

CARL NIELSEN

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VÆRKER  
WORKS

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K G L



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L I O

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V Æ R K E R

W O R K S

Udgivet af Carl Nielsen Udgiven  
Det Kongelige Bibliotek

Serie II. Instrumentalmusik. Bind 7

Published by The Carl Nielsen Edition  
The Royal Library

Series II. Instrumental Music. Volume 7

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Edition Wilhelm Hansen  
Copenhagen 1999

D E T

K G L



B I B

L I O

T E K

C A R L N I E L S E N

O R K E S T E R V Æ R K E R 1

O R C H E S T R A L W O R K S 1

Udgivet af

Edited by

Peter Hauge and Thomas Michelsen



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## GENERELT FORORD

## GENERAL PREFACE

**T**he 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, the foundations *Carl Nielsen og Anne Marie Carl-Nielsens Legat* and *Gangstedfonden*, 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 given in the same volume as the music. This does not apply however to the two operas and the three major works for soloists, choir and orchestra, for which the critical apparatus comes in separate volumes.

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 main series Stage Music, Instrumental Music and Vocal Music, with the divisions into volumes; within each genre the works are ordered chronologically.

**C**arl Nielsen Udgaven er et selvstændigt projekt under Det Kongelige Biblioteks Musikafdeling, iværksat i 1994 på Kulturministeriets foranledning og finansieret af Kulturministeriet, *Carl Nielsen og Anne Marie Carl-Nielsens Legat* samt *Gangstedfonden*, 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 bringes i samme bind som nodedelene. Dette gælder dog ikke de to operaer og de tre større værker for soli, kor og orkester, hvor det kritiske apparat bringes i separate bind.

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

Vols. 1-5	Operas
Vols. 6-9	Music for other stage works
Vols. 10-11	Incidental music and arrangements

### Series II, Instrumental Music

Vols. 1-6	Symphonies
Vols. 7-8	Other orchestral works
Vol. 9	Concertos
Vol. 10	Chamber music 1: Quintets
Vol. 11	Chamber music 2: Quartets
Vol. 12	Chamber music 3: Works for 1-3 instruments
Vol. 13	Works for organ
Vol. 14	Works for piano

### Series III, Vocal Music

Vol. 1	Works for soloists, choir and orchestra
Vols. 2-3	Cantatas and occasional music
Vol. 4	A capella choral pieces
Vols. 5-6	Songs and recitations with piano, songs without accompaniment
Vol. 7	Songs arranged for vocal soloists and orchestra

Carl Nielsen's literary works will be published in connection with the Edition.

#### Editorial principles

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

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

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

### Serie I, Scenemusik

Bd. 1-5	Operaer
Bd. 6-9	Musik til andre sceneværker
Bd. 10-11	Enkelte satser i sceneværker samt arrangementer

### Serie II, Instrumentalmusik

Bd. 1-6	Symfonier
Bd. 7-8	Andre orkesterværker
Bd. 9	Koncerter
Bd. 10	Kammermusik 1: Kvintetter
Bd. 11	Kammermusik 2: Kvartetter
Bd. 12	Kammermusik 3: Værker for 1-3 instrumenter
Bd. 13	Værker for orgel
Bd. 14	Værker for klaver

### Serie III, Vokalmusik

Bd. 1	Værker for soli, kor og orkester
Bd. 2-3	Kantater og lejlighedsmusik
Bd. 4	Korsatser a cappella
Bd. 5-6	Enstemmige sange og recitation med klaver, enstemmige sange uden akkompagnement
Bd. 7	Enstemmige sange i arrangement for orkester

Carl Niensens litterære arbejder vil blive udgivet i tilknytning til Udgaven.

#### Redaktionelle principper

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

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

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

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“Muta in” in connection with the retuning of timpani and changes between two instruments (for example clarinet in A and B<sup>b</sup>) 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*

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998*  
*Carl Nielsen Udgaven*



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# F O R O R D

## P R E F A C E

### A N D A N T E T R A N Q U I L L O E S C H E R Z O F O R S T R I N G O R C H E S T R A

**A**t the close of the Tivoli season on 17th September 1887 a big harvest festival was held where visitors were given a free raffle ticket and could win anything from “a red horse” to a “white hen with chickens” and “beautiful potted plants”.<sup>1</sup> On the same occasion “the large orchestra” conducted by Balduin Dahl gave the first performance of Carl Nielsen’s *Andante tranquillo e Scherzo*.<sup>2</sup> Nielsen himself played the violin in the orchestra. The work aroused great enthusiasm among the audience, and the fast movement had to be played again as an encore:

“At the concert hall last evening, before Haydn’s Symphony in B-flat, the orchestra played an *Andante tranquillo* and *Scherzo* for string orchestra by a young musician, Carl Nielsen, who himself participated in the performance. This musical number, which was particularly well orchestrated and ably composed throughout, was received with loud applause, and the *Scherzo* had to be repeated.”<sup>3</sup>

Apart from *Nationaltidende*, not many newspapers noticed Carl Nielsen; *Berlingske Tidende* reviewed the event as follows:

“The first end-of-season celebration took place on Saturday evening, favoured by fine weather, and had gathered some 10,000 people. At the entrance urns had been placed, holding raffle tickets with winning numbers and blanks. Those who had been lucky enough to draw a number could look forward to taking home a potted plant, and a few particularly blessed by fortune had the prospect of winning one of the animals from ‘Amagerland’. In the concert hall Haydn’s well-loved B-flat major symphony was played, as well as an *Andante* and *Scherzo*

### A N D A N T E T R A N Q U I L L O E S C H E R Z O F O R S T R Y G E O R K E S T E R

**V**ed Tivolisæsonens afslutning den 17. september 1887 afholdtes en stor høstfest, hvor publikum fik et gratis lod udleveret og kunne vinde alt fra en “rød Hest” til en “hvid Høne med Kyllinger” og “smukke Potteplanter”.<sup>1</sup> Ved samme begivenhed førsteopførte “det store orkester” under Balduin Dahls ledelse Carl Niensens *Andante tranquillo e Scherzo*.<sup>2</sup> Carl Nielsen spillede selv med i orkestret som violinist. Værket vakte stor begejstring blandt publikum, og den hurtige sats måtte spilles igen som ekstranummer:

“I Koncertsalen opførtes iaftes før Haydns Symfoni i B en *Andante tranquillo* og *Scherzo* for Strygeorkester af en ung Musiker Carl Nielsen, der selv deltog i Udførelsen. Dette Musiknummer, der var særdeles godt instrumenteret og gennemgaaende dygtig gjort, modtoges med stærkt Bifald, og *Scherzo*’en maatte gjentages.”<sup>3</sup>

Ud over *Nationaltidende* var der ikke mange aviser, som lagde mærke til Carl Nielsen; *Berlingske Tidende* anmelder begivenheden således:

“Den første Slutningsfest fandt Sted i Løverdags Aftes, begunstiget af godt Veir, og havde samlet ca. 10.000 Mennesker. Ved Indgangen var der anbragt Urner, der indeholdt Trækningslodder med Gevinstnumre og Nitter. De, der havde været saa heldige at trække et Numer, kunde gjøre sig Haab om at bringe en Potteplante med hjem og nogle Enkelte, som Lykken særlig vilde begunstige, havde Udsigt til at vinde et af Dyrene fra ‘Amagerlandet’. I Concertsalen spillede Haydns yndede B-Dur Symfoni og desuden en *Andante* og *Scherzo* for Orkester af Carl Nielsen, en ret tiltalende Composition, som vidner om

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1 Cf. for example the newspaper advertisement and reviews of the event the next day.  
2 Tivoli programme, 17.9.1887; the conductor Balduin Dahl (1834-1891) succeeded H.C. Lumbye as music director of Tivoli in 1873.  
3 *Nationaltidende*, 18.9.1887.

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1 Jf. fx annonce i dagbladene samt anmeldelser af begivenheden den efterfølgende dag.  
2 Tivoliprogram, 17.9.1887; dirigenten Balduin Dahl (1834-1891) efterfulgte H.C. Lumbye som musikdirektør i Tivoli i 1873.  
3 *Nationaltidende*, 18.9.1887.

for orchestra by Carl Nielsen, a very appealing composition which testifies to inventiveness and taste in orchestration. It was received with unmixed acclaim and the Scherzo was played *da capo*.<sup>4</sup>

The *Andante tranquillo e Scherzo* was probably the first work that Nielsen had performed in public. When his anniversary as a composer was celebrated in 1913, this event had apparently been forgotten, and the performance of a string quartet in F major at the Private Chamber Music Society on 25th January 1888 was counted as the first public performance, although the concerts of the society were reserved for its members, and were not reviewed in the newspapers.<sup>5</sup>

The two movements for string orchestra are clearly based on a version for string quartet; however, they would originally have been separate movements which did not necessarily belong in the same quartet. On the basis of the preserved sources for both versions, it may tentatively be concluded that the string orchestra version was probably put together for this very occasion in Tivoli. Nielsen had presumably been given an opportunity to have a work for string orchestra performed, and chose to rework two string quartet movements.

Some of the parts that were probably used for the performance in Tivoli have survived,<sup>6</sup> and are in fact a particularly important source, since a fair-copy manuscript of the Scherzo in the orchestral version has been lost. The quartet version of the *Andante tranquillo* is not attached to a Scherzo, but to a Menuetto and trio.<sup>7</sup> From the fair-copy manuscript of the *Andante tranquillo* it can be seen that in the reworking Nielsen added a double-bass part and gave solos to the cello group. A number of rhythmic details have also been changed, while the melodic material has on the whole been kept.<sup>8</sup> There are no real problems with the editing of the *Andante tranquillo*. There are, however, many problems with the Scherzo and its trio, since a fair-copy manuscript for the orchestral version, as mentioned above, has not been preserved;

4 *Berlingske Tidende*, 19.9.1887.

5 *Politiken*, 26.1.1913; see also Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*. Copenhagen 1983, p. 342. The string quartet only exists in an incomplete version (DK-Kk, CNS 32 (?)).

6 DK-Kk, CNS 46b (Source **B**).

7 DK-Kk, CNS 34 (Source **C**).

8 In copying, Nielsen made deliberate changes, but forgot other details during the process. Besides small rhythmic changes the composer has transposed various phrases an octave; a number of slurs were also omitted or changed.

god Opfindelsesevne og Smag for Instrumenteringen. Den modtoges med udeelt Bifald, og Scherzoen blev given *da capo*.<sup>4</sup>

*Andante tranquillo e Scherzo* var formentlig det første værk, som Carl Nielsen fik opført offentligt. Da han fejrede sit komponist-jubilæum i 1913, havde man tilsyneladende glemt denne begivenhed og regnede en opførelse af en strygekvartet i F-dur i Privat Kammermusikforening den 25. januar 1888 som den første offentlige opførelse, selvom koncerter i foreningens regi var forbeholdt dens medlemmer og ikke blev anmeldt i aviserne.<sup>5</sup>

De to satser for strygeorkester er tydeligvis baseret på en version for strygekvartet; dog har de oprindeligt været separate satser, som ikke nødvendigvis har tilhørt samme kvartet. Ud fra de overleverede kilder til begge versioner kan man tentativt konkludere, at strygeorkesterversionen formentlig er blevet sammensat netop til denne lejlighed i Tivoli. Carl Nielsen har sandsynligvis fået en mulighed for at få opført et værk for strygeorkester og har valgt at omarbejde to strygekvartetsatser.

En del af det stemmesæt,<sup>6</sup> som måske har været anvendt ved opførelsen i Tivoli, er overleveret og er en endog særdeles vigtig kilde, idet en partiturrenskrift til Scherzoen i orkesterversionen er gået tabt. Kvartetversionen af *Andante tranquillo* er ikke knyttet til en Scherzo, men derimod til en Menuetto med triodel.<sup>7</sup> Ud fra partiturrenskriften til *Andante tranquillo* kan det konstateres, at Carl Nielsen ved omarbejdelsen har tilføjet en kontrabasstemme og givet soli til cellogruppen. Ligeledes er en del rytmiske detaljer ændret, hvorimod det melodiske stof i det store hele er beholdt.<sup>8</sup> Der er ingen umiddelbare problemer med revisionen af *Andante tranquillo*. Derimod er der en lang række problemer med Scherzoen og dens triodel, idet en partiturrenskrift til orkesterversionen, som nævnt ovenfor, ikke er overleveret; det eksisterende stemmesæt mangler desuden bratschstemmen, og cellostemmen er ufuldstændig. Samtidig har de ganske få ændringer og tilføjelser, som komponisten personligt har foretaget og indskrevet i orkesterstemmerne til opførelsen, skullet vurderes.

4 *Berlingske Tidende*, 19.9.1887.

5 *Politiken*, 26.1.1913; se også Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 342. Strygekvartetten i F-dur eksisterer kun som et ufuldstændigt værk (DK-Kk, CNS 32 (?)).

6 DK-Kk, CNS 46b (kilde **B**).

7 DK-Kk, CNS 34 (kilde **C**).

8 Carl Nielsen har ved afskrivningen foretaget bevidste ændringer, men samtidig glemt andre detaljer i processen. Foruden små rytmiske ændringer har komponisten foretaget oktavomlægninger; ligeledes er en mængde buer udeladt eller ændret.



in the existing set of parts, too, the viola part is missing, and the cello part is incomplete. At the same time, the very few changes and additions that the composer made personally and wrote in the orchestral parts for the performance had to be evaluated. A close comparison of the existing orchestral parts for the Scherzo and the material for the quartet version, points to the conclusion that the two versions were identical. The movement has thus been reconstructed on the basis of the quartet version.

Carl Nielsen apparently never wished to publish the *Andante tranquillo e Scherzo*, nor was it ever performed again in his lifetime; nor did he attach much importance in later life to the event when his first work for string orchestra was played.

Peter Hauge

#### SUITE FOR STRING ORCHESTRA, OPUS 1

After finishing his studies at the Copenhagen Conservatory (Kjøbenhavns Musikkonservatorium) in 1886, Carl Nielsen began making a living as an assistant violinist in various orchestras – for example the Tivoli Orchestra – and as a teacher of the violin and chamber music. However, at the same time he chose to continue his composition studies with Orla Rosenhoff,<sup>1</sup> who had been his teacher at the conservatory in harmony, counterpoint and fugue. One of the works that Carl Nielsen wrote while studying composition was his first opus-numbered work: *Suite for String Orchestra*.<sup>2</sup> On 8th September 1888 the work had its first performance at the Tivoli Concert Hall in the *Second Nordic Concert* on the occasion of the Great Nordic Industrial Exhibition. The conductor of the Tivoli orchestra, who was well known for helping young talents on

1 Composer and music theorist (1844-1905).

2 Although the work was published as *Kleine Suite für Saiteninstrumente*, Carl Nielsen never seems to have used this title; instead he preferred *Suite for Strygeorkester*, *Suite for Strygere* or *Strygesuite*. See for example contemporary reviews of the work in the newspapers and an interview in *Politiken* with Nielsen on 13.1.1926 as well as concert programmes where Carl Nielsen himself conducted the work. In Nielsen's letters and diaries, too, the work is called *Strygesuite* or *Suite*; cf. Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, pp. 26, 27, 519; Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsen Breve. I udvalg med kommentarer*, Copenhagen 1954, pp. 49, 240.

Ved en nøje sammenligning mellem de eksisterende orkesterstemmer til Scherzoen og materialet til kvartetversionen kan det konkluderes, at de to versioner har været identiske. Satsen er således rekonstrueret på baggrund af kvartetversionen.

Carl Nielsen har tilsyneladende aldrig villet udgive *Andante tranquillo e Scherzo*, som heller ikke siden blev opført i hans levetid; senere i sit liv lagde han ikke særlig meget vægt på begivenheden, hvor hans første strygeorkesterværk blev spillet.

Peter Hauge

#### SUITE FOR STRYGEORKESTER, OPUS 1

After endt uddannelse på Kjøbenhavns Musikkonservatorium i 1886 begyndte Carl Nielsen at ernære sig som assistent i forskellige orkestre – blandt andet i Tivoli orkestret – og som lærer i violin og kammermusik. Han valgte dog samtidig at fortsætte med kompositionsstudier hos Orla Rosenhoff,<sup>1</sup> som han havde haft som lærer på konservatoriet i harmonilære, kontrapunkt og fuga. Et af de værker, som Carl Nielsen komponerede, mens han studerede komposition hos Rosenhoff, var sit første opus-nummererede: *Suite for Strygeorkester*.<sup>2</sup> Den 8. september 1888 førsteopførtes værket i Tivoli ved den *Anden nordiske Koncert* i anledning af Den store nordiske Industriudstilling. Tivoli-orkestrets dirigent, som var kendt for at hjælpe unge talenter på vej, var den navnkundige Balduin Dahl.<sup>3</sup> De to kendte allerede hinanden, idet Carl Niensens *Andante tranquillo e Scherzo* for strygeorkester var blevet opført året før under ledelse af Balduin Dahl.<sup>4</sup>

1 Komponist og musikteoretiker (1844-1905).

2 Selvom værket udkom som *Kleine Suite für Saiteninstrumente*, anvendte Carl Nielsen tilsyneladende aldrig selv denne titel; i stedet foretrak han *Suite for Strygeorkester*, *Suite for Strygere* eller *Strygesuite*. Se fx samtidige anmeldelser af værket i aviserne og interview i *Politiken* med Carl Nielsen den 13.1.1926 samt koncertprogrammer, hvor Carl Nielsen selv dirigerede værket. Også i hans breve og dagbøger betegnes værket som *Strygesuite* eller *Suite*, jf. Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 26, 27, 519; Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Nielsen Breve. I udvalg med kommentarer*, København 1954, s. 49, 240.

3 Dansk dirigent (1834-91).

4 Se anmeldelse i *Nationaltidende*, 18.9.1887 samt Tivolis koncertprogram fra 17.9.1887.

their way, was the renowned Balduin Dahl.<sup>3</sup> The two were already acquainted, since Carl Nielsen's *Andante tranquillo e Scherzo* for string orchestra had been performed the previous year under Dahl's baton.<sup>4</sup>

The Suite was a great success with the audience and the middle movement had to be played again as an encore. Carl Nielsen, who played in the expanded orchestra, was called back by the audience several times:

"It was a pleasure to hear Mr. Carl Nielsen's Suite for String Orchestra. The young man obviously has a great deal on his musical mind that he wants to say, and what he told us on Saturday was presented in a beautiful, concise form, modestly and attractively, with excellent part-writing and an appealing fullness of sound that reveals an excellent eye for the string material. There is every reason to congratulate the young man on this — as far as we know — his public debut. The Suite was a decided success; the middle movement had to be played *da Capo*, and after the last performance the composer, who clearly aroused much sympathy with his great youth, was called out three times. The applause was well deserved, and we may hope that it will stimulate Mr. Nielsen to new efforts to make his unmistakable talent bear fruit.

The performance of the Suite was excellent, and Mr. Dahl deserves warm appreciation, because he offers the young shelter under his musical wings; there are unfortunately so few places in this country they can turn to."<sup>5</sup>

The reaction of the critics towards the 23-year-old composer was, however, somewhat guarded:

"In the Danish section the new was represented by Messrs. *Carl Nielsen* (Suite for String Orchestra), whom no one knows, and Mr. *Cornelius Rübner* (Symphonic Poem), who is quite foreign. An oddly composed programme."<sup>6</sup>

The names of the movements are unfortunately not given in the programme from the first performance, nor were they mentioned in the newspaper reviews. But when Carl Nielsen was interviewed by *Pressens Magasin* in 1918, he said that the movements had the subtitles "The Danaids", "The Dance of the

Suiten blev en stor succes hos publikum, og midtersatsen måtte gives som ekstranummer. Carl Nielsen, der spillede med i det udvidede orkester, måtte kaldes frem flere gange:

"Glædeligt var det at høre Hr. Carl Niensens Suite for Strygeorkester. Den unge Mand har aabenbart meget paa sit musikalske Hjerter, han ønsker sagt, og det, han fortalte os i Lørdags, var fremsat i en smuk, koncis Form, beskedent og tiltalende, med udmærket Stemmeføring og kjøn Klangfylde, der røber sikkert og kyndigt Blik til Strygemateriale. Der er al Grund til at lykønske den unge Mand til denne, saavidt vi vide, Debut for Offentligheden. Suiten var en afgjort Sukces; den mellemste Sats maatte spilles *da Capo*, og efter den sidste blev Komponisten, der øiensynligt vakte megen Sympathi ved sin store Ungdom, kaldt tre Gange frem. Bifaldet var vel fortjent, og vi ville haabe, at det maa anspore Hr. Nielsen til nye Anstrengelser for at gjøre sit umiskendelige Talent frugtbringende. Udførelsen af Suiten var fortræffelig, og Hr. Dahl fortjener en varm Paaskjønnelse, fordi han giver de Unge Ly under sine musikalske Vinger; der er desværre saa faa Steder herhjemme, hvortil de kunne tye hen."<sup>5</sup>

Der var dog også kritikere, der forholdt sig afventende over for den kun 23-årige komponist:

"I den danske Afdeling var Nyhederne repræsenteret ved d'Hrr. *Carl Nielsen* (Suite for Strygeorkester), som ingen kender, og Hr. *Cornelius Rübner* (Symfonisk Digtning), som er ganske udenlandsk. Et mærkeligt sammensat Program."<sup>6</sup>

Satsbetegnelserne er desværre ikke angivet i programmet fra førsteopførelsen og bliver heller ikke nævnt i avisernes anmeldelser. Men da Carl Nielsen blev interviewet til *Pressens Magasin* i 1918, fortalte han, at satserne havde undertitlerne "Danaiderne", "Kariternes Dans" og "Bacchus-Toget". Balduin Dahl mente dog, at titlerne var affekterede og bad Carl Nielsen om at fjerne dem, hvilket han imidlertid ikke gjorde.<sup>7</sup>

Allerede omkring en måned senere blev *Suite for Strygeorkester* opført igen — denne gang i Odense, hvor Carl Nielsen samtidig fik sin offentlige debut som dirigent. Ved samme

3 Danish conductor (1834-1891).

4 See review in *Nationaltidende*, 18.9.1887, and the Tivoli concert programme for 17.9.1887.

5 *Avisen*, 10.9.1888.

6 *Politiken*, 9.9.1888.

5 *Avisen*, 10.9.1888.

6 *Politiken*, 9.9.1888.

7 *Pressens Magasin*, 1.6.1918 (Helge Wamberg). John Fellow Larsen har venligst henledt min opmærksomhed på denne artikel.

Charites” and “The Bacchus Procession”. Balduin Dahl thought, however, that the titles were affected and asked Carl Nielsen to remove them, which he, nevertheless, did not do.<sup>7</sup>

As early as a month later the *Suite for String Orchestra* was performed again – this time in Odense, where Carl Nielsen at the same time made his public debut as a conductor. In the same concert Nielsen played *Souvenir d’Haydn* by Hubert Léonard<sup>8</sup> and was praised as a violinist:

“[Carl Nielsen’s] *Suite for String Orchestra*, conducted by himself, is a very attractive musical work, and it had the best possible reception from the audience. In his performance of Leonard’s *Souvenir d’Haydn* we got to know him as a highly able violinist, who has already achieved a high degree of technical skill. After the performance of this piece of music a veritable storm of applause broke out from the audience.”<sup>9</sup>

On 28th April 1889 the *Suite* was performed in the Hall of the Working Men’s Association (Arbejderforeningens Festsal), under the baton of the composer himself. On this occasion too the middle movement, which had now apparently been given the title *Scherzino* instead of “Dance of the Charites“, was played as an encore for an enthusiastic audience. The newspaper *Dagens Nyheder* wrote:

“The 23-year-old composer conducted this promising work himself and after energetic urging performed the *Scherzino da capo*; after the Finale he was called out again and again.”<sup>10</sup>

And *Politiken* remarked:

“Under the baton of the composer, the same orchestra also performed three movements of a string orchestra suite by *Carl Nielsen* [...] This demonstrated such an unpretentious and at the same time artistically tasteful freedom of writing, with music so uncontrivedly and endearingly (in the best sense of the word) youthful that it could not but charm both musical experts and laymen in favour of the young composer-conductor. The applause was tumultuous.”<sup>11</sup>

koncert spillede han *Souvenir d’Haydn* af Hubert Léonard<sup>8</sup> og fik en rosende omtale som violinist:

“[Carl Niensens] *Suite for Strygeorkester*, der dirigeredes af ham selv, er et meget tiltalende Musikværk, og det fandt ogsaa den bedste Modtagelse hos Publikum. Ved hans Udførelse af Leonards *Souvenir d’Haydn* lærte man ham at kjende som en udmærket dygtig Violinist, der allerede nu har drevet det til en høj Grad af teknisk Færdighed. Efter Foredraget af dette Musikstykke brød der en sand Bifaldsstorm løs fra Publikum.”<sup>9</sup>

Den 28. april 1889 blev *Suiten* opført i Arbejderforeningens Festsal under ledelse af komponisten selv. Også ved denne lejlighed måtte midtersatsen, som nu tilsyneladende havde fået titlen *Scherzino* i stedet for “Kariternes Dans”, gives som ekstranummer for et begejstret publikum; således skriver *Dagens Nyheder*:

“Den treogtyveaarige Komponist dirigerede selv dette lovende Arbejde og maatte efter energisk Opfordring give *Scherzinoen da capo*; han fremkaldtes efter Finalen atter og atter.”<sup>10</sup>

Og *Politiken* bemærker:

“Under Komponistens Direktion udførte endvidere det samme Orkester tre Satser af en Stryge-Orkester-Suite af *Carl Nielsen* [...] Der var her en saa ukunstlet og paa samme Tid kunstforstandig Skriven løs, saa meget ulavet og hjærtevindende i denne Ordets allerbedste Forstand ungdommelige Musik, at det ikke kunde andet end indtage baade Musikkyndige og Lægfolk for den ganske unge Komponist-Dirigent. Bifaldet var stormende.”<sup>11</sup>

I løbet af den næste måneds tid havde Carl Nielsen tilsyneladende travlt med at omarbejde Finale-satsen kraftigt og få skrevet nye orkesterstemmer ud. Til en koncert i Tivoli den 25. maj, som blev holdt i anledning af en fest for hjemkomsten af Fridtjof Nansens store Grønlandsekspedition, blev *Suite for Strygeorkester* opført i den nye version. Ifølge flere aviser var finalen blevet omarbejdet, og *Politiken* nævner, at revisionen var

7 *Pressens Magasin*, 1.6.1918 (Helge Wamberg). My thanks to John Fellow Larsen for directing my attention to this article.

8 Belgian composer and violinist (1819-1890).

9 *Fyens Stiftstidende*, 17.10.1888; the concert was on 16.10.1888.

10 *Dagens Nyheder*, 30.4.1889.

11 *Politiken*, 2.5.1889.

8 Belgisk komponist og violinist (1819-1890).

9 *Fyens Stiftstidende*, 17.10.1888; koncerten fandt sted 16.10.1888.

10 *Dagens Nyheder*, 30.4.1889.

11 *Politiken*, 2.5.1889.

In the course of the next month Carl Nielsen appears to have been busy radically reworking the final movement and writing out new orchestral parts. At a concert in Tivoli on 25th May, held to mark the return of Fridtjof Nansen's great Greenland Expedition, the *Suite for String Orchestra* was performed in the new version. According to several newspapers the Finale had been reworked, and *Politiken* mentioned that the revision had been done especially with the celebration for Fridtjof Nansen in mind.<sup>12</sup> Comparing the reviews of the concert of the 25th May with the previous ones, it emerges that the original version of the Finale had a fast beginning, probably corresponding to the Allegro con brio section, while the reworked version begins with a slow introduction, in which Carl Nielsen uses the theme of the first movement.<sup>13</sup>

Although Carl Nielsen's *Suite for String Orchestra* aroused great enthusiasm from the public too on this occasion, there were a few people who began to criticize the stir that the composer and his new work appeared to be creating. The reviewers on *Illustreret Tidende* and *Dagbladet* in particular expressed a somewhat negative view of Nielsen's talents:

"While we willingly admit that these concert evenings have shown that Carl Nielsen is the composer among those played who has the greatest innate musical talent, we must express some reservations about what appears to be the more than ample homage already paid to him by the public and the press. At all events this homage seems to have been paid in advance, for the works by him that have been performed have in reality only shown that he has an innate gift for working with rare ease, almost as a matter of routine, and that through these abilities and much industry he has already managed to become a particularly able and solid musician; but they have borne

sket specielt med henblik på festen for Fridtjof Nansen.<sup>12</sup> Sammenholder man anmeldelserne fra koncerten den 25. maj med de foregående, viser det sig, at den oprindelige version af Finalen havde en hurtig begyndelse, sandsynligvis svarende til Allegro con brio-delen, hvorimod den omarbejdede version begynder med en langsom introduktion, i hvilken Carl Nielsen anvender temaet fra førstesatsen.<sup>13</sup>

Selvom Carl Niensens *Suite for Strygeorkester* også ved denne lejlighed vakte stor begejstring blandt det brede publikum, var der dog nogle, som begyndte at kritisere den tilsyneladende store opmærksomhed, som komponisten og hans nye værk skabte. Især anmelderne på *Illustreret Tidende* og *Dagbladet* udtrykte sig noget negativt om Carl Niensens talent:

"Medens vi gjerne skal indrømme, at disse Koncertaftener har vist, at Carl Nielsen er den af de optrædende Komponister, der sidder inde med de største medfødte musikalske Evner maa vi dog tage noget Forbehold over for den som det synes lovlig rigelig Virak, der allerede nu af Publikum og i Pressen ofres ham. I hvert Fald maa denne Hyldest betragtes som ydet ham forskudsvis, thi de opførte Arbejder af ham har virkelig kun vist, at han som nævnt har en medfødt Gave til at arbejde sjælden let, næsten rutineret, og at han ved disse Anlæg og megen Flid allerede nu er naat til at være en særdeles dygtig og solid Musiker, men de har ikke givet Vidnesbyrd om nogen særlig Kunstnerpersonlighed eller ejendommelig Skaber-evne."<sup>14</sup>

12 Cf. *Politiken*, 26.5.1889 and *Dagbladet*, 29.5.1889. Fridtjof Nansen, Norwegian Greenland explorer (1861-1930).

13 *Politiken*, 2.5.1889; see also Torben Schousboe, *Udviklingstendenser inden for Carl Niensens symfoniske orkesterværker indtil ca. 1910*, Musikvidenskabeligt Institut, Copenhagen 1968 (master's thesis for the Department of Music); Peter Hauge, "Carl Niensens første opus: Problemer omkring tilblivelsen og førsteopførelsen af Lille Suite", *Fund og Forskning* 35 (1996), pp. 223-237. According to the reviews (*Dagens Nyheder*, 30.4.1889, *Politiken*, 2.5.1889) and concert programmes, the names of the movements were still the same (Prelude, Scherzino and Finale). The programme for the "People's Concerts of 1886" (28.4.1889) says: "1st Part Prélude / 2nd [Part] Scherzino-Joking / 4th [Part] Finale-End"; "4th Part" should have been "3rd Part". The programme for the Tivoli concert (25.5.1889) names the movements: "a) Prelude. / b) Scherzino. / c) Finale."

12 Jf. *Politiken*, 26.5.1889 og *Dagbladet*, 29.5.1889. Fridtjof Nansen, norsk Grønlandsfarer (1861-1930).

13 *Politiken*, 2.5.1889; se også Torben Schousboe, *Udviklingstendenser inden for Carl Niensens symfoniske orkesterværker indtil ca. 1910*, København: Musikvidenskabeligt Institut 1968 (magisterafh.); Peter Hauge, "Carl Niensens første opus: Problemer omkring tilblivelsen og førsteopførelsen af Lille Suite", *Fund og Forskning* 35 (1996), s. 223-237. Satsbetegnelserne var ifølge anmeldelserne (*Dagens Nyheder*, 30.4.1889, *Politiken*, 2.5.1889) og koncertprogrammerne dog stadig de samme (Prelude, Scherzino og Finale). I programmet for "Folkekoncerterne af 1886" (28.4.1889) står der: "1. Del Prélude—Forspil / 2. [Del] Scherzino—Spøgende / 4. [Del] Finale—Slutning"; "4. Del" skulle have været betegnet som "3. Del". I programmet for Tivoli (25.5.1889) nævnes satserne som: "a) Prelude. / b) Scherzino. / c) Finale."

14 *Illustreret Tidende*, 9.6.1889 (nr. 36 s. 438); anmeldelsen er muligvis skrevet af musikhistorikeren og -kritikeren William Behrend (1861-1940), som også tidligere havde kritiseret Carl Nielsen (jf. *Illustreret Tidende*, 5.5.1889 (nr. 31 s. 378)); dog blev Behrend senere en af Carl Niensens beundrere. Også musikkritikeren H.W. Schytte (1827-1903), som var kendt for at være konservativ i sine musikalske synspunkter, udtrykte forbehold over for bl.a. Carl Niensens arbejde, jf. *Dagbladet*, 29.5.1889.



witness to no special artistic personality or distinctive creative talent.”<sup>14</sup>

On the basis of the information in the reviews, the existing incomplete draft for the Finale can thus be identified as part of the early version of opus 1.<sup>15</sup> A more detailed scrutiny of the draft and the fair copy of the Finale shows that the two versions are very different in structure, since the original version included an Adagio for solo violin accompanied by the orchestra, while the slow introduction that Carl Nielsen used in the later version does not appear at all. No draft for the first two movements appears to have survived, and this may be because they were never reworked. The reason Carl Nielsen chose to rework the Finale may have been that at some point after the first performance he showed the work to the Nestor of Danish musical life, Niels W. Gade,<sup>16</sup> who laid his fingers on it and remarked: “Little Nielsen, you are too cluttered!”<sup>17</sup>

It is highly probable that Nielsen was aided by Rosenhoff in the radical revision of the Suite. In the few letters between the two that have survived, it is quite clear that Rosenhoff at least scrutinized and made corrections in *Fantasy Pieces for Oboe and Piano* (op. 2) and *Five Piano Pieces* (op. 3), which appeared in 1890 and 1891 respectively.<sup>18</sup> Even when Nielsen was working on his F minor quartet (op. 5) in 1890, he often wrote to Rosenhoff and told him how the work was progressing.<sup>19</sup> The relative consistency of the Suite may thus be due to the thorough proof-reading by Rosenhoff – a job that Nielsen later in life does not seem to have cared much to do.

When Carl Nielsen drew up his printing manuscript – probably in the summer of 1889 – the movements were given French names (Prélude, Intermède and Finale). In September Nielsen was engaged by the Royal Orchestra and, encouraged by Gade, applied a second time for the coveted grant, Det

Ud fra oplysningerne i anmeldelserne kan den eksisterende ufuldstændige kladde til Finalen således bestemmes til at være en del af den tidlige version af opus 1.<sup>15</sup> En nærmere gennemgang af kladden og renskriften til Finalen viser, at de to versioner er meget forskellige i opbygning, idet den oprindelige version indeholdt en Adagio for soloviolin akkompagneret af orkestret, mens den langsomme introduktion, som Carl Nielsen anvendte i den senere version, slet ikke forekommer. Der findes tilsyneladende ikke overleveret en kladde til de to første satser, hvilket kunne tyde på, at disse ikke er blevet omarbejdet. Årsagen til at Carl Nielsen valgte at omarbejde Finalen, kan være, at han på et tidspunkt efter førsteopførelsen havde vist værket til dansk musiklivs nestor, Niels W. Gade,<sup>16</sup> som satte fingeren på den og bemærkede: “Lille Nielsen, De roder for meget!”<sup>17</sup>

Det er sandsynligt, at Carl Nielsen fik hjælp fra Rosenhoff til den kraftige revision af Suiten. Af de få bevarede breve mellem de to fremgår det tydeligt, at Rosenhoff ihvertfald har gennemset og foretaget korrektioner i *Fantasiestykker for obo og piano* (op. 2) og *Fem klaverstykker* (op. 3), som udkom henholdsvis i 1890 og 1891.<sup>18</sup> Selv da Carl Nielsen arbejdede på sin f-mol kvartet (op. 5) i 1890, skrev han ofte til Rosenhoff og fortalte, hvordan arbejdet skred frem.<sup>19</sup> At Suiten fremtræder forholdsvis konsistent, kan således skyldes, at Rosenhoff har underkastet værket en grundig korrektur – et arbejde, som Carl Nielsen senere i sit liv tilsyneladende ikke selv brød sig om at udføre.

Da Carl Nielsen udarbejdede sit trykforlæg – sandsynligvis i sommeren 1889 – fik satserne franske betegnelser (Prélude, Intermède og Finale). I september blev Carl Nielsen ansat i Det Kongelige Kapel og søgte på Gades opfordring for anden gang det eftertragtede Anckerske Legat, som han blev tildelt, og for hvilket han skulle foretage en udenlandsrejse. I foråret 1890<sup>20</sup> udkom Carl Nielsens første opus på Wilhelm Hansens Forlag som *Kleine Suite für Saiteninstrumente*.

14 *Illustreret Tidende*, 9.6.1889 (No. 36 p. 438); the review was presumably written by the music historian and critic William Behrend (1861-1940), who had also criticized Carl Nielsen before (cf. *Illustreret Tidende*, 5.5.1889 (No. 31 p. 378)); however, Behrend later became one of Carl Nielsen's admirers. The music critic H.W. Schytte (1827-1903), known as a conservative in his musical views, also expressed reservations about Carl Nielsen's work, cf. *Dagbladet*, 29.5.1889.

15 Dk-Kk, CNS 48b(1) (Source E<sup>1</sup>) and CNS 354a, Item 6 (Source E<sup>II</sup>).

16 Composer, conductor and teacher (1817-1890).

17 *Politiken*, 26.1.1913.

18 Dk-Kk, CNA I.A.b., letters dated 13.7.1890, 30.11.1890 and 20.12.1890 (from Wilhelm Hansen to Carl Nielsen at the request of Orla Rosenhoff).

19 Irmelin Eggert Møller & Torben Meyer (eds.), *op. cit.*, pp. 7-8, p. 15.

15 Dk-Kk, CNS 48b(1) (kilde E<sup>1</sup>) og CNS 354a, læg 6 (kilde E<sup>II</sup>).

16 Komponist, dirigent og lærer (1817-1890).

17 *Politiken*, 26.1.1913.

18 Dk-Kk, CNA I.A.b., breve dateret 13.7.1890, 30.11.1890 samt 20.12.1890 (fra Wilhelm Hansen til Carl Nielsen på foranledning af Orla Rosenhoff).

19 Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 7-8, s. 15.

20 Iflg. Ludvig Dolleris, *Carl Nielsen: En Musikografi*, Odense 1949, s. 15, udkom *Suite for Strygere* allerede 25.1.1889 (“Selve Datoen usikker”) – det vil sige, før værket var blevet omarbejdet til dets endelige version i maj 1889. Dolleris angiver ikke, hvor hans oplysning stammer fra. Ifølge Wilhelm Hansens stikkerbog, som er opbevaret på Det Kongelige Bibliotek, er værket placeret mellem *Sommerrevuen 1889*. *Muntre Musikanter og Nytaarsrevuen 1890*. Jf. Peter Hauge, *op. cit.*, s. 227-230.

Anckerske Legat, which he was awarded, and which he was to use to make a journey abroad. In the spring of 1890<sup>20</sup> Carl Nielsen's first opus was published by Wilhelm Hansens Forlag as *Kleine Suite für Saiteninstrumente*. The names of the movements had now been changed to Präludium, Intermezzo and Finale, and the work was dedicated to Orla Rosenhoff.

Peter Hauge

#### S Y M P H O N I C R H A P S O D Y

**T**his allegro movement for symphony orchestra, composed in 1888, when Carl Nielsen was in his early twenties, was originally conceived as the first movement of a symphony, as is evident from the autograph title *Symfoni* on the first page of music of the ink fair copy.<sup>1</sup> However, Carl Nielsen never composed the whole symphony. On 26th February 1893, when the piece was given its first performance, conducted by Victor Bendix,<sup>2</sup> it was as an independent movement. Two days before the first performance Carl Nielsen noted in his diary:

20 According to Ludvig Dolleris, *Carl Nielsen: En Musikografi*, Odense 1949, p. 15, the *Suite for String Orchestra* appeared as early as 25.1.1889 ("Actual date uncertain") – that is, before it had been reworked into its final version in May 1889. Dolleris does not say where his information comes from. According to Wilhelm Hansen's engraver's book, which is kept at the Royal Library, the job was done between "Summer Revue Music of 1889. Merry Musicians" and "New Year Revue Music for 1890". Cf. Peter Hauge, *op. cit.*, pp. 227-230.

- 1 DK-Kk, CNS 68a (Source **A**). The year of composition appears from Carl Nielsen's dating of the ink fair copy in his own hand. Sketches for the movement are found along with other symphonic sketches, including some for the composer's first complete symphony, op. 7, in a sketchbook, DK-Kk, CNS 358a (see description of Source **E**).
- 2 Danish composer, pianist and conductor (1851-1926). From a letter from Bendix to Carl Nielsen dated 19.6.1890 it is evident that Bendix had been asked by Nielsen to look through the first movement of the planned symphony. He mostly has praise for the movement, which he considers to be positively influenced by the Norwegian composer and conductor Johan Svendsen (1840-1911), who worked at the Royal Theatre in Copenhagen, and by Beethoven, and he hopes to be able to hear it at some point (DK-Kk, CNA I.A.b.). In a letter to the music historian and critic William Behrend (1861-1940) of 11.3.1895 in which Carl Nielsen describes the style of his early works, he himself refers to the movement as "strongly Brahmsian". A copy of a transcript of the letter is stored with DK-Kk, CNS 159.

Satsbetegnelserne var nu ændret til Präludium, Intermezzo og Finale, og værket var tilegnet Orla Rosenhoff.

Peter Hauge

#### S Y M F O N I S K R H A P S O D I

**D**enne allegrosats for symfoniorkester, komponeret i 1888, da Carl Nielsen var i begyndelsen af tyverne, var oprindeligt tænkt som førstesats i en symfoni, sådan som det fremgår af den autografe titel *Symfoni* på første nodeside af blækrenskriften.<sup>1</sup> Carl Nielsen fik imidlertid aldrig komponeret hele symfonien. Da satsen 26. februar 1893 fik sin uropførelse under ledelse af Victor Bendix,<sup>2</sup> var det som en selvstændig sats. To dage før uropførelsen noterede Carl Nielsen i sin dagbog:

"Til Prøve paa min Symfonisats til Folkeconcerten. Stykket har faaet Titelen 'Symfonisk Rhapsodi'.

Det klinger udmærket og selv om det nu forekommer mig naivt, saa er der dog saa meget af mit eget og saa god Holdning i Stykket at jeg synes det er ganske godt alligevel."<sup>3</sup>

- 1 DK-Kk, CNS 68a (kilde **A**). Kompositionsåret fremgår af Carl Niensens egenhændige datering af blækrenskriften. Skitser til satsen findes sammen med andre symfoniske skitser, bl.a. til komponistens første fuldendte symfoni, op. 7, i en skitsebog DK-Kk, CNS 358a (se beskrivelse af kilde **E**).
- 2 Dansk komponist, pianist og dirigent (1851-1926). Af et brev fra Bendix til Carl Nielsen dateret 19.6.1890 fremgår det, at Bendix på Niensens anmodning har set første sats af den planlagte symfoni igennem. Han har overvejende rosende ord at sige om satsen, som han i positiv betydning finder påvirket af den norske komponist og dirigent Johan Svendsen (1840-1911), der virkede ved Det Kongelige Teater i København, og af Beethoven, og som han håber engang at høre (DK-Kk, CNA I.A.b.). I en skrivelse til musikhistorikeren og -kritikeren William Behrend (1861-1940) af 11.3.1895, hvori Carl Nielsen beskriver stilen i sine tidlige værker, omtaler han selv satsen som "stærkt Brahmsk". En kopi af en afskrift af skrivelsen er vedlagt DK-Kk, CNS 159.
- 3 Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 74.

“To a rehearsal of my symphonic movement for the People’s Concert. The piece has been given the title ‘Symphonic Rhapsody’.

It sounds fine, and although it now seems naive to me, there is still so much of my own and such a good attitude in the piece that I think it is rather good all the same.”<sup>3</sup>

After another rehearsal the following day, which Carl Nielsen according to his diary also attended, the movement was given its first performance at the 13th People’s Concert (Folkekonzert) in the large hall of the Koncertpalæ, the later Odd Fellow Palæ, in Copenhagen.<sup>4</sup> Of the performance and its effect, and of his thoughts about the work, Carl Nielsen noted:

“My piece went very nicely and was fairly successful; but the audience obviously expected that more should follow, and for once were right. The piece is not suitable for standing alone. [...] The paper ‘Dannebrog’ (Robert Henriques) is very displeased that my piece was played at a People’s Concert and reproaches Bendix with this mistake.”<sup>5</sup>

The society The People’s Concerts of 1886 (Folkekonzerterne af 1886) as the name suggests, held popular concerts aimed at a wide audience. Robert Henriques’ criticism of putting Carl Nielsen’s symphonic movement on the programme — an objection found in several reviews of the first performance<sup>6</sup> — referred to the idea that it was not the society’s function to perform contemporary music, only what he called “acknowledged masterpieces”.<sup>7</sup> Apart from Henriques’ review, which also criticized the music for lack of originality and of broad lines, the reviews were, however, sympathetic to the composition itself.<sup>8</sup>

Efter nok en prøve den følgende dag, som Carl Nielsen ifølge sin dagbog også overværede, uropførtes satsen ved den 13. Folkekonzert i Koncertpalæets, det senere Odd Fellow Palæ, store sal i København.<sup>4</sup> Om opførelsen og dens virkning samt om sine dermed forbundne overvejelser angående værket har Carl Nielsen noteret:

“Mit Stykke gik rigtig pænt og gjorde jevn god Lykke; men Publikum ventede aabenbart at der skulde følge mere efter og havde for en Gangs Skyld Ret. Stykket egner sig ikke til at staa alene. [...] Bladet ‘Dannebrog’ (Robert Henriques) er meget misfornøjet med at mit Stykke blev spillet ved en Folkekonzert og bebrejder Bendix dette Misgreb.”<sup>5</sup>

Folkekonzertterne af 1886 arrangerede, som navnet siger, populære koncerter rettet mod et bredt publikum. Robert Henriques’ kritik af programsætningen af Carl Niensens symfonisats — et kritikpunkt som genfindes i flere anmeldelser fra uropførelsen<sup>6</sup> — gik på, at det ikke var Folkekonzerternes opgave at fremføre ny musik, men alene, som det hedder, “anerkjendte Mesterværker”.<sup>7</sup> Bortset fra Henriques’ anmeldelse, der desuden kritiserede musikken for mangel på originalitet og brede linjer, stiller anmeldelserne sig imidlertid velvilligt over for selve kompositionen.<sup>8</sup>

Kritikken af Bendix’ programvalg — en kritik, der fandt støtte hos Folkekonzerternes bestyrelse — blev af Bendix ikke besvaret med en beklagelse. Tværtimod satte han satsen på programmet igen ved den følgende Folkekonzert en uge senere, hvilket medførte hans afskedigelse som dirigent for disse koncerter.<sup>9</sup> En fodnote i koncertprogrammet ved Carl Niensens symfonisats, som ved denne sin anden opførelse blev spillet under titlen *Symfonisk Fragment for Orkester*, meddelte oven i købet:

3 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevvæksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 74.

4 In 1891 and for a few years more the society The People’s Concerts of 1886 regularly held chamber music and orchestral concerts in the large hall of the Koncertpalæ. These concerts succeeded the conductor Balduin Dahl’s (1834-1891) popular Sunday afternoon concerts at the same venue; cf. Lars Børge Fabricius, *Træk af dansk musiklivs historie m.m.*, Copenhagen 1975, pp. 378ff.

5 Torben Schousboe, *op. cit.*, pp. 74f. Robert Henriques (1858-1914) was a Danish musician and author who worked as a music critic on the newspaper *Dannebrog* 1892-1896.

6 See *Dagbladet* and *Aftenbladet*, 28.2.1998.

7 *Dannebrog*, 27.2.1893.

8 *København*, 27.2.1893, *Berlingske politiske og Avertissements-Tidende*, 28.2.1893, *Avisen*, 1.3.1893 and *Nationaltidende*, 7.3.1893.

4 Fra 1891 og nogle år frem arrangerede Folkekonzertterne af 1886 regelmæssigt kammermusik- og orkesterkoncerter i Koncertpalæets store sal. Disse koncerter afløste dirigenten Balduin Dahls (1834-1891) populære søndageftermiddagskoncerter samme sted, jf. Lars Børge Fabricius, *Træk af dansk musiklivs historie m.m.*, København 1975, s. 378ff.

5 Torben Schousboe, *op. cit.*, s. 74f. Robert Henriques (1858-1914) var en dansk musiker og forfatter, der virkede som musikkritiker ved bladet *Dannebrog* 1892-1896.

6 Se *Dagbladet* og *Aftenbladet*, 28.2.1998.

7 *Dannebrog*, 27.2.1893.

8 *København*, 27.2.1893, *Berlingske politiske og Avertissements-Tidende*, 28.2.1893, *Avisen*, 1.3.1893 og *Nationaltidende*, 7.3.1893.

9 Torben Schousboe, *op. cit.*, s. 75.

The criticism of Bendix' programming – a criticism which found support from the board of the society – was not answered by an apology from Bendix. On the contrary he put the movement on the programme again at the next People's Concert a week later, which led to his dismissal as conductor of these concerts.<sup>9</sup> A footnote in the concert programme to Carl Nielsen's symphonic movement, which for this second performance was played under the title *Symphonic Fragment for Orchestra*, even announced:

“Since this piece of music will perhaps be somewhat difficult to understand for some of the audience, it will be played twice during the concert, the second time just before August Winding's Scherzo.”<sup>10</sup>

Apparently Carl Nielsen made no effort to have the *Symphonic Rhapsody* performed again after the first performance and the related double performance. At any rate no subsequent performances in the composer's lifetime have been noted.<sup>11</sup>

<sup>9</sup> Torben Schousboe, *op. cit.*, p. 75.

<sup>10</sup> Torben Schousboe, *op. cit.*, p. 76. The programme for this concert, besides the *Symphonic Rhapsody*, featured Beethoven's Piano Concerto No. 4, songs by the Danish composers P.E. Lange-Müller (1850-1926), Leopold Rosenfeld (1849-1909) and Peter Heise (1830-1879) as well as two orchestral pieces by the Danish composer H. August Winding (1835-1899): *Scherzo* and *Military March on a motif from the ballet "The Mountain Cottage"* (*Militær-Marsch over et Motiv af Balletten "Fjældstuen"*). The programme was thus only partially a repetition of the programme for the concert which featured the first performance, where Weber's concert piece for piano and orchestra in F minor, and two sections, each with three smallish, popular solo pieces for cello and piano respectively, were on the programme instead of the Beethoven concerto and the Danish songs, *ibid.* The change of the title to *Symphonic Fragment for Orchestra* may have been prompted by the above-quoted review in *Berlingske politiske og Avertissements-Tidende*, which notes that Carl Nielsen's movement follows the traditional form of a first movement in a symphony, that is, the sonata form, so that the title *Symphonic Rhapsody* in that sense is misleading.

<sup>11</sup> The year 1913, noted on the inside of the cover of a trumpet part from the set of parts that is presumed to have been made for the first performance (Source **C**), may indicate a performance that year. However, if it does indicate a performance, it has not been possible to establish which. Another factor that might suggest a performance of the movement after the first and the two immediately following ones, but before the death of Carl Nielsen, is the notes added to the flute parts at bb. 220-221 and bb. 224-225, to which has been added, possibly by the composer, a “yes” in the ink score, but which are not found in the parts.

“Da dette Musikstykke maaske vil være noget vanskeligt at forstaa for en Del af Tilhørerne, vil det i løbet af Koncerten blive spillet to Gange, anden Gang umiddelbart forinden Aug. Windings Scherzo.”<sup>10</sup>

Carl Nielsen arbejdede tilsyneladende ikke for at få opført *Symphonisk Rhapsodi* igen efter uropførelsen og den dertil knyttede dobbelte genopførelse. I hvert fald har ingen efterfølgende opførelser i komponistens levetid kunnet fastslås.<sup>11</sup> Kompositionen har heller ikke tidligere været trykt. Foruden komponistens blækrenskrift af partituret, der har udgjort hovedkilden for denne udgave, består de musikalske kilder af Carl Niensens blyantsskitser, hans blyantskladde, (der dog kun omfatter satsens første 28 takter), samt to håndskrevne stemmesæt. Det ene af disse stemmesæt, der med undtagelse af dubletstemmerne af violin 1 og 2 er i Carl Niensens egen hånd, har udgjort den eneste væsentlige kilde til ændringer og tilføjelser i forhold til hovedkilden, idet denne autografe blækafskrift, der må være blevet udfærdiget med henblik på uropførelsen, kompletterer og reviderer hovedkilden i væsentligt omfang, hvilket også har resulteret i blækændringer i hovedkilden.

<sup>10</sup> Torben Schousboe, *op. cit.*, s. 76. Programmet for denne koncert omfattede, foruden *Symphonisk Rhapsodi*, Beethovens klaverkoncert nr. 4, sange af de danske komponister P.E. Lange-Müller (1850-1926), Leopold Rosenfeld (1849-1909) og Peter Heise (1830-1879) samt to orkesterstykker af den danske komponist H. August Winding (1835-1899): *Scherzo* og *Militær-Marsch over et Motiv af Balletten "Fjældstuen"*. Programmet var dermed kun en delvis gentagelse af programmet for uropførelseskoncerten, hvor Webers koncertstykker for klaver og orkester i f-mol samt to afdelinger med hver tre mindre, populære solostykker for henholdsvis cello og klaver var programsat i stedet for Beethovenkoncerten og de danske sange, *ibid.* Ændringen af titlen til *Symphonisk Fragment for Orkester* kan muligvis være foranlediget af ovenfor citerede anmeldelse i *Berlingske politiske og Avertissements-Tidende*, der gør opmærksom på, at Carl Niensens sats følger den traditionelle form for en førstesats i en symfoni, det vil sige sonatesatsformen, hvorfor titlen *Symphonisk Rhapsodi* for så vidt er misvisende.

<sup>11</sup> Årstallet 1913, noteret på indersiden af omslaget til en trompetstemme fra det stemmesæt, der formodes at være fremstillet til uropførelsen (kilde **C**), peger muligvis på en opførelse dette år, men det har ikke kunnet afgøres om og i givet fald hvilken. Et andet forhold, der kunne pege på en opførelse af satsen efter uropførelsen og de to umiddelbart følgende genopførelser, men inden Carl Niensens død, er notetilføjelserne i fløjtestemmerne t. 220-221 og t. 224-225, der, muligvis af komponisten, er tilføjet et “ja” i blækpartituret, men som ikke findes i stemmerne.



Nor has the composition been printed until now. Besides the composer's ink fair copy of the score, which formed the main source for this edition, the musical sources consist of Carl Nielsen's pencil sketches, his pencil draft (which however only has the first 28 bars of the movement) and two handwritten sets of parts. One of these sets, which apart from the duplicate parts of Violin 1 and 2 is in Carl Nielsen's own hand, formed the only important source for emendations and additions to the main source, since this autograph ink transcript, which must have been made with a view to the first performance, complements and revises the main source to a substantial extent, and this also resulted in ink changes in the main source.

As for the main source itself, there are special circumstances: apart from the conductor's additions by Launy Grøndahl<sup>12</sup> and Georg Høeberg<sup>13</sup> it has a large number of additions of dynamic and articulation markings as well as additions and changes of slurs in pencil in another hand – probably that of Victor Bendix in connection with the first performance. The additions and changes are reproduced in the autograph parts, and many of them are touched up with ink in the main source – this must have been done by Carl Nielsen in connection with the transcription of the parts. For these reasons they have been adopted in this edition. The radical pencil revision of the brass parts in the main source, which means that the movement can be played with just two horns instead of four, was not, however, adopted, since it is neither followed in the parts nor sanctioned by the composer by overwriting in ink in the score.

Hvad angår selve hovedkilden, gør det særlige forhold sig gældende, at den – ud over dirigenttilskrifter af Launy Grøndahl<sup>12</sup> og Georg Høeberg<sup>13</sup> – indeholder en stor del tilføjelser af dynamik og artikulation samt tilføjelser og ændringer af buer foretaget med blyant af fremmed hånd, formentlig Victor Bendix' i forbindelse med uropførelsen. Tilføjelserne og ændringerne findes reproduceret i de autografe stemmer, og de er for en stor dels vedkommende trukket op med blæk i hovedkilden, hvilket må være gjort af Carl Nielsen i forbindelse med stemmeafskriften. Af disse grunde er de medtaget i denne udgave. Den gennemgribende blyantsrevision af messingstemmerne i hovedkilden, der muliggør, at satsen kan spilles med kun to horn i stedet for fire, er derimod ikke taget til efterretning, da den hverken er fulgt i stemmerne eller sanktioneret af komponisten ved overskrivning med blæk i partituret.

De dynamiske angivelser i det autografe stemmesæt, der i lighed med artikulationen mange steder er mere udførlige her end i hovedkilden, er ved satsens kraftige tuttsteder i flere tilfælde nuanceret i stemmerne, således at trombonestemmerne, paukestemmen og et sted (t. 105) kontrabasstemmen er forsynet med dynamiske angivelser en styrkegrad svagere end de øvrige stemmer, på samme måde som det er tilfældet to steder i hovedkilden (t. 251, t. 341-342). Denne nuancering af dynamikken i de autografe stemmer er imidlertid ikke konsekvent gennemført, og da stemmerne også indeholder eksempler på afvigelser i form af kraftigere dynamiske nuancer i enkelte stemmer i forhold til det generelle niveau, har afvigelserne ikke kunnet tages til efterretning i revisionen, men er i alle tilfælde anført som varianter i det kritiske apparat.

12 Danish conductor and composer (1886-1960), who conducted the Danish Radio Symphony Orchestra from 1926 to 1956. According to his own note in the ink score Grøndahl conducted *Symphonic Rhapsody* with this orchestra on 28.12.1931. The performance was the first given by the Danish Broadcasting Corporation; cf. note in Grøndahl's *Statistik over de af mig, siden min Ansættelse i den danske Radiofoni ledede Symfonikoncerter Solistkoncerter samt andre mere betydende Afdelinger* (Statistics concerning the symphony concerts, soloist concerts and other significant events conducted by me since my engagement by the Danish Broadcasting Corporation), DK-Kk, NKS 2551, 2°.

13 Danish conductor, violinist and composer (1872-1950), who worked as *kapelmester* at the Royal Theatre 1914-1930. Høeberg made extensive notes in the ink score of the *Symphonic Rhapsody* in connection with a performance in the third seasonal concert of the society Copenhagen Symphony Concerts (Københavns Symfonikoncerter), 17.3.1942, in the large hall of the Odd Fellow Palæ; cf. reviews in *Politiken* and *Berlingske Tidende*, 18.3.1942.

12 Dansk dirigent og komponist (1886-1960), der dirigerede Statsradiofonien's orkester fra 1926 til 1956. Ifølge eget notat i blækpartituret dirigerede Grøndahl *Symphonisk Rhapsodi* med dette orkester 28.12.1931. Opførelsen var den første forestået af Statsradiofonien, jf. notat i Grøndahls *Statistik over de af mig, siden min Ansættelse i den danske Radiofoni ledede Symfonikoncerter Solistkoncerter samt andre mere betydende Afdelinger*, DK-Kk, NKS 2551, 2°.

13 Dansk dirigent, violinist og komponist (1872-1950), der fungerede som kapelmester ved Det Kongelige Teater 1914-1930. Høeberg har gjort omfattende tilskrifter i blækpartituret til *Symphonisk Rhapsodi* i forbindelse med en opførelse ved Københavns Symfonikoncerters tredje sæsonkoncert, der fandt sted 17.3.1942 i Odd Fellow Palæets store sal, jf. anmeldelser i *Politiken* og *Berlingske Tidende* 18.3.1942.

The dynamic markings in the autograph set of parts, which like the articulation markings are more detailed at many points here than in the main source, are in several cases refined in the loud tutti bars of the movement, such that the trombone parts, the timpani part and at one point (b. 105) the double-bass part, have been furnished with dynamic markings one degree less loud than the other parts, as is also the case at two points in the main source (b. 251, bb. 341-342). This shading of the dynamics in the autograph parts has, however, not been carried through consistently, and since the parts also include examples of differences in the form of louder dynamic shades in some of the parts compared with the general level, it has not been possible to follow the deviations in the revision. But in all cases they are cited as alternative readings in the critical apparatus.

When cor. 3 and 4 are written in the bass clef, the parts are notated here an octave higher than in the main source, so that – in accordance with present-day practice – they sound a fifth below instead of a fourth above what is notated.

Thomas Michelsen

#### O U V E R T U R E, H E L I O S, O P U S 17

The concert overture *Helios* was composed in Athens, where Carl Nielsen and his wife, the sculptress Anne Marie Carl-Nielsen, had been living since February 1903.<sup>1</sup> She had received a grant, Det Anckerske Legat, and wished to use it during this stay to study ancient Greek art. Carl Nielsen wanted to compose and study archaeology. In his case the trip had been made possible by a contract signed in January the same year with the publishers Wilhelm Hansen, whereby Carl Nielsen was to receive a fixed annual sum, irrespective of how much or how little he composed.<sup>2</sup>

The work of composition began on 10th March.<sup>3</sup> To his friend and pupil Svend Godske-Nielsen<sup>4</sup> Carl Nielsen wrote in a letter of 27th March:

- 1 Cf. Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevsamling med Anne Marie Carl-Nielsen*, Copenhagen 1983, pp. 176ff. The couple were back in Copenhagen by the end of July 1903.
- 2 Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-1948, vol. 1, p. 203.
- 3 Torben Schousboe, *op. cit.*, p. 178.
- 4 Danish civil servant and pianist (1867-1935).

Hvor cor. 3 og 4 er noteret i basnøgle, er stemmerne noteret en oktav højere end i hovedkilden, således at de i overensstemmelse med moderne praksis klinger en kvint under det noterede i stedet for en kvart over.

Thomas Michelsen

#### O U V E R T U R E, H E L I O S, O P U S 17

Koncertouverturen *Helios* er komponeret i Athen, hvor Carl Nielsen opholdt sig sammen med sin hustru, billedhuggeren Anne Marie Carl-Nielsen, fra februar 1903.<sup>1</sup> Hun havde modtaget Det Anckerske Legat, som hun med Grækenlands-opholdet ønskede at udnytte til at studere oldgræsk kunst. Carl Nielsen ville komponere og studere arkæologi. For hans vedkommende var rejsen muligjort af en kontrakt med musikforlaget Wilhelm Hansen af januar samme år, ifølge hvilken Carl Nielsen skulle modtage et fast beløb årligt, uanset hvor meget eller lidt han i øvrigt komponerede.<sup>2</sup>

Kompositionsarbejdet påbegyndtes den 10. marts.<sup>3</sup> Til vennen og eleven Svend Godske-Nielsen<sup>4</sup> har Carl Nielsen i et brev af 27. marts meddelt:

“Nu er her knaldende varmt, Helios brænder den hele Dag og jeg skriver løs paa mit nye Solsystem; en lang Indledning med Solopgang og Morgensang er færdig og jeg har begyndt paa Allegro.”<sup>5</sup>

Om de praktiske omstændigheder i forbindelse med kompositionsarbejdet skrev Carl Nielsen til ægteparret Borup<sup>6</sup> i et brev af 6. april 1903:

“Her gaar det saa roligt og hver passer sit Arbejde. Marie er paa Akropolis fra Kl. 9 til 6 daglig og copierer en Figur og jeg arbej-

- 1 Jf. Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevsamling med Anne Marie Carl-Nielsen*, København 1983, s. 176ff. Parret var tilbage i København i slutningen af juli 1903.
- 2 Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 1, s. 203.
- 3 Torben Schousboe, *op. cit.*, s. 178.
- 4 Dansk kontorchef og komponist (1867-1935).
- 5 Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Niensens Breve. I udvalg og med Kommentarer*, København 1954, s. 47.
- 6 Dagmar Borup, pianistinde og høre-lære-pædagog (1867-1959), og Julius Borup, violinist, fra 1894 til 1926 ansat i Det Kongelige Kapel (1865-1938).

“Now it is scorchingly hot; Helios burns all day and I am writing away at my new solar system; a long introduction with sunrise and morning song is finished, and I have begun on the allegro.”<sup>5</sup>

Of the practical circumstances of the composition work Carl Nielsen wrote to the Borups<sup>6</sup> in a letter of 6th April 1903:

“Here all is calm and each of us is at work. Marie is on the Acropolis from 9 to 6 every day copying a sculpture and I am working very busily and will soon have a large new work finished; [...] I compose in the mornings at the Odeion – the conservatory – where the director has assigned me a room with a piano.”<sup>7</sup>

He reported that the overture was finished on 23rd April.<sup>8</sup> It was dedicated to Julius Röntgen.<sup>9</sup> The accompanying epigraph and the dedication, both of which are in the first edition of the printed score, appear to have been added at the proof-reading stage, since they are in neither the draft nor the autograph printing manuscript. The epigraph was conceived by Carl Nielsen himself, but allegedly owes its final form to A. Einar Christiansen.<sup>10</sup> It says: “Stillness and darkness – Then the sun rises to joyous songs of praise – Wanders its golden way – quietly sinks in the sea.”

- 5 Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Niensens Breve. I udvalg og med Kommentarer*, Copenhagen 1954, p. 47.
- 6 Dagmar Borup, pianist and ear training teacher (1867-1959), and Julius Borup, violinist, from 1894 to 1926 employed in the Royal Orchestra, (1865-1938).
- 7 Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 48.
- 8 Letter from Carl Nielsen to the Borups, 24.4.1903, quoted in Irmelin Eggert Møller & Torben Meyer, *op. cit.*, pp. 50f. The letter has a passage about sun-worship and a description of content aspects of *Helios* and the instrumentation of the introduction. That 23.4.1903 was the date on which the composition work was finished is confirmed by the autograph dating of the pencil draft (Source C). This must therefore be taken as the probable finishing date, even though it is contradicted by a letter from Carl Nielsen to the composer and organist Thomas Laub dated “Athens, 25th April 1903”, saying: “yesterday I finished a new largish work, an overture (*Helios*)”; cf. Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 52. In his diary Carl Nielsen noted: “On Sunday 10th May I went to Tatoi after finishing my overture ‘*Helios*’”; cf. Torben Schousboe, *op. cit.*, pp. 179f.
- 9 German-Dutch composer, pianist and conductor of Carl Nielsen’s acquaintance (1855-1932).
- 10 Danish author (1861-1939), Director of the Royal Theatre in Copenhagen 1899-1909. The information on Christiansen’s completion of the epigraph for *Helios* is found only in Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 210.

der meget flittig og har snart et stort nyt Arbejde færdigt; [...] Jeg komponerer om Formiddagen i Odeion – Konservatoriet – hvor Direktøren har anvist mig et Værelse med Klaver.”<sup>7</sup>

Ouverturen rapporteredes at være afsluttet 23. april.<sup>8</sup> Den tilegnedes Julius Röntgen.<sup>9</sup> Både det ledsagende motto og dedikationen, der begge findes i førsteudgaven af det trykte partitur, er åbenbart kommet til i korrekturfasen, idet de ikke findes i hverken kladden eller det autografe trykforlæg. Mottoet er konciperet af Carl Nielsen selv, men skylder angiveligt sin endelige udformning A. Einar Christiansen.<sup>10</sup> Det lyder: “Stilhed og Mørke – saa stiger Sol under frydefuld Lovsang – Vandrer sin gyldne Vej – sænker sig stille i Hav.”

Uropførelsen fandt sted 8. oktober 1903 i Odd Fellow Palæets store sal i København, Det Kongelige Kapel spillede under ledelse af kapelmester Johan Svendsen.<sup>11</sup> Mens publikum ifølge samtlige dagbladsanmeldelser fra uropførelsen, der ytrer sig herom, var stærkt begejstret for værket, var modtagelsen blandt anmelderne uensartet. Til de entydigt entusiastiske hørte Sophus Andersen,<sup>12</sup> som gav følgende vurdering af Carl Niensens overture:

“Det er et højst interessant Arbejde med alle Komponistens kendte Fortrin – den udmærkede Instrumentation, dens Autors

- 7 Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 48.
- 8 Brev fra Carl Nielsen til ægteparret Borup af 24.4.1903 citeret i Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 50f. Brevet indeholder en passage om soltilbedelse og en beskrivelse af indholdsmæssige aspekter af *Helios* samt instrumentationen af indledningen. Angivelsen af 23.4.1903 som datoen for afslutningen af kompositionsarbejdet bekræftes af den autografe datering af blyantskladden (kilde C). Den må således fastholdes som den sandsynlige færdiggørelsesdato, selvom den modsiges af et brev fra Carl Nielsen til komponisten og organisten Thomas Laub dateret “Athen den 25 April 1903”, hvori det hedder: “igaar afsluttede jeg et nyt større Arbejde, en Ouverture (*Helios*)”, jf. Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 52. I sin dagbog har Carl Nielsen noteret: “Søndagen den 10de Maj rejste jeg til Tatoi efter at have fuldendt min Ouverture ‘*Helios*’”, jf. Torben Schousboe, *op. cit.*, s. 179f.
- 9 Tysk-hollandsk komponist, pianist og dirigent af Carl Niensens vennekreds (1855-1932).
- 10 Dansk forfatter (1861-1939), direktør for Det Kongelige Teater i København fra 1899 til 1909. Oplysningen om Christiansens færdiggørelse af mottoet til *Helios* findes kun i Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 210.
- 11 Norsk komponist og dirigent (1840-1911).
- 12 Dansk komponist og musikkritiker (1859-1923).

The first performance was given by the Royal Orchestra, conducted by *kapelmester* Johan Svendsen,<sup>11</sup> on 8th October 1903 in the large hall of the Odd Fellow Palæ in Copenhagen. While the audience, according to the newspaper reviews of the performance that touch on this, was highly enthusiastic about the work, the reception by the critics varied. Among the unequivocally enthusiastic was Sophus Andersen,<sup>12</sup> who wrote the following evaluation of Carl Nielsen's overture:

“It is a highly interesting work, with all the composer's well known merits – the excellent instrumentation, its creator's manly striving for originality [...] it has the advantage over the earlier compositions that it is quite natural, growing out of a natural creative urge with no pursuit of the cheap originality manifested by cacophonous harmonies and a total contempt for melody.”<sup>13</sup>

Gustav Hetsch,<sup>14</sup> in his review, took his point of departure in the same view – apparently common in those days – that Carl Nielsen's orchestral music was intellectual and not very accessible; but he was less convinced of the work's expressive qualities:

“The overture is easy enough to grasp – unlike several of Carl Nielsen's other works – but it is not easy to keep hold of. It has been written with all the thematic and orchestral ingenuity and all the artistic seriousness that have been sufficiently emphasized as the composer's good side. On the other hand it is not particularly imaginative; it has the unfortunate shortcoming for a ‘Sun’ piece that it does not shine and does not warm.”<sup>15</sup>

We find the last objection expressed again by, among others, Alfred Tofft,<sup>16</sup> who singled out the slow introduction to the detriment of the allegro section in his criticism:

“In the overture the half-light [...] is best evoked, with talent and with promise for the development. But when the sun has risen and should shine in dazzling magnificence, the composer has abandoned it in the attempt. It is as if the energy fails. The sun does not warm.”<sup>17</sup>

11 Norwegian composer and conductor (1840-1911).

12 Danish composer and music critic (1859-1923).

13 *København*, 9.10.1903.

14 Danish music writer and critic (1867-1935).

15 *Nationaltidende*, 9.10.1903.

16 Danish composer and music critic (1865-1931).

17 *Berlingske politiske og Avertissements-Tidende*, evening edition, 9.10.1903.

mandige Stræben efter Originalitet. [...] den har den Fordel fremfor de tidligere Kompositioner, at den er helt naturlig, udsprunget af en naturlig Skabertrang uden nogen Jagen efter den Godtkøbs-Originalitet, der giver sig Udslag i ildyldende Harmonier og en total Foragt for Melodi.”<sup>13</sup>

Gustav Hetsch<sup>14</sup> tog i sin anmeldelse udgangspunkt i den samme, i samtiden tilsyneladende almindelige vurdering af Carl Niensens orkestermusik som intellektuel og svært tilgængelig, men var mindre overbevist om værket's udtryksmæssige kvaliteter:

“Ouvturen er nem nok at faa fat paa – i Modsætning til adskillige andre af Carl Niensens Arbejder, – men den er ikke nem at holde fast paa. Den er skrevet med al den thematiske og orkestrale Dygtighed og al den kunstneriske Alvor, der tilstrækkelig er fremhævet før som Komponistens gode Side. Den er derimod ikke synderlig fantasifuld; den har den for et ‘Sol’-Stykke kedelige Mangel, at den ikke lyser og ikke varmer.”<sup>15</sup>

Den sidste indvending genfindes hos blandt andre Alfred Tofft,<sup>16</sup> der i sin kritik fremhæver den langsomme indledning på bekostning af allegrodelen:

“I Ouvturen er Tusmørket [...] skildret bedst, talentfuldt og lovende for Udviklingen. Men hvor Solen er kommet op og skal skinne i blændende Pragt, der har Komponisten ladet det forblive ved et Tilløb. Det er, som om Kræfterne svigte. Solen varmer ikke.”<sup>17</sup>

Også Leopold Rosenfeld<sup>18</sup> syntes godt om ouverturens indledning, men kritiserede allegrodelen, idet han anvendte præcis de samme verber som Hetsch og Tofft: “den efterfølgende Sol varmer og lyser ikke saa godt som Morgendæmringen.”<sup>19</sup>

Den fyldigste anmeldelse stod Charles Kjerulf for.<sup>20</sup> Han anvendte imidlertid hovedparten af sin spalteplass til at kritisere kredsen af tilhængere omkring Carl Nielsen.<sup>21</sup> Kritik-

13 *København*, 9.10.1903.

14 Dansk musikforfatter og -kritiker (1867-1935).

15 *Nationaltidende*, 9.10.1903.

16 Dansk komponist og musikkritiker (1865-1931).

17 *Berlingske politiske og Avertissements-Tidende*, aftenudgave, 9.10.1903.

18 Dansk komponist, sanglærer og musikkritiker (1849-1909).

19 *Dannebrog*, 9.10.1903.

20 Dansk komponist, forfatter og musikkritiker (1858-1919).

21 *Politiken*, 9.10.1903.



Leopold Rosenfeld,<sup>18</sup> too, liked the introduction to the overture, but criticized the allegro section, using exactly the same verbs as Hetsch and Tofft: “the sun that follows does not warm and shine as much as the half-light of the dawn.”<sup>19</sup>

The longest review was written by Charles Kjerulf.<sup>20</sup> However, he used most of his column space to criticize the circle of supporters around Carl Nielsen.<sup>21</sup> This prompted a response from Carl Nielsen the very next day, demanding documentation for Kjerulf’s claim that “a small circle of quite foolish fire-worshippers”<sup>22</sup> ranked Carl Nielsen with Mozart and Beethoven.<sup>23</sup> Further squibs were exchanged by Kjerulf and the Carl Nielsen supporter Rudolph Bergh,<sup>24</sup> while Nielsen himself contributed nothing more to the debate.

Carl Nielsen performed *Helios* several times during his life. The first time, as far as we know, was the evening concert dedicated to Nielsen’s compositions at the Odd Fellow Palæ on 11th November 1905.<sup>25</sup> The last performance of *Helios* under Carl Nielsen’s baton that we can document was on 12th February 1930 in Gothenburg, Sweden.<sup>26</sup> He conducted several abroad. Besides Gothenburg, he certainly played the overture in Helsinki,<sup>27</sup> Stockholm<sup>28</sup> and Berlin.<sup>29</sup> However, he never did so at the Music Society (Musikforeningen) in Copenhagen, where he was principal conductor from 1915 until 1927.

The extant source material for *Helios* ranges from sketches through a pencil draft and an ink fair copy to manuscript parts, a printed score with printed parts and a piano arrangement. If the source material is extensive, the degree to which the sources represent finished versions of the work is

ken affødte et svar fra Carl Nielsen straks den følgende dag med krav om dokumentation for Kjerulfs påstand om, at “en lille Kres af ganske taabelige Ildtilbedere”<sup>22</sup> skulle sætte Carl Nielsen på niveau med Mozart og Beethoven.<sup>23</sup> En videre polemik udspandt sig mellem Kjerulf og Carl Nielsen-støtten Rudolph Bergh,<sup>24</sup> mens Nielsen selv ikke bidrog yderligere til debatten.

Carl Nielsen opførte *Helios* adskillige gange i løbet af sit liv. Første gang var så vidt vides ved en kompositionsaften i Odd Fellow Palæet 11. november 1905.<sup>25</sup> Den sidste opførelse af *Helios* under Carl Niensens taktstok, der kan dokumenteres, foregik 12. februar 1930 i Göteborg.<sup>26</sup> Flere af de opførelser, Carl Nielsen ledede, fandt sted i udlandet. Således har han foruden i Göteborg med sikkerhed spillet ouverturen både i Helsinki,<sup>27</sup> i Stockholm<sup>28</sup> og i Berlin.<sup>29</sup> Til gengæld opførte han den aldrig i Musikforeningen i København, for hvilken han var dirigent fra 1915 til 1927.

Det overleverede kildemateriale til *Helios* rækker fra skitser over blyantskladde og blækrenskrift til håndskrevne stemmer, trykt partitur med tilhørende trykte stemmer og klaverarrangement. Er kildematerialet fyldigt, er den færdiggørelsesgrad, kilderne repræsenterer, til gengæld mindre tilfredsstillende. Renskriften, der har dannet forlæg for det trykte partitur, synes nedfældet i hast og har i nogle henseender nærmest kladdepræg. I konsekvens heraf såvel som på grund af en del stikkerfejl fremlægger det trykte partitur værket i en strengt taget ufærdig form. Især artikulationsangivelserne fremstår som ufuldstændige, idet nodestikkeren

18 Danish composer, singing teacher and music critic (1849-1909).

19 *Dannebrog*, 9.10.1903.

20 Danish composer, writer and music critic (1858-1919).

21 *Politiken*, 9.10.1903.

22 *Ibid.*

23 *Politiken*, 10.10.1903.

24 Danish zoologist and composer (1859-1924).

25 Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 217 and concert programme, DK-Kk, CNA I.E.b.

26 According to a pencilled note in Swedish in sign. 664 in the library of the Gothenburg Symphony Orchestra, Konserthuset (printed score): “Composer’s own playing time 12/2 1930: 13 min.” This accords with the notes in two of the printed parts (vl. 1 Nos. 2 and 3), same location, and the concert programme, DK-Kk, CNA I.E.b.

27 24.10.1913; cf. Carl Nielsen’s scrapbook, p. 23, DK-Kk, CNA I.E.b.

28 30.11.1913 (the date is uncertain); cf. Carl Nielsen’s scrapbook, pp. 26ff, DK-Kk, CNA I.E.b.

29 28.1.1923 at “Nordischer Abend des Berliner Sinfonie-Orchesters” in Blüthnersaal; cf. concert review in *Die Tonkunst* quoted in Rudolph Simonsen, *Der dänische Tondichter Carl Nielsen*, Copenhagen 1924, p. 12 and concert programme, DK-Kk, CNA I.E.b.

22 *Ibid.*

23 *Politiken*, 10.10.1903.

24 Dansk zoolog og komponist (1859-1924).

25 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 217 og koncertprogram, DK-Kk, CNA I.E.b.

26 Ifølge blyantsantegning i sign. 664 i Göteborg Symfoniorkesters bibliotek, Konserthuset (trykt partitur): “Tonsättarens egen speltid 12/2 1930: 13 min.” Antegningen stemmer overens med antegninger i to trykte stemmer (vl. 1 nr. 2 og 3) sammesteds, og koncertprogram, DK-Kk, CNA I.E.b.

27 24.10.1913, jf. Carl Niensens scrapbog, s. 23, DK-Kk, CNA I.E.b.

28 30.11.1913 (den nøjagtige dato er usikker), jf. Carl Niensens scrapbog, s. 26ff, DK-Kk, CNA I.E.b.

29 28.1.1923 ved “Nordischer Abend des Berliner Sinfonie-Orchesters” i Blüthnersaal, jf. koncertanmeldelse fra *Die Tonkunst* citeret i Rudolph Simonsen, *Der dänische Tondichter Carl Nielsen*, København 1924, s. 12 og koncertprogram, DK-Kk, CNA I.E.b.

less satisfactory. The fair copy which formed the source for the printed score seems to have been written down in haste and in some respects is almost like a draft. As a consequence of this, and as a result of a good few music engraving errors, the printed score presents the work in what is strictly speaking an unfinished form. The articulation markings in particular appear incomplete, since the engraver, in this respect, closely followed the inconsistent ink manuscript. There are also several decided note errors due to carelessness on the part of the engraver. Two of these need to be singled out: b. 95, where a bar of the timpani part is missing; and b. 121, where a whole chord is missing in the bassoon and brass parts.

Despite the fact that Carl Nielsen often conducted *Helios*, we know of no authoritative source material that completely corrects the shortcomings and inconsistencies – mainly in the articulation markings – found in the score. As a result, it has been necessary, in the score presented here, to make a considerable number of additions and a few changes, especially in articulatory features. These are based partly on analogies from internal premises in the main source – that is, Carl Nielsen's copy of the printed score – and partly on other sources, as documented in all cases in the list of editorial emendations and alternative readings.

Thomas Michelsen

netop hvad angår dette parameter har fulgt det ikke gennemarbejdede trykforlæg nøje. Samtidig findes flere deciderede nodefejl, der skyldes sjusk fra stikkerens side. Heraf kræver to særlig fremhævelse, nemlig t. 95, hvor en takt af paukestemmen mangler, og t. 121, hvor en hel akkord mangler i fagot- og messingblæserstemmerne.

På trods af at Carl Nielsen ofte dirigerede *Helios*, kendes ikke noget autoritativt kildemateriale, som fuldstændigt regulerer de mangler og inkonsekvenser med hensyn til først og fremmest artikulationsangivelserne, der præger partituret. Følgelig har det i forbindelse med den her forelagte revision af noteteksten været nødvendigt at foretage et betydeligt antal tilføjelser samt enkelte ændringer af især artikulationsmæssige forhold. Dette er sket dels ud fra analogislutninger på baggrund af interne præmisser i hovedkilden, det vil sige Carl Niensens håndeksemplar af det trykte partitur, dels med belæg i andre kilder, sådan som det i alle tilfælde er dokumenteret i revisions- og variantfortegnelsen.

Thomas Michelsen

*Andante tranquillamente*

Handwritten musical score for cello part of "Andante tranquillo e Scherzo". The score consists of 11 staves of music with various dynamics and markings. The first staff begins with *p* and *f*. The second staff has *ff*. The third staff has *p*. The fourth staff has *mf* and *ff*. The fifth staff has *mf*. The sixth staff has *ff*. The seventh staff has *p* and *mf*. The eighth staff has *ff*. The ninth staff has *4* and *p*. The tenth staff has *ff* and *p*. The eleventh staff has *ff* and *pp*. There are also some handwritten notes like *tolo p*, *cresc*, and *dim*.

4

1111 8510 0294

Andante tranquillo e Scherzo, cello part for the quartet version of the Andante tranquillo (Source **C**) fair-copied by Carl Nielsen.

Andante tranquillo e Scherzo, cellostemmen til kvartetversionen af Andante tranquillo (kilde **C**) renskrevet af Carl Nielsen.







*Scherzo*  
Violin I  
Violin II  
Viola  
Cello

*pizz* *arco* *pizzola*

*I* *II*

*arco* *pizzola*

1872

Andante tranquillo e Scherzo, t. 1-31 af kvartetversionen til Scherzo (kilde **A**).

Andante tranquillo e Scherzo, bb. 1-31 of the quartet version of the Scherzo (Source **A**).

*Presto* *Allegro*

The musical score is written on 12 staves. The first staff contains the tempo markings 'Presto' and 'Allegro'. The music is in 6/8 time. The notation includes various rhythmic patterns, accidentals, and dynamic markings such as 'mf' and 'f'. The music is written in a cursive, handwritten style on aged paper.



18

## III Finale.

Allegro con brio

20  
19

Suite for String Orchestra (Source C), bb. 1-21. The printing manuscript for the beginning of the Finale as the movement is known today, probably played for the first time at Tivoli on 25th May 1889.

Suite for Strygeorkester (kilde C), t. 1-21. Trykforlægget til begyndelsen af Finalen sådan som satsen kendes i dag, formentlig spillet første gang i Tivoli den 25. maj 1889.



Carl Nielsen's lille suite for Sjægere. Op. 15

1957-58. 1003  
mu 6510.1470-

Suite for String Orchestra, draft (Source B) for the earlier version of the beginning of the Finale as it was probably performed on 8th September 1888. The page (fol. 1<sup>o</sup>) contains bb. 1-10 corresponding to bb. 20-28 in the printed version.

Suite for Strygorkester, kladde (kilde B) til den tidligere version af begyndelsen til Finalen sådan som den formentlig blev opført den 8. september 1888. Siden (fol. 1<sup>o</sup>) indeholder t. 1-10 svarende til t. 20-28 i den trykte version.



Handwritten musical score for string orchestra, page seven of the draft. The score includes parts for Violin I, Violin II, Viola, Violoncello (Cello), and Contrabasso (Double Bass). The tempo is marked 'Adagio'. The music features various dynamics such as *ff* (fortissimo) and *mf* (mezzo-forte). There are numerous annotations, including 'Solo' and 'Solo violin', indicating a solo for violin. The score is written on ten staves, with the first six staves containing musical notation and the last four staves being empty. A small circular stamp is visible in the upper right corner of the page.

Suite for String Orchestra, page seven of the draft (Source **F4**) for the earlier version of the Finale, which includes an Adagio with a solo for violin.

Suite for Strygkorkester, side syv af kladde (**F4**) til den tidligere version af Finalen, som indeholder en Adagio med solo for violin.



*Symphonic Rhapsody*, bb. 1-8, in Carl Nielsen's ink fair copy (Source **A**). The title shows that the movement was originally planned as the first movement of a symphony.

*Symfonisk Rhapsodi*, t. 1-8, i Carl Niensens blækrenskrift (kilde **A**). Titelangivelsen viser, at satsen oprindeligt var planlagt som førstesats af en symfoni.



4

The image shows a page of handwritten musical notation for a brass section. The page is numbered '4' in the top left corner. It contains ten staves of music. At the top, a large letter 'A' is written. The notation includes various notes, rests, and dynamic markings such as 'p' (piano) and 'ff' (fortissimo). There are several annotations in blue and red ink. A red arrow points to a section of the music labeled 'Clan' and 'Fay' in red. Other markings include 'u' and 'ff'. The paper shows signs of age and wear.

*Symphonic Rhapsody* (Source **A**), bb. 25-32. The page exemplifies the pencil revision of the brass parts, not adopted in this edition, and the additions by the conductors Launy Grøndahl (red crayon, violet indelible pencil) and Georg Høeberg (blue crayon).

*Symfonisk Rhapsodi* (kilde **A**), t. 25-32. Siden eksemplificerer blyantsrevisionen af messingstemmerne, der ikke er taget til efterretning i denne udgave, samt tilskriverne af dirigenterne Launy Grøndahl (rød farvestift og violet blækstift) og Georg Høeberg (blå farvestift).



Violino I *no* 5 Carl Nielsen

8311.2082 -

*Symphonic Rhapsody*, bb. 1-71, in the autograph vl. 1 from the partly autograph set of parts (Source C) which has formed the only important source for emendations and additions to the main source.

*Symfonisk Rhapsodi*, t. 1-71, i den autografe vl. 1-stemme fra det delvis autografe stemmesæt (kilde C), der har udgjort den eneste væsentlige kilde til ændringer og tilføjelser i forhold til hovedkilden.



Handwritten musical score for Helios, showing a transition from a slow introduction to an allegro section. The score includes multiple staves for various instruments, with tempo markings "Allegro ma non troppo" and "Helios ma non troppo". The page is numbered 13 at the top right and 74 at the bottom center.

This and the following two pages show facsimiles of the same passage from *Helios*, the transition from the slow introduction to the allegro section, as it appears in the draft (Source C), the printing manuscript (Source B) and Carl Nielsen's copy of the printed score (Source A<sup>1</sup>).

*Helios*, draft (Source C), bb. 72-75.

Denne og de følgende to sider viser facsimiler af samme passage fra *Helios*, overgangen fra den langsomme indledning til allegrodelen, som den findes i henholdsvis kladden (kilde C), trykforlægget (kilde B) og Carl Niensens håndeksemplar af det trykte partitur (kilde A<sup>1</sup>).

*Helios*, kladde (kilde C), t. 72-75.

15.

*accelerando*

*Allargo ma non troppo* (♩ = 108)

*accelerando*

*accelerando*

*108*

*Allargo ma non troppo*

*accelerando*



108.

The musical score consists of 14 staves. The top two staves are for the Violins, the next two for the Violas, and the bottom two for the Cellos and Double Basses. The middle staves are for the Woodwinds and Brass. The percussion part is indicated by a large 'X' on a staff. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p.' and 'f.'. There are also some handwritten annotations in pencil, including a large 'X' over a staff and some markings in the lower staves.



ANDANTE  
TRANQUILLO  
E SCHERZO  
FOR STRING ORCHESTRA

ANDANTE  
TRANQUILLO  
E SCHERZO  
FOR STRYGEORKESTER

Andante tranquillo

The musical score is divided into three systems. The first system (measures 1-7) features five staves: Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. Dynamics range from *p* (piano) to *f* (forte). The second system (measures 8-13) includes a grand piano (Gp) and the same five string staves. Dynamics are mostly *p*. The third system (measures 14-17) features the Gp and string staves, with dynamics increasing to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and triplets.

20

Musical score for measures 20-23. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, often beamed together. The bass line provides harmonic support with chords and moving lines.

24

Musical score for measures 24-29. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, often beamed together. The bass line provides harmonic support with chords and moving lines. Dynamics include *dim.*, *p*, and *f dolce*.

30

Musical score for measures 30-33. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, often beamed together. The bass line provides harmonic support with chords and moving lines. Dynamics include *fz*. The word "cre" is written on a dashed line in the right hand.

35

scen - do *ff*

*fz* scen - do *ff*

scen - do *ff*

scen - do *ff*

scen - do *ff*

40

*pp* *ff* *mf*

*pp* *ff*

*pp* *ff* *mf*

*ff*

*ff*

46

*mf* *f*

*mf* *f*

*mf* *f*

*f*

*f*

52

Musical score for measures 52-57. The score is written for five staves: two treble clefs (top two) and three bass clefs (bottom three). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' in measure 56. The dynamic marking 'p' (piano) is present in measure 57.

58

Musical score for measures 58-63. The score is written for five staves: two treble clefs (top two) and three bass clefs (bottom three). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings 'p' (piano) and 'ff' (fortissimo) are used throughout the section.

64

Musical score for measures 64-68. The score is written for five staves: two treble clefs (top two) and three bass clefs (bottom three). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.



69

*dim.* *p* *p* *f dolce*

75

*cre -* *fz* *ff* *cre -* *ff* *cre -* *ff* *cre -* *ff* *cre -* *ff*

80

*fz* *fz* *fz* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*scen -* *do* *scen -* *do* *scen -* *do* *scen -* *do* *scen -* *do* *scen -* *do*

85

pp

mf

pp

pp

91

mf

mf

pizz.

mf

pizz.

mf

96

pp

fz

p

fz

p

fz

p

arco

fz

p

arco

fz

p

# SCHERZO

Presto

Musical score for Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. The score is in 6/8 time and features a variety of articulations and dynamics. Violino 1 is marked *arco* and *mf*. Violino 2, Viola, Violoncello, and Contrabbasso are marked *pizz.* and *mf*. A *arco* marking appears above the Viola staff in the second measure of the system.

Musical score for Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. The score is in 6/8 time and features a variety of articulations and dynamics. Violino 1 is marked *fz*. Violino 2, Viola, Violoncello, and Contrabbasso are marked *fz*. A *pizz.* marking appears below the Viola staff in the fourth measure of the system.

Musical score for Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. The score is in 6/8 time and features a variety of articulations and dynamics. Violino 1 is marked *fz*. Violino 2, Viola, Violoncello, and Contrabbasso are marked *fz*. The score includes first and second endings, indicated by '1.' and '2.' above the staves.

17

arco

arco

24

pizz.

31

3/4

37

pizz.

43

arco

50

fz

pizz.



# TRIO

## Tranquillo

57

Musical score for measures 57-65. The score is for a piano trio, featuring a right-hand piano part (RH) and a left-hand piano part (LH). The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Tranquillo'. The dynamics are marked 'p' (piano). The RH part consists of a series of half notes with a melodic line that includes a sharp sign. The LH part consists of a series of half notes with a bass line that includes a sharp sign. The score is written on five staves: RH piano, RH arco, LH piano, LH arco, and a grand staff (RH and LH piano). The word 'arco' is written above the RH and LH arco staves. The dynamics 'p' are written below the RH and LH piano staves.

66

Musical score for measures 66-72. The score is for a piano trio, featuring a right-hand piano part (RH) and a left-hand piano part (LH). The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Tranquillo'. The dynamics are marked 'p' (piano). The RH part consists of a series of half notes with a melodic line that includes a sharp sign. The LH part consists of a series of half notes with a bass line that includes a sharp sign. The score is written on five staves: RH piano, RH arco, LH piano, LH arco, and a grand staff (RH and LH piano). The word 'arco' is written above the RH and LH arco staves. The dynamics 'p' are written below the RH and LH piano staves. The score includes a first ending (1.) and a second ending (2.) starting at measure 71.

73

Musical score for measures 73-80. The score is for a piano trio, featuring a right-hand piano part (RH) and a left-hand piano part (LH). The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Tranquillo'. The dynamics are marked 'p' (piano). The RH part consists of a series of half notes with a melodic line that includes a sharp sign. The LH part consists of a series of half notes with a bass line that includes a sharp sign. The score is written on five staves: RH piano, RH arco, LH piano, LH arco, and a grand staff (RH and LH piano). The word 'arco' is written above the RH and LH arco staves. The dynamics 'p' are written below the RH and LH piano staves.

81

Musical score for measures 81-86. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The music features a complex texture with overlapping lines and various articulations such as accents and slurs. Measure 81 starts with a treble clef staff containing a half note G4, a quarter note A4, and a quarter note B4. The bass clef staff contains a half note G2, a quarter note A2, and a quarter note B2. The piece concludes with a double bar line.

80

Musical score for measures 80-86. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The music features a complex texture with overlapping lines and various articulations such as accents and slurs. Measure 80 starts with a treble clef staff containing a half note G4, a quarter note A4, and a quarter note B4. The bass clef staff contains a half note G2, a quarter note A2, and a quarter note B2. The piece concludes with a double bar line.

97

Musical score for measures 97-100. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The music features a complex texture with overlapping lines and various articulations such as accents and slurs. Measure 97 starts with a treble clef staff containing a half note G4, a quarter note A4, and a quarter note B4. The bass clef staff contains a half note G2, a quarter note A2, and a quarter note B2. The piece concludes with a double bar line.

SCHERZO da capo



SUITE

FOR STRING ORCHESTRA

SUITE

FOR STRYGEORKESTER

PRELUDE / PRÆLUDIUM

I

Andante con moto (♩ = 56)

Op. 1

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

5

10

**A**

*p*

*div.*

*mf*

*fz*

*dim.*

*pp*

15

cre- scen  
 cre- scen  
 cre- scen  
 cre- scen  
 p cre-

20

do ff  
 trem.  
 do ff  
 trem.  
 do ff  
 trem.  
 do ff  
 scen do ff

24

dim.  
 dim.  
 dim.  
 dim.  
 div.  
 dim.





INTERMEZZO  
Allegro moderato (♩ = 176)

II

Violino 1  
con sord.  
*p* *fz* *p* *fz* *p*

Violino 2  
con sord.  
pizz.  
*p*

Viola  
senza sord.  
pizz.  
*p*

Violoncello  
senza sord.  
pizz.  
*p*

Contrabbasso  
senza sord.  
pizz.  
*p*

9

*f* *p* *f* *p* *mf* *pp* *ff* *pizz.*

arco *f* *p* *f* *p* *mf* *pp* *ff* *pizz.*

arco div. *f* *p* *f* *p* *mf* *pp* *ff*

*p* *p* *mf* *pp* *ff* *fz*

*mf* *pp* *ff* *fz*

18

1. 2.

*fz* *fz* *f* *fz*

25

**A**

arco  
*sempre f*

arco  
*f*  
*sempre f*

*sempre f*

*sempre f*

*sempre f*

33

di - - - mi - - - nu - - - en - - - do *f*

di - - - mi - - - nu - - - en - - - do *f*

di - - - mi - - - nu - - - en - - - do *f*

di - - - mi - - - nu - - - en - - - do *f*

di - - - mi - - - nu - - - en - - - do *f*

42

*ff*

di - - -

di - - -

*ff* di - - -

*ff* di - - -



**B**

51

di - mi - nu - en - do

mi - nu - en - do

mi - nu - en - do

mi - nu - en - do

mi - nu - en - do

60

mi - nu - en - do

mi - nu - en - do

mi - nu - en - do

mi - nu - en - do

mi - nu - en - do

68

mi - nu - en - do

mi - nu - en - do

mi - nu - en - do

mi - nu - en - do

mi - nu - en - do



C

102<sup>I</sup>

trmmmm

12. div. *ff*

arco div. *p* *ff*

103<sup>II</sup>

*p*

109

*mf*

pizz. *mf*

pizz. div. *mf*

pizz. *mf*



**D**

117

cre - scen

cre - scen

cre - scen

cre - scen

cre - scen

125

do

*f*

arco

*f*

do

do

*f*

pizz.

*f*

do

do

133

*p*

pizz.

*p*

arco

*p*

arco

*pp*

pizz.

*pp*

*p*

*pp*

**E**

141

musical score for measures 141-148. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*. Performance instructions include *arco div.* and *arco*.

149

musical score for measures 149-155. The score continues the piano accompaniment from the previous system. It features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

156

musical score for measures 156-162. The score continues the piano accompaniment. It features a melody in the right hand and a bass line in the left hand. Dynamics include *p*, *mf*, and *fz*. Performance instructions include *div.*, *v*, and *pizz.*.

164

*fz* *p* *f* *p* *f*

arco *f* *p* *f*

arco div. *f* *p* *f*

pizz. *p*

0 0 0 0

*p*

172

*p* *mf* *pp* *ff* *pizz.*

*p* *mf* *pp* *ff* *pizz.*

*p* *mf* *pp* *ff* *fz* *fz* *fz*

arco *mf* *pp* *ff* *fz* *fz* *fz*

arco *mf* *pp* *ff* *fz* *fz* *fz*

180

arco *f*

*f*

*f*

**F**

188

arco

*sempre f*

di - - - mi - - -

*sempre f*

di - - - mi - - -

*sempre f*

di - - - mi - - -

*sempre f*

di - - - mi - - -

196

nu - en - do *f*

nu - en - do *f*

nu - en - do *f*

nu - en - do *f*

nu - en - do *f*

204

*ff* di - *ff*

di -

*ff* di *ff*

*ff* di *ff*



G

213

mi - nu - en - do  
mi - nu - en - do  
mi - nu - en - do  
mi - nu - en - do

*pp* *fz* *p*  
*pp* *fz* *p*  
*pp* *pizz.*  
*fz* *pp*  
*fz* *pp*

221

*fz* *p*  
*fz* *p*  
*f* *p*  
*f* *p*  
*f* *p*  
*f* *p*  
*f* *p*  
*f* *p*

*div.*  
*arco* *pizz.* *arco* *pizz.*  
*pizz.* *arco* *pizz.*

H

229

*p*  
*p*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

*div.*  
*pizz.* *arco* *pizz.*  
*pizz.*



FINALE

III

Andante con moto (♩ = 56)

The musical score is divided into three systems. The first system (measures 1-6) features Violino 1, Violino 2, Viola, Violoncello, and Contrabasso. Violino 1 and Viola have dynamics of *p* and accents. Violoncello and Contrabasso have dynamics of *fz p*. The second system (measures 7-9) includes a Chorus part with vocal lines and piano accompaniment. The vocal lines are marked *cre* and *scen*. The piano accompaniment includes triplets. The third system (measures 10-13) is marked with a box 'A' and features a Chorus part with vocal lines and piano accompaniment. The vocal lines are marked *do* and *f*. The piano accompaniment includes triplets and dynamics of *f*.

14

di- mi- nu- en- do

di- mi- nu- en- do

di- mi- nu- en- do

di- mi- nu- en- do

di- mi- nu- en- do

**Allegro con brio** (♩ = 80)

20

*molto* **ff**

*molto* **ff**

*molto* **ff**

**ff**

**ff**

22



25

29

**B**

36

42

47

di - - - mi - - - nu - - - en - - - do

di - - - mi - - - nu - - - en - - - do

di - - - mi - - - nu - - - en - - - do

di - - - mi - - - nu - - - en - - - do

di - - - mi - - - nu - - - en - - - do

di - - - mi - - - nu - - - en - - - do

di - - - mi - - - nu - - - en - - - do

di - - - mi - - - nu - - - en - - - do

pizz.

pizz.

53

**C**

*p*

*p*

*p*

arco

*p*

arco

0

arco

0

59

*mf*

*mf*

*mf*

*mf*

*mf*

64

cre - - - - - scen -

cre - - - - - scen -

cre - - - - - scen -

cre - - - - - scen -

cre - - - - - scen -

70

**D**

do *ff*

do *ff*

do *ff*

do *ff*

do *ff*

76

Musical score for measures 76-82. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a melodic line in the right hand and a rhythmic pattern in the left hand. Dynamics include piano (p) and fortissimo (f).

83

Musical score for measures 83-88. The score continues the piano accompaniment from the previous system. Dynamics are primarily piano (p).

89

**E**

Musical score for measures 89-92. This system includes vocal lines with lyrics. The lyrics are "di - mi - nu - en - do". The piano accompaniment includes markings for "div." and "pizz.".



95

arco

*pp* *f*

*pp* *f*

*pp* *f*

*pp* *f*

arco

*pp* *f*

101

**F**

*pp*

*pp*

*pp*

pizz.

*pp*

pizz.

*pp*

106

*pp*

111

cre -

cre -

cre -

arco

arco

cre -

cre -

116

- scen - do *f*

- scen - do *f*

- scen - do *f*

- scen - do *f*

- scen - do *f*

div.

121

cre -

cre -

cre -

arco

arco

cre -

cre -

G

126

Musical score for measures 126-130. The score is written for piano and features a complex texture with multiple staves. The key signature is two sharps (F# and C#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A large 'G' is positioned above the first measure.

131

Musical score for measures 131-135. The score continues with similar complexity, featuring a mix of melodic lines and rhythmic accompaniment. The key signature remains two sharps.

136

Musical score for measures 136-140. This section includes triplets in the upper staves, indicated by the number '3' above the notes. The lower staves continue with the established rhythmic patterns. The key signature is two sharps.

140

scen do

scen do

scen do

scen do

scen do

144

sempre cre scen

sempre cre scen

sempre cre scen

sempre cre scen

sempre cre scen

148

do ff

do ff

do ff

do ff

do ff

152

Musical score for measures 152-155. The score is in G major (one sharp) and 3/4 time. It features a complex texture with multiple staves. The top staff has a melodic line with slurs and accents. The middle two staves have dense chordal accompaniment with sixteenth-note patterns. The bottom two staves have a bass line with long slurs and some rests.

156

Musical score for measures 156-161. The score continues in G major and 3/4 time. Measures 156-160 show dense accompaniment in the middle staves. At measure 161, there is a significant change in dynamics, with 'p' (piano) markings appearing in the top, middle, and bottom staves. The texture becomes sparser with more rests.

162

Musical score for measures 162-167. The score continues in G major and 3/4 time. Measures 162-167 feature a more melodic and spacious texture. The top staff has a melodic line with slurs and accents, starting with a 'p' marking. The middle and bottom staves have sparse accompaniment with rests and occasional notes. A first ending bracket labeled 'I' spans measures 165-167.



168

cre - - - - -  
cre - - - - -  
cre - - - - -  
cre - - - - -  
cre - - - - -

173

- scen - - - - - do **f**  
- scen - - - - - do **f** pizz. **p**  
- scen - - - - - do **f** pizz. **p**  
- scen - - - - - do **f** **p**  
- scen - - - - - do **f** pizz. **p**

179

**p**  
**p**  
**p**  
**p**  
**p**

185

**J**

mf

arco

mf

arco

mf

mf

191

cre - scen - do **ff**

cre - scen - do **ff**

cre - scen - do **ff**

cre - scen - do **ff**

cre - scen - do **ff**

197

cre - scen - do **ff**

203

più mosso

Musical score for measures 203-206. The score consists of five staves. The first two staves are in the treble clef, and the last three are in the bass clef. Dynamics include *fz*, *dim.*, and *pp*. A decrescendo (*dim.*) is marked across measures 203-205.

210

Musical score for measures 210-213. The score consists of five staves. The first two staves are in the treble clef, and the last three are in the bass clef. The vocal lines include lyrics: "cre- scen- do". Dynamics include *p* and *ff*.

215

Musical score for measures 215-218. The score consists of five staves. The first two staves are in the treble clef, and the last three are in the bass clef. Dynamics include *ff*.

220

Musical score for measures 220-225. The score is written for piano and consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature is two sharps (F# and C#). The music features a complex texture with multiple voices in both hands, including melodic lines and dense chordal textures.



226

Musical score for measures 226-230. The score is written for piano and consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature is two sharps (F# and C#). The music continues with a complex texture, featuring melodic lines and dense chordal textures.



231

Musical score for measures 231-236. The score is written for piano and consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature is two sharps (F# and C#). The music features a complex texture with multiple voices in both hands, including melodic lines and dense chordal textures.

---

BESÆTNING  
ORCHESTRA

2 flauti

2 oboi

2 clarinetti

2 fagotti

4 corni

2 trombe

3 tromboni

timpani

archi



# SYMPHONIC RHAPSODY

# SYMFONISK RHAPSODI

Allegro

The musical score for page 43 is divided into two systems. The top system covers measures 1 through 8 and includes parts for Flauto (Flute), Oboe, Clarinetto (Bb) (Clarinet in Bb), Fagotto (Bassoon), Corno (F) (Trumpet in F), Tromba (F) (Trumpet in F), Trombone tenore (Tenor Trombone), Trombone basso (Bass Trombone), and Timpani (F, C) (Timpani). The bottom system covers measures 9 through 16 and includes parts for Violino 1 (Violin I), Violino 2 (Violin II), Viola, Violoncello (Cello), and Contrabbasso (Double Bass). The tempo marking "Allegro" appears at the beginning of each system. Dynamics range from fortissimo (f) to piano (p). The woodwinds and strings play a melodic line with a strong initial fortissimo dynamic, which then softens to piano by the end of the system. The brass instruments are mostly silent, and the timpani provide a rhythmic accompaniment.

9

1. *p* cre - - - - - scen - - - - - do *mf* a2

1. *p* cre - - - - - scen - - - - - do *mf*

1. *mf*

1. *p*

*cre* - - - - - *scen* - - - - - *do*

*cre* - - - - - *scen* - - - - - *do*

*cre* - - - - - *scen* - - - - - *do*

*cre* - - - - - *scen* - - - - - *do*

*cre* - - - - - *scen* - - - - - *do*

*cre* - - - - - *scen* - - - - - *do*

17

*a2*

*p*

*p*

*p*

*p*

**A**

26

Fl. 1 2 *p ff* *p fz p* cre - - - - - scen - - - - -

Ob. 1 2 *ff fz p* cre - - - - - scen - - - - -

Cl. (Bb) 1 2 *ff p fz p* cre - - - - - scen - - - - -

Fg. 1 2 *ff p fz p* cre - - - - - scen - - - - -

Cor. (F) 1 2 *ff fz p* cre - - - - - scen - - - - -

3 4 *ff fz p* cre - - - - - scen - - - - -

Tr. (F) 1 2 *ff fz*

Trb.t. 1 2 *ff fz*

Trb.b. *ff fz*

Timp. *ff*

VI. 1 *ff p fz p* cre - - - - - scen - - - - -

VI. 2 *ff p fz p* cre - - - - - scen - - - - -

Va. *ff p fz p* cre - - - - - scen - - - - -

Vc. *ff p fz p* cre - - - - - scen - - - - -

Cb. *ff fz p* cre - - - - - scen - - - - -

35

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Trb.t. 1  
2

Trb.b.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

do

do

do

do

do

do

do

do

do

do

**B**

42

This page of a musical score, page 47, contains the following parts and markings:

- Fl. (Flute):** Two staves (1 and 2). Part 1 has a dynamic marking of *fff*. Part 2 has a dynamic marking of *fff*.
- Ob. (Oboe):** Two staves (1 and 2). Part 1 has a dynamic marking of *fff*. Part 2 has a dynamic marking of *fff*.
- Cl. (B♭) (Clarinet in B-flat):** Two staves (1 and 2). Part 1 has a dynamic marking of *fff*. Part 2 has a dynamic marking of *fff*.
- Fg. (Bassoon):** Two staves (1 and 2). Part 1 has a dynamic marking of *fff*. Part 2 has a dynamic marking of *fff*. The part ends with a *dim.* marking.
- Cor. (F) (Cor Anglais):** Four staves (1, 2, 3, 4). Part 1 has a dynamic marking of *fff*. Part 2 has a dynamic marking of *fff*. Part 3 has a dynamic marking of *fff*. Part 4 has a dynamic marking of *fff*.
- Tr. (F) (Trumpet in F):** Two staves (1 and 2). Part 1 has a dynamic marking of *fff*. Part 2 has a dynamic marking of *fff*.
- Trb.t. (Trumpet in B-flat):** Two staves (1 and 2). Part 1 has a dynamic marking of *fff*. Part 2 has a dynamic marking of *fff*.
- Trb.b. (Trombone):** Two staves (1 and 2). Part 1 has a dynamic marking of *fff*. Part 2 has a dynamic marking of *fff*.
- Timp. (Timpani):** One staff. Part 1 has a dynamic marking of *fff*.
- VI. 1 (Violin I):** One staff. Part 1 has a dynamic marking of *fff*.
- VI. 2 (Violin II):** One staff. Part 1 has a dynamic marking of *fff*.
- Va. (Viola):** One staff. Part 1 has a dynamic marking of *fff*. The part includes a *div.* marking.
- Vc. (Violoncello):** One staff. Part 1 has a dynamic marking of *fff*.
- Cb. (Cello):** One staff. Part 1 has a dynamic marking of *fff*.

The score includes various musical notations such as slurs, accents, and dynamic markings. A section labeled 'B' is indicated in the top right corner.



48

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

VI. 1

VI. 2

Va.

*p*

*pp*

*pp*

*p dim.*

*pp*

55

Ob. 1 2

VI. 1

VI. 2

Va.

Vc.

*pp*

*p*

*mp*

62

Fl. 1 2

Ob. 1 2

VI. 1

VI. 2

Va.

*p*

*f*

*dim.*

*mf*

*f*

*dim.*

69

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

VI. 1  
VI. 2

Va.

Vc.

Cb.

76

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

VI. 1  
VI. 2

Va.

Vc.

Cb.





97

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Trb.t. 1  
2

Trb.b.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.









129<sup>II</sup>

Fg. 1 2

Cor. (F) 1 2

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

*fz*

*p*

*p*

*p*

*p*

*arco*

*p*

139

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

*mf*

*f*

*p*

*mf*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*f*

*f*

*f*

*f*

*f*

146

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

This musical score page contains measures 146 through 151. The woodwind section includes Flute (1 and 2), Oboe (1 and 2), Clarinet in B-flat (1 and 2), and Bassoon (1 and 2). The brass section includes Cor Anglais (F) (1 and 2), Trumpet (F) (1 and 2), Trumpet in B-flat (1 and 2), and Trombone. The percussion section includes Timpani. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The woodwinds and strings play active parts, while the brass and timpani are mostly silent. The score is in a key with one flat and a 4/4 time signature.



**E**

153

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Cl. (Bb) 1 2 *ff*

Fg. 1 2 *ff*

Cor. (F) 1 2 *ff*

3 4 *ff*

Tr. (F) 1 2 *ff*

Trb.t. 1 2 *ff*

Trb.b. *ff*

Timp. *tr* *ff*

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

160

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



183

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Vi. 1

Vi. 2

Va.

Vc.

*pp*

*ppp*

*pp*

*ppp*

*ppp*

*ppp*

arco

*ppp*

arco

*ppp*

190

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

arco

*pp* cre - - -

unis.

cre -

*pp* cre - - -

*pp* cre - - -

198

Fl. 1  
2  
1.  
*scen - do*

Ob. 1  
2  
1.  
*p cre - scen - do*

Cl. (Bb) 1  
2

Fg. 1  
2  
*cre - scen -*

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Trb.t. 1  
2

Trb.b.

Timp.

VI. 1  
2  
*scen -*  
*arco*

Va. *scen -*

Vc. *scen -*

Cb. *scen -*



205

Fl. 1 2  
*mf* cre - scen - do

Ob. 1 2  
*mf* cre - scen - do

Cl. (Bb) 1 2  
*f* cre - scen - do

Fg. 1 2  
*f* cre - scen - do

Cor. (F) 1 2  
*ff* cre - scen - do

3 4  
*ff* cre - scen - do

Tr. (F) 1 2  
*p* cre - scen - do

Trb.t. 1 2  
*p* cre - scen - do

Trb.b. 1 2  
*p* cre - scen - do

Timp.  
*p* cre - scen - do

VI. 1  
 do

VI. 2  
 do

Va.  
 div.  
 do

Vc.  
 do

Cb.  
 do

213 **G**

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Trb.t. 1  
2

Trb.b.

Timp.

VI.1  
ff

VI.2  
ff

Va.  
unis.  
ff

Vc.  
ff

Cb.  
ff



229

Fl. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Vi. 1  
2

Va.  
Vc.  
Cb.

238

Fl. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Vi. 2  
Va.



253

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Trb.t. 1  
2

Trb.b.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*tr*  
*ff*





266

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Tr. (F) 1  
2

VI. 1

VI. 2

Va.

271

Ob. 1  
2

Cor. (F) 1  
2

Tr. (F) 1  
2

VI. 1

VI. 2

Va.

1. *pp*

2. *pp*

*fz*

*pp*

*pp* trem.

*pp* trem.

*pp*

di - mi - nu - en - do

280

Ob. 1  
2

VI. 1

VI. 2

Va.

1.

**I**

290

Fl. 1  
2

1.

*p*

VI. 1

di - - mi - nu - - en - do

*pp*

VI. 2

*pp*

Va.

*pp*

Vc.

*pp*

Cb.

*pp*

div. 3

*pp*

pizz.

*pp*

297

Fl. 1  
2

1.

VI. 1

VI. 2

Va.

302

Fl. 1  
2

1.

Fg. 1  
2

*mf*

*f*

VI. 1

VI. 2

307

Fl. 1 2 *mf* *p*

Ob. 1 2 *p*

Cl. (Bb) 1 2 *p*

Fg. 1 2 *f*

VI. 1 *pp*

VI. 2 *pp*

Va. *pp* sul pont. trem. arco *pp* pizz. *pp*

Vc. *pp*

312

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

VI. 1

VI. 2

Va.



1  
2  
Fl.

1  
2  
Ob.  
*f* *cresc.* *cre - - - - - scen - - - - -*

1  
2  
Cl. (Bb)

1  
2  
Fg.

1  
2  
Cor. (F)

3  
4  
a2

1  
2  
Tr. (F)

1  
2  
Trb.t.

Trb.b.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*div.*



338

The musical score is divided into several systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), and Bassoon (Fg.). The second system includes Cor Anglais (Cor. (F)), Trumpet (Tr. (F)), Trombone (Trb.t.), and Trombone (Trb.b.). The third system is for Timpani (Timp.). The fourth system includes Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Cello (Vc.), and Double Bass (Cb.).

Key markings include:

- Flute: *ff*
- Oboe: *ff*, *do*
- Clarinet (Bb): *ff*, *do*
- Bassoon: *ff*, *do*
- Cor Anglais: *ff*, *do*
- Trumpet: *ff*
- Trombone: *f*
- Timpani: *do ff*
- Violin I: *ff*, *do*
- Violin II: *ff*, *do*
- Viola: *ff*, *do*
- Cello: *ff*, *do*
- Double Bass: *ff*, *do*

Other markings include *p.*, *p.*, *a2*, and *1.*



Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*pp*

*p*

*cre*

*scen*

*unis.*

**L**

358

Musical score for orchestra and strings, starting at measure 358. The score includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Cor Anglais, Trumpet, Trombone, Tuba, Timpani, Violin 1 & 2, Viola, Violoncello, and Contrabass. Dynamics range from piano (*p*) to fortissimo (*fff*). The score is marked with **L** at the top. The key signature is one flat (B-flat major/A minor).

**Fl. 1/2:** Flute parts, starting with *fff* dynamics in the final measures.

**Ob. 1/2:** Oboe parts, starting with *fff* dynamics in the final measures.

**Cl. (Bb) 1/2:** Clarinet in Bb parts, starting with *fff* dynamics in the final measures.

**Fg. 1/2:** Bassoon parts, starting with *mf* and *fff* dynamics.

**Cor. (F) 1/2/3/4:** Horns in F major, starting with *p* and *fff* dynamics.

**Tr. (F) 1/2:** Trumpets in F major, starting with *p* and *fff* dynamics.

**Trb.t. 1/2:** Trombones, starting with *fff* dynamics.

**Trb.b.:** Tuba, starting with *fff* dynamics.

**Timp.:** Timpani, marked with *fff* dynamics.

**VI. 1/2:** Violins 1 and 2, starting with *fff* dynamics. Violin 2 has a *do* line.

**Va.:** Viola, starting with *fff* dynamics. Includes *div.* marking.

**Vc.:** Violoncello, starting with *fff* dynamics. Includes a *do* line.

**Cb.:** Contrabass, starting with *fff* dynamics. Includes a *do* line.

364

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Trb.t. 1  
2

Trb.b.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

di - - - - - mi - - - - -

di - - - - - mi - - - - -

di - - - - - mi - - - - -

di - - - - - mi - - - - -

di - - - - - mi - - - - -

di - - - - - mi - - - - -

di - - - - - mi - - - - - nu - - - - -

di - - - - - mi - - - - - nu - - - - -

di - - - - - mi - - - - -

di - - - - - mi - - - - -

di - - - - - mi - - - - -

371

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

- nu - - - - - en - - - - - do

- nu - - - - - en - - - - - do

- nu - - - - - en - - - - - do

- nu - - - - - en - - - - - do

- nu - - - - - en - - - - - do

- nu - - - - - en - - - - - do

- nu - - - - - en - - - - - do

- nu - - - - - en - - - - - do

- en - - - - - do

- en - - - - - do

- nu - - - - - en - - - - - do

- nu - - - - - en - - - - - do

- nu - - - - - en - - - - - do

*mf*

*dim.*

*p*

*p*

*mf*

*dim.*

*p*

*mf*

*dim.*

*p*

*mf*

*dim.*

*p*

*mf*

*dim.*

*p*

*mf*

*dim.*

*p*

*pizz.*

*p*

sul G

*mf*

*dim.*

*p*

*mf*

*dim.*

*p*

*mf*

*dim.*

*p*



379

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

VI. 2

Va.

Vc.

Cb.

*dim.* *dim.* *pp*

*dim.* *dim.* *pp*

*dim.* *dim.* *pp*

*dim.* *dim.* *pp*

*dim.* *dim.* *pp*

389

Fl. 1  
2

Ob. 1  
2

Fg. 1  
2

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*mf* *cre* - - - - *scen* - - - -

*p* *cre* - - - - *mf* *cre* - - - - *scen* - - - -

*pp* *cre* - - - - *scen* - - - -

*fz* *cre* - - - - *scen* - - - -

*ppp* *cre* - - - - *scen* - - - - *do*

*arco*  
*pp* *cre* - - - - *scen* - - - - *do*

*pp* *cre* - - - - *scen* - - - - *do*

*pp* *cre* - - - - *scen* - - - - *do*

*pp* *cre* - - - - *scen* - - - - *do*

*pp* *cre* - - - - *scen* - - - - *do*

*pp* *cre* - - - - *scen* - - - - *do*

399

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*do*

*ff*

*do*

*ff*

*do*

*f*

*f cresc.*

*ff*

*do*

*ff*

*mf*

*ff*

*p cresc.*

*mf*

*ff*

*p molto* *cre - scen - do* *ff*

*p molto* *cre - scen - do* *ff*

*p molto* *cre - scen - do* *ff*

*molto* *ff*

*molto* *ff*

*molto* *ff*

*molto* *ff*

*molto* *ff*

*molto* *ff*

407

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

3  
4

Tr. (F) 1  
2

Trb.t. 1  
2

Trb.b.

Timp. solo

VI. 1

VI. 2

Va.

Vc. v

Cb.

Detailed description: This page of a musical score covers measures 407 to 415. The woodwind section includes Flutes (1 and 2), Oboes (1 and 2), Clarinets in B-flat (1 and 2), and Bassoons (1 and 2). The brass section consists of French Horns (1 and 2), Trumpets in F (1 and 2), Trombones (1 and 2), and a Trombone. The percussion part features a Timpani solo. The string section includes Violins (1 and 2), Violas, Violoncellos (marked with 'v'), and a Contrabass. The score is written in a key signature of one flat and a common time signature. The woodwinds and strings play sustained chords, while the brass and timpani provide rhythmic support. The page concludes with a fermata over the final measure.

---

BESÆTNING  
ORCHESTRA

3 flauti / 1 flauto piccolo

2 oboi

2 clarinetti

2 fagotti

4 corni

3 trombe

3 tromboni

tuba

timpani

archi

OVERTURE  
HELIOS

O U V E R T U R E  
H E L I O S

Andante tranquillo (♩ = 60)

Op. 17

Flauto 1 2

Flauto 3 (Flauto piccolo)

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

Corno (F) 1 2

3 4

Tromba (C) 1 2 3

Trombone tenore 1 2

Trombone basso

Tuba

Timpani (F#, Bb, E)

Violino 1

Violino 2

Viola

Violoncello

Contrabasso

Andante tranquillo (♩ = 60)

*ppp* *poco* *ppp* *pp*

*ppp* *poco* *ppp* *pp*

12

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

VI. 1  
VI. 2

Va.

Vc.

Cb.

*pp*

*sempre ppp*

*pp*

*pp*

19

Ob. 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

VI. 1  
VI. 2

Va.

Vc.

Cb.

*ppp*

*pp*

*pp*

div.

unis.





37 1.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

43 1.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*p*

*p*

*p*

*pp*

*pp*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*sempre cre - -*

*sempre cre - -*

*sempre cre - -*

*sempre cre - -*

*sempre cre - -*

49

Fl. 1  
Fl. 2  
Fl. 3

Ob. 1  
Ob. 2

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

Fg. 1  
Fg. 2

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

Tr. (C) 1  
Tr. (C) 2  
Tr. (C) 3

Trb.t. 1  
Trb.t. 2

Trb.b.

Tb.

Timp.

VI. 1  
VI. 2

Va.

Vc.

Cb.

*p* *mp* *f*

*tr* *tr* *tr*

1. *p* *mp* *f*

3. *f* *a2* *f*

*scen* *do* *scen* *do*

*trem.* *trem.*

*scen* *do* *scen* *do*

*scen* *do* *scen* *do*

*scen* *do* *scen* *do*

*scen* *do* *scen* *do*

*sempre* *cre - scen - do* *f*









accelerando

72

Fl. 1  
Fl. 2  
Fl. 3

Ob. 1  
Ob. 2

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

Fg. 1  
Fg. 2

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

Tr. (C) 1  
Tr. (C) 2  
Tr. (C) 3

Trb.t. 1  
Trb.t. 2

Trb.b.  
Tb.

Timp.

VI. 1  
VI. 2

Va.  
Vc.  
Cb.

*a2*

*v a2*

*f*

*tr*

*accelerando*

Detailed description: This page of a musical score, numbered 72, features the instruction 'accelerando' at the top. It contains staves for various instruments: Flutes (1, 2, 3), Oboes (1, 2), Clarinets in A (1, 2), Bassoons (1, 2), Cor Anglais (1, 2, 3, 4), Trumpets in C (1, 2, 3), Trombones (1, 2), Tuba, Timpani, Violins (1, 2), Violas, and Cello. The woodwinds and strings play sustained notes with long hairpins. The trumpets and trombones play rhythmic patterns of eighth notes, many marked with a '3' for triplet. The timpani has a trill and a forte dynamic marking. The violins and violas play tremolos. The cello has a simple melodic line.

Allegro ma non troppo (♩ = 108)

75

Fl. 1 2  
3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2  
3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

*ff*

Detailed description: This block contains the musical score for measures 75 through 80. It features woodwind and string parts. The Flute (Fl.) parts (1, 2, 3) play a melodic line with triplets. The Oboe (Ob.) parts (1, 2) play a similar melodic line. The Clarinet in A (Cl. (A)) parts (1, 2) play a rhythmic accompaniment. The Bassoon (Fg.) parts (1, 2) play a simple bass line. The Cor Anglais (Cor. (F)) parts (1, 2, 3, 4) play a melodic line with triplets. The Trumpet in C (Tr. (C)) parts (1, 2, 3) play a melodic line with triplets. The Trombone (Trb.t.) parts (1, 2) and Trombone (Trb.b.) parts are silent. The Tuba (Tb.) part is silent. The Timpani (Timp.) part plays a simple bass line. The dynamic marking *ff* is present at the beginning of the section.

Allegro ma non troppo (♩ = 108)

VI. 1

VI. 2

Va. unis.

Vc. div.

Cb.

Detailed description: This block contains the musical score for measures 75 through 80 for the string section. The Violin I (VI. 1) and Violin II (VI. 2) parts play a melodic line with triplets. The Viola (Va.) part plays a simple bass line with the instruction *unis.* (unison). The Violoncello (Vc.) part plays a simple bass line with the instruction *div.* (divisi). The Contrabass (Cb.) part plays a simple bass line.





93

a2

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

solo

8

VI. 1

VI. 2

Va.

Vc. unis.

Cb.

99

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.



105

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*muta in fl. gr.*

*div.*

99

111

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*a2*

*fz*

117

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

poco rall.

a tempo

123

Fl. 1, 2, 3  
Ob. 1, 2  
Cl. (A) 1, 2  
Fg. 1, 2  
Cor. (F) 1, 2, 3, 4  
Tr. (C) 1, 2, 3  
Trb.t. 1, 2  
Trb.b.  
Tb.  
Timp.

Dynamic markings: *ff*, *molto dim.*, *p*, *pp*, *molto*.

Tempo markings: *poco rall.*, *a tempo*.

Flute parts (1, 2, 3) have rests. Clarinet (A) 1 and 2 have rests. Bassoon 1 and 2 have rests. Cor Anglais 1 and 2 have rests. Trumpets (C) 1, 2, 3 and Trombones (1, 2, 3) play a melodic line starting at measure 123, marked *ff*, *molto*, and *pp*. Trumpets 1 and 2 also have *molto* markings. Trombone 3 has a *pp* marking. Timp. has rests.

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

Dynamic markings: *ff*, *dim.*, *p*, *pp*, *trem.*, *pizz.*.

Tempo markings: *poco rall.*, *a tempo*.

Violin 1 (VI. 1) plays a melodic line starting at measure 123, marked *ff*, *dim.*, and *pp*. Violin 2 (VI. 2) has tremolos and rests, marked *ff*, *dim.*, and *p*. Viola (Va.) has tremolos and rests, marked *ff*, *dim.*, and *p*. Violoncello (Vc.) has tremolos and rests, marked *ff*, *dim.*, and *p*. Contrabass (Cb.) has rests, marked *ff*, *dim.*, and *p*. All string parts transition to *pp* and *pizz.* at measure 126.



144

1. *cre - - - - - scen - - - - - do*

1. *cre - - - - - scen - - - - - do*

*p*

*p*

*cre - - - - - scen - - - - - do*

*cre - - - - - scen - - - - - do*

*pizz.*

*cre - - - - - scen - - - - - do*

*cre - - - - - scen - - - - - do*

*cre - - - - - scen - - - - - do*

151

1. *f* *poco a poco dim.* *dim.*

1. *f* *poco a poco dim.* *dim.*

1. *f* *poco a poco dim.* *dim.*

1. *f* *dim.* *p*

*mf* *poco a poco dim.* *dim.*

*mf* *poco a poco dim.* *dim.*

*f* *poco a poco dim.*

*f* *poco a poco dim.*

*f* *poco a poco dim.*

*f* *poco a poco dim.*



158

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

*pp*  
*pp*  
*pp*  
*pp*  
*p*  
*p*  
*p*  
*p*  
*p*

cre - scen - -  
cre - scen - -  
cre - scen - -  
cre - scen - -  
cre - scen - -

165

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

*mf*  
*mf*  
*mp*  
*p*  
*mf*  
*f*  
*f*  
*f*  
*f*

do  
do  
do  
do  
do  
do  
do  
do  
do

dim.  
dim.  
dim.  
dim.  
dim.  
dim.  
dim.  
dim.  
dim.



più allegro

186

a2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

*mf cresc.*

*p cresc.*

*mp cresc.*

*f*

più allegro

VI. 1

VI. 2

Va.

Vc.

Cb.

*f*

*trem.*

*arco*

*f*

193

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*f*

*f*

tempo I

199

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

tempo I

VI. 1

VI. 2

Va.

Vc.

Cb.

205

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

v

vc

trem.

unis.

3

3

Detailed description: This page of a musical score covers measures 205 to 210. It features a large ensemble of instruments. The woodwind section includes Flutes (1 and 2), Piccolo, Oboes (1 and 2), Clarinets in A (1 and 2), and Bassoon (1 and 2). The brass section consists of four French Horns (1-4), three Trumpets in C (1-3), two Trumpets in B-flat (1-2), one Trombone, and one Tuba. The percussion section includes Timpani. The string section has Violins 1 and 2, Viola, Violoncello, and Contrabass. The score includes various musical notations such as dynamics (v, vc, trem.), articulation (accents), and performance instructions (a2, unis.). Measure numbers 205, 206, 207, 208, 209, and 210 are clearly marked at the beginning of each system.



212 *a2* **Presto**

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp. *F# muta in Ab*

VI. 1

VI. 2

Va.

Vc.

Cb.

217

VI. 1

VI. 2

Va.

Vc.

Cb.

223

VI. 1

VI. 2

Va.

Vc.

Cb.

229

VI. 1

VI. 2

Va.

Vc.

Cb.

235

VI. 1

VI. 2

Va.

Vc.

Cb.

241

Fl. 1 2 *ff*

Picc.

Ob. 1 2 *f marcato*

Cl. (A) 1 2 *ff*

Fg. 1 2 *f marcato*

Cor. (F) 1 2 3 4 *f marcato*

Tr. (C) 1 2 3 *f marcato*

Trb.t. 1 2 *f marcato*

Trb.b. *f marcato*

Tb. *f marcato*

Timp.

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

247

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 247, features a complex orchestral arrangement. The woodwind section includes Flute (1 and 2), Piccolo, Oboe (1 and 2), Clarinet in A (1 and 2), Bassoon (1 and 2), Cor Anglais (4 parts), Trumpet (3 parts), Trombone (2 parts), and Tuba. The string section consists of Violin I and II, Viola, Violoncello, and Contrabass. The percussion part includes Timpani. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. A large melodic line is marked with 'a2' and spans across the top of the page. Various performance markings such as accents, slurs, and dynamics are present throughout the score.

poco a poco rall.

253

Fl. 1 2  
Picc.  
Ob. 1 2  
Cl. (A) 1 2  
Fg. 1 2  
Cor. (F) 1 2 3 4  
Tr. (C) 1 2 3  
Trb.t. 1 2  
Trb.b.  
Tb.  
Timp.

This section of the score covers measures 253 to 260. It features woodwind and brass parts. The Flute and Piccolo parts have melodic lines with trills and slurs. The Oboe and Clarinet parts play sustained notes with accents. The Bassoon and Fagott parts have a similar sustained texture. The Horns, Trumpets, and Trombones provide harmonic support with sustained notes and accents. The Timpani part is mostly silent in this section.

poco a poco rall.

8

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

This section of the score covers measures 261 to 268. It features string parts. The Violin I and Violin II parts have melodic lines with trills and slurs. The Viola part has a sustained texture with accents. The Violoncello and Contrabasso parts have a similar sustained texture. The strings play in a tremolo pattern in the final measures.

259

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff*

*trem.*

*solo*

8

3 3 3 3

Tempo I (allegro ma non troppo)

265

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Timp.

Tempo I (allegro ma non troppo)

VI. 1

VI. 2

Va.

Vc.

Cb.



This musical score page contains measures 271 through 276. The instruments are arranged as follows:

- Flutes (Fl.):** Two staves (1 and 2). Flute 1 plays a melodic line with triplets and slurs. Flute 2 plays a similar line with triplets.
- Piccobello (Picc.):** One staff. Plays a melodic line with triplets and slurs.
- Oboes (Ob.):** Two staves (1 and 2). Oboe 1 plays a melodic line with triplets. Oboe 2 plays a similar line with triplets.
- Clarinets (Cl. (A)):** Two staves (1 and 2). Both play a melodic line with triplets.
- Double Basses (Fg.):** Two staves (1 and 2). Play a rhythmic accompaniment with triplets and slurs.
- Cor Anglais (Cor. (F)):** Four staves (1, 2, 3, 4). Cor Anglais 1 and 2 play a melodic line with triplets. Cor Anglais 3 and 4 play a similar line with triplets.
- Trumpets (Tr. (C)):** Three staves (1, 2, 3). Trumpet 1 plays a melodic line with triplets. Trumpets 2 and 3 play a similar line with triplets.
- Trumpets (Trb.t.):** Two staves (1 and 2). Trumpet 1 plays a melodic line with triplets. Trumpet 2 plays a similar line with triplets.
- Trumpets (Trb.b.):** One staff. Trumpet 1 plays a melodic line with triplets.
- Trumpets (Tb.):** One staff. Trumpet 1 plays a melodic line with triplets.
- Timpani (Timp.):** One staff. Remains silent.
- Violins (VI. 1, VI. 2):** Two staves. Violin 1 plays a melodic line with triplets. Violin 2 plays a similar line with triplets.
- Viola (Va.):** One staff. Plays a melodic line with triplets.
- Violoncello (Vc.):** One staff. Plays a melodic line with triplets.
- Double Basses (Cb.):** One staff. Plays a melodic line with triplets.

277

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

283

Fl. 1 2  
Picc.  
Ob. 1 2  
Cl. (A) 1 2  
Fg. 1 2  
Cor. (F) 1 2 3 4  
Tr. (C) 1 2 3  
Trb.t. 1 2  
Trb.b.  
Tb.  
Timp.  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*poco a poco dim.*  
*poco a poco dim.*  
*poco a poco dim.*  
*poco a poco dim.*  
*poco a poco dim.*  
*poco dim.*  
*poco dim.*  
*poco dim.*  
*poco dim.*  
*poco dim.*  
*poco dim.*  
*poco dim.*  
*trem.*  
*trem.*  
*trem.*  
*poco a poco dim.*  
*poco a poco dim.*  
*poco a poco dim.*  
*poco a poco dim.*  
*poco a poco dim.*

293

Fl. 1 2 *sempre dim.* *dim.*

Picc.

Ob. 1 2 *sempre dim.* *dim.*

Cl. (A) 1 2 *sempre dim.* *dim.*

Fg. 1 2 *sempre dim.* *dim.*

Cor. (F) 1 2 *sempre dim.* *dim.*

3 4 *sempre dim.* *dim.*

Tr. (C) 1 *p*

2 3 *p*

Trb.t. 1 2 *mp dim.* *dim.*

Trb.b. *mp dim.* *dim.*

Tb. *mp dim.* *dim.*

Timp. *p sempre dim.* E muta in Eb solo

VI. 1 *sempre dim.* *dim.*

VI. 2 *sempre dim.* *dim.*

Va. *div.* *sempre dim.* *unis.* *dim.*

Vc. *sempre dim.* *dim.*

Cb. *sempre dim.* *dim.*

*poco rall.* *sempre rall.*

301

Fl. 1 2 *p* *dim.* *pp* *mp*

Picc.

Ob. 1 2 *p* *dim.* *pp*

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

Fg. 1 2 *p* *dim.* *pp*

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

3 4 *p* *dim.* *pp*

Tr. (C) 1 2 3

Trb.t. 1 2 *pp* *dim.* *ppp*

Trb.b. *pp* *dim.* *ppp*

Tb. *pp* *dim.* *ppp*

Timp.

*poco rall.* *sempre rall.*

VI. 1 *mp* *dim.*

VI. 2 *mp* *dim.*

Va. *mp* *div.* *dim.* *unis.*

Vc. *p* *dim.*

Cb. *p* *dim.*

311 *Andante tranquillo*

Fl. 1 2  
Picc.  
Ob. 1 2  
Cl. (A) 1 2  
Fg. 1 2  
Cor. (F) 1 2 3 4  
Tr. (C) 1 2 3  
Trb.t. 1 2  
Trb.b.  
Tb.  
Timp.

*Andante tranquillo*

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

321

Fl. 1 2

Cl. (A) 1 2

Cor. (F) 1 2 3 4

Va.

Vc.

Cb.

1.

*p*

1.

*p*

328

Fl. 1 2

Cl. (A) 1 2

Cor. (F) 1 2 3 4

Va.

Vc.

Cb.

1.

*pp*

1.

*pp*

*poco*

*dim.*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

335

Cor. (F) 1 2 3 4

Va.

Vc.

Cb.

1.

*pp*

*pp*

*lunga*

*lunga*

*dim.*

*dim.*

*dim.*

*molto*

*ppp*





---

F O R K O R T E L S E R

A B B R E V I A T I O N S

b.	bar
cb.	contrabbasso
cl.	clarinetto
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)
CNS	Carl Niensens Samling (The Carl Nielsen Collection)
cor.	corno
DFM	Dan Fogs Musiksamlinger (Dan Fog's Music Collection)
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
marc.	marcato
NKS	Ny Kongelig Samling (New Royal Collection)
ob.	oboe
picc.	flauto piccolo
Pl. No.	Plate Number
stacc.	staccato
str.	strings
tb.	tuba
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

### ANDANTE TRANQUILLO E SCHERZO FOR STRING ORCHESTRA

Since no complete source including both the Andante tranquillo and Scherzo has been preserved, two separate source descriptions and hierarchies are given, one for the Andante tranquillo and one for the Scherzo. The editorial work is further complicated by the fact that the preserved source for the orchestral version of the Scherzo is incomplete.

Andante tranquillo

- A** Score, autograph, fair copy
- B** Parts, manuscript copy
- C** Parts, autograph, fair copy (quartet version)

- A** Score, autograph, fair copy.

DK-Kk, CNS 46a.

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

26x34.6 cm, 2 loose unpaginated folios, 3 written pages.

Paper type: 16 hand-ruled staves.

The score has been restored.

The score is written in violet ink and includes a single addition in pencil (fol. 2<sup>r</sup>: “arco”); there are, furthermore, a few marks in pencil and one in thick red crayon, probably added by an unknown hand (the copyist?). On the first music page “Andante tranquillo” is noted (in the left margin) and “Carl Nielsen” (at the right margin). On fol. 2<sup>r</sup> a three-bar pencil sketch in 4/4, E minor, is notated. There is a crease from folding.

- B** Parts, manuscript copy.

DK-Kk, CNS 46b.

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

34.6x26 cm. Each part is notated in ink; some of the pages appear to have been numbered but have now been cut. The set has a total of 7 parts, with va. missing: vl. 1 (No. 1) and vl. 1 (No. 2) consist of 3 loose folios, a total of 4 written pages (fol. 1<sup>r</sup>, fol. 3<sup>v</sup> unwritten), of which 2 folios probably made up a bifolio; vl. 1 (No. 3) consists of 1 bifolio and 1 loose folio, totalling 4 written pages (fol. 1<sup>r</sup>, fol. 3<sup>v</sup> unwritten). Vl. 2 (1 part) consists of 3 loose folios, totalling 4 written pages, of which 2 probably made up 1 bifolio; vc. (1 part), which is incomplete, consists of 2 loose folios, totalling 3 written pages (fol. 1<sup>r</sup> unwritten); cb. (2 parts), where 1 part consists of 2 loose folios, while the other consists of 1 bifolio.

Paper type: 12 hand-ruled staves.

The parts have been restored.

The set of parts has very few additions and corrections in pencil by Carl Nielsen – in vl. 2, however, there are a few corrections made in violet ink of the same type as in **A**. Vc. seems to be missing 1 folio, since the trio section of the

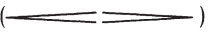
Scherzo is not there; this should have begun a new page. On fol. 1<sup>r</sup> of all parts the instrument name has been added in red crayon by an unknown hand. The set does not give the impression of having been used often.

- C** Parts, autograph, fair copy.  
DK-Kk, CNS 34.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.8x26.2 cm. Each part consists of 1 folio, with writing on both sides.  
Paper type: 14 hand-ruled staves.  
The parts have been restored.  
Four parts: vl. 1, vl. 2, va. and vc. written in light-brown ink. The first music page has the movement name “Andante tranquillamento” (3/4, B<sup>b</sup> major); the reverse has the movement name “Menuetto” and the tempo marking “Allegro moderato” with a trio section (3/4, G minor, B<sup>b</sup> major). Va. (fol. 1<sup>v</sup>) contains a fragment with the title “Andante Aftensang”<sup>1</sup> (6/8, D<sup>b</sup> major/B<sup>b</sup> minor) written in violet ink. The remaining parts have no changes or additions and were presumably never used. The “Andante tranquillamento” corresponds to the “Andante tranquillo” (**A**, **B**); there are, however, some dynamic differences.

#### Scherzo

- A** Score, autograph, fair copy (quartet version)  
**B** Parts, copy (see **B** of Andante tranquillo)  
**C** Parts, autograph, fair copy (quartet version)  
**D** Score, autograph, fragment of fair copy (quartet version)
- A** Score, autograph, fair copy.  
DK-Kk, CNS 36b.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
26.3x34.6 cm; 2 unpaginated folios, totalling 4 written pages.  
Paper type: 12 hand-ruled staves.  
The score has been restored.  
Quartet movement in D minor, Scherzo with trio section written in ink. On the first music page “Scherzo” is noted; “Allegro molto” has been changed to “Presto” in violet ink of the same type as in CNS 46a (Andante tranquillo, Source **A**). Apart from a few changes in dynamics and notes made

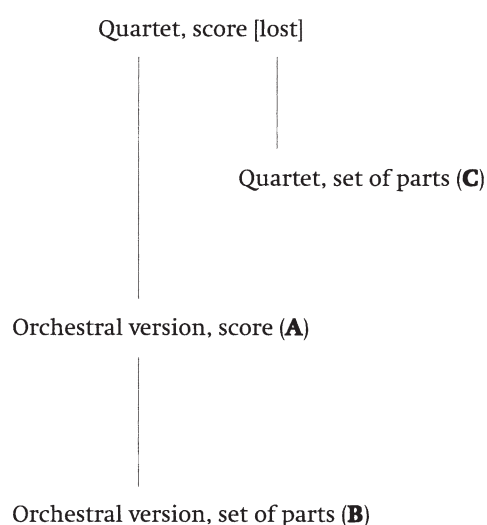
by Nielsen in the same violet ink, there are also a few changes in pencil. Almost all the bar lines and all the soft braces have been added in pencil.

- B** See **B** of Andante tranquillo.
- C** Parts, autograph, fair copy.  
DK-Kk, CNS 36c.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.6x26.3 cm, 4 parts each notated recto on 1 unpaginated folio.  
Paper type: 14 hand-ruled staves; vc. part is, however, on 12 hand-ruled staves.  
The set of parts has been restored.  
4 parts: vl. 1, vl. 2, va. and vc. are written in ink with very few additions in pencil (CN). The movement name is “Scherzo” with the tempo marking “Presto”; the trio section is designated “tranquille”. Vl. 1 has on fol. 1<sup>r</sup> a 21-bar pencil sketch (fragment) for a string quartet movement in A minor. In the va. part a single dynamic addition (  ) on fol. 1<sup>r</sup> is notated in pencil; fol. 1<sup>v</sup> has a seven-bar fragment (2/4, E<sup>b</sup> major) in ink with the title “N° 3” and the tempo marking “Allegro vavace” for piano.
- D** Score, autograph, fragment of fair copy.  
DK-Kk, CNS 36a.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
26.2x34.6 cm; 2 loose, unpaginated folios with writing on all 4 pages.  
Paper type: 12 hand-ruled staves.  
The score has been restored.  
The score is an incomplete quartet movement in D minor corresponding to the Scherzo bb. 1-94, written in ink; all bar lines but 6 are written in pencil; fol. 2<sup>r</sup> has many pitch alterations in pencil (CN) and crossings-out in ink. On the first music page “Scherzo / Presto” is noted; the trio section is designated “tranquille Trio”. On fol. 2<sup>v</sup> there is an eight-bar sketch for a string quartet (4/4, E minor?). The score is probably a fair copy of a draft which appears to have been lost; the fair copy was, however, never finished — presumably because of the many changes and corrections made.

<sup>1</sup> “Andante Evening Song”.

### Andante tranquillo

The fair copy (**A**), the main source, has been collated with the set of parts (**B**), in which Carl Nielsen made a few changes and additions. Despite the fact that a comparison of **C**, which is a set of parts for a quartet version of the Andante tranquillo, with **A** reveals many points in common, at the same time it reveals such important differences that **C** can in no way form the basis for the editing of the orchestral version of the Andante tranquillo.

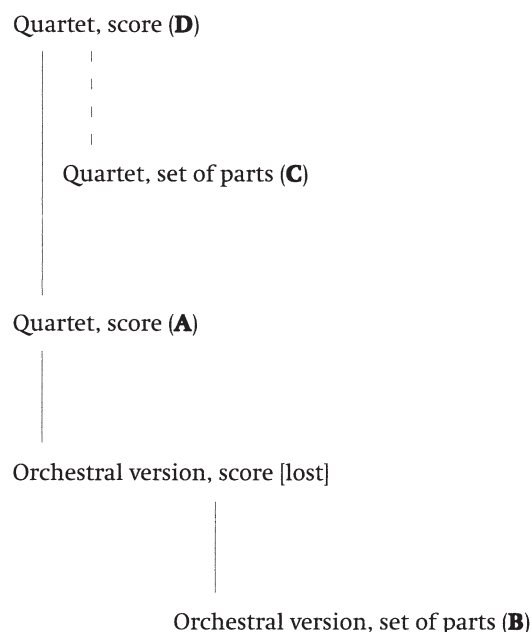


### Scherzo

The main source (**A**) chosen for the Scherzo movement is CNS 36b, which is the latest version of the original quartet version. The basis of this fair copy was the earlier Source **D**, which must be regarded as a fragment, since the trio section is not finished. **D** has not been used in the present edition. A set of autograph parts for the quartet version (**C**), probably established before **A** and after **D**, does not rank high in the source hierarchy. The parts for the quartet version of the Scherzo suggest that it was to be performed or was in fact performed.

Although Nielsen's basis for the Scherzo in the orchestral version must have been the quartet version **A**, there are details suggesting that there was another fair copy of the score for the orchestral version: the blue additions in **A** were not included in the parts **B**, which must therefore have been copied from another source. There are also some omissions in the set of parts, suggesting that there was once another, now unknown fair copy. Another possible explanation of the omissions is that the copyist only used the score once to write out a set of parts (vl. 1, 2, va., vc., cb.); and that this set was then copied the necessary number of times. Thus an omission in a vl. 1 part would recur in all other vl. 1 parts.

On the basis of a thorough comparison of the existing parts for the orchestral version (**B**) and the score for the quartet version (**A**), one may conclude that the Scherzo was identical in the two versions. The negligible differences are noted in the editorial emendations and alternative readings. The missing va. part in the orchestral version and the incomplete vc. part have thus been reconstructed from the quartet version. Changes in Nielsen's own hand in **B**, which do not appear in the main source selected, have, however, usually been included in the revision, since these presumably date from a rehearsal for the first performance.



## SUITE FOR STRING ORCHESTRA, OPUS 1

- A<sup>1</sup>** Printed score, title impression of first edition, dedication copy for the pianist Henrik Knudsen
- A<sup>2</sup>** Printed score, first edition
- B** Printed set of parts, first edition
- C** Autograph score, printing manuscript
- D** Autograph score, fragment of draft
- E<sup>1</sup>** Autograph score, fragment of draft
- E<sup>II</sup>** Autograph score, fragment of draft
- F** Printed set of parts, consisting of first edition and title impression of first edition
  
- A<sup>1</sup>** Printed score, title impression of first edition, dedication copy for the pianist Henrik Knudsen.  
*Dk-Kk*, DFM 29 No. 33,2.

Title page: "Herrn Orla Rosenhoff gewidmet. / Carl Nielsen / Kleine Suite / für / Saiteninstrumente. / Partitur. / Kopenhagen & Leipzig. / Wilhelm Hansen, Musik-Verlag / Eigentum des Verlegers für alle Länder – propriété pour tous pays / Aufführungsrecht vorbehalten – droits de représentation réservés / Kjøbenhavn & Leipzig / Wilhelm Hansen, Musik-Forlag / Kristiania Norsk Musik-Forlag / (Hals Brothers – Warmuth – Wilhelm Hansen) / Paris / dépositaire exclusif pour la France / Max Eschig / Bruxelles / dépositaire exclusif pour la Belgique / J. B. Katto / Sole Agents / London / Schott & Co. / Boston, Mass. U.S.A. / The Boston Music Co. / 26 & 28 West St. / New York / G. Schirmer, (Inc.)."

Pl. No.: 10430 (1909-1912).

Acquired by the Royal Library from the antiquarian music bookseller Dan Fog, Copenhagen, in 1993.

26.9x17.2 cm, 33 pp., 1 gathering (8 bifolios, 1 folio) loose covers.

On the first page of music: "Til min kære Ven / Henrik Knudsen og glædeligt / Nytaar! / 2-1-13 / din hengivne / Carl Nielsen."<sup>1</sup> in ink (CN). Very few changes have been made in the plates.

**A<sup>2</sup>** Printed score, first edition.

Title page: "Herrn Orla Rosenhoff gewidmet. / Carl Nielsen / Kleine Suite / für / Saiteninstrumente. / Partitur. / Kopenhagen & Leipzig. / Wilhelm Hansen, Musik-Verlag."

Pl. No.: 10430 (1890).

26.9x17.2 cm, 33 pp.

Movement names: "I. / Präludium.", "II. / Intermezzo." and "III. / Finale."

**B** Printed parts, first edition.

Wilhelm Hansen, musikforlag, Pl. No.: 10430 (1890).

26.9x17.2 cm, 5 parts (vl. 1, vl. 2, va., vc., cb.) in 2 bifolios, pages numbered 1-8.

**C** Autograph score, printing manuscript.

DK-Kk, CNS 48a.

Title page: "Suite for Strygeorchester / af / Carl Nielsen", added in an unknown hand.

Donated to the Royal Library by Irmelin Eggert Møller, Anne Marie Telmányi and Wilhelm Hansen, music publishers, in 1953.

33.8x25.9 cm, 29 pp. with brownish covers, first leaf unpaginated, other pagination by Carl Nielsen (pp. 3-21) and an unknown hand (pp. 22-29); originally the pages were in bifolios (7 bifolios and 1 folio), of which pp. 13-16 are still in 1 bifolio.

Paper type: 16 staves.

The score has been restored.

The score has additions in sharp purple crayon (Orla Rosenhoff?) and engraver's remarks in heavy pencil and blue and orange crayon; the publisher's plate number is shown at the bottom of the first music page along with the format and number of pages in the printed copy: "10,430 (33 [changed to 32] 8tav)". Two types of ink: a more brownish type for the first two movements and the third movement up to p. 19 (b. 22); the remainder as well as the movement number and name are in black ink. Only a few changes are in Carl Nielsen's hand. On p. 22 Carl Nielsen has noted the following reference: "X / Sè den / rettede Korrektur / X / kan ikke / huske Rettel- / sen."<sup>2</sup> French titles: "I / Prélude" (pp. 1-3), "II / Intermède" (pp. 4-17) and "III / Finale" (pp. 18-29) added in an unknown hand(?); no metronome markings, only rehearsal letters in the first movement and at the beginning of the second movement. No tempo markings for the first and third movements.

**D** Autograph score, fragment of draft.

DK-Kk, CNS 48b(2).

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

34.8x26.2 cm, 1 unpaginated folio which was once part of a bifolio, with writing on both sides in pencil.

Paper type: 16 hand-ruled staves.

The score, which has neither work title nor movement name, consists of a total of 23 bars corresponding to the Finale from b. 216 to the end. The last 4 bars are, however, different. The bar lines on fol. 1<sup>r</sup> are in ink and the last 2 bars are in thick, light-coloured pencil; a cross on a bar line (fol. 1<sup>r</sup>, bb. 2-3) has been added in ink.

**E<sup>1</sup>** Autograph score, fragment of draft.

DK-Kk, CNS 48b(1).

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

<sup>1</sup> "To my dear friend / Henrik Knudsen and a Happy / New Year! / 2-1-13 / your devoted / Carl Nielsen."

<sup>2</sup> "X / See the / corrected proofs / X / cannot / remember the cor- / rection."



25.9x34.8 cm, 1 folio, writing on both sides in pencil, paginated 1-2.

Paper type: 12 hand-ruled staves.

The score has been restored.

The fragment, which has neither work title nor movement name, consists of 22 bars corresponding to the Finale from b. 20. First system, first staff: "Violin I"; two crosses (p. 1 bb. 7-8, p. 2 bb. 11-12) on bar lines added in ink. The folio has three creases.

**E<sup>II</sup>** Autograph score, fragment of draft.

DK-Kk, CNS 354a, Item 6.

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

25.8x34.8 cm, 3 folios, writing on both sides in pencil, paginated 3-8.

Paper type: 12 hand-ruled staves.

The score has been restored.

The fragment, which has neither work title nor movement name, consists of a total of 65 bars, where the musical material must be considered an early version of the Finale; p. 7, second system, has the tempo indication *Andante*, changed to *Adagio*; the time signature is 3/4, and the instrument names are "Solo / Violin I / II / Viola / Cello / Basso". A cross (p. 5, b. 2-3) has been added on a bar line in ink; p. 6 has a considerable number of deletions.

**F** Printed parts, Tivoli Symphony Orchestra's copy.

*Tivoli Symphony Orchestra Music Archives*, Copenhagen, Sign. 649.

Wilhelm Hansen, musikforlag, Pl. No.: 10430 (1890 or 1909-1912).

26.9x17.2 cm, vl. 1 in 2 bifolios, paginated pp. 1-8.

The set of parts, which belonged to the Royal Danish Academy of Music, was used for the concert in Tivoli for Carl Nielsen's 60th birthday on 9th June 1925. A single vl. 1 part includes a dynamic marking said to have been added at the request of Carl Nielsen.

There are so many discrepancies between the printing source (**C**) and the first edition (**A<sup>2</sup>**) – for example names of the movements, dynamics, and execution markings – that there must have been a proof-reading between **A<sup>2</sup>** and **C**, which seems to have been lost. This is also suggested in Source **C** (p. 22), where Carl Nielsen makes a reference to corrected proofs.

Source **D**, which has many changes compared with the printed sources (**A<sup>1-2</sup>**, **B**) and **C**, cannot have been used as a source for **A<sup>2</sup>**. The cross in ink does suggest, however, that there was a fair copy of Source **D**.

It is highly probable that **E<sup>I</sup>** and **E<sup>II</sup>** were the draft for an early version of the Finale movement. However, there are great modulatory differences between the final version (**A<sup>2</sup>**, **C**) and **E<sup>I</sup>**-**E<sup>II</sup>**, which furthermore has an *Adagio*. The crosses in ink suggest that there was also a fair copy of **E<sup>I</sup>**-**E<sup>II</sup>**.

Source **F** was used so frequently and has so many additions in pencil that it is impossible to date any of them in more detail. Their relevance to Carl Nielsen's performance intentions cannot, therefore, be determined with certainty.

In view of this, the reprint from 1909-1912 has been used as the principal source, since there are very few corrections and additions compared with the first edition (1890), and these were probably made with the acceptance of the composer. Later reprints (1925-1939) have no further additions or corrections.

#### S Y M P H O N I C R H A P S O D Y

**A** Autograph score, fair copy

**B** Sketches and autograph score, fragment of draft

**C** Parts, partly autograph

**D** Parts, manuscript copy

**E** Sketches

**A** Autograph score, fair copy.

DK-Kk, CNS 68a.

Autograph title label on front cover: "Symfonisk Rapshodi. / af / Carl Nielsen. / Comp 1888 / (Partitur)".

Dating in pencil on first music page: "Carl Nielsen. / 1888".

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

34.1x25.6 cm, 53 pages written in ink followed by 3 unwritten pages; pp. 1-40 numbered in ink (CN), pp. 41-53 numbered in pencil (unknown hand), bound.

Paper type: 16 staves.

The score has been cut in connection with binding and restored.

Autograph title on first music page: "Symfoni". The score has a number of note changes made by erasing and adding in ink or by pasting over. Furthermore, there are a number of additions in ink of slurs corresponding to those in **C**



(CN); the new slurs, almost all longer than the original ones, are notated beside the original ones, but the latter have not been deleted. The score has many additions and changes in articulation, dynamics and slurs in pencil, and the French horn parts have been revised, also in pencil (Victor Bendix?). The revision of the horn parts reduces the number of horns required from four to two, and the musical material left over from this is assigned where possible to other brass parts. Except for the revision of the horn parts, many of the pencil additions and changes have been gone over in ink (CN). In bb. 220-221 and bb. 224-225 notes and dynamic markings have been added in pencil in the flute parts. In connection with these additions a “yes” has been written in pencil above b. 219 (CN?). The score also has many comments from conductors in indelible pencil, red crayons and blue crayon. Launy Grøndahl (indelible pencil, red crayon) and Georg Høeberg (blue crayon) can be identified as the writers of almost all these remarks. After the last bar on the last page of music, “Opført i Statsradiofonien / 28 Dec. 1931 / Launy Grøndahl”<sup>1</sup> is written in red crayon (Launy Grøndahl).

**B** Sketches and autograph score, fragment of draft.

DK-Kk, CNS 68b.

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

34.8x26 cm, 1 bifolio written in pencil with a few additions in ink and violet crayon. Fols. 1<sup>v</sup>-2<sup>v</sup> are numbered 1 to 3.

Paper type: 14 staves.

Written at the top of fol.1<sup>v</sup>: “Symfoni”. This page has various sketches, some of which are connected with the movement that later became the *Symphonic Rhapsody*. The sketches are notated on 1, 2 and 4 staves respectively. Fols. 1<sup>v</sup>-2<sup>v</sup> have a draft of bb. 1-28 of the movement notated in full score arrangement.

**C** Parts, partly autograph.

DK-Kk, CNS 68d.

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

34.5x26 cm, 28 parts: 5 vl. 1 (Nos. 1-5), 4 vl. 2 (Nos. 1-4), 2 va. (Nos. 1-2), 2 vc. (Nos. 1-2), 2 cb. (Nos. 1-2), 1 fl. 1,2, 1 ob. 1,2, 1 cl. 1,2, 1 fg. 1,2, 1 cor. 1,2, 1 cor. 3, 1 cor. 4, 1 tr. 1, 1 tr. 2, 1

trb.t. 1, 1 trb.t. 2, 1 trb.b., 1 timp. Each part is notated in ink on 1 or 2 bifolios sewn in a brown paper cover with an autograph inscription in ink indicating the part, the desk number (only some parts have this), the title of the work, *Symphonic Rhapsody*, and the name of the composer.

Paper type: 12 staves.

All parts except vl. 1 Nos. 1-4 and vl. 2 Nos. 2-4 are autograph. In the autograph parts as well as in the copied string parts there are autograph additions in pencil of dynamic markings which are in the score, but were forgotten when the parts were written out. The set of parts also has additions and corrections in pencil and in blue and red crayon in unknown hands. Tr. 2 has the following pencil addition on the inside cover, possibly indicating a musician’s name, of which only the end can be read, and the year of a performance: “[?]sen / 1913”.

**D** Parts, manuscript copy.

DK-Kk, CNS 68e.

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

35.5x27 cm, 28 parts: 3 vl. 1 (Nos. 1, 3-4), 4 vl. 2 (Nos. 1, 3-5), 1 va. (No. 1), 1 vc. (No. 1), 1 cb. (No. 1), fl. 1, fl. 2, ob. 1, ob. 2, cl. 1, cl. 2, fg. 1, fg. 2, cor. 1, cor. 2, cor. 3, cor. 4, tr. 1, tr. 2, trb.t. 1, trb.t. 2, trb.b., timp. Each part is notated in ink on 1-2 bifolios with 2-8 written, numbered pages (ob. 2 is, however, only partly numbered, vl. 1 (No. 4) and vl. 2 (No. 3) are unnumbered).

Paper type: Various types of music paper with 12 staves:

“B. & H. Nr. 1 / 7. 17.” (vl. 1 (No. 1), ob. 2, cl. 1, cl. 2, fg. 1, fg. 2, cor. 1, cor. 2, cor. 3, cor. 4, tr. 1, tr. 2, trb.t. 2, trb.b., timp.); “B. & H. Nr. 1. A. / 1. 16.” (vl. 2 (No. 1), va. (No. 1), vc. (No. 1), cb. (No. 1), fl. 1, fl. 2, ob. 1); “B. & H. Nr. 1. E. / 11. 13.” (trb.t. 1).

The set of parts is in various unknown hands, and has additions and corrections in pencil and in blue, red and green crayon. The notes added in fl. bb. 220-221 and bb. 224-225, described under **A**, are included here. There are the following additions concerning performances: cl. 1: “17 Marts 1942 / L. Hovgaard / Dir. Høeberg”; fg. 1: “17/3-42 Bredahl / København / Symfoniorkester”; trb.t. 1: “Otto Ditlevsen 1939. / 1942”; trb.b.: “Ove Belmark 1942 / Herluf Jacobsen 28/12 31”. It is evident from these additions that the set was used for Launy Grøndahl’s performance for the Danish Broadcasting Corporation in 1931 and for Georg Høeberg’s performance as part of the Copenhagen Symphony Concerts (Københavns Symfonikoncerter) in 1942; cf. the description of **A**.

<sup>1</sup> “Performed by the Danish Broadcasting Corporation / 28 Dec. 1931 / Launy Grøndahl”.

**E** Sketches.

DK-Kk, CNS 68c [part of 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.

Partly restored.

CNS 358a is a sketchbook with drafts for a number of works notated in pencil. The sketches include the first subject and the beginning of the transition between the first and the second subject for the movement which later became the *Symphonic Rhapsody*, as well as material for other symphonic movements. The sketches for *Symphonic Rhapsody* (CNS 68c) are notated on 1 to 4 staves.

The sketches (**E**), containing the first subject of what at that stage was planned as the first movement of a symphony, formed the starting point for the pencil draft (**B**). This draft, which, as we know it, only has the first 28 bars of the movement, in turn formed the basis for the composer's ink fair copy (**A**). The fair copy represents the movement as Carl Nielsen finished it in 1888, and is the main source for the this edition.

The autograph parts in the set **C** were written out from **A**, while the duplicated parts in **C** of vl. 1,2 are copies in an unknown hand of the autograph parts. We must assume that **C** was done with a view to the first performance in 1893, and it has many additions and changes compared with **A**. Since these additions and changes must be regarded as *Fassung letzter Hand* – in several cases they were added by Carl Nielsen to **A** in ink in connection with the writing out of the parts – they have resulted in an extensive revision of **A**. In some cases, however, Carl Nielsen's additions and changes in **C** are inconsistent with the context, such that they cannot justify an emendation; in such cases they have been registered as alternative readings. Where Source **C** is mentioned in the list of editorial emendations and alternative readings as the basis of arguments for emendations or in connection with alternative readings, the reference is in all cases to the autograph parts of the set. Where Source **B** is mentioned, the reference is in all cases to the draft fragment, not the sketches (cf. description of source above).

The set of parts **D** is also written out from **A**, but exclusively in unknown hands, so this source has had no influence on the edition.

OVERTURE, HELIOS, OPUS 17

**A<sup>1</sup>** Printed score, Carl Nielsen's copy

**A<sup>2</sup>** Printed score, dedication copy for Henrik Knudsen

**A<sup>3</sup>** Printed score, Radio Denmark's copy

**B** Autograph score, printing manuscript

**C** Autograph score, draft

**D** Parts, manuscript copy

**E<sup>1</sup>** Printed parts, Carl Nielsen's copy(?)

**E<sup>2</sup>** Printed parts, Radio Denmark's copy

**F** Printed piano score for four hands, Henrik Knudsen's copy

**G** Sketches

**A<sup>1</sup>** Printed score, Carl Nielsen's copy.

DK-Kk, CNS 56e.

Title page etc.: "HELiOS / Ouverture / for Orchester · af / CARL · NiELSEN / Wilh. / HANSEN. / Kjøbenhavn. / Leipzig. / PARTitur / og / Stemmer".<sup>1</sup> Fol. 2<sup>r</sup>, in circular vine wreath: "Tilegnet / Julius Röntgen / i / VensKab".<sup>2</sup> Fol. 2<sup>v</sup>: "Dunkel und Ruhe – dann steigt unter frohem Gesang die Sonne, / Geht ihren goldenen Gang, senkt sich dann lautlos ins Meer. / Stilhed og Mørke – saa stiger Sol under frydefuld Lovsang – / Vandrer sin gyldne Vej – sænker sig stille i Hav."<sup>3</sup>

Pl. No.: 13669 (1905).

From the estate of Irmelin Eggert Møller, donated to the Royal Library by Prof. Eggert Møller, dr. med. in 1975.

33.5x26.5 cm, 35 pp., black half-binding with corners.

The score has the following note, corrections and additions in Carl Nielsen's hand: Front flyleaf: "Vacuum Oil" noted on the middle of the page in pencil. First music page: Correction of metronome mark 100 to 60 in pencil. A few corrections of errors in notes and accidentals as well as additions and remarks in the music text in pencil and red crayon.

**A<sup>2</sup>** Printed score, dedication copy for Henrik Knudsen.

DK-Kk, DFM 29 No. 33,9.

Title page: The same as for **A**.

Pl. No.: 13669 (1905).

1 "HELiOS / Overture / for Orchestra · by / CARL · NiELSEN / Wilh. / HANSEN. / Copenhagen. / Leipzig. / Score / and / Parts".

2 "Dedicated to / Julius Röntgen / in / Friendship".

3 "Dunkel und Ruhe – dann steigt unter frohem Gesang die Sonne, / Geht ihren goldenen Gang, senkt sich dann lautlos ins Meer. / Stillness and darkness – then the sun rises to joyous songs of praise – / Wanders its golden way – quietly sinks in the sea."

Acquired by the Royal Library from the antiquarian music bookseller Dan Fog, Copenhagen, in 1993.

34.5x27 cm, 35 pp., stapled.

The first page of music has the following ink inscription in Carl Nielsen's hand: "Til min kjære Ven Henrik Knudsen / fra hans hengivne / Carl Nielsen. / Kjøbenhavn den 7<sup>de</sup> Maj 1905."<sup>4</sup> The metronome marking 100 on the first page of music has been corrected to 63 in pencil (CN/Henrik Knudsen). There are a few corrections and additions in the music in pencil (CN/Henrik Knudsen).

**A<sup>3</sup>** Printed score, Radio Denmark's copy.

Radio Denmark, music archives 1736+.

Pl. No. 13669 (1905).

32.5x25.5 cm, 35 pp., bound in grey cardboard with green linen spine. On the front cover, partly on two white labels, in black felt marker and blue crayon: "PARTITUR. I / 1736+ / WH-REVERS / C.NIELSEN: / 'HELIOS'- / OUVERTURE". The front and back covers are stamped "DANMARKS RADIO / Nodebiblioteket".

The score has seen much use. Many of the pages have been repaired with pieces of paper and adhesive tape of various kinds.

The original title page is missing. Fol. 2<sup>r</sup> is stamped "Statsradiofoniens Arkiv København" (oval stamp). Fol. 2<sup>v</sup> has an arrow drawn in red crayon and in ink "Behandl Partiturerne med Varsomhed!"<sup>5</sup> (Launy Grøndahl). On the same page a music sheet has been pasted in, measuring 25.7x17.2 cm with 14 staves on each page, containing Launy Grøndahl's autograph amendments to the introductory horn quartet passage (bb. 5-19) noted in pencil, ink and blue crayon on the recto page. On the verso page there is a crossed-out draft of the same amendments in pencil and ink. Below this, in ink, is Launy Grøndahl's autograph amendment of the last six bars of the overture arranged for solo cello. The first music page is stamped "Statsradiofoniens Arkiv København" (oval stamp). The printed metronome marking on the first page of music has been furnished with an asterisk in ink. The corresponding note, also in ink, says "Carl Niensens eget / Tempo var nærmest / ♩ = 69. / L. Gr."<sup>6</sup> (Launy Grøndahl). The music itself has at

least two additions in pencil by Carl Nielsen and some corrections in various other hands, including Launy Grøndahl's as directed by Carl Nielsen. There are also numerous conductor's remarks in pencil, ink and various crayons. The music also has many pencilled remarks on the tempos used by contemporary conductors. Some of these remarks have partly been destroyed by cutting.

**B** Autograph score, printing manuscript.

DK-Kk, CNS 56a.

Title page: "Helios. / Ouverture til Solen. / for Orkester. / af / Carl Nielsen. / Partitur." This title has been changed by deletion in pencil to "Helios. / Ouverture. / for Orkester. / af / Carl Nielsen. / Partitur." The top right-hand corner of the page is stamped: "Manuskriptet / udbedes tilbage (zurück) / med Korrekturen."<sup>7</sup> The bottom part of the page has engraver's notes about the score format and plate number as well as the size and number of plates in pencil.

Donated to the Royal Library by Irmelin Eggert Møller, Anne Marie Telmányi and Wilhelm Hansen, music publishers, in 1953.

33.1x26 cm, 62 pages written in ink, including 1 title page and 61 pages of music numbered from 1 to 3, then from 10 to 67, green half-binding with corners and marbled side papers.

Paper type: 18 staves.

The score has been restored. The bifolios appear to have been folded in both directions before the present binding, done by the Royal Library.

The score is incomplete, as pp. 4-9 (bb. 16-45) and p. 68 (bb. 340-342) are missing. The title on the first page of music is given as "Helios. (Ouverture) til Solen.". This title has been changed by deletion in pencil to "Helios. Ouverture". Also noted on the first page of music: "Carl Nielsen. / Andante tranquillo (M.M. ♩ = 60) / Op:17."<sup>8</sup> The music text has corrections, additions, deletions and conductor's remarks in ink, pencil and blue and red crayon (CN) as well as engraver's remarks in pencil.

**C** Autograph score, draft.

DK-Kk, CNS 56b.

End date: "Odeion / Athen den 23 / April 1903".

<sup>4</sup> "To my dear friend Henrik Knudsen / from his devoted / Carl Nielsen. / Copenhagen 7<sup>th</sup> May 1905."

<sup>5</sup> "Treat the scores with care!"

<sup>6</sup> "Carl Nielsen's own / tempo was more like / ♩ = 69. / L. Gr."

<sup>7</sup> "Please send / manuscript back (zurück) / with proofs."

<sup>8</sup> "♩" has been added in blue crayon. "60" can also be read as 100. "Op:17." is in pencil.

- Donated to the Royal Library by the pianist Knud Harder in 1967.  
33.2x25.7 cm, 62 numbered pages written in pencil, full vellum binding with closing strings in silk ribbon.  
Paper type: 18 staves.  
The score has been restored.  
Noted on the first page of music: "Ouverture Helios Carl Nielsen / Andante tranquille ♩ = 60". The music text has been written with pencils of various hardnesses. On p. 61 in the bottom right-hand corner, noted in ink: "Opført 1<sup>ste</sup> Gang i København 8/X 1903."<sup>9</sup> (CN).
- D** Parts, manuscript copy.  
DK-Kk, CNS 56d.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 5 parts: 1 vl. 1 (No. 7), 2 vl. 2 (Nos. 6-7), 1 vc. (No. 4), 1 cb. (No. 4). Each part is notated in ink on 1 gathering, consisting of 2 bifolios with 7 written, numbered pages followed by 1 blank, unnumbered page.  
Paper type: 12 staves.  
The parts have corrections and additions in blue crayon (CN) and pencil (CN?).
- E<sup>1</sup>** Printed parts, Carl Nielsen's copy(?).  
DK-Kk.  
Wilhelm Hansen, musikforlag, Pl. No. 13669 (1906).  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x27 cm, 29 parts.  
The parts show very little or no trace of use.  
The parts make up a complete set, but with only one copy of each string part with the exception of vl. 1, vl. 2 and cb., each in two copies. One vl. 1 and one vl. 2 part have the title "Helios", the part names "Violino I<sup>mo</sup>" and "Violino II" respectively, and the orchestral desk numbers "N<sup>o</sup>7" and "N<sup>o</sup>6" in pencil on the otherwise blank front cover. One cb. part has the desk number "N<sup>o</sup>4", while the title and the part name appear in the printed information on the front cover. The additions are in Carl Nielsen's hand. The copies of the vl. 1 and vl. 2 parts described above have a few notes in pencil and ink (unknown hand). The rest of the part material has no added notes.
- E<sup>2</sup>** Printed parts, Radio Denmark's copy.  
Radio Denmark, music archives 1736.  
Wilhelm Hansen, musikforlag, Pl. No. 13669 (1906).  
34.5x27 cm, 50 parts.  
The parts have many additions written with various writing utensils in various hands, including much information about performances.
- F** Printed piano score for four hands, Henrik Knudsen's copy.  
DK-Kk, DFM 15 No. 6.  
Title page: "SAMFUNDET TIL UDGIVELSE AF DANSK MUSIK. / 2. SERIE Nr. 21. / TIL JULIUS RÖNTGEN. / HELIOS / OUVERTURE / FOR / ORKESTER / AF / CARL NIELSEN. / Op. 17. / KLAVERUDTOG FOR 4 HÆNDER AF HENRIK KNUDSEN. / FORLÆGGERENS EJENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG."<sup>10</sup>  
Pl. No. 13760 (1905).  
Acquired by the Royal Library from the antiquarian music bookseller Dan Fog, Copenhagen, in 1993.  
34.4x27.2 cm, 21 pp.  
The score is wrapped in a light cover made from the outer bifolio of a copy of the printed orchestral score of *Helios* (Source **A**), with the figure "395" in pencil on the front page. After the last page a single page with neither print nor handwriting. The score has Henrik Knudsen's signature on the front page and a couple of fingering instructions and other additions in the music text in pencil (Henrik Knudsen).
- G** Sketches.  
DK-Kk, CNS 56c.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
The sketches are notated in pencil on two types of music paper, a and b:  
a: 33.2x25.7 cm, 1 bifolio and 1 folio with a total of 6 written pages.  
18 staves.  
Sketches for *Helios* notated over 1 to 9 staves and a written version of an eight-bar melody with the text

<sup>9</sup> "Performed 1<sup>st</sup> time in Copenhagen 8/X 1903."

<sup>10</sup> "THE SOCIETY FOR THE PUBLICATION OF DANISH MUSIC. / 2nd SERIES No. 21. / TO JULIUS RÖNTGEN. / HELIOS / OVERTURE / FOR / ORCHESTRA / BY / CARL NIELSEN. / Op. 17. / PIANO ARRANGEMENT FOR 4 HANDS BY HENRIK KNUDSEN. / PUBLISHER'S PROPERTY FOR ALL COUNTRIES. / COPENHAGEN & LEIPZIG. / WILHELM HANSEN, MUSIC PUBLISHERS."



“So lang’ du lebst, wandl’ im Licht, über Unglück  
gräm’ dich nicht; der Lebensfaden reicht nicht weit,  
das Ende fordert ab die Zeit.”<sup>11</sup>

- b: 32.1x25.4 cm, 1 folio with 2 written pages.  
12 staves.

Sketches for *Helios* notated over 5 to 7 staves.

The earliest musical source for *Helios* is Carl Nielsen’s pencil sketches (**G**), which formed the basis of the pencil draft (**C**). The draft was in turn the basis of the composer’s ink fair copy (**B**), which was the source for the printed score (**A**). Three copies of the printed score with a special status are included in the source material since not only Carl Nielsen’s copy (**A**<sup>1</sup>), but also Radio Denmark’s copy (**A**<sup>3</sup>), have a few additions in the composer’s own hand which have influenced the edition. Carl Nielsen’s dedication copy for the pianist Henrik Knudsen (**A**<sup>2</sup>) has corrections made by Carl Nielsen and/or Henrik Knudsen.

The manuscript set of parts (**D**) is a copy in unknown hands after **B**. Collation of the sources further shows that **D** served as the source for the printed parts (**E**). This accords with the fact that only a few duplicate copies of the string parts from **D** are extant, while the wind parts and the timpani part, which along with copies of the string parts must be assumed to have been sent to the music engraver, have been lost. Of the printed parts, two sets have been included in the source material because of their special status. One set (**E**<sup>1</sup>) has a few additions in Carl Nielsen’s hand and may have been owned by the composer, although the number of string parts and the distribution of the additions among the parts suggest that it cannot be the set in its preserved form but only the three duplicate copies of the string parts that were used by Carl Nielsen (cf. description of source above). The second set (**E**<sup>2</sup>) is Radio Denmark’s copy, which besides various musicians’ additions in the music also has much information about performances. None of the additions in the two sets of parts has had any influence on the edition.

Henrik Knudsen’s piano transcription for four hands is only known as a print (**F**), while Knudsen’s autograph piano score, which must be assumed to be based on **A**<sup>2</sup> and to have formed the printing manuscript for **F**, has been lost.

**A**<sup>1</sup>, which represents *Fassung letzter Hand*, has served as the main source for this edition. Because of the many imperfections and inconsistencies, the state of completion of the score is, however, such that the concept “main source” is weakened. Many of the imperfections and inconsistencies are due to the rather careless production of the printing manuscript (**B**), especially as regards articulation markings. The articulation markings in **B** are in fact carefully reproduced in **A**, while other errors in the printed score, including errors in notes and accidentals, were on the other hand made by the engraver.

**C** has very few articulation marks. **E** has supplementary articulation marks etc. compared with **A**<sup>1</sup>, but these cannot be regarded as authoritative, since they may come from additions and changes in **D** which were not necessarily authorized by Carl Nielsen, which is why **E** in principle could not function on its own as a basis for emendations of the main source.

<sup>11</sup> The melody, which comes from Greece, is the so-called *Song of Seikilos*. The text is a translation into German of the original ancient Greek text. The melody can be found for example in Albrecht Riethmüller & Frieder Zamminer (eds.), *Die Musik des Altertums* (Neues Handbuch der Musikwissenschaft 1), Laaber 1989, p. 199. For a detailed account of the relation between *Helios* and the melody, see Thomas Michelsen, “Carl Nielsen og den græske musik – nogle kilder til belysning af den musikæstetiske konflikt mellem komponisten og hans samtid i begyndelsen af århundredet”, *Fund og Forskning* 37 (1998), pp. 219-231.

## EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

### ANDANTE TRANQUILLO E SCHERZO FOR STRING ORCHESTRA




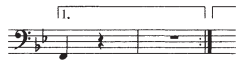






#### Andante tranquillo

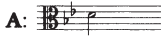



Bar	Part	Comment
+1, 1	tutti	<i>p</i> added as in <b>B</b> ; <b>B</b> : <i>p</i> added in pencil (CN)
4	vc. cb.	added by analogy with the other str.
7	vc. cb.	added by analogy with the other str.
14	vl.1	<b>B</b> (vl.1 No.1): note 4: <i>e<sup>b</sup></i> changed to <i>g'</i> in pencil (CN)
21	vl.1	<b>B</b> (vl.1 No.2): notes 4-9: slur
24	vc.	<i>f</i> added as in <b>B</b> ; <b>B</b> : <i>f</i> added in pencil (CN)
26	vl.2	note 2: marc. removed as in <b>B</b> and by analogy with b.71
26	va.	<i>p</i> added by analogy with the other str. and b.71
31	vc.	notes 1-2: slur added by analogy with b.27
32	vl.1	note 9: <i>e<sup>b</sup></i> emended to <i>e<sup>h</sup></i>
33	vl.1	note 1:  emended to  by analogy with va., vc. and b.78
33-35	vl.1	<b>B</b> : <i>cre-scen-do</i>
33-34	va.	b.33 note 2 to b.34 note 1: slur added by analogy with bb.78-79
34, 36	vl.2	<b>B</b> : repeat mark entails marc. on note 1, not <i>ff</i>
38	vl.1	note 3: <i>e<sup>b</sup></i> emended to <i>e<sup>h</sup></i> by analogy with the other str. and as in <b>B</b> (vl.1 No.2); <b>B</b> (vl.1 No.2): note 3:  added in pencil (CN?)
38	vl.2	notes 5-6: slur and tie added by analogy with b.39 and by analogy with the rhythm in the preceding bars; <b>A</b> , <b>B</b> : notes 6-7: slur
39	vl.2	notes 1-2: slur added by analogy with bb.34-38 and as in <b>B</b>
42, 43	vl.1	<b>B</b> : notes 1-3: slur
45	va.	<b>A</b> : bar over-completed (), since note 2 has presumably been added and rest 2 not erased
47-48	vl.2	b.47 note 5 to b.48 note 2: slur added
48	vl.2	<b>B</b> : chords 1-2: slur, but no tie
50	vc. cb.	note 1: stacc. added by analogy with vl.2; note 2-5: slur added as in <b>B</b> (cb. No.1); <b>A</b> , <b>B</b> (vc., cb. No.2): notes 1-5: slur
51	vc.	<b>B</b> : notes 1-6: slur
55-56	vl.2	b.55 note 5 to b.56 note 2: slur added
56	vl.2	notes 1-2: tie added by analogy with b.48; notes 3-4: slur added by analogy with b.48
69	vc.	<i>dolce</i> added by analogy with b.24; <i>f</i> added by analogy with <b>B</b> (b.24)
71	va.	note 1: <i>p</i> moved from b.70
71-72	va.	slur added by analogy with bb.26-27
71-78	cb.	<b>A</b> : rests added in red crayon
74	vc.	notes 2-3: slur added by analogy with b.70
76-78	vl.2	b.76 note 3 to b.77 note 6: slur emended from b.76 note 3 to b.78 note 1 by analogy with bb.31-32 and as in <b>B</b>

Bar	Part	Comment
77-78	vl.1	b.77 note 7 to b.78 note 1: slur added as in <b>B</b> ; <b>A</b> : slur incomplete because of change to new staff
78	vl.2	note 1: marc. added by analogy with b.33; notes 1-2: slur added by analogy with b.33
78	vl.2	<b>B</b> : note 1: <i>ff</i>
78-79	vl.1	<b>B</b> (vl.1 No.3): <i>cresc.</i> —
78-81	vl.1	<b>B</b> (vl.1 Nos.1-2): <i>cresc.</i> —
79	va.	note 2: marc. removed by analogy with the remainder of the phrase and by analogy with b.34
79-80	va.	b.79 note 2 to b.80 note 1: tie added by analogy with bb.34-35
80-81	vl.1	b.80 note 1 to b.81 note 1: slur emended from b.80 notes 1-3 by analogy with bb.33-34, 35-36, 78-79
81-82	va.	b.81 note 2 to b.82 note 1: tie added by analogy with bb.36-37
82	vl.1	rest 2:  emended to  by analogy with bb.78, 80 and as in <b>B</b>
82-83	vl.1	b.82 note 1 to b.83 note 1: slur added by analogy with bb.37-38
83	vl.1	rhythm emended by analogy with b.38 and as in <b>B</b> (vl.1 Nos.2-3); <b>A</b> : bar over-completed: ; <b>B</b> (vl.1 No.1):
84	vl.2	notes 5-6: slur added by analogy with b.83
85	vl.2	notes 1-2: slur added by analogy with bb.78-84; note 3: stacc. added by analogy with cb.
86	vc. cb.	note 1: <i>F</i> emended to <i>G</i> as in the other str. and <b>B</b>
87, 88	vl.1	<b>B</b> (vl.1 No.2): notes 1-3: slur; <b>B</b> (vl.1 No.3): slur inaccurately notated
88	va.	note 4: stacc. added by analogy with b.87
89	vl.1	<b>B</b> (vl.1 No.2): notes 1-3: slur; <b>B</b> (vl.1 No.3): slur inaccurately notated
90	vl.1	<i>mf</i> moved from b.91 note 1 by analogy with b.45
92-93	vl.2	b.92 note 4 to b.93 note 1: slur added
95, 96	vl.1	notes 3-4: slur added by analogy with bb.91, 92
96-97	vl.2	b.96 note 4 to b.97 note 1: slur and tie added by analogy with bb.92-93
97	vl.1	notes 3-4: slur added by analogy with b.93 and as in <b>B</b> ; <b>B</b> : slur added in pencil (CN?)
99	vl.1	<b>B</b> (vl.1 No.3): note 1: <i>e<sup>b</sup></i> corrected to <i>d''</i> in pencil (CN?)
100	vl.1	<b>B</b> : note 2:  in <b>A</b> notated as marc. in <b>B</b>
100	vl.2 va. vc. cb.	note 1: marc. added by analogy with vl.1
100	vl.2 cb.	<b>B</b> (vl.2, cb. No.1): note 1:  in <b>A</b> notated as marc. in <b>B</b>
100	cb.	<b>A</b> : <i>arco</i> added in pencil (CN)
101	vl.1	<b>B</b> (vl.1 No.3): note 1: <i>p</i> added in pencil (CN)

#### Scherzo

Bar	Part	Comment
1		<b>A</b> : <i>Allegro molto</i> corrected to <i>Presto</i> in violet ink (CN)
1	tutti	<b>A</b> : <i>mf</i> added in violet ink (CN)
1	vl.1	<i>arco</i> added

Bar	Part	Comment
1	vl.1	<b>B</b> (vl.1 No.1): <i>p</i> added in pencil (CN); <b>B</b> (vl.1 No.2): <i>pp</i> (?) added in pencil (CN), changed to <i>pp</i> (?) in pencil (CN); <b>B</b> (vl.1 No.3): <i>mf</i> added in pencil (CN)
1	vl.2	<b>B</b> : <i>mf</i> added in violet ink (CN)
1	va.	<i>pizz.</i> added
3	vl.1	notes 1-3: stacc. added as in <b>B</b> ; notes 4-6: stacc. added by analogy with <b>B</b> (notes 1-3) and with bb.1-2
4	vl.1	notes 1-3: stacc. added by analogy with bb.1-2 and <b>B</b> (b.3); note 4: stacc. added as in <b>B</b>
5	vl.1	notes 1-2: stacc. added as in <b>B</b> and by analogy with b.1
7-8	vl.1	stacc. added by analogy with bb.1-7
9-55	vl.1	stacc. added by analogy with bb.1-4, 5-8
11	vl.1	note 1: marc. removed in accordance with <b>B</b>
14	vl.1	<b>B</b> (vl.1 No.2): <i>fs</i> added in pencil (CN)
15 <sup>I</sup> , 15 <sup>II</sup>	vl.1	note 1: <i>fs</i> added as in <b>B</b> ; <b>B</b> : <i>fs</i> added in pencil (CN)
15 <sup>I</sup> -16 <sup>I</sup>	vl.1	———— added by analogy with the other str.
15 <sup>II</sup> -16 <sup>II</sup>	vl.1	———— added by analogy with the other str.
19-20	va.	stacc. added by analogy with vl.1 (bb.17-18, 21-22)
19	cb.	<b>B</b> (cb. No.1): note 2: <i>B<sup>b</sup></i>
23-24	va.	stacc. added by analogy with vl.1 (bb.22-23)
35	vl.1	<b>A</b> : note 1: <i>f<sup>o</sup></i> added in violet ink
51	vl.2	<b>A</b> , <b>B</b> :  changed to  in violet ink (CN?). The changes have made the bar over-complete.
53	va.	<b>A</b> : <i>h</i> added in pencil (CN?)
57	tutti	<b>A</b> : <i>p</i> added in violet ink (CN), but <i>p</i> was already notated in vl.1
58, 62	vl.2	<b>A</b> : note 2: erased and corrected to <i>d<sup>b</sup></i> in violet ink (CN)
69	cb.	<b>B</b> (cb. No.1): notes 1-2: slur added in pencil (CN?)
71 <sup>I</sup> -72 <sup>I</sup>	vc. cb.	 emended to
		 as in <b>B</b> (cb.);
		<b>B</b> (cb.):
		 changed to
		 (CN)
71 <sup>II</sup> -72 <sup>II</sup>	vc. cb.	 emended to
		 as in <b>B</b> (cb.);
		<b>B</b> (cb.):
		 changed to
		 in pencil (CN)

Bar	Part	Comment
75	vl.2	note 1: marc. added by analogy with vl.1
76	vc.	<b>A</b> : note 3: <i>F<sup>#</sup></i> erased and corrected to <i>G<sup>b</sup></i> in violet ink (CN)
78	va.	<b>A</b> : note 1: <i>e<sup>b</sup></i> corrected to <i>f</i> in pencil (CN?)
81-82	vl.1	<b>B</b> (vl.1 No.2): b.81 note 1 to b.82 note 2: slur
84	va.	<b>A</b> : stacc. added in pencil (CN?)
85	va.	<b>A</b> :  erased and changed to  added in pencil and emphasized in violet ink, except slur (CN)
86	va.	<b>A</b> : notes 1-2: <i>b<sup>b</sup>-a</i> corrected to <i>c<sup>b</sup>-b<sup>b</sup></i> in violet ink (CN), notes 1-2: stacc. added in violet ink (CN)
87	vl.2	<b>A</b> :  changed to  in pencil (CN); notes 1-2: slur added in pencil
89-91	vc. cb.	slur added by analogy with bb.57-59, 61-63
90	vl.2	note 2: <i>c<sup>#</sup></i> emended to <i>d<sup>b</sup></i> by analogy with bb.58, 62
90-91	vc. cb.	———— added by analogy with the other str. and as in <b>B</b> (cb.) and bb.58-59
91	vl.1	marc. added by analogy with vl.2, va.
91-92	vl.1	slur added by analogy with bb.59-60, 63-64
91-92	va.	slur added by analogy with bb.59-60, 63-64, 95-96
91-92	vc. cb.	———— added by analogy with the other str. and bb.59-60
93-95	vl.1	<b>B</b> : b.93 note 2 to b.95 note 1: slur
93-95	vc. cb.	b.93 note 1 to b.95 note 1: slur added by analogy with bb.57-59, 61-63
94	vl.2	note 2: <i>c<sup>#</sup></i> emended to <i>d<sup>b</sup></i> by analogy with bb.58, 62
94	va.	note 2: <i>d<sup>#</sup></i> emended to <i>e<sup>#</sup></i> by analogy with bb.58, 62
95-96	vl.1	slur added by analogy with bb.59-60, 63-64 and with vl.2, va.

SUITE FOR STRING ORCHESTRA, OPUS 1

Prelude

Bar	Part	Comment
15-18	vl.1,2 va. cb.	<b>C</b> : <i>cre-scen-do</i>
31	vl.1	———— added as in <b>C</b>
34	vl.1(b)	note 1: <i>trem.</i> added
36	va.	note 1: <i>trem.</i> added in accordance with tremolo slashes
43	va.	note 3: <i>dim.</i> moved from note 4 as in <b>B</b> , <b>C</b>

Intermezzo

Bar	Part	Comment
51-56	vl.1	<i>di-mi-nu-en-do</i> added as in <b>C</b>
51-52	cb.	———— added as in <b>C</b> and by analogy with bb.211-212
60	vl.1	notes 4-5: stacc. added by analogy with b.220
67	vl.1	note 3: marc. added by analogy with b.227
88	vc. cb.	<i>arco</i> added



Bar	Part	Comment
114	vl.2	<b>mf</b> added as in <b>C</b> and by analogy with b.112 (va.)
127	vc.	<i>pizz.</i> added
131	vl.1,2 va. vc.	<b>C</b> : 1st crotchet: beginning of
143	va.	<i>div.</i> added
149	vl.1	notes 2-3: flag. added by analogy with b.83
153	vl.1	note 2: flag. added by analogy with b.87; <b>A</b> <sup>1</sup> , <b>A</b> <sup>2</sup> , <b>C</b> : note 3: flag.; <b>C</b> : notes 2-3: flag.
159	vl.1	<i>div.</i> added
162	vl.1	note 2: <b>p</b> added by analogy with b.2; <b>C</b> : note 1: <b>ff</b> emended to <b>fp</b>
165	vl.1	V added by analogy with b.5
165-166	cb.	0 added by analogy with bb.5-6
180-181		<b>C</b> : double bar line
210-216	vc.	<i>di-mi-nu-en-do</i> added as in <b>C</b>
210-216	cb.	<i>di-mi-nu-en-do</i> added by analogy with <b>C</b> (vc.)
211-216	vl.1	<i>di-mi-nu-en-do</i> added as in <b>C</b> ; <b>A</b> <sup>1</sup> , <b>A</b> <sup>2</sup> (b.211): <i>dim.</i> , (bb.213-216): <i>dim.</i> —
214-216	vc. cb.	<b>A</b> <sup>1</sup> , <b>A</b> <sup>2</sup> , <b>C</b> : <i>dim.</i> —
226	vc. cb.	note 2: 0 added by analogy with b.66

#### Finale



Bar	Part	Comment
9	vl.2	<b>C</b> : notes 1-6: sextuplets
11-13	vl.1	<b>F</b> : musician's note indicating that CN wanted a <i>crescendo</i> to begin at note 4 and lead to <b>ff</b> at b.13 note 1
21		<b>C</b> : <b>C</b>
34	va.	note g <sup>#</sup> emended to g <sup>b</sup>
85	va.	<b>C</b> : notes 1-4: slur changed to notes 1-3 in pencil; note 5: stacc.
85	vc. cb.	<b>C</b> (vc.): <i>X Se den rettede Korrektur</i> 'See corrected proofs' and (cb.): <i>X Kan ikke huske Rettelsen</i> 'Cannot remember correction' added in margin (CN), notes 1-2:  crossed out in ink
86-87	vc. cb.	<b>C</b> :
88	vl.1	<b>C</b> : notes 1-4: slur crossed out, but later restored; note 5: stacc.
92	vl.2	<b>C</b> : notes 1-4: slur; note 5: stacc.
158-160	vl.1	<b>C</b> : b.158 note 3 to b.160 note 2:
162	vl.1	<b>C</b> : notes 2-3: ten.
185	vl.1	<b>B</b> : note 1: b <sup>b</sup>
193	vl.1	<b>A</b> <sup>2</sup> : notes 4-5: no articulation
206	tutti	<i>dim.</i> noted inside  as in <b>C</b> ; <b>A</b> <sup>2</sup> , <b>B</b> : <i>dim.</i> noted above
207		<b>A</b> <sup>1</sup> , <b>A</b> <sup>2</sup> , <b>B</b> , <b>C</b> :

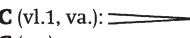
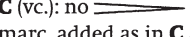


#### SYMPHONIC RHAPSODY

Score arrangement in **A**: (16 staves) fl.1, fl.2, ob.1,2, cl.1,2, fg.1,2, cor.1,2, cor.3,4, tr.1,2, trb.t.1,2, trb.b., timp., vl.1, vl.2, va., vc., cb.

Bar	Part	Comment
1-2		<b>B</b> : single bar line, no repeat mark
1	woodw. cor. timp. va. vc. cb.	<b>B</b> : —
1	vl.1,2	added as in <b>C</b> ; marc. added as in <b>C</b> (vl.1)
2	vl.1,2	marc. added as in <b>C</b>
3-4	cl.2	tie added as in <b>B</b>

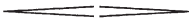
Bar	Part	Comment
3-5	fg.2	beginning of slur emended from b.4 note 1 as in <b>C</b> and by analogy with the other woodw.
3	vl.1,2	V added as in <b>C</b>
5-6	vl.1,2	slur bb.5 note 2 to 6 note 1 and slur b.6 notes 2-3 omitted as in <b>C</b> ; <b>B</b> : bb.5 note 2 to 6 note 1: slur, b.6 notes 2-3: slur, bb.5 note 2 to 6 note 3: no slur
7-8	ob. cl.	stacc. added as in <b>C</b> and by analogy with fl.
7-8	fg.2	<b>B</b> : g
8	vl.1	V added as in <b>C</b> ; <b>B</b> : notes 2-3: stacc.
9-11	vc. cb.	<b>B</b> : slur
12	vl.1	V added as in <b>C</b>
14-16	fg.1	<b>p</b> and slurs added as in <b>C</b> ; <i>crescendo</i> emended to  as in <b>C</b> and in accordance with the other woodw.
15	fl. ob. cl.	<b>mf</b> added as in <b>C</b> (fl.2, ob., cl.)
15-16	ob.2	slur added as in <b>C</b>
15-16	cl.1	tie added as in <b>C</b>
16	ob.2	<b>B</b> :
16	cl.	<b>B</b> :
16	vl.1,2	V added as in <b>C</b> (vl.2)
16	va.	<b>B</b> :
16	vc. cb.	<b>B</b> : slur
17-19	fl.2	marc. added as in <b>C</b> (bb.17, 19) and by analogy with fl.1
17	ob.1	marc. added as in <b>C</b> and by analogy with bb.18-19 and fl.1
17-19	ob.2 cl.2	marc. added as in <b>C</b> and by analogy with fl.1 and bb.17 (cl.1), 18-19 (ob.1)
17	fg.	marc. added by analogy with bb.18 (fg.1), 19 and fl.1, cl.1
17	vl.2 va. vc. cb.	<b>B</b> : <b>ff</b>
18-19	cl.1	marc. added as in <b>C</b> and by analogy with b.17 and fl.1, ob.1
18	fg.2	marc. added as in <b>C</b> and by analogy with b.19 and fl.1, ob.1, fg.1
19	vl.1,2	marc. added as in <b>C</b> and by analogy with bb.17-18 and va., vc., cb.
20-23	fl.	slur b.20 notes 1-3 and slur bb.21-23 emended to one slur by analogy with correction in ob.1 (CN)
20	ob.2	<b>B</b> : note 3: a <sup>b</sup> ; <b>A</b> : note 3: a <sup>b</sup> changed to f' (CN)
20-23	ob.2	end of slur emended from b.21 as in <b>C</b> and by analogy with ob.1
20	cl.1	<b>B</b> : note 3: b <sup>b</sup> ; <b>A</b> : note 3: b <sup>b</sup> changed to g' (CN)
20-21	cl.1 fg.	end of slur emended from b.20 note 3 as in <b>C</b>
21	va.	<b>B</b> : b <sup>b</sup> , f <sup>b</sup> ; <b>A</b> : b <sup>b</sup> , f <sup>b</sup> changed to b <sup>b</sup> , d' (CN)
22-23	cor.3	<b>C</b> : bb.22 to 23 note 1: tie
22-23	va.	<b>B</b> : b.22: ; <b>C</b> (va. No.1):
		slur ends at b.23, b.23: stacc.
23	cl.1	<b>B</b> : g'
23	cor.	stacc. added as in <b>C</b> (cor.1,2)
24	cor.1,2	<b>C</b> : note 1: stacc.
25	cl. fg.	stacc. added by analogy with ob. and bb.26 (fl.), 30 (fl.)
26	fl.2 ob. cl. fg. brass timp. str.	marc. added by analogy with fl.1 compared with b.30: <b>ff</b>


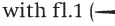
Bar	Part	Comment
26	fg. trb.b.	<b>B</b> (fg.): <i>f</i> ; <b>C</b> (trb.b.): <i>f</i>
26	trb.t.	<i>ff</i> added as in <b>C</b> and by analogy with the other parts
26-27	va.	<b>B</b> : 
27	fl. ob. brass	stacc. added as in <b>C</b> (fl.1)
	timp. str.	stacc. added as in <b>C</b> (cl.)
27	cl. fg.	<b>B</b> : <i>b</i> <sup>1</sup>
27	tr.2	<b>B</b> : note 3: <i>f</i> <sup>#</sup>
28	cl.2	stacc. added as in <b>C</b> (vl.1) and by analogy with bb.28 (va.), 28-29 (vc.)
29	vl.1,2	stacc. added by analogy with vc.
29	va.	<b>ff</b> added as in <b>C</b> ; <b>C</b> : <i>ff</i> , not <i>fz</i>
30	vl.1	<b>ff</b> added by analogy with vl.1 compared with b.31
30	vl.2	<b>ff</b> added as in <b>C</b>
31	vl.1,2	slur added by analogy with ob.
39-42	fl.	end of slur emended from b.41 as in <b>C</b> and by analogy with ob.1
39-42	ob.2	b.40 to b.40 after bar line (page turn): slur omitted in accordance with <b>C</b> ; slur b.41 notes 1-2 emended to slur bb.41 note 1 to 42 note 1 as in <b>C</b>
40-42	fg.	marc. added as in <b>C</b> and by analogy with b.43 (cor.1,2)
42-46	ob.	marc. added as in <b>C</b> and by analogy with bb.43 note 1, 44 and fl., cor.3,4
42	cl.	marc. added as in <b>C</b> (cor.1)
42	cor.1,2	marc. added by analogy with cor.3,4
42-46	tr.	marc. added as in <b>C</b> (trb.t.1)
42	trb.t. trb.b.	<b>C</b> : <i>ff</i>
42	trb.t. timp.	note 2: marc. added by analogy with note 1, b.44 and fl.
43	cl.	marc. added as in <b>C</b> (bb.44 to 45 note 1) and by analogy with bb.42, 42-44 (fl.), 43 note 1 (cl.), 44 (cl.)
43-46	cor.3,4	marc. added as in <b>C</b>
44-46	cor.1,2	marc. added as in <b>C</b> and by analogy with bb.42-43
44-46	va.	marc. added as in <b>C</b> and by analogy with bb.42-44
45-46	fl.	marc. added as in <b>C</b> and by analogy with bb.43 note 1, 44
45-46	cl.	marc. added as in <b>C</b> and by analogy with bb.43 note 1, 44
46	timp.	<b>C</b> : 
47	fg.2	<b>A</b> : <i>Solo</i> added in pencil (Victor Bendix?)
48-51	cl.1	beginning of slur emended from b.49 note 2 as in <b>C</b>
48-51	fg.1	beginning of slur emended from b.49 note 4 as in <b>C</b>
49	va.	<b>A</b> : <i>Soli</i> added in pencil (Victor Bendix?) and then erased, perhaps because of addition of <i>Viola</i> in indelible pencil in the same place (Launy Grøndahl)
50	fg.2	stacc. added by analogy with bb.47-49
51-52	ob.1	marc. added as in <b>C</b> and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.52 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (CN), correction bb.77-78 (CN)
53	ob.1	marc. added as in <b>C</b>

Bar	Part	Comment
55-56	ob.1	marc. added as in <b>C</b> and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.56 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (CN), correction bb.77-78 (CN)
57	ob.1	marc. added as in <b>C</b>
57-58	vl.1 va. vc.	<b>C</b> (vl.1, va.):  ends at b.60 note 1; <b>C</b> (vc.): no 
59-60	ob.1	marc. added as in <b>C</b> and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.60 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (CN), correction bb.77-78 (CN)
61	vl.2	<b>C</b> : <i>mp</i>
64-66	va.	end of  emended from b.65 between note 2 and note 3 by analogy with vl.1,2 and as in <b>C</b>
66	fl.1 ob.1	note 2: marc. added as in <b>C</b>
67	fl.1	note 2: <i>a</i> <sup>b</sup> emended to <i>e</i> <sup>b</sup> as in <b>C</b> and by analogy with ob.1
69-70	fl.1 ob.1	marc. added as in <b>C</b> and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.70 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
71-75	cor.1	marc. added by analogy with b.311 (ob.1) compared with b.75 (vc.)
71	vc.	marc. added by analogy with b.75
72-73	vl.1	end of slur emended from b.72 note 2 as in <b>C</b>
72	cb.	<b>C</b> : <i>mp</i>
73-74	fl.1	beginning of slur emended from b.74 note 2 as in <b>C</b> and by analogy with correction in ob.1 (CN), correction in bb.77-78 (ob.1) (CN)
73	fl.1 ob.1	marc. added as in <b>C</b> and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1)
73	vc. cb.	stacc. added as in <b>C</b> (vc., cb. No.1)
74	cl. fg.	marc. added as in <b>C</b> (cl., fg.1) and by analogy with b.70 compared with cor.2
74	vl.1	<i>p</i> added as in <b>C</b>
76	vl.2 va. cb.	<b>C</b> (vl.2, cb.): <i>mp</i> ; <b>C</b> (va.): <i>mf</i> 
76	cb.	stacc. added as in <b>C</b> (cb. No.2)
77-78	fl.1	beginning of slur emended from b.78 note 2 as in <b>C</b> and by analogy with correction in ob.1 (CN), correction bb.73-74 (ob.1) (CN)
77	fl.1 ob.1	marc. added as in <b>C</b> and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1)
77-78	fg.2	beginning of slur emended from b.78 note 1 as in <b>C</b>
78-85	fg.1	<i>mf</i> added as in <b>C</b> and by analogy with cl.1; end of slur emended from b.80 note 3 by analogy with cl.1
79-81	fg.2	end of slur emended from b.80 note 2 as in <b>C</b>
80-84	vl.1	stacc. added as in <b>C</b> (bb.80-81)
81	fg.	<i>p</i> added by analogy with the other parts
83	fl.1 ob.1	<i>p</i> added as in <b>C</b>
84	fl.2 ob.2	<i>mf</i> added by analogy with cor.1,2 and as in <b>C</b> (ob.2)



Bar	Part	Comment
85-92	cor.1,2	marc. added as in <b>C</b> (bb.85 to 87 note 1, cor.1 and bb.85-88, cor.2)
86-87	fl.1 ob.1 fg.1	marc. added as in <b>C</b> and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.87 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
86-87 87	ob.2 vl.1,2	tie added as in <b>C</b> and by analogy with cl.2 marc. added as in <b>C</b> and by analogy with bb.319 (vl.1), 320 (va.)
88-89 89-93	fl.1 ob.1 fg.1 fl.2	marc. added as in <b>C</b> (fl.1) slur added as in <b>C</b> and by analogy with cl.1 compared with bb.85-88; <b>C</b> : slur ends at b.92, bb.92-93: no tie
89-93 89-92 89	cl.1 fg.2 vl.1	slur added as in <b>C</b> slur added as in <b>C</b> stacc. added as in <b>C</b> (notes 1-2) and by analogy with bb.85-87; marc. added as in <b>C</b> and by analogy with bb.85, 317, 321
89	vl.2	stacc. added by analogy with bb.85-87; marc. added as in <b>C</b> and by analogy with bb.85, 317 (vl.1), 321 (vl.1)
90-91	fl.1 ob.1 fg.1	marc. added as in <b>C</b> (fl.1, fg.1) and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.91 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
90-91 91	cl.2 vl.1	tie added as in <b>C</b> and by analogy with ob.2 stacc. added by analogy with bb.85 to 89 note 2; marc. added as in <b>C</b> and by analogy with bb.319, 320 (va.)
91	vl.2	stacc. added by analogy with bb.85-87; marc. added as in <b>C</b> and by analogy with bb.319 (vl.1), 320 (va.)
92 93 93	fl.1 ob.1 fg.1 fl. ob. fg.1 fl.2 cl. fg. cor. vl.2 va. vc.	marc. added by analogy with b.88 (fl.1) marc. added as in <b>C</b> (fl., ob.) <b>p</b> added by analogy with fl.1, ob., vl.1, cb. and in accordance with pencil addition in <b>C</b>
94 95-96	fl. ob. fg.1 fl. ob. fg.1	marc. added as in <b>C</b> (ob.) marc. added as in <b>C</b> (fl., fg.1) and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.96 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
97-98	fl. ob. fg.1	marc. added by analogy with bb.93-94 compared with the other articulation and dynamic markings bb.85-105
98	cl.1	<i>b'</i> emended to <i>b<sup>b'</sup></i> as in <b>C</b> and by analogy with fl., ob., fg.1
98	fg.1	slur added as in <b>C</b> and by analogy with fl., ob.
99-100	fl. ob. fg.1	marc. added as in <b>C</b> (fl.1, fg.1) and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.100 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
99	fg.1	stacc. added by analogy with fl., ob.

Bar	Part	Comment
101-105	fl.	slur bb.101-102 and slur b.105 before bar line to b.105 note 1 (page turn) emended to one slur as in <b>C</b>
101-105	ob.2	slur bb.101-102 and slur bb.105 note 1 to 107 emended to one slur bb.101 to 105 note 1 by analogy with fl.1
102 103-107	vl.1 ob.1	<i>e''</i> emended to <i>e<sup>b''</sup></i> as in <b>C</b> slurs emended from slur bb.103 note 1 to 104 after bar line (page turn) and slur bb.105 note 1 to 107 as in <b>C</b>
103-104	vc.	bb.103 note 2 to 104 note 6: <i>A<sup>b</sup></i> emended to <i>a<sup>b</sup></i> as in <b>C</b>
104-107	cl.1	slur b.104 note 3 to b.104 after bar line (page turn) and slur bb.105 note 1 to 107 note 1 emended to one slur as in <b>C</b>
104-107	cl.2	end of slur emended from b.104 after bar line (page turn) by analogy with cl.1
105	trb.t. trb.b. timp. cb.	<b>C</b> (trb.t.1, timp., cb.); <b>ff.</b> (trb.b.): <b>f</b>
105-108	vl.1	marc. added as in <b>C</b> (bb.105-106); <b>C</b> : b.108 note 3:
108	cor.1,2 vl.2	<b>C: ff</b>
109	fg.1	note 2: marc. omitted as in <b>C</b>
111	va.	<i>div.</i> added as in <b>C</b>
112	vl.1,2	stacc. added by analogy with bb.113 (fl., ob., fg.1), 116 (fl., ob.) compared with preceding use of stacc.
113-117	cor.3,4	<i>diminuendo</i> added as in <b>C</b> and by analogy with cor.1,2
113-115 113-114	timp. vl.2	<i>dim.</i> and <b>mf dim.</b> added as in <b>C</b> tie and stacc. added as in <b>C</b> and by analogy with vl.1
116	fl.1 ob.1	<b>mp</b> added as in <b>C</b> (fl.1)
117	cl.1	<b>C: p</b>
117-118	vc. cb.	<b>p dim.</b> added as in <b>C</b>
118	vl.1,2 va.	<b>p dim.</b> added as in <b>C</b> (vl.1, va.); <b>C</b> (vl.2): <b>mp</b>
118	cb.	notes 2-3: slur omitted by analogy with vc.
120	fl. ob.2	<b>p</b> added as in <b>C</b> (ob.2); <b>C</b> (fl.2): <b>mp dim.</b>
122-123	cl.	<b>p dim.</b> <b>p</b> emended to <b>mp</b> <b>p</b> as in <b>C</b> compared with fg. () and as a consequence of the surrounding dynamic markings; <b>C: p</b>
122-123	cor.1	<b>dim.</b> <b>p</b> emended to <b>mp</b> <b>p</b> as in <b>C</b> compared with fg. () and as a consequence of the surrounding dynamic markings; <b>C: p</b>
125-129 <sup>l</sup>		<b>A</b> : indication of prima volta gone over in indelible pencil (Launy Grøndahl) — then crossed out with blue crayon and the instruction <i>senza Rep</i> added (Georg Høeberg); <b>C</b> : prima volta crossed out in pencil or crayon in some parts; <b>D</b> : prima volta crossed out in pencil or crayon in most of the parts; in some the crossing-out has been erased
125-128 <sup>l</sup>	vc.	<i>molto</i> added by analogy with va.
125-128 <sup>l</sup>	cb.	<i>molto crescendo</i> emended to <i>crescendo molto</i> by analogy with va.; <b>C</b> : no <i>molto</i>
125 <sup>ll</sup>	fg.1	<b>p</b> added as in <b>C</b>
128 <sup>l</sup>	vc.	<b>C</b> (vc. No.1): note 2: stacc.
129 <sup>l</sup>	vl.1,2	<b>■</b> added as in <b>C</b> ; marc. added by analogy with b.1



Bar	Part	Comment
137	cb.	<i>arco</i> added as a consequence of <i>pizz.</i> b.125 <sup>u</sup>
139-140	cl.	 added as in <b>C</b> and by analogy with the other winds
139-141	cl.1	slur bb.139 note 2 or note 3(?) to 141 emended to slur bb.139 note 3 to 140 note 2 and slur bb.140 note 3 to 141 as in <b>C</b> and by analogy with fl.1
141	fl.1	<b>C</b> : note 1: stacc.
141	ob.1	<b>p</b> added as in <b>C</b> ; note 3: stacc. added by analogy with fl.1; marc. added as in <b>C</b> and by analogy with fl.1
143	ob.1	marc. added by analogy with fl.1
143	fg.2 vl.1 va. vc.	<b>p</b> added as in <b>C</b> (fg.2, va., vc.)
144	fl.1 ob.	note 4: stacc. added as in <b>C</b> (ob.1) and by analogy with b.142
144	fl.2 ob.2 fg.1	<b>mf</b> added as in <b>C</b> (ob.2, fg.1)
144-146	fg.1	stacc. and marc. added as in <b>C</b>
144-145	cor.1,2	<b>C</b> : no tie
145	fl. ob.	notes 1-2: stacc. added as in <b>C</b> and by analogy with bb.141, 143; note 3: stacc. added as in <b>C</b> (ob.1) and by analogy with bb.141 (fl.1), 143
145	fl.2 ob.	marc. added as in <b>C</b> and by analogy with fl.1
145-148	cl.	<b>C</b> : one slur
146	fl. ob.	notes 2-3: stacc. added as in <b>C</b> (fl.1, ob.) and by analogy with bb.142, 144; note 4: stacc. added as in <b>C</b> (ob.) and by analogy with b.142
147-148	fg.2	bb.147 notes 1-2, 148 notes 2-3: stacc. added as in <b>C</b> ; bb.147 note 3, 148 note 4: stacc. added by analogy with bb.145-146 (fg.1); marc. added as in <b>C</b>
147-148	va. vc. cb.	stacc. added as in <b>C</b> (b.147, va.) compared with articulation in bb.141-152 (woodw.); marc. added as in <b>C</b> (vc., cb. No.2)
148	fl. ob. fg.1	notes 2-3: slur omitted as in <b>C</b>
149-150	fl. ob.	bb.149 to 150 note 3: stacc. added as in <b>C</b> (fl.); b.150 note 4: stacc. added as in <b>C</b> (ob.); marc. added as in <b>C</b>
149	fg.1	stacc. and marc. added as in <b>C</b>
149-150	fg.2	beginning of slur emended from b.150 note 2 as in <b>C</b>
150	fg.1	stacc. added by analogy with b.146
151-152	fl. ob. fg.1	beginning of slur emended from b.151 note 2 as in <b>C</b> and by analogy with bb.147-148
151-152	cl.2	tie added as in <b>C</b>
151-152	fg.2	bb.151, 152 note 4: stacc. added by analogy with bb.145-146 (fg.1); b.152 notes 2-3: stacc. added as in <b>C</b> ; marc. added as in <b>C</b>
151-152	va. vc. cb.	stacc. and marc. added as in <b>C</b> (b.151, vc. No.2) compared with articulation in bb.141-152 (woodw.) and by analogy with b.147 (va.)
153	timp.	<b>C</b> : <b>fff</b>
156	trb.t.1	note 2: <i>d'</i> emended to <i>d<sup>b'</sup></i> by analogy with cor.2, va., vc.
161, 162	cor.3	<b>C</b> : note 2: marc.
161-164	vl.1	<b>♯</b> and <b>V</b> added as in <b>C</b>
171-173	va.	<b>C</b> : b.171: <b>p</b> , b.173: <b>pp</b>
175-176	fl.1	<b>p</b> added as in <b>C</b> ; tie added as in <b>C</b>
177	fg.1	<b>A</b> : <i>Solo</i> added in pencil (Victor Bendix?)
177	vl.1,2	<b>C</b> : <b>p</b>


Bar	Part	Comment
181	fl.	note 1: stacc. added by analogy with bb.177-180
181-184	ob.1	slur bb.181 to 184 note 1 and slur b.184 notes 2-3 emended to one slur as in <b>C</b> ; <b>pp</b> added by analogy with bb.177 (cl.1), 187 (fl.1); <b>C</b> : <b>p</b>
183	fl.1	note 1: stacc. added by analogy with fl.2
184-185	fl.2	bb.184 note 2 to 185: stacc. added by analogy with fl.1
185-187	ob.1	slur bb.185 to 187 note 1 and slur b.187 notes 2-3 emended to one slur as in <b>C</b>
185	vl.1	<b>C</b> : <b>pp</b>
185-186	vl.2	<b>C</b> : b.185: no <b>ppp</b> , b.186: <b>p</b>
186-192	vc.	b.188 to b.188 after bar line (page turn): slur omitted; <b>C</b> : bb.186-189: slur, bb.190-192: slur
187-189	fl.1	slur bb.187-188 and slur b.189 notes 2-3 emended to one slur by analogy with bb.181-184 (ob.1)
187	va.	<i>arco</i> added as in <b>C</b>
188-190	fg.1	slur b.188 to b.188 after bar line (page turn) and slur bb.189 to 190 note 1 emended to one slur as in <b>C</b> ; b.188:  added as a consequence of bb.185-190 (dynamic markings) compared with fl.1 (  )
189-191	ob.1	slur bb.189-190 and slur b.191 notes 2-3 emended to one slur by analogy with bb.185-187
189	cl.1	marc. added as in <b>C</b>
191-193	fl.1	slur bb.191-192 and slur b.193 notes 2-3 emended to one slur by analogy with bb.181-184 (ob.1)
193-194	ob.1	beginning of slur emended from b.194 note 2 as in <b>C</b>
194-195	fl.1	beginning of slur emended from b.195 note 2 by analogy with bb.198-203 (ob.1)
194	cl.1 fg.1	<b>p</b> added as in <b>C</b>
194	vc.	<b>A</b> : <> added in pencil (Victor Bendix?)
195-197	ob.1	beginning of slur emended from b.196 note 2 as in <b>C</b>
196-197	fl.1	slur bb.196 to 197 note 1 and slur b.197 notes 2-3 emended to one slur by analogy with bb.198-203 (ob.1)
196	vc.	<b>A</b> : <> added in pencil (Victor Bendix?)
197	vl.1	<i>arco</i> and <b>pp</b> added as in <b>C</b>
197	vl.2	<i>umis.</i> added as in <b>C</b>
197	vc.	<b>pp</b> added by analogy with cb.
198-199	fl.1 ob.1 fg.1	beginning of slur emended from b.199 note 2 as in <b>C</b> (ob.1)
198	ob.1	<b>p</b> added as in <b>C</b>
199	fg.2	marc. added by analogy with vc., cb. compared with b.203
199	vl.2	<i>b<sup>b'</sup></i> emended to <i>b<sup>b'</sup></i> as in <b>C</b>
200-201	fl.1 ob.1 fg.1	beginning of slur emended from b.201 note 2 as in <b>C</b> (ob.1)
200	cb.	<b>C</b> (cb. No.2): note 2: marc.
202-203	fl.1 ob.1 fg.1	beginning of slur emended from b.203 note 2 as in <b>C</b> (ob.1)
205	fl.2 ob.2	<b>mf</b> added as in <b>C</b>
205-208	cor.1	slur added as in <b>C</b> and by analogy with fl.1, ob.1
207	timp.	<b>mf</b> emended to <b>p</b> as in <b>C</b>
208-209	cor.4	slur added as in <b>C</b>





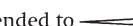

Bar	Part	Comment
209-212	fl.2 cl.1 fg.1 cor.2	slur bb.209-210 and slur bb.211-212 emended to one slur as in <b>C</b> (fl.2, cl.1)
209-212	ob.1 cl.2 fg.2 cor.3	slur bb.209-210 and slur bb.211-212 emended to one slur as in <b>C</b> (ob.1, cl.2)
209	cor.3	<b>fz</b> added by analogy with cor.2; <b>C: mf</b>
209-211	vl.1	<b>¶</b> added as in <b>C</b>
210-211	cor.1	tie added by analogy with fl.1, ob.2, cor.4
210	va.	<i>div.</i> added as in <b>C</b>
213-215	ob.1	slur b.214 notes 1-2 emended to slur bb.213-215 as in <b>C</b>
213-215	fg.	slur b.213 notes 1-6 and slur b.214 notes 1-6 emended to slur bb.213 note 1 to 215 as in <b>C</b>
213	cor.3 tr.2	<b>C: fff</b>
213	va.	<i>unis.</i> added in accordance with notation of stems
215	ob.	<b>C: stacc.</b>
217-218	va.	<b>C: marc.</b>
218	cl. cor.1,2	<b>marc.</b> added as in <b>C</b> (cor.1,2)
220	woodw.	<b>marc.</b> added as in <b>C</b> (ob.) and by analogy with cor.1,2
220-221	fl.	<b>A:</b>  added in pencil and given the comment <i>ja</i> 'yes' (CN?). A similar addition in <b>D</b> , but not in <b>C</b>
221	fl. ob.2 cor.1,2	<b>marc.</b> added by analogy with ob.1, cl., fg. and b.225 (ob., cl., fg., cor.1,2)
221	ob. cl.	<b>C: no marc.</b>
223	fl.1	<b>marc.</b> added by analogy with b.227
224	woodw. cor.1,2	<b>marc.</b> added as in <b>C</b> (cor.1,2)
224-225	fl.	<b>A:</b>  added in pencil and given the comment <i>ja</i> 'yes' (CN?). A similar addition in <b>D</b> , but not in <b>C</b>
225	fl.	<b>marc.</b> added by analogy with ob., cl., fg., cor.1,2
225	ob. cor.1,2	<b>C: no marc.</b>
227	fl.1	<b>marc.</b> added as in <b>C</b>
228-230	fg.1	slur b.228 notes 1-4, slur b.229 notes 1-3 and slur b.230 notes 1-2 emended to one slur as in <b>C</b>
228	str.	<b>V</b> added as in <b>C</b>
230	va. vc. cb.	<b>stacc.</b> added as in <b>C</b>
231	vl.2	<b>marc.</b> added as in <b>C</b> and by analogy with vl.1
232-233	fg.1	beginning of slur emended from b.233 note 1 as in <b>C</b>
232	cor.3,4	<b>f, fz</b> emended to <b>f</b> as in <b>C</b>
234	va.	<i>div.</i> added as in <b>C</b>
235-238	cl.1	end of slur emended from b.235 note 3 as in <b>C</b>
237	vl.2	<b>V</b> added as in <b>C</b>
239	cl.2	<b>stacc.</b> omitted as in <b>C</b> and by analogy with fl.
241	vl.2 va.	<b>stacc.</b> added as in <b>C</b> (va. No.2) and by analogy with bb.237, 245





Bar	Part	Comment
243	fl. cl.2 fg.2	<b>stacc.</b> omitted as in <b>C</b> (fl., fg.2) and by analogy with b.239 (fl.)
243-246	cl.1 fg.1	end of slur emended from b.243 note 3 as in <b>C</b>
247	fl. cl.2	<b>stacc.</b> omitted as in <b>C</b> and by analogy with b.239 (fl.)
249	ob.1	<b>p</b> added as in <b>C</b>
249	vl.2 va.	<b>stacc.</b> added by analogy with bb.237, 241 (va.), 245
251-253	fl.1 ob. fg.	<b>stacc.</b> added by analogy with b.250 and as in <b>C</b> (b.251 notes 1-3)
251-253	fl.2	<b>stacc.</b> added by analogy with b.250 and as in <b>C</b> (b.251 notes 1-5)
251	vl.1,2	<b>¶</b> added as in <b>C</b> (vl.1)
251	va.	<i>unis.</i> added as in <b>C</b>
253-254	cor.1,2	<b>marc.</b> and <b>stacc.</b> added as in <b>C</b>
254	cl.	<b>stacc.</b> added as in <b>C</b> and by analogy with bb.238, 242, 246, 250
254	vl.1,2	<b>stacc.</b> added as in <b>C</b> (vl.1, note 4) compared with cl., cor.1,2
255-257	fl.1 ob. fg.	<b>stacc.</b> added by analogy with bb.250 note 1 to 251 note 3
255-257	fl.2	<b>stacc.</b> added by analogy with bb.250-251
257-258	cor.1,2	<b>marc.</b> and <b>stacc.</b> added as in <b>C</b>
258	cl.	<b>stacc.</b> added as in <b>C</b> and by analogy with bb.238, 242, 246, 250
258	vl.1,2	<b>stacc.</b> added as in <b>C</b> (vl.1, note 4) compared with cl., cor.1,2
259-261	fl.1 ob. fg.	<b>stacc.</b> added by analogy with bb.250 note 1 to 251 note 3
259-261	fl.2	<b>stacc.</b> added by analogy with bb.250-251
259	timp.	<b>ff</b> added as in <b>C</b>
260-261	vl.1,2	<b>marc.</b> added as in <b>C</b> (vl.1) and by analogy with bb.252-253, 256-257
261-262	cor.1,2	<b>marc.</b> added as in <b>C</b> ; <b>stacc.</b> added by analogy with bb.254, 258
262	cl.	<b>stacc.</b> added by analogy with bb.238, 242, 246, 250, 254, 258
262	vl.1,2	<b>stacc.</b> added as in <b>C</b> (vl.1, note 4) compared with cl., cor.1,2
263-264	fl.1 ob. fg.	<b>stacc.</b> added by analogy with bb.250 note 1 to 251 note 3
263-264	fl.2	<b>stacc.</b> added by analogy with bb.250-251
264	trb.t. trb.b.	<b>C: no slur</b>
264-265	vl.2	<b>C: bb.264 note 2 to 265 note 1: tie</b>
265	fl.	<b>C: ff</b>
265	fl. ob.1 cl.	<b>marc.</b> added by analogy with b.268 (fg.) compared with other use of <b>marc.</b> in the winds bb.265, 268
265	ob.2	<b>marc.</b> added as in <b>C</b> and by analogy with bb.266-267
265	fg.	<b>marc.</b> added as in <b>C</b> and by analogy with bb.266, 266-267 (ob.2)
265	cor.1,2	<b>marc.</b> added as in <b>C</b> and by analogy with tr.1
265-270	vl.1,2	<b>stacc.</b> added as in <b>C</b> (b.265, vl.2)
267-268	fg.	<b>marc.</b> added as in <b>C</b> and by analogy with bb.266, 266-267 (ob.2)
268	fl. ob.2 cl.	<b>marc.</b> added by analogy with fg. compared with tr.1
268-270	ob.1	<b>marc.</b> added as in <b>C</b> and by analogy with bb.265-267 (ob.2)
268-270	cor.1,2	<b>marc.</b> added as in <b>C</b> compared with bb.265-270 (ob., fg.)



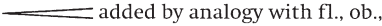


Bar	Part	Comment
268-270	va.2	marc. added by analogy with ob.1, cor.1,2
271-274	cor.1,2	beginning of  emended from b.272 note 1 as in <b>C</b> and by analogy with tr.
273-276	cor.1,2	marc. added by analogy with b.272 and as in <b>C</b> (bb.273-274, 276)
277-280	ob.1	beginning of slur emended from b.279 note 2 as in <b>C</b>
277	va.	<b>pp</b> added as in <b>C</b> and by analogy with vl.1,2
278, 280	va.2	<b>A:</b> <> added in pencil (Victor Bendix?)
281-284	ob.1	beginning of slur emended from b.283 note 2 by analogy with bb.277-280
281-289	va.	<b>C:</b> slur bb.281-282, slur bb.283-284, slur bb.285-286, slur bb.287-288
285-287	vl.1	bb.285-286: slur added as in <b>C</b> ; bb.286-287: slur omitted as in <b>C</b>
289		<b>A:</b> <i>(tranq.)</i> added in pencil (Victor Bendix?)
292	vl.1,2	marc. added as in <b>C</b> and by analogy with va., vc., cb.
293-294	fl.1	marc. added as in <b>C</b> and by analogy with bb.309, 313, 310 (cl.1); beginning of slur emended from b.294 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
295	fl.1	marc. added as in <b>C</b>
295	vl.2	<b>pp</b> added as in <b>C</b> and by analogy with vl.1
297-298	fl.1	marc. added as in <b>C</b> and by analogy with bb.309, 313, 310 (cl.1); beginning of slur emended from b.298 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
299	fl.1	marc. added as in <b>C</b>
301-302	fl.1	marc. added as in <b>C</b> and by analogy with bb.309, 313, 310 (cl.1); beginning of slur emended from b.302 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
303-304	fl.1	marc. added as in <b>C</b> and by analogy with bb.309, 313, 310 (cl.1); beginning of slur emended from b.304 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
308	fl.1	1st crotchet to 3rd crotchet:  omitted as in <b>C</b>
309-310	fl.1	<b>p</b> added as in <b>C</b> ; beginning of slur emended from b.310 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
309	va.	<i>div.</i> added as in <b>C</b> ; <i>ponticello</i> emended to <i>sul pont.</i> ; <i>trem.</i> added in accordance with bb.309-315 (tremolo slashes)
310-311	cl.1	beginning of slur emended from b.311 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
312	cl.1	marc. added as in <b>C</b>
313-314	fl.1	beginning of slur emended from b.314 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
313	ob.1	note 1: stacc. added as in <b>C</b>
315	fl.1	marc. added by analogy with bb.295, 299
315	ob.1	marc. added by analogy with b.311

Bar	Part	Comment
315	cl.1	<b>C:</b> slur ends at b.316
317-324	fg.1	one slur per bar emended to slur bb.317-320 and slur bb.321-324 as in <b>C</b>
317	vl.1	stacc. added as in <b>C</b> and by analogy with b.85
317	vc.	<b>C:</b> <i>mp</i>
318	va.	<i>arco</i> added as in <b>C</b> ; marc. added as in <b>C</b> and by analogy with bb.85 (vl.1,2), 317 (vl.1), 321 (vl.1); <b>C:</b> <i>naturelle</i> noted above <i>arco</i>
318-324	va.	stacc. added by analogy with bb.85-87 (vl.1,2), 317 (vl.1), 321 (vl.1)
319	vl.1	stacc. added by analogy with bb.87, 317, 321
321	vl.1	stacc. added as in <b>C</b>
322	va.	marc. added as in <b>C</b> and by analogy with bb.85 (vl.1,2), 317 (vl.1), 321 (vl.1)
323	vl.1	stacc. added by analogy with bb.317, 321; marc. added as in <b>C</b> and by analogy with bb.319, 320 (va.)
324	cor.1,2	<b>C:</b> <i>p</i>
324	va.	marc. added as in <b>C</b> compared with b.320
325-326	cl.1 fg.1	beginning of slur emended from b.326 note 2 as in <b>C</b>
325-328	cl.2	slur added by analogy with bb.337-341, 325-332 (fg.2); <b>C:</b> slur begins at b.327
325-328	fg.2	beginning of slur emended from b.327 as in <b>C</b>
325-328	cor.3,4	beginning of slur emended from b.327 by analogy with bb.325-332 (fg.2), 337-341 (cl.2)
327-328	cl.1 fg.1	slur b.327 notes 1-3 and slur b.328 notes 1-2 emended to one slur as in <b>C</b>
329-330	cl.1	slur b.329 notes 1-2 and slur b.330 notes 2-3 emended to one slur as in <b>C</b>
329-332	cl.2 cor.3,4	slur bb.329 to 330 note 2 and slur bb.331-332 emended to one slur by analogy with bb.337-341 (cl.2), 325-332 (fg.2)
329-330	fg.1	beginning of slur emended from b.330 note 2 as in <b>C</b>
329-332	fg.2	slur bb.329 to 330 note 2 and slur bb.331-332 emended to one slur as in <b>C</b>
331	ob.1	marc. added as in <b>C</b>
331-332	cl.1 fg.1	slur b.331 notes 1-3 and slur b.332 notes 1-2 emended to one slur as in <b>C</b>
331	cl.2/fg.1(?)	note 1: marc. omitted as in <b>C</b>
333-334	cl.1 fg.1	slur b.333 notes 1-2 and slur b.334 notes 2-3 emended to one slur as in <b>C</b>
333-336	cl.2	end of slur emended from b.334 by analogy with bb.337-341, 325-332 (fg.2); <b>C:</b> bb.333-334: slur, bb.335-336: slur
333-336	fg.2 cor.3,4	slur bb.333-334 and slur bb.335-336 emended to one slur by analogy with bb.325-332 (fg.2), 337-341 (cl.2); <b>C</b> (cor.4): bb.333-334: slur, bb.335-338: slur
335-336	cl.1	slur b.335 notes 1-2 and slur b.336 notes 2-3 emended to one slur as in <b>C</b>
335-336	fg.1	slur b.335 notes 1-2 and slur b.336 notes 2-3 emended to one slur by analogy with cl.1
335	vl.1	<i>div.</i> added as in <b>C</b>
336-337	ob.1	<b>C:</b> <i>f</i>  , not <i>crescendo</i>
336-337	cl.2	slur omitted as in <b>C</b>
337-338	cl.1	slur b.337 notes 1-2 and slur b.338 notes 2-3 emended to one slur as in <b>C</b>




Bar	Part	Comment
337-341	cl.2	slur bb.338-339 emended to slur bb.337 to 341 note 1 as in <b>C</b>
337-338	fg.1	slur b.337 notes 1-2 and slur b.338 notes 2-3 emended to one slur by analogy with cl.1
337-341	fg.2	slur bb.337-338 and slur bb.339-340 emended to slur bb.337-341 by analogy with bb.325-332 and cl.2; <b>C</b> : bb.337-338: slur, bb.339-341: slur
337-341	cor.3,4	slur bb.337-338, slur b.339 to b.339 after bar line (page turn) and slur bb.340-341 emended to slur bb.337-341 by analogy with cl.2 and bb.325-332 (fg.2); <b>C</b> (cor.4): bb.335-338: slur, bb.339-341: slur
337-338	vc.	slur added as in <b>C</b>
338-339	ob.1	<b>C</b> : <i>f</i>  , not <i>crescendo</i>
339-340	vc.	slur added by analogy with bb.335-338
340	ob.1	marc. added by analogy with bb.336-338
340-341	cl.1 fg.1	end of slur emended from b.340 note 3 as in <b>C</b>
340-341	vl.1	<b>C</b> : bb.340 to 341 note 1: slur
340	cb.	<b>C</b> : <i>f</i> , not <i>fz</i>
341	ob. cl.	<i>ff</i> moved from note 1 by analogy with fl., cor.1,2
341	cor.1,2	<b>C</b> : <i>fff</i>
341	vl.1,2 va.	marc. added as in <b>C</b> and by analogy with bb.85 (vl.1,2), 317 (vl.1), 321 (vl.1)
341-347	vl.1,2 va.	stacc. added by analogy with bb.85-87 (vl.1,2), 317 (vl.1), 321 (vl.1)
342	fg.	<i>ff</i> moved from b.341 by analogy with cor.3,4
342	cor.1,2	<b>C</b> : note 2: marc.
343	vl.1,2 va.	marc. added as in <b>C</b> (vl.1, va.) and by analogy with bb.319 (vl.1), 320 (va.)
344-347	fl.2	marc. added as in <b>C</b> and by analogy with fl.1
344	cor.1,2	<b>C</b> : note 2: marc.
344	va.	notes 2-3: slur added as in <b>C</b> and by analogy with vl.1,2
345	cl.	marc. added as in <b>C</b> and by analogy with fl.1, ob.
345	vl.1,2 va.	marc. added as in <b>C</b> (vl.1, va.) and by analogy with bb.85 (vl.1,2), 317 (vl.1), 321 (vl.1)
346	cor.1,2	<b>C</b> : note 2: marc.
347-348	ob. cl.	marc. added as in <b>C</b> and by analogy with bb.343-344 and fl.
347	vl.1,2 va.	marc. added as in <b>C</b> (vl.1) and by analogy with bb.319 (vl.1), 320 (va.)
348	fl.	marc. added as in <b>C</b>
348-349	cl. cor.1,2	slur added by analogy with fl., ob.
349	vl.1	<i>div.</i> added as in <b>C</b>
357	vl.1	<b>C</b> : not <i>unis.</i> here, but in b.361
357-358	cb.	<b>C</b> (cb. No.1): slur
358-361	fg.1	<b>C</b> : bb.358 to 359 note 2: slur, bb.360 note 1 to 361 note 1: slur
358-360	cor.	<i>crescendo</i> emended to  by analogy with fg.
359-360	tr.	<i>cresc.</i>  emended to  by analogy with fg.
360-361	fg.2	<i>mf</i> added as in <b>C</b> ; <b>C</b> : bb.360 note 1 to 361 note 1: slur
361-363	fl. ob. cl.1	stacc. added as in <b>C</b> (b.361 notes 1-3) and by analogy with b.361 notes 2-5 (fg.)


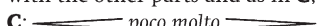
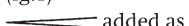
Bar	Part	Comment
361-363	cl.2	stacc. added by analogy with b.361 notes 1-3 (fl., ob., cl.1), notes 2-5 (fg.)
361-363	fg.	stacc. added as in <b>C</b> (b.361 notes 2-5) and by analogy with b.361 notes 1-3 (fl., ob., cl.1)
361	trb.t. trb.b.	<b>C</b> : <i>ff</i>
361-363	vl.1	chord emended from c <sup>'''</sup> , e <sup>'''</sup> as in <b>C</b> ; <b>D</b> : chord: c <sup>'''</sup> , e <sup>'''</sup>
361-363	vc.	 emended to  as in <b>C</b>
364-365	vl.1	V and $\square$ added as in <b>C</b>
365	ob. cor.3 tr. trb.b.	<b>C</b> (ob., tr.): <i>sempre ff</i> , (cor.3): <i>ff</i> , (trb.b.): <i>f</i>
365-368	cl.	slur, and as a consequence tie bb.366-367, added by analogy with the other winds
365-368	fg.	slur bb.365-366 and slur bb.367-368 emended to one slur as in <b>C</b>
365-373	trb.b.	slur bb.365-373 emended to slur bb.365-368 and slur bb.369-373 by analogy with fg.
366	vl.1	stacc. added as in <b>C</b>
369-373	fg.	slur bb.369-370, slur b.371 to b.371 after bar line (page turn) and slur b.372 notes 1-2 emended to slur bb.369-373 as in <b>C</b>
369-373	cor.1	slur bb.369 to 370 note 2, slur b.371 to b.371 after bar line (page turn) and slur bb.372-373 emended to slur bb.369-373 by analogy with cl.1; bb.370-371: tie added by analogy with cl.1
369-373	cor.2	slur bb.369-370 and slur bb.372-373 emended to slur bb.369-373 as in <b>C</b> ; bb.371-372: tie added as in <b>C</b>
369-372	cor.3,4	slur added as in <b>C</b> (cor.3)
369	va. vc.	<b>C</b> (va. No.1): <i>fz</i> added in pencil (CN?), (vc. No.1): <i>espressivo, lille Hóeberg!</i> 'espressivo, little Hóeberg!' added in pencil (CN?)
369-372	cb.	b.372: <i>dim.</i> emended to bb.369-372: <i>diminuendo</i> as in <b>C</b> and by analogy with the other parts
371	cb.	b.371 to b.371 after bar line (page turn): slur omitted in accordance with <b>C</b>
372	ob.1	<b>C</b> : slur b.372 notes 2-3 changed so it ends at b.373 (CN)
372-373	cor.3	tie omitted as in <b>C</b>
372	timp.	<i>p</i> added as in <b>C</b>
373	vl.1	<i>p</i> added as in <b>C</b>
373-374	vl.2	slur added and slur bb.373 note 2 to 374 note 3 omitted by analogy with bb.377-378 (va.)
374-375	cl. tr. cor.3,4	 added as in <b>C</b> (cl., tr.)
374-377	tr.	<b>C</b> : b.374: <i>p</i> , b.377: no <i>p</i>
375-376	vl.2	slur added and slur bb.375 note 2 to 376 note 3 omitted by analogy with bb.379-380 (va.)
375	cb.	<i>dim.</i> added as in <b>C</b> and by analogy with vl.2, vc.
376-377	vc. cb.	tie omitted as in <b>C</b>
377-378	va.	slur added and slur bb.377 note 2 to 378 note 3 omitted as in <b>C</b>
378-379	cor.1,2	<b>C</b> :  , not <i>dim.</i>
379-380	va.	slur added and slur bb.379 note 2 to 380 note 3 omitted as in <b>C</b>

Bar	Part	Comment
380-381	fg.	<b>C:</b> <i>pp</i> 
380-381	cor.1,2	<b>C:</b>  , not <i>pp</i>
381	cb.	<i>pp</i> moved from b.380 as in <b>C</b>
389	vl.1	<i>pp</i> added as in <b>C</b> and by analogy with bb.381 (va.), 385 (vl.2); <i>arco</i> added as in in <b>C</b> (pencil addition, CN)
395-398	fl. fg.	<b>C:</b> no marc.
397-401	fg.2	slur added as in <b>C</b>
398-399	fl.1 fg.2	tie added as in <b>C</b>
398-401	fg.1	slur bb.399-400 emended to slur bb.398-401 as in <b>C</b>
400	cl. fg. cor.1,2	 added by analogy with fl., ob., cor.3,4
400	cl.1	<b>C:</b> <i>fz</i> , not <i>f</i> and marc.
401-415	woodw. brass	stacc. added as in <b>C</b> (b.401, fg. and bb.402-403, fl., ob.)
402	vl.1	 added by analogy with bb.404 (vl.2), 408 (vc.)
404	vl.2	<b>V</b> added as in <b>C</b> and by analogy with bb.402 (vl.1), 408 (vc.)
405	va.	<b>C:</b> note 3: <i>Solo</i>
406	va.	<b>V</b> and  added by analogy with bb.402 note 1 (vl.1), 404 note 2 (vl.2), 408 (vc.)
415		fermata added as in <b>C</b>

## OVERTURE, HELIOS, OPUS 17


Score arrangement in **A:** (18 staves) fl.1/picc. (bb.1-174) / picc./fl.3 (bb.175-342), fl.2,3 (bb.1-174) / fl.1,2 (bb.175-342), ob.1,2, cl.1,2, fg.1,2, cor.1,2, cor.3,4, tr.1, tr.2,3, trb.t.1,2, trb.b., tb., timp., vl.1, vl.2, va., vc., cb. (In **A** the flute parts are notated such that picc. is only found on the top staff of the score, while the distribution of fl.1-3 over the top two staves changes in b. 175, so that in bb. 1-174 it is fl.1 that alternates with picc., while in bb. 175-342 it is fl.3 that alternates with picc., since fl.1,2 are thereafter notated on the second-to-top staff. This has been emended as in the printed parts (**E**), so that only fl.3 alternates with picc. Where the emendation has led to a redistribution of the musical material among the flutes, this is commented on in the list of emendations and alternative readings below).




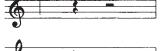



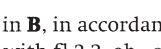

Bar	Part	Comment
1		<b>A</b> <sup>1</sup> : metronome mark changed from 100 to 60 in pencil (CN); <b>A</b> <sup>2</sup> : metronome mark changed from 100 to 63 in pencil (CN/ Henrik Knudsen); <b>B:</b> metronome mark: (M.M. ♩ = 60) written in blue crayon and ink (CN). The figure in this mark can be read as 100, which probably explains the printed metronome mark 100 in <b>A</b> ; <b>C:</b> metronome mark: ♩ = 60
2	vc. cb.	<b>B, C:</b> <i>poco</i> placed within 
3-11	vc.	slur added as in <b>B, C, D, E</b> and by analogy with cb.
4-5	vc.	tie added as in <b>B, C, D, E</b>
5	cor.3	<i>pp</i> emended to <i>ppp</i> as in <b>B</b> and in accordance with <b>E</b>
10	cor.4	<i>ppp</i> added by analogy with cor.1-3 and in accordance with <b>E</b>
12-13	cor.1	tie added as in <b>B, D</b>

Bar	Part	Comment
18	cor.2	note 1: <i>f</i> <sup>#</sup> emended to <i>f</i> by analogy with bb.7-17 and in accordance with <b>E</b>
26	vl.1	 <i>poco</i> added by analogy with the other parts and as in <b>C, D, E</b> ; <b>C:</b>  <i>poco molto</i>
27-50	ob.1	1. added by analogy with bb.31-51 (fl.1), 31-48 (cl.1) and in accordance with <b>E</b>
30	cb.	<b>A</b> <sup>1</sup> : note 4: <i>e'</i> changed to <i>c'</i> in pencil (CN) as in <b>C</b>
31	fl.1 cl.1	<b>C:</b> <i>ppp</i>
31	cb.	<b>A</b> <sup>1</sup> : <i>d'</i> changed to <i>b</i> <sup>♯</sup> in pencil (CN) as in <b>C</b>
35	cor.1	<i>pp</i> added by analogy with cor.2-4 and in accordance with <b>E</b>
36, 38	va.	<i>e'</i> emended to <i>e''</i> by analogy with cl.1, fg.1 and in accordance with <b>E</b>
45	str.	<b>C:</b> <i>poco a poco cresc.</i> begins at b.43
47	ob.1	<i>p</i> added as in <b>B</b> and by analogy with b.48 (fl.1)
47-49	vc.	<b>B:</b> the upper part was added after the erasure of the upward-pointing stems of the lower part; <b>C, D, E:</b> the passage — in unison — is identical to the lower part
48	cl.1	<i>p</i> added by analogy with fl.1
51	va.	<i>trem.</i> added in accordance with bb.51-101 (tremolo slashes)
52-53	fl.3	<i>tr</i> and grace notes added as in <b>B</b> (grace notes), by analogy with fl.1,2 and in accordance with <b>E</b>
54	vl.2	<i>trem.</i> added in accordance with bb.54-72 (tremolo slashes)
55-56	cl.2	tie added by analogy with ob.2
56-57	ob.1	tie added as in <b>C</b>
56	fg.2	note 2: marc. added by analogy with fg.1 and in accordance with <b>E</b>
57	ob.2	note 2: <i>a'</i> emended to <i>c''</i> as in <b>B, C, E</b>
57	fg.1	marc. added by analogy with fg.2 and in accordance with <b>E</b>
57-61	cor.	marc. added by analogy with bb.54-56 and as in <b>B</b> (b.57, cor.3,4, note 2); ten. added by analogy with bb.63, 65
58-59	fl.2	tie added by analogy with ob.2, cl.2
58	fg.1	marc. added by analogy with fg.2 (notes 3-4) and in accordance with vc., cb.
58	fg.2	note 1: marc. added by analogy with bb.54-57
59	vl.2	chord 3: emended from <i>c''</i> , <i>a''</i> as in <b>B, C, D, E</b> and by analogy with ob.1, cor.
60	fg.	<i>cresc.</i> added as in <b>B</b> , by analogy with the other parts and in accordance with <b>E</b> (fg.1)
61	fl.2,3 fg.	 added as in <b>B</b> , by analogy with the other parts and in accordance with <b>E</b> (fl.2,3, fg.1)
62	fl.1 vl.1	<b>C:</b> note 8: <i>e</i> <sup>b</sup>
62	fl.2	note 1: marc. added by analogy with fl.3
62	cl.2	note 1: marc. added as in <b>B</b>
62	vc. cb.	ten. added as in <b>B, D</b> and by analogy with bb.63-65; note 4 (vc.): marc. added by analogy with cb.
63	fl.2	note 1: marc. added by analogy with bb.62 note 2, 63 notes 2-4, 64 note 1, 65 notes 1-2, 68-69 and ob.2 and in accordance with <b>E</b>


Bar	Part	Comment
63	ob.2	note 2: marc. added by analogy with bb.63 notes 1,3-4, 64 to 66 note 2, 67 notes 2-3, 69 and fl.2 and in accordance with <b>E</b>
63-64	cl.1	marc. added by analogy with bb.65 notes 2-3, 66, 67 note 3, 68 notes 1-2, 69 and in accordance with <b>E</b>
63	fg.	<b>B</b> : note 3: marc. and stacc.
63	cor.	notes 1-2: ten. added as in <b>B</b> and by analogy with bb.65, 67
64	fl.2	notes 2-3: marc. added by analogy with bb.62 note 2, 63 notes 2-4, 64 note 1, 65 notes 1-2, 68-69 and in accordance with <b>E</b>
64	ob.1	marc. added by analogy with bb.65 notes 1-3, 66 note 2, 68 to 69 note 2 and fl.2 (note 1) and in accordance with <b>E</b>
64	fg.	note 3: marc. added by analogy with bb.62-63, 64 notes 1-2,4, 65-69
65	fl.2	notes 3-4: marc. added by analogy with bb.62 note 2, 63 notes 2-4, 64 note 1, 65 notes 1-2, 68-69 and ob.1 (note 3) and in accordance with <b>E</b>
65	ob.1	note 4: marc. added by analogy with notes 1-3, bb.66 note 2, 68, 69 notes 1-2 and ob.2 and in accordance with <b>E</b>
65	cl.1	note 4: marc. added by analogy with notes 2-3, bb.66, 67 note 3, 68 notes 1-2, 69 and fl.3 and in accordance with <b>E</b>
65-68	cl.2	marc. added as in <b>B</b> (b.68 note 2), by analogy with bb.62-64, 69 notes 1-2 and in accordance with <b>E</b>
65	fg.	<b>B</b> : note 3: marc. and stacc.
66-67	fl.2	marc. added by analogy with bb.62 note 2, 63 notes 2-4, 64 note 1, 65 notes 1-2, 68-69, 66 note 2 (ob.1) and in accordance with <b>E</b>
66	fl.3	note 3: marc. added by analogy with bb.62 to 66 note 2, 67-69 and in accordance with <b>E</b>
66	ob.	note 3: marc. added by analogy with bb.65 notes 1-3, 66 note 2, 68 to 69 note 2 (ob.1), 63 notes 1,3-4 (ob.2), 64 to 66 note 2 (ob.2), 67 notes 2-3 (ob.2), 69 (ob.2) and in accordance with <b>E</b>
66	vl.2	<b>C</b> : note 1: chord: <i>a', c''</i>
67	ob.1	marc. added as in <b>B</b> (note 3), by analogy with bb.65 notes 1-3, 66 note 2, 68 to 69 note 2 and in accordance with <b>E</b>
67	ob.2	note 1: marc. added as in <b>B</b> , by analogy with bb.63 notes 1,3-4, 64 to 66 note 2, 67 notes 2-3, 69 and in accordance with <b>E</b>
67	cl.1	notes 1-2: marc. added by analogy with bb.65 notes 2-3, 66, 67 note 3, 68 notes 1-2, 69 and in accordance with <b>E</b>
67	cor.1,2	note 4: ten. added by analogy with cor.3,4 and bb.63, 65 and in accordance with <b>E</b>
67	cor.3,4	note 3: ten. emended to stacc. by analogy with cor.1,2 and bb.63, 65
68	ob.2	marc. added by analogy with bb.63 notes 1,3-4, 64 to 66 note 2, 67 notes 2-3 and fl.3 and in accordance with <b>E</b>
68	cl.1	note 3: marc. added by analogy with bb.65 notes 2-3, 66, 67 note 3, 68 notes 1-2 and in accordance with <b>E</b>
69	ob.1	note 3: marc. added by analogy with bb.65 notes 1-3, 66 note 2, 68 to 69 note 2 and in accordance with <b>E</b>

Bar	Part	Comment
69	cl.2	note 3: marc. added by analogy with bb.62-64, 69 notes 1-2 and in accordance with <b>E</b>
69	cor.	note 3: ten. emended to stacc. as in <b>B</b> , <b>E</b> and by analogy with bb.63, 65, 67
70	cor.3,4	————— added by analogy with the other parts and in accordance with <b>E</b>
70	vl.2	<b>C</b> : chord 2: <i>d'', b<sup>3</sup>''</i>
71		<b>A<sup>3</sup></b> : <i>mosso</i> added in pencil (CN). The addition is accompanied by the following note written in pencil: <i>Carl Nielsens Rettelse 'Carl Nielsen's correction' (Launy Grøndahl)</i>
71-74		<b>B</b> : <i>accelerando</i> ----- added in blue crayon (CN)
73		<b>B</b> : 6/4 changed to 3/2 in pencil (CN); <b>C</b> (tr.1): 6/4 changed to 3/2 (CN); <b>D</b> (vl.1): 6/4 changed to 3/2 in pencil; <b>E</b> : 6/4
73-74	fl.2,3	<b>B</b> : slur begins at b.74 note 1
74	timp.	<b>A<sup>1</sup></b> : ————— added in pencil (CN)
75		<b>B</b> : metronome mark: 100 crossed out in pencil, 108 added in pencil and blue crayon (CN); <b>C</b> : metronome mark: $\downarrow = 100$
75	timp.	<b>A<sup>1</sup></b> : <i>ff</i> added in pencil (CN)
75	vl.2	stacc. added by analogy with vl.1 and in accordance with <b>D</b> , <b>E</b>
75	vc.2	marc. added as in <b>B</b> , <b>C</b> , <b>D</b> , <b>E</b> and by analogy with bb.76-82 and cb.
76	fl.2	notes 1-3: stacc. added by analogy with notes 4-6, b.75
76-87	fl.3	stacc. added by analogy with b.75
76-94	cl.2 cor.1,2	stacc. added by analogy with b.75 and cl.1
76	tr.1	stacc. added by analogy with tr.2,3 and in accordance with <b>E</b>
77-90	fl.1	stacc. added by analogy with bb.75-76
77-90	fl.2	stacc. added by analogy with bb.75, 76 notes 4-6
77-94	ob. cl.1	stacc. added by analogy with bb.75-76
78	tr.2,3	stacc. added by analogy with b.76 and in accordance with <b>E</b>
80-82	fg.	marc. added by analogy with bb.75-79 compared with vc., cb.
80	tr.3	note 4: marc. added by analogy with tr.1 and b.82
81-82	cor.3,4	marc. added by analogy with bb.75-80
81	vl.2	stacc. emended to marc. by analogy with vl.1 and in accordance with <b>E</b>
82-83	vl.1,2	<b>B</b> : no —————, no <i>mf</i> , b.83 note 3: <i>sempre f</i>
83	vc.1	tremolo slashes added as in <b>B</b> , <b>C</b> , <b>D</b> , <b>E</b>
83	vc.2	note 1: marc. omitted as in <b>C</b> , <b>D</b> , <b>E</b> and by analogy with b.85 and cb.
88-111	fl.1,2 picc.	bb.88 note 2 to 111 note 2: flute parts emended as in <b>E</b> , such that fl.1/picc. has taken over fl.2's musical material, fl.2 has taken over fl.3's musical material and fl.3 has taken over fl.1/picc.'s musical material
89	tr.2	stacc. added by analogy with tr.1 and in accordance with <b>E</b>
89-90	tr.2,3	————— added by analogy with tr.1
89	vl.2	note 2: stacc. added by analogy with vl.1
90	tr.2	stacc. added as in <b>B</b> and in accordance with <b>E</b>
90	cb.	note 1: marc. added by analogy with vc.2 and as in <b>C</b>

Bar	Part	Comment
91	tr.2	<i>f</i> added by analogy with tr.1,3
91	vl.1.	note 1: $\square$ added as in <b>B</b> and by analogy with vl.2
92	picc.	<i>f</i> added by analogy with the other winds, as in pencil addition in <b>A</b> <sup>3</sup> (CN) and in accordance with <b>E</b>
95-99		<b>B</b> : b.95: <i>pressè</i> , b.99: <i>a tempo</i> added in blue crayon (CN). The additions have been erased so they are hardly visible; <b>D</b> : b.95: <i>pressè</i> , b.99: <i>a tempo</i> added in blue crayon (CN); <b>E</b> : b.95: <i>pressé</i> , b.99: <i>a tempo</i>
95	timp.	— emended to  as in pencil addition in <b>A</b> <sup>3</sup> accompanied by the following pencil note: <i>Indført efter Carl Nielsens Anmodning</i> 'added at the request of Carl Nielsen' (Launy Grøndahl), <b>B, C, E</b>
95	vc.2	note 1: marc. added as in <b>B, C, D, E</b> and by analogy with cb.; note 2: tremolo omitted as in <b>B, C, D, E</b>
96-98	timp.	marc. and stacc. added as in <b>C</b> and by analogy with b.95
97-98	ob.1 cor.3	tie added as in <b>C</b>
98	fl.1,2	<i>tr</i> added as in <b>B, C, E</b> and by analogy with picc.
98	ob.	<i>b</i> <sup>#</sup> , <i>d</i> <sup>#</sup> emended to <i>d</i> <sup>#</sup> , <i>f</i> <sup>#</sup> as in <b>B, C, E</b>
99-102	fl.1,2	bb.99 to 102 note 3: stacc. added by analogy with bb.75-94 (fl., ob., cl., cor.1,2), 102 note 4
99-102	ob. cl.	stacc. added by analogy with bb.75-94 (fl.1,2, ob., cl., cor.1,2), 102 note 4 (fl.1,2)
99-100	timp.	tie added as in <b>B</b>
100-102	cor.	stacc. added by analogy with bb.75-94 (fl.1,2, ob., cl., cor.1,2), 99, 102 note 4 (fl.1,2)
100-101	trb.t.	bb.100 note 3 to 101: stacc. added by analogy with bb.100 note 2, 102
101-102	fg.	marc. added by analogy with bb.99-100, 103-104
101	tr.	note 1: stacc. added by analogy with b.267 note 1
101-110	vc. cb.	marc. added by analogy with bb.99-100
102	tr.	note 4: stacc. added by analogy with b.267 note 1 and fl.1,2
103-106	tr.1	stacc. added by analogy with b.106 (tr.2,3)
103-105	tr.2,3	stacc. added by analogy with b.106
103-106	trb.t.	stacc. added by analogy with b.106 (tr.2,3)
103-106	trb.b. tb.	stacc. added by analogy with b.102 note 2
104	picc.	$\sharp$ added at <i>tr</i> as in <b>C</b>
104	cor.3,4	stacc. added by analogy with bb.103, 105-106 and cor.1,2
105-110	fg.	marc. added by analogy with bb.99-100, 103-104
105-106	cor.1,2	stacc. added as in <b>B, E</b> and by analogy with bb.103-104 and cor.3,4
105	vl.2	note 4: stacc. added by analogy with vl.1
106	picc.	$\sharp$ added at <i>tr</i> as in <b>C</b>
108-110	cor.1,2	stacc. added by analogy with bb.107, 109-110 (cor.3,4)
108	cor.3,4	stacc. added by analogy with bb.107, 109-110
109	fl.1,2	notes 4-6: stacc. added by analogy with bb.107 to 109 note 3, 110

Bar	Part	Comment
109-110	cl.	stacc. added by analogy with bb.107-108
109	va.	<b>C</b> : <i>div.</i> from and including chord 2
111	fl.1,2 ob.1	note 1: stacc. added by analogy with ob.2, cl.
111	fl.3	notes 7-8: <i>g</i> " emended to <i>d</i> " as in <b>B, C, E</b>
112	ob.2	<b>A</b> <sup>1</sup> : note: <i>b</i> <sup>b</sup> changed to <i>d</i> ", note 2: <i>f</i> <sup>#</sup> changed to <i>a</i> ' in pencil (CN); <b>A</b> <sup>2</sup> : note 2: <i>f</i> <sup>#</sup> changed to <i>f</i> ', notes 3-4: <i>d</i> <sup>#</sup> changed to <i>d</i> " in pencil (CN/Henrik Knudsen)
114	fg.	<i>fz</i> added as in <b>C, E</b> and by analogy with the other parts
114	vl.1	<b>C</b> : note 3 and note 8: marc.
114	vl.2	<b>C</b> : slur ends at b.115
114	va.	note 1: <i>d</i> <sup>#</sup> emended to <i>d</i> as in <b>B, C, E</b> and by analogy with fg., vc., cb.
114	vc.	<i>fz</i> added as in <b>C, D, E</b> and by analogy with fg.
114	cb.	<i>f</i> emended to <i>fz</i> as in <b>B, C, D, E</b> and by analogy with fg.
115	fl.2	marc. added by analogy with fl.1,3, ob., cl.
116	fl.3 ob.1	notes 3-4: stacc. added as in <b>B, E</b> and by analogy with the other woodw.
116	ob.2	note 1: <i>c</i> <sup>#</sup> emended to <i>c</i> " as in pencil addition in <b>A</b> <sup>2</sup> (CN/Henrik Knudsen), <b>B, C, E</b> and by analogy with fl.2, cl.2
117	fl.3	slur added by analogy with fl.1,2, ob., cl.
117	fl.3 ob. cl.	marc. added by analogy with fl.1,2 and as in pencil additions in <b>A</b> <sup>2</sup> (CN/Henrik Knudsen)
118	vl.2	<b>C</b> : note 3: marc., slur beginning at note 3 ends at b.119
121	fg.	— emended to  as in <b>B, C, E</b>
121	cor.1,2	— emended to  as in <b>B, C, E</b>
121	cor.3,4	— emended to  as in <b>B, C, E</b>
121	tr.1	— emended to  as in <b>B, C, E</b>
121	tr.2,3	— emended to  as in <b>B, C, E</b>
121	trb.t.	— emended to  as in <b>B, C, E</b>
121	trb.b.	— emended to  as in <b>B, C, E</b>
121	tb.	— emended to  as in <b>B, C, E</b>
122	fl.1	marc. added as in <b>B</b> , in accordance with <b>E</b> and by analogy with fl.2,3, ob., cl.
123	vl.2 va. vc.	<i>trem.</i> added in accordance with bb.123-124 (tremolo slashes)
124	cor.3,4	— added as in <b>B</b> and by analogy with the other winds
124	tr. trb. tb.	<b>B, C</b> : <i>molto</i> placed within 
124	vl.1	note 3: <i>f</i> <sup>b</sup> emended to <i>f</i> " as in <b>C, F</b> , by analogy with ob.1, cl.1 and in accordance with <b>E</b>
125	ob.	<i>p</i> added as in <b>B, E</b> and by analogy with cl., fg., cor.
127	vc.	<i>g</i> <sup>#</sup> emended to <i>g</i> ' as in <b>B, C, D, E</b>
127	cb.	<i>pizz.</i> added as in <b>B, C, D, E</b> ; <i>pp</i> added by analogy with vl.2, va. and as in <b>C</b>
130	vc.	ten. added by analogy with bb.128, 162 (vl.1)



Bar	Part	Comment
131-134	str.	end of <i>crescendo</i> emended from b.133 as in <b>B</b>
135	fl.2,3	stacc. added by analogy with bb.133, 137, 139, 141
135-141	fl.3	<b>C</b> : tacet
135-136	va.	stacc. added by analogy with bb.127-134 and cb.
140	va.	<i>dim.</i> added as in <b>B</b> and by analogy with the other str.
142	cl.1	<b>B, E</b> : <i>mp</i>
143	fl.1	<i>espressivo</i> added by analogy with ob.1
143	cb.	stacc. added by analogy with bb.127-142 and va.
147	cb.	<b>A</b> <sup>1</sup> : note 1: <i>f</i> ' changed to <i>g</i> ' in pencil (CN)
148-149	cor.4	tie added in accordance with <b>E</b>
148-159	cor.3,4	cor.3: slur bb.148-159 emended to slur bb.148-150 and slur bb.151-159 by analogy with cor.4 and in accordance with <b>C, B</b> (cor.3,4): slur bb.148-150 notated as if it should continue after b.150 (page turn), but does not continue
151	ob.1	<b>C</b> : $\downarrow$
151	cl.1	<i>f</i> ' added as in <b>B, E</b> and by analogy with fl.1, fg.1
153-154	cor.3,4	<i>poco a poco dim.</i> added as in <b>B, E</b> and by analogy with fl.1, cl.1, cor.1,2, str.
154	fg.1	note 2: <i>f</i> <sup>#</sup> emended to <i>f</i> ' as in <b>B, E</b> and by analogy with fl.1, cl.1
154	vc.	stacc. added by analogy with bb.144-153 and cb.
156	cl.1 cor.	<i>dim.</i> added as in <b>B</b> and by analogy with the other parts
157	cor.1	<i>f</i> <sup>#</sup> emended to <i>f</i> ' as in <b>B, C, E</b>
157	va.	stacc. added by analogy with bb.127-156 and vl.2
158	vc.	stacc. added by analogy with bb.144-157 and cb.
159	fl.1 cl.1	<b>pp</b> added as in <b>B, E</b>
166	va. vc. cb.	stacc. added by analogy with bb.127-165 (va., cb.), 144-165 (vc.) and vl.2
166	vc.	———— added as in <b>B</b> and by analogy with the other str.
167-175	cor.1,2	<b>C</b> : slur begins at b.166
167-169	vl.1	<b>D</b> : slur divided after b.167 note 4 in blue crayon (CN)
169-171	vl.1	<b>D</b> : slur divided after b.170 note 1 in blue crayon (CN)
170	fl.2 cl.1 fg.1	<b>B</b> : <i>dim.</i> placed within 
171	fl.2 cl.1	<b>C</b> : $\downarrow$
171-175	vl.1	end of slur emended from b.174 note 4 as in <b>B</b>
174	cl.1	<b>A</b> <sup>1</sup> : note 2: <i>c</i> " changed to <i>c</i> <sup>#</sup> " in pencil (CN)
174-175	cor.1	tie added as in <b>C</b> and in accordance with <b>E</b>
179	cl.1	note 3: <i>g</i> ' emended to <i>g</i> <sup>#</sup> ' as in <b>B, C, E</b> and by analogy with ob.1
179-180	vc. cb.	stacc. added by analogy with bb.127-178 (cb.), 144-178 (vc.)
183	vl.2	<b>B</b> : <i>p</i> at note 2, not at note 1
184-185	fl.1,2 picc.	<b>B</b> : slur notated as if it should continue after b.185 (page turn), but does not continue; <b>E</b> : slur ends at b.187
184	va.	note 1: stacc. added as in <b>B</b> and by analogy with bb.127-183











Bar	Part	Comment
186	fl.1,2	———— added by analogy with picc. and in accordance with <b>E</b>
186-187	vl.1	slur added by analogy with bb.182-185, 183-188 (vl.2) and in accordance with <b>E</b>
186	cb.	note 2: stacc. added as in <b>B, D, E</b> and by analogy with bb.127 to 186 note 1 and vc.
187	cor.1	<b>p</b> added as in <b>B, D, E</b> and by analogy with cor.3,4
188	va.	‡ added at <i>tr</i> as in <b>B, C, E</b>
189	ob.2	slur added as in <b>B, C, E</b> and by analogy with ob.1
189	cl.1	note 1: <i>b</i> <sup>b</sup> " emended to <i>b</i> <sup>b</sup> " as in <b>B, C, E</b>
189	cl.2	note 1: <i>g</i> <sup>b</sup> " emended to <i>g</i> <sup>b</sup> " as in <b>B, C, E</b>
190	cor.1,2	———— added by analogy with the other winds; note 3: stacc. added as in <b>B</b> and by analogy with cl.
190	vc.	note 3: stacc. added as in <b>B</b> and by analogy with bb.144 to 190 note 2 and cb.
190	cb.	note 1: stacc. added as in <b>B</b> and by analogy with bb.127-189 and vc.
191	cl.1	note 2: <i>b</i> <sup>b</sup> " emended to <i>b</i> <sup>b</sup> " as in <b>B, C, E</b> and by analogy with picc., ob.1, cor.1
191-198	fg.1 cor.4	<b>B</b> : slur begins at b.198 note 2
191	vl.1,2 va.	<i>trem.</i> added in accordance with bb.191-198 (tremolo slashes)
192	cor.1,2	note 1: stacc. added by analogy with bb.194, 196, 198 and fl.1,2, picc., ob., cl.
193	fl.1	note 1: ten. added as in <b>B</b> and by analogy with picc., ob., cl., cor.1,2
194	fl.1	notes 3-4: stacc. added as in <b>B</b> and by analogy with picc., ob., cl., cor.1,2
195	fl.1	<i>f</i> <sup>#</sup> emended to <i>f</i> <sup>#</sup> as in <b>B, C, E</b> and by analogy with ob.2, cl.2, cor.2
195	cl. cor.1,2	note 1: ten. added as in <b>B</b> and by analogy with fl.1,2, picc., ob.
196	fl.1	stacc. added as in <b>B</b> and by analogy with picc., ob., cl., cor.1,2
197	fl.1 picc.	stacc. added by analogy with ob., cl., cor.1,2
197	fl.1 cl. cor.1,2	ten. added by analogy with picc., ob.
197-198	vl.1	tremolo slashes added as in <b>B, C, D, E</b>
198	va.	<i>b</i> <sup>b</sup> emended to <i>b</i> <sup>b</sup> as in <b>B, C, E</b> and by analogy with vl.1,2
199	cor.2	note 3: <i>f</i> ' emended to <i>f</i> <sup>#</sup> ' as in <b>B, C, E</b>
199	cb.	<b>C</b> : note 1: stacc.
200	woodw. cor. tr.1 str.	<b>B</b> : ——— added in blue crayon (CN)
201	cl.2 va.	note 1: <i>fz</i> omitted as in <b>B</b> and in accordance with <b>E</b>
201	trb.t.	stacc. added by analogy with cor.1,2, tr.2,3
201	cb.	<b>C, D, E</b> : no stacc.
202	tr.1	note 2: stacc. added by analogy with note 3, b.203
203	cl.1 vl.1,2	note 1: marc. added by analogy with ob., tr.1 and b.281
203	vl.1	<i>fz</i> added as in <b>B, C, D, E</b> and by analogy with vl.2
204	timp.	<b>C</b> : $\circ$ ( <i>B</i> <sup>3</sup> ), <i>tr</i>
205	ob.	note 1: marc. omitted as in <b>C, F</b>
207-210	cor.3	slur added as in <b>B</b> , by analogy with cor.1,2,4 and in accordance with <b>E</b> ; bb.208-209: tie added by analogy with trb.b.
207	tr. trb.t.	ten. added as in <b>B</b> (tr.1), by analogy with b.209 (tr.) and in accordance with <b>E</b> (tr.1)


Bar	Part	Comment
207	tr.2,3	stacc. added by analogy with tr.1, trb.t.
207	vl.2	<i>trem.</i> added in accordance with bb.207-214 (tremolo slashes)
209	tr.2	stacc. added by analogy with tr.1, trb.t.
209	trb.t.	ten. added as in <b>B</b> , by analogy with tr. and in accordance with <b>E</b>
210	ob.2	note 3: e <sup>#</sup> emended to e <sup>''</sup> by analogy with b.214 and in accordance with <b>E</b>
210	cor.2	g <sup>#</sup> emended to b <sup>''</sup> as in <b>B, C, E</b>
211	ob.1	grace notes $\overset{\frown}{\text{c}} \overset{\frown}{\text{d}} \overset{\frown}{\text{e}}$ omitted as in <b>B, C</b> and in accordance with <b>E</b>
211	fg.2	note 2: marc. omitted as in <b>B</b> and in accordance with <b>E</b>
211	tb.	marc. added as in <b>B</b> (note 2), by analogy with trb.b. and in accordance with <b>E</b>
212-213	ob.1 tr.3	tie added as in <b>B, C</b>
212	fg.2	note 1: C <sup>#</sup> emended to D <sup>#</sup> as in <b>B, C, E</b> and by analogy with vc., cb.
212	cor.2	a <sup>#</sup> emended to b <sup>''</sup> as in <b>B, C, E</b> and by analogy with ob.2, trb.t.2, vl.2, va.
212	vc.	<b>D</b> : note 1: <i>Solo</i> added in blue crayon (CN)
213-214	fg.2	stacc. added by analogy with bb.211-212
214	trb.b.	note 1: stacc. emended to marc. by analogy with b.212 and tb.
215	ob. cl. fg.1	stacc. added by analogy with fl.1.2, picc. and in accordance with <b>E</b> (fl.1)
215	trb.t.	marc. added by analogy with trb.b., tb. and in accordance with <b>E</b>
215	vl.1	<b>E</b> : <i>ff</i> ; notes 1-2: slur, note 2: stacc.; <b>D</b> : notes 1-2: slur, note 2: stacc. added in pencil
218	vl.1	marc. added by analogy with bb.222 (vl.2), 236 (vc., cb.)
219	vl.2	<b>E</b> : <i>ff</i> ; notes 1-2: slur, note 2: stacc.
225	vl.2	stacc. added by analogy with bb.222-224 and in accordance with <b>E</b>
225	va.	<b>E</b> : <i>ff</i> ; notes 1-2: slur, note 2: stacc.
226	va.	note 5: marc. added by analogy with bb.216 (vl.1), 220 (vl.2), 234 (vc., cb.)
227	vl.1	<i>tr</i> added as in pencil addition in <b>A</b> <sup>2</sup> (CN/Henrik Knudsen), <b>B, C, D, E</b>
228	va.	marc. added by analogy with bb.222 (vl.2), 236 (vc., cb.)
230	vl.1	<b>E</b> : note 3: g <sup>#</sup>
231	vl.1	<b>B, C, D, E</b> : notes 2-3 and slur not present
232	vl.1	<b>B, C, D, E, F</b> : note 2 followed by grace notes e <sup>''</sup> f <sup>#</sup>
232-233	vl.2	stacc. added by analogy with bb.234 notes 2-3, 235-236 notes 2-3,5-6, 237 notes 2-6, 235 (va.) and as in <b>B</b> (b.233 notes 2-3)
233	vc.	<b>E</b> : <i>ff</i> ; notes 1-2: slur
233	cb.	<b>E</b> : notes 1-2: slur
234-237	vl.2	bb.234 to 237 note 1: note 1,4: stacc. added by analogy with bb.234 notes 2-3, 235-236 notes 2-3,5-6, 237 notes 2-6, 235 (va.) and as in <b>B</b> (b.234 notes 5-6)
236	va.	note 3,6: stacc. added by analogy with bb.235 note 3,6, 237 note 4 (vl.2)
238-239	va.	stacc. added by analogy with bb.233-235, 236 notes 1-2,4-5, 240
238	cb.	note 6: d <sup>#</sup> changed to d <sup>'</sup> as in pencil addition in <b>A</b> <sup>2</sup> (CN/Henrik Knudsen), <b>C</b> and by analogy with vc.
239	vl.2	stacc. added by analogy with bb.234 notes 2-3, 235-236 notes 2-3,5-6, 237 notes 2-6, 235 (va.)

Bar	Part	Comment
240	vl.1	# added at <i>tr</i> as in <b>B, C, D, E</b>
241	fl.1,2 cl. str.	<b>B</b> (fl.1,2, cl.): <i>f</i> changed to <i>ff</i> by addition in blue crayon (CN); <b>B</b> (str.): <i>ff</i> added in blue crayon (CN)
241	trb.t. trb.b. tb.	note 1: marc. added as a consequence of <i>marcato</i> , by analogy with b.243 (ob.) and in accordance with <b>E</b> (trb.b., tb.)
241	va.	note 5: stacc. added by analogy with vl.2 and note 6, bb.243 notes 1-2 (vc., cb.), 245 notes 1-2 (vc., cb.), 247 notes 1-2 (cb.), 248 notes 1-2 (vc., cb.)
241-256	vc.	bb.241-242, 244, 246-247, 249-256: notes 1-2: stacc. added by analogy with bb.241 note 5 (vl.2) and note 6 (vl.2, va.), 243 notes 1-2 (vc., cb.), 245 notes 1-2 (vc., cb.), 247 notes 1-2 (cb.), 248 notes 1-2 (vc., cb.)
241-256	cb.	bb.241-242, 244, 246, 249-256: notes 1-2: stacc. added by analogy with bb.241 note 5 (vl.2) and note 6 (vl.2, va.), 243 notes 1-2 (vc., cb.), 245 notes 1-2 (vc., cb.), 247 notes 1-2 (vc., cb.)
242-256	vl.2 va.	notes 5-6: stacc. added by analogy with bb.241 note 5 (vl.2) and note 6 (vl.2, va.), 243 notes 1-2 (vc., cb.), 245 notes 1-2 (vc., cb.), 247 notes 1-2 (cb.), 248 notes 1-2 (vc., cb.)
243	fg. cor. tr.	note 1: marc. added as a consequence of <i>marcato</i> , by analogy with ob. and in accordance with <b>E</b> (fg.)
243	fg. tr.1	note 2: marc. added as a consequence of <i>marcato</i> and by analogy with ob., cor., tr.2,3
243-244	trb.t.	bb.243 note 4 to 244: marc. added as a consequence of b.241 ( <i>marcato</i> ) and by analogy with bb.241-243 note 3 and trb.b., tb.
245	ob.	marc. added as a consequence of b.243 ( <i>marcato</i> ) and by analogy with bb.243-244 and fg., cor., tr.
245-255	trb.t. trb.b. tb.	marc. added as a consequence of b.241 ( <i>marcato</i> ), by analogy with b.256 note 2 and in accordance with <b>E</b> , which indicates marc. bb.253-257
245	vl.2	note 4: g <sup>#</sup> emended to a <sup>'</sup> as in <b>B, C, D, E</b>
246-258	ob. fg. cor. tr.	marc. added as a consequence of b.243 ( <i>marcato</i> ) and by analogy with bb.243-245
246-254	trb.b.	<b>E</b> : bb.246 to 254 note 1: notated one octave lower
247	fl.1,2	note 2: a <sup>''</sup> emended to c <sup>''</sup> by analogy with cl., vl.1
253	cor.3,4	note 2: g <sup>#</sup> emended to e <sup>'</sup> as in <b>B, C, E</b> and by analogy with ob., fg., cor.1,2, tr.
254	picc.	note 6: g <sup>#</sup> emended to a <sup>#</sup> , note 7: a <sup>''</sup> emended to b <sup>''</sup> as in <b>B, C, E</b> and by analogy with fl.1,2, cl., vl.1
256	fl.1,2	<i>tr</i> added as in <b>B, C, E</b> and by analogy with cl., vl.1
256-257	trb.t. trb.b. tb.	bb.256 note 3 to 257: marc. added as a consequence of b.241 ( <i>marcato</i> ), by analogy with b.256 note 2 and in accordance with <b>E</b> , which indicates marc. bb.253-257
259	tr.1	note 1: marc. added by analogy with ob., cor., tr.2,3 and as a consequence of b.243 ( <i>marcato</i> )
259-260	tr.2,3	bb.259 note 3 to 260: marc. added by analogy with ob. and b.259 (cor.) and as a consequence of b.243 ( <i>marcato</i> )



Bar	Part	Comment
260	cor.	marc. added by analogy with ob. and as a consequence of b.243 ( <i>marcato</i> )
260	vl.1	stacc. added by analogy with b.259 and fl.1,2, picc., cl., tr.1
260	va.	<b>C:</b> $f^{\sharp}, c''$
261	fg.	stacc. added by analogy with vc., cb.
261	cor.	note 2: stacc. emended to marc. by analogy with ob., tr.2,3; note 3: marc. added by analogy with ob., tr.2,3 and as a consequence of b.243 ( <i>marcato</i> )
262	cor.3,4 tr.2,3	note 3: marc. added by analogy with ob., cor.1,2, as a consequence of b.243 ( <i>marcato</i> ) and in accordance with <b>E</b> (tr.3)
263	ob.	note 3: marc. added by analogy with tr.2,3, as a consequence of b.243 ( <i>marcato</i> ) and in accordance with <b>E</b>
263-264	cor.	marc. added by analogy with ob., tr.2,3, as in <b>B</b> (b.263 note 2, cor.1,2), as a consequence of b.243 ( <i>marcato</i> ) and in accordance with <b>E</b>
264	cl.	<b>E:</b> note 4: $e^{b''}$
264-265	fg.	end of slur emended from b.264 note 4 as in <b>B, E</b>
264	fg. vc. cb.	stacc. and marc. added by analogy with bb.261-263 and in accordance with <b>E</b> (fg., cb.)
264	tr.2,3	note 3: marc. added by analogy with ob.
265-266	tr.3	tie added as in <b>B, E</b> and by analogy with tr.1,2
265	tb. vc. cb.	<i>sempre ff</i> added by analogy with fl.1,2, ob., cl., fg., cor., tr., trb.t., trb.b., vl.1,2, va.
266-270	fl.1,2	stacc. added by analogy with bb.265, 271-273
266-273	ob. cl. cor.	stacc. added by analogy with b.265
266-269	trb.t.	stacc. added as in <b>B, E</b> (b.266 note 2) and by analogy with bb.100-106
266	vc.	note 4: marc. added by analogy with bb.265 to 266 note 3 and cb.
267-272	fg.	marc. added by analogy with bb.265-266
267-276	vc. cb.	marc. added by analogy with bb.265-266
268	tr.2,3	stacc. added by analogy with bb.266-267, tr.1
269	tr. trb.b. tb.	stacc. added as in <b>B</b> (tr.1) and by analogy with b.267 (tr.) compared with bb.99-102
271	picc.	<b>B:</b> stacc.
272	picc.	<b>C:</b> grace notes: $d^{\sharp''}e''$
272	tr.2,3	stacc. added by analogy with b.270
273	tr.3	$e'$ emended to $f^{\sharp'}$ as in <b>C</b>
275	fl.2 ob.2 cl.1	notes 3-5: $b^{b''}$ emended to $b^{b''}$ (fl.2), $b^{b'}$ emended to $b^{b'}$ (ob.2), $d^{b''}$ emended to $d''$ (cl.1) as in <b>C</b> and by analogy with cor.1,3, vl.1,2
275	cor.2	notes 2-3: $g^{\sharp'}$ emended to $g'$ by analogy with cor.4
277	fl.1,2	note 1: $d'''$ emended to $e'''$ as in <b>B, C, E</b> and by analogy with picc., cl.
277	fg.	<b>E:</b> note 6: marc., not stacc.
278	tr.2,3	stacc. added as in <b>B</b> and by analogy with trb.t.
280	vc. cb.	note 1: marc. added by analogy with fg. compared with b.278 and in accordance with <b>E</b>
281	cor.1,2	note 1: marc. added by analogy with ob., tr.1, vl.1,2 and in accordance with <b>E</b>
282	va.	<b>C:</b> $e', a'$

Bar	Part	Comment
285-300	fl.1,2 picc. cl.	slurs added by analogy with bb.283-284, as in <b>B</b> (bb.288-290, picc. and 290-292, cl.), <b>C</b> (bb.285-290, picc.) and in accordance with <b>E</b>
285-292	cor.1,2	slur added as in <b>B, E</b> and by analogy with tr.1
285	vl.1,2 vc.	<i>trem.</i> added in accordance with bb.285-314 (vl.1,2, tremolo slashes), 285-392 (vc., tremolo slashes)
288-289	ob.2	tie added as in <b>B</b> and by analogy with cor.4
290	cl.	$b$ added at <i>tr</i> as in <b>B, E</b> and by analogy with fl.1,2
291-292	trb.b.	 added as in <b>B, E</b> and by analogy with trb.t., tb.
293-295	timp.	<b>E:</b> 
293	va.	<i>div.</i> added as in <b>B, C, E</b>
293	vc.	<b>A<sup>1</sup>:</b> $c^b$ changed to $c$ in red crayon (CN)
294	ob.2	$e^{b'}$ emended to $g^{b'}$ as in <b>B, C, E</b>
294	vl.1	$c^{\sharp''}$ emended to $c''$ as in <b>B, C, D, E</b> and by analogy with vl.2
295-296	cor.4	tie added as in <b>B</b> and by analogy with cor.2
296	va.	<i>unis.</i> added in accordance with notation of tremolo slashes, which from here on correspond to single stems, and as in <b>E</b>
301	fl.1,2	<b>p</b> added as in <b>B, C, E</b> and by analogy with ob., cl., fg., cor.
301	fg.	<b>B, E:</b> <b>pp</b>
302	fl.1,2 ob. cl. fg. cor.	<i>dim.</i> added as in <b>B</b> (fl.1,2); <b>C</b> (fg.): <i>poco a poco rall: e dim</i>
305	cor.	<b>C:</b> 
306	fg.	<b>pp</b> added as in <b>B, E</b>
307	va.	$e$ emended to $f$ as in <b>B, C, E</b>
309	trb.t. trb.b. tb.	<b>C:</b> 
309	va.	<i>unis.</i> moved from b.310 as in <b>B, C, E</b>
310-332	fl.1	flute parts emended as in <b>E</b> , such that fl.1 takes over fl.3's musical material; <b>A<sup>1</sup>:</b> b.310: <i>fl gr:</i> added in pencil (CN)
310	fl.1 cl.1	<b>C:</b> <b>p</b>
315-319	vl.2	beginning of slur emended from b.319 before note (page turn) as in <b>B; A<sup>3</sup>:</b>
		
		changed to
		
		in pencil (Launy Grøndahl!);
		<b>D:</b> 
		<b>E<sup>2</sup>:</b> 
		changed to
		
		in pencil and blue crayon and then changed to
		
		with overpasting and ink

Bar	Part	Comment
317-318	va.	<i>trem.</i> omitted as in <b>B, E</b> and in accordance with tie
324	fl.1 cl.1	marc. added by analogy with b.331 compared with bb.323 (cor.4), 332 (cor.4)
326	va.	note 8: <i>c</i> <sup>#</sup> emended to <i>c</i> ' as a consequence of note 7
327	cor.3	ten. added by analogy with bb.226, 228, 330-331
332-335	cor.1,3	end of slur emended from b.333 after note 2 (new staff) as in <b>B, C, E</b>
336-337	cb.	tie added as in <b>B, C, D, E</b> ; b.337: beginning of slur emended from note 1 as in <b>B, C, D</b> and in accordance with <b>E</b>
340	vc.	<b>A</b> <sup>1</sup> :  added in pencil (CN)
340-341	vc.	<b>C</b> : tie