CARL NIELSEN

VÆRKER

WORKS
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1865-1931

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THE EDITION IS FOR BOTH PRACTICAL AND SCHOLARLY USE, AND IS BASED ON CRITICAL EDITORIAL PRINCIPLES. IT COMPRISSES 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.

CARL NIELSEN UDГAVEN ER ET SELВSTANDIGT PROJEKT UNDER DET KONGELIGE BIBLIOTEGS MUSEDKАDELING, IVÆRKSAT I 1994 PÅ KULTURMINISTERIETS FORANLEDNING OG FINANSIERET AF KULTURMINISTERIET, CARL NIELSEN OG ANNE MARIE CARL-NIELSENS LEGAT SAMT GANGSTEDFONDEN, HVORIL DER KOMMER STØTTE FRA EN RÆKKE PRIVATE FONDER TIL UDGIVELSE AF DE ENKELTE BIND.

UDGAVEN ER TIL SÅVEL PRATISK SOM VIDENSKABELIGE BRUG, TILRETTELAGT EFTER KRIITISK-VIDENSKABELIGE UDGIVELSÆSPRINCIPIER. DEN OMFAller SAMTALIGE CARL NIELSENS AFSLUTTEDE VÆRKER OG ENKELTSTÆRER OG SØGER I VIDEST MULIGE OMFANG AT AFSPÆRJE VÆRKERNE I DEN AF KOMPONISTEN SENEST SANCTIONERede VERSION. I TILFæLDE, Hvor SANGE FORELLIGER I FLERE FORSKELIGE 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 kildestationen, redaktionelle ændringer og tilføjelser og vigtige varianter. Den kritiske beretning bringes i samme bind som nodedefene. 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.
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.
“Muta in” in connection with the retuning of timpani and changes between two instruments (for example clarinet in A and B♭) has 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
The years around the turn of the century were a very fruitful period in Carl Nielsen’s life: the opera Saul and David, the Second Symphony and larger occasional works such as a cantata for the Student’s Union were composed in this period. It was with works like these that Carl Nielsen made his real impact as a central figure in Danish musical life.

So it can have been no coincidence that from 1901 he was paid an annual amount of 800 kroner from the State Budget, which meant a considerable improvement in his financial situation. But despite his recognition as a composer, he still made his living as a violinist in the Royal Orchestra, — a job about which he was by no means enthusiastic.

He began on the Second Symphony, The Four Temperaments, while the work on Saul and David was still in progress. The first movement was finished on 28.12.1901, but after this the composition made slow progress. On 21.8.1902 Nielsen wrote to his friend Henrik Knudsen:

"now the original idea was that the Sanguine type [fourth movement] would come sweeping in one day. I still have no idea of the form the beast will take; a couple of attempts I have made can only be called laughable. But I suppose it will come."

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and is thus quite finished and won’t get any better in this round.”

As was often the case, Carl Nielsen only finished his work at the last moment. The fourth movement has the end date 22.11.1902, just a week before the first performance. That things moved fast towards the end is clearly evident from the manuscript, which has been written at this stage in several different hands – for example we can see here that Henrik Knudsen helped with the fair-copying.

Nielsen himself described the first performance of The Four Temperaments in a concert at the society Dansk Koncertforening on 1st December 1902, just three days after he had conducted the premiere of Saul and David at the Royal Theatre. Dansk Koncertforening had been founded in 1900 at the initiative of Nielsen and others with the aim of performing new works by Danish composers.7

The symphony was well received by the audience, and the press in general was positive. Yet it was clear that most of the reviewers had a rather ambivalent attitude to Nielsen’s music. His indisputable talent was acknowledged, but there was some incomprehension of his symphonic style, which they described with words like knotty, odd and bizarre. The attitude is clear, for example, from Leopold Rosenfeld’s review:8

“What is especially captivating about these musical illustrations is the composer’s ability to mix colours, which neglects no opportunity to exercise the listening ear. Sometimes, though, the colours are very brutal and in their crudeness easily cross the aesthetic line.”

Just under a month after the first performance a piano duet arrangement of The Four Temperaments was made by Henrik Knudsen. In January 1903 Carl Nielsen and Henrik Knudsen had conducted the premiere of Saul and David at the Royal Theatre. Dansk Koncertforening had been founded in 1900, on initiative of Nielsen and others with the aim of performing new works by Danish composers.7

The Four Temperaments

[anden sats] har nu faaet en pæn Hale paa og er saalunde helt færdig og bliver altsaa ikke bedre i denne Trækning.”

Som det ofte var tilfældet, fik Carl Nielsen først afsluttet sit værk i sidste øjeblik. Fjerde sats er slutdateret den 22.11.1902, godt og vel en uge før uropførelsen. At det gik meget stærkt til sidst, fremgår tydeligt af manuskriptet, som henimod slutningen er skrevet med flere forskellige hænder, bl.a. kan det her ses, at Henrik Knudsen har hjulpet med renskriveren. Carl Nielsen dirigerede selv uropførelsen af De fire Temperament ved en koncert i Dansk Koncertforening den 1. december 1902, kun tre dage efter at han havde ledet uropførelsen af Saul og David på Det Kongelige Theater. Dansk Koncertforening var oprettet i år 1900, på initiativ af bl.a. Carl Nielsen, med det formål at fremføre nye værker af danske komponister.7

Symfonien blev pænt modtaget af publikum, ligesom pressen generelt var positivt stemt. Det var dog tydeligt, at de fleste anmeldere havde et noget ambivalent forhold til Carl Nielsens musik. Hans umistelige talent anerkendtes, men samtidig var man noget uforstående over for Nielsens symfoniske stil, der blev karakteriseret med ord som knudret, aparte og bizarre. Disse holdninger kommer tydeligt til udtryk i Leopold Rosenfeld’s anmeldelse:9


Allerede en lille måneds tid efter uropførelsen forelå et ifærdsette klasrerdig til De fire Temperament, udarbejdet af Henrik Knudsen. 1. januar 1903 drag Carl Nielsen og Henrik Knudsen på en kort tur til Tyskland, med det formål at skabe interesse for den nye symfoni og Saul og David. Sammen spillede

6 Quoted from Irmelin Eggert Møller & Torben Meyer, op. cit., s. 45.
7 Lars Børge Fabricius: Træk af dansk musiklivs historie m.m., København 1975, s. 286.
8 Danish composer and music critic (1849-1909).
9 Ibsenfug, 2.12.1902.
went on a short trip to Germany to stir up interest in the new symphony and Saul and David. Together they played the symphony for the Director-General of Music in Dresden, Ernst von Schuch, who does not, however, seem to have been interested. Later, in Berlin, they showed it to Ferruccio Busoni, with whom Carl Nielsen had made friends as early as 1891. Busoni took an interest in the work and promised to put it on the programme in the series of concerts of new and rarely heard music that he was giving at this time with the Berlin Philharmonic, and it was probably out of gratitude for this that Nielsen dedicated the work to Busoni.

On 5.11.1903 the symphony was performed in Berlin; Busoni left it to the composer himself to conduct his work. Carl Nielsen gave an account in two letters to his wife Anne Marie:

"[2.11.1903] Today we rehearsed. I went through the symphony without going into detail, and got the impression that it aroused a good deal of interest from this blasé orchestra.

Busoni has told me that his concerts are lambasted on principle by the press. That’s nice! Well, I suppose it will work out.

[3.11.1903] Today I have been rehearsing again. The orchestra is becoming more and more interested in my symphony, I can clearly feel that. The press situation here is said to be so bad that Messrs. Critics only listen to five minutes of a concert and then go home and run it all down. Busoni says that we will all be lambasted, and since my concert only comes half an hour into the programme, I can be quite safe in that sense, since they will then have gone off without hearing a note of it. That’s funny!"

As expected, the symphony was given a very cool reception by the Berlin press, and the concert was by no means the break-through for Nielsen on the German music scene that he had hoped for – a setback that he in fact took very much to heart.

On the other hand, the symphony had a predominantly positive reception the next year when it was reviewed in the German music periodical Signale für die musikalische Welt, where Karl Thiessen’s comments included the following:

"Der Komponist hat die ‘vier Temperamente’: das cholerische, phlegmatische, melancholische und sanguinische, zum Gegenstand seiner Schilderung gemacht, damit zugleich den geistigen Inhalt der einzelnen Sätze andeutend. Und man muß ihm zugestehen, daß es ihm im großen ganzen sehr gut gelungen ist, das gewollte Charakterbild klar erkennbar hinzuzuzeichnen. So wird im ersten Satz die leidenschaftlich hervorgerufene, darum meist abrupte Sprechweise des

Den 5.11.1903 blev symfonien opført i Berlin, idet Busoni overlod det til komponisten selv at dirigere sit værk. Carl Nielsen beretter herom i to brev til hustruen Anne Marie:

"[2.11.1903] Igjennom atter havde vi Prøve. Jeg gik Symfonien igjennem uden at gå i Enkeltheder og jeg havde Indtryk af at den interesserede det blasere Orkester en hel Del.

Busoni har meddelt mig at hans Koncert bliver principielt skjældt ud af Programmet. Det er jo hyggeligt! Naar det gir sig vel nok.

[3.11.1903] Igjeng har jeg atter haft Prøve. Orkestret interesserer sig mere og mere for min Symfoni, det kan jeg tydeligt mærke. Presseforholdene skal være saa skandaløse her at Dill: Kritiker kun hører 5 Min: paa en Concert og derefter gaar de hjem og rækker alt ned. Busoni siger at vi bliver alle-sammen rækker til og da min Symfoni først kommer en halv Timestid hen i Programmet kan jeg i den Henseende være ganske sikker da de saa er gaaet deres Vej uden at have hørt en Tone deraf. Det er hystigt!"

Som ventet blev symfonien meget kæligt modtaget af berliner-pressen, og koncerten blev på ingen måde det gennembrud for Nielsen i det tyske musikkv. som han havde håbet på, – et nederlag, som han i øvrigt tog sig meget nær."11 Derimod fik symfonien en positiv omtale, da den året efter blev anmeldt i det tyske musiktidsskrift Signale für die musikalische Welt, heri skrev Karl Thiessen bl.a. følgende:

"Der Komponist hat die ‘vier Temperamente’: das cholerische, phlegmatische, melancholische und sanguinische, zum Gegenstand seiner Schilderung gemacht, damit zugleich den geistigen Inhalt der einzelnen Sätze andeutend. Und man muß ihm zugestehen, daß es ihm im großen ganzen sehr gut gelungen ist, das gewollte Charakterbild klar erkennbar hinzuzuzeichnen. So wird im ersten Satz die leidenschaftlich hervorgerufene, darum meist abrupte Sprechweise des

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10 Citeret efter Torben Schousboe, op. cit., s. 182.
11 Ludvig Dufren, op. cit., s. 130.
Chopin’s trefflich wiedergegeben durch die eigentümliche Formung der Themen, seine explosive Art durch Rhythmus und dynamische Schattierung, die stille, ingrimmige Verbindung, oder sein in lautem donnernden Gepolter sich entladender Zorn durch entsprechend-charakteristische Instrumentation. Ein Gleiches wäre mutatis mutandis über die anderen Sätze zu bemerken. Etwas mißlich scheint mir das Verhältnis der einzelnen Teile zueinander, vor allem die fast übermäßige Länge der beiden Ecksätze. Harmonie und Themenbildung können den Nordländer nicht verleugnen, sowie das Ganze den mit dem Orchester aufs innigste vertrauten Musiker verrät.”

Despite the rather unsuccessful Berlin performance, The Four Temperaments quickly became one of Carl Nielsen’s best loved orchestral works, and in the period 1905-1928 the composer himself conducted at least 13 performances in Denmark, Norway (Christiania [Oslo] and Bergen), Sweden (Gothenburg) and Germany (Berlin). In the same period the symphony was also performed in London under Sir Henry Wood (1921), and in Paris by the Pasdeloup Orchestra conducted by Frederik Schnedler-Petersen (1927).

Carl Nielsen has commented in several contexts on his Second Symphony. It is worth noting here that he stressed that the work should not be viewed as programme music. In a letter to his pupil Knud Harder (3.3.1905) he wrote:

“The title of this work (or rather the names of the movements) should, of course, only be understood to signify the basic mood or basic feeling I wanted to express, so there is nothing to prevent the occurrence of gentle and lyrical places in the ‘Allegro collerico’ or light, almost joyous strophes in the ‘melancolico’; the overall impression is the crucial thing.”

13 Danish conductor (1887-1938).
14 According to concert programmes and reviews in Carl Nielsen’s own collection (DKX, MA, CNA, E.b.), Torben Schernborn, op. cit., pp. 219, 523, 582 and Irmelin Eggert Møller & Torben Meyer, op. cit., p. 185.
15 In the essay “Ort, Musik og Programmatik”, Levende Musik, Copenhagen 1921, pp. 2445, Carl Nielsen dissociated himself strongly from the idea of programme music.
16 Danish composer and conductor (1883-1907).
17 Quoted from a transcript by Torben Meyer (DKX, MA, Torben Meyer’s material, C.II, 10).
In connection with the concert in Odense on 5th February 1926 Carl Nielsen wrote programme notes for those of his works that were performed there. He says of the Second Symphony:

"The four movements of the symphony were composed on the basis of the four human characters: the violent (Allegro colerico), the indolent (Allegro flemmatico), the melancholy (Andante malincolico) and the joyously optimistic (Allegro sanguineo). But the violent character can have its gentler moments, the melancholy its violent or lighter moments, and the exuberantly joyous can become thoughtful, indeed quite serious; yet only for a moment. The torpid, the indifferent type, however, has difficulty getting out of his phlegmatic state, which is why this movement is both short (he can’t be bothered) and unvarying in its development."\(^\text{18}\)

The fullest account of the work was given when Carl Nielsen was urged, shortly before his death in 1931, to write programme notes for an upcoming performance in Stockholm. This resulted in the following description of the symphony and its background:

"I have been asked by the Koncertföreningen to write something about my symphony 'The Four Temperaments'; I do so gladly, but I must be permitted to point out that my remarks are in no way to be understood as a programme. The art of music cannot express anything whatsoever conceptually, and the remarks below must therefore be seen as a private matter between the music and me."

I.

I had the idea for 'The Four Temperaments' many years ago at a country inn in Zealand. On the wall of the room where I was drinking a glass of beer with my wife and some friends hung an extremely comical coloured picture, divided into four sections in which 'the Temperaments' were represented and furnished with titles: 'The Choleric', 'The Sanguine', 'The Melancholic' and 'The Phlegmatic'. The Choleric was on horseback. He had a long sword in his hand, which he was wielding fiercely in thin air; his eyes were bulging out of his head, his hair streamed wildly around his face, which was so distorted by rage and diabolical hate that I could not help bursting out laughing. The other three pictures were in the same style, and my friends and I were heartily amused by the

I forbindelse med koncerter i Odense den 5. februar 1926 skrev Carl Nielsen programnoter til de af ham oplevte værker. Heri hebedt det om den 2. symfoni:

"Symfonienes fire Satser er komponeret ud fra Idéen om de fire menneskelige Karakterer: den Heftige (Allegro colerico), den Lade (Allegro flemmatico), den Sørgmodige (Andante malincolico) og den Livglade, godtroende (Allegro sanguineo). – Men den heftige kan have sine blidere Øjeblikke, den sørgmodige sine heftige eller lysere og den fremstørdrende Livglade kan blive betænkelig, ja, helt alvorlig; dog kun for en lille Strund. Den lade, den uvedige derimod kommer vanskeligt ud af sin flegmatiske Tilstand, hvorfor denne Sats baade er kort (han gider ikke) og enformig i sit Forløb."\(^\text{18}\)

Den mest fyldige omtale af værket blev til, da Carl Nielsen kort før sin død i 1931 blev opfordret til at skrive programnoter i forbindelse med en forestående opførelse i Stockholm. Dette resulterede i følgende beskrivelse af symfonien og dens forudsætning:

"Af Koncertföreningen er jeg [blevet] anmodet om at skrive noget om min Symfoni: 'De fire Temperamentener'; det gør jeg gerne, men jeg maa have Lov til at pointere at mine Bemærkninger paa ingenting paa Maade skal opfattes som et Program. Musikens Kunst kan ikke udtrykke nogetomholdt begrebsmæssigt og nedenstående Bemærkninger maa derfor kun opfattes som en Privatsag mellem Tonerne og mig."

I.

Anledningen til Symfonien 'De fire Temperamentener' fik jeg for mange Aar siden i en Landsbykro paa Sjælland. Der hang paa Væggen i det Værelse, hvor jeg sammen med min Hustru og nogle Venner drak et Glas Øl, et højt komisk koloreret Billede som var inddelt i fire Felter, hvortemperamentener var fremstillet og forsynet med Titler: 'Den Koleriske', 'Den Sangvinske', 'Den Melankolske' og 'Den Flegmatiske'. – Kolerikeren var tilhøj; han havde et langt Sværd i Haanden, hvermed han fægtede vildt ud i den tomme Luft. Øjnene var ifærd med at tille ud af Hovedet paa ham, Haaret flagede vanvittigt omkring hans Ansigt, der var i den Grad forrækket ud af Vrede og djævelsk Had, at jeg uvilkårligt brast i Latter. De andre tre Billeder var i samme Stil og mine Venner og jeg maaede os hjerteligt over Billederens Naivitet, deres overdrevene Udtryk og komiske Afor. Men hvor forunderligt som Tingene ofte kan

\(^{18}\) Citat efter det trykte program (DK-Kk, HA, CNA, I.E.b.).
there where the birds sing, where the fish glide silently 
everything that exists of idyll and Paradise in nature was 
learned his lessons; but it was impossible to scold him, for 
He was 17-18 years old, his eyes were sky-blue, confident and 
mother was nice and amiable, she was a widow and she loved 
mg in my soul. I tried to raise the idea of the pictures to a different 
again! Some time later, then, I began to work out the 

I do not like programme music, but it may still 
expresses itself with 
rhythmic thrusts. After a 
where there the birds sing, where the fish glide silently. 
forme sig! I som havde lét højt og haanligt af disse Billeder, 
kom i Tankerne bestandig tilbage til dem og en skønne Dag gik 
det op for mig at disse tarvelige Billeder dog indeholdt en Slags 

II. The second movement was conceived as the complete opposite 
of the first. I do not like programme music, but it may still 
interest my listeners that when I was working out this piece of 
music, something like this happened. A young man appeared 
to me. He seems to have been his mother’s only son. The 
mother was nice and amiable, she was a widow and she loved 
him. He too was extraordinarily nice, and everyone liked him. 
He was 17-18 years old, his eyes were sky-blue, confident and 
large. At school he was loved by all, but the teachers were at 
the same time dismayed and gently resigned; for he had never 
learned his lessons; but it was impossible to scold him, for 

noir and expresses itself with 
greater breadth and power, which gradually wanes, then the 
modulation section begins working with the motifs described 
above, now wildly and violently, like a person almost carried 
away, now in a gentler mood like one who regrets his 
irascibility. At the end comes a coda (stretto) with intense 

I hold a firm conviction that the 

Music examples 1-3: bb. 1-5, 41-43, 65-69}
through the water, where the sun warms and the wind gently
brushes one’s locks. He was blonde; his expression could be
described as happy, but not self-satisfied, rather with a small
touch of quiet melancholy, so you feel an urge to be kind to
him. When the air shimmered in the heat he usually lay on the
pier at the harbour with his legs out over the edge: I have never
seen him dance; he was too inactive for that, but he might well
rock his hips in a slow waltz rhythm (No. 4) and it is in this
character that I have completed the movement Allegro commodo
e flemmatico and tried to maintain a state of mind that is as
far from energy, ‘Gefühl’ and similar feelings as is really
possible.

Only once does it rise to an f (No. 5). What
happened? Did a barrel fall in the water from one of the ships
in the harbour and disturb the young man as he lay dreaming
on the jetty? Who knows? But no matter: a brief moment, and
all is calm; the young man falls asleep, nature dozes, and the
water is again as smooth as a large mirror (No. 6).

[Music examples 4-6: bb. 2-6, 79-81, 120-124]

III.
The third movement attempts to express the basic character of
a grave, melancholy person, but here as always in the world of
music, a title or a programme is only a hint. What the compo-
sor wants is less significant that what the music, on its own
terms, from its inmost being, demands and requires.

After one and a half bars of introduction the
following theme begins (No. 7) and is drawn heavily towards
an intense burst of pain (ff), then the oboe enters with a small,
plangent, sighing motif (No. 8) which gradually develops into
something immense and ends in a climax of woe and pain.

After a short transitional passage comes a milder, resigned
episode in E♭major (No. 9). A long, rather static thematic
development now follows, and finally the parts enmesh like
the strings of a net, and everything fades out; then the first
theme suddenly breaks out again in full force, and now all the
different motifs sing with interruptions, and the end
approaches, falling calm with the following motif (No. 10).

[Music examples 7-10: bb. 2-6, 13-17, 47-49, 137-142]

IV.

In the finale, Allegro sanguineo, I have tried to evoke the basic
character of a person who storms thoughtlessly on in the belief
that the whole world belongs to him and that roast pigeons fly
into his mouth without work and care (No. 11). There is
however a brief minute when he becomes afraid of something,
freds, snarere med et lille Drag af stille Melankoli, saa man
føle Trang til at være god imod ham. Naar Luftnen dirrede af
Varme, laa han i Reglen paa Molen ved Havnen med Benene ud
over Bolværket. Jeg har aldrig set ham danse, dertil var han for
uvirkos, men han kunde godt finde paa at gynge i Hofterne i
langsom Valserytme: (No 4) og i denne Karakter har jeg gen-
nemført Satsen: Allegro commodo e flemmatico og forsøgt at
fastholde en Stemningstilstand der ligger saa langt borte fra
Energi, ‘Gefühl’ og lignende Bøjelser som vel muligt.

Kun en eneste Gang kommer det til et f (No 5). Hvad
skete der? Faldt der en Tønde i Vandet fra et af Skibene i
havnen og forstyrrede den unge Mand, som ligger og drømmer
paa Molen? Hvem ved det? Men liggejeg: Et kort Minut saa er
alt roligt; den unge Mand sover ind, Naturen blunder og
Vandet er atter blankt som et stort Spejl. (No 6)

[Nodeeksempl 4-6: t. 2-6, 79-81, 120-124]

III.

Den tredje Sats forsøger at udtrykke et tungt og melankolisk
Menneskes Grundkarakter, men her som altid i Tonernes
Verden er en Titel eller et Program kun en Pegepind. Det
Komponisten vil har mindre Betydning end det Tonerne ud fra
sig selv, fra Musikens eget inderste Væsen forlanger og gør Krav
paa.

Efter halvanden Taktks Indledning sætter følgende
Tema ind (No 7) som drages tungt henimod et stærkt Udbred af
Smerte (ff); saa indtræder i Oboen et lille klagende, sukkende
Motiv (No 8) som efterhaanden faar en meget stor Udvikling og
ender i et Højdepunkt af Klage og Smerte. Efter en kort Over-
gang følger en mindere residerende Episode i Es-Dur (No 9). En
lang noget stilfæste tematisk Bearbejdelse følger nu, og
tilsidst løber Stemmerne ind i hinanden som Trådene i et Net
og alting svinder hen; saa bryder pludselig det første Thema
atter frem med al Kraft og nu synger de forskellige Motiver
med Arbejdelse og det gaar mod Slutningen der lægger sig til
Ro med følgende Motiv (No 10).

[Nodeeksempl 7-10: t. 2-6, 13-17, 47-49, 137-142]

IV.

I Finalen, Allegro sanguineo, har jeg forsøgt at skildre Grund-
karakteren af et Menneske som stormer tankeøvet frem i den
Tro at hele Verden tilhører ham og at stegte Duer flyver ham
ind i Munden uden Arbejde og Omtanke (No 11). Et kort Minut
er det dog som han bliver angst for et eller andet og han
snapper et Øjeblik efter Vejret i heftige Synkopers (No 12), men
det er snart glemt og selv om Musiken nu gaar over i moll,
and he gasps for breath for a moment in violent syncopations (No. 12); but this is soon forgotten, and although the music now goes into a minor key, his happy, rather shallow nature is still manifested (No. 13).

Just once, though, it seems that he has encountered something really serious; at least he meditates over something that is alien to his own nature (No. 14), and it seems to affect him, so that while the final march may be happy and bright, it is still more dignified and not as silly and smug as some of his previous bursts of activity (No. 15).

[Music examples 11-15: bb. 1-8, 71-73, 84-87, 246-247, 283-286]

Copenhagen in September [19]’31

Carl Nielsen

The surviving source material for Carl Nielsen’s Second Symphony is quite extensive: sketches, a draft for the first to third movements, a fair copy (which also functioned as the printing manuscript) where the fourth movement was partly written down by Henrik Knudsen, and Carl Nielsen’s own copy of the printed score and the printed parts. Nielsen’s own copy of the score, which has a number of autograph additions and corrections, formed the main source for the present edition. The printed score is however in many respects problematical. For one thing, it has many printer’s errors, and for another it has many inaccuracies due to Carl Nielsen’s printing manuscript, which is not always clear. Furthermore, Nielsen changed the instrumentation in two passages in the fourth movement after the score had been printed.20 These changes have never been effectuated in any later printed edition of the score, but they were included in the printed parts, which have thus functioned as a source of corrections for these passages. As in many other works by Carl Nielsen, the articulation is by far the most knotty problem in the editorial work. Wherever possible the articulation has been filled out by analogy. But in far from all cases has it been possible to normalize, still less supplement the articulation.

Niels Bo Foltmann

19 Quoted from the printed programme for the concert at Konserthuset i Stockholm, 7.10.1931, compiled with Nielsen’s manuscript (Konserthuset arkiv, serie E 6, Riksarkivet, Stockholm).
20 These applies to the horn parts in the fourth movement, bb. 33-49 and bb. 209-221.


Niels Bo Foltmann
This and the following two pages show facsimiles of the same passage in the third movement in the draft, printing manuscript and printed score (Sources \(c69\), \(c66\) and \(c65\)) respectively.

Draft (Source \(c69\)), third movement, bb. 119-122.

På denne og de følgende to sider bringes faksimiler af den samme passage i tredje sats i hhv. kladde, trykmanuskript og trykt partitur (kilder \(c69\), \(c66\), og \(c65\)).

Kladde (kilde \(c69\)), tredje sats, t. 119-122.
Fair copy, printing manuscript (Source B), third movement, bb. 119-124.
Printet score. Carl Nielsons egen kopi (kilde A), tredje movement, bb. 118-123.
BESÆTNING
ORCHESTRA

3 flauti / 1 flauto piccolo
2 oboi / 1 corno inglese
2 clarinetti
2 fagotti
4 corni
3 trombe
3 tromboni
tuba
timpani
archi
poco rall.  a tempo ma tranquillo

Fl.

Perc.

Ob.

Cl. (A)

Fg.

Cor. (F)

Tr. (F)

Trb. 1

Trb. 2

Ts.

Temp.

poco rall.  a tempo ma tranquillo

Vi. 1

Vi. 2

Va.

Vc.

Ch.

Carl Nielsen Udgave CN 00001

Udennavn-4 21-03-2002, 08:51

Sort

21-03-2002, 08:51
Carl Nielsen Udgave CN 00001

Cb.

Vc.

Va.

Vl. 2
trem.
dim.

Vl. 1
trem.
trem.
dim.

Timp.
dim.

Trb. (F)
dim.

Cor. (F)
dim.

Tr. (F)
dim.

Ob.

Picc.

Cl. (A)

Fg.

Cor. (F)
dim.

Fl.

Tb.

Temp.
dim.

Vl. 1
trem.
dim.

Vl. 2
trem.
dim.

Va.

Vc.

Ch.

capo

poco rall.  a tempo
poco pesante \( \underline{M} \) a tempo

\[ \text{Fl.} \]
\[ \text{Prc.} \]
\[ \text{Ob.} \]
\[ \text{Cl. (A)} \]
\[ \text{Fg.} \]
\[ \text{Ct. (F)} \]
\[ \text{Tr. (F)} \]
\[ \text{Trh.} \]
\[ \text{Temp.} \]
\[ \text{Vl.} \]
\[ \text{Va.} \]
\[ \text{Ve.} \]
\[ \text{Ch.} \]
a tempo ma molto tranquillo

poco rall.

espressivo

espressivo

poco rall.

a tempo ma molto tranquillo
poco rall. a tempo ma tranquillo
rall. a tempo

Fl.

Pic.

Ob.

Cl. (Al.)

Fg.

Cor. (F)

Tr. (F)

Trh.s.

Trh.b.

Tb.

Temp.

Vl. 1

Vl. 2

Va.

Vc.

Ch.

rall. a tempo
Allegro comodo e flemmatico ($d = 69$)
Andante malincolico ($d = 60$)
Tempo I

un pochettino più mosso

Dosi
Sordino here means a small fan-shaped brush of fine birch twigs, which is laid on the edge of the kettledrum spread out over the skin; this produces a slight rustling sound.
Allegro sanguineo \( \text{(} \frac{d}{d} = 132 \text{)} \)

IV

(Flauto)

(Oboe)

(Previo Alto A)

(Fagotto)

(Previo BASSO F)

(Trombone tenore)

(Trombone basso)

(Timpani (A, D))

(Allegro sanguineo \( \text{(} \frac{d}{d} = 132 \text{)} \))

(Violino 1)

(Violino 2)

(Viola)

(Violoncello)

(Contrabasso)
\text{Fl.} \quad C.\text{resc.}

\text{Ob.} \quad C.\text{resc.}

\text{Cl. (A)} \quad C.\text{resc.}

\text{Fg.} \quad C.\text{resc.}

\text{Cor. (F)} \quad C.\text{resc.}

\text{Tr. (F)} \quad C.\text{resc.}

\text{Tb.} \quad C.\text{resc.}

\text{Timp.} \quad C.\text{resc.}

\text{Fl.} \quad C.\text{resc.}

\text{Ob.} \quad C.\text{resc.}

\text{Cb.} \quad C.\text{resc.}

\text{Cresc.} \quad C.\text{resc.}

\text{Cresc.} \quad C.\text{resc.}

\text{Cresc.} \quad C.\text{resc.}

\text{Timp.} \quad C.\text{resc.}

\text{Cb.} \quad C.\text{resc.}

\text{Cresc.} \quad C.\text{resc.}

\text{Cresc.} \quad C.\text{resc.}

\text{Cresc.} \quad C.\text{resc.}

\text{Timp.} \quad C.\text{resc.}

\text{Cb.} \quad C.\text{resc.}
Adagio molto

[Music notation image]
# Abbreviations

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<th>Abbreviation</th>
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<td>b.</td>
<td>bar</td>
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<tr>
<td>brass</td>
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<td>cb.</td>
<td>contrabbasso</td>
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<td>cl.</td>
<td>clarinetto</td>
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<td>CN</td>
<td>Carl Nielsen</td>
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<tr>
<td>CNA</td>
<td>Carl Nielsen Arkivet (The Carl Nielsen Archives)</td>
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<td>CNS</td>
<td>Carl Nielsenens Samling (The Carl Nielsen Collection)</td>
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<td>cor.</td>
<td>corno</td>
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<td>cor. ingl.</td>
<td>corno inglese</td>
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<td>div.</td>
<td>divisi</td>
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<td>Dk.k.</td>
<td>Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)</td>
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<tr>
<td>fg.</td>
<td>fagotto</td>
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<td>fl.gr.</td>
<td>flauto grande</td>
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<tr>
<td>HA</td>
<td>Håndskriftdafdelingen (Manuscript Department)</td>
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<td>MA</td>
<td>Musikafdelingen (Music Department)</td>
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<td>marc.</td>
<td>marcato</td>
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<td>ob.</td>
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<tr>
<td>picc.</td>
<td>flauto piccolo</td>
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<td>Plate Number</td>
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<td>ten.</td>
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<td>violoncello</td>
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<tr>
<td>vl.</td>
<td>violino</td>
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<tr>
<td>woodw.</td>
<td>woodwind instruments</td>
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</tbody>
</table>
In the Critical Commentary the following conventions are used:

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

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

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

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

Sources

A Printed score, Carl Nielsen’s copy.
DK KK CNS 63f.
Pl. No.: 13308 (1903).
From the estate of Irmelin Eggert Møller, donated to the Royal Library by Prof. Eggert Møller, dr. med. in 1975.
31.3x23.8 cm, 157 pp., green half-binding, two flyleaves at the front and two at the back.
The score has a number of additions and corrections in pencil in Carl Nielsen’s hand, primarily corrections of printer’s errors. Back flyleaf recto: “Kutschka Berlin Steglitz Mittelstr. 36” in pencil, probably in Carl Nielsen’s hand.

B Score, partly autograph, printing manuscript.
DK KK CNS 63a.
Title page: “Symphoni Op 17 / Die vier Temperamente / Orchester / af Carl Nielsen. / Partitur”. This title has been changed in pencil to: “Symfoni N. 2 / (Die vier Temperamente) / Orchester / af Carl Nielsen. / Partitur”. datings: First movement end-dated “28/12 1901”, fourth movement end-dated “Den 22 November 1902”.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x26.5 cm, 196 numbered pages written in black and blue ink (pp. 154-176 partly in blue ink), one blank page between pp. 132 and 133, green half-binding.
Paper type: B&H Nr. 13A, 22 staves.
The score has a few additions and amendments in ink, pencil and red and blue crayon as well as the engraver’s pencilled notes on page divisions.
Three different hands appear in the fourth movement (ac):

a: Carl Nielsen: pp. 133-156.
b: Unknown hand: pp. 157-176: Bracing partly notated in another hand, while the music is in Carl Nielsen’s hand.
c: Henrik Knudsen: p. 176, b. 3 to p. 188 (bb. 220-282).

C Printed parts, Carl Nielsen’s copy.
DK-RK, C II, 10.
Wilhelm Hansen, musikforlag, Pl. No. 13308 (1903).
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
33.5x26.5 cm, 43 parts, all sewn, with grey cardboard covers and black spine. The parts are placed in a black cardboard capsule.
The parts have numerous additions by the musicians and a number of additions in pencil in Carl Nielsen’s hand.

D Parts, manuscript copy.
DK-RK, CNS 63e.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
33.6x25.3 cm, 17 parts, sewn, with brown paper cover, written in ink.
Paper type: 10 and 12 staves.
6 vl. 1 (Nos. 1, 3, 7), 4 vl. 2 (Nos. 2-5, 3 va. (Nos. 2-4), 2 vc. (Nos. 2-3), 2 ch. (Nos. 2-3), 5 parts have an autograph title label: va. (No. 2), vc. (Nos. 2-3) and ch. (Nos. 2-3). On the front cover of vl. 1 (No. 1) there is a list of the whole set of parts, showing that these parts belonged to a set of a total of 43 parts. On the inside of the cover of vl. 2 (No. 2): “Den 1 December 1902 Hartvig / Salomon. / Paulsen.” in pencil, the date of the first performance of the work.
The parts have a few corrections and additions in pencil or in red or blue crayon, some of these in Carl Nielsen’s hand.

E Autograph score, draft.
DK-RK, CNS 63b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.6x27.2 cm, 31 sheets and 5 leaves written in pencil.
First movement:
20 sheets and 1 leaf, 82 written pages, numbered 1-65 and 65-81 (pagination error):
Sheets 4-7 (section): B&H. Nr. 12. A. (20 staves)

Leaf 1: B&H. Nr. 13. A. (22 staves)

Second movement:
4 sheets and 2 leaves, 20 written pages, numbered 1-9 and 11-21 (no page 10, pagination error):
Sheets 1-2: B&H. Nr. 13. A. (22 staves)
Leaf 1: B&H. Nr. 13. A. (22 staves)
Sheet 3: B&H. Nr. 13. A. (18 staves)
Sheet 4: B&H. Nr. 13. A. (22 staves)
Leaf 2: B&H. Nr. 13. A. (22 staves)

Third movement:
7 sheets and 2 leaves, 32 written pages, numbered 1-32:
Leaf 1: B&H. Nr. 13. A. (22 staves)
Leaf 2: B&H. Nr. 13. A. (22 staves)
Sheets 5-7 (section): B&H. Nr. 13. A. (22 staves)

The score has been restored.
The score has a few additions in blue and red crayon and in ink.

F Sketches.
DK-RK, CNS 63b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
3 sheets, 2 leaves and 1 paper fragment written in pencil:
2 sheets: 35.6x27.2 cm, B&H. Nr. 13 A (22 staves)
1 sheet and 2 leaves: 34.7x26.2 cm, 34.7x26.2 cm, 12 staves
Fragment: 16.5x34.5 cm, (6 staves)
The sketches have been restored.
The sketches consist of short drafts (between 1 and 9 staves) for all four movements.

G Printed score, Ebbe Hamerik’s copy.
DK-RK, CNS 63g.
Same printed edition as A, but the first page of the music (p. 3) has the title “Symphoni No. 2”.
Donated to the Royal Library by an anonymous donor in 1980.
31.3x23.3 cm, green halfbinding, green cardboard cover around the actual score.
Front cover: “Carl Nielsen / Symphonie N° 2 / De fire Temperamenter” in ink. A stamp on all four pages of the
cover reading: “Eigentum von Ebbe Hamerik”. P. [2]:
“Revideret og rettet for Trykfejl / i Samraad med / Komponi-
sten, Foraaret 1931 / Ebbe / Hamerik” added in ink. The
score has a number of additions and amendments, mainly
as regards bowing and dynamics, as well as corrections of a
few printer’s errors. P. [158]: “revideret i Samraad med / 
Komponisten, Foraaret 1931 af / Ebbe / Hamerik” added in
pencil.

Printed piano score for four hands.
Title page: “SAMFUNDDET TIL UDGIVELSE AF DANSK MUSIK.
2. RÆKKE Nr. 39. / 1917. / SYMFONI Nr. 2 (De fire Tempera-
menter) / komponeret for Orkester / af / Carl Nielsen” / Op. 16
/ Klaverudtag for 4 hænder af Henrik Knudsen. / FORLEGGERENS EJENDOM FOR ALLE LANDE. / KØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIKFORLAG.”.
Pl. No.: 16726 (1917).
32.8x26.3 cm, 59 pp., sewn.

Piano score for four hands by Henrik Knudsen and Hilda
Sehested, autograph, printing manuscript.
DKFL, CNS 63c.

Title Page 1: “Carl Nielsen: / Symfoni op. 17.” in ink (Henrik
Pt] in pencil (unknown hand).

Title Page 2: “Examples of how a one-stroked c can be
notated with four different clefs, in pencil.

Title Page 2: “1” in ink, crossed out in pencil, “Ferruccio Buoni
tilgenet” in ink, “Carl Nielsen: / Symfoni op. 17 No.
2 (Die vier Temperamente) / op. 17. / Klaverudtag for fire
Hænder / af Hilda Sehested og Henrik Knudsen” in pencil.
End date: “31/XII 1902”.

Acquired by the Royal Library from the bookseller Skandi-
avisk Antiquariat, Copenhagen, in 1984.
C. 35x26 cm, 2 sheets and 60 leaves, 122 numbered pages
written in ink. The manuscript has several pasted-over
pages. The score is in a brown cardboard cover with a
closing device. Front cover: “Carl Nielsen / Symfoni nr. 2 /
‘De fire Temperamenten’ / for 4 bd. / (Henrik Knudsen) &
CN)” in felt marker (unknown hand).

P. 93-94 (fourth movement, Letters C to D (bb. 49-63)) are
in Hilda Sehested’s hand. These pages are pasted over with
the music paper “Heimdal” 1652 (12 staves).
The piano score has additions and amendments in pencil,
some in Carl Nielsen’s hand.

Piano score for four hands by Hilda Sehested, autograph,
fragment.
DIKL, CNS 63d.

Unknown provenance.
35x26 cm, 1 leaf written in pencil.


Printed pocket score.
Title page: "WILHELM HANSEN EDITION / DE FIRE / TEMPE-
RAMENTER / The Four Temperaments / FOR ORCHESTRA /
CARL NIELSEN / Op. 16 / Pocket-Score / PROPRÉITÉ DE
L’ÉDITEUR POUR TOUS PAYS / WILHELM HANSEN, MUSIK-
FORLAG, KØBENHAVN / NORSK MUSIKFORLAG A/S, OSLO / A.B. NORDISKA MUSIKFORLAGET, STOCKHOLM / 13308 B”.
Pl. No.: 13308 B (1947). Photographic (reduced) print of the
printed score, apparently the same version as E.
19x13.5 cm, 157 pp., sewn.

On p. 2 before the first page of music, the following
remarks (in German, Danish and English) as regards the
changes in the horn parts in the printed parts (see Editorial
emendations and alternative readings for fourth movement bb.
33:48 and bb. 209-221):

Die Herren Dirigenten werden darauf aufmerksam
gemacht, dass die Hornstimmen im IV. Satz von Seite
114 (B) bis Seite 117 (C) und von Seite 139 (M) bis Seite
141 (Takt 3) in der Weise verändert worden sind, dass
sie zusammen mit der 1sten und 2ten Posaune gespielt
werden.

D’Herz. Dirigenter gøres opmærksomme paa, at Horn-
stemmerne i IV. Sats fra Side 114 (B) til Side 117 (C),
samt fra Side 139 (M) til Side 141 (Takt 3) er blevet

---

1 "Revised and corrected for printer’s errors / in
consultation with / the composer, Spring 1931 / Ebbe
Hamerik”.

2 “revised in consultation with / the composer, Spring
1931 by / Ebbe Hamerik”.

Carl Nielsen Udgaver - CNS 00005

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ændret, saaledes at de spilles sammen med 1ste og 2den Bassen.

We beg to draw the attention of the conductors to the fact that the corni parts of the IV. movement from page 114 (B) to page 117 (C) and from page 139 (M) to page 141 (bar 3) have been changed so that they should be played together with 1st and 2nd trombone.

FILIATION AND EVALUATION OF SOURCES

The earliest sources for the second symphony are a number of sporadic sketches (F) which precede the draft of the 1st-3rd movements (E). It must be assumed that there was also a draft for the fourth movement. This, along with E, would have formed the basis for the fair copy (B), which in turn functioned as the source for the printed score (Carl Nielsen’s own copy of the printed score is Source A). All later editions of the score, including the pocket score edition (K) are identical to the first edition as far as the music is concerned.

For the first performance a manuscript set of parts was drawn up on the basis of B. Of this, only a number of duplicate parts have been preserved (D). It is highly likely that this set formed the printing source for the printed parts (Carl Nielsen’s own copy of the printed parts is Source C). There are two indications of this:

1. A number of variants in D match those in C but not those in A and B.
2. Source D consists of a complete set of string parts, however with one part missing in each group of parts. On the other hand, this source includes neither wind nor timpani parts (see the descriptions of the sources above). We must therefore assume that the original set of parts was sent to the music engraver, while Carl Nielsen himself kept the duplicate parts.

Henrik Knudsen’s piano duet version (J) was based on B. This arrangement was later revised in collaboration with Hilda Sehested. The revised version served as the source for the printed piano arrangement (H).

Carl Nielsen’s own copy of the printed score (A) is the main source for the present edition. Besides A, the printing manuscript (B) and the printed parts with Carl Nielsen’s own additions (C) are important sources which have in many cases functioned as correctives to A. Ebbe Hamerik’s revised score (G) has a number of changes in dynamics and additions of bowing, all said to have been made “in consultation with the composer”. Hamerik’s revisions have not been used in the present edition (cf. the section in the general preface on Editorial principles, p. viii); the source has however been used to verify a number of printing errors.
EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

First movement

Score arrangement in A: (22 staves) picc. fl.1, fl.2, ob.1, ob.2, cl.1, cl.2, fl.1, fl.2, cor.1,2, cor.3,4, tr.1, tr.2, trb.1,2, trb.3,4, trom., vl.1, vl.2, va., vc., vcl., vcb.

Bar Part Comment
6 ob. fg. cor. trb.3,4
   trb. va. vc. ch.  note 1: marc. added by analogy with bb.284
6 vl.2 note 3: marc. added by analogy with bb.283
   cor.3,4
6 va. vc. ch.  note 3: marc. added by analogy with bb.284
7 vl.1,2  notes 2-3: stacc. added by analogy with bb.283
7 va.  marc. added by analogy with bb.283
8 tb.  marc. added by analogy with bb.283
9 vc. ch.  note 1: marc. added by analogy with bb.283
9, 10, 11, 12 ob.1,2,3,4,5 trb.1,2,3,4 trb.
   added by analogy with bb.283
13-14 vl.1,2  B: slur bb.13,14 and b.15 notes 1-2
14 vl.2 note 1-2: superfluous slur omitted
14 vc. ch.  stacc. added by analogy with bb.13 and in accordance with C (ch)
16 vc.  marc. added by analogy with bb.283 and in accordance with C
17-18 cor.1  marc. added by analogy with cc.1
17-18 cor.2  marc. added by analogy with cv.1
18-19 cor.1  marc. added by analogy with bb.13,14
20 timp.  marc. added by analogy with bb.283 and in accordance with C
21, 22, 23, 24 fl.1,2 ob.1,2 fg.1,2
   cor. tr.  note 3: marc. added by analogy with bb.276, 278, 279
23, 24 fl.1,2,3  B: slur bb.13,14 and b.15 notes 1-2
25 ob.1 note 1: marc. added by analogy with bb.283
25 vl.1,2,3 note 1: marc. added by analogy with cc.1
26-27 fl.2 stacc. added as in B, C and by analogy with bb.25, 28
26 cor.2  marc. added by analogy with bb.283 and in accordance with C
26-28 cor.2 stacc. added by analogy with bb.283 and in accordance with C
27 fl.1  marc. added by analogy with bb.276-279
27-28 cor.1  marc. added by analogy with bb.276-279
27 cor.4  marc. added by analogy with bb.283
28 picc.  marc. added by analogy with bb.283
28 cl.1  marc. added by analogy with bb.283
28 cor.1  marc. added by analogy with bb.283
28 cor.3,4 marc. added by analogy with bb.283
29 picc. cc.1  marc. added by analogy with bb.283
30 vl.1  marc. added by analogy with bb.283
30 fl.1  marc. added by analogy with bb.283
32 trb.1,2, trb.3,4  marc. added by analogy with bb.283
41 vl.2  marc. added by analogy with bb.283

Bar Part Comment
46-47 fl.1 fl.1, fg.1 vl.2  end of ||| moved from end of b.46
   to middle of b.47 by analogy with cc.1
46-48 va.  marc. added by analogy with the other parts
46 vc.  added by analogy with bb.283
47-48 vl.2  starting point of ||| moved from beginning of b.48 to middle of b.47 by analogy with the other parts
47 vc. note 2: marc. added by analogy with bb.283
51 cor.3,4  marc. added by analogy with bb.283, and in accordance with bb.284
53 fl.2 note 1: marc. added by analogy with bb.283
53 fg.  note 2: marc. added by analogy with bb.283
54-55 fg.  page turn, b.36 slur ends unfinished, b.37 slur begins as new slur
54 cor.1,2  marc. added by analogy with the other parts
55-56 cor.3,4  marc. added by analogy with cc.1
57-58 fl.2  marc. added to B, C
58 transb.  marc. added by analogy with bb.57, 59, 60
64 va.  marc. added by analogy with vl.2, cc.1
66 fl.2 a" changed to a" in pencil (CN);  note 3: a" changed to a" in pencil (CN);
   B: note 3: a" changed to a" in pencil (CN);
68 cor.2  marc. added by analogy with bb.13,12, ob. trb.
68-69 tb.  superfluous slur omitted
72 timp.  marc. added by analogy with bb.13,12, ob. and by analogy with the other parts
75 cor.1,2  marc. added by analogy with B, C and by analogy with the other parts
77 vl.1,2 vc. ch.  note 1-4: stacc. added as in B (ch) and by analogy with cc.1
80 cor.  note 2: ten. added by analogy with woodw.
81 cor.3,4  marc. added to B as in B, C and by analogy with the other parts
83 tr. trb.1,2 sempre ||| omitted as a consequence of the emendation of the dynamics in b.47
83-84 trb. trb.1,2,3 b.83 note 4 to b.84 note 1: tie added in accordance with C
83-84 trb. trb.1,2,3 sempre ||| (see comment on this bar)
84 picc.  added by analogy with the other parts
84 cor.1,2  note 1: marc. omitted in B (stacc. here must thus be regarded as inconsistent completion by the music engraver)
85-86 picc.  marc. added by analogy with the other parts
86 vc. ch.  marc. added by analogy with vl.1,2, cc. and bb.48
87 tr. trb.1,2,3,4,5,6 ||| emended to ||| as a consequence of the movement of the dynamics in b.47
   (see comment on this bar)
87-88 tr. trb.1,2,3,4,5,6 ||| and ||| " copied as in bb.87 (except in bb.87)
   in accordance with C (trb.1,1, trb.3,4,5,6,7, b.87)
   but CN appears to have forgotten to adjust accordingly in bb.87 because of a page turn in B (bb.88-89)

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<table>
<thead>
<tr>
<th>Bar</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>204</td>
<td>va.</td>
<td>chord 1: p emended to pp by analogy with vl.1,2, vc.</td>
</tr>
<tr>
<td>204</td>
<td>vc.</td>
<td>f added by analogy with tr., trb. and bb.204, 201</td>
</tr>
<tr>
<td>205</td>
<td>cor.2</td>
<td></td>
</tr>
<tr>
<td>206</td>
<td>fl.1,2 picc. obl.</td>
<td>stacc. added by analogy with bb.201 (fl.1, ob.1, cl., vl.1,2, va.) and bb.204 (fl.1, obl.1, cl.1,1, vl.1,2)</td>
</tr>
<tr>
<td>206</td>
<td>vc.</td>
<td>f added by analogy with tr., trb. and bb.204, 201</td>
</tr>
<tr>
<td>207</td>
<td>cor.2</td>
<td>stacc. added by analogy in B, C and by analogy with cor.1,2</td>
</tr>
<tr>
<td>207</td>
<td>trb.t.</td>
<td>note 1: marc. added as in B, C and by analogy with cor.1,2</td>
</tr>
<tr>
<td>209</td>
<td>vl.1</td>
<td>note 2: marc. added as in B, C and by analogy with vl.1,2</td>
</tr>
<tr>
<td>209</td>
<td>cb.</td>
<td>note 2: marc. added as in B, C and by analogy with vl.2, vb. and b.208</td>
</tr>
<tr>
<td>210</td>
<td>eb.</td>
<td>note 3: marc. added by analogy with bb.208 and tr.</td>
</tr>
<tr>
<td>211</td>
<td>fl.1</td>
<td>marc. added by analogy with bb.209 and tr.</td>
</tr>
<tr>
<td>211</td>
<td>vl.1,2</td>
<td>marc. added by analogy with bb.209 and tr.</td>
</tr>
<tr>
<td>211</td>
<td>va. vc. cb.</td>
<td>marc. added by analogy with bb.209 and tr.</td>
</tr>
<tr>
<td>212-215</td>
<td>va. vc.</td>
<td>marc. added by analogy with cl., fl. and bb.208, 210</td>
</tr>
<tr>
<td>214-215</td>
<td>cl. fg.</td>
<td>marc. added by analogy with bb.214-215 and vb.</td>
</tr>
<tr>
<td>214-215</td>
<td>cl. trb.</td>
<td>marc. added by analogy with bb.214-215 and vb.</td>
</tr>
<tr>
<td>214-215</td>
<td>cl. vb.</td>
<td>marc. added by analogy with bb.214-215 and vb.</td>
</tr>
<tr>
<td>218</td>
<td>ve. cb.</td>
<td>marc. added by analogy with vb.217 and vb.</td>
</tr>
<tr>
<td>219</td>
<td>cl.</td>
<td>marc. added by analogy with bb.217 and vb.</td>
</tr>
<tr>
<td>220</td>
<td>temp.</td>
<td>marc. added by analogy with bb.217 and vb.</td>
</tr>
<tr>
<td>220</td>
<td>vb.</td>
<td>marc. added by analogy with bb.217 and vb.</td>
</tr>
<tr>
<td>220</td>
<td>cl.</td>
<td>marc. added by analogy with bb.217 and vb.</td>
</tr>
<tr>
<td>220</td>
<td>cor.</td>
<td>marc. added by analogy with bb.217 and vb.</td>
</tr>
<tr>
<td>223-224</td>
<td>cor.</td>
<td>marc. added by analogy with bb.217 and vb.</td>
</tr>
<tr>
<td>224</td>
<td>cb.</td>
<td>marc. added by analogy with bb.217 and vb.</td>
</tr>
<tr>
<td>231</td>
<td>cor.</td>
<td>marc. added by analogy with bb.217 and vb.</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Bar</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>232-234</td>
<td>vl.1,2 va.</td>
<td>marc. added by analogy with bb.230-234 and vb.</td>
</tr>
<tr>
<td>234</td>
<td>ve.</td>
<td>note 4: f added to pp by analogy with ve. and in accordance with C</td>
</tr>
<tr>
<td>241</td>
<td>ob.1</td>
<td>marc. added as in B, C and by analogy with ob.1, cl.1</td>
</tr>
<tr>
<td>245</td>
<td>cl.2</td>
<td>marc. added as in B, C and by analogy with cl.1</td>
</tr>
<tr>
<td>246</td>
<td>ob.2</td>
<td>marc. added as in B, C and by analogy with ob.1, cl.1</td>
</tr>
<tr>
<td>248</td>
<td>va.</td>
<td>marc. added as in B, C and by analogy with va. and in accordance with C</td>
</tr>
<tr>
<td>250</td>
<td>fg.2</td>
<td>note 4: marc. added as in B, C and by analogy with va. and in accordance with C</td>
</tr>
<tr>
<td>250</td>
<td>cb.</td>
<td>note 4: marc. added as in B, C and by analogy with va. and in accordance with C</td>
</tr>
<tr>
<td>251</td>
<td>cor.3,4</td>
<td>marc. added as in B, C and by analogy with cor.1,2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bar</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>251</td>
<td>vc. cb.</td>
<td>marc. added as in B, C and by analogy with cor.1,2</td>
</tr>
<tr>
<td>252</td>
<td>fg.2</td>
<td>marc. added as in B, C and by analogy with cor.1,2</td>
</tr>
<tr>
<td>252</td>
<td>cor.3 trb.</td>
<td>marc. added by analogy with tr. and bb.204, 201</td>
</tr>
<tr>
<td>253</td>
<td>trb.t.</td>
<td>marc. omitted by analogy with cor.1,2, vb.1,2</td>
</tr>
<tr>
<td>253</td>
<td>vl.1</td>
<td>marc. added by analogy with vb.1,2 and by analogy with bb.204, 201</td>
</tr>
<tr>
<td>255, 256</td>
<td>tr.</td>
<td>marc. added by analogy with woodw. and b.1</td>
</tr>
<tr>
<td>256-257</td>
<td>timp.</td>
<td>stacc. added by analogy with bb.1-2 and vb.2</td>
</tr>
<tr>
<td>256-257</td>
<td>vl.1,2</td>
<td>chord 2: stacc. added by analogy with b.1, f added by analogy with the other parts</td>
</tr>
<tr>
<td>256-257</td>
<td>va. vc. cb.</td>
<td>note 1: marc. added by analogy with b.1</td>
</tr>
<tr>
<td>256-257</td>
<td>va. cb.</td>
<td>marc. added by analogy with vc. and b.1</td>
</tr>
<tr>
<td>257-266</td>
<td>these bars were not written out in B (repetition of the exposition)</td>
<td></td>
</tr>
<tr>
<td>257</td>
<td>vl.1,2</td>
<td>chord 2-3: stacc. added by analogy with b.3</td>
</tr>
<tr>
<td>257</td>
<td>va. vc. cb.</td>
<td>marc. added by analogy with b.2, f added by analogy with bl.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>258-260</td>
<td>vb.290</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>260</td>
<td>trb.b.</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>260</td>
<td>va. vc. cb.</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>261</td>
<td>cb.</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>262</td>
<td>va.</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>263</td>
<td>cl.</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>264</td>
<td>fi.1,2</td>
<td>stacc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>264</td>
<td>cor.1</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>264</td>
<td>cor.3 trb.2,3</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>265</td>
<td>fi.1,2 picc. obl.</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>266, 267</td>
<td>cl.</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>266</td>
<td>cor.1</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>266-267</td>
<td>cor.2</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>267</td>
<td>fi.1,2 picc. obl.</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>267</td>
<td>vl.1,2</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>267</td>
<td>fg.2</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>267</td>
<td>cor.3,4</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>268</td>
<td>th.</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>268-269</td>
<td>vb. cb.</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>270</td>
<td>vl.2</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>272</td>
<td>vb.</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>272</td>
<td>vb.</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>274</td>
<td>vg.</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>275</td>
<td>ve. cb.</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>276-288</td>
<td>ve.</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
<tr>
<td>276</td>
<td>tr.</td>
<td>marc. added by analogy with bb.30, B, C, neither marc. nor marc. (instacc. here must thus be regarded as inconsistent completion by the music engraver)</td>
</tr>
</tbody>
</table>
Bar | Part | Comment
---|---|---
276 | temp. | note 1, 2; marc. and stacc. added by analogy with bb.21-22
276 | vc. | note 1, 2; stacc. and marc. added by analogy with fg.
277 | cl.2 | note 3; stacc. added by analogy with fl.2, ob. cl.4, tr.1
278 | cl.2 | note 3; stacc. added by analogy with fl.2, ob. cl.4, tr.1
280 | fl.1 ob.1 | note 1; stacc. added by analogy with v1.2 and b.25
280 | fl.2 cl.2 | stacc. added by analogy with cor.3 and b.25
280-282 | ob.2 | stacc. added by analogy with bb.25-27
281 | cor.2 | note 2; stacc. added as in B
281-282 | cor.3,4 | stacc. added by analogy with bb.26-27 and as in B, b.282 (cor.3)
282-283 | cor.1 | stacc. added by analogy with b.281
282 | cor.4 | p added in accordance with C
283 | cor.2 | stacc. added by analogy with bb.281-282
283-285 | cor.3 | stacc. added by analogy with cor.4
284 | fg.1 | cresc. added by analogy with b.29
285 | tr.2,3 | mp emended to mp by analogy with b.30 and by analogy with cor.3,4
285 | trb. | end of measure moved from beginning to end of the bar by analogy with trb.t. and b.30
286 | cor. | marc. added by analogy with b.31
287 | cor.3,4 | note 2; marc. added by analogy with cor.1,2
287 | tr. | note 2; marc. omitted by analogy with tr.2,3 and b.32
297 | vc. | marc. added by analogy with va.; fg.
298 | vl.1 | --- emended to --- as in B, C
310 | vl.1,2 | vl.2; p instead of pp
310 | cl.1 | end of slur moved from note 1 to note 2 as in B, C
318 | vl.1,2 va. | B; p instead of pp
322 | cor.3 | stacc. added by analogy with b.318 (cor.1)
327 | vl.1 | note 1; stacc. added by analogy with b.331
329 | vc. | note 1; stacc. added by analogy with b.331 (fl.1)
330 | vl.1 | note 1; stacc. added by analogy with bb.328, 332 (vc.; ch.)
331 | ob.1 | A note 2.5' changed to d'4" in pencil (CN)
332 | cl.1 | stacc. added by analogy with vl.1
333 | vc. | note 1; stacc. added by analogy with b.331 (fl.1)
334 | vl.1 | B; note 3; stacc.
336 | cl.1 | note 5; stacc. added as in B, C and by analogy with vc.
337 | ob. | mp added by analogy with trb.t. and in accordance with C
338 | fl.1 | cresc. added by analogy with the other parts
338 | picc. | note 1; marc. added by analogy with ob.1, vl.1,2
338-339 | cor.3,4 | superfluous slur omitted
338 | tr.2,3 | mp emended to mp as in B, C and by analogy with ob.3,4.
338 | tr. | superfluous cresc. omitted
339 | ob.2 | fg.2 added by analogy with the other parts

Bar | Part | Comment
339 | vl.1 | trem. added
340 | va. | (ff) emended to (ff); C, ff
341 | fl.1 | B; note 4; stacc.
341 | tr.1 | mp emended from note 1 to note 3 by analogy with b.341
348 | cl.1 | A; note 3; d' changed to e'4" in pencil (CN)
350 | vl.1 | --- added in pencil (CN); B, C; note 3; d'1
351-352 | cor.2 | b.351 note 2 to b.352 note 1; tie added as in B, C and by analogy with fl.1
355 | cl.2 | fg.2; motio added by analogy with the other woodw.
363 | vc. | note 1; marc. added as in B
364 | cl. | note 1; marc. added as in B, C, and by analogy with vc.2
365 | trb.t. | trb.b.
365 | vl.2 | note 3; stacc. added by analogy with the other parts
365 | cor.1 | note 4; stacc. added by analogy with the other parts
367 | cor. | chord 2; stacc. added by analogy with va.
368-369 | tr.3 | stacc. added by analogy with tr.1, trb.t.
369 | cor.3,4 | note 2; stacc. added by analogy with cl., f g., and in accordance with C
370 | cor.1 | note 2; marc. added as in B, C
371 | fg.2 cor.3,4 | marc. added by analogy with cl. and in accordance with C
374-375 | cor.1 | end of slur moved from b.376 to b.375 note 3 in B, C
374-375 | trb.t.1 | tie added by analogy with cor.1,2, trb.t.
375 | cor.1,2 | dim. added by analogy with the other brass parts
375 | cor.3,4 | emended to dim. by analogy with tr., trb.t., trb.b., tb.
375 | tr. | dim. added by analogy with the other parts
376 | trb.t. | B; note 1; p
377 | ob. | note 1; stacc. added as in B, C and by analogy with b.378
378 | vc. | stacc. added by analogy with b.377 and bb.377-378 (trb.)
379 | fl.1,2 | p added by analogy with cl.
380 | cor.3,4 | note 2; --- added as in B, C
384 | tr.2,3 | --- added as in B, C and by analogy with tr.1
385 | vl.2 | note 1; marc. added by analogy with vl.1
385 | vc. | stacc. omitted as in B and by analogy with vc., ob.
385-386 | eb. | --- added as in B and by analogy with vc., ob.
392 | ob.1 | note 1-4; stacc. added as in B, C and by analogy with fl.2
392-393 | vc. | --- added as in B, C and by analogy with the other str.
393 | ob.2 | note 2; marc. added as in B, C and by analogy with fl.1
393 | cl.2 | note 2; marc. added as in B, C and by analogy with cl.1
394 | fg.2 | note 7; marc. added as in B and by analogy with fg.1

Note: The table above is a transcription of the musical notation in the document. Each row represents a bar of music with comments on the changes made to the music, along with the corresponding parts of the orchestra and the sections of the music. The comments provide insights into the analytical and interpretative aspects of the music.
Bar | Part | Comment
--- | --- | ---
394 | va. | notes 5-6: ten. added as in B, C and by analogy with vc., ch.
395 | ob.2 | notes 1-3: marc. and stacc. added by analogy with ob 1
395 | vl.1 | notes 2, 4: stacc. omitted as in B (the engraver missed a stacc. on note 2 in timp. as belonging to vl.1, and thus made an analogous addition on note 4)
395 | vl.2 | note 1: marc. added by analogy with vl.1 and in accordance with C
396 | vl.1 | note 1: marc. omitted as in B, C and by analogy with fl.1,2, picc., vl.2
398 | ob. cl.2 fg. cor. tr. | note 3: stacc. added by analogy with bb:395-397
403-409 | picc. | slur bb:403-409 emended to slurs bb:403-406 and bb:407-409 by analogy with ob 1 and in accordance with C, B has ambiguous slurring since b:406 ends as an unfinished slur at the turn of the page while b:407 continues as a new slur
405-406 | cor.1 | p added in accordance with C and by analogy with tr.1
405-406 | tr.1 | superfluous cresc. omitted
406-407 | fl.2 | B: page turn, b:406 slur ends unfinished, b:407 slur begins as new slur
407-408 | cor.3 | tied in accordance with C
430 | cor.2 | note 1: marc. omitted as in B, C
411-415 | flg.1 | slurs bb:411-412 and bb:413-415 emended to one slur as in B, C
411 | flg.2 vc. | note 1: marc. added as in B, C (vc.) and by analogy with ob.
414 | va. | unis. at first crocchett omitted
417 | vl.2 va. ch. | ♮ added as in B and by analogy with vl.1,
422 | trb.t. trb.h. trh. | ♯ added by analogy with tr.1,2
425 | vl.2 va. ch. | ♮ added by analogy with picc., vl.1, vc.
425-428 | vl.2 va. | B: [these bars are noted an octave lower, but were later furnished with an octave marking in pencil (CN) and the comment "til Nodestikkeren! Viol. II og Viola en Octav op! To the engraver! Viol. II and Viola an octave up', also in pencil (CN)]
427 | trb.h. | ♯ added by analogy with tr.2,3, trb.h. note 4: marc. added by analogy with b:425 and picc.
430 | str. | note 1: marc. added by analogy with b:425 and picc.
431 | flg.2 | ♯ added by analogy with flg.1 and in accordance with C
431 | cb. | note 7: ♯ emended to ♯ by analogy with vl.1,2, vs., vc.
432 | fl.2 | notes 1-5: stacc. added by analogy with fl.2
432 | picc. | note 1: stacc. added as in B, C and by analogy with cl.
433 | fl.1 | notes 4-7: stacc. added by analogy with fl.3
434 | fl.1,2 ob. | note 1: stacc. added by analogy with the same motif in bb:411-413
434 | ob.2 | notes 2-7: stacc. added by analogy with ob.1
435 | picc. | note 1: marc.
439 | cl. fg. | notes 1-2: stacc. added by analogy with the other parts and in accordance with C
439 | cor.1,2 | note 2: stacc. added by analogy with cor.3,4 and in accordance with C

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<table>
<thead>
<tr>
<th>Bar</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>90</td>
<td>cor.2</td>
<td>( af ) added by analog with cor.3,4 (b.9)</td>
</tr>
<tr>
<td>90</td>
<td>cb.</td>
<td>stacc. added as in B, C and by analog with b.92; superfluous are omitted. C: ( p )</td>
</tr>
<tr>
<td>91-93</td>
<td>ob.1</td>
<td>B: originally noted an octave lower, changed in pencil (CN)</td>
</tr>
<tr>
<td>91</td>
<td>ob.2</td>
<td>note 2: stacc. added by analog with the same motif as it appears in b.90 and b.92 (v.13)</td>
</tr>
<tr>
<td>91</td>
<td>vl.2</td>
<td>note 2: stacc. added by analog with the same motif bb.90,92 (v.1) and in accordance with C</td>
</tr>
<tr>
<td>93</td>
<td>vb.</td>
<td>A: ( f' ) changed to ( f^{\prime} ) in pencil (CN)</td>
</tr>
<tr>
<td>93</td>
<td>ob.2</td>
<td>stacc. added as in B, C, ( pp ) added by analog with cor. and in accordance with C</td>
</tr>
<tr>
<td>96</td>
<td>ch.</td>
<td>B: ( p ) note 1; ( pp )</td>
</tr>
<tr>
<td>97-98</td>
<td>cor.1</td>
<td>B: ( af ) changed to ( f ) expres. in pencil (CN)</td>
</tr>
<tr>
<td>96</td>
<td>cor.2</td>
<td>( af ) not, ( f ) expres as in A</td>
</tr>
<tr>
<td>96</td>
<td>cor.2</td>
<td>vl.2</td>
</tr>
<tr>
<td>99</td>
<td>vl.1</td>
<td>note 2: stacc. added by analog with vl.2</td>
</tr>
<tr>
<td>99</td>
<td>vl.1</td>
<td>dm: added by analog with the other parts and in accordance with C</td>
</tr>
<tr>
<td>100</td>
<td>ch.</td>
<td>note 2: stacc. added by analog with vl.2</td>
</tr>
<tr>
<td>100-101</td>
<td>cor.2</td>
<td>dm: added as in B and by analog with cor.3,4, vl.1,2 and in accordance with C</td>
</tr>
<tr>
<td>104</td>
<td>vl.2</td>
<td>C: note 3: stacc.</td>
</tr>
<tr>
<td>106-111</td>
<td>ch.</td>
<td>( \text{fl.2,3} )</td>
</tr>
<tr>
<td>111</td>
<td>fl.2</td>
<td>( \text{fl.2,3} ) added by analog with the dynamic level in the other parts</td>
</tr>
<tr>
<td>112-113</td>
<td>ch.</td>
<td>( \text{fl.2,3} ) and ( pp ) added by analog with the other str. and in accordance with C</td>
</tr>
<tr>
<td>115</td>
<td>vl.2</td>
<td>dm: added as in B and by analog with vl.1, va., vc.</td>
</tr>
<tr>
<td>121</td>
<td>cor.1</td>
<td>( \text{fl.2,3,4} )</td>
</tr>
<tr>
<td>121</td>
<td>vl.2</td>
<td>( \text{fl.2,3,4} ) added by analog with cor.2,3,4</td>
</tr>
<tr>
<td>124</td>
<td>vl.1</td>
<td>C: note 1: marc.</td>
</tr>
<tr>
<td>128</td>
<td>cl.2</td>
<td>B: note 3: stacc., instead of marc.</td>
</tr>
<tr>
<td>128</td>
<td>fg.2</td>
<td>( \text{fl.2,3} )</td>
</tr>
<tr>
<td>129</td>
<td>cl.2</td>
<td>note 2: stacc. omitted as in B, C and by analog with fl.1</td>
</tr>
<tr>
<td>130</td>
<td>fg.2</td>
<td>note 1: marc. added by analog with ( \text{fl.2} )</td>
</tr>
<tr>
<td>136</td>
<td>vl.1,2</td>
<td>B: stacc.</td>
</tr>
<tr>
<td>136</td>
<td>vb.</td>
<td>B: no pizz.</td>
</tr>
</tbody>
</table>

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**Third movement**

Score arrangement in **A**: (22 staves) f1.l, f1.t, f1.b, f1.b2, f1.b3, vl.1, vl.2, vl.3, trb.t.1, trb.t.2, trb.b.1, vr.1, vr.2, va., ve., vb.

**Bar | Part | Comment**
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>1</td>
<td>woodw. brass</td>
<td>( B ): Added staccato</td>
</tr>
<tr>
<td>10</td>
<td>vl.1</td>
<td>( f ) added as in B, C and by analog with ( f )</td>
</tr>
<tr>
<td>10-11</td>
<td>va.</td>
<td>ten. added by analog with vc., ch.</td>
</tr>
<tr>
<td>12</td>
<td>vl.2</td>
<td>ds: added</td>
</tr>
<tr>
<td>17</td>
<td>vl.2</td>
<td>note 4: marc. omitted by analog with ( f ) and in accordance with C</td>
</tr>
<tr>
<td>20</td>
<td>cor.1</td>
<td>( B ): no ( \text{pp} ); ( C ):</td>
</tr>
<tr>
<td>21</td>
<td>vl.2</td>
<td>( \text{fl.2,3} ) added as in B, C and by analog with the other parts</td>
</tr>
<tr>
<td>24</td>
<td>cl.1</td>
<td>( B ): notes 2-7; no slur</td>
</tr>
<tr>
<td>24</td>
<td>vl.1</td>
<td>( B ): ( \text{pp} ) changed to ( f ) (one ( p ) erased)</td>
</tr>
<tr>
<td>24</td>
<td>vl.2</td>
<td>( B ): notes 4-7; slur</td>
</tr>
<tr>
<td>25</td>
<td>cm.</td>
<td>( B ): notes 1-3; slur added as in B, C</td>
</tr>
<tr>
<td>27</td>
<td>cl.1</td>
<td>vl.1 notes 1-3: slur added as in B, C and by analogy with fl.1</td>
</tr>
<tr>
<td>27-30</td>
<td>cor.3</td>
<td>b.29 note 2 to b.30: slur added by analogy with cor.1,2,4; ( B ): originally no slurs, later two slurs added in pencil b.27 note 1 to b.28 note 1 and b.27 note 1 to b.29 note 1; ( C ): b.27: no slur, b.28 slur through the whole bar, b.29: slur through the whole bar, b.30: slur through the whole bar</td>
</tr>
<tr>
<td>29-30</td>
<td>cor.4</td>
<td>( B ): b.27 to b.28 note 1: no slur</td>
</tr>
<tr>
<td>29-30</td>
<td>cl.1</td>
<td>( B ): ( \text{fl.1} )</td>
</tr>
<tr>
<td>29-30</td>
<td>cl.1</td>
<td>( B ): ( \text{fl.1} ) added by analogy with the other parts</td>
</tr>
<tr>
<td>30-31</td>
<td>vl.2</td>
<td>b.30, 4th crotch to b.31, 2nd quaver: slur added as in ( B ), ( C )</td>
</tr>
<tr>
<td>33</td>
<td>cor.3</td>
<td>( f ) added by analog with the general dynamic level at this point and in accordance with C</td>
</tr>
<tr>
<td>33</td>
<td>va.</td>
<td>ds: added</td>
</tr>
<tr>
<td>36</td>
<td>cor.1</td>
<td>note 4: marc. added by analog with cor.1,3,4</td>
</tr>
<tr>
<td>36</td>
<td>va.</td>
<td>3rd crotch: marc. added by analog with ( \text{fl.1} ), va., vc.</td>
</tr>
<tr>
<td>36</td>
<td>vc.</td>
<td>( \text{fl.2,3} ) noted and ( \text{fl.2,3} ) added by analog with the other parts with this motif</td>
</tr>
<tr>
<td>37-40</td>
<td>cor.1</td>
<td>( B ): ( \text{fl.2,3} ) slur, b.30 to b.40 note 2: slur</td>
</tr>
<tr>
<td>37</td>
<td>vl.1</td>
<td>chord b.2: marc. added as in ( B ), ( C )</td>
</tr>
<tr>
<td>37</td>
<td>vl.1</td>
<td>( \text{fl.2,3} ) added as in ( B ), ( C )</td>
</tr>
<tr>
<td>37-38</td>
<td>cl.2</td>
<td>( B ): page turn, b.37, slur ends unfinished, b.38 slur begins as new slur</td>
</tr>
<tr>
<td>37-38</td>
<td>cor.4</td>
<td>( B ): page turn, b.37 note 3: no slur, b.38: slur begins as continued slur</td>
</tr>
<tr>
<td>37-39</td>
<td>trb.t.1</td>
<td>( C ): slur b.37-38 and b.39: slur begins as continued slur</td>
</tr>
<tr>
<td>37-38</td>
<td>trb.b.1</td>
<td>( B ): page turn, b.37, notes 4-5: no slur, b.38: slur begins as continued slur</td>
</tr>
<tr>
<td>37-38</td>
<td>trb.b.2</td>
<td>( B ): page turn, b.37 notes 2-4: finished slur, b.38: slur begins as continued slur</td>
</tr>
</tbody>
</table>
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Bar Part Comment
38 pano largo

40 cl.1 C: note 4: stacc.

40 cl.2 C. marc., instead of ten.

40 timp. C: marc.

40-42 vl.1 B: b.40 to b.42 note 2: originally there were tremolo markings as well as a ten.

41-42 cl.2 B:41 note 2 to b.42 note 1: superfluous star omitted as in B, C

43-44 cl.1 C: note 3:

43 vc. div. added

44, 45 cor.1 vl.2 C: note 3: marc.

45 cor.1 B: note 2: stacc., instead of marc.

52 cl.2 note 3: changed to f7 in accordance with C, G; note 3: changed to f0, note 6: b0 changed to b0.

53 vl.2 beginning of slur moved from note 2 to note 1 as in B, C.

55 vl.2 C: notes 2-5: slur

55 vc. con sord. added by analogy with vl.1,2, va.

61 vl.1 C: note 4: stacc.

63-64 vl.1 B: dim. - m. - m. - mdo

64 vl.1 note 4: stacc. added as in B, E, C: notes 2-5: slur

72 cl.2 B: p

74 ob.1 C: note 2: mp

76 timp. mp added in accordance with C

78 cb. con sord. added as in B, C

80-81 fg.2 tie, b.80 note 6 to b.81 note 1, added as in B

80 cor.1 dim. added in B, C and by analogy with the other parts

81-82 fl.3 slur, b.81 note 6 to b.82, emended to tie, b.81 note 6 to b.82, as in B, E

82-83 timp. vl.1,2 tie added in accordance with C (tie missing in A because of page turn (bb.82-83) in B, where CN appears to have forgotten it)

84 cor.3,4 B: p

85 timp. note 2: senza sord. added as in B, C

86-87 cd. senza sord. added as in B, C

88-89 vl.1 ten. added by analogy with vl.1, th.

90 fg.1 marc. omitted by analogy with trb.1, th.

90 fg.2 note 2: marc. added by analogy with trb.1, th., vc. and in accordance with C

90-91 trb.1, va. C: marc.

90-94 vc. b.90 note 2 to b.94: ten. added by analogy with the other str.

91 ob.2 cl. note 2: ten. added by analogy with ob.

91-94 cor.1,2 b.94 note 2 to b.94: ten. added by analogy with cor.1,4

Bar Part Comment
92 cl.2 notes 1-2: ten. added by analogy with ob., cl.

92-93 trb.t. ten. added by analogy with bb.88-91 and b.90

92 trb.b. C: marc.

93 cl. note 1: marc. added by analogy with ob.

93 va. ten. added by analogy with vl.2, cl. and bb.89, 91

94 fg.1 note 2: marc. added in accordance with C

94 vs. C: marc. on both upper and lower parts

95 ob. marc. added by analogy with cl.

95 trb.b. th. ten. added by analogy with bb.88-94 and as in (trb.b. note 1)

95 vl.1 note 1: marc. added in accordance with C

95-96 vl.2 ten. added by analogy with bb.89, 91

96-97 vl.2 ten. added as in B and by analogy with bb.89-94


98 timp. note 1: marc. omitted as in B and by analogy with fg.1, vc.

98 timp. C: ff

98 timp. note 2: stacc. added as in B, C, C: note 1: ff

98 va.2 vc. added as in B, C, C: note 1: ff

98 va.1 ten. and marc. added by analogy with fg.1, trb.b., th., cb.

99 cor.1,2 notes 1-3: ten. and marc. added by analogy with vl.2, va.

99 cor.1,2 notes 1-2: ten. added by analogy with ob.

99 cor.1,2 notes 1-3: ten. and marc. added by analogy with ob.

99 cor.1,2 notes 1-2: ten.

99 timp. B: molto dim. placed within a

99-100 vl.1 A: tie added in ink corresponding to B

100 vl.1 C: note 6: marc.

101 vl.1 p added as in B, C

101 vl.2 C: note 1: p

101 vl.2 note 5: stacc. added as in B and by analogy with b.108


110 fg. vc. cb. notes 3, 5, 7: stacc. added by analogy with the same motif as bb.13-15 (cl., cor., vl.1,2, va.)

112 vl.2 mp added by analogy with cor.1,2

112 cl. marc. added by analogy with vl.1

114 cor.1,2 note 4: stacc. added as in B

114 vl.2 note 4: stacc. added by analogy with cor.1

115 cl. note 3, 5, 7: stacc. added by analogy with vl.1

115 cor.1,2 notes 2-3: ten. added as in B, C

115 vl.2 notes 2-3: ten. added by analogy with cor.1,2

116 cor.3,4 notes 4-5: marc. added by analogy with the same motif as bb.13-15 (cl., cor., vl.1,2, va.)

117 vl.1 note 6: stacc. added by analogy with ob., cl. and in accordance with C; torn. added by analogy with vl.2, va. (b.116)

119 trb.b. th. note 2: marc. added as in B and by analogy with trb.t.

119 vl.2 va. chord 2: stacc. added by analogy with vl.1, vc.

121 vl.1,2 chord 2: stacc. added by analogy with va., vc.

123 trb.t. note 2: marc. added by analogy with the other parts

123 trb.b. note 5: marc. added by analogy with the other parts and in accordance with C

123 trb.b. note 5: marc. added by analogy with the other parts and in accordance with C

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<td>slur emended in accordance with C to finish at the end of b.283 (page turn in A, B) slur ends unfinished in b.282, but does not continue in b.283. Possibly due to a writing error in B.</td>
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