CARL NIELSEN

VÆRKER

WORKS

DET KGL BIBLIOTEK

CARL NIELSEN

1865-1931

VÆRKER

WORKS

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Carl Nielsen Udgaven CN 00017

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O P U S 7

S Y M P H O N Y N O. 1

O P U S 7

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GENERELT FORORD

GENERAL PREFACE

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

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

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

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

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

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

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

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

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

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

Series I, Stage Music

Operas
Music for other stage works
Incidental music and arrangements

Series II, Instrumental Music

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

Series III, Vocal Music

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

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

Editorial principles

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

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

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

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

Serie I, Scenemusik

Operaer
Musik til andre sceneværker
Enkelte satser i sceneværker samt arrangementer

Serie II, Instrumentalmusik

Symfonier
Andre orkesterværker
Koncerter
Kammermusik
Værker for orgel
Værker for klaver

Serie III, Vokalmusik

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

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

Redaktionelle principper

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

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

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

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

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

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

Clefs are normally given as in the main source.

Copenhagen 1998
The Carl Nielsen Edition

Revised in 2001

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

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

Nøgler gengives normalt som i hovedkilden.

København 1998
Carl Nielsen Udgaven

Revideret 2001

FORORD

PREFACE

It is hard to say precisely when Carl Nielsen began to work on his first symphony. No complete draft has been preserved, only rough drafts and sketches which give us an interesting insight into the process of composition. Carl Nielsen probably began the work as early as 1889-90. This is confirmed by among other things the fact that in the draft and sketches for the F minor quartet (op. 5), which was performed for the first time in Berlin in December 1890, there is a short motif which was later used in the G minor symphony.[1] Although Nielsen says in his diary in January 1891 that he has now begun on an andante "in D flat major for the symphony"[2] possibly corresponding to the D flat major second subject in the Allegro orgoglioso (b. 47), it was probably only when he had returned from his travels abroad in the summer of 1891 that the real work on the symphony was begun. In the late summer of 1892 he was in progress with the second movement, and in a letter to his wife, Anne Marie, he writes:

"The other day I composed a subject for the second section of the symphony. Have played it for Rosenhoff. He says it is the most beautiful thing I have written. Nor have I ever been as moved as on the night I wrote it. I had cold shivers up my spine and well nigh made myself ill with emotion. A. Gade heard what I [had] written of the symphony in the summer. He said that he could recognize my music with half an ear; no one in the kingdom of Denmark could invent my harmonies".[3]

It was in fact precisely this slow movement that audiences and reviewers found completely captivating.

A year later (1893) Johan Svendsen appears to have promised to perform the new work in the coming season,[4] and in a letter from Carl Nielsen to Anne Marie, the composer

1 Cf. *Critical Commentary*, 'Sources', sub Source **D²**.
2 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 40 (26.1.1891).
3 Torben Schousboe, *op. cit.*, p. 64 (26.8.1892); Axel Gade (1860-1921), violinist, son of N.W. Gade.
4 Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1948, vol. 1, p. 112; Johan Svendsen (1840-1911), Norwegian-born composer and conductor at the Royal Theatre.

Det er svært at afgøre præcis, hvornår Carl Nielsen begyndte at arbejde med sin første symfoni. Der findes ikke overleveret en fuldstændig kladde, men kun udkast og skitser, som giver et interessant indblik i kompositionsprocessen. Sandsynligvis begyndte Carl Nielsen på arbejdet allerede i 1889-90. Dette bekræftes blandt andet af, at der i kladde og skitser til f-mol kvartetten (op. 5), som blev opført første gang i Berlin i december 1890, findes et kort motiv, der senere blev anvendt i g-mol symfonien.[1] Skønt Nielsen i sin dagbog i januar 1891 fortæller, at han nu var begyndt på en andante "i Des dur til Symfonien"[2] muligvis svarende til Des-dur sidetemaet i Allegro orgoglioso (t. 47), var det sandsynligvis først, da han var vendt tilbage fra udenlandsrejsen i sommeren 1891, at det egentlige arbejde med symfonien for alvor blev påbegyndt. I sensommeren 1892 var han i gang med anden sats, og i et brev til sin hustru Anne Marie skriver han:

"Jeg har forleden komponeret et Thema til anden Afdeling af Symfonien. Har spillet det for Rosenhoff. Han siger, det er det smukkeste jeg har skrevet. Jeg har heller aldrig været saa bevæget som den Nat, jeg skrev det. Det løb mig koldt ned ad Ryggen, og jeg var lige ved at blive helt syg af Bevægelse. Det jeg [har] skrevet i Sommer af Symfonien hørte A. Gade. Han sagde at han vilde kunde kjende min Musik med et halvt Øre, ingen i Danmarks Rige kunde finde paa mine Harmonier".[3]

Det var i øvrigt netop denne langsomme sats, som publikum og anmeldere fandt aldeles betagende.

Et år senere (1893) har Johan Svendsen tilsyneladende givet tilsagn om at ville opføre det nye værk i den kommende sæson,[4] og i et brev fra Carl Nielsen til Anne Marie

1 Jf. *Critical Commentary*, 'Sources', kilde **D²**.
2 Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 40 (26.1.1891).
3 Torben Schousboe, *op. cit.*, s. 64 (26.8.1892); Axel Gade (1860-1921), violinist, søn af N.W. Gade.
4 Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1948, bd. 1, s. 112; Johan Svendsen (1840-1911), norskfødt komponist og kapelmester ved Det Kongelige Teater.

reveals how the work is progressing.[5] He writes that he is working on the Finale and has had to reject the old second subject, which was apparently too much like one of the songs from *Viser og Vers af J.P. Jacobsen*, which had been performed in the spring of that year;[6] he thought it "too slender for the first motif". Despite heart problems that had arisen during the move to Frederiksgade 5 in the autumn of 1893 and a resulting stay in hospital of 20 days, in December Carl Nielsen was able to finish the fair copy of the first three movements, while the fair copy of the Finale was only finished in mid-January of the new year.[7]

The symphony had its first performance on 14th March 1894 at "the Koncertpalæ by the whole Royal Orchestra and the best musicians outside the Orchestra under the baton of Johan Svendsen", as he proudly writes in his diary.[8] According to the programme the first and second movement had the respective tempo designations Allegro ed orgoglioso and Andante sostenuto,[9] while the third movement had Allegro piacevole (non è Scherzo), although in the sketches the composer had in fact called it a "Scherzo"; the fourth movement had the tempo marking Allegro appassionata.[10] Once the work had been printed the designations had been changed to Allegro orgoglioso, Andante, Allegro comodo and Allegro con fuoco. At the same concert Otto Malling's new orchestral suite *Orientalske Scener* op. 51[11] was also performed, as well as Brahms' Violin Concerto op. 77; the concert ended with the Prelude to Wagner's opera *Die Meistersinger*. Although on the same day there had been an advance newspaper report on Carl Nielsen in *Politiken*[12] strongly urging people to go to the event, it was far from sold out, and this was noted by several reviewers.[13] The most laudatory, enthusiastic and poetic review was *Politiken*'s, written by Charles Kjerulf:[14]

5 Torben Schousboe, *op. cit.*, p. 79. (23.8.1893).
6 Carl Nielsen, *Viser og Vers af J.P. Jacobsen*, Copenhagen 1893, "Vise af 'Mogens'"; the new second subject appears in b. 65.
7 End-datings in Source **B**: first movement 4.12.1893, second movement 11.12.1893, third movement 19.12.1893 and fourth movement 14.1.1894.
8 Torben Schousboe, *op. cit.*, p. 87; cf. advance notice in *Politiken*, 14.3.1894.
9 The fair copy (Source **B**) has Andante sostenuto, where sostenuto has later been crossed out and "!" added.
10 Source **B** too has Allegro appassionata, while in Source **C** this designation is only found in vl.1, vl.2 and va. (i.e., Allegro appassionato).
11 Danish composer (1848-1915).
12 *Politiken*, 14.3.1894.
13 Cf. *Berlingske Tidende*, 15.3.1894 and *Avisen*, 16.3.1894.
14 Danish composer and music critic (1858-1919).

afslører komponisten, hvordan arbejdet skrider frem.[5] Han fortæller, at han er i gang med Finalen og har måttet kassere det gamle sidetema, som åbenbart minder for meget om en af sangene fra *Viser og Vers af J. P. Jacobsen*, der var blevet opført foråret samme år;[6] han syntes, at det stod "for spinkelt til det første Motiv". På trods af problemer med hjertet, som var opstået under flytningen til Frederiksgade 5 i efteråret 1893 og deraf følgende hospitalsindlæggelse i 20 dage, nåede Carl Nielsen i december måned at blive færdig med renskriften til de første tre satser, mens renskriften af Finalen først blev afsluttet midt i januar i det nye år.[7]

Symfonien fik sin førsteopførelse den 14. marts 1894 i "Concertpalaiet af det hele kgl Kapel og de bedste Musikere udenfor Kapellet under Direktion af Johan Svendsen", som han stolt skriver i sin dagbog.[8] Ifølge programmet havde første og anden sats henholdsvis tempobetegnelserne Allegro ed orgoglioso og Andante sostenuto,[9] mens tredjesatsen havde Allegro piacevole (non è Scherzo), skønt komponisten i skitserne netop kaldte den for "Scherzo"; fjerde sats havde tempobetegnelsen Allegro appassionata.[10] Da værket forelå trykt var betegnelserne ændret til Allegro orgoglioso, Andante, Allegro comodo og Allegro con fuoco. Ved samme koncert opførtes også Otto Mallings nye orkestersuite *Orientalske Scener* op. 51[11] og Brahms' violinkoncert op. 77; koncerten afsluttedes med forspillet til Wagners opera *Mestersangerne*. Skønt der den samme dag havde været en jounalistisk foromtale af Carl Nielsen i *Politiken*,[12] som kraftigt opfordrede folk til at gå til begivenheden, var der dog langt fra udsolgt, hvilket bemærkedes af flere anmeldere.[13] Den mest rosende, begejstrede og poetiske anmeldelse var *Politikens*, skrevet af Charles Kjerulf:[14]

5 Torben Schousboe, *op. cit.*, s. 79. (23.8.1893).
6 Carl Nielsen, *Viser og Vers af J.P. Jacobsen*, København 1893, "Vise af 'Mogens'"; det nye sidetema bryder igennem i t. 65.
7 Slutdateringer i kilde **B**: første sats 4.12.1893, anden sats 11.12.1893, tredje sats 19.12.1893 og fjerde sats 14.1.1894.
8 Torben Schouesboe, *op. cit.*, s. 87; jf. foromtale i *Politiken*, 14.3.1894.
9 Renskriften (kilde **B**) har Andante sostenuto, hvor sostenuto senere er blevet overstreget og "!" tilføjet.
10 Også kilde **B** har Allegro appassionata, mens denne betegnelse i kilde **C** kun findes i vl.1, vl.2 og va. (dvs. Allegro appassionato).
11 Komponist (1848-1915).
12 *Politiken*, 14.3.1894.
13 Jf. *Berlingske Tidende*, 15.3.1894 og *Avisen*, 16.3.1894.
14 Komponist og musikkritiker (1858-1919).

"From the first to the last note this work engages ear and mind equally. And yet — not in the sense that there is any breakthrough — that all Carl Nielsen's powers are here at once crystallized in fixed forms, blocks and bricks of notes, from which with a firm hand and assured architecture an enduring edifice rises.

What this symphony or just this music 'represents' or 'is supposed to mean', no one, perhaps least of all Carl Nielsen himself, is likely to say. At all events it 'represents' no more than a painting with sea and air alone, but for all that this is also more than enough.

In this music there are the finest effects of light — cloud shadows hastening over flowing water. The sun breaks forth and the sun hides. Waves tower up and subside again. There are the eternally shifting moods of an easily moved human mind, from tears to smiles, from weeping to laughter. Eyes sparkle and eyes become dewy, the heart beats with joy and is crushed by torment. And all this is given enchanting expression in music, bold and yet undemonstrative, flashy and yet refined.

This symphony is a whole marvellous and captivating series of moods, so airy and easily flowing that one almost thinks the mere generic designation is a burden upon it. A work from which there already flashes a summer lightning of talent and which seems to promise a coming storm of genius.

Unquiet and ruthless in harmony and modulation, yet all so wonderfully innocent and unconscious, as if one saw a child play with dynamite. And what is most important: genuine and with no pretence whatsoever from start to finish, an accurate and faithful expression of this quite distinct, unusual young artistic personality.

Quite captivating was the second movement, an *Andante sostenuto*, as quiet and dreaming as the scent of clover. It was also heard with that indescribable awe which far more clearly than loud applause spread the confirmed opinion over the whole hall; none of our young composers had hitherto written such a valuable and significant piece of new music as this [...]

But both in the introductory movement, an *Allegro* which rightly bore the designation 'proud' and in a whimsically formed third movement, *Allegro piacevole*, which the designation explicitly protected from being perceived as a *Scherzo*, and then in a Finale *appassionata*, there was so much spirit and power, so much new and distinctive, fine and fertile, that no one could be in any doubt that Carl Nielsen has here, in the most beautiful and convincing way, honoured the many great promises of the past.

"Fra første til sidste Node fanger dette Arbejde i lige høj Grad Øre og Sind. Og dog — ikke paa den Maade, at der finder et Gennembrud Sted — at alle Carl Nielsens Ævner her med ét Slag krystalliseres i faste Former, Tone-Blokke og Kvadre, hvoraf der med fast Haand og arkitektonisk sikkert rejser sig en varig Bygning.

Hvad denne Symfoni eller blot denne Musik 'forestiller' eller 'skal betyde', siger næppe Nogen, maaske aller mindst Carl Nielsen selv. I hvert Fald 'forestiller' den ikke mere end et Maleri med Hav og Luft alene, men dette er for dens Sags Skyld jo ogsaa mere end nok.

Der er i denne Musik de fineste Lysvirkninger — ilende Skygger af Skyer over glidende Vand. Sol bryder frem og Sol skjuler sig, Bølger taarner sig og glatter sig atter ud. Der er et let bevægeligt Menneskesinds evindeligt skiftende Stemninger, fra Taarer til Smil, fra Graad til Latter. Øjne tindrer og Øjne dugges, Hjærtet banker i Fryd og knuges i Vaande. Og alt faar det et henrivende Udtryk i Toner, dristigt og dog stilfærdigt, grelt og dog fint.

En hel forunderlig og betagende Stemningsrække er denne Symfoni, saa luftig og lethenglidende, at man næsten synes den blotte Artsbetegnelse tynger den. Et Arbejde, fra hvilket der allerede udgaaar en Kornmodsglans af Talent, og som synes at forjætte et kommende Uvejr af Geni.

Uroligt og hensynsløst i Harmoni og Modulation, men altsammen dog saa forunderlig uskyldigt og ubevidst, som saa man et Barn lege med Dynamit. Og det allervigtigste: ægte og uden nogetsomhelst Skaberi fra først til sidst, et nøjagtigt og fuldtro Udtryk for denne ganske egne, usædvanlige unge Kunstnerpersonlighed.

Helt betagende var anden Sats, en *Andante sostenuto*, saa stille og drømmende som Kløverduft. Den paahørtes da ogsaa med hin Ubeskrivelige Andagt, der langt tydeligere end larmende Applavs bredte den sikre Mening over hele Salen: ingen af vore Unge har endnu skrevet et saa værdifuldt og betydeligt Stykke ny Musik som dette [...]

Men baade i Indledningssatsen, en *Allegro*, der med Rette bar Betegnelsen 'stolt' og i en lunefuldt formet tredje Sats *Allegro piacevole*, som Betegnelsen udtrykkelig værnede mod at opfattes som en *Scherzo* — endelig i en Finale *appasionata* var der saa megen Aand og Ævne, saa meget nyt og ejendommeligt, fint og frodigt, at Ingen kunde være i Tvivl om, Carl Nielsen her paa den skønneste og mest overbevisende Maade havde indfriet de mange store Løfter fra tidligere.

And when this, his *G minor* symphony, ended so naturally and straightforwardly, as if there was no grain of defiance, in a bright *C major* chord, the applause thundered out, and the youthful composer, from his modest second violin desk, had to come forward a whole three times to the side of the radiantly happy *Johan Svendsen* to thank the audience personally for the enthusiastic acclaim. Such a feelingful concert moment is something one only experiences at intervals of many years [...]"[15]

The quotation suggests that the frequent claim that Charles Kjerulf was extremely critical of Carl Nielsen's compositions until he heard the performance of the Fourth Symphony in 1916 must be reconsidered.[16] There can be no doubt that Kjerulf was also enchanted by the First Symphony.[17]

Other newspaper reviewers expressed the same enthusiasm. Robert Henriques of *Dannebrog* even illustrated his review with music examples, suggesting that he may have had access to the fair copy.[18] Common to quite a few of the articles is the fact that they find the motifs of the first movement "a little breathless",[19] or that they suffer from "a certain shortness of breath",[20] which shows that even in the First Symphony Carl Nielsen's style deviates from the more Lied-like themes of many Romantic composers. The second movement appears to have been the one that aroused most attention, while the third movement seems to have been perceived as less personal and more lustreless. The most critical views were expressed in Angul Hammerich's review in *Dagbladet*.[21] After a longish, perhaps slightly sarcastic preamble, Hammerich comments first on the applause, then on the music:

"Thus it is to be hoped, now that the beginning has been made, that it may be a true beginning, and will not come to a halt with a single attempt [...] The success yesterday evening was a foregone conclusion. The young symphonist Mr. Carl Nielsen took no fewer than three calls, Mr. F. Hilmer the same honour twice, the conductor Johan Svendsen similarly the same honour several times, seasoned with fanfares and orchestral

15 *Politiken*, 15.3.1894.
16 See e.g. Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 2, pp. 128-129.
17 A similar point can be made in connection with Kjerulf's statements about the Third Symphony; cf. Niels Bo Foltmann (ed.), *Carl Nielsen: Symfoni nr. 3*, Copenhagen 1999, Vol. II/3, pp. xiv-xv.
18 *Dannebrog*, 15.3.1894; Robert Henriques (1858-1914), Danish musician and music critic.
19 *Berlingske Tidende*, 15.3.1894.
20 *Dannebrog*, 15.3.1894.
21 *Dagbladet*, 16.3.1894; the same review can be found in *Dagens Nyheder*, 16.3.1894, and *Nationaltidende*, 15.3.1894. Angul Hammerich (1848-1931), Danish music historian.

Og da denne hans *G-Moll* Symfoni saa naturligt og ligefremt, som var her ikke Gran af Trods til Stede endte, med en lysende *C-dur* Akkord, bragede Bifaldet løs, og den ungdommelige Komponist maatte fra sin beskedne Sekund-Violin-Pult hele tre Gange frem ved den straalende glade *Johan Svendsens* Side for personlig at takke for den begejstrede Hyldest. Saa stemningsfuldt et Koncert-Øjeblik oplever man kun med mange Aars Mellemrum [...]"[15]

Citatet tyder på, at den ofte fremsatte påstand om, at Charles Kjerluf var yderst kritisk over for Carl Nielsens kompositioner, indtil han hørte opførelsen af den fjerde symfoni i 1916, må revideres.[16] Der kan ikke herske tvivl om, at Kjerulf også var betaget af den første symfoni.[17]

Andre avisanmeldere udtrykte samme begejstring. Robert Henriques fra *Dannebrog* illustrerede endda sin anmeldelse med musikeksempler, som tyder på, at han må have haft adgang til renskriften.[18] Fælles for en del af artiklerne er, at de finder førstesatsens motiver "lidt stakaandede",[19] eller at de lider af "en vis Kortaandethed",[20] hvilket viser, at Carl Nielsens stil allerede i den første symfoni adskiller sig fra mange romantiske komponisters mere liedprægede temaer. Andensatsen er tilsyneladende den, der vækker mest opsigt, mens tredjesatsen til gengæld virker mindre personlig og mere mat. De mest kritiske udsagn kommer til udtryk i Angul Hammerich's anmeldelse i *Dagbladet*.[21] Efter en længere, måske lidt sarkastisk indledning bemærker Hammerich først om applausen, dernæst om musikken:

"Altsaa staaer det til at haabe, nu da Begyndelsen er gjort, at det maa blive en virkelig Begyndelse, ikke blive staaende ved et enkelt Forsøg [...] Sukces'en var i Aftes en given Sag. Den unge Symfoniker Hr. Carl Nielsen blev fremkaldt ikke mindre end tre Gange. Hr. Fr Hilmer med samme Ære to Gange, Kapelmester Johan Svendsen ligeledes samme Ære flere Gange, tilsat med Fanfarer og Orkestertouche, og det maa formodes, at om man

15 *Politiken*, 15.3.1894.
16 Se fx Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 128-129.
17 Lignende kan siges i forbindelse med Kjerulfs udtalelser om tredje symfoni, jf. Niels Bo Foltmann (ed.), *Carl Nielsen: Symfoni nr. 3*, København 1999, bd. II/3, s. xiv-xv.
18 *Dannebrog*, 15.3.1894; Robert Henriques (1858-1914), musiker og musikkritiker.
19 *Berlingske Tidende*, 15.3.1894.
20 *Dannebrog*, 15.3.1894.
21 *Dagbladet*, 16.3.1894; samme anmeldelse findes i *Dagens Nyheder*, 16.3.1894, og *Nationaltidende*, 15.3.1894. Angul Hammerich (1848-1931), musikhistoriker.

flourishes, and we must suppose that if Otto Malling and Richard Wagner had been at hand, they would not have been spared either [....] The actual content of the concert can be dealt with briefly. Mr. Carl Nielsen had the honour of making his debut at this place with a new symphony. It has been written with a decidedly radical tendency, somewhat in the style of César Franck's things.[22] What it otherwise adds or does not add, it would be impossible to have any opinion about, without looking at it in much more detail. At first glance one notes a number of effective ascents, well adapted closes, which attune the restless content to harmonically functioning cadences, and further many peculiarities and non-significant motifs.

Whether it is artistic imagination or constructed combinations that have the upper hand cannot be immediately determined. The young composer still owes us something that captivates directly, captivates musically, on its own account. If this is present, then of course the musical-aesthetic credo is a matter of complete indifference. If only we feel there is 'music' in it, both radicalism and conservatism may be permitted to stand on their merits and have their justification. In the case of Mr. Carl Nielsen we still await this 'something'. That he seeks out and seeks far, and goes his own way, are always good signs".[23]

For the occasion the string section of the orchestra seems to have been expanded to almost twice the normal size. It was particularly noted that the extended orchestra created manifest problems of balance in parts of the programme, especially between soloist and orchestra in Brahms' Violin Concerto. According to Hammerich the concert was "not a musical evening that came up to expectations"; the cause

"lay in the selection of the programme, which lacked sufficient relief and which had a fatiguing uniformity, because almost all of it was orientated towards precisely the same thing: noisy orchestral effects, or if one prefers, effectful orchestral noise [...]

The impression on Wednesday was in all essentials simple: noise. In some places the row kicked up was almost incredible — which of course has its place and its absolute justification in an orchestra, but which just as evidently is dangerous to use as the most important factor throughout a

22 Carl Nielsen himself emphasizes the importance of César Franck in an autobiographical letter to William Behrend, 11.3.1895 (*DK-Kk*, NKS 5155, 4°, but perhaps inspired by Hammerich's review?).
23 *Dagbladet*, 16.3.1894, written by "a. H." = Angul Hammerich.

havde havt Otto Malling og Richard Wagner ved Haanden, var de heller ikke blevne sparede. [...] Selve Koncertens Indhold kan omhandles i Korthed. Hr. Carl Nielsen havde Æren af at debutere paa dette Sted med en ny Symfoni. Den er skrevet i udpræget radikal Retning, noget i Stil med Cesar Franchs Ting.[22] Hvad den iøvrig bringer eller ikke bringer vil man umuligt kunne have nogen Mening om uden at se meget nærmere paa den. Ved første Syn konstaterer man en Del effektfulde Stigninger, vel tilpassede Udgange, der stemmer det urolige Indhold til harmonisk virkende Afslutninger, fremdeles mange Særheder og ikke betydelige Motiver.

Om det er kunstnerisk Fantasi eller konstruktive Kombinationer, der have Overtaget, kan ikke strax afgjøres. Den unge Komponist skylder os endnu noget af det, der tager umiddelbart, tager musikalsk, for sin egen Skyld. Er dette til Stede, er selvfølgelig den musikalsk-æsthetiske Trosbekjendelse ganske ligegyldig. Mærke vi blot, at der er 'Musik' i det, skal baade Radikalisme og Konservatisme faae Lov til at staa ved sit Værd og have sin Ret. For Hr. Carl Nielsens Vedkommende vente vi endnu paa dette 'Noget'. At han søger ud og søger langt, gaaer sine egne Veie, er altid gode Tegn".[23]

Til lejligheden var orkestrets strygergruppe tilsyneladende blevet udvidet til næsten det dobbelte. Det bemærkedes især, at det udvidede orkester skabte åbenbare balanceproblemer i dele af programmet, specielt mellem solist og orkester i Brahms' violinkoncert. Ifølge Hammerich var "Koncerten ikke en Musikaften, der stod paa Høide med Forventningerne"; årsagen

"laa i Programvalget, som var uden tilstrækkelig Relief og som virkede trættende ensformigt, fordi det saa omtrent Altsammen var anlagt paa netop det Samme: larmende Orkestereffekter, eller om man heller vil, effektfuld Orkesterlarm [...]

Indtrykket i Onsdags var væsentligt enkelt: Larm. Det var paa sine Steder næsten utroligt, det Spektakel, der blev leveret, noget, der selvfølgelig hører til og har sin absolute Berettigelse i et Orkester, men som det ligesaa selvfølgelig er

22 Carl Nielsen fremhæver selv betydningen af César Franck i et selvbiografisk brev til William Behrend, 11.3.1895 (*DK-Kk*, NKS 5155, 4°, dog måske inspireret af Hammerichs anmeldelse?).
23 *Dagbladet*, 16.3.1894, skrevet af "a. H." = Angul Hammerich.

whole evening [...] True, the achievement was not wholly the orchestra's own. It had been so reinforced by alien elements that the orchestra was not far from being doubled — it had been composed in proportions appropriate to 8 cellos and 8 double-basses (the Royal Orchestra as such musters only half of this strength)".[24]

There is nothing in the reviews, however, to suggest that the extended string section was a handicap for Carl Nielsen's first symphony.

After the successful premiere came the work of getting the symphony printed. Proofs now had to be read of Carl Nielsen's fair copy, from which Johan Svendsen had probably conducted[25] — a job the composer himself did, although probably with help from Orla Rosenhoff,[26] from whom he often sought guidance. Thus errors were corrected, details added and changed, especially in the final movement.[27] In July 1894 the plates had been engraved,[28] but it was not until the end of August that Carl Nielsen received a first impression of the plates that he could proof-read; the parcel had for some reason been delayed in the post.[29] Although the composer mentions that he is "sitting working with the symphony up to [his] ears",[30] there were still a number of errors that escaped his eye and appeared in the edition. No later than the end of September the work was ready and printed,[31] and in mid-October Carl Nielsen went to Germany, to among other places Berlin, where along with Alfred Wilhelm Hansen[32] he tried to arouse people's interest in his most recent works:

24 *Dagbladet*, 16.3.1894; see also *Berlingske Tidende*, 15.3.1894, *Dannebrog*, 15.3.1894 and *Aftenbladet*, 15.3.1894.
25 In Source **B** a very small number of conductors' comments have been added with a thick pencil which could have belonged to Johan Svendsen.
26 Danish composer and music theorist (1844-1905).
27 Cf. *Critical Commentary*, 'Sources'.
28 Wilhelm Hansen, *Stikkerbog. Forlags No. 9199-11493* (*DK-Kk*, Music Department): "11,486 Carl Nielsen Symphoni Parti." (above, "Stemmer" ["Parts"] has been added) and "161" plates executed by "Lohse"; noted in the outermost right margin is "I 60. Carl. (24/7)" and below "II 30 49. [?]". For the preceding work the account settlement date "12/7 94" has been added.
29 Torben Schousboe, *op. cit.*, pp. 87-88 (letters to Anne Marie, 21.8., 24.8. and 27.8.1894).
30 Torben Schousboe, *op. cit.*, p. 89 (letter to Anne Marie, 31.8.1894).
31 Finn Benestad & Dag Schelderup-Ebbe, *Johan Svendsen. Mennesket og kunstneren*, Oslo 1990, p. 225.
32 Danish music publisher (1854-1923).

farligt at anvende som den væsentligste Faktor en hel Aften igjennem [...] Ganske vist, Præstationen var ikke helt Kapellets egen. Det var blevet saa forstærket med fremmede Elementer, at Orkestret ikke langt fra var fordoblet — det var sammensat efter Forholdet som til 8 Violonceller og 8 Kontrabasser (det kgl. Kapel tæller selv kun Halvdelen af denne Styrke)".[24]

Der er dog intet i anmeldelserne, der tyder på, at den udvidede strygerbesætning har været en hæmsko for Carl Nielsens første symfoni.

Efter den vellykkede premiere kom arbejdet med at få symfonien trykt. Der skulle nu læses korrektur på Carl Nielsens renskrift, som Johan Svendsen sandsynligvis havde anvendt til at dirigere efter[25] — et arbejde komponisten selv foretog, dog formodentlig med hjælp fra Orla Rosenhoff,[26] hos hvem han ofte søgte vejledning. Således blev der rettet fejl, tilføjet og ændret i detaljerne, specielt i Finalen.[27] I juli 1894 var pladerne færdigstukket,[28] men først i slutningen af august modtog Carl Nielsen et førstetryk af pladerne, som han kunne læse korrektur på; forsendelsen var af en eller anden grund blevet forsinket i posten.[29] På trods af at komponisten nævner, at han "sidder i Arbejde med Symfonien til op over Ørerne",[30] var der dog alligevel en del fejl, som undgik hans blik og kom med i udgaven. Senest ved udgangen af september var værket klar og færdigtrykt,[31] og i midten af oktober rejste Carl Nielsen til Tyskland, blandt andet til Berlin hvor han sammen med Alfred Wilhelm Hansen[32] forsøgte at gøre folk interesseret i sine nyeste værker:

24 *Dagbladet*, 16.3.1894; se også *Berlingske Tidende*, 15.3.1894, *Dannebrog*, 15.3.1894 og *Aftenbladet*, 15.3.1894.
25 I kilde **B** findes der ganske få dirigentanmærkninger tilføjet med fed blyant, som kunne tilhøre Johan Svendsen.
26 Komponist og musikteoretiker (1844-1905).
27 Jf. *Critical Commentary*, 'Sources'.
28 Wilhelm Hansen, *Stikkerbog. Forlags No. 9199-11493* (*DK-Kk*, musikafdelingen): "11,486 Carl Nielsen Symphoni Parti." (ovenover er "Stemmer" tilføjet) og "161" plader udført af "Lohse"; yderst i højre margen er noteret "I 60. Carl. (24/7)" og nedenunder "II 30 49. [?]". For foregående værk er afregningsdatoen "12/7 94" tilføjet.
29 Torben Schousboe, *op. cit.*, s. 87-88 (breve til Anne Marie, 21.8., 24.8. og 27.8.1894).
30 Torben Schousboe, *op. cit.*, s. 89 (brev til Anne Marie, 31.8.1894).
31 Finn Benestad og Dag Schelderup-Ebbe, *Johan Svendsen. Mennesket og kunstneren*, Oslo 1990, s. 225.
32 Musikforlægger (1854-1923).

"In Berlin Wilh: Hansen introduced me to the formerly so well known Paganini player Friedberg [...] he promised to do something for my quartet and symphony [...] On Wednesday (in Leipzig) Wilh: Hansen was with the publisher of 'Musikalisches Wochenblatt', Fritsche, whom he got to write about my symphony very soon".[33]

And on 27th October 1894 he wrote further to Anne Marie about the project:

"What has been done for my symphony is the following. Wilh: Hansen was with Lessmann and he will talk to Weingartner, and there will be an article in his periodical too about the symphony and me by William Berend, whom Lessmann knows personally. I met an old friend of Hansen's, the conductor Friedberg; he promised Hansen and me, indeed warmly made the offer himself, that he would talk to Grünfeldt, Moskowski and several influential musicians[.] Moskovskie is Mannstaedt's best friend and would talk to him. I have been to see Mannstaedt, sent the symphony and a letter, and the young Swedish composer[34] who admires my things sees him now and then and will also talk about me.

In 'Musikalisches Wochenblatt' the symphony will be reviewed when Hansen sends it.

Nicodè will let me know about it when I come back to Dresden. Yesterday he and I played it through, but so far he understands not a jot of it, for him it was like some wholly foreign language, he said, but he will take a thorough look at it.[35] — I am not too keen as far as William Berend is concerned.[36] I have told Hansen that Rosenhoff should help him [i.e. Behrend], and have written to R. and asked him".[37]

33 Torben Schousboe, *op. cit.*, pp. 103-104 (letter to Anne Marie, Dresden 26.10.1894); the string quartet mentioned is op. 5 in F minor.

34 Probably Bror Beckman (1866-1929), Swedish composer who studied with Franz Mannstädt in Berlin.

35 In another letter to Anne Marie written on the same day Carl Nielsen explains the meeting with Nicodé as follows: "Today I was with Nicodè, to whom I had taken my symphony yesterday. He received me with great amiability and, as well as could be done, we played through the first two movements of my work. He said that he could hear well enough that it was a talented work; but he did not yet understand much of the content and it was for him as if my music spoke a foreign language". Quoted from Torben Schousboe, *op. cit.*, p. 106.

36 William Behrend (1861-1940), Danish music historian and music critic.

37 Torben Schousboe, *op. cit.*, pp. 105-106; the work was reviewed on 30.9.1897 by Georg Riemenschneider in *Musikalisches Wochenblatt*; clipping in *DK-Kk*, CNA I.E.b.2; Carl Nielsen wrote a short autobiographical note for Behrend, 11.3.1895 (*DK-Kk*, NKS 5155, 4°).

"I Berlin førte Wilh: Hansen mig sammen med den før saa bekjendte Paganinispiller Friedberg [...] Han lovede at gjøre noget for min Kvartet og Symfoni [...] I Onsdags (i Leipzig) var Wilh: Hansen hos Udgiveren af 'Musikalisches Wochenblatt' Fritsche som han fik til at skrive om min Symfoni med det første".[33]

Og den 27. oktober 1894 skriver han videre til Anne Marie om projektet:

"Hvad der er udrettet for min Symfoni er følgende. Wilh: Hansen var hos Lessmann og han vil tale med Weingartner og desuden kommer der en Artikel i hans Blad om Symfonien og mig af William Berend som Lessmann kjender personlig. En gammel Ven af Hansens, Kapelmester Friedberg traf jeg, han lovede Hansen og mig, ja tilbød det med Varme selv, at han vilde tale med Grünfeldt, Moskowski, og flere formaaende Musikere[.] Moskovskie er Mannstaedt's bedste Ven og skulde saa tale med ham. Mannstaedt har jeg været hos, sendt Symfonien og Brev og den unge svenske Komponist[34] som beundrer mine Ting kommer sammen med ham af og til og vil ogsaa tale om mig.

I 'Musikalisches Wochenblatt' vil Symfonien blive kritiseret naar Hansens sender den.

Nicodè vil sige mig Besked naar jeg kommer tilbage til Dresden. Igaar spillede han og jeg den igjennem, men han forstod foreløbig ikke et Muk af den, det var ham som et aldeles fremmed Sprog, sagde han men vil se grundig paa den.[35] — Jeg er ikke videre for William Berend.[36] Jeg har sagt til Hansen at Rosenhoff skal hjælpe ham, og har skrevet til R. og bedt ham derom".[37]

33 Torben Schousboe, *op. cit.*, s. 103-104 (brev til Anne Marie, Dresden 26.10.1894); den nævnte strygekvartet er op. 5 i f-mol.

34 Sandsynligvis Bror Beckman (1866-1929), svensk komponist, som studerede hos Franz Mannstädt i Berlin.

35 I et andet brev til Anne Marie skrevet den samme dag forklarer Carl Nielsen mødet med Nicodé således: "Idag var jeg hos Nicodè, som jeg igaar havde bragt min Symfoni. Han modtog mig overordentligt elskværdigt og vi spillede, saa godt det lod sig gjøre, de to første Satser af mit Arbejde igjennem. Han sagde, at han godt kunde høre det var et talentfuldt Værk; men han forstod endnu ikke meget af Indholdet og det var ham som om min Musik talte i et fremmed Sprog". Citeret efter Torben Schousboe, *op. cit.*, s. 106.

36 William Behrend (1861-1940), musikhistoriker og musikkritiker.

37 Torben Schousboe, *op. cit.*, s. 105-106; værket blev anmeldt 30.9.1897 af Georg Riemenschneider i *Musikalisches Wochenblatt*, udklip i *DK-Kk*, CNA I.E.b.2; Carl Nielsen skrev en kort selvbiografi til Behrend, 11.3.1895 (*DK-Kk*, NKS 5155, 4°).

Rosenhoff reacted promptly to the request from his pupil Carl Nielsen to write an article in collaboration with William Behrend, which could then be translated into German and appear in a German periodical as an indication of what was thought about the young Danish composer abroad. He certainly did not care for Carl Nielsen's determined attempt at self-promotion; at all events he would have no part of it:

"You know my distaste for anything that reeks of advertising. For myself I have never advertised, and I confess that it would be difficult for me, not to say downright impossible to engage in the like for you.

You will certainly remember that, when the 28-year-old N.W. Gade aroused the enthusiasm of the Leipzigers, a German editor and musician — Robert Schumann by name — wrote an understanding article about the young Danish composer; there was a point in this. But for me and W. Behrend to do an article at your request for a German periodical, so that the same article can later appear in Danish newspapers as a true expression of what is thought in Germany about the composer Carl Nielsen — no, my dear friend, would not that stick in your own throat? — I cannot conceive it is possible that you would misunderstand these lines. For you know that you have my most earnest sympathy, and you know that I have the brightest and greatest expectations of you as a composer, but spare me.....the right man will find a way in — just give it time!!!

Cordial greetings, more next time".[38]

At the beginning of November 1894 Carl Nielsen was in Vienna, where he met Brahms and among other things presented him with a copy of the symphony.[39] Unfortunately Brahms apparently never gave any indication of what he thought about the young Danish composer's work.

However, that the work was printed was not enough to make it well known and performed. Carl Nielsen's very determined promotion was presumably the most important reason why the symphony was performed several times in Germany over the next few years. Although Jean Louis Nicodé[40] does not seem to have understood much of the work, he did show so much interest in it that Carl Nielsen was allowed to

38 *DK-Kk*, CNA I.A.b., 30.10.1894; for Carl Nielsen's promotion see also Torben Schousboe, *op. cit.*, p. 112 (letter to Anne Marie, Vienna 6.11.1894): "I was in Munich for four days to no avail whatsoever, as I will tell you personally. I have done what could be done for my things so far and here too I will do whatever is in my power".

39 Torben Schousboe, *op. cit.*, pp. 113-115 (letter to Anne Marie, and diary, Vienna, 7.11.1894).

40 German composer, conductor and pianist (1853-1919).

Rosenhoff reagerede prompte på anmodningen fra sin elev Carl Nielsen om at skrive en artikel i samarbejde med William Behrend, som derefter kunne oversættes til tysk og udkomme i et tysk tidsskrift som et udtryk for, hvad man mente om den unge danske komponist i udlandet. Han syntes bestemt ikke om Carl Nielsens ihærdige forsøg på selvpromovering; i det mindste ville han ikke medvirke:

"De kjender min Uvilje over for alt hvad der smager af Reklame. For mig selv har jeg aldrig reklameret, og jeg tilstaar, at det vil falde mig svært, for ikke at sige plat umuligt at være med til sligt for Dem.

De husker sagtens, at, da den 28 aarige N.W. Gade begejstrede Leipzigerne, skrev en tysk Redaktør og Musiker — Robert Schumann ved Navn, en forstående Artikel om den danske unge Komponist; heri var der god Mening. Men at W. Behrend og jeg paa Opfordring af Dem laver en Artikel til et tysk Blad, for at samme Artikel senere kan gaa over i danske Aviser som et sandt Udtryk for, hvad man i Tyskland siger og mener om Komponisten Carl Nielsen — Nej, kjære Ven, er det Dem ikke selv en vel drøj Mundfuld? — Jeg kan ikke tænke mig den Mulighed, at De misforstaar disse Linjer. For De ved jo, at for Dem føler jeg med dyb Alvor, og De ved, at jeg bærer de lyseste og største Forhaabninger til Dem som Komponist, men skaan mig.....den rette Mand kommer nok derind — giv blot Tid!!!

Hjertelig Hilsen, mere næste Gang".[38]

I begyndelsen af november 1894 var Carl Nielsen i Wien, hvor han mødte Brahms og blandt andet forærede ham et eksemplar af symfonien.[39] Desværre har Brahms tilsyneladende aldrig givet udtryk for, hvad han mente om den unge danske komponists arbejde.

At værket forelå trykt var dog ikke nok til få det kendt og opført. Carl Nielsens meget ihærdige promovering må formodentlig have være den vigtigste årsag til, at symfonien i de kommende år blev opført flere gange i Tyskland. Selv om Jean Louis Nicodé[40] åbenbart ikke forstod meget af værket, viste han dog så meget interesse for det, at Carl Nielsen fik lov til at dirigere symfonien ved den femte orkesterkoncert, som Nicodé

38 *DK-Kk*, CNA I.A.b., 30.10.1894; om Carl Nielsens promovering se også Torben Schousboe, *op. cit.*, s. 112 (brev til Anne Marie, Wien 6.11.1894): "I München var jeg fire Dage til ingen Verdens Nytte, hvad jeg skal fortælle Dig mundtlig. Jeg har gjort hvad der kunde gjøres for mine Ting hidtil og vil ogsaa her gjøre hvad der staar i min Magt".

39 Torben Schousboe, *op. cit.*, s. 113-115 (brev til Anne Marie og dagbog, Wien 7.11.1894).

40 Tysk komponist, dirigent og pianist (1853-1919).

conduct the symphony at the first orchestral concert that Nicodé held in Dresden on 18th March 1896.[41] On this occasion Nielsen changed the tempo markings slightly: the Allegro orgoglioso of the first movement was changed to Allegro moderato, perhaps because at least one Danish reviewer had recommended the composer to find another designation than the rather peculiar "orgoglioso".[42] The Allegro comodo of the third movement had the bracketed specification "(non è Scherzo)" added, as also indicated in the programme from the premiere, but not in the recently printed score. This may also have been because some newspaper reviews had spoken of the movement as a Scherzo, which the composer wanted to emphasize that it was not. According to Carl Nielsen it was not as great a success in Dresden as it had been in Copenhagen; all the same, he listed the number of times he had been called up to the stage. He was further convinced that the symphony's "concise form and precise mode of expression [...] both amazed and appealed to people", and that "such a piece will be able to do some good and open ears and eyes to all the German gravy and fat among Wagner's imitators".[43] About a week later the work seems to have been performed in Chemnitz, perhaps even by the same orchestra, and according to *Nationaltidende* Arthur Nikisch[44] wanted to try to get the work performed in Leipzig.[45]

41 Programme in *DK-Kk*, CNA I.E.b.1.

42 *Berlingske Tidende*, 15.3.1894: "The first *Allegro*, which has the (to us unfamiliar) designation *orgoglioso*, which we may hope will be replaced by another [...]". In an essay in *Tilskueren* (January 1909; reprinted in *Levende Musik*, Copenhagen 1925), Carl Nielsen writes the following: "A composer here had written a symphony whose first allegro movement had the Italian adjective *orgoglioso* (proud) as its characterization — that is, Allegro orgoglioso. After the first performance of the symphony the composer was congratulated by an older, distinguished and truly very intelligent lady who confessed that it had above all been the first movement that had aroused her enthusiasm because she had constantly thought she could clearly hear the *organ-like* aspect the composer had wanted to express". Quoted from John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 134.

43 Torben Schousboe, *op. cit.*, p. 128 (letter to Anne Marie, Dresden 19.3.1896).

44 Austro-Hungarian composer (1855-1922).

45 *Nationaltidende*, 26.3.1896: "Carl Nielsen's G minor symphony, performed on Wednesday at the Nicodé concert in Dresden, will be played in a week's time in Chemnitz under the baton of the conductor Pohle, and Arthur Nikisch will probably put it on in Leipzig". According to the programme of the concert in Dresden the work was performed by "Die Chemnitzer Städtische Kapelle" (*DK-Kk*, CNA I.E.b.1); Chemnitz is also mentioned in Gerhardt Lynge, *Danske Komponister i det 20. Aarhundredes Begyndelse*, Copenhagen 1917 (2nd edn.), p. 219. In 1898 the work was to have been played in Mühlhausen, conducted by the composer at a music festival, but this event probably came to nothing, cf. John Fellow, *op. cit.*, p. 686.

afholdt i Dresden den 18. marts 1896.[41] Ved denne lejlighed ændrede Nielsen lidt på tempobetegnelserne: førstesatsens Allegro orgoglioso blev således ændret til Allegro moderato, måske fordi mindst én dansk anmelder havde anbefalet komponisten at finde en anden betegnelse end den lidt specielle "orgoglioso".[42] Tredjesatsens Allegro comodo har fået tilføjet den specificerende parentes "(non è Scherzo)", som også er angivet i programmet fra premieren, men ikke i det trykte partitur. Dette kan ligeledes være foranlediget af, at nogle avisanmeldelser havde omtalt satsen som en Scherzo, hvilket komponisten ønskede at understrege, at den ikke var. Ifølge Carl Nielsen var succesen ikke så stor i Dresden, som den havde været i København, men han opregnede alligevel hvor mange gange, han var blevet fremkaldt på scenen. Desuden var han overbevist om, at symfoniens "knappe Form og præcise Udtryksmaade [...] paa engang forbløffede og tiltalte Folk", og at "et saadant Stykke vil kunne udrette noget godt og lukke Ørene og Øjnene op for al den tyske Sauce og Fedme som findes hos Vagners Efterabere".[43] Omkring en uge senere blev værket tilsyneladende opført i Chemnitz måske endda af samme orkester, og ifølge *Nationaltidende* ville Arthur Nikisch[44] forsøge at få værket opført i Leipzig.[45]

41 Program i *DK-Kk*, CNA I.E.b.1.

42 *Berlingske Tidende*, 15.3.1894: "Den første *Allegro*, der har den os ubekjendte Betegnelse *orgoglioso*, som forhaabentlig vil blive ombyttet med en anden [...]". I et essay i *Tilskueren* (januar 1909; genoptrykt i *Levende Musik*, København 1925), skriver Carl Nielsen følgende: "En herværende Komponist havde skrevet en Symfoni, hvis første Allegrosats havde det italienske Tillægsord *orgoglioso* (stolt) som Karakterbetegnelse, altsaa: Allegro orgoglioso. Efter den første Opførelse af Symfonien blev Komponisten lykønsket af en ældre, fornem og virkelig meget intelligent Dame, der tilstod, at det dog især var første Sats, som havde begejstret hende, fordi hun hele Tiden syntes tydeligt at kunne høre det *orgelagtige*, Komponisten havde villet udtrykke". Citeret efter John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 134.

43 Torben Schousboe, *op. cit.*, s. 128 (brev til Anne Marie, Dresden 19.3.1896).

44 Østrig-ungarsk dirigent (1855-1922).

45 *Nationaltidende*, 26.3.1896: "Carl Nielsens G-moll Symfoni, der i Onsdags Aftes opførtes paa Nicodé-Koncerten i Dresden, vil om en Uges Tid blive spillet i Chemnitz under Kapelmester Pohles Ledelse, ligesom Arthur Nikisch rimeligvis vil bringe den frem i Leipzig". Ifølge programmet for koncerten i Dresden opførtes værket af "Die Chemnitzer Städtische Kapelle"(*DK-Kk*, CNA I.E.b.1); Chemnitz nævnes også i Gerhardt Lynge, *Danske Komponister i det 20. Aarhundredes Begyndelse*, København 1917 (2. udg.), s. 219. I 1898 skulle værket have været spillet i Mühlhausen under komponistens ledelse til en musikfest, men denne begivenhed blev formodentlig ikke til noget, jf. John Fellow, *op. cit.*, s. 686.

In Denmark too the work was performed several times over the next few years, for example at the Palækoncert on 7th February 1897, where the tempo designations were the same as at the premiere,[46] and on 10th August 1901 in Tivoli. In Sweden the symphony had its first performance in Gothenburg in 1910, conducted by Wilhelm Stenhammar.[47] In that connection Carl Nielsen wrote to the Swedish conductor:

"Through Mr. Wilh: Hansen we learn that you will play my first symphony at one of your concerts in Gothenburg. May I be permitted to express my heartfelt thanks for your interest in this work, which now lies far back in time and in my output, but which has always remained close to my heart because it is very individually felt, indeed in reality far too individually for a symphony. What may perhaps be good in a piece of intimate chamber music becomes a mistake in a symphony; I can see that well, but for that very reason I am pleased when it comes into the hands of an artist who can disregard the weak and far too lyrical aspects of the work and who has power over his audience; for it is certain that this symphony would fall completely to the ground even in a flawless performance if the conductor were not in personal sympathy with his audience.

May we be permitted to make the following remarks: In the 1st movement Page 14 the Assai piu vivo is very palpable [the present edition, bar 69]. At Page 19-20 the chromatic motion in Clar: and Fag: should be as calm, snaky-smooth as possible [bars 107-111].

In the 3rd at Letter A (Page 81) [bar 31] it should say piu vivo, which applies until Page 83 Bar 2 [bar 43], and then again four bars piu vivo and so on".[48]

Wilhelm Stenhammar does not appear to have taken note of Carl Nielsen's instructions, since the note is not added to the set of parts that was used in Gothenburg in 1910. That the remark più mosso (third movement, b. 31) is nevertheless added in some of the parts is probably due to the fact that Carl Nielsen's son-in-law Emil Telmányi[49] conducted the symphony in December 1925 and on that occasion carried out a somewhat extensive, but not stringent, adaptation of the part material.[50]

46 For this performance in Copenhagen the string section was small (i.e. eight vl.1, six vl. 2, four va., three vc. and three cb.); cf. programme, *DK-Kk*.
47 Swedish composer and conductor (1871-1927).
48 *DK-Kk*, CNA I.A.c., 13.11.1910. Carl Nielsen may have taken the remark about the conductor's "power over his audience" from Riemenschneider, *Musikalisches Wochenblatt*, 30.9.1897: "Now who could one recommend to perform Nielsen's work in Germany? Only a conductor who is in complete control of his audience"; translated to Danish by Gerhardt Lynge, *op. cit.*, p. 220.
49 Hungarian/Danish violinist (1892-1988).
50 Cf. Source **C²**.

Også i Danmark blev værket opført flere gange i de kommende år, således ved Palækoncerten den 7. februar 1897, hvor tempobetegnelserne var de samme som til premieren,[46] og den 10. august 1901 i Tivoli. I Sverige fik symfonien sin førsteopførelse i Göteborg 1910 dirigeret af Wilhelm Stenhammar.[47] I den forbindelse skrev Carl Nielsen til den svenske dirigent:

"Gjennem Hr. Wilh: Hansen erfarer vi at De vil spille min første Symfoni ved en af Deres Concerter i Göteborg. Maa jeg have Lov at bringe Dem min hjertelige Tak for Deres Interesse for dette Arbejde, som jo ligger mange Aar tilbage i Tiden og min Produktion, men som altid har ligget mit Hjerte nært fordi det er meget individuelt følt, ja, i Virkeligheden altfor individuelt af en Symfoni at være. Det som maaske kan være godt i et Stykke intimt Kammermusik bliver en Fejl i en Symfoni, det ser jeg godt, men derfor er jeg glad naar det kommer i en Kunstners Haand, der kan se bort fra det svage og altfor lyriske i Værket og som har Magt over sit Publikum; thi det er sikkert, at denne Symfoni vil falde aldeles til Jorden selv under en fejlfri Udførelse, hvis ikke Dirigenten er i personlig forstaaelse med sine tilhørere.

Maa vi have Lov til at bemærke følgende: I 1ste Sats Pag 14 er det Assai piu vivo meget føleligt [nærværende udgave takt 69]. Ved Pag 19-20 bør den kromatiske Gang i Clar: og Fag: være saa rolig, slangeglat som muligt [takt 107-111].

I 3die burde der ved Bogstav A. (Pag 81) [takt 31] staa piu vivo som gjælder indtil Pag 83 Takt 2 [takt 43], derpaa igjen 4 Takter piu vivo o.s.v."[48]

Wilhelm Stenhammar tog åbenbart ikke Carl Nielsens anvisning til efterretning, idet anmærkningen ikke er tilføjet i stemmesættet, som anvendtes i Göteborg i 1910. At bemærkningen più mosso (tredje sats, t. 31) alligevel findes tilføjet i nogle af stemmerne skyldes formodentlig, at Carl Nielsens svigersøn Emil Telmányi[49] dirigerede symfonien i december 1925 og ved den lejlighed foretog en noget omfattende, men dog ikke stringent, tilretning af stemmematerialet.[50] At Telmányi har

46 Til denne anden opførelse i København var strygerbesætningen lille (dvs. otte vl.1, seks vl. 2, fire va., tre vc. og tre cb.), jf. program, *DK-Kk*.
47 Svensk komponist og dirigent (1871-1927).
48 *DK-Kk*, CNA I.A.c., 13.11.1910. Carl Nielsen kan have taget bemærkningen om dirigentens "Magt over sit Publikum" fra Riemenschneider, *Musikalisches Wochenblatt*, 30.9.1897: "Hvem kan man nu anbefale at opføre Nielsens Værk i Tyskland? Kun en Dirigent, som behersker sit Publikum", oversat af Gerhardt Lynge, *op. cit.*, s. 220.
49 Ungarsk/dansk violinist (1892-1988).
50 Jf. kilde **C²**.

That Telmányi followed one of Carl Nielsen's instructions could suggest that he had gone through the work with the composer.[51]

In 1927 Carl Nielsen informed The Music Society that "because of infirmity he must withdraw from his post as conductor".[52] Among the applicants for the vacant post were Emil Telmányi, Rued Langgaard and Ebbe Hamerik,[53] and "after discussions among all members [it was resolved] unanimously to choose as the conductor for the next season Ebbe Hamerik".[54] As a gesture towards the departing conductor the young Ebbe Hamerik decided to perform Carl Nielsen's symphony for the first time at The Music Society on 13th February 1928. For the occasion Hamerik worked through the symphony in terms of dynamics, articulation and phrasing. But in addition he was asked by Carl Nielsen to orchestrate a short passage of the fourth movement (bb. 212-242), which the composer is said to have reworked and written down quickly in piano notation on a single music sheet.[55] In that connection Hamerik contacted the composer and by all indications sent a rough draft of the orchestrated passage to Carl Nielsen with the following remark: "At this point the instrumentation is as indicated below. Instead I have used the instrumentation from eight bars before the cut because the oboe then has a fresh effect on its entry with the subject. NB Should this place be major or minor?".[56] The composer presumably replied to the specific question and accepted the orchestration of his change; Hamerik then went to work on a fair copy of the passage and pasted it into his

51 The change suggested to Stenhammar is only found in Telmányi; either later conductors did not wish to use it or Carl Nielsen regretted it in 1928.

52 *DK-Kk*, "Musikforeningens Arkiv", Capsule 58, records, 8.3.1927.

53 Rued Langgaard (1893-1952), Danish composer and organist; Ebbe Hamerik (1898-1951), Danish composer and conductor.

54 *DK-Kk*, "Musikforeningens Arkiv", Capsule 58, records, 25.4.1927. The choice of Hamerik led to a heated public debate in the newspapers; cf. e.g. *Berlingske Tidende*, 3.5., 23.5. and 27.5.1927.

55 The sheet of music has probably been lost. It is mentioned by Ebbe Hamerik on a questionnaire from 1935 in connection with a major collection of Carl Nielsen's manuscripts for the Royal Library, where a large number of people were asked to indicate what manuscripts by Carl Nielsen they had. Ebbe Hamerik's reply says among other things: "Symphony No. 1 G minor: Change in last movement made in Lillehammer in 1928 and written on a scrap of music paper in piano notation. Carl Nielsen asked me to do the instrumentation and approved it for *Musikforeningen*'s performance of the symphony in the spring of 1928". Signed "Ebbe Hamerik 15-5-35" (*DK-Kk*, KBs Arkiv, Journalsag 4802).

56 Cf. *Critical Commentary*, 'Sources', sub Source **E**. See Niels Krabbe, "Ebbe Hameriks påståede korrumpering af Carl Nielsens første symfoni eller om nytten af kildestudier", *Fund & Forskning* 39 (2000), pp. 121-149.

fulgt en af Carl Nielsens anvisninger kunne tyde på, at han gennemgik værket sammen med komponisten.[51]

I 1927 meddelte Carl Nielsen Musikforeningen, at "han paa Grund af Svækkelse maa tage Afsked fra sin Post som Dirigent".[52] Blandt ansøgerne til den ledige post var Emil Telmányi, Rued Langgaard og Ebbe Hamerik,[53] og "Efter Forhandling af samtlige Medlemmer [vedtoges] det enstemmigt som Dirigent for næste Saison at vælge Ebbe Hamerik".[54] Som en gestus over for den afgåede dirigent valgte den unge Ebbe Hamerik at opføre Carl Nielsens symfoni for første gang i Musikforeningen den 13. februar 1928. I den anledning gennemarbejdede Hamerik symfonien med hensyn til dynamik, artikulation og frasering. Men derudover blev han af Carl Nielsen bedt om at instrumentere et kortere afsnit af fjerdesatsen (t. 212-242), som Carl Nielsen angiveligt havde omarbejdet og hastigt noteret i klaversats på et enkelt nodeblad.[55] Hamerik kontaktede i den forbindelse komponisten og sendte efter alt at dømme en kladde til den instrumenterede passage til Carl Nielsen med følgende bemærkning: "Paa dette Sted er Instrumentationen som nedenfor angivet. I Stedet har jeg benyttet Instrumentationen fra 8 Takter før Springet, fordi Oboen saa virker frisk ved sin Indtræden med Temaet. NB Skal Stedet være Dur eller Moll?".[56] Komponisten har formodentlig svaret på det konkrete spørgsmål og accepteret instrumentationen af sin ændring. Hamerik gik derefter i gang med renskrivningen af passagen og indklæbede den i sit eget eksemplar af

51 Den til Stenhammar foreslåede ændring findes kun hos Telmányi; enten har senere dirigenter ikke villet anvende ændringen, eller også fortrød Carl Nielsen ændringen i 1928.

52 *DK-Kk*, "Musikforeningens Arkiv", kapsel 58, protokol, 8.3.1927.

53 Rued Langgaard (1893-1952), komponist og organist; Ebbe Hamerik (1898-1951), komponist og dirigent.

54 *DK-Kk*, "Musikforeningens Arkiv", kapsel 58, protokol, 25.4.1927. Valget af Hamerik medførte en heftig offentlig debat i aviserne, jf. fx *Berlingske Tidende*, 3.5., 23.5. og 27.5.1927.

55 Nodebladet er formentlig gået tabt. Det omtales af Ebbe Hamerik på et spørgeskema fra 1935 i forbindelse med en større indsamling af Carl Nielsens manuskripter til Det Kongelige Bibliotek, hvor en lang række personer blev bedt om at angive, hvilke manuskripter fra Carl Nielsens hånd, de lå inde med. I Ebbe Hameriks besvarelse hedder det blandt andet: "Symfoni Nr. 1 G moll: Ændring i sidste Sats foretaget i Lillehammer 1928 og nedskrevet paa en Lap Nodepapir i Klaversystem. Instrumentationen bad Carl Nielsen mig foretage og godkendte den før Musikforeningens Opførelse af Symfonien i Foraaret 1928". Signeret "Ebbe Hamerik 15-5-35" (*DK-Kk*, KBs Arkiv, Journalsag 4802,)

56 Jf. *Critical Commentary*, 'Sources', kilde **E**. Se Niels Krabbe, "Ebbe Hameriks påståede korrumpering af Carl Nielsens første symfoni eller om nytten af kildestudier", *Fund & Forskning* 39 (2000), s. 121-149.

own copy of the printed score (Source **A2**) and into the newly-bought parts (Source **C1**).[57] While Carl Nielsen was on a skiing holiday in Lillehammer in February 1928, he sent a letter to his friend Vera Michaelsen,[58] where he wrote:

"We are coming home on Sunday morning with the steamer. — For at 12.30, as promised, we are to go to the full rehearsal of my 1st symph: at The Music Society [i.e. Sund. 12th], which Hamerik has really studied with great thoroughness and love, as is evident from letters, discussions before we left [20.1.1928] and several questions he has asked".[59]

The concert, which was broadcast on the radio, was given good reviews in the newspapers, which thought that "Mr. Hamerik conducted the symphony with a strong emphasis on its striking singularity, a performance which with its rich character was certainly quite in the spirit of the work",[60] and that "the conductor [drew] the lines of the symphony with the most intimate and profound understanding of the value of the work".[61] Axel Kjerulf furthermore wrote in *Politiken* of the

"first symphonic work, which in its concise form and precise mode of expression already gives us Carl Nielsen so highly personally in all his healthy independence. It was amusing to hear it again; here he is neither as great and encompassing, nor as gentle and as human as later, but one recognizes him feature by feature — as if seeing, through the tough, strong, adamant expression with its willed stubbornness, his still young face.

Ebbe Hamerik performed the symphony with a mobility and flowing lightness which at one and the same time energetically traced out the characterful line and gave it full vitality; it was excellent — and well deserved the loud applause at the end, which was also addressed to the attending composer".[62]

The concise form and precise mode of expression (probably referring to things like the brief, non-Lied-like phrasing) which Kjerulf thought characteristic of the First Symphony had already been emphasized by Carl Nielsen himself with exactly

57 *DK-Kk*, "Musikforeningens Arkiv", Capsule 33, voucher to accounts 1925/26-1930/31, no. 26b.
58 (1893-1974), married to Director Carl Johan Michaelsen (1885-1963), both good friends of Carl Nielsen.
59 *DK-Kk*, CNA I.A.c, 7.2.1928; Hamerik's reworking (Source **A¹**) is dated 3.2.1928; the rehearsals began on 8.2.1928.
60 *Nationaltidende*, 14.2.1928.
61 *København*, 14.2.1928; similar reviews in *Politiken*, 14.2.1928, and *Ekstrabladet*, 14.2.1928.
62 *Politiken*, 14.2.1928; Axel Kjerulf (1884-1964), Danish music critic.

det trykte partitur (kilde **A2**) og i de nyindkøbte stemmer (kilde **C1**).[57] Mens Carl Nielsen var på skiferie i Lillehammer i februar 1928, sendte han et brev til veninden Vera Michaelsen,[58] hvor han skriver:

"Vi kommer hjem Søndag Morgen med Damper. — Kl 121/2 skal vi nemlig efter Løfte til Generalprøve paa min 1ste Symf: i Musikforeningen [dvs. sønd. d.12], som Hamerik virkelig har studeret med stor Grundighed og Kærlighed, hvad der fremgaar af Breve, Forhandling inden vi rejste [20.1.1928] samt ved forskellige Spørgsmaal han har gjort".[59]

Koncerten, der transmitteredes i Radioen, fik gode anmeldelser i dagspressen, som fandt, at "Hr. Hamerik dirigerede Symfonien med skarp Fremhæven af dens markante Ejendommelighed, en Præstation, der ved sin Karakterfuldhed sikkert var nøje i Værkets Aand",[60] og at "Dirigenten [trak] Symfoniens Linier op med den inderligste og dybeste Forstaaelse af Værkets Værd".[61] Derudover skrev Axel Kjerulf i *Politiken*, at det

"første symfoniske Arbejde, der i sin knappe Form og præcise Udtryksmaade allerede giver Carl Nielsen saa stærkt personligt i hele hans sunde Selvstændighed. Det var morsomt at høre den igen; han er her hverken saa stor og saa vidtfavnende, heller ikke saa mild og saa menneskelig som senere, men man genkender ham Træk for Træk — ser ligesom gennem det barske, stærke og stejle Udtryk med den villede Stædighed hans stadig unge Ansigt.

Ebbe Hamerik fremførte Symfonien med en Bevægelighed og strømmende Lethed, der paa samme Tid energisk tegnede den karakterfulde Linje og gav dens frie Livfuldhed; det var udmærket — og velfortjent det stærke Bifald til sidst, der ogsaa adresseredes til den tilstedeværende Komponist".[62]

Den knappe form og præcise udtryksmåde (skal formodentlig forstås som den koncise form og de kortere, ikke-liedprægede fraseringer), som Kjerulf mente karakteriserede første symfoni, var allerede fremhævet af Carl Nielsen selv med præcis de

57 *DK-Kk*, "Musikforeningens Arkiv", kapsel 33, bilag til regnskab 1925/26-1930/31, nr. 26b.
58 (1893-1974), gift med direktør Carl Johan Michaelsen (1885-1963), begge gode venner af Carl Nielsen.
59 *DK-Kk*, CNA I.A.c, 7.2.1928; Hameriks omarbejdelse (kilde **A¹**) er dateret 3.2.1928; prøverne påbegyndtes 8.2.1928.
60 *Nationaltidende*, 14.2.1928.
61 *København*, 14.2.1928; lignende anmeldelser i *Politiken*, 14.2.1928, og *Ekstrabladet*, 14.2.1928.
62 *Politiken*, 14.2.1928; Axel Kjerulf (1884-1964), musikkritiker.

the same words in 1896, when he contrasted it with the "German gravy and fat". The idea is also suggested in a letter the composer wrote til Stenhammar in 1910, where he hoped that the "weak and far too lyrical aspects" could be disregarded. Thus Carl Nielsen is saying indirectly that the important thing is to maintain the form and the shorter phrasings. Precisely these important aspects of the work are clarified in a longish review by Julius Rabe in connection with a performance of the symphony in Gothenburg in 1918 under the baton of the composer.[63] Rabe's discussion is important, because Carl Nielsen replied very positively and even agreed with Rabe's characterization.[64] The first symphony, which is very rigorously structured according to the classical musical forms (for example the sonata form), is according to Rabe an expression of "a clear will to form, of an unconditional dissociation from all that does not directly serve the expression through its formal value". Rabe continues:

"However much the symphony moves in quite normal form, and therefore might easily have a schematic effect, there is not a dead point in its line, not a bar that could be removed without losing the power in its proud towering [...] And whoever experiences a form in an artistic way always experiences a fiery act of will [...] Towards this an emphatically formal art can help us, and in music Carl Nielsen stands almost as the only one who can bring us closer to this life-mood of the future. That is why his art is in the highest degree pertinent to us".[65]

Like Carl Nielsen in the letter in 1896, Rabe particularly involves Wagner in the discussion as an opposite pole to Carl Nielsen, where the Wagnerian "gravy and fat" — according to Rabe this is for example the contentless accompaniment figures like tremoli in the strings — are conspicuously absent

63 Julius Rabe (1890-1969), Swedish music critic and programming director.

64 Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsens Breve i Udvalg og med Kommentarer*, Copenhagen 1954, p. 174, letter from Carl Nielsen to Julius Rabe, 3.5.1918: "I can tell you that it is a great pleasure to me to see that this work has not been in vain — which I would be loth to think, because it was a great experience for me when I wrote it. But I think that I should particularly be permitted to be proud that my early symphony has given you cause for such profound, striking and fundamental thoughts about the great question of form which will always continue to be a burning one because in reality it involves the two extremes of human nature which never can nor dare nor must find rest beyond looking out for new possibilities".

65 *Göteborgs Handels och Sjöfartstidningen*, 15.3.1918. Cutting in *DK-Kk*, CNA I.E.b.2.

samme ord i 1896, hvor han stillede det i modsætning til den "tyske Sauce og Fedme". Ideen er også antydet i et brev, som komponisten skrev til Stenhammar i 1910, hvori han håber, at man kan se bort fra det "svage og altfor lyriske". Dermed siger Carl Nielsen indirekte, at det væsentlige netop er at holde fast i formen og de kortere fraseringer. Netop disse vigtige aspekter ved værket er uddybet i en længere anmeldelse af Julius Rabe i forbindelse med en opførelse af symfonien i Göteborg i 1918 under komponistens direktion.[63] Rabes diskussion er vigtig, fordi Carl Nielsen svarede meget positivt og endda var enig i Rabes karakterisering.[64] Første symfoni, som er opbygget meget strengt efter de klassiske musikalske former (bl.a. sonateformen), er ifølge Rabe et udtryk for "en klar vilja till form, av ett obetingat avståndstagande från allt, som icke omedelbart genom sitt formvärde tjänar uttrycket". Rabe fortsætter:

"Ehuru symfonien rör sig i helt vanlig form, och därför lätt skulle kunna verka schematisk, finns det icke en död punkt i dess linje, icke en takt, som kunde vara borta, utan att kraften i dess stolta resning skulle gå förlorad [...] Och den som på konstnärligt sätt upplever en form, upplever alltid en eldig viljeakt [...] Till detta kan en formbetonad konst hjälpa oss, och inom musiken står Carl Nielsen som nästan den ende, som kan bringa oss närmare denne framtidens livsstämning. Därför är hans konst oss i högsta grad aktuell".[65]

Ligesom Carl Nielsen gjorde det i brevet i 1896, drager Rabe specielt Wagner ind i diskussionen som en modpol til Carl Nielsen, hvor den wagnerske "Sauce og Fedme" — ifølge Rabe er det for eksempel de indholdsløse akkompagnementsfigurer så som tremoli i strygere — netop mangler hos Carl Nielsen. Til

63 Julius Rabe (1890-1969), svensk musikkritiker og programchef.

64 Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Nielsens Breve i Udvalg og med Kommentarer*, København 1954, s. 174 (brev fra Carl Nielsen til Julius Rabe, 3.5.1918): "Jeg kan kun sige Dem, at det er mig en stor Glæde at se, at dette Arbejde ikke har været forgjæves, hvad jeg ogsaa nødig vil tro, fordi det var mig en stor Oplevelse da jeg skrev det. Men jeg synes, jeg især har Lov til at være stolt over at min Ungdomssymfoni har givet Dem Anledning til saa dybe, slaaende og grundlæggende Tanker om det store Form-Spørgsmaal, der til alle Tider vil være brændende, fordi det jo i Virkeligheden rummer de to Yderpunkter i Menneskenaturen der aldrig kan og ejheller tør eller maa finde Hvile uden for at se sig om efter nye Muligheder".

65 *Göteborgs Handels och Sjöfartstidningen*, 15.3.1918. Udklip i *DK-Kk*, CNA I.E.b.2.

from Carl Nielsen's work. By contrast Nielsen's counterpoint is in "every detail the bearer of a constructive idea, serving not sonorous sensuality but the tension of the architecture, the logic of development". What Carl Nielsen considered essential in the symphony (but what he apparently thought in 1910 in the letter to Stenhammar could be done better), was also what was noticed at the premiere and what later became a part of his musical personality.

Just 13 days after Hamerik's performance of the symphony at The Music Society the work was played at a Palæ concert — this time with Carl Nielsen conducting. It was usual for The Music Society and Schnedler-Petersen, who during the years 1909-1931 was responsible for the Palæ concerts, to use the same musicians;[66] but it is more interesting that for the occasion Carl Nielsen apparently borrowed the part material from The Music Society and thus performed the symphony with Hamerik's revision and his own reworking of the passage in the fourth movement in Hamerik's orchestration.[67] This is evident from several of the orchestral parts, which feature the dates of both the The Music Society concert and the Palæ concert.[68] The day before the concert, 26th February, the composer wrote in Hamerik's copy of the symphony a dedication that clearly shows the composer's respect for Hamerik's work: "To my young highly gifted friend Ebbe Hamerik with thanks for his excellent and perfectly conceived execution of this work from his devoted / Carl Nielsen / 25-II-28". Carl Nielsen's performance too was a success, and "the maestro was acclaimed after each movement and called up with enthusiasm after the end of the symphony"[69] by the small audience.[70] The reviewer from *Nationaltidende*, "–r–h.", deals less with the music than with Carl Nielsen's conducting, perhaps indirectly prompted by Hamerik's conducting technique, which he had experienced a fortnight earlier:

66 Cf. Frederik Schnedler-Petersen, *Et Liv i Musik*, Copenhagen 1946, p. 99; this is also confirmed by the musicians' datings in the *Musikforening* part material (Source **C¹**); Frederik Schnedler-Petersen (1867-1938), Danish conductor.

67 This does not correspond to Telmányi's account of the event in *Af en musikers billedbog*, Copenhagen 1979, pp. 106-107; for a more detailed account of this story, see Niels Krabbe, *op. cit.*

68 Cf. *Critical Commentary*, 'Sources', Source **C¹**.

69 *Berlingske Tidende*, 27.2.1928.

70 *Nationaltidende*, 27.2.1928: "It might, however, be of interest to hear how the author of the work himself would form the execution; but it must unfortunately be said that no great influx of the public was to be traced in the hall"; *Politiken*, 27.2.1928: "People had gone to the woods to sunbathe, very few indeed had afforded themselves the pleasure of going to a concert and hearing Carl Nielsen conduct the G minor symphony of his youth"; *København*, 27.2.1928: "But despite this really weighty programme the attendance was very, very meagre".

gengæld er Nielsens kontrapunktik i "varje detalj bärare av en konstruktiv idé, tjänar icke den klangsinnligheten, utan arkitektonikens spänning, utvecklingens logik". Det, som Carl Nielsen fandt væsentligt ved symfonien (men som han i 1910 i brevet til Stenhammar åbenbart mente kunne gøres bedre), var også det, som ved premieren blev bemærket, og som senere blev en del af hans musikalske personlighed.

Allerede 13 dage efter Hameriks opførelse af symfonien i Musikforeningen spilledes værket ved en Palækoncert — denne gang med Carl Nielsen som dirigent. Det var almindeligt, at Musikforeningen og Schnedler-Petersen, som i årene 1909-1931 stod for Palækoncerterne, brugte de samme musikere;[66] men mere interessant er det, at Carl Nielsen til lejligheden åbenbart havde lånt Musikforeningens stemmemateriale og dermed opført symfonien med Hameriks revision og sin egen omarbejdelse af passagen i fjerde sats i Hameriks instrumentation.[67] Dette fremgår tydeligt af flere af orkesterstemmerne, som indeholder både dateringen for Musikforeningens koncert og for Palækoncerten.[68] Dagen før koncerten den 26. februar skrev komponisten i Hameriks eksemplar af symfonien en dedikation, der tydeligt viser komponistens respekt for Hameriks arbejde: "Til min unge højtbegavede Ven Ebbe Hamerik med Tak for hans fortræffelige og helstøbte Udførelse af dette Værk fra hans hengivne Carl Nielsen / 25-II-28". Også Carl Nielsens opførelse var en succes, og "Mesteren hyldedes efter hver Sats og fremkaldtes med Begejstring efter Symfoniens Slutning"[69] af det fåtallige publikum.[70] *Nationaltidendes* anmelder "–r–h." kommer ikke så meget ind på musikken men mere på Carl Nielsens direktion, måske indirekte foranlediget af Hameriks direktionsteknik, som han havde oplevet to uger før:

66 Jf. Frederik Schnedler-Petersen, *Et Liv i Musik*, København 1946, s. 99; dette bekræftes også af musikernes dateringer i Musikforeningens stemmemateriale (kilde **C¹**); Frederik Schnedler-Petersen (1867-1938), dirigent.

67 Dette svarer ikke til Telmányis gengivelse af begivenheden i *Af en musikers billedbog*, København 1979, s. 106-107; for en mere udførlig gennemgang af denne historie, se Niels Krabbe, *op. cit.*

68 Jf. *Critical Commentary*, 'Sources', kilde **C¹**.

69 *Berlingske Tidende*, 27.2.1928.

70 *Nationaltidende*, 27.2.1928: "Det kunde dog have sin Interesse at høre, hvorledes Værkets Autor selv vilde forme Udførelsen; men det maa desværre siges, at nogen større Publikumstilstrømning var der ikke at spore i Salen"; *Politiken*, 27.2.1928: "Folk var taget i Skoven for at slikke Solskin, kun overmaade faa havde undt sig selv den Fornøjelse at gaa paa Koncert og høre Carl Nielsen dirigere sin Ungdoms g-mol Symfoni"; *København*, 27.2.1928: "Men trods dette virkelige vægtige Program var Besøget meget, meget magert".

"It was a successful performance, vitally animated by the composer's peculiar and highly characteristic conducting. There is no emotionality, no gushing in his way of conducting the orchestra, but the angular, almost mechanically accentuated movements have a formal power to put things, or at least the main thing, in place; and he can achieve a grace all his own at the lyrical points by simply cocking his head on one side with his own special appealing expression".[71]

In the autumn of the same year Launy Grøndahl[72] put together a programme of music by Carl Nielsen which was broadcast over the radio. Besides the *Helios* overture, duets from the operas *Saul and David* and *Masquerade*, Symphony No. 1 was performed. Grøndahl too used the reworked version of the fourth movement on this occasion, which must have been accepted, if not actually recommended, by Carl Nielsen, who was present at the rehearsals.[73]

That the composer was aware that the work had some weaknesses is evident from the above-quoted letter to Stenhammar from 1910. But as early as 1905 Carl Nielsen had mentioned that the First Symphony was perhaps not quite as he had intended it:

"I believe that music is still far from having reached its culmination point in the power to express human feelings and moods; but what direction developments will take is at present impossible to say. So much is clear to me, however, that there are immense possibilities hidden in the harmonic and modulatory, and if I am not greatly mistaken the future will reject our modern keys, minor and major, as inadequate to the expression of the mental and emotional life of a modern human being. The idea of quarter-tones, said to be under consideration in Germany, appeals greatly to me. Several times — for example at one point in my first symphony — I have actually felt the lack of a more finely shaded tonal system".[74]

Unfortunately Carl Nielsen gives no further detail of where specifically in the symphony he felt this lack.[75]

71 *Nationaltidende*, 27.2.1928.
72 Danish Conductor and composer (1886-1960).
73 For the reworking see *Critical Commentary*, 'Sources', sub Source **C³**; Carl Nielsen's attendance at the concert is evident from Launy Grøndahl's "Statistik over de af mig, siden min Ansættelse i den danske Radiofoni ledede Symfonikoncerter [...]", in *DK-Kk*, NKS 2551, 2°.
74 *DK-Kk*, CNA I.D.3., typewritten undated MS, quoted from John Fellow, *op. cit.*, pp. 50-51.
75 Possibly in the third movement, where the subject is chromatically constructed around a main note.

"Det var en vellykket Udførelse, livligt animeret af Komponistens ejendommelige og meget karakteristiske Dirigeren. Der er intet Føleri, ej heller nogen Svulmen i hans Maade at lede Orkestret, men de kantede, næsten mekanisk accentuerede Bevægelser har en formel Evne til at stille Tingene, eller i hvert fald Hovedsagen, paa Plads; og en egen Ynde kan han opnaa paa de lyriske Steder ved blot at lægge Hovedet paa Sned med det ham egne indtagende Udtryk".[71]

Om efteråret samme år sammensatte Launy Grøndahl[72] et program med musik af Carl Nielsen, som udsendtes i radioen. Foruden *Helios*-ouverturen, duetter fra operaerne *Saul og David* og *Maskarade* opførtes også Symfoni Nr. 1. Også Grøndahl anvendte den omarbejdede version af fjerde sats ved denne lejlighed, hvilket må have været accepteret, om ikke ligefrem anbefalet, af Carl Nielsen, som var til stede under prøverne.[73]

At komponisten var opmærksom på, at værket havde nogle svagheder, fremgår af ovenfor citerede brev til Stenhammar fra 1910. Men allerede i 1905 nævner Carl Nielsen, at den første symfoni måske ikke er helt sådan, som han havde tænkt sig den:

"Jeg tror, at Musiken endnu langt fra har naaet sit Kulminationspunkt i Evnen til at udtrykke menneskelige Følelser og Stemninger; men i hvilken Retning, Udviklingen vil bære hen, er i Øjeblikket umuligt at sige. Saa meget staar mig dog klart, at der ligger uhyre mange Muligheder skjulte i det harmoniske og modulatoriske, og jeg skulde tage meget Fejl, om ikke Fremtiden vil forkaste vore moderne Tonearter, Moll og Dur, som utilstrækkelige til at udtrykke et moderne Menneskes Tanke- og Følelses-Liv. Tanken om Kvart-Toner, som skal være oppe i Tyskland, tiltaler mig i høj Grad, og jeg har flere Gange, bl.a. et Sted i min første Symphonie, ligefrem følt Savnet af et finere nuanceret Tonesystem".[74]

Desværre kommer Carl Nielsen ikke nærmere ind på, nøjagtigt hvor i symfonien han har følt dette savn.[75]

71 *Nationaltidende*, 27.2.1928.
72 Dirigent og komponist (1886-1960).
73 Vedr. omarbejdelsen se *Critical Commentary*, 'Sources', kilde **C³**; Carl Nielsens overværelse af koncerten fremgår af Launy Grøndahls "Statistik over de af mig, siden min Ansættelse i den danske Radiofoni ledede Symfonikoncerter [...]", *DK-Kk*, NKS 2551, 2°.
74 *DK-Kk*, CNA I.D.3., maskinskrevet udateret ms, citeret efter John Fellow, *op. cit.*, s. 50-51.
75 Muligvis i tredjesatsen, hvor temaet er kromatisk opbygget omkring en hovedtone.

In general there is a relatively high degree of agreement among Telmányi's, Hamerik's and Grøndahl's revisions, if the reworked passage of the fourth movement is disregarded. The differences are mainly matters of articulation and phrasing, inasmuch as Telmányi marks articulation more extensively, adding especially staccato and marcato in the strings, while Hamerik for example has changed short phrasing slurs into longer ones; both Hamerik and Grøndahl used the change in the passage in the fourth movement, which as mentioned above had in all probability come from Carl Nielsen himself. Against that background Telmányi's rather negative and misleading attack on Hamerik — and only Hamerik — seems incomprehensible.[76] At the same time it is clear that both Hamerik and Grøndahl were far more stringent in their revisions, while it is evident from Telmányi's material that he was first and foremost a violinist and therefore concentrated his revision on the strings.

It is thought-provoking that all three conductors considered it necessary to make extensive changes and additions with regard to phrasing, dynamics and articulation. The reason may be that the work was far less thoroughly worked through by the composer than one sees in works published earlier. There are for example a number of note and rhythm errors as well as numerous incomplete phrasings caused exclusively by page turns — all things that a careful proof-reader could have spotted.[77] But besides this the revisions may also reflect the considerable changes in performance practice and musical ideals between the time of the first performance in 1894, when Johan Svendsen conducted more or less without additions of any kind, and the end of the 1920s, when the playing style entailed a far higher degree of detail, especially in the notation of articulation and dynamics — a development Carl Nielsen presumably accepted, since on at least one occasion, by all indications, he used the revised material.[78]

There can thus be no doubt that Carl Nielsen was satisfied with Hamerik's revision and with his orchestration of the reworked passage in the fourth movement, bb. 212-242,

76 Emil Telmányi, *op. cit.*, pp. 106-107. See also Niels Krabbe, *op. cit.*

77 It is similarly clear that the music engraver often had problems interpreting Carl Nielsen's intentions in the fair copy and therefore limited himself to reproducing the insufficiencies of the source.

78 The first symphony was also performed under the composer's baton in Stockholm, 7.12.1928, and in Odense, 1.2.1929; there is no information on which version the composer chose to use.

Der er i det store og hele overensstemmelse mellem Telmányis, Hameriks og Grøndahls revisioner, når man ser bort fra den omarbejdede passage i fjerde sats. Forskellene går fortrinsvis på artikulation og frasering, idet Telmányis artikulation er mere omfattende med især tilføjelser af staccato og marcato i strygerne, mens Hamerik for eksempel har ændret korte fraseringsbuer til at være længere; både Hamerik og Grøndahl anvendte ændringen af passagen i fjerde sats, der som nævnt efter al sandsynlighed var udgået fra Carl Nielsen selv. På den baggrund kan Telmányis noget negative og misvisende udfald mod Hamerik — og kun Hamerik — virke uforståelig.[76] Samtidig er det tydeligt, at både Hamerik og Grøndahl var langt mere stringente i revisionerne, hvorimod det fremgår af Telmányis materiale, at han først og fremmest var violinist og derfor koncentrerede sine revisioner til strygerne.

Det er tankevækkende, at alle tre dirigenter fandt det nødvendigt at foretage omfattende ændringer og tilføjelser med hensyn til frasering, dynamik og artikulation. Årsagen kunne være, at værket i langt mindre grad, end hvad man ser i tidligere udgivne værker, er ordentligt gennemarbejdet af komponisten. Der er således en række nodefejl og rytmiske fejl, foruden talrige ufuldstændige fraseringer, som udelukkende er opstået ved sideskift — alt sammen noget, som en grundig korrektur kunne have fanget.[77] Men derudover afspejler revisionerne måske også, at de spilletekniske og musikalske idealer ændrede sig betydeligt fra første gang værket blev spillet i 1894, hvor Johan Svendsen dirigerede stort set uden tilføjelser af nogen art, til slutningen af 1920erne, hvor spillestilen medførte kravet om en langt større detaljeringsgrad, specielt i notationen af artikulation og dynamik — en udvikling Carl Nielsen formodentlig accepterede, idet han som nævnt ved mindst én lejlighed, efter alt at dømme anvendte det reviderede materiale.[78]

Der kan således ikke herske tvivl om, at Carl Nielsen har været tilfreds med Hameriks revision og med hans instrumentation af den omarbejdede passage i fjerde sats takt 212-

76 Emil Telmányi, *op. cit.*, s. 106-107. Se også Niels Krabbe, *op. cit.*

77 Det er ligeledes tydeligt, at nodestikkeren ofte har haft problemer med at tyde Carl Nielsens intentioner i renskriften og derfor nøjedes med at gengive kildens ufuldstændigheder.

78 Første symfoni blev også opført under komponistens ledelse i Stockholm, 7.12.1928, og Odense, 1.2.1929; der eksisterer dog ingen information om, hvilken version, komponisten valgte at bruge.

but there is no basis in the sources for assuming that the composer actually preferred the new version to his original one. At all events he never orchestrated the passage in question himself.

Carl Nielsen's own copy of the printed score of the symphony, which might have included corrections, appears to have been lost. The main source chosen is therefore an ordinary copy of the printed score (first edition), which has been compared with the fair copy.[79] Ebbe Hamerik's orchestration of the reworked passage of the final movement has not been incorporated in the score in this edition; but because of Carl Nielsen's own contribution to the change it is reproduced in its entirety as a facsimile (pp. xxix-xxxii) and as an appendix to the music (pp. 156-159).[80] Other contemporary revisions, especially those by Hamerik and Telmányi, have not been included in the list of emendations and alternative readings. Many of the emendations do, however, correspond to Hamerik's, Telmányi's and Grøndahl's, although they have been made on the basis of analogical completion, not the scores and part materials of the three conductors.

Peter Hauge

79 Source **B**, donated through Bror Beckman to Kungliga Musikaliska Akademiens Bibliotek, Stockholm, 1917; *DK-Kk*, CNA I.A.d. (photostat of letter from Carl Nielsen to Bror Beckman, 12.2.1917): "Do you think the Academy would appreciate getting my original Manuscript [of the first symphony]? I still have it with me and would like to give it to this place since I think it would be well preserved with you".

80 The pages in question can if required replace pp. 129-132 of the score.

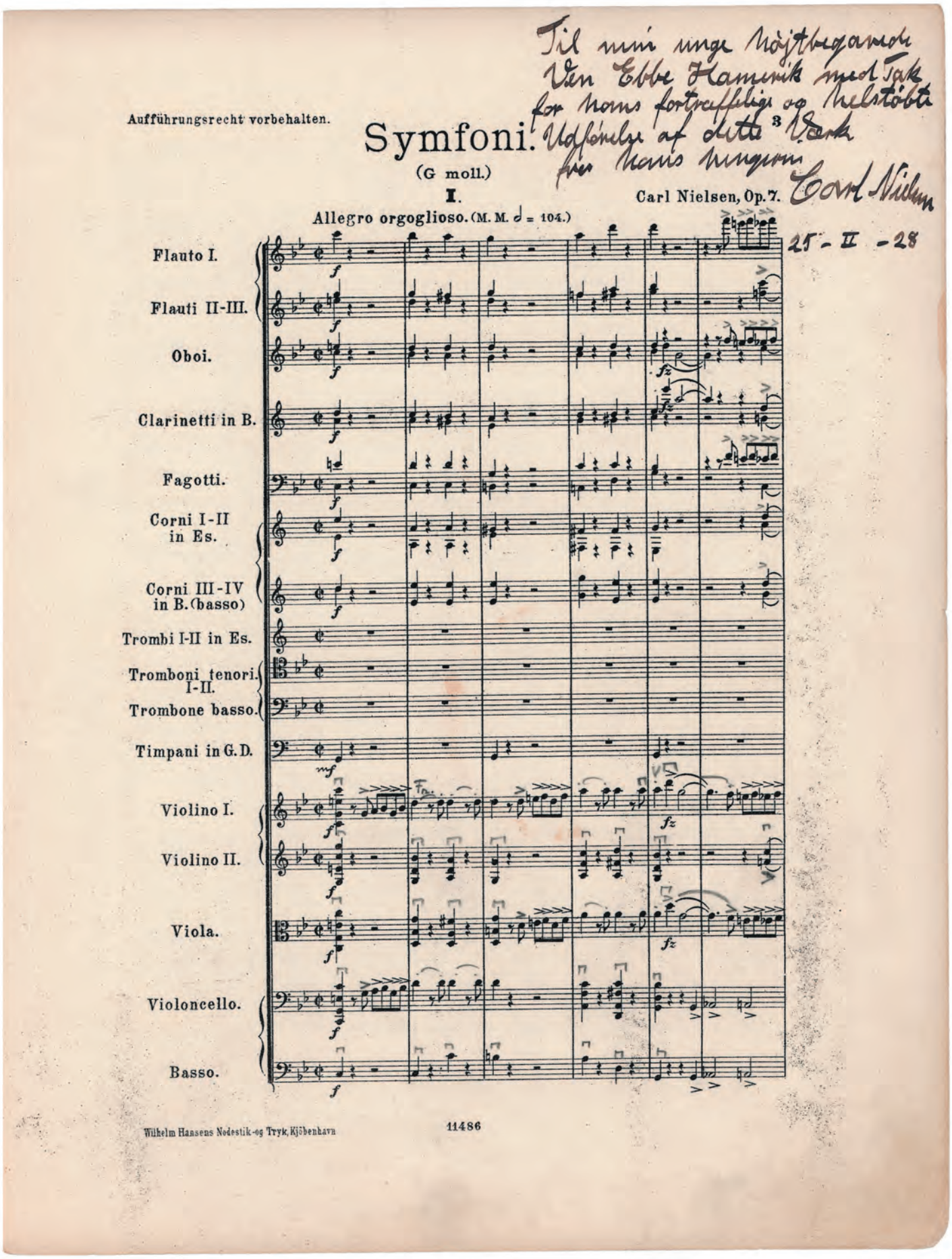
242, men der er intet kildebelæg for, at komponisten ligefrem har foretrukket den nye version frem for sin oprindelige. I hvert fald instrumenterede han aldrig selv den pågældende passage.

Tilsyneladende er Carl Nielsens håndeksemplar af symfonien, som kunne indeholde rettelser, gået tabt. Som hovedkilde er derfor valgt et eksemplar af det trykte partitur (førsteudgave), der er blevet sammenlignet med renskriften.[79] Ebbe Hameriks instrumentation af den omarbejdede passage af Finalen er ikke inddraget i revisionen, men på grund af Carl Nielsens eget bidrag til ændringen er den gengivet i sin helhed som facsimile (s. xxix-xxxii) og som appendiks til nodesatsen (s. 156-159).[80] Andre samtidige revisioner, specielt af Hamerik og Telmányi, er ikke medtaget i revisions- og variantfortegnelsen. Mange af nærværende udgaves revisioner stemmer dog overens med Hameriks, Telmányis og Grøndahls, skønt de er foretaget på grundlag af en analogikomplettering og ikke med belæg i de tre dirigenters partiturer og stemmemateriale.

Peter Hauge

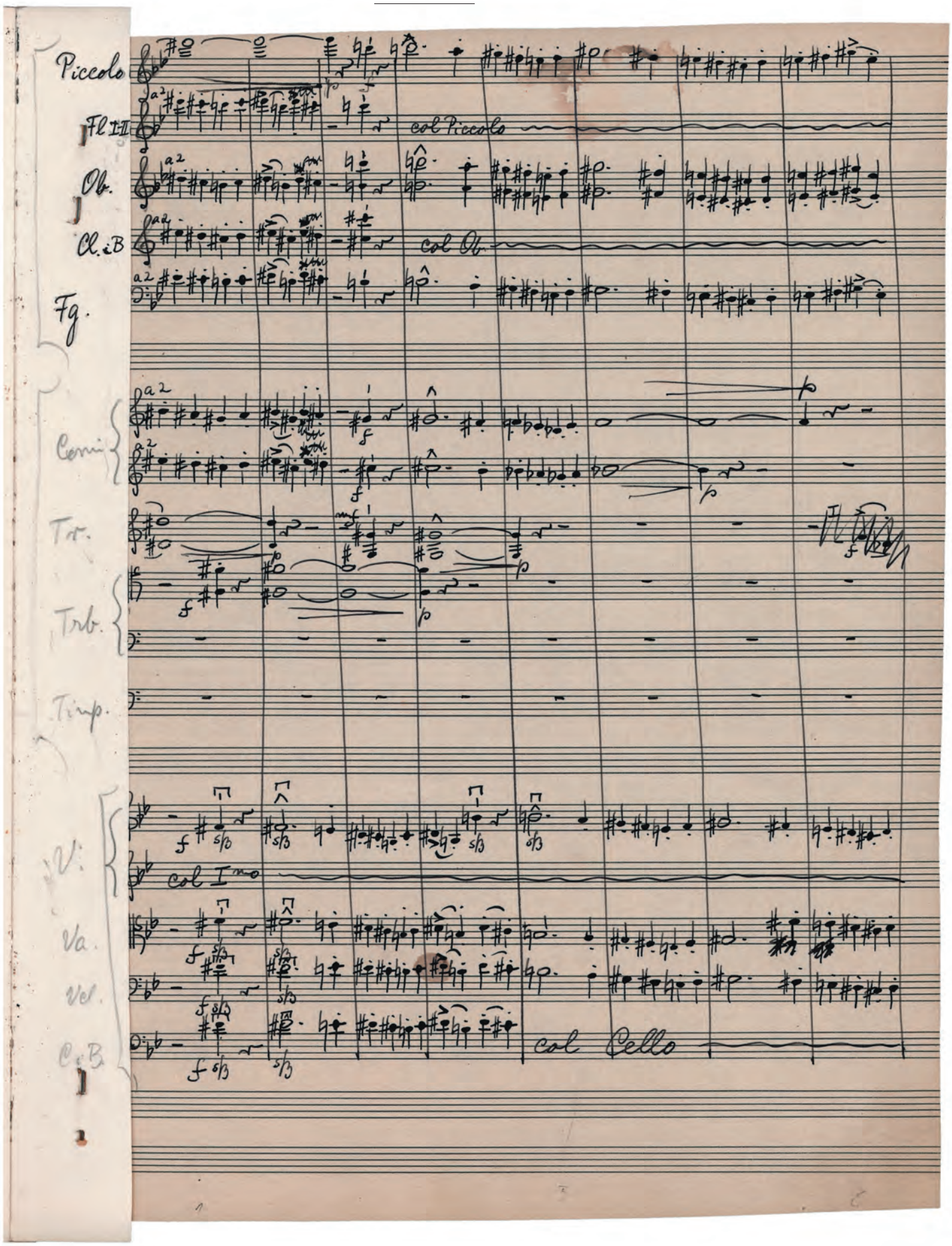
79 Kilde **B**, skænkedes gennem Bror Beckman til Kungliga Musikaliska Akademiens Bibliotek, Stockholm, 1917; *DK-Kk*, CNA I.A.d. (fotostat af brev fra Carl Nielsen til Bror Beckman, 12.2.1917): "Tror du Akademiet vil sætte Pris paa at faa mit originale Manuskript [til 1. symfoni]? Det har jeg endnu i Behold og vil gerne give det til dette Sted, da jeg tror det vil blive godt bevaret hos Jer".

80 De pågældende sider kan i givet fald erstatte partiturets side 129-132.



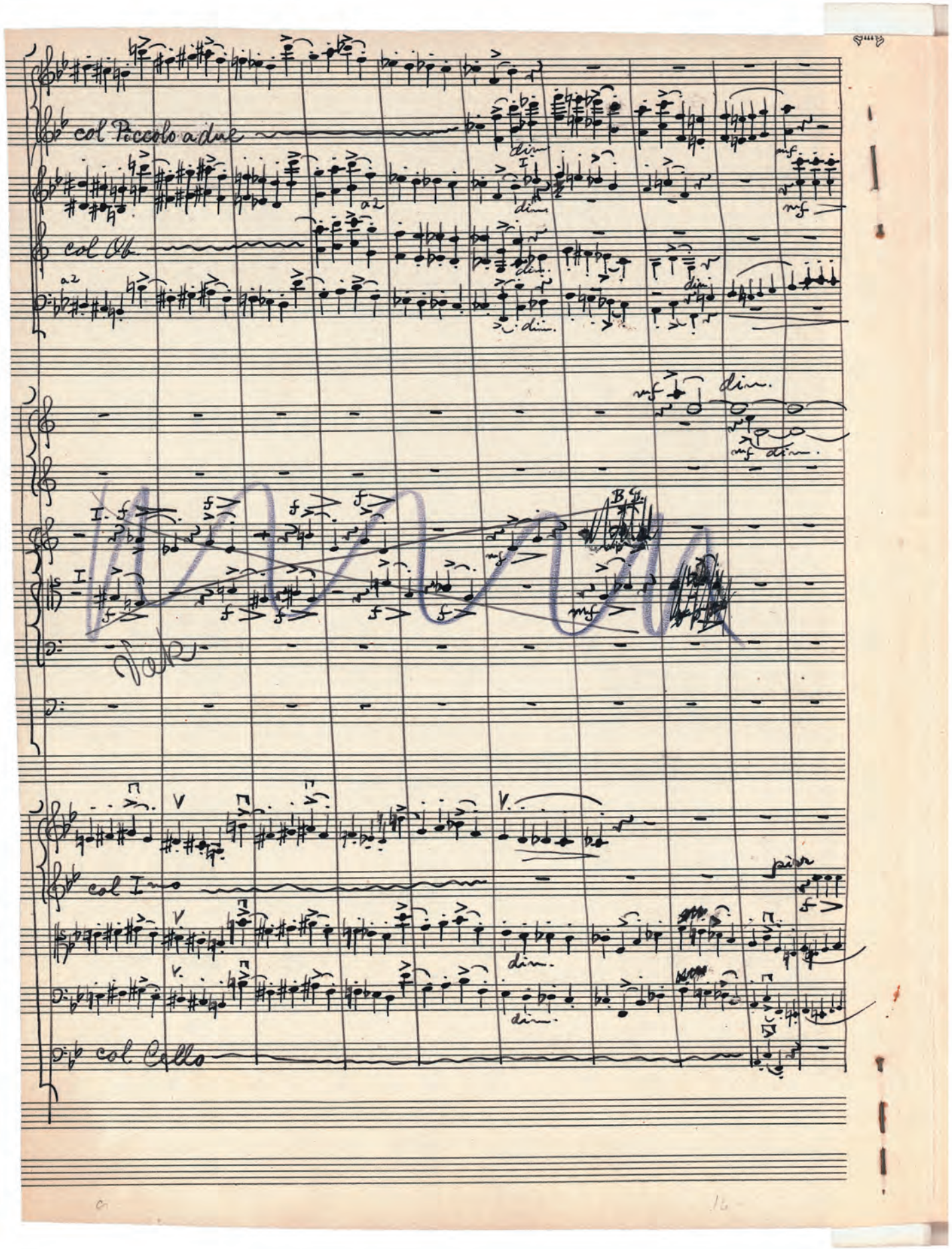
Source **A**[1]: first page of music in Ebbe Hamerik's copy of the printed score with a dedication added by Carl Nielsen dated the day before the composer conducted the work at a Palæ concert on the basis of Hamerik's revised material.

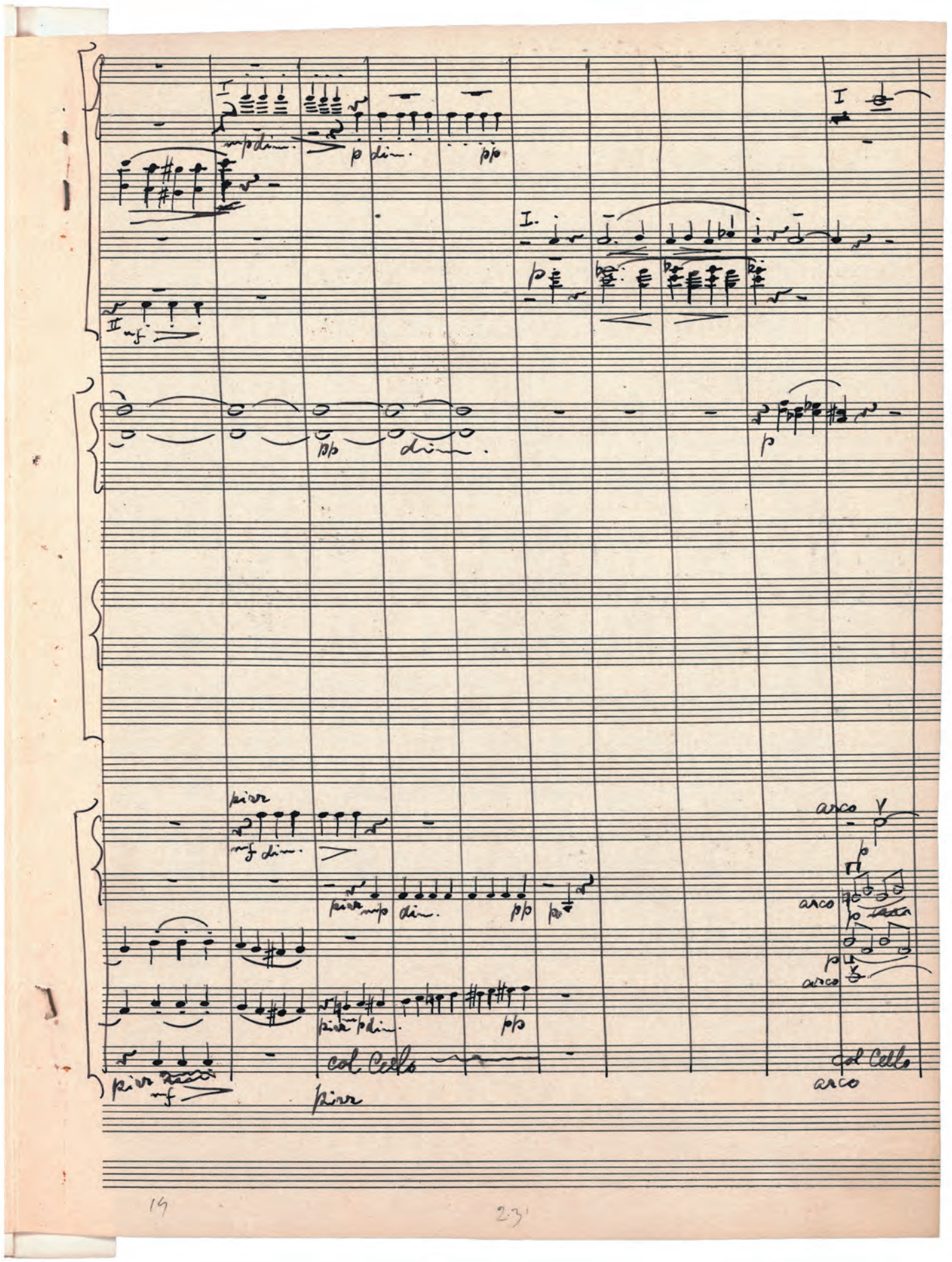
Kilde **A**[1]: første nodeside af Ebbe Hameriks eksemplar af det trykte partitur med en dedikation tilføjet af Carl Nielsen dateret dagen før komponisten dirigerede værket ved en Palækoncert efter Hameriks reviderede materiale.

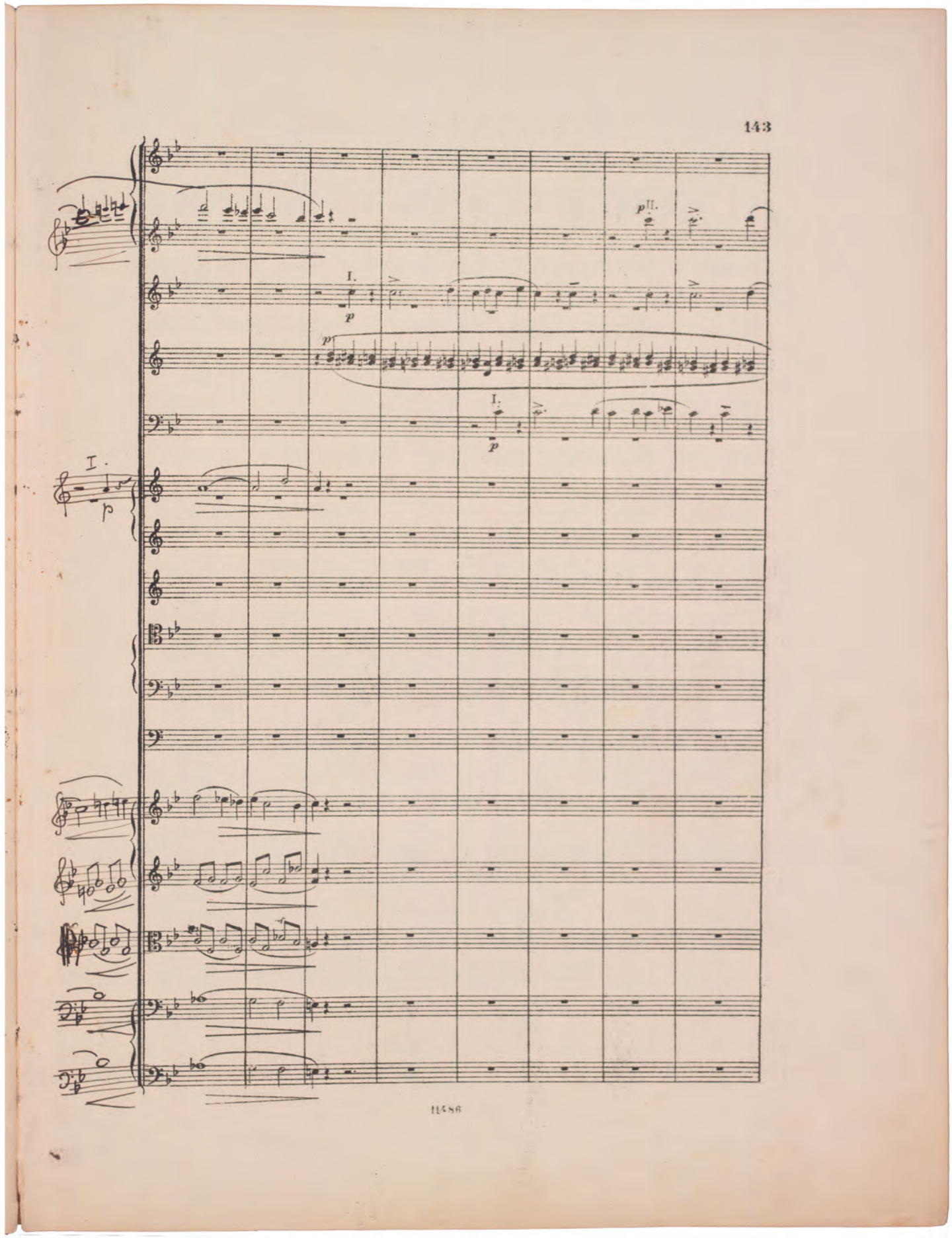


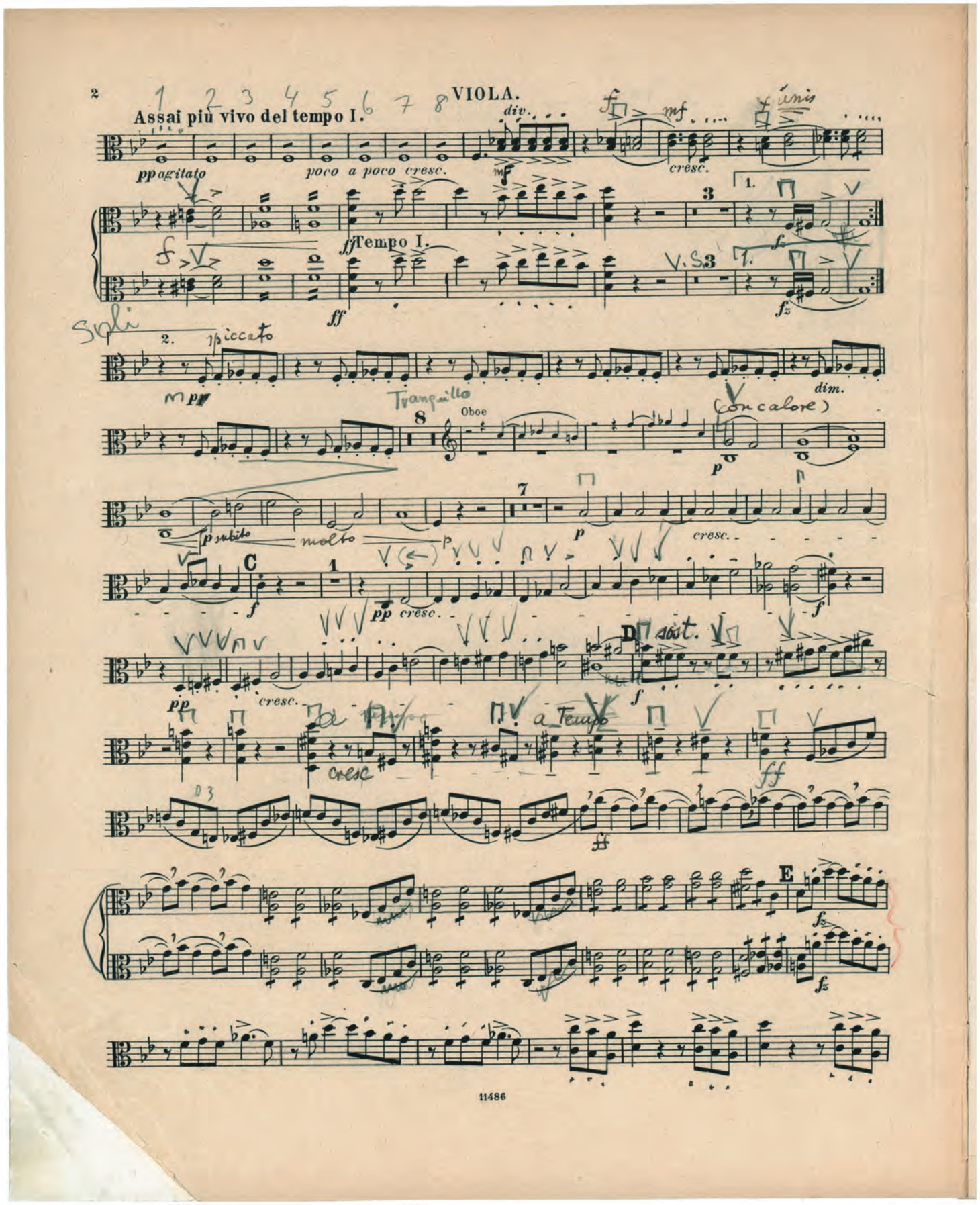
Source **A**[1], Finale, bb. 210-236: Ebbe Hamerik's orchestration of Nielsen's reworking of the passage bb. 210-236 done in 1928 and inserted in the score. (See pp. xxix-xxxii).

Kilde **A**[1], Finale, t. 210-236: Ebbe Hameriks instrumentation af Carl Nielsens omarbejdelse af passagen t. 210-236 foretaget i 1928 og indsat i partituret. (Se s. xxix-xxxii).


col Piccolo a due
col Ob.
col I.mo
col Cello

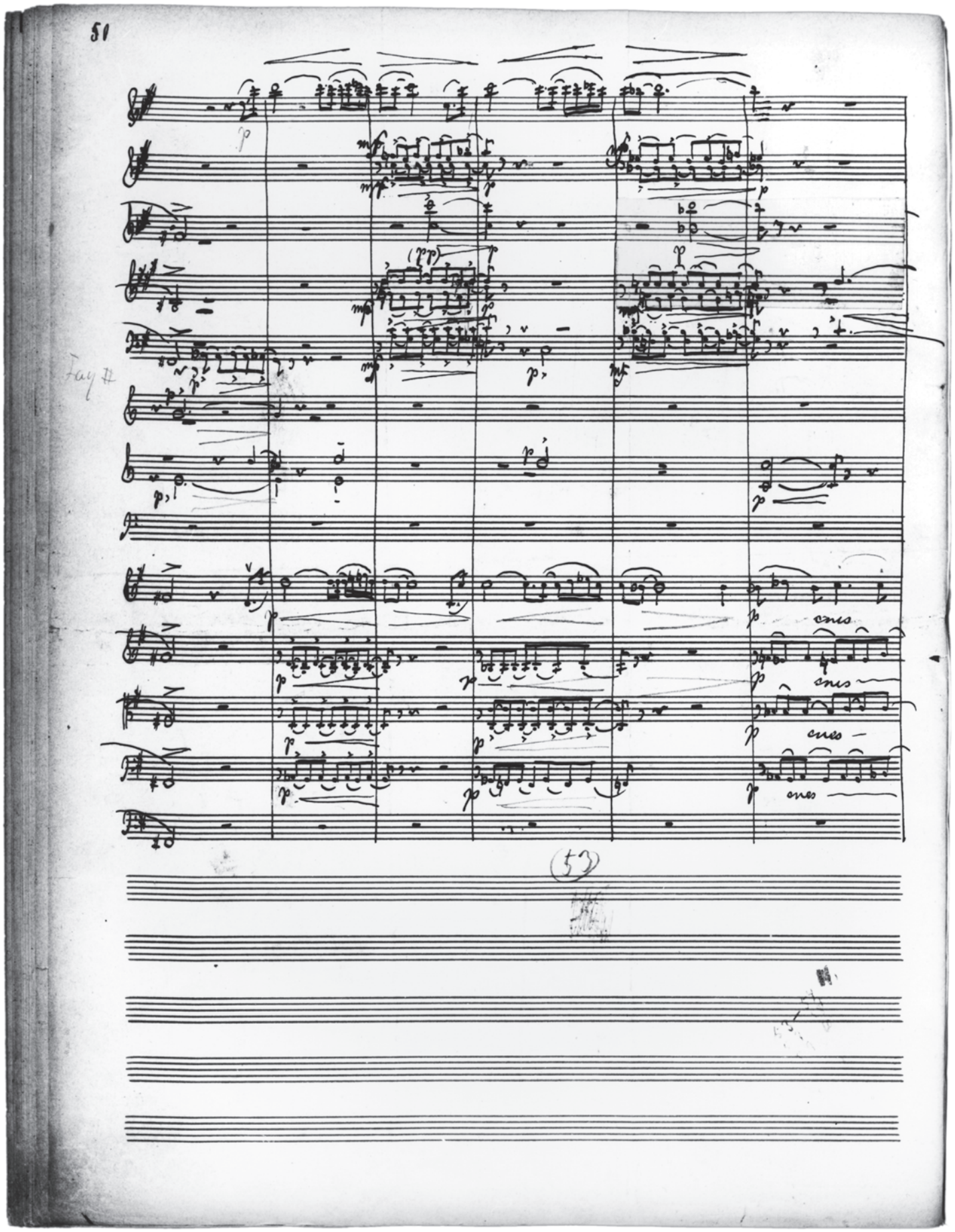

I
mfdim.
p dim.
pp
I.
II
mf
pp
dim.
p
pizz
mf dim.
pizz
mfp
dim.
pp
arco
arco
arco
pizz
mf
pizz
col Cello
col Cello
arco





Source **C²**, Allegro orgoglioso, bb. 69-179: a first-desk viola part with Emil Telmányi's additions, mainly consisting of articulation and dynamics. However, some of the additions were made before Telmányi's revision; for example *sost.* (notated above the seventh staff), *cresc.* and *a Tempo* (eighth staff) were first added in pencil in an unknown hand and then gone over in Telmányi's characteristic light ink.

Kilde **C²**, Allegro orgoglioso, t. 69-179: en første-pult bratsch stemme med Emil Telmányis tilføjelser, som hovedsagligt består af artikulation og dynamik. Dog er nogle af tilføjelserne foretaget før Telmányis revision, idet fx *sost.* (noteret over syvende system), *cresc.* og *a Tempo* (ottende system) først er tilføjet med blyant i fremmed hånd og derefter optrukket med Telmányis karakteristiske lyse blæk.



Source **B**, Andante, bb. 8-13: the page has a few additions of dynamics and a single articulation marking and slur in vl. 1 in pencil in the composer's hand. Carl Nielsen has also pasted over at bb. 12-13 (ob., cl.). At the bottom of the page calculations have been added in pencil by the music engraver.

Kilde **B**, Andante, t. 8-13: siden indeholder få tilføjelser af dynamik og en enkelt artikulation og bue i vl. 1 med blyant i komponistens hånd. Carl Nielsen har ligeledes foretaget en overklæbning i t. 12-13 (ob., cl.). Nederst på siden ses udregninger tilføjet med blyant af nodestikkeren.

FORKORTELSER

ABBREVIATIONS

b.	bar
bb.	bars
cb.	contrabbasso
cl.	clarinetto
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)
CNS	Carl Nielsens Samling (The Carl Nielsen Collection)
cor.	corno
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
marc.	marcato
NKS	Ny Kongelig Samling (The New Royal Collection)
ob.	oboe
picc.	flauto piccolo
Pl. No.	Plate Number
S-Skma	Kungliga Musikaliska Akademiens Bibliotek, Stockholm (The Library of the Royal Musical Academy, Stockholm)
stacc.	staccato
str.	strings
ten.	tenuto
timp.	timpani
tr.	tromba
trb.b.	trombone basso
trb.t.	trombone tenore
va.	viola
vc.	violoncello
vl.	violino
woodw.	woodwind instruments

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

1 "by analogy with" is used when something has been "added", "emended" or "omitted" by analogy with another passage in the main source. The analogy may be vertical. When something is added "by analogy with" one or more instruments, it is understood that the analogy is with the same place in the same bar(s).
Or it may be horizontal. When something is added "by analogy with" one or more bars, it is understood that the analogy is with a parallel place in the same instrument(s).

2 "as in" is used when something is "added", "emended" or "omitted" to correspond to the same place in another source.

3 "in accordance with" is used in cases where there is no authoritative source, only a guideline – for example printed part material.

In the bar number column, the symbol "+" is used to indicate an upbeat to the bar in question.

SOURCES

A Printed score, first edition
A¹ Printed score, title impression of first edition
B Autograph score, printing manuscript
C Printed parts
C¹ Printed parts with annotations by Ebbe Hamerik
C² Printed parts with annotations by Emil Telmányi
C³ Printed parts with annotations by Launy Grøndahl and Fritz Busch
D¹ Sketch, short score
D² Sketch, short score
D³ Sketches, short score
D⁴ Sketch, short score
E Autograph score, draft of Hamerik's proposed revision, short score
F Printed piano score
G Autograph piano score by Henrik Knudsen, fair copy

A Printed score, first edition.
Title page: "Min hvstrv / Anne marie tilegnet / Symfoni / g=moll / Af Carl Nielsen op 7 / Partitvr / Wilhelm Hansen / Mvsikforlag / København & Leipzig";[1] title page verso: "1894". Title page probably executed by Anne Marie Carl-Nielsen.
Pl. No.: 11486 (1894).
30.9x23.2 cm, 163 pp., sewn.

A¹ Printed score, reprint, dedication copy for Ebbe Hamerik.
DK-Kk, CNS 62d.
Title page: as **A**.
Pl. No.: 11486 (1894).
30.9x23.2 cm, 163 pp., containing a manuscript sheet; sewn.
The score has the dedication "Til min unge højtbegavede / Ven Ebbe Hamerik med Tak / for hans fortræffelige og helstøbte Udførelse af dette Værk / fra hans hengivne / Carl Nielsen / 25-II-28"[2] added in pencil; inserted between pp. 138 and 143 is a bifolio with 20 staves, 3 of the pages with notation, corresponding to a reworking of the fourth movement, bb. 210-236; a crossing-out in blue crayon (bb. 217-224, tr., trb. t.) and "Væk" ["Out"] added in ink. The bifolio's fol. 2ᵛ has the end-dating "Komponistens Ændring. Ebbe Hamerik d. 3 Feb. 1928".[3] The score also has a number of additions and changes in pencil and a number added in ink, mainly concerning dynamics, execution markings and articulation. Some of the pencil additions have later been erased, while others have been gone over in ink.

1 "[To] My wife / Anne Marie dedicated / Symphony / G minor / By Carl Nielsen op 7 / Score / Wilhelm Hansen / Music Publisher / Copenhagen & Leipzig".
2 "To my young highly gifted / friend Ebbe Hamerik with thanks / for his excellent and perfectly conceived execution of this work / from his devoted / Carl Nielsen / 25-II-28".
3 "The composer's change. Ebbe Hamerik 3 Feb. 1928".

B Autograph score, printing manuscript.
S-Skma, sig. X:90:1.
Title: “Carl Nielsen. / Symfoni Op. 7. / (Partitur)”.
End-datings: the first movement has “4/12 93”, the second movement “1/12 93”, the third movement “19/12 93” and the fourth movement “14/1 94”.
Donated to Kungliga Musikaliska Akademiens Bibliotek, Stockholm, by Carl Nielsen in 1917; see dedication added in ink by Carl Nielsen on the inside of the binding opposite the first page of music: “Til / ‘Kong[1] svenska musikaliska Akademien’ / i Ærbødighed / fra / Carl Nielsen / Kjøbenhavn 26[de] Februar 1917.”[4]
34.1x25.5 cm, 166 numbered pages written in ink; black half-binding with title in gold print, privately bound by Carl Nielsen.[5] During the binding the pages have been cut.
Paper type: two types used (pp. 1-54 glazed; pp. 55-166 plain), both with 18 hand-ruled staves.
The torn pages of the score have been restored on accession.
All folios have many horizontal and vertical folding creases often 11-13 on one folio; on pp. 53-56 the bottom empty staves have been torn out. The tempo marking on the first music page has been changed from “Allegro marcato” to “Allegro orgoglioso” in pencil (Carl Nielsen) and “Symfoni Op. 7” has been added in pencil (library hand). On pp. 166 Carl Nielsen has noted “Stokmar / Skindergade 47” in pencil, and below this “Skindergade 47” has been added in pencil in a different hand. The score has numerous notes added in pencil by the engraver, including page divisions, some of which are also in red crayon (second movement) and calculations of the number of plates; on p. 113 (first music page of fourth movement) the plate number “11,486” has been added in ink, presumably by the engraver. Many additions have also been made in the music (mainly dynamics, note corrections, slurs and ties) in pencil by the composer, many of these prompted by notes (question marks, crosses and “NB”) added in the margin in pencil by a different hand; the proof-reader’s remarks have often meant that the original music has been erased and changed, or that additions have been made, at first in pencil then gone over in ink by Carl Nielsen. A few corrections have also been added in mauve crayon and a few conductor’s notes in pencil (Johan Svendsen?).

4 “To / ‘The Royal Swedish Academy of Music’ / with respect / from / Carl Nielsen / Copenhagen 26th February 1917.”

5 Cf. *DK-Kk*, CNA I.A.d. (photocopied letter belonging to *S-Skma*), letter from Carl Nielsen to Bror Beckman, dated 12.2.1927.

C Printed parts.
Wilhelm Hansen, musikforlag, Pl. No.: 11486 (1894).
34x26.9 cm, 24 parts.

C[1] Printed parts.
DK-Kk, Musikforeningen MF1517.
Wilhelm Hansen, musikforlag, Pl. No.: 11486 (1894).
34x26.9 cm, 39 parts, many in loose folios which must originally, however, have been in bifolios, unbound. The set of parts, stamped “Musikforeningen / København”, has numerous additions and corrections in pencil, the great majority gone over in ink (Ebbe Hamerik). Some of the corrections/additions have later been crossed out in pencil. There are further a few additions in red and blue crayon, some probably by Hamerik. Hamerik’s reworking of the fourth movement, bb. 210-236, is pasted in; this reworking is however crossed out in pencil in some of the parts (va. (no. 2); missing or removed in vc. (no. 3)) and in cb. (no. 1) “Pause til 𝄩” [“Rest until 𝄩”] has been added in pencil (Carl Nielsen?); in tr. and trb.t. 1 Hamerik’s pasted-in phrase has been crossed out with blue crayon corresponding to the crossing-out in **A[1]** and **E**; fl. 3 contains a concert programme for “Nordische Gesellschaft / Donnerstag, 5. April [1934], 20 Uhr, Philharmonie [...]”, where the symphony was played, conducted by Hamerik; cl. 1 (fourth movement, bb. 117[i]-212[i]) is crossed out in ink, erased and “Repetition! / wird gespielt! - - - ” has been added in pencil; there is a similar addition in fg. 1. The following datings appear in the set of parts: vl. 2 (no. 1): “13-2-1928” and “26-2-1928” added in pencil; cl. 2: “13-2-28 (L. Hovgaard)” and “26-2-28 / (Direktion: Carl Nielsen) / (L.H.)” added in pencil; fg. 1: “Musikforeningen (Hamerik) 13/2 1928 Kjell Roikjer” and “Palækoncert (Carl Nielsen) 26/2 1928 Kjell Roikjer.” added in ink; fg. 2: “13/2-1928 Hjalmar Jensen / 26/2-1928 Hjalmar Jensen” added in pencil; cor. 1: “Max Zimolong[?], Berlin-Philharm. Orch., den 5.4.1934” added in pencil; tr. 1 (p. 4): “Musikforeningen 13/2 1928 / [?]Jensen.”, while on p. 1 “Palækon[cert under K]omponiste[ns] Direktion / [?] Jensen”[6] has been added in pencil, now erased; tr. 2: “Palækoncert 26/2-28 / Knud Hansen.[?]” and “Musikforeningen 13/2-1928 / Knud Hansen.[?]”; trb. t. 1: “13/2 1928 / Al Albech. / 26/2 1928” added in pencil; trb. t. 2: “København / 13/2-28 / Herluf Jacobsen” added in pencil; trb. b.: “Rich. Wilhelmij / Philharm. Orchester / Berlin 1934 April” and “H. Hornung-Jensen / Musikforeningen / 13 Febr 1928. / Palækoncert. 26

6 “Palækoncert conducted by the composer”.

Febr 1928.", both added in ink. The set of parts was thus used on both 13.2.1928 and 5.4.1934 under Ebbe Hamerik and on 26.12.1928 under Carl Nielsen.

C² Printed parts.
Göteborgs Konsert AB, Gothenburg, Sweden, sig. 242.
Wilhelm Hansen, musikforlag, Pl. No.: 11486 (1894).
Probably bought in 1910.
32.8x25.6 cm, whole set of parts (39 parts), stapled and sewn with a more recent brown cover.
The set of parts is stamped "EDUARD MAGNUS / MUSIK-FOND" and has many additions in pencil, and in red and blue crayon; 25 of the parts also have additions in ink by Emil Telmányi made in connection with a performance on 16.12.1925. This applies to the following parts: vl. 1 (no. 1), vl. 2 (no. 1), va. (no. 1), vc. (no. 1), cb. (no. 1, 2), fl., ob., fg., cor., tr., trb. t., trb. b. and timp. The set has however also been used in performances conducted by Wilhelm Stenhammar (16.11.1910, 13.3.1918) and Ture Rangström (11.10.1922, 1.3.1925). The great majority of pencil additions are of later date, while additions in red crayon were presumably made in connection with Stenhammar or Rangström's performances. Some of these additions have later been gone over in ink by Telmányi. Telmányi's additions are mainly related to dynamics and articulation, but a few note corrections have been made; slurs, bowing and execution markings have also been changed or added; there are some comments in Danish, too. A few parts are dated: vl.1 (no. 3) has "34 1/2 Min. / Dr Stenhammer / Gtb. 13 Mars 1918 / PCR" [Peder C. Rönn] added in pencil; trb. t. 1 has "L. Cremonese Göteborg 12.12.25" added in pencil; and trb. b. has "Hejsa Gunnar / Ax. Ahlin[?] / d. 15/12 25", also added in pencil.

C³ Printed parts.
Radio Denmark's Music Archives, sig. a1735.
Wilhelm Hansen, musikforlag, Pl. No.: 11486 (1894).
34x26.9 cm, 50 parts, among which one vc. part is stamped "No604", later crossed out with ballpoint. The set of parts contains pasted-in passages corresponding to Hamerik's reworking (except va., whose phrase is partly transposed up an octave so that it is in unison with vl. 1). The pasted-in passage is written in ink, probably by a copyist. There are also a number of additions in red ink, mainly in dynamics, made by Fritz Busch, as well as additions in red and blue crayon. There are many datings, the earliest of which is "18-10-28 / Radio Carl Broch" added in blue crayon in fg. 1 (p. 9). The same dating is found in fg. 2 (p. 7): "Radio 18-10-28 / K. Roikjer" added in pencil. A piece of cardboard has been laid in with the set of parts, stating that "det gamle materiale er mærket **a** / Ominstrumenteret af Busch og Grøndahl / N.B: Nyt materiale er mærket med **B**".[7] The set of parts was thus used on 18.10.1928, a radio transmitted concert conducted by Launy Grøndahl and attended by Carl Nielsen.[8]

D¹ Autograph short score, sketch.
DK-Kk, CNS 62b.
Unknown provenance.
10.5x26.2 cm, cut, was originally part of a bifolio.
Paper type: 6 hand-ruled staves.
Fol. 1r has scribbles and small calculations; fol. 1v, 1st system: sketch, notated over three staves, corresponding to first movement, bb. +69-72 (vl. 1). Two vertical creases.

D² Autograph short score, sketch.
DK-Kk, CNS 38b, gathering 1.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.9x26 cm, 1 bifolio written on four pages.
Paper type: 16 hand-ruled staves.
The short score has been restored.
Among drafts and sketches for the quartet in F minor, op. 5 (Insertion 1, fol. 2v), there is a short four-bar draft notated over 2 staves (but only 1 staff is used), corresponding to the first movement, bb. 233-236. A horizontal crease.

D³ Autograph short score, sketches.
DK-Kk, CNS 62a.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
Format and extent:

[1:] 34.8x26.1 cm, totalling 2 folios, which were probably part of 2 bifolios, written on 4 pages in pencil, paginated III-VI.

[2:] 34.7x26 cm, originally 1 whole bifolio, now 2 folios, written on 4 pages in pencil.

[3:] 34.8x26.3 cm, 1 bifolio, totalling 4 pages written in pencil.

7 "The old material is marked **a** / Reorchestrated by Busch and Grøndahl / N.B: New material is marked with **B**".

8 *DK-Kk*, NKS 2551, 2E, Launy Gröndahl, *Statistik over de af mig, siden min Ansættelse i den danske Radiofoni ledede Symfonikoncerter, Solistkoncerter samt andre mere betydende Afdelinger*, p. 92.

[4:] 34.8x26.2 cm, 1 folio, where fol. 1^{r} has notation.
[5:] 35.4x26.8 cm, 1 bifolio totalling 2 pages written in pencil.
[6:] 35.2x25.9 cm, 1 folio, which was probably part of 1 bifolio (i.e. fol. 2^{v}), written on 1 page in both ink and pencil.
[7:] 34.6x26.1 cm, 1 folio, which was originally part of 1 bifolio (i.e. fol. 1^{r}), written on both sides in pencil.

Paper type:
[1:] 20 hand-ruled staves.
[2:] 16 hand-ruled staves.
[3:] 20 hand-ruled staves, paper corresponds to [1].
[4:] 20 hand-ruled staves.
[5:] "B & H. Nr. 14. *D.*" (blue paper, 24 staves).
[6:] 12 staves.
[7:] 12 staves.

[1:] Sketch notated over 2-8 staves, corresponding to second movement, strings section bb. 35-52, then also entries of winds bb. 53-86.

[2:] Fol. 1^{r}: "Scherzo i Sonateform"; fols. 1^{r-v} with sketches notated over 2-8 staves corresponding more or less to the third movement, bb. 1-31; fol. 2^{r} has a draft for the coda and short themes notated over 2-3 staves, which appear not have been used; fol. 2^{v}: "Sidethema til Scherzoen",[9] has a sketch notated over 3 staves, corresponding to third movement bb. 42-69.

[3:] Sketches notated over 2-4 staves corresponding to third movement: fol. 1^{r}, 1st-5th system corresponds approximately to bb. 114-134 (but with different modulations); fol. 1^{v}, 3rd-4th system: "Gan[g]sætning" ["Initiation"] corresponding to bb. 31-43; fol. 2^{r} is empty except for 1 bar which follows from the 3th-4th system on fol. 1^{v}; fol. 2^{v}, 1st system, corresponds to bb. 130-146; fol. 2^{v}, 7th-8th system: "Andante 2^{den} Dèl" ["Andante, 2nd part"], then 4th-5th system, corresponding approximately to the third movement, bb. 68-106.

[4:] Sketches notated over 9 staves; fol. 1^{r} has a motif corresponding to second movement bb. 65-68.

[5:] fol. 1^{r}, 1st-2nd system: sketch notated over four staves, corresponding to motivic material in second movement bb. 19-22 (ob. 1) and partly to bb. 45-47 (ob., cor., vl., va., vc. 1); the remaining motivic material, notated over 2-8 staves on fol. 1^{r} and fol. 2^{v}, was not used in the symphony, but may also be a draft for another work.

[6:] fol. 1^{r}, 1st system: "Monotoni", "Adagio" for "Br[atsche]" and "Cello u[nd] C[ontra]B[ass]" notated on 2 staves in ink; 2nd-4th system: sketch for motivic material notated over 3 staves, corresponding to second movement, bb. 19-26, but beginning in a different key.

[7:] fol. 1^{r}: Ledemotiv til Finale",[10] in right margin "Labyrinth! langt cres! ~~Til~~ Sidethema bryder / igjennem",[11] added; 1st-3rd system: motivic material notated over three staves, corresponding to third movement, bb. 37-50; fol. 1^{v}: "Begyndelsen af Modulation til Finale"[12] added at top of page; 1st-2nd system: motivic material notated over 5 staves, corresponding to third movement, bb. 298-303.

D⁴ Autograph short score, sketch.
DK-Kk, CNS 62c [CNS 358a]
From the estate of Irmelin Eggert Møller; donated to the Royal Library by Prof. Eggert Møller, dr. med., in 1975.
10.5x16 cm, 95 folios, cut; brown full binding.
Paper type: 7 hand-ruled staves.
Short score partly restored.
Sketchbook with drafts for a large number of works notated in pencil; on fol. 11^{v} a four-bar draft for motivic material is notated in pencil over 2 staves and used in the third movement, bb. 88-95.

E Autograph short score, draft.
DK-Kk, CNS 62f.
Unknown provenance, possibly donated by Emil Telmányi through Torben Schousboe in 1990.
26.7x34.6 cm, 1 folio written on both sides in pencil.
Paper type: 26 staves.
Ebbe Hamerik's reworking of the fourth movement, bb. 212-242. A few additions in ink, a crossing-out in blue crayon (bb. 217-224); bb. 238-242 (fol. 1^{v}) has the following comment added at the top of the page: "Paa dette Sted er Instrumentationen / som angivet nedenfor. I Stedet / har jeg benyttet Instrumentationen / fra 8 takter før Springet, fordi Oboen / saa virker frisk ved sin Indtræden / med Temaet. / NB Skal Stedet være Dur eller Moll?".[13] The folio has 3 vertical creases and 1 horizontal crease, suggesting that the folio was sent as a letter. Notated at the bottom of

9 "Second subject for the Scherzo".

10 "Leitmotif for Finale".
11 "Labyrinth! long cresc! ~~Until~~ second subject breaks / through".
12 "Beginning of modulation to Finale".
13 "At this point the instrumentation is / as indicated below. Instead / I have used the instrumentation / from 8 bars before the cut, because the oboe / then has a fresh effect on its entry / with the subject. / NB Should this place be major or minor?".

the page in pencil is: "[Emil Telmànyis håndskrift. / forslag til ændret instrumentation af 1. symfoni 4. sats]"[14] in Torben Schousboe's hand. Thus Schousboe mistakes Telmányi's handwriting for Hamerik's.

F Printed piano score for four hands.
DK-Kk, CNS CII, 10.
Title page: "Min hvstrv / Anne marie tilegnet / Symfoni / g=moll / Af Carl Nielsen op 7 / klavervdtog ved / Henrik Knudsen / Wilhelm Hansen / København & Leipzig".[15] Title page probably executed by Anne Marie Carl Nielsen.
Pl. No.: 12916 (1901).
32.9x26.5 cm, 57 pp., brown half-binding with corners.
A very few additions in pencil.

G Autograph piano score for four hands by Henrik Knudsen, fair copy.
DK-Kk, CNS 62e.
Title page: "CARL NIELSEN / SYMFONI / OP.7."
End-dating: Fourth movement, Finale, p. 66, dated "28/I 99."
From the estate of the pianist Henrik Knudsen in 1947.
34.4x25.8 cm, title page, pp. 1-24 (in ink, then in pencil), 23-27, 28, 29, 30-46, 47-66 and 4 fols., which is a fair copy of pp. 47-52; the original numbering was in bifolio; a total of 41 folios with notation in ink; bound in brown half-binding with corners.
Paper type: 14 hand-ruled staves, paper of different grades and five folios with 14 printed staves.
The piano score has partly been restored.
Many corrections in pencil and red crayon, some of which, often in the dynamics, are in Carl Nielsen's hand; some of the pages have first been written in pencil and then gone over in ink; many bars pasted over. **G** was not used as a printing manuscript for **F**.

FILIATION AND EVALUATION OF SOURCES

The earliest and most complete version of the First Symphony (op. 7) is the ink fair copy (**B**), which was probably used for the first performance in March 1894 and later functioned as the printing manuscript for the first edition (**A**) in the late summer of 1894. The draft has not been preserved; on the other hand a large number of sketches for parts of the work (**D**^{1}, **D**^{2}, **D**^{3}, **D**^{4}), providing insight into the composition process, have been preserved. Nor has the manuscript part material used at the premiere been preserved; these parts were probably used as the source for the printed parts (**C**) despite the fact that the printed score was available before the engraving of the parts was begun. Discrepancies between **C** and **A**, **B** may thus be due to the fact that the musicians at the first performance added changes suggested by the conductor and possibly the composer during the rehearsals. At the same time the collation reveals that Nielsen, after the copying of the part material and after the first performance, but before the engraving, must have made further additions and corrections in **B**. During the proof-reading of **A** he especially made additions in dynamics and articulation, more so in the fourth movement than in the other movements.

Another interesting source is **C**^{2}, a set of parts with Telmányi's additions and changes, mainly in dynamics, articulation and phrasing. The most thoroughly reviewed parts were the string parts. It is likely that Telmányi consulted Nielsen, but there is no proof of this. In 1928 Hamerik carried out an extensive revision of the symphony (**A**^{1}, **C**^{1}, **E**), which as regards articulation and dynamics often agrees with Telmányi's. Hamerik's revision is, however, far more stringent and is equally distributed among all the parts. Hamerik corresponded with the composer about the revision and on one occasion Carl Nielsen himself used Source **C**^{1}. Nielsen's reworking of the passage in the fourth movement (bb. 212-242) also appears in Source **C**^{3} — the radio part material used by Launy Grøndahl in 1928.

Since there is no reliable evidence that Carl Nielsen wholly preferred the reworking to the original version, it has not been incorporated in this edition but reproduced as a facsimile and included as an appendix. The numerous additions and changes (variants) in Sources **C**^{1}, **C**^{2} and **C**^{3} have not been included in the Critical Commentary, since these sources have been placed relatively low in the source hierarchy. Among other sources the fair copy of a piano arrangement for four hands (**G**), which was printed in 1901 (Source **F**), should be singled out.

14 "[Emil Telmányi's handwriting. / Suggested change in instrumentation of 1st Symphony, 4th movement]".
15 "[To] my wife / Anne Marie dedicated / Symphony / G minor / By Carl Nielsen op 7 / piano arrangement by / Henrik Knudsen / Wilhelm Hansen / Copenhagen & Leipzig".

EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

First Movement

Bar	Part	Comment
1	fg.	**B**: note 1: ♮ added in pencil
1	cb.	**B**: ***f*** added in pencil (CN)
2	vl.1	**C**: notes 1-4: stacc., notes 1-2, notes 3-4: slur
4	vl.1 va.	**C**: notes 1-2: stacc. and slur
5	ob.2 cl.1	note 2: marc. added by analogy with vl.1
5-6	vl.1 va.	**C**: b.5 note 2 to b.6 note 2: slur
5	va.	note 2: marc. added by analogy with vl.1
6	fl.1 ob.1 fg.1	marc. added by analogy with vl.1, va.
6	fl.3	**B**: ♮ added in pencil (CN)
6-7	ob.2	**B**: b.6 note 2 to b.7 note 1: slur incomplete
6	cl.2	**B**: ♮ added in pencil (CN)
6	vl.1 va.	**C**: note 2: stacc.
7	ob.2 cl.1 va.	note 2: marc. added by analogy with b.5 (vl.1)
7	vl.1	note 2: marc. added by analogy with b.5
7-8	va.	**C**: b.7 note 2 to b.8 note 2: slur
8	fl.1 ob.1 fg.1	marc. added by analogy with b.6 (vl.1, va.)
8-9	ob.2	**B**: b.8 note 2 to b.9 note 1: slur added in pencil (CN)
8	vl.1 va.	marc. added by analogy with b.6
8	va.	**C**: note 2: stacc.
8	vc.	marc. added by analogy with b.6 and in accordance with **C** (cb.)
8	cb.	marc. added by analogy with b.6 and in accordance with **C**
9-10	fl.3	b.9 note 1 to b.10 note 1: tie added
12-13	fl.1	**B**: b.12 note 3 to b.13 note 1: slur incomplete
12-13	fl.2	**B**: b.12 note 1 to b.13 note 1: slur incomplete
13	fg.1	**C**: *sempre* ***f***
13	fg. vl.1,2 vc.	**B**: note 1: end of slur added in pencil (CN?), incomplete
13	vl.1	*sempre* ***f*** added by analogy with ob.
13	va.	*unis.* added
14	ob.	marc. added by analogy with vl.1 and by analogy with b.13
14	vl.2 va. vc.	marc. added by analogy with vl.1 and by analogy with b.13
15, 16	ob. vl.2 va. vc.	marc. added by analogy with b.13 and b.14 (vl.1) and in accordance with **C** (vl.1)
15, 16	vl.1	marc. added by analogy with bb.13, 14 and in accordance with **C**
16	vc.	**B**: note 2: ♮ and *d* added in pencil (CN)
17-20	trb.t.	**B**: end of slur added in pencil (CN?), incomplete
18	vl.1	**B**: note 3: beginning of slur added in pencil (CN?), incomplete
20	cor.1,2	**B**: 𝅗𝅥 changed to 𝅗𝅥𝄽 in ink (CN)
21	va.	***p*** added as in **B** by analogy with vl.2 and in accordance with **C**
24	fg.1	**B**: bar incomplete: 𝅗𝅥𝅗𝅥 in ink (CN), 𝄽 added in pencil (CN)
25	cl.1	added as in **B**
29	fg.1	**B**: note 1: ♮ added in pencil (CN)
30-32	ob.1	**B**: b.30 note 2 to b.32 note 1: slur incomplete
31-32	fg.2	**B**: slur added in pencil (CN?)
32	cor.1	**B**: note 1: *cresc.*
33	ob.1	***mp*** added by analogy with vl.2
33-39	fg.2	**B**: b.33 note 1 to b.39 note 1: slur
33-38	cor.1	*cre-scen-do* added by analogy with the other parts
33-35	vl.2	**B**: b.33 note 1 to b.35 note 1: *cre-scen-*
34-38	cor.2	**B**: b.34 note 2 to b.38 third crotchet: *cre-scen-do*
35-37	cor.1	**B**: b.35 note 2 to b.37 note 1: slur
35-39	cor.4	**B**: b.35 note 1 to b.39 note 1: slur
36-37	cor.3	**B**: slur or tie incomplete
37-39	fl.2	*cre-scen-do* ***f*** added by analogy with fl.1, ob.1, cl.1, cor.
37	ob.1	**C**: note 3: *g'*
37	ob.2	note 1: ***f*** emended to ***mf*** by analogy with fl.2, cl.2 and in accordance with **C**; **B**: note 1: ***(f)***
37-38	ob.2	*cre-scen-do* added by analogy with fl.1, cl.1, cor., and in accordance with **C**
37-38	cl.2	*cre-scen-do* added by analogy with fl.1, cl.1, cor.
37-39	cor.1	**B**: b.37 note 2 to b.39 note 1: slur
37	cor.3	𝅗𝅥𝅗𝅥 emended to 𝅝
37-38	str.	emended to - - - *do* by analogy with the other parts; **A**, **B**: page turn where preceding page has *cre-scen* and next page (bb.337-338) has
38	fl.1 fg.	note 8: - - - *do* moved from fourth crotchet
38	fl.3	added by analogy with the other parts
39	cl.2	**B**: note 1: ***fz***
39	trb.t.	note 1: ***fz*** emended to ***f*** by analogy with the other parts
39	vl.2	**B**: note 6: *0* added in pencil (CN)
40	vl.1	notes 1-2, 3-4: two beams emended to one by analogy with vl.2
40	vl.2	**B**: notes 1, 3: *0* added in pencil (CN)
41	vl.2	**B**: note 6: *0* added in pencil (CN)
42-43	cl.	**B**: slur incomplete
42	vl.1	notes 1-2, 3-4: two beams emended to one by analogy with vl.2
42	vl.2	**B**: notes 1, 3: *0* added in pencil (CN)
43	timp.	**B**: 𝅗𝅥𝄽 𝄻 crossed out in pencil (CN?) and 𝄻 added in pencil (CN?)
43	vl.1	note 1: double stem emended to single stem in accordance with **C**
46		second crotchet: *poco rall.* emended from b.45 second crotchet as in **B**
49-51	cl.	added by analogy with fl.2
50-51	cor.1	**B**: phrase added in pencil (unknown hand?), gone over in ink (CN)
51	vc.	*d* emended to *d*♭ as in **B** and by analogy with **C**; **B**: *pizz.* added in pencil (CN)
52-53	fg.1	added by analogy with fl.1 and in accordance with **C**
53	cl.1	beginning of emended from b.54 note 1 by analogy with the other woodw.
53-55	fg.1	b.53 note 2 to b.55 note 2: one slur emended to two: b.53 note 2 to b.54 note 5 and b.55 notes 1-2 by analogy with fl.1
54-55	fl.2,3 vl.2	**B**: slur incomplete
55	fl.2,3	**B**: ♭ added in pencil (CN?)
57	fl.1	***mf*** emended to ***mp*** by analogy with cl.1 and b.59 (ob.1); **B**: note 1: ***mf*** added in ink (unknown hand?), ***f*** added in ink (CN)
57	fg.1	***mp*** added by analogy with cl.1

Bar	Part	Comment
57-58	fg.2	**B**: phrase added in pencil (unknown hand?), gone over in ink (CN)
59	fl.1	**B**: note 2: ♮ added in pencil (CN)
59-60	timp.	**B**:
59-60	vl.2	beginning of emended from b.60 note 1 by analogy with va.
61-62	cor.2	**B**: stacc.; **C**: b.61 note 1 to b.62 note 1: tie
62	str.	**B**: added in pencil (CN)
62-63	cb.	**C**: b.62 note 2 to b.63 note 1: slur
63	va.	**C**: note 3: *tranquillo*
63	cb.	**B**: ***pp*** added in pencil, gone over in light ink (CN), *tranquillo* added in light ink (CN)
66-67	fg.2	**B**: tie incomplete
67	timp.	𝄽 emended to ♩(*G*) 𝄽 𝄽 as in **B**
67-68	va.	end of emended from note 2 by analogy with vl.1 and emended from b.67 note 3 by analogy with vl.1
68	ob.1	added as in **B**; **B**: the letters *g f g as* added in pencil (unknown hand?), erased and notes changed accordingly in ink
68-69	fg.1	**B**: ***(pp** agitato)*
68	vl.1	***pp*** emended from b.69 note 1 as in **B** and by analogy with fg.1
68-69	vl.1	**B**: ***(pp** agitato)*; **C**: no ***pp*** and *agitato*
69	va. vc. cb.	**B**: ***(pp** agitato)*
70	cl.2	**B**: ***pp*** added in pencil (CN)
73-74	fg.1 cor.3,4 vl.1	*poco a poco* emended to *poco a poco cresc.* as in **B**
73-74	va. vc.	beginning of *poco a poco cresc.* emended from b.72 as in **B** and by analogy with fl.1, vl.1
73-74	cb.	*poco a poco cresc.* added by analogy with fl.1, fg.1, vl.1
74-75	ob.1	*poco a poco* emended to *poco a poco cresc.* as in **B**
74-75	cl.2 fg.2	*poco a poco* emended to *poco a poco cresc.* as in **B** (ob.1)
77	va.	*div.* added as in **B** and in accordance with **C**; **B**: note 2: *div.* added in pencil (CN)
78	cor.2,3	***mp*** added by analogy with cor.1
79	ob.2	*cresc.* added as in **B** and by analogy with the other parts
80-85	cor.4	**B**: tie incomplete
80	vl.2	**B**: note 1: marc.; **C**: note 1: marc., note 5: *cresc.*
82	trb.t.	***mp*** added as in **B**; **B**: ***mp*** added in ink (CN)
83-84		**B**: *rit.* - - - erased and changed to b.82 (CN)
83-84	trb.t.2	b.83 note 1 to b.84 note 1: tie added as in **B**; **B**: tie added in pencil
83	va.	note 1: *div.* removed
84-85	trb.t.2	**B**: no tie
85	ob. fg.	marc. added by analogy with va., vc.
85	cor.1,2	**B**: end of slur in b.84, incomplete
85	va.	*unis.* emended from note 2 as in **C**
86	ob. fg.	note 2: marc. added by analogy with va.
86	vc.	note 2: marc. added as in **B** and by analogy with va.
87	ob. fg.	marc. added by analogy with fl., cl.
88	fg.2 cor.4	marc. added by analogy with cor.1,2
88	cor.1,2	*dim.* emended to by analogy with fg., cor.3,4
88	trb.t.	**B**: ***(mf)***
89	fg.1	note 2: stacc. added by analogy with bb.88, 90
90	fg.1	note 1: stacc. removed by analogy with bb.89, 91^{I}, 91^{II} and in accordance with **C**

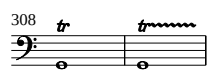
Bar	Part	Comment
91^{I}	vc.	**B**: notes 1-3: slur added in pencil (CN?), note 1: ***f***
91^{II}		**B**: *Hertil* 'until here' added in pencil (CN)
91^{II}	cor.4	**B**: note 1: ***pp*** added in pencil (?) (CN)
103	cl.2 fg.1	**B**: note 1: ***p*** changed to ***pp*** in pencil (CN)
107	ob.1 cl.1	**B**: note 1: ***p*** changed to ***pp*** in pencil (CN)
111		**B**: *tranquillo* added in pencil (CN)
111	vl.2	**C**: *dolce*, *div.*
113	cl.1	***p*** added by analogy with fg.2 and in accordance with **C**
113-115	fg.2	**B**: slur incomplete
113-116	vc.	**B**: slur incomplete
115	cor.3	***p*** added by analogy with the other parts
115-119	vl.1	**C**: one slur as three: b.115 note 1 to b.116 note 5, b.117 notes 1-3, b.118 note 1 to b.119 note 1
115	va.	note 1: double stem emended to single stem
119	va.	**B**: note 1: $e^{\flat}$ changed to *f* in pencil (unkown hand?)
125-127	cl.	**B**: b.125 note 2 to b.127 note 1: added in pencil (CN)
127-130	vc. cb.	**B**: slur incomplete
127-130	cb.	**C**: b.127 note 1 to b.130 note 1: slur
128-129	ob.1 fg.1 vl.2	**B**: slur incomplete
129-131	cor.3,4	*cre-scen-do* added as in **B**; **A** (b.129): *cresc.*
129-132	cb.	*cresc.* emended to *cre-scen-do* by analogy with vl.1,2, va., vc.
130-132	fl.1	*cresc.* emended to *cre-scen-do* by analogy with cl.2, fg., str.
130-133	fg.1	**B**: b.130 note 2 to b.133 note 1: slur
131-132	fl.2,3 ob.2 cl.1	*cresc.* emended to *cre-scen-do* as in **B** (ob.1) and by analogy with cl.2, fg., str.
131-132	cor.1,2	*cresc.* emended to *cre-scen-do* as in **B** (ob.1, cl.2, fg.2, str.) and by analogy with cl.2, fg., str.
132	ob.	end of *cre-scen-do* emended from b.131 note 2 by analogy with cl.2, fg., str.
133	cor.1,2	**B**: note 1: ***f*** added in pencil (CN)
134	vl.2	marc. added as in **B** and by analogy with vl.1
135	va. vc. cb.	marc. added by analogy with b.134 (vl.1)
135-140	cb.	*cresc.* emended to *cre-scen-do* by analogy with vl.1,2, va., vc.
136	vl.1	**C**: note 1: stacc.
136	vl.1,2	marc. added by analogy with b.134 (vl.1)
136-138	vl.1,2	stacc. added by analogy ith bb.133-135
136-139	va. vc. cb.	stacc. added by analogy with bb. 134-135
137	va. vc. cb.	marc. added by analogy with b.134 (vl.1)
138	vl.1,2	marc. added by analogy with b.134 (vl.1)
140	fl.3	***fz*** added by analogy with cl.1
140	cl.1/2	**B**: second minim: ***fz*** and marc.
140	cl.2	added by analogy with the other parts
140	cor.3	note 1: ***mf*** added by analogy with the other parts; **B**: b.140 note 1 to b.141 note 1: slur added in pencil (CN?), b.140 note 2 to b.141 note 1: tie added in pencil (CN?)
140	vl.1	**C**: stacc. and marc., notes 1-2, notes 3-4: slur
140	vl.1,2 va. vc.	*-do* emended from b.139 note 3 as in **B** (va.)
142	vl.1,2	marc. added by analogy with b.134 (vl.1)
143-148	str.	b.143 note 3 to b.145 fourth crotchet: *cre-scen-do* and b.147 to b.148: emended to *cre-scen-do* as in **B**; **B** (b.143, vl.1, va., vc., cb.): *cres-* where the dash is added with a sharp pencil (unknown hand?)

Bar	Part	Comment
143	vl.1,2	stacc. added by analogy with b.141
143	va. vc. cb.	marc. added by analogy with b.134 (vl.1)
144-147	str.	stacc. added by analogy with bb.141-143
144	vl.1,2	marc. added by analogy with b.134 (vl.1)
145	va. vc. cb.	marc. added by analogy with b.134 (vl.1)
146	vl.1,2	marc. added by analogy with b.134 (vl.1)
147-148	vl.1,2	marc. added by analogy with bb.139-140
148	cor.1,2	***f*** emended to ***mf*** by analogy with cl.2, tr., trb.t.2 and in accordance with **C**
148	vl.1	**C**: notes 1-4: stacc., notes 1-2, notes 3-4: slur
149		**B**: *N.B ritenuto* added in pencil
149	vc.	**B**: note 1: ***f*** added in pencil (CN)
150	trb.t.1	marc. added as in **B** and by analogy with tr., cor.3,4
150	trb.t.2	marc. added by analogy with trb.b., cb.
151	ob.1	marc. added by analogy with fl.1,2, fg., vl.1,2
152	cor.3,4	***f*** emended to ***fz*** by analogy with tr., trb.t.2
152	trb.t. trb.b. vc. cb.	marc. added by analogy with cor.3,4, tr. and by analogy with b.150
152-153	trb.b.	**B**: slur incomplete
153	fl.1 cl. fg.1 va.	stacc. added by analogy with fl.3, ob.1
153	trb.t.2	**B**: ♯ crossed out in pencil
153	vl.1	note 5: stacc. added as in **B** and in accordance with **C**
153	vl.2	note 5: stacc. added as in **B** (vl.1)
153	vc. cb.	marc. added by analogy with cor., tr., trb.t., trb.b.
154		**B**: *a tempo* added in pencil
154	fl.1,3 ob.1 cl. fg.1 va.	stacc. added by analogy with b.153 (fl.3, ob.1)
154	cor.3,4	note 1: $g^{\sharp\prime}$/ $g^{\sharp\prime\prime}$ emended to $a^{\sharp\prime}$/ $a^{\sharp\prime\prime}$ as in **B**; **B**: note 1: $g^{\sharp\prime}$/ $g^{\sharp\prime\prime}$ changed to $a^{\sharp\prime}$/ $a^{\sharp\prime\prime}$ in pencil (CN?) and question mark added below in pencil, note 2: accidental crossed out in pencil
154	vl.1,2	note 5: stacc. added as in **B** (b.153, vl.1) and in accordance with **C** (b.153, vl.1)
154	vc. cb.	marc. added by analogy with cor., tr., trb.t., trb.b.
155	vl.1	**C**: notes 2-4: slur, note 4: stacc.
155-156	vl.1	**C**: b.155 note 5 to b.156 note 2: slur
156	vl.1	**C**: notes 2, 5: stacc., notes 3-5: slur
157	woodw. cor. trb.t. trb.b. str.	**B**: note 1: ***ff*** added in pencil (CN)
157	fl.1,3 cl.2	**B**: note 1: stacc.
157-161	cl.2	**B**: slur incomplete
157-159	tr.1	**B**: added in pencil, gone over in ink (CN), phrase changed in pencil, erased and change gone over in ink (CN)
157	tr.	***ff*** added by analogy with the other parts
157	vc. cb.	ten. added by analogy with fl.1,3, ob., cl.2, fg., cor., tr., trb.t., trb.b., va.
159-160	tr. trb.t. trb.b.	in each bar emended to one ; **B**: two probably because of page turn
159	va.	**B**: note 4: ♮ added in pencil (CN?)
160-161	fl.2	**B**: b.160 note 5 to b.161 note 1: slur added in pencil (CN?); b.160 note 6 to b.161 note 1: tie added in pencil (CN?)
160-161	va.	**C**: b.160 note 5 to b.161 note 1: slur
161-163	tr.	**B**: below staff added in pencil, erased, above staff added in ink (CN), phrase emended in ink (CN)
163-164	trb.t. trb.b.	beginning of emended from b.164 note 1 by analogy with tr. and by analogy with b.159
163-164	timp.	beginning of emended from b.164 note 1 by analogy with tr.
164	cor.4	**B**: note 2: ♮ added in pencil (CN)
164	trb.t.2	**B**: note 1: marc. added in pencil (CN)
165-166	fl.2,3	**B**: b.165 note 3 to b.166 note 1: no slur, but slur in b.165 notes 2-3
165	timp.	**C**: note 1: ***fz***
166-167	fl.2,3	**B**: b.166 note 2 to b.167 note 1: slur incomplete
166	ob.2	**B**: note 2: ♮ added in pencil (CN?)
166	va.	*div.* added in accordance with **C**; **C**: notes 5-8: slur
166-167	va.	**B**: slur incomplete
167	va.	*unis.* added in accordance with **C**
168-169	fl.2,3	b.168 note 2 to b.169 note 1: end of slur emended from b.168 note 5 by analogy with cl., fg. and in accordance with **C**
168	ob.2	**B**: note 2: ♮ added in pencil (CN)
168	va.	**B**, **C**: notes 5-8: slur
169	ob.2	**B**: note 1: ♮ added in pencil (CN)
169	vl.1(a) vl.2	stacc. added by analogy with bb.165, 167
171	cl.2	note 4: f'' emended to $f^{\sharp\prime\prime}$ by analogy with fl.2
172	fl.3	note 4: a'' emended to $a^{\flat\prime\prime}$ by analogy with fg.1, trb.t.2, va.
172	trb.t.1	***fz*** added by analogy with tr.
172	timp.	**B**: note 1: (***ff***)
172	vl.1(a)	***fz*** added as in **B**
172	vl.2	**B**: note 5: c'' changed to c''' in pencil (CN)
173-174	ob.2	b.173 note 2 to b.174 note 1: tie added by analogy with fg.1 and in accordance with **C**
173-174	fg.1	**B**: tie incomplete
173-175	fg.1	**B**: b.173 note 1 to b.175 note 1: slur
173-174	cor.3	b.173 note 2 to b.174 note 1: tie added by analogy with fg.1
173-176	cor.4	**B**: slur incomplete
173-174	tr.	**B**: slur incomplete
173	vl.2	stacc. added by analogy with bb.165, 167
173	va.	stacc. added by analogy with bb.165, 167 (vl.1,2); **C**: note 3: ***fz***
173	va.1	note 1: d' emended to chord c'/d' in accordance with $\mathbf{C}^{1}$; **B**: imprecisely notated; **C**: note 1: d'; $\mathbf{C}^{1}$: d' changed to c'/d' in ink (Ebbe Hamerik)
173	va.2	chord 1: $a/c'/d'$ emended to a/d' in accordance with **C**; **B**: imprecisely notated
173	vc.	stacc. added by analogy with bb.165, 167 (vl.1,2)
174	fg.2	**B**: note 2: ♮ added in pencil (CN)
174-176	vc.	**B**: phrase pasted over
175-176	fl.2	**B**: b.175 note 1 to b.176 note 2: slur added in pencil (CN?)
175-176	ob.2	b.175 note 2 to b.176 note 1: tie added
175	timp.	stacc. added by analogy with b.173
175	vl.2 va. vc.	stacc. added by analogy with bb.165, 167 (vl.1,2)
176	tr.1	note 2: end of slur emended from note 1 as in **B**
177	fl.2	**B**: note 1: ♮ added in pencil (CN)

Bar	Part	Comment
177	fg.2	**B**: note 2: ♮ added in pencil (CN)
177	vc.1	**B**: note 1: $f^{\sharp}$ added in pencil (CN)
177, 178	cb.	**C**: note 1: ***fz***
179	fl.2	marc. added as in **B** and by analogy with fl.1, vl.1
179	cb.	**C**: note 1: ***fz***
180	fl.1	**B**: note 2: ***fz*** added in pencil (CN)
180-181	fl.2	**B**: b.180 note 2 to b.181 note 1: slur
180	fl.2,3 ob.2 cor.3,4 tr. trb.t. vl.1	**B**: second crotchet: ***fz*** added in pencil (CN)
180-181	cor.3	b.180 note 1 to b.181 note 1: phrase emended from $b^{\natural\prime}$-$b^{\flat\prime}$-$a^{\prime}$ on an analytical basis and by analogy with fl.3, ob.2, trb.t.2 and in accordance with **A**[1], **C**[1]
180	vl.1	marc. added by analogy with fl.1,2
180	vc.1	marc. added by analogy with vl.2
180	cb.	**C**: note 1: ***fz***
181-189	trb.t.2	**B**: phrase added in pencil, gone over in ink (CN?)
181-189	trb.b.	**B**: phrase crossed out in pencil, then in ink (CN?) and emended to trb.t.2, in bb.183-189 a new phrase has been added in pencil, then gone over in ink (CN)
183	fg. trb.b. vc.	*pesante* added by analogy with va., cb.
184	ob.	**B**: *poco rall:*
184	trb.b.	note 3: marc. added by analogy with fg.
185	fl.3	note 1: beginning of slur emended from b.187 note 1 by analogy with cl.1
185-189	cl.2	**B**: slur incomplete
185-189	trb.b.	**B**: slur incomplete
185	vc. cb.	**B**: note 1: ***fff*** added in pencil (CN)
186	vl.1	**C**: notes 1-4: stacc. and marc., notes 1-2, 3-4: slur
186-188	cor.2	**B**: b.186 note 1 to b.188 note 1: slur incomplete
187-189	fl.2	**B**: b.187 note 1 to b.189 note 1: tie incomplete
187-189	fl.3	**B**: b.187 note 1 to b.189 note 1: slur partly added in pencil (CN), incomplete
187-188	cor.3,4 tr.	**B**: slur and tie incomplete
188	vl.1	**C**: notes 1-2: stacc. and slur
189	fl.1	note 2: marc. added by analogy with cl.1
189	cor.	note 2: marc. added by analogy with fl.2,3, ob., cl.2, fg., vc., cb.
189	vl.1,2	note 2: marc. added by analogy with cl.
189	va.	note 1: double stem emended to single stem as in **B**; note 2: double stem emended to single stem as in **B** and by analogy with bb.191, 193
190	fg.	note 1: *F*/*f* emended to $E^{\flat}$/$e^{\flat}$ as in **B**
190	vl.1	note 6: d''' emended to $e^{\flat}'''$ as in **B** and by analogy with fl.1, cl.1, vl.2
191	fl.1	note 2: marc. added by analogy with cl.1
191-192	fl.1	b.191 note 2 to b.192 note 1: slur added by analogy with bb.189-190 and by analogy with cl.
191	cl.2	**B**: note 1: ♮ added in pencil (CN)
191	fg. cor.	marc. added by analogy with b.189 and by analogy with fl.2,3, ob., cl.2
191	vl.1,2	note 2: marc. added by analogy with cl.
192	vl.2	**B**: notes 2-6: slur added in pencil (CN?)
193	woodw. cor.	**B**: note 1: ***pp*** erased
193	vl.1	***f*** added as in **B** and by analogy with vl.2, va., vc., cb.; **B**: note 2: *div.* added in pencil (CN); **C**: note 1: ***fpp***

Bar	Part	Comment
194-198	fl.1	b.194: *cresc.*, bb.195-197: *cre-scen-do* and b.198: emended to *cre-scen-do* partly as in **B** (vl.1,2, va., vc.) and in accordance with **C** (vl.1,2); **B**: b.194: *cresc.*, bb.195-196: *cre* - - - , b.197: *cresc.* and b.198:
194-198	fl.2,3	b.194: *cresc.*, bb.195-197: *cre-scen-do* and b.198: emended to *cre-scen-do* partly as in **B** (vl.1,2, va. vc.) and in accordance with **C** (vl.1,2); **B**: b.194: *cresc.*, b.195: *cresc.* and b.198:
194	cor.2	**B**: note 1: stacc. (?)
194-198	vl.1,2 va. vc.	b.194: *cresc.*, b.195-197: *cre-scen-do* and b.198: emended to *cre-scen-do* as in **B** (vl.1,2, va., vc.) and in accordance with **C** (vl.1,2)
194-198	cb.	b.194: *cresc.* emended to *cre-scen-do* as in **B** (vl.1,2, va., vc.) and in accordance with **C** (vl.1,2)
195-198	ob.2	bb.195-197: *cre-scen-do* and b.198: emended to *cre-scen-do* as in **B** (vl.1,2, va., vc.) and in accordance with **C** (vl.1,2); **B**: b.195: *cresc.* and b.198:
196-198	cor.1,2	b.196: *cresc.* and b.198 notes 4-6: emended to *cre-scen-do* by analogy with the general dynamic level
196-198	cor.3	b.196: *cresc.* emended to *cre-scen-do* by analogy with the general dynamic level
196	cb.	**C**: notes 1-2: marc.
197	ob.1	**C**: note 1: ***mf*** and *cresc.*
197-198	ob.1	b.197: *cresc.* and b.198: emended to *cre-scen-do* by analogy with the general dynamic level
197	cor.4	**B**: phrase added in pencil, gone over in ink (CN)
198	ob.2 cl.	stacc. added by analogy with fl.2,3 and by analogy with bb.195-197
198-201	fg.1	**B**: b.198 note 1 to b.201 note 1: slur
198	cor.4	added by analogy with the general dynamic level; **B**: note 1: (***f***)
198	trb.t.2	marc. added by analogy with tr.
199-201	cl.1	**B**: b.199 note 1 to b.201 note 1: slur
199	va.	**B**: note 1: ***f*** added in pencil, gone over in ink (CN), note 3: ♮ added in pencil, gone over in ink (CN)
200	fl.1 ob.1	marc. added by analogy with vl.1
201		**B**: *tranq* added in pencil (CN?)
201	va.	***p*** emended from note 1 by analogy with vl.2 and in accordance with **C**
204	fg.1	notes 2-6: added by analogy with cl.1
206-209	vl.1	**C**: one slur as three: b.206 notes 1-3, b.207 notes 1-3 and b.208 note 1 to b.209 note 1
206	vl.2	**B**: notes 1-2: slur and stacc. added in pencil (CN?)
206-209	vc.	**C** (bb.206-207): ; **C** (bb.208-209):
207-208	vl.1	**C**:
208-209	va.	b.208 note 2 to b.209 note 1: tie added as in **B** and in accordance with **C**
209-213	ob.1	**B**: beginning of slur added in pencil (CN?), missing presumably because of page turn
210-211	cl.2	b.210 note 1 to b.211 note 1: tie added
213	cl.1	added by analogy with the other parts

Bar	Part	Comment
214-216	cl.1	b.214 note 1: beginning of emended from b.215 note 1 by analogy with the other parts
214-216	cor.3	added as in **B**
215	fg.1	***mp*** added by analogy with cl.2
215-216	fg.1	added as in **B**
216	cl.2	*dim.* emended from *dim.* in b.215 note 1 as in **B**
216	cor.3	**B**: note 1: ♭ added in pencil (CN?)
220	vl.2	**B**: note 3: ♮ added in pencil (CN)
227-228	vl.1	marc. added by analogy with b.226
228	fg.	note 1: stacc. added as in **B** and by analogy with the other woodw., cor.
228	vl.1	**C**: notes 5-6: stacc. and slur
231-232	fl.	added as in **B** and by analogy with the other parts
231-232	vl.2 va.	marc. added by analogy with b.230
233	fl.1	note 3: 𝅗𝅥 corrected to ♪ as in **B**; **A**: bar overcompleted
234	vl.1	**C**: notes 1-3: stacc., notes 1-2, 3-4: slur
235	fl.	note 3: 𝅗𝅥 corrected to ♪ as in **B**; **A**: bar overcompleted
235	fl.2,3 ob.	***fz*** added by analogy with vl.1,2, va.
235-236	cor.2	tie added as in **B**; **B**: tie added in pencil (CN?)
239	tr.	**B**: note 2: stacc.
244-245	fg.1	**B**: slur incomplete
245-249	fg.1	added by analogy with vc.
247	vl.1	**C**: *poco* above
249	vl.1	**B**: note 2: ***p*** added in pencil (CN)
249	va.	*unis.* added and double stems removed
250	vl.2	**B**: note 1: ***p*** added in pencil (CN)
251-252	fg.2	end of emended from b.251 fourth crotchet by analogy with beginning of emended from b.252 note 1 by analogy with cb.
254-255	vl.1	**C**:
256-257	vl.1	**C**:
257	va.	**B**: note 1: stacc.
269-270	vl.2	**C**: b.269 note 1 to b.270 note 2: slur
269-271	vl.2	**B**: b.269 note 1 to b.270 note 2: end of slur moved to b.271 note 1 in pencil (CN?)
270	cor.4	***p*** added by analogy with cor.3
271-272	cor.3,4	**B**: slurs and ties incomplete
271-272	vc. cb.	**B**: tie incomplete
272	cl.1	added by analogy with the other parts
275-277	fg.2	added by analogy with cl.1, cor.1,3,4
275	cor.4	**C**: ***mf***
277	fg.1	***pp*** emended from note 2 by analogy with vl.1
278-280	vl.1	**C**:
278	vl.2	note 5: d'' emended to $d^{\flat}''$
283	vl.1	rest 1: *dim.* removed in accordance with **C**
284-285	vl.2	**C**: b.284 note 1 to b.285 note 1: slur
284	vc.	**C**: ends in b.283 (rest 2)
285		**B**: *tranquillo*
288	fl.1	marc. added by analogy with cl.2
289	fg.1	*dim.* added as in **B** and by analogy with cl.1
289-290	timp.	〰 added by analogy with bb.285-288
289	vl.1	**C**: note 2: *dim.*
289-292	vl.1	*di-mi-nu-en-do* emended from *dim.* (b.290) as in **B**; **B**: b.289 note 3 to b.291 fourth crotchet: *dim.* - - -

Bar	Part	Comment
290-292	vc.	*di-mi-nu-en-do* emended from *dim.* (b.290) as in **B**; **B**: *dim.* - - -
293		𝄵 removed
298-299	timp.	tie and 〰 added as in **B**; **B**: only 〰
308-309	timp.	tie and 〰 added; **A**: page turn; **B**: 
309	vl.1	**C**: note 2: stacc.
310	vl.1	**C**: notes 1-2: stacc.
311	vl.1	**C**: notes 2-4: stacc.
312	vl.1	**C**: notes 1-2: stacc.
312	vl.1 cb.	**B**: *cresc.*
313	vl.2	**C**: note 2: stacc.
314	vl.1	note 2: $b^{\flat}''$ changed to $b^{\flat\flat}''$ on an analytical basis (cf. bb.298-299 (va.), bb.306-307 (vc.)) and in accordance with **C**$^{\mathbf{1}}$, **C**$^{\mathbf{2}}$, **F**; **C**$^{\mathbf{1}}$: note 2: $b^{\flat}''$ changed to $b^{\flat\flat}''$ in ink (Ebbe Hamerik); **C**$^{\mathbf{2}}$: note 2: $b^{\flat}''$ changed to $b^{\flat\flat}''$ in ink (Emil Telmányi); **F**: note 2: $b^{\flat}''$ changed to $b^{\flat\flat}''$ in pencil
314	vl.2	**C**: notes 1-2: stacc.
315	vl.1	note 2: $a^{\flat}''$ changed to $a^{\natural}''$ on an analytical basis (cf. bb.298-299 (va.), bb.306-307 (vc.)) and in accordance with **C**$^{\mathbf{1}}$, **C**$^{\mathbf{2}}$, **F**; **C**$^{\mathbf{1}}$: note 2: $a^{\flat}''$ changed to $a^{\natural}''$ in ink (Ebbe Hamerik); **C**$^{\mathbf{2}}$: note 2: $a^{\flat}''$ changed to $a^{\natural}''$ in ink (Emil Telmányi), erased; **F**: note 2: $a^{\flat}''$ changed to $a^{\natural}''$ in ink
316	cor.1,2	**B**: erased
317	fl.1	**B**: ***mf*** overwritten with ***pp*** in ink (CN)
317	fl.2	**B**: ***mf*** crossed out in pencil, ***pp*** added in ink (CN)
317	fg.1	**B**: note 1: ***mf***
317	timp.	**B**: (***pp***)
317-318	timp.	tie and 〰 added; **A**, **B**: page turn
317-318	vl.1	**B**: slur incomplete
317	vl.1,2 va. cb.	**B**: note 1: ***mf*** and ***pp*** erased and ***p*** added in ink (CN)
317	vc.	**B**: note 1: ***mf*** erased
318	cor.1,2	note 1: ***pp*** removed because of ***pp*** notated in b.316 and in accordance with **C**
318	vl.2	**C**: note 3: *cresc.*
319	fl.1,2	note 1: ***pp*** removed because of ***pp*** notated in b.317 and in accordance with **C**
319	vl.2	*cresc.* added as in **B** and by analogy with vl.1, va., vc., cb.
320-324	ob.1	added by analogy with fg.1
321	ob.	fourth crotchet: marc. added as in **B** and by analogy with fg.
321	ob.2	**C**: ***mp***
321-324	ob.2	added by analogy with fg.2
322	ob.	note 1: marc. added as in **B** and by analogy with fg.; note 2: marc. added by analogy with fg.
322-324	ob. fg.	b.322 note 3 to b.324 note 3: marc. added by analogy with bb.318-320
322	ob.2	**C**: *cresc.*
324-325	timp.	〰 removed
325-328	fl.1	**B**: b.325 note 1 to b.326 note 4: one slur, b.327 note 1 to b.328 note 4: one slur
325	fl.2,3	*cresc.* added by analogy with fl.1, ob., cor.1,2
325-328	fl.2,3	**B**: b.325 note 1 to b.328 note 4: slur incomplete

Bar	Part	Comment
325	ob.	***mf*** added by analogy with fl., fg., cor.1,2, vl.1, va., vc., cb.
325	cl. cor.3,4	**B**: ***(f)***
325	cor.1,2 vl.1,2	*cresc.* added by analogy with fl.1, ob., fg.
325	vl.1	note 1: *cresc.* added by analogy with va., vc., cb.
325	vl.2	***mf*** emended to ***f*** by analogy with cl., cor.3,4; *marcato* added by analogy with cl., cor.3,4
325-328	vl.2	marc. added by analogy with cl., cor.3,4
325	va. vc. cb.	*cresc.* emended from b.326 note 1 by analogy with fl.1, ob., fg.
326-327	ob.2	**B**: tie incomplete
326	timp.	b.326 fourth crotchet: end of *cre-scen-do* emended from b.325 fourth crotchet as in **B**
326-327	timp.	tie and 〰 added; **A**, **B**: page turn
326-327	vl.1	**B**: slur incomplete
326	vl.2	note 1: *cresc.* removed by analogy with cl., cor.3,4 and in accordance with **C**
327-328	cl. cor.3,4	marc. added by analogy with bb.325-326 and by analogy with bb.319-320 (ob.1, fg.1)
328	cb.	stacc. added by analogy with the preceding bars
329	trb.t.	**B**: ***mf*** changed to ***f*** (CN?)
329	trb.b. timp. str.	b.329: beginning of emended from b.330 note 1 by analogy with woodw., cor., tr.
330-331	ob.1 cl. cor.1	b.330 note 1 to b.331 note 1: tie added
330	trb.t.2	notes 3-4: $e^{\flat}$-f' emended to d-$e^{\flat}$ by analogy with b.329 note 1 to b.330 note 1 and in accordance with **A**[1], **C**[1]
330-332	va.	**B**: slurs imprecisely notated
331	vl.1	**C**: *cresc. molto* above staff
333	vl.2	*unis.* added in accordance with **C**; *sul G - - -* emended from note 4 in accordance with **C**; **B**: note 1: *Sul G - - -*
333	va.	*unis.* added in accordance with **C**
336	timp.	end of emended from first crotchet as in **B**; *molto* in added as in **B**; **A**: *molto* and
336-337	timp.	〰 removed and *tr.* (b.337) added
337	ob. va.	*sempre* ***ff*** added by analogy with cl., fg., vl.1,2, vc.
337-343	tr.	**B**: phrase pasted over with new phrase
338	tr.	***fz*** added as in **B** and by analogy with b.334
338	vl.1	note 2: marc. added by analogy with vl.2, va.; **B**: notes 3-4: slur crossed out and marc. added in pencil (CN?)
339-340	fg.2	b.339 note 2 to b.340 note 1: tie added
339-340	cor.4	b.339 note 2 to b.340 note 1: tie added as in **B**
339	tr.	***fz*** added by analogy with b.335
340	timp.	**B**: note 1: stacc.
340	vl.1	**C**: notes 1-4: stacc., notes 1-2, 3-4: slurs
340	cb.	**B**: note 2: ♮ added in pencil (CN)
341	cl.	**B**: note 2: marc.
341	vl.2	note 1: ottava symbol emended to *sul G - - -* by analogy with bb.333-340
342	va.	**B**: note 3: ***fz*** added in pencil (CN)
343-344	cl.	**B**: tie and slur incomplete
343-344	cor.3,4	**B**: slur incomplete
343	timp.	**B**: bar added in pencil (CN)
344	fl.2	note 1: $b^{\flat\prime\prime}$ emended to d''' as in **B** and in accordance with **C**; **B**: note 1: $b^{\flat\prime\prime}$ changed to d''' in mauve crayon
344	fl.3	note 1: g'' emended to $b^{\flat\prime\prime}$ as in **B**; **B**: note 1: g'' changed to $b^{\flat\prime\prime}$ in mauve crayon
345		**B**: note 2: *pesante* added in pencil at bottom of page (CN)
345	fl.2	note 1: f''' emended to d''' as in **B** and in accordance with **C**
345	fl.3	note 1: d''' emended to $b^{\flat\prime\prime}$ as in **B** and in accordance with **C**
348		𝄐 on final bar line added as in **B**

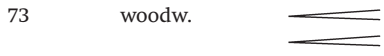
Second Movement

Bar	Part	Comment
		B: *Andante sostenuto* where *sostenuto* is crossed out in pencil (CN)
6-7	vc.	**B**: b.6 note 2 to b.7 note 2: slur
7-8	fg.1	b.8 note 1: beginning of emended to b.7 note 1 by analogy with ob.1, cl.1, vl.1,2, va., vc.
7	fg.2	added by analogy with ob.2, cl.2
7-8	vl.1	**C**: b.7 note 4 to b.8 note 1: end of slur changed to b.7 note 8
7-8	cb.	end of emended from b.7 note 8 by analogy with ob.1, cl.1, vl.1,2, va., vc.
8	fl.1	**B**: note 1: ***p*** added in pencil (CN)
8-9	cor.1/4	**B**: b.8 note 1 to b.9 note 1: added in pencil (CN)
8	vl.1	***p*** emended from b.9 note 1 by analogy with fl.1
9	vc.	marc. added as in **B** and by analogy with vl.2, va.
10	fl.2,3 cl. fg.	**B**: ***mp*** changed to ***mf*** in ink (CN)
10-11	ob.	**B**: ***(pp)*** ***p***
10	cl.1	**B**: note 6: ♮ added in pencil (CN)
11	fg.2	**B**: note 1: ♮ added in pencil (CN)
11-12	vl.1,2	**B**: added in pencil (CN)
11	vl.2 vc.	marc. added by analogy with va. and by analogy with b.9
11	va. vc.	**B**: added in pencil (CN?)
12	fl.2,3	notes 3-4: slur added as in **B** and by analogy with cl.2, fg.2
12	ob.	note 1: ***p*** emended to ***mf*** by analogy with b.10 and by analogy with fl.2,3, cl., fg.; note 1: marc. added by analogy with b.10
12-13	ob. cl.	**B**: bars pasted over
13	fl.1	note 1: 𝅗𝅥 emended to 𝅘𝅥𝅮 by analogy with ob., cl., fg.; **B**: 𝅘𝅥𝅮 changed to 𝅗𝅥 in ink (CN)
13	fl.2,3	note 1: 𝅗𝅥 emended to 𝅘𝅥𝅮 by analogy with ob., cl., fg. and by analogy with b.11; **B**: 𝅘𝅥𝅮 corrected to 𝅗𝅥
13	ob.	note 1: ***p*** added by analogy with b.11 and by analogy fl., cl., fg.
13	cl.1	emended from *cresc.* (b.14 note 1) by analogy with fg.1; note 2: marc. added by analogy with fg.1
13	vl.1	**B**: note 1: ♭ added in pencil, note 3: *cresc.*, notes 4-5: stacc. and slur added in pencil; **C**: note 1: $b^{\flat\prime}$
13-14	vl.1	b.13 note 5: *cresc.* emended to *cre-scen-do* as in **B** (vl.2); **B**: b.13 note 3: *cresc.*, b.14 note 1: *cresc.*
13-14	vl.2	b.13 note 6: *cresc.* emended to *cre-scen-do* as in **B**; **B** (b.13 notes 3-7): *cresc. - - -* , (b.14 notes 2-8): *cresc. - - -*

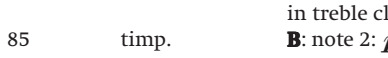
Bar	Part	Comment
13-14	va. vc.	b.13 note 6: *cresc.* emended to *cre-scen-do* as in **B** (vl.2); **B** (b.13 notes 3-7): *cresc.* - - - , b.14 note 2: *cresc.*
14	fl.1	**B**: notes 1-7: added in pencil (CN)
14-17	fl.2	b.14 note 1 to b.17 note 1: slur emended from two slurs, b.14 note 1 to b.16 note 1 and b.16 note 2 to b.17 note 1 by analogy with ob.1, cl.1
14-15	fg.2	b.14 note 3 to b.15 note 1: slur removed by analogy with cl.2
15	fl.2 ob.1 cor.1,2	***f*** emended from b.14 eighth quaver as in **B**
15	fg.2	notes 2-3, 4-5, 6-7: slurs removed by analogy with cl.2
15	cb.	***f*** emended from b.14 note 1 by analogy with cl.2, fg.2
16	fl.1	*dim.* in emended to *dim.* as in **B** and by analogy with the other parts; **B**: *dim.* and notated above the part, *dim.* below the part
17	va.	*unis.* added
17	vc. cb.	beginning of emended from note 2 by analogy with vl.1,2, va.; **B**: third crotchet: beginning of
18	ob.1	**C**: *SOLO*
19		**B**: *Piu mosso* (?) added in pencil (CN), erased
20	vc.	**B**: chords 2-3, lowest notes: tie added in pencil
21	vl.2	**B**: note 6: ♮ added in pencil (CN)
21	vc.	**B**: chord 1: *C - c* changed to *C - g - c* in pencil
22	fl.1	and *molto* emended to by analogy with the other parts; **C**: note 3: *f'''*
22	fg.2	beginning of emended from note 1 by analogy with fl.1,2, ob.1, cl., vl.2, vc., cb.
22	cor.1,2	beginning of emended from first dotted crotchet as in **B** and by analogy with fl.1,2, ob.1, cl., vl.2, vc., cb.; **B**: added in pencil (CN?)
22-23	cor.4	b.22 note 2 to b.23 note 1: tie added
22	vl.2	**B**: notes 1-3: slur added in pencil
22	va.	*trem.* added; beginning of emended from note 2 as in **B** and by analogy with fl.1,2, ob.1, cl., vl.2, vc., cb.
22	vc.	**B**: notes 1-3: slur added in pencil, note 3: *f* changed to *g* in pencil
23	fl.1	***p*** added as in **B** and by analogy with fl.2,3
23	fl.2,3	**B**: ***f*** added in pencil (CN)
23	ob. fg. va.	**B**: ***f*** added in pencil (CN?), gone over in ink (CN)
23	fg.1	notes 2-3: tie added as in **B**
23	cor.3	note 2: ***p*** removed; **B**: between second and third dotted crotchet: ***p***; **C**: note 2: ***p***
24	vl.2	*trem.* added
24	va.	*div.* added as in **B** and in accordance with **C**
24-25	vc. cb.	**B**: ***f*** ***p*** added in pencil (CN)
25	cor.3	**B**: note 2: ♮ added in pencil (CN), notes 2-3: slur added in pencil (CN?)
25	va.	*tutti* emended to *unis.* in accordance with **C**
26	vl.2	*trem.* added

Bar	Part	Comment
26	va.	*div.* added by analogy with b.24 and in accordance with **C**
27	vl.1	note 1: $b^{\flat}{}'$ emended to $b^{\natural}{}'$ by analogy with ob.2, cl.1, cor.3, vl.2
28	vl.2	*tutti* emended to *unis.* in accordance with **C**
29-30	cl.1	**B**: b.29 note 8 to b.29 note 1: tie added in pencil (unknown hand?)
30-31	cor.3,4	**B**: slur incomplete
30	vl.2	*unis.* added in accordance with **C**
30	vl.2	b.30 notes 6-8: end of slur emended from b.31 note 1 in accordance with **C**; **B**: slur incomplete
31	cl.1	**B**: note 1: ***mf*** added in ink
31	cor.1,2	***mp*** added as in **B**
31-34	cor.1,2	**B**: phrase pasted over
32	fl.1 cl. vl.1 vc. cb.	**B**: note 1: ***f*** added in pencil (CN)
32	fl.2,3 ob. cor.3,4	**B**: note 1: (***f***)
32	vl.2	**B**: note 1: ***f*** added in pencil (CN?); note 1: *tutti*
32	va.	*unis.* added in accordance with **C**; **B**: note 1: ***f*** added in pencil
33	fl.1	notes 1-2: slur removed; notes 2-3: tie added
33	cl.1	note 2: ***mf*** added by analogy with ob.1
33	fg.1	**B**: notes 2-8: slur added in pencil
33	vl.1,2 va.	**B**: note 1: *sempre* ***mf*** changed to ~~*sempre* ***mf***~~ in pencil (CN?)
33	va.	*div.* added in accordance with **C**
33	vc.	**B**: note 1: *sempre* ***p*** changed to ~~*sempre* ***p***~~ in pencil (CN?), ***p*** added in pencil, gone over in ink (CN)
33	cb.	**B**: ***p*** added in pencil, gone over in ink (CN)
34	fl.1	**B**: note 1: ***f*** added in pencil (CN), rest 2: ***p***
34	fl. cl. cor.3	***p*** added as in **B**
34	fl.2,3 ob. cl. fg. cor.3,4	**B**: note 1: (***f***)
34	ob. cor.1,2	***p*** added as in **B** (fl., cl., cor.3)
34	cl.1	notes 1-3: slur removed; notes 1-2: tie added in accordance with $\mathbf{C}^{1}$
34	str.	**B**: note 1: ***f*** added in pencil
34	va.	*unis.* added in accordance with **C**
34	vc. cb.	note 10: $e^{\flat}$ emended to $e^{\natural}$ by analogy with fg.2
35	vl.1	**C**: note 1: ***pp*** and *div.*
35	vl.2 va.	*trem.* added
36-40	fg.	*poco a poco cresc.* emended to *poco a poco cre-scen-do* as in **B** and by analogy with the other parts
36	va.1	**C**: note 3: *Solo*
37	cor.3	***mp*** added as in **B**; *cresc.* emended to *cre-scen-do* (bb.37-40) by analogy with the other parts
37	va.	**B**: notes 2-5: marc. added in pencil (CN)
38-40	ob.1	b.38 note 2 to b.40 note 3: slur emended to slurs b.38 note 2 to b.39 note 2 and b.39 notes 3-5 by analogy with fg.1; b.40, notes 1-3: slur added by analogy with fl.1, fg.1
38-40	ob.1	**B**: b.38 note 2 to b.40 note 3: slur incomplete, second half added in pencil
38	ob.2	**B**: notes 1-4: slur added in pencil
38-40	ob.2	*cre-scen-do* added by analogy with cl.2
38-39	cl.1	b.38 note 4 to b.39 note 1: incomplete slur removed as in **B**; **A**: slur incomplete, presumably because of page turn

Bar	Part	Comment
38-39	fg.1	b.38 note 2 to b.39 note 2: slur added as in **B**; **A**: slur incomplete; **B**: b.38 note 2 to b.39 note 2: slur added in pencil (CN?)
38	va.	**B**: notes 2-4: marc. added in pencil (CN)
39-40	ob. cl. fg.	**B**: slurs and ties incomplete and inconsistent, slurring of fl.1 and fg.1 has been followed
39-40	cl.1	b.39 note 2 to b.40 note 1: tie added
39	cl.2	notes 3-4: slur emended from notes 2-4 as in **B**
39-40	timp.	ties added by analogy with 〰
39	vl.1	**C**: note 1: *unis.*
39	vl.2	**C**: note 4: marc.
39	vc.	**C**: notes 2-4: marc., note 2: *Solo*
40	ob.2	note 2: end of slur emended from b.38 note 3 as in **B**; note 3: beginning of slur emended from note 2 as in **B**
40-41	timp.	〰 broken and *tr.* added in b.41 note 1
40	vl.1	**B**: chord 11: d'' crossed out in pencil (unknown hand?)
40	vl.1,2 va. vc.	**B**: *cresc.* added in pencil, gone over in ink (CN?)
40	vc.	**C**: notes 2-4: marc., note 2: *Solo*
41-42	cor.3	**A**, **B**: slur incomplete
41	cor.3,4	**B**: bar pasted over
41-42	timp.	〰 added as in **B**
41-44	timp.	ties added by analogy with 〰
41	vl.1	**B**: chord 8: $e^{\flat\prime\prime}$ crossed out in pencil (unknown hand?)
42	va.	**B**: notes 4-9: marc. added in pencil (CN?)
43	cl.2	**B**: notes 3-5: slur added in pencil (CN?)
43-44	fg.2 cor.1	**B**: slur incomplete
44	fl.1	**B**: notes 5-9: slur added in thick pencil
44	va.	**B**: notes 2-5: marc. added in pencil (CN); **C**: note 2: *Solo*
45	ob.2	**C**: 𝅗𝅥. 𝅘𝅥𝅮 𝅘𝅥𝅮 𝅗𝅥 𝅗𝅥
45-46	ob.2	**B**: b.45 notes 3-5: end of slur changed to b.46 note 1 in ink (CN)
46	vc.1	marc. added by analogy with ob.1, cor.1, vl.1
47-48	ob.	**B**: slurs incomplete
48-49	timp.	b.48 note 1 to b.49 note 1: tie added by analogy with 〰
48	vc.2	*div.* and *unis.* added; **A**, **B**: notes 4-5: double stem; **C**: note 1: *Solo*, notes 1-3: marc.
48	cb.	**C**: notes 1-3: marc.
49-50	timp.	b.49 note 2 to b.50 note 1: tie added by analogy with 〰
50-51	timp.	b.50 note 2 to b.51 note 1: tie added by analogy with 〰
50	va.	**C**: note 1: *Solo*, notes 1-3: marc.
51	cor.3	note 1: 𝅗𝅥. emended to 𝅗𝅥 as in **B** and by analogy with fl., ob.2, fg.1
51	timp.	note 1: *dim.* added as in **B**; **B**: note 1: *(dim.)*
51-52	timp.	b.51 note 2 to b.52 note 1: tie added by analogy with 〰
52	ob.1	added as in **B** and by analogy with vl.1
52	ob.2	rest 2: *dim.* removed as in **B**
52	cl.	*dim.* emended from *dim.* in (note 1-rest 5)
52	fg.	**B**: third dotted crotchet: *dim.*
52	fg.2	end of emended from note 3 by analogy with ob., vl.1
52	cor.1	*dim.* added by analogy with cl.
52	cor.2	note 1: *dim.* emended to by analogy with fg.2; marc. added as in **B** and by analogy with ob.1, vl.1, vc.1
52	timp.	**A**, **B**: *(molto dim.)*
52	vl.1	beginning of emended from note 2 as in **B** (ob.1) and by analogy with fg.2
52	vl.2 va. vc. cb.	*dim.* emended to as in **B** (ob.1) and by analogy with ob., fg., vl.1
52-53	vl.2	**C**: b.52 chord 2 note 2 to b.53 chord 1 note 2: tie
52	vc.	**C**: note 1: *dim.*
53	ob. cor.3,4	note 1: ***mf*** added by analogy with vl.1,2, cb.
53	cl.1	**B**: notes 1-2 and notes 3-7: and added in thick pencil
53	cor.1,2	third quaver: *dim.* removed and beginning of emended from sixth quaver
53	timp.	**B**: note 1: ***(p)***
53	va.	**C**: notes 2-4:
53	vc.1	note 2: ***mf*** removed as in **B**
54	ob.1	**B**: note 2: *dim.*, added in pencil; **C**: note 1: ***mf***
54-55	va. vc.	**B**: slur incomplete
54	vc.	**C**: notes 1-4: slur
54-55	vc.2	b.54 note 4: end of slur emended from b.55 note 1 by analogy with va., vc.1 and in accordance with **C**
55-56	vl.1,2 va. vc.	*dim.* emended to *di-mi-nu-en-do* as in **B**; **B**: *dim.* - - -
55	cb.	**B**: note 1: ***pp*** changed to ***ppp*** in ink (CN)
56	vc.	**B**: *tutti* added in pencil (CN)
58-60	vc.	**B**: slur incomplete; **C** (vc.1): b.58 note 1 to b.59 note 1: slur; **C** (vc.2): b.58 note 1 to b.60 note 1: slur
60	cor.3	**C**: note 1: ***p***
61-62	fg.1 cor.1	b.61 first crotchet to fourth crotchet and b.62 notes 1-4: two emended to one as in **B** and by analogy with str.
61-62	fg.2	b.61 notes 1-2 and b.62 note 1 to rest 1: emended to one as in **B** and by analogy with str.
61	cor.1	beginning of emended from third crotchet as in **B** and by analogy with fg.1
62-63	ob.2	b.62 note 1 to b.63 note 1: tie added
62	vl.1	note 9: $f^{\sharp\prime\prime}$ emended to $f^{\natural\prime\prime}$ by analogy with vl.2
62	va. vc.	fourth crotchet: double stem emended to *unis.*
62-64	vc.	**C**: b.62 note 2 to b.63 note 4, b.64 note 5 to b.65 note 1: slurs
63	ob.2 cl.2 fg.2	added by analogy with the other parts and by analogy with b.7
63	vl.1	**C**: and *dim.*
64	vc.	**B**: notes 2-4: phrase added in pencil, gone over in ink (CN), added in thick pencil; **C**: notes 2-4:
65	vc.	**C**: note 1: ***p***
67	va.	**C**: note 1: ***pp***
69	vl.2	*tutti* emended to *unis.*
70	vl.1	note 5: ten. added as in **B** and by analogy with fl.1, ob.1
72	fl.2	***f*** added as in **B** (fg.1)
72	fg.1	***f*** added as in **B**; ten. added by analogy with fl.2

Bar	Part	Comment
72	vl.1	ten. added by analogy with fl.1, ob.1
73	woodw.	 and *molto* emended to *molto* in as in **B**
73	fl.1,2	**B**: note 2: ten.
73	fl.3 ob.2 cl.2	**B**: notes 1-4: slur added in pencil
73	ob.1	**C**: note 1: $b^{\flat\prime}$
73	cor.1,2	 emended to *molto* in as in **B** (woodw.); **B**: and *molto*
73-75	cor.1,2	notation in bass clefs emended to treble clefs
73	timp.	**B**: note 1: (***pp***)
73	cb.	**C**: note 10: ***fz***
74	fl.2	**B**: ***mp***  *piu* ***f***
74	ob.2 cl.2	**B**: notes 1-4: slur added in pencil
74	cor.1,2	***f*** added by analogy with the other parts
74-75	cor.2	**B**: b.74 note 3 to b.75 note 1: tie, at tie: question mark added in thick pencil
74	timp.	**B**: note 1: (***pp***)
74	vl.1	**B**: notes 1-9, 10-12: slurs added in pencil
74	cb.	**C**, **B**: note 10: ***fz***
75	cl.1	note 3: a' emended to $b^{\flat\prime}$ by analogy with vl.2
75-77	cor.1	**B**: b.75 note 1 to b.77 note 1: slur
75	va.	*div.* added in accordance with **C**
75	cb.	**C**: note 10: ***fz***
76	va.	**C**: note 1: *divisi*
77	vl.1	**B**: notes 2-4: slur
77	va.	*unis.* added
78	vl.1	**B**: notes 2-4: slur
78-79	vc.	**B**: slur incomplete
79	vc.	***pp*** added by analogy with vl.2, va. and in accordance with **C**
80	timp.	**B**: note 1: (***ppp***)
81	cor.1	note 3: a' emended to $b^{\flat\prime}$ as in **B** and by analogy with b.79
81	timp.	stacc. added as in **B** and by analogy with bb.80, 82
82	cb.	**C**, **B**: stacc.
83-85	timp.	stacc. added as in **B** (b.81) and by analogy with bb.80, 82
83	str.	note 1: ***pp*** removed; **B**: ***pp***
83-84	va.	lower part: ties added
83-85	va.	**C**: b.83 note 1 to b.85 note 1: slur
85-86	fl.1	b.85 note 3: *dim.* emended to *di-mi-nu-en-do* as in **B**; **B**: b.85 note 3 to b.86 note 1: *dim.* ---
85-86	cor.2	notation in bass clef emended to notation in treble clef
85	timp.	**B**: note 2: ***ppp*** changed to ***pppp*** in ink (CN)
85-86	timp.	end of 〰 emended from b.85 to b.86 in accordance with **C**; tie added by analogy with 〰
85	vl.1	**C**: note 1: ***pp***
86	cor.3,4	note 1: ***ppp*** removed
86	timp.	**B**: *tr.*〰 and no tie bb.85-86

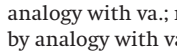
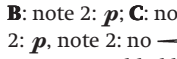
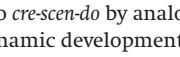
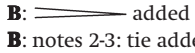
Third Movement

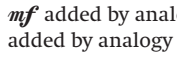
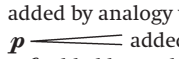
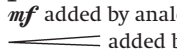
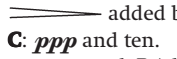
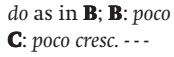
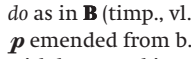
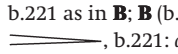
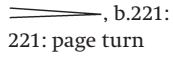
Bar	Part	Comment
3	vc. cb.	*pizz.* added
9-10	vl.1	**C**:  and *dim.*
10	ob.1 fg.1	**B**: note 1: ***p*** added in pencil (CN)
11	ob.1	stacc. added by analogy with fg.1; **B**: notes 3-4: stacc.
13	ob.1	**B**: notes 3-4: stacc.
15	cor.3,4	**B**: note 1: stacc.
16	vl.1	**B**, **C**: no ***mf***
17	vc.	note 1: *d* emended to *f* as in **B** and by analogy with cb. and in accordance with **C**
19	va.	**B**: notes 1-4: slur added in pencil (CN?)
20-21	fl.1	**B**: slur/tie incomplete
22	fg.2	***mp*** added by analogy with fl.2, ob.1, cor.1,2
23	tutti	**B**: *cresc.* added in pencil, erased, *cresc.* added in ink (CN)
23	fl.3 ob.2 cl.2	***mp*** added by analogy with b.22 (fl.2, ob.1, cor.1,2)
23	vl.1	stacc. added as in **B**
23	vl.2	stacc. added as in **B** (vl.1)
23-25	va.	**C**: b.23 note 2 to b.25 note 1: slur
25-26	fl. ob.	**B**: slur incomplete
25	vl.1	stacc. added as in **B**
25	vl.2	stacc. added as in **B** (vl.1)
25-26	va.	**C**: b.25 note 2 to b.26 note 6: slur
27	fl.1 ob.1	stacc. added as in **B** (bb.23, 25 (vl.1)); marc. added by analogy with vl.1
27	tr.	**B**: note 1: ***f*** added in pencil (CN)
27	timp.	*tr.* added
27-28	timp.	〰 added as in **B**; tie added in accordance with 〰
27	vl.1	stacc. added as in **B** (bb.23, 25)
27	vl.2	stacc. added as in **B** (bb.23, 25 (vl.1)); marc. added by analogy with vl.1
28	fl.2	**C**: note 1: $e^{\flat\prime\prime\prime}$
29	fl.1 ob.1	stacc. added by analogy with vl.2; marc. added by analogy with b.27 (vl.1)
29	vl.1	stacc. added as in **B** (vl.2); marc. added by analogy with b.27
29	vl.2	stacc. added as in **B**; marc. added by analogy with b.27 (vl.1)
29	cb.	**C**: end of slur is b.30 note 1
31	vl.1	**B**: note 2: ∨ added in pencil
32	vl.1	**B**: *espres* added in pencil, gone over in ink (CN); **C**: *espressivo*
32-33	va.	**B**:  added in pencil (CN)
35	vl.1	**B**: note 2: ∨ added in pencil
36	vl.1	**C**: 
36-37	vc.	**C**: 
40	vl.1	**C**:
41	cor.1	**B**: note 1: ***p***
42-43	cb.	**B**: ***p***  added in pencil (CN)
45-46	cl.2	b.45 note 2 to b.46 note 1: tie added
45-46	fg.2	**B**: slur incomplete
48	vl.1	**B**: note 3: ♮ added in pencil (CN?)
50	fl.1,2 fg.1	**B**: note 1: ♮ added in pencil (CN)
50	cl.	note 1: ***pp*** removed by analogy with fl.1,2, cor.2, str.
50	cl.2	note 2: ***p*** emended to ***pp*** by analogy with ob.1, fg. and b.52 (cor.2); **B**: note 2: ***p*** added (CN)
50	fg.2	**B**: note 1: ***p*** changed to ***pp***
50-55	fg.2	**B**: b.50 note 1 to b.55 note 1: slur
51	fg.1	note 1: *g* emended to *a* as in **B** and by analogy with ob.1
52	cor.1,2	𝄵 added in accordance with **C**
54	fl.1	added as in **B** (ob.1)
54	ob.1	added as in **B**
55	fl.1	notes 1-2: 𝅗𝅥𝅗𝅥. emended to 𝅗𝅥.𝅗𝅥 by analogy with ob.1, cor.1
55	fl.1 ob.1	marc. added by analogy with cor.1

Bar	Part	Comment
55	ob.1	**B**: added in pencil, gone over in ink (CN)
55-56	fg.2	**B**: b.55 note 2 to b.56 note 1: slur
55	cor.3,4	$\frac{6}{4}$ added in accordance with **C**
56	fg.1	note 3: *c′* emended to *d′* as in **B** and by analogy with vl.1; **B**: note 1: ♮ added in pencil (CN), note 3: *d*, brackets around note added in pencil (CN?)
56	fg.2	marc. added by analogy with cor.3, va., vc.
56	vl.1	**B**: note 1: ♮ added in pencil (CN)
56	va.	**B**: notes 1-2: slur added in pencil
57	fl.1 ob. brass timp. vl.1,2 vc. cb.	**B**: in margin: ***pp*** added in pencil (CN)
57-58	fg.2	**B**: b.57 note 1 to b.58 note 3: slur
57	cor.3	marc. added as in **B** and by analogy with b.55 (cor.1)
57	vl.1,2	sixth crotchet: end of slur emended from b.58 note 1 in accordance with **C**; **B**: slur incomplete
57-58	va.	b.57 notes 1-3: end of slur emended from b.58 note 3 by analogy with vc. and in accordance with **C**; **B**: slur incomplete
58	fl.1 ob.1	**B**: note 1: ***p*** changed to ***pp*** in ink (CN)
58	cl.	***pp*** added as in **B** and by analogy with the other parts
58	cor.3	***pp*** added as in **B** (cl.) and by analogy with the other parts
58	str.	**B**: ***p*** added in pencil (CN), erased, ***pp*** added in ink (CN)
58	vl.1 va.	**C**: note 1: ***ppp***
58-60	va.	b.58 note 1 to b.60 note 1: beginning of slur emended from b.59 note 1 by analogy with vl.1,2 and in accordance with **C**
58	cb.	**B**: phrase crossed out in pencil and changed to 𝅝 (*d*) (CN?); **C**: note 1: ***ppp***, notes as vc.
60	fl.2,3	*cresc.* added as in **B** and by analogy with cl., cor.1,2
61	cor.3,4	*cresc.* added as in **B** and by analogy with the other parts; **B**: ***mf*** added (CN), *cres.* added in pencil (CN), erased, *cres.* added (CN)
64-65	vl.1	**C**: b.64 note 2 to b.65 note 4: slur
64	vl.2	**C**: note 1: *cresc.*
64	va.	note 3: $b^{\natural}$ emended to $b^{\flat}$ as in **B** and by analogy with vl.1,2; **B**: note 3: $b^{\natural}$ changed to $b^{\flat}$ (CN)
64-65	va.	**B**: b.64 note 2 to b.65 note 4: slur added in pencil
66	cor.2	**B**: note 1: *c′*
66	vl.1	**C**: note 3: stacc.
67	fl.3	**C**: note 5: *f″*
67	vl.1	**C**: notes 1-2: stacc. and slur
68-69	va.	**B**: slur incomplete
69	fg. cor.1,2	**B**: note 1: marc. added in pencil (CN)
70	cor.3,4	𝄽 added; **A**: bar incomplete
70-71	trb.t.1	**B**: b.70 note 2 to b.71 note 1: slur
70	vl.1	note 2: marc. added as in **B** and by analogy with vl.2
70	vl.2	note 3: marc. added as in **B** and by analogy with vl.1
71-72	fl.3 fg.2	b.72 note 1: end of slur emended from b.71 note 5 by analogy with cl.
71-72	fg.1	b.72 note 1: end of slur emended from b.71 note 5 by analogy with fl.1,2
71-72	tr.	**B**: b.71 note 2 to b.72 note 1: slur added in pencil
72	cor.4	**C**: note 2: marc.
72	tr.	marc. added by analogy with b.73
72	vl.2	**C**: note 3: ∧
73	fg.1	note 2: stacc. removed as in **B** and by analogy with fl., ob.1, vl.1,2, va.
73	cor.4	**C**: notes 2-3: marc.
74	fl.2	note 3: stacc. removed by analogy with the rest of the articulation in the section
74	fl.3	ten. emended from b.75 note 1 by analogy with trb.t., trb.b. and by analogy with b.72
74	ob.2 cl.	marc. added by analogy with b.72
74	cor.	ten. added by analogy with trb.t., trb.b.
74	tr.	***fz*** added by analogy with bb.72, 73
75	tr.	***fz*** added by analogy with bb.72, 73
76	fl.3	ten. added by analogy with b.72
76	ob.2 cl.	marc. added by analogy with b.72
76	cor.	ten. added by analogy with b.72 and by analogy with b.74 (trb.t., trb.b.)
76	tr.	***fz*** added by analogy with bb.72, 73
76	trb.t. trb.b.	ten. added by analogy with bb.72, 74 and in accordance with **C** (trb.b.)
77, 78	tr.	***fz*** added by analogy with bb.72, 73
79	ob.1	**B**: note 3: stacc.
79	tr.	***fz*** added by analogy with bb.72, 73
79	vl.1,2	**B**: notes 1, 3: no marc.
80^{I}	va.	***mf*** added as in **B** and in accordance with **C**; **B**: ***mp*** changed to ***mf*** (CN)
81^{I}	vl.1,2 vc.	**B**: ***mp*** changed to ***mf*** (CN)
81^{II}	vl.2	*div.* added by analogy with $b.81^{I}$ and by analogy with vl.1 and in accordance with **C**
81^{II}-82^{II}	va.	**B**: slur incomplete
88		**B**: ♩ = 𝅗𝅥
92	cor.4	marc. added as in **B**
92	tr.	***p*** added by analogy with cor.
92	tr.2	**B**: ***mf*** changed to ***mf*** (CN?)
92-93	tr.2	**B**: b.92 note 1 to b.93 note 1: tie added in pencil (CN)
92	trb.b.	notes 1-4: emended to by analogy with cor., tr., trb.t.
95	cor.2	***pp*** emended from note 2 as in **B** by analogy with cor.3,4
97	vl.2	***pp*** emended to ***ppp*** as in **B** and by analogy with vl.1, va.
98	vl.1	**C**: no *accel. e poco a poco tempo I.*
102	fl.2	***p*** added by analogy with ob.1
107	vc. cb.	**C**: end of slur b.108 note 1
110	ob.1	*cresc.* added by analogy with the general dynamic level; **C**: ***p*** *cresc.*
110	fg.1	*cresc.* added by analogy with the general dynamic development and in accordance with **C**
110	str.	**B**: note 5: *cresc.*, presumably notated because of page turn
110	vl.1	**C**: note 3: *cresc.*
110	vc.	**C**: note 4: *cresc.*
111	fl. cl.	**B**: *cresc.*, presumably notated because of page turn
111	cl.2	*cresc.* added by analogy with cor.3,4
111	fg.1 vl.1	**B**: slur added in pencil (CN?)
111	cor.1,2	*cresc.* removed by analogy with fl., ob.2, fg., str.

Bar	Part	Comment
114-115	fl.3 cl.2 cor.1,2	**B**: slur incomplete
114	fg.	notes 2-3: marc. added by analogy with cor.1,2
114	cor.3,4	***ff*** added by analogy with the other parts; notes 2-3: marc. added by analogy with cor.1,2
114	vl.1	**C**: note 3: stacc.
114-115	va.	**C**: b.114 note 2 to b.115 note 1: slur
114	vc.	marc. added by analogy with va., cb. and in accordance with **C**
115	fg. cor.3,4	notes 2-3: marc. added by analogy with b.114 (cor.1,2)
115	cor.1,2	notes 2-3: marc. added by analogy with b.114
115	vl.1	𝄻 added by analogy with vl.2; **B**: note 1: stacc.; **C**: note 3: stacc.
115	va.	**B**: lower part: notes 2-3: slur
115-116	va.	b.115 note 2 to b.116 note 1: slur removed by analogy with bb.114-115, 118-119, 119-120; **C**: slur
115	va. cb.	marc. added by analogy with b.114
115	vc.	marc. added by analogy with b.114 (va., cb.)
115	vc. cb.	𝄩 added as in **B**
116	fg. cor.3,4	marc. added by analogy with b.114 (cor.1,2)
116	fg.2	note 4: *c* emended to $c^{\flat}$ by analogy with trb.b., vc., cb. and by analogy with bb.114, 115
116	cor.1,2	marc. added by analogy with b.114
116	vl.1	note 3: stacc. removed by analogy with bb.114, 115, 118, 119, 120; **C**: note 3: stacc.
116	va.	lower part notes 2-3: end of slur emended from b.117 note 1 by analogy with bb.115, 118, 119, 120 and in accordance with **C**
116-117	va.	upper part b.116 note 2 to b.117 note 1: tie removed as in **B** and in accordance with **C**; **B**: tie erased
116	va. vc. cb.	marc. added by analogy with b.114 (va., cb.)
118	fg. cor.	notes 2-3: marc. added by analogy with b.114 (cor.1,2); note 4: marc. added by analogy with bb.114, 115
118	va. vc. cb.	marc. added by analogy with b.114 (va., cb.)
118	vc.	note 2: $B^{\flat}$ emended to $b^{\natural}$ by analogy with cb., trb.b.
119	fl.1	stacc. added by analogy with bb.115, 116, and by analogy with b.118 (fl.2), b.119 (fl.2)
119	ob.1 cl.1	stacc. added by analogy with bb.115, 116
119-120	cl.	**B**: slurs incomplete
119	fg. cor.	notes 2-3: marc. added by analogy with b.114 (cor.1,2); note 4: marc. added by analogy with bb.114, 115
119-120	cor.1,2	**B**: slurs incomplete
119	trb.t.1	note 2: f' emended to $f^{\sharp\prime}$ by analogy with bb.118, 120
119	va. vc. cb.	marc. added by analogy with b.114 (va., cb.)
120	fl.1	stacc. added by analogy with bb.115, 116 and by analogy with b.118 (fl.2), b.119 (fl.2)
120	fl.2	stacc. added by analogy with bb.118, 119
120	ob.1 cl.1	stacc. added by analogy with bb.115, 116
120	fg. cor.	marc. added by analogy with b.114 (cor.1,2)
120	cor.4	**B**: note 1: $\flat$ crossed out in pencil
120	va. vc. cb.	marc. added by analogy with b.114 (va., cb.)
123	cor.3	**B**: note 2: $c^{\sharp\prime\prime}$

Bar	Part	Comment
125-127	cor.1	**B**: b.125 note 2 to b.127 note 1: slur
125	va.	**B**: chord 1, note 1: $\natural$ added in pencil (CN)
127-128	vc.1	**B**: tie added in pencil
128	fl.2,3 ob. cl.	*sempre* ***ff*** added as in **B** and by analogy with fl.1
128	cor.3,4	marc. added as in **B**
128	tr.	**B**: ***(mf)***
128	vl.2 va.	*div.* added as in **B**, **C**
128	va.	**B**: notes 5-6: *d* - *d* added in pencil
129	cl.1	note 1: $b^{\flat\prime}$ emended to c'' as in **B** and by analogy with fl.3, ob.1
129	tr.	***mf*** removed as in **B**
129	trb.t. trb.b.	**B**: note 1: ***(mf)***
129-130	trb.b.	**B**: slur incomplete
130	vl.1	*unis.* added
130	vl.2 va.	*unis.* added in accordance with **C**
130	vc.2	note 1: double stem added because of end of divisi passage and in accordance with **C**; *unis.* added
131-133	woodw. cor.1,2 str.	note 2: *dim.* emended to *di-mi-nu-en-do* as in **B**; **B**: *dim.* - - -
131-133	cor.3,4	note 2: *dim.* emended to *di-mi-nu-en-do* as in **B** (woodw., cor.1,2, str.)
131-140	vl.1	**C**: *dim.* - - -
134	vc.	***mp*** emended from note 1 by analogy with cor.1,2,4
135	cor.1,2	stacc. added by analogy with cor.4
135-138	cor.1,2,4	note 2: *dim.* emended to *di-mi-nu-en-do* as in **B**; **B**: *dim.* - - -
135-138	vl.2 vc.	second dotted minim: *dim.* emended to *di-mi-nu-en-do* as in **B**; **B**: *dim.* - - -
141	va.	*div.* added as in **B**, **C**
142	cor.3	***pp*** added by analogy with b.138 and by analogy with fl.2,3, cl.2; marc. added by analogy with b.138
145	cor.1	**B**: note 1: ***(mf)***
145	cb.	**B**: *pizz.* added in pencil (CN)
146	fl.	**B**: note 1: ***pp***
146	fg.1 vl.2	note 1: ***pp*** removed
149-154	fg.1	b.149 note 1 to b.154 note 1: one slur emended to two by analogy with vl.1 and as in $\mathbf{A}^{\mathbf{1}}$; $\mathbf{A}^{\mathbf{1}}$: one slur emended two slurs (Ebbe Hamerik)
150	ob.1	**C**: ***mf***
150	ob.2	**C**: ***mp***
153	vl.2	**C**: note 1: *dim.*
153	vc. cb.	**B**: *arco* added in pencil (CN)
156	fl.3	***pp*** added by analogy with b.154 (fl.2), b.155 (ob.)
157	vl.1	added as in **B** and by analogy with bb.159, 160 and in accordance with **C**
158	ob.	stacc. added by analogy with b.150
158-159	cl.1	b.159 note 1: *dim.* emended to by analogy with vl.2, va.
158-159	cl.2	above bar line: *dim.* removed
159	cor.2	added as in **B** and by analogy with va.
159-160	vl.1	**B**: slur incomplete
160	cor.2	added by analogy with b.161 and by analogy with va.
160	vl.2	added by analogy with fg.2, cor.1, vc. and in accordance with **C**
160	va.	**B**, **C**: note 2: ***p***
161-162	cor.1	**B**: b.161 note 2 to b.162 note 1: tie added in pencil (unknown hand?)

Bar	Part	Comment
161	cor.2	 emended from notes 1-2 by analogy with va.; note 2:  added by analogy with va.
161	va.	**B**: note 2: ***p***; **C**: note 1: no  , note 2: ***p***, note 2: no
162	cor.2	 added by analogy with va.
170	fg.1	stacc. added by analogy with ob.
176-178	fl.1,2	b.176 note 1: *cresc.* emended to *cre-scen-do* as in **B**; **B**: *cresc.* - - -
176-178	fg.	*cre-scen-do* added as in **B** (fl.1,2, cor.1); **B**: *cre-scen*
176-178	cor.1	b.176 note 1: *cresc.* emended to *cre-scen-do* as in **B**; **B**: *cre-scen*
176-182	vl.2	**C**: *cresc.* - - -
176-178	vl.2 va.	**B**: *cre-scen-do*
178-179	fl.1	**B**: slur incomplete
178-179	fl.2,3	**B**: b.178 second crotchet to b.179 sixth crotchet: ***mf*** - - - ; **B** (fl.2): slur incomplete
178	vl.2	marc. added by analogy with va.
179-180	fg.	**B**: b.179 note 1 to b.180 note 1: slur added in pencil (CN)
179-182	vl.1,2 va.	*cresc.* - - - emended to *cre-scen-do* by analogy with the general dynamic development
180	fl. ob.2	*cresc.* added as in **B**; **B**: *cresc.* added in pencil (CN)
180	fg. cor.1,2	*cresc.* added as in **B** (fl., ob.2)
180-182	cor.3,4	b.181 note 1: *cresc.* emended to *cre-scen-do* as in **B**; **B**: *cresc.* - - -
180-182	vc. cb.	*cresc.* - - - emended to *cre-scen-do*
181	ob.1	***mf*** *cresc.* added by analogy with cl.
181-182	ob.1	**C**: ***mf*** 
181	cl.	**B**: ***m***[***f*** *?*] *cresc.* added in pencil (CN)
181-182	cb.	**B**: tie added in pencil (CN?)
183-186	fl.3	**B**: b.183 note 1 to b.186 note 2: slur incomplete
183-185	trb.t.	**B**: phrase added in pencil (CN), gone over in ink (CN?)
183-186	trb.b.	**B**: slur incomplete
184-185	fl.2,3	**B**: slurs incomplete
184-185	cl.2	tie added
184	timp.	stacc. added as in **B**
185-186	fl.1	**B**: one slur
185	trb.t.	**B**:  added in pencil (CN), changed to (CN?)
186	fl.3	note 3: end of slur emended from b.185 note 2 as in **B** and by analogy with fl.1, ob.1, tr.2; **B**: note 3: end of slur emended from b.185 note 2
186	fg.	**B**: note 1: *B*♭ / *BB*♭
186	vl.1	note 5: *g*♭″ emended to *f″* as in **B** by analogy with fl.1,2, ob.2, tr.2 and in accordance with **C**
187	tr.	**B**: third minim: (***f***)
187	trb.t.	**B**: note 1: (***f***)
187-191	trb.b.	**B**: slur
189	cor.3,4 trb.t. trb.b. timp. str.	***ff*** emended to *sempre* ***ff*** by analogy with woodw., cor.1,2, tr.
190	timp.	*tr.* removed and  added as in **B**
190-191	vc.	**C**: b.190 note 6 to b.191 note 1: slur
190-191	vc. cb.	**B**: slur incomplete
191	va.	note 2: double stems emended to *unis.* in accordance with **C**
192-193	vl.2 va. vc.	**B**:  added in thick pencil (CN?)
198	va.	**B**: notes 2-3: tie added in pencil (CN?)
203	cor.1,2	***p*** added by analogy with b.92

Bar	Part	Comment
203	cor.3	**B**: notes 1-2: slur
203	cor.3,4	***mf*** added by analogy with cor.1,2; marc. added by analogy with b.92; ***p***  added by analogy with b.92
203	tr.	***p***  added by analogy with b.92
203	trb.t.2 trb.b.	***mf*** added by analogy with b.92;  added by analogy with b.92
204	cor. tr. trb.t.2 trb.b. str.	**’** added as in **B**
204	trb.t.2 trb.b.	 added by analogy with cor., tr.
204	str.	**C**: ***ppp*** and ten.
205	str.	***pp*** removed; **B** (vl.1,2, va., vc.): ***pp*** added presumably because of page turn
205	vl.1	**C**: ***ppp***
206	cl.	ten. added by analogy with fl., ob., fg.1, str.
207-209	vl.1	**B**: b.207 note 2 to b.209 note 4: slur
208-209	timp.	**B**: tie
208	vl.2	**C**: note 1: ***ppp***
212-215	fl. cl. fg.2 cor.1,2	b.212: *poco cresc.* emended to *poco cre-scen-do* as in **B** (timp., vl.2, vc.)
212-215	timp.	b.212: *poco cresc.* emended to *poco cre-scen-do* as in **B**; **B**: *poco* - - - *cresc.* - - -
212-215	vl.1	**C**: *poco cresc.* - - -
212-215	vl.1 va. cb.	b.212: *poco cresc.* emended to *poco cre-scen-do* as in **B** (timp., vl.2, vc.)
212	vl.2	***p*** emended from b.211 note 6 by analogy with b.216 and in accordance with **C**; **C**: note 1: ***p*** *poco cresc.*
212-215	vl.2	b.212: *poco cresc.* emended to *poco cre-scen-do* as in **B** and in accordance with **C**; **B**: *poco* - - - *cresc.* - - -
212	va.	***p*** emended from b.211 note 6 as in **B** and by analogy with b.216 and in accordance with **C**; **B**: note 1: ***mp*** changed to ***pp*** in ink (CN); **C**: note 1: ***pp***
212-215	vc.	b.212: *poco cresc.* emended to *poco cre-scen-do* as in **B**; **B**: *poco* - - - *cresc.* - - -
212-214	vc. cb.	**B**: ***mp*** *cresc.* changed to ***pp*** *poco cresc.* - - - (CN)
215	fl.1 cl.1	***mf*** added by analogy with ob.1, fg.1
215-217	fg.1	**B**: b.215 note 1 to b.217 note 6: slur
215	vl.1	***mf*** emended from b.216 note 1 by analogy with ob.1, fg.1 and by analogy with b.211 and in accordance with **C**
216-219	fl.2,3 ob. cl. fg.	b.216: *cresc.* and b.219:  emended to one by analogy with fl.1
216-219	cor.1,2	b.216: *cresc.* emended to by analogy with fl.1; **B**: *cresc.* and 
216-218	cor.3,4	b.216: *cresc.* emended to as in **B** (cor.1,2); **B**: *cresc.* - - - and b.219:
216-219	trb.b.	b.216: *cresc.* emended to *cre-scen-do* as in **B**; **B**: *cresc.* - - -
216	timp.	**C**: ***mf***
216-219	timp.	b.216: *cresc.* emended to *cre-scen-do* as in **B** (trb.b.)
216-219	vl.1	b.216 note 3: *cresc.* emended to *cre-scen-do* as in **B** and in accordance with **C**; **B**: *cre-scen-do-*; **C**: *cresc.* - - -
216-219	vl.2 va. vc. cb.	b.216: *cresc.* emended to *cre-scen-do* as in **B** (vl.1)
218-219	fg.1	**B**: b.218 note 1 to b.219 note 6: slur
220-223	woodw. brass timp. str.	beginning of  emended from b.221 as in **B**; **B** (b.220): beginning of  , b.221: *dim.* , bb.220-221: page turn

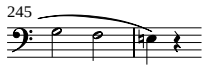
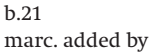
Bar	Part	Comment
220-224	timp.	ties added by analogy with 〰
220	vl.1	**C**: <
220	vl.2	**B**: in margin: < *??* added in pencil
220-221	cb.	**B**: tie incomplete
221-223	vl.1,2	**C**: b.221 note 4 to b.223 note 6: <
221-224	vl.1,2 va. vc.	**B**: in margin: < *? meget utydelige* 'very indistinct' added in pencil
222-223	va. vc.	**C**: <
226	vl.2 vc.	**C**: ***ppp***
227		𝄐 added as in **B**

Fourth Movement

Bar	Part	Comment
		𝅗𝅥. = *120* emended to 𝅗𝅥 = *120* in accordance with **C**; **B**: no metronome marking
1		**B**: *Allegro appassionata*
1	vl.1,2 va.	**C**: *Allegro appassionato*
2	vl.1	***f*** changed to ***ff*** by analogy with b.120[I]; **B**: note 1: ***f*** added in thick pencil (CN?)
3	cb.	**B** (vc., cb.): no ***ff***; **C**: ***f***
5	fg. cor.	marc. added by analogy with b.272
5	vc. cb.	marc. added by analogy with b.272 (fg., cor.)
6	vl.1	**C**: notes 1-2: slur
7	fg. cor.	marc. added by analogy with b.274
7	vc. cb.	marc. added by analogy with b.274 (fg., cor.)
8	ob. cl. vl.1	stacc. added by analogy with b.6
8	vl.1	**C**: notes 1-2: stacc. and slur
9-12	fl.1,2	**B**: b.9 note 1 to b.12 note 2: slur erased, ten. and stacc. added in pencil (CN)
9	cl.	marc. added by analogy with vl.1 and by analogy with b.7
13	fl.1,2	**B**: note 1: marc.
16	fg.2 cor.1,2 vc. cb.	marc. added by analogy with vl.2
16	cor.3,4	***fz*** added by analogy with b.14 and in accordance with **C**
16	va.	marc. added by analogy with vl.1 and by analogy with b.283
17	vl.1,2	fourth crotchet: marc. added by analogy with b.284
17	vl.2	chord 2: marc. added by analogy with vl.1 and by analogy with b.284
19	vl.1	notes 2-3: stacc. and slur added by analogy with bb.20, 23, 24 and in accordance with **C**
19	vl.2	notes 2-3: stacc. and slur added by analogy with bb.20, 23, 24
20	fl.1,2	note 3: stacc. added as in **B** and by analogy with ob.
20	fl.2	**C**: note 3: stacc.
21-22	vl.2	b.21 chord 2 to b.22 chord 2: *0* and *2* added by analogy with b.20 chord 1 and by analogy with bb.17-18
21	va.	*div.* added as in **B** and in accordance with **C**
23	fl.1,2 ob.	notes 2-3: stacc. added by analogy with b.19
24	fl.1,2	note 2: stacc. added by analogy with b.20
24	ob.	note 2: stacc. added by analogy with b.20; note 3: stacc. added by analogy with fl.1,2 and by analogy with b.20
25	fl.1,2 cl. trb.t. trb.b. str.	< and *molto* emended to *molto* in < as in **B**
25	cor.3,4	< and *molto* emended to *molto* in < as in **B** (fl.1,2, cl., trb.t., trb.b., str.)

Bar	Part	Comment
27	fl.1,2	*a2* added by analogy with bb.19, 34
27	vc.	note 1: *E* emended to *E*♯ as in **B** and by analogy with trb.b., cb.
28	vc.	**C**: note 1: ***fz***, rest 2: ***ff***
28	cb.	**C**: note 2: marc.
28-29	cb.	**B**: b.28 note 2 to b.29 note 4: marc. crossed out in pencil (unknown hand?)
29	tr.2	**C**: note 1: ***f***
29	cb.	**C**: marc.
32-35	cor.4	**B**: phrase erased, new phrase added in pencil (CN?), gone over in ink (CN)
55	cb.	**C**: ***p***
56	cb.	**B**: note 1: ***p***
58	cor.3,4	**B**: note 1: ***mp*** added in pencil (CN)
60	fl.1	**B**: note 2: ♮ crossed out in pencil
60	vc.	*cresc.* added by analogy with fg. and in accordance with **C**
60	vc. cb.	***p*** added by analogy with fg.2
60	cb.	*cresc.* added by analogy with fg.; **C** (bb.60-62): *cresc.* - - -
60-63	cb.	**C**: end of slur is b.62
62-63	cor.1,2	**B**: tie and slur added in pencil, incomplete
62-63	vc. cb.	**B**: slur incomplete
77-79	fl.1,2 cl.	b.77: beginning of < emended from b.78 note 1 as in **B**
77	vl.1,2 va. vc.	***p*** added by analogy with vl.2
77-79	cb.	b.77: beginning of < emended from b.78 note 1 as in **B** (vl.1,2, va., vc.)
78-79	vl.1	**C**: two <
80	vl.2	**B**: notes 1-8: slur added in pencil
80	va.	**B**: note 1: ♭ added in pencil (CN)
84-89	vl.1	bb.84-85 and bb.86-89: two *cre-scen-do* emended to one in accordance with **C**; **C**: *cresc.* - - -
85	vl.1	**B**: note 2: ♮ added in pencil (CN)
85-89	vc. cb.	b.85: beginning of *cre-scen-do* emended from b.86 note 1 by analogy with fg.2
89-92	fg.1	dynamics added by analogy with fl.1,2, ob., cl., cor.1,2
90-92	fg.2	b.92: end of < emended from b.91 fourth crotchet by analogy with vc, cb.
91	timp.	**B**: *? mangler* '? missing' referring to the note added in pencil; note 1: no ***p***
92	fg.2	note 1: ***p*** removed by analogy with vc., cb.
92	cor.3	***p*** added by analogy with fl.1,2, ob., cl., fg.1, cor.1,2
93-94	fl.1	b.93 note 1 to b.94 note 1: tie added
93	fl.1,2 ob.	**B**: ***mf*** changed to ***mp*** (CN)
93-94	fg.2	b.93: beginning of < emended from b.94 note 1 by analogy with vc., cb.
94-96	timp.	ties added by analogy with 〰
95	cor.3,4	note 1: ***fz*** emended to ***f*** by analogy with the other parts
97		**B**: *Piu vivo* added in pencil (CN)
99	vc. cb.	*cresc.* added by analogy with vl.1,2, va.
101-105	cl.	**B**: originally there were rests and the cl. only entered in b.105 in ***mf***, then the rests were erased and the phrase added beginning in ***p***, later changed to ***pp***; the changes were made before the parts were written out
101	trb.b.	*cresc.* added by analogy with fl.1,2, ob., cl., fg., cor.1,2
101	str.	*cresc.* removed
103	cor.1,2	*cresc.* removed

Bar	Part	Comment
105	cl.	note 1: ***mf*** removed, see comment on bb.101-105 (cl.)
105	fg. cor.1,2	*cresc.* added by analogy with fl.1,2, ob., cl.
105	tr. trb.b.	beginning of emended from b.106 note 1 by analogy with the general dynamic level
105	vc.	note 1: single stem emended to double stem as in **B** and in accordance with **C**; *unis.* added in accordance with **C**; **B**, **C**: note 2: double stem
106-108		**B**: *poco rit: a tempo I*^{mo} added in thick pencil (CN)
106	trb.t.	**B**: note 1: ***pp***
107	fl.1	note 1: $e^{\flat'''}$ emended to $e^{\natural'''}$ as in **B**, **C**
107	fl.2	note 1: $d^{\sharp'''}$ emended to $d^{\flat'''}$ as in **B**, **C**
107	trb.t.1	**B**: note 1: accidental erased and ♮ added in pencil (CN?)
107-108	cb.	**B**: b.107 note 2 to b.108 note 1: slur added in pencil
108-109	cor.3	b.108 note 1 to b.109 note 1: tie added
108-109	va.	**C**: b.108 note 2 to b.109 note 1: slur
109		**B**: *Tempo I* added in pencil (CN)
110	cl. cor.1,2	**B**: note 1: ***p*** changed to ***mf*** (CN)
114	cb.	**B**: note 1: ***mp*** and ***p***
126	ob.1 fg.1	note 1: *cresc.* removed; **B**: *cresc.* presumably notated because of page turn
129-135	cl. fg.	**B**: pasted over
130	fg.1	note 1: ***f*** removed because of ***f*** in b.129 note 1
132	vl.2	**C**: *Solo*
133-135	vl.2	beginning of emended from b.134 note 1 as in **B**
134	cl.1	**B**: note 1: *dim.*
134	fg.	**B**: notes 1-2: slur added in pencil
136	fg.	**B**: note erased, page turn with slurs indicates a continuation, but these were later crossed out; the next bar too had a note, now erased
136	vl.2	***p*** emended to ***pp*** as in **B** and in accordance with **C**
136	va.	***p*** emended to ***pp*** as in **B** (vl.2)
145	cor.4	***mp*** added by analogy with fg.2
146	fg.2	**B**: note 1: ***mp***
146	vl.1,2 va. vc.	**B**: ***(pp)***
150	cor.3,4	stacc. added by analogy with b.148
152-153	fg.1	**B**: b.152 note 2 to b.153 note 1: slur added in pencil
152-153	fg.2	b.152 note 2 to b.153 note 1: tie added
153	fg.2	**B**: ♭ crossed out in pencil
153-154	fg.2	b.153 note 1 to b.154 note 1: tie added as in **B**
154	vl.2	**B**: notes 1-8: slur added in pencil
156	va.	*div.* added as in **B** and in accordance with **C**
158	fg. cor. va.	stacc. added by analogy with b.156
158	vl.2	**B**, **C**: note 1: stacc.
158	va.1	**C**: note 4: *c'*
159	ob. cl.	stacc. added by analogy with vl.2 and by analogy with b.157
159	fg. cor. va.	marc. added by analogy with b.157
160	ob. cl. vl.2	marc. added by analogy with b.158
160	fg. cor. va.	stacc. added by analogy with b.156
160	vl.2	**C**: note 1: stacc.
160	vc. cb.	**B**: ♭ added in pencil
161	ob. cl. vl.1,2	stacc. added by analogy with b.157
161	fg. cor. va.	marc. added by analogy with b.157
162	ob. cl. vl.2	marc. added by analogy with b.158
162	fg. cor. va.	stacc. added by analogy with b.156
163	ob. cl.	stacc. added by analogy with vl.2 and b.157
163	cl.1	**B**: note 4: ♮ added in pencil (CN)
163	cl.2	note 3: $b^{\flat'}$ emended to c'' by analogy with ob., vl.2
163	fg. cor. va.	stacc. added by analogy with vl.2 and by analogy with b.156
164	vl.2	*unis.* added as in **B** and by analogy with va.
165	vc.	marc. added by analogy with the other parts
174	va.	*div.* added in accordance with **C**
178	fg.	marc. added by analogy with vc., cb.
182	vl.1	**C**: no marc.
184-185	cl.	added by analogy with fl.1,2
184-185	cor.3,4	added as in **B** and by analogy with cor.1,2
186	va.	*unis.* added
186-188	va.	**C**: b.186 note 1 to b.188 note 1: slur
189	va.	**B**: note 1: ♮ added in pencil (CN)
193	ob.2	**C**: note 2: ***f***
193	cor.3,4	**B**: note 2: ***fz*** added in pencil (CN)
193	tr. trb.t.	stacc. added by analogy with b.189
194-201	cl.2	**B**: phrase added in pencil (CN?)
199	trb.t.1	note 1: *a* emended to $a^{\sharp}$ as in **B** and by analogy with tr.1
199	trb.t.2	note 1: *f* emended to $f^{\sharp}$ as in **B** and by analogy with tr.2
200	va. vc.	**B**: note 1: ♮ crossed out in pencil, note 2: ♮ added in pencil (CN)
200	cb.	**B**: note 1: ♮ crossed out in pencil (CN?)
202	vl.2	**C**: stacc.
206	cor.1,2	**B**: note 2: ♮ added in pencil (CN)
210	fl.1,2	passage emended to *a2*; **A**: *a2* missing
210	cor.3,4	note 3: c'' emended to $c^{\sharp''}$ as in **B** and by analogy with fl.1,2, ob., cl., fg., cor.1,2
210	trb.t.	***fz*** added by analogy with str. and b.208 (tr.)
211	trb.t.	***fz*** added by analogy with str. and b.209 (tr.)
212	fl.1,2 picc. ob. cl. fg. cor. tr.	***fz*** added by analogy with b.208
213	fl.1,2 picc. ob. cl. fg. cor. tr.	***fz*** added by analogy with b.209
213-214	fl.1,2 ob. cl. fg. cor.	marc. added by analogy with bb.208-209
214-215	trb.t.	***fz*** added by analogy with bb.210-211 (str.)
214-215	str.	***fz*** added by analogy with bb.210-211
215-216	fl.1,2 picc. ob. cl. fg. cor. tr.	***fz*** added by analogy with bb.208-209
216-218	fl.1,2 ob. cl. fg. cor.	marc. added by analogy with bb.209-211
216	cor.3,4	**B**: note 2: ♭ added in mauve crayon
217-218	trb.t.	***fz*** added by analogy with bb.210-211 (str.)
217-218	str.	***fz*** added by analogy with bb.210-211
218-220	str.	marc. added by analogy with bb.211-213
219-220	fl.1,2 ob. cl. fg. cor. tr.	***fz*** added by analogy with bb.208-209
220-221	fl.1,2 ob. cl. fg. cor.	marc. added by analogy with bb.208-209
222-225	vl.1,2 vc. cb.	b.222 note 1: *dim.* emended to *di-mi-nu-en-do* as in **B**; **B**: *dim.* - - -
222-225	va.	b.222 note 1: *dim.* emended to *di-mi-nu-en-do* as in **B** (vl.1,2, vc., cb.)

Bar	Part	Comment
224	vl.2	**C**: *dim.*
226-227	ob.	**B**: tie incomplete
226	ob. cl.	**B**: *dim.*
226	str.	**B**: rest 1: ***p***
229	vl.1	**B**: note 1: ♭ added in pencil (CN)
230	cl.1 fg.	’ added as in **B**
231	cl. fg.	**B**: note 1: marc. added in pencil (CN)
231	vl.1	**C**: *tranq.*
234, 235	fl.1	**B**: added in thick pencil (CN?)
234-235	vl.1	beginning of emended from b.235 note 1 by analogy with fl.1 and by analogy with b.242
234-235	vl.2 va. vc. cb.	beginning of emended from b.235 note 1 by analogy with b.242
236-237	fl.1	**B**: added in thick pencil (CN?)
238	ob.1 cor.1,2	’ added as in **B**
241	ob.1 cor.1,2	stacc. added by analogy with b.233 (cl.1, fg.)
242	vl.1	**B**: note 1: ∨ added in pencil
243-246	str.	**B**: added in pencil
245-246	vc. cb.	**B**:  erased and changed to  (CN)
246	vl.2	chord 1: *f*′/*c*″ emended to *g*′/*c*″ as in **B**; **B**: *?* inserted in vl.2, va. and in margin in pencil (engraver?); in the margin *NB* has been added in pencil (CN?), *Viol II* and *Viola* added in pencil (CN) and *?* added in pencil (engraver?), *?* at va. has been crossed out (CN?), *f*′ changed to *g*′ in pencil (CN?)
254	vl.2	*dim.* emended to *div.* as in **B** and in accordance with **C**; **B**: *div.* added in pencil (CN), note 1: not ***p***
256	vl.1,2	**B**: *cresc.*
257-269	vl.1 va. vc. cb.	b.257 note 1: *cresc.* and bb.263-270: *cre-scen-do* emended to *cre-scen-do* as in **B**
257-269	vl.2	b.257 note 1: *cresc.* and bb.263-270: *cre-scen-do* emended to *cre-scen-do* as in **B** (vl.1, va., vc., cb.)
258-269	cor.1,2	b.259 note 1: *cresc.* emended to *cre-scen-do* as in **B**; **B** (b.260): *cre-*
258	vl.1	stacc. added by analogy with b.254
258	va.	note 4: stacc. added by analogy with b.256 (vl.1)
259-260	vl.1	stacc. added by analogy with bb.255-256
260-269	cor.3,4	b.261 note 1: *cresc.* and bb.263-270: *cre-scen-do* emended to *cre-scen-do*
260	va.	stacc. added by analogy with b.258 (vl.1)
261-269	fg.	beginning of *cre-scen-do* emended from b.263 by analogy with the general dynamic level
262-263	fg.	**B**: b.262 note 1 to b.263 note 1: tie added in pencil
262	timp.	**C**: note 1: ***p***
262-269	timp.	*cre-scen-do* added by analogy with the other parts; **B** (bb.268-269): *-scen-do*
266	trb.t.	**C**: *cresc.*
266-269	trb.t.	*cre-scen-do* added as in **B** and by analogy with the other parts; **B** (bb.266-268): ; b.268: *cresc.*
266-268	trb.b.	**B**: incomplete ties
266-269	trb.b.	*cre-scen-do* added as in **B** and by analogy with the other parts; **B**: bb.266-267:  and bb.268-269: *scen-do* incomplete presumably because of page turn between b.268 and b.269
266	timp.	**C**: *cresc.*
268	trb.t.	**B**: *cresc.*
271	ob. cl. vl.1	marc. added by analogy with b.3
272	ob.	note 1: marc. added by analogy with b.5; note 2: ten and stacc. emended to marc. by analogy with b.5
272	cl. vl.1	marc. added by analogy with b.5
272	vc. cb.	marc. added by analogy with fg., cor.
273	ob. cl. vl.1	stacc. added by analogy with b.6
273-274	ob. cl. vl.1	slur added by analogy with bb.6-7
273	vl.1	**C**: notes 1-2: stacc. and slur
274	ob. cl. vl.1	marc. added by analogy with b.7
274	vc. cb.	marc. added by analogy with fg., cor.
275	ob. cl. vl.1	stacc. added by analogy with b.8
275-276	ob. cl. vl.1	slur added by analogy with bb.8-9
275-276	cor.1,2	**B**: tie incomplete
275	vl.1	**C**: notes 1-2: stacc. and slur
276	cl. vl.1 va.	note 1: marc. added by analogy with b.9 and in accordance with **C** (va.)
279	fl.1,2 cl.	note 2: ten. and stacc. added by analogy with b.12
279	vl.1 va.	marc. added by analogy with b.12
280	picc.	***ff*** added by analogy with b.13
281	fg.2 cor.1,2 vl.2 vc. cb.	marc. added by analogy with b.14
282	ob.2	note 2: *d*″ emended to *d*♭″ by analogy with ob.1
282	va.	**B**: notes 2-3: *f*♭′-*d*′ changed to *g*♭′-*e*♭′ in pencil (CN?)
282	cb.	**C**: note 1: *f*
283	fg.2 cor.1,2 vl.2 vc. cb.	marc. added by analogy with b.16 (vl.2)
284	fg.	marc. added by analogy with cor. and by analogy with b.17
284	vl.2	chord 2: *2* added by analogy with **B** and by analogy with b.20; chord 3: *0* and *2* added by analogy with b.20; **B**: chord 2: *0 2 4*; **C**: chord 2: *0* and *4*
284	vc. cb.	marc. added by analogy with b.17
284-285	vc. cb.	**C**: b.284 note 2 to b.285 note 2: marc.
285	vl.2	chord 2: *0* and *2* added by analogy with b.21
285	vc. cb.	marc. added by analogy with b.18
286	fl.1,2 ob.	stacc. added by analogy with b.19
286	vl.1,2	stacc. and slur added by analogy with bb.20, 23, 24
287	fl.1,2 ob.	stacc. added by analogy with b.20
287	vl.1	**C**: note 4: no marc.
287	vl.1,2	stacc. and slur added by analogy with b.24
292	ob.	**B**: note 1: ♯ crossed out in pencil, note 3: ♯ added in pencil (CN?)
292-293	cl.	**B**: b.92 note 1 to b.293 note 6: slur added in pencil (CN?)
293	cor.4	**B**: note added in pencil (CN?)
294	cb.	**C**: note 1: *f*♯
295	fg.	**B**: note 2: ♮ added in pencil (CN)

Bar	Part	Comment
295	cor.4	**B**: note added in pencil (CN?)
295	trb.b.	**B**: note 2: ♮ added in pencil (CN?)
296	vl.2 vc.	***fz*** added by analogy with vl.1
296	va.2	chord 2: *g*/*g'* emended to *g*/*e♭'* as in **B** and in accordance with **C**
297	fl.2	**C**: note 1: *d'''*
297	cl.	marc. added by analogy with cor.1,2
297-298	vl.2	**C**: b.297 note 1 to b.298 note 2:
297-298	vc.	b.298 note 1: end of slur emended from b.297 note 2 by analogy with vl.1,2
298	fl.2	**C**: note 1: *b♭''*
298	va.	***p*** added as in **B** and by analogy with vl.2 and in accordance with **C**; *unis.* added; b.298 note 2: beginning of slur emended from b.298 note 1 by analogy with vl.2
305-306	vl.2	**B**:
309	cor.1	*espressivo* added as in **B** and by analogy with cl.1
315-316		**B**: second minim: *poco rit. a tem[po]* added in pencil (CN)
315	fg.1	***pp*** emended from b.316 note 1 by analogy with fl.1, cl.1
317	fl.1 cl.1 fg.1	**B**: note 1: ***pp***
321-327	fl.1 cl.1 fg.1 vl.1,2 va. vc.	b.321 note 1: *cresc.* and bb.326-327: emended to *cre-scen-do* as in **B**; **B** (bb.321-325): *cresc.* - - - and bb.326-327:
321	cor.1	**B**: note erased and changed in pencil (CN)
321-327	cor.1	b.321 note 1: *cresc.* and bb.326-327: emended to *cre-scen-do* as in **B** (fl.1, cl.1, fg.1, vl.1,2, va., vc.)
321-325	vl.1	**C**: *cresc.* - - -
321	vl.2	**B**: *div.* added (unknown hand?)
322-327	cb.	b.322 note 1: *cresc.* and bb.326-327: emended to *cre-scen-do* as in **B**; **B** (bb.322-324): *cresc.* - - - and bb.326-327:
324-327	cor.2	b.324 note 1: *cresc.* and bb.326-327: emended to *cre-scen-do* as in **B** (cor.4)
324-327	cor.4	b.324 note 1: *cresc.* and bb.326-327: emended to *cre-scen-do* as in **B**; **B** (bb.324-325): *cresc.* - - - and bb.326-327:
325-326	fg.1	**B**: slur incomplete
325	vl.1	**C**:
327	cor.3	added by analogy with the other parts
328	fl.1	**B**: note 1: ***f*** added in pencil (CN)
328	cl.1	**B**: note 1: *c'* changed to *d'* in pencil (CN?)
342-343	va.	**C**: b.342 note 1 to b.343 note 1: , b.343 notes 2-3:
343	va.	**B**: notes 2-3:
343-344	cb.	added by analogy with va., vc. and in accordance with **C**
344	cl.	***p*** emended to ***pp*** by analogy with fl.1,2
345	tutti	**B**: opened in pencil (CN?)
346	cb.	marc. added by analogy with va., vc.
349	vc. cb.	**B**: note 1: ***pp*** added in pencil (CN)
351	vc.	**B**: note 1: *cresc.*
352	vc. cb.	**B**: note 1: *arco* added in pencil (CN)
355	vc.	**C**: notes 1-3: stacc. and slur
357	cl.	**B**: note 1: ***fz***
360-361	cl.1	added by analogy with vl.1, vc.
360	vl.2	*e♭'* emended to *e'* as in **B**

Bar	Part	Comment
361-362	cor.4	**B**: b.361 note 1 to b.362 note 1: tie added in pencil
362-363	cl.1	two , one in each bar, emended to one; **B**: notated as two, presumably because of page turn
362-363	fg.	end of emended from b.362 note 2 as in **B**; **B**: two , one in each bar
362-363	str.	two , one in each bar, emended to one; **B**: notated as two, presumably because of page turn
365-371		**B**: *accellerando* added in pencil (CN); **C**: no *ac-ce-le-ran-do*
365-371	fl.1,2 ob. cl.1 fg. cor.3,4 timp. str.	end of *crescendo* emended from b.370 as in **B** (str.)
367	vl.2	**B**: *d♭''* added in pencil (CN), replacing *c♯''* (enharmonic change)
368	ob. cl.1 fg. cor.3,4 str.	note 1: ***mf*** added by analogy with fl.1,2
371	cl.1	**C**:
371-372	vl.1	**B**: slur incomplete
372-373	fl.1,2 ob. cl.	**B**: b.372 note 2 to b.373 note 2: slur added in pencil (CN?)
372	fl.2	**B**: note 2: *b♮''* changed to *b♭''* in pencil (CN?)
372	timp.	**B**: 𝅝 changed to 𝅗𝅥 (*c*) 𝄽𝄽 𝅝 in pencil (CN)
374	fl.1	**B**: notes 1-3: slur incomplete, completed in pencil (CN?)
374	fl.2 ob.2 cl.2 fg. cor.1 va. vc. cb.	marc. added as in **B**; **B**: note 1: marc. added in pencil (CN)
374	ob.1 cl.1 fg.	**B**: notes 1-3: slur added in pencil (CN?)
374	cor.2	***f*** added by analogy with cor.1,3,4; stacc. added as in **B**
374	cor.3,4	stacc. added as in **B** (cor.2)
374	va.	**C**: note 2: marc.
375	fl.1 ob.1 cl.1 fg.	**B**: notes 1-3: slur added in pencil (CN)
375	fl.1 ob.1 cl. fg. va. vc. cb.	**B**: note 1: marc. added in pencil (CN)
375	fg.	note 1: marc. added as in **B** and by analogy with b.374
375	cor.2,3,4	stacc. added as in **B** (b.374)
375	cor.3,4	stacc. added as in **B** (b. 374, cor.2)
375-376	cor.3,4	**B**: slurs incomplete
375	va.	**C**: note 2: marc.
375	vc. cb.	note 1: marc. added as in **B** and by analogy with b.374
376	cor.2	**B**: notes 1-2: slur added in pencil
376	cor.3	**B**: notes 1-3: slur added in pencil
376	va.	*div.* added in accordance with **C**
377	picc.	stacc. added by analogy with b.376
377	cor.2	**B**: notes 1-2: slur added in pencil
377	cor.3	**B**: notes 1-3: slur added in pencil
377	trb.b.	**C**: note 1: ***ff***
378	picc.	stacc. added by analogy with b.376
378	cor.2	**B**: notes 1-2: slur added in pencil
378	cor.3	**B**: notes 1-3: slur added in pencil
378	tr.	marc. added by analogy with bb.376, 377
378-379	vc.	**C**: b.378 note 4 to b.379 note 1: slur
379	fg.1	marc. added by analogy with trb.b., vc., cb. and by analogy with b.383 and in accordance with **C**
379	cor.2	end of slur emended from b.380 note 1 by analogy with cl.2; **B**: slur incomplete
379-380	cor.3,4	**B**: slurs incomplete

Bar	Part	Comment
379	vl.2	notes 3, 7: stacc. added by analogy with vl.1
379	va.1	**B**: chord 4: *c'* crossed out in pencil
380-381	fl.2 ob.2 cor.4	b.380 note 2 to b.381 note 1: tie added
380	picc.	note 2: stacc. added by analogy with b.376
380-384	cl.2	**B**: b.380 note 1 to b.384 note 1: no slur, but slurs b.380 notes 1-2, b.381 notes 1-2, b.382 note 1 presumably to b.384 note 1, the last, however, incomplete because of page turn
380	cor.1	notes 1-2: tie added by analogy with bb.381, 382
380	cor.2	**B**: notes 1-2: slur
380-383	cor.3	b.380 note 1 to b.383 note 3: one slur emended to three: b.380 notes 1-3, b.381 notes 1-3 and b.382 note 1 to b.383 note 3 by analogy with cor.1
380-383	cor.3,4	**B**: b.380 note 1 to b.383 notes 3/2: no slur
380	trb.t.1	**B**: note 1: marc.
381-382	fl.2, ob.2 cor.4	b.381 note 2 to b.382 note 1: tie added
381	picc.	stacc. added by analogy with b.376
382	fl.1	stacc. added by analogy with ob.1 and by analogy with b.383
382	picc.	stacc. added by analogy with b.376
382	cor.2	**B**: notes 1-2: slur
382	cor.3	**B**: notes 1-4: slur
382	tr.	marc. added by analogy with bb.380, 381 and in accordance with **C** (tr.1)
382-383	vc.	**C**: b.382 note 4 to b.383 note 1: slur
383	fl.2	**B**: notes 1-3: slur; no slur bb.380-384
383	cor.2	**B**: notes 1-2: slur
383	vl.1,2	notes 3, 7: stacc. added by analogy with b.379 (vl.1)
384-387	woodw. cor. trb.b. str.	*cre-scen-do* added as in **B**; **B**: third dotted minim: *cresc.* - - - added in pencil (CN), partly gone over in ink (CN)
384-387	tr. trb.t.	b.384 note 1: *cresc.* emended to *cre-scen-do* as in **B** (woodw., cor., trb.b., str.)
384	tr. trb.t. trb.b.	**B**: note 1: ***(mf)*** added in pencil (CN)
384	va.	*unis.* added as in **B** and in accordance with **C**
385	picc. cl. vl.1,2	stacc. added by analogy with fl.1,2
385-386	cor.3,4	**B**: b.385 note 7 to b.386 note 1: tie added in pencil (CN)
386	picc. cl. vl.1,2	stacc. added by analogy with fl.1,2
387-388	tr.	**B**: slurs incomplete
387	trb.t.1	tie added
387	va.	**B**: chord 1: *f*|*f'*, *x* added in pencil
388-389	cor.1	b.388 note 2 to b.389 note 1: tie added as in **B**
388-389	cor.3	b.388 note 2 to b.389 note 1: tie added
388-389	tr.	b.388 note 2 to b.389 note 1: tie emended from slur (b.388 note 1 to b.389) by analogy with bb.390-391
388	vl.1	chord 1: *c'''*|*e''''* emended to *c'''*|*c''''* by analogy with fl.1,2
389-390	cl.1	b.389 note 2 to b.390 note 1: tie added by analogy with fl.1, ob.1
390-391	cor.1	b.390 note 2 to b.391 note 1: tie added as in **B** (bb.388-389)
390-391	cor.3	b.390 note 2 to b.391 note 1: tie added as in **B** (cor.1, bb.388-389)
390	timp.	**B**: note 1: stacc.
390	va.	*div.* added in accordance with **C**
391	cb.	note 1: marc. removed as in **B** and by analogy with vc.
393	ob. cl.	**B**: note 4: marc. added in pencil (CN)
393	fg.	**B**: notes 2, 4: marc. added in pencil (CN)
393	timp.	**B**: note 2: stacc.
393	cb.	**B**: note 2: *g* crossed out in mauve crayon and *c* added (CN?); **C**: note 2: *g*
394	tr.	note 1: stacc. added by analogy with b.393

Appendix

Bar	Part	Comment
208	woodw. cor. tr.	***fz*** emended to ***f*** as in $\mathbf{A}^1$
208	fl.1,2 picc. ob. fg. cor. tr.	staccatissimo added as in $\mathbf{A}^1$
208	cl.	staccatissimo added as in $\mathbf{A}^1$ (fl.1,2, picc., ob., fg., cor., tr.)
209	fl.1,2	note 2: marc. emended to marc. and stacc. as in $\mathbf{A}^1$ (ob., cl., fg., cor.); $\mathbf{A}^1$: note 2: marc. and ten.
209	woodw. cor. tr.	note 1: accent added as in $\mathbf{A}^1$
209	ob. cl. fg. cor.	note 2: marc. emended to marc. and stacc. as in $\mathbf{A}^1$
209	tr.	***fz*** removed; $\mathbf{A}^1$: ***fz*** changed to ***f*** (Ebbe Hamerik)
[3]	fl.1,2 picc. ob. cl. fg.	***f*** added by analogy with cor.
[8-15]	tr.	$\mathbf{A}^1$: frase crossed out in blue crayon and *Væk* 'remove' added in ink (Ebbe Hamerik)
[14]	va. vc. cb.	note 1: dim. moved to note 3 by analogy with fl.1,2, ob.1, cl.2, fg.2
[15]	fg.	node 4: *c* emended to *b*♭ by analogy with fl.1,2, ob.1, cl.2 and in accordance with $\mathbf{C}^1$
[25]	fg.1,2	ten. added by analogy with cl.1
[28]	fl.1,2	***p*** added by analogy with vl.1