

C A R L N I E L S E N

VÆRKER
WORKS

D E T

K G L



B I B

L I O

T E K

C A R L N I E L S E N

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V Æ R K E R

W O R K S

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Series II. Instrumental Music. Volume 9



Edition Wilhelm Hansen
Copenhagen 2002

D E T

K G L



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C A R L N I E L S E N

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C O N C E R T O S

Udgivet af

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GENERELT FORORD

GENERAL PREFACE

The Carl Nielsen Edition is an independent project under the auspices of the Music Department of the Royal Library, launched in 1994 on the initiative of the Ministry of Culture and funded by the Ministry and the foundation *Carl Nielsen og Anne Marie Carl-Nielsens Legat*, with further financial support for the publication of the individual volumes from a number of other private foundations.

The edition is for both practical and scholarly use, and is based on critical editorial principles. It comprises all Carl Nielsen's finished works and completed individual pieces, and seeks as far as possible to reflect the works in the version last sanctioned by the composer. In cases where songs exist in several different arrangements by Carl Nielsen, all the versions are published.

Each work is furnished with an introduction which gives a brief account of the genesis of the work and its place in the composer's oeuvre, and a Critical Commentary including source description, editorial emendations and additions, and important alternative readings. The editorial material is published together with the music.

Works included in volumes with several independent works are also published in separate booklets. Part material is published for all the orchestral and chamber music works, and parts as well as piano score are published for the operas and the major choral works.

The edition is divided into the three main series Stage Music, Instrumental Music and Vocal Music, each further divided into volumes; within each genre the works are ordered chronologically.

Carl Nielsen Udgaven er et selvstændigt projekt under Det Kongelige Biblioteks Musikafdeling, iværksat i 1994 på Kulturministeriets foranledning og finansieret af Kulturministeriet og *Carl Nielsen og Anne Marie Carl-Nielsens Legat*, hvortil kommer støtte fra en række private fonde til udgivelse af de enkelte bind.

Udgaven er til såvel praktisk som videnskabelig brug, tilrettelagt efter kritisk-videnskabelige udgivelsesprincipper. Den omfatter samtlige Carl Nielsens afsluttede værker og enkeltsatser og søger i videst mulige omfang at afspejle værkerne i den af komponisten senest sanktionerede version. I tilfælde, hvor sange foreligger i flere forskellige arrangementer fra Carl Nielsens hånd, udgives alle versioner.

Hvert værk er forsynet med en indledning, der kort beskriver værkets tilblivelseshistorie og placerer det i den samlede produktion, samt en kritisk beretning, hvor der redegøres for kildesituationen, redaktionelle ændringer og tilføjelser og vigtige varianter. Den kritiske beretning udgives sammen med nodeteksten.

Værker, der indgår i bind med flere selvstændige værker, udgives også i separate hæfter. Til alle orkester- og kammermusikværker udgives stemmemateriale, og til operaerne og de større korværker udgives såvel stemmer som klaverpartitur.

Udgaven er opdelt i hovedserierne Scenemusik, Instrumentalmusik og Vokalmusik med tilhørende opdeling i enkeltbind; inden for hver genre er værkerne ordnet kronologisk.

Series I, Stage Music

Operas
Music for other stage works
Incidental music and arrangements

Series II, Instrumental Music

Symphonies
Other orchestral works
Concertos
Chamber music
Works for organ
Works for piano

Series III, Vocal Music

Cantatas
A cappella choral pieces
Songs and recitations with piano, songs without accompaniment
Songs arranged for vocal soloists and orchestra

Carl Nielsen's literary works are available in connection with the Edition.¹

Editorial principles

The music is reproduced with no typographical indications of editorial additions or emendations. These will be documented in the Critical Commentary. Typography, score disposition, genre names, and instrument names have been normalized in accordance with present-day practice. With a few exceptions, discussed in more detail in the Critical Commentary, the many additions and changes in Carl Nielsen's works that have been made by friends and colleagues have been removed.

Articulation, dynamics, ties and slurs, execution markings and playing instructions have been normalized on the basis of analogies between clearly parallel passages. All such completions are documented in the Critical Commentary. Obvious writing and printing errors have been tacitly corrected.

Carl Nielsen often notated horns and trumpets with key signatures. This practice has been normalized to a notation exclusively using accidentals.

Serie I, Scenemusik

Operaer
Musik til andre sceneværker
Enkelte satser i sceneværker samt arrangementer

Serie II, Instrumentalmusik

Symfonier
Andre orkesterværker
Koncerter
Kammermusik
Værker for orgel
Værker for klaver

Serie III, Vokalmusik

Kantater
Korsatser a cappella
Enstemmige sange og recitation med klaver,
enstemmige sange uden akkompagnement
Enstemmige sange i arrangement for orkester

Carl Niensens litterære arbejder foreligger udgivet i tilknytning til Udgaven.¹

Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse vil være dokumenteret i den kritiske beretning. Typografi, partituropstilling, instrument- og genrebetegnelse er normaliseret efter nutidig praksis. Med enkelte undtagelser, som der er gjort nærmere rede for i den kritiske beretning, er de mange tilføjelser og ændringer i Carl Niensens værker, der er foretaget af venner og kolleger, fjernet.

Nodeteksten er normaliseret med hensyn til artikulation, dynamik, buer, foredragsbetegnelse og spilletekniske anvisninger således, at der er analogi mellem entydige parallelsteder. Alle sådanne kompletteringer dokumenteres i den kritiske beretning. Oplagte skrive- og trykfejl er stiltiende rettet.

Carl Nielsen noterede ofte horn og trompeter med faste fortegn. Denne praksis er normaliseret til notation udelukkende med løse fortegn.

¹ John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999. Heri er ikke medtaget Carl Niensens barndoms-erindringer, *Min fynske Barndom*.

¹ John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999. Nielsen's childhood memoirs (*Min fynske Barndom*) are not included.

“Muta in” in connection with the retuning of timpani and changes between two instruments (for example clarinet in A and B^b) have been tacitly normalized. This also applies to the combination of ties and slurs.

In Carl Nielsen’s manuscripts the dynamic markings are sometimes rather carelessly placed, and this is also reflected in the early printed editions. This has been tacitly adjusted.

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised in 2002

“Muta in” i forbindelse med omstemning af pauker og skift mellem to instrumenter (f.eks. klarinet i A og B^b) er stiltiende normaliseret. Det samme gælder kombinationen af buer og bindebuer.

I Carl Niensens manuskripter er de dynamiske angivelser undertiden placeret noget skødesløst, hvilket afspejler sig i de tidlige trykte udgaver. Dette er stiltiende justeret.

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2002

F O R O R D

P R E F A C E

C O N C E R T O F O R V I O L I N A N D O R C H E S T R A , O P U S 3 3

In the spring of 1911 Carl Nielsen had finished the draft for the Third Symphony,¹ and on 4th June the same year *Hagbarth and Signe* was given an open-air performance in Dyrehaven, outside Copenhagen. Immediately afterwards he began work on the Concerto for Violin and Orchestra. Carl Nielsen had earlier composed several works with the violin as solo instrument,² but it was only with the solo concerto that virtuosity was incorporated in the compositional technique.

From 6th June until 8th July 1911 Carl Nielsen was staying at *Troldhaugen* in Bergen at the invitation of Nina Grieg,³ and on 15th June 1911 he wrote home to his wife Anne Marie:⁴ “Here there is sweet peace and quiet and I believe I can get something done.”⁵ In a small chalet by a lake, where Grieg too had worked, the Prelude and Allegro Cavalleresco were composed.⁶ The day after his return from Norway Carl Nielsen travelled with his wife to Damgaard, where he continued with the composition,⁷ and on 15th July he wrote to Svend Godske-Nielsen:⁸

“My violin concerto is making progress, but the task is by no means easy: on the one hand, you see, it is supposed to be decent music, and on the other it would be pointless to write a concerto of all things if no allowances were made for the instrument. But this is just where things get difficult; for I

K O N C E R T F O R V I O L I N O G O R K E S T E R , O P U S 3 3

I foråret 1911 havde Carl Nielsen afsluttet kladden til tredje symfoni,¹ og 4. juni samme år blev *Hagbarth og Signe* opført ved en friluftsforestilling i Dyrehaven. Umiddelbart derefter begyndte han på koncerten for violin og orkester. Carl Nielsen havde tidligere komponeret flere værker med violinen som soloinstrument,² men det var først med solokoncerten, at det virtuose blev inddraget i kompositionsteknikken.

Fra 6. juni til 8. juli 1911 opholdt Carl Nielsen sig på *Troldhaugen* i Bergen efter invitation af Nina Grieg,³ og 15. juni 1911 skrev Carl Nielsen hjem til sin hustru Anne Marie:⁴ “Her er dejlig Ro og jeg kan vistnok faa gjort noget her.”⁵ I en lille hytte ved en sø, hvor også Grieg havde arbejdet, blev Præludiet og Allegro Cavalleresco komponeret.⁶ Dagen efter hjemkomsten fra Norge rejste Carl Nielsen med sin hustru til Damgaard, hvor han fortsatte kompositionen,⁷ og den 15. juli skrev han til Svend Godske-Nielsen:⁸

“Det gaar fremad med min Violin-Consert, men Opgaven er aldeles ikke let: Paa den ene Side skulde det jo være ordentlig Musik og paa den anden, vilde det være meningsløst at skrive netop en Consert ifald der ikke toges Hensyn til Instrumentet. Men det er netop her det kniber; thi altfor udtraadte Passager

1 Draft for fourth movement, dated 30.4.1911 (DK-Kk, CNS 64a).
2 Sonata No. 1 for Violin and Piano (1881-1882), Duetto I for Two Violins (1882-1883), the Trio for Violin, Cello and Piano (1883), the Sonata for Violin and Piano, op. 9 (1895).
3 Widow of the Norwegian composer Edvard Grieg (1845-1935).
4 Anne Marie Carl-Nielsen, née Brodersen, Danish sculptress (1863-1945).
5 Torben Schousboe (ed.), *Carl Nielsen, Dagbøger og brevsveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 301.
6 Torben Meyer & Frede Schandorf Petersen (eds.), *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-1948, vol. 2, p. 20.
7 Torben Schousboe, *op. cit.*, p. 303.
8 Svend Godske-Nielsen, Carl Nielsen's pupil and friend (1867-1935).

1 Kladde til fjerde sats, dateret 30.4.1911 (DK-Kk, CNS 64a).
2 Sonate Nr. 1 for violin og klaver (1881-1882), Duetto I for 2 violiner (1882-1883), Trio for violin, cello og klaver (1883), Sonate for Violin og Klaver, op. 9 (1895).
3 Den norske komponist Edvard Griegs enke (1845-1935).
4 Anne Marie Carl-Nielsen, født Brodersen, Billedhugger (1863-1945).
5 Torben Schousboe (udg.), *Carl Nielsen, Dagbøger og brevsveksling med Anne Marie Carl-Nielsen*, København 1983, s. 301.
6 Torben Meyer og Frede Schandorf Petersen (udg.), *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 2, s. 20.
7 Torben Schousboe, *op. cit.*, s. 303.
8 Svend Godske-Nielsen, Carl Niensens elev og ven (1867-1935).

can't very well be content with over-trite passages etc. All the same now we'll have to see how it shapes up, as they say."⁹

At home again at the end of August Carl Nielsen resumed his conducting work at the Royal Theatre in Copenhagen and composed the remainder of the concerto, often in the late night hours after the theatre had closed.¹⁰ It is evident from the correspondence with Anne Marie that the work was giving him trouble and for that very reason was challenging and enriching. On 22nd September 1911 he wrote:

"Myself, I am working on my concerto, slowly but quite surely; the task is actually difficult, and therefore amusing. The thing is that it has to be good music, and yet always make allowances for the activity of the solo instrument in the best light, that is rich in content, popular and dazzling without becoming superficial. These are contraries that must and will meet and be combined in a higher unity. That amuses me greatly."¹¹

Carl Nielsen himself had a feeling that something new was on its way in his compositions. One evening in October¹² he and Henrik Knudsen¹³ were playing the new Third Symphony in a piano arrangement for Wassili Iljitsch Safonow.¹⁴ In a letter of 7th October 1911 to Anne Marie he wrote, after first mentioning Safonow's praise of his "unique originality":

"That's amusing enough, but actually doing the things is still more amusing. What does it really matter if one is not fully recognized; it doesn't affect me at all any longer when the critics and people don't like my things and I feel that now at last [I] have to get to work and penetrate into a world where no one has set foot before. I think a time is coming now when I will do my best things. [...] Here everything is going along as usual. [...] and my violin concerto is making progress."¹⁵

From mid-November the work goes off more easily, and on 17th November 1911 he writes to Anne Marie: "I've begun to work again and I think what I am working on now is good, that is the andante and the finale of the concerto."¹⁶ The next letter of

o.s.v. kan jeg ikke saa godt finde mig i. Nu skal vi alligevel se hvad det kan give, som man siger."⁹

Hjemme igen i slutningen af august genoptog Carl Nielsen sin kapelmestergerning på Det Kongelige Teater i København og komponerede resten af koncerten, ofte i de sene nattetimer efter teatertid.¹⁰ Af korrespondancen med Anne Marie fremgår det, at arbejdet har faldet ham svært og netop derfor udfordrende og berigende. Den 22. september 1911 skrev han:

"Jeg selv arbejder paa min Concert langsomt men ret sikkert; Opgaven er egentlig vanskelig og derfor morsom. Sagen er at det skal være god Musik og dog hele Tiden tage Hensyn til Soloinstrumentets Udfoldelse i det bedste Lys, altsaa: indholdsrigt, populært og brillierende uden at blive overfladisk. Det er Modsætninger som maa og skal mødes og gaa op i en højere Enhed. Det morer mig meget."¹¹

Carl Nielsen har selv haft en fornemmelse af, at noget nyt var på vej i hans kompositioner. Han og Henrik Knudsen¹² spillede en aften i oktober¹³ den nye tredje symfoni i klaverarrangement for Wassili Iljitsch Safonow.¹⁴ I et brev af 7. oktober 1911 til Anne Marie skrev han efter først at have omtalt Safonows lovord om hans "enestående originalitet":

"Det er jo morsomt nok, men det at lave Tingene er dog alligevel morsommere. Hvad gjør det egentlig om man ikke bliver fuldt ud anerkjendt; det berører mig slet ikke mere naar Kritiken og Folk ikke synes om mine Ting og jeg føler at nu først skal [jeg] til at tage fat og trænge ind i en Verden hvor ingen før har traadt. Jeg tror der kommer en Tid nu, hvor jeg vil gjøre mine bedste Ting. [...] Her gaar alting som det plejer. [...] og med min Violinkoncert gaar det fremad."¹⁵

Fra midten af november går arbejdet lettere fra hånden, og den 17. november 1911 skriver han til Anne Marie: "Jeg har begyndt at arbejde igjen og jeg tror det er godt hvad jeg nu er igang med, nemlig: Andante og Finale til Concerten."¹⁶ Det næste

9 Quoted from Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsens Breve i Udvalg og med Kommentarer*, Copenhagen 1954, p. 114.

10 Carl Nielsen was employed as Second Conductor at the Royal Theatre in 1908-1914.

11 Quoted from Torben Schousboe, *op. cit.*, p. 305. Anne Marie had gone on 5.9.1911 to Celle to work on a monument to King Christian IX (Torben Schousboe, *op. cit.*, pp. 303-326).

12 Cf. Torben Schousboe, *op. cit.*, p. 308.

13 Danish pianist (1873-1946).

14 Russian pianist and conductor (1852-1918).

15 Quoted from Torben Schousboe, *op. cit.*, pp. 308-309.

16 *Ibid.*, p. 313.

9 Citeret efter Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Nielsens Breve i Udvalg og med Kommentarer*, København 1954, s. 114.

10 Carl Nielsen var ansat som 2. Kapelmester ved Det Kongelige Teater 1908-1914.

11 Citeret efter Torben Schousboe, *op. cit.*, s. 305. Anne Marie var 5.9.1911 rejst til Celle for at arbejde på et monument for Chr. IX (Torben Schousboe, *op. cit.*, s. 303-326).

12 Pianist (1873-1946).

13 Jf. Torben Schousboe, *op. cit.*, s. 308.

14 Russisk pianist og dirigent (1852-1918).

15 Citeret efter Torben Schousboe, *op. cit.*, s. 308-309.

16 *Ibid.*, s. 313.

21st November reflects the composer's pleasure in creativity in the following description of the final movement:

"My own dear friend!

My work is going well now. The finale will be a kind of half-sweet, half-merry, rickety movement, almost with no will, but good and charming like a heartily smiling idler at his best moments.

Do you like that sort of fellow?

[...] I hope to get my concerto finished very soon, then you'll come, maybe at the same time."¹⁷

Anne Marie replies in a letter of 25th November:

"Dear C. Thanks for your letter, which made me very happy[. H]ow I look forward to hearing the 'rickety smiling layabout[']; does the architectural style fit the first string movement; I mean the balance – will it be right?"¹⁸

On 13th December, just six months after the stay at *Troldhaugen*, Carl Nielsen had finished the concerto, and then went to work on the "tiresome fair-copying."¹⁹ At that time he was busy arranging a concert of his own works, where among other things the first performances of the Third Symphony and the Violin Concerto were on the programme; at the same time he was very worried about Anne Marie, who was having great problems with her work in Hanover, and only on 12th February, about two weeks from the first rehearsal, could he write to Celle: "Now I have just finished my laborious fair-copying for the concert (which is scheduled for the 29th inst.). Then I went out to the music copyist and the bookbinder."²⁰

This was the conclusion of a work that Carl Nielsen had long had in mind, as is evident for example from his letter to Max Brod of 1913:²¹

"I have also written a violin concerto. I used to play the violin, and almost every year for the last 25 years I have considered writing a concert for the instrument."²²

Even before the composition was finished Carl Nielsen tried to programme a performance of the work. In a letter to Emil

brev af 21. november afspejler komponistens skaberglæde i følgende karakteristik af finalen:

"Min egen, kære Ven!

Det gaar nu godt med mit Arbejde. Finalen bliver en Slags halvsød, halvlystig, dinglevorn Sats, uden Villie næsten, men god og indtagende som en hjertelig smilende Drivert i sine bedste Øjeblikke.

Synes Du om saadan èn?

[...] Jeg haaber at faa min Concert færdig meget snart, saa kommer Du, maaske samtidig med."¹⁷

Anne Marie svarer i brev af 25. november:

"Kjære C. Tak for Dit Brev som jeg var meget glad over hvor jeg glæder mig til at høre den 'dinglevorne smilende Lømmel-natur[']; passer den architectonisk til det første stærke Styk jeg mener Balancen bliver den rigtig?"¹⁸

Den 13. december, kun et halvt år efter opholdet på *Troldhaugen*, blev Carl Nielsen færdig med værket, hvorpå han gik igang med den "kjedelige Renskrift."¹⁹ På dette tidspunkt havde han travlt med at arrangere en koncert med egne værker, hvor bl.a. uropførelsen af tredje symfoni og violinkoncerten stod på programmet; samtidig var han meget bekymret for Anne Marie, som havde store problemer med sit arbejde i Hannover, og først 12. februar, cirka to uger før den første prøve, kunne han skrive til Celle: "Nu er jeg lige bleven færdig med min pinagtige Renskrift til Concerten (som er sat til den 29^{de} ds). Saa gik jeg ud til Nodeskriveren og Bogbinderen."²⁰

Hermed afsluttedes et værk som længe havde ligget Carl Nielsen på sinde, således som det fx fremgår af brev til Max Brod fra 1913:²¹

"Dann habe ich ein Violinconcert geschrieben. Ich war früher Violinspieler und seit 25 Jahren habe ich beinahe jedes Jahr daran gedacht ein Concert für dieses Instrument zu schreiben."²²

Allerede inden kompositionen var færdig forsøgte Carl Nielsen at programsætte en opførelse af værket. I et brev til Emil Holm

¹⁷ *Ibid.*, pp. 313-314.

¹⁸ *Ibid.*, p. 315.

¹⁹ Date in draft (DK-Kk, CNS 71b) and diary entry 23.1.1912, quoted from Torben Schousboe, *op. cit.*, p. 322.

²⁰ Quoted from Torben Schousboe, *op. cit.*, p. 325.

²¹ Czech-Israeli philosopher, poet and composer (1884-1968).

²² Quoted from Karl Clausen (ed.), "Max Brod og Carl Nielsen" in *Oplevelser og studier omkring Carl Nielsen*, Tønder 1966, pp. 32-33.

¹⁷ *Ibid.*, s. 313-314.

¹⁸ *Ibid.*, s. 315.

¹⁹ Dato i kladde (DK-Kk, CNS 71b) og dagbogsnotat 23.1.1912, citeret efter Torben Schousboe, *op. cit.*, s. 322.

²⁰ Citeret efter Torben Schousboe, *op. cit.*, s. 325.

²¹ Tjekkisk-israelsk filosof, digter og komponist (1884-1968).

²² Citeret efter Karl Clausen (red.), "Max Brod og Carl Nielsen", i *Oplevelser og studier omkring Carl Nielsen*, Tønder 1966, s. 32-33.

Holm of 4th November 1911, about six weeks before the end-dating of the draft, he suggested that the Violin Concerto could be given its first performance in Stuttgart, and continued:²³

“But in that case we would have to get the Danish violinist Peder Møller to Stuttgart and we wouldn’t be letting anyone down, for I consider his world success assured within a few years. [...] He is without comparison the first among our violinists, and is known to the leading French and German violinists Ysaye, Marteau, Tibaud, the last of whom rates Møller so highly that he counts him among the very first of our age.”²⁴

In 1910 the soloist Peder Møller²⁵ had just come to the Royal Orchestra after ten years in Paris as orchestra leader in the Concerts symphoniques du jardin d’acclimatation.²⁶ Although the dedication is found neither in the draft, the fair copy nor the printed score, the above quotation shows that Carl Nielsen had singled out Peder Møller to give the work its first performance, and it is reasonable to conclude – although not definitively proven – that the concerto was composed with him in mind. That he was a technically and musically outstanding talent is borne out not only by the reviews, but also by the fact that he was only given a fortnight for the complete study and rehearsal of the work, and still performed the difficult solo part to the acclaim of all. Nothing came of the performance of the Violin Concerto in Stuttgart; instead it was given its first performance along with the Third Symphony at a “Symphony concert of new compositions” on 28th February 1912, organized by the composer. Carl Nielsen himself conducted the Royal Orchestra at the Odd Fellow Palæ in Copenhagen with Peder Møller as soloist.²⁷ Of the rehearsals up to the concert Carl Nielsen wrote in a letter to Emil Holm on 26th February 1912:

“Yesterday we had a rehearsal of the symphony and the violin concerto. The orchestra was quite beside itself on account of Peder Møller’s performance of the concerto and it all rubbed off on me several times too during both the symphony and the violin concerto.”²⁸

23 Emil Holm, Danish singer (1867-1950), engaged by the Court Opera in Stuttgart 1901-1913; since 1908 he had tried to get Max von Schilling, director of the Stuttgart Hoftheater, to put works by Carl Nielsen on the programme. Symphony No. 3, *Espansiva*, was performed, conducted by Carl Nielsen, in Stuttgart on 23.1.1913, cf. Torben Schousboe, *op. cit.*, pp. 269, 341-342.

24 DK-Kk, NKS 2821^{1.1}.

25 Danish violinist (1877-1940).

26 Cf. John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 779.

27 The programme also included the preludes to Acts Two and Three of *Saul and David*.

28 DK-Kk, NKS 2821^{1.1}.

af 4. november 1911, cirka seks uger før kladdens slutdatering, foreslog han, at violinkoncerten blev uropført i Stuttgart, og han fortsatte:²³

“Men isaafald maatte vi have den danske Violinist Peder Møller med til Stuttgart og dermed var man ikke narret, thi hans Verdenssucces anser jeg for sikker om nogle faa Aar. [...] Han er uden Sammenligning vor første Violinist, er kjendt af de første franske og tyske Violinistiller Ysaye, Marteau, Tibaud hvilken sidste sætter Møller saa højt at han regner ham blandt Nutidens allerførste.”²⁴

I 1910 var solisten Peder Møller²⁵ netop kommet til Det Kongelige Kapel efter 10 år i Paris som koncertmester ved Concerts symphoniques du jardin d’acclimatation.²⁶ Selv om en tilegnelse ikke findes hverken i kladde, renskrift eller trykt partitur, viser ovennævnte citat, at Carl Nielsen havde udpeget Peder Møller til at uropføre værket, og det er nærliggende at slutte, men ikke hermed endeligt godtgjort, at koncerten blev komponeret med henblik på ham. At han var et teknisk og musikalsk fremragende talent, vidner ikke blot anmeldelserne om, men også det faktum, at han kun fik 14 dage til en samlet indstudering af værket og alligevel udførte den vanskelige solostemme til alles begejstring. Det kom ikke til nogen opførelse af violinkoncerten i Stuttgart, men den blev i stedet uropført samtidig med Symfoni Nr. 3 ved en “Symfoni-Koncert med nye Kompositioner” den 28. februar 1912, arrangeret af komponisten. Carl Nielsen dirigerede selv Det Kongelige Kapel i Odd Fellow-Palæet i København med Peder Møller som solist.²⁷ Om prøverne inden koncerten skrev Carl Nielsen i et brev til Emil Holm 26. februar 1912:

“Igaar havde vi Prøve paa Symfonien og Violinconcerten. Orkestret var ganske ude af sig selv i Anledning af Peder Møllers Udførelse af Concerten og paa mig dryppede det ogsaa flere Gange under saavel Symfonien som under Violinconcerten.”²⁸

23 Emil Holm, sanger (1867-1950), ansat ved hofoperaen i Stuttgart 1901-1913, siden 1908 forsøgte han at få Max v. Schilling, direktør ved Stuttgart Hoftheater, til at programsætte værker af Carl Nielsen. Symfoni Nr. 3, *Espansiva*, blev under ledelse af Carl Nielsen opført i Stuttgart 23.1.1913, jf. Torben Schousboe, *op. cit.*, s. 269, 341-342.

24 DK-Kk, NKS 2821^{1.1}.

25 Violinist (1877-1940).

26 Jf. John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 779.

27 Programmet bestod desuden af forspillene til 2. og 3. Akt af *Saul og David*.

28 DK-Kk, NKS 2821^{1.1}.

Of the actual first performance he has less to say: "This evening my symphonic concert was held with the assistance of the Royal Orchestra, Mrs. Ulrich, A. Høeber, Cornelius and Peder Møller. Great enthusiasm!"²⁹

It was very much Peder Møller who made the Violin Concerto such a great success in the first performance, and the many later times when he was the soloist. In all reviews he was singled out for his playing, and in general the press was very positive about the work. Expressions like "Rococo-like", "merry", "festive, full of humour", "good humour" recur along with other words of similar meanings, although some reviewers had their reservations, for example Charles Kjerulf, who after an unusually positive critique of the symphony continued:

"To cap it all we were given the bonus of a brand new violin concerto: a strongly 'humorous', indeed merry, almost frisky work, where a wealth of immense technical difficulties were gathered together for our genuine musical amusement. One missed a little seriousness perhaps, although in the *Un poco adagio* there was a charming atmosphere."³⁰

The most enthusiastic review came from Robert Henriques, who associated the Violin Concerto's "droll Baroque style and spirited rhythm" with Carl Nielsen's success with *Masquerade*; and he concluded his review of the Violin Concerto by predicting its future:

"The Violin Concerto is a very significant work which will gain every time it is heard, because of course one only gradually becomes aware of all the brilliant details. Undoubtedly it will also be sought out by the great foreign violinists, who have here been given a problem whose solution is as technically difficult as it is musically rewarding."³¹

Gustav Hetsch does not share this opinion of the future of the work:

"One would not have thought on the face of it that Carl Nielsen's talents tended towards the writing of a violin concerto. At least not one of the good old-fashioned kind, [...] The melodic charm of the broad, cantabile strophe is not Carl Nielsen's forte, so his violin concerto – which the Royal Orchestra musician Peder Møller played in masterly fashion – is not a work for which one dares predict a great future in the repertoire of the world's virtuosi."³²

Om selve uropførelsen bruger han færre ord: "Aften afholdtes min Symfoni-Concert med Assistance af det kgl. Kapel, Fru Ulrich, A. Høeber, Cornelius og Peder Møller. Stor Begejstring!"²⁹

Det var i høj grad Peder Møller, der bragte violin-koncerten til succes ved uropførelsen og de følgende mange gange, hvor han var solist. I samtlige anmeldelser blev han fremhævet for sit spil, og generelt var pressen meget positivt stemt overfor værket. Udtryk som "rokokoagtigt", "lystigt", "festlig, humorfyldt", "lune" går igen sammen med andre ord af lignende betydning, selv om nogle anmeldere tog deres forbehold, som fx Charles Kjerulf, der efter en usædvanlig positiv kritik af symfonien fortsatte:

"Til Overflod fik man en helt ny Violinkoncert i Tilgift: et stærkt 'humoristisk', ja, lystigt, næsten kaadt Arbejde, hvor en Mængde uhyrlige tekniske Vanskeligheder var stillede sammen til virkelig musikalsk Morskab. Lidt Alvor savnede man maaske nok, skønt der i *Un poco adagio* var en nydelig Stemning."³⁰

Den mest begejstrede anmeldelse kom fra Robert Henriques, som knyttede violinkoncertens "pudsige Barokstil og kaade Rytme" sammen med Carl Niensens succes med *Maskarade*, og han sluttede sin omtale af violinkoncerten med at spå om dens fremtid:

"Violinkoncerten er et meget betydeligt Værk, som vil vinde for hver Gang, den høres, fordi man selvfølgelig først efterhaanden faar alle de aandfulde Enkeltheder med. Uden Tvivl vil den ogsaa blive søgt af de store udenlandske Violinister, som her har fået en Opgave, hvis Løsning er lige saa teknisk vanskelig som musikalsk lønnende."³¹

Gustav Hetsch er ikke af samme mening vedrørende værkets fremtid:

"Paa Forhaand skulde man ikke tro, at Carl Niensens Evner gik i Retning af at skrive en Violinkoncert. I hvert fald ikke en af den gode, gammeldags Slags, [...] Den melodiske Charme i den brede, sangbare Strofe er ikke Carl Niensens Styrke, og derfor blev hans Violinkoncert – som kgl. Kapelmusikus Peder Møller spillede mesterligt – ikke et Værk, som man tør spaa nogen stor Fremtid paa Verdensvirtuosernes Repertoire."³²

29 Dagbogsnotat 28.2.1912, citeret efter Torben Schousboe, *op. cit.*, s. 326.

30 *Politiken*, 29.2.1912.

31 *Land og Folk*, 29.2.1912.

32 *Nationaltidende*, 29.2.1912.

29 Diary entry 28.2.1912, quoted from Torben Schousboe, *op. cit.*, p. 326.

30 *Politiken*, 29.2.1912.

31 *Land og Folk*, 29.2.1912.

32 *Nationaltidende*, 29.2.1912.

The two works that were given their first performances at this concert were regarded as Carl Nielsen's breakthrough as a composer. For example Charles Kjerulf called the Third Symphony "the first fully ripe apple from his tree", and Robert Henriques rounded off his review of the concert as follows:

"This then was the result of the evening, that Carl Nielsen in his two new works demonstrated his rare talent with greater clarity than ever before. He is on the true road towards the great goals he has set himself. And that the 'energy' made a more significant impression than the 'calm' in his last symphony must only be regarded as a happy augury of what we can further expect from this, the only pathfinder in Danish music."³³

Carl Nielsen himself wrote of the reception of the concert in a letter to Emil Holm:

"My 'Erfolg' has been overwhelming and the city is talking a lot about it, so now I am so important that your wife can go and throw in the towel right away – my nose has turned almost 17 centimetres upward and my fingers and toes stick out on all sides and I think new ones keep growing out all the time when I press the old ones in; it's a bad case."³⁴

Until 1918 Peder Møller was the only violinist who played the solo part. With Carl Nielsen as conductor he played it several times in Copenhagen as well as twice in Stockholm and once in Gothenburg. The second concert in Stockholm deserves special mention, since they both garnered great acclaim there. The concerto was played on 31st October 1913 in a symphonic concert at Kungliga Teatern.³⁵ After the first rehearsal on 27th October 1913 Carl Nielsen wrote to his wife about both Peder Møller's ability and his own encounter with the Swedes:

"My own dear friend!

Now I've just had my first rehearsal here in Stockholm; Peder Møller had already come today and played the violin concerto so all the members of the Orchestra broke into loud applause. He's a brick and there [is] no doubt at all that he will be a great success. [...] Here in Stockholm I am received like a famous man.

³³ *Land og Folk*, 29.2.1912.

³⁴ Letter of 1.3.1912 (DK-Kk, NKS 2821¹¹). Emil Holm's wife, Katarine Holm, had been appointed Royal Singer at the beginning of February.

³⁵ The programme further consisted of *Helios*, op. 17, *Ved en ung Kunstners Baare* (At the Bier of a Young Artist), Intermezzo from *Suite for Strings*, op. 1, *A Saga Dream*, op. 39, and Symphony No. 3, *Sinfonia Espansiva*, op. 27.

De to værker, som blev uropført ved denne koncert, blev opfattet som Carl Niensens gennembrud som komponist. Således kaldte Charles Kjerulf tredje symfoni "Det første, helt fuldt modne Æble fra hans Træ", og Robert Henriques afrundede sin anmeldelse af koncerten således:

"Dette blev da Aftenes Resultat, at Carl Nielsen i sine to nye Værker viste sit sjældne Talent saa afklaret som ingensinde tidligere. Han er paa den rigtige Vej mod de store Maal, han har sat sig. Og at 'Energien' gjorde et betydeligere Indtryk end 'Hvilen' i hans sidste Symfoni, maa kun betragtes som et lykkeligt Varsel om, hvad vi yderligere kan vente os af denne dansk Musiks eneste Vejbyder."³³

Carl Nielsen selv skrev om koncertens modtagelse i et brev til Emil Holm:

"Min 'Erfolg' har været overvældende og Byen taler meget derom, saa nu er jeg saa vigtig at Deres Kone kan gaa hjem og lægge sig lige med det samme min Næse er gaaet næsten 17 Centimeter opad og mine Fingre og Tærne stritter til alle Sider og jeg synes der hele Tiden voxer nye frem naar jeg trykker de gamle ind; det er rent galt fat!"³⁴

Indtil 1918 var Peder Møller den eneste, der spillede solostemmen. Med Carl Nielsen som dirigent spillede han den flere gange i København og endvidere to gange i Stockholm og én gang i Göteborg. Den anden koncert i Stockholm fortjener en særlig omtale, da de begge her høstede stor anerkendelse. Koncerten fandt sted 31. oktober 1913 ved en symfonikoncert med Kungliga Teatern.³⁵ Efter den første prøve den 27. oktober 1913 skrev Carl Nielsen til sin hustru om både Peder Møllers dygtighed og sit eget møde med svenskerne:

"Min egen, kære Ven!

Nu har jeg lige haft min første Prøve her i Stokholm; Peder Møller var allerede mødt idag og spillede Violinconcerten saa alle Kapellets Medlemmer brød ud i stort Bifald. Han er en Knop og der [er] slet ingen Tvivl om at han vil gjøre vældig Lykke. [...] Her i Stokholm bliver jeg modtaget som en berømt Mand. Alle

³³ *Land og Folk*, 29.2.1912.

³⁴ Brev af 1.3.1912 (DK-Kk, NKS 2821¹¹). Emil Holms hustru, Katarine Holm var blevet udnævnt til kammersangerinde i begyndelsen af februar.

³⁵ Programmet bestod endvidere af *Helios*, op. 17, *Ved en ung Kunstners Baare*, Intermezzo af *Suite for strygeorkester*, op. 1, *Saga-Drøm*, op. 39, og symfoni Nr. 3, *Sinfonia Espansiva*, op. 27.

All the papers had long articles about me yesterday with pictures etc. What I say and do is given the closest attention and I really feel quite odd about it all.”³⁶

After the concert he wrote to her on 4th November 1913:

“In Stockholm all went magnificently! I can’t tell you everything at once, but must tell you it all little by [little].. [...] The concert was a huge success. Peder Møller was a phenomenal hit. We got huge garlands – P. M. two big ones and I three whoppers. Princess Ingeborg was present all evening and clapped an awful lot and Kristine Nilsson, who is an Italian countess, was also sitting in her box and was enthusiastic[.] Everything Stockholm [could muster] of [the world of] music, art and literature was there.”³⁷

The success was assured; in *Svenska Dagbladet* the Violin Concerto was described as the best since Brahms’.³⁸ A review in *Aftonbladet* struck a slightly jarring note and criticized it for a lack of cohesion between the first and second movement – the problem that Anne Marie had already hinted at in the above-quoted letter of 25th November 1911 – and thus anticipated the criticism that led in 1923 to an attempt to perform the concerto in two sections. *Aftonbladet* said:

“The concerto as a whole is a strange work. It could be two different works for playing separately. The *first movement*, by virtue of its length and rigorous working-through, is a concerto in its own right. It has many poetical places – the second song theme for example – and a great deal of manly bearing and dash in the impetuous close (the heroic-ballad-like theme). The *second* and *third* movements, which form one piece, could be played as a whole on its own – it does not really belong together with what precedes it. It has the effect of ‘introduction’ and ‘capriccioso’ – an excellent piece of violin music by the way: the andante passionate, singing; the merry finale playing the Harlequin in some witty passages also interleaved with melancholy – a brilliantly composed piece.”³⁹

When Emil Telmányi came to Denmark in 1918, the Violin Concerto found its second great interpreter.⁴⁰ In the period 1920-1927 this violin virtuoso performed the concerto around twenty times in Denmark and the rest of Europe: Germany,

Bladene havde igaar lange Artikler om mig med Billeder o.s.v. Hvad jeg siger og gør bliver opmærksomt iagttaget og jeg føler mig virkelig helt underligt tilmode sommetider.”³⁶

Efter koncerten skrev han 4. november 1913 til hende:

“I Stokholm gik det storartet! Jeg kan ikke sige Dig alting paa engang, men maa lidt efter [lidt] fortælle Dig om det hele. [...] Concerten gjorde vældig Lykke. Peder Møller fik en vanvittig Succes. Vi fik vældige Kranse, P. M. to store og jeg tre mægtige. Prinsesse Ingeborg var tilstede hele Aftenen og klappede forfærdelig meget og Kristine Nilsson som er italiensk Grevinde sad ogsaa i sin Loge og var begejstret[.] Alt hvad Stokholm [kunne mønstre] af Musik, Kunst og Literatur var mødt.”³⁷

Succesen var hjemme; i *Svenska Dagbladet* nævntes violin-koncerten som den bedste efter Brahms’.³⁸ En anmeldelse i *Aftonbladet* dryppede lidt malurt i bægeret og kritiserede den for manglende sammenhæng mellem første og anden sats – det problem, som Anne Marie allerede i det tidligere nævnte brev af 25. november 1911 havde antydnet – og foregreb dermed en kritik, der i 1923 førte til et forsøg på at opføre koncerten i to afdelinger. I *Aftonbladet* hedder det:

“Konserten som helhet är ett märkligt opus. Det skulle kunna vara två olika stycken att spela vart för sig. *Första satsen* är genom sin längd och skarpa genomarbetning en konsert för sig. Den innehåller många poetiska ställen – andra sångtemt t.e. – och mycket av manlig hållning och väldig schwung i det uppbrusande slutet (temat à la kämpavisa). *Andra* och *tredje satsen*, som bilda ett stycke, skulle kunna spelas som ett helt för sig – det hör egentligen icke riktigt tillsammans med det föregående. Det verkar ‘introduktion’ och ‘capriccioso’ – ett ypperligt stycke violinmusik för resten, Andantet svärmiskt, sjungande; den lustiga finalen verkande Harlekin i några kvicka, även av svårmod interfolierade upptåg – en briljant komponerad sats.”³⁹

Da Emil Telmányi i 1918 kom til Danmark, fik violinkoncerten sin anden store fortolker.⁴⁰ Denne violinvirtuos bragte fra 1920-1927 koncerten til opførelse omkring 20 gange i Danmark og i Europa: Tyskland, Frankrig og England og Holland. Den 23.

36 Quoted from Torben Schousboe, *op. cit.*, p. 355.

37 *Ibid.*, p. 358.

38 *Svenska Dagbladet*, 1.11.1913 (DK-Kk, CNA, I.E.b.2).

39 *Aftonbladet*, 1.11.1913 (DK-Kk, CNA, I.E.b.2).

40 Emil Telmányi (1892-1988), Hungarian violinist, married to Carl Nielsen’s daughter Anne Marie Telmányi 1918-1936, lived from 1918 until his death in Denmark.

36 Citeret efter Torben Schousboe, *op. cit.*, s. 355.

37 *Ibid.*, s. 358.

38 *Svenska Dagbladet*, 1.11.1913 (DK-Kk, CNA, I.E.b.2).

39 *Aftonbladet*, 1.11.1913 (DK-Kk, CNA, I.E.b.2).

40 Emil Telmányi (1892-1988) ungarsk violinist, gift med Carl Nielsens datter Anne Marie Telmányi 1918-1936, fra 1918 til sin død bosat i Danmark.

France, England and Holland. On 23rd October 1922 he played the concerto under the baton of Ernst von Dohnányi with the Philharmonische Gesellschaft in Budapest,⁴¹ and the above-mentioned concern about the balance between the two movements became a real problem for Ernst von Dohnányi, since he thought that the stylistic difference was so great that it broke down the unity of the work. On 28th October 1922 Carl Nielsen wrote almost despairingly to Emil Telmányi:

“What am I to say and do with respect to my violin concerto? Of course it is true that the rondo is in a quite different world; yet Dohnanyi is not right when he talks about a different style. If we take the theme from I Allegro



and compare it with



then the spirit is about the same. But it is I suppose [a] risky and challenging thing to demand that the audience must make the adaptation. We could perhaps say that the 1st movement is more lively and temperamental, but does that make it better music? I don't think so, and in fact I went to a lot of pains in the rondo to express clearly that the milieu is now quite different and the actual ending absolutely renounces anything that could dazzle or impress. I think this is expressed as clearly as possible. It would have been an easy matter to end brilliantly, but— well, maybe it was stupid of me. Yet I might consider making another movement instead of the rondo (maybe a theme with a set of variations??) – we can talk about it some time when we meet.”⁴²

An attempt was made to solve the problem in a performance at Tivoli on 16th May 1923 with Emil Telmányi as soloist and Frederik Schnedler-Petersen as conductor,⁴³ where *A Saga Dream* was played between the first and second movements. However, the experiment was never repeated.

On the Continent the Violin Concerto was generally well received, yet there were also less positive reviews. In connection with a concert in Karlsruhe in 1923 the *Rezidenz Anzeigen* writes:

oktober 1922 spillede han koncerten under ledelse af Ernst von Dohnányi med Philharmonische Gesellschaft i Budapest,⁴¹ og den nævnte bekymring om balancen mellem de to satser blev for Ernst von Dohnányi et regulært problem, idet han mente, at den stilistiske forskel var så stor, at den brød helheden i værket. Den 28. oktober 1922 skrev Carl Nielsen næsten fortvivlet til Emil Telmányi:

“Hvad skal jeg sige og gøre i Anledning af min Violinkonzert? Naturligvis er det rigtigt at Rondoer er i en hel anden Verden; men Dohnanyi har dog ikke Ret, naar han taler om en anden Stil. Ifald vi tager Temaet fra I Allegro



og sammenligner det med



saa er Aanden omtrent den samme. Men det er jo [en] farlig og fordringsfuld Sag at forlange at Tilhørerne maa stemme sig om. Vi kan maaske sige at 1st Sats er mere levende og temperamentsfuld, men er det derfor bedre Musik? Jeg mener nej, og jeg har netop gjort mig al Umage i Rondoer for at udtrykke tydeligt at nu er Millieuet et helt andet og selve Slutningen giver helt Afkald paa alt hvad der kan blænde eller imponere. Jeg synes det er saa tydeligt udtrykt som muligt. Det havde været en let Sag at slutte brillant, men— ja, maaske var det dumt af mig. Dog kunde jeg tænke mig at gøre en anden Sats istedetfor Rondoer, (maaske Tema med en Række Variationer??) vi kan engang tale om det naar vi ses.”⁴²

Problemet forsøgt løst ved en opførelse i Tivoli 16. maj 1923 med Emil Telmányi som solist og Frederik Schnedler-Petersen som dirigent,⁴³ hvor *Saga-Drøm* blev spillet mellem første og anden sats. Eksperimentet blev dog aldrig siden gentaget.

I Europa blev violinkoncerten generelt vel modtaget, men der var dog også mindre positive anmeldelser. I forbindelse med en koncert i Karlsruhe i 1923 hedder det i *Rezidenz Anzeigen*:

41 Ungarsk dirigent og komponist (1877-1960).

42 DK-Kk, CNS, C II,10, gengivet i Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 25-26 og citeret i Emil Telmányi, *Af en musikers billedbog*, København 1978, s. 155-156.

43 Dirigent (1867-1938).

41 Hungarian conductor and composer (1877-1960).

42 DK-Kk, CNS, C II,10, reproduced in Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 2, pp. 25-26 and quoted in Emil Telmányi, *Af en musikers billedbog*, Copenhagen 1978, pp. 155-156.

43 Danish conductor (1867-1938).

“At the well-attended concert we made the acquaintance of a first-class violinist: Peder Möller of Copenhagen. He is far above the average: his technical skill is considerable, his [?] and double stopping (including pizzicato) are completely in tune and of flawless purity and fluency. What Herr Peder Möller is capable of as a musician, though, cannot be ascertained. Because, apart from a few passages, Nielsen’s violin concerto is almost completely concerned with technicalities. Are the cadenzas by Nielsen or by Peder Möller? At all events they are superfluous and without artistic merit. But Peder Möller played them wonderfully and earned a storm of applause for them, just as the whole performance was a great success for the conductor who in this concert once more demonstrated his fine, psychologically outstanding artistry.”⁴⁴

With a single exception it was only Peder Møller and Emil Telmányi who took on the solo part in Carl Nielsen’s lifetime.⁴⁵ The following letter from Anne Marie Carl-Nielsen to Carl Nielsen in connection with the planning of the concert in Tivoli on the occasion of his sixtieth birthday suggests that after becoming a member of the family Emil Telmányi had sidelined Peder Møller as the real interpreter of Carl Nielsen’s Violin Concerto:

“Dear Carl, I hear at this moment that Peder Møller, not Telmányi, is to play your violin concerto!!! But that is an unheard-of slight on your and our great day of celebration – this must be a misunderstanding which you really must get remedied; everyone will be surprised over it, everyone will feel – justifiably – insulted on behalf of your son-in-law Telmányi – on that day, the celebration day [.] Agnes Lunn says it really is a bit stiff that Telmányi is being left out – he hasn’t deserved that.”⁴⁶

Carl Nielsen had a very close relationship with his son-in-law, and explained to him “with an apologetic expression” that he would not let Peder Møller down.⁴⁷ Carl Nielsen was also close to Møller, and he stuck to his guns and had Peder Møller play on the actual birthday on 9th June 1925, while Emil Telmányi played in the Royal Orchestra’s gala concert for Carl Nielsen on 11th November 1925 in the large concert hall of the Odd Fellow

⁴⁴ *Rezidenz Anzeigen*, 6.3.1923 (DK-Kk, CNA, I.E.b.4).

⁴⁵ On 18.1.1926 the Music Society of Odense held a belated birthday concert in honour of Carl Nielsen. On this occasion the concerto was performed by Julius Chonovitsch (1883-1975) on violin and his wife Margrethe Aarestrup-Chonovitsch (1887-1972) on piano. At the concert, Carl Nielsen himself conducted the *Suite for Strings*, op. 1, Torben Schousboe, *op. cit.*, p. 489.

⁴⁶ Quoted from Torben Schousboe, *op. cit.*, p. 480.

⁴⁷ Emil Telmányi, *op. cit.*, pp. 191-192.

“Das sehr gut besuchte Konzert machte uns noch mit einem erstklassigen Violinisten bekannt: Peder Möller aus Kopenhagen. Er steht weit über dem Durchschnitt; sein technisches Können ist bedeutend, seine [?] und Doppelgriffe (mit Pizzikato) sind von tadelloser Reinheit und Geläufigkeit. Was Herr Peder Möller als Musiker leistet, kann nicht festgestellt werden. Denn das Niensensche Violin-Konzert ist, von wenigen Stellen abgesehen, fast ganz aufs Technische eingestellt. Ob die Kadenzen von Nielsen oder von Peder Möller sind? Sie sind jedenfalls überflüssig und ganz ohne musikalischen Wert. Aber Peder Möller spielte sie wunderbar und erntete d. m. auch stürmischen Beifall, wie die ganze Veranstaltung ein grosser Erfolg war für den Dirigenten, der seine feine, ps[y]chologisch-eminente Künstlerschaft auch in diesem Konzert aufs neue bewies.”⁴⁴

Med en enkelt undtagelse var det kun Peder Møller og Emil Telmányi, der gav sig i kast med solostemmen i Carl Niensens levetid.⁴⁵ Følgende brev fra Anne Marie Carl-Nielsen til Carl Nielsen i forbindelse med planlægningen af koncerten i Tivoli i anledning af hans tresårsfødselsdag tyder på, at Emil Telmányi efter sin indtræden i familien havde fortrængt Peder Møller som den egentlige fortolker af Carl Niensens violinkonzert:

“Kjær Carl jeg hører i dette Øjeblik at Peder Møller ikke Telmányi skal spille Din Violinconcert!!! det er dog en uhørt Tilsidesættelse ved Din og vor store Festdag dette må være en Misforståelse som Du endelig må få rettet alle vil være forbauset over det, alle vil føle sig og med rette krænkede på Din Svigersøn Telmányis Vegne *den Dag Festdagen* [.] Agnes Lunn siger det er minsanten et stift Stykke at Telmányi udelukkes, det har han ikke fortjent.”⁴⁶

Carl Nielsen havde et meget nært forhold til sin svigersøn og forklarede ham “med en undskyldende mine”, at han ikke ville svigte Peder Møller.⁴⁷ Også ham stod Carl Nielsen nær, og han holdt fast ved sit og lod Peder Møller spille på selve fødselsdagen den 9. juni 1925, mens Emil Telmányi så til gengæld spillede ved Det Kongelige Kapels festkoncert for Carl Nielsen

⁴⁴ *Rezidenz Anzeigen*, 6.3.1923 (DK-Kk, CNA, I.E.b.4).

⁴⁵ 18.1.1926 afholdt Odense Musikforening en forsinket fødselsdagskoncert til Carl Niensens ære. Ved denne lejlighed blev koncerten opført af Julius Chonovitsch (1883-1975) på violin og hans hustru Margrethe Aarestrup-Chonovitsch (1887-1972) på klaver. Ved koncerten dirigerede Carl Nielsen selv *Suite for Strygeorkester*, op. 1, Torben Schousboe, *op. cit.*, s. 489.

⁴⁶ Citeret efter Torben Schousboe, *op. cit.*, s. 480.

⁴⁷ Emil Telmányi, *op. cit.*, s. 191-192.

Palæ.⁴⁸ Although Emil Telmányi played it most frequently, it must be emphasized that it was Peder Møller who was the soloist on the red-letter days of Carl Nielsen himself and the Violin Concerto: the first performance on 28th February 1912, the sixtieth birthday on 9th June 1925 and finally on 1st October 1931 with the Radio Orchestra, two days before the composer's death. This concert was held on the occasion of the inauguration of the new Danish Broadcasting Corporation building, the annexe stage of the Royal Theatre, known from 1945 as *Stærekassen* ("the Starling Box"). Carl Nielsen was to have conducted himself, but was admitted to hospital the same day with a heart attack, and Emil Reesen took his place. Carl Nielsen had asked for a set of earphones and lay on his sickbed listening to the concert on a crystal set.⁴⁹ He died during the night between the 2nd and 3rd October.

Seven years were to pass after the first performance with a total of seven performances with Peder Møller as soloist before the concerto was printed. Carl Nielsen was staying at his summer cottage, *Finis Terrae* in Skagen, and from there Emil Telmányi was kept informed by letter of the publication process. On 29th June 1918 he wrote: "The day before yesterday I sold the concert to Wilh. H. All of it (score, parts etc.) will be published as soon as possible."⁵⁰ On 1st July 1918 the music publisher Wilhelm Hansen sent a contract for his signature.⁵¹ According to the publisher's first calculation of the size of the score it filled 123 plates,⁵² and to save money they wanted both the score and parts autographed, which Carl Nielsen "most insistently" refused, and he continued:

"And I would ask you to set the matter in motion quickly, so that it can be ready in the autumn; I have – as I said – for the benefit of both publisher and composer, my reasons for haste this time; after all I am not normally so zealous about publication, but this time it is different."⁵³

- 48 Besides the Violin Concerto, Carl Nielsen conducted Symphony No. 6, *Sinfonia semplice*, *A Saga Dream*, op. 39, *Pan and Syrinx*, op. 49, and the Oriental March from *Aladdin*, op. 34.
- 49 In the first section of the concert works by Niels W. Gade were performed, and in the second section, besides the Violin Concerto, the Prelude to Act Two of *Saul and David* and the Oriental March from *Aladdin*, Torben Schouboe, *op. cit.*, p. 625.
- 50 DK-Kk, CNS, C II, 10.
- 51 DK-Kk, Wilhelm Hansen Arkiv, letter package 1916-1918, A-Ø.
- 52 Letter from the publisher to Carl Nielsen of 10.7.1918 (DK-Kk, Wilhelm Hansen Arkiv, letter package 1916-18, A-Ø).
- 53 Letter from Carl Nielsen to the music publisher Alfred Hansen of 12.7.1918 (DK-Kk, Wilhelm Hansen Arkiv, letter package 1912-1938, K-R).

den 11. november 1925 i Odd Fellow Palæets store sal.⁴⁸ Selv om Emil Telmányi har spillet den flest gange, skal det understreges, at det var Peder Møller, der var solist på Carl Niensens og violinkoncertens mærkedage: uropførelsen den 28. februar 1912, tresårsfødselsdagen den 9. juni 1925 og sidst den 1. oktober 1931 med radioorkesteret, to dage før komponistens død. Denne koncert fandt sted i anledning af indvielsen af den nye radiofonibygning, Det Kongelige Teaters anneksscene, fra 1945 kaldet *Stærekassen*. Carl Nielsen skulle selv have dirigeret, men blev indlagt samme dag med hjerteanfald, og Emil Reesen trådte til i stedet for. Carl Nielsen havde bedt om at låne et sæt høretelefoner og lå på sit sygeleje og lyttede til koncerten gennem et krystalapparat.⁴⁹ Han døde natten mellem 2. og 3. oktober.

Der skulle gå syv år efter uropførelsen med i alt syv opførelser med Peder Møller som solist, før koncerten blev trykt. Carl Nielsen befandt sig i sit sommerhus *Finis Terrae* på Skagen, hvorfra Emil Telmányi via breve blev holdt løbende orienteret om udgivelsesprocessen. Den 29. juni 1918 skrev han: "Vorgestern habe ich an Wilh. H. das Konzert verkauft. Das ganze Material (Part. Stimmen u.s.w) wird so bald wie möglich gedruckt."⁵⁰ Den 1. juli 1918 fremsendte musikforlaget Wilhelm Hansen en kontrakt til underskrift.⁵¹ Efter forlagets første beregning af partiturets omfang fyldte det 123 plader,⁵² og man ønskede for at spare penge at få både partitur og stemmer autograferet, hvilket Carl Nielsen "på det indstændigste" frabad sig, og han fortsatte:

"Og jeg beder Dig lade Sagen gaa hurtigt igang, saa den kan ligge parat til Efteraaret; jeg har, – som jeg sagde – til Fordel for baade Forlægger og Komponist, mine Grunde til Hurtighed, denne Gang; jeg plejer jo ellers ikke at være saa forhippet paa/ af mig med Udgivelse, men denne Gang er det anderledes."⁵³

- 48 Carl Nielsen dirigerede foruden violinkoncerten, symfoni Nr. 6, *Sinfonia semplice*, *Saga-Drøm*, op. 39, *Pan & Syrinx*, op. 49 og Orientalisk Festmarsch af *Aladdin*, op. 34.
- 49 Ved koncerten opførtes i første afdeling værker af Niels W. Gade, og i anden afdeling ud over violinkoncerten Forspil til 2. Akt af *Saul og David*, Orientalisk Festmarsch af *Aladdin*, Torben Schouboe, *op. cit.*, s. 625.
- 50 DK-Kk, CNS, C II, 10.
- 51 DK-Kk, Wilhelm Hansen Arkiv, brevpakke 1916-1918, A-Ø.
- 52 Brev fra forlaget til Carl Nielsen af 10.7.1918 (DK-Kk, Wilhelm Hansen Arkiv, brevpakke 1916-18, A-Ø).
- 53 Brev fra Carl Nielsen til musikforlægger Alfred Hansen af 12.7.1918 (DK-Kk, Wilhelm Hansen Arkiv, brevpakke 1912-1938, K-R).

On 17th July the score was entered with the plate number “16967” in Wilhelm Hansen’s engraver’s book,⁵⁴ and two days later, after a new division of the score corresponding to 100 plates,⁵⁵ the publishers wrote that they hoped to have the score published by the autumn.⁵⁶ But it was not to be. From a letter of 4th November 1918 about the title of the work from Wilhelm Hansen to Carl Nielsen, who was at this time in Gothenburg deputizing for the conductor Wilhelm Stenhammar at the Gothenburg Orchestra Society, it is evident that the work has not yet appeared.⁵⁷ Exactly when the score was printed is not clear from the available sources, but it was printed with the copyright year 1919.

The parts were not engraved, but autographed, and the originals, according to a letter from the publisher to Carl Nielsen, were sent to Germany on 26th July 1918:

“Permit us to inform you that we have today sent the parts for the violin concerto to the printers in Germany. The parts are normally autographed, proof-read and printed in Germany without us receiving proofs of them. Sending proofs to us is difficult to do, since the ink with which they autograph does not last that long. The parts are, according to what we understood from our last conversation, so accurate that they do not need to be compared with the score.”⁵⁸

That no proofs were read of the parts against the score is further evident from the following letter from Wilhelm Hansen, dated 15th August 1918:

“The printers in Germany, who are at present dealing with the autographing of the parts for your violin concerto, have asked us whether there is a printed orchestral score against which they can have the proofs of the parts read. We have today written to the printers that a proofed impression of the orchestral score can be sent off within about one month, but that the composer has in any case informed us that the parts are in such conformity with the score that the parts can safely be read in Leipzig.”⁵⁹

54 Wilhelm Hansen, Engraver’s Book, 15700-17551, deposited at the Royal Library.

55 Cf. letter from the publisher to Carl Nielsen of 19.7.1918 (DK-Kk, Wilhelm Hansen Arkiv, letter package 1916-1918, A-Ø).

56 DK-Kk, Wilhelm Hansen Arkiv, letter package 1916-1918, A-Ø.

57 *Ibid.*

58 *Ibid.*

59 *Ibid.*

17. juli 1918 blev partituret indført med pladennummer “16967” i Wilhelm Hansens stikkerbog,⁵⁴ og to dage senere, efter en ny inddeling af partituret svarende til 100 plader⁵⁵ skrev forlaget, at man håbede at have partituret trykt til efteråret.⁵⁶ Det gik dog ikke således. Af et brev af 4. november 1918 vedrørende værket fra Wilhelm Hansen til Carl Nielsen, som på dette tidspunkt befandt sig i Göteborg som vikar for dirigent Wilhelm Stenhammar ved Göteborgs Orkesterforening, fremgår det, at værket endnu ikke er udkommet.⁵⁷ Præcis hvornår partituret blev trykt, kan ikke dokumenteres ud fra de forhåndenværende kilder, men det er trykt med copyrightåret 1919.

Stemmerne blev ikke stukket, men autograferet, og forlæggene blev ifølge brev fra forlaget til Carl Nielsen sendt til Tyskland 26. juli 1918:

“Vi tillader os herved at meddele Dem at vi idag har sendt Stemmerne til Violin Koncerten til Trykkeriet i Tyskland. Stemmerne bliver sædvanligvis baade autograferede, korrekturlæst og trykt i Tyskland, uden at vi modtager Korrektur derpaa. At sende Korrektur til os lader sig daarligt gøre, da det Blæk der autograferes med ikke kan holde sig saa længe. Stemmerne er jo, efter hvad vi forstod af vor sidste Samtale, saa nøjagtige at de ikke behøver at sammenlignes med Partituret.”⁵⁸

At der ikke er læst korrektur på stemmerne efter partituret, fremgår yderligere af følgende brev fra Wilhelm Hansen, dateret 15. august 1918:

“Trykkeriet i Tyskland, som i Øjeblikket befatter sig med Autograferingen af Stemmerne til Deres Violinkoncert, forespørger os, om der findes et trykt Orkesterpartitur, hvorefter man kan lade Korrekturen paa Stemmerne læse. Vi har i dag tilskrevet Trykkeriet, at et læst Korrekturaftryk af Orkesterpartituret kan afsendes i Løbet af ca. 1 Maaned, men at Komponisten forøvrigt har meddelt os, at Stemmerne er i saa nøje Overenstemmelse med Partituret, at Stemmerne kan godt læses i Leipzig.”⁵⁹

54 Wilhelm Hansen, Stikkerbog, 15700-17551, deponeret på Det Kongelige Bibliotek.

55 Jf. brev fra forlaget til Carl Nielsen af 19.7.1918 (DK-Kk, Wilhelm Hansen Arkiv, brevpakke 1916-1918, A-Ø).

56 DK-Kk, Wilhelm Hansen Arkiv, brevpakke 1916-1918, A-Ø.

57 *Ibid.*

58 *Ibid.*

59 *Ibid.*

Concurrently with the production of the parts, the edition for violin and piano was made ready.⁶⁰ Two days after the signing of the publication contract with Wilhelm Hansen, Carl Nielsen wrote in the above-mentioned letter of 29th June: “Dear Emil! I have already sent the solo part for the violin concerto. The piano part will soon be copied and sent off.”⁶¹ And on 18th July: “Dear Emil! Yesterday I sent the piano part for the violin concerto; as a parcel, it will not take too long, I hope.”⁶²

On the same day he wrote to the publisher:

“I hope for the best and am today sending the solo violin part and the piano part, reviewed and proofed with as much care as is possible for me, so the engravers need correct no errors on my account in the proofs.”⁶³

It does not appear from the correspondence among Carl Nielsen, Emil Telmányi and the publisher whether this concerns one or two manuscripts. Either Carl Nielsen sent a manuscript to both Emil Telmányi and to the publisher, or he sent one to the publisher and then informed Emil Telmányi.⁶⁴ At all events the manuscripts must be considered lost. It is noted in Wilhelm Hansen’s engraver’s book that the manuscripts for the piano part of the piano score and a separate solo part were delivered together with the full score on 17th July 1918. The datings in the letters and the engraver’s book give us no clear picture of how many manuscripts there were, and where they were. As in the full score, “copyright 1919” is specified in the parts and the piano score. The separate solo part in the piano score (**Fa**) and the violin part in the printed piano score (**F**) differ both from each other and from the part in the main source (**A**) in many important respects such as dynamics, articulation etc. and cannot be used to complement the solo part in the score approved by Carl Nielsen; at some points the differences are crucial and in some places even contradict the part in the score. This suggests that Carl Nielsen read proofs of the separate solo part without comparing it with either the full score or the piano score. In the present edition we therefore disregard the violin part for the piano score (**Fa**),

60 According to Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 2, p. 40 the piano arrangement was made by Henrik Knudsen.

61 DK-Kk, CNS, C II, 10.

62 *Ibid.*

63 DK-Kk, Wilhelm Hansen Arkiv, letter package 1912-1935, K-R.

64 Emil Telmányi himself writes that in May 1918 he received a copy of the solo part, and two weeks later a copy of the piano part, cf. Emil Telmányi, *Vejledning til Indstudering og Fortolkning af Carl Nielsens Violinværker og Kvintet for Strygere*, Copenhagen, Wilhelm Hansen Edition No. 4401, p. 11.

Samtidig med produktionen af stemmerne blev udgaven for violin og klaver gjort klar.⁶⁰ To dage efter indgåelsen af forlagsaftalen med Wilhelm Hansen skrev Carl Nielsen i det tidligere nævnte brev af 29. juni: “Lieber Emil! Die Solostimme zum Concert habe ich schon abgesandt. Die Klavierstimme wird bald fertig kopiert und geschickt.”⁶¹ og den 18. juli: “Lieber Emil! Gestern habe ich die Klavierstimme für das Violinkonzert abgesandt, hoffentlich geht’s als Packete ziemlich [schnell].”⁶²

Samme dag skrev han til forlaget:

“Jeg haaber det bedste og sender nu idag Soloviolinstemmen og Klaverstemmen, gennemset og korrigeret med saa stor Omhu som det er mig muligt, saa Stikkerne ingen Fejl behøver at rette for min Skyld i Korrekturen.”⁶³

Det fremgår ikke af korrespondancen mellem Carl Nielsen, Emil Telmányi og forlaget, om der er tale om et eller to manuskripter. Enten har Carl Nielsen sendt et manuskript både til Emil Telmányi og til forlaget, eller også har han sendt ét til forlaget og derpå orienteret Emil Telmányi.⁶⁴ Under alle omstændigheder må manuskripterne anses for at være gået tabt. I Wilhelm Hansens stikkerbog er noteret, at manuskripterne til klaverpartiturets klaverstemme og separat solostemme er leveret samtidig med partituret den 17. juli 1918. Datoangivelserne i brevene og stikkerbogen giver et uklart billede af, hvor mange manuskripter der fandtes og hvor. Som i partituret er der i stemmer og klaverpartitur angivet “copyright 1919”. Den separate solostemme i klaverpartituret (**Fa**) og violinstemmen i det trykte klaverpartitur (**F**) afviger såvel fra hinanden som fra stemmen i hovedkilden (**A**) på mange væsentlige punkter såsom dynamik og artikulation m.m. og kan ikke komplettere solostemmen i det af Carl Nielsen godkendte partitur; nogle steder er afvigelserne af afgørende betydning og står endda visse steder i modsætning til stemmen i partituret. Dette tyder på, at Carl Nielsen har læst korrektur på den separate solostemme uden at sammenholde den med hverken partitur eller klaverpartitur. I nærværende udgave ses der derfor bort fra klaverpartiturets violinstemme (**Fa**), idet det

60 Iflg. Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 40 er klaverudtoget udarbejdet af Henrik Knudsen.

61 DK-Kk, CNS, C II, 10.

62 *Ibid.*

63 DK-Kk, Wilhelm Hansen Arkiv, brevpakke 1912-1935, K-R.

64 Emil Telmányi selv skriver, at han i maj 1918 modtog en afskrift af solostemmen, og to uger senere en afskrift af klaverstemmen, jf. Emil Telmányi, *Vejledning til Indstudering og Fortolkning af Carl Nielsens Violinværker og Kvintet for Strygere*, København, Wilhelm Hansen Edition No. 4401, s. 11.

but note that the variants in this violin part are of course given in the Editorial Emendations and Alternative Readings.

Despite Carl Nielsen's assurances of the weeding-out of printing errors in the piano score and of the conformity of the parts to the score, it is a fact that there were many errors, which the 1949 editions of the score, parts, piano score and solo part, published by Emil Telmányi, tried to remedy. Emil Telmányi corrected many of the printing errors of the first edition, but also left his own fingerprint on the publications. In the editions this is explicitly stated: "The markings and annotations given in () are by E. Telmányi and were approved by the composer". These markings and notes however make up only a small proportion of the changes. An examination shows that in his publications of 1949 Emil Telmányi further introduced several details from the draft which are neither in the fair copy nor in the first edition. In both Emil Telmányi's and Carl Nielsen's own copies of the set of parts for the first edition there are also many additions in Emil Telmányi's hand. Neither Emil Telmányi's changes in the edition from 1949 nor his additions in the set of parts for the first edition can be interpreted with certainty as the wishes of the composer, so in the present edition these additions and changes have been disregarded.

The preserved source material consists of the autograph sources: sketches, draft and fair copy. The last of these is the manuscript source for the printed edition of 1919. In addition to these there are manuscript string parts (duplicate parts) from the first performance, while the other parts must be considered lost after being used as the source for the autographed parts of the first edition. Of the set of parts for the first edition there are, as mentioned above, two private copies: Carl Nielsen's and Emil Telmányi's, both sets with additions by both Carl Nielsen and Emil Telmányi.

As the main source we have chosen the printed score of 1919, since this constitutes the last complete source approved by Carl Nielsen; in certain cases the fair copy and the draft have functioned as supplementary and corrective sources. Articulation and dynamics have posed the greatest problems in the editorial work, and these have been solved as far as possible by filling in the missing instructions on the basis of analogies within the main source itself. The draft and fair copy have provided pointers.

The editorial work has been done in close collaboration between the two editors. However, the final responsibility is distributed as follows:

Kirsten Flensborg Petersen: I bb. 1-170; II bb. 269-550

Elly Bruunshuus Petersen: I bb. 171-407; II bb. 1-268

The editors

skal bemærkes at denne violinstemmes varianter selvsagt er anført i Editorial Emendations and Alternative Readings.

Trods Carl Niensens forsikringer om udlugningen af trykfejl i klaverpartituret og om stemmernes overensstemmelse med partituret, er det en kendsgerning, at der var mange fejl, som 1949-udgaverne af partitur, stemmer, klaverpartitur og solostemme, udgivet af Emil Telmányi, forsøgte at råde bod på. Emil Telmányi har rettet mange af førsteudgavens trykfejl, men han har også sat sit eget fingeraftryk på udgivelserne. I udgaverne anføres det udtrykkeligt: "De i () anførte Tegn og Noter er fra E. Telmányi og er godkendt af Komponisten". Disse tegn og noter udgør imidlertid kun en lille del af ændringerne. En undersøgelse viser, at Emil Telmányi i sine udgivelser fra 1949 yderligere har indført adskillige detaljer fra kladden, som hverken findes i renskriften eller førsteudgaven. Også i både Emil Telmányis og Carl Niensens håndeksemplarer af førsteudgavens stemmesæt er der mange tilføjelser med Emil Telmányis hånd. Hverken Emil Telmányis ændringer i udgaven fra 1949 eller hans tilføjelser i førsteudgavens stemmesæt kan med sikkerhed fortolkes som komponistens vilje, hvorfor der i nærværende udgave ses bort fra disse tilføjelser og ændringer.

Det overleverede kildemateriale består af de autografe kilder: skitser, kladde og renskrift; sidstnævnte som trykforlæg til den trykte udgave fra 1919. Endvidere foreligger der håndskrevne strygerstemmer (doubletstemmer) fra uropførelsen, mens de øvrige stemmer må anses for at være gået tabt efter at være blevet brugt som forlæg for den første udgaves autograferede stemmer. Af førsteudgavens stemmesæt findes som nævnt to håndeksemplarer: Carl Niensens og Emil Telmányis, begge sæt med tilføjelser af både Carl Nielsen og Emil Telmányi.

Som hovedkilde er valgt det trykte partitur fra 1919, idet dette udgør den seneste komplette kilde godkendt af Carl Nielsen; renskriften og kladden har i visse tilfælde fungeret som supplerende og korrigerende instans. Artikulation og dynamik har udgjort de største problemer i revisionsarbejdet, og de er løst ved såvidt muligt at komplettere på basis af analogislutninger på hovedkildens egne præmisser. Kladde og renskrift har været vejvisere.

Udgivelsesarbejdet er udført i tæt samarbejde mellem de to udgivere. Imidlertid er det endelige ansvar fordelt som følger:
Kirsten Flensborg Petersen: I t. 1-170, II t. 269-550
Elly Bruunshuus Petersen: I t. 171-407, II t. 1-268

Udgiverne

CONCERTO FOR FLUTE
AND ORCHESTRA

The flute concerto was composed in 1926. During the preceding ten years Carl Nielsen had composed many of his central works: the music for *Aladdin*, composed in 1917-18, the Fifth Symphony from 1921-22 and the Sixth Symphony, which was premiered in December 1925, as well as a number of works for smaller ensembles, including the *Wind Quintet* from 1922, and finally two important works for solo instrument, the *Suite* for piano, composed in 1919-20, and the *Prelude and Theme with Variations* for solo violin from 1923. Furthermore many of Carl Nielsen's Danish songs for communal singing in various popular contexts appeared in these years.

Although the flute concerto was composed relatively late in Carl Nielsen's life, it was the first time he used the flute as a solo instrument in a major work. Earlier he had composed for flute in *The Mother* from 1920, where there are three striking passages for flute, including *The Fog is Lifting*. To these we can add a longer flute solo in the third act of *Masquerade* from 1905-1906, while the flute is also used in the *Wind Quintet* from 1922.

Part of the flute concerto was composed on a journey abroad from August 1926 until the middle of October 1926. Carl Nielsen had been appointed by the 'court singer' Emil Holm, director of the newly established Danish Broadcasting Corporation,¹ as a member of a commission whose brief was to decide what type of radio transmitter should be built at the new radio station in Kalundborg. After the work of the commission was over he travelled to Italy, where his daughter, Anne Marie Telmányi,² and her husband Emil Telmányi,³ were staying. Carl Nielsen planned to be back in Copenhagen by 7th September for entrance auditions for the Royal Danish Academy of Music,⁴ but he was held up by illness and did not come back until between 8th and 13th October.⁵

During the last months before his trip he had the idea of composing "a largish thing for clarinet and small orchestra", as

- 1 Danish singer (1867-1950).
- 2 Danish painter (1893-1983).
- 3 Hungarian violinist (1892-1988).
- 4 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevsveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 507.
- 5 Cf. letter from Carl Nielsen to Vera Michaelsen, 7.10.1926, sent from Regensburg (Dk-Kk, CNA, I.A.c.) and letter from Carl Nielsen to Henrichsen, Peters Musikverlag, 13.10.1926, sent from Copenhagen (Staatsarchiv Leipzig, 1935. Musikverlag C.F. Peters, Leipzig, No. 1934).

KONCERT FOR FLØJTE
OG ORKESTER

Fløjtekoncerten er komponeret i 1926. I de foregående ti år havde Carl Nielsen komponeret mange af sine meget centrale værker: musikken til *Aladdin*, komponeret i 1917-18, 5. symfoni fra 1921-22 og 6. symfoni, der blev uropført i december 1925, hvortil kommer en række værker for mindre besætning, heriblandt *Blæserkvintet* fra 1922, og endelig to væsentlige værker for soloinstrument, *Suite* for klaver, komponeret i 1919-20, og *Præludium og Tema med Variationer* for solo-violin fra 1923. Desuden udkom i disse år mange af Carl Niensens danske sange til fællessang i folkelige forsamlinger.

Selv om fløjtekoncerten er komponeret relativt sent i Carl Niensens liv, er det første gang han bruger fløjten som soloinstrument i et større værk. Tidligere havde han komponeret for fløjte i *Moderen* fra 1920, hvor der findes tre markante passager for fløjte, heriblandt: *Taagen letter*. Hertil kommer en længere fløjtesolo i 3. akt af *Maskarade* fra 1905-1906, ligesom fløjten indgår i *Blæserkvintet* fra 1922.

En del af fløjtekoncerten er komponeret på rejse i udlandet fra august 1926 til midten af oktober 1926. Carl Nielsen var af Kammersanger Emil Holm, direktør for den nystiftede Statsradiofoni,¹ blevet udpeget til medlem af en kommission, hvis opgave var at afgøre, hvilken type radiosender man skulle anlægge ved den nyopførte radiostation i Kalundborg. Efter kommissionens arbejde rejste han til Italien, hvor hans datter, Anne Marie Telmányi,² og hendes mand, Emil Telmányi,³ opholdt sig. Carl Nielsen havde planer om at være tilbage i København den 7. september til optagelsesprøver på Det Kongelige Danske Musikkonservatorium,⁴ men han blev opholdt af sygdom og kom ikke tilbage før mellem den 8. og 13. oktober.⁵

I de sidste måneder inden rejsen havde han en forestilling om at komponere "en større Ting for Klarinet og mindre Orkester",

- 1 Sanger (1867-1950).
- 2 Maler (1893-1983).
- 3 Ungarsk violinist (1892-1988).
- 4 Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevsveksling med Anne Marie Carl-Nielsen*, København 1983, s. 507.
- 5 Jf. brev fra Carl Nielsen til Vera Michaelsen, 7.10.1926, sendt fra Regensburg (Dk-Kk, CNA, I.A.c.) samt brev fra Carl Nielsen til Henrichsen, Peter's Musikverlag, 13.10.1926, sendt fra København (Staatsarchiv Leipzig, 1935. Musikverlag C.F. Peters, Leipzig, nr. 1934).

he wrote in May 1926 in a letter to Anne Marie and Emil Telmányi.⁶ He changed his mind, however, before he started on the work, for on 22nd July 1926 he wrote to Carl Johan Michaelsen:⁷

“I haven’t begun on the clarinet thing and now and then I have had an idea that would ‘suit’ the flute well. – Should I rather write a flute piece first?

I’m thinking in this respect about Paris and I’d like to hear a word or two from you about the matter; whether Gilbert⁸ is going and what could come of it.”⁹

He mentions the work on the flute concerto in many letters over the next few months.¹⁰ On 4th September 1926 he describes to Carl Johan Michaelsen in more detail how the work is progressing and what he thinks of the concerto:

“The flute concerto is going well and just today I have finished the first movement, which has come out well; but it is very difficult for the soloist, so there will be something to study for the good Gilbert. This movement will be by far the most important, from the content side too; it plays 10 minutes and in fact could stand alone, so if I were to drop the rest – as I do not hope to, or have in mind – then it can easily be played alone. The other movements will of course be short. Unfortunately I have forgotten the first sheet of the score at home but have written for it and on Monday the flute part with the outline accompaniment can be in Copenhagen. I am sending it to you since I do not know Jespersen’s address. I only hope the two of you will like the piece; I have worked and thought a lot about the instrument and the orchestral accompaniment is very finely honed, almost like chamber music. The orchestra, besides the solo part, consists of 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 1 bass trombone, timpani and string orchestra.”¹¹

6 Cf. letter of 13.5.1926 (*Dk-Kk*, CII, 10).

7 Danish wholesaler (1885-1963).

8 Holger Gilbert-Jespersen, Danish flautist (1890-1975), gave the flute concerto its first performance.

9 *Dk-Kk*, acc. 1995/55 Michaelsen.

10 Cf. letters from Carl Nielsen to Anne Marie Carl-Nielsen 22.8.1926, Torben Schousboe, *op. cit.*, p. 506, 24.8.1926, Torben Schousboe, *op. cit.*, p. 507; to Vera and Carl Johan Michaelsen 6.8.1926 (*Dk-Kk*, acc. 1995/55 C.J. Michaelsen), 24.8.1926 (*Dk-Kk*, CNA, 1.A.c.), 13.9.1926 (*Dk-Kk*, acc. 1995/55 Michaelsen), 17.9.1926 (*Dk-Kk*, acc. 1995/55 Michaelsen); to Irmelin and Eggert Møller 27.8.1926, Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-1948, vol. 2, pp. 257-258; to Anton Svendsen 2.10.1926 (*Dk-Kk*, N.K.S. 4082-40).

11 *Dk-Kk*, acc. 1995/55 Michaelsen.

som han skriver i maj 1926 i et brev til Anne Marie og Emil Telmányi.⁶ Han ombestemmer sig dog inden han kommer i gang med arbejdet, for den 22. juli 1926 skriver han til Carl Johan Michaelsen:⁷

“Jeg har ikke begyndt paa Klarinet-Sagen og af og til er der faldet mig noget ind som vilde ‘staa’ godt for Fløjte. – Skulde jeg hellere først skrive en Fløjtehistorie ?

Jeg tænker herved paa Paris og jeg vilde gerne lige høre et Ord fra Dig om Sagen; om Gilbert⁸ skal med og hvad det kan blive til.”⁹

Han nævner arbejdet med fløjtekoncerten i mange breve de følgende måneder.¹⁰ Mere udførligt beskriver han den 4. september 1926 overfor Carl Johan Michaelsen, hvordan arbejdet skrider frem, og hvad han synes om koncerten:

“Med Fløjtekoncerten gaar det godt og netop idag er jeg blevet færdig med I Sats som er lykkedes godt; men den er ret vanskelig for Solisten, saa der bliver noget at studere for den gode Gilbert. Denne Sats bliver langt den vigtigste, ogsaa fra Indholdets Side; den spiller 10 Minutter og kan i og for sig godt staa alene, saa hvis jeg skulde frafalde Resten – hvad jeg ikke haaber eller har isinde – saa kan den udmærket spilles alene. De andre Sæts er naturligvis korte. Desværre har jeg glemte det første Ark af Partituret hjemme men har skrevet efter det og paa Mandag kan Fløjtestemmen med underlagt Udtog være i Kjøbenhavn. Jeg sender det til Dig da jeg ikke ved Jespersens Adresse. Blot I nu maa synes om Stykket; jeg har arbejdet og tænkt meget paa Instrumentet og Orkesterledsagelsen er meget gennem-ciseleret, næsten som Kammermusik. Orkestret bestaar, foruden Solostemmen, af 2 Oboer, 2 Klarinetter, 2 Fagotter 2 Horn, 1 Basbassun, Pauker og Strygeorkester.”¹¹

6 Jf. brev af 13.5.1926 (*Dk-Kk*, CII, 10).

7 Grosserer (1885-1963).

8 Holger Gilbert-Jespersen, fløjtenist (1890-1975), uropførte fløjtekoncerten.

9 *Dk-Kk*, acc. 1995/55 Michaelsen.

10 Jf. breve fra Carl Nielsen til Anne Marie Carl-Nielsen: 22.8.1926, Torben Schousboe, *op. cit.*, s. 506, 24.8.1926, Torben Schousboe, *op. cit.*, s. 507; til Vera og Carl Johan Michaelsen: 6.8.1926 (*Dk-Kk*, acc. 1995/55 C. J. Michaelsen), 24.8.1926 (*Dk-Kk*, CNA, 1.A.c.), 13.9.1926 (*Dk-Kk*, acc. 1995/55 Michaelsen), 17.9.1926 (*Dk-Kk*, acc. 1995/55 Michaelsen); til Irmelin og Eggert Møller: 27.8.1926, Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 2, s. 257-258; til Anton Svendsen 2.10.1926 (*Dk-Kk*, N.K.S. 4082-40).

11 *Dk-Kk*, acc. 1995/55 Michaelsen.

And again to Carl Johan Michaelsen on 13th September 1926:

“I am writing to Behrend again about the press etc., but he has asked me to write something that could be quoted, but that is at present impossible for me as I am working concentratedly and the second section – there will only be one pause in the flute concerto – is still not clear to me. Yet I think that two or three small movements will be intertwined as in the violin concert’s second, more or less.”¹²

It appears that he had certain problems composing the second movement. To Rudolph Simonsen,¹³ for example, he wrote on 14th September 1926:

“I am looking forward to seeing you and your wife and hearing what you say to my flute affair, which has kept me very busy. The first section is very large and has been kept chamber-like with a contrapuntal-symphonic development, and I think it has succeeded; at all events I have taken great trouble with it. The second part will be an intertwining of an allegretto and andante, sort of rondoish in form; but at present I only have it in my head, since I have had to send the fair copy and the written-out solo part to Copenhagen for rehearsal by Gilbert J., who is to play it in Paris on 21st October.”¹⁴

In a letter to Anton Svendsen¹⁵ he writes very little but very tellingly about the difficulties of composing with variety for the flute:

“I have written a flute concerto, it plays for about 16 minutes: that is enough for a flute, which does not have the variety of a string instrument with bowings, double-stopping, harmonics etc., isn’t it? I have taken a great deal of trouble with it and hope it is not a total failure.”¹⁶

The concerto was thus composed very quickly and in relatively turbulent circumstances on an extended journey in Italy. It was composed with Holger Gilbert-Jespersen in mind, a flautist who

12 *Dk-Kk*, acc. 1995/55 Michaelsen.

13 Danish pianist and composer (1889-1947).

14 *Dk-Kk*, CNA, I.A.c.

15 Danish violinist (1846-1930), director of the Royal Danish Academy of Music.

16 Letter of 2.10.1926 (*Dk-Kk*, N.K.S. 4082-40).

Og igen til Carl Johan Michaelsen den 13. september 1926:

“Jeg skriver til Behrend igen ang: Presse o.a., men han har bedt mig skrive noget som kunde citeres, men det er mig f. T. umuligt da jeg arbejder koncentreret og II del – der bliver kun et Ophold i Fløjtekoncerten – er mig endnu uklar. Dog tror jeg at to eller tre smaa Satser slynges sammen, som i Violinkoncertens II, omtrent.”¹²

Det lader til at han har haft visse problemer med at komponere anden sats. Til Rudolph Simonsen¹³ skriver han således den 14. september 1926:

“Jeg glæder mig til at se Dem og Deres Kone og høre hvad De siger til min Fløjtehistorie som har optaget mig meget stærkt. I Del er ret stor og er holdt kammeragtig med contrapunktisk-symfonisk Udvikling og jeg tror nok den er lykkedes, ihvertfald har jeg gjort mig megen Umage dermed. II Del bliver en Sammenslyngning af en Allegretto og Andante saadan rondoagtig i Formen; men den har jeg endnu kun i Hovedet, da jeg har maattet sende Renskriften og Udskrivningen af Solo-stemmen til Kjøbenhavn til Indstudering af Gilbert J. der skal spille den i Paris den 21 Oktbr.”¹⁴

I et brev til Anton Svendsen¹⁵ skriver han ganske lidt men dog ret sigende om sine vanskeligheder ved at komponere afvekslende for fløjte:

“Jeg har skrevet en Fløjtekoncert, den spiller circa 16 Min: det er nok til en Fløjte, som ikke har Strygerens Afvekslinger med Strøgarter, Dobbeltgreb, Flag: o. s. v Ikke sandt? Jeg har gjort mig megen Umage dermed og haaber det ikke er helt mislykket.”¹⁶

Koncerten er således komponeret på ret kort tid og under relativt turbulente omstændigheder på en længere rejse i Italien. Den er komponeret med Holger Gilbert-Jespersen i

12 *Dk-Kk*, acc. 1995/55 Michaelsen.

13 Pianist og komponist (1889-1947).

14 *Dk-Kk*, CNA, I.A.c.

15 Violinist (1846-1930), direktør for Det Kongelige Danske Musikkonservatorium.

16 Brev af 2.10.1926 (*Dk-Kk*, N.K.S. 4082-40).

was involved in the earliest planning of the concert in Paris and who gave the concerto its first performance.¹⁷

Carl Nielsen's music had been played earlier in Paris. The Young Composers' Society (Unge Tonekunstneres Selskab) had arranged a chamber concert of Danish music on 23rd November 1923 in collaboration with the Danish Composers' Society (Dansk Tonekunstnerforening) and the French organization L'Association Française d'Expansion et d'Échanges Artistiques, a society which, in close cooperation with the French Ministry of Culture, had the aim of promoting international cultural cooperation. The Danish liaison between the committee set up in Copenhagen and the French organization was the chairman of Young Composers' Society, Knudåge Riisager.¹⁸ In the planned concert Carl Nielsen's *String Quartet* op. 14 was performed by the Breuning-Bache Quartet.¹⁹ At a reception on 25th November 1923 given by the Danish plenipotentiary H.A. Bernhoft,²⁰ Thyra Larsen sang songs by Carl Nielsen and in a concert at the premises of *La revue musicale* Christian Christiansen²¹ played *Variations for Piano*.

Carl Nielsen participated in this concert week in Paris. He wrote to Emil Telmányi:

"The next day I will be going for about a week to Paris. There is to be a Danish chamber music concert down there and that is very fine. The Breuning Quartet is to play my E flat major, Christiansen my Variations etc. We are the guests of the French State and it is all highly official. There are forces at work (all the Danish artists and the French Minister) to see that I can conduct 'The Inextinguishable' in the Padeloup Concerts."²²

tankerne, en fløjtenist, som var inddraget i de tidligste planer for koncerten i Paris og som uropførte koncerten.¹⁷

Carl Niensens musik var tidligere blevet spillet i Paris. Unge Tonekunstneres Selskab havde arrangeret en kammerkoncert med dansk musik den 23. november 1923 i samarbejde med Dansk Tonekunstnerforening og den franske organisation L'Association Française d'Expansion et d'Échanges Artistiques, en forening, der i tæt forbindelse med det franske kulturministerium havde til formål at fremme internationalt kulturelt samarbejde. Den danske forbindelse mellem den nedsatte komité i København og den franske organisation var Unge Tonekunstneres Selskabs formand Knudåge Riisager.¹⁸ Ved den planlagte koncert blev Carl Niensens *Strygekvartet* op. 14 opført af Breuning-Bache kvartetten.¹⁹ Ved en festreception den 25. november 1923 hos den danske Minister, Kammerherre H.A. Bernhoft,²⁰ sang Thyra Larsen sange af Carl Nielsen og ved en koncert i *La Revue musicales* lokaler spillede Christian Christiansen²¹ *Variationer for klaver*.

Carl Nielsen deltog i denne koncertuge i Paris. Han skriver til Emil Telmányi:

"Dagen efter rejser jeg 8 Dage til Paris. Der skal være en dansk Kammermusik koncert dernede og det er meget fint. Breuning-Kvartetten skal spille min Es dur. Christiansen mine Variationer o.s.v. Vi er Gæster hos den franske Stat og det hele er højøfficielt. Der er Krafter igang (alle de danske Kunstnere og den franske Minister) for at jeg skal komme til at dirigere 'Det Uudslukkelige' i Padeloup-Concerterne."²² Jeg vilde egentlig

17 Cf. letter from Carl Nielsen to Carl Johan Michaelsen, 22.7.1926 (Dk-Kk, acc. 1995/55 Michaelsen). Carl Nielsen is said to have been so enthusiastic about the musicians in the Copenhagen Wind Quintet, who had given the first performance of his *Wind Quintet* from 1922, that he promised to write a composition for each of them. The members in 1922 were Paul Hagemann, flute (1882-1967), Svend Chr. Felumb, oboe (1898-1972), Aage Oxenvad, clarinet (1884-1944), Hans Sørensen, French horn (1893-1944), Knud Larsen, bassoon. It appears from this that the anecdote does not fit the actual circumstances, since Holger Gilbert-Jespersen was not a member of the quintet until about 1927.

18 Danish composer (1897-1974).

19 Knudåge Riisager, "Dansk-fransk Kunstudveksling", *Nationaltidende*, 7.7.1923.

20 (1869-1958), Danish envoy extraordinary and plenipotentiary in Paris.

21 Danish pianist (1884-1955).

22 A concert series that had been resumed in 1920 by Rhené-Baton (1879-1940) on the model of a concert series in 1861-1884, the "Concerts Populaires", established by a French conductor, Jules Etienne Padeloup (1819-1887).

17 Jf. brev fra Carl Nielsen til Carl Johan Michaelsen af 22.7.1926 (Dk-Kk, acc. 1995/55 Michaelsen). Carl Nielsen skulle have været så begejstret for musikerne i Københavns Blæserkvintet, som havde uropført hans *Blæserkvintet* fra 1922, at han skulle have lovet at skrive en komposition til hver af dem. Medlemmerne var i 1922 Paul Hagemann, fløjte (1882-1967), Svend Chr. Felumb, obo (1898-1972), Aage Oxenvad, klarinet (1884-1944), Hans Sørensen, horn (1893-1944), Knud Larsen, fagot. Her ser det ud til at anekdoten ikke passer med de faktiske omstændigheder, idet Holger Gilbert-Jespersen ikke var medlem af kvintetten før omkring 1927.

18 Komponist (1897-1974).

19 Knudåge Riisager, "Dansk-fransk Kunstudveksling", *Nationaltidende*, 7.7.1923.

20 Overordnet Gesandt og befuldmægtiget Minister i Paris (1869-1958).

21 Pianist (1884-1955).

22 En koncertserie, der var genoptaget i 1920 af Rhené-Baton (1879-1940) efter forbillede fra en koncertserie 1861-1884 "Concerts Populaires", etableret af fransk dirigent: Jules Etienne Padeloup (1819-1887).

Actually I would rather not have gone down there, but all the young musicians keep on saying I really must come and 'Mother' thinks I absolutely must. Now we'll see what it leads to."²³

The first performance on 21st October 1926 was held at Maison Gaveau, Salle des Concerts, Paris, and L'Orchestre de la Société des Concerts du Conservatoire performed a programme of works exclusively by Carl Nielsen. Emil Telmányi conducted the prelude to Act Two of *Saul and David*, *Symphony No. 5* and *Concerto for Flute and Orchestra*, Carl Nielsen conducted the *Concerto for Violin and Orchestra* and five pieces from *Aladdin*.²⁴ Holger Gilbert-Jespersen was the soloist in the flute concerto and Peder Møller in the violin concerto.

The concert had been organized on the initiative of Carl Johan Michaelsen. He, and, as many sources mention, "a circle of friends", made efforts to promote Carl Nielsen's music abroad, as is evident from a letter to Anne Marie and Emil Telmányi in April:

"Michaelsen has written to me from Paris that he has organized a concert of my works down there for the autumn; thinks I myself should conduct, but if I can't, then Hye-K. or -- Christiansen."²⁵

On the French side L'Association Française d'Expansion et d'Échanges Artistiques was again involved in the arrangement, but it seems that neither Young Composers' Society nor Danish Composers' Society participated in the planning this time. On the other hand, Svend Chr. Felumb from the publisher Borups musikforlag was involved.²⁶ In addition the Danish Embassy in Paris was represented by the plenipotentiary H.A. Bernhoft and the press attaché Helge Wamberg.²⁷

In general the reception in Paris was very positive, but several reviewers questioned the justification of concerts consisting exclusively of works by a single composer. In Carl Nielsen's music the reviews noted his instrumentation, the contrasting

ikke været derned, men alle de unge Musikere bliver ved at jeg endelig skal komme med og Mor mener absolut jeg skal. Nu faar vi se hvad det bringer med."²³

Uropførelsen den 21. oktober 1926 foregik i Maison Gaveau, Salle des Concerts, Paris, hvor L'Orchestre de la Société des Concerts du Conservatoire opførte et program med værker udelukkende af Carl Nielsen. Emil Telmányi dirigerede forspillet til 2. akt af *Saul og David*, *Symfoni nr. 5* og *Koncert for fløjte og orkester*, Carl Nielsen *Koncert for violin og orkester* og 5 stykker fra *Aladdin*.²⁴ Holger Gilbert-Jespersen var solist i fløjtekoncerten og Peder Møller i violinkoncerten.

Koncerten var arrangeret på initiativ af Carl Johan Michaelsen. Han og, som mange kilder nævner det, "en kreds af venner", gjorde sig bestræbelser på at promovere Carl Niensens musik i udlandet, således som det fremgår af brev til Anne Marie og Emil Telmányi fra april måned:

"Michaelsen har skrevet til mig fra Paris at han har arrangeret en Konsert med mine Værker dernede til Efteraaret; mener jeg selv skal dirigere, men ifald jeg ikke kan saa Hye-K. eller -- Christiansen."²⁵

Fra fransk side var L'Association Française d'Expansion et d'Échanges Artistiques igen involveret i arrangementet, men det lader ikke til, at hverken Unge Tonekunstneres Selskab eller Dansk Tonekunstnerforening deltog i planlægningen denne gang. Derimod var Svend Chr. Felumb fra Borups musikforlag involveret.²⁶ Desuden var den danske ambassade i Paris repræsenteret ved Minister Kammerherre H.A. Bernhoft og presseattaché Helge Wamberg.²⁷

Generelt var modtagelsen i Paris meget positiv, men flere anmeldere anfægter berettigelsen af koncerter med værker udelukkende af en enkelt komponist. I Carl Niensens musik bemærkes hans måde at instrumentere på, at klangfarver

23 Letter of 15.11.1923 (*Dk-Kk*, C II, 10).

24 Emil Telmányi, *Af en musikers billedbog*, København, 1978, p. 177.

25 Letter of 30.4.1926 (*Dk-Kk*, C II, 10).

26 Cf. extract from letter from Svend Chr. Felumb to Robert Brussel, head of L'Association Française d'Expansion et d'Échanges Artistiques, 25.9.1926. (Bibliothèque nationale de France, Paris).

27 (1888-1959), Danish press attaché in Paris.

23 Brev af 15.11.1923 (*Dk-Kk*, C II, 10).

24 Emil Telmányi, *Af en musikers billedbog*, København, 1978, s. 177.

25 Brev af 30.4.1926 (*Dk-Kk*, C II, 10).

26 Jf. uddrag af brev fra Svend Chr. Felumb til Robert Brussel, leder af L'Association Française d'Expansion et d'Échanges Artistiques, 25.9.1926. (Bibliothèque nationale de France, Paris).

27 (1888-1959), presseattaché i Paris.

of timbres, the original ideas in the compositions, and the way the works heard reflected the aesthetics of the period but were interpreted in a highly personal manner. On the flute concerto there were relatively few comments. Paul Le Flem wrote in *Comoedia*:

“The Concerto for flute and orchestra, outstandingly performed by M. Holger-Gilbert Jespersen, is the most recent work by M. Nielsen. It has piquancy, drive and does not lack humour.”²⁸

There is more detail from H. de Curzon in *Le Ménestrel*:

“[after a discussion of the violin concerto] M. Carl Nielsen had it followed immediately by a flute concerto which he had just finished, and in which I again find a free treatment, capricious echoes of the sonorities of nature, rather than a composition properly speaking. M. Holger Gilbert Zespersen, who performed it, has a very fine sound, pure, rounded and delicately shaded. He has been a pupil of Hennebains and Philippe Gaubert.”²⁹

and from Maurice Imbert in *Le Courrier Musical & Théâtral*:

“With a robust technique from the contrapuntal or orchestral point of view, M. Nielsen has perfectly absorbed the style of these musicians, to the point of making use of them in a developed fashion which takes on the stamp of personality. Thus it is in the Concerto for Flute, for example, where the combinations of timbres are of a wholly modern bent, worthy of the writer of *The Soldier's Tale*, although the syntax would hardly have frightened Th. Dubois himself.”³⁰

Two of the reviews, though, express incomprehension of the flute concerto:

Jan Meyerheim in *Paris Telegram*:

“The Concerto for flute, well played by M. Jespersen, I did not care for at all; it was beyond my comprehension.”³¹

and Louis Schneider in the *New York Herald*:

sammensættes i kontraster, at kompositionerne rummer originale idéer, og at de værker, man fik at høre, reflekterer periodens æstetik men fortolkes på en meget personlig måde. Om fløjtekoncerten findes kun relativt få kommentarer. Paul Le Flem skriver i *Comoedia*:

“Le Concerto pour flûte et orchestre, remarquablement exécuté par M. Holger-Gilbert Jespersen, est la dernière oeuvre de M. Nielsen. Il a du piquant, de l'allant et ne manque pas d'humour.”²⁸

Mere udførlig er H. de Curzon i *Le Ménestrel*:

“[efter omtale af violinkoncerten] M. Carl Nielsen l'a fait suivre immédiatement d'un concerto de flûte, qu'il vient d'achever, et où je vois encore le libre discours, les capricieux échos des sonorités de la nature plutôt qu'une composition proprement dite. M. Holger Gilbert Zespersen, qui l'a exécuté, a un très beau son, pur, rond et délicatement nuancé. Il a été élève d'Hennebains et de Philippe Gaubert.”²⁹

og Maurice Imbert i *Le Courrier Musical & Théâtral*:

“Possédant une technique robuste, du point de vue contrapuntique ou orchestral, M. Nielsen s'est parfaitement incorporé la façon de ces musiciens, au point de s'en servir d'une façon évoluée qui prend valeur de personnalité. Ainsi dans le Concerto pour flûte, par exemple, où les combinaisons de timbres sont d'une recherche toute moderne, digne de l'auteur de *l'Histoire du Soldat*, cependant que la syntaxe n'eût guère effarouché Th. Dubois lui-même.”³⁰

To af anmelderne stiller sig dog noget uforstående overfor fløjtekoncerten:

Jan Meyerheim i *Paris Telegram*:

“The Concerto for flute, well played by M. Jespersen, I did not care for at all; it was beyond my comprehension.”³¹

og Louis Schneider i *New York Herald*:

²⁸ *Comoedia*, 24.10.1926.

²⁹ *Le Ménestrel*, 29.10.1926.

³⁰ *Le Courrier Musical & Théâtral*, 1.11.1926.

³¹ *Paris Telegram*, 31.10.1926.

²⁸ *Comoedia*, 24.10.1926.

²⁹ *Le Ménestrel*, 29.10.1926.

³⁰ *Le Courrier Musical & Théâtral*, 1.11.1926.

³¹ *Paris Telegram*, 31.10.1926.

“It may be said that the Concerto for flute is massive and difficult to comprehend. It was very well played by M. Jespersen, a pupil of M. Ph. Gaubert.”³²

The concert was also mentioned in Danish newspapers,³³ and *Politiken* had made an arrangement with the French composer Arthur Honegger,³⁴ who reviewed the concert on 26th October 1926. Of the flute concerto he writes:

“The flute concerto, which gave us the opportunity to admire the delightful tone and suppleness of *Gilbert-Jespersen's* style, is of lesser proportions, but full of beautiful combinations, for example the dialogue between the flute and timpani or the bassoon [...] We admire Carl Nielsen as a technician of the first rank and as an artist whose abundance of creativity is constantly renewed. His whole oeuvre gives the impression of wholesomeness, power and superiority.”³⁵

In connection with the visit to Paris Carl Nielsen was awarded the Order of the Legion of Honour.³⁶

The second performance of the flute concerto took place on 8th November 1926 during a Danish music week in Oslo. The orchestra of the society Filharmonisk Selskap played, conducted by Carl Nielsen with Holger Gilbert-Jespersen as soloist. The Danish week held the attention of the Norwegian press,³⁷ which featured not only advertisements and detailed reviews of the concerts but also advance notices, dealing with among others Carl Nielsen. In the reviews the flute concerto is rather overshadowed by the Fifth Symphony, which had been performed on 4th November 1926. It is praised, however, for the flexible orchestral transitions and bold harmonies as well as the soloist's execution of the work. The form of the composition is described as unusual inasmuch as the expected formal scheme is replaced by a freer development.³⁸

The first Danish performance took place on 25th January 1927 in the second concert of the Music Society (Musikforeningen)

32 *New York Herald*, 24.10.1926.

33 Gustav Hetsch in *Berlingske Tidende* 23.10.1926 and 30.10.1926, the latter an interview with Carl Nielsen (see John Fellow, *Carl Nielsen til sin samtid*, Copenhagen 1999, pp. 403-405).

34 French composer (1892-1955).

35 *Politiken*, 26.10.1926.

36 Torben Schousboe, *op. cit.*, p. 509.

37 *Morgenbladet, Tidens Tegn*, 2.11-12.11.1926.

38 *Tidens Tegn*, 9.11.1926, and *Morgenbladet*, 9.11.1926.

“It may be said that the Concerto for flute is massive and difficult to comprehend. It was very well played by M. Jespersen, a pupil of M. Ph. Gaubert.”³²

Koncerten blev også omtalt i danske aviser³³ og *Politiken* havde truffet en aftale med den franske komponist, Arthur Honegger,³⁴ som anmelder koncerten den 26. oktober 1926. Om fløjtekoncerten udtaler han:

“Fløjtekoncerten, som gav os Lejlighed til at beundre den henrivende Tone og Smidighed i *Gilbert-Jespersen's* Stil, er af mindre Proportioner, men fuld af smukke Kombinationer, saaledes Dialogen mellem Fløjten og Pavken eller Fagotten. [...] Vi beundrer Carl Nielsen som Tekniker af første Rang og som en Kunstner, hvis Overflod af Skaberevne stadig fornyes. Hele hans Værk giver Indtrykket af Sundhed, Kraft og Overlegenhed.”³⁵

I forbindelse med besøget i Paris blev Carl Nielsen tildelt en fransk orden: Officier de la Légion d'honneur.³⁶

Anden opførelse af fløjtekoncerten fandt sted den 8. november 1926 ved en dansk musikuge i Oslo. Filharmonisk Selskaps Orkester spillede under Carl Niensens ledelse med Holger Gilbert-Jespersen som solist. Ugen havde den norske presses bevågenhed,³⁷ og man bringer i forbindelse med den danske uge ikke blot annoncer og udførlige anmeldelser af koncerterne men også foramtaler, bl.a. om Carl Nielsen. I anmeldelserne står fløjtekoncerten noget i skyggen af 5. symfoni, som var blevet opført d. 4. november 1926. Den roses dog for orkesterpartiets smidige overgange og dristige harmonier samt solistens udførelse af værket. Kompositionens form beskrives som usædvanlig med henvisning til, at det forventede formskema er erstattet af et friere forløb.³⁸

Den danske førsteopførelse fandt sted den 25. januar 1927 ved Musikforeningens 2. koncert med Holger Gilbert-Jespersen som

32 *New York Herald*, 24.10.1926.

33 Gustav Hetsch i *Berlingske Tidende* 23.10.1926 og 30.10.1926, sidstnævnte et interview med Carl Nielsen (se John Fellow, *Carl Nielsen til sin samtid*, København, 1999, s. 403-405).

34 Fransk komponist (1892-1955).

35 *Politiken*, 26.10.1926.

36 Torben Schousboe, *op. cit.*, s. 509.

37 *Morgenbladet, Tidens Tegn*, 2.11. - 12.11.1926.

38 *Tidens Tegn*, 9.11.1926 og *Morgenbladet*, 9.11.1926.

with Holger Gilbert-Jespersen as soloist and Carl Nielsen conducting.³⁹ As mentioned earlier, the flute concerto had been written in great haste. In particular, the end of the second movement seems to have posed Carl Nielsen certain problems, and it appears that he was not satisfied with the ending as it was at the first performance in Paris and the concert in Oslo. He therefore composed a new one which he finished at the beginning of January.⁴⁰

Although they are not all equally enthusiastic, the reviewers are in general positively inclined. William Behrend writes in *Berlingske Tidende*:

“The actual concerto is a fantasy, living, speaking, often surprising, now intimately communicative, now escaping into gentle, faraway dreaming.

There are (fortunately) no signs of weakness to be found in this music; on the contrary both will and a freely flowing mind, now inspired by nature, now fickle following its own deeper urges, but all is pure music – without ulterior motives or pitfalls of ‘cleverness’. Both humour (duet between flute and trombone) and imagination (the extended cadenza-like section towards the end of the first movement) have their place in this concerto, in which the orchestra too, not least its winds, showed themselves as ‘stout fellows’, and brought both composer and soloist equal acclaim.”⁴¹

Less positive is Brieghel-Müller in *Dansk Musiktidsskrift*:

“The last half of the programme featured two Danish first performances, Carl Nielsen’s Flute Concerto and Rud. Simonsen’s ‘Winter’ for choir, soprano solo and orchestra. Both compositions share the fact that irrespective of other valuable musical qualities, because of inherent formal deficiencies they had difficulty making any stronger or enduring impression. The flute concerto for example hardly lived up to its name; it was rather to be viewed as two improvisation-like sketches. The dialogic contrast between the concertante instrument and the

solist og Carl Nielsen som dirigent.³⁹ Som tidligere omtalt var fløjtekoncerten blevet til i stor hast. Specielt slutningen af 2. sats lader til at have voldt Carl Nielsen visse problemer, og det ser ud til at han ikke var tilfreds med slutningen, som den forelå ved uropførelsen i Paris og koncerten i Oslo. Han komponerede derfor en ny, som han afsluttede i begyndelsen af januar.⁴⁰

Selv om de ikke alle udtrykker lige stor begejstring, er anmelderne generelt set positivt indstillet. William Behrend skriver i *Berlingske Tidende*:

“Selve Koncerten er en Fantasi, levende, talende, ofte overraskende, snart fortrolig meddelsom, snart flygtende bort i milde fjerne Drømmerier.

Der er (heldigvis) ingen Svaghedstegn at spore i denne Musik, tværtimod baade Vilje og et frit bølgende Sind, snart inspireret af Naturen, snart lunefuldt følgende egne dybere Indskydelser, men alt er det ren Musik – uden Bihensigter eller ‘aandrigte’ Faldgruber. Baade Humor (Duet mellem Fløjte og Basun) og Fantastik (det omfattende kadenceagtige Afsnit mod Slutning af 1ste Sats), har Plads i denne Koncert, hvori ogsaa Orkestret, ikke mindst dets Blæsere, viste sig som ‘føre Karle’, og som indbragte Komponist og Solist lige stor Hyldest.”⁴¹

Knap så positiv er Brieghel-Müller i *Dansk Musiktidsskrift*:

“Programmets sidste Halvdel bragte to danske Førsteopførelser, Carl Niensens Fløjtekoncert og Rud. Simonsens ‘Winter’ for Kor, Sopransolo og Orkester. Begge Kompositioner har det tilfælles, at de, uanset deres i øvrigt værdifulde musikalske Egenskaber, paa Grund af iboende formelle Mangler havde vanskeligt ved at gøre noget stærkere eller blivende Indtryk. Fløjtekoncerten svarede saaledes kun daarligt til sit Navn; den var nærmest at opfatte som to improvisatorisk klingende Smaaskitser. Det dialogiske Modsætningsforhold mellem det koncerterende

39 The remainder of the concert consisted of W.A. Mozart, Overture to the opera *La clemenza de Tito*, D. Milhaud, *Serenade for Small Orchestra*, J.S. Bach, *Brandenburg Concerto No. 5*, R. Simonsen, *Winter* for choir, soprano solo og orchestra. In The Music Society’s programme the title of the work is “Concert for Flute and Small Orchestra”.

40 Cf. letter from Carl Nielsen to Anne Marie Carl-Nielsen of 4.1.1927, Torben Schousboe, *op. cit.*, Copenhagen 1983, p. 515.

41 *Berlingske Tidende*, 26.1.1927.

39 Koncertens øvrige program bestod af: W.A. Mozart, Overture til operaen *Titus*, D. Milhaud, *Serenade for mindre orkester*, J. S. Bach, *Brandenburgerkoncert nr. 5*, R. Simonsen, *Vinter* for kor, sopransolo og orkester. I Musikforeningens program er værkets titel: “Koncert for Fløjte og mindre orkester”.

40 Jf. brev fra Carl Nielsen til Anne Marie Carl-Nielsen af 4.1.1927, Torben Schousboe, *op. cit.*, København 1983, s. 515.

41 *Berlingske Tidende*, 26.1.1927.

orchestra was replaced here by a friendly chat, often coloured by a sarcastic temperament, between the flute and other orchestral units, or else the flute – there was only Mr. Gilbert Jespersen’s – formed part of an overall orchestral texture. The only truly concerto-like thing was the cadenza at the end of the first movement, which like the rest of the flute part was supremely executed. The musical ideas in the piece – and this should be stressed – were expressed with a freedom and naturalness that was as attractive as it was refreshing.”⁴²

Gunnar Heerup is most thorough in his review in *Ekstrabladet* as far as the structure of the composition, which had caused Carl Nielsen problems, is concerned:

“The event of the evening was the first Danish performance of *Carl Nielsen’s* new flute concerto in two movements. The first movement fulfilled all justified expectations, while the second movement disappointed. In several of his recent compositions Carl Nielsen has worked more than before with the sound as such, and with the imaginatively improvisational, not rarely at the expense of the clear sculptural qualities that are so extraordinarily typical of his earlier works. It is as if these two things, the sculptural and the imaginative (one is tempted to say the old and the new Carl Nielsen) have not yet become reconciled to each other. What we have here is a stylistic renewal for Carl Nielsen, which one must hope he manages to carry through to become something classic. In the new work, the flute concerto, too, the two beings struggle, but in the first movement they have come to what seems to be a happy compromise: there are loose but clear outlines, framing a fullness of imaginatively improvisational wonders; the freshness of all these brilliant spontaneities fully makes up for the apparently rather loose and vague structure. The second movement is a different matter; it makes too much of a piecemeal impression, and the wealth and freshness of the ideas do not seem the same as in the first movement; in particular the last third of the movement seems without justified connection with the rest, and along with the rhapsodically abrupt ending gives the movement a strangely short-tailed impression. One has the feeling that at least two movements have been tinkered together into one, and that both head and tail have been lopped off the last one, so that it will fit better.

Of course Gilbert-Jespersen played the work into a success.”⁴³

Instrument og Orkestret var her afløst af et venskabeligt, ofte af sarkastisk Lune præget Causeri mellem Fløjten og andre Orkesterenheder, eller ogsaa indgik Fløjten – der fandtes kun Hr. Gilbert Jespersen – som Led i en samlet Orkestersats. Egentlig koncertmæssig var kun Kadencen i Slutningen af første Sats, der ligesom det øvrige Fløjteparti blev mesterligt udført. De musikalske Tanker i Stykket var, hvilket bør betones, fremsat med en Frihed og Naturlighed, der var lige saa sympatisk som forfriskende.”⁴²

Gunnar Heerup er mest grundig i sin anmeldelse i *Ekstrabladet* med hensyn til kompositionens struktur, som havde voldt Carl Nielsen problemer:

“Aftenens Begivenhed var den danske Førsteopførelse af *Carl Niensens* nye Fløjtekoncert i to Satser. Førstesatsen opfyldte alle berettigede Forventninger, medens Andensatsen derimod skuffede. Carl Nielsen har i flere af sine senere Kompositioner i højere Grad end tidligere beskæftiget sig med det klanglige og det fantastiske improvisatoriske, ikke sjældent paa Bekostning af den klare Plastik, der i saa ualmindelig Grad udmærker hans tidligere Værker. Det er, som om disse to Ting, det plastiske og det fantastiske, man fristes til at sige: den gamle og den nye Carl Nielsen, endnu ikke rigtig har udsonet sig med hinanden. Der er her Tale om en Stilfornyelse hos Carl Nielsen, som man maa haabe, han naar at føre igennem til Klassicitet. Ogsaa i det nye Værk, Fløjtekoncerten, kæmper de to Væsner, men de har i Førstesatsen indgaaet et tilsyneladende lykkeligt Kompromis: der er løse, men klare Omrids, indrammende en Fylde af fantastisk improvisatoriske Vidunderligheder; alle disse geniale Umiddelbarheders Friskhed opvejer fuldt ud den tilsyneladende noget løse og vage Struktur. Anderledes Andensatsen, den gør i for høj Grad et sammenstykket Indtryk, ligesom Indfaldenes Rigdom og Friskhed ikke synes den samme som i første Sats, særlig Satsens sidste Tredjedel synes, uden begrundet Forbindelse med det øvrige og giver sammen med den rapsodiske abrupte Afslutning Satsen et underligt stumprumpet Udseende. Man har paa Fornemmelsen at i alt Fald to Satser er blevet smækket sammen til én, og at der er skaaret baade Hoved og Hale af den sidste, for at det bedre skulde passe.

Gilbert-Jespersen spillede selvfølgelig Værket en Sukces til.”⁴³

⁴² *Dansk Musiktidsskrift*, 2. Aarg., nr. 5, februar 1927.

⁴³ *Ekstrabladet*, 26.1.1927.

⁴² *Dansk Musiktidsskrift*, vol. 2, No. 5, February 1927.

⁴³ *Ekstrabladet*, 26.1.1927.

The flute concerto did not see many performances in Carl Nielsen's lifetime. Besides those already mentioned, it was played in Tivoli on 3rd September 1927, in Gothenburg on 12th February 1930, at Emil Telmányi's Chamber Orchestra Concert on 1st April 1930 and in Tivoli on 10th June 1931. For the performance in Gothenburg Carl Nielsen had written the following programme note:

"FOR THE PROGRAMME.

Carl Nielsen's Flute Concerto.

First Movement.

The concert is one of the composer's later works and despite the fact that the first movement begins with a dissonance,



it must come under the heading 'more temperate zone'. The beginning is kept more or less in a free, fantasizing tone and the solo instrument moves rather searchingly until it gets hold of the following little more definite motif:



which is later taken up by the orchestra and comes to play a certain role in a rather highly developed transition to the movement's second subject (the song subject). This subject is first stated by the orchestra:



after which the solo flute plays the same a fourth higher and later moves into a small conversation with a solo clarinet and a bassoon. A string crescendo then stirs the solo instrument up to some more passionate utterances, but it is not meant so seriously and again we slide into peaceful conditions with small stirrings here and there. But then it seems as if the instruments begin to get bored, and therefore they plunge into a rather more marked and fugato subject which is suddenly interrupted by the timpani, which says:



and chases a solo trombone out of its previous mode. The solo flute gets quite nervous and proclaims shrilly:



Fløjtekonserten fik ikke mange opførelser i Carl Niensens levetid. Udover de allerede nævnte blev den spillet i Tivoli den 3. september 1927, i Göteborg den 12. februar 1930, ved Emil Telmányis Kammerorkesterkoncert den 1. april 1930 og i Tivoli den 10. juni 1931. Til opførelsen i Göteborg havde Carl Nielsen skrevet følgende programnote:

"TILL PROGRAMMET.

Carl Niensens flöjtkonsert.

Förste Sats.

Konserten er et af Komponistens senere Arbejder og trods det at første Sats begynder med en Dissonans



maa det dog komme ind under Betragtningen: mildere Zone. Begyndelsen er nærmest holdt i fri, fantaserende Tone og Soloinstrumentet bevæger sig ligesom søgende indtil det faar fat i følgende lille, mere bestemte Motiv:



som senere optages af Orkestret og kommer til at spille en vis Rolle i en ret udviklet Overgang hen till Satsens 2:det Tema (Sangtemaet). Dette Tema fremføres først af Orkestret:



hvorefter Solofløjten spiller det samme en Kvart højere og senere gaar over i en lille Samtale med en Soloklarinet og en Fagot. En stærk crescendo-Takt faar derefter Soloinstrumentet drevet op til nogle mere lidenskabelige Ytringer, men det er ikke saa slemt ment og vi glider atter ind i fredelige Tilstande med lidt Pusleri hist og her. Men saa synes det som om Instrumenterne begynder at kede sig og tager derfor fat med et noget mere markert og fugert Tema, som pludselig afbrydes af Paukerne der siger:



og jager en Solobassun ud af sin forrige Tilstand. Solofløjten bliver helt nervös og skriger op



and now things get more lively. Gradually the orchestral texture becomes fuller and more mobile, but this does not last long; for the flute cannot deny its nature, it belongs in Arcadia and prefers the pastoral moods; the composer therefore has to indulge the gentle creature, if he does not want to be stigmatized as a barbarian. Now there are no more new elements in the first movement, but the soloist does have a couple of free cadenzas and a duet with a solo clarinet which one perhaps notices. The movement does not end as it began – on the contrary, it comes gently to rest in G flat major, whereas it began dissonantly and with no key.

Second movement

To get away from the gentle G flat major that ended the first movement the orchestra raps out some notes slightly maliciously at the beginning of this movement, but it quickly becomes gentler and when the solo flute enters, it is quite childlike and innocent in an allegretto tempo.



Through various 'spicier' statements we come in the end to an adagio where the solo instrument sings the following lamenting melody,



which is also developed and elucidated in the orchestra. After this the first (innocent) motif comes back and is treated again but presently moves into some slow bars from the adagio. Then something new happens, since a little march motif appears, putting the solo flute in a better mood, and the movement ends in this lighter, more superficial and smiling mood."⁴⁴

The source material for the flute concerto consists of a pencil draft and ink fair copy of the score, a solo part, and orchestral parts used in the first performance. To these we can add a few sketches and various copies more or less directly attributable to Carl Nielsen. All the contemporary sources are handwritten since the concerto was only printed after the death of Carl Nielsen.

44 Programme note viewed as a misplaced insertion in the programme for the first performance in Denmark, 25.1.1927 (Dk-Kk, CNA, I.E.b.1b. Concert programmes 1920-1929). Since the insertion is missing from the programme for the Gothenburg concert of 12.2.1930 (Dk-Kk, CNA, I.E.b.1a. Concert programmes 1930-1965) and was in fact printed in Gothenburg and mentions the other Carl Nielsen works that were played in that concert, it must have been written for that occasion.

og nu kommer der mere Liv i Tingene. Efterhaanden bliver Orkestersatsen ogsaa fyldigere og mere bewæget, dog det varer ikke længe; thi Fløjten kan ikke fornægte sin Natur, den hörer hjemme i Arkadien og foretrækker de pastorale Stemninger; Komponisten er derfer nødt til at rette sig efter det blide Væsen, ifald han ikke vil risikere at stemples som en Barbar. Nu kommer der ingen flere nye Momenter i 1:ste Sats, men Solisten har dog et Par frie Kadenzer og en Duet med en Solo-Klarinet som man kanske lægger mærke til. Satsen ender ikke som den begyndte, tvertimod; den lægger sig blidt til Ro i Ges-dur, hverimod den begyndte dissonerende og uden Toneart.

Anden Sats.

For at komme bort fra den blide Ges-dur som afsluttede 1:ste Sats prikker Orkestret lidt ondt nogle Toner ud i Begyndelsen af denne Sats, men det bliver hurtigt mildere og naar Solofløjten sætter ind, er der helt barnligt og uskyldigt i Allegretto-Tempo



Gennem adskillige mere 'krydrede' Perioder kommer vi tilsidst hen til en Adagio, hvor Soloinstrumentet synger følgende klagende Melodi



som ogsaa i Orkestret udvikles og belyses. Derefter kommer det første (uskyldige) Motiv tilbage og behandles paany, men gaar atter over i nogle langsomme Takter fra Adagio'en. Saa sker der noget nyt, idet der optræder et lille Marsch-Motiv som sætter Solo-Fløjten i bedre Lune og Satsen ender i denne lettere, mere overfladiske og smilende Stemning."⁴⁴

Kildematerialet til fløjtekoncerten består af blyantskladde og blækrenskrift af partituret, solostemme og orkesterstemmer brugt ved uropførelsen. Hertil kommer nogle få skitser og diverse afskrifter med mere eller mindre direkte tilknytning til Carl Nielsen. Alle samtidige kilder er håndskrevne, da koncerten først blev trykt efter Carl Niensens død.

44 Programnote set som fejlagtigt placeret indlæg i programmet for førsteopførelsen i Danmark 25.1.1927 (Dk-Kk, CNA, I.E.b.1b. Concertprogrammer 1920-1929). Da indlægget mangler ved koncertprogrammet til Göteborgkoncerten 12.2.1930 (Dk-Kk, CNA, I.E.b.1a. Concertprogrammer 1930-1965) og iøvrigt er trykt i Göteborg og indeholder omtale af de øvrige Carl Nielsen-værker, som blev spillet ved den koncert, må det være skrevet til den lejlighed.

The main source for the present edition is the ink fair copy, which has been collated with the draft and the solo part. The draft, especially in the second movement, is very sketch-like, in several places notated in short-score form.

In the work with the source material there have been two problems, both caused by the circumstances of composition: the fair copy was written out in three different hands, and the solo part is not identical to the flute part in the score. The fair copy has passages written out by Carl Nielsen, Emil Telmányi and Georg Wiegelmann respectively.⁴⁵ The last of these fair-copied the new end of the concerto which was composed for the performance in Copenhagen. Since Carl Nielsen was pressed for time, Telmányi fair-copied the last section of the first movement and the whole second movement with the ending from the performances in Paris and Oslo. This first fair copy was presumably approved by the composer, including the additions, mainly of dynamics and articulation, which are not found in the draft and thus are not known from Carl Nielsen's hand. However, Emil Telmányi added a number of details in the ink fair copy in connection with the preparations for printing after Carl Nielsen's death; additions which according to the preface to the printed edition are put in brackets. Additions by Telmányi which must have been made after Carl Nielsen's death have been tacitly removed in this edition.

The solo part, like the score, was fair-copied by Carl Nielsen and Emil Telmányi. As is evident from the above, the solo part was sent to Holger Gilbert-Jespersen in smaller portions as it was composed. Carl Nielsen and Emil Telmányi therefore did not have it at hand when fair-copying the score, and the details they added in connection with the fair-copying of the solo part are not always included in the fair copy of the score. In the present edition Carl Nielsen's hand has been followed – that is, in the bars where he has written one fair copy and Telmányi the other, Carl Nielsen's fair copy of the solo flute part has been given the highest priority, regardless of whether it is in the score or the solo part. In the bars where Carl Nielsen has fair-copied both score and solo part, he appears to have been most careful with the solo part, so this has been assigned highest priority. In this respect we have deviated from the general principle of the Carl Nielsen Edition of using the *Fassung letzter Hand*.

Kirsten Flensburg Petersen

⁴⁵ Georg Wiegelmann is known from an undated voucher for the fair-copying of the end of the flute concerto (*Dk-Kk*, Musikforeningens Arkiv, Capsule 33).

Hovedkilden til nærværende udgave er blækrenskriften, som er kollationeret med kladden og solostemmen. Kladden er specielt i anden sats meget skitseagtig, flere steder noteret i partitel.

I arbejdet med kildematerialet har der været to problemer, begge affødt af omstændighederne for værkets tilblivelse: renskriften er skrevet af tre forskellige hænder og solostemmen er ikke identisk med fløjtestemmen i partituret. Renskriften indeholder passager, skrevet af henholdsvis Carl Nielsen, Emil Telmányi og Georg Wiegelmann.⁴⁵ Sidstnævnte har renskrevet den nye slutning til koncerten, som blev komponeret til opførelsen i København. Da Carl Nielsen har været i tidsnød, har Telmányi renskrevet sidste del af første sats og hele anden sats med slutningen fra opførelserne i Paris og Oslo. Denne første renskrift har formodentlig været godkendt af komponisten, inklusiv de tilføjelser af overvejende dynamik og artikulation, som ikke findes i kladden og dermed ikke kendes fra Carl Niensens hånd. Imidlertid har Emil Telmányi tilføjet en række detaljer i blækrenskriften i forbindelse med forberedelse til trykning efter Carl Niensens død, tilføjelser, som i følge forordet til den trykte udgave er sat i parentes. Tilføjelser af Telmányi, som må være kommet til efter Carl Niensens død, er i nærværende udgave stiltiende fjernet.

Solostemmen er som partituret renskrevet af henholdsvis Carl Nielsen og Emil Telmányi. Som det fremgår af førnævnte omtale, blev solostemmen sendt til Holger Gilbert-Jespersen i mindre portioner, efterhånden som den blev komponeret. Derfor har Carl Nielsen og Emil Telmányi ikke haft den til rådighed ved renskrivningen af partituret, og de detaljer, som de har tilføjet i forbindelse med renskrivning af solostemmen, er ikke altid medtaget i renskriften af partituret. I nærværende udgave er Carl Niensens hånd fulgt; det vil sige, at i de takter, hvor han har skrevet den ene renskrift og Telmányi den anden, har Carl Niensens renskrift af solofløjten haft højeste prioritet, uanset om den findes i partituret eller solostemmen. I de takter, hvor Carl Nielsen har renskrevet såvel partitur som solostemme ser det ud til, at han var været mest omhyggelig i solostemmen, og derfor har denne haft højeste prioritet. På det punkt fraviges således Carl Nielsen Udgravens generelle princip om "Fassung Letzter Hand".

Kirsten Flensburg Petersen

⁴⁵ Georg Wiegelmann kendes fra udateret bilag for renskrift af slutningen af fløjtekoncerten (*Dk-Kk*, Musikforeningens Arkiv, kapsel 33).

CONCERTO FOR CLARINET
AND ORCHESTRA, OPUS 57

Carl Nielsen's *Concerto for Clarinet and Orchestra* op. 57 was composed during the months from April to August 1928. In the early spring he had already composed the first two of the *Three Piano Pieces* op. 59: the *Allegro fluente* dated 15th January 1928 and the *Molto adagio*, dated 1st March 1928;¹ then, at the request of Emil Telmányi, the *Preludio e presto* op. 52 for solo violin.²

The earliest work with the clarinet at the centre is one of the composer's pieces from his time at the Royal Danish Academy of Music in Copenhagen, entitled *Fantasy Piece* for clarinet and piano.³ The distinctiveness of the instrument came to expression in the quintet *Serenata in vano* for clarinet, bassoon, French horn, cello and double bass, composed in 1914, where each of the wind instruments speaks its own language in a musically humorous process with the two strings as accompaniment; and in 1922, in his last opus for chamber ensemble, the *Wind Quintet* op. 43, he tried to express the character of the different instruments – a composition technique he extended in *Symphony No. 6*.

In the concerto for clarinet and orchestra Carl Nielsen presented the essence and expressive potential of the clarinet with a small orchestra and a snare drum playing with and against each other. In an interview in connection with a performance in Stockholm he described the clarinet as follows:

“The clarinet is a peculiarly interesting instrument, wider in compass than most. A clarinet can sound hysterical like – my apologies – a woman, paradisiac like a west wind over the meadows of the blessed.”⁴

Besides the instrument itself, Carl Nielsen was inspired by the person for whom the work was intended: the unique and temperamental clarinetist Aage Oxenvad, a member of the Copenhagen Wind Quintet and a participant in the very first performance of the wind quintet. Carl Nielsen already had first-hand knowledge of Aage Oxenvad's musical skills from the

1 DK-Kk, CNS 19g.
2 End-dated 28.3.1928 (DK-Kk, CNS 21).
3 According to Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1948, vol. 2, p. 346, composed between 1883 and 1887.
4 Quoted from John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 513.

KONCERT FOR KLARINET
OG ORKESTER, OPUS 57

Carl Niensens *Koncert for Klarinet og Orkester* op. 57 er komponeret i løbet af månederne april til august 1928. I det tidlige forår havde han forinden komponeret de to første stykker af *Tre Klaverstykker* op. 59: *Allegro fluente* dateret 15. januar 1928 og *Molto adagio*, dateret 1. marts 1928,¹ og på opfordring af Emil Telmányi *Preludio e presto* op. 52 for violin solo.²

Det tidligste værk med klarinetten i centrum er et af komponistens arbejder fra konservatorietiden med titlen *Fantasiestykke* for klarinet og klaver.³ Instrumentets særpræg kom til udtryk i kvintetten *Serenata in vano* for klarinet, fagot, horn, cello og kontrabas, komponeret 1914, hvor blæseinstrumenterne taler med hver sit sprog i et musikalsk humoristisk forløb med de to strygere som akkompagnement, og i 1922 søgte han i sit sidste opus for kammerensemble, *Blæserkvintet* op. 43, at udtrykke de forskellige instrumenters karakter – en kompositionsteknik, som Carl Nielsen videreførte i *Symfoni nr. 6*.

I koncerten for klarinet og orkester fremstillede Carl Nielsen klarinettens væsen og udtryksmuligheder med et lille orkester og en lilletromme som mod- og medspillere. I et interview i forbindelse med en opførelse i Stockholm beskrev han klarinetten således:

“Klarinetten är ett sällsynt intressant instrument, omfångsrikt som få. En klarinett kan låta hysteriskt som – förlåt – en kvinna, paradisiskt som en västanvind över de saligas ängder.”⁴

Ud over af selve instrumentet blev Carl Nielsen inspireret af den person, som værket var tiltænkt: – den enestående og temperamentsfulde klarinettist Aage Oxenvad, medlem af Københavns Blæserkvintet og medvirkende ved uropførelsen af blæserkvintetten. Carl Nielsen havde førstehåndskendskab til Aage Oxenvads musikalske færdigheder allerede fra Det

1 DK-Kk, CNS 19g.
2 Slutdateret 28.3.1928 (DK-Kk, CNS 21).
3 Ifølge Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1948, bd. 2, s. 346, komponeret mellem 1883-1887.
4 Citeret fra John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 513.

Royal Orchestra,⁵ where Oxenvad had been engaged in 1909 (from 1919 on as solo clarinetist), and he had great respect for Aage Oxenvad's musical abilities; in a recommendation from 17th February 1921 he writes:

“Mr. Aage Oxenvad of the Royal Orchestra is such a well known and highly reputed musician that it seems quite strange for me to be asked for a statement about his abilities. However, it is a true pleasure for me to do this. –

Mr. Oxenvad's abilities and talent are highly exceptional in this country; not only his rare talent and skill as an instrumentalist, but his creative powers and theoretical knowledge are also uncommon. To this I can add that since he is responsive and understanding and his taste is flawless both in old and new art, it can hardly come as a surprise that I give him my very warmest recommendation”.⁶

It is said that Carl Nielsen promised each of the members of the Copenhagen Wind Quintet a solo concerto – probably in connection with the performances of the wind quintet; but some years were to pass before anything happened.⁷ In 1925 his health began to fail, and he had to ease the pace, but in the spring of 1926 he was preparing for “a major piece for clarinet and smallish orchestra.”⁸ However, on 22nd July 1926 he wrote to Carl Johan Michaelsen:⁹

“I have not begun on the clarinet thing and now and then I have had an idea that would ‘do’ well for the flute. Should I rather write a flute affair first?”¹⁰

The clarinet concerto thus had to wait for the flute concerto that was first performed in Paris on 21st October 1926 with Holger Gilbert-Jespersen on flute and Emil Telmányi conducting; then another couple of years were to pass before Carl Nielsen went to work in earnest on the clarinet concerto. From 20th January until 11th February 1928 he and his wife Anne Marie Carl-Nielsen were on a skiing holiday in Norway. Before their departure he had given an interview to *Dansk Musikertidende*, in which one could read:

5 Carl Nielsen was employed in the Royal Orchestra as second violinist in 1889-1905 and as second conductor in 1908-1914.
6 DK-Kk, 1998/61.
7 Cf. Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 2, p. 259.
8 Cf. letter to Emil and Anne-Marie Telmányi of 13.5.1926 (DK-Kk, C II,10).
9 Carl Nielsen's pupil and friend (1855-1963).
10 DK-Kk, CNA, I.A.c.

Kongelige Kapel,⁵ hvor Oxenvad var blevet ansat i 1909 (fra 1919 som soloklarinettist), og han nærede stor respekt for Aage Oxenvads musikalske evner; i en anbefaling fra 17. februar 1921 skriver han:

“Hr. kgl. Kapelmusiker Aage Oxenvad er en saa kendt og højt anset Musiker, at det forekommer mig helt underligt at jeg bliver anmodet om en Udtalelse om hans Evner. Imidlertid er det mig en sand Glæde at gøre dette. –

Hr Oxenvads Evner og Talent er her i Landet ganske ualmindelige. Ikke alene hans sjeldne Begavelse og Dygtighed som Instrumentalist, men ogsaa hans skabende Kræfter og teoritiske Kundskaber er ualmindelige. Kommer hertil, at han er receptiv og forstaaende og hans Smag lutret saavel overfor gammel som ny Kunst, er det vel intet Under, at jeg giver ham min allervarmeste Anbefaling”.⁶

Carl Nielsen skulle efter sigende have lovet medlemmerne af Københavns Blæserkvintet hver en solokonzert – sandsynligvis i forbindelse med opførelserne af Blæserkvintetten, men der skulle dog gå nogle år, før der skete noget.⁷ I 1925 begyndte hans helbred at svigte, og han måtte sætte tempoet ned, men i foråret 1926 forberedte han sig på “en større Ting for Klarinet og mindre Orkester.”⁸ Imidlertid skrev Carl Nielsen 22. juli 1926 til Carl Johan Michaelsen:⁹

“Jeg har ikke begyndt paa Klarinet-Sagen og af og til er der faldet mig noget ind som vilde ‘staa’ godt for Fløjte. – Skulde jeg hellere først skrive en Fløjtehistorie ?”¹⁰

Klarinetkoncerten måtte således vente til fordel for fløjtekoncerten, der blev uropført i Paris den 21. oktober 1926 med Holger Gilbert-Jespersen på fløjte og Emil Telmányi som dirigent; derefter skulle der gå endnu et par år, før Carl Nielsen for alvor tog fat på klarinetkoncerten. Fra 20. januar til 11. februar 1928 var han med sin hustru Anne Marie Carl-Nielsen på skiferie i Norge. Inden afrejsen havde han givet et interview til *Dansk Musikertidende*, hvori det blandt andet hedder:

5 Carl Nielsen var ansat i Det Kongelige Kapel som 2. violinist 1889-1905 og som 2. kapelmester 1908-1914.
6 DK-Kk, 1998/61.
7 Jf. Torben Meyer og Frede Schandorf Petersen, *op.cit.*, bd. 2, s. 259.
8 Jf. brev til Emil og Anne-Marie Telmányi af 13.5.1926 (DK-Kk, C II,10).
9 Carl Niensens elev og ven (1855-1963).
10 DK-Kk, CNA, I.A.c.

“Are you working on anything new? – Right now I am to travel to Norway. And up there I will keep an old promise to Axel Oxenvad and write a clarinet concerto.”¹¹

How far Carl Nielsen got with the clarinet concerto in Norway and in Copenhagen in the time immediately afterwards and up to mid-April we do not know, but at Damgaard, where he had gone around 15th April, his ideas about the work were so well consolidated that on 20th April he could send a proposal for a possible performance of his clarinet concerto to Konsertforeningen in Stockholm in connection with the planning of an upcoming concert on 5th December.¹² Just about a week later he had to go to Copenhagen to adjudicate in a competition held by the Columbia Graphophone Company Ltd. in New York on the occasion of the centenary of Franz Schubert’s death on 19th November 1828.¹³ That he was a little irritated by the interruption is evident from a letter of 30th April to his wife:¹⁴ “Dear little Marie! – – – Tomorrow I have to go to Copenhagen, which I am not too pleased about, as I have got a grip on my new clarinet affair. – – –”.¹⁵ After adjudicating in the competition he went back to Damgaard, and on 28th May he writes to Emil Telmányi:

“I have finished the first and second movements of my thing and I am working well. In what I have finished so far – that is, in the second movement too – there are very bold things and quite strong stuff (rather like my last few works). After this the enclosed theme keeps cropping up, for a kind of rondo. It’s extremely innocent, in fact quite child-like, like a very young person singing quite thoughtlessly as in dreams (Phelma) about pleasant *Dolce far niente*. I can’t get away from it, because it comes as a necessary innocent, pure, blue-eyed contrast with what comes before it. I am quite in love with the state of things expressed by this little insignificant theme (‘wienerisch?’), but I’ve no idea if it’s good or ‘nichts’. Tell me what you think!! And preferably right away, if you please.”¹⁶

11 Quoted from John Fellow, *op. cit.*, p. 481; the name should be Aage instead of Axel.
12 Torben Schousboe (ed.), *Carl Nielsen, Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 541.
13 Torben Schousboe, *op. cit.*, p. 542.
14 Anne Marie had gone to Carrara in connection with the work on her marble bust of Carl Nielsen, Torben Schousboe, *op. cit.* p. 535.
15 Torben Schousboe, *op. cit.*, p. 543.
16 *Phelma*, an error for *Phlegma*, 28.5.1928 (DK-Kk, C II, 10); the theme is also notated on the bottom staff in the draft (Source **B**), p. 19, with the title “*Allegretto moderato (Rondo??) or ‘The silent Vife’*”. *The Silent Vife*: probably an error for the title of Ben Jonson’s (1572-1637) play, *Epicoene, or The Silent Woman*, which Carl Nielsen was considering using as the basis for an opera (DK-Kk, CNS 357). See facsimile p. lv.

“Arbejder De paa noget nyt? – Jeg skal netop nu rejse til Norge. Og heroppe vil jeg indfri et gammelt Løfte til Axel Oxenvad og skrive en Klarinet-Koncert.”¹¹

Hvor langt Carl Nielsen kom med klarinetkoncerten i Norge og i København i tiden umiddelbart derefter indtil medio april vides ikke, men på Damgaard, hvortil han var rejst omkring den 15. april, blev hans ideer om værket så vel konsoliderede, at han den 20. april kunne sende forslag om en eventuel opførelse af sin klarinetkoncert til Konsertforeningen i Stockholm i forbindelse med planlægningen af en kommende koncert den 5. december.¹² Godt og vel en uge senere måtte han rejse til København for at deltage som dommer i en konkurrence udskrevet af Columbia Graphophone Company Ltd. i New York i anledning af 100-året for Franz Schuberts død 19. november 1828.¹³ At han var lidt ærgerlig over afbrydelsen fremgår af brev af 30. april til hustruen:¹⁴ “Kære, lille Marie! – – – Imorgen skal jeg til Kjøbenhavn, hvad jeg slet ikke er saa glad for, da jeg nu har faaet Tag i min nye Klarinethistorie. – – –”.¹⁵ Efter bedømmelsen i konkurrencen rejste han tilbage til Damgaard, og den 28. maj skriver han til Emil Telmányi:

“Jeg er færdig med I og II Sats af min Ting og jeg arbejder godt. I det jeg nu har færdig hidtil – altsaa ogsaa i II Sats – er der meget dristige Ting og stærkt krydrede (omtrent lignende mine sidste Arbejder). Efter dette bliver der ved at melde sig indlagte Tema, til en Slags Rondo. Det er jo uhyre uskyldigt ja helt barnligt som et ganske ungt Menneske der synger helt tankeløst ligesom i Drømme (Phelma) om et behageligt *Dolce far niente*. Jeg kan ikke blive det kvit fordi det kommer som en nødvendig uskyldig, ren og blaaøjet Modsætning til det foregaaende. Tilstanden i dette lille intetsigende Tema (‘wienerisch?’) er jeg helt forelsket i, men jeg aner ikke om det godt eller ‘nichts’. Sig mig Din Mening!! Og helst ligestraks, saa er Du god.”¹⁶

11 Citeret fra John Fellow, *op. cit.*, s. 481; der burde have stået Aage i stedet for Axel.
12 Torben Schousboe (udg.), *Carl Nielsen, Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 541.
13 Torben Schousboe, *op. cit.*, s. 542.
14 Anne Marie var taget til Carrara i forbindelse med arbejdet på sin marmorbuste af Carl Nielsen, Torben Schousboe, *op. cit.* 535.
15 Torben Schousboe, *op. cit.*, s. 543.
16 *Phelma* fejlskrivning af *Phlegma*, 28.5.1928 (DK-Kk, C II, 10); temaet er også noteret på nederste system i kladden (kilde **B**) s. 19 med titlen “*Allegretto moderato (Rondo??) eller ‘The silent Vife’*”. *The Silent Vife* formodentlig en fejlskrivning af titlen på et skuespil af Ben Jonson (1572-1637), *Epicoene; or The Silent Woman*, som Carl Nielsen overvejede at anvende som forlæg til en opera. (DK-Kk, CNS 357). Se facsimile s. lv.

Two days later Carl Nielsen writes again to Emil Telmányi:

“You hit the nail on the head: the end of the very insignificant theme is in another style. [...] I could easily get a lot out of these bland, insignificant bars, I know that for a fact [...] After your letter I now won't use the little theme [...] Now I'll fair-copy for a day or two and will probably forget this little shoot which will then perhaps turn out to be just a quite ordinary 'dandelion'.”¹⁷

In June Carl Nielsen again had to leave the work aside, since from 16th to 24th June – now as chairman of the international adjudicating committee – he had to participate in the final selection of the winners of the Schubert competition. Immediately afterwards he went to a health resort in Sliac in Czechoslovakia until 10th July. From there he wrote about the situation to his wife, who was staying at Les Bains du Mont-Dore in France: “After lunch we lie for a while in deck-chairs again in the sun, and then I have a pavilion (a picture-theatre) with a piano down in an avenue where no one comes during the day, and I can work there.”¹⁸

Aage Oxenvad received the manuscript for the clarinet solo a little at a time, and the correspondence between soloist and composer shows how they regularly discussed details in the work. In July Nielsen writes from Sliac: “have done some work on 'the beast', which will now soon be finished. I'll be coming on the tenth, then you'll get the rest.”¹⁹ A few days later a letter from Copenhagen says: “Won't you come in and have lunch with me on Tuesday 17th at about 11-12 and bring your instrument and all the music. I am very close to finishing the affair and would like to hear a few staccato things yet again.”²⁰ Aage Oxenvad himself says of the collaboration in an interview the day before the first public performance: “For *Carl Nielsen's* concerto I have received the manuscript bit by bit, as it was created – with little friendly remarks written in between the notes”,²¹ after which the article gives a small quotation from the last page of the solo part (Source **D**). In this Carl Nielsen has added the following dialogue between composer and soloist in blue crayon:

17 30.5.1928 (DK-Kk, C II, 10).

18 Torben Schousboe, *op. cit.*, p. 548.

19 4.7.1928 (DK-Kk, CNA, I.A.c.).

20 15.7.1928 (DK-Kk, CNA, I.A.c.).

21 *Berlingske Tidende*, 10.10.1928.

To dage efter skriver Carl Nielsen igen til Emil Telmányi:

“Du træffer lige netop det rigtige: Slutningen paa det højst ubetydelige Tema er i en anden Stil. [...] Jeg kunde godt faa en hel Del ud af disse vandede ubetydelige Takter, det ved jeg bestemt [...] Jeg bruger efter Dit Brev nu ikke det lille Tema, [...] Nu renskriver jeg et Par Dage og glemmer nok denne Spire som maaske saa viser sig at være en ganske almindelig 'Fandens Mælkebøtte'.”¹⁷

I juni måned måtte Carl Nielsen atter lade arbejdet ligge, da han fra 16.-24. juni – nu som formand for den internationale bedømmelseskomité – skulle deltage i den endelige udvælgelse af vinderne i Schubert-konkurrencen. Umiddelbart derefter rejste han på kurophold i Sliac i Tjekkosllovakiet indtil den 10. juli. Herfra berettede han om forholdene til sin hustru, som befandt sig i Les Bains du Mont-Dore i Frankrig: “Efter Frokost ligger vi lidt igen i Liggestol i Solen, saa har jeg en Pavillion (Biograftheater) med et Klaver nede i en Alle hvor ingen kommer om Dagen og der kan jeg arbejde.”¹⁸

Aage Oxenvad fik manuskriptet til klarinetsoloen lidt ad gangen, og brevvekslingen mellem solist og komponist viser, hvorledes de løbende drøftede detaljer i værket. I juli skriver Carl Nielsen fra Sliac: “har arbejdet noget på 'Dyret', som nu snart er færdig. Jeg kommer den 10 saa faar De resten.”¹⁹ Nogle dage senere hedder det i brev fra København: “Kan De ikke komme ind og spise Frokost hos mig paa Tirsdag 17^{de} ved 11-12 Tiden og tage Instrumentet og alle Noder med. Jeg er meget nær ved at være færdig med Tingesten og vilde endnu engang gerne høre nogle Staccato-Historier.”²⁰ Selv udtaler Aage Oxenvad sig om samarbejdet i et interview dagen før den første offentlige opførelse: “Til *Carl Niensens* Koncert har jeg faaet Manuskriptet lidt efter lidt, efterhaanden som den blev til -- med smaa venlige Bemærkninger skrevet ind mellem Noderne”,²¹ hvorefter artiklen gengiver et lille citat fra sidste side i solostemmen (kilde **D**). Heri har Carl Nielsen med blå farvestift tilføjet følgende replikskifte mellem komponist og solist:

17 30.5.1928 (DK-Kk, C II, 10).

18 Torben Schousboe, *op. cit.*, s. 548.

19 4.7.1928 (DK-Kk, CNA, I.A.c.).

20 15.7.1928 (DK-Kk, CNA, I.A.c.).

21 *Berlingske Tidende*, 10.10.1928.

“Dear O.!

C.N. ‘How can you manage the breathing? Lord!’

A.O. ‘I’ll manage; I’ll think of something’

C.N. “Thanks! I thought you would!”²²

On 18th July Carl Nielsen went once more to Damgaard, and although he was tired after the cure in Sliac, the work went well,²³ and finally he end-dated the fourth and last movement in the fair copy: “Damgaard, 15th August ’28.”²⁴ Just under a week later he began writing the orchestral parts and made plans with Carl Johan Michaelsen for a concert in September.²⁵ The first performance took place on 14th September 1928 in Carl Johan Michaelsen’s house in Højtofte near Humlebæk with Aage Oxenvad as soloist and Emil Telmányi conducting. The orchestra consisted of members of the Royal Orchestra who had been brought by bus from Copenhagen.²⁶

Carl Nielsen was very aware that he had struck out on a new path with the clarinet concerto; so new that he could not judge how the result would sound in advance. As early as 31st May 1928, three months before the composition was finished, he wrote to Nancy Dalberg:²⁷

“As for myself I feel really good at present and of course this benefits my work. When I get a chance I will show you some places in my concerto for clarinet and orchestra where I have such freedom in the parts for the instruments that I really have no idea how it will sound. Maybe it won’t sound good, but it doesn’t amuse me to compose music if I have to carry on in the same old way.”²⁸

The change in style that Carl Nielsen is thinking of here presumably concerns the “freedom of the parts for the instruments”. In the next two letters he clarifies what further determined the motion of the parts in the orchestra and thus had a crucial impact on this work. The day after the composition was finished he wrote to Emil Telmányi:

22 See facsimile p. lvii.

23 Cf. letters to Anne Marie Carl-Nielsen of 18.7 and 26.7.1928, Torben Schousboe, *op. cit.*, pp. 550, 553.

24 Source **A**.

25 Cf. letter of 24.8.1928 to Carl Johan Michaelsen (DK-Kk, CNA, I.A.c.).

26 Cf. Torben Schousboe, *op. cit.*, p. 535.

27 Danish composer, Carl Nielsen’s friend and pupil (1881-1949).

28 DK-Kk, CNA, I.A.c.

“Kære O.!

C.N. ‘Hvordan kan det gaa med Vejrtrækningen ? Gud!’

A.O. ‘Det skal nok gaa; jeg skal nok finde paa noget’

C.N. “Tak! Det tænkte jeg nok!”²²

Den 18. juli rejste Carl Nielsen endnu engang til Damgaard, og selv om han var træt efter kuren i Sliac, gik arbejdet godt,²³ og endelig slutdaterede han fjerde og sidste sats i renskriften: “Damgaard den 15. August 28.”²⁴ En lille uge senere begyndte han at skrive orkesterstemmerne ud og planlagde sammen med Carl Johan Michaelsen en koncert i september.²⁵ Førsteopførelsen løb af stabelen den 14. september 1928 i Carl Johan Michaelsens hus i Højtofte ved Humlebæk med Aage Oxenvad som solist og Emil Telmányi som dirigent. Orkestret bestod af medlemmer fra Det Kongelige Kapel, som var blev bragt dertil i bus fra København.²⁶

Carl Nielsen var meget bevidst om, at han med klarinetkoncerten var gået nye veje; – så nye, at han ikke på forhånd kunne bedømme det klingende resultat. Allerede den 31. maj 1928, tre måneder inden kompositionen var færdig, skrev han således til Nancy Dalberg:²⁷

“Hvad mig selv angaar har jeg det rigtig godt for Tiden og det kommer naturligvis mit Arbejde tilgode. Jeg skal engang ved Lejlighed vise Dig nogle Steder i min ny Konsert for Klarinet og Orkester, hvor jeg har en saa fri Stemmegang i Instrumenterne at jeg virkelig ingen Anelse har om hvordan det vil klinge. Maaske lyder det ikke godt, men det morer mig ikke at komponere Musik hvis jeg skal blive ved paa samme Maade.”²⁸

Den ændring i stilen, som Carl Nielsen her tænker på, vedrører formentlig den “frie Stemmegang i Instrumenterne”. I de følgende to breve præciserer han, hvad der yderligere bestemte stemmegangen i orkestret og dermed fik afgørende betydning for dette arbejde. Dagen efter at kompositionen blev færdig, skrev han således til Emil Telmányi:

22 Se facsimile s. lvii.

23 Jf. breve til Anne Marie Carl-Nielsen af 18.7. og 26.7.1928, Torben Schousboe, *op. cit.*, s. 550, 553.

24 Kilde **A**.

25 Jf. brev af 24.8.1928 til Carl Johan Michaelsen (DK-Kk, CNA, I.A.c.).

26 Jf. Torben Schousboe, *op. cit.*, s. 535.

27 Komponist, Carl Niensens ven og elev (1881-1949).

28 DK-Kk, CNA, I.A.c.

“I have taken a lot of trouble with this work and in particular have aimed at clarity and stringency, in the instrumentation too. There are a couple of places in this music where the two bassoons have very low $\frac{1}{2}$ holding notes along with the horns, which are pitched high; I think it will sound excellent in all its simplicity. The snare drum has also been given individual treatment”.²⁹

And on 17th August he writes to Carl Johan Michaelsen:

“So now I have finished, and can say that this work has commanded the strongest interest from me. Each bar has been thought out, turned over and over and inspected to get it as clear and plastic as possible. [...] However, I am looking forward greatly to hearing what Oxenvad will get out of this piece. If he gets nothing out of it then no one can; for he is full of life and real artistic, vital understanding.”³⁰

It would appear that Emil Telmányi thought that the clarity and stringency had ousted the emotional element – what the reviewers of the first public performance called “the heart”,³¹ or “beauty and euphony”³² – since Carl Nielsen replies to him in a letter:

“Yes, perhaps I have a certain fear of sentimentality, which can often – my instincts tell me – bear the germ of putrefaction. Am I right? Mozart is never sentimental, Beethoven can border on it, Wagner overflows all the banks (mixed with hollow pathos)”.³³

In a letter to his daughter Irmelin he outlined some of his ideas on the relationship between solo and orchestra, which add a new dimension to the above quotations:

“My clarinet concerto will soon be finished. The instrument (solo) and the orchestral parts have been treated as individuals (as far as possible) but towards the end the clarinet finds a light, almost wholly folk-like, childlike motif (as if by chance) and when the other instruments hear it they throng to it and

“Jeg har gjort mig megen Umage med dette Arbejde og navnlig bestræbt mig for Klarhed og Stringens, ogsaa i Instrumentationen. Der er et Par Steder i disse Noder hvor de to Fag: har meget dybe $\frac{1}{2}$ Liggetoner sammen med Hornene, som ligger højt, jeg tror det vil klinge udmærket i al sin Simpelt. Den lille Tromme er ogsaa behandlet individuelt”.²⁹

og den 17. august til Carl Johan Michaelsen:

“Nu er jeg altsaa færdig og jeg kan sige at dette Arbejde har haft min stærkeste Interesse. Hver Takt er gennemtænkt, endevendt og eftersat for at faa det saa klart og plastisk som muligt. [...] Jeg glæder mig imidlertid meget stærkt til at høre hvad Oxenvad faar ud af dette Stykke. Faar han intet ud deraf er der ingen der kan; han er jo fuld af Liv og rigtig kunstnerisk, levende Opfattelse.”³⁰

Det kan se ud som om, at Emil Telmányi har ment, at klarheden og stringensen fortrængte det følelsesmæssige – hos anmelderne af første offentlige opførelse kaldt “Hjertelaget”,³¹ “Skønhed og Vellyd”³² – idet Carl Nielsen i et brev til ham svarer:

“Ja, maaske har jeg nogen Angst for Sentimentalitet, som ofte – efter mit Instinkt – kan indeholde Forraadnelsens Bacille. Har jeg Ret? Mozart er aldrig sentimental, Beethoven kan være paa Grænsen, Wagner over alle Bredder (blandet med hul Patos)”.³³

I et brev til sin datter Irmelin beskrev han nogle af sine forestillinger om forholdet mellem solo og orkester, som giver en ny dimension til de ovenstående citater:

“Min Klarinetkonsert er snart færdig. Instrumentet (Solo) og Orkesterstemmerne er behandlede som Individier (saavidt muligt) men henimod Slutningen finder Klarinetten paa et let og næsten helt folkeligt – barnligt Motiv (ligesom tilfældigt) og da de andre Instrumenter hører det, styrter de sig over det og

²⁹ DK-Kk, C II,10.

³⁰ DK-Kk, CNA, I.A.c.

³¹ Ekstrabladet, 12.10.1928.

³² Nationaltidende, 12.10.1928.

³³ Letter of 27.7.1928 (DK-Kk, C II, 10).

²⁹ DK-Kk, C II,10.

³⁰ DK-Kk, CNA, I.A.c.

³¹ Ekstrabladet, 12.10.1928.

³² Nationaltidende, 12.10.1928.

³³ Brev af 27.7.1928 (DK-Kk, C II, 10).

express their pleasure over it in a powerful but happy tutti: 'that's something we understand'. But it doesn't end (the concert, I mean) in that world, that's only a 'social' episode.

A composer with imagination, eh? But I must hasten to say: imaginings like that are of no use whatsoever, they're only small private pleasures."³⁴

Carl Nielsen's rigorous composition technique and the restrained beauty and lyricism that he himself had emphasized in the correspondence with Emil Telmányi became the most important points in the reviews after the first public performance, which took place on 11th October 1928 in the large hall of the Odd Fellow Palæ with members of the Royal Orchestra, Emil Telmányi as conductor and Aage Oxenvad as soloist.³⁵ The reception was mixed; in several reviews the clarinet concerto was considered too progressive for most of the audience. *Ekstrabladet* predicted that the work had no future, despite the fact "that it was an interesting work with justification in its boldness and its attempt to break new ground for the resources of musical expression; but if this is to be called the music of the future we do not think that the coming generations will be particularly comfortable in the concert hall."³⁶ Nor did Gunnar Hauch, in his review in *Nationaltidende*, think the work had any future, asserting "that even an ear with a 'modern' orientation must feel pain listening to it" – and he further thought "that the instrument was not used here with an intimate understanding of its character and its capability for beauty – beauty taken of course in the modern, most extended sense."³⁷

Hugo Seligman disagrees with him on this point and writes in *Politiken*:

"he has brought forth the soul of the clarinet, not only its wild-animal essence, but also its special kind of – tough – lyricism. His orchestra is extremely simple: strings, two horns, two bassoons and a – here highly significant – snare drum. But with these few resources he creates a fantastic symphony which is now revealed in a rhythmic orgy whipped up to the bestial, now in lyric-melodic material that does not just lie there for the taking, but must first, more hidden and like the vein of gold, be sought out."³⁸

34 Letter of 29.7.1928 (DK-Kk, CNA, III. A.a.).

35 The programme also featured Carl Philip Emmanuel Bach, Concerto in D minor for piano and orchestra and W.A. Mozart, Concerto in A major for piano and orchestra, K. 488, with Christian Christiansen as soloist.

36 *Ekstrabladet*, 12.10.1928.

37 *Nationaltidende*, 12.10.1928.

38 *Politiken*, 12.10.1928.

udtrykker i et heftigt men dog glad Tutti deres Glæde over det: 'det er noget vi forstaar'. Men det ender ikke (Konserten mener jeg) i den Verden, det er kun en 'social' Episode.

En Komponist med Ideer, hvad ? Jeg skynder mig dog at sige: saadanne Ideer nytter ikke det fjerneste, det er kun smaa Privatfornøjelser."³⁴

Carl Niensens strenge kompositionsteknik og den begrænsede skønhed og lyrik, som han selv havde fremhævet i korrespondancen med Emil Telmányi, blev de vigtigste punkter i anmeldelserne efter den første offentlige fremførelse. Denne fandt sted den 11. oktober 1928 i Odd Fellow Palæets store sal med medlemmer af Det Kongelige Kapel, Emil Telmányi som dirigent og Aage Oxenvad som solist.³⁵ Modtagelsen var blandet; ifølge flere anmeldelser var klarinetkoncerten for avanceret for størstedelen af publikum. *Ekstrabladet* spåede ikke værket nogen fremtid på trods af "at det var et interessant Arbejde, der har Berettigelse ved sin Dristighed og Forsøg paa at vinde nyt Land for de musikalske Udtryksmidler; men hvis det skal kaldes Fremtidens Musik, tror vi ikke, de kommende Slægter vil komme til at befinde sig særlig vel i Koncertsalene."³⁶ Heller ikke Gunnar Hauch mente i sin anmeldelse i *Nationaltidende*, at værket havde nogen fremtid for sig, og hævdede, "at selv et 'moderne' indstillet Øre maatte føle Smerte ved at høre derpaa" – og han mente endvidere, "at Instrumentet her ikke er udnyttet med en intim Forstaaelse af dets Karakter og skønhedsmæssige Ydeevne, skønhedsmæssig naturligvis taget i moderne videst mulig udvidet Begreb."³⁷

Hugo Seligman er uenig med ham på dette punkt og skriver i *Politiken*:

"han har udløst Klarinettens Sjæl, ikke blot dens Vilddyr-Væsen, men ogsaa dens særlige Art af – barsk – Lyrik. Hans Orkester er saare enkelt: Strygere, to Horn, to Fagotter og en – her meget betydende – lille Tromme. Men med disse faa Midler digter han en fantastisk Symfoni, der snart aabenbares i et indtil det bestialske oppisket Rytmeorgie, til andre Tider i et lyrisk-melodisk Stof, der ikke ligger lige til Rede, men mere dulgt og ligesom Guldets Aare først maa søges."³⁸

34 Brev af 29.7.1928 (DK-Kk, CNA, III. A.a.).

35 På programmet stod endvidere Carl Philip Emmanuel Bach, Koncert i d-mol for klaver og orkester samt W.A. Mozart, Koncert i A-dur for klaver og orkester, K. 488 med Christian Christiansen som solist.

36 *Ekstrabladet*, 12.10.1928.

37 *Nationaltidende*, 12.10.1928.

38 *Politiken*, 12.10.1928.

In his review William Behrend emphasized the inner logic of the work and regarded the lack of euphony as a result of Carl Nielsen's insistence on the musical ideas.³⁹ The concerto was at all events performed six times during Nielsen's lifetime, including the performance in Højtofte, two of these in Sweden: the first on 5th December 1928 with Konsertföreningen in Stockholm, as Carl Nielsen had already suggested on 20th April,⁴⁰ and the second in Göteborgs Konsertförening on 7th April 1929.⁴¹ The work was not well received, either in Stockholm or in Gothenburg, and one reviewer of the concert in Stockholm condemned both the work and the composer:

"Absolutely the worst, though, [...] was the clarinet concerto that was now offered as a new work and whose cackling, crowing, squeaking, bellowing and grunting solo part was performed by the Dane Aage Oxenvad. Here Carl Nielsen apparently swears to pure cacophonism. [...] put a beggar on horseback and he'll ride to the Devil."⁴²

In Gothenburg the reviewers were equally dismissive of the work although "as such it arouses keen interest and in purely musical terms the clarinet concerto testifies to undiminished strength of imagination and inventiveness, not least in the timbre combinations, and includes small oases of a distinctive atmosphere, like patches of pure elemental power."⁴³

After the second performance in Copenhagen on 10th December 1928 by *Dansk Koncertforening* Carl Nielsen wrote in his diary:

"Conducted the clarinet concerto at Dansk Koncertforening. Oxenvad played the concerto excellently and now people understood the piece better",⁴⁴ and in a letter to Emil Telmányi he wrote: "Now the piece was quite a success and 'Nationaltidende' (which ran it down last time) was very enthusiastic; it was of course not G.H. but Felsing this time".⁴⁵

William Behrend thought in *Berlingske Tidende* "that more calm had descended upon the performance" with Carl Nielsen as conductor instead of Emil Telmányi, making room for "the

William Behrend fremhævede i sin anmeldelse værket indre logik og betragtede den manglende velklang som en følge af Carl Niensens fastholden af de musikalske ideer.³⁹ Koncerten blev opført i hvert fald seks gange i Carl Niensens levetid, inklusive opførelsen i Højtofte, heraf to gange i Sverige: første gang den 5. december 1928 med Konsertföreningen i Stockholm, således som Carl Nielsen havde foreslået allerede 20. april,⁴⁰ og anden gang i Göteborgs Konsertförening den 7. april 1929.⁴¹ Værket faldt ikke i god jord, hverken i Stockholm eller Göteborg, og en anmelder af koncerten i Stockholm fordømte både værket og komponisten:

"Det absolut sämsta [...] är dock den klarinettkonsert som nu bjöds som nyhet och vars kacklande, galande, pipande, bölande och grymtande solostämman utfördes av dansken Aage Oxenvad. Här bekänner sig Carl Nielsen öppet till den rena kakofonismen. [...] naar skidt kommer til Ære, ved det ikke hvordan det vil være."⁴²

I Göteborg var man ligeledes afvisende over for værket selv om, "den som sådant utlöser ett starkt intresse, och att klarinettkonserten rent musikaliskt vittnar om oförminskad styrka i fantasi och uppfinning, ej minst av klangkombinationer, och rymmer små oaser av egenartad stämning, liksom partier av rent elementär kraft."⁴³

Efter den anden opførelse i København 10. december 1928 med Dansk Koncertforening skrev Carl Nielsen i sin dagbog:

"Dirigerede i Dansk Koncertforening Klarinetkonserten. Oxenvad spillede Konserten udmærket og nu forstod Folk bedre Stykket",⁴⁴ og i et brev til Emil Telmányi skrev han: "Nu gjorde Stykket megen Lykke og 'Nationaltidende' (som rakkede ned forrige Gang) var meget begejstret; det var naturligvis ikke G.H. men Felsing denne gang".⁴⁵

William Behrend i *Berlingske Tidende* mente "at der var kommet mere Ro over Opførelsen" med Carl Nielsen som dirigent i stedet for Emil Telmányi, hvorved der blev plads til "Klarinettens

39 *Berlingske Tidende*, 12.10.1928.

40 Cf. Torben Schousboe, *op. cit.*, p. 541. Also on the programme were *Saga Dream*, *Pan & Syrinx* and the Suite from *Aladdin*, op. 34.

41 Carl Nielsen further conducted W.A. Mozart, Symphony in G minor and Rossini, Overture to *The Barber of Seville*.

42 *Dagens Nyheter*, 6.12.1928.

43 *Göteborgs Handels- och Sjöfartstidning*, 8.4.1929.

44 Torben Schousboe, *op. cit.*, p. 556.

45 Letter of 12.12.1928 (DK-Kk, C II, 10); review in *Nationaltidende*, 10.12.1928.

39 *Berlingske Tidende*, 12.10.1928.

40 Jf. Torben Schousboe, *op. cit.*, s. 541. På programmet stod endvidere *Saga-Drøm*, *Pan & Syrinx* samt Suite af *Aladdin*, op. 34.

41 Carl Nielsen dirigerede yderligere W.A. Mozart, Symfoni i g-mol og Rossini, Ouverture til *Barberen i Sevilla*.

42 *Dagens Nyheter*, 6.12.1928.

43 *Göteborgs Handels- och Sjöfartstidning*, 8.4.1929.

44 Torben Schousboe, *op. cit.*, s. 556.

45 Brev af 12.12.1928 (DK-Kk, C II, 10); anmeldelse *Nationaltidende*, 10.12.1928.

lyrical distinctiveness of the clarinet”.⁴⁶ The last occasion on which Carl Nielsen conducted the clarinet concerto was on 26th October 1929 at a concert in the Arts Fair in Forum.⁴⁷

The many reservations about the clarinet concerto gradually disappeared as time passed and a review of a memorial concert for Carl Nielsen on 25th January 1932 given by Dansk Koncertforening with Peder Gram conducting says:

“It was amusing to hear the clarinet concerto again. When it appeared a few years ago it was regarded as the wildest of the wild; now on the other hand – when one already has it at some distance – it seems quite matter-of-fact and straightforward, and it is easier to admire how sharp and logical it is in its form.”⁴⁸

The clarinet concerto was not performed elsewhere in Europe during Carl Nielsen’s lifetime, although the rumours about the concerto at least reached both Vienna and Leipzig. The Austrian conductor Rudolf Nilius⁴⁹ visited Carl Nielsen to talk about the clarinet concerto in 1928/1929,⁵⁰ and the next year the composer received a letter from the music publisher Wilhelm Hansen, saying:

“We have had an inquiry from Professor Scheinplug,⁵¹ who would like to perform your clarinet concerto with orchestra on the radio and wishes to rent the score, one set of parts, as well as 6 Vl.I, 4 Vl.II, 3 Viola, 2 Vlc., 2 Bass and the clarinet part with piano accompaniment. We would suggest that you ask for MK. 100 in rental for one performance and pay us the usual commission of 15%. We would be willing to send the material to Leipzig and insure it for e.g. 3,000 Kr.”⁵²

46 *Berlingske Tidende*, 11.12.1928.

47 A fair for Danish art, music, literature from the preceding 50 years, John Fellow, *op. cit.*, p. 524. Cf. review of the last of a series of concerts at the Arts Fair in Forum with performances of Carl Nielsen’s Symphony No. 3, the Clarinet Concerto and the Suite from *Aladdin*, op. 34, *Morgenbladet*, 27.10.1929, and cf. diary entry 26.10.1929, stating that he conducted these works himself, Torben Schousboe, *op. cit.*, p. 570.

48 *Ekstrabladet*, 26.1.1932.

49 Conductor of the Wiener Konzerthausgesellschaft (1883-1962).

50 Cf. letter of 12.12.1928 to Emil Telmányi (DK-Kk, C II, 10) and diary entry 5.1.1929, Torben Schousboe, *op. cit.*, p. 557.

51 German violinist, composer and conductor (1875-1937).

52 Letter of 25.9.1930 (DK-Kk, Wilhelm Hansens Arkiv, 1930 Nielsen-R.).

lyriske Ejendommelighed”.⁴⁶ Sidste gang Carl Nielsen dirigerede klarinetkoncerten var den 26. oktober 1929 ved en koncert ved Kunststævnet i Forum.⁴⁷

De mange forbehold over for klarinetkoncerten forsvandt efterhånden, som tiden gik, og i en anmeldelse af en mindekonzert for Carl Nielsen den 25. januar 1932, afholdt af Dansk Koncertforening med Peder Gram som dirigent, hedder det:

“Morsomt var det atter at høre Klarinetkoncerten. Da den kom frem for faa Aar siden, blev den regnet for det vildeste vilde; nu derimod – da man allerede har den lidt paa Afstand – virker den helt selvfolgelig og ligetil, og man har lettere ved at beundre, hvor skarp og logisk den er i sin Form.”⁴⁸

Klarinetkoncerten blev ikke opført andre steder i Europa i Carl Niensens levetid, selv om rygterne om koncerten i hvert fald nåede både til Wien og Leipzig. Den østrigske dirigent Rudolf Nilius⁴⁹ opsøgte Carl Nielsen i anledning af klarinetkoncerten i 1928/1929,⁵⁰ og året efter modtog komponisten et brev fra musikforlaget Wilhelm Hansen, hvori det hedder:

“Vi har haft en forespørgsel fra Professor Scheinplug,⁵¹ som gerne vil opføre din Klarinetkoncert med Orkester i Radio og ønsker at leje Partitur, 1 Sæt Stemmer, desuden 6 Vl.I, 4 Vl.II, 3 Viola, 2 Vlc., 2 Bass samt, Klarinetstemmen med Klaverakkompagnement. Vi vil foreslaa, at du forlanger MK. 100, – i leje for én Opførelse og yder os den sædvanlige Kommission af 15%. Vi skal gerne sende Materialet til Leipzig og sørge for at assurere det for til Eks. 3.000 Kr.”⁵²

46 *Berlingske Tidende*, 11.12.1928.

47 Kunstmesse for dansk kunst, musik, litteratur fra de foregående 50 år, John Fellow, *op. cit.*, s. 524. Jf. anmeldelse af den sidste af en række koncerter ved kunststævnet i Forum opførtes Carl Niensens Symfoni Nr. 3, klarinetkoncerten og Suite af *Aladdin*, op. 34, *Morgenbladet*, 27.10.1929, og jf. dagbogsnotat 26.10.1929 dirigerede han selv de nævnte værker, Torben Schousboe, *op. cit.*, s. 570.

48 *Ekstrabladet*, 26.1.1932.

49 Dirigent for Wiener Konzerthausgesellschaft (1883-1962).

50 Jf. brev af 12.12.1928 til Emil Telmányi (DK-Kk, C II, 10) og dagbogsnotat 5.1.1929, Torben Schousboe, *op. cit.*, s. 557.

51 Tysk violinist, komponist og dirigent (1875-1937).

52 Brev af 25.9.1930 (DK-Kk, Wilhelm Hansens Arkiv, 1930 Nielsen-R.).

Carl Nielsen replied:

“Dear S. Wilh. Hansen

Thanking you for your information, I must remark that Prof. Scheinplug cannot have heard or seen my clarinet concerto (it has not been published); otherwise he would realize that the soloist must study his part for months before a good result can be achieved. Mr. Oxenvad, who is one of the finest clarinetists in Europe at present, declared that the piece was extraordinarily difficult.

Thus I do not wish the piece to be played on the radio, but ask you to send my regards to Prof. S. and express my thanks anyway”.⁵³

Carl Nielsen’s reply shows that he was very conscious of the technical demands his composition made on the soloist, and he wanted no half-measures – rather no performance than a poor performance.

The clarinet concerto was published – despite the interest from Wilhelm Hansens musikforlag – by another publisher, that is Samfundet til Udgivelse af Dansk Musik (the Society for the Publication of Danish Music, in the following Samfundet), and even though the preparatory work was done in the course of the summer of 1931, Carl Nielsen did not see his work in print before he died later in the year.⁵⁴ On 23rd June 1931 Nielsen signed a contract with Samfundet,⁵⁵ and as early as 26th June Samfundet wrote to the German music printers C.G. Röder A.G. Leipzig:

“We have received the piano arrangement of Carl Nielsen’s clarinet concerto and the accompanying letter. Unfortunately, however, Mr. Nielsen is at present away, but will be back within a week and we will have him look through the piano arrangement as quickly as possible.”⁵⁶

If the piano score mentioned in the letter was a specimen proof the engraving must have been begun long before the signing of the contract, since the work cannot have been done in the few days between the signing of the contract and the letter to the printer on 26th June; another possibility is that Carl Nielsen

Carl Nielsen svarede:

“Kære S. Wilh. Hansen

Med Tak for Meddelelsen skal jeg bemærke at Prof. Scheinplug kan ikke have hørt eller set min Klarinetkoncert (den er ikke udkommet) ellers vilde han indse at Solisten maa studere sin Stemme i Maaneder før der kan komme et godt Resultat. Hr. Oxenvad der er en af de første Klarinettister i Europa for Tiden, erklærede Stykket for overordentlig vanskeligt.

Jeg ønsker saaledes ikke Stykket spillet i Radio, men beder hilse Prof. S. og bringe min Tak ellers”.⁵³

Carl Niensens svar viser, at han var meget bevidst om de tekniske krav, som hans komposition stillede til solisten, og han ønskede ingen halve løsninger – hellere ingen opførelse end en dårlig opførelse.

Klarinetkoncerten udkom – på trods af interessen fra Wilhelm Hansens musikforlag – på et andet forlag, nemlig Samfundet til Udgivelse af Dansk Musik (herefter Samfundet), og selv om det forberedende arbejde blev gjort i løbet af sommeren 1931, nåede Carl Nielsen ikke at se sit værk på tryk, før han døde senere på året.⁵⁴ Den 23. juni 1931 underskrev Carl Nielsen en kontrakt med Samfundet,⁵⁵ og allerede den 26. juni skrev Samfundet til det tyske notetrykkeri, C.G. Röder A.G. Leipzig:

“Der Klaverauszug zu Carl Nielsen Klarinetkoncert und mitfolgender Brief haben wir erhalten, leider ist aber Herr Nielsen verreist, wir doch wahrscheinlich in Laufe einer Woche zurückkehren und lassen wir ihn dann schleunigst den Klaverauszug durchsehen”.⁵⁶

Hvis det i brevet omtalte klaverpartitur drejer sig om et prøvetryk, må stikningen være påbegyndt længe før kontraktens underskrivelse, idet arbejdet ikke kan være udført på de få dage mellem kontraktens underskrift og brevet til trykkeriet den 26. juni; en anden mulighed er, at Carl Nielsen ikke læste

53 Udateret brev (DK-Kk, Wilhelm Hansens Arkiv, 1930 Nielsen-R.).

54 Jf. Elly Bruunshuus Petersen, ‘Carl Nielsen og Samfundet til Udgivelse af Dansk Musik 1899-1931’, *Fund og Forskning*, 2001, bd. 40, s. 199-228.

55 DK-Km(m), SUDM, A31/8.

56 DK-Km(m), SUDM A419/5.

53 Undated letter (DK-Kk, Wilhelm Hansens Arkiv, 1930 Nielsen-R.).


54 Cf. Elly Bruunshuus Petersen, ‘Carl Nielsen og Samfundet til Udgivelse af Dansk Musik 1899-1931’, *Fund og Forskning*, 2001, vol. 40, pp. 199-228.

55 DK-Km(m), SUDM, A31/8.

56 DK-Km(m), SUDM A419/5.

did not read from a specimen proof, but from a manuscript to prepare it as a printing source. The same uncertainty applies to the score: on 5th August he noted in his diary: “Sent proofs for the clarinet concerto to Peder Gram Holte (Malmlosevej 1)”.⁵⁷ It is not clear here either what *Korrektur* (“proofs” or “corrections”) refers to; it may have been a reading of specimen proofs of either the piano score or the orchestral score; or it may have been a correction/revision of the manuscripts that were to be used as the printing source. However this may be, the work was printed by the beginning of December 1931 in score, parts and piano score.⁵⁸

The preserved source material consists of a number of autograph and partly autograph scores: sketches, rough draft and fair copy (printing source), a part-autograph of the solo part and finally the orchestral parts, some of which are in autograph. Emil Telmányi drew up the piano arrangement, but his manuscript must be considered lost. As the main source the fair copy has been chosen, since it represents the source we know with certainty to have been accepted by Carl Nielsen; we cannot know, as is evident from the above, whether he personally read a specimen proof of the score.

There are two controversial places in the solo part on which clarinetists disagree today. The first is a $\frac{7}{8}$ in b. 201: . In the solo part (Source **D**), b. 201 is found in three variants, two in Carl Nielsen’s hand and one in Aage Oxenvad’s. The first variant in the composer’s hand has a $\frac{7}{8}$ here,⁵⁹ the second (in $\frac{4}{4}$) a $\frac{7}{8}$, while the copy in Oxenvad’s hand has a $\frac{7}{8}$. In the draft (Source **B**) there is a $\frac{7}{8}$, while the $\frac{7}{8}$ has been changed to a $\frac{7}{8}$ in the fair copy (Source **A**).⁶⁰ When Carl Nielsen consulted Aage Oxenvad while composing the concerto, the latter may have suggested a breathing space in the long staccato passage. Perhaps this was one of the places he had in mind when he spoke of “a few staccato things”,⁶¹ on the basis of the documented collaboration between composer and soloist and as a result of the correction in the fair copy (Source **A**) the main source has been followed on this point.

57 Torben Schousboe, *op. cit.*, p. 621; Peder Gram was the Chairman of Samfundet til Udgivelse af Dansk Musik in 1931-1938.

58 Invoice of 4.12.1931 from C.G. Röder (*DK-Km(m)*), SUDM, A419/5).


59 See facsimile p. lviii

60 See facsimile p. lix.

61 Cf. note 20.

korrektur på et prøvetryk, men på manuskriptet for at klargøre det som trykforlæg. Den samme usikkerhed gør sig gældende omkring partituret; den 5. august noterede han i sin dagbog: “Sendte Korrektur til Klarinetkoncerten til Peder Gram Holte (Malmlosevej 1)”.⁵⁷ Heller ikke her er det entydigt, hvad “Korrektur” hentyder til; det kan have været en korrektur på et prøvetryk til enten klaverpartituret eller orkesterpartituret, og det kan også have været en korrektur/revision af manuskripterne, der skulle anvendes som trykforlæg. Hvordan det nu end forholder sig, forelå værket trykt i begyndelsen af december 1931 i partitur, stemmer og klaverpartitur.⁵⁸

Det overleverede kildemateriale består af en række autografe og delvis autografe kilder: skitser, kladde og renskrift (trykforlæg), delautograf af solostemmen og endelig orkesterstemmerne, hvoraf en del er i autograf. Emil Telmányi udarbejdede klaverudtoget, men hans manuskript må anses for at være gået tabt. Som hovedkilde er valgt renskriften, da den repræsenterer den kilde, vi med sikkerhed ved er accepteret af Carl Nielsen, idet man, som det fremgår af overstående, ikke kan vide, om han selv har læst korrektur på et prøvetryk til partituret.

Der er to kontroversielle steder i solostemmen, som klarinettister i dag er uenige om. Det første sted drejer sig om en $\frac{7}{8}$ i t. 201: . I solostemmen (kilde **D**) findes t. 201 i tre varianter, to i Carl Niensens hånd og en i Aage Oxenvads. Den første variant med komponistens hånd har her $\frac{7}{8}$,⁵⁹ den anden (i $\frac{4}{4}$) $\frac{7}{8}$, mens Oxenvads afskrift har $\frac{7}{8}$. I kladden (kilde **B**) står $\frac{7}{8}$, mens $\frac{7}{8}$ er ændret til $\frac{7}{8}$ i renskriften (kilde **A**).⁶⁰ Da Carl Nielsen under compositionen af koncerten konsulterede Aage Oxenvad, har sidstnævnte måske foreslået en vejtrækningspause i det lange staccato-forløb. Måske var det ét af de steder, han havde i tankerne, da han talte om “et par Staccato-historier”,⁶¹ på baggrund af det dokumenterede samarbejde mellem komponist og solist og som følge af rettelsen i renskriften (kilde **A**) er hovedkilden fulgt på dette punkt.

57 Torben Schousboe, *op. cit.*, s. 621; Peder Gram var formand for Samfundet til Udgivelse af Dansk Musik fra 1931-1938.

58 Regning af 4.12.1931 fra C.G. Röder (*DK-Km(m)*), SUDM, A419/5).

59 Se facsimile s. lviii

60 Se facsimile s. lix

61 Jf. note 20.

The other controversial place is b. 531, notes 21-22. The question is whether these notes should be a^b-a^b or a^a . The music at b. 531 in rough draft and fair copy is as follows:



In the two handwritten copies of b. 531 in the solo part by Emil Telmányi and Aage Oxenvad respectively, notes 17-20 are enharmonically reinterpreted and the bar then looks as follows:



In contrast with the issue in b. 201 the change in the solo part in b. 531 has not been transferred to the fair copy, and since Carl Nielsen was in general very careful with the indication of accidentals and their cancellation the main source has been followed again. An analysis of the phrase up to b. 533 does not suggest a clear motivic argument for adding a \flat , and in the solo part the \flat may have been forgotten by the two copyists in connection with the reinterpretation of the immediately preceding notes.

Articulation and dynamics posed the greatest problems in the editorial work, and these have been solved as far as possible by completing on the basis of analogies on the premises of the main source itself. The other sources – the rough draft, Carl Nielsen's manuscript parts and the printed score – have provided guidelines in cases of doubt.

Elly Bruunshuus Petersen

Det andet kontroversielle sted er t. 531, node 21-22. Spørgsmålet er, om de pågældende noder skal være a^b-a^b eller a^a . T. 531 i kladde og renskrift har følgende notetekst:



I de to afskrifter af t. 531 i solostemmen (kilde **D**) af henholdsvis Emil Telmányi og Aage Oxenvad er node 17-20 enharmonisk omtydet, og takten ser da således ud:



I modsætning til problemstillingen i t. 201 er ændringen i solostemmen i t. 531 ikke overført til renskriften, og da Carl Nielsen generelt har været meget omhyggelig med angivelse af fortegn og deres opløsning, er hovedkilden atter fulgt. En analyse af frasen indtil t. 533 peger ikke på et entydigt motivisk argument for at tilføje \flat , og i solostemmen kan \flat være glemt af de to afskrivere i forbindelse med omtydningen af noderne lige før.

Artikulation og dynamik har udgjort de største problemer i revisionsarbejdet, og de er løst ved såvidt muligt at komplettere på basis af analogislutninger på hovedkildens egne præmisser. De øvrige kilder, kladden, Carl Niensens håndskrevne stemmer og det trykte partitur, har i tvivlstilfælde været vejvisere.

Elly Bruunshuus Petersen

111.
66

B

col I me

col I me

sol. Bassu

B

66

Concerto for Violin and Orchestra, ink fair copy (Source B), second movement bb. 100-105: Notes b. 102 added by Carl Nielsen in pencil.

Koncert for Violin og Orkester, blækrenskrift (kilde B), anden sats t. 100-105: Noderne t. 102 er tilføjet af Carl Nielsen med blyant.

24. *Alligro cavalleresco*

Il

Fl I
Fl II *piccolo* *col I mo*

Oboi I
Oboi II *col I mo*

Clar I-II *col I mo*

Fag I
Fag II

Corri I-IV

Tronbr I-II
Tronbr III
Tronbr IV

Tromb I
Tromb II
Tromb III

Tring

Viol: sola $\text{♩} = 84$

Alligro cavalleresco

Viol I
Viol II
Viola
Cello
Basso

Concerto for Violin and Orchestra, ink fair copy (Source B), first movement bb. 47-51: Introduction to Allegro cavalleresco.

Koncert for Violin og Orkester, blækrenskrift (kilde B), første sats t. 47-51: Indledning af Allegro cavalleresco.

771

The image shows a page of handwritten musical notation for a violin cadenza. The page is numbered '771' in the top left corner. The notation consists of approximately 15 staves of music, written in pencil. The music is highly complex, featuring many notes, rests, and dynamic markings such as 'pp', 'p', 'mf', 'f', and 'ff'. There are also some markings like 'a tempo' and 'molto'. The notation is dense and includes many accidentals (sharps and flats). There are some scribbles and corrections throughout the piece, particularly in the upper right and lower right sections. A large, stylized signature or mark is visible in the upper right corner of the page.

Concerto for Violin and Orchestra, pencil draft (Source C), first movement bb. 228-250: Cadenza in first movement. Bottom of page, sketch and addition (b. 228).

Koncert for Violin og Orkester, blyantskladde (kilde C), første sats t. 228-250: Kadence i første sats, nederst på siden skitse og tilføjelse.

109,

Handwritten musical score for Concerto for Violin and Orchestra, second movement. The page is numbered 109 in the top left. It features several staves of music. The top four staves are for strings, with some notes and dynamics like 'p' and 'ppp'. The fifth staff is for Horns, with notes and dynamics like 'p' and 'ppp'. The sixth staff is for Violin solo, with notes and dynamics like 'p' and 'ppp'. Below these are several staves for the orchestra, including woodwinds and brass. The bottom of the page contains a sketch for a subject from bar 116 in piano notation, with some annotations like 'Flytting' and 'II'.

Concerto for Violin and Orchestra, pencil draft (Source **C**), second movement bb. 30-33: Bottom of page, sketch for subject from b. 116 in piano notation.

Koncert for Violin og Orkester, blyantskladde (kilde **C**), anden sats t. 30-33: Nederst på siden skitse til tema fra t. 116 noteret i klaversats.

The image shows a handwritten musical score on aged paper, page 8. It contains six staves of music. The top three staves are for Flute, Violin I, and Violin II. The bottom three staves are for Viola, Cello, and Double Bass. The Flute part is marked 'Fl: solo' and includes a complex rhythmic passage with many slurs and articulation marks. The string parts are marked 'arco ppp' and 'ff2'. There are some handwritten annotations in red and blue ink, including circled numbers (1), (2), (3) and a 'tr' marking. The paper shows signs of age and wear.

Concerto for Flute and Orchestra, ink fair copy. (Source A), first movement bb. 22-24: Revision of slurs and articulation in solo flute b. 23 by Emil Telmányi in connection with posthumous printing.

Koncert for Fløjte og Orkester, blækrenskrift (kilde A), første sats t. 22-24: Revision af buer og artikulation i solofløjte t. 23 af Emil Telmányi i forbindelse med posthum trykning.

97

dim

220

gliss. arco gliss.

dim. *no co arco rall.*

230

rall. *(mp)* *arco* *allegro* *arco mp* *mp* *arco* *mp* *arco* *mp*

(arco) *mp*

Concerto for Flute and Orchestra, ink fair copy (Source A), second movement bb. 215-232: 2nd ending of Flute Concerto, fair-copied by Georg Wiegmann with additions by Carl Nielsen and additions in brackets by Emil Telmányi in connection with posthumous printing.

Koncert for Fløjte og Orkester, blækrenskrift (kilde A), anden sats t. 215-232: 2. slutning af fløjtekoncerten, renskrevet af Georg Wiegmann med tilføjelser af Carl Nielsen og tilføjelser i parentes af Emil Telmányi i forbindelse med posthum trykning.

2

Fl

43 44 45 46 47

Flauto

48 49 50 51 52

Viol. I-II 8^{va}
Fag. I-II

53 54 55 56 57 58

Viol. I-II
Fag. I-II

59 60 61 62 63 64

Flauto

65 66 67 68 69

Andante
Allegro ma non troppo

dim
pp
mf
f
ff

dim
mf
f
ff

dim

Concerto for Flute and Orchestra, pencil draft (Source B), second movement bb. 44-70.

Koncert for Fløjte og Orkester, blyantskladde (kilde B), anden sats t. 44-70.

The image shows a page of handwritten musical notation on aged paper. The page is numbered '51.' in the top left corner. It contains ten staves of music. The notation is in a cursive, handwritten style. The first two staves are in bass clef. The third staff is in treble clef and features a dense, repetitive rhythmic pattern with the word 'sempre' written above it. The fourth staff is marked 'Solo' and contains a melodic line with various ornaments and dynamics. The fifth and sixth staves continue the melodic and rhythmic themes. The seventh staff is in treble clef and shows a rhythmic pattern. The eighth staff is a blank staff with a double bar line. The ninth staff is in bass clef and contains a melodic line with the word 'molto' written below it. The tenth staff is a blank staff with a double bar line. There are various performance markings throughout, including accents, slurs, and dynamic markings like 'f' and 'p'.

Concerto for Clarinet and Orchestra, fair copy (Source A), page 51
bb. 276-279.

Koncert for Klarinet og Orkester, renskrift (kilde A), side 51
t. 276-279.

Concerto for Clarinet and Orchestra, solo part (Source **D**) bb. 717-728: Carl Nielsen's noted 'dialogue' between the composer and the soloist Aage Oxenvad: see Preface p. xl

Koncert for Klarinet og Orkester, solo-stemme (kilde **D**) t.717-728: Carl Niensens nedskrift af replikskifte mellem komponist og solist Aage Oxenvad, se Forord s xl

Concerto for Clarinet and Orchestra, solo part (Source **D**), bb. 180-242: autograph, pencil and ink. In bar 201 [*] note 2 (g^{\sharp}) can be seen unaltered.

Koncert for Klarinet og Orkester, solo-stemme (kilde **D**), t. 180-242: autograf, blyant og blæk. I takt 201 [*] ses node 2 (g^{\sharp}) uændret.

35.

The image shows a page of handwritten musical notation, page 35. At the top left, the number '35.' is written. The page contains several staves. The top two staves are empty. The third staff is a treble clef staff with a few notes and dynamic markings: *mf* and *p*. The fourth staff is a treble clef staff with a 'Solo' marking and a complex, fast-moving melodic line with many notes and accidentals. The fifth and sixth staves are empty. The seventh staff is a bass clef staff with a few notes. The eighth and ninth staves are empty. The bottom two staves are empty.

Concerto for Clarinet and Orchestra, fair copy (Source **A**), bb. 199-202:
In b. 201 one can see that the \sharp has been changed from a \flat (g^{\sharp}).

Koncert for Klarinet og Orkester, renskrift (kilde **A**), t. 199-202:
I t. 201 ses \sharp at være ændret fra \flat (g^{\sharp}).

B E S Æ T N I N G
O R C H E S T R A

2 flauti / 1 flauto piccolo

2 oboi

2 clarinetti

2 fagotti

4 corni

2 trombe

3 tromboni

timpani

archi

poco accel.

The score is divided into three systems, each containing three staves. The first system (measures 3-4) features a Flute (Fg.) and two Cor. (F) parts (1, 2, 3, 4) with a melodic line marked 'a2'. The Violin solo (Vl. solo) part has a complex, rhythmic figure. The second system (measures 5-6) shows the Flute and Cor. (F) parts with sustained notes, while the Violin solo continues with a similar rhythmic pattern. The third system (measures 7) has the Flute and Cor. (F) parts with sustained notes, and the Violin solo with a more active line. Below the Violin solo, there are five staves for Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.), each with a pizzicato (pizz.) note and a fortissimo (fz) dynamic marking.

A (♩ = 76)

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

f *dim.*

a2

mp

con forza *dim.* 3

sul G

(♩ = 76)

12

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Timp.

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

rall.

a tempo, ma molto tranq. (♩ = 60)

dim.

pp

arco

div.

3

C (♩ = 69)

28

Fl. 1
2

Ob. 1
2

Cl. (B♭) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

Trb.t. 1
2

Trb.b.

VI. solo

(♩ = 69)
pizz.

VI. 1

VI. 2

Va. pizz.

Vc. pizz.

Cb. pizz.

29

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

Trb.t. 1
2

Trb.b.

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

D

32

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

34

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Vi. solo

fp

p *cresc.*

cresc.

35

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Vi. solo

Va.

Vc.

Cb.

mf *dim.*

mf *dim.*

ff *dim.*

mf *dim.*

mf *dim.*

mf *dim.*

molto rit.

molto rit.

a tempo (♩ = 60)

36

Fg. 1 2

Cor. (F) 1 2 3 4

VI. solo

a tempo (♩ = 60)

Va.

Vc.

Cb.

37

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

39 rall.

Fl. 1 2

Ob. 1 2 *pp* *cresc.*

Cl. (Bb) 1 2 *pp* *cresc.*

Fg. 1 2 *cresc.*

Cor. (F) 1 2 3 4

Tr. (F) 1 2 *pppp*

Trb.t. 1 2

Trb.b.

Timp.

Vi. solo

VI. 1

VI. 2

Va. *pizz.* *mp*

Vc. *pizz.* *mp*

Cb. *pizz.* *mp*

rall.

Detailed description: This page of a musical score covers measures 39, 40, and 41. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) and strings (Violin solo, Violins 1 & 2, Viola, Violoncello, Contrabass) are active. The woodwinds play melodic lines with dynamics ranging from *pp* to *cresc.*. The strings provide harmonic support, with the solo violin playing a melodic line and the lower strings playing pizzicato accompaniment at *mp*. The tempo is marked *rall.* at the beginning and end of the page.

E a tempo, ma tranquillo

rall.

42

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b. 1 2

Timp.

VI. solo

a tempo, ma tranquillo

rall.

VI. 1

VI. 2

Va.

Vc.

Cb.

pizz.

p

44 *molto adagio* (♩ = 40) *rall.*

Fl. 1 *pp* *muta in picc.*

Fl. 2 *pp*

Ob. 1 *ppp*

Ob. 2 *pp*

Cl. (B♭) 1 *ppp*

Cl. (B♭) 2 *pp*

Fg. 1 *ppp*

Fg. 2 *ppp*

Cor. (F) 1 *pp*

Cor. (F) 2 *pp*

Cor. (F) 3 *pp*

Cor. (F) 4 *pp*

Tr. (F) 1 *pp*

Tr. (F) 2 *pp*

Trb.t. 1 *pp*

Trb.t. 2 *pp*

Trb.b. *pp*

Timp. *pp*

VI. solo *dim. calando pp* *lunga*

molto adagio (♩ = 40) *rall.*

VI. 1 *arco pp* *morendo*

VI. 2 *arco pp* *morendo*

Va. *arco div. pp* *morendo*

Vc. *arco pp* *morendo*

Cb. *arco pp* *morendo*

Allegro cavalleresco (♩ = 84)

47

Fl. 1

Picc.

Ob. 1
2

Cl. (B♭) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

Trb.t. 1
2

Trb.b.

Timp.

VI. solo

This block contains the musical notation for woodwind and brass instruments. The Flute 1 part starts at measure 47 with a forte (ff) dynamic and features a melodic line with many accents. The Piccolo, Oboe 1 & 2, Clarinet in B-flat 1 & 2, and Bassoon 1 & 2 parts all have a melodic line similar to the Flute 1 part, with dynamics ranging from ff to f. The Cor Anglais (F) section consists of four parts (1-4) with a rhythmic accompaniment of eighth notes. The Trumpet (F) and Trombone (F) parts have a rhythmic accompaniment of eighth notes, with dynamics ranging from f to ff. The Trombone (B-flat) part has a rhythmic accompaniment of eighth notes with a dynamic of f. The Timpani part has a rhythmic accompaniment of eighth notes with a dynamic of f. The Violin solo part is a single staff with a whole rest throughout the section.

Allegro cavalleresco (♩ = 84)

VI. 1

VI. 2

Va.

Vc.

Cb.

This block contains the musical notation for string instruments. The Violin 1 part has a melodic line with a dynamic of ff. The Violin 2 part has a melodic line with a dynamic of ff. The Viola part has a rhythmic accompaniment of eighth notes with a dynamic of ff. The Violoncello part has a melodic line with a dynamic of ff. The Contrabass part has a rhythmic accompaniment of eighth notes with a dynamic of ff.

54

Fl. 1

Picc. *molto* muta in fl.gr.

Ob. 1 2 *a2* *molto*

Cl. (Bb) 1 2 *a2* *molto*

Fg. 1 2 *a2* *molto*

Cor. (F) 1 2 *molto*

3 4 *molto*

Tr. (F) 1 2 *molto*

Trb.t. 1 2 *molto*

Trb.b. *molto*

Timp.

VI. solo *f* *fz*

VI. 1 *molto* *pizz.* *fz*

VI. 2 *molto* *pizz.* *fz*

Va. *molto* *pizz.* *fz*

Vc. *molto* *pizz.* *fz*

Cb. *molto* *pizz.* *fz*

61

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

Trb.t. 1
2

Trb.b.

Timp.

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

mf

f

a2

A

68

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

f *fz* *p* *mf* *poco f* *arco* *pp* *fz*

74

The score is for a full orchestra with a solo violin. It begins at measure 74. The key signature has one sharp (F#) and the time signature is 4/4. The woodwind section (Flutes, Oboes, Clarinets, Bassoon) has a melodic line starting at measure 74, marked *pp* and moving towards *fz*. The strings (Violins, Viola, Cello/Double Bass) play a rhythmic accompaniment, also marked *pp* and moving towards *fz*. The solo violin has a melodic line with various dynamics including *pp*, *p*, *mf*, and *p*. The brass section (Trumpets, Trombones) is mostly silent. The percussion (Timpani) is also silent. The score includes dynamic markings such as *pp*, *p*, *mf*, *fz*, and *mp*, as well as articulation like accents and slurs. There are also some performance instructions like *a2* (second octave) for the Bassoon and Cor Anglais.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (Bb) 1
Cl. (Bb) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (F) 1
Tr. (F) 2
Trb.t. 1
Trb.t. 2
Trb.b. 1
Trb.b. 2
Timp.
VI. solo
VI. 1
VI. 2
Va.
Vc.
Cb.

B

80

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b. 1 2

Timp.

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

85

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. (Bb) 1
Cl. (Bb) 2

Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4

Tr. (F) 1
Tr. (F) 2

Trb.t. 1
Trb.t. 2

Trb.b.

Timp.

Vi. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

poco f

poco f

poco f

trium

trium

trium

trium

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

C

90

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (Bb) 1
Cl. (Bb) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (F) 1
Tr. (F) 2
Trb.t. 1
Trb.t. 2
Trb.b.
Timp.
VI. solo
VI. 1
VI. 2
Va.
Vc.
Cb.

p *cresc.* *f*
mf cresc. *f*
cresc. *f*
cresc. *f*
cresc. *f* *dim.*
f *dim.*
f
cresc. *f*
cresc. *f*
cresc. *f*
cresc. *f*
cresc. *f*

94

Fg. 1 2

Cor. (F) 1 2 3 4

VI. solo

dim.

dim.

rall.

poco meno (♩ = 63)

97

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

VI. solo

fp

fp

dim.

p

p

dim.

3.

fp

dim.

p

mf

104 rall.

Fl. 1 2

Ob. 1 2 *espressivo*

Cl. (Bb) 1 2 *cresc.* *ff*

Fg. 1 2 *cresc.* *ff*

Cor. (F) 1 2 3 4 *p* *ff* *mf* 3.

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

VI. solo *cresc.* *dim.* 3 3

VI. 1 *pizz.* *ff* *mf* *p* *rall.*

VI. 2 *pizz.* *ff* *mf* *p*

Va. *pizz.* *ff* *mf* *p*

Vc. *pizz.* *ff* *mf* *p*

Cb. *pizz.* *ff* *mf* *p*

D a tempo

111

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

p *mfz* *pp* *mp* *p* *pp* *p* *pp*

a tempo

E

119

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (Bb) 1
Cl. (Bb) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (F) 1
Tr. (F) 2
Trb.t. 1
Trb.t. 2
Trb.b.
VI. solo
VI. 1
VI. 2
Va.
Vc.
Cb.

p
p
fp
fp
p
p
pp
fp
fp
fz
arco
fp
arco
fp
arco
fp
arco
fp
fz
fp
fz
dim.

134

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

VI. solo

VI. 1

VI. 2

Va. trem. div.

Vc.

Cb.

G

138

138

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Trb.t. 1

Trb.t. 2

Trb.b.

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

ff

fz

a2

trem.

div.

unis.

poco rall.

151

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

Trb.t. 1
2

Trb.b.

Timp. *tr* *mp* *dim.* *pp* D muta in F

Vi. solo

Vi. 1 *pizz.* *p* *dim.*

Vi. 2 *pp* *pizz.* *p* *dim.*

Va. *pp* *pizz.* *p* *dim.*

Vc. *pp* *pizz.* *p* *dim.*

Cb. *pp* *pizz.* *p* *dim.*

H a tempo, ma tranq.

159

Cl. (Bb) 1 2 *p staccato*

Fg. 1 2 *pp*

Cor. (F) 1 2 *pp* 1.

VI. solo *pp*

166

Cl. (Bb) 1 2

Fg. 1 2

VI. solo

170

Cl. (Bb) 1 2 *p* *molto staccato* *cresc.*

Fg. 1 2 *molto staccato* *cresc.*

Cor. (F) 1 2 3 4 *pp molto staccato* *cresc.*

VI. solo

VI. 1 *trem. arco* *ppp trem. arco*

VI. 2 *ppp trem. arco*

Va. *ppp*

I

174

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

fp espressivo

f

fp espressivo

f

ppp

f

p

pp

f

pp

p

pizz.

f

pizz.

f

div.

fp

arco

fp

pizz.

p

180

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

p

ppp

ppp

ppp

mf espressivo

arco

pp

arco

pp

186

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

193 K

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

p

fp

f

mp

f#

pizz.

Musical score for Carl Nielsen's Symphony No. 7, measures 197-201. The score is written for a full orchestra and includes the following instruments and parts:

- Fl. 1 & 2
- Ob. 1 & 2
- Cl. (Bb) 1 & 2
- Fg. 1 & 2
- Cor. (F) 1, 2, 3, & 4
- VI. solo
- VI. 2
- Va.
- Vc.

The score is in the key of D major (one sharp) and 3/4 time. It features a variety of musical textures, including melodic lines, harmonic accompaniment, and dynamic markings such as *pp* (pianissimo) and *dim.* (diminuendo). The first system (measures 197-200) includes first and second endings for the Flute and Bassoon parts. The second system (measures 201-204) features a prominent solo violin line with intricate phrasing and a dynamic marking of *pp* arco. The Viola and Violoncello parts provide a harmonic foundation with sustained chords and moving lines.

209

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. (Bb) 1
Cl. (Bb) 2

Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4

Tr. (F) 1
Tr. (F) 2

Trb.t. 1
Trb.t. 2

Trb.b.

Timp.

VI. solo

VI. 1
VI. 2

Va.

Vc.

Cb.

dim.

pp

f

molto

218

Cor. (F) 1 2

pp

Timp.

VI. solo

222

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Timp.

VI. solo

VI. 1

VI. 2

Va.

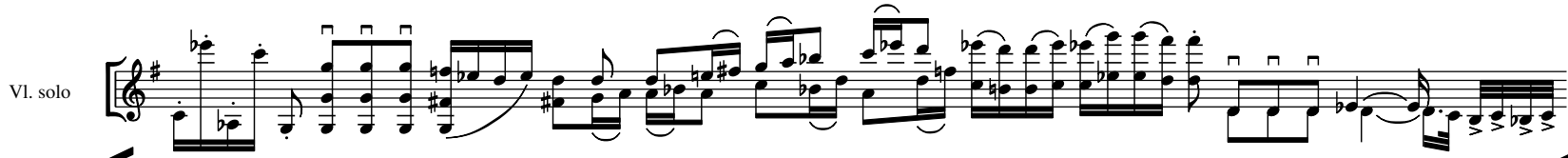
Vc.

mf

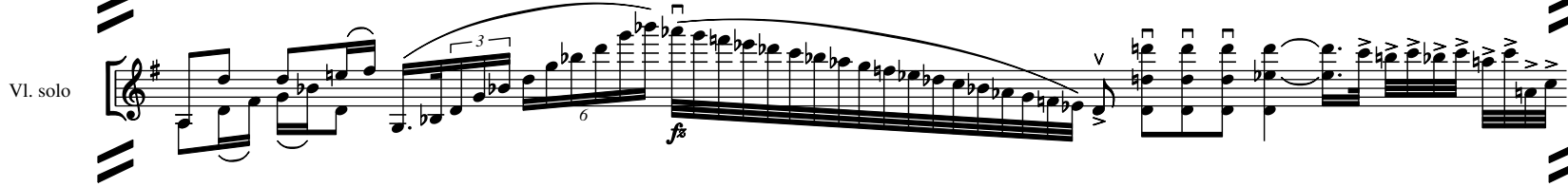
pizz.

p

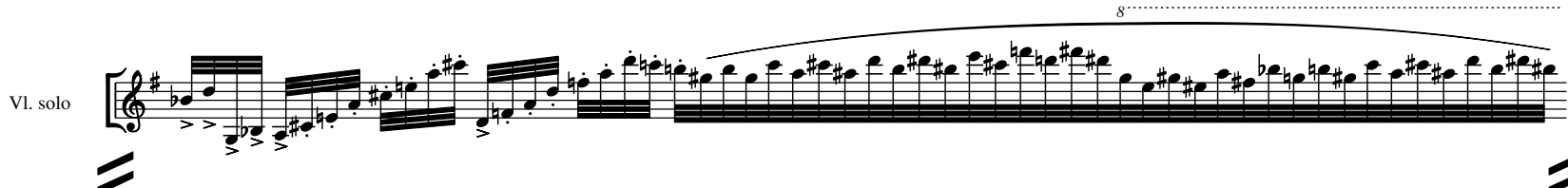
VI. solo



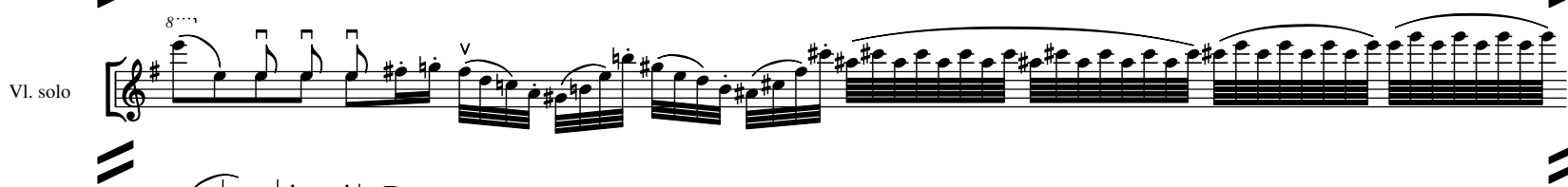
VI. solo



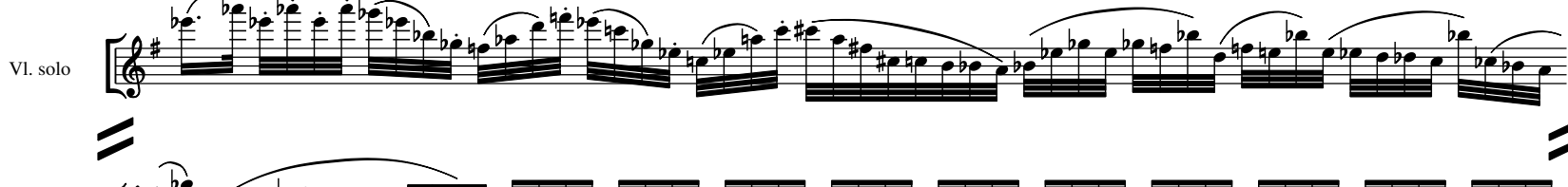
VI. solo



VI. solo



VI. solo



VI. solo



VI. solo



VI. solo

poco tranq. rall.



VI. solo

quasi andantino



VI. solo

229

dim. espressivo

accél. poco rall. a tempo



VI. solo

235

cresc.

dim.



VI. solo

242

1 3

f con fuoco

cresc. pizz.

dim.



VI. solo

248

p tranquillo

9 10 10 12 cresc.



VI. solo

250

f fz fz

più mosso (♩ = 100)

253

Fl. 1

Ob. 1

Cl. (B♭) 1

Fg. 1
2

Cor. (F) 1
2
3
4

Vl. solo

pp

mp

mp

pp

fff

255

Fl. 1

Picc.

Ob. 1
2

Cl. (B♭) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Timp.

Vl. solo

cresc.

cresc.

a2
cresc.

a2
cresc.

cresc.

cresc.

cresc.

pp cresc.

cresc.

Tempo I (♩ = 84)

257

Fl. 1 *ff* *fz* *fz*

Picc. *ff* *fz* *fz*

Ob. 1 2 *a2* *ff* *fz* *fz*

Cl. (Bb) 1 2 *a2* *ff* *fz* *fz*

Eg. 1 2 *a2* *ff* *fz* *fz*

Cor. (F) 1 2 *f*

3 4 *f*

Tr. (F) 1 2 *f*

Trb.t. 1 2 *f*

Trb.b. *f*

G muta in Bb

Timp. *f*

VI. solo *ff*

Tempo I (♩ = 84)

VI. 1 *arco* *ff* *fz* *fz*

VI. 2 *arco* *ff* *fz* *fz*

Va. *arco* *ff*

Vc. *arco* *ff* *fz* *fz*

Cb. *ff*

272

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

278

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

arco

O

284

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

Trb.t. 1
2

Trb.b. 1
2

VI. solo

VI. 1
2

Va.

Vc.

Cb.

mp
mp
mp
pp
ppp
ppp
ppp
f
f
ppp
f
f
f
f
f
f
f
f
trill
pizz.
mp
pizz.
mp
pizz.
mp
pizz.
mp
pizz.
mp

299

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

VI. solo

VI. 1

VI. 2

Va.

Solo Vc.

Gli altri

Cb.

p *f* *pp* *ff* *mf espressivo* *con gli altri* *pizz.*



poco rall.

a tempo

304

The musical score is divided into two systems. The first system includes parts for Flutes (1 and 2), Oboes (1 and 2), Clarinet in Bb (1 and 2), Bassoon (1 and 2), French Horns (1, 2, 3, 4), Trumpets (1 and 2), Trombones (1 and 2), and a Violin solo part. The second system includes parts for Violins 1 and 2, Viola, Violoncello, and Contrabass. The score is marked with a tempo change from 'poco rall.' to 'a tempo'. The Violin solo part features a melodic line with triplet markings and dynamic markings including 'dim. calando' and 'mp'. The woodwind and brass parts in the second system are marked with 'meno f' and 'mf' dynamics.

309

Fl. 1, 2; Ob. 1, 2; Cl. (Bb) 1, 2; Fg. 1, 2; Cor. (F) 1, 2, 3, 4; Tr. (F) 1, 2; Trb.t. 1, 2; Trb.b.; VI. solo; VI. 1; VI. 2; Va.; Vc.; Cb.

Fl. 1: *f*, *f* → *pp*

Fl. 2: *f*, *f* → *pp*

Ob. 1: *f*, *f* → *pp*

Ob. 2: *f*, *f* → *pp*

Cl. (Bb) 1: *p* → *f*, *f*, *f* → *pp*

Cl. (Bb) 2: *p* → *f*, *f*, *f* → *pp*

Fg. 1: *p* → *f*, *f* → *pp*

Fg. 2: *p* → *f*, *f* → *pp*

Cor. (F) 1: *f*, *f* → *pp*

Cor. (F) 2: *f*, *f* → *pp*

Cor. (F) 3: *f*, *f* → *pp*

Cor. (F) 4: *f*, *f* → *pp*

Tr. (F) 1: *mp*, *mp* → *pp*

Tr. (F) 2: *mp*, *mp* → *pp*

VI. 1: *f espressivo*, *f* → *molto dim.*

VI. 2: *f*, *f* → *molto dim.*

Va.: *f*, *f* → *molto dim.*

Vc.: *f espressivo*, *f* → *molto dim.*

Cb.: *f*, *f* → *molto dim.*

315

Fl. 1 *p* *f* *f*

Fl. 2 *p* *f* *f*

Ob. 1 *pp* *f* *p* *f* 1. *mf* *espressivo*

Ob. 2 *pp* *f* *p* *f*

Cl. (Bb) 1 *f* *p* *f*

Cl. (Bb) 2 *f* *p* *f*

Fg. 1 *f* *f* *mp*

Fg. 2 *f* *f* *mp*

Cor. (F) 1 *f* *f*

Cor. (F) 2 *f* *f*

Cor. (F) 3 *f*

Cor. (F) 4 *f*

Tr. (F) 1

Tr. (F) 2

Trb.t. 1

Trb.t. 2

Trb.b.

VI. solo *fp* *fp* *fp*

VI. 1 *pp* *f* *f* sul G

VI. 2 *pp* *f* *f*

Va. *pp* *f* *f*

Vc. *pp* *f* *f*

Cb. *pp* *f* *f*

R

321

The score is divided into measures. The first measure (321) shows the beginning of the piece. The second measure shows the start of the **R** section. The instruments and their parts are:

- Fl. (Flute): Two staves, both playing a melodic line with triplets.
- Ob. (Oboe): Two staves, playing a melodic line with triplets.
- Cl. (Bb) (Clarinet in Bb): Two staves, playing a melodic line with triplets.
- Fg. (Bassoon): Two staves, playing a melodic line with triplets.
- Cor. (F) (Coronet in F): Four staves, playing a melodic line with triplets.
- Tr. (F) (Trumpet in F): Two staves, playing a melodic line with triplets.
- Trb.t. (Trumpet): Two staves, playing a melodic line with triplets.
- Trb.b. (Trombone): Two staves, playing a melodic line with triplets.
- VI. solo (Violin solo): One staff, playing a melodic line with triplets.
- VI. 1 (Violin 1): One staff, playing a melodic line with triplets.
- VI. 2 (Violin 2): One staff, playing a melodic line with triplets.
- Va. (Viola): One staff, playing a melodic line with triplets.
- Vc. (Violoncello): One staff, playing a melodic line with triplets.
- Cb. (Contrabasso): One staff, playing a melodic line with triplets.

Dynamic markings include *f* (forte), *pp* (pianissimo), and *sul G* (sul G). The score is in G major and 3/4 time.

330

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

VI. solo

VI. 1 2

Va.

Vc.

Cb.

347 S

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. (B♭) 1 *pp*

Cl. (B♭) 2 *pp*

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Trb.t. 1

Trb.t. 2

Trb.b. 1

Trb.b. 2

VI. solo *fz* *p*

VI. 1 *fz* *pizz.* *p*

VI. 2 *fz* *pizz.* *p*

Va. *fz* *pizz.* *p*

Vc. *fz* *pizz.* *p*

Cb. *fz* *pizz.* *p*

353

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

358

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

Trb.t. 1
2

Trb.b.

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

mf

mf

p 3 3 3 3

p

arco

fp

arco

fp

arco

fp

arco

fp

arco

fp

362

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. (Bb) 1
Cl. (Bb) 2

Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4

Tr. (F) 1
Tr. (F) 2

Trb.t. 1
Trb.t. 2

Trb.b. 1
Trb.b. 2

VI. solo

VI. 1
VI. 2

Va.

Vc.

Cb.

f

p

a2

poco a poco dim.

2.

367 a2

Fg. 1 2

Cor. (F) 1 2 3 4

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

372

Cor. (F) 1 2

VI. solo

dim. dim. pp dim. ppp

377

Fg. 1 2

Cor. (F) 1 2 3 4

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

T

mp cresc. ppp mp cresc. ppp cresc. f fpp cresc. fpp cresc. fpp cresc. fpp cresc.

383

Fl. 1 *f* *ff* *fz* *fz*

Fl. 2 *f* *ff* *fz* *fz*

Ob. 1 *f* *ff* *fz* *fz*

Ob. 2 *f* *ff* *fz* *fz*

Cl. (Bb) 1 *f* *ff* *fz* *fz*

Cl. (Bb) 2 *f* *ff* *fz* *fz*

Fg. 1 *f* *ff* *fz* *fz*

Fg. 2 *f* *ff* *fz* *fz*

Cor. (F) 1 *f* *ff* *fz* *fz*

Cor. (F) 2 *f* *ff* *fz* *fz*

Cor. (F) 3 *f* *ff* *fz* *fz*

Cor. (F) 4 *f* *ff* *fz* *fz*

Tr. (F) 1 *f* *f* *f* *f*

Tr. (F) 2 *f* *f* *f* *f*

Trb.t. 1 *f* *f* *f* *f*

Trb.t. 2 *f* *f* *f* *f*

Trb.b. 1 *f* *f* *f* *f*

Trb.b. 2 *f* *f* *f* *f*

Timp. *f* *fz* *fz* *f* *mf* *f*

VI. solo *f* *fz* *fz* *f* *mf* *f*

VI. 1 *f* *ff* *fz* *ff*

VI. 2 *f* *ff* *fz* *ff*

Va. *f* *ff* *fz* *ff*

Vc. *f* *ff* *fz* *ff*

Cb. *f* *ff* *fz* *ff*

Dynamic markings: *f*, *ff*, *fz*, *mf*, *pizz.*, *arco*.

390

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. (Bb) 1
Cl. (Bb) 2

Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4

Tr. (F) 1
Tr. (F) 2

Trb.t. 1
Trb.t. 2

Trb.b.

Timp.

VI. solo

VI. 1
VI. 2

Va.

Vc.

Cb.

mf *ff*

pizz. *arco* *secco*

secco

398

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

Trb.t. 1
2

Trb.b.

Timp.

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

71

Carl Nielsen Udgaven CN 00029

II

Poco adagio poco accel. poco rall. a tempo

The score is divided into two systems. The first system includes Flauto, Flauto 2 (Flauto piccolo), Oboe, Clarinetto (Bb), and Fagotto. The second system includes Corno (F), Tromba (F), Timpani (D, A), Violino solo, Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. The tempo markings are 'Poco adagio', 'poco accel.', 'poco rall.', and 'a tempo'. The key signature has one flat (Bb) and the time signature is 2/4. The woodwinds have various dynamics and articulations, including accents, slurs, and hairpins. The strings are mostly silent, with some activity in the lower strings in the second system.

Flauto 1

Flauto 2 (Flauto piccolo)

Oboe 1 2

Clarinetto (Bb) 1 2

Fagotto 1 2

Corno (F) 1 2 3 4

Tromba (F) 1 2

Timpani (D, A)

Violino solo

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

mf < *f* > *mf* < *f* > *dim.* *ppp* *mp* < *f* > *mf* < *f* > *espressivo*

p *dim.* *f*

mf < *f* > *mf* < *f* > *dim.* *pp* *f*

f

A

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2

VI. solo

dim.
dim.
p
dim.
p
f
dim.
pp

mp < *mf* > *f*
espressivo

B

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

VI. solo

Va.

Vc.

Cb.

f > *p* > *f* > *p*
f
p
f
p
f
pp
f
f
dim.
f
pp
f
f
pizz.
f
pizz.
f
pizz.
f

poco agitato

20

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

dim. *p* *fp* *dim.* *p* *mf* *cresc.* *< fz* *p* *cresc.* *< fz* *pp* *< fz* *pp* *mp* *< espressivo* *dim.* *3* *p* *cresc.* *p* *tranquillo*

muta in A

poco agitato

C

28 *tranq.*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cor. (F) 1

Cor. (F) 2

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

pp

p *espressivo* *ppp*

pp *espressivo*

p *pp*

p *pp*

p *espressivo* *pp*

p *espressivo* *pp*

34

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

f *p* *ff* *dim.*

poco f *p* *poco f* *dim.* *pp*

poco f *p* *poco f* *dim.* *pp*

poco f *p* *poco f* *dim.* *pp*

poco f *p* *poco f* *dim.* *pp*

rall. a tempo, ma tranquillo

Fig. 1 2

Cor. (F) 1 2 3 4

VI. solo

Vc.

Cb.

pp

pp

pp

6

6

6

sul G

sul D

mp

rall.

a tempo, ma tranquillo

dim.

D

Fig. 1 2

Cor. (F) 1 2 3 4

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

sul G

sul D

sul G

pizz.

mp

pizz.

mp

pizz.

mp

pp espressivo

pizz.

mp

51

Fig. 1 2

Cor. (F) 1 2

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

rall.

p

56 **a tempo**

Ob. 1 2

Fig. 1 2

Cor. (F) 1 2

VI. solo

VI. 1 arco

VI. 2 arco

Va. arco

Vc.

Cb. arco

pp

pp

pp

pp

pp

pp

pp

p

espressivo

dim.

dim.

dim.

dim.

dim.

dim.

dim.

E

poco rall. a tempo, ma tranq.

63

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

f *p* *f* *dim.*

f *p* *f* *dim.*

f *p* *f* *dim.*

Cor. (F) 1 2 3 4

pp

pp

VI. solo

f *p* *f* *dim.*

poco rall. a tempo, ma tranq.

VI. 1

VI. 2

Va.

Vc.

Cb.

p

p

p

mf *p*

mf *p*

p

p

68

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Timp.

VI. solo

VI. 1

VI. 2

Va. div.

Vc.

Cb.

1.

ppp

rall.

pp

dim.

pppp

dim.

ppp

mp

dim.

ppp

ppp

ppp

ppp

ppp

ppp

RONDO

Allegretto scherzando (♩=168)

74

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Vi. solo

Allegretto scherzando (♩=168)

Vi. 1 pizz. *p*

Vi. 2 pizz. *p*

Va. pizz. *p*

Vc. pizz. *p*

Cb. pizz. *p*

A

84

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

VI. solo *sul D* ----

VI. 1 *arco*

VI. 2 *arco*

Va. *arco*

Vc. *arco*

Cb. *arco*

92

Fl. 1 *dim.* *pp*

Fl. 2 *dim.* *pp*

Ob. 1 *dim.*

Cl. (A) 1 *molto dim.* *pp* *pp*

Cl. (A) 2 *molto dim.* *pp* *pp*

Fg. 1 *molto dim.* *pp*

Fg. 2 *molto dim.* *pp*

Cor. (F) 1 *dim.*

Cor. (F) 2 *dim.*

Cor. (F) 3 *dim.*

Cor. (F) 4 *dim.*

Tr. (F) 1 *dim.*

Tr. (F) 2 *dim.*

Timp.

Vi. solo *pp* *fs*

Vi. 1 *molto dim.* *ppp* *fs* *pizz..*

Vi. 2 *molto dim.* *ppp* *fs* *pizz.*

Va. *molto dim.* *ppp*

Vc. *molto dim.* *ppp*

Cb. *molto dim.* *ppp*

B

101

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Vi. solo

Vi. 1 2

Va. Vc. Cb.

p *f* *ff* *ff* *ff* *ff*

a2 *a2* *a2* *a2* *a2* *a2*

fz *fz* *fz* *fz* *fz* *fz*

f *ff* *fz* *fz* *fz* *fz*

pizz. *fz* *arco* *fz* *arco* *fz*

pizz. *fz* *arco* *f* *ff* *ff* *ff*

f *ff* *ff* *ff* *ff* *ff*

mfz

arco *f* *ff* *fz* *fz* *fz*

pizz. *fz* *arco* *f* *ff* *ff* *ff*

f *ff* *ff* *ff* *ff* *ff*

110

Fl. 1
2
fz
fz dim.
pp

Ob. 1
2
fz
fz dim.
pp

Cl. (A) 1
2
fz
fz dim.
pp

Fg. 1
2
fz
fz dim.
dim.
pp

Cor. (F) 1
2
3
4
fz
fz dim.
ppp

Tr. (F) 1
2
mfz
mfz dim.

Timp.

VI. solo
p

VI. 1
fz
fz dim.
dim.
pp

VI. 2
fz
fz dim.
dim.
pp

Va.
fz
fz dim.
dim.
pp

Vc.
fz
fz
pizz.
dim.
pp

Cb.
fz
fz
pizz.
dim.
pp

117 *tranq.* **C**

Ob. 1 2 *p*

Cl. (A) 1 2 *p* *pp* *p*

Fg. 1 2 *p*

Cor. (F) 1 2 *pp*

Vi. solo *tranq.* *div.* *p*

Va. *tranq.* *div.* *p*

129

Fl. 1 2 *p*

Ob. 1 2 *p*

Cl. (A) 1 2 *p*

Fg. 1 2 *p*

Vi. solo *p*

Vi. 1 *p*

Vi. 2 *p*

Va. *p*

Vc. *arco* *p*

139

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Vi. solo

Vi. 2

Va.

Vc.

p

pp staccato

147

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Vi. solo

Cb.

D

ppp

ppp

ppp

f

f

ppp

f

arco

157

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
VI. solo
VI. 1
VI. 2
Va.
Vc.
Cb.

f *ff* *dim.* *p*

f *ff* *dim.* *p*

f *ff* *dim.* *p*

a2 *f* *ff* *dim.* *p*

a2 *f* *ff* *dim.* *p*

a2 *f* *ff* *dim.* *pp*

a2 *f* *ff* *dim.* *pp*

p

f *ff* *dim.* *pp*

f *ff* *dim.* *pp*

f *ff* *dim.* *pp*

f *ff* *dim.* *pp*

f *ff* *dim.* *pp*

di - - - mi - - - nu - - - en - - - do *pp*

di - - - mi - - - nu - - - en - - - do *pp*

di - - - mi - - - nu - - - en - - - do *pp*

di - - - mi - - - nu - - - en - - - do *pp*

di - - - mi - - - nu - - - en - - - do *pp*

E

165

Musical score for measures 165-173. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Violin solo (VI. solo), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is E major (one sharp). The woodwinds (Cl. (A) and Fg.) play a rhythmic pattern of eighth notes with a dynamic marking of *pp*. The strings (VI. 1, VI. 2, Va., Vc., Cb.) play a similar rhythmic pattern, also marked *pp*. The solo violin (VI. solo) has a melodic line. The Flute and Oboe parts are mostly rests, with some activity in the latter half of the page.

174

The musical score is divided into several systems. The first system includes Flutes (Fl.), Oboes (Ob.), Clarinets in A (Cl. (A)), and Bassoons (Fg.). The second system includes Cor. (F) horns. The third system features a solo Violin (VI. solo) and Violins I & II (VI. 1, VI. 2). The fourth system includes Violas (Va.), Violoncellos (Vc.), and Contrabass (Cb.).

Measures 174-178 are marked with dynamics such as *pp*, *p*, *mp*, *f*, and *mfz*. Performance directions include *arco*, *pizz.*, *sul A*, and *3. solo*. The score concludes with first endings in measures 177 and 178.

F

tranq.

183

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
VI. solo
VI. 1
VI. 2
Va.
Vc.
Cb.

muta in picc.

espressivo *f > mp*

espressivo *f >*

tranq. *arco* *p* *f >* *p* *pizz.* *pp*

espressivo *p* *f >* *p* *pizz.* *pp*

espressivo *p* *f >* *p* *pizz.* *pp*

arco *p* *f >* *p* *pizz.* *pp*

arco *p* *f >* *p* *pizz.* *pp*

p *f >* *p* *p*

calando semplice

192

Fl. 1 1. 2. *pp staccato*

Picc. *p staccato*

Ob. 1 2 *mp* *p staccato* *pp*

Cl. (A) 1 2 *p* *pp* *pp staccato*

Fg. 1 2 *mp* *p*

Cor. (F) 1 2 3 4 *mp* *pp*

VI. solo

calando semplice

VI. 1 arco 1. 2. *p*

VI. 2 arco *p*

Va. arco *p*

Vc. arco *p* pizz.

Cb. arco *p* pizz.

Detailed description of the musical score: This page of a musical score, page 91, contains parts for various instruments. The top section features woodwinds: Flute 1 (with first and second endings), Piccolo, Oboe 1 and 2, Clarinet in A (1 and 2), and Bassoon (1 and 2). The middle section includes French Horns (1, 2, 3, 4) and a Violin solo part. The bottom section features strings: Violins 1 and 2, Viola, Violoncello, and Contrabass. The score is divided into two main sections: 'calando' and 'semplice'. The 'calando' section includes first and second endings. Dynamics range from piano (*p*) to pianissimo (*pp*), with mezzo-piano (*mp*) also used. Performance instructions include 'staccato' for woodwinds and 'arco'/'pizz.' for strings.

201

Fl. 1

Picc.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

G

210

Fl. 1

Picc.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Vi. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

mp

1. *p*

mp

mp

1. *p*

mp

3. *p*

p

arco *p*

arco *p*

arco *p*

arco *p*

arco *p*

arco *p*

p

p

2/8

Fl. 1

Picc.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

calando a tempo

H

p

pp

f

ff

fz

pizz.

arco

226

Fl. 1 *fz* *molto dim.*

Picc. *fz* muta in fl.gr.

Ob. 1 2 *fz* *molto dim.* *fz* *pp*

Cl. (A) 1 2 *a2* *molto dim.*

Fg. 1 2 *a2* *molto dim.*

Cor. (F) 1 2 *dim.* *p* *molto dim.* *pp*

3 4 *a2* *molto dim.* *pp*

Tr. (F) 1 2 *molto dim.* *p*

VI. solo *mp*

VI. 1 *fz* *molto dim.* *fz* *pp* *dim.* *ppp* *pizz.* *pp*

VI. 2 *fz* *molto dim.* *fz* *pp* *dim.* *ppp*

Va. *molto dim.* *pp* *dim.* *ppp*

Vc. *molto dim.* *pp*

Cb. *molto dim.* *pp*

235

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. (A) 1
Cl. (A) 2

Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4

Tr. (F) 1
Tr. (F) 2

VI. solo

VI. 1
VI. 2

Va. pizz.
Vc. pizz.
Cb. pizz.

pp

pp

pp

pp

pp

fz

pp

mfz

mfz

mfz

1.

243

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

250

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

pp

pp

mf

mp

f

f

arco

arco

257

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Vi. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

pp

ppp

f

pizz.

p

pizz.

p

pizz.

p

K

264

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

VI. solo

VI. 1

VI. 2

Va. arco

Vc. arco

Cb. arco

ff *fz* *ff* *fz*

L

279

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

fz

fz

fz

fz

fz

Detailed description: This page of a musical score, numbered 279, is marked with a large 'L' in a box. It features a woodwind section with Flutes (1 and 2), Oboes (1 and 2), Clarinets in A (1 and 2), and Bassoons (1 and 2). The brass section includes French Horns (1, 2, 3, 4) and Trumpets in F (1 and 2). A Violin solo part is present but contains no notes. The string section consists of Violins 1 and 2, Viola, Violoncello, and Contrabass. The woodwinds and strings play complex rhythmic patterns, often with slurs and accents. The string parts are marked with a forte dynamic (*fz*). The score is written in a key signature of two sharps (F# and C#).

289

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

fz

a2

dim.

Detailed description: This page of a musical score covers measures 289 to 296. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is arranged in a standard orchestral format. The woodwind section includes two Flutes (Fl.), two Oboes (Ob.), two Clarinets in A (Cl. (A)), two Bassoons (Fg.), four Horns in F (Cor. (F)), and two Trumpets in F (Tr. (F)). The string section includes a solo Violin (VI. solo), two Violins (VI. 1 and VI. 2), a Viola (Va.), a Violoncello (Vc.), and a Contrabass (Cb.). The woodwinds and strings play a rhythmic pattern of eighth notes, often with accents. The Flutes and Oboes have a melodic line with accents and dynamic markings of *fz* (forzando) and *dim.* (diminuendo). The Clarinets and Bassoons play a steady eighth-note accompaniment. The Horns and Trumpets play a melodic line with accents and *dim.* markings. The Violins play a rhythmic accompaniment, while the Viola, Violoncello, and Contrabass provide a bass line with accents and *dim.* markings.

M

rall.

a tempo

297

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

ppp

p

dim.

sempre dim.

ppp

pizz.

pp

pp

rall. a tempo

309

Fl. 1 2 *pp dolce*

Ob. 1 2

Cl. (A) 1 2 *pp dolce*

Fg. 1 2

Vi. solo

Va.

322

Fl. 1 2 *p*

Ob. 1 2 *pp* *cresc.* *mf*

Cl. (A) 1 2 *p* *pp* *cresc.* *mf*

Fg. 1 2 *p* *pp cresc.* *mf*

Cor. (F) 1 2 3 4 *mf*

Vi. solo *mf*

Va.

P

347

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Timp.

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

arco

arco

arco

muta in picc.

355

Fl. 1
Picc.
Ob. 1
2
Cl. (A) 1
2
Fg. 1
2
Cor. (F) 1
2
3
4
Tr. (F) 1
2
Timp.
VI. solo
VI. 1
VI. 2
Va.
Vc.
Cb.

cresc.

3

cresc.

3

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Q

362

Fl. 1 *f*

Picc. *f* 3

Ob. 1 2 *f*

Cl. (A) 1 *f* 3 2 *f*

Fg. 1 2 *f* a2 3

Cor. (F) 1 2 *f* 3 4 *f*

Tr. (F) 1 2

Timp.

VI. solo

VI. 1 *f* 3

VI. 2 *f* 3

Va. *f* 3

Vc. *f* 3

Cb. *f* 3

366

Fl. 1

Picc.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

Timp.

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

cresc.

fz

a2

5

R

370

Fl. 1
ff

Picc.
ff

Ob. 1
2
ff

Cl. (A) 1
2
ff

Fg. 1
2
ff
a2

Cor. (F) 1
2
3
4
ff

Tr. (F) 1
2
ff

Timp.
ff

VI. solo

VI. 1
ff

VI. 2
ff

Va.
ff

Vc.
ff

Cb.
ff

374

Fl. 1

Picc. muta in fl. gr.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2 a2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

Timp. *secco* *dim.*

VI. solo *f*

VI. 1

VI. 2

Va.

Vc.

Cb.

378
Timp. *pp*

VI. solo
cadenza

VI. solo
Tempo I

383

390

397 *dim.* *dim.* sul D, A

404 poco rall. quasi andantino *pp*

415 *fz* *p* *fz* *p*

421 accel. *cresc.*

428 a tempo sul G.

433 sul D, A 3 3 3 3 sul D, A 3 3 3 3

437 sul D sul G *dim.* *dim.* *dim.* *ppp*

The score consists of two staves: Timpani (Timp.) and Violin I (VI. solo). The Timpani part starts at measure 378 with a *pp* dynamic. The Violin I part begins with a cadenza, followed by a section marked 'Tempo I'. The score includes various dynamic markings such as *pp*, *dim.*, *fz*, *p*, *cresc.*, and *ppp*. It also features tempo changes like 'poco rall.', 'quasi andantino', and 'a tempo'. Performance instructions include 'sul D, A', 'sul G', and 'sul D'. The piece concludes with a *ppp* dynamic at the end of the final measure.

Tempo I

446

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Vi. solo

Tempo I

Vi. 1

Vi. 2

Va.

Vc.

Cb.

456

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

S

462

Fl. 1 2
 Ob. 1 2
 Cl. (A) 1 2
 Fg. 1 2
 Cor. (F) 1 2 3 4
 Tr. (F) 1 2
 Timp.
 Vl. solo
 Vl. 1
 Vl. 2
 Va.
 Vc.
 Cb.

f *f* *f* *f* *f* *f* *f*
dim. *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*
p *p* *p* *p* *p* *p* *p*
ff *ff* *ff* *ff* *ff* *ff* *ff*
pp *pp* *pp* *pp* *pp* *pp* *pp*
arco *arco* *arco* *arco* *arco* *arco* *arco*
pizz. *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

470 *tranq.*

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

VI. solo

tranq.

VI. 1

VI. 2

Va.

Vc.

Cb.

T

482

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

f

pp

ff

fz

arco

491

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

VI. solo

VI. 1

VI. 2

Va. div.

Vc.

Cb.

pp

p

p

U

498

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

pp *p* *cresc.* *a2* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

poco rall. a tempo

506

Fl. 1 2
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2 3 4
Tr. (F) 1 2
Timp.
VI. solo
VI. 1
VI. 2
Va.
Vc.
Cb.

f *dim.* *pp* *pp*
f *dim.* *pp* *pp*
f *dim.* *pp* *pp*
f *dim.* *p*
f *dim.* *pp* *pp*
f *dim.* *p*
f *dim.* *pp* *pp*
f *dim.* *pp* *pp*
f *dim.* *pp* *pp*
f *dim.* *pp* *pp*

poco rall. a tempo

516

Fl. 1
2

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

Timp.

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

pp
pp
pp
pp
pp

sempre ppp
sempre ppp
sempre ppp
sempre ppp
sempre ppp

p

W

524

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (F) 1
Tr. (F) 2
Timp.
Vi. solo
Vi. 1
Vi. 2
Va.
Vc.
Cb.

sempre ppp
ppp
ppp
ppp
pppp
pppp
pppp
pppp

Detailed description: This page of a musical score covers measures 524 to 531. It features a woodwind section with Flutes (1 and 2), Oboes (1 and 2), Clarinets in A (1 and 2), and Bassoons (1 and 2). The woodwinds play a rhythmic pattern of eighth notes, with dynamic markings of *ppp* and *pp*. The French Horns (1-4) and Trumpets (1-2) are silent. The Timpani part is also silent. The Violin Soloist (Vi. solo) plays a melodic line with a crescendo leading to a fermata. The Violin I and II (Vi. 1, Vi. 2) parts play a rhythmic accompaniment of eighth notes, marked *pppp*. The Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.) parts play a similar rhythmic accompaniment, also marked *pppp*. The score is in G major and 3/4 time.

X

532

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (F) 1
Tr. (F) 2
Timp.
VI. solo
VI. 1
VI. 2
Va.
Vc.
Cb.

ppp
pp
pp
pp
pp
pp
pp
pp
pp
pizz.
p
pizz.
p

542

Fl. 1
2

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

Timp.

Vi. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

ff

pp

pppp

ppp

ppp

arco

ff

ff

ff

ff

ff

B E S Æ T N I N G
O R C H E S T R A

2 oboi

2 clarinetti

2 fagotti

2 corni

1 trombone

timpani

archi

CONCERTO
FOR FLUTE AND ORCHESTRA

KONCERT
FOR FLØJTE OG ORKESTER

I

Allegro moderato (♩ = 100 - 112)

The musical score is divided into two systems. The first system includes the woodwind section: Oboe (1 and 2), Clarinetto (Bb) (1 and 2), Fagotto (1 and 2), Corno (F) (1 and 2), Trombone basso, and Timpani. The second system includes the string section: Flauto solo, Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. The tempo is marked 'Allegro moderato' with a quarter note equal to 100-112 beats per minute. The key signature has one flat (Bb). The score features complex rhythmic patterns, including sixteenth-note runs and dynamic markings such as *f*, *fz*, *p*, and *fz*. The woodwinds and strings play in unison for much of the piece, while the timpani provides a rhythmic accompaniment.

5

Fg. 1 2

Fl. solo *f* *dim.*

Vi. 1 *f* *mp*

Vi. 2 *mp*

Va. *f* *mp* *dim.*

Vc. *mp* *dim.*

Cb. *mp* *dim.*

10

Cl. (Bb) 1 2 *pp*

Cor. (F) 1 2 *ffz*

Fl. solo *p* *f* *p molto staccato*

Vi. 1 *pizz.* *p*

Vi. 2 *pizz.* *p*

Va. *p* *fp* *pizz.* *p*

Vc. *p* *fp* *pizz.* *mfz p*

Cb. *p* *fp* *pizz.* *mfz p*

A

14

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Trb.b.

Fl. solo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pp *f* *p* *f* *p* *f* *p* *f* *p* *dim.*

pp *f* *p* *f* *p* *f* *p* *f* *p* *dim.*

mp

arco *ppp* *molto f* *pizz.* *ffz > mp* *ffz > mp*

arco *ppp* *molto f* *pizz.* *ffz > mp* *ffz > mp*

arco *ppp* *molto f* *pizz.* *ffz > mp* *ffz > mp*

arco *ppp* *molto f* *pizz.* *ffz > mp* *ffz > mp*

arco *ppp* *molto f* *pizz.* *ffz > mp* *ffz > mp*

18

Cl. (Bb) 1/2

1.

Fg. 1/2

pp

mp

Trb.b.

pp

Fl. solo

VI. 1

arco

p

VI. 2

arco

p

Va.

arco

p

Vc.

sempre pizz.

p

Cb.

sempre pizz.

p

21

Cl. (Bb) 1/2

1.

Fg. 1/2

1.

p

Fl. solo

VI. 1

pizz.

mf

ffz

VI. 2

pizz.

mf

ffz

Va.

pizz.

mf

ffz

Vc.

mf

ffz

Cb.

mf

ffz

24

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

27

Ob. 1 2

Fg. 1 2

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

p

f

ppp

arco

sempre ppp

fp

mf

pizz.

arco

p

dim.

B

tranq.

rall.

a tempo, ma tranq.

31

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Timp.

Fl. solo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pp

pp

pp

pp

pp

poco agitato

p

p

arco

arco

1.

3

3

3

35

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Timp.

Fl. solo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

p

p

p

p

p

p

p

p

mf *espressivo*

p *pp*

54

1.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Fl. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

ff *ff* *ff*

pizz.
mf

sempre pp

sempre pp

sempre pp

sempre pp

58

1.

Cl. (Bb) 1 2

Fg. 1 2

Fl. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

ff

arco con sord.
mf *pp*

60 1.

Cl. (Bb) 1 2

dim. p dim. pp ff

Fl. solo

VI. 1

mf pp

62 1.

Cl. (Bb) 1 2

molto dim. ppp ff

Fl. solo

VI. 1

mf pp

65 1.

Cl. (Bb) 1 2

Fl. solo

VI. 1

VI. 2

senza sord. pp

67 1.

Cl. (Bb) 1 2

Fl. solo

VI. 1

VI. 2



69 1. C

Cl. (Bb) 1 2

Fl. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

74 accel.

Ob. 1 2 *f* cre - - - - scen - - - - do

Cl. (Bb) 1 2 *f* cre - - - - scen - - - - do

Fg. 1 2 *f* cre - - - - scen - - - - do

Cor. (F) 1 2 *f* a2 cre - - - - scen - - - - do

Trb.b. *poco f* cre - - - - scen - - - - do

Timp.

Fl. solo

VI. 1 *p* *f* cre - - - - scen - - - - do *accel.* *trem.*

VI. 2 *p* *f* cre - - - - scen - - - - do *trem.*

Va. *p* *f* cre - - - - scen - - - - do *trem.*

Vc. *p* *f* cre - - - - scen - - - - do

Cb. *p* *f* cre - - - - scen - - - - do

a tempo

80

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Trb.b.

a2

ff

f espressivo

dim.

pp

f

Timp.

ff

Fl. solo

ff

a tempo

VI. 1

VI. 2

Va.

Vc.

Cb.

ff

poco f

ff

poco f

ff

poco f

ff

poco f

85

Trb.b. *p* *f* *mf*

Timp. *tr*

Fl. solo

VI. 1 *tr*

VI. 2 *tr*

Va. *tr*

Vc. *tr*

Cb. *tr*

89

Trb.b. *molto dim.* *pp* *p portamento*

Timp. *tr* *dim.*

Fl. solo *fz*

VI. 1 *tr* *p*

VI. 2 *tr* *p*

Va. *tr* *p*

Vc. *tr* *p*

Cb. *tr* *p*

93

Trb.b. *mf* *p* *mf* *p*

Timp. *mp* *mfz*

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

D

96

Ob. 1 2 *ff* *a2*

Cl. (Bb) 1 2 *ff* *a2*

Fg. 1 2 *ff* *a2*

Trb.b. *f*

Timp. *f*

Fl. solo *ff* 3 3 3 3

Vi. 1 *ff* *pp* *ff*

Vi. 2 *ff* *pp* *ff*

Va. *ff* *pp* *ff*

Vc. *ff* *pp* *ff*

Cb. *ff* *pp* *ff*

99

Ob. 1 2 *a2*

Cl. (Bb) 1 2 *a2*

Fg. 1 2 *a2*

Cor. (F) 1 2 *f*

Trb.b. *f* *f marcato* #2

Timp. *f*

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 99, 100, and 101. It features a woodwind section with Oboe (1 and 2), Clarinet in Bb (1 and 2), and Bassoon (1 and 2), all playing a rhythmic eighth-note pattern with accents and breath marks. The woodwinds are marked *a2*. The brass section includes Cor Anglais (1 and 2) and Trombone (1 and 2), playing a melodic line with accents and breath marks, marked *f*. The Trombone part includes a *f marcato* section in measure 101. The percussion section features a snare drum roll in measure 101, marked *f*. The string section includes Violin 1 and 2, Viola, Violoncello, and Contrabass, all playing a rhythmic eighth-note pattern with accents and breath marks. The Flute solo part is empty. The key signature has one flat (Bb), and the time signature is 2/2.

102 a2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Trb.b.

Timp.

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

105 a2

Ob. 1 2

Cl. (Bb) 1 2

Eg. 1 2

Cor. (F) 1 2

Trb.b.

Timp.

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

dim.

p

Detailed description: This page of a musical score, numbered 105, features a woodwind section with Oboe (1 and 2), Clarinet in B-flat (1 and 2), English Horn (1 and 2), Cor Anglais (F) (1 and 2), and Trombone (bass). The woodwinds play a melodic line with various articulations and dynamics, including *dim.* and *p*. The strings (Violins 1 and 2, Viola, Violoncello, and Contrabass) provide a rhythmic accompaniment with a consistent eighth-note pattern. A solo Flute part is present but contains only rests. The page number 105 and the rehearsal mark 'a2' are located at the top left. The score is written in a key signature of one sharp (F#) and a common time signature.

rall.

a tempo, ma tranquillo

108

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Trb.b.

Timp.

Fl. solo

dim. *dim.* *p* **E** *pp* *pp* *pp* *f* *dim.* *p espressivo*

rall.

a tempo, ma tranquillo

VI. 1

VI. 2

Va.

Vc.

Cb.

dim. *dim.* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

112

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

1.
p

pp

p

con sord.
p

con sord.
p

con sord.
p

con sord.
mp espressivo

con sord.
mp espressivo

mp espressivo

117

Cl. (Bb) 1
2

Fg. 1
2

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

1.
p

poco marcato

dim.

dim.

dim.

dim.

dim.

dim.

121

Ob. 1 2

Fg. 1 2

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

f *pp* *pp*

f *pp* *pp*

p molto staccato

pp

pizz. senza sord. *mp*

pizz. senza sord. *mp*

pizz. senza sord. *mp*

pizz. senza sord. *mp*

pizz. senza sord. *mp*

pizz. senza sord. *mp*

125

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

1. *pp*

1. *mp* molto staccato

1. *pp*

poco rall.

129 1.

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Fl. solo

poco rall.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

133

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Fl. solo

cadenza

rall.

a tempo

rall.

in tempo più vivo

137

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Trb.b.

Timp.

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

140

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 *a2* *marcato*

Trb.b. *marcato*

Timp.

Fl. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

143

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Trb.b.

Fl. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

146

Timp.

Fl. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

f *mp*

cadenza

Timp.

Fl. solo

pp *p* *fz*

Timp.

Fl. solo

p *fz*

Timp.

Fl. solo

fz *fz* *dim.* *p* *f*

vivo poco rall. vivo

Timp.

Fl. solo

ral - - - - - len - - - - - tan - - - - - do

di - - - - - mi - - - - - nu - - - - - en - - - - - do *pp*

147 Sostenuto (♩ = 80)

Cl. (Bb) 1 2

Fg. 1 2

Fl. solo

150

Cl. (Bb) 1 2

Fl. solo

Cl. (Bb) 1 2 ¹⁵¹ 1. *poco espressivo*

Fl. solo

Cl. (Bb) 1 2 ¹⁵³ 1. *espressivo*

Fl. solo

Cl. (Bb) 1 2 ¹⁵⁴ 1.

Fl. solo

Cl. (Bb) 1 2 ¹⁵⁵ 1. *ff* a2

Fg. 1 2 *ff*

Fl. solo

Cl. (Bb) 1 2 ¹⁵⁷ a2

Fg. 1 2 a2

Fl. solo *con forza molto espressivo*

ral - - - len - - - tan - - - do

di - - - mi - - - nu - - - en - - - do pp

Tempo I, ma tranq.

158

Ob. 1 2 *pp* *a2*

Cl. (Bb) 1 2 *pp*

Fg. 1 2 *pp poco marcato*

Cor. (F) 1 2 *pp poco marcato*

Trb.b. *pp* *poco*

Timp. *p* *pp*

Fl. solo *p espressivo*

Tempo I, ma tranq.

VI. 1 *pp* con sord.

VI. 2 *pp* con sord.

Va. *pp* con sord.

Vc. *pp* con sord.

Cb. *pp* con sord.

163

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Fl. solo

espressivo

VI. 1

p *pp* trem.

VI. 2

p *pp* trem.

Va.

ppp *spiccato* pizz. 3

Vc.

ppp *spiccato* pizz. 3

Cb.

ppp *spiccato* pizz. 3

167

Fl. solo

G

VI. 1

VI. 2

Va.

Vc.

Cb.

170

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Timp.

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

173

Fl. solo

Vi. 1

Vi. 2

di - - - mi - - - nu - - - en - - - do *ppp*

di - - - mi - - - nu - - - en - - - do *ppp*

186

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Fl. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

pp dim.

pp dim.

pp

pp dim.

p

dim.

f *p* *dim.*

p *f* *p* *dim.*

f *p* *dim.*

f *p* *dim.*

II

Allegretto, un poco (♩ = ca. 100)

Oboe 1 2
Clarinetto (B♭) 1 2
Fagotto 1 2
Corno (F) 1 2
Trombone basso
Timpani
Flauto solo

Allegretto, un poco (♩ = ca. 100)

Violino 1
Violino 2
Viola
Violoncello
Contrabbasso

con sord. *ff* segue *dim.*

Cor. (F) 1 2
Fl. solo
Vl. 1
Vl. 2
Va.
Vc.
Cb.

7 1. *p dim. pp dim. ppp*

mp grazioso

p dim. pp dim. ppp dim. pppp p

pizz. p pizz. pp

p dim. pp dim. ppp dim. pppp p pizz. pp

p dim. pp dim. ppp dim. pppp p pizz. pp

p dim. pp dim. ppp dim. pppp p pizz. pp

15

1. *pp*

Fig. 1 2

Fl. solo

VI. 1

VI. 2 *ppp*

Va. *ppp*

Vc. *ppp*

Cb. *ppp*

23

1. *f* *dim.* *mp* **A**

Fig. 1 2

Fl. solo

Vc. *pp* arco

Cb. *pp* arco

cre - - - - - scen - - - - - do

30

1. *p* *fz* *p* *fz* *p*

Cor. (F) 1 2

Fl. solo

Va. *fz* *p* *fz* *p* arco

Vc.

Cb.

poco rall.

a tempo

36

Cl. (Bb) 1 2

Fg. 1 2

pp

pp

Fl. solo

espressivo

dim.

p scherzando

cresc.

poco rall.

a tempo

VI. 1

VI. 2

Va.

fz

p

fz

p

pizz.

pizz.

B

42

Cl. (Bb) 1 2

Fg. 1 2

poco

poco

p

p

Cor. (F) 1 2

p

p

Fl. solo

mf

f

tr

tr

tr

tr

VI. 1

VI. 2

Va.

Vc.

Cb.

arco senza sord.

arco senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

p

p

p

mp

mp

trem.

trem.

54 *poco rall. tranq. ral - len - tan - do*

Ob. 1 2 *f dim. pp*

Cl. (Bb) 1 2 *f di - mi - nu - en - do p f di - mi - nu - en - do*

Fg. 1 2 *f di - mi - nu - en - do p f di - mi - nu - en - do*

Cor. (F) 1 2 *f di - mi - nu - en - do pp*

Fl. solo *f*

Vi. 1 *f poco rall. tranq. ral - len - tan - do*

Vi. 2 *f div. di - - - mi - - nu - - en - - do p*

Va. *f espressivo di - - - mi - - nu - - en - - do p*

Vc. *f marcato dim. p*

Cb. *f marcato dim. p*

62 *Adagio ma non troppo*

Cl. (Bb) 1 2 *pp*

Fg. 1 2 *pp*

Fl. solo *mp espressivo mf p*

Adagio ma non troppo

Vi. 1 *pp con sord.*

Vi. 2 *pp con sord.*

C

70

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Timp.

Fl. solo

Vi. 1

Vi. 2

Va. con sord. *p espressivo* *mf*

Vc. con sord. *p espressivo* *mf*

Cb. con sord. *p espressivo* *mf*

ral - len - tan - do a tempo

76

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Timp.

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

dim.

ppp

p espress.

mp

ral - len - tan - do a tempo

D

82

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Timp.

Fl. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

f

mf

ff

ff

ff

con sord.

ff

ff

ff

trem.

ff

trem.

ff

trem.

ff

trem.

ff

89 poco accel. ral - len - tan - do

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Timp.

Fl. solo

f

ff

molto dim.

sempre ff

poco accel. senza sord. ral - len - tan - do

VI. 1

VI. 2

Va.

Vc.

Cb.

senza sord.

93 Allegretto

Cl. (Bb) 1 2

Cor. (F) 1 2

Fl. solo

VI. 1

Va.

ppp

mp grazioso

con sord.

p

solo con sord.

ppp

p

100 1. E

Cor. (F) 1 2

Fl. solo

Va. solo *sempre spiccato*

107 1. poco vivo

Cor. (F) 1 2

Fl. solo

Va. solo poco vivo

113 F

Fg. 1 2 *p* cre - - - scen - - - do

Cor. (F) 1 2 *p* cre - - - scen - - - do senza sord.

Fl. solo *fz*

VI. 1 pizz. senza sord. arco *mf* *p cantabile* cre - - - scen - do

VI. 2 pizz. arco *mf* *p spiccato* cre - - - scen - - - do

Va. solo tutti pizz. senza sord. arco *mf* *p* cre - - - scen - - - do

Vc. pizz. arco *mf* *p* cre - - - scen - - - do

Cb. pizz. arco *mf* *p* cre - - - scen - - - do

119 a2

Ob. 1 2 *f* *pp* di - mi - nu - en - do

Cl. (Bb) 1 2 *f* *pp* di - mi - nu - en - do

Fg. 1 2 *f* *dim.*

Cor. (F) 1 2 *f* *dim.*

Timp.

Fl. solo *mf*

Vi. 1 *f* di - mi - nu - en - do *p*

Vi. 2 *f* di - mi - nu - en - do *p*

Va. *f* di - mi - nu - en - do *p*

Vc. *f* di - mi - nu - en - do *p*

Cb. *f* di - mi - nu - en - do *p*

G

126

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Timp.

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

ff

f

con sord.

molto cresc.

ff

sfz con forza

133

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Timp.

Fl. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

muta in A

trem

ff

p

ff

138

Timp.

Fl. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

Poco Adagio

ff

p

dim.

poco rall.

f espressivo

a piacere

dim.

Poco Adagio

trem.

ff

molto dim.

pp

ppoco rall.

pp

pp

pp

pp

pp

pp

Tempo di Marcia

145

Cl. (A) 1 2

Fg. 1 2

Timp.

Fl. solo

153

Cl. (A) 1 2

Fg. 1 2

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

I

166

Ob. 1 2

Cl. (A) 1 2

Fl. 1 2

Cor. (F) 1 2

Trb.b.

Timp.

Fl. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

ff

f

p

f

p

171

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Trb.b.

Timp.

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

ff

f

p

ff

fz

f

p

ff

molto

pp

ff

molto

pp

ff

molto

pp

ff

molto

pp

ff

molto

pp

176

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2

Trb.b.

Timp.

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

tr

190

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Trb. b.

Timp.

Fl. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

p

mf

ff

solo

arco

div.

poco tranquillo

197

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Trb. b.

Timp.

Fl. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

pp

pp

p espressivo

p

mp

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

203

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Trb.b.

Timp.

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

mf *gliss.*

Detailed description: This page of a musical score covers measures 203 to 208. The woodwind section includes Oboe (1 and 2), Clarinet in A (1 and 2), Bassoon (1 and 2), and Cor Anglais (1 and 2). The brass section includes Trombone (Bass). The percussion section includes Timpani. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. A Solo Flute part is also present. The score is in 2/2 time with a key signature of one sharp (F#). The woodwinds and strings play sustained notes with various articulations. The Solo Flute part features a complex melodic line with many slurs and ties. The Trombone part includes a glissando and a mezzo-forte (*mf*) dynamic marking.

209

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Trb.b. *p* *pp* *gliss.* *molto* *ff*

Timp. *ff* *dim.*

Fl. solo *p* *molto* *ff* *dim.*

Vi. 1

Vi. 2

Va.

Vc.

Cb.

214

Timp. *dim.*

Fl. solo *dim.*

220

Trb.b. *pp* *gliss.* *f*

Timp. *pp* *ff* *dim.*

Fl. solo *dim.* *fff*

225

Timp. poco a poco rall. ral - len - tan - do *dim.*

Fl. solo *dim.* *dim.* *dim.*

Va. poco a poco rall. solo arco *pp* *dim.* ral - len - tan - do

231 **L** a tempo

Ob. 1 2 *pp* 2.

Cl. (A) 1 2 *pp* 1. solo

Fg. 1 2 *pp*

Fl. solo

VI. 1 *mp* arco *tr*

VI. 2 *mp* arco

Va. *mp* tutti *tr*

Vc. *mp* arco

Cb. *mp* arco

252

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Trb.b.

Timp.

Fl. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

257

Timp.

Fl. solo

rall.

261

Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
Trb.b.
Timp.
Fl. solo
VI. 1
VI. 2
Va.
Vc.
Cb.

f *dim.* *p*
f *dim.* *p*
f *dim.* *p*
f *dim.* *p*
mp *ff* *mp* *ff* *gliss.* *f* *p* *pp*
f *ff* *p*
f *sempre f*
f *dim.* *p*
f *dim.* *p*
f *dim.* *p*
f *dim.* *p*
f *dim.* *p*

- scen - - - - do

rall.

B E S Æ T N I N G
O R C H E S T R A

2 fagotti

2 corni

tamburo piccolo

archi

CONCERTO

KONCERT

FOR CLARINET AND ORCHESTRA

FOR KLARINET OG ORKESTER

Op. 57

Allegretto un poco (♩ = 72)

1 2

Fagotto

1 2

Corno (F)

Tamburo piccolo

Clarinetto solo (A)

Allegretto un poco (♩ = 72)

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

9

1. 2

Fg.

Va.

Vc.

Cb.

1

17

Fg.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

Cb.

23

Fg. 1 2 *mf* *f* *ff* a2

Cor. (F) 1 2 *ff* a2

Cl. solo (A) *f* *molto* *ff*

Vi. 1 *mf* *f* *ff*

Vi. 2 *mf* *f* *ff*

Va. *ff* arco

Vc. *ff* arco

Cb. *ff* arco

2

28 a2

Fg. 1 2 a2

Cor. (F) 1 2 a2

Cl. solo (A)

Vi. 1 *sempre f pesante*

Vi. 2 *sempre f pesante*

Va. *sempre f pesante*

Vc. *sempre f pesante*

Cb. *sempre f pesante*

34

Vi. 1 *ff*

Vi. 2 *sempre f pesante* *ff*

Va. *sempre f pesante*

Vc. *sempre f pesante*

Cb. *sempre f pesante*

63

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Cl. solo (A)

ff *p* *ff* *p* *fz* *f* *ffp*

fff *fz* *fz*

66

Tamb.picc.

Cl. solo (A)

ff *p* *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz*

4

69

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

Cb.

f *dim.*

f *dim.*

f *dim.*

f *dim.*

f *dim.*

f *dim.*

arco sul G

poco rallentando a tempo, ma tranquillo

Musical score for measures 75-82. Instruments include Fig. (1/2), Cor. (F) (1/2), Tamb.picc., and Cl. solo (A). Dynamics include *molto dim.*, *pp*, *mp*, *dim.*, and *ppp*. The Cl. solo part includes the instruction *p espressivo*.

poco rallentando a tempo, ma tranquillo

Musical score for measures 83-90. Instruments include VI. 1, VI. 2, Va., Vc., and Cb. Dynamics include *molto dim.*, *pp*, and *dim.*.

Musical score for measures 91-98. Instruments include Fig. (1/2), Cor. (F) (1/2), Tamb.picc., Cl. solo (A), VI. 1, VI. 2, Va., Vc., and Cb. Dynamics include *f*, *dim.*, *pp*, *cresc.*, *ff*, *pizz.*, *dim.*, *calando*, *p*, *arco*, and *mp espressivo*.

rallentando a

89

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Cl. solo (A)

espressivo

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

mp

mp

rallentando a

6

tempo

96

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

Cb.

p cre - - - - - scen - - - - - do *f*

p *mfz* *p < mfz* *poco f* *dim.* *ppp*

mf *f* *ff* *p grazioso*

tr - - - - - a - - - - - n - - - - - t - - - - - i - - - - - l - - - - - l - - - - - o

di - - - - - mi - - - - - nu - - - - - en - - - - - do

mp cre - - - - - scen - - - - - do *f*

arco

102

Fg. 1 2 *pp*

Cl. solo (A)

VI. 1 *pizz.* *pp*

VI. 2 *pizz.* *pp*

Va. *pizz.* *pp*

Vc. *pizz.* *pp*

Cb. *pizz.* *pp*

107

Fg. 1 2

Cl. solo (A)

110

Fg. 1 2 *ff* a2

Cor. (F) 1 2 *p* *ff*

Cl. solo (A) *ff*

VI. 1 *arco* *mp* *ff*

VI. 2 *arco* *mp* *ff*

Va. *arco* *div.* *p* *ff*

Vc. *arco* *p* *ff*

Cb. *arco* *p* *ff*

114 ^{a2} 7

Fg. 1/2

Cor. (F) 1/2

Tamb.picc.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

Cb.

f *pp* *p* *pp* *pp* *pp* *pp* *pp*

spicc. *pp* spicc. *pp* spicc. *pp* spicc. *pp* spicc. *pp*

118

Tamb.picc.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

Cb.

123

Tamb.picc.

Cl. solo (A)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

128

Tamb.picc.

Cl. solo (A)

Vi. 1

Vi. 2

Va.

Vc.

ral - - - - - len - - - - - tan - - - - - do

di - - - - - mi - - - - - nu - - - - - en - - - - - do

di - - - - - mi - - - - - nu - - - - - en - - - - - do

di - - - - - mi - - - - - nu - - - - - en - - - - - do

dim.

133

Tamb.picc. *ppp*

Cl. solo (A) Cadenza *pp* *f*
cre - - - scen - - - do

VI. 1 *pp*

VI. 2 *pp*

Va. *pp*

Vc. *pp*

Cl. solo (A) *p* *tenuto* *tenuto* *marcato*

Cl. solo (A) *ff* *quasi rall.* *ff*

Cl. solo (A) *ff* *di - - mi - - nu - en - do* *pp* *ff passionato* *pp*

Cl. solo (A) *ff passionato*

Cl. solo (A) *ral - - len - - tan - - - do* *pp* *pp* *pp*

Cl. solo (A) *di - - mi - - nu - en - - do* *pp* *ppp* *poco ral - - len - - tan - - - do*

Cl. solo (A) 136 *di - - mi - - nu - - en - - do* *ppp*

Tempo I

Fg. 1 2 *p*

Vc. *pp*

Cb. *pp*

164

Fg. 1
2

Cor. (F) 1
2

Tamb.picc.

Cl. solo (A)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

mf
f
ff
ff
ff
ff
ff
ff
ff

poco a poco accelerando

170

Fg. 1
2

Cor. (F) 1
2

Cl. solo (A)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

a2

a2

ff
ff
ff
ff
ff
ff
ff
ff
ff

Allegro non troppo (♩ = 112)

175 a2

Fg. 1
2

Cor. (F) 1
2

Cl. solo (A)

Allegro non troppo (♩ = 112)

VI. 1

VI. 2

Va.

Vc.

Cb.

9

poco accel.

più allegro

179 a2

Fg. 1
2

Cor. (F) 1
2

Tamb. picc.

Cl. solo (A)

poco accel.

più allegro

VI. 1

VI. 2

Va.

Vc.

Cb.

183 a2

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Cl. solo (A)

186 a2

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Cl. solo (A)

poco a poco accelerando al Tempo I

191 a2

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Cl. solo (A)

poco a poco accelerando al Tempo I

VI. 1


VI. 2

Va.

Vc.

Cb.

10

Tempo I (♩ = 72) (♩ = )

196

Fg. 1 a2

2

Cor. (F) 1 a2

2

Tamb.picc. *p* *ff* *p* *ff*

Cl. solo (A)

199

Tamb.picc. *p* *mf* *p*

Cl. solo (A)

202

Tamb.picc. *p* *mf* *p* *mf* *molto*

Cl. solo (A)

11

205

Fg. 1 a2

2

Cor. (F) 1 a2

2

Tamb.picc. *ff* *meno f*

Cl. solo (A) *ff*

VI. 1 *ff* *détaché*

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff* *div.*

209 a2

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

215

Tamb.picc.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

ral - - - len - - - tan - - - do

ral - - - len - - - tan - - - do

Poco adagio

219

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Cl. solo (A)

Va.

Vc.

12

Poco adagio

p espressivo

p espressivo

228

Cl. solo (A)

Va.

Vc.

235

Fg. 1 2

Cl. solo (A)

Va.

Vc.

pp

240

Cl. solo (A)

Va.

Vc.

rall.

dim.

rall.

13

245

a tempo, ma tranquillo

pochettino accel.

Fg. 1 2

Cor. (F) 1 2

Tamb. picc.

Cl. solo (A)

VI. 2

Va.

Vc.

Cb.

p

f

pp

f

f appassionato

dim.

f

f appassionato

dim.

f

f appassionato

dim.

f

f appassionato

dim.

più mosso

250

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Cl. solo (A)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

dim. tranquillo

p

molto dim. tranquillo

pp

div.

mf

mf

mf

mf

mf

mf

mf

più mosso

254

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

mf come pizzicato

mp come pizzicato

mp

arco

mf

mp con sord.

mf

mp leggiero

mf

mf

257 a2

Fg. 1
2

Cor. (F) 1
2

Tamb.picc.

Cl. solo (A)

f molto espressivo

VI. 1

VI. 2

Va.

Vc.

Cb.

260 a2

Fg. 1
2

Cor. (F) 1
2

Tamb.picc.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

Cb.

263 a2

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

Cb.

15

266 a2

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

Cb.

269 a2

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

Cb.

16

272 a2

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

Cb.

275 a2

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

Cb.

molto

ff

278 a2

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Cl. solo (A)

VI. 1

Vc.

Cb.

ff

ff

ff

ff

281

Tamb.picc.

Cl. solo (A)

ff

ff

ff

284

Tamb.picc.

Cl. solo (A)

17

286

Fg. 1
2

Cor. (F) 1
2

Tamb.picc.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

Cb.

ff

ff

ff

ff

ff

ff

ff

div.

senza sord.

ff

arco

ff

arco

ff

18

289

ral - - - len - - tan - - do Poco adagio

Fg. 1
2

Cor. (F) 1
2

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

pp

1.

pp

poco a poco dim.

ral - - - len - - tan - - do Poco adagio

con sord.

p

con sord.

div.

p

pizz.

mp

pizz.

mp

295 *solo* *pp*

Tamb.picc.

Cl. solo (A) *p*

VI. 1

VI. 2

302 **19** *f* *pp*

Cl. solo (A)

VI. 1 *f* *pp* *mp*

VI. 2 *f* *pp* *mp*

Va. *pp* *mp*

arco

306 *rall.* *poco rit.* *a tempo* *rallentando* *p* *pp* *a tempo*

Fg. 1 2 *p* *pp*

Cor. (F) 1 2 *p* *pp*

Tamb.picc. *mfz*

Cl. solo (A) *mf* *dim.* *pp* *a piacere*

rall. *poco rit.* *a tempo* *rallentando* *a tempo*

VI. 1 *mfz* *pizz.*

VI. 2 *mfz* *pizz.*

Va. *mfz* *pizz.*

Vc. *mfz*

Cb. *mfz* *pizz.*

rall. Allegro non troppo (♩ = 144)

311

Cor. (F) 1 2

Cl. solo (A)

Va.

Vc.

Cb.

pp

dim.

ppp

rall.

Allegro non troppo (♩ = 144)

sempre sul una corda

arco

pp

arco

pp

arco

pp

319

Fg. 1 2

Cor. (F) 1 2

VI. 1

VI. 2

Va.

Vc.

Cb.

rallentando

a tempo

pp

dim.

rallentando

a tempo

senza sord. arco

p

senza sord. arco

p

dim.

pp

dim.

pp

dim.

pp

329

Fg. 1 2

VI. 1

VI. 2

Va.

Vc.

Cb.

1.

pp

336 1.

Fg. 1 2

VI. 1

VI. 2

Va.

Vc.

Cb.

p *f*

21

344

Cor. (F) 1 2

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

Cb.

pp *p* *f* *sempre p* *f subito*

352

Cor. (F) 1 2

Cl. solo (A)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

p

mf pizz.

p arco

pp *mf* pizz.

pp *mf* pizz.

pp *mf* pizz.

358

22

Fg. 1 2

Cor. (F) 1 2

Cl. solo (A)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

mp *f* *f*

p *f*

mf *ff*

mp *f* *sempre f*

f *f* *sempre f*

f *f* *sempre f*

f *f* *sempre f*

mp *f* *sempre f*

arco *f* *sempre f*

363

Fg. 1
2

Cor. (F) 1
2

VI. 1

VI. 2

Va.

Vc.

Cb.

370

Fg. 1
2

Cor. (F) 1
2

Tamb.picc.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

Cb.

cre - - - - scen - - - - do *ff*

cre - - - - scen - - - - do

cre - - - - scen - - - - do *ff*

cre - - - - scen - - - - do *ff*

cre - - - - scen - - - - do *ff*

cre - - - - scen - - - - do *ff*

cre - - - - scen - - - - do *ff*

378

Tamb.picc.

Cl. solo (A)

VI. 1

ral - - - - len - - - - tan - - - - do

dim. *pp*

dim. *p*

p

ral- - len - - tan - - do meno (♩ = circa 116)

384

p

p

pp

mp espressivo

ral- - len - - tan - - do meno (♩ = circa 116)

Fig. 1 2

Cor. (F) 1 2

Cl. solo (A)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

p

p

p

poco rall. a tempo

391

p

cresc.

f

p

cresc.

f

cresc.

f

dim.

p espressivo

poco rall. a tempo

mf

f

dim.

pp

mf

f

dim.

pp

cresc.

f

p

cresc.

f

p

cresc.

f

p

Fig. 1 2

Cor. (F) 1 2

Cl. solo (A)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

molto cantabile et ben tenuto

398

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Cl. solo (A)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

mfz

p

mfz

f

mfz

pizz.

f

arco

mfz

mfz

mfz

mfz

f

molto cantabile et ben tenuto

404

Fg. 1 2

Cor. (F) 1 2

Cl. solo (A)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

dim.

dim.

p

dim.

p

p espressivo

p espressivo

p espressivo

410

a2

Fg. 1
2

Cor. (F) 1
2

Cl. solo (A)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

p

flaute

25

a tempo

416

a tempo

Fg. 1
2

Cor. (F) 1
2

Cl. solo (A)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

pp

pp

flaute

a tempo

espressivo

p

pizz.

mfz

mfz

mfz

mfz

mfz

mfz

mfz

mfz

arco

p

molto espressivo e ben tenuto

423

Fg. 1 2 *p* *f*

Cor. (F) 1 2 *a2* *f*

Cl. solo (A) *marcato* *f*

VI. 1 *f* *div. arco*

VI. 2 *f*

Va. *f*

Vc. *f* *arco*

Cb. *f*

molto espressivo e ben tenuto

429

Fg. 1 2 *dim.* *p* *mp*

Cor. (F) 1 2 *a2* *dim.* *p* *mp*

Cl. solo (A) *p*

VI. 1 *dim.* *p poco rubato*

VI. 2 *dim.* *p poco rubato*

Va. *dim.* *p* *div.*

Vc. *dim.* *p*

Cb. *dim.* *p*

448 a2

Fg. 1
2

Cor. (F) 1
2

Tamb.picc.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

Cb.

ff

ff

f

f

f

28

454

Fg. 1
2

Cor. (F) 1
2

Tamb.picc.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

Cb.

mf

f

ff

mf

f

ff

fpp

f

fz

fz

mf

f

mf

f

ff

ff

mf

f

mf

f

mf

f

po-co a po-co ac-ce-le -- ran - - - do

460

Fig. 1 2 *mf* *a2*

Cor. (F) 1 2 *mf* *a2*

Tamb.picc. *molto dim.*

Cl. solo (A) *f*

VI. 1 *mf*

VI. 2 *mf*

Va. *f espressivo*

Vc. *f espressivo*

Cb. *f espressivo*

po-co a po-co ac-ce-le -- ran - - - do

29

466 poco più mosso

Fig. 1 *mp espressivo* solo

Tamb.picc. *pp*

Cl. solo (A) *ffz*

poco più mosso

VI. 1 *ffz* *pizz.* *mp* *pp*

VI. 2 *ffz* *pizz.* *mp* *pp*

Va. *ffz* *pizz.* *mp* *pp*

Vc. *ffz* *pizz.* *mp* *pp*

474

Fg. 1

Tamb.picc.

VI. 1

VI. 2

Va.

Vc.

482

Fg. 1

Tamb.picc.

VI. 1

VI. 2

Va.

Vc.

mp

mp

mp

mp

mp

mp

30

490

Fg. 1

Cor. 1 (F)

Tamb.picc.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

fp

pp

mf

f p

pp

f p

pp

p

pp

p

pp

498

Fg. 1

Tamb.picc.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

31

506

Fg. 1

Tamb.picc.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

arco

f

513

rall.

Fig. 1

Tamb.picc.

Cl. solo (A)

Vi. 1

Vi. 2

Va.

Vc.

pizz.

mp

rall.

32

un poco meno

520

Fig. 1

Tamb.picc.

Cl. solo (A)

un poco meno

Vi. 1

Vi. 2

Va.

Vc.

Cb.

p

pizz.

p

524

Fg. 1

Tamb.picc.

Cl. solo (A)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

528

Fg. 1

Tamb.picc.

Cl. solo (A)

Cadenza

ad lib.

con forza

Cl. solo (A)

Cl. solo (A)

Cl. solo (A)

Cl. solo (A)

Cl. solo (A)

Cl. solo (A)

di

mi

rall.

molto rall.

nu - - - - - en - - - - - do

dim.

529 **Adagio** *p* *espressivo* **più vivo** *cre - scen - do* *ff*

Cl. solo (A)

VI. 1 *p* arco **Adagio** **più vivo**

VI. 2 *p* arco

Va. *p* arco

33

533 **Adagio** *ff*

Cl. solo (A)

VI. 1 *f molto espressivo* **Adagio** *div.* *unis.*

VI. 2 *f molto espressivo*

Va. *f molto espressivo*

Vc. *f molto espressivo* arco

Cb. *f molto espressivo* arco

539 *dim.* **poco rall.**

Cl. solo (A)

VI. 1 *dim.* *mp* *p*

VI. 2 *dim.* *mp*

Va. *dim.* *mp*

Vc. *marcato* *ff* *dim.* *pp*

Cb. *marcato* *ff* *dim.* *pp*

a tempo

rall.

Allegro vivace

543

Fig. 1 2

Cor. (F) 1 2

Tamb.picc.

Cl. solo (A)

p *pp* *dim.* *pp* *mp*

pp *dim.* *pp* *pp* *pp*

solo *p* *p*

a tempo

rall.

Allegro vivace

VI. 1

VI. 2

Va.

Vc.

Cb.

p *dim.* *pp* *pp* *pp*

p *dim.* *pp* *pp* *pp*

p *pizz.* *dim.* *pp* *pp*

mf *dim.* *pp* *pp* *pp*

mf *dim.* *pp* *pp* *pp*

34

550

Fig. 1 2

Cor. (F) 1 2

Tamb.picc.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

Cb.

ff *ff* *f* *f* *f* *ff* *ff*

ff *ff* *f* *f* *f* *ff* *ff*

f *f* *f* *f* *f* *ff* *ff*

ff *ff* *f* *f* *f* *ff* *ff*

ff *ff* *f* *f* *f* *ff* *ff*

ff *ff* *f* *f* *f* *ff* *ff*

572

1 2

Fg. *ff* a2

1 2

Cor. (F) *ff*

Tamb.picc. *f* *frp* *f*

Cl. solo (A) *f* *ff*

VI. 1 *ff* arco

VI. 2 *ff* arco

Va. *ff* arco

Vc. *ff* arco

Cb. *ff* arco

579

1 2

Fg.

1 2

Cor. (F)

Tamb.picc. *p*

Cl. solo (A) *fz*

VI. 1

VI. 2

Va.

Vc.

Cb.

585

Musical score for measures 585-590. The score includes parts for Flute (Fg.), Cor. (F), Clarinet solo (A), Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 2/2. Dynamics include *ff* and *f*. Performance markings include *pizz.* and *arco*. A fermata is present over the final notes of the Flute and Clarinet parts.

591

Musical score for measures 591-596. The score includes parts for Flute (Fg.), Cor. (F), Tambourine piccolo (Tamb.picc.), Clarinet solo (A), Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 2/2. Dynamics include *ff*, *poco f*, and *a2*. Performance markings include *pizz.* and *arco*. The Flute and Cor. parts end with a fermata and a *ff* dynamic. The Tamb.picc. part has a *poco f* dynamic.

597 a2

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

mp

f

pesante con forza

3 3 3 3

604 a2

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

dim.

p

pp

dim.

p

dim.

mp

mp

arco

mp

poco

3 3

a poco calando

611

Cor. (F) 1 2

Tamb.picc.

Cl. solo (A)

p

dim. *pp*

a poco calando

pizz.

poco f

VI. 1

VI. 2

Va.

Vc.

Cb.

dim.

dim.

dim.

dim.

dim.



38

molto tranquillo

618

Fg. 1 2

Cl. solo (A)

p espressivo

espressivo

mf espressivo

molto tranquillo

Va.

Vc.

Cb.

p

p

p

626 po - - -

Fg. 1 2

Cl. solo (A)

VI. 1 arco po - - -

VI. 2 arco mp

Va. pizz.

Vc. pizz.

Cb. pizz.

634 co a po - - co ac - - - - - ce - - - - le - - - - ran - - - - do

Fg. 1 2

Cl. solo (A) *pp* cre - - - - scen - - - - do

VI. 1 co a po - - co ac - - - - ce - - - - le - - - - ran - - - - do

VI. 2

Va. arco *espressivo*

Vc. arco *espressivo*

Cb. arco *espressivo*

Tempo I

643

Fg. 1 2 *ff*

Cor. (F) 1 2 *ff*

Tamb.picc. *ff* *mf*

Cl. solo (A) *ff* *ff*

Tempo I

VI. 1 *ff*

VI. 2 *ff* sul G...

Va. *ff*

Vc. *ff*

Cb. *ff*

650

Fg. 1 2 *ff* a2

Cor. (F) 1 2 *ff* a2

Tamb.picc. *fz* *fz* *fz*

Cl. solo (A) *ff molto espressivo*

VI. 1 *sempre ff*

VI. 2 *sempre ff*

Va. *sempre ff*

Vc. *sempre ff*

Cb. *sempre ff*

657 a2

Fg. 1 2

Cor. (F) 1 2

Cl. solo (A)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

poco a

poco a

poco a

poco a

poco a

664

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

di - - - - mi - - - - nu - - - - en - - - - do **p**

di - - - - mi - - - - nu - - - - en - - - - do **pp**

mf *dim.*

ral- - - - - len - -

ral- - - - - len - -

poco dim. **mp** *dim.*

poco dim. **mp** *dim.*

poco dim. **mp** *dim.*

poco dim. **pp**

poco dim. **mp** *dim.*

poco dim. **mp** *dim.*

poco dim. **pp** pizz.

poco dim. **mp** *dim.*

tan - - - - - do Poco adagio (♩ = quasi ♩)

672

Fg. 1 2 *p*

Cor. (F) 1 2 *p* 1.

Tamb.picc. *pp*

Cl. solo (A) *p ma espressivo*

tan - - - - - do Poco adagio (♩ = quasi ♩)

VI. 1 *pp* *mf* *spicc.*

VI. 2 *pp* *mf* *spicc.*

Va. *pp* *p* *div.*

Vc. *p* *arco*

Cb. *p*

678

Fg. 1 2 *p*

Cor. (F) 1 2 *p* 1.

Cl. solo (A)

VI. 1 *mf* *poco espressivo*

VI. 2 *mf* *poco espressivo*

Va.

Vc.

Cb.

Allegro (♩ = quasi ♩) po - co a po - co in Tempo I (Allegro vivace)

682

Fg. 1/2

Cor. (F) 1/2

Tamb.picc.

Cl. solo (A)

Allegro (♩ = quasi ♩) po - co a po - co in Tempo I (Allegro vivace)

VI. 1

VI. 2

Va.

Vc.

Cb.

689

Fg. 1/2

Cor. (F) 1/2

Tamb.picc.

Cl. solo (A)

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

42

698

Fg. 1 2 *ff*

Cor. (F) 1 2 *ff*

Tamb.picc. *f*

Cl. solo (A)

Vi. 1 *pizz.* *ff*

Vi. 2 *pizz.* *ff*

Va. *pizz.* *ff*

Vc. *pizz.* *ff*

Cb. *pizz.* *ff*

43

704

Fg. 1 2 *f* *dim.* *p*

Tamb.picc.

Cl. solo (A) *mf*

Vi. 1 *arco* *ff* *rall.* *dim.* *pp*

Vi. 2 *arco* *ff* *dim.* *p*

Va. *arco* *ff* *dim.* *p*

Vc. *arco* *ff* *dim.* *p*

Cb. *arco* *ff* *dim.* *p*

rall. *poco meno*

poco a poco calando

712

Tamb.picc. *pp*

Cl. solo (A) *dim.*

di - - - mi - - - nu - - - en - - - do

Vi. 1 *pp*

Vi. 2 *p* *pp*

Va.

Vc.

Cb.

poco a poco calando

720

Tamb.picc. *dim.* *ppp*

Cl. solo (A) *p* *dim.* *pp* *dim.* *pppp*

di - - - mi - - - nu - - - en - - - do

Vi. 1 *pizz.* *arco* *dim.*

Vi. 2 *pizz.* *arco* *dim.*

Va. 1 *arco* *dim.*

Va. 2 *arco* *dim.*

Vc. *pizz.* *dim.*

Cb. *pizz.* *dim.*

lunga

lunga

lunga

FORKORTELSER

ABBREVIATIONS

b.	bar
bb.	bars
brass	brass instruments
cb.	contrabbasso
cl.	clarinetto
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)
CNS	Carl Niensens Samling (The Carl Nielsen Collection)
cor.	corno
div.	divisi
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
DK-Km(m)	Musikhistorisk Museum og Carl Claudius' Samling
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
fol.	folio
marc.	marcato
NKS	Ny Kongelig Samling (New Royal Collection)
ob.	oboe
picc.	flauto piccolo
Pl. No.	Plate Number
sord.	sordino
spicc.	spiccato
stacc.	staccato
str.	strings
SUDM	Samfundet til Udgivelse af Dansk Musik (The Society for the Publication of Danish Music)
tamb.picc.	tamburo piccolo
ten.	tenuto
timp.	timpani
tr.	tromba
trb.b.	trombone basso
trb.t.	trombone tenore
trem.	tremolo
unis.	unison
va.	viola
vc.	violoncello
vl.	violino
WH Arkivet	Wilhelm Hansen Arkivet (The Wilhelm Hansen Archives)
woodw.	woodwind instruments

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

- 1** “by analogy with” is used when something has been “added”, “emended” or “omitted” by analogy with another passage in the main source. The analogy may be vertical. When something is added “by analogy with” one or more instruments, it is understood that the analogy is with the same place in the same bar(s). Or it may be horizontal. When something is added “by analogy with” one or more bars, it is understood that the analogy is with a parallel place in the same instrument(s).
- 2** “as in” is used when something is “added”, “emended” or “omitted” to correspond to the same place in another source.
- 3** “in accordance with” is used in cases where there is no authoritative source, only a guideline – for example printed part material.

In the bar number column, the symbol “+” is used to indicate an upbeat to the bar in question.

SOURCES

CONCERTO FOR VIOLIN AND ORCHESTRA

- A** Printed score
- B** Score, autograph, fair copy, printing manuscript
- C** Score, autograph, draft
- D¹** Printed parts, Carl Nielsen’s copy
- D²** Printed parts, Emil Telmányi’s copy
- E** String parts, manuscript copy
- F** Printed piano score, Ove Scavenius’ copy, including **Fa**, separate violin part
- G** Printed pocket score
- H** Printed score
- I** Printed parts

- J** Printed piano score
- K** Proof sheet, Emil Telmányi
- L** Sketches

- A** Printed score.
Title page: “Wilhelm Hansen Edition. Nr.1927 / CONCERT / FOR / VIOLIN OG ORKESTER / AF / Carl Nielsen / Op. 33 / Partitur / Orkesterstemmer Dubletstemmer / Violin og Klaver / EIGENTUM DES VERLEGGERS FÜR ALLE LÄNDER – PROPRIÉTÉ POUR TOUS PAYS / AUFFÜHRUNGSRECHT VORBEHALTEN – DROITS DE REPRÉSENTATION RÉSERVÉS / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / BRØDRENE HALS-WARMUTH-WILHELM HANSEN / STOCKHOLM & GÖTEBORG / A. B. NORDISKA MUSIKFÖRLAGET / PARIS / DÉPOSITAIRE EXCLUSIF POUR LA FRANCE / MAX ESCHIG / BRUXELLES / DÉPOSITAIRE EXCLUSIF POUR LA BELGIQUE / J. B. KATTO / SOLE AGENTS / LONDON / SCHOTT & Co. / BOSTON, MASS. U. S. A. / THE BOSTON MUSIC Co. / 26 & 28 West St. / NEW YORK / G. SCHIRMER, (Inc.) / Copyright 1919 by Wilhelm Hansen, Leipzig”.
Pl. No.: 16967 (1919).
33.5x27 cm, title page, 102 numbered pages.
According to the publisher’s engraver’s records the score was engraved in 1918.

- B** Score, autograph, fair copy, printing manuscript.
DK-Kk, CNS 71a.
Autograph title on original cover binding: “Carl Nielsen: / Violin-Concert. / (Part:)”.
Donated to the Royal Library from the estate of the composer and pianist Rudolph Simonsen, Copenhagen, in 1947.
35.5x27.5 cm, 170 pages, written in ink, numbered 1-170 (p. 35 numbered in blue crayon, p. 109 in pencil), bound with cover and end-papers in blue and brown-patterned half-binding.
Paper type: B. & H. Nr. 13. A. / S. 10. (22 staves). P. 60 pasted over with new music page (22 staves), written in ink.
Title on first music page: “Violin-Consert / Carl Nielsen. / Op: 33”. Dedication on first music page: “Dette haandskrevne Exemplar / til Rudolph Simonsen / med Hilsen og Venskab

fra / C. N. / 23-11-22.”¹ On the first music page “16967”, the plate number of the printed score, has been added. The score has additions and changes in ink, pencil and blue crayon by CN, and additions in ink, pencil and blue and red crayon in unknown hand.

C Score, autograph, draft.

DK-Kk, CNS 71b.

End-dated: “13/12 11”.

Acquired by the Royal Library from the estate of the pianist Henrik Knudsen in 1947.

35.5x27.5 cm, 198 pages, written in pencil, numbered 1-45, 45-197, two blank music pages, bound with end-papers in blue and brown-patterned half-binding. Pp. 109-110 numbered in blue crayon (CN); on p. 117 the numbering has been changed in blue crayon; pp. 181-197 were formerly numbered 180-196.

Paper types:

pp. 1-8:		16 staves
pp. 9-10:		12 staves
pp. 11-12:	B. & H. Nr. 14. A.	24 staves
pp. 13-16:	B. & H. Nr. 14. A. / 7. 09.	24 staves
pp. 17-20:		12 staves
pp. 21-45, 45-67:		
	B. & H. Nr. 14. A. / 7. 09.	24 staves
pp. 68-83:	B. & H. Nr. 14. A.	24 staves
pp. 84-87:	B. & H. Nr. 14. A. / 7. 09.	24 staves
pp. 88-91:	B. & H. Nr. 14. A.	24 staves
pp. 92-159:	B. & H. Nr. 14. A. / 7. 09.	24 staves
pp. 160-163:	B. & H. Nr. 14. A. / 11. 08.	24 staves
pp. 164-171:	B. & H. Nr. 14. A. / 7. 09.	24 staves
pp. 172-187:	B. & H. Nr. 14. A. / 11. 08.	24 staves
pp. 188-197 + two blank music pages:		
	B. & H. Nr. 14. A. / 7.09.	24 staves

Title on first music page: “Violinkonzert / Carl Nielsen.” Title on pp. 5, 9, 11, 17: “Violin-Concert”. Title on p. 13: “Violin-Consert”. A few pages have been trimmed in connection with binding. There are many additions in pencil, ink and blue crayon (CN), and a few additions in pencil in unknown hand. In several places the score is not fully orchestrated.

D¹ Printed parts, Carl Nielsen’s copy.

DK-Kk, CNS 71e.

Pl. No.: 16967a (1919).

Donated to the Royal Library by Irmelin Eggert Møller in 1958.

34x27 cm, complete set of parts, totalling 41 parts.

The parts are worn.

In the set of parts dynamics have been added in pencil (CN), instructions on dynamics, articulation and playing technique have been added in blue pen (Emil Telmányi), and there are additions in pencil and red crayon. The set of parts has musicians’ notes on concerts from 1923 until 1931.

According to the publisher’s engraver’s records the parts were autographed in 1918.

D² Printed parts, Emil Telmányi’s copy.

DK-Kk, CNS 71f.

Pl. No.: 16967a (1919).

Donated to the Royal Library by Ilona Telmányi in 1994. 33x27 cm, complete set of parts, totalling 41 parts.

In the set of parts instructions on articulation, execution, playing technique and dynamics, and tempo markings have been added in pencil (CN) and in blue pen, red ballpoint, pencil, red, blue and green crayon (Emil Telmányi). The set of parts has musicians’ notes on concerts from 1920 until 1960.

According to the publisher’s engraver’s records the parts were autographed in 1918.

E String parts, manuscript copy.

DK-Kk, CNS 71d.

Donated to the Royal Library by Irmelin Eggert Møller in 1958.

35.5x27 cm. The set of parts comprises 16 parts (vl. 1 Nos. 2-6, vl. 2 Nos. 2-5, va. Nos. 2-4, vc. Nos. 2-3, cb. Nos. 2-3) written in ink in five different unknown hands. Each part consists of four bifolios except vl. 1 No. 6, which consists of one folio and three bifolios. Vl. 1 No. 2 is sewn. In va. No. 2 page 8 is pasted over with a new music page, written in ink. Paper type: Mainly B. & H. Nr. 1. A. / 7. 11. (12 staves). Vl. 1 No. 6 consists of a folio of this as well as three bifolios of B. & H. Nr. 1. E. / 3. 09. (12 staves); vl. 2 No. 2 and vc. No. 2 consists of two bifolios of the first type plus two bifolios of B. & H. Nr. 1. A. / 1. 11. (12 staves); vl. 2 No. 4 is music paper with 12 staves of unknown manufacture; cb. No. 3 consists of three bifolios of the first type plus one bifolio of B. & H. Nr. 1. E. / 3. 09. (12 staves).

The parts have a few additions in pencil by CN, as well as additions in pencil, blue and red crayon and blue pen. Vl. 1 No. 3 has musicians’ notes on concerts from 1913 until 1918.

F Printed piano score, Ove Scavenius’ copy.

DK-Kk, Scavenius’ Samling, No. FS 61.

Title page: “Wilhelm Hansen Edition. Nr.1928 / CONCERT /

¹ “This handwritten copy / to Rudolph Simonsen / with greetings and friendship from / C. N. / 23-11-22.”

FOR / VIOLIN OG ORKESTER / AF / Carl Nielsen / Op. 33 / Partitur / Orkesterstemmer Dubletstemmer / Violin og Klaver / EIGENTUM DES VERLEGERERS FÜR ALLE LÄNDER – PROPRIÉTÉ POUR TOUS PAYS / AUFFÜHRUNGSRECHT VORBEHALTEN – DROITS DE REPRÉSENTATION RÉSERVÉS / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / BRØDRENE HALS-WARMUTH-WILHELM HANSEN / STOCKHOLM & GÖTEBORG / A. B. NORDISKA MUSIKFÖRLAGET / PARIS / DÉPOSITAIRE EXCLUSIF POUR LA FRANCE / MAX ESCHIG / BRUXELLES / DÉPOSITAIRE EXCLUSIF POUR LA BELGIQUE / J. B. KATTO / SOLE AGENTS / LONDON / SCHOTT & Co. / BOSTON, MASS. U. S. A. / THE BOSTON MUSIC Co. / 26 & 28 West St. / NEW YORK / G. SCHIRMER, (Inc.) / Copyright 1919 by Wilhelm Hansen, Leipzig”.

Pl. No.: 16972 (1919).

Donated to the Royal Library by Alette Scavenius in 1996.

Piano part:

33.5x27 cm, 43 numbered pages (pp. 1-2 unnumbered), formerly sewn with cover in grey paper. The piano part is worn. In the piano part there are a few additions in pencil.

Violin part, **Fa**:

33.5x27 cm, 22 numbered pages (p. 1 unnumbered), stabled. According to the publisher's engraver's records the piano score was engraved in 1918.

G Printed pocket score.

Title page: “WILHELM HANSEN EDITION / CONCERTO / for violin and orchestra / CARL NIELSEN / Op. 33 / Pocket-Score / Forlæggerens Ejendom for alle Lande / WILHELM HANSEN, MUSIK-FORLAG, KØBENHAVN / A. B. NORDISKA MUSIK-FÖRLAGET, STOCKHOLM / NORSK MUSIKFORLAG A/S, OSLO / Copyright 1919 by Wilhelm Hansen, Leipzig”.

Pl. No.: 16967 b (1949).

19x13.5 cm, title page, 102 numbered pages.

Note on p. 1: “NB. De i () anførte Tegn og Noter er fra E. Telmányi og er godkendt af Komponisten. | Die in ()gesetzten Zeichen und Notitzen stammen von E. Telmányi und sind vom Komponisten begutachtet.”²

H Printed score.

Title page: “WILHELM HANSEN EDITION / CONCERTO / for violin and orchestra / CARL NIELSEN / Op. 33 / Score / Forlæggerens Ejendom for alle Lande / WILHELM HANSEN,

MUSIK-FORLAG, KØBENHAVN / A. B. NORDISKA MUSIKFÖRLAGET, STOCKHOLM / NORSK MUSIKFORLAG A/S, OSLO / Copyright 1919 by Wilhelm Hansen, Leipzig”.

Pl. No.: 16967 (1949).

30.5x23.5 cm, title page, 102 numbered pages.

Note on p. 1: “NB. De i () anførte Tegn og Noter er fra E. Telmányi og er godkendt af Komponisten. | Die in ()gesetzten Zeichen und Notitzen stammen von E. Telmányi und sind vom Komponisten begutachtet.”³

The score is a reprint of the 1919 edition with corrections, from 1948 or 1949 according to the publisher's engraver's records .

I Printed parts.

Wilhelm Hansen, music publishers, Pl. No.: 16967 a (1949). 29.5x23 cm. The set of parts comprises 42 parts.

J Printed piano score.

Title page: “WILHELM HANSEN EDITION / CONCERT / for violin and orchestra / Carl Nielsen / Op. 33 / Violin and piano / Forlæggerens Ejendom for alle Lande / WILHELM HANSEN, MUSIK-FORLAG, KØBENHAVN / NORSK MUSIK-FORLAG A/S, OSLO / A. B. NORDISKA MUSIKFÖRLAGET, STOCKHOLM / Copyright 1919 by Wilhelm Hansen, Leipzig”.

Pl. No.: 16972 (1948).

Piano part:

30.5x23.5 cm, 43 numbered pages (pp. 1-2 unnumbered).

Note on p. 3: “NB. Betegnelser i () er tilføjet af Emil Telmányi med Komponistens Billigelse. | Die Bezeichnungen in Klammern ()stammen von Emil Telmányi, und sind vom Komponisten begutachtet.”⁴

Violin part:

30.5x23.5 cm, 22 numbered pages (p. 1 unnumbered).

Note on p. 2: “NB. De i () anførte Tegn og Noder stammer fra E. Telmányi og er godkendt af Komponisten. | NB. Die in ()gesetzten Zeichen oder Noten sind von E. Telmányi und begutachtet vom Komponisten.”⁵

K Handwritten proof sheet, Emil Telmányi.

DK-Kk, The Carl Nielsen Edition.

Received from Wilhelm Hansen, music publishers, with a copy of the first edition in 1995.

2 “NB. The markings and notes in () are by E. Telmányi and have been approved by the composer.”

3 See note 2.

4 “NB. The markings in () are by E. Telmányi and have been approved by the composer.”

5 “NB. The markings and notes in () are by E. Telmányi and have been approved by the composer.”

30.5x23 cm, 1 bifolio, 3 pages of it written in ink (Emil Telmányi).

Heading: "Violinkonzert von Carl Nielsen. Korrektur zur Partitur". Includes Emil Telmányi's corrections.

L Sketches.

DK-Kk, CNS 71c.

1 bifolio and 6 folios, 26x34.5 cm, 1 folio 26.5x35.5 cm, all written in pencil.

Paper types:

1 bifolio and 5 folios numbered by CN 1-14:

pp. 1-2: 16 staves

pp. 3-4: trio paper

pp. 5-12: 16 staves

pp. 13-14: trio paper

Includes sketches for the second movement bb. 1-450.

1 folio of trio paper:

1^r:

1) *molto Adagio*, 5/8, 2 staves 4 bars, b. 2 text fragment *in mir*.

1^v:

1) 3/8, D-major, 10 bars, second movement bb. 74-83, string accompaniment notated as bass part in piano notation.

2) 18 notes without bar lines.

1 folio B. & H. Nr. 11 A. / 7-09:

1^r:

1) 4 staves 2 bars, first movement bb. 36-37.

2) 1 staff 2 bars, first movement bb. 33 [?].

3) 18 bars over 1 or 2 staves, tempo marking $\text{♩} = 92$, first movement bb. 47-55, 99-105 with a different continuation of two bars.

1^v:

1) 2 staves 5 bars: violin and bass part.

The earliest source for the Violin Concerto is the sketches (**L**).

On the basis of these the pencil draft (**C**) was drawn up and this formed the basis for the ink fair copy (**B**). The ink fair copy was the printing source for **A**, the score from 1919.

The parts used in the first performance were presumably drawn up from the ink fair copy (**B**). Of this set of parts we only know the duplicate parts for the strings (**E**), since the other parts were by all indications lost in connection with the autographing of the set of parts. It must be supposed that the autographed parts (**D**) were drawn up from the parts from the first performance.

The printing source for the piano score (**F**) with the related violin part (**Fa**) has not been preserved, but is presumed to have been drawn up by Henrik Knudsen from the ink fair copy (**B**).

The main source chosen is the first impression of the score (**A**), since this is the latest version approved by Carl Nielsen. The fair copy (**B**) and the draft (**C**) have been considered as corrective sources. In connection with the preparations for the printing of the piano score Carl Nielsen read the proofs. Since there are great differences between the violin parts in the orchestral score and the piano score, and since the printing dates for the full score and the piano score could not be definitively established, it has not been possible to establish a *Fassung letzter Hand* for the violin part. Since Carl Nielsen read the proofs of the violin part without having the printing source for the full score available, and therefore could not compare it with the rest of the orchestral score, we have chosen to regard the violin part in the full score as the main source for the violin part.

Carl Nielsen's and Emil Telmányi's private sets of parts have both been preserved, **D¹** and **D²** respectively, and in both cases there are additions by both Carl Nielsen and Emil Telmányi. In 1949 the full score, piano score and parts were reprinted in Emil Telmányi's revision. It is stated there that Telmányi's corrections are given in brackets and that these corrections were approved by the composer. The present edition disregards Emil Telmányi's adaptations. It has not been possible to attribute additions in the sets of parts to Carl Nielsen with certainty; in addition, the printed music appeared many years after the death of Carl Nielsen and also include many changes that are not given in brackets, nor are they found elsewhere in the source material.

Addendum

This source only came to light after the editing of the concerto had been concluded and the concerto had appeared as a part-publication.

Piano score, partly autograph, fair copy.

Privately owned. A copy of the manuscript is in DK-Kk.

Piano score:

35x26.5 cm, 72 pages, 70 of these written in ink. Page numbering: 1-46. Two blank music pages, 1-24, sewn in greyish-brown covers.

Paper type:

pp. 1-46 and two blank music pages: "Heimdal" 1652 (12 staves)

pp. 1-24: 12 staves.

On the first music page: "Violinkonzert. / Carl Nielsen. Op.33".

Contents: pp. 1-46 comprise the first movement fair-copied by Henrik Knudsen; pp. 20-21 are 'fair-copied' in pencil (Henrik Knudsen (?)); pp. 1-24 comprise the second movement fair-copied by Carl Nielsen. In the manuscript there

are corrections and additions in pencil (CN), other additions in pencil (Emil Telmányi), and additions in blue crayon. On the inside cover in pencil: "Lieber Emil! / Seihe einige Änderungen in der Solo= / stimme: Im letzten Satz bei Φ Seite 12-13"⁶. Pages 1-24 are numbered in pencil (CN).

Violin part:

Dating p. 23: "København den 24/6 1918 / Johs. Andersen."

34.5x26 cm, 6 bifolios, of which 23 pages written in ink.

Page numbering: 1-23.

Paper type: 14 staves.

On the first music page: "Violinkonzert / (Solostemme) / Carl Nielsen"

Corrections and additions in pencil (Emil Telmányi and others) and additions in red crayon.

C O N C E R T O F O R F L U T E
A N D O R C H E S T R A

- A** Score, partly autograph, fair copy, printing manuscript
- B** Score, autograph, draft
- C** Solo part, partly autograph
- D** Parts, printing manuscript
- E** Score, autograph, sketch
- F** Front cover of score, partly autograph
- G** Score, transcript

- A** Score, partly autograph, fair copy, printing manuscript.
DK-Kk, CNS 69a.
Title page: "Carl Nielsen / Konsert for Fløjte / og / Orkester / (Partitur)"
Datings: first movement end-dated: "E.T. Firenze. 6-9-26."; second movement, first ending end-dated: "E.T. Firenze. 1-X-26".
Donated to the Royal Library by Anne Marie Carl-Nielsen in 1935.
30x22.5 cm, 29.5x24.5 cm, 6 gatherings with 24 bifolios and 1 folio as well as 9 folios, totalling 114 pages, including title page and one blank page; the pages are written on in ink (CN, Emil Telmányi and Georg Wiegelmann). Front and back covers in brown paper are presumably not the original covers.
Pagination:
first movement: 1-59
second movement: 60-104 (60-81 have old pagination 1-22)
first ending of second movement: 23-32 (25-27 are also paginated 82-84, 30 is also paginated 85).

Paper type:

title page and pp. 1-81, 12 staves; pp. 82-105, 16 staves, paper cut; first ending, 12 staves.

Hands:

First movement:

pp. 1-41: Carl Nielsen. Clefs and key signatures on some pages in an unknown hand.

pp. 42-59: Emil Telmányi

Second movement with reworked ending:

pp. 60-81: Emil Telmányi

pp. 82-104: Georg Wiegelmann

Second movement, first ending:

Emil Telmányi; additions in pencil (CN).

Title heading p. 1: "Konsert for Fløjte / Carl Nielsen."; p. 60: "Fløjtekonsert" (Emil Telmányi).

The score has been restored. Additions in pencil and blue crayon (CN); additions in pencil, red crayon, three different blue pens (Emil Telmányi). The source comprises the whole concerto and the first ending of the second movement.

- B** Score, autograph, draft.
DK-Kk, CNS 69b.
Dating p. 35, end of first movement: "Firenze den 6-9-26."
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35x28 cm, 62 pages written in pencil, numbered 1-38, 1-11 + unnumbered page, 1 + unnumbered page, 2 + unnumbered page, 1-8, bound with flyleaves in green full binding by the Library.
Paper type:
- | | | |
|---------------------------|--|--------------|
| pp. 1-6: | No. 8. Folio 22 | 22 staves |
| | pp. 1, 3, staff 15 has 6 lines | |
| pp. 7-8: | | 22 staves |
| pp. 9-10: | No. 8. Folio 22 | 22 staves |
| pp. 11-12: | | 22 staves |
| pp. 13-20: | (33x24.5 cm) | 2 x 8 staves |
| pp. 21-22: | B. & H. Nr. 6 E. | 12 staves |
| pp. 23-24: | | 12 staves |
| pp. 25-28: | (33.5x24.5 cm) | 2 x 8 staves |
| pp. 29-36: | (30x22 cm) handmade paper, cut | 12 staves |
| pp. 37-38: | (33x24.5 cm) | 2 x 8 staves |
| pp. 1-8: | B. & H. Nr. 4. C. / 7. 14. (6 systems piano paper) | |
| | pp. 2, 4 upside down; pp. 5, 7, staff 15 has 6 lines | |
| pp. 9-10: | (30x22 cm cut) | 12 staves |
| pp. 11 + unnumbered page: | (33.5x24.5 cm) | 2 x 8 staves |
| p. 1 + unnumbered page: | (30x22 cm) | 12 staves |
| p. 2 + unnumbered page: | (30x22 cm) | 12 staves |
| pp. 1-8: | No. 8. Folio 22 | 22 staves |
- The source has been restored. The end of the second movement is the draft for the reworked ending by Carl Nielsen.

⁶ "Dear Emil! Please notice the changes in the solo part: last movement at Φ , pp. 12-13".

Title heading on pp. 5, 9: "Fløjte-Concert"; p. 12: "fløjtekoncert"; p. 13: "fløjtekoncert."; p. 21: "fløjtekoncert"; p. 37: "fløjtekoncert (Indledning til II)"¹; pagination 1-11, p. 5: "II"; pagination 1-8, p. 1: "Ny Slutning til fløjtekoncert"²; p. 5: "Ny Slutning til Fløjtekoncert".

Additions in blue and black pen, additions in pencil (Emil Telmányi), and in red crayon in unknown hand.

In the score most of the second movement is notated in short score form. On p. 38 the second movement bb. 114-128 is given with full orchestration, and before the new ending pp. 1-8 there are five music pages (unnumbered p. 12 and p. 1 + unnumbered page and p. 2 + unnumbered page) with full instrumentation of the second movement bb. 39-81.

C Solo part, partly autograph.

DK-Kk, CNS 69c.

Title page: "Carrl Nielsen / Fløjtekoncert / Solostemme".

Dating: p. 14, end of first movement: "Firenze / d. 6-9-26." (Emil Telmányi).

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 30x22 cm, 34.5x27 cm, 5 bifolios and 7 folios, including 2 bifolios in gathering, totalling 34 pages, 28 of which are written on in ink.

Pagination: first movement: 1-14; second movement: 1-5, blank page, 6-8, blank page, 9-13 (9-13 formerly numbered 1-5).

Paper type:

First movement: 12 staves

Second movement: pp. 1-8 + 2 blank pages: 12 staves; pp. 9-13 + 3 blank pages: Wilhelm Hansen, Nr. 3. F. 12.

Hands:

First movement:

pp. 1-2: Carl Nielsen

pp. 3-6: Emil Telmányi

pp. 7: Carl Nielsen

pp. 8: solo part Carl Nielsen; reduced score, 3 top systems, Emil Telmányi

pp. 9-12: Carl Nielsen

pp. 13-14: Emil Telmányi

Second movement:

pp. 1-5: Carl Nielsen; p. 4 reduced score systems 2-3 (CN?)

p. 6: Carl Nielsen / Emil Telmányi

p. 7: Emil Telmányi

p. 8: Emil Telmányi / ? (notes crossed out in pencil)

pp. 9-13: Carl Nielsen

The solo part comprises both the flute part and a staff with reduced score. The end of the second movement is the

reworked ending. The source has been restored. At the end of the second movement: "Fine". Additions in pencil (CN, Emil Telmányi and Holger Gilbert-Jespersen); in blue crayon (CN); in mauve crayon (Holger Gilbert-Jespersen and unknown hand).

D Parts, printing manuscript.

DK-Kk, C II, 10.

Earliest dating in cor.2: "21. oktober 26".

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.5x 27 cm. The set comprises the solo part and 28 parts (strings: vl.1 Nos. 1-5, vl.2 Nos. 1-4, va. Nos. 1-3, vc. Nos. 1-3, cb. Nos. 1-3) written in ink in 4 different hands. The set of parts is in black covers.

Paper type:

Solo part: W.H. Nr. 3. F.12 (12 staves).

Orchestral parts: 12 staves; vl.1 No. 5, vl.2, No. 4, va. No. 3, vc. No. 3, cb. (numbered I, 2, 3): 12 staves in a different type from the other parts. In vc. Nos. 1-2, cb. Nos. 1-2, ob., cl., fg., cor., a folio of music paper of the type 'K.U.V. Beethoven Papier Nr. 31. (12 Linien)' has been glued on.

The parts show signs of wear.

The parts have additions in pencil, blue crayon, blue pen, black pen (CN); in pencil, black pen, and several blue pens (Emil Telmányi).

The set of parts includes one solo part and parts from the first performance plus more recent parts (vl.1 no. 5, vl.2 no. 4, va. no. 3, vc. no. 3, cb. (numbered I, 2 and 3) stamped with "Statsradiofoniens Nodearkiv / Radiohuset, København". In fg.2 the last 19 bars of the first movement are pasted over with music paper with the same notes enharmonically expressed.

Musicians' datings, 1926-1953.

In vl.1 Nos. 1-4, vl.2 Nos. 1-3, va. Nos. 1-2, vc. Nos. 1-2, cb.

Nos. 1-2, wind parts and timpani, the new ending for the second movement has been added by Georg Wiegelmann.

The solo part has the reworked ending. Wind parts, timpani and vl.1 no. 1, vl.2 no. 2, va. no. 1, vc. no. 1, cb. no. 2 (old numbering) were used as the printing manuscript.

E Score, autograph, sketch.

DK-Kk, CNS 69d.

Dating: end-dated on sixth page: "Firenze 1 -10 -26."

Donated to the Royal Library by Irmelin Eggert Møller in 1958.

16.7x23.7 cm, booklet with 40 pages, 5 of which are written in pencil, unnumbered; sewn in grey paper covers.

Paper type: 6 staves.

On cover: "ALBUM MUSICA".

¹ "Flute concerto (introduction to II)".

² "New ending of the flute concert".

Includes a sketch on the first music page (1 stave, 9 bars, F major or D minor, 2/4), a sketch on 3rd-6th music pages, almost a full draft of the last 20 bars of the first ending of the second movement.

F Cover of score, partly autograph.

DK-Kk, C II, 10.

Title page: “Carl Nielsen / Koncert for Fløjte og Orkester. / Partitur / Verlag. / W. Hansen, / Kopenhagen.”

34.7x25.5 cm, 1 folio of music paper, 12 staves.

The cover shows signs of wear.

Of the text on the cover, “Carl Nielsen” and “Partitur” are written in ink, the rest is in pencil. “Partitur” is in autograph.

G Score, transcript.

DK-Kk, C II, 10.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 36x27 cm, 3 gatherings with a total of 19 bifolios in a grey paper cover, with 74 pages written in ink. Pagination: 1-74, music pages at beginning and end unnumbered.

Paper type: 20 staves.

Title on cover: “Partitur. / Carl Nielsen : / Koncert for fløjte og orkester. / Tilhører: Fru Eggert Møller.”³

Title on first music page: “Concert for Fløjte / af / Carl Nielsen.” Added in pencil: “Verlag / W. Hansen / Kopenhagen”. End of second movement: “Fine.”

Additions in red pen, pencil, mauve crayon. The score has the reworked ending.

The earliest source for the flute concerto is the sketchbook, Source **E**, containing parts of the original ending of the second movement as well as an unidentified sketch. The pencil score, Source **B**, has a very sketch-like appearance, especially in the second movement. Most bars of the second movement are only notated in short score, and articulation and dynamics are only incompletely indicated.

The ink fair copy, Source **A**, was drawn up by Carl Nielsen and Emil Telmányi. During the fair-copying Carl Nielsen developed the articulation and dynamics. Similarly, Emil Telmányi has added articulation, dynamics and slurs in almost every bar of the part he fair-copied.

In the fair copy, however, there are two other types of additions by Emil Telmányi. In the first place there are additions that cannot be attributed to the fair-copying process, since they are not noted with the same pen as the music. The

other type is additions that were made in connection with the printing of the score after Carl Nielsen’s death, and as is evident from the preface to the printed score they have been put in brackets both in print and in the ink fair copy. There are moreover additions that cannot be attributed either to Carl Nielsen or to Emil Telmányi.

The ink fair copy has two endings for the concerto. After two performances Carl Nielsen drew up a new ending which has been used ever since. This ending was fair-copied by Georg Wiegelmann. In the pencil draft only Carl Nielsen’s new ending appears.

The orchestral parts from the first performance, Source **D**, were fair-copied from the ink fair copy with the new ending added by Georg Wiegelmann.

The solo part, Source **C**, was probably fair-copied from the draft by Carl Nielsen and Emil Telmányi respectively. Pressure of time meant that some of the part was sent to the flautist before the concerto had been finished. So the fair-copied solo part would not have been available when the fair copy of the score was made.

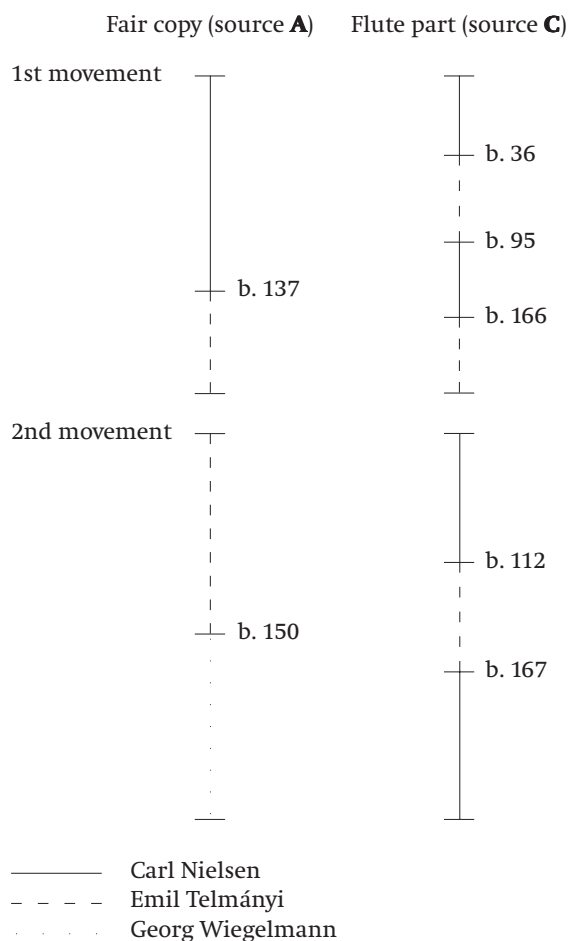
The main source for the revision of the flute concerto is the ink fair copy, Source **A**. In the music, additions made by Emil Telmányi in connection with the fair-copying have been included. Additions in connection with printing after the death of Carl Nielsen have been tacitly removed. Additions by Emil Telmányi which cannot be ascribed to the fair-copying and therefore cannot be dated to Carl Nielsen’s lifetime have also been tacitly removed. An exception to this is additions that are in Source **B** and which he forgot during the first fair-copying and therefore inserted later. These have been included in the music and indicated as internal variants in **A**. As will be evident from the description of sources, in Source **B** Carl Nielsen indicated more specific orchestral instrumentation in two places (second movement), bb. 39-81 and bb. 114-128. The solo part is not indicated in these places. In the editorial work it is the most detailed instrumentation that has been consulted. In the second movement Carl Nielsen, after notating all bar numbers in the movement, has interpolated a bar after bar 29. Thus all bar numbers after this in Source **B** must be increased by 1.

In the passages where the solo part, Source **C**, was fair-copied by Carl Nielsen and the score by Emil Telmányi, Carl Nielsen’s fair copy of the flute part has been given highest priority. To maintain the use of one main source, they have in practice been noted as revisions in accordance with the solo part. In one case the “Fassung letzter Hand” is not used. This is in the bars where Carl Nielsen has fair-copied both score and solo part. Since the flute solo part seems to be given in more detail than in the score, it has been given high priority despite the fact that it was fair-copied before the score.

³ “Score / Carl Nielsen / Concerto for Flute and Orchestra / belonging to Mrs. Eggert Møller.”

Rehearsal numbers in the second movement have been replaced by rehearsal letters in accordance with the first movement. Carl Nielsen's incomplete rehearsal numbers from the pencil draft have been included as variants.

Handwritings in source **A** and source **C**



CONCERTO FOR CLARINET AND ORCHESTRA

- A** Score, partly autograph, printing manuscript
- B** Score, autograph, draft
- C** Score, autograph, fair copy
- D** Short score, solo part and reduced orchestral part. Partly autograph
- E** Parts, autograph and copies, printing manuscript
- F** Printed score
- G** Printed piano score
- Ga** Printed solo part
- H** Printed parts
- I** Sketches

- A** Score, partly autograph, printing manuscript.
DK-Kk, CNS 70a.
Title page: "Aage Oxenvad tilegnet. / Konsert for Klarinet / og / Orkester / af / Carl Nielsen".¹
End-date: "Damgaard den 15 August 28."
Acquired by the Royal Library, from Emil Telmányi in 1965.
6 gatherings, 124 pages, written in ink and pencil, numbered 1-119 (first page unnumbered, then 1-52, 52-118 numbered in ink, 52-97 changed to 53-98 in ink, 98-118 changed to 99-119 in blue crayon, last 4 pages unnumbered). The score in brown cardboard covers with a label printed with "NODE-BOGBIND / Wilhelm Hansens Musikforlag / Gothersgade 9-11 Frederiksberggade 36 / Mønsterbeskyttet",² "Carl Nielsen Klarinet Koncert / Manuscript + Partitur" added in ink.
Gathering 1 bifolios 1-4: 34.2x26.7 cm Nr. 3. F. 12. 12 staves
Gathering 2 bifolios 1-6: 34.5x26.4 cm 12 staves
Gathering 3 bifolios 1-4: 34.5x26.4 cm 10 staves
Gathering 4 bifolios 1-6: 34x27 cm Nr. 2. F. 10 10 staves
Gathering 5 bifolios 1-4: 34.7x26 cm 10 staves
Gathering 6 bifolios 1-7: 34.7x26 cm 10 staves
The score has additions and changes in ink and pencil in Carl Nielsen's and Emil Telmányi's hands, as well as pencil notes to the music engraver. Gathering 2 bifolio 5 folio 1^r: copy by Emil Telmányi (see b. 133). Rehearsal numbers are added in blue crayon. Written in ink on page 2 of the covers: "Alles mit Bleistift geschriebenes / ist hoffentlich jetzt ausradiert, gilt jedenfalls nicht" (CN?).³ Gathering 6 bifolio 1 folio 2^v: 3 sketches in pencil: 6 bars notated on 4 staves, $\frac{4}{4}$, for vl.1,2, va., vc., cb.; 4 bars notated on 2 staves, $\frac{2}{4}$, no indication of instrumentation; and 2 bars notated on 2 staves, "adagio", $\frac{4}{4}$, possibly for piano. Gathering 6 bifolio 2 folio 2: top and bottom staff cut out.

- B** Score, autograph, draft.
DK-Kk, CNS 70c.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
22 folios and 1 bifolio, 48 pages written in pencil and ink.
Pagination: 1-44; folio 21^r: 45; folio 21^v: unnumbered; folio 22: 46-47.
- | | | |
|-------------|--------------------------|-----------|
| Folio 1: | 34.2x27 cm | 12 staves |
| Folios 2-5: | 29.6x35.2 cm, hand-ruled | 20 staves |
| Bifolio 1: | 29.6x35.2 cm, hand-ruled | 20 staves |

1 "Dedicated to Aage Oxenvad. / Concerto for clarinet / and / orchestra / by / Carl Nielsen".
2 "MUSIC BOOKBINDING / Wilhelm Hansens Musikforlag / Gothersgade 9-11 / Frederiksberggade 36 / Design patented".
3 "Everything written in pencil / has hopefully been erased, / at all events does not apply".

Folios 6-19:	29.6x35.2 cm, hand-ruled	20 staves
Folio 20:	34.2x26.5 cm No. 6. F. 18.	18 staves
Folio 21:	34.2x26.5 cm Nr. 3. F. 12.	12 staves
Folio 22:	33.2x25.2 cm	12 staves

Title on first music page: "Klarinetkonsert".

The score has additions in ink, red and blue crayon. Folio 21^v: cl. solo bb. 353-384 in ink fair copy; page 19: 12-bar sketch designated "Allegretto moderato (Rondo ??) eller [or] 'The silent Vife'".

C Score, autograph, fair copy.

DK-Kk, CNS 70b.

Provenance unknown; probably received by the Royal Library, with CNS 70a.

34.5x26 cm, 1 gathering with 2 bifolios paginated 55-62 written in ink.

Paper type: 10 staves.

Includes bb. 300-352, originally part of **A**.

D Short score, solo part and reduced orchestral part, partly autograph.

Dk-Kk, CNS 70e.

Donated to the Royal Library, by the clarinetist Aage Oxenvad after 1935.

4 bifolios and 1 gathering with 1 bifolio over whose folio 1^r is pasted 1 folio; 22 pages written in ink and to a lesser extent in pencil. Pagination: first page blank unnumbered music page, then 1-8, 9-16 (illegible original pagination written over in ink by Aage Oxenvad); 17 (numbered by Aage Oxenvad); 18-20; 1 unnumbered blank music page.

The short score is in brown cardboard covers with a label printed with "NODE-BOGBIND / Wilhelm Hansens Musikforlag / Gothersgade 9-11 Frederiksberggade 36 / Mønsterbeskyttet";⁴ "Carl Nielsen Klarinet Koncert" is added in ink.

Bifolio 1: 33.5x25.4 cm 6 systems of 2 staves

Bifolio 2: 33.5x25 cm 6 systems of 2 staves

Bifolio 3: 33.2x26.4 cm 12 staves

Bifolio 4: 33.8x27 cm 12 staves

Gathering 1 folio 1: 34x25.5 cm 12 staves

Gathering 1 bifolio 1: 33.7x26 cm 10 staves

The pages have been cut during restoration.

Title on first music page: "Allegretto un poco ♩ = 72".

The short score has additions in blue pen, red and blue crayon. Pasted on bifolio 1 folio 1^v is music paper 10.5x25 cm, and on bifolio 2 folio 1^v music paper 16x24 cm; and in gathering 1 bifolio 1 on folio 2^r a music staff is pasted (bb.

644-666) written in ink. On page 15 6 1/2 bars are notated: "Opgaver til Organisteksamen 6 Juni 1928 / Korale".⁵

There are three different hands in the short score:

a. Carl Nielsen:

pp. 1-7 bb. 1-172

p. 9 bb. 180-205 written in pencil

bb. 207-242

pp. 10-14 bb. 243-467

p. 15 bb. 201-204 written in pencil

pp. 18-20 bb. 572-728

b. Aage Oxenvad:

p. 2 pasted in, recto bb. 54-62

p. 5 pasted in, recto bb. 94-101

p. 5 pasted in, verso bb. 133 last quaver to b. 142

p. 8 bb. 173-205

p. 12 bb. 419-424

p. 14 bb. 462-466

p. 15 b. 528 staff 2 note 27 to b. 535

p. 18 pasted in bb. 644-666

c. Emil Telmányi:

pp. 16-17 bb. 461-571

E Parts, autograph and copies, printing manuscript.

DK-Kk, CNS 70f.

Donated to the Royal Library, by Irmelin Eggert Møller in 1958.

34.5x26 cm, 18 parts: fg. 1, 2, cor. 1, 2, tamb. picc., 4 vl. 1, 3 vl. 2, 2 va., 2 vc., 2 cb. Each part is written in ink on 2-4 bifolios, sewn. Autograph parts: fg. 1-2, cor. 1-2, vl. 1 Nos. 2-4, vl. 2 Nos. 1-2, va. No. 2. Copy by Emil Telmányi: tamb.

picc., vl. 1 No. 1, vc. No. 1, cb. No. 1. Copy in unknown hand: vl. 2 No. 3, vc. No. 2, cb. No. 2. The parts have the work titles on the first page or the first music page: "Konsert for Klarinet" or "Konsert for Klarinet og Orkester" or "Konsert for Klarinet og Orkester af Carl Nielsen Op 57".

The parts have additions in ink, pencil and blue or red crayon in Carl Nielsen's and Emil Telmányi's hands. In fg. 1-2, cor. 1-2, tamb. picc., vl. 1 No. 1, vl. 2 No. 1, va. No. 1, vc. No. 1, cb. No. 1, notes to the music draughtsman are added in pencil.

F Printed score.

Title page: "SAMFUNDET TIL UDGIVELSE AF DANSK MUSIK / 3. SERIE N^o 32 / 1931 / Aage Oxenvad tilegnet / CARL NIELSEN / OP. 57. / KONCERT / for Klarinet / og Orkester / KONZERT / für Clarinette / und Orchester / PARTITUR / (I.

⁴ See note 2.

⁵ "Tests for organist exam 6th June 1928 / Chorale".

OPLAG) / OPFØRELSESRET FORBEHOLDT. AUFFÜHRUNGSRECHT VORBEHALTEN. / FR. KISTNER & C.F.W. SIEGEL – LEIPZIG / FOR SKANDINAVIEN: / SKANDINAVISK & BORUPS MUSIKFORLAG-KJØBENHAVEN / C.G.RÖDER A.G. LEIPZIG”. Pl. no.: 31 (1931).
33.5x27 cm, 52 pages, sewn, in yellow covers, text as on title page.

G Printed piano score.

Title page: “SAMFUNDET TIL UDGIVELSE AF DANSK MUSIK / 3. SERIE N^o 32 / 1931 / Aage Oxenvad tilegnet / CARL NIELSEN / OP. 57. / KONCERT / for Klarinet / og Orkester / KONZERT für Clarinette / und Orchester / KLAVER OG KLARINET / (1. OPLAG) / KLAVIER-AUSZUG / UND SOLO-STIMME / (1. AUFLAGE) / OPFØRELSESRET FORBEHOLDT. AUFFÜHRUNGSRECHT VORBEHALTEN. / FR. KISTNER & C.F.W. SIEGEL – LEIPZIG / FOR SKANDINAVIEN: / SKANDINAVISK & BORUPS MUSIKFORLAG-KJØBENHAVEN / C.G.RÖDER A.G. LEIPZIG.”
Pl. no. 30 (1931).
30.5x23.5 cm, 31 pages and 1 blank page, sewn, in yellow covers, text as on title page.

Ga Printed solo part.

Pl. no.: 30 (1931).
30.5x23.5 cm, 10 pages and 2 blank pages, stapled.
Title on first music page: “Koncert for Klarinet og Orkester / Klarinet in A”.

H Printed parts.

Samfundet til Udgivelse af dansk Musik, Pl. no. 32 (1931).
34x27 cm, 10 parts.
Printed in vl.1, bottom of first music page: “C.G. Röder A.-G., Lit. Etabl., Leipzig.”

I Sketches.

DK-Kk, CNS 70d.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x27 cm, 2 folios written in pencil.
Paper type: No. F. 18, (18 staves).
The sketches consist mainly of short motifs for cl. solo with reduced orchestral setting notated on 2 staves; also 7 bars of “Bøhmisk-Dansk Folketone” notated on 4 staves, $\frac{4}{4}$.

The first sources for the Concerto for Clarinet and Orchestra op. 57 are the sketches (**I**). After these Carl Nielsen made the draft (**B**) which forms the basis for the fair copy (**A**). In the draft (**B**) Carl Nielsen noted how far he had come with the fair-copying – either with small crosses or with the number of the

last page written. It is evident that the fair copy (**C**), with bb. 300-352, was written before the corresponding bars in the fair copy (**A**); in the first fair copy (**C**) the bars were given a different instrumentation from the draft (**B**). Carl Nielsen changed his mind, however, took the pages (**C**) out of the fair copy (**A**) and replaced them with the present pages, where the passage has had the original instrumentation restored. Source **A** is the printing source for the printed score (**F**), which appeared in December 1931 after the death of Carl Nielsen. The solo part (**D**) was written out concurrently with and according to the draft (**B**) or the fair copy (**A**). As the part (**D**) appears today, passages in Carl Nielsen’s hand have been replaced by additions and overwritings by Aage Oxenvad and Emil Telmányi, probably to obtain better turning-places. Of the parts (**E**), Carl Nielsen himself wrote out fg., cor., vl. 1 (Nos. 2-4), vl.2 (Nos. 1-2), va. (No. 2) after the draft (**B**), while Emil Telmányi wrote out tamb. picc., va. (No. 1), vc. (No. 1), cb. (No. 1), probably from the fair copy (**A**). Vl. 2 (No. 3), vc. (No. 2) and cb. (No. 2) were written out by an unknown hand. Emil Telmányi made the piano arrangement which was by all indications the printing source for the piano score printed in 1931 (**G, Ga**); the manuscript for this must be considered lost.

As the main source the fair copy (**A**) has been chosen, since it represents the latest source known with certainty to have been approved by Carl Nielsen. The final form of the source is due to the fact that in the first place Emil Telmányi, while drawing up the piano score and writing out the parts, made additions in the score; in the second place, additions in the draft – made by Carl Nielsen in connection with the writing-out of the parts – were transferred to the score by Carl Nielsen and Emil Telmányi. The last changes in the fair copy (**A**) were made when the manuscript was prepared for the upcoming printing, when changes and additions in the parts were transferred to the score by Emil Telmányi. All additions are mentioned in the ‘List of Emendations and Alternative Readings’.

Carl Nielsen himself delivered proofs for printing; it has not been possible, however, to prove on the basis of the known source material that he read proofs of the printed score (**F**), but this is a possibility which incidentally also applies to the piano score (**G**) with the related solo part (**Ga**). As a result of this doubt, the printed score (**F**) and the solo part (**Ga**) in the printed piano score (**G**) have played a guiding role in connection with the completions by analogy in the main source, especially in the matter of articulation; all variants from these sources have been included in the ‘List of Emendations and Alternative Readings’.

The other manuscript sources, the draft (**B**), the solo part (**D**), and the parts (**E**), have been consulted in cases of doubt.

EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

CONCERTO FOR VIOLIN AND ORCHESTRA

Emendations

In particularly complex bars the position of the note in the bar is stated as follows:

The chord x) is designated "6th quaver chord 2". The note y) is designated "7th quaver note 2".

In the cadenza bars without fixed metre references to notes within the bar are given by page- and staffnumbers.

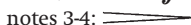



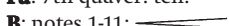












First Movement










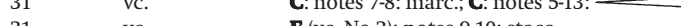






Bar	Part	Comment
1	fl.	C: <i>ff</i>
1	timp.	B: note 2 added in pencil (CN); C: note 2: ♪
1	vl.solo	B: rest 1: ♪ changed to ♪ in pencil (CN), chord 1: ♪ changed to ♪ in pencil (CN), <i>ad lib.</i> added in pencil (CN), noted in timp.;
		C, Fa:
1	vl.1 va. vc.	C: <i>dæmp hurtig de løse strenge</i> 'damp open strings quickly' (CN)
2	fl.2	D²: <i>muta in Grande</i> added in pencil
2	vl.solo	C: chord 3: ♯, 3rd crotchet: <i>ad lib.</i> ; note 14: <i>b[♯]</i> ,
3	vl.solo	C: notes 7-13, 8-13: slurs
4	fg.2	C: <i>D</i> corrected to <i>d</i> in pencil (CN)
4	vl.solo	note 1: marc. added as in C and by analogy with chord 1 and in accordance with Fa ; note 1: ♯ added as in B
4	vl.solo	Fa: 3rd crotchet: <i>accel.</i>
4	vl.solo	17th demisemi-quaver: 1 added as in B, C ;
		18th demisemi-quaver: 0 added as in B, C ;
		B: 16th demisemi-quaver: 4, 2, 0; C: 29th demisemi-quaver: 2, 30th demisemi-quaver: 0
5	fg. cor.	B: <i>Buer ?</i> 'Slurs?' added in blue crayon, (<i>ja</i>) 'yes' added in pencil (CN)
5	vl.solo	C: note 2: 0, note 4: 1, note 5: 0, 7th quaver: <i>Sul G</i> added in pencil (Emil Telmányi?)
5	vl.solo	21st-22nd demisemi-quaver: tie added as in B, C and in accordance with Fa
6	vl.solo	C: 9th, 11th demisemi-quaver bottom notes: notated as ♪ with downward stems; Fa: 9th, 11th demisemi-quaver bottom notes: notated as ♪ with downward stems

Bar	Part	Comment
6	vl.solo	11th demisemi-quaver bottom note: <i>a[♯]</i> emended to <i>a</i> by analogy with 10th demisemi-quaver top note; 20th demisemi-quaver top note: <i>e[♯]</i> emended to <i>e</i> by analogy with 18th demisemi-quaver bottom note; 23rd demisemi-quaver: <i>c[♯]</i> emended to <i>d[♯]</i> as in B, C and in accordance with Fa
6	vl.solo	C: 28th demisemi-quaver top note: <i>b[♯]</i> "
7	vl.solo	Fa: note 3: <i>pesante</i>
7	vl.solo	B: 6th demisemi-quaver: ♯ for <i>e</i> " added in pencil below beam, 28th demisemi-quaver: <i>g[♯]</i> "
7	vl.solo	C: 3rd crotchet bottom note: ♪, 27th-28th demisemi-quaver: ten. added in blue crayon (CN?), 8th quaver: slur added in blue crayon (CN?)
7	vl.solo	Fa: 5th quaver bottom note: ♪ and marc., 27th-32nd demisemi-quavers: slur
7	vl.1,2	C: notated an octave below with octave marking
7	vl.2 va. vc.	B: <i>pizz.</i> added in blue crayon
7	va.	treble clef corrected to C clef
7	va.	C: note 2: <i>c^{'''}</i> (error in C)
8	vl.solo	Fa: notes 9-12, 13-16: slurs
8	vl.solo	C: note 10: <i>e[♭]</i> "
9	vl.solo	B: notes 1-7, 9-15: slurs
9	vl.solo	C: note 17: 3, note 21: 4, note 22: 3, 6th-7th quaver: <i>con fuoso</i> added in blue crayon (CN), corrected to <i>con forza</i> in ink (CN)
10		B: ♪ = 76 added in pencil (CN)
10	cl.	B: <i>f</i> added in blue crayon; C: note 5: <i>dim.</i>
10	timp.	C: <i>mf</i>
10-11		tie added as in B
10	vl.solo	Fa: notes 1-5: <i>sul G - - -</i> , note 11: <i>dim.</i>
11		B: bar 11 added in margin
11	ob. cl.	C: notes 3-4: <i>dim.</i>
11	vl.solo	C: notes 5-9: <i>dim.</i> , note 20: <i>ces ganske sart fremhævet</i> 'C flat very delicately stressed' added in pencil (CN)
11	vl.solo	Fa: note 8: <i>dim.</i>
11	vl.solo	Fa: notes 13-20: end of slur b.12 note 1
11	vl.solo	B: note 16: <i>g</i> "
12	ob. cl.	B: notes 4-5: tie added in pencil (CN)
12	ob.1 cl.	D: note 1: <i>dim.</i> , note 6: <i>pp</i>
12	ob.2	D: note 6: <i>dim.</i> , note 7: <i>pp</i>
12	vl.solo	Fa: beginning of slur note 2 instead of note 1
12-13	vl.solo	Fa: beginning of slur b.12 note 15 instead of b.12 note 13
12	va.	B, C:
12	va.	C: <i>arco</i> added in ink (CN)
12-13	vc. cb.	C: b.13 note 2: beginning of slur
13	cor.1,2	<i>p</i> emended to <i>pp</i> as in B and in accordance with D
13	vl.solo	C: note 4: <i>e[♯]</i> ""; Fa: note 2: <i>c^{'''}</i> , note 4: <i>rall.</i>
13-14	vl.solo	Fa: end of slur b.14 note 1 instead of b.13 note 5
13	vl.1	C: <i>arco</i> added in ink (CN), note 1: <i>molto rall.</i> ; D, E: <i>dim</i>
13	va.	note 1: <i>c'</i> emended to <i>a</i> as in B, C and in accordance with E
14		B: ♪ = 60 added in pencil (CN?)
14		C: <i>G Dur Fortegn</i> 'G major key signature' added in pencil (CN)
14		C: <i>a tempo ma tranquillo</i>

Bar	Part	Comment
14	fg.	key signature corrected (printer's error)
14	timp.	B : stacc.
14	vl.solo	C :
14	vl.solo	Fa : note 1: rest 1: γ (error in rhythm)
14	vl.1	D ² (vl.1 No.3): <i>espress</i> added in pencil (CN?); D ² (vl.1 No.4): <i>poco espress.</i> added in pencil (CN?)
14	va.	C : notes 1-2, 3-4, 5-8: slurs
14	cb.	C : note 2: beginning of slur
15	fg.2	note 1: pp added by analogy with fg.1 (b.14)
15	vl.solo	Fa : note 1: p
15	vl.1	D ² (vl.1 No.4): notes 5-8: (<i>espress</i>) added in pencil (CN); D ² (vl.1 No.6): notes 5-8: (<i>epress.</i>) added in pencil (CN)
15	vl.2	B : note 5: (writing error); E (vl.2 Nos.2-4): note 5: (error in E)
15	vc. cb.	C : notes 13-15:
15	vc.	D ² : notes 14-16: changed to in pencil, blue crayon or red crayon
15	cb.	D ² (cb. No.2): notes 2-7: <i>espress.</i> added in pencil (CN)
15	cb.	D ² : notes 14-16: changed to with blue pen, pencil or blue crayon
16	vl.solo	C : notes 1-4, 5-9: slurs; Fa : notes 1-4, 6-10: slurs
16-17	vl.solo	Fa : all rests: γ (printer's error)
17	cor.1,2,3	notes 1, 3: stacc. added by analogy with fg.1, ob. (note 2), cl. (note 2)
17	cor.1,2,3	note 2: superfluous pp omitted (page turn in B)
17	vl.solo	Fa : 4th crotchet: <i>dim.</i>
18	vl.2	beginning of slur emended from note 2 as in B , C and in accordance with E ; C : note 1: beginning of slur changed from note 2 (CN)
18	vc.	C : notes 1-4, 5-8, 9-12: slurs
19	vl.solo	B : note 8: <i>tr</i> added in pencil (CN)
19	vl.2	D ¹ (vl.2 No.2): notes 1-2: <i>espr</i> added in pencil
19	vl.2	C : note 8: end of slur
19	va.	C : beginning of slur note 4 instead of note 2
19	va.	D ² (va. Nos.2-3): notes 3-8: <i>poco espress.</i> added in pencil (CN)
20	vl.solo	Fa : note 1: p
20	vl.solo	C , Fa : note 3: beginning of slur
20	vl.2	D ² (vl.2 No.2): notes 1-5: <i>poco espress.</i> added in pencil (CN?); D ² (vl.2 Nos.3-4): notes 1-6: <i>poco espress.</i> added in pencil (CN)
20	va.	D ² (va. Nos.2-3): notes 2-6: <i>poco espress.</i> added in pencil (CN)
21	vl.solo	C : notes 3-12: , notes 14-15:
21	vl.solo	C : notes 7-13: <i>perchittin</i> [pochissimo?] <i>rit.</i> , note 15: $g^{\sharp'''}$
21	vl.solo	note 10: corrected to as in B , C and in accordance with Fa (printer's error)
21	vl.solo	Fa : note 13: \sharp <i>tr.</i> missing
21	vl.1	notes 6-8: <i>calando</i> added as in C
21	vl.1	C : notes 3-5: , notes 8-9:
21-22	vl.1	C : b.21 note 6: end of slur
21	vc.	D ² (vc. No.2): <i>poco espres</i> added in pencil (CN)
22	vl.solo	C : note 1: p , pp
22	vl.solo	Fa : notes 6-8: , notated an octave below with octave marking




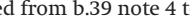
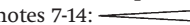
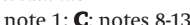
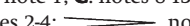

Bar	Part	Comment
22	vl.1	ppp added as in B and by analogy with vl.2, va. and in accordance with E ; C : pp
22	vc.	ppp added as in B (vl.1,2, va.) and by analogy with vl.2, va. and in accordance with D
23	cor.1,2	C : notes 2-4, 5-7, 8-10: slurs
23	vl.solo	Fa : bar notated an octave below with octave marking
24	fg.2	C : note 1: c^{\sharp}
24	vl.solo	C : beginning of slur note 4 instead of note 3
24-25	vl.solo	b.24 note 24 to b.25 note 2: end of slur emended from b.24 note 29 as in B ; B : b.24 notes 24-29: slur, b.25 note 1-2: beginning of slur open (page turn); Fa : b.24 notes 24-29: slur
24	vl.1	C : notes 1-2: stacc. and ten.
24	vl.2 va. cb.	C : note 1: stacc. and ten.
24	cb.	C : note 3: <i>g</i>
25	fl.	notes 3-4: stacc. added by analogy with notes 1-2; C (fl.1): note 1: ten. and stacc. crossed out in pencil, notes 2-4: stacc. and ten.
25	ob.	notes 1-4: stacc. added by analogy with fl. (notes 1-2) and as in C (ob.2 notes 2-4); C (ob.2): note 1: ten.
25	cl.	notes 1-4: stacc. added by analogy with fl. (notes 1-2) and as in C (cl.2 notes 1-2); C (cl.1): note 1: ten.
25	vl.solo	notes 15-16: tie added as in B and in accordance with Fa
26	cor.1	B : note 1: p added in pencil (CN)
26	vl.solo	Fa : note 1: p
26	vl.solo	B : chords 2-10: <i>poco accell</i> added in pencil (CN)
26	vl.solo	23rd-24th demisemiquaver, 27th-28th demisemiquaver: slurs added as in B and in accordance with Fa
27	vl.solo	4th quaver: <i>cresc.</i> added as in B , C
27	vl.solo	chord 19 top note: $d^{\sharp''}$ emended to d'' by analogy with chord 18 bottom note
27	vl.solo	C : chords 19-20: stacc., chords 23-24: slur instead of marc.
27	vl.solo	chords 22-23 bottom note: $g^{\sharp''}$ emended to g'' by analogy with chord 24 top note
27	vl.solo	B : chords 23-24: slur instead of marc.
28	vl.solo	B : $\flat = 69$ added in pencil above oboe (CN?), above vl.solo (CN)
28	cl.1	mf added by analogy with fg., cor.; C , D : f
28	cor.3,4	note 1: stacc. added as in B and in accordance with D ; C : notes 1, 4: marc.
28	vl.solo	B : chord 1: stacc; C : notes 13, 27, 41: ten.
28	vl.solo	Fa : chord 1: instead of (printer's error), note 3: d' instead of e'
28	vl.solo	B , C : note 24: $g^{\sharp''''}$
28	str.	B : note 1: <i>pizz.</i> added in pencil (CN)
28	vl.1	C : note 2: stacc.
29	cor.2	note 4: corrected to as in B , C and in accordance with D
29	cor.3,4	note 1: stacc. added by analogy with fg. and in accordance with D
29	vl.solo	notes 1-16: corrected to as in B and in accordance with Fa (printer's error)
29	vl.solo	C , Fa : notes 1-8, 9-16: slurs
29	vl.solo	C : note 42: $b^{\flat'}$
29	vl.solo	B : note 49: $c^{\sharp''}$

Bar	Part	Comment
29	vl.solo	note 51: <i>g</i> [#] emended to <i>g</i> in accordance with C major and by analogy with note 54
29	vl.2	D ² : chord 1: <i>pizz.</i> added in pencil (CN?)
30	fg.	note 6: stacc. added as in C and by analogy with notes 4-5 and in accordance with D
30	fg.	note 6: <i>mf</i> added by analogy with trb.t., trb.b.; C : note 6: <i>fz</i>
30	cor.	notes 3-4:  added as in B, C, D
30	cor.1,2	C : note 1: marc. and stacc.
30	cor.1,2	after note 6: omitted (printer's error)
30	trb.t. trb.b	note 3: stacc. added by analogy with notes 1-2 and by analogy with cb. and in accordance with D
30	vl.solo	C : chord 1:  , note 11-16: beginning of slur note 12 instead of note 11
30	vl.solo	lower part note 2:  emended to  as in B and by analogy with lower part b.31 and in accordance with Fa
30	vl.solo	note 15: <i>c</i> emended to <i>d</i> as in C and in accordance with Fa
30	vl.solo	Fa : 7th quaver: ten.
30	vl.1	B : notes 1-11: 
30	vl.1	C : note 1: <i>pp</i> and  , notes 6-7: marc., note 11: V
30	vl.1	D ¹ (vl.1 Nos.1,3): note 1:  added in pencil (CN?), note 3: V added in pencil (CN?), note 11: V added in pencil (CN?); D ¹ (vl.1 No.2): note 1:  added in pencil (CN?); D ¹ added in pencil and blue pen (CN?); D ¹ (vl.1 No.5): note 1:  added in pencil (CN?); D ¹ (vl.1 No.6): note 1:  added in pencil (CN?)
30	vl.2	C : note 1:  , <i>pp</i> , notes 1-8:  , note 11: V
30	vl.2	D ¹ (vl.2 No.1): note 1:  added with blue pen and pencil (CN?), notes 3, 11: V added with blue pen and pencil (CN?); D ¹ (vl.2 No.2): note 1:  added in pencil (CN?), notes 3, 11: V added in pencil (CN?)(vl.2 No.3,4): note 1: V added in pencil (CN?)
30	vl.2	B : notes 6-7: marc.; C : notes 4-7: marc.; E (vl.2 Nos.2-4): notes 6-7: marc.
30	va.	D ¹ (va. Nos.1,3): note 1:  added in pencil (CN?), note 3: V added in pencil (CN?)
30	va.	E (va. Nos.2,4): notes 6-7: marc.
30	vc.	C : notes 1-3: marc. and stacc., note 4: <i>pp</i> , notes 4-15: notated in bass clef, notes 7-10: marc., notes 8-10: <i>molto</i> , notes 4-14: 
30	vc.	E : 3rd crotchet:  instead of <i>cresc.</i>
30	cb.	C : notes 1-3: marc. and stacc., note 4: <i>pp</i>
31		B : wrong instrument names (unknown hand)
31		B : <i>Møller</i> ? added in pencil at bottom of page
31	fl.	notes 1-3: marc. added by analogy with b.30; D ² (fl.2): marc. added in pencil
31	ob. cl.	notes 1-3: marc. added by analogy with b.30
31	fg.	notes 1-3: marc. added by analogy with b.30; notes 4-6: stacc. added by analogy with b.30 (notes 4-5) and by analogy with cb.
31	cor.	note 3: <i>fz</i> added by analogy with b.30
31-32	cor.	b.31 note 6 to b.32 note 1: slur added as in C and by analogy with b.30 note 6 to b.31 note 1
31	cor.1,2	notes 1-2: marc. added by analogy with b.30; notes 4-5: stacc. added by analogy with b.30

Bar	Part	Comment
31	cor.1,3	notes 3-4: tie added by analogy with b.30 (cor.2,4)
31	cor.2,4	notes 3-4: slur added by analogy with b.30 (cor.1,3)
31	cor.3,4	notes 4-5: stacc. added by analogy with b.30
31	cor.3,4	note 6: <i>molto</i> added as in B
31	cor.3	notes 1-2: marc. added by analogy with b.30
31	cor.4	notes 1-2: marc. added by analogy with b.30
31	trb.t.	notes 1-3: stacc. added by analogy with b.30 (notes 1-2) and in accordance with D
31	trb.b	notes 1-3: stacc. added by analogy with b.30 (notes 1-2)
31	vl.solo	note 9: marc. added by analogy with b.30
31	vl.solo	C : end of slur note 27 instead of note 26; Fa : notes 11-18, 19-27: slurs
31	vl.1	D ¹ (vl.1 Nos.1,3): note 1:  added in pencil (CN?), notes 3, 11: V added in pencil (CN?); D ¹ (vl.1 No.2): note 1:  added in pencil (CN?), notes 3, 11: V added in pencil and blue pen (CN?); D ¹ (vl.1 No.5): note 1: V added in pencil (CN?); D ¹ (vl.1 No.6): notes 1-3: slur crossed out in pencil
31	vl.1	E (vl.1 No.4): note 3: stacc., notes 7-9: marc., note 11: stacc.
31	vl.1	C : notes 4-5: marc., notes 4-10: 
31	vl.2	chords 4-6: stacc. added by analogy with cb.; chord 6:  corrected to  as in B and in accordance with D (printer's error); notes 3-5: marc. added by analogy with vl.1, va., vc. and in accordance with D, E
31	vl.2	D ¹ (vl.2 Nos.1-2): note 1:  added in pencil (CN?), note 6: V added in pencil (CN?); D ¹ (vl.2 Nos.3-4): note 1:  added in pencil (CN?)
31	vl.2	D ² (vl.2 Nos.1,5): chords 4-6 crossed out, <i>som foregaende Takt</i> 'as preceding bar' added in pencil in margin; D ² (vl.2 Nos.2-4): chords 4-6 crossed out, <i>som takten forud</i> 'as preceding bar' added in margin in pencil
31	va.	C : notes 1-10: 
31	va.	D ¹ (va. Nos.1,3): note 1:  added in pencil (CN?), note 3: V added in pencil (CN?); D ¹ (va. No.2): notes 1-3: slur crossed out in pencil (CN?)
31	vc.	C : notes 7-8: marc.; C : notes 5-13: 
31	vc.	E (vc. No.3): notes 9-10: stacc.
31	cb.	D, E : note 4: <i>ppp</i>
31	cb.	B : note 5: <i>a</i> ^b changed to <i>a</i> in pencil; E : note 5: <i>a</i> ^b
31	cb.	C : notes 5-6: <i>cresc.</i>
32	cor.	C : note 1: ten.
32	trb.b	C : note 1: <i>fz</i>
32	vl.solo	C : 1st crotchet:  , 2nd crotchet: V; Fa : 3rd crotchet: 
32	vl.solo	C, Fa : chord 1 to note 1, chord 3 to note 6, chord 5 to note 11: slurs
32	str.	B : note 1: <i>f</i> added in blue crayon and pencil (CN)
32	vl.1	notes 19-27, 28-36: <i>f</i>  added by analogy with notes 1-9, 10-18; B : notes 1-8:  added in pencil (CN); B : notes 10-18: <i>fz</i>  added in pencil (CN); D ¹ (vl.1 Nos.1-5): notes 19-27, 28-36: <i>f</i>  added in pencil (CN)

Bar	Part	Comment
32	vl.2	notes 1-9, 10-18: added by analogy with vl.1 and in accordance with D
32	vl.2	notes 19-27, 28-36: f added by analogy with vl.1 (notes 1-9, 10-18) and in accordance with D¹, D², D¹ (vl.2 No.1): notes 19-27, 28-36: f added in blue crayon and pencil (CN?); D¹ (vl.2 Nos.2,4,5): notes 19-27, 28-36: f added in pencil (CN); D² (vl.2 Nos.2-4): notes 19-27, 28-36: f added in pencil (CN); D² (vl.2 No.4): notes 19-22: <i>segue</i> added in pencil (CN?)
32	va.	notes 1-9, 10-18: added by analogy with vl.1 and in accordance with D
32	va.	D¹ (va. No.2): notes 9, 18, 36: p added in pencil (CN)
32	va.	notes 19-27, 28-36: f added by analogy with vl.1 (notes 1-9, 10-18) and in accordance with D¹, D², D¹ : notes 19-27, 28-36: f added in pencil (CN); D² (va. Nos.2-3): notes 19-27, 28-36: f added in pencil (CN)
32	vc.	notes 1-9: added by analogy with vl.1 and by analogy with notes 10-18 and in accordance with D; B : notes 10-18: f added in pencil (CN)
32	vc.	D² (vc. No.2): notes 9, 18, 27: <i>sec.</i> added in pencil (CN)
32	vc.	notes 10-36: <i>stacc.</i> added by analogy with notes 1-9 and as in B (vc. notes 28-31); D : notes 10-17, 19-26, 28-36: <i>stacc</i> ; E (vc. No.2): notes 10-18: <i>stacc.</i>
32	vc.	D¹ (vc. No.1): notes 18: p added in pencil (CN)
32	vc.	notes 19-27, 28-36: f added by analogy with notes 10-18; D¹ : notes 19-27, 28-36: f added in pencil (CN); D² (vc. No.3): notes 19-27, 28-36: f added in pencil (CN?)
32	cb.	notes 1-9: added by analogy with vl.1 and by analogy with notes 10-18 and in accordance with D
32	cb.	D² (cb. No.2): notes 9, 18, 27, 36: <i>sec.</i> added in pencil (CN)
32	cb.	notes 10-36: <i>stacc.</i> added as in B (vc. notes 28-31) and by analogy with notes 1-9; D : notes 10-18: <i>stacc</i>
32	cb.	notes 19-27, 28-36: f added by analogy with notes 10-18; B : notes 10-18: added in pencil (CN); D¹ : notes 19-27, 28-36: f added in pencil (CN); D² (cb. No.3): notes 19-27, 28-36: f added in pencil (CN?)
33	fl. ob.	notes 15-28: <i>marc.</i> added by analogy with notes 1-14
33	ob.1	C : 4th crotchet: added in blue crayon (CN)
33	cl.	notes 8-28: <i>marc.</i> added by analogy with notes 1-7 and in accordance with D (notes 8-14)
33	fg.	notes 15-28: <i>marc.</i> added by analogy with notes 1-14 and in accordance with D (fg.1 and fg.2 notes 15-27)
33-34	fg.	C : notated in bass clef
33	fg.1	C : notes 22-28: <i>g'</i>



Bar	Part	Comment
33	tr.	B : note 1: <i>e', g[#], h'</i> added in pencil (CN); C : <i>e', g[#]</i> added in blue crayon (CN)
33	vl.solo	C, Fa : chord 1 to note 1, chord 3 to note 6, notes 11-13: slurs
33	vl.solo	Fa : 1st crotchet chord 2 top note: 2nd crotchet chord 2 bottom note:
34	ob.1	B, C : notes 5-6: ; C : note 4: <i>f[#]'</i>
34	fg.1	note 2: <i>marc.</i> added by analogy with ob.1
34	fg.1	C : note 4: <i>f[#]'</i>
34	fg.1	note 5: corrected to by analogy with ob.1 and in accordance with D; B, C : (error in B, C)
34	vl.solo	chords 10-11: <i>stacc.</i> added by analogy with chords 2-3, 6-7; C : chords 2-3, 6-7, 10-11, 14-15, 18-19: <i>marc.</i> ; Fa : chords 2-3, 6-7, 10-11, 14-15, 18-19, 22-23, 26-27, 30-31: slurs and <i>stacc.</i>
34	vl.solo	chords 29-30: <i>d''</i> emended to <i>d''</i> in accordance with Fa
35	fg.2	C : (a)- (A), note 1: <i>mf</i>
35	cor.1.3	C : note 2:
35	cor.3.4	2nd crotchet: <i>dim.</i> added as in B and in accordance with D
35	cor.3	C, D : notes 1-2: <i>g[#]'</i>
35	vl.solo	B : <i>dim.</i> note 25 instead of note 17; Fa : <i>dim.</i> note 21 instead of note 17
35	vl.solo	Fa : note 29: <i>rall.</i> , notes 44-45: <i>pp</i>
35	vl.solo	C, Fa : notes 33-43, 44-45: slurs
35-36	va. vc. cb.	B : b.35 note 16 to b.36 note 9: b.35 note 16: end of slur open (page turn), b.36 notes 1-9 slur; E (cb.): beginning of slur b.36 note 1 instead of b.35 note 16
35-36	va.	C : end of slur b.36 note 3 instead of b.36 note 9
35-36	vc. cb.	C : end of slur b.36 note 4 instead of b.36 note 9, b.36 notes 6-9: slur; C (vc.): b.36 note 10-13: slur
35	vc.	C : notes 1-4, 5-9: slurs
35	cb.	C : 2nd crotchet: <i>molto rit.</i>
35	cb.	note 5: <i>dim.</i> added by analogy with va., vc. and in accordance with D, E
36		B : <i>♩</i> = 60 added in pencil (CN)
36	vl.solo	Fa : note 1: <i>pp</i> , note 28: <i>d[#]'</i>
36	vl.solo	B : notes 16-22: slur; C : notes 16-33: slur;
36	vl.solo	Fa : notes 17-33: slur
36	vl.solo	notes 22-33: triplet symbol emended to sextuplet symbol as in C and in accordance with beaming
36	va. vc. cb.	B : note 1: <i>ppp</i> changed to <i>pp</i> in pencil; C (va., vc.): <i>ppp</i> ; E : <i>ppp</i>
36	va.	D² (va. Nos.2-3): notes 4-10: <i>poco espress</i> added in pencil (CN)
37	fl.1	B, C, D : <i>pp</i>
37	ob.1 cl.1 cor.1	C : note 1: <i>pp</i>
37	vl.solo	Fa : notes 17-37: slur, note 29: <i>f''</i>
37	vl.solo	C : notes 26-37:
37	vl.1	B : 4th crotchet:
37-38	vl.1	B : b.37 notes 10-15: slur, b.38 note 1: beginning of slur open (page turn); C b.37 notes 1-4, 5-9: slurs
38	fl.1	note 9: corrected to (printer's error)
38	cl.2	C :
38	fg.1	note 1: <i>ppp</i> added in accordance with general dynamic level; C : <i>pp</i> ; D² : <i>pp</i> added in pencil and red crayon











Bar	Part	Comment
38-39	fg.1	C: notated in C clef
38	fg.2	note 1: ppp added by analogy with cor.3,4; C: pp
38-40	cor.3,4	beginning of slur emended from b.39 note 2 as in B and by analogy with fg.2 and in accordance with D
38	vl.1,2	pp emended to ppp , (error in B in connection with page turn); D ² (vl.1): pp crossed out in pencil and red crayon; D ³ (vl.2): pp changed to ppp in pencil, crossed out in pencil; E: pppp
39	cl.1	pp added by analogy with cl.2 and in accordance with D
39	cl.2	B: note 1: <i>Il do</i>
39-41	cl.2	D: b.39 note 1 to b.41 note 2: slur
39	cor.1	note 1: superfluous ppp omitted (page turn in B)
39	cor.1	B: note 2: ♯ (error in B)
40	ob.1	notes 3-4: ♯(b ^b) emended to ♯(e ^b)-♯(d ⁿ) as in C and in accordance with D ; notes 7-8: ♯(g [♯]) emended to ♯(c ⁿ)-♯(b ^b) as in C and in accordance with D (unclear notation in B has led to incorrect motion of parts between oboes in A)
40	ob.2	note 1: pp added as in C and by analogy with ob.1 (b.39 note 2) and in accordance with D
40	ob.2	note 3: ♯(e ^b)-♯(d ⁿ) emended to ♯(b ^b) as in C and in accordance with D ; note 6: ♯(c ⁿ)-♯(b ^b) emended to ♯(g [♯]) as in C and in accordance with D
40	ob.2 cl.2 fg.1	<i>cresc.</i>  added by analogy with ob.1, cl.1
40	fg.	D: notated in bass clef
40	fg.2	C: notes 2, 5: <i>f</i> [♯] , note 4: <i>b</i> [♯]
40	fg.2	notes 5-8:  added by analogy with ob.1, cl.1; C: notes 1-8: 
40	cor.3,4	 emended from b.39 note 4 to b.40 note 1 as in B ; note 2: ppp emended to pppp as in B
40	vl.solo	C: notes 4-6: <i>espres</i> , notes 11-14: <i>espress</i> ; Fa: notes 4-6: <i>espress</i> ., notes 7-14: 
41	fg.	C: 2nd-3rd crotchet: <i>calando</i>
41	vl.solo	B:  from note 1; C: notes 8-13:  ; Fa: notes 2-4:  , notes 5-6: <i>dim</i> .
41	vl.solo	C: notes 9-11, 12-13: slurs; Fa: notes 1-4, 5-8, 9-11, 12-13: slurs
41	vl.solo	C: notes 10-12: <i>calando</i> , notes 11-13: <i>poco rit.</i>
41	va. vc. cb.	notes 1-6: stacc. added by analogy with b.40
41	vc. cb.	C: notes 4-6: <i>calando</i>
41	cb.	C: note 6: <i>A</i> ^b
42		C: <i>tempo tranquillo</i>
42	cor.1,2	C: ppp
42	vl.solo	C: notes 1-8: <i>tranq</i> :
42	vl.solo	Fa: bar line between note 21 and note 22 (printer's error)
42-43	vl.solo	B: b.42 note 24-28: end of slur open (page turn), b.43 notes 1-7: slur; Fa: end of slur b.43 note 1 instead of b.43 note 7
42	cb.	E (cb. No.3): <i>a tempo ma molto tranq</i> :
42	cb.	E: note 2: <i>p</i>
43	fg.2	C: 3th-4th crotchet: <i>poco rall.</i>
43	vl.solo	Fa: notes 2-3: ten.
43	vl.solo	notes 16-23: ♯ corrected to ♯ as in B and in accordance with Fa (printer's error)



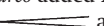
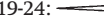
Bar	Part	Comment
43	vl.solo	C: 8th quaver: <i>poco rit.</i>
43-44	vl.solo	Fa: b.43 notes 4-7, 8-13, b.43 note 14 to b.44 note 1: slurs
44		B: ♯= 40 added in pencil (CN)
44	vl.solo	Fa: notes 6-7: <i>dim</i> .
44	va.	note 1: pp added as in B and in accordance with D, E, C: note 1: <i>p</i>
44	va.	E: 3rd crotchet: <i>rall.</i>
44	vc.	E (vc. No.2): <i>rall</i>
45	fl. cl.1	C: note 1: <i>p</i>
45	fl.	note 2: ♯ emended to ♯ as in B, C and in accordance with D
45	ob. fg.2	C: note 1: pp
45	fg.1	C: notes 1, 3: pp
45	fg.1	note 3: marc. added by analogy with cl.2, fg.2 and in accordance with D
45	timp.	C: ppp
45-46	timp.	tie added in accordance with C
45	vl.solo	Fa: note 1: <i>p</i> , notes 1-2: <i>dim.</i> , notes 12-14: <i>calando</i> missing, notes 13-16: slur
45	vl.2	D ¹ (vl.2 No.1): ♯ added in pencil (CN?)
45	va.	D ¹ (va. No.4): <i>rit</i> added in pencil
45-46	vc.	slur added by analogy with va., vc. and in accordance with D, E
46	timp.	C: <i>B</i> [♯] , <i>rit.</i>
46	vl.solo	Fa: note 1: <i>dim</i> , notes 2-6: slur, note 6: <i>rall.</i> , note 18: <i>lunga</i> missing
46	vl.solo	C: notes 4-11: <i>calando</i>
46	vl.2 vc.	<i>morendo</i> added as in B, C and by analogy with vl.1, va., cb. and in accordance with D (vl.2), E
47		C: ♯= 76-80
47	cl.	note 6: marc. omitted as in B and in accordance with D
47	cor. tr.	C: <i>f</i>
47	tr.	<i>ff</i> emended to <i>f</i> as in B; D ² (tr.1): <i>ff</i> changed to <i>f</i> in pencil
47	vl.solo	A, B: no note; C: ♯(d ^m) crossed out in pencil (CN?); Fa: note 1: ♯(d ^m), note without tying
47	str.	E: <i>All^o vigoroso</i>
50	ob.2	notes 1-4: marc. added by analogy with fl., ob.1, cl., fg. and in accordance with D
50	vl.1,2	note 1: marc. added as in C (vl.1) and by analogy with fl., ob., cl., fg., vc.
50	cb.	C: note 2: <i>B</i> [♯] corrected to <i>a</i> in pencil (CN)
51	fl.1 picc. fg.	
51	va. vc.	note 8: stacc. added as in C (fl.1) and by analogy with cl.
51	fl.1	C: note 1: beginning of slur
51	picc.	C: note 3: <i>d</i> ^{''}
51	cl. fg. va. vc.	note 1: stacc added by analogy with fl. and in accordance with D (fg.1); D ² (cl.1): stacc. added in red crayon; D ² (cl.2): stacc. added with red pen
51	cl. fg.	B, C (cl.1): note 1: beginning of slur
51	fg.1	C: note 1: <i>b</i> [♯] , note 8: ♯
51	va.	C: notes 1-3, 4-7: slurs changed to slur notes 2-8 (CN)
51	vc.	C: notes 1-8: as cb. notes 1-4
52	cl.2	note 1: marc. omitted by analogy with fl., ob., cl.1., fg.
52	trb.b. cb.	B: note 2: <i>A</i> changed to <i>c</i> in ink (CN); C: note 2: <i>A</i>
52	vl.1,2	C: note 1: ten.
53	fl.1	D ² : note 2: <i>ten.</i> added in pencil
53	vl.1	C: note 2: marc. changed to ten. (CN)

Bar	Part	Comment
53	va.	note 1: stacc. omitted as in B (misreading of B)
53	vc.	note 2: ten. added by analogy with vl.1,2; C : note 2: marc.
53	vc.	B, C : note 3: ten.
54	vl.1,2	C : note 1: ten.
55	picc.	<i>molto</i> added by analogy with fl.1 and in accordance with D
55	ob.2 cl.2 fg.2	<i>molto</i> added by analogy with ob.1, cl.1, fg.1
55	cl.1 fg.1 cor.3,4 trb.t trb.b vl.1,2 vc. cb.	B : <i>molto</i> added in pencil (CN)
55	cor. trb.t. trb.b.	C : after note 2: ♯
55	cor.2	D ² : ◡ added in pencil above bar line for b.56
55	cor.3,4	<i>molto</i> added as in B and by analogy with cor.1,2, trb.t. and in accordance with D
55	cor.3	D ² : ◡ added in pencil
55	tr.	<i>molto</i> added by analogy with cor.1,2, trb.t. and in accordance with D
55	trb.b.	<i>molto</i> added as in B and by analogy with cor.1,2, trb.t. and in accordance with D
55	vl.2 cb.	<i>molto</i> added by analogy with vl.1., va., vc. and in accordance with D, E
55-56	vl.2	D ¹ (vl.2 No.1): ◡ added on bar line in pencil (CN); D ² (vl.2 No.1): double bar line and ♯ added on bar line in pencil (CN?); D ² (vl.2 No.2): double bar line and ◡ added on bar line in pencil (CN?) (partly pasted over)
55	vc.	note 4: <i>a</i> emended to <i>b</i> [♭] as in B, C, D , and by analogy with vl.1,2 and woodw. and in accordance with D, E
55-56	vc.	D ² (vc. No.2): ◡ added on bar line in pencil (CN?)
56	vl.solo	Fa : chord 1: marc.
56	vl.1 vl.2	C : <i>mf</i> , <i>meno f</i> added in pencil (CN)
56	va. vc.	C : <i>f</i>
56	cb.	C : <i>f</i> , <i>meno f</i> added in pencil (CN)
59	vl.solo	C : note 1: <i>d</i> [♯] , <i>f</i> [♯] (<i>f</i> [♯] crossed out); note 2: <i>a</i> [♯] changed to <i>b</i> [♯] (CN); Fa : note 1: <i>d</i> [♯] , <i>e</i> [♯] instead of <i>d</i> [♯] , chord 1: <i>d</i> [♯] instead of <i>d</i> [♯] , <i>e</i> [♯]
60	vl.solo	B, C : notes 4, 6: <i>c</i> [♯] ; C : note 7: ♭, note 9: °; Fa : note 9: °, note 9: ♭ instead of ♭
60	vl.1 vl.2 va.	C : chord 1: <i>c</i> [♯] instead of <i>c</i> [♯]
60	vl.2	D ¹ (vl.2 No.1): rest 2: ◡ and double bar line added in pencil (CN)
60-61	vl.2	D ² (vl.2 No.1): ◡ added in pencil on bar line (CN?); D ² (vl.2 Nos.3-4): ◡ and double bar line added at bar line in pencil (CN?)
60	vc.	C : chord 1: <i>c</i> [♯] instead of <i>c</i> [♯]
60	vc.	B : chord 1: <i>fz</i> added in pencil (CN)
60-61	vc.	D ² (vc. No.2): ◡ and double bar line added at bar line in pencil (CN?)
60	cb.	B : note 2: <i>fz</i> added in pencil (CN)
60-61	cb.	D ¹ (cb. No.1): ♯ and double bar line added on bar line in pencil (CN?)
61	vl.solo	C : chords 2-7: <i>b</i> [♯] crossed out (CN)
61	vl.solo	Fa : chords 2-7: marc.
62	vl.solo	chords 1-2: ◡ added as in B, C and in accordance with Fa
62	vl.1,2	C : chord 1: <i>c</i> [♯] instead of <i>c</i> [♯]
62	va. vc.	C : chord 1: <i>c</i> [♯] instead of <i>c</i> [♯]
63-65	fg.2	B : A, earlier notes erased; C : G
63	vl.solo	Fa : chords 2-3: marc.
63	vc.	C : chord 2: A, e, g, a, c [♯]

Bar	Part	Comment
64	vl.solo	Fa : note 1: stacc., chord 1: ◡
64	vl.solo	B : note 6: end of slur
64	cb.	note 2: ♭. emended to ♭ as in C and in accordance with D, E
65	ob. cl.	B, C : <i>fz</i>
65	cor.3,4	B : <i>d</i> [♯] changed to <i>e</i> [♯] in pencil (CN); C : <i>b</i> [♯] changed to <i>e</i> [♯] (CN)
65	cb.	C : note 1: <i>e</i> changed to <i>a</i>
66	vl.solo	C : end of slur note 8 instead of note 9
67	vl.solo	C : notes 3-4: stacc.
68	vl.solo	B : chord 3: <i>b</i> [♯] instead of <i>b</i> [♯]
69	fl.	note 1: <i>f</i> added by analogy with fg., cor., str. and in accordance with D
69	ob.2	C : notes 1-2: <i>a</i> [♯] , note 2: ♭
69	cl.2	C : notes 1-2: <i>b</i> [♯]
69	trb.b	C : notes 1-2: <i>F</i> [♯]
69	vl.1,2 cb.	C : notes 3-4: stacc.
70	vl.1,2	C : note 1: <i>f</i>
71	fl.2	D ² : <i>f</i> changed to <i>fz</i> in pencil (CN?)
71	tr.2	C : note 2: <i>b</i> [♯]
71	vl.1,2 cb.	C : notes 3-4: stacc.
72	vl.solo	note 2: ° added as in B, C and in accordance with Fa ; note 3: stacc. added as in B, C ; chord 1: marc. added as in B, C ; Fa : notes 2: stacc.
72	vl.solo	B, C : chord 1: <i>d</i> [♯] , <i>d</i> [♯] ; C : note 1: 2
73	vl.solo	C : note 1: marc.; Fa : chord 1: marc., note 1: marc.
73	vl.1 va. cb.	C : note 1: <i>p</i>
74	vl.solo	note 2: ° added as in B, C and in accordance with Fa (notated as 0)
74	vl.1	C : note 1: <i>p</i>
75	ob. cl.	C : note 1: <i>p</i>
75	vl.solo	note 2: ° added as in B, C and in accordance with Fa (notated as 0)
75	vl.solo	Fa : note 5: <i>p</i>
75	str.	C : ◡ crossed out in pencil (CN)
75	vl.1,2	note 5: stacc. added by analogy with b.74 note 7 and in accordance with D
75	va.	D : <i>pp</i>
76	ob.2	C : note 8: <i>c</i> [♯]
76	cl.2	C : note 8: <i>d</i> [♯]
76	fg.	C : <i>p</i>
76-77	cor.1,2	C : the phrase is in cor.3,4; C (b.76 cor.4): <i>a</i>
76	vl.solo	C, Fa : notes 1-16: ◡
77	vl.solo	C, Fa : chord 1: <i>fzp</i> ; Fa : note 1: marc.
77	vl.1	C : note 7: <i>fp</i>
79	fg. cor.3,4	C : note 1: <i>p</i>
79	vl.solo	B : notes 3-4: <i>b</i> [♯]
80	fg. cor.4	note 5: stacc. added as in B and in accordance with D
80	fg.2	C : notes 2, 4: ♭
80	str.	notes 1-3: stacc. added by analogy with fg. (notes 3-5), cor.3,4 (notes 3-5)
80	vl.1	C : note 1: <i>p</i> , note 2: ♭
80	cb.	C : note 1: <i>mp</i>
81-84	fg.1	C : theme corresponding to vl.1 crossed out in pencil (CN)
81	fg.1	C : note 1: <i>f</i>
81-82	cor.1	b.81 note 1: marc. added by analogy with fg. and by analogy with b.82 note 1
81-82	cor.2	b.81 note 2 to b.82 note 1: marc. added by analogy with fg., cor.1 (b.82 note 1)
81-82	cor.3	b.81 note 2 to b.82 note 1: marc. added by analogy with fg., cor.1 (b.82 note 1) and in accordance with D (b.82 note 1)



Bar	Part	Comment
81-82	cor.4	b.81 note 2 to b.82 note 1: marc. added by analogy with fg., cor.1 (b.82 note 1) and in accordance with D (b.82 note 1); C : b.81 note 2 to b.82 note 2: ten.
81	str.	<i>staccato</i> added in accordance with D ² ; D ² (vl.2 Nos.1,4): <i>stacc.</i> added in pencil (CN?); D ² (vl.2 No.3): <i>stacc.</i> added in pencil (CN)
82	fg.2	D : note 2: marc.
82	trb.t.1	note 1: <i>f</i> added as in B ; D ² : <i>f</i> changed to <i>mf</i> in pencil
82	trb.t.2	note 4: <i>stacc.</i> added by analogy with trb.b. (note 3)
82	trb.b.	notes 2-3: <i>B</i> ^b emended to <i>B</i> ^b as in B , C and by analogy with str. and in accordance with D ; B : note 1: <i>b</i> added in pencil
82	vl.2	E (vl.2 No.3): b.82 forgotten by music copyist, added in pencil (CN)
83-85	fg.1	C : beginning of slur b.84 note 1 instead of b.83 note 2
83	fg.2 cor.	C : note 2: <i>mp</i> changed to <i>p</i> in pencil (CN)
83	fg.2	D ² : note 1: <i>f</i> [#] changed to <i>f</i> ' in pencil
83-84	vl.solo	b.83 note 4 to b.84 note 8: marc. added by analogy with b.83 notes 1-3 and in accordance with Fa
83	vl.1	C : note 2: <i>fp</i>
83	vl.2	D ² (vl.2 No.3): <i>fpp</i> changed to <i>fppp</i> in pencil (CN?)
84	cor.4	C : theme corresponding to cor.2 crossed out in pencil (CN)
85	vl.solo	C : chord 1: 4
85	vl.1,2	notes 2-3: <i>stacc.</i> omitted by analogy with va., vc., cb.; B : notes 2-3: <i>stacc.</i>
86	ob.2	C : <i>f</i> [#]
86	vl.2	D ² (vl.2 No.1): note 2: <i>pp</i> added in pencil (CN?)
88	cb.	E : note 7: <i>a</i>
89	ob.2	note 2: ten. added by analogy with ob.1, cl.1, fg.
89	cl.2	ten. added by analogy with b.88 and by analogy with ob., cl.1, fg. and in accordance with D
89	vl.solo	note 5: <i>b</i> tr added as in C and in accordance with Fa
90	cl.	ten. added by analogy with b.88, b.89 (cl.1) and by analogy with ob., fg. and in accordance with D
90	vl.solo	note 5: <i>b</i> above tr. added in accordance with Fa
90	vc.	C : note 3: <i>a</i>
91	ob.2	note 2: <i>cresc.</i> added by analogy with ob.1
91-92	fg.	B : b.91 note 1 to b.92 note 2: end of slur at bar line for b.93
91-93	vl.solo	C : b.91 note 1 to b.93 note 2: notated an octave below with octave marking
92	fl.2	note 1: <i>cresc.</i> added as in C and by analogy with b.91 (fl.1, ob., cl., fg.); D : 
92	vl.solo	Fa : note 1: <i>f</i> [#]
92	va.	E (va. Nos.2,4): 
93	fg. cor.	B : <i>dim.</i> added in pencil (CN)
95	cor.3,4	B , C : <i>dim.</i>
95	vl.solo	Fa : notes 3-10: slur
95	vl.solo	note 12: <i>g</i> [#] emended to <i>g</i> ' as in C , B , C : note 16: <i>f</i> [#]
96	vl.solo	Fa : notes 3-4: <i>dim.</i>
96-99	vl.solo	Fa : b.96 note 15 to b.97 note 1, b.97 notes 2-12, b.98 note 1 to b.99 note 1: slurs

Bar	Part	Comment
97	cor.2	<i>dim.</i> added as in B and by analogy with fg.
97	vl.solo	C : notes 4-6: <i>dim.</i> , notes 7-12: <i>rall</i>
98	vl.solo	Fa : notes 1-4: <i>poco rall.</i>
98	vl.solo	B : note 4: <i>b</i> ^b instead of <i>b</i> ^b
99-107	vl.solo	C : bb.99-100: slur open (page turn), b.106 notes 1-2: slur
99	cl.2	C : <i>fp</i> added in blue crayon (CN)
99-103	cor.3	C : notated as cor.1
99	vl.solo	C : <i>a tempo ma tranq.</i> changed to <i>poco meno</i> (CN)
99	va.	E : <i>piu mosso</i> instead of <i>poco mono</i>
102	vl.solo	C , Fa : note 1: <i>mp</i>
102	vl.solo	Fa : notes 1-3: slur missing, notes 3-5: slur
103	ob.1	note 1: <i>p</i> added as in B and by analogy with fg.
104	vl.solo	note 2: marc. added as in C and by analogy with b.102 note 1
104	vl.solo	Fa : notes 2-3: 
105-107	ob.1	C : b.105 note 1 to b.107 note 2: 
105	vl.solo	C , Fa : notes 2-7: 
106-107	ob.2, fg.	C : b.106 note 1 to b.107 note 2: 
106	ob.2	C : notes 1-2: slur
106	fg.2	D ¹ : <i>g</i> corrected to <i>f</i> [#] in pencil (CN?)
107	cor.	note 1: <i>p</i> added as in B (cor.1,2), C and in accordance with D (cor.1,4); D (cor. 2,3): <i>pp</i> ; B (cor.1,2): note 1: <i>p</i> added in pencil (CN)
107	cor.1	D ² : <i>molto</i> added in pencil
107	vl.solo	Fa : notes 1-3:  <i>fz</i>
107	str.	C : marc.
107	vl.2 vc.	C : <i>f</i>
107	va. cb.	C : <i>ff</i>
107-109	vc.	D : notated in bass clef
107	cb.	C : <i>g</i>
110	vl.solo	C : notes 3-7: <i>calando</i> , note 4: <i>dim.</i> , note 5: <i>stacc.</i> , note 8: <i>c</i> "
110	vl.1,2 va. cb.	C : <i>mp</i>
113	vl.solo	C : notes 5-8:  ; Fa : notes 4-8: 
114	vl.solo	C : notes 3-6:  ; Fa : notes 3-4: 
114	vl.solo	C , Fa : note 6: <i>stacc.</i>
114	vl.solo	B , C : after note 6: <i>'</i> , notes 7-8: slur, ten. missing
115	ob.1	C : <i>p</i>
115	fg.1	B : note 1: <i>mp</i> added in pencil (CN?); C : note 1: <i>p</i>
116	fl.1	C : note 1: <i>mf</i>
116	vl.solo	B , C : notes 2-3: slur
117	cl.	note 1: <i>pp</i> added as in C (cl.2)
117	vl.solo	Fa : notes 1-8: slur
118	vl.solo	Fa : notes 2-5: 
119	vl.solo	note 1: <i>V</i> added as in B , C and in accordance with Fa
119	vl.solo	C : note 1: <i>fz</i> changed to <i>mp</i> in pencil (CN); Fa : note 1: <i>fz</i> , note 2: <i>p</i>
119	vl.1,2	<i>arco</i> added in accordance with D
120	fg.2	D ¹ : <i>e</i> ' corrected to <i>e</i> ^b ' in pencil (CN)
120	fg.2	<i>↓</i> corrected to <i>↓</i> as in B (printer's error)
120	vl.2	<i>‡</i> added as in B , C (printer's error)
121	fl. ob.1 fg.	C : <i>↓</i>
121	vl.solo	note 1: <i>V</i> added as in B and in accordance with Fa
121	vl.solo	C : note 1: <i>fz</i> , notes 1-5: slur
121	va. vc.	<i>arco</i> added in accordance with D
122	cl.1	B : note 1: <i>fzp</i> added in pencil (CN)

Bar	Part	Comment
122-130	cl.1	C: b.122 notes 6-9, b.123 note 1 to b.125 note 1, b.130 notes 1-2: slurs
122-135	cl.1	D²: phrase notated at bottom of page with harmonic reinterpretation in pencil (Emil Telmányi)
123	vl.solo	Fa: notes 2-4: stacc., note 3: <i>p</i>
123-124	vl.solo	end of slur emended from b.123 note 8 to b.124 note 1 as in B, C and in accordance with Fa
123	va.	B: note 1: <i>fz</i> changed to <i>fzp</i> in pencil (CN); E (va. No.2): <i>mp</i> ; E (va. No.3): <i>fmp</i> ; E (va. No.4): <i>fmp</i>
124	vl.solo	Fa: note 2: marc., notes 2-4: stacc.
124	va.	C: notes 7-9: V ; D² (va. No.2): notes 7-9: stacc: added in pencil (CN)
125	cl.1 fg.1	C: note 4: <i>dim.</i>
125	va.	D, E: note 5: stacc.
126	vl.solo	Fa: note 3: <i>dim.</i> missing, note 5: 
127	cl.1	C: <i>ppp</i> added in blue crayon (CN)
127	cor.2	C: <i>pp</i>
127	vl.solo	<i>pp</i> added as in C (page turn in B) and in accordance with Fa
127	va. vc.	C: note 1: <i>ppp</i>
128	va. vc.	note 10: V added as in B, C (va.) and in accordance with E
128	va.	note 10: stacc. added by analogy with vc. and in accordance with D, E
129	vl.solo	C: note 1: 1, note 3: 3, note 4: 4
129	vl.solo	Fa: notes 8-13: <i>cresc.</i>
129-130	vl.solo	C: b.129 note 8 to b.130 note 24: 
129	va.	C: notes 8-10: marc.
129	cb.	<i>arco</i> added in accordance with D
130	cor.1	 added as in B, C and in accordance with D
130	cor.4	C: - instead of note 1; D: note 1: <i>p</i>
130	vl.solo	Fa: notes 5-6: <i>cresc.</i> , note 11: <i>b¹</i> , note 19: <i>f''</i> , notes 15-24: ten. instead of marc., notes 19-24: 
130	vl.solo	C: note 13: <i>g'</i> , note 16: <i>c''</i> , notes 13-14: marc.
130	va.	D² (va. No.3): notes 3-4: <i>rall</i> added in pencil (CN?)
130	vc. cb.	notes 1-8: stacc. added by analogy with va.
130	vc.	D² (vc. No.2): notes 2-6: <i>poco rall</i> added in pencil (CN)
130	cb.	D² (cb. No.2): <i>poco rall</i> added in pencil (CN?)
131	woodw. brass	C: bar added in ink (CN)
131-136	ob.2 cl.2	B: b.131 note 1 to b.136 note 2: end of slur open (page turn)
131-132	fg.2 cor.3	B: b.131: notes 1-3: end of slur open (page turn), b.132 notes 1-5: slur
131-132	cor.4	B: b.131: slur, end of slur open (page turn), b.132 notes 1-5: slur
131	vl.1	D² (vl.1 Nos.1,3,4,6): notes 2-3: <i>espress</i> added in pencil (CN)
131	vl.2	<i>trem.</i> added
131	va.	D² (va. No.2): <i>a tempo</i> added in pencil (CN); D² (va. No.3): <i>a tempo</i> added in pencil (CN), faded
131	vc.	D² (vc. No.2): <i>a tempo</i> added in pencil (CN)
131	cb.	C: notes 1-3: ten. and stacc.
131	cb.	D² (cb. No.2): <i>a Tempo</i> added in pencil (CN)
132	cb.	C: <i>hertil renskrevet tirsdag</i> 'fair-copied to here Tuesday' (CN)
132	cor.3,4	B: notes 1,5: <i>g'</i>

Bar	Part	Comment
132	trb.t.1	B: notes 1-2: slur added in pencil (CN)
132	vl.1 vc.	C: note 2: end of slur
132	va.	C: note 3: end of slur
132	cb.	C: note 4: end of slur
132	cb.	note 6: marc. added by analogy with fg.2, cor.3,4, trb.b., va. and in accordance with D, E
133	cor.1	note 1: ten. omitted as in B
133	cor.2	notes 1-2: slur added by analogy with trb.t.1
133	trb.t.1	B: notes 1-2: slur added in pencil (CN)
133	vl.1	notes 1-2: slur added as in C and by analogy with vc. and in accordance with E
134	fl.1	B: note 1: stacc.
134	cor.2	B: <i>g'</i>
134-135	cor.4	b.134 note 5 to b.135 note 1: slur added by analogy with ob.2, cl.2
134	tr.1 trb.t.2	B: notes 1-2: slur added in pencil (CN)
134	vc.	C: notes 4-6: notated in tenor clef
135	fg.	notes 3-6: end of slur emended from note 7 by analogy with vc., cb.
135	fg.	note 7: marc. added by analogy with vc., cb.
135-136	fg.	b.135 notes 9-12: end of slur emended from b.136 note 2 by analogy with vc., cb.; B, D: end of slur b.136 note 1 instead of b.135 note 12
135-136	vl.2	B: b.135 note 4 to b.136 note 1: slur added in pencil (CN)
135	va.	<i>trem.</i> added
136	fg.1	B: notes 11-14: slur added in blue crayon
136	fg.2	notes 1-2: marc. added as in B (fg.1) and by analogy with fg.1, vc., cb.
136-143	va.	D: notated on 2 staves
136	vc.	D: notes 7-11: slur
137	cor.2,4	notes 2-3: marc. added by analogy with cor.1,3
137	cor.2	note 1: ten. added by analogy with cor.1,3,4 and in accordance with D
137	cor.4	C: notes 2-3: \downarrow (<i>b¹</i>)
137	tr.2	notes 1-2: ten. added by analogy with tr.1 and in accordance with D
137	vl.1 va. cb.	B: 4th crotchet: <i>cresc.</i>
137	vl.2	notes 1-2: marc. added as in C and by analogy with fl., ob.1, cl., vl.1
137	va.	B: chord 2: \downarrow (<i>a, e'</i>) added in pencil (CN); C: chord 3: <i>unis</i> ; E: <i>cresc.</i>
137	vc. cb.	notes 10-11: stacc. added by analogy with fg.
137	cb.	B, E: note 12: marc.; D: end of slur note 9 instead of note 8
138	fl.1	B: <i>cresc.</i>
138	vc. cb.	E: <i>cresc.</i>
138	vc.	D² (vc. No.2): notes 1, 4, 7: <i>fz</i> added in pencil (CN), faded
138	cb.	C: notes 2-3: stacc.
139	fg.2	note 2: <i>g</i> emended to <i>e</i> by analogy with trb.b., cb. and in accordance with D² ; D² : note 2: <i>g</i> changed to <i>e</i> with blue pen (Emil Telmányi?)
139	cor.2	D²: <i>ff</i> changed to <i>f</i> in pencil (CN?)
139	cor.3	note 1: ten. added as in B and in accordance with D
139	cor.4 tr.2	note 1: ten. added by analogy with tr.1, trb.t.1, trb.b. and in accordance with D

Bar	Part	Comment
139-142	trb.t.2	b.139 note 1 to b.142 note 2: ten. added by analogy with trb.t.1, trb.b. and in accordance with D
139	vl.2	<i>trem.</i> added
139	vc.	E (vc. No.2): note 3: <i>a</i> corrected to <i>g</i> in pencil
140	cor.3,4	note 1: ten. added as in B and in accordance with D
140	tr.1	note 1: ten. omitted as in B
141	ob.2	B : note 1: \downarrow (error in B)
141-142	cor.1	slur added by analogy with ob.2 and in accordance with D
141	trb.t.1	note 2: ten. added by analogy with tr.2, trb.b. and in accordance with D
142	tr.2	notes 1-2: ten. added by analogy with bb.139-141 and by analogy with trb.t.1 and trb.b.
142	vc.	C : note 2: end of slur
143-149	trb.t.1	beginning of slur emended from b.147 note 1 by analogy with cor.1; B : bb.143-146: slur missing, b.147 note 1 to b.149: beginning of slur open (page turn); D : b.145 note 2: beginning of slur
143-149	trb.t.2	beginning of slur emended from b.147 note 1 by analogy with cor.2; B : bb.143-146: slur missing, b.147 note 1 to b.149: beginning of slur open (page turn); D : b.145 note 1: beginning of slur
143	vl.1,2 vc. cb.	C : note 1: <i>ff</i>
143	vl.2	chord 1: <i>fs</i> added as in B and in accordance with D , E
144, 145	vl.1 vc.	C : note 2: end of slur
145, 146	cor.4	notes 4-5: ten. added by analogy with cor.3 and in accordance with D (b.146 notes 4-5)
146	fl.2	note 3: <i>dim.</i> added as in B and by analogy with fl.1
146	cor.4	slur added as in B and by analogy with cor.3 and in accordance with D
146	vl.1	C : note 5: stacc.
146	vc.	C : note 2: end of slur
147	fg.2	<i>dim.</i> added as in B and by analogy with fg.1
147	cor.1,2	<i>dim.</i> added as in B and by analogy with cor.3,4
147	vl.solo	Fa : <i>fs</i> missing, <i>solo</i>
147	vl.1,2	C : note 3: end of slur, notes 4-5: ten.
147	vl.1	note 1: <i>p</i> added in accordance with D ² (vl.1 No.3); D ² (vl.1 No.3): <i>p</i> added in pencil (CN); D ² (vl.1 No.4): <i>p</i> added in pencil and blue pen (CN?)
147	vl.2	note 1: <i>p</i> added in accordance with D ² (vl.2 Nos.2-4); D ² (vl.2 Nos.2-4): <i>p</i> added in pencil (CN)
147	va.	B : chord 1: <i>dim.</i>
147	va.	note 1: <i>p</i> added in accordance with D ² (va. Nos.2-3); D ² (va. Nos.2-3): <i>p</i> added in pencil (CN)
147	vc. cb.	note 1: <i>p</i> added in accordance with D ² (vc. No.2, cb. No.2); D ² (vc. No.2, cb. No.2): <i>p</i> added in pencil (CN)
147	cb.	<i>dim.</i> added as in B and in accordance with E
148	vl.1,2	C : notes 4-5: <i>dim</i>
148-149	vl.1	C : b.148 notes 1-3: slur, notes 4-5: ten., b.149 notes 1-3: slur; E : b.148 notes 1-5, b.149 notes 1-3: slurs
148, 149	vl.2	C : notes 1-3: slur, notes 4-5: ten.

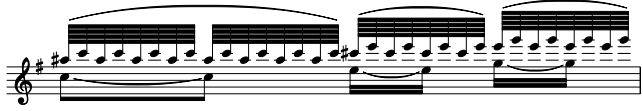


Bar	Part	Comment
148	cb.	D ² (cb. Nos.1-2): <i>dim</i> added in pencil (CN)
149	vl.solo	Fa : note 12: <i>dim.</i>
149-150	vl.solo	Fa : b.149 notes 1-12, b.150 notes 1-12: slurs
149	vl.1	note 1: <i>p</i> emended to <i>pp</i> as a consequence of addition of <i>p</i> b.147 and in accordance with D ² ; D ² (vl.1 No.1): <i>p</i> changed to <i>pp</i> in pencil
149	vl.2	D ² (vl.2 Nos.3-4): <i>dim.</i> added in pencil (CN)
149	va.	C : chord 2: <i>b</i> ^b , <i>d</i> ^b ; E (va. Nos.2,4): <i>b</i> ^b ; E (va. No.3): <i>b</i> ^b changed to <i>b</i> ^b in pencil
149	va.	C : chord 1: <i>dim.</i> ; E (va. No.2): <i>poco rall.</i> ; E (va. No.3): <i>poco rall</i> , <i>rall</i> crossed out in pencil
150-151		B : <i>poco rall.</i> crossed out in pencil, <i>a tempo</i> crossed out in pencil; C : <i>poco rall. a Tempo</i>
150	vl.solo	C : note 11: <i>e</i> ^b ; note 12: <i>d</i> ^b ; Fa : notes 7-9: <i>calando</i>
151-153	fl.1	C : b.151 note 1 to b.153 note 3: slur
151	ob.1	\downarrow corrected to \downarrow as in B , C (printer's error)
151	ob.2 cl.	C : 
151	vl.solo	Fa : <i>p</i>
151-153	vl.solo	Fa : b.151 to b.153 note 1: slur, b.152 note 2 to b.153 note 1: slur missing
152	fl.1	C : note 1: \downarrow (<i>d</i> ^{'''})
153	cl.1	rests 1-2: \sharp - added as in B (printer's error)
153	vl.solo	Fa : note 2: ten., note 3: <i>dim.</i>
154	cor.3	<i>dim.</i> added as in B and by analogy with cor.1,2 and in accordance with D
154	timp.	<i>dim.</i> added as in B and in accordance with D
154	vl.solo	C : note 3: ten.
154-156	vl.solo	Fa : b.154 note 1 to b.156 note 3: <i>sul G</i> - - -
155	cb.	<i>pizz.</i> added as in B and by analogy with vl.1,2, va., vc.
156	vl.solo	note 1: 2 added as in B ; note 2: ° added as in B and in accordance with Fa (notated as 0)
156	str.	B : <i>dim.</i> added in pencil (CN)
156-158	str.	stacc. added as in B (b.156) and by analogy with b.155
156	cb.	<i>dim.</i> added by analogy with vl.1,2, va., vc. and in accordance with D , E
157	vl.solo	Fa : notes 2-3: ten.
158	vl.solo	C : notes 6-9: 
159	fg.1	B , C : <i>a tempo</i>
159	vl.solo	D ² : <i>pp</i> added with black pen
159-160	vl.solo	Fa : notes 1-3, 4-6: slurs
160	vl.solo	Fa : b.159 note 1 to b.160 note 2: <i>Sul G</i> - - - beginning of slur emended from note 1 to note 3 as in change in C and in accordance with Fa ; C : slur notes 1-10 changed to notes 3-10 (CN)
161	vl.solo	note 4: beginning of slur emended from note 5 to note 4 as in B and by analogy with b.165 and in accordance with Fa
162	vl.solo	notes 9-10: <i>e</i> ^{"d"} emended to <i>f</i> ^{"e"} , as in B , C
164	cl.1	D ² : <i>mf</i> added in pencil
166	vl.solo	Fa : beginning of slur note 1 instead of note 2
167	fg.1	C : note 9: stacc.
167	vl.solo	C : note 2: [sul] A, 1; Fa : notes 2-3: <i>Sul A</i>
168	vl.solo	C : note 3: 1
168	vl.solo	B : note 5: <i>c</i> ^{'''} ; C , Fa : note 15: <i>c</i> ^{''}
168-169	vl.solo	B : b.168 note 15 to b.169 note 1: slur added in red crayon


Bar	Part	Comment
170	fg.1	note 3: ♪ corrected to ♪ as in B, C
170	vl.solo	C: note 11: <i>c</i> "
171	cl. fg.2	C: note 8: marc. crossed out
171	fg.1	D ² : note 2: <i>mf</i> added in pencil (CN?)
172	cl.2 fg.2	C: note 2: ♯ added in ink
172	fg.1	stacc. added as in B and by analogy with fg.2
172	fg.2	<i>c</i> emended to <i>c</i> [♯] by analogy with cl.2
172	cor.1,2	stacc. added by analogy with cl., fg.2 and in accordance with D
173	fg.2	<i>c</i> emended to <i>c</i> [♯] by analogy with cl.2 and in accordance with D
173	vl.solo	Fa: note 14: <i>f</i> [♯] "
173	vl.1,2 va.	trem. added
175	ob.1	B: note 4: ♯ added in pencil
175	cl.1	B, D: stacc.
175	cor.	C: <i>fz</i>
175	vl.solo	<i>p</i> added as in B, C and in accordance with Fa
175-176	vl.solo	Fa: b.175 note 2 to b.176 note 2: one slur
175	vl.1	♪(b [♯]) added as in B and by analogy with vl.2
175	vl.1,2	C: chord: <i>f</i> [♯] , <i>d</i> [♯] ", <i>b</i> [♯] "
175	va.	<i>div.</i> added as in B, C, D, E and in accordance with bb.179-185
175-178	va.	lower part: tremolo slashes added by analogy with bb.179-185
175	va. vc. cb.	C: <i>fpp</i> , (cb.): <i>fpp</i> faded
176	ob.1	C: note 4: <i>c</i> "
176	fg.1	<i>espressivo</i> added as in C and by analogy with ob.1
176-177	vl.solo	Fa: b.176 note 3 to b.177 note 2: one slur
177-178	vl.solo	Fa: b.177 note 3 to b.178 note 1: one slur
179	fg.2	C: <i>pp</i>
179	cor.1,2	B, D: <i>ppp</i>
179	vl.solo	Fa: note 1: marc.
181	ob.1	note 1: <i>b</i> [♯] emended to <i>b</i> [♯] as in B, C and by analogy with b.182 (fg.)
181-182	cor.1	tie added as in B and in accordance with D
181	vl.solo	Fa: notes 2-7: one slur
182	cor.3,4	C: <i>pp</i>
183	fl.1	C: note 2: <i>b</i> [♯] '
183	ob.1	B: note 2: <i>c</i> "
183	vl.solo	Fa: <i>mp</i>
183	vl.1 va.	C: <i>p</i> changed to <i>pp</i> (CN)
186	vl.solo	C: notes 1-2, 3-4: slurs
186	va.	<i>unis.</i> omitted
188	vl.solo	Fa: notes 1-2, 3-6: slurs
189	vl.solo	Fa: notes 1-4, 5-8: slurs
189-190	va.	b.189 note 2 to b.190 note 2: slur added by analogy with vc. and in accordance with E
193	vl.solo	notes 2-3: stacc. emended to ten. as in B, C and in accordance with Fa, B: note 14: <i>f</i> "
193	vl.1,2 va. vc.	C: note 2: ♪
194	fl. ob. cl.	C: ♪, stacc. (ob., cl.)
194	fl.2 ob. cl.	<i>p</i> added by analogy with the dynamic level in fl.1 and in accordance with D
195-198	cor.1	C: b.195 note 1 to b.196 note 2: slur, b.196 note 3 to b.197 note 5: slur, b.197 notes 1-4: slur, b.198 notes 1-4: slur
195-208	cor.3	slur added as in B; b.203 note 1 to b. 203 note 1: slur omitted as in B
195-206	cor.4	end of slur emended from b.204 as in B; B: b.202 to b.204 note 1: beginning of slur open (page turn)
196-197	cor.1	tie added as in B, C

Bar	Part	Comment
196	vl.solo	notes 1-3: slur added as in C and by analogy with b.198 and in accordance with Fa, C, Fa: notes 5, 7: <i>a</i> "
198	fl.1	C: note 3: <i>c</i> "
198-199	fl.1	C: b.198 note 1 to b.199: end of slur open (page turn)
198	vl.solo	C: end of slur note 7 instead of note 8, note 8: stacc.
199-206	ob.2	end of slur emended from b.203 note 1 as in B; B: bb.202 to b.204 note 1: beginning of slur open (page turn); C: end of slur b.205 instead of b.206
199-207	cl.1	end of slur emended from b.203 note 1 as in B, C, B: bb.202-203 note 2: beginning of slur open (page turn), tie from b.206 to b.207 erased before page turn, b.207 note 1: beginning of tie open (page turn); C: end of slur b.205 instead of b.207 note 1, b.206 to b.207 note 1: tie
199-206	cl.2	end of slur emended from b.203 note 1 as in B; B: bb.202-204 note 1: beginning of slur open (page turn); C: bb.204-205: slur (page turn), b.204 note 1: end of tie open (page turn), b.205 to b.208 note 1: slur
199-206	fg.2	end of slur emended from b.203 note 1 by analogy with ob.2, cl., vc.
199	vl.solo	C: notes 1-5, 6-10: slurs changed to notes 1-4: slur, note 5: stacc. and notes 6-9: slur, note 10: stacc.; Fa: notes 1-4: slur, note 5: ♪, stacc., notes 6-9: slur, note 10: stacc.
200	ob.1	C: notes 2-4: slur and stacc.
200	vl.solo	C: notes 2-3: slur
201	vl.solo	note 5: stacc. added as in B, C and in accordance with Fa; notes 2-5: end of slur emended from note 4 as in B, C and in accordance with Fa
202	vl.2	B: note 2: stacc.; C: notes 1-2: <i>pp</i>
202	va. vc.	<i>pp</i> added by analogy with the dynamic level in the other parts and in accordance with D (vc.)
205	fg.1	C: note 11: ♪ (<i>e'</i>)
206-207	cl.1	tie added as in B (b.207), C
206-207	vl.solo	Fa: b.206 note 2 to b.207 note 4:
207-208	fl.1	C: end of slur b.207 note 8 instead of b.208 note 1
207	ob. cl.1	C: note 1: <i>cresc.</i>
207-208	ob.2	C: b.207 note 2: beginning of slur
207-208	cl.1	b.207 note 2 to b.208 note 1: slur added as in B, C, D: b.207 notes 1-2: tie
207	fg.2	<i>f</i> emended to <i>mp</i> as in B (cor.1) and by analogy with cor.1
207	cor.1	B: <i>f</i> changed to <i>mp</i>
207	cor.1,2	C: <i>p</i>
207-208	vl.solo	Fa: b.207 note 1 to b.208 note 1: slur
207	cb.	<i>mp</i> added by analogy with the dynamic level in the other parts; C: note 1: marc.;
208	cl.1	D: note 1: <i>p</i>
208	cor.1	<i>f</i> added by analogy with cl.2
208	vl.1 vc.	<i>f</i> added by analogy with cor.2 and in accordance with D
210-214	fg.	C: <i>ff</i>
210	fg.2	C: b.210 to b.214: end of slur open (page turn)
210	cor.2	C: ♪ (<i>E</i> [♯]) †
210	cor.2	C: notes 2-3: <i>d</i> [♯] , <i>b</i> crossed out in blue crayon, note 2 changed to <i>f</i> ' in blue crayon, note 3: <i>p</i>

Bar	Part	Comment
210	cor.4	C: note 2: <i>p</i>
210	vl.2	C: note 4: <i>p</i>
210	cb.	<i>dim.</i> added as in B and by analogy with the other str.; C: <i>p</i>
211	vl.solo	notes 13-14: <i>e</i> "- <i>a</i> " emended to <i>a</i> "- <i>e</i> " as in B , C ; notes 13-14: stacc. added as in B , C
211	vl.1	<i>p</i> added as in C and by analogy with vc.
211	vl.2	C: <i>p</i>
211	vc.	E: <i>pp</i> added in pencil (CN?)
212	cor.1,2	C: <i>molto</i>
212	cor.4	B: note 1: stacc.; C: note 3: <i>f</i> ; D: notes 1-3: stacc.
212	vl.solo	B: note 9: marc.; C: note 1: \square , notes 3-8: stacc.; Fa: note 1: \square , notes 3-8: stacc.
212	vl.1	C: <i>molto</i>
212	cb.	D: <i>div.</i>
213	vl.solo	notes 13-14: slur omitted and stacc. added by analogy with bb.211, 215; C , Fa: notes 1-2: stacc.
213-214	vl.solo	C: b.213 note 7 to b.214 note 8: <i>pp</i>
213	vc.	E: <i>pp</i> added in pencil (CN?)
214	fl.2	C: <i>p</i>
214	fl. ob. cl.	B: <i>f</i> on last quaver
214	fg.	<i>molto</i> and <i>molto</i> added as in B and by analogy with b.212 and in accordance with D ; C: <i>molto</i>
214	vl.solo	C: note 9: marc.; Fa: notes 3-8: stacc.
214	str.	B: last quaver: [?] erased
214	vl.2	C: 2nd minim: beginning of <i>molto</i>
215	fl.	C: <i>p</i>
215	vl.solo	Fa: note 1: <i>mf</i>
215	vl.1	C: note 1: <i>f</i> changed to <i>p</i> , note 2: <i>pp</i> changed to <i>mp</i>
215	vl.2	C: note 1: <i>fp</i> , 2nd crotchet: <i>mp</i>
215	va.	C: note 1: <i>f</i> , note 2: <i>pp</i>
215-216	cb.	B: b.215 note 1: end of slur open (page turn)
216	vl.1	end of slur emended from b.217 note 1 as in C and by analogy with vc.
216	vl.1 vc.	C: note 2: <i>dim.</i>
216	vl.2	C: 2nd crotchet: <i>dim.</i>
217	timp.	B: <i>Timp. In F</i> ; C: <i>F. G</i> at beginning of staff, <i>p</i>
217	vl.1	B: notes illegible
223	vl.solo	B: notes 4, 8, 12: 4 (fingering)
225	cl.1	<i>g</i> ^{#1} emended to <i>g</i> ^{#1} by analogy with fg.
225-228	cl.	C: b.225 note 1 to b.228: one slur
225-228	fg.	C: b.225 note 2 to b.228: one slur
226	cl. fg.	C: note 4: <i>cresc.</i>
226	str.	<i>cresc.</i> moved from b.225 as in B and by analogy with cl., fg.
227	cl.2	B: <i>cresc.</i> instead of <i>molto</i>
227	cor.1,2,3	D: notes 1-3: <i>molto</i>
227	cb.	B , E: <i>ff</i> ; C: <i>pizz.</i> , -
228	woodw. tr. trb.	pause 2: \curvearrowright added by analogy with cor.
228	timp. str.	B: <i>f</i> ; C: (cl., fg., cor.): <i>ff</i>
228	fl.2 ob.2 cl. fg.	D: <i>F muta in D</i>
228	timp.	C: <i>Viol solo ad lib.</i>
228	vl.solo	Fa: p.47 3rd crotchet note 1: <i>ff</i>
228	vl.solo	p.47 3rd crotchet chord 1, 4th crotchet chords 1, 2: \square added as in B , C and in accordance with Fa
228	vl.solo	Fa: p.47 5th crotchet chord 1: \square
228	vl.solo	Fa: p.47 6th crotchet chord 1: stacc. and \curvearrowright
228	vl.solo	p.47 6th crotchet notes 1, 2: \sharp , \flat added



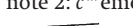
Bar	Part	Comment
228	vl.solo	p.47 7th crotchet note 2: \flat added
228	vl.solo	C , Fa: p.47 7th crotchet note 3: marc.
228	vl.solo	C: p.47 8th crotchet note 1: <i>e</i> [#]
228	vl.solo	p.47 8th crotchet chord 1: \sharp added
228	vl.solo	p.48 staff 1 1st crotchet note 2: \flat added
228	vl.solo	Fa: p.48 staff 1 2nd crotchet after note 1: \flat
228	vl.solo	Fa: p.48 staff 1 4th crotchet chord 1: \square
228	vl.solo	Fa: p.48 staff 1 5th crotchet chord 1: stacc.
228	vl.solo	p.48 staff 1 10th crotchet chord 1: \flat added
228	vl.solo	Fa: p.48 staff 1 11th crotchet after chord 1: \flat
228	vl.solo	C: p.48 staff 1 13th crotchet: <i>ff</i>
228	vl.solo	C: p.48 staff 1 14th crotchet upper part: \flat changed to \sharp , beam crossed out (ambiguous correction); Fa: p.48 staff 1 14th crotchet lower part note 2: marc.
228	vl.solo	p.48 staff 2 3rd crotchet note 5: \flat added
228	vl.solo	B , C: p.48 staff 2 3rd crotchet: beginning of slur note 2 instead of note 1; C: p.48 staff 2 3rd crotchet notes 1-5: sextuplet, notes 4-5: 3 (triplet) crossed out
228	vl.solo	p.48 staff 2 5th crotchet (of 18 demisemi-quavers) note 1: \square added as in B , C ; 5th crotchet note 18: end of slur emended from 6th crotchet note 1 as in B (printer's error)
228	vl.solo	C: p.48 staff 2 5th crotchet notes 13-18: 3 above the notes (triplet)
228	vl.solo	p.48 staff 2 6th crotchet note 1: \vee added as in B , C
228	vl.solo	B: p.48 staff 2 6th crotchet note 1: \sharp added in pencil; Fa: p.48 staff 2 6th crotchet note 1: stacc., double stem, \flat
228	vl.solo	p.48 staff 2 6th crotchet chord 1, 7th crotchet chords 1, 2: \square added as in B , C (6th crotchet chord 1) and in accordance with Fa
228	vl.solo	Fa: p.48 staff 2 8th crotchet chord 1: \square
228	vl.solo	B: p.48 staff 3 note 2: marc. (?) illegible
228	vl.solo	p.48 staff 3 note 13: stacc. emended to marc. as in B (printer's error) and by analogy with staff 3 note 5
228	vl.solo	C: p.48 staff 3 notes 19-20: marc.; Fa: p.48 staff 3 notes 6-20: ten.
228	vl.solo	Fa: p.48 staff 3 notes 21-28, 29-36, 37-44, 45-52, 53-56: five slurs instead of one
228	vl.solo	p.48 staff 3 note 21: stacc. added as in B , C and in accordance with Fa ; C: p.48 staff 3 note 21: stacc. and marc.
228	vl.solo	p.48 staff 3 note 22-56: beginning of slur emended from note 21 as in C ; B: p.48 staff 3: beginning of slur between notes 21 and 22
228	vl.solo	Fa: p.48 staff 3 note 35 to p.48 staff 4 note 1: 8va, 8 above note 37
228	vl.solo	C: p.48 staff 3 between note 56 and staff 4 note 1: \flat (<i>e</i> ^{'''})- \sharp (<i>c</i> ^{#'''})
228	vl.solo	B: p.48 staff 4 note 2: \circ
228	vl.solo	p.48 staff 4 notes 3-5: \square added as in B
228	vl.solo	Fa: p.48 staff 4 notes 3-4: marc., slur
228	vl.solo	Fa: p.48 staff 4 lower part notes 5-7: \flat , \sharp , \flat , upper part: \flat ; B: p.48 staff 4 lower part notes 5-7: \flat , \sharp , \flat , upper part: \flat ; C: p.48 staff 4 lower part notes 5-7: \flat , \sharp , \flat , notes 5-7: slur, upper part: \flat
228	vl.solo	p.48 staff 4 note 8: \vee added as in B , C and in accordance with Fa

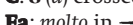
Bar	Part	Comment
228	vl.solo	p.48 staff 4 note 9: <i>e''</i> corrected to <i>d''</i> as in B, C
228	vl.solo	C: p.48 staff 4 note 12: V
228	vl.solo	p.48 staff 4 notes 24-55: demisemi-quavers emended to hemidemisemi-quavers as in B, C and in accordance with Fa
228	vl.solo	p.48 staff 4 notes 25, 32, 33, 40: \sharp added
228	vl.solo	Fa: p.48 staff 4 notes 24-55:
		
228	vl.solo	p.48 staff 5 notes 3, 4, 8, 20, 31, 35: \flat added
228	vl.solo	p.48 staff 5 note 18: stacc. added as in B, C and in accordance with Fa
228	vl.solo	Fa: p.48 staff 5 notes 23-30: beams of 4 demisemi-quavers
228	vl.solo	C: p.48 staff 5 notes 27-30: semi-quavers
228	vl.solo	Fa: p.48 staff 5 note 38: stacc.
228	vl.solo	p.48 staff 5 note 39: \sharp added
228	vl.solo	p.48 staff 5 note 42-47: beginning of slur emended from note 43 by analogy with slurring in staves 5-6 and in accordance with Fa, C: p.48 staff 5 notes 42-47: end of slur note 45 instead of note 47; B: p.48 staff 5 note 43 to staff 8 note 3: no slurs
228	vl.solo	C: p.48 staff 5 note 46: beginning of slur open (change of system)
228	vl.solo	Fa: p.48 staff 6 notes 2-15: one slur
228	vl.solo	p.48 staff 6 note 14: f^\sharp emended to f^\natural in accordance with the motivic context
228	vl.solo	p.48 staff 6 notes 19, 23, 26, 27, 31, 33, 35, 37, 39, 41, 43, 51: \flat added
228	vl.solo	Fa: p.48 staff 6 notes 29-44: omitted
228	vl.solo	C: p.48 staff 6 note 29 to staff 8 note 10: * before note 29 with reference to bottom staff p.77 in C , after * notes 29-44 notated in brackets, arrow refers to p.78 in C , where staff 6 notes 45-52 and staff 7 notes 1-32 are notated ending the bar thus:
		
228	vl.solo	p.48 staff 7 notes 3, 11, 15, 19, 21, 23, 29, 35, 37, 41, 45, 49, 53, 55, 59: \flat added, notes 30, 33: \sharp added
228	vl.solo	Fa: p.48 staff 7 note 15: <i>dim</i>
228	vl.solo	C: p.48 staff 7 note 24: <i>ral-</i>
228	vl.solo	p.48 staff 7 notes 37-38: 3-0 (fingering) added as in B
228	vl.solo	Fa: p.48 staff 7 note 37 and to the end of
		bar: 
228-229	vl.solo	Fa: no bar line between b.228 and b.229
229	vl.solo	<i>Quasi andante</i> emended to <i>quasi andantino</i> as in B; C: Andante; Fa: Andantino
229	vl.solo	B: note 1: \flat added in pencil; C, Fa: 1st crotchet: <i>pp</i>
231	vl.solo	lower part rest 2: γ added as in C and in accordance with Fa; Fa: lower part notes 1-4, 5-9: slurs, upper part note 4: <i>tranqu.</i> , notes 1-7, 8-13: slurs
232	vl.solo	Fa: upper part note 1: [sul] <i>D</i> , notes 1-2, 3-4: two slurs instead of one


Bar	Part	Comment
233	vl.solo	Fa: chord 1: \blacksquare
234	vl.solo	Fa: 1st crotchet: <i>p</i> , lower part: beginning of slur note 1 instead of note 2
234-235	vl.solo	Fa: upper part: end of slur b.234 note 4 instead of b.235 note 1
234-236	vl.solo	upper part b.234 note 4 to b.236 note 4: broken line from <i>sul G</i> omitted; B: <i>su D, G</i>
235	vl.solo	upper part note 3: \sharp added by analogy with note 1
235	vl.solo	Fa: lower part notes 2-3: slur, 2nd crotchet: <i>cresc.</i> , 3rd crotchet: <i>accel.</i>
236-238	vl.solo	Fa: [sul] <i>D, G</i>
237	vl.solo	4th crotchet note 1: \flat added by analogy with 3rd crotchet note 2
237	vl.solo	Fa: note 3: [sul] <i>D</i> , note 5: <i>rall.</i>
238	vl.solo	Fa: 1st crotchet: <i>p</i>
238-239	vl.solo	C: upper part b.238 note 2 to b.239 note 2:
		
240	vl.solo	Fa: lower part notes 2-3: ten.
241	vl.solo	C: lower part note 5: <i>d'</i> ; Fa: lower part: end of slur note 4 instead of note 3, upper part note 1: \downarrow tied over from b.240, notes 2-3: \downarrow (<i>e'</i>)- \downarrow (<i>a'</i>)
242	vl.solo	3, 1 (fingering) added as in B; Fa: above the staff: <i>poco più</i> , below the staff: <i>f</i>
243	vl.solo	Fa: last crotchet: double stem, lower part notes 5-7: slur
244	vl.solo	middle part note 2: ten. emended to - in lower part; upper part notes 2-3: ten. added by analogy with bb.238, 239, 242 and in accordance with Fa
245	vl.solo	Fa: <i>poco agitato, f</i>
247	vl.solo	upper part note 5: b^\sharp emended to b^\natural by analogy with b.246 and in accordance with Fa
247	vl.solo	Fa: 1st crotchet: <i>dim.</i> , upper part note 4: <i>rall.</i>
248	vl.solo	chord 3 note 2: b^\sharp emended to b^\natural as in B and in accordance with Fa
248	vl.solo	C: 4th crotchet upper part notes 2-3: ten.; Fa: 2nd crotchet lower part notes 2-3: stacc.
249	vl.solo	C: notes 1-10, chords 1-3: see facsimile p. xxii
249	vl.solo	C: chords 1-2, 1-3, 4-5, 4-6: slurs; Fa: chords 1-2, 1-3: slurs
250	vl.solo	Fa: notes 1-4: upper part doubled an octave below; C: chords 7-8: marc. and stacc., marc. crossed out; Fa: chords 1-2, 3-4, 5-6, 7-8: slurs; chord 2: <i>cresc.</i>
251	vl.solo	Fa: notes 1-16: one slur, notes 17-32: one slur
252	vl.solo	Fa: notes 1-16: one slur; Fa: note 19: g''' changed to e''' in pencil (printer's error)
253		B: <i>Andantino</i> crossed out in pencil; B: $\downarrow = 72, 72$ crossed out and changed to 100 in pencil (CN)
253	ob.1 cl.1	C: notes 1-3: slur crossed out
253	fg.2	C: <i>c</i> instead of <i>C</i>
253-256	cor.2	B: beginning of slur b.255 instead of b.253
253	vl.solo	C: <i>pp</i> ; Fa: notes 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25-28, 29-32: eight slurs instead of four
253	vl.1 va. vc. cb.	E: <i>Andantino</i>
254	fg.1	C: notes 1-3: slur crossed out
254	fg.2	C: c^\sharp instead of C^\sharp

Bar	Part	Comment
254	vl.solo	Fa : notes 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25-28, 29-32: eight slurs instead of four
255	fl.1 ob.1 cl.1 fg.1	C : notes 1-3: slur
255	ob.1	ten. added as in B
255	fg.2	C : <i>d</i> instead of <i>D</i>
255, 256	vl.solo	B : notes 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25-28, 29-32: eight slurs instead of four; Fa : notes 1-4, 5-8: slurs, b.255 note 9: <i>segue</i> C : picc. notated in same octave som fl.1 C : 2nd crotchet: ‡ D : <i>mp cresc.</i> added as in B and in accordance with Fa
256	picc.	B : $\downarrow = 84$ added in pencil (CN)
256	ob.2	B, D (fl.1): note 1: marc.
256	ob.2 cl.2	note 6: marc. added by analogy with fl., ob.
256	vl.solo	B : note 1: marc. D ² : <i>f</i> changed to <i>mf</i> in pencil (CN?) Fa : <i>f</i>
257	fl.1. cl.1	note 4: marc. added by analogy with b.257 (fl., ob., cl.) and b.258 (vl.1,2)
257	cl. fg. vl.1,2 vc.	C : chords 2-4: \blacksquare
257	fg.1	beginning of slur emended from note 1 by analogy with fl.1., picc., fg.
257	tr.	D : <i>muta in B</i>
257	vl.solo	chord 1: ten. omitted as in B and by analogy with bb.257-259 and in accordance with D
258	fl. ob. cl. fg. vc.	C : note 2: <i>A</i> note 1: <i>d</i> " emended to <i>b</i> ^b ' as in B (ob.1)
260	vl.1	note 3: marc. added by analogy with fl., ob., cl., vl.1,2, vc. and in accordance with D
261	cl.	C : note 2: marc.
261	timp.	chord 1: ten. omitted as in B and by analogy with bb.257-259 and in accordance with D
262	va.	B : note 1: <i>f</i> [#] changed to <i>d</i> ' beginning of slur emended from note 2 as in B and by analogy with vl.1,2
262	cb.	C : $\downarrow (b^b)$ ‡ -
263	ob.2	————— <i>molto</i> added as in B
263	fg.	<i>b</i> ^b emended to <i>b</i> ^b ; B : <i>Timp. In B</i> added (Emil Telmányi?); C : <i>p</i> ————— <i>f</i> ; D : <i>B muta in G</i>
263	vl.1	\blacksquare added as in B and in accordance with Fa
264	va.	C : note 3: marc.
264	vc.	Fa : 2nd-8th quaver: stacc.
265	vc.	C : note 14: \downarrow , ten. <i>f</i> [#] emended to <i>f</i> [#] " as in B and in accordance with Fa
268	picc.	$\blacksquare\blacksquare$ added as in B, C and in accordance with Fa
269	trb.b.	marc. added by analogy with b.275 and in accordance with Fa
269	timp.	stacc. added by analogy with b.280 and as in C ; C : notes 1, 5: stacc.
270	vl.solo	C, Fa : notes 2-3: stacc.
272	vl.solo	C, Fa : note 1: <i>d</i> "'; C, Fa : note 3: stacc.
273	vl.solo	C, Fa : notes 2-3: stacc.
274	vl.solo	B : notes 1-2: <i>g</i> '- <i>d</i> ' changed to <i>g</i> "- <i>d</i> "
275	vl.solo	B : slur added in pencil
276	vl.solo	C : <i>p</i>
277	vl.solo	E : note 1: <i>pp</i> added in pencil (CN?)
277	vl.solo	
278	vl.solo	
279	vl.solo	
280	vl.solo	
281	vl.solo	
281	vl.1	
284-285	trb.t.1	
285	cor.	
285	vc.	

Bar	Part	Comment
287	cor.3	D : note 1: <i>pp</i>
287	cor.1,2,4	D : <i>pp</i>
287	vl.solo	Fa : notes 1-4: stacc.
288	ob.	stacc. added as in C and by analogy with fl. and in accordance with D (ob.1)
288	cl.	stacc. added by analogy with fl. and in accordance with D
288	cor.1,2,4	D : <i>pp</i>
289, 290	vl.solo	Fa : notes 1-8, 9-16: slurs
291	vl.solo	C, Fa : note 3: °
291	cb.	<i>dim.</i> added as in C and by analogy with the other str.
292	vl.1,2 va. vc.	B : <i>dim.</i>
293	vl.solo	Fa : <i>poco rall</i>
293	str.	C : <i>pp</i>
294		C : <i>poco rall.</i> added in blue crayon (CN)
294	cl.1	C : - changed to $\downarrow (b^b)$ -, \downarrow changed to $\circ (b^b)$
294	cl.2 fg.	C : —————
294	vl.solo	B : <i>poco rall.</i> added in pencil (CN); C, Fa : —————
295	fl. ob. cl.	notes 4-12: stacc. added as in B (cl.) and by analogy with notes 1-3
295	cl.2 fg.	C : note 1: <i>mf</i>
295	vl.solo	C : <i>subito poco meno, espress</i> ; Fa : <i>mf</i>
295-303	vl.solo	C : theme added on bottom staff p.86-87 in C, Fa : b.295 note 1 to b.302 note 2: <i>sul G</i>
296-301	fl. ob. cl.	stacc. added as in B (bb.296-297 fl.1, b.296 cl.1) and by analogy with b.295
299	vl.solo	note 1: ten. added as in B, C ; C : notes 4-5: in sketch below the staff pp.86-87: slur, note 6: in sketch below the staff pp.86-87: ten.
300	vl.solo	B : note 1: stacc. added in pencil (?); C : note 1: in sketch below the staff p.87: stacc., note 2: in sketch below the staff p.87: marc.
301	vl.solo	note 1: ten. added as in B, C ; C : notes 4-7: in sketch below the staff pp.86-87: ten.; Fa : notes 4-7: ten.
302	cl.2	B : dot and ‡ added in pencil (CN)
303	fl.2	D : <i>ff</i>
303	fg.	C : beginning of ————— b.303 note 1 instead of b.302
303	vl.solo	B : note 2: <i>loco</i>
304	vl.solo	Fa : notes 4-6: stacc.
306	vl.solo	beginning of slur emended from note 1 as in B, C and in accordance with Fa ; C : <i>calando</i> crossed out and <i>poco rall</i> added, note 15: <i>dim.</i>
307-308	cl. fg.	stacc. added as in B (fg.2) and by analogy with bb.295-301
307	cl. fg.	C : <i>mp</i> changed to <i>p</i> , 2nd crotchet: beginning of —————
307	vl.solo	Fa : <i>p</i>
310-311	cl.2	b.310 note 2 to b.311: slur omitted by analogy with cl.1
312	cl.1	note 9: <i>e</i> [#] " emended to <i>e</i> ^b " by analogy with fl.1, ob.2
312	tr.	C : <i>poco f</i>
312	vc.	note 2: ten. added as in B, C and by analogy with b.310
314	fl.1	C : note 6: stacc.
314	fl.2	notes 1, 3-5: stacc. added as in B (note 1) and by analogy with fl.1
314	ob.1	notes 3-5: stacc. added by analogy with notes 1-2

Bar	Part	Comment
314	ob.2	note 6: stacc. omitted by analogy with fl.1, cl.; B : note 6: stacc.
314	cl.	D : note 6: stacc.
314	fg.	C : <i>p</i>
314	tr.	D : note 6: stacc.
314	cb.	<i>molto dim.</i> added as in B and by analogy with vl., va., vc. and in accordance with E
315	ob.	C : <i>p</i>
315	ob.2	marc. added as in C and by analogy with ob.1
315	vl.solo	Fa , C : note 1: V
316	ob.2	C : note 3: <i>fz</i>
317	ob. cl.1	C : <i>fp</i> changed to <i>p</i> in ink (CN)
317	cl.2	C : <i>fp</i>
317	vl.solo	Fa , C : <i>fz p</i> ; note 1: V
318	cl.2	C : note 3: <i>fz</i>
320	ob.1	D : <i>mp</i>
320-322	ob.1	C : b.320 note 1 to b.322 note 6: end of slur open (page turn)
320	vl.solo	Fa : note 1: V
321	vl.solo	note 11: <i>c''</i> corrected to <i>a'</i> as in B , C and in accordance with Fa ; Fa : notes 1-3: slur
322	ob.1	B :  added in pencil
322	vl.solo	Fa : notes 9-17: 
323	cor.1	<i>f</i> added as in C and by analogy with cor.2
323	va.	<i>div.</i> added as in B , C , D , E
325	tr.2	<i>f</i> added by analogy with b.324 (tr.1)
326	fl.	C : <i>fmp</i>
326	ob.1	C : <i>f</i> crossed out
326	cl.1	C : <i>fp</i>
326	fg.1	C : G^{\sharp}
326	vl.solo	<i>f</i> added as in B
328	fg.1	<i>mp</i> added by analogy with the dynamic level in fl., cl. and in accordance with D
328	vl.solo	Fa : notes 1-5: slur, notes 6-7: ten.
329	tr.	C : <i>poco f</i>
329	va.	<i>div.</i> omitted and added b.323
330	cl.1	C : notes 1-2: stacc.
330	cor.	C : <i>pp</i>
331	fg.2	B : note 1: \sharp added in pencil
336	vl.solo	note 2: <i>c'''</i> emended to <i>c^{\sharp}'''</i> as in B , C , Fa : 
337	ob.	C : <i>f</i> , note 1: marc.
337	tr.	<i>ff</i> emended to <i>f</i> as in B , C and in accordance with D (tr.1); B : notes 1-6: no marc.
337, 338	vl.solo	Fa : chords 1-6: marc.
338	fl. ob. cl. fg. cor. tr.	marc. added as in C (fl.1, cl., fg.2, cor., tr.) and by analogy with b.337 and in accordance with D (fg.2)
338-340	cor.1,2	D : <i>accel.</i> added in ink (CN?)
338	cor.4	C : notes 1-6: <i>g'</i>
338	tr.	B : notes 1-6 added in pencil (CN)
338	tr.2	C : notes 1-6: <i>g</i>
338	vl.solo	chords 1-6: <i>f^{\sharp}</i> , <i>c''</i> , <i>a^{\sharp}''</i> emended to <i>f^{\sharp}</i> , <i>c''</i> , <i>a''</i> as in B , C ; Fa : <i>f^{\sharp}</i> , <i>c''</i> , <i>a''</i>
339	fg.2	B : notes 1, 2: <i>fp</i>
339	cor.1,2	C : notes 1, 2: <i>mfp</i>
339	vl.solo	notes 1, 6: V added as in B , C (note 1) and in accordance with Fa ; Fa : notes 1-10: marc.
340	ob. cl. fg.	C : note 2: stacc.
340	ob. cl. fg. cor.1,2	C : b.339 note 1: beginning of: slur
340	vl.solo	V added by analogy with b.339 and in accordance with Fa

Bar	Part	Comment
341		B : <i>molto piu presto</i> , above fl.1 and vl.solo: <i>molto</i> added in pencil and faded; C : <i>poco stretto</i> crossed out and changed to <i>piu presto</i>
341	vl.solo	C : <i>sul G</i> , note 1: stacc.; C , Fa : notes 2-4: marc.
342	vl.solo	C : notes 2-3: marc.; Fa : note 5: marc.
342-344	vl.solo	Fa : b.342 note 1 to b.344 note 1: <i>sul G</i>
342	vc.	C : chord 1: only \downarrow (<i>e</i>)
344	cl.1	C : <i>f^{\sharp}''</i> changed to <i>e''</i> in blue crayon
344	cl.2	C : <i>c^{\sharp}''</i> changed to <i>b^{\sharp}''</i> in blue crayon
344	vl.solo	C , Fa : \circ
347	vl.solo	chord 3: marc. added as in B and in accordance with Fa ; B : note 1: 1 (fin-gering)
348	fl. ob. cl.1	C : \dot{z}
349	fl. ob. cl.	C : <i>pp</i> added in ink (CN)
349	cl.2	D : <i>p</i>
349	vl.solo	Fa : <i>mp</i>
349	vl.1	C : <i>p</i> added in ink
351-356	cb.	C : $\dot{-}$
352-356	vl.solo	stacc. added as in B (bb.349-351) and by analogy with bb.349-351; Fa : b.352 notes 1-3: stacc.
353-356	fl. ob. cl.	stacc. added by analogy with bb.349-352
354	vl.solo	note 9: <i>a''</i> corrected to <i>b^{\sharp}''</i> as in B , C and by analogy with b.353 and in accordance with Fa
355	ob.1 cl.2 vl.1,2 va. vc.	<i>f^{\sharp}</i> emended to <i>f^{\sharp}</i> as in C and in accordance with E (vl.1 Nos.2,5-6)
355	vl.1	E (vl.1 Nos.5-6): note 2: \sharp added in pencil
355	vl.2	E : note 2: <i>f^{\sharp}''</i>
355	va. vc.	E : note 2: <i>f^{\sharp}'</i>
356	fg.2	<i>C</i> emended to <i>D</i> as in B , C (printer's error)
361	tr.1	C : <i>mf</i>
361-363	trb.t.1	B : b.362 note 2: end of slur
361	vl.1 va. cb.	C : <i>cresc.</i>
362	trb.	C : <i>mf</i> changed to <i>p</i>
364	vl.solo	C : notes 8-9: <i>d'''-e'''</i>
365	cor.2	C : <i>dim.</i>
365	vl.solo	Fa : note 5: <i>dim.</i>
365	vl.1	C : <i>poco a poco dim</i>
366	fg. vl.2 vc.	<i>poco a poco</i> added by analogy with the other str. and cor.
368	va.	C : note 1: <i>f^{\sharp}</i>
369-370	vl.2	C : b.369 note 1 to b.370 note 3: slur
372	cor.1	C : note 2: <i>dim</i>
372	vl.solo	Fa : stacc.; C : note 10: <i>dim</i>
373	vl.solo	Fa : stacc.
374	vl.solo	C : note 1: <i>dim</i>
375	vl.solo	C : note 1: <i>pp</i>
376	vl.solo	C : note 7: <i>ppppp</i> , chord 1: <i>cresc.</i> ; Fa : notes 1-6: stacc., note 8: <i>ppp</i>
377	vl.solo	C : chord 7: <i>molte cresc.</i>
378	fg.1	C : \circ (<i>d</i>) crossed out
378	fg.2	C : \circ (<i>d</i>) crossed out
378	vl.solo	Fa : <i>molto</i> in 
379	fg.1	B : \circ (<i>d</i>) crossed out
379	fg.2	C : \circ (<i>d</i>) crossed out and \circ (<i>D</i>) added
379	str.	C : <i>mp</i> changed to <i>fp</i>
381	fg.2	<i>cresc.</i> added as in B
382	vl.solo	notes 2-3: slur added; Fa : notes 1-3: slur
383	vl.solo	B , C : chord 3: <i>d'</i> , <i>d''</i> , <i>b^{\sharp}''</i> ; Fa : chord 5: <i>d''</i> , <i>a''</i>
384	vl.solo	C , Fa : chord 2: stacc.
385	vl.solo	chord 5: <i>d'</i> added as in C and by analogy with b.383; B : chords 2, 5: <i>d''</i> , <i>a''</i>

Bar	Part	Comment
387-390		C: order: bb.387, 389, 388, 390 and alphanumeric below system: 1 3 2 4 (CN), se <i>Skitsen Side 106 sidste Linie</i> 'see sketch page 106 last line' added (Emil Telmányi)
		
387	fl. ob. cl. fg. cor.	fz moved from note 10 to note 11 as in C (sketch p.106 in C) and B b.387 (fl. ob.2, cl.1, fg.), b.389 (ob.2)
387	fl.2 fg.2	C: note 7: $f^{\sharp''}$
387	ob.1 cl.2 fg. cor.1,2	B: note 10: fz added imprecisely below note 10 or 11 in pencil (CN)
387	cl.1	C: note 7: $g^{\sharp''}$
387	fg.2	C: note 7: f^{\sharp}
387	cor.2	C: note 7: $c^{\sharp''}$
387	cor.4	C: note 7: $c^{\sharp'}$
387	trb.t.2	D: note 1: mf
388	timp.	(mf) emended to mf
388	vl.solo	chord 10: fz moved to chord 11 as in C and by analogy with fl., ob., cl., fg., cor.; B: note 10: fz added in pencil (CN)
388	cb.	C: $\downarrow(g) \downarrow \downarrow(d) \downarrow$
389	fl.2 fg.2	C: note 7: $f^{\sharp''}$
389	fl. ob. cl. fg. cor.	fz moved from note 10 to note 11 as in C (sketch p.106 in C) and B b.387 (fl. ob.2, cl.1, fg.), b.389 (ob.2); C: sketch in C p.106: note 11: fz
389	fl. ob.1 cl. fg. cor.	B: note 10: fz added in pencil (CN)
389	cl.1	C: note 7: $g^{\sharp''}$
389	fg.2	C: note 7: f^{\sharp}
389	cor.2	C: note 7: $c^{\sharp''}$
389	cor.4	C: note 7: $c^{\sharp'}$
390	woodw. brass	C: b.390: note 1 omitted
390	vl.solo	chord 10: fz moved to chord 11 as in C and by analogy with fl., ob., cl., fg., cor.; B: note 10: fz added imprecisely below note 10 or 11 in pencil (CN)
390	cb.	C: $\downarrow(g) \downarrow \downarrow(d) \downarrow$
391	fl. ob. cl.1	C: f
391-392	ob. cl. fg. cor. tr. trb.	B: no stacc.
391	ob.2	D¹: mf added in pencil (CN?)
391	vl.solo	Fa: chord 2: \square
391	vc.	C: chord 2: d, a
392	vl.solo	Fa: chords 1-3: $\square \vee \square$
392	vl.1	B: chord 1 note 2: d' changed to e' in pencil and + added in blue crayon (CN?)
393-398	fl. ob. cl. fg. cor. tr. trb.	stacc. added by analogy with bb.391-392
393	vl.solo	Fa: chord 2: $g, c'', g'', e^{\flat''}$; B: chord 2 note 1: \flat added in pencil
395	trb.t.2	$e^{\flat'}$ emended to $d^{\flat'}$ as in B, C
396	vl.solo	Fa: chord 2: p
397	tr.2	note 2: $c^{\sharp'}$ emended to $c^{\flat'}$ (printer's error)
397	vl.solo	chord 1 note 3: $g^{\flat''}$ corrected to $g^{\sharp''}$ as in C and in accordance with Fa
397	cb.	B: note 2: \flat added in pencil
398-399	vl.solo	Fa: b.398 note 1 to b.399 note 3: marc.
399	vl.solo	Fa: chord 1: \square
400	vl.solo	Fa: chords 1, 2: $\square \square$
401	timp.	B, C: stacc.; C: \downarrow
401	vl.solo	C, Fa: chord 2 note 2: d'
402	vl.solo	Fa: notes 1-3: marc.
403	vl.solo	C: ten.


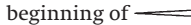
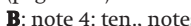






Bar	Part	Comment
404	vl.solo	Fa: ten.
405	vl.solo	Fa: \square
406-407	cl. fg.	C: b.406 note 2 to b.407: slur
406	vl.solo	C: chord note 4: $^{\circ}$
406	vl.solo	Fa: \vee
406	vc.	C: notes 1-3: $d-e-f^{\sharp}$
406	cb.	C: notes 2-4: stacc.
407		\curvearrowright on last bar line added as in B, C
407	vl.solo	Fa: \square
407	vc.	C: g



Second Movement




Bar	Part	Comment
+1	ob.1	f emended to mf by analogy with b.6 and in accordance with D², D²: f changed to mf in pencil (CN), ===== added above the staff in pencil (CN?)
+1	fg.	f emended to mf ===== by analogy with ob.1
1	ob.1	f ===== added by analogy with fg.2 and in accordance with D², D²: note 1: f added in pencil (CN)
1	fg.	f ===== mf ===== added as in D², D² (fg.1): f ===== added in pencil (CN) and gone over in ink; D² (fg.2): f ===== mf ===== added in pencil (CN)
1-3	fg.1	b.1 note 1 to b.3 note 1: ties added as a consequence of slur b.+1 to b.5 note 2 and in accordance with D
2	ob.1	f ===== added by analogy with b.1; D²: b.2 note 3 to b.3 note 1: ===== added in pencil (CN?)
2	fg.	f ===== added by analogy with b.1
3	ob.1	D²: note 1: ten. added in pencil (CN?)
3	fg.2	D: <i>dim.</i>
4	fg.2	$d^{\flat'}$ corrected to $d^{\flat'}$ as in B, C; D²: note 1: \flat added in pencil (CN?)
5	ob.1	C: <i>pp</i>
5	fg.	C: <i>ppp</i>
6-7	ob.	===== emended from b.6 note 1 as in B, C (printer's error)
7	ob.	<i>espressivo</i> added as in C and by analogy with b.+1; f moved from note 2 as in B, C (printer's error) and in accordance with D
7	ob.	===== mf ===== added by analogy with b.1; B: f added in pencil (CN)
7-9	cl.1	D¹: ===== ===== added in ink (CN?); D²: ===== ===== added in ink (CN?)
7-9	cl.2	D: ===== =====
7-9	fg.	D¹, D²: ===== ===== added in ink (CN?)
8	ob.	f added by analogy with b.7
8	cor.1	note 1: marc. added as in B (printer's error) and in accordance with D; C: note 3: marc.
9	fl.	C: note 5: marc.; D¹: note 5: marc. added in ink (CN?); C: <i>dim.</i> after note 6 (change of system)
9	fl. cl. cor.	C: <i>dim.</i> after 4th crotchet at change of system
9	ob.	C: (<i>p</i>)
9	cor.1	C: notes 2, 5: marc.
10	fg.	C: 2nd crotchet: <i>dim.</i>




Bar	Part	Comment
10	cor.1	C : note 1: <i>dim</i>
10	vl.solo	<i>espressivo</i> moved from cor.1 as in B (printer's error); C : <i>p</i>
11-12	cl.	D ² : b.11 note 2: <i>mf</i> , note 4 to b.12 note 2: <i>mf</i> added in pencil (CN?); B : b.11 note 3 to b.12: end of slur open (change of system)
11	fg.	D ² : note 3: <i>mf</i> , note 4: added in ink and pencil (CN?)
11	fg.2	D ² : note 2: <i>p</i> added in pencil (CN?), note 3: <i>mf</i> added in pencil and ink (CN?), note 4: added in pencil and ink (CN?)
11	vl.solo	<i>mfz</i> added as in C and in accordance with Fa (<i>mfz</i>); Fa : note 9: marc.
12	fg.	D ² : note 1: <i>mf</i> , notes 2-3: added in ink and pencil (CN?)
12-13	vl.solo	b.12 note 5 to b.13 note 1: tie added as in C and in accordance with Fa
13	cl.	D ² : notes 1-2: <i>mp</i> added in pencil (CN?)
13-14	cl.	C : b.13 note 2 to b.14: end of slurs open (page turn)
13	fg.2	D ² : note 1: <i>p</i> , note 2: <i>mp</i> , note 3: added in ink (CN?)
14	vl.solo	<i>espressivo</i> moved from b.15 note 1 as in C and by analogy with b.10 and in accordance with Fa ; C : note 1: <i>dim</i>
15-18	ob.1	slur b.15 notes 1-2 and slur b.16 note 1 to b.18 note 1 emended as in C ; B : b.15 note 1 to b.16: end of slur open (page turn bb.15-16), b.16 note 1 to b.18: slur tie added as in C
15-16	ob.2 fg.1	slur added by analogy with ob.1; B : b.16 note 1 to b.18 note 1: slur
15-16	ob.2	slur b.15 notes 1-2 and slur b.16 notes 1-2 emended by analogy with cl.1, fg.; B : b.15 note 1 to b.16: end of slur open (page turn), b.16 notes 1-2: slur; C : b.15 note 1 to b.16 note 1: slur
15	fg.1	D ² : note 2: <i>p</i> changed to <i>pp</i> in pencil (CN?)
15-16	fg.1	slur b.15 notes 1-2 and slur b.16 notes 1-2 emended as in B , C ; B : b.15 note 2 to b.16: end of slur open (page turn), b.16 notes 1-2: slur; C : b.15 note 1 to b.16 note 1: tied over to
15	fg.	D : <i>pp</i>
15	fg.2	emended to and slur omitted
15-16	fg.2	slur b.15 notes 1-2 and slur b.16 notes 1-2 emended as in C
15	fg.2	D ¹ , D ² : <i>p</i> changed to <i>pp</i> in ink (CN?)
15	vl.solo	<i>p</i> added by analogy with b.63 and in accordance with Fa ; C : notes 2-3: , notes 6-9:
16	fg.1	added by analogy with ob., cl.2 and in accordance with D
16	vl.solo	Fa : note 1 to 3rd crotchet: , notes 3-4: , note 4: no <i>p</i>
17	ob.1	D ² : note 2: added in pencil (CN?)
17	cl.1	<i>p</i> added by analogy with cl.2 and in accordance with D
17-19	fg.1	end of slur emended from b.18 note 1 as in B and in accordance with D ; B : b.17 note 1 to b.18 note 1: slur, b.18 note 1 to b.19 note 1: slur; C : b.17 note 1 b.18: end of slur open (change of system)

Bar	Part	Comment
17-20	fg.2	end of slur emended from b.19 note 1 as in B
17	vl.solo	<i>p</i> moved from b.16 note 4 to b.17 by analogy with b.14 (<i>pp</i>)
18	fg.2	B : note 2: added in pencil
18	cor.1,2	C : <i>mp</i>
18-20	cor.1,2	C : bb.18-20 added on a staff below cb.
18	cor.2	B : note 2: added in pencil
18-20	cor.2	beginning of slur emended from b.19 note 1 as in C and by analogy with cor.1 and in accordance with D
18	vl.solo	Fa : note 6: <i>cresc.</i>
19	cl. fg. cor.1,2	C : 4th crotchet: <i>dim</i>
19	va. vc. cb.	<i>dim.</i> added by analogy with cor.3,4
19	fg.1	D : note 2: <i>dim</i>
19	cor.1,2	B : <i>f</i> added in blue crayon (CN)
19	vc. cb.	<i>a</i> emended to <i>c</i> [#] as in C (copying error); B : <i>a</i>
20	cl.2	C : note 2: <i>p</i>
20	cl.2 fg.2	D : note 2: <i>dim.</i> , note 3: <i>p</i>
20	fg.1	emended to as in B , C and by analogy with cl.1 and in accordance with D ; C : tied over to
20	cor.1	C : notes 2-4: cor.3 and cor.4 have exchanged parts, note 3: <i>p</i>
20	cor.4	<i>espressivo</i> added by analogy with b.10 and in accordance with C (b.21), Fa (b.21)
20	vl.solo	E (va. No.3): note 1: <i>dim</i> added in pencil (CN)
20	va.	C : <i>fz</i>
21	ob.	Fa : notes 1-4, 5-7: slurs
21	vl.solo	note 2: <i>dim.</i> added as in B , C and in accordance with D
22	ob.	<i>p</i> added as in C (copying error)
23	ob.	<i>arco</i> added as in B , C ; <i>p</i> added as in B , C and in accordance with D ; E (va. No.4): added in pencil
23	va.	ties added as in B , C and in accordance with D , E (va. Nos.2-3)
23-24	va.	Fa : notes 1-4: , note 2: <i>g</i> [#] , note 4: <i>b</i> [#]
25	vl.solo	C : note 2: <i>f</i>
26	fl. cl. cor.	added as in B ; C : b.26 note 6 to b.27 note 8: changed to , b.27 notes 1-4, note 5: <i>p</i>
26-27	vl.solo	crossed out, notes 7-8: ; Fa : b.26 note 1: <i>f</i> , note 6: <i>dim.</i>
27	vl.solo	note 7: marc. added as in B , C (printer's error) and in accordance with Fa ; B : marc. added in blue crayon
27	vl.solo	beginning of emended from note 5 by analogy with b.20 and in accordance with Fa ; C : b.27 notes 1-4: , notes 5-8: <i>p</i>
28	vl.solo	C : <i>p</i> ; Fa : <i>p tranq.</i>
28	vl.1,2	C : marc.
28	va.	C : note 2: , 3rd-4th crotchet:
28	vc. cb.	<i>espressivo</i> added as in C and by analogy with b.27 (va.)
29	va.	C : note 2: marc.
29-30	vc. cb.	tie added as in C and in accordance with D ; B : end of tie open (page turn)
30	vl.solo	B : <i>pp</i> added in blue crayon (CN); Fa : <i>p</i>
30	vl.1,2	E (vl.1 No.2): note 1:
30-31	vl.1,2 va.	C : <i>poco</i> between and


Bar	Part	Comment
30-31	va.	B:  added in pencil (CN?)
31	vl.solo	Fa: note 3: $g^{\sharp''}$
32	fl.2	B: [?] erased and -- added
32	vl.solo	<i>espressivo</i> added as in C and by analogy with bb.10, 20
33	vl.solo	beginning of  emended from note 1 by analogy with bb.20, 27 and in accordance with Fa
33-34	vl.solo	C: slur b.33 notes 3-4 changed from slur b.33 note 3 to b.34 note 1; Fa: b.33 note 3 to b.34 note 1: slur
33-34	vc. cb.	C: b.33 note 2 to b.34: end of slur open (page turn)
34	vl.solo	B: note 4: ten., notes 4-6:  added in blue crayon (CN)
34-35	vc. cb.	B: b.34 note 1 to b.35: end of slur open (page turn)
36	vl.solo	B: notes 10-12: 3 added in blue crayon (CN); Fa: f
37	vl.solo	note 1: ten. added as in B, C and by analogy with notes 2-3 and in accordance with Fa
37	vc. cb.	note 2: c' emended to c^{\sharp} as in B, C (printer's error) and in accordance with E (cb. Nos.2-3)
38	vl.solo	B: note 6: <i>dim.</i> added in blue crayon (CN); C, Fa: note 1: <i>dim.</i> , notes 3-7, 8-15: slurs
38	vl.1 cb.	C: <i>dim</i> note 1 instead of between notes 2 and 3
38	vc.	notes 2-5: beginning of slur emended from note 1 as in B; E (vc. No.2): note 2: <i>dim.</i> added in pencil (CN)
38	vc. cb.	note 7: B^b emended to B^{\sharp} as in B, C (printer's error)
38	cb.	beginning of slur emended from note 1 and end of slur emended from note 5 as in B and in accordance with E (cb. Nos.2-3); D: note 1 to note 7: one slur; E: (cb. No.3): note 7: no <i>pp</i>
39	tutti	C: 
39	woodw. brass	
39	vl.1,2 cb.	B:  crossed out in pencil
39	vl.solo	note 18: e^{\sharp} emended to e^{\flat} ; C: notes 6, 9: b^{\flat} , note 23:  and <i>lunga</i>
39	vl.1,2 va.	E: 
39	cb.	E (cb. Nos.2-3): 
40-41	fg.	C: stacc.
40	vl.solo	<i>p</i> emended to <i>mp</i> as in B (printer's error); B: <i>p</i> changed to <i>mp</i> in pencil (CN)
42-46	fg. cor.	ten. and stacc. added by analogy with bb.40-41
43-44	vl.solo	b.43 note 7 to b.44 note 3: open end of slur emended to end of slur b.44 note 3 by analogy with bb.51-52 (vc.); B: b.43 note 7: end of slur open (page turn); Fa: b.43 note 7 to b.44 note 1: slur, b.44 note 2-3: slur $f^{\sharp''}$ emended to $f^{\sharp'}$ as in B, C (printer's error) and in accordance with Fa
44	vl.solo	B:  added in pencil
46-47	vl.solo	C: note 1: illegible
48	fg. cor.	B: <i>espress:</i> added in pencil (CN)
48	vc.	B: note 9: \sharp added in pencil
50	vl.solo	B: note 7: \sharp at tr. crossed out in pencil
51	vl.solo	E (vc. No.2): notes 2-3: slur added in pencil, + <i>bue</i> '+slur' added in margin in pencil

Bar	Part	Comment
52	vc.	g^{\sharp} emended to g^{\flat} as in B and in accordance with E (vc. Nos.2-3); C: note 2: g^{\sharp}
53	vl.solo	B: notes 2, 4, 6: marc. added in pencil
53-54	vl.solo	C: b.53 note 6 to b.54: end of slur open (page turn), b.53 note 7 to b.54: end of tie open (page turn)
53-54	vl.solo	Fa: end of slur note 4 instead of note 2, beginning of slur note 5 instead of note 7
53	vc.	E (vc. No.3): note 2: \circ added in pencil
54-55	vc.	D: b.54 note 1 to b.55 note 4: one slur
55	cor.1	D: <i>dim.</i>
55	vl.solo	C: note 6: <i>poco</i> [rall.]; Fa: note 5: <i>poco rall.</i>
56	fg.1	<i>marc</i> emended to marc. by analogy with b.58 (ob.1.)
56	fg.	B: <i>pp</i> added in pencil, note 2: no <i>marc.</i>
56	vl.solo	Fa: note 1: \downarrow
58	ob.1	B: <i>Bør være Clarinet</i> 'should be clarinet' added in pencil and erased
60-62	vl.solo	Fa: b.60 note 1 to b.61 note 2: slur; C, Fa: b.61 notes 1-2: slur, b.62: notes 1-3: slur
61	ob.1 fg.	<i>dim.</i> moved from b.62 note 1 by analogy with cor. and str.
63	ob.2	C: $\downarrow (a^{\sharp}) - \downarrow (g^{\sharp})$
63	vl.solo	 added as in B, C and in accordance with Fa
63	vc. cb.	B: note 3: stacc.
64	vl.solo	Fa: end of slur b.65 note 1 instead of b.64 note 4
65	vl.solo	notes 2-3: end of slur emended from note 4 as in B (printer's error)
66	vl.solo	Fa: note 1: <i>dim.</i> , note 3: <i>rall.</i>
66	vl.1	<i>p</i> added as in B and by analogy with the other str.
66-68	vl.1	C: end of slur b.73 note 2 instead of b.68 note 1
67		B: <i>a tempo</i>
67-70	timp.	C: 
67	vl.solo	A, B: empty bars, see comment bb.71-73
69	vl.solo	Fa: note 1: <i>p</i>
69-70	va.	Fa: notes 4-5: ten.
		E (va. Nos.2-3): upper part: end of slur b.70 note 2 instead of b.73 note 2, lower part b.70: no tying-over to b.71; E (va. No.4): upper part b.70 note 1 to b.70: end of slur open, lower part b.70: no tying-over to b.71
71	ob.1	<i>ppp</i> added as in B and in accordance with D; C: <i>pp</i>
71-73	timp.	C: empty bars, see comment bb.67-70
72	cor.	C: last crotchet: <i>dim.</i>
72	timp. vl.solo	<i>dim.</i> moved from b.73 note 1 as in C (vl.solo) and by analogy with va.
72	vl.solo	note 2: marc. added as in C and by analogy with b.71 note 2 and in accordance with Fa; B: rest 3: \sharp added in pencil
72	vl.2 vc. cb.	<i>dim.</i> added as in B and by analogy with vl.1 and va.
73	cor.	C: <i>ppp</i>
73	timp.	<i>pppp</i> added as in B and in accordance with D
73	vl.solo	<i>ppp</i> added as in B; B: notes 1-2: <i>dim.</i> ; Fa: note 5: <i>pp</i>
73	vl.solo	stacc. added as in B, C; C: notes 2, 4: ten., note 2: <i>raal</i> added in ink (CN)

Bar	Part	Comment
73	vc.	D : note 1: <i>dim</i> .
73	cb.	E (cb. No.3): <i>attacca</i> added in pencil
74	vl.solo	p omitted as in B , C (printer's error) and by analogy with the dynamic difference between soloist and orchestral parts in bb.94-95 and bb.164-165 and in accordance with Fa ; B : ♩ = 168 added in blue crayon (CN?)
74	vl.1	C : note 1: <i>nej</i> 'no' or <i>pizz</i> , note 1: stacc. crossed out and overwritten with marc., note 2: stacc.
74-78	vc.	E (vc. No.3): stacc.
75-76	vl.solo	C , Fa : b.75 notes 2-3 to b.76 note 6: stacc. and marc.
75-82	str.	stacc. added by analogy with b.74
75	vl.1	C : note 1: stacc. crossed out and overwritten with marc., note 2: stacc.
75	vl.2	E : stacc.
75	va.	E : stacc.
76	vl.2	E (vl.2 Nos.3-4): stacc.
77	vl.solo	C , Fa : b.77 notes 2-3: stacc. and marc.
78	vl.solo	Fa : stacc. and marc.
80	vl.solo	C : <i>mf</i> crossed out, notes 3-4: 
81	vl.solo	ten. added as in B and by analogy with bb.75, 172; Fa : notes 2-3: stacc. and marc.
81-83	vl.solo str.	C : bars added below system
82	vl.solo	Fa : stacc. and marc.
83	fl. ob. cl.	C : note 1: <i>mf</i> 
83	ob.	C : marc.
84	fl.2	B : note 2: ♯ added in pencil
84	vl.solo	2 added as in B , C
84	vl.solo	C : note 2: ♯ changed to ♮
86	vl.1	B : marc. above the notes crossed out and added under the notes in blue crayon (CN?)
87-90	str.	b.87 note 5 to b.90 note 4: marc. added by analogy with bb.84-87
87	vl.1,2	E (vl.1 Nos.1-6), (vl.2 No.4): notes 5-6: marc.
87	va. vc.	E : notes 5-6: stacc.
92	fg.2	<i>molto</i> added as in C and by analogy with fg.1, cl.
92	cor. tr.	<i>dim</i> . moved from note 1 by analogy with fl.
92	str.	<i>molto dim</i> . moved from b.93 note 1 by analogy with cl., fg.
92	vc.	E (vc. No.3): <i>molto dim</i> in b.93
93-94	va.	E (va. No.4): 
93	vc.	E (vc. No.3): stacc.
94	cl.1 fg.	C : <i>ppp</i>
94	cl. fg.	note 1: <i>dim</i> . omitted as in C ; B : <i>dim</i> . (page turn)
95	cl.1	C : <i>ppp</i> changed to <i>pp</i>
95	vl.1,2	stacc. added by analogy with va., vc., cb.
95	vc.	C : <i>pp</i>
96	vl.solo	Fa : notes 2-3: stacc. and marc.
96-104	vc.	E (vc. No.2): 9 (multi-bar rest) in b.96 crossed out and bars inserted on penultimate staff in pencil (CN)
96-103	cb.	E (cb. No.2): 8 (multi-bar rest) crossed out, reference to next page added in pencil and bars inserted p.11 last system in pencil; E (cb. No.2): reference to next page added in pencil and bars inserted p.11 last staff in pencil
97	cl.1	C : note 2: <i>d</i> [♯]
97	vl.solo	Fa : stacc. and marc.
98	cl.	stacc. added as in C and by analogy with bb.97, 99 and in accordance with D
98	vl.solo	Fa : notes 2-3: stacc. and marc.


Bar	Part	Comment
99	cl.1	C : note 2: <i>d</i> [♯]
99	vl.solo	Fa : stacc. and marc.
100	cl.	stacc. added as in C and by analogy with bb.97, 99 and in accordance with D
100	vl.solo	B : notes 1-3: stacc. and no slur; C : note 4: <i>mfz</i> changed to <i>fz</i> , 
100	vl.1	notes 1-3 transposed one octave up as in C and by analogy with b.178; C : note 1: marc.
101, 103	vl.solo	Fa : notes 2-6: stacc. and marc.
102	vl.solo	B : notes 1-3: stacc. and no slur; C : <i>mfz</i> changed to <i>fz</i> ; Fa : note 3: <i>o</i> below the staff
102	va. vc. cb.	notes 1-3 added in va. and omitted from cb. as in C and as in addition in B (vc., cb.) and by analogy with b.180; B : notes 1-3 added in pencil in vc. and cb., <i>pizz</i> omitted, <i>fz</i> or <i>fp</i> added in pencil, <i>fp</i> changed to <i>fz</i> in pencil (cb.). Notes forgotten in fair-copying and added, probably from memory, in B in vc. and cb. instead of in va. and vc. Va.'s change to <i>arco</i> in b.104 as indicated in both A and B confirms this theory; E (vc. No.2): notes added in pencil (CN), note 1: <i>fz</i> ; E (vc. No.3): the notes do not exist; E (cb. Nos.2-3): notes added in pencil (CN)
102	va. vc.	<i>fp</i> emended to <i>fz</i> as in B (cb.) and by analogy with b.100 (vl.1,2) and in accordance with D , E (vc. No.3); stacc. added by analogy with b.100 (vl.1,2)  added as in B (vc. cb.) and by analogy with vc.
102	va.	C : marc., <i>pp</i>
103	fl. ob.	C : <i>f</i>
104	cl. fg.	D : <i>f</i>
104	fg.2	2 (fingering), ° added as in B , C and by analogy with b.84 and in accordance with Fa
104	vl.solo	Fa
105	cb.	<i>arco</i> omitted as in revision in b.102 and as in B
106	fg.2	D : notes 5-6: marc.
106	cor.1,2	<i>fz</i> emended to <i>f</i> as in C and by analogy with fl., ob. and in accordance with D
106	vl.1	<i>arco</i> added in accordance with D , E ; E (vl.1 No.2): <i>arco</i> added in pencil (CN?); E (vl.1 No.3): <i>arco</i> added in blue crayon (CN?)
106	vl.2	beam with 6 semiquavers emended to beam with 4 + 2 semiquavers by analogy with va., cl., fg.; E : notes 5-6: marc.
106	vc. cb.	C : notes 2-3: marc. and stacc.
107	fl. vl.1	C : notes 2-3: marc.
107	vc.	E : marc.
108-110	ob.	marc. added as in B and by analogy with bb.104-106 (cl.)
108	cl.	C : notes 1-2: stacc.
108	cor.1,2	C : <i>g</i> [♯]
108	vc.	E : note 1: marc.
108	vc. cb.	B : note 1: marc., note 2: stacc.; E : note 1: marc.
110	cb.	E : note 1: marc.
111	tr.	B : <i>g</i> [♯] instead of <i>g</i>
113	cor.3,4	B , D : notes 1-2: stacc.
113	tr.	<i>mfz</i> added by analogy with cl. and b.109, b.111 (tr.); C :  crossed out and <i>dim</i> . added
113	vc. cb.	C : <i>ff</i>

Bar	Part	Comment
114	fl. cl. fg. cor.3,4 vl.1	C: <i>dim.</i>
114	fg. va.	<i>dim.</i> added as in C and by analogy with vl.2
114	cor.3,4	<i>c[♯]</i> changed to <i>c[♮]</i> as in B, C (printer's error)
114	vl.1	C: <i>pizz.</i> , note 2: <i>dim</i>
115	fl.	———— added by analogy with cl., fg.
115	cor.3	C: <i>pp</i>
116		B: no double bar line; C: no double bar line, no change of signature, <i>g moll</i> added in ink below the staff (CN); Fa: no change of signature.
116	vl.solo	C, Fa: note 1-2: $\vee \square$; Fa: <i>dolce</i>
116	vl.1	D: <i>p</i>
116	vl.2 va.	C: <i>ppp</i>
116	va.	stacc. added by analogy with vl.2 and in accordance with E (va. Nos.2-3)
116	vc. cb.	B: note 1: stacc
117	fg.2	C: <i>pp</i>
118	fg.2	C: <i>e[♭]</i>
119	vl.solo	notes 3-5: slur added as in B, C and by analogy with b.127 and in accordance with Fa
123	fg.1	C: <i>p</i>
123	vl.solo	note 5: stacc. added as in B, C and by analogy with b.131 (ob.) and in accordance with Fa
126	vl.solo	Fa: notes 1-2: $\vee \square$
132	vl.solo	Fa: <i>solo</i> , <i>p</i> , note 2: \square
134	fl.1 cl.1	<i>p</i> added by analogy with the dynamic level in the other parts and in accordance with D
134	cl.1	B: note 2: <i>g[♭]</i>
135	vl.1,2 vc.	<i>p</i> added by analogy with the dynamic level in the other parts and in accordance with D (vl.2, vc.), E (vl.1 Nos.3-5, vl.2 No.2)
135	vc.	<i>arco</i> added
136	fl.1	stacc. added as in B (b.144) and C and by analogy with b.131 (ob.1)
136	cl.1	stacc. added in as in B (b.144)
136	vl.solo	C, Fa: notes 1-2: $\vee \square$
137-138	vl.solo	C: b.137 note 1 to b.138 note 6: two slurs changed to one; Fa: b.137 note 1 to b.138 note 6: slur
140	cl.1	B: stacc.
141	va.	B: <i>stacc.</i> added in pencil (CN)
142	vl.solo	stacc. added by analogy with b.134
142	va.	C: note 3: $\text{♪} \tilde{\text{}}$
144	fl.1 cl.1	stacc. added as in B and by analogy with b.134 (vl.solo)
144	va.	C: note 3: $\text{♪} \tilde{\text{}}$
145	cl.	B: <i>p</i>
145	fg.1	D: <i>p</i>
146	va.	C: note 3: $\text{♪} \tilde{\text{}}$
148	vl.solo	Fa: <i>pp</i>
149	cl.1	C: <i>pp</i>
149	fg.1	B: <i>pp</i> changed to <i>ppp</i> in pencil (CN)
154-156	fg.	C: fg.1 and fg.2 have exchanged parts at page turn
156	cb.	<i>arco</i> added in accordance with D
157	fg.	marc. added as in B (fg.1) and by analogy with cl., va., vc. and with bb.104, 223 and in accordance with D
157	cor. cb.	<i>fz</i> added as in C (cor.) and by analogy with b.106





Bar	Part	Comment
158	fl. ob. vl.1,2	<i>fz</i> added as in C (fl.) and by analogy with b.107
158	cor. cb.	marc. added as in B and by analogy with b.156 and in accordance with D (cor.4)
159	fl. ob. vl.1,2	marc. added by analogy with b.157
159	cor. cb.	stacc. added by analogy with b.157; B (cb.): notes 2-3: marc.
159	va. vc.	E (va. Nos.2,3,4, vc. No.2): notes 5-6: marc.
160	fl. ob. vl.1,2	stacc. added by analogy with b.158
161	cl.1	C: <i>dim.</i> ; D: note 1: stacc.
161	fg.	stacc. added by analogy with cl., va., vc. and in accordance with D ; C: <i>molto dim.</i>
161	cor.	stacc. added by analogy with b.159 and b.161 (cb.); C: <i>dim.</i> , note 3: <i>pp</i> (page turn)
161	vl.1,2	C: note 2: <i>dim.</i> (page turn)
161	va. vc.	note 1: stacc. omitted as in B (vc.) and by analogy with cl.; E (va. No.3): note 1: <i>dim</i> added in pencil (CN); E (vc. No.2): note 4: <i>dim</i>
162	va.	E (va. No.3): note 1: <i>dim</i> added in pencil (CN)
162	vc. cb.	C: <i>mf</i> ; D: <i>mf</i> added in pencil, red crayon or blue crayon (CN?)
163	vl.1,2	stacc. added by analogy with b.162 (vc., cb.); C: <i>mf</i> ; C (vl.1): <i>dim.</i>
163	cb.	stacc. added by analogy with vc.
164	vl.solo	stacc. added by analogy with bb.73, 94
164	vl.1,2	stacc. added by analogy with b.163 (vc., cb.)
164	vc.	stacc. added as in B and by analogy with cb.; B: $\#$ added in pencil (CN?)
164	cb.	B: $\#$ added in pencil
165	cl. fg.	C: <i>p</i>
165	fg.2	<i>f[♯]-g</i> emended to <i>d-e</i> as in B, C, D
165	vl.solo	note 3: stacc. added by analogy with b.74 and in accordance with Fa
166-167	vl.solo	Fa: b.166 note 1: marc., b.166 note 2 to b.167 note 6: marc. and stacc.
166	vl.1,2 va. vc.	C: <i>p</i>
166	va.	E (va. Nos.2,4): <i>pizz</i>
168	cl.2	C: <i>f[♯]-g[♯]</i>
168	vl.solo	ten. added by analogy with b.166
170	fg.1	stacc. added as in B and by analogy with fg.2 and in accordance with D
171	fg.1	C: <i>c[♯]</i>
171	fg.2	C: <i>A</i>
171	vl.solo	note 3: stacc. added by analogy with bb.174, 176 and b.80 and in accordance with Fa ; C: notes 2-3: stacc., note 3: \circ , note 4: marc.
172	vl.solo	Fa: note 1: marc.
173	vl.solo	stacc. added by analogy with bb.166, 170 and b.82
174	cl.1	D: <i>p</i>
175	vl.solo	C: note 1: <i>p</i>
177	vl.solo	C: note 1: <i>p</i>
178	vl.solo	stacc. added by analogy with bb.174, 176; Fa: note 3: $\text{♪} \tilde{\text{}}$; Fa: note 3: stacc.
178	vl.1,2	C: note 3: ♪
179	cl.	note 1: <i>f[♯]</i> emended to <i>g[♯]</i> as in C and by analogy with b.180 (cor.3); B: note 1: <i>f[♯]</i>
180	va.	E: <i>fz</i> ; E (va. No.3): notes 1-3: ——— added in pencil (CN?)
180	va. vc.	B: <i>fz</i> ; C: note 3: ♪
181	fg.2	B: erasure; C: 





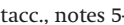

Bar	Part	Comment
181	cor.3	B: <i>solo</i> added in pencil (CN?)
181	vl.solo	note 2: stacc. added by analogy with b.179
182	fg.1	C: <i>d'</i> ten. and marc.
182	vl.solo	2 (fingering) added by analogy with bb.84, 104
183	fl.2	<i>Muta in picc.</i> added as in B b.198 (fl.1)
183	ob.1 fg.	C: notes 1-3: ten. and marc.
183	fg.1	C: notes 1-3: <i>d'</i> crossed out and changed to <i>d</i>
183	cor.1	end of slur emended from note 2 by analogy with ob.1, fg.1, vl.1,2, va. <i>espressivo</i> added by analogy with vl.1
183	vl.2 va.	E (va. No.2): stacc.
183	va.	D: <i>f</i>
183	cb.	— added in as in B, C and by analogy with str. and in accordance with D
184	ob.1 fg.1 cor.1	C: <i>Clar i B</i>
184	cl.	C: note 2: stacc.
185	ob.1 fg.1	C: <i>mp</i>
185	str.	C: note 2: stacc.
186	ob.1 fg.1	slur added by analogy with the other str. and in accordance with D
186-190	va.	C: <i>poco calando</i>
193	vl.1	C:
194	fl.1 cl.	C: stacc.
194	cl. fg.1	B, C: note missing
194	cor.1	C:
194	str.	C: empty bar
194 ^{II}	fl.1 cl.	B:
194 ^{II}	cl.2	C:
194 ^{II}	str.	C: note 2: <i>p</i>
194 ^{II}	vl.1	<i>simplice</i> emended to <i>semplice</i> ; B, C: <i>simplice</i>
195		C: notated for cl. (Bb)
196-222	cl.	C: note 3: stacc.
197	fg.1	picc. moved from 1st staff to 2nd staff, fl.1 bb.200-202 moved from 2nd staff to 1st staff in accordance with D ; B: 1st staff: <i>fl: piccolo</i> ; C: <i>fl.picco.</i>
198-202	fl.1 picc.	C: <i>mf</i>
198	picc. ob.1	D: <i>p</i>
199	ob.2	marc. added as in C and by analogy with ob.2 and in accordance with D ; <i>pp</i> added as in C and by analogy with ob.2 and in accordance with D
199	cl.2	C: <i>p</i> —
201	cor.	C: <i>p</i> —
202	fg.2	<i>pp</i> added by analogy with fg.1
202	cor.1,3,4	stacc. added as in C and by analogy with fg.2
202	vl.solo	B: <i>mp</i> added in pencil (CN); Fa: <i>p</i>
203	vl.solo	Fa: note 3: [sul] A, stacc.
203	va.	<i>pizz.</i> added as in B, C and by analogy with vl.1,2 and in accordance with E
204	vl.solo	Fa: note 3: stacc.
205	vl.solo	C: note 3: °
211-212	vl.solo	Fa: b.211 note 1 to b.212 note 12: one slur
212	cor.1	(<i>a'</i>) omitted as in C
212	cor.3	(<i>a'</i>), ten. added as in C and by analogy with ob.1, fg.1 and in accordance with D ; B: (<i>a'</i>) inserted in cor.1 in connection with page turn
212	vl.1,2 va.	ten. added by analogy with ob.1, fg.1
213	ob.1 fg.1	C: note 2: stacc.
214	fl.1	B: <i>fl gr.</i> C: <i>fl fl.gr</i>
214	ob.1 fg.1	C: note 2: stacc.
214-216	cl.	C: notated for cl. (Bb)
215	cl.1	marc. added as in B, C and by analogy with cl.2


Bar	Part	Comment
216	vl.solo	Fa: note 1: <i>mp</i>
217	vl.solo	C: notes 1-6: slur
220	vl.solo	Fa: notes 5-6: <i>calando</i>
221		<i>calando</i> added by analogy with vl.solo
221	cl.	C: <i>Clar. In A</i>
221	vl.solo	B: notes 1, 3: 2, 3 (fingering)
222		<i>a tempo</i> added as a consequence of <i>calando</i> b.221
223-227	fl.1 picc.	picc. moved from 1st staff to 2nd staff and fl.1 from 2nd staff to 1st staff in accordance with D ; C: 1st staff: <i>piccolo</i>
223	fg.	C: <i>ff</i>
223	va. vc.	<i>fz</i> added as in B and by analogy with cl. and fg. and in accordance with D, E (va.)
224	ob.2	<i>fz</i> added as in B and by analogy with ob.1
224	vl.1,2	<i>fz</i> added as in B and by analogy with fl., ob.1 and in accordance with D, E (vl.2); C: notes 1-3: marc.
224	cb.	C: notes 1-2: marc.
225	fg.	note 5: marc. omitted by analogy with cl. and with b.159 and in accordance with D
225	vc.	E: notes 5-6: marc.
226	cb.	C: notes 1-2: marc.
227	fg.2 cor.1	D: <i>molto dim.</i>
227	tr.	<i>dim.</i> moved from b.226 and emended to <i>molto dim.</i> by analogy with cor.1 and the other parts; B: <i>p</i>
227	vl.2	E (vl.2 No.3): <i>p</i> added in pencil (CN)
228	picc.	<i>muta in fl.gr.</i> added as in B (b.237)
228	cor.1	<i>p</i> added as in C and by analogy with tr.
228-229	cor.3,4	stacc. added by analogy with cb. and bb.229-230 (vl.1,2)
228	tr.	C: <i>pp</i>
228	vl.1,2	<i>fz</i> added by analogy with ob.1 and bb.224, 226
228	va.	E (va. Nos.2,4): —
229	cb.	stacc. added by analogy with b.228 and bb.229-230 (vl.1,2)
230	vl.solo	C: <i>mf</i>
230	va.	C: <i>pp</i>
231	vl.solo	Fa: note 1: <i>mf</i>
231	vl.1,2	C: <i>pizz pp dim</i>
233	vl.solo	stacc. added by analogy with b.232 notes 2-3, b.234 notes 2-3; Fa: b.233 notes 1-6: stacc.
234-236	ob.2	stacc. added by analogy with bb.234-235 (ob.1) and in accordance with D
234	vl.1	<i>pp</i> added as in C and by analogy with b.238 (va.)
235-236	vl.solo	stacc. added by analogy with b.232 notes 2-3, b.234 notes 2-3; Fa: b.233 notes 1-6: stacc.
235-236	vl.solo	C: b.235 note 3: <i>f[♯]m</i> , notes 4-5: <i>e[♯]m-f[♯]m</i> , b.236 notes 2-3: <i>d[♯]m-e'</i> added under <i>d[♯]m-e[♯]m</i> ; B:
236	ob.1	stacc. added by analogy with fg. and b.170 (cl., fg.) in accordance with D
237	vl.solo	stacc. added as in B, C and by analogy with b.231 and in accordance with Fa (note 4); C: note 4: <i>f[♯]m</i>
238	vl.solo	ten. added by analogy with b.234; C, Fa: note 1: <i>b[♯]m</i>
238	va.	C: <i>p</i>
240	cl.2	stacc. added by analogy with cl.1 and in accordance with D


Bar	Part	Comment
240	vl.solo	ten. added by analogy with b.234
242	va.	C: pizz.
242	va. vc. cb.	stacc. added as in C (notes 2-3) and by analogy with bb.100, 102, 178, 180 and E (vc. No.3); C: note 1: marc.
244	cl.1	stacc. added by analogy with vl.solo
244	vl.solo	C: note 1: V, note 6: \square
245	vl.solo	Fa: notes 1-12: slur
246	tr.	stacc. added as in B and by analogy with cor.
246	vl.solo	B: chord 1: stacc.; C, Fa: chord 1: e, 'b ⁵ , e''
248	tr.	B: note 3: stacc.
249	ob.	stacc. added by analogy with fg. and b.253 (ob.1) and in accordance with D (ob.1)
250	fl. cl. vl.2 va.	note 3: stacc. added by analogy with vl.1 and in accordance with D (vl.2)
251-254	ob.2	C:
		
253	ob.2	stacc. added by analogy with ob.1 and in accordance with D
253	cl.1	stacc. added by analogy with cl.2 and in accordance with D
254	fg.	stacc. added by analogy with tr.
254	vc. cb.	stacc. added by analogy with vl.2
255	cl.1 fg.	C: <i>p</i>
258	cor.1,2	C: <i>pp</i>
258	vl.solo	Fa: notes 2-3: slur
260	fl.1	note 4: stacc. added by analogy with note 2
260	cl.2	<i>pp</i> added by analogy with the dynamic level in fl., cl.1, fg. and in accordance with D
262	vl.solo	Fa: note 3: \downarrow , chord 1: <i>ff</i>
262	cb.	C: stacc.
263	vl.solo	chord 3: marc. emended to ten. as in B, C
264	ob.2	B: notes 1-2: stacc.
264	va.	C: <i>div.</i>
266	vl.solo	chord 1: marc. added as in C and by analogy with b.262 and in accordance with Fa ; chord 2: marc. added by analogy with b.262 and in accordance with Fa
266	va.	D: chord 1: marc.
267	vl.solo	chord 2: marc. added as in B, C and in accordance with Fa
267	vl.solo	chord 3: ten. added as in B, C and in accordance with Fa
268	tutti	marc. added by analogy with b.264
269	tutti	marc. added by analogy with b.265
269	va.	chord 4 bottom note: a' emended to g' by analogy with fl.1, ob.1, cl.1, cor.1, vl.1
270	fl.2	note 3: stacc. added as in B and by analogy with fl.1, ob., fg. and in accordance with D
270	vl.solo	chord 1 bottom note: g [#] emended to g in accordance with E ^b major chord and by analogy with b.271 chord 1; B, C: g [#]
271	vl.solo	C: chord 1 bottom note: b ⁵
272	tutti	note 1: <i>ff</i> added as in C (vl.1, cb.) and by analogy with bb.264, 268
272-273	tutti	b.272 note 1 to b.273 note 6: marc. added by analogy with bb.264-265
272	fl. ob.	B: notes 1-2: stacc.
273	vl.2	C: note 6: d''
274-276	vl.solo	B, C: b.274 rest 3, b.275 rests 1-3, b.276 rests 1-3: \ddagger instead of \ddagger


Bar	Part	Comment
275-278	fg.2	D: b.275 to b.278 note 1: notated in bass clef
276	ob.1	C: note 3: <i>f</i>
276	cl.1 vl.1,2	C: note 1: <i>f</i>
276-277	cl.1	C: b.276 note 1 to b.277 note 4: marc.
277	cl.	C: note 5: \downarrow (g'')
277	fg. cor. tr.	C: note 1: <i>f</i>
277-278	va. vc. cb.	D: b.277 note 1 to b.278 note 1: notated in bass clef
277	cor.3,4 tr.	B: note 1: <i>f</i>
278	fl.	B: note 1: <i>f</i>
278	ob. cl. fg. cor.	C: note 1: <i>ff</i>
278	cl.	C: note 1: \downarrow (c'')
278	cor.1,2	C: note 1: \downarrow (g')
278	vl.1	note 1: ° added as in B, C
278	vl.2	note 1: ° added as in B (vl.1), C
279	ob.2	C: note 5: c [#] '
279	cl.2	C: note 2: a'
279	va. vc. cb.	stacc. added by analogy with b.94 (vl.solo), b.378 (vl.solo), bb.445, 502
280-288	fl.1	C: b.281 note 2 to b.283 note 1, b.283 note 2 to b.288 note 3: slurs
280-288	fl.2	C: b.281 note 2 to b.283 note 1, b.283 note 2 to b.288 note 2: slurs
280	cl.2	B: \downarrow (error in B)
280	vl.1	C: note 3: \downarrow
280	vc. cb.	note 3: stacc. added by analogy with va. and in accordance with C
281	cl.1	note 2: b ⁵ ' emended to b ^b ' as in B and by analogy with fl.1, ob.1
281-283	cor.2	D²: b.281 note 2 to b.282 note 1: <i>f</i>
281-282	cor.3	———— added in pencil (CN?)
281-282	cor.3	D²: b.281 note 2 to b.282 note 3: <i>f</i>
281-282	cor.3	———— added in pencil and blue pen (CN?)
281	str.	ten. added by analogy with b.75 (vl.solo), b.96 (vl.solo), b.166 (vl.solo), b.447 (vl.solo)
283-285	cor.2	D²: b.283 note 2 to b.285 note 1: <i>f</i>
283-284	cor.3	———— added in pencil and blue pen (CN?)
283-284	cor.3	D²: b.283 note 2 to b.284 note 3: <i>f</i>
283-284	cor.3	———— added in pencil and blue pen (CN?)
283	vc. cb.	ten. added by analogy with vl.1,2, va.
283	cb.	notes 2-3: stacc. added by analogy with b.281 and by analogy with vl.1,2, va., vc., and in accordance with E
284	vl.1,2	notes 1-6: stacc. added by analogy with b.282 and by analogy with va., vc., cb.
285	vl.1	note 3: stacc. added as in B, C
285	vl.2 cb.	note 3: stacc. added as in B (vl.1), C
285	va. vc.	note 3: stacc. added as in B (vl.1)
286	va. vc. cb.	note 1: ten. added by analogy with vl.1,2; C (cb.): note 1: marc.
287-288	cor.2	b.277 note 2 to b.278 note 1: tie added as in B and by analogy with cor.4
287	str.	notes 1-6: stacc. added by analogy with b.286 notes 2-3
290	cl.	<i>fz</i> emended from note 4 to note 5 as in B ;
290	fg.	B: note 5: <i>fz</i> added with blue pen (CN)
290	fg.	<i>fz</i> emended from note 4 to note 5 as in B ;
290	fg.	B: note 5: <i>fz</i> added in pencil (CN)
290	vl.2 va.	<i>fz</i> emended from note 4 to note 5 as in B
290	cb.	B: note 1: <i>fz</i> added in pencil (CN); C: note 1: marc.



Bar	Part	Comment
291	fl.1 ob.1 vl.1	B: note 1: <i>fz</i> added in pencil (CN)
292	cl. fg. vl.2 va.	<i>fz</i> emended from note 4 to note 5 as in B ; B: <i>fz</i> added in pencil (CN)
292	cb.	B: note 1: <i>fz</i> added in pencil (CN)
293	fl.1 ob.1 vl.1	B: note 1: <i>fz</i> added in pencil (CN)
293	fg.	notes 1-6: stacc. added by analogy with cl. and as in C (notes 1-2)
293	cb.	C: notes 1-2: stacc.
294	fl.	notes 2-3: <i>c^{##}</i> emended to <i>d^{##}</i> as in C and in accordance with vl.1
294	ob.	notes 2-3: <i>c^{##}</i> emended to <i>d^{##}</i> as in C and in accordance with vl.1
295-296	va.	notes 1-6: stacc. added by analogy with vl.2 and in accordance with C (b.296 notes 1-6)
296	cl.2 fg.2	<i>dim.</i> added as in B and by analogy with cl.1, fg.1
296	cor.	<i>dim.</i> emended from b.297 to b.296 as in C (page turn in B)
296-297	cor.	b.296: <i>♪</i> emended to <i>♪</i> as in C and in accordance with D ; b.296 note 1 to b.297 note 1: tie added as in C and in accord- ance with D ; B: b.296 note 1: no tie, b.297: beginning of tie open (page turn bb.296-297)
296	vl.1	<i>dim.</i> omitted as in B, C
298-299	vl.2	C: b.298 notes 1-4, b.299 notes 1-4: slurs
298	va. cb.	note 1: <i>dim.</i> added as in B and by analogy with vl.2, vc.
299-300	va. cb.	<i>sempre dim.</i> added as in B and by analogy with vl.2, vc.
300-304	vl.2	C: b.300 note 1 to b.301 note 4, b.302 note 1 to b.304 note 2: slurs
301	vc.	B: <i>ppp</i>
301	cb.	B, C: <i>pp</i>
304	vl.solo	C, Fa: <i>♪</i>
304	vl.2	C: <i>pp</i>
304	vc. cb.	C: <i>d[#]</i> instead of <i>d^{#'}</i>
309	ob.1	note 1: marc. added by analogy with b.305
310	ob.1	note 2: marc. added by analogy with b.306
313	fl. cl.	C: <i>p</i>
319	vl.solo	C: note 1: 2
320	vl.solo	C: note 1: 4, note 2: 4
321	va.	note 3: stacc. added by analogy with b.325
322-327	fg.	C: notated in tenor clef
323	vl.solo	B: note 6: <i>d^{##}</i> changed to <i>d^{##}</i> in pencil
324	fg.	C: <i>♪</i>
324	vl.solo	note 3: marc. emended from note 2 as in B, C and in accordance with Fa
327-329	vl.solo	C: b.328 note 1: beginning of slur
328	fl.2	B: <i>d^{##}</i> changed to <i>f^{##}</i> in ink; C: <i>♪</i> (<i>d^{##}</i>)
329-331	fg. vl.solo	C: 
329-332	fg.1	C: b.333 note 1: end of slur
330-332	fg.1	<i>cresc.</i>  added as in B and in accordance with fg.2
330-332	fg.2	C: b.333 note 1: end of slur
330	vl.solo	C: note 1: <i>g^{##}</i>
331-332	vl.solo	Fa: b.330 note 1: beginning of 
331-333	vl.solo	B: b.331 note 2 to b.333 note 1:  <i>mf</i> added in pencil (CN?)
332-338	ob. fg. cor.	C: <i>♪</i> instead of <i>♪</i> . (error in C)
333	ob.2	<i>g^{#'}</i> emended to <i>g[#]</i> in accordance with cor.1 and vl.solo (note 2)
333	vl.solo	Fa: note 1: <i>f</i>
336	vl.solo	C, Fa: note 3: <i>g^{#'}</i>


Bar	Part	Comment
337-339	ob.1	superfluous slur omitted as in B, C ; bb.338-339: tie added as in B, C and by analogy with cor.3 and in accordance with D
337-339	cor.3	superfluous slur omitted as in C and in accordance with D
338	vl.solo	Fa: note 1: <i>dim.</i>
338-340	vl.solo	Fa: b.338 note 3 to b.340 note 2: <i>poco rall.</i> ---
339	cor.	C: <i>ppp</i>
339	cor.1,2	<i>pp</i> added as in B and by analogy with cor.3,4
339	vl.solo vl.2 cb.	C: <i>poco rall.</i>
340	vl.solo	note 1: ° added as in B
341	vl.solo	B: <i>p</i> added in pencil (CN)
343-344	vl.solo	B:  added in pencil (CN); Fa:  missing
345	cl.1	note 1: <i>d[']</i> emended to <i>d^{b'}</i> as in B and by analogy with b.341 note 1 and by analogy with cor.1
345	cor.1,2	B: <i>ppp</i>
345	vl.solo	Fa: <i>♪</i> (printer's error)
345	vc. cb.	note 1: <i>arco</i> added as in C
347-348	cl.2	b.347 to b.348 note 1: tie added as in B, C and by analogy with cor.2
348	vl.solo	note 4: <i>c^{##}</i> emended to <i>c^{##}</i> as in C and in accordance with Fa
348-349	vl.solo	B:  added in pencil (CN)
353	cb.	note 4: stacc. added by analogy with fg., vc.
354-374	fl.	fl. parts exchanged such that fl.2 alternates with picc.; A, B: fl.1 alternates with picc.; C: fl.2 alternates with picc.
354	fg. vc. cb.	note 1: stacc. added by analogy with b.350
356	vl.2	C: note 6: <i>g^{##}</i>
357	vl.1	note 1: ° added as in B, C; D¹ (vl.1 No.1): note 1: ° added in pencil
357-359	vl.1	C: end of slur b.358 note 7 instead of b.359 note 1
359-360	vl.1	C: b.359 note 2 to b.360 note 7: slur
360	fl.1	C: note 7: <i>d^{b'''}</i>
360	vl.1	C: note 8: <i>fz</i>
360	vl.2	C: note 7: <i>d^{b''}</i>
361	fl.1	C: note 3: <i>b^{b''}</i>
362	cor.2	ten. omitted as in B, C
362	cor.4	<i>f^{b'}</i> emended to <i>f'</i> as in B, C and by analogy with cor.2
362-363	vl.1	C: end of slur b.362 note 7 instead of b.363 note 1
362-364	va.	B, C: b.362 notes 2-3, b.363 notes 1-7: slurs
362-364	cb.	B: b.362 notes 2-3, b.363 note 1 to b.364 note 1: slurs; C: b.362 notes 2-3, b.363 notes 1-7: slurs
366	cl.2 cor.	marc. added by analogy with ob.
367	picc.	<i>cresc.</i> added as in B and by analogy with cl.1, vl; B: <i>cresc -- cen -- do</i>
367	fl.1	notes 2-3: stacc. added as in C and by analogy with cl.1
367	cor.3,4	<i>cresc.</i> added as in B and by analogy with cor.1,2
367	cb.	<i>cresc.</i> added as in B and by analogy with va., vc.; B (bb.367-368): <i>cresc -- cen -- do</i>
369	ob. cl.2	note 2: <i>fz</i> added by analogy with cor., tr.
369	cl.1	C: notes 2-6: stacc.
369	cor.	C: 
369	vl.1	C: notes 2-3: stacc., notes 5-6: 
369	va. cb.	C: notes 5-13: 


Bar	Part	Comment
369-370	va. cb.	C: b.369 notes 1-8, 9-13: slurs
369	va.	note 5: c^{\sharp} emended to c'' by analogy with fg., vc., cb.
370	fl.1	C: note 1: f
370	cl.1	note 1: marc. added by analogy with vl.1,2
370-378	timp.	C: 
370	vl.1,2	B: ff added in pencil (CN)
370-371	vl.2	b.370 note 2 to b.371 note 5: slur emended to two slurs b.370 notes 2-11 and b.371 notes 1-5 as in C and by analogy with vl.1 and in accordance with E
370	cb.	C: note 1: marc., notes 2-4: stacc.
373	fl.1	rest 1: γ corrected to γ as in C
373-374	cor.2	tie added as in B and by analogy with cor.1
374-375		B: double bar line missing; C, Fa: double bar line and D major key signature only inserted between b.377 and b.378
374	cl.1 vl.1,2	C: γ
374	timp.	C: <i>dim.</i>
374	vl.solo	Fa: note 1: ff
375-376		C: <i>hertil s. 154</i> added in ink (CN, refers to ink fair copy p. 154)
377	timp.	B: note 1: <i>dim.</i>
378	timp.	C: p
378	vl.solo	B: <i>Cadenza</i> added in mauve crayon (CN)
378	vl.solo	rest 1: γ emended to γ in accordance with C, Fa
378	vl.solo	notes 29, 36: it cannot be said for certain whether f' or f^{\sharp} is meant
378	vl.solo	Fa: notes 45, 53: g^{\sharp}
378	vl.solo	Fa: note 63: f , note 63: stacc. missing
378-379	vl.solo	C: b.378 note 63 to b.379 note 4: <i>Sul G</i>
379	vl.solo	Fa: notes 1-2: <i>sul G</i>
379	vl.solo	B: note 1: e' changed to e^{\sharp} in pencil (CN?), note 2: f' changed to f^{\sharp} in pencil, crossed out again
380-381	vl.solo	Fa: b.380 chord 2 to b.381 chord 6: marc.
381	vl.solo	C: chords 1-2: 1,3
381	vl.solo	chord 4 bottom note: \sharp added
382	vl.solo	Fa: chord 2: d' missing
382	vl.solo	chord 2 middle note: \natural added
383	vl.solo	B: beginning of top slur changed from note 1 to note 2 (CN); C: note 7: g'' ; Fa: chord 1: stacc., note 7: $^{\circ}$
385	vl.solo	B: chord 2: bottom note (d') missing
388, 389,		
390	vl.solo	Fa: notes 1, 9: stacc., notes 2-8, 2-9: slurs
389	vl.solo	C: note 9: V
391	vl.solo	C, Fa: note 9: \natural
392	vl.solo	C: notes 1, 2: V , chords 1, 2: \natural , note 2: e'
392	vl.solo	Fa: chord 3 top note: c^{\flat} instead of c''
392, 393	vl.solo	Fa: notes 1, 2, 3: V , chords 1, 2, 3: \natural
393	vl.solo	C: note 1: f^{\sharp}
394	vl.solo	Fa: notes 1-3: marc.
395	vl.solo	B, C: note 2: c^{\sharp} ; C, Fa: note 4: $^{\circ}$; Fa: notes 5-6: slur and stacc.
398	vl.solo	Fa: note 4: <i>dim.</i>
398-399	vl.solo	b.398 note 3 to b.399 note 10: slur added by analogy with b.396 note 3 to b.397 note 10 and in accordance with Fa, C: b.398 note 3 to b.399 note 9: slur, b.398 note 4 to b.399 note 10: slur

Bar	Part	Comment
400	vl.solo	C: notes 1-8, 2-9: slurs; Fa: note 2: beginning of slur
401	vl.solo	note 1: γ corrected to γ as in B, C
401	vl.solo	note 9: stacc. added as in B and by analogy with b.400 and in accordance with Fa
401	vl.solo	C: end of slur changed to note 9 (CN); Fa: note 9: end of slur; Fa: note 1: <i>dim.</i> , notes 4-6: <i>sul A</i>
402	vl.solo	C: notes 8-9: <i>sul A</i> , note 8: 2, note 9: 3, 0; Fa: notes 8-9: <i>sul A</i> ---, note 9: 3, 0
403	vl.solo	<i>sul D, A</i> added as in B
403	vl.solo	C: note 1: 2
404	vl.solo	notes 5-6: <i>dim.</i> added as in C
405	vl.solo	<i>poco rall.</i> added as in C
406	vl.solo	Fa: notes 2-3: <i>rall.</i>
407	vl.solo	bar inserted after b.407 as in correction in C and in accordance with Fa, C: after note 4 tie γ bar line γ have been added in ink;
		A: 
408	vl.solo	B: note 2: c^{\sharp} changed to c'' in pencil (CN); C: c^{\sharp}
408	vl.solo	Fa: <i>quasi andantino</i>
408-410	vl.solo	C, Fa: middle part b.408 note 1 to b.410 note 1: slur
409, 410,		
412, 413,		
414, 415,		
416	vl.solo	B: upper part: e'' and symbol for left-hand pizzicato added in pencil (CN)
410	vl.solo	B, C: middle part note 3: c^{\sharp}
410-411	vl.solo	C, Fa: middle part: end of slur b.412 note 1 instead of b.411 note 5
411	vl.solo	note 2: c^{\sharp} emended to c'' as in C and in accordance with Fa
412	vl.solo	C: middle part note 3: c^{\sharp}
412-413	vl.solo	C, Fa: middle part: end of slur in b.414 note 1 instead of b.413 note 3
414-416	vl.solo	Fa: middle part: end of slur b.415 note 4 instead of b.416 note 1
415	vl.solo	C: middle part note 4: c^{\sharp} , middle part note 5: 2
416	vl.solo	C: lower part note 1: <i>trem.</i> , middle part note 1: 0
417	vl.solo	lower part notes 1-6: slur added by analogy with b.419 and in accordance with Fa
417	vl.solo	lower part note 5: \flat added in accordance with Fa
418	vl.solo	lower part notes 1-2, 3-4: slur added by analogy with b.420; Fa: lower part notes 1-16: slur (in Fa tremolo is notated in hemidemisiquavers)
418	vl.solo	Fa: 1st quaver: ffz
418	vl.solo	lower part note 2: \natural added in accordance with Fa
418	vl.solo	3rd quaver: p added as in B, C and in accordance with Fa
419	vl.solo	C: lower part note 2: g
419	vl.solo	lower part note 5: \flat added as in C and in accordance with Fa
420	vl.solo	C: 1st quaver: f ; Fa: 1st quaver: ffz
420	vl.solo	Fa: upper part notes 1-2: slur, lower part notes 1-24: slur (in Fa , tremolo is notated in hemidemisiquavers)

Bar	Part	Comment
420	vl.solo	lower part note 2: ♯ added in accordance with Fa
421	vl.solo	Fa: note 1: <i>p</i>
421	vl.solo	C, Fa: lower part note 6: <i>g'</i>
421	vl.solo	C: upper part notes 1-3: [sul] <i>D</i> ---; Fa: upper part notes 1-6: [sul] <i>D</i> ---, lower part note 1: [sul] <i>G</i>
423	vl.solo	C: upper part note 3: <i>c^{♯'''}</i>
424-426	vl.solo	Fa: <i>cresc.</i> (b.424 3rd quaver) and <i>poco accel.</i> (b.426 1st quaver) instead of <i>accel.</i> and <i>cresc.</i> (b.425)
425	vl.solo	C: <i>poco accel.</i> ---
425	vl.solo	lower part notes 1-2: slur added by analogy with b.424 and in accordance with Fa
426	vl.solo	B: <i>cresc.</i>
428	vl.solo	note 1: ° added as in B, C and in accordance with Fa
428	vl.solo	C: note 2: 4, note 15: <i>c^{♯'}</i> ; Fa: note 1: <i>f</i>
428-429	vl.solo	C: b.428 note 1 to b.429 note 1: slur
429	vl.solo	B, C: note 3: <i>g'</i> , note 6: <i>g''</i> ; C: note 8: stacc., note 10: <i>c^{♯'}</i> ; Fa: note 8: °
430	vl.solo	C: note 4: <i>c^{♯''}</i> , note 7: <i>c^{♯'''}</i> ; Fa: note 8: °
432-434	vl.solo	b.432 note 10 to b.434 note 1: <i>Sul G</i> --- added as in C and in accordance with Fa, B: b.433 notes 2-4: <i>sul G</i> added in pencil
434	vl.solo	B: <i>reste</i> added in pencil, note 1: 2 added in pencil (CN?), notes 2-3: 0 added in pencil (CN?)
434	vl.solo	B: notes 1, 4, 7: lower part (hemidemi-semiquavers (?): <i>a⁴a⁴b³</i>) crossed out in pencil (CN?); C: note 1: lower part <i>a'</i> added in blue crayon, note 4: lower part <i>a'</i> (<i>a'</i>), note 7: lower part <i>b^{b'}</i> added in blue crayon (CN), note 10: lower part <i>a'</i> added in blue crayon (CN)
434	vl.solo	Fa: notes 1-12: different beaming
		
434	vl.solo	notes 2-3: <i>sul D, A</i> added as in C
434	vl.solo	B: note 7: <i>b^{b'}</i> ; Fa: notes 1, 7: marc., note 13: [sul] <i>D</i>
435-436	vl.solo	Fa: b.435 to b.436 note 2: <i>sul G</i> ---
436	vl.solo	B: note 1: lower part <i>a'</i> crossed out in pencil (CN?), note 7: lower part: <i>b^{b'}</i> , note 10: lower part <i>a'</i> ; C: note 1: lower part <i>a'</i>
436	vl.solo	notes 2-3: <i>sul D, A</i> added as in C
436	vl.solo	C: notes 10-14: slur; Fa: notes 1-12: beaming as in Fa b.434, note 13: [sul] <i>G</i>
437	vl.solo	note 4: <i>sul D</i> added as in C and in accordance with Fa: ° added as in C; C: <i>dim.</i>
438	vl.solo	note 1: <i>b</i> above <i>tr.</i> added as in B, C and by analogy with b.440 and in accordance with Fa; note 4: <i>sul G</i> added as in C and in accordance with Fa; C: notes 1-5: [sul] <i>G</i> ---
439	vl.solo	Fa: note 4: [sul] <i>D</i>
440	vl.solo	Fa: note 4: [sul] <i>G</i>
442	vl.solo	C: <i>dim</i>
444-445	vl.solo	Fa: double bar line between the bars
445	vl.solo	B: notes 1-2: slur; C: note 2: <i>pp</i>
445	vl.solo	Fa: note 3: <i>p</i> , note 3: stacc. missing, note 3: <i>a'</i> (error in rhythm)

Bar	Part	Comment
446	vl.solo	note 3: stacc. added by analogy with bb.74, 95; note 4: stacc. added by analogy with bb.74, 95 and as in C and in accordance with Fa
446	vl.solo	Fa: note 1: [sul] <i>G</i>
446-451	str.	stacc. added by analogy with bb.74-79
447-448	vl.solo	Fa: b.447 note 2 to b.448 note 6: stacc. and marc.
448	vl.solo	notes 1-6: stacc. added by analogy with b.76, b.447 (notes 2-3)
449	vl.solo	note 1: ten. added by analogy with bb.77, 98
450-451	vl.solo	b.450 notes 1-6, b.451 notes 2-7: stacc. added by analogy with bb.78-79, b.449 (notes 2-3) and in accordance with Fa
452	vl.solo	note 3: stacc. added by analogy with b.80
453	vl.solo	note 1: ten. added by analogy with bb.172, 447
453, 455	vl.solo	notes 2-3: stacc. added by analogy with bb.81, 447, 449 and in accordance with Fa
454-460	cor.4	notation in bass clef changed to modern notation in treble clef; B: notated in bass clef
454	vl.solo	notes 1-6: stacc. added by analogy with b.82 and in accordance with Fa
455	vl.solo	note 1: ten. added by analogy with bb.77, 98, 449
456	vl.solo	notes 1-6: stacc. added as in C (notes 1-3) and by analogy with b.82 and in accordance with Fa
457	ob.	C: note 1: stacc.
457	vl.solo	C: note 4: <i>f</i> , note 6: <i>c^{♯'''}</i>
457-458	vl.solo	Fa: b.457 notes 4-7, b.458 notes 1-12: slurs
457	vl.1,2 va. vc.	C: note 1: <i>mp</i>
457	vl.1,2 vc. cb.	C: note 1: marc.
457	vl.2	C: notes 2-3: stacc.
459	fl.1 cl.1	B:  added in pencil
459	fl.1 cl.1	note 5: stacc. added by analogy with vl.1 and as in C
459-460	vl.solo	C, Fa: b.459 notes 6-9, b.460 notes 1-12: slurs
461	cl. fg. vl.2 va.	C: note 1: <i>f</i>
461	cl.2	C: notes 1-2: stacc.
461	vl.solo	note 2: ° added as in B and in accordance with Fa
462-463	cl. fg. vl.2 va.	b.462 note 1 to b.463 note 4: marc. added by analogy with b.461 and by analogy with b.85 note 1 to b.87 note 4 (str.), b.105 note 1 to b.106 note 4 (vl.2, va.), b.158 note 1 to b.159 note 4 (va., vc.), b.224 note 1 to b.225 note 4 (va., vc.) and as in C (vl.2, b.462 notes 1-2)
462	cor.3,4	C: note 1: <i>f</i>
462	cor.3,4	notes 1-2: marc. added as in C and by analogy with vc., cb.
463	fl. ob. cor.1,2	notes 1-2: marc. added by analogy with vl.1
464	vl.1	C: note 1: <i>fz</i>
465-466	vl.solo	F: four extra bars of piano accompaniment without violin inserted between b.465 and b.466. F has a total of 28 bars between Letters S and T. A, Fa have 24 bars
466	fg.	 added by analogy with ob., vl.2, va.
467	cl.2 fg.2	<i>dim.</i> added as in B and by analogy with cl.1, fg.1

Bar	Part	Comment
467	cor.3,4	C: <i>dim</i>
467	cb.	B: <i>dim.</i>
468	vl.1	C: note 2: <i>c[♯]</i>
468	vl.2 va.	B: <i>dim.</i>
468-469	vl.2	C: b.468 note 3 to b.469 note 2: <i>molto dim.</i>
468	va.	C: notes 4-6: <i>molto</i> [dim]
469	vl.solo	B: notes 1-2: notes and ten. added in pencil (CN); C, Fa: <i>tranq.</i> ; Fa: note 1: V <i>p</i> emended from b.470 note 1 to b.469 note 1 in accordance with C, Fa (page turn in B)
469-470	vl.solo	B: note 3: <i>pp</i> ; C: note 4: <i>pp</i>
469	vl.2	C: note 3: <i>pp</i>
469	va.	C: note 1: <i>pp</i>
469	cb.	C: <i>p</i>
470	cor.1	C: after b.475 an extra bar identical to b.475 has been inserted, other parts: blank
475	vl.solo	<i>pp</i> moved from fg.2 to fg.1 as in B
476	fg.1	B: <i>d-F[♯]</i> added in same staff as fg.1 in pencil (CN)
476-477	fg.1	note 5: stacc. added as in B, C and in accordance with Fa
476	vl.solo	tie added as in B and in accordance with D
478-479	fg.1	Fa: b.478 note 1 to b.479 note 3: slur <i>pp</i> added as in B and in accordance with ob.1
478-479	vl.solo	Fa:  missing
479	fl.1	Fa: b.484 note 6: end of slur
482-483	vl.solo	notes 1-2: marc. added as in C (vl.1) and by analogy with b.262 (vl.solo), b.491
484-485	vl.solo	notes 2-3: marc. added as in C (vl.1) and by analogy with b.262 (vl.solo), b.491
485	fl. ob. cor.1,2 tr.	chord 1 to note 1: marc. added as in C (vl.1) and by analogy with b.262 (vl.solo), b.491
485	cl.	C: chord 1: <i>ff</i>
485	vl.1	B: <i>arco</i>
485	vl.2	chords 1-2: marc. added as in C (vl.1) and by analogy with b.262 (vl.solo), b.491
485	va.	note 5: <i>f[♯]</i> emended to <i>f</i> ' by analogy with cor.1
486	tr.1	chord 2: ten. added as in B, C and by analogy with vl.2, va.
486	vl.1	chord 2 top note: <i>b[♯]</i> emended to <i>c</i> " as in B and by analogy with fl.1, ob.1, cl.1, cor.1, tr.1, vl.1
486	va.	note 3: ten. added as in B and by analogy with fl.2, ob., cl., cor.1,2, tr., vl.1,2, va.
487	fl.1	chord 1: <i>f</i> added in accordance with C ; Fa: <i>ff</i>
487	vl.solo	C: chord 1 to note 1: slur
487	vl.1	C: note 2: <i>f[♯]</i>
487	vc. cb.	B: note 2: marc.
487	cb.	note 1: <i>c[♯]</i> emended to <i>c</i> ' as in C and in accordance with Fa
488	vl.solo	B: 4th semiquaver: <i>e</i> '; C: lower part 1st-6th semiquavers: 0, 2, 0, 3, 0, 2
488	vl.solo	C: rest 1: <i>γ</i> , rest 2: <i>γ</i> ; D¹: rest 1: <i>γ</i> changed to <i>γ</i> with blue pen, rest 2: <i>γ</i> changed to <i>γ</i> with blue pen
489	fg. cor.	C: note 1: <i>f</i>
489	fg. cor.	B: rest 1: <i>γ</i> changed to <i>γ</i> in pencil (CN?)
489	fg.	B: rest 1: <i>γ</i> changed to <i>γ</i> in pencil (CN?), rest 2: <i>γ</i> changed to <i>γ</i> in pencil (CN?)
489	cor.1,2	

Bar	Part	Comment
489	cor.2	note 1: <i>f[♯]</i> emended to <i>f</i> ' as in B, C and by analogy with cor.4
489	cor.3,4	B: rest 1: <i>γ</i> changed to <i>γ</i> in pencil (CN?), rest 2: <i>γ</i> (rhythmic error in B)
489	vl.solo	C: chords 2-3: <i>f[♯]</i> , <i>c[♯]</i> ; C: chord 5: 3, 3
489	vl.solo	chords 4-5: marc. added by analogy with bb.262, 266 and in accordance with C (vl.1 b.485), Fa
491	vl.solo	Fa: chord 3: marc.
493	cor.3,4	<i>γ</i> added as in B (printer's error)
493	vl.solo	note 1: stacc. added by analogy with bb.254, 274, 519
493	vl.2	B: notes 1-2: marc.
493	va.	upper part note 1: <i>e</i> ' emended to <i>e^b</i> ' as in B and by analogy with fl.2, ob.1, cl.1, cor.1, vl.1
493	vc.	B: note 2: marc.
493	cb.	B: note 2: marc.; C: note 2: stacc.
494-496,		
497	ob.	note 3: <i>♭</i> emended to <i>♮</i> as in B (printer's error)
498	fl.1 cl.1	stacc. added by analogy with fg. and by analogy with bb.255-261
498-501	fg.2	D: b.498 to b.501 note 2: notated in bass clef
499-500	fl.1	stacc. added by analogy with cl. and by analogy with bb.260-261
501	cl.1	C: notes 1-2: marc.
501	cl.2	C: <i>γ γ</i> <i>♮</i> (<i>e^b</i>) <i>♮</i> (<i>b^b</i>)
501	fg.1	C: <i>γ γ</i> <i>♮</i> (<i>e</i>) <i>♮</i> (<i>d'</i>)
501	fg.2	C: <i>γ γ</i> <i>♮</i> (<i>c'</i>) <i>♮</i> (<i>g</i>)
501	cor.3,4	C: notes 1-2: marc.
501	cor.3	C: <i>γ γ</i> <i>♮</i> (<i>b[♯]</i>) <i>♮</i> (<i>a'</i>)
501	cor.4	C: <i>γ γ</i> <i>♮</i> (<i>g'</i>) <i>♮</i> (<i>d'</i>)
502	fl.1	B: notes 1-2: ten.
502	ob.	C: notes 1-5: marc.
502	cl.1	B: note 1: <i>p</i> (page turn in B)
502	cor.1,2	B: note 3: stacc.
503	fl.2 ob.2 cl.2	<i>cresc</i> added as in B and by analogy with fl.1, ob.1, cl.1
503-506	fl.2	C: end of slur b.507 instead of b.506
503-510	ob.2 cl.2	C: slur bb.503-510 instead of bb.503-506, 507-510
503	cor.2	<i>g[♯]</i> emended to <i>g</i> ' by analogy with fl.2, ob.2, cl.2
503, 505	vl.1	C: note 3: <i>♮ γ</i>
503	va.	C: note 3: stacc.
503	cb.	C: note 3: stacc., note 3: <i>a</i> , note 3: <i>cresc.</i>
504	cor.2	B: <i>cresc.</i>
504-505	cor.2	D²: b.504 note 2 to b.505: <i>f</i>  added in pencil and blue pen (CN?)
504-505	cor.3	b.504 note 3 to b.505 note 1: tie added by analogy with fl.1, ob.1, cl.1, cor.1 and in accordance with D
504	cor.4	<i>g[♯]</i> emended to <i>g</i> by analogy with fl.2, ob.2, cl.2
504-506	cor.4	b.504 note 1 to b.505 note 1: slur omitted as in B and in accordance with D
504	str.	notes 2-3: stacc. added as in C and by analogy with fg.
504	cb.	<i>cresc.</i> added as in B
505	fg.	note 4: stacc. added by analogy with str.
505	va. cb.	C: note 3: stacc.
506	cl.1	note 2: <i>e^b</i> emended to <i>e^b</i> " as in C and by analogy with fl.1, ob.1, cor.1,3 and in accordance with D



Bar	Part	Comment
506-508	cor.2	D ² : b.506 note 2 to b.508: <i>f</i> added in pencil and blue pen (CN?)
506	va. vc. cb.	notes 2-3: stacc. added as in C (cb.) and by analogy with vl.1,2, fg.
507-510	cor.2,3,4,	end of slur emended from b.508 as in B ; A : bb.507-508: end of slur open (page turn)
507	tr.	C :
507	str.	C : note 3: stacc.
508	fl.2 ob.2 cl.2	C : note 4: stacc. added as in B , C
508	fg.2	<i>dim.</i> added by analogy with fg.1
508	cor.	<i>dim.</i> added by analogy with other parts
508	cor.2	<i>d</i> " emended to <i>c</i> " as in B and in accordance with D
508-509	tr.	C : b.508: ; b.509: blank
508-509	vl.1,2 va.	C : <i>molto dim.</i>
508	vl.1	C : note 4: stacc.
508	va. cb.	C : notes 1, 4: stacc.
508	cb.	<i>dim.</i> added as in B
509	str.	C : note 3: ; C : note 3: stacc.
509	cb.	C : note 1: <i>dim.</i>
510-512	fl. cb.	B : <i>poco rall a tempo</i> added in blue crayon (CN)
510	fg.2	<i>pp</i> emended to <i>p</i> as in B and by analogy with fg.1
510	cor.1	<i>b</i> ^b emended to <i>d</i> " as in B and in accordance with D
510	cor.2	<i>g</i> [#] emended to <i>b</i> ^b as in B and in accordance with D
511	vl.solo	note 1: stacc. added by analogy with b.445
511	vl.solo	note 3 and in accordance with Fa
512	vl.solo	note 3: stacc. added by analogy with bb.74, 95 and in accordance with C
513	vl.solo	note 1: ten. added by analogy with bb.75, 96, 166
515	vl.solo	note 1: ten. added by analogy with bb.77, 98; note 2: stacc. added by analogy with bb.254, 274, 519
517	vl.solo	note 3: emended to in accordance with bb.519-523, where the last note in the violin's phrases has the same note value as the woodwinds
517	vl.solo	C : note 3: stacc.
517-519	cb.	C : notated an octave above
518	ob.	note 1: <i>pp</i> added as in B
518	cl.1	B : note 1: <i>pp</i>
518	fg.	note 1: <i>pp</i> added as in B (ob.); notes 1-2: stacc. added as in C and by analogy with fl., ob., cl.
518	str.	notes 1-6: stacc. added as in C and by analogy with b.514 (vl.solo), bb.517, 522
518	va.	C : note 5: <i>e</i> '
519	vl.solo	Fa : note 2: stacc. missing
519	str.	note 1: stacc. added by analogy with b.523 (vl.2, va., vc., cb.)
521	vl.solo	C : note 3: stacc.
521	vl.1 va.	C : note 1: <i>pp</i>
521	vl.2 cb.	<i>sempre pp</i> added as in B and by analogy with vl.1, va., vc.
522-523	vl.solo	Fa : b.522 note 3: end of slur
523	ob.2	B : <i>a</i> ' changed to <i>c</i> " in ink (CN)
523	vl.solo	Fa : note 1: ; note 1: stacc.
523	vl.1	note 1: stacc. added as in B and by analogy with vl.2, va., vc., cb.
523	vc.	note 3: ° added as in B
524		Fa : rehearsal letter V instead of W

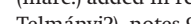
Bar	Part	Comment
524	cor.1,2	C : note 1: <i>pp</i>
525	vl.1 va. vc.	C : note 1: <i>pp</i>
525	va.	B : notes 2-3: slur added in pencil (CN)
527	str.	note 1: stacc. added as in B (vl.1, va.) and by analogy with b.525
527	vl.2	notes 1-3: <i>e</i> "- <i>e</i> "- <i>b</i> ' changed to <i>f</i> [#] '- <i>f</i> [#] '- <i>c</i> [#] ' as in B , C and by analogy with vl.1
527	vc.	C : note 2: <i>e</i> , note 3: stacc.
528	vl.solo	note 1: stacc. added as in B
528-529	vl.solo	B : added in pencil (CN)
528	vl.1,2	C : note 1: <i>ppp</i>
528	va. vc.	C : note 1: <i>pp</i>
529	vl.solo	C : note 1: <i>c</i> [#] "
529-531	vl.solo	B : beginning of slur b.530 note 1 instead of b.529 note 5
531	vl.solo	Fa : in connection with <i>tr</i> missing
531	vl.solo	B : <i>tr</i> added in pencil (CN)
532	ob.	C : note 1: <i>pp</i>
532	vl.solo	note 1: stacc. added as in B , C and by analogy with bb.534, 536, 538 and in accordance with Fa ; Fa : note 1: <i>p</i>
536	cl.	stacc. added by analogy with b.534 (ob.) and in accordance with D
536-540	cor.4	notation in bass clef corrected to modern notation in treble clef; B : notated in bass clef
540	fl.	C : <i>p</i>
540	fg.1	stacc. added by analogy with b.534 (ob.)
540	vl.solo	note 1: stacc. added as in B and in accordance with Fa
544	va.	C : 1st quaver: (<i>d</i> ')
544	vc.	C : 1st quaver: (<i>d</i> ')
546	vl.1,2	B : 1st quaver: chord (<i>d</i> ' , <i>a</i> ' , <i>f</i> [#] ") erased; C : 1st quaver: chord (<i>d</i> ' , <i>a</i> ' , <i>f</i> [#] "), <i>ppp</i>
549	fg.1	note 1: <i>pp</i> added as in C and by analogy with b.547 (ob.1)
549-550	fg.1	C : notes 1-3: notated in bass clef
550	tr.	<i>ffz</i> emended to <i>ff</i> as in B , C and in accordance with D
550	timp.	<i>ff</i> emended to <i>ffz</i> as in B ; C : <i>ff</i>
550	vl.solo	B , Fa : <i>Fine</i>

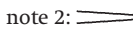







CONCERTO FOR FLUTE
AND ORCHESTRA





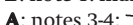















First Movement

Bar	Part	Comment
1		B , C : <i>Allegro moderato or tempo giusto</i>
1		= 100 a 112 emended to = 100-112
1	ob. cl.	note 1: stacc. added by analogy with vl.1,2, va.
1	timp.	B : rest 2 is missing
1	vl.1,2 va.	B : note 1: changed to in black ink
1	vl.2	B : notes 2-3: tie added in blue ink (CN?)
1-3	ob. cl.	B : blank
1-3	fg.1	B : b.1 to b.3 note 1: <i>E</i> ^b
1-4	vl.2	B : b.1 notes 1-3 notated 8va. basso, b.1 note 2 to b.4: <i>col I mo 8v b.</i>
2-3	ob.	b.2 note 1 to b.3 note 2: <i>segue</i> emended to marc.
2-3	cl.	b.2 note 1 to b.3 note 2: marc. added by analogy with b.1 notes 4-10 and by analogy with ob.

Bar	Part	Comment
2-3	vl.1,2 va.	b.2 note 1 to b.3 note 5: <i>segue</i> emended to marc.
3	cor.	B: note 1: ♭ (a'), notes 2-5: blank
3-4	trb.b.	B: blank
3-5	fg.	B: b.3 notes 1-2: ♭ (E ^b) ♭ (g) ♯ (g) ♭ (g) added in black ink, b.3 note 4 to b.5: blank
4-5	fg.	b.4 note 1 to b.5 note 4: marc. added by analogy with b.3 notes 5-11
4-5	vc. cb.	b.4 note 1 to b.5 note 4: <i>segue</i> emended to marc.
5	fl.solo	B: note 1: ♯
5	va.	note 3: stacc. omitted by analogy with vl.1,2
6	fl.solo	C: notes 6-7: ten., slur is missing
7	fl.solo	B: notes 5-7: slur added in blue ink (CN?); C: notes 4-5: ten., note 6: beginning of slur instead of note 5
7-8	vl.2	B: b.7 note 1 to b.8 note 1: as vl.1
8	vl.1 vc. cb.	B: note 1: <i>mf</i>
9	fl.solo	C: notes 3-4: <i>dim.</i>
10	fl.solo	A: notes 13-15:  added in pencil (Emil Telmányi?)
11	cor.	B: <i>f</i> ; B: ♯
11	fl.solo	C: notes 1-14: slur
11	va.	B: <i>fp</i>
12	cl.1	note 3: <i>pp</i> added as in B ; note 3: marc. added as in B ; A: notes added in black ink (Emil Telmányi?), after erroneous placing in fg. by CN
12	fl.solo	C: notes 1-2: <i>stacc.</i> , note 7: marc. is missing
12	vc. cb.	B: note 1: <i>f</i>
13	fl.solo	note 1: marc. added by analogy with b.12
13	vl.1	note 7; B: note 2: ♭ added in blue (?) ink
14	cl.2	A: note 3: ♭ added in pencil (Emil Telmányi?)
14	fl.solo	note 1: stacc. added by analogy with cl.1 note 2
14	fl.solo	note 3: marc. added as in B ; C: note 3: (marc.) added in blue ink (Emil Telmányi)
14	fl.solo	note 3: <i>mp</i> added as in C
14	vl.1 vc. cb.	B: note 1: <i>pppp</i>
14	va.	A: note 1: (♯) added in pencil (Emil Telmányi?); B: notes 2-12: <i>col Basso</i>
14-15	fl.solo	B: b.15 note 5: end of slur
15	fl.solo	C: note 6: stacc. is missing
15	vl.2 va.	notes 13-16: stacc. added by analogy with vl.1, vc., cb.
16	ob.	notes 5-7: stacc. added by analogy with cor.; A: notes 4-6: stacc. added in pencil (Emil Telmányi?)
16	cl. cor.	A: note 4: stacc. added in pencil (Emil Telmányi?)
16	vl.1,2 va.	B: note 2: <i>p</i>
16	vl.2 va.	B: chord 1: <i>fz</i>
16	vc. cb.	B: note 2: <i>fz</i> , note 3: <i>p</i>
17	ob.	note 6: ten. emended to stacc. by analogy with cor.
17	cl.	notes 1-2: stacc. added by analogy with ob.; notes 5-7: stacc. added by analogy with cor.; A: notes 1-2: stacc. added in pencil (Emil Telmányi?), notes 4-7: stacc. added in pencil (Emil Telmányi?); B: note 1: <i>fz</i>
17	fg.	B: note 3: 
17	cor.	A: note 4: stacc. added in pencil (Emil Telmányi?)
17	vl.1	B: chord 1 to note 1: ♯ (a ^b) ♯ (a ^b) added in blue ink
17	vl.2 va. vc. cb.	B: illegible notes added in blue ink

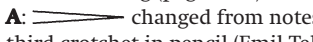


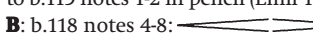

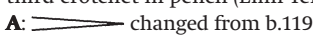
Bar	Part	Comment
17-18	fg.	b.16 note 3 to b.17 note 1: <i>dim.</i> <i>pp</i> added by analogy with trb.b.
17-18	trb.b.	B: b.17 notes 1-2: slur, b.17 note 1 to b.18 note 1: slur
18	trb.b.	<i>pp</i> : brackets omitted; B: ♯
18	va.	<i>p</i> added by analogy with vl.1,2
19	vc. cb.	notes 1-3: stacc. added by analogy with b.18; B: notes 1-2: ♭ added in blue ink
20	fl.solo	note 5: marc. added as in C ; A: note 5: (marc.) added in red crayon (Emil Telmányi?), notes 9-16:  added in pencil (CN?); C: notes 1-4: stacc. is missing
21	fl.solo	B (fl.solo, va.): note 1: g ^b changed to g ^b ; C: note 1: g ^b , notes 1-7: slur added in pencil
21	vl.1,2 vc. cb.	B: note 1: <i>mfz</i>
22	fg.1	B: note 1: <i>pp</i>
23	fl.solo	note 15: e [♯] emended to e [♯] as in B , C
23-24	fl.solo	slur b.23 notes 12-16 and slur b.24 notes 1-3 emended to one slur as in C
24	ob. cl. fg.	A: note 1: <i>p</i> changed to <i>pp</i> in pencil (Emil Telmányi?)
24	fl.solo	B , C: notes 2-3 are missing
24	vc. cb.	note 6: <i>f</i> emended to f [♯] by analogy with vl.1,2, va.; B: <i>pppp</i>
25	va.	notes 15-16: stacc. added by analogy with notes 3-14
25	vc. cb.	notes 3-7: <i>sempre ppp</i> added by analogy with vl.1,2, va.
25-26	fl.solo	A: b.25 note 1 to b.26 note 1: slur added in pencil
25-27	fl.solo	C: b.25 notes 1-2: slur, b.26 note 1: beginning of slur open (change of system), b.26 notes 2-4, 5-7: slur, b.26 note 8 to b.27 note 3: slur
26	vc. cb.	B: note 9: f [♯]
27	ob.1 fg.1	A: note 1: <i>I^{mo}</i> added in black ink (Emil Telmányi); B: (fg.1): <i>I^{mo}</i> is missing
27	fl.solo	A: after note 3: (♯) added in blue ink (Emil Telmányi), cannot be dated more specifically
27	vl.1,2 va.	A: note 6: <i>mp</i> changed to <i>mf</i> (CN)
27	va. vc. cb.	notes 1-4: stacc. added by analogy with vl.1,2
29-31	va.	B: notes and slurs added in blue ink
30	va. vc. cb.	notes 3-4: <i>dim.</i> added in accordance with D (vc.); D (vc. Nos.1-2): notes 3-4: <i>dim</i> added in black ink (CN)
30	vc. cb.	notes 1-2: tie added as in B and by analogy with va.
31	cl. fg. cor.	B: <i>p</i>
31	fl.solo	C: note 5: g'
31-33	cor.	B: notes b.33 (cor.1) and notes bb.32-33 (cor.2) emphasized in black ink
31-34	fl.solo	C: b.31 note 1 to b.34 note 1: slur
33	fg.	B , C: <i>poco rall</i>
33	fg.	B: ♯ (error in B)
33	vl.1	A: <i>rall</i> : added in pencil (CN)
34	fg.	A: <i>dolce</i> added in blue ink (Emil Telmányi); B: <i>Tempo I</i>
34	fg.	note 2: <i>p</i> added as in B ; B: note 2: <i>mp</i> changed to <i>p</i> in pencil (CN); B: notes 2-4: marc.
34	vl.1,2	A: notes 1-3: slur crossed out in pencil (CN)
34-35	ob.	B: b.34 note 1 to b.35 note 1: marc., b.34 note 1: <i>mp</i> changed to <i>p</i> in pencil (CN)
34-35	vl.1	B: b.34 note 1 to b.35 note 1: marc. and ten.

Bar	Part	Comment
35	ob.	note 2: beginning of slur emended from note 3 as in B and by analogy with fg., vl.1,2; B : notes 9-10 are missing
35	ob.1	B : note 8: <i>e</i> "
35	vl.1	note 10: end of slur emended from note 9 as in B and by analogy with vl.2
35	va.	<i>arco</i> omitted
35-36	cor.	B : b.35: end of slur open (change of system), b.36 notes 1-2: slur
36	ob.1	B : note 2: <i>d</i> " , note 6: <i>e</i> "
36	cor.	note 2:  added by analogy with other parts
36-37	va.	B : end of slur b.36 note 5 instead of b.37 note 1
37	fg.1	note 2: <i>p</i> added as in B
37-38	fl.solo	B : b.37 note 1 to b.38 note 1: marc.
39-41	fg.1	B : b.39: beginning of slur note 3 instead of note 5, note 4: 
40	fl.solo	note 4: stacc. added as in B, C
41	fl.solo	note 2: stacc. added as in B, C
41-42	cl.1	b.42 note 11: end of slur added as in B, A : b.42 note 11: end of slur open (page turn)
43	vl.2 va. vc. vb.	note 1: <i>trem.</i> added
44	timp.	B : <i>ff</i>
44	fl.solo	B : notes 2-10: slur
44	vl.1	D (vl.1 No.3): note 1: <i>ffz</i> changed to <i>fz</i> in pencil (CN)
44	vl.1,2 va.	B : chord 1: <i>ff</i>
44	vc. cb.	B : note 1: <i>ff</i>
44-48	fl.solo	C : b.44 note 2 to b.48 note 3: slur
45	fl.solo	note 11:  added as in B, C ; B : note 11:  added in blue ink
45	fl.solo	note 12: <i>d</i> " emended to <i>c</i> " as in C and correction in A ; A : <i>d</i> " corrected to <i>c</i> " in margin
45	vl.1 va. vc. cb.	B : note 1:  added in blue ink, notes 2-3: stacc.
45-48	fl.solo	B : b.45 note 1 to b.48 note 3: slur, beginning of slur open (change of system)
46	fl.solo	notes 11-12: <i>dim</i> added as in B ; C : notes 7-9: <i>dim.</i>
46-47	vl.1	B : b.46 note 3 to b.47 note 1: slur
46-47	vc.	A : b.46 notes 3-4: beginning of slur emphasized in blue ink (Emil Telmányi?)
47	vc. cb.	B : <i>dim.</i>
48	fl.solo	note 1: <i>p</i> added as in B, C
48	vl.1,2 va.	B : note 1: <i>pp</i>
48	vc. cb.	B : note 2: <i>pp</i>
49		rehearsal letter <i>Bb</i> in circle omitted
49-50	vl.1,2 va.	b.49 note 1, 4, b.50 note 1: marc. added by analogy with b.48 note 1; A : marc. added in red crayon (Emil Telmányi?)
50	cl.	B : note 1: <i>p</i>
50-52	cl.1	b.50 note 1: beginning of slur emended from note 2 by analogy with cl.2; b.52 note 1: end of slur emended from b.51 note 6 by analogy with ob. fg. (bb.35-37)
51	vl.2	B : note 2:  added in blue ink, end of slur note 2 instead of note 3
51-52	fl.solo	C : b.51 note 3 to b.52 note 1: 
51-52	vl.1	B : beginning of slur b.51 note 4 instead of b.51 note 2
53	fg.1	B : note 3:  added in blue ink
53-54	fl.solo	C : b.53 note 2 to b.54 note 5: slur
54	fl.solo	notes 6, 8, 10: <i>fz</i> added as in B, C ; B : notes 2-5: end of slur note 4 instead of note 5

Bar	Part	Comment
54	vc. cb.	B :  corrected to  in blue ink
55	fl.solo	C : beginning of slur open (change of system), note 10: stacc.
55	vl.2	B : beginning of slur note 1 instead of note 2
55	cb.	B : note 4:  corrected to  in blue ink
56	cl.1	B : b.56 notes 1-7, b.56 note 8 to b.57 note 6: slur added in blue ink
56-58	fl.solo	C : b.56 note 1 to b.58 note 1: slur
57	vl.1	<i>mf</i> : brackets omitted
58	fg.1	B : notes 2, 5: <i>e</i>
58	fl.solo	B : note 13: <i>f#</i> "
58-59	fl.solo	C : b.58 note 2 to b.59 note 12: slur
59	vl.1	note 1: <i>arco</i> added as in B ; B : note 7: <i>ppp</i>
61	vl.1	B : note 1: marc., note 13: <i>ppp</i>
62	cl.1	A : notes 3-4:  <i>pp</i> added in pencil (Emil Telmányi)
63	cl.1	B : note 2: <i>pp</i>
63	fl.solo	C : note 19: marc.
64-67	cl.1	A : b.64 note 1 to b.67 note 9: slur changed to slur b.64 note 1 to b.66 note 1 and slur b.66 note 2 to b.67 note 9 in black ink (CN); B : b.64: unfinished slur, b.66 note 1: beginning of slur open (change of system), b.66 note 2 to b.67 note 8: slur
66	cl.1	B : note 18:  added in blue ink
66	vl.1	B : notes 5-7: ten. and stacc.
66	vl.2	B : notes 1-3: ten. and stacc.
67	vl.1	A : rest 1 added in blue ink; B : notes 3-5: ten.
67	vl.2	B : notes 1-3: ten.
68		A, B :  added in blue ink
68	cl.1	A : note 6:  added in black ink; B : beginning of slur note 3 instead of note 2, note 14:  added in blue ink, note 15:  added in blue ink
68	fl.solo	A : after note 9:  added in blue ink (Emil Telmányi?); B : note 9: unfinished slur
68	vl.1	B : rest 1:  changed to  in blue ink, only three crotchets (originally )
68	vl.2	B : rest 1:  changed to  , only three crotchets (originally )
69		A : C added in black ink; B : C added in blue ink
69	fl.solo	B : beginning of slur note 2 instead of note 1
70	vl.1,2	B : note 1: <i>V</i>
70	vl.1	B : note 1: ten.
70	vl.2	B : notes 1-3: ten.
70-71	vl.1,2	B : b.70 note 3 to b.71 note 1: tie
72-73	vl.1 va. vc. cb.	B : b.72 fourth crotchet to b.73 note 1: 
73	str.	B : note 1: <i>mf</i>
75	trb.b.	B : <i>poco ff</i>
75	va.	marc. added as in B
75	vc. cb.	B : note 4: <i>e</i>
76	cb.	B : <i>seque</i>
77	vl.1,2 va.	B : chord 1: <i>cresc.</i>
77	vc. cb.	B : note 1: <i>cresc.</i> , note 8: 
78	va. vc.	B : chord 1: <i>accel</i>
79	vl.1	B : note 2: marc., note 3: <i>trem</i>
79	vl.1,2 va.	B : <i>trem.</i> abbreviation added in blue ink
79-80	trb.b.	B : blank
80	fg.	note 5: marc. added by analogy with notes 1-4; A : note 5: marc. added in blue ink (Emil Telmányi)
80	fg. vc. cb.	B : after note 5:  (A)

Bar	Part	Comment
80	cor.	notes 1-5: marc. added by analogy with bb.74-79; A : notes 1-5: marc. added in blue ink (Emil Telmányi)
80	vl.1,2 va.	B : chord 3: <i>fffz</i>
80	vl.2	D (vl.2 Nos.2-3): chord 3: <i>ffz</i> added in black ink (CN?)
80	vc. cb.	note 5: marc. added by analogy with notes 1-4; B : note 5: <i>fffz</i>
81-82	trb.b.	b.81 note 1 to b.82 note 1: slur added as in B
82	trb.b.	note 2: marc. added as in B
83	fl.solo	notes 3, 5, 7, 9, 11, 13: marc. added as in B ; A : notes 3, 5: (marc.) added in blue ink (Emil Telmányi), notes 6-9: (<i>seque</i>) added in blue ink (Emil Telmányi); B : note 1: <i>ffp</i> (?) changed to <i>ff</i> in pencil (CN)
84	trb.b.	B : note 1: <i>p</i>
84	va. vc. cb.	B (<i>tr.</i>): \downarrow added in pencil
85	trb.b.	B : note 3: <i>fz</i>
85	fl.solo	A : note 11: \downarrow and slurs added in red crayon and blue ink by Emil Telmányi as in B ; B : notes 1-6: marc. changed to stacc. (CN), note 7: stacc.; B , C : note 8: marc.
86	fl.solo	B : notes 2-10: slur added in blue ink; C : notes 2-10: slur
86	vl.1,2 vc. cb.	end of slur emended from note 2 by analogy with va.
86	vl.1,2 va. cb.	B : note 2: <i>g</i>
86-87	fl.solo	b.86 note 13, b.87 notes 1, 3: marc. added as in B ; b.87 notes 5, 7: marc. added by analogy with notes 1, 3; A : b.86 note 13: (marc.) added in blue ink (Emil Telmányi); b.86 note 14 to b.87 note 2: (<i>seque</i>) added in blue ink (Emil Telmányi)
87	fl.solo	C : notes 10-11: slur is missing
87-88	fl.solo	C : notated an octave down
88	fl.solo	C : notes 3-5: stacc. is missing, notes 6-7: slur added in pencil
88	va.	end of slur emended from note 2 by analogy with vl.1,2, vc., cb.
88	cb.	B : note 2: <i>a</i>
89	fl.solo	B : note 1: ten.
91	trb.b.	B : notes 2-3: dim. added in blue ink
91	fl.solo	B : notes 17-18: stacc. added in blue ink
92	fl.solo	note 12: stacc. added by analogy with note 4, 7-11; B : note 2: ten.
93	trb.b.	note 4: marc. added as in B
94	trb.b.	note 6: marc. added as in B
94	timp.	A : <i>mf</i> changed to <i>mp</i> (CN); B : <i>mf</i>
94	fl.solo	B : note 9: \downarrow added in blue ink, rest 4 added in blue ink
94	vc. cb.	A : stacc. added in pencil and blue ink (Emil Telmányi?)
95	timp.	A : <i>tr.</i> and wavy line added (Emil Telmányi); B : $\downarrow \downarrow$, $\leftarrow f \rightarrow p$
95-96	fl.solo	b.95 notes 9, 11, 13, 15, b.96 notes 1, 3, 5, 7: <i>seque</i> emended to marc. as in B , C
96	timp.	B : note 1: <i>ff</i>
96	vl.1	D (vl.1 Nos.1, 3): <i>fz</i> added in black ink (CN)
96	vl.1,2 va.	B : note 1: <i>fz</i> , <i>molto</i>
96	vc. cb.	B : note 1: <i>f</i> , <i>molto</i>
96-97	fl.solo	B : b.97: end of slur added in blue ink; C : b.96 note 19: end of slur open (change of system)
97	ob.	B : note 1: <i>f</i>

Bar	Part	Comment
97	vl.1	note 7: marc. added by analogy with va.; A : note 7: marc. added in blue ink (Emil Telmányi)
98	ob.	notes 1, 5, 7: marc. added by analogy with vl.1, va.; A : notes 1, 5: marc. added in pencil (Emil Telmányi?)
98	vl.1 va.	note 7: marc. added as in B (vl.1)
99, 100	cl.2 fg.2	notes 5-6, 13-14: slur added by analogy with cl.1, fg.1
100	ob. vl.1,2	notes 1-8: <i>segue</i> emended to marc.
100	va. vc. cb.	B : notes 15-16: marc.
100	fg.	A : note 10: \downarrow added in pencil
100	vl.2	A , D : note 1: <i>ff</i> added in black ink (Emil Telmányi)
101	ob. fg.	note 2: <i>f</i> added as in B
101	trb.b.	<i>Sva</i> omitted and notes moved in accordance with comment in A
103	vl.1	A : note 3: \downarrow added in blue ink
104	cl.	B : note 2: <i>f'</i> , note 4: <i>g'</i>
104	cor.	notes 9, 13: marc. added by analogy with note 1 (vl.1,2); A : notes 9, 13: (marc.) added in pencil (Emil Telmányi)
104	vl.2 va. vc. cb.	note 1: marc. added by analogy with vl.1,2
104	va. vc. cb.	note 5: marc. added by analogy with b.104
105	str.	notes 1, 9, 13
105	va. vc. cb.	notes 1-4: stacc. added by analogy with vl.1,2
106	fg.1	B : notes 3-4: <i>g[♯]-f</i>
106	trb.b.	note 2 <i>dim.</i> : brackets omitted
106	vl.1	B : note 9: marc.
106	va.	B : notes 13-16 added in black ink
107-109	cl.	B : b.107: slur is missing, b.108: beginning of slur open (page turn)
107-109	fg.	B : b.107 notes 1-4: slur, bb.108-109: beginning of slur open (page turn)
108	timp.	<i>dim.</i> added as in B
108	fl.solo	A : <i>Solo</i> added in pencil
108	vl.1	B : notes 1-3, 4-5: slur
109	ob.1 fg. cor.	B : <i>poco rall</i>
109	timp. vl.1 vc. cb.	<i>pp</i> added as in B ; A : <i>p</i> added in black ink (Emil Telmányi?)
109	cor.	<i>dim.</i> added as in C ; C : notes 1-2: <i>poco rall</i> :
109	fl.solo	note 3: end of slur emended from note 2 by analogy with vl.2 and as in B ; B : note 1: <i>dim</i>
109	vl.1	B : note 2: <i>p</i>
109	va. vc. cb.	notes 11-12: stacc. added by analogy with notes 3-4, 7-8
109-114	fl.solo	B : b.109 note 3 to b.111 note 4: unfinished slur, b.110 note 2 to b.111 note 1: slur, b.112 note 2 to b.113 note 1: slur, b.113 note 2 to b.114 note 1: slur
109-121	fl.solo	C : b.109 notes 1-6, b.110 note 1 to b.121 note 11: slur
110	cl. fg. timp. str.	B : note 1: <i>p</i>
110	timp.	<i>pp</i> added by analogy with vl.1,2, vc., cb.
110	fl.solo	note 1: <i>espressivo</i> added as in B , C ; note 1: <i>p</i> added as in C
110-114	cl.1	b.112 note 1 to b.114: end of slur added as in B (page turn in A)
111	va.	note 4, 8: stacc. added as in B ; A : notes 4, 8: stacc. added in pencil
112	va.	notes 4, 8: stacc. added by analogy with b.111; A : notes 4, 8: stacc. added in pencil

Bar	Part	Comment
114	cor.2	B: note 1: <i>p</i>
114	vl.1	notes 1-5: end of slur emended from note 4 as in B ; note 1: <i>p</i> added as in B ; A: note 1: <i>p</i> added in pencil (Emil Telmányi?)
114	vc. cb.	B: <i>poco espress.</i>
115-116	va.	tie added as in B
117	vl.2	B: end of slur open (page turn)
117-119	fl.solo	B: b.117 note 2 to b.117 note 16: unfinished slur, b.118 note 1 to b.119 note 1: slur
118	cl.1	B: <i>c[#]</i> is missing (page turn)
118	fl.solo	A:  changed from notes 3-5 to third crotchet in pencil (Emil Telmányi); B: notes 1-5: 
118	vl.1	notes 3-6: <i>poco marcato</i> added as in B
118-119	vl.1	A:  changed from b.118 notes 7-8 to b.119 notes 1-2 in pencil (Emil Telmányi); B: b.118 notes 4-8:  , b.118 note 5 to b.119 note 2: end of slur b.118 note 8
119	fl.solo	A:  changed from notes 4-5 to third crotchet in pencil (Emil Telmányi)
119-120	vl.1	A:  changed from b.119 notes 4-5 to b.120 notes 1-2 in pencil (Emil Telmányi)
119-121	vl.1	B: b.119 notes 3-6: slur, b.120: no slur, b.121: beginning of slur open (page turn b.120-b.121)
120	vc. cb.	B: note 4: <i>#</i> added in blue ink
120-121	fl.solo	b.120 note 2 to b.121 note 11: end of slur emended from note 10 as in B
121		B: 5 added in a ring in pencil (CN)
121	fl.solo	note 1: <i>f^z</i> emended to <i>f[#]</i> as in C
122	fl.solo	note 1: <i>p</i> added as in C
122	vl.1	note 1: <i>senza sord.</i> added as in B ; A: note 1: <i>senza sord.</i> added in pencil (Emil Telmányi)
122	va.	note 1: <i>mp</i> added as in B
124	ob.	A: notes 1-2: <i>dolcissimo</i> added in red crayon, erased
124	fg.	A: note 2: <i>h</i> added in pencil
125	fl.solo	C: note 14: marc. is missing
126	cl.1	A: <i>f^{mo}</i> added in blue ink (Emil Telmányi?); B: note 1: <i>p</i>
126	cor.1	B: note 1: <i>p</i> , note 3: head of note added in black ink
127	vl.1	B: note 2: <i>b</i> added in black ink
127-130		B: Irregularity in B , since bars were originally notated in the order b.128, b.129, b.127, b.130. There was also a page turn between b.126 og b.128. The reordering is indicated in B by arrows.
128	fl.solo	A: notes 14-15: <i>c'''-b''</i> changed to <i>d^b'''-c'''</i> in pencil (Emil Telmányi?)
128-133	cl.1	b.128: open beginning of slur emended to beginning of slur; A: b.128: beginning of slur open (page turn and reordering of bars in A); B: b.128: beginning of slur open, b.128 note 12: end of slur
129	fl.solo	B: note 10: <i>g''</i> , notes 9-12: slur with end of slur open, stacc. is missing; C: note 10: <i>g''</i> changed to <i>d^b''</i>
130	fl.solo	A: <i>'</i> added in blue ink (Emil Telmányi?), cannot be dated; B: notes 2-7: sextuplet; C: notes 1-9: slur added in pencil
131	cl.1	B: note 7: <i>b</i> added in blue ink (CN?)
131	fl.solo	C: notes 8-9: <i>dim.</i> instead of b.132 notes 2-3
131-133	fl.solo	B: b.131 note 8 to b.133 note 1: slur is missing, b.132 note 1: beginning of slur open

Bar	Part	Comment
132	cl.1	B: notes 3-6: <i>dim.</i>
132	cl.2	note 1: <i>pp</i> added as in B ; A: note 1: <i>pp</i> added in blue ink (Emil Telmányi); B: note 3: <i>d'</i>
132	fl.solo	C: <i>rall - - -</i>
132-133	cl.2	B: b.132 note 3 to b.133 note 1: slur
133	fl.solo	notes 7, 37, 38, 40, 44, 46, 47, 49, 50: <i>b</i> added; note 12: <i>h</i> added; notes 20, 21, 27, 29: <i>#</i> added; note 42: <i>b</i> added; A: note 55: <i>h</i> added in black ink and pencil, in margin: <i>h</i> ? erased; B: note 48, 55: <i>b^b</i> ; C: note 48: <i>b^b</i>
133	fl.solo	A: note 31: (<i>ppp</i>) added in pencil (CN?) and blue ink (Emil Telmányi)
133	fl.solo	B: notes 18-30: slur, note 31: <i>lunga</i> , notes 49-54: <i>rall - - -</i> , note 54: <i>lunga</i> (?); C: notes 17-27: end of slur open (change of system), notes 48-50: <i>rall.</i> , note 55: <i>lung a tempo</i> added as a consequence of <i>poco rall.</i> (b.132)
134		stacc. added by analogy with cor.
134	trb.b. timp.	note 1: arco added
134	va. vc. cb.	note 1: arco added
135	vl.1,2	notes 5, 8: stacc. added by analogy with vc., cb.
135	va.	B: 6 added in a ring in pencil (CN)
136		A: notated by Emil Telmányi ?
136	woodw.	notes 1-4: end of slur emended from note 3 by analogy with fg.2, cor.2; A: notes 1-3: slur added by Emil Telmányi during fair-copying
136	ob.	notes 1-4: slur added by analogy with fg.2, cor.2
136	cl.2	notes 1-4: slur added by analogy with fg.2, cor.2
136	fg.1	note 3 (<i>tr</i>): <i>#</i> added by analogy with cl.
136	cor.	notes 1-4: slur added as in B and by analogy with cor.2; A: notes 3-4: tie added by Emil Telmányi during fair-copying
136	cor.1	notes 3-4: tie added by analogy with cor.1
136	cor.2	A: note 15: <i>h</i> added in black ink; B: note 15: <i>d^b</i>
136	va. vc. cb.	A: note 5: <i>h</i> added in pencil
136	vc. cb.	A: note 15: <i>h</i> added in black ink; B: note 15: <i>d^b</i>
136	cl.1	b.136 note 1 to b.136 note 4: end of slur emended from b.137 note 1 by analogy with cl.2, fg.; A: slur added by Emil Telmányi during fair-copying
136-137	fg.2	b.136 note 5 to b.137 note 1: slur added as in B
137	ob.2	B: note 3: <i>c''</i>
137	va. vc. cb.	A: note 5: <i>h</i> added in blue ink
138	trb.b.	B: note 1: <i>f</i>
138	va.	B: notes 5-6: slur
138	vc. cb.	A: notes 5-6: slur crossed out in black ink
138-140	cor.2	A: b.138 note 2 to b.140 note 3: marc. added by Emil Telmányi during fair-copying
139	trb.b.	A: note 3: marc. added by Emil Telmányi during fair-copying
140	cl.2	B: note 6: <i>b[#]</i>
140	vl.2	note 5: marc. added as in B
140-141	ob.1	B: b.140 note 1 to b.141 note 1: slur
141	trb.b.	A: notes 1-2: stacc. added by Emil Telmányi during fair-copying, note 3: marc. added by Emil Telmányi during fair-copying
142	fl.solo	C: marc. is missing



Bar	Part	Comment
142	va. vc. cb.	B: note 13: \sharp added in blue ink (Emil Telmányi?)
143	va. vc. cb.	stacc. added by analogy with b.142 notes 7-14
144	cor.	note 1: fz added as in B and by analogy with woodw.
144-145	fl.solo	b.144 note 4: grace note (e''') added as in C ; b.144 note 3 to b.145 note 1: tie emended to slur as in C
144	str.	A: rest 2: \ddagger added in red crayon and blue ink
145	ob.	stacc. added by analogy with b.144 and by analogy with cl., fg.
145	cor.2	note 2: stacc. added by analogy with cor.1; A: note 1: a^b changed to a^{\flat} in blue ink (Emil Telmányi), note 2: g' changed to g^{\flat} in blue ink (Emil Telmányi); B: note 2: g' note 1: \downarrow emended to $\downarrow\gamma$ as in C ; note 1: stacc. added as in C
145	vl.1 va.	A: note 7: \sharp added in blue ink (Emil Telmányi)
146	fl.solo	note 1: \downarrow emended to \downarrow as in C
146	fl.solo	A: notes 2-3: the word <i>Cadenza</i> added by Emil Telmányi during fair-copying
146	fl.solo	C: notes 11-12: $d^{\flat}c''$
146	fl.solo	notes 22, 28, 29, 32, 40, 42, 45, p.154 system 1 notes 1, 7, p.154 system 2 note 25: \flat added
146	fl.solo	slur p.153 note 23 to p.154 system 1 note 7 and slurs p.153 notes 28-33, 34-39, 40-45, p.154 system 1 notes 1-6 emended to slurs p.153 notes 29-33, 35-39, 41-45, p.154 system 1 notes 2-6 as in B, C, A: p.153 note 23 to p.154 system 1 note 7, p.153 notes 23-27, 28-33, 34-39, 40-45, p.154 system 1 notes 1-6: slurs added in blue ink (Emil Telmányi?). This addition cannot be accurately dated; B: p.153 note 23-28: slur p.154 system 1 note 7: ten. added as in C; A: p.154 system 1 note 7: \frown in brackets added in pencil (CN/Emil Telmányi?), p.154 system 1 note 8: pp added in pencil (CN) p.154 system 1 notes 32-38: <i>sub. p.</i> $\leftarrow f$ emended to $p \leftarrow fz$ as in C; A: p.154 system 1 note 32: <i>sub.</i> added by Emil Telmányi during fair-copying, crossed out in pencil (CN); B: p.154 system 1 note 32: p changed to <i>sub p</i> in blue ink (Emil Telmányi?)
146	fl.solo	p.154 system 1 note 38: \sharp added
146	fl.solo	A: p.154 system 2 rest 1: \frown added by Emil Telmányi during fair-copying; C: p.154 system 2 rest 1: \frown is missing
146	fl.solo	p.154 system 2 notes 1-19: slur omitted as in C; A: p.154 system 2 notes 1-19: slur added in blue ink (Emil Telmányi?). The addition cannot be accurately dated; A: p.154 system 2 notes 1-6: end of slur changed from p.154 system 2 note 7 in blue ink (Emil Telmányi), p.154 system 2 notes 8-12: end of slur changed from p.154 system 2 note 13 in blue ink (Emil Telmányi), p.154 system 2 notes 14-18: end of slur changed from p.154 system 2 note 19 in blue ink (Emil Telmányi). These changes cannot be accurately dated
146	fl.solo	p.154 system 2 note 6: d^{\flat} emended to d'' as in B, C

Bar	Part	Comment
146	fl.solo	p.154 system 2 note 26: \sharp added
146	fl.solo	p.154 system 2 note 38: marc. added as in C
146	fl.solo	B: p.154 system 3 note 1: f^{\sharp}
146	fl.solo	p.154 system 3 notes 1, 6: fz added as in C; p.154 system 3 note 28: f added as in B, C
146	fl.solo	p.154 system 3 notes 5, 10, 37, 39: \sharp added
146	fl.solo	C: p.154 system 3 note 11: e''' changed to e^{\flat} in pencil
146	fl.solo	B: p.154 system 3 note 16: g^{\sharp} , p.154 system 3 note 17: f^{\sharp}
146	fl.solo	p.154 system 3 note 18: marc. added as in B, C; A: p.154 system 3 note 18: (marc.) added in blue ink (Emil Telmányi)
146	fl.solo	C: p.154 system 3 notes 20-21: <i>poco rall</i> , p.154 system 3 notes 22-27: <i>rall</i> -- (change of system)
146	fl.solo	B: p.154 system 3 note 33: c^{\flat}
146	fl.solo	A: p.154 system 3 notes 34-35: slur added in pencil and blue ink after B (Emil Telmányi)
146	fl.solo	B: p.154 system 3 notes 38-49: slur, end of slur open (change of system), p.154 system 4 note 12: end of slur p.154 system 4 note 11 instead of p.154 system 4 note 12, p.154 system 4 notes 12-25: slur, end of slur open.
146	fl.solo	p.154 system 4 note 31: <i>rallentando</i> and <i>diminuendo</i> emended from p.154 system 4 note 25 as in C; A: p.154 system 4 notes 25-40: <i>dim. -- e rall --;</i> C: <i>dim rall --</i>
146	fl.solo	p.154 system 4 notes 31-52: slur emended to slur p.154 system 4 notes 31-42 and slur p.154 system 4 notes 43-52 as in C; B: p.154 system 4 notes 26-52: slur p.154 system 4 note 44: \sharp added
146	fl.solo	B: p.154 system 4 note 52: p
146	fl.solo	A: notes 1-3: ten. and marc. added by Emil Telmányi during fair-copying; B: notes 1-3: marc.; C: notes 1-3: ten.
147	fl.solo	1 added in accordance with D; A: ten. added by Emil Telmányi during fair-copying; B: notes 1-4: marc.
148	cl.1	B: note 17: b^{\flat}
149	fl.solo	B: b.149 note 20: end of slur open (page turn), b.150 notes 1-9: slur; C: b.149 note 20 to b.150 note 9: b.149 note 20: end of slur open (change of system), b.150 notes 1-9: slur
149-150	fl.solo	B: note 10: \sharp added in blue ink (Emil Telmányi?)
150	fl.solo	notes 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29: marc. added as in C
152	fl.solo	A: flute part crossed out, a new flute part added in red crayon (Emil Telmányi); B:
152-153	fl.solo	C: staff drawn in ink (CN) pasted in. The music is identical to the music added in red crayon in A
153	fl.solo	notes 1, 3, 5, 7, 9, 13, 15: marc. added as in C; note 11: marc. added by analogy with notes 1, 3, 5, 7, 9; note 18: \sharp added. In connection with rewriting e^{\flat} has been added as note 10; \sharp forgotten at note 18




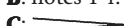
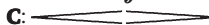
Bar	Part	Comment
154	cl.1	A: note 28: ♯ added in pencil and blue ink; B: notes 2, 4, 6, 8, 10, 12, 14, 16, 30, 32: ♯ changed to ♯ in blue ink (Emil Telmányi), note 16 emphasized in blue ink, note 28: <i>a</i> ²
155	cl.1	B: notes 2, 4: ♯ changed to ♯ in blue ink, note 5: note added in blue ink (Emil Telmányi), notes 5-6: slur added in blue ink (Emil Telmányi)
155	fl.solo	B: notes 3-19: slur, end of slur open (change of system)
156	fg.	note 1: <i>ff</i> added as in B
156	fl.solo	A: note 1: (') added in blue ink (Emil Telmányi); B: notes 25-32: end of slur open (page turn)
157	cl.	A: (<i>a2.</i>) added in blue ink on bar line (Emil Telmányi)
157	cl. fg.	notes 2-11: end of slur emended from note 10 as in B
157	fl.solo	B, C: note 2: the word <i>Cadenza</i> is missing
157	fl.solo	notes 25, 28, 29, 31, 32, 33, 39: ♯ added
157	fl.solo	notes 28-44: ten. omitted by analogy with C ; A: ten. added by Emil Telmányi during fair-copying
157	fl.solo	notes 28-48: slur added in accordance with C and addition in A ; A: notes 28-48: slur added in pencil and red crayon; C: notes 29-48: slur
157	fl.solo	A: note 28: (♯) added in pencil (Emil Telmányi), notes 30-32, 33-35: triplet symbol added in pencil (Emil Telmányi), note 43: (♯) added in pencil (Emil Telmányi)
157	fl.solo	A: notes 29-46: <i>dim.</i> - - - <i>e rall.</i> - - ; C: notes 36-37: <i>dim.</i>
157	fl.solo	A: note 48: <i>pp</i> added by Emil Telmányi during fair-copying; C: note 48: <i>pp</i> notated at the bar line before b.158
158		C: <i>Tempo I ma molto tranqu.</i>
158	timp.	A: <i>p</i> changed to <i>pp</i> in blue ink (Emil Telmányi). The date of the addition cannot be accurately established
158	fl.solo	A: (<i>p</i>) <i>p</i> , letters noted in ink with brackets in pencil. It is not possible to establish accurately whether <i>pp</i> was written during fair-copying or whether <i>p</i> is a later addition; B: <i>p</i> ; C: <i>pp</i> (?)
158-160	fl.solo	b.158 note 1 to b.160: slur emended from slur b.158 notes 1-2 and slur b.158 note 3 to b.160 as in C
159	ob.	A: (<i>forse senza Il do Oboe</i>) added in blue ink (Emil Telmányi)
159	cor.1	B: note 8: <i>b</i> ²
159-160	ob.	B: b.159 to b.160 note 1: tie added in blue ink (Emil Telmányi)
159-160	cl.2 fg.1 cor.2	b.159 note 2 to b.160 note 1: slur added by analogy with cl.1, fg.2, cor.1
159-160	timp.	B: notes, tie and dynamics added in blue ink (Emil Telmányi)
159-161	cl.1	B: b.159 note 2 to b.161 note 1: one slur
160	cor.	B: notes and slur added in blue ink (Emil Telmányi?)
160	timp.	note 2: <i>b</i> added as in B ; D: note 1-2: tie
160-161	ob. fg.	B: b.160 note 2 to b.161 note 1: b.160: slur is missing, b.161 note 1: beginning of slur open (page turn)
160-162	vl.1,2	B: b.160 note 2 to b.162 note 5: slur
161	cl.1 fg.1 cor.1	A: note 3: ♯ added in pencil

Bar	Part	Comment
161	cl.2	A: note 1: ♯ added in blue ink, notes 5, 8: ♯ added in pencil
161	fg.2	A: note 5: ♯ added in pencil
161	cor.2	A: notes 5, 8: ♯ added in blue ink
161-162	va. vc. cb.	B: b.161 note 2 to b.162 note 5: slur
161-163	cl.1	B: b.161 note 3 to b.163: slur
161-163	cl.2	B: b.161 note 4 to b.163: slur
161-163	cor.	B: b.161 note 2 to b.163: slur
162-163	ob.	— added as in B (ob.1)
164		B: 8 added in a ring in pencil (CN)
164	vl.2	A: notes 1-2: slur erased; B: note 4: <i>e</i> ²
164	va. vc. cb.	B: note 1: (<i>ppp</i>)
165	vl.2	B: notes 1-2, 3-4: slur
166	vl.2	B: end of slur open (change of system)
168	fl.solo	notes 9, 18: ♯ ♯ emended to ♯ as in B
169	vl.1	B: notes 1-4: slur, end of slur open (change of system)
170	fl.solo	notes 9-26: end of slur emended from note 25 as in B, C ; note 13: <i>c</i> ² emended to <i>c</i> ^b as in B, C
170	vl.1,2	B: notes 1-2, 3-4: slur
171	timp.	B: notes 1-2: marc.
171	fl.solo	B: notes 3-12: ten.; C: note 2: ♯ ♯, notes crossed out in pencil
171	vl.2	B: notes 1-2, 3-4: slur
171	va. vc. cb.	notes 1-2: stacc. added by analogy with b.167
172	vl.1,2	<i>sempre ff</i> added as in B
172	vc. cb.	stacc. added by analogy with va.; <i>ff</i> added as in B ; A: <i>ff</i> added in red crayon and blue ink (Emil Telmányi)
174	vl.1,2	B: notes 3-4: <i>dim.</i>
175	vl.1,2	A: rest 2: <i>la meta senza sordino</i> added in blue ink (Emil Telmányi), probably in connection with printing
175	vl.1	B: notes 1-2: <i>molto dim.</i>
175	vl.2	A: note 3: <i>pp</i> changed to <i>ppp</i> by Emil Telmányi during fair-copying
177-178	fl.solo	b.177 note 9 to b.178 note 10: beginning of slur emended from note 11 as in B, C ; A: b.177 note 9 to b.178 note 10: slur changed to slur b.177 notes 9-10 and slur b.177 note 11 to b.178 note 10 in pencil
177-178	vl.1,2	B: b.177 note 4: slur is missing, b.178 note 1: beginning of slur open (page turn)
178	vl.1,2	A: rest 2: <i>tutti</i> added in blue ink (Emil Telmányi?), probably in connection with printing
178, 179, 180	ob.1 cl. fg.2 cor. str.	A: b.178 note 2 (vl.1,2), b.179 note 1 (cl., cor., va., vc., cb.), b.180 note 1 (ob.1, fg.2): <i>p</i> changed to <i>pp</i> in red crayon (Emil Telmányi). The date of the change cannot be accurately established
179	cor.	B: <i>p</i> added in blue ink (Emil Telmányi)
179	vl.2	B: end of slur note 11 instead of note 12
179	va. vc. cb.	B: note 1: <i>arco</i> added in blue ink (Emil Telmányi)
180	vc. cb.	B: note 2: <i>b</i> added in blue ink (Emil Telmányi)
180-182	ob.1	B: b.180 notes 1-3: slur, end of slur open (page turn), b.181 note 2 to b.182 note 7: slur
180-182	fg.2	B: b.180 notes 1-3: slur is missing, b.181 note 1 to b.182 note 5: beginning of slur open (page turn)

Bar	Part	Comment
181	ob.1	note 1: <i>p</i> omitted by analogy with fg.
181	ob.2	A: <i>p</i> added by Emil Telmányi during fair-copying, changed to <i>pp</i> in pencil (Emil Telmányi) probably in connection with printing
181	vc.	A: chord 1: <i>div.</i> added by Emil Telmányi during fair-copying; B: chord 1: <i>div.</i> added in blue ink (Emil Telmányi)
181-182	fg.1	B: b.181 note 1 to b.182 note 6: slur, beginning of slur open
182	ob.2	<i>♩</i> emended to <i>♩</i> with a tie by analogy with cor.1,2 and by analogy with b.180 (cor.1,2, va., vc., cb.); A: note 1: <i>♩</i> and <i>♩</i> with a tie changed to <i>♩</i> by Emil Telmányi during fair-copying
182-183	vc.1	B: slur b.182 notes 4-7 and slur b.182 note 3 to b.183 note 1
182-183	cb.	B: slur b.182 notes 2-7 changed to slur b.182 note 2 to b.183 note 1 in blue ink (Emil Telmányi)
183	fg.	B: b.183: end of slur open (page turn between b.183 and b.184)
183	fl.solo	C: note 2: <i>espr.</i>
183	cb.	B: note 1: <i>g[♭]</i> added in blue ink (Emil Telmányi)
184	fl.solo	C: b.183 note 3 to b.184 note 1: 
185	vc.1	A: <i>♭</i> added in pencil and blue ink (Emil Telmányi)
185-186	fl.solo	b.185 note 3 to b.186 note 2: 
185-186	fl.solo	added as in B, C
185-186	fl.solo	C: b.185 note 4: end of slur open (change of system)
186	va.	note 1: <i>p</i> added as in B
186	vc.2	A: notes 1-3: slur erased, notes 2-3: slur added by Emil Telmányi during fair-copying
187-190	fl.solo	C: b.188 note 7: end of slur open (change of system)
187-190	cb.	A: slur added by Emil Telmányi during fair-copying; B: b.188 notes 1-2: slur, beginning of slur open (page turn), b.189 note 1 to b.190 note 1: slur
188-189	vc.	b.188: <i>unis</i> omitted and double stems added as in B ; b.189: <i>div.</i> omitted as in B
188-189	vc.1	b.188 note 2 to b.189 note 1: tie added as in B , b.188 note 1 to b.189 note 1: slur omitted as in B
188-190	cb.	B: b.188 notes 1-2, b.189 note 1 to b.190 note 1: slur
190	cl. cor. str.	B: (vl.1, va., cb.): <i>dim.</i> added in blue ink (Emil Telmányi)
190	fl.solo	C: <i>pmp</i> added (CN?), erased



















Second Movement



Bar	Part	Comment
1		<i>cca.</i> emended to <i>ca.</i> ; A: (<i>♩</i> = <i>caa.</i> 100) added in blue ink (Emil Telmányi) during fair-copying
1		<i>Allegretto</i> emended to <i>Allegretto un poco</i> as in B, C ; B: <i>un poco</i> added in blue ink (CN)
4	vl.1	B: stacc.
5	str.	A: note 2: <i>♯</i> added in red crayon and blue ink
6-17	vc. cb.	b.6: (<i>unis</i>) omitted; A: notated on one staff











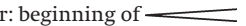











Bar	Part	Comment
7	tutti	note 1: <i>p</i> emended from second crotchet as in B ; second crotchet: <i>dim.</i> added as in B
7	cb.	D (cb. No.1): note 1: <i>p</i> added in black ink (CN)
8	cb.	D (cb. No.1): note 3: <i>dim</i> added in black ink (CN)
9	cb.	D (cb. No.1): note 1: <i>pp</i> added in black ink (CN)
9	tutti	second crotchet: <i>dim.</i> added as in B
10	cb.	D (cb. No.1): note 3: <i>dim</i> added in black ink (CN)
11	str.	second crotchet: <i>dim.</i> added as in B
12	str.	A: <i>pppp</i> crossed out in pencil (probably by Emil Telmányi)
12-15	vl.2 va.	b.12: (<i>unis</i>) omitted; A: notated on one staff
13	vl.1	B: note 4: <i>♩</i> changed to <i>♩</i> in blue ink (Emil Telmányi), notes 1-4: slur added in blue ink (Emil Telmányi), note 4: stacc. added in blue ink (Emil Telmányi)
13, 14	fl.solo	C: note 2: stacc. is missing
14	vl.1	B: note 4: <i>♩</i> , note 4: stacc. added in blue ink (Emil Telmányi?)
14	cb.	D (cb. No.1): <i>dim</i> added in black ink (CN)
15	fl.solo	C:  added in pencil (CN?), note 3: <i>∩</i> added in pencil (CN?)
15	fl.solo	note 3: marc. added as in B, C ; A: note 3: (marc.) added in pencil (Emil Telmányi)
15-17	fl.solo	b.17 note 6: end of slur emended from b.18 note 1 as in B ; C: slur b.14 note 4 to b.15 note 2 and b.15 note 3 to b.17 note 6 changed to b.14 note 4 to b.17 note 6 in pencil (CN?)
17	fl.solo	B: <i>dim.</i>
18	fg.1	B: note 5: <i>♩</i>
23	fl.solo	B: note 1: <i>cresc.</i> added in black ink (CN)
24	fl.solo	B: <i>cresc</i> added in blue ink (CN)
25-26	fg.1	B: b.25 note 2 to b.26 note 4: <i>♩</i> changed to <i>♩</i> in blue ink (CN)
25-26	fl.solo	b.25 note 2 to b.26 note 8: stacc. added and slur omitted as in C ; A: (<i>ossia: staccato</i>) added in blue ink (Emil Telmányi) probably during printing
25-27	fl.solo	B: b.25 note 2 to b.27 note 1: slur overwritten with stacc.
26	fl.solo	B: notes 1-4: <i>dim.</i> added in blue ink (CN); C: 
27	fl.solo	B: note 1: <i>mp</i> added in blue ink (CN); C: note 1: ten. added in pencil (CN?)
27-28	fg.1	B: slur b.27 note 4 to b.28 note 1 and slur b.28 notes 1-2
29-33	vc. cb.	B: b.29 note 1 to b.33 note 2: slur
33	fl.solo	note 4: marc. added as in B, C ; A: <i>pfz</i> emended to <i>fz</i> as in C ; B, C: note 1, 5: <i>f^{♯m}</i> ; C:  is missing
34	fl.solo	B: note 3: <i>♯</i> added in blue ink (CN?); C: note 3: <i>f^{♯m}</i>
34	va.	note 5: end of slur emended from note 4 as in B
35	va.	B: note 3: <i>♭</i> added in blue ink (CN?)
35-36	fl.solo	b.35 note 5 to b.36 note 8: slur emended from b.35 notes 5-12 and b.36 notes 1-8 as in C
36	fl.solo	A: <i>rall.</i> added in pencil and red crayon (Emil Telmányi) probably in connection with printing; B: note 4: <i>♯</i> added in blue ink (CN?)
37	fl.solo	C: note 4: marc. added in pencil (CN?)











Bar	Part	Comment
37	vl.2	<i>pizz.</i> : brackets omitted
37-38	fl.solo	b.37 note 4 to b.38 note 16: end of slur emended from b.38 note 15 as in B, C
39		<i>a tempo</i> added as in C (fl.solo)
39	fl.solo	note 2: stacc. added by analogy with notes 1, 3; A : <i>p scherzando</i> added by Emil Telmányi during fair-copying
41	fl.solo	A : notes 3-4: tie added in blue ink (Emil Telmányi); A : note 1: marc. added by Emil Telmányi during fair-copying; B : note 7: \sharp added in blue ink (CN?)
43	fl.solo	note 5 (<i>tr.</i>): \sharp added as in C ; C : note 1: marc. is missing, notes 3-4: \downarrow
44	fl.solo	note 2 (<i>tr.</i>): \sharp added as in C ; A : note 2 (<i>tr.</i>): \sharp added in blue ink (Emil Telmányi)
44, 45, 46 46-47	fl.solo vl.1	note 1: \downarrow emended to \downarrow as in C B : ————— b.47 notes 1-8 instead of b.46 note 5 to b.47 note 6
47	fl.solo	————— added as in B, C ; A : notes 5-7 added in black ink; B : note 2: \sharp added in blue ink (CN/Emil Telmányi?)
47	vl.2 va.	chord 1: <i>trem.</i> added
48-50	ob.1	A : b.48 to b.50 note 1: slur added by Emil Telmányi during fair-copying; B : bb.48-49: slur is missing, b.50 beginning of slur open
48-50	cor.	A : beginning of slur changed from b.47 by Emil Telmányi during fair-copying
48	fl.solo	A : <i>f</i> changed to <i>ff</i> by Emil Telmányi during fair-copying
48	vl.1	A : <i>f</i> changed from b.47 note 8 by Emil Telmányi during fair-copying; B : notes 4-5: stacc.
49	ob. cl.	A : notes 1-2: <i>dim</i> added in black ink (CN)
49	ob. fg.	B : —————
49	cl.2	B : note 1: c^{\flat}
49	vl.1	A : notes 4-5: ten. added by Emil Telmányi during fair-copying
50	fg.2	note 1: stacc. omitted by analogy with ob., cl., fg.1
50	vl.2	B : <i>Divisi</i> is missing
50-51	cl.2	A : b.50 note 2 to b.51 note 1: tie added in blue ink (Emil Telmányi?)
50-51	vl.2	A : lower part b.50 note 1 to b.51 note 2: slur changed from b.51 notes 1-2 by Emil Telmányi during fair-copying
51	ob.	note 2: stacc. omitted by analogy with b.50 note 6 and by analogy with fg., va.
51	fl.solo	note 1: \downarrow emended to \downarrow as in C
52-54	fl.solo	b.53 note 1 to b.54 note 1: ————— <i>f</i> added as in C ; A : b.52 note 2 to b.53 note 6: ————— <i>f</i> added by Emil Telmányi during fair-copying
52-55	fl.solo	B : b.52 note 2 to b.53 note 1: slur
53	cor.	————— added as in B
53	fl.solo	A : note 6 (<i>tr.</i>): \sharp added in blue ink (Emil Telmányi?)
53	vl.2	chord 2 <i>unis</i> : brackets omitted; 2nd crotchet: <i>trem.</i> added
53-54	cl.2	b.53 note 3 to b.54: tie added as in B
53-54	cor.2	A : b.53 note 3 to b.54 note 1: tie added in blue ink (Emil Telmányi)
54	fg.	note 2: f^{\flat} emended to f' by analogy with ob. and in accordance with D
54, 55	va.	B : notes 4-5: stacc.
55	fl.solo	c^{\sharp} emended to e''' as in B, C ; A : c^{\sharp} changed to e''' in pencil



Bar	Part	Comment
55	cb.	A : notes 2-3: ————— added in red crayon (Emil Telmányi?)
57		A : <i>poco rall.</i> added by Emil Telmányi during fair-copying
57	cl.	B : notes 1-2: <i>dim.</i>
57	vl.2 va. vc. cb.	B : note 2: <i>dim.</i>
58		A : <i>tranq.</i> added by Emil Telmányi during fair-copying
58	fg.	D : <i>solo</i> added (Emil Telmányi)
58	cb.	B : g^{\flat}
58, 59	cl.2	B : note 2: g^{\sharp}
58, 59	fg.	B : note 3: \sharp added in blue ink (Emil Telmányi?)
58-62	fg.	A : slurs changed by Emil Telmányi during fair-copying; B : b.58 note 1 to b.62, b.58 notes 1-2: slur
60	fg.	B : note 2: f^{mo}
61	cl.2	B : note 2: \sharp added in blue ink (CN?)
61	fg.	B : <i>rall.</i>
62		B : <i>Poco Adagio</i> changed to <i>Adagio ma non troppo</i> in blue ink (CN)
62-64	vl.1,2	A : slurs changed by Emil Telmányi during fair-copying; B : b.63 notes 1-3: slur
63-64	fl.solo	C : b.64 notes 2-6: ————— is missing, added in pencil
64-65	fl.solo	————— b.64 notes 2-6 and ————— b.65 notes 1-2 emended to one —————
65	vl.1	B : note 1: f^{\sharp}
66-70	fl.solo	slur emended from b.66 note 3 to b.67 note 1, b.67 note 2 to b.68 note 1, b.68 note 2 to b.70 note 1, b.70 notes 2-4 as in C ; C : b.66 note 3: beginning of slur changed to b.67 note 2 (CN?)
66, 67, 68, 69, 70, 71	vl.1,2	A : slurs changed by Emil Telmányi during fair-copying; B : b.66 notes 1-3, b.67 notes 1-3, b.68 notes 1-3, b.69 notes 1-3, b.70 notes 1-3, b.71 notes 1-3: slur
68-69	fl.solo	B : b.69 note 3: <i>dim</i> ; C : b.69 notes 1-4: —————
70	fl.solo	C : note 4: stacc. is missing
70-71	fl.solo	b.70 note 5: beginning of slur emended from b.70 note 6 as in C ; C : slur b.70 note 3 to b.71 note 2 added in pencil (CN?)
72	cl. fg.	A : note 1: <i>p</i> added by Emil Telmányi during fair-copying, changed in cl, fg.1 to <i>pp</i> in pencil (Emil Telmányi) probably in connection with printing
72	vl.1	B : note 1: ten.
72	va.	B : <i>marc.</i>
72-74	fg.1	A : ten. and stacc. changed to ten. by Emil Telmányi during fair-copying, slur added by Emil Telmányi during fair-copying; B : <i>col viol II</i>
72-81	fg.2	A : slurs added by Emil Telmányi during fair-copying; B : <i>col Bassi</i>
73	fl.solo	C : notes 1, 3: marc.
73	fg.2	notes 3-4: ————— added by analogy with va., vc., cb.
73-74	cl.1	A : ten. and stacc. changed to ten. by Emil Telmányi during fair-copying
73-74	cl.2	A : ten. added by Emil Telmányi during fair-copying
73-81	cl.1	B : <i>col viol I</i>
73-81	cl.2	B : <i>col viol II</i>
74-81	fg.1	B : <i>col viol II</i>



Bar	Part	Comment	Bar	Part	Comment
74-81	fg.2	B: <i>col Bassi</i>	92	vc.	D (vc. No.2): <i>rall.</i> added in black ink (CN)
75-81	cl. fg.1	A: slur added by Emil Telmányi during fair-copying	93	fl.solo	note 5:  emended to  as in C
78	vl.2	B: note 2:  added in blue ink (Emil Telmányi)	93-95	fl.solo	C: b.94 note 2, b.95 note 2: stacc. missing
79	vl.1 va.	A: <i>dim.</i> emphasized in black ink (CN?)	94	vl.1	B: <i>p</i> added in blue ink (Emil Telmányi), <i>con sord.</i> ? added in blue ink (Emil Telmányi)
79	vc.	D (vc. No.2): notes 2-3: <i>dim</i> added in black ink (CN)	94, 95	vl.1	B: note 4: 
80		A: <i>rall.</i> added in black ink (CN)	98, 100	va.	B: notes 1-4, 5-8: slur
80	fl.solo	B: note 2:  added in blue ink (Emil Telmányi?)	99	cor.	A: <i>p</i> changed to <i>ppp</i> in blue crayon (CN), <i>pppp</i> (CN) crossed out in pencil
81		A: <i>a tempo</i> added by Emil Telmányi during fair-copying	99-113	cor.1	B: <i>f^{mo}</i> is missing
81	cl. fg. str.	note 1: <i>ppp</i> added as in B	101-102	va.	A: <i>spiccato sempre</i>
81	fg.1	A: note 3: <i>p</i> added by Emil Telmányi during fair-copying, changed to <i>mp</i> in blue ink (Emil Telmányi) probably in connection with printing	101-103	cor.1	B: b.102 note 1: beginning of slur
81	vl.1	D (vl.1 Nos.1, 4): <i>a tempo</i> added in pencil (CN), (vl.1 No.3): <i>a tempo</i> added in black ink (CN)	102-113	va.	B: notated with treble clef
81-83	fg.1	B: notes notated with bass clef	106	fl.solo	note 1: marc. added as in C ; A: note 1: (marc.) added in blue ink (Emil Telmányi)
82	fg.1	A: note 2:  added in blue ink (Emil Telmányi); B: note 2: <i>fst</i>	107-108	fl.solo	C: stacc. added in pencil (Emil Telmányi?)
82-85	fg.1	b.82 note 5 to b.85 note 1: slur emended from slur b.82 note 5 to b.84 note 1 and slur b.84 note 2 to b.85 note 1 as in B ; A: slur b.82 note 5 to b.84 note 1 and slur b.84 note 2 to b.85 by Emil Telmányi in blue ink probably in connection with printing (Emil Telmányi)	109	fl.solo	A: <i>poco vico</i> added in pencil (CN)
83	fg.1	A: note 2: <i>mf</i> has been changed to <i>f</i> in blue ink (Emil Telmányi), probably in connection with printing; A: notes 2-6: added by Emil Telmányi during fair-copying	110	fl.solo	C: notes 1-8: stacc. added in pencil (Emil Telmányi?)
85	cl. fg.2 cor.	A: <i>ff</i> has been changed to <i>f</i> in blue ink (Emil Telmányi) probably in connection with printing	110	va.	B (tr.):  added in blue ink (Emil Telmányi?)
85	vl.2 va. vc. cb.	<i>trem.</i> added	112	fl.solo	note 1: stacc. added by analogy with b.110
85	vl.2 cb.	B: <i>con sord.</i>	113	fl.solo	A: notes 1-3, 8: stacc. added by Emil Telmányi during fair-copying; notes 1-3:  added by Emil Telmányi during fair-copying
85-86	fl.solo	C: b.85 note 1 to b.86 note 2: slur, b.86 note 1: marc. is missing	114	va.	chord 1: <i>tutti</i> added in accordance with D (va.)
85-89	fg.2	B: <i>fst</i>	114-118	cb.	A: vc. omitted from instrument names, (unis.) added in blue ink (CN?)
85-89	cor.2	B: <i>cst</i>	115	vl.1	A: <i>cantabile</i> added by Emil Telmányi during fair-copying
85-89	cb.	B: <i>fst</i>	117	cor.2	<i>senza sord.</i> added in accordance with D
87-88	fl.solo	C: b.87 note 2 to b.88 note 2: slur, b.88 note 1: marc. is missing	118-122		B: notes in short score added in red crayon (Emil Telmányi) are specified by CN on the back of the first music page of the second movement
88	fl.solo	marc. added by analogy with b.86 note 1; A: b.88 note 1: (marc.) added in black ink (Emil Telmányi)	120	va.	B: notes 2-4:   
89	fg. cor. vl.2	A: notes 1-3: marc. changed to stacc. by Emil Telmányi during fair-copying	120	vc. cb.	note 1: ten. added by analogy with b.119 notes 1-2
89	fl.solo	B: note 3: <i>c^{mo}</i>	121	cor.1	notes 1-2:  added as in B
90	cl.	A: notes emphasized in blue ink	121	vl.2	A: notes 1-2: stacc. changed to slur by Emil Telmányi during fair-copying
90	fl.solo	note 1: <i>sempre ff</i> added as in C ; C: notes 1-5: <i>poco accel</i>	121	cb.	A: notes 2-3: stacc. changed to ten. by Emil Telmányi during fair-copying
91	ob.	B: 	122	ob.	B: note 1: <i>pp</i>
91	cl.1	note 1: <i>ff</i> added as in B	122	cl.	B: note 1: <i>pp</i>
91	fg.2	<i>e</i> emended to <i>e^b</i> as in B and by analogy with vc., cb.	122	vl.2	A: notes 1-2, 5-6: stacc. changed to slur by Emil Telmányi during fair-copying
91-93	cl.1	A: beginning of slur changed from b.91 note 2 by Emil Telmányi during fair-copying	125	vl.1	A: notes 2-3: stacc. changed to ten. by Emil Telmányi during fair-copying
92	cl.1	A: <i>dim.</i> - - <i>molto</i> - -	125, 127	fl.solo	C: note 1: marc. is missing
			127-128	fl.solo	B: b.128 notes 3-6: 
			128	fl.solo	A: notes 1-2: stacc. added by Emil Telmányi during fair-copying, notes 3-4: marc. changed to stacc. by Emil Telmányi during fair-copying
			128	vl.1,2 va.	A: notes 1-2: marc. changed to marc. and stacc. by Emil Telmányi during fair-copying
			128	vc. cb.	A: marc. and stacc. added by Emil Telmányi during fair-copying
			129	cl. fg.	B: note 1: <i>ff</i> ; B: notes 1-2:  
			129-131	str.	B: <i>Str: unison som i Indledning</i> 'Str: unison as in introduction'
			130	cl.1	B: notes 3-4: <i>fst</i>
			130	fg.	B: notes 3-4:  

Bar	Part	Comment
130	fl.solo	B, C: note 1: <i>ff</i>
130-137	ob.	b.130 note 1, b.131 notes 2-3, b.132 notes 2-3, b.133 notes 2-3, b.134 notes 2-3, b.135 notes 2-3, b.136 notes 2-3, b.137 note 2: ten. added by analogy with cor.; A: b.130-132: marc. added in pencil
130-137	cor.	b.130 notes 1-2, b.131 notes 2-3, 132 notes 2-3, 133 notes 2-3, 134 notes 2-3, 135 notes 2-3, 136 notes 2-3, 137 note 2: ten. added as in B (b.130 notes 1-2, b.131 note 1); A: b.130-132: marc. added in pencil
134	cl.1	B: notes 1-2: $c^{\sharp'}$
134	cor.1	B: note 2: $f^{\sharp''}$
134	fl.solo	notes 1, 3: marc. added as in B, C: note 5: marc.
135	ob.2	B: note 2: $f^{\sharp'}$
135	str.	B: note 1 (vl.1,2): $f^{\sharp'}$, note 1 (va., vc., cb.): f^{\sharp}
135-137	str.	B: b.135 fourth crotchet to b.137 fourth crotchet: 
136	fl.solo	C: note 1: <i>fz</i>
137	tutti	$\frac{3}{4}$ added; A: noted at bottom of page: NB. Til Kopist og Stikker: / Sidste Takt er 3/4 !! udskrive i alle System, (Emil Telmányi). 'NB. To copyist and engraver: Last bar is 3/4!! Write out in all staves'; A: $\frac{3}{4}$ changed to $\frac{3}{4}$ by Emil Telmányi before copying of parts, notated above, below and in the middle of the system; A: In the margin a \sharp is added to the bar. Rest in all parts except timp; A: last crotchet:  added in red crayon (Emil Telmányi?) probably in connection with printing, surrounding brackets added in pencil (Emil Telmányi); B: $\frac{3}{4}$ from b.138 notes 1-2: stacc. added by analogy with cl.2
137	cl.1 fg.	A: \downarrow (c^{\sharp}) added in connection with change in time; B: second crotchet: G, $\frac{3}{4}$ begins in B at b.138; B: <i>f</i> , <i>tr</i> is missing
137	timp.	A: \downarrow (c^{\sharp}) added in connection with change in time; B: second crotchet: G, $\frac{3}{4}$ begins in B at b.138; B: <i>f</i> , <i>tr</i> is missing
137	fl.solo	note 2: $f^{\sharp''}$ emended to f''' as in C: C: note 2: (<i>f</i>) added in blue ink (CN)
138		A: $\frac{3}{4}$ crossed out in blue ink
138	vl.1,2	<i>trem.</i> added as in B; A: <i>ff</i> has been changed to <i>f</i> in blue ink (Emil Telmányi), probably in connection with printing
139	timp.	notes 1-2: marc. added as in B
139-140	vl.1,2 va.	A: <i>dim. molto</i>
139-140	vc. cb.	<i>molto dim.</i> added by analogy with vl.1,2, va.
140	vl.2	D (vl.2 No.2): chord 1: <i>molto</i> added in black ink (CN)
141	vc. cb.	A: note 2: <i>pp</i> added as in B and by analogy with va.
145		A: ($\downarrow=104-108$) added in red crayon (Emil Telmányi) probably in connection with printing
145	timp.	stacc. added as in B
149	cl.2	note 1: stacc. added by analogy with bb.145-148
153	vl.1,2	A: Emil Telmányi's fair copy of first ending: <i>pp</i> changed to <i>mf</i> in pencil (CN); B: note 1: <i>pp</i>
154	va. vc.	A: Emil Telmányi's fair copy of first ending: <i>pp</i> changed to <i>mf</i> in pencil (CN); B: note 1: <i>pp</i> .
157	fl.solo	B: note 1: <i>mp</i> is missing, but is in Emil Telmányi's fair copy of first ending in A; C: note 1: <i>f</i>

Bar	Part	Comment
157	vl.1,2 va. vc. cb.	A: Emil Telmányi's fair copy of first ending: <i>mp</i> crossed out in pencil (CN); B: note 2: <i>mp</i>
157	vc.	A: Emil Telmányi's fair copy of first ending:  changed to  in pencil (CN); B: 
157	cb.	A: Emil Telmányi's fair copy of first ending: \sharp  changed to \sharp  in pencil (CN); B: \sharp 
157	cb.	<i>mf</i> added by analogy with vl.1,2 (b.153), va., vc. (b.154); A: Emil Telmányi's fair copy of first ending: <i>mp</i> crossed out in pencil (CN); B: note 1: <i>mp</i>
158, 159	vc. cb.	A: Emil Telmányi's fair copy of first ending:  changed to  in pencil (CN); B: 
159	vl.1,2 va.	B: note 1: <i>cresc.</i>
160	fl.solo	C: notes 2-4: 
160	str.	second quaver: beginning of  emended from third quaver as in B
160	vl.1 va. vc. cb.	A: Emil Telmányi's fair copy of first ending: <i>fff</i> added in pencil (CN)
160	vl.2	A: Emil Telmányi's fair copy of first ending: <i>ff</i> added in pencil (CN); D (vl.2 Nos.2-3): <i>molto</i> added in black ink (CN)
160	va. cb.	A: Emil Telmányi's fair copy of first ending: <i>molto</i> added in pencil (CN)
161	ob.1	A: note 12: Emil Telmányi's fair copy of first ending: <i>d''</i> changed to <i>e''</i> in pencil (CN); B: note 12: <i>d''</i>
161	ob.2	A: note 12: Emil Telmányi's fair copy of first ending: $b^{\flat'}$ changed to $c^{\sharp''}$ in pencil (CN); B: note 12: $b^{\flat'}$
161	cl.1	B: note 12: <i>f''</i>
161	cl.2	B: note 12: <i>d''</i>
161	fg.1	A: note 12: Emil Telmányi's fair copy of first ending: <i>d'</i> changed to $c^{\sharp'}$ in pencil (CN); B: note 12: <i>d'</i>
161	fg.2	A: note 12: Emil Telmányi's fair copy of first ending: $b^{\flat'}$ changed to <i>a</i> in pencil (CN); B: note 12: $b^{\flat'}$
161	cor.	note 1: <i>senza sord.</i> added in accordance with D
162	woodw. cor.	A: Emil Telmányi's fair copy of first ending: notes crossed out in pencil (CN)
162	ob.1	B:  (e'')
162	ob.2	B:  ($c^{\sharp''}$)
162	cl.1	B:  (g'')
162	cl.2	B:  (e'')
162	fg.1	B:  ($c^{\sharp'}$)
162	fg.2	B:  (<i>a</i>)
162	cor.1	B:  ($g^{\sharp'}$)
162	cor.2	B:  (e')
162	fl.solo	A: note 1: Emil Telmányi's fair copy of first ending: <i>ff</i> added in black ink (CN); B: <i>ff</i> added in black ink (Emil Telmányi)
162-166		C: notes added in pencil (Emil Telmányi?)
163	ob.1	notes 3-5: <i>a''</i> emended to $a^{\sharp''}$ as in B; A: note 3: \sharp added in pencil
163	fg.	notes 1-2: <i>c-C</i> emended to $c^{\sharp}-C^{\sharp}$ as in B; A: note 1: \sharp added in pencil
163	str.	B: note 1: <i>arco</i> is missing
163-166	cl.	B: notes emphasized in blue ink
164	ob. cl. fg. cor.	A: Emil Telmányi's fair copy of first ending:  changed to  in pencil (CN); B: 
164	str.	A: Emil Telmányi's fair copy of first ending: notes crossed out in pencil (CN)


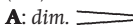


Bar	Part	Comment	Bar	Part	Comment
164	vl.1,2	B: ♯ (b [♯])	174	fl.solo	notes 1-12: stacc. added and marc. note 7 omitted as in C ; B: notes 1-7: marc.;
164	va.	B: ♯ (b [♯])			C: note 1: ff
164	vc. cb.	B: ♯ (b [♯])	175	fl.solo	note 1: marc. omitted as in C ; C: note 1: b ^b
166	fg.	notes 1-3: f [♯] , F [♯] emended to f, F as in B ; A: notes 1-3: ♯ added in pencil and blue pen	175-177	fl.solo	C: b.175 note 2, b.176 notes 1, 4, b.177 note 1: marc. added in pencil (CN?)
166	cor.	notes 4-6: stacc. added by analogy with ob., cl., fg.	175-178	cor.1	B: c [♯]
167	cl.	stacc. added by analogy with ob., fg., cor.	175-179	woodw. cor.	stacc. added in accordance with bb.163-167 and in accordance with bb.145-162 (woodwind)
167	cl.1	B: f ^{''}	177	cor.2	B: <i>i Dybere Oktav af II.Ob.</i> 'in lower octave of II.ob.' added (Emil Telmányi)
167	cl.2	B: a'	177	fl.solo	A: notes 1-8: end of slur open (page turn)
167	str.	A: Emil Telmányi's fair copy of first ending: notes crossed out in pencil (CN)	177, 178	cor.2	B: notes 4-6: b ^b -a ^b -b ^b
167	vl.1,2	B: ♯ (g ^{''})	178	fl.solo	notes 1-3: slur added as in C ; C: notes 1-3: slur, notes 1-4: slur added in pencil (CN?)
167	va.	B: ♯ (g')	179	cor.1	♯ added as in B ; A: note 3: ♯ added in pencil
167	vc. cb.	B: ♯ (g)	181	vc. cb.	ff added by analogy with woodw. and by analogy with vl.1,2, va. (b.179); A: ff added in blue ink (Emil Telmányi)
168	fl.solo	A: Emil Telmányi's fair copy of first ending: e ^b changed to e'' in pencil (CN); B: note 12: e ^b . At b.169 the new ending begins	183-186	va.	<i>di-mi-nu-en-do</i> added by analogy with vl.1,2
169		B: 9 added in a ring in ink (CN)	185	cl.1	c' emended to e ^b as in B ; A: b added in blue ink (Emil Telmányi)
169	cor. vl.1,2 va.	A: note 1: f added in blue crayon (CN)	185	vc. cb.	B: pizz.
169	vl.1	D (vl.1 No.1): f added in pencil (CN), emphasized in blue ink (Emil Telmányi), (vl.1 No.2): f added in blue crayon (CN), changed to mf in pencil,  added in blue crayon (CN), (vl.1 Nos.3-4): note 1: f added in blue crayon (CN), changed to mf in pencil, notes 6-11:  added in blue crayon (CN)	186	fl.solo	mp added as in C ; A: (mp) added in pencil (Emil Telmányi)
169	vl.2	D (vl.2 No.1): note 1: f added in blue crayon (CN), (vl.2 Nos.2-3): note 1: f added in blue crayon (CN), changed to mf in pencil	187	fl.solo	A: <i>Tranq.</i> added in blue ink (Emil Telmányi) probably in connection with printing
169	va.	D (va. No.2): note 1: f added in blue crayon (CN), changed to mf in pencil	190	fg.	A: note 1: p added in blue crayon (CN)
170	fg.	A: notes 1-3: f  added in blue crayon (CN)	191	cl.	A: note 1: p added in blue crayon (CN)
170	fg.2	B: note 2: ♯. (error in B)	191-195	cl.	A: b.191 note 1 to b.195 note 1: slur added in blue crayon (CN)
170, 172	fl.solo	bb.170, 172: stacc. added as in C	192	fl.solo	mf added as in C
170, 172	fl.solo	C: note 1: f	193-195	va.	B: b.193 note 6 to b.194 note 3, b.194 note 4 to b.195 note 1: slur
170-171	fg.	D: b.170 note 1 to b.171 note 1: f  p added in blue crayon (CN)	194	trb.b.	A: <i>Trombone solo</i> added in pencil (CN)
171	woodw. cor.	stacc. added by analogy with bb.163-167 and in accordance with bb.145-162 (ob., cl., fg. (notes 2-3), cor.)	195	fl.solo	B: 10 added in a ring in pencil (CN)
171	fg.	note 1: p added by analogy with cor. (b.170); A: p added in blue ink (Emil Telmányi)	195-196	fl.solo	b.195 note 1 to b.196 note 1:  ff added as in C ; A: ( ff) added in blue ink (Emil Telmányi)
171	vl.1	D (vl.1 No.1): note 11: pp added in pencil (CN), changed to p in blue ink (Emil Telmányi), (vl.1 No.2) notes 8-10: <i>dim</i> added in blue crayon (CN)	195-199	trb.b.	A: b.195 note 1 to b.198 note 3, b.199 notes 1-3: stacc. in brackets added in pencil (CN?); B: stacc. missing
171	vl.2	D (vl.2 No.3): note 11: p added in blue crayon (CN), changed to pp in blue crayon (?)	197-199	fl.solo	B: b.197 note 4 to b.199 note 9: slur added in ink (CN)
171	va.	D (va. Nos.2-3): note 11: p added in blue crayon (CN), changed to pp in blue crayon (?)	197-199	vc. cb.	marc. added by analogy with b.195 note 2 to b.196 note 12
172	vl.1	D (vl.1 No.1): p changed to pp in pencil (CN), crossed out	198	vc.	D (vc. No.2): <i>dim</i> added in blue crayon (CN)
172	va.	B: e [♯]	198	cb.	D (cb. No.3): <i>dim</i> added in blue crayon (CN)
173	va.	D (va. No.1): note 11: p added in blue crayon (CN), changed to pp in blue crayon (?)	198-199	trb.b.	b.198 note 3 to b.199 note 4: <i>dim.</i>  emended to  by analogy with vc., cb.
173	vc.	notes 6-10: <i>molto</i>  added by analogy with vl.1,2, va., cb.	199	vc.	D (vc. No.1): <i>dim.</i> added in blue crayon (CN), overwritten with  in blue ink (Emil Telmányi); D (vc. No.2): note 12: pp added in blue crayon (CN)
173	vc. cb.	note 10: pp added as in B	199	vc. cb.	B: note 9 missing
			200	fg. cor.	A: p changed to pp in pencil (CN)
			200	fg.2 cor.2	D: ppp added in blue crayon (CN), changed to pp in blue ink (Emil Telmányi)
			200	cor.1	D: pp added in blue crayon (CN)
			200	fl.solo	note 1: mp added as in C ; C: notes 1-3: <i>tranq.</i> added in pencil (CN)
			200	vl.1	B: note 1: mf
			200-211	fg.1	A: b.200 note 1 to b.211 note 1: slur added in pencil (CN)


Bar	Part	Comment
200-211	fg.2	A: slur b.208 note 1 to b.211 note 1 changed to slur b.200 note 1 to b.211 note 1 in pencil (CN)
200-211	cor.2	A: slur b.208 note 1 to b.211 note 1 changed to slur b.200 note 1 to b.211 note 1 in pencil (CN)
201	cl.1	A: <i>p</i> changed to <i>pp</i> in pencil (CN), overwritten in pencil (Emil Telmányi)
201, 203	trb.b.	A: notes 3-4: ten. added in blue crayon (CN)
201-202	fg.1	D: <i>sempre pp</i> added in blue crayon (CN), erased
201-202	fl.solo	C: b.201 note 3 to b.202 note 2: slur
201-210	cl.1	A: b.201 to b.211 note 1: slur added in pencil (CN)
202-211	cl.2	<i>p</i> emended to <i>pp</i> by analogy with cl.1 (b.210); A: <i>p</i> changed to <i>pp</i> in pencil (Emil Telmányi?)
202-211	cl.2	slur added by analogy with fg.1; A: bb.206-210: slur added in pencil (CN?), beginning of slur open (page turn after b.205), end of slur open (page turn after b.210)
203-204	fg.2	D: <i>sempre ppp</i> added in blue crayon (CN), erased
204-205	cor.2	D: <i>sempre ppp</i> added in blue crayon (CN), erased
205, 207	trb.b.	notes 3-4: ten. added by analogy with bb.201, 203; A: notes 3-4: ten. added in blue or black ink; B: b.205 notes 1-3: slur b.206 note 1 to b.207 note 6: slur added as in C ; A: b.206 note 1 to b.207 note 1, b.207 notes 2-6: (slur) added in pencil (Emil Telmányi?)
206-207	fl.solo	B: b.207 to b.211 note 1: slur
207-211	fg.2	b.208 note 1 to b.209 note 4: slur added as in C ; A: b.208 notes 2-6, b.208 note 7 to b.208 note 1: (slur) added in pencil (Emil Telmányi?)
208-209	fl.solo	B: b.207 to b.211 note 1: slur
209	cor.1	D: <i>ppp</i> added in blue crayon (CN), changed to <i>pp</i> in blue ink (Emil Telmányi)
209	trb.b.	note 1: <i>p</i> added as in B
210	trb.b.	<i>gliss.</i> added as in C ; A: (<i>gliss</i>) added in pencil (Emil Telmányi); C: At this point trb.b. is indicated as accompaniment of fl.solo. Here CN has clearly noted <i>gliss</i> :
210	fl.solo	 <i>molto</i> added as in C
210-211	cor.2	D: <i>dim ppp</i> added in blue crayon (CN), erased
211	cor.	B: <i>p</i>
211-221	fl.solo	slurs added as in C ; A: b.211 note 4 to b.213 note 6, b.213 note 7 to b.215 note 1, b.215 note 2 to b.216 note 3, b.217 notes 3-4: (slur) added in pencil (Emil Telmányi?); B: b.211 notes 1-2: slur
213	fl.solo	C: <i>dim.</i> changed to  in pencil (CN?)
215-216	fl.solo	A: b.215 note 4 to b.216 note 1: tie added in blue ink (Emil Telmányi)
217	timp. fl.solo	note 3: <i>dim.</i> added as in B . C (fl.solo); B: <i>dim.</i> added in black ink (CN)
218	timp.	B: <i>dim.</i>
220	fl.solo	<i>dim.</i> added as in C
220-221	trb.b.	<i>gliss.</i> emended from b.220 to b.221 as in C ; A: b.220: <i>glissando</i> crossed out in blue ink (Emil Telmányi?), b.221 notes 1-2: <i>gliss.</i> added in blue ink (Emil Telmányi), b.221

Bar	Part	Comment
221	fl.solo	note 2: <i>f</i> added in pencil and blue crayon (CN); B: b.220: <i>glissando</i> , b.221: <i>fff</i> ; C: At this point trb.b. is indicated as accompaniment of fl.solo. Here CN has clearly noted <i>gliss</i> : in b.221
222	timp.	C: note 1:  , note 2: <i>ff</i>
222	timp.	A: note 1: <i>ff</i> added in pencil and blue crayon (CN); D: note 1: <i>ff</i> added in blue crayon (CN)
223	fl.solo	note 6: <i>f#</i> emended to <i>f</i> as in C ; A:  added in black ink
224	timp.	A: notes 2-3: <i>dim</i> added in pencil (CN), crossed out in blue crayon, note 8: <i>dim</i> added in blue crayon (CN); D: <i>poco a poco dim</i> added in blue crayon (CN), erased
226	fl.solo	A: notes 2-3: <i>b'-a'</i> corrected to <i>c'-b'</i> in pencil and blue ink (error during fair-copying)
226-228	fl.solo	A: b.227 note 6 to b.228 note 1: tie added in blue and black pen
226-231	fl.solo	slurs added as in C ; A: b.226 note 5 to b.228 note 6: slur changed to slur b.226 note 5 to b.228 note 1 and slur b.228 note 2 to b.229 note 1 in pencil and blue ink, b.229 note 2 to b.230 note 1: (slur) added in pencil (Emil Telmányi)
227	fl.solo	A: <i>poco piu rall.</i> changed to <i>poco a poco rall.</i> in blue ink (Emil Telmányi?). The date cannot be established
228	va.	<i>pp</i> added as in B
228, 231	va.	<i>arco</i> : brackets omitted; A: b.228: (<i>arco</i>) added in pencil (CN), b.231: <i>arco</i> crossed out in pencil (CN?)
229	timp.	<i>dim.</i> added by analogy with fl.solo, va.
229	va.	<i>dim.</i> added as in B
229-230	fl.solo	A: <i>rall</i> -- added in blue crayon (CN)
230	fl.solo	notes 3-4: <i>dim.</i> added as in C
231	vl.1	notes 1-4: stacc. added by analogy with vc, cb.; A: notes 1-4: stacc. added in pencil
231	vl.2	chord 3: stacc. added as in B and by analogy with vc., cb.; A: note 3 : stacc. added in blue ink
231	va.	notes 1-4: stacc. added by analogy with vc., cb.; A: notes 1-4: stacc. added in pencil
232	vl.1	note 1: stacc. added by analogy with b.233 note 1; notes 2-3: stacc. added as in B ; A: notes 1-3: stacc. added in pencil
232	vl.2	chords 3-4: stacc. added by analogy with vc., cb.; A: chords 3-4: stacc. added in blue or black ink
232	va.	note 1: stacc. added by analogy with b.233 note 1; notes 2-3: stacc. added by analogy with vc., cb.; A: notes 1-3: stacc. added in pencil
234	va.	note 4: ten. added by analogy with vl.1; A: note 4: ten. added in blue ink (Emil Telmányi)
235-238	str.	B: b.235 note 2 to b.238 note 1: slur, vl.1: slur crossed out in pencil (CN?)
236	cl.2	B: note 2: <i>e''</i>
236	fg.1	<i>pp</i> added as in B ; A: note 1: <i>mf</i> added in blue ink (Emil Telmányi), probably in connection with printing; D: earlier, now illegible dynamics by CN erased and overwritten in blue ink (Emil Telmányi); B: note 4: <i>c#</i>


Bar	Part	Comment
236	vl.2	B: note 2: $c^{\sharp''}$
237	vl.1	notes 1-2: 0 added as in B
237-238	ob.	B: b.237 note 1 to b.238 note 1: $g^{\sharp'}$
237-238	cl.1	b.237 note 1 to b.238 note 1: stacc. added by analogy with bb.235-236
237-238	cl.2	B: b.237 note 2 to b.238 note 1: $f^{\sharp''}$
237-238	vl.2	B: b.237 note 2 to b.238 note 1: $d^{\sharp''}$
237-238	va.	B: b.237 note 1 to b.238 note 1: $g^{\sharp''}$
237-239	ob.2 cl.2	stacc. added by analogy with bb.235-236
238	ob.1	A: note 1: \ddot{q} added in black ink; B: e''
239	fl.solo	note 1: mf emended to mp as in C
239	vc.	B: note 1: p
239	cb.	A: b.239 note 1: <i>arco</i> added in blue ink (Emil Telmányi); B: notes 1-3: stacc.
239-240	vl.1	b.239 note 1 to b.240 note 4: slur emended from b.239 note 1 to b.240 note 3 by analogy with vl.2
239-240	vl.2	b.239 note 1 to b.240 note 4: slur emended from b.239 note 1 to b.240 note 3 as in B
241-242	vl.2	b.241 note 1 to b.242 note 4: slur emended from b.241 note 1 to b.242 note 3 in accordance with bb.239-240 and in accordance with D ; A: b.241 note 1 to b.242 note 3: slur added by Georg Wiegmann during fair-copying
243-245	vl.2	B: b.242 note 3: beginning of slur
243-244	va.	b.243 note 1 to b.244 note 4: slur emended from b.243 note 1 to b.244 note 3 as in B
244	fg.1	1. added in accordance with D ; B: note 2, 4, 6, 8, 10: $g^{\sharp'}$
245	fl.solo	A: notes 9-10: $g^{\sharp'-e'}$ changed to $a'-f^{\sharp'}$ in blue ink (Emil Telmányi)
246	cl.1	B: note 3: g
247	fg.1	A: note 1: marc. omitted as in B and in accordance with D ; B: note 5: $c^{\sharp'}$
247	vl.1,2 va. cb.	A: note 1: pp added in blue crayon (CN)
247	vl.1	B: notes 1-10: slur; D: (vl.1 No.1): note 1: pp added in pencil (CN), emphasized in blue ink (Emil Telmányi), (vl.1 No.3): note 1: pp added in blue crayon (CN)
247	vl.2	D: (vl.2 No.1): p added in blue crayon (CN), changed to pp in blue ink (Emil Telmányi), (vl.2 Nos.2-3): p added in blue crayon (CN), changed to pp in pencil
247	va.	B: note 5: $c^{\sharp'}$
247	vc.	note 1: pp added by analogy with va., cb.;
247	cb.	B: note 5: $c^{\sharp'}$
247-248	fg.1	B: b.247 note 1 to b.248 note 1: slur, from b.248 to b.250: <i>col Basso</i>
248	cl. fg.1 vl.1	A: — added in blue crayon (CN)
248	fg.1 va. vc. cb.	A: note 2 (<i>tr.</i>): \ddot{q} added in pencil and blue ink (Emil Telmányi?)
248	vl.2	notes 2-12: — added by analogy with vl.1
248	va. vc. cb.	b.248 notes 1-4: slur emended from notes 1-3 in accordance with b.240 (vl.1,2); B: notes 1-2: slur
248	va. cb.	A: notes 2-4: — added in blue crayon (CN)
248	vc.	notes 2-4: — added by analogy with va., cb.
248-250	vc.	D: (vc. No.2): — pp added in blue crayon (CN)
249	tutti	A: <i>poco</i> added in pencil (Emil Telmányi). The date of the addition cannot be established
249	cl.	A: — added in blue crayon (CN)

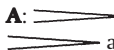

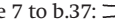
Bar	Part	Comment
249	vl.1	A: notes 6-12: — added in blue crayon (CN)
249	vl.2	notes 1-12: — added by analogy with vl.1
249	va.	B: note 1: $g^{\sharp'}$
249	vc. cb.	B: note 1: $g^{\sharp'}$
249-250	fg.1	A: — pp added in blue crayon (CN); D: b.250: pp added in blue crayon (CN)
249-250	fg.1 va. vc. cb.	A: b.249 note 2 to b.250 note 2: — pp added in blue crayon (CN)
250	va.	D: (va. No.1): note 2: p added in blue crayon (CN), changed to pp in blue ink (Emil Telmányi), (va. No.2): pp added in blue crayon (CN)
250	vc.	D: (vc. No.2, cb. No.3): note 2: pp added in blue crayon (CN)
251	vc. cb.	B: note 3: $c^{\sharp'}$
251, 254	fg.1	B: notated with double stem
251-252	fg.1	A: b.252 note 2: end of slur open (page turn)
254	ob.1	B: note 3: $g^{\sharp''}$
254	ob.2	B: note 3: $g^{\sharp''}$
254	fg.	B: note 1: \downarrow , note 2: \downarrow (B)
255	fl.solo	note 1: p added as in C ; A: note 1: (p) added in blue ink (Emil Telmányi)
255-256	fl.solo	A: b.255 note 1 to b.256 note 6: slur crossed out in pencil, b.255 notes 1-2, b.256 notes 1-2, 8-9: slur added in pencil, b.255 notes 2-12, b.256 notes 3-6: stacc. added in pencil
255-261	timp.	<i>tr.</i> and ties added
256	fl.solo	A: notes 7-8: notes changed to $g^{\sharp''-b^{\sharp''}}$ in blue ink (Emil Telmányi?); B: notes 7-8: $b^{\sharp''-c^{\sharp''}}$
256-260	fl.solo	C: b.256 notes 3, 9, b.257 notes 1, 5, 7, b.258 note 9, b.259 notes 1, 5, 9, b.260 note 1: marc. added in pencil (Emil Telmányi?)
257	fl.solo	A: notes 7-12: slur crossed out in pencil, notes 7-8: slur added in pencil, notes 9-12: stacc. added in pencil, note 8: \ddot{q} added in pencil
258	fl.solo	A: notes 1-6: slur crossed out in pencil, notes 1-2: slur added in pencil, notes 3-6: stacc. added in pencil
259	fl.solo	notes 9-10: slur added as in C ; A: slur added in pencil
259	fl.solo	notes 11-12: stacc. added as in C ; A: notes 11-12: stacc. added in pencil
260	fl.solo	A: notes 1-2: slur added in pencil
261	fl.solo	C: —
262	fl.solo	note 1: ff emended to f as in C ; notes 1-2: slur emended from notes 1-3 as in C ; note 3: stacc. added as in C ; A: notes 1-2: slur changed from notes 1-3 in blue ink (Emil Telmányi); B: notes 1-3: slur, note 3: stacc. is missing
262	va.	B: ff
262-264	str.	A: b.262 notes 1-4, b.263 notes 2-5, b.264 notes 2-5: stacc. added in pencil, b.263 note 1, b.264 note 1: ten. added in pencil. All articulation markings are in brackets (CN/Emil Telmányi?)
263	fl.solo	note 1: marc. added as in C ; A: b.263 note 1: (marc.) added in blue ink (Emil Telmányi)


Bar	Part	Comment
264	woodw. cor.	A: <i>dim</i> changed from b.265 in blue crayon (CN)
264	ob. cl. fg. cor.	D: notes 1-3: <i>dim</i> added in blue crayon (CN)
264	trb.b.	notes 1-2: <i>gliss.</i> added as in B ; A: notes 1-2: (<i>gliss.</i>) added in pencil (Emil Telmányi)
264	fl.solo	note 2: marc. added by analogy with b.263 note 1
264	str.	A: <i>dim.</i> changed from b.265 in blue crayon (CN)
264	vl.1	D (vl.1 Nos.2-4): chords 2-3: <i>dim.</i> added in blue crayon (CN)
264	vl.2	D (vl.2 No.1): chords 2-3: <i>dim</i> added in blue crayon (CN), (vl.2 Nos.2-3): chords 1-3: <i>dim.</i> added in blue crayon (CN)
264	va.	D (va. No.1): chords 1-3: <i>dim.</i> added in blue crayon (CN), emphasized in blue ink (Emil Telmányi), (va. No.2): chords 1-3: <i>dim.</i> added in blue crayon (CN)
264	vc.	D (vc. Nos.1-2): notes 1-3: <i>dim</i> added in blue crayon (CN)
264	cb.	D (cb. Nos.1, 3): notes 1-2: <i>dim</i> added in blue crayon (CN)
264-267	fl.solo	C: b.264 note 2 to b.267 note 1; b.264 note 4: end of slur open (change of system)
265	woodw. cor. str.	A: <i>dim.</i> crossed out in pencil
265	timp.	A: note 1: <i>ff</i> changed to <i>f</i> in blue crayon
265-267	timp.	A:  <i>rall.</i> : added in blue crayon (CN)
265-267	fl.solo	A: <i>dim.</i>  erased, bb.265-266: <i>sempre f</i> added in blue crayon (CN); B, C (b.265): <i>dim.</i> ; C (b.267): <i>p</i>
266		A: <i>rall.</i> : added in blue crayon (CN)
266	trb.b.	D: note 1: <i>dim</i> added in blue crayon (CN)
266-267	cl. fg. cor. str.	B: b.266: 
267	woodw. cor. str.	A: note 2: <i>p</i> added in blue crayon (CN); B: note 1: <i>p</i>
267	ob.1 trb.b.	D: note 2: <i>pp</i> added in blue crayon (CN)
267	ob.2 cl. fg. cor.	D: note 2: <i>pp</i> added in blue crayon (CN), changed to <i>p</i> in blue ink (Emil Telmányi)
267	trb.b.	note 2: <i>p</i> emended to <i>pp</i> as in D ; A: <i>p</i> added in blue crayon (CN), <i>pp</i> emphasized in pencil; D: <i>pp</i> added in blue crayon (CN); A: notes 1-2:  added by Georg Wiegelmann during fair-copying
267	timp.	A: <i>p</i> added in blue crayon (CN); B: note 1: <i>p</i> ; D: note 4: <i>p</i> added in blue crayon (CN)
267	vl.1	D (vl.1 No.1): <i>pp</i> added in pencil (CN), changed to <i>p</i> in blue ink (Emil Telmányi), (vl.1 Nos.2-4): chord 2: <i>pp</i> added in blue crayon (CN)
267	vl.2	D (vl.2 No.1): <i>pp</i> added in blue crayon (CN), changed to <i>p</i> in blue ink (Emil Telmányi), (vl.2 Nos.2-3): chord 2: <i>pp</i> added in blue crayon (CN)
267	va.	D (va. No.1): chord 2: <i>pp</i> added in blue crayon (CN), changed to <i>p</i> in blue ink (Emil Telmányi), (va. No.2): <i>pp</i> added in blue crayon (CN)
267	vc.	D (vc. No.1): chord 2: <i>pp</i> added in blue crayon (CN), changed to <i>p</i> in blue ink (Emil Telmányi), (vc. No.2): <i>pp</i> added in blue crayon (CN)





Bar	Part	Comment
267	cb.	D (cb. No.1): note 2: <i>pp</i> added in blue crayon (CN), changed to <i>p</i> in blue ink (Emil Telmányi), (cb. No.3): note 2: <i>pp</i> added in blue crayon (CN)
267		B:  on final bar line


CONCERTO FOR CLARINET
AND ORCHESTRA

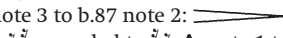

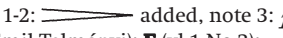

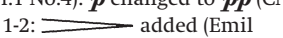
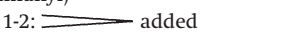
Bar	Part	Comment
	tamb.picc.	F: below bottom staff: NB Lille Trommen maa være den mindstmulige og af den lyseste Klang. and NB. Die Trommel muss die kleinstmögliche und von der hellsten Klangfarbe sein. 'NB: The drum must be the smallest possible with the brightest sound'
1	cb.	stacc. added by analogy with vc.; E (cb. No.1): slur changed to slur + stacc.; stacc. probably erased
2, 4-5	vc. cb.	stacc. added by analogy with bb.1, 6 and in accordance with F
8	cb.	A: <i>vcll e</i> added in pencil (Emil Telmányi)
9	fg.1	A: <i>I</i> added in pencil, <i>p</i> added in pencil (Emil Telmányi)
9	vc.	B: notes 1-3: <i>a'-g-f</i>
9	vc. cb.	<i>p</i> added as in E and by analogy with fg.1; E (cb. No.1): note 1: <i>p</i> added (?)
9	cb.	E (cb. No.1): note 4: stacc.
10	fg.1	stacc. and ten. added by analogy with va.
11	fg.1	note 1: stacc. omitted by analogy with va., vc., cb.; notes 4-5: stacc. added as in E and by analogy with va. and in accordance with F
12	fg.1	stacc. added by analogy with va. and in accordance with F
13	fg.1	stacc. added by analogy with va. and in accordance with F ; ten. added as in E
14	fg.1	stacc. added by analogy with va. and in accordance with F ; ten. added by analogy with va.
14	fg.1	stacc. added as in E and by analogy with va. and in accordance with F
15	fg.1	stacc. added by analogy with va. and in accordance with F
16	fg.	A: <i>I II</i> and arrow pointing to b.17 added in pencil; B: \downarrow (<i>d'</i>) \ddagger
16	fg.1	stacc. added by analogy with va., vc., cb. and in accordance with F ;  added by analogy with va., vc., cb.
16	fg.2	A: <i>-</i> added in pencil
17	cl.solo	Ga: <i>mf</i>
17	vl.1	E (vl.1 No.2): <i>p</i> changed to <i>pp</i> (Emil Telmányi)
17	va.	note 1: stacc. added by analogy with vc., cb.
17	va. cb.	A: note 2: <i>p</i> added in pencil (Emil Telmányi)
21	cl.solo	Ga: note 3: ten.
22	cl.solo	D: note 11: <i>e''</i>
22	vl.2	B: rest 1: \downarrow (<i>f'</i>) instead of γ
23-26	cl.solo	D: b.23 note 4 to b.26: end of slur open (change of system)
23	vl.1	E (vl.1 No.1): stacc. and marc.; E (vl.1 No.2): stacc. and marc. added; E (vl.1 No.4): marc. and stacc.
23	vl.2	E (vl.2 Nos.1,2): marc. added; E (vl.2 No.3): marc. and stacc.
24	fg.	marc. added as in E and by analogy with vl.1,2

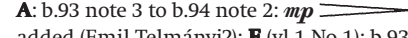
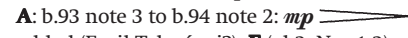
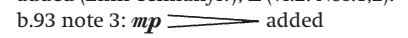
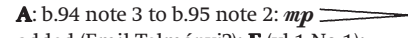
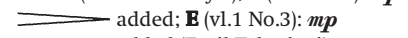
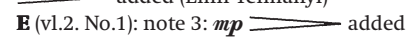
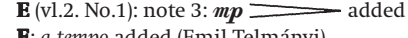
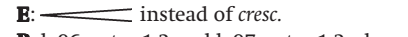
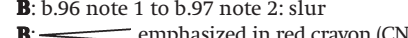
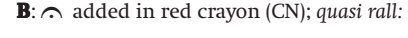

Bar	Part	Comment
24	vl.1	A: marc. added in pencil; B: <i>ff</i> ; E (vl.1 No.1): stacc. added in pencil; E (vl.1 No.3): only marc.; F: only stacc.
24	vl.2	marc. added as in E (vl.2 Nos.1,3) and by analogy with vl.1; E (vl.2 No.2): only marc.
27	fg.1	E: note 3: marc. and stacc.
27	fg.2	marc. added as in E and by analogy with fg.1
27-28	cl.solo	Ga: between b.27 and b.28: breathing caesura
27-29	vc.	E (vc. No.1): stacc. erased
27-30	vc. cb.	stacc. added by analogy with va. and in accordance with F
27-29	cb.	E (cb. No.1): stacc. erased
28	fg.	stacc. added as in E (fg.2) and in accordance with F ; marc. added as in E and in accordance with F
28-30	cor.	stacc. added as in E (fg.2) and in accordance with F
28-31	cor.2	marc. added by analogy with cor.1
28-30	vl.1,2	stacc. added as in E (b.28, vl.1 No.2) and by analogy with b.27 (va.) and in accordance with F
28	vl.1	E (vl.1 No.2): stacc. added in pencil
28-30	va.	stacc. added as in E (va. No.1) and by analogy with b.27 and in accordance with F
28	va.	B: note 4: end of slur open (change of system)
29-30	fg.	stacc. and marc. added as in E (fg.2) and in accordance with F
29-30	cl.solo	D: between b.29 and b.30: breathing caesura
30-31	vl.2	A: b.30 note 3 to b.31 note 1: slur added in pencil
31	cor.	stacc. added as in E (bb.28-30, fg.2)
31-32	cl.solo	b.31 note 1 to b.32 note 6: slur omitted as in D and in accordance with F, Ga ; slur b.31 note 2 to b.32 note 6 emended to slur b.31 notes 2-7 as in D ; D: slur b.31 note 2 to b.32 note 6 changed to slur b.31 notes 2-7 in pencil
31	vl.1,2	stacc. added by analogy with b.27 (va.)
32	cl.solo	A: notes 1-2, 3-4, 5-6: slurs added in pencil; D: notes 1-2, 3-4, 5-6: slurs added in pencil and emphasized in ink
33	vl.1	A: <i>pesante</i> added in pencil (Emil Telmányi); E (vl.1 No.1): <i>pesante</i> added (CN); B: notes 7-8: stacc. instead of marc.
33	vc.	<i>pesante</i> added as in E (vc. No.1) and by analogy with vl.1; E (vc. No.1): <i>pesante</i> added (CN)
33	cb.	<i>pesante</i> added as in E (cb. No.1) and by analogy with vl.1; E (cb. No.1): <i>pesante</i> added (CN)
34	vl.1	B: notes 1-2: stacc. instead of marc.
34-35	vl.1	A:  added; E (vl.1 No.2):  added
34	vl.2	<i>pesante</i> added as in E (vl.2. No.1) and by analogy with vl.1
35	vl.2	B: notes 7-8: stacc. instead of marc.
36	vl.2	B: notes 1-4: stacc. instead of marc.
36-37	vl.2	A: b.36 note 7 to b.37:  added
36	va.	<i>pesante</i> added as in E (va. No.1) and by analogy with vl.1
37-38	vl.2	B: b.36 note 1 to b.38 note 2: slur

Bar	Part	Comment
38	vl.1,2	A: note 3: <i>ff</i> added (Emil Telmányi); E (vl.1 No.2): note 3: <i>ff</i> added (Emil Telmányi); E (vl.2. No.1): <i>ff</i> added (Emil Telmányi)
39	cl.solo	notes 7, 9, 11, 13: marc. added as in D and in accordance with F, Ga ; A: notes 1, 3, 4: marc., note 7: <i>segue</i> added in pencil (Emil Telmányi)
39-41	cl.solo	D: b.39 note 1 to b.41 note 2: slur crossed out in pencil
40-41	cl.solo	marc. added as in D and by analogy with b.39 notes 1, 3, 5 and in accordance with F, Ga
41	vl.1	A: <i>f</i> added (Emil Telmányi)
41	va.	<i>f</i> added as in E (va. No.2) and by analogy with vc. and in accordance with F, E (va. No.1): note 1: stacc.
41	vc.	A: <i>f</i> added in pencil (Emil Telmányi); E (vc. No.1): note 1: <i>f</i> added (CN)
41	cb.	<i>f</i> added by analogy with vc.
42	cl.solo	A: notes 1-2, 3-4, 5-6: slurs added in pencil, notes 1, 3, 5: marc. added in pencil (Emil Telmányi)
42-43	cl.solo	D: b.42 note 1 to b.43 note 10: slur crossed out in pencil
43	fg.1	E: note 1: <i>fz</i>
43	fg.2	E: note 1: <i>ff</i>
43	cor.	E: <i>sempre ff</i>
43	cl.solo	marc. added by analogy with b.42; A: notes 1-2, 3-4, 5-6, 7-8, 9-10: slurs added in pencil, note 1: <i>segue</i> added in pencil (Emil Telmányi)
44	vl.2	E (vl.2. No.1): note 1: marc.
45	va.	E (va. No.1): note 2: <i>sfz</i> ; E (va. No.2): note 2: <i>ffz</i>
45	vc. cb.	note 1: stacc. added as in E and by analogy with va. and in accordance with F, E (cb. No.1): note 2: <i>sfz</i>
46	cl.solo	A, D: notes 2-3, 4-5, 6-7: slurs added in pencil
46-47	cl.solo	A: b.46 note 2 to b.47 note 13: slur crossed out in pencil
46-48	cl.solo	D: b.46 note 2 to b.48 note 1: beginning of slur changed to b.47 note 3 in pencil
47	cl.solo	A, D: notes 1-2: slur added in pencil
48	vl.1,2	A: note 1:  added in pencil
48	vl.1	notes 1-14: slur omitted as in B and in accordance with F ; A: notes 1-6, 7-14: slurs added in pencil; E (vl.1 Nos.1,4): notes 1-14: slur, notes 1-6, 7-14: slurs added in pencil; E (vl.1 No.2): notes 1-14: slur changed to slurs notes 1-6, 7-14 in pencil; E (vl.1 No.3): notes 1-14: slur crossed out in pencil
48	vl.2	notes 1-14: slur omitted as in B and in accordance with F ; A: notes 1-6, 7-14: slurs added in pencil; E (vl.2. No.1): notes 1-14: slur changed to slurs notes 1-6, 7-14 in red crayon; E (vl.2 Nos.2,3): notes 1-14: slur changed to slurs notes 1-6, 7-14 in pencil
50-53	cl.solo	beginning of slur emended from b.52 note 1 as in D and in accordance with F ; A: b.50 note 2 to b.51: end of slur open, b.52 note 1 to b.53: slur; Ga: b.50 note 2 to b.51 note 5, b.52 note 1 to b.53: slurs
50	vl.1,2	marc. added as in E (vl.1 Nos.1-4) and E (vl.2 No.2)

Bar	Part	Comment
51	cl.solo	A: note 3: \sharp added at <i>tr.</i> and in right margin in pencil
51	vl.1	marc. added as in E (vl.1 No.4); E (vl.1 No.2): <i>segue</i>
51	vl.2	marc. added as in E (vl.2 No.2)
52	vl.1,2	marc. added as in E (vl.2 No.2) and by analogy with bb.50-51
52	vl.1	B: notes 1-2: \flat (e^{\flat}) instead of \flat 
52	vl.2	B: notes 1-2: \flat (e^{\flat}) instead of \flat 
53	vl.1,2	<i>détaché</i> added as in E ; E (vl.1 No.1): <i>détaché</i> added (CN); E (vl.1 No.2): <i>ff</i> <i>détaché</i> added (Emil Telmányi); E (vl.1 No.4): <i>détaché</i> ; E (vl.2. Nos.1,2): <i>ff</i> <i>détaché</i> added (Emil Telmányi)
53	va.	E (va. Nos.1,2): (<i>unis</i>)
54	cl.solo	A: <i>ff</i> added in pencil (Emil Telmányi)
55-64		B: bb.55-64 have many erasures and crossings-out in all instruments. Added at bottom of page: * <i>Vildt forvirrit i det høje Leje og Lilletrommen driver det frem; derefter: "Wild confusion at the high pitch and the drum drives it forward; then:"</i>
		
55-56	fg.2	marc. added by analogy with fg.1 and in accordance with F
55	va.	B: <i>div</i>
56	va.	B: <i>unis</i>
57	fg.1	B: notated in the same octave as fg.2
57	fg. cor.	<i>f</i> added as in E (fg.2) and by analogy with va., vc., cb. and in accordance with F ; E (fg.2): note 1: <i>f</i> added (Emil Telmányi?), note 2: stacc.
57-60	fg. cor.	stacc. added as in E (fg.2) and in accordance with F
57	tamb.picc.	B: notated in bass clef: 
57	vl.1,2	<i>f</i> added by analogy with va., vc., cb. and in accordance with F
57	vl.2	stacc. added by analogy with vl.1 and in accordance with F
57	va. cb.	A: note 1: <i>f</i> added (CN?); F: <i>f</i>
58-60	cor.1	E: note 1: marc. added in pencil
58-60	cl.solo	D: b.58 to b.59 note 12, b.60 notes 1-3: slurs
58	vl.1,2	stacc. added by analogy with va. and in accordance with F
59-60	vl.1,2 va. vc. cb.	stacc. added as in E (va. No.1) and by analogy with bb.57-58 (va.) and in accordance with F
60	cl.solo	A: note 1: <i>tr</i> added in pencil (Emil Telmányi); D: note 4: marc. instead of <i>fz</i>
60	vc.	A: notes as in cb. added in pencil
61	cor.	marc. added by analogy with vl.1,2 and in accordance with F
61	vl.1	stacc. added by analogy with b.60 and in accordance with F
62	fg.	E: <i>ffz</i>
62	cor.	E: marc. added in pencil
62	vl.1	A: third crotchet: <i>NB</i> added in pencil; E (vl.1 No.1): <i>ff</i> ; E (vl.1 No.2): <i>fz</i> ; E (vl.1 No.3): <i>ffz</i>
62	vl.2	E: <i>ffz</i>
62	vl.1,2 vc.	B: chord 1: <i>fffz</i>
62	vc.	E (vc. Nos.1,2): <i>ff</i>
62	cb.	E (cb. No.2): <i>ff</i>

Bar	Part	Comment
63	tamb.picc.	B: note 2: <i>fff</i>
63	cl.solo	B, D: <i>ff</i> ; D: notes 9-14:  added in pencil
64	tamb.picc.	B: note 4: <i>f</i>
64	cl.solo	A: notes 18, 19, 20: \flat added in pencil, note 24: f^{\sharp} changed to f^{\flat} in pencil; B: note 24: f^{\sharp}
65	tamb.picc.	B: note 9: <i>fp</i>
65	cl.solo	note 3: marc. added as in B, D and by analogy with note 1; D: note 5: marc.
65	cl.solo	D: notes 1, 3: \flat instead of \flat
66	tamb.picc.	<i>p</i> in right margin outside staff omitted (page turn)
66	cl.solo	D: note 1: \flat instead of \flat , notes 7, 13: marc. added in pencil
67	cl.solo	marc. added as in B, D and by analogy with b.65; B: note 6: <i>fz</i> added in ink
68	cl.solo	marc. added as in B and by analogy with b.65; B: note 1: <i>fz</i> added in ink
68	cl.solo	b.68 notes 3-10: end of slur emended from b.69 note 2 as in D ; B: note 3: end of slur open (change of system); D: end of slur changed from b.69 note 1 to b.68 note 10 in pencil
69	cl.solo	slur added as in B, D and by analogy with bb.70-73
69-72	cl.solo	D: note 1: marc. instead of <i>fz</i>
69	vl.1 va. vc. cb.	B: note 3: ten. instead of marc.
69	va.	E (va. Nos.1,2): <i>sonoro</i> ; E (va. No.2): note 1: <i>f</i> added in pencil
69	vc.	E (vc. Nos.1,2): <i>f sempre</i>
70	cor.2	E: note 2: <i>e'</i> (copying error)
70	vl.1 va. vc. cb.	B: note 3: ten. instead of marc.
70	vc.	E (vc. No.1): note 3: <i>dim</i> added in blue crayon (CN) and arrow pointing to b.73 in pencil; E (vc. No.2): note 3: <i>dim</i>
70	cb.	E (cb. No.1): b.70 note 3: <i>dim</i> added in pencil (CN), crossed out and added b.73
71	vl.1	B: note 3: ten. instead of marc.
71-73	vl.1	<i>sul G</i> added as in E (vl.1 Nos.1,4) and E (vl.1 Nos.2-4, bb.72-73); E (vl.1 No.1): <i>Sul G</i> added
71	vl.2	E (vl.2. No.1): note 1: stacc
71-73	vl.2	<i>sul G</i> added as in E
71-74	vl.2	E (vl.2. No.1): <i>Sul G</i>
72	fg. cor. vl.1,2 va. vc. cb.	<i>dim.</i> added as in A and in accordance with F ; A: <i>dim</i> added as general dynamic marking below cor., above vl.1 and below va. in pencil and emphasized in ink (Emil Telmányi); B: <i>dim</i> added in red crayon (CN)
72	cl.solo	Ga: <i>dim.</i>
72	vc. cb.	B: note 3: ten.
73	vl.1	E (vl.1 No.2): <i>dim.</i> added (Emil Telmányi)
73	vl.2	E (vl.2. No.1): <i>dim</i> added (Emil Telmányi)
73	vc.	E (vc. No.1): <i>dim</i> added in blue crayon (CN)
74	va.	marc. added as in E and by analogy with vl.1,2, vc., cb.
75	cor.	B: <i>dim</i>
75	cl.solo	<i>molto</i> added as in B, D and by analogy with the other parts
75	vl.1	A: note 1: \flat added in pencil; E (vl.1 No.2): note 3: marc. instead of ten.
75	vc.	E (vc. Nos.1,2): note 3: marc. instead of ten.
76	fg.1	E: <i>dim</i>
76	vl.1	E (vl.1 No.2): note 3: ten.
76	va.	B: <i>dim</i>

Bar	Part	Comment
76	vc.	E (vc. Nos.1,2): note 3: ten.
76	cb.	E (cb. No.2): note 3: ten.
77	fg.	B : <i>pp dim</i> instead of <i>pp</i> b.78
77	fg.1	B : beginning of slur open (change of system)
77-78	fg.1	A : bb.77-78: tie added in pencil
77	cor.	B : <i>dim</i>
77	cor.1	E : <i>dim</i> .
77-79	vc. cb.	B : end of slur b.78 note 4 instead of b.79 note 1
78	cor. vl.1,2	B : <i>rall</i> : in b.78 instead of b.77
78	tamb.picc.	pp in right margin outside staff omitted (page turn)
79	fg.	B : <i>p</i>
79-87	fg.	B : b.79 note 1 to b.87 note 2: only one slur
79-87	fg.2	E : b.79 note 1 to b.87 note 2: slur changed to slurs b.79 note 1 to b.81 note 2, b.82 note 1 to b.84 note 2 and b.85 note 1 to b.87 note 2
79-85	cl.solo	b.79 note 1 to b.85: slur omitted as in D ; A : b.79 note 1 to b.85: end of slur open (page turn); B : b.79 to b.85 note 2: slur
79-86	cl.solo	<i>8va.</i> omitted and notes notated an octave higher in accordance with F ; A : b.79 note 1 to b.86 note 2: <i>8va</i> --- added (Emil Telmányi); B : 8 --- added in red crayon (CN); D : b.79 note 1 to b.86 note 2: <i>8va</i> added in pencil
84	cl.solo	end of slur emended from note 1 as in D and by analogy with b.85; D : between note 2 and note 3: breathing caesura
85-87	fg.	beginning of slur emended from b.86 note 1 in accordance with F ; A : b.85 note 1: end of slur open (page turn), b.86 note 1 to b.87 note 2: slur
86	fg.1	E : note 2: \sharp added
86-87	fg.1	E : b.86 note 3 to b.87 note 2: 
86	cor.	rests 2-3: \sharp emended to \sharp ; A : note 1 to rest 3: \sharp changed to \sharp in pencil;
86	tamb.picc.	E (cor.1): \sharp ; E (cor.2): \sharp ; F : \sharp
86	vl.1	B : stacc.; E : <i>sfz</i> , stacc. added in pencil
86	vl.1,2 va. cb.	E (vl.1 Nos.1-3): <i>ffz</i> ; E (vl.1 No.4): notes 1-2: marc.
86	va.	B : notes 1-2: 
87	cl.solo	E (va. No.1): notes 1-2: stacc.; E (va. No.2): notes 1-2: stacc. added in pencil
89	cl.solo	B : <i>calando</i> added in ink (CN)
91	fg.	A : <i>espr.</i> added (Emil Telmányi); B : note 1: <i>ppp</i>
91-93	fg.	B : <i>pp</i> added in red crayon (CN)
91	vl.1	B : <i>pp</i>
91	vl.2	B : b.91 note 1 to b.93: end of slur open (change of system)
91	va. vc.	A : notes 1-2:  added, note 3: <i>pp</i> added (Emil Telmányi); E (vl.1 No.3):  added (Emil Telmányi); E (vl.1 Nos.2,3): <i>p</i> changed to <i>pp</i> (Emil Telmányi); E (vl.1 No.4): <i>p</i> changed to <i>pp</i> (CN)
91	vl.1	A : notes 1-2:  added (Emil Telmányi), note 3: <i>pp</i> added (Emil Telmányi); E (vl.2. No.1): <i>p</i> changed to <i>pp</i> (Emil Telmányi)
91	vc.	A : notes 1-2:  added
91	vl.1	E (vc. No.1): note 1: <i>p</i> ; E (vc. No.2): note 1: <i>p</i> changed to <i>pp</i> in pencil
92	vl.1	E (vl.1 No.1): notes 6-7: ten. added in pencil




Bar	Part	Comment
92	va.	E (va. No.1): <i>p</i> changed to <i>pp</i> in pencil; E (va. No.2): <i>p</i>
92	va. vc.	A : <i>pp</i> added (Emil Telmányi)
93-94	vl.1	A : b.93 note 3 to b.94 note 2: <i>mp</i>  added (Emil Telmányi?); E (vl.1 No.1): b.93 note 3: marc. added in pencil
93-94	vl.2	A : b.93 note 3 to b.94 note 2: <i>mp</i>  added (Emil Telmányi?); E (vl.2. Nos.1,2): b.93 note 3: <i>mp</i>  added
94-95	fg.	A : b.94 fourth quaver: <i>rallen</i> added (Emil Telmányi); F : b.95 note 1: <i>rall</i> .
94	fg.1	E : note 1: \sharp
94	fg.2	A : note 2: \sharp added in pencil
94	cl.solo	D : <i>Vend om!</i> 'Turn!' added (Aage Oxenvad) referring to insertion on next page, where Aage Oxenvad has copied out bb.94-103 because of the page turn
94-95	vl.1	A : b.94 note 3 to b.95 note 2: <i>mp</i>  added (Emil Telmányi?); E (vl.1 No.1): <i>mp</i>  added; E (vl.1 No.3): <i>mp</i>  added (Emil Telmányi)
94-95	vl.2	E (vl.2. No.1): note 3: <i>mp</i>  added
95	fg.	E : <i>a tempo</i> added (Emil Telmányi)
96-97	cor.	E :  instead of <i>cresc.</i>
96-98	cor.	B : b.96 notes 1-2 and b.97 notes 1-2: slurs instead of one slur
96	vl.1	notes 1-4: superfluous slur omitted; notes 1-5: slur added as in E ; E (vl.1 No.1): notes 1-4: slur added in pencil; E (vl.1 No.2): notes 1-4: slur added; E (vl.1 No.3): notes 1-5: slur added
96-97	vl.1	E (vl.1 No.2): <i>cresc. molto</i> added (Emil Telmányi)
96	vl.2	notes 1-4: superfluous slur omitted; notes 1-5: slur added as in E ; E (vl.2 No.2): notes 1-5: slur added in pencil
96	cb.	<i>arco</i> added; F : note 1: <i>p</i>
96-97	cb.	B : b.96 note 1 to b.97 note 2: slur
97	tamb.picc.	B :  emphasized in red crayon (CN)
97	cl.solo	marc. added as in B , D ; B : <i>ff</i> changed to <i>f</i> in ink
97-98	cl.solo	B : b.97 note 3 to b.98 note 3: end of slur changed to note 2, b.98 notes 3-8: slur; D : b.97 note 3 to b.98 note 8: slur
97	vl.1	notes 1-4: superfluous slur omitted; notes 1-5: slur added as in E ; E (vl.1 No.1): notes 1-4: slur added in pencil; E (vl.1 No.2): notes 1-5: slur added (Emil Telmányi?); E (vl.1 No.3): notes 1-5: slur added (Emil Telmányi?)
97	vl.2	notes 1-4: superfluous slur omitted; notes 1-5: slur added as in E ; E (vl.2 No.2): notes 1-5: slur added in pencil
97	cb.	B : notes 1-2: slur instead of ten.
98	cl.solo	A : note 6: \sharp added in pencil
98	vl.1	E (vl.1 No.2): <i>f</i> added (Emil Telmányi) (copying error)
98	va.	E (va. Nos.1,2): stacc. added in pencil
98	cb.	<i>f</i> added as in B and by analogy with vc.
99	cl.solo	A : note 3: \sharp added in pencil; B : <i>ff</i> added in ink
100	cl. solo	B : note 5: <i>p</i> ; D (autograph): <i>molto dim.</i> ; D (Oxenvad): <i>molto dim.</i>
101	fg. tamb.picc.	B :  added in red crayon (CN); <i>quasi rall</i> :
101	vl.2 va. vc.	 added by analogy with cor., cl.solo, vl.1, cb.

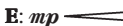


Bar	Part	Comment
101	cor. cl.solo vl.1 cb.	A: \frown added in pencil (CN?) and emphasized in ink (Emil Telmányi?); E (fg.1): \frown added in pencil (CN); E (vl.1 No.2): \frown added in blue crayon (Emil Telmányi)
101	tamb.picc.	A: note 2: pp changed to ppp in pencil; B: note 1: p ; E: ppp added in pencil (?)
101	cl.solo	B: note 7: pp ; D (autograph): note 4: ♩ instead of ♩ , notes 5-6: <i>e dis</i> added in pencil, no \frown ; D (Oxenvad): notes 1-6: ♩ , between note 6 and note 7 breathing caesura, no \frown B: pp added in red crayon (CN)
102	fg.	B: b.102 note 1: end of slur open (page turn)
102-109	fg.2	beginning of slur added b.102 note 1 by analogy with fg.1; A: b.106 to b.109 note 4: beginning of slur open (page turn)
102	vl.1,2 va. vc. cb.	A: mp changed to pp (Emil Telmányi); B: mp ; E (vl.1. No.1): mp changed to pp ; E (vl.1 No.2): mp changed to pp in blue crayon (Emil Telmányi); E (vl.1 No.3): mp changed to pp (?); E (vl.2. Nos.1,2): mp changed to pp (?); E (vc. No.1): pp added in blue crayon (CN?); E (cb. No.1): mp changed to pp in ink (?), note 1, 3: pp added in pencil
102	cb.	B: mp
103	vl.1,2 va. vc.	A: note 3: ♩ added (Emil Telmányi)
105	cb.	B: ♩ (g^{\sharp}) ♩ (g^{\sharp}) ♩ (a)
106	fg.2	A: note 2: ♩ added in pencil
106	cb.	A: notes as in vc. added in pencil (CN?); B: - ; E (cb. No.1): notes as in vc. added in pencil (Emil Telmányi?)
108	fg.1	A: b.108 note 1 to b.109 note 3: — added in pencil; E: <i>dim</i> added in pencil (CN) and emphasized in ink
109	fg.1	A: note 1: - flat erased [?]; B: B^{\sharp} (blurred); E: B^{\sharp} ; E: pp added in pencil and emphasized in ink (CN?)
109	cl.solo	A: note 1: marc. added in pencil, note 3: b^{\sharp} changed to b^{\flat} in pencil
110	cor.1	E: mp changed to p in pencil
110	vl.1,2	mp added as in E ; B: notes 1-4, 5-8: slurs
110	vl.2	E (vl.2. No.1): note 1: p added (Emil Telmányi)
110	va.	p added as in E and by analogy with cor.; E (va. Nos.1,2): p
110	vc. cb.	p added as in E
111	fg.2	E: <i>sempre pp</i>
111	cl.solo	A: note 1: marc. added in pencil
112	vl.1	E (vl.1 No.2): <i>détaché</i> added (Emil Telmányi)
112	vl.2	E (vl.2. Nos.1,2): <i>détaché</i> added (Emil Telmányi); E (vl.2, No.3): <i>détaché</i>
113-114	fg.2	marc. added by analogy with fg.1
113	cor.	A: note 1 to rest 2: ♩ changed to ♩ ♩ in pencil and emphasized in ink (CN?); B: notes 1-2: ♩
113-115	cor.1	E: b.113 note 1 to b.115 note 1: stacc. instead of marc.
113-115	cor.2	marc. added as in E and by analogy with cor.1
113	vl.1,2	B: note 1: ♩ instead of ♩
113	cb.	marc. added by analogy with vc.
114	cor.	B: notes 1, 2: ♩ instead of ♩
114	va.	A: chord 1 note 1: ♩ added in pencil
115	fg.	B (fg.1): note 1: b^{\sharp} , (fg.2): B^{\sharp} , between note 1 and note 2: <i>a2</i>

Bar	Part	Comment
115-117	fg.1	E: beginning of slur open (change of system)
115	cor.	B: note 1: ♩
115	va.	B: note 1: c^{\sharp}
116	cor.1	E: note 1: ♩ changed to ♩ ♩ in pencil and ink
116	cor. vl.1,2 va.	B: note 1: ♩
116-117	vl.1	E (vl.1 No.2): b.116 note 2: end of slur open (change of system)
116	va.	B: note 2: f^{\sharp}
116-117	vc.	E (vc. Nos.1-2): end of slur b.117 note 1 instead of b.116 note 5
117	fg. cor.	B: ♩
117	fg.2	E: stacc.
117	cor.1	E: note 1: ♩ changed to ♩ ♩ in pencil and ink
117	cl.solo	notes 3-6: slur added; A: rest 2: ♩ corrected to ♩ ; B, D: rest 2: ♩ , notes 3-5: ♩ (triplet)
117	vc.	F, E: note 1: stacc.
118	tamb.picc.	E: <i>sempre pp</i>
118	cl.solo	B, D: notes 1-2: ♩ ♩
119	cl.solo	D: note 2: marc. added in pencil
120	cl.solo	note 1: ♩ corrected to ♩ ; B, D: notes 1-3: ♩ ♩ ♩
121	cl.solo	marc. added as in D and by analogy with b.119
122	cl.solo	A: note 2: marc. added in pencil
123	va.	note 6: b^{\sharp} emended to a as in B and by analogy with the other str.
123	va.	B: notes 2-3: d^{\sharp} - g^{\sharp}
124	va.	B: note 7: d^{\sharp}
125	cl.solo	A: marc. added in pencil
128-132	tamb.picc.	<i>di-mi-nu-en-do</i> emended from <i>dim</i> . b.129 note 6 and <i>dim</i> . b.131 rest 1 (b.130 page turn) as in E ; E: b.128 note 5: <i>dim</i> ---, b.131 rest 1: <i>dim</i> ---
128	cl.solo	marc. added as in B, D
128-133	cl.solo	D: b.128 notes 1-4, b.128 note 5 to b.129 note 1, b.129 note 2 to b.130 note 2, b.130 note 3 to b.131 note 1, b.131 note 2 to b.133 note 1: slurs
128-132	vl.1	<i>di-mi-nu-en-do</i> emended from <i>dim</i> --- in bb.128, 130 (page turn) and b.131; E (vl.1. No.1): b.128 note 6 to b.130 note 8: <i>dim-mi-nu-en-do</i> , b.132 note 2: <i>dim</i> ---; E (vl.1 No.2): b.128 note 8 to b.131 note 3: <i>dim-i-nu-en-do</i> , b.132 note 3: <i>dim</i> .; E (vl.1. No.3): b.128 note 5 to b.131 note 8: <i>dim-mi-nu-endo</i> ---, b.132 note 3: <i>dim</i> ---; E (vl.1 No.4): b.128 note 6 to b.131 note 2: <i>dim-mi-nu-en-do</i> , b.132 note 1: <i>dim</i>
128-132	vl.2	<i>di-mi-nu-en-do</i> emended from <i>dim</i> . in bb.128, 130 (page turn) and b.131 by analogy with vl.1; E (vl.2 No.1): b.128 note 5: <i>dim</i> , b.129 note 6: <i>dim</i> added in pencil (?), b.130: note 7 to b.132 note 6: <i>dim-i-nu</i> --- E (vl.2 No.2): b.128 note 4 to b.129 note 8: <i>dim</i> ---, b.130 note 1 to b.132 note 6: <i>sempre dim</i> ---; E (vl.2 No.3): b.128 note 4: <i>dim</i> .; b.129 note 6: <i>dim</i> .; b.130 note 6 to b.132 note 6: <i>di-mi-nu-endo</i> ---
128-132	va.	<i>di-mi-nu-en-do</i> emended from <i>dim</i> . in bb.128, 130 (page turn) and b.131 by analogy with vl.1; E (va. No.1): b.128 note 7 to b.129 note 8: <i>dim</i> ---, b.130 note 1 to b.132 note 6: <i>sempre dim e rall.</i> --- pp ; E (va. No.2): b.129 note 1 to note 8: <i>dim</i> --- b.130 note 1 to b.132 note 6: <i>sempre dim e rall.</i> --- pp

Bar	Part	Comment
129-132		b.129: <i>rall</i> - - emended to <i>ral-len tan-do</i> bb.129-132; b.131: <i>rall</i> (cl.solo vl.1,2 va.) omitted (b.130: page turn); Ga : beginning of <i>rall</i> . b.131 instead of b.129
129	vl.2	E (vl.2. No.1): <i>rall</i> added in pencil (?)
129	vc.	B : note 1: <i>pp</i>
130	cl.solo	D : <i>dim</i> , beginning of <i>rall</i> b.130 instead of b.129; Ga : between note 1 and note 2: breathing caesura
130-132	vl.1	B : beginning of <i>rall</i> b.130 instead of b.129
131	tamb.picc.	stacc. added as in E
131-132	va.	E (va. No.2): <i>sempr dim e rall</i> - -
132	cl.solo	Ga : note 5: <i>morendo</i>
133	tamb.picc.	A : <i>pp</i> changed to <i>ppp</i> (Emil Telmányi)
133-142	cl.solo	A : copy (Emil Telmányi)
133-150	cl.solo	D : autograph
133	cl.solo	A : staff 1 note 2: <i>p</i> changed to <i>pp</i> in ink (Emil Telmányi); B : staff 1 note 2: <i>p</i> , <i>ad lib.</i> added in ink (CN?); D : <i>ad lib.</i>
133	cl.solo	staff 1 notes 20, 41: h omitted
133	cl.solo	D : staff 1 notes 20-28: <i>cresc-endo</i>
133	cl.solo	B : staff 1 note 21: marc.
133	cl.solo	Ga : staff 1 notes 21-38: h
133	cl.solo	staff 1 notes 29-39: <i>cre-scen-do</i> emended from <i>cresc.</i> (staff 1 note 29) as in D (staff 1 notes 20-38)
133	cl.solo	staff 1 notes 32-39: h emended to h as in B, D and by analogy with notes 21-28
133	cl.solo	A : staff 2 note 1: <i>p</i> added in pencil (Emil Telmányi); D : staff 2 note 1: <i>p</i> added in pencil (Aage Oxenvad)
133	cl.solo	A : staff 2 notes 5, 15, 16: h added in pencil
133	cl.solo	D : staff 2 notes 8-10, 11-13, 14-16, 17-19: slurs changed to slurs notes 8-9, 11-12, 14- 15, 17-18 in pencil
133	cl.solo	staff 2 notes 9, 12, 15, 16: h omitted
133	cl.solo	D : staff 2 notes 20-22: slur changed in pencil to slur staff 2 notes 20-21
133	cl.solo	D : staff 2 notes 23-25, 26-28, 29-31, 32-34, 35-37, 38-40: slurs changed to slurs notes 23-24, 26-27, 29-30, 32-33, 35-36, 38-39, 40-41 in pencil
133	cl.solo	staff 2 note 33: b^b emended to b^b by analogy with the motivic context
133	cl.solo	staff 2 note 36: h omitted
133	cl.solo	Ga : staff 3 between note 2 and note 3: breathing caesura
133	cl.solo	staff 3 notes 3-16: slur emended from staff 3 notes 1-18 as in B, D ; D : staff 3 notes 3- 16: end of slur changed from note 18 to note 16 in pencil
133	cl.solo	Ga : staff 3 notes 5-8: <i>molto</i> in h
133	cl.solo	staff 3 notes 10, 12-13, 15: g'' , $c''-g'$, c' emended to $g^{\sharp''}$, $c^{\sharp''}-g^{\sharp'}$, $c^{\sharp'}$
133	cl.solo	B : staff 3 notes 9-16: h
133	cl.solo	A : staff 3 note 9: <i>ten.</i> added in pencil (Emil Telmányi); D : staff 3 note 19: <i>ten.</i> added in pencil (CN); Ga : staff 3 note 19: <i>ffz</i>
133	cl.solo	D : staff 3 note 9: h changed to h in pencil, Ga : note 9: h instead of h
133	cl.solo	staff 3 notes 17-18: slur added as in D and by analogy with staff 2 notes 40-41; D : staff 3 notes 17-18: slur added in pencil
133	cl.solo	staff 3 note 19: h emended to h as in B, D and in accordance with Ga, F : staff 3 note 19: h instead of h


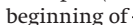
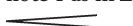
Bar	Part	Comment
133	cl.solo	Ga : staff 3 between note 20 and note 21: breathing caesura
133	cl.solo	staff 3 notes 21-34: slur emended from slur notes 19-36 as in B, D ; D : staff 3 notes 21-34: end of slur changed from note 36 in pencil
133	cl.solo	B : staff 3 note 27: h
133	cl.solo	A : staff 3 note 27: <i>ten.</i> added in pencil (Emil Telmányi); D : staff 3 note 27: <i>ten.</i> added in pencil (CN); Ga : staff 3 note 27: <i>ffz</i>
133	cl.solo	Ga : staff 3 between note 37 and note 38: breathing caesura
133	cl.solo	staff 3 note 45: h added
133	cl.solo	Ga : staff 4 between note 1 and note 2: breathing caesura
133	cl.solo	D : staff 4 note 8: <i>quasi rall</i> added in pencil (Aage Oxenvad)
133	cl.solo	A, D : staff 4 note 14: h added in pencil; B : staff 4 note 14: c''
133	cl.solo	A : staff 4 note 18: h changed to h in pencil;
133	cl.solo	B, D : staff 4 note 18: $f^{\sharp''}$
133	cl.solo	F : staff 4 note 26, staff 5 note 1: <i>ten.</i> ; Ga : staff 4: between note 26 and note 27: breathing caesura, note 44: <i>tranqu.</i> , staff 5 note 1: <i>ten.</i> , between note 1 and note 2: breathing caesura
133	cl.solo	B : staff 4 notes 27-42, staff 5 notes 2-25: stems alternately down and up in groups of 2 notes
133	cl.solo	Ga : staff 5 between note 17 and note 18: breathing caesura
133	cl.solo	staff 5 note 27: h omitted
133	cl.solo	staff 5 note 34: a'' emended to a^b''
133	cl.solo	D : staff 5 notes 34-37: slur added in pencil and changed to slur notes 34-35; staff 5 notes 42-43, 42-45: slurs added in pencil;
133	cl.solo	Ga : staff 5 notes 34-37, 42-45: slurs staff 5 note 46: h omitted
133	cl.solo	B : staff 5 note 46 to staff 6 note 4: 32-note staff 6 note 13: <i>di-mi-nu-en-do</i> and <i>ral-len-</i> <i>tan-do</i> emended from <i>dim. e rall. - - -</i> staff 6 note 12 to note 33
133	cl.solo	D : staff 6 notes 1-13: slur crossed out in pencil
133	cl.solo	staff 6 notes 17, 21, 25, 28, 33, 35: h added
133	cl.solo	Ga : staff 6 between note 24 and note 25: breathing caesura
133	cl.solo	B : staff 6 notes 31-32: h
133	cl.solo	staff 6 note 35: <i>ppp</i> emended to <i>pp</i> h <i>ppp</i> as in D ; D : staff 6 note 35: <i>ppp</i> added (Aage Oxenvad); Ga : staff 6 note 35: <i>pp</i>
133	cl.solo	staff 6 notes 36-37: h omitted
133	cl.solo	staff 6 note 36: <i>Tempo</i> omitted as in D ; A : staff 6 note 36: <i>Tempo</i> added in pencil; F : no <i>Tempo</i>
141-142	cl.solo	b.141 note 3 to b.142 note 12: <i>poco ral-len-</i> <i>tan-do</i> and <i>di-mi-nu-en-do</i> emended from <i>poco rall. - - e dim. - - -</i> below the staff
143	vc. cb.	B : note 3: marc.
146-149	vc. cb.	<i>ten.</i> added as in E and in accordance with F
151	cl.solo	B : <i>ppp</i>
151-156	cl.solo	D : copy (Aage Oxenvad)
151	vc. cb.	F : note 1: <i>pp</i>


Bar	Part	Comment
153	vl.1	F : note 1: stacc. instead of ten.
154	cor.1	♯ added
154-155	vl.1	ten. added as in E (vl.1 Nos.2, 4) and by analogy with bb.151-152
154-155	vl.2	ten. added as in E (vl.2 Nos.1,3) and by analogy with bb.151-152
155	cl.solo	D : b.155 note 2: end of slur open (change of system)
156-166	tamb.picc.	stacc. added by analogy with bb.151-155
156	vl.1,2	note 2: stacc. added by analogy with bb.154-155 and in accordance with F ; note 3: ten. and note 4: stacc. added as in E ; B : notes 3-4: slur
156	vl.2	stacc. and ten. added as in E (vl.1)
156-158	vc. cb.	stacc. added by analogy with bb.151-155
157	cor.	<i>dim.</i> added by analogy with va.;
157-158	tamb.picc.	F :  emended to <i>dim.</i> by analogy with the other parts; A : b.157 note 3 to b.158 note 2:  added in pencil
157	vl.1	B : notes 2-5: ten. instead of stacc.
157	vl.1,2 va.	A : <i>dim</i> added in pencil (Emil Telmányi)
157-159	vc.	ten. added as in E (vc. No.2 bb.157-158) and by analogy with bb.151-156
157	vc. cb.	<i>dim.</i> added by analogy with vl.1,2, va.
157-159	cb.	ten. added as in E (b.157), E (b.158, cb. No.2)
158	vl.1,2	note 2: stacc. added by analogy with bb.154-155
158	vl.1	B : notes 4-5: ten. instead of stacc.
159	tamb.picc.	
	vl.1 va.	A : <i>pp</i> added in pencil (Emil Telmányi)
159	cl.solo	A : <i>p</i> added in pencil (Emil Telmányi); F : note 2: stacc.; D : <i>mp</i>
159-160	vl.1,2	B : b.159 note 2 to b.160 note 1: flags changed to beam across bar line
159	vl.1	E (vl.1 Nos.1,3,4): note 1: stacc., note 2: no stacc.
159	vl.2	note 1: <i>pp</i> added by analogy with vl.1 and in accordance with F ; E (vl.2. Nos.1,2,3): note 2: <i>p</i> added (Emil Telmányi)
159	va.	upper part note 1: ♯ omitted
159	vc. cb.	<i>pp</i> added by analogy with the other parts and in accordance with F
160	cl.solo	F : note 2: stacc.
160-161	vl.1	B : b.158 note 2 to b.159 note 1: flags changed to beam across bar line
162	fg.1 va.	note 1: ♯ added
162	fg.1	E : note 1: <i>d</i> [♯]
162	cl.solo	F : note 2: stacc.
162-164	vl.1,2	b.162 note 2 to b.164 note 1: stacc. added by analogy with bb.159-161
162-164	va.	upper part: end of slur added b.164 note 1 in accordance with F ; A : upper part b.162 note 1: end of slur open (page turn); E (va. No.1): lower part: no slur, upper part: b.162 note 1 to b.163 note 1: slur; b.163 note 1 to b.164 note 2: slur; E (va. No.2): lower part: b.162 to b.163 note 2: slur added in pencil, b.162 note 1 to b.164 note 2: slur changed to slur b.162 note 3 to b.164 note 2 in pencil
163	cl.solo	note 2: ♯ added; F : note 2: stacc.
163-164	vc. cb.	stacc. added by analogy with bb.159-162
164	va.	B , E (va. Nos.1,2) upper part note 3: stacc.
165	fg. cor.	A : notes 1-7: marc. added, notes 3-7:  added; B : <i>mp</i>

Bar	Part	Comment
165	cor.1	E : <i>mp</i>  added, notes 1-7: marc. added (?)
166	fg.	A : note 1: <i>f</i> and marc. added (CN)
166	cor.	marc. added as in E (cor.1) and by analogy with fg.; A : note 1: <i>f</i> added (CN); E (cor.1): <i>f</i> added (Emil Telmányi?)
166	cl.solo	3 in triplets added; B :  <i>fz</i> added in ink (CN)
167	fg. cor.	stacc. added as in E (fg.2)
167-172	tamb.picc.	B : 
168	vl.2	A : <i>arco</i> added in pencil (?)
168	cb.	B : note 7: marc.
170	vl.1	A : <i>arco</i> added in pencil (?)
171	vl.1	E (vl.1 No.2): notes 7-8: stacc. instead of marc.
171	vl.2	notes 4-5: stacc. added by analogy with va.; E (vl.2. Nos.1-3): notes 1-3: marc. instead of stacc., notes 4-5: marc.
172-173		A : <i>Poco a poco</i> added (Emil Telmányi?)
172	fg.2	marc. added as in E and by analogy with fg.1
172-175	cor.1	E : <i>poco a poco accel...</i> relocated from b.175 to b.172 in pencil
172-215	cl.solo	D : copy (Aage Oxenvad)
172	vl.2	E (vl.2. Nos.1-3): notes 1-2: marc. instead of stacc.
172	va. vc.cb.	E (va. No.2, vc. Nos.1,2, cb. Nos.1,2): <i>f</i> , notes 1-3: stacc.
172	vc. cb.	stacc. added as in E and in accordance with F
173	fg.2	ten. added as in E and by analogy with fg.1
173	cor.2	ten. added as in E and by analogy with cor.1
173-205	cl.solo	D : copy (Aage Oxenvad) on pasted-in sheet
173	cl.solo	D : note 1: <i>b</i> [♯] (copying error)
173-182	vl.1	marc. added as in E (b.173) and by analogy with b.171; E (vl.1 No.2): note 5: <i>segue</i>
173-182	vl.2	marc. added as in E and by analogy with b.171; E (vl.2. No.1): <i>segue</i>
173-182	va.	b.173 note 7 to b.182: marc. added as in E and by analogy with b.172; E (va. Nos.1,2): <i>segue</i>
173-182	vc.	b.173 note 7 to b.182: marc. added as in E (bb.173-174) and by analogy with b.172 note 4 to b.173 note 6; E (vc. Nos.1,2): b.173 note 9: <i>segue</i>
173-178	cb.	notes 1-6: square brackets omitted; A : notes 1-6; square brackets added below the staff in pencil
173-182	cb.	b.173 note 7 to b.182: marc. added as in E (bb.173-174, cb. No.1) and by analogy with b.172 note 4 to b.173 note 6; E (cb. No.2): b.173 note 9: <i>segue</i>
174	cl.solo	D (copy): <i>accel</i> added in red crayon (Emil Telmányi)
174	vl.1	E (vl.1 Nos.1,3): <i>segue</i>
174	vl.2	notes 7-12: 0, 2 (fingering) added as in E (vl.2. No.1)
174	va. vc. cb.	note 10: ♯ added
175	fg.2	marc. added as in E and by analogy with fg.1
175	cor.2	marc. added by analogy with cor.1
175	vl.1,2	note 1: ♯ added

Bar	Part	Comment
177	cl.solo	D (copy): <i>non troppo</i> added (Aage Oxenvad), $\downarrow = 112$ added in red crayon
177	cor.1	E : note 2: <i>sempre ff</i>
177	vl.1,2	note 4: \sharp added
178	fg.2	marc. added as in E and by analogy with fg.1
178	cor.2	marc. added as in E and by analogy with cor.1
178	cl.solo	D : note 1: b^{\sharp} (copying error)
178	va. vc. cb.	note 7: \sharp added
179	fg.2	marc. added as in E and by analogy with fg.1
179	cor.2	marc. added by analogy with cor.1
179	vl.1,2	note 5: \sharp added
179	va.	F : notes 1-4: single stem
179	cb.	notes 1-4, 9-12: square brackets omitted; A : notes 1-4, 9-12: square brackets below the staff added in pencil (?)
180		A : <i>poco accel</i> added in pencil (Emil Telmányi)
180-215	cl.solo	D : autograph in pencil
180	cl.solo	D (autograph): $\downarrow = 144$, note 1: <i>ff</i>
180	va.	B : notes 5-8: c^{\sharp}
180	va. vc. cb.	notes 3-4: \sharp added
180-181	cb.	b.180 note 11 to b.181 note 2: square bracket omitted; A : b.180 note 11 to b.181 note 2: square bracket added below the staff in pencil (?)
181	fg.1	E : note 2: marc. added in pencil
181	fg.2	marc. added as in E and by analogy with fg.1
181	cor.2	marc. added by analogy with cor.1
182		A : <i>Piu Allegro</i> added (Emil Telmányi), B : <i>piu allegro</i> $\downarrow = 144$; B : <i>arco</i> notated above the system
182	str.	B : rest 2: \sharp added
182	cl.solo	D (copy): <i>Piu Allegro</i> $\downarrow = 126$ added in red crayon (Emil Telmányi)
183	fg.2	marc. and stacc. added as in E and by analogy with fg.1 and in accordance with F
183	cor.	stacc. added as in B and by analogy with fg. and in accordance with F ; B : note 4: e^{\flat}
183	cor.1	E : notes 3-4: slur added in blue crayon
183	cor.2	marc. added by analogy with cor.1
183	tamb.picc.	B : note 1: <i>p</i> ; E : note 3: stacc.
183	cl.solo	D : note 12: a^{\flat} instead of a^{\sharp}
184	fg. cor.	marc. added as in B (b.187 fg.), E (cor.1) and by analogy with b.185 (cor.1)
184	cor.	B : e^{\flat}
184	cor.1	E : marc. added
184	cl.solo	A : notes 5-6 changed from γ to \downarrow (f') \downarrow (f') in pencil, marc. added, notes 1-8: <i>etc</i> notated on the staff below in pencil (CN); B : third quaver: γ ; D (autograph): third quaver: γ
185	fg.	marc. added by analogy with cor.1
185	fg.2	stacc. added as in E and by analogy with fg.1
185	cor.	stacc. added by analogy with fg. and in accordance with F
185	cor.2	marc. added as in E (cor.1) and by analogy with cor.1
185-187	cl.solo	D (copy): end of slur b.186 note 8 instead of b.187 note 1

Bar	Part	Comment
186	fg.2	stacc. added as in E and by analogy with fg.1
186	cor.	stacc. added by analogy with fg. and in accordance with F
187	fg. cor.	note 1: marc. added as in B (fg.), E (cor.1)
187	fg.	B : <i>molto marcato</i>
187	fg.2	note 3: marc. added as in E and by analogy with fg.1
187	cor.2	note 3: marc. added as in E and by analogy with cor.1
187	cl.solo	Ga : between note 1 and note 2: breathing caesura
188	fg.2	marc. added as in E and by analogy with fg.1
188	cor.2	marc. added by analogy with cor.1
188-190	cl.solo	D (copy): end of slur b.188 note 7 instead of b.190 note 1; D (autograph): b.188 note 2: end of slur open
189-191	fg.1	E : beginning of slur note 2 instead of note 3
189	fg.2	marc. added as in E and by analogy with fg.1; E : note 1: stacc.
189-191	cor.	B : b.189 note 3 to b.191 note 1: slur instead of stacc.
189	cor.2	marc. added as in E and by analogy with cor.1
190	cor.1	E : <i>sempre ff</i>
190-191	cor.2	marc. added as in E and by analogy with cor.1
190-191	cl.solo	D (copy): beginning of slur b.191 note 2 instead of b.190 note 4
191	tamb.picc.	B : note 2: <i>ff</i>
191	cl.solo	D (copy): <i>p.a p. accel</i> added in red crayon (Emil Telmányi)
191-195	vl.1,2	marc. added as in E (bb.191-192) and by analogy with b.171 and the emendations of bb.172-182
191-194	va. vc. cb.	marc. added as in E (vl.1,2) and by analogy with b.171 and the emendations of bb.172-182
191	va. cb.	B : note 1: <i>f</i>
192	fg.	stacc. added as in E (fg.2); B : note 2: ten. instead of marc.
192	fg.1	E : beginning of <i>poco a poco accelerando al f^{mo}</i> b.192 note 2 instead of b.191
192	fg.2	marc. added as in E and by analogy with fg.1
192	cor.	stacc. added as in E (fg.2)
192	cor.1	E : note 2: ten.
192	cor.2	marc. added as in E and by analogy with cor.1
192	cl.solo	D (copy): b.192 added in red crayon
192	vl.1	B : note 3: e^{\flat}
192	vl.2	B : note 3: e^{\flat}
193	fg.	stacc. added as in E (fg.2)
193	cor.	stacc. added as in E (fg.2)
193	vl.1	E (vl.1 Nos.1,3,4): <i>segue</i>
193	vl.2	E (vl.2. Nos.1-3): <i>segue</i>
194	fg.2	marc. added as in E and by analogy with fg.1
194	cor.2	marc. added as in E and by analogy with cor.1
194	va. vc. cb.	F : notes 7-10: single stems
194	va.	chords 2, 4: 4 (fingering) added by analogy with chord 1
194	vc. cb.	chords 2, 4: 4, 0 (fingering) added by analogy with chord 1

Bar	Part	Comment
195	fg.2	marc. added as in E and by analogy with fg.1
195	cor.2	marc. added as in E and by analogy with cor.1
196	cor.	B : end of tie open (change of system)
196	cl.solo	Ga : between note 1 and note 2: breathing caesura
196-197	cl.solo	Ga : end of slur b.198 note 1 instead of b.197 note 12
197	fg.	B : note 3: stacc.
197-198	fg.	B : b.197 note 2 to b.198 note 1: slur
197	fg.1	A : note 3: marc. added
197	fg.2	marc. added as in E and by analogy with fg.1
197	cor.1	A : note 3: marc. added; E : notes 2-3: marc. added
197	cor.2	marc. added as in E and by analogy with cor.1
197	tamb.picc.	p  added as in B and by analogy with b.196; fz added by analogy with b.196; B : f
197	cl.solo	note 7: a^{\flat} emended to a^{\natural} in accordance with F
198		($\text{♩} = \text{♩}$) emended to ($\text{♩} = \text{♩}$) in accordance with E (fg., cor., cb.)
198	cl.solo	D (copy): <i>Tempo I</i> added in red crayon (Emil Telmányi); Ga : between note 6 and note 7: breathing caesura
198	vl.2	E (vl.2. No.1): <i>Tempo I^{mo}</i> added in blue crayon (CN?) and emphasized in ink (Emil Telmányi)
200	cl.solo	note 6: b^{\flat} emended to b^{\natural} in accordance with the motivic context in the phrase notes 1-4 and in accordance with F ; note 14: ♩ omitted
200	cl.solo	A : note 1: \sharp added in pencil, note 14: ♩ added in pencil; D (copy): note 1: c'' changed to $c^{\sharp''}$ in pencil
201-204	cl.solo	D : bb.201-204: sketch, autograph, in pencil
201	cl.solo	A : rest 1: ♩ changed to ♩ ; B : rest 1: ♩ (g^{\sharp}) instead of ♩ ; D (autograph): rest 1: ♩ (g^{\sharp}) instead of ♩ ; D (copy), F , Ga : ♩ ; D (sketch b.201): rest 1: ♩ ; see facsimile p. lix
201	cl.solo	note 3: ♩ omitted
201	cl.solo	D (copy): note 15: b^{\flat}
201-204	cl.solo	D (sketch bb.201-204): ♩ , ♩ instead of ♩
202	cl.solo	note 14: ♩ added; A : note 1: ♩ added in pencil
203	cl.solo	note 14: ♩ added; A : note 12: \sharp added in pencil
203-204	cl.solo	D (copy): b.203 note 13 to b.204: end of slur open (change of system)
204	cl.solo	beginning of  emended from note 1 as in D (autograph); F , Ga : <i>molto</i> in 
205-210	fg.2	marc. added as in E and by analogy with fg.1
205	cor.	B : f
205	cor.1	E : f
205-206	cor.2	A : b.205 note 1 to b.206 note 1: ♩ (c'') with tie to ♩ (c'') crossed out in pencil and $a2$ added (Emil Telmányi); B : b.205 note 1 to b.206 note 1: ♩ (c'') with tie to ♩ (c''); E : bars crossed out in pencil and <i>col Cor¹</i> added in pencil

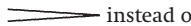


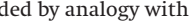


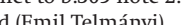


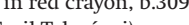
Bar	Part	Comment
205	vl.1	<i>détaché</i> added as in E ; E (vl.1 Nos.1,2,3): <i>détaché</i> added (Emil Telmányi); E (vl.1 No.4): <i>detaché</i> ; E (vl.1 No.2): notes 1-8: marc., note 6: <i>segue</i>
205	vl.2	B : f
205	va.	marc. added as in E (vc. Nos.1,2) and by analogy with bb.206-208 and in accordance with F
205-208	va.	E (va. Nos.1,2): note 3: ten. instead of marc.
205	vc.	marc. added as in E and by analogy with bb.206-208 and in accordance with F
205-206	cb.	lower part: marc. added by analogy with upper part
207	fg.	ten. omitted by analogy with bb.205-206; A : ten. and marc.
207-209	cor.2	A , B : 
207	vl.1	A : original phrase crossed out in pencil and $a2$ added in pencil (Emil Telmányi)
207-210	cb.	note 12: ♩ added upper part: marc. added by analogy with lower part and in accordance with F ; A : marc. added in pencil
209	cor.1	E : note 2: <i>marcato</i>
210	fg.2	marc. added by analogy with fg.1
210	cor.2	marc. added as in E and by analogy with cor.1
210	va.	E (va. No.2): notes 2-3: marc. instead of ten.
210	cb.	♩ omitted
211	fg.1	E : note 1: marc.
211	tamb.picc.	B : ♩ , <i>mf</i>
211	vl.1	A : note 1: ♩ added in pencil; B : note 10: ♩ stacc. instead of ♩
211	cb.	lower part: marc. added by analogy with upper part and in accordance with F
212	fg.1 cor.1	A : ten. and stacc. added (Emil Telmányi)
212	fg.2 cor.1	E : f added (Emil Telmányi)
212	tamb.picc	B : note 1: ♩ instead of ♩
212	vl.2	A : end of slur added in pencil
213	vl.1	B : note 10: ♩ instead of ♩
213	va. vc. cb.	note 1: ♩ omitted
213	vc.	E (vc. Nos.1,2): <i>dim</i>
214	fg.1 cor.1	A : ten. and stacc. added (Emil Telmányi)
215-216	vl.1	<i>dim</i> b.216 note 1 omitted and added b.215 as in E (vl.1 Nos.1-3) by analogy with tamb.picc., vc., cb.; B : b.215 note 3: <i>dim</i>
216	tamb.picc.	E : note 1: p
216-218	vc.	E (vc. Nos.1,2): <i>dim e rall---</i> pp
217	tamb.picc.	A : note 2: pp added in pencil (Emil Telmányi); B : note 2: p , <i>poco rall</i> ; E : pp note 1 instead of note 2
217	vl.1	A : <i>poco rall---</i> changed to <i>rall---</i>
217	vl.2 va. cb.	B : mp
217	va. cb.	B : <i>poco rall</i>
217	vc. cb.	note 1: ♩ omitted
218	tamb.picc.	B : note 2: p instead of <i>dim</i>
218-423	cl.solo	D : autograph
218	vl.2	E (vl.2. No.1): pp added (Emil Telmányi/CN)
218	vl.2 va.	ten. added as in E and by analogy with bb.215-217
218	va.	B : p
218	vc. cb.	pp added as in E and by analogy with vl.2, va.
218	cb.	B : note 1: p , rest 2: ♩ (d^{\flat}) instead of ♩


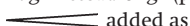

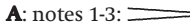
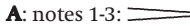
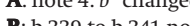

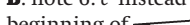
Bar	Part	Comment
219	cor.1	E: <i>mp</i> added (Emil Telmányi), <i>espr.</i> added (Emil Telmányi)
219-226	cor.1	E: b.219 note 1 to b.222 note 2: slur, b.222 note 3 to b.227: slur
219	tamb.picc.	E: <i>ppp</i>
223	cor.1	B: notes 3-4: slur; E: notes 1-2, 3-4: slurs
227-245	cl.solo	A: end of slur changed from b.244 note 14 to b.245 note 2 in pencil; D: b.227 note 1 to b.244 note 14, b.245 notes 1-2: slurs
229	cl.solo	Ga: between note 1 and note 2: breathing caesura
230	cl.solo	Ga: between note 3 and note 4: breathing caesura
234	cl.solo	A: note 7: * changed to # in pencil
235	cl.solo	Ga: between b.235 and b.236: breathing caesura
235	va. vc.	B: notes 2-5: slur
236-239	va. vc.	B: b.236 note 1 to b.237 note 2, b.237 notes 3-5, b.238 note 1 to b.239 note 2: slurs instead of one slur
238	cl.solo	A: note 7: # added; Ga: between note 1 and note 2: breathing caesura
239	cl.solo	A: note 11: g" changed to g#"; Ga: between note 1 and note 3: breathing caesura
240	cl.solo	note 8: f" emended to f# as in D and in accordance with Ga
240	va.	F: notes 2, 4: g# instead of g
240-243	va.	B: b.240 notes 1-5, b.241 note 1 to b.242 note 1: slurs, b.242 note 1: end of slur open (change of system)
240	vc.	note 1: h added
240-243	vc.	B: b.240 notes 1-5, b. 241 note 1 to b.242 note 1: slurs, b.242 note 2: end of slur open (change of system)
241	cl.solo	Ga: between note 6 and note 7: breathing caesura
242	cl.solo	notes 1, 10: h added; Ga: between note 9 and note 10: breathing caesura
242-243	va. vc.	B: beginning of tie open (change of system)
243, 245	cor.	A: <i>Horn</i> added (CN?)
245	cl.solo	note 1: h added
245	cl.solo	B: note 1: <i>pp</i> ; D: between note 2 and note 3: breathing caesura
245-246	cl.solo	A: beginning of slur b.246 note 1 changed to b.245 note 4 in pencil; D: b.245 note 3 to b.246 note 2: slur
245-253	cl.solo	A: beginning of slur changed from b.245 note 1 to note 4 in pencil; B: b.245 note 3 to b. 253: slur; D: b.246 note 3 to b.251 note 2, b.251 note 3 to b.253: slurs; Ga: b.245 note 4 to b.251 note 2, b.251 note 5 to b.253: slurs
245	vl.2	A: <i>Il.V.</i> added (Emil Telmányi ?)
245-246	vl.2 va. cb.	B: b.245 notes 1-2, b.246 notes 1-3: slurs instead of one slur
245	va.	E (va. No.2): <i>p</i>
246	cl.solo	Ga: between note 4 and note 5: breathing caesura
247		<i>poch. accel.</i> emended to <i>pochettino accel.</i> The abbreviation <i>poch.</i> can also mean <i>pochissimo</i> ; A: <i>poch. accel.</i> - - added (Emil Telmányi)
247	va. vc.	E: <i>molto</i> in
248	tutti	F: <i>appassionato</i> above system
248	fg.	A: <i>appassionato</i> added (CN); F: note 4: marc.
248-249	fg.2 cor.1	E:




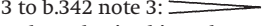







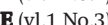
Bar	Part	Comment
248	cor.2	<i>appassionato</i> added by analogy with fg., cb.; F: note 4: marc.
248-249	cor.2	B: b.248 note 1 to b.249 note 5: slur
248	cl.solo	Ga: between note 1 and note 2: breathing caesura
248	vl.2 va.	ten. added as in E (vl.2 Nos.1-3); B: notes 1-2: ten.
248	vc.	<i>appassionato</i> added as in E and by analogy with fg., cb.
248	vc. cb.	F, E: note 5: marc.
248	cb.	A: <i>appass.</i> added (CN), note 2: <i>f</i> added (CN); E (cb. No.1): <i>appass.</i> added (CN); E (cb. No.2) <i>appass.</i> :
249	fg.	E: notes 1-4:
249	fg. cl.solo vl.2 va.	A: <i>dim</i> added in pencil (CN)
249	fg. vl.2	B: <i>dim</i> added in red crayon (CN)
249	cor. va. cb.	<i>dim.</i> added by analogy with fg., vl.2, va. and in accordance with F
249	cor.2	E:
249	tamb.picc.	A: <i>Tamb. solo</i> added (Emil Telmányi ?), added, <i>fz</i> added in pencil (Emil Telmányi?); E: bar added in pencil
249	cl.solo vl.2 vc.	A: second crotchet: <i>dim</i> added (Emil Telmányi)
249	vl.2	E (vl.2. No.1): <i>dim</i> added in pencil and emphasized in ink (Emil Telmányi); E (vl.2. No.2): <i>dim.</i> added in pencil
249	va.	E (va. No.2): <i>dim</i> - - -
249	vc.	E (vc. Nos.1,2):
249	cb.	E (cb. No.1): added (CN?); E (cb. No.2):
250	cl.solo	note 13: h added; note 15, 16: b omitted; Ga: between note 1 and note 2: breathing caesura, <i>molto dim. tranquillo</i>
251	cl.solo	<i>p</i> added as in B: Ga: between note 4 and note 5: breathing caesura
252-253	vl.2	B: b.252 notes 1-3, b.253 notes 1-2: slurs instead of one slur
253		A: rehearsal number 14 added in blue crayon; B: <i>un poco piu</i> changed to <i>Piu mosso</i> in ink (CN)
253	tamb.picc.	E: <i>pp</i> crossed out and changed to <i>mf</i> in pencil (Emil Telmányi)
253	vl.1	B: between note 1 and note 2:
253	va.	B: upper part note 1:
253	vc.	E (vc. No.1): <i>mp</i> changed to <i>p</i> in blue crayon (CN?); E (vc. No.2): <i>mf</i> changed to <i>p</i> in pencil
254	vl.2	E (vl.2. No.1): <i>mf</i> changed to <i>mp</i> in blue crayon
255	vl.1	added as in E (vl.1 Nos.2,3)
255	vl.2	superfluous <i>con sordino</i> omitted (page turn); E (vl.2. No.1): <i>Sordino</i> added and crossed out in red crayon.
256		B: rehearsal number 14 b.256 instead of b.253
256	fg. cor.	B: <i>a2, pizzicato</i>
256	fg.2	E: <i>pizzicato</i>
256	cor.1	E: <i>mp pizz.</i>
256	cor.2	E: <i>mf</i>
256	tamb.picc.	E: notes 4-6, 7-9: <i>mp</i>
256	vl.2	<i>mf</i> added as in E (vl.2 No.1) and in accordance with F: A: note 1: <i>f</i> crossed out and (<i>mf</i> ?) added in pencil (music draughtsman?) B: <i>f</i> ; E (vl.2. No.1): note 1: <i>f</i> changed to <i>mf</i> in red and blue crayon; E (vl.2 Nos.2,3): <i>f</i>
















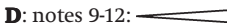


Bar	Part	Comment
256	vl.2	E (vl.2. No.1): <i>con sordino</i> crossed out in red crayon
256	va.	A : <i>leggiere</i> added in pencil (?); B : note 1: pp
256	cb.	B : note 1: mp
257	fg.1	E : note 3: <i>segue</i>
257	tamb.picc.	E : notes 1-3, 4-6, 7-9: mp
257	cl.solo	B : marc.
257	vl.1	A : note 5: \sharp added in pencil
257	vl.2	note 14: - natural added
258	vl.1	note 1: \sharp added
259-260	cl.solo	note 1: end of tie added; A , F : b.259 note 1: end of tie open (page turn)
259	vl.1	notes 1, 5: \sharp added
260	cl.solo	Ga : between note 1 and note 2: breathing caesura
260-270	cl.solo	b.260 note 2 to b.266 note 3, b.266 note 4 to b.268 note 1, b.268 note 2 to b.270 note 4: slurs emended from slur b.260 note 2 to b.270 note 4 as in D ; D : b.260 note 2 to b.261: end of slur open (change of system); Ga : b.260 note 2 to b.268 note 3 and b.268 note 4 to b.270 note 4: slurs
260	vl.1	A : note 7: \sharp added in pencil
260	vl.2	A : note 15: a^{\flat} changed to a^{\natural}
262	fg.	note 3: ten. emended to stacc. by analogy with bb.256-261
262	fg. cor. cb.	A : note 1: \sharp added in pencil
262	cl.solo	Ga : between note 1 and note 2: breathing caesura
262	vl.1	notes 1, 5: \sharp added; E (vl.1 No.2): note 7: d'' instead of d^{\flat}
262	va.	note 5: \sharp added
263	vl.2	notes 2, 15: \sharp added; F : note 5: d^{\sharp} instead of f''
264	cl.solo	A : ten. added in pencil
264	vl.2	note 8: \sharp added
264	va.	notes 1, 5: \sharp added
265	cl.solo	Ga : between note 1 and note 2: breathing caesura
265	vl.1	note 11: b^{\flat} emended to b^{\natural} as in B
266	cl.solo	Ga : between note 3 and note 4: breathing caesura
266	vl.2	notes 3, 6: \sharp added
268	fg.	note 3: stacc. added by analogy with notes 1-2 and in accordance with F
268	cl.solo	Ga : between note 3 and note 4: breathing caesura
268	vl.2	note 1: \sharp added
269	tamb.picc.	E : notes 1-3, 4-6, 7-9: mp
270	cl.solo	Ga : between note 4 and note 5: breathing caesura
271	cl.solo	A : note 11: a changed to a^{\flat} ; B : note 11: a
271-272	cl.solo	A : b.271 note 13 to b.272 note 1: tie added in pencil
271	vl.1	note 8: \sharp added
272	vl.2	A : note 8: e^{\sharp} changed to e^{\flat} in pencil (?), note 14: d^{\sharp} changed to d^{\flat} in pencil (?)
273-274	cor.	stacc. added by analogy with bb.256-272 and in accordance with F
273	cl.solo	D : note 2: marc. instead of fs
273	vl.2	A : note 14: a^{\sharp} changed to a^{\flat} in pencil
274		A : rehearsal number 16 added in blue crayon
274	tamb.picc.	E : notes 1, 4, 7: mp
276	cor.	stacc. added by analogy with b.275 and b.276 (fg.) and in accordance with F

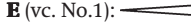
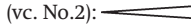
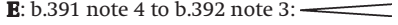
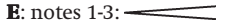
Bar	Part	Comment
276	cl.solo	A : note 2: \sharp added in pencil
277	fg.	notes 1-3: beam added by analogy with bb.255-276 and in accordance with F
277	fg. cor. vl.1,2 va.	F : <i>molto</i> in
277	tamb.picc.	<i>molto</i> added as in B . CN may have written <i>molto</i> in vc. and cb. by mistake. For musical reasons B has been followed in this case instead of A [see facsimile pp. lv-lvi, B : p. 19, A : p. 51]; F : note 4: marc.
277	cl.solo	B : note 2: marc. instead of fs
277	vl.2	E (vl.2. No.1): note 18: ff
277	va.	E (va. Nos.1,2): notes 7-8: stacc. instead of marc.
277	vc. cb.	<i>molto</i> in
278	cor.	A : ff added (CN?); B : d' instead of d''
278	vl.1	ff omitted b.277 note 12 and added b.278 as in E ; B : ff b.277 note 12
279	cl.solo	Ga : between note 11 and note 12: breathing caesura
280	cl.solo	notes 1, 4: \sharp added
284	tamb.picc.	B : notes 9, 11: \flat instead of \sharp
285	cl.solo	A : note 17: d^{\sharp} changed to d^{\flat} in pencil
286-287	fg. cor.	marc. added as in E (fg.2) and by analogy with vc., cb.
286	tamb.picc.	B : note 1: ff
286	cl.solo	Ga : between note 1 and note 2: breathing caesura
286	vc.	A : note 3: marc. added in pencil
287-291	cl.solo	D : b.287 note 2 to b.291 note 6: only one slur
288	cl.solo	D : between note 1 and note 2: breathing caesura
291	cl.solo	B : <i>poco rall.</i>
292		A : rehearsal number 18 added in blue crayon; B : <i>tempo un poc adagio.</i> changed to <i>piu adagio.</i> in pencil
292	fg.	B : p
292	cor.1	B : p , <i>espres</i> ; E : mp , pp added in red crayon (Emil Telmányi) and crossed out in pencil
294	vl.1	B : mp , note 1: °
294-295	vl.1	B : b.194 notes 1-2, b.295 notes 1-5: slurs
295	tamb.picc.	A : pp added in pencil (Emil Telmányi)
296-299	cl.solo	A : b.296 note 1 to b.299: end of slur open (page turn); D : b.296 note 1 to b.299: end of slur open (change of system)
296-301	vl.1	E (vl.1 No.2): b.296 note 1 to b.298: end of slur open (change of system), b.299 note 1 to b.301 note 1: slur
300	cl.solo	A : between note 1 and note 2: breathing caesura added in pencil
300-301	cl.solo	Ga : b.300 note 2 to b.301 note 4: slur
300-303	cl.solo	end of slur added b.303 note 3 as in D ; A : b.300 note 2 to b.303: end of slur open (page turn)
300-304	cl.solo	C : b.300 to b.304 note 10: beginning of slur open (page turn)
301	cl.solo	note 9: \sharp added, note 12: \sharp omitted; A : notes 7, 12: \sharp added
301-302	cl.solo	B : b.301 note 15 to b.302 note 9: slur; Ga : b.301 note 5 to b.302 note 10: slur
302	cl.solo	A : between note 1 and note 2: breathing caesura added in pencil; B : note 1: p ; Ga : between note 1 and note 2: breathing caesura
302-303	cl.solo	B : b.302 note 10 to b.303 note 3: slur








Bar	Part	Comment
302	vl.1,2	B, C: notes 1-7: only one slur
302-303	vl.1	E (vl.1 No.2): b.302 note 6 to b.303 note 5: only one slur
302	vl.2	note 4: h added
303	cl.solo	A: between note 2 and note 3: breathing caesura added in pencil; Ga: between note 2 and note 3: breathing caesura
303	cl.solo	D: <i>cresc.</i>
303-304	cl.solo	Ga: b.303 note 6 to b.304: beginning of  instead of b.304 note 1
303	vl.1,2	B: end of slur note 4 instead of note 5
303	vl.2	E: (vl.2 Nos.2,3): note 1: <i>f</i> instead of note 5
304	cl.solo	A: note 10: h added in pencil; C: <i>calando</i>
304	vl.1	A: <i>p</i> changed to <i>pp</i> ; E (vl.1 No.1): <i>p</i> changed to <i>pp</i> in pencil; E (vl.1 Nos.2,3,4): <i>p</i>
305-306	cl.solo	C: b.305 notes 1-2 and b.305 note 3 to b.306 note 15: slurs instead of one slur b.305 note 1 to b.306 note 15
305	vl.1	notes 3, 5: stacc. added by analogy with vl.2, va. and in accordance with F
305	vl.1	note 5: h added
305	vl.2	note 3: h added
305	vl.2 va.	A: notes 3, 5: stacc. added in pencil
306	tamb.picc.	C: - ; F: <i>mf</i>
306	cl.solo	A: note 2: <i>mf</i> added in pencil (Emil Telmányi), note 5: <i>rall</i> added in pencil (CN), note 9: <i>poco rit.</i> ; note 14: h added ; D: notes 2-8: slur added in pencil, note 11: <i>rit.</i> , note 16: <i>tempo</i> added in pencil (Emil Telmányi?); Ga: note 1: <i>mf</i> , note 6: <i>rall.</i> , note 16: <i>tempo</i>
306-307	cl.solo	C: b.306 note 8 to b.307 note 11: only one slur
306	vl.1	B: rest 3:  added in ink (CN); C: note 2: <i>a</i> instead of <i>a'</i> ;
306	vl.1,2 va.	C: note 1: h instead of h
306	va.	B: rest 3:  added in ink (CN); C: note 2: <i>mf</i>
307-308		<i>rallentando</i> emended from <i>rall</i> : b.307 third crotchet and <i>rall</i> : -- b.308; F: <i>rall</i> only in b.307
307	cl.solo	note 1: h added
307	cl.solo	A: <i>a Tempo</i> added (Emil Telmányi); C: note 7: <i>dim</i> , notes 7-8: tie added in pencil; Ga: between note 8 and note 9: breathing caesura
307-308	cl.solo	Ga: <i>poco</i> -- <i>rall</i> .
307-309	cl.solo	D: b.307 note 3 to b.309 note 1: only one slur
308-309	fg.1	<i>p</i>  <i>pp</i> added by analogy with fg.2; C: b.308 note 1: <i>p dim</i> ; E: <i>p</i>  <i>pp</i> added (Emil Telmányi?)
308-309	fg.2	E: <i>p</i>  <i>pp</i> added (Emil Telmányi?); C: b.308 note 1: <i>pp</i>
308-309	fg. cor.	A: b.308 third crotchet to b.309 note 2:  <i>pp</i> added (Emil Telmányi)
308	cor.	C: <i>dim</i> instead of 
308-309	cor.1	E:  added in red crayon, b.309 note 2: <i>pp</i> added (Emil Telmányi)
308-309	cor.2	E:  added in pencil and emphasized in ink, b.309: <i>pp</i> added (Emil Telmányi)
308-309	cl.solo	b.308 note 1 to b.309 note 1: superfluous slur omitted
309	fg.2	E: <i>a tempo</i> added (Emil Telmányi)




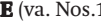
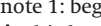
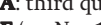
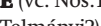
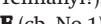
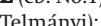



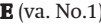

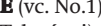
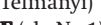
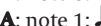



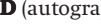
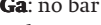
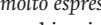
Bar	Part	Comment
309	cl.solo	A: note 2: <i>pp a piacere</i> added (Emil Telmányi); C: <i>rall</i> :-
309-314	cl.solo	C: only one slur; D: b.309 note 2 to b.312 note 8, b.312 note 8 to b.314 note 1: slurs
310-312	cl.solo	Ga: bb.310, 311, 312: between note 7 and note 8: breathing caesura
311-313	cl.solo	C: 
312	cl.solo	note 7: - natural omitted; A: note 5: <i>dim</i> added in pencil (Emil Telmányi), note 7: h added in pencil
312-313	cl.solo	A: b.312 notes 2-3, 4-5, 6-7 and b.312 note 8 to b.313 note 1: slurs added in pencil
313-314	cl.solo	A: b.313 notes 2-3, 4-5, 6-7 and b.313 note 8 to b.314 note 1: slurs added in pencil
314		A: h =144 added in pencil; B: <i>Allegro non troppo</i> added in blue crayon (CN);
314	cor.1	C: (h =152 a 168.)
314	cl.solo	E: <i>p</i> changed to <i>pp</i> in red crayon (Emil Telmányi)
314	va.	C: <i>pp</i>
314	va.	A: <i>sempre sul una corda</i> added in pencil (Emil Telmányi); E (va. No.2): <i>sempre una corda</i> added in pencil (Emil Telmányi)
315	cor.1	E: <i>espress</i> :
326-327	fg. cor. cl.solo va.	C: <i>poco rall</i> ...
326	cor.1	E: <i>rall</i> added in pencil (?)
327	cb.	B: <i>rall</i>
328	fg.1	C: <i>mp</i>
328	cor.1	<i>pp</i> omitted as in E
328	vl.1,2 va. cb.	C: <i>mp</i>
330	vl.2	F: <i>g'</i> instead of <i>g[#]'</i> (printer's error)
331	vl.1	 added as in E ; A: note 4: h added in pencil
332	vl.1	note 6: h added
332-333	vl.2	C: b.332 to b.333: end of slur open (page turn)
333	vl.1	note 5: h added
334	vl.2	 added as in E ; C: notes 1-4: slur
334	va. cb.	A: note 2: h added in pencil
334	cb.	A: note 2: <i>f</i> added (?)
335	vl.1,2	A: notes 1-3:  added (Emil Telmányi)
335	vl.1	end of slur emended from b.336 note 1 as in B , E ; A: end of slur between b.335 note 4 and b.336 note 1; F: end of slur b.336 note 1
335	va. vc. cb.	A: notes 1-3:  added in pencil (CN)
335	vl.2	C: note 5: h instead of h
336-343	fg.1	C: end of slur b.342 note 1 instead of b.343 note 3, b.342 note 2 to b.343 note 3: slur
336	vl.1,2	A: note 1: <i>p</i> added (Emil Telmányi)
336	vl.2	E (vl.2. Nos.1-2): <i>p</i> added (Emil Telmányi), <i>spicc.</i> added (Emil Telmányi)
336	va. cb.	A: note 1: <i>p</i> added in pencil (CN)
337	vl.1,2	C: notes 5-6: stacc. instead of slur
337	vl.2	A: note 4: <i>b^b'</i> changed to <i>b^b'</i> (Emil Telmányi?)
339-341	fg.	B: b.339 to b.341 note 1:  added in ink
339-341	vl.1 va. cb.	B: b.339 note 5 to b. 341 note 1:  added in blue crayon
339	vl.2	B: note 6: <i>e'</i> instead of <i>f[#]'</i>
339	va.	beginning of  emended from b.340 note 1 by analogy with the other parts





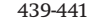

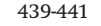

Bar	Part	Comment
340-341	va.	C: b.340 note 2 to b.341: end of slur open (page turn)
340-342	va.	E: (va. No.2): b.340 note 3 to b.342 note 2:  f (copying error)
340	vc. cb.	note 3:  added
340-341	cb.	C: b.340 note 1 to b.341 note 3: only one slur
341	fg.1	A: note 2: f added in pencil (?), B: note 3: f added (CN?); E: note 3: f added in pencil (?)
341-342	vl.1 va.	B: b.341 note 4 to b.342 note 6:  added in blue crayon (CN?)
341	vc. cb.	F: note 2: end of slur open (page turn)
341-342	cb.	B: b.341 note 3 to b.342 note 3:  added in ink and emphasized in red crayon
342	fg.1	B:  added in ink and emphasized in blue crayon (CN?)
342-343	cb.	C: b.342 note 1 to b.343 note 3: only one slur
343	fg.	C: note 3:  instead of  (c [#])
344-347	cor.	C:  instead of  , no stacc.
344	cor.1	E: p changed to pp in pencil (?)
344	cl.solo	A: note 1: p added in pencil (?); Ga: note 3: stacc., beginning of slur note 4 instead of note 3
344	str.	C: <i>sempre p</i>
344-350	vl.2	C: phrase as vl.1 an octave lower
344-347	vl.2	E: (vl.2. Nos.1,3): ten.
344-347	va.	B, C: 
345	vl.1	B: no dynamic expression marks, no ten.
346	vl.1	B: note 5: <i>f</i> changed to <i>f^z</i> in ink (CN) A: note 3: <i>sempre p</i> added (Emil Telmányi), note 4:  added in pencil; E: (vl.1 No.2): <i>sempre p</i> added (Emil Telmányi); E: (vl.1 No.3): <i>senz cresc.</i> crossed out in pencil
346-347	vl.1	A: b.346 note 1 to b.347 note 6: slur added in pencil; B: b.346 notes 2-5 and b.347 notes 1-6: slurs
347		B: p added in red crayon (CN)
347	vl.1	E: (vl.1 No.1): <i>senza cresc.</i>
347-348	vl.1	E: (vl.1 No.3):  added in pencil
348-350	vl.1	beginning of slur added b.348 note 1 by analogy with cl; A: b.348 note 1 to b.349 note 6: slur added in pencil, b.350 beginning of slur open (page turn)
348	vl.1	B: notes 1-6: slur
348	vc. cb.	A: <i>e</i> changed from [?, illegible] (CN); B, C, E, G: <i>e^b</i>
348	cb.	E: (cb. Nos.1,2): p
349-350	vl.1	B: b.349 note 1 to b.350 note 1: slur
349	va.	B, C: phrase as vl.2
350		B: f added in red crayon (CN)
350	cl.solo	F, Ga: stacc.
350	va.	E: (va. No.2): <i>stacc.</i> changed to <i>subito</i> in pencil (CN)
350	va.cb.	A: <i>subito</i> added (Emil Telmányi); B: marc. instead of stacc.
350-351	va. cb.	C: marc. instead of stacc.
351	cl.solo	C: fz
351	va. cb.	B: note 1: marc. instead of stacc.
352	cl.solo	F, Ga: note 1: stacc.
352	vl.1	C: notes 2-4: slur instead of stacc.
352	va. cb.	B: p






Bar	Part	Comment
354	vl.2	stacc. added by analogy with va., vc., cb.
356	cl.solo	node 6: stacc. omitted as in D and by analogy with bb.357-359; A: note 6: stacc. added in pencil; F, Ga: note 6: stacc.
356	vl.2 va. vc.	B: note 5:  instead of 
357	cl.solo	F, Ga: note 5: stacc.
357	vl.2 va. vc.	beam broken between note 5 and note 6 by analogy with b.356 notes 4-5
357	vl.2 vc.	B: notes 1, 6:  stacc. instead of 
358	cor.2	E: note 1: marc.
358	cl.solo	F, Ga: notes 1, 6: stacc.
358	vl.2 va. vc.	beam broken between note 4 and note 5 by analogy with b.356 notes 4-5
358	vl.2 va. vc.	F: note 1: mp
358	vl.2 vc.	B: note 5:  instead of  , note 5: <i>cresc.</i> , notes 6-8: <i>cresc.</i>
359	fg.	B: note 1:  instead of 
359	cl.solo	beam broken between note 4 and note 5 by analogy with b.357 notes 4-5
359	cl.solo	F, Ga: note 5: stacc.
359	vl.1	B: note 1:  ten. instead of  , note 6:  (<i>d^{'''}</i>) instead of  (<i>c^{'''}</i>)
359	vc. cb.	B: notes 1, 6:  instead of 
360	fg.	B: note 1: ff
360	cl.solo	B: note 1: f
360	str.	beam broken between note 4 and note 5 by analogy with b.356 and fg.
360	va.	B: empty bar
361-362	cl.solo	B: b.361 notes 8-12:  , b.362: ff ;
362	vl.1	D: notes 9-12: 
362	vl.1	E: (vl.1 No.1): <i>ved Froschen</i> 'near the frog'; E: (vl.1 Nos.2,3): <i>ved Froschen</i> added (Emil Telmányi)
362-363	vl.2 cb.	B: b.362 note 1 to b.363 note 3: only one slur
363-369	fg.1	E: slur added in pencil (copying error)
364-373	vl.1	marc. added by analogy with bb.362-363, b.364: <i>segue</i> omitted in accordance with F
364-365	vl.2 cb.	B: b.364 note 1 to b.365 note 3: only one slur
364-369	va.	marc. added by analogy with bb.362-363, b.364: <i>segue</i> omitted in accordance with F
366-367	vl.2 cb.	B: b.366 note 1 to b.367 note 3: only one slur
368-369	vl.2	B: b.368 note 1 to b.369 note 2: only one slur
368-369	cb.	B: b.368 note 1 to b.369 note 3: only one slur
369	vl.2	B: note 5: <i>b^b</i> changed to <i>f</i> in ink
369	vl.2	E: (vl.2. No.1): note 3: f , notes 3-5: stacc. and marc.
370-371	va. cb.	B: b.370 note 1 to b.371 note 3: only one slur
370-373	vl.2	marc. added by analogy with b.369 notes 3-5, b.370: <i>segue</i> omitted in accordance with F
371-373	fg. cor.	A: <i>cresc.</i> relocated from b.372 to b.371 in pencil; B: b.372: <i>cresc</i>
371-372	fg.1	E: <i>cresc.</i> relocated from b.372 to b.371 by an arrow in pencil
371-373	cor.1	E: beginning of  changed from b.372 note 1 to b.371 note 1 in red crayon, b.373: ff (CN)
371-373	cor.2	E: <i>cresc.</i>  ff





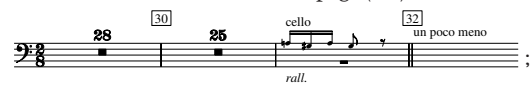






Bar	Part	Comment
371	vl.1	E (vl.1 No.2): <i>cresc.</i> added in blue crayon (Emil Telmányi)
371	vl.2	E (vl.2. No.1): <i>cresc.</i> added in pencil
371	vc.	E (vc. No.1):  added in pencil; E (vc. No.2): 
372	fg.2	E : <i>cresc.</i>
373	cor.	marc. omitted as in B
373	vl.2	B : note 5: <i>f</i>
374-384	cl.solo	D : b.374 note 1 to b.375 note 2, b.375 note 3 to b.377 note 2, b.377 note 3 to b.384: slurs
375	vl.2	E (vl.2 Nos.1,2,3): note 1: <i>f</i>
376	cl.solo	A : # added in pencil at <i>tr.</i>
377	vl.2	E (vl.2. No.1): stacc. instead of marc.
379	cl.solo	A : note 3: \natural added in pencil
379		(<i>rall.- - -</i>) emended to <i>rall-len-tan-do</i>
380	tamb.picc.	B : <i>dim</i> b.380 instead of b.379
380	cl.solo	D : note 1: b^{\sharp} changed to b^{\flat} in pencil, note 6: f^{\sharp} changed to f^{\flat} in pencil
380-381	cl.solo	A : bars notated on pasted-in staff (Emil Telmányi), (<i>rall- - -</i>) added (Emil Telmányi)
381	cl.solo	Ga : <i>tranqu.</i>
382	vl.1	E (vl.1 No.3): <i>p</i> added in pencil (CN)
383-384	vl.1	note 3: \natural added
385	vl.1	note 1: \natural omitted, note 2: \natural added; B : <i>caland</i>
386	cl.solo	A : <i>mp</i> [?] <i>espress</i> added in pencil (CN/Emil Telmányi); D : note 1: <i>p</i> ; F , Ga : <i>mp espress.</i>
387	fg.1 va.	A : note 2: \natural added in pencil
387	vc.	B : end of tie open (page turn)
388-389	va.	B : beginning of slur b.389 note 1 instead of b.388
389	cl.solo	note 2: \natural added; Ga : between note 3 and note 4: breathing caesura
390	fg.2	A : note 1: <i>p</i> added (Emil Telmányi)
390	cor.1	E : <i>p</i> changed to <i>pp</i> in pencil
390	cb.	stacc. added by analogy with vc. and in accordance with F ; A : note 1: <i>p</i> added in pencil (CN?)
391-392	fg.1,2 cor.1	E : b.391 note 4 to b.392 note 3: 
391	cor.2	E : notes 1-3: 
391	va. vc. cb.	B : end of slur b.392 note 1 instead of b.391 note 2
392	cl.solo	note 4: \natural added; D : <i>dim</i> crossed out in pencil
392	vl.1,2	note 2: \natural added
393	vl.1	B : beginning of <i>poco rall.</i> : b.393 note 1 instead of b.392 note 2
393	vl.1	E (vl.1 Nos.1,3): note 2: <i>p</i>
393	vl.2	note 2: \natural added
394	cl.solo	<i>espressivo</i> added by analogy with b.386 and in accordance with F , Ga ; F : <i>mp</i>
395-396	fg.2	E : b.395 note 1: end of slur open (change of system), b.396 notes 1-3: slur
396	fg.1	E : bass clef changed to alto clef
396	cl.solo	Ga : notes 3-4: a^{\flat}
398	cl.solo	A : notes 1-10: slur changed to slur notes 1-6 in pencil, notes 7-10: stacc. added in pencil; D : notes 1-10: slur changed to slur notes 1-6, stacc. erased
398	vl.1	B : NB added in red crayon (CN)
399-401	tamb.picc. cb.	A : <i>mfz</i> added (Emil Telmányi/CN); E (cb. No.1): <i>mfz</i> added (Emil Telmányi)
399	vl.1	<i>p</i> added as in E (vl.1 Nos.1-3)
399	vl.2	<i>p</i> added as in E
400-401	tamb.picc.	stacc. added by analogy with bb.398-399 and in accordance with F












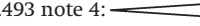



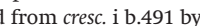


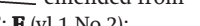
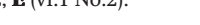
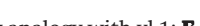




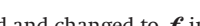
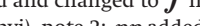
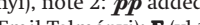
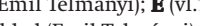

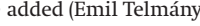
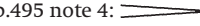
Bar	Part	Comment
400	cl.solo	A : notes 1-10: slur changed to slur notes 1-6 in pencil, notes 7-10: stacc. added in pencil; D : notes 1-10: slur changed to slur notes 1-6 in pencil, notes 7-10: stacc. added in pencil
401-405	fg.1	E : beginning of slur open (change of system)
401	fg.	note 1: \natural added
401-405	fg. cor.	B : b.401 note 1: end of slur open (page turn), b.402 to b.405: slur
401-405	fg.2	beginning of slur added by analogy with fg.1; A : bb.403-405: beginning of slur open (page turn)
402		<i>molto cantabile e ben tenuto</i> added as tempo marking above upper staff and above vl.1 in accordance with F
402-405	fg.	B : b.402 to b.405: slur
402	vl.1	A : <i>molto cantabile e ben tenuto</i> added (Emil Telmányi);
402	vl.1	E (vl.1 No.1): <i>appass.</i> ; E (vl.1 No.2): <i>appassioneto</i> added (Emil Telmányi); E (vl.1 No.3): <i>appass.</i>
402	vl.2	note 5: \natural added
402	vc. cb.	note 2: \natural added
403	cor.	note 3: \natural added
403	vl.1	note 3: \natural added
403	vl.2	notes 2, 5: \natural added
403	va.	note 3: \natural added
403	vc. cb.	note 1: \natural added
404-405	va.	B : end of slur b.404 note 3 instead of note 4
405	va. vc. cb.	B : <i>dim p</i>
406	cl.solo	<i>p</i> added as in D
406-418	cl.solo	b.406 to b.418: slur emended from slurs b.406 to b.409, b.410 note 1 to b.412, b.412 to b.418 as in D ; A : b.406 to b.409: end of slur open (page turn); F , Ga : b.406 to b.411 note 9, b.412 to b.418: slurs
406	vl.	B : <i>p</i> added in red crayon (CN)
406	va.	B : note 4: f^{\flat}
406	va. vc. cb.	A : <i>espr.</i> added (CN?); E (vc. Nos.1,2): <i>p espr.</i> added in pencil (Emil Telmányi)
407-408	cl.solo	D : between b.407 and b.408: breathing caesura added in pencil
408	cl.solo	D : note 8: b^{\flat} changed to b^{\sharp} ; Ga : between note 2 and note 3: breathing caesura, note 8: b^{\flat}
409	va.	B : notes 3-4: 
409	vl.1	E (vl.1 Nos.1-4): note 1: <i>p</i>
409-410	vl.1	A : note 3:  added in pencil; E (vl.1 No.2): b.409 note 3 to b.410 note 1:  <i>mf</i> added (Emil Telmányi); E (vl.1 No.3): b.409 note 3 to b.410 note 1:  <i>mf</i>
409	vl.2	E (vl.2. No.1): note 1: <i>p</i> added (Emil Telmányi)
409-410	vl.2	A : note 3:  added in pencil; E (vl.2. No.1): b.409 note 3 to b.410 note 1:  added (Emil Telmányi?)
409	va. vc. cb.	note 2: \natural added
409	cb.	B : notes 3-4: 
410	cor.	B : <i>p</i> added in ink (CN)
410	cl.solo	\natural added
410	vl.1	E (vl.1 Nos.1-3): notes 1, 4, 7: marc. added
410	vl.2	E (vl.2. Nos.1,2): note 2: <i>mf</i> added (Emil Telmányi), notes 1, 4, 7: marc. added (Emil Telmányi?)


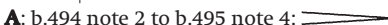
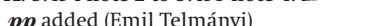
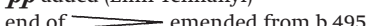
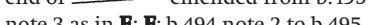





Bar	Part	Comment
411	fg.	A: note 1: <i>p</i> added (Emil Telmányi);  added in pencil
411	fg.2	E:  added in pencil
411	cl.solo	A: notes 1, 4, 7: marc. added in pencil
411	vl.1,2	A:  added in pencil
411	va.	E (va. Nos.1,2):  added in pencil, note 1: beginning of 
411	va. vc. cb.	A: third quaver:  added in pencil
411	vc.	E (vc. Nos.1,2):  added (Emil Telmányi?), note 1: beginning of 
411	cb.	E (cb. No.1):  added (Emil Telmányi); E (cb. No.2): note 1: beginning of 
411-412	cb.	end of slur emended from b.412 note 4 to note 3 as in B and by analogy with b.410 (vl.1,2)
412	fg.2	E: notes 1, 4, 7: marc. added in pencil
412-414	cor.	B: beginning of slur b.413 note 1 instead of b.412 note 1
412	va.	E (va. No.1): notes 1, 4, 7: marc. added ; E (va. No.2): notes 1, 4, 7: marc. added in pencil
412	va. cb.	A: notes 1, 4, 7: marc. added (Emil Telmányi?)
412	vc.	E (vc. No.1): notes 1, 4, 7: marc. added (Emil Telmányi?)
412	cb.	E (cb. No.1): notes 1, 4, 7: marc. added (Emil Telmányi?)
413	fg. va. cb.	A:  added in pencil
413	fg.2	E:  added in pencil
413	cl.solo	Ga: between note 1 and note 2: breathing caesura
413	va.	E (va. No.1):  added ; E (va. No.2):  added in pencil
413	vc.	E (vc. No.1):  added (Emil Telmányi)
413	cb.	E (cb. No.1):  added (Emil Telmányi)
413-414	cl.solo	A: b.413: <i>fluente</i> added (Emil Telmányi?) and pointer to b.414 in pencil
414		F: <i>fluente</i> noted as general expression marking above fg. and vl.1
417-418	cb.	B: end of slur b.417 note 3 instead of b.418 note 1
418		A: <i>a Tempo</i> added (Emil Telmányi)
418	vl.1	E (vl.1 Nos.1,4): <i>sempre p</i> ; E (vl.1 No.2): note 1: <i>semp p</i> ; E (vl.1 No.3): note 1: <i>sempre p</i> added in pencil and emphasized in ink (Emil Telmányi)
418	vl.1 va.	A: <i>espr.</i> added in pencil (Emil Telmányi?)
420	vc. cb.	<i>mfz</i> added by analogy with vl.2
421	cl.solo	D: between note 1 and note 2: breathing caesura added in pencil; Ga: between note 1 and note 2: breathing caesura
421	vl.2	A: <i>arco</i> crossed out in pencil
422	cl.solo	(<i>fluente</i>) emended to <i>fluente</i> ; A: (<i>fluente</i>) added (Emil Telmányi)
422	cl.solo	A: note 6: <i>b</i> added
424	cl.solo	A: note 1:  changed to  , note 5:  added in pencil or  changed to  in pencil; D (copy, Aage Oxenvad): note 1:  ; D (autograph): note 1: 
424	cl.solo	D (autograph): notes 2-5: marc. and <i>marc.</i>
424-425	cl.solo	Ga: no bar line between b.424 and b.425
426		<i>molto espressivo e ben tenuto</i> added as tempo marking in accordance with F


Bar	Part	Comment
426	cl.solo	A: <i>f</i> added in pencil (Emil Telmányi); B: <i>f</i>
426	vl.1	A: <i>molto espressivo e ben tenuto</i> added (Emil Telmányi); E (vl.1 No.2): <i>molto espr.</i> added (Emil Telmányi); E (vl.1 No.3): <i>molto espressivo</i>
426	vl.2	E (vl.2 No.1): <i>espr.</i> added (Emil Telmányi); E (vl.2 Nos.2,3): <i>espress.</i>
426	va.	E (va. Nos.1,2): <i>espres</i>
429	cor.	A: notes 1-3: slur added in pencil; B: b.429 note 1: end of slur open (page turn)
429-430	cor.2	E: b.429 note 1 to b.430 note 3: slur
430-431	fg.	A: b.430 note 2 to b.431 note 1: tie added in pencil
430-431	cor.	A: b.430 note 1 to b.431 note 4: slur added in pencil
430	vl.1 va.	note 4:  added
431-434	cor.2	E: b.431 note 1 to b.434 note 1: slur
431	vl.1	end of slur added as in B , E ; A: b.431 note 1: end of slur open (page turn)
431-433	vl.1	E (vl.1 Nos.1,2 ,3): b.431 note 3 to b.433 note 6: <i>dim-</i> - -
431-432	cb.	B: end of slur b.432 note 2 instead of note 3
432-434	cor.	beginning of slur added b.432 note 1 in accordance with F ; A: b.432 to b.434 note 1: beginning of slur open
432	cor. vl.1,2	superfluous <i>dim.</i> omitted (page turn) in accordance with F
432	va. vc. cb.	E (vl.2 Nos.1-3): <i>div:</i>
432	va.	E (va. No.2): note 6: °
432-433	cb.	B: beginning of slur b.432 note 3 instead of note 4
433-434	str.	F: <i>p</i> b.434 instead of b.433
433	va.	E (va. No.2): notes 2, 4: °
434-438	fg.	B: b.334 note 1 to b.438: end of slur open (change of system)
434	cl.solo	D: b.434 to b.437 note 2: slur, b.437: beginning of slur added in blue crayon (change of system); Ga: <i>poco rubato</i> , (printer's error)
434	vl.1	A: <i>Poco rubato</i> added (Emil Telmányi); E (vl.1 No.4): <i>poco rubato</i> added in pencil (?)
434	vl.2	<i>poco rubato</i> added by analogy with vl.1; E (vl.2 No.3): <i>poco rubato</i> added in pencil (?)
437-439	cl.solo	D: b.437 note 3 to b.439 note 1: slur
438	fg. cl.solo	
438-439	vl.1 va. vc. cb.	A: third quaver:  added in pencil
438-439	fg.2	end of tie added; A: end of tie open (page turn); B: no tie; F: end of tie open (page turn)
438	vl.2	 added by analogy with vl.1 and in accordance with F
439	fg.	<i>mp</i> omitted by analogy with the other parts and in accordance with F ; A: <i>mp</i> added in pencil
439-440	fg. cor.	
439-440	vl.1,2 va. vc.	A: b.439 to b.440:  added in pencil
439-441	cor.1	E: <i>mp</i>  <i>f</i> added in pencil
439	cor.	note 2:  omitted
439-441	cor.2	E: <i>f</i>
439	cl.solo	Ga: between note 1 and note 2: breathing caesura
439-441	cl.solo	A: b.439 note 1 to b.441 note 9: 
439-441	cl.solo	<i>f</i> added in pencil (Emil Telmányi); D: b.439 note 2 to b.441 note 9: slur
439	vl.1,2	note 3:  omitted


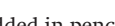
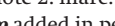

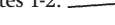

Bar	Part	Comment
439-440	cb.	added by analogy with the other parts
440	cor.1	note 1: ♯ omitted
440	cor.	B: <i>semper f</i>
440-441	cor.2	B: notes written in ink (CN)
441	cl.solo	A: note 2: <i>a Tempo</i> added (Emil Telmányi)
441	fg.	B: ♯ changed to ♮ in ink (CN)
441	cl.solo	A: note 3: ♯ added in pencil
441	vl.1,2	note 3: ♯ added
441	vc. cb.	B: note 1: ♯ changed to ♮ in ink (CN)
442	str.	F: beginning of  note 2 instead of note 5
442	vl. va.	A: note 4: f [♯] changed to f [♮] in pencil
443-449	cl.solo	D: b.449: end of slur added in blue crayon
443	va.	E (va. Nos.1,2): note 1: <i>fz</i>
443	vc.	E (vc. Nos.1,2): note 1: <i>f</i> added in pencil
444-445	tamb.picc.	 emended from <i>cresc.</i> 
445	tamb.picc.	B: note 2: <i>f</i>
446	cl.solo	A: note 4: ♯ added in pencil; D: note 5: marc. added in pencil
447	vl.1,2 va. cb.	B: notes 1-2: stacc. instead of marc.
447	va. cb.	B: <i>ff</i>
448	fg. cor.	A: note 5: ♯ added in pencil
449	fg.1	stacc. omitted as in E (fg.1,2). and by analogy with cor.
449	fg. cor.	F: stacc.
454	va. vc. cb.	notes 1, 3: ♯ added
455	vl.1,2	notes 1-2: ♯ added
457-458	fg. cor.	B: end of slur b.457 note 4 instead of b.458 note 1
457	fg.1	E: <i>p</i>
457	fg. cor.	
457	vl.1,2 va. cb.	A: <i>p</i> changed to <i>mf</i> (CN)
457	fg.2	E: <i>p</i> added (Emil Telmányi?)
457	cor.2	E: probably <i>mp</i> changed to <i>mf</i>
457	tamb.picc.	<i>cresc.</i> emended to  by analogy with the other parts
457	vl.1,2	B: <i>mp</i>
457	vl.1	E (vl.1 Nos.1-4): note 1: <i>p</i>
457	vl.2	E (vl.2. No.1): <i>p</i>
457	va.	E (va. Nos.1,2): <i>molto</i> in 
457	va. cb.	B: note 4: end of slur open (page turn)
457	vc.	E (vc. Nos.1,2): <i>p</i>
458	fg.1	B: note 1: <i>c</i>
458	fg. cor.	B: note 1: beginning of slur open (page turn)
458	fg.2	A: note 1: ♯ added in pencil
458	tamb.picc.	A: bar added (Emil Telmányi); B: empty bar
458	cb.	A: ♯ added in pencil
459	vl.1	B: end of slur note 5 instead of note 6
460	fg. cor.	A: <i>mf</i> added in pencil (music draughtsman?)
460	vl.1,2	A: <i>mf</i> added in pencil and emphasized in blue ink (Emil Telmányi); E (vl.1 No.2): <i>mf</i> added (Emil Telmányi); E (vl.2. No.1): <i>mf</i> added (Emil Telmányi)
460	vl.1	E (vl.1 No.3): <i>mf</i> added (Emil Telmányi)
460	va.	E (va. No.2): <i>espress.</i> note 3: 3°
460	va. cb.	A: <i>f espr.</i> added (Emil Telmányi)
460	vc.	E (vc. No.1): <i>f espr.</i> added (Emil Telmányi)
461-465	fg.	B: beginning of slur b.461 note 2 instead of note 1
461-464	cl.solo	D: (copy, Emil Telmányi): phrase written out both in original notation and enharmonic equivalent




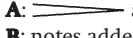

Bar	Part	Comment
461	vl.1	slur emended from slurs notes 1-2, 3-4 as in B, E, E (vl.1 No.2): slurs notes 1-2, 3-4 changed to slur notes 1-4
461	vl.2	slur emended from slurs notes 1-2, 3-4 as in B, E
461	va.	E (va. No.2): note 6: °
462	tamb.picc.	B: notes 1-4: marc.; E: <i>f</i> added (Emil Telmányi); F: note 1: <i>mf</i>
462-466	cl.solo	D: (copy, Aage Oxenvad): enharmonic equivalent
463	fg.	A: [?] erased and <i>poco a poco accel.</i> added (Emil Telmányi)
463	fg.2	E: <i>p. a p. accel. - -</i> added (Emil Telmányi)
463	cl.solo	A: <i>poco a poco accel.</i> added (Emil Telmányi)
464-465	fg.	 emended from <i>cresc.</i> 
464-465	cor.	A: b.464: <i>cresc.</i> , b.464 note 2 to b.465 note 5:  added in pencil; F: <i>cresc.</i>  added by analogy with fg.; F: <i>cresc.</i> (b.464)
466	cl.solo	A: <i>Poco piu mosso</i> added (Emil Telmányi)
466	cl.solo	rest 1: ♯ emended to ♮; F: notes 1-3: demisemiquaver triplets, rest 1: ♯
466	cl.solo	D (autograph): <i>fz</i> ; Ga: <i>Un poco piu mosso</i>
466	vl.2	E (vl.2 Nos.1-3): <i>ff</i>
466-519	cb.	cb. omitted as in E and in accordance with F ; A: <i>senza Basso!</i> added in pencil (Emil Telmányi); E (cb. No.1): bb.466-519: * <i>Pausen bis*</i> , added in pencil (CN), the bars crossed out in pencil and red crayon; added at bottom of page (CN): *also <i>Pausen:</i>
		
		E (cb. No.2): bb.466-519: crossed out in pencil
469-471	vl.1,2 va. vc.	A:  <i>pp</i> added (Emil Telmányi?)
469-471	vl.1	E (vl.1 No.2):  added in blue crayon
469-471	vl.2	E (vl.2. No.1): <i>dim- - -</i> added (Emil Telmányi)
471	fg.1	A: <i>p</i> changed to <i>mp espr.</i> in pencil (Emil Telmányi/CN); E: <i>p</i> changed to <i>mp espr.</i> in pencil (Emil Telmányi/CN)
471	vc. cb.	A: note 1: arrow from cb. to vc.
472	vl.1 va. vc.	A: <i>pp</i> added (Emil Telmányi); E (vl.1 No.2): note 1: <i>pp</i> added in blue crayon (Emil Telmányi); E (vl.2. No.1): <i>pp</i> added in pencil and emphasized in ink (Emil Telmányi); E (vc. No.1): <i>pp</i> added (Emil Telmányi)
474	vl.1 va. cb.	A: note 2: ♯ added in pencil
475	va.	E (va. No.2): note 1: °
476	vl.1 va. vc.	A: notes 1, 2: ♯ added in pencil
477-478	fg.1	B: b.478 note 1: beginning of slur open (page turn)
477	tamb.picc.	rest 1: ♯ emended to ♮; B: rest 1: ♯
478-483	fg.1	B: b.478 to b.483 note 1: beginning of slur open (page turn)
482-483	fg.1	B: b.482 note 1 to b.483 note 1: slur
482-483	vl.1	E (vl.1 Nos.2,3): <i>mp</i>  added (Emil Telmányi)
482-483	vl.1 va. cb.	A: b.482 note 1 to b.483 <i>mp</i>  added (Emil Telmányi)
482-483	vl.2	E (vl.2. No.1): <i>mp</i>  added (Emil Telmányi)
482	va.	E (va. No.1): <i>mp</i>  added (Emil Telmányi)

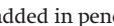





Bar	Part	Comment
482	vc.	E (vc. No.1): <i>mp</i>  added (Emil Telmányi)
483-487	fg.1	B : b.483 note 2 to b.487: end of slur open (change of system)
483	vl.2	E (vl.2 No.1): note 1: <i>pp</i> added in red crayon (?); E (vl.2 No.2): note 1: <i>pp</i> added (Emil Telmányi)
483	va.	E (va. Nos.1,2): note 1: <i>pp</i>
483	vc.	E (vc. No.1): note 2: <i>pp</i> added (Emil Telmányi); E (vc. No.2): <i>pp</i>
485	va.	B : note 4:  instead of  ; notes 2-3: slur
485	cb.	B : note 4:  instead of 
486	tamb.picc.	E : note 1: stacc.
488-489	vl.1	E (vl.1 Nos.2-3): <i>mp</i>  added (Emil Telmányi)
488-489	vl.1 va. cb.	A : b.488 note 1 to b.489 note 2: <i>mp</i>  added (Emil Telmányi); F : b.488 to b.489 note 4: <i>mp</i> 
488-489	vl.2	E (vl.2. Nos.1,2): <i>mp</i>  added (Emil Telmányi)
488	va.	E (va. No.1); <i>mp</i>  added (Emil Telmányi)
488	vc.	E (vc. No.1): <i>mp</i>  added (Emil Telmányi)
489	va.	E (va. No.1): <i>pp</i> added (Emil Telmányi); E (va. No.2): <i>pp</i>
489	vc.	E (vc. No.2): note 1: <i>pp</i>
489-490	fg.1	E : tie added in pencil
490	tamb.picc.	B : <i>pp</i>
491	fg.1	<i>cresc.</i> omitted by analogy with the other parts; A : <i>cresc.</i> added in pencil (?); E : <i>cresc.</i> added in pencil
491-493	vl.1	F : b.491 note 2 to b.493 note 4: 
491-495	vl.1	E (vl.1 Nos.1,3):  <i>mf p</i> 
492	fg.1	A : note 4:  added in pencil
492-493	fg.1	 emended from <i>cresc.</i> i b.491 by analogy with va., vc.
492-493	vl.1	beginning of  emended from b.491 note 3 as in E ; E (vl.1 No.2):  added
492-493	vl.2	 added by analogy with vl.1; E (vl.2. No.1):  added
493-495	vl.1	E (vl.1 No.4):  <i>mf</i>  <i>pp</i>
494	fg.1	A : <i>fp</i> added in pencil (Emil Telmányi); E : <i>fp</i> added in pencil (?)
494-498	cl.solo	B : b.494 to b.498 note 1: slur
494	vl.1,2	note 2:  added
494	vl.1	end of  emended from b.495 note 3 as in E ; F : b.494 note 2 to b.495 note 3: 
494	vl.1	A : note 1: <i>mf</i> added and changed to <i>f</i> in pencil (Emil Telmányi), note 2: <i>pp</i> added and changed to <i>p</i> (Emil Telmányi); E (vl.1 No.2): note 1: <i>mf</i> added (Emil Telmányi), note 2: <i>p</i>  added (Emil Telmányi)
494-495	vl.1	A : b. 494 note 3 to b.495 note 4:  <i>pp</i> added (Emil Telmányi)
494	vl.2	<i>f</i> , <i>p</i>  added as in E (vl.2 No.3) and by analogy with vl.1; E (vl.2. No.1): note 1: <i>mf</i> added and changed to <i>f</i> in pencil, note 2: <i>p</i>  added (?); E (vl.2 No.2): b.494 note 3 to b.495 note 1: 
494	va.	end of  emended from b.495 note 4 as in E ; F : b.494 note 2 to b.495 note 3: 



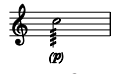
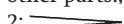
Bar	Part	Comment
494	va. vc.	note 3:  added
494-495	va. vc. cb.	A : b.494 note 2 to b.495 note 4:  <i>pp</i> added (Emil Telmányi)
494	vc.	end of  emended from b.495 note 3 as in E ; F : b.494 note 2 to b.495 note 3:  ; E (vc. No.1): <i>mp</i>  added (Emil Telmányi)
495	vl.1	<i>pp</i> emended from note 4 as in E ; F : note 4: <i>pp</i> ; E (vl.1 No.2): note 2: <i>pp</i> added (Emil Telmányi)
495	vl.2	<i>pp</i> added as in E (vl.2 Nos.1,3); E (vl.2. No.1): note 1: <i>pp</i> added (Emil Telmányi); E (vl.2 No.2): note 2: <i>pp</i>
495	va.	<i>pp</i> added as in E
495	vc.	<i>pp</i> emended from note 4 as in E
498	fg.1	notes 1, 2:  added
499-511	cl.solo	D : (copy, Emil Telmányi): enharmonic equivalent
502	cl.solo	Ga : between note 1 and note 2: breathing caesura
504	vl.1,2 va. vc.	note 4:  added
505	cl.solo	marc. added as in B and in accordance with F , Ga
506	vl.1	E (vl.1 No.1): notes 2-4: stacc.
507	fg.1	<i>mf</i> omitted as in E ; A : note 2: <i>mf</i> added in pencil (Emil Telmányi); F : <i>mf</i>
508	cb.	A : note 3:  added in pencil
509	cl.solo	Ga : between note 1 and note 2: breathing caesura
510	vl.1 va. vc.	E : ° omitted
510	va. vc.	A : <i>arco</i> added in pencil
511	fg.1	note 1:  omitted
511-512	tamb.picc.	stacc. added as in E and by analogy with b.510
511, 512	vl.1	A : upper part note 1: <i>b^hn</i> changed to <i>b^bn</i>
513-520	cl.solo	Ga : b.513 note 2 to b.517 note 1 and b.517 note 2 to b.519: slurs
516	fg.1	E : note 2: marc. added in blue crayon (CN?)
516	va. vc. cb.	B : <i>unis</i>
516	vc.	A : <i>mp</i> added (Emil Telmányi); E (vc. No.1): <i>mp</i> changed to <i>p</i> in blue crayon (?)
516	cb.	A : <i>mp</i> added (Emil Telmányi), <i>pizz</i> crossed out, see commentary b. 466-519
517-520	tamb.picc.	B : notes written in ink (CN)
517-527	va. vc. cb.	B : <i>unis</i>
517-519	cb.	F : empty bars
518-519	vl.1	E (vl.1 No.1): <i>rall.</i> - - - ; E (vl.1 Nos.2,3): <i>rall.</i> added (Emil Telmányi)
518	vl.2	E (vl.2. No.1): note 4: <i>rit.</i> added in pencil and emphasized in ink (Emil Telmányi)
519	fg.1	A : note 1: <i>p</i> added in pencil (CN)
520	cl.solo	B : <i>tempo tranq.</i>
520	cl.solo	A , D (copy, Emil Telmányi): note 2: <i>e[*]</i> changed to <i>e[♯]</i> in pencil, note 6:  added ; B : note 2: <i>e[*]</i>
520	vl.1	<i>p</i> added as in E and by analogy with va.; E (vl.1 Nos.2,3): <i>p</i> added (Emil Telmányi)
520	vl.2	<i>p</i> added as in E and by analogy with va.; E (vl.2. No.1): note 1: <i>p</i> added (Emil Telmányi)
520	va.	A : note 1: <i>p</i> added in pencil (CN?);
520	vc.	<i>p</i> added as in E and by analogy with va.
520	cb.	<i>p</i> added by analogy with va.
521	fg.1	A : note 1: <i>f</i> added in pencil (CN); E : <i>f</i> added in pencil (Emil Telmányi)

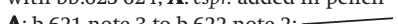
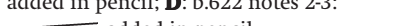
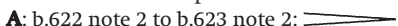
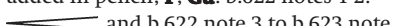
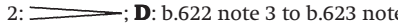
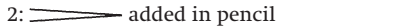

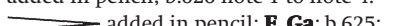
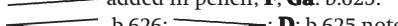


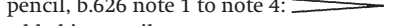
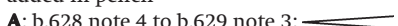

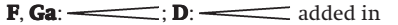



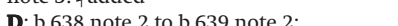
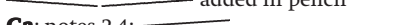
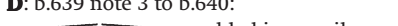




Bar	Part	Comment
521-528	tamb.picc.	<i>segue</i> omitted and marc. added by analogy with b.520
523	fg.1	B: note 4: end of tie open (page turn)
523	tamb.picc.	F: <i>segue</i>
524-525	fg.1	B: b.524 to b.525 note 1: beginning of slur open (page turn)
525	cl.solo	A: note 8: \sharp added in pencil
527	fg.1	A, E: notes 1-3:  added in pencil
528	tamb.picc.	B: empty bar
528	cl.solo	B: staff 1 note 2: <i>ad lib</i>
528	cl.solo	A: staff 1 between note 12 and note 13: \flat (b^{\sharp}) crossed out, note 2: c'' changed to $c^{\sharp''}$ in pencil; D (copy, Emil Telmányi): staff 1 note 3: ? below the staff
528	cl.solo	A: staff 2 notes 6, 8: \sharp added in pencil
528	cl.solo	A: staff 2 note 16: \curvearrowright added in pencil (CN); B: staff 2 between note 16 and note 17: breathing caesura added in pencil (CN); F: staff 2 between note 16 and note 17: breathing caesura, no \curvearrowright ; Ga: no \curvearrowright , no breathing caesura
528	cl.solo	staff 2 note 25: \sharp added
528	cl.solo	D (copy, Emil Telmányi): staff 2 note 16: marc.
528	cl.solo	A: staff 3 note 11: \sharp added in pencil
528-531	cl.solo	D: staff 2 note 27 to b.531: copy, Aage Oxenvad
528	cl.solo	D (copy, Emil Telmányi; copy, Aage Oxenvad): staff 3 between note 26 and note 27: breathing caesura
528	cl.solo	Ga: staff 3 note 25: <i>segue</i> [marc.]
528	cl.solo	D (copy, Emil Telmányi): staff 4 between note 2 and note 3: breathing caesura
528	cl.solo	staff 5 note 10: marc. added by analogy with staff 5 notes 1-2, 5, 6, 9
528	cl.solo	staff 5 notes 27, 28, staff 6 notes 3-6: stacc. omitted as in D (copy, Emil Telmányi; copy, Aage Oxenvad) and in accordance with Ga ; A: staff 5 notes 27, 28, staff 6. notes 3-6: marc. added in pencil; B: staff 5 notes 27, 28, staff 6 notes 3-6: stacc.
528	cl.solo	Ga: staff 6 between note 6 and note 7: breathing caesura
528-529	cl.solo	Ga: staff 5 note 5: <i>diminuendo</i> --- <i>e</i> --- <i>rall.</i> , staff 6 note 12: --- <i>molto</i> ---
528	cl.solo	staff 6 notes 12, 16: b^{\flat} emended to b^{\flat} by analogy with staff 6 note 8
528	cl.solo	B: staff 6 note 13: <i>rall</i> ---
528	cl.solo	B: staff 6 note 17: <i>molto rall</i> :
528	cl.solo	A, D (copy, Emil Telmányi): staff 6 between note 25 and note 26: breathing caesura added in pencil
528	cl.solo	staff 6 notes 20, 24: b^{\flat} emended to b^{\flat} by analogy with p.87 staff 5 note 32; Ga: staff 6 note 20: b^{\flat}
529	vl.1,2 va.	<i>adagio</i> emended to <i>Adagio</i> ; B: <i>poco adagio</i>
529	vl.1,2 va.	A: <i>mp</i> changed to <i>p</i>
530	cl.solo	D (copy, Aage Oxenvad): note 3: marc. instead of ten.
531	cl.solo	D (copy, Emil Telmányi): notes 17-18: $g^{\sharp''}$, notes 19-20: e'' , notes 21-22: a'' instead of $a^{\flat''}$; b erased; D (copy, Aage Oxenvad): notes 17-18: $g^{\sharp''}$, notes 19-20: e'' , notes 21-22: a'' instead of $a^{\flat''}$
533		<i>adagio</i> emended to <i>Adagio</i> ; B: <i>poco adagio</i>

Bar	Part	Comment
533	va.	<i>molto espressivo</i> added as in E and by analogy with vl.1; E (va. No.2): <i>f</i> <i>espr. molto</i> added in pencil (Emil Telmányi); E (va. No.1): <i>espr</i>
533	va.	A: slur notes 5-7 changed to slur notes 3-7
533	vc.	<i>molto espressivo</i> added as in E and by analogy with vl.1,2; E (vc. Nos.1,2): <i>espr</i>
533	vc.	B: notes 1-2: ten. instead of slur
533	cb.	<i>molto espressivo</i> added as in E and by analogy with vl.1,2; E (cb. No.1): <i>espr.</i> added (Emil Telmányi); E (cb. No.2): <i>espr.</i> notes 5-7: slur omitted by analogy with b.533; A: notes 3-7: slur added in pencil
534	va.	notes 2-3: slur omitted by analogy with cb.
535	vc.	B: <i>f</i>
536	cl.solo	A: first to second crotchet:  added in pencil
536	str.	A: notes 1-2:  added in pencil
537	cl.solo	note 5: ten. added as in E and by analogy with vc., cb.
537	vl.1	note 5: ten. added as in E and by analogy with vc., cb.
537	va.	note 5: ten. added as in E and by analogy with vc., cb.
538	cl.solo	D (copy, Emil Telmányi): notes 5-6, 7-8: $c^{\sharp''}$ - $d^{\sharp''}$, notes 9-12: e''' - $d^{\sharp''}$ - $c^{\sharp''}$ - $b^{\sharp''}$
538	va.	ten. added as in B and by analogy with vl.1,2, vc.
538	cb.	ten. added as in B (va.) and by analogy with vc.
539	cl.solo	D (copy, Emil Telmányi): a'' - $f^{\sharp''}$ - $f^{\sharp''}$ - $f^{\sharp''}$ - $g^{\sharp''}$ - $f^{\sharp''}$ - $g^{\sharp''}$; Ga: between note 4 and note 5: breathing caesura
539	vc.	A: <i>marc.</i> added (CN)
539	cb.	<i>marcato</i> added by analogy with vc.; B: note 3: stacc.; E (cb. Nos.1,2): note 4: marc.
540	cl.solo	Ga: between note 4 and note 5: breathing caesura
540	vl.1	A: <i>dim.</i> added in pencil (CN)
540	vl.1,2 va.	B: (<i>dim</i>)
540	cb.	E (cb. No.1): note 2: marc. added (Emil Telmányi?); E (cb. No.2): note 2: marc.
542	vc.	A: notes 1-2:  <i>pp</i> added in pencil
542	vc. cb.	B: notes 1-2: <i>dim pp</i>
542	cb.	E (cb. Nos.1,2): note 1: <i>p</i>
543	fg.1	B: f^{mo} ; E: <i>pp</i>
543-546	fg.1	B: end of slur b.545 note 1 instead of b.546 note 1
543	va.	B: beginning of slur note 1 instead of note 2, note 2: no marc.
544	cl.solo	D (copy, Emil Telmányi):  crossed out
544-546	cl.solo	Ga: beginning of slur b.545 note 2 instead of b.544 note 4
544	va.	marc. added as in E (va. No.1) and by analogy with b.543 and in accordance with F
544	vc. cb.	A: <i>mf</i> added (Emil Telmányi)
544-545	cb.	b.544 note 1 to b.545 note 1: stacc. added by analogy with vc.
545	fg.1	E: note 1: <i>dim.</i> added in pencil (CN)
545	cor.	B: <i>ppp</i>
545	vc.	E (vc. Nos.1,2): note 2: <i>p</i>
546	cl.solo	D (copy, Emil Telmányi): end of slur note 8
546	str.	<i>pp</i> added as in E (vl.1, va., vc.)
546	vc.	E (vc. No.1): notes 1-2: <i>dim pp</i> added (Emil Telmányi); E (vc. No.2): notes 1-2: 
547-548	tamb.picc.	B: b.547 note 1 to b.548 note 4: 

Bar	Part	Comment
549	fg.1 cor.1	A: <i>p</i> changed to <i>pp</i> in pencil (Emil Telmányi); E: <i>p</i> changed to <i>pp</i> in blue crayon (Emil Telmányi?)
550-554	tamb.picc.	stacc. added by analogy with b.549
555-560	cor.	A, B: 
555-560	cor.	A: b.555: original phrase crossed out in pencil, and <i>e''-f''-c''-e''</i> added in pencil, <i>unisono med</i> 'with' <i>Fg. à 2.</i> added in pencil (Emil Telmányi) E: 
555-560	cor.1	E: pasted insertion with bars written out by Emil Telmányi, marc. <i>segue</i>
555-560	cor.2	E: pasted insertion with bars written out by Emil Telmányi, b.555: <i>Se Lappen</i> 'See the slip of paper' added in pencil
555	vl.1	ff emended to <i>f</i> as in E ; F: ff ; E (vl.1 No.1): ff changed to <i>f</i> ; E (vl.1 No.2): ff changed to <i>f</i> in blue crayon; E (vl.1 No.3): ff changed to <i>f</i>
555	vl.2	ff emended to <i>f</i> as in E ; F: ff ; E (vl.2 No.1): ff changed to <i>f</i> in blue crayon; E (vl.2 No.2) ff changed to <i>f</i>
555	va.	ff emended to <i>f</i> as in E and in accordance with F
556	vc. cb.	E (vc. No.2), E (cb. Nos.1,2): <i>segue</i>
557	fg. cor.	note 3: \sharp added
557	vc.	E (vc. No.1): <i>segue</i>
558	vc. cb.	note 3: marc. added as in E and by analogy with fg. and in accordance with F
559	tamb.picc.	B: <i>fz</i> ; E: stacc.
560	fg. vc. cb.	 added by analogy with cor.
560	cor.	A:  added in pencil
560	vl.1	B: notes added in ink
561	fg.	<i>f</i> added by analogy with cor.
561	cor.	A: note 1: <i>f</i> added in pencil (Emil Telmányi)
561	cor.2	E: <i>f</i> added (CN?)
561	vl.1	ff , <i>martelé</i> added as in E ; E (vl.1 No.2): ff <i>martelé</i> added and blue crayon (CN?)
561	vl.2	ff , <i>martelé</i> added as in E ; E (vl.2 Nos.1,2): ff <i>martelé</i> added (Emil Telmányi)
561	cb.	B: slur and marc. added in ink
563	fg.	E: <i>segue</i>
563	cb.	B: slur added in ink
564	fg.2 cor.2	note 1: \sharp omitted
564-565	tamb.picc.	B: <i>marcato</i> b.564 instead of b.565
566	vl.1,2	A: notes 1, 3: marc. added in pencil
567	fg.	E: notes 1-4: 
567	fg.1	E: note 2: marc. instead of stacc.
567	fg.2	E: note 1: stacc.
567	cor.	marc. and stacc. added by analogy with fg.; B: <i>mp</i>
567	cor.1	E: <i>p</i> added (Emil Telmányi)
567	tamb.picc.	F: <i>mp</i> note 3 instead of note 4
567-568	cl.solo	end of slur emended from b.568 note 8 in accordance with F
568	tamb.picc.	F: <i>p</i> b.567 note 5 instead of b.568 note 1
567-569	cl.solo	F: b.567 to b.569 note 1: slur; D: b.567 to b.568: end of slur open (change of system)


Bar	Part	Comment
567	vl.1	E (vl.1 No.1):  <i>mp</i> added in pencil;
567	vl.2	E (vl.1 Nos.2,3,4): notes 2-4: 
567	va.	E (vl.2 Nos.1,2,3): notes 1-4: <i>f</i> 
567	vc.	E (va. Nos.1,2): notes 1-4: <i>f</i> 
568	fg.	E (vc. No.1): note 2: <i>mp</i> changed to <i>p</i> in blue crayon (Emil Telmányi?)
568	tamb.picc.	E: note 1: <i>mp</i>
568	vl.1	A: note 1: <i>p</i> added (CN?)
568	vl.2	E (vl.1 No.1): <i>mp</i> crossed out in pencil; E (vl.1 Nos.2,3,4): <i>mp</i> b.568 instead of b.567
568	va.	E (vl.2 Nos.1,2,3): <i>mp</i> b.568 note 1 instead of b.567
568	va.	E (va. Nos.1,2): <i>mp</i> b.568 note 1 instead of b.567
569	fg. vl.1 va.	A: note 2: \sharp added
569	cl.solo	D, F: note 2: \sharp at tr
572	fg.1	F: note 1: <i>e[#]</i>
572	fg.2	F: note 1: <i>c'</i>
572-575	tamb.picc.	stacc. added by analogy with bb.568-571
572	cl.solo	D: 
576	tamb.picc.	B: ff
577	tamb.picc.	B: <i>fp</i> ; F: <i>ffp</i>
580	cl.solo	<i>fz</i> added as in B, D
580-585	cl.solo	beginning of slur emended from b.584 note 1
580-586	vl.1,2	marc. added as in E (vl.1); E (vl.1 Nos.1-4): <i>segue</i>
580-586	va.	marc. added as in E (b.580 notes 1-4); E (va. Nos.1,2): b.580 notes 1-4: marc., note 5: <i>segue</i>
580-586	vc.	marc. added as in E (vl.1, va.)
585-586	cb.	marc. added as in E (vl.1, va.)
586	cl.solo	A: notes 1-4: <i>f</i>  added in pencil (Emil Telmányi)
587	cor.	stacc. emended to marc. as in E
588	fg.1	F: note 6: <i>g[#]</i> instead of <i>g[#]</i>
588	fg.2	F: note 6: <i>e[#]</i> instead of <i>e</i>
588	cl.solo	A: note 2: \sharp added at tr.
589	va.	A: \sharp below the staff erased, \sharp and <i>nej</i> 'no!' noted in the margin (Emil Telmányi); E (va. Nos.1,2): note 1: <i>f</i>
590	va.	E (va. No.2): notes 1-3: marc
591-592	fg.	notes 1-3: vertical lines removed and marc. added as in E
591	fg.1	B: note 3: <i>d[#]</i> changed to <i>d[#]</i> in ink
591	fg.2 cor.	E: note 1: ff
591-592	cor.	notes 1-3: vertical lines removed and marc. added as in E
591	cor.1	B: note 3: <i>a[#]</i> changed to <i>a[#]</i> in ink
591	str.	B: <i>pizz</i> added in ink (CN)
595	vl.1	E (vl.1 No.4): notes 1-4: marc.
595	va.	E (va. Nos.1,2): notes 1-4: marc.
596	va.	E (va. No.2): note 1: <i>segue</i> added in pencil
598	va.	E (va. No.2): notes 2, 4: °
600	va.	E (va. No.2): note 5: <i>pesante</i>
601	fg.2	marc. added by analogy with fg.1
601	cor.2	marc. added by analogy with cor.1
601	vl.1	A: <i>Pesante</i> added (Emil Telmányi); F: <i>pesante</i> noted as general expressive marking; E (vl.1 No.2): <i>pesante</i> added in blue crayon (Emil Telmányi/CN); E (vl.1 No.3): <i>Pesante</i> added (CN?)
601	vl.2	E (vl.2 Nos.1,2): <i>Pesante</i> added in pencil and emphasized in ink (Emil Telmányi?); E (vl.2 No.3): <i>Pesante</i>
601	va.	<i>pesante</i> added as in E and by analogy with vl.1,2


Bar	Part	Comment
601	vc.	<i>pesante</i> added as in E and by analogy with vl.1,2; E (vc. No.1): <i>pesante</i> added in pencil and ink (Emil Telmányi)
602-603	fg.	B : no tie
602	fg. cor.	B : note 1: beginning of tie open (change of system)
604-610	fg.	B : b.604 note 1 to b.610: end of slur open (page turn)
604	fg.2	marc. added by analogy with fg.1
604	cor.2	marc. added by analogy with cor.1
604	vl.1,2 va. vc.	note 5: h added
606	fg.2	marc. added by analogy with fg.1
606	cor.2	marc. added by analogy with cor.1
607	vl.1	E (vl.1 Nos.1,2,3,4): <i>poco a poco dim.</i> ; E (vl.1 No.2): <i>e calando</i> added (Emil Telmányi)
607	vl.1 va. vc.	A : note 3: h added in pencil
607-609	vc.	E (vc. Nos.1,2): b.607 note 1 to b.609 note 6: <i>dim.---</i>
608-610	fg.2	slur added by analogy with fg.1; E : 
608-610	vl.1	B : b.608 notes 1-6, b.609 note 1 to b.610 note 2: slurs
608-609	va.	E (va. Nos.1,2): b.608 note 2 to b.609 note 6: <i>dim.---</i>
609	va. vc.	 added by analogy with vl.1,2 and in accordance with F
610	cor.1	E : note 2: pp added in blue crayon (CN)
610	vl.1	B : mp
610-615		<i>calando poco a poco</i> emended to <i>poco a poco calando</i> ; A : <i>calando poco a poco</i> added (Emil Telmányi); F : bb.611-614: <i>calando poco a poco</i>
610	tamb.picc.	B : mp (?)
610	cb.	B : mf
611	tamb.picc.	A : p changed to pp ; B : 
611	cl.solo	B , D : f crossed out and changed to p in pencil (CN); Ga : <i>poco a poco calando</i> (<i>poco f</i>) emended to <i>poco f</i> ; B : note 1: (mf) crossed out and (f) added
611	vl.1	(<i>poco f</i>) emended to <i>poco f</i>
611	vl.2	D : <i>dim</i> in the end of bar
612	cl.solo	E (vl.2 No.1): <i>rallen...</i> added (Emil Telmányi)
613-614	vl.2	E (vl.1 No.2): <i>dim.</i>
615	vl.1	E (va. No.2): b.615 note 3 to b.617 note 3: <i>dim.---</i>
615-617	va.	<i>dim.---</i>
616	cl.solo	<i>dim.</i> added as in D and by analogy with the other parts.; D : b.616 note 1 to b.617 note 2:  added in blue crayon (CN)
616	va. cb.	A : <i>dim</i> added (CN?)
617	cor.	A : pp added (Emil Telmányi)
617	va.	B : note 3: °; E (va. No.2): note 3: <i>rall</i> :
618		A : <i>un poco tranquillo</i> changed to <i>molto tranquillo</i> (CN); B : <i>poco tranq</i> :
618	fg.1	E : <i>un poco tranq</i> : changed to <i>molto tranq</i> : in pencil (CN)
618	fg.2 cor.1	E : <i>tranquillo</i>
618	cor.2	E : <i>un poco tranq</i> .
618	tamb.picc.	
618	vl.2 va. vc. cb.	E : <i>un poco tranquillo</i>
618	cl.solo	p emended to mf as in D ; A : p <i>espr</i> added in pencil (Emil Telmányi); D : mf added (CN), <i>espr</i> : added in blue crayon (CN)
618	cl.solo	D : <i>poco tranquillo</i>


Bar	Part	Comment
618-623	cl.solo	B : beginning of slur b.619 note 2 instead of b.618; D : slur b.618 note 1 to b.623 note 2 changed to slur b.618 note 1 to b.622 note 2 and slur b.622 note 2 to b.623 note 2
618	va. cb.	A : note 1: p added (Emil Telmányi)
618	va.	E (va. Nos.1,2): <i>Un poco tranquillo</i>
618	vc.	E (vc. Nos.1,2): <i>un poco tranquillo</i>
619	fg.1	E : <i>espr.</i> underlined in blue crayon
619	fg.	<i>marc.</i> omitted as in E , B and by analogy with bb.623-624; A : <i>espr.</i> added in pencil
621-622	cl.solo	A : b.621 note 3 to b.622 note 2:  added in pencil; D : b.622 notes 2-3:  added in pencil
622-623	cl.solo	A : b.622 note 2 to b.623 note 2:  added in pencil; F , Ga : b.622 notes 1-2:  and b.622 note 3 to b.623 note 2:  ; D : b.622 note 3 to b.623 note 2:  added in pencil
623	fg.	A : <i>espr.</i> added in pencil (Emil Telmányi?)
625-626	cl.solo	A : b.625 note 1 to b.626 note 1:  added in pencil, b.626 note 1 to note 4:  added in pencil; F , Ga : b.625:  , b.626:  ; D : b.625 note 2 to b.626 note 1:  added in pencil, b.626 note 1 to note 4:  added in pencil
628-629	cl.solo	A : b.628 note 4 to b.629 note 3:  added in pencil
629	cl.solo	F , Ga :  ; D :  added in pencil
630	cl.solo	A : note 2: h added in pencil,  added in pencil; F , Ga :  ; D :  added in pencil
633-642		<i>poco a poco accelerando - fin</i> al emended to <i>poco a poco ac-cel-le-ran-do</i> ; A : bb.633-642: <i>poco a poco - - accelerando - fin al - -</i> added (Emil Telmányi)
633	va. vc. cb.	note 1: h added
634-643		F : bb.634-643: <i>Poco a poco accelerando - fin al - Tempo I - -</i>
634-643	cl.solo	beginning of slur emended from b.636
637	va.	note 2: h added
637	va. vc. cb.	<i>espressivo</i> added as in E
637	vc.cb.	note 3: h added
638-639	cl.solo	D : b.638 note 2 to b.639 note 2:  added in pencil
639	cl.solo	Ga : notes 2-4: 
639-640	cl.solo	D : b.639 note 3 to b.640:  added in pencil
640	cl.solo	Ga : notes 1-2: 
641	cl.solo	A : <i>accel</i> added (Emil Telmányi) and crossed out
641	cl.solo	D : <i>accel</i> added in pencil (Aage Oxenvad)
641-642	cl.solo	Ga : b.641 notes 1-3:  , b.641 note 3 to b.642 note 2: 
641-642	va. cb.	B : b.641 note 1 to b.642 note 4: only one slur
641	vc.	E (vc. Nos.1,2): <i>accel</i>
641	cb.	E (cb. Nos.1,2): <i>accel- -</i>
642	cl.solo	B : <i>molto</i> in 
642	va.	E (va. No.2): <i>accel- -</i>
643		A : <i>Tempo I</i> added (Emil Telmányi)
643	fg. cor.2	E : <i>Tempo I</i> added (Emil Telmányi)
643	cor.1	E : <i>Tempo I^{mo}</i> added (Emil Telmányi)
643	cl.solo	Ga : <i>Tempo I (Allegro vivace)</i>
643	vl.1	F : ff note 1 instead of note 2

Bar	Part	Comment
643-646	vl.2	<i>sul G</i> added as in B , E (vl. 2 No.1)
645	vl.2	B : note 3: <i>mf</i> crossed out
646	cor.	marc. added as in E and by analogy with bb.643-644 in accordance with F
648	fg. cor. tamb.picc. vl.1,2 va. cb.	B : <i>ff</i>
648	cb.	E (cb. Nos.1,2): note 1: <i>ff</i>
649-667	cl.solo	D (autograph): bars crossed out in pencil
650	cl.solo	note 8: <i>f[♯]</i> emended to <i>d</i> " as in D (autograph and copy, Aage Oxenvad); A : note 8: note head (<i>d</i> ") added in pencil; D (autograph): note 8: <i>f[♯]</i> changed to <i>d</i> " ; D (copy, Aage Oxenvad): note 8: <i>f[♯]</i> changed to <i>d</i> " , D added below the staff
651	tamb.picc.	B : note 1: <i>ffz</i> ; E : no <i>fz</i>
652	vl.1	E (vl.1 No.2): notes 1-4: ten. added in blue crayon
654	cl.solo	<i>ff</i> added as in D (autograph and copy, Aage Oxenvad)
654-660	cl.solo	beginning of slur emended from b.656 note 2 as in D (autograph and copy, Aage Oxenvad)
655-656	cl.solo	A : <i>molto espressivo</i> added in pencil (CN?)
656	fg.2	marc. added by analogy with fg.1
656	cor.2	marc. added by analogy with cor.1
659-662	vl.1	marc. added as in E (b.659 note 5 to b.662 note 3, vl.1 No.1) and as in E (b.659 note 5 to b.660, vl.1 Nos.3,4)
659-662	vl.2	marc. added as in E
659-662	va.	marc. added by analogy with vl.1,2; E (va. No.2): b.659 note 4 to b.663 note 4: ten. added in pencil
659-662	vc.	marc. added as in E (vl.1,2)
660	fg.2	marc. added by analogy with fg.1
660	cor.2	marc. added by analogy with cor.1
660	vc.	B : notes 4-6: <i>e^b - d - c</i>
661	vl.1	E (vl.1 No.3): <i>segue</i>
661	vc.	B : notes 1-3: <i>d - e^b - f</i>
662-663	vl.1	ten. added as in E (vl.1 No.2); E (vl.1 No.2): b.662 note 4 to b.663: ten.
662	vl.2	ten. added as in E (vl.1)
662-664	va.	ten. added as in E (va. No.1); E (va. No.2): b.662 note 4 to b.663: ten.
662-663	vc.	ten. added as in E (vc. Nos.1,2)
663	fg.2	marc. added by analogy with fg.1
663	cor.2	marc. added by analogy with cor.1
663	cor. vl.1	B : second crotchet: <i>dim</i>
663-664	vl.1	ten. added as in E (vl.1 Nos.1,2,4)
663-664	vl.2	ten. added as in E (vl.2 Nos.1-3)
664		B : below the system: <i>senza rall</i> :
664	vc.	ten. added as in E (vc. No.2)
665	vl.2	E (vl.2. No.1): <i>dim</i>
665-666	va.	E (va. No.2): marc. instead of ten.
667-673	vl.2	E (vl.2. No.1): <i>rall</i> - - - added (Emil Telmányi)
667-668	cb.	ten. added as in E
668	vl.1 va.	A : note 2: <i>h</i> added in pencil
669	vl.1,2	A : <i>rall</i> - - - added (Emil Telmányi)
670	cor.	A : <i>p</i> changed to <i>pp</i> (Emil Telmányi); E (cor.2): <i>p</i>
671	tamb.picc.	B : <i>dim</i> b.672 instead of 671
671-674	va.	B : b.671 note 2: beginning of slur open (page turn), slur b.672 notes 1-2 instead of slur b.671 note 2 to b.674 note 1
672-673	vl.1	superfluous <i>rall</i> . omitted (page turn); A : <i>rall</i> - - - added (Emil Telmányi)

Bar	Part	Comment
673	tamb.picc.	A : <i>pp</i> added (Emil Telmányi); B : the bar circled in red crayon
673	vl.1	B : note 1: <i>p dim</i> .
674		<i>♪</i> = <i>quasi</i> <i>♪</i> emended to <i>♪</i> = <i>quasi</i> <i>♪</i> ;
674-679	cor.1	B : <i>adagio</i>
674	cl.solo	E : beginning of slur b.676 note 1 instead of b.674 note 1
674-686	cl.solo	A : <i>p</i> changed to <i>pp</i> (Emil Telmányi), above the staff: <i>p ma espressivo</i> ; F , Ga : <i>p</i> slurs emended from slur b.674 note 3 to b.686 note 1 as in D
675-676	fg.1	A : b.675 note 3: tie crossed out, b.676 note 1: <i>b^b</i> changed to <i>b^b</i> ; E : tie, b.676 note 1: <i>b^b</i> changed to <i>b^b</i> ; E : b.676 note 1: <i>b^b</i> changed to <i>b^b</i>
675	cl.solo	Ga : between note 3 and note 4: breathing caesura
676	vl.1,2	A : <i>pp</i> changed to <i>mp</i> (Emil Telmányi)
676	vl.1	<i>spicc.</i> added as in E , <i>mp</i> emended to <i>mf</i> as in E ; E (vl.1 No.2): <i>p</i> changed to <i>mf</i> in blue crayon (?), E (vl.1 No.3): <i>p</i> changed to <i>mf</i>
676	vl.2	<i>spicc.</i> added as in E , <i>mp</i> emended to <i>mf</i> as in E ; E (vl.2. Nos.1,2): <i>p</i> changed to <i>mf</i> (CN?)
676	cb.	A : <i>p</i> added in pencil (Emil Telmányi)
677	cor.1	B , E : note 5: <i>f[♯]</i>
677-678	cl.solo	Ga : between b.677 and b.678: breathing caesura
677	vl.1	===== added as in E
677	vl.2	===== added as in E ; E (vl.2. No.1): notes 8-11: ===== added
677	vc.	B : lower part: <i>♪</i> .
678	cor.1	B , E : notes 1-4: <i>e[♯]' - b[♯]' - c[♯]' - e^b'</i>
678	vl.1	<i>mf</i> added as in E ; E (vl.1 Nos.2,3): note 1: <i>mf</i> added (Emil Telmányi)
678	vl.2	<i>mf</i> added as in E ; E (vl.2. Nos.1,2): note 1: <i>mf</i> added (Emil Telmányi)
678	va.	B : note 4: °; E (va. No.2): note 4: °
679	vl.1,2	===== added as in E ; E (vl.1 No.2): notes 8-11: ===== added; E (vl.1 No.3): notes 8-11: ===== added
679-680	vl.2	E (vl.2. No.1): beginning of <i>poco espress</i> b.680 instead of b.679 note 8
680-681	fg. cor.	A : ===== added in pencil; E : ===== added in pencil
680	vl.1	===== added as in E (vl.1 Nos.1,3); E (vl.1 Nos.1,3): note 1: <i>mf</i> =====; E (vl.1 No.4): note 1: <i>mf</i> ===== added
680	vl.1	===== added as in E ; E (vl.1 Nos.1,2): notes 4-7: =====; E (vl.1 No.3): notes 5-7: ===== added (Emil Telmányi)
680	vl.2	===== added as in E (vl.1)
680	vl.2	===== added as in E (vl.2 Nos.1,2)
680	va. vc. cb.	===== added as in E (vl.1,2) and by analogy with fg., cor.; F : notes 1-3: =====
680	vc. cb.	note 1: <i>h</i> added
681	cor.1	E : note 3: <i>dim</i> .
681	vl.1	===== added and ===== notes 3-10 omitted as in E ; F : notes 5-10: =====
681	vl.2	===== added and ===== notes 3-7 omitted as in E (vl.1); A : notes 3-7: =====
681	cb.	===== added in pencil; F : notes 5-7: =====
681	cb.	===== added by analogy with va., vc. and in accordance with F

Bar	Part	Comment
682		♩ = <i>quasi</i> ♩ emended to ♩ = <i>quasi</i> ♩
682		A: <i>Tempo I^{mo}</i> crossed out in pencil and <i>poco a poco</i> ♩ = <i>quasi</i> ♩ added in pencil (Emil Telmányi), arrow indicating Tempo I at b.685 second crotchet; F: <i>Allegro</i> (♩ = ♩) <i>poco a poco in Tempo I (Allegro vivace)</i>
682	fg. cor.	p added by analogy with str. and in accordance with F ; E (cor.1): p changed to pp
682	fg.2	E: <i>Tempo I (Allegro) poco a poco</i> added (Emil Telmányi)
682	cor.	B: p , may also belong to tamb.picc.
682	cor.1	E: <i>Allegro vivace</i>
682	cor.2	E: <i>Tempo I (Allegro)</i>
682	tamb.picc.	B: p , may also belong to cor.; E: p crossed out and changed to mp in pencil (Emil Telmányi)
682	cl.solo	A: <i>Allegro</i> (♩ = <i>quasi</i> ♩); D: <i>Tempo I (Allegro)</i> ; Ga: between note 1 and note 2: breathing caesura
682-685	cl.solo	Ga: b.682 to b.685 note 2: <i>poco a poco in - - - Tempo I All^o vivace</i>
682	str.	A: note 1: p added in pencil (Emil Telmányi)
682-687	vl.1	A: <i>poco a poco in Tempo I^{mo} (Allegro vivace)</i> added (Emil Telmányi)
682	vl.2	E (vl.2. No.1): <i>Allegro</i> crossed out in pencil, <i>Allegro</i> (♩ = ♩) added in pencil (?)
682-686	vl.2	E (vl.2. No.1): <i>poco a poco à Tempo (Allegro vivace)</i>
682-685	va.	E (va. No.2): <i>poco a poco - - - a Tempo I</i>
682-684	vc.	E (vc. No.1): <i>poco a poco - - -</i> crossed out in pencil and <i>Allegro</i> added in pencil; E (vc. No.2): <i>Allegro</i> added in pencil
685-687	va.	A: <i>Tempo I^{mo} (Alle^o vivace)</i> added in pencil (Emil Telmányi?)
685	vc.	E (vc. No.1): <i>vivace</i> added in pencil
686	vl.1,2	note 2: ♯ added
686-687	vl.1	A: (<i>Allegro vivace</i>) added in pencil (Emil Telmányi)
687	cl.solo	D: mp
688	tamb.picc.	B: <i>cresc.</i>
688-689	tamb.picc.	B: b.689 note 1: beginning of 
688	str.	note 2: ♯ added
688	str.	B: note 1: mf
688	va.	E (va. No.2): note 1: p
688	vc.	E (vc. Nos.1,2): note 1: p
689	va.	E (va. Nos.1,2): f note 4 instead of note 1
689	vc.	E (vc. Nos.1,2): f note 4 instead of note 1
689	cb.	E (cb. Nos.1,2): f note 4 instead of note 1
691	cl.solo	Ga: between note 1 and note 2: breathing caesura
692	cl.solo	B: note 4: marc. instead of fz
693	cl.solo	A: note 1: ♯ added in pencil
693	vl.1,2	B: note 1: f
694	cl.solo	Ga: between note 1 and note 2: breathing caesura
695	vc. cb.	note 6: ♯ added
696	fg.	B: note 1: beginning of slur open (page turn)
696-698	vl.2	A: b.697 to b.698 note 1: beginning of slur open (page turn); B: b.696 note 1 to b.697 note 2: slur; E (vl.2 Nos.1-3): beginning of slur b.697 note 2 instead of b.696; F: b.696 note 1 to b.697 note 3: slur, b.698 note 1: beginning of slur open (change of system)

Bar	Part	Comment
696-698	va.	B: b.696 to b.698 note 1: only one slur, bb.696-698: beginning of slur open (page turn)
697-698	cl.solo	A: between b.697 and b.698: breathing caesura added in pencil; D: * with reference to the next page: <i>Kære O.C.N.: "Hvordan kan det gaa med Vejrtrækningen? Gud!" A.O. "det skal nok gaa; jeg skal nok finde paa noget"</i> C.N. "Tak! Det tænkte jeg nok!" 'Dear O.C.N. 'How can you manage the breathing? Lord!' A.O. 'I'll manage; I'll think of something' C.N. 'Thanks! I thought you would!' added in blue crayon (CN) – see facsimile p. lviii; Ga: between b.697 and b.698: breathing caesura
700	cl.solo	A: note 2: ♯ added in pencil
706	fg.	A: f added (Emil Telmányi)
706-709	fg.	B: b.706 note to b.707: end of slur open (page turn)
706	cl.solo	D: note 2: fz instead of marc.
707-709	fg.1	A: end of slur changed from b.709 note 2 to note 1
707	vl.1,2	A: note 4: ♯ added in pencil
707	vl.1	E (vl.1 No.2): <i>calando</i> added (Emil Telmányi)
708		<i>rallen</i> emended to <i>rall.</i>
708	cl.solo	A: <i>rallen</i> added (Emil Telmányi?); D: note 2: fz instead of marc.
708-709	vl.2	E (vl.2. No.1): <i>rall- - -</i> added (Emil Telmányi); E (vl.2. No.1): end of slur b.708 note 4 instead of note 3
709	fg.1	A: note 2: p added (Emil Telmányi?); E: p b.710 instead of b.709
709	fg.2	rest 1: p omitted and added note 1 as in E
709	cl.solo	A:  added in pencil
709-710	vl.2	E (vl.2. No.1): beginning of slur b.710 note 1 instead of b.709 note 4
710		<i>Poco meno</i> emended to <i>poco meno</i> ; A: <i>Poco meno</i> added (Emil Telmányi)
710	fg.1	p omitted b.709 note 2 and added b.710 as in E
710	cl.solo	A: note 2: mf added in pencil (Emil Telmányi?); D: between note 1 and note 2: breathing caesura
710-718	cl.solo	D: beginning of slur b.708 note 2 instead of b.710 note 2
710	vl.1	A: note 1: pp added (Emil Telmányi); E (vl.1 No.2): mp changed to pp in pencil (Emil Telmányi), <i>Poco meno</i> added (Emil Telmányi)
710	vl.2	p added as in E ; E (vl.2 Nos.1,2): <i>Poco meno</i> added (Emil Telmányi); E (vl.2 No.3): <i>Poco meno</i>
710	vc. cb.	A: p added in pencil (Emil Telmányi); E (vc. No.1): <i>Poco meno</i> added (Emil Telmányi); E (cb. No.1): <i>Poco meno</i> added (Emil Telmányi), note 1: p
711	va.	note 4: ♯ added
712	cl.solo	D: between note 1 and note 2: breathing caesura
712-716	cl.solo	<i>di-mi-nu-en-do</i> added as in D ; D: <i>dim - - -</i>
712	va.	E (va. No.2): <i>calando</i>
713	vl.1	note 4: ♯ added
713	vl.1	A: end of slur open (page turn)
718		<i>calando poco a poco</i> emended to <i>poco a poco calando</i>

Bar	Part	Comment
718	tamb.picc.	A: <i>p</i> changed to <i>pp</i> (Emil Telmányi); E: <i>p</i> changed to <i>pp</i> in pencil (Emil Telmányi)
718-724	tamb.picc.	B: note 2: \downarrow
718	cl.solo	<i>dim</i> added as in D ; Ga: between note 1 and note 2: breathing caesura; Ga: <i>calando - poco a - poco dim</i> .
718	vl.1	A: <i>calando poco a poco</i> added in pencil (Emil Telmányi); E (vl.1 No.1): <i>calando poco a poco</i> ; E (vl.1 Nos.2,3,4): <i>calando poco a poco</i> added (Emil Telmányi); E (vl.1 No.2): <i>mp</i> changed to <i>pp</i> in pencil(?)
718	vl.2	E (vl.2. No.1): <i>calando</i> added (Emil Telmányi)
720	vl.1,2	note 3: \sharp omitted
721	cl.solo	<i>p</i> added as in D ; Ga: between note 1 and note 2: breathing caesura
721-724	cl.solo	D: b.721 note 2 to b.724 note 1: slur changed to slurs b.721 note 2 to b.723 note 1, b.723 note 2 to b.724 note 1 in pencil
722	cl.solo	A: note 1: <i>dim</i> added in pencil (Emil Telmányi?); D: <i>dim</i> added in blue crayon (CN)
722	vl.2	E (vl.2. No.1): <i>mf</i> crossed out in pencil
722-728	va.	B:
		
722	va.	E (va. No.2): <i>poco c poco dim</i>
723	cl.solo	Ga: between note 1 and note 2: breathing caesura
723-725	cl.solo	D: b.723 note 2 to b.725: slur added in pencil
724	cl.solo	D: \leftarrow added in pencil
724-725	cl.solo	F, Ga: b.724 last quaver to b.725 first crotchet: \leftarrow <i>poco</i> \rightarrow
724-726	cl.solo	<i>di-minu-en-do</i> added as in D
724	vl.1 va. vc.	<i>Flag.</i> omitted
725	vl.2 va. vc.	<i>dim.</i> added by analogy with vl.1, cb. and in accordance with F
726	tamb.picc.	A: <i>pp</i> added in ink and changed to <i>ppp</i> in pencil (Emil Telmányi); B: \downarrow ; E: <i>pp</i> changed to <i>ppp</i> in pencil (CN?)
726	cl.solo	D: \leftarrow and \rightarrow added in pencil
726-727	cl.solo	F, Ga: b.726 last quaver to b.727 first crotchet: \leftarrow <i>poco</i> \rightarrow
727	cl.solo	<i>pp</i> added as in D ; D: second crotchet: \leftarrow added in pencil
727	va.1	upper part: chord 1: ten. added by analogy with va.2
728	fg.2	E: \curvearrowright added (Emil Telmányi?)
728	cl.solo	\leftarrow added as in D ; A: <i>lunga</i> changed to <i>lunga</i> in pencil (CN); Ga: <i>ppp</i>
728	vc.	E (vc. No.1): <i>pp</i>