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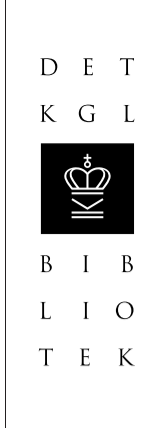
Critical Commentary



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Edition Wilhelm Hansen
Copenhagen 1999



CARL NIELSEN

MASKARADE

KOMISK OPERA I TRE AKTER

MASQUERADE

COMIC OPERA IN THREE ACTS

Tekst af Vilhelm Andersen
efter Ludvig Holberg

Kritisk beretning

Text by Vilhelm Andersen
after Ludvig Holberg

Critical Commentary

Udgivet af
Edited by
Michael Fjeldsø
Niels Bo Foltmann
Peter Hauge
Elly Bruunshuus Petersen
Kirsten Flensborg Petersen



Edition Wilhelm Hansen
Copenhagen 1999

The Opera is available in a Danish/English version
and in a Danish/German version
Orchestral parts and piano score are available

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ABBREVIATIONS

b.	bar	tamb.picc.	tamburo piccolo
bb.	bars	ten.	tenuto
camp.	campana	tb.	tuba
cast.	castagnette	timp.	timpani
cb.	contrabbasso	tr.	tromba
cfg.	contrafagotto	trb.b.	trombone basso
cl.	clarinetto	trb.t.	trombone tenore
cl.b.	clarinetto basso	trem.	tremolo
CN	Carl Nielsen	trgl.	triangolo
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)	va.	viola
CNS	Carl Niensens Samling (The Carl Nielsen Collection)	VAGT.	En Vagtmester (A Doorman)
cor.	corno	vc.	violoncello
cor.ingl.	corno inglese	vl.	violino
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)	VÆGT.	En Vægter (A Watchman)
DRENG	En Dreng, der sælger Blomster (A Boy Who Sells Flowers)	woodw.	woodwind instruments
EN OFF.	En Officer (An Officer)		
EN STUD.	En Student (A Student)		
fg.	fagotto		
fl.	flauto		
fl.gr.	flauto grande		
glsp.	glockenspiel		
gr.c.	gran cassa		
HEN.	Henrik		
JER.	Jeronimus		
LEAN.	Leander		
LEND.	Leonard		
LEON.	Leonora		
MAG.	En Magister (A Tutor)		
MAGD.	Magdelone		
MAND	En Mand, der sælger Masker (A Man Who Sells Masks)		
marc.	marcato		
MEST.	Maskarademesteren (Master of the Masquerades)		
MORS	Corporal Mors		
ob.	oboe		
OFF.	Officerer (Officers)		
PERN.	Pernille		
picc.	flauto piccolo		
PIGE	Pige (Girl)		
PIGER	Unge Piger (Young Girls)		
Pl. No.	Plate Number		
ptti.	piatti		
SD	Stage Direction		
stacc.	staccato		
str.	strings		
STUD.	Studenter (Students)		
tam.	tam-tam		

P R E F A C E

The score of *Masquerade* is available in a German/Danish and an English/Danish version. The commentary volume has, however, only been published in an English version.

The editorial work on *Masquerade* has been done in close cooperation among the editors. However, the ultimate responsibility has been distributed among the five editors as follows:

Michael Fjeldsøe: Act Two

Niels Bo Foltmann: Overture, Act One bb. 663-1434, Act Three bb. 1-947.

Peter Hauge: Act One bb. 1-662, Act Three bb. 948-2000

Elly Bruunshuus Petersen: Revision of vocal parts and text, Act One bb. 1-1223, Act Two.

Kirsten Flensborg Petersen: Revision of vocal parts and text, Act One bb. 1224-1434, Act Three.

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.

The Editors

SOURCES

- A** Score, partly autograph, fair copy
B Score, autograph, draft
C Printed piano score
C¹ Printed piano score, Carl Nielsen's copy
C² Printed piano score, Carl Nielsen's copy from the Royal Theatre
C³ Printed piano score, copy from the Royal Theatre
C⁴ Printed piano score, dedication copy for Robert Henriques
C⁵ Printed piano score, dedication copy for Vilhelm Andersen
D Piano score, partly autograph, director's score
E Piano score, transcript
F Piano score, transcript, prompt score
Ga Instrumental parts, transcript
Gb Instrumental parts, backstage, transcript
Gc Vocal parts, transcript
Gd Chorus parts, transcript
Ge Chorus score, transcript

OVERTURE

- Ha** Printed score, Society for the Publication of Danish Music
Ha¹ Printed score, dedication copy for Emil Telmányi
Ha² Printed score, Wilhelm Hansen, music publishers
Hb Score, transcript, partly autograph, printing manuscript
Hc Score, autograph, draft
Hd Printed parts
He Parts, transcript, partly autograph, printing manuscript
Hf Sketch

ACT ONE

- I** Act One, transcript

MAGDELONE'S DANCE SCENE IN ACT ONE

Magdelone's Dance Scene, instrumental parts, together with Prelude to Act Two in **Kc**

PRELUDE TO ACT TWO

- Ka** Score, transcript
Kb Parts, transcript, Carl Nielsen's copy
Kc Parts, transcript, Carl Nielsen's copy and fragment of part

INSERTION IN ACT TWO

- La** Vocal part, autograph
Lb Piano score, partly autograph
Lc Parts, transcript

DANCE OF THE COCKEREL IN ACT THREE

- Ma** Printed score
Mb Score, transcript, printing manuscript
Mc Printed parts
Md Parts, transcript, printing manuscript

SKETCHES

- Na** Sketches
Nb Sketches, partly autograph
Nc Sketches
Nd Sketches

LIBRETTO

- Pa** Libretto, transcript
Pb Libretto, autograph, printing manuscript
Pc Libretto, sketch, autograph
Pd Printed libretto, 1st edition
Pe Printed libretto, 2nd edition
Pe¹ Printed libretto, 2nd edition, Carl Nielsen's copy

- A** Score, partly autograph, fair copy.

DK-Kk, CNS 329a.

Donated to the Royal Library by the Royal Theatre in 1938. 3 vols.

Volume 1: Overture, Act One

Datings: Overture with stage ending end-dated "4/II 06", concert ending undated, Act One end-dated "Fredag den 26 Maj 1905."

35.2x28 cm, 347 pages written in ink, partly autograph, paginated:

pp. 1-42	overture (bb. 1-170)	autograph
pp. 43-53	concert ending (bb. 171a-213a)	transcript (J.F. Stender)

1 blank music page

pp. 43-47	stage ending (bb. 171b-189b)	autograph
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1 blank music page

pp. 1-289	Act One (bb. 1-1434)	partly autograph
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3 blank music pages

Mauve half-binding with black spine and black corners, 1 flyleaf front and back.

Paper type:

pp. 1-42:	B. & H. Nr. 14. A.	(24 staves)
pp. 43-53:	B. & H. Nr. 13. A.	(22 staves)
pp. 43-289:	B. & H. Nr. 14. A.	(24 staves)

Title on first music page, overture: “‘Maskarade’ / Ouverture”; Act One: “‘Maskarade’ / 1^{ste} Akt”. On pp. 249-289 the libretto is in Carl Nielsen’s hand, while clefs and key signatures are in 4 different hands (CN, Henrik Knudsen, Irmelin Johanne Carl-Nielsen¹ and unknown). It is most likely that Carl Nielsen himself wrote the music down, but it cannot be determined with certainty.

Volume 2: Act Two, insertion in Act Two.

35.2x28 cm, 215 pages written in ink, fair copy, paginated:

pp. 1-143 Act Two (bb. 1-653) (Henrik Knudsen)

1 pasted-in blank page

pp. 1-10 insertion in Act Two (Henrik Knudsen)

(bb. 654-693)

pp. 11-12 insertion in Act Two (Eduard Büchner)

(bb. 694-703)

pp. 145-204 Act Two (bb. 704-965) (Henrik Knudsen)

Mauve half-binding with black spine and black corners, 1 flyleaf front and back.

Paper type:

pp. 1-143: B. & H. Nr. 14. A. (24 staves)

pp. 1-10: B. & H. Nr. 14. A. (24 staves)

pp. 11-12: (22 staves)

pp. 145-204: B. & H. Nr. 14. A. (24 staves)

Title on first music page: “‘Maskarade’ / 2^{den} Akt.”;

insertion: “Indlæg i ‘Maskarade’ 2^{den} Akt / (Pernille)”. In the insertion clefs are in Carl Nielsen’s hand on p. 1, in Irmelin’s on pp. 2-7, and all pages have additions by Emil Telmányi and Carl Nielsen.

Volume 3: Act Three.

35.2x28 cm, 369 pages written in ink, fair copy Henrik Knudsen with autograph additions, paginated (*italics* = original pagination):

pp. 1-110 (bb. 1-614)

p. 111 (bb. 615-621) new page (CN)

1 blank music page

pp. 112-127 (bb. 622-685) *pp. 157-172*

p. 128 (bb. 686-689) *p. 111*

pp. 129-173 (bb. 690-885) *pp. 112-156*

p. 174A (bb. 886-891) *p. 173* pasted over with new page (CN)

p. 174B (bb. 892-895) *p. 174*

pp. 175-180 (bb. 896-919)

p. 181 (bb. 920-922) *p. 181* pasted over with new page (CN)

pp. 182-373 (bb. 923-2000)

Mauve half-binding with black spine and black corners, 2 front flyleaves, 1 back.

Paper type:

pp. 1-180: B. & H. Nr. 14. A. (24 staves)

p. 181: B. & H. Nr. 13. A. 7.14. (22 staves)

pp. 182-373: B. & H. Nr. 14. A. (24 staves)

Title on first music page: “‘Maskarade’ / Tredje Akt.” The changes in Henrik Knudsen’s fair copy were already made by Carl Nielsen in connection with cuts and the ordering of scenes for the première in 1906. The original pagination was either erased or crossed out, and the new numbers were added in blue crayon. On the 2nd flyleaf recto 2 folios are pasted in (20.5x13 cm) with the following heading: “Nye Spring i 3de Akt af / Maskarades Partitur.”² (CN).

The score (vols. 1-3) has additions, changes and erasures of notes, tempo indications and dynamics, and indications of cuts by Carl Nielsen, Emil Telmányi, Georg Høeberg and others in ink, pencil and blue crayon.

The volumes have been restored, some pages have been trimmed.

B Score, autograph, draft.

DK-Kk, CNS 329b.

Donated to the Royal Library by Carl Nielsen in 1931.

3 vols.

Volume 1: Act One.

Dating: end-dated: “21 Maj 1905 Fine 1^{ste}”.

26.5x35.5 cm, 256 pages written in pencil, some additions in ink. Pagination: 2 unnumbered pages, 3-130 (p. 26 pasted over with another music page written in ink), 132-211, unnumbered page, 211-214, 214-257 (p. 236 unnumbered). The volume consists of loose gatherings (mainly of 3 bifolios), formerly bound, with 1 flyleaf at the front in green cloth binding.

Paper type:

pp. 1-20: 10 staves

pp. 21-32: 12 staves

pp. 33-104: 14 staves

pp. 105-257: 16 staves

Title on first music page: “‘Maskarade’ ‘I akt, 1. scene’”.

Volume 2: Act Two.

Dating on p. 1: “paabegyndt 1^{ste} juni 1905”, end-dated: “2 Akt Fine 27^{den} Juni 1905.”

30.2x36.6 cm, 197 pages written in pencil, some additions in ink. Pagination: 1-130 (pp. 54-55 and p. 98 unnumbered), 130 a-g (insertion, PERN.’s aria bb. 655-700 with title “Einlage ‘Maskarade’ Zveite Akt (Seite 129)”, ink), 1 blank page, 131-189 (2 pages numbered 173), 2 blank

¹ Carl Nielsen’s daughter, 9.12.1891-9.9.1974, married to professor Eggert Møller in 1919.

² “New cuts in Act Three of / Masquerade score”.

pages. The volume consists of loose gatherings (of 6, 7 or 8 bifolios), formerly bound, in green cloth binding.
 Paper type: 20 staves (except p. 130 a-g: 16 staves).
 Title on first music page: “‘Maskarade’ 2^{dn}. Akt”.

Volume 3: Act Three.

30.2x37 cm, 344 pages written in pencil.

As far as the order of scenes is concerned, this source represents several reworkings of the opera. This has consequences for the pagination in vol. 3: pp. 1-108, 109-140 have the original pagination; the subsequent pagination 109-313 is a later addition, where the original page numbers are either crossed out or erased (*italics* = original pagination).

Pagination:

pp. 1-108	bb. 1-616	
pp. 109-140	bb. 682-870	this section was not to be included by the copyist in 1922
	bb. 871-885	are missing in B
p. 109	bb. 617-623	new transition to LEND./MAGD. scene
pp. 110-127	bb. 624-681	with a 4-bar new introduction to <i>Dance of the Cockerel</i> (Hanedansen), only a reference on p. 127 to the printed edition of <i>Dance of the Cockerel</i> , Ma , occurs.
p. 128	bb. 886-889	new transition to LEAN./LEON. scene
pp. 129-238	bb. 890-1484	
	bb. 1485-1525	missing in B , pp. 272-279 placed among the sketches, Na
pp. 239-313	bb. 1526-2000	

Pages 109 and 128 (later pagination) with transitions are inserted and written in ink; p. 109 verso and p. 128 verso are unnumbered. The transitions were composed immediately before the première in 1906 but only inserted in **B** in 1922.

The volume consists of loose gatherings (of 8 bifolios, a few of 4 or 6 bifolios), formerly bound, in green cloth binding.

Paper type: 20 staves, except pp. 109, 128 (later pagination): 16 staves.

Title on first music page: “III Act”.

In all volumes a few pages have been restored and trimmed.

The source has many additions and changes in pencil, ink, and red and blue crayon. Act One in particular has many additions in ink and pencil by Carl Nielsen and Emil Telmányi.

C Printed piano score.

Title page: “MASKERADE. / KOMISCHE OPER IN 3 AUFZÜGEN. / TEXT VON / WILH. ANDERSEN / NACH HOLBERG. / MUSIK VON / CARL NIELSEN. / INS DEUTSCHE ÜBERTRAGEN VON C. ROCHOLL. / KLAVIERAUSZUG VON HENRIK KNUDSEN. / EIGENTUM DES VERLEGERES FÜR ALLE LÄNDER. / KOPENHAGEN & LEIPZIG. / WILHELM HANSEN, MUSIK-VERLAG.”

Pl. No.: 13883 (1906).

28.4x20.5 cm, title page and 1 folio recto with dramatis personae, pp. I-VIII (overture), pp. 3-286 (Acts One to Three).

Piano score with Danish and German libretto.

C¹ Printed piano score, Carl Nielsen’s copy.

Odense City Museums, Carl Nielsen Museum, 817 / 1984.

Title page: as **C**.

Pl. No.: 13883 (1906).

28.4x20.5 cm, title page and 1 folio recto with dramatis personae, pp. I-VIII (overture), pp. 3-286 (Acts One to Three) bound in black-and-red-marbled half-binding with black spine and black corners with end-papers, 1 flyleaf front and back. Original front and back covers of the edition in mauve board inserted around back flyleaf.

Added in pencil on front flyleaf verso: “Carl Nielsen / Frederiksholms Kanal 28 A Kopenhagen B” (CN). The piano score has additions, corrections and crossings-out in ink, pencil and blue and red crayon (CN, Emil Telmányi and others). Indications of cuts, some erased, resulting modulations and text changes added (CN, Emil Telmányi). The German libretto has been revised in pencil (CN, Emil Telmányi).

C² Printed piano score, Carl Nielsen’s copy from the Royal Theatre.

DK-Kk, CNS 329i.

Title page: as **C**.

Pl. No.: 13883 (1906).

Acquired by the Royal Library from the Royal Theatre in 1997.

28.4x20.5 cm, title page and 1 folio recto with dramatis personae, pp. I-VIII (overture), pp. 3-286 (Acts One to Three) in black and brownish patterned half-binding.

Added in ink on the page with the dramatis personae, the names of singers, conductor, director, chorus-master and rehearsaler. Added on the back of this folio in pencil, the heading “Nye forandringer / Spring”, “Tekstforandringer” and “Nodeforandringer”³ (CN) followed by text and music examples with references to the pages in the piano score. Other cuts are marked in the piano score in pencil or blue crayon (Georg Høeberg). Added on p. 147: “indlæg for Pernille”⁴ (CN). Many changes in Carl Nielsen’s hand in text and music.

³ “new changes / cuts”, “text changes”, “music changes”.

⁴ “insertion for Pernille”.

C³ Printed piano score, copy from the Royal Theatre.
The Royal Theatre, A 899 / 6.
 Title page: as **C**.
 Pl. No.: 13883 (1906).
 28.4x20.5 cm, title page and 1 folio recto with dramatis personae, pp. I-VIII (overture), pp. 3-286 (Acts One to Three) in brown half-binding.
 This piano score was sent for inspection to the Koninklijke Vlaamsche Opera, Antwerp in 1922. On the title page, in pencil, "Carl Nielsen" and stamped in blue: "Koninklijke Opera / ANTWERPEN / Bestuur. / ARTH. STEURBAUT -Flor.ALPAERTS" and "DET KONGELIGE TEATER / MUSIKARKIVET". The volume has a pasted-on label with the "6" written in a red circle in crayon, "899 / Maskarade / Repetitørparti". The piano score has many cuts marked in pencil and in red and blue crayon. There are few text and music changes in Carl Nielsen's and Telmányi's(?) hands. On p. 147 the beginning of the insertion in Act Two is pasted in, written in ink.

C⁴ Printed piano score, dedication copy for Robert Henriques.
Privately owned (Eva Hvidt, Copenhagen)
 Title page: as **C**.
 Pl. No.: 13883 (1906).
 28.4x20.5 cm, title page and 1 folio recto with dramatis personae, pp. I-VIII (overture), pp. 3-286 (Acts One to Three).
 Added on title page: "Til Robert Henriques / med Venskab og Tak for den Interesse du / har vist mit Arbejde / din hengivne / Carl Nielsen / Kjöbenhavn 4.3.07"⁵ (CN).
 A few additions and corrections by Carl Nielsen.

C⁵ Printed piano score, dedication copy for Vilhelm Andersen.
DK-Kk, mu 6502.1901.
 Title page: as **C**.
 Pl. No.: 13883 (1906).
 Acquired by the Royal Library from Antiquariat Richard Levin, Copenhagen in 1965.
 28.4x20.5 cm, title page and 1 folio recto with dramatis personae, pp. I-VIII (overture), pp. 3-286 (Acts One to Three).
 Added on title page in ink: "Til min ven Vilhelm Andersen / med Tak for den imponerende og / i hver en Stavelse livfulde Text / i dette Værk fra hans hingivne / Carl Nielsen"⁶ (CN).

D Piano score, partly autograph, director's score.
DK-Kk, CNS 329d.
 Donated to the Royal Library by the Royal Theatre in 1958.
 2 vols.

Volume 1: Acts One and Two.
 26.5x35.0 cm, 198 music pages written in ink (Henrik Knudsen), music pages interleaved with unpaginated blank paper for stage directions. The volume consists of interleaved loose gatherings (mainly of 6 bifolios), formerly bound, with a front end-paper, 2 flyleaves and back end-paper in brown half-binding.
 The first music pages have been restored.
 Title on binding: "Instruktionsparti / til / 'Maskarade' / 1. og 2. Akt." Title on first music page: "Maskarade / 1st Akt.", title on p. 124: "2^{den} Akt".

Volume 2: Act Three.
 26.2x35.2 cm, 132 music pages written in ink (CN and Henrik Knudsen), music pages interleaved with unpaginated blank paper for stage directions. The volume consists of interleaved loose gatherings (mainly of 6 bifolios), formerly bound, with a front end-paper, 2 flyleaves and a back end-paper in brown half-binding.
 Title on binding: "Instruktionsparti / til / 'Maskarade' / 3. Akt." Title on first music page: "Maskarade. 3^{de} Akt".

Pagination:

Volume 1:
 pp. 1-123 (26-45 corrected from earlier pagination) Henrik Knudsen

1 blank music page
 pp. 124-198 Henrik Knudsen
 1 blank music page

Volume 2:
 pp. 199-290 (bb. 1-1401) Carl Nielsen
 (p. 250 unnumbered)
 pp. 291-330 (bb. 1402-2000) Henrik Knudsen
 Paper type for both volumes: 12 staves and blank paper. Corrections and additions in pencil and ink (CN and unknown hand), indications of cuts in pencil and blue crayon, stage directions added in pencil (Julius Lehmann and unknown hand).

E Piano score, transcript.
DK-Kk, KTA 899.
 2 vols.

Volume 1: Acts One and Two.
 Title page: "Maskarade / Klaver - Udtog".
 27x36 cm, 261 pages written in ink (Eduard Büchner) numbered 1-261 and 3 blank music pages in brown marbled half-binding with end-papers.

⁵ "To Robert Henriques, with friendship and thanks for the interest you have shown my work, your devoted Carl Nielsen, Copenhagen 4.3.07".

⁶ "To my friend Vilhelm Andersen, with thanks for the text of this work, impressive and full of life in each syllable, from his devoted Carl Nielsen".

Paper type:

pp. 1-22: B. & H. Nr. 23. A. (10 staves)
pp. 23-261 B. & H. Nr 23. C. (10 staves)

Volume 2: Act Three.

Title page: “‘Maskarade’ / Tredie Akt / Klaver=Udtog”.
27x36 cm, 218 pages written in ink (Eduard Büchner)
numbered 1-218 and 2 blank pages in brown marbled half-binding with end-papers.

Paper type:

pp. 1-218 B. & H. Nr 23. C. (10 staves).

Both volumes worn.

In the score there are many cuts and resulting text and note changes and additions marked in blue crayon. Metronome and tempo markings have been added in pencil. In vol. 2, pp. 68, 98, 4 and 3 bars respectively have been pasted in with new transitions in connection with the change in the order of scenes.

F Piano score, transcript, prompter's score.

DK-Kk, KTA 899.

2 vols.

Volume 1: Overture (insertion), Acts One and Two.

Insertion: 26x34.7 cm, 12 pages written in ink (Henrik Knudsen), numbered 1-12, sewn.

Title on first music page of insertion: “Overture til ‘Maskarade’”.

Acts One and Two: Title page: “Maskarade / 1^{ste} og 2^{den} Akt. / Sufflør-Parti”.

27x36.5 cm, 264 pages written in ink (Eduard Büchner), numbered 2-232 (p. 2 unnumbered), 233a, 234, 2 unnumbered pages, (233a, 234 and 2 pages inserted later), 233-261, 3 blank pages, with end-papers in brown half-binding.

Volume 2: Act Three.

Title page: “‘Maskarade’ / Tredie Akt. / Sufflør-parti”.
27x36.5 cm, 217 pages written in ink (Eduard Büchner), numbered 2-218 (p. 2 unnumbered), 2 blank pages, with end-papers in brown half-binding.

Paper type: vols. 1-2: B. & H. Nr 23. C. (10 staves), insertion: 12 staves.

The piano score has corrections and additions in pencil (CN and unknown hand), cuts marked in pencil and blue crayon. Insertion in vol. 1: a few additions in pencil (CN?). In vol. 2 on pp. 68 and 98 new transitions have been pasted in in connection with the changes in the order of the scenes.

Ga Instrumental parts, transcript.

The Royal Theatre, A.899a.

32.3x25.3 cm, 32 parts, sewn, in grey boards, written in ink.

Paper type: B. & H. Nr. 1. C. (12 staves).

The parts have many pastings-in, crossings-out, additions and corrections in ink, pencil, red and blue crayon, a few by Carl Nielsen, Emil Telmányi. In trb.b. “1906” has been added in pencil. The parts have much information on other performances, conductors, musicians, special productions etc. The parts, except vl. 1, 1st desk, have both the stage and concert ending of the overture.

Gb Instrumental parts, backstage, transcript.

The Royal Theatre, 899.

33x26 cm, 5 parts each of 1 music page written in ink, pasted in brown paper covers.

Paper type: B. & H. Nr. 1. C. (12 staves).

Title on first music page of 4 parts: “Scenemusik / til / ‘Mascarade’”; in 1 part: “Scenemusik / til / ‘Maskarade’”.

The parts fl., vl. 1, 2, va., vc./cb. have the stage music in Act Two (bb. 943-952). There are a few additions in pencil (Emil Telmányi) and in blue and red crayon.

Gc Vocal parts, transcript.

DK-Kk, KTA 899.

6 parts: MAGD. (incomplete), LEON., LEND., EN OFF., MEST., VÆGT., written in ink (all except VÆGT. by Eduard Büchner), all except VÆGT., sewn in covers of grey or brown paper.

Paper type: MAGD., LEON., LEND., EN OFF., VÆGT.: B. & H. Nr 23. C. (10 staves), MEST.: B. & H. Nr. 23. C / 11. 14. (10 staves).

The parts are worn.

Corrections, cuts and additions in pencil and blue crayon, in MAGD. by Carl Nielsen. LEON. and LEND. have insertions of a folio with the final chorus of Act Three.

Datings: LEON., LEND.: “6.4.1906”; EN OFF.: “6.9.1906”; MEST.: “18.12.1918”.

Gd Chorus parts, transcript.

DK-Kk, KTA 899.

25.5x35 cm, 32 part-books, 22 bound in grey-green stiff boards, 10 sewn, in softer grey boards.

Paper type: 10 staves.

The part-books have 8 soprano I, 4 soprano II, 4 alto, 4 tenor I, 4 tenor II, 4 bass I, 4 bass II. In some of the parts names and dates have been added, the earliest date in tenor 1: “R. Hartman, 14.6.06”. Cuts are marked in pencil and in red and blue crayon. Title and part written on front cover of binding.

Ge Chorus score, transcript.

DK-Kk, KTA 899.

Title page: “‘Maskarade’ / Kor-Udtog”.

26.8x36 cm, 126 pages written in ink (Eduard Büchner) numbered 1-113, 214-215, 116-120 and 1 unnumbered blank page in brown marbled half-binding with brown spine and brown corners with end-papers.

Paper type: B. & H. Nr 23. C. (10 staves).

Restored.

The volume has the chorus score for Act Two (pp. 2-18) and Act Three (pp. 19-120). In the chorus score there are very few additions, changes in pencil and blue crayon. Cuts are marked in blue crayon and pencil. On p. 91, 5 bars are pasted in (the first of these: 24 bars down to 1) in connection with a cut.⁷

O V E R T U R E

- Ha** Printed score, the Society for the Publication of Danish Music.
Title page: "SAMFUNDET TIL UDGIVELSE AF DANSK MUSIK / 3. SERIE Nr.27 / 1929/ CARL NIELSEN / OUVERTURE / TIL DEN KOMISKE OPERA/ 'MASKARADE' / PARTITUR / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KØBENHAVN, / SAMFUNDET TIL UDGIVELSE AF DANSK MUSIK / ALLEINVERTRIEBSRECHT MIT AUSNAHME VON SKANDINAVIEN: / FR. KISTNER & C.F.SIEGEL, LEIPZIG. / C.G. Röder G.M.B.H., LEIPZIG."
Pl. No.: 5. (1929).
33.2x26.7 cm, 32 pages sewn, in grey covers.
- Ha¹** Printed score, dedication copy for Emil Telmányi.
DK-Kk, C II, 10.
Title page: as **Ha**.
Pl. No.: 5. (1929).
Accessioned to the Royal Library from Emil Telmányi's music collection.
33.2x26.7 cm, 32 pages sewn, in grey covers.
Printers' errors corrected in pencil by Emil Telmányi on pp. 28, 29, 30.
- Ha²** Printed score.
DK-Kk, C II, 10.
Title page: "WILHELM HANSEN EDITION. Nr. 3230 / CARL NIELSEN / OUVERTURE / TIL DEN KOMISKE OPERA / 'MASKARADE' / PARTITUR / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / OSLO STOCKHOLM / NORSK MUSIKFORLAG A.B. NORDISKA MUSIKFÖRLAGET / Copyright 1930 by Wilhelm Hansen, Copenhagen / Opførelsesret forbeholdt / 21,752".
Copyright transferred from the Society for the Publication of Danish Music to Wilhelm Hansen, music publishers, in 1930.
- Hb** Score, transcript, partly autograph, printing manuscript.
DK-Kk, CNS 58a.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.

35.5x27 cm, 54 pages written in ink, numbered 1-44, (p. 1 unnumbered), 1 blank page, 44-53, 5 blank pages. Formerly sewn. Pages 1-44 written by J.F. Stender, pp. 44-53 by Carl Nielsen. The score has corrections and additions in ink and pencil (CN), and in blue crayon.

Paper type: B. & H. Nr. 14. A. (24 staves).

Contains the overture with concert ending. Title on first music page: "Ouverture zu der komischen Oper / 'Maskarade' / ~~Komisk Opera i 3 Akter / Tekst af Wilhelm Andersen / Musik af Carl Nielsen~~"; "Ouverture zu der komischen Oper" added by Carl Nielsen; concert ending probably composed for a concert in Stockholm in November 1907. **Hb** and **I** are the only known parts of a planned transcript of the whole opera.

- Hc** Score, autograph, draft.
DK-Kk, CNS 58b.
Title page: "Ouverture / til / 'Maskarade' / Part."
Acquired by the Royal Library from Conductor Carl F. Gormsen, Fredericia, in 1953.
36.2x27.5 cm, 45 pages written in pencil, at some points in ink. Title page, 1 blank page, pagination 1-45 (earlier pagination, pp. 25-36, changed), 1 blank page. In green half-binding with end-papers.
Paper type: B. & H. Nr. 14. A. (24 staves).
Contains the overture with concert ending. The original stage ending was erased and the concert ending written in in 1907 (see description of **Hb**).
- Hd** Printed parts.
Wilhelm Hansen, music publishers, Pl. No.: 21.752a, (1930) or (1930 - 1958).
29.5x22.3 cm, 47 parts.
- He** Parts, transcript, partly autograph, printing manuscript (except vl. 1, 2 and va.).
DK-Kk, CNS 58c.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.6x26 cm, 48 parts (complete set) written in ink, wind parts and percussion written in the same hand, string parts in different hands, cb. designated "No. 4", partly written by Carl Nielsen.
Paper type: 10 staves and 12 staves.
Contains the overture with concert ending. In tb. "26.11.1907" has been written in. Much information on other performances 1907-1929 noted in the parts. A few additions by Carl Nielsen.
- Hf** Score, sketch.
DK-Kk, CNS 41a.
4 gatherings.
Datings: gatherings 1, 2 undated; gathering 3 "9/2 0[6?]; gathering 4 "21/III 06".

⁷ 'Cuts and Adaptations', TABLE 1: 3.21.

Accessioned to the Royal Library from the estate of the pianist Henrik Knudsen in 1947.

Gathering 1:

33.2x25.7 cm, 4 pages written in pencil, numbered 1-3, last page unnumbered, sewn in brown boards.

Paper type: 18 staves.

Title on first music page: "Quartet". Last page, back: "Overture til 'Mascaraden' / Allegro non troppo". The gathering contains a sketch for the first movement of the string quartet op. 44 (pp. 1-4) and a sketch (6 bars) of motif material, crossed out, for the overture to *Masquerade*.

A C T O N E

I Score, transcript.

DK-Kk, Accession No. 1952-53.530.

Acquired by the Royal Library from Adler in 1952.

35.5x27 cm, 249 pages written in ink and 1 blank music page, consisting of gatherings 1-11 of 5 bifolios, gathering 12 of 4 bifolios, gathering 13 of 3 bifolios and 1 folio, numbered 1-80, 121-289.

Paper type: B. & H. Nr. 14. A. (24 staves).

Title on first music page: "'Mascarade' / Opera i 3 Akter / 1st Akt" with "c" changed to "k" in pencil. The score is an incomplete transcript of Act One (J. F. Stender).

P R E L U D E T O A C T T W O

Ka Score, transcript.

DK-Kk, CNS 52.

Donated to the Royal Library by Ragna Balzer, Lyngby, in 1977.

35.5x27.2 cm, 4 bifolios, 13 pages written in ink (Henrik Knudsen), numbered 1-13, 3 blank pages, sewn.

Paper type: B. & H. Nr. 14. A. (24 staves).

Title on first music page: "'Maskarade' / forspil til 2^{den} Akt." A few additions in ink (CN?) and blue crayon.

Kb Parts, transcript, Carl Nielsen's copy.

DK-Kk, Accession No. 1957-58.1003.

Donated to the Royal Library by Irmelin Eggert Møller in 1958.

34.5x26 cm, 37 parts (complete set) written in ink.

Paper type: 12 staves.

The parts have corrections and additions in pencil and blue crayon (CN and unknown hand). In cor. 2 "3/11 09." has been written.

Kc Parts, transcript, Carl Nielsen's copy and fragment of part.

DK-Kk, Accession No. 1957-58.1003.

Donated to the Royal Library by Irmelin Eggert Møller in 1958.

34.7x26 cm, 9 parts (strings) written in ink.

Paper type: 12 staves.

Includes a concert version of *Magdelone's Dance Scene* (probably as orchestral music alone) and the Prelude to Act Two. Compared with *Magdelone's Dance Scene* in Act One, bb. 429-536, both instrumentation and form have been changed in the concert version. The Allegretto moderato (bb. 429-482) is repeated, and the Andantino quasi allegretto corresponds to bb. 483-522 plus repeat to b. 514 followed by a two-bar coda added in pencil in **Kc** (CN). The parts for the Prelude to Act Two and the concert version of *Magdelone's Dance Scene* were probably written out for a concert on 11th November 1905 at Koncertpalæet, conducted by Carl Nielsen.

Fragment of part: 7.2x25.2 cm, written in pencil.

Paper type: 3 staves, trimmed.

Contains solo part for cor. 1, 7 bars with upbeat, 6/8 time.

On the fragment: "II Afdl. N^o5." (not used).

I N S E R T I O N I N A C T T W O

La Vocal part, autograph.

DK-Kk, CNS 329e.

Title page: "Maskarade / Indlæg / 2den Akt (Pernille)". Stamped twice in blue: "DET KGL.THEATERS MUSIK-ARKIV."

Donated to the Royal Library by the Royal Theatre in 1958.

34x26 cm, 1 bifolio and 1 loose folio written in ink and pencil, unnumbered title page followed by pp. 1-5.

Paper type: 12 staves.

1 singing part, PERN., and accompanying instrumental bass for insertion in Act Two, (bb. 654-700). In the last 2 bars, 2 singing parts (HEN. and PERN.).

Lb Piano score, partly autograph, fair copy.

DK-Kk, CNS 329f.

Title page: "Indlæg i 'Maskarade' 2den Akt / (Pernille) / og Henrik", over title added in pencil: "Bedes udskrevet til Indlæg i Sufflørpartiet paa / det med 'indlæg' markerede Sted Side 233"⁸ (CN). Under title: "Bedes udskrevet til / Indlæg i Instruktørpartiet / NB!"⁹ (CN).

Donated to the Royal Library by the Royal Theatre in 1958.

26x34.8 cm, 1 gathering of 2 bifolios consisting of unnumbered title page followed by pp. 1-4 written in ink and pencil and 3 blank music pages.

Paper type: 12 staves.

Piano score for insertion in Act Two, (bb. 654-700), fair copy by Carl Nielsen and Henrik Knudsen.

⁸ "Please write out for insertion in prompter's score at / the point marked "insertion", page 233".

⁹ "Please write out for / insertion in director's score /NB!".

Lc Parts, transcript.
The Royal Theatre, 899.
32.3x25 cm, 16 parts of 1 loose music sheet each, written in ink.
Paper type: B. & H. Nr.1 C. (12 staves).
Title on first music page in 13 parts: "Indlæg i 2^{den} Akt af 'Maskarade'"; in 3 parts: "Indlæg i 2^{den} Akt af 'Maskaraden'". The set of parts consists of vl. 1 (nos. 1-4), vl. 2 (nos. 1, 3), va. (nos. 1, 2), vc./cb. (nos. 1, 2, 4), fl. 1, ob. 1, 2, cl. 1, fg. 1. with a few additions in pencil (CN) and in red and blue crayon. On the back of each part's music sheet, in pencil or ink (CN or Emil Telmányi), an indication of where the insertion is to be played, e.g. in vl.1, 1: "Indlægget som følger, spilles efter 1^{ste} fjerdedel i 3^{die} Takt af 8^{te} Linie paa Pag: 43"¹⁰ (in pencil, CN).

DANCE OF THE COCKEREL
IN ACT THREE

Ma Printed score.
Title page: "WILHELM HANSEN EDITION. / HAHNENTANZ / Aus der Oper 'Maskarade' / Hanedans Dance of Cocks / für / Orchester / von / Carl Nielsen. / PARTITUR. / STIMMEN. / DUBLIRSTIMMEN. / EIGENTUM DES VERLEGERS FÜR ALLE LÄNDER - PROPRIÉTÉ POUR TOUS PAYS / AUFFÜHRUNGSRECHT VORBEHALTEN - DROITS DE REPRÉSENTATION RÉSERVÉS / KJØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA NORSK MUSIK-FORLAG / (BRØDRENE HALS - WARMUTH - WILHELM HANSEN)".
Pl. No.: 14789 (1914).
30.2x23.2 cm, 27 pages, sewn in green paper covers.

Mb Score, transcript, printing manuscript.
DK-Kk, CNS 55.
Donated to the Royal Library by Irmelin Eggert Møller, Anne Marie Telmányi and Wilhelm Hansen, music publishers, in 1953.
36x27.2 cm, 40 pages numbered 1-40 written in ink, with end-papers in brown and blue half-binding.
Paper type: mainly B. & H. Nr. 14. A. (24 staves), 1 bifolio numbered 29-32: B. & H. Nr. 12. E. (20 staves).
Title on first music page: "Hanedansen", pencil addition in Carl Nielsen's hand: "af operaen 'Maskarade' Carl Nielsen". On the first music page "14789" (plate number of the printed edition). Additions, corrections and engravers' instructions in ink, blue crayon and pencil (CN and unknown hand).

Mc Printed parts.
Wilhelm Hansen, music publishers, Pl. No.: 14789 (1914).
34.5x27.2 cm, 27 parts in green paper covers.

Md Parts, transcript, printing manuscript.
DK-Kk, CNS 329h.
Acquired by the Royal Library from Wilhelm Hansen, music publishers, in 1995.
35x26.2 cm, 42 parts (complete set) written in ink.
Paper type: 12 staves and 10 staves.
Additions and cuts are marked in pencil and blue crayon (CN and unknown hand). In trb.t. parts "11/11-05" is written. In wind parts, information on other performances in 1905-1913 is added in pencil and ink. Added to vl. 1 and trb.b.: "14789" (plate number of the printed edition).

S K E T C H E S

Na Sketches.
DK-Kk, CNS 329c.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
20 bifolios and 8 folios, mainly written in pencil.

Sketches for Act One:

26x34.8 cm, 10 staves

1 bifolio, fol. 1^r numbered 117, pencil

2 bifolios and 3 folios without pagination, pencil

26x34.2 cm, 14 staves

2 bifolios without pagination, pencil

1 bifolio without pagination, pencil; fol. 1^r: clefs and key signatures in ink

26x34.8 cm, 16 staves

1 folio numbered 209-210, pencil, original version of HEN.'s aria "Vi fødes i armod" which was later replaced by Act One, bb. 1063-1103

Sketches for all acts:

26x34.8 cm, 16 staves

1 bifolio numbered 190-193, pencil

1 bifolio numbered 216-217, 2 pages unnumbered, pencil

1 bifolio without pagination, designated 55, pencil

1 bifolio without pagination, pencil

Sketches for Act Two:

26x34.8 cm, 16 staves

1 bifolio, fol. 1^r numbered 33, pencil

2 bifolios without pagination, pencil

Sketches for Act Three:

30x35 cm, 20 staves

1 bifolio, fols. 2^r-2^v numbered 143-144, pencil

2 bifolios numbered 272-279, pencil (pages removed from **B**)

1 bifolio, unnumbered, pencil

Sketches for Acts One and Two:

35.2x27 cm, B. & H. Nr. 3. A. (16 staves)

1 bifolio, fol. 1^r numbered 20, fols. 2^r-2^v numbered 22-23, ink and pencil

¹⁰ "The insertion which follows is to be played after 1st crotchet, 3rd bar, 8th line on page 43".

Sketches for overture:
35.2x27 cm, B. & H. Nr. 14. A. (24 staves)
1 bifolio numbered 37-40, pencil
Sketches for PERN.'s aria, Act Two:
35.2x27 cm, B. & H. Nr. 14. A. (24 staves)
3 folios numbered 3-8, pencil
Sketches for Act Three:
35.2x27 cm, 19 staves
1 folio, trimmed, pencil
Sketches for overture and Act Three:
35x27 cm, 14 staves
1 bifolio, fol. 1 trimmed above and below, pencil
Folios and bifolios have been restored.

Nb Sketch, partly autograph.
DK-Kk, CNS 329g.
Dating fol. 1^v: "1.1.1902".
26.8x33.7 cm, 1 folio written in pencil, fol. 1^v numbered 9.
Paper type: 16 staves.
Contains fol. 1^r: "O du gode gamle gubbe" (Act Three, bb. 1662-1681): 1 staff, 20 plus 6 bars, 2/4; LEAN.'s and LEON.'s duet (Act Three, bb. 488-491): 6 staves, 4 bars, 12/8; fol. 1^v: score for string quartet, 5 plus 17 bars, 3/4, A major, unknown hand, dynamic markings added (CN), last 4 bars crossed out, 4 bars added by Carl Nielsen.

Nc Sketches.
DK-Kk, CNS 330d.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
9 bifolios and 12 folios written in pencil and ink.
Bifolio 9:
38x26 cm, 3 pages written in pencil and ink numbered 8-10 and 1 blank music page.
Paper type: 18 staves.
The pages contain a sketch for a four-handed piano setting of the last 31 bars of the prelude to Act Four of *Saul and David* followed by 4 motifs with text and music for *Masquerade*. Motif 1: Act Two, Arv, used at bb. 104, bb. 235-236. Motif 2: HEN., not used (text as at bb. 237-238). Motif 3: VÆGT.: used at bb. 52-53. Motif 4: music and text for Act One, HEN. — not used.

Nd Sketches
DK-Kk, CNS 9b.
Accessioned to the Royal Library from the estate of Henrik Knudsen in 1947.
26x34 cm, 1 bifolio written in pencil.
Paper type: 10 staves.
Title on first music page: "Allegretto quasi Andantino".
Title on second music page: "Juledrøm". Fol. 1^r and fol. 2^v have 5 sketches for *Masquerade*, and fol. 1^v and fol. 2^r a

sketch for *Christmas Dream* (Juledrøm), dated "3.12.05". Fol. 1^r: Motif 1 (5 bars), not used; Motif 2 (6 bars), MORS and brass instruments, used in slightly changed form in Act Three at bb. 1749-1754; Motif 3 (3 bars), MAG., used at bb. 1379-1381, 1737-1739 in Act Three. Fol. 2^v: Motif 4 (3 bars), not used; Motif 5 (2 bars), used in vl. 1, Act Three, bb. 1786-1791.

L I B R E T T O

Pa Libretto, transcript.
DK-Kk, KTS 523.
Title page: "Vilh. Andersen. / Maskarade. / Komisk Opera / i tre Akter".

Donated to the Royal Library by Theatre Director Adam Poulsen, the Royal Theatre, in 1930.

23.3x18.7 cm, 111 pages written in ink (Henrik Knudsen), title page without pagination. Pagination: 1-5, 5-108, 37 blank pages, with end-papers in green full binding of synthetic textile.

Text corrections added in pencil and ink (Henrik Knudsen?), stage directions and text changes added in pencil (CN), musical instructions and sketches added in pencil (CN).

Pb Libretto, autograph, printing manuscript.
DK-Kk, NKS 2521, III2a-2.¹
Title page: "Vilh. Andersen / Maskarade / Komisk Opera i tre Akter".
Accessioned to the Royal Library from the estate of Rose Michalla Andersen in 1963.
21.9x13.7 cm, 51 folios and 2 bifolios written in ink on all pages. Unnumbered title page, subsequent pages numbered 1-104 in pencil.
Title page verso with dramatis personae. Libretto: Act One (pp. 1-32), Act Two (pp. 33-54), Act Three (pp. 55-104). Many crossings-out, instructions to compositor, several additions in pencil. Page 55 at beginning of Act Three: "Ved Kompositionen er denne Akt noget forkortet".¹¹ 2 additions in red on pp. 24 and 25, 4 overpastings on pp. 62, 69, 97, 99.

Pc Libretto, autograph, sketch.
DK-Kk, HA NKS 2521, III2a - 2⁰.
Dating: "Maskerade / beg. 15/0304" and "endt 5/4 04."
Accessioned to the Royal Library from the estate of Rose Michalla Andersen in 1963.
27.4x22 cm, 10 folios written in ink on both pages, numbered in pencil 1-10.
Act Three (folios 1-5), Act One (folios 6-8), Act Two (folios 9-10).

¹¹ "In the composition this act has been slightly shortened"

Pd Printed libretto, 1st edition.
Title page: "Vilh. Andersen / Maskarade / Komisk Opera i tre Akter / Gyldendalske Boghandel / Nordisk forlag / København og Kristiania / 1906".
Gyldendalske Boghandel (1906).
19.2x13.6 cm, 98 pages, bound with end-papers in brownish boards.
Printed dedication: "Til Olaf Poulsen".

Pe Printed libretto, 2nd edition.
Title page: "MASKARADE / KOMISK OPERA I TRE AKTER / EFTER / LUDVIG HOLBERG / AF / VILH. ANDERSEN / ANDEN UDGAVE / GYLDENDALSKE BOGHANDEL # NORDISK / FORLAG # KØBENHAVN # MCMXXVIII."
Gyldendal (1928).
19.5x14.3 cm, 50 pages, stapled in orange paper covers.

Pe¹ Printed libretto, 2nd edition. Carl Nielsen's copy.
Odense City Museums, Carl Nielsen Museum, 166/1984.
Title page: the same as **Pe**.
19.5x14.3 cm, 50 pages, stapled in orange paper covers. On front cover: 4 page references (CN?), text corrections in pencil pp. 3, 4.

EXTRACTS AND ADAPTATIONS OF
M A S Q U E R A D E P R I N T E D I N C A R L
N I E L S E N ' S L I F E T I M E

Individual songs in separate editions:

Maskarade komisk opera i 3 akter af Carl Nielsen. Teksten af Vilhelm Andersen. Fuldstændigt klaverudtog med tekst af Henrik Knudsen. Tysk tekst ved C. Rocholl. Wilhelm Hansen, 1906

- No. 1. *Henriks Komedie*, Pl. No.: 13883 a
- No. 2. *Magdelones Dansescene*, Pl. No.: 13883 b
- No. 3. *Jeronimus' Sang*, Pl. No.: 13883 c
- No. 4. *Henriks Forsvar for Maskerader*, Pl. No.: 13883 d
- No. 5. *Arvs Vise*, Pl. No.: 13883 e
- No. 6. *Henriks Sang*, Pl. No.: 13883 g
- No. 7. *Canzone parodica*, Pl. No.: 13883 f

Maskarade. Komisk opera i 3 Akter af Carl Nielsen. Teksten af Vilhelm Andersen. Udtog for klaver. Wilhelm Hansen, Pl. no.: 13928, 1906

Dance of the Cockerel: Maskarade opera i Tre Akter af Carl Nielsen. Hanedans Transscription for klaver af Ludvig Schytte, Wilhelm Hansen, Pl. No.: 14080, 1907
later reprinted in: Carl Nielsen, *Klaverstykker og Sange*, Wilhelm Hansen, Pl. No.: 24164, 1933

Maskarade. Let Uddrag [for piano] ved Nicolaj Hansen. Nordisk Musik Bibliotek, no. 711, Wilhelm Hansen, Pl. No.: 15039, 1920 [Pl. No. from 1st ed. of 1911]

Magdelone's Dance Scene, in: Trioalbum for Violin, Violoncel og Piano. [vols. 1-3, arranged by Nicolaj Hansen], Wilhelm Hansen, vols. 1-2: Pl. No.: 14171-14172, 1909, vol. 3: Pl. No.: 15008, 1912

Magdelone's Dance Scene: Maskarade Komische Oper von Carl Nielsen. Tanzscene und Folie d'Espagne. Für Salonorchester von Nicolaj Hansen, Heimdal, Nordische Salonorchester-Sammlung No. 4, Wilhelm Hansen, Pl. No.: 15441, cop. 1913.

Magdelone's Dance Scene, in: Norden Album für 3 Violinen, Band 1.2., bearbeitet von Nicolaj Hansen, Wilhelm Hansen, Pl. No.: 15643-15644, cop. 1914

C H R O N O L O G Y

Year	Date	Source	Comment on dating	Year	Date	Source	Comment on dating
1904		Pc	Vilhelm Andersen: Sketch for libretto.		27.11.	A (?)	Textual assessment by Otto Borchsenius, the Royal Theatre.
	15.3.		Beginning date in manuscript.		2.12.	A	Musical assessment by Johan Svendsen, the Royal Theatre. ⁵
	5.4.		End date in manuscript.	1906	16.5.	A, unknown source, D, E, F, Ga, Gc, Gd, Ge	Rehearsals begin at the Royal Theatre. ⁶ By all indications the performance and rehearsal material for the whole opera must have been finished by this time (the score in fair copy for Acts One, Two and Three, A ; the piano scores for the director, rehearsal and prompter, D, E, F ; the vocal parts, Gc ; the chorus parts, Gd ; the chorus score, Ge ; and the instrumental parts, Ga).
	29.4.	unknown source	Vilhelm Andersen: Fair copy, libretto. Carl Nielsen received the text; cf. letter to Henrik Knudsen. ¹		6.7.	I	Transcript, Act One: J.F. Stender has begun to copy Act One; cf. Carl Nielsen's letter to the music publishers Wilhelm Hansen. ⁷
	3.8.	Pa	Transcript, libretto: In a letter to Henrik Knudsen Carl Nielsen thanks him for the copy.		15.7.	Pd	Libretto, 1st edition: The libretto is available in print before 15.7.1906; cf. Carl Nielsen's comment about "the printed copy" in a letter to Henrik Knudsen.
	undated	Na	Sketches for the overture, Acts One, Two and Three.		15.7.	unknown source	Piano score, printing manuscript: Act One sent back to Carl Nielsen after translation of libretto into German by C. Rocholl, ⁸ then sent to the music engraver.
1905	6.2.	B	Draft, Act One: Composition begun; cf. letter to Anne Marie Carl-Nielsen. ²		4.9.	unknown source	Piano score, printing manuscript: Act Two sent back to Carl Nielsen after translation of libretto into German by C. Rocholl, then sent to music engraver.
	21.5.	B	Draft, Act One: End date in manuscript.		25.9.	Hf, Hc	Draft, sketch, overture: Overture begun; cf. diary entry.
	26.5.	A	Fair copy, Act One: End date in manuscript.		3.10.	unknown source	Piano score, printing manuscript: Part of Act Three sent back to Carl Nielsen after translation of libretto into German by C. Rocholl, then sent to music engraver.
	27.5.	B	Arv's Song in Act Two: Carl Nielsen asked Vilhelm Andersen to write a song for Arv, and on 27.5.1905 the composition was finished; cf. letter to Marie Møller. ³		2.11.	unknown source	Piano score, printing manuscript: Last part of Act Three sent back to Carl Nielsen after translation of libretto into German by C. Rocholl, then sent to music engraver.
		Pb	Vilhelm Andersen: Libretto. The printing manuscript, with Arv's Song, can be no earlier than this date.		3.11.	Hc	Draft, overture: According to the diary entry the overture was finished at 1 am the previous night.
	1.6.	B	Draft, Act Two: Beginning date in the manuscript.		3.11.		Acts One, Two and Three: First complete rehearsal.
	27.6.	B	Draft, Act Two: End date in the manuscript.		4.11.	A C	Fair copy, overture: End date in manuscript. Printed piano score: Engraving of piano score for overture begun.
	28.6.	A	Fair copy, Act Two: In a letter of 30.06.1905 to Klaus Berntsen Carl Nielsen writes that "the day before yesterday" he had finished the fair copy of Act Two. ⁴		5.11.	La, Lb, Lc C	Insertion in Act Two: Pernille's scene with Henrik finished; cf. diary entry. Printed piano score, Act Two: Engraving of music for Act Two finished, so the insertion does not appear in the printed edition.
	14.7.		It appears from a letter from Carl Nielsen to Henrik Knudsen that the work on Act Three has not yet begun.		6.11.	A	Overture: First orchestral rehearsal.
	12.8.	A	Fair copy, Act Three: A letter from Carl Nielsen to Henrik Knudsen shows that Henrik Knudsen has begun fair-copying Act Three.		10.11.	A	Changes, Act Three: Carl Nielsen changes the order of scenes and shortens Act Three. ⁹
	24.8.	A	Fair copy, Act Three: Carl Nielsen sends further material for fair-copying to Henrik Knudsen; cf. letter to Henrik Knudsen.				
		unknown source	Piano score: Drawn up by Henrik Knudsen after A or B . Carl Nielsen gives instructions on the drawing-up of the piano score; cf. letter to Henrik Knudsen.				
	9.10.	A	Acts One and Two and part of Act Three sent for assessment to the Royal Theatre.				
	11.11.	Ka, Kb, Kc, Mb, Md	Concert with the Royal Orchestra in the large hall of Koncertpalæet. The parts for <i>Magdelone's Dance Scene</i> in Act One, the Prelude to Act Two and <i>Dance of the Cockerel</i> in Act Three were probably made in connection with this; cf. date added in <i>Dance of the Cockerel</i> , in trb.t.1, 2. The scores for the Prelude to Act Two and <i>Dance of the Cockerel</i> may also have been transcribed for the occasion.				

1 References to this and the following letters from Carl Nielsen to Henrik Knudsen are from DK-Kk, CNA, I.A.c.
2 References to this and the following letters from Carl Nielsen to Anne Marie Carl-Nielsen and diary entries are from Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevsveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983.
3 DK-Kk, CNA, I.D.3.a.
4 Irmelin Eggert Møller and Torben Meyer (eds.), *Carl Niensens Breve. I Udvalg og med kommentarer*, Copenhagen 1954, p. 73.

5 Rigsarkivet, Det Kongelige Teaters Arkiv: Censurer 1905-06; see Preface, vol. I/1, note 30.
6 *Det Kongelige Teater*, Journal August 1904 – December 1917.
7 DK-Kk, Wilhelm Hansens Arkiv, brevpakke 1912-1935.
8 References to this and the following letters to Carl Nielsen from C. Rocholl are from DK-Kk, CNA, I.A.b.
9 Torben Schousboe (ed.), *op.cit.*, and *Det Kongelige Teater*, *op. cit.*

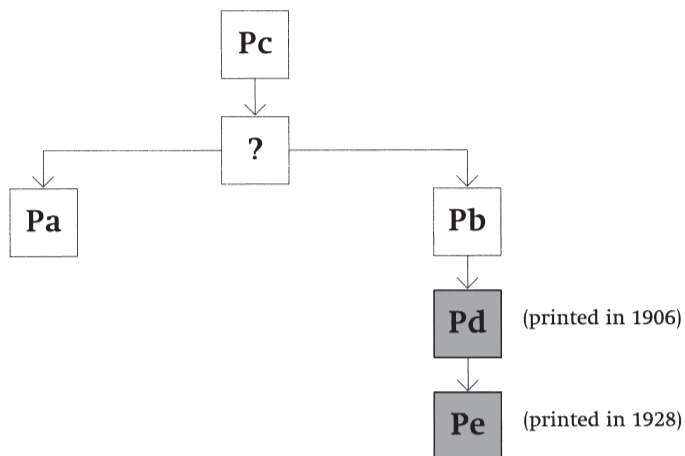
Year	Date	Source	Comment on dating
		C	Printed piano score, Act Three: Changes in the order of scenes included in piano score.
	11.11.		World première.
1907	2.1.	unknown source	Piano score, Act Three: Proofs delivered to Alfred Hansen; cf. diary entry.
	19.1.	C	Printed piano score sent to the opera houses in Vienna and Berlin; cf. diary entry. Piano score printed between 2.1. and 19.1.1907.
	21.6.	Hc	Draft, overture, concert ending: According to a letter to Bror Beckman a concert ending is needed in connection with the plan for a concert performance of the overture. ¹⁰
	23.9.	Hb	Fair copy, overture, concert ending: Carl Nielsen finishes the fair copy of the concert ending; cf. letter to Henrik Knudsen. The concert ending of the overture was composed in connection with a concert in Stockholm on 26.11.1907. Carl Nielsen's fair copy of the concert ending and J.F. Stender's transcript of the overture up to the concert ending constitute the printing manuscript Hb . In J.F. Stender's part of the transcript the title referring to the whole opera is crossed out, so this part of the overture and the transcript by J.F. Stender of Act One from 1906, I , must originally have been intended to belong to a transcript of the whole opera.
	26.11.	He	Transcript, overture, parts: Concert in Stockholm, parts material finished for this occasion; cf. date in tb.
1914		Ma	<i>Dance of the Cockerel</i> , printed score: Printing year.
		Mc	<i>Dance of the Cockerel</i> , printed parts: Printing year.
1922	21.7.	A, B	Revision of the opera: The material is revised for a performance in Antwerp; cf. letter to Anne Marie Carl-Nielsen, e.g.
	15.8.	A, B	Revision of the opera: Emil Telmányi and Carl Nielsen rework the draft to the present pagination; cf. letter to Anne Marie Carl-Nielsen and letters from Carl Nielsen to Telmányi. ¹¹ Two bifolios numbered 272-279 are taken out and placed among the sketches, Na . The draft revised and new transitions from 1906 and insertion in Act Two added.
1928		Pe	Libretto, 2nd edition: Printing year.
1929		Ha	Overture, printed score: Printing year.
1930		Hd	Overture, printed parts: Printing year.

¹⁰ Irmelin Eggert Møller and Torben Meyer (eds.), *op. cit.*, p. 86.

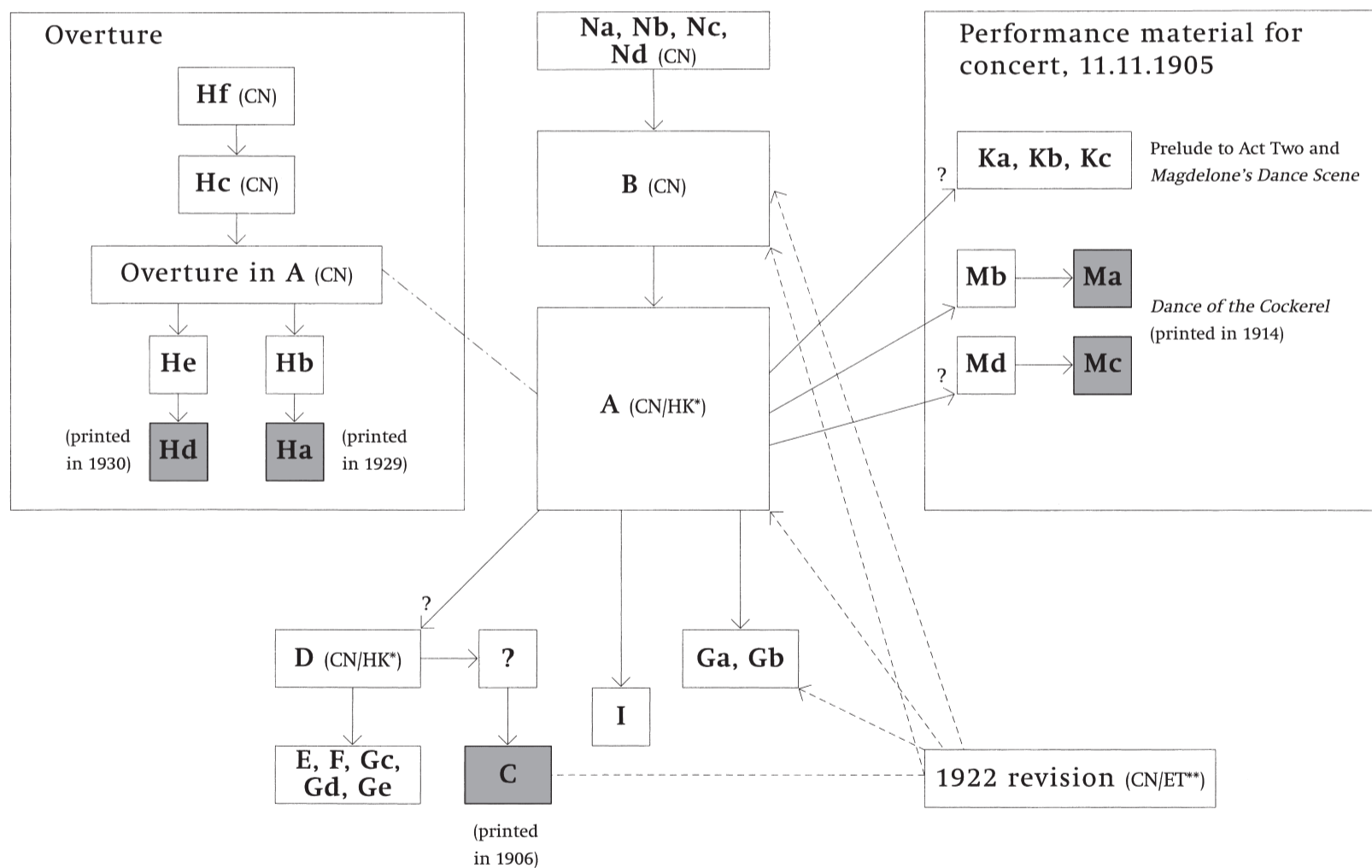
¹¹ *Dk-Kk*, CNS, C II, 10.

STEMMA

TEXTUAL SOURCES



MUSICAL SOURCES



Insertion in Act Two

La (CN) The source was probably copied and the copy inserted in Pernille's part (lost).

Lb The source was copied and inserted in **D**

Lc An autograph cb. part and copies of other parts inserted in **Ga**

* Henrik Knudsen
 ** Emil Telmányi

EVALUATION OF SOURCES

As will be evident from the description of sources, the material for *Masquerade* is unusually extensive and complex. However, of the total of 45 sources only a few have been of major importance to this edition. These are Carl Nielsen and Henrik Knudsen's fair copy (**A**), the pencil draft (**B**), the printed piano score in both Carl Nielsen's copy (**C**¹) and the Royal Theatre's copy (**C**²), the piano score in manuscript drawn up by Henrik Knudsen and Carl Nielsen (**D**, the so-called director's score), and the printed scores for the overture and *Dance of the Cockerel* (**Ha**, **Ma**).

Source **A** is the only complete fair-copied score that existed during Carl Nielsen's lifetime, and has therefore been chosen as the main source. The opera is given in its full length; that is, the cuts Carl Nielsen himself made are disregarded. On this point an exception has been made to the declared intention of the Carl Nielsen Edition to reproduce the work in the latest version sanctioned by the composer, since this would have meant a radical shortening of Acts Two and Three. However, all Carl Nielsen's cuts are documented in the present volume, 'Cuts and Adaptations', and vol. I/3, Appendix/Anhang. For the order of the scenes in Act Three the version that Carl Nielsen already used for the world première in 1906 has been employed; however, the original order is given in vol. I/3, Appendix/Anhang. Both the stage and concert endings of the overture as found in **A** are included in the present edition.

The relationship between Sources **A** and **B** is extremely complicated. Carl Nielsen himself fair-copied Act One, while Henrik Knudsen fair-copied Acts Two and Three. This means that discrepancies between the two sources in Act One may be due to deliberate changes made by Carl Nielsen during the fair-copying. By contrast, discrepancies in Acts Two and Three are more likely to be transcription errors. In 1922, as mentioned in the preface (vol. I/1), Carl Nielsen and Emil Telmányi made a number of revisions in Source **B**. As a result **B** has a very problematical position in the source hierarchy, since it represents two stages concurrently: one before and one after **A**. Revisions in **B** which clearly date from 1922 and constitute meaningful improvements on **A** have been included in this edition.

In the case of the vocal parts, the printed piano score (**C**) and the manuscript piano score (**D**) have both been used to correct **A**. **D** (Act Three, bb. 1-1401) merits special attention, since this section was done by Carl Nielsen.

In three cases the source filiation has made it necessary to use another source than **A** as the main source: the overture (with concert ending), the Pernille insertion in Act Two and *Dance of the Cockerel*. Both the overture and *Dance of the Cockerel* appeared in print separately – in 1929 and 1914 respectively (**Ha**, **Ma**). These editions thus represent Carl Nielsen's latest sanctioned version. For the Pernille insertion in Act Two **B** was used as the main source, since it was transcribed by Carl Nielsen after **A** in 1922 with a few changes and additions.

EMENDATIONS AND ALTERNATIVE READINGS

The cast and the solo voice types, as well as times and places (vol. I/1), are given as in **C**. The voice types of the chorus soloists have been added by the editors in accordance with the range of the respective parts.


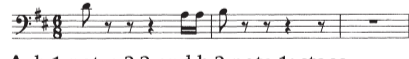
The scene numbers in Act two have been added after **Pd**.







In general the wording and punctuation follow **A**, while spelling has been normalized after **Pd** with the following exceptions: *Komødiehuset* has been changed to *Komediehuset*, and *Blussel* has been changed to *Blusel* as in **A**. Revisions and differences from the spellings and punctuation in other sources have not been included in the list of emendations and alternative readings. In **A** both the spellings *Leonore* and *Leonora* are found. This has been normalized to *Leonora* as in **Pd** and in accordance with Ludvig Holberg's comedy. Underlined words in **A** are given in italics in the Danish text.


In several sources Carl Nielsen has indicated cuts. A detailed account of these is given in 'Cuts and Adaptations'.

Source **A** includes many technical conducting additions (mainly in Georg Høeberg's hand). These have been tacitly omitted.

OVERTURE

Bar	Part	Comment
1		A: <i>Allegro non troppo ma molto vivace</i> . ♩ = 92; C: <i>Allegro vivace</i> . ♩ = 96 a 100; Hb: <i>Allegro, ma non tanto</i> . ♩ = 96 a 100 added (CN); Hc: <i>Allegro</i> and <i>Allegro vivace</i> . ♩ = 84 a 92
1-3	cl.b.	Hc: bass clarinet part in the first three bars; not in other sources 
1-3	cfg.	Hc: double bassoon part in the first three bars; not in other sources 
1-2	cor.	A: b.1 notes 2-3 and b.2 note 1: stacc. added in blue crayon
4	ob. fg. cor. tr.	A, Hc: not <i>ff</i> ; Hb: <i>ff</i> added in pencil (CN)
4	timp.	A: notes 1-4: stacc. added in blue crayon
7-14	vl.1,2	stacc. added by analogy with bb.5-6
9-16	cl.	stacc. added by analogy with fl. (bb.9-10), ob. (b.9)
9-15	cor.1,2	stacc. added by analogy with fl. (bb.9-10), ob. (b.9)
10-16	ob.	stacc. added by analogy with b.9 and fl. (bb.9-10)
11-16	fl.	stacc. added by analogy with bb.7-10, b.16 note 2 (fl.1,2)

Bar	Part	Comment
17	fl.1,2 cl.	A: <i>mp</i> changed to <i>mf</i> (CN); Hc: <i>mf</i> changed to <i>mp</i> (CN)
20	vl.1	stacc. added by analogy with b.19
23	vl.2	note 1: marc. added as in A
24	vl.2	stacc. added by analogy with b.23
26, 27	va. vc. cb.	note 1: marc. added as in A (va., b.26, 27 and cb., vc., b.27)
30-35	va. vc. cb.	marc. added by analogy with b.29
32	cl. fg. va. vc. cb.	note 12: cl.: <i>b^b</i> emended to <i>e[♯]</i> ; fg.: <i>G</i> emended to <i>c</i> ; va.: <i>g</i> emended to <i>c[♯]</i> ; vc., cb.: <i>G</i> emended to <i>c</i> as in A ; A: note 12: change in ink (Emil Telmányi?): cl.: <i>b^b</i> to <i>e[♯]</i> ; fg.: <i>G</i> to <i>c</i> ; va.: <i>g</i> to <i>c[♯]</i> ; vc./cb.: <i>G</i> to <i>c</i> ; Ha: note 12: cl.: <i>b^b</i> ; fg.: <i>G</i> ; va.: <i>g</i> ; vc., cb.: <i>G</i> ; Hb: note 12: cl.: <i>b^b</i> ; fg.: <i>c</i> changed to <i>G</i> in pencil; va.: <i>g</i> ; vc., cb.: <i>G</i>
33-35	cor.	Hb: changed from  to 
35	fl.1,2 ob. vl.1,2	in pencil and blue crayon (CN); A, B: correspond to Hb 's original form A, Hc: no <i>ff</i> and  ; Hb: <i>ff</i> and  added in pencil (CN)
35	cor. tr.1	A, Hc, Hb: no <i>ff</i>
36	fg.	A: <i>pp</i> ; Hb: <i>pp</i> changed to <i>p</i> with the comment <i>nur p</i> in pencil (CN)
38	va.	<i>trem.</i> added
39	tr.1 cb.	A: stacc. added in blue crayon
41	vl.1,2	fingering added as in A, Hc
45		Hb: (♩ = ♩) added in pencil (CN)
47		A: ♩ = 100 added in ink (Emil Telmányi?); Hb: (♩ = ♩) added in pencil (CN)
49	va. vc.	A: note 5: stacc. added in blue crayon
50	fl.1	stacc. added by analogy with the other parts
50	va. vc.	A: note 4: stacc. added in blue crayon
51	fl.1 vl.2	note 10: stacc. added as in A, Hb and by analogy with cl.1, vl.1
51	vc.	A: note 2: stacc. added in blue crayon
54	vl.2	note 1: stacc. added as in A and by analogy with vl.1
54	va.	chord 2: stacc. added as in A, Hb
55	cl.1	stacc. added by analogy with fl.1, vl.1,2
55	cb.	Hb: stacc.
56	fl.1 cl.1	note 1: ten. added by analogy with vl.1,2
56	cl.2	<i>mf</i> added by analogy with the dynamic level in cl.1
56, 57	vl.1,2	notes 2-3: stacc. added by analogy with fl.1,2, ob., cl.
57	va. vc.	A: note 4: stacc. added in blue crayon
Bar	Part	Comment
58	vl.1,2	A: no  ; Hb:  added in pencil
58	vc.	marc. added by analogy with fg.

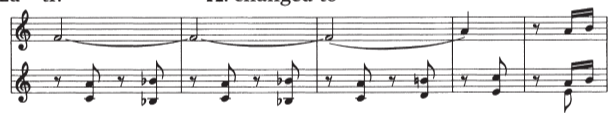
Bar	Part	Comment
58	cb.	<i>mf</i> added by analogy with fg., cor.3,4, vc.
59	vl.1,2	notes 4-5: stacc. added as in A (vl.2) and by analogy with fl.1,2, ob., cl.
60	fg.1	<i>f</i> added as in A and by analogy with the dynamic level in the other parts
60	vl.1,2	<i>unis.</i> removed
61	va.	chord 2: stacc. added as in A , Hb
61	cb.	<i>pp</i> added by analogy with the dynamic level in the other parts
68	fl.1 cl.1	marc. added by analogy with vl.1
71-72	vl.2	A : change from  to in ink (Emil Telmányi); Hb : same change as in A in pencil (CN)
73	va. vc.	note 1: marc. added as in A and by analogy with ob., fg.; A : marc. added in pencil
76	fl.1,2 cl. vl.1,2	A : note 6: marc. added in pencil
76	cl.	note 5: stacc. added as in A and by analogy with fl.1,2, vl.1,2
87	vl.2	<i>ppp</i> emended to <i>pp</i> as in A (due to copying error in Hb)
89, 90, 91, 93, 95, 97, 101, 103	fl.1,2 cl.	note 3: stacc. added by analogy with b.88
90-91	ob.	marc. added by analogy with bb.88-89
97, 98, 99	vl.1	Hb : marc. added in blue crayon
103	fl.1,2	A : note 1: <i>pp</i> added in pencil
104	fg.	A : note 5: marc.
104	va. vc. cb.	notes 1-2: marc. added by analogy with fg.
105	g.c. ptti.	Hb : marc. added in red crayon
106, 107	fg. va. vc. cb.	note 5: stacc. added by analogy with b.108
108	fg. va. vc. cb.	notes 1-2: marc. added by analogy with bb.106, 107
108	fg.	note 5: stacc. added by analogy with the other parts
110, 111, 112	ob. vl.2	note 5: stacc. added by analogy with bb.106, 107, 108 (fg., va., vc., cb.) and bb.114, 115, 116 (fl.1,2, cor.1,2, vl.1)
110	vl.2	notes 1-2: marc. added as in A and by analogy with ob.
111, 112	ob. vl.2	notes 1-2: marc. added by analogy with b.110
113	va. vc. cb.	note 5: stacc. added by analogy with fg.
114	fl.1,2, , cor.1,2, vl.1	note 5: stacc. added as in A (vl.1), Hb (fl.1,2, cor.1,2)
114	cl.	note 5: stacc. added by analogy with fl.1,2, cor.1,2, vl.1
115	cl.	note 5: stacc. added as in Hb (cor.1,2) and by analogy with fl.1,2, vl.1
116	cl.	note 5: stacc. added by analogy with fl.1,2, cor.1,2, vl.1
116	vl.2	notes 6, 8: stacc. added as in A , Hb
117	fl.1,2 cor.1,2 vl.1	note 2: marc. added by analogy with cl.
117	fl.1,2 cl. vl.1,2	note 6: marc. added by analogy with cor.1,2
117	ob.	A : note 2: marc.
117	fg.	note 3: stacc. emended to marc. by analogy with va., vc. cb.
117	vl.2	note 5: stacc. added by analogy with ob.
118	tr.1	note 5: stacc. added as in A
118	tr.2,3 trb.t. trb.b. tb.	note 5: stacc. added by analogy with tr.1
118, 119	va. vc. cb.	stacc. and marc. added by analogy with fg.
119	cor.3,4	note 2: stacc. emended to marc. by analogy with b.118 and fg.; notes 3-5: stacc. added as in A and by analogy with b.118 and fg.

Bar	Part	Comment
119, 120	tr. trb.t. trb.b. tb.	notes 1-2: marc. added by analogy with b.118
120	cor.3,4	notes 3-4: stacc. added as in A and by analogy with fg.
120	tr. trb.t. trb.b. tb.	note 5: stacc. added by analogy with b.118
121	cl.	note 5: marc. added as in A and by analogy with fl.1,2, ob.
121	fg.2	A , Hb : note 1: G
121	cor.3,4	note 1: marc. added by analogy with fg.
121	vl.2 va. vc.	2nd quaver: <i>e/e</i> emended to <i>d/d</i> as in A ; A : 2nd quaver: <i>e/e</i> changed to <i>d/d</i> in pencil; Hc : vl.2, va.: <i>d</i> ; vc.: <i>e</i>
121	vc.	A : note 1: stacc.
122	cl.	notes 1-3: stacc. added as in A and by analogy with fl.1,2, ob., vl.1,2
122	tr.1	stacc. added as in A and by analogy with tr.2,3
123-126	fg.	marc. added by analogy with bb.121-122
123-126	cor.1,2	stacc. added as in A (b.123 note 1 and b.124 notes 1-2), Hb (b.123 note 1 to b.124 note 2)
123-124	tr. trb.t.1,2	stacc. added by analogy with bb.121-122
124	ob.	note 5: marc. added as in A and by analogy with fl.1,2, cl.
124-126	trb.b. tb.	marc. added by analogy with bb.121-123
125-126	tr. trb.t.	stacc. added by analogy with cor.1,2
130	tr.2,3	notes 2-3: marc. added as in A , Hb and by analogy with tr.1
131	ob. cl. tr.	note 1: marc. emended to stacc. as in A (copying error in Hb)
131-132	vl.1	A : b.131 notes 2, 3, 5 and b.132 note 1: stacc. added in blue crayon
131	cb.	<i>ff</i> added as in A , Hb and by analogy with the other str.
133		A : ♩ = 92
134-140	vl.1,2	stacc. added by analogy with b.133
135	picc. ob.	<i>ff</i> added as in A
135	ob.	note 4: stacc. added as in A , Hb
141	fg.	note 3: stacc. added as in A , Hb and by analogy with cor.
141	vl.2	A : note 7: stacc.
143	fg. tb. va. vc. cb.	<i>x</i> in <i>ff</i> added as in Hc (fg., tb., cb.) and by analogy with the other parts
143	tr.2,3	A : note 1: ♩; Hb : note 1 changed in pencil from dotted crotchet to six semiquavers (notated with abbreviation sign showing ♩ and six stacc. dots)
143	timp.	note 2: stacc. added as in A
146	fl.1,2	A : stacc.
146	vl.1	A : note 1: ♩ added in blue crayon
146	vl.2	A : note 1: V added in blue crayon
151	fg. cor.	<i>p</i> added as in A and by analogy with fl.1,2, ob.
153	fl.1,2 picc. cl.	note 1: marc. added as in A (fl.1,2, picc.), Hb (picc.)
155-156	vl.1 va.	stacc. added by analogy with bb.154, 157
160	vl.1	note 6: stacc. added by analogy with va.
164	tr.1	note 4 <i>c#</i> emended to <i>b#</i> as in A ; A : note 4 <i>c#</i> changed to <i>b#</i> in pencil
165	tr.1 trb.t.1 trb.b.	note 3: stacc. added as in A , Hb
166	trb.t.2	marc. added by analogy with tr.2,3
166	tb.	note 1: marc. added by analogy with tr.2,3
167	trb.t.1	note 1: marc. added by analogy with tr.1
170	vl.1	notes 11-12: stacc. added by analogy with vl.2
170	va. vc.	notes 7-12: stacc. added as in A and by analogy with vl.1,2

Concert Ending

Bar	Part	Comment
170		Hb : <i>accelerando</i> added (CN)
171a	va. vc.	notes 7-12: stacc. added by analogy with vl.1,2

Bar	Part	Comment
172a-213a		Hb : these bars were notated by Carl Nielsen, bb.172a-176a being pasted over bb.172b-176b (Hb originally had the stage ending)
173a-184a	vc.	stacc. added by analogy with vl.1,2, va. and b.185a notes 1-4
174a-184a	vl.1,2 va.	stacc. added by analogy with b.173a notes 4-8 and b.185a notes 1-4
176a	vl.1,2 va. vc.	A : note 7: $f^x, f^{x'}, f^{x''}$; Hb : $f^x, f^{x'}, f^{x''}$ changed to $f^\sharp, f^{\sharp'}, f^{\sharp''}$ in pencil
176a	cb.	marc. added by analogy with bb.173a-175a, bb.177a-189a
177a	tr.	marc. added by analogy with b.181a
180a-184a	trb.b.	stacc. added by analogy with bb.173a-179a
180a-184a	tb.	b.180a note 2 to b.184a: stacc. added by analogy with b.173a to b.180a note 1
190a	fg.	notes 1-2: ten. removed as in A, Hb (probably printing error in Ha)
190a	trb.b. tb. cb.	notes 1-2: marc. added as in Hb and by analogy with bb.185a-189a
192a	cl. cor.	note 4: marc. added as in A, Hb and by analogy with fl.1,2, picc., ob.
192a	vl.1,2	Hb : fz added in pencil (CN)
193a	trb.b.	note 1: ten. added as in A, Hb and by analogy fg., tb., cb.
193a, 194a	vl.1,2 va. vc.	Hb : fz added in pencil (CN)
194a	tb.	notes 1-2: ten. added as in A and by analogy with fg., trb.b., cb.
195a	fl.1,2	note 3: stacc. added as in Hb and by analogy with picc., ob., cl.
195a	cor.1,2	note 1: stacc. added as in A, Hb and by analogy with cor.3,4
198a-199a	cor.2	A : slur b.198a note 4 to b.199a note 1
198a-202a	vl.1,2 va. vc.	b.198a to b.202a note 4: stacc. added as in A (b.198a, vl.1 notes 1-4), Hb (b.198a, vl.2 notes 1-3) and by analogy with b.197a notes 3-8
199a	tr.1	A : ff added in pencil (CN)
199a-202a	tr.	A : changed to



200a	tb.	in pencil (CN) note 1: stacc. added as in A, Hb and by analogy with trb.b.
203a	tr.2	notes 2-3: stacc. added as in A and by analogy with tr.1,2
203a	vc.	note 1: marc. added as in A and by analogy with vl.1,2, va.
204a	fl.1,2 ob. cl. fg. tr.	A : notes 2-3: stacc.
204a	ob. cl.	Hb : notes 2-3: stacc.
204a	timp.	note 1: stacc. added as in A, Hb
204a	cb.	ffz emended to fz as in Hc and by analogy with trb.b., tb.
205a	timp.	note 1: stacc. added by analogy with bb.204a, 206a
206a	trb.b.	note 1: marc. removed as in A and by analogy with tb.
206a	timp.	note 1: stacc. added as in A, Hb
208a	tr. timp.	notes 2-4: stacc. added as in A, Hb
210a	tr. timp.	notes 2-4: stacc. added as in Hb and by analogy with b.208a

Stage Ending

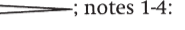
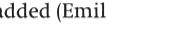







for bb.171b-189b **A** is the main source


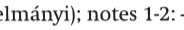
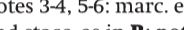
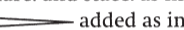
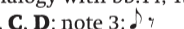
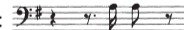

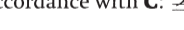
Bar	Part	Comment
171b	cor.3,4 cb.	note 1: marc. added by analogy with cor.1,2, tr., trb.t., trb.b., tb.
171b	tr.2,3, trb.t., trb.b. cb.	note 2: marc. added by analogy with cor., tr.1, tb.


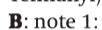

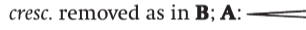


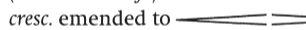


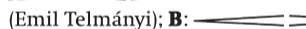
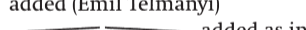
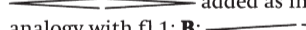
Bar	Part	Comment
171b	vl.1,2 va.	notes 7-12: stacc. added by analogy with notes 3-6
171b	vl.2	note 12: stacc. added by analogy with vl.1
171b	va. vc.	notes 7-12: stacc. added by analogy with vl.1,2
171b	vc.	stacc. added by analogy with vl.1,2, va.
172b	trb.t.	A : <i>più vivo</i> added in pencil (CN)
172b	trb.t.	note 4: marc. emended to stacc. by analogy with the other brass
172b-175b	cb.	stacc. added by analogy with brass
173b	trb.t.	note 3: marc. added by analogy with the other brass; note 4: stacc. added by analogy with the other brass
173b, 174b, 175b	cb.	marc. added by analogy with b.172b and brass
175b	tr.1 trb.b.	note 3: marc. added by analogy with the other brass; note 4: stacc. added by analogy with the other brass
176b-177b	cb.	marc. added by analogy with brass
177b	cor. tr. trb.t. trb.b. tb.	marc. added by analogy with b.176b
177b-178b	va.	b.177b note 8 to b.178b note 1: slur added by analogy with vl.1,2, vc.
184b	cb.	<i>dim.</i> added by analogy with the other str.

A C T O N E

Bar	Part	Comment
1-4		SD added as in C and in accordance with Pa
1-6		B : notes emphasized in ink (Emil Telmányi)
2-3	LEAN.	SD added as in C and in accordance with Pa
4	vl.1	<i>arco</i> added; note 2: stacc. added as in B and by analogy with b.5 (fl.1, ob.1, vl.1)
5	LEAN.	B : bar changed in accordance with A (Emil Telmányi); C, D : notes 2-3: $\downarrow (d^\flat)$ instead of $\downarrow (d^\flat) \downarrow (g)$
6	vc.	note 1: stacc. added by analogy with vl.2, va.
7-16		B : dynamics added and corrected in accordance with A (Emil Telmányi)
8		SD added as in C
8	glsp.	note 1: stacc. removed as in B and by analogy with bb.9-11
8-11	glsp.	B : phrase added in blue crayon (Emil Telmányi); in margin: <i>Die Uhr: Glocke in D</i> 'The clock: bell in D' added in ink (Emil Telmányi)
9	LEAN.	C, D : note 5: $b^{\sharp'}$
12	tutti	A : note 1: fz changed to p (CN/Emil Telmányi)
12	fl.1,2 ob.	B : ————— p erased
12	fl.1,2 ob. cl. fg. cor. cl.1 vc. cb.	B : note 1: fz changed to fzp (Emil Telmányi/CN)
12	fl.2,3	note 6: p added by analogy with cl.1
12	ob.	B : bar corrected in accordance with A (Emil Telmányi)
12	vl.2 va.	B : note 1: fz added (Emil Telmányi); notes 1-2: ————— erased
12-14	vc. cb.	B : b.12 note 1 to b.13 note 1 and b.13 note 2 to b.14 note 1: two ————— changed to one (Emil Telmányi?/CN?); b.13 note 1: p erased
13	vl.1	note 3: \downarrow emended to $\downarrow \tilde{}$ as in B ; B : \downarrow changed to $\downarrow \tilde{}$ (Emil Telmányi)
14	fl.2,3	A : ten. added in blue crayon
14	LEAN.	note 1: $f^{\sharp''}$ emended to $f^{\sharp''}$ as in B ; note 2: $f^{\sharp'}$ emended to $f^{\sharp''}$ as in B ; D : note 1: $f^{\sharp''}$; note 2: $f^{\sharp'}$
15	fl.2,3	note 5: stacc. added by analogy with b.14

Bar	Part	Comment
16	fl.2,3	note 1: <i>mfz</i> added as in B ; note 3: <i>p</i> added as in B ; B : note 1: <i>mfz</i> added in ink (Emil Telmányi); note 3: <i>p</i> added in ink (Emil Telmányi)
16	va.	note 1: stacc. added as in B and by analogy with vl.2; note 2: marc. added as in B and by analogy with vl.2
17	fg.1	B : note 1: <i>mfpp</i> and  ; notes 1-4: marc.
17	va.	B : note 3: <i>fz</i> erased
18	HEN.	SD added as in C and in accordance with Pa ; B : <i>im Schlafe</i>
18-19	cl.	B : <i>fp</i>  <i>pp</i> added (Emil Telmányi)
18	cl.	note 2: marc. added as in B
20	fl.1 ob.1	notes 1-5: slur added as in B ; note 4: stacc. added as in B ; B : notes 1-5: slur added (Emil Telmányi); note 4: stacc. added (Emil Telmányi)
20	cl.	note 2: marc. moved to note 3 as in B ; A : note 2: marc. added, but an extra marc. added in pencil; B : note 2: <i>f</i> changed to <i>mf</i>
20	HEN.	<i>gliss.</i> added as in B , C , D ; B : (<i>gliss.</i>) added (Emil Telmányi); C : (<i>gliss.</i>) between b.19 and b.20; D : (<i>gliss.</i>) added
21	fl.1 ob.1	notes 2-6: slur added as in B ; note 5: stacc. added as in B ; B : notes 2-6: slur added (Emil Telmányi?); note 5: stacc. added (Emil Telmányi?)
21	fl.1 ob.1	A : note 1: marc. added in pencil
21	cl.	A : note 3: marc. added in pencil; B : note 2: <i>fp</i> added (Emil Telmányi)
21	LEAN.	note 3: ten. added as in B
22	fl.1 ob.1	notes 2-6: slur added as in B ; note 5: stacc. added as in B ; B : notes 2-6: slur added (Emil Telmányi?); note 5: stacc. added (Emil Telmányi?)
22	ob.1	A : note 1: marc. added in pencil
22	cl.	note 2: <i>mfpp</i> added as in B ; note 3: marc. added as in B ; A : note 2: <i>fp</i> ; A : note 3: marc. added in pencil; B : note 2: <i>mfpp</i> added (Emil Telmányi)
23	fl.1 ob.1	notes 2-6: slur added as in B ; note 5: stacc. added as in B ; B : notes 2-6: slur added (Emil Telmányi?); note 5: stacc. added (Emil Telmányi?)
23	cl.	note 3: marc. added as in B ; A : marc. added in pencil; B : note 2: <i>mfpp</i> added (Emil Telmányi)
24	cl.	note 1: stacc. added by analogy with fl., ob.
24	LEAN.	B : notes 5-6: 
26	fg.1	A : <i>mfpp</i> added in pencil (Emil Telmányi); B : <i>mfpp</i> added (Emil Telmányi)
26	vl.2 va. vc.	note 3: stacc. added as in B and by analogy with bb.24, 25
27	fl.2 picc.	B :  erased, phrase corrected as in A (Emil Telmányi)
27	fg.	note 2: <i>fz</i> emended to <i>fzp</i> as in B ; B : <i>fz</i> changed to <i>fzp</i> (CN)
27	LEAN.	C , D : notes 1-2:  ; B :  changed to  ; E :  changed to 
27	vl.2 va. vc.	note 2: stacc. added by analogy with the preceding bars; A : stacc. added in blue crayon; B (vl.2): stacc. and marc., (va.): marc.; source B has been revised, but it is not possible to say exactly when
27	vl.2 va. vc. cb.	B : note 2: <i>f</i>
27	cb.	note 1: stacc. added as in B and by analogy with the other str.
28	cl.1	A : <i>gliss.</i> added in light ink (Emil Telmányi); B : note 2: stacc. and <i>glissando</i> added (Emil Telmányi)

Bar	Part	Comment
28-29	LEAN.	SD: <i>strækker sig, aa, ja, ja- og vil rejse sig, men opgiver det</i> emended to <i>strækker sig og vil rejse sig, men opgiver det</i> as in C
28	vl.2 va. vc. cb.	note 1: stacc. added by analogy with vl.1; A : stacc. added in blue crayon
28	va.	B : note 1: marc. erased
28	cb.	<i>f</i> added by analogy with the other parts
29	fg.1	A : <i>gliss.</i> added in pencil (CN); <i>gliss.</i> added in light ink (Emil Telmányi); B : <i>gliss.</i> added (Emil Telmányi)
29-30	fg.2	B : <i>fp</i>  ; B : <i>gliss.</i> added (Emil Telmányi)
30		A : <i>rall.</i> added in pencil (CN?/Emil Telmányi?); B : <i>quasi rall.</i> added (Emil Telmányi); E : <i>rall.</i> added in pencil
31	vl.1,2 va. vc.	notes 1-2: marc. emended to marc. and stacc. as in B ; B : articulation added (Emil Telmányi); notes 1-2:  erased
32		A : <i>a tempo</i> added in pencil (CN?); B : <i>a tempo</i> added (Emil Telmányi); E : <i>a tempo</i> added in pencil
32	vl.1 vc.	notes 3-4, 5-6: marc. emended to marc. and stacc. as in B ; notes 2-4:  added as in B ; B : articulation added (Emil Telmányi)
32	vl.2 va.	notes 3-4: stacc. emended to marc. and stacc. as in B ; notes 5-6: marc. emended to marc. and stacc. as in B ; notes 2-4:  added as in B ; B : articulation added (Emil Telmányi)
32	va.	note 7: <i>fz</i> added as in B and by analogy with the other str.
33	LEAN.	E : note 1: <i>b^h</i> changed to <i>d^h</i> in pencil (CN?); text added
33	vl.1,2 va.	notes 1-2: marc. emended to marc. and stacc. as in B ; B : articulation added (Emil Telmányi)
33	vl.1,2 va. vc.	notes 3-4: stacc. added as in B
33	vc.	notes 1-2: marc. emended to marc. and stacc. as in B ; notes 3-4: stacc. added as in B ; notes 7-8: marc. emended to stacc. as in B and by analogy with vl.1,2, va.; B : articulation added (Emil Telmányi)
34	timp.	A : bar added in light ink (Emil Telmányi), but <i>fz</i> in pencil (Emil Telmányi); B : note 1: g, bar added (CN)
34	vl.1,2	notes 1-2: stacc. added as in B and by analogy with va.
34	vc.	notes 1-2: marc. emended to stacc. as in B and by analogy with va.
36	vl.1,2	note 4: stacc. added as in B and by analogy with bb.14, 15
37, 38	vl.1,2	note 5: stacc. added as in B and by analogy with bb.14, 15
38	HEN.	B , C , D : note 3: 
40	HEN.	B :  changed in accordance with C :  ;  Spil op til
40	vl.1,2	C ² : notes 2-3: tie added and <i>til</i> crossed out
41		notes 1, 4: stacc. added as in B
41	vl.2	<i>rit.</i> added as in B ; B : <i>rit.</i> added (Emil Telmányi)
41	vl.1	<i>pp</i> emended to <i>ppp</i> as in B and by analogy with vl.1
42		B : <i>poco meno</i> added (Emil Telmányi)
45		$\downarrow = 104$ added as in B , C ; B : $\downarrow = 104$ added (CN)
45	vl.1	note 5: stacc. added as in B and by analogy with bb.14, 15
45	vl.1,2 vc. cb.	A : <i>p</i> added in pencil (Emil Telmányi); B (tutti): <i>mf</i> changed to <i>p</i> (CN)

Bar	Part	Comment
45	va.	note 1: <i>p</i> and stacc. added as in B and by analogy with the other str.; A : stacc. added in blue crayon (Emil Telmányi?); B : rest and note added (Emil Telmányi); note 1: <i>p</i> added (Emil Telmányi); note 1: stacc. added (?) (Emil Telmányi?)
46	HEN.	B : SD: <i>henrykt</i> added (CN)
46	vl.1	note 5: stacc. added as in B and by analogy with bb.14, 15
48	vl.2 va. vc. cb.	A : <i>p</i> and  added in pencil
49	fl.1	B : <i>mf</i> added (Emil Telmányi)
50	va.	B : note 3: <i>c'f'</i> ; cf. b.52
51	fg.1	<i>cresc.</i> added by analogy with cor.1
51	str.	B : 1st crotchet: <i>cresc.</i>
52	cl.1	<i>mf</i> added as in B ; B : <i>mf</i> added (Emil Telmányi)
53	ob.	note 2: <i>f</i> moved from note 1 as in B ; A : <i>f</i> added in pencil (Emil Telmányi)
53	fg. cor.	note 2: <i>f</i> moved from note 1 as in B (vc., cb.); A : note 1: <i>f</i> ; B : note 1: <i>f</i> added (Emil Telmányi)
53	cor.	B : note 1: 
53	vl.1	note 2: <i>f</i> moved from note 1 as in B ; B : <i>f</i> moved from note 1 to note 2
53	vl.2	note 1: end of slur emended from b.52 note 5 as in B , by analogy with vl.1 and in accordance with I
53	vl.2 va. vc. cb.	note 2: <i>f</i> moved from note 1 as in B
54	vl.2	note 3: marc. added by analogy with vl.1
55	fl.2,3 vc. cb.	<i>dim.</i> added as in B and by analogy with the other parts
55-56	cor.1	tie added as in B and by analogy with va.
55	vl.1,2	A : note 3: marc. added in pencil (Emil Telmányi?)
56	vl.1	A : note 3: marc. added in pencil (Emil Telmányi?)
56	vl.2	note 3: marc. added by analogy with vl.1
57	HEN.	B, C, D : note 1: 
57-59	HEN.	SD added as in B, C, D
61	fl.1	<i>cresc.</i> removed as in B ; A :   added in light ink (Emil Telmányi); B :  added (Emil Telmányi)
61	cl.1	<i>cresc.</i> emended to  as in B and by analogy with fl.1; B :  added (Emil Telmányi)
61	va.	A : note 2: <i>e^b</i> changed to <i>e'</i> in pencil (Emil Telmányi?)
62	fl.1	A :  added in light ink (Emil Telmányi); B :  added (Emil Telmányi)
62	cl.1	 added as in B and by analogy with fl.1; B :  added (Emil Telmányi)
62	cor.2	note 4: stacc. added as in B and by analogy with b.61
62	vl.1	note 3: marc. added by analogy with bb.60, 61; A : note 3: marc. added in pencil, erased
63	tutti	B : 2nd crotchet: <i>cresc.</i> moved to b.65
63	cl.	note 1: <i>p</i> added as in B and by analogy with fl., ob.
63-65	fg.	stacc. added as in B and by analogy with ob.
63	cor.	stacc. added as in B and by analogy with ob., fg.
63	tr.1,2	notes 1-2: marc. and stacc. added as in B ; notes 3-4: stacc. added as in B
63-65	LEAN.	A : * <i>skal synges; glemte i det trykte Udtog C.N.</i> ** must be sung; forgotten in the printed [piano] score C.N.' added in pencil (CN); C¹ : <i>Han er gal! Han er gal! Han er dansegal!</i> text and music added in pencil (Emil Telmányi)
64-66	cor.	stacc. added as in B (b.63) and by analogy with ob.

Bar	Part	Comment
64-65	tr.1,2	stacc. added as in B
65	tutti	<i>cresc.</i> added as in B ; B : <i>cresc.</i> added in blue crayon (Emil Telmányi)
65-66	va.	tie added as in B (vc., cb.); A : page turn
65-66	vc. cb.	tie added as in B ; A : page turn
66-69		B : page much revised by Telmányi in cooperation with Carl Nielsen (1922)
66	ob. fg. cor.	stacc. added by analogy with bb.63-65
66	tr.1,2	stacc. added by analogy with bb.64-65
67	fl.2,3	note 2: marc. emended to stacc. as in B ; B : stacc. added (Emil Telmányi)
67	fl.2,3 ob. fg.	
67	tr.1,2	
67	ob.	A : note 3: marc. added in blue crayon notes 1-2: stacc. added as in B ; B : notes 1-2: stacc. added (Emil Telmányi)
67	cl.	notes 2-6: slur added as in B ; note 5: stacc. added as in B ; note 6: marc. emended to marc. and stacc. as in B (b.68); B : note 6: stacc. added(?) (Emil Telmányi?)
67	fg.	note 1: stacc. added as in B ; note 2: marc. emended to stacc. as in B ; B : notes 1-2: stacc. added (Emil Telmányi)
67	cor. tr.1,2	note 1: <i>f</i> added as in B ; A : note 1: <i>fff</i> ; B (cor.): <i>f</i> added (Emil Telmányi)
67	cor.1,2	note 1: stacc. added as in B ; note 2: marc. emended to stacc. as in B ; note 3: marc. removed by analogy with fg., cor.3,4, tr.;
67	cor.3,4	B : notes 1-2: stacc. added (Emil Telmányi); note 3: marc.
67	cor.3,4	notes 1-2: stacc. added as in B (cor.1,2); B : note 3: marc.
67	tr.1,2	note 1: stacc. added as in B (fg., cor.1,2); note 2: stacc. added as in B ; B : note 2: stacc. added (Emil Telmányi)
67	timp.	note 1: <i>fff</i> emended to <i>f</i> as in B (brass); B : bb.66-67 added without dynamic markings (Emil Telmányi)
67	vl.1,2	note 5: marc. and stacc. added as in B ; notes 2-6: slur added as in B ; note 6: marc. emended to marc. and stacc. as in B ; B : notes 2-6: slur added (Emil Telmányi); notes 5-6: marc. and stacc. added (Emil Telmányi)
67	va.	A : note 3: marc. added in blue crayon
67	vc.	A : note 2: marc. added in blue crayon
67	cb.	A : note 3: marc.
68	fl.1	note 5: stacc. added by analogy with cl.; notes 2-6: slur added as in B (cl.); note 6: marc. emended to marc. and stacc. as in B (cl.)
68	fl.2,3	note 2: stacc. added as in B
68	ob.	note 2: stacc. added as in B ; B : notes 2-3: stacc. added (Emil Telmányi)
68	cl.	notes 2-6: slur added as in B ; note 6: marc. emended to marc. and stacc. as in B ; B : note 1: marc.; notes 2-6: slur added (Emil Telmányi); note 6: marc. and stacc. added (Emil Telmányi)
68	fg.	note 2: marc. emended to stacc. as in B ; B : note 2: stacc. added (Emil Telmányi)
68	cor.1,2	note 2: marc. emended to stacc. as in B ; note 3: marc. removed as in B and by analogy with b.67; B : note 2: stacc. added (Emil Telmányi)
68	cor.3,4	note 2: marc. emended to stacc. as in B ; B : note 2: stacc. added (Emil Telmányi)
68	tr.1,2	note 2: marc. emended to stacc. as in B ; B : note 2: stacc. added (Emil Telmányi)
68	vl.1,2	note 1: marc. removed as in B and by analogy with b.67; notes 2-6: slur added as in B ; note 5: marc. and stacc. added as in B ; note 6: marc. emended to marc. and stacc. as in B ; B : notes 2-6: slur added (Emil Telmányi); notes 4-5: marc. and stacc. added (Emil Telmányi)


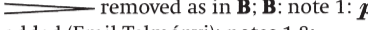



Bar	Part	Comment
69	fl.1	B : note 4: <i>sfz</i> added (Emil Telmányi)
69	fl.2,3 ob.	notes 1-2: marc. emended to stacc. as in B (fg.)
69	cl.	B : note 4: <i>sf</i> added (Emil Telmányi)
69	fg.	notes 1-2: marc. emended to stacc. as in B
69	cor.1,2	B : note 2: <i>sfz</i> added (Emil Telmányi)
69	HEN.	note 3: <i>fz</i> added as in B ; C : notes 2-3:
69	va.	<i>div.</i> added
70	fl.1 cl.1	note 1: marc. added as in B ; A : <i>dim.</i> and
70	HEN.	SD: <i>Henrik</i> and <i>heftigt</i> added as in B , C ; B : <i>Heinrich reibt sich die Augen und gebärdet sich wie ein eben Aufgewachter</i> added (Emil Telmányi); C , D : SD at b.71 <i>og gnikker med øjnene</i> omitted
70	vl.1	B : <i>mf dim.</i> ————— <i>p</i>
70	vl.1,2	note 7: <i>p</i> added as in B
71	str.	B : note 1: <i>mf</i> changed to <i>f</i> (CN/Emil Telmányi)
71	va.	A : <i>arco</i> added in pencil (Emil Telmányi), erased
71	va. vc.	notes 1-2: stacc. added as in B and by analogy with vl.1,2
71	vc.	A : <i>arco</i> added in pencil (Emil Telmányi)
72	LEAN.	B , C , D : note 3: <i>e^b"</i> ; C ¹ : <i>e^b"</i> changed to <i>d^b"</i> ; C ² : <i>e^b"</i> changed to <i>e^h"</i> , later changed to <i>d^h"</i> ; E : <i>e^b"</i> changed to <i>e^h"</i>
72	str.	B : note 3: <i>sfz</i> added (Emil Telmányi)
73	vl.1	note 1: marc. emended to stacc. as in B and in accordance with I
73	vl.1,2 va.	B : note 3: marc.; I : <i>fz</i>
73	va.	note 1: <i>mf</i> added as in B and by analogy with vl.1,2; note 3: <i>fz</i> added by analogy with vl.1,2
74-75	vl.1,2 va.	B : <i>mf</i> ————— <i>f</i> added (Emil Telmányi); note 3: marc. added (Emil Telmányi)
74	vl.2 va.	note 3: marc added as in B and by analogy with vl.1
76	picc.	note 1: marc. added as in B
76-77	ob.1	stacc. added as in B
77	vl.1,2	B : note 3: <i>mf</i> changed to <i>f</i> (CN)
77	va. vc.	B : note 2: <i>mf</i> changed to <i>f</i> (CN)
78	vl.1	B : note 3: <i>sfz</i> added (Emil Telmányi)
79-80		A : <i>rall.</i> and <i>a tempo</i> added in pencil, erased; E : <i>poco rall.</i> and <i>a tempo</i> added in pencil (CN)
79	vl.2 va.	B : note 1: <i>f</i>
80	fl. cl.	note 5: stacc. added as in B
80	HEN.	SD added as in C and in accordance with Pa ; B , D : <i>Henrik gaar</i>
80	LEAN.	B , C , D : note 1: ♯; B : corrected
80	vl.1,2	notes 2-6: slur added as in B ; note 5: stacc. added as in B ; note 6: marc. emended to stacc. as in B ; A (vl.1): notes 2-6: slur added in blue crayon, erased; B : notes 2-6: slur added (CN?/Emil Telmányi?); notes 5-6: stacc. added (CN?/Emil Telmányi?)
80	vl.2	note 1: marc. added as in B and by analogy with vl.1
80	cb.	A : note 2: marc. added in blue crayon, erased
81	fl.3	note 5: stacc. added as in B and by analogy with fl.1,2
81	ob.	note 2: marc. added by analogy with fg., cor.; B : note 2: stacc.
81	cl.2	B : note 6: stacc.
81	cor.1,2	B : note 2: stacc. or marc.
81	vl.1	notes 2-6: slur added as in B ; note 6: marc. emended to stacc. as in B ; A : notes 2-6: slur added in blue crayon, erased; B : notes 2-6: slur added (CN?/Emil Telmányi); notes 5-6: stacc. added (CN?/Emil Telmányi?)

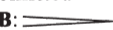
Bar	Part	Comment
81	vl.2	notes 2-6: slur added as in B ; note 5: stacc. added as in B and by analogy with vl.1; note 6: marc. emended to stacc. as in B ; B : notes 2-6: slur added (CN?/Emil Telmányi); notes 5-6: stacc. added (CN?/Emil Telmányi?)
81	va. vc.	note 2: marc. added as in B ; A : note 2: stacc. added in blue crayon
81	vc. cb.	A : note 2: stacc. added in blue crayon; note 3: marc. added in blue crayon, erased
82	fl.	note 5: stacc. added as in B (cl.2) and as in B (bb.80, 81); B : notes 2-6: slur added (Emil Telmányi); note 6: marc. and stacc. added (Emil Telmányi)
82	cl.1	note 5: stacc. added as in B (cl.2)
82	cl.2	note 5: stacc. added as in B ; note 6: marc. added by analogy with fl., cl.1; B : notes 2-6: slur added (Emil Telmányi); note 6: stacc.(?)
82	fg.1	note 2: marc. emended to marc. and stacc. as in B and as in B (vc., cb.); B : note 2: marc. and stacc. added (Emil Telmányi)
82	vl.1	notes 2-6: slur added as in B ; note 5: stacc. added as in B ; note 6: marc. emended to stacc. as in B ; A : notes 2-6: slur added in blue crayon, erased; B : notes 2-6: slur added (CN?/Emil Telmányi?); notes 5-6: stacc. added (CN?/Emil Telmányi?)
82	vl.2	notes 2-6: slur added as in B (vl.1); note 5: stacc. added as in B (vl.1); note 6: marc. emended to stacc. as in B (vl.1); B : note 6: marc.
82	va.	note 2: marc. and stacc. added as in B (vc., cb.); A : note 2: stacc.; B : note 2: marc.
82	vc. cb.	note 2: marc. and stacc. added as in B ; B : note 2: marc. and stacc. added (CN/Emil Telmányi)
82	vc. cb.	A : note 2: stacc. added in blue crayon; note 3: marc. added in blue crayon, erased
83	fl. cl.2	note 5: stacc. added as in B (bb.80, 81, 82)
83	fg.1	note 2: marc. emended to marc. and stacc. as in B and as in B (vc., cb.); B : note 2: marc. and stacc. added (Emil Telmányi)
83	fg.	B : note 3: <i>dim.</i> added (Emil Telmányi)
83	vl.1	notes 2-6: slur added as in B ; note 5: stacc. added as in B (vl.2); note 6: marc. emended to stacc. as in B ; A : notes 2-6: slur added in blue crayon, erased
83	vl.2	notes 2-6: slur added as in B ; note 5: stacc. added as in B ; note 6: marc. emended to stacc. as in B ; B : notes 2-6: slur added (CN?/Emil Telmányi?); notes 5-6: stacc. added (CN?/Emil Telmányi?); <i>dim.</i> added (Emil Telmányi)
83	va.	note 2: marc. and stacc. added as in B (vc., cb.); B : note 2: marc.
83	vc. cb.	note 2: marc. and stacc. added as in B ; B : note 2: marc. and stacc. added (CN/Emil Telmányi)
84	fl. vl.1	note 5: stacc. added as in B (vl.2)
84	vl.2	note 5: stacc. added as in B ; B : note 5: stacc. added(?)
84	va.	note 2: marc. and stacc. added as in B (vc., cb.); note 2: <i>unis.</i> added as in B ; B : note 2: marc.
84	vc. cb.	note 2: marc. and stacc. added as in B ; B : note 2: marc. and stacc. added (CN/Emil Telmányi)
84	fl.	note 1: stacc. added as in B ; B : note 1: stacc. added (CN)
85	vl.2	note 1: stacc. added as in B (fl.)
85	va.	B : note 2: marc.
85	va. vc. cb.	note 2: stacc. and marc. added by analogy with bb.82-84
85	vc.	B : note 2: stacc. added(?)





Bar	Part	Comment	Bar	Part	Comment
85	cb.	B : note 2: stacc.	104	cor.3	B : note 1: mp changed to p (Emil Telmányi)
85-87	cb.	phrase added as in B ; B : phrase added(?) (CN)	104	LEAN.	note 1: <i>e''</i> emended to <i>e''''</i> as in B ; D : \downarrow (<i>a''</i>) \downarrow (<i>a''</i>)
86	vl.1 va. cb.	B : <i>dim.</i> added (Emil Telmányi)	104	vl.2 va. vc. cb.	B : note 1: <i>dim.</i> added (Emil Telmányi)
87	fl.1 cl.	B : note 1: mf changed to f (Emil Telmányi)	104	vc. cb.	notes 2-3: $\overline{\hspace{1cm}}$ added by analogy with fg.
87	str.	B : p added (Emil Telmányi)	105	fg.	B : note 1: p erased and p added (Emil Telmányi) in connection with the correction from <i>primo</i> to <i>a2</i>
88	fl.1 cl.1	B : note 2: <i>dim.</i>	105	cor.3,4	B : pp added (Emil Telmányi)
88	cl.1	B : note 5: <i>dim.</i>	105	LEAN.	A : [?] erased and changed to <i>du</i> in pencil; B, D : <i>den</i> instead of <i>du</i> ; Pa : <i>den</i> crossed out and changed to <i>du</i> (CN)
90-92	fl.1	<i>ral-len-tan-do</i> added as in B ; A : <i>rall.</i> ; B : <i>rall.</i> —	105	vl.1,2 va.	$\overline{\hspace{1cm}}$ added as in B ; B : note 1: p changed to pp (CN); C : $\overline{\hspace{1cm}}$ in piano arrangement
90	fl.1	B : note 1: p added (Emil Telmányi)	105	vc. cb.	B : $\overline{\hspace{1cm}}$ erased; note 1: p changed to pp (CN); C : $\overline{\hspace{1cm}}$ in piano arrangement
91-92	fl.1	<i>di-mi-nu-en-do</i> added as in B ; B : <i>dim.</i> — added (Emil Telmányi)	106	106	<i>poco rall.</i> added as in B, C, D ; B (fl.1, cl.1): <i>poco rall.</i> added (Emil Telmányi)
93		A : <i>Andante espress.</i> , where <i>espress.</i> has been added in pencil (CN); B, C : <i>Andante</i> ; E : 69 <i>a</i> 63 added in pencil	106	fl.1	B : note 1: pp added (Emil Telmányi)
94	LEAN.	<i>Vindvedslem</i> emended to <i>Vindveslem</i> as in B, C, D	106	cl.1	B : note 1: p
94	vl.1	note 2: marc. added as in B	106	vc. cb.	2nd-3rd crotchet: $\overline{\hspace{1cm}}$ added by analogy with vl.1,2, va.
95	va.	A : note 1: marc. added in pencil	107	ob.1	B : note 1: <i>espr.</i> added (Emil Telmányi)
96	LEAN. vl.1,2 va.	A : note 3: $\overline{\hspace{1cm}}$ added in pencil, can be interpreted as an extension of the wedge in b.97	107	ob. fg. cor.1,2	B : note 1: p changed to mp in blue crayon (CN)
96	vl.1	note 2: marc. added as in B	107	LEAN.	B, C, D : note 1: \downarrow †; A : \downarrow † changed to \downarrow
96	vl.1,2 va.	A : note 3: $\overline{\hspace{1cm}}$ added in pencil	108	ob. fg. cor.1,2	B : 2nd crotchet: <i>dim.</i> added in blue crayon (CN)
97	fg.1	note 1: marc. added as in B	108	cl.2	A : note 1: mp added in ink (Emil Telmányi)
97	vl.1	notes 2, 4: marc. added as in B	109	fl.1	B : note 1: p added (Emil Telmányi)
97	vl.2	note 1: <i>div.</i> added as in B ; note 3: <i>unis.</i> added as in B ; B : <i>div.</i> added (Emil Telmányi)	109	ob. cl.	B : note 1: pp added (Emil Telmányi)
98	cl.1	B : note 1: mp changed to pp (CN)	110		<i>Allegretto vivace</i> ($\downarrow = 104$) added as in B ; A : <i>Allegretto</i> ($\downarrow = 104$); B : <i>Allegretto vivace</i> ($\downarrow = 104$) added (Emil Telmányi); C : <i>Allegretto vivace</i> ; E : $\downarrow = 112$ added in pencil
98	fg.1	note 1: mf added as in B	110-113	cor.1	B : phrase added (Emil Telmányi)
98	va.	note 1: <i>div.</i> added as in B ; B : <i>div.</i> added (Emil Telmányi)	110	vl.1	note 9: stacc. added as in B and by analogy with bb.111, 112
99	cor.1	A : note 1: pp added in pencil (CN); B : - (page turn)	111	fl.2,3	B : notes 2-4: slur changed from notes 2-5
99	vl.1 va.	A : note 1: p added in pencil (CN)	111	fl.2,3 ob. cl.	B : mf added (Emil Telmányi)
99	vl.2	p added by analogy with the other str.	111	ob.	note 6: stacc. added as in B and by analogy with fl.2,3, cl.
99	va.	note 1: <i>unis.</i> added as in B	112	ob.	B : notes 2-4: slur changed from notes 2-5
99-101	vc.	b.99 notes 1-3: slur emended to b.99 note 3 to b.101 note 1 as in B and by analogy with cb.	112	cor.1	note 2: marc. added as in B and by analogy with b.111
100	fl.1 ob.1	B : note 1: <i>cresc.</i> added (Emil Telmányi)	112	vc.	note 3: stacc. added as in B
100	va.	<i>cresc.</i> added as in B and by analogy with the other str.	112	cb.	note 2: stacc. added as in B and by analogy with note 1 and b.111
100	cb.	B : note 3: <i>cresc.</i> added (Emil Telmányi)	113	vl.1	note 9: stacc. added by analogy with bb.111, 112
101	fl.1	A : note 1: <i>cresc.</i> ; B : note 5: <i>c'''</i>	113	cb.	note 1: stacc. added as in B and by analogy with b.111
101	fg.	B : p changed to mp (Emil Telmányi); $\overline{\hspace{1cm}}$ added (Emil Telmányi)	114	va. vc. cb.	B, C, D : no metronome marking
101-105	fg.	B : originally the phrase was for fg.1, but it was later corrected to <i>a2</i> in accordance with A (Emil Telmányi/CN)	114	woodw.	A : f added in pencil
101	cor.1	$\overline{\hspace{1cm}}$ added as in B and by analogy with the other parts; B : note 1: mp added (Emil Telmányi)	115-116	woodw.	B : phrase emphasized in ink (Emil Telmányi/CN)
101	LEAN.	B : notes 2-3: $\overline{\hspace{1cm}}$	115	fl.1 cl.	<i>dim.</i> in $\overline{\hspace{1cm}}$ emended to $\overline{\hspace{1cm}}$ as in B ; I : no $\overline{\hspace{1cm}}$
102	tutti	A : <i>dim.</i> added in pencil, moved from b.103, where <i>dim.</i> has been crossed out except in woodw., cor.1,2; B : <i>dim.</i> added (Emil Telmányi), moved from b.103 where $\overline{\hspace{1cm}}$ has been crossed out, later erased	115	LEAN.	B, C, D : notes 4-5: <i>f</i> ; C², C¹ : corrected to <i>f#'</i>
102	cor.1,2	A : f changed to mf in blue crayon	116	woodw.	p added as in B ; B : p added in ink (Emil Telmányi)
102-103	cor.2	B : b.102 note 3 to b.103 note 1: <i>f'</i>	116	HEN.	C, D, Pa : no SD
102	LEAN.	B : note 1: f	116	va.	notes 2, 4, 6: stacc. added as in B ; B : stacc. and (<i>solo</i>) added (CN?/Emil Telmányi); mf emended to f (CN)
102	vl.1	3rd crotchet: <i>dim.</i> added as in B and by analogy with the other parts	117-121		B : (p. 26) page pasted over with new autograph in ink, probably copied from A
102	vc.	note 1: f added as in B and by analogy with the other parts and in accordance with I	117	HEN.	C, D : <i>men den</i> instead of <i>Jer</i>
103	cor.2	A : <i>espress.</i> added in pencil	117	HEN.	C, D : γ γ γ γ γ γ γ ; text: <i>men den spøg er slem</i>
103	LEAN.	A : changed as in C (Emil Telmányi); D : notes 2-3: <i>b'' b''</i> ; E : notes 2-3: <i>b'' b''</i> changed in pencil to <i>e'' e''</i>	119	tutti	A : C ; B : time signature omitted
104	fl.1	B : note 4: slur ends; note 5: p added (Emil Telmányi)			







Bar	Part	Comment
119	cl.2	<i>cresc.</i> added by analogy with the other parts
119	cor.3,4	A: <i>cresc.</i> added in pencil (Emil Telmányi)
119	LEAN.	A: SD added by CN; C: SD in b.117 before text in accordance with Pa ; D: SD added in pencil b.120
120	HEN.	B: note 1: missing; C, D: note 1: \downarrow
121	fl.2,3	$\underline{\hspace{1cm}}$ and pp added by analogy with the other parts
121	HEN.	C, D: note 1: \downarrow
122		B, C, D: no <i>rall.</i>
123		A: $\downarrow = 126$ added in blue crayon, erased; B: <i>Tempo di Marcia</i> crossed out and <i>Allegro non troppo</i> added (Emil Telmányi); ($\downarrow = 120$) added, changed to ($\downarrow = 126$) (CN); C, I: $\downarrow = 120$; E: $\downarrow = 100$ added and changed to 112 in pencil
123	tutti	A: C: B: time signature omitted
123	fl.2,3	note 4: stacc. added as in B (cl.)
123	fl.2,3 cl.	note 1: marc. emended to stacc. and marc. as in B ; notes 2-3: stacc. emended to stacc. and marc. as in B ; B (bb.123-124): see comment on bb.123-125 (fl.2,3, cl., fg.)
123-125	fl.2,3 cl. fg.	B: <i>transponeres en 1/2 Tone ned [til] C-dur</i> 'to be transposed a semitone down to C major' (CN) erased; the phrase is a later version copied from A , but with the dynamics and articulation revised (Emil Telmányi)
123	fl.2 cl.	notes 5-6: stacc. added as in B and by analogy with fl.3
123	fg.1	notes 1-4: ten. added as in B ; B: ten. added(?) (Emil Telmányi?)
124	fl.2 cl.	note 1: stacc. added as in B and by analogy with fl.3
124	cl.	note 2: stacc. added as in B and by analogy with fl.2,3
124	cl.1	note 3: stacc. added as in B and by analogy with fl.2
124	cl.2	note 4: stacc. added as in B and by analogy with fl.2,3, cl.1
124	vl.2 va.	B: note 1: <i>unis.</i> added (Emil Telmányi)
124	vc.	B: note 1: p added (Emil Telmányi)
125	fl.2,3	notes 1-3: marc. emended to stacc. and marc. as in B and as in B (b.123); notes 4-6: stacc. added as in B (b.123)
125	cl.	notes 1-3: marc. emended to marc. and stacc. as in B (fl.2,3); notes 4-6: stacc. added as in B (b.123); B: notes 1-3: stacc.
125	vc.	note 1: stacc. added as in B and by analogy with va.
126	ob.	note 1: mf added by analogy with str.; $\underline{\hspace{1cm}}$ added by analogy with fl.2,3, cl., str.; A: note 1: f ; B: entry omitted
126	fg.1	B: notes 1-4: ten.; notes 1-2: \downarrow \downarrow
126	LEAN.	B, C, D: note 6: \downarrow
126	vl.2 va.	B: blank
126	va.	<i>arco</i> added; notes 1-3: slur added by analogy with vl.1,2, vc.
127		A: <i>Più mosso</i> added in pencil (CN), may have been added after 1922
127-138		A: changes in pencil (Emil Telmányi), made before those made in the draft; B: many changes, especially in dynamics in str. (Emil Telmányi/CN)
127	woodw.	3rd crotchet: stacc. added by analogy with cor.1,2 and by analogy with b.128 (cl.)
127	fl. ob. cl.	A: $\underline{\hspace{1cm}}$ added in pencil; cf. b.128
127	fg.	b.127 note 2: $\underline{\hspace{1cm}}$ added as in B
127	cor.1,2	$\underline{\hspace{1cm}}$ added by analogy with the other woodw.; A: $\underline{\hspace{1cm}}$ erased; note 1: f changed to mf in pencil (Emil Telmányi?), slightly faded; cf. b.128; B: note 1: f
127	cor.3,4	marc. added by analogy with fg., cb.; note 2: $\underline{\hspace{1cm}}$ added as in B ; A: note 1: f changed to mf in pencil (Emil Telmányi?)

Bar	Part	Comment
127	vl.1	notes 2-6: <i>di-mi-nu-en-do</i> added as in B ; B: <i>molto espr.</i> erased; note 2: <i>dim.</i> — added (Emil Telmányi)
127-128	vl.1 va. vc. cb.	A: $\underline{\hspace{1cm}}$ extended across the bar line in pencil (CN/Emil Telmányi)
127	vl.2	notes 5-16: <i>di-mi-nu-en-do</i> added as in B ; A: note 5: <i>dim.</i> added in pencil (Emil Telmányi); B: note 5: <i>dim.</i> added (Emil Telmányi)
127	va.	notes 4-12: <i>di-mi-nu-en-do</i> added as in B ; A: note 3: <i>dim.</i> added in pencil (Emil Telmányi); B: <i>dim.</i> — added (Emil Telmányi)
127	vc.	notes 2-6: <i>di-mi-nu-en-do</i> added as in B (vl.1); B: <i>dim.</i> added (Emil Telmányi)
127	cb.	note 2: <i>di-mi-nu-en-do</i> added as in B (vl.1, va.); A: note 1: f changed to mf in pencil (Emil Telmányi?), changed back to f ; B: note 2: <i>dim.</i> added (Emil Telmányi)
128	fl. ob. cl.	note 1: mp added as in B ; B: mp added(?) (CN)
128	fl.1	note 4: stacc. added by analogy with cl.
128	fl.2,3	notes 1-2: marc. emended to stacc. by analogy with fl.1, cl.; note 4: stacc. added by analogy with cl.
128	ob.	notes 2, 4: stacc. added by analogy with cl.
128	fg.	note 2: marc. removed as in B and by analogy with cb.; notes 2-3: p $\underline{\hspace{1cm}}$ added as in B
128	cor.1,2	note 4: stacc. added by analogy with cl.
128	cor.3,4	notes 2-3: p $\underline{\hspace{1cm}}$ added as in B
128	vl.1	notes 1-6: $\underline{\hspace{1cm}}$ emended to p on note 1 as in B ; B: note 1: p added (Emil Telmányi); note 2: <i>dim.</i> erased (moved to b.127)
128	vl.2	note 5: <i>dim.</i> removed as in B ; A: note 1: p added in pencil (Emil Telmányi); B: note 1: p added (Emil Telmányi); note 5: <i>dim.</i> crossed out (moved to b.127)
128	va.	notes 4-12: $\underline{\hspace{1cm}}$ removed as in B ; A: note 1: p added in pencil (Emil Telmányi); B: note 1: p added (Emil Telmányi); note 4: <i>dim.</i> erased
128	vc.	note 1: p added as in B ; notes 1-6: $\underline{\hspace{1cm}}$ removed as in B ; B: note 1: p added (Emil Telmányi)
128	cb.	note 2: p added as in B ; note 3: $\underline{\hspace{1cm}}$ added by analogy with fg., cor.3,4; A: note 2: stacc. added in blue crayon, erased; note 3: marc. added in blue crayon, erased; B: note 2: p added (Emil Telmányi)
129	fl. ob.	notes 1-2: stacc. added as in B
129-130	fl. ob.	A: beginning of $\underline{\hspace{1cm}}$ moved from b.130 note 4 to b.129 rest 3 in pencil (CN/Emil Telmányi)
129	cl.	note 2: stacc. added as in B
129	fg.	note 3: <i>dim.</i> added as in B
129-130	fg.	A: beginning of $\underline{\hspace{1cm}}$ moved from b.130 2nd crotchet to b.129 note 3 in pencil (CN/Emil Telmányi)
129	cor.1,2	2nd crotchet: <i>dim.</i> removed as in B ; A: 2nd crotchet: <i>dim.</i> added in pencil (CN)
129	cor.3,4	A: 2nd crotchet: <i>dim.</i> added in pencil (CN)
129	vl.1	note 2: <i>dim.</i> added as in B ; A: note 5: <i>dim.</i> added in pencil (CN)
129	vl.2	note 5: <i>dim.</i> added as in B ; A: note 1: f added in pencil (Carl Nielsen); note 9: <i>dim.</i> added in pencil (Emil Telmányi); B: note 5: <i>dim.</i> added (Emil Telmányi)
129	va.	note 4: <i>dim.</i> added as in B ; A: note 1: f added in pencil (CN); note 10: <i>dim.</i> added in pencil (CN); B: note 1: f added (Emil Telmányi); note 4: <i>dim.</i> added (Emil Telmányi)
129	vc.	A: note 4: <i>dim.</i> added in pencil (CN); note 5: ten. added in blue crayon
129	cb.	A: note 3: <i>dim.</i> added in pencil (CN); note 4: ten. added in blue crayon; B: note 2: <i>dim.</i> added (Emil Telmányi)

Bar	Part	Comment
130	fg. cor.3,4	note 1: <i>p</i> added as in B (cb.);  throughout bar removed as in B
130	vl.1	note 1: <i>p</i> added as in B ; notes 1-8:  removed as in B ; B : note 1: <i>p</i> added (Emil Telmányi); notes 1-8:  erased
130	vl.2	note 1: <i>p</i> added as in B (vl.1); note 5: <i>dim.</i> removed as in B ; A : note 5: <i>dim.</i> changed to <i>p</i> in pencil (CN?) (Emil Telmányi)
130	va.	note 1: <i>p</i> added as in B ; note 5: <i>dim.</i> removed as in B ; A : note 1: <i>p</i> added in pencil (Emil Telmányi); note 5: <i>dim.</i> crossed out in pencil; B : note 1: <i>p</i> added (Emil Telmányi)
130	vc. cb.	note 1: <i>p</i> added as in B ;  throughout bar removed as in B ; B (cb.):  erased
131	fl.2	B : note 1: <i>g</i> [#]
131	fl.3	B : note 1: <i>d</i> [#]
131	fg.	note 1: <i>p</i> removed as in B (cb.); note 2: marc. added as in B
131	str.	note 1: <i>p</i> removed as in B ; B : note 1: <i>p</i> erased (moved to b.130); A : note 1: <i>p</i> changed to <i>pp</i> in blue crayon, erased
131	cor.3,4	note 1: <i>p</i> removed as in B (cb.); B : note 1: <i>p</i>
131	vl.1	note 1: <i>p</i> emended to <i>p</i> by analogy with woodw., cor.; B : note 1: <i>p</i>
131	vc.	note 1: ten. added as in B ; notes 1-6: slur added as in B (b.132 vl.1)
131	cb.	note 2: marc. added as in B (fg.); A : note 2: marc. added in blue crayon, erased
132	HEN.	B : <i>γ</i> after note 2 such that the bar has a <i>p</i> too many; C, D : note 2: <i>p</i> <i>γ</i>
132	vl.1	notes 1-6: slur added as in B ; A : slur added in blue crayon, erased; B : slur added (CN?)
133	fg.	note 1: ten. added as in B
133	vc.	B : notes 1-2(?), notes 3-5(?): slur; slurs inaccurately notated
133	cb.	note 1: ten. added as in B (fg.); note 2: stacc. added by analogy with fg.; B : note 2: marc.; A : notes 1-2: slur added in blue crayon; note 2: stacc. added in blue crayon
134		B : <i>poco rall.</i> added (CN/Emil Telmányi); C, D : <i>quasi rall.</i>
134	cl.2	note 1: <i>p</i> added by analogy with b.133 (ob.2, cl.1, cor.)
134-135	vl.1	B : phrase added (Emil Telmányi)
135		B : <i>a tempo</i> omitted
135	fl. ob. cor.1,2 vl.1	note 2: <i>dim.</i> added as in B ; B (vl.1): <i>dim.</i> added (Emil Telmányi)
135	ob. cor.1,2	notes 2-5: stacc. added by analogy with fl.
135	cl. fg. vc. cb.	3rd crotchet: <i>dim.</i> added as in B
135	cor.3,4	A : note 1: <i>f</i> changed to <i>mf</i> in pencil (Emil Telmányi?), erased; B : <i>f</i>
135	HEN.	A : note 1: <i>z</i> added in pencil; C : <i>p</i> <i>p</i> <i>p</i> ; C ¹ , C ² , D : <i>p</i> changed to <i>p</i> in accordance with A
135	vl.2 va.	2nd crotchet: <i>dim.</i> added as in B ; A : <i>dim.</i> added in pencil (Emil Telmányi); B : <i>dim.</i> added (Emil Telmányi)
135	va.	B : notes 1-3, 4-6, 7-9, 10-12: slur
135	vc.	notes 2-3: ten. emended to marc. as in B ; B : ten. changed to marc. (Emil Telmányi)
136	woodw. cor. vl.1 vc. cb.	A : 2nd crotchet: <i>dim.</i> added in pencil (CN)
136	fl.2,3 ob.	notes 1-3: stacc. added by analogy with fl.1, cor.1,2
136-137	cl.2	b.136 note 1 to b.137 note 1: slur emended to b.136 notes 1-3 as in B ; A : phrase incomplete because of page turn; later b.137 note 1 (<i>d</i> ⁴), was added in pencil, probably in connection with the part-copying, then emphasized in ink (CN)
136	vl.2	A : note 1: <i>p</i> added in pencil (Emil Telmányi)

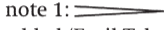
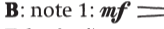


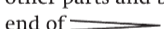
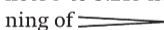

Bar	Part	Comment
136	va.	A : note 1: <i>p</i> added in pencil; 2nd crotchet: <i>dim.</i> added in pencil (CN), crossed out
137-138	cl.	B : b.137 note 1 to b.138 note 1: slur
137-138	cl.2	b.137 note 1 to b.138 note 1: phrase added as in B ; A : page turn, phrase probably forgotten in copying
137	va.	note 7: <i>p</i> added as in B ; <i>trem.</i> added; B : note 7: <i>p</i> added (Emil Telmányi?)
137	vc.	B : note 1: ten.
138	cl.1	note 1: <i>p</i> emended to <i>p</i> as in B (fl., cl.2)
138	cl.	A : note 2: marc. added in pencil, erased; B : note 2: marc. and <i>mf</i>
138	HEN.	B, C, D : note 1: <i>p</i>
140		A : <i>poco rall.</i> added in pencil (Emil Telmányi); B : <i>poco rall.</i> crossed out and moved to b.141 (Emil Telmányi); C, D : omitted
141		4th crotchet: <i>a tempo</i> added as in B ; A (b.142 note 1): <i>a tempo</i> , page turn between b.141 and b.142
141	fl. cl. cor.1 LEAN.	between 3rd and 4th crotchet: <i>γ</i> added as in B
141	timp.	between 3rd and 4th crotchet: <i>γ</i> added as in B (fl., cl., cor.1, LEAN.); note 1: <i>mfz</i> added as in B ; A : bar added in ink (Emil Telmányi); B : bar added(?) (CN)
141-142		B : double bar line added because of revision of change in key signature; <i>C Dur Vorzeichen</i> 'C major key signature' added (Emil Telmányi); the new key signature was to apply until b.168, but this change was later cancelled
141	LEAN.	note 1: <i>p</i> added as in C, D
142	ob.	note 3: marc. added as in B
142	fg.	note 3: marc. added as in B ; B : rest 3: <i>p</i> ; note 3: <i>mf</i> changed to <i>fz</i> (CN)
143	ob. fg.	note 3: marc. added as in B ; B : note 3: <i>mf</i> changed to <i>fz</i> (CN)
143	HEN.	A : text and music added (Emil Telmányi?) in accordance with C, D ; B : music and text added (CN)
143	HEN.	A : <i>Herre</i> added in pencil and music changed in blue ink (CN) in connection with the addition of German text
144	ob.	B : note 1: <i>mp</i> (?) erased
144	cor.1	B : note 1: <i>mp</i> ; notes 1-3: marc.
144	va.	B : notes 1-2: ten. added (Emil Telmányi?); note 1: <i>p</i> added (Emil Telmányi?)
144-145	va.	B : clef change revised in accordance with A (CN)
145-146		B : radical revision as in A ; A (b.146 vl.2): erasures, later revision carried out
145	fl.2,3	B : note 5: stacc.
145-146	fl.2,3 cl.	B : b.145 note 1 to b.146 note 1: slur omitted
145	ob.	B : 
145	vl.1 vc.	B : 4th crotchet: <i>dim.</i>
145	vl.2	B : note 5: stacc.
146	vl.1,2	B : note 1: stacc.
147	cl.1 fg.	B : note 1: stacc. added (CN); 2nd crotchet: <i>dim.</i> added (CN); note 1 (fg.): <i>dim.</i>
147	vl.1	B : note 4: <i>dim.</i> added (CN)
147	va.	B : note 2: <i>div.</i> and <i>dim.</i> added (Emil Telmányi); note 4: <i>unis.</i> added (Emil Telmányi)
147	vc. cb.	B : 2nd crotchet: <i>dim.</i> added (CN)
148	LEAN.	B : note 4: fermata added(?); C, D : fermata
148	HEN.	C, D, Pa : no SD; B : SD added (CN)
148	str.	B : revision as in A (CN/Emil Telmányi)
149		A : <i>p</i> = 84 added in blue crayon, erased; E : <i>p</i> = 72 added in pencil; B, C : <i>un poco meno</i> , no metronome marking; D : no tempo marking or metronome marking
149	vc.	B : <i>p</i> added (Emil Telmányi)
150	fl.1 cl.1	B : note 4: <i>p</i>




Bar	Part	Comment
150	fl.2,3 cl.	B: note 1: marc.
150	HEN.	B: bar incomplete, ♯ or 7 missing; C, D: note 3: ♯
152	ob.1	note 3: stacc. added as in B and by analogy with fl.2,3, cl.; p added by analogy with the other woodw., str.
152	HEN.	B, C, D: note 3: ♯
152	vl.1	A: <i>espressivo</i> added in pencil (Emil Telmányi); B: note 3: p added (Emil Telmányi)
152	vl.2	note 3: p added as in B and by analogy with vl.1, va.; B: p added (Emil Telmányi)
152	va.	B: note 2:  p added (Emil Telmányi)
152	vc. cb.	B: note 1: mp ; 1st-2nd crotchet:  p , where p has been erased
153		A: <i>Più vivo</i> and ♯ = 112 added in pencil (CN); E: ♯ = 112 added in pencil
153	cor.1,2	A: note 1: marc. added in blue crayon
154	cl. fg.	note 1: stacc. added by analogy with fl.2,3, ob.
154	cor.1,2	A: note 1: stacc. added in blue crayon; note 2: marc. added in blue crayon
154	vl.1,2	A: note 6: <i>dim.</i> added in blue crayon(?) (CN), erased
154	vc. cb.	note 2: f  added as in B ; B: f  added(?) (CN)
155	fl.1	note 1: mf added as in B
155	LEAN.	B, C, D: <i>nu</i> instead of <i>saa</i>
155	vl.1	notes 2, 5: marc. added as in B ; B: marc. added (CN)
155	vl.2	notes 3-4: stacc. added as in B ; B: stacc. added (Emil Telmányi)
155	va.	note 2: <i>dim.</i> added by analogy with the other parts; note 4: stacc. added as in B ; B: note 2: <i>divisi</i> added (Emil Telmányi); note 4: stacc. and <i>unis.</i> added (Emil Telmányi)
155	vc. cb.	B: note 1: <i>dim.</i> moved from b.155 note 3
155	cb.	<i>pizz.</i> added as in B and by analogy with vc.
156	vc.	B: note 2: <i>arco</i> added (Emil Telmányi)
156	cb.	note 1: ♯ and stacc. emended to ♯ as in B and by analogy with vc.; B: note 1: changed to ♯ (CN?/Emil Telmányi?)
157		A: ♯ = 84-100 added in blue crayon, erased; later 84 has been emphasized in thick pencil; B: <i>Andantino</i> and (<i>quasi allegretto</i>) added (Emil Telmányi); C, D: <i>Andantino</i> ; E: ♯ = 72 added in pencil
157	LEAN.	B, C, D: notes 7-8: ♯, ♯
157	vl.2	<i>arco</i> added
157	vc.	A: note 1: p ; B: p added (Emil Telmányi)
158	ob.1	B: note 1: marc.; note 8: ♯, ♯
159	fl.1 cl.1	A: note 1: p added in pencil; B: note 1: stacc. and p
159	cl.1	note 2: stacc. added as in B and by analogy with fl.1
159	LEAN.	D: note 7: <i>c</i> "
159-160	vc.	b.159 note 2 to b.160 note 1: tie added; B: b.159 note 1 to b.160 note 2: tie added
160		<i>tranquillo</i> added as in B ; B: <i>poco</i> [meno?] changed to <i>tranquillo</i> (CN)
160	LEAN.	B, C, D: (<i>mezza voce, ma espress.</i>); B: pp omitted, but ppp in the piano arrangement in C
160	vl.1,2	B: notes 1-2: slur
160	vc. cb.	B: <i>poco meno</i> noted above part
161-162	vl.1,2	B: b.161 notes 1-2: slur changed to b.161 note 1 to b.162, but incomplete because of page turn
161-162	vc.	B: b.161 note 1 to b.162 note 1: slur added (CN), but incomplete because of page turn
162		B: <i>Tempo di marcia</i> and <i>Tempo I^{mo}</i> ; C, D: <i>Tempo di marcia</i> ; E: ♯ = 100 added in pencil
162	woodw. cor.	B: note 1: f changed to mf (CN)
162	LEAN.	f added as in B, C
162	vc.	A: mf changed to f by analogy with the other str. (CN); B: f




Bar	Part	Comment
163	fl. ob. cor.	A: note 1: f changed to fp in pencil (CN) B: fp ; I: f
163	cl. fg.	A: note 1: f changed to fp in pencil (CN); B: note 1: fp
164	ob.2	B: note 2: <i>a'</i>
164	LEAN.	note 1: ten. added as in C
165	LEAN.	B: note 3: ♯ 7 changed to ♯; D: note 3: ♯
166-167		A: <i>rall.</i> — added in blue crayon (CN?), erased; B: <i>kein dobbelstrich</i> 'no double bar line' added (CN)
166	fl. cl. fg.	B: note 3: fz
166	HEN.	<i>Fandens</i> emended to <i>Fanden</i> as in B, C, D , Pd
167		B: 3rd crotchet: <i>poco rall.</i>
168		♯ = 52 added as in B ; A: ♯ = 52 added in blue crayon; B: ♯ = 52 added (Emil Telmányi); E: ♯ = 50 added in pencil
168	ob.1	note 1: p added by analogy with fl.2,3, cl.2
168	cl.1	note 2: p added by analogy with fl.2,3, cl.2
168	cor.1,2	note 1: ♯ emended to ♯ as in B ; B: note 1: ♯ changed to ♯ (CN); bb.166-168: later revised (CN)
169	fl.2,3	stacc. added by analogy with cl.
169	cl.	notes 1-11:  added as in B and by analogy with fl.1,2
169	LEAN.	B, C, D: note 2: ♯ 7
170	cl.2	B: note 7: <i>a'</i>
171	fl.2,3	notes 10, 12: stacc. added by analogy with cl.
171	ob.	B: ♯, ♯ 7 ♯ 7 ♯ 7
171	LEAN.	note 2: ♯ emended to ♯ 7 by analogy with ob.1, vl.1
171	vl.1	B: ♯ changed to ♯, ♯ and rests added (Emil Telmányi)
172	fl.1	note 14: <i>g</i> " emended to <i>g</i> " as in B ; B: note 7: <i>f</i> " ^o ; note 14: <i>g</i> " changed to <i>g</i> " (CN)
172	LEAN.	A, I: upbeat to note 1 (<i>c</i> " and <i>Du</i>) crossed out in pencil; E: <i>e</i> " and <i>Du</i> added in pencil
172	str.	A: <i>espress.</i> added in pencil (Emil Telmányi)
173		A: <i>rall. molto</i> added in pencil (Emil Telmányi?), but <i>rall.</i> noted under fl.2,3, cor.1,2, str.; E: <i>rall. molto</i> added
173-174		B: <i>rall.</i> — added over str. (Emil Telmányi)
173	fl.1	B: note 1: marc.
173	fl.2,3 cl.	notes 1-4: stacc. added by analogy with b.172
173	LEAN.	B, C, D: note 2: ♯
173	vl.1	B: note 1: mf added (Emil Telmányi); notes 3-12:  , <i>poco</i> noted in wedge
173	vl.2	B: note 1: mp ; notes 2-8: 
174		A: <i>a tempo</i> added in pencil (CN); I: <i>a tempo</i>
174	fl.	notes 1-8: stacc. added by analogy with preceding bars (fl., cl.)
174	va.	note 1: <i>con sord.</i> added by analogy with the other str.
174	cb.	note 1: p removed; B: note 1: p added (Emil Telmányi)
175		A, B, C, D, I: ♯ = 100; B: original tempo marking ([...]tino) changed to <i>Tempo giusto</i> ; E: ♯ = 100, written by copyist in ink, 112 added in pencil
175	fg.	B: notes 4-5: stacc.
175	HEN.	SD added as in C and in accordance with Pa
175	HEN.	A: partly erased and not completed; CN probably wanted to change the bar in accordance with B ; B: note 4: ♯ changed to ♯
175	vl.1,2 vc. cb.	A: p and  added in pencil (CN) probably at different times; B: mf and 
175	va.	 added as in B ; mf changed to mfpp by analogy with the other str.
176	str.	B: note 1: p

Bar	Part	Comment
177	HEN.	B, C, D: note 4: ♩; B: correction carried out
178	vl.1	V added as in B ; B: V added (Emil Telmányi)
178	vl.1,2	note 1: ♩ and ten. emended to ♩ ♪ as in B ; A: note 1: ♩, <i>ffz</i> , and <i>senza sord.</i> added in ink (Emil Telmányi); B: ♩ changed to ♩ ♪ (Emil Telmányi)
178	vl.2	note 1: V added as in B (vl.1)
178	vc.	A: <i>senza sord.</i> added in ink (Emil Telmányi); cf. b.183
179-180		A: <i>poco a poco rall.</i> added in pencil (Emil Telmányi); B: <i>poco rall., rall.</i> noted at bottom of page; D: <i>rall.</i> added in pencil; E: <i>poco a poco rall.</i> added in pencil
179	vl.1	B: notes 1-3: slur
179	vl.1,2	B: notes 4-5: marc.
179	va.	note 1: <i>senza sord.</i> added by analogy with the other str.; A, B, I: notes 1-4, 5-7: slurs; A: slurs changed in blue crayon by analogy with vc., erased
180	vl.1	B: note 4: ten.
180	vl.1,2	B: note 1: marc.; note 4: ♩ changed to ♩ ♪ in ink (CN), presumably in connection with fair-copying
180	va.	<i>dim.</i> added as in B and by analogy with the other str.
181-182		C, D: <i>Andante</i>
181	cl.	notes 1-11: stacc. added by analogy with fl.2,3
181	fg.1	note 1: <i>espressivo</i> added by analogy with ob.1
182	ob.1	note 3: <i>mfz</i> added as in B ; B: <i>mfz</i> and <i>Solo</i> added (CN)
183	ob.1	note 1: <i>mfz</i> added as in B ; notes 1-3: stacc. added by analogy with b.182
183	cor.	B: note 1: <i>p</i>
183	vc. cb.	A: <i>senza sord.</i> added in ink, erased and moved to b.179; (cb.) no <i>con sord.</i>
184		E: ♩ = 112 a 120 added in pencil
184	fg.	note 4: <i>dim.</i> added as in B (vc., cb.)
184	cor.	note 2: <i>dim.</i> added as in B (str.)
184	str.	3rd crotchet: <i>dim.</i> added as in B ; B: <i>dim.</i> — added (Emil Telmányi)
184	vl.2	B: notes 3, 5: stacc.(?)
185-186	cb.	A: slur incomplete because of page turn; B: slur erased/faded
186	ob.	<i>mp</i> added as in B and by analogy with fl.1
186	cor.3,4	<i>mp</i> added as in B and by analogy with cor.1,2
187	ob.1	note 8: stacc. added by analogy with fl.1
187	HEN.	B, C, D: notes 6-7: <i>b^b b^b</i>
187-189	va.2	b.187 note 2 to b.189 note 1: slur added as in B
188	HEN.	B, C, D: note 3: ♩; rest 2: ♩
188	va.1	notes 1-2: slur added as in B and emended to slur from b.187 note 2 to b.189 note 1; B: notes 1-2: slur added (CN?/Emil Telmányi?)
188-189	vc.	b.188 notes 1-2: slur emended to slur b.188 note 1 to b.189 note 1 as in B ; B: b.188 note 2 to b.189 note 1: slur added(?)
189		E: <i>l'istesso</i> added in pencil
189-193		B: additions in ink (CN) presumably in connection with fair-copying
189	cl.1	note 4: stacc. added by analogy with b.190 (fg.1), b.191 (fl.1); A: — added in ink (Emil Telmányi)
189	va.	note 2: stacc. added as in B and by analogy with vl.1,2
189	vc.	note 2: stacc. added by analogy with vl.1,2
189	vc. cb.	B: note 1: ♩
190	fg.1	A: phrase added (Emil Telmányi), but Nielsen has notated the phrase in pencil first; — added by analogy with b.189 (cl.1) (Emil Telmányi)








Bar	Part	Comment
190, 191	vl.1,2 va.	note 2: stacc. added as in B and by analogy with b.189
190, 191	vc.	note 2: stacc. added as in B (vl.1,2, va.) and by analogy with b.189 (vl.1,2)
191	fl.1	notes 1-4: — added by analogy with b.189 (cl.1), b.190 (fg.1)
191	cl.1	note 1: <i>mf</i> added as in B and by analogy with b.190 (ob.1); note 9: stacc. added by analogy with b.190 (ob.1); A: phrase added (Emil Telmányi), but Nielsen has notated the phrase in pencil on the cor.1,2 staff, erased; B: appears in fg.1, but was once in cl.1, erased; I: omitted
192	ob.2	<i>mf</i> added by analogy with fl.
192	fg.2	notes 1-4: — added by analogy with b.189 (cl.1), b.190 (fg.1); note 4: stacc. added by analogy with b.189 (cl.1), b.190 (fg.1), b.191 (fl.1); A: note 2: <i>c[#]</i> ; B: note 1: <i>mf</i>
192	cor.1,2	B: note 1: <i>p</i> added in ink (CN)
192	vl.2	B: note 2: stacc. erased(?)
193-198	fl.	A: corrections made by Emil Telmányi because of confusion between fl.1 and fl.3, which changes to picc.
193	HEN.	B: bar incomplete; rest 2: ♪; D: ♪ ♪ ♪ ♪
193	str.	B: note 1: ♩; note 2: marc.
194	cor.1, 2	B: ♪ ♪ ♪ (c [#])
194	str.	B: note 1: marc. added (Emil Telmányi)
195	vl.1,2	A: note 1: stacc. added in blue crayon
196-197	fl.1,2 cl. fg.	— <i>p</i> added as in B
196	cl.	note 3: stacc. added by analogy with fl.1,2 fg.; B: note 5: <i>d^b</i>
196	str.	<i>p</i> added as in B ; A (vc.): <i>p</i> added in pencil
198	vl.1	B: note 1: <i>mf</i> added (Emil Telmányi)
199	fl.1,2 cl.2	note 3: stacc. added by analogy with fg.2
199	cl.2	note 6: <i>a^b</i> emended to <i>a^b</i> as in B
199	fg.	note 6: <i>f</i> emended to <i>f[#]</i> as in B
199	HEN.	C: notes 1-5: ♪ ♪ ♪ ♪ ♪; I: changed so that the 3rd crochet is a triplet; A: 3 above triplet added over an erasure
199	vl.1,2 va. vc.	B: note 1: ♩ changed to ♩ ♪ (Emil Telmányi)
200	tutti	A: <i>dim.</i> added in pencil (CN), except in vl.2, va., vc.; C, D: <i>piu vivo</i> omitted
200	va.	note 1: <i>ffz</i> added as in B ; B: <i>ffz</i> emphasized in thick pencil (CN)
200	vc. cb.	note 1: <i>ffz</i> added as in B ; B: <i>sfz</i> added (Emil Telmányi)
201	vl.1	B: note 1: <i>dim.</i> added (Emil Telmányi), erased
202	cl.	B: note 1: marc.
202	vc. cb.	B: note 1: <i>dim.</i> added (Emil Telmányi)
203	cl. fg. cor.1,2	B: <i>dim.</i>
203-205	str.	B: <i>dì-mi-nu-en-do</i> below cb. probably applies to the whole system
204	cor.1,2	B: note 1: <i>pp</i> and <i>dim.</i>
204	vl.1,2 vc. cb.	B: note 1: <i>p</i> added (Emil Telmányi)
204-205	vl.1 va.	B: b.204 note 7 to 205 note 9: <i>dim.</i> — added (Emil Telmányi)
206	cb.	note 2: stacc. added as in B and by analogy with the other str.
208-209		bar line: fermata removed as in B ; B: fermata crossed out
209		B, C, D: (<i>circa</i> ♩ = 100); E: ♩ = <i>ca.100</i> added in pencil
209	cor.	note 1: marc. emended to ten. as in B
209	vl.1,2 cb.	note 1: marc. emended to marc. and ten. as in B ; B: marc. and ten. added (Emil Telmányi)
209	vl.1,2	A: <i>arco</i> added (Emil Telmányi); B: <i>arco</i> added (Emil Telmányi)
210	cor.	note 1: marc. emended to ten. as in B ; notes 2-4: stacc. added by analogy with b.209
210-213	cor.1,2	B: bar repeat sign referring to b.209
210-212	cor.3,4	B: bar repeat sign referring to b.209



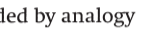

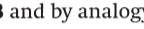
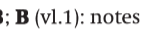










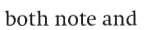
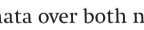
Bar	Part	Comment
210	vl.1 cb.	note 1: marc. emended to marc. and ten. as in B
210	vl.2	note 1: marc. and ten. added as in B and by analogy with vl.1
210	va.	<i>arco</i> added as in B ; note 1: marc. emended to marc. and ten. as in B (vc.); notes 2-5: stacc. added as in B ; B : <i>arco</i> added (Emil Telmányi)
210	vc.	<i>arco</i> added; note 1: marc. emended to marc. and ten. as in B ; notes 2-5: stacc. added as in B ; B : note 1: <i>f</i> added (Emil Telmányi); note 1: marc. and ten. added (Emil Telmányi)
210	cb.	note 4: stacc. added as in B and by analogy with vl.1,2
211	cor.	note 1: marc. emended to ten. as in B
211-213	cor. vl.1,2	A : repeat mark referring to bb.209-210
211	vl.1,2 cb.	note 1: marc. emended to marc. and ten. as in B
211-213	vl.1,2 cb.	B : repeat mark referring to b.209
211	va. vc.	note 1:  added as in B ; B : <i>mf</i> added (Emil Telmányi)
212	cor.	note 1: marc. emended to ten. as in B
212	vl.1,2 cb.	note 1: marc. emended to marc. and ten. as in B
212	va.	note 1: ten. added as in B (vc.); notes 2-5: stacc. added as in B
212	vc.	note 1: marc. emended to marc. and ten. as in B ; notes 2-5: stacc. added as in B ; B : note 1: marc. and ten. added (Emil Telmányi)
213	vl.1,2 cb.	note 1: marc. emended to marc. and ten. as in B
213	va. vc.	B : note 1: <i>mf</i>  added (Emil Telmányi)
214	woodw.	A : notes 2-4: marc. added in ink (Emil Telmányi); I : omitted
214	ob. cl.1 fg.	note 6: stacc. added by analogy with fl.
214	cl.	 added by analogy with the other woodw.
214	fg.	A :  added in pencil (Emil Telmányi/CN)
214	cor.1,2,4	notes 2, 3: stacc. added by analogy with cor.3
214	tr.	B : blank
214	tr.1	A, I : note 1: marc.; cf. b.216
214	vl.1	notes 2-4: stacc. emended to marc. as in B (b.216); B : note 1: <i>fz</i> , marc. and ten.; notes 2-4: marc. and stacc.
214	vl.2	notes 2-3: stacc. emended to marc. as in B (b.216); note 4: stacc. added as in B (b.216 vl.1); B : notes 2-3: marc. and stacc.
214	va. vc.	note 1: ten. added by analogy with the other parts and b.216
214-215	va. vc.	end of  emended from b.214
214	cb.	note 9 to b.215 note 1 as in B ; B : beginning of  changed from b.215
215	cor.	note 1 to b.214 note 2 (CN/Emil Telmányi)
215	vl.1	notes 2-4: marc. added as in B (b.216 vl.1,2)
215	vl.2	note 4: stacc. added by analogy with b.213
216	woodw.	articulation added as in B (vl.1)
216	fl.2,3 fg.	B : phrase corrected in accordance with A (CN)
216	cor.	note 1: ten. added by analogy with fl.1, ob., cl.
216	tr.	note 1: ten. added by analogy with b.214; notes 2-4: stacc. added by analogy with b.214; A : notes 1-4:  erased
216	vl.1	B : omitted
216-217	vl.1	notes 2-4: marc. added as in B ; B : marc. added (Emil Telmányi)
216	vl.1,2	B : phrase added (Emil Telmányi)
216	vl.1,2	note 1: ten. added as in B and by analogy with woodw., cb. and b.214




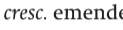
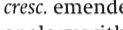


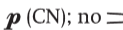

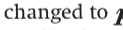
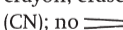
Bar	Part	Comment
216	vl.2	notes 2-3: marc. added as in B and as in B (vl.1); note 4: marc. added as in B (vl.1)
216	va.	B : notes 2, 4, 6, 8: marc. added (Emil Telmányi)
216	va. vc.	A :  added in pencil (CN?); two  in bb.216, 217 combined in one as in B (bb.214-215)
216	vc.	note 1: <i>fz</i> added as in B and by analogy with the other parts
216	cb.	notes 2-4: marc. added by analogy with vl.1; B : notes 2-4: marc. and stacc., where marc. has been added (Emil Telmányi); A :  combined with the next in b.217 in pencil (CN?)
217	cor.	articulation added by analogy with b.216
217	vl.1,2	articulation added as in B ; B : articulation added (Emil Telmányi)
217	cb.	notes 2-3: stacc. added as in B and as in B (vl.1,2); note 4: stacc. added as in B (vl.1)
218	fg.	note 1: marc. emended to ten. by analogy with the other woodw., str.
218	cor.3,4	note 1: ten. added as in B and by analogy with cor.1,2
218	vl.1,2	B : note 4: <i>fz</i> (?) changed to <i>f</i> (CN)
218	va. vc.	note 4: marc. added as in B ; note 6: stacc. added as in B (b.219 va.); B : notes 1-4: marc. added (Emil Telmányi)
219	cl.	A : note 4: marc. added in pencil (Emil Telmányi)
219	cor.3,4	notes 1-3: articulation added as in B and by analogy with cor.1,2; note 4: marc. added by analogy with cor.1,2
219	vl.1	chord 1: ten. emended to ten. and marc. as in B ; chord 4: <i>f²b^b</i> emended to <i>d²b^b</i> as in B ; B : chord 1: ten. and marc. added (Emil Telmányi); B : chord 4: original notes erased and changed to <i>d²b^b</i> (Emil Telmányi/CN?); at the same time <i>fz</i> (?) was changed to <i>f</i> (CN)
219	vl.2	chord 1: ten. emended to ten. and marc. as in B ; chord 4: <i>d²f</i> emended to <i>f</i> as in B ; B : chord 1: ten. and marc. added (Emil Telmányi); chord 4: <i>d²f</i> changed(?) to <i>f</i> and stacc.(?) (Emil Telmányi/CN?)
219	va.	note 6: stacc. added as in B ; B : note 6: stacc. added(?)
219	va. vc.	note 4: marc. added as in B ; B : note 1: <i>fz</i> added (Emil Telmányi); notes 1-4: marc. added (Emil Telmányi)
219	vc.	note 6: stacc. added as in B (va.)
219	cb.	B : note 1: <i>fz</i> added (Emil Telmányi); note 4: stacc.
220	cl.	A : note 1: ten. and marc., where marc. has been added in pencil (Emil Telmányi?)
220	fg.	note 1: marc. emended to ten. by analogy with ob., cl., cor.1,2
220	cor.3,4	note 1: ten. added by analogy with cor.1,2
220	vl.1	note 4: <i>f</i> and marc. emended to <i>fz</i> and stacc. as in B ; B : note 3: <i>p</i> added (Emil Telmányi); note 4: stacc. added(?) (CN/Emil Telmányi?); note 4: <i>fz</i>
220	vl.2	note 4: <i>fz</i> and marc. emended to <i>fz</i> and stacc. as in B ; B : note 1: marc. and <i>fz</i> added (Emil Telmányi); note 3: <i>p</i> added (Emil Telmányi); note 4: <i>fz</i> and stacc. added(?) (Emil Telmányi?)
220	va.	note 4: marc. added as in B (bb.218, 219); note 6: stacc. added as in B (b.219 va.)
220	vc.	note 5: marc. removed as in B and as in B (bb.218, 219) and by analogy with bb.218, 219; note 6: stacc. added as in B (bb.218, 219 va.)
220	cb.	note 4: <i>f</i> emended to <i>fz</i> as in B ; note 4: stacc. added as in B ; B : note 3: <i>p</i> added (Emil Telmányi); note 4: stacc. added(?) (Emil Telmányi?); note 4: <i>fz</i>


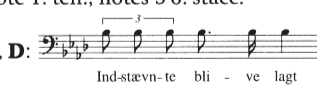
Bar	Part	Comment
221		B: <i>molto rall. e pesante</i> added (CN/Emil Telmányi)
221	cl./fg. cor.1,2	B: notes 1-2: stacc.
221	cor.	note 1: ffz added as in B (cor.1,2) and by analogy with ob., cl., fg.
221	vl.1	note 1: ten. removed as in B and by analogy with vl.2, va., vc.; B: note 1: ten. erased
221	vl.1,2	note 1: f added by analogy with va.
221	va.	B: phrase added (Emil Telmányi)
221	vc.	note 1: fff moved to b.222 as in B
222	woodw. brass	A: note 1: δ changed to \ddagger in pencil and in blue crayon (CN); annotation in margin (NB! <i>Kopist: [...]</i> 'NB! Copyist [...]') added in pencil (Emil Telmányi), presumably refers to this change in the tr. parts, erased; B: \ddagger added (CN); tr. parts omitted
222	fl.1	note 1: ten. emended to marc. as in B
222	fl.2,3 ob. cl. fg. cor.	note 1: marc. added as in B
222-223	cl.	slur added by analogy with fg., brass
222-223	fg. brass	A: slur added in ink (Emil Telmányi);  added in pencil (CN?/Emil Telmányi?) except in trb.b., tb.; I: changes omitted
222	timp.	B: note 1: fff added (Emil Telmányi)
222	HEN.	C¹:  and pp added in piano arrangement in pencil (Emil Telmányi?)
222-223	HEN.	SD: <i>gjør en truende bevægelse</i> removed as in B, C, D ; B: <i>en truende Bevægelse</i> crossed out
222-223	str.	B: phrase added (Emil Telmányi)
222	vl.1	notes 1-2: d''' emended to chord $d''d'''$ as in B
222	vl.1,2 va.	note 1: marc. added as in B ; note 3: stacc. added as in B
222	vl.2 va. vc. cb.	fff added as in B and by analogy with the other parts
222	vc. cb.	note 1: marc. added as in B (vl.1,2, va.); note 3: stacc. added as in B ; A: notes 1-3: slur added in pencil (CN?)
223	cl. fg. cor.	B: note 1: marc. and fp
223	tr.	note 1: p added as in B (trb.t., trb.b., tb.)
223	trb.t. trb.b. tb.	note 1: p added as in B ; B (trb.b., tb.): fp changed to p (CN); (trb.t.): p added(?) (CN)
223	timp.	note 3: stacc. added by analogy with b.222; B: note 1: fff added (Emil Telmányi)
223	vl.1,2	B: note 1: marc.; fff added(?) (Emil Telmányi?)
224	fg.	note 1: p added as in B and by analogy with trb.b., tb., vc., cb.
224	timp.	B: phrase added (Emil Telmányi)
224-226	va.	B: 
224	vc. cb.	B: note 1: p added (Emil Telmányi)
225	fg.	B, C, D: <i>molto rall.</i>
225	fg.	B: note 1: <i>dim.</i>
225-226	cb.	B: phrase notated an octave lower
226		B, C, D: <i>a tempo</i>
226	ob.1 cl.1	B: f
226	gr.c.	A: bar and (<i>ja, soll bleiben</i>) '(yes, leave as it is)' added in pencil (CN); B: omitted
226	HEN.	B: note 1: δ changed to δ ; D: note 1: δ
226	vl.1	note 4: stacc. added by analogy with b.228 (note 7)
227	vl.1	note 7: stacc. added by analogy with b.228
229	fl.1 cl.1	B: note 2: marc.
229	fl.2,3 cl.	note 3: stacc. added by analogy with fl.1
229	fg.1	B: note 1: marc. and stacc.
229	vc. cb.	notes 1-3: stacc. added as in B ; note 3: f emended to ffz as in B and list of corrections (CN) ¹

1 DK-Kk, CNA I.D.3, 'Artikler, foredrag, taler m.m.'

Bar	Part	Comment
230		($\delta = 104$) added as in B ; B: ($\delta = 104$) added(?) (CN)
230	HEN.	articulation removed as in B, C, D
230	vl.1	B: pp added (Emil Telmányi)
230	vl.2	note 1: p emended to pp as in B ; B: both p and pp , where pp is presumably a later addition (CN)
230-235	vl.2 va.	B: $\gamma \delta \gamma \delta \gamma \delta$ changed to $\gamma \delta \gamma \delta \gamma \delta \gamma \delta \gamma \delta$ (Emil Telmányi?/CN)
230	va.	note 1: p emended to pp as in B ; B: pp added (Emil Telmányi)
230	vc. cb.	note 1: p emended to pp as in B ; B: pp added (Emil Telmányi)
230-231	vl.1	A: slur added in pencil (CN?), emphasized in ink (Emil Telmányi)
231	fl.1 cl.1	note 1: marc. removed as in B ; B: note 1: marc. erased
231-232	fl.1 cl.1	b.231 note 1 to b.232 note 1: slur added as in B ; A (b.231); notes 1-2: slur; B (b.231): notes 1-2: end of slur changed from b.231 note 2 to b.232 note 1 (CN/Emil Telmányi)
231	HEN.	<i>Le-o-nard</i> emended to <i>Le-he-o-ho-nard</i> as in B, C, D
231	HEN.	notes 1-2, 3-4: two slurs removed as in B, C, D
231-233	vc. cb.	stacc. added by analogy with bb.229-230
232	cor.1	note 1: p emended to pp as in B ; B: p (?) changed to pp (?) (CN)
232-233	vl.1	A: slur added in pencil (CN?), emphasized in ink (Emil Telmányi)
232	vl.2	stacc. added by analogy with bb.231
232	va.	note 2: stacc. added by analogy with notes 1, 3 and by analogy with b.231
233	fl.1 cl.1	note 1: marc. removed as in B ; B: marc. erased
233-234	fl.1 cl.1	b.233 note 1 to b.234 note 1: slur added as in B ; A (b.233); notes 1-2: slur; B: b.233 notes 1-2: end of slur changed from b.233 note 2 to b.234 note 1 (CN/Emil Telmányi)
233	va.	notes 1, 3: stacc. added by analogy with note 2 and by analogy with vl.2
234-238		B: dynamics changed in accordance with A
234	cl.1	notes 2-4: stacc. added by analogy with ob.
234	cl.2	notes 1-3: stacc. added by analogy with ob.
234	fg.	f added as in B and by analogy with the other parts
234-235	fg. str.	 added as in B ; A:  divided in two, one for each bar, b.234 (vl.1,2, vc., cb.) added in pencil; B: b.234 to 2nd crotchet b.235:  ; (str.): mp erased
234	fg.2	stacc. added by analogy with b.235
234	cor.	B: omitted
234	tr.2,3	note 3: stacc. added by analogy with ob.
234-235	vl.1	A: slur added in pencil (CN?), emphasized in ink (Emil Telmányi)
234-235	va.	 added as in B and by analogy with vl.1,2, vc., cb.; A:  added in pencil, two  because of page turn
235-236	vl.1	A: slur added in pencil (CN?), emphasized in ink (Emil Telmányi)
235	vc.	note 2: stacc. added by analogy with fg.1
236-237	fl.1,2	B: b.236 4th crotchet to b.237 2nd crotchet: 
236-237	fl.1 cl.1	b.236 note 1 to b.237 note 1: slur added as in B ; A (b.236): notes 1-2: slur; note 1: ffz added (CN); B: b.236 notes 1-2: end of slur changed from note 2 to b.237 note 1 (CN/Emil Telmányi); note 1: marc. erased
236	ob.	notes 1-2: stacc. added as in B and by analogy with tr.1; note 3: stacc. added as in B (cl.2) and by analogy with tr.1

Bar	Part	Comment
236	cl.2	stacc. added as in B and by analogy with tr.1
236	cor.1,2 tr.2,3	stacc. added by analogy with tr.1; B : note 3: p
236	tr.1	B : omitted
236	vl.2	B : notes 1-3: stacc.
236-237	vl.2 va.	A : beginning of  moved from b.237 note 1 to b.236 note 3 in pencil (CN?)
236	vc.	B : notes 1-3: slur; notes 4-5: marc. faded (erased?)
237	fl.1	B : note 2: marc.
237	cl.1	note 5: stacc. added as in B and by analogy with fl.1
237	fg.1	notes 1-5: slur added as in B and by analogy with fl.2, ob.1;  added by analogy with fl.2, ob.1
237	vc.	notes 1-5:  added by analogy with fl.2, ob.1; B (b.236-237): 
237	cb.	 added as in B and by analogy with fg.2
238	fl.1	A : note 1: p added in ink (CN)
238	HEN.	note 1: f added as in B , C
238	vl.1 vc.	 added as in B ; B (vl.1): notes added (Emil Telmányi)
238-246	vl.2 va.	B :  changed to  (Emil Telmányi?)
239-244	ob.1	B : one slur
239	cor.	B : omitted
239	fg.	A : p added in pencil (CN)
239	vl.1	B : p added (Emil Telmányi)
239	cb.	B : note 1: p added (Emil Telmányi)
240	fg.1	B : note 1: mp
240	cor.3,4	B : note 1: p
240	HEN.	C : notes 1-2: <i>Kant</i> missing; C ¹ , C ² : text added in pencil
244	vl.2	B : notes 1-3: stacc.
244	va.	B : notes 1-2: stacc.
245	HEN.	note 1: f added as in B , C , D
245	vc.	note 1: ten. added by analogy with b.247
246	HEN.	B , C , D : note 1: 
246	HEN. vc.	B : note 1: grace note (<i>g</i>)
247-248	HEN.	B : <i>Kan I faa det for-svart</i> changed to <i>Kom I kan se for svart</i> (Emil Telmányi)
247	vl.2	chord 2: <i>e</i> ⁴ <i>a</i> ' corrected to <i>d</i> ⁴ <i>a</i> ' as in B ; B : <i>e</i> ⁴ <i>a</i> ' corrected to <i>d</i> ⁴ <i>a</i> ' (Emil Telmányi)
248	ob.1	B : notes 4-5: stacc.
248	HEN.	B , C , D : note 1: 
248	vl.1	B : note 1: p added (Emil Telmányi)
248	vl.2	B : note 3: mfz added (Emil Telmányi)
248-251	vl.2 va.	B :  changed to  (Emil Telmányi?) (CN)
248	cb.	note 3: marc. removed as in B and by analogy with b.250
250	fl.2 ob.1	B : note 4: marc.
250	vl.1	note 3: stacc. added by analogy with b.248, 249, 251
250	vl.2 va.	B : note 3: 
252	HEN.	B , C , D : note 1: 
253	ob.	note 1: f added as in B
253	vl.1,2 va. vc.	B : 1st crotchet:  , <i>pizz.</i> and fz ; (vl.1,2:) <i>b</i> ⁴ ; (va.): <i>b</i> ⁴ ; (vc.): <i>b</i> ⁴
254		B : <i>Allegretto</i> (<i>circa</i> ♩ = 92); C : <i>poco allegretto</i> , metronome marking omitted; D : no tempo marking or metronome marking; E : ♩ = 88 added in pencil
254	ob.	B : note 1: stacc.
255	ob. fg.	B :  ; notes 1-4: stacc.
256		B , D : <i>poco rall.</i>
257-258		A : fermata erased, added in pencil (CN?); B : no fermata
257	HEN.	B :  with fermata over both note and rest; C , D :  with fermata over both note and rest

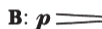
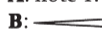






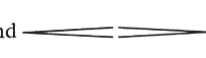
Bar	Part	Comment
257	str.	 emended to  as in B ; note 1: f emended to fz as in B ; B : mfz changed to fz , <i>arco</i> added (Emil Telmányi)
257	vl.1	note 1: ° added as in B ; B : ° added(?); Ga : ° added in blue crayon
257	vc.	<i>arco</i> added as in B ; B : bar added (Emil Telmányi)
258	woodw.	B : note 1: mp
258	cl.	B : 
260	fg.	B : note 1: mp changed to mf (CN)
260	HEN.	note 1: stacc. added as in B , C , D
262	HEN.	note 3: stacc. emended to ten. by analogy with cl.1 and in accordance with C ; B : note 2: ten.; note 3: stacc.; C : note 3: ten.
262	vl.1	note 1: <i>arco</i> and mfz added as in B ; A : added in pencil, emphasized in ink (CN); I : omitted
263-267	woodw.	B : pencil writing emphasized in ink (CN)
263	fl. ob. cl.	<i>cresc.</i> emended to  as in B and by analogy with fg.
263	vl.1,2	B : notes 1-3: stacc.
265	fl. ob. cl.	<i>cresc.</i> emended to  as in B and by analogy with fg.
265	HEN.	B , C , D : note 3: 
265	vl.1,2 va.	B : notes 1-3: stacc.
266	HEN.	B : <i>ha'</i> changed to <i>ja</i> (CN)
267	str.	B : note 2: mf erased
268	fl.1	B : mf changed to f
268	vl.1,2 va.	B : note 1: stacc.
268	vc.	note 1: <i>arco</i> added as in B and in accordance with I ; B : <i>arco</i> , but <i>pizz.</i> omitted in b.267
270	fl.1	B : note 1: pp changed to p
270	ob.1	note 1: mp emended to pp as in B
270	ob.2	note 1: mp emended to p as in B ; A : mp changed to pp in blue crayon, erased; B : mp (?) changed to p
270	HEN.	note 1: pp added as in B , C , D
270	HEN.	B : SD: (<i>noget uregelmæssigt i Takten</i>) 'somewhat irregular within the bar' (CN), <i>poco rubato</i> added (Emil Telmányi); D : <i>noget uregelmæssigt i Takten</i>
272	cor.ingl.	note 1: mp emended to p as in B and by analogy with va.; A : mp crossed out, erased
272	va.	A : note 1: mf , changed to p in pencil (CN?); B : p
275	ob.	B : 
276-277	cor.1	B : phrase added (CN)
277	fl.1	note 1: marc. and p added as in B ; B : note 1: marc. added (CN); note 1: f changed to p (CN); no  , phrase originally notated an octave lower(?); Ga : f  changed to pp  in light ink (Emil Telmányi)
277-278	fl.2	phrase omitted as in B
278	fl.1	note 1: stacc. added as in B ; B : note 1: stacc. added (CN); Ga : note 1: p erased (Emil Telmányi?)
278	cor.ingl.	note 1: mf emended to p as in B (va.); A : mf crossed out and pp added in pencil, emphasized in blue crayon, erased
278	va.	note 1: mf emended to p as in B ; A : mf crossed out and pp added in pencil (CN?), emphasized in blue crayon, erased; B : mf changed to p (CN); note 1: marc. erased
279	cl.1	note 1: f emended to p as in B ; A : note 1: f crossed out and pp added in blue crayon, erased; B : note 1: mf changed to p (CN); no  ; Ga : f changed to pp in light ink (Emil Telmányi)
281	cl.	note 1: mf emended to p as in B ; A : note 1: mf crossed out and pp added in blue crayon; B : note 1: mf changed to p (CN); Ga : mf changed to pp in light ink (Emil Telmányi)



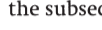


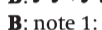
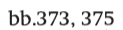

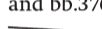
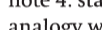
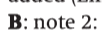



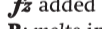
Bar	Part	Comment
281	HEN.	D: note 2: marc.
283		B: <i>poco rall.</i>
284	cl. va.	B: 2nd crotchet: <i>dim.</i>
284	HEN.	B, C, D: note 1: \downarrow
285	ob.1	B: <i>espress.</i>
286-287	fl.2	B: b.286 note 1 to b.287 note 1: mp
286-287	ob.1	==== pp added by analogy with cl.
287	fl.	A: note 1: p changed to pp in pencil (CN); B: note 1: p
289		A, C, E: $\downarrow = 104$; B: $\downarrow = 104$ changed to $\downarrow = 100$ (CN); D: no tempo marking; A: x <i>Kopist: die Bemerkung weg</i> 'x copyist: remove the remark' added in pencil (Emil Telmányi), erased
291	HEN.	<i>Rector</i> emended to <i>Rrrector</i> as in B, D
291	HEN.	notes 1-3: $\downarrow \downarrow \downarrow$ emended to $\downarrow \downarrow \downarrow$ as in B, C, D
293	cl.	note 1: ffz emended to fz as in B and by analogy with the other parts and in accordance with I
293	cl. fg.	B: note 3: stacc.
293	cor.1,2	B: note 1: fff
293	cor.3,4	<i>con sord.</i> added as in B and by analogy with cor.1,2; B: note 1: e^b and fff
293	HEN.	note 1: fz added by analogy with the other parts and in accordance with B, C, D ; notes 1-3: $\downarrow \downarrow \downarrow$ emended to $\downarrow \downarrow \downarrow$ as in B, C, D ; B, C: note 1: ten.
294	HEN.	notes 1-3: $\downarrow \downarrow \downarrow$ emended to $\downarrow \downarrow \downarrow$ as in B, C, D ; note 3: \downarrow
295	HEN.	note 1: ten. added as in B, C, D
299	cl.	B: note 1: stacc.
299	HEN.	notes 4-6: ten. added as in B, C, D
299	HEN.	Pa: <i>tredivte</i> crossed out and changed to <i>femte</i> in pencil (CN)
299-312	vl.1,2 va.	B: phrase added (Emil Telmányi)
301	va.	note 3: b^b emended to c' as in B and by analogy with the other parts
302	HEN.	B, C, D: note 6: \downarrow
303	cor.3,4	note 1: fz added as in B
303	HEN.	E: note 6: ten. added
307	HEN.	C, D: note 9: e^{\sharp} ; E: note 9: e^{\sharp} changed to d^{\sharp}
308	ob.	B: note 1: f changed to p ; note 6: <i>cresc.</i> moved from note 5
308-309	ob.	A: b.308 note 7 to b.309 note 8: <i>cre-scen-do</i> crossed out in pencil and added in b.310 (note 1) (Emil Telmányi)
308	cl. fg.	A: rest 2: <i>cresc.</i> crossed out in pencil and moved to b.310 (rest 1) (Emil Telmányi)
308	cor.	B: note 1: mf
308	tr.	A: note 1: mf changed to p in pencil (ET); B: f (?) changed to p ; note 5: <i>cresc.</i> erased; I: mf
308-310	tr. vl.1,2 va.	
	vc. cb.	A: b.308 3rd crotchet to b.310 1st crotchet: <i>cre-scen-do</i> crossed out in pencil and added in b.310 (note 1) (Emil Telmányi)
308	HEN.	B, C:  Hvil ik - ke skal med Magt
308	vc. cb.	B: note 3: <i>cresc.</i> erased
309	tutti	B: <i>cresc.</i>
309	ob.	B: notes 5-8: stacc.
309	fg.	B: note 1: stacc.
309	cor.2,4	B: notes 1-2: stacc.
309	cor.3,4	B: notes 3-4: stacc.
309	tr.	B: note 1: ten.; notes 5-6: stacc.
309	HEN.	B, C, D:  Ind-stævn-te bli - ve lagt
310	tr.	B: note 1: ten.; notes 2-8: stacc.
311	tutti	B: ff
311	cor.	B: notes 1-3: stacc.; note 1: ff changed to f (CN)

Bar	Part	Comment
311	timp.	B: note 1: ff
311	HEN.	note 1: ff added as in B, C, D
312		<i>lunga</i> added; A (HEN.): (<i>meget lang</i>) '(very long)'; B (HEN.): (<i>meget lang</i>); <i>sehr lang</i> added (Emil Telmányi)
312	cor.	B: note 1: ff
313	HEN.	note 1: pp added as in B, C, D
314	HEN.	B, C, D: note 3: \downarrow
315	HEN.	B, C, D: note 1: \downarrow
316	HEN.	C, D: notes 1, 2: \downarrow
317	ob. cl. fg. cor.	B: note 1: \downarrow
317	gr.c.	B: note 1: ffff
317	HEN.	note 1: ff and ten. added as in B, C, D
319		B: <i>Allegretto</i> , but <i>quasi Andantino</i> has been added (Emil Telmányi); C, D: <i>Allegretto</i> ; E: $\downarrow = 100$ added in pencil
319-325	cl.	accidentals emended to E^b major key signature
319	HEN.	B, C, D: $\downarrow \downarrow \downarrow$
319	vl.1,2 va. vc.	B: bar revised in accordance with A (Emil Telmányi)
320-321	vl.1	B: <i>dim.</i> and ==== and p , where ==== and p have been added (CN)
321		<i>poco rall.</i> added as in B, C, D ; B: <i>poco rall.</i> added (CN)
321	fl. cl.	B: note 1: marc.
321	LEAN.	notes 3-5: ==== added as in B, C, D
322		B: <i>poco vivo</i> erased and <i>Allegro</i> ($\downarrow = 120$) added (CN); C, D: <i>poco vivo</i> ; E: $\downarrow = 120$ added in pencil
322-325	woodw.	B: music and dynamics revised in accordance with A (CN)
322	cl.	mp added as in B and by analogy with fl.; B: mf changed to mp
322	LEAN.	B, C, D: note 1: \downarrow
322	vl.1	<i>espressivo</i> added as in B ; note 7: <i>f</i> emended to <i>f</i> [#] as in C, D ; B: <i>espr.</i> added (Emil Telmányi)
323	cl.	<i>dim.</i> added by analogy with the other parts
324	vl.1	B: <i>dim.</i> ; notes 2-7: slur; note 8: marc.
324-325	vl.1	B: b.324 note 8 to b.325 note 1: slur
325		E: <i>rall.</i> added in pencil
325	vl.1	B: <i>dim.</i>
326		B: <i>Andantino</i> ($\downarrow = 46$) added (CN); C: <i>Andante</i> , no metronome marking; D: <i>Andantino</i> , no metronome marking
326	ob.1	B: note 1: p
326	vc.	B: note 1: \square and p
327	LEAN.	C: note 6: d^{\sharp} ; C¹, C²: d^{\sharp} changed to e'
327	vl.1	B: note 1: ppp
328-332	fl.2,3 cl. cor.1,2	stacc. added by analogy with bb.326-327
328	LEAN.	notes 5-10: ==== added as in C, D ; text and rhythm emended as in B, C, D ; A: <i>som du kan fore[tegne]</i>
329	LEAN.	notes 7-8: ==== added as in C, D
329	vl.1	grace note for tr.: \sharp added as in B and by analogy with note 4; B: (ppp); note 5: \downarrow
330	ob.1 vc.	B: notes 3-7: ====
330	LEAN.	D: note 1: p
330	vl.1	B: note 1: tr: ^h
331	fl.1	A: p ==== and <i>molto</i> in ==== added in pencil (CN)
331	fl.2,3 ob. cl.	p added as in B
331	cor.1,2	B: note 5: ten.
331	ob.1	stacc. added by analogy with bb. 326-327 (fl.2,3, cl.)
331-332	fg.	B: note 1: \downarrow
331	cor.1,2	C, D: note 5: \downarrow .
331	LEAN.	B: note 2: ten.
332	vc.	notes 8-9: ==== added as in C, D
332	LEAN.	B: note 1: \vee
332	vl.1	B: pp changed to p (Emil Telmányi)
332	vl.1,2	

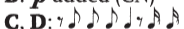
Bar	Part	Comment
333-334		A: <i>rall.</i> — added in pencil (CN?), erased and <i>allarg.</i> — added in pencil (CN); E: <i>rall.</i> added in pencil
333	tutti	A: <i>dim.</i> added in pencil (CN); B:
333	fl.3	B: note 3: <i>a''</i>
333	timp.	B: note 1: <i>poco mf</i> changed to <i>poco f</i> (CN); note 2: <i>dim.</i> added (CN)
333	LEAN.	note 1: <i>f</i> added as in B, C, D
333	cb.	<i>arco</i> added
334	fl.	note 2: <i>p</i> added as in B
334	timp.	B: note 1: <i>Solo</i> and <i>mf</i> ; notes 1-3: stacc.
334	LEAN.	note 4: <i>dim.</i> added as in B, C, D
334	vl.1,2	A: 3rd dotted crotchet: <i>pp</i> added in pencil (CN)
334	vl.2	B: notes 1-8: slur
334	va.	<i>dim.</i> added as in B and by analogy with the other parts
335		<i>a tempo</i> added as in B, C, D
335	fl.	note 1: <i>mp</i> emended to <i>pp</i> as in B and by analogy with vl.1,2, va.; B: <i>mp</i> changed to <i>pp</i> (CN)
335	fl.2,3 cl.	stacc. added by analogy with fl.1, cor.1
335	cl.	note 2: <i>pp</i> added as in B and by analogy with vl.1,2, va.
335	cor.3	note 1: <i>p</i> added as in B ; notes 1-2, 9-11: stacc. added by analogy with cor.1
335	HEN.	C¹, C²: text and rhythm changed (Emil Telmányi) to E:
335	vl.1,2 va.	B: note 4, 8: marc. and A: note 1: <i>p</i> changed to <i>pp</i> in pencil (CN); B: <i>pp</i> ; I: <i>p</i>
335	vc. cb.	note 1: <i>p</i> emended to <i>pp</i> as in B and by analogy with vl.1,2, va.; B: note 1: <i>pp</i> added (CN?/Emil Telmányi)
336		<i>poco rall.</i> added as in B ; A: <i>sempre rall.</i> added in two different pencil types (CN), where <i>sempre</i> is a later addition than <i>rall.</i> ; C, D: no <i>rall.</i> ; C²: <i>rall.</i> added in mauve pencil (CN?); E: <i>rall.</i> added in pencil
336	fl.2,3	note 1: <i>p</i> removed as in B ; B: <i>p</i> crossed out
336	fl.2,3 cl.1	stacc. added by analogy with b.335 (fl.1, cor.1)
336	cl. cor.1,3 vl.2 va. vc. cb.	note 1: <i>pp</i> removed as in B ; B: <i>pp</i> crossed out
336	HEN.	D: note 6: changed in pencil to <i>f#</i> ; rest 1: changed to <i>e</i>
337		E: <i>Allo</i> $\text{♩} = 120$ added in pencil
337	HEN.	note 1: ♩ emended to ♩ as in B, C, D
338	HEN.	B, C, D:
338-339	HEN.	B, D: <i>Maskarade</i> instead of <i>Maskaraden</i>
338	vl.2	notes 2-3: stacc. added as in B ; B: stacc. added (Emil Telmányi)
339	str.	B: marc. added(?) (Emil Telmányi?)
339	vc. cb.	notes 2-3: marc. added as in B and by analogy with vl.1,2, va.
340	HEN.	C: note 2: ♩ upbeat to b.341 (<i>Ja</i>) omitted
341	woodw.	A: note 3: <i>dim.</i> added in pencil (CN), moved from b.342 (note 1)
341	fg.	notes 1-4: stacc. added as in B and by analogy with fl., ob., cl.
341	str.	A: note 1: <i>ff</i> changed to <i>p</i> in pencil (CN?), erased; between woodw. and str. <i>fp</i> has been noted; E: <i>fp!</i> noted at bottom of page in pencil (CN)

Bar	Part	Comment
342	fg.	notes 1-2, 4: stacc. added by analogy with the other woodw.
342	HEN.	notes 3-4: (<i>af en</i>) emended to (<i>ogsaa af en</i>) as in B, C, D ; I: <i>ventes af en hel Kofhorte!</i>
342	vl.1,2	A: <i>dim.</i> erased and moved to b.341
342	vl.1,2 va.	B: notes 1-7: slur
342, 343	vc. cb.	notes 1-4: stacc. added by analogy with b.341
343	fl. cl. vl.1 va.	2nd quaver: <i>dim.</i> added as in B ; B: <i>dim.</i> added(?) (CN)
343-344	cl.1	b.343 3rd crotchet to b.344 4th crotchet: unison with cl.2 removed as in B ; B: phrase erased and rests added (CN)
343	cl.	A: stacc. added in pencil
343	fg.	notes 1-2: stacc. added by analogy with the other woodw.; B: note 1: <i>p</i> erased
343	vl.2 vc. cb.	2nd quaver: <i>dim.</i> added as in B (fl., cl., vl.1, va.)
344	fl.	note 2: stacc. added by analogy with cl.2
344	fl. cl.2	note 1: <i>p</i> added as in B and by analogy with vl.1, va., vc., cb.; B: <i>p</i> added(?) (CN)
344	HEN.	notes 6, 7: fermatas removed as in B, D ; B: notes 6, 7: fermatas erased; E: note 5: fermata added in pencil; C: note 5: fermata
344	vc. cb.	notes 1-2: stacc. added by analogy with woodw.
345		A: $\text{♩} = 50$ added in pencil; <i>poco a poco rall.</i> ; B: <i>Andantino</i> ($\text{♩} = 50$); C, D: <i>Andantino</i>
345	str.	B: note 1: <i>mp</i>
346	HEN.	B: <i>Børmester</i> instead of <i>Bormesters</i>
347	HEN.	B: <i>Trine</i> instead of <i>Stine</i> ; D: <i>Trine</i> changed in pencil to <i>Stine</i>
347	LEAN.	SD: <i>da han opdager, at Henrik parodierer ham</i> added as in B, C, D ; <i>utaalmodig</i> emended to <i>misfornøjet</i> as in B, C, D
347	vc.	<i>p</i> added as in B and by analogy with vl.1,2, va.
348		<i>rall.</i> emended to <i>poco rall.</i> as in B ; B: <i>poco rall.</i> added (Emil Telmányi/CN)
348	HEN.	A: SD only in A
348	vl.1	emended to
348		as in B ; B: bar revised (Emil Telmányi?/CN?)
349		<i>Allegro</i> ($\text{♩} = 116$) emended to <i>Allegro non troppo</i> ($\text{♩} = 112$) as in B ; B: <i>Allegretto</i> changed to <i>Allegro non troppo</i> and ($\text{♩} = 112$) added (CN)
349	vl.1	marc. emended to stacc. as in B ; B: <i>arco</i> added (Emil Telmányi), stacc. added(?)
349	vl.2	note 1: <i>ff</i> emended to <i>fz</i> as in B ; A: chord 1: <i>d⁴b⁴</i> changed to chord <i>g-d⁴b⁴</i> in pencil (Emil Telmányi?); note 1: <i>ff</i> added in pencil (Emil Telmányi); B: note 1: <i>fz</i> added (Emil Telmányi)
349	va.	note 1: <i>ff</i> emended to <i>fz</i> as in B ; A: <i>ff</i> added in pencil, faded (erased?) (Emil Telmányi?); B: <i>fz</i> added (Emil Telmányi)
349	vc.	chord 1: <i>G-d⁴b⁴</i> emended to <i>G-d</i> as in B ; chord 1: <i>ff</i> emended to <i>fz</i> as in B ; A: <i>G-d</i> changed to <i>G-d⁴b⁴</i> in pencil (Emil Telmányi); chord 1: <i>mf</i> added in pencil (CN?), changed to <i>ff</i> in pencil (Emil Telmányi); B: chord 1: <i>fz</i> added (Emil Telmányi)
350	cl.1	B: note 1: <i>mp</i>
350	vl.1	note 1: marc. added as in B ; notes 2-3: marc. emended to stacc. as in B ; B: note 1: marc. added (Emil Telmányi); notes 2-3: stacc. added(?)
351	vl.1	marc. emended to stacc. as in B ; B: stacc. added(?)


Bar	Part	Comment
352	fl.1	A: <i>mf</i> added in pencil (CN)
352	fl.2,3	<i>ff</i> emended to <i>f</i> as in B and by analogy with ob., cl., fg.
352	fg.	note 1: <i>f</i> added as in B and by analogy with ob., cl.
353	fl. ob. cl.	marc. removed as in B
353	vl.1,2	marc. emended to stacc. as in B ; B: stacc. added(?)
354	fl. cl.	note 1: marc. removed as in B ; B: note 1: marc. erased
354	ob.	note 1: stacc.(?) removed as in B ; B: note 1: marc. erased
354	vl.1	B: note 1: marc. added (Emil Telmányi/CN?)
354	vl.2	B: phrase revised (Emil Telmányi) in accordance with A ; notes 2-3: marc. erased
355	fl.2,3	stacc. added by analogy with fl.1, ob., cl.
355	cl.	A: stacc. added in pencil
355	vl.1	marc. emended to stacc. as in B ; B: stacc. added (Emil Telmányi/CN?)
355	vl.2	marc. emended to stacc. as in B (vl.1); B: the phrase was notated an octave lower with marc., transposed up and marc. removed (Emil Telmányi)
356	vl.1	note 1: marc. added as in B and by analogy with fl., ob., cl.
356	vl.2	note 1: marc. added as in B (vl.1) and by analogy with fl., ob., cl.
357	vl.1	notes 2, 6: 0 added as in B and by analogy with note 4; note 8: 0 added as in B (notes 2, 6) and by analogy with note 4
357	vl.1 vc. cb.	<i>mp</i> emended to <i>p</i> as in B
357	vl.2 va.	<i>mp</i> emended to <i>p</i> as in B ; notes 1-2: stacc. added as in B ; B: pizz. and <i>p</i> erased and <i>p</i> added (CN)
358	vl.2 va.	stacc. added as in B
359	cor.1,2	B: <i>p</i>  erased and <i>p</i> added (CN)
359	vl.1	notes 1-6: one slur emended to two as in B ; B: notes 1-6: one slur changed to two (CN?)
360	vl.1	note 5: ten. added as in B and by analogy with bb.361, 362
361	vl.1	note 4: stacc. added as in B and by analogy with bb.359, 362; A: stacc. added in blue crayon; B: note 1: <i>p</i>
362	vl.1	note 1: <i>mp</i> added by analogy with b.370; B: note 1: <i>p</i>
363	fl.1	A: note 1: <i>mp</i> added in pencil (CN)
364	fl.3 vl.1	B:  erased
365	fl.1,3 cl.1	note 5:  emended to  as in B ; B: later revision(?) (CN)
365	cor.1	B: note 1: <i>mf</i> changed to <i>f</i> (CN)
366	fl.1,3 cl.1	note 5:  emended to  as in B ; B: later revision(?) (CN)
366, 367	fl.2 cl.2	note 1:  emended to  as in B ; B: later revision(?) (CN)
367	fl.1 cl.1 fg. cor.1 vl.1,2	B: <i>dim.</i> erased and  added
367	va. vc. cb.	B: <i>dim.</i> erased
367	vl.1	notes 1-6: one slur emended to two as in B and B (b.359)
368	fl.1	B: note 5: stacc.
368	cl.1	B: note 5: stacc. and <i>p</i>
368	cor.1	B: <i>dim.</i>
368	vl.1	<i>dim.</i> added as in B and by analogy with fl.1, cl.1
369	fl.	B: note 2: stacc. and <i>p</i> , where <i>p</i> has been erased
369, 370	vl.1	note 4: stacc. added as in B and by analogy with bb.360-362; B: note 1: <i>p</i> changed to <i>mp</i> (CN)
370	cl.	B: note 2: <i>p</i> erased

Bar	Part	Comment
370	vl.1	note 4: stacc. added as in B and by analogy with bb.360-362; B: note 1: <i>p</i> changed to <i>mp</i> (CN); note 6: <i>fz</i> added (Emil Telmányi)
370	vl.2	note 2: <i>e'</i> emended to <i>d'</i> as in B and list of corrections (CN) ²
371	vl.1	note 4: stacc. added as in B and by analogy with bb.360-362; B: note 1: <i>p</i> added (Emil Telmányi), erased and  added
372	vl.1	notes 1-4:  added as in B and by analogy with the subsequent bars; note 5: ten. added as in B and by analogy with the subsequent bars; B: note 1: <i>p</i>  erased and <i>p</i> added (CN)
374	vl.1,2	B: note 1: <i>p</i> changed to  (CN)
375	fl.2	note 4: stacc. added by analogy with fl.1
375	HEN.	A: [?] erased and changed to <i>Trine</i> (CN); B: blank; D: <i>Dorthe</i>
375	HEN.	B: 
376	vl.1,2	B: note 1: <i>p</i> changed to  (CN)
377	fl.1,2	note 4: stacc. added by analogy with bb.373, 375
377	HEN.	B: 
377	vl.1	B: note 2: <i>p</i> changed to  <i>p</i> (Emil Telmányi/CN?)
377	vl.2	note 1: <i>f</i> emended to <i>fz</i> as in B and by analogy with bb.375, 378; note 5: stacc. added as in B and by analogy with vl.1 and bb.376, 378; B: note 2: <i>p</i> changed to  <i>p</i> (Emil Telmányi)
378	fl.1,2	note 4: stacc. added as in B and by analogy with bb.373, 375; B:  <i>p</i> added (Emil Telmányi)
378	vl.1	B: note 2: <i>p</i> changed to  <i>p</i> (Emil Telmányi/CN?)
378	vl.2	note 5: stacc. added as in B and by analogy with vl.1; B: <i>p</i> changed to  (Emil Telmányi/CN?)
379	fl.1,2	note 4: stacc. added as in B (b.378); B:  <i>p</i> added (Emil Telmányi)
379	cor.3,4	B: note 1: 
379	str.	A: note 3: <i>fz</i> , change made in ink (CN?); B: <i>fz</i> added
379	vl.1,2	notes 1-2: marc. emended to stacc. as in B ; B: note 1: <i>cresc.</i> added (Emil Telmányi/CN?); notes 1-2: stacc. added as in B ; B: note 1: <i>cresc.</i> added (Emil Telmányi); notes 1-3: stacc. added (Emil Telmányi)
379	vc.	notes 2-3: stacc. added as in B ; B: note 2: <i>cresc.</i> added (Emil Telmányi); notes 2-3: stacc. added(?)
379	vc. cb.	note 1: <i>p</i> added as in B and by analogy with the other str.
380	vl.1,2 va. vc.	note 2: marc. removed as in B ; B: note 2: <i>fz</i> added (Emil Telmányi)
380	vl.2	B: <i>molto</i> in 
381	vl.1,2 va. vc.	B: note 1: <i>ff</i> added (Emil Telmányi)
382	cl.1	B: note 1: marc. and <i>mp</i> , where <i>mp</i> has been added (Emil Telmányi)
382	vl.1	notes 2-3: stacc. added by analogy with fg.1
384	fl.1	A: note 1: <i>mf</i> added in pencil (CN); B: note 1: <i>mf</i> ; note 2: marc.
384	cl.	B: note 1: <i>fz</i>
384	va. vc. cb.	stacc. added by analogy with vl.2
385	fl.2,3	note 1: marc. removed by analogy with ob., cl.; B: note 1: marc.
385	fg.	B: note 2: stacc.(?)
385	cor.	B: note 1: <i>f</i> added (Emil Telmányi)
385	vl.1,2	B: marc. added(?) (Emil Telmányi?)

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Bar	Part	Comment
385	vl.2 va. vc. cb.	note 1: <i>arco</i> added as in B
385	va.	<i>f</i> added as in B and by analogy with the other str.
385	vc. cb.	B : note 1: <i>f</i> added (Emil Telmányi)
386	fl.3	B : note 1: <i>b^b</i>
386	vl.1	B : notes 1-3: marc. added (Emil Telmányi)
386	vl.2	note 1: marc. added by analogy with vl.1; B : notes 2-3: marc. added (Emil Telmányi)
386	vc. cb.	note 2: <i>mp</i> added as in B and by analogy with vl.1,2, va.; <i>pizz.</i> added as in B ; A : general <i>mp</i> (conductor), erased; B : <i>p</i> changed to <i>mp</i> (CN)
387-388	vl.1	stacc. added as in B ; B : stacc. added(?) (Emil Telmányi?)
387	vl.2	stacc. added as in B (vl.1)
387	cb.	B : note 1: <i>p</i>
389	cl. fg.	B : note 1: <i>fs</i> changed to <i>f</i> (CN)
390	fl.	note 1: stacc. added by analogy with fg.
390	cl.	note 1: stacc. added as in B and by analogy with fg.
390	cl. fg.	B : note 2: <i>fs</i> added (Emil Telmányi)
391	fg.	A : ———— added in pencil
392	cl. fg.	B : note 2: marc. erased and <i>fs</i> added (Emil Telmányi)
392	vl.1	note 1: <i>f</i> added as in the list of corrections (CN) ³
392-393	vl.1	A : phrase added in pencil as in B (Emil Telmányi), partly faded
393	cl.	B : note 1: stacc.
393	vl.1	note 1: ° added as in B
395-396	cl.	———— <i>p</i> added by analogy with fg.
395-396	fg.	A : ———— <i>p</i> added in pencil (Emil Telmányi)
397	fl.1	notes 1-2: stacc. added as in B and by analogy with cl.1
397-400	fl.3	B : rest
397-400	cl.1	<i>cresc.</i> and <i>f</i> added by analogy with fl.1, vl.1
397	LEAN.	note 2: marc. added as in B , C , D
398	fl.1	note 3: stacc. added by analogy with cl.1; note 4: stacc. added as in B and by analogy with cl.1
400	LEAN.	C , D : note 1: <i>↓</i>
401	vl.1,2	B : note 1: stacc.
404		E : <i>♩ = 80</i> added in pencil
404	ob.1	B : note 1: <i>p</i> added (CN)
404	vl.1	A , B : note 1: <i>p</i> changed to <i>pp</i> (Emil Telmányi)
404	vl.2 va.	A : note 1: <i>pp</i> added (Emil Telmányi); B : <i>p</i> changed to <i>pp</i> (Emil Telmányi)
404	vc. cb.	<i>p</i> emended to <i>pp</i> as in B and by analogy with the other str.; B : <i>p</i> changed to <i>pp</i> (Emil Telmányi)
406	fl.1	A : note 1: <i>p</i> added in ink (Emil Telmányi); B : <i>p</i> added (CN)
406	MAGD.	C , D : 
407	str.	A : <i>poco</i> added in ink (Emil Telmányi); B : note 1: <i>mp</i> (?) changed to <i>p</i> (CN)
408	vl.1,2 vc.	A : ———— added in ink (Emil Telmányi)
408	va.	———— added by analogy with the other str.
409		B : 3rd crotchet: <i>poco rall.</i> — added (Emil Telmányi)
410		A : <i>♩ = 80</i> crossed out and <i>♩ = 63</i> added in blue crayon; B : <i>un pochettino meno</i> (<i>♩ = 63</i>) added (Emil Telmányi/CN); C : <i>un pochettino meno</i> (<i>♩ = 80</i>) corrected back in C ⁴ to B version; D : <i>un pochettino meno</i> <i>♩ = 80</i> ; E : <i>♩ = 80</i> in ink, crossed out and replaced with <i>63</i> in pencil
411	va.	A : note 2: marc. added in pencil

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Bar	Part	Comment
413		B : <i>un poco piu mosso</i> (<i>♩ = 100</i>) added (CN); <i>piu mosso</i> added (Emil Telmányi); C , D : <i>Un poco piu mosso</i> ; E : <i>♩ = 100</i> added in pencil
413	LEAN.	B , C : note 1: <i>↓</i> ; C : note 1: <i>b^b</i>
413-414	MAGD.	<i>min Søn, det Ord</i> emended to <i>dit Ord, min Søn</i> as in B , C , D
413	str.	B : <i>mp</i> changed to <i>mf</i>
413	vl.1	B : <i>espress.</i>
414	MAGD.	notes 5-7: ———— added as in C
416	fl.1	B : note 1: <i>mf</i> changed to <i>f</i> (Emil Telmányi)
417	vl.1 va. vc. cb.	A : ———— added in pencil
417	vl.2	———— added by analogy with the other str.
418	fl.	B : <i>mp</i> changed to <i>mf</i> (Emil Telmányi)
418	MAGD.	B , C , D : note 3: <i>↓</i>
418	str.	B : bar revised in accordance with A (Emil Telmányi/CN)
418	vl.1 cb.	A : note 1: <i>p</i> added in pencil, erased
418	va.	A : notes 1-2: ———— added in pencil, crossed out, erased
419	fl. cl.	B : note 9: marc. and ten.
419	LEAN.	C , D : note 5: <i>d</i> "
420	ob.	notes 1-3: stacc. added as in B and by analogy with fl., cl.; notes 4-7: stacc. added by analogy with fl., cl.
420	cl.	A : notes 4-7: stacc. added in pencil
420	cor.1,2	B : bar added in pencil (Emil Telmányi)
420	cor.1,2 vl.1	A : marc. added in pencil
420	LEAN.	C : note 2: <i>↓</i>
421	fl. ob. cl.	stacc. added by analogy with b.420 and as in B (fl.1 notes 1-4)
422	fl.	B : note 2: <i>fp</i>
422	ob. cl.	B : note 2: <i>fs</i> ; note 3: <i>p</i>
422-423	ob. cl.	B : b.422 note 5 to b.423 note 8: phrase added (Emil Telmányi) in accordance with A
422	vc.	<i>arco</i> added as in B
422-424	vc.	B : phrase changed in accordance with A (Emil Telmányi)
423	fl.1	note 7: stacc. added as in B and by analogy with fl.2,3, cl.
423	fl.	B : note 6: <i>fs</i> ; note 7: <i>p</i>
423	fl. ob. cl.	notes 1-4: stacc. added by analogy with b.420
423	fl.2,3	notes 5-6: stacc. added by analogy with fl.1, cl.
423	ob.	notes 5-8: stacc. added by analogy with fl., cl.
424	va.	B : ———— erased; note 1: <i>p</i> added (Emil Telmányi)
426	LEAN.	note 6: ten. added as in B , C , D
426	vl.1,2	B : note 2: marc.; note 3: ———— begins
427	cl.	B : note 1: <i>f</i> ; note 3: <i>p</i> added (Emil Telmányi)
427	fg.1	<i>p</i> added as in B and list of corrections (CN) ⁴
427-428	fg.1	A : phrase added in pencil (Emil Telmányi), probably as in B and list of corrections (CN); ⁵ B : phrase added (CN)
427	MAGD.	D : 
428	MAGD.	D : fermata over <i>e'</i> added in pencil
+429	MAGD.	SD added as in C
429		(<i>♩ = 76</i>) emended to (<i>♩ = 88</i>) as in B , C ; B : addition(?); D , E : (<i>♩ = 96</i>)
430	MAGD.	notes 2-3: stacc. added as in B , C , D
430	vl.2	B : <i>arco</i> added (Emil Telmányi)
431	cl.	note 6: stacc. added as in B and by analogy with fl.1,2
431	MAGD.	notes 3-4: stacc. added as in B

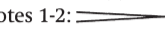
4 *Ibid.*


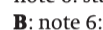

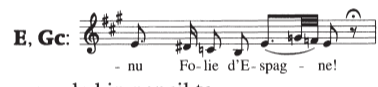

5 *Ibid.*


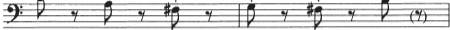




Bar	Part	Comment
431	vl.1,2	note 3: marc. added as in B ; note 5: stacc. added as in B ; B : articulation added (Emil Telmányi)
432	fl.1	B : note 1: marc.
432	fl.2,3	note 1: stacc. added as in B
432	cl. vl.1,2	note 1: stacc. added by analogy with b.456
432	vl.1	B : notes 2-3:
433	vl.1	note 3: marc. added as in B and by analogy with bb.429, 457
434	MAGD.	B, C, D :
434	vl.2	note 1: stacc. added as in B and by analogy with bb.430, 454
435	cl.2	B : notes 1-2: <i>e^uf^m</i>
435	vl.1	note 3: marc. added as in B ; note 5: stacc. added as in B (vl.2) and B (b.431 vl.1)
435	vl.2	note 3: marc. added as in B ; note 5: stacc. added as in B
436	tutti	A : note 1: <i>f</i> changed to <i>mf</i> in pencil; B : <i>f</i> changed to <i>mf</i> (CN)
436	fl.2,3 cl.	note 1: stacc. added by analogy with b.432
436	MAGD.	B, C, D : notes 1-2: <i>a^e</i>
438-439	fl.2	b.438 note 2 to b.439 note 1: tie added by analogy with cl.1
439	cl. fg. cor.3,4	note 1: <i>p</i> added as in B
439	cb.	B : note 1: <i>dim.</i>
440	tutti	A : 2nd crotchet: <i>f</i> changed to <i>mf</i> in pencil; B : <i>f</i> changed to <i>mf</i> (Emil Telmányi/CN)
440	fl.1	B : note 4: <i>e^m</i>
440	fl.2,3	note 1: <i>p</i> added as in B and by analogy with fl.1
440-444	ob.	stacc. added by analogy with cor.1,2, va.
440	LEAN. HEN.	SD added as in C
440	vl.1,2	A : note 1: <i>p</i> changed to <i>pp</i> in pencil (CN); B : <i>p</i> changed to <i>pp</i> (Emil Telmányi/CN)
440	va.	B : <i>unis.</i> added (Emil Telmányi)
442	tutti	2nd crotchet: <i>dim.</i> added as in B ; B : 2nd crotchet: <i>dim.</i> added (Emil Telmányi/CN)
442-444	fl.2,3	B : phrase added (Emil Telmányi)
442-448	cl.	B : phrase added (Emil Telmányi)
443	cor.1,2	B : note 2: stacc.
444	cor.1,2	B : note 1: stacc.
444	va.	added as in B and by analogy with ob., cor.1,2
445	tutti	A : note 1: <i>ff</i> changed to <i>f</i> , in woodw. and cor. in pencil (CN), in str. in ink (Emil Telmányi); B : <i>ff</i> crossed out and <i>nur f!</i> added at top and bottom of page (Emil Telmányi)
447	fg. cor.	B : <i>dim.</i>
449	fg.	B : note 1: <i>mp</i> changed to <i>p</i>
449	vl.1 vc. cb.	<i>mf</i> added as in B ; B : <i>mp</i> changed to <i>mf</i> (CN)
449	vl.2 va.	<i>mf</i> added as in B ; B : <i>mf</i> added (CN)
450	cl.2 va. vc. cb.	<i>dim.</i> added by analogy with cor.1,2, vl.1,2
450-451	vl.1	b.450 note 5 to b.451 note 1: slur added as in B ; A : page turn
451-452		E : <i>rall.</i> — added in pencil
451	cl.2	B : note 1: <i>p</i> added (CN)
451	vl.2	<i>p</i> added by analogy with vl.1, va.
452		C : <i>poco rit.</i>
452	vl.1	note 3: <i>p</i> added as in B ; B : <i>calando p</i> changed to <i>p</i> (Emil Telmányi)
453	cor.1,2	B : <i>p</i> changed to <i>mp</i> (CN)
453-460	cor.1,2 va.	stacc. added by analogy with bb.429-444
453	MAGD.	SD added as in C and in accordance with Pa
453	vl.1	note 3: marc. added as in B and by analogy with bb.429, 457; B : note 1: <i>mp</i> changed to <i>mf</i> (CN)
453	va.	note 1: <i>unis.</i> added; notes 1-2: stacc. added as in B ; B : stacc. added (Emil Telmányi)
453-458	va.	B : phrase added (Emil Telmányi)
453	vc. cb.	B : note 1: <i>mp</i> changed to <i>mf</i> (CN)
454	fl.2,3 cl.	B : <i>mf</i> added (Emil Telmányi)











Bar	Part	Comment
454	str.	2nd crotchet: <i>p</i> added as in B ; A (vl.2): <i>mf</i> ; B (vl.2, va.): <i>p</i> added (CN/Emil Telmányi)
454	va.	notes 1-2: stacc. added as in B ; B : repeat mark referring to b.453
455	cl.2	B : notes 1-2: <i>e^uf^m</i>
455	vl.1,2	B : note 3: marc. added as in B ; note 5: stacc. added as in B ; B : articulation added (Emil Telmányi)
456	fl.2,3 cl.	note 1: stacc. added as in B and by analogy with vl.1,2; B : bar added (Emil Telmányi)
456-459	cor.1,2	stacc. added by analogy with bb.453-454 (va.); B : phrase added (Emil Telmányi)
456	MAGD.	B, C, D : note 1:
456	vl.1	notes 2-3: slur added as in B
456-460	vl.1	B : articulation added (Emil Telmányi)
456-459	vl.2 vc. cb.	B : phrase added (Emil Telmányi)
458-459	fl.2,3 cl.	B : phrase added (Emil Telmányi)
458	MAGD.	C : <i>i Ungersk</i> instead of <i>En Ungarsk</i> ; Pa : <i>I Ungarsk</i> changed to <i>I Ungersk</i>
458	vl.2	note 1: stacc. added as in B and by analogy with bb.430, 454
459	vl.1	note 3: marc. added as in B ; note 5: stacc. added as in B
459	vl.2	note 3: marc. added as in B (vl.1); note 5: stacc. added as in B
460	fl.1	A : note 1: <i>mf</i> added (Emil Telmányi)
460	fl.2,3	notes 6-7: stacc. added as in B and by analogy with fl.1
460	fl.2,3 cl.	note 1: stacc. added by analogy with bb.432, 436, 456
460	vl.2	note 1: stacc. added as in B and by analogy with bb.432, 436, 456; B : stacc. added (Emil Telmányi)
461		<i>poco più mosso</i> added as in B ; A : <i>piu mosso</i> added in pencil (CN), erased; B : <i>poco piu Mosso</i> added (Emil Telmányi); E : <i>Piu Allegro</i> added in pencil (CN)
461	fl.1	marc. emended to marc. and stacc. as in B ; B : marc. and stacc. added(?) (CN)
461	fl.	B : <i>f</i> changed to <i>poco f</i> (Emil Telmányi)
461	fl. ob.	<i>f</i> emended to <i>poco f</i> as in B and by analogy with the other parts
461	fl.2,3	marc. emended to marc. and stacc. as in B (fl.1, vl.1,2); B : notes 1-4: marc.
461	ob. cl. fg. cor.	B : <i>poco f</i> added (Emil Telmányi)
461	cl.1	marc. emended to marc. and stacc. as in B (fl.1, vl.1,2); B : notes 1-4: marc.
461	cl.2	marc. removed as in B and by analogy with fg., cor.
461	MAGD.	notes 1-4: ten. added as in B
461	vl.1,2	B : <i>f</i> changed to <i>quasi f</i> (Emil Telmányi)
461	vc. cb.	note 1: <i>poco f</i> added by analogy with the other str.; B : <i>arco</i> and <i>quasi f</i> added (Emil Telmányi)
461	vl.1,2	marc. emended to marc. and stacc. as in B ; B : marc. and stacc. added (CN?/Emil Telmányi)
462	cl.1	note 1: marc. added by analogy with fl.; note 5: stacc. added by analogy with fl.
462	MAGD.	notes 5-6: added as in B
462	vl.1,2	note 1: marc. added by analogy with fl.
463	fl.	notes 2-4: marc. emended to stacc. and marc. as in B ; B : stacc. and marc. added(?) (Emil Telmányi?)
463	cl.	notes 2-4: marc. emended to stacc. and marc. as in B ; B : note 1: <i>fz</i> ; notes 2-4: stacc. and marc. added (Emil Telmányi)
463	cor.3,4	B : note 1: <i>fz</i> added (Emil Telmányi)
463	MAGD.	Gc : changes made in pencil:

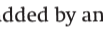

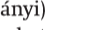
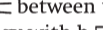

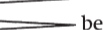
















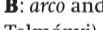
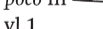

Bar	Part	Comment
463	vl.1,2	notes 2-4: marc. emended to stacc. and marc. as in B ; B : notes 2-4: stacc. and marc., where marc. has been added(?) (CN?/Emil Telmányi?); notes 1-2:  erased
464	tutti	B : articulation added (Emil Telmányi)
464	fl.	note 2: stacc. added as in B (vl.1,2)
464	ob. cl.	B : note 3: <i>a2</i> added (Emil Telmányi)
464	vl.1,2	note 2: stacc. added as in B
464	cb.	A : note 1: marc.
465	timp.	note 1: marc. and <i>f</i> emended to <i>fs</i> as in B
466	fl.	note 2: <i>fs</i> added as in B and by analogy with ob., cl.
466	fg. vc. cb.	B : note 1: <i>fff</i> added (Emil Telmányi)
466	cor.	B : note 1: <i>fs</i> ; notes 1-2: marc. added (Emil Telmányi)
466	tr.	notes 1-2: marc. added by analogy with the other woodw., cor.; notes 1-2: stacc. SD: <i>her</i> added as in B, C, D
466	MAGD.	note 3: 0 and 4 added as in B and by analogy with note 2; notes 2-3: marc. emended to stacc. and marc as in B ; B : articulation, fingering and <i>fs</i> added (Emil Telmányi)
466	vl.1	note 3: 0 and 4 added as in B and by analogy with note 2; notes 2-3: marc. emended to stacc. and marc as in B ; B : articulation, fingering and <i>fs</i> added (Emil Telmányi)
466-468	vc. cb.	B : phrase transposed an octave down
467	ob. cl.	B : note 1: <i>fs</i> added (Emil Telmányi)
467	tr.	B : bar added (Emil Telmányi)
467	vl.1,2	note 1: <i>f</i> added as in B ; B (vl.2): <i>pizz.</i> added (Emil Telmányi)
467	va.	note 1: stacc. added as in B ; note 4: stacc. added as in B (vc., cb.)
467	vc. cb.	notes 1, 4: stacc. added as in B ; B : note 4: <i>fs</i> added (Emil Telmányi)
468	vl.1,2	B : note 1: <i>fff</i> added (Emil Telmányi), erased
468	cor.1,2	B : <i>fff</i>
468	cor.3,4	B : note 1: <i>fs</i> added (Emil Telmányi)
468	va.	note 1: stacc. added as in B ; notes 2-3: marc. emended to stacc. and marc. as in B (b.466 vl.1,2)
468	vc. cb.	note 1: stacc. added as in B (va.); notes 2-3: marc. emended to stacc. and marc. as in B ; B : notes 2-3: stacc. and marc.; notes 2-3: <i>fs</i> added (Emil Telmányi/CN)
469	vl.1,2	notes 2-3: marc. emended to stacc. and marc. as in B ; note 2: <i>fs</i> emended to <i>ff</i> as in B ; B : notes 2-3: stacc. and marc. added (Emil Telmányi?); note 2: <i>fs</i> changed to <i>ff</i> (CN)
470	fg.	B : note 2: <i>fs</i> added (Emil Telmányi); notes 2-3: marc. added (Emil Telmányi)
470	va.	notes 2-3: marc. emended to stacc. and marc. as in B (b.466 vl.1,2); note 2: <i>fs</i> added by analogy with b.468
470	vc. cb.	notes 2-3: stacc. and marc. added as in B (b.468); B : notes 2-3: <i>fs</i>
471	cor.	B : note 1: <i>fs</i> added (Emil Telmányi)
471	vl.1	notes 2-3: marc. emended to stacc. and marc. as in B (vl.2)
471	vl.2	notes 2-3: marc. emended to stacc. and marc. as in B
472		B : <i>quasi rall.</i> (CN), <i>poco rall.</i> (Emil Telmányi); C, D : <i>quasi rall.</i>
472	MAGD. vl.1	between rest 1 and note 1: ' added as in B ; B : ' added (Emil Telmányi)
472	vc. cb.	note 2: stacc. and marc. added as in B ; B : note 2: stacc. and marc. added(?) (Emil Telmányi?)
472	cb.	B : note 2: stacc. and marc.
473		B : <i>a tempo</i> added (Emil Telmányi)
473	va. vc. cb.	B : <i>mp</i> changed to <i>p</i> (Emil Telmányi?/CN?)
474	cor.3	B : note 1: <i>p</i> added (Emil Telmányi)
474	MAGD.	D : <i>til</i> instead of <i>let</i>

Bar	Part	Comment
474	vl.1	note 1: ten. added as in B ; B : ten. added (Emil Telmányi?)
474	vl.2	A : <i>p</i> added in pencil (Emil Telmányi?/CN?); B : <i>p</i>
474-477	va.	stacc. added by analogy with b.473
475	vl.1	note 3: marc. added as in B ; note 5: stacc. added as in B ; B : note 3: marc. added (Emil Telmányi)
475	vl.2	note 3: marc. added as in B (vl.1); note 5: stacc. added as in B
476	cor.3	A : <i>p</i>
476	vl.1	note 1: stacc. added as in B and by analogy with cl.
476	vl.2	note 1: stacc. added as in B (vl.1) and by analogy with cl.
477	vl.1	note 3: marc. added by analogy with bb.429, 473; cf. bb.433, 453, 457
478	fl. ob.	B : <i>mp</i> added(?) (CN)
478-479	cor.1,2	B :  <i>f</i> added (Emil Telmányi)
478	vl.1	note 6: stacc. added by analogy with vl.2
478	vl.1,2	B : note 6:  and stacc.
478	va.	note 1: stacc. added as in B and by analogy with b.473
479	cl.	B : note 2: marc.
479	fg.	B : note 3: marc.
479	cor.3,4	B : <i>f</i> added (Emil Telmányi)
479	va. vc. cb.	B : note 3: marc.
480		B, D : <i>molto rall.</i>
480	cl. fg.	A : marc. added in pencil (Emil Telmányi?) between the staves; B : note 1: marc.
480	va. vc. cb.	B : note 1: marc.
481	MAGD.	B, C, D : notes 5-6: 
482	MAGD.	E, Gc :  emended in pencil to 
483		A : <i>Andantino quasi Allegretto</i> , where <i>Andantino</i> may have been added; B : <i>Andantino</i> added (Emil Telmányi); C : <i>Andantino</i> ; D : only metronome marking
483	fl.1 ob.1	note 2: stacc. added by analogy with b.491 (fl.1)
483	ob.1	B : note 1: <i>mf</i> added (Emil Telmányi)
483	vl.1	notes 2-3: stacc. added as in B and by analogy with vl.2, va., cb.
483	vc.	note 3: stacc. added as in B and by analogy with vl.2, va., cb.
484	fl.1	notes 2, 4-5: stacc. added by analogy with b.492 (fl.1)
484	ob.1	note 2: stacc. added by analogy with b.492 (fl.1); A : note 3: marc. added in pencil
484	HEN.	<i>mezza voce, ma espress</i> added as in B, C, D ; A : <i>espress</i>
484	HEN.	SD added as in C
485	cor.4	B : note 1: <i>p</i> added (Emil Telmányi)
486	fl.1	note 3: stacc. added as in B and by analogy with b.485
486	ob.1	B : note 4: ten.
486	vl.2	note 3: stacc. added as in B and by analogy with the other str.
487	cl.1	note 2: stacc. added by analogy with fl.1; B : note 1: <i>mf</i> added (Emil Telmányi)
487	fg.1	<i>mf</i> added as in B and by analogy with cl.1; note 2: stacc. added by analogy with fl.1; note 3: marc. added by analogy with fl.1; B : <i>mf</i> added (Emil Telmányi)
488	fl.1	B : note 3: marc. added (Emil Telmányi)
488	fl.1 cl.1 fg.1	note 2: stacc. added by analogy with b.492 (fl.1)
488	fg.2 cor.1,4	B : note 1: <i>mp</i> added (CN)
488	LEAN.	SD added by analogy with b.484 (HEN.)

Bar	Part	Comment
488-490	LEAN.	B, C, D: phrase missing; C ² : phrase 
		inserted in pencil; E: inserted in accordance with A
488-490	LEAN.	B, C, D: <i>Se, se! Folie d'Espagne</i> , no text and music
488	vl.2	note 1: <i>unis.</i> added
488	vc. cb.	notes 2-3: stacc. added by analogy with the other str.
488-489	vc. cb.	B: phrase 
		appears just after the page turn, where the phrase bb.483-487 in the str. has been revised in accordance with A (i.e.  changed to ); the quavers in bb.488-489 must therefore be regarded as a slip of memory
489	fl.1 cl.1	A: note 8:  added in pencil (Emil Telmányi?)
489	vl.1,2 va.	stacc. added as in B and by analogy with the preceding bars; A: page turn
489	vc. cb.	stacc. added by analogy with the preceding bars; A: page turn
490	fl.2,3	B: <i>a2</i> and <i>mf</i> added (Emil Telmányi)
490	fg.1	A: note 1: marc. added in pencil; B: note 1: marc. omitted, but <i>fp</i> added (Emil Telmányi)
490	MAGD.	SD added as in C and in accordance with Pa
490	str.	stacc. added as in B and by analogy with the preceding bars
490-494	vl.1	B: phrase transposed an octave down
491	fl.1 cl.1	A: <i>p</i> added in pencil
491	ob.1 vl.1	note 2: stacc. added by analogy with fl.1
491	cl.2	A: <i>mf</i> added (Emil Telmányi)
491-495	fg.	B: phrase added (Emil Telmányi)
491	vl.1	A: <i>p</i> added in ink (Emil Telmányi)
492	fl.1	note 3: marc. added by analogy with b.484 (fl.1)
492	ob.1 vl.1	note 2: stacc. added by analogy with fl.1
492	vl.1	A: notes 3-5: articulation added in blue crayon
493-495	fl.1	B: <i>col viol. I^{mo}</i>
494	fg.2	note 3: stacc. added as in B and by analogy with notes 1-2
494	MAGD.	B, C, D: notes 4-5: 
495	fl.1	note 2: stacc. added by analogy with b.487
495	fl.2,3	B: marc. added (CN?)
495	ob.2	marc. added as in B and by analogy with fl.2,3; B: marc. added (CN?)
495	cl.1	note 2: stacc. added by analogy with b.487 (fl.1)
495	fg.2	note 1: stacc. added as in B and by analogy with notes 2-3
495	cor.1	A: note 2: <i>espress.</i> and <i>p</i> added in pencil (CN), erased
495	vl.1	notes 4-5: stacc. added as in B and by analogy with b.487 (fl.1)
495	vl.2	notes 1, 3: stacc. added as in B and by analogy with the preceding bars
496	fl.1 cl.1 vl.1	note 2: stacc. added by analogy with b.488, b.492 (fl.1); note 3: marc. added by analogy with b.488, b.492 (fl.1)
496	ob.2	B: marc. added (Emil Telmányi)
496	fg.1	note 2: stacc. added by analogy with b.492 (fl.1); B: bar added (Emil Telmányi)
496	fg.2	notes 1-2: stacc. added as in B ; B: bar added (Emil Telmányi)
496-498	vl.2 va. vc. cb.	stacc. added as in B and by analogy with b.495
497	vl.1	A: note 1: stacc. added in blue crayon
498	ob.1 fg.1	A: note 1: marc. and <i>p</i> added in pencil (Emil Telmányi?/CN?)

Bar	Part	Comment
498	cl.1	note 1: <i>p</i> removed as in B ; A: note 1: <i>p</i> added in pencil (Emil Telmányi?/CN?)
499	fl.1 ob.1 fg.1	B: <i>poco f</i> added (Emil Telmányi)
499	ob.1	B: note 2: marc.
499	cor.1,2	B: notes 1-2: 
499	cor.4	<i>p</i> added by analogy with cor.1,2; B: 
499	tr.1	B: with tr.2 an octave lower
499	LEAN.	C: 
499	str.	B: note 1: <i>mf</i> changed to <i>poco f</i> (Emil Telmányi)
499	vl.1	A: <i>f</i> changed to <i>mf</i> in ink (Emil Telmányi)
499-501	vl.2 va. vc. cb.	stacc. added as in B and by analogy with the preceding bars
500-511	fl.1	B: <i>col Viol. I^{mo}</i>
500	cor.1,2	B: note 1: <i>p</i> ; notes 1-2: 
500	tr.2	B: as tr.1, though an octave lower
501-503	fl.2,3	B: phrase added (Emil Telmányi)
501	fl.2,3 ob. cl.1 fg. cor.1,2	 added as in B and by analogy with the other parts; B:  added(?) (Emil Telmányi)
501	ob.	<i>f</i> added by analogy with the other parts
501	cl.1	B: note 1: <i>f</i> added (Emil Telmányi)
501-503	fg.	B: rest
501	cor.1,2	B: note 1: <i>f</i> added (Emil Telmányi)
501	vl.1	A: note 4: marc. added in pencil (CN?); cf. b.509 (notes 2, 3); B: <i>molto</i> in  added (Emil Telmányi)
502	ob. cl.1	 added as in B and by analogy with the other parts
502	cl.2	<i>f</i>  added as in B ; B: <i>f</i> added (Emil Telmányi)
502	vl.1	note 5: marc. added as in B and by analogy with notes 1, 3
502-503	vl.2 va.	stacc. added as in B and by analogy with bb.490-494
502-503	vc. cb.	stacc. added as in B (vl.2, va.)
503	fl.1	note 2: marc. added by analogy with vl.1; notes 3-4: stacc. added by analogy with vl.1; notes 5-8: end of slur emended from b.504 note 1 by analogy with vl.1; B: <i>col viol. I^{mo}</i>
503	fl.2,3 ob. cl.	B: <i>mf</i> erased
503	cor.1,2	B: <i>p</i>  changed to <i>poco f</i> (Emil Telmányi)
503	tr.1,2	notes 1-3: stacc. added as in B ; note 4: stacc. added by analogy with b.504
503	cast.	notes 1-4: stacc. removed as in B and by analogy with the surrounding bars
503	LEAN.	C: <i>hun</i> instead of <i>og</i>
503	HEN.	B, C, D: <i>hun</i> instead of <i>og</i>
503	vl.1	B: notes 3-4: ten.
503	vl.1,2 va.	A (vl.1): note 1: (<i>mf</i>) added (Emil Telmányi); B: note 1: <i>mf</i>
503	vc. cb.	note 1: <i>poco f</i> added by analogy with vl.1,2, va.; B: note 1: <i>mf</i>
504	fl.1	note 1: marc. removed as in B (vl.1); B: <i>col Viol. I^{mo}</i>
504	cast.	phrase added as in B ; A: blank
504	vl.1	A: note 2: marc. added in pencil, erased; B: note 1: <i>fz</i> added (Emil Telmányi)
504	va.	B: stacc. added as in B and by analogy with the preceding bars
505	ob. cl.	B: bar added (Emil Telmányi)
505	ob.2	note 3: <i>d#</i> emended to <i>c#</i> as in B and by analogy with va.
505-506	cl.1	A: phrase added in ink (Emil Telmányi)
505	vl.2 va.	B: notes 2, 4: <i>fz</i>
506	fl.1	note 1: marc. removed as in B (vl.1); B: <i>col Viol. I^{mo}</i>
506	vl.1	B: bar added (Emil Telmányi)
507	fl.1 fg.2 tr.1,2	A: <i>mf</i> added in pencil




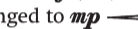

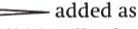
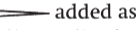

Bar	Part	Comment
507	fl.1 vl.1	note 2: marc. added as in B and by analogy with b.500
507	fl.2,3	note 1: <i>f</i> added as in B and by analogy with fl.1; B : <i>f</i> added (Emil Telmányi)
507	ob.1 vl.1	B : note 1: marc. added (Emil Telmányi)
507	ob.2	stacc. added as in B (b.508)
507	cl.1	note 1: marc. added as in B (fl.1, vl.1)
507	cor.1,2	B : note 1: <i>f</i> added (Emil Telmányi)
507	cor.3,4	note 1: <i>f</i> added as in B and by analogy with cor.1,2; B : <i>f</i> added (Emil Telmányi)
507-515	tr.1	B : omitted
507-514	tr.1	stacc. added as in B (tr.2,3)
507-514	tr.2,3	stacc. added as in B and by analogy with b.504
507	tr.3	note 1: <i>f</i> added by analogy with tr.1,2
507-512	cast.	B : omitted
507	str.	B : <i>f</i> changed to <i>poco f</i> (Emil Telmányi)
507	vl.1	A : note 2: (<i>mf</i>) added in ink (Emil Telmányi)
507	va.	stacc. added by analogy with vl.2, vc., cb.
508	ob.1 vl.1	B : note 1: marc. added (Emil Telmányi)
508	ob.2	notes 1-3: stacc. added as in B
508	cor.1	B : notes 1, 4: stacc.
508	cor.3,4	note 2: marc. added by analogy with cor.1,2
508	vl.2 va.	stacc. added by analogy with vc., cb. and b.507
509	cl.1	notes 2-3:  added by analogy with fl.1, ob.1, vl.1
509	fg.1	note 1: <i>b^h</i> emended to <i>a'</i> as in B ; B : notes 1-3: slur
509	fg.2 cor.	B : notes 1-3: 
509	vl.1	A : notes 2-3: slur added in pencil (Emil Telmányi); B : note 2: marc.; <i>molto</i> added in  (Emil Telmányi)
509	vl.2 va.	B : notes 1-3:  between the staves
509-513	vl.2 va. vc. cb.	stacc. added by analogy with b.507
510	fl.2,3 ob.	B : 1st-3rd crotchet:  between the staves
510	ob.1 cl.1 fg.1	B : notes 1-2, 3-4, 5-6: slur
510	fg.2 cor.1,2	B : 1st-3rd crotchet: 
510	vl.1,2 va.	B : 1st-3rd crotchet:  between the staves
511	fl.1 ob.1 cl.1	note 1: stacc. added by analogy with fg.1, vl.1
511	fl.1 fg.1	B : note 1: 
511	fl.2	note 1:  emended to  by analogy with fl.1, ob.1, cl.1, fg.1; B : note 1:  , bar overcompleted, since one γ too many has been notated, perhaps because note 1 should be a 
511-512	fl.2 ob.1 cl.1	B : phrasing as vl.1
511	ob.2	stacc. added as in B and by analogy with tr. (b.504); B : notes 1-3: stacc.
511-512	cl.1	b.511 note 3 to b.512 note 2: beginning of slur emended from note 2 as in B and by analogy with fl.2, ob.1
511	cor.1,2	B : note 2: marc. added (Emil Telmányi)
511	cor.3,4	note 2: marc. added by analogy with cor.1,2
512	fl.1	notes 3-4: grace note added as in B
512	fl.2 cl.1	B : note 3: marc. added (Emil Telmányi?)
512	ob.1	B : note 3: 
512	ob.2	stacc. added as in B (b.511) and by analogy with tr. (b.504)
512	cor.1,2	B : note 2: marc. added (Emil Telmányi)
512	cor.	B : note 1: stacc.
512	cor.3,4	note 2: marc. added by analogy with cor.1,2
512	vl.1	note 3: marc. added as in B and by analogy with ob.1, cl.1
513	cl.1	note 8: <i>d^h</i> emended to <i>d[#]</i> by analogy with picc., vl.1

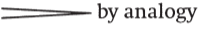
Bar	Part	Comment
513	MAGD.	text and rhythm emended as in C ; A :  ; E , Gc : changed in pencil in accordance with C
514	ob. cl. fg. cor. tr.2,3	B : <i>cresc.</i> added (Emil Telmányi)
514-515	cast.	<i>mf</i>  <i>ff</i> added as in B ; B : <i>mf</i> added (Emil Telmányi)
514	vl.1	note 1:  added as in B ; note 3: \vee added as in B
514	vl.2	note 1:  added as in B (vl.1); note 3: \vee added as in B (vl.1)
514	va. vc. cb.	stacc. added by analogy with b.507
515	fl.1,2 vl.1,2	B : <i>fz</i> changed to <i>ff</i> (CN)
515	ob. fg. tr. cor. tr.2,3	B : note 1:  changed to  (Emil Telmányi)
515	timp.	B : note 1, rest 1 and <i>ff</i> added (Emil Telmányi)
515	MAGD.	<i>f</i> emended to <i>ff</i> as in B and by analogy with the other parts
515	vl.1,2	B , D : note 1: 
515	vl.2	note 1: \circ and \vee added as in B
517	vl.1 vc. cb.	notes 2-4: stacc. added by analogy with vl.1
521-522		B : rest 2: <i>dim.</i> noted above the staff
522		B : <i>poco rall.</i> — added (CN/Emil Telmányi)
522		E : <i>rall.</i> added
523	fl.1 ob.1	B : note 1: <i>mp</i> and <i>espress.</i> added (Emil Telmányi)
523	fl.1 ob.1 vl.1	note 2: stacc. added by analogy with b.491
523	cor.1 va. vc. cb. vl.1	B : note 1: <i>mp</i> added (CN)
523	vl.1	note 3: marc. added as in B and by analogy with fl.1, ob.1
523	vl.2	B : note 1: <i>pizz.</i> added (CN)
523-534	va. vc. cb.	stacc. added by analogy with bb.483-496
524	fl.1	notes 4-5: stacc. added by analogy with ob.1, vl.1
524	fl.1 ob.1 vl.1	note 2: stacc. added by analogy with b.492 (fl.1)
25	fg.2 cor.4	B : note 1: <i>mp</i> added (CN)
526	ob.1	note 4: stacc. added by analogy with fl.1, vl.1; cf. bb.486, 494, 534
526	cor.1,2	B : note 1: <i>pp</i> changed to <i>mp</i> (CN)
526	cor.3	note 1: <i>mp</i> added by analogy with cor.1,2,4
526	HEN.	SD added as in C and in accordance with Pa
526	vl.1	B : note 4: ten.; cf. bb.486, 494, 534
526	vc. cb.	B : <i>arco</i> and  added (Emil Telmányi)
527	tutti	B : note 1: <i>mf</i> added (Emil Telmányi)
527	fl.1	note 3: marc. added by analogy with cl.1, fg.1, vl.1
527	fl.1 cl.1 fg.1 vl.1	note 2: stacc. added by analogy with b.487 (fl.1)
527	ob.1 cb.	<i>mf</i> added by analogy with the other parts
527	fg.1	notes 4-5: stacc. added by analogy with fl.1, cl.1, vl.1
528	fl.1	note 3: marc. added by analogy with cl.1, vl.1
528	fl.1 cl.1 fg.1 vl.1	note 2: stacc. added by analogy with b.492 (fl.1)
528	vc.	A : notes 4-5: slur added in blue crayon, erased; cf. b.527
529-530	fl.1	B : b.529 note 8 to b.530 note 4: slur
530	fl.1 ob.1	<i>poco</i> in  added by analogy with vl.1
530	fg.1	notes 1-3: slur added as in B and by analogy with b.490
530	MAGD.	B , C , D : <i>La</i> instead of <i>Tra</i>
530	vl.1	A : <i>poco</i> in  added (Emil Telmányi)
530	cb.	A : <i>sempre pizz.</i>

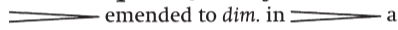
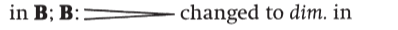
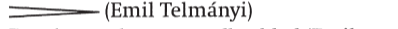
Bar	Part	Comment
531	fl.1 ob.1 cl.1 vl.1	note 2: stacc. added by analogy with b.487 (fl.1)
531	ob.1 cl.1	notes 4-5: stacc. added by analogy with fl.1, vl.1
531	cl.1 vl.1	note 3: marc. added by analogy with fl.1, ob.1
531	fg.	notes 1-3: stacc. added as in B and by analogy with bb.532-533
531	cor.	B : note 1: <i>poco f</i> changed to <i>f</i>
531	vl.1,2 va.	A : note 1: <i>f</i> changed to <i>mf</i> ; later changed back to <i>f</i> ; B (vl.1): <i>mf</i> changed to <i>f</i>
532	fl.1 ob.1 cl.1	notes 4-5: stacc. added as in B (fl.1, cl.1) and by analogy with vl.1
532	fl.1 ob.1 cl.1 vl.1	note 2: stacc. added by analogy with b.487 (fl.1); note 3: marc. added as in B (ob.1) and by analogy with b.492 (ob.1, vl.1); B (ob.1): note 3: marc. added (Emil Telmányi)
532	ob.2	note 1: <i>f</i> added by analogy with the other woodw.
532	cl.2	note 1: <i>mf</i> emended to <i>f</i> by analogy with b.531 (tutti); A : note 1: <i>mf</i> ; note 2: <i>marc.</i> added (Emil Telmányi); B : note 1: <i>mf</i> ; note 2: <i>marc.</i> added (Emil Telmányi)
532	tr.	note 1: <i>mf</i> added as in B
533	MAGD.	C, D :
533	va.	B : chord 2: <i>a-e'-a'</i>
534	fl.1 vl.1	B : note 4: ten.
534	fl.2,3	B : notes 1-4: ; note 1: (<i>mf</i>)
534	fl.2,3 cl. vc.	B : (<i>mf</i>)
534-535	cl.1	slur added by analogy with fl.1, ob.1; B : b.534 note 5 to b.535 note 2: slur
534	cl.2	A : <i>marc.</i> added in ink (Emil Telmányi); B : <i>marc.</i> added (Emil Telmányi)
534	HEN.	A : <i>Folie!</i> music and text added in blue ink
534	HEN.	SD added as in B, C, D
534-535	vl.1	slur emended to two (b.534 notes 5-10 and b.535 notes 1-2) by analogy with fl.1 and bb.526-527
534	vc.	list of corrections (CN): ⁶ ; corrected in A ; B : note 1: (<i>mf</i>)
535	fl.1 ob.1 cl.1 vl.1	note 2: stacc. added by analogy with b.487 (fl.1)
535	fl.1 cl.1 vl.1	note 3: marc. added by analogy with ob.1
535	ob. cl.	B : 2nd-3rd crotchet: between the staves
535	cl.1 vl.1	notes 4-5: stacc. added by analogy with fl.1, ob.1
535	cor.2	B : note 3: <i>a'</i>
535	tr.	stacc. added by analogy with b.532
535	HEN.	SD added as in B, C, D
535	vc.	B : notes 4-5: marc. added (Emil Telmányi)
536	fl.1 ob.1 cl.1	note 2: stacc. added by analogy with b.487 (fl.1)
536	ob.2	notes 1-8: marc. added by analogy with fg.; notes 9-12: marc. added as in B and by analogy with fg.
536	cl.1	notes 1-2: slur added by analogy with fl.1, ob.1
536	cor.3,4	note 3: marc. added by analogy with cor.1,2
536	tr.1,2	notes 1-2: marc. added by analogy with fg.
536	tr.3	notes 1-3: marc. added by analogy with fg.
536	vl.1	notes 1-2: slur added by analogy with b.487 (fl.1); note 2: stacc. added by analogy with b.487 (fl.1)
536	vc.	notes 2-3: marc. added by analogy with fg.
536	cb.	notes 1-4: marc. added by analogy with fg.
537	ob.	B : note 1: <i>fz</i> added (Emil Telmányi)
541	woodw. cor.	B : note 4: <i>fz</i>
541	tb.	B : note 1: <i>c</i>
541	timp.	B : grace figure:


6 DK-Kk, CNA I.D.3, 'Artikler, foredrag, taler m.m.'






Bar	Part	Comment
542	fg.	note 4: stacc. added as in B and by analogy with the other woodw.
542	JER.	B, C, D : rest 3: fermata
543		A : ($\downarrow = 76$ a 84) changed to $\downarrow = 96$ in pencil; B : <i>poco allargando</i> ($\downarrow = 96$), erased; C : <i>un poco meno</i> ; D : no tempo marking or metronome marking; E : $\downarrow = 100$ added in pencil, changed to 72 in pencil
543	str.	A : note 1: <i>f</i> changed to <i>mf</i> in pencil; B : <i>mf</i> added (CN)
545	woodw.	A : note 1: <i>f</i> changed to <i>ff</i> (Emil Telmányi); note 3: <i>ffz</i> added in pencil (CN), erased in cl., fg.; B : note 1: <i>f</i> changed to <i>ff</i> (CN); note 4: <i>ffz</i> added (Emil Telmányi)
545	fl.	grace note on note 3 (<i>e''</i>) removed as in B (ob., cl., fg.); B : grace note on note 3 erased (CN/Emil Telmányi)
545	ob.	note 3: <i>ffz</i> added as in B ; A : grace note on note 3 omitted
545	cl.	grace note on note 3 (<i>g''</i>) removed as in B ; B : grace note on note 3 erased (CN/Emil Telmányi)
545	fg.	grace note on note 3 (<i>e'</i>) removed as in B ; B : grace note on note 3 erased (CN/Emil Telmányi)
546-549	str.	<i>di-mi-nu-en-do</i> added as in B ; A (bb.546, 548): <i>dim.</i> added in blue crayon, erased
547	woodw.	A : note 1: <i>ff</i> added in ink (Emil Telmányi); note 4: <i>ffz</i> added in pencil (CN); B : note 1: <i>mf</i> changed to <i>ff</i> (CN/Emil Telmányi) and <i>ffz</i> added (Emil Telmányi)
547	fl.	grace note on note 3 (<i>e''</i>) removed as in B ; B : grace note on note 3 erased (CN/Emil Telmányi)
547	ob.	grace note on note 3 (<i>e''</i>) removed as in B ; B : grace note on note 3 erased (CN/Emil Telmányi)
547	cl.	grace note on note 3 (<i>g''</i>) removed as in B ; B : grace note on note 3 erased (CN/Emil Telmányi)
547	fg.	grace on note 3 (<i>e'</i>) removed as in B ; B : grace note on note 3 erased (CN/Emil Telmányi)
548	JER.	B, C, D :
548-550	va.	broken line (<i>sul G</i>) added; A : phrase missing because of page turn; cf. B
550	vc.	<i>pp</i> added by analogy with the other str.
551	JER.	B : notes 2-3: stacc.
551	vc.	B : note 2: <i>dim.</i>
552	fl.2,3	B : -
552	ob.	B : has fl.2,3's phrase, added (Emil Telmányi?); dynamics added (Emil Telmányi)
552	cl.2	<i>mp</i> and added as in B and by analogy with fl.2,3
552	vc.	B : note 1: <i>pp</i> added (Emil Telmányi); ; A : <i>cresc.</i>
553		A, B : (<i>quasi rall.</i>)
553	ob.	note 1: marc. added as in B ; B : note 1: <i>f</i> added (Emil Telmányi)
553	cl.	B : note 1: <i>f</i> added in pencil (Emil Telmányi?)
553	fg.	note 1: marc. added as in B (ob.); B : <i>mf</i> added (Emil Telmányi)
553	LEAN.	SD: <i>varm</i> added as in B, C, D
553	JER.	note 3: ten. added as in B, D
553	vl.1	<i>espressivo</i> added as in B
553	vl.1,2	B : note 1: <i>poco f</i> changed to <i>mf</i> (CN)
553	vc.	B : note 1: <i>mf</i> crossed out; note 2: <i>mf</i> added (Emil Telmányi)
554	ob.	note 2: <i>p</i> emended to <i>mp</i> as in B (fg.); A : note 2: <i>mf</i> changed to <i>p</i> in pencil (CN); B : note 2: <i>mp</i> changed to <i>p</i> (CN?/Emil Telmányi?)
















Bar	Part	Comment
554	fg.	note 2: mp added as in B ;  throughout bar emended to two as in B and by analogy with ob.; A : note 1: fz  changed to fzp  in pencil (CN)
554	JER.	SD added as in C ; note 1: ten. added as in B, C, D
554	vl.1,2	note 1: fzp emended to fz as in B ; note 2: p emended to mf as in B ; A : note 1: fz changed to fzp in pencil (CN); note 2: mf changed to p (Emil Telmányi); B : note 2: mp changed to mf (CN)
554	va.	note 1: fp emended to fz as in B ; note 2: p emended to mf as in B ; A : note 1: fz changed to fzp in pencil (CN); note 2: mf changed to p in pencil (CN)
554	vc.	note 1: fzp emended to fz as in B ; note 2: p emended to mf as in B ; A : note 1: fz changed to fzp in pencil (CN); note 2: mf changed to p in pencil (CN); B : note 2: mp changed to mf (Emil Telmányi)
554	cb.	note 1: fzp emended to fz as in B ; note 2: p changed to mf as in B ; A : note 1: fz changed to fzp in pencil (CN); note 2: mf crossed out and p added (Emil Telmányi); B : note 2: mp changed to mf (CN)
556	ob.	B : mf  changed to mp  (CN?/Emil Telmányi?); note 1: marc.; note 5: stacc.
557	cl. fg.	B : note 1: marc.
558	cl. fg.	B : pp added (Emil Telmányi)
561	cl. fg.	B : note 1: mp
561	vl.2	note 1: <i>div.</i> moved from note 2 as in B ; B : <i>div./divisi</i> added (Emil Telmányi)
562		B : <i>Un poco piu vivo</i> (CN) first changed to <i>vivo</i> , then to <i>Allegro molto</i> (CN/Emil Telmányi); E : $\downarrow = 144$ added in pencil
562	woodw.	notes 1-5: f and  added as in B ; B : note 1: marc. added(?) (Emil Telmányi)
562	fl.2,3 ob. cl. fg.	note 1: marc. added as in B and by analogy with fl.1
562	vl.1,2	B : note 2: <i>div.</i>
563	woodw.	notes 1-5: f and  added as in B ; B : note 1: marc. added(?) (Emil Telmányi)
564	woodw.	notes 1-5: f and  added as in B ; A : note 1: marc. added in pencil (Emil Telmányi?)
565		A : <i>poco rall.</i> (but <i>rall.</i> and <i>dim.</i> in woodw.) added in pencil (Emil Telmányi); B : <i>rall.</i> in woodw. added (Emil Telmányi); E : <i>poco rall.</i> added
565	fl.	note 1: f added as in B
565	cl. fg.	note 1: f added as in B (fl.); B : bar added (Emil Telmányi)
565	cb.	<i>pizz.</i> added as in B ; B (vc.): <i>pizz.</i> added (Emil Telmányi)
566		<i>meno</i> ($\downarrow = 92$) added as in B, C, D ; A : <i>Andantino quasi allegretto</i> ; B : <i>Tempo I</i> changed to <i>Meno</i> ($\downarrow = 92$) (CN/Emil Telmányi)
566	ob. vl.1	notes 2, 7: stacc. added by analogy with bb.483, 523; note 3: marc. added as in B (ob.) and by analogy with bb.483, 523
566	str.	B : f changed to mf (CN)
566	vl.2	<i>unis.</i> added; B : note 1: <i>pizz.</i> added (Emil Telmányi)
566-567	vc. cb.	stacc. added by analogy with vl.2, va.
567		<i>rall.</i> added as in B ; B : <i>rall.</i> added (CN/Emil Telmányi), over the str. <i>poco rall.</i> is noted (CN); C : <i>poco rall.</i> and <i>dim.</i> ; D : <i>poco rall.</i> og <i>dim.</i> , but only in the piano arrangement
567	ob.1	note 6: p added by analogy with the other woodw.; B : note 1: fz added (Emil Telmányi)
567	cl. fg.	B : note 4: p added (Emil Telmányi)

Bar	Part	Comment
567	vl.2 va. vc. cb.	note 1: stacc. added by analogy with vl.1
568		<i>a tempo</i> and <i>piu vivo</i> ($\downarrow = 120$) added as in B ; A : <i>Allegro agitato</i> ; B : <i>Allegro</i> ($\downarrow = 112$) changed to <i>a tempo</i> (Emil Telmányi); <i>Allegro agitato</i> added (Emil Telmányi) and changed to <i>Piu vivo</i> ($\downarrow = 120$) (Emil Telmányi); C, D : <i>piu vivo</i> ($\downarrow = 120$)
568	MAGD.	Gc : notes 1, 4, 6: ten. added in pencil
568	vl.1,2 va.	note 1: stacc. added by analogy with vc.
568	va.	note 3: fz added as in B and by analogy with the other str.
568	vc.	mp added as in B and by analogy with the other str.
570	JER.	B, C, D, Pa : <i>Eders</i> instead of <i>Jeres</i>
571	vl.2	note 4: marc. added as in B by analogy with vl.1; B (vl.1,2): marc. added (Emil Telmányi)
572		A : <i>rall.</i> added in ink (Emil Telmányi); B : <i>rall.</i> added (Emil Telmányi); E : <i>rall.</i>
572	va. vc. cb.	note 1: marc. added as in B ; B : marc. added (Emil Telmányi)
573	cor.	B : blank
573	str.	<i>dim.</i> emended to  by analogy with cor.
573	vl.1,2 va.	note 1: pp emended to p as in B ; A : pp added in pencil (CN); B : mf changed to p (Emil Telmányi)
573	vc. cb.	pp emended to p as in B (vl.1,2, va.); A : pp added in pencil (Emil Telmányi)
574		<i>meno</i> ($\downarrow = 96$) added as in B, C, D ; A : <i>Allegretto con moto</i> ($\downarrow = 80$) added in blue crayon, erased; B : (<i>Allegro con moto</i>) added (Emil Telmányi), changed to <i>meno</i> (Emil Telmányi); ($\downarrow = 96$) added (CN); E : $\downarrow = 96$ added in ink, but 72 later added in pencil
574-575	str.	B : phrase revised in accordance with A (CN)
576	woodw.	note 1: ff emended to f as in B
576	fg.	A : note 1: ff added (Emil Telmányi)
576	str.	B : p changed to pp (CN)
576	vc.	A : note 1: pp added in pencil (CN)
577		B : <i>Allegro</i> changed to <i>poco vivo</i> ? (Emil Telmányi), erased and <i>poco vivo</i> added (CN); C, D : <i>Allegro</i>
577	picc.	<i>muta in fl.gr.</i> added in accordance with Ga ; cf. b.656
577	cor.	note 1: ff emended to f as in B
577	tr.	note 1: ff emended to f as in B (cor.)
577	JER.	f removed as in B
577	JER.	note 3: marc. added as in B, C, D and by analogy with notes 1-2
577	vl.1,2 va.	note 1: ff emended to f as in B ; notes 1-3: marc. emended to ten. and marc. as in B ; B : notes 1-3: ten. and marc. added (Emil Telmányi/CN)
577	vc.	note 1: ff emended to f as in B ; notes 1-3: marc. emended to ten. and marc. as in B (vl.1,2, va.); B : note 1: marc.; notes 2-3: ten.
577	cb.	note 1: ff emended to f as in B ; notes 1-3: marc. emended to ten. and marc. as in B (vl.1,2, va.); B : notes 1-3: marc.
578	tr.1	B : note 1: <i>g'</i>
578	tr.2	B : note 1: <i>g</i>
578	trb.1,2 trb.t.	B : omitted
578	trb.b. tb. timp.	note 1: f added as in B (cor., tr.1,2)
579	trb.b. tb.	($\downarrow = 120$) added as in B ; A : $\downarrow = 132$ erased, but added in mauve pencil; B : <i>Allegro</i> and $\downarrow = 120$ added (CN), where the original metronome marking was $\downarrow = 132$; C : <i>Allegro</i> ($\downarrow = 120$) moved to b.577; D, E, I : no metronome marking
579-583	vl.1,2	broken line (<i>sul G</i>) added
579	vl.1	notes 1-6: marc. emended to stacc. as in B

Bar	Part	Comment
579	vl.2	notes 1-6: marc. emended to stacc. as in B ; B : note 1: <i>ffz</i> ; note 2: <i>mf</i> added (Emil Telmányi)
579	va.	notes 1-6: marc. emended to stacc. as in B ; note 7: marc. emended to stacc. as in B (cb.)
579	vc.	notes 1-4: marc. emended to stacc. as in B ; note 2: <i>mf</i> moved to note 1 as in B ; note 5: stacc. added as in B ; note 6: stacc. added as in B (cb.)
579	cb.	notes 1-5: marc. emended to stacc. as in B ; note 2: <i>mf</i> moved to note 1 as in B ; note 6: stacc. added as in B
580	vl.1,2	notes 1-7: stacc. added as in B
580	va.	note 1: stacc. added as in B (vc., cb.); notes 2-8: stacc. added as in B (vl.1,2, vc., cb.); B : note 1: <i>mf</i> added (Emil Telmányi)
580	vc. cb.	notes 1-4: stacc. added as in B
581-582	JER.	A : [?] erased and changed to <i>ingen af Jer sætte Fod paa Gade</i> (CN); B : <i>ingen sætte fod på Gade</i> written over and changed to <i>ingen af Jer sætte Fod på Gade</i> in ink (CN)
581	str.	stacc. added as in B
581	vl.1	B : note 1: <i>mf</i> added (Emil Telmányi)
581	vl.1,2 va.	note 6: <i>ffz</i> removed as in B
581	vl.2	B : note 1: <i>mf</i> ; notes 4, 8: <i>ffz</i> added (Emil Telmányi); notes 1-8: stacc. added(?) (Emil Telmányi)
581	vc. cb.	note 3: <i>mf</i> added as in B
582-583		E : <i>rall.</i> added in pencil
582	cor.1,2	B : note 1: <i>mp</i> changed to <i>mf</i> (CN)
582-583	cor.1,2	emended to <i>dim.</i> in  as in B ; B :  changed to <i>dim.</i> in  (Emil Telmányi)
582	cor.1,2 vl.1 vc. cb.	B : 4th crotchet: <i>poco rall.</i> added (Emil Telmányi)
582	vl.1,2	notes 1-5, 7: stacc. added as in B (va.); notes 6, 8: marc. emended to stacc. and marc. as in B (va.); B : articulation added (Emil Telmányi); notes 2, 4: <i>ffz</i> added (Emil Telmányi)
582	va.	notes 1-5, 7: stacc. added as in B ; notes 6, 8: marc. emended to stacc. and marc. as in B
582	vc.	notes 1-5: stacc. added as in B ; notes 6, 8: marc. emended to stacc. and marc. as in B ; note 7: marc. emended to stacc. as in B
582	vc. cb.	B : articulation added (Emil Telmányi); note 4: <i>ffz</i> added (Emil Telmányi)
582	cb.	notes 1-5, 7: stacc. added as in B ; notes 6, 8: marc. emended to stacc. and marc. as in B
583	cor.1,2	B : <i>p</i> (?) changed to <i>pp</i> (CN)
583	vl.1	note 1: stacc. added as in B and by analogy with vl.2, va.
583	vc.	notes 1-3: stacc. added as in B and by analogy with vl.2, va.
583	cb.	note 1: stacc. added as in B and by analogy with vl.2, va.; note 1: <i>p</i> added as in B and by analogy with the other str.
584		B : <i>meno</i>
584	fl.1	B : note 1: <i>ffz</i>
584	ob.1 cl.1	B : note 1: <i>p</i> ; note 2: <i>ffz</i>
584	cor.1,2	B : note 2: <i>ffz</i>
585	ob.	note 1: <i>p</i> added by analogy with the other woodw.
585	vl.1	B : note 1: <i>mf</i>
586	vl.1	B : note 4: <i>p</i> added(?) (Emil Telmányi?)
586	vl.2 va. vc.	note 3: stacc. added by analogy with vl.1; I (vl.1,2): stacc.
586	cb.	note 1: stacc. added by analogy with vl.1
587	va.	B : note 2: <i>pp</i> changed to <i>ppp</i> (CN)

Bar	Part	Comment
588		<i>Allegretto quasi Andantino</i> emended to <i>Allegretto moderato</i> as in B , C ; A : <i>poco meno</i> added in pencil (Emil Telmányi); B : <i>Allegretto quasi Andantino</i> added (Emil Telmányi), erased and <i>Allegretto moderato</i> added (Emil Telmányi)
588	va.	B : note 10: stacc.
588	vc. cb.	note 3: marc. added as in B and by analogy with va.; notes 4-9: stacc. added as in B and by analogy with va.; note 10: ten. added by analogy with va.; notes 11-12: slur added as in B and by analogy with va.; A :  added in pencil, was also added in va., but erased; B : note 10: stacc.
589	va. vc. cb.	B : note 3: marc.; B (vc., cb.): note 8 - rest 6: added (Emil Telmányi)
590	va.	notes 11-12: stacc. added as in B , I and by analogy with vc., cb.; A : note 4: <i>V</i> added in pencil; notes 4-5: stacc. added in pencil
591		A : <i>poco rall.</i> added in pencil (Emil Telmányi); B : <i>poco rall.</i> added (CN/Emil Telmányi); D : <i>poco rall.</i> ; E : <i>rall.</i> added in pencil
591	va.	B : note 3: marc.
592		A , B , C
592	JER.	B , C , D : <i>saa</i> instead of <i>nu</i> ; A : [?] erased and changed to <i>nu</i>
593	JER.	B : notes 8-10: ten.
594	fl. cl.1	B : note 1: marc.; <i>mp</i> changed to <i>mf</i> (CN); 3rd crotchet: <i>p</i> added(?) (CN?/Emil Telmányi?)
594	cor.1,2	B : note 1: marc.; <i>mp</i> changed to <i>mf</i> (CN); note 2: <i>pp</i> added(?) (CN?/Emil Telmányi?)
596	str.	B : rest 2: <i>dim.</i>
597	str.	B : note 2: <i>ffz</i>
597	vl.2 va.	note 1: stacc. added by analogy with vl.1, vc., cb. and as in I
597	vc. cb.	note 2: stacc. added by analogy with the other str.
598		<i>Allegro con fuoco</i> ($\downarrow = 138$) emended to <i>Allegro appassionato</i> ($\downarrow = 138$) as in B , C , D ; B : <i>Allegro</i> changed to <i>Allegro appassionato</i> (CN); <i>Allegro</i> ($\downarrow = 138$) written above str. parts
598	LEAN.	SD: <i>Leander</i> added as in B , D ; C : <i>Leander knæler</i>
599	tr.3	note 1: <i>ffz</i> emended to <i>ff</i> as in B and by analogy with the other woodw., brass
599	vl.1,2	A : notes 6, 10: marc. added in pencil (Emil Telmányi); B : notes 6, 10: marc. added (Emil Telmányi)
599	va. vc.	A : notes 6, 10: marc. added in blue crayon, erased; B : notes 6, 10: marc. added (Emil Telmányi)
599	vc.	<i>ffz</i> added by analogy with the other str. and b.615
599	cb.	<i>arco</i> added; B : bar added(?) (CN)
600	vl.1,2 va. vc.	A : notes 1, 5, 9, 13: marc. added in pencil/blue crayon, erased; B : notes 1, 5, 9, 13: marc. added (Emil Telmányi/CN)
601	vl.1,2	note 4: marc. added as in B ; B : note 4: marc. and <i>ffz</i> added (Emil Telmányi)
601	va. vc.	notes 1, 4: marc. added as in B ; B : notes 1, 4: marc. added (Emil Telmányi)
602	fl.	B : <i>espress.</i> ; note 1: <i>f</i> changed to <i>ff</i> (Emil Telmányi?)
602	ob.1 cl.1 cor.1	B : phrase added (Emil Telmányi)
602	str.	note 1: marc. added as in B ; B : marc. added (Emil Telmányi)
604	vl.1	note 2: marc. removed as in B
604	vl.1,2 va.	notes 1-2: <i>secco</i> added as in B ; B : <i>sec.</i> added (Emil Telmányi)
604	vc. cb.	notes 1-2: <i>secco</i> added as in B (vl.1,2, va.); cf. B (b.609)

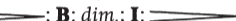
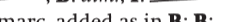



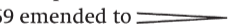
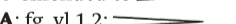
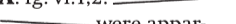


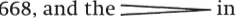
Bar	Part	Comment
605	JER.	<i>p</i> (<i>sagte</i>) emended to <i>p mezza voce</i> as in B , C , D ; B , D : note 5: <i>f</i>
606	va.	notes 2, 4: stacc. added as in B ; note 7: stacc. added as in B and by analogy with vc.; note 3: <i>fs</i> added as in B ; notes 5-7:  as in B ; note 5:  as in B ; note 5: marc. added as in B ; B : note 1: <i>fs</i> erased; note 3: marc. changed to <i>fs</i> (Emil Telmányi)
606	vc.	notes 2, 4: stacc. added as in B (va.); note 3: <i>fs</i> added as in B ; note 5: marc. added as in B (va.); notes 5-7:  as in B
606	vc. cb.	B : note 1: <i>fs</i> erased; note 3: <i>fs</i> added (Emil Telmányi); note 2: <i>cresc.</i> gone over (Emil Telmányi)
606	cb.	notes 1, 3: marc. added as in B and by analogy with vc.; note 3: <i>fs</i> added as in B ; note 5: marc. added as in B (va.); notes 5-7:  as in B ; note 7: stacc. added as in B and by analogy with vc.
607	woodw.	B : <i>mf</i> changed to <i>f</i>
607	ob.	<i>espressivo</i> added by analogy with fl.1
607-608	cl.	slur added as in B and by analogy with fl.2, fg.2, cor.3
607-608	LEAN.	B : <i>O kjære Fader</i> instead of <i>O Fader kjære</i> ; D : <i>O Kjære Fader</i> crossed out and changed in pencil to <i>O Fader kjære</i> ; Pa : <i>O Fader, Fader Kære</i>
607	va.	note 1: stacc. added as in B and by analogy with vc., cb.
608	fl.2 cl.	A : note 1: marc. added in pencil
608	fg.	 added as in B and by analogy with the other woodw.
609	vl.1,2 va.	notes 1-2: <i>secco</i> and marc. added as in B ; B : notes 1-2: <i>sec.</i> added (Emil Telmányi); notes 1-2: marc. added(?) (Emil Telmányi)/CN?)
609	vc. cb.	notes 1-2: <i>secco</i> and marc. added as in B ; B : notes 1-2: <i>sec.</i> added (Emil Telmányi); notes 1-2: marc. added(?) (Emil Telmányi)/CN?), notes 1-2: stacc.
610	str.	<i>secco</i> added as in B ; B : <i>sec.</i> added (Emil Telmányi)
612	JER.	A : <i>p</i> changed to <i>ppp</i> , later changed to <i>ppp</i> (CN)
613	JER.	A : note 2: <i>mf</i> added in pencil (CN)
614	JER.	B , C , D : SD: <i>Henrik knæler</i>
614	str.	A : note 1: <i>pp</i> added over str. in pencil (Emil Telmányi)
614	vl.1	notes 2-8: stacc. added as in B (vl.2, va., vc.); B : note 1: <i>fs</i> (?) erased; notes 2-8: stacc. and marc., where stacc. is a later addition(?)
614	vl.1,2	B : note 1: <i>fs</i> erased
614	vl.2 va.	note 2: <i>ff</i> added as in B and by analogy with vl.1, vc.
614	vl.2 va. vc.	notes 2-8: stacc. added as in B and by analogy with b.598
615	timp.	note 2: stacc. added as in B and by analogy with b.599
615	vl.1,2 vc.	A : notes 6, 10: marc. added in blue crayon, erased; B : notes 6, 10: marc. added (Emil Telmányi)
615	va.	A : notes 6, 10: marc. added in blue crayon, erased; B : notes 1, 6, 10: marc. added (Emil Telmányi)
615	vc.	B : phrase added(?) (CN)
616	vl.1,2	notes 9-10, 11-12: slurs added as in B , I and by analogy with va., vc.
616	vl.1,2 va. vc.	A : notes 1, 5, 9, 13: marc. added in blue crayon, erased; B : notes 1, 5, 9, 13: marc. added (Emil Telmányi)
616	va.	notes 5-6, 7-8: slurs added as in B , I and by analogy with vl.1, vc.

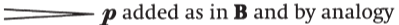



Bar	Part	Comment
617	vl.1	A : note 1: marc. added in ink (Emil Telmányi?); B : note 1: marc. added (Emil Telmányi)
617	vl.1 va.	B : note 2: <i>fs</i> added (Emil Telmányi)
617	va. vc.	note 1: marc. added as in B ; B : note 1: marc. added (Emil Telmányi)
617	cb.	B : note 1: <i>fs</i> added (Emil Telmányi)
618	fl.	B : note 1: <i>f</i>
618	fg.	B : note 2: <i>fs</i> added (Emil Telmányi)
618	fg. cor.	B : notes 1-2: marc. added(?) (Emil Telmányi?)
618	vl.1,2	B : note 5: marc. added (Emil Telmányi)
618	vl.2 va.	note 2: marc. added by analogy with vl.1, vc. and in accordance with I
618	cb.	note 1: marc. added as in B and by analogy with vl.1, vc.; B : note 1: marc. added (Emil Telmányi)
619	fl.2,3 cl. cor.1,2	B : note 1: <i>fp</i> changed to <i>f</i> ; note 2: <i>p</i> added (CN)
619	vl.1,2 va.	note 1: marc. added by analogy with vc., cb.
620	fl.2,3	B : note 1: <i>fs</i>
620	ob.2	A : <i>p</i> changed to <i>mp</i> ; B : <i>p</i>
620-621	fg.1	<i>mp</i>  <i>p</i> added by analogy with ob.2
620	HEN.	B : note 3:  changed to  ; C , D : note 3: 
621-622	vl.1	A : <i>f</i> changed to <i>fp</i>  <i>f</i> in pencil (CN); notes 3, 7: marc. added in blue crayon, erased; B : <i>fp</i>  <i>f</i>
621-622	vl.2	A : <i>f</i> changed to <i>fp</i>  <i>f</i> in pencil (CN), then <i>p</i>  <i>f</i> has been erased; notes 3, 7: marc. added in blue crayon, erased; B : <i>fp</i>  <i>f</i>
622	str.	A : <i>pizz.</i> added in pencil (CN); B : <i>pizz.</i> added (CN/Emil Telmányi)
622	va.	<i>f</i> added as in B (vc., cb.)
622	vc. cb.	<i>f</i> added as in B
622	cb.	note 2: marc. added by analogy with the other str. and in accordance with I
623-624	fg.1	tie added as in B and by analogy with fl.2
624	woodw.	B : 3rd crotchet: <i>f</i> added (Emil Telmányi)
624	fl.3	B : note 2: <i>c''</i>
624	cor.1,2	B : note 1: <i>mf</i>  <i>f</i> added (Emil Telmányi)
624	HEN.	note 3: ten. added as in C and in accordance with B , D ; B : note 3:  changed to  chord (<i>e^h e^h</i>); D : chord (<i>e^h e^h</i>)
625	cor.1,2	B : note 1: <i>p</i>
625	tr.	A : note 1: <i>f</i> changed to <i>mf</i> in pencil (Emil Telmányi), faded in tr.1,2; B : <i>mf</i> added (Emil Telmányi)
625	str.	B : notes 1-2: marc. added(?) (Emil Telmányi?)
626	HEN.	SD added as in C
626	vl.1,2 va.	<i>arco</i> added as in B ; notes 3, 7, 11: marc. added as in B ; A : note 1: <i>fp</i> and  added in pencil (CN); B : <i>arco</i> added (Emil Telmányi?); marc. added in vl.1 (Emil Telmányi)
627	JER.	note 3: stacc. added as in B
627	vl.1,2 va.	A : <i>f</i> added in pencil (CN)
627	vc. cb.	A : note 1: <i>B^b</i> added in pencil (CN); B : note 1: <i>B^b</i> ; list of corrections (CN); ⁷ reference to p.132[?] b.2 in A
628	JER.	B : note 5: <i>c'</i> changed to <i>f''</i> ;  changed to 
628	vl.1,2 va.	notes 3, 7: marc. added as in B ; B : marc. added (Emil Telmányi)
629	ob.	notes 2, 4, 6, 8: stacc. added by analogy with fl.1
629	cl.1	notes 2, 4: stacc. added as in B and by analogy with fl.2,3
630	tutti	B : note 1: <i>f</i> changed to <i>ff</i> (CN/Emil Telmányi)



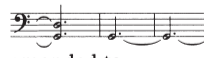

⁷ DK-Kk, CNA I.D.3, 'Artikler, foredrag, taler m.m.'


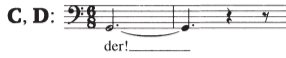
Bar	Part	Comment
630	fl.1	notes 2, 4, 6, 8: stacc. added by analogy with b.629
630	ob.1	notes 6, 8: stacc. added by analogy with b.629 (fl.1)
630	ob.2	notes 1-4: stacc. added by analogy with fl.2,3
630	cor.	B : note 1: <i>g</i> " (cor.1), <i>e</i> " (cor.2), <i>c</i> " (cor.3,4) added in ink (CN)
630	cor.3,4	note 1: ff added as in B , by analogy with the other parts and in accordance with I
630	HEN.	SD added as in C and in accordance with Pa
631	ob.1	notes 2, 8: stacc. added by analogy with fl.1
631	ob.2	notes 1-4: stacc. added by analogy with fl.2,3
631	cl.1	note 2: stacc. added by analogy with fl.1
632	fl. ob.	stacc. added by analogy with bb.629-631; B : blank
632	cl.1	note 1: ff added as in B and by analogy with the other parts; B : note 1: <i>f</i> changed to ff (Emil Telmányi?)
632	fg.	B : note 1: ff added (Emil Telmányi)
632	cor.	B : bar added (Emil Telmányi)
632	HEN.	B : note 1: <i>a</i> changed to <i>c</i> ' in accordance with A ; C , D : <i>a</i>
632	vl.1,2 va.	B : bar revised in accordance with A (CN)
633	ob. cl.	notes 1-2: <i>f</i> emended fs as in B
633	cl.1	B : bar added (Emil Telmányi); note 2: <i>f</i> changed to fs (Emil Telmányi)
633	fg.1	note 1: fs added as in B (ob., cl.)
633, 634	vl.1,2	notes 3, 7: marc. added as in B ; B : marc. added (Emil Telmányi)
634	fg. vl.2 va.	3rd crotchet: <i>dim.</i> added by analogy with the other parts; A : <i>dim.</i> added in pencil (CN)
635	vl.1,2	notes 3, 7: marc. added as in B ; B : marc. added (Emil Telmányi)
635	va. vc. cb.	note 2: marc. added as in B
636	vl.1,2	note 3: marc. added as in B ; B : marc. added (Emil Telmányi)
636	vl.2	<i>dim.</i> added by analogy with vl.1
636	va.	B : bar added in ink (CN)
637	ob. cl.	stacc. added by analogy with fl.
637	cor.1,2	B : note 1: <i>♩</i>
637	HEN.	note 1: p added as in B , C , D
637	va.	note 1: p emended to pp by analogy with vc., cb.; B : bar omitted
638-640	fl. ob.	stacc. added by analogy with bb.630-632
638-640	cor.	B : phrase added (Emil Telmányi)
638	HEN.	note 1: f added as in B , C , D
638	JER.	B , C , D : <i>♩</i> <i>♩</i> <i>♩</i> <i>♩</i> <i>♩</i>
639	cl.1	stacc. added by analogy with b.637 (fl.); B : note 2: p
639	HEN.	note 1: p added as in C and in accordance with B , D
640	HEN.	B : note 1: f ; B , C , D : note 3: <i>♩</i>
641	ob.1	notes 2, 4, 6, 8: stacc. added as in B
641	ob. cl. fg.	B : note 1: f added (Emil Telmányi)
641	ob.2 cl. fg.	stacc. added by analogy with fl.
641	vc. cb.	f added as in B and by analogy with the other parts
642	fl.1 ob.1	notes 2, 4: stacc. added by analogy with the preceding bars and bb.630-632
642	fl. ob. cl. vl.1 va.	B : 3rd crotchet: fs added (Emil Telmányi)
642	fl.2,3 ob.2 cl.2	notes 1-2: stacc. added by analogy with the preceding bars and bb.630-632
642	fg.	B : bar added (Emil Telmányi)
642	cor.1,2	B : note 2: fs added (Emil Telmányi)
642	HEN.	note 7: <i>e</i> emended to <i>e</i> ^b as in B , C , D
642	vl.2	note 3: fs added as in B and by analogy with the other parts and in accordance with I
643	timp.	B : note 1: stacc.
643	vl.2 va.	A : note 1: marc. added in pencil, partly erased


Bar	Part	Comment
644		B : <i>poco rall.</i> added (Emil Telmányi); C , D : <i>poco rall.</i> omitted; E : <i>meno</i> added in pencil
644	woodw.	B : note 1: fs added (Emil Telmányi) and <i>♩</i> changed to <i>♩</i> (Emil Telmányi?)
644	brass timp.	B : note 1: <i>♩</i>
644	cor.	B : note 1: stacc. changed to marc.
644	tr.	B : note 1: stacc.
644	trb.b. tb.	note 1: marc. added by analogy with the other brass and in accordance with I
644	HEN.	SD added as in C , D and in accordance with Pa ; D : SD added in pencil
644	vl.2 va.	note 1: marc. added by analogy with vl.1, vc., cb. and in accordance with I
644	vc.	B : note 1: fs added (Emil Telmányi)
645		B : <i>a tempo</i> added (Emil Telmányi); E : <i>a tempo</i> added
645	woodw. cor.	B : note 1: marc. added (Emil Telmányi)
645	cor.3,4	note 1: marc. added as in B and by analogy with the other woodw., vc., cb. and in accordance with I
645	timp.	<i>♩</i> <i>♩</i> <i>♩</i> emended to <i>♩</i> <i>♩</i> <i>♩</i> <i>♩</i> <i>♩</i> as in B ; B : a later revision(?)
645	HEN.	SD added as in C and in accordance with Pa ; D : <i>rejser sig hurtigt</i> added in pencil
645	HEN.	Pd : <i>Djævlen</i> ; A : <i>Dævlen</i> chosen to rhyme with <i>Ævlen</i>
645	vl.1,2 va.	notes 4, 8: marc. added as in B ; B : marc. added (Emil Telmányi)
645	vc. cb.	B : note 1: marc. added (Emil Telmányi)
646	woodw. cor.	B : note 1: marc. added (Emil Telmányi)
646	fl.1	note 3: stacc. added by analogy with ob.1
646	fl. cl. str.	A : note 2: p added in blue and lead pencil, in some places partly erased; B : f changed to p ; I : omitted
646	fl.1 ob.	note 5: stacc. added as in B and by analogy with ob.1 (note 3)
646	ob.	note 2: p added as in B and by analogy with the other parts
646-648	cl.1	B : phrase notated an octave lower, NB 8 ^{va} — added in blue crayon (CN?/Emil Telmányi?)
646	timp.	note 1: <i>♩</i> emended to <i>♩</i> and stacc. as in B ; A : note 1: <i>♩</i> and (<i>mf</i>); B : <i>♩</i> and stacc. added (Emil Telmányi?); no <i>mf</i>
646	HEN.	notes 3-5: triplet symbol added as in B , C , D
646	str.	A : note 2: p added partly in blue crayon and pencil (CN); B : note 2: f changed to p (Emil Telmányi?/CN?)
646	vl.2 va.	note 1: chord and <i>♩</i> added as in B ; A : note 1: <i>c</i> [♯] / <i>c</i> [♮] ; B : chord and <i>♩</i> added (CN)
647-648	fl.1 ob.	stacc. added by analogy with bb.637-642, 646
647	fl.2,3	notes 2-4: stacc. added by analogy with note 1 and b.646
647	fg.	A : note 1: p added in ink (Emil Telmányi)
648	fl.2,3	stacc. added by analogy with b.646
648-649	timp.	B : omitted
648	str.	A : note 2: f added in pencil (CN); B : f added (Emil Telmányi)
649		B : <i>con fuoco</i> added (Emil Telmányi)
649	woodw. cor. tr.	B : notes 1-2: marc. added (Emil Telmányi)
649	tr.1,2	B : note 1: fs added (Emil Telmányi)
649	str.	B : note 1: f changed to ff (Emil Telmányi); <i>arco</i> added (Emil Telmányi)
650	woodw. cor. tr.	B : note 1: marc. added (Emil Telmányi)
650	cb.	note 1: marc. added by analogy with woodw., brass
651	woodw. cor.	B : notes 1-2: marc. added (Emil Telmányi)
651	fg.	note 1: fs added as in B and by analogy with the other parts
651-652	tr.1,2	B : phrase added in ink (CN), emphasized in pencil (Emil Telmányi); note 1: fs added (Emil Telmányi); notes 1-2: marc. added (Emil Telmányi)



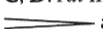

Bar	Part	Comment
651-652	tr.3	B: phrase added (Emil Telmányi); note 1: <i>fs</i> added (Emil Telmányi)
651	cb.	B: notes 1-2: marc. added (Emil Telmányi)
652	fl. ob. cl. cb.	B: note 1: marc. added (Emil Telmányi)
652	cor.1,2	A: marc.; B: notes 2-4: marc. and marc. added (Emil Telmányi)
652	cor.3,4	A: marc.; B: 1-4: marc. and marc. added (Emil Telmányi)
653	fl. ob. cl. fg. tr. trb.t. trb.b. tb. vc.	B: notes 1-3: marc. added in ink (CN); notes 1-3: slurs crossed out in ink (CN) and <i>Bogen!</i> added (Emil Telmányi)
653	cb.	note 1: <i>fs</i> added as in B and by analogy with the other parts; B: note 1: <i>fs</i> added (Emil Telmányi)
654-655	timp.	A, F: phrase added in pencil (Emil Telmányi); in margin: <i>Pauke eine Oktav tiefer notiere bis All. molto</i> 'notate timpani an octave lower to All. molto'; B: phrase transposed an octave down (to b.657, then page turn)
654	JER.	D: note 1: <i>a</i>
654	vl.1,2 va.	notes 3, 7, 11: marc. added as in B ; B: marc. added (Emil Telmányi)
654	vc.	notes 3, 7: marc. added as in B ; note 11: marc. added as in B (vl.1,2); B: marc. and (<i>simile</i>) added (Emil Telmányi)
655	timp.	A: <i>dim.</i> and  ; B: <i>dim.</i> ; I: 
655	vl.1,2	notes 1, 5, 9, 13: marc. added as in B ; B: marc. added (Emil Telmányi)
655	va.	note 1: marc. added as in B ; notes 5, 9, 13: marc. added as in B (vl.1,2); B: marc. and (<i>simile</i>) added (Emil Telmányi)
655	vc.	notes 1, 5, 9, 11: marc. added as in B (vl.1,2)
656, 657	vl.1,2	notes 1, 5, 9, 13: marc. added as in B ; B: marc. added (Emil Telmányi)
656, 657	va.	notes 1, 5, 9, 11: marc. added as in B (vl.1,2)
657		B: <i>Nicht im Klavier=Auszug</i> . 'not in piano score' added (Emil Telmányi); C: bar missing
658-659	cor.1,2	articulation added by analogy with b.659 (cl.) and b.660 (fg.)
658	cor.3,4	note 1: <i>pp</i> added as in B and by analogy with the other parts and in accordance with I
658-666	timp.	B: note 1: <i>f 8va basso</i> added in blue crayon (Emil Telmányi)
662	timp.	note 1: stacc. added as in B ; note 3: <i>p</i> added as in B
663	timp.	note 1: stacc. added as in B ; note 2: <i>f</i> emended to <i>fs</i> as in B ; B: note 1:  changed to  , <i>pp</i> erased
666	JER.	SD added as in B, C, D
666	vc.	<i>pp</i> added as in B
667	JER.	<i>Spind!</i> added as in B, C, D ; A: <i>Spind</i> written in pencil and erased
667-668	JER.	B, C, D: $\frac{2}{4}$
667-668	JER.	A: <i>c'</i> changed in pencil to <i>e'</i> ; B: <i>c'</i> changed to <i>e'</i> in b.667; D: <i>c'</i>
667	va.	A:  added in pencil
668-669	woodw. cor. str.	 in b.669 emended to  in b.668 as in B ; A: fg. vl.1,2:  added in pencil ( were apparently added in pencil in all woodwind and string parts at b.668, and the  in b.669 were once crossed out, but this change was later erased, probably in connection with the handing-over of the score to the Royal Library); B:  added in pencil (Emil Telmányi)
668	tr.3	note 6: stacc. added by analogy with tr.1,2
668	tb.	note 4: stacc. added by analogy with trb.t., trb.b.

Bar	Part	Comment
668	timp.	stacc. added by analogy with brass
668	str.	marc. added as in B (vl.1)
669-670	fl.1,2 picc. str.	<i>mf</i> at beginning of b.670 emended to <i>p</i> at beginning of b.669 as in B ; A: <i>mf</i> at beginning of b.670 changed in pencil (CN) to <i>p</i> at beginning of b.669; the change was later erased (see comments on woodw., cor., str. (bb.668-669)); B: b.669: <i>p</i> added (Emil Telmányi)
669-673	fl.1,2 ob. cl.	b.669 to b.673 note 3: stacc. added by analogy with b.668
669-670	ob. cl. fg.	<i>p</i> at beginning of b.670 emended to <i>p</i> at beginning of b.669 as in B ; A: <i>p</i> at beginning of b.670 changed in pencil (CN) to <i>p</i> at beginning of b.669; the change was later erased (see comments on woodw., cor., str. (bb.668-669)); B: <i>p</i> added (Emil Telmányi)
669	fg.	stacc. added by analogy with b.668
669-670	cor.1,2	stacc. added by analogy with b.668
669-670	str.	stacc. added as in B (bb.669-670, 672, vl.1)
670-672	cb.	B: b.670 note 2 to b.672 note 3: rest
671-673	cor.3,4	b.671 note 3 to b.673 note 3: stacc. added by analogy with b.671 notes 1-2
672	fg. cor.1,2	<i>p</i> added (repetition of previously indicated dynamics)
672-673	fg. cor.1,2	b.672 to b.673 note 3: stacc. added by analogy with b.668
673	tr. trb.t. trb.b. tb. timp.	marc. added as in B (tr., timp., vl.1,2) and by analogy with woodw., cor.
673-674	vl.1,2 va.	marc. added as in B (vl.1)
673	vc. cb.	marc. added by analogy with vl.1,2, va.
674-675	fl.1,2	stacc. added by analogy with b.674 (picc.)
674	ob. fg.	stacc. added by analogy with cor.
674-677	cl.	stacc. added by analogy with fl.1,2, picc.
674-675	cor.3,4	 <i>p</i> added as in B and by analogy with tr.; B:  <i>p</i> added (Emil Telmányi)
674	tr.1,2	notes 4-6: stacc. added by analogy with notes 1-3
674-675	tr.	B: b.674, 5th quaver triplet up to and incl. b.675: rest
674	trb.t. trb.b. tb.	notes 1-3: stacc. added by analogy with cor., tr.
674	timp.	<i>p</i> added as in B
674-675	str.	beginning of  emended from end to beginning of b.674 as in B
674	vc. cb.	stacc. (notated as abbreviation showing  with six dots) emended to marc. by analogy with vl.1,2, va.
675	picc.	notes 1-3: stacc. added as in B and by analogy with b.674
675	cor.1,2 cb.	stacc. added by analogy with b.674
675-677	str.	stacc. added by analogy with bb.669-671
676	cor.1,2	notes 4-6: stacc. added by analogy with notes 1-3
676	vl.1,2 va.	<i>mf</i> emended to <i>mp</i> as in B ; B: <i>p</i> changed to <i>mp</i> (Emil Telmányi)
676	vc.	stacc. added by analogy with b.677
677-699	tutti	in this passage the articulation is very scanty; stacc. and marc. are added on the basis of similar motif material at b.667ff and the following markings in A: b.677: picc. (note 1), cl. (notes 4-6), fg.: marc.; b.685: cl., fg., vl.2 (notes 4-6), vc., cb.: marc.; b.686: vc., cb. (notes 1-3); marc.; b.695: cor.1,2 (notes 1-3): stacc.; bb.696-699: cl., fg. (b.696 note 4 to b.699 note 6), vl.2, vc., cb. (b.696 note 3 to b.698 note 6); marc.; B: b.677: cl. (notes 4-6): marc.; b.685: cl., fg.: marc.; b.686: vc., cb.: marc.; b.695: cor.1,2 (notes 1-3): ten.; b.696: cl., fg., vl.2 (b.696 note 4 to b.699 note 6), vc., cb. (b.696 note 4 to b.697 note 6): marc.

Bar	Part	Comment
677	fl.1,2	fz emended to ff by analogy with the other woodw.; notes 2-3: marc. added by analogy with cl., fg.
679	tr.1,2	p added by analogy with tr.3
681	ob.	B : note 4: p
681	fg.	p emended to pp by analogy with the other accompaniment parts
681	str.	A : note 1: p in ffp added in pencil (CN)
681	vc. cb.	A : one p in pp added in pencil (CN)
682	tr.1,2	— added as in B and by analogy with tr.3
683	tr.	p added
691	JER.	B, C, D : rest
691	va.	A : — added in pencil
692	fl.1,2 picc. ob.	A : fp added in pencil (CN)
692	cl. fg. str.	ff removed
692	picc.	A : p in ffp added in pencil (CN)
692	tr.1,2 trb.t.	B : notes 1-3: ten.
695	cor.1,2	C, D : 
697	JER.	B : b.700 note 2 up to and incl. b.707: cor.2 doubles cor.3,4
700-707	cor.	notes 2, 4: marc. added as in B and by analogy with cor.1,2
700	cor.3,4	marc. added by analogy with cor.3,4
701	cl. cor.1,2	marc. added by analogy with cor.3,4
703	ob. tr. trb.t. trb.b.	marc. added by analogy with b.702
703	tb. vc. cb.	B : stacc.
703	ob.	marc. added by analogy with bb.700-701
704-705	cl. cor.	C, D : <i>som</i> instead of <i>der</i>
705	JER.	stacc. added by analogy with tr., trb.t.
709-711	trb.b. tb. vc. cb.	B : rest
709-711	timp.	B, C, D : <i>her</i> instead of <i>hid</i>
709	JER.	stacc. added by analogy with bb.672-673
710-711	vl.1,2 va.	B : mp instead of mf
710	vl.1,2 va.	marc. added by analogy with the other parts
711	trb.t. trb.b. tb. vc. cb.	B : note 1: f
711	vc.	stacc. and marc. added as in B bb.725-726 (cl.) and by analogy with bb.668ff, b.718 (tb.), bb.723-726 (fg.)
712-726	tutti	A : — added in pencil (CN)
718	fl.1,2 picc. ob.	— p added as in B and by analogy with the other parts
718-719	fg. cor. str.	A : — added in pencil (CN)
718-719	cl.	— p added as in B and by analogy with the other parts
719	fl.1,2 picc. ob. fg.	A : p added in pencil (CN)
719	cor. vl.1 vc. cb.	p added by analogy with the other parts
719	vl.2 va.	<i>dim.</i> added by analogy with the other parts
720	vc.	B, C, D : note 2: 
721	JER.	poco a poco rall. added as in B ; B : <i>poco a poco rall.</i> added (Emil Telmányi)
722	JER.	Pa : <i>Danmark dejligst Vang og Vænge / Hvor er dine vakre Drenge?!</i> Crossed out in pencil. Beginning of P.E. Rasmussen's melody written in pencil in margin and crossed out again (CN)
722	JER.	C : <i>poco a poco rall.</i>
723		note 1: marc. added as in B
723, 724,		B : p added (Emil Telmányi)
725	cor.1,2	<i>dim.</i> added by analogy with the other parts
725	vl.1,2	B : notated as duple time ($\frac{2}{4}$) but without time signature
726	cb.	 emended to  as in B






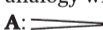



Bar	Part	Comment
730-731	JER.	B : 
730	vl.2	C, D : 
731	JER.	pp added by analogy with the other parts
734	cb.	SD added as in C ; D : <i>synker ned i Lænestolen</i> added in pencil
735-774	cl. fg. cor.	<i>dim.</i> added by analogy with vc.
735	fg.2 vc. cb.	A : bb.735-754: crossed out in pencil, bb.771-773 (cor.): crossed out in pencil; B : 735-754: crossed out in pencil, but furnished with following addition (CN, 1922): <i>Kopist! Die Bläs[s]timmen sind überstrichen, ist aber falsch sie müssen mitgeschriben werde[n]</i> '(Copyist! The wind instruments are crossed out — is, however, wrong. They must also be copied)'
736	vl.2	ten. added by analogy with b.755 (vc., cb.)
737	vl.2	ten. added by analogy with b.756
737	vc. cb.	ten. added by analogy with fg.1; B : notes 1-2: slur
738	fg.1	ten. added by analogy with b.757
741	fg.1	ten. added by analogy with vl.2
741	va.	note 1: ten. added by analogy with b.761
741	vc. cb.	note 1: ten. added by analogy with fg.1; notes 2-3: marc. emended to ten. by analogy with fg.1
742	cl.1	ten. added as in B (notes 2-3) and by analogy with b.761
742	JER.	note 5: ten. emended to marc. by analogy with b.762
742	va.	note 4: ten. added as in C, D
742	vc. cb.	note 1: marc. added by analogy with fg.1
743	cl.1	marc. added by analogy with fg.2; B : notes 2-3: ten.
743	cl.2	notes 1-3: marc. emended to ten. by analogy with vl.1
743	vl.1	ten. added by analogy with vl.2
743	cl. vl.1 va.	note 1: ten. added as in B and by analogy with vl.2
743	fg. JER. vl.2 vc. cb.	A : <i>dim.</i> added in pencil (CN)
744	cl.2	<i>dim.</i> added by analogy with cl., vl.1, va.
744	vl.2	ten. and marc. added by analogy with vl.2
745	cl. fg.	note 3: ten. added by analogy with b.764
745-746	vl.2	<i>dim.</i> removed as a result of addition of <i>dim.</i> b.743
746-747	vl.2	B : b.745 to b.746 note 4: slur
746	vl.2	<i>poco rall. a tempo</i> added as in B, C ; B : <i>poco rall. a tempo</i> added (Emil Telmányi)
746	cb.	A : notes 2-3: marc. added in pencil
747	JER.	pp added as in B ; B : pp added (Emil Telmányi)
749-750	fg. va. vc. cb.	pp added as in B and by analogy with b.767
749	fg.2	<i>cresc.</i> in b.749 emended to <i>cre - scen - do</i> by analogy with cl. and bb.769-770 (cl., vl.1, va.)
749	JER.	p added by analogy with b.769; B : mp instead of p
749-750	vc.	notes 1-4: stacc. added as in B, D ; D : note 1: stacc.
749	vc. cb.	stacc. and marc. added by analogy with fg.2 and bb.769-770
750	cl.2	p added by analogy with fg.
750	JER.	mf added by analogy with vl.2; <i>cresc.</i> emended to — by analogy with vl.2
751	fg.	notes 1-2: stacc. added as in B, D ; D : note 1: stacc.
751-753	cor.	note 3: ten. added by analogy with vc., cb. these parts are crossed out in A, B , but should be included according to comment in B (see comments on cl. and fg., bb.735-754)







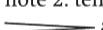





Bar	Part	Comment
751-753	cor.3,4	B: blank bars
751	vc.	note 3: ten. added by analogy with cb. and b.771
752-753		C: <i>poco rall.</i> begins at b.752 4th crotchet
752-753	cor.3,4	added by analogy with bb.772-773
753		D: <i>poco rall.</i>
754	cl.2	note 3: <i>e^b</i> emended to <i>b^b</i> by analogy with b.774
754	vl.2 vc. cb.	ten. added by analogy with vl.1, va. and b.774
755-774		B: blank crossed-out bars (corresponding to bb.735-754)
755	fg.2	ten. added by analogy with vc., cb.
755	vl.2	notes 3-4: ten. added by analogy with b.735 and cl.1, fg.1, vl.1
756	cl.1	note 1: ten. added by analogy with b.736
756-757	fg.	ten. added by analogy with bb.736-737
757-760	JER.	C: <i>Husbond, Madmor, Husets Søn, Datter, Svend og Dreng og Pige</i> ; D: <i>Husbond, Madmor, Datter, Søn, trofast Svend og ærbar Pige</i> ; Datter crossed out and changed in pencil to <i>Husets (CN) (?)</i> ; Pa: <i>Husbond, Madmor, Søn / Datter, Svend og Dreng og Pige</i> ; after <i>Madmor</i> the word <i>Datter</i> has been added (CN), the line <i>Datter, Svend og Dreng og Pige</i> has been crossed out in pencil and <i>ærlig Dreng / trofast Svend og ærbar Pige</i> has been added (CN) and erased again. The text in C may have been set after the printed edition of the libretto, Pd (identical to the text in C), not after the text corrected by CN in Pa .
757	vl.2	ten. added by analogy with fg.1
758	fg.1	ten. added by analogy with vl.2
758	vl.2	ten. added by analogy with b.738
759-760	vl.2	two slurs (b.759 notes 1-2 and b.760 notes 1-2) emended to one slur by analogy with bb.739-740
761	va.	ten. added by analogy with fg.1
762	vl.2	notes 4-5: marc. added by analogy with b.742
762	va.	marc. added by analogy with fg.1
762	vc. cb.	marc. added by analogy with fg.2
763	cl. fg. JER.	
	vl.1,2 vc. cb.	<i>dim.</i> moved from beginning of b.765 by analogy with b.743
763	cl.1	marc. emended to ten. by analogy with b.743
763	cl.2	ten. added by analogy with vl.2
763	fg.2	note 1: marc. removed by analogy with b.743; notes 2-3: marc. emended to ten. by analogy with b.743
763	vl.1	note 1: marc. emended to ten. by analogy with b.743
763	va.	<i>dim.</i> added by analogy with the other parts
763	vc. cb.	notes 2-3: ten. added by analogy with b.743
764	cl.2	ten. and marc. added by analogy with vl.2
764	vl.2	note 2: ten. emended to marc. by analogy with b.744
766-767		<i>poco rall. a tempo</i> added as in C and by analogy with bb.746-747
766	vl.2 cb.	<i>dim.</i> added by analogy with b.746 and the other parts
766	vl.2	A: notes 2-3: marc. added in pencil
766	cb.	pp added by analogy with b.746
767	timp.	stacc. added by analogy with b.747
769-770	fg. vc. cb.	<i>cresc.</i> in b.769 emended to <i>cre - scen - do</i> by analogy with cl., vl.1, va.
769	vl.1	note 1: stacc. added by analogy with b.749
769	vc. cb.	p added by analogy with fg.
770	cl.2	mf added by analogy with vl.2; <i>cresc.</i> emended to  by analogy with vl.2

Bar	Part	Comment
770	JER.	C: note 4: <i>c'</i>
770	JER.	C¹: <i>Far vil sige</i> crossed out and <i>sir Papa</i> added in pencil (Emil Telmányi)
770	vl.2	mf added by analogy with b.750
770	vc.	notes 6-8: marc. added by analogy with fg.2
771-773	cor.	these parts have been crossed out in A, B , but must be included according to comment in B (see comments on cl., fg., cor. bb.735-774)
771	fg.	note 3: ten. added by analogy with vc., cb.
771	JER.	f added by analogy with b.751 and in accordance with D
772-773	JER.	C, D: <i>poco rall.</i> in bb.772-773 instead of b.774
773-774	JER.	<i>Nu er alt forbi</i> emended to <i>Nu er alle lige</i> as in C ; A: <i>Nu er er alt forbi</i> in another type of ink (Emil Telmányi); C¹, D: <i>Nu er alt forbi</i> in pencil (Emil Telmányi); F: <i>Nu er alt forbi</i> added in pencil, erased
		
774	cl.2	A: note 3: <i>e^b</i> changed to <i>b^b</i> in another type of ink (Emil Telmányi?)
774	JER.	C, D: note 4: 
774	JER.	C, D: <i>Fat</i> instead of <i>Frisk</i>
774	vc.	 added by analogy with the other parts
775		B, C, D: <i>Andante. ad lib.</i> , not <i>Recit.</i>
775	JER.	D: SD: <i>grundende</i> ; Pa: <i>sætter sig og grunder</i>
776		C: not <i>Andantino</i>
776		E: $\downarrow = 72$ added in pencil
777-778	cor.2	tie added as in B
778	HEN.	B, C:
		
		D: as B, C , but semiquaver triplets instead of demisemiquaver triplets
778	HEN.	SD: <i>ud</i> emended to <i>gaar</i> as in B, C, D
778	va.	<i>arco</i> added
779		$\downarrow = 84$ emended to $\downarrow = 76-80$ as in B, C, A: $\downarrow = 80$ changed in blue crayon to 84; D: $\downarrow = 80$ a 84; E: $\downarrow = 76$ added in pencil
779	vc. cb.	B: \downarrow
780	LEND.	SD: <i>bukker</i> added as in B, C, D
780	va.	B: notes 1-4: slur
781	JER.	C: SD: <i>ligesaa</i> ; D: <i>meget skamfuld</i> ; Pa: <i>ligeledes</i>
781	LEND.	B, C, D: note 6: $\downarrow \gamma$
782	JER.	B: note 6: \downarrow
782	vc.	stacc. added as in B and by analogy with vl.2, va.
782	cb.	notes 1-2: stacc. added as in B and by analogy with vl.2, va.
783-784	JER.	<i>Hvor faar jeg det sagt</i> emended to <i>Hvor skal jeg faa det sagt</i> as in B, C, D ; A: <i>Hvor faar jeg det sagt</i> and <i>skal</i> added in pencil between <i>Hvor</i> and <i>faar</i> and at the same time note 1 changed from \downarrow to two \downarrow
783	vl.1	<i>arco</i> added
784	cl.1 fg.1	note 3: stacc. added as in B and by analogy with fl.1
784	JER.	B, C, D: note 5: \downarrow .
785	fg.1	note 4: stacc. added as in B and by analogy with fl.1, cl.1
785	vl.2	1st crotchet: \downarrow emended to $\downarrow (a')$ γ as in B (due to copying error in A)
785-786	vl.2 vc. cb.	stacc. added by analogy with bb.781-782
785-786	va.	b.785 note 4 to and med b.786: stacc. added by analogy with bb.781-782
785	va.	A: 1st crotchet: \downarrow changed to $\downarrow (c\#)$ γ in pencil (corresponding to B)
786	fl.1	note 3: marc. added by analogy with cl.1

Bar	Part	Comment
787	fl.1	note 9: marc. added by analogy with ob.1, cl.1; B : note 11: <i>mf</i>
787	vl.1	A : \square added in pencil
788	LEND.	D : note 4: <i>b^b</i> instead of <i>a'</i>
789-790	vl.2 va. vc. cb.	stacc. added by analogy with bb.781-782
790	ob.1 fg.1	note 4: stacc. added as in B and by analogy with bb.788, 789
791	fl.2	beginning of slur emended from note 2 to note 1 as in B
791	fl.2 vl.1	<i>mp</i> added by analogy with the dynamic level in the other parts
792, 793	ob.1 fg.1	last \downarrow : stacc. added by analogy with bb.788, 789, 790
792	JER.	SD added as in C
792	JER.	C, D : note 1: \downarrow
793	vl.2 va. vc.	B : note 1: <i>p</i>
793-794	vl.2 va.	stacc. added by analogy with bb.781-782 and vc., cb.
794	cl.1	<i>mp</i> added by analogy with the dynamic level in the other parts
795	vl.1	B : notes 1, 3: stacc.
795	vl.2 va.	<i>arco</i> added
796	fl.2 fg.1	<i>p</i> added by analogy with the dynamic level in the other parts
796	cor.3,4	A (b.795): <i>senza sord.</i> added in pencil (Emil Telmányi); B (b.795): <i>senza sord.</i>
797	fl.1 fg.1 vc.	<i>mf</i> added as in B and by analogy with cor., vl.1,2, va.
797	fl.1	A : <i>p</i> added in pencil (CN)
798	fg.1 va.	— added as in B and by analogy with fl.1, vl.1,2, vc.
799	cl.	<i>fs</i> added as in B and by analogy with the other woodw.
799	cl. fg. cor.	last \downarrow : stacc. added by analogy with ob.
799	fg.	B : last crotchet: rest
799	tr.3	<i>fs</i> emended to <i>ff</i> as in B and by analogy with tr.1,2
799-806	str.	A : — added in pencil; B : — in bb.800, 802, 803, 804, 805, 806
799	cb.	<i>arco</i> added
800	fg.	A : note and rests added in another type of ink (Emil Telmányi); B : rest
800, 802, 804, 806	LEND.	B, C, D, Gc : \downarrow
800	vl.1,2 va.	<i>fs</i> added as in B and by analogy with vc., cb.
801, 803, 805	ob. cl. cor.	last \downarrow : stacc. added by analogy with b.799
801	cor.	<i>fs</i> added by analogy with ob., cl. and b.803
801, 803, 805	JER.	B, C, D : \downarrow
804	cor.1,2	B : note 2: marc.
804, 805, 806	str.	<i>fs</i> added by analogy with bb.800-803
805	cl.	<i>fs</i> added as in B and by analogy with ob.
806	cor.	note 1: stacc. added by analogy with b.804
807	vl.1,2	A : <i>f</i> added in pencil (CN)
807	cb.	B : doubles vc.; last quaver: \downarrow (<i>f</i>) with the dynamic marking <i>f</i>
808	tutti	A : — added in pencil; B : —
808	fl.2,3	<i>f</i> added as in B and by analogy with the other parts
808	ob.	note 6: stacc. added as in B and by analogy with fl.
808	JER.	SD <i>falder paa knæ</i> emended to <i>knæler</i> as in B, C, D
808	vl.2	note 1: marc. added by analogy with vl.1
809	ob. cl.	superfluous <i>dim.</i> removed; A : <i>dim.</i> added in pencil (CN)
809	fg.	<i>dim.</i> removed by analogy with ob., cl.
810	cl. fg.	B : note 1: marc.
810	fg.	note 3: marc. added as in B and by analogy with ob., cl.; <i>dim.</i> added as in B and by analogy with ob., cl.

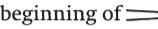



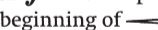
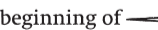
Bar	Part	Comment
811	fg.	<i>fsz</i> emended to <i>fp</i> as in B and by analogy with the other parts; notes 1-3: stacc. added as in B and by analogy with ob., cl.
811	cor.	note 4: stacc. added as in B
811-812	vl.1,2 va. vc.	stacc. added on the basis of sporadic indications in A, B
812	ob.	note 4: stacc. added as in B and by analogy with cl.
812	ob. cl. fg. cor.	B : notes 1-4: —
812	fg.	stacc. added as in B and by analogy with ob., cl.
812	cor.1,2	stacc. added by analogy with cor.3,4
812	cor.3,4	note 4: stacc. added as in B and by analogy with b.811
812	tr.1,2	stacc. and <i>fs</i> added by analogy with b.811
813	fl. ob. cl. fg.	A : <i>p</i> in <i>fp</i> added in pencil (CN)
813	cor. tr.	A : <i>p</i> in <i>ffp</i> added in pencil (CN)
813	cor.1	<i>fp</i> emended to <i>f</i>
813	cor. tr.1,2	A : tr.3 marked as <i>Tromba II</i> , but notated as tr.3; B : tr.3 notated as tr.1
813	tr.	note 5: marc. added as in B and by analogy with ob., cl.2
813	tr.3	SD added as in B, C and in accordance with Pa
813	JER.	note 5: marc. added as in B, C, D, Gc and by analogy with ob. and tr. 3
813	LEND.	B : note 1: <i>mp</i>
814	ob. cl.	note 2: marc. added by analogy with vl.2, vc., cb.
814	vl.1	B : note 1: <i>ffp</i>
814	vl.1,2 vc. cb.	A : marc. added in pencil
814	vl.2	<i>pp</i> added by analogy with cb.
814	vc.	stacc. added by analogy with b.816
815	LEND.	note 1: stacc. added by analogy with vl.1
815	vl.2	notes 1-4: stacc. added as in B, C, D
816	LEND.	notes 7-9: marc. emended to stacc. as in B and by analogy with vl.2; A : note 2: <i>p</i> and marc. added in pencil (CN?)
816	vl.1	note 2: marc. and <i>p</i> added by analogy with vl.1
816	vl.2	B : b.816 notes 3-4: slur
816-817	vc. cb.	<i>z</i> in <i>fs</i> added as in B and by analogy with fg.2
817	ob.1	marc. added by analogy with ob.
818	cor.2,4 tr.1,2	A : <i>con sord.</i> added in pencil (CN)
818	cor.3	C : notes 4-5: ten.
818	JER.	note 1: stacc. added by analogy with ob.
819	cor.1,3	note 2: stacc. added by analogy with ob.
819	cor.2,4 tr.1,2	note 4: marc. added by analogy with cor.2
819	cor.4	note 1: added as in B (apparent copying error in A)
820	ob.	notes 3-4: ten. added as in B, D
820	JER.	B, C, Gc : note 6: <i>fs</i> instead of ten.; D : note 6: <i>fs</i> and ten.
821	LEND.	stacc. added by analogy with fg., cor.1,2
822-823	cor.3,4 tr.	<i>senza sord.</i> added
822	tr.3	stacc. added by analogy with va.
822	vl.1,2 vc. cb.	B : marc.
823	fg. cor. tr.	C, D : note 2: \downarrow
823	JER.	marc. added as in B and by analogy with vl.1,2
823	va. vc. cb.	ten. added as in B and by analogy with b.826
824	fl. ob. cl.	B : \downarrow without marc.
825	tr.	ten. added as in B and by analogy with fl., ob.
826	cl.	B : note 3: <i>f</i>
826	LEND.	A : <i>m</i> in <i>mf</i> added in pencil (CN?)
827	fg. cor. tr. timp.	notes 1-3: stacc. added by analogy with tr.3
827	tr.1,2	B : note 4: stacc.
827	tr.	notes 5, 12: marc. added by analogy with b.827
828	ob.	





Bar	Part	Comment
828	tr.1,2	stacc. added by analogy with b.827
828	LEND.	SD added as in C
828, 829,		
830	vl.1	note 5: marc. added by analogy with b.827
829	ob.	notes 1-4, 7, 14: stacc. added by analogy with b.828
829	LEND.	SD <i>rækker ham Haand</i> emended to <i>rækker ham Haanden</i> as in C
829	vl.1	notes 1-4: stacc. added by analogy with bb.827, 828
829	va.	f added as in B and by analogy with the other str.;  added by analogy with the other str.
830	ob.1	notes 1-4: stacc. added as in B and by analogy with bb.827, 828
830	cl.	A, B: <i>marcato</i> can be read as applying to either cl. or fg.
830	vl.1	notes 1-4, 8-11: stacc. added by analogy with bb.827-828
831	ob.1	notes 1-4, 7-11, 14: stacc. added as in B (notes 1-4, 5-8) and by analogy with bb.827-828
831	cor.	A: <i>m</i> in <i>mf</i> added in pencil (CN?)
831	vl.1	notes 1-4, 7: stacc. added as in B (notes 1-4) and by analogy with bb.827-838
832	ob.1	stacc. and marc. added by analogy with b.827
832	cor.3,4	A: <i>p</i> added in pencil (Emil Telmányi)
832	vl.1	notes 1-5: stacc. and marc. added by analogy with b.827
833	LEND. JER.	B: note 1: f
833	cb.	B: f
834	tr.1,2	A: note 1:  changed to  in pencil
834	LEND. JER.	C, D: fermata only above rest; F: note 1: fermata added in pencil
835	vl.2	<i>mf</i> added as in B and by analogy with vl.1
836	fl. ob.	note 1: superfluous <i>mf</i> removed
836	ob.	note 4: stacc. added as in B and by analogy with fl.
836	JER.	note 1: ten. added as in B
838-841	cl.	b.838 note 2 to b.841: stacc. added as in B (b.838, notes 2-4) and by analogy with b.835 to b.838 note 1
838-841	fg.	stacc. added by analogy with bb.835-837
838	timp.	f emended to fs as in B
839	LEND.	C: notes 5-6: 
839	vl.2	fs added as in B and by analogy with the other str.
840	timp.	B: 4th crotchet:  (f)
842	fg. va. vc. cb.	stacc. added as in B (va.)
842	LEND.	B, C, D: <i>Jo</i> instead of <i>ja</i>
843	fl.2,3 vl.1	note 3: stacc. added as in B and by analogy with fl.1
843	va.	note 7: stacc. added by analogy with fg.
844	fl.1 cl.	note 4: stacc. added as in B and by analogy with vl.1
844	fg.	notes 5, 7: marc. and stacc. added as in B and by analogy with va.
844	va.	note 1: stacc. added as in B and by analogy with vc., cb.
845	cl.1	note 4: stacc. added as in B and by analogy with vl.1
845	vl.1	A:  mp added in pencil (CN)
845	va.	notes 1-4, 8-12: stacc. and marc. added by analogy with bb.843-844
845	vc. cb.	notes 4, 13: stacc. added by analogy with bb.843-844
846	fg.	notes 1-4, 8-11: stacc. added as in B and by analogy with b.845
846	LEND.	note 3:  emended to  as in B, C, Gc and by analogy with bb.844-847; A: note 3:  (copying error)
846	LEND. JER.	A: SD: <i>giver hinanden Haandslag</i> crossed out in pencil; B: <i>giver hinanden handen</i> ; C: ingen SD; D: <i>giver hinanden Haanden</i> added in pencil and crossed out





Bar	Part	Comment
846	va.	notes 4, 7-11: stacc. added by analogy with bb.843-844
846	vc. cb.	notes 8-11: stacc. added as in B and by analogy with b.845
847	fl.	note 5: stacc. added by analogy with vl.1
847-848	fg. va. vc. cb.	stacc. added by analogy with same motif in bb.843-846
847	vl.1	note 7: stacc. added by analogy with fl.
848	fl. cl. vl.1	note 2: stacc. added by analogy with b.847 (fl., cl.)
848	ob.	B:  instead of 
848	cl. fg.	B: blank bar
848	va.	note 5: marc. added as in B and by analogy with fg., vc., cb.
849, 850	fl.	note 3: stacc. added by analogy with bb.846, 851
849, 850	ob.	notes 8-11: stacc. added by analogy with notes 1-4
849-851	cor.3,4 tr. timp.	B: 
849	vl.1,2	notes 1-4, 8-11: stacc. added as in B (vl.2, notes 1-4) and by analogy with ob.
850	cl.	note 4: stacc. added as in B and by analogy with bb.849, 851
850	vl.2	notes 1-4, 11: stacc. added by analogy with vl.1
850-852	va. vc. cb.	marc. added by analogy with b.849
851	ob.	note 12: marc. added by analogy with vl.1,2
851	vl.1	B: notes 1-4: stacc.
851	vl.2	B: notes 1-4, 8-11: stacc.
852-853	ob. vl.1,2	stacc. added by analogy with same motif in bb.849-851
853	cl.	ff added as in B and by analogy with the other parts
855		A, E:  = 92 changed in pencil to 72; B:  = 92; C: no metronome marking; D:  = 92
856	fg.1	B: <i>mf</i>
856	va.	notes 1-2: stacc. added as in B
856	vc. cb.	notes 2-3: stacc. added by analogy with va.
857	ARV	note 2: ten. added as in B
857	vc. cb.	 added as in B
857-858	vc.	B: one slur over both bars
859		A:  = 92 added in pencil; B: no metronome marking
859	fl.2 ob.1	B: blank bar
859	ob.1	marc. and stacc. added by analogy with fl.2
859	ARV	SD: <i>sledsk</i> emended to <i>angst</i> as in B, C, D ;
860	vl.1,2	B:   added as in B
860	va. vc. cb.	 added by analogy with vl.1,2
860	cb.	notes 4-6: stacc. added as in B and by analogy with vc.
862	vl.1	note 2: 3 added by analogy with bb.864, 867
863	va.	slur added by analogy with b.861
864	cl.	p added by analogy with b.862
864	vl.1,2	<i>gliss.</i> added by analogy with b.862
865, 866	va.	slurs and stacc. added by analogy with b.861
867, 868	cl.	p added by analogy with b.862
867	JER.	B, C, D: 
867	vl.1,2	<i>gliss.</i> added by analogy with b.862; B: blank bar
867, 868,		
869	va.	notes 6-8: slur added by analogy with bb.862, 864
868	JER.	F: <i>saa</i> crossed out in pencil


Bar	Part	Comment
869-870	fl.1,2 ob.	A: semiquavers changed in pencil to demisemiquavers and semiquaver rests
869	picc. cl. fg. vl.1,2	p added as in B (fg.) and by analogy with vc., cb.
869	fg.	———— added as in B and by analogy with the other parts
870	va.	p added by analogy with bb.869, 872
871	cl. fg.	p added as in B
871	JER.	B, C, D: note 1:
871	ARV	A: SD only in A
873	ARV	B, D:
873	va.	notes 1-4: stacc. added by analogy with notes 5-6 and b.872 note 8
874		B, C: <i>Allegretto con moto</i>
874	va.	B: p
875		E: $\downarrow = 100$ added in pencil
875-876	LEAN. HEN.	SD: <i>Henrik og Leander kommer ind</i> emended to <i>Henrik og Leander flove ind</i> as in B, C, D ; B: SD: <i>flove</i> added
876	va.	B: notes 4, 6: stacc.
877	va.	B: note 2: stacc.
877-878	va. vc. cb.	b.877 notes 2, 5 and b.878 note 4: stacc. added by analogy with b.876 notes 1, 2, b.877 note 1, b.878 note 1
877	vc. cb.	notes 1, 2: stacc. added by analogy with va.
878	va.	note 1: stacc. added by analogy with vc., cb.; B: note 4: stacc.
881	JER.	B: <i>ad. lib.</i>
882	va.	stacc. added by analogy with b.884
883	vc. cb.	<i>arco</i> added
884	LEAN.	SD added as in C and in accordance with Pa
884	vc. cb.	B: p
885-886	cl.	A: stacc. added in pencil
885	cl.	B: note 1: marc. instead of stacc.
887	ob.1	A: ———— added in pencil
887	fg.1	———— added by analogy with ob.1
888	cl.	B: note 1: marc.
888	JER.	B, C, D: note 1: <i>a</i>
888	vl.1	B: notes 2-4: stacc.
888	vl.1,2 va.	B: note 5: marc.
893		B, C, D: <i>Allegro con brio</i> ; E: $\downarrow = 152$ changed in pencil to 144
893	fl.1,2 picc.	A: <i>m</i> in mf added in pencil (CN?)
893	ob.1 fg.	note 1: marc. added as in B and by analogy with fl.1,2, ob.1
893	picc.	notes 1-3: marc. added by analogy with the other woodw.
893	fg.	A: mf added in pencil
893	trgl.	notes 4-6: stacc. added by analogy with notes 1-3
894	fl.1,2 fg.	stacc. added by analogy with fl.1,2, fg.
894	cl.	B: marc. on last
896	picc. ob.1 cor.1	note 4: marc. added by analogy with picc.
897	ob.1 cor.1	stacc. added as paradigm for the subsequent bars, corresponding to b.894 (fl.1,2, cl., fg.)
897	ob.2	B: marc.
898	picc. ob.1	B: mf
899	cl. fg.	A: mf erased
899	fl.1,2 ob. cl. fg.	A: mp added in pencil (CN)
899	cor.3	A: (copying error)
899	vc.	B: instead of
899-900	vc. cb.	notes 1-2: marc. added as in B (note 2) and by analogy with picc.
902	ob.1	note 2: marc. added by analogy with ob.1
904	picc.	fs added by analogy with b.896
905	ob.2	notes 2-3: stacc. emended to marc. by analogy with b.897; note 4: marc. added by analogy with b.897; B: notes 2-4: stacc.
906	picc.	note 4: stacc. emended to marc. by analogy with b.897; B: notes 2-3: stacc.
906	ob.1	note 4: stacc. emended to marc. by analogy with b.897; B: notes 2-3: stacc.


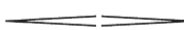


Bar	Part	Comment
906	ob.2	stacc. added as paradigm for the subsequent bars, corresponding to b.897
906	cor.1	notes 2-4: marc. added by analogy with b.897
908, 909	timp.	B: fs
908	JER.	B, C, D: note 1:
908-909	vc. cb.	B: instead of
910	vl.1,2	B: notes 1, 3: fs
910	cor.	A: fff changed in pencil to mf (CN); B: mf (Emil Telmányi)
912	va.	note 3: marc. added by analogy with vl.1,2, vc.
913	fl.1,2 vl.1 vc.	notes 1, 3: marc. added by analogy with bb.910-912
913	vl.2	note 1: marc. added by analogy with bb.910-912
914	tr. trb.t. trb.b.	A: ———— and p added in pencil (CN)
	tb. timp.	note 3: marc. added by analogy with the other brass
914	trb.b. tb.	notes 1-2: marc. added as in B
914, 915	timp.	A: f ———— p added in pencil (CN)
915	tr. trb.t. trb.b.	marc. added by analogy with the other brass
	tb. timp.	A: note 1: \vee added in blue crayon
915	tr.3 tb.	A: fff changed in pencil to mf (CN)
916	vl.1	B, C, D: note 2:
918	cor.	f added as in B and by analogy with fl.1,2, ob., cl.
921	HEN.	$\frac{6}{4}$ added
922	picc.	note 3: marc. added as in B, C, D
922	cor.1,2	B: lowest note in chord (g) missing
926	JER.	note 1: marc. added by analogy with vc.
926, 927	vl.1,2	note 1: marc. added as in B, C, D
926	cb.	notes 1-3: marc. added by analogy with fl.1,2, picc., ob., cl.
927	JER.	marc. added by analogy with picc., ob., cl., fg., cor.1,2
928	fg. cor.1,2	fs added by analogy with picc., vl.1,2, va.
929	fl.1,2	B: no trgl. part
930	fg.	\circ added by analogy with vl.1
930-939	trgl.	B: notes 4-6: stacc.
930	vl.2	B: blank bar
931	fg.	B, D, F:
931	timp.	
931-936	HEN.	
		D, E, F: text and music added or changed in accordance with A
932	vl.1,2	B: stacc.
935	picc. ob.1 vl.2	last : marc. added by analogy with cor.3,4, vl.1
935	HEN.	C: note 1: marc added in pencil
936	fl.1,2 ob.2	note 4: stacc. added by analogy with cl., fg.
936	picc.	note 2: stacc. emended to marc. as in B and by analogy with ob.1, cor.3,4, vl.1,2
936	ob.1	note 4: marc. added by analogy with picc.
936	vl.1,2	note 4: marc. added as in B
937	cor.	B: last quaver: fff
937-939	cor.2,3	B: b.937 6th quaver to b.939 1st quaver: parts reversed
938	HEN.	B, C, D: notated in $\frac{6}{4}$ with quadruplet and duplet
939	trb.t. trb.b. tb.	B: fff added by analogy with the other parts
939	tb.	A: SD: <i>Jeronimus glotzt verblüfft</i> added in pencil (Emil Telmányi); C: SD: <i>Hieronimus glotzt ganz verblüfft</i> added in ink (Emil Telmányi); B, D: no SD
939	JER.	B, C, D: note 1:
939	HEN.	B: chord 1: <i>pizz.</i>
939	vl.1,2 va.	




Bar	Part	Comment
939	vc.	note 1: marc. added by analogy with cb.
+940	vl.1	B: <i>pizz.</i>
+940	vl.2 va.	A: <i>pizz.</i> added in pencil (CN)
940		E: ♩ = 88 à 92 changed in pencil to 100
942-943	cl. fg.	beginning of  emended from beginning of b.943 to beginning of b.942 as in B and by analogy with bb.946-947; A: b.942:  added in pencil
943	cl. fg.	note 3: pp added as in B
944	cor.1	notes 2-3: stacc. added as in B
945	cor.1,2	stacc. added as in B and by analogy with ob.2
946	cl. fg.	mf emended to mp as in B
946	cor.1,2	stacc. added by analogy with ob.2
947	cl. fg.	note 3: pp added as in B
947	str.	note 2: stacc. added by analogy with b.949
948	str.	stacc. added by analogy with va. (note 2) and cb. (note 4)
949	va. vc. cb.	note 3: stacc. added by analogy with vl.1,2
950	ob.1	mp added by analogy with picc.
950	vl.1,2	note 4: stacc. added as in B and by analogy with notes 1-3
950	va. vc. cb.	stacc. added by analogy with vl.1,2
951	fg.2	ten. added as in B and by analogy with ob.2
952	ob.1	<i>poco f</i> added by analogy with fg.1
952-953	HEN.	B: b.952: ten., b.953: no articulation marking; C, D: bb.952-953: no articulation marking
955	cor.3,4	note 1: stacc. added by analogy with notes 2-3
955-956	str.	A, B: mp changed in pencil to p
955	va. vc.	A: note 3:  added in blue crayon
Bar	Part	Comment
962	ob.1	mp added as in I and by analogy with b.957 (fl.2)
965	HEN.	C: note 1: ♩
965	vc.	note 2: stacc. added by analogy with va.
967-968	HEN.	stacc. added as in B and D (b.967 note 4 and b.968 note 1)
967	vc.	note 3: stacc. added by analogy with va.
968-972	trgl.	B: no trgl. part
969	ob.1	stacc. added as in B and by analogy with fl.1
969	HEN.	A: SD only in A
970-971	va. vc. cb.	B: 
978	cor.1,2	<i>senza sord.</i> added
978	vc. cb.	notes 1-4: stacc. removed
981	fg.1	note 1: ten. added by analogy with vl.1
981	cor.3	brackets around mf removed
982, 984	cor.3	stacc. added as in B
985	vl.1	B: note 2: marc.
987	fl.1	A: mp added in pencil (CN)
988	vl.2	B: ♩ †
991	va.	marc. added by analogy with vl.2
992	fg.	pp added as in B
992	cor.3,4	stacc. added as in B
992-995	vl.2	B: one slur per bar
996	fg.	A: f added in pencil (Emil Telmányi)
998-999	cor.1,2 vl.1,2 va.	beginning of  emended from beginning of b.999 to beginning of b.998 as in B and by analogy with fl.1,2, picc., cl.
998	HEN.	C, D: notes 1-2: ♩ ♩
999	vc.	B: ♩ †
1001	HEN.	B, C, D: note 5: stacc.; B, D: slur ends on note 4
1002-1003	cl. cor.1,2 vl.1,2 va.	beginning of  emended from beginning of b.1003 to beginning of b.1002 as in B and by analogy with 998-999








Bar	Part	Comment
1002	HEN.	B, C, D: ♩ †
1004	tutti	A: f changed to mf in pencil, the change was later erased; B (cl. fg. cor.): f changed to mf
1004	fl.1,2 picc.	B: ♩ †
1004	ob.	note 1: marc. added by analogy with cl.
1004	cor.1,2	B: slur from b.1004 note 1 to b.1112
1004	cor.3,4	f added by analogy with the other parts
1004	HEN.	B: f
1005	JER.	SD added as in B, C, D and in accordance with Pa
1006-1007	ob. cl. fg. cor. str.	 added as in B
1008	cb.	 added as in B and by analogy with the other parts
1012	HEN.	B, C, D: note 1: ♩
1013-1014	JER.	B, C, D:  ; Nu er det nok!
1014	HEN.	D: changed in pencil in accordance with A
1014	JER.	B, C, D: ♩ (c') text: <i>de</i>
1015	vc. cb.	B: SD: <i>maaber</i> crossed out
1019		superfluous <i>dim.</i> removed
1020		♩ = 72 added as in B and in accordance with E; ♩ = 72 added in pencil
1022		SD: <i>noget</i> added as in B, C, D
1023		B, C, D, Gc: note 3: ♩ ♩
1024		B, C, D, Gc: note 5: ♩ ♩
1024	fg.1	B, D, Pa: <i>ret</i> instead of <i>vel</i>
1024	LEND.	B: note 1: ♩
1024		B, C, D, Gc: note 1: ♩ ♩; Gc: rest crossed out in pencil; E: note 1: dotting added in pencil; rest between note 1 and 2 crossed out
1025	va.	B: blank bar
1026	LEND.	Gc: pp added in ink
1027	ob.1	B, C, D: note 4: ♩
1028		A: p added in pencil (Emil Telmányi?)
1028	LEND.	<i>Recit.</i> added as in B, C, D, Gc
1029		B, C, D, Gc: notes 11-12: ♩ ♩
1032	picc. ob.1	E: ♩ = 100 added in pencil
1034	HEN.	A: note 3: <i>f</i> changed to <i>f</i> [#] in pencil
1036	HEN.	B, C, D: <i>som</i> instead of <i>de</i>
1037	ob. cor.1,2	A: <i>blegner</i> , <i>r</i> crossed out; B, C, D, Pa: <i>blegner</i> ; C: <i>faa</i> instead of <i>faar</i>
1038	ob. cl.	B: note 1: marc.
1038	cl. fg. cor.1,2,3	B: notes 1-2: marc.
1038	fg.	note 1: marc. added by analogy with ob.
1041		B: note 2: marc.
1042	picc. cor.1	E: <i>poco rall.</i> added in pencil; F: <i>rall.</i> added in pencil
1042	fl.1,2 picc.	p added by analogy with fl.1,2, cl.
1042	cl.	B: notated a staff too low, as fl.1,2 and ob. (copying error)
1042-1043	vc. cb.	B: mp instead of mfz
1045-1046	cor.1,2	B: blank bars
1046	cl. fg.	B: notated as bb.1044-1045 (copying error)
1050	cl.	marc. added by analogy with fl.1,2, ob. notes 1-3: marc. added as in B and by analogy with the other parts
1050	cor.	marc. added by analogy with the other parts
1051	ob. cl. fg. cor. str.	A: f changed to mf in pencil (CN)
1052	vl.1,2 va. vc.	A: f added in pencil (CN)
1052	vl.2 va.	notes 1-2: stacc. added as in B and by analogy with vl.1
1052	vc.	note 2: stacc. added by analogy with vl.1,2, va.
1053	JER.	B, D: note missing
1054	fl.1,2	A: f added in pencil
1062-1063		B: one bar crossed out between b.1062 and b.1063 (part of an earlier, rejected version of this section)
1062	HEN.	B, C, D:  ; Veg - ne. Vi
1062	vl.1	note 2: stacc. added by analogy with vl.2





Bar	Part	Comment
1063		C: <i>Allegretto</i> ($\downarrow = 92$); D: neither tempo marking nor metronome marking; E: $\downarrow = 100$ added in pencil
1063	va.	stacc. added by analogy with vc., cb.
1063-1067	va.	B: blank bars
1063	vc. cb.	B: note 5: <i>ff</i>
1064	ob. cl.	B: <i>mp</i>
1064	vl.2	<i>fp</i> added as in B and by analogy with vl.1
1064	va.	— added by analogy with vc., cb.
1064	vc. cb.	note 6: stacc. added as in B and by analogy with va.
1065	fg. cor.3,4	B: note 1: <i>mp</i>
1065	va.	<i>mf</i> added by analogy with vc., cb.; A: changed in pencil from - to $\downarrow \uparrow \uparrow$
1067	va.	stacc. added by analogy with vc., cb.
1068	va. vc. cb.	note 6: $d^\#/d^\#$ emended to d/d as in B (vc., cb.), C
1069	cl.	notes 1, 6-7: stacc. added by analogy with ob.
1069-1071	fg.	B: slur instead of stacc.
1069-1070	va.	B: blank bars
1071	cor.2	note 4: stacc. added by analogy with b.1072 (cor.3)
1071	vl.1,2	note 1: marc. added as in B and by analogy with b.1072 (vl.2)
1071, 1072, 1073	va.	note 2: stacc. added by analogy with vc., cb.
1071	vc. cb.	note 2: stacc. added by analogy with bb.1072-1073
1072	va.	note 1: marc. added as in B and by analogy with bb.1071, 1073
1073	HEN.	C, D: note 4: $g^\#$
1078-1079		B: five bars crossed out between b.1078 and b.1079 (part of an earlier version of this section)
1078	HEN.	B, C, D: 
1078	cb.	note 4: stacc. removed; A: note 4: stacc. added in blue crayon
1079	cor.1,2	notes 3-4: stacc. added as in B
1079	tr.1,2	stacc. and — added as in B
1080	cor.1,2	B: rest
1082	vl.1,2	notes 2-3: stacc. added as in B
1083-1084	cor.3,4 tr.1,2	B: 
1086	vl.1,2	A: note 8: a/a changed in pencil to $a^\#/a^\#$
1087-1088	cast.	B: 
1087	vl.1	B: note 5: \downarrow
1090	cast.	B: last crotchet: rest
1091-1092	cast.	B: 
1093-1094	vl.2 va.	<i>cres - cen - do</i> emended to — by analogy with the other parts
1093	va.	B: lowest part missing
1093-1094	cb.	B: slur b.1093 note 3 to b.1094 note 3; no marc. b.1094 note 3
1094	vc.	note 2: marc. added by analogy with vl.1
1095	vc.	ten. added as in B and by analogy with vl.1
1096	vc.	notes 1-3: slur added as in B and by analogy with vl.1
1097	vl.1	B: notes 1-3: slur; note 3: no marc.
1097	vc.	note 3: marc. added by analogy with vl.1
1098	vl.1	B: notes 1-3: slur
1099	vl.1	note 3: marc. added as in B and by analogy with vc., cb.
1100	cor.3,4	B: \downarrow
1100	vl.1	note 3: marc. added by analogy with vc.
1100	cb.	marc. added by analogy with fg.


Bar	Part	Comment
1101-1102	ob.	b.1101 note 2 to b.1102 note 1: slur added as in B and by analogy with bb.1102-1103
1101	fg.	note 4: marc. added as in B and by analogy with b.1102
1101	fg. cor.	notes 1-2: marc. added by analogy with vc., cb.
1101	va.	<i>ff</i> added by analogy with the other parts
1102	fg. cor.3,4	notes 1-2: marc. added by analogy with vc., cb.
1102	vc. cb.	marc. added as in B and by analogy with b.1101
1103	fg.	stacc. added by analogy with str.
1103	HEN.	B, C, D: note 3: \downarrow
1104	timp.	stacc. added as in B
1104	tutti, except JER.	B: 3rd crotchet: fermata
1104	JER.	B, C, D, E:  luk- ket! Man skul-de tro
1105	JER.	E changed in accordance with A
1107	tutti, except JER.	D: note 2: $f^\#$ instead of $g^\#$
1108		B: 2nd crotchet: fermata
1108		<i>Andantino</i> emended to <i>Recit.</i> as in B, C, D ;
1108		B: <i>Andantino</i> has been crossed out and replaced by <i>Recit.</i>
1108	fl.1	B: note 1: marc.
1108	ob.1	B: note 2: marc.
1108	cl. fg. cor.	marc. added as in B (cl., cor.1,2) and by analogy with ob.
1108	JER.	rest 1: fermata added as in B, C, D ; note 1: ten.
1108	JER.	SD added as in C and in accordance with Pa ; D: SD added in pencil
1109-1110		double bar line added as in C
1109	LEAN.	SD added as in C and in accordance with Pa ; D: SD added in pencil
1109	JER.	notes 3-4: ten. added as in B, C, D
1110		<i>Andantino</i> added as in B, C, D ; $\downarrow = 72$ added as in B, E ; E: $\downarrow = 72$ added in pencil
1110	vc.	<i>f</i> added as in I and by analogy with ob.
1111-1112	fg.1	B: b.1111 note 4 to b.1112 note 2: slur
1111	HEN.	SD added as in C ; D: added in pencil; Pa: <i>ligesaa</i>
1112		C, D: no <i>poco rall.</i>
1112	fg.1	note 3: marc. added as in B and by analogy with cl.1
1113	JER.	SD added as in C ; D: SD added in pencil
1113	vc.	<i>tutti</i> added as in B
1114-1116		double bar line bb.1114-1116 moved to double bar line bb.1114-1115 as in B, C, D
1115-1135		B, C: The bars have been edited on the basis of these sources, where Carl Nielsen worked out the dynamics, articulation and tempo in more detail than in A .
1115-1116		<i>Tempo ad libitum</i> in b.1116 removed and replaced with <i>Andantino quasi Allegretto</i> in b.1115 as in B, C, D ; <i>Recit</i> in b.115 added as in C
1118	HEN.	note 8: ten. added as in D and by analogy with LEAN.
1118	LEAN.	note 8: ten. added as in B, D
1119	JER.	C: note 1: \downarrow
1119	JER.	note 1: <i>f</i> added as in B, C, D
1120	JER.	note 6: <i>rall.</i> added as in B, C, D ; note 6: <i>dim.</i> added as in B
1120	JER.	C: (<i>stammende</i>); Pa: (<i>famler</i>)
1120-1121	JER.	E: a^\flat added in pencil, erased again
1120-1123	JER.	F: <i>t</i> in <i>at</i> erased in pencil
1121	LEAN. HEN.	<i>p</i> added as in B, C, D ; note 1: <i>a tempo</i> added as in B, C, D
1122	LEAN. HEN.	B: note 5: <i>rall.</i> crossed out and changed to <i>stringendo</i>
1122-23	LEAN. HEN.	<i>som at som at</i> emended to: <i>somma-somma-somma-</i> as in C and in accordance with F to rhyme with <i>Komma</i>
1123	HEN.	note 3: <i>f</i> added as in B, D



Bar	Part	Comment
1131	HEN.	note 3: <i>f</i> added as in B, C, D
1131	JER.	notes 1-3: ten. added as in B, C, D
1135	JER.	notes 1-3: ten. added as in B, D
1136		E: ♩ = 144 added in pencil
1136	fl.1,2 picc. cor.3,4 tr.3 vl.2 va. cb.	marc. added by analogy with the other parts
1136	LEAN.	SD: <i>rejsers sig</i> added as in B, C and in accordance with Pa ; D: <i>rejsers sig</i> added in pencil
1136	str.	<i>arco</i> added
1137	fl.1,2 cor.3,4 tr.3 vl.2 va. cb.	marc. added by analogy with the other parts
1138	HEN.	SD added as in C ; D: SD added in pencil; Pa: (<i>ligeledes</i>)
1141-1142	str.	marc. added by analogy with bb.1138-1139
1143	JER.	C: ♩ †
1144	LEAN.	A: <i>vi</i> crossed out and changed in pencil to <i>jeg</i> (Emil Telmányi)
1144	str.	B: <i>f</i> instead of <i>fs</i>
1145	cor.3,4	B: ♩
1145	vl.2	A, Ga: <i>f</i> ♯ changed in pencil to <i>f</i> ' (corresponding to ob.2, cl.2); C, D: note 2: <i>f</i> ♯ (D major chord)
1146	va.	note 3 emended from ♩ to ♩ ♯ as in B and by analogy with the other parts
1147-1148	LEAN. HEN.	B, D: music for this text missing, but the text has been added in pencil; E, F: text and music added in pencil in accordance with A
1148-1149	timp.	B: blank bars
1148	LEAN. HEN.	C: ♩ ♯ †
1148-1151	vl.1,2	b.1148 to b.1151 note 1: stacc. added by analogy with bb.1170-1173
1148	va. vc. cb.	B: <i>ff</i>
1149		A: <i>piu mosso</i> added in pencil (CN); B, C: <i>piu vivo</i> ; E: ♩ = 160 added in pencil
1151	vl.1	note 4: stacc. added as in B and by analogy with vl.2
1152	fl. ob. cl.	stacc. added by analogy with vl.1,2
1152-1154	vl.1,2	stacc. added as in B (b.1152, vl.1)
1155	cl.	<i>sfz</i> emended to <i>fs</i> as in B and by analogy with the other parts; A: <i>sfz</i> added in pencil
1156	cor.	B: <i>p</i>
1156-1157	vl.1,2	stacc. added by analogy with bb.1153-1154
1156	va. vc. cb.	B: notes 1-4: marc.
1157	vc. cb.	B: notes 1-4: marc.
1158	va.	A: note 1: <i>f</i> ♯ changed to <i>f</i> ' in pencil
1158	fg. vc. cb.	B: notes 3-4: 
1159	vl.2	<i>fp</i> added as in B and by analogy with the other parts
1159	va.	<i>fs</i> emended to <i>fs</i> by analogy with vc., cb.
1159	vc. cb.	 added as in B and by analogy with va.; <i>fp</i> emended to <i>fs</i> as in B
1159, 1160	vc. cb.	B: <i>p</i>  <i>fs</i> 
1160	vl.1,2	B: note 1: <i>p</i>
1160	vc. cb.	note 1: <i>p</i> added by analogy with va.
1161	va. vc. cb.	B: note 1: <i>p</i>
1162	vl.2	notes 1-2: stacc. added by analogy with vl.1
1163	cor.	<i>fp</i> emended to <i>f</i> ; B: <i>fs</i>
1165	ob.	B: notes 1-4: stacc.
1166	vl.2	notes 1-2: stacc. added by analogy with vl.1
1167	cor.	B: blank bar
1167	LEND.	D: <i>De</i> crossed out and changed to <i>I</i> ; Pa: <i>I</i>
1168	LEAN. HEN.	B: LEAN.: marc.; HEN.: ten.; C: marc.; D: marc.
1168	LEND. ARV	B, C, D, Gc: note 1: ♩
1168	str.	B: notes 1-3: marc.

Bar	Part	Comment
1168	vl.1	<i>z</i> in <i>fs</i> added by analogy with the other str.
1169	LEAN. HEN.	B: LEAN.: marc.; HEN.: marc.; C: marc.; D: neither marc. nor ten.
1169	LEND.	C, D, Gc, Pa: <i>I</i> instead of <i>De</i>
1169	vl.1 vc. cb.	B: notes 1-3: marc.
1170	fl. ob. cl.	B: rest until last quaver
1170	fl.2,3 ob.	note 3: <i>f</i> added by analogy with fl.1
1170	cl.	<i>mf</i> added by analogy with fl., ob.
1170	timp.	B: blank bar
1170	LEAN.	B, C, D: ♩
1170	str.	B: note 1: <i>p</i>
1170-1177	vl.1,2	b.1170 note 4 to b.1177 note 1: stacc. added as in B (b.1176, notes 1-4, vl.1) and by analogy with b.1173 notes 2-4 (vl.1)
1170	vl.2 va. vc. cb.	note 3: stacc. added as in B (vl.1,2) and by analogy with vl.1
1171	timp.	B: no <i>mf</i> but 
1172	timp.	stacc. added by analogy with b.1171; B: note 1: <i>mf</i>
1172	vc.	<i>mf</i> added by analogy with cb.
1174-1177	fl. ob. cl.	b.1174 to b.1177 note 1: stacc. added by analogy with b.1176 (fl.1)
1174	HEN.	B, D: note 3: ♩
1175	timp.	B: <i>ff</i>
1176	timp.	A: added in another type of ink (Emil Telmányi)
1177	timp.	B: ♩ (<i>e</i>) on first beat
1178	timp.	B: ♩ (<i>a</i>) on first beat
1178	vl.2	notes 2-4: stacc. added as in B and by analogy with vl.1
1179	vl.1	note 4: stacc. added by analogy with notes 1-3
1179	vl.2	stacc. added by analogy with vl.1
1179	va.	<i>f</i> and marc. emended to <i>fs</i>  by analogy with vc., cb.
1179	cb.	B: note 2: marc. instead of 
1180	JER.	C, D: note 3: ♩
1180	va. vc. cb.	notes 2-4: stacc. added by analogy with vl.1,2 (b.1181)
1181	LEND. ARV	<i>tør</i> emended to <i>kan</i> as in B, C, D and in accordance with Pa ; B: [?] erased and corrected to <i>kan</i>
1181	vl.1,2	notes 2-4: stacc. added as in B
1182	va. vc. cb.	notes 2-4: stacc. added by analogy with b.1180
1183-1186	vl.1,2 va.	stacc. added by analogy with same motif bb.1149-1181
1184	LEND.	B: note 1: ♩
1185	LEND.	C: note 3: ♩
1187-1188	LEAN. HEN.	ten. added as in C ; must have been added in connection with proof-reading
1188	str.	stacc. added as in B
1190-1192	vl.1,2 va.	stacc. added as in B (b.1191 (vl.1), b.1192 (vl.1, va.)) and by analogy with b.1192 (vl.1, notes 2-3)
1191-1194	fg.	stacc. added by analogy with str.
1193	HEN.	stacc. removed as in B, C, D (copying error)
1194	fl.1,2 picc. ob. cl.	marc. added by analogy with b.1192
1194	vl.1 va.	stacc. added as in B and by analogy with vl.2, vc., cb.
1195	JER.	B, C, Pa: <i>De</i> instead of <i>I</i>
1195	JER.	B, D: notes 2-3: ♩ ♩
1196	JER.	B: ♩; D: ♩ changed to ♩
1197	LEND.	B: ♩ instead of ♩
1197	vl.1,2 va.	note 4: marc. added as in B (vl.1) and by analogy with vc., cb.
1198-1199	cor.3,4	<i>f</i> and stacc. added by analogy with cor.1,2
1198	cor.3,4	B: note 2: <i>g</i> ♯/ <i>e</i> '
1198	JER.	B, C, D, Pa: <i>De</i> instead of <i>I</i>
1198	vl.1,2 va. vc. cb.	note 2: marc. added by analogy with fg.
1199	tutti	D major chord emended to D minor chord as in C, Ga; Ga: <i>F</i> ♯ changed to <i>F</i> in pencil

Bar	Part	Comment
1199	fl.1,2 picc. ob. cl.	A: <i>f</i> added in pencil (Emil Telmányi?), corresponding to B (fl.1,2, picc.)
1199	picc.	A: <i>p</i> after <i>f</i> added in pencil
1199	LEND. ARV JER.	B: ♯; D: JER: ♯; LEND, ARV: ♯ changed to ♯
1200	vl.2	notes 4-5: stacc. added by analogy with vl.1
1200	va. vc. cb.	stacc. added by analogy with vl.1,2
1201-1206	fl.1,2 picc. ob. cl.	stacc. added as in B (bb.1201-1203, picc.) and by analogy with bb.1199-1200
1202	LEAN.	B: ♯; D: ♯ changed to ♯
1202, 1204,		
1206	str.	stacc. added by analogy with b.1200
1203	picc.	A: <i>f p</i> added in pencil
1203	HEN.	B: ♯; D: ♯ changed to ♯
1204-1205	JER.	B: marc. instead of ten.; C: no ten.; D: b.1204: marc.; b.1205: no ten.
1206	JER.	B: marc.
1207	cor.1,2	B: b ^h /g'
1210	timp.	B: ♯ with trill and 
1210	LEAN. HEN.	B, C: note 1: ♯; D: ♯ changed to ♯
1211	timp.	B: ♯
1212-1214	vl.1,2 va.	stacc. added by analogy with bb.1210-1211
1215	ob. cl.	B: ♯
1215	tr.1,2	A: <i>mf</i> changed to <i>fp</i> (CN); B: <i>fz</i> 
1215	LEAN.	♯ emended to ♯ as in C, D and by analogy with HEN.
1216	cor.1,2	B: <i>mf</i>
1218	woodw.	 added as in B
1218	cor.	<i>f</i>  added as in B
1219	LEAN.	ten. added by analogy with HEN.
1220	LEND.	Pa: <i>I</i> instead of <i>De</i>
1222-1223	timp.	B: blank bars
1222	HEN.	C: note 2: ♯
1223-1226	cl.	stacc. added by analogy with bb.1227-1229
1223-1230	fg. vc. cb.	stacc. added by analogy with cl., va.
1223	JER.	B, C, D: c'
1223-1226	va.	stacc. added by analogy with b.1227
1224, 1226,		
1228	fl. ob.	B: note 1: <i>fz</i>
1224-1230	vl.1,2	stacc. added by analogy with bb.1222-1223
1228-1230	va.	stacc. added by analogy with b.1227
1230	cl.	stacc. added by analogy with bb.1227-1229
1230	cor.1,2	marc. added by analogy with cor.3,4
1230-1231	HEN.	b.1230 note 4 to b.1231 note 1: ten. added as in C
1231-1233	JER.	b.1231 to b.1233 note 1: ten. added as in C
1232-1233	LEND. ARV	b.1232 to b.1233 note 1: ten. added as in C
1232	vl.1,2 va. cb.	B: <i>ff</i>
1234	va.	notes 3-7: marc. added by analogy with vc., cb.
1235	va. cb.	B: note 1: <i>mp</i>
1236	LEAN.	B: vi changed to jeg
1239	ob.	B: note 1: <i>mp</i>
1239	vl.1	A: note 1:  added in blue crayon
1240	fl.	B: note 1: <i>p</i>
1240-1242	cl.	B: 
1240	fg.	B: <i>cresc.</i> instead of in b.1241
1241	cl.2	A: <i>p</i> added in another type of ink (Emil Telmányi); B: note 1: <i>mp</i>
1243	ob.2	B: blank bar
1243	LEAN.	C: <i>ja</i> instead of <i>jeg</i>
1243	cb.	B: <i>pizz.</i>
1248	cor.1	<i>dim.</i> added by analogy with the other parts
1248	LEAN.	D: <i>jo</i> instead of <i>ja</i>
1248	vl.1,2	<i>dim.</i> moved from left to right of <i>mp</i>
1248	vl.1	A:  added in blue crayon
1251	cl.1	note 2: marc. added as in B and by analogy with fl.1
1251-1252	vl.1	B: one slur
1251	vl.1	B: marc.
1252	HEN.	B: ♯; D: ♯ corrected to ♯
1252	vl.1	B: notes 2-3: stacc.

Bar	Part	Comment
1253	picc.	<i>p</i> added as in B
1255	vl.2	B: marc.
1256	ob. cl. fg. cor.	
	vl.1,2 va. cb.	A: <i>cresc.</i> crossed out in pencil (CN?)
1256	ob. cl. fg. cor.	B: note 1: <i>mfz</i>
1256-1258	fg. cor.	marc. added by analogy with va., vc., cb.
1256	fg.1 cor.1	note 1: <i>p</i> added (repetition of previously indicated dynamics in fg.2, cor.2 respectively)
1256	LEAN.	B, C, D: ♯ 7
1256	HEN.	C, D: ♯ 7
1256-1258	vl.1	b.1256 note 4 to b.1258 note 8: stacc. added by analogy with b.1256 notes 2-3
1256-1258	vl.2	stacc. added by analogy with vl.1
1256-1258	vc. cb.	marc. added by analogy with va.
1257-1258	ob. cl. fg. cor.	
	tr.1,2	A:  added in pencil (CN?)
1257-1258	tr.1,2	<i>cresc.</i> emended to  by analogy with the other parts
1257	tr.1,2	B: <i>mfz</i>
1257-1258	ARV	B: the phrase is in bb.1258-1259; D: originally placed in bb.1258-1259, but changed to bb.1257-1258
1257	vl.1,2 va. cb.	A: <i>cresc.</i> added in pencil (CN)
1257-1258	va.	marc. added as in B (b.1257) and by analogy with b.1256
1259	tr.	B: b ^h /g'/b ^h
1259	LEND.	marc. added as in C ¹ ; C ¹ : marc. added in pencil
1262	cor.	B: stacc. instead of marc. (notated as abbreviation showing  with four dots)
1263	cor.3,4	B: blank bar
1263	tr. trb.t. trb.b.	
	tb. vl.1,2 va.	marc. added by analogy with cor., vc., cb.
1263	LEND.	note 1: c [#] emended to c" as in B, C, D ; note 2: marc. added as in C ¹ ; C ¹ : marc. added in pencil
1263-1265	LEND.	B: b.1263 note 2 to b.1265 note 2: blank bars
1263	JER.	a [#] emended to c' as in B, C, D (copying error in A)
1265-1267	cor. tr. trb.t. trb.b.	
	tb. str.	marc. added by analogy with bb.1261-1263 and vc., cb. (b.1265)
1265-1266	JER.	<i>Nu blir jeg vred</i> added as in B, C, D ; A: <i>I kommer vred</i>
1266	cor.	B: stacc. (notated as abbreviation showing  with four dots)
1266	str.	marc. added by analogy with b.1265
1267	fl.1,2 picc. ob. cl.	stacc. added as in B (ob., cl.) and by analogy with b.1268
1267	tr.	B: a [#] /j [#] /c [#]
1267	trb.b.	B: b ^h
1269-1276	fl.1,2 picc. ob. cl.	stacc. added by analogy with b.1268 and as in B (bb.1269-1270, ob. and b.1270, cl. and b.1272, ob., cl.)
1270	JER.	<i>Straa</i> emended to <i>Skraa</i> as in D and in accordance with Pa ; D: <i>Skraa</i> written in pencil
1272	tr.2,3	A: originally <i>mp</i> but changed to <i>mf</i> (CN)
1272	tr.3	stacc. added by analogy with tr.2
1272	LEND. ARV	B: <i>Med</i> is a later correction (CN)
1272	JER.	Pa: <i>I ej</i> instead of <i>ej I</i>
1273-1276	tr.	stacc. added by analogy with b.1272 (tr.1)
1273-1274	LEAN.	<i>og stang</i> emended to <i>ej stang</i> as in B, C, D and in accordance with Pa
1273-1274	LEND. ARV	B: <i>ej stang</i> instead of <i>og stang</i>
1273-1274	HEN.	<i>og stang</i> emended to <i>ej stang</i> as in B, C and in accordance with Pa
1274	tr.1	<i>mf</i> added as in B
1274	LEAN. LEND.	
	ARV HEN.	<i>Straa</i> emended to <i>Skraa</i> by analogy with b.1270 and in accordance with Pa

Bar	Part	Comment
1274	LEND.	<i>han</i> emended to <i>vi</i> as in B, C, D and in accordance with Pa, Gc; A: vi changed to <i>han</i> ; B: kan changed to <i>vi</i> (CN)
1274	ARV	<i>han</i> emended to <i>vi</i> as in B, C, D and in accordance with Pa; B: kan changed to <i>vi</i> (CN)
1275	LEND. ARV	B, C, D, Pa: passe instead of <i>passer</i>
1276	LEND. ARV	C: ej de instead of <i>de ej</i>
1278	cor.1,2	stacc. (notated as abbreviation showing ♩ with four dots) emended to marc. by analogy with b.1277
1278	cor.3,4 tr.	marc. added by analogy with b.1277
1278	vl.1,2	B: ♩ (<i>c[#]</i>) γ \ddot{z}
1279-1286	fl.1,2 picc. ob. cl.	marc. added by analogy with bb.1279-1280 (fl.1,2), bb.1279-1281 (picc.), b.1279 (ob.)
1280	LEAN.	B: og changed to <i>at</i> (CN)
1280	vl.1,2 va.	<i>f</i> emended to <i>fz</i> as in B (va.) and by analogy with vc., cb.
1282	LEAN. HEN.	B, C, D: ♩ instead of ♩ γ
1282	str.	<i>f</i> emended to <i>fz</i> as in B (vl.1,2, va.) and by analogy with b.1280
1283	ob.	B: stacc. (notated as abbreviation showing ♩ with four dots)
1284	vl.2 va.	<i>f</i> emended to <i>fz</i> by analogy with vl.1, vc., cb.
1285	vl.2 va. vc. cb.	<i>f</i> emended to <i>fz</i> by analogy with vl.1
1286-1287	picc.	B: semiquaver upbeat (<i>e''</i>) to b.1287; b.1287, note 1: both <i>e''</i> and <i>g''</i> 
1286-1287	timp.	B: blank bars
1287	picc.	A: <i>p</i> added in another type of ink (Emil Telmányi)
1287	ob.1	<i>fp</i> added as in B and by analogy with fg.1; <i>espressivo</i> added by analogy with fg.1
1287	cb.	B: <i>fz</i>
1290	cor.1,2	B: <i>mp</i>
1291	fl.2 cl.1	B: <i>mf</i>
1291	vl.1,2	A: <i>p</i> added in pencil over vl.1 (CN)
1293	cor.3,4	B: <i>mp</i>
1295	fl.1,2 picc.	A: <i>p</i> added in another type of ink (Emil Telmányi)
1295	cl.	A: <i>fp</i> added in pencil and another type of ink (Emil Telmányi)
1295-1296	cb.	B: stacc.
1296	fl.1,2	note 4 emended from <i>b^h</i> to <i>d^h</i> as in B and by analogy with picc.
1296	cor.1,2	<i>p</i> added, repetition of previous marking in b.1290
1299	vl.1,2	A: <i>p</i> added in pencil (Emil Telmányi) corresponding to B
1300	cb.	B: notes 1-2: stacc.
1301-1302	cor.3	tie added
1301-1302	vc.	B: b.1301 notes 1-3: slur; b.1302 notes 1-2: ten.
1301	cb.	B: stacc.
1303	brass	marc. added by analogy with str.
1303	vl.2	marc. added by analogy with vl.1, va.
1303	vc.	note 3: marc. added by analogy with cb.
1304	cor. tr.	stacc. (notated as abbreviation showing ♩ with four dots) emended to marc. by analogy with bb.1261-1263
1304	trb.t. trb.b. tb.	marc. added by analogy with cor., tr.
1304	str.	marc. added as in B (vc., cb.) and by analogy with b.1303, 4th crotchet
1305	brass	marc. added by analogy with bb.1303-1304
1305	LEND.	B, C, D: <i>e[#]</i>
1305	str.	marc. added by analogy with bb.1263, 1267
1307-1309	brass	marc. added by analogy with str. and bb.1261-1263
1307	vl.2 va.	marc. added by analogy with vl.1, vc., cb.
1308	tr.	B: stacc.
1308	str.	marc. added as in B (vc., cb.) and by analogy with bb.1262, 1307

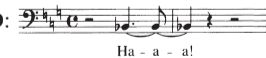
Bar	Part	Comment
1309	cor.3	B: <i>d[#]</i>
1309	JER.	B, C, D: note 2: <i>c[#]</i>
1309	str.	marc. added by analogy with b.1263
1309	vc. cb.	B: ♩
1312-1313	cor.	B: rest
1312	LEAN.	♩ emended to ♩ γ as in B, C, D and by analogy with HEN.
1314	HEN.	<i>og</i> emended to <i>trods</i> as in B, C, D and in accordance with Pa
1316-1317	vl.1,2	B: blank bars
1317	vl.1,2	<i>mf</i> added by analogy with the other parts
1319	HEN.	B, C: vor instead of <i>vort</i> ; D: vor changed to <i>vort</i> in pencil
1323	JER.	F: skal I changed to <i>I skal</i> in pencil
1323	JER.	D: note 3: <i>b^h</i>
1325	ob.2	<i>mf</i> added by analogy with the dynamic level in ob.1, fg.
1326	JER.	B: saa smukt added in ink (CN); Pa: smukt
1327	cor.1	<i>mp</i> added by analogy with the dynamic level in cor.2,3,4
1330-1336	fl.1,2 picc. ob. cl.	stacc. added as in B (b.1330, ob.) and by analogy with b.1329
1330	str.	<i>f</i> emended to <i>fz</i> as in B (va.) and by analogy with bb.1332, 1334
1331	cor.1,2	marc. added as in B and by analogy with b.1330
1332	vl.1	<i>f</i> emended to <i>fz</i> as in B and by analogy with vl.2, va., vc., cb.
1334	vl.2 va. vc. cb.	<i>f</i> emended to <i>fz</i> as in B and by analogy with vl.1
1336	cor.1,2	B: rest
1336	cor.3,4	<i>f</i> added by analogy with tr.
1336	tr.	B: rest
1336	vl.1,2 va.	————— added as in B
1336	vc. cb.	————— added by analogy with vl.1,2, va.
1337	LEAN. LEND. ARV HEN. JER.	ten. added by analogy with bb.1338-1343 (page turn in A)
1338-1339	HEN.	ten. added by analogy with LEAN.
1341-1343	LEND. ARV JER. HEN.	ten. added by analogy with LEAN.
1344	LEAN. LEND. ARV HEN. JER.	note 1: ten. added by analogy with bb.1338-1343
1345	ob.	<i>mf</i> added as in B and by analogy with the other parts
1345-1370	cl.	stacc. added by analogy with bb.1345, 1347, 1363
1345	timp.	B: rest
1345-1370	va.	stacc. added by analogy with cl.
1348	picc.	<i>mf</i> added by analogy with vl.1
1348	vl.2	<i>mf</i> added as in B and by analogy with vl.1
1349	fg.2	<i>mf</i> added as in B and by analogy with the dynamic level in fg.1
1352	LEAN.	B: Hjerter changed to <i>Tanker</i> (CN)
1353	cor.1,2	B: note 2: <i>mf</i>
1353-1354	cor.2	slur added by analogy with cor.1
1353	va.	B: notated with double stems
1355	fg.	stacc. added by analogy with b.1354
1355	va.	B: notated with double stems
1355-1358	cb.	B: 
1356	LEAN.	B, C, D, E, F: notes 1-2: ♩ ♩
1358-1360	ob.	stacc. added by analogy with cl.
1358	fg.	stacc. added by analogy with cl.
1358	cor.1,2	B: 
1360-1370	fg. cor.	stacc. added by analogy with b.1365 (fg., cor.3,4)
1360	cb.	B: notes 2-3: marc.
1361-1371	fl.1,2 ob.	B: bb.1361-1371: one slur
1361	ob.	<i>fz</i> emended to <i>f</i> as in B and by analogy with fl.1,2
1361	LEAN.	<i>f</i> added as in B, C, D
1361	cb.	B: marc.

Bar	Part	Comment
1365-1367	vl.2	b.1365 to b.1367 note 1: slur removed and replaced with tie bb.1366-1367 as in B and by analogy with vl.1
1367	cb.	B: marc.
1369	vl.1,2	marc. added by analogy with fl.1,2, ob.
1371, 1373, 1375, 1379	fg.	stacc. added by analogy with vc., cb. and b.1381
1371	cor.	B: ↓
1371	vl.1,2 va.	2nd crotchet: marc. added by analogy with cl.; B: note 1: ↓
1371, 1373, 1381	vc. cb.	stacc. added by analogy with b.1375
1372, 1374, 1376	cl.	note 4: stacc. added by analogy with vl.1,2, va.
1373	vl.1,2 cl.	B: note 3: marc.
1374	fg. vc. cb.	— added as in B and by analogy with b.1372
1374	vl.1,2 va.	p added as in B and by analogy with cl.
1374, 1376, 1378, 1380, 1382	vl.1,2 va.	stacc. added by analogy with b.1372
1374	vc. cb.	B: note 3: marc.
1375	cl.	fz emended to fp by analogy with vl.1,2, va.
1375	cl. vl.1,2 va.	B: 2nd crotchet: fz —
1375	vl.1,2 va.	note 3: marc. added as in B (vl.1,2) and by analogy with cl.
1376	fg.	ffz added by analogy with vc., cb.
1376-1377	fg.	B: b.1376 note 3 to b.1377 note 2: slur
1376	fg. vc. cb.	B: note 3: fz
1377	fg. vc. cb.	notes 2-3: stacc. added by analogy with b.1375 (vc., cb.)
1377	vl.1,2	B: note 3: marc.
1378, 1380, 1382	cl.	stacc. added by analogy with vl.1,2, va.
1378	fg. vc. cb.	B: note 1: ffz
1379	vc. cb.	note 1: stacc. added by analogy with b.1375
1380	fg.	B: note 3: fz —
1380	vc. cb.	fz emended to fp by analogy with fg.; B: note 3: —
1381	vl.1,2 va.	B: fz and —
1381	fg. vc. cb.	B: note 1: p
1382	fg.	note 3: fp added by analogy with vc., cb.; B: note 3: fz
1382	vl.1,2	B: note 1: p
1382	vc. cb.	B: note 3: fz and —
1383	str.	f emended to fz as in B and by analogy with b.1385
1383	vl.1 va. vc. cb.	B: note 6: fz
1384-1385	fl.1,2	stacc. added by analogy with bb.1383, 1386
1384-1386	ob. cl.	stacc. added by analogy with b.1383
1384	cor.1,2	B: mf
1385	picc.	stacc. added by analogy with bb.1383-1384, b.1386
1385-1386	cor.1,2	stacc. added by analogy with b.1384
1385-1386	cor.3,4	stacc. added by analogy with cor.1,2
1385	vl.1,2 va.	note 3: fz added as in B (va.) and by analogy with vc., cb.
1386	tr.	stacc. added by analogy with b.1385
1386-1387	timp.	B: no timp. part
1386	vc.	marc. added by analogy with vl.1,2, va., cb.
1387	ob. fg.1	B: rest
1387-1388	fg.2	stacc. added by analogy with bb.1389-1398
1387	va.	stacc. added by analogy with vc., cb.
1387	vc. cb.	ff added by analogy with the other parts
1388	vc. cb.	note 2: stacc. added by analogy with va.
1388-1389	ob.2	— and mf added as in B and by analogy with fg.1
1389-1405	vc. cb.	stacc. added by analogy with bb.1387-1388

Bar	Part	Comment
1390-1391	ob.1	— and mf added as in B and by analogy with fl.1,2
1392	picc.	B: ff
1392	LEND.	D: note 2: $d^{\#}$; E, F: $d^{\#}$ changed to $c^{\#}$ in pencil
1393	cor.1,2	mf added by analogy with the dynamic level in the other parts
1393-1405	va.	stacc. added as in B (b.1395) and by analogy with bb.1388-1392
1395	picc.	B: ff
1395	cor.3	B: note 1: marc.
1396-1399	cor.3	B: bb.1396-1399: slur
1396-1401	cor.4	B: b.1396 to b.1401 note 1: slur
1396	vl.1,2	B: note 1: marc.
1399-1409	fg.	stacc. added by analogy with bb.1387-1398 (fg.2)
1399-1400	tr.1	B: marc. instead of stacc.
1400-1405	cor.3	B: slur bb.1400-1401 and b.1402 to b.1405 note 1
1400	cl.	mf added (repetition of previously indicated dynamics)
1400	ARV	C: notes 1, 3: $b^{\natural} b^{\natural}$; E: notes 1, 3: $b^{\natural} b^{\natural}$ changed to $d^{\#} d^{\#}$ in pencil
1400	vl.1,2	B: note 1: marc.
1401	ARV	C: notes 1, 3: $e^{\flat} e^{\flat}$; E: notes 1, 3: $d^{\#} d^{\#}$ changed to $e^{\flat} b^{\natural}$
1401	HEN.	B: <i>vi vil</i> instead of <i>vil vi</i>
1403-1404	fl.1,2 picc.	A: originally blank bars, later filled in in pencil (corresponding to B)
1404	fl.1,2	mf added (repetition of previously indicated dynamics)
1404	cor.1,2	mf added as in B and by analogy with the dynamic level in the other parts
1405	ob. cl. fg.	stacc. added by analogy with picc., fl.1,2
1405-1409	cor.1,2	stacc. added by analogy with cor.3,4
1405	LEAN.	B: note 2: ↓ instead of ↓ 7
1405	JER.	B: [?] changed to <i>sky</i>
1405	str.	marc. added by analogy with vl.1 (note 1), vl.2 (notes 1-2)
1406-1409	picc. fl.1,2	stacc. added by analogy with b.1405
1406-1409	str.	marc. added by analogy with b.1405 (A: b.1406 (vl.1) notated as abbreviation showing ↓ with four dots)
1407-1409	ob. cl. fg. cor.3,4	stacc. added by analogy with bb.1405-1406
1409-1411	LEND. ARV	B: no text or music
1409	ARV HEN.	f added by analogy with LEAN. and LEND.
1409	JER.	f added as in B and by analogy with LEAN. and LEND.
1411	vc. cb.	B: note 1: ff
1412	ob. cl. fg. cor.	marc. added by analogy with b.1411
1413, 1417	timp.	B: 1st quaver: <i>e</i> (instead of γ)
1413-1419	cb.	stacc. added by analogy with cor.2, tr.1, timp.
1414-1429		B: no vocal parts
1414	tr.1,2	note 3: stacc. added by analogy with tr.3
1414-1428	timp.	stacc. added by analogy with b.1413
1415	cor.3,4 tr.	note 1: stacc. added by analogy with cor.1,2
1415	vl.2 va. vc.	stacc. added by analogy with vl.1
1417-1420	cor. tr.	stacc. added by analogy with bb.1413-1416
1417	HEN.	A: $g^{\#}$ changed to b^{\natural}
1419	vl.1,2 va. vc.	stacc. added by analogy with b.1415
1420	LEND.	C: note 4: b^{\natural}
1421	cor. tr.	B: marc.
1421-1424	cb.	stacc. added by analogy with bb.1413-1419
1422	cor.1,2	stacc. added by analogy with cor.3,4
1423-1428	cor. tr.	stacc. added by analogy with bb.1421-1422
1425	above system	<i>Tæppet</i> emended to <i>TÆPPE</i> ; A: <i>Tæppet</i> added in pencil (CN)
1425-1428	trb.t.	stacc. added as in B (b.1426) and by analogy with cor., tr.
1425-1428	vc. cb.	stacc. added by analogy with trb.b., tb.
1431-1432	timp.	marc. added as in B and by analogy with the other parts

Bar	Part	Comment
1432	ob. cl. tr.	B: stacc.
1434	picc.	ffz added as in B
A C T T W O		
Bar	Part	Comment
1		SD: <i>I Forgrunden, I Baggrunden, festligt oplyst</i> added as in C ; A: SD added by CN; C: SD at bb.49-52
1		SD: <i>Maskaradebod</i> emended to <i>Maskebod</i> as in C
1		A: ($\downarrow = circa 56$) added (CN); C: ($\downarrow = 46 \acute{a} 50$)
1	cor.1	B: ten. can also be read as - (cor.2)
2		C: <i>rall.</i>
3		C: <i>a tempo</i>
4	ob.1	<i>espressivo</i> added as in B and by analogy with b.40
6	cor.1	note 1: pp added as in B
7	fg.	note 1: p added as in B
11	va.	p added by analogy with the dynamic level of the other parts
16		B: 3rd crotchet: <i>poco rall.</i>
16	vl.1	B: 3rd crotchet: <i>dim.</i>
17	vc. cb.	pp added as in B and by analogy with the other parts
21	tutti	B: 2nd crotchet: <i>cresc.</i>
21	va.	mp added as in B
31	vl.2	mf added as in B and by analogy with vl.1
32	cor.3	B: mfz changed to mfz (CN)
32	vc. cb.	A: pp added in blue crayon
33	fg.	B: note 1: \downarrow
34	cl.	pp added by analogy with b.33 (fl.1,2); B: p
37	cor.2	pp added by analogy with cor.1,3,4; B: p ; 3rd crotchet: <i>dim.</i>
37	vc. cb.	B: 3rd crotchet: <i>dim.</i>
38		B: note 1: <i>rall.</i>
38	fg.	p added as in B and by analogy with b.2; B: p added (CN)
40	ob.1	p added by analogy with b.4
40	vl.2	p added as in B and by analogy with b.4
41	vc.	———— removed as in B and by analogy with cb.
42	cor.3,4	p ———— emended to p ———— pp by analogy with b.6; B: p ———— p
47	va.	<i>unis.</i> added
49	cor.3,4	A: note 3: marc. added in pencil (CN?)
49	vl.2 va.	p added as in B and by analogy with vl.1, vc., cb.
49	va.	A: note 4: marc. added in pencil (CN?)
50	fg.	A: note 3: marc. added in pencil (CN?)
51		A: <i>Tæppet</i> erased in b.49 and added in b.51 (CN); C: <i>Tæppet op</i> crossed out in ink in b.48 and <i>Tæppet</i> added in b.51 (Emil Telmányi)
52		bar expanded to $\frac{1}{4}$ time, the bell peals coming after the chord in woodw., cor., va., but before VÆGT. as in A ; A: <i>8 Uhr-Schläge auf Fermate/ nachher singt erst Nachtwächter</i> added (Emil Telmányi); B: <i>(8 Uhrschläge auf Fermate nach/ her singt Der Nachtwächter)</i> added (CN), note 1 (camp.): <i>8 klokkeslag på fermaten, først derefter synger Vægteren</i> ; C: <i>klokkeringning</i> continuation of SD at bb.49-52
52		A: SD added (CN); C: <i>En vægter. Arv udenfor Porten til Jeronimus' gaard</i> , continuation of SD at bb.52-53
52	camp.	instrument name added by analogy with b.937
52	VÆGT.	\ddagger added before note 1; rest 2: fermata added
52	vc. cb.	\circ emended to \circ .

Bar	Part	Comment
54		A: ($\downarrow = circa 66$) added (CN); C: ($\downarrow = 66$)
54-64		A: B major key signature changed to G major key signature in connection with cut b.64-86 (see 'Cuts and Adaptations', TABLE 1: 2.1)
57-67, 86-88	VÆGT.	A: <i>Forlad for Jesu Vunder vor Skyld</i> changed to <i>Bevar i mørke Stunder vort Hus</i> (bb.57-60) in pencil (CN, Emil Telmányi) in accordance with C . The text in C bb.57-60 was printed after the printed edition of the libretto of 1906 (Pd) at CN's request, (according to letter to Henrik Knudsen, DK-Kk, CNA, I.D.3.a). D, E, F: <i>forlad for Jesu Vunder vor Skyld</i> changed in pencil to <i>Bevar i mørke Stunder vort Hus</i> (bb.57-60) (CN) and <i>for Natten god fald Gud til Fod</i> changed to <i>Gjør Pligt og Bod, vær ved godt Mod!</i> (bb.63-65)(CN). The change of <i>for Natten god fald Gud til Fod</i> to <i>Gjør Pligt og Bod</i> (bb.86-88) is in an unknown hand in pencil and may have been made in connection with a cut (See 'Cuts and Adaptations', TABLE 1: 2.1) in 1918. In the uncut version it is possible that Carl Nielsen wanted the original text at bb.86-88 as a variation on bb.63-65. In 1918 (sanctioned in 1922) <i>for</i> was changed to <i>Gjør</i> (b.63) and <i>Natten god fald Gud til Fod</i> to <i>Pligt og Bod</i> (bb.86-88) in connection with a cut, bb.63-86; B: <i>Forlad for Jesu Vunder vor Skyld</i> bb.57-60; notes and text at bb.64-86 crossed out in pencil in connection with a cut (see 'Cuts and Adaptations', TABLE 1: 2.1)
62	VÆGT.	A: <i>rall.</i> added in pencil, presumably in connection with a cut (see 'Cuts and Adaptations', TABLE 1: 2.1)
64-65	VÆGT.	<i>Natten god fald Gud til Fod</i> emended as in C to <i>Pligt og Bod, vær ved godt Mod</i> . See comment on bb.57-67
68	vc. cb.	B: 3rd crotchet: ————
69	VÆGT.	SD added as in C
69	vc. cb.	B: note 1: p
74	vc.	note 2: <i>tranquillo</i> added as in B and by analogy with VÆGT.
76	vc.	B: beginning of ———— b.75 note 2
79-80	vl.2	tie added
86	VÆGT.	<i>gør</i> , see comment on bb.57-60, bb.86-88
86-88	VÆGT.	A: <i>Natten god fald Gud til Fod</i> crossed out and changed to <i>Pligt og Bod, vær ved godt Mod</i> in connection with cut (see 'Cuts and Adaptations', TABLE 1: 2.1); see comment on bb.57-60, bb.86-88
89	ARV	C: <i>Med</i> instead of <i>Mod</i>
91	ob.2	marc. added by analogy with ob.1
93	fg.	p added by analogy with ob.
95	ARV	C: note 3: marc.; note 8: no marc.; D: note 3: <i>e'</i> instead of <i>f#'</i>
96	ARV	note 1: grace note added as in B, C, D ; A: grace note erased
97		A: ($\downarrow = 80$) added (CN), $\downarrow = 72$ erased; B: ($\downarrow = 72$) added (?); C: ($\downarrow = 84$)
97	ARV	SD added as in C
99	cor.1,2	ten. added by analogy with fg., cor.3,4
100-102	cor.3,4	ten. added by analogy with cor.1,2
104-105		fermata on bar line added as in B, C, D ; A: fermata at bar line erased; B: note with arrow to lower fermata: <i>Bermærk [fermat] over Taktstregen tillige!</i> 'Note [fermata] above bar line, too!' (CN)
104	ARV	<i>(ramser)</i> emended to <i>parlando</i> as in C
105	ARV	A: rest 2: fermata added in pencil
106	tutti	fermata added as in B, C ; A: fermata over rest erased, probably in connection with cut b.107 to b.169 (see 'Cuts and Adaptations', TABLE 1: 2.3.)

Bar	Part	Comment	Bar	Part	Comment
106	tutti	A: bottom of page: <i>Visen har tidligere imod mit Ønske været strøget C.N.</i> 'The song was previously cut out against my wishes C.N.' added in pencil (CN), faded	133		B: alphanumeric reference to bb.111-122
106	ARV	fermata added as in B, C, D ; note 3: ten. added as in B, C, D ; <i>ad lib.</i> removed as in B ; A: <i>ad lib.</i> added (CN); B: <i>ad lib.</i> no longer legible	133	vl.1	note 1: ten. added by analogy with b.115; notes 2-6: stacc. added by analogy with b.115
106	ARV	A: <i>Elskeri</i> crossed out and changed to <i>Slikkeri</i> in pencil (CN); B: <i>Elskeri</i> ; D: <i>Slikkeri</i> added over an erasure	133	vl.2 va.	note 3: stacc. added by analogy with b.115 (vl.2)
107		A: over brace and over vl.2: ($\downarrow = 92$ a 100) added (CN); over str.: ($\downarrow = 92$); B, C, D: ($\downarrow = 92$)	133	vc. cb.	note 3: stacc. added by analogy with b.115
107	ARV	SD: <i>tager et Tørklæde op ad Lommen med noget spiseligt, hvoraf han putter noget i Munden emended to sætter sig paa Trappen, tager et Tørklæde med noget spiseligt frem. Under Sangen tager han af og til en Bid.</i> as in C	135	vl.1	note 1: ten. added by analogy with b.115; notes 2-6: stacc. added by analogy with b.115
108, 109	fl.1,2 cl.	note 2: stacc. added as in B and by analogy with b.107	135	vl.2 va.	note 3: stacc. added by analogy with b.115 (vl.2)
110-169	ARV	Pa: Arv's song missing. Vilhelm Andersen wrote it at the request of CN, after Henrik Knudsen had fair-copied the libretto (Letter to Marie Møller, 27th May 1905, Dk-Kk, CNA, I.D.3.a). The song is included in Pc, Pd, Pe	137	vl.2 va.	note 3: stacc. added by analogy with b.115 (vl.2)
110	fl.1,2	notes 3-6: stacc. added by analogy with cl.	139	vl.1	note 1: ten. added by analogy with b.115; notes 2-6: stacc. added by analogy with b.115
111	vl.1	note 1: ten. added by analogy with b.115; notes 2-6: stacc. added by analogy with b.115	139	vl.2 va.	note 3: stacc. added by analogy with b.115 (vl.2)
111	vl.2 va.	note 3: stacc. added by analogy with b.115 (vl.2)	140	vl.2 va.	note 1: marc. added by analogy with bb.112-117; note 2: stacc. added by analogy with b.117
111	vc. cb.	note 3: stacc. added by analogy with b.115	141	ARV	D: <i>Bryster</i> changed to <i>Arme</i> in pencil
113	vl.1	note 1: ten. added by analogy with b.115; notes 2-6: stacc. added by analogy with b.115	142	ARV vc. cb.	p added by analogy with b.120
113	vl.2	note 3: stacc. added by analogy with b.115	143	cl. vl.2	stacc. added by analogy with b.121
113	va.	note 3: stacc. added by analogy with b.115	143	ARV vc. cb.	<i>dim.</i> added by analogy with b.121
115	va.	note 3: stacc. added by analogy with vl.2	144	ARV	rest: fermata added as in B, C and by analogy with b.122
117	vl.1	note 1: ten. added by analogy with b.115; notes 2-6: stacc. added by analogy with b.115	145	ARV	<i>Gid</i> emended to <i>Om</i> as in C and by analogy with b.123
117	vl.2 va.	note 3: stacc. added by analogy with b.115 (vl.2)	147-150	ARV	<i>Jeg er meget for det søde</i> emended to <i>gad jeg slikke mig til Døde</i> as in C and by analogy with b.123
118	vl.2 va.	A: <i>poco a poco rall.</i> added in pencil (CN)	147	vc.	p added by analogy with b.145 (va.)
118	vl.2 va.	note 1: ten. added by analogy with b.117; note 2: stacc. added by analogy with b.117	148	vl.2	note 2: 3 (fingering) added by analogy with b.168
119	va.	note 1: ten. added as in B and by analogy with vl.2; note 2: stacc. added as in B and by analogy with vl.2	150	ARV	note 4: f added as in C and by analogy with b.128
120	ARV	C: note 1: marc.	151	ARV	<i>dim.</i> added as in C and by analogy with b.129
120	vl.1	end of slur moved from note 2 to note 3 by analogy with b.119; A: end of slur moved from note 2 to note 3 in blue crayon	152		B: <i>poco rall.</i>
120	va.	note 1: ten. added as in B and by analogy with vl.2	152	ARV	C: <i>og</i> instead of <i>se</i>
120	vc. cb.	p added as in B and by analogy with vl.1,2, va.	154-155		B, C: double bar line
121	cl. vl.1	stacc. added as in B and by analogy with b.143 (vl.1)	157	vl.1,2	notes 1-2: stacc. added as in B (vl.1) and by analogy with b.152
121	ARV	<i>dim.</i> added as in C, D	159	ARV	note 3 : mf added as in C
121	vl.2	note 3: stacc. added as in B (cl., vl.1) and by analogy with b.143 (vl.1)	165	vl.1	note 4: stacc. removed as in B and by analogy with vl.2, va. and by analogy with b.123 (vl.2, va.)
125	vc.	p added by analogy with b.123 (va.)	165	va.	<i>arco</i> added
126	cl.1	note 1: marc. added as in B and by analogy with b.125	166-168	vl.1	b.166 note 3 to b.168 note 2: ---- added from <i>sul A</i> as in B and by analogy with bb.124-126, 146-148
126	vl.2	note 2: 3 (fingering) added by analogy with b.168	166-168	vl.2	b.166 note 1 to b.168 note 2: <i>sul D</i> ---- added as in B and by analogy with bb.124-126, 146-148
128	ARV	note 4: f added as in C	167-168	va. vc.	fingering added by analogy with bb.125-126, 147-148
129	ARV	<i>dim.</i> added as in C	168	ARV	notes 1-2: <i>gliss.</i> added as in C, D and by analogy with b.126 and b.148
			168	vl.2	note 2: stacc. added by analogy with vl.1
			169		A: ($\downarrow = 80$) added (CN); B: <i>Andante con moto</i> changed to <i>Andantino</i> $\downarrow = 80$
			169	fg.	marc. added as in B and by analogy with cl.b.
			169	ARV	SD: <i>denne</i> emended to <i>Huset</i> as in C ; D: <i>I det samme kommer Henrik forklædt som Spøgelse</i>
			169-170	HEN.	D:  Ha - a - a!
			169	vl.1,2	stacc. added by analogy with va., vc.
			170	ARV	D: \downarrow tied to \downarrow ; ties added to notes 2 and 3 in pencil
			171	fl.1,2 ob. cl.	B: marc.

Bar	Part	Comment
171	fg.	added as in B and by analogy with cl.b.
171	HEN.	A, D: changed to C:
172	fg.	marc. and added as in B and by analogy with cl.b.
172	HEN.	SD added as in C and in accordance with D
173		(♩ = 100) emended to (♩ = 104) as in B ; A: (♩ = 100) added (CN); B: (♩ = 100) changed to (♩ = 104); C: (♩ = 100)
173	ARV	SD added as in C
177	cl.	marc. added as in B and by analogy with ob., fg.
177	vl.1,2	note 1: emended to double stem (unison double stop) as in B ; B: double stop added (CN)
177	vc. cb.	marc. added by analogy with vl.1,2, va.
178	ob. cor tr.	note 1: ff emended to fff as in B ; B: ff changed to fff (CN)
178-179	cor.	A: p added in pencil (CN)
178	tr.1,2	marc. added as in B
179	cor.1	A: mf added in pencil; B: mf added (CN)
180	fg.	note 4: marc. added by analogy with cl.
181	cl.b.	A: * <i>Bas Cl: heulend</i> "Bass cl. howling" added (CN)
181-209	cl.b.	A: in margin: <i>Contrafag se neddenfor</i> 'Double bassoon, see below' added (CN), crossed out in pencil. Bottom of pages up to b.209: cfg. part added (CN). The part is a transcription of cl.b., but without grace notes. Part crossed out in pencil
181	cor.	B: <i>sempre con sord.</i>
182,183,184	cl.b.	<i>gliss.</i> added by analogy with b.181
182	HEN.	<i>Tide</i> emended to <i>Tiden</i> as in B, C, D
184	cl.b.	end of slur moved from note 5 to note 1 as in B and by analogy with b.183
184-187	cl.b.	b.184 note 3 to b.187 note 1: slur added as in B
187	fg.	<i>pesante</i> added by analogy with str.
188-189	vl.1	end of slur moved from b.189 note 1 to b.188 note 4 by analogy with the other str.
190	ARV	D: note 5: <i>g^b</i>
191-192	cor.2	tie added as in B
191	tr.1	fz added as in B and by analogy with ob.
192	vc. cb.	ff added as in B and by analogy with the other str.
194	cor.1,2	<i>senza sord.</i> and notes added as in B ; B: <i>senza [sord.]</i> and notes as in cor.3,4 added tr.1,2 (CN)
194	cor.3,4	<i>senza sord.</i> added as in B ; A: pasted over, <i>senza sord</i> was probably written in cor.1,2
194	tr.1,2	B: <i>senza [sord.]</i> and notes as in cor.3,4 added (CN)
195-197	HEN.	A: <i>Was hast du mir gethan, bekenn's!</i> Figures „2“ and „1“ added over <i>hast</i> and <i>du</i> respectively; <i>mir</i> corrected in pencil to <i>miss</i> ; B: <i>Was du hast mir gethan, bekenn's!</i> ; C: <i>Wass hast du missgetan?</i>
196	cl.	grace note for note 1: <i>b^b</i> ; for note 2: <i>b^b</i> added as in B
197	tr.1	f added as in B and by analogy with ob., cor.1
198	cor.2	f added by analogy with b.197 (cor.1)
202	fl.1 cl.1	B: note 3: ten.
204	vl.2	notes 2, 4: marc. added by analogy with vl.1
207	timp.	f added by analogy with trb.t., trb.b., tb.
208	cl.	B: grace note for note 1: <i>a[#]</i>




Bar	Part	Comment
208	cor. trb.t.	marc. added by analogy with b.207
208	trb.b. tb.	note 1: marc. added as in B, C
208	HEN.	B: grace note for note 1: <i>e^b</i>
209	cl.	SD added as in C
215	ARV	A: upbeat (♩, b ^b /b) crossed out in pencil, I and pp added in pencil; B: upbeat erased, pp added (CN); C: upbeat and instrument name: <i>Ob.</i> ; D: upbeat
216+	(ob.1 fg.1)	Pd: <i>stjal</i> , Pa: <i>stjal</i> changed to <i>stal</i> (CN)
216	ARV	<i>sul G</i> added as in B and by analogy with b.221
219	va.	note 1: ten. added as in B ; notes 2-5: stacc. added as in B ; B: [?] erased and changed ornament added as in B ; notes 2-5: stacc. added as in B ; B: <i>f</i> changed to <i>d'</i> , ornament added
222	fg.1	sd added as in B ; B: <i>secco</i> added (CN)
223	fg.1	A: <i>lang</i> instead of <i>lunga</i>
223	str.	B: SD: <i>glad</i> erased
225	ARV	p emended to pp as in B and by analogy with vl.2, va., vc., cb.; B: p changed to pp (CN)
228	ARV	A: (♩ = 96) added in pencil (CN)
228	vl.1	SD added as in C and in accordance with Pa
229		<i>gliss.</i> added by analogy with bb.181-184, 195, 197, 208; notes 1-2: grace note added as in B ; note 4: <i>c[#]</i> emended to <i>c^b</i> as in C
229	HEN.	A: <i>rall. (poco)</i> added in pencil (CN)
230	cl.b.	note 1: pp added as in B and by analogy with the other parts
232		B: <i>poco rall.</i> changed to <i>rall. ---</i> (CN)
233	ARV	added as in B and by analogy with vl.1,2
234	ob.	stacc. added by analogy with b.233
234	ob. fg.	note 3: <i>cresc</i> added as in B and by analogy with the other parts
234	ARV	A: (♩ = 104) added (CN); B: <i>Allegretto moderato</i> changed to <i>Allegretto</i> (♩ = 108); C: <i>Allegretto</i> (♩ = 108); D: (♩ = 108) added (CN?)
235	fl.1,2	added as in B and by analogy with ob.
235	cor.3,4	A: f changed to fp (CN); B: f
236		A: <i>poco vivo</i> added in pencil (CN)
236	cl. cor.3,4 str.	A: mf changed to p in pencil (CN); B, C, D: mf
236	fg.	p added by analogy with cl., cor.3,4, str.;
237	fl.1,2	B: mf
238	cor.3,4	fz added by analogy with ob.; A, B: f
238	vc.	B: p
238	vc. cb.	note 2: stacc. added as in B and by analogy with cb.
239		note 1: <i>pizz.</i> added as in B (cb.) and by analogy with b.240, 244
239	ob.	(♩ = 116) added as in B (b.288); A: ♩ = 116 added in blue crayon (CN?)
239	fg.	notes 1-3: marc. emended to ten. marc. stacc. as in B and by analogy with b.243
239	cor.1	fz added by analogy with vc., cb. and by analogy with b.243
239	vc. cb.	f added by analogy with ob. and by analogy with b.243; notes 1-3: ten. marc. stacc. added by analogy with b.243
241	fl.1	<i>arco</i> added as a result of revision of b.238
241	HEN.	note 1: mf added by analogy with b.240 (picc., fg., vl.1,2, vc., cb.); B: note 7: C: <i>est du</i> instead of <i>es-tu</i> ; D: <i>es-tu</i> changed in pencil to <i>est-tu</i>
241	vl.1	B: note 7: erased
242	cor.	A: added in pencil
242	vl.1	B: note 1: mf erased
243	cor.1	f added by analogy with ob.
243	cor.2,3,4	B: f
243	vl.2	A: fz added in pencil (CN?)

Bar	Part	Comment
243-244	vl.2 va.	mf added as in B and by analogy with vl.1
244	fg.	note 1: stacc. added by analogy with bb.240-241
244	cor.2	mf added by analogy with cor.3,4
245	fg.	note 1: stacc. added by analogy with bb.240-241
246, 247	va. vc.	note 4: marc. added by analogy with b.245 (note 2)
248	vl.1,2	note 1: marc. added by analogy with bb.245-247
248	cb.	<i>arco</i> added
250	fl.1 ob.1	p added by analogy with b.249 (vl.1,2)
250-261	vl.2	B: <i>col I^m 8^{bass}</i>
252	cl.1	$a^{\#}$ emended to a' by analogy with fl., vl.1,2; B: $a^{\#}$
253	cor.1	f added by analogy with fl., ob.; B: f
253	vl.2	fz added as in B and by analogy with vl.1
253	vc. cb.	B: note 1: fz
254	picc.	mf added by analogy with b.244
254	fg. cor.3,4	mf added as in B and by analogy with cor.2
254	HEN.	D: note 4: $g^{\#}$
255	vl.2	note 7: marc. added as in B by analogy with vl.1
255, 257	vl.2	fz added as in B and by analogy with vl.1
259-260	fg.	stacc. added as in B and by analogy with bb.254-258
259	tr.1	<i>senza sord.</i> added
259	HEN.	SD added as in C and in accordance with Pa
260	fg.	<i>cresc.</i> added by analogy with vc., cb.
262	ob.	mf added as in B and by analogy with picc.
262	vl.1,2	B: note 1 to note 8: slur
263	fg.	f added as in B and by analogy with the other parts
267	va. cb.	f added as in B and by analogy with the other parts
268	fg.	note 1: marc. added by analogy with vc., cb.
268	cor.3,4	notes 1-3: marc. added by analogy with cor.1,2
268	vl.2	notes 1-3: marc. added by analogy with vl.1
270	fg.2	added as in B and by analogy with cor., vc., cb.
273	cl.2	$f^{\#}$ emended to $f^{\#}$ by analogy with ob.1
274	fg.	<i>dim. over</i> added as in B and by analogy with ob., cl.
275	ob.	pp emended to ppp as in B and by analogy with fg.
275	fg.	stacc. added by analogy with ob.
276	ob. fg.	stacc. added by analogy with b.275
277	cb.	stacc. added as in B and by analogy with va., vc.
278	vl.2	p added by analogy with vl.1; B: <i>col I^m</i>
278-279	cb.	slur added by analogy with vl.1,2, va., vc.
282		B: <i>Andante sostenuto</i> changed to <i>Adagio</i>
283	ARV	notes 4-6: marc. added as in B, C
284		($\text{♩} = 104$) added as in B and by analogy with b.235; A: ($\text{♩} = 104$) added in blue crayon (CN?); B: ($\text{♩} = 104$) added (CN?)
285	cor.1	notes 1-2: stacc. added by analogy with ob.1, fg.1
286	vl.2	notes 1-2: stacc. added as in B and by analogy with vl.1
287	picc.	p added as in B and by analogy with fl.1
288		($\text{♩} = 116$) added as in B; A: ($\text{♩} = 116$) added in blue crayon (CN?); B: ($\text{♩} = 116$) added (CN?); C, D: no <i>piu vivo</i> or metronome marking
290-293	ob. cl.	stacc. added by analogy with bb.288-289
291	cl.1	B: note 3: $f^{\#}$

Bar	Part	Comment
292	vl.2	B: b^{\flat}
293	HEN.	C: SD: <i>gaar</i> instead of <i>løber ud</i> ; Pa: <i>ud</i>
294-297	cor.	stacc. added as in B and by analogy with tr.
296-297	tr.	stacc. added as in B and by analogy with bb.294-295
298	ARV	B: note 10: fermata
299		A: ($\text{♩} = 104$) added (?)(CN); B: ($\text{♩} = 108$) added (?)(CN); C: ($\text{♩} = 100$)
299	ARV	SD: <i>paa vej til Komediehuset</i> added as in C; Pa: <i>Studenter i kapper og med Masker</i>
302	T.1,2	A, B, D: <i>Tenori; C:</i> <i>Chor. (af studenter)</i>
302	vl.1,2	B: notes 4-12: mf
303, 304	ob.	note 1: marc. added by analogy with fl.
306	T.1,2	<i>dim.</i> added by analogy with b.312
307	va.	slur added as in B
308	fl.1,2 ob. vl.1,2	note 2: f added as in B; A (b.309 note 1): f
308	T.1,2	f added by analogy with fl. ob., vl.1,2
309-313		B: <i>Instrumentation wie vorher</i> 'Instrumentation as before' alphanumeric reference to bb.303-307
309, 310	ob.	note 1: marc. added by analogy with fl.
311	vl.2	note 3: marc. added as in B and by analogy with vl.1
315	fg. cor.2,4	ff added by analogy with the other parts
315	cor.3	note 1: ten. added as in B and by analogy with cor.1
315	cor.4	note 2: stacc. added by analogy with cor.3 and b.316
315	va.	note 1: marc. added as in B (vc., cb.) and by analogy with b.316
317	fg.	note 1: marc., note 2: stacc. added by analogy with bb.315, 316
317	cor.1,2	note 2: stacc. added by analogy with bb.315, 316
317	cor.4	note 2: stacc. added by analogy with cor.3 and b.316
317	tr.3	stacc. added by analogy with tr.1,2
317	va.	note 2: stacc. added as in B and by analogy with b.316; B: note 2: marc. changed to stacc.
317	vc. cb.	note 1: marc. added by analogy with va. and by analogy with bb.315, 316; note 2: stacc. added by analogy with va. and by analogy with bb.315, 316
318	va.	B: note 1: marc.
318	va. vc. cb.	B: note 2: fz
319	T.1,2	C, D: chord 3: $e' a'$
321-322		B: <i>Orkester wie vorher Seite 59-60</i> 'Orchestra as before pages 59-60' (CN), alphanumeric reference to bb.315-316
321	cl.	note 2: stacc. added by analogy with ob. and bb.315, 316
321	cor.4	note 2: stacc. added by analogy with cor.1,2
321	tr.3	ff added by analogy with tr.1,2
321	vl.1	note 2: stacc. added by analogy with bb.315, 316
321	vl.1,2	note 1: ten., note 2: stacc. added by analogy with bb.315, 316
321	va.	note 1: marc., note 2: stacc. added by analogy with bb.316, 322
322	cl.	note 1: ten. added by analogy with ob. and bb.315, 316, 321
323	tr.	stacc. added by analogy with bb.321-322
323	T.1,2	note 1: marc. added as in B, C, D
323	vl.1,2	A: chord 1: g, d' added
323	vl.2	note 1: marc. added by analogy with vl.1
325	ob. cl.	B: note 1: marc.
326	fl.1	B: f changed to mf (CN)
326	ob.	B: mf changed to <i>meno f</i> (CN)
326	T.1,2	SD added as in C; Pa: SD: <i>Nogle af Studenterne</i>

Bar	Part	Comment
327-332		B: Instrumentation wie vorher, aber bitte bemerken <i>dim</i> zum Schluss und dass die Viol ^{lmo} gibt ein 8 ^{te} tiefer van* ' Instrumentation as before, but please note <i>dim</i> till the end and that the 1st violin is notated an octave lower from ** (CN) alphanumeric reference to bb.309-313 or bb.303-307
327	ob.	note 1: marc. added by analogy with fl.1,2 and bb.303, 304
327	va.	<i>meno f</i> added by analogy with cl., fg., vc., cb.; note 1: marc. added by analogy with vc., cb. and bb.303, 304
328	ob.	note 1: marc. added by analogy with fl.1,2 and bb.303, 304
328	va.	note 1: marc. added by analogy with vc., cb. and bb.303, 304
329	ob.	note 3: marc. added by analogy with fl.1,2 and b.305
329	vl.2	note 3: marc. added by analogy with vl.1 and b.305
332	va.	<i>unis.</i> added by analogy with b.308
335	T.1,2	B: note 3: <i>dim.</i>
338	cl.	stacc. added by analogy with ob.
340-341	ob. cl. fg.	stacc. added by analogy with b.339 (ob., cl.)
340	fg.	A: <i>p</i> added
341-342	B.	C: SD Chor (En Flok Officerer paa Vej til Maskaraden)
342-343	tr. trb.t. trb.b. tb.	B: stacc.
349-352		B: wie vorher 'as before' (CN) alphanumeric reference to bb.342-345
353	B.	note 2: ♯ changed to ♮ as in D ; ten. added as in D and by analogy with A (bb.354, 359, 360); B, C: ♯; D: ♯ changed to ♮, ten. added in pencil (CN)
354	B.	A: note 2: ♯ changed to ♮, ten. added in pencil; B, C: ♯; D: ♯ changed to ♮, ten. added in pencil (CN)
359	B.	A: note 3: ♯ changed to ♮, ten. added in pencil; B, C, D: ♯
359-361	B.	C: Hurra! Hurra!
360	B.	A: note 2: ♯ changed to ♮, ten. added in pencil; B, C: ♯; D: ♯ changed to ♮, ten. in pencil
360-365		B: alphanumeric reference to bb.354-358
364-366		A: poco rall.—a tempo added (CN); C: b.365 note 2: rit., b.366: a tempo
365	B.	Pa: Nogle af Officererne
370	tb.	note 1: c emended to g as in B, C and by analogy with b.346
372	trb.b.	<i>p</i> added by analogy with tr., trb.1,2, tb.
376	ARV	SD added as in C
378	vl.1	<i>p</i> added as in B, C and in accordance with the dynamic level in the other parts; A: phrase added in pencil, emphasized in ink (CN?)
380	S.1,2 A.	C: SD: En Skare unge Piger paa Vej til Maskaraden
381		C: (♯ = 92)
381	A.	B: note 3: ♮
382	vl.1 va.	stacc. added by analogy with vl.1, woodw., cor.1,2
383-384	woodw. cor.1,2	
	vl.1,2 va.	stacc. added by analogy with bb.381-382
383	S.1	note 3: c" emended to f" as in C, D
384	trgl. cast.	B: note 3: ♮; A: phrase added in pencil, emphasized in ink (CN)
387	ob.1	note 3: stacc. added by analogy with fl.1,2
388	ob.1	note 1: stacc. added by analogy with fl.1,2
390	fl.1,2	— added by analogy with ob.
390	picc.	A: <i>ff</i> added in pencil (CN)
390	ob. cl.	note 3: stacc. added by analogy with fl.1,2
390	cl.	— added as in B and by analogy with ob.
390	fg.	notes 6-7: stacc. added by analogy with vl.1,2, va.

Bar	Part	Comment
391	fl.1,2 ob.	stacc. added as in B and by analogy with cl.
r 391	cor.1	<i>cresc.</i> added by analogy with the other parts; stacc. added by analogy with the other parts
b 391	cor.3	<i>cresc.</i> added as in B and by analogy with the other parts
391	va.	<i>mf</i> added as in B and by analogy with vl.1,2
392	fl.1,2 ob. cl. cor.1	note 1: marc. added by analogy with b.410
392	fg.1	<i>f</i> added as in B and by analogy with b.410
392	cor.3	notes 1-3: stacc. added by analogy with b.391
392	vc. cb.	<i>arco</i> added
393	ob. cl.	note 1: marc. added by analogy with fl.
393-396	trgl. cast.	A: phrase added in pencil, emphasized in ink (CN) B: blank
394	fl.1,2 cl.	notes 1-2: stacc., note 3: ten. added by analogy with ob.
394-395	fg.1	B: b.394 note 2 to b.395 note 1: tie added (CN?)
394	fg. cor.1,2	— added as in B and by analogy with the other parts
394	fg.2	notes 1-3: slur removed as in B and by analogy with vc., cb.
394	fg.2	notes 2-3: stacc. added as in B and by analogy with vc., cb.
394	vl.1,2	notes 1-2: stacc. added by analogy with b.412
395	fg.	A: <i>mf</i> added in pencil (CN)
396	ob. cl. vl.1,2	note 3: stacc. added by analogy with fl.1,2
398	cl.	A: notes added (CN), <i>f</i> — added in pencil (CN) B: notated a third too low
b: 399	vl.2 va.	stacc. added by analogy with b.381
399-414		B: alphanumeric reference to bb.382-396, b.414: Bemærk ! Hornene er anderledes her! 'Please note! The horns are different here!' (CN)
399-402	trgl. cast.	A: phrase added in pencil, emphasized in ink (CN?)
400	picc. ob. cl. fg.	
400	vl.1,2 va.	stacc. added by analogy with b.382
400	cor.1,2	stacc. removed by analogy with b.382
401-402	picc. ob. cl. fg.	
i 401	cor.1,2 vl.1,2 va.	stacc. added by analogy with bb.383-384
i 401	S.1	note 3: c" emended to f" as in B, C, D by analogy with b.383; D: note 4: a ^b "
403	S.1,2 A	C, Pa: Fader
405	ob.1	note 3: stacc. added by analogy with b.387 (fl.1,2 picc.)
405	S.1,2 A	C, Pa: Moder
406	fl.1,2 picc.	note 1: stacc. added by analogy with b.388
406	ob.1	note 1: stacc. added by analogy with b.388 (fl.1,2 picc.)
406	vl.1	note 1: stacc. added by analogy with b.388
408	picc.	<i>ff</i> added by analogy with b.391
408	fg.	notes 6-7: stacc. added by analogy with vl.1,2, va. and b.390 (vl.1,2, va.)
409	fl.1,2 ob.	stacc. added as in B and by analogy with b.391
409	cl.	stacc. added by analogy with b.391
409	cor.1	<i>cresc.</i> added by analogy with the other parts; stacc. added by analogy with b.391
410	cor.1,2	— added by analogy with cor.4 and b.392
410	cor.3	notes 1-3: stacc. added by analogy with b.392
410	vc. cb.	<i>arco</i> added
411	fl.1,2 ob.	note 2: stacc. added by analogy with b.393
411	ob. cl.	note 1: marc. added by analogy with fl.1,2
411	cl.	notes 2-4: stacc. added by analogy with b.393
411-414	trgl. cast.	phrase added in pencil, emphasized in ink (CN)
411	vl.1,2	notes 1-2: stacc. added by analogy with b.393

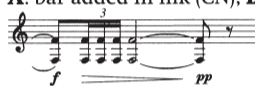
Bar	Part	Comment
411-412	S.1, A.	C: b.411 note 4 to b.412 note 1: 
411-412	S.1,2 A.	A: <i>Nu kan flagre frit vor lok</i> crossed out and changed to <i>Vejen ligger klar og fri</i> in pencil (CN) in connection with cut (see 'Cuts and Adaptations', TABLE 1: 2.5a)
411-413	S.1	ff  mf added as in B and by analogy with A.
412	fl.1,2 cl.	notes 1-2: stacc., note 3: ten. added by analogy with ob. and by analogy with b.394
412	fg.2	notes 2-3: stacc. added as in B by analogy with b.394
412	cor.1,2	 added as in B by analogy with b.394
412	vl.1	note 3: stacc. removed by analogy with b.394
412	vl.2	notes 1-2: stacc. added by analogy with vl.1 and by analogy with b.394
414	ob. cl.	note 3: stacc. added by analogy with fl.1,2 and by analogy with b.396
414	cor.3,4	f added by analogy with cor.1,2
414	vl.1,2	note 3: stacc. added by analogy with b.396
415	cl.	f added as in B and by analogy with the other parts; A: <i>a2</i> and f erased in connection with erasure of cut
415	S.1,2 A.	SD moved from b.414 as in C
415	va.	<i>arco</i> added as in B
416	vc. cb.	marc. removed by analogy with the other parts and by analogy with b.418
417	vc.	B: notes 5-7: stacc.
418	va.	<i>b^b</i> emended to <i>b^h</i> by analogy with vc., cb. and by analogy with b.417
419		A: ($\downarrow = 126$) added (CN?)
419	ob.	f added as in B and by analogy with fl., cl.
421	fl.1,2 vl.1	note 5: <i>a'''</i> emended to <i>f'''</i> as in B and by analogy with picc., ob., cl., vl.2; A: <i>NB F!</i> added in pencil
421	fg.	notes 6-7: stacc. emended to marc. by analogy with vc., cb.
421-423	cor.1,2	A: marc. added in pencil
421-423	cor.3,4	stacc. added by analogy with bb.419-420 (cor.1,2)
422	picc.	note 1: marc. added by analogy with ob., cl.
422	picc. ob.	notes 2-4: slur added as in B and by analogy with fl.1,2, cl.
422-423	fl.1,2	marc. added by analogy with ob., cl.
422-423	vl.1,2	marc. added by analogy with ob., cl.; B (b.422, vl.2): note 2: marc.
423	fg.	notes 1-3: marc. added by analogy with vc., cb. and by analogy with b.422
423	cor.3,4	notes 1-3: stacc. added by analogy with bb.421-422
424	ob.	note 1: stacc. added as in B and by analogy with fl.1,2, vl.1,2
424	cl.	note 1: stacc. added by analogy with fl.1,2, vl.1,2
424	cor.1,2	note 3: stacc. added as in B
424	cor.3,4	stacc. added by analogy with bb.419-420 (cor.1,2)
425	fg.	notes 1-3: marc. added as in B and by analogy with b.424 notes 4-7
425	cor.1,2	note 5: stacc. added as in B
425	cor.3,4	notes 1-3: stacc. added by analogy with cor.1,2 and bb.419-420 (cor.1,2)
425	tr.3	f added as in B and by analogy with tr.1,2
425	va.	notes 1-3: marc. emended to stacc. by analogy with bb.422-424
425	vc. cb.	note 5: marc. removed by analogy with fg., va.
426	cl.	note 1: marc. added by analogy with fl.1,2, vl.1,2
426	cor.1,2	note 2: stacc. added as in B
427	cor.3,4	notes 2,4: stacc. added by analogy with tr.










Bar	Part	Comment
427	vl.1	A: note 5: stacc. and V added in pencil
428	picc.	note 2: fz added as in B and by analogy with fl.1,2
428	ob. cl.	note 2: fz added by analogy with fl.1,2
428	cor.3,4 tr.	notes 1,3: marc.; notes 2,4: stacc. added by analogy with b.426
428	vl.2	note 2: fz ; note 3: marc. added as in B and by analogy with vl.1
429	picc. ob. cl.	note 1-4: marc. added by analogy with fl.1,2
429	cor.1,2	B: note 1: marc.
429	vl.1,2	notes 1-3: marc. added as in B and by analogy with fl., ob., cl.
431	fl.1,2 ob. cl.	note 1: marc. added by analogy with b.430
431	vl.1,2	
431	fg. cor.3,4	
431	vc. cb.	notes 1-3: marc. added by analogy with b.430
431	va.	note 4: marc. added by analogy with fg., vc., cb.
431-433	vc.	phrase added as in B ; A: blank; B: repeat mark
432	fl.1,2 vl.1,2	B: note 1: marc.
432	ob.	B: notes 1-3: slur
432	cor.4	note 1: <i>e'</i> emended to <i>e^{b'}</i> by analogy with cor.1, tr.3
432	timp.	f added as in Ga
433	ob.1	notes 1-2: marc. added by analogy with cor.1,3,4, tr.1,3
433	cl.	note 5: <i>c'</i> emended to <i>c^{b'}</i> by analogy with fl.1,2, vl.1,2
433	tr.1	note 1: marc. added as in B
434	fl.1,2 vl.1	note 1: marc. added as in B
434	cl.	note 1: marc. added by analogy with b.433
434	fg. va. vc. cb.	note 1: marc. added by analogy with bb.432-433
434	cor.2,3 tr.1	B: note 1: marc.
434	timp.	note 1: marc.; note 2: stacc. added by analogy with bb.432-433
434	vl.2	note 1: marc. added as in B (vl.1)
434-435	vl.2	b.434 note 7 to b.435 note 1: slur added as in B
435	fl.1,2	<i>cresc.</i> added by analogy with ob.
436	fl.1,2	notes 2-6: marc. added by analogy with ob.
436	fl.1,2 ob.	note 1: marc. added by analogy with vl.1
437	fl.1,2 ob. cl. fg. vl.1,2 va.	marc. added by analogy with b.436 (ob., cl., vl.1,2, va.)
437	vc. cb.	notes 2-6: stacc. emended to marc. as in B and by analogy with the other parts
438-439	ob.	marc. added by analogy with b.436 and cor.
441	A.	<i>b^{b'}</i> emended to <i>b^{h'}</i> as in C⁴ and by analogy with str.; C⁴: <i>b^{b'}</i> added in pencil (CN)
441	vl.1,2 va. vc.	A: chord 1 note 3: \sharp added in pencil (CN)
442	fl.1,2	<i>a2</i> added as in Ga
442	vl.1,2	f added by analogy with woodw., brass
443	vl.2	<i>dim.</i> added by analogy with vl.1
443	va.	f added by analogy with vc., cb.
446	fl.1,2	notes 3-4: stacc. added by analogy with cor.1,2
447	fl.1,2 cor.	note 3: stacc. added by analogy with bb.396, 414 (fl.1,2, ob., cl.)
449	cl. fg.	note 3: stacc. added by analogy with bb.396, 414 (fl.1,2, ob., cl.)
449	va. vc.	<i>dim.</i> added by analogy with cb.
450		A: ($\downarrow = 104$) added (CN)
450	S.1,2 A.	SD: <i>ind i Komediehuset</i> in b.449 and <i>idet de gaar ind</i> in b.450 emended from two SDs to <i>idet de gaar ind i Komediehuset</i> by editor; C: <i>idet de gaar ind</i> b.450; D: <i>Chor ind i Komediehuset</i> in b.448 and <i>idet de gaar ind</i> in b.450
450	A.	p added as in C and by analogy with S.1,2
450-453	trgl. cast.	A: phrase added in ink (CN)












Bar	Part	Comment
452	fl.1,2 vl.1,2	note 7: stacc. added by analogy with bb.396, 414
452	fl.1,2 vl.1,2	A : notes 1-2: stacc. changed to slur in pencil; B : notes 1-2: stacc. changed to slur
452	vc. cb.	A : note 1: (<i>arco</i>); note 2: <i>pizz.</i> added in pencil in connection with cut (see 'Cuts and Adaptations', TABLE 1: 2.5c)
453	cl.	note 7: stacc. added by analogy with b.396
453	ARV	SD added as in C
454	fg.	note 7: stacc. added by analogy with b.396 (fl.1,2, ob., cl.)
455	LEND.	C, D : note 1: ten.
458	fl.1,2 ob. cl. fg.	stacc. added as in B and by analogy with b.456
458	ARV	<i>som</i> emended to <i>saa</i> as in C and in accordance with Pa
459	fl.1,2 ob. cl. fg.	B : note 1: stacc.
461		A : <i>espressivo</i> given as general execution marking under ob.1, over vl.1 and between ARV and vc. (CN)
463	vl.2	note 2: marc. added by analogy with vl.1
463-465	vc.	A : slur incomplete because of page turn
464	cor.1	p added as in B and by analogy with cor.3
466	ob. cl. fg.	stacc. added by analogy with b.456
468	vl.2	note 5: marc. added by analogy with vl.1
469	ARV	C : note 1: ten.
471	vl.2	p added as in B and by analogy with vl.1
472	cb.	<i>arco</i> added
474	va.	pp added by analogy with cb.
474	vc.	A : pp added in pencil; B : p
476-477	va.	B : stacc. added (?)
477-478	fg.	B : <i>dim.</i> and stacc.
478	vc.	B : [?] erased and changed to <i>lunga</i> over fermata
479		<i>Andante</i> ($\downarrow = 80$) emended to <i>Andantino</i> ($\downarrow = 88$) as in B ; A : [?] erased and changed to ($\downarrow = 80$) (CN); B : <i>Andante</i> changed to <i>Andantino</i> ; $\downarrow = 88$ added (CN); C, D : <i>Andante</i> SD Henrik, <i>Strax efter Leander med Maske og i Kappe</i> b.475 emended by editor to two SDs: <i>kommer ind med Maske og i Kappe</i> in the bar for the entry of the characters in Scene 7: HEN. in b.479 and LEAN. in b.481
479	HEN.	<i>arco</i> added
479	vl.1,2 va.	
479	vl.1,2 va vc. cb.	A : mf changed to mp in ink and pencil (CN/Emil Telmányi); B, C, D : mf
486-487	fg.	B : stacc.
489	cb.	mf added as in B and by analogy with the other str.
489-490		C : fermata over bar line
493	HEN.	A, D : notes and text erased, - inserted; B : notes as in ob.1; text: <i>Bommelmommelom! Pa: Rombommelum</i>
495	vl.2	A : note 3: V added in pencil
496	HEN.	C, D : SD: <i>Henrik og Leander gaar triumferende forbi</i> ; Pa : <i>Leander og Henrik skrider ham triumferende forbi</i>
496	vl.1,2	A : note 5: V added in pencil
498	va.	note 1: <i>e'</i> corrected to <i>c'</i> by analogy with fg., vc., cb.; A : note 1: <i>e'</i> corrected to <i>c'</i> in pencil; B : note 1: <i>e'</i> ; C : note 1: <i>c'</i> in piano arrangement
500	cor.3	<i>dim.</i> added by analogy with cor.1,2
500	LEAN.	B, D : SD in bb.499-501; C : <i>midt paa Pladsen</i> in b.502
500	cb.	<i>dim.</i> added as in B and by analogy with vc.
502		A : ($\downarrow = \text{circa } 66$) added (CN); D : $\downarrow = 76$ added
502-504	LEAN.	A : f added (CN)
502	vl.2 va.	note 2: f emended to <i>poco f</i> as in B ; B : note 1: f changed to <i>poco f</i> (CN)
502	vc. solo	<i>espressivo</i> added by analogy with ob.1
504	ob.1	added by analogy with cor., str.
507-508	ob.1	mp added by analogy with vc.
507	fg. cb.	mp added as in B (cb.) and by analogy with the other parts

Bar	Part	Comment
507	LEAN. vc.solo	note 2: f added as in B and by analogy with ob.1
507-509	LEAN.	C : <i>hvor de lukte Vindver Søvnen suger</i> changed to <i>hvor paa de blinde Ruder Søvnen ruger</i> in pencil (Emil Telmányi); C : crossed out and changed in pencil to text as in C ; D : <i>paa de blinde Ruder Søvnen ruger</i> added over the stave in pencil
508-509	cl.1	tie added as in B and by analogy with vl.1
509	vc.	pp added by analogy with the other parts
510	vc.	<i>tutti</i> added
511	cor.2	<i>cresc.</i> added by analogy with cor.3,4
511	cor.4	mp added as in B and by analogy with cor.1,2,3
512-517	cl.1	one slur from b.512 note 1 to b.517 note 1 emended to one slur b.512 note 2 to b.513 note 3 by analogy with ob.1, and one slur from b.514 note 1 to b.517 note 1
512	cor.4	note 2: <i>f'</i> corrected to <i>f#'</i> by analogy with vc., cb.
513-514	cor.2	slur emended as in B ; A : b.513 note 2 to b.514 note 2: slur
514	vl.2	<i>dim.</i> added by analogy with the other parts
514-515	va.	A, B : tie incomplete because of page turn
515	cl. cor.3	<i>dim.</i> removed as in B ; B : <i>dim.</i> notated because of page turn
515	cor.3	p added as in B
517	ob.1	mp added as in B
517	cor.1,2	p added by analogy with cor.3,4
519	LEAN.	B : <i>espress.</i>
519	vl.2 va. vc.	note 2: f emended to <i>poco f</i> as in B ; B : f changed to <i>poco f</i> (CN)
519	vc. (solo)	A : f changed to mf in pencil; B : f
519	vc. (gli altri)	note 2: f added by analogy with b.502; <i>gli altri</i> added
520-533		A : text inserted by CN. Henrik Knudsen was only able to fair-copy the music
520-535		B : <i>vie vorher, Seite 93 u.s.w.</i> 'As before, page 93 etc.' (CN); bb.520-533, empty bars with no music or text. Alphanumeric reference to bb.503-518
521	ob.1	added by analogy with cor., str. and by analogy with b.504
521	LEAN.	A : note 3: \downarrow changed to $\downarrow \gamma$; C : \downarrow ; D : $\downarrow \gamma$
521	vc.	note 1: b^{\sharp} corrected to b^{\flat}
523	LEAN.	A : $\downarrow \gamma$ changed to \downarrow ; C : note 1: $\downarrow \gamma$; D : \downarrow
524-525	ob.1	added by analogy with bb.507-508
524	fg.	mp added by analogy with b.507
524	vl.2 va.	p added as in B (b.507)
526-529	fl.1 cl.1	B : beginning of slur b.527 note 1
526	cl.1	notes 1-2: ten. added by analogy with fl.1
526	LEAN.	C : note 2: \downarrow
526	LEAN.	D : notes 3-5: —————
528	cor.2	<i>cresc.</i> added by analogy with cor.3,4 and b.511
528	cor.4	mp added as in B (b.511)
529	cor.1	<i>cresc.</i> added as in B (b.512)
529-530	cor.1	end of slur emended from b.531 note 1 by analogy with ob.1
529-534	cl.1	b.529 note 2 to b.534 note 1: slur emended to slurs by analogy with bb.512-517
529	cor.4	<i>f'</i> corrected to <i>f#'</i> by analogy with b.512
529	LEAN.	C : <i>til</i> instead of <i>og</i>
530	cl.1	notes 4-6: marc. added by analogy with ob.1, cor.1
530	fg.	f added as in B and by analogy with b.513
531	cor.2	<i>dim.</i> added as in B and by analogy with b.514
532	LEAN.	C : <i>vi</i> instead of <i>jeg</i>


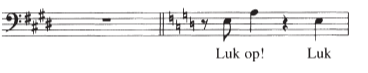
Bar	Part	Comment
533-534		A: b.533: <i>rall. a tempo</i> added (Emil Telmányi?); above str.: <i>a tempo</i> added in pencil (CN); B: (<i>diesmal kein kein poco rall i diesem Takt</i>) '(this time no <i>poco rall.</i> in this bar)' (CN); C: <i>poco rall. a tempo</i>
533	LEAN.	C: <i>vi</i> instead of <i>jeg</i>
534	ob.1	mp added as in B and by analogy with b.517
534	fg. cor.3,4	p added as in B and by analogy with b.517
534-536	cor.4	b.534 notes 1-2 and b.535 note 1 to b.536 note 1: slurs emended to one slur by analogy with bb.517-519
535	ob.1 fg. cor.3,4	B: <i>dim.</i> notated above/below
535	vl.1,2 vc. cb.	<i>dim.</i> inside removed by analogy with the other parts
535	ob.2	notes 2-3: tie added by analogy with b.518
535	va.	notes 1-3: end of slur moved from note 4 by analogy with bb.518-519
535-536	va.	b.535 note 4 to b.536 note 1: slur added by analogy with bb.518-519
536		A: ($\downarrow = 100$) added (CN); B, C: ($\downarrow = 108$)
536	HEN.	C: SD: <i>peger</i> instead of <i>pegende</i>
536	HEN.	C, Pa: <i>Men</i> instead of <i>min</i>
536	HEN.	C: SD: <i>gjøres</i> instead of <i>gives</i> ; B, D, Pa: <i>gøres</i> instead of <i>gives</i>
539-540	HEN.	C: <i>sender jeg</i> instead of <i>sendes Jer</i>
541	HEN.	C: note 1: \downarrow
543	HEN.	D: note 4: \downarrow
544		B, C: $\downarrow = 132$
544	va.	<i>trem.</i> added
545	str.	A: <i>dim.</i> added in pencil (CN); B: <i>dim.</i> b.546 note 3 instead of b.545
545	vl.2	notes 2-7: <i>stacc.</i> added by analogy with vl.1
545	vc. cb.	B: note 2: <i>stacc.</i>
546	cl. cor.1	A: <i>f</i> changed to <i>mf</i> in pencil, added in pencil, erased; B: <i>f</i> changed to <i>poco f</i> from note 3
546	vc. cb.	B: note 1: <i>stacc.</i>
547	cl. cor.1	B: <i>p</i>
547	LEAN.	A: SD added by CN
549	vl.2	<i>cresc.</i> added as in B and by analogy with vl.1
551-552		<i>ral-len-tan-do</i> added; A (b.551, 1st crotchet): <i>rall.</i> added in pencil (CN); 4th crotchet: <i>rall.</i> , (b.552); 2nd/3rd crotchet: <i>rall.</i> ; B, C, D (b.551, 4th crotchet): <i>rall.</i> , (b.552): <i>rall.</i> and <i>rall.</i> —
551	vl.2	<i>f</i> added as in B and by analogy with vl.1
552	cl.	B: notes missing, forgotten at page turn
553		$\downarrow = 66$ emended to $\downarrow = 69$ as in B ; A: ($\downarrow = 66$) added (CN?); B, C: $\downarrow = 69$
554-555	cor.1	<i>p</i> emended to <i>mf</i> as in B ; B: <i>p</i> (<i>mp</i> ?) changed to <i>mf</i> as in B ; <i>molto espressivo</i> added by analogy with vl.1
554	vl.2	note 2: <i>mf</i> added as in B and by analogy with b.554; added by analogy with b.554
555	cor.1	added by analogy with b.554
556	cor.1,2 va. vc. cb.	pp added by analogy with b.555
556	vc.1	lowest part: <i>b^b</i> corrected to <i>c[#]</i> by analogy with cl.1, cor.1; B: indistinct, <i>b</i> or <i>c[#]</i>
556	vc.2	\downarrow emended to $\downarrow \gamma$ by analogy with b.555 and b.559; B: \downarrow
557-559	LEAN.	<i>At ingen Frænder og gode Venner skal staa som Gæst</i> emended to <i>Og ingen Venner og nære Frænder skal staa som Gæst</i> as in C¹ ; C¹: <i>Frænder og nære Frænder</i> changed in pencil to <i>Venner og nære Frænder</i> ; D: <i>At ingen Frænder og gode Venner skal staa som Gæst</i>
558	cor.1	p added by analogy with b.554
560	ob.1,2	note 1: (ob.1:) <i>e''</i> , (ob.2:) <i>c''</i> - added, slurs continued from b.559; A, B: bar incomplete. The context suggests that ob.1,2 were meant to be continued to b.560 note 1.



Bar	Part	Comment
560-561	cor.3	A: tie added in pencil; B: no tie
560	va.	added by analogy with the other parts, <i>trem.</i> added
561	cor.2	<i>g[#]</i> corrected to <i>g'</i> by analogy with va.
561	va.	f added as in B and by analogy with the other parts
562	fl.1,2	B: added
562	va.1	note 1: <i>d'</i> added as in B
563	cl.	<i>dim.</i> added by analogy with str.
564	vl.2	notes 1-4: end of slur moved from b.565 note 1 to b.564 note 4 as in B and by analogy with vl.1
564	va.	p added by analogy with vl.1,2, vc., cb.
565	cor.2	<i>f[#]</i> emended to <i>d[#]</i> as in B
565	PERN.	A: SD: <i>paa Henriks Arm</i> added (CN)
565	vl.1 va.	<i>div.</i> moved from rest 1 to note 1 in accordance with Ga ; B: rest 1: <i>div.</i>
565	vl.1 va.	A: note 1: <i>f</i> changed to <i>ff</i> in pencil
566	va.1	note 4: <i>f</i> emended to <i>e'</i> as in B and by analogy with vl.1
568	PERN.	D: <i>og tag mig</i> instead of <i>saa tag mig</i>
568-569	vc.2 cb.	added as in B and by analogy with the other str.
571-572	vl.2	tie added by analogy with vl.1
571	va.	<i>arco</i> added; <i>trem.</i> added as in B
572	tr.1,2	A: bar added in ink (CN); B:
		
573	fg.1	note 2: <i>marc.</i> added as in B and by analogy with fl.1
573	va. vc.(solo)	fingering added as in B
574	fl.1 cl.1	A: <i>mf</i> added in blue crayon
574	ARV	C, D: <i>og saa</i> instead of <i>ogsaa</i>
575-576		<i>ral-len-tan-do</i> added as in C ; A, B (b.575): <i>rall.</i> , (b.576: cor.): <i>rall.</i> ; (under cb.): <i>poco rall.</i> ; D (b.576): <i>poco rall.</i>
575	fl.1 cl.	A: added in pencil in margin
575	va.	pp added by analogy with vc. (b.573)
575	va. vc.	A: <i>mf</i> added in pencil
576	LEON.	SD: <i>glatter paa Kaaben</i> emended to <i>glatter paa sin Kaabe</i> as in C
577		A: ($\downarrow = \text{circa } 58$) added (CN); B, C: $\downarrow = 50$
577	LEON.	note 3: <i>mezza voce</i> added as in B, C, D
577	vl.1	<i>arco</i> added
577	vc.	p added as in Ga and as a consequence of bb.580-581; B: pp partly erased
579	cb.	<i>arco</i> added; p added by analogy with b.577 (vc.)
581	vc.	p emended to pp by analogy with cb.; B:
587	cl.	p
587	fg.	note 2: <i>marc.</i> added as in B and by analogy with fl.1,2
587	LEON.	note 2: <i>marc.</i> added by analogy with fl.1,2
587	vl.2	D: note 2: \downarrow
590	fl.1,2 cl. str.	B: note 1: pp
590	ob.	A: <i>mp</i> (?) changed to <i>p</i> in ink (CN)
590	ob.1	added as in B
590	ob.2	p added by analogy with fg., cor.2
590	fg.	<i>mf</i> added by analogy with fl.3
590	fg. cor.2 va. vc. cb.	<i>cresc.</i> added as in B and by analogy with fl., ob., cl.
590	cor.1	A: <i>mp</i> changed to <i>p</i> ; B, C: <i>mp</i>
590	va. vc. cb.	mp added by analogy with cor.3,4
591	vl.2	A: <i>arco</i> added (CN)
591	cb.	note 4: <i>marc.</i> added as in B and by analogy with vl.1
591	cl. cor.1,2	fz emended to f by analogy with va., vc.; B: fz
592	timp.	note 2: <i>marc.</i> added by analogy with fl.1,2
592-593		<i>e</i> emended to <i>e^b</i> as in B and by analogy with vc., cb.
593	vl.2	notes 4-6: slur added as in B and by analogy with vl.1

Bar	Part	Comment
594-595	cl.	B : b.594 note 1 to b.595 note 2: one slur
594-595	vl.2	b.594 note 5 to b.595 note 2: slur added by analogy with vl.1; A : (b.594 notes 5-7): slur notes 1-3: slur emended to marc. as in B and by analogy with ob.1, cl.1, vl.1
595	fl.2	A : <i>p</i> added in pencil (fl.2 (Emil Telmányi?), ob.2 (CN))
595	ob.2	notes 1-3: slur emended to marc. as in B and by analogy with ob.1, cl.1, vl.1
595	cl.2 vl.2	notes 3-5: slur emended to marc. as in B and by analogy with ob.1, cl.1, vl.1
595		A : 4th crotchet: <i>poco allargando</i> added in pencil (CN) and erased
596		A : <i>espressivo</i> added (CN)
596-597	fl.2	slur added as in B and by analogy with cl.2
596	fl.3 cl.	<i>dim.</i> emended to  by analogy with the other parts
597	fl.1 va. vc.	 added as in B and by analogy with cl.1, fg.1, vl.1,2
597	fl.3	<i>mf</i> added as in B and by analogy with fl.1,2
597	cor.1,2	<i>p</i> added as in B
598	cl.1	<i>dim.</i> added by analogy with fl.1
599	ob.1	<i>espressivo</i> added as in B
603	PERN.	SD: <i>til Henrik</i> emended to <i>holder Henrik fra Livet</i> as in C ; B, D, Pa : <i>Pernille til Henrik</i>
604	PERN.	C : note 7: 
605	cl.1	<i>pp</i> added by analogy with ob.
605	vc.	<i>pp</i> emended to <i>p</i> by analogy with fg., va.,;
606	LEAN.	B : <i>pp</i>
606	vl.1,2	C, D : note 1: 
606	va. vc.	<i>trem.</i> added as in B
606	va. vc.	<i>trem.</i> added by analogy with vl.1,2
607	fl. ob. cl.	note 5: <i>f</i> added as in B and by analogy with fg. and the dynamic level of the other parts
607	vl.1,2 va.	note 5: <i>ff</i> emended to <i>f</i> as in B ; note 6: <i>ff</i> added as in B
607	va.	note 5: <i>ff</i> emended to <i>f</i> as in B
608	va.	<i>ff</i> added as in B and by analogy with vc., cb.
608	va. vc. cb.	notes 1-11: end of slur moved from note 12 to note 11 as in B and by analogy with b.637
608	va. vc. cb.	note 12: marc. added as in B and by analogy with b.637 (vc., cb.)
609	va.	<i>mf</i>  <i>p</i> added as in B and by analogy with vc., cb.
610	LEON.	D : <i>Du er du mig</i> instead of <i>Du er jeg dig</i>
611	cor.1,2	note 3: <i>ff</i> added as in B and by analogy with fl.1,2, ob., cl.
611	va. vc. cb.	note 1: <i>f</i> added as in B and by analogy with the other parts
611	vc. cb.	note 12: marc. added by analogy with va.
612	va. vc. cb.	notes 1-11: end of slur moved from note 12 to note 11 as in B and by analogy with bb.608, 611
613	fg.	<i>mf</i> emended to <i>f</i> as in B and by analogy with va., vc., cb.; B : note 1: <i>mf</i> changed to <i>f</i>
613	LEON.	note 4: <i>a'</i> emended to <i>a#</i> as in C, D and by analogy with vl.2; B : note 4: <i>ppp</i> ; D :  from note 2 to note 3; note 4: <i>ppp</i>
613	LEON. LEAN.	 <i>pp</i> added as in C
613	LEAN.	D : note 4: <i>ppp</i>
613	va.	B : <i>mf</i> changed to <i>f</i>
615	LEAN.	<i>lunga</i> added over first fermata as in B and by analogy with LEON.
615, 616	LEAN.	b.615:  added; b.616: C added
616		A : ( = 69) added in pencil (CN?) and blue crayon
616	fl.1,2 fg.1	stacc. added by analogy with cl.
616	LEON.	A : SD added (CN)








Bar	Part	Comment
617-628	fl.1,2 cl.	stacc. added by analogy with b.616 (cl.)
619	fl.3	<i>p</i> added in accordance with Ga and in accordance with dynamics of va.
620	cl.	 added by analogy with fl.1,2
621	cl.2	B : notes 5-6: <i>c''</i>
623	LEAN.	C : SD: <i>kysser hende</i>
625	fl.3 ob.1	<i>p</i> added by analogy with fl.1,2, cl.
625	cor.1,2	B : <i>ppp</i>
626	ob.2	<i>p</i> added by analogy with ob.1
628	va.	<i>unis.</i> and <i>trem.</i> added
629	cor.1,2	stacc. added by analogy with cor.4
630-634	fl.1,2 cl.	stacc. added by analogy with b.616 (cl.)
631-632	fl.3	A :  added in pencil
631	vc.	<i>pp</i> added by analogy
632-633	ith vl.1,2, va. ob.1	 added by analogy with bb.631-632 (fl.3); A : (b.632):  added in pencil
633	LEON.	SD moved from rest 1 to rest 2 as in C, B, D ; A : added (CN)
634-636	fl.1,2	slur added as in B and by analogy with cl.1
634	ob.2	<i>p</i> added by analogy with ob.1
634	va.	<i>trem.</i> added
635	fg.	B : <i>mp</i>
635-636	cor.3,4	marc. added as in B and by analogy with fg., cor.1,2
636	fg.	note 5: marc. added as in B and by analogy with cor.1,2, vc., cb.
636-638		SD added as in C
636	vl.1,2	<i>f</i> added by analogy with the other parts
636	va.	note 2:  emended to  as in B ; A :  copying error
637-641		B : (<i>Vie vorher</i>) Seite 118 '(As before) page 118' (CN), alphanumeric reference corresponding to text and music in bb.608-612
637		4th crotchet: fermata added as in C and by analogy with b.636
637	va.	notes 1-11: end of slur moved from note 12 to note 11 and note 12: marc. added as in B (b.608) and by analogy with vc., cb.; B : b.637: (<i>wie vorher Seite 118</i>) '(as before page 118)', bars numbered 1,2,3,4,5
639	ob.1 cor.1	<i>cresc.</i> added by analogy with fg.
639	ob.2	<i>mp</i> added by analogy with fl.3
640	vc. cb.	notes 2-11: end of slur moved from note 12 to note 11 by analogy with va.
643-644	LEON. LEAN.	note 12: marc. added by analogy with va.
643	vc.2	A : arrows in pencil indicate that LEON. and LEAN. can exchange parts
644	fl.1,2 picc.	A : note 1: -
644	ob. cor.1,2	<i>f</i> added as in B ; B : added (CN)
644	LEON.	note 4: marc. added by analogy with cl., vl.1,2
644	vc.	SD added as in C
647		<i>unis.</i> added
647	PERN.	A : ( = 112) added in pencil (CN?); B : ( = 112) erased
647	va. cb.	SD added as in C
647		A : <i>fp</i> added in pencil (CN)
648	HEN.	<i>ad libitum</i> added as in B ; B : PERN: <i>ad libitum</i> added (?) (CN)
649	HEN.	SD added as in C
649	va.	C : note 3: <i>f#</i> ; note 5: <i>a#</i> ; D : note 5: <i>a#</i> between notes 3-4: fermata added as in B and by analogy with the other parts
650		A : ( = 144) added (CN); C :  = 144
650	cl. vl.1	<i>f</i> added as in B and by analogy with the other parts
651-653		<i>dim.</i> b.651 emended to <i>di-mi-nu-en-do</i> as in B
651	va.	<i>dim.</i> added and emended to <i>di-mi-nu-en-do</i> by analogy with the other parts
652	fl.1,2 timp. vc. cb.	B : <i>dim.</i>


Bar	Part	Comment
652	cor.3,4	stacc. added by analogy with timp., va.
652	timp.	<i>dim.</i> moved from b.653 note 1 as in B and emended to <i>di-mi-nu-en-do</i> , <i>mf</i> emended to <i>mp</i> as in B ; B : <i>mf</i> changed to <i>mp</i>
652-653	LEON. LEAN.	SD: <i>ind i Komediehuset</i> added as in C ; <i>Leander og Leonora</i> added by editor, as PERN. is to continue with her aria to HEN.; C : SD addresses both couples on stage. Pernille's aria is not in C
653	ob.1,2 cl.1,2	B : <i>dim.</i>
653	cor.3,4 timp.	stacc. added by analogy with va. and by analogy with b.652 (timp., va.)
654		A , B : bar pasted over in A and changed in B , so it now leads into Pernille's aria. Originally it led into b.701, see 'Cuts and Adaptations', TABLE 1: 2.8a; B : NB <i>Einlage</i> 'NB Insertion' (CN)
654	cor. vl.1,2	<i>p</i> added as in B and by analogy with the other parts
654	PERN.	SD added as in Lb ; La , Lb : <i>recit.</i>
654	PERN.	<i>Rask, rask</i> emended to <i>Nu rask</i> as in B and in accordance with Lb ; Lb : <i>Rask, rask</i> changed to <i>Nu rask</i> in pencil
654	va.	chord 1: <i>f# c#</i> emended to <i>f#</i> as in B
655-700		A : Pernille's Aria: copy of B (Henrik Knudsen)
655		A : (<i>♩</i> = 88) added in blue crayon; B : <i>♩</i> = 88
655	PERN.	La : notes 1-2: <i>gliss.</i>
656	vl.2	note 2: stacc. added by analogy with vl.1
656	va.	stacc. added by analogy with vl.1
657-669	vl.1,2 va.	stacc. added by analogy with b.656 (vl.1)
658	ob.1 fg.1	B : <i>pp</i>
664	fg.1	B : b.664 notes 1-4: stacc.
664	PERN.	B : <i>Monsjø</i> , miscopying of <i>Mossjø</i> ; Lb : <i>Mossjø</i>
665	fg.1	notes 1, 3: marc.; notes 2, 4: stacc. added by analogy with bb.664, 666; B : notes 1-2: stacc.
666	fl.1 cl.1	stacc. added by analogy with b.664
666	fg.1	B : notes 1-2: stacc.
666-667	PERN.	Lb : <i>til en Skok har dit Hjerte du loft</i> changed to <i>til en Skok du dit Hjerte har loft</i> in pencil
668		B : <i>rall.</i>
668	fl. ob. fg. vl.1,2	A : <i>dim.</i> added in pencil (CN)
668	vc, cb	<i>mf</i> removed as in B and by analogy with cl.1
668	fl.1	<i>dim.</i> added as in B and by analogy with the other parts
668	cl.1	<i>dim.</i> added as in B and by analogy with the other parts
668	va.	<i>dim.</i> added by analogy with the other parts
670		A : <i>♩</i> = 63 added in blue crayon; La : <i>Allegretto commodo</i> ; Na : <i>Allegretto</i>
670	PERN.	Na , Lb : note 1: <i>p</i>
674	fg.1	1. added as in B
679	va.	<i>cresc.</i> added as in Na and by analogy with vl.1,2
682	fl.1,2 cl.	<i>a2</i> added as in B
682-683	va.	b.682 note 1 to b.683 note 1: tie added as in B ; b.682 note 1 to b.683 note 3: slur added by analogy with tr. b.682 (fl., cl.)
683	PERN.	Na : <i>dim.</i>
684		A : <i>poco rall.</i> added in pencil (CN); B : <i>rall.</i>
684	PERN.	Na : <i>dim.</i>
686	cl.1	1. added as in B and by analogy with b.656
686	vl.1	note 2: stacc. added by analogy with note 1 and b.656
686	vl.2, va.	stacc. added by analogy with vl.1 (note 1) and b.656 (vl.1)
687-688	vl.1,2 va.	stacc. added by analogy with b.686 (vl.1 note 1) and b.656 (vl.1)
688	fg.1	<i>ppp</i> added as in B and by analogy with ob.1
688	PERN.	Lb : <i>Haand og vor Fod</i>
689	vl.1,2	notes 2-3: marc. added as in B and by analogy with fl.1, cl.1

Bar	Part	Comment
689	vl.1,2 va.	note 1: stacc. added by analogy with b.686 (vl.1 note 1) and b.656 (vl.1)
690	fl.1 cl.1 vl.1,2	note 1: <i>f</i> removed as in B
690	fg.	<i>f</i> added as in B and by analogy with vc., cb.
690	vl.1	A : (<i>espr.</i>) added in pencil (Emil Telmányi)
690-691	vl.1,2	B : b.690 note 3: end of slur
692-693	vl.1,2 va.	stacc. added by analogy with bb.656-669 and bb.686-688
693	fl.1 cl.1	<i>fz</i> added as in B ; Na : <i>p</i> ; A : <i>p</i> changed to <i>fp</i> (CN)
694	ob.1	1. added as in B
694-695	ob.1	b.694 note 1 to b.695 note 4: stacc. added as in B
694	fg.1	<i>p</i> added as in B
696	ob.1	B : note 1: stacc.
696	fg.	note 1 (fg.2): marc.; note 2 (fg.1): marc. added by analogy with ob.
697	ob. fg.	marc. added by analogy with b.696 (ob.)
698	PERN.	SD added as in Lb
698	PERN. HEN.	La : note 1: <i>♩</i>
698-700	vc.	b.698 note 1 to b.700 note 1: <i>f#</i> emended to double-stopped <i>f#c#</i> as in B
700	woodw. cor.3,4 tr. trb.t. trb.b. tb.	fermata added over rest as in B and by analogy with cor.1,2, vc., cb.
700-701	JER.	D :  Luk op! Luk changed to  Luk op! Luk
700	vl.1 va.	in connection with insertion of Pernille's aria
700	vl.2	vl.1: <i>c#</i> and va.: <i>f#</i> emended to chord 1: <i>a# f#</i> as in B ; <i>♩</i> emended to <i>♩</i> as in B ; <i>p</i> added as in B and by analogy with vc., cb.
700	vc. cb.	<i>a'</i> emended to <i>c#</i> as in B ; <i>♩</i> emended to <i>♩</i> as in B ; <i>p</i> added as in B and by analogy with vc., cb.
701		note 1: <i>♩</i> emended to <i>♩</i> as in B
704	ARV	B : <i>Allegro moderato</i> <i>♩</i> = 120; C : <i>♩</i> = 132
705	JER.	A : <i>♩</i> changed to <i>♩</i> in pencil; B , D : <i>♩</i> ; C : <i>♩</i>
708	cor.	A : <i>mig</i> changed to <i>Stud?</i> in pencil (CN)
708	ARV	<i>Senza sord.</i> removed as in B ; <i>Senza sord.</i> added as in B ; B : <i>Senza sord.</i> added (CN), <i>senza sord.</i> erased
709	cor.	SD moved from b.705 to b.708 as in C and in accordance with pencilled change in D
709	cor.3,4	note 1: <i>p</i> emended to <i>pp</i> as in B ; B : <i>pp</i> added (CN)
709	JER.	A : <i>p</i> added in pencil (CN)
709	va.	<i>fløjet</i> emended to <i>fløjen</i> as in C and in accordance with Pa to rhyme with <i>Poppegojen</i>
709	vl.1,2	A : <i>mf</i> changed to <i>p</i> in pencil (CN); B : <i>mf</i> changed to <i>p</i> (CN)
710		A : 4th crotchet: <i>tranq.</i> added in pencil (CN)
710	ARV	SD added as in C
711	JER.	A : <i>pp</i> added (CN); B : note 2: <i>p</i> ; D : <i>p</i>
712	JER.	A : <i>ff</i> added (CN); B , C , D : note 2: <i>f</i>
713		<i>in tempo</i> emended to <i>a tempo</i> ; A : <i>in tempo</i> added in pencil (CN)
713-714	vl.1	b.713 note 2 to b.714 note 1: slur removed; A : slur added in ink; A : b.713 note 1 to b.714 note 1: slur added in pencil
713	vl.1,2 va. cb.	A : note 1: <i>V</i> added in pencil
714	cl.1	note 4: stacc. added by analogy with fl.1
714	ARV	SD added as in C and in accordance with Pa
714	vl.1	A : note 3: <i>♩</i> added in pencil
714	va. vc. cb.	note 2: stacc. added by analogy with vl.1,2
715	fg.	B : <i>secco</i>

Bar	Part	Comment
716	cl.1	mf added as in B and by analogy with fl.1
717	ob.1 fg.1	B : mf changed to p
717	va.	note 2: marc. added by analogy with vc., cb.
717	va. vc. cb.	note 4: marc. added by analogy with vc., cb. (note 1)
718		A : <i>tranq.</i> added in pencil (CN), erased
718	va. cb.	stacc. added by analogy with vc.
719	ob.2	p added by analogy with ob.1
720		A : <i>in tempo</i> added in pencil (CN), erased
720	vl.2	A : f added in pencil, emphasized in ink (CN), V added in pencil
720	vl.2 va.	note 7 (vl.2): stacc.; note 9 (va.): stacc. added by analogy with vc., cb.
720	vc.	A : note 3: V added in pencil
721	vl.1	A : f added in pencil, emphasized in ink (CN)
722	ARV	C : <i>dog</i> instead of <i>da</i>
724	va.	fz added as in B and by analogy with str.; A : f
726	va.	chord 2: <i>d</i> " emended to <i>c</i> " by analogy with vl.1,2
727	tr. trb.t.	B : marc.
729	tr. trb.t. trb.b.	— added as in B
729	tb. timp.	note 1: <i>e</i> ' emended to <i>c</i> as in B
729	tb.	note 1: p added as in B and by analogy with tr., trb.t., trb.b.
730	tb. timp.	B : note 2: stacc.
731	trb.t.	A : f added in pencil (CN)
732	vl.1,2	A : f added in pencil (CN); B : f
732	va. vc. cb.	SD added as in C
734	VAGT.	SD added as in C
744	JER.	B : note 1: marc.
745	ARV	phrase as in b.781 emended to - as in B ;
746	str.	A : phrase as in b.781 added in pencil in connection with cut to b.782 (see 'Cuts and Adaptations', TABLE 1: 2.10)
747	cl.	A : mf changed to mp in ink (CN?); B : mf
748	MAND.	C : note 1: tenuto
750	MAND.	notes 2-3: stacc. emended to ten. as in B , C , D
751	MAND.	C , D : <i>Hans-Hans-Hanswurst</i> instead of <i>Han-Han-Hanswurst</i>
752	MAND.	note 1: ten. added as in B and by analogy with bb.753-754
752-754	MAND.	b.752 note 2 to b.754 note 4: ten. added by analogy with b.750 and b.751 (note 3-5)
754	MAND.	D : note 4: <i>e</i>
755-756	MAND.	— mf added as in B and by analogy with vl.2, va., vc., cb.
756	vl.2 va.	note 2: mp added by analogy with vc., cb.
757-758	MAND.	C , D : <i>Mas-Masser</i> instead of <i>Ma-Masser</i>
764	ob.	note 5: stacc. added as in B and by analogy with notes 1-4, 6
768	MAND.	notes 3-4: ten. added by analogy with notes 1-2 and phrase bb.747-754
769	cl.	mp added by analogy with b.747
769	MAND.	notes 3-5: ten. added as in B and by analogy with b. 747
770	MAND.	ten. added by analogy with the phrase b.747-754
774	MAND.	notes 1-4: ten. added by analogy with b.773 (notes 3-4) and bb.747-754
776	cl.	f added as in B and by analogy with fl.
781-803		A : text revised in connection with cut (see 'Cuts and Adaptations', TABLE 1: 2.10)
781-782	ARV	D :  changed to  in connection with cut (see 'Cuts and Adaptations', TABLE 1: 2.10)

Bar	Part	Comment
781	vl.1,2 va. vc.	B : rest 1:*, footnote: * <i>skrives med to Tver[-bjælker] undt. Contrabasser</i> ** to be written with two beams except double basses' (CN)
782	ARV	A , B : f " changed to f " in connection with cut (see 'Cuts and Adaptations', TABLE 1: 2.10); D : f "
782	vl.1,2 vc	B : note 1: <i>a due cordi</i> , vl.1: fingering, 0 and 2, added (CN)
782	str.	A : mf added in pencil (CN), probably because of cut, erased; B : ff
783	va. vc.	B : note 5: <i>dim.</i>
784-787		A : D major key signature changed to C major b.784, key signature change at b.787 erased in connection with cut (see 'Cuts and Adaptations', TABLE 1: 2.10)
787		A : (<i>J</i> = 84 a 96) added in ink (CN)
793	va.	<i>arco</i> added
794	ob.	note 3: stacc. added as in B and by analogy with bb.793, 795
796	ob.	note 1: stacc. added by analogy with bb.793, 795
797-799	ob.	stacc. added by analogy with bb.793, 795
798	fl.2,3	pp added by analogy with ob.1
798	cl.1	note 5: marc. added by analogy with b.797
798	fg.1	p emended to pp as in B and by analogy with ob.; A : p added
799	cl.1	A : note 5: <i>x</i> with reference to <i>‡</i> added in right margin in pencil
801	ob.	p added as in B and by analogy with b.793
801	fg.2	pp added by analogy with fg.1 b.798
801	vc.	A : note 1: p added in pencil (CN)
802	fg.	note 3: stacc. added by analogy with bb.801, 803-804
803	cor.3,4	<i>senza sord.</i> added by analogy with b.804 (cor.1,2)
803	MAGD.	C , D : note 6: <i>b</i> [‡]
804	va.	p added by analogy with vl.1,2
808	va.	<i>div.</i> added as in B and by analogy with b.815
809	cl.1	mp added by analogy with cl.2; notes 1, 4: marc. added as in B and by analogy with b.810
809	cl.2	note 2: stacc. added as in B and by analogy with fg.1; note 4: stacc. added by analogy with fg.1
809	fg.1	note 1: ten. added as in B and by analogy with note 3 and b.810
810	cl.2	articulation added by analogy with fg.1
811	cl.1	note 5: marc. added by analogy with b.810; note 8: stacc. added as in B and by analogy with note 4
811	cl.2	notes 1-3: articulation added by analogy with fg.1
811	fg.1	note 4: stacc. added by analogy with bb.809-810
812	cl.1	note 1: marc. added by analogy with bb.810-811
812	cl.2 fg.1	notes 1-2: articulation added by analogy with bb.810-811
813	ob.1	mp added by analogy with dynamics in bb.809-811(cl.), b.814 (fl.1) and in accordance with C , Ga
813-814	vl.1,2	A : slurs between main notes and graces added in pencil
815	fl.1	note 1: p added as in B
815	LEND.	— added as in C
815	vl.2	pp added as in B and by analogy with vl.1
817	vl.1	note 2: stacc. added as in B and by analogy with fl.1; notes 3-4: stacc. added by analogy with fl.1 and in accordance with C ; B : notes changed from 3-stroke to 2-stroke octave, stacc. no longer legible
817	vl.2 va.	notes 2-4: stacc. added by analogy with vc.

Bar	Part	Comment
817	vc.	note 1: stacc. emended to marc. by analogy with vl.2, va.
818	cl.1	notes 1-4: stacc. added by analogy with ob.1, cl.1; B : note 1: marc.
819	vl.1	notes 1-4: stacc. added by analogy with vl.2 va.
819	vl.2 va.	note 1: stacc. added by analogy with vc.
821	fl.1 ob.	stacc. added as in B (ob.1) and by analogy with b.820 (fl.1, ob.1) and cl.1, fg.1
821	fl.2 ob.2	p added by analogy with fl.1, ob.1
822	fl.1,2 ob. fg.1	stacc. added by analogy with bb.820-821
822	fg.1	stacc. added as in B and by analogy with cl.1
823	fl.3	pp added by analogy with cl.1
823	cor.1	<i>senza sord.</i> added as in Ga ; Ga : <i>senza sord.</i> added in pencil (CN?)
824-825	cor.1	stacc. added as in B and by analogy with b.823
827	fl.1,2	stacc. added as in B and by analogy with b.826 (fg.)
827	fl.1,2	A : pp added in pencil
828	fl.1,2	notes 1-2: stacc. added as in B and by analogy with b.827; notes 3-4: stacc. added by analogy with notes 1-2
829	fl.1,2	note 1: stacc. added by analogy with bb.827-828
829	fg.1	notes 6-7: stacc. added by analogy with ob.1
830	vc.	<i>unis.</i> added
831	fl.1,2	pp added by analogy with b.827 and in accordance with Ga ; B : p
831	ob.1 fg.1	B : stacc.
831	vl.1	A : <i>arco</i> added in pencil
833	cl.1	p added by analogy with b.827; B : <i>legato</i>
833-834	cl.2	pp and stacc. added by analogy with fg.1
839	vc.	B : note 1: p changed to mp (CN)
840	va.	note 13: marc. added by analogy with vl.1,2, va., cb.
844-845	str.	A : b.844 note 3 to b.845 note 1:  p added in pencil (CN), erased; C ¹ :  added in pencil (CN?), erased
844	vl.2 va. vc. cb.	marc. added by analogy with vl.1
845	tb. timp.	f added as in B and by analogy with fg., cor., tr., trb.t., trb.b.
847	fg.	marc. added by analogy with ob., cl.
848	vl.1,2 va.	A : notes 1-2:  added in pencil
848	vl.1,2 va.	A : notes 3-6:  p added in pencil after fz (CN), erased; C ¹ :  added in pencil (CN?)
852-853	vl.1,2 vc. cb.	A : b.852 note 3 to b.853 note 1:  p added in pencil (CN), erased; C ¹ :  p added in pencil (CN?), erased
853	fg. cor.1,2	A : f changed to fp in pencil (CN), erased; C ¹ : fp added in pencil (CN), erased
853	cor.1,2	<i>a2</i> added
854	fg. cor.1,2	A : f changed to fp in pencil (CN), erased; C ¹ : fp added in pencil (CN), erased
855, 856	fg. cor.	A : fp added in pencil (CN)
857	cor.1,2	f and marc. added by analogy with ob., cl.
857	tr. trb.t trb.b. tb.	B : note 1: marc.
858	fg.	B : (♭ = ♭)
858	fg.	A : f added in pencil
859	cor.3,4	f added by analogy with cor.1,2
861	cor.1,2	<i>dim.</i> removed as in B and by analogy with brass
862	cl. fg.	mf added as in B and by analogy with ob.
862	str.	B : p
863	cl.	B : notes 1-2: stacc.
864	JER.	B : note 3: <i>f</i> changed to <i>a</i>
868	cl.	marc. added by analogy with ob.
868	fg.	notes 1-2: marc. added as in B and by analogy with ob., cl.; notes 3-4: marc. added by analogy with notes 1-2 and ob.
869	ob. cl. fg.	marc. added by analogy with bb.867-868

Bar	Part	Comment
870	ob.	notes 3-4: marc. added by analogy with tr.1, trb.t.1
870	JER.	B : note 3: ff added (?)
871	cor.3,4	f added by analogy with cor.1,2
872-873	ob.	marc. added by analogy with tr.1, trb.t.1
872	cor.3,4	marc. added by analogy with cor.1,2
873-874	tr.3	b.873: <i>g'</i> emended to <i>f'</i> and b.874: <i>♭</i> : <i>g'</i> added as in B and by analogy with trb.b.
874	cl.1 fg.1	notes 5-6: stacc. added by analogy with b.875
881	cl.1 fg.1 cor.1	stacc. added by analogy with b.880 (notes 3-4)
882	ob.1 cor.2	pp cresc. added by analogy with b.881 (cor.1); B (b.883, ob.1, note 2): <i>cresc.</i>
882	cl.1	note 2: ♯ emended to ♮ by analogy with fg.1, cor.1; A : ♯ added in pencil
882	cor.1	slur added as in B and by analogy with cl.1, fg.1
885	ob.2 cl.2 cor.3,4	note 1: f added by analogy with fg.2
885	cl.1 cor.2	note 1: marc. added as in B and by analogy with ob.1
885	fg.1	marc. added by analogy with ob.1, cl.1
885	fg.1 cor.1	f added as in B and by analogy with fg.2
886	cl.1	note 1: marc. added as in B and by analogy with ob.1, cor.2; note 2: marc. added by analogy with ob.1, cor.2
886	fg.1	marc. added by analogy with ob.1
886	cor.1	note 2: marc. added by analogy with ob.2, cl.2
887	ob.2	note 2: marc. added as in B (cl.2, cor.1)
887	cl.1 cor.2	marc. added by analogy with ob.1
887	cl.2 cor.1	note 2: marc. added as in B
888	cl.1	marc. added as in B and by analogy with ob.1
888	fg.1	note 2: marc. added as in B (cl.1) and by analogy with ob.1
888	cor.2	marc. added by analogy with ob.1 and B (cl.1)
889	fg.2	B : marc.
889	ARV	SD added as in C
891	fg.2	<i>e</i> ^b emended to <i>e</i> by analogy with vc., cb.
892	ARV	B , C : <i>den</i> ; A : [?] changed to <i>hun</i>
893-897	ARV	C : <i>kælte</i> , D : <i>kælv- - - te</i> , Pa : <i>kælfte</i> changed to <i>kælte</i> in pencil (CN)
897	cor.3	marc. added by analogy with ob., cl., fg.
902-903	fg.	stacc. added by analogy with ob., cl., cor.3
903	cor.1,2	<i>a2</i> added by analogy with cor.3,4
905	fg.	f added by analogy with ob., cl.
907	tr.2	<i>f'</i> emended to <i>e'</i> by analogy with trb.b., tb. and in accordance with Ga ; A : <i>f'</i> added in pencil; Ga : <i>e'</i> added in pencil
910	ob.1 cl.1	note 1: marc. added as in B and by analogy with cor.2
910	fg.1	note 1: marc. added by analogy with cor.2; note 2: marc. added by analogy with ob.1, cl.1, cor.2
910	cor.1,3,4	f added by analogy with cor.2
911	cl.1	marc. added by analogy with ob.1, fg.1, cor.2
911	cor.1	note 2: stacc. added by analogy with ob.2, cl.2
912, 913	fg.2	B : note 2: stacc.
914	ARV	SD added as in C
915-921	ARV	D : <i>brølede vor Ko da sidst hun kælfte</i> added in pencil (CN)
916	vl.1	note 1: marc. added as in B ; notes 2-4: marc. added by analogy with ob., cl.
917	fg.	B : slur: beginning in b.920 note 1
922	woodw. cor. str.	A :  added in pencil (CN), erased
922	cor.3,4	ff added by analogy with cor.1,2
923	woodw. cor. str.	A : f added in pencil (CN)
923	vl.1,2 va.	<i>trem.</i> added
924	cor.3,4	<i>dim.</i> added by analogy with cor.1,2
924	JER.	SD: <i>ind</i> emended to <i>ind i Komediets huset</i> as in C

Bar	Part	Comment
924	str.	A: <i>mf</i> changed to <i>mp</i> in pencil, erased in vl.1,2; B: <i>mf</i>
925		A: ($\downarrow = 100$) added in pencil (CN?)
925	cl.1	B: <i>mp</i> and <i>mf</i>
930	MAND.	C, D: note 18: \downarrow
932		A: <i>rall.</i> added in pencil (CN)
933		A: ($\downarrow = 100$) added in pencil (CN?); B: <i>Andantino</i> changed to <i>Moderato</i>
933	ARV	B: \downarrow added in connection with cut (see 'Cuts and Adaptations', TABLE 1: 2.13)
933	MAND.	B: notes erased in connection with cut (see 'Cuts and Adaptations', TABLE 1: 2.13)
934-935		A: <i>poco rall.</i> added in pencil (CN)
936	vc.	A: Cello stemmer $\frac{1}{2}$ Tone ned (<i>stimmt $\frac{1}{2}$ Ton niedriger</i>) 'Tune bottom string a semitone down' added (Emil Telmányi); B: <i>Violoncelle stimmt $\frac{1}{2}$ Ton niedriger</i>
937	camp.	<i>Klokker slaar 9 Slag under fermaten</i> emended to (<i>Klokker slaar ni Slag</i>) as in C ; A: <i>Klokke i Fis</i> ; diary note, 1906: <i>vedr. 2. Akt. Klokkeslag hurtigere i Slutningen</i> 'about Act 2. Bell strokes faster in the end' (CN)(DK-Kk, CNA, I.C.2)
937	vc.	<i>arco</i> added
938	VÆGT.	A: <i>ad lib.</i> added (CN); C: <i>slaaet</i> instead of <i>slagen</i>
939		($\downarrow = 60$) added as in B, C, D ; A: ($\downarrow = 60$) erased except under cb.
943-952	orch. backstage	B: $\frac{4}{4}$ ($\downarrow = 60$) with halved note values
944	VÆGT.	C, D: <i>Tider</i> instead of <i>Tide</i>
945a	fl. vl.1,2	A: <i>pp</i> added in pencil (CN); Gb (all parts): <i>pp</i> added in blue crayon, changed to <i>ff</i> in blue crayon
945a	va. vc. cb.	<i>pp</i> added by analogy with fl., vl.1,2
945c	vl.1	notes 5-6: stacc. added by analogy with b.947a
945d	vl.1	notes 2-3: stacc. added as in B and by analogy with b.945a,b,c
946	VÆGT.	C: note 4: \downarrow , <i>Sen-ge</i>
946d	vl.1	note 7: <i>e#</i> emended to <i>e</i> as in C and in accordance with Gb
949	VÆGT.	<i>vogter</i> emended to <i>vogt Jer</i> as in C and in accordance with Pa
949b	fl.	note 6: marc. added as in B and by analogy with b.948b and in accordance with Gb ; Gb: added in pencil
949c	vl.1	notes 1-3: stacc. added by analogy with fl. and in accordance with Gb
950a	vc. cb.	B: note 2: chord <i>A, e</i>
950b-d	fl. vl.1	stacc. added by analogy with b.950a
951a	fl.	note 3: stacc. added by analogy with vl.1 and in accordance with Gb ; Gb: note 4: marc. added in pencil
952		A: <i>rall.</i> added in pencil (CN); B: <i>rall.</i> at the beginning of the bar
952	vl.1 cb.	<i>arco</i> added
952a	vl.1	slur added as in B and by analogy with fl.
953		A: ($\downarrow = 104$) added (CN); C: ($\downarrow = 112$)
953-955	ob.	stacc. added by analogy with cl., fg.
953	cor.3,4	stacc. added by analogy with cor.1,2 and the other brass
953	tr.	note 1: <i>pp</i> emended to <i>ppp</i> as in B ; B: <i>ppp</i> added (CN)
953	trb.t trb.b. tb. timp. tamb.picc.	note 1: <i>pp</i> emended to <i>ppp</i> as in B ; B: <i>pp</i> changed to <i>ppp</i> (CN)
953	trgl.	<i>pp</i> added as in B
953	vl.1,2	B: notes 2-4: slur
953	vl.2	<i>arco</i> added; B: <i>p</i> changed to <i>pp</i> (CN)
953	va.	<i>unis.</i> added
954-955	tamb.picc.	note 4-5: stacc. added by analogy with b.953
956-959	ob. cl. fg. cor. tr. trb.t. trb.b. tb. va. vc. cb.	stacc. added by analogy with bb.953-955

Bar	Part	Comment
957-958	tamb.picc.	notes 4-5: stacc. added by analogy with b.953
957	vl.2	notes 5-6: slur added as in B and by analogy with vl.1
960	ob. cl. fg. cor. tr. va. vc. cb.	stacc. added as in B (trb.t., trb.b., tb.) and by analogy with bb.953-955
960	trb.t trb.b. tb.	stacc. added as in B
961	ob. cl. fg. cor.1,2 tb. va. vc. cb.	stacc. added by analogy with bb.953-955 and by analogy with cor.3,4, tr., trb.t., trb.b.
962	tb.	stacc. added as in B and by analogy with the other brass
962	va. vc. cb.	stacc. added by analogy with bb.953-955
964	fl.3	<i>pp</i> added by analogy with fl.1,2
964	timp. trgl.	<i>pp</i> added as in B
965	fl.1,2	stacc. added as in B and by analogy with fl.3, cl., fg.
965	trgl.	stacc. added by analogy with b.964

A C T T H R E E

Bar	Part	Comment
1		$\downarrow = ca. 72$ emended to $\downarrow = ca. 88$ as in B ; A: $\downarrow = ca. 72$ added in pencil (CN); C: $\downarrow = 88$; E: $\downarrow = 100$ a 112 added in pencil
1		SD added as in C ; Pa: <i>Den store Sal i Komediets huset i Grønnegade, med omløbende Galleri, hvorfra Trappe fører ned i Hjørnet til højre. Maskerede Personer, hvis Antal hurtigt vokser</i>
+1	ob.	stacc. added by analogy with the other parts
2	cb.	note 2: stacc. added by analogy with the other parts and b.84
3	fg. cor.3,4	stacc. added as in B
3, 4, 5	cor.3,4	note 5: stacc. added by analogy with ob., va.
3	vl.2	note 5: stacc. added by analogy with vl.1, va.
3, 4, 5	vc. cb.	notes 1-2: stacc. added by analogy with fg.
4	fg.	stacc. added by analogy with b.3
4-5	cor.3,4	stacc. added by analogy with b.3
5	cor.1,2	notes 1-4: stacc. added by analogy with b.3
6	ob.	note 4: marc. added by analogy with the other parts
8	cor.1,2	A: <i>p</i> added in pencil (CN)
10	cor.3,4 tr.3	note 1: stacc. added as in B and by analogy with the other brass
10	timp. cb.	stacc. added by analogy with brass
11	brass timp. cb.	note 1: stacc. added by analogy with b.10
12	ob.	notes 1-5: stacc. added by analogy with cor. and b.13
12	fg.	slur and 3 added as in B and by analogy with cl.
12	cor.3,4	note 5: stacc. added by analogy with cor.1,2
12	trb.t. trb.b. tb.	stacc. added as in B and by analogy with the other brass
12	timp.	stacc. added by analogy with bb.13-15
12	vl.1,2	note 5: stacc. added by analogy with va.
12-15	vc. cb.	stacc. added by analogy with bb.3-5
13	vl.1 va.	note 5: stacc. added as in B and by analogy with vl.2
14-15	ob. cor.	stacc. emended to marc. by analogy with vl.1
14	tb.	stacc. added by analogy with the other brass
14-15	vl.2 va.	marc. added by analogy with vl.1
15	picc.	slur and 3 added as in B and by analogy with fl.1,2, cl., fg.
16	vl.1	B: notes 1-2: marc.

Bar	Part	Comment
22	cl. fg.	notes 1-4: stacc. added as in B and by analogy with fl.1,2, ob.
22	tr.1,2	notes 1-4: stacc. added by analogy with woodw., str.
23	fg.	note 7: marc. added as in B
23	vl.2 va. vc.	note 1: stacc. added by analogy with vl.1
23	va. vc. cb.	last two notes: stacc. added by analogy with fg.; A : 3rd minim: marc. added in blue crayon
24-30	fl.1,2 picc. ob. cl. fg. str.	marc. added as in B (cl., b.28 notes 1-2) and by analogy with b.23
24	va. cb.	A : notes 1-2: marc. added in blue crayon
25	fg.	fz added by analogy with b.23 and va., vc., cb.
27	fg.	notes 6-7: marc. added by analogy with va., vc., cb.
27	vl.1 va. vc. cb.	A : note 6: marc. added in blue crayon
30	cl.	A : \sharp over trill added in pencil and another type of ink
30	vl.1,2	A : \sharp over trill added in pencil and another type of ink; B : no \sharp over trill
32-33	tb.	mf and <i>cresc.</i> added as in B
34	cor.3 tr.3 trb.t.1	A : notes 7-9 changed in ink (cor.3: c^{\sharp} to e^{\flat} ; tr.3: c^{\sharp} to e^{\flat} ; trb.t.1: f^{\sharp} to a); B : no change
34	CORO	f added as in D and by analogy with b.82
34	CORO	A : note 1: b^{\flat}/b^{\sharp} changed to g^{\sharp}/g^{\flat} in ink; B , D , E : b^{\flat}/b^{\sharp} ; F , Ge : b^{\flat}/b^{\sharp} changed to g^{\sharp}/g^{\flat} in pencil
36	tutti	3rd crotchet: stacc. added by analogy with b.84
36	CORO	mf added as in B , D and by analogy with b.84
37	fg.	stacc. added by analogy with b.39
37, 39	cor.1,2	notes 1-4: stacc. added by analogy with ob., vl.1,2, va.
37	cor.3,4	stacc. added as in B
37	T.	C : note 4: b^{\flat}
37	va.	notes 1-4: stacc. added by analogy with vl.1,2
37, 39	vc. cb.	stacc. added by analogy with fg., cor.3,4
38, 40	cor.	marc. added by analogy with ob.
38	tr. trb.t. trb.b. tb.	stacc. added as in B
38	vl.1,2	notes 1-4: stacc. emended to marc. by analogy with ob.; note 5: marc. added by analogy with ob.; B : note 5: stacc.
38	va.	notes 1-5: marc. added by analogy with vl.1,2
39	ob.	notes 1-4: stacc. added by analogy with b.37
39	cor.1,2	notes 6-8: slur and 3 added by analogy with the other parts
39	cor.3,4	stacc. added by analogy with b.37
39	CORO	D , E , F , Ge : note 5: \downarrow instead of \downarrow
39, 40	vl.1,2 va.	notes 1-4: stacc. added by analogy with b.37
40	ob.	notes 1-5: marc. added by analogy with b.38
40	cl. fg.	fz added by analogy with b.88
40	tr. trb.t. trb.b. tb.	stacc. added as in B
40	A.	note 2: e^{\flat} emended to g^{\sharp} by analogy with bb.34, 88
40	vl.1,2 va.	notes 1-5: marc. added by analogy with ob.
40	vl.1,2 va. vc.	last two quavers: stacc. added by analogy with ob., cl., fg.
42	ob. cl. fg. brass perc. str.	3rd crotchet: stacc. added by analogy with b.90
42	CORO	mf added as in B , C , D and by analogy with b.90
43, 45	fg. cor. 3,4 vc. cb.	stacc. added by analogy with bb.37, 39
43	cor.1,2	stacc. added by analogy with ob.
43	cor.3,4	mf added as in B and by analogy with b.91

Bar	Part	Comment
43	vl.1,2 va.	notes 1-4: stacc. added by analogy with b.37
43	va.	<i>div.</i> added
44	ob. cor.	notes 1-5: marc. added by analogy with b.38
44	cor.3,4	ff added as in B and by analogy with b.92
44	vl.1,2 va.	notes 1-4: stacc. emended to marc. by analogy with ob., cor.; note 5: marc. added by analogy with ob., cor.
45	cor.1,2	stacc. added by analogy with ob.
45	va.	notes 1-4: stacc. added as in B and by analogy with vl.1,2
46	cor.1,2 vl.2 vc. cb.	<i>molto dim.</i> added by analogy with the other parts
46-47	CORO	SD: <i>Forfærdelse</i> emended to <i>Forskrækkelse</i> as in C
46-47	vc. cb.	B : page turn, b.46: slur ends unfinished, b.47: slur begins as new slur
47	cor.3,4	pp added by analogy with the other parts and b.95
50	S.	B : notes 4-5: b^{\flat}
50	A.	B : notes 4-5: d^{\flat}
51-53	fl. ob. cl. fg. cor.	marc. added by analogy with vl.1,2
51	cor.3,4	ff added as in B and by analogy with the other parts
51-53	S.	b.51 to b.53 note 1: b^{\flat} emended to d^{\flat} as in C , D and in accordance with E , F , Ge
51-53	A.	b.51 to b.53 note 1: d^{\flat} emended to b^{\flat} as in C , D and in accordance with E , F , Ge
51-52	vl.2	marc. added by analogy with vl.1 and bb.99-100
53-54	CORO	b.53 note 2 to b.54 note 8: stacc. added as in D (S., A.)
53	CORO	<i>saa</i> emended to <i>som</i> as in Pa
53	S. A.	pp added as in D
53	T. B.	pp added by analogy with S., A.
53	vl.1,2	marc. added by analogy with bb.51-52
54	S.	notes 1-4: a^{\flat} emended to c^{\flat} as in C , D and in accordance with E , F , Ge
54	A.	notes 1-4: c^{\flat} emended to a^{\flat} as in C , D and in accordance with E , F , Ge
55-57	fl.1,2 ob. cl. fg. cor.	stacc. added by analogy with b.53 note 5 to b.54 note 8
55-56	B.	b.55 note 2 to b.56 note 1: g emended to a as in D and diary entry, ⁸ by analogy with bb.103-104 and in accordance with E , F , Ge
55-56	vl.1,2	b.55 to b.56 note 4: stacc. added by analogy with b.53 note 5 to b.54 note 8
56	vl.2	note 5: stacc. added by analogy with vl.1 and b.104
56	va.	note 1: g^{\sharp} emended to g by analogy with vc., cb.
56-57	va. vc. cb.	stacc. added by analogy with b.55
57	fl.1,2	note 6: c^{\flat} emended to c^{\sharp} by analogy with vl.2
57	ob.1	notes 5-8: f^{\sharp} emended to a^{\flat} by analogy with b.105
57	cor.1	notes 5-8: c^{\sharp} emended to e^{\flat} by analogy with b.105
57	CORO	note 2: b^{\flat}/b^{\sharp} emended to g^{\sharp}/g^{\flat} as in C and by analogy with b.34; B , D , E , F : b^{\flat}/b^{\sharp} ; Ge : b^{\flat}/b^{\sharp} changed to g^{\sharp}/g^{\flat} in pencil
57	CORO	Pa : <i>alle ler</i> added in pencil (CN)
58	ptti. gr.c.	f added by analogy with the other parts
58	vl.2	notes 2-3: stacc. added by analogy with vl.1 and b.106

8 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 185.

Bar	Part	Comment
59	ob. cl.	note 5: ♭ emended to ♮ by analogy with fl.1,2, fg. and b.60
61	fl.1,2 cl. fg. cor. vl.1,2 va. vc.	last two quavers: stacc. added by analogy with ob.
63	va.	note 1: marc. added by analogy with vl.1,2, vc. and b.111
64	str.	marc. added by analogy with ob., cl., fg., cor., tr., timp.
65	va.	<i>trem.</i> added
66	ARV	Pa: Ak added in pencil (CN)
68-71	JER.	A: the first three notes in this phrase are also added in pencil an octave above, then comes o.s.v. 'etc.'; E: ottava mark above these bars added in pencil
71	MAGD.	stacc. added as in D
71-72	MAGD.	♭ emended to ♮ as in D and diary entry 7.11.1904, ⁹ and in accordance with E, F, Gc
72	MAGD.	notes 1-2: stacc. added by analogy with b.71
72-78	vl.2 va.	stacc. added by analogy with b.71
73	MAGD.	♭ emended to ♮ as in D and in accordance with E, F, Gc
73	MAGD.	stacc. added by analogy with b.71 to b.72 note 2
75	ob.	stacc. added by analogy with bb.76-77 (fl.1,2, ob.1, cl.)
75-76	ARV	b.75 note 1 to b.76 note 2: stacc. added by analogy with bb.71-72 (MAGD.)
75-76	ARV	b.75 note 1 to b.76 note 2: ♭ emended to ♮ as in D and diary entry 7.11.1904, ¹⁰ and in accordance with E, F
76	fl.1,2	notes 1-4: stacc. added as in B
76	cl.	notes 1-2: stacc. added by analogy with notes 3-4 and fl.1,2; notes 3-4: stacc. added as in B
77	ob.	notes 5-6: stacc. added by analogy with notes 1-3
77	MAGD.	C: <i>dig er</i> instead of <i>er dig</i>
77-78	LEND.	b.77 note 1 to b.78 note 2: ♭ emended to ♮ as in D and diary entry 7.11.1904, ¹¹ and in accordance with E, F, Gc
77-78	LEND.	b.77 note 1 to b.78 note 2: stacc. added by analogy with bb.71-72 (MAGD.)
77	vl.1	note 1: <i>fp</i> emended to <i>fz</i> by analogy with fl., cl.
79	fg.	<i>cresc.</i> added by analogy with the other parts; B: rest
79	va.	<i>trem.</i> added
80	cor.3,4 va.	<i>cresc.</i> added as in B and by analogy with the other parts
81	trb.b	stacc. added by analogy with the other brass
81	trgl. tamb.picc.	<i>cresc.</i> added by analogy with brass, timp.
82	cor.1	A: ♮ (c [#]) changed to ♭ (c [#]) ♭ (e [#]) in pencil; in connection with this change a slur has been added in pencil from b.81 to b.83 note 1
82	tr.3 trb.t.	notes 2-6: stacc. added by analogy with tr.1,2
82	trb.t.1	A: notes 4-6: f [#] changed to a' in pencil; B: notes 4-6: f [#]
82	trgl. tamb.picc.	———— added as in B
82	CORO	A: note 1: b ^b /b ^b changed to g [#] /g [#] by annotation in margin; B, D, E: b ^b /b ^b ; Ge: b ^b /b ^b changed to g [#] /g [#] in pencil
82	va. vc. cb.	———— added as in B (va.) and by analogy with vl.1,2

9 Torben Schousboe, *op. cit.*, p. 185.
10 Torben Schousboe, *op. cit.*, p. 185.
11 Torben Schousboe, *op. cit.*, p. 185.


Bar	Part	Comment
83-113		B: orchestral part only indicated by alphanumeric reference to bb.35-65
83	woodw. str.	<i>f</i> emended to <i>ff</i> by analogy with b.35
83	vc.	<i>ff</i> added by analogy with the other str.
84	woodw.	
84	brass perc.	A: 3rd crotchet: stacc. added in pencil
84	ob.	slur on triplet and 3 added by analogy with b.87
84	CORO	♭ emended to ♮ as in B (A., T., B.) and by analogy with b.36
85	fg. vc. cb.	stacc. added by analogy with b.37
85	cor.3,4	<i>mf</i> and stacc. added by analogy with b.37
85	cor.1,2 va.	notes 1-4: stacc. added by analogy with ob., vl.1,2
86	ob.	note 5: marc. added by analogy with b.38
86	cor.	marc. added by analogy with ob.
86	tr. trb.t. trb.b. tb.	stacc. added by analogy with b.38
86	ptti. gr.c.	<i>f</i> added by analogy with b.38
86	vl.1	notes 1-4: stacc. emended to marc. by analogy with ob.; note 5: marc. added by analogy with ob.
86	vl.2 va.	notes 1-5: marc. added by analogy with vl.1
87	ob. cor.1,2	
87	vl.1,2 va.	notes 1-4: stacc. added by analogy with b.85
87	fg. cor.3,4 vc. cb.	stacc. added by analogy with b.39
87	CORO	D: <i>Lyd</i> instead of <i>Ly</i>
87	va.	<i>mf</i> added by analogy with b.39
88	ob. fg.	last two quavers: stacc. added by analogy with cl. and b.40
88	ob. cor.	marc. added by analogy with b.86
88	tr. trb.t. trb.b. tb.	stacc. added by analogy with b.40
88	CORO	<i>f</i> added as in D and by analogy with b.40
88	A.	D: note 2: e' instead of g [#]
88	vl.1,2 va.	notes 1-5: marc. added by analogy with b.86
88	vl.1,2 va. vc.	last two quavers: stacc. added by analogy with ob., cl., fg.
90	ob. cl. fg.	
90	brass perc. str.	A: 3rd crotchet: stacc. added in pencil
91, 93	fg. cor.3,4 vc. cb.	stacc. added by analogy with bb.43, 45
91	cor.1,2 vl.2 va.	notes 1-4: stacc. added by analogy with ob., vl.1
91	va.	<i>div.</i> added
92	ob.	marc. added by analogy with bb.44, 86
92	cor.	marc. added by analogy with ob.
92	T. B.	<i>mf</i> added by analogy with S., A.
92	vl.1,2 va.	notes 1-4: stacc. emended to marc. by analogy with ob., cor.; note 5: marc. added by analogy with ob., cor.
93	cor.1,2	notes 1-4: stacc. added by analogy with ob., vl.1,2, va.
94	fg. vl.2	<i>molto dim.</i> added by analogy with the other parts
94	vl.2	notes 5-8: stacc. added by analogy with vl.1, va. and b.46
94-95	vc. cb.	A: page turn, b.94: slur ends unfinished; b.95: slur begins as new slur
95	va.	<i>pp</i> added by analogy with the other parts and b.47
99-101	fl. ob. cl. fg. cor.	marc. added by analogy with vl.1,2
100	ptti.	<i>fz</i> emended to <i>fff</i> ; added by analogy with b.52; A: <i>fz</i> added in pencil (CN)
101-102	CORO	b.101 note 2 to b.102 note 8: stacc. added by analogy with bb.53-54
101	vl.1,2	marc. added by analogy with bb.99-100
103-105	fl.1,2 ob. cl.	
103	fg. cor.	stacc. added by analogy with b.102
103	CORO	<i>cresc.</i> added as in B, C, D
103-104	vl.1,2	b.103 to b.104 note 4: stacc. added by analogy with b.102
104-105	va. vc. cb.	stacc. added by analogy with b.103
105	ob.1	A: notes 5-8: f [#] changed to a'' in another type of ink


Bar	Part	Comment
105	cor.1	A: notes 5-8: c [#] changed to e ^{''} in another type of ink
105	tr.3	mf added by analogy with tr.1,2 and b.57
105	CORO	A: note 2: b ^b /b ^{b'} changed to g [#] /g ^{#'} ; B, D, E: b ^b /b ^{b'} ; Ge: b ^b /b ^{b'} changed to g [#] /g ^{#'} in pencil
105	vc. cb.	added by analogy with b.57
106	cl. tb. ptti. gr.c.	f added by analogy with the other parts and b.58
107, 108	fl.1,2 ob. cl. fg. vl.1,2 va. vc.	A: note 5: stacc. added in pencil
108	tb.	fz added by analogy with the other parts and b.60
109	fl.1,2 ob. cl. fg. cor. vl.1,2 va. vc.	last two quavers: stacc. added by analogy with b.61
110	vl.2	notes 7-8: stacc. added by analogy with vl.1, va., vc. and b.62
112	str.	marc. added by analogy with ob., cl., fg., cor., tr., timp.
113	trgl. tamb.picc.	f added as in B
113-114	ptti. gr.c.	f added by analogy with the dynamic level of the other parts
113	va.	trem. added
114	ptti.	A: 3rd crotchet: a note erased; B: 3rd crotchet: ↓
115-116	cl.	b.115 note 4 to b.116: stacc. added by analogy with fl.1,2
115	LEND. ARV	SD added as in C and in accordance with Pa
117	ARV	D, Pa: saa instead of som
118	fl.1,2 cl.	note 1: stacc. added by analogy with b.116
119	ob. fg.	A: originally blank, notes and rests later added in another type of ink; B: blank
119	ARV	note 2: dim added as in B
120	LEND.	Pa: først instead of nu
120-121	ARV	D: den ene Arm instead of det ene Ben
121	fg.	marc. added as in B and by analogy with ob.
123	MEST.	C², D, F: note 1: f [#] changed to e in pencil in connection with cut bb.115-123 (see 'Cuts and Adaptations', TABLE 1: cut 3.2); Ge: e
123-129	MEST.	notation in treble clef emended to bass clef as in C
126	vl.2	tr added as in B by analogy with vl.1
127	MEST.	SD added as in C, D
127-129	MEST.	A: crossed out in blue crayon as a result of a cut bb.115-126 (see 'Cuts and Adaptations', TABLE 1, cut 3.2)
127	vl.2	note 1: stacc. added by analogy with vl.1
131		↓ = 112 emended to ↓ = 104 as in B, C, A: ↓ = 112 added in pencil and blue crayon; E: ↓ = 120 added in pencil
131		SD added as in C, D, E, F: SD: Ballet
133	fl.1,2	notes 9-10: stacc. added by analogy with cl.
134	cor.	added as in B
134	vl.1,2	notes 4-5: stacc. added as in B and by analogy with vl.1
135	vc. cb.	A: crossed out in pencil; B: no
137	cl.1	notes 4-5: stacc. added as in B and by analogy with fl.1,2
138	cl.1	notes 9-10: stacc. added by analogy with fl.1,2
139	picc.	staccato and stacc. on note 8 added as in B and by analogy with ob.
140	picc. ob.	note 5: stacc. added as in B
144	picc. ob.	note 5: stacc. added by analogy with b.140
146	picc.	mf added by analogy with the other parts
149	fl.1,2	mp added by analogy with cl.
151	cor.	A: blank; Henrik Knudsen appears to have forgotten this bar, so music and dynamics have been added by analogy with b.131 and b.135

Bar	Part	Comment
151-158		B: these bars are only notated as empty bars with alphanumeric reference to bb.131-138
152	cor.1,2	A: note 1: mf added in pencil
157	vl.1	notes 4-5: stacc. added by analogy with vl.2
158	fl.1,2	note 8: marc. added by analogy with cl.1
159	cl.	B: blank
160-166	cor.	stacc. added by analogy with b.159
161-162	vl.2	mp and added as in B and by analogy with vl.1
164	fl.1,2 picc. ob.	A: note 5: d ^{''} changed to d [#] in pencil
168	ob.1	note 3: ten. added as in B and by analogy with fl.1,2
173	cl.	A: p added in another type of ink
176-177	2. PIGE	C, D: Vi venter instead of Studenter
177	ob.1	mf added by analogy with the dynamic level of fl.1, cl.1, fg.1 (b.175)
178	vc.	- emended to ♯ (e [#]) ♯ (f [#]) ♯ as in B (copying error in A)
179	ob.1 fg.1	note 1: d ^{''} emended to d [#] /d [#] by analogy with b.175, 177 and as in C
180	ob.1	note 1: marc. added by analogy with fg. and b.178
180	fg.	A: slur and marc. added in pencil
181	vl.2 va.	A: f added in pencil (CN)
186	vl.2 vc. cb.	A: added in pencil
187-188		A: poco rall. added in pencil and blue crayon, rall. added in another type of ink; B: poco rall.
187	vl.2 va. vc. cb.	A: f added in pencil (CN)
188-190	STUD.	Pa: artige Kisselinker instead of artige, søde Kisselinker
189	vl.1	p emended to mp as in B ; A: p added in pencil
189	vl.2 va.	A: mp added in pencil (CN)
191		A: a tempo added in pencil (CN)
191	ob.	mp added as in B and by analogy with fl.1,2, picc.
191-198	cor.3,4	stacc. added by analogy with cor.1,2
192-198	cor.1,2	stacc. added by analogy with b.191
193	vc. cb.	f added as in B
194	T.1	D: note 4: b ^b instead of c [#]
196	picc. ob.1	added as in B and by analogy with fl.1,2
197	STUD. T.1 T.2	D: cresc.
197	vl.2	A: notes 3-6: slur added in pencil
198	STUD.	D: hvide instead of friske; F: hvide changed to friske in pencil
200	fg.1	note 2: stacc. added as in B
201	fl.1 cl.1	slur notes 1-2 emended to slur notes 1-3 as in B and by analogy with b.200
201	fg.1	note 2: stacc. added as in B
207	cor.1,2 vl.2	A: added in blue crayon
208	fl.2	note 1: stacc. added by analogy with ob. and b.212
209	picc.	f added as in B and by analogy with cl.
209	cl.	notes 3-4: stacc. added by analogy with picc.
211	picc. vl.1	notes 4-5: stacc. added as in B and by analogy with cl.
211	vl.2	notes 4-5: stacc. added by analogy with vl.1
212	ob.	note 1: stacc. added by analogy with fl.1,2
214	vl.2	notes 4-5: stacc. added as in B and by analogy with vl.1
215	picc.	note 8: marc. added as in B and by analogy with cl.
216	ob.	fz added as in B and by analogy with vl.1,2
216	vl.2	A: fz added in pencil (CN)
217	picc.	slur emended from notes 1-2 to notes 1-3 by analogy with fl.1,2, cl.
218	fg.	note 1: stacc. added by analogy with vc., cb.


Bar	Part	Comment
218	vc. cb.	note 1: stacc. added as in B
219	ob.	<i>sfz</i> added as in B and by analogy with fl.1,2, picc.
219	cl.	note 1: <i>sf</i> emended to <i>sfz</i> by analogy with fl.1,2, picc., ob.; A : <i>sf</i> added in pencil
219	tr.3	<i>f</i> added as in B and by analogy with tr.1,2
219	vl.2	note 4: marc. added by analogy with vl.1
219-220	tr.3	A : tie and stacc. added in pencil
220-222	cor.1,2	stacc. added by analogy with cor.3,4
220	tr.	marc. added as in B
220-222	tr.1,2	stacc. added as in B and by analogy with tr.1
221-222	tr.3	stacc. added as in B and by analogy with b.220
221-222	vc. cb.	stacc. added as in B (b.221) and by analogy with bb.220
222-224		A : bb.222-224: pasted over with another type of music paper written in ink (CN) with changes as a result of the cut bb.224-405; B , C ¹ , E , F : bb.222-223: changes in pencil (CN) as a result of the cut bb.224-405 (see 'Cuts and Adaptations', TABLE 1: cut 3.3b and vol. I/3, Appendix/Anhang) SD: <i>faldbyder sine varer</i> added as in B , C , D ; A : <i>En dreng der falbyder blomster</i> , noted on pasted-in page bb.222-223
225	DRENG	A : <i>d'</i> changed to <i>e'</i> in pencil (slip of pen in B); B : <i>d'</i>
230	va.	A : <i>e'</i> changed to <i>d'</i> in pencil (slip of pen in B); B : <i>e'</i>
231	va.	<i>f</i> added as in D
236	DRENG	<i>f</i> added as in B and by analogy with vl.2, vc., cb.
237	va.	<i>f</i> added as in B
238	vl.1	stacc. added by analogy with fl.1,2 (b.241 note 2 to b.242 note 4), fl.3 (b.241), ob. (b.241 note 2 to b.242 note 3) and B (fl.1,2) bb.247-248
241-248	fl. ob. cl.	<i>p</i> added as in D
241	DRENG	stacc. added by analogy with fl., ob., cl.
242	cor.1	<i>arco</i> added; A : note 1: <i>f</i> changed to <i>mf</i> in pencil; B : note 1: <i>f</i>
243	vl.1,2	— added by analogy with fl.1,2, cor.1
244	fl.3 ob. cl.	stacc. added by analogy with b.243
244	cor.1	note 4: <i>g^{tr}</i> emended to <i>g^m</i> by analogy with ob.1
246	fl.1	stacc. added by analogy with bb.242-244
246-248	cor.1	<i>p</i> added as in B and by analogy with the other woodw.
249	fl.3	<i>p</i> added as in B and by analogy with the other parts
249	cor.1	superfluous <i>arco</i> removed
250	vl.1,2	C : <i>poco rall.</i>
251		— added by analogy with vl.1,2, vc., cb.
251-252	va.	A : <i>♩ = quasi 120</i> added in pencil and blue crayon; C : <i>♩ = 126</i>
253		<i>cresc.</i> added by analogy with the other str.
255	vc. cb.	note 1: marc. added as in B and by analogy with vc.
263	cb.	marc. added by analogy with vl.1,2, va.
264	vc. cb.	stacc. added as in B and by analogy with fl.1,2, fg.1
268	cl.	A : <i>♩ = 100</i> added in pencil and blue crayon; C : <i>♩ = 92</i> ; E : <i>♩ = 80 a 100</i> added in pencil; Pa : <i>Allegretto (polisk)</i> added in pencil (CN)
269		b.269 note 3 to b.270 note 3: stacc. added by analogy with cl.
269-270	fl.1,2	A : note 1: ten. changed to stacc. in pencil
269	fl.1,2 cl.	note 2: stacc. added by analogy with fl.1,2
269	cl.	ten. and stacc. added by analogy with fl.1,2, cl.; A : b.269 note 1: stacc. added in pencil
269-270	fg.	

Bar	Part	Comment
269	HEN.	note 2: <i>b^b</i> emended to <i>a</i> as in B , C , D (copying error in A)
270	vl.1,2 va.	stacc. added as in B (va.) and by analogy with vc.
271	vl.1	note 2: stacc. added as in B and by analogy with vl.2, vc.
271	va.	notes 1-2: ten. and stacc. added as in B and by analogy with vl.1,2, vc.
272	HEN.	C : <i>Stine</i> instead of <i>Line</i>
272	va.	note 4: stacc. added as in B and by analogy with vl.1,2
274-275	fl.1	b.274 note 5 to b.275 note 7: stacc. added by analogy with b.273 note 1 to b.274 note 4
274	ob.1	stacc. added as in B and by analogy with fg.2
274-275	fg.1	stacc. added by analogy with b.273
274	HEN.	C : note 3: <i>b^b</i> instead of <i>b^b</i> ; C : <i>Stine</i> instead of <i>Sine</i>
274-277	1. PIGE	A : <i>En Pige</i> added in pencil (CN); C : <i>Pigerne</i> ; D : <i>en af Pigerne</i> (CN)
275	ob.1	note 5: stacc. added as in B and by analogy with fl.2
275	ob.1 fg.	A : <i>dim.</i> added in pencil (CN)
275	cl.1	notes 1-2: stacc. added as in B ; A : — added in pencil
275	fg.2	note 4 added as in B (Henrik Knudsen omitted this note in A , apparently because Carl Nielsen made a mistake in the draft (<i>e</i> instead of the correct <i>f</i>))
276		A : <i>♩ = 120</i> added in pencil and blue crayon; C : <i>Allegro vivace</i> , <i>♩ = 126</i>
276	fl.1,2	stacc. added by analogy with cl.1
276	cl.1	stacc. added as in B
276-279	vl.1,2 va.	stacc. added by analogy with vc., cb.
276-279	vc. cb.	stacc. added as in B (b.276, notes 1-6)
276	vc. cb.	A : <i>arco</i> added in pencil (CN)
278-279	cor.1,2	stacc. added as in B (cor.3,4: b.278 notes 3-5)
280	ob.	A : <i>f</i> changed to <i>mf</i> in pencil; B : <i>f</i>
280	3. PIGE	<i>f</i> added as in D
282-283		A : <i>rall.</i> - - - added in pencil (CN); B : <i>rall.</i>
283		<i>poco rall.</i> removed
283	3. PIGE	D : note 2: <i>♩</i> instead of <i>♩</i> ♯
284		E : <i>♩ = 72</i> added in pencil
284	HEN.	<i>ej at jeg blev</i> emended to <i>ej at blive</i> as in C , D and in accordance with Pa
284	vc. cb.	<i>espressivo</i> added by analogy with vl.1,2, va.
286	HEN.	<i>dim</i> added as in B
288		A : <i>♩ = 120</i> added in pencil and blue crayon
288-295	fl.	stacc. added by analogy with cl.
288-295	cl.	stacc. added as in B (bb.290-291 and b.294 notes 1-3)
288	3. PIGE	<i>f</i> added as in D
291-295	fg.	stacc. added as in B (b.291)
291	3. PIGE	D : note 2: <i>♩</i> instead of <i>♩</i> ♯
295	cor.1,2	stacc. added by analogy with fl., cl., fg.
296	2. PIGE	D : note 3: <i>g'</i>
296	vl.1	note 3: marc. added by analogy with b.298; B : note 3: stacc.
296	vl.2	note 3: marc. added as in B
296	cb.	<i>f</i> added by analogy with the dynamic level of the other str.; B : (<i>ff</i>)
297	fl.	notes 3-5: stacc. added by analogy with notes 1-2
297	ob. cl. fg.	stacc. added by analogy with fl.
297	cl.	<i>mf</i> added by analogy with the other woodw.
297	vl.1,2	note 1: marc. added as in B
298	vl.2	marc. added as in B (notes 1-2) and by analogy with vl.1; B : note 3: stacc.
300	vl.1	note 2: marc. emended to ten. as in B and by analogy with vl.2
301	vl.1,2	notes 2-3: stacc. added as in B (vl.1)
301	va.	<i>cresc.</i> added by analogy with the other str.

Bar	Part	Comment
302	cor.1,2	superfluous <i>cresc.</i> removed
303	cor.	A: <i>f</i> changed to <i>mf</i> in pencil (CN?); B: <i>f</i>
303	PIGER	<i>f</i> added as in D
303	cb.	<i>f</i> added as in B and by analogy with the other str.
309	HEN.	note 2: ♯ emended to ♮ as in C, D
310	HEN.	-kor added as in B, C, D ; A: blank
311	vl.2 va. vc.	B: both  and <i>dim.</i>
312	vc.	superfluous <i>dim.</i> removed
314	picc. ob.	note 1: stacc. added as in B
315, 316,		
317	picc. ob.	note 1: stacc. added by analogy with b.314
315	HEN.	C: <i>rigtig</i> instead of <i>rigtigt</i>
316-317	cor.1	tie added
317	HEN.	C, D: note 3: <i>f</i> ♯
320	fl.3 ob.	<i>mp</i> added by analogy with the dynamic level of fl.1,2, cl.
325	ob. fg.	A: note 2: ♯ changed to ♮ in ink (CN); B: note 2: ♯ (♯ = ♮) added
327	fl.1,2 ob.	
327	cor.1,2 vl.1	
	va. vc. cb.	A: <i>dim.</i> added in pencil (CN); B: not <i>dim.</i>
327	vl.2	<i>dim.</i> added by analogy with the other str.
331	picc. fg.1	stacc. added by analogy with cl.1
331	cl.1	stacc. added as in B
331	vl.1	<i>fz</i> emended to <i>f</i> by analogy with bb.332-334
332	picc. cl.1	note 5: stacc. added by analogy with fg.1
332	fg.1	note 5: stacc. added as in B
332-334	vl.1,2	flag. added by analogy with b.331
333	picc. fg.1	stacc. added by analogy with cl.1
333	cl.1	stacc. added as in B
334	fg.1	note 5: stacc. added by analogy with picc., cl.1
338	ob.	<i>cresc.</i> added as in B and by analogy with fl.1,2
338	cor.1	marc. added by analogy with fg.1
339	fg.1	<i>cresc.</i> added by analogy with cor.1
341	cor.1 va. cb.	<i>f</i> added as in B and by analogy with the other parts
345	fl.1,2	note 1: marc. added by analogy with picc., cl.
345	picc. fg.	note 1: marc. added as in B
347	HEN.	<i>fz</i> added as in D ; C, D: note 2: ♯ ↗
348	va.	A: originally blank, music and rests added in ink (CN); B: blank
349	cb.	<i>pizz.</i> added
350	PIGER	<i>f</i> added as in C
354	3. PIGE	A: note 2: <i>Men</i> (<i>g</i>) crossed out in pencil
354	vc. cb.	notes 2-4: stacc. added by analogy with va.
355		<i>poco tranq.</i> added as in C ; A: <i>meno</i> added in pencil
360	ob. cl.	stacc. added by analogy with fl.1,2
362	cl.	stacc. added by analogy with fl.1,2, ob.
362	cor.3,4	note 1: <i>pp</i> added as in B ; stacc. added by analogy with cor.1,2
362	vl.2	<i>p</i> added as in B
366	vl.2	<i>tranquillo</i> added as in B and by analogy with the other str.
368	3. PIGE	A: note 1: fermata crossed out in pencil; note 2: fermata added in pencil; B, C: note 1: fermata; note 2: no fermata; D: note 1: fermata; note 2: fermata
368	cl.1	A: note 1: <i>p</i> added in pencil (CN); note 1: fermata crossed out in pencil; note 2: fermata added in pencil; B: note 1: fermata, note 2: no fermata
369	cl. fg. cor.3,4	A: ♯ changed to ♮ in pencil (CN?) (in fg. the change was erased in connection with the erasure of a blue cross above the whole page); B: ♯ in all parts
370		C: ♯ = 88; E: ♯ = 100 changed to 72 a 84 in pencil
375	1. PIGE	D: <i>p</i>
375	va.	stacc. added by analogy with vc.


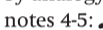
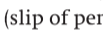
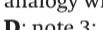


Bar	Part	Comment
375	vc.	A: <i>pizz.</i> (?) added in pencil (very indistinct)
377	3. PIGE	note 1: <i>mp</i> added as in B and by analogy with 1. PIGE, 2. PIGE
383	fl.2	<i>p</i> added by analogy with vl.1, which has the same dynamics as fl.2 in this passage
384	vl.2	A: note 1: marc. added in pencil
386	fl.1,2	<i>dim.</i> and <i>p</i> added as in B and by analogy with vl.1,2; A:  added in pencil
386	cl.2	A: notes 1-3: ten. added in pencil
386	cor.3,4	<i>dim.</i> added by analogy with the other parts
387	cl.1	A: notes 1-3: ten. added in pencil
388	1. PIGE	<i>Ja slig er</i> emended to <i>Og slig er</i> as in B, C, D and in accordance with Pa ; B: <i>Ja</i> changed to <i>og</i> (CN)
390	ob.	note 2: stacc. added as in B
390	cl.1	note 6: marc. added as in B
391	fl.3	notes 3-5: stacc. added as in B and by analogy with fl.1,2, ob.1, cl.
391	ob.	notes 1-2: slur added as in B and by analogy with fl.1
392	fl.1,2	note 1: ten. emended to stacc. by analogy with the other parts and b.396
392	fl.3 ob.1 cl.2	notes 1-2: stacc. added as in B (note 1) and by analogy with cl.1
393	fl.1,2	notes 4-8: stacc. added as in B (notes 4-6) and by analogy with fl.3
393	ob.	stacc. added by analogy with fl.3
393	cl.1	notes 4-8: stacc. added by analogy with fl.3
393	cl.2	notes 7-8: stacc. added by analogy with fl.3
394	cl.2	note 3: marc. added as in B and by analogy with fl., ob., cl.1
395	ob.	notes 3-5: stacc. added as in B and by analogy with fl., cl.
396	fl.3 va. vc.	notes 1-2: stacc. added by analogy with fl.1,2, ob., cl., vl.1,2
397	ob. cl.	stacc. added by analogy with fl.
397	vl.1,2 va.	notes 7-8: stacc. added by analogy with fl., ob., cl.
397	vc.	notes 4-8: stacc. added by analogy with the other str.
399	cb.	<i>f</i> added as in B
400	fl. cl.	note 1: marc. added by analogy with vl.1,2
400	vl.2	note 1: marc. added as in B and by analogy with vl.1
402	ob. cl.2	<i>dim.</i> added by analogy with the other woodw.
404	cor.1	<i>p</i> added by analogy with the other parts
405-406		B: double bar line and $\frac{3}{4}$ added in pencil as a result of cut bb.224-405 (see 'Cuts and Adaptations', TABLE 1: cut 3.3b and vol. I/3, Appendix/Anhang)
405	cor.1	A: <i>pp</i> added in pencil
405	DRENG	SD added as in D
406-408		A, B, C ¹ : music changes as a result of cut bb.224-405 (see 'Cuts and Adaptations', TABLE 1: cut 3.3b and vol. I/3, Appendix/Anhang)
406-407	va.	tie added as in B
407	cl.	B: both <i>pp</i> and <i>p</i>
407	va.	<i>dim.</i> added as in B and by analogy with vc.
409	LEAN.	D: rest 1: fermata
410		A: ♯ = 80 added in pencil and blue crayon;
410		E: ♯ = 100 (changed to 84), after this in brackets, <i>quasi</i> 72 added in pencil
410-411	LEAN.	Pd: the scene between Leander and Leonora has the title <i>Canzone</i>
415		D: SD: <i>Blomsterpige</i> instead of <i>Blomstergudinde</i>
		A: ♯ = 63 added in pencil and blue crayon;
		C: ♯ = 52; E: ♯ = 63 added in pencil






Bar	Part	Comment
415		B: the key signatures are crossed out, but at the same time (<i>immer Ges dur Vorzeichen</i>) '(still G ^b major key signature)' is added in pencil at the bottom of the page (CN)
415	vl.1,2 vc.	A: <i>dim.</i> added in pencil (CN)
415	va.	<i>dim.</i> added by analogy with vl.1,2, vc.
417	LEAN.	<i>det</i> emended to <i>dit</i> as in C, Pa
417	vl.1 vc.	A: <i>mp</i> changed to <i>pp</i> in pencil and blue crayon
417	vl.1,2 vc.	A: ————— crossed out in pencil
417	vl.1,2 va. vc.	B: originally <i>mp</i> but later changed to <i>pp</i>
417	va.	————— added as in B ; slurs notes 1-2 and notes 3-4 (added in pencil in A) changed to slur notes 1-4 as in B ; A: <i>pp</i> added in blue crayon
418	fl.1 ob.1	<i>p</i> emended to <i>pp</i> as in B
418-419	fl.1 ob.1	————— added as in B
418	vl.1,2 va. vc.	A: ————— crossed out in pencil
419	vl.1,2 va.	note 1: <i>p</i> emended to <i>pp</i> as in B
419	va.	A: note 2: <i>p</i> added in pencil
419	va. vc.	A: note 1: <i>p</i> crossed out in pencil; note 2: <i>p</i> added in pencil
419	cb.	<i>p</i> added by analogy with vc.
421	LEAN.	notes 1-3: ten. added as in D ; note 5: <i>c</i> ^b emended to <i>c</i> as in D , by analogy with vl.1 and in accordance with E, F
421	vl.1	B: page turn, b.420 ends with unfinished slur; b.421 begins with continued slur up to note
422	va.	A: note 3: <i>c</i> ^b changed to <i>c</i> ' in pencil; C: note 3: <i>c</i> '
422	cb.	<i>dim.</i> added as in B and by analogy with the other str.
423	ob.	A: <i>p</i> added in blue crayon
425	va.	A: note 2: <i>p</i> added in blue crayon
428	LEAN.	————— added as in B
429	LEAN.	<i>f</i> added as in B, D ; D: <i>dim.</i>
429	LEAN. str.	<i>molto dim.</i> added as in B
429	vc. cb.	note 3: <i>e</i> ^b emended to <i>e</i> by analogy with va.
430	vl.1,2 LEAN. cb.	B: <i>dim.</i>
430	va.	A: <i>espress.</i> added in blue crayon
431	cb.	<i>mp</i> added as in B and by analogy with the other str.
435	vc.	————— emended to <i>dim.</i> by analogy with the other parts
436	LEAN.	B: <i>a</i> ^b ₄ <i>a</i> ^b
436-467	LEON.	A: <i>a</i> ^b changed to <i>a</i> ' in pencil; B: <i>a</i> ^b
437	vc.	<i>pp</i> added as in B and by analogy with vl.2, va.
439		<i>♩</i> = 100 emended to <i>♩</i> = 108 as in B ; A: <i>♩</i> = 100 added in pencil and blue crayon; C: <i>♩</i> = 100 à 104; E: <i>♩</i> = 100 added in pencil
439	vl.2	<i>mf</i> added as in B and by analogy with the other str.
440	LEON.	C: note 2: <i>♩</i> 7
440	vl.2	note 1: marc. and <i>p</i> added as in B and by analogy with b.442; A: ————— added in blue crayon
446-447	fl.1,2	A: ————— added in blue crayon
447	vl.2 va. vc. cb.	A: <i>dim.</i> added in pencil (CN)
448	fg.	<i>mp</i> added as in B and by analogy with fl., cl.
449	vl.1	A: <i>pp</i> added in blue crayon
450		A: <i>♩</i> = 63 added in pencil and blue crayon; E: <i>♩</i> = 63 added in pencil
452		<i>♩</i> = 100 emended to <i>♩</i> = 104 as in B ; A: <i>♩</i> = 100 added in pencil and blue crayon
452	vc. cb.	<i>mf</i> added as in B and by analogy with the other str. and b.439
452	vc.	<i>pizz.</i> added as in B
453	vl.2	brackets around <i>p</i> removed
457		<i>poco accel.</i> added as in B

Bar	Part	Comment
457-460	cl.1	B: doubles fl.1 in lower octave from b.457 note 3 up to and including b.460
458-461	ob.1	B: b.458 note 2 up to and including b.459: rest; bb.460-461: partial doubling of LEON
		
		(ob.1 bb.459-461 in A was written by CN, so the different instrumentation seems deliberate)
459	LEON.	<i>f</i> ————— added as in D
462-463	cl.1	B: doubles fl.1 (cl.1 bb.463-68 in A written by CN, so the different instrumentation seems deliberate)
463	LEON.	————— added as in D
464	fl.1,2 cl.	A: <i>mp</i> changed to <i>f</i> in pencil (CN)
465	vl.1	note 3: <i>b</i> ^b emended to <i>e</i> ' as in B (copying error in A)
469		A: <i>♩</i> = 72 added in blue crayon
470		A: <i>♩</i> = 50 added in2 pencil and blue crayon; E: <i>♩</i> = 50 added in pencil
470	fl. ob. fg.	A: after <i>ff</i> : <i>p</i> added in blue crayon
470	LEON.	<i>f</i> added as in D
471	LEAN.	<i>f</i> added by analogy with b.470 (LEON.)
472		A: <i>♩</i> = 50 added in pencil and blue crayon
472, 473	cor.	A: <i>ff</i> changed to <i>f</i> in pencil (CN?); B: <i>ff</i> changed to <i>f</i> in pencil (CN)
472	LEON.	C: <i>dydigste</i> instead of <i>dydige</i>
473	cor.	A: <i>p</i> changed to <i>pp</i> (CN)
472, 473	str.	<i>ff</i> emended to <i>f</i> as in B ; A: <i>ff</i> changed to <i>f</i> in blue crayon; B: <i>ff</i> changed to <i>f</i> in pencil (CN)
473	vl.1	note 1: stacc. removed (presumably copying error in A)
474	str.	<i>mp</i> emended to <i>p</i> as in B ; A: <i>mp</i> changed to <i>ppp</i> in blue crayon; B: <i>mp</i> changed to <i>p</i> in pencil (CN)
474	vl.1	A: note 1: <i>ppp</i> added over stave in pencil
474-475	vl.1,2 va. vc.	A: ————— crossed out in pencil
474	va. vc.	A: note 1: <i>mp</i> changed to <i>pp</i> in pencil
476	vl.2	note 1: <i>p</i> added by analogy with the other parts
476	va.	A: <i>p</i> added in pencil
477	fl.1,2 ob. cl.	A: 3rd-4th crotchet: ————— added in blue crayon
477	LEON.	————— added as in D
478		A: general <i>dim.</i> in middle of bar added in pencil (CN)
478-479	woodw. cor. str.	<i>dim.</i> moved from beginning of b.479 to end of b.478 as in B
478	ob. cl.	A: ————— added in another type of ink
478	LEON. LEAN.	<i>f</i> emended to <i>ff</i> as in D ; B: <i>f</i> (LEAN.)
478	LEON. LEAN.	<i>dim.</i> added as in B
478	vl.1	A: <i>dim.</i> above and below str. added in pencil
478	va.	<i>ff</i> added by analogy with the other str.
479	cor.	————— added as in B
480	fl.3 cl.	A: <i>mp</i> added in pencil
480-485	fg.	ten. added as in B (bb.480-481) and by analogy with cor.4
480	cor.	superfluous <i>mp</i> removed
480	cor.1	notes 1-4: slur added as in B
480-485	cor.2	ten. added as in B (bb.480-483)
480	LEON.	————— added as in B ; A: ————— added in pencil
480	LEON. LEAN.	<i>mp</i> added as in B, D
480-481	LEAN.	————— added as in B ; A: ————— added in pencil
481	fl.3	————— added by analogy with cl.
481-484	cor.4	A: b.481 note 2 to b.484: ten. added in pencil
481	LEON.	————— added by analogy with b.480; A: ————— added in pencil

Bar	Part	Comment
482	cor.1,2,4	<i>dim.</i> added by analogy with the other parts
483	va. vc. cb.	A: <i>pp</i> added in pencil
483-484	vc. cb.	<i>mp</i> added as in B
484	va.	<i>mp</i> added as in B and by analogy with the other str.
485-486	ob.	3rd slur lengthened from b.485 note 9 to b.486 note 1 as in B
485	cor.3,4	ten. added by analogy with bb.480-484
485-486	va. vc. cb.	slurs b.485 notes 12-14 and b.486 notes 1-4 emended to one slur as in B
486	cl.	notes 8-9: stacc. added as in B and by analogy with notes 2-7
487	ob.	notes 1-6: stacc. added as in B and by analogy with b.486
487	fg.	A: <i>mi</i> ^b added in blue crayon at 3rd beat (Egisto Tango?), but apparently no error
488	cor.3,4	A: <i>fz</i> added in pencil
488	LEON. LEAN.	<i>ff</i> added as in D ; C ¹ : <i>glide</i> corrected to <i>gløde</i> in pencil
488	va.	chord 1 (lower part): <i>c</i> ^b corrected to <i>b</i> ^b as in B ; <i>trem.</i> added; A: chord 1 (lower part): <i>c</i> ^b changed to <i>d</i> ^b in blue crayon
489	vc. cb.	<i>mp</i> added by analogy with the other parts
490-491	cl.	marc. added by analogy with the other woodw.
490	vl.1,2 vc.	<i>trem.</i> added
492	timp.	<i>mp</i> and <i>dim.</i> <i>p</i> added as in B
493		CANZONE PARODICA added as in C
493		A: ♩ = 69 added in another type of ink; C: ♩ = 66; E: ♩ = 72 added in pencil
494-510	fg.	stacc. and marc. added by analogy with b.493
494	HEN.	<i>d</i> ' emended to <i>a</i> as in C, D and in accordance with LEAN. b.414
496-510	ob. cl.	marc. and stacc. added by analogy with bb.493-495
502	HEN.	♩ emended to ♩ ♯ as in C, D and by analogy with b.498
504	PERN.	D: note 1: ♩
514-518		A: <i>quasi pochettino rit.</i> added in pencil (CN)
515-517		B, C: <i>poco rall.</i>
519		A: <i>a tempo</i> added in pencil (CN)
525-527	HEN.	D: <i>an gebt Fyr!</i> added in pencil
529-546	cl. fg.	b.529 note 2 to b.546: stacc. and marc. added by analogy with b.529 (ob.)
529	vl.1,2 va.	stacc. added by analogy with vc., cb.
530-546	ob.	stacc. and marc. added by analogy with b.529
535	PERN.	A: note 1: ♩ changed to ♩ ♯ in pencil
537	ob. cl. fg.	A: <i>mp</i> added in pencil
537	PERN.	<i>mp</i> added as in D
538	ob. cl. fg.	A: <i>pp</i> added in ink
539	picc.	A: note 3: <i>g</i> ^u changed to <i>g</i> ^{#u} in blue crayon
539	PERN.	notes 1-3: <i>b</i> ^b emended to <i>d</i> [#] as in C, D ; C ² : <i>d</i> [#] changed to <i>b</i> [#]
541	cor.1	note 2: <i>e</i> [#] emended to <i>d</i> [#] as in B (copying error in A); A: <i>e</i> [#] changed to <i>e</i> [#] in pencil
543	cor.3	A: <i>p</i> added in pencil (CN)
545	ob.2	A: <i>b</i> ^b changed to <i>c</i> [#] in ink; B: <i>b</i> ^b (slip of pen in B)
547-551	va.	note 2 in each bar: stacc. added as in B and by analogy with vl.1,2
553-590	vl.1,2 va.	marc. and stacc. added by analogy with bb.547-552
561-562	HEN.	<i>mp</i> added as in B
565	fl.1 cl.1	A: <i>p</i> added in ink (Emil Telmányi?)
567	ob.1	A: <i>p</i> added in ink (Emil Telmányi?)
569	fl.1 cl.1	A: <i>p</i> added in ink (Emil Telmányi?)
571	cl.	B: rest (slip of pen)
572-573	str.	<i>p</i> added by analogy with bb.580-581

Bar	Part	Comment
577-578	HEN.	b.577 note 2 to b.578: <i>mp</i> added as in B
577-578	vc. cb.	<i>mp</i> lengthened backwards by one bar as in B
584	fl.1 ob.1	A: <i>p</i> added in pencil
593-594	cl.	stacc. added by analogy with fl.1,2
595-603	ob. cl. fg.	stacc. and marc. added by analogy with bb.493-510 and bb.529-546
602	vc. cb.	<i>arco</i> added
603	vl.2	<i>p</i> added as in B and by analogy with vl.1
604	vl.1,2	stacc. added by analogy with b.603
606	cl. fg.	marc. added by analogy with cor.
607	cor.1,2	<i>dim.</i> added by analogy with the other parts
608	cl. fg. cor.	<i>mp</i> added by analogy with the other parts; B: <i>dim.</i>
613-614	fg.	stacc. added by analogy with fl.1,2
613-614	vl.1,2 va.	stacc. added by analogy with vc., cb.
614	vc. cb.	stacc. added by analogy with b.613
615-623		A: bb.615-621: inserted sheet of music written in ink (CN) with a new transition to the next scene as a result of the change in the order of scenes; B: bb.617-623: inserted sheet of music written in ink (CN) with a new transition to the next scene as a result of the change in the order of scenes (see 'Cuts and Adaptations', TABLE 2. The original transitional bars are given in vol. I/3, Appendix/Anhang)
615	fl.1,2	notes 1,2: marc. added by analogy with vl.1,2
615-616	cor.3,4	marc. added as in B and by analogy with fl.1,2, ob.
615	PERN. HEN.	- <i>le</i> added as in B ; A: last syllable forgotten in connection with inserted music sheet (CN)
615	HEN.	<i>fz</i> added as in B, C, D ; A: blank
617	fl.1,2	note 1: marc. added as in B and by analogy with ob., cl.
617	cor.3,4	note 1: marc. added by analogy with fl.1,2, ob., cl.
619	cl.1	<i>dim.</i> added by analogy with the other woodw.
619	fg.	<i>dim.</i> added as in B and by analogy with the other parts
619-620	cor.2	stacc. added as in B
619-620	va.	stacc. added by analogy with cor.2
620-621	cl.2	slur added as in B
621		♩ = 72 emended to ♩ = 88 à 100 as in B, C ; A: ♩ = 72 added in pencil and blue crayon
621	fg.	<i>p</i> added as in B
621	va.	<i>p</i> emended to <i>mp</i> as in B ; notes 1-8: stacc. added as in B
622		A: ♩ = 88 a 100 added in pencil (CN?); E: ♩ = 100 a 72 added in pencil
622-855		D, Pa: has the original order of scenes (see vol I/3, Appendix/Anhang)
622-624	vl.2 va.	stacc. added as in B (bb.622-623 (vl.2, va.) and b.624 note 2 (vl.2))
623-625	vc. cb.	stacc. added by analogy with b.622
624	ob.1	note 5: stacc. added by analogy with fl.1
624	vl.1	<i>mp</i> added as in B
625	cl.1	note 1: marc. added by analogy with fl.1
625	vl.2	<i>dim.</i> emended to <i>mp</i> by analogy with vl.1
625	va.	<i>mp</i> added as in B
626	MAGD.	ten. added as in D ; B: marc.
626	vc.	stacc. added by analogy with va.
627	ob.1	note 4: stacc. added by analogy with fg.1
627	vl.1	A: note 1: <i>f</i> [#] changed to <i>f</i> [#] in pencil
627	va.	<i>arco</i> added; <i>f</i> [#] emended to <i>f</i> [#] by analogy with same motif in vl.1
627-628	va.	b.627 note 3 to b.628 note 1: stacc. added by analogy with same motif in vl.1

Bar	Part	Comment
628	MAGD. vl.1	A: note 8: <i>f</i> [#] changed to <i>f</i> ⁿ in pencil; B: <i>f</i> [#]
629	vl.1	A: <i>f</i> changed to <i>ff</i> in pencil (CN?); B: <i>f</i>
629	vl.2 vc.	stacc. added by analogy with va.
630	cl.2 fg.2	A: change in rhythmic progression made in another type of ink (CN), probably because of a rhythmic error in B , which has 
631-632	LEND.	D: <i>Men med forlov</i> instead of <i>Med Permission</i> ; E, F: <i>Med Permission</i> added in pencil; Gc: <i>Men med Forlov</i> changed to <i>Med Permission</i>
632		A: $\downarrow = 100$ added in pencil and blue crayon; B: $\downarrow = 100$
633	va.	note 2: marc. added by analogy with vl.2
636	MAGD.	<i>og</i> emended to <i>der</i> as in C and change in D and in accordance with Pa ; D: <i>og</i> changed to <i>der</i> in pencil
636	vl.1	notes 1, 5, 9: stacc. added by analogy with b.635
637	vl.1	note 3: marc. added by analogy with va.
637	vl.1 va.	A: <i>dim.</i> added in pencil (CN?)
637	va.	note 1: marc. added by analogy with vl.1; <i>arco</i> added
638	MAGD.	B, C, D: notes 1-2: <i>b</i> ³ <i>a</i> [#] ; E, F, Gc: notes 1-2: <i>b</i> ³ <i>a</i> [#] changed to <i>a</i> [#] <i>b</i> ³ in pencil
638	vl.1 va.	marc. added as in B (va., note 1) and by analogy with b.637
639		A: <i>rall.</i> added in pencil
639	va.	notes 2, 4: stacc. added as in B (note 2) and by analogy with vl.1
640	MAGD.	notes 4-5:  emended to  as in C, D (slip of pen in B)
640	va.	pp added as in B and by analogy with vl.1
641		<i>a tempo</i> added as in C ; A: <i>Tempo</i> added in blue crayon
641	MAGD.	D: <i>er</i> instead of <i>var</i>
641	cb.	mf added as in B and by analogy with the other str.
643	ob.1	notes 1-5: marc. and stacc. added by analogy with picc.
643	LEND.	D: note 3: 
643	vl.1	stacc. removed as in B
643	va.	p added as in B and by analogy with the other str.
643	vc. cb.	A: note 1: p added in pencil; note 2: <i>f</i> [#] changed to <i>f</i> in pencil
646	MAGD.	ten. added as in C, D
647	cl.	note 5: stacc. added as in B and by analogy with fl.1,2
648	fl.1,2 cl.	note 7: stacc. added as in B
649-650	MAGD.	D, E, F: <i>nævnte Aarsags skyld jeg her maa ukjendt være</i> - text added in pencil (CN)
649	vl.1	note 9: stacc. added by analogy with vl.2; A: note 9: changed from <i>f</i> [#] to <i>f</i> ⁿ in pencil
649	vl.2	note 8: stacc. added as in B
650	picc.	note 4: stacc. added by analogy with ob.1
650	ob.1	mf  p added as in B and by analogy with picc.; note 4: stacc. added as in B ; note 5: marc. added as in B and by analogy with picc.
650-652	LEND.	A: <i>Tillader Hun ej</i> changed to <i>Tillader hun mig ej</i> in pencil (CN); B, D: <i>Tillader hun ej</i> ; C¹: <i>Tillader Hun ej</i> changed to <i>Tillader hun mig ej</i> in ink (Emil Telmányi?); Pa: <i>Tillader Hun da ej</i>
651		A: $\downarrow = 72$ added in pencil and blue crayon; E: $\downarrow = 72$ added in pencil
651	cl.	marc. added as in B and by analogy with fl.1,2
651	LEND.	D: note 2: <i>c</i> ⁿ
651	vl.2	B: \downarrow
651	va.	B: blank
652	cl.	note 2: marc. added as in B ; A: 3rd crotchet:  added in pencil
654	cl.	superfluous <i>dim.</i> at beginning of bar removed

Bar	Part	Comment
654	vl.1	A: p added in pencil; B: p
655		A: $\downarrow = 100$ added in pencil and blue crayon; E: $\downarrow = 100$ added in pencil
655	LEND.	marc. added as in D
655	vl.2 va. vc.	A: p added in pencil
657	ob. cl.1	notes 2-3: stacc. added by analogy with notes 6-7
658	fl.1 cl.1	note 2: stacc. added as in B
658	vl.2 va. vc.	notes 1-4: stacc. added by analogy with vl.1
659	cl.	marc. and stacc. added as in B and by analogy with fl.1
659	vl.1	note 1: stacc. added as in B ; notes 2, 7: marc. added as in B ;
659	vl.2	A: note 6: changed from  to  in pencil; B: note 6: 
659	vl.2	note 1: <i>c</i> ⁿ emended to <i>c</i> [#] as in C ; marc. added as in B
660	va.	note 6: <i>c</i> ⁿ emended to <i>c</i> [#] as in C
661	vl.1	notes 5-6: stacc. added by analogy with notes 2-4
661	vl.2	notes 2-4: stacc. added by analogy with vl.1
662-663		A: <i>a tempo</i> added in pencil; B: <i>a tempo</i>
662-663	LEND.	b.662 note 6 to b.663 note 2: stacc. added as in B (b.663 note 1), D
662	vl.1	A: notes 5-6: slur added in pencil; B: notes 5-6: slur
663	LEND.	notes 3-4: stacc. added by analogy with notes 1-2
663	vc.	p added by analogy with vl.1, va.
664	vc.	marc. added as in B and by analogy with vc.
665		A: <i>piu mosso</i> added in pencil; B: <i>piu mosso</i>
665	JER.	A: notes 2-3: <i>f</i> [#] changed to <i>f</i> in pencil; B: notes 2-3: <i>f</i> [#] ; D: notes 2-4: <i>Ho, Ho!</i> (<i>d-f</i>) notated on added stave
668	JER.	D, E, F: note 5: <i>b</i> ³ instead of <i>b</i> ² ; Pa: SD: <i>kender dem ikke</i>
669	JER.	note 6: <i>f</i> [#] emended to <i>f</i> as in C, D
670	va.	A: $\downarrow = 100$ added in pencil
670	vc. cb.	marc. added as in B
670	va. vc. cb.	marc. added by analogy with va.
672	va. vc. cb.	marc. added by analogy with b.670
673	vl.1	A: <i>ffz</i> (?) changed to <i>fffz</i> in another type of ink (CN); B: <i>ffz</i>
674	fl.1	notes 1-4: stacc. added by analogy with cor.1
674-675	vl.2 va. vc. cb.	A:  p added in pencil
674-675	va.	b.674 to b.675 note 1: tie added
675	ob.1	stacc. added as in B and by analogy with cl.1
676	JER.	D: note 6: <i>e</i> instead of <i>e</i> ^b ; D: <i>Madammen</i> instead of <i>Mamsellen</i>
676	vl.1	A: <i>mfz</i> added in pencil (CN)
676	vl.2 va. vc. cb.	A:  added in pencil
676-677	vc.	upper part: b.676 note 1 to b.677 note 1: slur added
677	vl.1	note 1: mf added as in B ; A: note 1: p added in pencil
678	fg.	stacc. added as in B
678	cor.1	A: note 1: p added in pencil
678	cb.	A: note 2: p added in pencil
679	fl.1,2 cl.1	note 3: stacc. added by analogy with ob. (b.680 note 3)
679	cl.1	A: note 4: marc. added in another type of ink
679-680	cl.1 fg.1	b.679 note 4 to b.680 note 1: slur added as in B
679	fg.1	note 4: stacc. added by analogy with ob. (b.680 note 3); note 5: marc. added by analogy with cl.1
679	vl.1	note 3: stacc. added by analogy with b.680 note 9
679	vl.2	A: note 1: p added in pencil

Bar	Part	Comment
680	fl.1,2	notes 4, 9: stacc. added by analogy with ob. note 3
680	ob.	note 3: stacc. added as in B ; note 4: marc. added by analogy with fl.1,2; note 7: <i>f</i> [#] emended to <i>f</i> by analogy with vl.1, fl.1,2 which trill on the notes <i>f</i> ^a <i>e</i> ^b ; note 9: stacc. added by analogy with note 3
680	vl.1	note 4: stacc. added by analogy with note 9; note 5: marc. added as in B
680	cb.	<i>f</i> added by analogy with the other str.
683-684	vl.1 va. vc. cb.	A : two sets of slurs: one ending on b.683 last note and one ending on b.684 first note. This is due to ambiguous slurring in B , which has a page turn at bb.683-684 (b.683 ends with an unfinished slur while b.684 begins with a continued slur)
684	LEND.	A : <i>pp</i> added in pencil
684	str.	<i>p</i> added as in B
685-686		A, B, C¹, C², D : changes in ink and pencil (CN) as a result of the change in the order of scenes (see 'Cuts and Adaptations', TABLE: 2. The original version is given in vol. I/3, Appendix/Anhang)
686		A : $\downarrow = 112$ added in pencil and blue crayon; C : $\downarrow = 100$; E : $\downarrow = 120$ a $\downarrow = 132$ added in pencil
686	va. vc. cb.	<i>arco</i> added
686	vc.	<i>marcato</i> added by analogy with the other str.
687	vl.1	notes 3-5: marc. added by analogy with vc., cb.
687	vl.2	notes 1, 3-5: marc. added by analogy with vc., cb.
697	vl.2	notes 1-2: stacc. added by analogy with vl.1
702-703	cor.1	A : originally blank, music and rests added in pencil (CN?); B : b.703: notated <i>c</i> " (sounding <i>f</i>), \downarrow ; C : b.703: <i>f</i> [#] ; Ga : notated in pencil, identical to A
703	fg.	B : \downarrow
704	fl.1 cl.1	note 2: <i>f</i> ^a <i>a</i> ^b emended to <i>f</i> [#] / <i>a</i> ' as in C (due to slip of pen in B)
704	ob.1	note 3: stacc. added by analogy with fg.1
705	EN OFF.	B : note 2: <i>f</i> instead of <i>f</i> [#] (slip of pen)
706	fg.1	stacc. added by analogy with ob.1
708	cor.3,4	A : <i>f</i> added in pencil (CN)
711	vl.1,2	note 3: stacc. added by analogy with va.
715-716	tamb.picc.	tie added
716	trb.b.	<i>mf</i> added by analogy with the dynamic level of tr., trb.t.
720	B.1	A : treble clef changed to bass clef in pencil (CN)
720	B.1 B.2	A : <i>Ten. I/Studenterne/Ten. II</i> crossed out in pencil
721	vc. cb.	stacc. added by analogy with va.
724-25	fg.	stacc. added by analogy with bb.726-727
724-727	OFF.	B : music notated as <i>Studenterne Tenor I ten II</i> in treble clef, corrected by CN in writing
724	vl.1	D
724	vl.1	notes 1-4: stacc. added by analogy with vl.2
725	vl.1,2	notes 7-8: stacc. added as in B (vl.2) and by analogy with bb.723-724, bb.726-727
726	cl.	<i>cresc.</i> added as in B and by analogy with fl., ob.
726-728	T.	A : music added in pencil (CN)
726-728	B.2	A : b.726 note 2 to b.727 note 2: <i>f-g-c</i> changed to <i>a-a-f</i> [#] in pencil (CN); b.727 note 3 to b.728: music and text added in pencil (CN)
726-728	T. B.1 B.2	A : <i>Træk ud Per Caudi / Træk ud / Vi viger ej Træk ud</i> added in pencil (CN) earlier than printing of C ; B : text not in B
727-728	B.1	A : music and text added in pencil (CN)

Bar	Part	Comment
728	fl.3 cor.1,2 vl.2 vc. cb.	<i>ff</i> added as in B and by analogy with fl.1,2, ob., cl., fg., cor.3,4, vl.1
728	trb.b.	notes 1-2: stacc. and marc. added by analogy with trb.t.
729	MAG.	C : note 1: <i>f</i> [#] (printing error)
730-733		A : changes in ink and pencil (CN) as a result of cut bb.686-729; B : changes in pencil (CN) as a result of cut bb.686-729 (see 'Cuts and Adaptations', TABLE 1: cut 3.4a and vol. I/3, Appendix/Anhang); C¹ : changes in pencil (CN) corresponding to A, B except b.730 (LEND.): \downarrow instead of \downarrow SD added as in C
730	MEST.	note 4: stacc. added by analogy with ob.
732	picc. cl.	notes 1-3: marc. added by analogy with vl.2
732	vl.1	note 4: stacc. added as in B (vl.1)
732	vl.1,2	<i>Dance of the Cockerel</i> : for this section the printed score from 1914 (Source Ma) was used as the main source, since Carl Nielsen himself indicated in B that the printed edition was to be used. But as the printed score is shortened because the repeat section bb.817-842 is not included in Ma , we follow A for the length of the piece.
734		A : $\downarrow = 96$ added in ink and pencil; C : $\downarrow = 100$; E : $\downarrow = 100$ à $\downarrow = 112$ added in pencil; Ma , Mc : $\downarrow = 96$
734	fl.1	notes 3-4: <i>mp</i> emended to <i>p</i> by analogy with the other parts and b.760
734	fl.1 ob.1	notes 4-5: stacc. added as in A, B
734	fg.	note 3: stacc. added by analogy with b.760 and b.843
734	cor.1,2	<i>f</i> \longleftarrow <i>p</i> added as in A and by analogy with the other parts
734	cor.	notes 3-4: stacc. added as in A (cor.1,2 note 3), B and by analogy with b.735
734	vl.1,2	beginning of \longleftarrow emended from note 3 to 6 as in B
734	va. vc.	notes 3-6: \longleftarrow removed as in B ; ten. emended to marc. as in B
734	cb.	note 2: stacc. added as in B
735	fl.1,2 picc.	stacc. added by analogy with vl.1,2
736	cl.	A : <i>p</i> added in pencil
736-739	cor.	stacc. added by analogy with b.735
736	tr. trb.t.	stacc. added by analogy with b.762
736	vl.1	A : notes 5-6: slur and stacc. added in pencil; B : notes 5-6: neither slur nor stacc.
736	vl.2	A : notes 5-6: stacc. added in pencil
737	fl.1,2 cl.	note 9: stacc. added as in A (fl.1,2)
737	fl.1,2 cl. vl.1,2	A : note 2: marc. added in pencil
737	cl.	note 6: stacc. added by analogy with fl.1,2
737-741	fg. va. vc. cb.	stacc. added by analogy with b.736
737	vl.1,2	notes 2-3, 9: stacc. added by analogy with fl.1,2, cl.
737	vl.2	notes 6-8: stacc. added by analogy with vl.1
738	fl.1,2	<i>cresc.</i> added by analogy with cl.
738	ob.	notes 2-3: stacc. added as in B and by analogy with A (b.821)
738	cl.	A : notes 1-3: \longleftarrow added in pencil
738	va. vc.	notes 1-2: \longleftarrow removed as in A, B
739	ob.	stacc. added by analogy with fg.
739	vc. cb.	B : note 2: <i>f</i>
740	fl.1,2 picc. ob. cl. vl.1,2	notes 2, 7: stacc. added as in B (picc.) and by analogy with b.768; A : note 7: marc. added in pencil
740	fl.1,2 picc. ob. cl. vl.1,2	note 5: stacc. added as in B (vl.2) and by analogy with b.768
740	cor.1,2	A : notes 1-3: stacc. added in blue crayon

Bar	Part	Comment
740	trb.b.	ten. added as in A (b.823), B and by analogy with tb.
740	vl.1,2	notes 8-10: stacc. added by analogy with picc., fl.1,2, ob., cl.
740	vl.1	A : notes 3-5, 8-10: stacc. added in pencil; notes 2, 7: marc. added in another type of ink
741	fl.1,2 picc. ob. vl.1,2	note 2: stacc. added by analogy with b.769; A : note 2: marc. added in pencil
741	trb.b.	$\text{♪} \text{♪} \text{♪} \text{♪} \text{♪}$ emended to $\text{♪} \text{♪} \text{♪} \text{♪} \text{♪}$ as in A, B (due to copying error in Mb); note 1: ten. added by analogy with tb. and b.740
741	tb.	ten. added as in A, B and by analogy with b.740
741	vl.1,2	note 9: ten. emended to stacc. as in B and by analogy with fl.1,2, picc., ob., cl.
741	vl.1	A : notes 3-4: slur added in blue crayon
741	vl.2	A : notes 3-4: slur and stacc. added in blue crayon
742	fl.1,2 ob. cl.	fz added by analogy with the other parts
742	cl.	note 7: ten. added as in B and by analogy with fl.1,2, ob.
742	fg.	note 2: marc. added by analogy with trb.t., trb.b., tb., va., vc., cb.
742	fg. trb.t. trb.b. va.	<i>marcato</i> added by analogy with tb., vc., cb. and b.770
742	fg.	note 5: stacc. added as in B
742	cor.	note 2: ten. added as in B
742	trb.t.	A : note 1: apparently added in ink; B : 1st crotchet: rest
742	trb.t. trb.b. tb.	notes 2-4: marc. ten. stacc. added as in B
742	vl.1,2	3rd crotchet: fz added as in A, B ; 3rd crotchet: ten. added as in B
742	va. vc. cb.	notes 4-5: ten. stacc. added as in A, B (vc., cb.)
743 ¹	cor. trb.t. trb.b. tb. str.	stacc. added by analogy with woodw.
743 ^{II}		A : <i>a tempo</i> added in pencil
743 ^{II}	ob. cl. fg.	stacc. added by analogy with b.743 ¹
743 ^{II}	fg. trb.t. trb.b. tb.	B : blank
743 ^{II}	cor. trb.t. trb.b. tb. str.	stacc. added by analogy with woodw.
743 ^{II}	trb.t. trb.b. tb.	A : changed in pencil from - to $\text{♪} \text{♪} \text{♪}$
744	cor.2,3,4 tr.	note 3: marc. added by analogy with cor.1
744	tr.	A : f added in pencil (CN)
745	cor.2,3,4 tr.	note 1: marc. added by analogy with cor.1
745, 747	vl.1	A : note 5: f added in pencil
745, 747	va.	slur notes 1-4 emended to slur notes 1-3 as in A, B (due to copying error in Mb)
746-747	cor. tr.1	marc. added by analogy with bb.744-745
747	cl.	notes 5-7: stacc. added by analogy with ob.
747	fg.	f emended to fz as in A, B, Mb
748	vl.2	fz added as in B and by analogy with the other parts
749	ob.1	note 6: stacc. added by analogy with same motif bb.748-749 (fl.1, fg.1)
749	fg.1	note 1: marc. added by analogy with same motif bb.748-750 (fl.1, picc., ob.1, cl.)
749, 751	str.	A : fz added in pencil (CN)
749	vl.1,2	note 1: marc. added as in B
749	vl.2 vc.	fz added as in A, B and by analogy with vl., cb.
749	va.	fz added as in A
750	fl.1	note 1: marc. added as in B ; note 2: stacc. added by analogy with same motif bb.748-749 (fl.1, fg.1)
750	picc. cl.	note 6: stacc. added by analogy with same motif bb.748-749 (fl.1, fg.1)
751	ob.1	note 6: stacc. added by analogy with same motif bb.748-749 (fl.1, fg.1)
751	fg.1	note 2: stacc. added by analogy with same motif bb.748-749 (fl.1, fg.1)
751	vl.1,2	note 1: marc. added as in B
752	fl.1,2	note 1: marc. added as in A, B

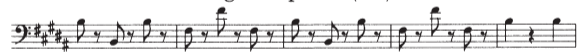
Bar	Part	Comment
752	va.	note 5: marc. added as in B
755-758	ob.1	stacc. added by analogy with b.759 and picc. (bb.755, 758)
755	cl.	stacc. added by analogy with b.754
756	ob.1	A, B : no grace notes
756-759	cor.3,4	stacc. added by analogy with b.755
756	cb.	<i>pizz.</i> added as in A
757-758	fl.1	stacc. added as in A (b.758) and by analogy with b.759
757	picc.	stacc. added by analogy with bb.758-759
757	ob.2	stacc. added by analogy with fg.
757	fg.	stacc. added by analogy with b.756
757-759	cor.2	stacc. added by analogy with b.756
758	cl.	fz added as in B
758-759	cor.1	stacc. added by analogy with b.755
758	cor.1,2	A : between 1st and 2nd crotchet: <i>cresc.</i> added in pencil
758	vl.1	A : stacc. added in blue crayon
758	vl.2	A : note 1: f added in blue crayon
759	fg.	marc. added as in A, B
760	fl.1	notes 1-2: stacc. removed by analogy with bb.734, 843
760	ob. cl. fg. cor. tr. trb.t. trb.b. tb. timp. cb.	fz added as in A, B and by analogy with b.734 and fl.1,2
760	ob.	notes 4-5: stacc. added as in B and by analogy with fl.1,2; A : 3rd crotchet: p added in pencil
760-767	cor.	stacc. added by analogy with bb.734-739
760	cor.	A : note 3: p added in blue crayon
760	cor.1	<i>senza sord.</i> added as in A ; A : <i>senza sord.</i> added in pencil
760	vl.1,2	notes 3-5: stacc. emended to marc. by analogy with b.734
760	vl.1	notes 8-9: slur and stacc. on note 8 added as in A, B and by analogy with b.734
760	va. vc.	notes 3-6: stacc. emended to marc. by analogy with b.734
760	cb.	notes 1-2: marc. and stacc. added by analogy with b.734
761-764		B : only notated by alphanumeric reference to bb.735-738 (except b.764, fg., va., vc., cb.)
761	fl.1,2 picc.	stacc. added by analogy with vl.1,2
761	fl.1,2	<i>mp</i> emended to p by analogy with the other parts
761-764	fg.	stacc. added by analogy with bb.735-738
761	vl.1,2	notes 4, 6, 8: stacc. added by analogy with b.735
762	cl.	notes 5-6: stacc. added by analogy with b.736
762	trb.t.	stacc. added by analogy with tr.
762	vl.1,2	notes 1, 5, 6: stacc. added by analogy with b.736
762-764	va. vc. cb.	stacc. added by analogy with bb.736-738
763	fl.1,2	notes 2, 3, 9: stacc. added by analogy with b.737
763	fl.1,2 cl. vl.1,2	A : note 2: marc. added in pencil
763	cl.	notes 2, 3, 9: stacc. added by analogy with fl.1,2
763	vl.1,2	notes 2, 3, 9: stacc. added by analogy with fl.1,2, ob.; A : note 3: stacc. added in pencil
764	cl.	3rd crotchet: <i>cresc.</i> removed as in B (due to copying error in A)
764	fg.	fz p added by analogy with b.738 and vc., cb.
765	fl.1,2 cl. vl.1,2	notes 2-6: stacc. added by analogy with b.848
765	ob.	mfz p added by analogy with fg., va., vc., cb.
765	ob. fg.	marc. and stacc. added by analogy with vc., cb. and b.848 (fg. note 1)
765	fg.	mfz p added by analogy with b.848 and va., vc., cb.

Bar	Part	Comment
765	va.	note 2: stacc. added by analogy with vc., cb.
766	fl.1,2 picc. vl.1,2	note 1: stacc. emended to marc. by analogy with cl. and same motif b.765 (ob., fg., va., vc., cb.)
766	cl.	note 1: marc. added as in A, B ; note 2: stacc. added as in B and by analogy with fl.1,2, picc., vl.1,2
766-769	fg. va. vc. cb.	stacc. added by analogy with bb.738-741
766	vl.1,2	A : note 1: marc. added in blue crayon
767	trb.b. tb.	stacc. added by analogy with b.739
767	trb.b.	A : notes 1-3: stacc. added in blue crayon
768, 769	fl.1,2 picc. ob. cl. vl.1,2	note 2: stacc. added by analogy with b.768 note 7
768	fl.1,2 picc. ob. cl. vl.1,2	notes 9-10: stacc. added by analogy with b.740
768	fl.1,2 picc. ob. cl. vl.1,2	A : notes 2, 7: marc. added in pencil
768	picc.	notes 5, 7, 8: stacc. added by analogy with fl.1,2
768	ob. cl.	notes 3-5, 7, 8: stacc. added by analogy with fl.1,2
768-769	trb.b. tb.	ten. added by analogy with bb.740-741
768	trb.t.	A : <i>f</i> added in pencil (CN)
768	vl.1,2	note 5: stacc. added as in B (vl.1) and by analogy with fl.1,2, picc., ob., cl.
769	fl.1,2 picc. ob. cl. vl.1,2	notes 9-11: stacc. added by analogy with b.741
769	fl.1,2 picc. ob. cl. vl.1,2	A : note 2: marc. added in pencil
769	vl.1,2	notes 3-4: stacc. added by analogy with b.768
769	vl.1	A : notes 3-4: stacc. and slur added in blue crayon
769-770	vc. cb.	A : b.769 notes 2-6 and b.770 note 2: stacc. added in blue crayon
770		A : (<i>rall.</i>) added in blue crayon
770	fl.1,2 ob. cl. vl.1,2	notes 1-3: one slur emended to two slurs by analogy with b.742
770	fl.1,2 ob. cl. cor. vl.1,2	3rd crotchet: ten. added by analogy with b.742
770	fg.	notes 2, 4: marc. and ten. added by analogy with b.742; note 5: marc. emended to stacc. by analogy with b.742
770	trb.t. trb.b. tb. va.	notes 2, 4, 5: marc., ten. and stacc. added by analogy with b.742
770	tb.	note 3: <i>fz</i> added by analogy with trb.t., trb.b.
770	vl.1	A : note 1: marc. added in blue crayon; note 7: <i>mf</i> added in blue crayon
770	va.	notes 4-5: marc. added by analogy with vc, cb.
770	vc. cb.	note 2: marc. added by analogy with b.742; notes 4, 5: marc. emended to ten. and stacc. by analogy with b.742
771		A : <i>a tempo</i> added in pencil
771	fl.1,2 ob. cl. fg. cor. trb.t. trb.b. tb. str.	stacc. added by analogy with b.743 ^{III}
771	timp.	A : note 1: ♯ changed to ♮ in pencil (Emil Telmányi?) such that note 1 enters with tr.
771	vl.1,2	A : <i>mf</i> added in blue crayon
773	tr.1	A : <i>p</i> added in pencil (Emil Telmányi)
773	timp.	A : originally - but later changed to ♯ (e) ♯ ♯ in pencil (Emil Telmányi); B : ♯ (B ^b) ♯ ♯ ♯; Ma : ♯ (B ^b) ♯ ♯; Mb, Mc : -
775-776	cor.1	A, B, Mb : not <i>ppp</i>
777	vl.1	note 3: stacc. added as in A, B and by analogy with bb.778-779

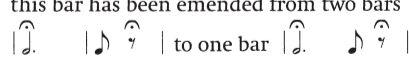
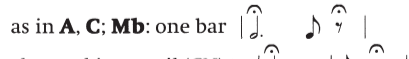
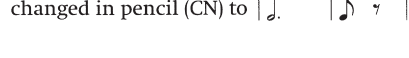

Bar	Part	Comment
780	fl.1	note 3: stacc. added as in A, B
781		A : <i>accel.</i> added in pencil
781-782		A : fermata added in pencil and blue crayon over bar line
782-783	vl.1	slur b.782 note 6 to b.783 note 5 emended to slur b.782 notes 6-8 and b.783 notes 1-5 as in A, B, Mb (presumably engraver's error)
782	vc. cb.	note 3: marc. added as in B
784		A : general <i>pp</i> added in blue crayon
784	cl. str.	A : <i>mf</i> added in pencil and another type of ink, but crossed out in blue crayon in vl.1
784	vl.2	chord 3: stacc. added as in B and by analogy with va.
784	vc. cb.	B : note 2: <i>pizz.</i>
785 ^I		A : bar crossed out in pencil, cut indication added in blue crayon
785 ^{II}	vl.1	° added by analogy with prima volta
785 ^{II}	vl.2 va.	A : chord 1/note 1: added in another type of ink; B : rest on 1st quaver
785 ^{II}	vc. cb.	A : notes 1-3: stacc. added in blue crayon
786	cor.	A : <i>senza sord.</i> added in pencil and in another type of ink
787-788	vl.1,2	slur b.787 note 5 to b.788 emended to slur b.787 notes 5-7 as in A, B
787, 789	vl.1	A : note 1: V added in blue crayon
787, 789	vl.1,2	note 5: marc. added as in A (vl.1), B
788	va. vc.	marc. added as in B
789-790	vl.1,2	slur b.789 note 5 to b.790 emended to slur b.789 notes 5-7 as in A, B
790	fl.1	note 6: marc. added by analogy with ob.1
790	picc.	note 4: marc. added by analogy with cl.1
790	cl.1	note 1: ♯ added as in B and by analogy with picc.; note 9: marc. added as in B and by analogy with picc.
790	vl.1,2 va. vc.	marc. added as in B (va., vc.) and by analogy with b.788
791	vl.1 va.	note 9: marc. added as in B (vl.1)
791-792	vl.1 va.	slur b.791 note 9 to b.792 note 1 emended to slur b.791 notes 9-11 as in B
792, 793	cor.	A : note 5: marc. erased, B : note 5: marc.
792	vl.1,2 va.	note 1: marc. added as in A, B and by analogy with vc., cb.
793	va.	A : note 1: <i>a^b</i> corrected to <i>b^b</i> in pencil (due to slip of pen in B)
794	fl.1 ob.	notes 1-3: stacc. added by analogy with picc.
794	fl.2 ob.2	notes 4-6: stacc. added by analogy with fl.1
794	picc.	notes 1-3: stacc. added as in B
795		A : <i>rall.</i> and <i>poco rall.</i> added in pencil
795	vl.1,2 va.	<i>mf</i> emended to <i>mfz</i> as in A, B and by analogy with vc., cb. (due to copying error in Mb)
796		A : <i>a tempo</i> added in pencil and blue crayon (pencil addition probably by Carl Nielsen)
796	vc. cb.	<i>p</i> added as in A, B and by analogy with vl.2, va.
797		A : general <i>mf</i> added in blue crayon
797	vl.1	note 1: <i>pp</i> added as in B, Mb, Mc ; A : note 1: <i>mf</i> added in pencil (CN); B : note 1: <i>arco</i>
799	cor.1	B : notes 2-3: <i>dim.</i>
799	vl.1	A : note 9: <i>arco</i> added in pencil (CN); B already has <i>arco</i> in b.797
800	cor.1	B : <i>pp</i>
807	cl.1	note 2: marc. added as in A, B and by analogy with fl.1
807-808	cor.	<i>accel.</i> in bb.807-808 emended to <i>accel.</i> in b.808 as in Mb , where <i>accel.</i> is added in pencil in bb.807-808, while an <i>accel.</i> is added in b.808 in ink (CN); A : b.808: <i>accel.</i> added in pencil

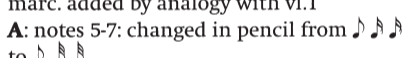


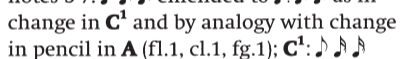
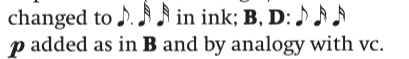
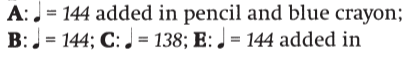
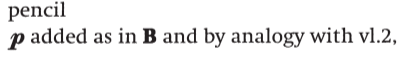
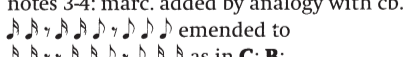
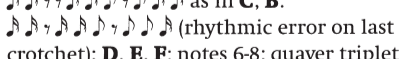

Bar	Part	Comment
808-809		A: fermata added in pencil and blue crayon; B: no fermata
809		Mb: <i>a tempo</i> added in ink (CN)
809-812	vl.1	A: notated with ottava added in another type of ink; B: notated an octave below without ottava
809	vl.2 va.	note 3: stacc. added as in B ; A: <i>pp</i> added in pencil
810	vl.1	A: notes 1-5: slur added in blue crayon
811		A: general <i>pp</i> added in blue crayon
812	str.	A: general <i>pp</i> added in blue crayon
813, 814	fl.1 cl.1 fg.1	note 1: stacc. added as in A, B
813, 814	str.	A: general <i>mp</i> added in blue crayon
816	tr.3	— added by analogy with tr.1,2
817-849		B: only notated as alphanumeric reference to bb.734-766; in b.849 NB <i>Intet cresc. i denne Takt!</i> 'NB No cresc. in this bar!' has been added (CN)
817-842		this passage is not included in Ma ; it is identical to bb.734-759 and is given here as an exact repetition of bb.734-759, but without volta bars in b.826 corresponding to C
817	str.	A: <i>arco</i> added in pencil (CN)
826		A, B: originally this bar was divided into prima and secunda volta (corresponding to b.743), but prima volta has been crossed out; C: no volta bars
832, 834	str.	A: <i>fs</i> added in pencil (CN)
843		A: general — <i>p</i> added in pencil
843	fl.1 ob.1	notes 4-5: stacc. added as in A, B and by analogy with b.760
843	cor.	A: (<i>senza sord.</i>) added in pencil
843	cor.3,4	<i>senza sord</i> removed, as it is only necessary in the shortened version in Ma
843	str.	<i>arco</i> removed since it is only necessary in the shortened version in Ma
843	vl.1,2 va. vc.	note 2: <i>fs</i> emended to <i>f</i> as in A, B (due to copying error in Mb)
843	vl.1 va.	notes 3-5: stacc. emended to marc. by analogy with b.760
843	vl.2	— and marc. notes 3-5 added by analogy with vl.1
843	va.	note 6: marc. by analogy with b.760
843	vc.	notes 3-6: marc. added by analogy with b.760
843	cb.	notes 1-2: marc. and stacc. added by analogy with b.760; note 2: <i>p</i> added as in A and by analogy with b.760
844	fl.1,2 picc. vl.1,2	stacc. added by analogy with b.761
845	fl.1,2	note 6: stacc. added as in A and by analogy with b.761
845	cl.	notes 5-6: stacc. added by analogy with b.762
845-847	fg.	stacc. added by analogy with bb.762-764
845-850	cor.	stacc. added by analogy with b.843 note 3 to b.844 note 3
845	tr. trb.t.	stacc. added by analogy with b.762
845	vl.1	notes 1, 5, 6: stacc. added by analogy with b.762; A: 3rd crotchet: <i>V</i> added in pencil
845	vl.2	note 1: stacc. added by analogy with b.762
845	va.	note 1: stacc. added by analogy with vc., cb. and b.762
846	vl.1,2	notes 2-3, 9: stacc. added by analogy with b.763
846	vl.1	A: note 2: marc. added in blue crayon
846-847	va. vc. vb.	b.846 note 1 to b.847 note 1: stacc. added by analogy with b.845 and b.847 notes 2-6
847	cl. vl.1	A: <i>cresc.</i> crossed out in pencil
847	vl.1,2	A: note 5: <i>V</i> added in blue crayon
847-848	vl.1,2	A: b.847 note 11 to b.848 note 1: slur added in pencil
848	ob.	stacc. on notes 1-3 emended to marc. on note 1, stacc. on note 2 and no articulation on note 3 by analogy with b.765; <i>mfz</i> <i>p</i> added by analogy with fg. and b.765

Bar	Part	Comment
848	fg. va. vc. cb.	note 2: stacc. added by analogy with b.765
849	fl.1,2 picc., cl., vl.1,2	note 1: stacc. emended to marc. by analogy with b.766; A: note 1: marc. added in pencil (fl.1,2, picc., vl.1)
849	vl.2	A: note 1: marc. added in blue crayon
850-854		B: only the string part is notated
850-851	fl.1,2 vl.1	A, Mb: no slur from b.850 note 12, the slur only begins at b.851 note 1
851		A: general <i>pp</i> added in blue crayon
851	va.	A: note 3: <i>g</i> corrected to <i>g#</i> in pencil
852	ob.	note 1: marc. added by analogy with vl.2
852	vl.2	marc. added as in A, Mb
854	vl.2	A: notes 2-5: slur in both ink and blue crayon
855-857		A: notated by Carl Nielsen except from vl.1
855		SD removed as in crossing-out in A, D and in accordance with C as a result of changed order of scenes; A: <i>Herfra deltager Maskaradegæsterne i Dansen. Leander danser Menuet med Leonore, Leonard med Magdalone osv.</i> crossed out; D: <i>Herfra deltager Maskaradegæsterne i Dansen. Leonard danser menuet med Magdalone, Leander med Leonora o.s.w.</i> crossed out; Pa: <i>Der stilles op til Menuet. Leander danser med Leonora, / Leonard med Magdelone, ungdommeligt understaffet</i> crossed out
855	fl.1,2 picc.	B: blank
855	cl. fg. cor. cb.	A: note 2: stacc. added in blue crayon
855	cl. fg. cb.	A: note 3: marc. added in blue crayon
855	cor. va.	A: note 3: marc. added in pencil
855, 856	tr.	A: γ γ γ γ γ changed to γ γ γ γ γ as in A (due to copying error in Mb)
856	cl.	note 2: stacc. added by analogy with fg.; A: note 2: stacc. added in pencil
856	cl. fg.	note 3: marc. added by analogy with cor.
856	cor.3,4 va.	B: note 2: marc.
856	va.	marc. added as in B and by analogy with cb.
856	cb.	A: note 3: marc. added in pencil
857	cl. fg. cor.	note 1: stacc. added as in B (cor.1,2)
857	cl. cor.3,4	A: note 1: stacc. added in blue crayon
857	fg. cor. va. cb.	A: note 2: marc. added in pencil
857	cor.3,4	A: note 2: marc. added in blue crayon
858	va.	B: blank
859-863	cb.	B: B was apparently originally identical to A in these bars; later the part was changed in pencil (CN) to



863-864	ob.	But Carl Nielsen did not transfer the change to other sources b.863 note 3 to b.864 note 1: stacc. emended to marc. as in B and by analogy with vl.1,2
863	ob.	A: note 2: marc. added in blue crayon
863	vl.1	A: note 2: <i>V</i> added in blue crayon
864-865	tutti	A: b.864: <i>dim.</i> added in ink (CN); B: b.865: <i>dim.</i> at beginning of b.865 instead of end of b.864
864	ob.	B: notes 4-5: marc.
865	vl.1,2	notes 1, 4-5: stacc. added by analogy with ob.; A, B, Mb: notes 4-5: marc.
866	ob. vl.1,2	note 1: stacc. added by analogy with b.865
866	vl.1,2	slur notes 2-3 and stacc. notes 4-5 emended to slur notes 2-5 as in B and by analogy with ob. (due to copying error in A)
866-867	fg.2 cor.2	slur b.866 note 1 to b.867 note 1 removed (due to copying error in Mb)
867	cor.1,2	notes 3-4: stacc. and marc. added by analogy with va.; A: notes 3-4: stacc.; B: no articulation marking
867	cb.	note 1: marc. added as in B







Bar	Part	Comment
868	fl.1,2 ob. cl. cor.3,4	B: <i>p</i> at beginning of bar
868	fg.1	notes 3-4: marc. and stacc. added by analogy with vc., cb.
868	va.	<i>trem.</i> added
868	vc. cb.	note 3: marc. added as in B and by analogy with b.870
869	cl.	♩ emended to ♪ as in B and by analogy with fl.1,2
869	fg.	<i>p</i> added as in B and by analogy with the other parts
870	fg.1	notes 3-4: marc. and stacc. added by analogy with vc., cb.; A: note 1: <i>fp</i>
870	vc. cb.	note 4: stacc. added by analogy with b.869
871-885		B: missing
871	cl.	note 1: marc. added by analogy with fl.1,2
871, 872, 873	vl.1,2	note 1: marc. added by analogy with fl.1,2, cl.
871	vl.1	A: ♯ added in blue crayon
872	cl.	note 1: marc. added as in A , Mb and by analogy with fl.1,2
872	vl.2	notes 2-5: slur added as in A and by analogy with vl.1
873	fl.1,2 ob.	note 1: marc. added as in A (fl.1,2) and by analogy with cl.
873	fl.1,2	slur notes 2-6 emended to slur notes 2-5 as in A , Mb
874	fl.1,2 ob. cl. fg. cor. vl.2 va. cb. timp.	♯ added by analogy with vl.1, vc. A: <i>f</i>
875		
876, 877, 878	fl.1,2 ob. cl. fg. vl.1,2	notes 1, 4, 7: stacc. added as in A (vl.1,2)
879-882	fl.1,2	last note in each bar only in Ma , Mc
879-882	picc. ob. cl.	3rd crotchet: stacc. added by analogy with vl.1,2, va., vc.
879, 880, 881	timp.	note 1 in each bar: marc. removed (the music engraver mistakenly read a general marc. on the second quaver in Mb as belonging to timp.); b.880 note 2: stacc. removed (only appears in Ma)
879	vl.1,2 va. vc.	slur notes 2-11 emended to slur notes 2-10 as in A ; A: slur notes 2-11 changed to slur notes 2-10
880	fg.	note 2: marc. added by analogy with brass, cb.
880, 881	cor.3,4 tr.1,2	note 1: stacc. added by analogy with the other brass, cb.
880	tr.1,2	note 4: stacc. added by analogy with the other brass, cb.
880, 881, 882	vl.1,2 va. vc.	slur notes 1-10 emended to slur notes 1-9 as in A ; A: inconsistent slurring explicitly changed to slur notes 1-9
881-882	cb.	note 1: stacc. added as in A and by analogy with b.880
882	trb.t. tb.	note 4: stacc. added by analogy with b.881
882	tb.	A: notes 2-3: added in pencil
882	vl.2 va.	note 10: stacc. added by analogy with vl.1, vc.
883	ob.	notes 2-4: stacc. added by analogy with b.884
883	cor. tr.	note 1: marc. added as in A ; notes 2-4: stacc. added by analogy with b.884
883	tr.	note 4: marc. added as in A and by analogy with cor.
884	ob.	notes 2-5: stacc. added as in A
884	cor. tr.	notes 2-4: stacc. added as in A
884	vc.	A: note 3: ♯ added in blue crayon
885		this bar has been emended from two bars  to one bar  as in A , C ; Mb: one bar  changed in pencil (CN) to 



Bar	Part	Comment
885	tutti	Mb: ♯ and <i>fff</i> added in pencil (CN)
885	vl.1	A: note 2: ♯ added in blue crayon
886		A: ♯ = 63 added in pencil and blue crayon; C: ♯ = 72 à 80; E: ♯ = 69 added in pencil
886-891		A: pasted-over page written in ink (CN) with new transition as a result of change in order of scenes (see 'Cuts and Adaptations', TABLE 2 and vol. I/3, Appendix/Anhang)
886-889		B: inserted page written in ink (CN) with new transition as a result of change in order of scenes (see 'Cuts and Adaptations', TABLE 2 and vol. I/3, Appendix/Anhang)
886-888	cl.	B: one slur
886	cb.	<i>f</i> added as in B
887	vl.2	<i>dim.</i> added by analogy with vl.1
888		E: ♯ = 72 added in pencil
888	LEON.	SD: <i>ved Leanders Arm</i> added as in C , D and in accordance with Pa
888	vl.1	A: <i>espress.</i> added in pencil
890	LEON.	<i>vi</i> emended to <i>jeg</i> as in B , C and in accordance with Pa
890	vl.1	B: notes 1-5 and notes 1-6: slur; note 6: ten.
890	vc.	stacc. added as in B
891	va.	A: notes 1-4: slur added in blue crayon; notes 1-6: stacc. added in blue crayon
891	vc.	A: notes 1-2: stacc. added in blue crayon
891-892	vc. cb.	♯ added as in B
892	cor.3,4	A: <i>f</i> added in pencil (CN)
892	LEAN.	<i>f</i> added as in D
892	vl.1,2	A: note 2: ♯ added in blue crayon
892	vl.2	note 2: marc. added by analogy with vl.1
893	vl.2	♯ added as in B ; note 3: marc. added by analogy with vl.1
894	fl.1 cl.1 fg.1	A: notes 5-7: changed in pencil from  to 
894	fl.1 cl.1 fg.1	B: notes 5-7:  emended to  as in change in C ¹ and by analogy with change in pencil in A (fl.1, cl.1, fg.1); C ¹ :  changed to  in ink; B , D : 
894	cb.	<i>p</i> added as in B and by analogy with vc.
896		A: ♯ = 144 added in pencil and blue crayon; B: ♯ = 144; C: ♯ = 138; E: ♯ = 144 added in pencil
896	va.	<i>p</i> added as in B and by analogy with vl.2, vc.
898	picc.	note 2: stacc. added by analogy with fg. and b.899
898	HEN.	SD added as in D
900-901	picc.	stacc. added by analogy with bb.898-899
901	fg. cor.1,2	notes 2-3: stacc. added as in B
908	vc. cb.	note 2: <i>sfz</i> emended to <i>fs</i> as in B and by analogy with va., vc., cb.; note 3: <i>fs</i> added as in B and by analogy with va., vc., cb.; A: note 2: <i>sfz</i> added in pencil
909	vc. cb.	B: note 1: <i>f</i>
911	HEN.	D: note 4: ♯
913	fg.	note 1: marc. added by analogy with vc., cb.; A: notes 3-4: marc. changed in blue crayon to stacc.
913	cor.	marc. added by analogy with fg., vc., cb.
913	cor.1,2	A: notes 3-4: stacc. added in blue crayon
913	va.	chords 1, 3-5: marc. added by analogy with vc., cb.; chord 2: <i>fs</i> added by analogy with fg., cor., vc., cb.; A: chord 1: marc. added in blue crayon
913	vc.	notes 3-4: marc. added by analogy with cb.
914	LEAN.	 emended to  as in C ; B:  (rhythmic error on last crotchet); D , E , F: notes 6-8: quaver triplet

Bar	Part	Comment
915	cor.3,4	<i>p</i> added as in B and by analogy with cor.1,2
917	HEN.	note 6: ♭ emended to ♮ as in C, D and by analogy with b.916 note 7; A : note 4: b [♯] changed to b [♭] in pencil; B, D : b [♯]
917 918-925	va.	<i>fz</i> added by analogy with vl.2, vc., cb. A : bb.918-919: crossed out in blue crayon; bb.920-923: pasted over on another type of music paper written in ink (CN), with changes as a result of the cut bb.918-922; bb.924-925: crossed out in blue crayon (see 'Cuts and Adaptations', TABLE 1: cut 3.11 and vol. I/3, Appendix/Anhang)
920	cl.	note 3: ♭ emended to ♮ by analogy with fl.1,2, ob.
922 923-924	5. STUD.	D : note 2: d" B : changes in pencil (CN) as a result of the cut bb.918-922 (see 'Cuts and Adaptations', TABLE 1: cut 3.11 and vol. I/3, Appendix/Anhang)
923	fl.1 vl.1 va. vc.	A : <i>ff</i> added in another type of ink (Emil Telmányi)
923	ob. cl. fg. cor. vl.2	A : <i>ff</i> added in pencil (CN)
923	vl.2 va. cb.	A : <i>arco</i> added in pencil (Emil Telmányi)
924	vl.1,2 va. vc.	A : <i>mf</i> added in blue crayon
925	vl.1	A : <i>mf</i> added in blue crayon
926		♩ = 72 emended to ♩ = 88 as in B, C ; A : ♩ = 72 added in pencil; E : ♩ = 72 à 80 added in pencil
926	fg.1	notes 1-3: ten. and stacc. added as in B and by analogy with fl.1
926-933	vl.2 va.	stacc. added by analogy with bb.943-950
927-932	vc. cb.	stacc. added by analogy with b.926
928	fl.1 fg.1	note 1: ten. added as in B
928-929	fg.1	————— added as in B and by analogy with fl.1
928-929	va.	————— <i>mf</i> added as in B and by analogy with vl.2
929	fl.1	<i>mf</i> added by analogy with b.946
929	fg.1	<i>mf</i> added by analogy with the other parts
930	fl.1 fg.1	<i>mp</i> added by analogy with b.947
933	cor.3,4	<i>p</i> added as in B and by analogy with cor.1,2; A : <i>pp</i> added in blue crayon
933	vl.1	A : note 1: <i>mf</i> added in pencil
934		A : ♩ = 104 added in pencil and blue crayon; B, C : ♩ = 104; E : ♩ = 100 added in pencil
940	fl.1,2 vl.1	A : note 3: e" changed to d" in pencil; B : note 3: d"; C : top stave, note 3: e" changed to d" in pencil
940-941	vc.	A : <i>si</i> and a correction marking added in blue crayon (Egisto Tango)
942	fl.1,2 vl.1	note 4: stacc. added as in B
943	fg.1	note 1: ten. and <i>mp</i> added as in B
943	fg.	note 2: stacc. added by analogy with fl.1,2
943-950	vl.2 va.	stacc. added as in B (b.947, vl.2)
943	vl.2 va.	<i>mp</i> added by analogy with b.926
943	vc.	<i>p</i> emended to <i>mp</i> by analogy with the other str. and b.926
944-949	vc. cb.	stacc. added by analogy with b.943
945	fl.1 fg.1	note 1: ten. added by analogy with b.928
946	cl. cor.1,2	marc. added by analogy with b.929
946	fg.1	<i>mf</i> added by analogy with fl.1
946	vl.1	<i>p</i> added by analogy with b.929
950	cor.3,4	A : note 1: <i>pp</i> added in blue crayon
951		A : ♩ = 72 added in pencil, emphasized in blue crayon; B : ♩ = 72; C : ♩ = 60; E : ♩ = 72 added in pencil
951	cl.	notes 1-6: stacc. added by analogy with fg.
951	HEN.	A : note 4: g changed to g [♯] in pencil; B : g
952	fl.1	notes 1, 4: marc. added by analogy with vl.1
952-954	cl. fg.	stacc. added by analogy with b.951 (fg.)
953	vl.1	note 5: stacc. added as in B
953-954		A : <i>rall.</i> — added in pencil (CN?); C : <i>rall.</i> —

Bar	Part	Comment
953-954	ob.1	A : b.953 note 6 to b.954 note 6: slur changed to slurs b.953 notes 6-7 and b.954 notes 1-2 and b.954 notes 4-6 (Henrik Knudsen?); B : b.953 note 6 to b.954 note 6: slur
953	HEN.	A : note 3: g changed to g [♯] in pencil; B : g;
954	ob.1	D : <i>tænke</i> instead of <i>tænker</i>
954	fg.	note 4: marc. added by analogy with vl.1
954	vc. cb.	note 1: <i>dim.</i> added by analogy with ob.1, cl., vl.1,2, va.
956	va.	note 1: <i>dim.</i> added as in B
957		A : note 1: <i>arco</i> added in pencil (Emil Telmányi)
957	fg.	A : ♩ = 144 added in pencil; B : ♩ = 144 added(?) (CN); C : ♩ = 132; E : ♩ = 144 added in pencil
961-962	va.	B : note 1: <i>mf</i> changed to <i>f</i>
962	va.	A : ————— <i>fz</i> ————— added in pencil (CN)
963	HEN.	note 1: marc. added as in B
964		B : note 6: g emended in accordance with B ; A : <i>ingen</i> [fermata] 'no [fermata]' and <i>nein</i> noted at top of page in pencil (CN), erased. Because of the cut bb.965-981 (see 'Cuts and Adaptations', TABLE 1: 3.12) the music has been changed, and a fermata has been added; at the top of the page <i>spilles</i> 'to be played' is noted in pencil (CN), now erased, also added in blue crayon, similarly erased
964	cl. cor.1,2	B : <i>poco f</i> changed to <i>f</i>
964	fg.	A : note 1: c changed to c [♯] because of cut; B : c; C (bass part): c changed to c [♯] in pencil because of cut
964	HEN.	note 2: a emended to e as in B, C, D ; A : note 2: e changed to a and fermata added because of cut bb.965-981 (see 'Cuts and Adaptations', TABLE 1: 3.12); C : note 2: e changed to a in pencil, fermata added in pencil
964	HEN.	note 3: og (a) added as in B, C, D and in accordance with Pa ; A : og (a) erased because of cut
964	va.	B : rest 3: <i>poco mf</i> changed to <i>poco f</i> (CN); rest 3: a', erased
965	HEN.	Pa : <i>dog</i> instead of <i>nu</i>
965	vc.	note 1: <i>arco</i> added; B : note 1: <i>poco mf</i> changed to <i>f</i> (CN)
968	HEN.	note 4: <i>f</i> added as in B, C, D
969	cl. va. vc.	A : <i>p</i> changed to <i>pp</i> in ink (Emil Telmányi), emphasized in pencil (CN)
970	HEN.	note 4: <i>f</i> added by analogy with woodw., str.
972	vl.1,2	A : <i>f</i> changed to <i>mf</i> in pencil (Emil Telmányi?); B : note 1: <i>f</i>
972	vl.2	A : note 1: <i>arco</i> added in pencil (Emil Telmányi)
973-979	fl.1,2 ob.	B : b.973 note 3 to b.979 note 6: <i>col Viol I^{mo}</i>
973	ob. vl.1,2	stacc. added by analogy with fl.1,2
973	fg. cb.	A : note 1: <i>p</i> added in blue crayon
973	cor.	A : note 1: <i>p</i> added in pencil
973	cor.3,4	stacc. added by analogy with cor.1,2
973	str.	A : <i>stacc.</i> added in pencil
973	cb.	note 1: <i>arco</i> added
974	ob. vl.2	note 3: stacc. added by analogy with fl.1, vl.1
974-976	cor.	stacc. added by analogy with b.973
975	picc.	stacc. added by analogy with fl.1,2 and b.973
975	ob. vl.2	stacc. added by analogy with fl.1,2, vl.1 and b.973
975-978	fg.	B : <i>col Basso</i>
975	va.	note 3: stacc. added by analogy with vc., cb.


Bar	Part	Comment
975	va. cb.	A: note 2: stacc. added in blue crayon
976	picc.	note 1: stacc. added by analogy with b.974
976	ob. vl.1,2	note 3: stacc. added by analogy with b.974 (fl.1)
977	fl.1,2 picc. ob. vl.1,2	stacc. added by analogy with bb.973, 975 (fl.1)
977	fg. va. vc. cb.	note 3: stacc. added by analogy with b.975 (fg., vc., cb.)
977	va. cb.	A: note 2: stacc. added in blue crayon
979	vc. cb.	A: note 1: <i>dim.</i> added in pencil (CN)
980-981		<i>ral-len-tan-do</i> added as in B ; A: <i>rall.</i> ; B: <i>ral-len-tan-do</i> added(?) (CN)
980	va.	note 1: p added as in B (vc., cb.)
980	vc. cb.	note 1: p added as in B
981	vl.1	note 4: mp added by analogy with fg.1
982		D: <i>Tempo I^{mo}</i> , but piano part has (<i>Allegretto moderato</i>)
982-984	vl.2 va. vc. cb.	stacc. added by analogy with bb.947-949
983	fl.1	note 1: mp added as in B
986	fl.1,2	A: f crossed out in pencil, erased; B: mf changed to f
986	fg.	notes 1-2: stacc. added by analogy with vl.1; A: note 1: f crossed out in pencil, erased and changed to mf in pencil (Emil Telmányi?/CN?); B: f changed to mf (CN)
986	cor.1,2	A: f changed to p or pp in pencil (CN), erased and mf added in pencil (Emil Telmányi?/CN?); B: f changed to mf (CN)
986	vl.1 va. vc.	note 1: mf changed to f as in B ; A: f changed to mf in pencil (Emil Telmányi?/CN?); B: note 1: mf changed to f (CN)
986	vl.2	note 1: mf changed to f as in B ; note 2: stacc. added as in B and by analogy with vl.1; A: f changed to f in pencil (CN); B: note 1: mf
986	vc.	A: notes 1-6: stacc. and <i>etc.</i> added in pencil
987	cor.3,4	A: mf changed to p in pencil (CN), erased and mf added in pencil (Emil Telmányi?); B: f changed to mf (CN)
988	fg.	notes 2-3: stacc. added as in B and by analogy with vl.1
988-989	vl.1	b.988 note 4 to b.989 note 2: slur added by analogy with bb.987-988; A: slur added in blue crayon
988	vl.2	note 3: stacc. added by analogy with vl.1; note 4: fs added as in B and by analogy with vl.1
988-989	vl.2	b.988 note 4 to b.989 note 2: slur added by analogy with bb.987-988
989	fg.	notes 2-3: stacc. added as in B (b.987) and by analogy with vl.1
989	cor.3,4	A: note 1: p added in pencil (Emil Telmányi?)
989-990	vl.1	b.989 note 4 to b.990 note 2: slur added by analogy with bb.987-988; A: slur added in blue crayon, incomplete in bb.992, 993 because of page turn
989	vl.2	note 3: stacc. added by analogy with vl.1; note 5: fs and slurs to next bar added by analogy with vl.1
989-990	vl.2	b.989 note 4 to b.990 note 2: slur added by analogy with bb.987-988
990-991	fl.1,2	b.990 note 2 to b.991 note 1: slur added as in B and by analogy with cl.
990	cl.	notes 2-3: stacc. added by analogy with b.987 (fg.) and vl.1
990-991	vl.1	A: b.990 note 4 to b.991 note 2: slur added in blue crayon
991	fl.1,2	note 3: stacc. added as in B and by analogy with b.987 (fg.)
991	cl.	note 2: stacc. added as in B and by analogy with fl.1,2; note 3: stacc. added as in B (fl.1,2)

Bar	Part	Comment
991-992	cl.	b.991 note 4 to b.992 note 1: slur added as in B and by analogy with bb.990-991
991-992	vl.1	A: b.991 note 4 to b.992 note 2: slur added in blue crayon
991	vl.1,2	notes 2-3: stacc. added by analogy with preceding and following bars
992-993	vl.1	A: b.992 note 4 to b.993 note 2: slur added in blue crayon
993	picc.	A: <i>fl. piccolo</i> added (CN)
993	cl.	B: blank
993	vl.1,2	note 4: p and stacc. added by analogy with fl.3
994	cb.	note 1: <i>arco</i> added
995	HEN.	A: notes 1-2: slur, erased; B: notes 1-2: slur
996	vl.1,2	A: notes 1-6: stacc. added in pencil
996	va. vc. cb.	note 3: stacc. added by analogy with b.975 (vc., cb.)
997	vl.1,2	note 3: stacc. added by analogy with b.974 (fl.1,2, vl.1)
997	va.	stacc. added by analogy with vc., cb.
997	vc. cb.	A: notes 1-6: stacc. added in pencil
998-1006	vl.1,2	stacc. added by analogy with bb.999-1000 (fl.3)
999-1002	fg.	stacc. added by analogy with fl.1,2, ob., cl.
1001-1006	picc.	stacc. added by analogy with bb.999-1000
1003	tutti	note 1: <i>cresc.</i> removed as in B ; A: <i>cresc.</i> crossed out in blue crayon; B: note 1: <i>cresc.</i> erased
1003	fl.1,2 ob. cl. fg.	A: note 1: pp added (Emil Telmányi); B: note 1: pp added (CN)
1003	picc.	note 1: pp added as in B ; B: note 1: pp added (CN)
1003	cl. fg. cor.1,2 va. vc. cb.	stacc. added by analogy with fl.1,2, ob.
1003	cor.1,2	A: note 1: p changed to pp (Emil Telmányi); B: note 1: p changed to pp in pencil (CN)
1003	str.	A: note 1: pp added in pencil and blue crayon (CN), emphasized in ink (Emil Telmányi); B: note 1: no pp
1004-1006	fl.1,2	stacc. added by analogy with b.1003 (fl.1,2, ob.) and bb.999-1000 (fl.3)
1004-1008	ob. cl. fg. cor. tr. va. vc. cb.	stacc. added by analogy with b.1003 (fl.1,2, ob.) and bb.999-1000 (fl.3)
1004	cor.3,4	note 1: pp added as in B ; note 1: <i>cresc.</i> removed as in B ; A: note 1: <i>cresc.</i> crossed out in blue crayon; B: pp added (CN); note 1: no <i>cresc.</i>
1004	HEN.	B: <i>Herrer</i> instead of <i>Herren</i>
1005	fl.1,2 ob. cl. fg. cor. tr. str.	<i>molto</i> in  added as in B ; B: <i>molto</i> in  noted above woodw., str.; A: 
1005	picc.	<i>molto</i> in  added as in B ; A: 
1005	tr.	A: note 1: pp added in ink (CN), original dynamic marking erased; B: mf (?) changed to pp (CN)
1005	HEN.	D: <i>takke</i> instead of <i>lønne</i> ; F: <i>lønne</i> added in pencil
1007	fl.1,2 picc.	note 4: stacc. added by analogy with preceding bars
1007	vl.1,2	stacc. added by analogy with preceding bars
1008	MAG.	Pa: <i>Det</i> instead of <i>Dit</i>
1009	vc. cb.	note 1: p added by analogy with the other str.
1010	vl.2 va.	note 3: stacc. added by analogy with notes 1-2
1011	vc. cb.	 added as in B
1012	vc. cb.	note 1: mf added as in B and by analogy with vl.1,2, va.
1018	HEN.	SD: <i>noget</i> emended to <i>meget</i> as in B ; A: note 1: <i>rall.</i> added in pencil (CN?)



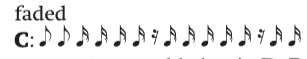
Bar	Part	Comment
1018	va.	note 1: <i>dim.</i> added as in B and by analogy with the other str.; A:  added in pencil
1018	vc. cb.	note 2: ten. added by analogy with the other str.
1019	fl.1	note 4: \sharp added; A: annotation in margin (NB \sharp) in pencil
1019	vl.2	A: chord 2: $d^{\sharp}f^{\sharp}b^{\sharp}$ changed to $f^{\sharp}b^{\sharp}$; B: chord 2: $d^{\sharp}f^{\sharp}b^{\sharp}$
1019	va.	note 1: <i>p</i> added as in B and by analogy with vl.2, vc., cb.; note 2: stacc. added by analogy with vl.2
1020	fl.3	A: note 1: <i>pp</i> added in blue crayon; <i>fl.gr.</i> added (CN)
1020-1021	vl.2 va.	stacc. added by analogy with b.1019
1021-1022	cor.3,4	tie and slur added as in B
1023	cl.1	note 2: marc. added as in B
1023	fg.1	note 1: ten. added as in B and by analogy with bb.1027-1030; note 2: stacc. added as in B and by analogy with bb.1027-1030
1023	vc. cb.	note 1: <i>mp</i> added as in B and by analogy with vl.2, va.
1026	fg.1	A: bar added in pencil, originally -; B: blank
1026	cor.1	note 2: <i>p</i> added as in B ; A: note 2: <i>mp</i> added in blue crayon
1026	va.	note 2: <i>mf</i> added as in B and by analogy with vl.2
1027	cor.1	ten. and stacc. added by analogy with vl.2, va.
1027	vc. cb.	note 1: <i>arco</i> and <i>mf</i> added as in B ; A: note 1: <i>p</i> added in blue crayon
1028	fg.1	ten. and stacc. added by analogy with vc., cb.
1029	cor.1	ten. and stacc. added by analogy with vl.2
1029	HEN.	note 3: ten. added as in D and in accordance with E, F
1029	va.	note 1: ten. added as in B and by analogy with vl.2; notes 2-6: stacc. added as in B and by analogy with vl.2
1030	ob.1	note 1: <i>p</i> added by analogy with the general dynamic level in woodw., cor.
1030	fg.1 vc. cb.	ten. and stacc. added by analogy with b.1028 (vc., cb.)
1030	vl.2 va.	note 2: \downarrow emended to \downarrow by analogy with cor. and b.1028; A: note 2: \downarrow changed to \downarrow ; B: note 2: \downarrow
1031-1032	ob.1 fg.1 cor.1 vl.2 va. vc. cb.	ten. and stacc. added by analogy with preceding bars
1032	cor.1	note 1: <i>p</i> added as in B
1033-1034	fg.1	b.1033 note 3 to b.1034 note 1: slur added by analogy with vc., cb.; A: only tie notes 1-2: stacc. added by analogy with preceding bars
1033	fg.1 vc. cb.	note 4: stacc. added as in B and by analogy with vl.2, va.; A: note 4: stacc. added in blue crayon
1033	cor.1	note 4: stacc. added as in B and by analogy with vl.2, va.; A: note 4: stacc. added in blue crayon
1033	HEN.	C: 
1033	vl.1	notes 2, 4, 6, 8: marc. added as in B
1035		A: $\downarrow = 132$ added in pencil and blue crayon; C: $\downarrow = 138$; E: $\downarrow = 144$
1035	picc.	note 6: stacc. removed by analogy with note 3 and vl.1 and bb.1036-1037; B: note 6: stacc.
1039		D: <i>Allegro</i>
1039	MAG.	D: <i>-mus</i> (d^{\sharp}) added in pencil because of the cut bb.913-1038 (see 'Cuts and Adaptations', Table 1: 3.10)
1040	MAG.	D: note 4: c^{\sharp}
1042-1044	fg.	A: <i>a2</i> changed to 1^{mo} in pencil (CN); B: <i>a2</i>
1043		A: <i>poco rall.</i> added in pencil (Emil Telmányi); C: <i>poco rall.</i>
1043	MAG.	SD added as in D

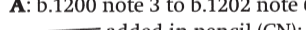
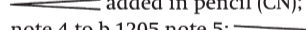
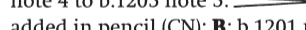
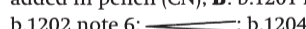

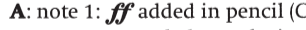
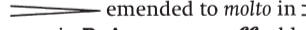
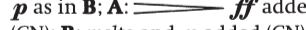
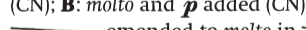
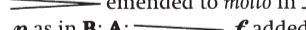

Bar	Part	Comment
1043	vl.1	note 6: c^{\sharp} corrected to c^{\natural} by analogy with vl.2, vc., cb.
1044		A: <i>un poco meno</i> added in pencil (CN); C: <i>un poco meno mosso</i>
1044	cor. vl.2 va.	A: 4th crotchet: <i>dim.</i> added in blue crayon (CN?); B: <i>dim.</i> added(?) (CN)
1045	fg.	note 1: marc. added by analogy with cl.; B: note 1: <i>mf</i> changed to <i>mp</i> (CN)
1047	picc.	A: note 1: <i>f</i> changed to <i>mp</i> in pencil (CN), erased and <i>f</i> changed to <i>mf</i> (Emil Telmányi?/CN?); B: note 1: <i>f</i>
1047	vl.1,2	A: note 1: <i>f</i> changed to <i>p</i> in pencil (CN), erased and <i>f</i> changed to <i>mf</i> (Emil Telmányi?), crossed out; B: note 1: <i>f</i>
1048		A: $\downarrow = 132$ added in pencil and blue crayon, tempo marking added in pencil (CN); B: $\downarrow = \downarrow$, no metronome or tempo marking; C: <i>Tempo I</i> ; E: $\downarrow = 144$
1048	fl.1,2	A: note 1: <i>mf</i> added in pencil (CN)
1048	cor.1,2	A: note 2: <i>f</i> changed to <i>mf</i> in pencil (CN); B: note 2: <i>f</i> changed to <i>mf</i> (CN)
1048	cor.3,4	A: note 2: <i>mf</i> added in pencil (CN); B: note 2: <i>f</i> changed to <i>mf</i> (CN)
1048	va.	note 1: <i>mf</i> added by analogy with vc., cb.
1048	vc. cb.	note 1: <i>arco</i> added as in B ; A: <i>mf</i> added in pencil (CN); B: note 1: <i>f</i>
1049	vl.1,2	note 3: stacc. added by analogy with picc.
1050	vl.1,2	stacc. added by analogy with fl.1,2, picc.
1050	vc. cb.	B: note 3: stacc.
1051	fl.1,2	note 1: marc. added as in B and by analogy with b.1049
1051-1052	picc.	b.1051 note 2 to b.1052 note 6: stacc. added by analogy with bb.1049-1050
1051	vl.1,2	note 3: stacc. added by analogy with b.1049 (picc.)
1052	vl.1,2	stacc. added by analogy with b.1050 (picc.)
1052	vc. cb.	A: note 3: <i>eff.</i> in margin of va. a question mark is added in pencil; B: note 3: <i>e</i> , correction made; C: <i>e</i> ; D: bar in bass part incomplete, as note 3 and rest are missing; E: bar incomplete
1054	cor.1,2	note 2: marc. added as in B
1055, 1056,		
1057	vl.1,2	notes 2-3: stacc. added by analogy with ob., cl.
1058	vc. cb.	note 1: <i>f</i> added by analogy with va.
1059	vl.2	note 2: marc. added as in B and by analogy with vl.1
1061	vl.1,2	note 1: marc. added by analogy with fl.1,2
1063	vc., cb.	note 1: marc. added by analogy with va.
1065	MAG.	A: <i>g</i> changed to g^{\sharp} in pencil
1068	tr.1,2 trb.t. trb.b.	A: note 1: <i>f</i> changed to <i>fp</i> in pencil (CN); note 3: <i>fp</i> added in pencil (CN); B: note 1: <i>f</i> changed to <i>fp</i> (CN); note 3: <i>fp</i> added (CN)
1068	tr.3	note 1: <i>f</i> emended to <i>fp</i> by analogy with tr.1,2, trb.t., trb.b.
1068	timp.	notes 1, 3: <i>fp</i> added as in B ; B: note 1: <i>f</i> changed to <i>fp</i> (CN); note 3: <i>fp</i> added (CN)
1069-1070	vl.1,2	A: b.1069 note 1 to b.1070 note 1: slur incomplete because of page turn; B: b.1069 notes 1-5: slur
1070	fl.1,2 picc. ob. cl. fg. vl.2	note 1: stacc. added as in B (fl.1, vl.2)
1070	tr. trb.t. trb.b.	A: notes 1, 3: <i>fp</i> added in pencil (CN); B: <i>segue</i>
1070	timp.	notes 1, 3: <i>fp</i> added as in B ; B: <i>segue</i>
1072	tr. trb.t. trb.b.	A: notes 1, 3: <i>fp</i> added in pencil (CN)
1072	trb.t.	note 1: <i>fp</i> added by analogy with tr., trb.b.
1072	vl.2	note 1: marc. added by analogy with vl.1
1073, 1074	tr. trb.t. trb.b.	A: notes 1, 3: <i>fp</i> added in pencil (CN)
1074	tr.1,2	notes 1, 3: marc. added by analogy with trb.t., trb.b.; notes 2, 4: stacc. added by analogy with tr.3, trb.t., trb.b.

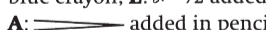
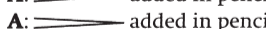
Bar	Part	Comment
1074	tr.3	note 1: marc. added by analogy with trb.t., trb.b.
1074	trb.t.	note 1: <i>fp</i> added by analogy with tr., trb.b.
1075	tr. trb.t. trb.b.	A: <i>p</i> added in pencil (CN)
1076	tr. trb.t. trb.b.	A: notes 1, 3: <i>fp</i> added in pencil (CN)
1076	trb.t.	notes 1, 3, 5: <i>fp</i> added by analogy with tr., trb.b.
1076	MAG.	C: note 5: <i>b^h</i>
1080		<i>più allegro</i> added as in C ; A: $\downarrow = 120$ added in pencil, emphasized in blue crayon; <i>ja</i> added in pencil (CN) at bottom of page because of cut bb.1080-1167 (see 'Cuts and Adaptations', TABLE 1: 3.13 and vol. I/3, Appendix/Anhang), erased; B: <i>Spring ja</i> 'Cut yes' added (CN); (<i>nicht sehr</i> [...]) '(not too [...])' added (Emil Telmányi), erased; E: $\downarrow = 120$
1082	fl.1,2	notes 4-6: stacc. added by analogy with cl.
1082	fg.	note 2: marc. added by analogy with vc., cb.
1082	vl.1	notes 1-6: stacc. added as in B and by analogy with cl.
1083	fl.1,2	note 3: marc. added by analogy with b.1082 (vc., cb.) and in accordance with cl.
1083	cl.	note 2: marc. moved to note 3 by analogy with b.1082 (vc., cb.)
1083	vl.1	note 3: marc. added as in B and by analogy with cl.
1084	ob.	notes 1-3: stacc. added by analogy with vl.2, va.; notes 4-6: stacc. added as in B (vl.2, va.) and by analogy with b.1082 (cl.)
1084-1086	fg.	B: <i>col Basso</i>
1084	vl.2 va.	notes 4-6: stacc. added as in B
1085-1086	ob. vl.2 va.	notes 1-6: stacc. added by analogy with b.1084
1088	cor.1,2	note 4: <i>f[#]</i> emended to <i>e'</i> in accordance with motif structure in cor.3,4, vc., cb.
1090	ob.	notes 6-7: stacc. added as in B and by analogy with vl.2
1091	ob.	note 5: <i>a''</i> emended to <i>b^h</i> as in B
1091-1093	fg.	b.1091 note 5 to b.1092 note 1: slur added as in B ; b.1092 notes 2-4: slur added as in B ; b.1092 note 5 to b.1093 note 1: slur added as in B ; B (bb.1092-1093): <i>col Basso</i>
1091	cor.1,2	notes 1-3: marc. added as in B (cor.3,4)
1091	cor.3,4	notes 1-3: marc. added as in B
1091	va.	notes 1-2: stacc. added as in B and by analogy with vl.2
1091	vc. cb.	notes 1-4: marc. added by analogy with fg.
1092	trb.b. tb.	note 4: <i>cresc.</i> added as in B and by analogy with trb.t.
1092	vl.2	note 5: stacc. added as in B (va.)
1092	va.	note 3: marc. added as in B ; notes 3-4: slur added as in B ; notes 5-6: stacc. added as in B ; note 6: <i>c''</i> emended to <i>e''</i> by analogy with vl.2
1092	vc. cb.	note 2: <i>b^h</i> emended to <i>a</i> as in B and by analogy with fg.; A: <i>A!</i> noted in margin in pencil
1092	timp.	note 1: <i>mf</i> added as in B
1093	timp.	note 4: <i>cresc.</i> added as in B
1094	timp.	note 1: <i>ff</i> added by analogy with brass
1096	3. STUD.	A: note 1: <i>c[#]</i> changed to <i>c''</i> in pencil in margin; B: <i>c[#]</i>
1097	ob. cl. fg.	notes 1-3: stacc. added by analogy with preceding bars
1097	3. STUD.	D: <i>fed</i> instead of <i>frisk</i>
1098	cor.3,4 tr.3	note 1: <i>f</i> added by analogy with b.1097 (cor.1,2, tr.1,2)
1098	T.1,2	notes 1-4: stacc. added as in B ; C: notes 1-3: stacc.
1103	fg.	notes 1-6: stacc. added as in B and by analogy with ob., cl.; note 1: <i>f</i> added by analogy with ob., cl.

Bar	Part	Comment
1103	5. STUD.	Pa: <i>Lad mig</i> instead of <i>Maa jeg</i>
1104-1105	cl. fg.	stacc. added by analogy with ob.
1106	str.	B: note 1: <i>ff</i> changed to <i>f</i> (CN)
1107	cor. T.2	B: note 2: correction to <i>f'</i> in T.2, but not in cor.; page crossed out because of cut bb.1080-1167 (see 'Cuts and Adaptations', TABLE 1: 3.13 and vol. I/3 Appendix/Anhang); Gd (T.2): note 2: changed to <i>e'</i>
1108	vl.1	note 1: <i>e'''</i> emended to <i>d'''</i> as in B and by analogy with 3. STUD. and in accordance with C ; B: notes 1-4: stacc.
1112		A: $\downarrow = 144$ added in pencil and blue crayon; C: <i>Un poco di più</i> ; E: $\downarrow = 144$ added in pencil
1112	ob.	notes 2-4: stacc. added by analogy with fl.1,2
1113-1125	ob.	stacc. added by analogy with bb.1112-1114 (fl.1,2)
1113	ARV	C: <i>kniber</i> instead of <i>kniver</i>
1114-1125	fl.1,2	stacc. added by analogy with bb.1112-1114
1118	ARV	notes 1-4: marc. added as in D and in accordance with E, F
1119	ARV	notes 1-3: marc. added by analogy with b.1118
1120-1121	ARV	<i>f</i> added as in D and in accordance with E, F
1121	cor.1,2	note 1-rest 3: <i>f</i> removed as in B
1122-1123	ARV	<i>f</i> added as in D and by analogy with bb.1120-1121 and in accordance with E, F ; D: b.1122 note 3 to b.1123 note 1: <i>f</i>
1123	cor.1,2	note 1-rest 3: <i>p</i> removed as in B
1124-1125	cl.	b.1124 note 3 to b.1125 note 4: stacc. added by analogy with fl.1,2, ob.
1124	fg.	note 2: <i>p</i> added as in B and by analogy with fl.1,2, ob., cl.
1124	vl.1,2 va. cb.	note 1: <i>p</i> added by analogy with woodw., vc.
1124	cb.	note 1: <i>pizz.</i> added
1126	fl.1,2 ob. cl.	$\frac{2}{4}$ added
1128	fl.1,2 ob. cl. vl.1,2 va.	$\frac{3}{4}$ added
1128	cor.1,2	note 1: <i>ff</i> added by analogy with woodw., cor.3,4
1128-1130	tr.1,2 trb.t.	A: <i>f</i> changed to <i>p</i> in blue crayon (CN); <i>f</i> added in blue crayon (CN)
1128-1129	tr.3	A: <i>f</i> changed to <i>p</i> in blue crayon (CN); <i>f</i> added in blue crayon (CN)
1130	tr.3	<i>f</i> added by analogy with the other brass
1132	fl.1,2 picc.	note 2: stacc. added as in B (fl.1,2) and by analogy with vl.1
1132	cl.1	note 1: <i>tr.</i> and marc. added as in B and by analogy with fl.1,2, picc.; A: <i>NB trillo</i> noted in margin in pencil
1132	cl.2	B: note 1: <i>f</i>
1132	vl.2	note 2: stacc. added as in B and by analogy with vl.1; note 3: marc. added as in B and by analogy with fl.1,2, picc., vl.1
1133	fl.1,2 picc. cl.1 vl.2	note 2: marc. added by analogy with vl.1
1136		A: $\downarrow = 100$ added in pencil and blue crayon; E: $\downarrow = 100$ added in pencil
1136	cl. fg.	note 2: <i>fz</i> added as in B (fg.) and by analogy with vc., cb.
1136	cor.4	note 1: <i>d'</i> emended to <i>e'</i> as in B ; A: note in margin: <i>Cor IV E</i> added in pencil
1136	HEN.	C:
1136-1137	vl.2 va.	 Tos-se! Ja skrig kun du!
1136-1137	vc.	slurs added; A, B: slurs incomplete because of page turn
1136-1137	vc.	b.1136 note 5 to b.1137 note 1: tie added; A, B: tie incomplete because of page turn

Bar	Part	Comment
1136-1137	cb.	b.1136 note 5 to b.1137 note 1: slur added by analogy with cl., fg.; A, B : slur incomplete because of page turn
1137	HEN.	rest 2 added as in C, D ; A, B : rhythm incomplete
1140	cl.	notes 1-2: ten. added as in B
1140-1141	cl. fg.	A : b.1140 note 1 to b.1141 note 1: slur added in pencil
1140	fg.	notes 1-2: ten. added as in B (cl.)
1140	HEN.	note 1: ten. added by analogy with b.1139 (notes 1, 7)
1141		<i>rall.</i> added as in B, C, D
1141	HEN.	SD: <i>fra 1 ste Akt</i> emended to <i>fra anden Akt</i> as in C, D
1142		A : $\downarrow = 120$ added in pencil
1142-1143		A : fermata on bar line added in pencil; C, D : fermata on bar line; B : because of cut bb.1080-1167 (see 'Cuts and Adaptations', TABLE 1: 3.13) no fermata on bar line was added
1146	ARV	<i>Jeg</i> added as in C, D and in accordance with Pa ; A : <i>jeg</i> erased; B : <i>I</i>
1147	vl.1	B : note 4: <i>f</i> changed to <i>mf</i>
1148		A : $\downarrow = 132$ added in pencil and blue crayon
1148	fl.1	stacc. added by analogy with vl.1
1148	ARV	D : <i>Monsieur</i> instead of <i>Monsør</i>
1148	va.	note 2: <i>arco</i> and <i>mf</i> added as in B and by analogy with vl.1,2 vc. cb.
1148	vc. cb.	note 2: stacc. added by analogy with b.1150
1149	fl.1	note 1: marc. added by analogy with b.1151 (vl.1)
1149	picc.	B : <i>mp</i> changed to <i>mf</i>
1149	vl.1	note 1: marc. added by analogy with b.1151; note 3: stacc. added as in B and by analogy with picc.
1150	vl.1	stacc. added by analogy with picc.
1151	fl.1	note 1: marc. added by analogy with vl.1
1151	picc.	note 1: stacc. added as in B
1151	vl.1	note 3: stacc. added as in B (b.1149) and by analogy with fl.1,2
1152	fl.1 vl.1	stacc. added by analogy with b.1148 (vl.1)
1152	vc. cb.	note 1: marc. added by analogy with b.1150; note 3: stacc. added by analogy with b.1150
1153	fl.1	note 1: stacc. added as in B (b.1151 picc.)
1153	ARV	D, E : note 3: \downarrow
1153	vl.1,2 va.	A : 2nd dotted crotchet: <i>cresc.</i> crossed out in pencil, moved to next bar; B (str.): <i>cresc.</i> noted on last note
1154-1155	cl. cor.3,4	B : note 1: <i>cresc.</i> —
1154-1155	fg.	B : note 2: <i>cresc.</i> —
1154-1155	cor.1,2	B : note 3: <i>cresc.</i> —
1154	ARV	C : note 4: \downarrow
1154	vl.1,2 va.	A : <i>cresc.</i> added in pencil (CN); above str.: <i>cresc.</i> — added in blue crayon (Emil Telmányi)
1154	vc. cb.	<i>cresc.</i> — added by analogy with the vl.1,2, va.
1156	vc. cb.	note 1: <i>mf</i> added as in B and by analogy with vl.1,2, va.
1158	vl.2 va. vc. cb.	A : note 4: <i>cresc.</i> added (CN)
1159	fl.1,2	note 1: <i>a2</i> added
1160-1161	fl.1,2 ob. cl. str.	A : <i>mp</i> added (CN)
1160	fg.	A : note 1: <i>f</i> changed to <i>mf</i>
1160	cor.	B : note 1: <i>f</i>
1160	T.	note 1: <i>f</i> added as in D and in accordance with E
1160	vl.2 va. vc. cb.	A : <i>f</i> added (CN)
1161	picc. vl.2 va. vc. cb.	A : note 1: <i>mp</i> added (CN)
1161	fg. cor.	A : note 1: <i>p</i> added (CN)
1163	cor.3	A : notes 1-2: <i>c''</i> added (Henrik Knudsen?/CN?); B : notes 1-2: <i>c''</i>


Bar	Part	Comment
1167-1168	fl.1,2 ob. cl. fg.	b.1167 note 6 to b.1168 note 1: slur removed; A : slur added because of cut bb.1080-1167 (see 'Cuts and Adaptations', TABLE 1: 3.13 and vol. I/3 Appendix/Anhang); B : slur added (CN) because of cut
1167-1168	cor.	B : b.1167 note 6 to b.1168 note 1: slur added (CN)
1168	picc.	A, B : note 1: <i>f''</i> added because of cut from b.1079
1168	ob.1	note 1: <i>f''</i> emended to <i>b''</i> as in B ; A : note 1: <i>f''</i> added because of cut; B : original version erased and changed because of cut
1168	cl.1	note 1: <i>a'</i> emended to <i>d'</i> as in B ; A : note 1: <i>a'</i> added because of cut; B : original version erased and changed because of cut
1168	cor.	note 1: <i>f</i> removed as in B ; A : note 1: <i>f</i> added in pencil (CN) because of cut
1168	vl.1	note 1: <i>f''</i> emended to <i>b''</i> as in B ; A : bar erased because of cut; B : <i>b''</i> changed to <i>f''</i> because of cut
1168	vl.2	note 1: <i>b''</i> emended to <i>b^h</i> as in B ; A : bar erased because of cut; B : note 1: <i>b^h</i> changed to <i>b^h</i> because of cut
1168	va.	note 1: - emended to chord <i>b^h-d^h</i> as in B ; A : bar erased because of cut; B : chord changed to - because of cut
1168	va. vc. cb.	note 1: marc. added by analogy with vl.1,2; B : <i>fanfare</i> noted at bottom of page, erased
1168	vc. cb.	- emended to <i>B^h</i> as in B ; A : bar erased because of cut; B : note 1: <i>B^h</i>
1171		<i>rall.</i> added as in B
1172		A : <i>ja</i> added in pencil (CN) at top and bottom of page as reference to cut b.1172 (see 'Cuts and Adaptations', TABLE 1: 3.14 and vol. I/3 Appendix/Anhang), erased
1172	MEST.	SD added as in D
1172	MEST.	C : 
		D : 
1172-1173	MEST.	B : bars erased because of cuts b.1172 and bb.1174-1177 (see 'Cuts and Adaptations', TABLE 1: 3.14 and 3.15), new version corresponding to b.1173 and b.1178 added (CN); b.1178: copying error, see vol. I/3 Appendix/Anhang
1172-1181	MEST.	notation in treble clef emended to bass clef as in C
1172	MEST.	<i>Giv Rum! Giv Rum!</i> emended to <i>Gjør Plads! Gjør Plads!</i> as in correction in A, C ; A : <i>Giv rum Giv rum</i> crossed out. <i>Gjør Plads! Gjør Plads!</i> added in pencil (CN?); Pa : <i>Giv Rum! Giv Rum!</i>
1173	tutti	A : C added (CN?) because of cut
1173	cor.	A : note 1: fermata added (CN?) because of cut
1174		A : <i>ja</i> added in pencil (CN) at top and bottom of page as reference to cut bb.1174-1177 (see 'Cuts and Adaptations', TABLE 1: 3.15 and vol I/3 Appendix/Anhang), faded
1175	MEST.	C : 
1176	MEST.	notes 7-8: ten. added as in D ; B : note 6: \downarrow changed to \downarrow (rhythm incomplete)
1177	MEST.	D : note 6: \downarrow ; C : note 11: fermata omitted
1178	MEST.	notes 5-7: \downarrow emended to demisiquaver triplets and new text as in C ; note 9: g emended to <i>g^h</i> as in C ; notes 1, 3, 8, 9: ten. added as in C

Bar	Part	Comment
1178	MEST.	<i>Mars og Venus eller Vulkans List</i> emended to <i>Mars og Venus eller Vulkani List</i> as in C ; B , D : <i>Mars og Venus eller Vulkans List</i> ; Pa : <i>Mars og Venus eller De forelskedes Strid</i> ; Pa : eller <i>Vulcani Nid</i> . added in margin in ink (Henrik Knudsen), eller <i>Vulkans List</i> added in pencil (CN), erased
1178-1181	MEST.	b.1178 note 11 to b.1181: <i>Kom hid! Kom hid!</i> emended to <i>Gør Plads! Gør Plads!</i> as in A , C ; A : <i>Kom hid! Kom hid!</i> crossed out, <i>Gør Plads! Gør Plads!</i> added in pencil (CN?); B : <i>hid! Kom hid!</i> erased, <i>Plads! Gør Plads!</i> added (CN) because of cuts b.1172 and bb.1174-1177 (see 'Cuts and Adaptations', TABLE 1: 3.14 and 3.15, and vol. I/3 Appendix/Anhang); D : <i>Kom hid! Kom hid!</i> crossed out, <i>Gør Plads! Gør Plads!</i> added in pencil; Pa : <i>Kom hid! Kom hid!</i> A : ♩ = 132 added in blue crayon Pa : SD: <i>Man flokkes om Parret</i> crossed out C : -
1179		
1181	MEST.	
1181	tr.	A , B : note 1: (<i>p</i>)
1186	cor.1,2	note 3: <i>dim.</i> added as in B and by analogy with cor.3,4
1188		D : bars omitted
1189-1190		notes 4, 6, 12, 16, 23, 32, 59, 61, 88, 90, 92, 97: # added; note 56: x added; note 103: # added as in C ; A : note 62: g ^u ; note 103: g; B : notes 18-19: no slur; note 18: no marc.; note 62: g ^u ; note 103: g; C : note 62: g ^u ; Ga : note 103: g ^u
1195	fl.1	SD: <i>at hendes Husbond, Vulcan, ogsaa skal indfinde sig</i> emended to <i>at ogsaa hendes Husbond, Vulcan, skal indfinde sig</i> as in C ; D : <i>at ogsaa hendes Gemal, Hr. Vulkan indfinde sig</i> E : ♩ = 50 added in pencil (CN?) D : SD: <i>Venus udtrykker: O, havde jeg dig her min Elskede Mars, hvor skulde jeg kjært egne dig</i> instead of <i>O, havde jeg dig blot, min elskede Mars, saa skulde jeg -</i>
1195		double bar line added because of change in tempo marking, time and key signatures
1199		A : ♩ = 100 added in pencil, emphasized in blue crayon; C : ♩ = 88; E : ♩ = quasi 100 added in pencil
1199-1202		SD: <i>rejse nogle dage</i> emended to <i>rejse bort i nogle dage</i> as in C ; B : SD: <i>rejse nogle dage til</i> ; D : SD: <i>rejse nogle dage til Argos</i> ; D : SD: <i>rode op i</i> instead of <i>se til</i>
1200-1205	vc. cb.	A : b.1200 note 3 to b.1202 note 6:  added in pencil (CN); b.1204 note 4 to b.1205 note 5:  pp added in pencil (CN); B : b.1201 note 1 to b.1202 note 6:  ; b.1204 note 2 to b.1205 note 5:  p , but a  pp above vc.
1203	vl.1,2 va.	A : note 1: <i>mf</i> added in pencil (CN); B : <i>mf</i> added(?) (CN)
1204	vc. cb.	note 3, 6: stacc. added by analogy with b.1203
1207	fl. ob. cl.	A : note 1: <i>ff</i> added in pencil (CN)
1207	brass	 emended to <i>molto</i> in  p as in B ; A :  <i>ff</i> added in pencil (CN); B : <i>molto</i> and p added (CN)
1208	brass	 emended to <i>molto</i> in  p as in B ; A :  <i>f</i> added in pencil (CN); B : note 2: <i>f</i> added(?) (CN)
1210	brass	note 2: marc. added as in B
1210	str.	note 1: <i>f</i> added as in B ; A : <i>mf</i> ; B : <i>mf</i> changed to <i>f</i>
1210	va.	note 7: <i>dim.</i> added as in B and by analogy with the other parts

Bar	Part	Comment
1214	cor.1	note 2: marc. added by analogy with b.1213; notes 3-5: stacc. added by analogy with b.1213; A : note 2: marc. added in blue crayon
1216	picc. cl.	A : note 1: <i>p</i> added (Emil Telmányi)
1217		D : SD: <i>Venus: "Farvel!" Vulkan: "Farvel!"</i> instead of <i>Hun: "Farvel!" Han: "Farvel!" (gaar)</i>
1217	cb.	note 3: <i>tr.</i> added by analogy with vl.1,2, va., vc.
1218	vl.1	B : note 1: marc.
1219		SD added as in D
1220		A : ♩ = 100 added in pencil; E : ♩ = 100 added in pencil
1221		A : ♩ = 80 added in pencil, emphasized in blue crayon; C : ♩ = 92; E : ♩ = 100 changed to 84 in pencil
1221	fg.	D : SD: <i>stormægtig</i> instead of <i>almægtig</i>
1221	cor.3	note 2: marc. added as in B and by analogy with ob., cl.
1221	vl.2	notes 1-2: marc. added by analogy with cor.1
1221		note 1: <i>f</i> added by analogy with the other parts
1222	ob.	A : note 1: marc. and stacc.
1222-1223	ob. cl.	A : marc. added (Emil Telmányi)
1222	cl.	B : note 1: marc.
1222	cor.3	notes 5-6: marc. added as in B and by analogy with cor.1
1223	cl.	note 1: marc. added by analogy with ob., fg.
1223	fg.	A : marc. added (Emil Telmányi)
1223	cor.3	note 1: marc. added as in B and by analogy with cor.1; notes 2-4: marc. added by analogy with cor.1
1224	ob. cl. cor.3	note 3: marc. added by analogy with cor.1, vl.1, va.
1225	fl.	note 1: <i>f</i> added by analogy with the general dynamic level
1225-1229	fl.3 ob.	B : <i>col Viol I^{mo}</i> and <i>col Viol II</i> respectively
1226	fl.3 ob. vl.1,2	notes 6-7: marc. added by analogy with cl., fg.
1226	tr.1	notes 1-6: stacc. added as in B and by analogy with woodw.
1226	vl.1,2	notes 3-5: stacc. added by analogy with va., vc., cb.; B : note 5: ♩
1227	tr.1	note 1: marc. added as in B (b.1225)
1227-1228	tr.1	articulation added as in B (bb.1225-1226)
1228	fg.	notes 3-5: stacc. added as in B and by analogy with b.1226
1229	tr.1	notes 2, 4: stacc. added as in B ; note 3: marc. added as in B
1229	vl.1,2	notes 2, 6: marc. added as in B
1230	tr.2	note 1: marc. added by analogy with the other parts
1231		A : ♩ = 100 added in pencil, emphasized in blue crayon; E : ♩ = 100 added in pencil
1231	fg.1	note 7: marc. added as in B
1231	vc. cb.	note 1: <i>f</i> added by analogy with vl.1,2, va.
1232	fg.1	note 8: marc. added as in B
1234		A : ♩ = 100 added in blue crayon
1234		SD: <i>Pylos</i> added as in C ; A : blank; D : SD: <i>se til sine Vulkaner</i> instead of <i>rode op i nogle Vulkaner</i>
1234	vc.	A : note 1: <i>unis.</i> added (CN)
1235	cl. fg.	note 1: marc. added as in B
1235	va.	A : bar added in pencil (CN?)
1237		A : ♩ = 72 added in pencil, emphasized in blue crayon; E : ♩ = 72 added in pencil
1239	cor. va.	A :  added in pencil
1240	cor.	A :  added in pencil
1241	cor.	A : <i>p dolce</i> added in blue crayon
1241	vl.1,2	A : <i>arco</i> added (CN)
1241	vl.2	note 1: <i>mf</i> added as in B and by analogy with vl.1
1242	vl.1,2	note 5: marc. added as in B

Bar	Part	Comment
1243, 1244	vl.1,2	A: note 1: marc. added in pencil, erased
1244	vl.1,2	note 1: marc. added as in B
1245	fl.1 cl.1 fg.1	A, B: note 1: <i>mf</i> changed to <i>f</i> (CN)
1246	fl.1 cl.1 fg.1	A: <i>mp</i> added in pencil (CN), erased; _____ erased; B: <i>mp</i> _____ added (CN)
1247	fl.1 fg.1	A: <i>f</i> added in pencil (CN), erased; B: <i>f</i> added (CN)
1247	cl.1	A: <i>f</i> added in pencil (CN)
1247	cor.2,3,4 va.	note 1: <i>sempre mf</i> added as in B ; B: <i>sempre mf</i> added(?) (CN)
1247	vl.1,2	A: note 1: <i>pp</i> added in pencil (CN), erased; B: <i>pp</i> added (CN)
1247	vc. cb.	note 1: <i>pp</i> added as in B ; B: <i>pp</i> added (CN)
1248	fl.1 cl.1 fg.1	A: <i>dim.</i> added in pencil (CN), erased; B: <i>dim.</i> added(?) (CN)
1249-1250	str.	A: _____ <i>mf</i> added in pencil (CN), erased; B: _____ <i>mf</i>
1251, 1252	vl.1,2	A: note 1: marc. added in pencil (CN?), erased
1253	fl.1 cl.1 fg.1	A: note 1: <i>f</i> added in pencil (CN), erased; B: note 1: <i>f</i>
1254	fl.1 cl.1 fg.1	A: _____ added in pencil (CN), erased; B: _____
1255	fl.1 fg.1	A: <i>f</i> added in pencil (CN), erased; B: <i>f</i>
1255	cl.1	A: <i>f</i> added in pencil (CN), erased
1255	cor.	note 1: <i>sempre mf</i> added as in B
1255	vl.1,2 vc. cb.	A: note 1: <i>pp</i> added in pencil, erased; B: note 1: <i>pp</i>
1255	va.	note 1: <i>pp</i> emended to <i>sempre mf</i> as in B ; A: <i>pp</i> added in pencil (CN), erased
1256	fl.1 cl.1 fg.1	A: note 4: <i>dim.</i> added in pencil (CN), erased; B: note 4: <i>dim.</i>
1257-1258	vl.1,2 vc. cb.	A: _____ <i>mf</i> added in pencil (CN), erased; B: _____ <i>mf</i>
1257-1258	va.	A: _____ <i>mf</i> added in pencil (CN), erased
1262	vl.2	A: note 4: marc. added in pencil
1264	vl.2	notes 2, 4: marc. added as in B and by analogy with vl.1
1267	ob.	note 4: stacc. added by analogy with the other woodw.
1267	cl. fg.	articulation added by analogy with fl.1,2;
1267	vl.2	A: notes 1-2: slur added in pencil note 1: marc. added as in B and by analogy with vl.1
1268	ob. cl.	stacc. added by analogy with fl.1,2
1271	fg.	note 1: <i>ffz</i> and <i>molto marcato</i> added as in B ; B: <i>fz</i> changed to <i>ffz</i> (CN)
1272	vl.2	notes 1-5: stacc. added as in B and by analogy with vl.1
1273		A: <i>dolce</i> added in pencil
1273	cor.	A: <i>mf</i> changed to <i>p</i> in pencil (Emil Telmányi), erased
1275-1284		B: alphanumeric reference corresponding to bb.1243-1252; (<i>Wie früheren Seite 200 u.s.w.</i>) '(as earlier page 200 etc.)' added (CN)
1276	vl.1,2	note 1: marc. added as in B (b.1244)
1277	fl.1 cl.1 fg.1	A: note 1: <i>mf</i> changed to <i>f</i>
1278	fl.1 cl.1 fg.1	A: <i>mp</i> added in pencil (CN); _____ erased; B: <i>mp</i> added (CN)
1279	fl.1 cl.1 fg.1	A: <i>f</i> added in pencil (CN), erased
1279	cor.2,3,4 va.	note 1: <i>sempre mf</i> added as in B ; cf. B (b.1247)
1279-1280	vl.1,2	A: note 1: <i>pp</i> _____ added in pencil (CN), erased
1279	vc. cb.	note 1: <i>pp</i> added as in B ; cf. B (b.1247)
1280	fl.1 cl.1 fg.1	A: <i>dim.</i> added in pencil (CN), erased
1281-1282	vl.1,2 va.	A: _____ to <i>mf</i> added in pencil (CN), erased
1282	vc. cb.	A: note 1: <i>mf</i> added in pencil (CN), erased
1285	picc.	A: note 1: <i>f</i> added in pencil (CN)

Bar	Part	Comment
1286-1287	ob.1	note 1: <i>p</i> _____ added as in B ; A: note 1: <i>p</i> added in pencil (CN?/Emil Telmányi?), erased
1286-1287	fg.1	note 1: <i>p</i> added as in B (ob.1); _____ added as in B ; A: note 1: <i>p</i> added in pencil (CN?/Emil Telmányi), erased
1286	cor.	A: note 1: <i>pp</i> added in pencil between cor. staves (CN?), erased
1289	vl.1	note 3: stacc. added as in B (vl.2)
1289	vl.2	notes 3-4: stacc. added as in B
1290	vl.1	notes 4-6: stacc. added as in B
1290	vl.2	notes 4-6: stacc. added as in B (vl.1)
1291	vl.1	notes 1-3: stacc. added as in B
1291	vl.2	notes 1-3: stacc. added as in B (vl.1); notes 4-5: stacc. added by analogy with vl.1
1292	vl.1	notes 4-5: stacc. added as in B (vl.2)
1292	vl.2	notes 4-5: stacc. added as in B
1297	vl.1	notes 3-5: stacc. added by analogy with b.1299; A: note 1: <i>p</i> added in blue crayon; notes 1-2: stacc. added in blue crayon
1297	vl.2	stacc. added by analogy with vl.1 and bb.1289, 1299
1298	vl.1,2	notes 4-5: stacc. added as in B (b.1290)
1302	vl.1,2	stacc. added by analogy with preceding and following bars
1307-1316		B: alphanumeric reference corresponding to bb.1275-1284; (<i>Wie früher Seite 200</i>) added (CN)
1308	vl.1,2	note 1: marc. added as in B (b.1276)
1309	fl.1 cl.1	A: note 1: <i>mf</i> changed to <i>f</i>
1309	fg.1	note 1: <i>f</i> added by analogy with fl.1, cl.1
1310	fl.1 cl.1 fg.1	A: <i>mp</i> added in pencil (CN); _____ erased; B: <i>mp</i> _____ added (CN)
1311	fl.1 fg.1	A: <i>f</i> added in pencil (CN), erased
1311	cl.1	A: <i>f</i> added in pencil (CN)
1311	cor.2,3,4 va.	note 1: <i>sempre mf</i> added as in B (b.1247)
1311	vl.1,2	A: note 1: <i>pp</i> added in pencil (CN), erased
1311	vc. cb.	note 1: <i>pp</i> added as in B (b.1247)
1312	fl.1 cl.1 fg.1	A: <i>dim.</i> added in pencil (Emil Telmányi), erased; B: <i>dim.</i>
1313-1315		SD: <i>Her sænkes et gyldent Net ned fra oven, hvori de to dansende lidt efter lidt udvikles uden at forstaa, da det er usynligt for dem emended to Her sænker sig et gyldent Net ned fra oven. De dansende, for hvem det er usynligt, udvikles efterhaanden deri og blive mere og mere forvirrede</i> as in C ; A: SD added (CN)
1313-1314	vl.1,2	A: _____ <i>mf</i> added in pencil (CN), erased; B: _____ <i>mf</i>
1320	vl.2	note 3: stacc. added as in B and by analogy with vl.1; note 4: stacc. added by analogy with vl.1
1320	vc. cb.	<i>cresc.</i> added as in B and by analogy with the other parts
1322	vl.1,2	notes 1-5: stacc. added by analogy with fl.1,2, ob.
1324	ob. cl. cor. tr.	note 1: marc. added by analogy with fl.1,2, fg.; note 2: stacc. added by analogy with fl.1,2, fg.
1324	fg.	note 3: marc. added by analogy with note 1; note 4: stacc. added by analogy with note 2
1324	cor.2	A: notes 1-2: <i>d^b</i> changed to <i>c'</i> in pencil; B: <i>d^b</i>
1324	cor.3,4	A: notes 1-2: <i>b^b</i> changed to <i>a^b</i> in pencil; B: notes 1-2: <i>b^b</i>
1325-1329	tutti	B: between woodw., brass and str.: <i>cresc-cen-do-</i>
1325-1330	woodw. brass	articulation added by analogy with bb.1323-1324
1325-1327	cor.1,2	<i>cre-scen-do</i> added by analogy with woodw., cor.3,4, tr.
1326	vl.1 va.	B: <i>cresc.</i>

Bar	Part	Comment
1331		SD: <i>Vulkan kommer ind, griber rasende Nettet med de to og slæber af med det hele</i> emended to <i>Vulkan kommer ind. Han er paa engang rasende og lykkelig over sin Fangst, løber til, griber Nettet med de to, og slæber under Tilskuernes Jubel af med dem</i> as in C ; A : SD added (CN)
1339		A : <i>piu mosso</i> added in pencil (CN); B : <i>piu mosso</i> added (?) (CN); C : <i>Piu mosso</i> added in pencil (Emil Telmányi); E : <i>Vivace</i> and $\downarrow = 100$ added in pencil
1339	fg. cor.3,4	note 1: <i>fff</i> added by analogy with the other parts
1343	ob. cl. vl.2	note 1: marc. added by analogy with the other parts
1343	cor.	B : notes 1-3: marc.
1345, 1346	tb.	note 1: marc. added by analogy with trb.b.
1346-1348		B : alphanumeric reference corresponding to bb.1340-1342; (<i>Wie vorher Seite 212</i>) added (CN)
1348	tb.	note 1: marc. added by analogy with trb.b.
1349, 1350,		
1351	fg.	note 1: marc. added as in B and by analogy with trb.b., tb., vc., cb.
1355-1356	vl.1,2	A : slur incomplete because of page turn
1358		A : $\downarrow = 100$ added in pencil, emphasized in blue crayon; E : $\downarrow = 100$ added in pencil
1358-1359	NOGLE STUDENTER	
1359-1361	1. STUD.	C : 1. STUD.
1359	vl.2	C : 2. STUD. notes 2-5:  added as in B and by analogy with vl.1, va., vc.
1360	1. STUD.	SD added as in D
1362-1365	cor.	stacc. added by analogy with b.1361
1362-1365	3. STUD.	A : <i>Olympen bænket paa Studentens Puder og nu en sang for de latinske Guder</i> added; C : <i>Studenten: Olympen bænket paa Studentens Puder / Plads for en sang om de latinske Guder!!</i> added in pencil (CN), music not adapted to the new text; D : <i>Olympen bænket paa Studentens Puder og nu en san</i> added in pencil; F : <i>Olympen bænket paa Studentens Puder / Plads for en sang om de latinske Guder!!</i> added in pencil, music not adapted to the new text; Pa : <i>Olympen bænket paa Studentens Puder! / Plads for en Sang om de latinske Guder</i> ; Pa : <i>Nu op Niels Just og syng / og syng til Tak for Dansen / den vise som du ved / saa faar du Kransen</i> , added in pencil (CN), erased
1362-1365	3. STUD.	C , D : 1. STUD.
1364-1365	fg.	stacc. added by analogy with b.1361 (cor.)
1365	cor.	A : <i>cresc.</i> added in pencil (Emil Telmányi)
1365	vl.1,2	note 1: <i>arco</i> added
1370		A : $\downarrow = 72$ added in pencil, emphasized in blue crayon; C : $\downarrow = 69$; D : $\downarrow = 76$ added in pencil; E : $\downarrow = 72$ added in pencil
1370	fg.	note 1: <i>f</i> added as in B and by analogy with the other parts
1371	fl.1	notes 5-6: stacc. added by analogy with ob.1, cl.1
1372	fl.1 cl.1	notes 2-3, 5-6: stacc. added by analogy with ob.1
1372	ob.1	note 4: marc. added as in B and by analogy with fl.1, cl.1
1375	vl.2 va.	notes 3-4: stacc. added by analogy with vl.1
1376	MAG.	C : note 6: B^{\sharp}
1376	vc. cb.	A : note 1: <i>arco</i> added in pencil (Emil Telmányi?)
1377	MAG.	D : note 3: $\downarrow \gamma$
1377	va. vc. cb.	note 1: marc. added as in B and by analogy with vl.1,2
1378		C : $\downarrow = 92$; D : $\downarrow = 100$ added in pencil; E : $\downarrow = 100$ added in pencil

Bar	Part	Comment
1379	fl.1	note 4: stacc. removed by analogy with the other woodw.
1379	ob. cl. fg.	stacc. added by analogy with fl. and b.1378
1379	MAG.	D : note 4: $\downarrow \gamma$; D : <i>rall.</i>
1379	MAG.	<i>snurre</i> emended to <i>snurrer</i> as in B and in accordance with Pa
1381	fl.1 ob.1 cl.1	B : note 1: <i>f</i> changed to <i>mp</i> (Emil Telmányi?/CN), probably because of the cut bb.1382-1417 (see 'Cuts and Adaptations', TABLE 1: 3.16)
1381	cl.1	A : \sim changed to upbeat (Emil Telmányi)
1381	cor.	B : blank, page turn
1381	MAG.	notes 1-2: tie added as in B , C , D ; note 3: <i>f</i> added as in D ; B : note 3: <i>mp</i> added in pencil and <i>Den</i> crossed out because of cut bb.1382-1417 (see 'Cuts and Adaptations', TABLE 1: 3.16)
1381	vl.1	B : note 6: <i>mp</i> added (Emil Telmányi)
1381	vc. cb.	notes 2-4: marc. added by analogy with vl.1,2, va.
1382		A : <i>ja</i> 'yes' added in pencil (CN) at top of page as reference to cut bb.1382-1417 (see 'Cuts and Adaptations', TABLE 1: 3.16); B : <i>Sprung ja</i> . 'Cut yes.' added (CN)
1382-1386		B : alphanumeric reference corresponding to bb.1370-1377
1382	fl.2 ob.2 cl.2	note 1: <i>f</i> added by analogy with fg., str.
1383	fl.1	notes 5-6: stacc. added by analogy with ob., cl.
1383	CORO	note 1: <i>f</i> added in accordance with woodw., str. (b.1382 note 1)
1384	fl.1 cl.1	notes 2-3, 5-6: stacc. added by analogy with ob.1
1384	cl.1	note 4: marc. added by analogy with fl.1, ob.1
1384	CORO	D : notes 1, 4: marc.
1385	vl.1	note 1: marc. added by analogy with b.1373
1386	vl.1	notes 1-3: articulation added by analogy with b.1374
1387	CORO	D : note 1: <i>fff</i>
1388	cor.1,2	note 4: marc. added as in B and by analogy with ob., cl., fg.
1388	cor.3,4	note 1, 4: marc. added as in B and by analogy with ob., cl., fg.
1388	CORO	C : note 6: B^{\sharp}/b^{\sharp}
1389	vc. cb.	note 1: marc. added as in B and by analogy with vl.1,2, va.
1390-1393		articulation completed by analogy with bb.1378-1381; B : (<i>Men ff dennegang! i Horn og Strygere, men dog dim. i denne Takt) som før</i> ('But <i>ff</i> this time! Horns and strings: dim., however, in this bar) as before' added (CN)
1390-1411		B : alphanumeric reference corresponding to bb.1370-1381
1391	CORO	<i>snurre</i> emended to <i>snurrer</i> as in B and in accordance with Pa
1392	CORO	C , D : <i>dim.</i>
1393	MAG.	note 1: <i>f</i> added as in D and in accordance with E , F
1393	vl.1	note 5: marc. removed by analogy with b.1381; note 6: <i>f</i> added by analogy with fl.1, ob.1, cl.1
1393	vl.2 va. vc. cb.	notes 2-4: marc. added by analogy with vl.1
1393	vc. cb.	note 1: <i>p</i> added by analogy with vl.1,2, va.
1394	fl.2 ob.2 cl.2	note 1: <i>f</i> added by analogy with fg., str.
1395	fl.1	notes 5-6: stacc. added by analogy with ob.1, cl.1
1395	ob.1 cl.1	notes 1-2: slur added by analogy with fl.1, vl.1; note 3: stacc. added by analogy with fl.1, vl.1

Bar	Part	Comment
1395-1397	CORO	B: 3 ^{die} Vers som 2 ^{det} '3rd verse as 2nd' (CN), corresponding to bb.1385-1385
1395	CORO	note 1: f added in accordance with woodw., str. (b.1394 note 1)
1396	fl.1 cl.1	notes 2-3, 5-6: stacc. added by analogy with ob.1
1396	cl.1	note 4: marc. added by analogy with fl.1, ob.1
1396	T. B.	C: note 1: c [#]
1397	CORO	D: bar erased
1397	vl.1	note 1: marc. added by analogy with b.1373
1398	vl.1	notes 1-3: articulation added by analogy with b.1374
1399	cl.2	notes 1-2: tie added
1399-1401	CORO	D, Gd, Ge and diary entry (CN): ¹² b.1399 note 1 to b.1401 note 3 notated an octave higher; B: blank; Gd: in most parts the octave below is indicated; Ge: 8va basso added in pencil
1400	vl.2	note 1: marc. added by analogy with vl.1 and b.1388
1400	CORO	C: note 6: B ^b /b ^b
1401	str.	note 1: marc. added as in B (b.1377) and by analogy with b.1389
1402-2000		D: written by Henrik Knudsen
1402-1405		B: alphanumeric reference corresponding to bb.1378-1381; dynamics as in A (bb.1390-1393)
1403	CORO	<i>snurre</i> emended to <i>snurrer</i> as in B and in accordance with Pa
1404		A: <i>rall.</i> added in pencil, emphasized in blue crayon, cf. b.1380
1404-1405	cor.3,4	A: <i>dim. p</i> added in pencil (CN)
1404	CORO	C, D: <i>dim.</i>
1405	cor.1,2	note 1: p added by analogy with cor.3,4
1405	MAG.	note 1: f added as in B
1405	str.	note 4: marc. added as in B (b.1381) and by analogy with b.1393
1405	va. vc. cb.	notes 2-3: marc. added as in B (b.1381) and by analogy with vl.1,2
1405	cb.	A: note 1: p added in pencil (CN); note 2: f added in pencil (CN)
1406	fl.2 ob.2 cl.2	note 1: f added by analogy with fg., str.
1406-1410		B: blank; cf. bb.1370-1374
1407	fl.1 ob.1 cl.1	notes 1-2: slur added as in B (b.1383) and by analogy with vl.1 and b.1383
1407-1409	CORO	B: 4 ^{de} Vers som 3 ^{die} Vers indtil* '4th verse as 3rd verse to *' (CN), corresponding to bb.1407-1410
1407	CORO	note 1: f added in accordance with woodw., str. (b.1406 note 1)
1408	cl.1	note 1, 4: marc. added as in B (b.1372) and by analogy with fl.1, ob.1
1409-1410	ob.2	b.1409 note 1 to b.1410 note 1: slur added by analogy with bb.1385-1386, 1397-1398
1409	vl.1	note 1: marc. added by analogy with b.1373
1411	MAG.	<i>saa</i> emended to <i>saar</i> as in C and in accordance with Pa
1411	CORO	ff added as in C (T., B.)
1412	tutti	note 6: # added (cor.:*); the error probably arose precisely because Nielsen had written out the passage in B , unlike the previous, where he referred to the first verse; Henrik Knudsen copied the passage accurately and thus omitted the #. Since this phrase is also used for the 5th and 6th verses, the error also appears there

12 Efter "Han er mild som en Mø og vild som et Dyr" Choret's Peteheja 8va op ' After "Han er mild som en Mø og vild som et Dyr" the choir's Peteheja an octave up' (DK-Kk, CNA, I.C.2, diary entry 1906-1907).

Bar	Part	Comment
1412	cl.	B: notes 5-6: stacc.
1412	fg.	B: note 6: stacc.
1412	vc. cb.	notes 2-3, 5-6: stacc. added by analogy with vl.1,2, va.; note 4: marc. added by analogy with vl.1,2,va.
1413	ob. cl. fg.	B: notes 4-5: stacc.
1413	vc. cb.	note 1: marc. added by analogy with vl.1,2, va.
1414-1417		B: (<i>videre som 3^{die} Vers</i>) '(continue as in the 3rd verse)' (CN), corresponding to bb.1378-1381
1415		B: cf. b.1392 for dynamics
1415	CORO	<i>snurre</i> emended to <i>snurrer</i> as in B and in accordance with Pa
1417		B: 5. Vers som 4 ^{de} Vers som de første 4 Takter * <i>mp dernæst crescen[do]</i> '5th verse as the 4th verse in the first 4 bars * <i>mp</i> then <i>crescen[do]</i> '
1417	MAG.	note 1: <i>mp</i> added as in B, D; C: note 1: ppp
1417	str.	notes 2-4: marc. added by analogy with b.1381
1418-1429		B: alphanumeric reference corresponding to bb.1370-1381
1418	fl.1,2 vl.1	A: note 1: <i>mp</i> added in pencil (CN)
1418	ob.2	note 1: <i>mp</i> added by analogy with the other parts
1418		A: <i>Spring til s.275 'Cut to p. 275'</i> (corresponding to the cut bb.1418-1441; see 'Cuts and Adaptations', TABLE 1: 3.18) added in blue crayon (Høeberg?)
1419	fl.1 ob.1 cl.1	notes 1-2: slur added as in B (b.1383) and by analogy with vl.1; note 3: stacc. added as in B (b.1383)
1419	ob.1 cl.1	notes 5-6: stacc. added as in B (b.1371) and by analogy with b.1371
1419	MAG.	Pa: <i>kyst</i> changed to <i>kryst</i> (Henrik Knudsen)
1419	CORO	note 1: <i>mp</i> added as in B; C: note 1: ppp
1419	A. T. B.	B: blank
1419	vl.1	note 3: stacc. added as in B (b.1383)
1420	ob.1 cl.1	notes 1, 4: marc. added as in B (b.1372 fl.1, ob.1) and by analogy with fl.1; notes 2-3, 5-6: stacc. added as in B (b.1372 ob.1) and by analogy with b.1372 (ob.1)
1420-1421	CORO	B: blank
1421	vl.1	note 1: marc. added by analogy with b.1373
1422	MAG.	B: <i>modne</i> instead of <i>modnes</i>
1422	vl.1	notes 1-3: articulation added as in B (b.1374) and by analogy with b.1374
1423	cor.3,4	note 1: ff added by analogy with the other parts; A: note 1: <i>a2</i> added in pencil
1423	MAG.	Pa: <i>Lyst</i> instead of <i>Høst</i>
1423	CORO	note 1: ff added as in B (S.), C
1423	vl.1	note 2: marc. added as in B (b.1375) and by analogy with b.1375
1424	tutti	note 6: # added (cor.:*); see b.1412
1424-1429	CORO	B: blank, <i>Korsatz dieser zwei Takte siehe Klavierauszug Seite 249*</i> 'For these two bars of the choir setting, see piano score page 249*' (CN)
1427	CORO	<i>snurre</i> emended to <i>snurrer</i> as in B and in accordance with Pa
1428		A: <i>rall.</i> added in pencil and blue crayon
1429	MAG.	B: note 1: <i>a</i> changed to <i>A</i> because of cut bb.1430-1441 (see 'Cuts and Adaptations', TABLE 1: 3.19); <i>Den</i> changed to <i>Hvor</i> also because of the cut
1429	str.	notes 2-4: marc. added by analogy with b.1381
1429	vc. cb.	note 1: p added by analogy with vl.1,2, va.; note 2: f added by analogy with vl.1,2, va.










Bar	Part	Comment
1430		A: <i>ja</i> 'yes' added in pencil (CN) at top of page as reference to cut bb.1430-1441 (see 'Cuts and Adaptations', TABLE 1: 3.19); B: 6 ^{te} <i>Vers som 4^{de} Vers</i> '6th verse as the 4th verse' (CN)
1430-1440		B: blank; cf. bb.1370-1377
1430	fl.2 ob.2 cl.2	note 1: f added by analogy with fg., str.
1431	fl.1 ob.1 cl.1	notes 1-2: slur added as in B (b.1381) and by analogy with vl.1; note 3: stacc. added as in B (b.1381) and by analogy with vl.1
1431	ob.1 cl.1	notes 5-6: stacc. added as in B (b.1371) and by analogy with fl.1
1431	MAG.	D: <i>blodigt</i> instead of <i>blodig</i>
1431	CORO	note 1: f added in accordance with woodw., str. (b.1430 note 1)
1432	fl.1 ob.1 cl.1	notes 2-3, 5-6: stacc. added as in B (b.1372 ob.1) and by analogy with b.1408 (fl.1, ob.1)
1432	cl.1	notes 1, 4: marc. added by analogy with fl.1, ob.1
1433	vl.1	note 1: marc. added by analogy with b.1373
1435	CORO	ff added as in C
1435	vl.1	notes 1-2: marc. added as in B (b.1375) and by analogy with b.1411
1436	tutti	note 6: # added (cor.: *); see b.1412
1436	vl.1,2 va.	notes 2-3, 5-6: stacc. added by analogy with b.1412
1436	vc. cb.	notes 2-3, 5-6: stacc. added by analogy with b.1412 (vl.1,2, va.)
1439	CORO	<i>snurre</i> emended to <i>snurrer</i> as in B and in accordance with Pa
1440		A: <i>rall.</i> added in blue crayon
1441	str.	notes 2-4: marc. added by analogy with b.1381
1442		A: ♩ = 60 added in pencil, emphasized in blue crayon; D: ♩ = 60 added in pencil
1443	CORO	<i>tranq.</i> added as in B, C, D
1443	T. B.	note 1: pp added by analogy with S., A.
1443	vl.1,2	note 3: end of slur emended to note 4 as in B
1444	va.	notes 1, 4: ten. added as in B and by analogy with vc.
1445	cl.	note 1: stacc. emended to ten. as in B and by analogy with va.
1445	MAG.	note 1: ten. added as in B
1445	vc.	note 4: ten. added by analogy with va.
1446	va.	note 2: stacc. added as in B (vc.) and by analogy with cl.
1446	vc.	notes 1, 3: ten. added as in B and by analogy with cl.; note 2: stacc. added as in B and by analogy with cl.
1447	cb.	note 1: ppp added by analogy with va., vc. (b.1443); notes 1-2: ten. added as in B and by analogy with va., vc.
1448	CORO	C: note 6: B [♯] /b [♯]
1448	cb.	notes 1-6: ten. added as in B and by analogy with va., vc.
1449	fl.1 ob.1 cl.1	notes 1-2: stacc. added as in B
1449	CORO	note 4: pp emended to ppp as in B (S., A.)
1450		D: ♩ = 84 added in pencil
1450	fl.2 ob.2 cl.2	note 1: pp added by analogy with the other parts
1451	cb.	B: note 1: ppp
1451	CORO	<i>snurre</i> emended to <i>snurrer</i> as in B and in accordance with Pa
1451	T.	note 4: b [♯] emended to d'' by analogy with the other refrains and in accordance with Ge; Ge: b [♯] changed to d' in pencil
1452		A: <i>rall.</i> added in blue crayon
1454		C: <i>Tempo I (Allegretto risoluto)</i> ; D: ♩ = 76 added in pencil
1454	ob.2 cl.2	note 1: mp added as in B and by analogy with the other parts



Bar	Part	Comment
1455	cl.1	notes 5-6: stacc. added as in B and by analogy with fl.1, ob.1
1455	CORO	note 1: mp added in accordance with woodw., str. (b.1454 note 1)
1456	fl.1	notes 2-3: stacc. added as in B and by analogy with b.1384 (ob.1); notes 5-6: stacc. added by analogy with b.1384 (ob.1)
1456	fl.2/3	B: note 1: marc. erased
1456	ob.1	notes 2-3, 5-6: stacc. added by analogy with b.1384
1456	cl.1	notes 2-3, 5-6: stacc. added by analogy with b.1384 (ob.1)
1457-1458	ob.2	b.1457 note 1 to b.1458 note 1: slur added by analogy with fl.2
1457	T. B.	note 3: ♩ emended to ♩ as in C, D and by analogy with S., A.
1458	fl.1,2	note 2: stacc. added by analogy with B (ob., vl.1); note 3: stacc. added by analogy with B (vl.1); note 4: ten. added as in B ; note 5: stacc. added as in B; A: note 4: stacc.
1458	ob.	note 2: stacc. added as in B ; note 3: stacc. added by analogy with B (vl.1); note 4: ten. added as in B ; note 5: stacc. added as in B
1458	cor.1,2 va.	<i>cresc.</i> added as in B and by analogy with the other parts
1458	vl.1	notes 2-3, 5: stacc. added as in B ; note 4: marc. added as in B
1458	vl.2	notes 2-3: stacc. added as in B (vl.1); note 4: marc. added as in B ; note 5: stacc. added as in B
1459	fl.	notes 4-5: stacc. added as in B (ob., cl., fg.) and by analogy with vl.1
1459	ob. cl.	notes 4-5: stacc. added as in B and by analogy with vl.1
1459	cl.2	notes 1-2: tie added
1459	fg.	note 3: a2 added; notes 4-5: stacc. added as in B and by analogy with vl.1
1459	CORO	A: f added in blue crayon
1460	fl.3, ob. cl. cor.	notes 2-3, 5-6: stacc. added by analogy with fl.1,2, vl.1
1460	fg.	notes 2-3: stacc. added as in B ; notes 4-5: stacc. added by analogy with fl.1,2, vl.1
1460	CORO	C: note 6: B [♯] /b [♯] /b [♯]
1460-1465	CORO	B: blank, o.s.v 'etc.' (CN)
1460	vl.2 va.	notes 2-3, 5-6: stacc. added as in B and by analogy with vl.1
1460	vc. cb.	notes 2-3, 5-6: stacc. added by analogy with vl.1; note 4: marc. added by analogy with vl.1,2, va.
1461	ob. cl. fg.	notes 4-5: marc. added as in B and by analogy with fl.
1461	va.	note 1: marc. added by analogy with vl.1,2
1461	vc. cb.	note 1: marc. added as in B and by analogy with vl.1,2
1462		C: tempo marking omitted; D: ♩ = 100 added in pencil
1462	ob. cl. fg.	stacc. added by analogy with fl.
1462	cor.	notes 1-3: stacc. added as in B and by analogy with fl.; notes 4-6: stacc. added as in B (notes 1-3) and fl.
1462	tr.	stacc. added as in B (cor.) and by analogy with fl.; note 1: f added by analogy with cor.
1462	CORO	D: notes 1-6: notated as ♩ ♩ ♩ ♩ ♩ ♩
1463	cl.	notes 1-4: stacc. added as in B and by analogy with fl., ob.
1463	fg.	notes 1-4: stacc. added by analogy with fl., ob.
1463	cor. tr.	notes 1-3: stacc. added by analogy with fl., ob.
1463	CORO	<i>snurre</i> emended to <i>snurrer</i> as in B and in accordance with Pa
1463	CORO	C: note 4: ♩

Bar	Part	Comment
1463	T.	b ^h emended to d'' as in C and by analogy with b.1451; D : b ^h ; Ge : b ^h changed to d' in pencil
1463-1465 1464	vl.1 vc. cb.	A : slur added in pencil non rall. added as in B ; A : <i>non rall.</i> crossed out and <i>a tempo</i> added, both in blue crayon; B : <i>non rall.</i> added (CN)
1465-1466		A : double bar line added; B : double bar line omitted; C : double bar line omitted; (<i>sempre allegro</i>) added
1465	fl.	note 2: f added as in B (ob.)
1465	ob.	note 2: f added as in B
1465	fg.	A : notes 2-5: stacc. added (Henrik Knudsen?/Emil Telmányi?)
1465	vc. cb.	notes 2-3: stacc. added by analogy with vl.1,2, va.
1466		<i>più mosso</i> added as in B ; B : note at bottom of page: <i>pizz i Viola og Bassi ff ellers kun f</i> 'pizz in viola and basses, ff otherwise only f ' (CN); <i>piu mosso</i> added(?) (CN)
1466-1472	fl.1,2	B : col <i>Viol</i>
1466-1472	fl.3	B : col <i>I-II</i>
1466-1472	ob.	B : col <i>Viol II</i>
1467	fg.	B : note 6: c'
1469	ob.	note 1: marc. added by analogy with fl.
1471	MAG.	<i>Narreflok</i> emended to <i>Narrefærd</i> as in C and in accordance with Pa ; D : <i>Narreflok</i> changed to <i>Narrefærd</i> in pencil (Henrik Knudsen?)
1472	cor.1,2	B : notes 5-6: stacc.
1472	CORO	C : note 6: B ^h /b ^h /b ^h '
1472-1475	CORO	B : b.1472 note 1 to b.1475 note 4: <i>o.s.v. som før</i> 'etc. as before' (CN), reference to bb.1460-1463
1473	fl.3	notes 4-5: stacc. added as in B and by analogy with fl.1,2
1473	ob. cl. fg.	notes 4-5: stacc. added by analogy with fl.1,2
1473	cor.3,4 tr.	note 1: marc. added as in B and by analogy with cor.1,2
1473	tr.1,2	notes 4-5: stacc. added by analogy with woodw.
1473	CORO	C , D : note 3: ↓
1473-1475	CORO	C , D : b.1473 note 4 to b.1475 note 4: rests
1473	vl.2 va. vc. cb.	A : note 1: marc.; notes 1-3: slur added in pencil (Emil Telmányi?)
1474	fg. cor. tr. trb.t.	stacc. added by analogy with fl., ob., cl.
1475	cl.	stacc. added as in B and by analogy with fl., ob.
1475	fg.	A : notes 5-8: notated a second too high – remark in margin (Emil Telmányi?)
1475	fg. cor. tr. trb.t.	stacc. added by analogy with fl., ob.
1475	CORO	<i>snurre</i> emended to <i>snurrer</i> as in B and in accordance with Pa
1475	T.	note 4: b ^h emended to d'' by analogy with b.1451
1476	fl.3 ob. cl. fg.	note 1: marc. added by analogy with fl.1,2
1476	CORO	D : <i>rall.</i>
1476	vl.1,2 va.	note 4: marc. added as in B and by analogy with vc., cb.
1477		A : ♩ = 72 added in pencil, emphasized in blue crayon
1477	tb.	note 1: stacc. added by analogy with trb.b.
1477	vl.2 va.	note 1: stacc. added as in B and by analogy with vl.1
1479	JER.	SD added as in B , C , D and in accordance with Pa
1479-1480	JER. MAG.	A : <i>Du er min Ven! Kom lad os drikke dus! Jeg takker skyldigst, Hr Jeronimus</i> , music and text added (CN)
1480	MAG.	rests 2-3: ♯ ♯ corrected to ♯ ♯
1480-1481	str.	A : slur crossed out in pencil because of the cut bb.1480-1531 (see 'Cuts and Adaptations', TABLE 1: 3.20 and vol. I/3 Appendix/Anhang)

Bar	Part	Comment
1481		A : ♩ = 72 added in pencil, emphasized in blue crayon; C : ♩ = 60; E : ♩ = quasi 72 added in pencil
1482	fg.	note 1: mf added by analogy with cor.3,4, str.
1482	tr.3 trb.t.	
1484	trb.b. tb.	note 3: stacc. added by analogy with tr.1,2
1484	cl.	note 1: marc. added as in B and by analogy with fg. (b.1483)
1484	cor.1,2	marc. added by analogy with cor. 3,4 (b.1483)
1485-1525		B : bb.1485-1525, original pagination pp.272-279. The pages were taken out because of the cut bb.1481-1531 (see 'Cuts and Adaptations', TABLE 1: 3.20 and vol. I/3 Appendix/Anhang). They are now among the sketches Na
1485	cor.1,2	note 1: marc. added as in Na and by analogy with cl.
1485	vc.	note 2: stacc. added by analogy with vl.1,2 va.
1487	fg.	note 1: marc. added as in Na and by analogy with cor.3,4
1487	cor.1,2	notes 1-2: marc. added as in Na and by analogy with cl.
1488	cl.	Na : note 5: a''
1489	fg.	note 5: g emended to c' as in Na and by analogy with cor.3,4
1489	vc.	note 4: stacc. added by analogy with vl.1,2, va.
1493	cor.1,2	note 2: e'' emended to d'' as in Na and by analogy with cl.
1493	cb.	slur and articulation added by analogy with vc.
1494	cor.3,4	note 1: marc. added as in Na and by analogy with fg.
1494	T. B.1,2	f added as in Na
1494	B.1	Na : <i>for</i> changed to <i>vor</i> (CN?)
1494	va.	note 1: f added as in Na and by analogy with the other parts
1495	ob.	note 1: f added as in Na and by analogy with fl.
1495	cl.	Na : note 5: a''
1495	cor.1,2	note 3: e'' emended to d'' as in Na and by analogy with cl.
1495	B.2	note 3: f [#] emended to f as in Na , C , D
1495	vl.1	note 3: marc. added as in Na and by analogy with cl., cor.1,2
1498		A : ♩ = 100 à 112 added in pencil, emphasized in blue crayon, ♩ = 120 added in pencil, erased; C : ♩ = 108; E : ♩ = 132 added in pencil, a 120 added later
1498	vl.2 va.	note 1: f added by analogy with vc., cb.
1501	vl.1,2	A : note 1: mf added in pencil (CN)
1502	HEN.	C : note 5: a; Na : note 5: f [#] changed to b ^h
1504	LEAN.	Na : note 2: ♩
1504-1506	vl.1,2	A : — f added in pencil (CN)
1505	HEN.	SD added as in C
1506	HEN.	note 3: c' emended to c [#] ' as in C and in accordance with fl.1
1508	vc. cb.	note 1: f added as in Na and by analogy with va.
1511	ob.2	Na : notes 5-6: c [#] '
1514	LEON.	C : b ^h
1514	va.	note 1: <i>arco</i> added by analogy with vc.
1514	vc.	A : note 1: <i>arco</i> added in pencil (CN)
1516		A : ppp added in pencil (CN?)
1516	LEON.	A : note 2-6: b ^h ' changed to b ^h ' in pencil; Na , D : notes 2-6: b ^h ; D : notes 1-3: ♩ ♩ ♩
1517	LEON.	C : note 2: f [#]
1518	LEAN.	<i>vist</i> changed to <i>ved</i> as in C and in accordance with Pa
1519	LEAN.	C , D : note 2: e ^b '
1520	cb.	note 1: <i>arco</i> added by analogy with vc.
1522	cb.	note 2: <i>pizz.</i> added by analogy with va., vc.

Bar	Part	Comment
1523	fg.1	note 1: stacc. added as in Na and by analogy with cl.
1525	LEAN.	A: <i>En lille</i> added (CN)
1526	fg.1	note 1: stacc. added by analogy with cl.
1526	cor.3	note 1: stacc. added as in B and by analogy with cor.1,2
1527	cor.1,2	note 1: stacc. added as in B and by analogy with b.1529
1527	cor.3	note 1: stacc. added as in B (cor.1,2)
1528	cor.3,4	note 1: stacc. added by analogy with cor.1,2
1529	cl.	note 1: stacc. added by analogy with fl., ob.
1529	cor.3	note 1: stacc. added by analogy with cor.1,2
1530-1532	LEAN.	A, C¹: <i>-re</i> crossed out because of the cut bb.1481-1531 (see 'Cuts and Adaptations', TABLE 1: 3.20 and vol. I/3 Appendix/Anhang); B: <i>-re</i> erased because of cut
1532-1534		A: <i>Allegro non troppo</i> added (CN), probably in connection with the cut bb.1481-1531 (see 'Cuts and Adaptations', TABLE 1: 3.20 and vol. I/3 Appendix/Anhang), since the tempo marking already appears at b.1498; the tempo marking does not appear in B, C, D, E
1532	LEAN.	A, C¹: <i>e</i> crossed out because of the cut bb.1481-1531 (see 'Cuts and Adaptations', TABLE 1: 3.20 and vol. I/3 Appendix/Anhang); B: <i>e</i> erased because of cut
1532-1535	MEST.	A: <i>Maskarademesteren: Solodans med entreshat</i> , music and text added in pencil (CN), originally placed by Henrik Knudsen in b.1534 without music; in b.1534 <i>Maskarademesteren</i> is crossed out and <i>Balletmesteren</i> added in pencil (CN); D: originally <i>Maskarademesteren: Solodans med entrechats</i> (Henrik Knudsen) without music bb.1534-1536; <i>Soledans med entrechats</i> moved to bb.1540-1543 with a different melodic form because of cut bb.1481-1531 (see 'Cuts and Adaptations', TABLE 1: 3.20 and vol. I/3 Appendix/Anhang)
1532	MEST.	SD added as in C
1532	vl.1,2	A: note 1: erased and rest added because of cut, double bar line (tutti) added, original version erased and changed to present version; note 2: <i>mf</i> added in pencil (CN); B: original version erased, changed in accordance with A
1532	va.	note 1: <i>arco</i> added
1533	fg.	B: note 1: <i>f</i>
1533	vl.1,2 va.	A: <i>cresc.</i> added in pencil (CN)
1533	vc.	note 1: <i>arco</i> added; A: note 1: <i>f</i> changed to <i>mf</i> in pencil (CN); B: <i>mf</i>
1534		A: <i>Denne Gang lidt langsommere</i> 'This time somewhat slower' added in pencil (CN), erased
1534-1580	tutti	B: alphanumeric reference corresponding to bb.131-177; <i>Kopist Wie vorher Seite 28 u.s.w.'Copyist As before page 28 etc.'</i> added (CN)
1534	cor.	A: <i>f</i> changed to <i>mf</i> in blue crayon
1534	va.	note 1: <i>f</i> added by analogy with vl.1,2, vc., cb.
1534	cb.	note 1: <i>arco</i> added
1535	cor.	A: note 3: <i>p</i> changed to <i>pp</i> in blue crayon
1535	vl.2	note 3: marc. added as in B and by analogy with vl.1 and b.132
1536	cl.1	notes 9-10: stacc. added as in B (b.133) and by analogy with fl.1,2
1536	vl.1	notes 4-5: stacc. added as in B (b.132) and by analogy with fl.1,2 cl., vl.2
1536	vl.1,2	notes 3, 8: marc. added as in B (b.132) and by analogy with fl.1,2, cl.

Bar	Part	Comment
1537	cl.	notes 4-5, 9-10: stacc. added by analogy with fl.1,2, vl.1,2
1538	cor.	A: <i>f</i> changed to <i>mf</i> in blue crayon
1539	cl.	notes 1-2: stacc. added by analogy with fl.1,2, vl.1,2
1539	vl.1	A: notes 4-5: slur added in blue crayon
1539	va.	notes 1-3:  added by analogy with the other parts
1540	cl. vl.2	notes 3, 8: marc. added as in B (b.137) and by analogy with fl.1,2, vl.1
1540	cor.	A: note 3: <i>p</i> changed to <i>pp</i> in blue crayon
1540	vl.1	A: notes 4-5: slur added in blue crayon
1540	vl.2	notes 3, 8: marc. added as in B (b.137)
1541	cl. vl.1,2	notes 3, 8: marc. added as in B (b.138 vl.1,2) and by analogy with fl.1,2
1541-1542	cor.3,4	A: b.1541 note 2 to b.1542 note 1: phrase added (Emil Telmányi); B (bb.138-143): blank
1543	picc. ob.	note 5: stacc. removed by analogy with b.140
1546	picc.	note 3: <i>staccato</i> added as in B (b.143) and by analogy with ob.
1547	picc. ob.	notes 1-4: stacc. added by analogy with b.144 and b.1543
1547-1548	va.	b.1547 note 2 to b.1548 note 1:  added by analogy with vc., cb.
1548	vl.1	A: note 1:  added in blue crayon
1549	cl.	note 2:  added by analogy with fl.1,2
1551	va.	notes 5-7: stacc. added by analogy with vc., cb. and b.148
1552-1553	fl.1,2	<i>cresc.</i> (b.1552) emended to <i>cre-scen-do</i> as in B and by analogy with cl., vl.1,2
1552	vl.1	A: note 2: <i>V</i> added in blue crayon; notes 2-3, 6-7: slur added in blue crayon
1553	fl.1,2	notes 5-8: stacc. added as in B and by analogy with cl.
1554	fl.1,2	note 1: stacc. added by analogy with cl.
1554	cor.	A: <i>f</i> changed to <i>mf</i> in blue crayon
1554	vl.1,2	note 1: stacc. added by analogy with b.151
1556	cor.	A: note 3: <i>p</i> changed to <i>pp</i> in blue crayon
1557	fl.1,2	note 8: marc. added as in B (b.134) and by analogy with cl., vl.1,2; notes 9-10: stacc. added as in B (b.134) and by analogy with cl., vl.1,2
1558	cor.	A: note 1: <i>f</i> changed to <i>mf</i> in pencil (CN); B (b.135): <i>f</i>
1558-1559	vl.2	b.1558 note 2 to b.1559 note 1: slur added by analogy with vl.1
1559	cor.	A: note 1: <i>p</i> changed to <i>pp</i> in pencil (CN), erased
1559	vl.1	A: note 3: marc. added in pencil (Emil Telmányi?)
1560, 1561	cl.1	notes 3, 8: marc. added by analogy with fl.1,2, vl.1,2 and bb.157, 158
1561	cor.3,4	B: note 2 omitted
1562-1580		B: <i>Wie früher Seite 32 'As earlier page 32'</i> added (CN) corresponding to bb.159-177
1562	fl.1,2 picc.	A: note 1: <i>mp</i> changed to <i>pp</i> in pencil (CN); B: <i>mp</i>
1562	cor. va. vc. cb.	A: note 1: <i>pp</i> added in pencil (CN); B: note 1: <i>mp</i>
1563	tutti	A:  crossed out in pencil; B: 
1563-1569	cor.	stacc. added by analogy with b.1562 and bb.159-166
1564	vl.1,2 va.	A: note 1: <i>pp</i> added in pencil (CN)
1564	vc. cb.	A: note 1: <i>f</i> changed to <i>p</i> in pencil (CN)
1565	tutti	A:  crossed out in pencil; B: 
1572	cl.1	note 1: <i>p</i> emended to <i>pp</i> in accordance with the general dynamic level
1575	vl.1,2	note 7:  added by analogy with b.172
1576	fl.1,2 picc.	note 1: <i>p</i> emended to <i>pp</i> in accordance with the general dynamic level

Bar	Part	Comment
1578	cor. vl.2	A: note 1: <i>f</i> added in pencil (CN)
1580	ob.1	note 1: <i>mf</i> added by analogy with b.1578 (fl.1, cl.1, fg.1)
1581	vl.1	A: note 1: marc. added in blue crayon
1582-1583	T.	SD: <i>Studenterne peger paa Manden, der stiller sig skinsyg an</i> emended to <i>peger paa Dansemesteren, der stiller sig skinsyg an</i> as in C
1586-1589		B: <i>Wie früher Seite 37 von Takt 3 an 'As earlier page 37 from bar 3' added (CN) corresponding to bb.191-194</i>
1586	fl.1,2 ob.	A: <i>fp</i> changed to <i>fpp</i> in pencil (CN)
1586	picc.	A: note 1: <i>fp</i> changed to <i>fpp</i> in pencil (CN); B: note 1: <i>fp</i> changed to <i>fpp</i> (CN); <i>neu einsetzenden Stimmen fp</i> 'new entries of parts <i>fp</i> ' added (CN)
1586	cor.	A: note 1: <i>mp</i> crossed out and <i>pp</i> added in pencil (CN); B: <i>mp</i>
1586	va. vc. cb.	A: note 1: <i>pp</i> added in pencil (CN); B: <i>Paa den første Ottendedel i denne Tak[t] fp demnegang</i> 'On the first quaver in this bar <i>fp</i> this time' noted at bottom of page (CN)
1587	tutti	A:  crossed out in pencil (CN?)
1587	cor.1,2	notes 1-3: stacc. added by analogy with cor.3,4
1588	str.	A: note 1: <i>mp</i> (<i>f</i> in vc., cb.) changed to <i>pp</i> in pencil (CN); B: <i>mp</i>
1589	fl.1,2 picc. ob. cor. va.	A:  crossed out in pencil
1591	JER.	Pa: <i>kruset</i> crossed out, <i>druen</i> added in ink (Henrik Knudsen)
1596	fl.1,2 picc. fg. cor.	A: <i>cresc.</i> added in pencil (CN)
1596	ob.	<i>cresc.</i> added by analogy with the other parts
1596	cl.	note 1: <i>pp</i> added by analogy with fg.; A: B: note 1: <i>mf</i> ; A: <i>cresc.</i> added (Emil Telmányi)
1596	fg.	A: note 1: <i>pp</i> added in pencil (CN); B: <i>mf</i>
1596	LEAN.	<i>♯</i> emended to <i>♮</i> as in B, C, D
1596	vc. cb.	note 1: <i>arco</i> added
1598-1608		B: <i>Wie früher Seite 40 Takt 1 bis Seite 42 'As earlier page 40 bar 1 to page 42' added (CN), corresponding to bb.208-218</i>
1598	picc.	note 1: <i>ff</i> added as in B and by analogy with the other parts
1598	tr.1,2	A: bar added in pencil (CN)
1598	va.	B: notes 1-3: marc.
1598	vc. cb.	A: note 1: <i>ff</i> added in pencil (CN?/Emil Telmányi?)
1599	picc. cl.	notes 3-4: stacc. added as in B (b.209) and by analogy with vl.1,2
1600	cl.	notes 3, 8: marc. added by analogy with picc.
1601	cl.	notes 3, 8: marc. added by analogy with picc., vl.1,2; notes 9-10: stacc. added as in B (b.211) and by analogy with picc., vl.1,2
1601	cor.3,4	note 2: <i>e'</i> emended to <i>d[♯]</i> as in B (b.211)
1602	ob.1 vl.2	note 1: stacc. added by analogy with fl.1,2, vl.1
1603-1604	tr.3	marc. added as in B (bb.213-214)
1603-1604	timp.	<i>e-A</i> and marc. added as in B (bb.213-214); A: blank
1604, 1605	vl.1,2	notes 3, 8: marc. added as in B (bb.214, 215)
1605	picc. cl.	notes 3, 8: marc. added as in B (b.215)
1606	fg.	note 4: stacc. added by analogy with vc., cb.
1606	vl.2	note 2: <i>fsz</i> added as in B (b.216) and by analogy with vl.1
1607	picc.	notes 1-2: slur emended to notes 1-3 by analogy with fl.1,2; B (b.217) notes 1-2: slur
1608	fg.	note 1: stacc. added by analogy with vc., cb.

Bar	Part	Comment
1608	cor.1,2	notes 2-3: slur emended to b.1608 note 2 to b.1609 note 1 by analogy with fg., va., vc., cb. (b.1608) and fl.1,2, picc., ob., cl. (b.1609); B: notes 2-3: slur, error due to page turn
1609	fg. va. vc. cb.	articulation added as in B (b.219)
1609-1610		D: SD: <i>medens Dansemesteren gjør sine slutningspas</i> crossed out
1610-1613	brass vc. cb.	stacc. added by analogy with bb.1610-1611 (ob.)
1610	va.	note 1: <i>c'</i> emended to <i>c[♯]</i> as in B (b.220) and by analogy with b.1611
1612-1613	ob.	stacc. added by analogy with bb.1610-1611
1614		A: <i>♩ = 100</i> added in pencil, emphasized in blue crayon, <i>poco meno</i> added in pencil; E: <i>♩ = 100</i> added in pencil
1614	CORO	C: <i>♩</i>
1615-1617		<i>poco ral-len-tan-do</i> added as in B
1615	fg. cor.1,2	note 1: <i>dim.</i> added as in B and by analogy with fl.1,2, ob., cl.
1616	fg. cor.1,2	note 1: <i>p</i> added as in B and by analogy with fl.1,2, ob., cl.
1617		B: <i>un poco meno mosso</i> erased and moved to b.1618
1617	JER.	A: note 2: <i>g[♯]</i> changed to <i>g</i> in pencil; B: note 2: <i>g[♯]</i>
1617	str.	note 1: <i>p</i> added as in B ; A: <i>p</i> placed on note 1 (b.1616), but not in vc., cb., where it is placed on note 3
1618		C: <i>♩ = 88</i>
1618	fg.	notes 3-4: stacc. added as in B and by analogy with b.1617
1618-1661		A: D major key signature changed to A major key signature; C: notated with D major key signature
1619	fg.1	notes 3-4: stacc. added as in B (b.1618) and by analogy with b.1617
1619	JER.	A, D: note 1: <i>g[♯]</i> changed to <i>g</i> in pencil
1620, 1621	fg.1	notes 3-4: stacc. added as in B (b.1618) and by analogy with b.1617
1622	cl.1	note 1: marc. added by analogy with fg.1
1623	picc.	notes 1-2: stacc. added by analogy with b.1617 (fg.1) and b.1621 (cl.1)
1623	fg.1	note 3: stacc. added by analogy with preceding bars
1623	cb.	note 1: <i>pizz.</i> added by analogy with va., vc.
1624	JER.	B: note 1: stacc.
1625, 1626	picc.	notes 2-3: stacc. added by analogy with b.1624
1626	fg.	notes 3-4: stacc. added by analogy with preceding bars
1627	picc. ob.1 fg.1	2nd crotchet: stacc. added by analogy with preceding bars (picc., fg.1)
1627	ob.1	note 1: <i>1.</i> added; A: <i>I^o</i> noted in margin in pencil
1631	fl.1,2	notes 1-2: stacc. added as in B and by analogy with cl.; note 1: <i>p</i> added by analogy with cl.
1634		A: <i>rall.</i> added in blue crayon
1636-1638		A: <i>poco a poco rall.</i> added in pencil
1637	cor.3,4	notes 1-2: stacc. added by analogy with b.1639
1638	cor.3,4	notes 1-2: stacc. added as in B and by analogy with b.1639
1641		A: <i>a tempo</i> added in pencil
1641	ob. cl. fg.	note 1: <i>p</i> added as in B
1642	JER.	A: note 2: <i>♯</i> added in pencil in margin
1643	JER.	A: note 1: <i>g[♯]</i> changed to <i>g</i> in pencil
1645	fg.1	note 3: <i>g[♯]</i> emended to <i>g[♮]</i>
1645	JER.	A: note 3: <i>♯</i> added in pencil in margin
1647		A: <i>ja</i> 'yes' added in pencil (CN) at top of page as reference to cut bb.1647-1661 (see 'Cuts and Adaptations', TABLE 1: 3.21), erased
1650		A: <i>♩ = 100</i> added in blue crayon

Bar	Part	Comment
1651	va. vc. cb.	note 4: g^{\sharp} emended to g^{\natural} in accordance with C ; B : note 4: g^{\sharp}
1651-1653 1652	timp. vl.1,2	A : bars pasted over (Henrik Knudsen) A : $\downarrow = 120$ added in pencil, emphasized in blue crayon
1653	va.	notes 2-3: marc. added as in B (vc., cb.)
1653	vc. cb.	notes 1-3: marc. added as in B
1654	ob. vl.1	notes 1-6: marc. added by analogy with b.1653
1656	fl. cl.	notes 1-3: marc. added by analogy with vl.2
1656-1657	fl. cl. vl.2	b.1656 note 4 to b.1657 note 6: marc. added by analogy with b.1655
1659	vc. cb.	note 4: g^{\sharp} emended to g^{\natural} by analogy with fg.2
1662		A : $\downarrow = 100$ added in pencil; B : <i>Allegro molto</i> changed to <i>Presto</i> ; C : $\downarrow = 100$; E : $\downarrow = 100$ added in pencil
1662	tr.3	A : note 1: f added in pencil (CN), probably in connection with cut bb.1647-1661 (see 'Cuts and Adaptations', TABLE 1: 3.21)
1666	timp.	note 1: f added as in B
1667	timp.	note 1: fz added as in B and by analogy with b.1677
1667	T. B.	B : note 1: fp changed to mf
1669	T. B.	D : note 2: <i>cresc.</i>
1670	CORO	Pa : <i>stille</i> added in pencil (CN)
1671		A : <i>ja</i> 'yes' added in pencil (CN) at top of page as reference to cut bb.1671-1680 (see 'Cuts and Adaptations', TABLE 1: 3.22), erased
1671	timp.	note 1: ff added as in B
1671	CORO	C ¹ : <i>Gade</i> crossed out because of cut bb.1671-1680 (see 'Cuts and Adaptations', TABLE 1: 3.22)
1672	tr.1	notes 1-2: $\downarrow \downarrow$ emended to $\downarrow \downarrow$ as in B and by analogy with woodw.
1673-1681		B : alphanumeric reference corresponding to bb.1663-1670
1676	timp.	note 1: f added as in B and by analogy with b.1666
1676	T. B.	note 1: ff added as in B, D
1677	tr.2,3	note 1: mf removed as in B (b.1667) and by analogy with b.1667
1677	T. B.	B : note 1: p changed to mf (CN)
1681	fl.1,2 picc.	note 1: fz added by analogy with str.
1681	CORO	<i>Rolle</i> added as in C, A, B ; <i>Gade</i> added (CN?) because of cut bb.1671-1680 (see 'Cuts and Adaptations', TABLE 1: 3.22), earlier text erased; C ¹ , D : <i>Rolle</i> crossed out, <i>Gade</i> added because of cut
1682		A : p added in blue crayon
1691	fg.	note 1: fp added by analogy with ob., cl., cor., tr.; A : phrase added (CN); B : blank
1691	T. B.	fp added by analogy with ob., cl., cor., tr.1 and bb.1662, 1672
1692-1699		B : <i>Wie früher Seite 259 u.s.w.</i> 'As earlier page 259 etc.', alphanumeric reference corresponding to bb.1663-1670
1694	CORO	Pa : <i>begære</i> instead of <i>esterstræbe</i>
1695	timp.	note 1: f added as in B and by analogy with bb.1666, 1676
1696	timp.	note 1: fz added as in B and by analogy with b.1677
1697		B : <i>NB diesmal crescendo bis ff</i> / <i>NB denne Gang cres til ff</i> 'NB This time crescendo to ff ' added (CN)
1698	T. B.	<i>cresc.</i> removed as in B, C, D
1700-1701	cor.	A : phrase added in ink (CN); B : blank
1700	vc. cb.	notes 1-4: $d-e-f^{\sharp}-g$ emended to $e-f^{\sharp}-g-a$ as in B
1701	fg.	note 1: mf added as in B and by analogy with fl.1,2, picc., ob., cl.
1701	CORO	note 1: mf added as in B (S., A.)

Bar	Part	Comment
1707	B.	note 1: e emended to e^{\flat} as in C, D
1713	CORO	<i>cresc.</i> added as in B (S., A.)
1716	picc.	note 1: fz added by analogy with str. and bb.1690, 1721
1716	va. vc. cb.	notes 1-3: stacc. added by analogy with vl.1,2
1717	picc.	note 1: ff removed by analogy with str.; B : note 1: ff
1717	CORO	ff added by analogy with woodw., brass
1721	timp.	note 1: fz added as in B
1721-1722	str.	A : b.1721 note 1 to b.1722 note 1: phrase added (CN); B : blank
1722	T. B.	B : notes 1-2: $\downarrow \downarrow$
1726	picc. va. vc. cb.	note 1: fz added as in B and by analogy with vl.1,2
1727	vl.2 va. vc. cb.	note 1: fff added as in B and by analogy with the other parts
1735	fg. vc. cb.	notes 1-2: $c^{\flat}d^{\flat}$ corrected to $b^{\flat}c$; A : correction notated in margin in pencil; B : notes 1-2: $c^{\flat}d^{\flat}$
1736		A : $\downarrow = 100$ added in pencil, emphasized in blue crayon; C : $\downarrow = \downarrow$
1736	vl.2	A : note 1: g^{\flat} changed to g^{\natural} ; B : note 1: g^{\flat}
1737	fg.	notes 5-8: slur added by analogy with str.
1737	va.	note 4: stacc. added by analogy with vl.1,2, vc., cb.
1738-1739		A : <i>molto rall.</i> and <i>a tempo</i> added (CN); B : <i>rall.</i> — and <i>a tempo</i>
1740	str.	notes 1, 5: stacc. added as in B and by analogy with b.1739
1740	va.	notes 6-8: slur added as in B and by analogy with vl.1,2, vc., cb.
1741-1742		SD: <i>Maskarademesteren forklædt som</i> added in accordance with C (bb.1749-1751); A, B, D : Carl Nielsen originally perceived MEST. and MORS as two characters and thus distributed the lines over two staves and two clefs: treble clef and bass clef (b.1778); C, Pa : MORS is MEST. in disguise
1741-1742		SD: <i>vældig</i> emended to <i>uhyre</i> as in C
1742	vl.1	note 2: <i>pizz.</i> added by analogy with vl.2, va., vc., cb.
1743		A : note 1: <i>rall.</i> added (CN)
1743-1744	trb.b.	A, B : phrase added in pencil (CN)
1744-1745		B : <i>poco rall.</i> crossed out
1745	timp. str.	B : note 1: p , but crossed out in vc., cb.
1746	tam.	A : note 1: fermata and musical note added in pencil (CN); <i>NB Gongong</i> noted at timp. staff; above, with an arrow pointing to the double bar line (bb.1746-1747), <i>Tegn</i> 'Signal' has been added (CN); on the double bar line a fermata is notated. These markings could suggest tam. was used right on the bar line or on the γ before the bar line; ¹³ B : blank
1747		C : $\downarrow = 69$; E : $\downarrow = 66$ added in pencil
1747	va.	note 6: e^{\flat} corrected to f ; A : correction notated in margin in pencil
1749	tb.	note 1: ten. added by analogy with trb.t., trb.b.
1750-1759	timp.	A : phrase added (CN); B : blank
1757-1759	va.	phrase added as in B
1759	MORS	A : <i>Her</i> (f) added (CN) because of cut bb.1760-1764 (see 'Cuts and Adaptations', TABLE 1: 3.23a and vol. I/3 Appendix/Anhang); B : <i>I</i> (f) added (CN) because of cut; C ¹ , D : <i>Her</i> (f) added in pencil (CN) because of cut

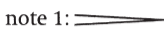

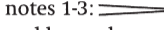
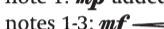




13 The tam. was probably added for the productions of 1925/26; cf. *Det Kongelige Teater*, "Regi Protocol 2-2-1896", p. 198.



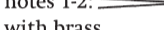
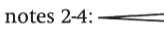
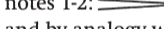
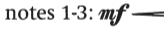
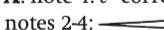
Bar	Part	Comment
1759	MORS	A: fermata added (CN) because of cut bb.1760-1764 (see 'Cuts and Adaptations', TABLE 1: 3.23a and vol. I/3 Appendix/Anhang); B, C¹, D: fermata added in pencil (CN)
1760		A: ja 'yes' added in pencil (CN) at top of page as reference to cut bb.1760-1764 (see 'Cuts and Adaptations', TABLE 1: 3.23a and vol. I/3 Appendix/Anhang), erased
1764-1765	MORS	A: I kjender dog alle Korporal crossed out, Her kommer den store Korporal added (CN) because of cut bb.1760-1764 (see 'Cuts and Adaptations', TABLE 1: 3.23a and vol. I/3 Appendix/Anhang); C¹: I kender dog alle Korporal crossed out, kommer den store Korporal added in pencil because of cut; D: kjender dog alle crossed out, kommer den store added in pencil (CN) because of cut
1765		A: quasi l'istesso added in blue crayon; C: ♩ = 60
1765	vc.	A: notes 2-3 added (CN); B: omitted
1766	str.	B: rest 4: fermata added, erased and fermata on bar line added
1766	vl.1	A: rest 4: fermata added in pencil, emphasized in blue crayon
1766	vl.2 va. vc.	A: rest 4: fermata added in pencil
1766	MORS	rest 2: fermata added by analogy with other parts; B: fermata erased; C¹: fermata added in pencil for whole system
1766	CORO	A: rest 4: fermata added in pencil; B: fermata erased; C¹: fermata added in pencil for whole system
1767	MORS	C¹: Knokkelfinger changed to Knokkelfingre in pencil
1768	str.	B: rest 4: fermata added, erased and fermata on bar line added
1768	vl.1	A: rest 4: fermata added in pencil, emphasized in blue crayon
1768	va. vc.	A: rest 4: fermata added in pencil
1768	MORS	rest 2: fermata added as in B; C¹: fermata added in pencil for whole system
1768-1770	MORS	D: Da falder de masker som visne Blade added in pencil; Pa: Saa falder de masker som visne Blade
1768	CORO	rest 4: fermata added by analogy with other parts; C¹: fermata added in pencil for whole system
1770		B: fermata on bar line added
1770	vl.1 va. vc.	A: rest 3: fermata added in pencil
1770	MORS	rest 3: fermata added by analogy with other parts; C¹, D: fermata omitted
1770	CORO	fff added by analogy with bb.1766, 1768, 1772
1770	S. A.	rest 4: fermata added by analogy with T., B.
1770	T. B.	A: rest 4: fermata added in pencil
1772		A: rall. molto added in blue crayon; B: molto rall.– added(?) (CN)
1772	MORS	D: Kast jer (♩ ♩, c') added (CN) because of cut bb.1773-1781 (see 'Cuts and Adaptations', TABLE 1: 3.24 and vol. I/3 Appendix/Anhang)
1773		A: ja 'yes' added in pencil (CN) at top of page as reference to cut bb.1773-1781 (see 'Cuts and Adaptations', TABLE 1: 3.24 and vol. I/3 Appendix/Anhang), erased
1773-1774	MORS	D: mit Signal changed to min Moral
1774	MORS	note 6: ♩ emended to ♩ as in B, C, D; A: bar incomplete
1774	MORS	A: notes 1-5: c ^b changed to c in pencil; B: c ^b
1775		E: ♩ = 63 a 69 added in pencil
1775	vl.1,2	B: note 3: poco(?) changed to f (CN)
1776	vl.2 va. vc.	note 1: p added as in B
1779	trb.t.2	note 1: g ^b corrected to g; A: note in margin indicates †

Bar	Part	Comment
1780-1783	trb.t.2	b.1780 note 1 to b.1783 note 1: slur added as in B and by analogy with tb.
1781-1784		A: bars pasted over with new version (one bar) because of cut bb.1773-1781 (see 'Cuts and Adaptations', TABLE 1: 3.24 and vol. I/3 Appendix/Anhang); note 1: f changed to ff in pencil; B: original version erased and changed in accordance with A
1782	MORS	SD: atter som Maskarademester added as in C; Pa: Maskarademesteren added in pencil (CN)
1782-1783	MEST.	reconstructed after B, C; A: pasted over with one bar: Kast jer Maske og bliv atter støv og Aske. (raaber) Fem Minutters Pause! (CN), music notated in treble clef; note 3-6: ♩ ♩ (f) inserted as a result of text change; changed because of cut bb.1773-1781 (see 'Cuts and Adaptations', TABLE 1: 3.24 and vol. I/3 Appendix/Anhang); B: Kast Jer Maske og bliv atter Støv og Aske, added (CN) because of cut. Previous text and music bb.1782-1783, erased but still legible; C¹: Demaskering! Fem minutters Pause! crossed out, Kast jer Maske, bliv atter Støv og Aske, (raaber:) Fem Minutters Pause added in pencil on added staff at bottom of page because of cut; staff written in ink, rhythm changed to fit text; D: Demaskering Fem Minutters Pause crossed out, Maske og bliv atter Støv og Aske added in pencil (CN) because of cut; D: b.1783 notes 3-8: f' changed to f in pencil, rhythmic changes to fit second text; Pa: Demaskering / Fem minutters Pause
1784		A: ♩ = 72 added in pencil, emphasized in blue crayon; C: Andantino quasi allegretto and ♩ = 72; E: ♩ = 72 added in pencil
1784-1786		SD added as in C
1786-1819	cor.3,4	B (cor.3): A: passage pasted over
1786	vc.1	note 1: ppp added by analogy with va.
1787	CORO	note 1: ppp added as in B, C, D
1787	CORO	Pa: Marschagtig – satsen med alle mulige motiver som i en erindring 'March-like – the texture with many kinds of motifs as in a recollection' added in pencil (CN), faded
1791-1792	va.	A: b.1791 note 2 to b.1792 note 1: slur added in pencil; B: b.1791 note 5 to b.1792 note 1: slur
1794	fl.1 cl.1	A: notes 1-2: slur; B (fl.1): note 1: pp changed to p
1795	fl.1	note 1: stacc. added as in B
1795	picc. ob.1	notes 1-2: slur added by analogy with b.1794 (fl.1, cl.1), b.1796 (fl.1)
1795	ob.1	note 1: pp added as in B and by analogy with picc.; marcato added by analogy with picc.
1795	cl.1	note 1: stacc. added as in B (fl.1)
1796	fl.1	notes 8-11: stacc. added by analogy with b.1794
1796	cl.1	notes 1-2, 6-7: stacc. added by analogy with fl.1 and b.1794; notes 1-2: slur added by analogy with fl.1 and b.1794; notes 8-11: stacc. added by analogy with b.1794
1798-1799	fg.1	stacc. added by analogy with ob.1
1799-1801		A: phrase added (CN); B: a number of changes made (CN), erasure, Takt ind her efter Aftale 'Bar in here as agreed' noted at bottom of page (CN), 3 Takter '3 bars' also noted, both erased; C¹: 1 Takt ind '1 bar in' added in pencil (CN); D: SD, text and music are in bb.1798-1800
1800-1801	fl.1,2 cl.	A: bars pasted over with new version (CN); at top and bottom of page CN has noted 1 Takt ind '1 bar in' and in b.1800 bis, both erased

Bar	Part	Comment
1801	LEND.	SD added as in D
1802	LEAN.	B : note 3: erased
1802	LEAN.	B : "Flora" kun faded
1808	cl.1	A : note 1: <i>pp</i> added (CN)
1810-1811	cl.1	A : phrase added (CN); B : phrase incomplete
1811	ob.1 cor.1	A : note 1: <i>pp</i> added (CN)
1814	cl.1	A : note 1: <i>pp</i> added (Emil Telmányi)
1814-1815	ARV	B : <i>Gudskelov det fik en Ende, hjem til Ane vil jeg rende</i> added (CN)
1819		A : <i>Piu Allegro</i> added in pencil (CN?), erased; C : <i>Un poco di piu</i> ; E : <i>Piu All^o</i> and $\downarrow = \text{quasi } 100$ added in pencil
1820	fl.2	note 1: stacc. added by analogy with cl.
1820	fl.3 ob.2	stacc. added by analogy with fl.2, cl.
1820	ob.1	notes 1-2: stacc. added as in B and by analogy with fl.1
1820	HEN.	Pa : SD: <i>skyder Leander frem</i> instead of <i>præsenterer Leander</i>
1820	JER.	C, D : $\downarrow \uparrow$
1821	fl.3 ob.2 cl.	note 1: stacc. added by analogy with fl.2
1822	cl.1	note added as in B ; A : blank; B : not evident whether the passage is <i>a2</i> or 1. or 2.
1823-1825	JER.	A : <i>Ja, jeg skal hjærtefadre Jer. Jeg kunde smadre Jer, hjærtefadre Jer</i> crossed out and <i>korresere dig og bastonere Jer</i> added; Pa : <i>Jeg kunde smadre Jer</i> added in pencil (CN)
1825	fg.	note 2: ten. added by analogy with va., vc.
1826	JER.	SD added as in C and in accordance with Pa
1828	va.	note 2: <i>mp</i> moved to note 1 by analogy with vc.
1828	ARV	C : <i>Aa</i> instead of <i>Ak</i>
1828	HEN.	SD added as in C
1829	ARV	C : note 5: <i>d''</i>
1829	va.	note 2: <i>a^b</i> corrected to <i>a^b</i> ; B : <i>a^b</i> ; C : F major chord
1832	JER.	D : notes 1-2: $\downarrow \uparrow$ corrected to $\downarrow \uparrow$ in pencil
1834-1835	vl.2, va. vc. cb.	A : slur added
1835		A : <i>rall.</i> added in pencil and blue crayon; B : <i>rall.</i>
1836	tutti	C removed
1837	JER.	A : notes 2-4: <i>a^b-a^b-A^b</i> changed to <i>a^b-a^b-A^b</i> ; B, D : notes 2-4: <i>a^b-a^b-A^b</i>
1838	JER.	B, D : notes 3-5: <i>f</i>
1839		A : $\downarrow = 72 \text{ à } 80$ added in pencil; B : $\downarrow = 72 \text{ à } 80$ (CN)
1839	JER.	B, D : note 1: <i>e^b</i>
1839	T.2	B, D : notes 1-3: <i>e^b</i>
1840	ARV	B : notes 1-2: <i>c''</i> changed to <i>e^b</i> in pencil; D : notes 1-3: <i>e^b</i>
1840	T.1	B, D : notes 2-3: <i>e^b</i>
1840	T.2	B, D : note 1: <i>e^b</i>
1842	MEST.	rest 3: \uparrow emended to \uparrow as in B, C, D ; rest 4: \uparrow emended to \uparrow as in B, C, D ; A : rest 4: fermata added in pencil; C : note 5: fermata; rest 3: no fermata; D : note 9: no fermata
1842	MEST.	notation in treble clef emended to bass clef as in C
1842	MEST.	A : notes 6-8: <i>b^b</i> changed to <i>f[#]</i> in pencil (CN); B, C, D : <i>b^b</i> ; C¹ : <i>b^b</i> changed to <i>f[#]</i> in pencil (Emil Telmányi)
1843		A : $\downarrow = 150$ added in pencil, emphasized in blue crayon; C : $\downarrow = 152$; E : $\downarrow = 144$ added in pencil
1847-1848	fg.	b.1847 note 2 to b.1848 note 1: slur added by analogy with the other parts
1847	va. vc. cb.	note 1: <i>arco</i> added
1848	fl.3	note 2: stacc. added as in B and by analogy with fl.1,2
1848	ob. cl. fg.	note 2: stacc. added as in B (fl.3) and by analogy with fl.1,2
1850	fl.1,2 cl. vl.2	note 2: stacc. added as in B (vl.1)

Bar	Part	Comment
1850	fl.3 ob. cl. fg. vc. cb.	note 1: marc. added by analogy with fl.1,2, vl.1,2
1850	fg.	A : rest 1: <i>mp</i> erased
1850	vl.1	note 2: stacc. added as in B
1850	va.	notes 1-2: ————— added by analogy with brass
1851	cl.	A : note 4: <i>e''</i> corrected to <i>d''</i> ; B : note 4: <i>e''</i>
1851	A.	<i>d'</i> emended to <i>e'</i> as in B, C, D and in accordance with E, F
1851	vc. cb.	note 1: <i>mp</i> added by analogy with fg., cor.
1852-1857	fl.1	B : <i>col Viol. I^{mo}</i>
1854	fl.1,2	note 1: marc. added as in B (vl.1,2)
1854	ob. cl.	note 1: marc. added as in B
1854	cl.	note 3: stacc. added by analogy with fl.1,2
1854	timp.	note 1: <i>A</i> and <i>f</i> added as in B
1854	S. A.	notes 1-2: ————— added as in B and by analogy with T, B.
1854	vl.1,2	note 1: marc. added as in B ; note 3: stacc. added as in B
1855	fl.1,2	notes 3-4: stacc. added as in B (cl.) and by analogy with vl.2
1855	cl.	notes 3-4: stacc. added as in B and by analogy with vl.2
1855	A.	note 1: <i>d'</i> emended to <i>e'</i> as in B, C, D and by analogy with b.1851 and in accordance with E, F
1855	vl.1	notes 3-4: stacc. added by analogy with vl.2
1856	S. A.	note 3: <i>cresc.</i> added as in B and by analogy with T, B.
1857	fl.3	notes 1-3: <i>mf</i> ————— added by analogy with tr.
1858	ob.	B : note 1: marc., erased
1858	cor.3,4	B : note 1: <i>f</i> erased
1862-1864	trb.t.	marc. added by analogy with the other parts
1862-1866	S. A.	Pa : <i>Og Narren i sin sorte Hud</i> instead of <i>Her danser Narren i sit sorte Skrud</i>
1863	va.	chord 2: <i>b^b</i> , <i>a'</i> corrected to <i>b^b</i> , <i>g[#]</i> ; A : note in margin in pencil; B : <i>b^b</i> , <i>g[#]</i>
1865-1866	CORO	D : <i>i sit sorte Skrud</i> changed to <i>i sin sorte Hud</i> in pencil
1865-1866	vl.1,2 va.	————— lengthened as in B ; A : only ————— in b.1865
1866	CORO	<i>p</i> added as in C (S., A.); SD: <i>snøvlende</i> emended to <i>stærkt snøvlende</i> as in C
1866-1874	CORO	B, C, D : ten. omitted
1866-1874	T.	<i>e'</i> emended to <i>e''</i> as in C and diary entry (CN) ¹⁴
1867	cl.	note 1: <i>a2</i> added by analogy with ob., fg.
1867	fg.	notes 1-2: stacc. added by analogy with ob., cl.
1868-1872	ob. cl. fg.	stacc. added by analogy with bb.1866, 1873 (ob., cl.)
1869	vc. cb.	B : note 1: marc.
1871-1873	cl.	A : phrase added (CN); B : blank
1873	fg.	notes 1-2: stacc. added by analogy with ob., cl.
1873-1874	T. B.	b.1873 note 1 to b.1874 note 1: ten. added by analogy with S., A.
1874	fl.1,2 cl. vl.2	note 2: stacc. added as in B (vl.1)
1874	vl.1	note 2: stacc. added as in B
1875-1881		B : <i>Wie früher Seite 294 'As earlier page 294'</i> , alphanumeric reference corresponding to bb.1851-1857
1875-1881	fg.	A : phrase added (CN)
1875	fg. vc. cb.	A : note 1: <i>mp</i> added (CN)
1876	fg. cor.	A : <i>cresc.</i> added (CN)
1876	CORO	SD: added as in C ; A : <i>nat</i> : added (CN)
1876	T. B.	note 1: <i>mp</i> added by analogy with S., A.
1878	fl.1,2 vl.1,2	note 1: marc. added by analogy with ob., cl. and b.1854

Bar	Part	Comment
1878	fl.1,2 cl.	note 3: stacc. added by analogy with vl.1,2 and b.1854
1878	fg.	note 1:  added as in B (b.1854) and by analogy with b.1854
1878	timp.	note 1: <i>A</i> and <i>f</i> added as in B (b.1854)
1878	S. A.	 <i>f</i> added by analogy with T., B.
1878	va.	notes 1-3:  added as in B (b.1854) and by analogy with b.1854
1880	cl.	notes 3-4: stacc. added by analogy with fl.1,2, vl.1,2
1880	cor.3,4	A : note 2: <i>cresc.</i> added (CN)
1880	T. B.	note 1: <i>mp</i> added by analogy with S., A.
1881	fl.3	notes 1-3: <i>mf</i>  added by analogy with tr.
1881	cl.	slur and articulation added by analogy with fl.1,2, ob., vl.1,2
1883-1884	fg.	B : b.1883 note 2 to b.1884 note 1: marc.
1884-1885	fg.	marc. added by analogy with the other woodw.
1894-1898	vl.2 va. vc. cb.	A : phrase added (CN); B : blank
1899	T.	C, D : note 1: <i>g#'</i>
1906	trb.t.	B : note 1: marc.
1910-1914	vl.1,2	A : bars pasted over (Henrik Knudsen)
1910	vl.2 va. vc. cb.	notes 1-3: marc. added by analogy with vl.1
1911		A : $\downarrow = 100$ added in pencil
1911	HEN.	A : note 2: note in margin in pencil indicates <i>g</i> ; B : <i>g#'</i>
1911	str.	A : <i>arco</i> added in pencil (CN)
1916	str.	A : note 1: <i>rall.</i>
1917	ob. fg.	A : 2nd crotchet: <i>rall.</i>
1918	HEN.	A : rest 1: fermata added in blue crayon; B : fermata faded
1918	HEN.	A : SD added (CN)
1919		C : $\downarrow = 88$
1919-1937		B : <i>Kopist / Siehe 1^{ste} Akt Seite 194 Takt 6 bis Seite 197 Takt 2 'Copyist / see first act page 194 bar 6 to page 197 bar 2' added (CN), corresponding to Act One, bb.972-991; below: (4-5 Seiten frei lassen) 'leave 4-5 pages blank' added (German copyist?)</i>
1919	tutti	$\frac{2}{4}$ removed
1919-1937	cl.	B : notated as cl. (<i>B^b</i>)
1919	str.	A : <i>mf</i> (?) changed to <i>pp</i> in pencil (CN)
1921-1922	cl. fg.	 over two bars added as in B (Act One, bb.974-975); A : two separate 
1921	cl. fg.	A : note 1: <i>mf</i> (?) changed to <i>pp</i> (Emil Telmányi), later changed to <i>p</i> in pencil above staff
1922	picc. ob.1	note 3: <i>f</i> emended to <i>f#</i> as in A, B (Act One, b.975)
1922	str.	A (Act One, b.975): note 2: <i>f</i> erased; B (Act One, b.975): note 2: <i>f</i>
1923	cor.3	A (Act One, b.976): note 1: <i>f</i> changed to <i>p</i> in pencil (CN); B (Act One, b.976): note 1: <i>f</i>
1923	str.	A : note 3: <i>mf</i> (?), erased
1924	vl.1 vc. cb.	A, B (Act One, b.976): note 2: <i>mf</i>
1925	cl. cor.1,2	A : <i>mf</i> changed to <i>p</i> in pencil (CN); B (Act One, b.978): <i>mf</i>
1925-1926	cl. cor.1,2	 over two bars added as in B (Act One, bb.978-979); A : two separate 
1925	vc. cb.	A, B (Act One, b.978): notes 1-4: stacc.
1926	ob.1	notes 1-4: slur added as in A, B (Act One, b.979) and by analogy with picc.
1926	cor.1,2	note 3: <i>pp</i> added by analogy with cl.
1928	fg.	note 1: ten. added by analogy with B (vl.1, Act One, b.981)
1928	cor.3	B (Act One, b.981): note 1: (<i>mf</i>)
1928	vl.1	note 1: ten. added as in B (Act One, b.981)
1929, 1931	cor.3	note 1: stacc. added as in A, B (Act One, bb.982, 984)

Bar	Part	Comment
1932	vl.1	B (Act One, b.985): note 2: marc.
1934	fl.1	A : note 1: <i>p</i> added (Emil Telmányi); B (Act One, b.987): note 1: <i>mp</i> added in ink (Emil Telmányi)
1934	vc. cb.	B (Act One, b.987): notes 1-2: 
1937-1939	cor.3,4	stacc. added as in A, B (Act One, bb.990-992)
1937	HEN.	Pa : <i>danse</i> instead of <i>synge</i>
1938-1939	cor.3,4	 added as in B ; cf. A, B (Act One, b.991)
1939	vl.1	<i>cresc.</i> added by analogy with the other str.
1941-1969		B : <i>Wie früher Seite 293 'As earlier page 293' added (CN), alphanumeric reference corresponding to bb.1846-1866</i>
1942-1995	CORO (tutti)	vocal parts added as in C and in accordance with insertion in Gc (LEON., LEND.)
1943-1944	fg.	b.1943 note 2 to b.1944 note 1: slurs added by analogy with the other parts
1943	timp.	note 1: <i>f</i> added as in B (b.1847)
1944	fl.3 ob. cl. fg.	note 2: stacc. added as in B (b.1848)
1944	vl.1,2	note 2: marc. added as in B (b.1848)
1946	fl. ob. cl. fg. vl.2	note 1: marc. added as in A, B (b.1850)
1946	fl.1,2 cl. vl.1,2	note 2: stacc. added as in A, B (b.1850)
1946	va.	notes 1-2:  added by analogy with brass
1947	cl.	A : note 4: correction in ink; B : note 4: <i>e''</i>
1947	A.	note 1: <i>d'</i> emended to <i>e'</i> as in C, D and by analogy with b.1851
1947	va. vc. cb.	note 1: <i>mp</i> added by analogy with fg., cor.
1948	A.	C : <i>e'</i>
1949	cl.	notes 2-4:  removed by analogy with fl.1,2, vl.1,2
1950	fl.1,2 cl. vl.1,2	note 1: marc. added as in A, B (b.1854);
1950	ob.	note 3: stacc. added as in A, B (b.1854)
1950	CORO	note 1: <i>f</i> added as in A, B (b.1854) and by analogy with the other parts
1950		notes 1-2:  added as in B (b.1854) and by analogy with b.1854; note 3: <i>p</i> added as in B (b.1854) and by analogy with b.1854
1951	cl.	note 1: <i>mp</i> added as in A, B (b.1855) and by analogy with fl.1,2
1951	A.	note 1: <i>d'</i> emended to <i>e'</i> as in C, D and by analogy with b.1855
1952	CORO	note 3: <i>cresc.</i> added by analogy with b.1856
1953	fl.3	notes 1-3: <i>mf</i>  added by analogy with tr.
1953	vl.1,2	notes 3-4: stacc. added as in A, B (b.1857)
1954	ob.	note 1: marc. removed as in B and by analogy with fl.1,2, cl., vl.1,2; B (b.1858): marc. erased
1954	cor.3,4	note 3: marc. added as in A, B (b.1858) and by analogy with cor.1,2
1954	vl.1,2	notes 1-2: slur added as in B (b.1858) and by analogy with fl.1,2, ob., cl.
1958-1960	trb.t.	marc. added by analogy with woodw., cor., str.
1958	S. A.	<i>ff</i> added as in D and by analogy with b.1862
1959-1960	tr.1,2	marc. added as in A, B (bb.1863-1864) and by analogy with tr.3
1961-1962	CORO	D : <i>sit sorte Skrud</i> changed to <i>sin sorte Hud</i> in pencil
1962	fl.1,2 cl.	note 1: stacc. added by analogy with b.1874
1962	vl.1,2	note 2: stacc. added by analogy with b.1874
1963	cl.	A : note 4: <i>e''</i> corrected to <i>d''</i>
1965	fl.1,2 vl.1,2	notes 2-4:  removed by analogy with b.1877
1966	fl.1,2 cl. vl.1,2	note 1: marc. added as in A, B (b.1854) and by analogy with ob.; note 3: stacc. added as in A, B (b.1854)
1966	T. B.	<i>mp</i> added by analogy with S., A.

Bar	Part	Comment
1967	vl.2	notes 1-2: slur added by analogy with A , B (b.1855) and vl.1; notes 3-4: stacc. added by analogy with A , B (b.1855) and vl.1
1969	fl.3	note 1: <i>mf</i> added by analogy with tr.
1970	fl.1,2 cl. vl.1,2	note 3: stacc. added by analogy with b.1854
1970	ob.	B : note 2: <i>p</i>
1970	vl.1	note 3: stacc. added as in B (vl.2)
1970	vl.2	note 3: stacc. added as in B
1973	fl.1,2 cl.	<i>poco a poco cresc.</i> added by analogy with vl.1,2
1974	ob.	<i>poco a poco cresc.</i> added by analogy with fl.3
1974	fg.1	A : notes 1-2: slur changed to stacc. in pencil
1974	fg.2	A : notes 1-2: slur added in pencil
1977	fg. cor.3,4	notes 3-4: stacc. added as in B and by analogy with the other parts; A (fg.2, cor.3,4); notes 1-2: slur added in pencil
1978	cl.2	notes 3-4: stacc. added as in B and by analogy with the other parts
1979-1981	fl.1,2	A : bars pasted over (Henrik Knudsen)
1979	fl.2	notes 2-3: slur added as in B and by analogy with ob.2, cl.2, va.
1981	fl.3 cor.2	notes 1-2: slur added as in B and by analogy with cl.1, vc.
1988-1989	trb.b.	b.1988 note 1 to b.1989 note 1: tie added as in B
1990	va.	notes 3-4: <i>f[#]</i> corrected to <i>e</i> "; A : note in margin in pencil indicates <i>e</i> "; B : notes 3-4: <i>e</i> "
1991	trb.t.	note 1: <i>f[#]</i> corrected to <i>a</i> '; A : <i>f[#]</i> corrected to <i>a</i> ' in pencil; B : note 1: <i>f[#]</i> '
1997	tr.1,2	note 1: <i>♩</i> emended to <i>♪</i> as in B and by analogy with fl.1,2, ob., cl., tr.3; A : <i>♪</i> changed to <i>♪</i>

CUTS AND ADAPTIONS

CUTS

On the basis of letters and diary notes, Carl Nielsen's (and later Emil Telmányi's) additions in the various sources can be dated, which makes it possible to draw up a chronological list of the cuts Carl Nielsen made and revised in the period from the première in 1906 to the planned performance in Antwerp in 1922. In addition, there are a number of clues which indicate the cuts used until 1931; for example vocal parts and a director's piano score with cuts from the performance in Gothenburg in 1930 have been preserved. Comparing the information in these sources with correspondence between Carl Nielsen and Gothenburg, it is possible to draw up a list of the cuts the composer very probably approved. Some of the vocal soloist parts can also be used to date the cuts, since some parts – probably as a result of wear – were fair-copied again. Thus cuts made in the old parts were incorporated in the new parts.¹

A: Has four or five layers of cuts, mainly made by the composer, but also by other conductors such as Høeberg or Hye-Knudsen. A list of cuts pasted into **A** (c. 1918)² indicates three cuts made for the première. There is also a diary entry showing that another cut (TABLE 1: 3.17) was used in 1906;³ but this was later cancelled by Carl Nielsen himself. Comments in German in Carl Nielsen's and Emil Telmányi's hands must have been made in the summer of 1922, when they considered either sending **A** for copying in Germany or asking a German copyist to come to Copenhagen to do the work.⁴ It seems highly probable that some of the cuts of 1918 were made for reasons of economy (to reduce the number of performers). Some of the cuts noted in the list were cancelled in the revision of 1922. For the new production of 1931 Egisto Tango did not incorporate new cuts, so he must have used the existing ones. One could discuss, however, whether he perhaps

used Høeberg's, which were made in the 1922/23 season. Since **A** does not include the last revision as far as the cuts are concerned, this source is less important in this context than other sources. The majority of the cuts were probably erased when the score was handed over to the Royal Library.

B: On the basis of a letter from the composer to Telmányi the many cuts and additions noted in the draft can be dated to the autumn of 1922.⁵ In addition, the comments on the cuts are written in German, and often also in Danish. There is similarly much to suggest that at least Act Three and perhaps also Act Two were sent for copying in Berlin.⁶ This is also confirmed by a letter from the composer to Telmányi.⁷ Comparing the material from the Gothenburg performance in 1930 with Sources **A**, **C¹**, **C²**, **D** and **F**, leads to the conclusion that Source **B** probably has the last approved version of cuts made by Carl Nielsen, and the source is therefore of paramount importance.

C¹: Has two or three layers of cuts. A remark that Acts Two and Three should be combined shows that as early as 1912-13 the composer may have begun noting cuts in his copy;⁸ the remark was probably erased in 1922. The latest cuts noted in **C¹** were made in 1922 when the composer and Telmányi revised them. Some of the old cuts were cancelled and new ones were made.

C²: Contains a list of cuts in Carl Nielsen's hand, probably added in connection with the production of 1918 and corresponding to those indicated in Source **A**'s list.⁹ The cuts in Act Two are also indicated in this source, and

1 For a more detailed review of the various versions and sets of cuts, see Peter Hauge, "Pigen med den skæve ryg: Carl Niensens forkortelser af operaen *Maskarade*", *Fund og Forskning* 38 (1999).

2 On the basis of the comments the list can be shown to have been pasted in after 1906 and before 1922: Carl Nielsen remarks that three of the cuts are not new (TABLE 1: 3.13, 3.23a, 3.24); at the same time, two of the cuts in the list were removed in 1922 (TABLE 1: 3.2, 3.12). The most likely occasion for the new cuts would have been the preparations for the new production in 1918, for which the composer himself was responsible.

3 DK-Kk, CNA I.C.2. diary, 1906-7.

4 DK-Kk, CNS CII-10, letters from Carl Nielsen to Emil Telmányi, 17.7.1922, 18.7.1922, 26.7.1922, 16.8.1922, 21.8.1922; in a later letter (25.8.1922) they consider getting a copyist from Antwerp to come to Copenhagen.

5 DK-Kk, CNS CII-10, 21.8.1922.

6 Act Three in particular has markings and page divisions that are typical copyists' additions. Moreover, in Act Three (Source **B**, p. 303) under Carl Nielsen's addition "Kopist Siehe 1ste Akt [...]" ("Copyist see Act One"), another one in an unknown hand, probably the copyist's, is found: "(4-5 Seite lassen)" ("keep clear 4-5 pages").

7 DK-Kk, CNS CII-10, letter from Carl Nielsen to Emil and Anne Marie Telmányi, 11.1.1922.

8 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevvæksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, pp. 324, 3.2.1912.; DK-Kk, CNA I.A.d. letter from Carl Nielsen to Bror Beckman, 24.4.1916; Royal Theatre programme, 26.9.1931.

9 TABLE 1: 3.2 occurs only in **A**, not in **C²**.

since in a letter of 1906 the composer only mentions cuts in Act Three,¹⁰ Act Two must have been shortened around 1918. Source **C**² was used for the performances in 1922 conducted by Høeberg and therefore also has his cuts.

D: Since this source was used from the première until it was handed over to the Royal Library in 1958 and therefore has several sets of cuts unconnected with Carl Nielsen, it is less important. Source **D** does, however, have additions by the composer, and cuts later removed can still be seen.

F: Probably used in 1906, since a cut (TABLE 1: 3.17) used in the première is noted. Source **F** was, however, also used later – certainly after 1922 – and by several conductors (e.g. Høeberg).

Other sources of significance for the dating of cuts:

Gc: 1: in the Master of the Masquerade's vocal soloist part, dated 18th December 1918, the copyist incorporated the cuts made by Carl Nielsen just before the première in 1906 as well as those made for the new production in 1918 (TABLE 1: 3.4a, 3.13, 3.14, 3.15, 3.20, 3.23a and 3.24).
2: the existing soloist part for Leonora, which had already been written out some seven months before the première, has no cuts incorporated.¹¹ The cuts made for the première did not involve Leonora, so are not indicated in her part. Since the part was also used in January 1918 and the autumn of 1922, two cuts were marked for these occasions (TABLE 1: 2.8a, 3.20), one of which (TABLE 1: 2.8a) was not used in 1922.

The omission of the Officer scene (TABLE 1: 3.4a; TABLE 2: 3) can be dated by means of the stage manager's records at the Royal Theatre, which show that this scene and the scene with the three girls (TABLE 1: 3.3b) had "been dropped from the prod., 17/5 1918".¹² This also accords with the Master of the Masquerade's part from 1918, where the incorporated cut includes the Officer. The Mask Seller (cf. TABLE 1: 2.13) was also removed in the 1917/18 season and was not restored to the opera in Carl Nielsen's lifetime.¹³

On the basis of TABLE 1 (cf. below) and the preceding brief datings of cuts as noted in the most important sources, it is possible to establish six sets of cuts which were used in the course of the first 25 years of the opera's lifetime.

1. Cuts Carl Nielsen made for the première in 1906: 3.13, 3.23a, 3.17, 3.24
2. Cuts Carl Nielsen made for the new production in 1917/18: [2.1],¹⁴ 2.3,¹⁵ 2.5b, 2.6, 2.8a, 2.10, 2.11, 2.13, 3.1, 3.2,¹⁶ 3.3b, 3.4a, 3.11, 3.12, 3.13, 3.14, 3.15, 3.20, 3.21, 3.22, 3.23a, 3.24
3. Cuts Carl Nielsen and Telmányi marked in the revision of August 1922 (indicated in **A**): 2.1, 2.4, 2.5a, 2.5c, 2.10, 2.11, 2.13, 3.1, 3.3a, 3.4a, 3.7, 3.11, 3.13, 3.14, 3.15, 3.16, 3.19, 3.20, 3.21, 3.22, 3.23a, 3.24
4. Cuts Carl Nielsen and Telmányi marked in the revision in the autumn of 1922 (indicated in **B**): 2.1, 2.5a, 2.5c, 2.10, 2.11, 2.13, 3.1, 3.3b, 3.4a, 3.5, 3.11, 3.13, 3.14, 3.15, 3.16, 3.19, 3.20, 3.21, 3.22, 3.23a, 3.24
5. Cuts Georg Høeberg added in the 1922/23 season: 2.3,¹⁷ 2.7, 2.8b, 2.9, 3.10, 3.18, 3.23b; Høeberg disregarded one of Carl Nielsen's: 3.19
6. Cuts made for the performances in Gothenburg (1930): 2.1, 2.5a[bb.381]-2.5c, 2.6, 2.10, 2.11-2.13, 3.3b, 3.4a, 3.7, 3.11, 3.13, 3.16 [incl. b.1406], 3.18, 3.20, 3.21, 3.24

Since the opera in Gothenburg was having financial problems, it is conceivable that the cuts that do not agree with Carl Nielsen's (i.e. TABLE 1: 3.7, 3.14, 3.15 and 3.23a), can be attributed to the pressure to save and the lack of good singers.¹⁸

¹⁴ *Archief en museum voor het Vlaamse cultuurleven*, Antwerp, sign. A 2873/B, m. 99190/47, letter from Carl Nielsen to Flor Alpaerts, 31.10.1922, indicates that this cut is new, but there are many indications that it was approved and used by Carl Nielsen earlier; for example, Source **C**² from 1918 includes this cut.

¹⁵ Although Carl Nielsen writes in **A** at this cut "The song was previously cut out against my wishes" ("Visen har tidligere mod mit Ønske været Strøget"), he must have personally approved it, since the cut is marked in Sources **C**¹ and **C**², but later erased. It is conceivable that Høeberg, who was responsible for the rehearsals in 1922/23, used the cut, although Carl Nielsen erased it in the revision of 1922. In 1925/26, when Carl Nielsen conducted the opera again, he must have added the remark in **A**.

¹⁶ The cut is not on Carl Nielsen's list in **C**², but was marked in the music and thus must have been a slip of the memory.

¹⁷ Høeberg did, however, note "possible cut p. 39" ("Evt. Spring S.39") in the score; Carl Nielsen evidently did not want this cut, since he appears to have added the remark quoted in note 15 during the rehearsals in 1925/26.

¹⁸ DK-Kk, CNA I.A.b. two letters from Olav Kielland to Carl Nielsen, 1.6.1931 and 19.9.1931.

¹⁰ Irmelin Eggert Møller & Torben Meyer, *Carl Niensens breve. I udvalg og med kommentarer*, Copenhagen 1954, p. 81, letter from Carl Nielsen to Julius Röntgen, 19.11.1906.

¹¹ Dated for the first time 4.6.1906.

¹² *Det Kongelige Teater*, "Regi Protocol 2. Febr. 1896, p. 197": "udgaaet fra Forest. 17/5 1918".

¹³ *Det Kongelige Teater*, "Regi Protocol 2. Febr. 1896", p. 196.

Those of Carl Nielsen's cuts that require changes in the music and/or text are given in appendices. They are as follows: TABLE 1: 2.10, 2.13, 3.3b, 3.4a (including the exchange of scenes, see below), 3.11, 3.13, 3.14, 3.15, 3.20, 3.23a and 3.24.

A D A P T A T I O N S

Shortly before the première in 1906 Carl Nielsen chose to move the "Leonard/Magdelone" scene in Act Three forward (TABLE 2: 2). The scene had been placed in accordance with Vilhelm Andersen's libretto. It should be added that the text of the "Leonard/Magdelone" scene accords better with the original order of scenes, where Leonard says "thank you for the dance" (i.e. *Dance of the Cockerel*) after the dance, not before it, as happens in the new order.¹⁹ TABLE 2 shows that, because of the rearrangement of the scenes, the composer also had to rework the music, adding new transitions with some quite substantial modulations.

The original order of scenes can only be found in very few sources, including the theatre's handwritten copy of the piano score (Source **E**) and the stage director's piano score (Source **D**), both of which were at the latest completed before the piano rehearsals with the soloists began in May 1906. Source **B**, too, has parts of the original scene order. Although in connection with the revision of 1922 the composer erased some of the phrases leading into the various scenes, and changed the order of some of the pages, the original version can still be established. There is nothing to suggest that Carl Nielsen later regretted changing the order of the scenes in Act Three.

The transitions with the original order (corresponding to TABLE 2: transition from 1 to 3, transition from 4 to 2 and transition from 2 to 5) are given in the appendix.

¹⁹ Cf. Torben Schousboe, "Carl Nielsen-forskningen", *Musik & Forskning* 16 (1990/91), pp. 33-34, and Torben Schousboe, "Musik-dramatisk person-karakteristik i Carl Niensens to operaer", *Den danske Tilskuer* 1 (1990), pp. 197-198.

T A B L E 1

Cuts made in Acts Two and Three, as they appear in selected sources

ACT TWO								
Cut	B	C ¹	A	Nielsen's list of cuts	C ²	D	F	Comment
2.1	bb.64-86 (pp. 11-5): cut marked	bb.63.2-86.1 (pp.108-9): cut marked	bb.64-86 (pp. 15-21): cut marked, "ja" 'Yes' in pencil (CN)		bb.63.2-86.1 cut marked cut noted in Nielsen's list ²⁰	bb.64-86 (pp. 127-9): cut marked in blue crayon, text change in pencil (CN)	bb.63-86 (pp.167-70): cut marked in blue crayon; text change in pencil (CN), made before the cut was noted	letter (31.10.1922) from Nielsen to Flor Alpaerts, Antwerp, indicates this cut is new; but see C ² dating it to 1917/18
2.2		bb.94-103(?) (p.110): cut and comments marked, erased			bb.94-169.1 (pp.110-4): cut marked, erased cut noted in Nielsen's list	bb.94-169.1 (pp.129-35): cut marked in blue crayon, erased	bb.94-169.1 (pp.171-8): cut marked in blue crayon	marked 1912-13, at latest 1918; probably 2.2 was later changed to 2.3
2.3		bb.107-69.1 (pp.110-4): cut marked, erased	bb.107-69: <i>Evt. Spring S.39</i> 'Cut if necessary' in blue crayon (Høeberg?); at bottom of page CN has noted <i>Visen har tidligere mod mit Ønske været Strøget</i> 'The song was previously cut out against my wishes'		see above		see above	marked in 1912/13-1918 and used until 1922
2.4		bb.344-67 (pp.123-5): <i>X Spring X Cut</i> in pencil (Telmányi); <i>Vide</i> in pencil (Telmányi)	bb.344-67 (pp.75-80): cut marked, ("ja") in pencil (CN); <i>Spilles</i> 'to be played' in blue crayon (Høeberg?)			bb.347-67 (pp.148-9): cut marked in pencil, text change within the actual cut (CN)		dynamic additions in pencil (CN) show that the cut does not belong to the première or subsequent performances; the cut is probably from Aug. 1922
2.5a	bb.393-410 (pp.72-5): cut marked		bb.393-410 (pp.85-9): cut marked, "ja" in pencil (CN); text revision bb.411-2		bb.393-410 (pp.126-8): cut marked in blue crayon	bb.393-410 (pp.151-2): cut marked in pencil, erased; in blue crayon		probably from Aug. 1922
2.5b		bb.411-49 (pp.127-30): cut marked	see below		bb.411-49: cut marked, erased cut noted in Nielsen's list		bb.411-49 (pp.203-7): cut marked in blue crayon	early version (c. 1918), changed to 2.5c in Aug. 1922 by Nielsen
2.5c	bb.413-51 (pp.75-82): cut marked		bb.413-51 (pp.89-97): cut marked, "ja" in pencil (CN)			bb.413-51 (pp.152-5): cut marked in pencil, erased		from Aug. 1922
2.6		bb.455-78 (pp.130-1): cut marked, erased	bb.455-78 (pp.98-102): cut marked, but "nein" added in pencil (CN)		bb.455-78: cut marked, erased cut noted in Nielsen's list	bb.455-78 (pp.156-7): cut marked in blue crayon, erased	bb.455-78 (pp.207-10): cut marked in blue crayon	only used in 1917/18
2.7			bb.502-36.1 (pp.107-14): cut marked (Høeberg?)		bb.502-36.1 (pp.33-6): cut marked (Høeberg)			not by Nielsen
2.8a		bb.576-654.1 [b.654 in the original version before Pernille's aria (insertion)] (pp.139-47): cut marked, erased	bb.576-654 (pp.123-43): in blue crayon, erased and ("nein") added in pencil (CN)		bb.576-654 [b.654 in the original version before Pernille's aria (insertion)]: cut marked cut noted in Nielsen's list	bb.576-700 (pp.167-76): cut marked in blue crayon, partly erased	bb.576-700 (pp.221-33): cut marked in blue crayon	only used in 1917/18
2.8b			bb.606-36 (pp.131-9): cut marked in blue crayon (Høeberg?)		bb.607-36 (pp.142-5): cut marked (Høeberg)	see above	see above	not by Nielsen
2.9			bb.647.2-700.1 (pp.142-4): cut before Pernille's aria (insertion) marked (Høeberg?)			see above	see above	not by Nielsen
2.10	bb.747-81 (pp.140-8): cut marked	bb.747-80/1 (pp.151-3): cut marked, erased	bb.746-82: cut marked in blue crayon (CN) and ("ja") in pencil (CN), erased and changed to cut bb.747-81 (pp.154-61), in blue crayon (Høeberg?)		bb.747-80/82: cut with note changes (CN) marked, erased cut noted in Nielsen's list	bb.746-80 (pp.180-3): cut marked in blue crayon, erased; note change added in pencil (CN)	bb.746-80 (pp.239-42): cut marked in blue crayon	used from 1917/18; see appendix
2.11	bb.857-922 (pp.166-79): cut marked	bb.857-922 (pp.159-62): cut marked	bb.857-922 (pp.179-92): cut marked, ("ja") in pencil (CN), erased		bb.857-922 (pp.159-62): cut marked, erased cut noted in Nielsen's list	bb.857-922 (pp.189-94): cut marked in blue crayon, erased	bb.857-922 (pp.251-5): cut marked in blue crayon	used from 1917/18
2.12						bb.857-904 (pp.189-93): cut marked in pencil, erased	bb.858-904 (pp.251-4): cut marked in pencil	not by Nielsen
2.13	bb.925-32 (pp.179-82): cut marked	bb.925-32 (pp.162-3): cut marked	bb.925.2-33.1 (pp.193-5): cut marked, ("ja") in pencil (CN)		bb.925.2-33.1: cut marked; Nielsen's comment erased cut noted in Nielsen's list	bb.925-32 (pp.194-5): cut marked in blue crayon	bb.925-33 (pp.256-7): cut marked in blue crayon	used from 1917/18; see appendix

²⁰ See description of C², above.

ACT THREE

Cut	B	C ¹	A	Nielsen's list of cuts	C ²	D	F	Comment
3.1	bb.35-82 (pp.7-18): cut marked in blue crayon, erased; ("ja") in pencil (CN)	bb.34-82 (pp.167-73): cut marked	bb.35-82: cut marked in blue crayon (CN), ("ja") in pencil (CN)	pp.9-18: (<i>Ingen Nodeforandring</i>) '(No change in the music)'	bb.35-83: cut marked cut noted in Nielsen's list	bb.35-82 (pp.202-7): cut marked in blue crayon	bb.35-83 (pp.5-14): cut marked in blue crayon	used from 1917/18
3.2		bb.115-23 (pp.176-7): cut marked, erased	bb.115.2-23: cut marked in blue crayon, but ("nein") added in pencil (CN) and new cut (bb.115-26) marked in blue crayon	pp.25-6: (<i>Noderne Pag 25 der er overstreget med Rødt, bort</i>) '(The music on page 25 crossed out in red, out)'	bb.115-23: cut marked, erased and new cut, bb.115-26, marked	bb.115-23 (pp.211-2): cut marked in pencil, erased		only used in 1917/18
3.3a			bb.224-370 (pp.43-68): 3 new bars pasted in (CN); Høeberg? (b.224): <i>Herefter madrigal</i> 'After this madrigal', above this Nielsen has added ("ja") in pencil; <i>B-Dur Vorzeichen</i> 'B-flat major key signature' added in ink (Telmányi); p.75 (Høeberg?) crossed out and changed to p.68 (Høeberg?) in blue crayon, <i>spilles</i> 'to be played' added in blue crayon (Høeberg?)					a possible interpretation: in 1918/19 Høeberg changed 3.3b into 3.3a which was presumably approved by Nielsen in Aug. 1922, but rejected in autumn 1922; see also vol. I/1, facs. p. xxxv
3.3b	bb.224-405 (pp.42-74): cut marked	bb.224-405 (pp.181-91): cut marked, comments and note changes	see above	pp.43-75: (<i>3 Takter før X Pag 43 [b.222] er der nye Noder og Takten efter Springet Forandring i Flauti og Oboi</i>) '(3 bars before X page 43 [b.222] there is new music, and [in the bar] after the cut a change in Flauti and Oboi)'	bb.224-405: cut marked, annotations and note changes by Nielsen; crossing out of madrigal (bb.370-405), erased (see 3.3a) cut noted in Nielsen's list	bb.224-405 (pp.218-30): cut marked in blue crayon and pencil, erased (Høeberg?)	bb.224-405 (pp.29-47): cut marked in blue crayon	used in 1917/18 and endorsed in autumn 1922; see appendix
			bb.684-685: originally the end of the HEN./PERN. scene was crossed out; pages exchanged					
3.4a	bb.686-729: replacement of <i>Dance of the Cockerel</i>	bb.686-729 (pp.208/9-11): cut marked, note changes (CN/Telmányi)	bb.686-729: cut marked, ("ja") in pencil (CN)	pp.127-35: (<i>I Takten før og Takten efter Springet er der Nodeforandringer</i>) '(In the bar before and the bar after the cut there are changes in the music)'	bb.686-729: note changes in pencil corresponding to C ¹ cut noted in Nielsen's list	bb.686-729 (pp.242-5): cut marked in pencil, music and text change in pencil (CN)		used from 1917/18; see appendix
3.4b						bb.686-886 (pp.242-59): some changes due to reordering of various scenes and <i>Dance of the Cockerel</i>		
3.5	printed version of <i>Dance of the Cockerel</i> , which is shortened						b.743 (p.74): cut marked in pencil (repetition, <i>Dance of the Cockerel</i>)	may have been used from 1918 or after autumn 1922; in Aug. 1922 Nielsen thought it should not be used
3.6		b.785 (pp.214): cut marked	b.785 (p.149): cut marked, ("ja") in pencil (CN); later <i>Kopist! wird repetirt!</i> 'Copyist! to be repeated!' was added in pencil (CN)		b.785: cut marked	b.785 (p.249): cut marked in blue crayon (repetition)	b.785 (p.79): cut marked in pencil (repetition, <i>Dance of the Cockerel</i>)	see above
3.7		bb.817-42 (pp.216-7): <i>Dance of the Cockerel</i>	bb.817-42 (pp.156-63): cut marked, ("ja") in pencil (CN)		bb.817-42: cut marked in blue crayon			see above
3.8			bb.856-71 (pp.166-70): cut marked; "Spilles" added in pencil (CN); ("nein") added in pencil (CN); <i>Spilles</i> in blue crayon (Høeberg?)		cut noted in Nielsen's list			
3.9		bb.896-901 (p.220): <i>Dette noget kortere</i> 'This somewhat shorter' added in pencil (CN), erased			bb.896-901: cut marked, erased; bb.898-901: cut marked in pencil, erased			never implemented
3.10			bb.913-1038 (pp.179-205): cut marked in blue crayon (Høeberg?)		bb.913-1038 (pp.222-30): cut marked (Høeberg)	bb.913-1038 (pp.261-70): cut marked in pencil		not Nielsen

ACT THREE

Cut	B	C ¹	A	Nielsen's list of cuts	C ²	D	F	Comment
3.11	bb.918-22: cut marked and 2 bars reworked	bb.918-22 (p.223): cut marked and 3 bars reworked	bb.918-22: cut marked, ("ja") in pencil (CN) and 3 new bars inserted	p.180: (<i>Her er en Node og Taktforandring, som maa nøje efterses da Pag 181 er overklæbet og de to overstregede Takter 182 er ført om paa 181</i>) '(there is a change in the music and the bars here which must be closely observed, since page 181 is pasted over and the two crossed-out bars 182 have been transferred to 181)'	bb.918-22 (p.223): cut marked and 3 bars reworked (CN) cut noted in Nielsen's list	bb.918-22 (pp.262-3): cut marked in blue crayon	bb.918-22 (p.103): cut marked in blue crayon and 1 bar reworked	used from 1918; see appendix
3.12		bb.965-81 (pp.225-6): cut marked, note change in b.964, erased	bb.965-81: cut marked; later CN noted <i>spilles</i> , <i>nein</i> and <i>ingen</i> \curvearrowright in pencil; <i>Spilles</i> in blue crayon (Høeberg?)	pp.190-3: (<i>Takten før Springet er indført en \curvearrowright og Forandring i Noderne</i>) '(In the bar before the cut a \curvearrowright has been added, and a change in the notes)'	b.964: note change, but cut not marked	bb.965-81 (p.266): cut marked in pencil, erased and <i>Synges</i> 'To be sung' added in pencil, erased		only used in 1918
3.13	bb.1080-167: cut marked	bb.1080-167 (pp.232-7): cut marked	bb.1080-167: cut marked, ("ja") in pencil (CN)	pp.214-29: (<i>Dette Spring er ikke nyt men Takten efter Springet bedes rettet som det nu er forbedret, nemlig Viol I og II Træbl og Horn har faaet en Tone mere</i>) '(This cut is not new but please correct the cut after the bar as now improved - viol I and II woodw and horn have been given one note more)'	bb.1080-167: cut marked in pencil (CN) cut noted in Nielsen's list	bb.1080-167 (pp.273-8): cut marked in blue crayon	bb.1080-167 (pp.119-28): cut marked in blue crayon and pencil	used from the première in 1906; see appendix
3.14	b.1172 erased and b.1173 moved to b.1172	b.1172 (p.237): cut marked	b.1172: cut marked in blue crayon, ("ja") added in pencil (CN)	p.230: (<i>1 Takt bort og \parallel C \curvearrowright i næste Takt derpaa Spring til Pag 231</i>) [i.e. bb.1174-7] '(1 bar out and \parallel C \curvearrowright in next bar then cut to page 231)'	b.1172: cut marked, <i>gaar ud</i> added in pencil (CN), \curvearrowright added in b.1173	b.1172 (p.278): cut marked in blue crayon	bb.1172-7 (p.128): cut marked in blue crayon	used from 1918, but not in Gothenburg (1930); see appendix; see also vol. I/1, facs. p. xxxii
3.15	bb.1174-7: cut marked	bb.1174-7 (p.238): cut marked	bb.1174-7 (pp.230-1): cut marked in blue crayon, ("ja") in pencil (CN)	see comment above	bb.1174-7: cut marked cut noted in Nielsen's list	bb.1174-7 (pp.278-9): cut marked in blue crayon	bb.1174-7 (p.129): cut marked in blue crayon	used from 1918, but not in Gothenburg (1930); see appendix; see also vol. I/1, facs. p. xxxii
3.16	bb.1382-417: cut marked	bb.1382-417 (p.245-8): cut marked	b.1382-417 (pp.265-71): cut marked in blue crayon, ("ja") in pencil (CN); <i>Spilles</i> in blue crayon (Høeberg?)			bb.1382-417 (pp.289-92): cut marked in pencil, erased		used from Aug.
3.17						bb.1406-17 (pp.291-2): cut marked in pencil, erased	bb.1406-17 (pp.150-2): cut marked in pencil	indicated in a diary entry from 1906; later removed again by Nielsen
3.18			bb.1418-41: <i>Spring til S.275</i> in blue crayon (Høeberg?)		bb.1418-41 (pp.248-50): cut marked (Høeberg)	bb.1418-41 (pp.292-3): cut marked in blue crayon		not by Nielsen
3.19	bb.1430-41: cut marked	bb.1430-41 (pp.249-50): cut marked	bb.1430-41 (pp.273-5): cut marked in pencil and blue crayon, ("ja") in pencil (CN)			bb.1430-41 (p.293): cut marked in pencil	bb.1430-41 (pp.154-5): cut marked in pencil	used from Aug. 1922
3.20	bb.1481-1531: pages removed (corresponding to bb.1485-1525), now in Na; bb.1532-3 reworked	bb.1481-1531 (pp.254-7): cut marked, <i>Allegro non troppo</i> added (Telmányi); piano part at bb.1532-3 has been crossed out, erased	bb.1481-1531: cut marked in blue crayon, ("ja") in pencil (CN)	pp.282-91: (<i>Efter Springet skal Violinerne have 1/8 Pause</i>) '(After the cut the violins are to have a quaver rest)'	bb.1481-1531: cut marked, piano part crossed out in bb.1532-3; NB <i>Pause i Ork</i> : 'NB Rest in the orchestra' at bottom of page in pencil (CN) cut noted in Nielsen's list	bb.1481-1539 (pp.296-300): cut marked in blue crayon	bb.1481-1531 (pp.161-8): cut marked in blue crayon; MEST's phrase (bb.1532-5) added in pencil (CN); piano part crossed out and <i>Pauser</i> added in blue crayon	used from 1917/18; see appendix
3.21	bb.1647-61: cut marked	bb.1647-61 (p.263): cut marked	bb.1647-61: cut marked in blue crayon, ("ja") added in pencil (CN)	pp.310-3: (<i>Ingen Forandring af Noderne</i>) '(No change in the music)'	bb.1647-61: cut marked in pencil (CN) cut noted in Nielsen's list	bb.1647-61 (pp.308-9): cut marked in blue crayon and partly in pencil	bb.1647-61 (pp.177-9): cut marked in blue crayon	used from 1917/18
3.22	bb.1671-80: cut marked	bb.1671-80 (p.264): cut marked	bb.1671-80: cut marked in blue crayon, ("ja") in pencil (CN)	pp.314-6: (<i>Ingen Nodeforandring</i>) '(No change in the music)'	bb.1671-80: cut marked cut noted in Nielsen's list	bb.1671-80 (pp.308-9): cut marked in blue crayon	bb.1671-80 (pp.180-1): cut marked in blue crayon	used from 1917/18
3.23a	bb.1760-4: cut marked	1760-4 (p.268): cut marked, text change in pencil	bb.1760-4: cut marked in pencil, ("ja") in pencil (CN)	p.329: (<i>Takten før dette Spring, der ikke er nyt, bedes indført en \curvearrowright</i>) '(Please insert a \curvearrowright in the bar before this cut, which is not new)'	bb.1760-4: cut marked, text change in pencil (CN) cut noted in Nielsen's list	bb.1760-2 (p.313): cut marked in blue crayon and pencil, text change in pencil (CN?)	bb.1760-4 (p.189): cut marked in pencil and blue crayon; text change (b.1765) in pencil	used from the première 1906; see appendix
3.23b			bb.1760-82 (pp.329-34): cut marked, <i>Vi-de</i> in blue crayon (Høeberg?), done after Nielsen's pasting-in (b.1783)					not by Nielsen
3.24	bb.1773-81: cut marked	bb.1773-82 (p.270): cut marked	bb.1773-80: cut marked in pencil and blue crayon, new bar pasted in, ("ja") in pencil (CN)	pp.332-4: (<i>Dette Spring er ikke nyt men bedes dog efterses</i>) '(This cut is not new, but please check)'	bb.1773-82: cut marked, music variant (CN), text change cut noted in Nielsen's list	bb.1773-81 (pp.314-5): cut marked in pencil and blue crayon; text change in pencil	bb.1773-82 (pp.191-3): cut marked in pencil and blue crayon; text and melodic change (b.1783) in pencil	from the première 1906; see appendix

T A B L E 2

The changed and the original order of scenes in Act Three

Bar	Revised order of scenes	Original order of scenes
493-615	1: Henrik and Pernille D major - D major	1: Henrik and Pernille D major - D major
616-621	[new transition]	
622-685	2: Leonard and Magdelone E minor - F major	3: Officer scene D minor - D/B [♯] minor
686-725	3: Officer scene D minor - D/B [♯] minor	4: <i>Dance of the Cockerel</i> E minor - B [♯] major
726-733	[revised transition]	
734-885	4: <i>Dance of the Cockerel</i> E minor - B [♯] major	2: Leonard and Magdelone E minor - F major
886-887	[new transition]	
888-	5: Leander and Leonora F major - C major	5: Leander and Leonora F major - C major