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HANS CHRISTIAN LUMBYE

MARITANA
DIVERTISSEMENT I FORM AF EN CARNEVALS-SCENE

MARITANA
DIVERTISSEMENT IN THE FORM OF A CARNIVAL SCENE

KØBENHAVN 2010

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DANSK CENTER FOR MUSIKUDGIVELSE

Cover design Willerup &
English translation Dan A. Marmorstein

DCM 005
ISMN 979-0-9001824-4-9

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

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

HANS CHRISTIAN LUMBYE

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

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

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

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

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

Maritana, Divertissement i Form af en Carnevals-Scene (1847)

Til en balletforestilling på Helsingør Theater den 16. december 1846 koreograferede August Bournonville en spansk solo-dansescene, der på forestillingens plakat bærer titlen *Maritana* (*Spansk Sigøjner-Dands*), komponeret i denne Anledning af Bournonville. Dansen, der blev udført af Bournonvilles elev, kgl. solodanserinde Augusta Nielsen, bestod af to spanske dansesatser i form af en indledende *Bolero* og en afsluttende *Jaleo*, der begge blev komponeret af Lumbye den 13. december 1846. De var som genre betragtet et udtryk for den umådelige popularitet spanske folke-danse havde opnået hos datidens balletpublikum, efter at tidens mest berømte spanske dansere Mariano Cambrubi og Dolores Serral havde gæstet Det Kongelige Teater i 1840 og skabt furore med deres æggende og livfulde forestillinger.

Succesen i Helsingør opmuntrede Bournonville til hurtigt at genbruge Lumbyes musik i det udvidede divertissement, han kun få måneder senere iscenesatte på Hofteatret i København den 15. april 1847 med titlen *Maritana, Divertissement i Form af en Carnevals-Scene*. Denne version, der blev udført af fjorten solister fra Den Kongelige Ballet anført af Augusta Nielsen og Bournonville selv, indeholdt udover den oprindelige *Bolero* og *Jaleo* en indledende *Vals* og en *Finale Galop*. Valsen bestod af udvalgte afsnit (Indledning samt Vals nr. 2 og 5 og Coda) hentet fra en af Lumbyes tidligere valsesuiter *Les Souvenirs de Paris* (uopført i Tivoli den 21. maj 1845). Finalegaloppen er derimod et direkte genbrug af Lumbyes berømte musikalske visitkort, hans populære *Champagne Galop* fra 1845. Den var oprindeligt komponeret til Tivolis fødselsdag den 15. august 1845, men da festen måtte udsættes på grund af dårligt vejr, kom galoppen først på programmet den 22. august og bar da titlen *Champagner Galop*. Den holdt sig næsten dagligt på havens koncertprogram hele resten af koncertsæsonen.

Om galoppens tilblivelse eksisterer der følgende historie, som er overleveret af Lumbyes barnebarn, dirigenten Tippe Lumbye: En aften var Lumbye blevet indbudt til en fornem fest i det engelske gesandtskab i København, men passerede på vejen derhen sin

stamkro og foretrak at tilbringe aftenen i dette velkendte miljø. Ved hjemkomsten til sin familie sent om aftenen måtte han nu berette om, hvorledes han i gesandtskabet, som han altså slet ikke havde besøgt, havde svælget i champagne og festrus. For at illustrere dette for den forventningsfulde familie satte han sig til klaveret og improviserede sig nu frem til, hvad der senere blev den verdenskendte *Champagne Galop*.

Lumbye skrev senere tre andre champagnegalopper, hvor han ligesom i sin *Champagne Galop* lader klokkespillet og især xylofonen få en fremtrædende plads i symfoniorkestret langt før end det ellers skete i udlandet. Ingen af disse værker kom dog i popularitet nogensinde på højde med hans første i denne genre. En af samtidens bedste beskrivelser af *Champagne Galop* stammer således fra netop balletmester Bournonville, der blandt sine "Biographiske Skizzer" i sidste bind af memoireværket *Mit Theaterliv* (1878, s. 262-266) udtaler om værket:

[...] endskjødnt jeg langt fra indbefatter Lumbyes hele Berømmelse i hans Champagne-Galop, maa jeg dvæle et Øieblik ved den utaalmelige Gjæring, der bruser i 1ste Deel, Proppen springer af med et Knald og Glassene fyldes i 2den Deel, Skaalen udbringes, den skummende Nectar tømmes i 3die Deel og

den svimlende Glædesruus opfylder den hele 4de Deel indtil det velkomne «Da Capo» bringer en ny Flaske paa Bordet og Alt rives med i en stormende Bacchanale!

I Bournonvilles ballet-divertissement *Maritana* på Hofteatret spillede galoppen hele to gange i forestillingen. Divertissementet blev som følge af den store publikumssucces senere overført til Det Kongelige Teaters store scene, hvor det opførtes første gang den 9. maj 1847.

Udgaven af *Maritana* er baseret på Lumbyes autografe partiturer fra 1846 til *Bolero* og *Jaleo* satserne samt de oprindelige orkesterstemmer til balletdivertissementet *Maritana* fra 1847. Stemmerne til specielt *Champagne Galop* repræsenterer en af de ældste bevarede kilder til denne berømte komposition, idet Lumbyes oprindelige partitur og stemmer fra uropførelsen i Tivoli i 1845 efter al sandsynlighed gik tabt under Schalburgtage-branden af Tivolis Koncertsal natten mellem den 24. og 25. juni 1944.

Den mest markante forskel fra de hidtil kendte kilder er, at orkesterbesætningen i *Champagne Galop* i *Maritana* inkluderer en cornetstemme, hvilket ikke ses i nogen andre samtidige kilder.

Knud Arne Jürgensen

HANS CHRISTIAN LUMBYE

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

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

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

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

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

Maritana, Divertissement in the Form of a Carnival Scene (1847)

For a ballet performance at Elsinore Theatre on 16 December 1846, August Bournonville choreographed a Spanish-flavoured solo dance scene which, on the poster announcing the performance, was entitled *Maritana (Spanish Gypsy dance) choreographed on this occasion by Bournonville*.

The dance piece, which was performed by Bournonville's pupil, Augusta Nielsen, solo danseuse in the company of The Royal Theatre, consisted of two Spanish dance episodes in the form of an initial *Bolero* and a concluding *Jaleo*, both of which were composed by Lumbye and end-dated 13 December 1846. The genre is considered a reflection of the tremendous popularity that Spanish folk dance had attained among the contemporary ballet audience, especially after two of the most renowned Spanish dancers of the day, Mariano Cambrubi and Dolores Serral, had visited The Royal Theatre in 1840 and created quite a sensation with their provocatively seductive and vivacious performances.

The success in Elsinore encouraged Bournonville straightaway to make use of Lumbye's music once again in the expanded divertissement which, only a few months later, on 15 April 1847, the renowned dancer, choreographer and ballet master mounted at The Court Theatre in Copenhagen with the new title *Maritana, Divertissement in the Form of a Carnival Scene*. This version, which was executed by fourteen soloists from The Royal Ballet, headed by Augusta Nielsen and Bournonville himself, contained an introductory *Waltz* and a *Finale Gallop* in addition to the original *Bolero* and *Jaleo*. The music accompanying the waltz episode was comprised of selected excerpts (the introduction and waltzes nos. 2 and 5 as well as the coda) borrowed from one of Lumbye's earlier waltz suites, *Les Souvenirs de Paris* (premiered in Tivoli on 21 May 1845). The finale's gallop, on the other hand, is a direct quotation from Lumbye's famous musical business card, his popular *Champagne Gallop*. This piece was originally composed for Tivoli's second birthday on 15 August 1845. However, because the celebration had to be postponed on account of inclement weather, the gallop did not appear on the program until 22 August. At that time, the work bore the title, *Champagner Galop*. The piece remained, more or less, as daily fare on the amusement park's concert program throughout the rest of the concert season.

As far as the gallop's genesis goes, there is the following anecdote, which was handed down by Lumbye's grandson, the conduc-

tor and composer, Tippe Lumbye: One evening, H.C. Lumbye had been invited to a fashionable party being held at the British embassy in Copenhagen. On his way to the celebration, though, Lumbye happened to pass by the tavern that was his familiar haunt. He then surrendered to his sudden urge to spend the evening in these more familiar surroundings. But when he got home later that evening and was confronted with his own family's excitement, the composer felt compelled to offer an account telling of how, when visiting the party at the embassy – a place in which he had not so much as set his foot, as matters would have it – he had swilled down champagne and revelled in jubilation. In order for him to illustrate and enliven the story for the expectant family, he plunked himself down on the piano bench and summarily improvised his way forward into what later became the world famous *Champagne Gallop*.

Subsequently, Lumbye composed three more champagne gallops where he assigned, much like he does in his first *Champagne Gallop*, prominent roles within the symphony orchestra's arsenal to the glockenspiel and even more especially, to the xylophone, featuring these percussion instruments in a way that pre-dates what other composers working on foreign soil did only much later on. None of these three pieces, however, ever came to attain anywhere near the level of popularity that his first stab in the genre garnered. One of Lumbye's own day's most cogent descriptions of *Champagne Gallop* stems, as a matter of fact, from the ballet master, Bournonville, who, among the "biographical sketches" found in the last volume of his memoirs, *Mit Theaterliv* (My Theatre Life) (1878, pp. 262-266), says of the work:

[...] although it is far from the case that I attribute the whole basis of Lumbye's fame to his *Champagne Gallop*, I simply

must dwell for a moment on the bubbling vinification that effervesces in the 1st part of the piece: the cork pops off with a resounding bang and the glasses are filled up in the 2nd part. The glass is raised, a toast is proposed, the sparkling nectar is imbibed to the last drop in the 3rd part and giddy transports of delight fill up the whole 4th part until the welcome "da capo" brings a new bottle onto the table and everyone joins in a tumultuous bacchanal!

In Bournonville's ballet divertissement, *Maritana*, presented at the Court Theatre, the gallop was played in its entirety twice during the performance. As a consequence of its resounding appeal before the public, the divertissement was subsequently transferred to The Royal Theatre's main stage, where it was presented for the first time on 9 May 1847.

The present edition of *Maritana* is based on Lumbye's autograph scores from 1846 for the *Bolero* and the *Jaleo* movements as well as on the original orchestral parts for the ballet divertissement *Maritana* from 1847. The parts for the *Champagne Gallop* represent one of the oldest surviving sources of this famous composition, seeing that Lumbye's original score and the individual parts used for the work's premiere in Tivoli in 1845 were, in all probability, lost or destroyed in the conflagration that broke out in 1944 on the night between June 24th and 25th, as a direct result of counter-resistance sabotage reprisals perpetrated by the Peter group, whose members were also members of the Schalburg Corps. The most noticeable difference from the previously known sources is that the orchestration of *Champagne Gallop* in *Maritana* includes a cornet part, which does not appear in any of the other contemporary sources.

Knud Arne Jürgensen

CRITICAL COMMENTARY

ABBREVIATIONS

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

EVALUATION OF SOURCES

As is made evident in the source description, no complete source for the ballet divertissement *Maritana* has survived. This edition has therefore been reconstructed according to the following plan:

The main source for the introductory waltz is the incomplete set of handwritten parts (B). The missing voices (fl.gr., va., vc. and cb.) have been reproduced after the relevant passages in the printed parts for the waltz suite *Les Souvenirs de Paris* (C), which was the composer's own model for this waltz. However, the final 17 bars (bb. 110-126) – which are not found in *Les Souvenirs de Paris* – have been added by the editor (reproduced in the score in reduced typeface).

The main source for the *Bolero* and the *Jaleo* movements is the autograph score (A).

The main source for the concluding *Champagne Gallop* is – in conformity with the introductory waltz – the incomplete set of handwritten parts (B). The missing parts here have been reproduced after the printed parts (D), which can be dated sometime between 1845 and – more likely – 1847.¹ It appears plausible to assume that both sets of parts were copied from the same source, as can be seen especially cogently in the accordance between the inconsistent beam placements as well as in the sporadically missing dynamics and articulation markings. Presumably, the original set of parts (now lost) used in Tivoli for the gallop's first performance in 1845 served as model for both B and D. There are a few differences, though, like the piccolo flute's pauses (and also, we might assume, in the flauto grande, which happens to be missing in B) in bb. 5-18 and the use of a cornet in source B.

Because the source material for the outer movements – the waltz and the gallop – is constituted by instrumental parts, the articulation, the dynamics and the slurs are somewhat less consistent than what we might presume to have been in Lumbye's (now lost) score. Usually, there seems to be no clear and unambiguous principle behind such inconsistencies in the parts. Lumbye's autograph score for the inner movements, on the other hand, is characterized by a very high degree of consistency, and he generally does not differentiate articulation or dynamics, neither within one instrumental group nor across different groups of instruments. For this reason, a relatively consistent standardisation of these matters has been carried out in the outer movements as well.

In addition to the aforementioned sources, there is a printed piano arrangement (E) from September 1847, of, respectively, *Bolero* and *Jaleo*, although the latter movement in this source is designated: *Vals* (Waltz).

DESCRIPTION OF SOURCES

- A Autograph score (*Bolero*, *Jaleo*)
- B Manuscript parts
- C Printed parts (*Les Souvenirs de Paris*)
- D Printed parts (*Champagne Gallop*)
- E Printed piano score (*Bolero*, *Vals* [= *Jaleo*])

- A Autograph score (*Bolero*, *Jaleo*).

DK-Kk, MA ms 2728.

Title on first music page: "Maritana".

Dating: "comp. d. 13. December 1846".

24.5x34 cm, 7 folios, 13 pages written in ink, fol.1^v-7^v numbered 298-305 in blue crayon, fol.1^r-7^r numbered 1-8 in pencil.

1 Otto Erich Deutsch dates Schubert's Pl.No. 650 to 1843 and Pl.No. 1232 to 1849. On the basis of simple interpolation, Pl.No. 882 may be deemed to have been published in 1845 or 1846, but it seems most likely that they were produced as late as February 1847, when Lumbye was in Hamburg. See Deutsch, Otto Erich: *Musikverlags-Nummern*, Berlin 1961, p. 24.

Paper type: 17 staves, the bottom staff has been added in handwriting.

At fol. 1^r an oval purple stamp with the wording “Chr. Jensen”.

B Manuscript parts.

DK-Kk, C II, 105, Efterslæt 3.

Title on first music pages: “Ballet Carneval[s]-Scene.”

c. 33.5x28 cm, 20 parts: picc., ob., cl.1 (A), cl.2 (A), fg., cor.1 (E), cor.2 (E), cnt.1 (A), cnt.2 (A), tr.1 (E), tr.2 (E), trb.b., tb., timp., gr.c., tamb.picc., xil., 2 vl.1, vl.2.

Cor.1 and cor.2 are playing tr.3 and tr.4 in the *Champagne Gallop*.

The set of parts is incomplete: fl.gr., va., vc. and cb. are missing. Paper type: 12 staves (hand-ruled). Two different types of music paper and handwriting indicate that the *Bolero* and *Jaleo* were written before the *Tempo di Valse* and *Champagne Gallop*.

C Printed parts (*Les Souvenirs de Paris*).

Title page: “H.C. LUMBYE’S / TAENZE / FÜR ORCHESTER.

/ N^o 1. Les Souvenirs de Paris. Polka, Walzer, und Galopp .

Pr. Rth. 2. / [. . .] / Eigenthum der Verleger. / Leipzig, bei Breitkopf & Härtel. / Paris, bei J. Meissonnier. / Copenhagen, bei Lose & Olsen. / London, bei Ewer & Comp. / Eingetragen in das Vereins-Archiv.”

Pl. No. 7267 (1845)

34.5x27 cm, 18 parts: fl.gr., picc., ob., cl.1 (A), cl.2 (A), fg., cor.1 (E), cor.2 (E), cnt.1 (A), cnt.2 (A), trb.b., tb., timp., gr.c./piatti/trgl., vl.1, vl.2, va., vc./cb.

D Printed parts (*Champagne Galop*).

Title at top of each part: “CHAMPAGNER GALOPP.” To the right of the title: “H. C. Lumbye. Op. 14”.

Schuberth, Pl. No. 882 (c. 1847).

34x27 cm, 18 parts printed on 14 folios: vl.1, vl.2, va., vc./cb., picc., fl.gr., cl.1 (A), cl.2 (A), ob. and fg., tr.1 (E) and tr.2 (E), tr.3 (E) and tr.4 (E), trb.b. and tb., gr.c./tamb.picc. and Chmp.-Kn./cmplli./xil.

E Printed piano score (*Bolero*, *Vals* [= *Jaleo*]).

Titel page: “MARITANA / BOLERO OG VALS / for Pianoforte / componeret og / FRUE H.C. SCHÜTTE / FÖDT AMMITZBÖL / med Höiagtelse tilegnet / af / H.C. LUMBYE. / Forlæggerens Eiendom. / KJÖBENHAVN / paa Horneman & Erslev's Forlag. / Pr. 32 Sk”.



33x26 cm, 5 pages

Dating: 1847.

Further a number of contemporary printed piano reductions of the *Champagne Gallop* are extant.

VARIANT READINGS AND EDITORIAL EMENDATIONS

Tempo di Valse

Bar	Part	Comment
6	tr.1	marc. added by analogy with woodw., cor., cnt., tr.2, trb.b., tb., gr.c., str.
11	tr.1 vl.2	marc. added by analogy with woodw., cor., cnt., tr.2, trb.b., tb., timp., vl.1, va., vc., cb.
13	fl.gr.	ff added by analogy with picc., ob., cl., fg., brass., perc., str.
13	tr.2 trb.b. vl.1	marc. added by analogy with woodw., cor., cnt., tr.1, trb.b., tb., perc., vl.2, va., vc., cb.
33	fg.	p added by analogy with ob., cl.2, cnt., tr., vc.
38	cor.2	<i>f'</i> emended to <i>f[#]</i> by analogy with cnt.2, tr.2
41-46	ob.	end of slur emended from b.45 to b.46 by analogy with fg.
41	trb.b.	<i>f</i> emended to ff by analogy with tb., perc., vc., cb.
43	fl.gr.	note 1: <i>a</i> ” emended to <i>c^{2m}</i> by analogy with picc., cl., vl.1
50	picc. cl.	stacc. added by analogy with fl.gr., vl.1
52	cl.1	stacc. added by analogy with picc., fl.gr., cl.2, vl.1
53	cl.2	stacc. added by analogy with picc., fl.gr., cl.1, vl.1
54	cl.2	slur and stacc. added by analogy with picc., fl.gr., cl.1, vl.1
55-56	trb.b. tb.	stacc. added by analogy with fg., cnt., tr.
57	fl.gr. cl.	mf added by analogy with picc., vl.1
57	ob. tr.2	stacc. omitted by analogy with fg., cnt., trb.b., tb., vc., cb.
59	picc.	marc. added by analogy with fl.gr., cl., vl.1
63	ob.	f added by analogy with fg., cnt., tr., trb.b., tb.
63-64	trb.b. tb.	stacc. added by analogy with fg., cnt., tr.
65	ob. tr.2	stacc. omitted by analogy with fg., cnt., trb.b., tb., vc., cb.
71-72	ob. cnt.2 trb.b. tb.	stacc. added by analogy with fg., cnt.1
73	cnt.1	p added by analogy with cnt.2
78	fg. trb.b.	notes 2-3: stacc. omitted by analogy with ob., cor., cnt., tr., tb., vl.2, va.
86	trb.b.	<i>f</i> emended to ff by analogy with woodw., cnt., tr., tb., vl.1, vc.
97	fg.	p added by analogy with ob., cl.2, cnt., tr., vc.
102	cor.2	<i>f'</i> emended to <i>f[#]</i> by analogy with cnt.2, tr.2
105	tr.2	ff added by analogy with cnt., tr.1
105	tb.	ff added by analogy with trb.b., vc., cb.
107-110	fg.	beginning of slur emended from b.105 to b.107 by analogy with ob.
110-126	fl.gr. va. vc. cb.	added by the editor (see above: <i>Evaluation of Sources</i>)
110	cnt.2	<i>f'</i> emended to <i>f[#]</i> by analogy with ob., tr.2
110	tb.	marc. added by analogy with trb.b.
114	cnt.2	<i>f'</i> emended to <i>f[#]</i> by analogy with ob., tr.2
114	tr.1 tb.	marc. added by analogy with cnt., tr.2, trb.b.
115-118	ob.	end of slur emended from b.119 note 1 to b.118 by analogy with fg.
118	cnt.2	<i>f'</i> emended to <i>f[#]</i> by analogy with ob., tr.2
119	ob. cl. fg.	note 1: marc. added by analogy with picc., vl.1,2
119-122	cor.2 trb.b. tb. timp.	marc. added by analogy with woodw., cor.1, vl.1,2
119	tr.2	 emended to  by analogy with cnt., tr.1

Bolero

Bar	Part	Comment
1-2		B : crossed out in pencil except for cl.2, cnt.2
5-10	fl.gr.	A : <i>Col Viol I^{mo} 8^{vo}</i>

5-12 ^I	cb.	A: <i>Col Cello</i>
9-11	ob.	end of slur emended from b.12 note 1 to b.11 note 2
12 ^I		B: crossed out in pencil except for cl.2
12 ^I	cl.1 vl.1	<i>solo</i> added by analogy with cnt.1
12 ^{I-II}	vl.1	B: note 1: marc. (instead of note 2)
12 ^{II}	cnt.	<i>solo</i> added by analogy with tr.
12 ^{II}	vl.2	marc. added as in B and by analogy with fl.gr., cl., ob., fg., cor., cnt., trb.b., tb., tamb.picc., vl.1, va., vc., cb.
13-18	fl.gr.	A: <i>Col Viol I^{mo}</i>
13-16	ob.	A: <i>Col Flauto I^{mo}</i>
13-35	cb.	A: <i>Col Cello</i>
17	cl.1	<i>dolce</i> added by analogy with vl.1
17	vl.1	B: not <i>dolce</i>
19	fl.gr. cl.1	note 1: stacc. added by analogy with vl.1
20 ^I		B: crossed out in pencil except for cl.2
20 ^I	vl.1	B: not marc.
21-27	fl.gr.	A: <i>Col Viol I^{mo} 8^{vo}</i>
21	cl.1	slur notes 1-6 emended to slur notes 1-3 by analogy with fl.gr., vl.1
21-35	cl.2	A: <i>Col Clar I 8^{vo} Basso</i>
22	vl.1	B: not slur
28	picc.	slur added by analogy with cl., vl.1
37-42		A: <i>Come Sopra</i> , except for vl.1
45-71	cb.	A: <i>Col Cello</i>
46-48	ob.	A: <i>Col Flauto 8^{vo} Basso</i>
49-52	fl.gr.	A: <i>Col Viol I 8^{vo}</i>
49-52	ob.	A: <i>Col Viol I</i>
52	cor.2	B: c'' instead of a'
52	vl.1	B: <i>f</i> instead of <i>ff</i>
59	cnt. trb.b.	
	tb.	marc. added by analogy with ob., cl.2, fg., cor., tr.
60	cor.2 tb.	B: notes 1-3: marc.
61		A, B: rest 1: \curvearrowright added in pencil
62-65	fl.gr.	A: <i>Col Viol I^{mo} 8^{vo}</i>
62-71	cl.2	A: <i>Col Clar. I^{mo} 8^{vo} Basso</i>
65	cl.	marc. added by analogy with vl.1
68-71	fl.gr.	A: <i>Col Viol I^{mo} 8^{vo}</i>
72-88		A: <i>Come Sopra</i> except for vl.1
90, 91	fl.gr.	note 6: stacc. omitted by analogy with vl.1, cl.1
90	cl.1	<i>dolce</i> added by analogy with fl.gr., vl.1
90	cl.2 fg.	
	cor. trb.b.	<i>p</i> added by analogy with vl.2, va., vc., cb.
90	cor.2	B: <i>dolce</i>
92	tb.	<i>p</i> added by analogy with the dynamic level in cl.2, fg., cor., trb.b.








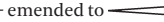
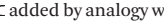


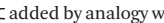
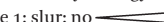
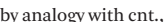

Jaleo

Bar	Part	Comment
1		D: \S added in pencil
1	cl.2	B: not <i>dolce</i>
1-97	cb.	A: <i>Col Cello</i>
4-16 ^I	cl.2	A: <i>Col Clar. I^{mo} 8^{vo}</i>
5	cl.	B: note 2: not marc.
6	cl.2	B: notes 3-6: slur
7-11	fl.gr.	A: <i>Col Viol I^{mo} 8^{vo}</i>
12	cl.2	B: notes 3-6: slur
13	cnt.1 tr.	B: not marc.
17	trb.b. tb.	<i>pp</i> emended to <i>p</i> by analogy with the other parts
24	fl.gr.	rest 1: \ddagger emended to \ddagger
25	vl.1	<i>div.</i> added by analogy with b.17
29	picc.	B: not <i>f</i>
29	ob. fg.	
	cor. cnt.	
	trb.b. tb.	<i>f</i> added by analogy with the other parts

30	fg.	B: not marc.
32 ^I	ob.	note 2: beginning of tie added by analogy with b.16 ^{II}
32 ^{III}		D: <i>D: C: S</i> or similar added in pencil
33	fl.gr.	<i>ff</i> added by analogy with the other parts
33	tr.2	B: note 1: c'''
34	tr. trb.b.	
	tb.	note 2: marc. added by analogy with the other parts
36	fl.gr.	note 2: <i>d'''</i> emended to <i>d^{sharp}'''</i> by analogy with the other parts
36	cl.2	note 2: <i>f''</i> emended to <i>f^{sharp}''</i> by analogy with fl.gr., tr.2, vl.1, va.
36	cor.1	B: not marc.
36	cnt.1	B: note 2: <i>d''</i>
40	picc.	B: not <i>p</i>
42	cl.2	B: not <i>p</i>
43-47	fl.gr.	A: <i>Col Viol I^{mo} 8^{vo}</i>
50-53	fl.gr.	A: <i>Col Viol I^{mo} 8^{vo}</i>
50	ob.	B: note 1: e' (probably mistaken with cl.2)
50-54	ob.	B: slur ends at b.52 note 1
50-54	cl.2	B: two slurs (from b.50 note 1 to b.52 note 1 and from b.53 note 1 to b.54 note 1)
50-54	cnt.1	B: slurs ends at b.52 note 1
50-54	cnt.2	B: slurs ends at b.55 note 1
52-53	cl.2	B: no tie
53-54	picc. ob.	
	tr. trb.b.	
	tb.	\longleftarrow added by analogy with cl., fg., cnt. and as in B (ob., tr., trb.b.)
54	fl.gr.	end of \longleftarrow added by analogy with vl.1, cl.1
55	tamb.picc.	<i>ff</i> added by analogy with the other parts and as in B
57-87		A: only vl.1 written out; all other parts: <i>Come Sopra</i>
57	cl.1	B: not <i>p dolce</i>
57	cl.2 vl.1	B: not <i>dolce</i>
57	vl.2	B: not <i>p</i>
61	cl.	B: note 2: not marc.
69	cnt.1 tr.	
	tb.	B: not marc.
73	trb.b. tb.	<i>pp</i> emended to <i>p</i> by analogy with the other parts
79-80	vl.1	B: b.79 note 2 to 3, 4 to 5 and b. 80 note 1 to 2: no slur
83	tb.	B: bar missing, added in pencil
85	fg. cor.2	
	cnt. trb.b.	
	tb. vl.1	B: not <i>f</i>
86	fg.	B: not marc.
87	vl.1	notes 1-2: slur added by analogy with b.31 and as in B
88	cnt.1	B: note 1: <i>d'</i> ; not marc.
88	tr.2	B: not marc.
88	vl.1	B: note 3: not marc.
89	vl.1	B: not <i>ff</i>
94	trb.b.	B: note 3: marc.
95	tr. trb.b.	B: not marc.
96	fg. cnt.2	
	trb.b.	B: not marc.
96	va.	chord 1: marc. added by analogy with b.95 and the other parts

Champagne Galop

Bar	Part	Comment
	cnt.	B: key signature 1 \sharp
+1	picc. ob. fg.	
	tamb.picc.	
	vl.2	B: <i>Galopp</i> instead of <i>Champagner-Galopp</i>
+1	cnt. tr.	
	trb.b. gr.c. B:	<i>Tempo di Galopp</i> instead of <i>Champagner-Galopp</i>

+1	tr.1,2,3	<i>f</i> emended to <i>ff</i> by analogy with tr.4, cnt. and as in D	23	tr.3	D: <i>fff</i>
+1	trb.b. tb.	B:  added in pencil	23	tr.4	<i>solo</i> added by analogy with tr.1,2,3; D: <i>fff</i>
+1-1	gr.c.	D: no bar line	24	cl.1	end of slur emended from note 4 to note 5 by analogy with b.96 and as in D
+1	vl.1,2	B:  added in pencil			
4	picc.	D: no 	24	trb.b.	<i>solo</i> added as in D; D: <i>fff</i> ; note 2: not marc.
4	fl.gr.	 added by analogy with picc., cl., vl.1	24	tb.	<i>solo</i> added as in D
4	ob.	D: not marc.	27	tr.1	D: <i>fff</i>
4	cl.1	D: no slur	27	tr.2	<i>f</i> emended to <i>ff</i> by analogy with b.99 and tr.1,3,4; D: <i>fff</i>
4	fg.	D: not marc.			
4	tr.2 trb.b.	note 1: marc. added by analogy with cnt., tr.1,3,4, tb.	27	tr.3,4	D: <i>fff</i>
4	gr.c.	<i>f</i> added as in D; D: not marc.	28	cl.	end of slur emended from note 4 to note 5 by analogy with b.100 and as in D
5-18	picc.	D: picc. doubles cl.1 an octave higher	28	tr.2	note 1: marc. added by analogy with b.100 and tr.1,3,4
5-18	fl.gr.	notes (from D; part missing in B) emended to bar rests by analogy with picc.; D: fl.gr. doubles cl.1 an octave higher	28	trb.b.	<i>solo</i> added by analogy with b.24; D: <i>fff</i>
			28	tb.	<i>solo</i> added by analogy with b.24; D: not <i>ff</i>
5	cl.1	D: not <i>p</i>	31-34	ob.	slur added by analogy with fg. and as in D
5-6	cl.1	D: b.5 note 3 to b.6 note 1: no tie	31	cl.2	D: note 2: <i>f</i> ² / ₃
5	vc. cb.	<i>p</i> added by analogy with the other parts	31-34	fg.	D: no slur
17	tr.2	<i>solo</i> added by analogy with tr.1,3,4	31	trb.b.	D: note 2: marc. (probably misplaced from b.24)
17	tr.3	D: not <i>p</i>	32	cl.2	notes 1-3, 4-6: slur added by analogy with b.104, cl.1 and as in D
17	trb.b. tb.	<i>pp</i> emended to <i>p</i> by analogy with cnt., tr.			
19	picc.	D: notes 1-3: not stacc.	32	tr.2	note 2: <i>b</i> [♯] emended to <i>d'</i> as in D
19	fl.gr.	notes 1-3: stacc. added by analogy with picc., ob., cl., trb.b. (notes 1-2), vl.1	33	picc.	D: notes 1-3: no slur
19	ob. cl.	D: notes 1-3: not stacc.	33	fl.gr.	notes 1-3: slur added by analogy with picc., cl., vl.1
19	fg. cnt. tr.	notes 1-3: stacc. added by analogy with picc., ob., cl., trb.b. (notes 1-2), vl.1	33	cl.	D: notes 1-3: no slur
19	tr.2	<i>f</i> emended to <i>ff</i> by analogy with cnt., tr.1,3,4, tb.	33-34	cl.2	D: b.33 note 4 to b.34 note 1: no tie
19	tr.3	note 3: marc. omitted by analogy with tr.1,2,4 and as in D	33	vl.1	D: notes 1-3: stacc.; no slur
			36 ¹	tr.2	<i>solo</i> added by analogy with tr.1,3,4
			36 ¹	tamb.picc.	
19	trb.b.	<i>f</i> emended to <i>ff</i> by analogy with cnt., tr.1,3,4, tb.; note 3: stacc. added by analogy with picc., ob., cl., vl.1; D: notes 1-3: not stacc.		gr.c.	note 1 to rest 1:  emended to  by analogy with the other parts and as in D
19	tb.	notes 1-3: stacc. added by analogy with picc., ob., cl., trb.b. (notes 1-2), vl.1	37-52	picc.	D: like bb.53-68 (written in repeat signs)
			37-52	fl.gr.	notes (from D; part missing in B) emended to rests by analogy with picc.; D: like bb.53-68 (written in repeat signs)
19	tamb.picc.	<i>ff</i> added as in D; note 2: marc. added by analogy with gr.c. and as in D	37-52	cl.	D: like bb.53-68 (written in repeat signs)
19	gr.c.	<i>f</i> emended to <i>ff</i> by analogy with the other parts and as in D; D: note 2 to rest 2: 	49	fg.	note 1: <i>d</i> [♯] emended to <i>d</i> [♯] by analogy with vl., vc., cb.
19	vl.1,2	<i>f</i> emended to <i>ff</i> by analogy with va., vc., cb. and as in D	49-52	fg.	two slurs (b.49 note 1 to b.50 note 1 and b.51 note 1 to b.52 note 1) emended to one slur ending at b.51 note 1 by analogy with ob. and as in D
19	vl.2 va.				D: slur ends at b.52 note 1
	vc. cb.	notes 1-3: stacc. added by analogy with picc., ob., cl., trb.b. (notes 1-2), vl.1	51	ob.	
19	va. vc. cb.	note 3: marc. omitted by analogy with the other parts	53	picc.	<i>Flauto Grand</i> (muta in fl.gr.) omitted as in D; <i>pp</i> emended to <i>p</i> by analogy with fl.gr., cl.
20	picc.	D: note 1: <i>g</i> [♯]	65-80	ob. fg.	emendations regarding bb.49-64 also apply to bb.65-80; B: repeating of bb.49-64
20	fl.gr.	note 1: marc. added by analogy with picc., ob., cl., fg., tr., trb.b, tb., vl.1, va., vc., cb.	69	picc.	<i>Piccolo</i> (muta in piccolo) omitted as in D
20	ob. fg.	D: note 1: not marc.	69-76 ¹	fl.gr.	<i>cresc.</i> - - - emended to  by analogy with the other parts
20	cnt.	note 1: marc. added by analogy with picc., ob., cl., fg., tr., trb.b, tb., vl.1, va., vc., cb.	69-76 ¹	cl.2	D: no dynamic markings
			69-76 ¹	fg.	one slur emended to two slurs by analogy with the phrasing in the brass parts
20	tr.3,4				 added by analogy with tb.
	trb.b.	D: note 1: not marc.	69-76 ¹	cnt.	
20	tamb.picc.	D: notes 1-3: 	69	tr.1	beginning of  emended from b. 73 ¹ note 1 by analogy with tb. and as in D
20	vl.2	note 1: marc. added by analogy with picc., ob., cl., fg., tr., trb.b, tb., vl.1, va., vc., cb. and as in D	69-76 ¹	tr.2,3	 added by analogy with tb.; D: b.69 note 1 to b.76 ¹ note 1: slur; no 
21	fl.gr.	<i>f</i> added by analogy with the other parts	69-72	tr.3,4	slur added by analogy with tr.2, tb.
21	cmplli.	<i>f</i> added by analogy with b.93 and as in D	69	tr.4	<i>p</i> added by analogy with cnt., tr.1,2,3, tb.; beginning of  emended from b. 73 ¹ note 1 by analogy with tb.
23-24	cl.2	one slur emended to two slurs by analogy with bb. 27-28 and cl.1; end of second slur emended from b.24 note 4 to note 5 by analogy with b.96 (cl.1) and as in D	69-76 ¹	tr.4	 added by analogy with tb.; D: b.69 note 1 to b.76 ¹ note 1: slur; no dynamic markings
23	tr.1	D: <i>fff</i>	69	trb.b.	<i>p</i> added by analogy with cnt., tr.1,2,3, tb. and as in D
23	tr.2	<i>ff</i> added by analogy with b.95 and tr.1,3,4	69-72	trb.b.	slur added by analogy with tb.

69-76 ⁱ	trb.b.	added by analogy with tb.; D: bb.69-70: <i>cresc.</i>	89	picc. ob.	
69-76 ⁱ	tb.	D: b.69 note 1 to b.76 ⁱ note 1: slur		cl. tr.1 vl.1	notes 2-4: slur added by analogy with fl.gr., cnt. and as in D
69	gr.c.	p added by analogy with tamb.picc. and as in D	90	picc.	note 3: end of slur emended from b.91 note 1 by analogy with fl.gr., cl.1, cnt., tr.1 and as in D
69-74 ⁱⁱ	gr.c.	D: not trem.	90	fl.gr.	note 1: marc. added by analogy with picc., ob., cl., cnt., tr.1
69	vl.1	D: not p	90	ob.	notes 2-3: slur added by analogy with fl.gr., cl.1, cnt., tr.1, vl.1
69-76 ⁱ	vl.1	added in b.69 and bb.73 ⁱ -76 ⁱ emended to one by analogy with the other parts and in accordance with <i>cresc.</i> in D	90	cl.1	D: note 1: <i>f^z</i>
69	vl.2 va.	pp emended to p by analogy with the other parts and as in D	90	cl.2	notes 2-3: slur added by analogy with fl.gr., cl.1, cnt., tr.1, vl.1
69-76 ⁱ	vl.2 vc. cb.	<i>cresc.</i> emended to by analogy with the other parts	90	vl.1	note 1: marc. added by analogy with picc., ob., cl., cnt., tr.1 and as in D; note 3: end of slur emended from b.91 note 1 by analogy with fl.gr., cl.1, cnt., tr.1 and as in D
70-71	tr.1	tie added by analogy with cnt. and as in D	92 ⁱ	tr.2	notes 1-3: emended to by analogy with tr.3,4 and as in D; D: note 1: <i>Solo</i>
72-73	tr.3	b.72 note 1 to b.73 note 1: tie omitted by analogy with the phrasing in the other brass parts	92 ⁱ	gr.c.	note 1 to rest 1: emended to by analogy with the other parts and as in D
73 ⁱ -74 ⁱ	tr.1	tie added by analogy with cnt., tr.2,3,4, trb.b., tb. and as in D	92 ⁱⁱ		B: <i>Gallopp Da Capo</i> , <i>Galop D: C</i> , <i>D: C</i> : or similar added in pencil
73 ⁱ -76 ⁱ	tr.1,2	slur added by analogy with cnt., tb., tr.4 and as in D (tr.1)	92 ⁱⁱ	tamb.picc.	note 1: emended to by analogy with the other parts and as in D
73 ⁱ	tr.3	beginning of slur emended from b.71 note 1 by analogy with cnt., tb., tr.4	93	cmpli.	
73 ⁱ -76 ⁱ	trb.b.	slur added by analogy with cnt., tb., tr.4 and as in D	93	vl.2	D: not <i>f</i>
75 ⁱ -76 ⁱ	tr.1 trb.b.	tie added by analogy with cnt., tr.2,3,4, tb. and as in D	93	vc.	<i>f</i> added by analogy with the other parts
73 ⁱⁱ -74 ⁱⁱ	woodw.	end of added by analogy with vl.1	95-96	cl.2	one slur emended to two slurs by analogy with cl.1 and as in D
73 ⁱⁱ , 74 ⁱⁱ	fg.	note 1: emended to	95	cnt.	<i>solo</i> added by analogy with b. 23 and tr.1,2,3
73 ⁱⁱ -74 ⁱⁱ	brass	end of added by analogy with vl.1	95	tr.	D: <i>fff</i>
73 ⁱⁱ -74 ⁱⁱ	tr.1	tie added by analogy with fg., cnt., tr.2, tb.	95	tr.4	<i>solo</i> added by analogy with tr.1,2,3
73 ⁱⁱ -74 ⁱⁱ	tr.3	slur added by analogy with tr.4	96	tr.1	note 1: marc. added by analogy with b.24 and tr.2,3,4
73 ⁱⁱ -74 ⁱⁱ	trb.b.	tie added by analogy with fg., cnt., tr.2, tb.	96	trb.b.	<i>solo</i> added as in D; D: <i>fff</i>
73 ⁱⁱ -74 ⁱⁱ	gr.c.	added by analogy with bb.73 ⁱ -74 ⁱ and tamb.picc.	96	tb.	<i>solo</i> added as in D; <i>fff</i> emended to <i>ff</i> by analogy with b.24 and trb.b.
73 ⁱⁱ -74 ⁱⁱ	vl.2 va.		99	tr.	D: <i>fff</i>
	vc. cb.	end of added by analogy with vl.1	100	trb.b.	<i>solo</i> added by analogy with b.96; <i>f</i> emended to <i>ff</i> by analogy with b.28
74 ⁱⁱ	tb.	beginning of slur omitted by analogy with fg., trb.b. and as in D; B: bb.74 ⁱⁱ -75 ⁱⁱ : system break	100	tb.	<i>solo</i> added by analogy with b.96; <i>fff</i> emended to <i>ff</i> by analogy with b.28
75 ⁱⁱ	cnt.	B: <i>ff Solo</i> added in pencil	103	picc. fl.gr.	note 5: <i>b^z</i> emended to <i>bⁱ</i> by analogy with b.31 and as in D (picc.)
75 ⁱⁱ -76 ⁱⁱ	tr.	D:	104	cl.2	D: notes 1-3, 4-6: no slur
75 ⁱⁱ	tamb.picc.		105	gr.c.	p added by analogy with tamb.picc.
	gr.c.	D: note 1: marc.	109	cmpli.	p and <i>solo</i> added by analogy with xil.
77	tr.2	p emended to <i>ff</i> by analogy with the other parts and as in D	109, 110,		
77	tamb.picc.	p emended to <i>f</i> as in D (gr.c.)	111, 112	vl.2	D: chord 2: upper note <i>g^z</i>
77	gr.c.	pp emended to <i>f</i> as in D	111	tr.1,4	<i>ff</i> emended to <i>f</i> by analogy with the other parts
77	vl.2	<i>f</i> emended to <i>ff</i> by analogy with the other parts and as in D	111	tb.	D: <i>fff</i>
80	picc.	notes 3-4: slur omitted by analogy with b.88 and fl.gr., cl., cnt., tr.1, vl.1	111	xil.	notes 1-4: stacc. omitted by analogy with b.112 and cmpli.
80	fl.gr.	notes 1-2: slur added by analogy with b.88 and picc., ob., cl., cnt., vl.1	113, 114	tr.2	D: not marc.
80	ob.	notes 3-4: slur omitted by analogy with b.88 and fl.gr., cl., cnt., tr.1, vl.1; D: notes 1-2: no slur	113	gr.c.	bar added as in D; <i>f</i> added by analogy with tamb.picc.; B: part changes from cmpli. to gr.c. in b.114
80	cl.1	D: notes 1-2: no slur	113	cmpli.	
80	tr.1	notes 1-2: slur added by analogy with picc., ob., cl., cnt., vl.1	vl.2		marc. added by analogy with the other parts
83-84	fl.gr.	b.83 note 4 to b.84 note 1: slur added by analogy with picc., ob., cl., cnt., tr.1, vl.1	114	trb.b. tb.	marc. added by analogy with the other parts
83-84	cl.1 vl.1	D: b.83 note 4 to b.84 note 1: no slur	114-115	cmpli.	bars added by analogy with xil. and as in D; B: part changes from cmpli. to gr.c. in b.114
84	tr.1	note 1: end of slur added; B: bb.83-84: system break	115	tr.1	D: note 1: leger line missing
86	trb.b.	D: note 1: <i>f^z</i>	115	gr.c.	rest 1: added by analogy with the other parts
88	ob. cl.1	D: notes 1-2: no slur			
88	tr.1	notes 1-2: slur added by analogy with picc., fl.gr., ob., cl., cnt., vl.1			