CARL NIELSEN

KONCERT

OPUS 57

FOR KLARINET OG ORKESTER

CONCERTO

OPUS 57

FOR CLARINET AND ORCHESTRA

Udgivet af
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PREFACE

CONCERTO FOR CLARINET AND ORCHESTRA, OPUS 57

Carl Nielsen's *Concerto for Clarinet and Orchestra* op. 57 was composed during the months from April to August 1928. In the early spring he had already composed the first two of the *Three Piano Pieces* op. 59: the *Allegro fluente* dated 15th January 1928 and the *Molto adagio*, dated 1st March 1928;[1] then, at the request of Emil Telmányi, the *Preludio e presto* op. 52 for solo violin.[2]

The earliest work with the clarinet at the centre is one of the composer's pieces from his time at the Royal Danish Academy of Music in Copenhagen, entitled *Fantasy Piece* for clarinet and piano.[3] The distinctiveness of the instrument came to expression in the quintet *Serenata in vano* for clarinet, bassoon, French horn, cello and double bass, composed in 1914, where each of the wind instruments speaks its own language in a musically humorous process with the two strings as accompaniment; and in 1922, in his last opus for chamber ensemble, the *Wind Quintet* op. 43, he tried to express the character of the different instruments – a composition technique he extended in Symphony No. 6.

In the concerto for clarinet and orchestra Carl Nielsen presented the essence and expressive potential of the clarinet with a small orchestra and a snare drum playing with and against each other. In an interview in connection with a performance in Stockholm he described the clarinet as follows:

1 *DK-Kk*, CNS 19g.
2 End-dated 28.3.1928 (*DK-Kk*, CNS 21).
3 According to Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1948, vol. 2, p. 346, composed between 1883 and 1887.

KONCERT FOR KLARINET OG ORKESTER, OPUS 57

Carl Nielsens *Koncert for Klarinet og Orkester* op. 57 er komponeret i løbet af månederne april til august 1928. I det tidlige forår havde han forinden komponeret de to første stykker af *Tre Klaverstykker* op. 59: *Allegro fluente* dateret 15. januar 1928 og *Molto adagio*, dateret 1. marts 1928,[1] og på opfordring af Emil Telmányi *Preludio e presto* op. 52 for violin solo.[2]

Det tidligste værk med klarinetten i centrum er et af komponistens arbejder fra konservatorietiden med titlen *Fantasistykke* for klarinet og klaver.[3] Instrumentets særpræg kom til udtryk i kvintetten *Serenata in vano* for klarinet, fagot, horn, cello og kontrabas, komponeret 1914, hvor blæseinstrumenterne taler med hver sit sprog i et musikalsk humoristisk forløb med de to strygere som akkompagnement, og i 1922 søgte han i sit sidste opus for kammerensemble, *Blæserkvintet* op. 43, at udtrykke de forskellige instrumenters karakter – en kompositionsteknik, som Carl Nielsen videreførte i Symfoni nr. 6.

I koncerten for klarinet og orkester fremstillede Carl Nielsen klarinettens væsen og udtryksmuligheder med et lille orkester og en lilletromme som mod- og medspillere. I et interview i forbindelse med en opførelse i Stockholm beskrev han klarinetten således:

1 *DK-Kk*, CNS 19g.
2 Slutdateret 28.3.1928 (*DK-Kk*, CNS 21).
3 Ifølge Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1948, bd. 2, s. 346, komponeret mellem 1883-1887.

"The clarinet is a peculiarly interesting instrument, wider in compass than most. A clarinet can sound hysterical like – my apologies – a woman, paradisiac like a west wind over the meadows of the blessed."[4]

Besides the instrument itself, Carl Nielsen was inspired by the person for whom the work was intended: the unique and temperamental clarinettist Aage Oxenvad, a member of the Copenhagen Wind Quintet and a participant in the very first performance of the wind quintet. Carl Nielsen already had first-hand knowledge of Aage Oxenvad's musical skills from the Royal Orchestra,[5] where Oxenvad had been engaged in 1909 (from 1919 on as solo clarinettist), and he had great respect for Aage Oxenvad's musical abilities; in a recommendation from 17th February 1921 he writes:

"Mr. Aage Oxenvad of the Royal Orchestra is such a well known and highly reputed musician that it seems quite strange for me to be asked for a statement about his abilities. However, it is a true pleasure for me to do this. –
           Mr. Oxenvad's abilities and talent are highly excep-tional in this country; not only his rare talent and skill as an instrumentalist, but his creative powers and theoretical knowledge are also uncommon. To this I can add that since he is responsive and understanding and his taste is flawless both in old and new art, it can hardly come as a surprise that I give him my very warmest recommendation".[6]

It is said that Carl Nielsen promised each of the members of the Copenhagen Wind Quintet a solo concerto – probably in connection with the performances of the wind quintet; but some years were to pass before anything happened.[7] In 1925 his health began to fail, and he had to ease the pace, but in the spring of 1926 he was preparing for "a major piece for clarinet and smallish orchestra."[8] However, on 22nd July 1926 he wrote to Carl Johan Michaelsen:[9]

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4   Quoted from John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 513.
5   Carl Nielsen was employed in the Royal Orchestra as second violinist in 1889-1905 and as second conductor in 1908-1914.
6   *DK-Kk*, 1998/61.
7   Cf. Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 2, p. 259.
8   Cf. letter to Emil and Anne-Marie Telmányi of 13.5.1926 (*Dk-Kk*, C II,10).
9   Carl Nielsen's pupil and friend (1855-1963).

"Klarinetten är ett sällsynt intressant instrument, omfångsrikt som få. En klarinett kan låta hysteriskt som – förlåt – en kvinna, paradisiskt som en västanvind över de saligas ängder."[4]

Ud over af selve instrumentet blev Carl Nielsen inspireret af den person, som værket var tiltænkt: – den enestående og temperamentsfulde klarinettist Aage Oxenvad, medlem af Københavns Blæserkvintet og medvirkende ved uropførelsen af blæserkvintetten. Carl Nielsen havde førstehåndskendskab til Aage Oxenvads musikalske færdigheder allerede fra Det Kongelige Kapel,[5] hvor Oxenvad var blevet ansat i 1909 (fra 1919 som soloklarinettist), og han nærede stor respekt for Aage Oxenvads musikalske evner; i en anbefaling fra 17. februar 1921 skriver han:

"Hr. kgl. Kapelmusiker Aage Oxenvad er en saa kendt og højt anset Musiker, at det forekommer mig helt underligt at jeg bliver anmodet om en Udtalelse om hans Evner. Imidlertid er det mig en sand Glæde at gøre dette. –
           Hr Oxenvads Evner og Talent er her i Landet ganske ualmindelige. Ikke alene hans sjeldne Begavelse og Dygtighed som Instrumentalist, men ogsaa hans skabende Kræfter og theoritiske Kundskaber er ualmindelige. Kommer hertil, at han er receptiv og forstaaende og hans Smag lutret saavel overfor gammel som ny Kunst, er det vel intet Under, at jeg giver ham min allervarmeste Anbefaling".[6]

Carl Nielsen skulle efter sigende have lovet medlemmerne af Københavns Blæserkvintet hver en solokoncert – sandsynligvis i forbindelse med opførelserne af Blæserkvintetten, men der skulle dog gå nogle år, før der skete noget.[7] I 1925 begyndte hans helbred at svigte, og han måtte sætte tempoet ned, men i foråret 1926 forberedte han sig på "en større Ting for Klarinet og mindre Orkester."[8] Imidlertid skrev Carl Nielsen 22. juli 1926 til Carl Johan Michaelsen:[9]

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4   Citeret fra John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 513.
5   Carl Nielsen var ansat i Det Kongelige Kapel som 2. violinist 1889-1905 og som 2. kapelmester 1908-1914.
6   *DK-Kk*, 1998/61.
7   Jf. Torben Meyer og Frede Schandorf Petersen, *op.cit.*, bd. 2, s. 259.
8   Jf. brev til Emil og Anne-Marie Telmányi af 13.5.1926 (*Dk-Kk*, C II,10).
9   Carl Nielsens elev og ven (1855-1963).

"I have not begun on the clarinet thing and now and then I have had an idea that would 'do' well for the flute. Should I rather write a flute affair first?"[10]

The clarinet concerto thus had to wait for the flute concerto that was first performed in Paris on 21st October 1926 with Holger Gilbert-Jespersen on flute and Emil Telmányi conducting; then another couple of years were to pass before Carl Nielsen went to work in earnest on the clarinet concerto. From 20th January until 11th February 1928 he and his wife Anne Marie Carl-Nielsen were on a skiing holiday in Norway. Before their departure he had given an interview to *Dansk Musikertidende*, in which one could read:

"Are you working on anything new? – Right now I am to travel to Norway. And up there I will keep an old promise to Axel Oxenvad and write a clarinet concerto."[11]

How far Carl Nielsen got with the clarinet concerto in Norway and in Copenhagen in the time immediately afterwards and up to mid-April we do not know, but at Damgaard, where he had gone around 15th April, his ideas about the work were so well consolidated that on 20th April he could send a proposal for a possible performance of his clarinet concerto to Konsertföreningen in Stockholm in connection with the planning of an upcoming concert on 5th December.[12] Just about a week later he had to go to Copenhagen to adjudicate in a competition held by the Columbia Graphophone Company Ltd. in New York on the occasion of the centenary of Franz Schubert's death on 19th November 1828.[13] That he was a little irritated by the interruption is evident from a letter of 30th April to his wife:[14] "Dear little Marie! – – – Tomorrow I have to go to Copenhagen, which I am not too pleased about, as I have got a grip on my new clarinet affair. – – – ".[15] After adjudicating in the competition he went back to Damgaard, and on 28th May he writes to Emil Telmányi:

10 *DK-Kk*, CNA, I.A.c.
11 Quoted from John Fellow, *op. cit.*, p. 481; the name should be Aage instead of Axel.
12 Torben Schousboe (ed.), *Carl Nielsen, Dagbøger og brevveks-ling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 541.
13 Torben Schousboe, *op. cit.*, p. 542.
14 Anne Marie had gone to Carrara in connection with the work on her marble bust of Carl Nielsen, Torben Schousboe, *op. cit.* p. 535.
15 Torben Schousboe, *op. cit.*, p. 543.

"Jeg har ikke begyndt paa Klarinet-Sagen og af og til er der faldet mig noget ind som vilde 'staa' godt for Fløjte. – Skulde jeg hellere først skrive en Fløjtehistorie ?"[10]

Klarinetkoncerten måtte således vente til fordel for fløjtekon-certen, der blev uropført i Paris den 21. oktober 1926 med Holger Gilbert-Jespersen på fløjte og Emil Telmányi som dirigent; derefter skulle der gå endnu et par år, før Carl Nielsen for alvor tog fat på klarinetkoncerten. Fra 20. januar til 11. februar 1928 var han med sin hustru Anne Marie Carl-Nielsen på skiferie i Norge. Inden afrejsen havde han givet et interview til *Dansk Musikertidende*, hvori det blandt andet hedder:

"Arbejder De paa noget nyt? – Jeg skal netop nu rejse til Norge. Og heroppe vil jeg indfri et gammelt Løfte til Axel Oxenvad og skrive en Klarinet-Koncert."[11]

Hvor langt Carl Nielsen kom med klarinetkoncerten i Norge og i København i tiden umiddelbart derefter indtil medio april vides ikke, men på Damgaard, hvortil han var rejst omkring den 15. april, blev hans ideer om værket så vel konsoliderede, at han den 20. april kunne sende forslag om en eventuel opførelse af sin klarinetkoncert til Konsertföreningen i Stockholm i forbindelse med planlægningen af en kommende koncert den 5. december.[12] Godt og vel en uge senere måtte han rejse til København for at deltage som dommer i en konkurrence udskrevet af Columbia Graphophone Company Ltd. i New York i anledning af 100-året for Franz Schuberts død 19. november 1828.[13] At han var lidt ærgerlig over afbrydelsen fremgår af brev af 30. april til hustruen:[14] "Kære, lille Marie! – – – Imorgen skal jeg til Kjøbenhavn, hvad jeg slet ikke er saa glad for, da jeg nu har faaet Tag i min nye Klarinethistorie. – – – ".[15] Efter bedøm-melsen i konkurrencen rejste han tilbage til Damgaard, og den 28. maj skriver han til Emil Telmányi:

10 *DK-Kk*, CNA, I.A.c.
11 Citeret fra John Fellow, *op. cit.*, s. 481; der burde have stået Aage i stedet for Axel.
12 Torben Schousboe (udg.), *Carl Nielsen, Dagbøger og brevveks-ling med Anne Marie Carl-Nielsen*, København 1983, s. 541.
13 Torben Schousboe, *op. cit.*, s. 542.
14 Anne Marie var taget til Carrara i forbindelse med arbejdet på sin marmorbuste af Carl Nielsen, Torben Schousboe, *op. cit.* 535.
15 Torben Schousboe, *op. cit.*, s. 543.

"I have finished the first and second movements of my thing and I am working well. In what I have finished so far – that is, in the second movement too – there are very bold things and quite strong stuff (rather like my last few works). After this the enclosed theme keeps cropping up, for a kind of rondo. It's extremely innocent, in fact quite child-like, like a very young person singing quite thoughtlessly as in dreams (Phelma) about pleasant *Dolce far niente*. I can't get away from it, because it comes as a necessary innocent, pure, blue-eyed contrast with what comes before it. I am quite in love with the state of things expressed by this little insignificant theme ('wienerisch'?), but I've no idea if it's good or *'nichts'*. Tell me what you think!! And preferably right away, if you please."[16]

Two days later Carl Nielsen writes again to Emil Telmányi:

"You hit the nail on the head: the end of the very insignificant theme is in another style. [...] I could easily get a lot out of these bland, insignificant bars, I know that for a fact [...] After your letter I now won't use the little theme [...] Now I'll fair-copy for a day or two and will probably forget this little shoot which will then perhaps turn out to be just a quite ordinary 'dandelion'."[17]

In June Carl Nielsen again had to leave the work aside, since from 16th to 24th June – now as chairman of the international adjudicating committee – he had to participate in the final selection of the winners of the Schubert competition. Immediately afterwards he went to a health resort in Sliac in Czechoslovakia until 10th July. From there he wrote about the situation to his wife, who was staying at Les Bains du Mont-Dore in France: "After lunch we lie for a while in deck-chairs again in the sun, and then I have a pavilion (a picture-theatre) with a piano down in an avenue where no one comes during the day, and I can work there."[18]

"Jeg er færdig med I og II Sats af min Ting og jeg arbejder godt. I det jeg nu har færdig hidtil – altsaa ogsaa i II Sats – er der meget dristige Ting og stærkt krydrede (omtrent lignende mine sidste Arbejder). Efter dette bliver der ved at melde sig indlagte Tema, til en Slags Rondo. Det er jo uhyre uskyldigt ja helt barnligt som et ganske ungt Menneske der synger helt tankeløst ligesom i Drømme (Phelma) om et behageligt Dolce far niente. Jeg kan ikke blive det kvit fordi det kommer som en nødvendig uskyldig, ren og blaaøjet Modsætning til det foregaaende. Tilstanden i dette lille intetsigende Tema ('wienerisch'?) er jeg helt forelsket i, men jeg aner ikke om det godt eller 'nichts'. Sig mig Din Mening!! Og helst ligestraks, saa er Du god."[16]

To dage efter skriver Carl Nielsen igen til Emil Telmányi:

"Du træffer lige netop det rigtige: Slutningen paa det højst ubetydelige Tema er i en anden Stil. [...] Jeg kunde godt faa en hel Del ud af disse vandede ubetydelige Takter, det ved jeg bestemt [...] Jeg bruger efter Dit Brev nu ikke det lille Tema, [...] Nu renskriver jeg et Par Dage og glemmer nok denne Spire som maaske saa viser sig at være en ganske almindelig 'Fandens Mælkebøtte'."[17]

I juni måned måtte Carl Nielsen atter lade arbejdet ligge, da han fra 16.-24. juni – nu som formand for den internationale bedømmelseskommitée – skulle deltage i den endelige udvælgelse af vinderne i Schubert-konkurrencen. Umiddelbart derefter rejste han på kurophold i Sliac i Tjekkoslovakiet indtil den 10. juli. Herfra berettede han om forholdene til sin hustru, som befandt sig i Les Bains du Mont-Dore i Frankrig: "Efter Frokost ligger vi lidt igen i Liggestol i Solen, saa har jeg en Pavillion (Biograftheater) med et Klaver nede i en Alle hvor ingen kommer om Dagen og der kan jeg arbejde."[18]

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16 *Phelma*, an error for *Phlegma*, 28.5.1928 (*DK-Kk*, C II, 10); the theme is also notated on the bottom staff in the draft (Source **B**), p. 19, with the title "*Allegretto moderato (Rondo??) or 'The silent Vife'*". *The Silent Vife*: probably an error for the title of Ben Jonson's (1572-1637) play, *Epicoene, or The Silent Woman*, which Carl Nielsen was considering using as the basis for an opera (DK-Kk, CNS 357). See facsimile p. xxi.
17 30.5.1928 (*DK-Kk*, C II, 10).
18 Torben Schousboe, *op. cit.*, p. 548.

16 *Phelma* fejlskrivning af *Phlegma*, 28.5.1928 (*DK-Kk*, C II, 10); temaet er også noteret på nederste system i kladden (kilde **B**) s. 19 med titlen "*Allegretto moderato (Rondo??) eller 'The silent Vife'*". *The Silent Vife* formodentlig en fejlskrivning af titlen på et skuespil af Ben Jonson (1572-1637), *Epicoene; or The Silent Woman*, som Carl Nielsen overvejede at anvende som forlæg til en opera. (*DK-Kk*, CNS 357). Se faksimile s. xxi.
17 30.5.1928 (*DK-Kk*, C II, 10).
18 Torben Schousboe, *op. cit.*, s. 548.

Aage Oxenvad received the manuscript for the clarinet solo a little at a time, and the correspondence between soloist and composer shows how they regularly discussed details in the work. In July Nielsen writes from Sliac: "have done some work on 'the beast', which will now soon be finished. I'll be coming on the tenth, then you'll get the rest."[19] A few days later a letter from Copenhagen says: "Won't you come in and have lunch with me on Tuesday 17th at about 11-12 and bring your instrument and all the music. I am very close to finishing the affair and would like to hear a few staccato things yet again".[20] Aage Oxenvad himself says of the collaboration in an interview the day before the first public performance: "For *Carl Nielsen's* concerto I have received the manuscript bit by bit, as it was created — with little friendly remarks written in between the notes",[21] after which the article gives a small quotation from the last page of the solo part (Source **D**). In this Carl Nielsen has added the following dialogue between composer and soloist in blue crayon:

"Dear O.!
C.N. 'How can you manage the breathing? Lord!'
A.O. 'I'll manage; I'll think of something'
C.N. 'Thanks! I thought you would!'"[22]

On 18th July Carl Nielsen went once more to Damgaard, and although he was tired after the cure in Sliac, the work went well,[23] and finally he end-dated the fourth and last movement in the fair copy: "Damgaard, 15th August '28."[24] Just under a week later he began writing the orchestral parts and made plans with Carl Johan Michaelsen for a concert in September.[25] The first performance took place on 14th September 1928 in Carl Johan Michaelsen's house in Højtofte near Humlebæk with Aage Oxenvad as soloist and Emil Telmányi conducting. The orchestra consisted of members of the Royal Orchestra who had been brought by bus from Copenhagen.[26]

19 4.7.1928 (*DK-Kk*, CNA, I.A.c.).
20 15.7.1928 (*DK-Kk*, CNA, I.A.c.).
21 *Berlingske Tidende*, 10.10.1928.
22 See facsimile p. xxiii.
23 Cf. letters to Anne Marie Carl-Nielsen of 18.7 and 26.7.1928, Torben Schousboe, *op. cit.*, pp. 550, 553.
24 Source **A**.
25 Cf. letter of 24.8.1928 to Carl Johan Michaelsen (*DK-Kk*, CNA, I.A.c.).
26 Cf. Torben Schousboe, *op. cit.*, p. 535.

Aage Oxenvad fik manuskriptet til klarinetsoloen lidt ad gangen, og brevvekslingen mellem solist og komponist viser, hvorledes de løbende drøftede detaljer i værket. I juli skriver Carl Nielsen fra Sliac: "har arbejdet noget på 'Dyret', som nu snart er færdig. Jeg kommer den 10 saa faar De resten."[19] Nogle dage senere hedder det i brev fra København: "Kan De ikke komme ind og spise Frokost hos mig paa Tirsdag 17de ved 11-12 Tiden og tage Instrumentet og alle Noder med. Jeg er meget nær ved at være færdig med Tingesten og vilde endnu engang gerne høre nogle Staccato-Historier".[20] Selv udtaler Aage Oxenvad sig om samarbejdet i et interview dagen før den første offentlige opførelse: "Til *Carl Nielsens* Koncert har jeg faaet Manuskriptet lidt efter lidt, efterhaanden som den blev til –– med smaa venlige Bemærkninger skrevet ind mellem Noderne",[21] hvorefter artiklen gengiver et lille citat fra sidste side i solostemmen (kilde **D**). Heri har Carl Nielsen med blå farvestift tilføjet følgende replikskifte mellem komponist og solist:

"Kære O.!
C.N. 'Hvordan kan det gaa med Vejrtrækningen ? Gud!'
A.O. 'Det skal nok gaa; jeg skal nok finde paa noget'
C.N. 'Tak! Det tænkte jeg nok'!"[22]

Den 18. juli rejste Carl Nielsen endnu engang til Damgaard, og selv om han var træt efter kuren i Sliac, gik arbejdet godt,[23] og endelig slutdaterede han fjerde og sidste sats i renskriften: "Damgaard den 15. August 28."[24] En lille uge senere begyndte han at skrive orkesterstemmerne ud og planlagde sammen med Carl Johan Michaelsen en koncert i september.[25] Førsteopførelsen løb af stabelen den 14. september 1928 i Carl Johan Michaelsens hus i Højtofte ved Humlebæk med Aage Oxenvad som solist og Emil Telmányi som dirigent. Orkestret bestod af medlemmer fra Det Kongelige Kapel, som var blev bragt dertil i bus fra København.[26]

19 4.7.1928 (*DK-Kk*, CNA, I.A.c.).
20 15.7.1928 (*DK-Kk*, CNA, I.A.c.).
21 *Berlingske Tidende*, 10.10.1928.
22 Se faksimile s. xxiii.
23 Jf. breve til Anne Marie Carl-Nielsen af 18.7. og 26.7.1928, Torben Schousboe, *op. cit.*, s. 550, 553.
24 Kilde **A**.
25 Jf. brev af 24.8.1928 til Carl Johan Michaelsen (*DK-Kk*, CNA, I.A.c.).
26 Jf. Torben Schousboe, *op. cit.*, s. 535.

Carl Nielsen was very aware that he had struck out on a new path with the clarinet concerto; so new that he could not judge how the result would sound in advance. As early as 31st May 1928, three months before the composition was finished, he wrote to Nancy Dalberg:[27]

"As for myself I feel really good at present and of course this benefits my work. When I get a chance I will show you some places in my concerto for clarinet and orchestra where I have such freedom in the parts for the instruments that I really have no idea how it will sound. Maybe it won't sound good, but it doesn't amuse me to compose music if I have to carry on in the same old way."[28]

The change in style that Carl Nielsen is thinking of here presumably concerns the "freedom of the parts for the instruments". In the next two letters he clarifies what further determined the motion of the parts in the orchestra and thus had a crucial impact on this work. The day after the composition was finished he wrote to Emil Telmányi:

"I have taken a lot of trouble with this work and in particular have aimed at clarity and stringency, in the instrumentation too. There are a couple of places in this music where the two bassoons have very low ♩ holding notes along with the horns, which are pitched high; I think it will sound excellent in all its simplicity. The snare drum has also been given individual treatment".[29]

And on 17th August he writes to Carl Johan Michaelsen:

"So now I have finished, and can say that this work has commanded the strongest interest from me. Each bar has been thought out, turned over and over and inspected to get it as clear and plastic as possible. [...] However, I am looking forward greatly to hearing what Oxenvad will get out of this piece. If he gets nothing out of it then no one can; for he is full of life and real artistic, vital understanding."[30]

27 Danish composer, Carl Nielsen's friend and pupil (1881-1949).
28 *DK-Kk*, CNA, I.A.c.
29 *DK-Kk*, C II,10.
30 *DK-Kk*, CNA, I.A.c.

Carl Nielsen var meget bevidst om, at han med klarinetkoncerten var gået nye veje; − så nye, at han ikke på forhånd kunne bedømme det klingende resultat. Allerede den 31. maj 1928, tre måneder inden kompositionen var færdig, skrev han således til Nancy Dalberg:[27]

"Hvad mig selv angaar har jeg det rigtig godt for Tiden og det kommer naturligvis mit Arbejde tilgode. Jeg skal engang ved Lejlighed vise Dig nogle Steder i min ny Konsert for Klarinet og Orkester, hvor jeg har en saa fri Stemmegang i Instrumenterne at jeg virkelig ingen Anelse har om hvordan det vil klinge. Maaske lyder det ikke godt, men det morer mig ikke at komponere Musik hvis jeg skal blive ved paa samme Maade."[28]

Den ændring i stilen, som Carl Nielsen her tænker på, vedrører formentlig den "frie Stemmegang i Instrumenterne". I de følgende to breve præciserer han, hvad der yderligere bestemte stemmegangen i orkestret og dermed fik afgørende betydning for dette arbejde. Dagen efter at kompositionen blev færdig, skrev han således til Emil Telmányi:

"Jeg har gjort mig megen Umage med dette Arbejde og navnlig bestræbt mig for Klarhed og Stringens, ogsaa i Instrumentationen. Der er et Par Steder i disse Noder hvor de to Fag: har meget dybe ♩ Liggetoner sammen med Hornene, som ligger højt, jeg tror det vil klinge udmærket i al sin Simpelhed. Den lille Tromme er ogsaa behandlet individuelt".[29]

og den 17. august til Carl Johan Michaelsen:

"Nu er jeg altsaa færdig og jeg kan sige at dette Arbejde har haft min stærkeste Interesse. Hver Takt er gennemtænkt, endevendt og efterset for at faa det saa klart og plastisk som muligt. [...] Jeg glæder mig imidlertid meget stærkt til at høre hvad Oxenvad faar ud af dette Stykke. Faar han intet ud deraf er der ingen der kan; han er jo fuld af Liv og rigtig kunstnerisk, levende Opfattelse."[30]

27 Komponist, Carl Nielsens ven og elev (1881-1949).
28 *DK-Kk*, CNA, I.A.c.
29 *DK-Kk*, C II,10.
30 *DK-Kk*, CNA, I.A.c.

It would appear that Emil Telmányi thought that the clarity and stringency had ousted the emotional element – what the reviewers of the first public performance called "the heart",[31] or "beauty and euphony"[32] – since Carl Nielsen replies to him in a letter:

"Yes, perhaps I have a certain fear of sentimentality, which can often – my instincts tell me – bear the germ of putrefaction. Am I right? Mozart is never sentimental, Beethoven can border on it, Wagner overflows all the banks (mixed with hollow pathos)".[33]

In a letter to his daughter Irmelin he outlined some of his ideas on the relationship between solo and orchestra, which add a new dimension to the above quotations:

"My clarinet concerto will soon be finished. The instrument (solo) and the orchestral parts have been treated as individuals (as far as possible) but towards the end the clarinet finds a light, almost wholly folk-like, childlike motif (as if by chance) and when the other instruments hear it they throng to it and express their pleasure over it in a powerful but happy tutti: 'that's something we understand'. But it doesn't end (the concert, I mean) in that world, that's only a 'social' episode.

A composer with imagination, eh? But I must hasten to say: imaginings like that are of no use whatsoever, they're only small private pleasures."[34]

Carl Nielsen's rigorous composition technique and the restrained beauty and lyricism that he himself had emphasized in the correspondence with Emil Telmányi became the most important points in the reviews after the first public performance, which took place on 11th October 1928 in the large hall of the Odd Fellow Palæ with members of the Royal Orchestra, Emil Telmányi as conductor and Aage Oxenvad as soloist.[35] The reception was mixed; in several reviews the clarinet concerto was considered too progressive for most of the audience. *Ekstrabladet* predicted that the work had no future, despite the

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31 *Ekstrabladet*, 12.10.1928.
32 *Nationaltidende*, 12.10.1928.
33 Letter of 27.7.1928 (*DK-Kk*, C II, 10).
34 Letter of 29.7.1928 (*DK-Kk*, CNA, III. A.a.).
35 The programme also featured Carl Philip Emmanuel Bach, Concerto in D minor for piano and orchestra and W.A. Mozart, Concerto in A major for piano and orchestra, K. 488, with Christian Christiansen as soloist.

Det kan se ud som om, at Emil Telmányi har ment, at klarheden og stringensen fortrængte det følelsesmæssige – hos anmelderne af første offentlige opførelse kaldt "Hjertelaget",[31] "Skønhed og Vellyd"[32]– idet Carl Nielsen i et brev til ham svarer:

"Ja, maaske har jeg nogen Angst for Sentimentalitet, som ofte – efter mit Instinkt – kan indeholde Forraadnelsens Bacille. Har jeg Ret? Mozart er aldrig sentimental, Beethoven kan være paa Grænsen, Wagner over alle Bredder (blandet med hul Patos)".[33]

I et brev til sin datter Irmelin beskrev han nogle af sine forestillinger om forholdet mellem solo og orkester, som giver en ny dimension til de ovenstående citater:

"Min Klarinetkonsert er snart færdig. Instrumentet (Solo) og Orkesterstemmerne er behandlede som Individer (saavidt muligt) men henimod Slutningen finder Klarinetten paa et let og næsten helt folkeligt – barnligt Motiv (ligesom tilfældigt) og da de andre Instrumenter hører det, styrter de sig over det og udtrykker i et heftigt men dog glad Tutti deres Glæde over det: 'det er noget vi forstaar'. Men det ender ikke (Konserten mener jeg) i den Verden, det er kun en 'social' Episode.

En Komponist med Ideer, hvad ? Jeg skynder mig dog at sige: saadanne Ideer nytter ikke det fjerneste, det er kun smaa Privatfornøjelser."[34]

Carl Nielsens strenge kompositionsteknik og den begrænsede skønhed og lyrik, som han selv havde fremhævet i korrespondancen med Emil Telmányi, blev de vigtigste punkter i anmeldelserne efter den første offentlige fremførelse. Denne fandt sted den 11. oktober 1928 i Odd Fellow Palæets store sal med medlemmer af Det Kongelige Kapel, Emil Telmányi som dirigent og Aage Oxenvad som solist.[35] Modtagelsen var blandet; ifølge flere anmeldelser var klarinetkoncerten for avanceret for størstedelen af publikum. *Ekstrabladet* spåede ikke værket nogen fremtid på trods af "at det var et interessant

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31 *Ekstrabladet*, 12.10.1928.
32 *Nationaltidende*, 12.10.1928.
33 Brev af 27.7.1928 (*DK-Kk*, C II, 10).
34 Brev af 29.7.1928 (*DK-Kk*, CNA, III. A.a.).
35 På programmet stod endvidere Carl Philip Emmanuel Bach, Koncert i d-mol for klaver og orkester samt W.A. Mozart, Koncert i A-dur for klaver og orkester, K. 488 med Christian Christiansen som solist.

fact "that it was an interesting work with justification in its boldness and its attempt to break new ground for the resources of musical expression; but if this is to be called the music of the future we do not think that the coming generations will be particularly comfortable in the concert hall."[36] Nor did Gunnar Hauch, in his review in *Nationaltidende*, think the work had any future, asserting "that even an ear with a 'modern' orientation must feel pain listening to it" – and he further thought "that the instrument was not used here with an intimate understanding of its character and its capability for beauty – beauty taken of course in the modern, most extended sense."[37]

Hugo Seligman disagrees with him on this point and writes in *Politiken*:

"he has brought forth the soul of the clarinet, not only its wild-animal essence, but also its special kind of – tough – lyricism. His orchestra is extremely simple: strings, two horns, two bassoons and a – here highly significant – snare drum. But with these few resources he creates a fantastic symphony which is now revealed in a rhythmic orgy whipped up to the bestial, now in lyric-melodic material that does not just lie there for the taking, but must first, more hidden and like the vein of gold, be sought out."[38]

In his review William Behrend emphasized the inner logic of the work and regarded the lack of euphony as a result of Carl Nielsen's insistence on the musical ideas.[39] The concerto was at all events performed six times during Nielsen's lifetime, including the performance in Højtofte, two of these in Sweden: the first on 5th December 1928 with Konsertföreningen in Stockholm, as Carl Nielsen had already suggested on 20th April,[40] and the second in Göteborgs Konsertförening on 7th April 1929.[41] The work was not well received, either in Stockholm or in Gothenburg, and one reviewer of the concert in Stockholm condemned both the work and the composer:

36 *Ekstrabladet*, 12.10.1928.
37 *Nationaltidende*, 12.10.1928.
38 *Politiken*, 12.10.1928.
39 *Berlingske Tidende*, 12.10.1928.
40 Cf. Torben Schousboe, *op. cit.*, p. 541. Also on the programme were *Saga Dream*, *Pan & Syrinx* and the Suite from *Aladdin*, op. 34.
41 Carl Nielsen further conducted W.A. Mozart, Symphony in G minor and Rossini, Overture to *The Barber of Seville*.

Arbejde, der har Berettigelse ved sin Dristighed og Forsøg paa at vinde nyt Land for de musikalske Udtryksmidler; men hvis det skal kaldes Fremtidens Musik, tror vi ikke, de kommende Slægter vil komme til at befinde sig særlig vel i Koncertsalene."[36] Heller ikke Gunnar Hauch mente i sin anmeldelse i *Nationaltidende*, at værket havde nogen fremtid for sig, og hævdede, "at selv et 'moderne' indstillet Øre maatte føle Smerte ved at høre derpaa" – og han mente endvidere, "at Instrumentet her ikke er udnyttet med en intim Forstaaelse af dets Karakter og skønhedsmæssige Ydeevne, skønhedsmæssig naturligvis taget i moderne videst mulig udvidet Begreb."[37]

Hugo Seligman er uenig med ham på dette punkt og skriver i *Politiken*:

"han har udløst Klarinettens Sjæl, ikke blot dens Vilddyr-Væsen, men ogsaa dens særlige Art af – barsk – Lyrik. Hans Orkester er saare enkelt: Strygere, to Horn, to Fagotter og en – her meget betydende – lille Tromme. Men med disse faa Midler digter han en fantastisk Symfoni, der snart aabenbares i et indtil det bestialske oppisket Rytmeorgie, til andre Tider i et lyrisk-melodisk Stof, der ikke ligger lige til Rede, men mere dulgt og ligesom Guldets Aare først maa søges."[38]

William Behrend fremhævede i sin anmeldelse værkets indre logik og betragtede den manglende velklang som en følge af Carl Nielsens fastholden af de musikalske ideer.[39] Koncerten blev opført i hvert fald seks gange i Carl Nielsens levetid, inklusive opførelsen i Højtofte, heraf to gange i Sverige: første gang den 5. december 1928 med Konsertföreningen i Stockholm, således som Carl Nielsen havde foreslået allerede 20. april,[40] og anden gang i Göteborgs Konsertförening den 7. april 1929.[41] Værket faldt ikke i god jord, hverken i Stockholm eller Göteborg, og en anmelder af koncerten i Stockholm fordømte både værket og komponisten:

36 *Ekstrabladet*, 12.10.1928.
37 *Nationaltidende*, 12.10.1928.
38 *Politiken*, 12.10.1928.
39 *Berlingske Tidende*, 12.10.1928.
40 Jf. Torben Schousboe, *op. cit.*, s. 541. På programmet stod endvidere *Saga-Drøm*, *Pan & Syrinx* samt Suite af *Aladdin*, op. 34.
41 Carl Nielsen dirigerede yderligere W.A. Mozart, Symfoni i g-mol og Rossini, Ouverture til *Barberen i Sevilla*.

"Absolutely the worst, though, [...] was the clarinet concerto that was now offered as a new work and whose cackling, crowing, squeaking, bellowing and grunting solo part was performed by the Dane Aage Oxenvad. Here Carl Nielsen apparently swears to pure cacophonism. [...] put a beggar on horseback and he'll ride to the Devil."[42]

In Gothenburg the reviewers were equally dismissive of the work although "as such it arouses keen interest and in purely musical terms the clarinet concerto testifies to undiminished strength of imagination and inventiveness, not least in the timbre combinations, and includes small oases of a distinctive atmosphere, like patches of pure elemental power."[43]

After the second performance in Copenhagen on 10th December 1928 by *Dansk Koncertforening* Carl Nielsen wrote in his diary:

"Conducted the clarinet concerto at Dansk Koncertforening. Oxenvad played the concerto excellently and now people understood the piece better",[44] and in a letter to Emil Telmányi he wrote: "Now the piece was quite a success and 'Nationaltidende' (which ran it down last time) was very enthusiastic; it was of course not G.H. but Felsing this time".[45]

William Behrend thought in *Berlingske Tidende* "that more calm had descended upon the performance" with Carl Nielsen as conductor instead of Emil Telmányi, making room for "the lyrical distinctiveness of the clarinet".[46] The last occasion on which Carl Nielsen conducted the clarinet concerto was on 26th October 1929 at a concert in the Arts Fair in Forum.[47]

The many reservations about the clarinet concerto gradually disappeared as time passed and a review of a memorial concert for Carl Nielsen on 25th January 1932 given by Dansk Koncertforening with Peder Gram conducting says:

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42 *Dagens Nyheter*, 6.12.1928.
43 *Göteborgs Handels- och Sjöfartstidning*, 8.4.1929.
44 Torben Schousboe, *op. cit.*, p. 556.
45 Letter of 12.12.1928 (*DK-Kk*, C II, 10); review in *Nationaltidende*, 10.12.1928.
46 *Berlingske Tidende*, 11.12.1928.
47 A fair for Danish art, music, literature from the preceding 50 years, John Fellow, *op. cit.*, p. 524. Cf. review of the last of a series of concerts at the Arts Fair in Forum with performances of Carl Nielsen's Symphony No. 3, the Clarinet Concerto and the Suite from *Aladdin*, op. 34, *Morgenbladet*, 27.10.1929, and cf. diary entry 26.10.1929, stating that he conducted these works himself, Torben Schousboe, *op. cit.*, p. 570.

"Det absolut sämsta [...] är dock den klarinettkonsert som nu bjöds som nyhet och vars kacklande, galande, pipande, bölande och grymtande solostämma utfördes av dansken Aage Oxenvad. Här bekänner sig Carl Nielsen öppet till den rena kakofonismen. [...] naar skidt kommer til Ære, ved det ikke hvordan det vil være."[42]

I Göteborg var man ligeledes afvisende over for værket selv om, "den som sådant utlöser ett starkt intresse, och att klarinett-konserten rent musikaliskt vittnar om oförminskad styrka i fantasi och uppfinning, ej minst av klangkombinationer, och rymmer små oaser av egenartad stämning, liksom partier av rent elementär kraft."[43]

Efter den anden opførelse i København 10. december 1928 med Dansk Koncertforening skrev Carl Nielsen i sin dagbog:

"Dirigerede i Dansk Konsertforening Klarinetkonserten. Oxenvad spillede Konserten udmærket og nu forstod Folk bedre Stykket",[44] og i et brev til Emil Telmányi skrev han: "Nu gjorde Stykket megen Lykke og 'Nationaltidende' (som rakkede ned forrige Gang) var meget begejstret; det var natuligvis ikke G.H. men Felsing dennegang".[45]

William Behrend i *Berlingske Tidende* mente "at der var kommet mere Ro over Opførelsen" med Carl Nielsen som dirigent i stedet for Emil Telmányi, hvorved der blev plads til "Klarinettens lyriske Ejendommelighed".[46] Sidste gang Carl Nielsen dirigerede klarinetkoncerten var den 26. oktober 1929 ved en koncert ved Kunststævnet i Forum.[47]

De mange forbehold over for klarinetkoncerten forsvandt efterhånden, som tiden gik, og i en anmeldelse af en mindekoncert for Carl Nielsen den 25. januar 1932, afholdt af Dansk Koncertforening med Peder Gram som dirigent, hedder det:

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42 *Dagens Nyheter*, 6.12.1928.
43 *Göteborgs Handels- och Sjöfartstidning*, 8.4.1929.
44 Torben Schousboe, *op. cit.*, s. 556.
45 Brev af 12.12.1928 (*DK-Kk*, C II, 10); anmeldelse *Nationaltidende*, 10.12.1928.
46 *Berlingske Tidende*, 11.12.1928.
47 Kunstmesse for dansk kunst, musik, litteratur fra de foregående 50 år, John Fellow, *op. cit.*, s. 524. Jf. anmeldelse af den sidste af en række koncerter ved kunststævnet i Forum opførtes Carl Nielsens Symfoni Nr. 3, klarinetkoncerten og Suite af *Aladdin*, op. 34, *Morgenbladet*, 27.10.1929, og jf. dagbogsnotat 26.10.1929 dirigerede han selv de nævnte værker, Torben Schousboe, *op. cit.*, s. 570.

"It was amusing to hear the clarinet concerto again. When it appeared a few years ago it was regarded as the wildest of the wild; now on the other hand – when one already has it at some distance – it seems quite matter-of-fact and straightforward, and it is easier to admire how sharp and logical it is in its form."[48]

The clarinet concerto was not performed elsewhere in Europe during Carl Nielsen's lifetime, although the rumours about the concerto at least reached both Vienna and Leipzig. The Austrian conductor Rudolf Nilius[49] visited Carl Nielsen to talk about the clarinet concerto in 1928/1929,[50] and the next year the composer received a letter from the music publisher Wilhelm Hansen, saying:

"We have had an inquiry from Professor Scheinplug,[51] who would like to perform your clarinet concerto with orchestra on the radio and wishes to rent the score, one set of parts, as well as 6 Vl.I, 4 Vl.II, 3 Viola, 2 Vlc., 2 Bass and the clarinet part with piano accompaniment. We would suggest that you ask for MK. 100 in rental for one performance and pay us the usual commission of 15%. We would be willing to send the material to Leipzig and insure it for e.g. 3,000 Kr."[52]

Carl Nielsen replied:

"Dear S. Wilh. Hansen
        Thanking you for your information, I must remark that Prof. Scheinplug cannot have heard or seen my clarinet concerto (it has not been published); otherwise he would realize that the soloist must study his part for months before a good result can be achieved. Mr. Oxenvad, who is one of the finest clarinettists in Europe at present, declared that the piece was extraordinarily difficult.
        Thus I do not wish the piece to be played on the radio, but ask you to send my regards to Prof. S. and express my thanks anyway".[53]

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48 *Ekstrabladet*, 26.1.1932.
49 Conductor of the Wiener Konzerthausgesellschaft (1883-1962).
50 Cf. letter of 12.12.1928 to Emil Telmányi (*DK-Kk*, C II, 10) and diary entry 5.1.1929, Torben Schousboe, *op. cit.*, p. 557.
51 German violinist, composer and conductor (1875-1937).
52 Letter of 25.9.1930 (*DK-Kk*, Wilhelm Hansens Arkiv, 1930 Nielsen-R.).
53 Undated letter (*DK-Kk*, Wilhelm Hansens Arkiv, 1930 Nielsen-R.).

"Morsomt var det atter at høre Klarinetkoncerten. Da den kom frem for faa Aar siden, blev den regnet for det vildeste vilde; nu derimod – da man allerede har den lidt paa Afstand – virker den helt selvfølgelig og ligetil, og man har lettere ved at beundre, hvor skarp og logisk den er i sin Form."[48]

Klarinetkoncerten blev ikke opført andre steder i Europa i Carl Nielsens levetid, selv om rygterne om koncerten i hvert fald nåede både til Wien og Leipzig. Den østrigske dirigent Rudolf Nilius[49] opsøgte Carl Nielsen i anledning af klarinetkoncerten i 1928/1929,[50] og året efter modtog komponisten et brev fra musikforlaget Wilhelm Hansen, hvori det hedder:

"Vi har haft en forespørgsel fra Professor Scheinplug,[51] som gerne vil opføre din Klarinetkoncert med Orkester i Radio og ønsker at leje Partitur, 1 Sæt Stemmer, desuden 6 Vl.I, 4 Vl.II, 3 Viola, 2 Vlc., 2 Bass samt, Klarinetstemmen med Klaverakkompagnement. Vi vil foreslaa, at du forlanger MK. 100, – i leje for én Opførelse og yder os den sædvanlige Kommission af 15%. Vi skal gerne sende Materialet til Leipzig og sørge for at assurere det for til Eks. 3.000 Kr."[52]

Carl Nielsen svarede:

"Kære S. Wilh. Hansen
        Med Tak for Meddelelsen skal jeg bemærke at Prof: Scheinplug kan ikke have hørt eller set min Klarinetkonsert (den er ikke udkommet) ellers vilde han indse at Solisten maa studere sin Stemme i Maaneder før der kan komme et godt Resultat. Hr. Oxenvad der er en af de første Klarinettister i Europa for Tiden, erklærede Stykket for overordentlig vanskeligt.
        Jeg ønsker saaledes ikke Stykket spillet i Radio, men beder hilse Prof. S. og bringe min Tak ellers".[53]

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48 *Ekstrabladet*, 26.1.1932.
49 Dirigent for Wiener Konzerthausgesellschaft (1883-1962).
50 Jf. brev af 12.12.1928 til Emil Telmányi (*DK-Kk*, C II, 10) og dagbogsnotat 5.1.1929, Torben Schousboe, *op. cit.*, s. 557.
51 Tysk violinist, komponist og dirigent (1875-1937).
52 Brev af 25.9.1930 (*DK-Kk*, Wilhelm Hansens Arkiv, 1930 Nielsen-R.).
53 Udateret brev (*DK-Kk*, Wilhelm Hansens Arkiv, 1930 Nielsen-R.).

Carl Nielsen's reply shows that he was very conscious of the technical demands his composition made on the soloist, and he wanted no half-measures − rather no performance than a poor performance.

The clarinet concerto was published − despite the interest from Wilhelm Hansens musikforlag − by another publisher, that is Samfundet til Udgivelse of Dansk Musik (the Society for the Publication of Danish Music, in the following Samfundet), and even though the preparatory work was done in the course of the summer of 1931, Carl Nielsen did not see his work in print before he died later in the year.[54] On 23rd June 1931 Nielsen signed a contract with Samfundet,[55] and as early as 26th June Samfundet wrote to the German music printers C.G. Röder A.G. Leipzig:

"We have received the piano arrangement of Carl Nielsen's clarinet concerto and the accompanying letter. Unfortunately, however, Mr. Nielsen is at present away, but will be back within a week and we will have him look through the piano arrangement as quickly as possible."[56]

If the piano score mentioned in the letter was a specimen proof the engraving must have been begun long before the signing of the contract, since the work cannot have been done in the few days between the signing of the contract and the letter to the printer on 26th June; another possibility is that Carl Nielsen did not read from a specimen proof, but from a manuscript to prepare it as a printing source. The same uncertainty applies to the score: on 5th August he noted in his diary: "Sent proofs for the clarinet concerto to Peder Gram Holte (Malmmosevej 1)".[57] It is not clear here either what *Korrektur* ("proofs" or "corrections") refers to; it may have been a reading of specimen proofs of either the piano score or the orchestral score; or it may have been a correction/revision of the manuscripts that were to be used as the printing source. However this may be, the work was printed by the beginning of December 1931 in score, parts and piano score.[58]

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54 Cf. Elly Bruunshuus Petersen, 'Carl Nielsen og Samfundet til Udgivelse af Dansk Musik 1899-1931', *Fund og Forskning*, 2001, vol. 40, pp. 199-228.
55 *DK-Km(m)*, SUDM, A31/8.
56 *DK-Km(m)*, SUDM A419/5.
57 Torben Schousboe, *op. cit.*, p. 621; Peder Gram was the Chairman of Samfundet til Udgivelse af Dansk Musik in 1931-1938.
58 Invoice of 4.12.1931 from C.G. Röder (*DK-Km(m)*), SUDM, A419/5.

Carl Nielsens svar viser, at han var meget bevidst om de tekniske krav, som hans komposition stillede til solisten, og han ønskede ingen halve løsninger − hellere ingen opførelse end en dårlig opførelse.

Klarinetkoncerten udkom − på trods af interessen fra Wilhelm Hansens musikforlag − på et andet forlag, nemlig Samfundet til Udgivelse af Dansk Musik (herefter Samfundet), og selv om det forberedende arbejde blev gjort i løbet af sommeren 1931, nåede Carl Nielsen ikke at se sit værk på tryk, før han døde senere på året.[54] Den 23. juni 1931 underskrev Carl Nielsen en kontrakt med Samfundet,[55] og allerede den 26. juni skrev Samfundet til det tyske nodetrykkeri, C.G. Röder A.G. Leipzig:

"Der Klaverauszug zu Carl Nielsen Klarinetkoncert und mitfolgender Brief haben wir erhalten, leider ist aber Herr Nielsen verreist, wir doch wahrscheinlich in Laufe einer Woche zurückkehren und lassen wir ihn dann schleunigst den Klaverauszug durchsehen".[56]

Hvis det i brevet omtalte klaverpartitur drejer sig om et prøvetryk, må stikningen være påbegyndt længe før kontraktens underskrivelse, idet arbejdet ikke kan være udført på de få dage mellem kontraktens underskrift og brevet til trykkeriet den 26. juni; en anden mulighed er, at Carl Nielsen ikke læste korrektur på et prøvetryk, men på manuskriptet for at klargøre det som trykforlæg. Den samme usikkerhed gør sig gældende omkring partituret; den 5. august noterede han i sin dagbog : "Sendte Korrektur til Klarinetkoncerten til Peder Gram Holte (Malmmosevej 1)".[57] Heller ikke her er det entydigt, hvad "Korrektur" hentyder til; det kan have været en korrektur på et prøvetryk til enten klaverpartituret eller orkesterpartituret, og det kan også have været en korrektur/revision af manuskripterne, der skulle anvendes som trykforlæg. Hvordan det nu end forholder sig, forelå værket trykt i begyndelsen af december 1931 i partitur, stemmer og klaverpartitur.[58]

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54 Jf. Elly Bruunshuus Petersen, 'Carl Nielsen og Samfundet til Udgivelse af Dansk Musik 1899-1931', *Fund og Forskning*, 2001, bd. 40, s. 199-228.
55 *DK-Km(m)*, SUDM, A31/8.
56 *DK-Km(m)*, SUDM A419/5.
57 Torben Schousboe, *op. cit.*, s. 621; Peder Gram var formand for Samfundet til Udgivelse af Dansk Musik fra 1931-1938.
58 Regning af 4.12.1931 fra C.G. Röder (*DK-Km(m)*), SUDM, A419/5.

The preserved source material consists of a number of autograph and partly autograph scores: sketches, rough draft and fair copy (printing source), a part-autograph of the solo part and finally the orchestral parts, some of which are in autograph. Emil Telmányi drew up the piano arrangement, but his manuscript must be considered lost. As the main source the fair copy has been chosen, since it represents the source we know with certainty to have been accepted by Carl Nielsen; we cannot know, as is evident from the above, whether he personally read a specimen proof of the score.

  There are two controversial places in the solo part on which clarinettists disagree today. The first is a 𝄽 in b. 201: ♪♪♪. In the solo part (Source **D**), b. 201 is found in three variants, two in Carl Nielsen's hand and one in Aage Oxenvad's. The first variant in the composer's hand has a ♪ here,[59] the second (in ⁴⁄₄) a 𝄾, while the copy in Oxenvad's hand has a 𝄽. In the draft (Source **B**) there is a ♪, while the ♪ has been changed to a 𝄽 in the fair copy (Source **A**).[60] When Carl Nielsen consulted Aage Oxenvad while composing the concerto, the latter may have suggested a breathing space in the long staccato passage. Perhaps this was one of the places he had in mind when he spoke of "a few staccato things";[61] on the basis of the documented collaboration between composer and soloist and as a result of the correction in the fair copy (Source **A**) the main source has been followed on this point.

  The other controversial place is b. 531, notes 21-22. The question is whether these notes should be $a^{\flat\prime\prime}$-$a^{\flat\prime\prime}$ or $a^{\prime\prime}$-$a^{\prime\prime}$. The music at b. 531 in rough draft and fair copy is as follows:

In the two handwritten copies of b. 531 in the solo part by Emil Telmányi and Aage Oxenvad respectively, notes 17-20 are enharmonically reinterpreted and the bar then looks as follows:

Det overleverede kildemateriale består af en række autografe og delvis autografe kilder: skitser, kladde og renskrift (trykforlæg), delautograf af solostemmen og endelig orkesterstemmerne, hvoraf en del er i autograf. Emil Telmányi udarbejdede klaverudtoget, men hans manuskript må anses for at være gået tabt. Som hovedkilde er valgt renskriften, da den repræsenterer den kilde, vi med sikkerhed ved er accepteret af Carl Nielsen, idet man, som det fremgår af overstående, ikke kan vide, om han selv har læst korrektur på et prøvetryk til partituret.

  Der er to kontroversielle steder i solostemmen, som klarinettister i dag er uenige om. Det første sted drejer sig om en 𝄽 i t. 201: ♪♪♪. I solostemmen (kilde **D**) findes t. 201 i tre varianter, to i Carl Nielsens hånd og en i Aage Oxenvads. Den første variant med komponistens hånd har her ♪,[59] den anden (i ⁴⁄₄) 𝄾, mens Oxenvads afskrift har 𝄽. I kladden (kilde **B**) står ♪, mens ♪ er ændret til 𝄽 i renskriften (kilde **A**).[60] Da Carl Nielsen under kompositionen af koncerten konsulterede Aage Oxenvad, har sidstnævnte måske foreslået en vejrtrækningspause i det lange staccato-forløb. Måske var det ét af de steder, han havde i tankerne, da han talte om "et par Staccato-historier";[61] på baggrund af det dokumenterede samarbejde mellem komponist og solist og som følge af rettelsen i renskriften (kilde **A**) er hovedkilden fulgt på dette punkt.

  Det andet kontroversielle sted er t. 531, node 21-22. Spørgsmålet er, om de pågældende noder skal være $a^{\flat\prime\prime}$-$a^{\flat\prime\prime}$ eller $a^{\prime\prime}$-$a^{\prime\prime}$. T. 531 i kladde og renskrift har følgende nodetekst:

I de to afskrifter af t. 531 i solostemmen (kilde **D**) af henholdsvis Emil Telmányi og Aage Oxenvad er node 17-20 enharmonisk omtydet, og takten ser da således ud:

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59 See facsimile p. xxiv.
60 See facsimile p. xxv.
61 Cf. note 20.

59 Se faksimile s. xxiv.
60 Se faksimile s xxv.
61 Jf. note 20.

In contrast with the issue in b. 201 the change in the solo part in b. 531 has not been transferred to the fair copy, and since Carl Nielsen was in general very careful with the indication of accidentals and their cancellation the main source has been followed again. An analysis of the phrase up to b. 533 does not suggest a clear motivic argument for adding a ♮, and in the solo part the ♭ may have been forgotten by the two copyists in connection with the reinterpretation of the immediately preceding notes.

Articulation and dynamics posed the greatest problems in the editorial work, and these have been solved as far as possible by completing on the basis of analogies on the premises of the main source itself. The other sources – the rough draft, Carl Nielsen's manuscript parts and the printed score – have provided guidelines in cases of doubt.

Elly Bruunshuus Petersen

I modsætning til problemstillingen i t. 201 er ændringen i solostemmen i t. 531 ikke overført til renskriften, og da Carl Nielsen generelt har været meget omhyggelig med angivelse af fortegn og deres opløsning, er hovedkilden atter fulgt. En analyse af frasen indtil t. 533 peger ikke på et entydigt motivisk argument for at tilføje ♮, og i solostemmen kan ♭ være glemt af de to afskrivere i forbindelse med omtydningen af noderne lige før.

Artikulation og dynamik har udgjort de største problemer i revisionsarbejdet, og de er løst ved såvidt muligt at komplettere på basis af analogislutninger på hovedkildens egne præmisser. De øvrige kilder, kladden, Carl Nielsens håndskrevne stemmer og det trykte partitur, har i tvivlstilfælde været vejvisere.

Elly Bruunshuus Petersen

Concerto for Clarinet and Orchestra, draft (Source **B**), bb. 266-277: In b. 277 *molto* is written in tamb. picc. In the fair copy (Source **A**) Carl Nielsen has written *molto* in cb.; see facsimile p. xxii. In the printed score (Source **F**) *molto* is in all orchestral parts except tamb. picc. In this edition *molto* has been removed in cb. and added in tamb. picc. as in the draft.

At the bottom of the page one can see the theme that Carl Nielsen mentioned in his letters to Emil Telmányi; see Preface p. x.

Koncert for Klarinet og Orkester, kladde (kilde **B**), t 266-277: I t.277 står *molto* i tamb. picc. I renskriften (kilde **A**) har Carl Nielsen skrevet *molto* i cb., se facsimile s. xxii. I det trykte partitur (kilde **F**) står *molto* i alle orkesterstemmer undtagen tamb. picc. I nærværende udgave er *molto* fjernet i cb. og tilføjet i tamb. picc. ifølge kladden.

Nederst på siden ses det tema, som Carl Nielsen omtalte i sine breve til Emil Telmányi, se Forord s. x.

Concerto for Clarinet and Orchestra, fair copy (Source **A**), page 51
bb. 276-279.

Koncert for Klarinet og Orkester, renskrift (kilde **A**), side 51
t. 276-279.

Concerto for Clarinet and Orchestra, solo part (Source **D**) bb. 717-728: Carl Nielsen's noted 'dialogue' between the composer and the soloist Aage Oxenvad: see Preface p. xi

Koncert for Klarinet og Orkester, solo-stemme (kilde **D**) t.717-728: Carl Nielsens nedskrift af replikskifte mellem komponist og solist Aage Oxenvad, se Forord s. xi.

Concerto for Clarinet and Orchestra, solo part (Source **D**), bb. 180-242: autograph, pencil and ink. In bar 201 [∗] note 2 (g♯) can be seen unaltered.

Koncert for Klarinet og Orkester, solo-stemme (kilde **D**), t. 180-242: autograf, blyant og blæk. I takt 201 [∗] ses node 2 (g♯) uændret.

Concerto for Clarinet and Orchestra, fair copy (Source **A**), bb. 199-202: In b. 201 one can see that the $\frac{?}{?}$ has been changed from a ♪ ($g^\sharp$).

Koncert for Klarinet og Orkester, renskrift (kilde **A**), t. 199-202: I t. 201 ses $\frac{?}{?}$ at være ændret fra ♪ ($g^\sharp$).

BESÆTNING
ORCHESTRA

2 fagotti

2 corni

tamburo piccolo

archi

FORKORTELSER
ABBREVIATIONS

b.	bar
bb.	bars
brass	brass instruments
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
div.	divisi
DK-Kk	Det Kongelige Bibliotek, København
	(The Royal Library, Copenhagen)
DK-Km(m)	Musikhistorisk Museum og Carl Claudius' Samling
fg.	fagotto
marc.	marcato
NKS	Ny Kongelig Samling (New Royal Collection)
Pl. No.	Plate Number
spicc.	spiccato
stacc.	staccato
str.	strings
SUDM	Samfundet til Udgivelse af Dansk Musik
	(The Society for the Publication of Danish Music)
tamb.picc.	tamburo piccolo
ten.	tenuto
va.	viola
vc.	violoncello
vl.	violino
woodw.	woodwind instruments

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   Score, autograph, draft

C   Score, autograph, fair copy

D   Short score, solo part and reduced orchestral part. Partly autograph

E   Parts, autograph and copies, printing manuscript

F   Printed score

G   Printed piano score

Ga Printed solo part

H   Printed parts

I   Sketches

A   Score, partly autograph, printing manuscript.
DK-Kk, CNS 70a.
Title page: "Aage Oxenvad tilegnet. / Konsert for Klarinet / og / Orkester / af / Carl Nielsen".[1]
End-date: "Damgaard den 15 August 28."
Acquired by the Royal Library, from Emil Telmányi in 1965.
6 gatherings, 124 pages, written in ink and pencil, numbered 1-119 (first page unnumbered, then 1-52, 52-118 numbered in ink, 52-97 changed to 53-98 in ink, 98-118 changed to 99-119 in blue crayon, last 4 pages unnumbered). The score in brown cardboard covers with a label printed with "NODE-BOGBIND / Wilhelm Hansens Musikforlag / Gothersberggade 9-11 Frederiksberggade 36 / Mønsterbeskyttet",[2] "Carl Nielsen Klarinet Koncert / Manuscript + Partitur" added in ink.

Gathering 1 bifolios 1-4: 34.2x26.7 cm Nr. 3. F. 12.   12 staves
Gathering 2 bifolios 1-6: 34.5x26.4 cm   12 staves
Gathering 3 bifolios 1-4: 34.5x26.4 cm   10 staves
Gathering 4 bifolios 1-6: 34x27 cm Nr. 2. F. 10   10 staves
Gathering 5 bifolios 1-4: 34.7x26 cm   10 staves
Gathering 6 bifolios 1-7: 34.7x26 cm   10 staves

The score has additions and changes in ink and pencil in Carl Nielsen's and Emil Telmányi's hands, as well as pencil notes to the music engraver. Gathering 2 bifolio 5 folio 1^r: copy by Emil Telmányi (see b. 133). Rehearsal numbers are added in blue crayon. Written in ink on page 2 of the covers: "Alles mit Bleistift geschriebenes / ist hoffentlich jetz ausradiert, <u>gilt jedenfals nicht</u>" (CN?).[3] Gathering 6 bifolio 1 folio 2^v: 3 sketches in pencil: 6 bars notated on 4 staves, $\frac{4}{4}$, for vl.1,2, va., vc., cb.; 4 bars notated on 2 staves, $\frac{2}{4}$, no indication of instrumentation; and 2 bars notated on 2 staves, "adagio", $\frac{4}{4}$, possibly for piano. Gathering 6 bifolio 2 folio 2: top and bottom staff cut out.

1   "Dedicated to Aage Oxenvad. / Concerto for clarinet / and / orchestra / by / Carl Nielsen".
2   "MUSIC BOOKBINDING / Wilhelm Hansens Musikforlag / Gothersgade 9-11 / Frederiksberggade 36 / Design patented".
3   "Everything written in pencil / has hopefully been erased, / at all events does not apply".

B Score, autograph, draft.
DK-Kk, CNS 70c.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
22 folios and 1 bifolio, 48 pages written in pencil and ink.
Pagination: 1-44; folio 21^r: 45; folio 21^v: unnumbered; folio 22: 46-47.

Folio 1:	34.2x27 cm	12 staves
Folios 2-5:	29.6x35.2 cm, hand-ruled	20 staves
Bifolio 1:	29.6x35.2 cm, hand-ruled	20 staves
Folios 6-19:	29.6x35.2 cm, hand-ruled	20 staves
Folio 20:	34.2x26.5 cm No. 6. F. 18.	18 staves
Folio 21:	34.2x26.5 cm Nr. 3. F. 12.	12 staves
Folio 22:	33.2x25.2 cm	12 staves

Title on first music page: "Klarinetkonsert".
The score has additions in ink, red and blue crayon. Folio 21^v: cl. solo bb. 353-384 in ink fair copy; page 19: 12-bar sketch designated "Allegretto moderato (Rondo ??) eller [or] 'The silent Vife'".

C Score, autograph, fair copy.
DK-Kk, CNS 70b.
Provenance unknown; probably received by the Royal Library, with CNS 70a.
34.5x26 cm, 1 gathering with 2 bifolios paginated 55-62 written in ink.
Paper type: 10 staves.
Includes bb. 300-352, originally part of **A**.

D Short score, solo part and reduced orchestral part, partly autograph.
Dk-Kk, CNS 70e.
Donated to the Royal Library, by the clarinettist Aage Oxenvad after 1935.
4 bifolios and 1 gathering with 1 bifolio over whose folio 1^r is pasted 1 folio; 22 pages written in ink and to a lesser extent in pencil. Pagination: first page blank unnumbered music page, then 1-8, 9-16 (illegible original pagination written over in ink by Aage Oxenvad); 17 (numbered by Aage Oxenvad); 18-20; 1 unnumbered blank music page.
The short score is in brown cardboard covers with a label printed with "NODE-BOGBIND / Wilhelm Hansens Musik-forlag / Gothersgade 9-11 Frederiksberggade 36 / Mønster-beskyttet";[4] "Carl Nielsen Klarinet Koncert" is added in ink.

Bifolio 1:	33.5x25.4 cm	6 systems of 2 staves
Bifolio 2:	33.5x25 cm	6 systems of 2 staves
Bifolio 3:	33.2x26.4 cm	12 staves
Bifolio 4:	33.8x27 cm	12 staves
Gathering 1 folio 1: 34x25.5 cm		12 staves
Gathering 1 bifolio 1: 33.7x26 cm		10 staves

The pages have been cut during restoration.
Title on first music page: "Allegretto un poco $\downarrow$ = 72".
The short score has additions in blue pen, red and blue crayon. Pasted on bifolio 1 folio 1^v is music paper 10.5x25 cm, and on bifolio 2 folio 1^v music paper 16x24 cm; and in gathering 1 bifolio 1 on folio 2^r a music staff is pasted (bb. 644-666) written in ink. On page 15 6 $^1/_2$ bars are notated: "Opgaver til Organisteksamen 6 Juni 1928 / Koral".[5]
There are three different hands in the short score:
a. Carl Nielsen:

pp. 1-7	bb. 1-172
p. 9	bb. 180-205 written in pencil
	bb. 207-242
pp. 10-14	bb. 243-467
p. 15	bb. 201-204 written in pencil
pp. 18-20	bb. 572-728

b. Aage Oxenvad:

p. 2 pasted in, recto	bb. 54-62
p. 5 pasted in, recto	bb. 94-101
p. 5 pasted in, verso	bb. 133 last quaver to b. 142
p. 8	bb. 173-205
p. 12	bb. 419-424
p. 14	bb. 462-466
p. 15	b. 528 staff 2 note 27 to b. 535
p. 18 pasted in	bb. 644-666

c. Emil Telmányi:

| pp. 16-17 | bb. 461-571 |

E Parts, autograph and copies, printing manuscript.
DK-Kk, CNS 70f.
Donated to the Royal Library, by Irmelin Eggert Møller in 1958.
34.5x26 cm, 18 parts: fg. 1, 2, cor. 1, 2, tamb. picc., 4 vl. l, 3 vl. 2, 2 va., 2 vc., 2 cb. Each part is written in ink in 2-4 bifolios, sewn. Autograph parts: fg. 1-2, cor. 1-2, vl. 1 Nos. 2-4, vl. 2 Nos. 1-2, va. No. 2. Copy by Emil Telmányi: tamb. picc., vl. 1 No. 1, vc. No. 1, cb. No. 1. Copy in unknown hand: vl. 2 No. 3, vc. No. 2, cb. No. 2. The parts have the work titles

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4 See note 2.   5 "Tests for organist exam 6th June 1928 / Chorale".

on the first page or the first music page: "Konsert for Klarinet" or "Konsert for Klarinet og Orkester" or "Konsert for Klarinet og Orkester af Carl Nielsen Op 57".

The parts have additions in ink, pencil and blue or red crayon in Carl Nielsen's and Emil Telmányi's hands. In fg. 1-2, cor. 1-2, tamb. picc., vl. 1 No. 1, vl. 2 No. 1, va. No. 1, vc. No. 1, cb. No. 1, notes to the music draughtsman are added in pencil.

F   Printed score.
Title page: "<u>SAMFUNDET TIL UDGIVELSE AF DANSK MUSIK</u> / 3. SERIE N<u>o</u> 32 / 1931 / Aage Oxenvad tilegnet / CARL NIELSEN / OP. 57. / KONCERT / for Klarinet / og Orkester / KONZERT / für Clarinette / und Orchester / PARTITUR / (I. OPLAG) / OPFØRELSESRET FORBEHOLDT. AUFFÜHRUNGS-RECHT VORBEHALTEN. / FR. KISTNER & C.F.W. SIEGEL – LEIPZIG / FOR SKANDINAVIEN: / SKANDINAVISK & BORUPS MUSIKFORLAG-KJØBENHAVEN / C.G.RÖDER A.G. LEIPZIG".
Pl. no.: 31 (1931).
33.5x27 cm, 52 pages, sewn, in yellow covers, text as on title page.

G   Printed piano score.
Title page: "<u>SAMFUNDET TIL UDGIVELSE AF DANSK MUSIK</u> / 3. SERIE N<u>o</u> 32 / 1931 / Aage Oxenvad tilegnet / CARL NIELSEN / OP. 57. / KONCERT / for Klarinet / og Orkester / KONZERT für Clarinette / und Orchester / KLAVER OG KLARINET / (1. OPLAG) / KLAVIER-AUSZUG / UND SOLO-STIMME / (1. AUFLAGE) / OPFØRELSESRET FORBEHOLDT. AUFFÜHRUNGSRECHT VORBEHALTEN. / FR. KISTNER & C.F.W. SIEGEL – LEIPZIG / FOR SKANDINAVIEN: / SKANDINA-VISK & BORUPS MUSIKFORLAG-KJØBENHAVEN / C.G.RÖDER A.G. LEIPZIG."
Pl. no. 30 (1931).
30.5x23.5 cm, 31 pages and 1 blank page, sewn, in yellow covers, text as on title page.

Ga   Printed solo part.
Pl. no.: 30 (1931).
30.5x23.5 cm, 10 pages and 2 blank pages, stapled.
Title on first music page: "Koncert for Klarinet og Orkester / Klarinet in A".

H   Printed parts.
Samfundet til Udgivelse af dansk Musik, Pl. no. 32 (1931).
34x27 cm, 10 parts.
Printed in vl.1, bottom of first music page: "C.G. Röder A.-G., Lit. Etabl., Leipzig."

I   Sketches.
DK-Kk, CNS 70d.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x27 cm, 2 folios written in pencil.
Paper type: No. F. 18, (18 staves).
The sketches consist mainly of short motifs for cl. solo with reduced orchestral setting notated on 2 staves; also 7 bars of "Bøhmisk-Dansk Folketone" notated on 4 staves, $\frac{4}{4}$.

The first sources for the Concerto for Clarinet and Orchestra op. 57 are the sketches (**I**). After these Carl Nielsen made the draft (**B**) which forms the basis for the fair copy (**A**). In the draft (**B**) Carl Nielsen noted how far he had come with the fair-copying – either with small crosses or with the number of the last page written. It is evident that the fair copy (**C**), with bb. 300-352, was written before the corresponding bars in the fair copy (**A**); in the first fair copy (**C**) the bars were given a different instrumentation from the draft (**B**). Carl Nielsen changed his mind, however, took the pages (**C**) out of the fair copy (**A**) and replaced them with the present pages, where the passage has had the original instrumentation restored. Source **A** is the printing source for the printed score (**F**), which appeared in December 1931 after the death of Carl Nielsen. The solo part (**D**) was written out concurrently with and according to the draft (**B**) or the fair copy (**A**). As the part (**D**) appears today, passages in Carl Nielsen's hand have been replaced by additions and overwritings by Aage Oxenvad and Emil Telmányi, probably to obtain better turning-places. Of the parts (**E**), Carl Nielsen himself wrote out fg., cor., vl. 1 (Nos. 2-4), vl.2 (Nos. 1-2), va. (No. 2) after the draft (**B**), while Emil Telmányi wrote out tamb. picc., va. (No. 1), vc. (No. 1), cb. (No. 1), probably from the fair copy (**A**). Vl. 2 (No. 3), vc. (No. 2) and cb. (No. 2) were written out by an unknown hand. Emil Telmányi made the piano arrangement which was by all indications the printing source for the piano score printed in 1931 (**G**, **Ga**); the manuscript for this must be considered lost.

As the main source the fair copy (**A**) has been chosen, since it represents the latest source known with certainty to have been approved by Carl Nielsen. The final

form of the source is due to the fact that in the first place Emil Telmányi, while drawing up the piano score and writing out the parts, made additions in the score; in the second place, additions in the draft – made by Carl Nielsen in connection with the writing-out of the parts – were transferred to the score by Carl Nielsen and Emil Telmányi. The last changes in the fair copy (**A**) were made when the manuscript was prepared for the upcoming printing, when changes and additions in the parts were transferred to the score by Emil Telmányi. All additions are mentioned in the 'List of Emendations and Alternative Readings'.

Carl Nielsen himself delivered proofs for printing; it has not been possible, however, to prove on the basis of the known source material that he read proofs of the printed score (**F**), but this is a possibility which incidentally also applies to the piano score (**G**) with the related solo part (**Ga**). As a result of this doubt, the printed score (**F**) and the solo part (**Ga**) in the printed piano score (**G**) have played a guiding role in connection with the completions by analogy in the main source, especially in the matter of articulation; all variants from these sources have been included in the 'List of Emendations and Alternative Readings'.

The other manuscript sources, the draft (**B**), the solo part (**D**), and the parts (**E**), have been consulted in cases of doubt.

EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

Bar	Part	Comment
	tamb.picc.	**F**: below bottom staff: *NB Lille Trommen maa være den mindstmulige og af den lyseste Klang.* and NB. *Die Trommel muss die kleinstmögliche und von der hellsten Klangfarbe sein.* 'NB: The drum must be the smallest possible with the brightest sound'
1	cb.	stacc. added by analogy with vc.; **E** (cb. No.1): slur changed to slur + stacc.; stacc. probably erased
2, 4-5	vc. cb.	stacc. added by analogy with bb.1, 6 and in accordance with **F**
8	cb.	**A**: *vcll e* added in pencil (Emil Telmányi)
9	fg.1	**A**: *I* added in pencil, *p* added in pencil (Emil Telmányi)
9	vc.	**B**: notes 1-3: *a♭-g-f*
9	vc. cb.	*p* added as in **E** and by analogy with fg.1; **E** (cb. No.1): note 1: *p* added (?)
9	cb.	**E** (cb. No.1): note 4: stacc.
10	fg.1	stacc. and ten. added by analogy with va.
11	fg.1	note 1: stacc. omitted by analogy with va., vc., cb.; notes 4-5: stacc. added as in **E** and by analogy with va. and in accordance with **F**
12	fg.1	stacc. added by analogy with va. and in accordance with **F**; ten. added as in **E**
13	fg.1	stacc. added by analogy with va. and in accordance with **F**; ten. added by analogy with va.
14	fg.1	stacc. added as in **E** and by analogy with va. and in accordance with **F**
15	fg.1	stacc. added by analogy with va. and in accordance with **F**
16	fg.	**A**: *I II* and arrow pointing to b.17 added in pencil; **B**: ♩ (*d♭*) 𝄽
16	fg.1	stacc. added by analogy with va., vc., cb. and in accordance with **F**; ⎯⎯ added by analogy with va., vc., cb.
16	fg.2	**A**: ‿ added in pencil
17	cl.solo	**Ga**: *mf*
17	vl.1	**E** (vl.1 No.2): *p* changed to *pp* (Emil Telmányi)
17	va.	note 1: stacc. added by analogy with vc., cb.
17	va. cb.	**A**: note 2: *p* added in pencil (Emil Telmányi)
21	cl.solo	**Ga**: note 3: ten.
22	cl.solo	**D**: note 11: *e″*
22	vl.2	**B**: rest 1: ♪ (*f′*) instead of 𝄾
23-26	cl.solo	**D**: b.23 note 4 to b.26: end of slur open (change of system)
23	vl.1	**E** (vl.1 No.1): stacc. and marc.; **E** (vl.1 No.2): stacc. and marc. added; **E** (vl.1 No.4): marc. and stacc.
23	vl.2	**E** (vl.2 Nos.1,2): marc. added; **E** (vl.2 No.3): marc. and stacc.
24	fg.	marc. added as in **E** and by analogy with vl.1,2
24	vl.1	**A**: marc. added in pencil; **B**: *ff*; **E** (vl.1 No.1): stacc. added in pencil; **E** (vl.1 No.3): only marc.; **F**: only stacc.
24	vl.2	marc. added as in **E** (vl.2 Nos.1,3) and by analogy with vl.1; **E** (vl.2 No.2): only marc.
27	fg.1	**E**: note 3: marc. and stacc.
27	fg.2	marc. added as in **E** and by analogy with fg.1
27-28	cl.solo	**Ga**: between b.27 and b.28: breathing caesura
27-29	vc.	**E** (vc. No.1): stacc. erased
27-30	vc. cb.	stacc. added by analogy with va. and in accordance with **F**
27-29	cb.	**E** (cb. No.1): stacc. erased
28	fg.	stacc. added as in **E** (fg.2) and in accordance with **F**; marc. added as in **E** and in accordance with **F**
28-30	cor.	stacc. added as in **E** (fg.2) and in accordance with **F**
28-31	cor.2	marc. added by analogy with cor.1
28-30	vl.1,2	stacc. added as in **E** (b.28, vl.1 No.2) and by analogy with b.27 (va.) and in accordance with **F**
28	vl.1	**E** (vl.1 No.2): stacc. added in pencil
28-30	va.	stacc. added as in **E** (va. No.1) and by analogy with b.27 (va.) and in accordance with **F**
28	va.	**B**: note 4: end of slur open (change of system)
29-30	fg.	stacc. and marc. added as in **E** (fg.2) and in accordance with **F**
29-30	cl.solo	**D**: between b.29 and b.30: breathing caesura
30-31	vl.2	**A**: b.30 note 3 to b.31 note 1: slur added in pencil
31	cor.	stacc. added as in **E** (bb.28-30, fg.2)
31-32	cl.solo	b.31 note 1 to b.32 note 6: slur omitted as in **D** and in accordance with **F**, **Ga**; slur b.31 note 2 to b.32 note 6 emended to slur b.31 notes 2-7 as in **D**; **D**: slur b.31 note 2 to b.32 note 6 changed to slur b.31 notes 2-7 in pencil
31	vl.1,2	stacc. added by analogy with b.27 (va.)
32	cl.solo	**A**: notes 1-2, 3-4, 5-6: slurs added in pencil; **D**: notes 1-2, 3-4, 5-6: slurs added in pencil and emphasized in ink
33	vl.1	**A**: *pesante* added in pencil (Emil Telmányi); **E** (vl.1 No.1): *pesante* added (CN); **B**: notes 7-8: stacc. instead of marc.
33	vc.	*pesante* added as in **E** (vc. No.1) and by analogy with vl.1; **E** (vc. No.1): *pesante* added (CN)
33	cb.	*pesante* added as in **E** (cb. No.1) and by analogy with vl.1; **E** (cb. No.1): *pesante* added (CN)
34	vl.1	**B**: notes 1-2: stacc. instead of marc.
34-35	vl.1	**A**: ⎯⎯ added; **E** (vl.1 No.2): ⎯⎯ added
34	vl.2	*pesante* added as in **E** (vl.2. No.1) and by analogy with vl.1
35	vl.2	**B**: notes 7-8: stacc. instead of marc.
36	vl.2	**B**: notes 1-4: stacc. instead of marc.
36-37	vl.2	**A**: b.36 note 7 to b.37: ⎯⎯ added
36	va.	*pesante* added as in **E** (va. No.1) and by analogy with vl.1
37-38	vl.2	**B**: b.36 note 1 to b.38 note 2: slur
38	vl.1,2	**A**: note 3: *ff* added (Emil Telmányi); **E** (vl.1 No.2): note 3: *ff* added (Emil Telmányi); **E** (vl.2. No.1): *ff* added (Emil Telmányi)
39	cl.solo	notes 7, 9, 11, 13: marc. added as in **D** and in accordance with **F**, **Ga**; **A**: notes 1, 3, 4: marc., note 7: *segue* added in pencil (Emil Telmányi)

Bar	Part	Comment
39-41	cl.solo	**D**: b.39 note 1 to b.41 note 2: slur crossed out in pencil
40-41	cl.solo	marc. added as in **D** and by analogy with b.39 notes 1, 3, 5 and in accordance with **F**, **Ga**
41	vl.1	**A**: *f* added (Emil Telmányí)
41	va.	*f* added as in **E** (va. No.2) and by analogy with vc. and in accordance with **F**; **E** (va. No.1): note 1: stacc.
41	vc.	**A**: *f* added in pencil (Emil Telmányi); **E** (vc. No.1): note 1: *f* added (CN)
41	cb.	*f* added by analogy with vc.
42	cl.solo	**A**: notes 1-2, 3-4, 5-6: slurs added in pencil, notes 1, 3, 5: marc. added in pencil (Emil Telmányi)
42-43	cl.solo	**D**: b.42 note 1 to b.43 note 10: slur crossed out in pencil
43	fg.1	**E**: note 1: *fz*
43	fg.2	**E**: note 1: *ff*
43	cor.	**E**: *sempre ff*
43	cl.solo	marc. added by analogy with b.42; **A**: notes 1-2, 3-4, 5-6, 7-8, 9-10: slurs added in pencil, note 1: *segue* added in pencil (Emil Telmányi)
44	vl.2	**E** (vl.2. No.1): note 1: marc.
45	va.	**E** (va. No.1): note 2: *sfz*; **E** (va. No.2): note 2: *ffz*
45	vc. cb.	note 1: stacc. added as in **E** and by analogy with va. and in accordance with **F**; **E** (cb. No.1): note 2: *sfz*
46	cl.solo	**A, D**: notes 2-3, 4-5, 6-7: slurs added in pencil
46-47	cl.solo	**A**: b.46 note 2 to b.47 note 13: slur crossed out in pencil
46-48	cl.solo	**D**: b.46 note 2 to b.48 note 1: beginning of slur changed to b.47 note 3 in pencil
47	cl.solo	**A, D**: notes 1-2: slur added in pencil
48	vl.1,2	**A**: note 1: ⊓ added in pencil
48	vl.1	notes 1-14: slur omitted as in **B** and in accordance with **F**; **A**: notes 1-6, 7-14: slurs added in pencil; **E** (vl.1 Nos.1,4): notes 1-14: slur, notes 1-6 , 7-14: slurs added in pencil; **E** (vl.1 No.2): notes 1-14: slur changed to slurs notes 1-6, 7-14 in pencil; **E** (vl.1 No.3): notes 1-14: slur crossed out in pencil
48	vl.2	notes 1-14: slur omitted as in **B** and in accordance with **F**; **A**: notes 1-6, 7-14: slurs added in pencil; **E** (vl.2. No.1): notes 1-14: slur changed to slurs notes 1-6, 7-14 in red crayon; **E** (vl.2 Nos.2,3): notes 1-14: slur changed to slurs notes 1-6, 7-14 in pencil
50-53	cl.solo	beginning of slur emended from b.52 note 1 as in **D** and in accordance with **F**; **A**: b.50 note 2 to b.51: end of slur open, b.52 note 1 to b.53: slur; **Ga**: b.50 note 2 to b.51 note 5, b.52 note 1 to b.53: slurs
50	vl.1,2	marc. added as in **E** (vl.1 Nos.1-4) and **E** (vl.2 No.2)
51	cl.solo	**A**: note 3: ♯ added at *tr.* and in right margin in pencil
51	vl.1	marc. added as in **E** (vl.1 No.4); **E** (vl.1 No.2): *segue*
51	vl.2	marc. added as in **E** (vl.2 No.2)
52	vl.1,2	marc. added as in **E** (vl.2 No.2) and by analogy with bb.50-51
52	vl.1	**B**: notes 1-2: ♪ (e♭″) instead of ♪♪
52	vl.2	**B**: notes 1-2: ♪ (e♭′) instead of ♪♪
53	vl.1,2	*détaché* added as in **E**; **E** (vl.1 No.1): *detaché* added (CN); **E** (vl.1 No.2): *ff détaché* added (Emil Telmányi); **E** (vl.1 No.4): *détaché*; **E** (vl.2. Nos.1,2): *ff détaché* added (Emil Telmányi)
53	va.	**E** (va. Nos.1,2): *(unis)*
54	cl.solo	**A**: *ff* added in pencil (Emil Telmányi)
55-64		**B**: bb.55-64 have many erasures and crossings-out in all instruments. Added at bottom of page: * *Vildt forvirrit i det høje Leje og Lilletrommen driver det frem; derefter:* '* Wild confusion at the high pitch and the drum drives it forward; then:'
55-56	fg.2	marc. added by analogy with fg.1 and in accordance with **F**
55	va.	**B**: *div*
56	va.	**B**: *unis*
57	fg.1	**B**: notated in the same octave as fg.2
57	fg. cor.	*f* added as in **E** (fg.2) and by analogy with va., vc., cb. and in accordance with **F**; **E** (fg.2): note 1: *f* added (Emil Telmányi?), note 2: stacc.
57-60	fg. cor.	stacc. added as in **E** (fg.2) and in accordance with **F**
57	tamb.picc.	**B**: notated in bass clef:
57	vl.1,2	*f* added by analogy with va., vc., cb. and in accordance with **F**
57	vl.2	stacc. added by analogy with vl.1 and in accordance with **F**
57	va. cb.	**A**: note 1: *f* added (CN?); **F**: *f*
58-60	cor.1	**E**: note 1: marc. added in pencil
58-60	cl.solo	**D**: b.58 to b.59 note 12, b.60 notes 1-3: slurs
58	vl 1,2	stacc. added by analogy with va. and in accordance with **F**
59-60	vl.1,2 va. vc. cb.	stacc. added as in **E** (va. No.1) and by analogy with bb.57-58 (va.) and in accordance with **F**
60	cl.solo	**A**: note 1: *tr* added in pencil (Emil Telmányi); **D**: note 4: marc. instead of *fz*
60	vc.	**A**: notes as in cb. added in pencil
61	cor.	marc. added by analogy with vl.1,2 and in accordance with **F**
61	vl.1	stacc. added by analogy with b.60 and in accordance with **F**
62	fg.	**E**: *ffz*
62	cor.	**E**: marc. added in pencil
62	vl.1	**A**: third crotchet: *NB* added in pencil; **E** (vl.1 No.1): *ff*; **E** (vl.1 No.2): *fz*; **E** (vl.1 No.3): *ffz*
62	vl.2	**E**: *ffz*
62	vl.1,2 vc.	**B**: chord 1: *fffz*
62	vc.	**E** (vc. Nos.1,2): *ff*
62	cb.	**E** (cb. No.2): *ff*
63	tamb.picc.	**B**: note 2: *fff*
63	cl.solo	**B, D**: *ff*; **D**: notes 9-14: [hairpin] added in pencil
64	tamb.picc.	**B**: note 4: *f*
64	cl.solo	**A**: notes 18, 19, 20: ♮ added in pencil, note 24: *f♯″* changed to *f♮″* in pencil; **B**: note 24: *f♯″*

Bar	Part	Comment
65	tamb.picc.	**B**: note 9: *fp*
65	cl.solo	note 3: marc. added as in **B**, **D** and by analogy with note 1; **D**: note 5: marc.
65	cl.solo	**D**: notes 1, 3: ♪ instead of ♪
66	tamb.picc.	*p* in right margin outside staff omitted (page turn)
66	cl.solo	**D**: note 1: ♪ instead of ♪, notes 7, 13: marc. added in pencil
67	cl.solo	marc. added as in **B**, **D** and by analogy with b.65; **B**: note 6: *fz* added in ink
68	cl.solo	marc. added as in **B** and by analogy with b.65; **B**: note 1: *fz* added in ink
68	cl.solo	b.68 notes 3-10: end of slur emended from b.69 note 2 as in **D**; **B**: note 3: end of slur open (change of system); **D**: end of slur changed from b.69 note 1 to b.68 note 10 in pencil
69	cl.solo	slur added as in **B**, **D** and by analogy with bb.70-73
69-72	cl.solo	**D**: note 1: marc. instead of *fz*
69	vl.1 va. vc. cb.	**B**: note 3: ten. instead of marc.
69	va.	**E** (va. Nos.1,2): *sonoro*; **E** (va. No.2): note 1: *f* added in pencil
69	vc.	**E** (vc. Nos.1,2): *f sempre*
70	cor.2	**E**: note 2: e' (copying error)
70	vl.1 va. vc. cb.	**B**: note 3: ten. instead of marc.
70	vc.	**E** (vc. No.1): note 3: *dim* added in blue crayon (CN) and arrow pointing to b.73 in pencil; **E** (vc. No.2): note 3: *dim*
70	cb.	**E** (cb. No.1): b.70 note 3: *dim* added in pencil (CN), crossed out and added b.73
71	vl.1	**B**: note 3: ten. instead of marc.
71-73	vl.1	*sul G* added as in **E** (vl.1 Nos.1,4) and **E** (vl.1 Nos.2-4, bb.72-73); **E** (vl.1 No.1): *Sul G* added
71	vl.2	**E** (vl.2. No.1): note 1: stacc
71-73	vl.2	*sul G* added as in **E**
71-74	vl.2	**E** (vl.2. No.1): *Sul G*
72	fg. cor. vl.1,2 va. vc. cb.	*dim.* added as in **A** and in accordance with **F**; **A**: *dim* added as general dynamic marking below cor., above vl.1 and below va. in pencil and emphasized in ink (Emil Telmányi); **B**: *dim* added in red crayon (CN)
72	cl.solo	**Ga**: *dim.*
72	vc. cb.	**B**: note 3: ten.
73	vl.1	**E** (vl.1 No.2): *dim.* added (Emil Telmányi)
73	vl.2	**E** (vl.2. No.1): *dim* added (Emil Telmányi)
73	vc.	**E** (vc. No.1): *dim* added in blue crayon (CN)
74	va.	marc. added as in **E** and by analogy with vl.1,2, vc., cb.
75	cor.	**B**: *dim*
75	cl.solo	*molto* added as in **B**, **D** and by analogy with the other parts
75	vl.1	**A**: note 1: ♮ added in pencil; **E** (vl.1 No.2): note 3: marc. instead of ten.
75	vc.	**E** (vc. Nos.1,2): note 3: marc. instead of ten.
76	fg.1	**E**: *dim*
76	vl.1	**E** (vl.1 No.2): note 3: ten.
76	va.	**B**: *dim*
76	vc.	**E** (vc. Nos.1,2): note 3: ten.
76	cb.	**E** (cb. No.2): note 3: ten.
77	fg.	**B**: *pp dim* instead of *pp* b.78
77	fg.1	**B**: beginning of slur open (change of system)
77-78	fg.1	**A**: bb.77-78: tie added in pencil

Bar	Part	Comment
77	cor.	**B**: *dim*
77	cor.1	**E**: *dim.*
77-79	vc. cb.	**B**: end of slur b.78 note 4 instead of b.79 note 1
78	cor. vl.1,2	**B**: *rall:* in b.78 instead of b.77
78	tamb.picc.	*pp* in right margin outside staff omitted (page turn)
79	fg.	**B**: *p*
79-87	fg.	**B**: b.79 note 1 to b.87 note 2: only one slur
79-87	fg.2	**E**: b.79 note 1 to b.87 note 2: slur changed to slurs b.79 note 1 to b.81 note 2, b.82 note 1 to b.84 note 2 and b.85 note 1 to b.87 note 2
79-85	cl.solo	b.79 note 1 to b.85: slur omitted as in **D**; **A**: b.79 note 1 to b.85: end of slur open (page turn); **B**: b.79 note 1 to b.85 note 2: slur
79-86	cl.solo	*8va..* omitted and notes notated an octave higher in accordance with **F**; **A**: b.79 note 1 to b.86 note 2: *8va - - -* added (Emil Telmányi); **B**: *8- - -* added in red crayon (CN); **D**: b.79 note 1 to b.86 note 2: *8va* added in pencil
84	cl.solo	end of slur emended from note 1 as in **D** and by analogy with b.85; **D**: between note 2 and note 3: breathing caesura
85-87	fg.	beginning of slur emended from b.86 note 1 in accordance with **F**; **A**: b.85 note 1: end of slur open (page turn), b.86 note 1 to b.87 note 2: slur
86	fg.1	**E**: note 2: ♮ added
86-87	fg.1	**E**: b.86 note 3 to b.87 note 2: ⟍⟍ (decresc.)
86	cor.	rests 2-3: 𝄾 𝄾 emended to 𝄾 𝄾; **A**: note 1 to rest 3: ♪ 𝄾 changed to ♪ 𝄾 𝄾 in pencil; **E** (cor.1): ♪ 𝄾 𝄾; **E** (cor.2): ♪ ♪ 𝄾; **F**: ♪ 𝄾
86	tamb.picc.	**B**: stacc.; **E**: *sfz*, stacc. added in pencil
86	vl.1	**E** (vl.1 Nos.1-3): *ffz*; **E** (vl.1 No.4): notes 1-2: marc.
86	vl.1,2 va. cb.	**B**: notes 1-2: ⟍⟍
86	va.	**E** (va. No.1): notes 1-2: stacc.; **E** (va. No.2): notes 1-2: stacc. added in pencil
87	cl.solo	**B**: *calando* added in ink (CN)
89	cl.solo	**A**: *espr.* added (Emil Telmányi); **B**: note 1: *ppp*
91		**B**: *pp* added in red crayon (CN)
91	fg.	**B**: *pp*
91-93	fg.	**B**: b.91 note 1 to b.93: end of slur open (change of system)
91	vl.1	**A**: notes 1-2: ⟍⟍ added, note 3: *pp* added (Emil Telmányi); **E** (vl.1 No.3): ⟍⟍ added (Emil Telmányi); **E** (vl.1 Nos.2,3): *p* changed to *pp* (Emil Telmányi); **E** (vl.1 No.4): *p* changed to *pp* (CN)
91	vl.2	**A**: notes 1-2: ⟍⟍ added (Emil Telmányi), note 3: *pp* added (Emil Telmányi); **E** (vl.2. No.1): *p* changed to *pp* (Emil Telmányi)
91	va. vc.	**A**: notes 1-2: ⟍⟍ added
91	vc.	**E** (vc. No.1): note 1: *p*; **E** (vc. No.2): note 1: *p* changed to *pp* in pencil
92	vl.1	**E** (vl.1 No.1): notes 6-7: ten. added in pencil
92	va.	**E** (va. No.1): *p* changed to *pp* in pencil; **E** (va. No.2): *p*
92	va. vc.	**A**: *pp* added (Emil Telmányi)
93-94	vl.1	**A**: b.93 note 3 to b.94 note 2: *mp* ⟍⟍ added (Emil Telmányi?); **E** (vl.1 No.1): b.93 note 3: marc. added in pencil

Bar	Part	Comment
93-94	vl.2	**A**: b.93 note 3 to b.94 note 2: *mp* [hairpin] added (Emil Telmányi); **E** (vl.2. Nos.1,2): b.93 note 3: *mp* [hairpin] added
94-95	fg.	**A**: b.94 fourth quaver: *rallen* added (Emil Telmányi); **F**: b.95 note 1: *rall.*
94	fg.1	**E**: note 1: a♮
94	fg.2	**A**: note 2: ♮ added in pencil
94	cl.solo	**D**: *Vend om!* 'Turn!' added (Aage Oxenvad) referring to insertion on next page, where Aage Oxenvad has copied out bb.94-103 because of the page turn
94-95	vl.1	**A**: b.94 note 3 to b.95 note 2: *mp* [hairpin] added (Emil Telmányi); **E** (vl.1 No.1): *mp* [hairpin] added; **E** (vl.1 No.3): *mp* [hairpin] added (Emil Telmányi)
94-95	vl.2	**E** (vl.2. No.1): *mp* [hairpin] added
95	fg.	**E**: *a tempo* added (Emil Telmányi)
96-97	cor.	**E**: [hairpin] instead of *cresc.*
96-98	cor.	**B**: b.96 notes 1-2 and b.97 notes 1-2: slurs instead of one slur
96	vl.1	notes 1-4: superfluous slur omitted; notes 1-5: slur added as in **E**; **E** (vl.1 No.1): notes 1-4: slur added in pencil; **E** (vl.1 No.2): notes 1-4: slur added; **E** (vl.1 No.3): notes 1-5: slur added
96-97	vl.1	**E** (vl.1 No.2): *cresc. molto* added (Emil Telmányi)
96	vl.2	notes 1-4: superfluous slur omitted; notes 1-5: slur added as in **E**; **E** (vl.2 No.2): notes 1-5: slur added in pencil
96	cb.	*arco* added; **F**: note 1: *p*
96-97	cb.	**B**: b.96 note 1 to b.97 note 2: slur
97	tamb.picc.	**B**: [hairpin] emphasized in red crayon (CN)
97	cl.solo	marc. added as in **B**, **D**; **B**: *ff* changed to *f* in ink
97-98	cl.solo	**B**: b.97 note 3 to b.98 note 3: end of slur changed to note 2, b.98 notes 3-8: slur; **D**: b.97 note 3 to b.98 note 8: slur
97	vl.1	notes 1-4: superfluous slur omitted; notes 1-5: slur added as in **E**; **E** (vl.1 No.1): notes 1-4: slur added in pencil; **E** (vl.1 No.2): notes 1-5: slur added (Emil Telmányi?); **E** (vl.1 No.3): notes 1-5: slur added (Emil Telmányi?)
97	vl.2	notes 1-4: superfluous slur omitted; notes 1-5: slur added as in **E**; **E** (vl.2 No.2): notes 1-5: slur added in pencil
97	cb.	**B**: notes 1-2: slur instead of ten.
98	cl.solo	**A**: note 6: ♮ added in pencil
98	vl.1	**E** (vl.1 No.2): *f* added (Emil Telmányi) (copying error)
98	va.	**E** (va. Nos.1,2): stacc. added in pencil
98	cb.	*f* added as in **B** and by analogy with vc.
99	cl.solo	**A**: note 3: ♮ added in pencil; **B**: *ff* added in ink
100	cl. solo	**B**: note 5: *p*; **D** (autograph): *molto dim.*; **D** (Oxenvad): *molto dim.*
101		**B**: [fermata] added in red crayon (CN); *quasi rall:*
101	fg. tamb.picc. vl.2 va. vc.	[fermata] added by analogy with cor., cl.solo, vl.1, cb.
101	cor. cl.solo vl.1 cb.	**A**: [fermata] added in pencil (CN?) and emphasized in ink (Emil Telmányi?); **E** (fg.1): [fermata] added in pencil (CN); **E** (vl.1 No.2): [fermata] added in blue crayon (Emil Telmányi)
101	tamb.picc.	**A**: note 2: *pp* changed to *ppp* in pencil; **B**: note 1: *p*; **E**: *ppp* added in pencil (?)
101	cl.solo	**B**: note 7: *pp*; **D** (autograph): note 4: ♪ instead of ♪, notes 5-6: *e dis* added in pencil, no [fermata]; **D** (Oxenvad): notes 1-6: ♪, between note 6 and note 7 breathing caesura, no [fermata]
102		**B**: *pp* added in red crayon (CN)
102	fg.	**B**: b.102 note 1: end of slur open (page turn) beginning of slur added b.102 note 1 by analogy with fg.1; **A**: b.106 to b.109 note 4: beginning of slur open (page turn)
102-109	fg.2	
102	vl.1,2 va. vc. cb.	**A**: *mp* changed to *pp* (Emil Telmányi); **B**: *mp*; **E** (vl.1. No.1): *mp* changed to *pp*; **E** (vl.1 No.2): *mp* changed to *pp* in blue crayon (Emil Telmányi); **E** (vl.1 No.3): *mp* changed to *pp* (?); **E** (vl.2. Nos.1,2): *mp* changed to *pp* (?); **E** (vc. No.1): *pp* added in blue crayon (CN?); **E** (cb. No.1): *mp* changed to *pp* in ink (?), note 1, 3: *pp* added in pencil
102	cb.	**B**: *mp*
103	vl.1,2 va. vc.	**A**: note 3: ♮ added (Emil Telmányi)
105	cb.	**B**: ♪ (g♯) ♪ (g♯) ♪ (a)
106	fg.2	**A**: note 2: ♮ added in pencil
106	cb.	**A**: notes as in vc. added in pencil (CN?); **B**: [hairpin]; **E** (cb. No.1): notes as in vc. added in pencil (Emil Telmányi?)
108	fg.1	**A**: b.108 note 1 to b.109 note 3: [hairpin] added in pencil; **E**: *dim* added in pencil (CN) and emphasized in ink
109	fg.1	**A**: note 1: - flat erased [?]; **B**: B♮ (blurred); **F**: B♮; **E**: *pp* added in pencil and emphasized in ink (CN?)
109	cl.solo	**A**: note 1: marc. added in pencil, note 3: b♮' changed to b♭' in pencil
110	cor.1	**E**: *mp* changed to *p* in pencil
110	vl.1,2	*mp* added as in **E**; **B**: notes 1-4, 5-8: slurs
110	vl.2	**E** (vl.2. No.1): note 1: *p* added (Emil Telmányi)
110	va.	*p* added as in **E** and by analogy with cor.; **E** (va. Nos.1,2): *p*
110	vc. cb.	*p* added as in **E**
111	fg.2	**E**: *sempre pp*
111	cl.solo	**A**: note 1: marc. added in pencil
112	vl.1	**E** (vl.1 No.2): *détaché* added (Emil Telmányi)
112	vl.2	**E** (vl.2. Nos.1,2): *détaché* added (Emil Telmányi); **E** (vl.2. No.3): *détaché*
113-114	fg.2	marc. added by analogy with fg.1
113	cor.	**A**: note 1 to rest 2: ♪ changed to ♪ ♪ in pencil and emphasized in ink (CN?); **B**: notes 1-2: ♪
113-115	cor.1	**E**: b.113 note 1 to b.115 note 1: stacc. instead of marc.
113-115	cor.2	marc. added as in **E** and by analogy with cor.1
113	vl.1,2	**B**: note 1: ♪ instead of ♪
113	cb.	marc. added by analogy with vc.
114	cor.	**B**: notes 1, 2: ♪ instead of ♪
114	va.	**A**: chord 1 note 1: ♮ added in pencil
115	fg.	**B** (fg.1): note 1: b♮, (fg.2): B♮, between note 1 and note 2: a2
115-117	fg.1	**E**: beginning of slur open (change of system)
115	cor.	**B**: note 1: ♪
115	va.	**B**: note 1: c♯'
116	cor.1	**E**: note 1: ♪ changed to ♪ ♪ in pencil and ink
116	cor. vl.1,2 va.	**B**: note 1: ♪

Bar	Part	Comment
116-117	vl.1	**E** (vl.1 No.2): b.116 note 2: end of slur open (change of system)
116	va.	**B**: note 2: *f*♯
116-117	vc.	**E** (vc. Nos.1-2): end of slur b.117 note 1 instead of b.116 note 5
117	fg. cor.	**B**: ♪
117	fg.2	**E**: stacc.
117	cor.1	**E**: note 1: ♪ changed to ♪ 𝄾 in pencil and ink
117	cl.solo	notes 3-6: slur added; **A**: rest 2: 𝄾 corrected to 𝄾; **B**, **D**: rest 2: 𝄾, notes 3-5: ♪ (triplet)
117	vc.	**F**, **E**: note 1: stacc.
118	tamb.picc.	**E**: *sempre* ***pp***
118	cl.solo	**B**, **D**: notes 1-2: ♪. ♪
119	cl.solo	**D**: note 2: marc. added in pencil
120	cl.solo	note 1: ♪. corrected to ♪; **B**, **D**: notes 1-3: ♪. ♪ ♪
121	cl.solo	marc. added as in **D** and by analogy with b.119
122	cl.solo	**A**: note 2: marc. added in pencil
123	va.	note 6: *b*♭ emended to *a* as in **B** and by analogy with the other str.
123	va.	**B**: notes 2-3: *d*♯-*g*♯
124	va.	**B**: note 7: *d*♯
125	cl.solo	**A**: marc. added in pencil
128-132	tamb.picc.	*di-mi-en-en-do* emended from *dim.* b.129 note 6 and *dim.* b.131 rest 1 (b.130 page turn) as in **E**; **E**: b.128 note 5: *dim - - -*, b.131 rest 1: *dim - - -*
128	cl.solo	marc. added as in **B**, **D**
128-133	cl.solo	**D**: b.128 notes 1-4, b.128 note 5 to b.129 note 1, b.129 note 2 to b.130 note 2, b.130 note 3 to b.131 note 1, b.131 note 2 to b.133 note 1: slurs
128-132	vl.1	*di-mi-nu-en-do* emended from *dim - - -* in bb.128, 130 (page turn) and b.131; **E** (vl.1. No.1): b.128 note 6 to b.130 note 8: *dim-mi-nu-en-do*, b.132 note 2: *dim - - -*; **E** (vl.1 No.2): b.128 note 8 to b.131 note 3: *dim-i-nu-en-do*, b.132 note 3: *dim.*; **E** (vl.1. No.3): b.128 note 5 to b.131 note 8: *dim-mi-nu-endo - - -*, b.132 note 3: *dim - - -*; **E** (vl.1 No.4): b.128 note 6 to b.131 note 2: *dim-mi-nu-en-do*, b.132 note 1: *dim*
128-132	vl.2	*di-mi-nu-en-do* emended from *dim.* in bb.128, 130 (page turn) and b.131 by analogy with vl.1; **E** (vl.2 No.1): b.128 note 5: *dim*, b.129 note 6: *dim* added in pencil (?), b.130: note 7 to b.132 note 6: *dim-i-nu - - -* **E** (vl.2 No.2): b.128 note 4 to b.129 note 8: *dim- - -*, b.130 note 1 to b.132 note 6: *sempre dim - - -*; **E** (vl.2 No.3): b.128 note 4: *dim:*, b.129 note 6: *dim:*, b.130 note 6 to b.132 note 6: *di-mi-nu-endo - - -*
128-132	va.	*di-mi-nu-en-do* emended from *dim.* in bb. bb.128, 130 (page turn) and b.131 by analogy with vl.1; **E** (va. No.1): b.128 note 7 to b.129 note 8: *dim - - -*, b.130 note 1 to b.132 note 6: *sempre dim e rall. - - -* ***pp***; **E** (va. No.2): b.129 note 1 to note 8: *dim- - -* b.130 note 1 to b.132 note 6: *sempre dim e rall- - -* ***pp***
129-132		b.129: *rall- - -* emended to *ral-len tan-do* bb.129-132; b.131: *rall* (cl.solo vl.1,2 va.) omitted (b.130: page turn); **Ga**: beginning of *rall.* b.131 instead of b.129
129	vl.2	**E** (vl.2. No.1): *rall* added in pencil (?)
129	vc.	**B**: note 1: ***pp***

Bar	Part	Comment
130	cl.solo	**D**: *dim*, beginning of *rall* b.130 instead of b.129; **Ga**: between note 1 and note 2: breathing caesura
130-132	vl.1	**B**: beginning of *rall* b.130 instead of b.129
131	tamb.picc.	stacc. added as in **E**
131-132	va.	**E** (va. No.2): *sempr dim e rall- - -*
132	cl.solo	**Ga**: note 5: *morendo*
133	tamb.picc.	**A**: ***pp*** changed to ***ppp*** (Emil Telmányi)
133-142		**A**: copy (Emil Telmányi)
133-150	cl.solo	**D**: autograph
133	cl.solo	**A**: staff 1 note 2: ***p*** changed to ***pp*** in ink (Emil Telmányi); **B**: staff 1 note 2: ***p***, *ad lib.* added in ink (CN?); **D**: *ad lib.* added in ink
133	cl.solo	staff 1 notes 20, 41: ♮ omitted
133	cl.solo	**D**: staff 1 notes 20-28: *cresc-endo*
133	cl.solo	**B**: staff 1 note 21: marc.
133	cl.solo	**Ga**: staff 1 notes 21-38: ♪
133	cl.solo	staff 1 notes 29-39: *cre-scen-do* emended from *cresc.* (staff 1 note 29) as in **D** (staff 1 notes 20-38)
133	cl.solo	staff 1 notes 32-39: ♪ emended to ♪ as in **B**, **D** and by analogy with notes 21-28
133	cl.solo	**A**: staff 2 note 1: ***p*** added in pencil (Emil Telmányi); **D**: staff 2 note 1: ***p*** added in pencil (Aage Oxenvad)
133	cl.solo	**A**: staff 2 notes 5, 15, 16: ♮ added in pencil
133	cl.solo	**D**: staff 2 notes 8-10, 11-13, 14-16, 17-19: slurs changed to slurs notes 8-9, 11-12, 14-15, 17-18 in pencil
133	cl.solo	staff 2 notes 9, 12, 15, 16: ♮ omitted
133	cl.solo	**D**: staff 2 notes 20 -22: slur changed in pencil to slur staff 2 notes 20-21
133	cl.solo	**D**: staff 2 notes 23-25, 26-28, 29-31, 32-34, 35-37, 38-40: slurs changed to slurs notes 23-24, 26-27, 29-30, 32-33, 35-36, 38-39, 40-41 in pencil
133	cl.solo	staff 2 note 33: *b*♭' emended to *b*♮' by analogy with the motivic context
133	cl.solo	staff 2 note 36: ♮ omitted
133	cl.solo	**Ga**: staff 3 between note 2 and note 3: breathing caesura
133	cl.solo	staff 3 notes 3-16: slur emended from staff 3 notes 1-18 as in **B**, **D**; **D**: staff 3 notes 3-16: end of slur changed from note 18 to note 16 in pencil
133	cl.solo	**Ga**: staff 3 notes 5-8: *molto* in 〱
133	cl.solo	staff 3 notes 10, 12-13, 15: *g''*, *c''-g'*, *c'* emended to *g*♯*''*, *c*♯*''-g*♯*'*, *c*♯*'*
133	cl.solo	**B**: staff 3 notes 9-16: ♪
133	cl.solo	**A**: staff 3 note 9: *ten.* added in pencil (Emil Telmányi); **D**: staff 3 note 19: *ten.* added in pencil (CN); **Ga**: staff 3 note 19: ***ffz***
133	cl.solo	**D**: staff 3 note 9: ♪ changed to ♪ in pencil, **Ga**: note 9: ♪ instead of ♪
133	cl.solo	staff 3 notes 17-18: slur added as in **D** and by analogy with staff 2 notes 40-41; **D**: staff 3 notes 17-18: slur added in pencil
133	cl.solo	staff 3 note 19: ♪ emended to ♩ as in **B**, **D** and in accordance with **Ga**; **F**: staff 3 note 19: ♩ instead of ♪
133	cl.solo	**Ga**: staff 3 between note 20 and note 21: breathing caesura
133	cl.solo	staff 3 notes 21-34: slur emended from slur notes 19-36 as in **B**, **D**; **D**: staff 3 notes 21-34: end of slur changed from note 36 in pencil

Bar	Part	Comment
133	cl.solo	**B**: staff 3 note 27: ♪
133	cl.solo	**A**: staff 3 note 27: *ten.* added in pencil (Emil Telmányi); **D**: staff 3 note 27: *ten.* added in pencil (CN): **Ga**: staff 3 note 27: *ffz*
133	cl.solo	**Ga**: staff 3 between note 37 and note 38: breathing caesura
133	cl.solo	staff 3 note 45: ♮ added
133	cl.solo	**Ga**: staff 4 between note 1 and note 2: breathing caesura
133	cl.solo	**D**: staff 4 note 8: *quasi rall* added in pencil (Aage Oxenvad)
133	cl.solo	**A**, **D**: staff 4 note 14: ♯ added in pencil; **B**: staff 4 note 14: *c'''*
133	cl.solo	**A**: staff 4 note 18: ♯ changed to ♮ in pencil; **B**, **D**: staff 4 note 18: *f♯"*
133	cl.solo	**F**: staff 4 note 26, staff 5 note 1: ten.; **Ga**: staff 4: between note 26 and note 27: breathing caesura, note 44: *tranqu.*, staff 5 note 1: ten., between note 1 and note 2: breathing caesura
133	cl.solo	**B**: staff 4 notes 27-42, staff 5 notes 2-25: stems alternately down and up in groups of 2 notes
133	cl.solo	**Ga**: staff 5 between note 17 and note 18: breathing caesura
133	cl.solo	staff 5 note 27: ♮ omitted
133	cl.solo	staff 5 note 34: *a"* emended to *a♭"*
133	cl.solo	**D**: staff 5 notes 34-37: slur added in pencil and changed to slur notes 34-35; staff 5 notes 42-43, 42-45: slurs added in pencil; **Ga**: staff 5 notes 34-37, 42-45: slurs
133	cl.solo	staff 5 note 46: ♮ omitted
133	cl.solo	**B**: staff 5 note 46 to staff 6 note 4: 32 -note
133	cl.solo	staff 6 note 13: *di-mi-nu-en-do* and *ral-len-tan-do* emended from *dim. e rall. - - -* staff 6 note 12 to note 33
133	cl.solo	**D**: staff 6 notes 1-13: slur crossed out in pencil
133	cl.solo	staff 6 notes 17, 21, 25, 28, 33, 35: ♭ added
133	cl.solo	**Ga**: staff 6 between note 24 and note 25: breathing caesura
133	cl.solo	**B**: staff 6 notes 31-32: ♪
133	cl.solo	staff 6 note 35: *ppp* emended to *pp* ⎯⎯⎯ *ppp* as in **D**; **D**: staff 6 note 35: *ppp* added (Aage Oxenvad); **Ga**: staff 6 note 35: *pp*
133	cl.solo	staff 6 notes 36-37: ♮ omitted
133	cl.solo	staff 6 note 36: *Tempo* omitted as in **D**; **A**: staff 6 note 36: *Tempo* added in pencil; **F**: no *Tempo*
141-142	cl.solo	b.141 note 3 to b.142 note 12: *poco ral-len-tan-do* and *di- mi-nu-en-do* emended from *poco rall. - - -e dim. - - -* below the staff
143	vc. cb.	**B**: note 3: marc.
146-149	vc. cb.	ten. added as in **E** and in accordance with **F**
151	cl.solo	**B**: *ppp*
151-156	cl.solo	**D**: copy (Aage Oxenvad)
151	vc. cb.	**F**: note 1: *pp*
153	vl.1	**F**: note 1: stacc. instead of ten.
154	cor.1	♮ added
154-155	vl.1	ten. added as in **E** (vl.1 Nos.2, 4) and by analogy with bb.151-152
154-155	vl.2	ten. added as in **E** (vl.2 Nos.1,3) and by analogy with bb.151-152
155	cl.solo	**D**: b.155 note 2: end of slur open (change of system)
156-166	tamb.picc.	stacc. added by analogy with bb.151-155
156	vl.1,2	note 2: stacc. added by analogy with bb.154-155 and in accordance with **F**; note 3: ten. and note 4: stacc. added as in **E**; **B**: notes 3-4: slur
156	vl.2	stacc. and ten. added as in **E** (vl.1)
156-158	vc. cb.	stacc. added by analogy with bb.151-155
157	cor.	*dim.* added by analogy with va.; **F**: ⎯⎯⎯
157-158	tamb.picc.	⎯⎯⎯ emended to *dim.* by analogy with the other parts; **A**: b.157 note 3 to b.158 note 2: ⎯⎯⎯ added in pencil
157	vl.1	**B**: notes 2-5: ten. instead of stacc.
157	vl.1,2 va.	*dim* added in pencil (Emil Telmányi)
157-159	vc.	ten. added as in **E** (vc. No.2 bb.157-158) and by analogy with bb.151-156
157	vc. cb.	*dim.* added by analogy with vl.1,2, va.
157-159	cb.	ten. added as in **E** (b.157), **E** (b.158, cb. No.2)
158	vl.1,2	note 2: stacc. added by analogy with bb.154-155
158	vl.1	**B**: notes 4-5: ten. instead of stacc.
159	tamb.picc. vl.1 va.	**A**: *pp* added in pencil (Emil Telmányi)
159	cl.solo	**A**: *p* added in pencil (Emil Telmányi); **F**: note 2: stacc.; **D**: *mp*
159-160	vl.1,2	**B**: b.159 note 2 to b.160 note 1: flags changed to beam across bar line
159	vl.1	**E** (vl.1 Nos.1,3,4): note 1: stacc., note 2: no stacc.
159	vl.2	note 1: *pp* added by analogy with vl.1 and in accordance with **F**; **E** (vl.2. Nos.1,2,3): note 2: *p* added (Emil Telmányi)
159	va.	upper part note 1: ♮ omitted
159	vc. cb.	*pp* added by analogy with the other parts and in accordance with **F**
160	cl.solo	**F**: note 2: stacc.
160-161	vl.1	**B**: b.158 note 2 to b.159 note 1: flags changed to beam across bar line
162	fg.1 va.	note 1: ♮ added
162	fg.1	**E**: note 1: *d♯*
162	cl.solo	**F**: note 2: stacc.
162-164	vl.1,2	b.162 note 2 to b.164 note 1: stacc. added by analogy with bb.159-161
162-164	va.	upper part: end of slur added b.164 note 1 in accordance with **F**; **A**: upper part b.162 note 1: end of slur open (page turn); **E** (va. No.1): lower part: no slur, upper part: b.162 note 1 to b.163 note 1: slur, b.163 note 1 to b.164 note 1: slur; **E** (va. No.2): lower part: b.162 to b.163 note 2: slur added in pencil, b.162 note 1 to b.164 note 2: slur changed to slur b.162 note 3 to b.164 note 2 in pencil
163	cl.solo	note 2: ♮ added; **F**: note 2: stacc.
163-164	vc. cb.	stacc. added by analogy with bb.159-162
164	va.	**B**, **E** (va. Nos.1,2) upper part note 3: stacc.
165	fg. cor.	**A**: notes 1-7: marc. added; notes 3-7: ⎯⎯⎯ added; **B**: *mp*
165	cor.1	**E**: *mp* ⎯⎯⎯ added, notes 1-7: marc. added (?)
166	fg.	**A**: note 1: *f* and marc. added (CN)
166	cor.	marc. added as in **E** (cor.1) and by analogy with fg.; **A**: note 1: *f* added (CN); **E** (cor.1): *f* added (Emil Telmányi?)

Bar	Part	Comment
166	cl.solo	3 in triplets added; **B**: ⟨cresc.⟩ *fz* added in ink (CN)
167	fg. cor.	stacc. added as in **E** (fg.2)
167-172	tamb.picc.	**B**:

Bar	Part	Comment
168	vl.2	**A**: *arco* added in pencil (?)
168	cb.	**B**: note 7: marc.
170	vl.1	**A**: *arco* added in pencil (?)
171	vl.1	**E** (vl.1 No.2): notes 7-8: stacc. instead of marc.
171	vl.2	notes 4-5: stacc. added by analogy with va.; **E** (vl.2. Nos.1-3): notes 1-3: marc. instead of stacc., notes 4-5: marc.
172-173		**A**: *Poco a poco* added (Emil Telmányi?)
172	fg.2	marc. added as in **E** and by analogy with fg.1
172-175	cor.1	**E**: *poco a poco accell...* relocated from b.175 to b.172 in pencil
172-215	cl.solo	**D**: copy (Aage Oxenvad)
172	vl.2	**E** (vl.2. Nos.1-3): notes 1-2: marc. instead of stacc.
172	va. vc.cb.	**E** (va. No.2, vc Nos.1,2, cb. Nos.1,2): *f*, notes 1-3: stacc.
172	vc. cb.	stacc. added as in **E** and in accordance with **F**
173	fg.2	ten. added as in **E** and by analogy with fg.1
173	cor.2	ten. added as in **E** and by analogy with cor.1
173-205	cl.solo	**D**: copy (Aage Oxenvad) on pasted-in sheet
173	cl.solo	**D**: note 1: $b^{\natural \prime\prime}$ (copying error)
173-182	vl.1	marc. added as in **E** (b.173) and by analogy with b.171; **E** (vl.1 No.2): note 5: *segue*
173-182	vl.2	marc. added as in **E** and by analogy with b.171; **E** (vl.2. No.1): *segue*
173-182	va.	b.173 note 7 to b.182: marc. added as in **E** and by analogy with b.172; **E** (va. Nos.1,2): *segue*
173-182	vc.	b.173 note 7 to b.182: marc. added as in **E** (bb.173-174) and by analogy with b.172 note 4 to b.173 note 6; **E** (vc. Nos.1,2): b.173 note 9: *segue*
173-178	cb.	notes 1-6: square brackets omitted; **A**: notes 1-6; square brackets added below the staff in pencil
173-182	cb.	b.173 note 7 to b.182: marc. added as in **E** (bb.173-174, cb. No.1) and by analogy with b.172 note 4 to b.173 note 6; **E** (cb. No.2): b.173 note 9: *segue*
174	cl.solo	**D** (copy): *accel* added in red crayon (Emil Telmányi)
174	vl.1	**E** (vl.1 Nos.1,3): *segue*
174	vl.2	notes 7-12: *0, 2* (fingering) added as in **E** (vl.2. No.1)
174	va. vc.cb.	note 10: ♮ added
175	fg.2	marc. added as in **E** and by analogy with fg.1
175	cor.2	marc. added by analogy with cor.1
175	vl.1,2	note 1: ♮ added
177	cl.solo	**D** (copy): *non troppo* added (Aage Oxenvad), ♩ = 112 added in red crayon
177	cor.1	**E**: note 2: *sempre* ***ff***
177	vl.1,2	note 4: ♮ added
178	fg.2	marc. added as in **E** and by analogy with fg.1

Bar	Part	Comment
178	cor.2	marc. added as in **E** and by analogy with cor.1
178	cl.solo	**D**: note 1: $b^{\natural \prime\prime}$ (copying error)
178	va. vc. cb.	note 7: ♮ added
179	fg.2	marc. added as in **E** and by analogy with fg.1
179	cor.2	marc. added by analogy with cor.1
179	vl.1,2	note 5: ♮ added
179	va.	**F**: notes 1-4: single stem
179	cb.	notes 1-4, 9-12: square brackets omitted; **A**: notes 1-4, 9-12: square brackets below the staff added in pencil (?)
180		**A**: *poco accel* added in pencil (Emil Telmányi)
180-215	cl.solo	**D**: autograph in pencil
180	cl.solo	**D** (autograph): ♩ = 144, note 1: ***ff***
180	va.	**B**: notes 5-8: $c^{\sharp \prime\prime}$
180	va. vc. cb.	notes 3-4: ♮ added
180-181	cb.	b.180 note 11 to b.181 note 2: square bracket omitted; **A**: b.180 note 11 to b.181 note 2: square bracket added below the staff in pencil (?)
181	fg.1	**E**: note 2: marc. added in pencil
181	fg.2	marc. added as in **E** and by analogy with fg.1
181	cor.2	marc. added by analogy with cor.1
182		**A**: *Piu Allegro* added (Emil Telmányi), **B**: *piu allegro* ♩ =144.; **B**: *arco* notated above the system
182	str.	**B**: rest 2: ♮ added
182	cl.solo	**D** (copy): *Piu Allegro* ♩= 126 added in red crayon (Emil Telmányi)
183	fg.2	marc. and stacc. added as in **E** and by analogy with fg.1 and in accordance with **F**
183	cor.	stacc. added as in **B** and by analogy with fg. and in accordance with **F**; **B**: note 4: $e^{\flat \prime}$
183	cor.1	**E**: notes 3-4: slur added in blue crayon
183	cor.2	marc. added by analogy with cor.1
183	tamb.picc.	**B**: note 1: ***p***; **E**: note 3: stacc.
183	cl.solo	**D**: note 12: $a^{\prime}$ instead of $a^{\flat \prime}$
184	fg. cor.	marc. added as in **B** (b.187 fg.), **E** (cor.1) and by analogy with b.185 (cor.1)
184	cor.	**B**: $e^{\flat \prime}$
184	cor.1	**E**: marc. added
184	cl.solo	**A**: notes 5-6 changed from ♪ to ♪ (f') ♪ (f') in pencil, marc. added, notes 1-8: *etc* notated on the staff below in pencil (CN); **B**: third quaver: ♪; **D** (autograph): third quaver: ♪
185	fg.	marc. added by analogy with cor.1
185	fg.2	stacc. added as in **E** and by analogy with fg.1
185	cor.	stacc. added by analogy with fg. and in accordance with **F**
185	cor.2	marc. added as in **E** (cor.1) and by analogy with cor.1
185-187	cl.solo	**D** (copy): end of slur b.186 note 8 instead of b.187 note 1
186	fg.2	stacc. added as in **E** and by analogy with fg.1
186	cor.	stacc. added by analogy with fg. and in accordance with **F**
187	fg. cor.	note 1: marc. added as in **B** (fg.), **E** (cor.1)
187	fg.	**B**: *molto marcato*

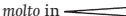| Bar	Part	Comment
187	fg.2	note 3: marc. added as in **E** and by analogy with fg.1
187	cor.2	note 3: marc. added as in **E** and by analogy with cor.1
187	cl.solo	**Ga**: between note 1 and note 2: breathing caesura
188	fg.2	marc. added as in **E** and by analogy with fg.1
188	cor.2	marc. added by analogy with cor.1
188-190	cl.solo	**D** (copy): end of slur b.188 note 7 instead of b.190 note 1; **D** (autograph): b.188 note 2: end of slur open
189-191	fg.1	**E**: beginning of slur note 2 instead of note 3
189	fg.2	marc. added as in **E** and by analogy with fg.1; **E**: note 1: stacc.
189-191	cor.	**B**: b.189 note 3 to b.191 note 1: slur instead of stacc.
189	cor.2	marc. added as in **E** and by analogy with cor.1
190	cor.1	**E**: *sempre* ***ff***
190-191	cor.2	marc. added as in **E** and by analogy with cor.1
190-191	cl.solo	**D** (copy): beginning of slur b.191 note 2 instead of b.190 note 4
191	tamb.picc.	**B**: note 2: ***fz***
191	cl.solo	**D** (copy): *p.a p. accel* added in red crayon (Emil Telmányi)
191-195	vl.1,2	marc. added as in **E** (bb.191-192) and by analogy with b.171 and the emendations of bb.172-182
191-194	va. vc. cb.	marc. added as in **E** (vl.1,2) and by analogy with b.171 and the emendations of bb.172-182
191	va. cb.	**B**: note 1: ***f***
192	fg.	stacc. added as in **E** (fg.2); **B**: note 2: ten. instead of marc.
192	fg.1	**E**: beginning of *poco a poco accelerando al I^mo* b.192 note 2 instead of b.191
192	fg.2	marc. added as in **E** and by analogy with fg.1
192	cor.	stacc. added as in **E** (fg.2)
192	cor.1	**E**: note 2: ten.
192	cor.2	marc. added as in **E** and by analogy with cor.1
192	cl.solo	**D** (copy): b.192 added in red crayon
192	vl.1	**B**: note 3: $e^{\flat}{}''$
192	vl.2	**B**: note 3: $e^{\flat}{}'$
193	fg.	stacc. added as in **E** (fg.2)
193	cor.	stacc. added as in **E** (fg.2)
193	vl.1	**E** (vl.1 Nos.1,3,4): *segue*
193	vl.2	**E** (vl.2 Nos.1-3): *segue*
194	fg.2	marc. added as in **E** and by analogy with fg.1
194	cor.2	marc. added as in **E** and by analogy with cor.1
194	va. vc. cb.	**F**: notes 7-10: single stems
194	va.	chords 2, 4: 4 (fingering) added by analogy with chord 1
194	vc. cb.	chords 2, 4: 4, *0* (fingering) added by analogy with chord 1
195	fg.2	marc. added as in **E** and by analogy with fg.1
195	cor.2	marc. added as in **E** and by analogy with cor.1
196	cor.	**B**: end of tie open (change of system)
196	cl.solo	**Ga**: between note 1 and note 2: breathing caesura
196-197	cl.solo	**Ga**: end of slur b.198 note 1 instead of b.197 note 12
197	fg.	**B**: note 3: stacc.
197-198	fg.	**B**: b.197 note 2 to b.198 note 1: slur
197	fg.1	**A**: note 3: marc. added
197	fg.2	marc. added as in **E** and by analogy with fg.1
197	cor.1	**A**: note 3: marc. added; **E**: notes 2-3: marc. added
197	cor.2	marc. added as in **E** and by analogy with cor.1
197	tamb.picc.	***p*** ⎯⎯ added as in **B** and by analogy with b.196; ***fz*** added by analogy with b.196; **B**: ***f***
197	cl.solo	note 7: $a^{\flat}{}'$ emended to $a^{\natural}{}'$ in accordance with **F**
198		(♪ = ♪) emended to (♪ = ♪) in accordance with **E** (fg., cor., cb.)
198	cl.solo	**D** (copy): *Tempo I* added in red crayon (Emil Telmányi); **Ga**: between note 6 and note 7: breathing caesura
198	vl.2	**E** (vl.2. No.1): *Tempo I^mo* added in blue crayon (CN?) and emphasized in ink (Emil Telmányi)
200	cl.solo	note 6: $b^{\flat}{}'$ emended to $b^{\flat}{}'$ in accordance with the motivic context in the phrase notes 1-4 and in accordance with **F**; note 14: ♮ omitted
200	cl.solo	**A**: note 1: ♯ added in pencil, note 14: ♮ added in pencil; **D** (copy): note 1: *c''* changed to $c^{\sharp}{}''$ in pencil
201-204	cl.solo	**D**: bb.201-204: sketch, autograph, in pencil
201	cl.solo	**A**: rest 1: ♪ changed to ♪; **B**: rest 1: ♪ (g♯) instead of ♪; **D** (autograph): rest 1: ♪ (g♯) instead of ♪; **D** (copy), **F**, **Ga**: ♪; **D** (sketch b.201): rest 1: ♪; see facsimile p. xxv
201	cl.solo	note 3: ♮ omitted
201	cl.solo	**D** (copy): note 15: $b^{\natural}{}'$
201-204	cl.solo	**D** (sketch bb.201-204): 2/4, ♪ instead of ♪
202	cl.solo	note 14: ♮ added; **A**: note 1: ♮ added in pencil
203	cl.solo	note 14: ♮ added; **A**: note 12: ♯ added in pencil
203-204	cl.solo	**D** (copy): b.203 note 13 to b.204: end of slur open (change of system)
204	cl.solo	beginning of ⎯⎯ emended from note 1 as in **D** (autograph); **F**, **Ga**: *molto in* ⎯⎯
205-210	fg.2	marc. added as in **E** and by analogy with fg.1
205	cor.	**B**: ***f***
205	cor.1	**E**: ***f***
205-206	cor.2	**A**: b.205 note 1 to b.206 note 1: ♩ (*c''*) with tie to ♩ (*c''*) crossed out in pencil and *a2* added (Emil Telmányi); **B**: b.205 note 1 to b.206 note 1: ♩ (*c''*) with tie to ♩ (*c''*); **E**: bars crossed out in pencil and *col Cor^I* added in pencil
205	vl.1	*détaché* added as in **E**; **E** (vl.1 Nos.1,2,3): *détaché* added (Emil Telmányi); **E** (vl.1 No.4): *détaché*; **E** (vl.1 No.2): notes 1-8: marc., note 6: *segue*
205	vl.2	**B**: ***f***

Bar	Part	Comment
205	va.	marc. added as in **E** (vc. Nos.1,2) and by analogy with bb.206-208 and in accordance with **F**
205-208	va.	**E** (va. Nos.1,2): note 3: ten. instead of marc.
205	vc.	marc. added as in **E** and by analogy with bb.206-208 and in accordance with **F**
205-206	cb.	lower part: marc. added by analogy with upper part
207	fg.	ten. omitted by analogy with bb.205-206; **A**: ten. and marc.
207-209	cor.2	**A**, **B**:

Bar	Part	Comment
		A: original phrase crossed out in pencil and *a2* added in pencil (Emil Telmányi)
207	vl.1	note 12: ♮ added
207-210	cb.	upper part: marc. added by analogy with lower part and in accordance with **F**; **A**: marc. added in pencil
209	cor.1	**E**: note 2: *marcato*
210	fg.2	marc. added by analogy with fg.1
210	cor.2	marc. added as in **E** and by analogy with cor.1
210	va.	**E** (va. No.2): notes 2-3: marc. instead of ten.
210	cb.	♮ omitted
211	fg.1	**E**: note 1: marc.
211	tamb.picc.	**B**: ♪, *mf*
211	vl.1	**A**: note 1: ♮ added in pencil; **B**: note 10: ♪ stacc. instead of ♪
211	cb.	lower part: marc. added by analogy with upper part and in accordance with **F**
212	fg.1 cor.1	**A**: ten. and stacc. added (Emil Telmányi)
212	fg.2 cor.1	**E**: *f* added (Emil Telmányi)
212	tamb.picc	**B**: note 1: ⌐ instead of ♪
212	vl.2	**A**: end of slur added in pencil
213	vl.1	**B**: note 10: ♪ instead of ♪
213	va. vc. cb.	note 1: ♮ omitted
213	vc.	**E** (vc. Nos.1,2): *dim*
214	fg.1 cor.1	**A**: ten. and stacc. added (Emil Telmányi)
215-216	vl.1	*dim* b.216 note 1 omitted and added b.215 as in **E** (vl.1 Nos.1-3) by analogy with tamb.picc., vc., cb.; **B**: b.215 note 3: *dim*
216	tamb.picc.	**E**: note 1: *p*
216-218	vc.	**E** (vc. Nos.1,2): *dim e rall- - - **pp***
217	tamb.picc.	**A**: note 2: *pp* added in pencil (Emil Telmányi); **B**: note 2: *p*, *poco rall*; **E**: *pp* note 1 instead of note 2
217	vl.1	**A**: *poco rall - - -* changed to *rall - - -*
217	vl.2 va. cb.	**B**: *mp*
217	va. cb.	**B**: *poco rall*
217	vc. cb.	note 1: ♮ omitted
218	tamb.picc.	**B**: note 2: *p* instead of *dim*
218-423	cl.solo	**D**: autograph
218	vl.2	**E** (vl.2. No.1): *pp* added (Emil Telmányi/CN)
218	vl.2 va.	ten. added as in **E** and by analogy with bb.215-217
218	va.	**B**: *p*
218	vc. cb.	*pp* added as in **E** and by analogy with vl.2, va.
218	cb.	**B**: note 1: *p*, rest 2: ♩ (*d♭*) instead of 𝄾
219	cor.1	**E**: *mp* added (Emil Telmányi), *espr.* added (Emil Telmányi)
219-226	cor.1	**E**: b.219 note 1 to b.222 note 2: slur, b.222 note 3 to b.227: slur
219	tamb.picc.	**E**: *ppp*
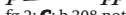
Bar	Part	Comment
223	cor.1	**B**: notes 3-4: slur; **E**: notes 1-2, 3-4: slurs
227-245	cl.solo	**A**: end of slur changed from b.244 note 14 to b.245 note 2 in pencil; **D**: b.227 note 1 to b.244 note 14, b.245 notes 1-2: slurs
229	cl.solo	**Ga**: between note 1 and note 2: breathing caesura
230	cl.solo	**Ga**: between note 3 and note 4: breathing caesura
234	cl.solo	**A**: note 7: ✗ changed to ♯ in pencil
235	cl.solo	**Ga**: between b.235 and b.236: breathing caesura
235	va. vc.	**B**: notes 2-5: slur
236-239	va. vc.	**B**: b.236 note 1 to b.237 note 2, b.237 notes 3-5, b.238 note 1 to b.239 note 2: slurs instead of one slur
238	cl.solo	**A**: note 7: ♯ added; **Ga**: between note 1 and note 2: breathing caesura
239	cl.solo	**A**: note 11: *g″* changed to *g♯″*; **Ga**: between note 1 and note 3: breathing caesura note 8: *f″* emended to *f♯″* as in **D** and in accordance with **Ga**
240	va.	**F**: notes 2, 4: *g♯* instead of *g*
240-243	va.	**B**: b.240 notes 1-5, b.241 note 1 to b.242 note 1: slurs, b.242 note 1: end of slur open (change of system)
240	vc.	note 1: ♮ added
240-243	vc.	**B**: b.240 notes 1-5, b. 241 note 1 to b.242 note 1: slurs, b.242 note 2: end of slur open (change of system)
241	cl.solo	**Ga**: between note 6 and note 7: breathing caesura
242	cl.solo	notes 1, 10: ♮ added; **Ga**: between note 9 and note 10: breathing caesura
242-243	va. vc.	**B**: beginning of tie open (change of system)
243, 245	cor.	**A**: *Horn* added (CN?)
245	cl.solo	note 1: ♮ added
245	cl.solo	**B**: note 1: *pp*; **D**: between note 2 and note 3: breathing caesura
245-246	cl.solo	**A**: beginning of slur b.246 note 1 changed to b.245 note 4 in pencil; **D**: b.245 note 3 to b.246 note 2: slur
245-253	cl.solo	**A**: beginning of slur changed from b.245 note 1 to note 4 in pencil; **B**: b.245 note 3 to b. 253: slur; **D**: b.246 note 3 to b.251 note 2, b.251 note 3 to b.253: slurs; **Ga**: b.245 note 4 to b.251 note 2, b.251 note 5 to b.253: slurs
245	vl.2	**A**: *II.V.* added (Emil Telmányi ?)
245-246	vl.2 va. cb.	**B**: b.245 notes 1-2, b.246 notes 1-3: slurs instead of one slur
245	va.	**E** (va. No.2): *p*
246	cl.solo	**Ga**: between note 4 and note 5: breathing caesura
247		*poch. accel.* emended to *pochettino accel.* The abbreviation *poch.* can also mean *pochissimo*; **A**: *poch. accel- - -* added (Emil Telmányi)
247	va. vc.	**E**: *molto in* ⟨hairpin⟩
248	tutti	**F**: *appassionato* above system
248	fg.	**A**: *appassionato* added (CN); **F**: note 4: marc.
248-249	fg.2 cor.1	**E**: ⟨hairpin⟩ added in pencil (?)
248	cor.2	*appassionato* added by analogy with fg., cb.; **F**: note 4: marc.
248-249	cor.2	**B**: b.248 note 1 to b.249 note 5: slur
248	cl.solo	**Ga**: between note 1 and note 2: breathing caesura

Bar	Part	Comment
248	vl.2 va.	ten. added as in **E** (vl.2 Nos.1-3); **B**: notes 1-2: ten.
248	vc.	*appassionato* added as in **E** and by analogy with fg., cb.
248	vc. cb.	**F**, **E**: note 5: marc.
248	cb.	**A**: *appass.* added (CN), note 2: **f** added (CN); **E** (cb. No.1): *appass.* added (CN); **E** (cb. No.2) *appass.*:
249	fg.	**E**: notes 1-4: ⎯⎯
249	fg. cl.solo vl.2 va.	**A**: *dim* added in pencil (CN)
249	fg. vl.2	**B**: *dim* added in red crayon (CN)
249	cor. va. cb.	*dim.* added by analogy with fg., vl.2, va. and in accordance with **F**
249	cor.2	**E**: ⎯⎯⎯ added in pencil
249	tamb.picc.	**A**: *Tamb. solo* added (Emil Telmányi ?), ♪ (*c″*) 𝄾 𝄾 𝄿 𝄿 added, **fz** added in pencil (Emil Telmányi?); **E**: bar added in pencil
249	cl.solo vl.2 vc.	**A**: second crotchet: *dim* added (Emil Telmányi)
249	vl.2	**E** (vl.2 No.1): *dim* added in pencil and emphasized in ink (Emil Telmányi); **E** (vl.2 No.2): *dim.* added in pencil
249	va.	**E** (va. No.2): *dim - - -*
249	vc.	**E** (vc. Nos.1,2): ⎯⎯⎯ added in pencil
249	cb.	**E** (cb. No.1): ⎯⎯⎯ added (CN?); **E** (cb. No.2): ⎯⎯
250	cl.solo	note 13: ♮♭ emended to ♭, notes 15, 16: ♭ omitted; **Ga**: between note 1 and note 2: breathing caesura, *molto dim. tranquillo*
251	cl.solo	**p** added as in **B**; **Ga**: between note 4 and note 5: breathing caesura
252-253	vl.2	**B**: b.252 notes 1-3, b.253 notes 1-2: slurs instead of one slur
253		**A**: rehearsal number *14* added in blue crayon; **B**: *un poco piu* changed to *Piu mosso* in ink (CN)
253	tamb.picc.	**E**: **pp** crossed out and changed to **mf** in pencil (Emil Telmányi)
253	vl.1	**B**: between note 1 and note 2: 𝄾
253	va.	**B**: upper part note 1: ♩
253	vc.	**E** (vc. No.1): **mp** changed to **p** in blue crayon (CN?); **E** (vc. No.2): **mf** changed to **p** in pencil
254	vl.2	**E** (vl.2. No.1): **mf** changed to **mp** in blue crayon
255	vl.1	⎯⎯⎯ added as in **E** (vl.1 Nos.2,3)
255	vl.2	superfluous *con sordino* omitted (page turn); **E** (vl.2. No.1): *Sordino* added and crossed out in red crayon.
256		**B**: rehearsal number *14* b.256 instead of b.253
256	fg. cor.	**B**: *a2, pizzicato*
256	fg.2	**E**: *pizzicato*
256	cor.1	**E**: **mp** pizz:
256	cor.2	**E**: **mf**
256	tamb.picc.	**E**: notes 4-6, 7-9: **mp** ⎯⎯
256	vl.2	**mf** added as in **E** (vl.2 No.1) and in accordance with **F**; **A**: note 1: **f** crossed out and (**mf**?) added in pencil (music draughtsman?) **B**: **f**; **E** (vl.2. No.1): note 1: **f** changed to **mf** in red and blue crayon; **E** (vl.2 Nos.2,3): **f**
256	vl.2	**E** (vl.2. No.1): *con sordino* crossed out in red crayon
256	va.	**A**: *leggiero* added in pencil (?); **B**: note 1: **pp**
256	cb.	**B**: note 1: **mp**
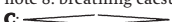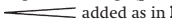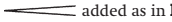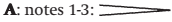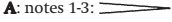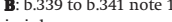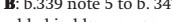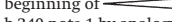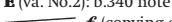
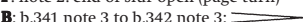| Bar	Part	Comment
257	fg.1	**E**: note 3: *segue*
257	tamb.picc.	**E**: notes 1-3, 4-6, 7-9: **mp** ⎯⎯
257	cl.solo	**B**: marc.
257	vl.1	**A**: note 5: ♮ added in pencil
257	vl.2	note 14: - natural added
258	vl.1	note 1: ♮ added
259-260	cl.solo	note 1: end of tie added; **A**, **F**: b.259 note 1: end of tie open (page turn)
259	vl.1	notes 1, 5: ♮ added
260	cl.solo	**Ga**: between note 1 and note 2: breathing caesura
260-270	cl.solo	b.260 note 2 to b.266 note 3, b.266 note 4 to b.268 note 1, b.268 note 2 to b.270 note 4: slurs emended from slur b.260 note 2 to b.270 note 4 as in **D**; **D**: b.260 note 2 to b.261: end of slur open (change of system); **Ga**: b.260 note 2 to b.268 note 3 and b.268 note 4 to b.270 note 4: slurs
260	vl.1	**A**: note 7: ♮ added in pencil
260	vl.2	**A**: note 15: *a♭′* changed to *a♮′*
262	fg.	note 3: ten. emended to stacc. by analogy with bb.256-261
262	fg. cor. cb.	**A**: note 1: ♮ added in pencil
262	cl.solo	**Ga**: between note 1 and note 2: breathing caesura
262	vl.1	notes 1, 5: ♮ added; **E** (vl.1 No.2): note 7: *d″* instead of *d♭″*
262	va.	note 5: ♮ added
263	vl.2	notes 2, 15: ♮ added; **F**: note 5: *d♯′* instead of *f″*
264	cl.solo	**A**: ten. added in pencil
264	vl.2	note 8: ♮ added
264	va.	notes 1, 5: ♮ added
265	cl.solo	**Ga**: between note 1 and note 2: breathing caesura
265	vl.1	note 11: *b♭′* emended to *b♮′* as in **B**
266	cl.solo	**Ga**: between note 3 and note 4: breathing caesura
266	vl.2	notes 3, 6: ♮ added
268	fg.	note 3: stacc. added by analogy with notes 1-2 and in accordance with **F**
268	cl.solo	**Ga**: between note 3 and note 4: breathing caesura
268	vl.2	note 1: ♮ added
269	tamb.picc.	**E**: notes 1-3, 4-6, 7-9: **mp** ⎯⎯
270	cl.solo	**Ga**: between note 4 and note 5: breathing caesura
271	cl.solo	**A**: note 11: *a♭* changed to *a♮*; **B**: note 11: *a*
271-272	cl.solo	**A**: b.271 note 13 to b.272 note 1: tie added in pencil
271	vl.1	note 8: ♮ added
272	vl.2	**A**: note 8: *e♯′* changed to *e♮′* in pencil (?), note 14: *d♯′* changed to *d♮′* in pencil (?)
273-274	cor.	stacc. added by analogy with bb.256-272 and in accordance with **F**
273	cl.solo	**D**: note 2: marc. instead of **fz**
273	vl.2	**A**: note 14: *a♯′* changed to *a♮′* in pencil
274		**A**: rehearsal number *16* added in blue crayon
274	tamb.picc.	**E**: notes 1, 4, 7: **mp**
276	cor.	stacc. added by analogy with b.275 and b.276 (fg.) and in accordance with **F**
276	cl.solo	**A**: note 2: ♮ added in pencil
277	fg.	notes 1-3: beam added by analogy with bb.255-276 and in accordance with **F**
277	fg. cor. vl.1,2 va.	**F**: *molto in* ⎯⎯ ;
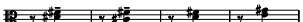
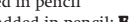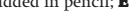| Bar	Part	Comment
277	tamb.picc.	*molto* added as in **B**. CN may have written *molto* in vc. and cb. by mistake. For musical reasons **B** has been followed in this case instead of **A** [see facsimile pp. xxi-xxii, **B**: p. 19, **A**: p. 51]; **F**: note 4: marc.
277	cl.solo	**B**: note 2: marc. instead of *fz*
277	vl.2	**E** (vl.2. No.1): note 18: *ff*
277	va.	**E** (va. Nos.1,2): notes 7-8: stacc. instead of marc.
277	vc. cb.	*molto* in ⸺ omitted as in **B** [see facsimile p. xxi]
278	cor.	**A**: *ff* added (CN?); **B**: *d'* instead of *d''*
278	vl.1	*ff* omitted b.277 note 12 and added b.278 as in **E**; **B**: *ff* b.277 note 12
279	cl.solo	**Ga**: between note 11 and note 12: breathing caesura
280	cl.solo	notes 1, 4: ♮ added
284	tamb.picc.	**B**: notes 9, 11: ♪ ⁷ instead of ♪.
285	cl.solo	**A**: note 17: *d♯'''* changed to *d♮'''* in pencil
286-287	fg. cor.	marc. added as in **E** (fg.2) and by analogy with vc., cb.
286	tamb.picc.	**B**: note 1: *ff*
286	cl.solo	**Ga**: between note 1 and note 2: breathing caesura
286	vc.	**A**: note 3: marc. added in pencil
287-291	cl.solo	**D**: b.287 note 2 to b.291 note 6: only one slur
288	cl.solo	**D**: between note 1 and note 2: breathing caesura
291	cl.solo	**B**: *poco rall.*
292		**A**: rehearsal number *18* added in blue crayon; **B**: *tempo un poc adagio.* changed to *piu adagio.* in pencil
292	fg.	**B**: *p*
292	cor.1	**B**: *p*, *espres:*; **E**: *mp*, *pp* added in red crayon (Emil Telmányi) and crossed out in pencil
294	vl.1	**B**: *mp*, note 1: °
294-295	vl.1	**B**: b.194 notes 1-2, b.295 notes 1-5: slurs
295	tamb.picc.	**A**: *pp* added in pencil (Emil Telmányi)
296-299	cl.solo	**A**: b.296 note 1 to b.299: end of slur open (page turn); **D**: b.296 note 1 to b.299: end of slur open (change of system)
296-301	vl.1	**E** (vl.1 No.2): b.296 note 1 to b.298 note 1: end of slur open (change of system), b.299 note 1 to b.301 note 1: slur
300	cl.solo	**A**: between note 1 and note 2: breathing caesura added in pencil
300-301	cl.solo	**Ga**: b.300 note 2 to b.301 note 4: slur
300-303	cl.solo	end of slur added b.303 note 3 as in **D**; **A**: b.300 note 2 to b.303: end of slur open (page turn)
300-304	cl.solo	**C**: b.300 to b.304 note 10: beginning of slur open (page turn)
301	cl.solo	note 9: ♮ added, note 12: ♮ omitted; **A**: notes 7, 12: ♮ added
301-302	cl.solo	**B**: b.301 note 15 to b.302 note 9: slur; **Ga**: b.301 note 5 to b.302 note 10: slur
302	cl.solo	**A**: between note 1 and note 2: breathing caesura added in pencil; **B**: note 1: *p*; **Ga**: between note 1 and note 2: breathing caesura
302-303	cl.solo	**B**: b.302 note 10 to b.303 note 3: slur
302	vl.1,2	**B, C**: notes 1-7: only one slur
302-303	vl.1	**E** (vl.1 No.2): b.302 note 6 to b.303 note 5: only one slur
302	vl.2	note 4: ♮ added
303	cl.solo	**A**: between note 2 and note 3: breathing caesura added in pencil; **Ga**: between note 2 and note 3: breathing caesura
303	cl.solo	**D**: *cresc.*
303-304	cl.solo	**Ga**: b.303 note 6 to b.304: beginning of ⸺ instead of b.304 note 1
303	vl.1,2	**B**: end of slur note 4 instead of note 5
303	vl.2	**E** (vl.2 Nos.2,3): note 1: *f* instead of note 5
304	cl.solo	**A**: note 10: ♮ added; **C**: *calando*
304	vl.1	**A**: *p* changed to *pp*; **E** (vl.1 No.1): *p* changed to *pp* in pencil; **E** (vl.1 Nos.2,3,4): *p*
305-306	cl.solo	**C**: b.305 notes 1-2 and b.305 note 3 to b.306 note 15: slurs instead of one slur b.305 note 1 to b.306 note 15
305	vl.1	notes 3, 5: stacc. added by analogy with vl.2, va. and in accordance with **F**
305	vl.1	note 5: ♮ added
305	vl.2	note 3: ♮ added
305	vl.2 va.	**A**: notes 3, 5: stacc. added in pencil
306	tamb.picc.	**C**: ⁻ ; **F**: *mf*
306	cl.solo	**A**: note 2: *mf* added in pencil (Emil Telmányi), note 5: *rall* added in pencil (CN), note 9: *poco rit.*; note 14: ♮ added ; **D**: notes 2-8: slur added in pencil, note 11: *rit.*, note 16: *tempo* added in pencil (Emil Telmányi?); **Ga**: note 1: *mf*, note 6: *rall.*, note 16: *tempo*
306-307	cl.solo	**C**: b.306 note 8 to b.307 note 11: only one slur
306	vl.1	**B**: rest 3: ⌒ added in ink (CN); **C**: note 2: *a''* instead of *a'*;
306	vl.1,2 va.	**C**: note 1: ♪ instead of ♪
306	va.	**B**: rest 3: ⌒ added in ink (CN); **C**: note 2: *mf*
307-308		*rallentando* emended from *rall:* b.307 third crotchet and *rall:- - -* b.308; **F**: *rall* only in b.307
307	cl.solo	note 1: ♮ added
307	cl.solo	**A**: *a Tempo* added (Emil Telmányi); **C**: note 7: *dim*, notes 7-8: tie added in pencil; **Ga**: between note 8 and note 9: breathing caesura
307-308	cl.solo	**Ga**: *poco- - - rall.*
307-309	cl.solo	**D**: b.307 note 3 to b.309 note 1: only one slur
308-309	fg.1	*p* ⸺ *pp* added by analogy with fg.2; **C**: b.308 note 1: *p dim*; **E**: *p* ⸺ *pp* added (Emil Telmányi?)
308-309	fg.2	**E**: *p* ⸺ *pp* added (Emil Telmányi?); **C**: b.308 note 1: *pp*
308-309	fg. cor.	**A**: b.308 third crotchet to b.309 note 2: ⸺ *pp* added (Emil Telmányi)
308	cor.	**C**: *dim* instead of ⸺
308-309	cor.1	**E**: ⸺ added in red crayon, b.309 note 2: *pp* added (Emil Telmányi)
308-309	cor.2	**E**: ⸺ added in pencil and emphasized in ink, b.309: *pp* added (Emil Telmányi)
308-309	cl.solo	b.308 note 1 to b.309 note 1: superfluous slur omitted
309	fg.2	**E**: *a tempo* added (Emil Telmányi)
309	cl.solo	**A**: note 2: *pp a piacere* added (Emil Telmányi); **C**: *rall:-*
309-314	cl.solo	**C**: only one slur; **D**: b.309 note 2 to b.312 note 8, b.312 note 8 to b.314 note 1: slurs

Bar	Part	Comment
310-312	cl.solo	**Ga**: bb.310, 311, 312: between note 7 and note 8: breathing caesura
311-313	cl.solo	**C**: [hairpin]
312	cl.solo	note 7: - natural omitted; **A**: note 5: *dim* added in pencil (Emil Telmányi), note 7: ♮ added in pencil
312-313	cl.solo	**A**: b.312 notes 2-3, 4-5, 6-7 and b.312 note 8 to b.313 note 1: slurs added in pencil
313-314	cl.solo	**A**: b.313 notes 2-3, 4-5, 6-7 and b.313 note 8 to b.314 note 1: slurs added in pencil
314		**A**: ♪=144 added in pencil; **B**: *Allegro non troppo* added in blue crayon (CN); **C**: (♪=152 a 168.)
314	cor.1	**E**: *p* changed to *pp* in red crayon (Emil Telmányi)
314	cl.solo	**C**: *pp*
314	va.	**A**: *sempre sul una corda* added in pencil (Emil Telmányi); **E** (va. No.2): *sempre una corda* added in pencil (Emil Telmányi)
315	cor.1	**E**: *espress:*
326-327	fg. cor. cl.solo va.	**C**: *poco rall...*
326	cor.1	**E**: *rall* added in pencil (?)
327	cb.	**B**: *rall*
328	fg.1	**C**: *mp*
328	cor.1	*pp* omitted as in **E**
328	vl.1,2 va. cb.	**C**: *mp*
330	vl.2	**F**: g' instead of g♯' (printer's error)
331	vl.1	[hairpin] added as in **E**; **A**: note 4: ♮ added in pencil
332	vl.1	note 6: ♮ added
332-333	vl.2	**C**: b.332 to b.333: end of slur open (page turn)
333	vl.1	note 5: ♮ added
334	vl.2	[hairpin] added as in **E**; **C**: notes 1-4: slur
334	va. cb.	**A**: note 2: ♮ added in pencil
334	cb.	**A**: note 2: *f* added (?)
335	vl.1,2	**A**: notes 1-3: [hairpin] added (Emil Telmányi)
335	vl.1	end of slur emended from b.336 note 1 as in **B**, **E**; **A**: end of slur between b.335 note 4 and b.336 note 1; **F**: end of slur b.336 note 1
335	va. vc. cb.	**A**: notes 1-3: [hairpin] added in pencil (CN)
335	vl.2	**C**: note 5: ♪ ⅞ instead of ♪
336-343	fg.1	**C**: end of slur b.342 note 1 instead of b.343 note 3, b.342 note 2 to b.343 note 3: slur
336	vl.1,2	**A**: note 1: *p* added (Emil Telmányi)
336	vl.2	**E** (vl.2. Nos.1-2): *p* added (Emil Telmányi), *spicc.* added (Emil Telmányi)
336	va. cb.	**A**: note 1: *p* added in pencil (CN)
337	vl.1,2	**C**: notes 5-6: stacc. instead of slur
337	vl.2	**A**: note 4: b♭' changed to b♭' (Emil Telmányi?)
339-341	fg.	**B**: b.339 to b.341 note 1: [hairpin] added in ink
339-341	vl.1 va. cb.	**B**: b.339 note 5 to b. 341 note 1: [hairpin] added in blue crayon
339	vl.2	**B**: note 6: e' instead of f♯'
339	va.	beginning of [hairpin] emended from b.340 note 1 by analogy with the other parts
340-341	va.	**C**: b.340 note 2 to b.341: end of slur open (page turn)
340-342	va.	**E** (va. No.2): b.340 note 3 to b.342 note 2: [hairpin] *f* (copying error)
340	vc. cb.	note 3: ♮ added
340-341	cb.	**C**: b.340 note 1 to b.341 note 3: only one slur
341	fg.1	**A**: note 2: *f* added in pencil (?), **B**: note 3: *f* added (CN?); **E**: note 3: *f* added in pencil (?)
341-342	vl.1 va.	**B**: b.341 note 4 to b.342 note 6: [hairpin] added in blue crayon (CN?)
341	vc. cb.	**F**: note 2: end of slur open (page turn)
341-342	cb.	**B**: b.341 note 3 to b.342 note 3: [hairpin] added in ink and emphasized in red crayon
342	fg.1	**B**: [hairpin] added in ink and emphasized in blue crayon (CN?)
342-343	cb.	**C**: b.342 note 1 to b.343 note 3: only one slur
343	fg.	**C**: note 3: ♪ (c♮) instead of ♪ (c♯)
344-347	cor.	**C**: ♩ instead of ♪, no stacc.
344	cor.1	**E**: *p* changed to *pp* in pencil (?)
344	cl.solo	**A**: note 1: *p* added in pencil (?); **Ga**: note 3: stacc., beginning of slur note 4 instead of note 3
344	str.	**C**: *sempre p*
344-350	vl.2	**C**: phrase as vl.1 an octave lower
344-347	vl.2	**E** (vl.2. Nos.1,3): ten.
344-347	va.	**B**, **C**: [musical notation example, *sempre p*] — **B**: no dynamic expression marks, no ten.
345	vl.1	**B**: note 5: f'' changed to f♯'' in ink (CN)
346	vl.1	**A**: note 3: *sempre p* added (Emil Telmányi), note 4: ♮ added in pencil; **E** (vl.1 No.2): *sempre p* added (Emil Telmányi); **E** (vl.1 No.3): *senz cresc.* crossed out in pencil
346-347	vl.1	**A**: b.346 note 1 to b.347 note 6: slur added in pencil; **B**: b.346 notes 2-5 and b.347 notes 1-6: slurs
347		**B**: *p* added in red crayon (CN)
347	vl.1	**E** (vl.1 No.1): *senza cresc.*
347-348	vl.1	**E** (vl.1 No.3): [hairpin] added in pencil
348-350	vl.1	beginning of slur added b.348 note 1 by analogy with cl; **A**: b.348 note 1 to b.349 note 6: slur added in pencil, b.350 beginning of slur open (page turn)
348	vl.1	**B**: notes 1-6: slur
348	vc. cb.	**A**: e changed from [?, illegible] (CN); **B**, **C**, **E**, **G**: e♭
348	cb.	**E** (cb. Nos.1,2): *p*
349-350	vl.1	**B**: b.349 note 1 to b.350 note 1: slur
349	va.	**B**, **C**: phrase as vl.2
350		**B**: *f* added in red crayon (CN)
350	cl.solo	**F**, **Ga**: stacc.
350	va.	**E** (va. No.2): stacc. changed to *subito* in pencil (CN)
350	va.cb.	**A**: *subito* added (Emil Telmányi); **B**: marc. instead of stacc.
350-351	va. cb.	**C**: marc. instead of stacc.
351	cl.solo	**C**: *fz*
351	va. cb.	**B**: note 1: marc. instead of stacc.
352	cl.solo	**F**, **Ga**: note 1: stacc.
352	vl.1	**C**: notes 2-4: slur instead of stacc.
352	va. cb.	**B**: *p*
354	vl.2	stacc. added by analogy with va., vc., cb.
356	cl.solo	node 6: stacc. omitted as in **D** and by analogy with bb.357-359; **A**: note 6: stacc. added in pencil; **F**, **Ga**: note 6: stacc.
356	vl.2 va. vc.	**B**: note 5: ♪ instead of ♪ ⅞

Bar	Part	Comment
357	cl.solo	**F**, **Ga**: note 5: stacc.
357	vl.2 va. vc.	beam broken between note 5 and note 6 by analogy with b.356 notes 4-5
357	vl.2 vc.	**B**: notes 1, 6: ♪ stacc. instead of ♪ 𝄾
358	cor.2	**E**: note 1: marc.
358	cl.solo	**F**, **Ga**: notes 1, 6: stacc.
358	vl.2 va.vc.	beam broken between note 4 and note 5 by analogy with b.356 notes 4-5
358	vl.2 va. vc.	**F**: note 1: *mp*
358	vl.2 vc.	**B**: note 5: ♪ instead of ♪ 𝄾, note 5: *cresc.*, notes 6-8: *cresc.*
359	fg.	**B**: note 1: ♪ instead of ♪ 𝄾
359	cl.solo	beam broken between note 4 and note 5 by analogy with b.357 notes 4-5
359	cl.solo	**F**, **Ga**: note 5: stacc.
359	vl.1	**B**: note 1: ♪ ten. instead of ♪, note 6: ♪ (d‴) instead of ♪ (c‴)
359	vc. cb.	**B**: notes 1, 6: ♪ instead of ♪ 𝄾
360	fg.	**B**: note 1: *ff*
360	cl.solo	**B**: note 1: *f*
360	str.	beam broken between note 4 and note 5 by analogy with b.356 and fg.
360	va.	**B**: empty bar
361-362	cl.solo	**B**: b.361 notes 8-12: ⸺, b.362: *ff*; **D**: notes 9-12: ⸺
362	vl.1	**E** (vl.1 No.1): *ved Froschen* 'near the frog'; **E** (vl.1 Nos.2,3): *ved Froschen* added (Emil Telmányi)
362-363	vl.2 cb.	**B**: b.362 note 1 to b.363 note 3: only one slur
363-369	fg.1	**E**: slur added in pencil (copying error)
364-373	vl.1	marc. added by analogy with bb.362-363, b.364: *segue* omitted in accordance with **F**
364-365	vl.2 cb.	**B**: b.364 note 1 to b.365 note 3: only one slur
364-369	va.	marc. added by analogy with bb.362-363, b.364: *segue* omitted in accordance with **F**
366-367	vl.2 cb.	**B**: b.366 note 1 to b.367 note 3: only one slur
368-369	vl.2	**B**: b.368 note 1 to b.369 note 2: only one slur
368-369	cb.	**B**: b.368 note 1 to b.369 note 3: only one slur
369	vl.2	**B**: note 5: b♭' changed to f' in ink
369	vl.2	**E** (vl.2. No.1): note 3: *f*, notes 3-5: stacc. and marc.
370-371	va. cb.	**B**: b.370 note 1 to b.371 note 3: only one slur
370-373	vl.2	marc. added by analogy with b.369 notes 3-5, b.370: *segue* omitted in accordance with **F**
371-373	fg. cor. vl.1,2 va. vc. cb.	**A**: *cresc.* relocated from b.372 to b.371 in pencil; **B**: b.372: *cresc*
371-372	fg.1	**E**: *cresc.* relocated from b.372 to b.371 by an arrow in pencil
371-373	cor.1	**E**: beginning of ⸺ changed from b.372 note 1 to b.371 note 1 in red crayon, b.373: *ff* (CN)
371-373	cor.2	**E**: *cresc.* ⸺ *ff*
371	vl.1	**E** (vl.1 No.2): *cresc.* added in blue crayon (Emil Telmányi)
371	vl.2	**E** (vl.2. No.1): *cresc.* added in pencil
371	vc.	**E** (vc. No.1): ⸺ added in pencil; **E** (vc. No.2): ⸺
372	fg.2	**E**: *cresc.*
373	cor.	marc. omitted as in **B**
373	vl.2	**B**: note 5: *f*
374-384	cl.solo	**D**: b.374 note 1 to b.375 note 2, b.375 note 3 to b.377 note 2, b.377 note 3 to b.384: slurs
375	vl.2	**E** (vl.2 Nos.1,2,3): note 1: *f*
376	cl.solo	**A**: ♯ added in pencil at *tr.*
377	vl.2	**E** (vl.2. No.1): stacc. instead of marc.
379	cl.solo	**A**: note 3: ♮ added in pencil
379		(*ral.- - -*) emended to *ral-len-tan-do*
380	tamb.picc.	**B**: *dim* b.380 instead of b.379
380	cl.solo	**D**: note 1: b♭' changed to b♭' in pencil, note 6: f♯' changed to f♯' in pencil
380-381	cl.solo	**A**: bars notated on pasted-in staff (Emil Telmányi), (*rall- - -*) added (Emil Telmányi)
381	cl.solo	**Ga**: *tranqu.*
382	vl.1	**E** (vl.1 No.3): *p* added in pencil (CN)
383-384	vl.1	note 3: ♮ added
385	vl.1	note 1: ♮ omitted, note 2: ♮ added; **B**: *caland*
386	cl.solo	**A**: *mp* [?] *espress* added in pencil (CN/Emil Telmányi); **D**: note 1: *p*; **F**, **Ga**: *mp espress.*
387	fg.1 va.	**A**: note 2: ♮ added in pencil
387	vc.	**B**: end of tie open (page turn)
388-389	va.	**B**: beginning of slur b.389 note 1 instead of b.388
389	cl.solo	note 2: ♮ added; **Ga**: between note 3 and note 4: breathing caesura
390	fg.2	**A**: note 1: *p* added (Emil Telmányi)
390	cor.1	**E**: *p* changed to *pp* in pencil
390	cb.	stacc. added by analogy with vc. and in accordance with **F**; **A**: note 1: *p* added in pencil (CN?)
391-392	fg.1,2 cor.1	**E**: b.391 note 4 to b.392 note 3: ⸺
391	cor.2	**E**: notes 1-3: ⸺
391	va. vc. cb.	**B**: end of slur b.392 note 1 instead of b.391 note 2
392	cl.solo	note 4: ♮ added; **D**: *dim* crossed out in pencil
392	vl.1,2	note 2: ♮ added
393	vl.1	**B**: beginning of *poco rall:* b.393 note 1 instead of b.392 note 2
393	vl.1	**E** (vl.1 Nos.1,3): note 2: *p*
393	vl.2	note 2: ♮ added
394	cl.solo	*espressivo* added by analogy with b.386 and in accordance with **F**, **Ga**; **F**: *mp*
395-396	fg.2	**E**: b.395 note 1: end of slur open (change of system), b.396 notes 1-3: slur
396	fg.1	**E**: bass clef changed to alto clef
396	cl.solo	**Ga**: notes 3-4: a'a♭'
398	cl.solo	**A**: notes 1-10: slur changed to slur notes 1-6 in pencil, notes 7-10: stacc. added in pencil; **D**: notes 1-10: slur changed to slur notes 1-6, stacc. erased
398	vl.1	**A**: *NB* added in red crayon (CN)
399-401	tamb.picc. cb.	**A**: *mfz* added (Emil Telmányi/CN); **E** (cb. No.1): *mfz* added (Emil Telmányi)
399	vl.1	*p* added as in **E** (vl.1 Nos.1-3)
399	vl.2	*p* added as in **E**
400-401	tamb.picc.	stacc. added by analogy with bb.398-399 and in accordance with **F**
400	cl.solo	**A**: notes 1-10: slur changed to slur notes 1-6 in pencil, notes 7-10: stacc. added in pencil; **D**: notes 1-10: slur changed to slur notes 1-6 in pencil, notes 7-10: stacc. added in pencil

Bar	Part	Comment
401–405	fg.1	**E**: beginning of slur open (change of system)
401	fg.	note 1: ♮ added
401–405	fg. cor.	**B**: b.401 note 1: end of slur open (page turn), b.402 to b.405: slur
401–405	fg.2	beginning of slur added by analogy with fg.1; **A**: bb.403–405: beginning of slur open (page turn)
402		*molto cantabile e ben tenuto* added as tempo marking above upper staff and above vl.1 in accordance with **F**
402–405	fg.	**B**: b.402 to b.405: slur
402	vl.1	**A**: *molto cantabile e ben tenuto* added (Emil Telmányi);
402	vl.1	**E** (vl.1 No.1): *appass.*; **E** (vl.1 No.2): *appassioneto* added (Emil Telmányi); **E** (vl.1 No.3): *appass.*
402	vl.2	note 5: ♮ added
402	vc. cb.	note 2: ♮ added
403	cor.	note 3: ♮ added
403	vl.1	note 3: ♮ added
403	vl.2	notes 2, 5: ♮ added
403	va.	note 3: ♮ added
403	vc. cb.	note 1: ♮ added
404–405	va.	**B**: end of slur b.404 note 3 instead of note 4
405	va. vc. cb.	**B**: *dim* $\boldsymbol{p}$
406	cl.solo	$\boldsymbol{p}$ added as in **D**
406–418	cl.solo	b.406 to b.418: slur emended from slurs b.406 to b.409, b.410 note 1 to b.412, b.412 to b.418 as in **D**; **A**: b.406 to b.409: end of slur open (page turn); **F, Ga**: b.406 to b.411 note 9, b.412 to b.418: slurs
406	vl.	**B**: $\boldsymbol{p}$ added in red crayon (CN)
406	va.	**B**: note 4: $f^{\flat\prime\prime}$
406	va. vc. cb.	**A**: *espr.* added (CN?); **E** (vc. Nos.1,2): $\boldsymbol{p}$ *espr.* added in pencil (Emil Telmányi)
407–408	cl.solo	**D**: between b.407 and b.408: breathing caesura added in pencil
408	cl.solo	**D**: note 8: $b^{\flat\prime\prime}$ changed to $b^{\natural\prime\prime}$; **Ga**: between note 2 and note 3: breathing caesura, note 8: $b^{\flat\prime\prime}$
409	va.	**B**: notes 3-4: ♪ ♪
409	vl.1	**E** (vl.1 Nos.1-4): note 1: $\boldsymbol{p}$
409–410	vl.1	**A**: note 3: ⬍ added in pencil; **E** (vl.1 No.2): b.409 note 3 to b.410 note 1: ⬍ $\boldsymbol{mf}$ added (Emil Telmányi); **E** (vl.1 No.3): b.409 note 3 to b.410 note 1: ⬍ $\boldsymbol{mf}$
409	vl.2	**E** (vl.2. No.1): note 1: $\boldsymbol{p}$ added (Emil Telmányi)
409–410	vl.2	**A**: note 3: ⬍ added in pencil; **E** (vl.2. No.1): b.409 note 3 to b.410 note 1: ⬍ added (Emil Telmányi?)
409	va. vc. cb.	note 2: ♮ added
409	cb.	**B**: notes 3-4: ♪ ♪
410	cor.	**B**: $\boldsymbol{p}$ added in ink (CN)
410	cl.solo	♮ added
410	vl.1	**E** (vl.1 Nos.1-3): notes 1, 4, 7: marc. added
410	vl.2	**E** (vl.2. Nos.1,2): note 2: $\boldsymbol{mf}$ added (Emil Telmányi), notes 1, 4, 7: marc. added (Emil Telmányi?)
411	fg.	**A**: note 1: $\boldsymbol{p}$ added (Emil Telmányi), ⬍ added in pencil
411	fg.2	**E**: ⬍ added in pencil
411	cl.solo	**A**: notes 1, 4, 7: marc. added in pencil
411	vl.1,2	**A**: ⬍ added in pencil
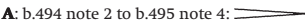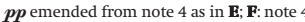
Bar	Part	Comment
411	va.	**E** (va. Nos.1,2): ⬍ added in pencil, note 1: beginning of ⬍
411	va. vc. cb.	**A**: third quaver: ⬍ added in pencil
411	vc.	**E** (vc. Nos.1,2): ⬍ added (Emil Telmányi?), note 1: beginning of ⬍
411	cb.	**E** (cb. No.1): ⬍ added (Emil Telmányi); **E** (cb. No.2): note 1: beginning of ⬍
411–412	cb.	end of slur emended from b.412 note 4 to note 3 as in **B** and by analogy with b.410 (vl.1,2)
412	fg.2	**E**: notes 1, 4, 7: marc. added in pencil
412–414	cor.	**B**: beginning of slur b.413 note 1 instead of b.412 note 1
412	va.	**E** (va. No.1): notes 1, 4, 7: marc. added ; **E** (va. No.2): notes 1, 4, 7: marc. added in pencil
412	va. cb.	**A**: notes 1, 4, 7: marc. added (Emil Telmányi?)
412	vc.	**E** (vc. No.1): notes 1, 4, 7: marc. added (Emil Telmányi?)
412	cb.	**E** (cb. No.1): notes 1, 4, 7: marc. added (Emil Telmányi?)
413	fg. va. cb.	**A**: ⬎ added in pencil
413	fg.2	**E**: ⬎ added in pencil
413	cl.solo	**Ga**: between note 1 and note 2: breathing caesura
413	va.	**E** (va. No.1): ⬎ added ; **E** (va. No.2): ⬎ added in pencil
413	vc.	**E** (vc. No.1): ⬎ added (Emil Telmányi)
413	cb.	**E** (cb. No.1): ⬎ added (Emil Telmányi)
413–414	cl.solo	**A**: b.413: *fluente* added (Emil Telmányi?) and pointer to b.414 in pencil
414		**F**: *fluente* noted as general expression marking above fg. and vl.1
417–418	cb.	**B**: end of slur b.417 note 3 instead of b.418 note 1
418		**A**: *a Tempo* added (Emil Telmányi)
418	vl.1	**E** (vl.1 Nos.1,4): *sempre* $\boldsymbol{p}$; **E** (vl.1 No.2): note 1: *semp* $\boldsymbol{p}$; **E** (vl.1 No.3): note1: *sempre* $\boldsymbol{p}$ added in pencil and emphasized in ink (Emil Telmányi)
418	vl.1 va.	**A**: *espr.* added in pencil (Emil Telmányi?)
420	vc. cb.	$\boldsymbol{mfz}$ added by analogy with vl.2
421	cl.solo	**D**: between note 1 and note 2: breathing caesura added in pencil; **Ga**: between note 1 and note 2: breathing caesura
421	vl.2	**A**: *arco* crossed out in pencil
422	cl.solo	*(fluente)* emended to *fluente*; **A**: *(fluente)* added (Emil Telmányi)
422	cl.solo	**A**: note 6: ♭ added
424	cl.solo	**A**: note 1: ♪ changed to ♪ ♪, note 5: ♮ added in pencil or ♭ changed to ♮ in pencil; **D** (copy, Aage Oxenvad): note 1: ♪; **D** (autograph): note 1: ♪
424	cl.solo	**D** (autograph): notes 2-5: marc. and *marc.*
424–425	cl.solo	**Ga**: no bar line between b.424 and b.425
426		*molto espressivo e ben tenuto* added as tempo marking in accordance with **F**
426	cl.solo	**A**: $\boldsymbol{f}$ added in pencil (Emil Telmányi); **B**: $\boldsymbol{f}$
426	vl.1	**A**: *molto espressivo e ben tenuto* added (Emil Telmányi); **E** (vl.1 No.2): *molto espr.* added (Emil Telmányi); **E** (vl.1 No.3): *molto espressivo*

| Bar	Part	Comment
426	vl.2	**E** (vl.2. No.1): *espr.* added (Emil Telmányi); **E** (vl.2 Nos.2,3): *espress.*
426	va.	**E** (va. Nos.1,2): *espres.*
429	cor.	**A**: notes 1-3: slur added in pencil; **B**: b.429 note 1: end of slur open (page turn)
429-430	cor.2	**E**: b.429 note 1 to b.430 note 3: slur
430-431	fg.	**A**: b.430 note 2 to b.431 note 1: tie added in pencil
430-431	cor.	**A**: b.430 note 1 to b.431 note 4: slur added in pencil
430	vl.1 va.	note 4: ♮ added
431-434	cor.2	**E**: b.431 note 1 to b.434 note 1: slur
431	vl.1	end of slur added as in **B**, **E**; **A**: b.431 note 1: end of slur open (page turn)
431-433	vl.1	**E** (vl.1 Nos.1,2 ,3): b.431 note 3 to b.433 note 6: *dim- - -*
431-432	cb.	**B**: end of slur b.432 note 2 instead of note 3
432-434	cor.	beginning of slur added b.432 note 1 in accordance with **F**; **A**: b.432 to b.434 note 1: beginning of slur open
432	cor. vl.1,2 va. vc. cb.	superfluous *dim.* omitted (page turn) in accordance with **F**
432	vl.2	**E** (vl.2 Nos.1-3): *div:*
432	va.	**E** (va. No.2): note 6: °
432-433	cb.	**B**: beginning of slur b.432 note 3 instead of note 4
433-434	str.	**F**: *p* b.434 instead of b.433
433	va.	**E** (va. No.2): notes 2, 4: °
434-438	fg.	**B**: b.334 note 1 to b.438: end of slur open (change of system)
434	cl.solo	**D**: b.434 to b.437 note 2: slur, b.437: beginning of slur added in blue crayon (change of system); **Ga**: *poco rubato*, (printer's error)
434	vl.1	**A**: *Poco rubato* added (Emil Telmányi); **E** (vl.1 No.4): *poco rubato* added in pencil (?)
434	vl.2	*poco rubato* added by analogy with vl.1; **E** (vl.2 No.3): *poco rubato* added in pencil (?)
437-439	cl.solo	**D**: b.437 note 3 to b.439 note 1: slur
438	fg. cl.solo vl.1 va. vc. cb.	**A**: third quaver: ⎯⎯ added in pencil end of tie added; **A**: end of tie open (page turn); **B**: no tie; **F**: end of tie open (page turn)
438-439	fg.2	
438	vl.2	⎯⎯ added by analogy with vl.1 and in accordance with **F**
439	fg.	*mp* omitted by analogy with the other parts and in accordance with **F**; **A**: *mp* added in pencil
439-440	fg. cor. vl.1,2 va. vc.	**A**: b.439 to b.440: ⎯⎯ added in pencil
439-441	cor.1	**E**: *mp* ⎯⎯ *f* added in pencil
439	cor.	note 2: ♮ omitted
439-441	cor.2	**E**: *f*
439	cl.solo	**Ga**: between note 1 and note 2: breathing caesura
439-441	cl.solo	**A**: b.439 note 1 to b.441 note 9: ⎯⎯ *f* added in pencil (Emil Telmányi); **D**: b.439 note 2 to b.441 note 9: slur
439	vl.1,2	note 3: ♮ omitted
439-440	cb.	⎯⎯ added by analogy with the other parts
440	cor.1	note 1: ♮ omitted
440	cor.	**B**: *semper f*
440-441	cor.2	**B**: notes written in ink (CN)
441	cl.solo	**A**: note 2: *a Tempo* added (Emil Telmányi)
441	fg.	**B**: ♪ changed to ♪ 𝄾 in ink (CN)
441	cl.solo	**A**: note 3: ♮ added in pencil
441	vl.1,2	note 3: ♮ added
441	vc. cb.	**B**: note 1: ♪ changed to ♪ 𝄾 in ink (CN)
442	str.	**F**: beginning of ⎯⎯ note 2 instead of note 5
442	vl. va.	**A**: note 4: $f^{\sharp}$ changed to $f^{\natural}$ in pencil
443-449	cl.solo	**D**: b.449: end of slur added in blue crayon
443	va.	**E** (va. Nos.1,2): note 1: *fz*
443	vc.	**E** (vc. Nos.1,2): note 1: *f* added in pencil ⎯⎯ emended from *cresc.* ⎯⎯
444-445	tamb.picc.	⎯⎯ note 2: *f*
445	tamb.picc.	**B**: note 2: *f*
446	cl.solo	**A**: note 4: ♮ added in pencil; **D**: note 5: marc. added in pencil
447	vl.1,2 va. cb.	**B**: notes 1-2: stacc. instead of marc.
447	va. cb.	**B**: *ff*
448	fg. cor.	**A**: note 5: ♮ added in pencil
449	fg.1	stacc. omitted as in **E** (fg.1,2). and by analogy with cor.
449	fg. cor.	**F**: stacc.
454	va. vc. cb.	notes 1, 3: ♮ added
455	vl.1,2	notes 1-2: ♮ added
457-458	fg. cor.	**B**: end of slur b.457 note 4 instead of b.458 note 1
457	fg.1	**E**: *p*
457	fg. cor. vl.1,2 va. cb.	**A**: *p* changed to *mf* (CN)
457	fg.2	**E**: *p* added (Emil Telmányi?)
457	cor.2	**E**: probably *mp* changed to *mf*
457	tamb.picc.	*cresc.* emended to ⎯⎯ by analogy with the other parts
457	vl.1,2	**B**: *mp*
457	vl.1	**E** (vl.1 Nos.1-4): note 1: *p*
457	vl.2	**E** (vl.2. No.1): *p*
457	va.	**E** (va. Nos.1,2): *molto* in ⎯⎯
457	va. cb.	**B**: note 4: end of slur open (page turn)
457	vc.	**E** (vc. Nos.1,2): *p*
458	fg.1	**B**: note 1: c
458	fg. cor.	**B**: note 1: beginning of slur open (page turn)
458	fg.2	**A**: note 1: ♮ added in pencil
458	tamb.picc.	**A**: bar added (Emil Telmányi); **B**: empty bar
458	cb.	**A**: ♮ added in pencil
459	vl.1	**B**: end of slur note 5 instead of note 6
460	fg. cor.	**A**: *mf* added in pencil (music draughts-man?)
460	vl.1,2	**A**: *mf* added in pencil and emphasized in blue ink (Emil Telmányi); **E** (vl.1 No.2): *mf* added (Emil Telmányi); **E** (vl.2. No.1): *mf* added (Emil Telmányi
460	vl.1	**E** (vl.1 No.3): *mf* added (Emil Telmányi)
460	va.	**E** (va. No.2): *espress*, note 3: 3°
460	va. cb.	**A**: *f espr.* added (Emil Telmányi)
460	vc.	**E** (vc. No.1): *f espr.* added (Emil Telmányi)
461-465	fg.	**B**: beginning of slur b.461 note 2 instead of note 1
461-464	cl.solo	**D**: (copy, Emil Telmányi): phrase written out both in original notation and enharmonic equivalent
461	vl.1	slur emended from slurs notes 1-2, 3-4 as in **B**, **E**; **E** (vl.1 No.2): slurs notes 1-2, 3-4 changed to slur notes 1-4

Bar	Part	Comment
461	vl.2	slur emended from slurs notes 1-2, 3-4 as in **B**, **E**
461	va.	**E** (va. No.2): note 6: °
462	tamb.picc.	**B**: notes 1-4: marc.; **E**: *f* added (Emil Telmányi); **F**: note 1: *mf*
462-466	cl.solo	**D**: (copy, Aage Oxenvad): enharmonic equivalent
463	fg.	**A**: [?] erased and *poco a poco accel.* added (Emil Telmányi)
463	fg.2	**E**: *p. a p. accel- - -* added (Emil Telmányi)
463	cl.solo	**A**: *poco a poco accel.* added (Emil Telmányi)
464-465	fg.	⸺ emended from *cresc.* ⸺; **A**: b.464: *cresc.*, b.464 note 2 to b.465 note 5: ⸺ added in pencil; **F**: *cresc.*
464-465	cor.	⸺ added by analogy with fg.; **F**: *cresc.* (b.464)
466		**A**: *Poco piu mosso* added (Emil Telmányi)
466	cl.solo	rest 1: 𝄽 emended to 𝄾; **F**: notes 1-3: demisemiquaver triplets, rest 1: 𝄾
466	cl.solo	**D** (autograph): *fz*; **Ga**: *Un poco più mosso*
466	vl.2	**E** (vl.2 Nos.1-3): *ff*
466-519	cb.	cb. omitted as in **E** and in accordance with **F**; **A**: *senza Basso!* added in pencil (Emil Telmányi); **E** (cb. No.1): bb.466-519: ** Pausen bis*,* added in pencil (CN), the bars crossed out in pencil and red crayon; added at bottom of page (CN): **also Pausen:*

Bar	Part	Comment
		E (cb. No.2): bb.466-519: crossed out in pencil
469-471	vl.1,2 va. vc.	**A**: ⸺ *pp* added (Emil Telmányi?)
469-471	vl.1	**E** (vl.1 No.2): ⸺ added in blue crayon
469-471	vl.2	**E** (vl.2. No.1): *dim- - -* added (Emil Telmányi)
471	fg.1	**A**: *p* changed to *mp espr.* in pencil (Emil Telmányi/CN); **E**: *p* changed to *mp espr.* in pencil (Emil Telmányi)
471	vc. cb.	**A**: note 1: arrow from cb. to vc.
472	vl.1 va. vc.	**A**: *pp* added (Emil Telmányi); **E** (vl.1 No.2): note 1: *pp* added in blue crayon (Emil Telmányi); **E** (vl.2. No.1): *pp* added in pencil and emphasized in ink (Emil Telmányi); **E** (vc. No.1): *pp* added (Emil Telmányi)
474	vl.1 va. cb.	**A**: note 2: ♮ added in pencil
475	va.	**E** (va. No.2): note 1: °
476	vl.1 va. vc.	**A**: notes 1, 2: ♮ added in pencil
477-478	fg.1	**B**: b.478 note 1: beginning of slur open (page turn)
477	tamb.picc.	rest 1: 𝄽 emended to 𝄾; **B**: rest 1: 𝄾
478-483	fg.1	**B**: b.478 to b.483 note 1: beginning of slur open (page turn)
482-483	fg.1	**B**: b.482 note 1 to b.483 note 1: slur
482-483	vl.1	**E** (vl.1 Nos.2,3): *mp* ⸺ added (Emil Telmányi)
482-483	vl.1 va. cb.	**A**: b.482 note 1 to b.483 *mp* ⸺ added (Emil Telmányi)
482-483	vl.2	**E** (vl.2. No.1): *mp* ⸺ added (Emil Telmányi)
482	va.	**E** (va. No.1): *mp* ⸺ added (Emil Telmányi)
482	vc.	**E** (vc. No.1): *mp* ⸺ added (Emil Telmányi)

Bar	Part	Comment
483-487	fg.1	**B**: b.483 note 2 to b.487: end of slur open (change of system)
483	vl.2	**E** (vl.2 No.1): note 1: *pp* added in red crayon (?); **E** (vl.2 No.2): note 1: *pp* added (Emil Telmányi)
483	va.	**E** (va. Nos.1,2): note 1: *pp*
483	vc.	**E** (vc. No.1): note 2: *pp* added (Emil Telmányi); **E** (vc. No.2): *pp*
485	va.	**B**: note 4: ♪ instead of ♪ 𝄾, notes 2-3: slur
485	cb.	**B**: note 4: ♪ instead of ♪ 𝄾
486	tamb.picc.	**E**: note 1: stacc.
488-489	vl.1	**E** (vl.1 Nos.2-3): *mp* ⸺ added (Emil Telmányi)
488-489	vl.1 va. cb.	**A**: b.488 note 1 to b.489 note 2: *mp* ⸺ added (Emil Telmányi); **F**: b.488 to b.489 note 4: *mp*
488-489	vl.2	**E** (vl.2. Nos.1,2): *mp* ⸺ added (Emil Telmányi)
488	va.	**E** (va. No.1): *mp* ⸺ added (Emil Telmányi)
488	vc.	**E** (vc. No.1): *mp* ⸺ added (Emil Telmányi)
489	va.	**E** (va. No.1): *pp* added (Emil Telmányi; **E** (va. No.2): *pp*
489	vc.	**E** (vc. No.2): note 1: *pp*
489-490	fg.1	**E**: tie added in pencil
490	tamb.picc.	**B**: *pp*
491	fg.1	*cresc.* omitted by analogy with the other parts; **A**: *cresc.* added in pencil (?); **E**: *cresc.* added in pencil
491-493	vl.1	**F**: b.491 note 2 to b.493 note 4: ⸺
491-495	vl.1	**E** (vl.1 Nos.1,3): ⸺ *mf p* *pp*
492	fg.1	**A**: note 4: ♮ added in pencil
492-493	fg.1	⸺ emended from *cresc.* i b.491 by analogy with va., vc.
492-493	vl.1	beginning of ⸺ emended from b.491 note 3 as in **E**; **E** (vl.1 No.2): ⸺ added
492-493	vl.2	⸺ added by analogy with vl.1; **E** (vl.2. No.1): ⸺ added
493-495	vl.1	**E** (vl.1 No.4): ⸺ *mf* ⸺ *pp*
494	fg.1	**A**: *fp* added in pencil (Emil Telmányi); **E**: *fp* added in pencil (?)
494-498	cl.solo	**B**: b.494 to b.498 note 1: slur
494	vl.1,2	note 2: ♮ added
494	vl.1	end of ⸺ emended from b.495 note 3 as in **E**; **F**: b.494 note 2 to b.495 note 3: ⸺
494	vl.1	**A**: note 1: *mf* added and changed to *f* in pencil (Emil Telmányi), note 2: *pp* added and changed to *p* (Emil Telmányi); **E** (vl.1 No.2): note 1: *mf* added (Emil Telmányi), note 2: *p* ⸺ added (Emil Telmányi)
494-495	vl.1	**A**: b. 494 note 3 to b.495 note 4: ⸺ *pp* added (Emil Telmányi)
494	vl.2	*f*, *p* ⸺ added as in **E** (vl.2 No.3) and by analogy with vl.1; **E** (vl.2. No.1): note 1: *mf* added and changed to *f* in pencil, note 2: *p* ⸺ added (?); **E** (vl.2 No.2): b.494 note 3 to b.495 note 1: ⸺
494	va.	end of ⸺ emended from b.495 note 4 as in **E**; **F**: b.494 note 2 to b.495 note 3: ⸺
494	va. vc.	note 3: ♮ added

Bar	Part	Comment
494-495	va. vc. cb.	**A**: b.494 note 2 to b.495 note 4: ⎯⎯⎯ *pp* added (Emil Telmányi)
494	vc.	end of ⎯⎯⎯ emended from b.495 note 3 as in **E**; **F**: b.494 note 2 to b.495 note 3: ⎯⎯⎯; **E** (vc. No.1): *mp* ⎯⎯⎯ added (Emil Telmányi)
495	vl.1	*pp* emended from note 4 as in **E**; **F**: note 4: *pp*; **E** (vl.1 No.2): note 2: *pp* added (Emil Telmányi)
495	vl.2	*pp* added as in **E** (vl.2 Nos.1,3); **E** (vl.2. No.1): note 1: *pp* added (Emil Telmányi); **E** (vl.2 No.2): note2: *pp*
495	va.	*pp* added as in **E**
495	vc.	*pp* emended from note 4 as in **E**
498	fg.1	notes 1, 2: ♮ added
499-511	cl.solo	**D**: (copy, Emil Telmányi): enharmonic equivalent
502	cl.solo	**Ga**: between note 1 and note 2: breathing caesura
504	vl.1,2 va. vc.	note 4: ♮ added
505	cl.solo	marc. added as in **B** and in accordance with **F**, **Ga**
506	vl.1	**E** (vl.1 No.1): notes 2-4: stacc.
507	fg.1	*mf* omitted as in **E**; **A**: note 2: *mf* added in pencil (Emil Telmányi); **F**: *mf*
508	cb.	**A**: note 3: ♮ added in pencil
509	cl.solo	**Ga**: between note 1 and note 2: breathing caesura
510	vl.1 va. vc.	**E**: ° omitted
510	va. vc.	**A**: arco added in pencil
511	fg.1	note 1: ♮ omitted
511-512	tamb.picc.	stacc. added as in **E** and by analogy with b.510
511, 512	vl.1	**A**: upper part note 1: $b^{\natural}{}''$ changed to $b^{\flat}{}''$
513-520	cl.solo	**Ga**: b.513 note 2 to b.517 note 1 and b.517 note 2 to b.519: slurs
516	fg.1	**E**: note 2: marc. added in blue crayon (CN?)
516	va. vc. cb.	**B**: unis
516	vc.	**A**: *mp* added (Emil Telmányi); **E** (vc. No.1): *mp* changed to *p* in blue crayon (?)
516	cb.	**A**: *mp* added (Emil Telmányi), pizz crossed out, see commentary b. 466-519
517-520	tamb.picc.	**B**: notes written in ink (CN)
517-527	va. vc. cb.	**B**: unis
517-519	cb.	**F**: empty bars
518-519	vl.1	**E** (vl.1 No.1): rall.---; **E** (vl.1 Nos.2,3): rall.. added (Emil Telmányi)
518	vl.2	**E** (vl.2. No.1): note 4: rit. added in pencil and emphasized in ink (Emil Telmányi)
519	fg.1	**A**: note 1: *p* added in pencil (CN)
520		**B**: tempo tranq.
520	cl.solo	**A**, **D** (copy, Emil Telmányi): note 2: e^{x} changed to $e^{\sharp}$ in pencil, note 6: ♮ added ; **B**: note 2: e^{x}
520	vl.1	*p* added as in **E** and by analogy with va.; **E** (vl.1 Nos.2,3): *p* added (Emil Telmányi)
520	vl.2	*p* added as in **E** and by analogy with va.; **E** (vl.2. No.1): note 1: *p* added (Emil Telmányi)
520	va.	**A**: note 1: *p* added in pencil (CN?);
520	vc.	*p* added as in **E** and by analogy with va.
520	cb.	*p* added by analogy with va.
521	fg.1	**A**: note 1: *f* added in pencil (CN); **E**: *f* added in pencil (Emil Telmányi)
521-528	tamb.picc.	segue omitted and marc. added by analogy with b.520

Bar	Part	Comment
523	fg.1	**B**: note 4: end of tie open (page turn)
523	tamb.picc.	**F**: *segue*
524-525	fg.1	**B**: b.524 to b.525 note 1: beginning of slur open (page turn)
525	cl.solo	**A**: note 8: ♮ added in pencil
527	fg.1	**A**, **E**: notes 1-3: ⎯⎯⎯ added in pencil
528	tamb.picc.	**B**: empty bar
528	cl.solo	**B**: staff 1 note 2: *ad lib*
528	cl.solo	**A**: staff 1 between note 12 and note 13: ♪ ($b^{\sharp}{}'$) crossed out , note 2: c'' changed to $c^{\sharp}{}''$ in pencil; **D** (copy, Emil Telmányi): staff 1 note 3: ? below the staff
528	cl.solo	**A**: staff 2 notes 6, 8: ♮ added in pencil
528	cl.solo	**A**: staff 2 note 16: ⌢ added in pencil (CN), between note 16 and note 17: breathing caesura added in pencil (CN); **F**: staff 2 between note 16 and note 17: breathing caesura, no ⌢; **Ga**: no ⌢, no breathing caesura
528	cl.solo	staff 2 note 25: ♯ added
528	cl.solo	**D** (copy, Emil Telmányi): staff 2 note 16: marc.
528	cl.solo	**A**: staff 3 note 11: ♮ added in pencil
528-531	cl.solo	**D**: staff 2 note 27 to b.531: copy, Aage Oxenvad
528	cl.solo	**D** (copy, Emil Telmányi; copy, Aage Oxenvad): staff 3 between note 26 and note 27: breathing caesura
528	cl.solo	**Ga**: staff 3 note 25: *segue* [marc.]
528	cl.solo	**D** (copy, Emil Telmányi): staff 4 between note 2 and note 3: breathing caesura
528	cl.solo	staff 5 note 10: marc. added by analogy with staff 5 notes 1-2, 5, 6, 9
528	cl.solo	staff 5 notes 27, 28, staff 6 notes 3-6: stacc. omitted as in **D** (copy, Emil Telmányi; copy, Aage Oxenvad) and in accordance with **Ga**; **A**: staff 5 notes 27, 28, staff 6. notes 3-6: marc. added in pencil; **B**: staff 5 notes 27, 28, staff 6 notes 3-6: stacc.
528	cl.solo	**Ga**: staff 6 between note 6 and note 7: breathing caesura
528-529	cl.solo	**Ga**: staff 5 note 5: *diminuendo - - - e - - - rall.*, staff 6 note 12: *- - - molto - - -*
528	cl.solo	staff 6 notes 12, 16: $b^{\natural}$ emended to $b^{\flat}$ by analogy with staff 6 note 8
528	cl.solo	**B**: staff 6 note 13: *rall - - -*
528	cl.solo	**B**: staff 6 note 17: *molto rall:*
528	cl.solo	**A**, **D** (copy, Emil Telmányi): staff 6 between note 25 and note 26: breathing caesura added in pencil
528	cl.solo	staff 6 notes 20, 24: $b^{\natural}$ emended to $b^{\flat}$ by analogy with p.87 staff 5 note 32; **Ga**: staff 6 note 20: $b^{\flat}$
529		*adagio* emended to *Adagio*; **B**: *poco adagio*
529	vl.1,2 va.	**A**: *mp* changed to *p*
530	cl.solo	**D** (copy, Aage Oxenvad): note 3: marc. instead of ten.
531	cl.solo	**D** (copy, Emil Telmányi): notes 17-18: $g^{\sharp}{}''$, notes 19-20: e'', notes 21-22: a'' instead of $a^{\flat}{}''$, ♭ erased; **D** (copy, Aage Oxenvad): notes 17-18: $g^{\sharp}{}''$, notes 19-20: e'', notes 21-22: a'' instead of $a^{\flat}{}''$
533		*adagio* emended to *Adagio*; **B**: *poco adagio*
533	va.	*molto espressivo* added as in **E** and by analogy with vl.1; **E** (va. No.2): *f espr. molto* added in pencil (Emil Telmányi); **E** (va. No.1): *espr*

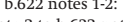| Bar	Part	Comment
533	va.	**A**: slur notes 5-7 changed to slur notes 3-7
533	vc.	*molto espressivo* added as in **E** and by analogy with vl.1,2; **E** (vc. Nos.1,2): *espr*
533	vc.	**B**: notes 1-2: ten. instead of slur
533	cb.	*molto espressivo* added as in **E** and by analogy with vl.1,2; **E** (cb. No.1): *espr.* added (Emil Telmányi); **E** (cb. No.2): *espr.*
534	va.	notes 5-7: slur omitted by analogy with b.533; **A**: notes 3-7: slur added in pencil
535	vc.	notes 2-3: slur omitted by analogy with cb.
536	cl.solo	**B**: f
536	str.	**A**: first to second crotchet: ⟍ added in pencil
537	cl.solo	**A**: notes 1-2: ⟍ added in pencil
537	vl.1	note 5: ten. added as in **E** and by analogy with vc., cb.
537	va.	note 5: ten. added as in **E** and by analogy with vc., cb.
538	cl.solo	**D** (copy, Emil Telmányi): notes 5-6, 7-8: $c^{\sharp\prime\prime\prime} - d^{\sharp\prime\prime\prime}$, notes 9-12: $e^{\prime\prime\prime} - d^{\sharp\prime\prime\prime} - c^{\sharp\prime\prime\prime} - b^{\natural\prime\prime}$
538	va.	ten. added as in **B** and by analogy with vl.1,2, vc.
538	cb.	ten. added as in **B** (va.) and by analogy with vc.
539	cl.solo	**D** (copy, Emil Telmányi): $a^{\prime\prime} - f^{\sharp\prime\prime} - f^{\sharp\prime\prime} g^{\sharp\prime\prime} - f^{\sharp\prime\prime} - g^{\sharp\prime\prime}$; **Ga**: between note 4 and note 5: breathing caesura
539	vc.	**A**: *marc.* added (CN)
539	cb.	*marcato* added by analogy with vc.; **B**: note 3: stacc.; **E** (cb. Nos.1,2): note 4: marc.
540	cl.solo	**Ga**: between note 4 and note 5: breathing caesura
540	vl.1	**A**: *dim.* added in pencil (CN)
540	vl.1,2 va.	**B**: *(dim)*
540	cb.	**E** (cb. No.1): note 2: marc. added (Emil Telmányi?); **E** (cb. No.2): note 2: marc.
542	vc.	**A**: notes 1-2: ⟍ pp added in pencil
542	vc. cb.	**B**: notes 1-2: *dim pp*
542	cb.	**E** (cb. Nos.1,2): note 1: p
543	fg.1	**B**: I^{mo}; **E**: pp
543-546	fg.1	**B**: end of slur b.545 note 1 instead of b.546 note 1
543	va.	**B**: beginning of slur note 1 instead of note 2, note 2: no marc.
544	cl.solo	**D** (copy, Emil Telmányi): ⟍ crossed out
544-546	cl.solo	**Ga**: beginning of slur b.545 note 2 instead of b.544 note 4
544	va.	marc. added as in **E** (va. No.1) and by analogy with b.543 and in accordance with **F**
544	vc. cb.	**A**: mf added (Emil Telmányi)
544-545	cb.	b.544 note 1 to b.545 note 1: stacc. added by analogy with vc.
545	fg.1	**E**: note 1: *dim.* added in pencil (CN)
545	cor.	**B**: ppp
545	vc.	**E** (vc. Nos.1,2): note 2: p
546	cl.solo	**D** (copy, Emil Telmányi): end of slur note 8
546	str.	pp added as in **E** (vl.1, va., vc.)
546	vc.	**E** (vc. No.1): notes 1-2: *dim pp* added (Emil Telmányi); **E** (vc. No.2): notes 1-2: ⟍ pp
547-548	tamb.picc.	**B**: b.547 note 1 to b.548 note 4: ⟍
549	fg.1 cor.1	**A**: p changed to pp in pencil (Emil Telmányi); **E**: p changed to pp in blue crayon (Emil Telmányi?)
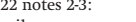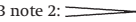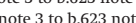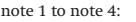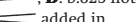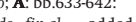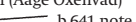
Bar	Part	Comment
550-554	tamb.picc.	stacc. added by analogy with b.549
555-560	cor.	**A**, **B**:

(musical notation)

A: b.555: original phrase crossed out in pencil, and $e^{\prime\prime} - f^{\prime\prime} - c^{\prime\prime} - e^{\prime\prime}$ added in pencil, *unisone med* 'with' *Fg. à 2.* added in pencil (Emil Telmányi)

| 555-560 | cor. | **E**: |

(musical notation)

555-560	cor.1	**E**: pasted insertion with bars written out by Emil Telmányi, marc. *segue*
555-560	cor.2	**E**: pasted insertion with bars written out by Emil Telmányi, b.555: *Se Lappen* 'See the slip of paper' added in pencil
555	vl.1	ff emended to f as in **E**; **F**: ff; **E** (vl.1 No.1): ff changed to f; **E** (vl.1 No.2): ff changed to f in blue crayon; **E** (vl.1 No.3): ff changed to f
555	vl.2	ff emended to f as in **E**; **F**: ff; **E** (vl.2. No.1): ff changed to f in blue crayon; **E** (vl.2 No.2) ff changed to f
555	va.	ff emended to f as in **E** and in accordance with **F**
556	vc. cb.	**E** (vc. No.2), **E** (cb. Nos.1,2): *segue*
557	fg. cor.	note 3: ♮ added
557	vc.	**E** (vc. No.1): *segue*
558	vc. cb.	note 3: marc. added as in **E** and by analogy with fg. and in accordance with **F**
559	tamb.picc.	**B**: fz; **E**: stacc.
560	fg. vc. cb.	⟍ added by analogy with cor.
560	cor.	**A**: ⟍ added in pencil
560	vl.1	**B**: notes added in ink
561	fg.	f added by analogy with cor.
561	cor.	**A**: note 1: f added in pencil (Emil Telmányi)
561	cor.2	**E**: f added (CN?)
561	vl.1	ff, *martelé* added as in **E**; **E** (vl.1 No.2): ff martelé added and blue crayon (CN?)
561	vl.2	ff, *martelé* added as in **E**; **E** (vl.2. Nos.1,2): ff martelé added (Emil Telmányi)
561	cb.	**B**: slur and marc. added in ink
563	fg.	**E**: *segue*
563	cb.	**B**: slur added in ink
564	fg.2 cor.2	note 1: ♮ omitted
564-565	tamb.picc.	**B**: *marcato* b.564 instead of b.565
566	vl.1,2	**A**: notes 1, 3: marc. added in pencil
567	fg.	**E**: notes 1-4: ⟍
567	fg.1	**E**: note 2: marc. instead of stacc.
567	fg.2	**E**: note 1: stacc.
567	cor.	marc. and stacc. added by analogy with fg.; **B**: mp
567	cor.1	**E**: p added (Emil Telmányi)
567	tamb.picc.	**F**: mp note 3 instead of note 4
567-568	cl.solo	end of slur emended from b.568 note 8 in accordance with **F**
568	tamb.picc.	**F**: p b.567 note 5 instead of b.568 note 1
567-569	cl.solo	**F**: b.567 to b.569 note 1: slur; **D**: b.567 to b.568: end of slur open (change of system)
567	vl.1	**E** (vl.1 No.1): ⟍ mp added in pencil; **E** (vl.1 Nos.2,3,4): notes 2-4: ⟍
567	vl.2	**E** (vl.2. Nos.1,2,3): notes 1-4: f ⟍
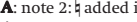
Bar	Part	Comment
567	va.	**E** (va. Nos.1,2): notes 1-4: *f* ▷
567	vc.	**E** (vc. No.1): note 2: *mp* changed to *p* in blue crayon (Emil Telmányi?)
568	fg.	**E**: note 1: *mp*
568	tamb.picc.	**A**: note 1: *p* added (CN?)
568	vl.1	**E** (vl.1 No.1): *mp* crossed out in pencil; **E** (vl.1 Nos.2,3,4): *mp* b.568 instead of b.567
568	vl.2	**E** (vl.2. Nos.1,2,3): *mp* b.568 note 1 instead of b.567
568	va.	**E** (va. Nos.1,2): *mp* b.568 note 1 instead of b.567
569	fg. vl.1 va.	**A**: note 2: ♮ added
569	cl.solo	**D**, **F**: note 1: ♯ at *tr*
572	fg.1	**F**: note 1: $e♯'$
572	fg.2	**F**: note 1: *c'*
572-575	tamb.picc.	stacc. added by analogy with bb.568-571
572	cl.solo	**D**: ◁
576	tamb.picc.	**B**: *ff*
577	tamb.picc.	**B**: *fp*; **F**: *ffp*
580		*fz* added as in **B**, **D**
580-585	cl.solo	beginning of slur emended from b.584 note 1
580-586	vl.1,2	marc. added as in **E** (vl.1); **E** (vl.1 Nos.1-4): *segue*
580-586	va.	marc. added as in **E** (b.580 notes 1-4); **E** (va. Nos.1,2): b.580 notes 1-4: marc., note 5: *segue*
580-586	vc.	marc. added as in **E** (vl.1, va.)
585-586	cb.	marc. added as in **E** (vl.1, va.)
586	cl.solo	**A**: notes 1-4: *f* ▷ added in pencil (Emil Telmányi)
587	cor.	stacc. emended to marc. as in **E**
588	fg.1	**F**: note 6: *g* instead of *g♯*
588	fg.2	**F**: note 6: *e♯* instead of *e*
588	cl.solo	**A**: note 2: ♮ added at *tr.*
589	va.	**A**: ♯ below the staff erased, ♯ and *nej* 'no!' noted in the margin (Emil Telmányi); **E** (va. Nos.1,2): note 1: *f*
590	va.	**E** (va. No.2): notes 1-3: marc
591-592	fg.	notes 1-3: vertical lines removed and marc. added as in **E**
591	fg.1	**B**: note 3: $d♮'$ changed to $d♯'$ in ink
591	fg.2 cor.	**E**: note 1: *ff*
591-592	cor.	notes 1-3: vertical lines removed and marc. added as in **E**
591	cor.1	**B**: note 3: $a♮'$ changed to $a♯'$ in ink
591	str.	**B**: *pizz* added in ink (CN)
595	vl.1	**E** (vl.1 No.4): notes 1-4: marc.
595	va.	**E** (va. Nos.1,2): notes 1-4: marc.
596	va.	**E** (va. No.2): note 1: *segue* added in pencil
598	va.	**E** (va. No.2): notes 2, 4: °
600	va.	**E** (va. No.2): note 5: *pesante*
601	fg.2	marc. added by analogy with fg.1
601	cor.2	marc. added by analogy with cor.1
601	vl.1	**A**: <u>*Pesante*</u> added (Emil Telmányi); **F**: *pesante* noted as general expressive marking; **E** (vl.1 No.2): *pesante* added in blue crayon (Emil Telmányi/CN); **E** (vl.1 No.3): *Pesante* added (CN?)
601	vl.2	**E** (vl.2. Nos.1,2): *Pesante* added in pencil and emphasized in ink (Emil Telmányi?); **E** (vl.2. No.3): *Pesante*
601	va.	*pesante* added as in **E** and by analogy with vl.1,2
601	vc.	*pesante* added as in **E** and by analogy with vl.1,2; **E** (vc. No.1): *pesante* added in pencil and ink (Emil Telmányi)
602-603	fg.	**B**: no tie
602	fg. cor.	**B**: note l: beginning of tie open (change of system)
604-610	fg.	**B**: b.604 note 1 to b.610: end of slur open (page turn)
604	fg.2	marc. added by analogy with fg.1
604	cor.2	marc. added by analogy with cor.1
604	vl.1,2 va. vc.	note 5: ♮ added
606	fg.2	marc. added by analogy with fg.1
606	cor.2	marc. added by analogy with cor.1
607	vl.1	**E** (vl.1 Nos.1,2,3,4): *poco a poco dim.*; **E** (vl.1. No.2): *e calando* added (Emil Telmányi)
607	vl.1 va. vc.	**A**: note 3: ♮ added in pencil
607-609	vc.	**E** (vc. Nos.1,2): b.607 note 1 to b.609 note 6: *dim.- - -*
608-610	fg.2	slur added by analogy with fg.1; **E**: ▷
608-610	vl.1	**B**: b.608 notes 1-6, b.609 note 1 to b.610 note 2: slurs
608-609	va.	**E** (va. Nos.1,2): b.608 note 2 to b.609 note 6: *dim- - -*
609	va. vc.	▷ added by analogy with vl.1,2 and in accordance with **F**
610	cor.1	**E**: note 2: *pp* added in blue crayon (CN)
610	vl.1	**B**: *mp*
610-615		*calando poco a poco* emended to *poco a poco calando*; **A**: *calando poco a poco* added (Emil Telmányi); **F**: bb.611-614: *poco a poco calando*
610	tamb.picc.	**B**: *mp* (?)
610	cb.	**B**: *mf*
611	tamb.picc.	**A**: *p* changed to *pp*; **B**: [musical notation]
611	cl.solo	**B**, **D**: *f* crossed out and changed to *p* in pencil (CN); **Ga**: *poco a poco calando*
611	vl.1	(*poco f*) emended to *poco f*; **B**: note 1: (*mf*) crossed out and (*f*) added
611	vl.2	(*poco f*) emended to *poco f*
612	cl.solo	**D**: *dim* in the end of bar
613-614	vl.2	**E** (vl.2. No.1): *rallen...* added (Emil Telmányi)
615	vl.1	**E** (vl.1 No.2): *dim.*
615-617	va.	**E** (va. No.2): b.615 note 3 to b.617 note 3: *dim- - -*
616	cl.solo	*dim.* added as in **D** and by analogy with the other parts.; **D**: b.616 note 1 to b.617 note 2: ▷ added in blue crayon (CN)
616	va. cb.	**A**: *dim* added (CN?)
617	cor.	**A**: *pp* added (Emil Telmányi)
617	va.	**B**: note 3: °; **E** (va. No.2): note 3: *rall:*
618		**A**: *un poco tranquillo* changed to *molto tranquillo* (CN); **B**: *poco tranq:*
618	fg.1	**E**: *un poco tranq:* changed to *molto tranq:* in pencil (CN)
618	fg.2 cor.1	**E**: *tranquillo*
618	cor.2	**E**: *un poco tranq.*
618	tamb.picc. vl.2 va. vc. cb.	**E**: *un poco tranquillo*
618	cl.solo	*p* emended to *mf* as in **D**; **A**: *p espr* added in pencil (Emil Telmányi); **D**: *mf* added (CN), *espress:* added in blue crayon (CN)
618	cl.solo	**D**: *poco tranquillo*
618-623	cl.solo	**B**: beginning of slur b.619 note 2 instead of b.618; **D**: slur b.618 note 1 to b.623 note 2 changed to slur b.618 note 1 to b.622 note 1 and slur b.622 note 2 to b.623 note 2

Bar	Part	Comment
618	va. cb.	**A**: note 1: *p* added (Emil Telmányi)
618	va.	**E** (va. Nos.1,2): *Un poco tranquillo*
618	vc.	**E** (vc. Nos.1,2): *un poco tranquillo*
619	fg.1	**E**: *espr.* underlined in blue crayon
619	fg.	*marc.* omitted as in **E**, **B** and by analogy with bb.623-624; **A**: *espr.* added in pencil
621-622	cl.solo	**A**: b.621 note 3 to b.622 note 2: ⎯⎯⎯ added in pencil; **D**: b.622 notes 2-3: ⎯⎯⎯ added in pencil
622-623	cl.solo	**A**: b.622 note 2 to b.623 note 2: ⎯⎯⎯ added in pencil; **F**, **Ga**: b.622 notes 1-2: ⎯⎯⎯ and b.622 note 3 to b.623 note 2: ⎯⎯⎯; **D**: b.622 note 3 to b.623 note 2: ⎯⎯⎯ added in pencil
623	fg.	**A**: *espr.* added in pencil (Emil Telmányi?)
625-626	cl.solo	**A**: b.625 note 1 to b.626 note 1: ⎯⎯⎯ added in pencil, b.626 note 1 to note 4: ⎯⎯⎯ added in pencil; **F**, **Ga**: b.625: ⎯⎯⎯, b.626: ⎯⎯⎯; **D**: b.625 note 2 to b.626 note 1: ⎯⎯⎯ added in pencil, b.626 note 1 to note 4: ⎯⎯⎯ added in pencil
628-629	cl.solo	**A**: b.628 note 4 to b.629 note 3: ⎯⎯⎯ added in pencil
629	cl.solo	**F**, **Ga**: ⎯⎯⎯; **D**: ⎯⎯⎯ added in pencil
630	cl.solo	**A**: note 2: ♮ added in pencil, ⎯⎯⎯ added in pencil; **F**, **Ga**: ⎯⎯⎯; **D**: ⎯⎯⎯ added in pencil
633-642		*poco a poco accelerando − fin al* emended to *poco a poco ac-ce-le-ran-do*; **A**: bb.633-642: *poco a poco- - - accellerando - fin al - - -* added (Emil Telmányi)
633	va. vc. cb.	note 1: ♮ added
634-643		**F**: bb.634-643: *Poco a poco accelerando - fin al - Tempo I- - -*
634-643	cl.solo	beginning of slur emended from b.636
637	va.	note 2: ♮ added
637	va. vc. cb.	*espressivo* added as in **E**
637	vc.cb.	note 3: ♮ added
638-639	cl.solo	**D**: b.638 note 2 to b.639 note 2: ⎯⎯⎯ added in pencil
639	cl.solo	**Ga**: notes 2-4: ⎯⎯⎯
639-640	cl.solo	**D**: b.639 note 3 to b.640: ⎯⎯⎯ added in pencil
640	cl.solo	**Ga**: notes 1-2: ⎯⎯⎯
641		**A**: *accel* added (Emil Telmányi) and crossed out
641	cl.solo	**D**: *accel* added in pencil (Aage Oxenvad)
641-642	cl.solo	**Ga**: b.641 notes 1-3: ⎯⎯⎯, b.641 note 3 to b.642 note 2: ⎯⎯⎯
641-642	va. cb.	**B**: b.641 note 1 to b.642 note 4: only one slur
641	vc.	**E** (vc. Nos.1,2): *accell*
641	cb.	**E** (cb. Nos.1,2): *accel- - -*
642	cl.solo	**B**: *molto* in ⎯⎯⎯
642	va.	**E** (va. No.2): *accel- - -*
643		**A**: *Tempo I* added (Emil Telmányi)
643	fg. cor.2	**E**: *Tempo I* added (Emil Telmányi)
643	cor.1	**E**: *Tempo I^{mo}* added (Emil Telmányi)
643	cl.solo	**Ga**: *Tempo I (Allegro vivace)*
643	vl.1	**F**: *ff* note 1 instead of note 2
643-646	vl.2	*sul G* added as in **B**, **E** (vl. 2 No.1)
645	vl.2	**B**: note 3: *mf* crossed out
646	cor.	marc. added as in **E** and by analogy with bb.643-644 in accordance with **F**

Bar	Part	Comment
648	fg. cor. tamb.picc. vl.1,2 va. cb.	**B**: *ff*
648	cb.	**E** (cb. Nos.1,2): note 1: *ff*
649-667	cl.solo	**D** (autograph): bars crossed out in pencil
650	cl.solo	note 8: *f♯″* emended to *d″* as in **D** (autograph and copy, Aage Oxenvad); **A**: note 8: note head (*d″*) added in pencil; **D** (autograph): note 8: *f♯″* changed to *d″*; **D** (copy, Aage Oxenvad): note 8: *f♯″* changed to *d″*, *d* added below the staff
651	tamb.picc.	**B**: note 1: *ffz*; **E**: no *fz*
652	vl.1	**E** (vl.1 No.2): notes 1-4: ten. added in blue crayon
654	cl.solo	*ff* added as in **D** (autograph and copy, Aage Oxenvad)
654-660	cl.solo	beginning of slur emended from b.656 note 2 as in **D** (autograph and copy, Aage Oxenvad)
655-656	cl.solo	**A**: *molto espressivo* added in pencil (CN?)
656	fg.2	marc. added by analogy with fg.1
656	cor.2	marc. added by analogy with cor.1
659-662	vl.1	marc. added as in **E** (b.659 note 5 to b.662 note 3, vl.1 No.1) and as in **E** (b.659 note 5 to b.660, vl.1 Nos.3,4)
659-662	vl.2	marc. added as in **E**
659-662	va.	marc. added by analogy with vl.1,2; **E** (va. No.2): b.659 note 4 to b.663 note 4: ten. added in pencil
659-662	vc.	marc. added as in **E** (vl.1,2)
660	fg.2	marc. added by analogy with fg.1
660	cor.2	marc. added by analogy with cor.1
660	vc.	**B**: notes 4-6: *e♭ - d -c*
661	vl.1	**E** (vl.1 No.3): *segue*
661	vc.	**B**: notes 1-3: *d - e♭ -f*
662-663	vl.1	ten. added as in **E** (vl.1 No.2); **E** (vl.1 No.2): b.662 note 4 to b.663: ten.
662	vl.2	ten. added as in **E** (vl.1)
662-664	va.	ten. added as in **E** (va. No.1); **E** (va. No.2): b.662 note 4 to b.663: ten.
662-663	vc.	ten. added as in **E** (vc. Nos.1,2)
663	fg.2	marc. added by analogy with fg.1
663	cor.2	marc. added by analogy with cor.1
663	cor. vl.1	**B**: second crotchet: *dim*
663-664	vl.1	ten. added as in **E** (vl.1 Nos.1,2,4)
663-664	vl.2	ten. added as in **E** (vl.2 Nos.1-3)
664		**B**: below the system: *senza rall:*
664	vc.	ten. added as in **E** (vc. No.2)
665	vl.2	**E** (vl.2. No.1): *dim*
665-666	va.	**E** (va. No.2): marc. instead of ten.
667-673	vl.2	**E** (vl.2. No.1): *rall- - -* added (Emil Telmányi)
667-668	cb.	ten. added as in **E**
668	vl.1 va.	**A**: note 2: ♮ added in pencil
669	vl.1,2	**A**: *rall- - -* added (Emil Telmányi)
670	cor.	**A**: *p* changed to *pp* (Emil Telmányi); **E** (cor.2): *p*
671	tamb.picc.	**B**: *dim* b.672 instead of 671
671-674	va.	**B**: b.671 note 2: beginning of slur open (page turn), slur b.672 notes 1-2 instead of slur b.671 note 2 to b.674 note 1
672-673	vl.1	superfluous *rall.* omitted (page turn); **A**: *rall- - -* added (Emil Telmányi)
673	tamb.picc.	**A**: *pp* added (Emil Telmányi); **B**: the bar circled in red crayon
673	vl.1	**B**: note 1: *p dim.*
674		♪ = *quasi* ♩ emended to ♩ = *quasi* ♪; **B**: *adagio*

Bar	Part	Comment
674-679	cor.1	**E**: beginning of slur b.676 note 1 instead of b.674 note 1
674	cl.solo	**A**: *p* changed to *pp* (Emil Telmányi), above the staff: *p ma espressivo*; **F**, **Ga**: *p*
674-686	cl.solo	**E**: slurs emended from slur b.674 note 3 to b.686 note 1 as in **D**
675-676	fg.1	**A**: b.675 note 3: tie crossed out, b.676 note 1: *b*♮ changed to *b*♭ ; **E**: tie, b.676 note 1: *b*♮ changed to *b*♭ ; **E**: b.676 note 1: *b*♮ changed to *b*♭
675	cl.solo	**Ga**: between note 3 and note 4: breathing caesura
676	vl.1,2	**A**: *pp* changed to *mp* (Emil Telmányi)
676	vl.1	*spicc.* added as in **E**, *mp* emended to *mf* as in **E**; **E** (vl.1 No.2): *p* changed to *mf* in blue crayon (?), **E** (vl.1 No.3): *p* changed to *mf*
676	vl.2	*spicc.* added as in **E**, *mp* emended to *mf* as in **E**; **E** (vl.2. Nos.1,2): *p* changed to *mf* CN?)
676	cb.	**A**: *p* added in pencil (Emil Telmányi)
677	cor.1	**B**, **E**: note 5: *f*♯′
677-678	cl.solo	**Ga**: between b.677 and b.678: breathing caesura
677	vl.1	⎯⎯⎯ added as in **E**
677	vl.2	⎯⎯⎯ added as in **E**; **E** (vl.2. No.1): notes 8-11: ⎯⎯⎯ added
677	vc.	**B**: lower part: ♩.
678	cor.1	**B**, **E**: notes 1-4: *e*♯′- *b*♭′- *c*♯′- *e*♮′
678	vl.1	*mf* added as in **E**; **E** (vl.1 Nos.2,3): note 1: *mf* added (Emil Telmányi)
678	vl.2	*mf* added as in **E**; **E** (vl.2. Nos.1,2): note 1: *mf* added (Emil Telmányi)
678	va.	**B**: note 4: ° ; **E** (va. No.2): note 4: °
679	vl.1,2	⎯⎯⎯ added as in **E**; **E** (vl.1 No.2): notes 8-11: ⎯⎯⎯ added ; **E** (vl.1 No.3): notes 8-11: ⎯⎯⎯ added
679-680	vl.2	**E** (vl.2. No.1): beginning of *poco espress* b.680 instead of b.679 note 8
680-681	fg. cor.	**A**: ⎯⎯⎯ added in pencil; **E**: ⎯⎯⎯ added in pencil
680	vl.1	⎯⎯⎯ added as in **E** (vl.1 Nos.1,3); **E** (vl.1 Nos.1,3): note 1: *mf* ⎯⎯⎯; **E** (vl.1 No.4): note 1: *mf* ⎯⎯⎯ added
680	vl.1	⎯⎯⎯ added as in **E**; **E** (vl.1 Nos.1,2): notes 4-7: ⎯⎯⎯; **E** (vl.1 No.3): notes 5-7: ⎯⎯⎯ added (Emil Telmányi)
680	vl.2	⎯⎯⎯ added as in **E** (vl.1)
680	vl.2	⎯⎯⎯ added as in **E** (vl.2 Nos.1,2)
680	va. vc. cb.	⎯⎯⎯ added as in **E** (vl.1,2) and by analogy with fg., cor.; **F**: notes 1-3: ⎯⎯⎯
680	vc. cb.	note 1: ♮ added
681	cor.1	**E**: note 3: *dim.*
681	vl.1	⎯⎯⎯ added and ⎯⎯⎯ notes 3-10 omitted as in **E**; **F**: notes 5-10: ⎯⎯⎯
681	vl.2	⎯⎯⎯ added and ⎯⎯⎯ notes 3-7 omitted as in **E** (vl.1); **A**: notes 3-7: ⎯⎯⎯ added in pencil; **F**: notes 5-7: ⎯⎯⎯
681	cb.	⎯⎯⎯ added by analogy with va., vc. and in accordance with **F**
682		♩ = *quasi* ♪ emended to ♪ = *quasi* ♩
682		**A**: *Temp I*ᵐᵒ crossed out in pencil and *poco a poco* ♩=*quasi* ♪ added in pencil (Emil Telmányi), arrow indicating Tempo I at b.685 second crotchet; **F**: *Allegro* (♩ =♪) *poco a poco in Tempo I (Allgro vivace)*
682	fg. cor.	*p* added by analogy with str. and in accordance with **F**; **E** (cor.1): *p* changed to *pp*
682	fg.2	**E**: *Tempo I (Allegro) poco a poco* added (Emil Telmányi)
682	cor.	**B**: *p*, may also belong to tamb.picc.
682	cor.1	**E**: *Allegro vivace*
682	cor.2	**E**: *Tempo I (Allegro)*
682	tamb.picc.	**B**: *p*, may also belong to cor.; **E**: *p* crossed out and changed to *mp* in pencil (Emil Telmányi)
682	cl.solo	**A**: *Allegro* (♩ = *quasi* ♪); **D**: *Tempo I (Allegro)*; **Ga**: between note 1 and note 2: breathing caesura
682-685	cl.solo	**Ga**: b.682 to b.685 note 2: *poco a poco in- - - Tempo I Allᵒ vivace*
682	str.	**A**: note 1: *p* added in pencil (Emil Telmányi)
682-687	vl.1	**A**: *poco a poco in Tempo Iᵐᵒ (Allegro vivace)* added (Emil Telmányi)
682	vl.2	**E** (vl.2. No.1): *Allegro* crossed out in pencil, *Allegro* (♩ =♪) added in pencil (?)
682-686	vl.2	**E** (vl.2. No.1): *poco a poco à Tempo (Allegro vivace)*
682-685	va.	**E** (va. No.2): *poco a poco - - -a Tempo I*
682-684	vc.	**E** (vc. No.1): *poco a poco - - -* crossed out in pencil and *Allegro* added in pencil; **E** (vc. No.2): *Allegro* added in pencil
685-687	va.	**A**: *Tempo Iᵐᵒ (Alleᵒ vivace)* added in pencil (Emil Telmányi?)
685	vc.	**E** (vc. No.1): *vivace* added in pencil
686	vl.1,2	note 2: ♮ added
686-687	vl.1	**A**: *(Allegro vivace)* added in pencil (Emil Telmányi)
687	cl.solo	**D**: *mp*
688	tamb.picc.	**B**: *cresc.*
688-689	tamb.picc.	**B**: b.689 note 1: beginning of ⎯⎯⎯
688	str.	note 2: ♮ added
688	str.	**B**: note 1: *mf*
688	va.	**E** (va. No.2): note 1: *p*
688	vc.	**E** (vc. Nos.1,2): note 1: *p*
689	va.	**E** (va. Nos.1,2): *f* note 4 instead of note 1
689	vc.	**E** (vc. Nos.1,2): *f* note 4 instead of note 1
689	cb.	**E** (cb. Nos.1,2): *f* note 4 instead of note 1
691	cl.solo	**Ga**: between note 1 and note 2: breathing caesura
692	cl.solo	**B**: note 4: marc. instead of *fz*
693	cl.solo	**A**: note 1: ♮ added in pencil
693	vl.1,2	**B**: note 1: *f*
694	cl.solo	**Ga**: between note 1 and note 2: breathing caesura
695	vc. cb.	note 6: ♮ added
696	fg.	**B**: note 1: beginning of slur open (page turn)
696-698	vl.2	**A**: b.697 to b.698 note 1: beginning of slur open (page turn); **B**: b.696 note 1 to b.697 note 2: slur; **E** (vl.2 Nos.1-3): beginning of slur b.697 note 2 instead of b.696; **F**: b.696 note 1 to b.697 note 3: slur, b.698 note 1: beginning of slur open (change of system)
696-698	va.	**B**: b.696 to b.698 note 1: only one slur, bb.696-698: beginning of slur open (page turn)
697-698	cl.solo	**A**: between b.697 and b.698: breathing caesura added in pencil; **D**: * with reference to the next page: *Kære O.C.N: "Hvordan kan det gaa med Vejrtrækningen?*

Bar	Part	Comment
		Gud!" A.O. "det skal nok gaa; jeg skal nok finde paa noget"C.N. " Tak! Det tænkte jeg nok"! 'Dear O.!<u>C.N.</u> 'How can you manage the breathing? Lord!' <u>A.O.</u> 'I'll manage; I'll think of something'<u>C.N.</u> 'Thanks! I thought you would!' added in blue crayon (CN) – see facsimile p. xxiii; **Ga**: between b.697 and b.698: breathing caesura
700	cl.solo	**A**: note 2: ♮ added in pencil
706	fg.	**A**: *f* added (Emil Telmányi)
706-709	fg.	**B**: b.706 note to b.707: end of slur open (page turn)
706	cl.solo	**D**: note 2: *fz* instead of marc.
707-709	fg.1	**A**: end of slur changed from b.709 note 2 to note 1
707	vl.1,2	**A**: note 4: ♮ added in pencil
707	vl.1	**E** (vl.1 No.2): *calando* added (Emil Telmányi)
708		*rallen* emended to *rall.*
708	cl.solo	**A**: *rallen* added (Emil Telmányi?); **D**: note 2: *fz* instead of marc.
708-709	vl.2	**E** (vl.2. No.1): *rall- - -* added (Emil Telmányi); **E** (vl.2. No.1): end of slur b.708 note 4 instead of note 3
709	fg.1	**A**: note 2: *p* added (Emil Telmányi?); **E**: *p* b.710 instead of b.709
709	fg.2	rest 1: *p* omitted and added note 1 as in **E**
709	cl.solo	**A**: ⎯⎯ added in pencil
709-710	vl.2	**E** (vl.2. No.1): beginning of slur b.710 note 1 instead of b.709 note 4
710		*Poco meno* emended to *poco meno*; **A**: *Poco meno* added (Emil Telmányi)
710	fg.1	*p* omitted b.709 note 2 and added b.710 as in **E**
710	cl.solo	**A**: note 2: *mf* added in pencil (Emil Telmányi?); **D**: between note 1 and note 2: breathing caesura
710-718	cl.solo	**D**: beginning of slur b.708 note 2 instead of b.710 note 2
710	vl.1	**A**: note 1: *pp* added (Emil Telmányi); **E** (vl.1 No.2): *mp* changed to *pp* in pencil (Emil Telmányi), *Poco meno* added (Emil Telmányi)
710	vl.2	*p* added as in **E**; **E** (vl.2 Nos.1,2): *Poco meno* added (Emil Telmányi); **E** (vl.2 No.3): *Poco meno*
710	vc. cb.	**A**: *p* added in pencil (Emil Telmányi); **E** (vc. No.1): *Poco meno* added (Emil Telmányi); **E** (cb. No.1): <u>*Poco meno*</u> added (Emil Telmányi), note 1: *p*
711	va.	note 4: ♮ added
712	cl.solo	**D**: between note 1 and note 2: breathing caesura
712-716	cl.solo	*di-mi-nu-en-do* added as in **D**; **D**: *dim - - -*
712	va.	**E** (va. No.2): *calando*
713	vl.1	note 4: ♮ added
713	vl.1	**A**: end of slur open (page turn)
718		*calando poco a poco* emended to *poco a poco calando*
718	tamb.picc.	**A**: *p* changed to *pp* (Emil Telmányi); **E**: *p* changed to *pp* in pencil (Emil Telmányi)
718-724	tamb.picc.	**B**: note 2: ♩
718	cl.solo	*dim* added as in **D**; **Ga**: between note 1 and note 2: breathing caesura; **Ga**: *calando - poco a - poco dim.*

Bar	Part	Comment
718	vl.1	**A**: *calando poco a poco* added in pencil (Emil Telmányi); **E** (vl.1 No.1): *calando poco a poco*; **E** (vl.1 Nos.2,3,4): *calando poco a poco* added (Emil Telmányi); **E** (vl.1 No.2): *mp* changed to *pp* in pencil(?)
718	vl.2	**E** (vl.2. No.1): *calando* added (Emil Telmányi)
720	vl.1,2	note 3: ♮ omitted
721	cl.solo	*p* added as in **D**; **Ga**: between note 1 and note 2: breathing caesura
721-724	cl.solo	**D**: b.721 note 2 to b.724 note 1: slur changed to slurs b.721 note 2 to b.723 note 1, b.723 note 2 to b.724 note 1 in pencil
722	cl.solo	**A**: note 1: *dim* added in pencil (Emil Telmányi?); **D**: *dim* added in blue crayon (CN)
722	vl.2	**E** (vl.2. No.1): *mf* crossed out in pencil
722-728	va.	**B**:
		pizz.
722	va.	**E** (va. No.2): *poco c poco dim*
723	cl.solo	**Ga**: between note 1 and note 2: breathing caesura
723-725	cl.solo	**D**: b.723 note 2 to b.725: slur added in pencil
724	cl.solo	**D**: ⎯⎯ added in pencil
724-725	cl.solo	**F**, **Ga**: b.724 last quaver to b.725 first crotchet: ⎯⎯ *poco* ⎯⎯
724-726	cl.solo	*di-minu-en-do* added as in **D**
724	vl.1 va. vc.	*Flag.* omitted
725	vl.2 va. vc.	*dim.* added by analogy with vl.1, cb. and in accordance with **F**
726	tamb.picc.	**A**: *pp* added in ink and changed to *ppp* in pencil (Emil Telmányi); **B**: ♩; **E**: *pp* changed to *ppp* in pencil (CN?)
726	cl.solo	**D**: ⎯⎯ and ⎯⎯ added in pencil
726-727	cl.solo	**F**, **Ga**: b.726 last quaver to b.727 first crotchet: ⎯⎯ *poco* ⎯⎯
727	cl.solo	*pp* added as in **D**; **D**: second crotchet: ⎯⎯ added in pencil
727	va.1	upper part: chord 1: ten. added by analogy with va.2
728	fg.2	**E**: ⌢ added (Emil Telmányi?)
728	cl.solo	⎯⎯ added as in **D**; **A**: *longa* changed to *lunga* in pencil (CN); **Ga**: *ppp*
728	vc.	**E** (vc. No.1): *pp*