

C A R L N I E L S E N

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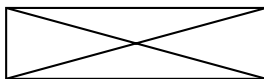
VÆ R K E R
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Copenhagen 2004





C A R L N I E L S E N

O R K E S T E R V Æ R K E R 2

O R C H E S T R A L W O R K S 2

Udgivet af
Edited by
Niels Bo Foltmann
Peter Hauge



Edition Wilhelm Hansen
Copenhagen 2004

Orchestral parts are available

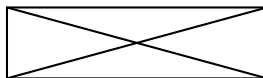
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GENERAL PREFACE

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.

GENERELT FORORD

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 noteteksten.

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

Series IV, Juvenilia, Addenda et Corrigenda

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 are 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.

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

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

Serie IV, Juvenilia, Addenda et Corrigenda

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

Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse er dokumenteret i den kritiske beretning. Typografi, partituropstilling, instrument- og genrebetegnelser 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 Nielsens værker, der er foretaget af venner og kolleger, fjernet.

Nodeteksten er normaliseret med hensyn til artikulation, dynamik, buer, foredragsbetegnelser 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.

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

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

“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 2003

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

“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 Nielsens 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 2003

On the death of the composer the work still only existed in manuscript. Not until 1942 did it appear in a printed score and parts, probably with the involvement of Emil Telmányi. This first printed edition largely reflects the manuscript performance material that Nielsen himself used and also has a number of additions and changes in Telmányi's hand. It has not been possible, however, to document when Telmányi's additions were made; in this edition we have disregarded them, although they are documented in the *Editorial Emendations and Alternative Readings*.

Niels Bo Foltmann

N E A R E R M Y G O D T O T H E E
P A R A P H R A S E F O R W I N D B A N D

O n 14 April 1912 the *Titanic* sank in the North Atlantic after hitting an iceberg. The news shook the world, and the tale of how the ship's small eight-member band played the hymn *Nearer my God to Thee* as the vessel sank went all around the globe. The Copenhagen Orchestral Society (*Københavns Orkesterforening*) quickly decided to mount a benefit concert for the families of the drowned musicians,⁴⁰ and Nielsen agreed to compose a paraphrase of *Nearer my God to Thee* and to conduct the concert. He drew up a short score in pencil with a few indications for the instrumentation, which he then left to Julius Reesen⁴¹ to carry out. It is evident from the score that it was finished on 18 May. The concert should have taken place on 21 May in the old railway hall in Copenhagen, which the Falck emergency service had promised to convert for the occasion into a brand new concert hall, but the concert was cancelled because of the sudden death of King Frederik VIII⁴² on 14 May. At first the plan was simply to postpone the concert for about ten days,⁴³ but afterwards the whole enterprise was shelved until further notice.

Three years later Copenhagen Orchestral Society organized a 'Monster Concert' for the benefit of the society's pension fund. The concert was held on 22 August 1915 in the park Kongens Have, where a huge wind orchestra of some 200 musicians had been put together for the occasion, conducted by Frederik Schnedler-Petersen⁴⁴ and Carl Nielsen respectively.

⁴⁰ *Politiken*, 8.5.1912.

⁴¹ Danish musical director, first hornist (1854-1932).

⁴² Danish King (1843-1912).

⁴³ Cf. letter from Carl Nielsen to Emil Holm, 17.5.1912 (DK-Kk, CNA, I.A.c.).

⁴⁴ Danish conductor (1867-1938).

Ved komponistens død forelå værket stadig kun i manuskript. Først i 1942 udkom det i trykt partitur og stemmer, antagelig under medvirken af Emil Telmányi. Denne første trykte udgave afspejler i vid udstrækning det håndskrevne opførelsesmateriale, som Carl Nielsen selv anvendte, men som også er forsynet med en række tilføjelser og ændringer med Telmányis hånd. Det har ikke været muligt at godtgøre, hvornår Telmányis tilføjelser er foretaget. I denne udgave er der set bort fra dem, idet de dog er dokumenteret i revisions- og variantapparatet.

Niels Bo Foltmann

N E R M E R E G U D T I L D I G
P A R A F R A S E F O R B L Å S E O R K E S T E R

D en 14. april 1912 forliste *Titanic* i Nordatlanten efter at være stødt på et isbjerg. Nyheden rystede hele verden, og beretningen om, hvordan skibets lille otte mands orkester spillede salmen "Nearer my God to Thee", medens skibet sank, gik hele jorden rundt. Københavns Orkesterforening besluttede sig hurtigt for at foranstalte en velgørenhedskoncert til fordel for de druknede musikeres efterladte,⁴⁰ og Carl Nielsen indvilligede i at komponere en parafrase over "Nearer my God to Thee" og selv dirigere koncerten. Han udarbejdede et blyantsparticel med enkelte instrumentationsangivelser, som han overlod det til Julius Reesen⁴¹ at instrumentere. Af partituret fremgår det, at det var færdigt den 18. maj, og koncerten var planlagt til at finde sted den 21. maj i Københavns gamle banegårdshal, som Falcks redningskorps til lejligheden havde lovet at omdanne til en flunkende ny koncertsal. Imidlertid blev koncerten aflyst på grund af kong Frederik 8s⁴² pludselige død den 14. maj. I første omgang var det planen blot at udskyde koncerten en halv snes dage,⁴³ men herefter blev hele foretagendet indtil videre skrinlagt.

Tre år senere arrangerede Københavns Orkesterforening en 'Monstre-Koncert' til fordel for foreningens pensjonskasse. Koncerten blev afholdt den 22. august 1915 i Kongens Have, hvor man til lejligheden havde sammensat et gigantisk blæserorkester på hen ved 200 musikere, dirigeret af hhv. Frederik Schnedler-Petersen⁴⁴ og Carl Nielsen. På programmet

⁴⁰ *Politiken*, 8.5.1912.

⁴¹ Musikdirektør, overhornblæser (1854-1932).

⁴² (1843-1912).

⁴³ Jf. brev fra Carl Nielsen til Emil Holm, 17.5.1912 (DK-Kk, CNA, I.A.c.).

⁴⁴ Dirigent (1867-1938).

Among the works on the programme was the paraphrase of *Nearer my God to Thee*, conducted by the composer. It is interesting that the piece was presented on this occasion as if it had been specially composed for the concert. According to contemporary newspaper reports the audience of about 30,000 received the piece with enthusiasm, and the concluding chorale had to be encored. On 28 August Nielsen wrote to his good friend Bodil Neergaard: "The concert went well and people were very grateful for the little I had come up with for the occasion, and that always makes one feel good."

This appears to have been the only performance of the paraphrase during the composer's lifetime. In fact Nielsen is said not to have been particularly proud of this – strictly speaking – rather banal piece of programme music, and later he was hardly willing to acknowledge its paternity.⁴⁵

Nielsen used Lowell Mason's melody from 1852 as the basis of his paraphrase. But in 1912, besides this melody, there were a further two settings of Sarah F. Adams' text, one by John B. Dykes and one by Sir Arthur Sullivan. Which tune was actually played on the *Titanic* quickly became a subject of discussion, and an admonitory article in *Nationaltidende* on 18 May 1912 points out the importance of Nielsen choosing the right melody, thought by the author to be the one by Dykes.⁴⁶ But as we have seen, by this time the piece was already finished. The discussion of the melody used continues to this day.⁴⁷

Until the present edition, the original performance material has always been considered to have been lost. This has led to a number of reconstruction attempts on the basis of Nielsen's short score in pencil.⁴⁸ However, the whole of the original material (namely score and parts in Julius Reesen's

stod bl.a. parafrasen over "Nearer my God to Thee", dirigeret af komponisten og i øvrigt ved denne lejlighed lanceret, som om det var komponeret specielt til denne koncert. Ifølge samtidige dagbladsberetninger modtog de omkring 30.000 tilhørere stykket med begejstring, og den afsluttende koral måtte gives da capo. Den 28. august skrev Carl Nielsen til sin gode bekendte Bodil Neergaard: "Concerten gik godt og Folk var meget taknemmelige over den Smule jeg havde præsteret til Lejligheden og det gør jo altid godt".

Dette var vist nok den eneste opførelse af parafrasen i komponistens levetid. I øvrigt skal Carl Nielsen ikke have været særlig stolt over dette – ret beset – noget banale stykke programmusik, og senere ville han knapt nok vedkende sig faderskabet.⁴⁵

Carl Nielsen anvendte Lowell Masons melodi fra 1852 som udgangspunkt for sin parafrase. Men ud over denne melodi forelå der i 1912 yderligere to udsættelser af Sarah F. Adams tekst, en af John B. Dykes og en af Sir Arthur Sullivan. Diskussionen om, hvilken melodi der faktisk var blevet spillet på *Titanic*, blev hurtigt et samtaleemne, og i en formanende artikel i *Nationaltidende* den 18. maj 1912 gøres der opmærksom på vigtigheden af, at Carl Nielsen vælger den rigtige melodi, som man her mener skulle være Dykes'.⁴⁶ Men på dette tidspunkt var stykket som nævnt allerede færdigt. Diskussionen om melodien fortsætter i øvrigt den dag i dag.⁴⁷

Forud for nærværende udgave har man altid anset det originale opførelsesmateriale for at være gået tabt. Dette har ført til en række rekonstruktionsforsøg på grundlag af Carl Nielsens blyantsparticel.⁴⁸ Hele det originale materiale, bestående af Julius Reesens egenhændige partitur og stemme-

45 Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1948, vol. 2, p. 112.

46 On the same day Frederik Rasmussen, in a letter to Carl Nielsen, offered some reflections on the choice of tune. On the basis of a melody collection from an English missionary in the Faroe Islands, Rasmussen believes he can document that it is unlikely that it was Dyke's melody that was played on the *Titanic* (DK-Kk, CNA I.A.b.).

47 For example on many internet pages.

48 At least three different arrangements are recorded on CD: an anonymous one recorded by the Danish National Symphony Orchestra/DR under Gennádij Rosjdtésvinskij (Chandos CHAN 9287, 1994); an arrangement by Knud Ketting recorded by the Royal Liverpool Philharmonic Orchestra under Douglas Bostock (Classico CLASSCD 297, 2000); and an arrangement by Wayne D. Gorder recorded by the Royal Northern College of Music Wind Orchestra under Clark Rundell (Chandos CHAN 10038, 2003).

45 Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1948, bd. 2, s. 112.

46 Samme dag skrev Frederik Rasmussen i et brev til Carl Nielsen nogle overvejelser vedr. melodivalget. På baggrund af en melodisamling fra en engelsk missionær på Færøerne mener Rasmussen at kunne godtgøre, at det næppe har været Dykes melodi, der blev spillet på *Titanic* (DK-Kk, CNA I.A.b.).

47 Bl.a. på talrige hjemmesider på internettet.

48 Der findes mindst tre forskellige arrangementer indspillet på CD: Et anonymt arrangement indspillet af Danmarks Radios Symfoniorkester under ledelse af Gennádij Rosjdtésvinskij (Chandos CHAN 9287, 1994), arrangement af Knud Ketting indspillet af Royal Liverpool Philharmonic Orchestra under ledelse af Douglas Bostock (Classico CLASSCD 297, 2000) samt arrangement af Wayne D. Gorder indspillet af Royal Northern College of Music Wind Orchestra under ledelse af Clark Rundell (Chandos CHAN 10038, 2003).

own hand) has been preserved,⁴⁹ and with this edition the paraphrase is published for the first time in the version that the composer himself conducted in 1915. The manuscript set of parts has been chosen as the main source over the score, since in connection with the copying-out of the parts Julius Reesen made a large number of changes in the instrumentation, such that in a number of respects the original score does not represent the final version.

Niels Bo Foltmann

PAN AND SYRINX

“E nough for today now! From now on, until my second (personal) symphonic concert on 11th February, I won’t have time to write more to you. Today I have written the programme for my concert and it includes an orchestral work ‘Pan and Syrinx’ of which I haven’t written a note yet; however, I have it pretty clearly in my mind, so I suppose it will be all right, and the copyist has been mobilized to take it sheet by sheet”.⁵⁰

Thus wrote Carl Nielsen on 23 January 1918 to the conductor and composer Wilhelm Stenhammar.⁵¹ However, he had probably already had the idea for *Pan and Syrinx* in the autumn of 1917, when he and his wife Anne Marie⁵² had discussed Ovid’s *Metamorphoses*, which was the source of inspiration for the work.⁵³ In the course of December 1917 and January 1918 the composer had been busy conducting concerts and therefore had not had time to work more specifically with the idea. It is evident from the sources that Nielsen was in a hurry to get the new work ready for performance: the draft is end-dated the same day as the fair copy of the score – that is, 6 February –

sæt, er imidlertid bevaret,⁴⁹ og med denne udgave udgives parafrasen for første gang på tryk i den version, som komponisten selv dirigerede i 1915. Det håndskrevne stemmesæt er valgt som hovedkilde på bekostning af partituret, eftersom Julius Reesen i forbindelsen udskrivningen af stemmerne har fortaget en hel del ændringer i instrumentationen, således at det originale partitur på en række punkter ikke repræsenterer den endelige version.

Niels Bo Foltmann

PAN OG SYRINX

“N u nok for idag! Fra nu af og indtil min 2^{den} (personlige) Symfonikonzert den 11 Februar faar jeg ikke Tid at skrive mere til Dig. Jeg har idag skrevet Programmet til min Concert og der staar et Orkesterværk ‘Pan og Syrinx’ hvoraf jeg ikke har skrevet en Node endnu; det staar mig dog ret klart i Hovedet, saa det gaar vel og Kopisten er mobiliseret til at tage det Ark for Ark”.⁵⁰

Således skrev Carl Nielsen den 23. januar 1918 til dirigenten og komponisten Wilhelm Stenhammar.⁵¹ Ideen til *Pan og Syrinx* havde han dog sandsynligvis allerede fået i efteråret 1917, da han og hustruen Anne Marie⁵² havde diskuteret Ovids *Metamorfoser*, inspirationskilden til værket.⁵³ I løbet af december 1917 og januar 1918 havde komponisten travlt med at dirigere koncerter og derfor ikke tid til at arbejde mere konkret med ideen; det fremgår med al tydelighed af kilderne, at Carl Nielsen i hast skulle færdiggøre det nye værk til opførelse: kladden er slutdateret samme dag som partiturrenskriften – det vil sige den 6. februar – mens stemmematerialet åbenbart allerede blev

49 The material was at first kept in the archives of the Copenhagen Orchestral Society which were subsequently incorporated into those of the Danish Musicians’ Society. In 1970 the Union’s archives were transferred to The Royal Danish College of Music, and from there they came to the Music and Theatre Department of the Royal Library in Copenhagen in 1988. Today they form part of the library’s orchestral collection (see Eva-Brit Fanger, “Dansk Musiker Forbunds nodearkiv overføres til Det kongelige Biblioteks Orkestersamling”, *Magasin fra Det kongelige Bibliotek og Universitetsbibliotek I*, vol. 4. no. 4 1989 (1990), pp. 35-41).

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

51 Swedish conductor and composer (1871-1927).

52 Anne Marie Carl-Nielsen, *née* Brodersen. Danish sculptress (1863-1945).

53 Torben Schousboe, *op. cit.*, pp. 418-419.

49 Materialet blev først arkiveret i Københavns Orkesterforenings Arkiv, som siden indgik i Dansk Musiker Forbunds Nodearkiv. Dette blev i 1970 overdraget til Det kongelige danske Musikkonservatorium, hvorfra det i 1988 blev indlemmet i Det Kongelige Biblioteks Musik- og Teaterafdeling. I dag indgår det i bibliotekets orkestersamling (jf. Eva-Brit Fanger, “Dansk Musiker Forbunds nodearkiv overføres til Det kongelige Biblioteks Orkestersamling”, *Magasin fra Det kongelige Bibliotek og Universitetsbibliotek I*, 4. årg. nr. 4 1989 (1990), s. 35-41).

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

51 Svensk dirigent og komponist (1871-1927).

52 Anne Marie Carl-Nielsen, født Brodersen, billedhugger (1863-1945).

53 Torben Schousboe, *op. cit.*, s. 418-419.

6 II, 10

Paraphrase. [Nærmere Gud til dig]

Andant Carl Nielsen

Her og tag 8^{va} basso

pp Tromboni

pp

a tempo

Borne

molto radi

trany.

molto radi

pp

Paraphrase of 'Nearer my God to Thee', Carl Nielsen's short score (Source C). Note that all the instrumentation instructions were adopted in Julius Reesen's instrumentation (continued on pp. xxxvi-xxxix).

Parafraze over 'Nærmere Gud til dig', Carl Nielsens partikel (kilde C). Det bemærkes, at alle instrumentationsangivelserne er taget til efterretning i Julius Reesens instrumentation (fortsættes på s. xxxvi-xxxix).

2

* her kan manke Klar. stå domens vordte stemme

Cori

pp

ppp

Andante

pp

ppp

Andante

pp

ppp

Andante

Handwritten musical score for the first system, featuring four staves. The notation includes various notes, rests, and dynamic markings such as *mf* and *mp*. There are also some blue ink annotations and a small 'x' mark above the first staff.

Handwritten musical score for the second system, featuring four staves. The lyrics "den" are written in blue ink below the notes on each staff. The notation includes various notes and rests.

Handwritten musical score for the third system, featuring four staves. The notation is more complex, including a large *ppp* marking and a *ff* marking. There are also some blue ink annotations and a small 'x' mark above the first staff.

Gorgon
der Stromen o. s. v. l.
alt und die fische

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in two main systems, each consisting of three staves. The top system includes a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature, followed by two bass clef staves. The bottom system also features a treble clef staff with a key signature of one sharp and a 7/8 time signature, with two bass clef staves below it. The notation is dense, with many notes, rests, and accidentals. Dynamic markings such as 'dim' (diminuendo) are visible on several staves. The paper shows signs of age, including discoloration and some wear along the edges.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *dim*, *pp*, *ppp*, *fz*, and *tr*. The score is written in a cursive, handwritten style. The paper shows signs of age, including discoloration and a small circular stamp near the bottom right.

BESÆTNING ORCHESTRA

2 flauti

2 flauti piccoli

2 oboi

2 clarinetti in E^b

6 clarinetti in B^b

4 fagotti

4 corni in F

4 trombe in E^b

4 trombe in B^b

2 flicorni soprani in B^b

2 flicorni contralti in E^b

2 flicorni tenori in B^b

2 flicorni baritoni in B^b

3 tromboni

2 tube in F

2 contrabbassi a corda

timpani

piatti

tamburo piccolo

gran cassa

tam-tam

FORKORTELSER

ABBREVIATIONS

b.	bar
bb.	bars
cb.	contrabbasso
cl.	clarinetto
cmpli.	campanelli
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (the Carl Nielsen Archives)
CNS	Carl Niensens Samling (the Carl Nielsen Collection)
cor.	corno
cor.ingl.	corno inglese
DK-Kk	Det Kongelige Bibliotek, København (the Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
flic.bar.	flicorno baritono
flic.ctrl.	flicorno contralto
flic.sopr.	flicorno soprano
flic.ten.	flicorno tenore
gr.c.	gran cassa
marc.	marcato
ob.	oboe
picc.	flauto piccolo
Pl. No.	Plate Number
ptti.	piatti
rgnlla.	raganella
stacc.	staccato
str.	strings
tam.	tam tam
tamb.picc.	tamburo piccolo
tb.	tuba
tbno.	tamburino
ten.	tenuto
timp.	timpani
tr.	tromba
trb.	trombone
trb.b.	trombone basso
trb.t.	trombone tenore
trem.	tremolo
trgl.	triangolo
va.	viola
vc.	violoncello
vl.	violino
woodw.	woodwind instruments
xil.	xilofono

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

SAGA DREAM

- A Printed score, first edition
- A¹ Printed score, first edition
- B Printed parts
- C Score, autograph, printing manuscript
- D Score, draft
- E¹ Parts, manuscript copy
- E² Parts, manuscript copy
- E³ Parts, manuscript copy
- F Sketch

- A Printed score, first edition.

Title page: “Til min Ven Bror Beckmann / SAGA-DRØM / SAGEN-TRAUM | RÊVE DE SAGA / DREAM OF SAGA / komponiert von / CARL NIELSEN / op. 39 / EIGENTUM DES VERLEGERS FÜR ALLE LÄNDER – PROPRIÉTÉ POUR TOUS PAYS / AUFFÜHRUNGS-RECHT VORBEHALTEN – DROITS DE REPRÉSENTATION RÉSERVÉS / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / SOLE AGENTS / LONDON / AUGENER LIMITED / GÖTEBORG – STOCKHOLM – MALMÖ / A. B. NORDISKA MUSIKFÖRLAGET / Copyright 1920 by Wilhelm Hansen, Copenhagen”; flyleaf, recto: “Motto fra ‘Nials Saga’ / ‘Nu drømmer Gunnar; lad ham nyde sin Drøm / i Fred’ / ‘Nun träumt Gunnar; laßt ihn seinen / Traum in Frieden genießen’ | ‘Maintenant Gunnar rêve; qu’il jouisse / de son rêve en paix’ | ‘Now Gunnar is dreaming; let him enjoy / his dream in peace’”. First music page: “SAGA-DRØM. / Til min Ven Bror Beckmann. / SAGEN-TRAUM. / Meinem Freund Bror Beckmann gewidmet. / Tondichtung für Orchester Op. 39. | RÊVE DE SAGA. / Dédicé à mon ami Bror Beckmann. / Composition pour Orchestre Op. 39. | DREAM OF SAGA. / Dedicated to my friend Bror Beckmann. / Composition for Orchestra Op. 39.”

First music page, top left-hand corner: “Opførelsesret forbeholdt. / Aufführungsrecht vorbehalten. / Le droit de l’exécution réservé. / The right of execution reserved.”
First music page, bottom left-hand corner: “Copyright 1920 by Wilhelm Hansen, Copenhagen.”
Pl. No.: 17442 (1920); autographic transfer process by Oscar Brandstetter, Leipzig.
33.3x26.9 cm, cover plus 17 pp., sewn.

- A¹ Printed score, first edition.
DK-Kk, CNS 61e (belongs together with E³).
Title page: As A.
Transferred to the Royal Library by the Royal Theatre, 1938.
Pl. No.: 17442 (1920); autographic transfer process by Brandstetter, Leipzig.
33.9x26.8 cm, 17 pp., bound in marbled half-binding.

a great extent reflects **A** and **C**, which Carl Nielsen himself used, but which is also furnished with a number of additions and alterations in Telmányi's hand. It has not been possible to establish precisely when Telmányi's additions were made, but it can have been no later than November 1931, since a manuscript copy made by Thorvald Aagaard on 27.11.1931⁸ contains all Telmányi's additions. Before this time Telmányi performed the work twice, on 20.10.1930 and on 9.10.1931, the latter performance at Carl Nielsen's funeral.⁹ In the present edition the manuscript score (**A**) has functioned as the main source, and Telmányi's additions have been disregarded. They are however documented in the list of emendations and alternative readings.

NEARER MY GOD TO THEE
PARAPHRASE FOR WIND BAND

- A** Manuscript parts
- B** Score, fair copy
- C** Short score, draft, autograph

A Manuscript parts.
DK-Kk, Orkesterbiblioteket, DMF 0424 H2.
The parts come from the archives of Københavns Orkesterforening (the Copenhagen Orchestral Society), later part of the music archives of Dansk Musiker Forbund (the Danish Musicians' Union). In 1970 these were transferred to the Royal Danish Academy of Music in Copenhagen, and from there they were incorporated in 1988 into the Music Department of the Royal Library in Copenhagen (see also Preface, note 49).
34.5x26 cm, 168 parts:
12 fl.gr. 1, 2
6 picc. 1, 2
4 ob. 1, 2
2 cl. 1(E^b); 2 cl. 2(E^b); 5 cl. 1(B^b); 5 cl. 2(B^b); 5 cl. 3(B^b); 5 cl. 4(B^b)
2 fg. 1; 2 fg. 2
1 cor. 1, 2(F); 1 cor. 1(F); 2 cor. 2(F); 1 cor. 3, 4(F); 1 cor. 3(F); 2 cor. 4(F)
5 tr. 1(E^b); 5 tr. 2(E^b); 5 tr. 3(E^b); 5 tr. 4(E^b); 6 tr. 1(B^b); 6 tr. 2(B^b); 5 tr. 3(B^b); 5 tr. 4(B^b)
6 flic.sopr. 1(B^b); 6 flic.sopr. 2(B^b); 6 flic.ctrl. 1(E^b); 6 flic.ctrl. 2(E^b); 2 flic.ten. 1(B^b); 2 flic.ten. 2(B^b); 2 flic.bar. 1(B^b); 2 flic.bar. 2(B^b)

5 trb. 1; 5 trb. 2; 5 trb. 3
4 tb. 1(F); 4 tb. 2(F)
1 timp.; 1 piatti; 1 tamb.picc.; 1 gr.c.; tam.
8 cb.

The 40 primo parts were written out by Julius Reesen, but the duplicate parts are in an unknown hand.
Paper type: 12 staves.

- B** Score, fair copy.
DK-Kk, Orkesterbiblioteket, DMF 0424 H2.
Dating on last page: "Instrument: Julius Reesen 18/5. 1912. / København"
The score comes from the archives of Københavns Orkesterforening (the Copenhagen Orchestral Society), later part of the music archives of Dansk Musiker Forbund (the Danish Musicians' Union). In 1970 these were transferred to the Royal Danish Academy of Music in Copenhagen, and from there they were incorporated in 1988 into the Music Department of the Royal Library in Copenhagen (see also Preface, note 49).
35.5x27 cm, sewn, 11 pages written in ink, numbered 1-11 in pencil.
Paper type: B. & H. Nr. 14. A. 7. 09. (24 staves).
A hand-ruled 25th staff has been added at the bottom of each page.
Title on page 1: "Paraphrase. 'Nearer My God to Thee.' af Lowell Mason." Two stamps on page 1: "Københavns Orkesterforening Aabenraa 31." and "Københavns Orkesterforening No. / 19 Arkiv."
- C** Short score, draft, autograph.
DK-Kk, CNS 50b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, bound in library binding.
5 pages written in ink and blue crayon, numbered 2-5 in blue crayon. Fol. 1^r is unpaginated, fol. 2^v is blank.
Paper type: 12 staves.
The source has been restored
The source consists of a short score (3-4 staves per system) with instrument names. Title on first page: "Paraphrase".
This whole source is reproduced as a facsimile on pp. xxxv-xxxix.

The only autograph source of the work is Carl Nielsen's short score (**C**), which formed the basis for Julius Reesen's score (**B**).

⁸ DK-Kk, CNS, Række B 001.

⁹ Cf. Emil Telmányi, *Af en musikers billedbog*, Copenhagen 1978, p. 308.

In connection with the writing-out of the parts, Reesen made a number of changes in the instrumentation, such that in a number of respects **B** does not represent the final version. The main source for the present edition has therefore been the manuscript set of parts (**A**).

PAN AND SYRINX
PASTORAL SCENE FOR ORCHESTRA

- A** Printed score, first edition
A¹ Printed score, first edition, Emil Telmányi's copy
B Printed parts, first edition
B¹ Printed parts, first edition, Emil Telmányi's copy
C Score, autograph, fair copy
D Score, draft
E Parts, manuscript copy
- A** Score, first edition.
 Title page: "WILHELM HANSEN EDITION / *Emil og Anne Marie Telmányi kærligst tilegnet* / Pan og Syrinx / Naturscene / for / Orkester / af / Carl Nielsen / Op. 49 / Partitur =====
 Stemmer / Eigentum des Verlegers für alle Länder. –
 Propriété pour tous Pays / Aufführungsrecht vorbehalten. –
 Droits de Représentation réservés / København & Leipzig / Wilhelm Hansen, Musik – Forlag / Oslo / Norsk Musikforlag / Stockholm / A. B. Nordiska Musikförlaget / Copyright 1926 by Wilhelm Hansen, Copenhagen".
 Title page verso: "*INFORMATION* / PAN og SYRINX (Naturscene). / Den bukkefodede Skovgud 'Pan' ser, mellem Satyrer og Nympher i Arka- / diens Skovbjerge, Nymphen 'Syrinx' og forfølger hende med sin Dans og sin / brægende Hyldest. Hun skræmmes af den viltre Tilbeder og flygter til en Skovsø, / hvor hun, da hun ikke længere kan undgaa hans Forfølgelse, af medlidende Guder / forvandles til et Siv. / PAN UND SYRINX (Eine Naturscene). / Der bockflüssige Waldgott Pan erblickt, unter Satyren und Nymphen in Arka- / diens bergigen Wäldern, die Nymphe Syrinx, und verfolgt sie mit seinem Tanze / und seiner blöckenden Huldigung. Sie erschrickt vor den wilden Anbeter und flieht / zu einem Waldteich hin, wo sie, da sie ihm nicht mehr entfliehen kann, von mit- / leidigen Göttern in ein Schilfrohr verwandelt wird. / PAN AND SYRINX (Nature-scene). / The ram-footed sylvan deity Pan happened to see

the Nymphe Syrinx be- / tween the satyrs and dryads in the hilly forests of Arcadia, and he persecutes her / with his dances and bleating homage. She is frightened by the fierce adorer and / flees to a lake in the forest, where, as there is no escape left for her, she becomes transmuted by the pitiful deities into a reed. / PAN ET SYRINX (Scène pastorale). / 'Pan', le dieu sylvestre à pieds de bouc, voit, entre des Satyres et des / Nymphes, dans les montagnes boisées d'Arcadie, la Nymphe 'Syrinx'; il la pour- / suit de sa danse et de ses hommages bêlants. Effrayée par l'admirateur impétueux, / elle s'enfuit vers un lac de la forêt, où, ne pouvant plus éviter sa poursuite, elle est changée en jonc par des dieux compatissants."

Title on first music page: "– Emil og Anne Marie Telmányi kærligst tilegnet – / PAN og SYRINX / Naturscene for Orkester / *Droits d'exécution réservés*".

Pl. No.: 18807 (1926).

30.2x22.8 cm, 29 pages.

- A¹** Score, first edition, Emil Telmányi's copy.
 DK-Kk, CNS C II, 10.
 Title page: As **A**.
 Donated to the Royal Library, presumably by Emil Telmányi.
 Pl. No.: 18807 (1926).
 30.2x22.8 cm, 29 pages.
 The source has a very small number of additions in red crayon (including a correction of a rhythmic error) in Emil Telmányi's hand.
- B** Printed parts.
 Title: First music page: "Emil og Anne Marie Telmányi kærligst tilegnet– / PAN og SYRINX / Naturscene for Orkester / *Droits d'exécution réservés*".
 Pl. No.: 18807a (1926).
- B¹** Printed parts, Emil Telmányi's copy.
 DK-Kk, CNS C II, 10 (inserted in Source **A¹**).
 Title: First music page: "Emil og Anne Marie Telmányi kærligst tilegnet– / PAN og SYRINX / Naturscene for Orkester / *Droits d'exécution réservés*".
 Pl. No.: 18807a (1926).
 Donated to the Royal Library, presumably by Emil Telmányi.
 32x23.5 cm, 38 parts: 6 vl. 1, 5 vl. 2, 4 va., 3 vc., 3 cb., fl.gr./picc., fl., ob., ob./cor:ingl., 2 cl., 2 fg., 4 cor., 2 tr., timp.

Bar	Part	Comment
47	cb.	pp added by analogy with the other parts
47-48	cb.	brackets around the two notes in the lower part removed

NEARER MY GOD TO THEE PARAPHRASE FOR WIND BAND

In Source **B** there are no trumpets in B $\flat$. The reason for this may be lack of space on the music paper. Julius Reesen already had to add an extra 25th staff at the bottom of each page to make room for everything.

Sources **A** and **B** use a number of Danish (German) instrument names; in this edition they have been translated into Italian instrument names: Flügelhorn (flicorno soprano), Althorn (flicorno contralto), Tenorhorn (flicorno tenore), Bariton (flicorno baritono).

In Sources **A** and **B** the trumpet parts are notated with key signatures, while the French horn parts are notated without key signatures. In the present edition key signatures are used for both trumpet and French horn parts, in accordance with present-day notation practice for wind bands.

Bar	Part	Comment
4-9	cl.(B $\flat$)1,2 fg.	triplet markings added to make the metre fit (a clear error that can be traced back to C , where there is triplet marking in b.8)
4	cl.(B $\flat$)1,2 fg.2	note 1: <i>solo</i> added by analogy with fg.1
4	flic.bar. trb.1,2	note 1: stacc. added by analogy with flic.ten., trb.3
4	flic.bar.2	end of slur emended from b.5 note 1
5	flic.ten.1 trb.1	note 6: stacc. added as in B and by analogy with flic.ten.2, flic.bar., trb.2,3
6	flic.bar.	note 1: stacc. added by analogy with flic.ten., trb.
7-8	flic.bar.2	tie added as in B and by analogy with bb.6-7
8	flic.ten.2	===== added by analogy with the other brass parts
8-9	flic.bar.2	b.8 note 3 to b.9 note 1: slur omitted as in B and by analogy with trb.2
11	flic.crtl.1	<i>solo</i> added by analogy with cor.1
11-17	tb.1	B : doubles the cb., but with the added note <i>Contrabasso</i>
12	cor.2 flic.bar.1	note 2: stacc. added by analogy with flic.crtl.2
12-14	flic.crtl.1	beginning of slur emended from b.13 note 2 as in B and by analogy with cor.1
13	fg.2	B : note 5: pp
13-14	cor.2	b.13 note 5 to b.14 note 1: tie omitted by analogy with flic.crtl.2
13	cor.3	grace note added by analogy with cor.1, flic.crtl.1
13	cor.4	notes 2-3: stacc. added by analogy with flic.bar.2
14	cor.2 flic.bar.1	note 1: stacc. added by analogy with flic.crtl.2
15-17	cl.(B $\flat$)3	B : slurs b.15 notes 2-3, b.16 notes 1-2, b.16 note 2 to b.17 note 1
15-17	cor.3	B : slurs b.15 note 2 to b.16 note 1, b.16 note 3 to b.17 note 1
15	flic.bar.	note 1: ===== omitted by analogy with the other parts
16	fg.2 cor.1,2 flic.crtl.	===== omitted as in B and by analogy with the other parts
16	cor.4	note 3: g emended to g $\sharp$ as in B , C and by analogy with fg.1, flic.bar.2

Bar	Part	Comment
17	cor.1	note 4: b $\sharp$ emended to b $\flat$ as in C and by analogy with cl.(B $\flat$)3, flic.crtl.1
17	flic.bar.	pp added as in B and by analogy with the other parts
18-20	cor.1	b.18 note 3 to b.20 note 4: slurs and ten. emended from one slur b.18 note 3 to b.20 note 4 by analogy with cl.(B $\flat$)3, flic.crtl.1
18-20	cor.2	b.18 note 2 to b.20 note 2: slurs emended from one slur b.18 note 2 to b.20 note 2 by analogy with flic.crtl.2
18-20	cor.4	beginning of slur emended from b.19 note 1 to b.18 note 2 as in B and by analogy with fg.2, flic.bar.2
19	fg.2	B : note 1: divided into two parts: E $\flat$ / e $\flat$
19-20	cor.3	tie added by analogy with fg.1, flic.bar.1
19-20	tb.	B : tb.1 doubles tb.2 one octave higher
23	cl.(E $\flat$)	marc. added by analogy with fl. ob., cl.(B $\flat$)1,2
24-28	ob.1	slurs emended from slur b.24 note 2 to b.27 note 1 and b.27 note 4 to b.28 note 5 as in B and by analogy with fl., cl.(B $\flat$)1
24-28	ob.2	slurs emended from slur b.24 note 2 to b.26 note 5 and b.27 note 4 to b.28 note 5 as in B and by analogy with fl., cl.(B $\flat$)1
24-28	cl.(E $\flat$)1	slurs emended from one slur b.24 note 2 to b.28 note 5 as in B and by analogy with fl., cl.(B $\flat$)1
24-35	cl.(E $\flat$)2	slurs emended from slurs b.24 note 2 to b.26 note 5 and b.27 note 1 to b.35 note 1 as in B and by analogy with fl., cl.(B $\flat$)1
24-28	cl.(B $\flat$)2	slurs emended from b.24 note 2 to b.25 note and b.25 note 3 to b.28 note 5 as in B and by analogy with fl., cl.(B $\flat$)1
26-27	cl.(B $\flat$)3,4 fg.	B : tie across bar line
27-28	cl.(B $\flat$)1,2	===== in b.27 and <i>dim.</i> in b.28 emended to ===== in b.28 by analogy with cl.(B $\flat$)3,4, fg., cb.
28	fl. ob. cl.(E $\flat$)1,2	===== <i>dim.</i> emended to ===== by analogy with cl.(B $\flat$)3,4, fg., cb.
30-31	fg.1	b.30 note 2 to b.31 note 1: tie added by analogy with cl.(B $\flat$)3,4, fg.2
31	fg.2	===== added by analogy with cl.(B $\flat$)3,4, fg.1
32-33	fl. cl.(E $\flat$)1	===== added by analogy with ob., cl.(E $\flat$)2, cl.(B $\flat$)
34	fl. ob. cl.(E $\flat$) cl.(B $\flat$)1	===== added by analogy with ob., cl.(B $\flat$)2
35	fl. ob. cl.(B $\flat$)	ppp added by analogy with cl.(E $\flat$)
35-36	fg.2	B : only one part (C)
35	tr.(E $\flat$)4	marc. added by analogy with the other parts
35-38	flic.ten.2	B :
		
35	tr.(E $\flat$) tr.(B $\flat$) flic.sopr.2 flic.crtl. flic.bar. cb.	<i>trem.</i> added by analogy with flic.sopr.1
35	ptti. t.-t.	ffff emended to ffff as in B and by analogy with the other parts
39	trb.2	===== added by analogy with the other brass parts
40	fl. picc. cl.(B $\flat$)1,2	notes 1-10: ===== added by analogy with ob., cl.(E $\flat$), cl.(B $\flat$)3,4

Bar	Part	Comment
40	ob. cl.(E $\flat$) cl.(B $\flat$)1,2,3	notes 17-22:  added by analogy with fl., picc., cl.(B $\flat$)4
40	cl.(B $\flat$)1,2	<i>dim.</i> added by analogy with fl., picc., ob., cl.(E $\flat$), cl.(B $\flat$)3,4
40-41	flic.bar.2	 emended to  by analogy with flic.bar.1
40	trb.1	<i>dim.</i> emended from note 1 to note 2 by analogy with fg., tb., cb.; notes 2-3:  omitted
40-41	trb.3	<i>dim.</i>  emended to  <i>dim.</i> by analogy with trb.2
40-41	cb.	B: b.40 note 2 to b.41 note 1: notated one octave higher
40	timp.	 added by analogy with tamb.picc.
41	fl.	notes 1-10:  added by analogy with picc.
41	picc. cl.(B $\flat$)	notes 17-22:  added by analogy with fl.
41	fg.1	<i>dim.</i> added by analogy with fl., picc., cl.(B $\flat$)1,2,3
41	fg.2	<i>dim.</i> added by analogy with trb.1, tb., cb.
41	cor.3,4	 <i>dim.</i> added by analogy with cor.1,2
41	flic.bar.2	p added by analogy with flic.bar.1
41	tb.	 added by analogy with fg.2, cb.
41	tb.1	<i>dim.</i> added by analogy with tb.2
41	cb.	note 3:  omitted by analogy with tb.
42	picc.	 emended to  by analogy with cl.(B $\flat$)3; pp added by analogy with cl.(B $\flat$)3
42	cl.(B $\flat$)3	B:  pp added by analogy with cb.
42	fg.2 trb.1	 <i>dim.</i> added by analogy with cor.3,4
42	cor.1,2	pp added by analogy with flic.bar.2
42	flic.bar.1	 added by analogy with flic.bar.1
42	flic.bar.2	 <i>dim.</i> emended to <i>dim.</i>  by analogy with fg.2
42-43	cb.	 added by analogy with fl.
43	cl.(B $\flat$)1	B: doubles fl., cl.(B $\flat$)1 one octave lower
43	fg.1	B: notes 2-3: notated one octave lower
43	fg.2	 omitted by analogy with cor.3,4
43	cor.1,2	<i>dim.</i> added by analogy with cor.1,2
43	cor.3	pp emended to ppp by analogy with cb.
44	fg.2	B: note 1: G in both parts
50	tb.	B:
52-53	fg.	 B:
52-53	trb.1,2	 B:
53	fg.2	upper part: g emended to a as in B
53	flic.ten.2	a' emended to g $^{\sharp}$ by analogy with fl.2, cl.(B $\flat$)3, cor.4, tr.(E $\flat$)4, tr.(B $\flat$)3, flic.ten.2, trb.2
54-55	fl.	B: 

Bar	Part	Comment
55	flic.ten.1	B: note 1: d''
55-57	trb.	B: 
56	tr.(E $\flat$)2	B: note 2: c $^{\sharp}$
56	tr.(B $\flat$)3	slur 2: end of slur emended from note 5 to note 4 by analogy with fl., cl.(B $\flat$)2, fg.1, cor.3, tr.(E $\flat$)4, flic.crtl.2, flic.ten.1, trb.1
57	ob.	B: 
57	fg.1 cor.3,4	second half of bar:  emended to  as in B and by analogy with the other parts
57	tr.(E $\flat$)2	end of slur emended from note 2 to note 3 as in B and by analogy with fg.1, cor.2, tr.(B $\flat$)2, flic.crtl.1
57	trb.1	two slurs (notes 1-2 and notes 1-3) emended to one slur as in B and by analogy with fl., ob., cl.(B $\flat$)2, fg.1, cor.3, tr.(E $\flat$)4, tr.(B $\flat$)3, flic.sopr.2, flic.crtl.2, flic.ten.1
58-61	tr.(E $\flat$)1,2	B:  the addition <i>Corni</i> and the whole-bar rests seem to be Julius Reesen's own reminder that the instrumentation is to be changed here
60-61	tb.1	B: doubles tb.2 one octave lower
61	fl. ob.1 cl.(B $\flat$)1 fg.1 flic.ten.1 trb.1	slur and stacc. added by analogy with cl.(E $\flat$), flic.sopr.1
62	picc.	mf added by analogy with the other parts
62	cor.4	B: note 1: c $^{\sharp}$
63	fl.1	B: notes 2-3: e''
64	ob.2	B: note 1: d''
64	cor.3	B: note 4: c $^{\sharp}$
64	tr.(E $\flat$)3 tr.(B $\flat$)3	slur 2: end of slur emended from note 5 to note 4 as in B (tr.(B $\flat$)3) and by analogy with cl.(B $\flat$)2, fg.1, cor.2, flic.crtl.2, flic.ten.2, trb.1
65-66	ob.	B: 
66	fl.	ffff emended to fff as in B and by analogy with the other parts
66	picc	ffff emended to fff as in B and by analogy with the other parts
66	cl.(B $\flat$)1	B: 
66	cl.(B $\flat$)3,4	B: 
66	fg.	B: 