

EDITORIAL NOTES

Score: C.F. Kahnt, Leipzig - Plate 1230

Dinamic markings have been added.

Horn parts are in F, Trumpets in C.

p. 2 b.17 (Einleitung - 48)	Fl.2 3d note = half
p. 4 b. 11 (Einleitung - 76)	Cl. 2 last note f (really d)
p. 6 b. 2 (Einleitung - 86)	stringendo al 3/2
p. 8 b. 6 (Einleitung - 100)	Hns.1.2 2d note: c sharp, b natural (really f sharp, e natural)
p.12 b.15- (Einleitung -158-)	Bsn. Vc. Cb. articulation same as in end of piece
p,14 b. 2-3 (Einleitung - 166-167)	Vc. quarter tones
p.23 b. 8-9 (No.1 - 79-80)	Tuba whole notes g sharp
p.25 b. 6 (No.1 - 100)	Fl.2 e sharp
p.33 b. 6 (No.1 - 224)	Ob.1.2 separated
p.33 b.10 (No.1 - 228)	Fl.1 legato
p.38 b.13 (No.1 - 316)	Fl.1 quarter
p.40 b. 1 (No.1 - 341)	Vla. 4th and 6th eights: f sharp
p.46 b. 3 (No.1 - 427)	Ob.1 last note e natural
p.47 b. 7 (No.1 - 438)	Trb.2 2d note a
p.49 b. 2 (No.1 - 450)	Vla. Vc. Cb. - the 4th note e
p.49 b.15 (No.1 - 463)	Cl.2 last quarter g (really e)
p.56 b.16 (No.2 - 94)	Bsn.1 3d quarter g
p.74 b. 6 (No.2 - 318)	Vl.2 Vla. <i>sul ponticello</i>
p.74 b. 6 (No.2 - 318)	Hn1. last note half
p.88 b. 6 p.89 b. 4 (No.2 - 433 and 437)	Fl.2 separated
p.91 b.10 (No.2 - 454)	Vl.2 unison with Vl.1
p.96 b. 7- (No.2 - 497-)	Trb.2 unison with Trb.1
p.98 b. 9 (No.3 - 23)	Trb.1 separated
p.99 b.10 (No.3 - 38)	Ob. Cl. separated
p.101 b. 4 (No.3 - 51)	Tuba g
p.105 b. 6 (No.3 - 91)	Trb.1 Vla. 4th quarter d flat (orig. g – d flat in Vla. It's unplayable.)
p.106 b. 8 (No.3 - 104)	Tuba begins in b. 105
p.109 b.19 (No.3 - 151)	Bsn. separated, sforzato in b. 152
p.127 b. 7 (No.3 - 317)	Cl.1 Bsn.1 separated
p.136 b. 7 (No.3 - 442)	Hns. 1.2 <i>legato</i>
p.140 b. 5 (No.3 - 485)	Vla. 4th quarter d flat (see p.105 b.6)
p.145 b. 1 (No.3 - 514)	Fl.2 f"
p,150 b.1-12 (No.3 - 558-)	Tr.3. suggestion to „ad libitum Fine” in part
p.178 b.11-13 (No.4 - 11-13)	Strings <i>pizzicato</i>
p.179 b. 1-2 (No.4 - 21-22)	Cl. Bsn. Hn. same articulation
p.179 b.13 (No.4 - 34)	Cl.1.2 3d quarter: g - e flat (really e – c)
p.181 b.6-7 (No.4 - 57-58)	strings – suggestion: <i>non legato</i>
p.182 b.10,12 (No.4 - 78,80)	Suggestion: unison Vl.1,2 and Vla. See also: b.198,200 207.209
267,269	

p.185 b. 5 (No.4 - 114)	Vc. only an eight note
p.192 b. 2 (No.4 - 226)	Vla. Cb. Unison with Vc. (end of bar: b flat eight note) b. 227 Cb. - 1st note an octave lower
p.193 b. 7 (No.4 - 248)	Hn.3 unison with Hn.2
p.195 b. 5 (No.4 - 271)	Hns.1.2 a second lower
p.198 b. 6 (No.4 - 311)	Cl.2 d flat (really b flat)
p.200 b. 1 (No.4 - 326)	Trb.1 b natural
p.208 b. 4- (No.4 - 460-)	Trb.3 Tuba rythm same as bass strings
p.216 b. 3 (No.4 - 527)	Bsn. 2d note b flat
p.222 b.3 (No.4 - 571)	"Englisch Horn: In Ermanglung durch 2 Hoboen" - it does not make sense, because the following movement includes 2 separated oboe parts, and french horn part. The 2 Oboes keep silent to end of No.4
p.229 b. 2 (No.5 - 102)	Ob. Separated
p.235 b. 1, 3 (No.5 - 192,194)	Trb.1.2.3 dotted half
p.235 b. 8, 12 (No.5 - 199, 203)	Fl.1.2 a natural
p.235 b.12 (No.5 - 203)	Ob.2 unison with Cl.2
p.236 b. 3 (No.5 - 206)	Fl.1.2 2d note = half
p.238 b.11 (No.5 - 240)	Vla. separated
p.240 b.13 (No.5 - 305)	Ob.1 legato
p.257 b. 5 (No.5 - 594)	Bsn. eights
p.260 b. 1 (No.5 - 620)	Cl.2 c sharp (really b natural)
p.262 b. 6 (No.6 - 17)	<i>poco a poco stringendo</i>
p.265 b. 2 (No.6 - 40)	Hns. last note = eight
p.265 b.14 (No.6 - 52)	Ob.2 separated
p.270 b. 9 (No.6 - 131)	Ob.1 = empty bar
p.277 b.1-6 (No.6 - 221-226)	Vla. Vc. Cb. Unison (don't correspond b.542-547) b.225, 231, 233 quarters
p.278 b. 5- (No.6 - 241-)	Tr.3 half notes (see Tuba part)
p.284 b. 3 (No.6 - 310)	Cl.2 1st note b flat (really g)
p.284 b. 8 (No.6 - 315)	Tuba on the 3d quarter unison with Trb.3
p.286 b.18 (No.6 - 367)	Bsn. the first half of this bar: tenor clef
p.287 b.16 (No.6 - 383)	Cl.2 d (really b natural)
p.296 b.12 (No.6 - 481)	Tr.1 whole note b flat (really d) (in score 1st version)
p.297 b.13 (No.6 - 494)	Timp. e <i>tremolo</i>
p.298 b. 5 (No.6 - 501)	Cl. an octave higher
p.303 b. 4 (No.6 - 557)	Fl.1.2 quarter

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Enjoy for the performance

Gyula Pfeiffer (editor)