och piquant. Att det öfriga kan vara mindre framstående beror kanske till slut, liksom mycket annat, på tycke och smak.”²¹

Tiden tycktes ha gått ifrån Lindblad. Publiken hade inte hyllat den nyligen avlidne tonsättarens symfoni: ”Publiken var emellertid mycket njugg på bifall, ja, det kändes nästan som den alls icke låtsades om den välmenta hyllning, som tillämnats.”²²

¹² Linder, a.a., 1980–81, s. 265; Hedwall, a.a., s. 106. Varken Linder eller Hedwall uppger någon källa. Symfonins rent tekniska utformning, t. ex. den för 1850-talet smått anakronistiska besättningen med enbart två naturhorn och inga tromboner, gör att man kan undra över när den komponerades: var det möjligen ett äldre verk som låg ouppfört men som Foroni såg till att få uppfört?

¹³ Hedwall, a.a., s. 106; *Aftonbladet* 5 maj 1855.

¹⁴ *Stockholms Dagblad* 8 maj 1855.

¹⁵ *Aftonbladet* 9 maj 1855; den 5 maj var en tämligen stor annons om konserten införd i tidningen.

¹⁶ Linder, a.a., 1980–81, s. 265, återopande ett meddelande av Stig Rybrant.

¹⁷ Daniel Fryklund, Tyska brev från Ludvig Norman meddelade av Daniel Fryklund, i: *Svensk tidskrift för musikforskning* 11, 1929, s. 204f.

¹⁸ På en lapp i en avskrift av partituret i Musikmuseet (källa E, avseende första versionen) har Tobias Norlind skrivit: ”Sofie Lindblad [Lindblads hustru] skriver: 9/11 1872 ’Han har nu slutat ett partitur; en hel bok skriven med noter så fina som vore de graverade.’” (Brev i Kungl. biblioteket,

L 48:13:4.) Det finns inget som binder lappen till den där aktuella partiturversionen, utan det är fullt möjligt att anteckningen avser den reviderade versionen av symfonin. (Några andra större verk från denna tid föreligger inte.)

¹⁹ Den reviderade versionen föreligger i såväl partitur som stämmaterial (se avsnittet om källmaterialet). Stämaterialet har tillhört Kungl. teatern men det har inte varit möjligt att binda det till ett speciellt framförande. I partituret finns antecknat dels metronomiseringar, dels speltider vid tre av satsluten (se Critical Commentary). Det är möjligt att vissa av dessa anteckningar härrör från Ludvig Norman, som var hovkapellmästare under 1860- och 70-talen.

²⁰ Lars-Erik Sanner, *Ludvig Norman. Studier kring en svensk 1800-talsmusiker med särskild hänsyn till hans konsertverksamhet och ungdomskompositioner*. Opubl. lic.avh. Uppsala, 1955, s. 123.

²¹ Cit. efter Sanner, a.a., s. 124.

²² Ludvig Norman, *Musikaliska uppsatser och kritiker. 1880–85*. Stockholm: Carl Gehrman, 1888, s. 112ff.

Kritikern Adolf Lindgren ansåg (*Aftonbladet* 3 februari 1879) att bland svenska symfoniker såväl Norman, Berwald, Josephson som Brendler vore att föredra, och han skrev: "Må Lindblad representeras genom sina förträffliga sånger och sångcyklar, men icke genom symfonier, åtminstone genom en hel sådan – hvaremot enskilda satser, såsom andantet ur den nu i fråga varande, gerna må förtjenas att räddas ur glömskan."²³

Symfonin uppfördes även vid 100-årsjubileet av Lindblads födelse den 2 februari 1901. Hovkapellet spelade under ledning av hovkapellmästaren Richard Henneberg.²⁴

Källmaterialet

Lindblads andra symfoni finns bevarad i två olika partiturversioner. Den ena utgår från källa A (sats I) och B (satserna II–IV) och den andra från källa C, båda i Lindblads autograf. (För en fullständig redovisning av källorna, se avsnittet Critical Commentary). Ingen av källorna har någon datering, och det har inte heller gått att tidsbestämma dem utifrån papperstyp eller piktur, men av vissa raderingar i källa C kan man sluta sig till att denna representerar en senare version.²⁵ Troligt är att Lindblad efter uruppförandet beslutat sig för att revidera den inför ett kommande framförande, men exakt hur det gått till eller till vilket framförande revisionen gjordes har inte gått att fastställa (jfr ovan). Symfonin föreligger även i en autograf version för fyra händer, baserad på den omarbetade partiturversionen (källa D). Det bevarade orkestermaterialet i Kungl. teaterns arkiv (i Statens musikbibliotek, källa G) bygger på den senare versionen. Även de kompletterande stämmorna från hundraårsjubileet 1901 ansluter till den senare versionen, som får anses som den definitiva. Det är således denna version som här utges.

De båda versionerna är till det yttre lika; de innehåller samma satser, som dock till vissa delar har omarbetats. Några principiella skillnader i instrumentation, orkestrering eller satsteknik finns det inte mellan de båda versionerna.²⁶ Sats II är lika lång i båda versionerna och satsen är bara i liten utsträckning omarbetad. Även scherzot är i stort sett lika långt i de båda versionerna, men här är förändringarna större mellan dem, både i form av melodiska förändringar (mest framträdande i huvudtemats modifiering i såväl A-delen, se faks. s. xvi, som triodelen) och förändringar i orkestrering och satsteknik. Än mer genomgripande omarbetningar finns i sats I och IV:

Första satsens långsamma inledning är något komprimerad (från 36 till 24 takter; se faks. s. xv).²⁷ I expositionen och återtagningen är huvudtemadelen (t. 25–112 resp. 359–394) och den avslutande delen (t. 145–194 resp. 427–476) nästan identiska i båda versionerna, medan sidotemadelen (t. 113–144) genomgått en mer övergripande omarbetning. Genomföringen är den satsdel som är mest förändrad: de inledande (t. 195–206) resp. avslutande takterna (t. 351–358) är nästan identiska i båda versionerna, men genomföringen i övrigt (t. 207–350) är helt ny och utbyggd i den senare versionen. Codan (t. 477–587) börjar (t. 477–540) och slutar (t. 577–587) så gott som identiskt i båda versionerna, men däremellan har Lindblad i den senare versionen inskjutit ett helt nytt avsnitt.

Även i finalen är exposition och återtagning (t. 1–150, resp. 331–476) tämligen lika i de båda versionerna, med smärre modifieringar i melodik, sats och orkestrering; helt omarbetade är bara de avslutande delarna (t. 118–150 resp. 447–476). Liksom i första satsen är genomföringen helt ny, här även de inledande (se faks. s. xvii) och avslutande partierna. Även codan (t. 477–537) är ny. Bl. a. har Lindblad tagit bort de två adagio-takterna, som var inlagda precis före slutet i den första versionen (se faks. s. xviii).

Skillnaderna mellan de båda versionerna är så omfattande att det inte varit möjligt att inom ramen för denna utgåva ge en komplett notbild med alla avvikelser. Faksimilerna s. xv–xviii ger dock en uppfattning om omarbetningarna.

Det bevarade stämmaterialet (källa F resp. G) ger möjlighet att bedöma orkesterns storlek vid respektive framföranden. Medan blåsarstämmorna antagligen hela tiden varit enkelbesatta finns en tydlig förändring i stråkbesättningens storlek:

Källa F, som baserar sig på den första versionen, består av 2, 3, 2 och 3 stämböcker (en förstaviolinstämma har troligen förkommit), d.v.s. orkestern bestod förmodligen av 6 förstavioliner, 6 andravioliner, 4 violor, 4 violonceller och 2 kontrabasar.²⁸

Källa G, stämmorna från den andra versionen, antyder en något större stråkbesättning, med 4, 3, 3 och 4 stämböcker, d.v.s. antagligen 8 förstavioliner, 6 andravioliner, 6 violor, 4 violonceller och 3–4 kontrabasar.

Dessutom föreligger ytterligare några stråkstämmor gjorda till minneskonserten 1901, vid vilken orkestern antagligen bestod av 12 förstavioliner, 12 andravioliner, 8 violor, 6 violonceller och 5–6 kontrabasar.

Generella kommentarer till editionen

Genomgående principer

Lindblads piktur är prydlig och lättläst men huvudkällan för denna edition, källa C, har ibland visat sig vara ofullständig beträffande nyanser, föredragsbeteckningar etc. Svårigheterna har emellertid inte varit större än att det varit möjligt att analogi-komplettera, antingen från omkringliggande instrument/instrumentgrupper eller från parallellställerna. I många fall har den äldre versionen (källa A–B) visat sig vara mer noggrant utskriven, varför beteckningar i gemensamma partier kunnat hämtas därifrån. Alla dylika kompletteringar har typografiskt

²³ Cit. efter Sanner, a.a., s. 124.

²⁴ Enligt anteckning i det bevarade stämmaterialet (källa G), Cor. I-stämman.

²⁵ Det är den första versionen som tidigare varit känd, behandlad i t. ex. Hedwall, a.a., och det är också den som finns inspelad på CD (Stockholms filharmoniska orkester/Okko Kamu på Caprice och Uppsala Kammarorkester/Gérhard Korsten på Naxos).

²⁶ För en kompositionsteknisk analys, se Ander, a.a., s. 235ff.

²⁷ Taktangivelserna avser den andra, här publicerade, versionen.

²⁸ Möjligen kan även en basstämma ha förkommit; hovkapellens normala stråkbesättning vid operaföreställningar var under större delen av 1800-talet 6, 6, 4, 4, 3–4. Se vidare Owe Ander, Meyerbeer und die grand-opéra-Tradition in Stockholm, i: Franco Piperno och Niels Martin Jensen (utg.), *The Opera Orchestra in 18th- and 19th-Century Europe*, 2 (under utg.).

differentierats och vid behov även omnämnts i Critical Commentary.

Ett återkommande skrivsätt hos Lindblad är att placera dynamisk angivelse mitt i takten, varvid det är svårt att avgöra exakt vid vilken not den avses börja. Här har jämförelser mellan parallellställan ibland kunnat ge klarhet, men ofta har utgivaren fått göra en samlad bedömning som i svårare fall redovisas i Critical Commentary.

I samtliga källor är bågaras utformning ofta oprecis och/eller inkonsekvent. Ett försök till förtydligande och standardisering har varit nödvändigt, men ibland finns flera likvärdiga tolkningsmöjligheter, t.o.m. när det gäller artikulationen av framträdande teman. I Critical Commentary har alternativa tolkningar presenterats.

Ett för Lindblad säregt sätt att sätta ut fraseringsbågar i dubbel uppsättning, t. ex. första satsen, t. 12–13, Vl. I och

13–14, Ob. I:  och 470–471, Ob. I:

 samt andra satsen, t. 149 och 151, Vl. I:

, förekommer i såväl A som C.

För att åstadkomma en meningsfull artikulation har utgivaren i sådana fall valt den övergripande bågen och avstått från ”småbågarna”, vilka dock kommenteras i Critical Commentary.

Ålderdomliga bågdragningar som t. ex.  och  har moderniserats till:  resp. .

Skrivsättet *a due* (eller *a 2*) i stråkarna har genomgående ersatts av *divisi*. Beteckningen *dol.* har skrivits ut (*dolce*).

I källa C är klarinetter resp. fagotter parvis noterade på gemensamt system, varvid bågar och beteckningar ofta endast förekommer i enkel uppsättning. I okontroversiella fall, när primo- och secondostämmorna löper homofont, har beteckningarna ansetts gälla för båda stämmorna och vid behov dubblerats stillatigande. Däremot har beteckningar som införts

vid polyfona partier typografiskt differentierats. Endast i tveksamma fall har kommentar införts i Critical Commentary. Autografens skrivsätt med dubbelskiftning och paustecken för den pauserande stämman har ersatts av beteckningarna *a 2* resp. I (alt. II).

Trumpetstämmorna innehåller anmärkningsvärt nog några ess-toner, trots att de i övrigt är rena naturtrumpetstämmor.

Pukan, som hos Lindblad är noterad transponerande, återges klingande, dock utan generalförtecken.

Nödvändiga tillägg till eller ändringar av källornas lydelse har markerats med skiljaktig typografi: bågar liksom crescendo- och diminuendopilar har utförts streckade, paustecken, staccatopricker, accenttecken, siffror vid trioler etc. och accidentalerna i mindre stil. Alla övriga tillägg har gjorts inom klammrar [].

Accenter och andra tecken för betoning

Källornas notering av accenter/diminuendokilar är ofta svårtolkad. Något konsekvent – modernt – åtskiljande av accenttecken och diminuendo är ofta svårt att urskilja, i sig troligen ett utslag av samtida uppförandepraxis, med ett kvardröjande ”förromantiskt” bruk av betoningshierarkier och klocktoner. I källorna finns en flora av olika storlekar (bredder och längder) på accenttecken och diminuendokilar, som inte varit möjligt att exakt reproducera i den tryckta nottexten. En förtydligande standardisering har varit nödvändig, vilken dock lett till många tolkningsproblem; särskilt svårt blir problemet i starka nyanser, när accenten ofta troligen skall följas av ett diminuendo. Förutom vedertagna tecken för accent resp. diminuendo har för vissa situationer ett kombinerat tecken (>) använts i utgåvan, på ställen där de tidigare nämnda tecknen inte kunnat ge en adekvat bild av det troligen önskade utförandet.

Ett annat utslag av en äldre notations- och spelpraxis är att accent, *sf*, *fp* och *f* ofta används på ett synonymt sätt och uppträder parallellt i olika stämmor eller på parallellställan. Utgivaren har här avstått från att standardisera Lindblads originalbeteckningar utan återger dem exakt enligt källorna.

Stockholm 2004

Owe Ander

INTRODUCTION

Adolf Fredrik Lindblad (1801–1878) was the leading Swedish composer of orchestral and chamber music during the first half of the nineteenth century, apart from Franz Berwald. Two symphonies, more than half a dozen string quartets and three violin sonatas, together with the opera *Frondeurerna* (“The Frondeurs”), make up one side of his oeuvre. The other consists of his extensive production of art songs. Lindblad was in the eyes of his contemporaries above all the admired composer of songs—one could call him a Swedish Schubert—whose songs were quite frequently performed.

Lindblad’s background and his route to the symphony differed considerably from most of his Swedish predecessors among composers of orchestral music. While for example Eggert, Crusell, Du Puy and Berwald had all been active as professional orchestral musicians—with experience in playing in the Royal Opera Orchestra in Stockholm—, Lindblad was rather the talented amateur who crossed over to the professional world of music. He was never to play professionally in any orchestra.¹

Having grown up in Skänninge and Norrköping as well as Stockholm, the fatherless youth was sent to study commerce in Hamburg at the age of 17.² The result of his stay was a dizzying and, as it seems, decisively important first contact with German Romanticism—the literature, the philosophy and above all an encounter with Beethoven’s music. A few years after his return to Sweden there occurred another decisive event for Lindblad’s choice of career: his contact with the Swedish literary Helicon, brought about by his fiancée Sophie Kernell, her brother Per Ulrik and the latter’s friend Per Daniel Amadeus Atterbom. These contacts led to studies in Uppsala and Lindblad’s first serious musical studies. The old Gustavian conductor Johann Christian Friedrich Haeffner (1759–1833), later on appointed musical director at Uppsala University, became his mentor. A traditional study and education tour through Germany together with the muse of the Uppsala Circle, Malla Silfverstolpe, and the historian, philosopher, poet and (“amateur”) composer Erik Gustav Geijer, was rounded off with a study sojourn of several years in Berlin.³ His teacher in music theory there was the legendary Carl Friedrich Zelter

(1758–1832). Among his fellow students was the young Felix Mendelssohn, whose friend he became and remained for the rest of his life.

When Lindblad, not quite thirty years old, wrote his first symphony in C major, only three years had elapsed since the death of Beethoven. Lindblad had recently returned from his study journey in Germany, he had established a music school in Stockholm and he was also active as a music teacher at the New Elementary School.⁴ The First Symphony was given its premiere at a concert at the House of the Nobility in Stockholm on 28 February 1832.⁵ The official recognition of Lindblad’s achievement was not long in coming. Already a first performance of the first movement had led to Lindblad being elected to the Royal Swedish Academy of Music.⁶ The symphony was also performed in Germany at a concert by the Gewandhaus Orchestra in Leipzig in 1839, with Mendelssohn himself conducting.⁷ Lindblad’s entry into the international arena aroused expectations in Sweden. His friend Almqvist wrote before the concert (15 November 1838): “Hardly anything gives me so much and such true joy as the fact that you will become immortal, and that your music will come to be known and loved in Germany and eventually throughout the whole world.”⁸

After his success with the First Symphony Lindblad turned to the development of an opera project. The result was the opera *The Frondeurs*. After that he entered upon what turned out to be a long interruption in his production of orchestral music. All of 23 years would elapse before Lindblad presented his next symphonic work: the Second Symphony in D major.

*

It seems that Lindblad did not compose his Second Symphony until he was in his fifties. He still resided in Stockholm and would remain there until 1861, but he seems to have started preparing to retire from his musical activities in the capital and lived for long periods on the estate that he had purchased in 1846 at Löfvingsborg, just outside of Linköping.⁹ The repercussions of the dispute concerning his songs that arose in

¹ The main outlines of Lindblad’s musical and compositional training are given in Owe Ander, “*Svenska sinfoni-författares karaktäristiska orkester-egendomligheter*”. *Aspekter på instrumentations-, orkestrerings- och sats-tekniken i Berwalds, Lindblads och Normans symfonier*. Dissertation. Stockholm: Stockholm University, 2000, pp. 171–224.

² Concerning Lindblad’s life, see Kerstin Linder, *Den unge Adolf Fredrik Lindblad. En biografisk studie*. Unpublished licentiate dissertation. Uppsala, 1973. See also articles by the same author in *Sohlman’s musiklexikon*, Vol. 4, 2nd ed., Stockholm, 1977; *The New Grove Dictionary of Music and Musicians*, Vol. 14, 2nd ed., London, 2001; *Svenskt biografiskt lexikon*, Vol. 23, Stockholm, 1980–1981.

³ Malla Silfverstolpe, a colonel’s wife, was famous for her literary and musical salon at her home in Uppsala, where she gave support to many writers and musicians. Her memoirs in 4 volumes were published posthumously 1908–11. For an introduction to Geijer, see Vol. 19 in this series (MMS).

⁴ Lennart Hedwall, *Den svenska symfonin*. Stockholm: AWE/Geber, 1983, p. 103.

⁵ There are a number of contradictory datings of the premiere; see Ander, *ibid.*, p. 208.

⁶ Linder, *ibid.*, 2001, p. 713.

⁷ Alfred Dörffel, *Geschichte der Gewandhauskonzerte zu Leipzig vom 25. November 1781 bis 25. November 1881*. Leipzig, 1884/1980 (facsimile ed.), p. 94; Hedwall, *ibid.*, p. 105; for the correspondence between Mendelssohn and Lindblad concerning publication and performance, see Malla (Lindblad-) Grandinson, *Bref till Adolf Fredrik Lindblad från Mendelssohn, Dorn, Almqvist, Geijer, Fredrika Bremer, C.W. Böttiger och andra*. Stockholm: Bonnier, 1913, pp. 43ff.

⁸ Quoted from Grandinson, *ibid.*, p. 80.

⁹ Tobias Norlind, *Allmänt musiklexikon*. Stockholm, 1916, p. 544; Linder, *ibid.*, 1980–81, p. 266.

1845 had died down,¹⁰ and in 1852 the Swedish Academy of Letters had awarded him its prestigious gold medal. Lindblad was the whole time active in writing new songs, which were published in a number of song collections. The fourth, fifth and sixth collections, above all, contain songs from the 1850s.¹¹

It seems to have been the conductor Jacopo Foroni (1825–1858) who convinced Lindblad that he should once again attempt to write a symphony.¹² The scores are not dated and no details concerning its process of composition are known.

The symphony was given its premiere on 6 May 1855 by the Royal Opera House Orchestra under the direction of Foroni at a concert for the benefit of the orchestra's pension fund. The program also included Beethoven's Ninth Symphony.¹³

The review in *Stockholms Dagblad* is respectful but brief. "To begin with, a new symphony (D major) by Sweden's foremost composer, Herr A.F. Lindblad was given. It is in a classical, pure and noble style and was wrought with special care and taste."¹⁴ After that the critic goes on to praise the efforts of Foroni and the Royal Opera House Orchestra. The anonymous reviewer in *Aftonbladet* starts out by evaluating the concert as a whole: "This artistic phenomenon involved a manifold striking significance: it brought a meritorious new Swedish work..." At the same time he is compelled to call attention to the fact that interest on the part of the general public seems to have been limited: "...an auditorium, more select than numerous". Next the reviewer determines the position of the symphony in the symphonic landscape—historically, aesthetically and technically: "The genre of the symphony is, especially in Germany, the composers' experimental field. Countless diligent hands are building these masses of tones, and no one wants to do less well than Beethoven; there is no one yet who does not admire his Tower of Babel when it is finished. Amidst this confusion one discovers a tonal structure in a simple style, of pure proportions but with its own natural ornaments; and even without the contrast effect [in relation to the modern orchestral music] Herr Lindblad's symphony would produce quite a positive impression. The style of this symphony approaches that of Mozart, without the invention betraying reminiscences; and the fresh, naïve tone, supported by subtle and tasteful instrumentation, is everywhere successfully sustained." As is evident, the critic is not entirely positive to Lindblad as an

instrumental composer: "The truth and naturalness that prevail in this work are not to be found in all of the composer's works, but one does not attain mastery in the symphony and the quartet without first taking all the wrong roads, of which the artistic genre has so many. The symphony was definitely a success, and there are undoubtedly many who hope that it will be taken up again soon."¹⁵

The symphony was performed another couple of times over the next few years, in 1856 and 1858.¹⁶ In May 1858 the composer, conductor and former student of Lindblad, Ludvig Norman, in a letter to the German newspaper publisher Bartholf Senff offers some glimpses from the past concert season in Stockholm. Norman begins his summary with the performance of Lindblad's symphony: "Eine neue Sinfonie (D dur) von Lindblad ist hier zur Aufführung gekommen. Wie in den übrigen Instrumentalkompositionen dieses Componisten, so ist auch diese Sinfonie im classischen Style geschrieben, und ein Einfluss einer nach-Beethovenschen Zeit darin nicht zu erkennen."¹⁷ One gets the impression here that Norman thinks the style of Lindblad's symphony is old-fashioned.

Lindblad would later revise his symphony (see the section on Sources below). It is not known when he did this, but in the Viola part (no. 1, source F) there is the following, pencilled note: "Performed the 1st time on 6 May 1855, and was received with much applause / the 2nd time on 8 ditto 1858 at Randel's Concert" (handwriting unknown). Evidently, the first version was being performed as late as 1858.¹⁸ It is not known whether there were further performances of the symphony during the composer's lifetime, but it cannot be ruled out.¹⁹

The Second Symphony was performed at the memorial concert that Ludvig Norman, in his capacity as conductor of the Royal Opera House Orchestra, organized after Lindblad's death, on his birthday 1 February 1879.²⁰ The symphony was the main feature in the otherwise entirely Swedish program. The concert was evidently not a success. Norman tells about this in a letter to J.A. Josephson (24 February 1879):

"Most of the blame fell upon the choice of symphony; indeed, Friesen told me that it was a "sacrilege" to Lindblad's memory to have his weakest work performed on his birthday. You know my opinion of L. as an instrumental composer in general, but I

¹⁰ Norlind, *ibid.*, p. 544; regarding the controversy in the newspapers, see Grandinson, *ibid.*, p. 66ff. The quarrel in the press had to do with a harmonic turn, then unusual, in the Runeberg song *Den övergivna* and the discussion ceased only after Louis Spohr on request gave a positive assessment of the harmony in Lindblad's songs; see Linder, *ibid.*, 1980–81, p. 265.

¹¹ Norlind, *ibid.*, p. 545.

¹² Linder, *ibid.*, 1980–81, p. 265; Hedwall, *ibid.*, p. 106. Neither Linder nor Hedwall indicate any source. The purely technical form of the symphony, i.e. that it was scored for only two horns without valves and no trombones—which was slightly out-of-date for the 1850s—, makes one wonder when it could have been composed. Was it possibly an older work that lay unperformed, and Foroni later saw to it that it got performed?

¹³ Hedwall, *ibid.*, p. 106; *Aftonbladet* 5 May 1855.

¹⁴ *Stockholms Dagblad* 8 May 1855.

¹⁵ *Aftonbladet* 9 May 1855; on 5 May there was a rather large advertisement about the concert in the newspaper.

¹⁶ Linder, *ibid.*, 1980–81, p. 265, citing information given by Stig Rybrant.

¹⁷ Daniel Fryklund, Letter in German from Ludvig Norman cited by Daniel

Fryklund in *Svensk tidskrift för musikforskning* 11, 1929, p. 204f.

¹⁸ On a slip of paper in the score copy in Musikmuseet (source E, the first version), is a note by Tobias Norlind: "Sofie Lindblad [the composer's wife] writes: 9 November 1872 'He has now finished a score, a big volume with notes as finely written as were they engraved.'" (Letter in the Royal Library, Stockholm, L 48:13:4.) There is nothing to tie this slip to the score in which it is placed: it is wholly possible that the note refers to the revised version of the symphony. (There are no other major works by Lindblad from that time.)

¹⁹ The revised version is preserved in both score and parts (see the section Sources below)). The parts stem from the Royal Opera, but it has not been possible to attribute them to a particular performance. In the score there are metronome indications as well as playing times at the end of three movements (see the Critical Commentary). It is possible that some of these annotations were made by Ludvig Norman, conductor of the Royal Orchestra in the 1860's and 1870's.

²⁰ Lars-Erik Sanner, *Ludvig Norman. Studier kring en svensk 1800-tals-musiker med särskild hänsyn till hans konsertverksamhet och ungdomskompositioner*. Unpublished licentiate dissertation. Uppsala 1955, p. 123.

do not at all agree that the D-major symphony is a poor work, above all I do not believe that it is his weakest work in that field. On the contrary, I find that the Andante movement is superior to most of what he produced in this genre; actually, I consider that piece really excellent and particularly impressive, despite its length. The Finale, too, is graceful and piquant. That the rest might be less outstanding is perhaps in the end due, like much else, to differences in taste.”²¹

Time seemed to have passed Lindblad by. The audience had not given an ovation for the recently deceased composer’s symphony: “The audience, however, was very sparing in its applause; indeed, one almost felt as if it did not want to acknowledge the well-intentioned homage that was given.”²² The critic Adolf Lindgren was of the opinion (*Aftonbladet* 3 February 1879) that among Swedish symphonists Norman, Berwald, Josephson as well as Brendler were to be preferred, and he wrote: “Lindblad might well be represented by his excellent songs and song cycles, but not by symphonies, at least not by an entire one—on the other hand, individual movements like the Andante from the symphony now in question deserve indeed to be salvaged from oblivion.”²³

The symphony was also performed at the 100th anniversary of Lindblad’s birth on 2 February 1901. The Royal Opera House Orchestra played under the direction of its conductor, Richard Henneberg.²⁴

The Sources

Lindblad’s Second Symphony is preserved in two different score versions. One is based on source A (movement I) and B (movements II–IV), and the other on source C, both in Lindblad’s autograph. (For a complete account of the sources see the Critical Commentary). None of the sources bears any dates, nor has it been possible to ascertain the dates through the type of paper or handwriting; but from certain erasures in source C one can conclude that this represents a later version.²⁵ It is probable that after the premiere Lindblad decided to revise the work for a coming performance, but it has not been possible to determine exactly how this was done or for which performance the revision was intended (cf. above). There is also an autograph version of the symphony for piano four hands, based on the revised score version (source D). The extant orchestral material in the Royal Opera Archives (in the Music Library of Sweden, source G) is based on the later version. The additional parts from the centennial jubilee of 1901 follow the later version, which must be considered the definitive one. It is thus this version that is published here.

The two versions are outwardly similar; they contain the same movements, certain parts of which have, however, been re-

worked. There are no fundamental differences in instrumentation, orchestration or compositional technique between the two versions.²⁶ Movement II is equally long in both versions and the movement is only slightly reworked. The Scherzo, too, is almost the same length in both, but here the changes are more extensive between the two versions, both in the form of melodic changes (most conspicuous in the modification of the main theme in the A section, see facs. p. xvi, as well as in the trio) and changes in orchestration and compositional technique. There are even more thoroughgoing revisions in movements I and IV:

The slow introduction of the first movement is somewhat compressed (from 36 to 24 measures; see facs. p. xv).²⁷ In the exposition and the recapitulation the main theme section (mm. 25–112 and mm. 359–394, respectively) and the concluding section (mm. 145–194 and mm. 427–476, respectively) are almost identical in both versions, while the subsidiary theme section (mm. 113–144) has undergone a more comprehensive revision. The development is the section that has been changed the most: the first measures (195–206) and the concluding measures (351–358) are nearly identical in both versions, but the rest of the development (mm. 207–350) is entirely new and extended in the later version. The coda (mm. 477–587) starts out (mm. 477–540) and ends (mm. 577–587) almost identically in both versions, but in between Lindblad has interposed a completely new section in the later version.

In the Finale, too, the exposition and the recapitulation (mm. 1–150 and 331–476, respectively) are quite similar in both versions, with slight modifications in melodies, texture and orchestration; the only parts that are radically reworked are the concluding sections (mm. 118–150 and 447–476, respectively). As in the first movement, the development section is entirely new, the introductory (see facs. p. xvii) and concluding parts here as well. Even the coda (mm. 477–537) is new. Among other changes, Lindblad has deleted the two adagio measures that were placed just before the end in the first version (see facs. p. xviii).

The differences between the two versions are so extensive that it has not been possible within the scope of this edition to give a complete notational picture with all the deviations. The facsimiles on pp. xv–xviii should suffice, however, to give an idea of how comprehensive the revisions are.

The orchestral parts that have been preserved (sources F and G) afford the possibility of judging the size of the orchestra at each respective performance. While the parts for the wind instruments have probably been intended the whole time for one player to a part, there is a definite change in the number of players to a part that the string instruments have:

Source F, which is based on the first version, consists of 2, 3, 2, and 3 part-books (one first violin part has most likely been

²¹ Quoted from Sanner, *ibid.*, p. 124.

²² Ludvig Norman, *Musikaliska uppsatser och kritiker. 1880–85*. Stockholm: Carl Gehrman, 1888, p. 112ff.

²³ Quoted after Sanner, *ibid.*, p. 124.

²⁴ According to a note in the parts that have been preserved (source G), the Cor. I part.

²⁵ It is the first version that has been known earlier, dealt with in e.g. Hedwall, *ibid.*, and it is also the version that has been recorded on CD (the Stockholm Philharmonic Orchestra/Okko Kamu on Caprice and the Uppsala Chamber Orchestra/Gérhard Korsten on Naxos).

²⁶ For a compositional-technical analysis, see Ander, *ibid.*, p. 235ff.

²⁷ The measure indications are for the second version, published here.

lost), i.e. the orchestra probably consisted of 6 first violins, 6 second violins, 4 violas, 4 cellos, and 2 double basses.²⁸

Source G, the parts from the second version, indicates a somewhat larger number of string players, with 4, 3, 3, and 4 part-books, i.e. probably 8 first violins, 6 second violins, 6 violas, 4 cellos, and 3–4 double basses.

In addition, there are a few further string parts written for the memorial concert of 1901, at which the orchestra probably consisted of 12 first violins, 12 second violins, 8 violas, 6 cellos, and 5–6 double basses.

General Comments on the Edition

Basic Principles

Lindblad's handwriting is neat and very legible, but the main source for this edition, source C, has sometimes been found to be incomplete regarding dynamics, tempo markings, etc. In spite of these difficulties, however, it has been possible to supplement by analogy, either from instruments/instrument groups in close proximity or from parallel passages. In many cases the older version (sources A–B) has proved to be more precisely written out, and therefore the markings in the overlapping sections could be taken from there. All such supplementary markings have been differentiated typographically and where necessary also mentioned in the Critical Commentary.

A recurrent manner of writing of Lindblad's is to place the dynamic marking in the middle of the measure, making it difficult to ascertain exactly at which note it was meant to begin. Here comparisons between parallel passages could sometimes shed some light, but often the editor has had to make a general judgment that in difficult cases is accounted for in the Critical Commentary.

A manner peculiar to Lindblad of writing out phrasing slurs in double sets, e.g. in the first movement mm. 12–13 (Vl. I)

and 13–14 (Ob. I) , mm. 470–471 (Ob.

I)  and in the second movement mm.

149 and 151 (Vl. I)  is found in both A and C. In order to attain a meaningful articulation in such cases the editor has chosen the more overarching slur instead of the smaller ones; there are comments on this in the Critical Commentary.

Old-fashioned slurs such as e.g.  and  have been modernized to 

and  respectively.

The indication *a due* (or *a 2*) in the strings has been replaced by *divisi*. The marking *dol.* has been written out (*dolce*).

In source C the clarinets and the bassoons are notated in pairs on the same staff, and here slurs, ties and markings are often found only as a single set. In uncontroversial cases, when the primo and secondo parts run homophonically, the markings have been considered to apply to both parts, and where necessary they have been tacitly doubled. On the other hand, indications inserted at polyphonic sections have been typographically differentiated. Only in doubtful cases have comments been given in the Critical Commentary. The autograph copy's manner of writing double stems and rest signs for the part that is silent has been replaced by the indications *a 2* and I (or II), respectively.

The trumpet parts contain some E-flat tones, which is quite remarkable as they are otherwise exclusively natural trumpet parts. The kettledrum, which Lindblad has notated as transposing, is rendered sounding, but without a key signature.

Necessary additions to or changes of the source notation have been indicated by differentiated typography: slurs/ties, crescendo and diminuendo hairpins have been dashed; rest signs, staccato dots, accent signs, numbers for triplets etc. and accidentals have been rendered in a smaller type. All other additions have been put in brackets [].

Accents and Other Signs of Emphasis

The notation of accents/diminuendo hairpins in the sources is often difficult to interpret. It is frequently hard to distinguish any consistent—modern—differentiation of accent signs and diminuendo. In itself this is probably an instance of the historical period's interpretation practice, with an anachronistic “pre-Romantic” use of hierarchies of emphasis and bell tones. In the sources there is a great variety of sizes (widths and lengths) of accent signs and diminuendo hairpins, which it has not been possible to reproduce exactly in the printed edition. An elucidative standardization has been necessary, which has led however to many problems of interpretation; the problem becomes especially difficult in loud passages when the accent often most likely should be followed by a diminuendo. Besides conventional signs for accent and diminuendo, for certain situations a combined sign (>) has been used in this edition in places where the signs mentioned previously could not give an adequate picture of how it most likely was intended to be executed.

Another manifestation of an older practice of notation and performance is that accents, *sf*, *fp*, and *f* are often used in a synonymous manner and appear in parallel in different parts or in parallel passages. Here, the editor has refrained from standardizing Lindblad's original indications and has reproduced them exactly according to the sources.

Stockholm 2004

Owe Ander

(Translation: Robert Carroll)

²⁸ It is possible that a bass part, too, may be lost; the usual number of strings for opera performances in the Royal Opera House Orchestra was 6, 6, 4, 4, 3–4 throughout most of the nineteenth century. See further Owe Ander, Meyerbeer und die grand-opéra-Tradition in Stockholm, in Franco Piperno och Niels Martin Jensen (eds.), *The Opera Orchestra in 18th- and 19th-Century Europe*, 2 (currently being published).

The image displays a handwritten musical score, likely a symphony, spanning measures 18 to 23. The notation is written on multiple staves, featuring various musical symbols such as notes, rests, and dynamic markings. The score is organized into two systems, with measures 18-23 visible in the first system and measures 24-29 in the second. The notation includes various musical symbols, including notes, rests, and dynamic markings such as 'dim' (diminuendo) and 'cresc.' (crescendo). The score is written in a cursive, handwritten style, characteristic of a composer's autograph. The paper shows signs of age, with some staining and wear visible. The overall layout is typical of a musical manuscript, with staves arranged vertically and measures numbered at the bottom of the page.

Faksimil av s. [4] i symfonins första version (källa A, autograf), visande t. 18–23. Från t. 19 är den reviderade versionen (källa C) komprimerad i förhållande till ursprungsversionen. – Facsimile of p. [4] in the first version of the symphony (source A, in Lindblad's autograph), showing mm. 18–23. From m. 19 the revised version (source C) published here is compressed in comparison to the original version.

Scherzo
Allegro molto.

Flauto 1^{mo}
 Flauto 2^{do}
 Oboe 1^{mo}
 Oboe 2^{do}
 Clarinetto 1^{mo}
 Clarinetto 2^{do}
 Fagotto 1^{mo}
 Fagotto 2^{do}
 Corno in D
 Clarini in D
 Timpani in D
 Violino 1^{mo}
 Violino 2^{do}
 Viola
 Violoncello
 Tuba

Handwritten musical score on 18 staves, measures 139-146. The score is in G major (one sharp) and 3/4 time. It features a piano introduction with a melodic line in the upper staves and a more active line in the lower staves. The notation includes various note values, rests, and dynamic markings like 'p.' and 'pizz.'. The bottom of the page has some handwritten notes and corrections.

Faksimil av s. 18, t. 139–146, början på finalens genomföring i den första versionen (källa B, autograf); jfr den helt omarbetade versionen, t. 151ff., i denna utgåva. – Facsimile of p. 18, mm. 139–146, representing the beginning of the development in the original version (source B, in Lindblad's autograph); cf. the completely revised version, mm. 151ff., in this edition.

The image shows a handwritten musical score for the final of a symphony. The score is written on 18 staves, with various musical notations including notes, rests, and dynamic markings such as *pp* (pianissimo) and *p* (piano). The tempo markings *Adagio* and *Tempo 1mo* are visible at the top and bottom right. The score includes two inserted adagio measures, which are marked with *Adagio* and *Tempo 1mo*. The notation is in a historical style, with some staves showing multiple clefs and key signatures. The overall layout is dense and detailed, typical of a composer's autograph.

Faksimil av symfonins sista sida (opaginerad), med de två inskjutna adagiotakterna i första versionens final (källa B, autograf). – The last page (without pagination) of the symphony in its first version (source B, in Lindblad's autograph), showing the two inserted adagio measures in the Finale.

Melodrom 80 *Maestoso* *Sinfonico*

Flauti. *dim.*

Oboi. *dim.*

Clarinetto A. *dim.*

Fagotti. *f.*

Corni in D. *f.*

Trombe in F. *f.*

Timpani D. ed. *f.*

Violine I. *dim.*

Violine II. *f.*

Viola. *f.*

Cello. *f.*

Basso. *f.*

Symfoni, D-dur

Maestoso

Adolf Fredrik Lindblad, 1850-t. ?

Flauto I, II

Oboe I, II

*Clarinetto I, II
in La*

Fagotto I, II

*Corno I, II
in Re*

Tromba I, II
in Re

*Timpani in
Re - La*

Violino I

Violino II

Viola

Violoncello

Contrabbasso

[illegible]

13

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

Vl. I

Vl. II

Vla.

Vlc.

Cb.

p

[cresc.] f

p

cresc.

f

[p]

cresc.

[f]

[p] *cresc.*

cresc.

f

I.

[p]

cresc.

f

p

cresc.

f

[p]

cresc.

f

sf

cresc.

f

sf

cresc.

f

[illegible]

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

$$\begin{matrix} Tr. \\ (Re) \end{matrix}$$

Timp.
(*Re-La*)

VL.I

VI. II

Vla.

Vlc.

Cb.

[illegible]

39

Fl.

ff

Ob.

ff

Clar.
(La)

ff

Fag.

ff

sf

p

Cor.
(Re)

a 2

ff

p

Tr.
(Re)

a 2

ff

Timp.
(Re-La)

tr

ff

Vi. I

ff

sf

p

cresc.

Vi. II

ff

sf

p

cresc.

Vla.

ff

sf

p

cresc.

Vlc.

ff

sf

p

cresc.

Cb.

ff

sf

p

[illegible]

52

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

ff

fp

cresc.

p

tr

59

Fl.

dim.

Ob.

dim.

Clar.
(La)

dim.

p

Fag.

dim.

p

Cor.
(Re)

p

dim.

Tr.
(Re)

Timp.
(Re-La)

VI. I

p

VI. II

[p]

[div.]

Vla.

p

Vlc.

p

Cb.

n

[illegible]

[illegible]

This page contains measures 79 through 85 of the musical score. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar. La), Bassoon (Fag.), Cor Anglais (Cor. Re), Trumpet (Tr. Re), Timpani (Timp. Re-La), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Cb.).

- Measures 79-80:** Woodwinds enter with sustained notes, mostly marked *sf*. Strings play a rhythmic pattern.
- Measure 81:** Dynamics shift to *p* for several instruments as they begin to fade.
- Measures 82-83:** Further dynamics changes, with some instruments returning to *sf*.
- Measures 84-85:** Final measures on the page, showing complex dynamic markings like *sf p sf p* across different parts.

86

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

[p]

p

[p]

p

[p]

[p]

sf *p*

sf *p*

sf *p*

sf *p*

sf *p*

sf *p*

cresc.

cresc.

cresc.

cresc.

sf *p*

101

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

cresc.

ff

a 2

tr

Detailed description of the musical score: The score is for a full orchestra. Measures 101 and 102 feature a crescendo for all instruments. In measure 103, the woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) play a series of eighth notes, while the Timpani plays a series of eighth notes. Measures 104 and 105 show a 2-measure rest (a 2) for the woodwinds and strings, while the Timpani and strings continue with tremolos. The score is in G major and 2/4 time.

107

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

The musical score for page 17, measures 107-112, is written for a symphony orchestra. The key signature is one sharp (F#). The score includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (La), Bassoon (Fag.), Cor Anglais (Cor. (Re)), Trumpet (Tr. (Re)), Timpani (Timp. (Re-La)), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score shows various musical notations including notes, rests, and dynamic markings. The Flute part starts with a measure rest in measure 107, followed by a half note G#4 in measure 108, and then a series of half notes in measures 109-112. The Oboe part starts with a half note G#4 in measure 107, followed by a half note A4 in measure 108, and then a series of half notes in measures 109-112. The Clarinet (La) part starts with a half note G#4 in measure 107, followed by a half note A4 in measure 108, and then a series of half notes in measures 109-112. The Bassoon part starts with a half note G#4 in measure 107, followed by a half note A4 in measure 108, and then a series of half notes in measures 109-112. The Cor Anglais (Re) part starts with a half note G#4 in measure 107, followed by a half note A4 in measure 108, and then a series of half notes in measures 109-112. The Trumpet (Re) part starts with a half note G#4 in measure 107, followed by a half note A4 in measure 108, and then a series of half notes in measures 109-112. The Timpani (Re-La) part starts with a half note G#4 in measure 107, followed by a half note A4 in measure 108, and then a series of half notes in measures 109-112. The Violin I part starts with a half note G#4 in measure 107, followed by a half note A4 in measure 108, and then a series of half notes in measures 109-112. The Violin II part starts with a half note G#4 in measure 107, followed by a half note A4 in measure 108, and then a series of half notes in measures 109-112. The Viola part starts with a half note G#4 in measure 107, followed by a half note A4 in measure 108, and then a series of half notes in measures 109-112. The Violoncello part starts with a half note G#4 in measure 107, followed by a half note A4 in measure 108, and then a series of half notes in measures 109-112. The Contrabass part starts with a half note G#4 in measure 107, followed by a half note A4 in measure 108, and then a series of half notes in measures 109-112.

[illegible]

[illegible]

128

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

f

sf

f

sf

p

[sf]

p

sf

p

p

sf

sf

p

arco

sf

[p]

[p]

136

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

[p] cresc.

p

[p] cresc.

p

[p]

cresc.

p

[p]

cresc.

p

cresc.

p

cresc.

p

a 2

[p]

[cresc.]

p

[p] cresc.

p

[p] cresc.

cresc.

p

cresc.

p

p

*) Cf. Crit. Commentary.

*) Cf. Crit. Commentary.

[illegible]

[illegible]

[illegible]

179

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

p

pp

pp

p

a 2

tr

p

p

187

Fl.

[cresc.] *dim.* *[p]* *ff*

Ob.

[p] [cresc.] *dim.* *[p]* *ff*

Clar. (La)

[p] *ff*

Fag.

p *cresc.* *dim.* *[p]* *ff*

Cor. (Re)

a 2 *p* *[p]* *ff*

Tr. (Re)

p *ff*

Timp. (Re-La)

p

Vi. I

[cresc.] *dim.* *p* *ff*

Vi. II

[cresc.] *dim.* *p* *ff*

Vla.

[p] [cresc.] *dim.* *p* *ff*

Vlc.

p *cresc.* *dim.* *p* *ff*

Cb.

p *cresc.* *dim.* *p* *ff*

[illegible]

201

Fl.

p

Ob.

p

Clar.
(La)

Fag.

Cor.
(Re)

p

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

[*p*]

[*p*]

This page contains musical staves for measures 207 through 212. The instruments are arranged as follows:

- Fl.**: Flute, two staves.
- Ob.**: Oboe, two staves.
- Clar. (La)**: Clarinet in A-flat, two staves.
- Fag.**: Bassoon, two staves.
- Cor. (Re)**: Cor Anglais, one staff.
- Tr. (Re)**: Trumpet in E-flat, one staff.
- Timp. (Re-La)**: Timpani, one staff.
- Vl. I**: Violin I, one staff.
- Vl. II**: Violin II, one staff.
- Vla.**: Viola, one staff.
- Vlc.**: Violoncello, one staff.
- Cb.**: Contrabasso, one staff.

The key signature has three flats (B-flat major or D-flat minor). Measure numbers 207, 208, 209, 210, 211, and 212 are indicated at the top of each measure group. Dynamics include *p*, *cresc.*, and *f*. The score concludes with a double bar line at the end of measure 212.

*) Cf. Crit. Commentary.

*) Cf. Crit. Commentary.

[illegible]

234

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

p

cresc.

a 2

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Clar. (La) *p* *cresc.*

Fag. *p* *cresc.*

Cor. (Re) *a 2* *p*

Tr. (Re)

Timp. (Re-La)

VI. I *p* *cresc.*

VI. II *p* *cresc.*

Vla. *p* *cresc.*

Vlc. *p* *cresc.*

Cb. *p* *cresc.*

[illegible]

248

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

f

p

Detailed description of the musical score: The score is for measures 248 to 253. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. The instruments and their parts are: Flute (Fl.) and Oboe (Ob.) both play a melodic line starting in measure 249 with a forte (f) dynamic. Clarinet (La) and Bassoon (Fag.) play sustained notes with dynamics ranging from piano (p) to forte (f). Cor Anglais (Cor. (Re)), Trumpet (Tr. (Re)), and Timpani (Timp. (Re-La)) are silent. Violin I (Vi. I) and Violoncello (Vlc.) play a melodic line, while Violin II (Vi. II), Viola (Vla.), and Contrabass (Cb.) play a rhythmic accompaniment of eighth notes. Dynamics for the strings range from forte (f) to piano (p).

254

Fl.

f

Ob.

f

Clar. (La)

p

Fag.

f

Cor. (Re)

f

Tr. (Re)

f

Timp. (Re-La)

Vi. I

f

Vi. II

p

Vla.

f

Vlc.

f

Cb.

f

p

f

a 2

a 2

[illegible]

266

Fl.

f

f

Ob.

cresc.

cresc.

Clar. (La)

cresc.

cresc.

Fag.

p

p

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

VI. I

f

p

[f]

p

VI. II

p

cresc.

p

Vla.

p

p

Vlc.

p

p

Cb.

p

p

272

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

f

cresc.

f

sf

278

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

f

sempre f

a 2

sf

284

Fl.

Ob.

*Clar.
(La)*

Fag.

*Cor.
(Re)*

*Tr.
(Re)*

*Timp.
(Re-La)*

Vi. I

Vi. II

Vla.

Vlc.

Cb.

f

f

The musical score for measures 284-289 is written for a symphony orchestra. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains the parts for Flute (Fl.), Oboe (Ob.), Clarinet (La), Bassoon (Fag.), Cor Anglais (Cor. (Re)), Trumpet (Tr. (Re)), and Timpani (Timp. (Re-La)). The second system contains the parts for Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). Measures 284-288 show various melodic and harmonic developments, with the Flute and Oboe playing sustained notes. Measure 289 features a forte (f) dynamic marking and a repeat sign.

290

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

This musical score page contains measures 290 through 295. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), Bassoon (Fag.), Cor Anglais (Cor. (Re)), Trumpet in A (Tr. (Re)), Timpani (Timp. (Re-La)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Cb.). The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The Flute and Oboe parts have a forte (f) dynamic marking in measure 293. The Clarinet and Bassoon parts have a sforzando (sf) dynamic marking in measure 293. The Cor Anglais and Trumpet parts have a sforzando (sf) dynamic marking in measure 293. The Timpani part has a sforzando (sf) dynamic marking in measure 293. The Violin I and Violin II parts have a sforzando (sf) dynamic marking in measure 293. The Viola part has a sforzando (sf) dynamic marking in measure 293. The Violoncello and Double Bass parts have a sforzando (sf) dynamic marking in measure 293.

296

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

f

f

[f]

[f]

a 2

a 2

302

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

This musical score page contains measures 302 through 307. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), Bassoon (Fag.), Cor Anglais in D (Cor. (Re)), Trumpet in D (Tr. (Re)), Timpani in D (Timp. (Re-La)), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Cb.). The woodwinds and strings play melodic lines with various articulations and phrasing. The brass instruments (Cor. and Tr.) play sustained notes, while the Timpani remains silent. The Violin II part features a prominent sixteenth-note tremolo pattern throughout the measures.

308

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

[fp]

fp

fp

pp

314

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

p

p

p

p

p

p

p

p

pp

p

dolce

320

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vl. I

Vl. II

Vla.

Vlc.

Cb.

[illegible]

348

Fl.

sf *cresc.* *sf*

Ob.

sf *cresc.* *sf*

Clar.
(La)

cresc. *dim.*

Fag.

cresc. *cresc.*

Cor.
(Re)

cresc.

Tr.
(Re)

cresc.

Timp.
(Re-La)

VI. I

sf *cresc.* *sf* *dim.*

VI. II

sf *cresc.* *sf*

Vla.

sf *cresc.* *sf*

Vlc.

cresc.

Cb.

cresc.

[illegible]

359

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

366

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

[sf]

pp

pp

pp

pp

cresc.

cresc.

cresc.

pp

pp

Detailed description of the musical score: The score is for measures 366 to 371. Measures 366 and 367 are mostly rests for the woodwinds and strings. In measure 368, the Oboe, Clarinet (La), and Cor Anglais (Re) enter with a half note, marked with a *cresc.* (crescendo) hairpin. The Viola also enters with a half note, also marked with a *cresc.* hairpin. In measure 369, the Violin I and Violin II enter with a half note, marked with a *cresc.* hairpin. A *[sf]* (sforzando) marking is present in measure 369. In measure 370, the Violin I and Violin II play a sixteenth-note figure, marked with a *pp* (pianissimo) dynamic. The Viola and Violoncello also play a sixteenth-note figure, marked with a *pp* dynamic. In measure 371, the Violin I and Violin II play a sixteenth-note figure, marked with a *cresc.* hairpin. The Viola and Violoncello also play a sixteenth-note figure, marked with a *pp* dynamic. The Contrabass remains silent throughout the measures.

[illegible]

379

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

[mp] *dim.* *p* *cresc.* *ff*

[mp] *dim.* *p* *cresc.* *ff*

[mp] *[dim.]* *p* *cresc.* *ff*

[p] *cresc.* *ff*

[p] *cresc.* *ff*

[mp] *dim.* *p* *cresc.* *ff*

[mp] *dim.* *p* *cresc.* *ff*

p *cresc.* *ff*

[p] *cresc.* *ff*

[p] *cresc.* *ff*

[dim.] *p* *cresc.* *ff*

[dim.] *p* *cresc.* *ff*

[dim.] *[p]* *cresc.* *ff*

[dim.] *p* *cresc.* *ff*

p *cresc.* *ff*

a 2

tr

386

Fl.

Ob.

*Clar.
(La)*

Fag.

*Cor.
(Re)*

*Tr.
(Re)*

*Timp.
(Re-La)*

Vi. I

Vi. II

Vla.

Vlc.

Cb.

This musical score page contains measures 386 through 391. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), Bassoon (Fag.), Cor Anglais (Cor. (Re)), Trumpet in D (Tr. (Re)), Timpani (Timp. (Re-La)), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Cb.). Measures 386-388 feature woodwinds and strings with sustained notes and some melodic movement. Measures 389-391 show a more active texture with woodwinds and strings playing rhythmic patterns, while the brass instruments provide harmonic support with sustained chords. The score is written in a key with one sharp (F#) and a common time signature.

This page contains musical staves for measures 392 through 400. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (La)), Bassoon (Fag.), Cor Anglais (Cor. (Re)), Trumpet (Tr. (Re)), Timpani (Timp. (Re-La)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *sf*, *p*, and *[sf]*. A rehearsal mark 'a 2' appears above the Cor. (Re) staff at measure 400.

399

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

p

p

p

p

p

p

pp

p

p

cresc.

tr

406

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

p

[p]

pizz.

[p]

[sf]

[sf]

[f]

sf

sf

sf

p

f

[p]

sf

sf

sf

[arco]

sf

[illegible]

421

Fl. *cresc.* *dim.*

Ob. *cresc.* *dim.*

Clar. (La) *cresc.* *dim.*

Fag. *cresc.* *dim.*

Cor. (Re) *cresc.* *dim.*

Tr. (Re)

Timp. (Re-La)

VI. I *[p] cresc.* *pp*

VI. II *[p] cresc.* *dim.* *pp*

Vla. *cresc.* *dim.* *pp*

Vlc. *cresc.* *dim.* *pp*

Cb. *cresc.* *dim.* *pp*

428

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

p

[*p*]

[*p*]

[*p*]

[*p*]

433

Fl. *cresc.* *più f*

Ob. *[p] cresc.* *più f*

Clar. (La) *cresc.* *più f*

Fag. *cresc.* *poco* *a* *poco* *più f*

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

Vl. I *cresc.* *poco* *a* *poco* *più f*

Vl. II *cresc.* *poco* *a* *poco* *più f*

Vla. *cresc.* *poco* *a* *poco* *più f*

Vlc. *cresc.* *poco* *a* *poco* *più f*

Cb. *cresc.* *poco* *a* *poco* *più f*

438

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

[più f]

cresc.

sf

443

Fl.

ff

sf

sf

Ob.

ff

sf

Clar. (La)

ff

ff

ff

Fag.

ff

[sf]

[sf]

Cor. (Re)

ff

Tr. (Re)

ff

Timp. (Re-La)

tr

ff

Vi. I

ff

sf

sf

Vi. II

ff

sf

sf

Vla.

ff

sf

sf

Vlc.

ff

Cb.

ff

449

Fl. *sf*

Ob. *sf*

Clar. (La) *sf*

Fag. [*sf*]

Cor. (Re) *p* a 2

Tr. (Re)

Timp. (Re-La)

VI. I *sf* *dim.* *p*

VI. II *sf* *dim.* *p*

Vla. *sf* *dim.* [*p*]

Vlc. *sf* *dim.* *p*

Cb. *sf* *dim.* *p*

461

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vl. I

Vl. II

Vla.

Vlc.

Cb.

p

p

p

pp

p

p

468

Fl.
dim. *p* *ff*

Ob.
[cresc.] dim. *p* *ff*

Clar. (La)
[p] cresc. dim. *p* *ff*

Fag.
[p] [cresc.] dim. *p* *ff*

Cor. (Re)
dim. *p* *ff*

Tr. (Re)
p *ff*

Timp. (Re-La)
p *ff*

VI. I
cresc. dim. *p* *ff*

VI. II
cresc. dim. *p* *ff*

Vla.
[p] cresc. dim. [p] *ff*

Vlc.
p cresc. dim. [p] *ff*

Cb.
p cresc. dim. [p] *ff*

476

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

[pp]

cresc.

f

[f]

sf

a 2

484

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

ff

sf

p

cresc.

sf cresc.

tr

f

Detailed description of the musical score: The score is for measures 484 to 488. The key signature has two sharps (F# and C#). The Flute and Oboe parts play a melodic line starting on G4, moving up stepwise to A4, then B4, and finally C5. The Clarinet (La) and Bassoon parts play a similar melodic line, starting on E4 and moving up to F#5. The Cor Anglais and Trumpet parts play a sustained chord of G4, B4, and C5. The Timpani part plays a sustained note of G2. The Violin I and Violin II parts play a rhythmic pattern of eighth notes, starting on G4 and moving up to A4, then B4, and finally C5. The Viola part plays a melodic line starting on G4, moving up to A4, then B4, and finally C5. The Violoncello and Contrabass parts play a melodic line starting on G3, moving up to A3, then B3, and finally C4. Dynamics include *ff* (fortissimo), *sf* (sforzando), *p* (piano), *cresc.* (crescendo), and *sf cresc.* (sforzando crescendo). A trill is marked in the Timpani part in measure 488.

[illegible]

497

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

cresc.

dim.

p

pp

503

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

cresc.

f

p

[f]

[cresc.]

[illegible]

516

Fl.

dim.

Ob.

p

Clar.
(La)

dim.

Fag.

dim.

p

Cor.
(Re)

dim.

Tr.
(Re)

[*p*]

Timp.
(Re-La)

VL I

dim.

p

VL II

dim.

p

Vla.

dim.

p

Vlc.

dim.

p

Cb.

dim.

p

[illegible]

529

Fl.
ff

Ob.
ff

Clar. (La)
ff
pp

Fag.
ff
pp

Cor. (Re)
ff

Tr. (Re)
ff

Timp. (Re-La)
ff

Vi. I
ff
pp

Vi. II
ff

Vla.
ff

Vlc.
ff

Cb.
ff

529

530

531

532

535

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

pp

pp

pp

pp

p

p

p

p

[p]

[p]

[p]

[p]

[p]

543

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

The musical score for measures 543-548 features a variety of instruments and dynamics. The Flute and Oboe parts are mostly rests, with the Oboe playing a melodic line in measures 544 and 548. The Clarinet (La) and Bassoon parts are also mostly rests, with the Bassoon playing a melodic line in measures 544 and 548. The Cor Anglais (Re) part is a sustained note in measure 543, followed by a rest in measure 544, and then a melodic line in measures 545 and 548. The Trumpet (Re) part is a sustained note in measure 543, followed by a rest in measure 544, and then a melodic line in measures 545 and 548. The Timpani (Re-La) part is a sustained note in measure 543, followed by a rest in measure 544, and then a melodic line in measures 545 and 548. The Violin I and Violin II parts are playing a melodic line in measure 543, followed by a rest in measure 544, and then a melodic line in measures 545 and 548. The Viola part is playing a melodic line in measure 543, followed by a rest in measure 544, and then a melodic line in measures 545 and 548. The Violoncello part is playing a melodic line in measure 543, followed by a rest in measure 544, and then a melodic line in measures 545 and 548. The Contrabass part is playing a melodic line in measure 543, followed by a rest in measure 544, and then a melodic line in measures 545 and 548.

Dynamics: *f*, *p*, *[f]*

549

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

p

sf

p

[p]

sf

[p]

f

p

pizz.

[p]

f

[p]

pizz.

555

Fl. *[p] cresc.*

Ob. *[p] cresc.*

Clar. (La) *[p] cresc.*

Fag. *[p] cresc.*

Cor. (Re) *[f]*

Tr. (Re)

Timp. (Re-La)

VI. I *cresc.*

VI. II *cresc.*

Vla. *f* arco *pizz.* *[p]* *cresc.* *f* arco

Vlc. *cresc.* *p* *cresc.*

Cb. *[cresc.]* *[p]* *cresc.*

I. *[f]*

561

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

p

f

sf

arco

Measure 561: Flute, Oboe, Clarinet (La), and Bassoon (upper staff) are in piano (*p*). Bassoon (lower staff) has a half note in piano. Violin I is in piano with a sixteenth-note pattern. Violin II, Viola, and Cello/Contrabass are in piano with half notes.

Measure 562: Similar to 561, with woodwinds and strings in piano.

Measure 563: Flute, Oboe, Clarinet (La), and Bassoon (upper staff) enter in forte (*f*) with half notes. Violin I has a sforzando (*sf*) half note. Violin II, Viola, and Cello/Contrabass are in piano.

Measure 564: Flute, Oboe, Clarinet (La), and Bassoon (upper staff) are in piano. Violin I is in piano with a sixteenth-note pattern. Violin II, Viola, and Cello/Contrabass are in forte (*f*) with half notes.

Measure 565: Similar to 564, with woodwinds in piano and strings in forte.

Measure 566: All instruments return to piano (*p*). Flute, Oboe, Clarinet (La), and Bassoon (upper staff) have half notes. Violin I has a sixteenth-note pattern. Violin II, Viola, and Cello/Contrabass have half notes.

567

Fl. *f* *sf* *sf*

Ob. *f* *sf* *sf*

Clar. (La) *f* *sf* *sf*

Fag. *f* *sf* *sf*

Cor. (Re) *f* *f* *f*

Tr. (Re) *f* *f* *f*

Timp. (Re-La)

VI. I *sf* *sf* [*sf*]

VI. II *f*

Vla. *f*

Vlc. *f* *f* *sf*

Cb. *f* *f* *sf*

580

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

p

ff

pp

tr

Andante con moto quasi poco Allegretto

Flauto I, II

Oboe I, II

Clarinetto I, II in Do

Fagotto I, II

Corno I in Fa

Corno II in Do

Violino I

Violino II

Viola

Violoncello

Contrabbasso

p *cresc.* *p* *sf* [*p*] *sf*

p *cresc.* *p* *sf* [*p*] *sf*

p [*cresc.*] *f* *p* *f*

pizz. *p* *f* [*p*] *f*

arco *f* [*p*] *f*

8

Fl.

Ob.

Clar.
(Do)

Fag.

Cor.
(Fa)

Cor.
(Do)

VI. I

VI. II

Vla.

Vlc.

Cb.

pp

pp

pp

[p]

p

p

[p]

[f]

p

[p]

p

[p]

p

p

p

15

Fl.

Ob.

Clar.
(Do)

Fag.

Cor.
(Fa)

Cor.
(Do)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

[p] *cresc.*

mf

mf

mf

mf

mf

p

21

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Fa)

Cor. (Do)

VI. I

VI. II

Vla.

Vlc.

Cb.

[p] cresc.

p

[cresc.]

sf

sf

sf

[p]

p

p

sf

[f]

p

p

sf

p

cresc.

p

sf

p

pizz.

p

[p]

f

arco

[f]

p

27

Fl.

Ob.

Clar.
(Do)

Fag.

Cor.
(Fa)

Cor.
(Do)

VI. I

VI. II

Vla.

Vlc.

Cb.

sf

f

sf dim.

f

p

[p]

[sf]

[f]

sf

sf dim.

f

[f]

sf dim.

f

f

sf

p

f

sf dim.

f

[f] dim.

f

f

p

f

> dim.

>

f

[illegible]

46

Fl.

Ob.

Clar.
(Do)

Fag.

Cor.
(Fa)

Cor.
(Do)

VI. I

VI. II

Vla.

Vlc.

Cb.

p *f* *p* *f* *p*

p *f* *p* *f* *p*

p *f* *p* *f* *p*

p *f* *p* *f* *p*

p *f* *p* *f* *p*

fp *fp* *fp*

p *f* *[p]* *f* *p* *dolce*

p *f* *[p]* *f* *p* *dolce*

p *f* *p* *f* *p*

p *f* *p* *f* *p* *dolce*

p *f* *p* *f* *p*

[illegible]

58

Fl.

ff

dim.

Ob.

ff

[dim.]

dim.

Clar. (Do)

ff

dim.

pp

cresc.

f

Fag.

ff

[dim.]

pp

cresc.

f

Cor. (Fa)

ff

Cor. (Do)

ff

dim.

pp

cresc.

f

VI. I

ff

dim.

pp

cresc.

f

VI. II

ff

dim.

pp

cresc.

f

Vla.

ff

dim.

pp

cresc.

f

Vlc.

ff

dim.

pp

cresc.

f

Cb.

ff

dim.

pp

cresc.

f

The musical score is arranged in a system of staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Cor Anglais, Cor Anglais) are grouped together. The string section (Violins I and II, Viola, Violoncello, Contrabass) is grouped together. The score includes various dynamic markings and articulations, such as *ff*, *dim.*, *[dim.]*, *pp*, *cresc.*, and *f*. The key signature is one flat (B-flat), and the time signature is 4/4. The score is for measures 58 through 63.

64

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Fa)

Cor. (Do)

VI. I

VI. II

Vla.

Vlc.

Cb.

dim.

pp

cresc.

f

[pp]

p

70

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Fa)

Cor. (Do)

VI. I

VI. II

Vla.

Vlc.

Cb.

cresc.

ff

dim.

p

[p]

76

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Fa)

Cor. (Do)

VI. I

VI. II

Vla.

Vlc.

Cb.

f *p* *f* *p* *f* *p*

[f] *p* *f* *p*

[f] *p*

[p] *[p]* *[p]*

82

Fl.

Ob.

Clar.
(Do)

Fag.

Cor.
(Fa)

Cor.
(Do)

VI. I

VI. II

Vla.

Vlc.

Cb.

This musical score page contains measures 82 through 86. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet in D, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) are active throughout. The brass section (Cor Anglais in F and Horn in D) has specific parts in measures 84 and 85. Dynamics range from piano (p) to fortissimo (f), with crescendos and decrescendos. Performance techniques like pizzicato and arco are indicated for the strings. The key signature has two flats, and the time signature is 4/4.

Fl.

Ob.

Clar.
(Do)

Fag.

Cor.
(Fa)

Cor.
(Do)

VI. I

VI. II

Vla.

Vlc.

Cb.

p

pizz.

arco

[p]

[cresc.]

f

cresc.

[arco]

[illegible]

[illegible]

98

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Fa)

Cor. (Do)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

[p]

p

[p]

f

[p]

[f]

f

[illegible]

108

Fl.

Ob.

Clar.
(Do)

Fag.

Cor.
(Fa)

Cor.
(Do)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

p

arco

arco

arco

arco

The musical score for measures 108-112 is written for a symphony orchestra. The key signature has one flat (B-flat). The score is divided into five measures. The Flute (Fl.) part has a rest in measure 108, followed by a half note G4 in measure 109, and a quarter note G4 in measure 110. The Oboe (Ob.) part has a quarter note G4 in measure 108, followed by a half note G4 in measure 109, and a quarter note G4 in measure 110. The Clarinet (Clar. (Do)) part has a quarter note G4 in measure 108, followed by a half note G4 in measure 109, and a quarter note G4 in measure 110. The Bassoon (Fag.) part has a rest in measure 108, followed by a half note G4 in measure 109, and a quarter note G4 in measure 110. The Cor Anglais (Cor. (Fa)) part has a rest in measure 108, followed by a half note G4 in measure 109, and a quarter note G4 in measure 110. The Cor Anglais (Cor. (Do)) part has a rest in measure 108, followed by a half note G4 in measure 109, and a quarter note G4 in measure 110. The Violin I (Vi. I) part has a quarter note G4 in measure 108, followed by a half note G4 in measure 109, and a quarter note G4 in measure 110. The Violin II (Vi. II) part has a quarter note G4 in measure 108, followed by a half note G4 in measure 109, and a quarter note G4 in measure 110. The Viola (Vla.) part has a quarter note G4 in measure 108, followed by a half note G4 in measure 109, and a quarter note G4 in measure 110. The Violoncello (Vlc.) part has a quarter note G4 in measure 108, followed by a half note G4 in measure 109, and a quarter note G4 in measure 110. The Contrabass (Cb.) part has a quarter note G4 in measure 108, followed by a half note G4 in measure 109, and a quarter note G4 in measure 110. The dynamic marking 'p' is present in measures 109 and 110. The marking 'arco' is present in measures 111 and 112.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

161

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Fa)

Cor. (Do)

VI. I

VI. II

Vla.

Vlc.

Cb.

sf

p

cresc.

[p]

[arco]

[cresc.]

167

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Fa)

Cor. (Do)

VI. I

VI. II

Vla.

Vlc.

Cb.

arco

p sf p sf p sf p

[sf]

f [f] [f] cresc. p

f p f p

f p

[illegible]

179

Fl. *cresc.*

Ob. *cresc.*

Clar. (Do) *p cresc.*

Fag. *cresc.*

Cor. (Fa) *p cresc.*

Cor. (Do) *cresc.*

Vi. I *mf*

Vi. II *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

p

p

p

p

pizz.

[p]

[illegible]

[illegible]

[illegible]

This page contains musical notation for measures 203 through 206. The instruments are arranged as follows:

- Flutes (Fl.):** Two staves.
- Oboes (Ob.):** Two staves.
- Clarinets (Clar. (Do)):** Two staves.
- Bassoons (Fag.):** Two staves.
- Horns (Cor. (Fa) / Cor. (Do)):** Four staves.
- Violins (Vl. I / Vl. II):** Two staves.
- Viola (Vla.):** One staff.
- Violoncello (Vlc.) and Double Bass (Cb.):** Two staves.

The key signature has one flat (B-flat). Measure numbers 203, 204, 205, and 206 are indicated at the top of their respective columns. Dynamic markings include *dim.*, *f*, *p*, [*dim.*], and *sforzando* (*sf*). Performance instructions like *[dim.]* and *[f]* are placed above specific notes or groups of notes.

[illegible]

214

Fl.

p dolce

f

Ob.

p dolce

f

Clar.
(Do)

f

Fag.

p

f

Cor.
(Fa)

p

[f]

Cor.
(Do)

f

VI. I

f

VI. II

f

Vla.

pizz.

arco

f

Vlc.

f

Cb.

pizz.

arco

f

[illegible]

224

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Fa)

Cor. (Do)

VI. I

VI. II

Vla.

Vlc.

Cb.

cresc.

f

dim.

pp

[pp]

Detailed description: This page of a musical score, numbered 224, contains measures 224 through 228. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), Bassoon (Fag.), Cor Anglais in F (Cor. (Fa)), Cor Anglais in D (Cor. (Do)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). Measures 224-226 feature woodwinds and strings with dynamic markings of crescendo, forte (f), and diminuendo (dim.). Measures 227-228 are marked piano (pp) and feature brass instruments (Cor. (Fa), Cor. (Do), Vlc., Cb.) and strings. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

[illegible]

234

Fl.

f *dim.* [*p*]

Ob.

f *dim.* [*p*]

p

Clar.
(Do)

f

Fag.

p

f

Cor.
(Fa)

f

Cor.
(Do)

VI. I

p

f

VI. II

p

f

Vla.

Vlc.

Cb.

Detailed description of the musical score: The score is for measures 234 to 238. Measure 234: Flute and Oboe play a descending scale (G4-A4-B4-A4-G4) with dynamics *f* and *dim.*. Bassoon and Violin I enter with a descending scale (G3-A3-B3-A3-G3) with dynamics *p* and *f*. Measure 235: Flute and Oboe continue the scale with dynamics [*p*]. Bassoon and Violin I continue with dynamics *p* and *f*. Measure 236: Flute and Oboe are silent. Bassoon and Violin I continue with dynamics *p* and *f*. Measure 237: Flute and Oboe are silent. Bassoon and Violin I continue with dynamics *p* and *f*. Measure 238: Flute and Oboe are silent. Bassoon and Violin I continue with dynamics *p* and *f*. Other instruments (Clarinet, Cor Anglais, Violin II, Viola, Violoncello, Contrabass) are silent throughout.

239

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Fa)

Cor. (Do)

VI. I

VI. II

Vla.

Vlc.

Cb.

This musical score page contains measures 239 through 243. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), Bassoon (Fag.), Cor Anglais in F (Cor. (Fa)), Cor Anglais in D (Cor. (Do)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature has one flat (B-flat major or D minor). The score is written for measures 239, 240, 241, 242, and 243. Dynamics include *f* (forte) and *p* (piano). The woodwinds and strings have various melodic and harmonic parts, while the brass plays sustained notes. The Viola and Violoncello have a rhythmic pattern in measures 242 and 243.

244

Fl.

Ob.

Clar.
(Do)

Fag.

Cor.
(Fa)

Cor.
(Do)

VI. I

VI. II

Vla.

Vlc.

Cb.

pizz.

p

arco

cresc.

[cresc.]

3 3 6 6 6 6 6

p

cresc.

249

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Fa)

Cor. (Do)

VI. I

VI. II

Vla.

Vlc.

Cb.

f > > *f*

f > > *f*

f > > *cresc. f*

f > > *cresc. f*

f > *p* *f*

f > *p* *f*

cresc. *[f]* > *p* *f*

cresc. *f* *f* *f*

f *f* *f*

f > > *f*

f > > *f*

cresc. > *f* *f*

cresc. *[arco]* *f* *f*

cresc. *[f]* *[f]*

254

Fl.

Ob.

Clar.
(Do)

Fag.

Cor.
(Fa)

Cor.
(Do)

VI. I

VI. II

Vla.

Vlc.

Cb.

pp

pp

p

p

f

f

p

p

pp

pp

[p]

pp

pp

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

SCHERZO

Allegro molto

Flauto I, II

Oboe I, II

Clarinetto I, II
in La

Fagotto I, II

Corno I, II
in ReTromba I, II
in ReTimpani in
Re - La

Violino I

Violino II

Viola

Violoncello

Contrabbasso

Flauto I, II: Measures 1-3 are rests. Measure 4 has a crescendo hairpin. Measures 5-7 have notes with dynamics *f* and *sf*.
 Oboe I, II: Measures 1-3 have notes with dynamics *f* and *sf*. Measures 4-7 have notes with dynamics *f* and *sf*.
 Clarinetto I, II in La: Measures 1-3 have notes with dynamics *f* and *sf*. Measures 4-7 have notes with dynamics *f* and *sf*.
 Fagotto I, II: Measures 1-3 have notes with dynamics *f*. Measures 4-7 have notes with dynamics *f*.
 Corno I, II in Re: Measures 1-3 have notes with dynamics *f* and *sf*. Measures 4-7 have notes with dynamics *f*.
 Tromba I, II in Re: Measures 1-3 are rests. Measure 4 has a note with dynamic *f* and marking [a 2]. Measures 5-7 have notes with dynamic *f*.
 Timpani in Re - La: Measures 1-3 are rests. Measures 4-7 have notes with dynamic *f*.
 Violino I: Measures 1-3 are rests. Measure 4 has a crescendo hairpin. Measures 5-7 have notes with dynamics *f* and *sf*.
 Violino II: Measures 1-3 are rests. Measure 4 has a crescendo hairpin. Measures 5-7 have notes with dynamics *f* and *sf*.
 Viola: Measures 1-3 have notes with dynamics *f* and *sf*. Measures 4-7 have notes with dynamics *f* and *cresc.*.
 Violoncello: Measures 1-3 have notes with dynamic *f*. Measures 4-7 have notes with dynamics *f* and *cresc.*.
 Contrabbasso: Measures 1-3 have notes with dynamic *f*. Measures 4-7 have notes with dynamics *f* and *cresc.*.

[illegible]

[illegible]

39

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

f *sf* *f* *sf* *f* *sf* *f* *sf*

[sf] *sf* *[sf]* *sf*

a 2 *f* *a 2* *[f]* *f*

tr

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

47

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

p

pp

[p]

cresc.

[pp]

I.

[illegible]

[illegible]

78

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

p

f

pp

div.

tr

This musical score page contains measures 78 through 85. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), Bassoon (Fag.), Cor Anglais in D (Cor. (Re)), Trumpet in D (Tr. (Re)), Timpani in D (Timp. (Re-La)), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature has two sharps (F# and C#), and the time signature is 4/4. The score features a variety of dynamics including piano (p), forte (f), and pianissimo (pp), as well as articulation like accents (>) and a trill (tr). The woodwinds and strings play melodic and harmonic lines, while the brass instruments provide harmonic support and occasional melodic fragments. The timpani plays a steady, low-pitched pulse.

86

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

pp

f

pizz.

div. arco

f

arco

f

arco

f

102

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

f, *p*, *cresc.*, *[p]*, *sf*, *pp*

[illegible]

118

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

Ob. *f* *cresc.* *f*

Clar. (La) *f* *cresc.* *f*

Fag. *f* *cresc.* *f*

Cor. (Re) *f* *cresc.* *f*

Tr. (Re) [*f*] *cresc.* *f*

Timp. (Re-La) [*f*] *cresc.* *f*

VI. I *sf* *f* *cresc.* *f*

VI. II *f* *cresc.* *f*

Vla. *f* *cresc.* *f*

Vlc. *f* *cresc.* *f*

Cb. *f* *cresc.* *f*

*) Cf. Crit. Commentary.

126

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

p

f

pp

[f]

pizz.

arco

Trio

133

[illegible]

[illegible]

149

Fl.
Ob.
Clar.
(La)
Fag.
Cor.
(Re)
Tr.
(Re)
Timp.
(Re-La)
VI. I
VI. II
Vla.
Vlc.
Cb.

f
f
f
p
[p]
f
f
[pp]
cresc.
f
p
pp
cresc.
f
p
pp
pizz.
cresc.
f
p
[pp]
f
p

*)

*) Cf. Crit. Commentary.

157

Fl. *f*

Ob. *f*

Clar. (La) *f*

Fag. *f*

Cor. (Re) *f* a 2 I. *p* [*p*]

Tr. (Re)

Timp. (Re-La)

Vi. I *f* *p* *pp*

Vi. II *f* *p* pizz. *p*

Vla. *f* *p* pizz. *p*

Vlc. *f* *p* pizz. *p*

Cb. *f* [*p*]

173

Fl. *cresc.* *dim.*

Ob. *cresc.* *dim.*

Clar. (La) *cresc.* *dim.*

Fag. *cresc.* *dim.* *cresc.*

Cor. (Re) *cresc.* *dim.* I. *p* *cresc.*

Tr. (Re)

Timp. (Re-La)

VI. I *cresc.* *dim.* *p* *cresc.*

VI. II *cresc.* *dim.* *p* *cresc.*

Vla. *cresc.* *dim.* *div.* *p* *cresc.*

Vlc. *cresc.* *dim.* *p* *cresc.*

Cb. *cresc.* *dim.* *arco* *cresc.*

*) Smånoter gäller endast andra gången. - Notes in small type to be played in the repeat.

[illegible]

[illegible]

213

Fl.
Ob.
Clar.
(La)
Fag.
Cor.
(Re)
Tr.
(Re)
Timp.
(Re-La)
VI. I
VI. II
Vla.
Vlc.
Cb.

[illegible]

*) Cf. Crit. Commentary.

[illegible]

237

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

pp

cresc.

f

p

[p]

pp

cresc.

f

p

pp

cresc.

f

p

pp

cresc.

f

p

245

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

f *p* *pp* *pizz.*

f *p* *pizz.*

f *p* *pizz.*

f *p* *pizz.*

f *p*

252

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I *[simile]*

Vi. II

Vla.

Vlc.

Cb.

Detailed description of the musical score: The score is for measures 252 through 258. The key signature has one sharp (F#). The Flute part (Fl.) begins in measure 252 with a half note F#4, followed by a quarter note G#4, and then a half note A4. In measure 253, it plays a half note B4, followed by a quarter note C5, and then a half note D5. In measure 254, it plays a half note E5, followed by a quarter note F#5, and then a half note G5. In measure 255, it plays a half note A5, followed by a quarter note B5, and then a half note C6. In measure 256, it plays a half note D6, followed by a quarter note E6, and then a half note F#6. In measure 257, it plays a half note G6, followed by a quarter note A6, and then a half note B6. In measure 258, it plays a half note C7, followed by a quarter note D7, and then a half note E7. The Oboe part (Ob.) is mostly silent, with a few notes in measures 252, 253, 254, 255, 256, 257, and 258. The Clarinet (La) part (Clar. (La)) plays a half note F#3 in measure 252, followed by a quarter note G#3, and then a half note A3. In measure 253, it plays a half note B3, followed by a quarter note C4, and then a half note D4. In measure 254, it plays a half note E4, followed by a quarter note F#4, and then a half note G4. In measure 255, it plays a half note A4, followed by a quarter note B4, and then a half note C5. In measure 256, it plays a half note D5, followed by a quarter note E5, and then a half note F#5. In measure 257, it plays a half note G5, followed by a quarter note A5, and then a half note B5. In measure 258, it plays a half note C6, followed by a quarter note D6, and then a half note E6. The Bassoon part (Fag.) is mostly silent, with a few notes in measures 252, 253, 254, 255, 256, 257, and 258. The Cor Anglais part (Cor. (Re)) is mostly silent. The Trumpet part (Tr. (Re)) is mostly silent. The Timpani part (Timp. (Re-La)) is mostly silent. The Violin I part (Vi. I) is marked *[simile]* and plays a continuous eighth-note pattern in measure 252, followed by a continuous eighth-note pattern in measure 253, and then a continuous eighth-note pattern in measure 254. In measure 255, it plays a continuous eighth-note pattern, followed by a continuous eighth-note pattern in measure 256, and then a continuous eighth-note pattern in measure 257. In measure 258, it plays a continuous eighth-note pattern, followed by a continuous eighth-note pattern in measure 259, and then a continuous eighth-note pattern in measure 260. The Violin II part (Vi. II) is mostly silent. The Viola part (Vla.) is mostly silent. The Violoncello part (Vlc.) is mostly silent. The Contrabass part (Cb.) is mostly silent.

prima volta

259a

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

p

cresc.

f

[arco]

div. [arco]

pizz.

[f]

Detailed description of the musical score: The score is for measures 259a and 260. The key signature is one sharp (F#), and the time signature is 4/4. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) plays a sustained note with a crescendo from piano (p) to fortissimo (f). The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) plays a rhythmic pattern of eighth notes, also with a crescendo from p to f. The Viola part includes a 'div.' (divisi) instruction. The Violoncello part includes a 'pizz.' (pizzicato) instruction. The Contrabass part includes a 'pizz.' instruction. The percussion section (Cor Anglais, Trumpet, Timpani) is silent. The score ends with a fortissimo bracket [f] over the last measure.

259b *seconda volta*

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Clar. (La) *p* *cresc.*

Fag. *p* *cresc.*

Cor. (Re) *a 2* *cresc.*

Tr. (Re)

Timp. (Re-La)

VI. I *p* *cresc.*

VI. II *p* *div.* *cresc.*

Vla. *p* *cresc.*

Vlc. *pizz.* *p* *cresc.*

Cb. *[p]* *cresc.*

265

Fl. *sf*

Ob. *sf* *cresc.*

Clar. (La) *sf* *cresc.*

Fag. *sf*

Cor. (Re) [*sf*] *cresc.*

Tr. (Re)

Timp. (Re-La)

Vi. I [*f*]

Vi. II *f*

Vla. *sf* *f* *div.* *cresc.*

Vlc. *sf* *f* *arco*

Cb. [*f*] *f*

Scherzo D[a] C[apo] ma senza replica

FINALE

Allegro

Flauto I, II

Oboe I, II

Clarinetto I, II in La

Fagotto I, II

Corno I, II in Re

Tromba I, II in Re

Timpani in Re - La

Violino I

Violino II

Viola

Violoncello

Contrabbasso

p

p

p

pizz.

[p]

pizz.

[p]

12

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

f

[f]

f

[f]

[p]

f

f

p

f

p

f

p

f

arco

f

arco

f

p

f

This musical score page contains measures 18 through 23. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 18-20 play a melodic line in D major. Measures 21-23 are silent.
- Oboe (Ob.):** Silent throughout all measures.
- Clarinet (Clar. (La)):** Measures 18-20 play a melodic line in D major. Measures 21-23 are silent.
- Bassoon (Fag.):** Measures 18-20 play a melodic line in D major. Measures 21-23 are silent.
- Cor Anglais (Cor. (Re)):** Silent throughout all measures.
- Trumpet (Tr. (Re)):** Silent throughout all measures.
- Timpani (Timp. (Re-La)):** Silent throughout all measures.
- Violin I (VI. I):** Silent throughout all measures.
- Violin II (VI. II):** Silent throughout all measures.
- Viola (Vla.):** Measures 18-20 are silent. Measures 21-23 play a melodic line in D major.
- Violoncello (Vlc.):** Measures 18-20 are silent. Measures 21-23 play a melodic line in D major.
- Double Bass (Cb.):** Measures 18-20 are silent. Measures 21-23 play a melodic line in D major.

The score includes various musical notations such as notes, rests, and dynamic markings (p). The key signature is D major, and the time signature is 4/4.

[illegible]

This musical score page contains measures 37 through 40. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), Bassoon (Fag.), Cor Anglais (Cor. (Re)), Trumpet (Tr. (Re)), Timpani (Timp. (Re-La)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

- Measures 37-38:** Woodwinds (Fl., Ob., Fag.) and Clarinet (Clar. (La)) play rapid sixteenth-note passages starting on G4, marked *[p] cresc. molto*. The Oboe and Clarinet have long notes in measure 38.
- Measure 39:** All woodwinds continue their patterns. The Cor Anglais plays a half note chord (G4-A4) marked *dim.*.
- Measure 40:** The woodwinds reach a fortissimo (*ff*) dynamic. The Cor Anglais and Trumpet play a half note chord (G4-A4) marked *f*, while the Trombone and Timpani play a half note chord (G3-A3) marked *ff*. The strings (Violins, Viola, Cello, and Double Bass) are playing a steady eighth-note pattern, marked *[cresc.]* and *[dim.]* respectively.

44

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

p

cresc.

arco

[p]

[illegible]

56

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

cresc.

f

sf

ff

[sf]

62

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

sf

[sf]

p

[a 2]

sf

p

f

sf

sf

sf

pizz.

p

p

pizz.

p

68

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

cresc.

dim.

sf

p

pizz.

arco

Detailed description of the musical score: The score is for measures 68 through 74. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The instruments are arranged in a standard orchestral layout. The Clarinet (La) part has a melodic line with a crescendo (cresc.) starting in measure 70 and a decrescendo (dim.) in measure 72. The Violin I part has a melodic line with a crescendo (cresc.) in measure 70 and a fortissimo (sf) dynamic in measure 74. The Violin II part has a melodic line with a pizzicato (pizz.) dynamic in measure 70 and an arco dynamic in measure 72. The Viola part has a melodic line with a pizzicato (pizz.) dynamic in measure 70 and an arco dynamic in measure 72. The Violoncello part has a melodic line with a pizzicato (pizz.) dynamic in measure 70 and an arco dynamic in measure 72. The Contrabass part has a melodic line with an arco dynamic in measure 72. The Flute, Oboe, Bassoon, Cor Anglais, Trumpet, and Timpani parts have rests throughout the measures.

75

Fl.

cresc.

cresc.

Ob.

più f

più f

Clar. (La)

[cresc.]

[cresc.]

Fag.

[più f]

cresc.

[più f]

[cresc.]

Cor. (Re)

fp

fp

Tr. (Re)

Timp. (Re-La)

VI. I

più f

sf

cresc.

VI. II

più f

sf

cresc.

Vla.

più f

cresc.

Vlc.

più f

cresc.

Cb.

più f

cresc.

[illegible]

[illegible]

99

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

pp

cresc.

[pp] cresc.

3

105

Fl.

f

Ob.

f

Clar. (La)

f

pp

Fag.

f

pp

Cor. (Re)

f

Tr. (Re)

a 2

f

Timp. (Re-La)

VI. I

f

pp

VI. II

f

pp

Vla.

f

pp

Vlc.

f

pp

Cb.

f

pp

[illegible]

[illegible]

125

Fl.

f *p*

Ob.

cresc. *p*

Clar. (La)

cresc. *p*

Fag.

f *p*

Cor. (Re)

f *a 2* *sf p* *sf p*

Tr. (Re)

a 2 *p*

Timp. (Re-La)

pp

VI. I

f sf³ *p sempre p*

VI. II

f sf³ *p sempre p* *p*

Vla.

f sf *p sempre p* *p*

Vlc.

f sf *p sempre p*

Cb.

f sf *p sempre p*

[illegible]

137

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

p

cresc.

f

[illegible]

158

Fl.
f

Ob.
f

Clar. (La)
f
p

Fag.
f
p

Cor. (Re)
f

Tr. (Re)
f

Timp. (Re-La)
f

Vl. I
f
p

Vl. II
f
p

Vla.
f
p

Vlc.
f
pizz.
p

Cb.
f
pizz.
p

165

Fl. *p*

Ob. *p*

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

Vi. I

Vi. II

Vla.

Vlc. *arco*

Cb. *arco*

171

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

pp

pp

pp

pp

pp

pp

p

p

p

Detailed description of the musical score: The score is for measures 171 to 176. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The instruments and their parts are: Flute (Fl.) and Oboe (Ob.) both have whole rests in measures 171-176. Clarinet (Clar. (La)) and Bassoon (Fag.) both play a half note G4 in measure 171, followed by a half note F#4 in measure 172, and then a half note E4 in measure 173. The Clarinet part has a *pp* dynamic marking. The Bassoon part has a *pp* dynamic marking. Cor Anglais (Cor. (Re)) plays a half note G4 in measure 171, followed by a half note F#4 in measure 172, and then a half note E4 in measure 173. The Cor Anglais part has a *pp* dynamic marking. Trumpet (Tr. (Re)) and Timpani (Timp. (Re-La)) both have whole rests in measures 171-176. Violin I (VI. I) and Violin II (VI. II) both play a half note G4 in measure 171, followed by a half note F#4 in measure 172, and then a half note E4 in measure 173. The Violin I part has a *pp* dynamic marking. The Violin II part has a *pp* dynamic marking. Viola (Vla.) plays a half note G4 in measure 171, followed by a half note F#4 in measure 172, and then a half note E4 in measure 173. The Viola part has a *p* dynamic marking. Violoncello (Vlc.) and Contrabass (Cb.) both play a half note G4 in measure 171, followed by a half note F#4 in measure 172, and then a half note E4 in measure 173. The Vlc. part has a *p* dynamic marking. The Cb. part has a *p* dynamic marking.

177

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

f

sf

a 2

[f]

190

Fl.

p *dolce*

Ob.

p *dolce* *cresc.* *sf*

Clar. (La)

dolce [*p*] *cresc.* *sf*

Fag.

p

Cor. (Re)

a 2

Tr. (Re)

Timp. (Re-La)

VI. I

p e leggiero

VI. II

p e leggiero

Vla.

div. *p e leggiero* *f*

Vlc.

p *f*

Cb.

p *f*

196

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

sf

sf

sf

sf

pp

pp

pp

pp

f

f

f

f

f

pp

pp

f

f

p

p

p

p

202

Fl.

[pp] poco cresc.

Ob.

[pp] poco cresc.

Clar.
(La)

poco cresc.

Fag.

poco cresc.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

poco cresc.

Vi. II

poco cresc.

Vla.

cresc.

Vlc.

cresc.

Cb.

cresc.

208

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

sf

f

p dolce

[sf]

a 2

f

p

214

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

p

sf

f

p

sf

f

p

sf

f

p

sf

f

p

sf

f

pizz.

arco

p

f

226

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

pp

pp

sf
f

sf
f

sf
f

sf
f

p

f

f

f

f

p

p

p

f

f

[p]

[p]

232

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

This musical score page contains measures 232 through 238. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) are active throughout. The brass section (Coronet in D, Trumpet in D) is silent. The woodwinds play melodic lines with various articulations and dynamics, including a piano (*[p]*) marking in measures 235-238. The strings provide harmonic support with sustained notes and rhythmic patterns. The score is written for a full orchestra, with measures 232-238 shown on a single page.

239

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

pp

pp

pp

pp

pp

pp

p

p

p

245

Fl.

Ob.

pp

cresc.

Clar. (La)

pp

cresc.

Fag.

cresc.

Cor. (Re)

p

cresc.

Tr. (Re)

Timp. (Re-La)

VI. I

cresc.

VI. II

cresc.

Vla.

cresc.

Vlc.

cresc.

Cb.

cresc.

251

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

f

ff

p

a 2

[f]

[ff]

257

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

[illegible]

[illegible]

278

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

cresc.

[p]

[p] cresc.

cresc.

p

pizz.

[illegible]

291

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

p dolce

p dolce

p [dolce]

p

p [dolce]

299

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

306

This musical score page, numbered 306, contains measures 306 through 311. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), Bassoon (Fag.), Cor Anglais (Cor. (Re)), Trumpet in E-flat (Tr. (Re)), Timpani (Timp. (Re-La)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a six-measure rest for the Flute and Oboe. In measure 307, the Oboe and Bassoon enter with a melodic line marked *p*. The Clarinet in A and Bassoon also enter with a melodic line marked *p*. The Bassoon has a *[p]* marking in measure 306. The Cor Anglais and Trumpet in E-flat enter in measure 308 with a sustained note marked *p*. The Timpani enters in measure 308 with a roll marked *tr*. The Violin I, Violin II, Viola, Violoncello, and Contrabass enter in measure 308 with a melodic line marked *p*. The Violoncello and Contrabass have a *p* marking in measure 307. The Violin I has a *p* marking in measure 308. The Violin II has a *p* marking in measure 309. The Viola has a *p* marking in measure 309. The Violoncello has a *p* marking in measure 309. The Contrabass has a *p* marking in measure 309. The score ends in measure 311 with a final note marked *p*.

312

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

cresc.

f

sempre f

[illegible]

323

This musical score page contains measures 323 through 326. The instruments are arranged as follows:

- Fl.**: Flute, two staves, treble clef, key signature of one sharp (F#).
- Ob.**: Oboe, two staves, treble clef, key signature of one sharp (F#).
- Clar. (La)**: Clarinet in A, two staves, treble clef, key signature of one flat (Bb).
- Fag.**: Bassoon, two staves, bass clef, key signature of one sharp (F#).
- Cor. (Re)**: Horn in E-flat, one staff, treble clef, key signature of three flats (Bbb).
- Tr. (Re)**: Trumpet in E-flat, one staff, treble clef, key signature of three flats (Bbb).
- Timp.**: Timpani, one staff, bass clef, no key signature.
- VI. I**: Violin I, one staff, treble clef, key signature of one sharp (F#).
- VI. II**: Violin II, one staff, treble clef, key signature of one sharp (F#).
- Vla.**: Viola, one staff, alto clef, key signature of one sharp (F#).
- Vlc.**: Violoncello, one staff, bass clef, key signature of one sharp (F#).
- Cb.**: Contrabass, one staff, bass clef, key signature of one sharp (F#).

The score includes various musical markings such as dynamics (*pp*, *pizz.*, *[arco]*), articulation (>), and phrasing slurs. Measure numbers 323, 324, 325, and 326 are indicated at the top of their respective columns.

331

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

p

p

p

pizz.

p

pizz.

p

343

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

f

[f]

p

f

p

f

p

f

arco

f

arco

f

[illegible]

355

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

cresc.

f

p

cresc.

f

[f]

cresc.

[cresc.]

[f]

p

a 2

[p]

cresc.

f

tr

cresc.

f

cresc.

f

p

cresc.

f

p

cresc.

f

[sf]

p

cresc.

f

p

361

Fl. *f* *ff* [*p*] *molto cresc.*

Ob. *f* *ff*

Clar. (La) *f* *ff* [*p*] *molto cresc.*

Fag. *f* *ff* [*p*] *molto cresc.*

Cor. (Re) *f* *ff* *sf*

Tr. (Re) *f* *ff* a 2

Timp. (Re-La) *f* *ff*

VI. I *f* *ff* *sf* *pizz.* *p* [*cresc.*]

VI. II *f* *ff* *sf* *pizz.* *p* [*cresc.*]

Vla. *f* *ff* *pizz.* *p* [*cresc.*]

Vlc. *f* *ff* *pizz.* *p* [*cresc.*]

Cb. *f* *ff* *pizz.* *p* [*cresc.*]

368

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

ff

p

dim.

f

sf

[dim.]

[arco]

pizz.

a 2

[illegible]

[illegible]

393

Fl. *ff*

Ob. *ff*

Clar. (La) *ff* *p*

Fag. *ff*

Cor. (Re) *ff* *pp*

Tr. (Re) *ff*

Timp. (Re-La) *ff*

Vi. I *ff* *[p]*

Vi. II *ff* *pizz.* *[p]*

Vla. *ff* *pizz.* *[p]*

Vlc. *ff* *p* *pizz.*

Cb. *ff* *[p]*

400

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

cresc.

p

p

[p]

pizz.

arco

più f

[p]

più f

[p]

più f

407

Fl.

più f

Ob.

Clar.
(La)

f

[più f]

Fag.

[cresc.]

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

VI. I

cresc.

VI. II

cresc.

Vla.

cresc.

Vlc.

cresc.

Cb.

[cresc.]

Measure 407: Flute and Oboe enter with a melodic line. Bassoon and Contrabass enter with a rhythmic pattern. Measure 408: Flute and Oboe continue their melodic line. Bassoon and Contrabass continue their rhythmic pattern. Measure 409: Flute and Oboe continue their melodic line. Bassoon and Contrabass continue their rhythmic pattern. Measure 410: Flute and Oboe continue their melodic line. Bassoon and Contrabass continue their rhythmic pattern. Measure 411: Flute and Oboe continue their melodic line. Bassoon and Contrabass continue their rhythmic pattern. Measure 412: Flute and Oboe continue their melodic line. Bassoon and Contrabass continue their rhythmic pattern.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

452

Fl.

p *cresc.* *p* *sf* *p*

Ob.

p *cresc.* *p* *sf* *p*

Clar. (La)

[p] *[cresc.]* *[p]* *sf* *p*

Fag.

f *[f]* *p* *sempre p*

Cor. (Re)

f *[f]* *a 2* *sf* *p* *a 2*

Tr. (Re)

p

Timp. (Re-La)

pp

Vi. I

f *sf* *sf* *p* *sempre p*

Vi. II

f *sf* *sf* *p* *sempre p*

Vla.

sf *sf* *sf* *[sf]* *p* *sempre p*

Vlc.

sf *sf* *sf* *[sf]* *p* *sempre p*

Cb.

sf *sf* *sf* *sf* *p* *[sempre p]*

458

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vcl.

Cb.

p

p

sf
p

sf
p

[sf]
[p]

p

p

[p]

[illegible]

482

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Tr. (Re)

Timp. (Re-La)

VI. I

VI. II

Vla.

Vlc.

Cb.

p

sempre p e staccato

p e leggiero

cresc.

p

cresc.

cresc.

p

cresc.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

525

Fl. *ff* *f*

Ob. *ff* *f*

Clar. (La) *ff* *f*

Fag. *[ff]* *f*

Cor. (Re) *ff* *f*

Tr. (Re) *ff* *f*

Timp. (Re-La) *f* *f*

Vi. I *ff* *f*

Vi. II *ff* *f*

Vla. *ff* *f* *div.*

Vlc. *ff* *f*

Cb. *ff* *f*

531

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Tr.
(Re)

Timp.
(Re-La)

Vi. I

Vi. II

Vla.

Vlc.

Cb.

pp

ff

p

pp

ff

tr

Detailed description of the musical score: The score is for measures 531 to 535. The key signature is G major (one sharp). The time signature is 2/4. The instruments are arranged in a standard orchestral layout. Measures 531-535 show a transition from piano (p) to fortissimo (ff) dynamics. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play sustained notes or patterns. The brass (Cor Anglais, Trumpet) and timpani provide a rhythmic foundation. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) play a rhythmic pattern of eighth notes. The score is written in G major and 2/4 time.

Critical Commentary

Abbreviations

Cb.	Contrabbasso
Clar.	Clarinetto
Cor.	Corno
Fag.	Fagotto
Fl.	Flauto
m., mm.	measure, measures
Ob.	Oboe
Skma	Statens musikbibliotek (The Music Library of Sweden, formerly Library of the Royal Swedish Academy of Music), Stockholm
Sm	Musikmuseet (The Museum of Music), Stockholm
Str.	Strings
Timp.	Timpani
Tr.	Tromba
VI.	Violino
Vla.	Viola
Vlc.	Violoncello

SOURCES

A Skma (Lindblad Collection, No. 13). Orchestral score in autograph, comprising the first movement of the symphony in D Major. Bound in blue, worn boards; spine, now broken, in black-brown cloth. The front cover has donor's stamp: *Fru Magdalena Pettersons f. Grandinson Gåva 1929*. ("Gift from Mrs. Magdalena Pettersson, née Grandinson, 1929.")¹

The score consists of 39 sheets, paginated 1–76, in pencil. The pagination (made recently and faulty; in reality the last page is p. 78) replaces an original one, also in pencil, now partly cut off. Upright format 32.8 x 23.7 cm, with 16 hand-drawn staves (black ink) per page. Paper grey-green, rather coarse, without watermark. Music text in black ink.

No title page. P. 1 has the following, autograph inscription, in ink: *Sinfonie.*, and above the music text: *Maestoso.*; to the left of this indication, in pencil: *No. 13*. Also this page has donor's stamp as above.

On p. 6 a glued-on label with new music comprising two measures, replacing two final measures before the *Allegro molto* section; on p. 7 the second replaced measure is crossed-over. P. 48 has two measures written on loose slip (format 32.8 x 6.8 cm), formerly attached to the original with pins.

Here and there thorough erasures.

The designations of the instruments and the layout of the score, from the top: *Flauti* (2 staves), *Oboi* (2 staves), *Clarinetti* / *in A* (2 staves), *Fagotti*. (2 staves), *Corni in D*. (in pairs in a common staff), *Trombe in D*. (in pairs in a common staff), *Timpani/D.A.*, *Violino 1o*, *Violino 2o*, *Viola*, *Cello.*, *Basso*.

B Skma. Orchestral score in autograph, comprising the second, third, and fourth movements. Bound in blue, worn boards; spine, now broken, in black-brown cloth.

The score consists of 69 sheets, paginated 1–17 recently (second and third movements), and 1–56 + 8 pages without pagination (fourth movement); pagination in pencil, traces of old pagination show here and there. The last mentioned 8 pages are not included in the binding but loosely inserted. Upright format 35.5 x 26.5 cm, the loose pages 36.5 x 27 cm, with 16 hand-drawn staves (brown ink) per page. Simple paper, without watermark. Music text in black ink.

No title page. P. 1 has the following, autograph inscriptions, in ink: [in the top right-hand corner:] (*hörer till Sinfonien i D.*)(("belongs to the Symphony in D.")) Above the music: *Poco Allegretto*.

The music text consists of: *Poco Allegretto.*, pp. 1–[40], *Scherzo*, pp. 41–71, and *Allegro*, pp. 1–56 + 8 pages without pagination.

Here and there erasures and crossed-over bars.

The designations of the instruments and the layout of the score, from the top, according to p. 1: *Flauto 1o*, *Flauto 2o*, *Oboe 1o.*, *Oboe 2do*, *Clarinetto 1o*, *Clarinetto 2.*, *Fagotto 1o*, *Fagotto 2do*, *Corno 1o in F.*; *Corno 2o in C.*, *Violino 1o*, *Violino 2do.*, *Viola.*, *Violoncello*, *Basso*.

C Skma. Orchestral score in autograph, representing a revised version. Bound in boards covered by black cloth, with spine and corners in black leather, the spine embossed with horizontal, double lines. Front cover with factory-made label with library signa. Lining of cover and fly-leaf light lilac.

The score consists of 82 sheets, paginated 1–161, pagination in ink, + 3 pp. only ruled. Horizontal format 24.6 x 34.2 cm, with 14 hand-drawn staves per page. Simple paper without watermark.

No title-page. P. 1 has the following inscriptions, in autograph, in ink: at the top, in centre of paper, *Sinfonie.*, and above the music *Maestoso*. In the top left-hand corner, in ink, designation *Metronom 80 e*, in unknown hand (cf. Introduction, footnote 19).

The music text, in black ink, consists of: *Maestoso*, pp. 1–57, *Andante con moto quasi poco Allegretto.*, pp. 58–86, *Scherzo.*, pp. 87–109, and *Finale.*, pp. 110–161.

The designations of the instruments and the layout of the score, from the top, according to p. 1: *Flauti*. (2 staves, combined with a brace), *Oboi*. (2 staves, combined with a brace), *Clarinetti A*. (in pairs in a common staff), *Fagotti* (in pairs in a common staff), *Corni in D*. (in pairs in a common staff), *Trombe in D*. (in pairs in a common staff), *Timpani/D.A.*, *Violino 1o*, *Violino 2do*, *Viola*, *Cello.*, *Basso*.

Here and there erasures.

D Skma (Lindblad Collection, No. 23). Piano score in autograph, à quatre-mains, bound together with three string quartets in arrangements for four hands. Bound in beige-brown boards, with spine in brown cloth and with inscription, in ink, on the front cover: *Morfars skrifna Qvartetter / 3 Fiolkvartetter af A F Lindblad och / 1 symfoni i D.dur. arrangerade à 4 mains / B-dur/H-moll/G.dur* [united with a brace] *kvartetterna / Egenhändig Ms.* ("The written quartets of Grandpa / 3 violin quartets by A F Lindblad and / 1 symphony in D Major. arranged à 4 mains / the B flat Major/B Minor/G.Major quartets / in autograph"). In the centre of the front cover as well as on the fly-leaf donor's stamp as above under A.

The vol. contains Nos. 19–23 of the Lindblad Collection, all written on simple paper without watermark.

The symphony consists of 46 sheets, with very fragmentary pagination up to p. 93. P. [1], being the title-page, has the following autograph inscription, in ink: *Sinfonie. / arrangerad för fyra händer / af / A: f: L:* ("Symphony / arranged for four hands / by / A[dolf] f[redrik] L[indblad]"). Below added in pencil (unknown hand): *D dur* ("D Major"). The arrangement is written with secondo part on the verso sides and the primo part on the recto sides, with 12 hand-drawn staves per page, in black ink. Here and there erasures. The piano score is based on the revised version, source C above, but the first movement has tempo indication *Larghetto* instead of *Maestoso*.

¹ The donor is the granddaughter of Lindblad.

E Sm. Orchestral score, copy in unknown hand, representing the first version as in scores A and B above. Bound in mottled boards (olive green, dark red, and black), with spine in dark brown cloth, worn.

The score consists of 106 sheets, with very sporadic pagination, in pencil, up to 210, made recently, p. [212] only ruled. An older pagination, also in pencil, indicates the last sheaf: 1-35. Upright format approx. 31 x 23 cm, with 16 handdrawn staves (black ink) per page. Paper with watermark PERIODEN. Music text in black ink.

No title page. P. [1] has the following inscription, in ink: *Sinfonie*. [and to the right:] *A: Lindblad*. Above and below the system: *Maestoso*.

The designations of the instruments and the layout of the score, from the top according to p. [1]: *Flauti* (2 staves, combined with a brace), *Oboi*. (2 staves, combined with a brace), *Clarinetti/in A.* (2 staves, combined with a brace), *Fagotti*. (2 staves combined with a brace), *Corni in D.* (in pairs in a common staff), *Trombi in D.* (in pairs in a common staff), *Timpany [sic]/in D.A.*, *Violino 1mo*, *Violino 2do* (combined with a brace), *Viola.*, *Cello*, *Basso*.

The copyist is unknown but is represented also in some of the parts in source F. The score is very clean and does not bear witness of having been in practical use, except for the addition (in pencil) of missing braces here and there. On p. [99] a pencilled note, in unknown hand, above the music: *Charming!* [?]. P. [117] has a correction, in pencil, of the tuning of the Clarinettes, from *B* to *A*.

A loose slip of paper inserted in the score, most probably written by Tobias Norlind, has a reference to a note by Lindblad's wife (see further Introduction, footnote 18).

The score was handed over to the museum on 23 January 1942, by a "Mrs. v. Sydow, Tavastgatan 8, 41 43 56" (acc.no. 1/42: 9160).

F Skma (Lindblad Collection, No. 13). 24 handwritten, contemporaneous orchestral parts, according to the version in the scores A and B above, in various, unknown hands. Paper coarse without watermark of format approx. 28 x 24 cm, with

music text in ink. All parts stitched in blue, rather flimsy paper (partly broken), each one with inscription *Sinfonie*, and respective name of instrument, all inscriptions in ink. Donor's stamp as above under A, placed on front cover as well as on the first page. Many annotations indicate that the parts have been in practical use until recently (cf. Introduction, footnote 25). Handdrawn staves, 12 per page.

G Skma (Deposit of the Royal Opera). 35 handwritten, contemporaneous orchestral parts, according to the version of score above under C, in various, unknown hands. Paper coarse without watermark, of format approx. 32.7 x 24.2 cm, with music text in black ink. All parts stitched in brown, stiff paper, each one with glued-on, yellowish labels, one with inscription, in ink, *Symfoni / af / A.F. Lindblad*, the other, also in ink, with the name of respective instrument. Some notes in pencil, even though not many, indicate that the parts have been in practical use. Handdrawn staves, 12 per page.

This edition is based on source C, the revised score. Even though Lindblad's handwriting is legible and flowing, the score is not without errors. For sections that are common to both versions, comparisons have been made with sources A and B, which have been used for supplements. The sources D–G have not been important in establishing the music text.

It is not clear why the first version has been split between two scores, individually bound. The bindings are similar, but the first movement is quite different from movements II–IV as to paper and size. It is conceivable that there existed two copies of the entire score, which were both broken up. (Source B was earlier misattributed in the Skma "Series I" catalogue, where it was entered under the name of "Norman?".)

Source C rested unattributed and uncatalogued in Skma until the 1980's(?) when it caught the attention of Anna Lena Holm, Senior Librarian, and was catalogued. This may have contributed to the fact that the revised version was unknown long into modern times and the first version was the one performed at concerts and on recordings (cf. footnote 25 in the Introduction).

NOTES ON THE SOURCES

The notes below apply to source C if not otherwise stated.

Measure	Instrument	Note
<i>Maestoso</i>		
Indication for metronome (<i>Metronom</i> 80  above the first staff; at m. 25: 120 ) in unknown hand. It should not be understood as binding.		
2	Tutti	diminuendo starts approximately from the second beat; adjusted in accordance with A
3–4	VI. II	tie d'–d' according to A
4–5, 12–13	VI. I	small, superfluous slurs omitted (cf. Introduction, p. xiv)
5–6,	Clar. I,	
13–14	Ob. I	
5	Clar. I	accent and dynamic indication by analogy Ob. I, m. 13
6	Ob. I	<i>cresc.</i> at the up-beat, which is also the reading in A (also for Fl. I); instead, the editor suggests <i>mp</i> as a reasonable dynamic level for the entering of Fl. I and Ob. I, in consideration of <i>cresc.</i> starting from the beginning of this measure in the rest of the winds
7	Cor. I–II	diminuendo according to the rest of the winds as well as A
	Fl. II	slur only to c''' sharp; prolonged by analogy Clar. II and A
9	Timp.	diminuendo according to Tr. I–II as well as A
10	Tutti	diminuendo placed inexactly; moved to beginning of measure in accordance with VI. I and A
11	Tutti	an orchestra crescendo is feasible here as in mm. 3–4, but the editor has refrained from one, since the sources are unanimous
12	VI. I	accent according to m. 4 and A and dynamic indication according to A
14	Fl. I, VI. I	<i>p</i> moved from m. 15 (A and C have the same reading)
16	VI. I–II	slurs added from A
18	Ob. I, VI. II	natural sign added in pencil by unknown hand
22	Cor. II	first note without stem downwards (probably clerical mistake)
24	Timp.	<i>tr</i> -sign has been disregarded as there is a tremolo indication, too
25–28	Fag. I, Vla.	dynamic hairpins added in accordance with surrounding instruments as well as A
27–28	Vla.	tie and slur according to A and parallell mm. 196–197 (the slur also mm. 63–64, the tie mm. 361–362)
30, 32	VI. I	the slur in these measures (as well as mm. 66, 68, and 364, 366) can sometimes be read as valid only for the first three notes, but the editor prefers the reading given here
33–35, 69–71	Cor. I	cf. mm. 367ff., where the corresponding note is g'; in A, c'' has been corrected to g' in three places but not in the last measure where c'' remains
34	VI. I	the articulation in C and A, both with double slurs, one b''–a'' and one b''–b'' seems incredible; adjustment to m. 70, without slur b''–a
37–38	VI. II	slurs added according to mm. 73–74
44, 378	VI. I	superfluous slur c'' sharp–d'' omitted
44	VI. I, Vla., Vlc.	crescendo at last quarter note moved in accordance with A
45	Str.	articulation signs in accordance with m. 379
46	VI. I, Fag. I	one slur for all the measure; adjusted to m. 380 and A
46	Cb.	<i>p</i> m. 47; adjusted to A as well as m. 380
47	Fag. I–II	slurs added according to A as well as VI. I and Vlc.
54	Clar. I	articulation added by analogy Fl. I as well as A

<i>Measure</i>	<i>Instrument</i>	<i>Note</i>
60–61	Cor. II	slur according to A
63–64	Vla.	tie according to A
65–68	Vla.	slurs divided at measure line 66/67 (change of page), and only upper slur continues on new page; cf. mm. 29ff.
66–67	Cor. I–II	ties missing (change of page); cf mm. 29ff.
68	VI. I	slur for three first notes prolonged in accordance with preceding measures
69–71	Fag., Cor.	slur and ties according to A
70	VI. I	<i>sf</i> by analogy m. 34 as well as A
79–80	Fag. II	slur only in this place; cf. mm. 75–76 where slur might be missing due to change of page (A without slur in both places)
84, 88	Fl. I, Ob. I, Clar. I	deviating slurs in these measures according to C; A has slurs for three first notes and staccato on the last note in both places
96	Fag. II, Vlc.	slurs according to A as well as parallel m. 48
99	Timp., Vla.	additions according to A
113	VI. I–II	<i>p</i> added in pencil, in unknown hand; added here by analogy parallel mm. 129 and 395
115ff., 129ff., 395ff, 411ff.	Tutti	in these passages only sporadic staccato dots; supplements could in many instances be taken from A as well as from parallel places
120	VI. II	sharp sign added in pencil, in unknown hand
132	Ob. II	a big dot above note a' sharp rather gives impression of an ink-blot than a staccato dot
133	Clar. I–II	articulation sign added by analogy m. 136, Ob. I, as well as parallel mm. 415 and 419
133, 134	Vla., Vlc.	return of <i>p</i> in accordance with the winds
135	Clar. I–II	<i>sf</i> in accordance with m. 417, Ob. I–II
139–140	Vlc.	superfluous slur c sharp–d omitted
143	Fag. II	stem downwards at first note missing, probably by mistake
145–160	VI. II	slurs supplied by analogy parallel mm. 427ff. (some slurs also from A)
147ff.	Ob. I, VI. I etc.	a suggestion for articulation of the motif in these measures, as well as in parallel mm. 429ff., can be found in A, where the following instances have staccato dots at last two notes: corresponding m. 147, VI. I; m. 148, Fag. II; m. 151, VI. I
147ff.	Clar. I, Fag. I	accent and <i>sf</i> , respectively, added according to A as well as Ob. I
148–152	Fag. I–II	slurs added according to A
153–154	VI. I	slur according to mm. 145–146 as well as A
157ff.	VI. I	accent m. 158 missing in A
159	Ob. I, Clar. I–II	<i>cresc.</i> only m. 160 (A has <i>cresc.</i> at first beat m. 159 in all parts, but repeats designation m. 160 in the mentioned instruments)
166	Vlc.	eighths according to A; C writes this measure as Cb., i.e. without tremolo sign at the stems (tremolo in m. 165, though)
167	Ob.II, Clar., Fag., VI. II, Vla.	<i>sf</i> -designations supplied from A with the exception of Fag. II, first beat
171	Ob. I	<i>p</i> according to A
171	VI. I–II, Vla.	placement of <i>p</i> adjusted to Vlc. and Cb.; C has <i>p</i> at second and fourth quarter note, respectively
177	Winds	A has <i>ff</i> (cf. also m. 459)
177–178	VI. II	slurs supplied from A
181–182	Fl. I	one slur for these measures; adjusted to following measures
181ff.	Clar. II	slur to b' m. 183, new slur starting from end of 183; adjusted parallel mm. 463ff. as well as A
185–186	Fag. I	one slur for these measures; adjusted to VI. II as well as A

<i>Measure</i>	<i>Instrument</i>	<i>Note</i>
188	Fl. I, Ob. I, Vl. I–II, Vla.	<i>cresc.</i> added by analogy m. 470 as well as A
188–189	Fl. I	slur to g'' sharp; prolonged by analogy Vl. I
	Vla.	slur starts immediately before measure line; adjusted to Ob. I
189	Fl. II	accent according to A
189	Fag. I	slur to m. 191; adjusted to parallel m. 470ff. as well as A
194		double measure line but no repeat sign (C and G are unanimous; A and F, however, have repeat)
195–358	Clar.	key signature missing in all of this passage, each relevant tone having an individual flat sign instead (except note b, having key signature at the beginning of the movement)
195ff.	Tutti	dynamic hairpins according to mm. 25ff. and 61ff. as well as A
196	Vl. I	slur starts m. 195; adjusted to parallel mm. 26 and 62
198	Vl. II	<i>p</i> m. 199 moved in accordance with A
199ff.	Fag. II	two slurs, mm. 199–200, and mm. 201–202; adjustment to Vlc. and Cb.
214	Cor.	first note has c'' with stem upwards and b' flat with stem downwards in a common staff; adjusted to Tr. and A
	Tr.	Lindblad by mistake writes natural sign instead of flat
215ff.	Vlc.	two slurs, f–B flat, and f–c; adjustment to surrounding strings
215	Cb.	Possibly note f is a remainder from an earlier version as traces of quarter notes, now erased, can be found in the following places: Fl. I, probably f'''; Fl. II, c'''; Ob. I, a''; Ob. II, f''; Fag. I, f; Fag. II, F (Clar., Cor., and Tr. are also erased but without readable remainders). It should also be observed that <i>p</i> is missing, and <i>f</i> could hardly still be valid.
218–222	Cor.	no indication about Cor. II in these measures and no rests, either (Cor. I and II are written in a common staff); the editor still came to the conclusion that Cor. II is resting, as all stems are single and written upwards, and the whole notes are not doubled
232f.	Str.	crescendo hairpin starts at the end of m. 231 and reaches half of m. 232; adjustment to mm. 216ff.
239ff.	Cb.	slur divided at measure line 239/240; adjustment to Fag. I
247ff.	Vl. I	slur mm. 247–249 excluded by analogy subsequent measures
258	Fag. I	a' instead of f', clerical error
274	Cb.	<i>f</i> also in this measure disregarded
277–279	Fag. I	slur only for m. 278 prolonged according to surrounding winds
291–293	Ob., Clar.	ties supplied from A (change of page m. 291/292 in C)
311	Ob. I	<i>p</i> at second quarter note replaced by <i>fp</i> by analogy Ob. II och Fag.
311–312	Ob. I	slur added by analogy Fag. I, mm. 315–316
313–314	Fag. II	tie probably missing due to change of page in C
313–315, 317–319	Ob. I–II, Winds	slurs crossing measure line to 315 and 319, respectively, not unanimous but seems motivated from a musical point of view
316, 318	Vl. II	slur for last three quarter notes; adjusted to the phrasing of Fag. I
324–326	Ob., Clar., Fag.	slurs and ties end m. 325 due to change of page 325/326 (Clar. II has tie m. 326 but not m. 325)
332	Vl. I	flat sign in pencil, in unknown hand
332–334	Clar. II	ties by analogy Fl. II and parallel mm. 324ff.
	Fag. II	slur only to m. 333 but prolonged by analogy mm. 324ff.
337–338	Fag. I–II	tie missing due to change of page
359ff.	Tutti	dynamic hairpins supplied by analogy mm. 25ff and 61ff.
363	Vl. I	tied note a' on first beat replaced by rest by analogy mm. 29 and 65
367ff.	Cor. I	see note above for mm. 33–35

<i>Measure</i>	<i>Instrument</i>	<i>Note</i>
373	Timp.	rest in this measure, in contrast to m. 39, cannot be verified in A due to a different development there; cf. m. 75, also having a rest
380ff.	Fag. II	slurs by analogy mm. 46ff.
	Vlc.	dynamic and slurs by analogy mm. 46ff.
383	Fag. II	first note d in C; adjustment to m. 49 and A, both places having d'
395	VI. II	<i>sf</i> replaced by accent sign, as in parallel mm. 113 and 411
397	VI. II, Vla., Vlc., Cb.	additional <i>f</i> in these parts disregarded, by analogy parallel mm. 115 and 413 (A also without <i>f</i>)
397	Fag. I–II	<i>sf</i> by analogy m. 115
400	VI. I	tremolo signs missing but most probably intended; cf. m. 118
401	Clar. I–II	sign could be read as diminuendo; adjustment to m. 119, with clear accent
415–416	Vla., Vlc.	slurs by analogy mm. 133–134
416	Vla.	tremolo signs missing but most probably intended; cf. m. 134
417–418	Ob. I–II	slurs added by analogy mm. 135–136, Clar.
424	Fl. I	staccato dots only here considered to be superfluous (cf. mm. 138 Ob., 142, and 420, all without dots)
426	Fag. I	stem upwards in common staff missing, due to erasure of an earlier note a in the place of the intended stem
431–442	VI. II	most slurs for first four eighths in each measure; adjusted to mm. 153ff.
429–430	Clar. I	slur added by analogy mm. 433–434
430	Clar. I	a' flat written as whole note, probably stem left out by mistake
437	Tutti	in some parts dynamic designations only from third beat; adjusted in accordance with parallel m. 155 as well as A
451	Vla.	tremolo indication missing at first quarter note but is clear in parallel m. 169
462	VI. II	tremolo indication missing at half note a'' but most probably intended
463–467	Ob. I	one slur in C; divided as Ob. II and parallel mm. 181ff.
465–467	Fl. I	slur ends at c'' sharp; prolonged to m. 467 by analogy m. 185
469–470	VI. I	slur for first three notes in each measure adjusted to mm. 187–188
470	Ob. I	additional slur b''–f'' sharp omitted
470–471	Vla.	slur only from m. 471; adjusted to Ob. I
506	Cor., Tr.	stem downwards for secondo in common staff missing, probably by mistake
509	Fag. I	stem upwards for primo in common staff missing, probably by mistake
509–510	Cb.	arbitrary staccato dots at c' sharp and b considered superfluous as the entire section from m. 501 is written non legato
509ff., 517ff.	VI. I–II	slurs according to A
541–552	Tutti	Dynamics and articulation unclear through all the passage: original <i>sf</i> in winds and VI. I has been erased mm. 543 and 547 but not m. 551. Possibly the designations have been replaced by the diminuendo hairpin which maybe should be understood as an accent (see Introduction p. xiv considering this problem). The presence of <i>sf</i> in Vlc. m. 543 is possibly a remainder of the original reading and has been adjusted to the surrounding parts.
543	Fag. I–II, VI. I	crescendo starts m. 544; adjusted to surrounding winds
553–555, 553	VI. I, Vlc.	slur for first three notes in each measure which has been adjusted to subsequent measures
573–576	Clar. II	rests missing for Clar. II despite single stems in Clar. I in common staff, probably by mistake
577		below the system, in pencil, in unknown hand: <i>Tillkommer 6 takter</i> ("6 more measures to come"; probably indication to the copyist for the last page of the movement)

<i>Measure</i>	<i>Instrument</i>	<i>Note</i>
577ff.	Str.	dynamic hairpins added by analogy mm. 25ff. and 61ff. as well as A
	VI. II	additional slur mm. 577–578 has been excluded by analogy parallel mm. 25–26, 61–62, and 359–360 (cf. remark above to m. 196, though)
587		after final measure, in pencil, in unknown hand: <i>10 min.</i> (“10 min[utes]”)

Andante con moto quasi poco Allegretto

Metronome 120  (see further above). In this movement, *Clarineti* are written in separate staves.

1	VI. II	two slurs, a’–b’, and b’–c’’; parallel mm. 21 and 163 have slur passing b, but B has clear slur to c’’ in mm. 1 and 163 (m. 21 has slur to b’)
2, 4	VI. I	slurs added by analogy mm. 22 and 24 as well as B
7	VI. I	<i>p</i> added by analogy mm. 27 and 169 (also in B except for m. 7)
8	Vlc., Cb.	<i>p</i> added according to m 170 as well as B
9	VI. I	<i>p</i> and slur added by analogy m. 171
20	VI. I–II	slurs added by analogy m. 182 (no slurs in B)
21–22	VI. II	dynamic hairpins according to B
23	Ob. I	instead of note d’’ rest for all of this measure, but slur to f’ after change of page is written out; cf. parallel mm. 185–186 (correct reading also in B)
24	Fag. II	rest missing in common staff; evident in B
26	Ob. I	additional slur a’’–g’’ neglected (cf. m. 188)
26	Vlc.	dots at c’ and c; moved to c and f by analogy m. 28 as well as B
27	Fag. I	dynamics added according to B and also partly m. 189
30	Winds	articulation sign according to B
31–32	Fag. II	neither notes nor rests written out (common staff with Fag. I, having stems upwards); the reading according to m. 193 as well as B
35	VI. II	slur by analogy m. 91 and many places in B
36, 38	VI. II	crescendo added according to B as well as mm. 198, 200
40–41	VI. I	two slurs, tied c’’’ m. 40 to second c’’ m. 41, and d’’ to last e’’ m. 41, which is also the reading in B; adjustment to m. 203
45, 47	Cor. I	possible staccato dots have been disregarded, as no dots in B, nor m. 49, nor Cor. II
46	VI. I	slur to d’’ prolonged by analogy m. 208 and subsequent measures (in B, slurs by every group of notes have been corrected to this longer model)
	VI. II	one slur at each group of notes; adjusted to mm. 124 and 208 as well as subsequent measures
46, 48	Winds	crescendo by analogy mm. 124ff. and 208ff. (not in B)
53	Fag. I	slur starts from e’; adjusted to Ob. I as well as B
59	VI. I	slur from first note of measure; adjusted to source B and to the up-beat motif in subsequent measures
77ff.	VI. I–II	staccato articulation chosen according to parallel mm. 239ff. (initial dot m. 77 also in B)
83	Cor. I	rest missing but evident from B
86	Cb.	return of <i>arco</i> missing in C; here according to B
89ff.	VI. I, Winds	return to <i>p</i> by analogy m. 33
92–93	Fl. I–II	rests not written out but evident from B
98	VI. I	slurs added by analogy m. 90
	VI. II, Vla., Vlc.	<i>p</i> added by analogy m. 90

<i>Measure</i>	<i>Instrument</i>	<i>Note</i>
99	Vl. II	slur added by analogy m. 91
99–100	Vl. I	slur added in pencil (B has slur m. 99, but no continuation m. 100 after change of page)
105–108, 105–106	Fl. II, Ob. I	rests missing but evident from B
106, 110, 112, 114, 116	Woodwinds	slur added by analogy Ob. II, m. 106, and Ob. I, m. 108; B has slur mm. 106, 108, 110, 112
118	Winds	return of <i>p</i> in accordance with Str.
124	Vl. I	crescendo hairpin in second half of measure; adjusted to B as well as subsequent measures
125	Cor. II	<i>sf</i> instead of <i>f</i> ; B as well as analogous measures have <i>f</i>
126	Fag. II	rest missing in common staff, but Fag. I written with stems upwards; cf. m. 124
128	Cor. II	<i>fp</i> added according to parallel m. 50 as well as B
131	Fag. II	G not dotted (but followed by eighth)
131	Cor. II	<i>p</i> added according to B
	Vlc.	dynamic hairpins according to B
134	Str.	<i>p</i> according to B
135	Fl. II	rest missing; cf. m. 139
136	Fl. I, Ob. I, Clar. I	<i>cresc.</i> moved to m. 135 according to B and surrounding instruments
140	Vlc.	natural sign according to B; added in pencil in C
145	Fl. II, Ob. II, Clar. I–II, Fag. I–II (first beat)	<i>p</i> also in these instruments in B
147	Vla.	one slur for the measure; adjusted to B (having one slur m. 145, though)
148	Fag. I–II	hairpins added according to B
149	Clar. II	<i>p</i> at the first quarter note; moved by analogy Cor. I
149, 151	Vl. I	as to the problem of double slurs, see Introduction, p. xiv; <i>pp</i> , placed below the small slur m. 151, has been moved to fit the chosen slur
158	Ob. II, Clar. I, Fag. II	<i>cresc.</i> according to Ob. I and B
158–159	Vl. II	slurs added according Vl. I as well as B
160	Clar. II	articulation sign according to Fag. I as well as B
160–161	Ob. I, Clar. II	all four eighths on the same beam and with common slur; adjusted to Ob. II and Fag. I as well as Vl. I mm. 167ff
160, 161	Vl. II, Vla.	<i>p</i> added according to Vl. I as well as B
162	Clar., Fag.	diminuendo according to B
163	Vl. II	see note above for m. 1
163ff.	Vl. I–II, Vla., Vlc.	missing slurs and dynamics in most cases according to parallel mm. 1ff.
178	Ob. I	<i>p</i> m. 179; adjusted according to B
183ff.	Tutti	missing slurs and designations in most cases according to parallel mm. 1ff. and 21ff.
185–186	Fl. I	additional slur d'''–f''' omitted
	Ob. I	additional slur f'–e' omitted
187	Vl. I	<i>cresc.</i> after <i>sf</i> only here probably a mistake (not in B)
191–192	Winds	articulation sign according to Clar. II as well as B
192–193	Vla.	cf. mm. 9–11; the same discrepancy between the places also in B
199	Vl. II	diminuendo in second half of measure excluded by analogy m. 37 as well as B
199–200	Vl. I	hairpins according to mm. 37–38

<i>Measure</i>	<i>Instrument</i>	<i>Note</i>
202	Tutti	crescendo according to B
208, 210	VI. I	dynamics according to parallel mm. 48, 50, 124 as well as B
217–218	VI. I–II	slurs according to mm. 55–56
220	VI. I	slur according to m. 58 and B
241	VI. II	dots according to B as well as VI. I
252	Ob. I	additional slur f”–c”” excluded by analogy Ob. II
252–253	Ob. II, Clar. II	slur from upbeat (possible clerical mistake; change of page, and no repeat of slur m. 253) excluded for the sake of meaningful articulation and by analogy mm. 30–31
255–256	Cor. I	<i>p</i> and crescendo according to B
257–258	Fag.	single stems in common staff, but <i>a</i> 2 indication is clear from B, having double stems

Scherzo. Allegro molto

Metronome 144 ♪ (see further above).

1		<i>Poco Allegretto</i> in B
3	Tr.	single stems in common staff, but <i>a</i> 2 indication is clear from B, having double stems
11–12	Cor. I	tie by analogy mm. 15–16
17	VI. II	repeated <i>p</i> at d’ disregarded
20	Vlc.	not dotted (but no rest)
35	Fl. I, Ob. I–II, Clar. I, Fag. I	<i>f</i> at first beat moved to second beat for means of better articulation
39	Clar., Fag.	<i>sf</i> only indicated at II (in common staff) but could be understood as valid also for I (dynamics missing in B)
42	Ob. I–II	dots also at d””; adjusted to Fl. and VI.
48	VI. I	<i>p</i> m. 49; adjusted to Fl. I
51	Fag. I	slur for all of measure; adjusted to Vla.
94, 97	Ob. I–II, Fl. I–II	dots also at third and first beat, respectively; adjusted to mm. 2 and 5, respectively
94, 98	Clar. I–II, Ob. I–II	<i>sf</i> by analogy mm. 2 and 6, respectively
98	Fl. II	staccato dot at third beat instead of the first one; adjusted to Fl. I
113	VI. I	slur could be understood as valid only for first two eighths only, as the third note has staccato; adjusted to m. 17ff. where the slurs are more clear
122	Fag. II	<i>g</i> not dotted (but not rest)
125	Tutti	indication <i>f</i> should rather be understood as <i>sf</i> or <i>ff</i> ; see also m. 29, where VI. I has <i>ff</i>
132		after repeat sign, in pencil, in unknown hand: <i>med rep. 8 min.</i> (“with rep[eat] 8 min[utes]”)
133ff., 221ff.	Tutti	due to rather extensive erasures and changes in the initial measures of these sections, slurs and ties are difficult to interpret, as some of them seem to be remainders of an old version; to some extent B could be consulted, even if the corresponding music is not exactly the same
133ff.	Fag. I, Vlc.	Unclear dynamics: Vlc. adjusted to parallel mm. 221ff. as well as B, but diminuendo hairpins mm. 134 and 138 could alternatively be read as the short diminuendo/accents mentioned in the Introduction (p. xiv). The amendment of dynamic in Fag. I has been adjusted to the chosen reading of Vlc.
153–154	VI. I, VI. II	legato slurs (VI. I one slur 153–154, VI. II one slur for each measure) for these measures disregarded by analogy mm. 241–242 and in consideration of the articulation of the winds; probably the slurs are remainders of an old version (in B all instruments have legato slurs)

Measure	Instrument	Note
162–165	Ob. I	slur added by analogy mm. 250–253, Fl. I
167	Ob. I	first c'' sharp half note (and no subsequent rest); adjusted to rhythm in m. 255 as well as Ob. II and Fag. I
167–168	Ob. I–II, Fag. I	staccato dots according to mm. 255–256, Fl. I and Clar. I
185–186	Fl. II	crescendo excluded in accordance with surrounding parts having tie function
221ff.	Winds	most missing slurs could be supplied from parallel mm. 133ff.
228ff.	Vla.	missing double stops could be a mistake; cf. mm. 140ff.
231–232	Fag. II, Cb.	staccato dots added by analogy mm. 143–144
241	Vi. II	traces of erased slur still visible
251ff.	Vi. I	staccato dots in accordance with mm. 163ff.
259b		below the system, after double measure line, in pencil, unknown hand: <i>Tillkommer 7 takter i alla Stämmor</i> ("7 more measures in all parts still to come"; probably indication to the copyist for the last page of the movement)
264a	Clar. I	crescendo hairpin only here, probably rest of older version (in B more instruments have this indication)

Finale. Allegro

No metronome indication in this movement.

17	Clar. I	evident from B that <i>p</i> starts already here
25–28	Cb.	one slur; adjusted to mm. 355–358
	Timp.	<i>tr</i> and unbroken wavy line despite two pitches
28	Tr. I–II	quarter note instead of half note (but no subsequent rest)
29–30	Cor. I–II	slur by analogy mm. 13–14 and 359–360
	Vla.	slurs by analogy mm. 13–14 as well as mm. 143–144 and 343–344
33, 41	Cor. I	<i>sf</i> added in accordance with m. 363 as well as B
36ff.	Tutti	due to incomplete designations here as well as in parallel mm. 366ff., the editor has suggested a reasonable reading
37, 39	Str.	dynamics according to B
53	Str.	<i>dim.</i> according to B
61, 63	Tr.	stem upwards for I missing in common staff (<i>a 2</i> performance evident from B)
65, 67–70	Cor.	second half note m. 65 and whole notes 67–70 have single notation (in common staff), but considering the dynamic level probably <i>a 2</i> is intended
72–73	Vi. I	initial rest in each measure written in pencil and seems to replace original a' and f' sharp, respectively; cf. parallel mm. 402–403
81	Fl. I, Vi. I	<i>dim.</i> below rest moved to m. 82
81–82	Fag. I	small slur/tie crossing measure line has been considered as a remainder of older version and left out
82	Cor.	<i>pp</i> m. 83 moved to m. 82
94	Timp.	additional <i>f</i> before crescendo hairpin left out
96–97	Vi. I	only slur at first triplet number, which has been considered to indicate the triplet only; B, however, has slur at every group of triplets (cf. also mm. 426ff.)
109	Vi. II	tied-over g' on first beat probably clerical error (also in B); adjusted by analogy m. 439
112	Vlc., Cb.	return of arco not written out; m. 116 according to B
119, 121	Ob. II	<i>cresc.</i> instead of <i>f</i> ; adjusted to the rest of the winds

<i>Measure</i>	<i>Instrument</i>	<i>Note</i>
132	VI. I	additional slur at first group of eighths disregarded in view of the overall articulation of the section
135ff., 465ff.	Cb.	slurs can be read as passing the measure line, which has been preferred here
135ff., 465 ff., 493ff.	Vlc., Winds	slur for two measures, later occurring in Ob. I and Fag. I, is unclear and could also be understood as continuing to following measure
141–142	Fag. II	slurs according to mm. 471–472 (cf. note of m. 472)
163	Fag. II	<i>p</i> moved from m. 167 in accordance with the other parts
171	Vla., Vlc., Cb.	in addition to some dots here and there, a general indication <i>staccato</i> which has been understood to be valid to m. 178 inclusive (dots are written out in Vla. and Cb. mm. 171–172, and last two quarter notes m. 173; in Vlc. m. 171; remaining measures of Vlc. have <i>col Basso</i>)
177–178	VI. II	natural sign by mistake placed at a instead of c'
206–207	Fl. II	tie disregarded in accordance with the general articulation of the winds
224	VI. I	arbitrary dot at second d'' probably a mistake
225–226	VI. II	missing natural sign at f' has been considered to be a mistake as sharp sign appears m. 227
227	VI. II	sixth note has enlarged dot below the note, which also could be a remainder of note, i.e. f' sharp
228	Cb.	repeated accent at c (indication also valid for Vlc. written <i>col Basso</i>) disregarded in accordance with preceding measures
241–242	Clar. I–II	ties probably missing due to change of page
244	Clar. I	slur to m. 245 excluded (cf. Fag. I)
253–254	Str.	dynamics in accordance with the winds
255–256	Fl. I	two slurs: f'''–c''' and c'''–g''; adjustment to e.g. mm. 1–2, VI. I, and mm. 147–148, Fl. I
279–281	Fl. I	two slurs: d'''–d'' and d''–b''; adjustment to Ob. I
281–282	Fl. I–II	one, long slur; adjustment to Ob. I
289	Vla., Vlc., Cb.	<i>p</i> already here disregarded as less probable
315ff.	Ob. I–II	two slurs: f'' sharp m. 315 to 316 inclusive, and 317–318 (change of page 318/319); adjustment to Clar.
318–319	Cor. I–II	tie probably missing due to change of page
327–330	Clar. II, Tr.	rests missing, but Clar. has single notation in common staff (and also lacks space)
339–341	VI. I	one, long slur, starting at second half of m. 339 and lasting till second half of m. 341; adjustment to mm. 9–11
343–344	Cor. I–II	slur according to mm. 13–14 and 359–360
347–348	Clar. I	two slurs, one for each group of eighths; adjusted to mm. 17–18 (cf. also mm. 1–2, VI. I, and 147–148, Fl. I)
349–350	Clar. I	tie a'–a' excluded (cf. mm. 19–20 as well as Fl. I)
351–352	Clar. II	rests missing in common staff, but single stems upwards for Clar. I
355–358	Timp.	<i>tr</i> and unbroken wavy lines despite two pitches
358	Fl. II	last note d''' probably clerical error; adjusted to m. 28 (as well as Ob. I)
359–360	Vla.	slurs by analogy mm. 143–144 and 343–344
367–369	Str.	dynamics according to B
376ff.	Vla., Vlc., Cb.	staccato dots in accordance with parallel mm. 46ff.
378, 380	Fag.	single stems on half notes in common staff probably clerical error
388	Fl. I–II	<i>f</i> also at first note excluded according to the rest of the winds
399	Clar. II	repeated <i>p</i> left out
421–422	Ob. I–II, Fag. I–II	ties probably missing due to change of page

<i>Measure</i>	<i>Instrument</i>	<i>Note</i>
426ff.	Vl. I	regarding the slurs, cf. 96ff.
428	Fag.	stem upwards for I missing, probably by mistake
438–439	Clar. II	tie disregarded by analogy mm. 108–109 and 200–201
449ff.	Winds	<i>cresc.</i> instead of <i>f</i> in Fl. II, Ob. I–II, and Clar. II; adjustment and additions in this section according to parallel mm. 119ff.
456	Clar.	<i>p</i> only m. 457; moved by analogy m. 126
458	Cor.	stem downwards for II in common staff missing
465ff.	Vl. I	added slurs in accordance with mm. 135ff.
470–471	Fag. I	slur a–g disregarded by analogy Fag. II and overall phrasing of Fag. and Vlc./Cb. in this section
472	Fag. II	slur in this measure may be a mistake; cf. m. 142 as well as phrasing of Vlc./Cb.
472ff.	Vla.	slurs added by analogy mm. 142ff.
488	Cor.	<i>p</i> only m. 489; moved for better consistency with the rest of the winds
489–490	Vla.	slurs by analogy mm. 143–144
503, 505	Clar. I	slur to following measure left out for better articulation
505	Vl. II	one slur for each group of notes; adjusted to m. 503 as well as Ob. II
505	Vla.	last group of notes has <i>g</i> ’ as top note; corrected after m. 503
521–522	Fag.	rests for I missing in common staff, but single stems downwards for II
525	Ob. I	small slur starting at first <i>f</i> ’ sharp (notated as abbreviation), probably clerical error
537		after final measure, in pencil, unknown hand: <i>10 a 11 min utan rep.</i> (“10–11 min[utes] without rep[eat].”)

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