

C A R L N I E L S E N

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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 6

Published by The Carl Nielsen Edition  
The Royal Library

Series II. Instrumental Music. Volume 6

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Edition Wilhelm Hansen  
Copenhagen 2001

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

S Y M F O N I N R. 6

S I N F O N I A S E M P L I C E

S Y M P H O N Y N O. 6

S I N F O N I A S E M P L I C E

Udgivet af

Edited by

Thomas Michelsen



Edition Wilhelm Hansen  
Copenhagen 2001

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## GENERAL PREFACE

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

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

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

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

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

## GENERELT FORORD

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

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

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

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

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

### Series I, Stage Music

Operas  
Music for other stage works  
Incidental music and arrangements

### Series II, Instrumental Music

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

### Series III, Vocal Music

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

Carl Nielsen's literary works are available in connection with the Edition.<sup>1</sup>

#### 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

Operaer  
Musik til andre sceneværker  
Enkelte satser i sceneværker samt arrangementer

### Serie II, Instrumentalmusik

Symfonier  
Andre orkesterværker  
Koncerter  
Kammermusik  
Værker for orgel  
Værker for klaver

### Serie III, Vokalmusik

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

Carl Niensens litterære arbejder foreligger udgivet i tilknytning til Udgaven.<sup>1</sup>

#### Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse vil være 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.

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

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

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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*

*Revised in 2001*

“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*

*Revideret 2001*



# F O R O R D

## P R E F A C E

Carl Nielsen composed his Sixth Symphony in the years 1924-1925, when he was about sixty years old. He had a weak heart, and in 1922, probably as a result of great pressure of work, he had suffered several heart attacks, leading to a diagnosis of angina pectoris. In the subsequent period he had to take medical advice and cut down on work activity, and sometimes rest completely. He was also forbidden to smoke and had to spend time at health resorts.<sup>1</sup> Besides his work on the school songbook *Danmark*, which he finished in 1924, he mainly composed vocal music from mid-1922 until mid-1924, including the lesser-known 'romance' *Balladen om Bjørnen* (*The Ballad of the Bear*) op. 47, and *Prelude and Theme with Variations for Violin Solo* op. 48.<sup>2</sup> But his summer holiday in 1924, which he spent at his house in Skagen, where despite his illness he learned to drive a car,<sup>3</sup> strengthened and encouraged him, and in August he went to work on his first major work after the Fifth Symphony and the Wind Quintet – the Sixth Symphony.<sup>4</sup>

On 12th August 1924, in a letter to his daughter Anne Marie Telmányi, he wrote of his vision of the symphony, which at that time he envisaged as being

“quite idyllic in character; that is, quite beyond all time-bound taste and fashion, but simply fine and inward musical abandonment to the tones in the same way as the old a cappella musicians, yet still with the resources of our time – yet what do I know, when I still only feel it loosely and as an obscure urge to do something along those lines?”<sup>5</sup>

Carl Nielsen komponerede sin 6. symfoni i årene 1924-1925, da han var omkring 60 år gammel. Han havde svagt hjerte, og i løbet af 1922 havde han, formentlig fremkaldt af stort arbejdspress, haft flere hjerteanfald, der førte til diagnostiseringen af angina pectoris. I den følgende tid måtte han efter lægeligt råd dæmpe sin arbejdsaktivitet og til tider forholde sig fuldstændigt i ro, ligesom han blev underlagt rygeforbud og måtte tage på flere kurophold.<sup>1</sup> Ved siden af arbejdet med skolesangbogen *Danmark*, der afsluttedes i 1924, komponerede han fra midten af 1922 til midten af 1924 hovedsagelig vokalmusik, heriblandt den mindre kendte romance *Balladen om Bjørnen* op. 47, samt *Præludium og Thema med Variationer for Violin Solo* op. 48.<sup>2</sup> Men sommerferien 1924, som han tilbragte i sit hus på Skagen, og hvor han sin sygdom til trods lærte at køre bil,<sup>3</sup> styrkede og opmuntrede ham, og i august gik han i gang med arbejdet på sit første store værk efter 5. symfoni og blæserkvintetten, den 6. symfoni.<sup>4</sup>

Den 12. august 1924 har Carl Nielsen i et brev til datteren Anne Marie Telmányi redegjort for sin vision af symfonien, som han på daværende tidspunkt forestillede sig som værende:

“af helt idyllisk Karakter. Altsaa, helt udenfor al tidsbetinget Smag og Mode, men bare fin og inderlig musikalsk Hengivelse i Tonerne paa samme Maade som de gamle a capella Musikere, dog alligevel med vor Tids Midler, ja, hvad ved jeg, naar jeg endnu kun føler det løse og den dunkle Lyst til noget i den Retning.”<sup>5</sup>

1 Torben Meyer and Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-1948, vol. 2, pp. 209-221.

2 *The Ballad of the Bear* has a text by the Swedish poet Carl Jonas Love Almqvist (1793-1866) in a Danish translation by the doctor and poet Aage Berntsen (1885-1952).

3 Carl Nielsen had been given a two-seater Renault 1915 by his patron and former pupil, the director and wholesaler Carl Johan Michaelsen (1885-1963); cf. Torben Meyer and Frede Schandorf Petersen, *op. cit.*, vol. 2, pp. 233-234, and Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 474.

4 Torben Meyer and Frede Schandorf Petersen, *op. cit.*, vol. 2, p. 234.

5 Quoted after Irmelin Eggert Møller and Torben Meyer (eds.), *Carl Niensens Breve. I udvalg og med kommentarer*, Copenhagen 1954, p. 231.

1 Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 2, s. 209-221.

2 *Balladen om Bjørnen* har tekst af den svenske digter Carl Jonas Love Almqvist (1793-1866) i dansk oversættelse ved lægen og lyrikeren Aage Berntsen (1885-1952).

3 Carl Nielsen havde fået en topersoners Renault 1915 af sin velynder og tidligere elev, direktør og grosserer Carl Johan Michaelsen (1885-1963), jævnfør Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 233-234 og Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 474.

4 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 234.

5 Citeret efter Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Niensens Breve. I udvalg og med kommentarer*, København 1954, s. 231.

The letter was written immediately before the beginning of the composition work, as is evident from a letter to his son-in-law Emil Telmányi written two days later, where he writes: “No news except I have begun to work on a charming, playful symphony.”<sup>6</sup> Another letter to his daughter Anne Marie confirms that Carl Nielsen had started composing, but that – faithful to the way he composed his Fifth Symphony<sup>7</sup> – he did not know how the work would develop:

“I am quite busy composing something. Lord knows how it will turn out! I don’t know myself, but what if it does turn out to be rubbish, [it] doesn’t really matter, little Nielsen can’t damn well go on the same way all the time, with temperament and all that. This time [it] will be good and boring and respectable.”<sup>8</sup>

The composition work was continued at Damgaard near Fredericia and was concluded in Copenhagen. Carl Nielsen was able to end-date the first movement 20th November 1924.<sup>9</sup> In a letter of 22nd October written at Damgaard to his friend and patron Carl Johan Michaelsen the composer still imagines his symphony as light-hearted and uncomplicated, although he dare not say anything definitive about the result:

“I am coming along well with my new symphony; as far as I can see it will in the main be of a different character from my others: more amiable, flowing or what should I say – yet it is not good to say, since I do not know what currents may arise during the voyage.”<sup>10</sup>

A good month later, on 30th November, he was still making good progress,<sup>11</sup> and on 28th January 1925 he could report to his son-in-law Emil Telmányi that the second movement was finished: “It’s a very short piece, now I must get going with the

Brevet er skrevet umiddelbart før påbegyndelsen af kompositionsarbejdet, hvilket fremgår af et brev til svigersønnen Emil Telmányi affattet to dage senere, hvori det hedder: “Intet nyt uden at jeg har begyndt at arbejde paa en elskværdig, legende Symfoni.”<sup>6</sup> Nok et brev til datteren Anne Marie underbygger, at Carl Nielsen var gået i gang med at komponere, men at han stadig – sin kompositions måde fra femte symfoni tro<sup>7</sup> – ikke var klar over, hvordan værket ville udvikle sig:

“jeg er ganske flittig med at komponere noget. Gud ved hvordan det bliver! Jeg ved det ikke selv, men hvad om det ogsaa bliver noget Skidt saa kan [det] jo ogsaa være det samme, lille Nielsen kan jo da for Pokker ikke blive ved paa en og samme Maade, med Temperament og al det der. Denne gang skal [det] være godt kedeligt og pænt.”<sup>8</sup>

Kompositionsarbejdet fortsattes på Damgaard ved Fredericia og afsluttedes i København. Første sats kunne Carl Nielsen slutdatere 20. november 1924.<sup>9</sup> I et brev af 22. oktober skrevet på Damgaard til vennen og velynderen Carl Johan Michaelsen forestiller komponisten sig stadig sin symfoni som lys og ukompliceret, omend han ikke tør udtale sig definitivt om resultatet:

“Jeg er kommen godt igang med min nye Symfoni; saavidt jeg kan se, bliver den i Hovedsagen af en anden Karakter end mine øvrige: mere elskværdig, glidende eller hvad skal jeg sige, dog er det ikke godt at sige, da jeg ikke ved noget om hvad Strømme der kan komme under Sejladsen.”<sup>10</sup>

Godt en måned senere, den 30. november, er han stadig godt i gang,<sup>11</sup> og den 28. januar 1925 kan han meddele svigersønnen Emil Telmányi, at 2. sats er færdig: “Det er et meget kort

6 Letter from Carl Nielsen to Emil Telmányi dated “Skagen 14 – 8 – 24”, DK-Kk, CNS C II, 10.

7 Cf. Michael Fjeldsøe, “Carl Nielsens 5. symfoni. Dens tilblivelse og reception i 1920’erne”, *Dansk Årbog for Musikforskning* XXIV (1996), p. 55 and Carl Nielsen’s statement in an interview in *Berlingske Tidende Aften* of 3rd June 1925 about how one composes a symphony, quoted in John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 332: “First you must have a motif that doesn’t immediately close up like a little song. [...] And then you write for all you’re worth.”

8 Letter from Carl Nielsen to Anne Marie Telmányi dated “Damgaard, Fredericia 24 – 10 – 24”, DK-Kk, CNS C II, 10.

9 Autograph end-dating of score draft and fair copy, first movement (Sources **B<sup>1</sup>, A**).

10 Quoted after Irmelin Eggert Møller and Torben Meyer, *op. cit.*, p. 233.

11 Cf. letter from Carl Nielsen to Carl Johan Michaelsen’s wife, Vera Michaelsen (1893-1974), *ibid.*

6 Brev fra Carl Nielsen til Emil Telmányi dateret “Skagen 14 – 8 – 24”, DK-Kk, CNS C II, 10.

7 Jf. Michael Fjeldsøe, “Carl Nielsens 5. symfoni. Dens tilblivelse og reception i 1920’erne”, *Dansk Årbog for Musikforskning* XXIV (1996), s. 55 samt Carl Nielsens udtalelse i et interview i *Berlingske Tidende Aften* fra 3. juni 1925 angående, hvordan man komponerer en symfoni citeret i John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 332: “Først maa man have et Motiv, der ikke straks lukker sig som en lille Sang. [...] Og saa skriver man løs.”

8 Brev fra Carl Nielsen til Anne Marie Telmányi dateret “Damgaard, Fredericia 24 – 10 – 24”, DK-Kk, CNS C II, 10.

9 Autograf slutdatering af partiturladde og -renskrift, 1. sats (kilde **B<sup>1</sup>, A**).

10 Citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 233.

11 Jf. brev fra Carl Nielsen til Carl Johan Michaelsens hustru, Vera Michaelsen (1893-1974), *ibid.*



3<sup>rd</sup>.<sup>12</sup> After among other interruptions a long concert and recreation trip in March, including a stay in the south of France, where Carl Nielsen met Arnold Schoenberg,<sup>13</sup> he wrote on 18th April to Telmányi that the third movement – “which is short (4-5 mins.)” – was finished.<sup>14</sup>

In July Carl Nielsen had come to a halt in the work with the symphony,<sup>15</sup> and as with many of his other works he only finished his Sixth Symphony at the last moment. That he was still composing at the end of October is evident from a card from Carl Nielsen to Telmányi dated 30th October 1925,<sup>16</sup> and he must have worked on the symphony for more than a month after this, for the final movement was not end-dated until “5th December 1925”.<sup>17</sup>

The premiere was at first advertised for 27th November 1925,<sup>18</sup> but had to be postponed. The symphony had its first performance on 11th December 1925 at the concert hall of the Odd Fellow Palæ in Copenhagen in the Royal Danish Orchestra’s gala concert. The concert was the last public celebration of the composer’s sixtieth birthday, and Carl Nielsen himself conducted. On the programme too were his *Saga Dream*, *Pan and Syrinx*, the “Oriental March” from *Aladdin* and his Violin Concerto with Telmányi as soloist.<sup>19</sup> According to tradition the symphony was dedicated to the Royal Danish Orchestra, although it has not been possible to document this, either from the musical sources or the programme for the first performance concert.<sup>20</sup>

- 12 Letter from Carl Nielsen to Emil Telmányi dated “Kjøbenhavn 28 – I – 25” (DK-Kk, CNS C II, 10). According to Carl Nielsen’s diary notes as quoted in Torben Schousboe (ed.), *op. cit.*, p. 477, the second movement was already finished on 21.1.1925.
- 13 In his diary Carl Nielsen has noted under the date 11.2: “Visited Schönberg at Beaulieu.” Under 12.2 he writes: “Went with Marie to Nice, where we drank tea and were in ‘Lafayette’ with the Schonbergs.” Torben Schousboe (ed.), *op. cit.*, p. 478.
- 14 Letter from Carl Nielsen to Emil Telmányi dated “18 – 4 – 25”, DK-Kk, CNS C II, 10.
- 15 Cf. letter from Carl Nielsen to the author Niels Møller, *cand. jur.*, (1859-1941) dated “Damgaard, Frederecia 1 – 8 – 25”, NKS 4611<sup>1</sup>. Only on 30.8. had the crisis passed; cf. Torben Schousboe (ed.), *op. cit.*, pp. 480-482.
- 16 DK-Kk, CNS C II, 10.
- 17 Autograph end-dating of score draft and fair copy, fourth movement (Sources **B**<sup>1</sup>, **A**).
- 18 *Nationaltidende*, 15.11.1925. Cf. also letter from Carl Nielsen to Emil Telmányi dated “Stockholm 13 – 10 – 25” and postcard from Carl Nielsen to Emil Telmányi dated “Stockholm 30 – 10 – 25”, DK-Kk, CNS C II, 10.
- 19 Concert programme from the first performance, DK-Kk.
- 20 The information is only found undocumented in secondary sources, including Torben Meyer and Frede Schandorf Petersen, *op. cit.*, vol. 2, p. 235 and Niels Friis, *Det kongelige Kapel: Fem Aarhundreder ved Hoffet, paa Teatret og i Koncertsalen*, Copenhagen 1948, p. 269. On the title page and the first music page of trb.t. 1 from the set of parts used in the first performance the words “tilegnet det kgl. kapel” (“dedicated to the Royal Orchestra”) have been added in pencil by an unknown hand (Source **C**).

Stykke, nu skal jeg ifærd med 3<sup>die</sup>.<sup>12</sup> Efter en afbrydelse, blandt andet i form af en lang koncert- og rekreatjonsrejse i marts, der indbefattede et ophold i Sydfrankrig, hvor Carl Nielsen traf Arnold Schönberg,<sup>13</sup> skriver han 18. april til Telmányi, at 3. sats – “som er kort (4-5 Min)” – er afsluttet.<sup>14</sup>

I juli var Carl Nielsen gået i stå i arbejdet med symfonien,<sup>15</sup> og som med mange andre af sine værker blev han først færdig med 6. symfoni i sidste øjeblik. At han endnu i slutningen af oktober var i gang med arbejdet, fremgår af et kort fra Carl Nielsen til Emil Telmányi dateret 30. oktober 1925,<sup>16</sup> og han må have arbejdet på symfonien mere end en måned efter dette, for sidste sats er først slutdateret “5<sup>te</sup> December 1925”.<sup>17</sup>

Uropførelsen var i første omgang annonceret til at finde sted 27. november 1925,<sup>18</sup> men måtte udskydes. Symfonien fik sin førsteopførelse 11. december 1925 i Odd Fellow Palæet i København ved Det Kongelige Kapels festkoncert. Koncerten var den sidste offentlige markering af komponistens 60-årsdag, og Carl Nielsen dirigerede selv orkestret. På programmet stod i øvrigt *Saga-Drøm*, *Pan og Syrinx*, “Orientalisk Marsch” fra *Aladdin* samt Carl Niensens violinkoncert med Telmányi som solist.<sup>19</sup> Symfonien er i følge overleveringen tilegnet Det Kongelige Kapel, hvad der imidlertid ikke har kunnet dokumenteres – hverken ud fra de musikalske kilder eller programmet fra uropførelseskoncerten.<sup>20</sup>

- 12 Brev fra Carl Nielsen til Emil Telmányi dateret “Kjøbenhavn 28 – I – 25” (DK-Kk, CNS C II, 10). Iflg. Carl Niensens dagbogsnotater gengivet i Torben Schousboe (udg.), *op. cit.*, s. 477 afsluttedes 2. sats allerede 21.1.1925.
- 13 I sin dagbog har Carl Nielsen under datoen 11.2. noteret: “Besøgte Schönberg i Beaulieu.” Under 12.2. står: “Tog sammen med Marie til Nizza hvor vi drak Tea og var i ‘Lafayette’ sammen med Schonbergs.” Torben Schousboe (udg.), *op. cit.*, s. 478.
- 14 Brev fra Carl Nielsen til Emil Telmányi dateret “18 – 4 – 25”, DK-Kk, CNS C II, 10.
- 15 Jf. brev fra Carl Nielsen til forfatteren cand. jur. Niels Møller (1859-1941) dateret “Damgaard, Frederecia 1 – 8 – 25”, NKS 4611<sup>1</sup>. Først 30.8. var krisen overvundet, jf. Torben Schousboe (udg.), *op. cit.*, s. 480-482.
- 16 DK-Kk, CNS C II, 10.
- 17 Autograf slutdatering af partiturkladde og -renskrift, 4. sats (kilde **B**<sup>1</sup>, **A**).
- 18 *Nationaltidende*, 15.11.1925. Jf. også brev fra Carl Nielsen til Emil Telmányi dateret “Stockholm 13 – 10 – 25” og postkort fra Carl Nielsen til Emil Telmányi dateret “Stockholm 30 – 10 – 25”, DK-Kk, CNS C II, 10.
- 19 Koncertprogram fra uropførelsen, DK-Kk.
- 20 Oplysningen findes kun udokumenteret i sekundære kilder, heriblandt Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 235 og Niels Friis, *Det kongelige Kapel: Fem Aarhundreder ved Hoffet, paa Teatret og i Koncertsalen*, København 1948, s. 269. På titelbladet samt første nodeside af trb.t. 1 fra stemmesættet, der anvendtes ved uropførelsen, er tilføjet “tilegnet det kgl. kapel” med blyant af en fremmed hånd (kilde **C**).

Prior to the first performance Carl Nielsen conducted the first movement of the symphony on 1st November 1925 in a concert at Musikaliska Akademien in Stockholm.<sup>21</sup> But apart from these no other performances conducted by the composer are known. As for performances conducted by others in his lifetime we know only of the first performance in Gothenburg on 3rd February 1926, where Emil Telmányi was in charge,<sup>22</sup> and the first performance at Tivoli in Copenhagen on 18th June 1927,<sup>23</sup> where the conductor was Frederik Schnedler-Petersen.<sup>24</sup> The symphony was performed for the first time by the Danish Broadcasting Corporation under Fritz Busch on 18th February 1937.<sup>25</sup>

As regards the reception of Carl Nielsen's last symphony, the biographer Torben Meyer's assessment – that the symphony “stands as the weakest among Carl Nielsen's symphonic works”<sup>26</sup> – was the dominant view for a long time. (Later the symphony has been regarded as much more interesting and challenging). Despite a mainly positive reception in the press, most reviews of the first performance expressed reservations.

Most positive were William Behrend<sup>27</sup> in *Berlingske Tidende* and Hugo Seligmann<sup>28</sup> in *Politiken*. Behrend was unrestrainedly enthusiastic, and like several of his colleagues he considered the instrumentation innovative.<sup>29</sup> Seligmann too dwelled on the chamber-music-like and experimental use of the orchestra, at the same time describing the symphony as an “odd work” that was not “all that easy to get to grips with”. He called the composer “the stark modernist”, but otherwise praised him for his “pure and beautiful sense of music” and his “genuine Danish humour”.<sup>30</sup>

Most negative was Gunnar Hauch,<sup>31</sup> who in his comprehensive critique in *Nationaltidende* called the symphony “the most complicated, singular or rather pig-headed work” by Carl Nielsen, who he thought had become “rampantly egocen-

Forud for uropførelsen dirigerede Carl Nielsen 1. sats af symfonien den 1. november 1925 ved en koncert i Musikaliska Akademien i Stockholm.<sup>21</sup> Herudover kendes ingen opførelser under komponistens ledelse. Af opførelser i øvrigt i hans levetid kendes den første opførelse af værket i Göteborg 3. februar 1926, der blev forestået af Emil Telmányi,<sup>22</sup> og den første opførelse i Tivoli i København 18. juni 1927,<sup>23</sup> hvor dirigenten var Frederik Schnedler-Petersen.<sup>24</sup> Symfonien opførtes første gang i Statsradiofonien under Fritz Busch den 18. februar 1937.<sup>25</sup>

Hvad angår receptionen af Carl Niensens sidste symfoni i samtiden og den nære eftertid, var Torben Meyers vurdering – at symfonien “staar som det svageste blandt Carl Niensens symfoniske Værker”<sup>26</sup> – længe den dominerende. (Senere er symfonien blevet opfattet som langt mere interessant og udfordrende). Trods en overvejende imødekommende modtagelse i pressen indeholder de fleste anmeldelser af uropførelsen forbehold.

Mest positive var William Behrend<sup>27</sup> i *Berlingske Tidende* og Hugo Seligmann<sup>28</sup> i *Politiken*. Behrend var udelt begejstret, og instrumentationen bedømte han i lighed med flere kolleger til at være nyskabende.<sup>29</sup> Også Seligmann hæftede sig ved den kammermusikalske og eksperimenterende orkesterbrug, idet han samtidig betegnede symfonien som et “mærkeligt Værk”, der ikke var “saadan at løbe til”. Komponisten kaldte han for “den krasse Modernist”, men roste ham i øvrigt for hans “rene og skønne Musikfølelse” og hans “ægte danske Lune”.<sup>30</sup>

Mest negativ var Gunnar Hauch,<sup>31</sup> der i sin omfattende kritik i *Nationaltidende* betegnede symfonien som “det mest komplicerede, egenartede eller rettere egenraadige

21 Torben Schousboe (ed.), *op. cit.*, p. 475 and John Fellow (ed.), *op. cit.*, pp. 359-360, where Carl Nielsen speaks of the first performance.

22 The manuscript parts from the first performance: vl. 1 no. 3 (Source C) and concert programme, Gothenburg Symphony Orchestra Library, Konserthuset.

23 The manuscript parts from the first performance: fg. 1, trb.t. 2, trb.b. (Source C) and concert programme, DK-Kk.

24 Danish conductor (1867-1938).

25 German conductor (1890-1951) who conducted the National Danish Radio Symphony Orchestra from 1933.

26 Torben Meyer and Frede Schandorf Petersen, *op. cit.*, vol. 2, p. 247.

27 Danish music historian and critic (1861-1940).

28 Danish composer and music critic (1877-1947) who had studied music theory with Carl Nielsen.

29 *Berlingske Tidende*, 12.12.1925.

30 *Politiken*, 12.12.1925.

31 Danish music critic (1890-1937).

21 Torben Schousboe (udg.), *op. cit.*, s. 475 og John Fellow (udg.), *op. cit.*, s. 359-360, hvor Carl Nielsen omtaler opførelsen.

22 De håndskrevne stemmer fra uropførelsen: vl. 1 nr. 3 (kilde C) samt koncertprogram, Göteborg Symfoniorkesters bibliotek, Konserthuset.

23 De håndskrevne stemmer fra uropførelsen: fg. 1, trb.t. 2, trb.b. (kilde C) samt koncertprogram, DK-Kk.

24 Dirigent (1867-1938).

25 Tysk dirigent, der dirigerede Statsradiofoniens symfoniorkester fra 1933 (1890-1951).

26 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 247.

27 Dansk musikhistoriker og -kritiker (1861-1940).

28 Komponist og musikkritiker, der havde studeret musikteori hos Carl Nielsen (1877-1947).

29 *Berlingske Tidende*, 12.12.1925.

30 *Politiken*, 12.12.1925.

31 Musikkritiker (1890-1937).

tric and has lost much of the 'expansive' character that used to captivate his surroundings". His conclusion was that "here one looks – with a few exceptions – in vain for his original, spontaneous inspiration. In addition Carl Nielsen's orchestra – which has after all rarely been seductively euphonious – sounds this time with greater harshness than before."<sup>32</sup>

The unsigned review in *Kristeligt Dagblad* states that the symphony does not like its predecessors make up an organic unity, "for the inserted 'Humoresque' was a piece all its own",<sup>33</sup> and *Børsen* considered the humoresque "more odd than beautiful".<sup>34</sup> The reviewer on *Social Demokraten* was disappointed over both this and the third movement and stuck to praising the surrounding movements; the first movement for its affinities with the music "the inimitable old masters" composed, the last movement without specifying its qualities.<sup>35</sup> More or less all the reviewers were however agreed that Carl Nielsen had retained a youthful freshness at the age of sixty.

Like several of the other reviewers, Seligmann compared the humoresque to music by Igor Stravinsky, who had at that time just performed some of his own works in Copenhagen.<sup>36</sup> In the newspaper *København* the comparison was negatively formulated: "We were presented with all the Asiatic wag's hocus-pocus, but not as amusingly as when the Stravinskian witches' sabbaths do the trick."<sup>37</sup> William Behrend, on the other hand, thought that "Carl Nielsen is too personal and distinctive to 'imitate' a Stravinsky".<sup>38</sup>

Although this is not the place for a discussion of the modernist features of the Sixth Symphony, it must be singled out as remarkable that Carl Nielsen himself (compare the above quotations) on the one hand described the symphony as standing "beyond all time-bound taste and fashion" and spoke of writing a simple, old-fashioned symphony, while on the other hand he had in reality worked in several respects towards a contemporary style of writing with chamber-music-inspired use of the orchestra, atonal tendencies and polyrhythms. In the interview in *Politiken* on the day of the premiere, Carl Nielsen indeed said very tellingly: "Times change, after all. Where is the new music taking us? What will be left? We don't know! You will find this in my little Humoresque, which is the second movement in the symphony, and in the last movement".<sup>39</sup>

32 *Nationaltidende and Dagbladet*, 12.12.1925.

33 *Kristeligt Dagblad*, 12.12.1925.

34 *Børsen*, 12.12.1925.

35 *Social Demokraten*, 12.12.1925.

36 *Politiken*, 12.12.1925. Stravinsky had performed as the soloist in his own piano concerto at the Tivoli Concert Hall on 18.7.1924; cf. concert programme, DK-Kk. He also conducted and played a selection of his own works with musicians from the Royal Danish Orchestra at the Odd Fellow Concert Hall on 2.12.1925.

37 *København*, 12.12.1925.

38 *Berlingske Tidende*, 12.12.1925.

39 John Fellow (ed.), *op. cit.*, p. 379.

Værk" af Carl Nielsen, som han mente, var blevet "overhaandtagende egocentrisk og har mistet meget af det 'ekspansive', som ellers betog ogsaa Omgivelserne". Hans konklusion var, at "man her – med enkelte Undtagelser – forgæves søger den oprindelige, spontane Inspiration. Dertil kommer, at Carl Niensens Orkester – der jo kun sjældent var forførerisk i Velklang – denne Gang klinger med en større Haardhed end ellers."<sup>32</sup>

Den usignedede anmeldelse i *Kristeligt Dagblad* meddeler, at symfonien ikke som sine forgængere udgør et organisk hele, "thi den indføjede 'Humoreske' var et Stykke ganske for sig",<sup>33</sup> og *Børsen* fandt humoresken "mere aparte end skøn".<sup>34</sup> *Social Demokratens* anmelder var skuffet over både denne og tredje sats og holdt sig til at rose ydersatserne; førstesatsen for dens slægtskab med den musik, "de uforlignelige gamle" komponerede, sidste sats uden at specificere dens kvaliteter.<sup>35</sup> Stort set alle anmeldere var imidlertid enige om, at Carl Nielsen som tresårig havde bevaret en ungdommelig friskhed.

I lighed med en hel del af sine kolleger sammenlignede også Seligmann humoresken med musik af Stravinsky, som kort forinden havde opført egne værker i København.<sup>36</sup> I avisen *København* var sammenligningen negativt formuleret: "Alle den asiatiske Pudsensmagers Hokus-pokus fik vi præsenteret, blot knap så morsomt, som naar de stravinsky'ske Heksesabater gaar an."<sup>37</sup> William Behrend, derimod, mente, at "Carl Nielsen er for personlig og egenartet til at 'efterligne' en Stravinsky".<sup>38</sup>

Skønt dette ikke er stedet for en diskussion af 6. symfonis modernitetstræk, bør det fremhæves som bemærkelsesværdigt, at komponisten selv, jævnfør ovenstående citater, har beskrevet symfonien som stående "udenfor al tidsbetinget Smag og Mode" og talt om at skrive en enkel, gammeldags symfoni, mens han i realiteten har arbejdet sig hen imod en på forskellig vis tidssvarende sats med både kammermusikalsk inspireret orkesterbrug, atonale tendenser og polymetrik. I interviewet i *Politiken* fra uropførelsesdagen udtaler Carl Nielsen meget sigende: "Tiderne skifter jo. Hvor fører den nye Musik os hen? Hvad bliver tilbage? Vi véd det ikke! Dette vil De finde i min lille Humoreske, som er anden Sats i Symfonien, og i sidste Sats".<sup>39</sup>

32 *Nationaltidende og Dagbladet*, 12.12.1925.

33 *Kristeligt Dagblad*, 12.12.1925.

34 *Børsen*, 12.12.1925.

35 *Social Demokraten*, 12.12.1925.

36 *Politiken*, 12.12.1925. Stravinsky havde optrådt som solist i sin egen klaverkoncert i Tivolis Koncertsal 18.7.1924, jf. koncertprogram, DK-Kk. Desuden dirigerede og spillede han et udvalg af egne værker med musikere fra Det Kongelige Kapel i Odd Fellow Palæet 2.12.1925.

37 *København*, 12.12.1925.

38 *Berlingske Tidende*, 12.12.1925.

39 John Fellow (udg.), *op. cit.*, s. 379.

Besides the discussion of the relationship of the symphony with contemporary modernist tendencies, the programme music issue also arises in connection with the Sixth Symphony. Several of Carl Nielsen's statements stress that the symphony has programmatic features, while he has at the same time claimed the opposite. In an interview in *Politiken* of 3rd April 1925 the composer confirms that the symphony is an example of absolute music. Of the as yet uncomposed final movement he says that it "will be a variation work, a cosmic chaos whose atoms, through the theme of darkness becoming light, clarify and unite into a globe."<sup>40</sup> In *Berlingske Tidende* on 3rd June 1925 he speaks of "a work of gentle, almost pastoral character with a single, very passionate middle movement".<sup>41</sup> On 9th December, that is two days before the premiere, the humoresque is on the other hand expounded as detailed programme music. Carl Nielsen says for example in *Nationaltidende*:

"The humoresque begins with the three small percussion instruments – glockenspiel, drum and triangle – agreeing to wake up the other, larger instruments, which lie sleeping. These three small creatures don't have much brain, they're very childish, sweet, innocent small creatures, and now they begin with their *bim-a-lim-a-bim* and their gentle *bom-bom-bom* ... they get more and more enthusiastic and in the end manage to alarm the others into playing ... the clarinets, the piccolo and the bassoons. But the little innocent instruments don't care at all for the modern music that is now sounding – they hammer away by themselves: *stop, stop*, they say ... and then soon it's all up with the modern music. But then a clarinet starts to play, it's a small childlike melody, and the small instruments keep quiet and listen. The trombone, this big instrument, yawns and says *Bah, bah, baby food!* The other instruments come in again, there's a struggle over the music, it sounds a bit out of tune and confused – and in the end it all settles into nothing worth talking about. That's the humoresque of the symphony."<sup>42</sup>

Immediately before this in the same interview he stresses again that the symphony only depicts "purely musical problems".<sup>43</sup> Possible in Carl Nielsen's own understanding there was no

40 John Fellow (ed.), *op. cit.*, p. 324.

41 John Fellow (ed.), *op. cit.*, p. 332. The description of the work as a kind of pastorelle is echoed in the birthday interview in *Social Demokraten*, 9.6.1925. John Fellow (ed.), *op. cit.*, p. 352.

42 John Fellow (ed.), *op. cit.*, p. 376. The explanation agrees with Carl Nielsen's handwritten comment on the second movement, bb. 73-75 in the draft, where he has noted below the trombone part: "(Like a contemptuous yawn)" (Source B<sup>1</sup>).

43 John Fellow (ed.), *op. cit.*, p. 376.

Foruden diskussionen af symfoniens forhold til samtidige modernitetstendenser trænger også programmusikdiskussionen sig på i forbindelse med 6. symfoni. Flere af Carl Niensens udtalelser betoner, at symfonien har programmatisk træk, samtidig med at han har hævdet det modsatte. I et interview i *Politiken* af 3. april 1925 bekræfter komponisten, at symfonien er et eksempel på absolut musik. Om den endnu ukomponerede finale siger han, at den "bliver et Variationsværk, et kosmisk Kaos, hvis Atomer over Temaet fra det dunkle til det lyse klarer op og samles til en Klode."<sup>40</sup> I *Berlingske Tidende* 3. juni 1925 taler han om "et Værk af blid, næsten pastoral Karakter med en enkelt meget lidenskabelig Midtersats".<sup>41</sup> Den 9. december 1925, altså to dage før uropførelsen, udlægges andensatsen derimod som detaljeret programmusik. Carl Nielsen siger i *Nationaltidende*:

"Humoresken begynder med, at de tre smaa Slaginstrumenter – Klokkespillet, Trommen og Trianglen – bliver enige om at vække de andre, større Instrumenter, som ligger og sover. Disse tre smaa Væsener har ikke megen Hjerne, de er nogle meget barnlige, søde, uskyldige Smaa, og de begynder nu med deres *Bimme-limme-bim* og deres sagte *Bom-bom-bom* ... de bliver ivrigere og ivrigere og faar tilsidst larmer de andre op til at spille ... Klarinetterne, Piccolofløjten og Fagotterne. Men de smaa uskyldige Instrumenter synes aldeles ikke om den moderne Musik, der nu lyder – de hamrer for sig selv: *Hold op, hold op*, siger de ... og saa er det snart forbi med den moderne Musik. Men da begynder en Klarinet at spille, det er en lille barnlig Melodi, og de smaa Instrumenter tier og lytter. Basunen, dette store Instrument, gaber og siger: *Baah, Barnemad!* De andre Instrumenter falder atter ind, der bliver Strid om Musiken, det lyder lidt falsk og forvirret – og tilsidst falder det hele hen til ingen Verdens Ting. Dette er Symfoniens Humoreske."<sup>42</sup>

Umiddelbart forinden i samme interview betoner han igen, at symfonien kun skildrer "rent musikalske Problemer".<sup>43</sup> Muligvis var der i Carl Niensens egen forståelse ikke tale om nogen

40 John Fellow (udg.), *op. cit.*, s. 324.

41 John Fellow (udg.), *op. cit.*, s. 332. Karakteristikken af værket som en art pastorelle giver genlyd i fødselsdagsinterviewet i *Social Demokraten*, 9.6.1925. John Fellow (udg.), *op. cit.*, s. 352.

42 John Fellow (udg.), *op. cit.*, s. 376. Udlægningen stemmer overens med Carl Niensens egenhændige bemærkning til 2. sats, t. 73-75 i kladden, hvor han under trombonestemmen har noteret: "(Som en foragtelig Gaben)" (kilde B<sup>1</sup>).

43 John Fellow (udg.), *op. cit.*, s. 376.



contradiction in this, but read with the usual understanding of music that is 'purely musical' as the opposite of programmatic the statements seem contradictory.

The story of the quarrel of the instruments in the humoresque is confirmed by Ludvig Dolleris, to whom Carl Nielsen is said to have commented on the second movement as follows:

"It's a little night-time tale, told by purely musical means. The instruments lie sound asleep in their sweetest dreams – now and then making small nocturnal sounds. Then gradually they wake up to a terrible row. But they seem to fall calm again, then the clarinet, supported by the bassoon, goes to work on a happy little tune. But *that* is too much for the trombone: it breaks out in 'a contemptuous yawn', a big *glissando* meant to say "Oh, give all that baby food a rest." They all get terribly excited. But sleepiness prevails all the same. And soon they are again sleeping peacefully side by side."<sup>44</sup>

Another thing bearing on the discussion of the programmatic features of the symphony is the fact that the work is furnished with a title, *Sinfonia semplice*. True, the title is not to be found in the musical source material and does not appear in the printed score from 1938. The first time it appears in any musical material is in the printed score with parts from 1958. But it is found in the concert programme from the first performance,<sup>45</sup> and Carl Nielsen already referred to it in the above-quoted interview in *Nationaltidende*, where he said of the symphony: "I've given it the name 'Sinfonia semplice' because it's mainly in a lighter vein than my other symphonies – there are merry things in it."<sup>46</sup> In the *Politiken* interview from the day of the first performance, also quoted above, he says, explaining why he chose this title:

"It's [...] because in this work I strove for the greatest possible simplicity. This time I've composed on the basis of the character of the instruments, have tried to depict them as independent individualities. I regard the various instruments as persons who lie sleeping, and whom I have to awaken to life."<sup>47</sup>

The title of the third movement, *Proposta seria*, refers in accordance with the structure of the movement to the Italian Baroque

modsigelse, men læst med den gængse forståelse af 'rent musikalsk' som modsætningen til programmusikalsk virker udtalelserne modstridende.

Historien om instrumenternes strid i humoresken bekræftes af Ludvig Dolleris, til hvem Carl Nielsen skal have udtalt følgende om 2. sats:

"Det er et lille natligt Eventyr, fortalt med rene Musikvirkemidler. Instrumenterne ligger i deres sødeste Søvn og sover paa deres grønneste Øre – nu og da givende smaa natlige Lyde fra sig. Saa vaagner de efterhaanden op til vildt Skændsmaal. De synes dog atter at falde til Ro, da tager Klarinetten, understøttet af Fagotter, fat paa en lille glad Melodi. Men *det* bli'r Basunen for meget: den den bryder ud i 'en foragtelig Gaben', et stort *glissando*, der skal sige saa meget som: "Aarh, saa hold dog op med den Barnemad." Alle geraader udi stor Ophidselse. Men Søvnigheden gør sig trods alt gældende. Og snart sover de atter fredeligt Side om Side."<sup>44</sup>

Med til diskussionen om symfoniens programatiske træk hører det forhold, at værket er forsynet med en titel, *Sinfonia semplice*. Titlen er vel at mærke ikke at finde i det musikalske kildemateriale og optræder ikke i det trykte partitur fra 1938. Første gang den ses i noget nodemateriale, er i det trykte partitur med stemmer fra 1958. Den findes dog i koncertprogrammet fra uropførelsen,<sup>45</sup> og Carl Nielsen har refereret til den allerede i det ovenfor citerede interview i *Nationaltidende*, hvor han om symfonien siger: "Jeg har givet den navnet 'Sinfonia semplice', fordi den i Hovedsagen er af lysere Farve end mine andre Symfonier – der er lystige Ting deri."<sup>46</sup> I *Politikens* interview fra uropførelsesdagen, også citeret ovenfor, siger han forklarende om, hvorfor han har valgt denne titel:

"Det er [...] fordi jeg i dette Arbejde har tilstræbt den størst mulige Enkelhed. Jeg har denne Gang komponeret ud fra Instrumenternes Karakter, har søgt at skildre Instrumenterne som selvstændige Individualiteter. Jeg betragter de enkelte Instrumenter som Personer, der ligger og sover, og som jeg nu skal vække til Live."<sup>47</sup>

Titlen på tredje sats, *Proposta seria*, benytter den barokke italienske betegnelse for et fugatema, *proposta*. Hvad sidste sats

44 Ludvig Dolleris, *Carl Nielsen. En Musikografi*, Odense 1949, p. 285.

45 Concert programme from the first performance, DK-Kk.

46 John Fellow (ed.), *op. cit.*, p. 375.

47 John Fellow (ed.), *op. cit.*, p. 378.

44 Ludvig Dolleris, *Carl Nielsen. En Musikografi*, Odense 1949, s. 285.

45 Koncertprogram fra uropførelsen, DK-Kk.

46 John Fellow (udg.), *op. cit.*, s. 375.

47 John Fellow (udg.), *op. cit.*, s. 378.

designation for a fugue subject, *proposta*. As for the last movement, Carl Nielsen said according to Thorvald Nielsen<sup>48</sup> that the ninth variation with tuba and percussion is death knocking on the door, and that he wanted to defy death with the concluding fanfare.<sup>49</sup>

The manuscript source material for the Sixth Symphony ranges from sketches through a pencil draft and an ink fair copy of the score to manuscript orchestral parts. Of manuscript sources that were made after the death of the composer, there are nine supplementary string parts in unknown hands, some of which are dated 1935, and an undated ink copy of the score fair copy in the same hand as the dated parts, probably from the same time.

While the source material from sketches to fair copy covers all the usual stages, it is notable that Emil Telmányi's hand is to a great extent represented in the material. As we know from Telmányi's autobiography,<sup>50</sup> at the request of Carl Nielsen he composed an extra bar at the end of the first movement, the present b. 254. Telmányi and Carl Nielsen were very close, and other works, such as the flute concerto, also testify to the fact that Carl Nielsen left a substantial part of the responsibility for his compositions to his son-in-law; a responsibility that extended beyond the proof-reading. However, Telmányi not only helped with the drawing-up of the score fair copy, where he was responsible for the whole of the second movement and made additions to the other movements; in the pencil draft too he added considerable parts of the music, including actual notes – in the first movement even to a substantial extent.

A comparison of the sources and a study of the kinds of additions and the writing utensils used can document that Telmányi made changes and additions to the main source (Source **A**) in several stages. He helped with the completion of the symphony before the first performance, but he also made additions after this – perhaps in consultation with Carl Nielsen, perhaps not. Finally, he made changes in connection with the revision and publication of the first printed score in 1938, that is several years after the death of the composer.

Corrections in the main source marked by Telmányi with “NB” (these are almost exclusively found in the first

angår, skal Carl Nielsen ifølge Thorvald Nielsen<sup>48</sup> have udtalt, at niende variation er døden, der banker på porten, og at han ville trodse døden med den afsluttende fanfare.<sup>49</sup>

Det håndskrevne kildemateriale til 6. symfoni rækker fra skitser over blyantskladde og blækrenskrift af partituret til håndskrevne orkesterstemmer. Af håndskrevne kilder, der er blevet til efter komponistens død, findes ni supplerende strygerstemmer i fremmede hænder, hvoraf en del er dateret 1935, samt en udateret blækafskrift af partiturrenskriften i samme hånd som de daterede stemmer, sandsynligvis fra samme tid.

Mens kildematerialet fra skitser til renskrift omfatter alle de sædvanlige stadier, er det bemærkelsesværdigt, at Emil Telmányis hånd i udstrakt grad er repræsenteret i materialet. Som det er kendt fra Telmányis selvbiografi,<sup>50</sup> har han på Carl Niensens opfordring indkomponeret en ekstra takt i slutningen af første sats, den nuværende t. 254. Telmányi og Carl Nielsen stod hinanden meget nær, og også andre værker som fx fløjtekoncerten bevidner, at Carl Nielsen overgav en væsentlig del af ansvaret for sine kompositioner til svigersønnen; et ansvar, der rakte ud over det korrekturmæssige. Telmányi har imidlertid ikke alene hjulpet med udfærdigelsen af partiturrenskriften, hvor han har forestået hele andensatsen samt gjort tilføjelser i de øvrige satser; også i blyantskladden har han tilføjet væsentlige dele af nodeteksten inklusive noder, i første sats endda i væsentligt omfang.

Ud fra en sammenligning af kilderne og et studium af arten af tilføjelser og anvendte skriveredskaber kan det godtgøres, at Telmányi har gjort ændringer og tilføjelser i hovedkilden (kilde **A**) i flere omgange. Han har hjulpet med færdiggørelsen af symfonien forud for uropførelsen, men han har også gjort tilføjelser derefter – måske i samråd med Carl Nielsen, måske ikke. Endelig har han foretaget ændringer og indført korrekturrettelser i forbindelse med revisionen og udgivelsen af det første trykte partitur i 1938, altså flere år efter komponistens død.

Rettelser i hovedkilden, der af Telmányi er markeret med “NB” (sådanne findes næsten udelukkende i første sats), er

48 Danish violinist (1891-1965) who taught at the Royal Danish Academy of Music from 1928 until 1961, from 1949 as a professor, and worked as a violinist in the Royal Danish Orchestra in the period 1910-1936.

49 Thorvald Nielsen, “Nogle personlige erindringer”, in Jürgen Balzer (ed.), *Carl Nielsen – i hundredåret for hans fødsel*, Copenhagen 1965, p. 16.

50 Emil Telmányi, *Af en musikers billedbog*, Copenhagen 1978, pp. 162-166.

48 Violinist (1891-1965) der underviste ved Det Kongelige Danske Musikkonservatorium fra 1928 til 1961, fra 1949 som professor, og virkede som violinist i Det Kongelige Kapel i perioden 1910-1936.

49 Thorvald Nielsen, “Nogle personlige erindringer”, Jürgen Balzer (udg.), *Carl Nielsen – i hundredåret for hans fødsel*, København 1965, s. 16.

50 Emil Telmányi, *Af en musikers billedbog*, København 1978, s. 162-166.

movement) are regarded as part of the main source with the exception of those that have been erased and not gone over in ink by Carl Nielsen, and those that were very probably made after the death of the composer. This is because there are many examples where such corrections have been made with Carl Nielsen's involvement. Similarly, internal variants that have either been reproduced in the manuscript parts from the first performance or are noted as additions in the parts by Carl Nielsen are counted as part of the main source. Finally, other internal variants in Telmányi's hand which have been gone over or changed by Carl Nielsen are counted as part of the main source.

As thoroughly as has been possible, all Telmányi's many additions, changes and corrections in the main source have been registered in the list of emendations and alternative readings. There are cases, however, first and foremost as regards staccato dots, tenuto lines and slurs, where it has not been possible to make a full registration. The collation of the main source with the manuscript parts from the first performance (Source **C**) shows that a large number of staccato dots in the fourth movement were added in the main source after the copying of the parts, and thus possibly after the first performance. In Variations 5-7, a number of staccato dots are added in ink, but do not appear in the manuscript parts. These staccato dots are nevertheless regarded as part of the main source and have thus been used as the basis for analogous additions, since many of them, as far as can be determined, were written by Carl Nielsen.

The considerable number of variants in the pencil draft (Sources **B<sup>i</sup>** and **B<sup>ii</sup>**) are not registered in the list of emendations and alternative readings, since they must be regarded as a result of Carl Nielsen's dynamic compositional method, where even the fair copy of a work included new compositional work. Exceptions are the textual additions in the draft related to, among other things, programmatic aspects, technical conducting matters and the correction of the title of the third movement. Variants associated with particularly striking changes, such as the addition of tempo markings and metronome speeds, are also registered. In all cases where variants in Source **C** are registered, these are variants in the 1925 parts.

After the break in 1926 between Carl Nielsen and his publisher of many years, Wilhelm Hansen, there were sugges-

betragtet som del af hovedkilden med undtagelse af dem, der er udraderet og ikke trukket op med blæk af Carl Nielsen, og dem, der med stor sandsynlighed er foretaget efter komponistens død. Det skyldes, at der er mange eksempler på, at sådanne rettelser er gjort med Carl Niensens indblanding. Ligeledes er interne varianter, der enten er reproduceret i de håndskrevne stemmer fra uropførelsen eller er noteret som tilføjelser i disse stemmer af Carl Nielsen, regnet for del af hovedkilden. Endelig er andre interne varianter i Telmányis hånd, der er trukket op eller ændret af Carl Nielsen, regnet for del af hovedkilden.

Så grundigt det har ladet sig gøre, er alle Telmányis mange tilføjelser, ændringer og rettelser i hovedkilden registreret i revisions- og variantfortegnelsen. Der er dog tilfælde, først og fremmest hvad angår staccatoprikker, tenustreger og buer, hvor det ikke har været muligt at gennemføre en fuldstændig registrering. Kollationeringen mellem hovedkilden og de håndskrevne stemmer fra uropførelsen (kilde **C**) viser, at en stor mængde staccatoprikker i 4. sats er tilføjet i hovedkilden efter stemmeafskrivningen og således muligvis efter uropførelsen. I variation 5-7 er med blæk tilføjet en del staccatoprikker, som ikke figurerer i de håndskrevne stemmer. Disse staccatoprikker er ikke desto mindre betragtet som del af hovedkilden og følgelig også anvendt som grundlag for analogitilføjelser, eftersom en stor del af dem, så vidt det har kunnet afgøres, er skrevet af Carl Nielsen.

Det betydelige antal varianter i blyantskladden (kilde **B<sup>i</sup>** og **B<sup>ii</sup>**) er ikke registreret i revisions- og variantfortegnelsen, da de er at betragte som resultat af Carl Niensens dynamiske kompositionsmetode, hvor også renskriften af et værk indeholder nyt kompositionsarbejde. Undtaget er dog teksttilføjelserne i kladden angående blandt andet programmatisk aspekter, dirigenttekniske forhold samt rettelser af tredje sats' titel. Også varianter, der knytter sig til særligt markante ændringer som tilføjelsen af tempobetegnelse og metronomtal, er registreret. Hvor varianter i kilde **C** er registreret, drejer det sig i alle tilfælde kun om varianter i 1925-stemmerne.

Efter bruddet i 1926 mellem Carl Nielsen og hans forlag gennem mange år, Wilhelm Hansen, var det på tale, at 6.

tions that the Sixth Symphony should be published by Borups Musikforlag.<sup>51</sup> However, the symphony was not printed during Carl Nielsen's lifetime. A printed orchestral score (Source **F**) only appeared in 1938 from the then newly founded publishing house of the Danish Composers' Association, Edition Dania, with which *Samfundet til Udgivelse af Dansk Musik* (the Society for the Publication of Danish Music) established close cooperation. The score, which was a critical editorial proof-reading by Emil Telmányi, was included, after a year's delay, among the music dispatched to the members for 1937.<sup>52</sup> Printed parts for the work did not appear until 1958, after a discussion of the need for a reprint of the score by the Society for the Publication of Danish Music had resulted in the decision to publish a new score edited by Richard Dahl Eriksen, with accompanying parts (Sources **G** and **H**).<sup>53</sup>

There is no documentation that Carl Nielsen knew of Emil Telmányi's radical revision of the trombone glissandi in the second movement, as executed in the ink fair copy and reproduced in the musical material printed hitherto. Since Carl Nielsen's original glissandi can be played, they have been restored in the Carl Nielsen Edition. Some glissandi were crossed out in the ink manuscript and in the original set of parts corresponding to Telmányi's pencilled comment in the copied score that some of the glissandi appeared to have been regretted later by the composer. Since it has not been possible

51 Cf. letter from Emil Telmányi to the brothers Wilhelm Hansen dated "Copenhagen, 8th March 1926" and reply letter from Wilhelm Hansen to Telmányi dated "9th March 1926" (DK-Kk, WH Arkivet 1926) and Carl Nielsen's diary note, quoted in Torben Schousboe (ed.), *op. cit.*, p. 486: "If they take the 6th they must also take the 5th within three years. / If the new publishers take the 6th I must also give this new connection some small things. [He then lists six songs from the collection *Ti danske Smaasange*, which were published by Borups Musikforlag in 1926]".

52 The publication year 1938 is documented by the Society for the Publication of Danish Music's *Forhandlingsprotokol 1/10-1933 - 21/8 1952 (Musikhistorisk Museum og Carl Claudius' Samling, SUDM Arkivet 112/2)* and a letter of 2.3.1938 from the Society for the Publication of Danish Music to Emil Telmányi (*Musikhistorisk Museum og Carl Claudius' Samling, SUDM Arkivet A48/8*). The orchestral score was published in the Society's Third Series as No. 60.

53 Cf. The Society for the Publication of Danish Music's minutes for the period 1953-1976 (*Samfundet til Udgivelse af Dansk Musik*). At a committee meeting on 9.3.1956, according to the same source, it was decided that the Danish composer Leif Kayser (b. 1919) was to work with the editor, the violist Richard Dahl Eriksen (1918-1988), and the music copyist in connection with the publication work. However Leif Kayser has told the editor of this volume that he was not involved in the work.

symfoni skulle udgives på Borups Musikforlag.<sup>51</sup> Symfonien blev imidlertid ikke trykt i Carl Niensens levetid. Et trykt orkesterpartitur (kilde **F**) udkom først i 1938 på Dansk Komponistforenings dengang nyoprettede forlag, Edition Dania, med hvilket Samfundet til Udgivelse af Dansk Musik etablerede et tæt samarbejde. Partituret, der undergik en kritisk reviderende korrektur ved Emil Telmányi, indgik med et års forsinkelse i medlemsleverancen for 1937.<sup>52</sup> Trykte stemmer til værket udkom først i 1958, efter at en diskussion om behovet for et genoptryk af partituret i Samfundet til Udgivelse af Dansk Musik var mundet ud i beslutningen om at udgive et nyt partitur, revideret af Richard Dahl Eriksen, med tilhørende stemmer (kilde **G** og **H**).<sup>53</sup>

Der er ikke dokumentation for, at Carl Nielsen har haft kendskab til Emil Telmányis radikale revision af basunglissandiene i 2. sats, som den er udført i blækrenskriften og gengivet i de hidtidige trykte nodematerialer. Da Carl Niensens oprindelige glissandi lader sig spille, er disse derfor restaureret i Carl Nielsen Udgaven. Nogle glissandi har været udstreget i blækmanuskriptet og i det originale stemmesæt svarende til Telmányis blyantsbemærkning i det afskrevne partitur om, at nogle af glissandiene vist nok senere blev fortrudt af komponisten. Da dette heller ikke har kunnet

51 Jf. brev fra Emil Telmányi til brødrene Wilhelm Hansen dateret "København, 8. Marts 1926" og svarbrev fra Wilhelm Hansen til Telmányi dateret "9. Marts 1926" (DK-Kk, WH Arkivet 1926) samt Carl Niensens dagbogsnotat, gengivet i Torben Schousboe (udg.), *op. cit.*, s. 486: "Hvis de tager 6<sup>te</sup> skal de ogsaa tage 5 i Løbet af 3 Aar. / Ifald det nye Forlag tager 6<sup>te</sup> maa jeg ogsaa give denne nye Forbindelse nogle smaa Ting. [Herefter er anført seks sange fra samlingen *Ti danske Smaasange*, der blev udgivet på Borups Musikforlag i 1926]".

52 Udgivelsesåret 1938 dokumenteres af Samfundet til Udgivelse af Dansk Musiks *Forhandlingsprotokol 1/10-1933 - 21/8 1952 (Musikhistorisk Museum og Carl Claudius' Samling, SUDM Arkivet 112/2)* og brev af 2.3.1938 fra Samfundet til Udgivelse af Dansk Musik til Emil Telmányi (*Musikhistorisk Museum og Carl Claudius' Samling, SUDM Arkivet A48/8*). Orkesterpartituret blev udgivet i Samfundet til Udgivelse af Dansk Musiks 3. serie som nummer 60.

53 Jf. Samfundet til Udgivelse af Dansk Musiks forhandlingsprotokol for perioden 1953-1976 (*Samfundet til Udgivelse af Dansk Musik*). Ved et forretningsudvalgsmøde 9.3.1956 blev det jf. samme kilde besluttet, at komponisten Leif Kayser (f. 1919) skulle arbejde sammen med udgiveren, bratschisten Richard Dahl Eriksen (1918-1988), og nodetegneren i forbindelse med udgivelsesarbejdet. Leif Kayser har imidlertid meddelt redaktøren af nærværende bind, at han ikke blev involveret i arbejdet.



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to document this either, all glissandi have been included in the Carl Nielsen Edition. In the fourth movement some of the transitions between the variations have been notated in ways that conflict with normal notational practice, in terms of the number of rhythmic units within the bar, or in ways that are ambiguous. Insofar as it has been necessary and possible, this has been corrected, such however that in all cases it has been mentioned in the list of emendations and alternative readings.

*Thomas Michelsen*

dokumenteres, er alle glissandi medtaget i Carl Nielsen Udgaven. I fjerde sats er nogle af overgangene mellem variationerne noteret på måder, der strider mod gængs notationspraksis, hvad angår antallet af rytmiske enheder inden for takten, eller på måder, som ikke er entydige. I det omfang, det har været nødvendigt og muligt, er dette søgt udbedret, således som der i alle tilfælde er redegjort for det i revisions- og variantfortegnelsen.

*Thomas Michelsen*

Handwritten musical score for the first movement of a symphony, page 16. The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings. The page is numbered "16" in the top left corner. The notation includes a key signature of one sharp (F#) and a time signature of 3/4. The score is divided into several systems, with some parts being heavily crossed out or corrected. Handwritten annotations in ink and blue ink are visible throughout the score, including the words "molto cantabile" and "piano". The page shows signs of being a draft, with many corrections and additions.

Source **B<sup>1</sup>** (pencil draft, first movement, bb. 109-114): The page shows that Emil Telmányi assisted Carl Nielsen by inserting doubling parts in ink and adding and changing among other things dynamic markings, while the symphony was still at the draft stage.

Kilde **B<sup>1</sup>** (blyantskladde, første sats, t. 109-114): Siden viser, at Emil Telmányi har assisteret Carl Nielsen ved med blæk at indføje dublerende stemmer samt tilføje og ændre blandt andet dynamiske angivelser, mens symfonien endnu var på kladdestadiet.



24.

Clarinet I-II  
 Bassoon I-II  
 Cor I-IV  
 Violin I  
 Violin II  
 Viola  
 Bass  
 Flute I  
 Oboe I-II  
 Clarinet I-II  
 Saxophone I-II  
 Horn I-II  
 Trumpet I-II  
 Cello/Double Bass

*f*  
*molto cantabile*  
*molto cantabile*  
*molto f*

(E.T.)  
 Kern  
 B. p. w. g. f.

Source **A** (ink fair copy, first movement, bb. 107-114): The page gives an example of the corrections marked "NB" in the ink fair copy and adopted by Carl Nielsen. In vl. 2 there is an example of Telmányi's ink additions (an *f*). Finally, the page exemplifies Telmányi's later use of a dark red crayon to emphasize pencil corrections, probably in connection with the completion of the first printed score from 1938 (Source **F**).

Kilde **A** (blækrenskrift, første sats, t. 107-114): Siden giver et eksempel på de med "NB" markerede rettelser i blækrenskriften, der er taget til efterretning af Carl Nielsen. I vl. 2 ses et eksempel på Telmányis blæktilføjelser i form af et *f*. Endelig eksemplificerer siden Telmányis senere anvendelse af mørk rød farvestift til fremhævelse af blyantsrettelser, formentlig i forbindelse med færdiggørelsen af det første trykte partitur fra 1938 (kilde **F**).



Humoristiske

Fl. v

Clar. I & II

Sax. I & II

Tromb. (som en foragtelig Gaben)

Tromp.

Trombone solo

Canon

B. & H. Nr. 1. A. 6. 13.

Source **B'** (pencil draft, second movement, bb. 74-85): The page exemplifies Carl Nielsen's addition of programmatic comments in the trombone part for the movement: "(som en foragtelig Gaben)" ["like a contemptuous yawn"]. In b. 76 Emil Telmányi has corrected the first note in ink (fig. 2) and added *f* (picc., cl. 2), while in b. 84 he has added *mp* (trb.t.).

Kilde **B'** (blyantskladde, anden sats, t. 74-85): Siden eksemplificerer Carl Niensens tilføjelse af programmatisk kommentarer i satsens trombonestemme: "(som en foragtelig Gaben)". I t. 76 har Emil Telmányi rettet første node med blæk (fig. 2) og tilføjet *f* (picc., cl. 2), ligesom han i t. 84 har tilføjet *mp* (trb.t.).



The image shows a page of handwritten musical notation for Carl Nielsen's Symphony No. 4, second movement, page 57. The score is arranged in systems for various instruments: Cl. I, Fg. I & II, Tamb. p., Picc., Cl., Fg., Trombone, Kl., Trg., and Tamb. picc. The notation includes dynamic markings such as *p*, *mp*, *f*, and *sfz*, along with performance instructions like *cresc. p. a p.*, *dim. al f*, *con sord.*, *gliss.*, and *sempre*. There are also handwritten annotations in red ink, including circled numbers like "10" and "11", and some corrections in black ink.

Source **A** (ink fair copy, second movement, bb. 68-85): The whole movement was fair-copied by Emil Telmányi. The page shows examples of how Carl Nielsen approved some of Telmányi's pencil additions by going over them in ink (e.g. fg., bb. 72-73). There are also examples of Carl Nielsen's ink additions of dynamic markings (and his addition of "sempre" at the first entry of the trombone), and of Telmányi's revision of the glissandi in the trombone part, which, like his pencil changes in Carl Nielsen's dynamic markings in bb. 68 and 77, are reflected in the first printed score from 1938 (Source **F**), but which have not been adopted in the Carl Nielsen Edition.

Kilde **A** (blækrenskrift, anden sats, t. 68-85): Hele satsen er renskrevet af Emil Telmányi. Siden viser eksempler på, hvorledes Carl Nielsen har sanktioneret en del af Telmányis blyantstilføjelser ved at trække dem op med blæk (fx fg., t. 72-73). Desuden ses eksempler på Carl Niensens blæktilføjelser af dynamiske angivelser (samt hans tilføjelse af "sempre" ved trombonens første indsats) og på Telmányis revision af glissandiene i trombonestemmen, der, ligesom hans blyantsændringer af Carl Niensens dynamiske angivelser i t. 68 og 77, findes afspejlet i det første trykte partitur fra 1938 (kilde **F**), men som ikke er taget til efterretning i Carl Nielsen Udgaven.

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B E S Æ T N I N G  
O R C H E S T R A

2 flauti / 1 flauto piccolo

2 oboi

2 clarinetti

2 fagotti

4 corni

2 trombe

3 tromboni

tuba

timpani

triangolo

piatto sospeso

tamburo piccolo

gran cassa

campanelli

xilofono

archi

SYMPHONY NO. 6  
SINFONIA SEMPLICE

SYMPHONI NR. 6  
SINFONIA SEMPLICE

I

Tempo giusto (♩ = 100)

The musical score is arranged in systems. The first system includes Flauto 1, Flauto 2 (Flauto piccolo), Oboe 1 and 2, Clarinetto (A) 1 and 2, and Fagotto 1 and 2. The second system includes Corno (F) 1, 2, 3, and 4; Tromba (F) 1 and 2; Trombone tenore 1 and 2; Trombone basso; and Tuba. The third system includes Timpani, Triangolo Piatto sospeso, and Campanelli. The fourth system includes Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. The woodwind and string parts feature melodic lines with dynamics such as *p* and first endings. The percussion parts include rhythmic patterns for the Campanelli.

6

Fl. 1

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Timp.

VI. 1

VI. 2

Vc.

Cb.

*p* *dim.*

*p* *dim.*

*ppp*

*dim.*

*dim.*

*mfz*

*pp*

*pp*

pizz. *mfz*

pizz. *mfz*

9

Ob. 1  
2

Fg. 1  
2

VI. 1

VI. 2



12

Fl. 1  
Fl. 2

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

Vi. 1  
Vi. 2

Va.

Vc.

Cb.

*sempre ppp*

*p*

*dim.*

*sempre pp*

*mfz dim.*

arco

*p*

15

Fl. 1

Fl. 2

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

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*dim.*

*mp*

*p*

*pp*

*fp*

*p*

*poco*

18

Ob. 1 2  
*espressivo*  
*p*

Fg. 1 2  
*mp espressivo*  
*p dim.*

Va. *dim.*  
*espressivo dim.*

Vc. *dim.*  
*espressivo dim.*

Cb. *dim.*  
*espressivo dim.*

21

Fl. 1 2  
*p*  
*fp*

Ob. 1 2  
*p*  
*fp*

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

Fg. 1 2  
*pp*  
*mp*  
*p*

Cor. (F) 1 2 3 4  
*p*  
*pp*

VI. 1  
*mp*  
*mp*

VI. 2  
*p*  
*mp*

Va. *pizz.*  
*arco*  
*mp*  
*pizz.*

Vc. *pizz.*  
*arco*  
*p*  
*arco*  
*pizz.*

Cb. *pizz.*  
*p*  
*arco*  
*pizz.*

25

Fl. 1  
Fl. 2  
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  
Timp.  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*mp*  
*ffp*  
*fz*  
*p*  
*mp*  
*ffp*  
*fz*  
*p*  
*pp*  
*p*  
*fp*  
*pizz.*

Detailed description: This page of a musical score covers measures 25 to 28. It features a woodwind section with Flutes (Fl.), Oboes (Ob.), Clarinets in A (Cl. (A)), Bassoon (Fg.), and Cor Anglais (Cor. (F)). The strings include Violins (VI. 1, VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.), along with Timpani (Timp.). The woodwinds have melodic lines with various dynamics such as *mp*, *ffp*, *fz*, and *p*. The strings provide harmonic support, with the Viola marked *pizz.* (pizzicato). The Cor Anglais parts are mostly sustained notes. The Timpani part is silent. The Violins play a rhythmic pattern. The Viola, Violoncello, and Contrabass play sustained chords.



33

a tempo

Fl. 1

Fl. 2

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

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*p*

*pp*

*mp marcato*

*mp marcato*

*fz*

*p*

*a2*

*a2*

*con sord.*

*con sord.*

*con sord. pizz.*

*con sord. pizz.*

*mf*

*mf*

*ffz*

*p*

*p*

36

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Cmplli.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

39

The musical score consists of several staves for different instruments. The Flute (Fl.) and Oboe (Ob.) staves have two parts each. The Clarinet in A (Cl. (A)) and Bassoon (Fg.) staves also have two parts each. The Horn (Cor. (F)) section has four parts. The Trumpet (Cmplli.) section has one part. The Violin (Vi.) section has two parts. The Viola (Va.) and Cello (Cb.) staves have one part each. The score is divided into three measures. The first measure starts at measure 39. The second measure is measure 40. The third measure is measure 41. The score includes various dynamics such as *mf*, *f*, *p*, and *ff*. There are also performance markings like *arco* and *a2*. The Flute and Oboe parts have long notes with slurs. The Clarinet and Bassoon parts have more complex rhythmic patterns. The Horn and Trumpet parts have block chords. The Violin and Viola parts have rhythmic patterns. The Cello part has a simple rhythmic pattern.



42

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cmplli.

VI. 1

VI. 2

Va.

Vc.

*dim.* *pp*

*a2 dim.* *pp*

*a2 mp dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*dim.* *p* *dim.* *pp* *sempre di- - -*

*dim.* *p* *dim.* *pp* *sempre di- - -*

*dim.* *p* *dim.* *pp* *sempre di- - -*

*dim.* *p* *dim.* *pp* *sempre di- - -*

46

Fl. 1

Fl. 2

Cl. (A) 1

Cl. (A) 2

VI. 1

VI. 2

Va.

Vc.

*mfz* *dim.* *pp* *pp*

*mfz* *dim.* *pp* *pp*

*pp* *dim.* *pp* *dim.*

*mi - - - nu - - - en - - - do* *ppp* *dim.*

*mi - - - nu - - - en - - - do* *ppp* *dim.*

*mi - - - nu - - - en - - - do* *ppp* *dim.* *pppp*

*mi - - - nu - - - en - - - do* *ppp* *dim.* *pppp*

50

Fl. 1

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Vi. 1

Vi. 2

Va.

Vc.

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*ppp*

*p*

*p*

senza sord.  
*pp*

senza sord.

54

Fl. 1

Cl. (A) 1  
2

Cor. (F) 1  
2

Vi. 1

Va.

Vc.

senza sord.

*mf*

56

Vi. 1

Vc.

Cb.

senza sord.

*mp*

arco

*mp*

*dim.*

*p*

58

VI. 1

VI. 2

Vc.

Cb.

senza sord.  
V.  
mp

dim.

60

VI. 1

VI. 2

Vc.

Cb.

pp

cresc.

62

VI. 1

VI. 2

Va.

Vc.

Cb.

f

f

mf

senza sord.  
V.

64

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

4

66

1 2

Fl.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

ff

a2

ff

ff

ff

ff

ff

ff

The musical score for measures 66-70 is written for a full orchestra. Measures 66-70 are indicated by a circled number '4' in the top left. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fg.). The brass section includes three French Horns (Cor. (F)). The string section includes Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The percussion part (Timp.) is empty. The woodwinds and horns play sustained melodic lines with various dynamics, including *ff* and *a2*. The strings play a rhythmic accompaniment of eighth notes, also marked with *ff*. The score is in treble clef with a key signature of one sharp (F#).

68

Fl. 1

Fl. 2

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

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

70

Fl. 1

Fl. 2

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

72

Fl. 1

Fl. 2

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

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.



74

Fl. 1 *ffz*

Fl. 2 *ffz*

Ob. 1 *ffz*

Ob. 2 *ffz*

Cl. (A) 1 *ffz*

Cl. (A) 2 *ffz*

Fg. 1 *ffz*

Fg. 2 *ffz*

Cor. (F) 1 *ffz*

Cor. (F) 2 *ffz*

Cor. (F) 3 *ffz*

Cor. (F) 4 *ffz*

Timp.

VI. 1 *ffz*

VI. 2 *ffz*

Va.

Vc.

Cb.

76

Fl. 1

Fl. 2

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

The image shows a page of a musical score for measures 76 and 77. The score is arranged in a standard orchestral format with staves for woodwinds, brass, and strings. The woodwind section includes Flutes (Fl.), Oboes (Ob.), Clarinets in A (Cl. (A)), and Bassoons (Fg.). The brass section includes French Horns (Cor. (F)). The string section includes Violins (Vi.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score features a variety of musical notations, including notes, rests, dynamics (fz), articulation (accents), and phrasing slurs. The woodwinds and brass play melodic lines, while the strings provide a rhythmic accompaniment with triplets and sixteenth-note patterns. The tempo is marked with a 'y' symbol, and the key signature has one flat.

poco rall.

a tempo

78

Fl. 1 *fz* *dim.* *mp*

Fl. 2 *fz* *dim.* *mp*

Ob. 1 *fz* *dim.* *mp*

Ob. 2 *fz* *dim.* *mp*

Cl. (A) 1 *fz* *dim.* *mp*

Cl. (A) 2 *fz* *dim.* *mp*

Fg. 1 *fz* *dim.* *p*

Fg. 2 *fz* *dim.* *p*

Cor. (F) 1 *fz* *dim.* *p*

Cor. (F) 2 *fz* *dim.* *p*

Cor. (F) 3 *fz* *dim.* *p*

Cor. (F) 4 *fz* *dim.* *p*

Timp.

poco rall.

a tempo

Vi. 1 *molto dim.* *pp*

Vi. 2 *molto dim.* *pp*

Va.

Vc.

Cb.

81

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

*mp marcato*

*mp*

*mp*

83

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Cmplli.

*mp marcato*

*mf*

con sord.  
*a2*

85

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

87

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Va.

Vc.

Cb.

89 **5**

Fl. 1 2

Ob. 1 2 a2

Cl. (A) 1 2 a2

Fg. 1 2 a2

Cor. (F) 1 2 3 4 a2

Tr. (F) 1 2 a2

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*f poco marcato*

*mf poco marcato*

*pp*

*ff*

*p*

*gliss.*

91

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* *fz* *pp*

*pp* *fz* *pp*

*pp* *fz* *pp*

*ff*

*ff*

93

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.

Detailed description of the musical score: The score is for measures 93 and 94. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).  
 - Flute 1 and 2: Play a melodic line with slurs and accents. Measure 94 features a triplet of eighth notes.  
 - Oboe 1 and 2: Play a similar melodic line to the flutes.  
 - Clarinet in A 1 and 2: Play a melodic line with slurs and accents.  
 - Bassoon 1 and 2: Play a rhythmic pattern with slurs and accents.  
 - Cor Anglais 1 and 2: Play a rhythmic pattern with slurs and accents.  
 - Cor Anglais 3 and 4: Play a rhythmic pattern with slurs and accents.  
 - Violin 1 and 2: Play a rhythmic pattern with triplets and dynamics *pp* and *ppp*.  
 - Viola, Violoncello, and Contrabass: Play a rhythmic pattern with slurs and dynamics *f* and *p*.



95

Fl. 1

Fl. 2

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

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*poco a poco dim.*

*ff*

*pp*

*ppp*

*mf*

97

Fl. 1

Fl. 2

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

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*p*

*p*

*p*

*p*

*dim.*

*3*

*3*

*3*

*3*

*dim.*

*3*

*3*

*mp dim.*

*f*

*mp dim.*

*mf dim.*

*f*

*f*

*f*

*f*

*f*

*p*

*p*

100

Fl. 1  
Fl. 2  
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

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

103

Timp.

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

105

7

Fl. 1

Fl. 2

Cl. (A) 1

Cl. (A) 2

Vl. 1

Vl. 2

Va.

Vc.

Cb.

107

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Vl. 1

Vl. 2

Va.

Vc.

Cb.



111

Fl. 1 *f*

Fl. 2

Ob. 1 *f*

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1 *f*

Fg. 2

Cor. (F) 1 *a2*

Cor. (F) 2 *a2*

Cor. (F) 3

Cor. (F) 4

Vi. 1 *f*

Vi. 2

Va.

Vc.

Cb.

115

Fl. 1

Fl. 2

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

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*f*

*a2*

119

The score consists of the following instruments and parts:

- Fl. (Flutes):** 2 parts, measures 119-122.
- Ob. (Oboes):** 2 parts, measures 119-122.
- Cl. (A) (Clarinets in A):** 2 parts, measures 119-122.
- Fg. (Bassoons):** 2 parts, measures 119-122.
- Cor. (F) (French Horns):** 4 parts, measures 119-122. Markings include *a2* and *dim.*
- VI. 1 (Violins):** 1 part, measures 119-122. Marking includes *molto dim.*
- VI. 2 (Violins):** 1 part, measures 119-122. Marking includes *molto dim.*
- Va. (Viola):** 1 part, measures 119-122. Marking includes *div.* and *pp*.
- Vc. (Violoncello):** 1 part, measures 119-122. Marking includes *dim.*
- Cb. (Double Bass):** 1 part, measures 119-122. Marking includes *dim.*

Dynamics and performance markings are distributed throughout the score as indicated above.



123

Fl. 1  
Fl. 2  
muta in picc.

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

VI. 1  
pp  
con sord.  
p espressivo

VI. 2  
con sord.  
p

Va.  
molto dim.  
ppp  
con sord.  
p

Vc.  
molto dim.  
ppp

Cb.  
molto dim.  
ppp

127

Cmplli. 8  
ppp

VI. 1  
dim.  
ppp

VI. 2  
dim.  
ppp

Va.  
dim.  
ppp

Vc.  
con sord.  
p  
dim.  
ppp

130

Picc. *pp*

Trgl. *ppp*

Cmplli.

Vi. 1

Vi. 2

Va.

Vc.

133

Picc.

Trgl.

Cmplli.

Vi. 1

Vi. 2

Va.

Vc.

136

Picc.

Trgl.

Cmplli.

Vi. 1

Vi. 2

Va.

Vc.

*dim.*

139

Fl. 1

Picc.

Trgl.

Cmppli.

VI. 1

VI. 2

Va.

Vc.

*mf*

*ppp*

*dim.*

*pppp*

*pppp*

*fz*

*molto dim.*

*pppp dim.*

*molto dim.*

*pppp*

*pppp*

*molto dim.*

*pppp*

*molto dim.*

*pppp*

*pppp*

*molto dim.*

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*

muta in fl. gr.

142

Fl. 1

Cl. (A) 1  
2

1.

*mp*

144

Fl. 1

Ob. 1  
2

Cl. (A) 1  
2

1.

*mp*

146

Fl. 1

Ob. 1  
2

Cl. (A) 1  
2

148

Fl. 1

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

*mp*

150

Fl. 1

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

*mp*

152

Fl. 1

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

*marcato*

*mf*

9

VI. 1

VI. 2

Va.

Vc.

*mf*

*sempre con sord.*

*dim. pp*

*senza sord.*

*ffz* *mf*

*sempre mf*

*senza sord.*

*mf*

155

Fl. 1 *mf* *cresc.*

Fl. 2 *mf* *cresc.*

Ob. 1 *mf* *cresc.*

Ob. 2

Cl. (A) 1 *mf* *cresc.*

Cl. (A) 2

Fg. 1 *mf* *cresc.*

Fg. 2

Cor. (F) 1 *mp* *cresc.*

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Timp. *mf marcato* *cresc.*

Trgl. *mf* *cresc.*

Vi. 1 *f* *dim.* *pp*

Vi. 2 *f* *dim.* *pp*

Va. *sempre mf* *cresc.*

Vc. *sempre mf* *mf*

Cb. *mf*





161

Fl. 1 *ffz* *trmm*

Fl. 2 *ffz* *trmm*

Ob. 1 2

Cl. (A) 1 *ffz* *trmm*

Cl. (A) 2 *ffz* *trmm*

Fg. 1 *ffz* *trmm*

Fg. 2 *ffz* *trmm*

Cor. (F) 1 *con sord.* *ffz*

Cor. (F) 2 *fz*

Cor. (F) 3 *ffz*

Cor. (F) 4 *fz*

Timp.

Trgl.

Vi. 1 *v*

Vi. 2 *v*

Va. *pesante*

Vc. *pesante*

Cb. *pesante*

Detailed description of the musical score: The score is for measures 161-164. It features a woodwind section with Flutes (Fl.), Oboes (Ob.), Clarinets in A (Cl. (A)), and Bassoons (Fg.), each with two parts. The woodwinds play a melodic line with a trill-like ornament (trmm) and a forte dynamic (ffz). The French Horns (Cor. (F)) play a harmonic accompaniment, with the first part marked 'con sord.' and the others marked 'fz'. The strings (Violins, Violas, Cellos, and Double Basses) play a rhythmic accompaniment with a 'pesante' (heavy) articulation. The Violins and Violas play a triplet pattern, while the Cellos and Double Basses play a similar pattern with a different articulation. The Timpans (Timp.) and Trgl. (Trombones) are silent in this section.

163

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

*ff<sup>z</sup>*

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

senza sord.

VI. 1

VI. 2

Va.

Vc.

Cb.

*segue*

165

VI. 1

VI. 2

Vc.

*segue*

167

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

VI. 1

VI. 2

Vc.

11

169

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.

Allegro appassionato

Musical score for woodwinds and percussion, measures 171-173. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Trumpet (Tr. (F)), Trombone (Trb.t., Trb.b.), and Tuba (Tb.). The percussion section includes Timpani (Timp.) and Triangle (Trgl.). The tempo is marked 'Allegro appassionato'. The woodwinds play sustained notes with a forte (ff) dynamic. The percussion features a rhythmic pattern of eighth notes with accents and a triangle part.

Allegro appassionato

Musical score for strings, measures 171-173. The score includes parts for Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The tempo is marked 'Allegro appassionato'. The strings play a rhythmic pattern of eighth notes with accents and a forte (ff) dynamic.

174

The score is arranged in a vertical stack of staves for each instrument. The instruments are: Fl. 1, Picc., Ob. 1/2, Cl. (A) 1/2, Fg. 1/2, Cor. (F) 1/2/3/4, Tr. (F) 1/2, Trb.t. 1/2, Trb.b., Tb., Timp., Trgl., Vl. 1, Vl. 2, Va., Vc., and Cb. The score features various musical notations such as notes, rests, slurs, and articulation marks. Dynamics markings like *ff* (fortissimo) are prominent. A box with the number '12' is located at the top right. The number '174' is written above the Flute staff.

This page of an orchestral score, numbered 177, features the following parts and musical details:

- Woodwinds:**
  - Flute (Fl.) 1: Melodic line starting at measure 177, marked *ff*.
  - Piccobello (Picc.): Melodic line starting at measure 177, marked *ff*.
  - Oboe (Ob.) 1/2: Melodic line starting at measure 177, marked *ff*.
  - Clarinets (Cl. (A)) 1/2: Melodic line starting at measure 177, marked *ff*.
  - Fagott (Fg.) 1/2: Melodic line starting at measure 177, marked *ff*.
- Brass:**
  - Cor. (F) 1/2 and 3/4: Melodic lines starting at measure 177, marked *ff*.
  - Trumpets (Tr. (F)) 1/2: Melodic line starting at measure 177, marked *ff*.
  - Trumpets (Trb.t.) 1/2 and Trombones (Trb.b.): Rhythmic accompaniment.
  - Tuba (Tb.): Rhythmic accompaniment.
- Other Instruments:**
  - Timp. (Tympani): Rhythmic accompaniment.
  - Trgl. (Triangle): Rhythmic accompaniment.
- Strings:**
  - Violins (VI. 1, 2), Violas (Va.), Cellos (Vc.), and Double Basses (Cb.): Rhythmic accompaniment.

Key musical elements include a *ff* (fortissimo) dynamic marking for the woodwinds and brass in the third measure, and an *a2* (second octave) marking for the flute, oboe, and cor. parts.



This page of a musical score (page 47) features a variety of instruments including woodwinds, brass, and strings. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), and Cor Anglais (Cor. (F)). The brass section consists of Trumpet (Tr. (F)), Trumpet in B-flat (Trb.t.), Trombone (Trb.b.), and Tuba (Tb.). The string section includes Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical elements and dynamics include:

- Flute (Fl.):** Measures 180-182, starting with a melodic line in treble clef.
- Woodwinds (Ob., Cl. (A), Fg., Cor. (F)):** Many instruments have rests in the first measure and enter in the second measure with sustained notes. The Cor Anglais parts are marked *sempre ff*.
- Brass (Tr. (F), Trb.t., Trb.b., Tb.):** The Tr. (F) part features a rhythmic pattern of eighth notes with accents and dynamic markings of *ffz* and *fz*. Trb.t., Trb.b., and Tb. parts also show rhythmic patterns with dynamic markings.
- Strings (VI. 1, VI. 2, Va., Vc., Cb.):** All string parts play a consistent eighth-note rhythmic pattern throughout the section.
- Tempo/Performance:** The score includes trills (tr) and dynamic markings such as *ffz* (fortissimo with accent) and *fz* (forzando).

183

Fl. 1

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Trgl.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*ff* *molto cresc.*

*ff* *molto cresc.*

*ff* *molto cresc.*

*ff* *molto cresc.*

*ff* *molto cresc.*

*ff* *molto cresc.*

*ff* *molto cresc.*

*ff* *molto cresc.*

*ff* *molto cresc.*

*ff* *molto cresc.*

*ff* *molto cresc.*

*pp* *molto cresc.*

*pp* *molto cresc.*

*pp* *molto cresc.*

*pp* *molto cresc.*

*pp* *molto cresc.*

*pp* *molto cresc.*

*p* *molto cresc.*

*molto cresc.*

*molto cresc.*

*molto cresc.*

*molto cresc.*

*molto cresc.*

*molto cresc.*



Musical score for measures 189-194. The score is for a full orchestra and includes parts for Oboe (Ob.), Clarinet in A (Cl. (A)), Cor in F (Cor. (F)), Timpani (Timp.), Cymbals (Cmplli.), Viola (Va.), and Violin (Vc.).

- Ob.:** Measures 189-194. Part 1 and 2. *sempre ff*.
- Cl. (A):** Measures 189-194. Part 1 and 2. *sempre ff*.
- Cor. (F):** Measures 189-194. Part 1, 2, 3, 4. *ff*.
- Timp.:** Measures 189-194. *p*.
- Cmplli.:** Measures 189-194.
- Va.:** Measures 189-194. *ff*.
- Vc.:** Measures 189-194. *ff*.

Musical score for measures 195-200. The score includes parts for Clarinet in A (Cl. (A)), Cor in F (Cor. (F)), Trumpet in F (Tr. (F)), Cymbals (Cmplli.), Viola (Va.), and Violin (Vc.).

- Cl. (A):** Measures 195-200. Part 1 and 2. *1.*
- Cor. (F):** Measures 195-200. Part 1, 2, 3, 4. *ff*.
- Tr. (F):** Measures 195-200. Part 1 and 2. *ff con sord.*
- Cmplli.:** Measures 195-200.
- Va.:** Measures 195-200.
- Vc.:** Measures 195-200.

13

199

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Va.

Vc.

*f* *dim.*

senza sord. *dim.* *dim.* *dim.*

senza sord. *dim.* *dim.* *pp*

*poco f* *dim.* *dim.*

*dim.* *dim.*

204

Fg. 1 2

Cor. (F) 1 2

Timp.

Cmplli.

VI. 1

VI. 2

Va.

Vc.

*pp*

*ppp*

*pp*

*pp* *dim.*

con sord. *pp*

con sord. *pp*

*ppp*

*ppp*

209

Ptto.sosp. *pp*

Cmplli. *mp* *dim.* *ppp*

VI. 1 *sempre pp*

VI. 2 *sempre pp*

213

Ptto.sosp. *dim.* *ppp*

VI. 1 *dim.* *ppp*

VI. 2 *dim.* *ppp*

Va. 1 *f*

Va. 2 *f*

Vc. 1 *f*

Vc. 2 *f*

14

217

Va. 1

Va. 2

Vc. 1

Vc. 2

\* med to tynde Metalpinde eller tykke Staaltraade  
 \* with two thin metal pins or two thick steel wires

222

Cl. (A) 1 2

Cor. (F) 1 2

Va. 1 2

Vc. 1 2

Cb.

227

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Vc.

Cb.



231

Fl. 1  
2

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Timp.

Trgl.

Cmplli.

Vi. 1  
f senza sord.

Vi. 2  
f senza sord.

Va.  
f

Vc.

Cb.

*muta in picc.*

*f* *ff*

poco ac - - - - ce - - - - le - - - - ran - - - - do

234

Fl. 1

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Timp.

Trgl.

Cmplli.

*cresc.*

*ff cresc. marcato*

*marcato*

*a2 cresc.*

*ff cresc. marcato*

*cresc.*

*cresc.*

*mf cresc. f*

*ff marcato marcato*

*muta in fl.gr.*

poco ac - - - - ce - - - - le - - - - ran - - - - do

VI. 1

VI. 2

Va.

Vc.

Cb.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*molto*

*molto*

*molto*

*molto*

*molto*

Tempo I (tempo giusto)

237

Timp. *fff* *mute quickly* *ffz*

Trgl.

Tempo I (tempo giusto)

VI. 1

VI. 2

Va. *ff*

Vc. *ff*

Cb.



239

Cl. (A) <sup>1</sup>/<sub>2</sub> *ff*

Timp. *ffz* *ffz* *ffz*

VI. 1 *ffz* *ffz* *ffz* *ffz*

VI. 2 *ff*

Va. *ffz* *ffz*

Vc. *ffz* *ffz*

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

1. *ff*

a2 *ff*

con sord. *ff*

senza sord. *ff*

con sord. *ff*

senza sord. *ff*

*ff<sup>s</sup>*

*fz*

*fz*

*fz*

*fz*

*fz*

*ff*

243

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *a2*

Ob. 2 *fz fz*

Cl. (A) 1

Cl. (A) 2 *ff* 3 3 3 3

Fg. 1 *a2*

Fg. 2 *fz fz*

Cor. (F) 1 2

Cor. (F) 3 4

Timp. *mf f ff*

VI. 1 *fz fz fz fz* 3 3

VI. 2 *fz fz fz fz* 3 3

Va. *fz fz fz fz*

Vc. *fz fz fz fz*

Cb. *fz fz*

245

Fl. 1

Fl. 2

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

3  
4

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

senza sord.

segue

Detailed description of the musical score: The score is for measures 245-248. It features a woodwind section with Flutes 1 and 2, Oboes 1 and 2, Clarinets in A 1 and 2, and Bassoons 1 and 2. The brass section includes two parts of French Horns (labeled 'senza sord.'), and a Timpani part. The string section consists of Violins 1 and 2, Viola, Violoncello, and Contrabass. The woodwinds and French Horns play melodic lines with various articulations and dynamics. The strings play a rhythmic accompaniment with triplets and sixteenth notes. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

247

Fl. 1  
Fl. 2  
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  
Timp.  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

Detailed description of the musical score: This page contains measures 247 through 250 of a symphony. The score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Coronets) play melodic lines with various articulations and dynamics. The strings (Violins, Violas, Violas, Cellos, and Double Basses) provide a rhythmic and harmonic foundation with triplet patterns. The timpani part features a single, prominent stroke in measure 250. The key signature is one flat, and the time signature is 4/4.



249

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

VI. 1

VI. 2

Va. segue

Vc. segue

Cb. segue

251

Fl. 1 *poco a poco dim.*

Fl. 2 *poco a poco dim.*

Ob. 1 *poco a poco dim.*

Ob. 2 *poco a poco dim.*

Cl. (A) 1 *poco a poco dim.*

Cl. (A) 2 *poco a poco dim.*

Fg. 1 *poco a poco dim.*

Fg. 2 *poco a poco dim.*

Cor. (F) 1 *poco a poco dim.*

Cor. (F) 2 *poco a poco dim.*

Cor. (F) 3 *poco a poco dim.*

Cor. (F) 4 *poco a poco dim.*

Timp. *poco a poco dim.*

VI. 1 *poco a poco dim.*

VI. 2 *poco a poco dim.*

Va. *poco a poco dim.*

Vc. *poco a poco dim.*

Cb. *poco a poco dim.*

*tranq.*

poco ral - - len - - tan - - do

253

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

poco ral - - len - - tan - - do

poco ral - - len - - tan - - do

257 *più lento*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. (A) 1 *pp*

Cl. (A) 2 *pp*

Fg. 1 *pp*

Fg. 2 *pp*

Cor. (F) 1 *pp*

Cor. (F) 2 *pp*

*più lento*  
con sord.

Vi. 1 *pp*

Vi. 2 *pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

261 *molto tranq.* *rall.*

Fl. 1 *pp dim.*

Fl. 2 *pp dim.*

Fg. 1 *pp*

Fg. 2 *pp*

Cor. (F) 1 *pp*

Cor. (F) 2 *pp*

Cmplli. *pp*

*molto tranq.* *rall.*

Vi. 1 *dim.*

Vi. 2 *dim.*

Va. *pp dim.*

Vc. *pp*

Cb. *pp*

HUMORESKE  
HUMORESQUE  
Allegretto

II

Flauto piccolo  
Clarinetto (A) 1 2  
Fagotto 1 2  
Trombone tenore  
Triangolo  
Tamburo piccolo  
Campanelli

Picc.  
Cl. (A) 1 2  
Fg. 1 2  
Trgl.  
Tamb.picc.  
Cmplli.

G.P.

Picc.  
Cl. (A) 1 2  
Fg. 1 2  
Trgl.  
Tamb.picc.  
Cmplli.

1

26 *pp* *dim.* *ppp*

Cl. (A) 1 2

Trgl.

Tamb.picc.

Cmplli.

*pp* *p* *cresc.* *ffz* *fz*

*cresc.* *dim. molto*

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

*pp cresc. molto* *fz* *fz*

32 1. 2

Cl. (A) 1 2

Fg.

Trgl.

Tamb.picc.

Cmplli.

*pp* *f* *f*

*ff* *f*

*ff*

37

Picc.

Cl. (A) 1 2

Fg.

Trgl.

Tamb.picc.

Cmplli.

*f* *f* *f* *f*

*fz* *fz* *fz* *fz*

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

*fz* *fz* *fz*

42 **3**

Picc.

Cl. (A) 1/2

Fg. 1/2

Trgl.

Tamb.picc.

Cmplli.

47

Picc.

Cl. (A) 1/2

Fg. 1/2

Trgl.

Tamb.picc.

Cmplli.

53 **4**

Picc.

Cl. (A) 1/2

Fg. 1/2

Trgl.

Tamb.picc.

Cmplli.

59

Trgl. *dim.* *p* *dim.*

Tamb.picc. *dim.* *p dim.*

Cmplli. *p* *pp*

66

Cl. (A) 1 2 *p*

Fg. 1 2 *p*

Trgl. *ppp* *ppp*

Tamb.picc. *ppp* *ppp*

Cmplli. *ppp*

72

Picc. *f* *f*

Cl. (A) 1 2 *f* *f* *p*

Fg. *cresc. poco a poco a f* *sempre con sord.* *f sempre* *pp subito*

Trb.t. *mp* *gliss.*

Trgl. *ffz* *ffz*

Tamb.picc. *fz* *ffz*

Cmplli. *ffz* *fz* *fz*



78

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

83

Picc.

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Trb.t.

Trgl.

Tamb.picc.

Cmplli.

*poco sfz*

*p*

*f*

*sfz*

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

*mp*

*gliss.*

*ff sempre*

3

3

88

5

Picc.

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

*mp*

*p*

*ppp subito*

*poco rall.*

94 a tempo

Picc. *p*

Cl. (A) 1 *p*

Cl. (A) 2 *p*

Fg. 1 *p*

Fg. 2 *p*

Trb.t. *mp* gliss.

Trgl. *p* *sfz*

Tamb.picc. *pp marcato*

Cmplli. *p*

101

6

Picc. *sfz*

Cl. (A) 1 *sfz*

Cl. (A) 2 *sfz*

Fg. 1 *gliss.*

Fg. 2 *f*

Trgl. *sfz*

Tamb.picc. *sfz*

Cmplli. *sfz*

107

Picc.

1

Cl. (A)

2

Fg.

1

2

Trgl.

Tamb.picc.

Cmplli.

112

Picc.

1

Cl. (A)

2

Fg.

1

2

Trb.t.

Trgl.

Tamb.picc.

Cmplli.

118

Picc.

Cl. (A) 1 2

Fg. 1 2

Trb.t.

Trgl.

Tamb.picc.

Cmplli.

*ff* *dim.* *p*

*ffz* *dim.* *p*

*f* *ppp*

*sffz* *sffz*

*sffz*

*gliss.* *gliss.*

124

Picc.

Cl. (A) 1 2

Fg. 1 2

Trgl.

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

*p* *pp* *dim.* *pp*

*pp* *p* *dim.* *pp*

131

Picc.

Cl. (A) 1 2

Fg. 1 2

Trb.t.

Trgl.

Tamb.picc.

*f subito* *f subito*

*f* *gliss.* *gliss.*

*mf* *pp*

*fz* *fz*

*mfz* *mfz*

137 **8**

Picc.

Cl. (A) 1  
2

Fg. 1  
2

Trb.t.

Trgl.

Tamb.picc.

Cmplli.

*gliss.*

*mp*

*ffz*

*mfz*

*p*

*mfz*

143

Picc.

Cl. (A) 1  
2

Fg. 1  
2

Trb.t.

Trgl.

Tamb.picc.

Cmplli.

*mp*

*dim.*

*sempre dim.*

*dim.*

*sempre dim.*

*p*

*mfz*

*poco f*

*p*

*dim.*

*mf*

149 **Allegro**

Picc.

Cl. (A) 1  
2

Fg. 1  
2

Trgl.

Tamb.picc.

Cmplli.

*pp*

*mf*

*mf*

*pp*

*pp*

*dim.*

*pp marcato*

*mf*

*mfz*

poco a poco tranq.

155

Picc.

Cl. (A) 1/2

Trgl.

Tamb.picc.

161

Tempo I

Picc.

Cl. (A) 1/2

Fg.

Trgl.

Tamb.picc.

Cmplli.

167

9

Picc.

Cl. (A) 1/2

Trgl.

Tamb.picc.

174

Cl. (A) 1/2

Trgl.

Tamb.picc.

Cmplli.

# III

## PROPOSTA SERIA

Adagio

Flauto 1

Clarinetto (Bb) 1

Fagotto 1  
2

Corno (F) 1  
2  
3  
4

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Adagio

sul G

*f molto intensivo*

*f molto intensivo*

This system of the musical score includes staves for Flauto 1, Clarinetto (Bb) 1, Fagotto 1/2, Corno (F) 1/2/3/4, Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. The Flauto 1 staff has a measure rest. The Clarinetto (Bb) 1 staff has a measure rest. The Fagotto 1/2 staff has a measure rest. The Corno (F) 1/2/3/4 staff has a measure rest. The Violino 1 staff begins with a measure rest, followed by a note on G4, then a triplet of eighth notes (G4, A4, B4), and a triplet of eighth notes (C5, B4, A4). The Violino 2 staff has a measure rest. The Viola staff has a measure rest. The Violoncello staff begins with a measure rest, followed by a triplet of eighth notes (G2, A2, B2), and a triplet of eighth notes (C3, B2, A2). The Contrabbasso staff has a measure rest. Dynamics include *f molto intensivo* and *mf*. A 'sul G' instruction is present above the Violino 1 staff.

Cor. (F) 1  
2

VI. 1

Va.

Vc.

6

*mf*

*f molto intensivo*

*dim.*

*dim.*

*dim.*

This system of the musical score includes staves for Cor. (F) 1/2, VI. 1, Va., and Vc. The Cor. (F) 1/2 staff begins with a measure rest, followed by a note on G4, then a triplet of eighth notes (G4, A4, B4), and a triplet of eighth notes (C5, B4, A4). The VI. 1 staff begins with a note on G4, followed by a triplet of eighth notes (G4, A4, B4), and a triplet of eighth notes (C5, B4, A4). The Va. staff begins with a measure rest, followed by a triplet of eighth notes (G2, A2, B2), and a triplet of eighth notes (C3, B2, A2). The Vc. staff begins with a measure rest, followed by a triplet of eighth notes (G2, A2, B2), and a triplet of eighth notes (C3, B2, A2). Dynamics include *mf*, *f molto intensivo*, and *dim.*. A double bar line is present at the beginning and end of the system.

VI. 1  
VI. 2  
Va.  
Vc.

*p* *mf* *pp*  
*con sord.*  
*ff* *sempre ff*  
*p* *mf* *pp*  
*p* *mf* *pp*

Fg.  
Cor. (F)  
VI. 2

*mp*  
*p sotto voce*

Fg.  
Cor. (F)  
VI. 2

Fg.  
Cor. (F)  
VI. 2  
Va.  
Vc.

*dim.* *pp*  
*sempre ff* *mp*  
*mp*



21

Fg. 1  
2

Cor. (F) 1  
2

Vi. 2

Va.

Vc.

23

2

Fl. 1

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Vi. 2

Va.

Vc.

Cb.

*(♩ = ♩.)*

*12/8*

*cresc.*

*dim.*

*ppp*

*mp*

*p cresc. cantando*

*dim.*

*ppp*

*cresc.*

*dim.*

*mp*

*cresc.*

*fs*

*dim.*

*ppp*

*cresc.*

*fs*

*dim.*

*ppp*

*fs*

*dim.*

*ppp*

25

Fl. 1

Cl. (Bb) 1

Fg. 1  
2

*(♩ = ♩.)*

*mp*

*(♩ = ♩.)*

*1.*

*mp*

27

Fl. 1

Cl. (Bb) 1

Fg. 1  
2

Musical score for measures 27-28. Flute 1 (Fl. 1) plays a melodic line with slurs and accents. Clarinet (Bb) 1 (Cl. (Bb) 1) plays a similar melodic line. Bassoon 1 and 2 (Fg. 1, 2) play a lower melodic line. A first ending bracket (1.) is shown above the bassoon part.

28

Fl. 1

Cl. (Bb) 1

Fg. 1  
2

Musical score for measures 28-29. Flute 1 (Fl. 1) continues the melodic line. Clarinet (Bb) 1 (Cl. (Bb) 1) continues the melodic line. Bassoon 1 and 2 (Fg. 1, 2) continue the lower melodic line. A first ending bracket (1.) is shown above the bassoon part.

3

29

Fl. 1

Cl. (Bb) 1

Fg. 1  
2

Musical score for measure 29. Flute 1 (Fl. 1), Clarinet (Bb) 1 (Cl. (Bb) 1), and Bassoon 1 and 2 (Fg. 1, 2) play a short melodic phrase.

VI. 1

VI. 2

Va.

Vc.

Cb.

senza sord. *ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Musical score for measures 30-31. Violin 1 (VI. 1) and Violin 2 (VI. 2) play a melodic line with accents and dynamics *ff* and *ffz*. Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.) play a harmonic accompaniment. The Viola part includes the instruction "senza sord." and *ff*. The Violoncello and Contrabasso parts include *ff*.

32

VI. 1

VI. 2

Va.

Vc.

Cb.

Musical score for measures 32-33. Violin 1 (VI. 1) and Violin 2 (VI. 2) play a melodic line with slurs and accents. Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.) play a harmonic accompaniment.

34

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.*

*pp*

*pp*

*dim.*

*ppp*

*dim.*

*pp*

*dim.*

*pp*

36

Fl. 1

Cl. (Bb) 1

Fg. 1  
2

VI. 1

VI. 2

Vc.

Cb.

*p*

*p*

*p*

*1.*

*tr*

*tr*

*dim.*

*ppp*

*dim.*

*ppp*

*dim.*

*ppp*

(38)

Fl. 1

Cl. (Bb) 1

Fg. 1  
2

Cor. (F) 1  
2

VI. 1

*ppp*

*molto dim.*

*ppp*

*molto dim.*

*ppp*

*1.*

*tr*

*molto dim.*

*ppp*

*ppp*

*con sord.*

*pp*

4

40 (♩. = ♩)

Fl. 1

Cl. (B♭) 1

Fg. 1  
2

Cor. (F) 1  
2

VI. 1

VI. 2

*mp poco marcato*

*p poco marcato*

*p*

*pp*

*ppp*

*con sord.*

*dim.*

*dim.*

42

Fl. 1

Cl. (B♭) 1

Fg. 1  
2

VI. 1

VI. 2

Vc.

Cb.

*dim.*

*dim.*

*dim.*

*molto dim.*

*molto dim.*

*dim.*

*pppp*

*dim.*

*pp*

*pp*

44

Fl. 1

Cl. (Bb) 1

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Vi. 2

Vc.

Cb.

*pp* *dim.* *ppp* *mp*

*pp* *dim.* *ppp* *mp*

*p poco marcato* *con sord.*

*pp poco marcato*

*pppp*

*dim.* *ppp*

*dim.* *ppp*

**||**

**||**

49

Fl. 1

Cl. (Bb) 1

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Vi. 1

Vi. 2

Va.

Vc.

*molto tranq.*

*dim.* *pp>*

*dim.* *pp>*

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

*dim.* *ppp*

*dim.* *ppp*

*molto tranq.*

*div.* *pp* *dim.* *ppp*

*pp* *dim.* *ppp*

*pp poco marcato* *dim.* *pppp*

*pp poco marcato* *dim.* *pppp*

TEMA MED VARIATIONER  
THEME AND VARIATIONS  
Allegro

IV

Flauto 1

Flauto 2 (Flauto piccolo)

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

Corno (F) 1 2 3 4

Tromba (F) 1 2

Trombone tenore 1 2

Trombone basso

Tuba

Timpani

Triangolo

Tamburo piccolo

Gran cassa

Campanelli

Xilofono

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

*ff*

*sempre ff*

*dim.*

*p*

*sempre ff*

*sempre ff*

Allegro

poco rall.

Fl. 1  
Fl. 2  
Cl. (A) 1  
Cl. (A) 2  
Fg. 1  
Fg. 2

*dim.*  
*ppp*  
*ppp* muta in Bb  
*mp*

**Tema**  
*Theme*  
Allegretto un poco

Fg. 1  
Fg. 2

*mp*  
*tr*  
*dim.*

Fg. 1  
Fg. 2

*poco f*  
*dim.*

**Var. 1**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (Bb) 1  
Cl. (Bb) 2  
Fg. 1  
Fg. 2

*mp*  
*mp*  
*p*  
*calando*  
*p*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (Bb) 1  
Cl. (Bb) 2  
Fg. 1  
Fg. 2

*pp*  
*pp*  
*dim.*  
*dim.*  
*pp*  
*ff*

Var. 2  
Allegretto quasi andantino  
più vivo

42

Fl. 1 *p*

Fl. 2 *p* muta in picc. *ff*

Ob. 1 *pp* calando

Ob. 2

Cl. (Bb) 1 *p* 1. *pp dim.* *ppp*

Cl. (Bb) 2

Fg. 1 *p* *pp* calando

Fg. 2

Cor. (F) 1 *pp*

Cor. (F) 2 *pp*

Cor. (F) 3 a2 *ff*

Cor. (F) 4

Vi. 1 Allegretto quasi andantino più vivo *ff* pizz.

Vi. 2 *ff* pizz.

Va. *ff* pizz.

Vc. *ff*

Cb.



49

Tempo I                      più vivo                      Tempo I

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*p*

*ff*

*fz* *pp*

*pp*

*ff*

*fz* *pp*

*fz* *pp*

*fz* *pp*

*fz* *pp*

*pp*

*ff*

*ff*

*ff*

*ff*

*ff*

*pp*

*spiccato arco*

3



Var. 3  
Più vivo (♩. = 104)

VI. 1

sempre *pp*

VI. 1

sempre *pp*

VI. 1

poco a poco rall. a tempo

dim. *pp dim.* **ff**

VI. 1

VI. 2

*pp* molto spiccato con sord. *mfz* *p* *mfz* *p*

*pp* *mfz* *p* *mfz* *p*

VI. 1

VI. 2

sempre *pp*

VI. 1

VI. 2

VI. 1

VI. 2

VI. 1

VI. 2

Va.

Vc.

Cb.

rall. a tempo

senza sord. arco

*mf* marcato *ppp* *ff*

senza sord. arco

Var. 4

104 (♩. = ♩)

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

Detailed description: This system contains measures 104 through 110. It features five staves: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two flats (B-flat major/D minor). The time signature is 2/4. The tempo/meter marking is (♩. = ♩). The Violin parts play a melodic line with slurs and accents. The Viola, Cello, and Contrabass parts play a steady eighth-note accompaniment. Dynamic markings include accents (>) and a forte (f) marking.

111

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

Detailed description: This system contains measures 111 through 117. It features the same five staves as the previous system. The melodic line in the Violins continues with slurs and accents. The accompaniment in the lower strings remains consistent. Dynamic markings include accents (>) and a forte (f) marking.

118

Ob. 1  
2  
Cl. (Bb) 1  
2  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

Detailed description: This system contains measures 118 through 124. It introduces two new staves: Oboe (Ob.) and Clarinet in B-flat (Cl. (Bb)). The Oboe and Clarinet parts enter in measure 118 with a forte (ff) dynamic. The Violin parts continue their melodic line, with some triplets (3) appearing in measures 121 and 122. The Viola, Cello, and Contrabass parts continue their accompaniment. Dynamic markings include forte (ff), fortissimo (ff), and accents (>). A tempo/meter change to 2/4 is indicated in measure 121.

125

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. (Bb) 1 *ff* *fz* *fz*

Cl. (Bb) 2 *ff* *fz* *fz*

Fg. 1 *ff*

Fg. 2 *ff*

Cor. (F) 1 *ff*

Cor. (F) 2 *ff*

Cor. (F) 3 *ff*

Cor. (F) 4 *ff*

Vi. 1 *ff* ( $\text{♩} = \text{♩.}$ )

Vi. 2 *ff* ( $\text{♩} = \text{♩.}$ )

Va. *ff* ( $\text{♩} = \text{♩.}$ ) *fz* *fz*

Vc.

Cb.

130

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. (Bb) 1  
Cl. (Bb) 2

Fg. 1  
Fg. 2

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

Vi. 1  
Vi. 2

Va.

Vc. (♩ = ♩.)

Cb. (♩ = ♩.)

Var. 5  
Brioso

134

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (Bb) 1  
Cl. (Bb) 2  
Fg. 1  
Fg. 2

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

Brioso

segue

Vi. 1  
Vi. 2  
Va.  
Vc.  
Cb.

139

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

Detailed description: This page of a musical score covers measures 139 to 143. The score is for a symphony orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), Horn in F (Cor. (F)), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats), and the time signature is 4/4. The flute and oboe parts are mostly rests with some melodic fragments. The clarinet and bassoon parts play block chords. The bassoon and horn parts have a rhythmic pattern of eighth notes. The violin and viola parts play a complex, fast-moving melodic line with many accidentals. The cello and contrabass parts play a rhythmic accompaniment of eighth notes.



144

Fl. 1 *sempre ff*

Fl. 2 *sempre ff*

Ob. 1/2 *sempre ff*

Cl. (Bb) 1/2 *sempre ff*

Fg. 1

Fg. 2

Cor. (F) 1/2 *sempre ff*

Cor. (F) 3/4 *sempre ff*

Vi. 1

Vi. 2

Va.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 144, features a woodwind and string section. The woodwinds include two flutes (Fl. 1 and 2), an oboe (Ob.), two clarinets in B-flat (Cl. (Bb) 1 and 2), two bassoons (Fg. 1 and 2), and two horns in F (Cor. (F) 1, 2, 3, and 4). The strings consist of two violins (Vi. 1 and 2), a viola (Va.), a cello (Vc.), and a double bass (Cb.). The score is in 3/4 time with a key signature of two flats. The woodwind parts begin in measure 144 with a *sempre ff* dynamic marking and a melodic line. The strings play a rhythmic accompaniment of eighth notes, with the cello and double bass parts starting in measure 145. The score concludes in measure 148 with various articulation marks like staccato (*stacc.*) and accents (*acc.*).



153

Fl. 1  
2  
dim.  
dim.

Ob. 1  
2  
dim.  
dim.

Cl. (Bb) 1  
2  
dim.  
dim.

Fg. 1  
2  
f  
dim.

Cor. (F) 1  
2  
3  
4  
a2  
dim.  
dim.

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.  
pizz.  
pizz.  
poco a poco  
poco a poco  
poco a poco  
poco a poco  
dim.  
dim.  
dim.  
dim.

157 poco rall.

Fl. 1 *p*

Fl. 2 *p* muta in picc.

Ob. 1 *p*

Ob. 2 *p*

Cl. (Bb) 1 *p*

Cl. (Bb) 2 *p*

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2 *p*

Cor. (F) 3

Cor. (F) 4

VI. 1 *poco rall.*  
mi - - - - - nu - - - - - en - - - - - do *pp*

VI. 2 *poco rall.*  
mi - - - - - nu - - - - - en - - - - - do *pp*

Va. *poco rall.*  
mi - - - - - nu - - - - - en - - - - - do *pp*

Vc. *p*

Cb.

Var. 6  
Tempo di valse

161  
con sord.

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

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

Picc.  
Ob. 1  
2  
Cl. (Bb) 1  
2  
Fg. 1  
2  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

VI. 1

VI. 2

Va.

Vc.

Cb.

musical notation with dynamics: *f*, *mf*, *cresc.*, *senza sord.*

192

Fl. 1

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

Vc.

Cb.

dim. p pp ppp

200

Fl. 1

Picc.

Cl. (Bb) 1  
2

Fg. 1  
2

*pp* *f* *dim.* *ppp*

*pp* *f* *dim.* *ppp*

VI. 1

VI. 2

Va.

Vc.

*ppp* *p*

*ppp* *p*

*ppp* *p*

*ppp*

208

Fl. 1

Picc.

Fg. 1  
2

*mf marcato* *mf marcato*

*pp* *f* *molto dim.* *ppp*

*pp* *f* *molto dim.* *ppp*

VI. 1

VI. 2

Va.

*ppp* *ppp*

*ppp*



215

(♩ = ♩.)

Fl. 1

Cl. (B♭) 1/2

Fg. 1/2

Cor. (F) 1/2

Vi. 1

Vi. 2

Va.

Vc.

*p*

*a2*

223

Fl. 1

Picc.

Cl. (B♭) 1/2

Fg. 1/2

Trb.t. 1/2

Vi. 1

Vi. 2

Va.

Vc.

*f marcato*

*f*

Var. 7

230

Fl. 1 *ff* *sempre ff*

Picc. *f marcato*

Ob. 1 2 *a2* *ff* *sempre ff*

Cl. (Bb) 1 2 *a2* *ff* *sempre ff*

Fg. 1 2 *ff* *sempre ff*

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

Tr. (F) 1 2 *(d. = d)* *f*

Trb.t. 1 2 *f*

Trb.b. *f*

Tb. *ff*

Timp.

Gr.c. *f*

Vi. 1 *ff* *sempre ff*

Vi. 2 *ff* *sempre ff*

Va. *ff* *sempre ff*

Vc. *ff* *sempre ff*

Cb. *ff* *sempre f*

237

Fl. 1

Picc.

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.

Tb.

Timp.

Gr.c.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*ff*

*f*

*f marcato*  
*marcato*

1.

243

Fl. 1

Picc.

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.

Tb.

Timp.

Gr.c.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*f marcato*

*f marcato*

*f marcato*

*f marcato*

*sempre ff*

*sempre ff*

250

Fl. 1 *sempre ff*

Picc.

Ob. 1 2 *sempre ff* a2

Cl. (Bb) 1 2 *sempre ff* a2

Fg. 1 2 *sempre ff* a2

Cor. (F) 1 2 3 4 a2 *ff*

Tr. (F) 1 2 1.

Trb.t. 1 2 *f*

Trb.b. *f*

Tb. *ff*

Timp.

Gr.c. *f*

Vi. 1 *sempre ff*

Vi. 2 *sempre ff*

Va. *sempre ff*

Vc. *sempre ff*

Cb. *sempre ff*

Detailed description: This page of a musical score covers measures 250 to 255. The woodwind section (Flute, Piccolo, Oboe, Clarinet in Bb, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) play a rhythmic pattern of eighth notes in groups of three, marked *sempre ff*. The brass section (Trumpet, Trombone, Tuba) plays a similar pattern, with the Trombone and Tuba marked *f* and *ff* respectively. The Percussion section (Tympani, Gong/Cymbal) provides a steady accompaniment. The score includes various performance instructions such as *sempre ff*, *f*, *ff*, and *a2* (second octave). The key signature is Bb major, and the time signature is 4/4.

256

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*a2*

*ff*

*sul G*

*molto dim.*

262  $(\text{♩} = \text{♩.})$  muta in fl.gr.

Picc. *ff*

Ob. 1 2 *a2* *pppp*

Cl. (B♭) 1 2 *a2* *sempre ff*

Fg. 1 2 *a2* *sempre ff* *molto dim.* *pppp*

Cor. (F) 1 2 *a2* *sempre ff*

Trb.t. 1 2  $(\text{♩} = \text{♩.})$  *ff*

Trb.b.  $(\text{♩} = \text{♩.})$  *ff*

Tb. *ff*

Timp. *ff*

Vi. 1 *pppp*

Vi. 2 *pppp*

Va. *sempre ff*

Vc. *sempre ff*

Cb. *sempre ff*

268

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

Trb.b. *dim.* *pp*

Tb. *dim.* *pp*

Timp. *dim.* *mf*

275

1. *mfz* *di - - - - -*

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

Trb.b. 1 2 *dim.* *ppp*

Tb. *dim.* *ppp*

Timp. *dim.* *mp marcato* *dim.*

Va. *div.* *p* *dim.* *ppp*

Vc. *p* *dim.* *ppp*

Cb. *p* *dim.* *ppp*

282

Fl. 1 *p*

Fl. 2 *p*

Cl. (Bb) 1 2 *p* 2. 1. *pp* *dim.* *pppp dim.*

Fg. 1 2 *ppp* *dim.* *pppp dim.*

Timp. *dim.* *pppp dim.*

VI. 1 *pizz. div.* *p*

VI. 2 *pizz. div.* *p*

Va. *pizz.* *p*

Vc. *pizz.* *p*

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



Var. 8  
Molto adagio (♩ = 40)

290

Fl. 1 *mf molto espressivo* *mf* *f*<sup>3</sup>

Ob. 1 *a2* *p* *mf molto espressivo* *cresc.* *f*

Cl. (Bb) 1 *a2* *f*

Fg. 1 *mf* *cresc.* *f*

2 *mf* *cresc.* *f*

Cor. (F) 1 *p* *mf molto espressivo* *cresc.* *f*

2 *p* *mf molto espressivo* *cresc.* *f*

3 *mf* *cresc.* *f*

4 *mf* *cresc.* *f*

Trb.t. 1 *mf* *cresc.* *f*

2

Timp.

Cmplli. *f*

Molto adagio (♩ = 40)

VI. 1 *sul G. arco* *p* *mf molto espressivo* *cresc.* *f*

VI. 2 *sul G. arco* *p* *mf molto espressivo* *cresc.* *f*

Va. *arco* *p* *mf molto espressivo* *cresc.* *f*

Vc. *arco* *p* *mf molto espressivo* *cresc.* *f*

Cb. *mf* *cresc.* *f*

294

This musical score page contains measures 294 to 300. It features ten systems of staves for various instruments. The Flute (Fl.) and Oboe (Ob.) parts are mostly silent. The Clarinet in B-flat (Cl. (Bb)) and Bassoon (Fg.) parts play rhythmic patterns in the first two measures, with the bassoon part including an 'a2' marking. In measure 300, the Clarinet and Bassoon parts conclude with a *dim.* dynamic. The four Horn (Cor. (F)) parts play similar rhythmic patterns, also concluding with *dim.* in measure 300. The Trumpet (Trb.t.) parts have a first ending marked *con sord. 1.* and a second ending marked *senza sord.*, with dynamics of *fs* and *dim.* respectively. The Percussion (Timp.) and Cymbals (Cmpli.) parts are silent. The Violin (VI. 1 and 2) and Viola (Va.) parts play complex rhythmic patterns, with dynamics of *dim.* in measure 300. The Violoncello (Vc.) and Contrabass (Cb.) parts also play rhythmic patterns, with dynamics of *dim.* in measure 300.

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Trb.t. 1 2

Timp.

Cmpli.

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*con sord. 1.*

*fs*

*senza sord.*

*dim.*

un poco di più

297

Fl. 1 *mp* *3* *p*

Fl. 2 *p*

Ob. 1 *p* *staccato*

Ob. 2 *p*

Cl. (Bb) 1 *a2* *pp*

Cl. (Bb) 2 *pp*

Fg. 1 *pp* *pp* *staccato*

Fg. 2 *pp*

Cor. (F) 1 *pp* *p* *espressivo*

Cor. (F) 2 *pp*

Cor. (F) 3 *pp*

Cor. (F) 4 *pp*

Trb.t. 1 *pp* *con sord.* *pp* *espressivo*

Trb.t. 2 *pp*

Timp.

Cmplli. *p*

un poco di più

VI. 1 *pp*

VI. 2 *pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

300

Fl. 1 *staccato* *p*

Fl. 2

Ob. 1 *espressivo* *ppp* *p*

Ob. 2

Cl. (Bb) 1 *staccato* *p*

Cl. (Bb) 2

Fg. 1 *p*

Fg. 2 *p* *espressivo*

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Trb.t. 1 *1.*

Trb.t. 2

Timp.

Cmplli.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

303

Fl. 1  
*cre - - - - - scen - - - - - do ff*

Fl. 2  
*mf ff*

Ob. 1  
*cre - - - - - scen - - - - - do ff*

Ob. 2  
*mf ff*

Cl. (Bb) 1  
*cre - - - - - scen - - - - - do ff*

Cl. (Bb) 2  
*mf ff*

Fg. 1  
*cre - - - - - scen - - - - - do ff*

Fg. 2  
*mf ff*

Cor. (F) 1  
*cresc. mf ff*

Cor. (F) 2  
*mf ff*

Cor. (F) 3  
*mf ff*

Cor. (F) 4  
*mf ff*

Trb.t. 1  
*1. pp f*

Trb.t. 2  
*pp f*

Timp.  
*tremolo p < molto ff*

Cmplli.  
*cre - - - - - scen - - - - - do ff*

Vi. 1  
*pizz. mp cre - - - - - scen - - - - - do ff arco ff<sup>s</sup>*

Vi. 2  
*pizz. mp cre - - - - - scen - - - - - do ff arco ff<sup>s</sup>*

Va.  
*pizz. mp cre - - - - - scen - - - - - do ff arco ff<sup>s</sup>*

Vc.  
*pizz. mp cre - - - - - scen - - - - - do ff arco ff<sup>s</sup>*

Cb.  
*pizz. mp cre - - - - - scen - - - - - do ff arco ff<sup>s</sup>*

305 **Molto adagio** **rall.** **ad libitum**

Cmplli. *dim.* *molto dim.*

VI. 1 **Molto adagio** **rall.** *dim.* **pp** *dim.*

VI. 2 *dim.* **pp** *dim.*

Va. *dim.* **pp** *dim.*

Vc. *dim.* **pp** *dim.*

Cb. *dim.* **pp** *dim.*

**Var. 9**  
**Tempo di tema (allegretto un poco)**

308

Tb. *p* *fz*

Trgl. *fz* *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p* *molto*

Tamb.picc. *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p*

Gr.c. *mf* *ff* *p* *ff*

Xil. *ff*

314

Tb. *p* *fz* *pp* *mf*

Trgl. *ff* *p* *fz* *p*

Tamb.picc. *fz* *p* *fz* *p* *fz* *p* *fz* *p*

Gr.c. *fz* *p* *fz* *p*

Xil. *sempre ff* *ff*

319

Eg. 1 2

Tb.

Trgl.

Tamb.picc.

Gr.c.

Xil.

*ff<sub>z</sub>*

*f<sub>z</sub>*

*pp*

*f*

*f<sub>z</sub>*

*p*

*ff*

*f<sub>z</sub>*

*p*

*ff*

*ff*

*a2*

==

Fanfare

325

Fl.

Ob.

Cl. (Bb)

Cor. (F)

Tr. (F)

Trb.t.

Trgl.

Tamb.picc.

*ff*

*f*

*ff*

*ff*

*f*

*f*

*f*

*f*

*mf*

*senza sord.*

*a2*

*muta in picc.*

333

Tamb.picc.

VI. 1

VI. 2

336

Tamb.picc.

VI. 1

VI. 2

339

Tamb.picc.

VI. 1

VI. 2

342

Tamb.picc.

VI. 1

VI. 2

345

Tamb.picc.

VI. 1

VI. 2



348

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Trb.t. 1  
2

Timp.

Tamb.picc.

VI. 1

VI. 2

351

Picc.

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tamb.picc.

VI. 1

VI. 2

Fl. 1

Picc.

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.

Tb.

Timp.

Trgl.

Tamb.picc.

Gr.c.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

357

Fl. 1

Picc.

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.

Tb.

Timp.

Trgl.

Tamb.picc.

Gr.c.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

361

Fl. 1  
*ff*

Picc.  
*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  
*f*

Trb.t. 1  
2  
*f*

Trb.b. 1  
2  
*f*

Tb. 1  
2  
*f*

Timp.  
*ff*

Trgl.  
*ff*

Tamb.picc.  
*ff*

VI. 1  
*ff*

VI. 2  
*ff*

Va.  
*ff*

Vc.  
*ff*

Cb.  
*ff*



368

rall. a tempo

Fl. 1 *pp*

Picc.

Ob. 1 2 *pp*

Cl. (Bb) 1 2 *pp*

Fg. 1 2 *dim.*

Cor. (F) 1 2 *pp*

3 4 *pp*

Tr. (F) 1 2 *pp*

Trb.t. 1 2 *pp*

Trb.b. *ppp*

Tb.

Timp.

rall. a tempo

VI. 1 *pp* pizz. *ff* arco *pp*

VI. 2 *pp* pizz. *ff* arco *pp*

Va. *pp* pizz. *ff*

Vc. *pp* pizz. *ff*

Cb. *pp* pizz. *ff*

*poco cresc.*

*pp poco cresc.*

373

Fl. 1

Picc.

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.

Tb.

Timp.

Vi. 1

Vi. 2

Va. arco  
*mp* *cresc.*

Vc. arco  
*mp cresc. molto*

Cb. arco

*ff*

*ff*

*ff*

*ff*

*ff*

*f*

*f*

*f*

*f*

*f*

376

Fl. 1

Picc.

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.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff*

*fz*

*fff*





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# FORKORTELSER

## ABBREVIATIONS

b.	bar
brass	brass instruments
cb.	contrabbasso
cl.	clarinetto
cmpli.	campanelli
CN	Carl Nielsen
CNS	Carl Niensens Samling (The Carl Nielsen Collection)
cor.	corno
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
gr.c.	gran cassa
marc.	marcato
NKS	Ny Kongelig Samling (New Royal Collection)
ob.	oboe
picc.	flauto piccolo
Pl. No.	Plate Number
Pos.	position
ptto.sosp.	Piatto sospeso
sord.	sordino
stacc.	staccato
str.	strings
SUDM	Samfundet til Udgivelse af Dansk Musik (The Society for the Publication of Danish Music)
tamb.picc.	tamburo piccolo
tb.	tuba
ten.	tenuto
timp.	timpani
tr.	tromba
trb.b.	trombone basso
trb.t.	trombone tenore
trgl.	triangolo
va.	viola
vc.	violoncello
vl.	violino
WH Arkivet	Wilhelm Hansen Arkivet (The Wilhelm Hansen Archives)
woodw.	woodwind instruments
xil.	xilophono

# CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

- 1** “by analogy with” is used when something has been “added”, “emended” or “omitted” by analogy with another passage in the main source. The analogy may be vertical. When something is added “by analogy with” one or more instruments, it is understood that the analogy is with the same place in the same bar(s).  
Or it may be horizontal. When something is added “by analogy with” one or more bars, it is understood that the analogy is with a parallel place in the same instrument(s).
- 2** “as in” is used when something is “added”, “emended” or “omitted” to correspond to the same place in another source.
- 3** “in accordance with” is used in cases where there is no authoritative source, only a guideline – for example printed part material.

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

## SOURCES

- A** Score, partly autograph, printing manuscript
- B<sup>i</sup>** Score, partly autograph, draft fragment and sketches
- B<sup>ii</sup>** Score, autograph, draft fragment and sketches
- C** Parts, manuscript copy, partial printing manuscript
- D** Score, manuscript copy
- E** 9 string parts, manuscript copy
- F** Printed score, revised by Emil Telmányi
- G** Printed score, revised by Richard Dahl Eriksen
- H** Printed set of parts

- A** Score, partly autograph, printing manuscript.  
*DK-Kk*, CNS 67a.  
Title page: “Symfoni (N<sup>o</sup> 6) for Orkester / af / Carl Nielsen / (Partitur)”.  
Datings: First movement end-dated “Damgaard / 20-11-24.”, fourth movement end-dated “Kjøbenhavn / 5 December 1925. fine”.  
Donated to the Royal Library by Samfundet til Udgivelse af Dansk Musik (The Society for the Publication of Danish Music) in 1958.  
37.5x27.5 cm. 58 folios with 113 pages written in ink. The written pages are numbered except pp. 4, 23 and 78, which are paginated in pencil by an unknown hand, probably the music engraver, and a folio which is pasted in between pp. 33 and 34 and written on and paginated “33a” by Emil Telmányi. The score has been bound by the Royal Library.  
Paper type: 20 staves on hand-made paper with watermark (“VAN GELDER ZONEN”).  
The score has been cut in connection with binding and restored.  
Pp. 1-51, 64-112 (first, third and fourth movements) are in Carl Nielsen’s hand; pp. 52-63 (second movement) are in Emil Telmányi’s. The first music page has the following autograph title: “Symfoni N<sup>o</sup> 6.”. The movements fair-copied by Carl Nielsen have additions in pencil, lighter ink and indelible pencil by the composer. They also have many additions and changes in pencil by Emil Telmányi and a few by Carl Nielsen, some of which have been gone over by Carl Nielsen and/or erased, as well as changes in lighter ink, including a change of the title of the third movement from “Proposta seriosa” to “Proposta Seria”, by Telmányi and then to “Proposta seria” by Carl Nielsen. The second movement has corrections and additions in pencil by Telmányi, many of which have been erased, and additions by Carl Nielsen, who has also emphasized some of Telmányi’s pencil additions. Some of Carl Nielsen’s additions have been crossed out in pencil and changed by

Telmányi. Finally, there are examples where Telmányi has made additions in the second movement. All movements exhibit engravers' remarks in pencil as well as corrections and additions in three different red crayons: one dark red, one a lighter red and one pink. The dark red one, used by Emil Telmányi to emphasize pencil corrections and additions, and the pink one, can be seen to have given rise to changes in the printed score after it was fair-copied, while the additions in the lighter red must have been made before the drawing of the printed score, since they are reproduced in it. There are also a few crossings-out in the trombone part in the second movement and some additions in the fourth movement in blue crayon.

**B<sup>i</sup>** Score, partly autograph, draft fragment and sketches.  
 DK-Kk, CNS 67b.  
 Draft of the first movement end-dated "Damgaard / 20-11-24".  
 Acquired by the Royal Library from Emil Telmányi in 1965.  
 34x27/35.5x26.7/34.2x25.8 cm, 11 bifolios and 10 folios written in pencil.

First movement:  
 7 bifolios and 8 folios, 42 written pages. The first and last page, respectively with notes on suggested changes and a transcript of bb. 253-256 including the addition of a new b. 254 by Emil Telmányi, are unnumbered; the other pages, with a draft of the first movement, are numbered 1-40:

Folios 1-2:	WILHELM HANSEN KØBENHAVN / Nr. 9. Folio 24.	(24 staves)
Bifolios 1-2:	WILHELM HANSEN KØBENHAVN / Nr. 9. Folio 24.	(24 staves)
Folio 3:		(24 staves)
Bifolios 3-5:	WILHELM HANSEN KØBENHAVN / Nr. 9. Folio 24.	(24 staves)
Bifolio 6:	WILHELM HANSEN KØBENHAVN / Nr. 8. Folio 22.	(22 staves)
Folio 4:	Edition Ruth 18 L.	(18 staves)
Folio 5:		(18 staves)
Bifolio 7:	Edition Ruth 18 L.	(18 staves)
Folio 6:	Edition Ruth 18 L.	(18 staves)
Folio 7:		(18 staves)
Folio 8:		(24 staves)

Second movement:  
 2 bifolios and 1 folio, 10 written pages, numbered 1-10.

Bifolio 1:	WILHELM HANSEN KØBENHAVN / Nr. 9. Folio 24.	(24 staves)
Bifolio 2:	B. & H. Nr. 1. A. / 6. 13.	(12 staves)
Folio 1:		(22 staves)

Third movement:  
 2 bifolios and 1 folio, 10 written pages. The first 9 pages, with a draft of the third movement, are numbered 1-3, 3-5 (pagination error), renumbered in ink 1-9 (Emil Telmányi); the last page, with a note by Emil Telmányi, is unnumbered.

Folio 1:		(14 hand-ruled(?) staves)
Bifolios 1-2:		(14 hand-ruled(?) staves)

The score has been restored.  
 Besides the score draft for the whole first, second and third movement, the manuscript includes a few sketches. The draft part includes many additions and changes in note values, articulation, slurring, dynamics and the number of bars (first movement, bb. 185-186), as well as emphases and notes in pencil and ink by both Carl Nielsen and Emil Telmányi. Telmányi has gone over Carl Nielsen's notation, corrected note stems and added and changed rests, signatures, articulation, dynamics and notes in doubling parts. There are also textual additions outside the music staves in Carl Nielsen's hand concerning among other things the programmatic meaning of the trombone part in the second movement and conducting technique in connection with the end of the third movement (there are detailed accounts of this in the list of emendations and alternative readings). In general the variants do not exhibit important divergences from the main source; the great majority are concerned with information added or adjusted in the fair copy, mainly related to dynamics, articulation, slurring and note values. The first movement is notated on some of the pages with a key signature (one sharp). Some of these key signatures have been crossed out in ink. On p. 1 *skrives / (uden Fortegn)* ["to be written / without signature"] is written in ink (Emil Telmányi).

**B<sup>ii</sup>** Score, autograph, draft fragment and sketches.  
 DK-Kk, CNS 67c.  
 Dating: Draft of fourth movement end-dated "5<sup>te</sup> December 1925".

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

34.7x25.8/34.4x26.1/25.8x34.5/35.4x26.9/29.5x35.2/25.7x34.8/34x27/35.4x27/37.3x27.2/35.7x26/34.4x26 cm, 2 bifolios and 12 folios, 32 pages written in pencil, indelible pencil and ink. The first three folios and the next bifolio, with sketches, are unpaginated; the next bifolio and eight folios, with 19 pages of the draft for the fourth movement and one page of sketches, are paginated 1-19, but with the sketch page unnumbered; the last folio, with sketches and a transcript of the song *Udrundne er de gamle Dage*, is unpaginated.

Folio 1:	(12 staves)
Folio 2:	(10 staves)
Folio 3:	(9 staves)
Bifolio 1: B.&H. Nr. 18. A. / 7. 14.	(10 staves)
Bifolio 2:	(20 staves)
Folio 4:	(16 staves)
Folio 5: Edition Ruth 18 L.	(18 staves)
Folio 6: B & H. Nr. 14. A. / 11. 08.	(24 staves)
Folio 7: 20 staves on hand-made paper with watermark ("VAN GELDER ZONEN")	(20 staves)
Folio 8:	(24 staves)
Folio 9:	(18 staves)
Folio 10: B & H. Nr. 14. A. / 11. 08.	(24 staves)
Folio 11:	(24 staves)
Folio 12:	(12 staves)

The score has been restored.

The draft part of the manuscript comprises bb. +13-379 of the fourth movement with the exception of bb. 324 and 366. On p. 4 between variations 4 and 5 some bars are notated with the remark "Slutning af finale" ["end of finale"]. On pp. 6-7, bb. 161-162 are notated twice in succession (page turn). The fanfare passage is designated "Var: X", changed in ink in connection with the production of Source **A**. The sketches include material for the second movement. All the folios and gatherings in the sketch part are inscribed with "VI. Sinfoni" (Emil Telmányi(?)). The ink transcript of *Udrundne er de gamle Dage* in a four-part piano setting with three strophes of the text is in an unknown hand.

**C** Parts, manuscript copy, partial printing manuscript.

DK-Kk, CNS 67d.

Donated to the Royal Library by Samfundet til Udgivelse af Dansk Musik (The Society for the Publication of Danish Music) in 1958.

34.5x26.5/34.5x27/34.2x26/34.3x27 cm, 39 parts: 5 vl. 1 (Nos. 2-6), 5 vl. 2 (Nos. 1-5), 3 va. (Nos. 2-4), 3 vc. (Nos. 1-3), 3 cb. (Nos. 1-3), 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., tb., tamb.picc., trgl.-ptti.-xyl.-gr.cas., camp.-xyl.-trgl., timp.-gr.cas. Each part except tamb.picc., trgl.-ptti.-xyl.-gr.cas. and camp.-xyl.-trgl. is notated on one or more gatherings in ink and paginated, also in ink. Tamb.picc., trgl.-ptti.-xyl.-gr.cas. and camp.-xyl.-trgl. are notated in black ballpoint (Richard Dahl Eriksen), respectively on one bifolio, one gathering consisting of two bifolios with one inserted folio and one bifolio, as well as one folio.

Paper type: Three different types of music paper with 12 staves and one type with 10 staves. Types with 12 staves: 34.5x26.5 cm (vl. 1 (Nos. 2-4, 6 and No. 5 (fourth movement)), vl. 2, va., vc., cb., ob., cl., fg., cor., tr., trb., timp.-gr.cas.); 34.2x26 cm (tb.); 34.3x27 cm, "W H Nr. 3. F. 12" (tamb.picc., trgl.-ptti.-xyl.-gr.cas., camp.-xyl.-trgl., inserted bifolio in timp.). Type with 10 staves: 34.5x27 cm, "FABRIKSMÄRKE / P.H. / N<sup>o</sup> 4." (vl.1 (No. 5 (first to third movement))).

With the exception of the percussion parts written in ballpoint and an inserted bifolio in the timp. part with bb. 1-193 of the first movement notated in ink as well as cues for the remainder of the part notated in pencil, the parts have the appearance of having been much used. Most of them are stuck together at the spine and reinforced at the edges and corners with various types of adhesive tape. In all parts except vl. 1 (Nos. 5-6) and the three percussion parts written in ballpoint, the first to third movements are notated consistently in one hand, the fourth movement consistently in a second. In vl. 1 (No. 5) the fourth movement is notated in the same hand as the fourth movement in the other parts with the exception of the percussion parts written in ballpoint, while the first to third movements are notated in a third hand. In vl. 1 (No. 6) all four movements are notated in the hand that has notated the fourth movement in all parts (with the exception of the percussion parts written in ballpoint). All parts with the

exception of tb. and the percussion parts written in ballpoint are furnished with a title page indicating the part, any desk number, the title of the work “Symfoni (Nr. 6)” and the name of the composer. Tb. has the corresponding information specified at the top of the first music page. On the title pages of vl. 1 (Nos. 3 and 6) and cb. (No. 2) the subtitle *Sinfonia semplice* has been added in pencil in an unknown hand. On the title page of cb. (No. 2) “Disse Noder / skal kasserer / 9/12 54 / L.Bruun[?]” [“This music to be scrapped ...”] is noted in blue crayon. On the title page and the first music page of trb.t. 1 “tilegnet det kgl. kapel” [“dedicated to the Royal Orchestra”] has been added in pencil in an unknown hand. The first music page of the first of the three percussion parts written in ballpoint, tamb.picc., is inscribed: “Til Hr nodetegner / Frederiksen” [“to the music draughtsman Mr. Frederiksen”], and on the title page of timp.-gran.cas. “og Tambour grand.” has been crossed out and “gennemførte Stiknoder til Gran Cassa / skrives i Timpani-stemmen” [“completed cues for Gran Casse / to be written in the timpani part”] has been added, both in blue crayon (Richard Dahl Eriksen?). The percussion parts written in ballpoint include pencilled comments to the music draughtsman by Richard Dahl Eriksen as well as the music draughtsman Stephan Frederiksen’s notes on staff distribution in pencil. Similarly the wind parts as well as vl. 2 (No. 1), vc. (No. 1) and cb. (No. 1) include pencilled additions in Richard Dahl Eriksen’s hand about the cues as well as pencilled notes from the music draughtsman. Some of the desk numbers written in ink for the string parts have been changed in pencil, and many have been emphasized, underlined and/or noted on the side in red crayon. With the exception of the string parts and the percussion parts written in ballpoint the parts are numbered in the score order with the numbers “4” to “20” in the top left-hand corner of the title page in blue crayon. In the following parts there are inserted folios and/or bifolios of a different music paper, written in different hands than those mentioned above: vl. 1 (No. 5): 1 folio with an alternative version of the third movement, bb. 12-28, notated on music paper with 12 staves; vl. 1 (Nos. 3, 6): 1 folio with an alternative version of the third movement, bb. 12-28, notated on music paper with 12 staves of the brand “‘Sünova’ Nr.4 – 12zeilig”; cb. (No. 2): a trimmed piece of music paper with two staves (5x24.5 cm) written in blue ballpoint stuck in with adhesive tape on p. 5; cb. (No.

3): 1 trimmed music folio (31x25.5 cm) with an alternative version of the first movement, bb. 171-186, notated in blue ink and ballpoint on music paper with 9 staves; trb.t. 1: 1 folio with “Stiknoder i Trb I-II-III + Tuba” [“cues in ...”] notated over two pages (Richard Dahl Eriksen) on music paper with 12 staves of the brand “W H Nr. 3. F. 12”; timp.-gr.cas.: 1 bifolio with the timp. part for the first movement, bb. 1-193, notated in ink or felt pen (?) (Richard Dahl Eriksen) and the instruction “herfra se i partituret samt efterfølgende stiknoder her” [“from here look in the score and subsequent cues here”] and cues for timp. from and including first movement b. 208 to and including the fourth movement notated in pencil (Richard Dahl Eriksen) on music paper with 12 staves of the brand “W H Nr. 3. F. 12”. With the exception of the percussion parts written in ballpoint and the bifolio inserted in the timp. part the parts include many additions and changes in the form of musicians’ and conductors’ notes, including a large number of systematic additions of among other things bowing and dynamics, notated in pencil and various crayons, as well as additions and changes in dynamics in Carl Nielsen’s and Emil Telmányi’s hands, both in both ink and pencil. In addition there is information about performances and playing times from the first performance until 1957.

**D** Score, manuscript copy.

DK-Kk.

Title page: “Partitur. / Carl Nielsen: / SYMFONI / N<sup>o</sup>.6. / for / Orkester. / I. Tempo giusto.....Side 1. / II. Humoreske. (Allegretto.)... Side. 52. / III. Proposta Seria.(Adagio).. Side. 64. / IV. Tema med Variationer.. Side 71.”

Donated to the Royal Library by Samfundet til Udgivelse af Dansk Musik (The Society for the Publication of Danish Music) in 1958.

35x26.3 cm, 113 pages written in black and red ink consisting of one title page and 112 music pages numbered as in **A** (1-33, 33a, 34-50, 52-112) and bound in black half-binding with black cloth back. The front cover of the binding has a piece of white paper pasted on (6.2x12 cm) with the inscription “Carl Nielsen / Symfoni N<sup>o</sup> 6 / Score”. The first flyleaf has a piece of white, lined paper pasted on (16.5x13.3 cm) with information on the identity of the work and the orchestral ensemble with the required number of musicians noted in ink.

Paper type: 20 staves.

Pp. 76-77 of the score are repaired with adhesive tape.

The score, which is transcribed from **A**, includes indications of the times and places when the composer finished the first and fourth movements, corresponding to the datings in **A**. Noted on the title page in light violet crayon is "32 Min". At the bottom of the same page, noted in pencil, is "Dem Buchbinder: Es darf nichts von dem Papir / abgeschnitten werden (siehe Seiten 59-60 zB.)" (Emil Telmányi). Noted at the bottom of p. 52, also in pencil, is "In der Posaunenstimme – sind die Glissandi nicht so ausführbar wie sie stehen, / sie müssen illudiert werden, als sie stehen. Die Stellen / mit Bleistift sind wie ich glaube vom Komponisten später weggelassen worden: bitte ausprobieren – " (Emil Telmányi). The title on the first page of music is given as "*Symfoni No. 6*". The score includes many conductors' notes, by among others the German conductor Fritz Busch (red crayon) and additions by Emil Telmányi (ink, pencil). In the second movement notes have been added in the trb.t. part in blue crayon gone over in pencil, corresponding to the glissandi that have been crossed out in blue crayon in **A**. There are also substantial revisions of notes and dynamic markings as well as additions of bowing in pencil, red crayon and red ink (Fritz Busch).

**E** 9 string parts, manuscript copy.

DK-Kk.

Donated to the Royal Library by antiquarian music dealer Dan Fog, Copenhagen in 1966.

34.8x26/34.2x27.2 cm, 9 parts: 2 vl. 1 (Nos. 7-8), 2 vl. 2 (No. 6, added No. 6 and No. 7), 2 va. (added No. 1, No. 5), 2 vc. (added No. II, No. 4), 1 cb. (No. 4). Each part is notated in ink or felt pen (?) on a gathering consisting of 3-6 bifolios, in some cases with one further folio, and paginated, also in ink or felt pen (?). The parts with added desk numbers (see below) are laced together.

Paper type: Two different types of music paper with 12 staves: 34.8x26 cm (vl. 1, vl. 2 (No. 6), va. (No. 5), vc. (No. 4), cb.); 34.2x27.2, "W. H. Nr. 3. F. 12" (vl. 2 (added No. 6 and No. 7), va. (added No. 1), vc. (added No. II)).

The parts are transcripts in two different hands. The parts with original desk numbers are written in the same hand as Source **D** and have the following end-datings in the copyist's hand: "7./Oktober 1935" (vl. 1 (No. 8)), "25./9.1935"

(vl. 1 (No. 7)), "28.9.1935" (vl. 2 (No. 6)), "4./Oktober 1935."

(va. (No. 5)), "5.Oktober 1935." (vc. (No. 4)), "6./10. 1935."

(cb.). The parts with added desk numbers were written out

by Richard Dahl Eriksen. The parts have many, primarily systematic notes on bowing, fingering, dynamics, slurs etc.

in pencil and in various kinds of crayon corresponding to

those in Source **C**. The parts also include a number of

musicians' notes on performances and playing times.

Inserted in vl. 2 (added No. 7) is a trimmed music sheet

(17.3x26) with an alternative beginning to vl. 2, third

movement, bb. 1-11, notated in blue ink (Fritz Busch).

Inserted in va. (added No. 1) is a trimmed music sheet

(12.2x17.4) with an alternative passage in va., first move-

ment, figures 14-14a, corresponding to vc. 1 notated in

pencil, as well as a trimmed music sheet (17.3x25.4) with an

alternative beginning of va., third movement, bb. 1-13 (Fritz

Busch). Besides the nine whole parts the set has three loose

folios, all with an alternative version of vl. 1, third move-

ment, bb. 1-17, in one case with additions in red ink

corresponding to Source **D**. Two of these folios are in the

same hand as the parts with desk numbers and Source **D**.

The folios have notes on bowing etc. in pencil and blue and

red crayon. The two folios which are in the same hand as

the parts with desk numbers and Source **D** have been

inscribed in pencil "(Spilles ikke!)" ["not to be played!"].

**F** Printed score, revised by Emil Telmányi.

Title page: "SAMFUNDET TIL UDGIVELSE AF / DANSK MUSIK / 3. SERIE NR. 60 / 1937 / SYMPHONIE NR. 6 / FOR ORKESTER / AF / CARL NIELSEN / PARTITUR / EDITION DANIA KØBENHAVN – DANMARK".

Pl. No.: E. D. 29 (1938).

29x22.5 cm, 87 pp.

The score is autographed. The end-datings of the first and

fourth movement from Source **A** are reproduced in

facsimile after the respective movements (pp. 43 and 87).

After the last movement "revised by Emil Telmanyi." has

been added (p. 87).

**G** Printed score, revised by Richard Dahl Eriksen.

Title page: "CARL NIELSEN / SYMFONI NR. 6 / 'SINFONIA SEMPLICE' / SAMFUNDET / TIL UDGIVELSE AF DANSK MUSIK / 3. SERIE NR. 133 / 1957".

32.5x25/22x15 cm, 162 pp. The score has the following

preface in Danish, English and German:



“SINFONIA SEMPLICE was composed in 1925, and the Royal Orchestra (Copenhagen) gave the first performance thereof on December 11th, 1925, under the composer’s baton. As basis for the present revised edition have served the composer’s two manuscript scores, his final fair-copy and the preceding pencilled copy which has kindly been placed at the editor’s disposal by his daughter, Mrs. Irmelin Eggert Møller, and by Mr. Emil Telmányi. Through a minute comparison of these scores it has been attempted to make the present version mirror the composer’s intensions as truely as possible.

For practical reasons the original two flutes have been revised and supplemented by a separate piccolo-flute. Some misinterpretations and obvious errors have been corrected. Duration: 32 minutes.

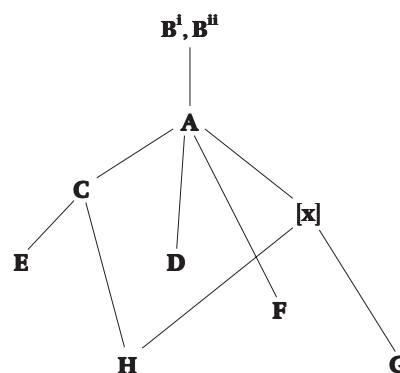
*Rich. Dahl Eriksen”.*

**H** Printed set of parts.

Title page on grey board cover: “CARL NIELSEN / SYMFONI NR. 6 / ‘SINFONIA SEMPLICE’ / SAMFUNDET / TIL UDGIVELSE AF DANSK MUSIK / 3. SERIE NR. 133 / 1957”.

1958 (reprinted 1979). Samfundet til Udgivelse af Dansk Musik.

33x25.4 cm, 28 parts, sewn.



Besides **C** there are nine supplementary string parts – some written in ink, some written in felt pen (?). The parts in ink written in the same hand as **D**. These string parts (**E**) consist of copies of the string parts in **C**. The parts written in ink in **C** and the string parts **E** were used together as rental material by the Society for the Publication of Danish Music up to and including 1957, as is evident from the notes in the two sources, on among other things performances. Three of the string parts, the wind parts, the percussion parts written in ballpoint and the inserted bifolio in the timp. part in **C**, along with Source **x**, formed the basis for the hand-drawn originals for the printed set of parts (**H**).

## FILIATION AND EVALUATION OF SOURCES


Carl Nielsen’s sketches and the pencil draft for the score (**B¹**, **B²**), where the draft has substantial additions by Emil Telmányi, formed the basis for the ink fair copy of the score (**A**), which was made by Carl Nielsen and Emil Telmányi. **A** was the basis for the orchestral parts in ink which were used for the first performance, and which make up the bulk of **C**. In addition **A** was the basis for a careful copy of the score (**D**), probably made in the 1930s before the first printed score, and, in 1937-1938, for the first printed score (**F**). According to the preface to the second printed score (**G**) published in 1958, **A** along with **B¹** and **B²** also formed part of the basis for this score, although hardly directly; at this point a printing source (**x**) is presumably missing.<sup>1</sup>









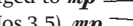



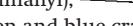



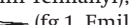

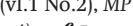



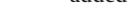
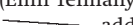
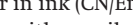

<sup>1</sup> **A** has no examples of Richard Dahl Eriksen’s hand. The music draughtsman who drew **G**, Stephan Frederiksen, thus probably worked from another source, possibly an adapted copy of **F**. It may be the copy “adapted” by Richard Dahl Eriksen that is mentioned in a letter from the Society for the Publication of Danish Music to Richard Dahl Eriksen dated 26.1.1956 (*Musikhistorisk Museum og Carl Claudius’ Samling, SUDM Arkivet A412/2*).













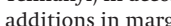
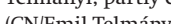




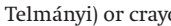



EDITORIAL EMENDATIONS  
AND ALTERNATIVE  
READINGS

First Movement

Bar	Part	Comment
1		<b>A:</b> metronome marking added (CN); <b>B<sup>1</sup></b> , <b>C:</b> no metronome marking; <b>B<sup>1</sup></b> : <i>Allegro moderato</i> corrected to <i>Tempo giusto</i> in pencil (CN)
3	vl.1,2	<b>A:</b> note 3: <i>f</i> corrected to <i>f<sup>♯</sup></i> (Emil Telmányi)
8	fl.1	♯ emended to ♮ by analogy with <i>pizz.</i> (vc., cb.) and in accordance with change in <b>A</b> (Emil Telmányi)
8	ob. fg.	<b>A:</b> <i>pp</i> changed to <i>ppp</i> in pencil (CN) in accordance with pencil addition in margin: <i>NB pp</i> (Emil Telmányi); <b>C:</b> <i>pp</i> changed to <i>ppp</i> (Emil Telmányi?); <b>D:</b> <i>pp</i>
8	vc. cb.	<b>A:</b> <i>pizz.</i> : added (CN)
10-13		<b>A:</b> <i>NB p</i> added in pencil in the margin (CN?)
12	ob. fg.	<i>sempre pp</i> emended to <i>sempre ppp</i> by analogy with b.8
13	fg.	notes 1-4: stacc. added by analogy with ob. and in accordance with <b>C</b> ; <b>A:</b> note 6: head of note added in red crayon (fig.2)
13	vc. cb.	<b>A:</b> <i>arco</i> added (CN)
14-15	cor.1,2	<i>dim.</i> and <i>pp</i> added by analogy with cor.3,4 and in accordance with <b>C</b> (cor.1)
14	va. vc. cb.	<i>p</i> moved from b.15 note 1 by analogy with the dynamic markings in bb.13-17 and in the winds
15	ob.1	<b>C:</b> note 10: stacc. added (CN/Emil Telmányi?)
15	fg.1	<i>dim</i> added by analogy with ob. and in accordance with change in <b>A</b> , <b>C</b> (Emil Telmányi); <b>D:</b> <i>dim.</i> added (Emil Telmányi)
15-16	fg.2	<b>C:</b>  added (Emil Telmányi)
17	ob.1	<b>A:</b> <i>p</i> changed to <i>mp</i> in pencil (CN) in accordance with pencil addition in margin: <i>NB mp</i> (CN/Emil Telmányi); <b>C:</b> <i>p</i> changed to <i>mp</i> (CN), note 1: <i>Solo</i> added (CN)
18	ob.1	<b>A:</b> <i>espr.</i> added in pencil (CN/Emil Telmányi) and gone over in ink (CN) in accordance with pencil additions in margin: <i>NB</i> (Emil Telmányi), <i>espr</i> (CN/Emil Telmányi); <b>C:</b> <i>espres</i> added (CN)
19	ob.1	<b>A:</b> <i>p</i> added in pencil (Emil Telmányi) and gone over in ink (CN) in accordance with pencil addition in margin: <i>p</i> (Emil Telmányi, erased); <b>C:</b> <i>p</i> added (CN)
19	fg.2	<b>A:</b> <i>p</i> changed to <i>mp</i> by pencil addition (CN/Emil Telmányi) gone over in ink (CN); <b>C:</b> <i>p</i>
20	fg.2	<b>A:</b> <i>p</i> added in pencil (Emil Telmányi) and gone over in ink (CN)
20	va. vc. cb.	<b>A:</b> <i>espr</i> [?] added in pencil (CN/Emil Telmányi, erased) and gone over in ink ( <i>espress</i> , CN) in accordance with pencil additions in margin: <i>NB</i> (Emil Telmányi), <i>espr</i> (CN/Emil Telmányi); <b>C:</b> not <i>espressivo</i> (va., vc. Nos.1,2, cb. Nos.1,2), <i>espr.</i> added (vc. No.3, cb. No.3, Emil Telmányi)












Bar	Part	Comment
21-22	fl.1 cl.1	<b>A:</b>  added in pencil and gone over in ink (CN/Emil Telmányi) in accordance with pencil addition in margin: <i>NB</i>  (Emil Telmányi); <b>C:</b>  added (Emil Telmányi)
21	fg.	<i>p</i> emended to <i>pp</i> as a consequence of b.20: <i>p dim.</i> (fig.2); <i>p</i> added by analogy with b.17 (fig.1)
22	cl.2	<i>p</i> added by analogy with b.17 and in accordance with <b>C</b>
22	fg.2 vl.1	<b>A:</b> <i>mp</i>  added in pencil (vl.1, Emil Telmányi) in accordance with pencil addition in margin: <i>NB mp</i>  (Emil Telmányi) gone over in ink (CN); <b>C:</b> <i>p</i> changed to <i>mf</i>  in pencil (vl.1 Nos.2,6, CN, erased), <i>p</i> changed to <i>mp</i>  in blue crayon (vl.1 No.2), <i>mf</i> changed to <i>mp</i> in pencil (vl.1 No.6, CN), <i>p</i> changed to <i>mp dim</i> in pencil (vl.1 No.4), <i>p</i> changed to <i>mp</i>  in blue crayon (vl.1 Nos.3,5), <i>mp</i>  added (fig.2)
23	fl. cl.1	<b>A:</b> <i>f</i> or <i>fp</i> changed to <i>ffp</i> (fl., Emil Telmányi), <i>?</i> added in red crayon; <b>C:</b> <i>ffp</i> (cl.1)
23-24	ob.1 vc. cb.	<b>A:</b> notes, slur and ties added (ob.1, Emil Telmányi),  added in pencil and gone over in ink (CN/Emil Telmányi) in accordance with pencil addition in margin: <i>NB</i>  (Emil Telmányi); <b>C:</b> b.23 note 1 to b.24 note 1:  added (ob.1, Emil Telmányi),  added in green and blue crayon (vc. No.1), pencil (vc. No.2, CN?), ink (vc. No.3, cb. No.3, Emil Telmányi), blue crayon (cb. Nos.1,2)
23-24	ob.2	<b>C:</b> music as in ob.1 corrected to rest and cues and <i>f<sup>mo</sup></i> added (CN)
23	fg.2	<i>p</i> added as a consequence of <i>mp</i>  at b.22 compared with the dynamic level in the other woodw.
24	cl.1	<b>C:</b> <i>pp</i>
24	cl.2	slur added by analogy with bb.22, 23
24	fg.1 vl.1 va.	<b>A:</b> <i>mp</i>  added in ink (fig.1, va., CN) or pencil (vl.1, CN/Emil Telmányi) gone over in ink (CN) in accordance with pencil addition in margin: <i>NB mp</i>  (Emil Telmányi); <b>C:</b> <i>p</i> changed to <i>mp</i>  (fig.1, Emil Telmányi), <i>mf</i>  added in pencil (CN), changed to <i>mp</i>  in pencil and with erasure (vl.1 No.2), <i>MP dim</i> added in pencil (vl.1 No.4), <i>mf</i>  added in blue crayon, changed to <i>mp</i>  in pencil (vl.1 No.5), <i>mf</i>  added in pencil (vl.1 No.6, CN), changed to <i>mp</i>  in pencil (CN?), <i>mp</i>  added in pencil and blue crayon (vl.1 No.3), <i>mp</i>  added (va., CN/Emil Telmányi)
24	cor.3,4	<b>A:</b> <i>pp</i> added (Emil Telmányi)
25	ob.1 fg.2	<b>A:</b>  added in pencil and gone over in ink (CN/Emil Telmányi) in accordance with pencil additions in
































Bar	Part	Comment
		margin:  and NB  (Emil Telmányi); <b>C:</b>  added (Emil Telmányi)
25-27	fg.1	<b>p</b> added as a consequence of <b>mp</b>  at b.24 compared with the dynamic level in the other woodw.; slur b.25 notes 1-7 and slur b.26 before bar line to b.27 note 2 (page turn) emended to one slur by analogy with bb.21-22 and in accordance with <b>C</b>
25	cor.1,2	<b>pp</b> added by analogy with b.24 (cor.3,4) and in accordance with <b>C</b>
26	fl.1	<b>A:</b> <b>p</b> changed to <b>mp</b> in pencil (Emil Telmányi) gone over in ink (CN/Emil Telmányi) in accordance with pencil addition in margin: NB (Emil Telmányi),  added (CN/Emil Telmányi)
26	cl.1	<b>A:</b> <b>mp</b> added in pencil (Emil Telmányi) and gone over in ink (CN/Emil Telmányi) in accordance with pencil addition in margin: NB <b>mp</b> (Emil Telmányi),  added (CN/Emil Telmányi); <b>C:</b> <b>mp</b>  added (Emil Telmányi)
27-29	vl.1	<b>A:</b> <i>cresc.</i> - - - added in pencil (Emil Telmányi, erased) in accordance with pencil addition in margin: NB <i>cresc.</i> (Emil Telmányi, erased); <b>C:</b> <i>rall</i> added in pencil (vl.1 No.5, CN?, erased)
29	cl.1	<b>ff</b> emended to <b>ffz</b> by analogy with the other woodw.
30	vl.2	note 3: marc. added by analogy with b.29 note 3 (va.) and in accordance with <b>B</b> <sup>1</sup>
31-32 32-33	vc.	<b>A:</b> notes, tie, slur and dynamics added (CN) <b>A:</b> <i>rall a tempo</i> added in pencil (CN/Emil Telmányi) in accordance with pencil addition in margin: NB <i>rall a tempo</i> (Emil Telmányi, erased) gone over in ink (CN); <b>C:</b> <i>rall.</i> - - - <i>à tempo</i> added (ob.1, fg., va. Nos.3,4, vc. Nos.2,3, Emil Telmányi), <i>rall.</i> or <i>rit.</i> and <i>a tempo</i> added in pencil and crayon, partly erased (vl.1 Nos.4,5,6, vl.2 Nos.1-5, va. No.2, ob.2, cl., cor., trb.t.2, timp.), not <i>rall. a tempo</i> (vl.1 Nos.2,8, vc. No.1, cb. Nos.1,2,3, tr., trb.t.1, trb.b., tb.)
32	fl.1	<i>molto</i> added twice by analogy with fl.2, cor.1,2, str.
32	cl. fg.	<b>F:</b> <sup>xj</sup> NB added in music, referring to the following note at the bottom of the music page: <sup>xj</sup> NB: I Komponistens Blyantmanuskript staar Rytmen i Clarinetti og Fagotti saaledes:   hvilket sandsynligvis er den rigtigere Form. 'NB: In the composer's pencil manuscript the rhythm in the clarinets and bassoons is thus ... which is probably the more correct form.'
32	cor.3,4	<b>C</b> added by analogy with the other parts
33	ob. cor.3,4	<b>A:</b> <b>p</b> changed to <b>pp</b> (CN); <b>C:</b> <b>p</b> changed to <b>pp</b> in ink (ob.1, cor.3, Emil Telmányi), blue crayon (ob.2) and pencil (cor.4)
33	va.	<i>pizz.</i> added by analogy with vc. and in accordance with addition in <b>A</b> (Emil Telmányi)
33	cb.	<b>F:</b> <i>con. sord.</i>
34	cl. fg.	<b>A:</b> marc. added in pencil and gone over in ink (CN); <b>C:</b> not marc. (fg.)


Bar	Part	Comment
35	fl.	<b>A:</b> <b>p</b> changed to <b>pp</b> in pencil (Emil Telmányi)
35	cb.	<b>A:</b> note 1: <i>e</i> corrected to <i>e</i> <sup>b</sup> in pencil gone over in ink (CN/Emil Telmányi)
36-37	cl. fg. str.	end of  emended from b.36 note 3 by analogy with fg. (cl.); <b>A:</b> b.36:  added in pencil (CN/Emil Telmányi) in accordance with pencil additions in margin: NB  (Emil Telmányi, partly erased) gone over in ink (CN/Emil Telmányi), <b>mp</b> after NB  in margin at vl.1 erased (fg., vl.1, vc.); <b>C:</b>  added (cl., fg., Emil Telmányi),  <b>mf</b> added in pencil and crayon (vl.1,2, va.), no  <b>mf</b> (vc.), no <b>mf</b> (cb.)
39	tutti	<b>C:</b>  or <i>cresc.</i> added in ink (Emil Telmányi) or crayons, <b>p</b> and  added (fg.2, Emil Telmányi)
39-40	fg.	<b>A:</b> <b>p</b> added (Emil Telmányi)
40	fl.1 cl.1	<b>A:</b> <b>mf</b> added in pencil (Emil Telmányi, erased) in accordance with pencil additions in margin: NB <b>mf</b> (Emil Telmányi) gone over in ink (CN); <b>C:</b> <b>p</b> changed to <b>mf</b> (Emil Telmányi)
40	cl.2	<b>mf</b> added by analogy with cl.1 and in accordance with addition in <b>C</b> (Emil Telmányi)
40-41	fg.	<b>C:</b> end of slur changed from b.40 note 8 to b.41 note 1 in blue crayon
40	vc.	<b>A:</b>  added (CN/Emil Telmányi)
41	fg.	<b>f</b> added by analogy with the other woodw.
41	cor.1,2	<i>con sord.</i> removed as a consequence of <i>con sord.</i> at b.31; <b>A:</b> <b>f</b> changed to <b>ff</b> with addition of NB at note 1 and in margin in pencil (Emil Telmányi); <b>C:</b> <b>f</b> changed to <b>ff</b> (Emil Telmányi)
41	vl.1,2	<b>A:</b> note 2: warning accidental added (Emil Telmányi)
45-47	vl.2 va. vc.	<i>sempre dim</i> emended to <i>sempre di - mi - nu - en - do</i> by analogy with vl.1; <b>A:</b> b.45 note 1: warning accidental added (va., Emil Telmányi)
48	va.	<b>ppp</b> added by analogy with vl.1,2, vc. and in accordance with <b>C</b>
49-50	vl.1,2 va. vc.	<b>ppp</b> emended to <b>pppp</b> as a consequence of the other dynamic markings in bb.48-49
50	cor.2	<b>A:</b> <i>senza sord.</i> added in pencil (CN, erased) and gone over in ink (CN); <b>C:</b> <i>senza sord</i> added (Emil Telmányi)
52	cor.1	<b>A:</b> <i>senza sord.</i> added in pencil (CN, erased) and gone over in ink (CN); <b>C:</b> <i>senza sord.</i> added (Emil Telmányi) and crossed out in pencil
53	tutti	<b>A:</b> 3rd crotchet to 4th crotchet:  ? added in pencil (Emil Telmányi, erased except in vc., cb.) in accordance with pencil additions in margin: NB  ? (Emil Telmányi, erased)
54	vl.1	note 1: <b>mp</b> above the staff removed in accordance with <b>B</b> <sup>1</sup> , <b>C</b> , <b>D</b> ; <b>F:</b> <sup>xj</sup> NB added in music referring to the following note at the bottom of the music page: <sup>xj</sup> NB. $\downarrow = 92$ . Se Pag. 38.

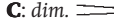
Bar	Part	Comment
56	cb.	<b>A:</b> ( <i>arco</i> ) added (Emil Telmányi); <b>F:</b> <i>senza sord.</i>
57	vl.1	<b>A:</b> <i>dim</i> and <b>p</b> added in pencil (Emil Telmányi, erased) and gone over in ink (CN) in accordance with pencil addition in margin: <i>NB dim p</i> (Emil Telmányi, erased); <b>C:</b> <del>—————</del> <b>p</b> added in blue crayon (No.2), <del>—————</del> <b>p</b> added in pencil (CN?), <b>p</b> erased (No.4), <del>—————</del> <b>p</b> added in pencil (No.5, CN?, erased), <i>dim</i> and <b>p</b> added in pencil (No.6, CN?, erased), <del>—————</del> <b>p</b> added in pencil and red crayon (No.3)
57	vc. cb.	note 1: stacc. added by analogy with b.54 (vl.1); <b>V</b> added by analogy with b.54 note 6 (vl.1)
58	vl.1	<b>A:</b> note 1: warning accidental added (Emil Telmányi)
59-60	vc. cb.	<b>A:</b> <i>dim.</i> and <b>pp</b> added in pencil (Emil Telmányi, erased) and gone over in ink (CN) in accordance with pencil addition in margin: <i>NB dim</i> (Emil Telmányi, erased); <b>C:</b> <del>—————</del> and <b>pp</b> added in pencil and blue crayon (vc.), <del>—————</del> and <b>pp</b> added in pencil and red crayon (cb.), <b>pp</b> erased (cb. Nos.1,2)
60	vl.2	<b>F:</b> metronome marking: ♩ = 92
60	vl.2	note 1: stacc. added by analogy with b.54 (vl.1); <b>V</b> added by analogy with b.54 note 6 (vl.1)
61	tutti	<b>A:</b> 2nd crotchet to after bar line: <del>—————</del> added in pencil
61	vl.1	<b>C:</b> note 2: not stacc.
61	vc.	<b>C:</b> no stacc.
61-62	cb.	<b>C:</b> b.61 note 1: not stacc., slur added in blue crayon
62	vl.2	notes 5, 7: marc. added by analogy with b.61 note 7 to b.62 note 3 and in accordance with <b>C</b> (No.2 (note 5))
63	vl.1	<b>A:</b> unclear dynamic marking changed to <b>f</b> (Emil Telmányi)
63	va.	note 1: stacc. added by analogy with b.54 (vl.1); <b>V</b> added by analogy with b.54 note 6 (vl.1)
63	vc.	<b>C:</b> note 8: not stacc.
63	cb.	<b>C:</b> notes 7-8: not stacc.
64	va.	<i>cresc.</i> added by analogy with the other str. and in accordance with <b>C</b>
65	cl.	<b>A:</b> <b>ff</b> added (Emil Telmányi)
65	vl.2	<i>cresc.</i> added by analogy with the other str.
65	va.	<b>F:</b> note 9: marc.
66	vl.2	note 13: marc. emended to stacc. by analogy with vl.1, b.69 note 4 (vl.1,2), b.70 note 16 (vl.1,2)
67	fg. cor.3,4	<b>A:</b> <b>ff</b> added (Emil Telmányi)
67-68	cor.2	<b>ff</b> added by analogy with dynamic markings bb.65-67 (other wind parts); beginning of slur emended from b.67 note 3 by analogy with fg., cor.3,4; <b>C:</b> slur begins at b.67 note 3
67-77	vl.1,2	marc. added by analogy with b.66; b.67: stacc. added by analogy with bb.66, 69-70 and in accordance with <b>C</b> (vl.1 No.5)
68	cor.1	beginning of slur emended from note 3 by analogy with fl., ob., cl. and in accordance with <b>C</b>

Bar	Part	Comment
68	cor.4	beginning of slur emended from note 3 by analogy with cor.2 and in accordance with pencil correction in <b>A</b>
69-70	fg. cor.2,3,4	beginning of slur emended from b.69 note 3 by analogy with bb.68-69 (fl., ob., cl., cor.1); <b>A:</b> b.69 notes 3-5: slur added in pencil (fg., cor.4); <b>C:</b> b.69 note 3 to b.70 note 1: slur (fg., cor.4); <b>F:</b> b.69 notes 1-5: slur (fg.), b.69 note 1 to b.70 note 1: slur (cor.4)
69-70	cor.2	<b>F:</b> slur begins at b.69 note 1
69	cb.	<b>F:</b> slur begins at note 2
70	str.	<b>A:</b> note 1 (vl.1,2) and note 2 (va., vc., cb.): <b>mf</b> added in pencil (Emil Telmányi, erased) in accordance with pencil additions in margin: <i>NB mf</i> and <i>NB</i> (Emil Telmányi)
70-74	fg.	slur b.70 note 2 to b.73 note 2 and slur b.73 note 3 to b.74 note 5 emended to one slur by analogy with cor.2,3,4 compared with bb.70-73 (fl., ob., cl., cor.1)
70-74	cor.2,4	slur b.70 note 2 to b.72 note 1 and slur b.72 note 2 to b.74 note 5 emended to one slur by analogy with fg. compared with bb.70-73 (fl., ob., cl., cor.1); <b>A:</b> b.70: beginning of slur changed from note 3 in pencil (cor.2)
71-73	cor.3	slur b.71 notes 1-2, slur b.72 before the bar line to b.72 note 1 (page turn) and slur b.72 note 2 to b.73 note 4 emended to one slur by analogy with fg., cor.2,4 and in accordance with <b>C</b>
71-73	vl.1,2	stacc. added by analogy with bb.66, 69-70 and in accordance with <b>C</b> (b.67 (vl.1 No.5))
71	va.	stacc. added by analogy with vc., cb.
72-74	fl. ob. cl.	<b>A:</b> bb.72-73: <del>—————</del> added in pencil (fl., ob., CN/Emil Telmányi) and gone over in ink (CN/Emil Telmányi) in accordance with pencil addition in margin: <i>NB</i> <del>—————</del> (Emil Telmányi); <b>C:</b> bb.72-73: <del>—————</del> added (ob., cl., Emil Telmányi), b.73 note 5 to b.74 note 1: <del>—————</del> added (ob., cl., Emil Telmányi), b.74 note 2: <b>sf</b> added (Emil Telmányi), not <b>fz</b> (ob.) <del>—————</del> added by analogy with fl., ob., bb.73-74 (cor.2,3) and in accordance with addition in <b>C</b> (Emil Telmányi); <b>C:</b> b.73 note 5: <del>—————</del> added (Emil Telmányi)
72-73	cl. cor.1	<b>C:</b> note 7: not stacc.
72	va.	<b>A:</b> note 2-7: <del>—————</del> added in pencil (Emil Telmányi, erased) in accordance with pencil addition in margin: <del>—————</del> (Emil Telmányi)
72	va. vc. cb.	<del>—————</del> added by analogy with cor.2,3, bb.72-73 (fl., ob.) and in accordance with additon in <b>C</b> (Emil Telmányi); <b>C:</b> b.75 note 1: <del>—————</del> added (Emil Telmányi)
73-75	fg. cor.4	<b>A:</b> bb.73-74: <del>—————</del> added in pencil (cor.2,3, Emil Telmányi) in accordance with pencil addition in margin: <del>—————</del> <i>NB</i> (Emil Telmányi); <b>C:</b> <del>—————</del> added (cor.2,3, Emil Telmányi), <del>—————</del> added (cor.4, CN), b.74 7th quaver to b.75 note 2: <del>—————</del> added (cor.2,3, Emil Telmányi)
73-75	cor.2,3,4	<b>A:</b> note 1: <b>f</b> added in pencil (Emil Telmányi, erased) in accordance with
73	vl.1	



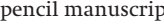
Bar	Part	Comment
		pencil addition in margin: <i>f</i> NB. (CN/Emil Telmányi)
73	vl.1,2	<b>A:</b> notes 2-3: unclear accidentals changed to $\natural$
74-76	fl. ob. cl. cor.1	slur b.74 note 2 to b.75 note 1 and slur b.75 note 2 to b.76 note 2 emended to one slur by analogy with b.75 note 3 to b.78 note 1 (fg., cor.2,3,4)
74	fg. cor.2,3,4	stacc. added by analogy with b.73 (fl., ob., cl., cor.1)
75-76	ob. cl.1	<b>C:</b> b.75 note 5 to b.76 note 1 (ob.1), b.75 notes 4-7 (ob.2), b.75 notes 3-6 (cl.1), b.75 notes 2-5 (cl.2):  added (Emil Telmányi), b.76 notes 1-2:  added (cl., Emil Telmányi)
75-76	cor.1	<b>C:</b> b.75 notes 2-6:  , b.76 notes 1-3:  added (Emil Telmányi)
75-76	va. vc. cb.	b.75: marc. moved from note 3 to note 2 by analogy with notes 5, 8 and b.76 note 3; <b>A:</b> b.75 note 2 to b.76 notes 4/5:  added in pencil (Emil Telmányi, erased) in accordance with pencil additions in margin:  and NB  (Emil Telmányi, erased); <b>F:</b> b.75 note 1 to b.76 note 6:  , marc. placed at b.75 notes 3, 6, b.76 notes 1, 4
76-77	fl. ob.	slur b.76 note 3 to b.77 note 1 and slur b.77 notes 2-6 emended to one slur by analogy with cl., fg. compared with b.78 note 2 to b.79 note 5 (cor.2), b.78 note 2 to b.80 note 3 (cor.3,4)
76-77	cl.	end of slur emended from b.77 after bar line (page turn) by analogy with fl., ob., cor.1 compared with <i>ffz</i> in b.78 and in accordance with correction in blue crayon in <b>C</b>
76-78	fg. cor.2,3	<b>C:</b> b.76 notes 4-6 (fg.1), notes 2-6 (fg.2, cor.2), notes 3-6:  , b.77 note 3 to b.78 note 1:  added (Emil Telmányi)
76	vl.1	<b>A:</b> note 1: <i>ff</i> added in pencil (Emil Telmányi, erased) in accordance with pencil addition in margin: NB: <i>ff</i> (Emil Telmányi, erased)
77	cor.1	<b>C:</b> notes 3-6:  added (Emil Telmányi)
77	vc. cb.	<b>A:</b> note 9: warning accidental added (Emil Telmányi)
78-79	ob.2	<b>C:</b> tie added (Emil Telmányi)
78	vl.1,2	stacc. added by analogy with bb.66, 69-70 and in accordance with <b>C</b> (b.67 (vl.1 No.5))
79-80		<b>A:</b> <i>poco rall.</i> - - - - <i>à tempo</i> added in pencil (Emil Telmányi) in accordance with pencil addition in margin: NB. (Emil Telmányi), $\hat{a}$ erased and <i>poco meno</i> added to <i>tempo</i> in pencil, metronome marking $\downarrow = 84=88$ added below in pencil; <b>C:</b> no <i>poco rall.</i> , <i>tempo poco meno</i> and metronome marking, <i>rit</i> added in blue crayon (ob., cl.2, fg.1, cor.1,3,4), <i>poco rit</i> added in pencil (cl.1), <i>rall.</i> added in blue crayon (vl.1 Nos.2,4,6), <i>rall.</i> , <i>poco rall.</i> and <i>rit.</i> added in pencil and red crayon (vl.1 No.3, vl.2), no <i>ritardando</i> and <i>rallentando</i> (other parts); <b>D:</b> <i>poco meno</i> and metronome marking $\downarrow = 84=88$ . added in pencil (Emil Telmányi)




Bar	Part	Comment
79-80	vl.1	b.79 note 10 and b.80 note 1: stacc. added by analogy with b.79 notes 1-9, 11-15, b.80 notes 2-7 and in accordance with <b>C</b> ; <b>C:</b> no <i>molto dim.</i> (Nos.2,5), <i>molto dim</i> added in blue crayon (No.6),  added in pencil (Nos.2,4, CN?, erased)
79-80	vl.2	b.79 note 8 to b.80 note 7: stacc. added by analogy with b.79 notes 1-7, vl.1 and in accordance with <b>C</b>
81-95	woodw. cor.	b.82:  added by analogy with fl., ob. and in accordance with <b>C</b> (cl.); bb.83-93:      added by analogy with fl. and in accordance with <b>C</b> (ob., cl.); <b>A:</b> all crescendo and diminuendo wedges apart from those mentioned in the two preceding editorial comments added in pencil (Emil Telmányi) in accordance with pencil additions in margin: NB  and NB (Emil Telmányi), some gone over in ink (CN/Emil Telmányi); <b>C:</b> bb.81-82, 83-85:   added (ob., cl., Emil Telmányi), b.86:  added (ob.2, cl., Emil Telmányi), b.87:  added (cl.1, Emil Telmányi), bb.89-90:   added (ob., cl., Emil Telmányi), bb.92-93:  added (ob., cl., Emil Telmányi), bb.94-95:   added (cor.1,2, CN), b.94 notes 5-6: stacc. changed to marc. (cor.2, CN), b.95 notes 1-3:  added (ob.2, cl.2, Emil Telmányi), b.95 notes 7-10:  added (cl.2, Emil Telmányi), bb.83-84, 85-86, 87-88, 91-92, 94-95:   added (fg., Emil Telmányi), bb.83-84, 85-86, 89-90, 94-95:   and bb.92-93:  added, not  (cor.3, CN), bb.83-84:   added (cor.4, CN, Emil Telmányi), b.84 note 2 to b.85 note 1:  added (cor.4, Emil Telmányi), bb.87-88, 91-92, 94-95:   added (cor.1,2, CN), b.93: no  (cor.3)
81	fl. ob. cl.	<b>A:</b> notes 3-4, 7-8: stacc. changed to ten. (CN); <b>C:</b> notes 3-4, 7-8: stacc. changed to ten. (ob., cl., Emil Telmányi)
82-83	fg. cor.3,4	b.82 notes 6-7, b.83 notes 3-4 (cor.3,4): marc. emended to ten. by analogy with b.82 notes 1-3 compared with bb.80-81 (fl., ob., cl.); <b>A:</b> b.82 notes 1-3: marc. changed to ten. (CN), slur added (Emil Telmányi); <b>C:</b> b.82 notes 1-3: marc. as well as ten. (cor.3,4), probably due to misreading of correction in <b>A</b> , b.82 notes 6-7: ten. added beside marc. (fg.1, Emil Telmányi), <i>marcato</i> added (cor.3, CN), b.83 notes 3-4: stacc. changed to ten. (fg., Emil Telmányi)
82	timp.	marc. added by analogy with b.81 and as a consequence of <i>marcato</i>
83-84	cmplli.	marc. added as a consequence of <i>marcato</i>
84	fl. ob.	<b>A:</b> note 3: warning accidental added (Emil Telmányi)
87	cl.	<b>A:</b> note 4: warning accidental added (Emil Telmányi)

Bar	Part	Comment
88	fl. ob. cl.	<b>f</b> added by analogy with fl., ob. (cl.); <b>A: f</b> added in pencil (fl., ob., Emil Telmányi) in accordance with pencil additions in margin: <b>NB f</b> (Emil Telmányi); <b>C: f</b> added (Emil Telmányi), notes 3-5: ten. added beside marc. (ob., cl.1, Emil Telmányi), notes 3-5: marc. changed to ten. (cl.2, Emil Telmányi)
88	cor.3	marc. added by analogy with fl., ob., cl., as in pencil addition in <b>C</b> (CN) and in accordance with addition in pink crayon and proofreader's mark in margin with the same writing utensil in <b>A</b> ; <i>poco marcato</i> added by analogy with fl., ob., cl.
89	fl. ob. cl.	<b>C</b> : notes 3-4: ten. added (ob., cl.1, Emil Telmányi), notes 3-4: marc. changed to ten. (cl.2, Emil Telmányi), notes 7-8: stacc. changed to ten. (ob., cl., Emil Telmányi); <b>F</b> : notes 7-8: ten.
89	cor.3	notes 3-4: stacc. emended to marc. by analogy with fl., ob., cl. compared with bb.90-91 (cor.1,2), bb.91-93; <b>A</b> : notes 3-4, 7-8 stacc. changed to ten. in pink crayon in accordance with proofreader's mark in margin with the same writing utensil; <b>C</b> : stacc. changed to ten. (CN)
89	vl.1,2	notes 12-23: marc. added by analogy with bb.92, 95
89	vc.	<b>C: mp</b> (Nos.1,3), <b>mp</b> changed in blue crayon to <b>pp</b> (No.1), <b>pp</b> added in pencil (No.2)
90	fg. cor.1,2	<b>f</b> <i>poco marcato</i> and <b>mf</b> <i>poco marcato</i> added by analogy with b.88 (fl., ob., cl., cor.3) compared with <b>C</b> : note 2: <b>f</b> added (fg., Emil Telmányi), <b>ff</b> added (cor.1,2, CN); <b>C</b> : notes 2-4, 7-8: ten. added (fg.1, Emil Telmányi)
91-92	ob. cl.	<b>C</b> : b.91 note 4 to b.92 note 2: ten. added (ob., cl.1, Emil Telmányi), b.91 note 4 to b.92 note 2: marc. changed to ten. (cl.2, Emil Telmányi), b.92 notes 5-6: ten. added (ob., cl., Emil Telmányi)
91	fg.	<b>C</b> : notes 3-4: stacc. changed to ten. (Emil Telmányi)
91-92	cor.1,2	<b>C</b> : b.91 notes 3-4: stacc. changed to ten. (CN)
91-92	vc. cb.	b.91 note 7 to b.92 note 7: stacc. added by analogy with b.91 notes 3-6, va. and in accordance with <b>C</b> (b.91 notes 8-9 (vc.), b.91 note 8 to b.92 note 7 (cb. Nos.2,3))
92-93	vl.1,2	<b>F</b> :  begins at b.92 note 3 and ends at b.92 note 14, <b>pp</b> at b.93 note 1, no <b>pp</b> at note 4
93	ob. cl.	<b>C</b> : notes 1-2: stacc. changed to ten. (Emil Telmányi)
93-94	fg.	<b>C</b> : b.93 notes 2-4: ten. added (Emil Telmányi), b.94 notes 1-2: ten. added (fg.1, Emil Telmányi), b.94 notes 5-6: stacc. changed to ten. (Emil Telmányi)
93	cor.3	<b>C</b> : notes 1-2: stacc. changed to ten. (CN)
94	cor.4	<b>C: f</b> added (CN)
94	vc.	<b>C</b> : note 2: not stacc.
95	ob. cl.	<b>C</b> : notes 2, 5-7: ten. added (Emil Telmányi); <b>A</b> : note 8: warning accidental added (cl., Emil Telmányi)
95-96	cor.4	<b>C</b> : b.95 note 8: <i>dim</i> and b.96 note 5: <b>p</b> added (CN)

Bar	Part	Comment
96	fl. ob. cl. fg.	<i>poco a poco dim.</i> added by analogy with fl., cl. (ob.); <b>A: poco a poco dim</b> added in pencil (Emil Telmányi) in accordance with pencil addition in margin: <b>NB. dim.</b> (fl., cl., Emil Telmányi); <b>C: p. a p. dim.</b> ----- added (ob., cl., fg., Emil Telmányi)
96-97	cor.2	marc. added by analogy with fg., cor.3 and in accordance with <b>C</b>
97	fg. cor.1,3 vl.1,2 va.	<b>A: dim</b> added in pencil (CN) in accordance with pencil additions in margin: <b>NB. dim.</b> and <b>NB</b> (Emil Telmányi); <b>C</b> : no <i>dim.</i> (vl.1, va.), <i>dim</i> added in pencil (vl.2, CN, erased (Nos.3,5)), <i>dim</i> added (cor.1, CN)
97	cor.1	<b>C: mf</b> added (CN)
97	cor.3	<b>C: dim.</b>  added (CN)
97	vl.1,2	<b>F</b> : note 1: stacc.
98	woodw. cor.	<b>p</b> added by analogy with woodw. and in accordance with addition in <b>C</b> of <b>p</b> in cor.1 (CN) and <b>pp</b> in cor.3 (cor.1,3, CN); <b>A: -</b> added in pink pencil, <b>p</b> added in pencil (woodw., Emil Telmányi) in accordance with pencil addition in margin: <b>NB p</b> (Emil Telmányi); <b>C: p</b> added (ob., cl., fg., Emil Telmányi)
101	va.	<b>A</b> : note 4: <i>b<sup>b</sup></i> corrected to <i>b<sup>b</sup></i> (CN/Emil Telmányi)
102	cor.1,2	slur added by analogy with cor.3,4 and in accordance with <b>C</b>
104	vl.1	note 11: marc. added by analogy with b.103 note 18 to b.104 note 9, b.104 notes 13-15, vl.2 and in accordance with <b>C</b>
104	va.	notes 13-24: marc. added by analogy with b.103 to b.104 note 12, vc., cb.
105-106	va.	b.105 notes 3-5 and b.105 note 15 to b.106 note 3: marc. added by analogy with b.105 notes 7-13, vc., cb. (b.105 notes 3-5) and in accordance with <b>C</b>
105-106	vc. cb.	b.105 note 11 to b.106 note 3: marc. added by analogy with b.105 notes 3-9, va. (b.105 notes 11-13) and in accordance with <b>C</b> (cb. No.3); <b>A</b> : note 10: superfluous warning accidental added (Emil Telmányi)
106	vl.1	note 7: marc. removed by analogy with vl.2, b.103 note 16 (vl.1,2), b.105 note 1 (va., vc., cb.) and in accordance with <b>D</b>
106-110	vl.1,2	b.106 note 9 to b.110 note 3: marc. added by analogy with b.103-104
106	vc. cb.	notes 12-14: marc. added by analogy with notes 6-11, va. and in accordance with <b>C</b>
107	vl.1	<b>A</b> : note 14: ( <i>h</i> ) added in pencil
107	vc. cb.	notes 16-17: marc. added by analogy with notes 1-15, va. and in accordance with <b>C</b> (vc.); <b>C</b> : notes 16-17: stacc. (cb. Nos.2,3)
108	cl.	note 4: <i>g</i> corrected to <i>e</i> by analogy with fg. and in accordance with pencil correction in <b>A</b> (Emil Telmányi), where the correction is marked as a proofreader's mark with the following pencilled comment in the margin: $\frac{1}{2}$ (E.T.) <i>Korr.</i> , pencil correction in <b>B<sup>1</sup></b> (Emil Telmányi), where <i>g</i> is corrected to <i>e</i> in pencil in the margin accompanied by a question mark, and correction in <b>C</b> (Emil Telmányi?)
108-109	cor.	<b>A: poco f</b> added (CN) in accordance with erased pencil addition at the same place



Bar	Part	Comment
		in the music (Emil Telmányi?) and pencilled comment in margin: <i>NB poco f!</i> (Emil Telmányi); <b>C:</b> <i>poco f</i> (?) changed to <i>mf</i> (cor.1,2,4, CN), b.109 notes 1-2:  added (cor.2, CN)
110	cl.	<i>f</i> added as a consequence of the general change in the dynamic level at bb.110-111 and in accordance with addition in blue crayon in <b>C</b> (cl.1)
110-111	fg.	<i>f</i> added as a consequence of the general change in the dynamic level at bb.110-111 and in accordance with addition in <b>C</b> (Emil Telmányi?)
110-125	cor.	<b>C:</b> b.110 note 1 to b.125 note 2: slur
115	vl.2	<b>A:</b> note 1: <i>f</i> corrected to <i>f<sup>z</sup></i> (Emil Telmányi)
116	fl.2	<i>f</i> added by analogy with the dynamic level in fl.1
116-118	ob.2	<b>A:</b> slur added (CN/Emil Telmányi)
116-117	cor.1,2	<b>A:</b> tie added in pencil
119-122	cl.	beginning of slur emended from b.120 before the bar line (change of system); <b>C:</b> slur begins at b.120 note 3, b.120 notes 2-3: slur; <b>F:</b> slur begins at b.121 note 1
121-122	fg.	tie added in accordance with <b>C</b>
121	cor.	<b>A:</b> tie added in pencil and gone over in ink (CN/Emil Telmányi) in accordance with pencil addition in margin: <i>Cor:</i> (CN); <b>C:</b> no <i>dim.</i> (cor.2), <i>molto dim.</i> added in pencil (cor.2)
122	cor.	<b>A:</b> notes 2-3: slur added in pencil in accordance with pencil addition in margin: <i>Cor:</i> (CN)
122-124	va.	<b>A:</b> slur added (?) (CN/Emil Telmányi)
123	fl.	<b>A:</b> <i>Il. Fl. muta in Picc.</i> added (Emil Telmányi)
126-127	vl.1 va.	<b>A:</b> <i>NB</i>  added in pencil (Emil Telmányi) in accordance with pencil addition in margin: <i>NB(efter Blyant Manuscript.) NB ↑.</i> (Emil Telmányi) * <i>NB</i> (after pencil manuscript.) <i>NB</i> ; <b>C:</b>  added in pencil and crayon
127-128	va.	<b>C:</b> b.128: not <i>dim.</i>
127	vc.	<i>p</i> added by analogy with b.125 (vl.1,2, va.) and in accordance with <b>C</b>
129		<b>A:</b> ( <i>Tranquillo</i> ) added in pencil (Emil Telmányi, erased) in accordance with erased pencilled comment in margin: ([?] <i>Tranq.</i> [?]) (Emil Telmányi)
129	vl.1,2 va. vc.	ten. added by analogy with vl.1 (vl.2, va., vc.); <b>C:</b> note 1: marc., not ten. (vl.1 No.2, va.), stacc., not ten. (va. Nos.2,3)
130-140	picc.	b.130 note 3, b.131 notes 2-10, 13, b.132 notes 3-4, b.133 notes 2, 5-9, 12, b.134 notes 2-7, 10, b.135 notes 2-5, 8, b.136 notes 1, 4-11, b.137 notes 1, 6-8, b.138 notes 1-3, 7, b.139 note 2: stacc. added by analogy with b.130 notes 1-2, 4-5, 8, b.132 notes 2, 5-8, b.135 notes 6-8, b.137 notes 4-5, 9-10, b.138 note 4, b.139 notes 5, 8-9, b.110
130-131	cmplli.	stacc. added by analogy with bb.129, 132, 136 compared with the dynamic markings at bb.129-140
130	va.	note 1: stacc. added by analogy with vl.1,2, vc. and in accordance with <b>C</b>
132	vl.2 va. vc.	<i>V</i> added by analogy with vl.1
133	va.	note 3: stacc. removed by analogy with vl.1,2, vc.; <b>C:</b> note 2: stacc. (No.2)



Bar	Part	Comment
134	cmplli.	stacc. added by analogy with bb.129, 132, 136 compared with the dynamic markings at bb.129-140
136	vl.2	<b>C:</b> note 2: stacc. (No.2)
136	vl.2 va. vc.	<b>▮</b> and <b>V</b> added by analogy with vl.1
137	vl.1,2 va. vc.	<b>▮</b> moved from note 1 by analogy with b.136 note 6 and in accordance with <b>C</b> (vl.1); <b>▮</b> added by analogy with vl.1 (vl.2, va., vc.)
139	picc.	<b>pppp</b> emended to <b>ppp</b> as a consequence of the dynamic markings in b.140
139-140	cmplli.	<i>molto</i> emended to <i>molto dim.</i> ; <b>ppp</b> emended to <b>pppp</b> as a consequence of the dynamic marking at b.129 compared with the dynamics in the other parts; <b>A:</b> b.140: <i>dim.</i> noted above <b>ppp</b>
139	vl.1,2 va. vc.	stacc. added by analogy with vl.1 (vl.2, va., vc.); <b>C:</b> note 2: not stacc. (vl.1)
140-141		<b>A:</b> b.141: <i>Tempo I.</i> added in pencil (Emil Telmányi) in accordance with pencil addition in margin: <i>NB Tempo I.</i> – (Emil Telmányi); <b>C:</b> no tempo and metronome marking; <b>D:</b> b.140: <i>tempo I<sup>mo</sup></i> added in pencil at entry of fl.1 (Emil Telmányi); <b>F:</b> b.140: <i>Tempo I</i> ( $\downarrow = 92$ )
140	str.	note 1: <i>dim.</i> removed in accordance with <b>C</b> , since this dynamic marking is due to a page turn in <b>A</b>
140	vl.1,2 va.	<b>ppp</b> emended to <b>pppp</b> by analogy with vc. and as a consequence of the dynamic markings at bb.129-139
141		<b>A:</b> <i>Tempo I.</i> and <i>12 for 9 '12</i> before <i>9'</i> added in pencil (Emil Telmányi, last addition erased) in accordance with pencil addition in margin: <i>NB Tempo I.</i> – (Emil Telmányi); <b>C:</b> no tempo marking; <b>D:</b> <i>tempo I<sup>mo</sup></i> added in pencil (Emil Telmányi); <b>F:</b> metronome marking ( $\downarrow = 92$ )
141	fl.1	note 1: stacc. added by analogy with b.142 (cl.1), b.145 (ob.1), b.148 (fg.1)
141	picc.	<i>muta in fl. gr.</i> added in accordance with addition in <b>A</b> (Emil Telmányi)
142	fl.1	end of slur emended from b.142 after bar line (change of system) in accordance with <b>D</b>
144-145	fl.1	slur b.144 note 9 to b.144 after the bar line (change of system) and slur b.145 notes 1-2 emended to one slur; <b>A:</b> b.144 note 6: corrected from <i>d<sup>mo</sup></i> (Emil Telmányi)
145	ob.1	<b>A:</b> <i>I<sup>mo</sup></i> added (Emil Telmányi)
146	fl.1	end of slur emended from after the bar line (page turn) as a consequence of note 1 in b.147 being furnished with marc.
150	fl.1 cl.1 fg.	<b>A:</b>  consistently changed to  in pencil (CN) in accordance with pencil addition in margin: <i>NB</i>  (CN)
151	fg.2	<i>mp</i> added by analogy with the dynamic level in fg.1 and in accordance with <b>C</b>
152	ob.1	note 3: stacc. added by analogy with b.151 note 1 to b.152 note 2 and in accordance with <b>C</b>
153	vl.2	<i>con sord.</i> emended to <i>sempre con sord.</i> by analogy with vl.1
154	fl.1	marc. and stacc. added by analogy with b.152 (cl.1) and in accordance with <i>marcato</i> (marc.); <b>A:</b> note 3: warning accidental added (Emil Telmányi)


Bar	Part	Comment
154	vl.2	<b>C:</b> note 4: stacc. (Nos.2,3)
155	fl.1 fg.1	note 3: stacc. added by analogy with b.152 note 7 (fl.1), b.154 note 3 (ob.1, cl.1) and in accordance with <b>C</b> (fg.1); <b>C:</b> note 1: <i>f</i> changed to <i>mf</i> in blue crayon (fg.1)
155	ob.1 cl.1	note 4: stacc. added by analogy with note 3 (fl.1, fg.1)
155	cl.1	<b>C:</b> notes 2-4: slur added in pencil
156-159	fl.1	end of slur emended from b.159 after the bar line (change of system) in accordance with the fact that b.160 begins with a crotchet rest
156	cl.2	<b>C:</b> notes 1-2: slur added in blue crayon
157-158	cor.1,2	<b>C:</b> slur added in pencil
157-159	timp.	b.157 note 11 to b.159 note 6: stacc. added by analogy with b.157 notes 1-10 and in accordance with <b>C</b>
158	fg. vc. cb.	<b>A:</b> note 4: corrected from <i>g</i> (Emil Telmányi)
158	vl.2	<i>mp</i> added by analogy with vl.1
159	fg.1	<b>C:</b> marc. added in blue crayon
159	fg. vc. cb.	slur note 8 to after the bar line (change of system) emended to slur notes 8-10 in accordance with <b>C</b> (fg.2); <b>A:</b> note 2: warning accidental added (Emil Telmányi)
159	cor.2	<b>C:</b> notes 4-5: tie added in blue crayon
160	cl.	<i>b<sup>♯</sup></i> corrected to <i>b<sup>♯</sup></i> by analogy with fl., fg.
160	fg.	<b>C:</b> <i>ff</i> , not <i>ffz</i>
160	cor.3,4	<i>ff</i> emended to <i>ffz</i> by analogy with fl., cl., fg. compared with b.161
161-162	fl. cl. fg. cor.	bb.161-162 (fl., cor.), b.161, b.162 note 8 (cl., fg.): stacc. added by analogy with b.162 note 4 (cl., fg.); <b>C:</b> b.162 note 4: not stacc. (fg.)
161	fg.	note 1: $\sharp$ added at <i>tr</i> in accordance with <b>C</b>
161	vl.1	notes 7-8: marc. added by analogy with b.160, vl.2; <b>A:</b> note 11: corrected from <i>d<sup>♯</sup></i> (Emil Telmányi) in accordance with pencil addition in margin: $\frac{f}{f}$ ; <b>C:</b> note 11: <i>d<sup>♯</sup></i> ◦ emended to 0; <b>C:</b> b.161 note 8 (vl.2): not ◦
161-162	vl.1,2	brackets around <i>pesante</i> removed
161	va. vc. cb.	note 5: <i>ff</i> emended to <i>ffz</i> by analogy with fl., fg. and in accordance with <b>C</b> (cl.)
162	cl. fg.	b.162 note 3: <i>fz</i> added by analogy with cor.1,2; b.162 after note 2: ( <i>senza sord.</i> ) removed (page turn) and <i>senza sord.</i> added at b.163 by analogy with cor.1,2 and in accordance with <b>C</b> (cor.3)
162-163	cor.3,4	note 10: marc. added by analogy with b.160 note 1 to b.162 note 9
162	vl.1	<b>A:</b> note 7: <i>d<sup>♯</sup></i> / <i>d<sup>♯</sup></i> corrected to <i>d<sup>♯</sup></i> / <i>d<sup>♯</sup></i> (Emil Telmányi)
162	vl.1,2	notes 9-10: marc. added by analogy with b.160 note 1 to b.162 note 8 in accordance with <b>C</b>
162	vl.2	<b>A:</b> note 14: warning accidental added (Emil Telmányi)
163	vl.1,2	<i>segue</i> added by analogy with vl.1 and in accordance with <b>C</b>
163	vl.2	<b>A:</b> note 1: pitch corrected to <i>c</i> , marc. added (Emil Telmányi)
163	va. vc. cb.	stacc. added by analogy with fl.
164	ob. cl. fg.	<i>e<sup>♯</sup></i> / <i>e<sup>♯</sup></i> corrected to <i>d<sup>♯</sup></i> / <i>d<sup>♯</sup></i> by analogy with cor.1,2 and in accordance with correction in red crayon and markings in the music and in margin with pencilled crosses in <b>A</b> (Emil Telmányi?)
164	cor.3,4	

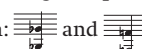


Bar	Part	Comment
164	vl.2	note 6: <i>b<sup>♯</sup></i> corrected to <i>b<sup>♯</sup></i> by analogy with vl.1 and in accordance with pencil addition in <b>A</b> (CN/Emil Telmányi)
167	vc.	note 3: <i>A</i> corrected to <i>c</i> by analogy with vl.1,2 and in accordance with <b>B<sup>♯</sup></b> and pencil correction in <b>A</b> (Emil Telmányi), where the correction takes the form of a proofreader's mark gone over with dark red crayon and accompanied by a proofreader's comment in the margin with the same crayon (Emil Telmányi); note 19: <i>f</i> corrected to <i>f<sup>♯</sup></i> by analogy with vl.1,2 and in accordance with pencil addition in <b>A</b> ; rest corrected from $\gamma$ in accordance with correction in pencil and pink as well as dark red crayon in <b>A</b> (Emil Telmányi), where the correction is accompanied by a proofreader's comment in the margin in the same pink crayon; <b>C:</b> note 3: <i>A</i> corrected to <i>c</i> (Emil Telmányi?), note 19: <i>f</i> corrected to <i>f<sup>♯</sup></i> in pencil (Nos.1,2,3) and gone over in ink (No.2)
170	fl.	<b>A:</b> <i>Il Fl. muta in Picc</i> added (Emil Telmányi)
171		<i>Allegro passionato</i> emended to <i>Allegro appassionato</i> ; <b>A:</b> metronome marking $\downarrow = 144$ added in pencil (Emil Telmányi); <b>C:</b> no metronome marking
171	cl.2	<i>b</i> added at <i>tr</i> by analogy with fl.1, ob.2, fg.2 and in accordance with pencil addition in <b>C</b>
171	tr.	<i>senza sord.</i> added in accordance with <i>con sord.</i> at bb.84, 197 and in accordance with additions in pencil and blue crayon in <b>C</b>
171	vc. cb.	<b>C:</b> not <i>ff</i>
172	trb.t.	marc. added by analogy with tr., trb.b., tb. and in accordance with <b>C</b>
173	cor.	<b>A:</b> <i>ff</i> added (Emil Telmányi)
174-175		<b>A:</b> these bars fair-copied by Emil Telmányi
176-178	cl.2	<b>C:</b> bb.176-178: no slur, b.176 to b.177 note 1 and b.177 note 2 to b.178: slur
176	vc. cb.	<b>C:</b> not <i>ff</i>
178	trb.b. tb.	<b>A:</b> stacc. added (CN/Emil Telmányi)
178	vl.1,2	<b>A:</b> notes 5, 9, 13: 2 added (Emil Telmányi)
179	ob. fg. cor.1,2	marc. added by analogy with fl.1, picc.
179-180	fg.	<b>A:</b> slur added (CN/Emil Telmányi)
180-181	timp.	tie added and marc. at b.181 note 1 removed by analogy with tr., trb.t. trb.b., tb. and in accordance with correction in <b>C</b> ; b.181 notes 7-8: marc. and stacc. added by analogy with tr., trb.t., trb.b., tb. and in accordance with <b>C</b>
181-183	fg.	<b>A:</b> notated in bass clef
181	vl.1	<b>A:</b> 4 added (Emil Telmányi)
182	cl.2	<i>b</i> added at <i>tr</i> by analogy with picc., ob.2, fg.2
182-183	cor.3,4	b.182, b.183 notes 2-4: ten. added by analogy with cor.1,2 and in accordance with <b>C</b>
182	trb.t trb.b.	<b>A:</b> stacc. added in pencil (CN/Emil Telmányi)
182	tb.	note 2: marc. added by analogy with tr., trb.t., trb.b.
182	timp.	note 1: stacc. added by analogy with tr., trb.t., trb.b., tb.; marc. added by analogy with tr., trb.t., trb.b.
182	vl.1	<b>C:</b> notes 13-14: warning accidentals added (No.2, CN/Emil Telmányi?)








Bar	Part	Comment
231	ob.	note 3: ten. added by analogy with fl., fg., cor.3,4 and in accordance with <b>C</b> (ob.1)
231	cl.	<b>C</b> : note 1: ten., probably due to copying error, since <b>A</b> is not clear here
231-234	cl.2	slur b.231 note 2 to b.232 note 1 and slur b.233 note 1 to b.234 note 1 emended to one slur by analogy with cl.1 and in accordance with <b>B</b> <sup>1</sup>
231-236	cor.1	slur b.231 note 2 to b.232 note 2, slur b.233 note 1 to b.236 note 1 and slur b.236 notes 2-6 emended to one slur by analogy with bb.231-234 (cl.1), fl.1, ob.1, fg.1, cor.3,4 and in accordance with <b>B</b> <sup>1</sup>
233-236	ob.1 fg.1	slur b.233 note 1 to b.234 after the bar line (page turn) and slur b.235 note 1 to b.236 note 6 emended to one slur by analogy with fl.1, cor.3,4 and in accordance with <b>C</b> (fg.1)
233-234	cl.2	<b>C</b> : slur ends at b.233 note 4
233	cor.2	slur added by analogy with ob.2, fg.2; <b>A</b> : note 2: corrected by erasure in accordance with pencilled circle around note 2 and pencilled cross in margin (Emil Telmányi, erased)
233-236	cor.3,4	slur b.234 note 1 to b.235 note 2 and slur b.235 note 3 to b.236 note 6 emended to slur b.233 note 1 to b.236 note 6 by analogy with fg.1
234	picc. cl.	<i>cresc.</i> added by analogy with the other winds
234	cl.1	<b>C</b> : no <i>ff</i> , probably due to copying error, since <i>ff</i> is written very small in <b>A</b>
234	va.	slur b.234 note 12 to b.234 after the bar line removed
234	cb.	<b>C</b> : <i>poco rall.</i> , not <i>poco accelerando</i> (Nos.2,3)
236	picc. ob.2 cl. cor.2	stacc. added by analogy with fg.2
236	timp.	<b>A</b> :  added (CN/Emil Telmányi)
236	vl.2 vc. cb.	<i>cresc. molto</i> emended to  <i>molto</i> by analogy with vl.1, va. and in accordance with <b>C</b>
237		<b>A</b> : <i>Tempo I<sup>mo</sup> (giusto)</i> added (Emil Telmányi), $\text{♩}=92$ added in pencil (Emil Telmányi); <b>C</b> : no metronome marking
237	timp.	<i>schnell dämpfen</i> translated by editor to <i>mute quickly</i> ; <b>A</b> : * <i>schnell dämpfen</i> added in pencil (CN) in accordance with pencil addition in margin: <i>Timp</i> (CN)
237	vl.1	note 1: stacc. added by analogy with b.238 (va.), b.239 (vl.2, vc.), b.242 (cb.)
237	va.	<b>C</b> : not stacc.
238-243	timp.	bb.238-242: <i>segue</i> replaced by marc.; <b>A</b> : b.238 ( <i>segue</i> ) added before <i>ffz</i> in pencil (CN); b.242: <i>schnell dämpfen</i> removed, as it is superfluous because of <i>ffz</i> ; <b>A</b> : b.242: <i>schnell dämpfen</i> added after <i>ffz</i> in pencil (CN); b.243: <i>segue</i> removed, since it is meaningless in view of the dynamic and articulation markings; <b>A</b> : b.243: <i>segue</i> added in pencil after <i>mf</i> (CN)
238-239	vl.2 va. vc.	<b>A</b> : note 1: $\vee$ and note 3: stacc. added (Emil Telmányi); <b>C</b> : note 3: not stacc. (vl.2, va.)
238	va.	$\text{▮}$ added by analogy with b.237 (vl.1)
239	vl.1	note 16: stacc. added by analogy with the general use of stacc. bb.237-244; <b>A</b> : note 3: <i>ffz</i> added (CN)
239	vl.2 vc.	$\text{▮}$ added by analogy with b.237 (vl.1)


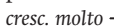
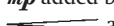
Bar	Part	Comment
240	va.	<b>A</b> : note 9: <i>ffz</i> added (CN)
242-251	fl. ob. cl. cor.1,2	slur b.243 note 1 to b.246 after the bar line (page turn) and slur b.247 note 1 to b.248 note 2 emended to one slur in accordance with <b>B</b> <sup>1</sup> ; slur b.246 note 1 to b.246 after the bar line (page turn) and slur b.247 note 1 to b.251 note 4 (ob.2, cl.2) and 5 (ob.1, cl.1) emended to one slur in accordance with <b>F</b> (ob., cl.); slur b.242 note 1 to b.246 after the bar line (page turn) and slur b.247 note 1 to b.248 note 2 emended to one slur in accordance with <b>F</b> (cor.1,2)
242	cor.	<b>A</b> : cor.: <i>con sord.</i> changed to <i>con sord.</i> (cor.1,3), <i>senza sord.</i> (cor. 2,4, CN); <b>C</b> : <i>con sord.</i> added (Emil Telmányi), crossed out in pencil, <i>I &amp; III con sord II &amp; IV senza sord</i> added in pencil above the staff (cor.1, Emil Telmányi?), <i>con sord.</i> crossed out in pencil and red crayon (cor.2), <i>con sord.</i> crossed out in pencil (cor.3), <i>con sord.</i> erased (cor.4)
242-246	cor.3,4	end of slur emended from b.244 after the bar line (page turn) by analogy with cor.1,2; <b>C</b> : slur ends at b.244 note 12
242-245	[tr.]	 added (tr.1, Emil Telmányi, tr.2, CN)
242	timp.	<i>schnell dämpfen</i> removed as a consequence of <i>ffz</i> ; <b>A</b> : * <i>schnell dämpfen</i> added in pencil (CN)
242	vl.1,2 va. vc.	marc. added by analogy with other articulation compared with dynamic markings bb.239-244 and in accordance with <b>C</b> (vl.1 Nos.2,3,5, vl.2)
242	cb.	$\text{▮}$ added by analogy with b.237 (vl.1)
243-250	woodw. brass	<b>A</b> : slurs mainly added (CN/Emil Telmányi)
243-250	fl.	slur b.243 note 1 to b.250 note 1 emended to slur b.243 note 1 to b.248 note 2 and slur b.248 note 3 to b.250 note 1 by analogy with cor.1,2 compared with marc. (b.248)
243	timp.	<b>A</b> : <i>segue</i> added in pencil (CN); <b>C</b> : note 4: <i>ff</i> ; <b>F</b> : notes 1-3: marc., not stacc.
243	vl.2	note 13: marc. added by analogy with vl.1 and in accordance with <b>C</b>
243	va.	note 1: <i>ffz</i> added by analogy with vl.1,2, vc. and in accordance with <b>C</b>
244-245	cor.	<i>senza sord.</i> added in accordance with addition in <b>C</b> (cor.1,3, Emil Telmányi); <b>B</b> <sup>1</sup> : b.244 note 9: <i>senza sord.</i> (cor.2,4)
244	vl.1,2 va.	<b>A</b> : note 9: <i>ffz</i> added (Emil Telmányi), notes 13-18: marc. added (vl.2, Emil Telmányi), <i>segue</i> added (vl.1,2, Emil Telmányi)
244	cb.	note 13: marc. added by analogy with vc. and in accordance with <b>C</b> (Nos.2,3)
245	cb.	note 9: stacc. added by analogy with va., vc. and in accordance with <b>C</b>
246-257	ob.	slur b.246 note 1 to b.246 after the bar line (page turn) and slur b.247 note 1 to b.251 note 5 (ob.1) and note 4 (ob.2) emended to one slur in accordance with <b>C</b>

Bar	Part	Comment
246-257	cl.	slur b.246 note 1 to b.246 after the bar line (page turn) and slur b.247 note 1 to b.257 note 1 emended to slur b.246 note 1 to b.251 note 5 (cl.1) and note 4 (cl.2) and slur b.252 note 1 to b.257 note 1 by analogy with ob.
246	vl.1,2	<b>A:</b> note 23: warning accidental added (Emil Telmányi)
247	cor.3,4	note 4: ten. added by analogy with fg. and in accordance with <b>C</b> (cor.4)
247	vl.1,2	<b>A:</b> notes 5, 7-9: warning accidentals added (Emil Telmányi)
247	va.	note 6: <i>g'</i> corrected to <i>a'</i> by analogy with vc., cb. and in accordance with correction in pencil and dark red crayon and proofreader's comment in margin with the same writing utensils in <b>A</b> (Emil Telmányi); <b>C:</b> note 6: <i>g'</i>
248-249	fl.	b.248 note 5 to b.249 note 1: slur removed
248	fl. cor.1,2	<b>A:</b> note 5: ( <i>h</i> ) added (Emil Telmányi)
248-249, 250-251, 253-254	timp.	tie added in accordance with additions in pencil and dark red crayon in <b>A</b> accompanied by proofreader's comments in margin in the same crayon (Emil Telmányi), since they are considered missing as the result of a page turn; <b>C:</b> bb.248-249, 250-251: no tie
248	va. vc. cb.	<b>A:</b> <i>segue</i> added (Emil Telmányi)
250	cor.1,2	stacc. added by analogy with fl.
250	va.	note 4: <i>b<sup>b</sup>'</i> corrected to <i>b<sup>b</sup>'</i> by analogy with vc., cb. and in accordance with pencil addition in <b>A</b> ; <b>C:</b> note 4: <i>b<sup>b</sup>'</i>
250	cb.	<b>B<sup>1</sup>:</b> note 15: <i>oprind. var f skrevet her!</i> (E.T.) <i>hvorfor er der b foran e?</i> 'originally f was written here! (E.T.) why is there b before e?' noted in pencil and furnished with an arrow pointing to note 15, similarly noted in pencil (Emil Telmányi)
251-252	ob. cor.1,2	<i>poco a poco dim.</i> added by analogy with the other parts
251	ob.2	<b>A:</b> note 3: ( <i>h</i> ) added (Emil Telmányi) in accordance with pencil addition in margin: ( <i>h</i> ) (Emil Telmányi, erased)
251-256	fg. cor.3,4	beginning of slur emended from b.251 before the bar line (page turn); <b>C:</b> slur begins at b.251 before the bar line (fg.2, cor.3) b.251 note 2: <i>d<sup>b</sup> / D<sup>b</sup></i> (fg.), <i>a<sup>b</sup>' / a<sup>b</sup>'</i> (cor.3,4) corrected to <i>B<sup>b</sup> / BB<sup>b</sup></i> (fg.), <i>f<sup>b</sup>' / f</i> (cor.3,4) in accordance with pencil correction in <b>A</b> (Emil Telmányi), where the correction is accompanied by proofreader's comments in the margin in pencil and dark red crayon:  (Emil Telmányi), <b>B<sup>1</sup>:</b> <b>C:</b> b.251 note 2: <i>d<sup>b</sup> / D<sup>b</sup></i> (fg.), <i>a<sup>b</sup>' / a<sup>b</sup>'</i> (cor.3,4) corrected to <i>B<sup>b</sup> / BB<sup>b</sup></i> (fg.), <i>f<sup>b</sup>' / f</i> (cor.3,4, Emil Telmányi)
251	vl.1,2	<b>A:</b> note 1: warning accidental added (Emil Telmányi); <b>C:</b> note 12: not stacc.
252		<b>A:</b> <i>NB tranq:</i> added above the top staff in pencil (CN); <b>C:</b> not <i>tranq.</i>
252-253	ob.2 cl.2	<b>A:</b> tie added (CN/Emil Telmányi)
253	fl.	<b>A:</b>  changed to  (Emil Telmányi)

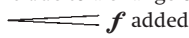
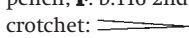
Bar	Part	Comment
253-254	ob.2 cl.2	<b>A:</b> tie added (CN/Emil Telmányi)
253	cor.1,2	<b>A:</b>  changed to  (Emil Telmányi)
253	vl.1	note 4: stacc. added by analogy with vl.2 and in accordance with <b>C</b>
253-254	va. vc. cb.	slur added by analogy with slurring bb.252-253 and in accordance with addition in <b>C</b> in blue crayon and pencil; <b>A:</b> b.253: 3rd crotchet to 4th crotchet changed by erasure (Emil Telmányi)
254	woodw. brass str.	<b>A:</b> bar fair-copied by Emil Telmányi; <b>B<sup>1</sup>:</b> bar notated in pencil on an inserted sheet with bb.253-256 (Emil Telmányi), while CN's own part of the draft at this point has the remarks <i>1 takt ind her</i> 'insert 1 bar here' and <i>takt ind</i> 'insert bar' (CN) and the following pencilled comment at the bottom of the page: <i>Den manglende Takt blev skrevet af E.T. paa Komponistens Opfordring. Indføjet af E.T. i Blækmanuscript efter Satsen's Renskrivning</i> - (Emil Telmányi) 'The missing bar was written by E.T. at the request of the composer. Inserted by E.T. in the ink manuscript after the movement had been fair-copied -'
254-257	woodw. brass	<b>A:</b> many of the slurs added (CN/Emil Telmányi)
254	vl.1,2	stacc. added by analogy with bb.252-253
255	ob.2 cl.2	<b>A:</b> 3rd crotchet to 4th crotchet changed by erasure (Emil Telmányi)
255-256	cl.2	<b>C:</b> b.255: no <i>dim.</i> , b.256: <i>dim</i>
255	vl.2	<i>dim.</i> added by analogy with vl.1 and in accordance with <b>C</b>
256	ob.2	<b>A:</b> note 1: <i>f'</i> corrected to <i>f<sup>#</sup>'</i> in pencil (CN) in accordance with pencil addition in margin: <i>h</i> (CN/Emil Telmányi); <b>C:</b> note 1: <i>f'</i> corrected to <i>f<sup>#</sup>'</i> in pencil and gone over in ink
256	fg.2	<b>C:</b> note 2: <i>p</i>
256	vc. cb.	<b>A:</b> note 5: <i>c</i> corrected to <i>c<sup>♯</sup></i> in pencil gone over in ink (CN?); <b>C:</b> note 5: <i>c</i> corrected to <i>c<sup>♯</sup></i> in pencil (vc.)
256	cb.	<b>C:</b> notes 2-5: 
257		<b>A:</b> metronome marking $\text{♩} = 72-76$ added in pencil (Emil Telmányi); <b>C:</b> no metronome markings
257	fg.	<i>p</i> emended to <i>pp</i> by analogy with the other parts and in accordance with pencilled change in <b>A</b> (Emil Telmányi), where the change is accompanied by a pencilled <i>pp</i> in the margin and a cross in dark red crayon (Emil Telmányi); <b>C:</b> <i>p</i> changed to <i>pp</i> in pencil
257	cor.1	<b>C:</b> <i>pp</i> added in pencil
257	va. vc.	stacc. added by analogy with cb. and in accordance with pencil addition in <b>C</b>
264	fg.2	<b>A:</b> note 5: ( <i>b</i> ) added (Emil Telmányi)

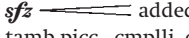
## Second Movement

Bar	Part	Comment
		<b>A:</b> metronome marking $\text{♩} = 100 \text{ à } 104$ added in pencil (Emil Telmányi); <b>C:</b> no metronome marking

Bar	Part	Comment
8-9 18	picc.	<b>A:</b> $e^{12}e^{13}$ corrected to $e^{12}e^{13}$ <b>A:</b> rehearsal numbers in this bar and the subsequent rehearsal numbers in the movement added (CN)
22 24 26 31-32	cmplli. fg.2 cl.2 cl.1	<b>F:</b>  begins at note 1 <b>A:</b> <i>dim</i> added (CN) <b>pp</b> added by analogy with cl.1 b.31 note 7 to b.32 note 2: slur removed; <b>C:</b> b.31 notes 4-5: tie added (Emil Telmányi)
33	cmplli. tamb.picc.	stacc. and marc. added by analogy with bb.27-28, bb.39-42 (tamb.picc.)
35-38	fg.1	slur b.35 to b.36 after the bar line (change of system) and slur b.37 note 1 to b.38 note 2 emended to one slur by analogy with bb.29-32 (cl.1) and in accordance with <b>C</b>
35 39	fg.2 picc.	notes 1-3: slur removed <b>f</b> added in accordance with the dynamic level in the other woodw. and pencil addition (Emil Telmányi) including the pencil addition in the margin in <b>A:</b> <b>f</b> accompanied by cross in dark red crayon (Emil Telmányi)
39 39	picc. cl.1 cl.2	stacc. added by analogy with b.9 (picc.) <b>f</b> added by analogy with the dynamic level in the other woodw.
39-40	fg.2	<b>A:</b> beginning of slur changed from b.39 note 1 by erasure, marc. added (CN); <b>C:</b> b.39 note 1: <b>f</b>
40	trgl.	<b>fz</b> added by analogy with cmplli.; <b>A:</b> <b>f</b> added in pencil (Emil Telmányi) in accordance with pencil addition in margin: <b>f</b> accompanied by cross in dark red crayon (Emil Telmányi)
41-42	trgl.	b.41 note 4 to b.42 note 3: stacc. added by analogy with b.41 notes 1-3 and in accordance with cmplli.
41 47	tamb.picc. trgl.	marc. added by analogy with b.40 <b>f</b> added by analogy with tamb.picc. compared with the dynamics in the other parts
52-53	cl.2 fg.2	<i>cresc. molto</i>  added by analogy with cl.1, fg.1 and in accordance with <b>C</b>
52 53	cmplli. tamb.picc.	<b>mp</b> added by analogy with trgl.  added by analogy with the other parts
68	fg.	<b>A:</b> <b>p</b> changed to <b>mf</b> in pencil (Emil Telmányi), possibly in accordance with pencil addition above system: <b>f!</b> <b>NB</b> (Emil Telmányi, erased); <b>C:</b> <b>p</b> (changed to <b>mf</b> in pencil, the change erased)
68	tamb.picc.	<b>ppp</b> removed, since this dynamic marking is due to a page turn in <b>A</b>
72	fg.	<i>cresc. p. a. p. al f</i> corrected to <i>cresc. poco a poco a f</i> ; <b>A:</b> <i>cresc. p.a.p. al f</i> added in pencil and gone over in ink (CN)
73-75	trb.t.	<b>A:</b> b.73: <i>con sord.</i> changed to <i>sempre con sord.</i> (CN), 3 <i>Pos.</i> added in pencil (Emil Telmányi), <b>mp.</b> added in pencil and gone over in ink (CN/Emil Telmányi), b.75: 7 <i>Pos.</i> and ( $d^{\sharp}$ ) ( $g^{\sharp}$ ) added in pencil (Emil Telmányi); <b>B</b> <sup>1</sup> : bb.74-75: ( <i>som en foragtelig Gaben</i> ) '(like a contemptuous yawn)' added below the glissando line in pencil (CN); <b>C:</b> b.73: 3 added in pencil, b.75: $A^{\sharp}$ changed to $g^{\sharp}$

Bar	Part	Comment
74 74-75 74-75	picc. cl.2 trgl. tamb.picc. cmplli.	with erasure and pencil addition, 7 added in pencil; <b>F:</b> b.73: <b>NB.</b> added at note 1 referring to the following footnote at the bottom of the page: <i>NB. Komponistens Fodnote: "Som en foragtelig Gaben." Udføres saaledes, at glissandoen begynder straks og fordeles jævnt over intervallen.</i> 'NB. Composer's footnote: "Like a contemptuous yawn". Executed such that the glissando begins immediately and is spread evenly over the interval.'
76	picc. cl.2 fg.	<b>A:</b> <b>f</b> added (CN) <b>A:</b> dynamic markings added (CN) b.74 note 3 to b.75 note 2: stacc. added by analogy with b.74 notes 1-2 compared with b.85; b.75: <b>A:</b> <b>fz</b> added (CN)
77-81	cl.2	<b>A:</b> <b>f</b> added in pencil and gone over in ink (CN/Emil Telmányi), <i>sempre</i> added in pencil and gone over in ink (fg., Emil Telmányi) b.80: <b>p</b> added by analogy with the dynamic level in cl.1 and in accordance with addition in <b>C</b> (Emil Telmányi); <b>C:</b> bb.77-81 added (Emil Telmányi)
77	fg.	<b>A:</b> <b>pp</b> added (CN) and changed to <b>mp</b> in pencil (Emil Telmányi); <b>C:</b> <b>pp subito</b> changed to <b>mf subito</b> in pencil (fg.), the change erased (fg.2); <b>D:</b> <b>F:</b> <b>p subito</b> ten. added by analogy with bb.80-81
79, 82 84-85 84	cl. picc. cl. cl.1	<b>A:</b> <b>p</b> and <b>f</b> added (CN) b.84 note 2: ten. added by analogy with the preceding bars
84-85 84-86	fg. trb.t.	<b>A:</b> <i>cres - cen - do</i> added (CN) <b>A:</b> b.84: 1 <i>Pos</i> added in pencil (Emil Telmányi) in accordance with pencil addition in margin (Emil Telmányi, erased), b.86: 7 <i>Pos</i> and ( $d^{\flat}$ ) ( $d^{\flat}$ ) added in pencil (Emil Telmányi); <b>C:</b> b.84: 1 added in pencil, b.86: <i>G</i> changed to <i>d'</i> with erasure and pencil addition, 7 added in pencil; <b>F:</b> b.84: <i>NB</i> added in the music referring to the following note at the bottom of the music page: <i>NB. Komponistens Fodnote: "Som en foragtelig Gaben." Udføres saaledes, at glissandoen begynder straks og fordeles jævnt over Intervallen.</i> 'NB. Composer's footnote: "Like a contemptuous yawn". Executed such that the glissando begins immediately and is spread evenly over the interval.'
85 85	trgl. tamb.picc.	<b>A:</b> <b>fz</b> added (CN) <b>A:</b> <b>mf</b> changed to <b>mfz</b> (CN); <b>F:</b> <b>mf</b> , not <b>mfz</b>
86	perc.	stacc. added by analogy with b.85 (cmplli.); <b>A:</b> <b>ffz</b> and <b>fz</b> added (CN)
86 87 87	cmplli. picc. cl.2 fg.	<b>A:</b> $\gamma$ added in pencil <b>A:</b> <b>fz</b> added (CN) note 1: stacc. added by analogy with b.76 note 1 and in accordance with <b>C</b> (fg.2); <b>A:</b> <b>ff</b> added (CN)
88	fg.	<b>A:</b> <b>ppp</b> changed to <b>mp</b> in pencil (Emil Telmányi)
90 90	picc. cl.1	<b>A:</b> <b>p</b> added (CN) <b>A:</b> second $\gamma$ added in pencil in accordance with pencil addition in margin: $\gamma$ (Emil Telmányi?)

Bar	Part	Comment
91-92 93-94	cl.1	ten. added by analogy with bb.79-81, 90 <b>A:</b> <i>poco rall.</i> and <i>a tempo</i> added above the system (CN), although it is notated as part of the music (Emil Telmányi)
94-95 95	tutti cl.2	<b>A:</b> note 1: <i>p</i> added (CN) <i>p</i> added by analogy with the dynamic level in cl.1 and in accordance with <b>C</b>
95-96	cmplli.	stacc. added by analogy with bb.97-98; <b>B<sup>1</sup>:</b> b.95 note 1: the note is furnished with an asterisk referring to the following pencilled note at the bottom of the page: * <i>tilfreds</i> (CN) 'satisfied'. The asterisk in the music is furnished with a circle and the comment <i>bort</i> 'away', both in pencil (Emil Telmányi)
97 98-103 99-100	trgl. fg. trb.t.	marc. added by analogy with b.95 marc. added by analogy with bb.94, 96 <i>mp</i> added by analogy with b.84; <b>A:</b> b.99: 1 <i>Pos</i> and ( <i>b</i> ) added in pencil (Emil Telmányi), b.100: 7 <i>Pos.</i> added in pencil (Emil Telmányi). The passage is marked with a pencilled cross and question mark in the margin and was crossed out in pencil and blue crayon, then the crossing-out was erased; <b>D:</b> the passage is added in pencil and blue crayon; <b>C:</b> b.99: ( <i>h</i> ) changed to ( <i>b</i> ) with erasure and pencilled addition, 1 added in pencil, b.100: 6 added in pencil; <b>F:</b> b.100: 6. <i>Pos.</i>
99-102 100	cmplli.	stacc. added by analogy with bb.97-98 <b>B<sup>1</sup>:</b> cross below the bottom staff of the system referring to the following pencilled note at the bottom of the page: <i>† utifreds</i> (CN) 'dissatisfied'. The note is changed in pencil to <i>Posaun er utifreds</i> (Emil Telmányi) 'trombone is dissatisfied'
100 103 104-105	cl.2 cl.1	ten. added by analogy with bb.96, 98 notes 1-4: slur removed <b>A:</b> <i>poco rall</i> and <i>tempo</i> added in pencil (Emil Telmányi); <b>C:</b> not <i>poco rall. a tempo</i>
108 110	fg.2 picc.	<b>C:</b> not ten. ten. added by analogy with b.112 compared with fg.2
110	fg.2	<i>pp</i> emended to <i>mp</i> by analogy with b.109 (fg.1)
111	fg.1	<i>mp</i> removed, since this dynamic marking is due to a change of system in <b>A</b>
112	fg.2	<i>mp</i> removed, since this dynamic marking is due to a change of system in <b>A</b>
113-114	cl.2	 <i>f</i> added by analogy with cl.1 and in accordance with <b>C</b>
115-117	trb.t.	<b>A:</b> b.115: 1 <i>Pos</i> added in pencil (Emil Telmányi), b.117: 7 <i>Pos.</i> and <i>f<sup>2</sup></i> added in pencil (Emil Telmányi); <b>C:</b> b.115: 1 added in pencil, b.117: <i>d<sup>2</sup></i> changed to <i>f<sup>2</sup></i> with erasure and pencil addition, 7 added in pencil; <b>F:</b> b.116 2nd crotchet to b.117 2nd crotchet: 
118	trb.t.	<b>A:</b> <i>f</i> changed to <i>mf</i> in pencil (Emil Telmányi); <b>C:</b> <i>f</i> changed to <i>mf</i> in pencil, the change erased; <b>F:</b> <i>mf</i>
118-119	trb.t.	<b>A:</b> 1 <i>Pos.</i> added in pencil (Emil Telmányi), b.119: 7 <i>Pos.</i> added in pencil (Emil Telmányi). The passage was crossed out in blue crayon, then the crossing-out was erased; <b>C:</b> b.118: <i>f</i> , 1 added in pencil,

Bar	Part	Comment
b.119: 7		added in pencil, erased; <b>D:</b> no dynamic marking, the passage added in pencil and blue crayon
119	trgl.	<i>sfs</i>  added by analogy with tamb.picc., cmplli. compared with dynamics in b.114
120	trb.t.	<b>C:</b> <i>ppp</i> changed to <i>p</i> by crossing out in pencil
121	cl.1	<b>A:</b> <i>dim</i> added (CN)
124	picc. fg.1	note 1: stacc. added by analogy with all earlier occurrences of the same motif in this movement
125	picc.	<b>A:</b> <i>p</i> added (CN)
126	cl.2	note 1: <i>p</i> removed, as this dynamic marking is due to a change of system in <b>A</b>
128	cl. fg.	marc. added by analogy with bb.126-127; <b>A:</b> <i>dim</i> added (CN), apparently in connection with erasure of <i>dim.</i> at b.129 marked with pencil crosses in the music (Emil Telmányi, erased) in accordance with pencil crosses and question marks in margin (Emil Telmányi, erased)
129-130 130-131 132	picc. cl. fg. cl.2 picc.	<b>A:</b> <i>pp</i> added (CN) b.130 note 5 to b.131 note 1: slur removed <b>A:</b> <i>f</i> ? added in pencil over note 1 (Emil Telmányi, erased)
132-134	trb.t.	<b>A:</b> b.132: 1 <i>Pos.</i> , b.133: 7 <i>Pos</i> and b.134: 4. <i>Pos</i> added in pencil (Emil Telmányi). The passage is marked with a pencil cross in the margin and was crossed out in blue crayon, then the crossing-out was erased; <b>C:</b> b.132: 1 added in pencil, <i>mf</i> changed to <i>f</i> by crossing out in pencil, b.133 and b.134: 7 and 4 added respectively in pencil; <b>D:</b> the passage is added in pencil and blue crayon
133	fg.2	<i>f</i> added by analogy with b.131 (fg.1) and in accordance with <b>C</b>
137-139	trb.t.	<b>A:</b> the passage is marked with a pencil cross in the margin and was crossed out in blue crayon, then the crossing-out was erased; <b>C:</b> b.137 and b.139: 1. <i>pos.</i> and 7. <i>pos.</i> added respectively in pencil; <b>D:</b> passage added in pencil and blue crayon; <b>F:</b> b.137: 1. <i>Pos.</i> , b.139: 7. <i>Pos.</i>
138	fg.	note 3: <i>e'</i> corrected to <i>e<sup>b</sup></i> by analogy with the melodic motion at bb.+137-148 and in accordance with pencil addition gone over in red crayon in <b>A</b>
138	tamb.picc. cmplli.	<b>F:</b> <i>mf</i>
140-141 140 142-143 142-143	cl. trgl. cl. trb.t.	b.140 note 2 to b.141 note 1: slur removed <b>F:</b> <i>mf</i> b.142 note 2 to b.143 note 1: slur removed <b>C:</b> b.142: <i>pp</i> changed to <i>p</i> by crossing out in pencil, b.142: 1 and b.143: 6 added in pencil; <b>F:</b> b.142: 1. <i>Pos.</i> , b.143: 6. <i>Pos.</i>
143	fg.	note 3: <i>e'</i> corrected to <i>e<sup>b</sup></i> by analogy with the melodic motion at bb.+137-148 and in accordance with <b>C</b>
143	tamb.picc.	<b>F:</b> note 4: <i>v</i>
145 147-149	cl. fg. fg.	<b>A:</b> <i>dim</i> added (CN) slur b.147 to b.147 after the bar line (page turn) and slur b.148 note 1 to b.149 note 1 emended to one slur by analogy with bb.145-147 and in accordance with <b>C</b>



Bar	Part	Comment
148-150	picc.	<b>A:</b> <i>mp</i> and <i>pp</i> added (CN)
148	cl. fg.	<b>A:</b> <i>sempre dim</i> and stacc. (cl.) added (CN)
149	picc.	<b>A:</b> † added in red crayon
149	trgl.	<b>A:</b> ♯ corrected to ♮ in pencil
150-151	picc. cl. fg. trgl. tamb.picc.	<b>A:</b> <i>pp</i> (picc., cl., fg., trgl.), <i>dim</i> (trgl.) and <i>marc</i> (tamb.picc.) added (CN)
151	trgl.	<b>F:</b> <i>ppp</i>
153	picc.	stacc. added by analogy with b.152 and in accordance with pencil addition in <b>A</b>
154	cl. tamb.picc.	<b>A:</b> <i>mf</i> added (CN)
157	cl.1	notes 3, 5, 7: <i>b<sup>b</sup></i> corrected to <i>b<sup>b</sup></i> in accordance with pencil addition in <b>C</b>
160-161	picc. cl. trgl. tamb.picc.	<b>A:</b> <i>dim</i> added (picc., cl., trgl., CN); <b>F:</b> b.160: not <i>dim</i> . (trgl.), b.161: <i>dim</i> . (tamb.picc.)
160	trgl.	<i>p</i> added in accordance with <b>B<sup>1</sup></b>
163-164		<b>B<sup>1</sup>:</b> b.163: <i>Tempo I</i> ( <i>allegretto</i> ), b.164: not <i>Tempo I</i>
163	cl.1	<i>pp</i> added by analogy with b.164 (cl.2) compared with the dynamic development in bb.154-179 (cl.)
163	trgl.	<i>mp</i> added in accordance with <b>B<sup>1</sup></b>
163-165	tamb.picc.	stacc. added by analogy with bb.154-159, 168-180
166	fg.	<b>A:</b> stacc. added (CN)
167	trgl.	<b>A:</b> <i>dim</i> . and <i>pp</i> added (CN)
172	trgl.	<b>A:</b> notes 2-3: stacc. (?)
173-174	cl. trgl. tamb.picc.	<b>A:</b> <i>dim</i> . added (CN)
174-175	cmplli.	<i>ppp</i> added in accordance with <b>B<sup>1</sup></b> , stacc. added by analogy with b.162
176-177	trgl.	<b>A:</b> <i>pp</i> and <i>dim</i> . added (CN)
180	tamb.picc.	∩ added by analogy with the other parts and in accordance with <b>B<sup>1</sup></b> ; <b>A:</b> <i>pppp</i> added (CN)

### Third Movement

Bar	Part	Comment
		<b>A:</b> metronome marking = ♩ = 44-46 added in pencil after <i>Adagio</i> (Emil Telmányi); <b>B<sup>1</sup></b> , <b>C:</b> no metronome marking; <b>A:</b> <i>Proposta seria.</i> ; <b>B<sup>1</sup>:</b> <i>Proposta serio.</i> corrected to <i>Proposta seriosa</i> in pencil accompanied by the following remark in pencil: ( <i>rettet på Tango's Henstilling og akcepteret af C.N. ET.</i> ) (Emil Telmányi) '(corrected as recommended by Tango and accepted by C.N. ET.)'
1	vc.	<b>A:</b> <i>molto intensiva</i> . corrected to <i>molto intensivo</i> . in pencil (CN)
2	vc.	<b>C:</b> note 6: marc. (No.1)
3-13	vl.1	<i>molto intensiva</i> corrected to <i>molto intensivo</i> by analogy with b.1 (vc.) and in accordance with <b>C</b> ; end of broken line after <i>sul G</i> emended from b.5 note 4 (change of system after b.5 in <b>A</b> )
6	va.	<i>molto intensiva</i> corrected to <i>molto intensivo</i> by analogy with b.1 (vc.) and in accordance with <b>C</b>
7	vl.1	<b>A:</b> notes 4-5: slur added (CN/Emil Telmányi)
10	vl.1	<b>C:</b> <i>dim</i> . added in blue crayon
11	vl.1 va. vc.	<i>dim</i> . removed, because its presence in <b>A</b> is due to a change of system, and in accordance with <b>C</b> (va.)
12	vc.	<b>A:</b> notes 2-5: slur added (CN/Emil Telmányi)

Bar	Part	Comment
13	vc.	rests added by analogy with va. and in accordance with pencil additions in <b>A</b> (Emil Telmányi)
16	fg.	<b>A:</b> † added in pencil
17	vl.2	note 12: <i>d<sup>#</sup></i> corrected to <i>d</i> in accordance with pencil addition (Emil Telmányi) accompanied by pencil addition in margin in <b>A:</b> ♯ (Emil Telmányi) and cross in dark red crayon (Emil Telmányi); <b>A:</b> note 10: ♯ added (Emil Telmányi); <b>C:</b> note 12: <i>d<sup>#</sup></i>
18	vl.2	<b>A:</b> note 1: <i>d</i> corrected to <i>d<sup>#</sup></i> (CN/Emil Telmányi)
20	vl.2	<b>A:</b> note 19: <i>e<sup>b</sup></i> corrected to <i>e</i> (CN/Emil Telmányi)
21-22	cor.2	<b>A:</b> b.21 note 3 to b.22 note 1: <i>c</i> corrected to <i>a<sup>#</sup></i> , <i>a</i> noted below the note; <b>C:</b> b.21 note 3: <i>a</i> '
21	vl.2	<b>A:</b> note 2: warning accidental added in pencil (Emil Telmányi) accompanied by pencil addition in margin: ♯ (Emil Telmányi) and cross in dark red crayon (Emil Telmányi?); <b>C:</b> note 2: no warning accidental; <b>A:</b> note 10: <i>e<sup>b</sup></i> corrected to <i>e</i> (CN/Emil Telmányi)
22	va. vc.	<b>A:</b> warning accidental added (Emil Telmányi)
23	cor.1	<b>A:</b> note 2: <i>b<sup>b</sup></i> corrected to <i>b<sup>b</sup></i> in pencil (Emil Telmányi) partly gone over in ink (CN/Emil Telmányi)
23-24	cor.2	<b>C:</b> slur added in pencil
24	fl.1	<b>A:</b> note 1: <i>fluente</i> added in pencil (Emil Telmányi); <b>C:</b> not <i>fluente</i>
24-26	fl.1 cl.1 fg.1	(♩ = ♩) added
25	cl.1	<b>A:</b> note 1: <i>fluente</i> added in pencil (Emil Telmányi); <b>C:</b> <i>Fluente</i> added in pencil
26	fl.1	<b>A:</b> note 7: warning accidental added (Emil Telmányi), ♭ added at <i>tr</i> (CN/Emil Telmányi)
26	fg.1	<b>A:</b> note 1: <i>I<sup>mo</sup></i> added above the staff (Emil Telmányi), note 1: <i>fluente</i> added in pencil below the staff (Emil Telmányi); <b>C:</b> not <i>fluente</i>
27	fl.1	<b>A:</b> note 3: warning accidental added in pencil (Emil Telmányi) accompanied by pencil addition in margin: ♯ (Emil Telmányi) and cross in dark red crayon (Emil Telmányi), notes 15, 21: ♯ added (Emil Telmányi)
28	fg.1	♭ added at <i>tr</i> by analogy with b.26 (fl.1), b.27 (cl.1)
29	fg.1	slur b.29 before the bar line to b.29 note 1 (page turn) removed in accordance with the motivic context
34	vl.1	note 32: <i>d</i> corrected to <i>e</i> by analogy with vl.2 and in accordance with pencil correction in <b>A</b> (Emil Telmányi), where the correction is accompanied by a pencil addition in the margin: (♩ = ♩) (Emil Telmányi); <b>C:</b> <i>d</i> corrected to <i>e</i> in pencil
35	va.	<i>ppp</i> added in accordance with pencil addition in <b>A</b> , where the addition is accompanied by a pencilled cross (Emil Telmányi) and a pencil addition in the margin: <i>ppp</i> (Emil Telmányi) and a cross in dark red crayon (Emil Telmányi); <b>C:</b> not <i>ppp</i>
35	vc.	<b>C:</b> <i>ppp</i>
38	fl.1 cl.1 fg.1	note 16: ♩ corrected to ♩ in accordance with the time signature and the motivic

Bar	Part	Comment
		context (fg.1); note 19: $g^b$ / $c^b$ corrected to $g^c$ / $c^c$ in accordance with pencil addition in <b>A</b> (Emil Telmányi), where the addition is accompanied by crosses in dark red crayon (Emil Telmányi) and pencil additions in the margin: $\sharp$ (Emil Telmányi) accompanied by crosses in the same crayon (fl.1, cl.1, Emil Telmányi?); <b>A</b> : note 3 (cl.1): <i>tr</i> added (CN/Emil Telmányi), notes 4-6: slur added (CN/Emil Telmányi), note 10 (cl.1): $b^b$ corrected to $b^c$ (CN/Emil Telmányi), note 22 (cl.1): $d^b$ corrected to $d^c$ (CN/Emil Telmányi)
39	cl.1	<b>C</b> : note 13: <i>pp</i>
39	cor.1	<b>A</b> : <i>I</i> added (Emil Telmányi)
39	cor.1,2 vl.1	$\frac{3}{4}$ emended to <b>C</b> by analogy with b.1
39	vl.1	<i>ppp</i> emended to <i>pp</i> as a consequence of b.41: <i>dim.</i> <i>ppp</i> , by analogy with b.40 (vl.2) and in accordance with <b>C</b> (Nos.4,5)
40	fl.1 cl.1 fg.	( $\downarrow = \downarrow$ ) added; $\frac{3}{4}$ emended to <b>C</b> by analogy with b.1
41	cl.1	<i>p</i> emended to <i>mp</i> by analogy with fl.1
41	fg.1	<i>p</i> added by analogy with cl.1
41	fg.2	<b>A</b> : <i>p</i> changed to <i>pp</i> (Emil Telmányi); <b>C</b> : <i>p</i> ; <b>D</b> : <i>pp</i>
42	fg.2	<b>A</b> : note 2: <i>mp</i> added in pencil (Emil Telmányi) in accordance with pencil addition in margin: <i>mp</i> (Emil Telmányi) accompanied by cross in dark red crayon (Emil Telmányi); <b>C</b> : not <i>mp</i>
43	vl.1	<i>pppp</i> added by analogy with b.44 (vl.2)
43	vl.1,2	<b>A</b> : notes, slurs, rests and <i>dim</i> added (CN)
44	cb.	<b>C</b> : note 3: <i>pp</i>
45	fl.1 cl.1	marc. added by analogy with bb.42-44 compared with dynamics and articulation markings in b.43 (fg.2)
47-50	fl.1 cl.1 fg. cor.	marc. added by analogy with b.46 (cor.3,4) and in accordance with pencil addition in <b>A</b> : b.47 note 1: marc. and cross added (Emil Telmányi) in accordance with pencil additions in margin: marc. (Emil Telmányi) accompanied by crosses in dark red crayon (fg., Emil Telmányi); <b>C</b> : no marc.
51	cor.1,2	notes 4-5: tie added by analogy with fl.1, cl.1 and in accordance with pencil addition and addition in blue crayon in <b>C</b>
51-52	cor.3,4	<i>dim.</i> and <i>ppp</i> added by analogy with cor.1,2 compared with the other winds and in accordance with the pencil addition of <i>dim.</i> in <b>C</b> (cor.4)
51-53	vl.1	<i>div.</i> added as in <b>C</b> , <b>E</b> and in accordance with <b>B</b> ; <b>C</b> : b.52 note 2: stacc. added in pencil or blue crayon (Nos.2,4,5), no stacc. (Nos.3,6)
51-52	va. vc.	marc. added by analogy with bb.46-50 (winds) and in accordance with pencil addition in <b>A</b> (Emil Telmányi), where the addition is accompanied by pencil additions in the margin: marc. and crosses (Emil Telmányi); <b>C</b> : note 1: not marc.
53		<b>B</b> : asterisk added between va. and vc. referring to the following pencilled note at the bottom of the page: * <i>betyder at Dirigenten maa holde string takt – uden rallentando saa sidste Tone slutter kort af som</i>

Bar	Part	Comment
		<i>et Lys der slukkes.</i> (CN) 'means that the conductor should keep strict time – without rallentando so the last note ends abruptly like a light being extinguished.'
		In <b>A</b> the flute parts of the fourth movement are notated such that fl.1 alternates with picc. This has been emended such that fl.2 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.
<b>Fourth Movement</b>		
Bar	Part	Comment
2	tutti	<b>B</b> : <i>Andantino (quasi allegretto)</i>
4	ob.	<b>A</b> : note 7: $c^{\sharp}$ / $c^{\flat}$ / $e^{\sharp}$ / $e^{\flat}$ corrected to $c^{\flat}$ / $c^{\flat}$ / $e^{\flat}$ / $e^{\flat}$ in pencil gone over in ink (CN/Emil Telmányi); <b>C</b> : note 7: $c^{\sharp}$ / $c^{\flat}$ / $e^{\sharp}$ / $e^{\flat}$ corrected to $c^{\flat}$ / $c^{\flat}$ / $e^{\flat}$ / $e^{\flat}$ in pencil
4	cl.	brackets around <i>dim.</i> removed
4	cl.	<b>A</b> : <i>sempre ff</i> added in pencil (CN/Emil Telmányi) and gone over in ink (CN)
8	cl.	note 7: $a^{\flat}$ corrected to $a$ by analogy with fl. and in accordance with addition in <b>A</b> (Emil Telmányi); <b>C</b> : note 6: not stacc., note 7: $a^{\flat}$ corrected to $a$
10	cl.1	<i>dim.</i> added by analogy with fl.1
12-13	fl.1 cl.1	tie added as a consequence of slur bb.11-13 and in accordance with pencil addition in <b>C</b>
13	fg.1	<b>A</b> : key signatures added before note 1 in pencil (Emil Telmányi?)
14		$\frac{3}{4}$ removed; <b>B</b> : <i>Andantino (quasi allegretto)</i> , not <i>Allegretto un poco</i>
15-19	fg.1	<b>C</b> : b.15 note 3, b.16, b.17 note 3, b.19 note 3: not stacc.
25	fg.1	note 5: stacc. added by analogy with b.23 note 5 and in accordance with <b>C</b>
29	cl.	$\curvearrowright$ added by analogy with the other parts
32	ob.2	$b^{\flat}$ corrected to $b^{\sharp}$ in accordance with <b>B</b>
33-42	ob.1	<b>C</b> : no stacc.
33	cl.1	stacc. added by analogy with b.17 note 1 (fg.1)
35	ob.2	<b>C</b> : stacc. added in pencil
39	ob.1	brackets around <i>dim.</i> removed
39	fg.	<b>A</b> : key signatures added at the beginning of the staff in pencil (Emil Telmányi)
40-41	cl.1	<b>C</b> : no stacc.
40-41	cl.2	b.40 note 6, b.41: stacc. added by analogy with cl.1, fl.; <b>C</b> : no stacc.
41-42	ob.	<b>C</b> : no stacc.
43	fl.	<i>p</i> added by analogy with b.41 (ob.), b.42 (cl.1, fg.1)
43	fg.1	<b>C</b> : no stacc.
44-62	fl./fl.1 picc.	the musical material for the flute parts has been reversed, such that fl.2, not fl.1, alternates with picc.; b.61: <i>muta in fl. gr.</i> added in accordance with the subsequent notation of the flute parts in <b>A</b> and the designation <i>piccolo</i> in b.175 (CN) in the same source

Bar	Part	Comment
44	cl.	<i>p</i> removed by analogy with the dynamic marking in b.43 (ob.1, fg.1) and in accordance with <b>C</b> ; <b>A</b> : note 1: <i>p</i> (below the staff) and <i>pp</i> (above the staff); <b>C</b> : <i>calando</i> , no slur and stacc. (cl.2); <b>F</b> : <i>calando</i>
44	fg.1	<b>C</b> : not <i>calando</i>
45	cl.1	<b>C</b> : no stacc.
+46		<b>B<sup>ii</sup></b> : no tempo marking
49-51	cor.1,2	<b>C</b> : slur added in pencil (cor.2)
50		<b>A</b> : bar added in pencil (staves) and ink (notes, slurs (Emil Telmányi) and rests (CN/Emil Telmányi))
51	cor.1	<b>A</b> : note 3: $\sharp$ added in pencil and gone over in ink (CN/Emil Telmányi)
53	ob.1	<b>C</b> : stacc. added in pencil and blue crayon
54	fl.1	<b>A</b> : note 4: <i>a</i> '' corrected to <i>a</i> ''' in pencil gone over in ink (CN/Emil Telmányi)
55	cl.1	<i>p</i> emended to <i>pp</i> by analogy with fl.1, picc., ob.1 and in accordance with <b>C</b>
56	va.	notes 1-2: stacc. added as a consequence of <i>spiccato</i> , by analogy with notes 3-5, vl.1,2 and in accordance with <b>C</b>
57	va.	stacc. added as a consequence of <i>spiccato</i> , by analogy with vl.1,2 and in accordance with <b>C</b> ; <i>pp</i> added by analogy with the other str. and in accordance with <b>C</b>
57	vc. cb.	<i>spiccato</i> added by analogy with vl.1,2, va. and in accordance with <b>B<sup>ii</sup></b> , <b>C</b> (vc.)
58-60	ob.	<b>A</b> : b.58: key signature added at beginning of staff (Emil Telmányi), bb.58-60: slurs added in pencil and gone over in ink (CN/Emil Telmányi); <b>C</b> : slurs added in violet crayon
61	cor.	$\curvearrowright$ moved from rest 2 to clarify the notation in this bar in accordance with <b>B<sup>ii</sup></b>
62		<b>C</b> : no metronome marking
68	vl.1	notes 1-6: <i>segue</i> replaced by V
70-72	vl.1	b.70 note 1 to b.72 note 6: <i>segue</i> replaced by V
73	vl.1	note 2: V added by analogy with b.66 note 5, b.76 note 2, b.78 note 5
76	vl.1	◦ emended to 0
77	vl.1	notes 1-6: <i>segue</i> replaced by V
80-81	vl.1	b.80 note 1 to b.81 note 3: <i>segue</i> replaced by V
85	vl.1	<b>C</b> : notes 1, 6: <i>mf</i> changed to <i>mfz</i> in blue crayon
87-88	vl.2	b.87 note 1 to b.88 note 3: <i>segue</i> replaced by V
88	vl.2	stacc. added by analogy with b.66 (vl.1), bb.83-87 and in accordance with <b>C</b>
89-99	vl.1	b.89, b.90 note 8, b.92 note 4, b.93 note 1, bb.94-99: stacc. added by analogy with b.90 note 4, b.91, b.93 note 5
89	vl.2	notes 4-6: stacc. added by analogy with b.67 (vl.1), notes 1-3 and in accordance with <b>C</b>
90-91	vl.1	<b>C</b> : no stacc.
90	vl.2	notes 1-6: <i>segue</i> replaced by V
91-94	vl.2	b.91 note 3: stacc. added by analogy with b.69, b.74 (vl.1), b.96; b.91 note 6 to b.94 note 6: <i>segue</i> replaced by V
93	vl.1	<b>C</b> : no stacc.
96	vl.2	note 4: $\blacksquare$ added by analogy with b.69, b.74 (vl.1), b.91; note 6: V removed by analogy with b.69, b.74 (vl.1), b.91
99	vl.2	<b>C</b> : notes 4-6: stacc.

Bar	Part	Comment
101-102	vl.2	b.101, b.102 notes 5-6: 0 added by analogy with b.102 notes 1-4 and in accordance with <b>C</b> ; <b>C</b> : no <i>dim</i> .
104	vl.1,2	( $\downarrow = \downarrow$ ) added
104-105	vc. cb.	b.104 note 4 to b.105 note 6: stacc. added by analogy with va. and in accordance with <b>C</b>
105-106	vl.1	<b>C</b> : beginning of slur changed from b.105 before note 1 in pencil and blue crayon (Nos.2,3,5), slur added in pencil and blue ink and in red crayon respectively (Nos.4,6)
106-107	vl.2	b.106 to b.107 note 2: marc. added by analogy with vl.1 and in accordance with additions in red crayon in <b>A</b> ; <b>C</b> : b.106 to b.107 note 2: not marc.
108-109	vl.2	<b>A</b> : b.108 and bb.108-109: marc. and slur added respectively (CN/Emil Telmányi)
110	va.	note 6: stacc. added by analogy with vc., cb. and in accordance with <b>C</b>
111	vc. cb.	note 1: stacc. added by analogy with va. and in accordance with <b>C</b>
114	va. vc. cb.	ten. added by analogy with bb.108, 117, 120; V added by analogy with bb.108, 117; <b>C</b> : no stacc. (va.)
117	vl.1,2	stacc. added by analogy with vl.1 (vl.2); <b>C</b> : no stacc. (vl.1)
117	va.	<b>C</b> : note 6: not ten.
120	vl.2	stacc. added by analogy with vl.1 and in accordance with <b>C</b>
120	va. vc. ca.	V added by analogy with bb.108, 117; $\blacksquare$ added by analogy with b.114, va. and in accordance with <b>C</b> (vc., cb.)
121	str.	<b>B<sup>ii</sup></b> : note 1: asterisk above vl.1 referring to pencilled note below the system: <i>C.B. let spiccato Cello and Viola: legato</i> (CN) 'C.B. light spiccato cello and viola: legato'
121	vl.1	<b>C</b> : no stacc.
121	vl.2	<b>C</b> : note 2: no stacc.
123	va. vc. cb.	( $\downarrow = \downarrow$ ) added
123	vc. cb.	<i>ffz</i> added by analogy with va.
127-128	vl.1,2 va.	( $\downarrow = \downarrow$ ) added
129-131	fl.	marc. added by analogy with bb.127-128, b.129 (ob.)
130-131	ob.	marc. added by analogy with bb.127-129
130	va.	<i>ffz</i> emended to <i>fz</i> by analogy with cl. and in accordance with <b>C</b>
131	fg.	<b>A</b> : key signature added at beginning of staff (Emil Telmányi)
131	vl.2	<b>C</b> : V, no marc.
131	vc. cb.	( $\downarrow = \downarrow$ ) added
133	fg.	note 4: marc. added by analogy with fl., ob., cl., cor.1,2; <b>A</b> : rests 4-5 added in pencil (CN/Emil Telmányi)
133	cor.3,4	note 3: marc. added by analogy with fl., ob., cl., cor.1,2 and in accordance with <b>C</b> (cor.3)
134		<b>B<sup>ii</sup></b> : <i>Allegro</i> , not <i>Brioso</i>
134	fg. cor. vc. cb.	stacc. added by analogy with cor., vc., cb. (fg.); <b>A</b> : stacc. added (cor., vc., cb., CN/Emil Telmányi); <b>C</b> : no stacc.
134	cor.3,4	<i>ff</i> added by analogy with cor.1,2
135	cb.	<b>A</b> : key signature added at beginning of staff in pencil and gone over in ink (Emil Telmányi)
139	fg.	<b>A</b> : key signature added at beginning of staff in pencil (Emil Telmányi)

Bar	Part	Comment
139-140	fg. cor. vc. cb.	stacc. added by analogy with fg., cor. (vc., cb.); <b>A:</b> b.139 note 2 to b.140 note 3: stacc. added (fg., cor., CN/Emil Telmányi); <b>C:</b> b.139 note 2 to b.140 note 3: no stacc.
139	cor.1,2	notes 2-5: stacc. added by analogy with cor.3,4
139-140	vc. cb.	stacc. added by analogy with b.134 compared with fg. cor.
139	cb.	<b>A:</b> key signature added at beginning of staff in pencil and gone over in ink (CN/Emil Telmányi)
145	vl.1	<b>C:</b> notes 9-10: warning accidentals (♯) added (No.4, CN?)
145	va.	<b>A:</b> note 7: warning accidental added (Emil Telmányi); <b>C:</b> note 7: warning accidental (♯) added in blue ink (No.2) and pencil (Nos.3,4)
147	vl.1,2 va.	<b>A:</b> note 12: warning accidental (♯) added (Emil Telmányi)
148	ob. cl. cor.	stacc. added by analogy with b.139 and in accordance with addition in pink crayon in <b>A, B<sup>II</sup></b> ; <b>C:</b> no stacc.
148	fg. vc. cb.	<b>A:</b> stacc. added (CN/Emil Telmányi); <b>C:</b> no stacc.
148	vl.1,2	<b>A:</b> note 1: e" corrected to e'" (CN/Emil Telmányi)
149	fg.2	<b>A:</b> <i>ff</i> added (Emil Telmányi); <b>B<sup>II</sup></b> , <b>C:</b> not <i>ff</i>
151	fg.1	<b>A:</b> <i>ff</i> added (Emil Telmányi); <b>B<sup>II</sup></b> , <b>C:</b> not <i>ff</i>
153	fg.2	<b>A:</b> <i>ff</i> added and changed to <i>f</i> (Emil Telmányi); <b>B<sup>II</sup></b> , <b>C:</b> no dynamic marking
153	vl.1,2 va.	<b>A:</b> note 4: warning accidental (♯) added (Emil Telmányi); <b>C:</b> note 4: warning accidental (♯) added in pencil (vl.1 Nos.2,3,5) or ink (va. Nos.2,3)
154	vl.1	<b>C:</b> <i>poco a poco con sord.!</i> added (No.2, Emil Telmányi?)
154	vc. cb.	<i>dim.</i> added by analogy with fl., ob., cl., fg.2, cor. compared with <i>dim.</i> at b.156
155	vl.1,2 va.	<b>A:</b> note 6: warning accidental (♯) added (Emil Telmányi); <b>C:</b> note 6: ♯ added in pencil (vl.1 Nos.2,4,5,6, va. No.4) or blue crayon (va. No.2)
157-158	cor.3,4	stacc. added by analogy with b.156
158	vc.	<b>p</b> added by analogy with fl., ob., cl., cor.3
160-161		

Tempo di valse  
con sord.



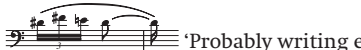
Tempo di valse  
con sord.

to avoid overcompleted b.160

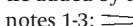

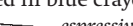


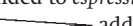
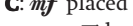
Bar	Part	Comment
160-266	fl./fl.1 picc.	the musical material of the flute parts has been reversed, such that fl.2, not fl.1, alternates with picc.
160	fl. cl.	<b>p</b> removed, since this dynamic marking is due to a page turn in <b>A</b>
160	vl.1,2 va.	<i>dim.</i> removed, since this dynamic marking is due to a page turn in <b>A</b>
160	cb.	emended to  in view of the fact that the notation of vc. and cb. on the same staff (designated Bassi) in connection with a page turn has meant that CN overlooked the fact that only vc., not cb., plays from b.158 in this variation (cf. <i>poco a poco diminuendo</i> from b.155)
170	vl.1	stacc. added by analogy with bb.162, 166
172	cb.	<b>C:</b> not <i>f</i> (No.2)
175	cb.	<b>C:</b> no stacc.
177	picc. fg.	<b>A:</b> stacc. added in pencil and gone over in ink (CN/Emil Telmányi); <b>C:</b> no stacc.
178-179	cb.	<b>C:</b> no marc., no stacc.
179	vc.	<b>C:</b> no stacc.
182-183		<b>A:</b> 23 in circle added in pencil; <b>D:</b> a in circle added in pencil; <b>F:</b> rehearsal number 23; <b>C:</b> slur extended from b.182 after the bar line in blue crayon (cl.1, Emil Telmányi?)
183	cl.1	♪ emended to ♯ by analogy with picc. and in accordance with change in dark red crayon and ink and addition of ♯ as well as pencilled cross in <b>A</b> (Emil Telmányi, erased), where the change and the additions are accompanied by a pencil addition in the margin: ♯ (Emil Telmányi); <b>C:</b> ♯
183	vl.2	<b>C:</b> <i>ppp</i> added in blue crayon (No.2), no <i>ppp</i> (Nos.3,5)
183	va. vc. cb.	note 1: stacc. added by analogy with vl.2; note 2: stacc. added by analogy with vc., cb. (va.)
184	va.	<b>A:</b> rest 2: ♯ corrected to ♯ in pencil (CN/Emil Telmányi)
184	va. vc. cb.	<b>C:</b> not <i>cresc.</i>
185-192	vl.1	stacc. added by analogy with b.190 (vl.2), bb.193-194
185-189	vl.2	stacc. added by analogy with bb.190, 193-194; b.185: <i>mf</i> added by analogy with vl.1 and in accordance with <b>C</b>
189	vc. cb.	<b>A:</b> note 2: c <sup>♯</sup> corrected to c' (Emil Telmányi), note 3: a corrected to a' (Emil Telmányi)
190	va. vc. cb.	note 1: stacc. added by analogy with fg. and in accordance with <b>C</b> (vc.)
191-192	vl.2	stacc. added by analogy with bb.190, 193-194 and in accordance with <b>C</b> (Nos.1,2,4,5)
192-195	ob.1	<b>C:</b> <i>dim.</i> ----- <b>p</b> added in blue crayon
195	picc. ob.1 cl.1 cor.1,2	<b>p</b> added by analogy with vl.2 compared with the dynamic markings in the other parts
195	cl.1	note 4 emended from ♯ to ♯ by analogy with picc., ob.1 and in accordance with change in red crayon and addition in margin in pink crayon: ♯ ♯ in <b>A:</b> <b>C:</b> note 4: ♯
195-196	fg.1	<b>C:</b> slur added in pencil





Bar	Part	Comment
196-201	vl.1	stacc. added by analogy with bb.206-209, 216-217
196-197	vl.2	<b>C:</b> no stacc.
196	va.	<b>C:</b> no stacc.
197	fl.1 cl.1	stacc. added by analogy with bb.198-200
197-200	cl.1	<b>C:</b> b.197: <i>pp</i> , bb.198-200: no stacc.
197-200	va.	stacc. added by analogy with b.196, b.197 (vl.2), bb.205-206 (vl.2)
198-200	vl.2	stacc. added by analogy with bb.196-197, 205-206
198	cb.	<b>C:</b> no stacc.
199	fg.1 vc.	marc. added by analogy with bb.197, 206, 208, 214, 216
200	fg.1 vc.	<b>C:</b> no stacc.
205-209	vl.1,2 va.	<b>A:</b> b.205: <i>con sord.</i> added in the music, <i>senza sord.</i> added in pencil in margin (CN); <b>C:</b> <i>con sord.</i> crossed out in pencil (vl.1 No.6, vl.2), blue crayon (va. No.2); <b>F:</b> <i>con sord.</i>
206	picc.	<b>A:</b> stacc. added (CN/Emil Telmányi)
207-208	vl.2	stacc. added by analogy with bb.205-206 and in accordance with <b>C</b> (Nos.1,4,5)
207	va.	<b>A:</b> stacc. added (CN/Emil Telmányi); <b>C:</b> no stacc.
208	vl.1	stacc. added by analogy with bb.206, 207
209	fg.1	<b>A:</b> note 1: warning accidental added (Emil Telmányi)
209	vl.1	stacc. added by analogy with bb.206, 207
209	va.	<b>A:</b> stacc. added (CN/Emil Telmányi); <b>C:</b> no stacc.
210	fl.1 picc.	(♩=♩) added
213-214	vl.1,2 va.	<b>A:</b> <i>senza sord.</i> added (Emil Telmányi), <i>p</i> changed to <i>ppp</i> by addition in pencil, partly gone over in ink (Emil Telmányi); <b>F:</b> <i>senza sord.</i>
213-215	vl.2	stacc. added by analogy with bb.216-225 and in accordance with <b>C</b> (Nos.1,3,4,5)
214-215	vl.1	stacc. added by analogy with bb.216-217
215	va.	<b>A:</b> stacc. added (CN/Emil Telmányi); <b>C:</b> no stacc.
216-217	vl.1	<b>C:</b> no stacc.
217	va.	<b>A:</b> note 1: ♩ changed to ♪ in accordance with pencilled cross and pencil addition in margin: ♪ accompanied by pencilled cross (Emil Telmányi), stacc. added (CN/Emil Telmányi); <b>C:</b> no stacc.
218	fl.1	(♩=♩) added; $\frac{3}{8}$ added in accordance with pencilled addition in <b>A</b> (Emil Telmányi?)
219-221	cor.1,2	<b>A:</b> stacc. added (CN/Emil Telmányi)
222-224	fl.1	<b>A:</b> stacc. added (CN/Emil Telmányi)
222-225	fg.1	<b>A:</b> stacc. added (CN/Emil Telmányi); <b>C:</b> no stacc.
223	fg.1	note 1: stacc. removed by analogy with fl.1 compared with b.225 note 1
223-228	vl.1	<b>C:</b> b.223: no stacc., b.224 note 4 to b.227: no stacc. (Nos.2,3,4,6)
225	fl.1	stacc. added by analogy with bb.222-224, fg.1
225	picc.	(♩=♩) added
226	vl.1	<b>A:</b> <i>tr</i> added (Emil Telmányi) in accordance with erased pencilled cross and pencil addition in margin: <i>tr</i> accompanied by cross (Emil Telmányi)
226-229	vl.2	<i>segue</i> emended to stacc.
226-229	va.	stacc. added by analogy with bb.218-225, vl.2 and in accordance with pencil addition in <b>A</b> (b.229)

Bar	Part	Comment
227	fg.1	note 3: stacc. (?) removed
228-229	fg.1	<b>C:</b> slur ends at b.228 note 1
229	vl.2 va.	<b>A:</b> stacc. added in pencil; <b>C:</b> no stacc.
230	tr. trb.t trb.b.	(♩=♩) added
230	trb.t. trb.b.	<b>A:</b> ♯ changed to ♯ in pencil; <b>C:</b> note 3: ten. (trb.t.2, trb.b.)
230	tb.	<b>A:</b> dynamic marking changed to <i>ff</i> in pencil in accordance with pencilled comment in margin: <i>Tuba ff</i> (CN); <b>C:</b> <i>f</i>
230-245	tb. cr.c.	<b>A:</b> stacc. added (CN/Emil Telmányi); <b>C:</b> no stacc.
230	gr.c.	<b>F:</b> sec.
230	va.	<i>ff</i> added by analogy with the other str. and in accordance with <b>C</b>
233	trb.t. trb.b.	<b>A:</b> rest 1: ♯ corrected to ♯ in pencil
233	trb.t.2	stacc. added by analogy with trb.b. and in accordance with <b>C</b>
234	gr.c.	<b>A:</b> pencil addition in margin: <i>Tamb. [?]ont</i> (CN)
234-237	va. cb.	<b>A:</b> stacc. added (CN/Emil Telmányi); <b>C:</b> no stacc. (va., cb. Nos.2,3), stacc. added in blue crayon (cb. No.1)
235	picc.	<i>f</i> added by analogy with b.225 compared with the dynamic marking in b.247; <b>A:</b> <i>picc.</i> added (Emil Telmányi)
235-237	cor.	<b>A:</b> stacc. added (CN/Emil Telmányi), b.235: two flats at beginning of staff changed to one flat in pencil
235	vl.2	note 2: stacc. added by analogy with vl.1 and in accordance with <b>C</b>
236-237	cor.4	<b>C:</b> no stacc.
237-241	trb.t.1	<b>A:</b> stacc. added (?) (CN/Emil Telmányi); <b>C:</b> no stacc., no ten.
237-238	trb.t trb.b tb.	brackets around <i>f</i> removed; <i>f</i> emended to <i>ff</i> by analogy with pencil correction b.230 (tb., CN)
241	trb.t.1	<i>marcato</i> added by analogy with tr.1 compared with b.249
242-244	fg.	 corrected to  by analogy with fl.1, ob., cl. compared with str. and in accordance with two pencil additions of NB (Emil Telmányi) in <b>A</b> referring to pencil addition at bottom of page: NB. <i>Skrivefej!</i> (Emil Telmányi) 'NB. Writing error'; <b>C:</b> passage corrected by overpasting and addition in blue ink; <b>F:</b> note 2: NB, footnote at bottom of page: NB: <i>Antagelig Skrivefej!, det er nok tænkt saaledes:</i>  'Probably writing error' - probably intended thus:'
242	trb.t.2	stacc. added by analogy with trb.b.
243	trb.b.	<b>A:</b> stacc. added (CN/Emil Telmányi), rest 1: ♯ corrected to ♯ in pencil, rest 2: ♯ corrected to ♯ in pencil
245	tr.1 trb.t.2	<b>A:</b> rest 1: ♯ corrected to ♯ in pencil
245	trb.t.2	stacc. added by analogy with trb.b. and in accordance with <b>C</b>
246	fl.1 ob.	<b>A:</b> note 1: warning accidental added (Emil Telmányi); <b>C:</b> note 1: warning accidental added in blue crayon (ob.)

Bar	Part	Comment
246-249	cor. va. vc. cb.	<b>A:</b> stacc. added (CN/Emil Telmányi); <b>C:</b> no stacc.
247	picc.	<b>A:</b> <i>picc.</i> added (Emil Telmányi)
249-255	tr.1	<b>C:</b> no stacc., ten.
249-255	tr.1 trb.t.1 tb. gr.c.	<b>A:</b> stacc. and ten. added (CN/Emil Telmányi); <b>C:</b> no stacc., no ten.
249-250	trb.t trb.b tb.	brackets around <i>f</i> removed; <i>f</i> emended to <i>ff</i> by analogy with pencil correction b.230 (tb., CN)
250	gr.c.	<i>f</i> added by analogy with bb.230, 238
254	cl.2	<b>C:</b> no stacc.
254	trb.b.	note 4: stacc. added by analogy with trb.t.2 and in accordance with <b>C</b>
255	trb.t.2	<b>C:</b> no stacc.
256	vl.2	marc. added by analogy with vl.1 and in accordance with <b>C</b>
258	ob.1	<b>C:</b> stacc., not marc.
259	cor.1,2	marc. added by analogy with the surrounding articulation markings
260, 261	cor.4	notes 5-6: slur added by analogy with cor.3
262	picc.	§ added in accordance with pencil addition at b.249 in <b>A</b> (Emil Telmányi?)
266	picc.	<b>A:</b> <i>muta in Fla grande</i> added in pencil (Emil Telmányi)
266	trb.t. trb.b.	(♩ = ♩) added; stacc. added by analogy with trb.t., tb. (trb.b.)
268	timp.	∩ emended to ∩∩; <b>A:</b> ∩ changed to ∩ in pink crayon
272-273	tb.	stacc. added by analogy with trb.b. and in accordance with <b>C</b> ; ten. added by analogy with trb.t., trb.b. and in accordance with pencil addition (Emil Telmányi?) and addition in margin: ten. noted in dark (?) red crayon accompanied by pencilled cross in <b>A</b> (Emil Telmányi?)
273	trb.t.	stacc. added by analogy with trb.b. and in accordance with <b>C</b> (trb.t.2)
276	fg.1	<b>C:</b> <i>mf</i> , not <i>mfz</i> , marc. added in pencil
278-289		<b>A:</b> most of the music, instrument designations and key signatures added (CN)
281	[fl.]	<b>A:</b> <i>grande</i> added in pencil (Emil Telmányi, erased)
287	va. vc.	<b>C:</b> not <i>p</i>
289	timp.	<i>pppp dim.</i> added by analogy with cl.1
290		<b>C:</b> no metronome marking
290-291	cor.1 va. vc.	b.290 note 4 and b.291 note 5: corrected from <i>e''</i> / <i>a'</i> in accordance with addition in <b>A</b> (CN/Emil Telmányi); <b>C:</b> b.290 note 4 and b.291 note 5: <i>e''</i> / <i>a'</i> corrected to <i>e''</i> / <i>a'</i>
290	vl.1,2	<b>C:</b> no ten.
291	cor.2 va.	<i>molto espressivo</i> added by analogy with ob., cor.1, vl.1,2, vc.
292-294	ob. cor.2	beginning of slur emended from b.292 before the bar line (page turn) in accordance with <b>C</b>
292	cor.2	<b>A:</b> note 6: <i>b<sup>b</sup>'</i> corrected to <i>b<sup>b</sup>'</i> (Emil Telmányi) in accordance with pencilled cross and pencil addition in margin: <i>b<sup>b</sup>'</i> accompanied by cross (Emil Telmányi, erased); <b>C:</b> note 6: <i>b<sup>b</sup>'</i> corrected to <i>b<sup>b</sup>'</i> in pencil
292	cor.3,4	<b>A:</b> note 5: missing beam added in dark red crayon (Emil Telmányi)
292	vl.1,2	<i>crescen</i> --- emended to <i>cresc.</i> by analogy with vc., cb.

Bar	Part	Comment
292	va.	<i>cresc - en do</i> emended to <i>cresc.</i> by analogy with vc., cb.
293-294	cl.	tie added by analogy with cor.2, vl.1,2
295-296	cor.3,4	slur b.95 notes 8-9 and slur b.96 notes 1-2 emended to one slur by analogy with fg.1
296	cor.1 va.	<b>A:</b> note 1: pencilled cross added (cor.1, va.), erased (cor.1)
296	vc.	tie added by analogy with va.
297	cl.	notes 1-3:  removed by analogy with fg.1, cor., trb.t.1
297	fg.2	note 1 added by analogy with b.298 (ob.2), b.299 (fl.2), b.300 (cl.2); <i>pp</i> added by analogy with the dynamic marking in fg.1 compared with the dynamic markings at b.298 (ob.), b.299 (fl.), b.300 (cl.) and in accordance with pencil addition (Emil Telmányi) and addition in pink crayon in margin: <i>pp</i> (?) in <b>A</b> ; <b>C:</b> <i>p</i> changed to <i>pp</i> in pencil, notes 1-15: stacc.
297	vl.2	<b>C:</b> <i>pp</i> added in pencil (Nos.2,3)
298-301	fl.2 ob.2 cl.2 fg.2	stacc. added as in <b>B<sup>ii</sup></b> (fl.2, cl.2, fg.2) and in accordance with <b>C</b> (ob.2, cl.2)
298	ob.2	<b>C:</b> <i>p</i> changed to <i>ppp</i> in pencil (CN?)
298	cor.1	<i>espressivo</i> added by analogy with b.299 (trb.t.1), b.300 (ob.1), b.301 (fg.2)
299	cor.1	<b>F:</b> <i>p</i>
300-301	fl.1 cl.1	<i>staccato</i> added by analogy with b.298 (fg.1), b.299 (ob.1)
300	ob.1	<b>A:</b> <i>ppp</i> added in pencil (CN); <b>C:</b> not <i>ppp</i> .
301	ob.1	<i>pp</i> added in pencil
301	cl.1	<b>A:</b> note 2: <i>p</i> added (Emil Telmányi)
301	cl.1	<b>A:</b> note 4: warning accidental added in pencil (Emil Telmányi?); <b>C:</b> warning accidental added in blue crayon
301-302	fg.2	  , <i>espressivo</i> added by analogy with b.298 (cor.1), b.299 (trb.t.1) and in accordance with addition in <b>A</b> (Emil Telmányi); <i>espr.</i> inside  emended to <i>espressivo</i> ; <b>C:</b>  <i>espr.</i>  added in pencil and blue crayon
301-302	cmplli.	stacc. added by analogy with bb.298-300
302	fl.1	<b>A:</b> <i>p</i> added (Emil Telmányi)
302	fg.1	<b>A:</b> note 6: ♩ corrected to ♩ in pencil
302	fg.2	<b>A:</b> <i>p</i> added (Emil Telmányi); <b>C:</b> not <i>p</i>
303-304	ob.1	<i>crescendo</i> added by analogy with fl.1, cl.1, fg.1 and in accordance with <b>C</b>
303	cor.1	<b>C:</b> <i>mf</i> placed at note 1, not <i>cresc.</i> ,  begins at note 1
304	trb.t.	<b>A:</b> <i>senza sord</i> added after note 11 in pencil accompanied by cross added in pencil (Emil Telmányi) in accordance with cross in pink crayon in margin
304	timp.	<i>in E</i> (noted above rest 2) removed
307	[woodw. brass timp. trgl. tamb.picc. gr.c.]	<b>A:</b> † with ∩ (woodw., brass, trgl., tamb.picc., gr.c.); <b>F:</b> - with ∩ (woodw., brass, timp.)
307	cmplli.	<b>D, F:</b> rests 3-4: ‡
+308		<b>B<sup>ii</sup>:</b> <i>Tempo I<sup>mo</sup> andantino quasi allegretto</i> , not <i>Tempo di tema (allegretto un poco)</i> ; <b>C:</b> not ( <i>allegretto un poco</i> )
311	tb.	notes 3-4: stacc. emended to slur in accordance with change in <b>A</b> (CN/Emil Telmányi); <b>C:</b> no stacc., slur added in pencil

Bar	Part	Comment
315	xil.	marc. and stacc. added by analogy with b.311
316	tamb.picc.	notes 4-6: stacc. added by analogy with notes 1-3, b.317 note 6 to b.318 note 6
318	tb.	<b>F</b> : note 3: <i>mp</i>
319-320	trgl.	stacc. added by analogy with bb.317-318
319-321	tamb.picc.	marc. and stacc. added by analogy with bb.317-318
321	xil.	<b>A</b> : note 1: cross added in pencil in accordance with cross pencilled in margin (Emil Telmányi?)
323	fg.	<b>A</b> : <i>ff</i> added (Emil Telmányi); <b>C</b> : not <i>ff</i>
324	tb.	<b>A</b> : <i>f</i> added (Emil Telmányi); <b>C</b> : not <i>f</i>
+325		<i>fanfare</i> emended to <i>Fanfare</i> by analogy with the designations of the preceding variations; <b>B<sup>u</sup></b> : <i>Var. X</i> corrected to <i>fanfare</i> in ink (CN)
327-331	trb.t.	stacc. added by analogy with b.327 (ob., cor., tr.), b.328 (cor.) and in accordance with <b>C</b>
328-331	ob. tr.	stacc. added by analogy with b.327, b.328 (cor.)
328	cl.	<b>C</b> : $\sharp$ added at <i>tr</i> in blue crayon
329-331	cor.	stacc. added by analogy with bb.327-328
333		<b>A</b> : <i>Tempo I<sup>mo</sup> 72-84</i> $\downarrow$ = added in pencil (Emil Telmányi); <b>D</b> : <i>Tempo I<sup>mo</sup> 72-84</i> $\downarrow$ = added in pencil and gone over in ink (Emil Telmányi); <b>C</b> , <b>F</b> : no tempo and metronome marking
333	[fl.]	<b>A</b> : <i>I Fl. muta in picc.</i> added (Emil Telmányi)
333	vl.1,2	<b>A</b> : note 1: $\downarrow$ corrected to $\downarrow$ in pink crayon (vl.2)
334-349	vl.1,2	<b>C</b> : stacc. almost wholly omitted
342-347	vl.1,2	b.342 notes 1-4, b.342 note 9 to b.347 note 16: stacc. added by analogy with bb.334-341
343	vl.1,2	<b>A</b> : note 1: warning accidental ( $\flat$ ) added in pencil (CN?) in accordance with pencilled cross (Emil Telmányi?, erased) and addition pencilled in margin: $\flat!$ (CN) accompanied by cross noted in pink crayon above pencilled cross (Emil Telmányi?, erased); <b>C</b> : note 1: warning accidental ( $\flat$ ) added in pencil (vl.1 Nos.2,3, CN?) and ink (vl.1 Nos.4,5,6, vl.2, CN/Emil Telmányi?)
347	tamb.picc.	<b>A</b> : rest 1: $\gamma$ corrected to $\gamma$ in pencil
348	vl.1,2	note 4: stacc. added by analogy with note 3
350-357	vl.1,2	stacc. added by analogy with bb.334-341, 348-349
351-356	tr.	<b>A</b> : <i>Tp</i> noted twice between the systems on this opening in pencil (Emil Telmányi, erased)
352-379	fl.1 picc.	the musical material of the flute parts has been reversed such that fl.2, not fl.1, alternates with picc.
353	fg.	marc. added by analogy with cor.
356	picc. cl.	b.356 note 3 to b.356 after the bar line: slur removed in accordance with <b>C</b> (page turn)
356	cl.	<i>ff</i> added by analogy with picc. (cl.)
357	fg. cor. tr.	marc. added by analogy with b.353
360	fl.1 picc. ob. cl. tr.	<b>A</b> : rest 3: $\gamma$ corrected to $\gamma$ in pencil
360	trb.b. tb.	marc. added by analogy with bb.357-359
360	tamb.picc.	stacc. added by analogy with b.359 notes 5-9

Bar	Part	Comment
361	trb.b. tb.	<i>f</i> added by analogy with trb.t.
364	fl.1	 emended to 
365		as in <b>B<sup>u</sup></b> compared with the fact that in <b>A</b> b.363 is notated with a repeat mark, supporting the supposition that in b.364 CN misread the draft while copying
365		<b>A</b> : brackets around this bar and <i>bis</i> noted above top staff, above gr.c. and below bottom staff in pencil (Emil Telmányi); <b>D</b> , <b>F</b> : repetition of bar written out; <b>C</b> : repeat mark and <i>bis</i> added with different writing utensils at this bar; <b>F</b> : stacc. (va., vc., cb.)
365	cor.3,4 tr.	stacc. added by analogy with fl.1, ob., cl., cor.1,2 and in accordance with <b>C</b> (cor.3, tr.2)
365-366	vl.2	b.365 note 2 to b.366 note 1: stacc. added by analogy with vl.1 and in accordance with <b>C</b>
366	str.	<i>dim.</i> added by analogy with winds; notes 4-5: stacc. added by analogy with fl.1, ob., cl., cor., tr. and in accordance with <b>C</b> (vl.1,2)
366	ob.1 cl. cor.1,4 tr.	marc. added by analogy with fl.1
366	cl. cor.1,2	<i>dim.</i> added by analogy with the other winds
366	cor.2	notes 1-3: stacc. added by analogy with ob.2, cor.3 and in accordance with <b>C</b>
367	fl.1 ob. cl. fg. cor. tr. trb.t.	<i>dim.</i> removed, since this dynamic marking is due to a page turn in <b>A</b>
367	cor.2	notes 3-5: stacc. added by analogy with ob.2, cor.3 and in accordance with <b>C</b>
367	trb.b.	bracket before <i>molto dim</i> removed
367	vl.1	<b>C</b> : notes 3-5: $\text{—}$ added (No.2, CN?)
367	vl.2	note 5: $\vee$ added by analogy with vl.1
368	ob. cor.	notes 4-5: stacc. added by analogy with fl.1, cl., tr. and in accordance with <b>C</b> (ob.2, cor.1,2); <b>C</b> : notes 1-3: no stacc. (cor.3)
368	trb.t.	stacc. added by analogy with bb.365-367 and in accordance with <b>C</b> : <i>pp</i> added by analogy with fl.1, ob., cl., cor., tr. and in accordance with <b>C</b>
370-371		<b>A</b> : <i>rall</i> and <i>a tempo</i> added in indelible pencil (CN); <b>C</b> : <i>rall</i> added in blue crayon, not <i>a tempo</i> (fg.1), not <i>rall. a tempo</i> (fg.2), <i>rall. a tempo</i> added in blue crayon, pencil and red crayon (vl.1,2)
374	vc.	<b>A</b> : <i>arco</i> added (Emil Telmányi?)
375	fl.1	note 3: marc. added by analogy with picc., ob., cl.
375	trb.t.	marc. added by analogy with cor., tr. and in accordance with <b>C</b>
375	cb.	<b>A</b> : <i>arco</i> added in pencil (Emil Telmányi?)
377	picc.	<b>A</b> : note 6: $d''$ corrected to $b^{\sharp}$ in pencil (Emil Telmányi?) gone over in red crayon
378	timp.	$B^{\sharp}$ corrected to $B^{\flat}$ in accordance with pencil addition in <b>A</b> (CN?) accompanied by $\flat$ added in pink crayon in margin; <b>C</b> : note 1: $B^{\flat}$ corrected to $B^{\flat}$ in pencil gone over in blue ballpoint

