

Scores & Parts
Benjamin Britten's
Young Person's Guide to the Orchestra
Variations and Fugue on a theme of Purcell Op. 34 (1946)

Prepared by Clinton F. Nieweg and Jennifer A. Johnson 2004

ORIGINAL PUBLISHER: Hawkes & Son (London) Ltd. ©1947

SCORES USED: Britten Orchestral Anthology, Volume I (Boosey & Hawkes Music Publishers Ltd. ©1997)

Hawkes Full Score ©1947

Hawkes Pocket Score HPS.606 ©1947

The complete title listed above is given when programming the piece using the conductor or a narrator, for the narration (in British usage, the “commentary”).

When played, with the option given by Britten with orchestra alone, the sub-title only is normally used: **Variations and Fugue on a theme of Henry Purcell Op. 34 (1946).**

Edward Benjamin Britten, Baron Britten (b. Nov.22, 1913; Lowestoft, Suffolk– d. Dec. 4, 1976; Aldeburgh, Suffolk, England) wrote this piece in 1946, and it has become one of the most performed compositions with narration. While there are a few changes in the Anthology score, there is no evidence of corrections in the current rental parts.

The score and parts have different endings for the theme and each variation so that either version may be played and should be carefully marked for the players. It is sometimes difficult to see the “vide”, i.e. the beginning and finish of each ending.

A clear explanation of the versions is given by Malcolm MacDonald in the current score, *Britten Orchestra Anthology*, Volume 1.

SCORING:

2 + picc, 2, 2(Bb & A), 2-4.2.3.1-timp. perc. (gong, xylo, cym a2, susp. cym, tgl, cast., Chinese blocks, whip, BD, SD, tambourine)-harp-strings. Optional speaker's part by Eric Crozier. The duration is c.19 minutes with narration and c.17 minutes without.

This familiar standard hardly needs explanation, having become, along with Prokofiev's *Peter and the Wolf*, one of the classic introductions to the sound of the orchestra for young people. In addition to its instructive function, *The Young Person's Guide* is an effervescent and superbly crafted work, one of Britten's most significant tributes to Purcell. It is a showpiece that puts each section of the orchestra through its paces, and the crowning reappearance of the Purcell theme (taken from the incidental music to *Abdelazar*) at the height of the fugue is surely one of the great moments in 20th century music.

The full score, published in the Boosey and Hawkes Masterworks Library, is available for sale. Britten: *Orchestral Anthology* No.1 ISMN:M060106064; ISBN:0851621929. Four of Britten's most popular works, including *The Young Person's Guide to the Orchestra* are now published in *The Masterworks Library* – landmark 20th-century works from the Boosey & Hawkes catalogue available for the first time.

REPERTOIRE NOTE:

full-score format at pocket-score prices with introductory notes, illustrations, and photographs. Ideal for students, conductors, performers, libraries, CD collectors, and general music enthusiasts, it contains:

Young Person's Guide to the Orchestra,
Matinees Musicales,
Soirees Musicales,
& *The Courtly Dances* from *Gloriana*.¹

A large score, M060015625, had been available from Boosey & Hawkes.

The Study Score, HPS.606, ISMN:M060015632, was available for sale but is Temporarily Out of Print. Contact your music retailer for the current status of these two scores.

The orchestra parts are now on rental only from The Boosey & Hawkes rental library, for which the contact in North America is:

Boosey & Hawkes
601 West 26th Street, Suite 312, NYC 10001
New York, NY 10001 USA
Telephone 212-358-5300, Fax 212-358-5307
usrental@boosey.com

THE PERCUSSION LAYOUT:

In the percussion section, besides the timpani player, the composer has scored for 11 instruments and five to six players are needed to cover all parts. The three standard guides on the use of percussion players have recommended different number of players:

The Cotton guide² has 5 players (preferably 6) listed:

B.D., Cyms., Sus.Cym., S.D., Tri., Tamb, W.Blk., Casts., Whip, Gong, Xylo.

The Holmstrand guide³ gives two ways to assign the percussion players:

No. 1 “The 5 player version”

1. Xylophone, triangle (Theme E; Var. A + M: 45- 51), gong [tam] med. (Var. I, + M + Fugue), susp. cymbal (roll 3 before ending)
2. Tambourine (Theme E; Var. H + M, Fugue: M), castanets (M), whip (M)
3. Snare drum
4. Cymbals a2, susp. cymbal, Chinese block (Var. M)
5. Bass drum, triangle (Var. M: 18 - 20 + 54- 62)

No. 2 “The 4 player version”

1. Xylophone, triangle (Theme E; Var. A), castanets, whip, susp. cymbal (roll + tri: before Theme F; roll 3 before end), gong (con slancio - end)
2. Snare drum, gong, Chinese block, gong (Var. I)
3. Cymbals a2, susp. cymbal, tambourine, gong (Var. M: 18- 20 + 50- 62)
4. Bass drum, triangle (Var. M: 18- 20 + 50 - 62)

If 5 perc. players: Everything can be played.

If 4 perc. players: Triangle & Gong must be omitted (Var.M: bar 45- 50).

Sometimes cymbals a2 must be replaced by susp. cymbal.

The de Vlieger guide⁴ lists 6 players arranged as:

1. Xylo, Tri
2. SD, Tri
3. Cyms
4. BD
5. Tambourine, Gong
6. Chinese block, Whip, Cast.

Britten requests in the score “at least 3 percussion players. (A temporary or emergency situation)” In that case many orchestras leave out some percussion instruments in the tutti sections.

A computer engraved score form percussion part is available.

FILM:

[As of 2010 this site is not active]

The information about the film containing this music can be found at www.sdlmusic.com, and the narration can also be accessed at this site. Their blurb is as follows: Two classic education films of the forties from the Crown Film Unit. *Instruments of the Orchestra* features Sir Malcolm Sargent and the London Symphony Orchestra. The film centers around specially composed music by Benjamin Britten, later to be known worldwide as *The Young Person's Guide to the Orchestra*. This is the first [studio] performance.

One of the most well-known orchestral works written especially for the young listener is English composer Benjamin Britten's *Young Person's Guide to the Orchestra*. Based on a theme from Purcell's *Abdelazar* (*The Moor's Revenge*), it begins and ends with an overview of the whole orchestra, interspersed with demonstrations of the capabilities of each instrument.

It was originally written for a documentary in 1946, entitled 'The Instruments of the Orchestra', in which the narrator described the roles and characteristics of each orchestral section with the aid of the variations composed by Britten. Although the composer had no children of his own, due to reasons which are now known, he was fond of them and wrote this piece with them in mind. In fact, the *Young Person's Guide* is 'affectionately inscribed to the children of John and Jean Maud-Humphrey, Pamela, Caroline and Virginia-for their edification and entertainment.'

The *Young Person's Guide* was written so that each instrument could be verbally presented. However, Britten also foresaw the possibility that the piece would be performed with no narration, and he made allowances for this in his written score. Nevertheless, the *Young Person's Guide to the Orchestra* remains a piece enjoyed by both young and the young at heart.⁵

The Catalog of Britten's works gives 'First [public concert] performance: 15 October 1946, Liverpool, Liverpool Philharmonic Orchestra, conducted by Sir Malcolm Sargent.'⁶

"The London Symphony Orchestra gave the first performance of this work in the studio under Sir Malcolm Sargent for Crown Films in 1946. The Liverpool Phil gave the first 'concert' performance later that year.

"Libby Rice, Events Manager c/o LSO Endowment Trust, Barbican, London EC2Y 8DS e-mail received [lrice\(at\)lso.co\(dot\)uk](mailto:lrice(at)lso.co(dot)uk)

ENDNOTES

1. www.boosey.com accessed 8/1/04.

2. Maggie Cotton, *Percussion Workbook*, (Birmingham, UK, Maggie Cotton, 3rd edition, 1993), [not paged].

3. Bo Holmstrand, *Percussion Instrumentation Guide for Symphony Orchestras*, (Gothenberg, Sweden, Edition Escobar, 2004), 23.

4. Henk De Vlieger, *Handbook for the orchestral percussion section* (The Hague, The Netherlands, Albertson Verhuur, 2003), 38.

5. www.sdlmusic.com accessed 8/1/04.

6. Rosamund Strode, Editor, *Benjamin Britten, A Complete Catalogue of his Published Works*, (London, Boosey & Hawkes, and Faber, 1973).

See errata Chart revised 1 June 2010.

Clinton F. Nieweg, Principal Librarian (ret.) of The Philadelphia Orchestra, is the Co-founder MOLA (Major Orchestra Librarians' Association) www.mola-inc.org. He is the editor of The Nieweg Editions published by Edwin F. Kalmus LC. www.kalmus-music.com/poe.html Over 80 corrected orchestra editions have been published in that series.

Jennifer A. Johnson is the Assistant Librarian at The Metropolitan Opera Orchestra. She has been a staff librarian at The Philadelphia Orchestra, Assistant Librarian at The Houston Symphony and Assistant Principal Librarian of The Minnesota Orchestra.

ORCHESTRA MUSIC ERRATA CATALOG

PAGES 12 including preface
ENTRIES score 52 – Parts 195 = 247

Britten: Young Person's Guide to the Orchestra Pub: Boosey & Hawkes

Corrections for the versions with and without Narrator.

This list is an up-date to the Nieweg, J. Johnson list published in the Journal of the Conductors Guild.

Status codes: * = is critical; would stop rehearsal ? = questionable correction; conductor's decision
X = is necessary; should be done prior to performing the piece s/r = should read
A blank cell indicates that in the best of all worlds, this correction would be in place.

Corrections for the Score

Status	Page number	Measure number on page	Rehearsal Section	Measure number	Beat	Inst: Correction
	ix					Add Cymbal a2 and Suspended Cymbal to instrumentation page.
	6	5	Theme A	9 & 10	1,2,3	Hp Both Hands: add tenuto lines for all chords.
?	7	5	Theme A	14	2	Timp: (2 nd ending) add roll to A like measure 8 i.e. add tr~~~~ like 1 st ending.
	7	7	Theme A	16	3	Hn III: (2 nd ending) Last note, add tenuto line to E.
	7	7	Theme A	16	3	Perc III: BD (2 nd ending) last note, add editorial [pp].
	14	7	Theme E	7	1	Perc III: BD add <i>fp</i> .
	15	3 & 4	Theme F	3 & 4	1	Bsns: add tenuto lines.
	16	1 & 2	Theme F	5 & 6	3	Tpt I: add accent.
	16	3	Theme F	7	2	Vlc: add tenuto line on Bb.
	16	3	Theme F	7	2	Cl I and Tpts: add marcato.
?	19	4	Variation A	16		Vln I/II: dim. sign s/r cresc. sign like meas. 14 (per Sawallisch and Ormandy).
	20	1 to 7	Variation A	24 to 30		Vln I: div. should be played by inside players (per Sawallisch).
*	20	10	Variation B	3	3	Bass: Lower division: Part has <i>p</i> for the pizz Eb, add to score.
?	20	11	Variation B	4		Viola and Upper Cello: add same dynamics as measure 3?
?	25	10 & 11	Variation B	3 & 4	3	Lower Cello and Upper Bass: Add <i>p</i> like lower bass part?
?	25	13	Variation D	2 nd end.	1	Bsn II: add <i>ppp</i> .
	26	1	Variation E	1	1+	Hns, Tpts, Tbns: add accent, like in measures 4,6,7,8.
	29	11,12,13	Variation F	18,19,20		Timp: 3 measures of F# roll are missing in the part.
	33	20	Variation H	41		Perc I, Tamb: add wedge accent.
	34	9 & 10	Variation I	1	2,3,4	Hp LH: add accents; also in measure 2, beat 1.
X	36	4	Variation J	4	5	Vla & Vlc: add <i>post. nat.</i> to cancel <i>pont</i> .
X	37	5	Variation J	13	5	Vla & Vlc: add <i>post. nat.</i> to cancel <i>pont</i> .

Status	Page number	Measure number on page	Rehearsal Section	Measure number	Beat	Inst: Correction
?	39	15	Variation K	36	1	Vla: (1 measure before repeat measure.) E s/r D like other passages with this harmony. (Conductor's decision)
	42	4	Variation L	15	1	Hn III, IV: add staccato to both notes.
?	43	4	Variation L	20	1	Tuba: part has a tenuto line; add wedge accent, like tbns.
	45	1	Variation M	12	2	Bass: In the Anthology score the ink did not print on the F#.
?	45	7	Variation M	18	2	Vln II: Part slurs into beat 4; score slurs beats 2-3. (Conductor's decision.)
?	45	9	Variation M	20	2 to 4	Vln I: Part slurs beats 2-4; score slurs beats 2-3. (Conductor's decision.)
	48	4	Variation M	46 & 47	4 to 6	Perc I: Triangle add tie to beat 1 of measure 5.
	50	3 & 6	Fugue	3 & 6	2	Picc: add staccato.
	50	10	Fugue A	3	2	Fl I: add staccato.
X	51	11	Fugue D	6	2+	Bsn I: add wedge accent to C#.
	52	3	Fugue E	5	2+	Fl I, II, Picc: add wedge accent to G.
	53	3	Fugue G	1	1,2	Vla: add dim. sign, as in part.
	56	7	Fugue I	11	2+	Bsn I: add staccato to C#.
	57	3	Fugue J	-3	1+	Bsn II: add wedge accent to E.
	57	6	Fugue J	1	1+	Hn I, II, IV: add staccato to E.
X	58	4	Fugue J	6	1	Ob II; grace note E-natural s/r Eb.
	58	6	Fugue K	1	2	Hn III, IV: add wedge accent.
?	60	2	Fugue L	-2	1	Hn I, III: the notes are not slurred; should the two 16th and 8th be slurred? (Conductor's decision.)
	61	1	Fugue L	4	1	Hn III, IV: slur from measure 3.
?	61	6	Fugue M	2		Timp: <i>Molto cresc.</i> added to Anthology score, not in Full score, Study score or part.
	62	3	Fugue M	6	1 to 2	Perc I: Xylophone add slur.
	61 & 62	7 & 3	Fugue M	3 & 6	1	Perc III: Cymbal add wedge accent.
	62	2,4,6	Fugue M	5,7,9	1,2	Perc III: BD add accents.
	63	3	Fugue M	13	1	Tpt I: add "3" to triplet bracket.
	64	3	Fugue M	19	3	Vln I/II: add accent on F#, like woodwinds & vla.
X	66	3	Fugue M	29	1+	Hp LH: notes s/r F#,G, A.
	66	4	Fugue M	30	2,3	Hp Both Hands: add accents on D.
	68	2	Fugue M	38	1	Vla: slur into A from previous measure, like previous pattern.
	68	2	Fugue M	38	1	Hp RH: add an "up" glissando line.
	68	5	Fugue M	<i>Animato</i> , m. 2	1	Tbn III & Tuba: add accent to half note.

Corrections for the parts:

The corrections for the parts are in the following order: Theme, Variations, and Fugue.

Status	Instrument	Rehearsal Section	Measure number	Beat	Correction
	Violin 1	-	5	1	<i>sim.</i> not needed; remove.
x		Theme B	1	1	Add <i>pp.</i>
		Theme F	5	1	<i>sim.</i> not needed; remove.
x		Variation A	8,10	1	Beat 1 s/r <i>mf pp.</i>
x		Variation A	20	1 to 2	Add <i>cresc.</i> sign.
x		Variation C	7	1	Add <i>a tempo.</i>
		Variation F	-1	1,2,3	Add 3 accents to repeat measure.
		Variation F	1	1	Add 1 accent.
		Variation M	40	2	Add tie under 3 E's.
x		Variation M	55	1	Add "arco".
		Variation M	56		Four measures before the Fugue, the "vi-de" would be better if notated in measures 6 & 7; then the dynamic would match the score.
		Variation M	57		<i>Poco a poco dim.</i> starts in this measure for "no commentary" version. (See score for clarification.)
	Vln II	Theme F	4	1	add tenuto line.
		Variation C	14	4	Move <i>dim.</i> back to beat 4.
		Variation D	14	1	Tenuto line s/r accent.
		Variation E	21	2	Dim. sign should start on beat 2 (not 3).
x		Variation M	5	1	Add 8 th rest.
		Fugue J	-1		Slur only the measure (not into J).
		Fugue M	9	1	Remove dirt dot on some copies.
		Fugue M	24	3	Slur to measure 25, beat 1 (to A).
		Fugue M	27	2+	Add wedge accent to A.
		Fugue M	38	1	<i>Cresc.</i> sign only on beat 1.
		Fugue M	39	2,3	Slur only in the measure (beats 2 & 3).
x	Vla	-	10	3	Add tie on A for "no commentary" version.
		Variation C	14	4	Move <i>dim.</i> back to beat 4.
		Variation G	4		Remove <u>long</u> <i>dim.</i> sign between the staves.
x		Variation J	4 & 13	5	Add " <i>post. nat.</i> " to cancel " <i>pont.</i> ".
?		Variation K	36	1	(1 measure before repeat measure.) E s/r D like other passages with this harmony. (Conductor's decision)
x		Fugue G	2	1+	Add <i>p.</i>
		Fugue J	-1		Slur only this measure (not into J).
		Fugue M	39		1 measure before <i>Animato</i> , slur only beat 3 – not into the <i>Animato</i> .

Status	Instrument	Rehearsal Section	Measure number	Beat	Correction
x	Cello	-	14	2	2 nd ending: add bass clef before D.
?		Variation B	3 & 4	3	Lower: Add p like basses?
?		Variation B	4		Upper: add same dynamics as measure 3?
x		Variation D	13	3	Dotted quarter rest s/r dotted eighth rest
x		Variation M	10	6	Add <i>p</i> (at arco).
*		Variation M	33	1	Cello part has arco; bass part has pizz. Cello should match bass pizz, the score is correct (per Sawallisch). Arco s/r pizz.
x		Variation J	4 & 13	3	Add “ <i>post. nat.</i> ” to cancel “ <i>pont.</i> ”
*		Fugue K			Move Letter K forward one measure (the note at Letter K is B nat.)
	Bass	Variation B	3	3	L: the <i>p</i> is correct - add to score for Cello and Bass.
		Variation D	1	1	Add arco tutti
		Variation D	2	1	Add accent
		Variation H	6	2+	Add tenuto line to D#.
		Variation H	8	2	Add tenuto line to Eb
x		Variation I	-4	1	Add <i>pp</i> .
*		Variation M	12	1+	E# s/r E (natural)
		Fugue M	17	1	Add tenuto line to B
		Fugue M	18	1	Add tenuto line to G
		Fugue M	25		Add accent to F#.
		Fugue M	43		Add accent to G.
	Fl. I	Theme B	1	1,2,3	Add tenuto lines.
		Theme E	4	6	Cue is timp.
		Fugue E	5	2+	Add wedge accent.
		Fugue J	4	2+	Add wedge accent.
		Fugue K	6	2	Slur to Bb.
		Fugue M	29	3	Stacc. dot s/r wedge accent for all woodwinds (fix all parts).
	Fl. II	Fugue E	5 & 6	2+	Add wedge accent.
		Fugue F	3	1	Add wedge accent.
		Fugue I	13 & 14	1+	Add wedge accent.
	Picc.	-	4	3	Clarify half note A.
		Variation A	3	1+	Add slur to E# grace.
		Variation L	5	4	Add tenuto line to note F.
		Fugue	3 & 6	2	Add stacc.
		Fugue E	5	2+	Add wedge accent.
	Ob. I	Variation H	33 & 34	1	Add wedge accent on E, F#.

Status	Instrument	Rehearsal Section	Measure number	Beat	Correction
		Variation L	7	1	Add accent.
	Ob. II	Fugue C	12	2+	Add wedge accent.
		Fugue E	5	2+	Add wedge accent.
		Fugue H	1	1	Add wedge accent.
*		Fugue J	6	1	E-natural s/r Eb.
	Cl. I	Theme A	2 nd ending	5	Add accent to E.
		Theme F	3 & 7	2	Add marc.
		Variation C	6	6	Add <i>a tempo</i> .
		Variation C	10	1	Add tenuto line.
		Variation C	11	4 to 6	Add “20” to run.
x		Variation K	38		Move “Cl. to A” back to Variation H.
		Variation L	3	1	Add accent.
		Variation M			“CH to Bb” [sic] s/r “Cl. to Bb”.
		Fugue D	11	2	Add wedge accent to E.
		Fugue K	5	1	Remove stacc.
x		Fugue M	13		Add cresc. sign.
		Fugue M	15	1	Add wedge accent.
		<i>Animato</i>	-1		Slur ends in the measure before the <i>Animato</i> .
x	Cl. II	Variation H			Add “Change to A”.
		Variation L	12	3, 4	Add stacc.
		Fugue F	1	1	Add <i>p</i> .
		Fugue K	5	1	Remove stacc.
		Fugue M	13		Add cresc. sign.
	Bsn I	Variation E	18	1	Add accent on D.
		Variation H	10	2	Add slur to Bb grace note.
		Fugue D	6	2+	Add wedge accent to C.
		Fugue M	38		Cresc. sign starts on E.
	Bsn II	Variation L	5	2, 4	Add tenuto line.
		Variation L	19	4	Add wedge accent.
		Fugue D	6	2+	Add wedge accent.
		Fugue J	-3	1+	Add wedge accent.
		Fugue J	5	1	Add accent to Eb.
	Hn I	Variation E	-1	1	Add slur to E.

Status	Instrument	Rehearsal Section	Measure number	Beat	Correction
		Fugue J	3	1+	Add accent to F-natural.
	Hn II	Variation L	4 & 5	2, 4	Add tenuto line.
		Fugue L	1	1	Add wedge accent.
		Fugue M	35	1, 4	Add tenuto line.
		Fugue J	1	1+	Add staccato.
		Variation E	1	1+	Add accent, like measures 4, 6, 7, 8.
	Hn II	Fugue J	1	1+	Add staccato.
		Variation E	1	1+	Add accent, like measures 4, 6, 7, 8.
	Hn III	Theme A	16	3	Last note: add tenuto line to E.
		Variation E	-1	1	Add slur to E.
		Variation E	1	1+	Add accent, like measures 4, 6, 7, 8.
		Variation E	18	1+	Add accent.
		Variation L	15	1	Add 2 staccatos.
		Fugue J	6	2+	Add wedge accent.
		Fugue K	1	2	Add wedge accent.
		Fugue K	6	2+	Add tenuto line.
		Fugue M	22	1	Add accent.
	Hn IV	Theme A	2	3, 4	Add staccatos.
		Theme A	2	5	Remove extra tenuto line.
		Theme F	2	3,4	Add staccatos.
		Variation E	1	1+	Add accent.
x		Variation F	16	1	Add <i>p</i> .
		Variation L	15	1	Add staccatos.
		Fugue J	1	1+	Add staccato.
	Tpt I	Theme F	3 to 6	1	<i>fp</i> should be placed below the staff.
		Theme F	5 & 6	3	Add accent.
		Variation E	1	1+	Add accent, like measures 4, 6, 7,8.
x		Variation K	29	1	Add <i>pp</i> .
?		Variation L	14		?: Remove <i>cresc. molto</i> .
		Fugue K	5	2, 2+	Add wedge accent.
		Fugue L	6	2+	Add tenuto line.
		Fugue M	13	1	Add “3” to triplet bracket.
		Fugue M	37	1, 3	Add tenuto lines.
	Tpt II	Theme F	5, 6, & 8	3	Add accent.

Status	Instrument	Rehearsal Section	Measure number	Beat	Correction
		Variation E	1	1+	Add accent, like measures 4, 6, 7, 8.
?		Variation L	14		?: Remove <i>cresc. molto</i>
		Fugue M	4	1	Add tenuto line.
	Tbn I	Variation E	1	1+	Add accent.
		Fugue M	19	1	Add tenuto line.
	Tbn II	Theme A	2	3	Add tenuto line.
		Theme A	4	1	Add tenuto line.
		Theme A	6	3	Add tenuto line.
		Variation E	1	1+	Add accent, like measures 4, 6, 7, 8.
		Variations E	9	1, 2, 3	Add wedge accent.
		Variation F	8	1	Add tenuto line.
		Fugue M	29 & 31	1	Remove tenuto line.
	Tbn III	Theme A	4	1	Add tenuto line.
		Theme A	14	1	2 nd ending: add tenuto line.
		Theme F	4	1	Add tenuto line.
		Variation E	1	1+	Add accent, like measures 4, 6, 7, 8.
		Variation F	18	1	Add tenuto line.
		Fugue M	5	1	Add tenuto line.
		Fugue M	25	1	Add accent.
	Tuba	Theme C	10	3	2 nd ending: add tenuto line.
		Variation C	9	3	Add <i>cresc.</i> sign.
		Variation C	10	4	Add wedge accent.
		Variation E	20	1	Add wedge accent.
x		Variation F	8	1	F# s/r F-natural.
		Variation F	18	1	Add tenuto line.
		Fugue L	3	2+	Add wedge accent.
		Fugue M	18 & 19	1	Add tenuto line.
?	Timp	Theme A	14	2	Should the A have a roll like measure 8? (conductors decision.)
		Theme F	5	3	Tenuto line s/r accent.
		Variation J	3 & 4		Tie from measure 2.
XX		Variation F	17		19 measures rest s/r 17; then add 3 measures of F# roll (see score).
?		Fugue M	2		<i>Molto cresc.</i> in Anthology score, not in full score or study score.
	Perc I	Variation A	3	2+	Slur grace note.
		Variation A	6	1	Slur grace note.

Status	Instrument	Rehearsal Section	Measure number	Beat	Correction
		Variation H	7, 9 & 10		Add wedge accent.
x		Variation M	50	6	Triangle: add <i>pp</i> .
		Variation M	51	2	Gong: add wedge accent.
x	Perc II	Variation K	17	1	SD: <i>pp</i> s/r <i>ppp</i> .
		Fugue M	1	1	Tamb. (ad lib).
	Perc III	Theme A	7	1	SD: the two grace notes s/r three grace notes
x		Theme E	1	1	BD: add <i>p</i> .
x		Theme E	4		BD: add <i>poco a poco cresc.</i>
		Fugue M	3	1	Cym: add wedge accent.
		Fugue M	5, 7 & 9		BD: add accents.
x		Fugue M	<i>Animato</i>	1	SD: add <i>ff</i> .
x		Fugue M	<i>Animato</i>	4	BD: half note s/r dotted half note.
	Harp	Theme A	9	2, 3	All chords should have tenuto lines.
		Theme A	10	1, 2, 3	All chords should have tenuto lines.
		Theme A	11	1	Remove () on <i>pp</i> .
		Theme A	14 to 15	3, 1	Add tie to low D's.
x		Theme B	1	1	Add <i>pp</i> .
xx		Theme D	9		Add "vi-de" to this measure.
x		Variation B	-1	1	Add whole rest to ossia line.
		Variation I	3 to 6		Add triplet "3".
		Variation I	8		Cresc. sign starts on 11 th chord.
		Fugue I	7	2+	LH: add staccato on F-natural.
		Fugue I	9	2	LH: add wedge accent.
		Fugue I	10	1	LH: add wedge accent.
		Fugue M	6, 7 & 9	1	Add wedge accent.
		Fugue M	16	3	RH: add accent.
x		Fugue M	29	1+	LH: notes s/r F#, G, A.
		Fugue M	30	2, 3	Add accents.

Clinton F. Nieweg, Principal Librarian (ret.) of The Philadelphia Orchestra, is the Co-founder MOLA (Major Orchestra Librarians' Association) www.mola-inc.org. He is the editor of The Nieweg Editions published by Edwin F. Kalmus LC. www.kalmus-music.com/poe.html Over 80 corrected orchestra editions have been published in that series.

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