

CARL NIELSEN

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VÆRKER  
WORKS

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K G L



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V Æ R K E R

W O R K S

Udgivet af Carl Nielsen Udgiven  
Det Kongelige Bibliotek

Serie II. Instrumentalmusik. Bind 5

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The Royal Library

Series II. Instrumental Music. Volume 5

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Edition Wilhelm Hansen  
Copenhagen 1998

D E T

K G L



B I B

L I O

T E K

C A R L N I E L S E N

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S Y M F O N I N R. 5

O P U S 5 0

S Y M P H O N Y N O. 5

O P U S 5 0

Udgivet af

Edited by

Michael Fjeldsøe



Edition Wilhelm Hansen  
Copenhagen 1998

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## GENERAL PREFACE

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

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

Each work is furnished with an introduction which gives a brief account of the genesis of the work and its place in the composer's oeuvre, and a Critical Commentary including source description, editorial emendations and additions, and important alternative readings. The editorial material is given in the same volume as the music. This does not apply however to the two operas and the three major works for soloists, choir and orchestra, for which the critical apparatus comes in separate volumes.

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

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

## GENERELT FORORD

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

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

Hvert værk er forsynet med en indledning, der kort beskriver værkets tilblivelseshistorie og placerer det i den samlede produktion, samt en kritisk beretning, hvor der redegøres for kildesituationen, redaktionelle ændringer og tilføjelser og vigtige varianter. Den kritiske beretning bringes i samme bind som nodedelene. Dette gælder dog ikke de to operaer og de tre større værker for soli, kor og orkester, hvor det kritiske apparat bringes i separate bind.

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

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

### Series I, Stage Music

- Vols. 1-5 Operas
- Vols. 6-9 Music for other stage works
- Vols. 10-11 Incidental music and arrangements

### Series II, Instrumental Music

- Vols. 1-6 Symphonies
- Vols. 7-8 Other orchestral works
- Vol. 9 Concertos
- Vol. 10 Chamber music 1: Quintets
- Vol. 11 Chamber music 2: Quartets
- Vol. 12 Chamber music 3: Works for 1-3 instruments
- Vol. 13 Works for organ
- Vol. 14 Works for piano

### Series III, Vocal Music

- Vol. 1 Works for soloists, choir and orchestra
- Vols. 2-3 Cantatas and occasional music
- Vol. 4 A cappella choral pieces
- Vols. 5-6 Songs and recitations with piano, songs without accompaniment
- Vol. 7 Songs arranged for vocal soloists and orchestra

Carl Nielsen's literary works will be published in connection with the Edition.

#### Editorial principles

The music is reproduced with no typographical indications of editorial additions or emendations. These will be documented in the Critical Commentary. Typography, score disposition, genre names, and instrument names have been normalized in accordance with present-day practice. With a few exceptions, discussed in more detail in the Critical Commentary, the many additions and changes in Carl Nielsen's works that have been made by friends and colleagues have been removed.

Articulation, dynamics, ties and slurs, execution markings and playing instructions have been normalized on the basis of analogies between clearly parallel passages. All such completions are documented in the Critical Commentary. Obvious writing and printing errors have been tacitly corrected.

Carl Nielsen often notated horns and trumpets with key signatures. This practice has been normalized to a notation exclusively using accidentals.

### Serie I, Scenemusik

- Bd. 1-5 Operaer
- Bd. 6-9 Musik til andre sceneværker
- Bd. 10-11 Enkelte satser i sceneværker samt arrangementer

### Serie II, Instrumentalmusik

- Bd. 1-6 Symfonier
- Bd. 7-8 Andre orkesterværker
- Bd. 9 Koncerter
- Bd. 10 Kammermusik 1: Kvintetter
- Bd. 11 Kammermusik 2: Kvartetter
- Bd. 12 Kammermusik 3: Værker for 1-3 instrumenter
- Bd. 13 Værker for orgel
- Bd. 14 Værker for klaver

### Serie III, Vokalmusik

- Bd. 1 Værker for soli, kor og orkester
- Bd. 2-3 Kantater og lejlighedsmusik
- Bd. 4 Korsatser a cappella
- Bd. 5-6 Enstemmige sange og recitation med klaver, enstemmige sange uden akkompagnement
- Bd. 7 Enstemmige sange i arrangement for orkester

Carl Niensens litterære arbejder vil blive udgivet i tilknytning til Udgaven.

#### Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse vil være dokumenteret i den kritiske beretning. Typografi, partituropstilling, instrument- og genrebetegnelse er normaliseret efter nutidig praksis. Med enkelte undtagelser, som der er gjort nærmere rede for i den kritiske beretning, er de mange tilføjelser og ændringer i Carl Niensens værker, der er foretaget af venner og kolleger, fjernet.

Nodeteksten er normaliseret med hensyn til artikulation, dynamik, buer, foredragsbetegnelse og spilletekniske anvisninger således, at der er analogi mellem entydige parallelsteder. Alle sådanne kompletteringer dokumenteres i den kritiske beretning. Oplagte skrive- og trykfejl er stiltiende rettet.

Carl Nielsen noterede ofte horn og trompeter med faste fortegn. Denne praksis er normaliseret til notation udelukkende med løse fortegn.



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“Muta in” in connection with the retuning of timpani and changes between two instruments (for example clarinet in A and B<sup>b</sup>) has been tacitly normalized. This also applies to the combination of ties and slurs.

In Carl Nielsen’s manuscripts the dynamic markings are sometimes rather carelessly placed, and this is also reflected in the early printed editions. This has been tacitly adjusted.

Clefs are normally given as in the main source.

*Copenhagen 1998*  
*The Carl Nielsen Edition*

“Muta in” i forbindelse med omstemning af pauker og skift mellem to instrumenter (f.eks. klarinet i A og B<sup>b</sup>) er stiltiende normaliseret. Det samme gælder kombinationen af buer og bindebuer.

I Carl Niensens manuskripter er de dynamiske angivelser undertiden placeret noget skødesløst, hvilket afspejler sig i de tidlige trykte udgaver. Dette er stiltiende justeret.

Nøgler gengives normalt som i hovedkilden.

*København 1998*  
*Carl Nielsen Udgaven*



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# F O R O R D

## P R E F A C E

**F**or the editorial work on Carl Nielsen's Fifth Symphony, all the important sources have been available, so that it has been possible to follow its genesis through all its phases. The first stage is to be found in the pencil draft for the symphony, which bears the catalogue number CNS 66b in the Carl Nielsen Collection of the Royal Library.<sup>1</sup> The pencil draft formed the basis for Nielsen's own fair copy in ink, CNS 66a. This fair copy, with the end date 15th January 1922, forms the basis for the original set of parts that was printed for the first performance on 24th January 1922, and it is also the printing source for the first printed edition, published by Borups Musikforlag at the end of 1926.<sup>2</sup>

Before the printing Carl Nielsen's fair copy of the score was edited and on that occasion Carl Nielsen's son-in-law Emil Telmányi added many dynamic markings, bowings and articulation marks. These additions take the form of a correction of the score and are generally based on Carl Nielsen's own indications. Almost all these additions were included in the printed score. It can be documented that Telmányi's additions were sanctioned by Carl Nielsen, since during the last stage of the proof-reading Nielsen was with Emil Telmányi in Italy.<sup>3</sup>

**V**ed revisionen af Carl Niensens femte symfoni har alle væsentlige kilder været til rådighed, således at tilblivelsen har kunnet følges i alle dens faser. Første trin findes i blyantskladden til symfonien, der i katalogen over Carl Niensens Samling på Det Kongelige Bibliotek bærer betegnelsen CNS 66b.<sup>1</sup> Blyantskladden har dannet grundlag for Carl Niensens egenhændige renskrift med blæk CNS 66a. Denne renskrift, der er slutdateret 15. januar 1922, danner basis for det originale stemmesæt, der blev udskrevet til uropførelsen den 24. januar 1922, og derudover er den trykforlæg for den første trykte udgave, der udkom på Borups Musikforlag i slutningen af 1926.<sup>2</sup>

Forud for trykningen blev Carl Niensens renskrift af partituret gået igennem, og i den forbindelse blev der af Carl Niensens svigersøn, Emil Telmányi, tilføjet en lang række dynamiske angivelser, strøgangivelser og artikulationstegn. Disse tilføjelser har karakter af en tilretning af partituret og ligger generelt i forlængelse af Carl Niensens egne angivelser. Stort set alle disse tilføjelser er medtaget i det trykte partitur. Det lader sig godt gøre, at Telmányis tilføjelser er sanktionerede af Carl Nielsen, idet Carl Nielsen under korrekturlæsningens sidste fase opholdt sig sammen med Emil Telmányi i Italien.<sup>3</sup>

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- 1 Birgit Bjørnum & Klaus Møllerhøj, *Carl Niensens Samling. Katalog over komponistens musikhåndskrifter i Det kongelige Bibliotek*, (Danish Humanist Texts and Studies. Volume 4. Edited by Erland Kolding Nielsen) The Royal Library, Copenhagen 1992.
  - 2 The score was presumably printed in November 1926, since the proof-reading is unlikely to have been finished before October, and the Royal Library's copy entered the collection on 7th December 1926. The publication is mentioned in the bookseller's list *Dansk Musikhandlerforenings Musikfortegnelse*, No. 4 (4th quarter) 1926, p. 16.
  - 3 The correspondence between Carl Nielsen and Emil Telmányi is discussed in detail in Michael Fjeldsøe, "Carl Niensens 5. symfoni. Dens tilblivelse og reception i 1920'erne", *Dansk Årbog for Musikforskning* XXIV 1996, p. 54. The letters from Carl Nielsen are in DK-Kk, CNS, the letters from Emil Telmányi in DK-Kk, CNA. Carl Nielsen left the second proofs to Emil Telmányi, who offered his help, saying that in cases of doubt he would consult Carl Nielsen. On this understanding Carl Nielsen replied to Telmányi that he could "review and add what you think in the proofs" (underlining by Carl Nielsen). This reply is also quoted in Emil Telmányi, *Af en Musikers Billedbog*, Copenhagen 1978, p. 174.

- 1 Birgit Bjørnum og Klaus Møllerhøj: *Carl Niensens Samling. Katalog over komponistens musikhåndskrifter i Det kongelige Bibliotek*, (Danish Humanist Texts and Studies. Volume 4. Edited by Erland Kolding Nielsen) Det kongelige Bibliotek, København 1992.
- 2 Partituret er antagelig trykt i november 1926, idet korrekturlæsningen næppe har været færdig før i oktober, og Det kongelige Biblioteks eksemplar er indgået i samlingen den 7. dec. 1926. Udgivelsen er nævnt i *Dansk Musikhandlerforenings Musikfortegnelse*, nr. 4 (4. kvartal) 1926, s. 16.
- 3 Brevvekslingen mellem Carl Nielsen og Emil Telmányi er udførligt behandlet i Michael Fjeldsøe, "Carl Niensens 5. symfoni. Dens tilblivelse og reception i 1920'erne", *Dansk Årbog for Musikforskning* XXIV 1996, s. 54. Brevene fra Carl Nielsen befinder sig i DK-Kk, CNS, brevene fra Emil Telmányi i DK-Kk, CNA. Carl Nielsen overlod andenkorrektoren til Emil Telmányi, som tilbød sin hjælp med henvisning til, at han i tvivlstilfælde ville konsultere Carl Nielsen. På det grundlag svarede Carl Nielsen Telmányi, at han måtte "gen-nemgå og tilføje, hvad du synes i Korrektoren" (Carl Niensens understregning). Dette svar er også citeret i Emil Telmányi: *Af en Musikers Billedbog*, København 1978, s. 174.

The new edition that was edited by Erik Tuxen in collaboration with Emil Telmányi in 1950, had no further source material available,<sup>4</sup> and has not been used as a source for the present edition, which must thus be regarded as a revised critical edition of the first edition of 1926.

Carl Nielsen's Fifth Symphony was composed in the years 1920-1922.<sup>5</sup> We know that the work on the first movement was in progress in October 1920, when Carl Nielsen was also working to complete the music for Helge Rode's play *Moderen* (The Mother). At this time he was staying at Damgaard near Fredericia, where he had hired a piano so he could work on "a largish thing I have to do, which is making rapid progress just now".<sup>6</sup> This largish thing was the Fifth Symphony.

In the spring of 1921 Carl Nielsen spent much of his time at a house called Højbo in Tibberup, near Humlebæk, which had been lent to him by the couple Vera and Carl Johan Michaelsen, to whom he dedicated the symphony. They were very interested in Carl Nielsen's music and gave him much support in this period. This was where he finished the first movement at the beginning of March 1921. On 4th March he wrote to his wife Anne Marie Carl-Nielsen that the first movement was finished, and on 30th March he reported that the fair copy of the movement was also finished; but he could not get started on the second movement: "At present I have come to a halt in my symphony and have a rather strong feeling that my old abilities are failing me."<sup>7</sup>

In the summer of 1921 Carl Nielsen broke off the work on the symphony because he had promised to write a work to a text by Aage Berntsen. This work, *Springtime on Funen*

Den nyudgave, som blev udarbejdet af Erik Tuxen i samarbejde med Emil Telmányi i 1950, har ikke haft yderligere kildemateriale til rådighed<sup>4</sup> og er ikke taget i betragtning som kilde til nærværende udgave, som således må betegnes som en kritisk revideret udgave af førsteudgaven fra 1926.

Carl Niensens femte symfoni er komponeret i årene 1920-1922.<sup>5</sup> Arbejdet med første sats vides at have været i gang i oktober 1920, hvor Carl Nielsen også arbejdede på færdiggørelsen af musikken til Helge Rodes skuespil *Moderen*. Han opholdt sig på dette tidspunkt på Damgaard ved Fredericia, hvor han havde lejet et klaver for at kunne arbejde på "en større Ting, jeg har for, og hvormed det gaar rask fremad netop nu".<sup>6</sup> Denne større ting var den femte symfoni.

I foråret 1921 opholdt Carl Nielsen sig en stor del af tiden i et hus ved navn Højbo i Tibberup nær Humlebæk, som han havde fået stillet til rådighed af ægteparret Vera og Carl Johan Michaelsen, hvem han tilegnede symfonien. De var meget interesserede i Carl Niensens musik og var ham en stor støtte i denne periode. Her færdiggjorde han første sats i begyndelsen af marts 1921. Den 4. marts skrev han til sin kone Anne Marie Carl-Nielsen, at førstesatsen var færdig, og den 30. marts kunne han melde, at også renskriften af satsen var færdig, men han kunne ikke komme i gang med 2. sats: "For Tiden er jeg stoppet op i min Symfoni og har en temmelig stærk Følelse af at min gamle Evne er ved at svigte mig".<sup>7</sup>

I sommeren 1921 afbrød Carl Nielsen arbejdet med symfonien, fordi han havde lovet at skrive et værk til en tekst af Aage Berntsen. Dette værk, *Fynsk Foraar*, op. 42, var færdigt den 30. august 1921, og den 3. september skrev han til Anne Marie Carl-Nielsen: "Nu skal jeg til at fortsætte paa min

4 This edition appeared both as a pocket score where the preface is signed by both, and as a full-size score with printed parts and a preface signed by Tuxen alone. Both prefaces are dated August 1950. It is evident from the prefaces that for the editing of the score the manuscripts CNS 66a and CNS 66b as well as the first edition were available.

5 For a more detailed account of the genesis and reception of the symphony, see Michael Fjeldsøe, *op. cit.*, pp. 51-68.

6 Letter to Johannes Nielsen, 8th October 1920, Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Niensens Breve. I udvalg og med kommentarer*, Copenhagen 1954, pp. 193-194. It appears from the context that the "largish thing" is a different work from *Moderen*. Cf. also the letter to Helge Rode, 9th October 1920, in Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 195.

7 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 443. For 4th March see Torben Schousboe, *op. cit.*, p. 441.

4. Denne udgave udkom både som lommepartitur, hvor forordet er underskrevet af begge og som stort partitur med tilhørende trykte stemmer med et forord alene underskrevet af Tuxen. Begge forord er dateret august 1950. Af forordene fremgår, at man ved revisionen af partituret har haft manuskripterne CNS 66a og CNS 66b samt førsteudgaven til rådighed.

5 For en mere indgående fremstilling af symfoniens tilblivelse og reception henvises til Michael Fjeldsøe: *op.cit.*, s. 51-68.

6 Brev til dir. Johannes Nielsen, 8. oktober 1920, Irmelin Eggert Møller og Torben Meyer (udg.): *Carl Niensens Breve. I udvalg og med kommentarer*, København 1954, s. 193-194. Det fremgår af sammenhængen, at den „større Ting“ er et andet værk end *Moderen*. Jf. også brev til Helge Rode, 9. oktober 1920, Irmelin Eggert Møller og Torben Meyer, *op.cit.*, s. 195.

7 Torben Schousboe (udg.): *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 443. Vedr. 4. marts: Torben Schousboe, *op.cit.*, s. 441.

Op. 42, was finished on 30th August 1921, and on 3rd September he wrote to Anne Marie Carl-Nielsen: "Now I am going to go on with my interrupted symphony".<sup>8</sup> The work continued until the fair copy score of the symphony, after a huge effort, was finished on 15th January 1922.<sup>9</sup>

The symphony was given its first performance with the composer as conductor at the music society *Musikforeningen* in Copenhagen on 24th January 1922. Carl Nielsen was aware that the symphony was not easy to play, but the orchestra made careful preparations. Five rehearsals were held instead of the usual three, and there is no doubt that the symphony was the major work of the evening to which everyone was looking forward.<sup>10</sup> On the day the newspaper *Politiken* had featured both an advance notice with a report from the rehearsals, predicting success, and an interview with the composer, where Nielsen spoke about the symphony, which unlike the previous ones had no title:

"– My first symphony was nameless too. But then came 'The Four Temperaments', 'Espansiva' and 'The Inextinguishable', actually just different names for the same thing, the only thing that music can express when all is said and done: the resting powers as opposed to the active ones.<sup>11</sup> If I were to find a name for this, my new fifth symphony, it would express something similar. I have been unable to get hold of the one word that is at the same time characteristic and not too pretentious – so I let it be.

– But the idea or thought that lies behind it?

– Yes, how should I explain it? I roll a stone up a hill, use the energy I have in me to get the stone up to a high point. And there the stone lies still. The energy is tied up in it - until I give it a kick, and the same energy is released and the stone rolls down again.

8 Torben Schousboe, *op. cit.*, p. 446. Dating of *Springtime on Funen* according to the MS of the piano score of the work, DK-Kk, CNS 309b. Cf. letter from Carl Nielsen to C. Christiansen, dated 27th August 1921, DK-Kk, NKS 4166, 4°.

9 Cf. letter to Julius and Sigrid Rabe, 17th January 1922, Irmelin Eggert Møller & Torben Meyer, *op. cit.*, pp. 210-211.

10 The number of rehearsals is evident from the orchestra's bills in the archives of *Musikforeningen*, DK-Kk, MA.

11 Cf. Carl Nielsen's note on the inside binding of the pencil draft DK-Kk, CNS 66b: "Dark, resting forces / Awakened forces".

afbrudte Symfoni".<sup>8</sup> Arbejdet fortsatte indtil det renskrevne partitur til symfonien efter en vældig kraftanstrengelse lå færdigt den 15. januar 1922.<sup>9</sup>

Symfonien fik sin uropførelse med komponisten som dirigent i Musikforeningen i København den 24. januar 1922. Carl Nielsen var klar over, at symfonien ikke var let at spille, men orkesteret forberedte sig omhyggeligt. Der blev holdt fem prøver i stedet for de sædvanlige tre, og der er ingen tvivl om, at symfonien var aftenens hovedværk, som alle så hen til.<sup>10</sup> *Politiken* havde på dagen dels en foromtale, der refererede fra prøverne og spåede om succes, dels et interview med komponisten. Her fortalte Carl Nielsen om symfonien, der ikke som de foregående havde en titel:

"– Min første Symfoni var ogsaa navnløs. Men saa kom 'De fire Temperamenter', 'Espansiva' og 'Det Uudslukkelige', egentlig blot forskellige Navne paa det samme, det eneste, som Musiken til syvende og sidst kan udtrykke: de hvilende Kræfter i Modsætning til de aktive.<sup>11</sup> Skulde jeg finde en Betegnelse paa denne min femte og nye Symfoni, skulde den udtrykke noget lignende. Jeg har ikke kunnet faa fat paa det ene Ord, der paa samme Tid var karakteristisk og ikke for pretentiøst – og saa har jeg ladet det være.

– Men den Idé eller Tanke, der ligger til Grund for den?

– Ja, hvordan skal jeg forklare det? Jeg ruller en Sten op ad en Bakke, anvender de Kræfter, der er i mig, paa at bringe Stenen op paa et Højdepunkt. Dér ligger Stenen saa stille. Kræfterne er bundet i den – indtil jeg giver den et Spark, da samme Kræfter udløses og Stenen ruller ned igen.

Men De maa blot ikke opfatte det som et Program! Disse Forklaringer og Anvisninger paa, hvad Musiken 'forestiller', er kun af det onde, distraherer Tilhørerne og ødelægger den absolute Tilegnelse.

8 Torben Schousboe, *op. cit.*, s. 446. Dateringen af *Fynsk Foraar* iflg. ms til klaverpartituret til værket, DK-Kk, CNS 309b. Jf. brev fra Carl Nielsen til Chr. Christiansen, dateret 27. august 1921, DK-Kk, NKS 4166, 4°.

9 Jf. brev til Julius og Sigrid Rabe, 17. januar 1922, Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 210-211.

10 Antallet af prøver fremgår af orkesterregningerne i Musikforeningens arkiv, DK-Kk, MA.

11 Jf. Carl Niensens notat på indersiden af bindet til blyantskladden DK-Kk, CNS 66b: "Dunkle, hvilende Kræfter / Vaagne Kræfter".

But you just mustn't see this as a programme!  
These explanations and instructions for what the music 'represents' can only be bad, they distract the listeners and spoil the absolute grasp of the work.

This time I have changed the form and I am content with two parts instead of the usual four movements. I've thought so much about this - that in the old symphonic form you usually said most of what you had on your mind in the first allegro. Then came the calm andante, which functioned as a contrast, but then it's the scherzo, where you get up too high again and spoil the mood for the finale, where the ideas have all too often run out.

I shouldn't wonder if Beethoven felt that in his 'Ninth', when he got some assistance from the human voice towards the end!

So what I have done this time is divided the symphony into two large, broad parts - the first, which begins slowly and calmly, and the second, more active. I've been told that my new symphony isn't like my earlier ones. I can't hear it myself. But perhaps it's true. I do know that it isn't all that easy to grasp, nor all that easy to play. We've had many rehearsals of it. Some people have even thought that now Arnold Schönberg can pack his bags and take a walk with his disharmonies. Mine were worse. I don't think so."<sup>12</sup>

This was not meant as an attack on Schönberg, as was evident from the end of the interview, where Carl Nielsen described Schönberg as a thoroughly honest musician whose music he considered excellent insofar as he understood it; and he therefore assumed that what he did not understand was also good.<sup>13</sup> Schönberg was more likely mentioned to prepare the public for the fact that there were places in the Fifth Symphony that sounded unusual and harsh, and which broke with the traditional view of harmony.

The first performance was a great success, and the reviews were positive.<sup>14</sup> The reviewers immediately accepted the first movement, while they were more hesitant about the

<sup>12</sup> *Politiken*, 24.1.1922. Interview by "G-bas" (Axel Kjerulf)

<sup>13</sup> We know with certainty that Carl Nielsen had heard Schönberg's Chamber Symphony in 1915. That Nielsen's symphony was compared to Schönberg's music may be due to the fact that Schönberg's first string quartet, *Verklärte Nacht* and *Pierrot lunaire* were all performed in Copenhagen in the autumn of 1921 and were thus fresh in memory. Cf. Jan Maegaard, "Arnold Schönberg og Danmark", *Dansk Årbog for Musikforskning VI* 1968, pp. 141-158.

<sup>14</sup> *København, Nationaltidende, Børsen, Berlingske Aftenavis, Ekstrabladet, Kristeligt Dagblad*, all 25.1.22; *Politiken* 26.1.22; and *Musik VI*, 2 Febr. 1922.

Jeg har denne Gang ændret Formen og nøjes med to Dele i Stedet for de sædvanlige fire Satser. Jeg har tænkt saa meget over dette, at man i den gamle Symfoniform som Regel sagde det meste af det man havde paa Hjerte, i den første Allegro. Saa kom den rolige Andante, der virkede som Modsætning, men saa atter Scherzoen, hvor man igen kommer for højt op og ødelægger Stemningen i Finalen, hvor Idéerne alt for tidt er sluppet op.

Mon ikke Beethoven har følt det i sin 'niende', da han tog Menneskestemmen til Hjælp mod Slutningen!

Jeg har altså gjort det denne Gang, at jeg har delt Symfonien i to store, brede Dele - den første, der begynder langsomt og roligt, og den anden mere aktive. Man har sagt mig, at min nye Symfoni ikke ligner mine tidligere. Jeg kan ikke selv høre det. Men maaske er det rigtigt. Jeg véd dog, at den er ikke saa helt nem at capere, heller ikke helt nem at spille. Vi har haft mange Prøver paa den. Nogle har endog ment, at nu kunde Arnold Schönberg godt pakke sammen med sine Disharmonier. Mine var værre. Det tror jeg dog ikke."<sup>12</sup>

Dette sidste var ikke ment som et angreb på Schönberg, hvilket fremgik af interviewets slutning, hvor Carl Nielsen karakteriserede Schönberg som en helt igennem ærlig musiker, hvis musik han fandt udmærket i den udstrækning, han forstod den, og derfor antog han, at det han ikke forstod, også var godt.<sup>13</sup> Schönberg blev vel snarest nævnt for at forberede publikum på, at der var steder i femte symfoni, der lød usædvanligt og krast, og som brød med den traditionelle opfattelse af harmoni.

Førsteopførelsen blev en stor succes, og anmeldelserne var positive.<sup>14</sup> Den første sats tog anmelderne straks til sig, mens de stod mere vakkende over for symfoniens anden del. August Felsings anmeldelse er karakteristisk for denne holdning:

<sup>12</sup> *Politiken*, 24.1.1922. Interview af "G-bas" (Axel Kjerulf).

<sup>13</sup> Det vides med sikkerhed, at Carl Nielsen har hørt Schönbergs kammersymfoni i 1915. At Carl Niensens symfoni blev sammenlignet med Schönbergs musik kan skyldes, at såvel Schönbergs første strygekvartet som *Verklärte Nacht* og *Pierrot lunaire* blev opført i København i efteråret 1921 og dermed var i frisk erindring. Jf. Jan Maegaard: "Arnold Schönberg og Danmark", *Dansk Årbog for Musikforskning VI* 1968, s. 141-158.

<sup>14</sup> *København, Nationaltidende, Børsen, Berlingske Aftenavis, Ekstrabladet, Kristeligt Dagblad*, alle 25.1.22; *Politiken* 26.1.22, samt *Musik VI*, 2 febr. 1922.

second part of the symphony. August Felsing's review is characteristic of this attitude:

"Intellectual art is what the second part is, and it is a master who speaks. But the pact with the eternal in art which shines forth in the first part is broken here."<sup>15</sup>

In the years to come the symphony had a number of impressive performances. Within the first six years it was performed in nine places abroad and at a further two concerts in Copenhagen: after the first performance it was played in 1922 in Gothenburg and Berlin; in 1924 in Stockholm, and in both 1923 and 1925 in Copenhagen on the composer's birthday. In 1926 it was performed in Paris and Oslo, in 1927 at the ISCM World Music Days in Frankfurt am Main and in Leipzig, on both occasions conducted by Wilhelm Furtwängler; in Königsberg and finally by the Concertgebouw Orchestra in Amsterdam.<sup>16</sup>

*Michael Fjeldsøe*

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<sup>15</sup> August Felsing in *Musik VI*, 2 Febr. 1922, p. 26.  
<sup>16</sup> For details see Michael Fjeldsøe, *op. cit.*, p. 65.

"Intellektuel Kunst er den sidste Del, og det er en Mester, der taler. Men den Pagt med det evige i Kunsten, som lyser ud af første Del, brister her."<sup>15</sup>

I de følgende år fik symfonien en imponerende række af opførelser. I løbet de første seks år opførtes den ni steder i udlandet samt ved yderligere to koncerter i København: Efter uropførelsen blev den i 1922 spillet i Göteborg og Berlin, i 1924 i Stockholm, og såvel i 1923 som 1925 i København på komponistens fødselsdag. I 1926 opførtes den i Paris og Oslo, i 1927 på ISCM-festivalen i Frankfurt a.M samt i Leipzig, begge gange dirigeret af Wilhelm Furtwängler, samt i Königsberg og endelig af Concertgebouw-orkestret i Amsterdam.<sup>16</sup>

*Michael Fjeldsøe*

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<sup>15</sup> August Felsing i *Musik VI*, 2 febr. 1922, s. 26.  
<sup>16</sup> For detaljer henvises til Michael Fjeldsøe, *op.cit.*, s. 65.

*Allo moderato* ~ I (Vegetation) (26)

5

Beginning of first movement, Source C, pencil draft  
(DK-Kk CNS 66b).

Begyndelsen af første sats i blyantskladden, kilde C  
(DK-Kk CNS 66b).



Tempo giusto. ♩ = 100

Flauti I  
Flauti II  
Clarinetti I  
Clarinetti II  
Fagotti I  
Fagotti II  
Violini I  
Violini II  
Viola  
Violoncelli  
Bassi  
Trombe I  
Trombe II  
Tromboni I  
Tromboni II  
Fagotto  
Corno I  
Corno II  
Tromba  
Trombone

Beginning of first movement, Source B, fair copy  
(DK-Kk CNS 66a).

Begyndelsen af første sats i renskriften, kilde B  
(DK-Kk CNS 66a).

51.

140

23

Second movement bb. 598-606 of Source B, fair copy with Emil Telmányi's additions in red pencil (DK-Kk CNS 66a).

Anden sats t. 598-606 i renskriften, kilde B, med Emil Telmányis tilføjelser i rød blyant (DK-Kk CNS 66a).

Fl I - J

Piccolo col I - II

ob

cl

fag

Corn

Trombat

Tromba

Tromba Tenor

Tromba Bass

Tuba

Snare

\* Tambour petite  $\text{♩} = 116$

\* Her falder lille-Tromme ind men Trommelgruppen holder, som man ser, sin egen Taket efter et kort tids opstillet Metronom der slaar  $\text{♩} = 116$ .

(NB) Graduation ut minor

First movement, Source B, beginning of cadenza by the snare drum (DK-Kk CNS 66a).

Begyndelsen af lilletrommens cadenza i første sats, kilde B (DK-Kk CNS 66a).

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B E S Æ T N I N G  
O R C H E S T R A

3 flauti / 1 flauto piccolo

2 oboi

2 clarinetti

2 fagotti

4 corni

3 trombe

3 tromboni

tuba

timpani

piatti

tamburino

triangolo

tamburo piccolo

celesta

archi

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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
brass	brass instruments
cb.	contrabbasso
cel.	celeste
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)
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
HA	Håndskriftafdelingen (Manuscript Department)
MA	Musikafdelingen (Music Department)
marc.	marcato
NKS	Ny Kongelig Samling (New Royal Collection)
ob.	oboe
perc.	percussion
picc.	flauto piccolo
Pl. No.	Plate Number
ptti.	piatti
stacc.	staccato
str.	strings
tamb. picc.	tamburo piccolo
tb.	tuba
tbno.	tamburino
ten.	tenuto
timp.	timpani
tr.	tromba
trb.b.	trombone basso
trb.t.	trombone tenore
trem.	tremolo
trgl.	triangolo
va.	viola
vc.	violoncello
vl.	violino
woodw.	woodwind instruments

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

In the Critical Commentary the following conventions are used:

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

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

## S O U R C E S

- A** Printed score, first edition
- B** Autograph score, printing source
- C** Autograph score, draft
- D<sup>1</sup>** Set of parts, transcript/partly autograph
- D<sup>2</sup>** Parts, transcript/phototype
- E** Sketch
- F** Sketches
- G** Sketch
- H** Printed pocket score
- I** Printed score and parts

**A** Printed score, first edition.  
Title page: “Carl Nielsen. / SYMFONI N<sup>o</sup> 5. / Op. 50. / Partitur. / Borups Musikforlag / Palægade 2. København. K. / - 1926 - / Tous droits réservés.”<sup>1</sup>  
Leaf after title page: “Til mine Venner / VERA og CARL JOHAN MICHAELSEN.”<sup>2</sup>  
Pl. No.: MN. 2668 (1926).  
23x16 cm, 184 pp.

**B** Autograph score, printing source.  
*DK-Kk*, CNS 66a.  
Title page: “Mine Venner Vera og Carl J. Michaelsen / tilegnet. / Symfoni No 5 / for / Orkester / af / Carl Nielsen. / op 50.”<sup>3</sup> The dedication and opus number have been added in autograph in a different ink from the title.  
End date: “Kjøbenhavn 15de Januar 1922”.  
Donated to the Royal Library by Director Carl Johan Michaelsen in 1937.  
34.5x27 cm, cover, title page, 127 numbered pages (1st movement: pp. 1-47; 2nd movement: pp. 1-80) written in blue-grey and black ink. The first movement appears to have been bound separately before the present Royal Library binding.  
Paper type:

Title page and first movement:

Hansen / No. 8. Folio 22 (22 staves)

Second movement:

pp. 1-12: B. & H. Nr. 14. A. / 6. 13. (24 staves)

pp. 13-32: Hansen / No. 8. Folio 22 (22 staves)

pp. 33-80: Hansen / No. 9 Folio 24. (24 staves)

<sup>1</sup> The first edition was at the same time delivered to members of Samfundet til Udgivelse af Dansk Musik (The Society for the Publication of Danish Music) with the following addition printed at the top of the front cover: “Samfundet til Udgivelse af Dansk Musik / 3 die Række Nr. 18 / 1925-26”  
<sup>2</sup> “For my friends Vera and Carl Johan Michaelsen”  
<sup>3</sup> “Dedicated to my friends Vera and Carl J. Michaelsen. Symphony No. 5 for orchestra by Carl Nielsen. op. 50”

The score was used as a conducting score by Carl Nielsen and probably also by other conductors for earlier performances. The music has many additions and changes in three different hands, a-c:

- a. Carl Nielsen: Additions and changes in pencil and in ink. The tamb.picc. solo, apart from the first four bars, has been added in ink; the text note at tamb.picc., 1st movement (b. 400), and the change in tr. at the beginning of the 2nd movement have similarly been added in ink.
- b. Emil Telmányi: Additions in red crayon and a few in ink, comprising articulation and dynamic markings, bowing and comments on proof-reading.
- c. Engraver's pencilled notes.

**C** Autograph score, draft.

DK-Kk, CNS 66b.

Cover: "Carl Nielsen / Symfoni nr. 5 / 2den Del".

Title page: "[Carl Nielsen: Symfoni nr. 5. Op. 50]" added in pencil by the Royal Library.

34.5x27 cm. Cover in stiff board, 28 sheets and 2 folios written in pencil, and 2 unwritten folios. 1st movement: 10 sheets and 2 folios (pp. 9-10, pp. 32-33), in all 44 numbered pages; 2nd movement: 18 sheets and 1 unwritten folio, in all 71 numbered pages (1-13, 2 unnumbered pages, 16-17, 17, 19-71), of which p. 45 and p. 49 are negligibly cut. The cover originally only contained the second movement, and is perforated and tied together with string. The first movement was later put into the cover such that the title page and the folio after the first movement made up a sheet around the movement. Back cover recto: "De Dunkle, hvilende Kræfter / De Vaagne Kræfter" in autograph.<sup>4</sup>

Paper type:

1st movement: From 12 to 22 staves.

2nd movement: From 12 to 24 staves.

The manuscript has a few autograph additions and changes in blue crayon and in ink, and the articulation marking and phrasing are only sporadically indicated. Unison parts are not always written out. On empty music lines and in the margin, there are a number of sketches,

some of which are used in the Fifth Symphony. The first movement has the tempo designation "Allo moderato", the movement number "I" and the heading "(Vegetatio)"; pp. 5, 9, 19 og 23 have the same heading, which seems to have been the working title up to the Adagio. The movement was at first written with the key signature for F major / D minor up to the number 3, but this was later crossed out again. The tamb.picc. solo from b.351 is only written out for the first four bars. The second movement has the heading "II Del" [Part II] and pp. 13, 17, 22 and 41 have the heading "Symf.". At the bottom of p. 1, "~~E~~dur Fortegn? A Dur?"<sup>5</sup> is written. Below ob. and tr. "A Dur Fortegn!" is written.<sup>6</sup> The tempo marking "(Allegro, [♩] = 72 a 76)" has been added in ink. The key signatures are only given at the beginning of the movements and at changes of signature. On pp. 10-14 Carl Nielsen has added parts and made changes in blue crayon. The phrase bb.667-668 has been added in ink, and two identical bars have also been added in ink after b.671, where **B** has b.672 added instead. The movement was once seven bars shorter; the original ending has been erased.

**D<sup>1</sup>** Set of parts, transcript/partly autograph.

DK-Kk, C II, 10

Printed title label: "UNVERKÄUFLICHES LEIHMATERIAL :: EIGENTUM DES VERLEGERS / CARL NIELSEN / SYMPHONIE NR. 5 OP. 50 / [instrument] / SKANDINAVISK OG BORUPS MUSIKFORLAG / AKTIESELSKAB / BREDGADE 31 KØBENHAVN K."

The set of parts was written out for the first performance, went to the publishers Borups Musikforlag in connection with the publication of the symphony in 1926, and was then used as rental material up to and including 1951; later they went to the Royal Library.

34.5x26 cm, 48 parts in covers, written in ink.

Paper type: 12 staves.

The parts have the following cover numbers: 6, 8, 19, 30, 31, 32, 39, 43, 44, 45, 47, 49, 65, 70, 72, 73, 80, 88, 89, 90, 92, 108, 111, 112, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165. This original set is recognizable from the two stamps on the first page of music in each part, a og b:<sup>7</sup>

<sup>4</sup> "The Dark, resting forces / The awakened forces"

<sup>5</sup> "E major key signature? A major?"

<sup>6</sup> "A major key signature"

<sup>7</sup> In 1930 the publisher changed its name to Skandinavisk og Borups Musikforlag A/S.

- a. "Borups Musikforlag / Palægade 2 København K / Telefon 10018"
- b. "Skandinavisk og Borups Musikforlag / Aktieselskab / København K. / Bredgade 31."

The parts comprise 3 fl., 2 cl., 2 ob., 2 fg., 4 cor., 3 tr., 3 trb., 1 tb., timp., tamb.picc., ptti./tbno., trgl./cel., 6 vl.1 (nos. 1-4, 6-7), 6 vl.2 (nos. 1-5, 1 unnumbered), 5 va. (nos. 1-5), 4 vc. (nos. 1-4) and 3 cb. (nos. 1-3). On the last page of music in trb.b. "H. Hornung-Jensen / Musikforeningen / 1ste Opførelse / Dir: Komponisten / 24 Januar 1922."<sup>8</sup> is written. Tr.3 (pasted on in 2nd movement, bb.1-18) and tamb.picc. (1st movement from b.190) are autograph. There are three hands: Johannes Andersen, Fred. V. [Zenders?] and one unknown. The parts have numerous additions in other hands, and a few parts have autograph additions in pencil.

**D<sup>2</sup>** Parts, transcript/phototype.

DK-Kk, C II, 10

Printed title label: "UNVERKÄUFLICHES LEIHMATERIAL :: EIGENTUM DES VERLEGERS / CARL NIELSEN / SYMPHONIE NR. 5 OP. 50 / [instrument] / SKANDINAVISK OG BORUPS MUSIKFORLAG / AKTIESELSKAB/ BREDGADE 31 KØBENHAVN K."

Rental material written out in March-May 1933, parts for str. duplicated in phototype at the beginning of 1935<sup>9</sup> as well as a few later handwritten parts. The material was used up to and including 1951; later went to the Royal Library.

34.5x26 cm, 122 parts in covers, written in ink.

Paper type: 12 staves.

The material, which only has Stamp b, is part of the whole set of parts, **D<sup>1</sup>** and **D<sup>2</sup>**, which consists of a total of 168 numbered and 2 unnumbered parts. In some of the string parts a transcript of the 2nd movement is also inserted, written without key signatures, presumably made at the end of the 1940s. A transcript of the printed score (34.5x26 cm, 184 pp.) also belongs to **D<sup>2</sup>**.

<sup>8</sup> "H. Hornung-Jensen / Musikforeningen / 1st performance / Conduct.: The composer / 24 January 1922."

<sup>9</sup> According to the accessions catalogue of DK-Kk the duplicated parts were registered on 21.3.1935.

**E** Sketch.

DK-Kk, CNS 66c.

Title page (f. 1<sup>v</sup>): "Carl Nielsen. 5te Symfoni (Adagio)" added in pencil in another hand.

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

26x34.5 cm, 1 folio written on both sides in pencil.

Paper type: 12 staves.

This is a sketch for the first movement, the first 16 bars of the Adagio, notated over 8 to 10 staves.

**F** Sketches.

DK-Kk, CNS 16b.

Title: ["Suite for klaver", op. 45]

Dating: f. 3<sup>v</sup> ("Allegretto un poco") dated "Damgaard 20 August 19"; f. 6<sup>v</sup> ("II / Allegretto innocente") dated "Damgaard August 19".

Donated to the Royal Library by Margrethe Rosenberg in 1935 or later.

34x26.5 cm, 3 sheets, 2 loose folios, in all 7 folios written in ink and pencil, paginated 1-5, 1-4, 1-3.

Paper type: No. 3. F. 12. (12 staves).

The manuscript has three sketches in pencil (f. 1<sup>r</sup>) for the fifth symphony, first movement, one of which has not been used.

**G** Sketch.

DK-Kk, CNS 345l.

Title: "Grammofon-Vals" ("Gramophone Waltz") from the play *Moderen*.

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

34.5x26 cm, 1 folio written in pencil.

Paper type: 14 staves

The manuscript (f. 1v) contains a rhythmic reworking of the fifth symphony, first movement, the first two bars of the Adagio theme, notated on one stave.

**H** Printed pocket score.

Front page: "CARL NIELSEN / SYMFONI no. 5 / PARTITUR / SKANDINAVISK MUSIKFORLAG / KØBENHAVN / III".

Title page: "Til mine venner / Vera og Carl Johan Michael-



sen / CARL NIELSEN / SYMFONI no. V / OP. 50 / PARTITUR / SKANDINAVISK MUSIKFORLAG / KØBENHAVN".<sup>10</sup>

19x14 cm, 172 pp.

Copyright Skandinavisk Musikforlag 1950.

The score has a preface by Emil Telmányi and Erik Tuxen, dated "København, august 1950".

**I** Printed score and parts.

Front page: "CARL NIELSEN / SYMFONI no. 5 / SYMPHONY no. V / OP. 50 / PARTITUR / FULL SCORE / SKANDINAVISK MUSIKFORLAG / KØBENHAVN / III"

29.5x23cm, 172pp. and 6 pages of editorial notes.

Copyright 1950, printed 1952.

The score has a preface by Erik Tuxen, dated "København, august 1950".

Parts: 3 fl., 2 ob., 2 cl., 2 fg., cfg., 4 cor., 3 tr., 3 trb., 1 tb., timp., perc., cel., str.

## FILIATION AND EVALUATION OF SOURCES

**E**, **F** and **G**, with the sketches in **C**, must be regarded as drafts directly related to **C**, which is a fully worked-out draft score. **B** is a fair copy of **C**, with clarification of articulation and phrasing. The parts for the first performances, **D**<sup>1</sup>, were written on the basis of **B**, and after further work on the articulation marking and phrasing, **B** was used as the printing source for **A**, 1st edition. Both Carl Nielsen's and Emil Telmányi's additions are counted as part of the source text in **B**, since they were added on the instructions of Carl Nielsen before the manuscript was used as a printing source. Since Carl Nielsen himself took part in the proof-reading of the first edition, and thus must be considered to have approved the final form of the music, **A** is considered the main source for this edition.

**D**<sup>2</sup>, **H** and **I** were all drawn up after the death of Carl Nielsen. In **I** there are corrections of **H**. It is evident from the preface to **I** that the editors of **H** and **I** had no sources available which have not been available for the present edition.


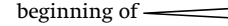
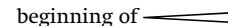
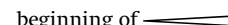
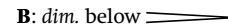
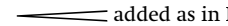

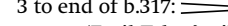

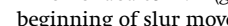
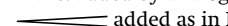
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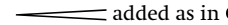


<sup>10</sup> "To my friends / Vera and Carl Johan Michaelsen / CARL NIELSEN / SYMPHONY no. V / OP. 50 / SCORE / SKANDINAVISK MUSIKFORLAG / COPENHAGEN".

## EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

### First movement

Bar	Part	Comment
4	va.	<b>B:</b> begins on 3rd crotchet
8-9	fg.	<b>B:</b> begins at b.9 note 1;  ends at b.9 note 3
25	fl.1	<b>D</b> <sup>1</sup> : <i>sehr schwach!</i> added, <b>pp</b> changed to <b>pppp</b> in pencil (CN)
25	fl.2	<b>D</b> <sup>1</sup> : <i>sehr schwach!</i> added, <b>pp</b> changed to <b>ppppp</b> in pencil (CN)
33-34	fl.1,2	<b>B:</b> ends at b.34 note 2
33-35	cor.1,2	<b>B:</b> ends at b.34 note 1;  begins at b.34 note 1 and ends at b.34 note 2
34	cor.1,2	<i>poco</i> added as in <b>B</b>
41-42	ptti.	<i>poco ppp</i> emended to <i>poco</i> by analogy with bb.69-70; <b>B:</b> <i>di legno</i>
48-49	vl.1	<b>B:</b> begins at b.49 note 1
73	va.	<b>C:</b> tremolo <i>g'-f'</i> from 3rd crotchet
75	vl.1	<b>B:</b> from b.74 note 4 to b.75 note 1
76	vl.1	<b>B:</b> begins at note 2
85	vc.	<b>B:</b> <i>ffz</i>
94	vl.1,2	<b>ppp</b> emended to <b>pppp</b> as in <b>B</b>
97-98	fl.1	b.97 note 3: <i>dim.</i> and  from b.98 note 1 to b.99 2nd crotchet emended to  from b.97 note 1 to b.98 note 2 as in <b>B</b>
99	cb.	<i>con sord.</i> added as a consequence of <i>senza sord.</i> in b.113
101-102	vl.1	<b>B:</b> b.101: no ; b.102: no ; <i>dim.</i> at b.102 note 1  added as in <b>B</b>
107	trgl.	<i>dim.</i> added by analogy with trgl.
108	ptti.	<b>p</b> added by analogy with trgl.
110	ptti.	<b>B:</b> <b>ppp</b>
110	tamb.picc.	<b>ff</b> emended to <b>ffz</b> as in <b>B</b>
120	vl.1,2	<i>sempre</i> within , <b>ff</b> at note 3
120	va. vc. cb.	emended to <b>ff</b> <i>sempre</i> ; <b>B:</b> <i>sempre ff</i>
127-134	va. vc. cb.	<b>B:</b> bb.127, 132: <i>sempre f</i> ; bb.130, 134: not <i>sempre ff</i>
140	perc.	<i>cresc.</i> at 3rd crotchet emended to <i>cresc.</i> at note 1 as in <b>B</b>
142-144	ptti. trgl.	in each bar emended to ; <b>B:</b> bb.142-144 notated with ; in b.141  has been changed to  because of <b>ff</b> at 2nd minim
146	cl.1	<b>sfz</b> emended to <b>fz</b> as in <b>B</b> and by analogy with b.145 (fl.1)
154	vl.1,2	<b>B:</b> begins at note 3
155	perc.	<i>dim.</i> at 4th crotchet emended to <i>dim.</i> at 3rd crotchet as in <b>B</b>
160	fl.2	<b>ff</b> added by analogy with b.150 (fl.1)
160	perc.	<i>dim.</i> at 4th crotchet emended to <i>dim.</i> at 3rd crotchet by analogy with b.155
161	cl.2	<b>ff</b> added by analogy with b.149 (cl.1)
162	ob.	<b>C:</b> notes 1-2: marc.
162-163	ob.	<b>B:</b> b.162 notes 3-4 and b.163: no stacc.
163	fl.1	<i>sempre f</i> added by analogy with cl.2
164	fl.2 cl.1	<b>f</b> added by analogy with b.163 (cl.2)
165	vc.	<i>arco</i> added
166	va.	<i>arco</i> added
167	va. vc.	<b>B:</b> begins at note 1
181	fg.	beginning of  moved from note 3 by analogy with cor.3,4; <b>B:</b> begins at note 2
184	cor.3,4	marc. added by analogy with fg.
186	tbno. trgl.	<b>B:</b> note 1: no roll; <b>D</b> <sup>1</sup> (trgl.): note 1: no roll
194-210	va.	<b>D</b> <sup>1</sup> : one slur from note 1-24 in each bar
196	cb.	<i>arco</i> added
197	ptti. trgl.	<b>B:</b> <i>sempre ff</i>
201	ob.	ten. omitted by analogy with fl.2 cl.2
201	cor.1,2	cor.3,4 and by analogy with bb.196, 197
202	ptti. trgl.	<b>ffz</b> added as in <b>B</b> and by analogy with fg. <b>ff</b> emended to <b>ffz</b> as in <b>B</b> and by analogy with bb.200, 205
208	vl.1,2	<b>B:</b> note 6: <b>ppp</b>
213	tamb.picc.	added as in <b>B</b>
217-220	ob.1	<b>B:</b> slur ends at b.219 note 2
219	ob.1	<b>B:</b> <i>dim.</i> at 3rd crotchet
224	vc.	<b>B:</b> <b>fz</b>
225-226	cl.1	tie added as in <b>B</b> ; <b>B:</b> begins at b.225 note 2
225	cel.	<b>f</b> added as in <b>B</b> ; <i>sempre</i> added as a consequence of <b>f</b> in b.214
226-259	vl.1,2	three-note figures bb.226-227, 234-235, 249-250, 253-254, 258-259 emended from  with flags and two  with beams to three  with beams crossing the bar line by analogy with bb.235-247
228	timp.	<i>sempre mf</i> added as in <b>B</b>
230-233	va. vc.	<b>C:</b> from b.230 note 3 to b.233 note 1
231	va. vc.	<i>cresc.</i> moved from note 16; <b>B:</b> <i>cresc.</i> at note 9
232	timp.	<i>dim.</i> omitted above
232	va. vc.	<b>B:</b> <i>cresc.</i> at note 1
234	va.	<b>B:</b> <b>fz</b>
236	va. vc.	<b>ffz</b> added by analogy with bb.233, 234
237	ob.	beginning of  moved from note 2 as in <b>B</b>
237	fg.	beginning of  moved from note 3 as in <b>B</b>
238	va.	<b>mfz</b> and marc. added as in <b>B</b> and by analogy with b.240
238	vc.	<b>mfz</b> added as in <b>B</b> ; marc. added by analogy with b.240
241	timp. vc.	<b>pp</b> added by analogy with the other parts
241	vl.1	stacc. added by analogy with vl.2
243	cel.	<b>pp</b> added as in <b>B</b>
244	va.	marc. added by analogy with b.248 (vc.) and b.252
254	cel.	stacc. added by analogy with bb.243-253
255-256	cl.	tie added as in <b>C</b> and by analogy with fl.1,2
262	tbno.	stacc. added by analogy with bb.263-267
266-267	vl.2	stacc. added by analogy with vl.1
267	tbno.	<b>ppp</b> emended to <b>pppp</b> as in <b>B</b>
267	vl.1,2	<b>ppp</b> emended to <b>ppppp</b> as in <b>B</b>

Bar	Part	Comment
276	cor.4	<b>B</b> : note 2: marc. <i>poco</i> added in red crayon (Emil Telmányi)
277-280	fg.1 cor.1,3,4 va.1,2 vc.2 cb.	<b>B</b> : articulation:
		
280	fg.1 va.1	except va.2 (b.278 note 2): ten. beginning of  moved from note 4 as in <b>B</b>
280	cor.1,3,4	beginning of  moved from b.281 note 1 as in <b>B</b>
280	va.2	beginning of  moved from b.281 note 2 as in <b>B</b>
280	vc.2	stacc. added as in <b>B</b> and by analogy with cor.4 cb.
283	fg.2 cor.1	<b>B</b> : <i>dim.</i> below 
284	fg.1	<b>B</b> : <i>cantabile</i> added (Emil Telmányi?)
284	cor.3	<b>B</b> : <i>cant.</i> — added (Emil Telmányi?)
287	vl.2	notes 1-2: slur added as in <b>B</b> and by analogy with b.285
290	va.	 added as in <b>B</b> and by analogy with the other parts
291	cb.	<b>B</b> : ♯ changed to ♮ in red crayon (Emil Telmányi)
300	cor.2	notes 1-2: marc. added as in <b>B</b> and by analogy with cor.1
300	va.	note 1: ten. added by analogy with vl.2
301	va.	notes 2-3: ten. added by analogy with vl.2
306-308	fg.	beginning of slur moved from b.305 as in <b>C</b> , <b>D</b> <sup>1</sup> ; <b>B</b> : slur begins at page turn before b.306
310-314	cor.1	beginning of slur moved from b.310 note 2 as in <b>B</b>
310-319	cor.3	slur from b.310 to b.317 note 3 and slur from b.317 note 4 to b.319 emended to one slur as in <b>B</b> , <b>C</b> , <b>D</b> <sup>1</sup>
313	va.	<i>dim.</i> added as in <b>B</b> and by analogy with the other parts
314-317	cor.3	<b>B</b> : b.314 note 2: illegible sign, b.315 notes 2-4:  , b.316: <i>poco espr.</i> , b.316 note 3 to end of b.317:  added in red crayon (Emil Telmányi)
317	cor.4	<i>dim.</i> moved from b.318 note 1 as in <b>B</b>
318	vc.	<b>B</b> : <i>poco rit.</i>
319	cor.3	<b>pp</b> added as in <b>B</b>
322	fg.1	 emended to  (g <sup>1</sup> ) as in <b>C</b> , <b>D</b> <sup>1</sup> ; beginning of slur moved from b.323 note 1; <b>B</b> : ♯ (g <sup>1</sup> ) erased, beginning of slur moved to b.323 note 1
323	cb.	<b>mp</b> added by analogy with b.319 (vc.)
324	fl.1,2	note 17: <i>dim.</i> omitted
327	fg.1	marc. added by analogy with cor.1 vl.1,2
328	fg.	 added as in <b>B</b> and by analogy with cor. str.
329	fg. cor. str.	<i>dim.</i> moved from 3rd crotchet as in <b>B</b>
330-341	fg.2	slur, b.330 note 1 to b.331 note 3, and slur from before b.333 (where there is a page turn in <b>A</b> ) to b.341 emended to one slur as in <b>B</b>
333	fl.1,2 cl.	superfluous ( <i>dim.</i> ) omitted


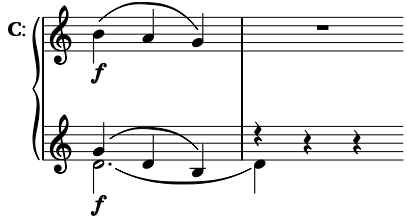
Bar	Part	Comment
334	cl.	<b>ppp</b> emended to <b>pp</b> by analogy with fl.1,2
334	cor.2	<b>mf</b> added by analogy with b.332 (cor.1)
336-337	cor.3	tie added in accordance with <b>D</b> <sup>1</sup>
337-338	cor.3	tie added in accordance with <b>D</b> <sup>1</sup>
338-339	cor.4	tie added
339-340	vl.2	b.339 note 3, b.340 note 1: ten. added by analogy with vl.1
341	cor.3,4	<b>f</b> added as in <b>B</b> and by analogy with cor.1,2
343	woodw.	superfluous <i>sempre</i> before <i>a2</i> omitted as in <b>B</b>
344	tr.2	 added as in <b>C</b> and by analogy with b.347
344	trb.t.2	<b>f</b> added as in <b>C</b> and by analogy with b.347;  added as in <b>B</b> , <b>C</b> and by analogy with b.347
346	str.	<b>B</b> , <b>C</b> :  begin at end of b.345
348	va. vc. cb.	beginning of slur moved from b.347 to b.348 note 2 by analogy with b.345 and vl.1,2
349	str.	<b>B</b> , <b>C</b> : <i>dim.</i> markings begin at end of b.348
351	cor.3,4	<i>sempre f</i> added by analogy with cor.1,2
351	tamb.picc.	The Danish text has been translated by the editor from the German text in <b>A</b> . The English text has been translated from the editor's Danish text by David Fanning. <b>A</b> : <i>Du * jusqu'au * le tambour joue de son propre mouvement comme s'il voulait à tout prix troubler la musique. Le musicien qui bat le petit tambour règle son propre rythme d'après un métronome placé devant lui, marquant le degré de vitesse 116. Von * bis * (pag 60) spielt der Trommelschläger im eigenen Takt als wollte er um jeden Preis die Musik stören. Der Schläger des kleinen Trommels hält seinen eigenen Taktrhythmus nach einen voran ihm aufgestellten Metronom der das Tempo 116 markiert. B: * <i>Her falder Lille-Tromme ind men Trommeslageren holder, som man ser, sin egen Takt efter et foran ham opstillet Metronom der slaar ♯ = 116 added in different ink (CN) D<sup>1</sup>: <i>Tempo di marcia (♯ = 104)] (CN); 104 changed to 116 in pencil (CN)</i></i></i>
[351-357]	tamb.picc.	bar lines added up to <i>cadenza</i> as in <b>B</b>
353	woodw.	<i>sempre</i> added as in <b>B</b>
355-356	cor.4	tie added as in <b>C</b> , <b>D</b> <sup>1</sup>
355-356	tb.	<b>B</b> : b.355 note 3 to b.356 note 1: slur added in red crayon
[357]	tamb.picc.	note 2 after <i>cadenza</i> : <b>ff</b> emended to <b>ffz</b> as in <b>B</b> ; <b>B</b> : from <i>cadenza</i> the remainder of the solo is written in a different ink (CN); <b>D</b> <sup>1</sup> (CN): note 2 after <i>cadenza</i> : <b>ff</b>
[357]	tamb.picc.	note 4 after <i>cadenza</i> : ♯ emended to ♮. by analogy with <b>D</b> <sup>1</sup> ; <b>D</b> <sup>1</sup> : note 4 after <i>cadenza</i> changed from ♯ to ♮.
[358]	tamb.picc.	<b>D</b> <sup>1</sup> (CN): notes 1 and 4: <b>fz</b>
360	tr.1,2	<b>C</b> : instrumental instructions in margin: tr.2,3
[361]	tamb.picc.	<b>ff</b> emended to <b>ffz</b> as in <b>B</b> ; <b>D</b> <sup>1</sup> (CN): <b>ffz</b> , fermata above ;
361	vc. cb.	<i>sempre</i> emended to <i>sempre ff</i> by analogy with vl.1,2 va.
[363]	tamb.picc.	<b>D</b> <sup>1</sup> (CN): the three ♯: marc.



Bar	Part	Comment
[364] 367 [367]	tamb.picc. tr.3 tamb.picc.	<b>B, D<sup>1</sup></b> (CN): <i>Allegro</i> <b>ff</b> added by analogy with b.358 (tr.1,2) The Danish text has been translated by the editor from the German text in <b>A</b> . The English text has been translated from the editor's Danish text by David Fanning. <b>A:</b> ( <i>remarque pour Cad. ad lib.</i> ) <i>Le tambour se laisse maintenant entrainer à toute la fantaisie de son imagination, pourtant il lui faut faire des pauses de temps en temps. Der Trommelschläger fantasiert nun ganz frei mit allen möglichen Figuren, doch soll er ab und zu auch Pausen halten. B: Trommeslageren fantaserer nu ganske frit med alle mulige Opfindelser (der ligesom gaar ud paa at ville forstyrre det øvrige Orkester.) Af og til maa han dog holde Pauser</i> added in different ink (CN)
369-370	tr.2	b.369 note 1 to b.370 note 1: slur omitted as in <b>B</b> and by analogy with tr.3
371-372 372	tr.1 trb.t.	ten. added by analogy with cor. ten. added by analogy with b.371 and by analogy with cor.
372	str.	<i>simile</i> added
375	trb.b. tb.	note 1: marc. added as in <b>B, D<sup>1</sup></b>
376	cor.2	ten. added by analogy with tr.1
376	tr.2,3	———— added as in <b>B</b> and by analogy with cor. tr.1 trb. tb.
376	tamb.picc.	The Danish text has been translated by the editor from the German text in <b>A</b> . The English text has been translated from the editor's Danish text by David Fanning. <b>A:</b> * <i>Sur un signe du Chef d'orchestre le Tambour reprend la cadence de l'Orchestre. Von hier folgt der Trommelschläger wieder dem Dirigenten, der ihm ein Zeichen gibt. B: * <i>Herfra følger Trommeslageren atter Dirigenten, der paa dette Sted, efter Aftale, giver ham et særligt Tegn</i></i>
376	str.	<b>B:</b> ————— begins at note 5
378	fg. timp.	———— and ————— added by analogy with trb. tb.
379-380	fg.2	tie added
380-384	cor.1	<b>B:</b> b.380 note 4 to b.384: one slur
380	timp.	———— added as in <b>B</b>
380	tamb.picc.	<b>B, D<sup>1</sup></b> (CN): ♩ without roll
383-384	ob.2	tie added as in <b>C</b>
387, 388	va.	note 2: <i>tr</i> emended to <i>tr<sup>b</sup></i>
389-390	fg.2	tie added as in <b>B</b>
389	tr.1,2	<i>dim.</i> moved from 3rd crotchet by analogy with tr.3
390-392	cor.3	end of slur moved from b.394 by analogy with cor.4
390	tamb.picc.	notes 1-2: ♩ emended to ♪ ♪ by analogy with b.396; note 3: stacc. added as in <b>B</b>
392	trb.t.	<i>dim.</i> moved from 3rd crotchet as in <b>B</b>
392	trb.b.	end of slur moved from note 1 as in <b>C, D<sup>1</sup></b>
393	tamb.picc.	stacc. added as in <b>B</b>
395	tamb.picc.	stacc. added by analogy with bb.390, 393, 396
396-397	fl.3	<b>B:</b> b.396 note 1 to b.397 note 7: one slur

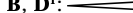
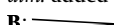
Bar	Part	Comment
398	cl.	<b>A:</b> <i>Bien loin dans le fond. Weit im Hintergrunde.</i> ; <b>B:</b> ( <i>langt i Baggrunden</i> ); <b>D<sup>1</sup></b> ( <i>tamb.picc.</i> ): <i>Clar.solo i Baggrunden</i> (CN); <b>D<sup>1</sup></b> (cl.1): <i>Solo</i>
399	tamb.picc.	<b>A:</b> <i>Bien loin dans le fond. Weit im Hintergrunde.</i> ; <b>B:</b> ( <i>langt i Baggrunden</i> ); <b>D<sup>1</sup>:</b> <i>Tempo di marcia, (Solo i Baggrunden)</i> (CN)
400	cl.1	<b>B:</b> after last note: <b>ppp</b>
400	tamb.picc.	<b>B:</b> :  etc. <i>ad lib.</i> <b>pppp</b> added in different ink (CN)
400	tamb.picc.	The Danish text has been translated by the editor from the German text in <b>A</b> . The English text has been translated from the editor's Danish text by David Fanning. <b>A:</b> (*) <i>Il faut répéter le diminuendo, jusqu'à ce que le chef d'orchestre trouve que le petit tambour se soit bien loin éloigné. La pause des clarinettes et des joueurs d'archet doit aussi être suspendue quelque temps après cela. Kann diminuendo wiederholt werden bis der Dirigent findet, dass der kleine Trommel sich weit entfernt hat. Die Fermate der Clarinette und Streicher soll noch auch nacher eine Weile gehalten werden. B: Kan gentages i dim. indtil Dirigenten finder at nu har Trommen fjernet sig langt bort. Derefter holdes Fermaten i Strygere og Clar. dog endnu en Stund</i> added in different ink (CN)
400	vl.1,2 va. vc.	<i>lunga</i> added by analogy with cl.1





Second movement










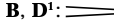



Bar	Part	Comment
1	ob.	<i>ff</i> added as in <b>C</b> and by analogy with cor.1,2 and bb.3-18
1-18	fg. cor.3,4 vc. cb. tr.1	<i>ff</i> emended to <i>f</i> <i>ff</i> as in <b>B</b> <b>B</b> : the part was originally identical to tr.2 - changed in a different ink (CN); <b>D</b> <sup>1</sup> : the part was originally identical to tr.2 - erased and changed in ink
1-18	tr.3	<b>B</b> : added in a different ink (CN); <b>D</b> <sup>1</sup> : pasted-on (CN)
1	va.1	note 1: <i>f</i> added by analogy with the other parts; note 2: <i>f</i> emended to <i>ff</i> as in <b>B</b> , <b>C</b> and by analogy with bb.3-18
2	cor.3,4	note 4: marc. omitted as in <b>B</b> and by analogy with bb.6, 9, 12, 15, 17
2-3	va.1	tie added
9-18	cor.2	bb.9-18: trill on <i>b</i> <sup>♯</sup> ; b.18 note 2-3: grace notes <i>a</i> <sup>♯</sup> <i>b</i> <sup>♯</sup> emended by analogy with cor.1 and bb.1-8; <b>B</b> : page turn before b.9; <b>C</b> : bb.2-18: trill on <i>b</i> <sup>♯</sup> ; b.18 notes 2-3: grace notes <i>a</i> <sup>♯</sup> <i>b</i> <sup>♯</sup>
19	cor.2	1st crotchet: <i>↓</i> ( <i>g</i> <sup>♯</sup> ) emended to <i>↓</i> by analogy with cor.1; <b>B</b> : 1st crotchet: <i>↓</i> ( <i>g</i> <sup>♯</sup> ), stacc.
23	fl.2	<b>B</b> : <i>c</i> <sup>♯</sup> <i>m</i> ; <b>C</b> : <i>a</i> <sup>♯</sup> ; <b>D</b> <sup>1</sup> : <i>c</i> <sup>♯</sup> <i>m</i> changed to <i>e</i> <sup>♯</sup>
31-33	tr.2	<b>B</b> : rests erased, part added in different ink (CN)
34-37	tr.2	b.34 note 1 to b.37: slur emended to two slurs by analogy with cor.2
37	vc. cb.	<i>f</i> added in accordance with <b>D</b> <sup>1</sup> ; <b>C</b> (vc.): <i>ff</i>
47	vl.1	note 4: stacc. omitted as in <b>B</b> and by analogy with vl.2 va. and bb.49-50
48	vl.1	note 2: stacc. omitted as in <b>B</b> and by analogy with vl.2 va. and bb.49-50
50	vl.2	note 5: marc. added by analogy with vl.1 va. vc. cb.
56	tr.2	marc. added by analogy with cor.1 and bb.53-55
57-58	cl.2	tie added by analogy with fl.2
60-61	cl.2	tie added as in <b>C</b> and by analogy with fl.2
62	va.	<b>B</b> : note 1: <i>dim.</i>
93	cor.1	slur added as in <b>D</b> <sup>1</sup>
94	fg.	slur from note 1 to note 2 omitted
96	fl.1	note 1: <i>p</i> added as in <b>B</b> , <b>D</b> <sup>1</sup> and by analogy with fl.2
96	cor.1,2	<b>B</b> : <i>p</i>
103-110	vl.2	<b>D</b> <sup>1</sup> : b.103 note 1 to b.110 note 3: slur
103-111	vl.2	<b>C</b> : b.103 note 1 to b.111 after note 3: slur
104-110	vl.2	<b>B</b> : b.104 note 1 to b.105 between notes 2 and 3: slur in different ink; bb.106-110 notated with repeat mark
107	fl.2	<i>pp</i> added by analogy with fl.1
112-114	ob.	— added by analogy with fl.1,2 fg.
112-114	cl.1	beginning of — moved from b.113 note 1 by analogy with fl.1,2 fg.
112-114	cl.2	— added as in <b>B</b> and by analogy with fl.1,2 fg.
112	fg.2	<i>molto cresc.</i> added by analogy with fg.1
114	ob.	<i>molto</i> added as in <b>C</b> , <b>D</b> <sup>1</sup> and by analogy with fl.1,2 cl.1
114	cl.2	<i>molto</i> added by analogy with fl.1,2 cl.1
114	fg.	<b>B</b> : note 3: marc.
114	fg. str.	<i>molto</i> added as in <b>B</b>

Bar	Part	Comment
116-117	cl.2	ten. added as in <b>B</b> and by analogy with cl.1
117	fg.1	ten. added as in <b>B</b> and by analogy with fg.2
118	fg.2	ten. added as in <b>B</b> and by analogy with fg.1
121	cor.3,4	<i>marcato</i> added as in <b>B</b> and by analogy with b.769
122	(timp.)	<b>C</b> : 
125-141	fl.1 ob.1	<b>B</b> : b.125 note 1 to b.141: one slur
125-141	fl.2	<b>B</b> : b.125 note 1 to b.141 note 4: one slur
125-138	ob.2	<b>B</b> , <b>D</b> <sup>1</sup> : b.125 note 1 to b.138 note 3: one slur
125-138	fg.1	<b>B</b> , <b>D</b> <sup>1</sup> : one slur
125	fg.2	end of slur moved from after b.125, where the slur ends at the page turn in <b>A</b> , to note 2 as in <b>C</b> ; <b>B</b> , <b>D</b> <sup>1</sup> : slur ends b.126
125	cor.2	marc. and ten. added by analogy with cor.4
125	cor.3	end of slur moved from after b.125, where the slur ends at the page turn in <b>A</b> , to note 3 as in <b>C</b>
125-138	cor.3	<b>B</b> : b.125 note 1 to b.138: one slur
125	vc.	marc. added as in <b>B</b> and by analogy with va. cb.
126	fl.2 ob.1 cl. vl.1,2	<b>B</b> : marc. and ten.
126-127	cor.4	slur added by analogy with tr.2
127-138	fg.2	<b>B</b> , <b>D</b> <sup>1</sup> : one slur
127	va.	marc. and ten. added by analogy with vl.1,2
127	vc. cb.	<b>B</b> , <b>C</b> : notes 1-3: slur, not ten.
128-141	cl.	<b>B</b> , <b>C</b> : slurs begin at b.126
128	vc. cb.	<b>B</b> , <b>C</b> : notes 1-3: slur, not ten.
129	tutti	<b>B</b> : ( <i>cantabile</i> ) added between brass and str. (Emil Telmányi)
129-130	tr.2	b.130 1st crotchet: <i>↓</i> ( <i>d</i> <sup>♯</sup> ) emended to <i>↓</i> , end of slur moved from b.130 1st crotchet as in <b>C</b>
130-133	cor.4	slur added as in <b>C</b>
132-138	cor.1,2	<b>B</b> , <b>C</b> , <b>D</b> <sup>1</sup> : slurs begin at b.134 note 1
132-133	tr.	<b>C</b> : 
137-141	tutti	<i>cresc.</i> written as <i>cre-scen-do</i> as in <b>B</b> ; <b>B</b> : <i>cre-scen-do</i> begins at b.136
141-145	cor.2,4 vc. cb.	the corresponding bars, bb.789-793, were changed by CN; cf. comment on b.790
142	tr.3	<i>fff</i> added as in <b>B</b> and by analogy with tr.1,2
144	cor.3	marc. added by analogy with bb.142-143
146	vl.1	notes 2-3: ten. added as in <b>C</b>
147	fg.	ten. added as in <b>C</b> and by analogy with vc. cb.
148-150	vl.2	b.148 note 1 to b.150: slur emended to two slurs as in <b>C</b> and by analogy with bb.796-797

Bar	Part	Comment
151	vl.2	<b>pp</b> emended to <b>ppp</b> as in <b>B</b> and by analogy with vl.1 va. vc. cb.
156	va.	<i>dim.</i> added by analogy with vl.1,2 vc. cb.
158-163	cb.	<b>C, D<sup>1</sup></b> : b.158 note 1: cb. ends, then rests
160-161	cor.2,4	<b>C</b> : ends at b.160 1st crotchet (♩, <i>f<sup>#</sup></i> ), then rests
160	vc. cb.	<i>dim.</i> added as in <b>B</b> and by analogy with vl.1,2 va.
162-163	cor.3	<b>C</b> : ends at b.162 1st crotchet (♩, <i>f<sup>#</sup></i> ), then rests
163-171	(cb.)	<b>B</b> : cb. originally notated in unison with vc. up to and including b.171; bb.163-171 changed to <i>Cello</i> in pencil (CN); b.163 below the stave: <i>Bas Pause</i> added in pencil (CN); below this, <i>C.B. tacet</i> added in pencil; b.163: no ♩ stacc.
164-165	cor.1	<b>C</b> : ends at b.164 1st minim (♩, <i>d<sup>#</sup></i> ), then rests
165		<b>C</b> : position number 7 at b.164
188	fl. ob. cl.1	<i>dim.</i> moved from b.189 as in <b>C</b> and by analogy with b.198
188	cl.2	<i>dim.</i> added by analogy with fl. ob. cl.1
215-217	cb.	<b>C</b> : rests
216-228	fl.1 cor.1	b.216 to b.228 note 2: slur emended to two slurs as in <b>B</b>
216-223	fl.2 cor.2	b.216 to b.223 note 1: slur emended to two slurs as in <b>B</b>
216-228	cl.1	b.216 to b.228 note 2: slur emended to two slurs by analogy with fl.1
216-223	cl.2	b.216 to b.223 note 1: slur emended to two slurs by analogy with fl.2
216	tb.	<b>B</b> : <i>poco f</i> changed to <b>ff</b> in red crayon (Emil Telmányi)
217-234	fl.3 ob.	b.217 note 3 to b.234 note 1: slur emended to two slurs as in <b>B</b>
217-234	cor.3,4	b.217 note 3 to b.234 note 1: slur emended to two slurs by analogy with fl.3 ob.
220-222	fg.	<b>B</b> : slur begins at b.220 note 2
225	trb.b.	<b>B</b> : <i>poco f</i> changed to <b>ff</b> in red crayon (Emil Telmányi)
225	str.	notes 4-5, vl.1,2: <i>c''</i> emended to <i>c<sup>b</sup></i> as in <b>C</b> ; va.: <i>c'</i> emended to <i>c<sup>b</sup></i> as in <b>C</b> ; vc. cb: <i>c</i> emended to <i>c<sup>b</sup></i> as in <b>C</b>
232	fg.	marc. added by analogy with trb.b.
233-234	cor.2	tie added as in <b>B</b>
233	(timp.)	<b>C</b> :  pitch not given, presumably <i>B<sup>b</sup></i> as in b.122
240-241	cor.2	tie added as in <b>B</b>
244	trb.b. tb.	ten. added by analogy with fg.
256	vl.2	<b>ff</b> emended to <b>ffz</b> as in <b>B</b> and by analogy with the other str.
262-265	tr.1	<b>B</b> : slur ends at b.265 note 1
265-290	(timp.)	<b>C</b> : b.265: note: * <i>Bassi</i> :  og <i>Timp !!!</i> ; b.270: bottom stave designated <i>Bassi</i> ; b.285: bottom stave designated <i>Bassi</i> og <i>Timp.</i> ; timp. is not notated on a separate stave
266-270	tr.1	<b>B</b> : slur begins at b.265 note 2
271	picc.	<b>ff</b> added by analogy with fl.1,2
274	vl.1,2 va. (vc. cb.)	<b>C</b> : note 1: <b>ffz</b> ; vc. cb.: as b.265
277	vc.	<b>B</b> : note 4: stacc.

Bar	Part	Comment
277	vc. cb.	<b>B</b> : <b>ffz</b>
279-291	cor. tr.1,2	<b>B</b> : originally rests; parts added in different ink (CN); <b>D<sup>1</sup></b> : originally rests; parts pasted-on (CN)
283	cl.2	note 3: <i>d'</i> emended to <i>b<sup>b</sup></i> as in <b>C</b> ; <b>B</b> : note 3: <i>d'</i> , circle around the note in red crayon
285	cor.	<b>B, D<sup>1</sup></b> :  ends at note 3
291	(vc. cb.)	<b>C</b> : as b.290
302		<b>B, C</b> : double line after b.302
303		<b>C</b> : <i>un poco pio mosso</i>
330	fg.	<b>B</b> : note 3: <i>e<sup>b</sup></i> , circle around the note in red crayon; in margin: ♩ ( <i>B<sup>b</sup></i> ), note: <i>ikke h?</i> not <i>b?</i> in red crayon (Emil Telmányi)
348	vc. cb.	<b>C</b> : note 1 and 3: <i>d<sup>b</sup></i>
350-393	fg.1	bb.350-353, 358-361, 366-369, 374-377, 382-385, 390-393: slur added by analogy with bb.350-353 (fl.1 ob.1) and bb.358-361 (fl.1 ob.1), the first three in accordance with <b>D<sup>1</sup></b>
355	fl.1	<i>g''</i> emended to <i>d'''</i> as in <b>B, C</b> and by analogy with b.363, 371, 379, 387, 395; <b>B</b> : <i>g''</i> emended to <i>d'''</i>
361-362	cl.2	tie added as in <b>C, D<sup>1</sup></b>
362-365	vl.2	slur added as in <b>B, C</b> and by analogy with vl.1
366-393	fl.1 ob.1	bb.366-369, bb.374-377, bb.382-385 and bb.390-393: slur added by analogy with bb.350-353 and bb.358-361
382-383	va. vc.	va.: <i>f<sup>b</sup>-f<sup>b</sup>-f<sup>b</sup>-f<sup>b</sup>-f<sup>b</sup></i> emended to <i>f<sup>b</sup>-c<sup>b</sup>-f<sup>b</sup>-c<sup>b</sup>-f<sup>b</sup>-c<sup>b</sup></i> ; vc.: <i>B<sup>b</sup>-d<sup>b</sup>-B<sup>b</sup>-d<sup>b</sup>-B<sup>b</sup>-d<sup>b</sup></i> emended to <i>c<sup>b</sup>-c<sup>b</sup>-c<sup>b</sup>-c<sup>b</sup></i> as in <b>C</b> and in accordance with the chord in b.382 (cor.)
386	vl.1,2	<b>B</b> : <b>ppp</b>
386	va. vc.	<i>molto dim.</i> omitted as in <b>B, C, D<sup>1</sup></b>
391	vl.1,2	<b>B</b> : <b>pppp</b>
394	(fg.2)	<b>C</b> : ♩ (C) with tie to b.395
394	vl.1,2	<b>B</b> : <b>ppp</b>
395	fg.2	<i>dim.</i> added by analogy with cor. str.
395	cor.1	<b>B</b> : 
396	tutti	<b>C</b> : <i>dim é accell.</i>
397	cl.1	1. added as in <b>B, C, D<sup>1</sup></b>
399	fg.2	<i>dim.</i> added by analogy with the other parts
404	va.	<b>C</b> : <i>spiccato</i>
405	vc.	<b>B</b> : <i>dim.</i>
410	vl.1	<b>C</b> : <i>spiccato</i>
437	vl.1	<b>B, D<sup>1</sup></b> : note 1: stacc.
457, 458	vl.2	<b>C</b> : notes 2-3: slur erased and replaced by stacc.; <b>D<sup>1</sup></b> (nos. 1, 2, 3, 4): slur erased
476	vl.2	<b>B</b> : note 1: stacc.
485	vl.1,2 va.	<b>B</b> : <i>dim.</i>
486	vl.2	notes 2-5: stacc. added as in <b>B</b> and by analogy with vl.1
486	va.	<b>B, D<sup>1</sup></b> : ♩
507	cl.2	<b>ff</b> added as in <b>B</b> and by analogy with cl.1
517	cl.1	<b>C</b> : <i>solo</i>
517	fg.	<b>B</b> : note 1: stacc.
519	cor.3,4	<b>C</b> : note 2: marc.
523	vc. cb.	ten. added as in <b>B</b> and by analogy with bb.518-521 and b.525
524	cor.1,2 va.	<b>C</b> : note 3: cor.: <i>c<sup>x</sup></i> ; va.: <i>f<sup>x</sup></i>
524	vc. cb.	stacc. added by analogy with b.522
526, 527	vc. cb.	note 1: stacc. emended to ten. as in <b>B, D<sup>1</sup></b> and by analogy with bb.518-521 and b.525

Bar	Part	Comment
530, 532	vc. cb.	note 1: stacc. emended to ten. by analogy with bb.518-521 and b.525; <b>B</b> : note 1: stacc. added in red crayon (Emil Telmányi)
533	fg.	notes 2-3: $c^b b^b$ emended to $b^b a^b$ as in <b>C</b> ; <b>B</b> : notes 2-3: $b^b a^b$ changed to $c^b b^b$ in red crayon (Emil Telmányi)
533	vc. cb.	notes 3-6: $e^b d^b c^b b^b$ emended to $d^b c^b b^b a^b$ as in <b>C</b>
535, 536	vc. cb.	note 1: stacc. emended to ten. by analogy with bb.518-521 and b.525; <b>B</b> : note 1: stacc. added in red crayon (Emil Telmányi)
539	cor.1,2	<b>B</b> : <i>f</i>
542-546	fg.	stacc. added as in <b>B</b> and by analogy with bb.538-541
556	va.	<b>C</b> : notes 1-5: stacc.
559	va.	end of slur moved from b.560 as in <b>C</b> , <b>D</b> <sup>1</sup>
564-576	ob.	<b>B</b> : slur ends at page turn after b.579
568	trb.t.	stacc. added as in <b>B</b> , <b>C</b> and by analogy with tr.1
582	timp.	stacc. added by analogy with bb.576-581
584	trb.t.1	marc. added by analogy with tb.
584	trb.t.2	<i>ffz</i> emended to <i>ffz</i> by analogy with b.583 and b.585
584	trb.b.	marc. added as in <b>B</b> and by analogy with tb.
585	trb.t.2	<b>B</b> : <i>ffz</i>
586-587	trb.t.1	slur omitted as in <b>B</b> , <b>D</b> <sup>1</sup> and by analogy with trb.b. tb.
587-588	cor.1,2	end of  and <i>fff</i> moved from b.587 note 2 as in <b>B</b> ; <b>B</b> :  and <i>fff</i> added in red crayon (Emil Telmányi)
592-593	vl.1,2	<b>B</b> : slur ends at b.592 note 5
593	picc.	beginning of slur moved from note 2 as in <b>B</b> , <b>D</b> <sup>1</sup> and by analogy with b.588 and b.591
594-598	cor.2	<b>B</b> : slur ends at b.602 note 3
594	tr.3	<i>ff</i> added by analogy with cor. tr.2
601-606	tr.2	<b>B</b> , <b>C</b> : slur ends at b.602
603	trb.t.2	<i>f</i> added as in <b>B</b> and by analogy with b.601 (trb.t.1 tr.1,2) and b.602 (trb.b. tb.)
603	tb.	note 1: marc. omitted by analogy with trb.b.
604-606	trb.t.2	<b>C</b> : <i>f</i>
605	timp.	<b>B</b> : 
606	timp.	<b>B</b> : notated as  triplet
618	cor.3,4	stacc. added as in <b>B</b>
634	picc.	<i>ff</i> added by analogy with b.609 (fl.1,2 picc.)
635-636	fg. va. vc. cb.	<b>C</b> : b.635 note 2, va.: $g^b$ ; fg.1 vc. cb.: $g$ ; fg.2: $G$ ; b.636 note 1, va.: $c^b$ ; fg.1 vc. cb.: $c$ ; fg.2: $c$
635-636	cor.	<b>C</b> : part not notated
639	cl.2	<b>B</b> : <i>ffz</i>
+644-648		<b>C</b> : the passage is one bar shorter, i.e. the motif $f^b m e^b m$ (fl.1) is only given four times in accordance with the sketch on page 47 in <b>C</b>
654	fl.2	note 2: $e^b m$ emended to $d^b m$ as in <b>C</b> and in accordance with the sketch on p.47 in <b>C</b>
655	fg.1	<i>dim.</i> moved from b.656 as in <b>B</b>
658	fg.1	<i>p</i> added as in <b>B</b>
670-676	fl.2	slur from b.670 note 1 to b.672 note 2 and slur from b.673 note 1 to b.676 emended to one slur as in <b>B</b> , <b>D</b> <sup>1</sup>
677	vc.	fermata added as in <b>B</b> and by analogy with fl.2

Bar	Part	Comment
678	fl.1,2	 added as in <b>B</b>
679	vl.1	<i>con sord.</i> added
679	vc.	<i>ppppp</i> moved from b.678 by analogy with fl.1,2
681	vl.1	<b>B</b> :  begins at b.682 note 1
683	vl.1	<b>B</b> :  at b.684; no <i>mp</i>
699	va.	notes 5-7: slur omitted
701	va.	notes 1-3:    emended to    as in <b>B</b> , <b>C</b>
710	va.	note 1: ten. added by analogy with vl.1
711	tutti	<b>B</b> , <b>D</b> <sup>1</sup> :  begins at 2nd crotchet
712-714	fl.2	<b>B</b> : b.712 note 1 to b.714 note 1: one slur; beginning of slur suggested at b.713 note 4
713-716	fl.3	<b>B</b> : b.713 note 1 to b.716 note 3: one slur
715	fl.	superfluous <i>dim.</i> omitted
716		<i>in Tempo</i> emended to <i>a tempo</i> as in <b>C</b>
723-730	cl.	<b>C</b> : note: * <i>Clar ingen Fortegn</i> 'clar no signature'
728	fl.3	marc. added as in <b>B</b> , <b>D</b> <sup>1</sup> and by analogy with fl.1,2
728	ob.	marc. added as in <b>D</b> <sup>1</sup> and by analogy with fl.1,2
730	va.2	note 2: $tr^{\sharp}$ wavy line added by analogy with cl.
731	cor.1	<b>B</b> : note 2: <i>ff</i>
731	tr.1	<b>B</b> : <i>f</i>
731	tr.2	<b>B</b> : <i>ff</i>
732	timp.	   emended to marc. marc. marc. by analogy with bb.736-747; <b>B</b> : marc. marc. stacc.
732-733	va.2	tie added
749	timp.	$B^{\sharp}$ emended to $e$ as in <b>C</b> and by analogy with b.19
749-751	va.	<b>C</b> : the part follows vc. cb., notated an octave higher
758-761	ob. cl. cor. vl.1,2 va.	marc. added by analogy with bb.756-757, some of them as in <b>C</b>
758	vl.1,2	<b>C</b> : note 4: stacc.
764-773	woodw. cor.	<b>B</b> : no ten.
766	vl.2	double stem emended to single stem as in <b>C</b> , <b>D</b> <sup>1</sup>
774	cor.2	<b>B</b> : marc.
774	vl.1,2	note 1: marc. omitted by analogy with b.769
775	fg.2	<b>B</b> : slur begins at note 2
775-776	cor.2	ten. added by analogy with bb.764-767, 770-773
776	fl.1,2 ob.	ten. added by analogy with bb.764-767, 770-772
777	tutti	<b>B</b> : below tr.3: <i>f cantabile</i> added in red crayon (Emil Telmányi)
777-789	tutti	<b>B</b> : bb.777-778, above woodw.: <i>f senza marc. f</i> ; b.778, above str.: <i>senza marc. f</i> added in red crayon (Emil Telmányi); <b>A</b> , with a few exceptions, follows the instructions in <b>B</b> , so that all marc. are removed. In fl., marc. is replaced by ten. Following on from this, the editor has made the following emendations: b.781 (fl.2): ten. added; b.782 (fl.3): ten. added; b.788 (fl.1): marc. changed to ten.; b.789 (fl.1 vl.2): marc. changed to ten.

Bar	Part	Comment
781-786	fg.	<b>B:</b> slur ends at b.789
783	tr.2	<i>e'</i> emended to <i>f<sup>b</sup></i> as in <b>C</b> and by analogy with tr.3
785-789	cl.1	<b>B:</b> b.785 note 1 to b.789 note 3: one slur; b.787: no ten.
785-789	cl.2	<b>B:</b> b.785 note 1 to b.789: one slur
786-789	ob.1	b.786 note 1 to b.789 note 3: slur emended to two slurs by analogy with cl.2
786-789	cor.4	<b>B:</b> bb.786-787: no tie; b.787 to b.789 note 2: slur; b.788: no ten.
786	vl.1	note 3: ten. added as in <b>C</b>
787	vl.2	<b>B:</b> notes 1-3: slur, not ten.
788	vc. cb.	<b>B:</b> notes 1-3: slur, not ten.
789	cor.1	<b>B:</b> slur ends at note 3, no ten.
790	cor.3,4	<b>ffz</b> emended to <b>fz</b> as in <b>B</b>
790	vc. cb.	<b>C:</b> note: * <i>Basserne !!! (bedre)</i> 'Basses !!! (better)'; bb.789-793 are different from the corresponding point at bb.141-145
791-792	ob.2	marc. added by analogy with fl. ob.1 and b.790
791	tr.	<b>B:</b> <b>fz</b>
792	tr.1,3	<b>B:</b> <b>fz</b>
792	vc. cb.	<b>fz</b> added as in <b>B, C</b> and by analogy with fg.
793-794	vl.2	tie added by analogy with bb.145-146
795	cl.1	<b>B:</b> note 1: stacc.
796-797	ob. cor.	———— added as in <b>B</b> and by analogy with the other parts
798	timp.	<b>B:</b> stacc.
799	tr.1	<i>sempre f</i> added as in <b>B</b> and by analogy with cor.3,4 tr.2
800	cb.	<i>segue</i> added by analogy with vl.1,2 va. vc.
802	cor.3,4	stacc. added by analogy with b.807 (tr.3)
813	cor.1,2 tr.2	stacc. added by analogy with b.807 (tr.3)
817	fg.2	<b>ff</b> added as in <b>B</b> and by analogy with fg.1
824	picc.	<i>f<sup>#</sup></i> emended to <i>f'</i> by analogy with bb.820-822
828	fg.2	<i>sempre ff</i> added as in <b>B</b> and by analogy with the other woodw.
831-832	fl.3	tie added as in <b>C</b>
834-835	ob.2	tie added as in <b>B, C</b>
838	str.	note 1, vl.1,2: <i>a'</i> emended to <i>g'</i> ; va. vc. cb.: <i>a</i> emended to <i>g</i> as in <b>C</b> and by analogy with b.193
848	timp.	<b>C:</b> note 1: <b>fz</b>
857	timp.	<i>segue</i> added by analogy with bb.848-856
864-867	timp.	b.864: —. omitted; roll bb.865-867 emended to roll bb.864-866 as in <b>C</b> ; <b>mp cre-scen-do</b> moved from bb.865-867; b.867: $\downarrow$ $\downarrow$ (B <sup>b</sup> ) added by analogy with bb.868-892; <b>C:</b> b.864: <b>mp</b> added in ink (CN); bb.864-865: roll added in ink (CN)
867-880	timp.	<b>C:</b> bb.867-875: part not notated; bb.876-879: rests; b.880: $\downarrow$ $\downarrow$ (B <sup>b</sup> )
880		<b>B:</b> <i>Allargando</i> above str.; <i>poco allarg.</i> above woodw.
884	vl.1	marc. added by analogy with bb.880-883 and in accordance with <b>D</b> <sup>1</sup>
884-886	vl.2	marc. added by analogy with bb.880-883 and in accordance with <b>D</b> <sup>1</sup>
886-897	timp.	<b>C:</b> b.886 note 1: $\downarrow$ ( <i>e<sup>b</sup></i> ), then rest up to and including b.897

Bar	Part	Comment
887	fl.2 ob.2 cl.2 fg.2	<b>C:</b> note 6, fl.2: <i>a<sup>b''</sup></i> ; ob.2: <i>a<sup>b'</sup></i> ; cl.2: <i>b<sup>b''</sup></i> ; fg.2: <i>a<sup>b</sup></i>
889	tb.	$\downarrow$ ( <i>E<sup>b</sup></i> ) with tie to b.890 added as in <b>C</b> and by analogy with fg.2; <b>ff</b> moved from b.890
892	tb.	<b>C:</b> $\downarrow$ ( <i>E<sup>b</sup></i> ) changed to $\downarrow$ ( <i>E<sup>b</sup></i> ); $\downarrow$ ( <i>B<sup>b</sup></i> )
896-897	vc.	<b>B, C, D</b> <sup>1</sup> : tie; b.897: no trem.
897-898	cor.3,4	———— added as in <b>B</b> and by analogy with the other parts
897	vl.2 vc.	beginning of ——— moved from b.898 as in <b>B</b> and by analogy with the other parts
899-903	tb.	<b>C:</b> <i>E<sup>b</sup></i>
899	va.	<b>ffz</b> emended to <b>fff</b> as in <b>C, D</b> <sup>1</sup> and by analogy with the other parts; <b>B:</b> <b>ffz</b>
902	vl.2	<b>B:</b> <b>fz</b>