

C A R L N I E L S E N

VÆRKE R
W O R K S

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 S K
R H A P S O D I

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

Udgivet af
Edited by
Thomas Michelsen



Edition Wilhelm Hansen
Copenhagen 2001

The present work is part of THE CARL NIELSEN EDITION, Series II,
Instrumental Music. Volume 7

Orchestral parts are available

Graphic design Kontrapunkt A/S, Copenhagen
Music set in SCORE by New Notations, London
Text set in Swift
Printed by Quickly Tryk A/S, Rødovre

CN 00010
ISBN 87-598-1012-2
ISMN M-66134-009-6

Distribution Edition Wilhelm Hansen A/S, Bornholmsgade 1, DK-1266 Copenhagen K
Translation James Manley

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F O R O R D

P R E F A C E

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

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

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

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

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

1 DK-Kk, CNS 68a (Source A). The year of composition appears from Carl Nielsen's dating of the ink fair copy in his own hand. Sketches for the movement are found along with other symphonic sketches, including some for the composer's first complete symphony, op. 7, in a sketchbook, DK-Kk, CNS 358a (see description of Source E).

2 Danish composer, pianist and conductor (1851-1926). From a letter from Bendix to Carl Nielsen dated 19.6.1890 it is evident that Bendix had been asked by Nielsen to look through the first movement of the planned symphony. He mostly has praise for the movement, which he considers to be positively influenced by the Norwegian composer and conductor Johan Svendsen (1840-1911), who worked at the Royal Theatre in Copenhagen, and by Beethoven, and he hopes to be able to hear it at some point (DK-Kk, CNA I.A.b.). In a letter to the music historian and critic William Behrend (1861-1940) of 11.3.1895 in which Carl Nielsen describes the style of his early works, he himself refers to the movement as "strongly Brahmsian". A copy of a transcript of the letter is stored with DK-Kk, CNS 159.

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

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

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

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

1 DK-Kk, CNS 68a (kilde A). Kompositionssåret fremgår af Carl Nielsens egenhændige datering af blækrenskriften. Skitser til satsen findes sammen med andre symfoniske skitser, bl.a. til komponistens første fuldendte symfoni, op. 7, i en skitsebog DK-Kk, CNS 358a (se beskrivelse af kilde E).

2 Dansk komponist, pianist og dirigent (1851-1926). Af et brev fra Bendix til Carl Nielsen dateret 19.6.1890 fremgår det, at Bendix på Nielsens anmodning har set første sats af den planlagte symfoni igennem. Han har overvejende rosende ord at sige om satsen, som han i positiv betydning finder påvirket af den norske komponist og dirigent Johan Svendsen (1840-1911), der virkede ved Det Kongelige Teater i København, og af Beethoven, og som han håber engang at høre (DK-Kk, CNA I.A.b.). I en skrivelse til musikhistorikeren og -kritikeren William Behrend (1861-1940) af 11.3.1895, hvor Carl Nielsen beskriver stilten i sine tidlige værker, omtaler han selv satsen som "stærkt Brahmsk". En kopi af en afskrift af skrivelsen er vedlagt DK-Kk, CNS 159.

3 Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 74.

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

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

The society The People's Concerts of 1886 (Folkekongcerterne af 1886) as the name suggests, held popular concerts aimed at a wide audience. Robert Henriques' criticism of putting Carl Nielsen's symphonic movement on the programme – an objection found in several reviews of the first performance⁶ – referred to the idea that it was not the society's function to perform contemporary music, only what he called "acknowledged masterpieces".⁷ Apart from Henriques' review, which also criticized the music for lack of originality and of broad lines, the reviews were, however, sympathetic to the composition itself.⁸

The criticism of Bendix' programming – a criticism which found support from the board of the society – was not answered by an apology from Bendix. On the contrary he put the movement on the programme again at the next People's Concert a week later, which led to his dismissal as conductor of these concerts.⁹ A footnote in the concert programme to Carl

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

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

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

⁷ *Dannebrog*, 27.2.1893.

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

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

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

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

Folkekongcerterne af 1886 arrangerede, som navnet siger, populære koncerter rettet mod et bredt publikum. Robert Henriques' kritik af programsætningen af Carl Nielsens symfonisats – et kritikpunkt som genfindes i flere anmeldelser fra uropførelsen⁶ – gik på, at det ikke var Folkekongcerternes opgave at fremføre ny musik, men alene, som det hedder, "anerkjendte Mesterværker".⁷ Bortset fra Henriques' anmeldelse, der desuden kritiserede musikken for mangel på originalitet og brede linjer, stiller anmeldelserne sig imidlertid velvilligt over for selve kompositionen.⁸

Kritikken af Bendix' programvalg – en kritik, der fandt støtte hos Folkekongcerternes bestyrelse – blev af Bendix ikke besvaret med en beklagelse. Tvaertimod satte han satsen på programmet igen ved den følgende Folkekonzert en uge senere, hvilket medførte hans afskedigelse som dirigent for disse koncerter.⁹ En fodnote i koncertprogrammet ved Carl Nielsens symfonisats, som ved denne sin anden opførelse blev spillet

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

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

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

⁷ *Dannebrog*, 27.2.1893.

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

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

Nielsen's symphonic movement, which for this second performance was played under the title *Symphonic Fragment for Orchestra*, even announced:

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

Apparently Carl Nielsen made no effort to have the *Symphonic Rhapsody* performed again after the first performance and the related double performance. At any rate no subsequent performances in the composer's lifetime have been noted.¹¹ Nor has the composition been printed until now. Besides the composer's ink fair copy of the score, which formed the main source for this edition, the musical sources consist of Carl Nielsen's pencil sketches, his pencil draft (which however only has the first 28 bars of the movement) and two handwritten sets of parts. One of these sets, which apart from the duplicate parts of Violin 1 and 2 is in Carl Nielsen's own hand, formed

under titlen *Symfonisk Fragment for Orkester*, meddelte oven i købet:

"Da dette Musikstykke maaske vil være noget vanskeligt at forstaa for en Del af Tilhørerne, vil det i løbet af Konerten blive spillet to Gange, anden Gang umiddelbart forinden Aug. Windings Scherzo."¹⁰

Carl Nielsen arbejdede tilsyneladende ikke for at få opført *Symfonisk Rhapsodi* igen efter uropførelsen og den dertil knyttede dobbelte genopførelse. I hvert fald har ingen efterfølgende opførelser i komponistens levetid kunnet fastslås.¹¹ Kompositionen har heller ikke tidligere været trykt. Foruden komponistens blækrenskrift af partituret, der har udgjort hovedkilden for denne udgave, består de musikalske kilder af Carl Nielsens blyantsskitser, hans blyantskladde, (der dog kun omfatter satsens første 28 takter), samt to håndskrevne stemmesæt. Det ene af disse stemmesæt, der med undtagelse af dubletstemmerne af violin 1 og 2 er i Carl Nielsens egen hånd, har udgjort den eneste væsentlige kilde til ændringer og tilføjelser i

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

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

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

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

the only important source for emendations and additions to the main source, since this autograph ink transcript, which must have been made with a view to the first performance, complements and revises the main source to a substantial extent, and this also resulted in ink changes in the main source.

As for the main source itself, there are special circumstances: apart from the conductor's additions by Launy Grøndahl¹² and Georg Høeberg¹³ it has a large number of additions of dynamic and articulation markings as well as additions and changes of slurs in pencil in another hand – probably that of Victor Bendix in connection with the first performance. The additions and changes are reproduced in the autograph parts, and many of them are touched up with ink in the main source – this must have been done by Carl Nielsen in connection with the transcription of the parts. For these reasons they have been adopted in this edition. The radical pencil revision of the brass parts in the main source, which means that the movement can be played with just two horns instead of four, was not, however, adopted, since it is neither followed in the parts nor sanctioned by the composer by overwriting in ink in the score.

The dynamic markings in the autograph set of parts, which like the articulation markings are more detailed at many points here than in the main source, are in several cases refined in the loud tutti bars of the movement, such that the trombone parts, the timpani part and at one point (b. 105) the double-bass part, have been furnished with dynamic markings one degree less loud than the other parts, as is also the case at

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

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

forhold til hovedkilden, idet denne autografe blækafskrift, der må være blevet udfærdiget med henblik på uropførelsen, kompletterer og reviderer hovedkilden i væsentligt omfang, hvilket også har resulteret i blækændringer i hovedkilden.

Hvad angår selve hovedkilden, gør det særlige forhold sig gældende, at den – ud over dirigenttilskrifter af Launy Grøndahl¹² og Georg Høeberg¹³ – indeholder en stor del tilføjelser af dynamik og artikulation samt tilføjelser og ændringer af buer foretaget med blyant af fremmed hånd, formentlig Victor Bendix' i forbindelse med uropførelsen. Tilføjelserne og ændringerne findes reproduceret i de autografe stemmer, og de er for en stor del vedkommende trukket op med blæk i hovedkilden, hvilket må være gjort af Carl Nielsen i forbindelse med stemmeafskriften. Af disse grunde er de medtaget i denne udgave. Den gennemgribende blyantsrevision af messingstemmerne i hovedkilden, der muliggør, at satsen kan spilles med kun to horn i stedet for fire, er derimod ikke taget til efterretning, da den hverken er fulgt i stemmerne eller sanktioneret af komponisten ved overskrivning med blæk i partituret.

De dynamiske angivelser i det autografe stemmesæt, der i lighed med artikulationen mange steder er mere udførlige her end i hovedkilden, er ved satsens kraftige tuttisteder i flere tilfælde nuanceret i stemmerne, således at trombone-stemmerne, paukestemmen og et sted (t. 105) kontrabassstemmen er forsynet med dynamiske angivelser en styrkegrad svagere end de øvrige stemmer, på samme måde som det er tilfaldet to steder i hovedkilden (t. 251, t. 341-342). Denne

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

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

two points in the main source (b. 251, bb. 341-342). This shading of the dynamics in the autograph parts has, however, not been carried through consistently, and since the parts also include examples of differences in the form of louder dynamic shades in some of the parts compared with the general level, it has not been possible to follow the deviations in the revision. But in all cases they are cited as alternative readings in the critical apparatus.

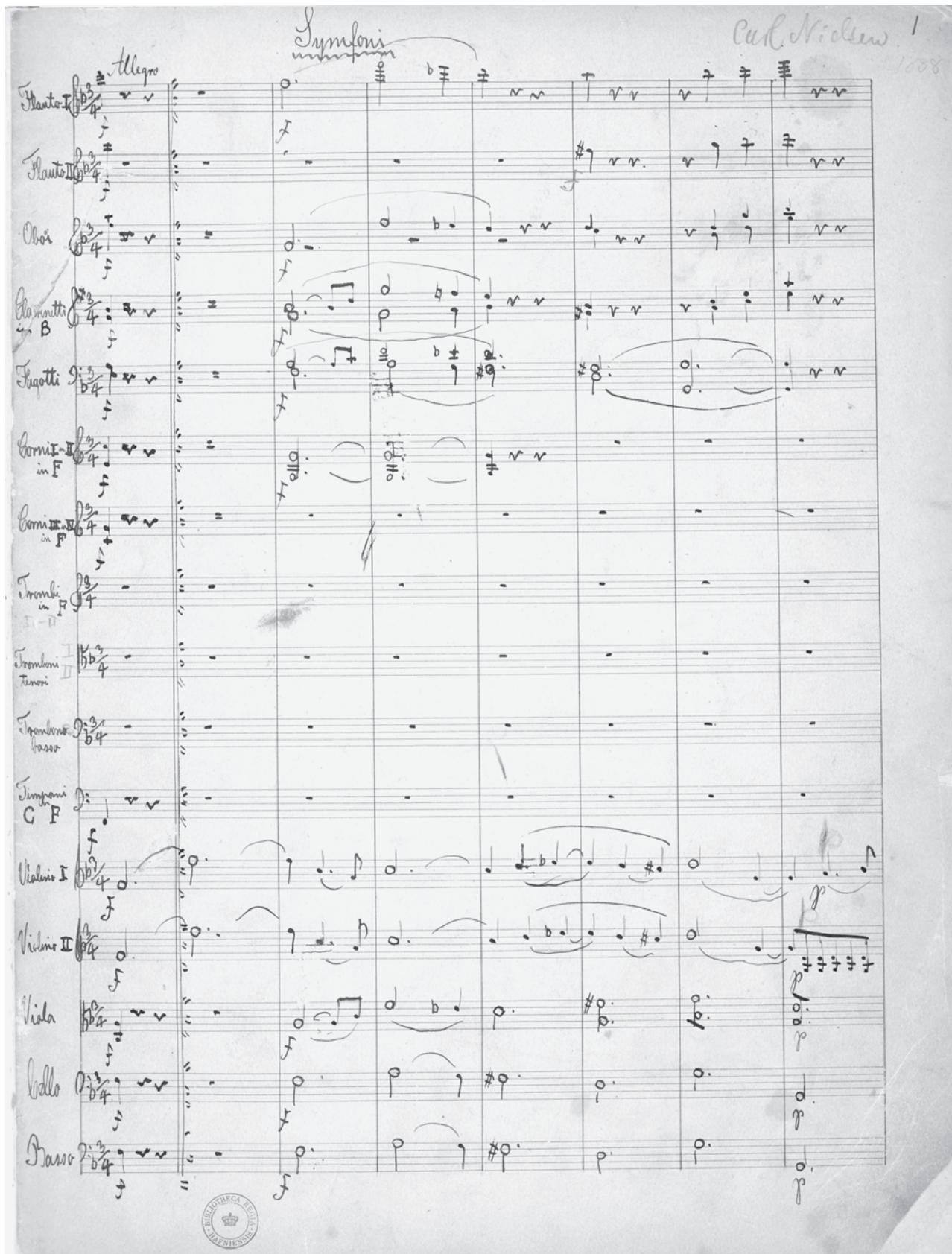
When cor. 3 and 4 are written in the bass clef, the parts are notated here an octave higher than in the main source, so that – in accordance with present-day practice – they sound a fifth below instead of a fourth above what is notated.

nuancering af dynamikken i de autografe stemmer er imidlertid ikke konsekvent gennemført, og da stemmerne også indeholder eksempler på afvigelser i form af kraftigere dynamiske nuancer i enkelte stemmer i forhold til det generelle niveau, har afvigelserne ikke kunnet tages til efterretning i revisionen, men er i alle tilfælde anført som varianter i det kritiske apparat.

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

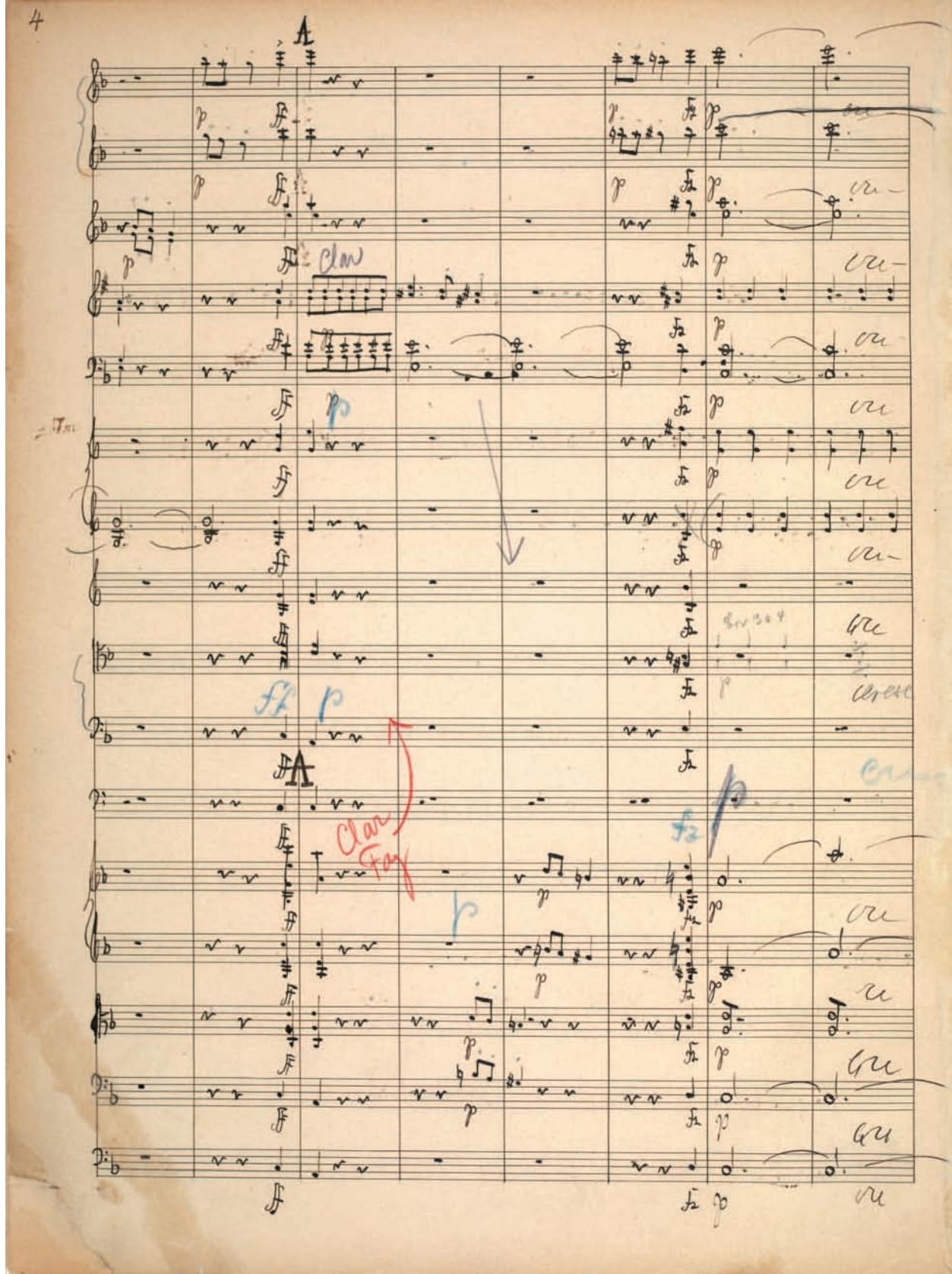
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Symphonic Rhapsody, bb. 1-8, in Carl Nielsen's ink fair copy
(Source A). The title shows that the movement was originally
planned as the first movement of a symphony.

Symfoniisk Rhapsodi, t. 1-8, i Carl Nielsens blækrenske skrift (kilde A).
Titelangivelsen viser, at satsen oprindelig var planlagt som
førstesats af en symfoni.



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

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

Violin I = № 5 Carl Nielsen

Allegro M

mm 8311, 2082

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

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

B E S A E T N I N G
O R C H E S T R A

2 flauti

2 oboi

2 clarinetti

2 fagotti

4 corni

2 trombe

3 tromboni

timpani

archi

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

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

Allegro

Musical score for woodwind section (Flauto, Oboe, Clarinetto (B♭), Fagotto) in 3/4 time. Dynamics: f, ff, f.

Flauto: 1st and 2nd parts. Dynamics: f, ff, f.

Oboe: 1st and 2nd parts. Dynamics: f, ff, f.

Clarinetto (B♭): 1st and 2nd parts. Dynamics: f, ff, f.

Fagotto: 1st and 2nd parts. Dynamics: f, ff, f.

Corno (F): 1st and 2nd parts. Dynamics: f, ff, f.

Tromba (F): 1st and 2nd parts. Dynamics: -

Trombone tenore: 1st and 2nd parts. Dynamics: -

Trombone basso: 1st and 2nd parts. Dynamics: -

Timpani (F, C): Dynamics: f

Allegro

Musical score for string section (Violino 1, Violino 2, Viola, Violoncello, Contrabbasso) in 3/4 time. Dynamics: f, ff, f, v, p, p, p, p.

Violino 1: Dynamics: f, ff, f, v, p.

Violino 2: Dynamics: f, ff, f, v, p.

Viola: Dynamics: f, ff, f, v, p.

Violoncello: Dynamics: f, ff, f, v, p.

Contrabbasso: Dynamics: f, ff, f, v, p.

A

Fl. 1 26 *p ff* *p fz p* *cre - - - - scen - - - -*

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

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

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

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

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

Tr. (F) 1 2 *ff* *fz*

Trb.t. 1 2 *ff* *fz*

Trb.b. *ff* *fz*

Timp. *ff*

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

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

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

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

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

Fl. 1 2

Ob. 1 2

Cl. (B \flat) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

do

B

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. (B \flat) 1
Cl. (B \flat) 2

Fg. 1
Fg. 2

dim.

Cor. (F) 1
Cor. (F) 2

fff

fff

Tr. (F) 1
Tr. (F) 2

fff

fff

Trb.t. 1
Trb.t. 2

fff

fff

Trb.b.

fff

Timp.

fff

tr

Vl. 1

fff

Vl. 2

fff

div.

Va.

fff

Vc.

fff

Cb.

fff

48

Ob. 1 2
Cl. (B \flat) 1 2
Fg. 1 2

1.
 p

Vi. 1
Vi. 2
Va.

p dim.

55

1.
Ob. 1 2
Vi. 1
Vi. 2
Va.
Vc.

pp
 p

mp

62

Fl. 1 2
Ob. 1 2

1.
 p

Vi. 1
Vi. 2
Va.

f
 $dim.$
 f
 $dim.$
 mf
 f
 $dim.$

69

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (B \flat) 1
Cl. (B \flat) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Vl. 1
Vl. 2
Va.
Vc.
Cb.

76

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (B \flat) 1
Cl. (B \flat) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Vl. 1
Vl. 2
Va.
Vc.
Cb.

C

Fl. 1 2
Ob. 1 2
Cl. (B \flat) 1 2
Fg. 1 2

Cor. (F) 1 2
3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.

Tim.

Vl. 1
Vl. 2
Va.
Vc.
Cb.

This page contains musical staves for various instruments. The top section includes parts for Flute (2 staves), Oboe (2 staves), Clarinet in B-flat (2 staves), Bassoon (2 staves), Horn (2 staves), Trombone (2 staves), Tromba (2 staves), and Timpani (1 staff). The bottom section includes parts for Violin 1 (1 staff), Violin 2 (1 staff), Viola (1 staff), Cello (1 staff), and Double Bass (1 staff). Measure 83 begins with dynamic *p*, followed by *mf*, *f*, and then a series of eighth-note patterns. Measures 84-85 show sustained notes and eighth-note patterns. Measures 86-87 feature eighth-note patterns and sixteenth-note figures. Measures 88-89 continue with eighth-note patterns and sixteenth-note figures. Measures 90-91 conclude with eighth-note patterns and sixteenth-note figures. Measure 92 ends with a dynamic *f*.

Fl. 1 2
 Ob. 1 2
 Cl. (B♭) 1 2
 Fg. 1 2

Cor. (F) 1 2
 Tr. (F) 1 2
 Trb.t. 1 2
 Trb.b.

Timp.

Vl. 1
 Vl. 2
 Va.
 Vc.
 Cb.

97

Fl. 1 2

Ob. 1 2

Cl. (B \flat) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

D

Fl. 1 2 *a2*
 Ob. 1 2 *a2*
 Cl. (B \flat) 1 2 *di - mi - nu - en - do*
 Fg. 1 2 *di - mi - nu - en - do*

Cor. (F) 1 2 *do - di - mi - nu - en - do*
 3 4 *do - di - mi - nu - en - do*
 Tr. (F) 1 2
 Trb.t. 1 2
 Trb.b.
 Timp.

Vl. 1 *di - mi - nu - en - do*
 Vl. 2 *di - mi - nu - en - do*
 Va. *div.* *di - mi - nu - en - do*
 Vc. *di - mi - nu - en - do*
 Cb. *di - mi - nu - en - do*

mp dim.
mf dim.
p

118

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. (B♭) 1
Cl. (B♭) 2

Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2

Vl. 1

Vl. 2

Va.

Vc.

Cb.

dim.

p dim.

p

mp

p

p

p

1.

mp

p

p dim.

p dim.

p dim.

dim.

dim.

125'

Fg. 1
Fg. 2

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

2.

p

1.

2.

f

f

pp cre - - - scen - - - do molto **ff**

pp cre - - - scen - - - do molto **ff**

p

pizz.

pp cre - - - scen - - - do molto **ff**

129^{II}

Fg. 1 2

Cor. (F) 1 2 *p*

Vl. 1 *p* *fz* *p*

Vl. 2 *p* *#d* *p*

Va. *p* *fz* *p*

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

Cb.

Fl. 1 2 *p* *mf* *f*

Ob. 1 2 *p* *mf* *f*

Cl. (B♭) 1 2 *p* *mf* *f*

Fg. 1 2 *p* *p* *f*

Cor. (F) 1 2 *p* *p* *f*

Vl. 1 *p* *p* *f*

Vl. 2 *p* *p* *f*

Va. *p* *p* *f*

Vc. *p* *p* *f*

Cb. *p* *f*

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. (B♭) 1
Cl. (B♭) 2

Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2

Tr. (F) 1
Tr. (F) 2

Trb.t. 1
Trb.t. 2

Trb.b.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. (B♭) 1
 Cl. (B♭) 2
 Fg. 1
 Fg. 2

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

Tr. (F) 1
 Tr. (F) 2

Trb.t. 1
 Trb.t. 2

Trb.b.

Timp.

Vl. 1
 Vl. 2

Va.

Vc.

Cb.

167

dim.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Fg. 1
Fg. 2

di - mi - nu - en - do

Vl. 1
Vl. 2
Va.
Vc.
Cb.

di - mi - nu - en - do

p *dim.* *div.*

F

p dim.

Fl. 1
Fl. 2
Ob. 1
Cl. (B \flat) 1
Fg. 1
Fg. 2

pp *pp* *pp* *pp*

1. *1.* *1.*

pizz. *div.*

Vl. 1
Vl. 2
Va.
Vc.

pizz. *pizz.* *pizz.* *pizz.*

pp *pp* *pp* *pp*

> *>*

183

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (B♭) 1
Cl. (B♭) 2
Fg. 1
Fg. 2

1. pp
1. ppp
1. pp
1. ppp
1. pp

Vl. 1
Vl. 2
Va.
Vc.

ppp
ppp
arco
ppp
ppp

190

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (B♭) 1
Cl. (B♭) 2
Fg. 1
Fg. 2

1. cre - - - -
1. cre - - - -

Vl. 1
Vl. 2
Va.
Vc.
Cb.

pp
arco
pp cre - - - unis.
cre -
cre - - -
pp cre - - -
pp cre - - -

G

213

Fl. 1
2 ff

Ob. 1
2 ff

Cl. (B \flat) 1
2 ff

Fg. 1
2 ff

Cor. (F) 1
2 ff

3
4 ff

Tr. (F) 1
2 ff

Trb.t. 1
2 ff

Trb.b. ff

Timp. ff

Vl. 1 ff

Vl. 2 ff unis.

Va. ff

Vc. ff

Cb. ff

221

Fl. 1
2

Ob. 1
2

Cl. (B♭) 1
2

Fg. 1
2

Cor. (F) 1
2

3
4

Tr. (F) 1
2

Trb.t. 1
2

Trb.b.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

f

ff

ff

ff

ff

v

ff

229

Fl. 1
2

Cl. (B♭) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Vl. 1

Vl. 2

Va.

Vc.

Cb.



238

Fl. 1
2

Cl. (B♭) 1
2

Fg. 1
2

Vl. 2

Va.

H

246

Fl. 1 2

Ob. 1 2

Cl. (B \flat) 1 2

Fg. 1 2

ff

p

ff

ff

ff

ff

Cor. (F) 1 2

3 4

ff

p

ff

Tr. (F) 1 2

ff

Trb.t. 1 2

f

Trb.b.

Timp.

Vl. 1

Vl. 2

ff

ff

unis.

Va.

ff

Vc.

ff

Cb.

ff

253

Fl. 1
2

Ob. 1
2

Cl. (B♭) 1
2

Fg. 1
2

Cor. (F) 1
2

3
4

Tr. (F) 1
2

Trb.t. 1
2

Trb.b.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Musical score for orchestra and brass band, page 10, measures 260-264.

Measure 260:

- Fl.** 1: $\text{F} \# \text{A}$, eighth note.
- Fl.** 2: $\text{F} \# \text{A}$, eighth note.
- Ob.** 1: $\text{C} \# \text{E}$, eighth note.
- Ob.** 2: $\text{C} \# \text{E}$, eighth note.
- Cl. (B \flat)** 1: $\text{G} \# \text{B}$, eighth note.
- Cl. (B \flat)** 2: $\text{G} \# \text{B}$, eighth note.
- Fg.** 1: $\text{D} \# \text{F}$, eighth note.
- Fg.** 2: $\text{D} \# \text{F}$, eighth note.

Measure 261:

- Fl.** 1: $\text{F} \# \text{A}$, eighth note.
- Fl.** 2: $\text{F} \# \text{A}$, eighth note.
- Ob.** 1: $\text{C} \# \text{E}$, eighth note.
- Ob.** 2: $\text{C} \# \text{E}$, eighth note.
- Cl. (B \flat)** 1: $\text{G} \# \text{B}$, eighth note.
- Cl. (B \flat)** 2: $\text{G} \# \text{B}$, eighth note.
- Fg.** 1: $\text{D} \# \text{F}$, eighth note.
- Fg.** 2: $\text{D} \# \text{F}$, eighth note.

Measure 262:

- Fl.** 1: $\text{F} \# \text{A}$, eighth note.
- Fl.** 2: $\text{F} \# \text{A}$, eighth note.
- Ob.** 1: $\text{C} \# \text{E}$, eighth note.
- Ob.** 2: $\text{C} \# \text{E}$, eighth note.
- Cl. (B \flat)** 1: $\text{G} \# \text{B}$, eighth note.
- Cl. (B \flat)** 2: $\text{G} \# \text{B}$, eighth note.
- Fg.** 1: $\text{D} \# \text{F}$, eighth note.
- Fg.** 2: $\text{D} \# \text{F}$, eighth note.

Measure 263:

- Fl.** 1: $\text{F} \# \text{A}$, eighth note.
- Fl.** 2: $\text{F} \# \text{A}$, eighth note.
- Ob.** 1: $\text{C} \# \text{E}$, eighth note.
- Ob.** 2: $\text{C} \# \text{E}$, eighth note.
- Cl. (B \flat)** 1: $\text{G} \# \text{B}$, eighth note.
- Cl. (B \flat)** 2: $\text{G} \# \text{B}$, eighth note.
- Fg.** 1: $\text{D} \# \text{F}$, eighth note.
- Fg.** 2: $\text{D} \# \text{F}$, eighth note.

Measure 264:

- Fl.** 1: $\text{F} \# \text{A}$, eighth note.
- Fl.** 2: $\text{F} \# \text{A}$, eighth note.
- Ob.** 1: $\text{C} \# \text{E}$, eighth note.
- Ob.** 2: $\text{C} \# \text{E}$, eighth note.
- Cl. (B \flat)** 1: $\text{G} \# \text{B}$, eighth note.
- Cl. (B \flat)** 2: $\text{G} \# \text{B}$, eighth note.
- Fg.** 1: $\text{D} \# \text{F}$, eighth note.
- Fg.** 2: $\text{D} \# \text{F}$, eighth note.

Measure 265:

- Cor. (F)** 1: $\text{D} \# \text{F}$, eighth note.
- Cor. (F)** 2: $\text{D} \# \text{F}$, eighth note.
- Tr. (F)** 3: $\text{D} \# \text{F}$, eighth note.
- Tr. (F)** 4: $\text{D} \# \text{F}$, eighth note.
- Tr. (F)** 1: $\text{D} \# \text{F}$, eighth note.
- Tr. (F)** 2: $\text{D} \# \text{F}$, eighth note.
- Trb.t.** 1: $\text{D} \# \text{F}$, eighth note.
- Trb.t.** 2: $\text{D} \# \text{F}$, eighth note.
- Trb.b.**: $\text{D} \# \text{F}$, eighth note.

Measure 266:

- Tim.**: $\text{D} \# \text{F}$, eighth note.
- Vl. 1**: $\text{D} \# \text{F}$, eighth note.
- Vl. 2**: $\text{D} \# \text{F}$, eighth note.
- Va.**: $\text{D} \# \text{F}$, eighth note.
- Vc.**: $\text{D} \# \text{F}$, eighth note.
- Cb.**: $\text{D} \# \text{F}$, eighth note.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. (B♭) 1
Cl. (B♭) 2

Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2

Tr. (F) 1
Tr. (F) 2

Vl. 1

Vl. 2

Va.

Ob. 1
Ob. 2

Cor. (F) 1
Cor. (F) 2

Tr. (F) 1
Tr. (F) 2

Vl. 1

Vl. 2

Va.

Ob. 1
Ob. 2

Vl. 1

Vl. 2

Va.

This musical score page contains three systems of music, each consisting of six staves. The instruments in each staff are: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B♭)), Bassoon (Fg.), Cor anglais (Cor. (F)), Trombone (Tr. (F)), Violin 1 (Vl. 1), Violin 2 (Vl. 2), and Cello/Violoncello (Va.). The vocal parts are: Soprano 1 (Ob. 1), Soprano 2 (Ob. 2), Alto 1 (Cor. (F) 1), Alto 2 (Cor. (F) 2), Tenor 1 (Tr. (F) 1), Tenor 2 (Tr. (F) 2), Bass 1 (Vl. 1), Bass 2 (Vl. 2), and Bass 3 (Va.). The vocal parts sing in four-part harmony. Measure 266 starts with sustained notes followed by eighth-note patterns. Measure 271 begins with a vocal entry for the soprano and alto voices. Measure 280 concludes the section with sustained notes. Various dynamics like *p*, *f*, and *pp*, and performance instructions like "trem." are included. Measure numbers 266, 271, and 280 are indicated at the top of each system.

I

290

Fl. 1
2

Vl. 1

VL. 2

Va.

Vc.

Cb.

di - - mi - nu - - en - do

p

pp

div. **3**

pp

div. **3**

pp

pizz.

pp

pp

297

Fl. 1
2

Vl. 1

Vl. 2

Va.

302

Fl. 1
2

Fg. 1
2

Vl. 1

Vl. 2

mf

f

307

Fl. 1
2 1. *mf*

Ob. 1
2

Cl. (B♭) 1
2 1. *p*

Fg. 1
2 1. *f*

Vl. 1

Vl. 2

Va.

Vc.

pp

pp
sul pont.
trem.
arco

div.

pp
pizz.

pizz.

pp

312

Fl. 1
2 1. *p*

Ob. 1
2

Cl. (B♭) 1
2 1. *p*

Vl. 1

Vl. 2

Va.

317

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Fg. 1
Fg. 2
mf

Timp.

p

Vi. 1
mf
unis.

Vi. 2
mf
arco

Va.
arco
mf

Vc.
mf

324

K

Ob. 1
Ob. 2

Cl. (B♭) 1
Cl. (B♭) 2
mf cre - - - - - - - - scen - - - - - - - -

Fg. 1
Fg. 2
mf cre - - - - - - - - scen - - - - - - - -

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
mf a2
mf cre - - - - - - - - scen - - - - - - - -

Timp.
pp cre - - - - - - - - scen - - - - - - - -

Vi. 1
cre - - - - - - - - *scen* - - - - - - - -

Vi. 2
cre - - - - - - - - *scen* - - - - - - - -

Va.
cre - - - - - - - - *scen* - - - - - - - -

Vc.
cre - - - - - - - - *scen* - - - - - - - -

331

Fl. 1
Fl. 2

Ob. 1
Ob. 2

f cresc.

Cl. (B♭) 1
Cl. (B♭) 2

Fg. 1
Fg. 2

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

a2

Tr. (F) 1
Tr. (F) 2

Trb.t. 1
Trb.t. 2

Trb.b.

Timp.

div.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Musical score page 338. The score includes parts for Flute 1 (1, 2), Oboe (1, 2), Clarinet (B♭) (1, 2), Bassoon (F) (1, 2), Trombone (Tr. F.) (1, 2), Tromba (Tr. b.) (1, 2), Timpani (Timp.), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Cello (Vc.), and Double Bass (Cb.). The score features dynamic markings such as **ff**, **f**, and **do**. Measures include sustained notes, grace notes, and rhythmic patterns. The bassoon parts show specific melodic lines and harmonic support.

Musical score for orchestra and piano, page 10, measures 345-352.

Measure 345: Flute 1 and 2 play eighth-note patterns. Oboe 1 and 2 play eighth-note patterns. Clarinet (B-flat) 1 and 2 play eighth-note patterns. Bassoon 1 and 2 play eighth-note patterns. The dynamic is *p*.

Measure 346: Flute 1 and 2 play eighth-note patterns. Oboe 1 and 2 play eighth-note patterns. Clarinet (B-flat) 1 and 2 play eighth-note patterns. Bassoon 1 and 2 play eighth-note patterns. The dynamic is *pp*.

Measure 347: Flute 1 and 2 play eighth-note patterns. Oboe 1 and 2 play eighth-note patterns. Clarinet (B-flat) 1 and 2 play eighth-note patterns. Bassoon 1 and 2 play eighth-note patterns. The dynamic is *pp*.

Measure 348: Flute 1 and 2 play eighth-note patterns. Oboe 1 and 2 play eighth-note patterns. Clarinet (B-flat) 1 and 2 play eighth-note patterns. Bassoon 1 and 2 play eighth-note patterns. The dynamic is *pp*.

Measure 349: Horn (F) 1 and 2 play eighth-note patterns. Horn (F) 3 and 4 play eighth-note patterns. The dynamic is *p*. The instruction "a2" is written above the third and fourth staves.

Measure 350: Trombone (F) 1 and 2 play eighth-note patterns. The dynamic is *p*.

Measure 351: Trombone (B-flat) 1 and 2 play eighth-note patterns. Trombone (B-flat) bass 1 and 2 play eighth-note patterns. The dynamic is *p*.

Measure 352: Timpani play eighth-note patterns. The dynamic is *pp*.

Measure 353: Violin 1 and 2 play sixteenth-note patterns. The dynamic is *pp*. The instruction "div." is written above the second staff.

Measure 354: Violin 2 and Viola play sixteenth-note patterns. The dynamic is *pp*.

Measure 355: Viola and Cello play sixteenth-note patterns. The dynamic is *pp*.

Measure 356: Cello plays eighth-note patterns. The dynamic is *pp*.

352

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pp

p

cre

scen

unis.

cre

scen

cre

scen

cre

scen

L

358

Fl. 1
2

Ob. 1
2

Cl. (B \flat) 1
2

Fg. 1
2

p

mf

fff

Cor. (F) 1
2

3
4

p

fff

Tr. (F) 1
2

p

fff

Trb.t. 1
2

fff

Trb.b.

fff

Timp.

fff

Vi. 1

Vi. 2

Va.

Vc.

Cb.

do

fff

do

fff

div.

do

fff

do

fff

do

fff

364

Fl. 1 2

Ob. 1 2

Cl. (B \flat) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

di - - - mi - - -

tr - - - - -

tr - - - - -

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

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

di - - - mi - - -

- nu - - - - en - - - do
 371

Fl. 1 2
 Ob. 1 2
 Cl. (B \flat) 1 2
 Fg. 1 2
 Cor. (F) 1 2 3 4
 Tr. (F) 1 2
 Trb.t. 1 2
 Trb.b.
 Timp.
 Vl. 1
 Vl. 2
 Va.
 Vc.
 Cb.

- nu - - - - en - - - do
 - nu - - - - en - - - do
 - nu - - - - en - - - do
 - nu - - - - en - - - do
 - nu - - - - en - - - do
 - nu - - - - en - - - do
 - en - - - - do **p**
 - en - - - - do
 - en - - - - do
pizz.
 - en - - - - do **p**
 sul G
 - en - - - - do **mf**
 - en - - - - do
 - nu - - - - en - - - do
 - nu - - - - en - - - do
 - nu - - - - en - - - do

mf dim. **p**
mf dim. **p**

379

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

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

3 4 dim. dim. **pp**

Vl. 2

Va.

Vc.

Cb.

dim. dim. **pp**

==

389

Fl. 1 2

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

Fg. 1 2

pp cre - - - - - **scen** - - - - - **fz cresc.** - - - - - **fz cre** - - - - - **scen** - - - - -

Timp.

tr **PPP cre** - - - - - **scen** - - - - - **do**

Vl. 1 arco **pp** **cre** - - - - - **scen** - - - - - **do**

Vl. 2 **cre** - - - - - **scen** - - - - - **do**

Va. **cre** - - - - - **scen** - - - - - **do**

Vc. **pp cre** - - - - - **scen** - - - - - **do**

Cb. **pp cre** - - - - - **scen** - - - - - **do**

399
 Fl. 1 2
 Ob. 1 2
 Cl. (B♭) 1 2
 Fg. 1 2
 Cor. (F) 1 2 3 4
 Tr. (F) 1 2
 Trb.t. 1 2
 Trb.b.
 Timp.
 Vl. 1
 Vl. 2
 Va.
 Vc.
 Cb.

do ***ff***
do ***ff***
do ***ff***
f cresc. ***ff***
do ***ff***
mf ***ff***
p cresc. ***ff***
mf ***ff***
p molto ***cre - scen - do*** ***ff***
p molto ***cre - scen - do*** ***ff***
p molto ***cre - scen - do*** ***ff***
molto ***ff***
molto ***ff***
molto ***ff***
molto ***ff***
molto ***ff***

407

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp. solo

Vl. 1

Vl. 2

Va.

Vc. v v

Cb.

This musical score page contains ten staves of music. The top four staves are woodwind instruments: Flute (two parts), Oboe (two parts), Clarinet in B-flat (two parts), and Bassoon (two parts). The next three staves are brass instruments: Horn in F (two parts), Trombone (two parts), and Trombone Bass (two parts). The fifth staff is for the Timpani, with the instruction 'solo' above it. The bottom three staves are bowed strings: Violin 1, Violin 2, and Viola. The bottom staff is for the Cello and Double Bass. Measure numbers 407 are at the top left. Measure 1 consists of eighth-note patterns. Measures 2-10 show sustained notes. Measures 11-15 show eighth-note patterns. Measures 16-20 show sustained notes. Measures 21-25 show eighth-note patterns. Measures 26-30 show sustained notes. Measures 31-35 show eighth-note patterns. Measures 36-40 show sustained notes. Measures 41-45 show eighth-note patterns. Measures 46-50 show sustained notes. Measures 51-55 show eighth-note patterns. Measures 56-60 show sustained notes. Measures 61-65 show eighth-note patterns. Measures 66-70 show sustained notes. Measures 71-75 show eighth-note patterns. Measures 76-80 show sustained notes. Measures 81-85 show eighth-note patterns. Measures 86-90 show sustained notes. Measures 91-95 show eighth-note patterns. Measures 96-100 show sustained notes.

FORKORTELSER

ABBREVIATIONS

b.	bar
cb.	contrabbasso
cl.	clarinetto
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)
CNS	Carl Nielsens Samling (The Carl Nielsen Collection)
cor.	corno
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
marc.	marcato
ob.	oboe
stacc.	staccato
str.	strings
ten.	tenuto
timp.	timpani
tr.	tromba
trb.b.	trombone basso
trb.t.	trombone tenore
va.	viola
vc.	violoncello
vl.	violino
woodw.	woodwind instruments

C R I T I C A L C O M M E N T A R Y

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.

S O U R C E S

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

- A** Autograph score, fair copy
- B** Sketches and autograph score, fragment of draft
- C** Parts, partly autograph
- D** Parts, manuscript copy
- E** Sketches

- A** Autograph score, fair copy.

DK-Kk, CNS 68A.

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

Dating in pencil on first music page: “Carl Nielsen. / 1888”. Donated to the Royal Library by Irmelin Eggert Møller in 1958.

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

Paper type: 16 staves.

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

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

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

- B** Sketches and autograph score, fragment of draft.
DK-Kk, CNS 68b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.8x26 cm, 1 bifolio written in pencil with a few additions in ink and violet crayon. Fols. 1^v-2^v are numbered 1 to 3.
Paper type: 14 staves.
Written at the top of fol. 1^r: "Symfoni". This page has various sketches, some of which are connected with the movement that later became the Symphonic Rhapsody. The sketches are notated on 1, 2 and 4 staves respectively. Fols. 1^v-2^v have a draft of bb. 1-28 of the movement notated in full score arrangement.
- C** Parts, partly autograph.
DK-Kk, CNS 68d.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, 28 parts: 5 vl. 1 (Nos. 1-5), 4 vl. 2 (Nos. 1-4), 2 va. (Nos. 1-2), 2 vc. (Nos. 1-2), 2 cb. (Nos. 1-2), 1 fl. 1,2, 1 ob. 1,2, 1 cl. 1,2, 1 fg. 1,2, 1 cor. 1,2, 1 cor. 3, 1 cor. 4, 1 tr. 1, 1 tr. 2, 1 trb.t. 1, 1 trb.t. 2, 1 trb.b., 1 timp. Each part is notated in ink on 1 or 2 bifolios sewn in a brown paper cover with an autograph inscription in ink indicating the part, the desk number (only some parts have this), the title of the work, *Symphonic Rhapsody*, and the name of the composer.
Paper type: 12 staves.
All parts except vl. 1 Nos. 1-4 and vl. 2 Nos. 2-4 are autograph. In the autograph parts as well as in the copied string parts there are autograph additions in pencil of dynamic markings which are in the score, but were forgotten when the parts were written out. The set of parts also has additions and corrections in pencil and in blue and red crayon in unknown hands. Tr. 2 has the following pencil addition on the inside cover, possibly indicating a musician's name, of which only the end can be read, and the year of a performance: "[?sen / 1913".
- D** Parts, manuscript copy.
DK-Kk, CNS 68e.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27 cm, 28 parts: 3 vl. 1 (Nos. 1, 3-4), 4 vl. 2 (Nos. 1, 3-5), 1 va. (No. 1), 1 vc. (No. 1), 1 cb. (No. 1), fl. 1, fl. 2, ob. 1, ob. 2, cl. 1, cl. 2, fg. 1, fg. 2, cor. 1, cor. 2, cor. 3, cor. 4, tr. 1, tr. 2, trb.t. 1, trb.t. 2, trb.b., timp. Each part is notated in ink on 1

-2 bifolios with 2-8 written, numbered pages (ob. 2 is, however, only partly numbered, vl. 1 (No. 4) and vl. 2 (No. 3) are unnumbered).

Paper type: Various types of music paper with 12 staves: "B. & H. Nr. 1 / 7. 17." (vl. 1 (No. 1), ob. 2, cl. 1, cl. 2, fg. 1, fg. 2, cor. 1, cor. 2, cor. 3, cor. 4, tr. 1, tr. 2, trb.t. 2, trb.b., timp.); "B. & H. Nr. 1. A. / 1. 16." (vl. 2 (No. 1), va. (No. 1), vc. (No. 1), cb. (No. 1), fl. 1, fl. 2, ob. 1); "B. & H. Nr. 1. E. / 11. 13." (trb.t. 1).

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

E Sketches.

DK-Kk, CNS 68c [part of CNS 358a].

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

10.5x16 cm, 95 folios, cut; brown full binding.

Paper type: 7 hand-ruled staves.

Partly restored.

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

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

The autograph parts in the set **C** were written out from

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

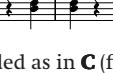
The set of parts **D** is also written out from **A**, but exclusively in unknown hands, so this source has had no influence on the edition.

EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

SYMPHONIC RHAPSODY

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

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

Bar	Part	Comment
20	cl.1	B: note 3: <i>b</i> ^{1; A: note 3: <i>b</i>¹ changed to <i>g'</i> (CN)}
20-21	cl.1 fg.	end of slur emended from b.20 note 3 as in C B: <i>b</i> ¹ , <i>f</i> ; A: <i>b</i> ¹ , <i>f</i> changed to <i>b</i> ¹ , <i>d'</i> (CN)
21	va.	C: bb.22 to 23 note 1: tie
22-23	cor.3	B: b.22:  ; C (va. No.1):
22-23	va.	slur ends at b.23, b.23: stacc. B: <i>g'</i>
23	cl.1	stacc. added as in C (cor.1,2)
23	cor.	C: note 1: stacc.
24	cor.1,2	stacc. added by analogy with ob. and bb.26 (fl.), 30 (fl.)
25	cl. fg.	
26	fl.2 ob. cl. fg.	marc. added by analogy with fl.1 compared with b.30: <i>fz</i>
26	brass timp. str.	B (fg.): <i>f</i> ; C (trb.b.): <i>f</i>
26	fg. trb.b.	■ added as in C and by analogy with the other parts
26	trb.t.	B: 
26-27	va.	stacc. added as in C (fl.1)
27	fl. ob. brass	stacc. added as in C (cl.)
27	timp. str.	B: <i>b</i> ¹
27	cl. fg.	B: note 3: <i>f#</i>
28	tr.2	stacc. added as in C (fl.1) and by analogy with bb.28 (va.), 28-29 (vc.)
29	cl.2	stacc. added by analogy with vc.
29	vl.1,2	■ added as in C ; C: ff , not <i>fz</i>
29	va.	■ added by analogy with vl.1 compared with b.31
30	vl.1	■ added as in C
30	vl.2	slur added by analogy with ob.
31	vl.1,2	end of slur emended from b.41 as in C and by analogy with ob.1
39-42	fl.	b.40 to b.40 after bar line (page turn): slur omitted in accordance with C ; slur b.41 notes 1-2 emended to slur bb.41 note 1 to 42 note 1 as in C
39-42	ob.2	marc. added as in C and by analogy with b.43 (cor.1,2)
40-42	fg.	marc. added as in C and by analogy with bb.43 note 1, 44 and fl., cor.3,4
42	cl.	marc. added as in C and by analogy with bb.43 note 1, 44 and fl., cor.3,4
42	cor.1,2	marc. added as in C (cor.1)
42	tr.	marc. added by analogy with cor.3,4
42	trb.t. trb.b.	marc. added as in C (trb.t.1)
42	trb.t. timp.	C: ff
43	cl.	note 2: marc. added by analogy with note 1, b.44 and fl.
43-46	cor.3,4	marc. added as in C (bb.44 to 45 note 1) and by analogy with bb.42, 42-44 (fl.), 43 note 1 (cl.), 44 (cl.)
44-46	cor.1,2	marc. added as in C
44-46	va.	marc. added as in C and by analogy with bb.42-43
45-46	fl.	marc. added as in C and by analogy with bb.42-44
45-46	cl.	marc. added as in C and by analogy with bb.43 note 1, 44
46	timp.	C: 

Bar	Part	Comment	Bar	Part	Comment
47	fg.2	A: Solo added in pencil (Victor Bendix?)	77-78	fl.1	beginning of slur emended from b.78
48-51	cl.1	beginning of slur emended from b.49 note 2 as in C			note 2 as in C and by analogy with
48-51	fg.1	beginning of slur emended from b.49 note 4 as in C			correction in ob.1 (CN), correction bb.73-74 (ob.1) (CN)
49	va.	A: Soli added in pencil (Victor Bendix?) and then erased, perhaps because of addition of <i>Viola</i> in indelible pencil in the same place (Launy Grøndahl)	77	fl.1 ob.1	marc. added as in C and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1)
50	fg.2	stacc. added by analogy with bb.47-49	77-78	fg.2	beginning of slur emended from b.78
51-52	ob.1	marc. added as in C and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.52 note 2 as in C and by analogy with correction bb.73-74 (CN), correction bb.77-78 (CN)	78-85	fg.1	mf added as in C and by analogy with cl.1; end of slur emended from b.80 note 3 by analogy with cl.1
53	ob.1	marc. added as in C	79-81	fg.2	end of slur emended from b.80 note 2 as in C
55-56	ob.1	marc. added as in C and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.56 note 2 as in C and by analogy with correction bb.73-74 (CN), correction bb.77-78 (CN)	80-84	vl.1	stacc. added as in C (bb.80-81)
57	ob.1	marc. added as in C	81	fg.	p added by analogy with the other parts
57-58	vl.1 va. vc.	C (vl.1, va.): ends at b.60 note 1; C (vc.): no 	83	fl.1 ob.1	p added as in C
59-60	ob.1	marc. added as in C and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.60 note 2 as in C and by analogy with correction bb.73-74 (CN), correction bb.77-78 (CN)	84	fl.2 ob.2	mf added by analogy with cor.1,2 and as in C (ob.2)
61	vl.2	C: mp	85-92	cor.1,2	marc. added as in C (bb.85 to 87 note 1, cor.1 and bb.85-88, cor.2)
64-66	va.	end of emended from b.65 between note 2 and note 3 by analogy with vl.1,2 and as in C	86-87	fl.1 ob.1 fg.1	marc. added as in C and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.87
66	fl.1 ob.1	note 2: marc. added as in C	87	ob.2	note 2 as in C and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
67	fl.1	note 2: a^{\flat} emended to e^{\flat} as in C and by analogy with ob.1	88-89	vl.1,2	tie added as in C and by analogy with cl.2
69-70	fl.1 ob.1	marc. added as in C and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.70 note 2 as in C and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)	89-93	fl.1 ob.1 fg.1	marc. added as in C and by analogy with bb.319 (vl.1), 320 (va.)
71-75	cor.1	marc. added by analogy with b.311 (ob.1) compared with b.75 (vc.)	89-93	fl.2	marc. added as in C (fl.1)
71	vc.	marc. added by analogy with b.75	89-93	cl.1	slur added as in C and by analogy with cl.1 compared with bb.85-88; C: slur ends at b.92, bb.92-93: no tie
72-73	vl.1	end of slur emended from b.72 note 2 as in C	89-93	fg.2	slur added as in C
72	cb.	C: mp	89	vl.1	stacc. added as in C (notes 1-2) and by analogy with bb.85-87; marc. added as in
73-74	fl.1	beginning of slur emended from b.74 note 2 as in C and by analogy with correction in ob.1 (CN), correction in bb.77-78 (ob.1) (CN)	89	vl.2	C and by analogy with bb.85, 317, 321
73	fl.1 ob.1	marc. added as in C and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1)	90-91	fl.1 ob.1 fg.1	stacc. added by analogy with bb.85-87; marc. added as in C and by analogy with bb.85, 317 (vl.1), 321 (vl.1)
73	vc. cb.	stacc. added as in C (vc., cb. No.1)	90-91	cl.2	marc. added as in C (fl.1, fg.1) and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from
74	cl. fg.	marc. added as in C (cl., fg.1) and by analogy with b.70 compared with cor.2	91	vl.1	b.91 note 2 as in C and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
74	vl.1	p added as in C	91	vl.2	tie added as in C and by analogy with ob.2
76	vl.2 va. cb.	C (vl.2, cb.): mp ; C (va.): mf 	92	fl.1 ob.1 fg.1	stacc. added by analogy with bb.85 to 89
76	cb.	stacc. added as in C (cb. No.2)	93	fl. ob. fg.1	note 2; marc. added as in C and by analogy with bb.319, 320 (va.)
			93	fl.2 cl. fg. cor.	stacc. added by analogy with bb.85-87; marc. added as in C and by analogy with bb.319 (vl.1), 320 (va.)
			94	vl.2 va. vc.	marc. added by analogy with b.88 (fl.1)
			94	fl. ob. fg.1	marc. added as in C (fl., ob.)
					p added by analogy with fl.1, ob., vl.1, cb. and in accordance with pencil addition in C
					marc. added as in C (ob.)

Bar	Part	Comment	Bar	Part	Comment
95-96	fl. ob. fg.1	marc. added as in C (fl., fg.1) and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.96 note 2 as in C and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)	122-123	cor.1	dim. p emended to mp p as in C compared with fg. (p) and as a consequence of the surrounding dynamic markings; C: p
97-98	fl. ob. fg.1	marc. added by analogy with bb.93-94 compared with the other articulation and dynamic markings bb.85-105	125-129 ^I		A: indication of prima volta gone over in indelible pencil (Launy Grøndahl) – then crossed out with blue crayon and the instruction <i>senza Rep</i> added (Georg Høeberg); C: prima volta crossed out in pencil or crayon in some parts; D: prima volta crossed out in pencil or crayon in most of the parts; in some the crossing-out has been erased
98	cl.1	<i>b'</i> emended to <i>b''</i> as in C and by analogy with fl., ob., fg.1	125-128 ^I	vc.	<i>molto</i> added by analogy with va.
98	fg.1	slur added as in C and by analogy with fl., ob.	125-128 ^I	cb.	<i>molto crescendo</i> emended to <i>crescendo molto</i> by analogy with va.; C: no <i>molto</i>
99-100	fl. ob. fg.1	marc. added as in C (fl.1, fg.1) and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.100 note 2 as in C and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)	125 ^{II}	fg.1	p added as in C
99	fg.1	stacc. added by analogy with fl., ob.	128 ^I	vc.	C (vc. No.1): note 2: stacc.
101-105	fl.	slur bb.101-102 and slur b.105 before bar line to b.105 note 1 (page turn) emended to one slur as in C	129 ^I	vl.1,2	p added as in C ; marc. added by analogy with b.1
101-105	ob.2	slur bb.101-102 and slur bb.105 note 1 to 107 emended to one slur bb.101 to 105 note 1 by analogy with fl.1	137	cb.	<i>arco</i> added as a consequence of <i>pizz.</i> b.125 ^{II} p added as in C and by analogy with the other winds
102	vl.1	<i>e''</i> emended to <i>e'''</i> as in C	139-140	cl.	slur bb.139 note 2 or note 3(?) to 141 emended to slur bb.139 note 3 to 140 note 2 and slur bb.140 note 3 to 141 as in C and by analogy with fl.1
103-107	ob.1	slurs emended from slur bb.103 note 1 to 104 after bar line (page turn) and slur bb.105 note 1 to 107 as in C	139-141	cl.1	C: note 1: stacc.
103-104	vc.	bb.103 note 2 to 104 note 6: <i>A'</i> emended to <i>a'</i> as in C	141	fl.1	p added as in C ; note 3: stacc. added by analogy with fl.1; marc. added as in C and by analogy with fl.1
104-107	cl.1	slur b.104 note 3 to b.104 after bar line (page turn) and slur bb.105 note 1 to 107 note 1 emended to one slur as in C	143	ob.1	marc. added by analogy with fl.1
104-107	cl.2	end of slur emended from b.104 after bar line (page turn) by analogy with cl.1	143	fg.2 vl.1 va. vc.	p added as in C (fg.2, va., vc.)
105	trb.t. trb.b.	C (trb.t.1, temp., cb.): ff , (trb.b.): f	144	fl.1 ob.	note 4: stacc. added as in C (ob.1) and by analogy with b.142
105-108	temp. cb.	marc. added as in C (bb.105-106); C: b.108 note 3: d	144	fl.2 ob.2 fg.1	mf added as in C (ob.2, fg.1)
108	vl.1	C: ff	144-146	fg.1	stacc. and marc. added as in C
109	cor.1,2 vl.2	note 2: marc. omitted as in C	144-145	cor.1,2	C: no tie
111	fg.1	<i>div.</i> added as in C	145	fl. ob.	notes 1-2: stacc. added as in C and by analogy with bb.141, 143; note 3: stacc. added as in C (ob.1) and by analogy with bb.141 (fl.1), 143
112	va.	stacc. added by analogy with bb.113 (fl., ob., fg.1), 116 (fl., ob.) compared with preceding use of stacc.	145	fl.2 ob.	marc. added as in C and by analogy with fl.1
113-117	vl.1,2	diminuendo added as in C and by analogy with cor.1,2	145-148	cl.	C: one slur
113-115	cor.3,4	diminuendo added as in C and by analogy with cor.1,2	146	fl. ob.	notes 2-3: stacc. added as in C (fl.1, ob.) and by analogy with bb.142, 144; note 4: stacc. added as in C (ob.) and by analogy with b.142
113-114	temp.	dim. and mf dim. added as in C	147-148	fg.2	bb.147 notes 1-2, 148 notes 2-3: stacc. added as in C ; bb.147 note 3, 148 note 4: stacc. added by analogy with bb.145-146 (fg.1); marc. added as in C
116	vl.2	tie and stacc. added as in C and by analogy with vl.1	147-148	va. vc. cb.	stacc. added as in C (b.147, va.) compared with articulation in bb.141-152 (woodw.); marc. added as in C (vc., cb. No.2)
117	fl.1 ob.1	mp added as in C (fl.1)	148	fl. ob. fg.1	notes 2-3: slur omitted as in C
117-118	cl.1	C: p	149-150	fl. ob.	bb.149 to 150 note 3: stacc. added as in C (fl.); b.150 note 4: stacc. added as in C (ob.); marc. added as in C
118	vc. cb.	p dim. added as in C	149	fg.1	stacc. and marc. added as in C
118	vl.1,2 va.	p dim. added as in C (vl.1, va.); C (vl.2): mp	149-150	fg.2	beginning of slur emended from b.150 note 2 as in C
118	cb.	notes 2-3: slur omitted by analogy with vc.	150	fg.1	stacc. added by analogy with b.146
120	fl. ob.2	p added as in C (ob.2); C (fl.2): mp dim.			
122-123	cl.	p dim. p emended to mp p as in C compared with fg. () and as a consequence of the surrounding dynamic markings; C: p			

Bar	Part	Comment	Bar	Part	Comment
151-152	fl. ob. fg.1	beginning of slur emended from b.151 note 2 as in C and by analogy with bb.147-148	197	vl.1	<i>arco</i> and pp added as in C
151-152	cl.2	tie added as in C	197	vl.2	<i>unis.</i> added as in C
151-152	fg.2	bb.151, 152 note 4: stacc. added by analogy with bb.145-146 (fg.1); b.152 notes 2-3: stacc. added as in C ; marc. added as in C	197	vc.	pp added by analogy with cb.
151-152	va. vc. cb.	stacc. and marc. added as in C (b.151, vc. No.2) compared with articulation in bb.141-152 (woodw.) and by analogy with b.147 (va.)	198-199	fl.1 ob.1 fg.1	beginning of slur emended from b.199 note 2 as in C (ob.1)
153	timp.	C: fff	198	ob.1	p added as in C
156	trb.t.1	note 2: d' emended to d'' by analogy with cor.2, va., vc.	199	fg.2	marc. added by analogy with vc., cb.
161, 162	cor.3	C: note 2: marc.	199	vl.2	compared with b.203 b'' emended to b''' as in C
161-164	vl.1	■ and V added as in C .	200-201	fl.1 ob.1 fg.1	beginning of slur emended from b.201 note 2 as in C (ob.1)
171-173	va.	C: b.171: p , b.173: pp	200	cb.	C (cb. No.2): note 2: marc.
175-176	fl.1	p added as in C ; tie added as in C	202-203	fl.1 ob.1 fg.1	beginning of slur emended from b.203 note 2 as in C (ob.1)
177	fg.1	A: Solo added in pencil (Victor Bendix?)	205	fl.2 ob.2	mf added as in C
177	vl.1,2		205-208	cor.1	slur added as in C and by analogy with fl.1, ob.1
181	fl.	C: p	207	timp.	mf emended to p as in C
		note 1: stacc. added by analogy with bb.177-180	208-209	cor.4	slur added as in C
181-184	ob.1	slur bb.181 to 184 note 1 and slur b.184 notes 2-3 emended to one slur as in C ; pp added by analogy with bb.177 (cl.1), 187 (fl.1); C: p	209-212	fl.2 cl.1 fg.1 cor.2	slur bb.209-210 and slur bb.211-212 emended to one slur as in C (fl.2, cl.1)
183	fl.1	note 1: stacc. added by analogy with fl.2	209-212	ob.1 cl.2 fg.2	slur bb.209-210 and slur bb.211-212 emended to one slur as in C (ob.1, cl.2)
184-185	fl.2	bb.184 note 2 to 185: stacc. added by analogy with fl.1	209	cor.3	fz added by analogy with cor.2; C: mf
185-187	ob.1	slur bb.185 to 187 note 1 and slur b.187 notes 2-3 emended to one slur as in C	209-211	vl.1	■ added as in C
185	vl.1	C: pp	210-211	cor.1	tie added by analogy with fl.1, ob.2, cor.4
185-186	vl.2	C: b.185: no ppp , b.186: p	210	va.	div. added as in C
186-192	vc.	b.188 to b.188 after bar line (page turn); slur omitted; C: bb.186-189: slur, bb.190-192: slur	213-215	ob.1	slur b.214 notes 1-2 emended to slur bb.213-215 as in C
187-189	fl.1	slur bb.187-188 and slur b.189 notes 2-3 emended to one slur by analogy with bb.181-184 (ob.1)	213-215	fg.	slur b.213 notes 1-6 and slur b.214 notes 1-6 emended to slur bb.213 note 1 to 215 as in C
187	va.	<i>arco</i> added as in C	213	cor.3 tr.2	C: fff
188-190	fg.1	slur b.188 to b.188 after bar line (page turn) and slur bb.189 to 190 note 1 emended to one slur as in C ; b.188: — added as a consequence of bb.185-190 (dynamic markings) compared with fl.1 (—)	213	va.	<i>unis.</i> added in accordance with notation of stems
189-191	ob.1	slur bb.189-190 and slur b.191 notes 2-3 emended to one slur by analogy with bb.185-187	215	ob.	C: stacc.
189	cl.1	marc. added as in C	217-218	va.	C: marc.
191-193	fl.1	slur bb.191-192 and slur b.193 notes 2-3 emended to one slur by analogy with bb.181-184 (ob.1)	218	cl. cor.1,2	marc. added as in C (cor.1,2)
193-194	ob.1	beginning of slur emended from b.194 note 2 as in C	220	woodw.	marc. added as in C (ob.) and by analogy with cor.1,2
194-195	fl.1	beginning of slur emended from b.195 note 2 by analogy with bb.198-203 (ob.1)	220-221	fl.	 added in pencil and given the comment
194	cl.1 fg.1	p added as in C	221	fl. ob.2 cor.1,2	ja 'yes' (CN?). A similar addition in D , but not in C
194	vc.	A: <> added in pencil (Victor Bendix?)	221	ob. cl.	marc. added by analogy with ob.1, cl., fg. and b.225 (ob., cl., fg., cor.1,2)
195-197	ob.1	beginning of slur emended from b.196 note 2 as in C	223	fl.1	C: no marc.
196-197	fl.1	slur bb.196 to 197 note 1 and slur b.197 notes 2-3 emended to one slur by analogy with bb.198-203 (ob.1)	224	woodw. cor.1,2	marc. added by analogy with b.227
196	vc.	A: <> added in pencil (Victor Bendix?)	224-225	fl.	 added in pencil and given the comment
			225	ob. cor.1,2	ja 'yes' (CN?). A similar addition in D , but not in C
			225	fl.	marc. added by analogy with ob., cl., fg., cor.1,2
					C: no marc.

Bar	Part	Comment	Bar	Part	Comment
227	fl.1	marc. added as in C	265	fl. ob.1 cl.	marc. added by analogy with b.268 (fg.) compared with other use of marc. in the winds bb.265, 268
228-230	fg.1	slur b.228 notes 1-4, slur b.229 notes 1-3 and slur b.230 notes 1-2 emended to one slur as in C	265	ob.2	marc. added as in C and by analogy with bb.266-267
228	str.	V added as in C	265	fg.	marc. added as in C and by analogy with bb.266, 266-267 (ob.2)
230	va. vc. cb.	stacc. added as in C	265	cor.1,2	marc. added as in C and by analogy with tr.1
231	vl.2	marc. added as in C and by analogy with vl.1	265-270	vl.1,2	stacc. added as in C (b.265, vl.2)
232-233	fg.1	beginning of slur emended from b.233 note 1 as in C	267-268	fg.	marc. added as in C and by analogy with bb.266, 266-267 (ob.2)
232	cor.3,4	f fz emended to f as in C	268	fl. ob.2 cl.	marc. added by analogy with fg. compared with tr.1
234	va.	div. added as in C	268-270	ob.1	marc. added as in C and by analogy with bb.265-267 (ob.2)
235-238	cl.1	end of slur emended from b.235 note 3 as in C	268-270	cor.1,2	marc. added as in C compared with bb.265-270 (ob., fg.)
237	vl.2	V added as in C	268-270	va.2	marc. added by analogy with ob.1, cor.1,2
239	cl.2	stacc. omitted as in C and by analogy with fl.	271-274	cor.1,2	beginning of — emended from b.272 note 1 as in C and by analogy with tr.
241	vl.2 va.	stacc. added as in C (va. No.2) and by analogy with bb.237, 245	273-276	cor.1,2	marc. added by analogy with b.272 and as in C (bb.273-274, 276)
243	fl. cl.2 fg.2	stacc. omitted as in C (fl., fg.2) and by analogy with b.239 (fl.)	277-280	ob.1	beginning of slur emended from b.279 note 2 as in C
243-246	cl.1 fg.1	end of slur emended from b.243 note 3 as in C	277	va.	pp added as in C and by analogy with vl.1,2
247	fl. cl.2	stacc. omitted as in C and by analogy with b.239 (fl.)	278, 280	va.2	A: < > added in pencil (Victor Bendix?) beginning of slur emended from b.283 note 2 by analogy with bb.277-280
249	ob.1	p added as in C	281-284	ob.1	C: slur bb.281-282, slur bb.283-284, slur bb.285-286, slur bb.287-288
249	vl.2 va.	stacc. added by analogy with bb.237, 241 (va.), 245	281-289	va.	bb.285-286: slur added as in C ; bb.286-287: slur omitted as in C
251-253	fl.1 ob. fg.	stacc. added by analogy with b.250 and as in C (b.251 notes 1-3)	285-287	vl.1	A: (tranq.) added in pencil (Victor Bendix?) marc. added as in C and by analogy with va., vc., cb.
251-253	fl.2	stacc. added by analogy with b.250 and as in C (b.251 notes 1-5)	289	vl.1,2	marc. added as in C and by analogy with bb.309, 313, 310 (cl.1); beginning of slur emended from b.294 note 2 as in C and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
251	vl.1,2	M added as in C (vl.1)	292	vl.1,2	marc. added as in C
251	va.	<i>unis.</i> added as in C	293-294	fl.1	pp added as in C and by analogy with vl.1
253-254	cor.1,2	marc. and stacc. added as in C	295	fl.1	marc. added as in C and by analogy with bb.309, 313, 310 (cl.1); beginning of slur emended from b.298 note 2 as in C and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
254	cl.	stacc. added as in C and by analogy with bb.238, 242, 246, 250	295	vl.2	marc. added as in C and by analogy with bb.309, 313, 310 (cl.1); beginning of slur emended from b.298 note 2 as in C and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
254	vl.1,2	stacc. added as in C (vl.1, note 4)	297-298	fl.1	marc. added as in C and by analogy with bb.309, 313, 310 (cl.1); beginning of slur emended from b.298 note 2 as in C and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
255-257	fl.1 ob. fg.	compared with cl., cor.1,2	299	fl.1	marc. added as in C and by analogy with bb.309, 313, 310 (cl.1); beginning of slur emended from b.302 note 2 as in C and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
255-257	fl.2	stacc. added by analogy with bb.250 note 1 to 251 note 3	301-302	fl.1	marc. added as in C and by analogy with bb.309, 313, 310 (cl.1); beginning of slur emended from b.302 note 2 as in C and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
257-258	cor.1,2	stacc. added by analogy with bb.250-251	303-304	fl.1	marc. added as in C and by analogy with bb.309, 313, 310 (cl.1); beginning of slur emended from b.304 note 2 as in C and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
258	cl.	marc. and stacc. added as in C	308	fl.1	1st crotchet to 3rd crotchet: — omitted as in C
258	vl.1,2	stacc. added as in C and by analogy with bb.238, 242, 246, 250			
259-261	fl.1 ob. fg.	stacc. added as in C (vl.1, note 4)			
259-261	fl.2	compared with cl., cor.1,2			
259	timp.	stacc. added by analogy with bb.250-251			
260-261	vl.1,2	ff added as in C			
261-262	cor.1,2	marc. added as in C (vl.1) and by analogy with bb.252-253, 256-257			
262	cl.	marc. added as in C ; stacc. added by analogy with bb.254, 258			
262	vl.1,2	stacc. added as in C and by analogy with bb.238, 242, 246, 250, 254, 258			
263-264	fl.1 ob. fg.	stacc. added as in C (vl.1, note 4)			
263-264	fl.2	compared with cl., cor.1,2			
264	trb.t. trb.b.	stacc. added by analogy with bb.250-251			
264-265	vl.2	C: no slur			
265	fl.	C: bb.264 note 2 to 265 note 1: tie			
		C: ff			

Bar	Part	Comment	Bar	Part	Comment
309-310	fl.1	<p>p added as in C; beginning of slur emended from b.310 note 2 as in C and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)</p>	333-334	cl.1 fg.1	slur b.333 notes 1-2 and slur b.334 notes 2-3 emended to one slur as in C
309	va.	<p><i>div.</i> added as in C; <i>ponticello</i> emended to <i>sul pont.</i>; <i>trem.</i> added in accordance with bb.309-315 (tremolo slashes)</p>	333-336	cl.2	end of slur emended from b.334 by analogy with bb.337-341, 325-332 (fg.2); C: bb.333-334: slur, bb.335-336: slur
310-311	cl.1	<p>beginning of slur emended from b.311 note 2 as in C and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)</p>	333-336	fg.2 cor.3,4	slur bb.333-334 and slur bb.335-336 emended to one slur by analogy with bb.325-332 (fg.2), 337-341 (cl.2); C (cor.4): bb.333-334: slur, bb.335-338: slur
312	cl.1	<p>marc. added as in C</p>	335-336	cl.1	slur b.335 notes 1-2 and slur b.336 notes 2-3 emended to one slur as in C
313-314	fl.1	<p>beginning of slur emended from b.314 note 2 as in C and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)</p>	335-336	fg.1	slur b.335 notes 1-2 and slur b.336 notes 2-3 emended to one slur by analogy with cl.1
313	ob.1	<p>note 1: stacc. added as in C</p>	335	vl.1	<i>div.</i> added as in C
315	fl.1	<p>marc. added by analogy with bb.295, 299</p>	336-337	ob.1	C: <i>f</i> —————, not crescendo
315	ob.1	<p>marc. added by analogy with b.311</p>	336-337	cl.2	slur omitted as in C
315	cl.1	<p>C: slur ends at b.316</p>	337-338	cl.1	slur b.337 notes 1-2 and slur b.338 notes 2-3 emended to one slur as in C
317-324	fg.1	<p>one slur per bar emended to slur bb.317-320 and slur bb.321-324 as in C</p>	337-341	cl.2	slur bb.338-339 emended to slur bb.337 to 341 note 1 as in C
317	vl.1	<p>stacc. added as in C and by analogy with b.85</p>	337-338	fg.1	slur b.337 notes 1-2 and slur b.338 notes 2-3 emended to one slur by analogy with cl.1
317	vc.	<p>C: <i>mp</i></p>	337-341	fg.2	slur bb.337-338 and slur bb.339-340 emended to slur bb.337-341 by analogy with bb.325-332 and cl.2; C: bb.337-338: slur, bb.339-341: slur
318	va.	<p><i>arco</i> added as in C; marc. added as in C and by analogy with bb.85 (vl.1,2), 317 (vl.1), 321 (vl.1); C: <i>naturelle</i> noted above <i>arco</i></p>	337-341	cor.3,4	slur bb.337-338, slur b.339 to b.339 after bar line (page turn) and slur bb.340-341 emended to slur bb.337-341 by analogy with cl.2 and bb.325-332 (fg.2); C (cor.4): bb.335-338: slur, bb.339-341: slur
318-324	va.	<p>stacc. added by analogy with bb.85-87 (vl.1,2), 317 (vl.1), 321 (vl.1)</p>	337-338	vc.	slur added as in C
319	vl.1	<p>stacc. added by analogy with bb.87, 317, 321</p>	338-339	ob.1	C: <i>f</i> —————, not crescendo
321	vl.1	<p>stacc. added as in C</p>	339-340	vc.	slur added by analogy with bb.335-338
322	va.	<p>marc. added as in C and by analogy with bb.85 (vl.1,2), 317 (vl.1), 321 (vl.1)</p>	340	ob.1	marc. added by analogy with bb.336-338
323	vl.1	<p>stacc. added by analogy with bb.317, 321; marc. added as in C and by analogy with bb.319, 320 (va.)</p>	340-341	cl.1 fg.1	end of slur emended from b.340 note 3 as in C
324	cor.1,2	<p>C: <i>p</i></p>	340-341	vl.1	C: bb.340 to 341 note 1: slur
324	va.	<p>marc. added as in C compared with b.320</p>	340	cb.	C: <i>f</i> , not <i>fz</i>
325-326	cl.1 fg.1	<p>beginning of slur emended from b.326 note 2 as in C</p>	341	ob. cl.	<i>ff</i> moved from note 1 by analogy with fl., cor.1,2
325-328	cl.2	<p>slur added by analogy with bb.337-341, 325-332 (fg.2); C: slur begins at b.327</p>	341	cor.1,2	C: <i>fff</i>
325-328	fg.2	<p>beginning of slur emended from b.327 as in C</p>	341	vl.1,2 va.	marc. added as in C and by analogy with bb.85 (vl.1,2), 317 (vl.1), 321 (vl.1)
325-328	cor.3,4	<p>beginning of slur emended from b.327 by analogy with bb.325-332 (fg.2), 337-341 (cl.2)</p>	341-347	vl.1,2 va.	stacc. added by analogy with bb.85-87 (vl.1,2), 317 (vl.1), 321 (vl.1)
327-328	cl.1 fg.1	<p>slur b.327 notes 1-3 and slur b.328 notes 1-2 emended to one slur as in C</p>	342	fg.	<i>ff</i> moved from b.341 by analogy with cor.3,4
329-330	cl.1	<p>slur b.329 notes 1-2 and slur b.330 notes 2-3 emended to one slur as in C</p>	342	cor.1,2	C: note 2: marc.
329-332	cl.2 cor.3,4	<p>slur bb.329 to 330 note 2 and slur bb.331-332 emended to one slur by analogy with bb.337-341 (cl.2), 325-332 (fg.2)</p>	343	vl.1,2 va.	marc. added as in C (vl.1, va.) and by analogy with bb.319 (vl.1), 320 (va.)
329-330	fg.1	<p>beginning of slur emended from b.330 note 2 as in C</p>	344-347	fl.2	marc. added as in C and by analogy with fl.1
329-332	fg.2	<p>slur bb.329 to 330 note 2 and slur bb.331-332 emended to one slur as in C</p>	344	cor.1,2	C: note 2: marc.
331	ob.1	<p>marc. added as in C</p>	344	va.	notes 2-3: slur added as in C and by analogy with vl.1,2
331-332	cl.1 fg.1	<p>slur b.331 notes 1-3 and slur b.332 notes 1-2 emended to one slur as in C</p>	345	cl.	marc. added as in C and by analogy with fl.1, ob.
331	cl.2/fg.1(?)	<p>note 1: marc. omitted as in C</p>	345	vl.1,2 va.	marc. added as in C (vl.1, va.) and by analogy with bb.85 (vl.1,2), 317 (vl.1), 321 (vl.1)
			346	cor.1,2	C: note 2: marc.

Bar	Part	Comment
347-348	ob. cl.	marc. added as in C and by analogy with bb.343-344 and fl.
347	vl.1,2 va.	marc. added as in C (vl.1) and by analogy with bb.319 (vl.1), 320 (va.)
348	fl.	marc. added as in C
348-349	cl. cor.1,2	slur added by analogy with fl., ob.
349	vl.1	div. added as in C
357	vl.1	C: not <i>unis.</i> here, but in b.361
357-358	cb.	C (cb. No.1): slur
358-361	fg.1	C: bb.358 to 359 note 2: slur, bb.360 note 1 to 361 note 1: slur
358-360	cor.	crescendo emended to ————— by analogy with fg.
359-360	tr.	cresc. ————— emended to ————— by analogy with fg.
360-361	fg.2	mf added as in C ; C: bb.360 note 1 to 361 note 1: slur
361-363	fl. ob. cl.1	stacc. added as in C (b.361 notes 1-3) and by analogy with b.361 notes 2-5 (fg.)
361-363	cl.2	stacc. added by analogy with b.361 notes 1-3 (fl., ob., cl.1), notes 2-5 (fg.)
361-363	fg.	stacc. added as in C (b.361 notes 2-5) and by analogy with b.361 notes 1-3 (fl., ob., cl.1)
361	trb.t. trb.b.	C: ff
361-363	vl.1	chord emended from c'', e''' as in C ; D: chord: c'', e'''
361-363	vc.	 emended to  as in C
364-365	vl.1	V and □ added as in C
365	ob. cor.3 tr. trb.b.	C (ob., tr.): <i>sempre ff</i> , (cor.3): ff , (trb.b.): f
365-368	cl.	slur, and as a consequence tie bb.366-367, added by analogy with the other winds
365-368	fg.	slur bb.365-366 and slur bb.367-368
365-373	trb.b.	emended to one slur as in C
366	vl.1	stacc. added as in C
369-373	fg.	slur bb.369-370, slur b.371 to b.371 after bar line (page turn) and slur b.372 notes 1-2 emended to slur bb.369-373 as in C
369-373	cor.1	slur bb.369 to 370 note 2, slur b.371 to b.371 after bar line (page turn) and slur bb.372-373 emended to slur bb.369-373 by analogy with cl.1; bb.370-371: tie added by analogy with cl.1
369-373	cor.2	slur bb.369-370 and slur bb.372-373
369-372	cor.3,4	emended to slur bb.369-373 as in C ; bb.371-372: tie added as in C
369	va. vc.	slur added as in C (cor.3) C (va. No.1): fz added in pencil (CN?), (vc. No.1): <i>espressivo, lille Höeberg!</i> 'espressivo, little Höeberg' added in pencil (CN?)
369-372	cb.	b.372: <i>dim.</i> emended to bb.369-372: <i>diminuendo</i> as in C and by analogy with the other parts
371	cb.	b.371 to b.371 after bar line (page turn): slur omitted in accordance with C
372	ob.1	C: slur b.372 notes 2-3 changed so it ends at b.373 (CN)
372-373	cor.3	tie omitted as in C

Bar	Part	Comment
372	timp.	p added as in C
373	vl.1	p added as in C
373-374	vl.2	slur added and slur bb.373 note 2 to 374 note 3 omitted by analogy with bb.377-378 (va.)
374-375	cl. tr. cor.3,4	———— added as in C (cl., tr.)
374-377	tr.	C: b.374: p , b.377: no p
375-376	vl.2	slur added and slur bb.375 note 2 to 376 note 3 omitted by analogy with bb.379-380 (va.)
375	cb.	dim. added as in C and by analogy with vl.2, vc.
376-377	vc. cb.	tie omitted as in C
377-378	va.	slur added and slur bb.377 note 2 to 378 note 3 omitted as in C
378-379	cor.1,2	C: —————, not dim.
379-380	va.	slur added and slur bb.379 note 2 to 380 note 3 omitted as in C
380-381	fg.	C: pp —————
380-381	cor.1,2	C: —————, not pp
381	cb.	pp moved from b.380 as in C
389	vl.1	pp added as in C and by analogy with bb.381 (va.), 385 (vl.2); <i>arco</i> added as in in C (pencil addition, CN)
395-398	fl. fg.	C: no marc.
397-401	fg.2	slur added as in C
398-399	fl.1 fg.2	tie added as in C
398-401	fg.1	slur bb.399-400 emended to slur bb.398-401 as in C
400	cl. fg. cor.1,2	———— added by analogy with fl., ob., cor.3,4
400	cl.1	C: fz , not f and marc.
401-415	woodw. brass	stacc. added as in C (b.401, fg. and bb.402-403, fl., ob.)
402	vl.1	□ added by analogy with bb.404 (vl.2), 408 (vc.)
404	vl.2	V added as in C and by analogy with bb.402 (vl.1), 408 (vc.)
405	va.	C: note 3: <i>Solo</i>
406	va.	V and □ added by analogy with bb.402 note 1 (vl.1), 404 note 2 (vl.2), 408 (vc.) fermata added as in C
415		