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Errata List

Composer ID No. 22 Composer Name: Beethoven, Ludwig van

Work ID No. 40 Work Name: Symphony No. 3 in E-flat major, Opus 55, "Eroica"

Applicable edition(s)/reprint(s): Breitkopf, Kalmus (Philharmonia), Dover (Eulenberg)

Compiled by: Dr. Glenn Block

Date January, 1987

Comments: The following list of errata represents a merging of various articles

and lists pertaining to the "Eroica." Those wishing to consult those sources further

should investigate Journal of the Conductors' Guild: II/2 (Spring, 1981), III/1 (Winter,

1982), and III/2 (Spring, 1982). Much of the credit for those articles is due

Professor Jonathan Sternberg. Another major source is Norman Del Mar's Orchestral

Variations.

The bar numbers in the following list refer to the Breitkopf edition. This numbering

differs from some of the other editions in that Breitkopf does count the measures in

the first endings and some of the other editions do not.

Composer Name: Beethoven, Ludwig van Page 1 of 5Work Name: Symphony No. 3 in E-flat major, Opus 55 "Eroica"

<u>Instrument</u>	<u>Measure #</u>	<u>Beat</u>	<u>Error</u>
<u>First Movement</u>			
Cello	5-6		Slur over both bars
Cello	14	1	Take out dot (ck. part)
Oboe I	40		Take out slur
Oboe	40-41	3	Add slur to downbeat
Cello, Bass	117-118	3	Add slur to downbeat
Vn. II, Viola	144	2	Add sf
Viola	148	1	Take out fp
Viola	149	3	Add p
Oboe	174	2	Add sf
Oboe	179	1	2nd 8th note could be A
Oboe	186	1	Add p
Vn. II (part)	189	1	Should be A natural
Vn. I (part)	193	1	Should be A natural
Vn. I	196	1	Add bottom octave A
Viola, Cello, Bass	208	3	Add sf
Bassoon	246	3	Add sf (Dover score)
Clarinet	251	3	Add sf
Trumpet	254	2	Add sf (Dover score)
Vn. II	289	1	Add sfp (Dover score)
Trumpet	310-311		Add staccato dots
Trumpet	314-315		Add staccato dots
Horns, Trumpet	320-321		Add staccato dots
Horns, Trumpet	324-326		Add staccato dots
Flutes, Oboe	324-325		Add staccato dots
Clarinet, Bassoon	327,329	1	Should be sf

Composer Name: Beethoven, Ludwig vanPage 2 of 5Work Name: Symphony No. 3 in E-flat major, Opus 55 "Eroica"

<u>Instrument</u>	<u>Measure #</u>	<u>Beat</u>	<u>Error</u>
Cello	327	1	Add sf
Clarinet, Bassoon	331	1	Should be sf
Cello, Bass	339	1	Should be sf
Cello, Bass	345	1	Should be sfp (Dover)
Bass	350-360		Notes out of range
Cello, Bass	361,365	1	Should be sf
Trumpet	444	3	Should be sf (Dover)
Bass	493	1	Should be p
Vn. I, Bassoon	497		Slur ends on 3rd beat
Cello	497		Add decrescendo
Cello	498	1	Add p
Bass	498	2	Should be on first beat
Cello, Bass	504	1	Add F quarter (see m.90)
Horn	523	1	Should be D concert
Vn. I	637,641	1	Should be sf

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**Second Movement**


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Horn	14	1	Should be Horn I
Vn. I, Viola	23	1	Should be p
Flute I	50	2	sf on 2nd note (Fl. II)
Vn. II	58	1	Could be sf on first G
Vn. I, Vn. II	63	1	sf should be on F#
Bassoons	66	1	Ab should be f
Horn	69	1	Should be Horn II only
Horn, timpani	84	1	Should be p
Flute	98	1	Should be ff

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Composer Name: Beethoven, Ludwig vanPage 4 of 5Work Name: Symphony No. 3 in E-flat major, Opus 55 "Eroica"

<u>Instrument</u>	<u>Measure #</u>	<u>Beat</u>	<u>Error</u>
<u>Third Movement</u>			
<hr/>			
<u>N.B. Rehearsal letters in Kalmus do not correspond to</u>			
<u>Breitkopf.</u>			
<hr/>			
Oboe II	58	2	Should be B-flat
Horns	82-85		Should be like 340-343
Horn II	178	3	Should be staccato
Horn III	187	1	Should be sf
Cello, Bass	201	1	Should be p
Horns	256	1	Should be sf
Score	260		1st ending begins here
Horns	260-262		Could be separate
Oboes	263-264	3	Take out E-flats
Oboe II	326	2	Should be B-flat
Horn I	374-378		Compare with 106-110
Vn. II	418	1	Both D's an octave lower
Tutti	431-432	1	Should be ff each bar
<hr/>			
<u>Fourth Movement</u>			
<hr/>			
Strings	20-27		Should be arco
Vn. I	57	2	Fermata should be on D
Vn. I	161-165		compare part with score
Bassoon	173	1	Should be ff
Flute	182	1	Should be sf on A
Flute, Oboe, Bassoon	213	1	Should be sempre ff



## SCORES AND PARTS

by Jonathan Sternberg

Many letters have crossed my desk requesting a review of the errors, omissions, and inconsistencies in Beethoven's Eroica Symphony. Therefore, for this column, I have collated all of my notes on the symphony gathered through the years from many different editions. On several occasions I have consulted the fair copy and an early set of parts in Vienna. This is indeed helpful, but does not always furnish a definitive answer. The original manuscript is lost. Some corrections are simply a matter of judgment based on what one thinks Beethoven may have intended but didn't do in the heat of creation. Others are merely mistakes and oversights of the copyist or engraver. Below are the most interesting items. Not included are several fascinating nuggets that appear in the recently-published book Orchestral Variations written by my English colleague Norman Del Mar (reviewed in this issue), a work that I highly recommend.

The bar numbers in the following list refer to the Breitkopf edition, except when reference is made to small score editions. In such cases, the edition's bar numbers are indicated. They differ only insofar as Breitkopf does count the measures in the first endings and the small score editions do not. Thus, for example, in the first movement, the Breitkopf bar number 159 would be 155 in Eulenberg; in the third movement, bar 261 would be 255; and in the Finale, bar 57 would be 55.

N.B. The Kalmus edition is a reprint of the Philharmonia; the Dover edition is but an enlargement of the Eulenberg small score.

### Symphony No. 3 in E-flat Major

#### THE EROICA

by Ludwig Von Beethoven

#### FIRST MOVEMENT

- Bar 144      A sforzando should be inserted on the second beat of the 2nd violins and violas, similar to bar 551. The Kalmus (Philharmonia) small score is correct whereas Eulenberg and Dover (which is an enlarged copy of the Eulenberg small score) require correction in both instances.
- Bar 148      In all editions, the fp is meaningless in the violas. There should be no dynamic mark in this bar, however a p should appear in the following measure.

- Bar 174 In the Kalmus and Belwin editions, the oboe should read sf.
- Bar 189 The 2nd violin Breitkopf parts should read A-natural.
- Bar 196 The 1st violins have a single A at the beginning of this bar and it is probably an oversight that the lower octave A is not there, as in the previous bar 192.
- Bar 208 Is this an oversight as well? There is no sf on the third beat as in the preceding alternate bars. Most conductors include it and retain the pattern.
- Bar 243  
Bar 246 In Eulenberg (Dover) a sf is missing on the last bassoon beat.
- Bar 251 In the clarinets, a f should appear with the last beat.
- Bar 253 In most small scores, the trumpets are missing a sf.
- Bar 287 In Eulenberg, 2nd violins are missing a sfp.
- Bars 320-321 The omission of staccato dots in the 1st and 2nd horns is inconsistent with the 3rd horn as well as with the preceding similar sequences. The same for bars 324-5 where the flutes and oboes are dotless. Most small scores have a varying assortment of these inconsistencies for these instruments. However, it is interesting to note that the trumpets and tympany are without staccati entirely from bar 308 onwards.
- Bar 323 Eulenberg and Ricordi have sfp for the clarinets in bars 323 and 325 and a f in bar 327. These should all be sf. Same for the bassoon in bar 325 and the cello in bars 323 and 335 along with the basses.
- Bar 341 Eulenberg and some Dover editions should have a sfp in the cello and bass.
- Bar 350 The Breitkopf score prints the cello and bass parts on the same line, which is traditional for the period, even though the bass sounds an octave lower. However, at this point it is out of range. All small scores here print the basses on separate lines, generally an octave higher except when the wide leaps are involved. This goes back to "normal" on the B-flat following the sempre cresc.
- Bar 357 Eulenberg and Kalmus should have a sf and not a sfp in the cello and bass line as in the other strings, since this is part of the crescendo. The same for bar 361.
- Bar 440 In most small scores, the trumpets should have a sf on the third beat. Also in bar 341.
- Bar 489 In Eulenberg and Kalmus the bass dynamic is p.
- Bar 493 In Eulenberg and Kalmus the cello should have a decrescendo, followed in bar 494 with the dynamic p.

80 BREITKOPF

339

all small scores  
(on 2 staves)

BREITKOPF

352

all small scores

- Bar 499            In Kalmus the 1st cello note F is a half-note.
- Bar 633            In Kalmus and Eulenberg, the 1st violin 1st note is sf.
- Bar 637            In Eulenberg the 1st violin 1st note is sf.

SECOND MOVEMENT

- Bar 14            In most small scores the a2 above the horn note is an error. It should be played only by the 1st horn.
- Bar 23            Eulenberg and Ricordi should have a dynamic of p for the 2nd violin and viola.
- Bar 50            In Breitkopf and Kalmus, the sf of the 1st flute certainly belongs on the second note with the 2nd flute.
- Bar 63            In Eulenberg the 1st and 2nd violins should be sf on the F-sharp.
- Bar 66            In Eulenberg the A-flat of the bassoons should be f, not sf.
- Bar 69            In Kalmus and Eulenberg the horn should be played only by the 2nd.
- Bar 84            In Eulenberg and Ricordi, insert dynamic p for horns and tympany.
- Bar 98            In Eulenberg, insert dynamic ff for the flutes.
- Bar 126           In Eulenberg and Ricordi, the 2nd violin note should have a sf. Also in bar 127.
- Bar 134           In Kalmus the viola should have a sf on the 2nd note B-flat.
- Bar 141           In Eulenberg and Ricordi the 1st violin should be sf.
- Bar 148           In all editions, the trumpets should probably have a sf along with the rest of the orchestra. Certainly an oversight.
- Bar 159           Breitkopf prints a sf for the celli and basses. All small scores have a ff. I doubt that the difference can be heard at this dynamic for these instruments. I vote for the extra bite of the sf.
- Bar 169           Breitkopf omits the triplet indication over the 1st violins. Most small scores do as well, also for the flute.
- Bar 171           In Breitkopf and most small scores an accent is missing over the A-flat of the 1st violins and flute. In Eulenberg the accent is missing as well over the bassoon A-flat and B-natural and the 1st violin last beat B-natural. In Kalmus over the A-flat of both the bassoon and cello bass line.

- Bar 183 All editions, the string decrescendo can hardly be correct. Certainly this must be a continuation of the crescendo of the preceding bar as in the parallel instance of bar 19.
- Bar 184 The dynamic p is missing from the 2nd horn in most small scores.
- Bar 218 In the Breitkopf parts, a sf is missing on the high D of the 2nd violins.
- Bar 245 All editions vary as to whether the oboes and horns should resolve to an eighth- or quarter-note. Breitkopf has eighths. Most small scores have oboes with eighths and horns with quarters. I believe Breitkopf is correct, otherwise the 1st violins would not be heard with their pp note. (Personally I prefer to change these resolutions in the preceding instance at bar 243 to eighths, allowing for a pregnant, momentary silence before the violins play.

### THIRD MOVEMENT

- N.B. Rehearsal letters in Kalmus do not correspond to Breitkopf.
- Bar 174 In Eulenberg and Ricordi, the 2nd horn note should be staccato.
- Bar 183 In Eulenberg, the 3rd horn should be sf.
- Bar 196 Most small scores mistakenly print a f for the cello and bass. This should obviously be a p.
- Trio 1st ending chords Many small scores print the last three dotted half horn chords slurred. They should be articulated, according to the fair copy of the score at the Gesellschaft der Musikfreunde Library in Vienna.
- Bar 252 In Eulenberg and Ricordi the horns should be sf, not f.
- Bar 431 It hardly seems possible that this bar as well as bar 432 are f following a crescendo and ff passage. These chords are probably a renewed ff, the symbol being mistakenly spread over two bars by the copyist.

### FOURTH MOVEMENT

- Bar 55 In most small scores the fermata in the 1st violins should be on the D, not the E-flat.
- Bar 171 In Eulenberg and Kalmus the dynamic ff is missing in the bassoon.
- Bar 180 In Eulenberg and Kalmus the flute should be sf on the A-natural.

- Bar 213           The dynamic indication *sempre f* follows 4 bars of *ff*. There is no reason to believe that a lesser dynamic is wanted in this G-minor section, and when the clarinets enter 16 bars later they are indeed marked *ff*, leading one to believe that the entire section from C to D should be a *tutti ff*.
- Bar 229           There seems to be confusion in the 2nd violin dynamic for the 2nd beat chords of these 4 bars. Breitkopf and Kalmus indicate nothing here nor for bars 237 to 240. Eulenberg and Ricordi however print a *sf* under each chord in both instances, which in this context appears appropriate.
- Bar 275           The horn has a printed quarter and the possibility exists that this note should be an eighth, along with the 2nd violin and viola. The preceding C-minor phrase finishes with a quarter in the oboe and 2nd violin, but the succeeding phrase with an eighth for the winds and lower strings. The figure of the 1st violins in bars 271 and 275 would seem to suffer from the length of a quarter note.
- Bar 351           Breitkopf is probably the most accurate with "*con espressione*" only under the oboe staff. Kalmus omits the 3rd horn entirely but Eulenberg and Ricordi include "*con espressione*" for the oboe, clarinets, and horns -- not the bassoons.
- Bar 422           A more accurate dynamic for the bass would be *f* and *p* for the following bar, instead of *fp* on a single eighth-note.

Errata: Vol. 2, No. 4, Fall 1981, page 171

Franck Symphony in D minor

2nd Movement

Bar 140 should read 141 re Clarinet

Bar 225 should read 258 re 1st violins

Vol. 3, No. 1, Winter 1982, page 35

The final sentence of paragraph 3 should conclude with:

Furtwängler preferred the detached effect and Toscanini the sustained.

# ORCHESTRAL VARIATIONS

Confusion and Error  
in the Orchestral Repertoire

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SYMPHONY No. 3 in E flat, op. 55 (EROICA)

BEETHOVEN

The standard texts, Breitkopf and Peters, differ from each other in many important details. Whereas there is the usual tendency for Breitkopf readings to be followed in performances on account of the long-standing availability of the orchestral material, this also exists in various reprints which are not identical. Of the better-known miniature scores, Philharmonia is (unusually) based on Breitkopf while the Eulenburg reprint of 1936, still largely derived from the Peters text, carries an interesting Revisionsbericht by Max Unger.

### First Movement

1. Bars 5-7: Cf. the phrasing with the return in bars 404-6.<sup>1</sup> All Editions agree in these differences which are, however, ironed out in the bowings of the Leipzig Breitkopf cello/bass parts.

2. Bar 14: The staccato dot under the cello tied B $\flat$  at the first beat of this bar appears in both Breitkopf and Peters but is missing from Eulenburg and Philharmonia alike. The Breitkopf part takes the further step of omitting the tie to give three staccato crotchets, certainly a wrong reading as bar 412 shows.

3. Bar 40: The slur in 1st oboe, though in all editions, makes no sense and should surely stand in both oboes a beat later — i.e. between the B $\natural$  and C as in bars 447-8.

4. Bar 97: The octave C's in the bassoons are most odd and should be compared with the isolated bassoons' D in bar 255 of the Sixth Symphony first movement. Walter Goehr had an excellent theory that these were all a survival from the classical tradition by which bassoons were habitually expected to double the cello/bass line whenever they were not actively occupied with an independent part of their own. The notes in question would signify the end of such doubling, the strings to continue alone in the passages which follow. In the light of different present-day practice perhaps the notes should be omitted.

Reference to the reprise is here no help and moreover actually produces a further problem, for the corresponding note (F) is missing altogether not only from the bassoon line but also from the end of the cello/bass phrase. This could be a plain error (there are other inconsistencies in the passage, see Note 7 below), but the parallel which

<sup>1</sup> The bar numbering adopted is that used by Breitkopf in both scores and parts, which continues to count through the first-time bars at the end of the exposition. From this point, therefore, Eulenburg and Philharmonia are four bars ahead.

thereby arises with the first violins in the following bar (504) cannot be ignored.

5. Bar 117: The cellos and basses should surely slur over to the first quaver of the following bar like the bassoons, and as they themselves do in the corresponding place in the reprise (bars 524-5).
6. Bar 179: The logic of the oboe phrase is not obvious in this bar which would seem to be the second of three identical imitative entries, in which case the first B  $\sharp$  could be an error for A  $\sharp$ . Yet the rising third from G to B is present in the 1st violins in bar 176 and an A in the oboe at the bar in question would form consecutive seconds with the 2nd violins which Beethoven may well have wanted to avoid.
7. Bars 497-8: The 1st violins and bassoon phrasing should perhaps read as in the exposition (bars 90-91). Even more curious is the bass pizzicato crotchet on the *second* beat of bar 498 which can hardly be correct. The whole section both in the exposition and recapitulation seems to have been scribbled in hastily, being the last passages to be composed and inserted into spaces left blank for the purpose long after the rest of the movement was complete.

8. Bar 523: The distortion of the 1st horn line by a D in place of a B on the first beat, though obviously deriving from the limitations of the current instruments, seems a curious compulsion for Beethoven who wrote the note B many times elsewhere in the symphony (3rd horn: first movement, bar 595. 1st horn: fourth movement, bar 390; etc.).
9. Bars 661-7: Although in these days of purism and scholarship emendations to Beethoven's text are far less often made than of yore, it is rare indeed to hear a performance in which the trumpets play as printed. In this instance there seem little other than historical considerations at stake (the upper G on the large E  $\flat$  trumpet — now extinct for all intents and purposes — being considered too high and perilous for orchestral use; see also fourth movement, bar 318), and it is still customary for the trumpets to bring fulfilment to the climax by playing the whole statement of the great theme in their turn.

#### Second Movement

10. Bar 58: Breitkopf gives *sf* on the third quaver of the bar to all instruments, but Peters gives it a beat earlier to the 2nd violins with their syncopated tied G. This is surely a more interesting and perhaps more probable reading.

11. Bar 106: Of this bar Weingartner writes<sup>1</sup>: 'It is striking that here

<sup>1</sup> Weingartner: *On the Performance of Beethoven's Symphonies*, p. 41. Breitkopf & Härtel, Leipzig, 1908.

the notes preceding the third C have a different notation . . . whereas in all other points the similarity is complete. I do not know the reason for this, but of course the will of the master must be obeyed.' Considering Weingartner's free-handed treatment elsewhere, this particular show of piety is the more remarkable. Moreover Weingartner was wrong in saying that in every other respect bars 105-7 are identical to bars 1-3, for he has failed to notice that in bar 2 the middle strings have a crotchet which is changed to a dotted crotchet in bar 106, and that the staccato dots under the basses' quavers in bar 3 have disappeared in the later passage. The latter is admittedly a relatively minor consideration and could have been an oversight on Beethoven's part. Certainly in performance the variation would hardly be perceptible and indeed the difference between the grace-notes of bar 3 and the triplet demisemi-quavers of bar 106 is exceedingly slight though it would become greater if, unusually, Weingartner's precept were followed of playing the grace-notes *on* instead of just before the beat.

12. Bars 108/9: For some unknown reason the Breitkopf part prints an octave lower the two phrases for double-basses:



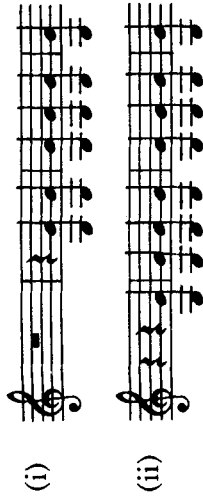
This is not to be found in the Breitkopf, or any other score.

13. Bars 123, 128/9, 132: No editions give the *sforzandi* on the third beats of the fugal theme in the lower strings and woodwind, to correspond with the violins in bars 116 and 119/120; yet they are so integral and characteristic that Beethoven may well have taken them for granted.
14. Bars 180/1: Here again the Breitkopf parts take the basses an octave lower and down to the low E  $\flat$ , which is generally avoided by Beethoven in the *Eroica*, though not in the later symphonies. This time there is, however, a certain artistic justification even though it is controversial in view of the continued descent of the line in the succeeding bars.
15. Bar 199: The harmonic clash, due to the octave C's sustained by the horns relentlessly through the third beat against the B in the woodwind, is strange but not impossible for Beethoven even though it has no parallel in bar 55.
16. Bar 245: Breitkopf makes the horns resolve onto a quaver like the oboes. All other editions — even Philharmonia — give them a crotchet (as two bars earlier) though leaving the oboes still with a quaver. The difference is important by virtue of the pianissimo 1st violin note which enters, as a result, either in silence or against a softly held horn

octave. There is something to be said for both versions but the apparently simple logic of uniformity in the Breitkopf may be misleading.

### Third Movement

17. Bars 82-5 and 350-53:<sup>1</sup> There are two versions of the horn entry here:



Originally Breitkopf had (i) and all other editions (ii); but amusingly, whereas Breitkopf when reprinting switched to (ii), the reprint of Eulenburg took the opposite decision and reverted to (i) for bars 82-5 (though forgetting to make the change at the return).

18. Bars 260-62 (= 1st-time bars): Here is an odd one. Editions differ over whether or not the horns should be tied over the three bars. Peters and Eulenburg give ties, Breitkopf and Philharmonia do not. Strangely when the revised printing of the Breitkopf parts was made the ties were inserted, but a still later reprint has them removed again. Certainly nearly all performances are given with each bar articulated, but the single *pianissimo* held chord, following upon the previous four-bar *diminuendo* chord similarly held, might seem more logical as well as more atmospheric.

19. Bars 263-4 (also in the 1st-time bars): The oboes' unison E $\flat$ 's, look obvious and straightforward until one turns back to the beginning of the repeated section only to discover that they lead nowhere. It seems that Beethoven forgot their independent line and wrote them in with the other woodwind without thinking. They are present in all editions except the revised Eulenburg, Max Unger having had his attention drawn to them (as he acknowledges in his Revisionsbericht) by Hans Gal.

20. Bar 326: Unger claims that on the basis of a fair copy of the score and an early set of parts the 2nd oboe should read:

<sup>1</sup> Here again the Breitkopf numbering is followed which, continuing through the first-time bars, is at odds with that of the miniature scores.



instead of



and changes the score accordingly (though forgetting to bring bar 58 into line). There are no signs of this in any other edition.

21. Bars 374-8: Cf. 1st horn with bars 106-10. Here Unger goes crazily adrift. In this identically repeated section of the Scherzo the horn parts were at one time incorrectly printed with the 3rd horn resting from bars 366-81 and the 1st horn substituting the 3rd part for its own. This Unger acknowledges was later corrected (though he does not notice the missing F's and E's in the five bars under discussion), but he reverts to the faulty earlier reading on the grounds that the correction does not appear to be in Beethoven's hand.

22. Bar 418: 2nd violins, cf. bar 150. Here again the two places should certainly match and it is the more probable that the lower octave D's of the earlier statement is the correct reading.

### Fourth Movement

23. Bars 20-31: The further *pizz.* in bar 31 seems at first glance to be redundant and Philharmonia actually takes the step of removing it. Yet not only this but also the changes in string notation of the theme to include crotchets and staccato dots in bar 26 strongly suggest that the eight bars from 20 to 27 should be *arco*. Unger discusses this at length in his Revisionsbericht with a footnote reference on the relevant page of the Eulenburg score.

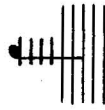
24. Bar 57: The placing of the fermata  $\frown$  in the 1st violins is the subject of much controversy. Breitkopf puts it over the D, the miniature scores over the E $\flat$  and Peters between the two. Weingartner firmly elects for the D, and certainly the elongated E $\flat$  gives a distorted cadence; but the pause between the notes (as shown also by the coronas over the rests) — i.e. with both held back — makes excellent phrasing sense.

25. Bars 161-5: All scores agree over the 1st violin phrasing but the Breitkopf *parts* are quite different.

26. Bars 316-18: Cf. Note 9 above. This is another place where emendation of Beethoven's text is usually condoned not only in trumpets

<sup>1</sup> See note on p. 24.

but also flutes since in Beethoven's day the flute did not go above



Like the climax of the first movement, however, and the great horn solo of the fourth movement bars 383ff, which is normally played by at least three horns (if not six), this is an instance where enthusiasm usually scores a victory over scholarship.

27. Bar 351-3: The 3rd horn's G's, *p* in Breitkopf and Peters, are marked *con espressione* in Eulenburg (as are also the clarinets – surely this is the prerogative of the oboe solo) but are actually omitted altogether in Philharmonia.

28. Bars 352-3: Unger, on the basis of the fair copy and first printing, supports the contention that the clarinet lines should invert, making much more attractive part-writing, viz:



Unfortunately in incorporating this into his text Unger leaves the crotchet tails the wrong way round in the second bar quoted above. (The 2nd clarinet slur is also missing in bar 351).

29. Bar 382: The Breitkopf parts supply the familiar *cresc.* for 1st and 2nd violins though it is to be seen in no score.