



CARL NIELSEN

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SYMFONISK  
RHAPSODI

SYMPHONIC  
RHAPSODY

Udgivet af  
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Thomas Michelsen



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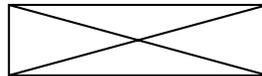
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# FORORD

## PREFACE

### SYMPHONIC RHAPSODY

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

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

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

### SYMPHONISK RHAPSODI

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

“Til Prøve paa min Symfonisats til Folkeconcerten. Stykket har faaet Titelen ‘Symfonisk Rhapsodi’.

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

- <sup>1</sup> DK-Kk, CNS 68a (Source A). The year of composition appears from Carl Nielsen’s dating of the ink fair copy in his own hand. Sketches for the movement are found along with other symphonic sketches, including some for the composer’s first complete symphony, op. 7, in a sketchbook, DK-Kk, CNS 358a (see description of Source E).
- <sup>2</sup> Danish composer, pianist and conductor (1851-1926). From a letter from Bendix to Carl Nielsen dated 19.6.1890 it is evident that Bendix had been asked by Nielsen to look through the first movement of the planned symphony. He mostly has praise for the movement, which he considers to be positively influenced by the Norwegian composer and conductor Johan Svendsen (1840-1911), who worked at the Royal Theatre in Copenhagen, and by Beethoven, and he hopes to be able to hear it at some point (DK-Kk, CNA LA.b.). In a letter to the music historian and critic William Behrend (1861-1940) of 11.3.1895 in which Carl Nielsen describes the style of his early works, he himself refers to the movement as “strongly Brahmsian”. A copy of a transcript of the letter is stored with DK-Kk, CNS 159.
- <sup>3</sup> Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 74.

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

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

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

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

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

4 In 1891 and for a few years more the society The People's Concerts of 1886 regularly held chamber music and orchestral concerts in the large hall of the Koncertpalæ. These concerts succeeded the conductor Balduin Dahl's (1834-1891) popular Sunday afternoon concerts at the same venue; cf. Lars Børge Fabricius, *Træk af dansk musiklvs historie m.m.*, Copenhagen 1975, pp. 378ff.  
5 Torben Schousboe, *op. cit.*, pp. 74f. Robert Henriques (1858-1914) was a Danish musician and author who worked as a music critic on the newspaper *Dannebrog* 1892-1896.  
6 See *Dagbladet and Aftenbladet*, 28.2.1998.  
7 *Dannebrog*, 27.2.1893.  
8 *København*, 27.2.1893, *Berlingske politiske og Avertissements-Tidende*, 28.2.1893, *Avisen*, 1.3.1893 and *Nationaltidende*, 7.3.1893.  
9 Torben Schousboe, *op. cit.*, p. 75.

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

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

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

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

4 Fra 1891 og nogle år frem arrangerede Folkekoncerterne af 1886 regelmæssigt kammermusik- og orkesterkoncerter i Koncertpalæets store sal. Disse koncerter afløste dirigenten Balduin Dahls (1834-1891) populære søndageftermiddagskoncerter samme sted, jf. Lars Børge Fabricius, *Træk af dansk musiklvs historie m.m.*, København 1975, s. 378ff.  
5 Torben Schousboe, *op. cit.*, s. 74f. Robert Henriques (1858-1914) var en dansk musiker og forfatter, der virkede som musikkritiker ved bladet *Dannebrog* 1892-1896.  
6 Se *Dagbladet og Aftenbladet*, 28.2.1998.  
7 *Dannebrog*, 27.2.1893.  
8 *København*, 27.2.1893, *Berlingske politiske og Avertissements-Tidende*, 28.2.1893, *Avisen*, 1.3.1893 og *Nationaltidende*, 7.3.1893.  
9 Torben Schousboe, *op. cit.*, s. 75.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*Thomas Michelsen*

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

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

*Thomas Michelsen*

The image shows a handwritten musical score for the first movement of Carl Nielsen's 'Symfoni'. The score is written in ink on aged paper and includes staves for various instruments: Flutes (Flauto), Oboe (Oboe), Clarinet in B (Clarinetti in B), Bassoon (Fagotti), Horns in F (Corni in F), Trombones (Tromboni), Trumpets (Tromboni Bassi), Timpani (Timpani C F), Violin I (Violino I), Violin II (Violino II), Viola, Cello (Viollo), and Bass (Basso). The tempo is marked 'Allegro' and the title is 'Symfoni'. The score is dated 1888 and signed 'Carl Nielsen'. A circular stamp is visible at the bottom left of the page.

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

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

4

The image shows a page of handwritten musical notation for a brass section. The page is numbered '4' in the top left corner. The notation is spread across approximately 12 staves. There are several annotations in different colors: a red 'A' at the top, a blue 'p' in the third staff, a red 'Claw' and 'Fog' in the eighth staff, and several blue 'p' markings. A large blue arrow points downwards from the middle of the score. The notation includes notes, rests, and dynamic markings like 'p' and 'pp'.

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

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

Violino I *no. 5* Carl Nielsen

mm 8311, 2082 -

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

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



—

B E S Æ T N I N G  
O R C H E S T R A

2 flauti

2 oboi

2 clarinetti

2 fagotti

4 corni

2 trombe

3 tromboni

timpani

archi

---

F O R K O R T E L S E R  
A B B R E V I A T I O N S

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

# CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

## SOURCES

### SYMPHONIC RHAPSODY

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

- A** Autograph score, fair copy.  
DK-Kk, CNS 68A.  
Autograph title label on front cover: “Symfonisk Rapshodi. / af / Carl Nielsen. / Comp 1888 / (Partitur)”.

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

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

Paper type: 16 staves.

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

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

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

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

-2 bifolios with 2-8 written, numbered pages (ob. 2 is, however, only partly numbered, vl. 1 (No. 4) and vl. 2 (No. 3) are unnumbered).  
Paper type: Various types of music paper with 12 staves: "B. & H. Nr. 1 / 7. 17." (vl. 1 (No. 1), ob. 2, cl. 1, cl. 2, fg. 1, fg. 2, cor. 1, cor. 2, cor. 3, cor. 4, tr. 1, tr. 2, trb.t. 2, trb.b., timp.); "B. & H. Nr. 1. A. / 1. 16." (vl. 2 (No. 1), va. (No. 1), vc. (No. 1), cb. (No. 1), fl. 1, fl. 2, ob. 1); "B. & H. Nr. 1. E. / 11. 13." (trb.t. 1).  
The set of parts is in various unknown hands, and has additions and corrections in pencil and in blue, red and green crayon. The notes added in fl. bb. 220-221 and bb. 224-225, described under **A**, are included here. There are the following additions concerning performances: cl. 1: "17 Marts 1942 / L. Hovgaard / Dir. Hóeberg"; fg. 1: "17/3-42 Bredahl / København / Symfoniorkester"; trb.t. 1: "Otto Ditlevsen 1939. / 1942"; trb.b.: "Ove Belmark 1942 / Herluf Jacobsen 28/12 31". It is evident from these additions that the set was used for Launy Grøndahl's performance for the Danish Broadcasting Corporation in 1931 and for Georg Hóeberg's performance as part of the Copenhagen Symphony Concerts (Københavns Symfonikoncerter) in 1942; cf. the description of **A**.

- E** Sketches.  
DK-Kk, CNS 68c [part of CNS 358a].  
From the estate of Irmelin Eggert Møller; donated to the Royal Library by Prof. Eggert Møller, dr. med. in 1975.  
10.5x16 cm, 95 folios, cut; brown full binding.  
Paper type: 7 hand-ruled staves.  
Partly restored.  
CNS 358a is a sketchbook with drafts for a number of works notated in pencil. The sketches include the first subject and the beginning of the transition between the first and the second subject for the movement which later became the *Symphonic Rhapsody*, as well as material for other symphonic movements. The sketches for *Symphonic Rhapsody* (CNS 68c) are notated on 1 to 4 staves.

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

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

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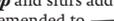
**A**, while the duplicated parts in **C** of vl. 1,2 are copies in an unknown hand of the autograph parts. We must assume that **C** was done with a view to the first performance in 1893, and it has many additions and changes compared with **A**. Since these additions and changes must be regarded as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

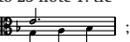
The set of parts **D** is also written out from **A**, but exclusively in unknown hands, so this source has had no influence on the edition.

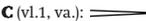
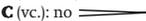
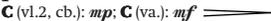
## EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

### SYMPHONIC RHAPSODY

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

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

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

Bar	Part	Comment
47	fg.2	<b>A:</b> <i>Solo</i> added in pencil (Victor Bendix?)
48-51	cl.1	beginning of slur emended from b.49 note 2 as in <b>C</b>
48-51	fg.1	beginning of slur emended from b.49 note 4 as in <b>C</b>
49	va.	<b>A:</b> <i>Soli</i> added in pencil (Victor Bendix?) and then erased, perhaps because of addition of <i>Viola</i> in indelible pencil in the same place (Launy Grøndahl)
50	fg.2	stacc. added by analogy with bb.47-49
51-52	ob.1	marc. added as in <b>C</b> and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.52 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (CN), correction bb.77-78 (CN)
53	ob.1	marc. added as in <b>C</b>
55-56	ob.1	marc. added as in <b>C</b> and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.56 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (CN), correction bb.77-78 (CN)
57	ob.1	marc. added as in <b>C</b>
57-58	vl.1 va. vc.	<b>C</b> (vl.1, va.):  ends at b.60 note 1; <b>C</b> (vc.): no 
59-60	ob.1	marc. added as in <b>C</b> and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.60 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (CN), correction bb.77-78 (CN)
61	vl.2	<b>C:</b> <i>mp</i>
64-66	va.	end of  emended from b.65 between note 2 and note 3 by analogy with vl.1,2 and as in <b>C</b>
66	fl.1 ob.1	note 2: marc. added as in <b>C</b>
67	fl.1	note 2: <i>a<sup>pp</sup></i> emended to <i>e<sup>pp</sup></i> as in <b>C</b> and by analogy with ob.1
69-70	fl.1 ob.1	marc. added as in <b>C</b> and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.70 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
71-75	cor.1	marc. added by analogy with b.311 (ob.1) compared with b.75 (vc.)
71	vc.	marc. added by analogy with b.75
72-73	vl.1	end of slur emended from b.72 note 2 as in <b>C</b>
72	cb.	<b>C:</b> <i>mp</i>
73-74	fl.1	beginning of slur emended from b.74 note 2 as in <b>C</b> and by analogy with correction in ob.1 (CN), correction in bb.77-78 (ob.1) (CN)
73	fl.1 ob.1	marc. added as in <b>C</b> and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1)
73	vc. cb.	stacc. added as in <b>C</b> (vc., cb. No.1)
74	cl. fg.	marc. added as in <b>C</b> (cl., fg.1) and by analogy with b.70 compared with cor.2
74	vl.1	<b>p</b> added as in <b>C</b>
76	vl.2 va. cb.	<b>C</b> (vl.2, cb.): <i>mp</i> ; <b>C</b> (va.): <i>mf</i> 
76	cb.	stacc. added as in <b>C</b> (cb. No.2)

Bar	Part	Comment
77-78	fl.1	beginning of slur emended from b.78 note 2 as in <b>C</b> and by analogy with correction in ob.1 (CN), correction bb.73-74 (ob.1) (CN)
77	fl.1 ob.1	marc. added as in <b>C</b> and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1)
77-78	fg.2	beginning of slur emended from b.78 note 1 as in <b>C</b>
78-85	fg.1	<i>mf</i> added as in <b>C</b> and by analogy with cl.1; end of slur emended from b.80 note 3 by analogy with cl.1
79-81	fg.2	end of slur emended from b.80 note 2 as in <b>C</b>
80-84	vl.1	stacc. added as in <b>C</b> (bb.80-81)
81	fg.	<b>p</b> added by analogy with the other parts
83	fl.1 ob.1	<b>p</b> added as in <b>C</b>
84	fl.2 ob.2	<i>mf</i> added by analogy with cor.1,2 and as in <b>C</b> (ob.2)
85-92	cor.1,2	marc. added as in <b>C</b> (bb.85 to 87 note 1, cor.1 and bb.85-88, cor.2)
86-87	fl.1 ob.1 fg.1	marc. added as in <b>C</b> and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.87 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
86-87	ob.2	tie added as in <b>C</b> and by analogy with cl.2
87	vl.1,2	marc. added as in <b>C</b> and by analogy with bb.319 (vl.1), 320 (va.)
88-89	fl.1 ob.1 fg.1	marc. added as in <b>C</b> (fl.1)
89-93	fl.2	slur added as in <b>C</b> and by analogy with cl.1 compared with bb.85-88; <b>C:</b> slur ends at b.92, bb.92-93; no tie
89-93	cl.1	slur added as in <b>C</b>
89-92	fg.2	slur added as in <b>C</b>
89	vl.1	stacc. added as in <b>C</b> (notes 1-2) and by analogy with bb.85-87; marc. added as in <b>C</b> and by analogy with bb.85, 317, 321
89	vl.2	stacc. added by analogy with bb.85-87; marc. added as in <b>C</b> and by analogy with bb.85, 317 (vl.1), 321 (vl.1)
90-91	fl.1 ob.1 fg.1	marc. added as in <b>C</b> (fl.1, fg.1) and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.91 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
90-91	cl.2	tie added as in <b>C</b> and by analogy with ob.2
91	vl.1	stacc. added by analogy with bb.85 to 89 note 2; marc. added as in <b>C</b> and by analogy with bb.319, 320 (va.)
91	vl.2	stacc. added by analogy with bb.85-87; marc. added as in <b>C</b> and by analogy with bb.319 (vl.1), 320 (va.)
92	fl.1 ob.1 fg.1	marc. added by analogy with b.88 (fl.1)
93	fl. ob. fg.1	marc. added as in <b>C</b> (fl., ob.)
93	fl.2 cl. fg. cor.	
	vl.2 va. vc.	<b>p</b> added by analogy with fl.1, ob., vl.1, cb. and in accordance with pencil addition in <b>C</b>
94	fl. ob. fg.1	marc. added as in <b>C</b> (ob.)

Bar	Part	Comment
95-96	fl. ob. fg.1	marc. added as in <b>C</b> (fl., fg.1) and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.96 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
97-98	fl. ob. fg.1	marc. added by analogy with bb.93-94 compared with the other articulation and dynamic markings bb.85-105
98	cl.1	<i>b'</i> emended to <i>b''</i> as in <b>C</b> and by analogy with fl., ob., fg.1
98	fg.1	slur added as in <b>C</b> and by analogy with fl., ob.
99-100	fl. ob. fg.1	marc. added as in <b>C</b> (fl.1, fg.1) and by analogy with bb.309 (fl.1), 313 (fl.1), 310 (cl.1); beginning of slur emended from b.100 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
99	fg.1	stacc. added by analogy with fl., ob.
101-105	fl.	slur bb.101-102 and slur b.105 before bar line to b.105 note 1 (page turn) emended to one slur as in <b>C</b>
101-105	ob.2	slur bb.101-102 and slur bb.105 note 1 to 107 emended to one slur bb.101 to 105 note 1 by analogy with fl.1
102	vl.1	<i>e''</i> emended to <i>e'''</i> as in <b>C</b>
103-107	ob.1	slurs emended from slur bb.103 note 1 to 104 after bar line (page turn) and slur bb.105 note 1 to 107 as in <b>C</b>
103-104	vc.	bb.103 note 2 to 104 note 6: <i>A<sup>b</sup></i> emended to <i>a<sup>b</sup></i> as in <b>C</b>
104-107	cl.1	slur b.104 note 3 to b.104 after bar line (page turn) and slur bb.105 note 1 to 107 note 1 emended to one slur as in <b>C</b>
104-107	cl.2	end of slur emended from b.104 after bar line (page turn) by analogy with cl.1
105	trb.t. trb.b. timp. cb.	<b>C</b> (trb.t.1, timp., cb.): <i>ff.</i> , (trb.b.): <i>f</i>
105-108	vl.1	marc. added as in <b>C</b> (bb.105-106); <b>C</b> : b.108 note 3: <i>♪</i>
108	cor.1,2 vl.2	<b>C</b> : <i>ff</i>
109	fg.1	note 2: marc. omitted as in <b>C</b>
111	va.	<i>div.</i> added as in <b>C</b>
112	vl.1,2	stacc. added by analogy with bb.113 (fl., ob., fg.1), 116 (fl., ob.) compared with preceding use of stacc.
113-117	cor.3,4	<i>diminuendo</i> added as in <b>C</b> and by analogy with cor.1,2
113-115	timp.	<i>dim.</i> and <i>mf dim.</i> added as in <b>C</b>
113-114	vl.2	tie and stacc. added as in <b>C</b> and by analogy with vl.1
116	fl.1 ob.1	<i>mp</i> added as in <b>C</b> (fl.1)
117	cl.1	<b>C</b> : <i>p</i>
117-118	vc. cb.	<i>p dim.</i> added as in <b>C</b>
118	vl.1,2 va.	<i>p dim.</i> added as in <b>C</b> (vl.1, va.); <b>C</b> (vl.2): <i>mp</i>
118	cb.	notes 2-3: slur omitted by analogy with vc.
120	fl. ob.2	<i>p</i> added as in <b>C</b> (ob.2); <b>C</b> (fl.2): <i>mp dim.</i>
122-123	cl.	<i>p dim.</i> <i>p</i> emended to <i>mp</i> <i>p</i> as in <b>C</b> compared with fig. ( ) and as a consequence of the surrounding dynamic markings; <b>C</b> : <i>p</i>

Bar	Part	Comment
122-123	cor.1	<i>dim.</i> <i>p</i> emended to <i>mp</i> <i>p</i> as in <b>C</b> compared with fig. ( ) and as a consequence of the surrounding dynamic markings; <b>C</b> : <i>p</i>
125-129 <sup>i</sup>		<b>A</b> : indication of prima volta gone over in indelible pencil (Launy Grøndahl) – then crossed out with blue crayon and the instruction <i>senza Rep</i> added (Georg Hoeberg); <b>C</b> : prima volta crossed out in pencil or crayon in some parts; <b>D</b> : prima volta crossed out in pencil or crayon in most of the parts; in some the crossing-out has been erased
125-128 <sup>i</sup>	vc.	<i>molto</i> added by analogy with va.
125-128 <sup>i</sup>	cb.	<i>molto crescendo</i> emended to <i>crescendo molto</i> by analogy with va.; <b>C</b> : no <i>molto</i>
125 <sup>ii</sup>	fg.1	<i>p</i> added as in <b>C</b>
128 <sup>i</sup>	vc.	<b>C</b> (vc. No.1): note 2: stacc.
129 <sup>i</sup>	vl.1,2	<i>♩</i> added as in <b>C</b> ; marc. added by analogy with b.1
137	cb.	<i>arco</i> added as a consequence of <i>pizz.</i> b.125 <sup>ii</sup>
139-140	cl.	<i>—————</i> added as in <b>C</b> and by analogy with the other winds
139-141	cl.1	slur bb.139 note 2 or note 3(?) to 141 emended to slur bb.139 note 3 to 140 note 2 and slur bb.140 note 3 to 141 as in <b>C</b> and by analogy with fl.1
141	fl.1	<b>C</b> : note 1: stacc.
141	ob.1	<i>p</i> added as in <b>C</b> ; note 3: stacc. added by analogy with fl.1; marc. added as in <b>C</b> and by analogy with fl.1
143	ob.1	marc. added by analogy with fl.1
143	fg.2 vl.1 va. vc.	<i>p</i> added as in <b>C</b> (fg.2, va., vc.)
144	fl.1 ob.	note 4: stacc. added as in <b>C</b> (ob.1) and by analogy with b.142
144	fl.2 ob.2 fg.1	<i>mf</i> added as in <b>C</b> (ob.2, fg.1)
144-146	fg.1	stacc. and marc. added as in <b>C</b>
144-145	cor.1,2	<b>C</b> : no tie
145	fl. ob.	notes 1-2: stacc. added as in <b>C</b> and by analogy with bb.141, 143; note 3: stacc. added as in <b>C</b> (ob.1) and by analogy with bb.141 (fl.1), 143
145	fl.2 ob.	marc. added as in <b>C</b> and by analogy with fl.1
145-148	cl.	<b>C</b> : one slur
146	fl. ob.	notes 2-3: stacc. added as in <b>C</b> (fl.1, ob.) and by analogy with bb.142, 144; note 4: stacc. added as in <b>C</b> (ob.) and by analogy with b.142
147-148	fg.2	bb.147 notes 1-2, 148 notes 2-3: stacc. added as in <b>C</b> ; bb.147 note 3, 148 note 4: stacc. added by analogy with bb.145-146 (fg.1); marc. added as in <b>C</b>
147-148	va. vc. cb.	stacc. added as in <b>C</b> (b.147, va.) compared with articulation in bb.141-152 (woodw.); marc. added as in <b>C</b> (vc., cb. No.2)
148	fl. ob. fg.1	notes 2-3: slur omitted as in <b>C</b>
149-150	fl. ob.	bb.149 to 150 note 3: stacc. added as in <b>C</b> (fl.); b.150 note 4: stacc. added as in <b>C</b> (ob.); marc. added as in <b>C</b>
149	fg.1	stacc. and marc. added as in <b>C</b>
149-150	fg.2	beginning of slur emended from b.150 note 2 as in <b>C</b>
150	fg.1	stacc. added by analogy with b.146

Bar	Part	Comment
151-152	fl. ob. fg.1	beginning of slur emended from b.151 note 2 as in <b>C</b> and by analogy with bb.147-148
151-152	cl.2	tie added as in <b>C</b>
151-152	fg.2	bb.151, 152 note 4: stacc. added by analogy with bb.145-146 (fg.1); b.152 notes 2-3: stacc. added as in <b>C</b> ; marc. added as in <b>C</b>
151-152	va. vc. cb.	stacc. and marc. added as in <b>C</b> (b.151, vc. No.2) compared with articulation in bb.141-152 (woodw.) and by analogy with b.147 (va.)
153	timp.	<b>C: fff</b>
156	trb.t.1	note 2: <i>d'</i> emended to <i>d'</i> by analogy with cor.2, va., vc.
161, 162	cor.3	<b>C: note 2: marc.</b>
161-164	vl.1	<b>♯</b> and <b>V</b> added as in <b>C</b>
171-173	va.	<b>C: b.171: p, b.173: pp</b>
175-176	fl.1	<b>p</b> added as in <b>C</b> ; tie added as in <b>C</b>
177	fg.1	<b>A: Solo</b> added in pencil (Victor Bendix?)
177	vl.1,2	<b>C: p</b>
181	fl.	note 1: stacc. added by analogy with bb.177-180
181-184	ob.1	slur bb.181 to 184 note 1 and slur b.184 notes 2-3 emended to one slur as in <b>C</b> ; <b>pp</b> added by analogy with bb.177 (cl.1), 187 (fl.1); <b>C: p</b>
183	fl.1	note 1: stacc. added by analogy with fl.2
184-185	fl.2	bb.184 note 2 to 185: stacc. added by analogy with fl.1
185-187	ob.1	slur bb.185 to 187 note 1 and slur b.187 notes 2-3 emended to one slur as in <b>C</b>
185	vl.1	<b>C: pp</b>
185-186	vl.2	<b>C: b.185: no ppp, b.186: p</b>
186-192	vc.	b.188 to b.188 after bar line (page turn): slur omitted; <b>C: bb.186-189: slur, bb.190-192: slur</b>
187-189	fl.1	slur bb.187-188 and slur b.189 notes 2-3 emended to one slur by analogy with bb.181-184 (ob.1)
187	va.	<i>arco</i> added as in <b>C</b>
188-190	fg.1	slur b.188 to b.188 after bar line (page turn) and slur bb.189 to 190 note 1 emended to one slur as in <b>C</b> ; b.188: <b>————</b> added as a consequence of bb.185-190 (dynamic markings) compared with fl.1 ( <b>————</b> )
189-191	ob.1	slur bb.189-190 and slur b.191 notes 2-3 emended to one slur by analogy with bb.185-187
189	cl.1	marc. added as in <b>C</b>
191-193	fl.1	slur bb.191-192 and slur b.193 notes 2-3 emended to one slur by analogy with bb.181-184 (ob.1)
193-194	ob.1	beginning of slur emended from b.194 note 2 as in <b>C</b>
194-195	fl.1	beginning of slur emended from b.195 note 2 by analogy with bb.198-203 (ob.1)
194	cl.1 fg.1	<b>p</b> added as in <b>C</b>
194	vc.	<b>A: &lt;&gt;</b> added in pencil (Victor Bendix?)
195-197	ob.1	beginning of slur emended from b.196 note 2 as in <b>C</b>
196-197	fl.1	slur bb.196 to 197 note 1 and slur b.197 notes 2-3 emended to one slur by analogy with bb.198-203 (ob.1)
196	vc.	<b>A: &lt;&gt;</b> added in pencil (Victor Bendix?)

Bar	Part	Comment
197	vl.1	<i>arco</i> and <b>pp</b> added as in <b>C</b>
197	vl.2	<i>unis.</i> added as in <b>C</b>
197	vc.	<b>pp</b> added by analogy with cb.
198-199	fl.1 ob.1 fg.1	beginning of slur emended from b.199 note 2 as in <b>C</b> (ob.1)
198	ob.1	<b>p</b> added as in <b>C</b>
199	fg.2	marc. added by analogy with vc., cb. compared with b.203
199	vl.2	<i>b<sup>b</sup></i> emended to <i>b<sup>b</sup></i> as in <b>C</b>
200-201	fl.1 ob.1 fg.1	beginning of slur emended from b.201 note 2 as in <b>C</b> (ob.1)
200	cb.	<b>C</b> (cb. No.2): note 2: marc.
202-203	fl.1 ob.1 fg.1	beginning of slur emended from b.203 note 2 as in <b>C</b> (ob.1)
205	fl.2 ob.2	<b>mf</b> added as in <b>C</b>
205-208	cor.1	slur added as in <b>C</b> and by analogy with fl.1, ob.1
207	timp.	<b>mf</b> emended to <b>p</b> as in <b>C</b>
208-209	cor.4	slur added as in <b>C</b>
209-212	fl.2 cl.1 fg.1 cor.2	slur bb.209-210 and slur bb.211-212 emended to one slur as in <b>C</b> (fl.2, cl.1)
209-212	ob.1 cl.2 fg.2	
	cor.3	slur bb.209-210 and slur bb.211-212 emended to one slur as in <b>C</b> (ob.1, cl.2)
209	cor.3	<b>fz</b> added by analogy with cor.2; <b>C: mf</b>
209-211	vl.1	<b>♯</b> added as in <b>C</b>
210-211	cor.1	tie added by analogy with fl.1, ob.2, cor.4
210	va.	<i>div.</i> added as in <b>C</b>
213-215	ob.1	slur b.214 notes 1-2 emended to slur bb.213-215 as in <b>C</b>
213-215	fg.	slur b.213 notes 1-6 and slur b.214 notes 1-6 emended to slur bb.213 note 1 to 215 as in <b>C</b>
213	cor.3 tr.2	<b>C: fff</b>
213	va.	<i>unis.</i> added in accordance with notation of stems
215	ob.	<b>C: stacc.</b>
217-218	va.	<b>C: marc.</b>
218	cl. cor.1,2	marc. added as in <b>C</b> (cor.1,2)
220	woodw.	marc. added as in <b>C</b> (ob.) and by analogy with cor.1,2
220-221	fl.	<b>A:</b>  added in pencil and given the comment
		ja 'yes' (CN?). A similar addition in <b>D</b> , but not in <b>C</b>
221	fl. ob.2 cor.1,2	marc. added by analogy with ob.1, cl., fg. and b.225 (ob., cl., fg., cor.1,2)
221	ob. cl.	<b>C: no marc.</b>
223	fl.1	marc. added by analogy with b.227
224	woodw. cor.1,2	marc. added as in <b>C</b> (cor.1,2)
224-225	fl.	<b>A:</b>  added in pencil and given the comment
		ja 'yes' (CN?). A similar addition in <b>D</b> , but not in <b>C</b>
225	fl.	marc. added by analogy with ob., cl., fg., cor.1,2
225	ob. cor.1,2	<b>C: no marc.</b>

Bar	Part	Comment
227	fl.1	marc. added as in <b>C</b>
228-230	fg.1	slur b.228 notes 1-4, slur b.229 notes 1-3 and slur b.230 notes 1-2 emended to one slur as in <b>C</b>
228	str.	V added as in <b>C</b>
230	va. vc. cb.	stacc. added as in <b>C</b>
231	vl.2	marc. added as in <b>C</b> and by analogy with vl.1
232-233	fg.1	beginning of slur emended from b.233 note 1 as in <b>C</b>
232	cor.3,4	<b>f, fz</b> emended to <b>f</b> as in <b>C</b>
234	va.	<i>div.</i> added as in <b>C</b>
235-238	cl.1	end of slur emended from b.235 note 3 as in <b>C</b>
237	vl.2	V added as in <b>C</b>
239	cl.2	stacc. omitted as in <b>C</b> and by analogy with fl.
241	vl.2 va.	stacc. added as in <b>C</b> (va. No.2) and by analogy with bb.237, 245
243	fl. cl.2 fg.2	stacc. omitted as in <b>C</b> (fl., fg.2) and by analogy with b.239 (fl.)
243-246	cl.1 fg.1	end of slur emended from b.243 note 3 as in <b>C</b>
247	fl. cl.2	stacc. omitted as in <b>C</b> and by analogy with b.239 (fl.)
249	ob.1	<b>p</b> added as in <b>C</b>
249	vl.2 va.	stacc. added by analogy with bb.237, 241 (va.), 245
251-253	fl.1 ob. fg.	stacc. added by analogy with b.250 and as in <b>C</b> (b.251 notes 1-3)
251-253	fl.2	stacc. added by analogy with b.250 and as in <b>C</b> (b.251 notes 1-5)
251	vl.1,2	<b>ff</b> added as in <b>C</b> (vl.1)
251	va.	<i>unis.</i> added as in <b>C</b>
253-254	cor.1,2	marc. and stacc. added as in <b>C</b>
254	cl.	stacc. added as in <b>C</b> and by analogy with bb.238, 242, 246, 250
254	vl.1,2	stacc. added as in <b>C</b> (vl.1, note 4) compared with cl., cor.1,2
255-257	fl.1 ob. fg.	stacc. added by analogy with bb.250 note 1 to 251 note 3
255-257	fl.2	stacc. added by analogy with bb.250-251
257-258	cor.1,2	marc. and stacc. added as in <b>C</b>
258	cl.	stacc. added as in <b>C</b> and by analogy with bb.238, 242, 246, 250
258	vl.1,2	stacc. added as in <b>C</b> (vl.1, note 4) compared with cl., cor.1,2
259-261	fl.1 ob. fg.	stacc. added by analogy with bb.250 note 1 to 251 note 3
259-261	fl.2	stacc. added by analogy with bb.250-251
259	timp.	<b>ff</b> added as in <b>C</b>
260-261	vl.1,2	marc. added as in <b>C</b> (vl.1) and by analogy with bb.252-253, 256-257
261-262	cor.1,2	marc. added as in <b>C</b> ; stacc. added by analogy with bb.254, 258
262	cl.	stacc. added by analogy with bb.238, 242, 246, 250, 254, 258
262	vl.1,2	stacc. added as in <b>C</b> (vl.1, note 4) compared with cl., cor.1,2
263-264	fl.1 ob. fg.	stacc. added by analogy with bb.250 note 1 to 251 note 3
263-264	fl.2	stacc. added by analogy with bb.250-251
264	trb.t. trb.b.	<b>C</b> : no slur
264-265	vl.2	<b>C</b> : bb.264 note 2 to 265 note 1: tie
265	fl.	<b>C</b> : <b>ff</b>

Bar	Part	Comment
265	fl. ob.1 cl.	marc. added by analogy with b.268 (fg.) compared with other use of marc. in the winds bb.265, 268
265	ob.2	marc. added as in <b>C</b> and by analogy with bb.266-267
265	fg.	marc. added as in <b>C</b> and by analogy with bb.266, 266-267 (ob.2)
265	cor.1,2	marc. added as in <b>C</b> and by analogy with tr.1
265-270	vl.1,2	stacc. added as in <b>C</b> (b.265, vl.2)
267-268	fg.	marc. added as in <b>C</b> and by analogy with bb.266, 266-267 (ob.2)
268	fl. ob.2 cl.	marc. added by analogy with fg. compared with tr.1
268-270	ob.1	marc. added as in <b>C</b> and by analogy with bb.265-267 (ob.2)
268-270	cor.1,2	marc. added as in <b>C</b> compared with bb.265-270 (ob., fg.)
268-270	va.2	marc. added by analogy with ob.1, cor.1,2
271-274	cor.1,2	beginning of  emended from b.272 note 1 as in <b>C</b> and by analogy with tr.
273-276	cor.1,2	marc. added by analogy with b.272 and as in <b>C</b> (bb.273-274, 276)
277-280	ob.1	beginning of slur emended from b.279 note 2 as in <b>C</b>
277	va.	<b>pp</b> added as in <b>C</b> and by analogy with vl.1,2
278, 280	va.2	<b>A</b> : <> added in pencil (Victor Bendix?)
281-284	ob.1	beginning of slur emended from b.283 note 2 by analogy with bb.277-280
281-289	va.	<b>C</b> : slur bb.281-282, slur bb.283-284, slur bb.285-286, slur bb.287-288
285-287	vl.1	bb.285-286: slur added as in <b>C</b> ; bb.286-287: slur omitted as in <b>C</b>
289		<b>A</b> : ( <i>trang.</i> ) added in pencil (Victor Bendix?)
292	vl.1,2	marc. added as in <b>C</b> and by analogy with va., vc., cb.
293-294	fl.1	marc. added as in <b>C</b> and by analogy with bb.309, 313, 310 (cl.1); beginning of slur emended from b.294 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
295	fl.1	marc. added as in <b>C</b>
295	vl.2	<b>pp</b> added as in <b>C</b> and by analogy with vl.1
297-298	fl.1	marc. added as in <b>C</b> and by analogy with bb.309, 313, 310 (cl.1); beginning of slur emended from b.298 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
299	fl.1	marc. added as in <b>C</b>
301-302	fl.1	marc. added as in <b>C</b> and by analogy with bb.309, 313, 310 (cl.1); beginning of slur emended from b.302 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
303-304	fl.1	marc. added as in <b>C</b> and by analogy with bb.309, 313, 310 (cl.1); beginning of slur emended from b.304 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
308	fl.1	1st crotchet to 3rd crotchet:  omitted as in <b>C</b>

Bar	Part	Comment
309-310	fl.1	<b>p</b> added as in <b>C</b> ; beginning of slur emended from b.310 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
309	va.	<i>div.</i> added as in <b>C</b> ; <i>ponticello</i> emended to <i>sul pont.</i> ; <i>trem.</i> added in accordance with bb.309-315 (tremolo slashes)
310-311	cl.1	beginning of slur emended from b.311 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
312	cl.1	marc. added as in <b>C</b>
313-314	fl.1	beginning of slur emended from b.314 note 2 as in <b>C</b> and by analogy with correction bb.73-74 (ob.1) (CN), correction bb.77-78 (ob.1) (CN)
313	ob.1	note 1: stacc. added as in <b>C</b>
315	fl.1	marc. added by analogy with bb.295, 299
315	ob.1	marc. added by analogy with b.311
315	cl.1	<b>C</b> : slur ends at b.316
317-324	fg.1	one slur per bar emended to slur bb.317-320 and slur bb.321-324 as in <b>C</b>
317	vl.1	stacc. added as in <b>C</b> and by analogy with b.85
317	vc.	<b>C</b> : <i>mp</i>
318	va.	<i>arco</i> added as in <b>C</b> ; marc. added as in <b>C</b> and by analogy with bb.85 (vl.1, 2), 317 (vl.1), 321 (vl.1); <b>C</b> : <i>naturelle</i> noted above <i>arco</i>
318-324	va.	stacc. added by analogy with bb.85-87 (vl.1, 2), 317 (vl.1), 321 (vl.1)
319	vl.1	stacc. added by analogy with bb.87, 317, 321
321	vl.1	stacc. added as in <b>C</b>
322	va.	marc. added as in <b>C</b> and by analogy with bb.85 (vl.1, 2), 317 (vl.1), 321 (vl.1)
323	vl.1	stacc. added by analogy with bb.317, 321; marc. added as in <b>C</b> and by analogy with bb.319, 320 (va.)
324	cor.1,2	<b>C</b> : <i>p</i>
324	va.	marc. added as in <b>C</b> compared with b.320
325-326	cl.1 fg.1	beginning of slur emended from b.326 note 2 as in <b>C</b>
325-328	cl.2	slur added by analogy with bb.337-341, 325-332 (fg.2); <b>C</b> : slur begins at b.327
325-328	fg.2	beginning of slur emended from b.327 as in <b>C</b>
325-328	cor.3,4	beginning of slur emended from b.327 by analogy with bb.325-332 (fg.2), 337-341 (cl.2)
327-328	cl.1 fg.1	slur b.327 notes 1-3 and slur b.328 notes 1-2 emended to one slur as in <b>C</b>
329-330	cl.1	slur b.329 notes 1-2 and slur b.330 notes 2-3 emended to one slur as in <b>C</b>
329-332	cl.2 cor.3,4	slur bb.329 to 330 note 2 and slur bb.331-332 emended to one slur by analogy with bb.337-341 (cl.2), 325-332 (fg.2)
329-330	fg.1	beginning of slur emended from b.330 note 2 as in <b>C</b>
329-332	fg.2	slur bb.329 to 330 note 2 and slur bb.331-332 emended to one slur as in <b>C</b>
331	ob.1	marc. added as in <b>C</b>
331-332	cl.1 fg.1	slur b.331 notes 1-3 and slur b.332 notes 1-2 emended to one slur as in <b>C</b>
331	cl.2/fg.1(?)	note 1: marc. omitted as in <b>C</b>

Bar	Part	Comment
333-334	cl.1 fg.1	slur b.333 notes 1-2 and slur b.334 notes 2-3 emended to one slur as in <b>C</b>
333-336	cl.2	end of slur emended from b.334 by analogy with bb.337-341, 325-332 (fg.2); <b>C</b> : bb.333-334: slur, bb.335-336: slur
333-336	fg.2 cor.3,4	slur bb.333-334 and slur bb.335-336 emended to one slur by analogy with bb.325-332 (fg.2), 337-341 (cl.2); <b>C</b> (cor.4): bb.333-334: slur, bb.335-338: slur
335-336	cl.1	slur b.335 notes 1-2 and slur b.336 notes 2-3 emended to one slur as in <b>C</b>
335-336	fg.1	slur b.335 notes 1-2 and slur b.336 notes 2-3 emended to one slur by analogy with cl.1
335	vl.1	<i>div.</i> added as in <b>C</b>
336-337	ob.1	<b>C</b> : <i>f</i>  , not <i>crescendo</i>
336-337	cl.2	slur omitted as in <b>C</b>
337-338	cl.1	slur b.337 notes 1-2 and slur b.338 notes 2-3 emended to one slur as in <b>C</b>
337-341	cl.2	slur bb.338-339 emended to slur bb.337 to 341 note 1 as in <b>C</b>
337-338	fg.1	slur b.337 notes 1-2 and slur b.338 notes 2-3 emended to one slur by analogy with cl.1
337-341	fg.2	slur bb.337-338 and slur bb.339-340 emended to slur bb.337-341 by analogy with bb.325-332 and cl.2; <b>C</b> : bb.337-338: slur, bb.339-341: slur
337-341	cor.3,4	slur bb.337-338, slur b.339 to b.339 after bar line (page turn) and slur bb.340-341 emended to slur bb.337-341 by analogy with cl.2 and bb.325-332 (fg.2); <b>C</b> (cor.4): bb.335-338: slur, bb.339-341: slur
337-338	vc.	slur added as in <b>C</b>
338-339	ob.1	<b>C</b> : <i>f</i>  , not <i>crescendo</i>
339-340	vc.	slur added by analogy with bb.335-338
340	ob.1	marc. added by analogy with bb.336-338
340-341	cl.1 fg.1	end of slur emended from b.340 note 3 as in <b>C</b>
340-341	vl.1	<b>C</b> : bb.340 to 341 note 1: slur
340	cb.	<b>C</b> : <i>f</i> , not <i>ff</i>
341	ob. cl.	<i>ff</i> moved from note 1 by analogy with fl., cor.1,2
341	cor.1,2	<b>C</b> : <i>fff</i>
341	vl.1,2 va.	marc. added as in <b>C</b> and by analogy with bb.85 (vl.1, 2), 317 (vl.1), 321 (vl.1)
341-347	vl.1,2 va.	stacc. added by analogy with bb.85-87 (vl.1, 2), 317 (vl.1), 321 (vl.1)
342	fg.	<i>ff</i> moved from b.341 by analogy with cor.3,4
342	cor.1,2	<b>C</b> : note 2: marc.
343	vl.1,2 va.	marc. added as in <b>C</b> (vl.1, va.) and by analogy with bb.319 (vl.1), 320 (va.)
344-347	fl.2	marc. added as in <b>C</b> and by analogy with fl.1
344	cor.1,2	<b>C</b> : note 2: marc.
344	va.	notes 2-3: slur added as in <b>C</b> and by analogy with vl.1,2
345	cl.	marc. added as in <b>C</b> and by analogy with fl.1, ob.
345	vl.1,2 va.	marc. added as in <b>C</b> (vl.1, va.) and by analogy with bb.85 (vl.1, 2), 317 (vl.1), 321 (vl.1)
346	cor.1,2	<b>C</b> : note 2: marc.

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

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