

C A R L N I E L S E N

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V Æ R K E R

W O R K S

Udgivet af Carl Nielsen Udgiven  
Det Kongelige Bibliotek

Serie II. Instrumentalmusik. Bind 4

Published by The Carl Nielsen Edition  
The Royal Library

Series II. Instrumental Music. Volume 4

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Edition Wilhelm Hansen  
Copenhagen 2000

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 . 4

O P U S 29

D E T U U D S L U K K E L I G E

S Y M P H O N Y N O . 4

O P U S 29

T H E I N E X T I N G U I S H A B L E

Udgivet af

Edited by

Claus Røllum-Larsen



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Orchestral parts are available

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**SYMPHONY NO. 4, OPUS 29, The Inextinguishable**      **SYMFONI NR. 4, OPUS 29, Det Uudslukkelige**

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Poco allegretto 50 Poco allegretto

Poco adagio quasi andante 57 Poco adagio quasi andante

Allegro 76 Allegro

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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.

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## GENERELT FORORD

Carl Nielsen Udgaven er et selvstændigt projekt under Det Kongelige Biblioteks Musikafdeling, iværksat i 1994 på Kulturministeriets foranledning og finansieret af Kulturministeriet og *Carl Nielsen og Anne Marie Carl-Nielsens Legat* 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 capella 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 er 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>) have been tacitly normalized. This also applies to the combination of ties and slurs.

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

Clefs are normally given as in the main source.

*Copenhagen 1998  
The Carl Nielsen Edition*

“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

**I**n the years up to the outbreak of the First World War Carl Nielsen had reached a high point in his composing career. He had three symphonies and a violin concerto behind him; both his operas, *Saul and David* and *Masquerade*, had been performed at the Royal Theatre, and he could look back on a large output comprising chamber music, choral works and songs with piano accompaniment. But familiarity with his works was still on the whole limited to Denmark – a situation the world war did nothing to alter.

Carl Nielsen began work on *The Inextinguishable* in the summer of 1914. He had then just left the burdensome position as conductor at the Royal Theatre and thus had more time to compose. On 3rd May 1914 he wrote in a letter to his wife, the sculptress Anne Marie Carl-Nielsen:

“[...] I have an idea for a new work which has no programme, but which is to express what we understand by Life Urge or Life Expression – that is, everything that moves, that has the will to life, that cannot be called either bad or good, high or low, large or small, but simply ‘That which is life’ or ‘That which has the will to life’ – you understand, no particular idea of anything ‘magnificent’ or anything ‘fine and delicate’ or warm or cold (violent perhaps) but just life and motion, yet different, very different, but in a context, and sort of constantly flowing, in one great movement in one flow. I must have a word or a short title that says this; that will be enough. I can’t properly explain what I want, but what I want is good. I feel it all coursing through me when I think about it, but words can really do nothing here.”<sup>1</sup>

A couple of months later, in a letter to Emil Holm,<sup>2</sup> he writes:

“I can tell you that I am well started on a new, large orchestral work, a kind of symphony in one movement, meant to evoke all

**I**årene op til Første Verdenskrigs udbrud havde Carl Nielsen nået et højdepunkt i sin komponistkarriere. Han havde tre symfonier og en violinkoncert bag sig, begge hans operaer, *Saul og David* og *Maskerade*, var bragt til opførelse på Det Kongelige Teater, og han kunne desuden se tilbage på en stor produktion omfattende kammermusik, korværker og sange med klaver. Men endnu var hans værker kun i begrænset omfang kendt i udlandet – et forhold som verdenskrigen ikke lod ændre på.

Carl Nielsen påbegyndte arbejdet på *Det Uudslukkelige* sommeren 1914. Han var da netop fratruddet den byrdefulde stilling som kapelmester ved Det Kongelige Teater og havde dermed fået mere tid til at komponere. Den 3. maj 1914 skriver han i et brev til sin hustru, billedhuggerinden Anne Marie Carl-Nielsen:

“[...] jeg har en Idè til et nyt Arbejde, som intet Program har, men som skal udtrykke det vi forstaar ved Livstrang eller Livsytringer, altsaa: alt hvad der rører sig, hvad der vil Liv, hvad der ikke kan kaldes, hverken ondt eller godt højt eller lavt, stort eller smaat men blot: ‘Det der er Liv’ eller ‘Det der vil Liv’ - Forstaar Du: ingen bestemt Idè om noget ‘storslaaet’ eller noget ‘fint og sart’ eller varmt eller koldt (voldsomt maaske) men bare Liv og Bevægelse, dog forskelligt, meget forskelligt, men i en Sammenhæng, og ligesom bestandigt rindende, i èn stor Sats i èn Strøm.

Jeg maa have et Ord eller en kort Titel, der siger dette; det er nok. Jeg kan ikke rigtig forklare hvad jeg vil men det jeg vil er godt. Jeg føler det hele igennem mig naar jeg tænker derpaa, men Ord kan egentlig ingenting her.”<sup>1</sup>

Et par måneder senere, i et brev til Emil Holm,<sup>2</sup> hedder det:

“Jeg kan fortælle Dem at jeg er kommen godt igang med et nyt, stort Orkesterværk, en Art Symfoni i èn Sats, der skulde skildre alt hvad man føler og tænker ved det Begreb vi kalder Livet eller

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1 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 385.

2 Danish singer (1867-1950), later head of the Danish Broadcasting Corporation.

1 Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 385.

2 Sanger (1867-1950), senere leder af Statsradiofonien.

that one feels and thinks about the concept of what we call life, or rather 'Life' in its deepest meaning. That is, everything that has the will to live and stir itself. Everything can come in under this concept and after all, music is, more than the other arts, an expression of life, since it is either wholly dead – in the instant it does not sound – or wholly alive, and for that very reason can express the concept of life, all the way from the most elementary form of expression to the highest spiritual rapture.”<sup>3</sup>

So from the outset Carl Nielsen wanted to make the music not only symbolize, but manifest itself as an example of *the elementary will to life*. Probably to achieve a more dynamic effect and to give his work a more organic character, he was prepared from an early stage to merge the four movements of the traditional symphony type together in one interrupted flow. The work on the symphony however caused him difficulties; on 18th March 1915 he wrote to his wife:

“Now and then it seems as if I could really get down to work, but I don't know how it will go with the symphony, I don't think it will do.”<sup>4</sup>

That things began moving in the composition process soon afterwards is evident from a letter of 4th May 1915 to his friend Julius Röntgen;<sup>5</sup> Nielsen writes that he

“will soon have a new symphony finished. It is very different from my three others, and it is based on a particular idea: that the most elementary essence of music is light, life and movement, which chop the silence into pieces. In other words, what I have wanted to describe is all that has the will and the urge to life that cannot be kept down. *Not* in the sense of demeaning my art to mere nature imitation, but of letting it try to express what lies behind. The calls of the birds, the cries of sadness and joy of animals and human beings, their hungry murmurings and shouting, fighting and mating, and whatever all the most elementary things are called.”<sup>6</sup>

But later the work on the symphony was again hampered by difficulties. In a letter dated Fuglsang, 6th August 1915 to Adolph Riis-Magnussen,<sup>7</sup> Carl Nielsen writes:

3 Letter dated Damgaard, 24.7.1914, DK-Kk, CNA I.A.C.  
4 Letter erroneously dated Damgaard 18.3.1914 for Damgaard 18.3.1915. Torben Schousboe, *op. cit.*, p. 397.  
5 Dutch pianist and composer (1855-1932).  
6 Irmelin Eggert Møller and Torben Meyer, (eds.), *Carl Niensens Breve. I Udvalg og med Kommentarer*, Copenhagen 1954 pp. 145f.  
7 Danish organist and composer (1883-1950).

rettere 'Liv' i videste Betydning. Altsaa: alt hvad der har Villien til at leve og røre paa sig. Alt kan gaa ind under dette Begreb og Musikken er jo mere end de andre Kunster Livsytring idet den enten er fuldkommen død – i det Øjeblik den ikke lyder – eller fuldkommen levende, og den kan derfor netop udtrykke Begrebet Liv ligefra den elementæreste Ytringsform til den højeste sjælelige Betagelse.”<sup>3</sup>

Allerede fra første færd har Carl Nielsen således ønsket at lade musikken ikke blot symbolisere, men fremstå som eksempel på *den elementære vilje til liv*. Formodentlig for at opnå en mere dynamisk virkning og forlene sit værk en mere organisk karakter har han fra et tidligt tidspunkt været indstillet på at lade de fire satser i den traditionelle symfonitype smelte til ét ubrudt forløb. Arbejdet på værket voldte ham dog vanskeligheder; den 18. marts 1915 skriver han til sin hustru:

“Engang imellem synes det som om jeg kunde komme i rigtig Arbejde, men jeg ved ikke hvordan det vil gaa med Symfonien, jeg tror ikke det gaar.”<sup>4</sup>

At der snart efter må være kommet skred i kompositionsprocessen fremgår af et brev fra den 4. maj 1915 til vennen Julius Röntgen;<sup>5</sup> Nielsen skriver, at han

“snart har en ny Symfoni færdig. Den er meget forskjellig fra mine andre tre og der ligger en bestemt Ide til Grund for den, nemlig: at Musikens elementæreste Væsen er Lys, Liv og Bevægelse der hugger Stilheden istykker. Det er altsaa alt hvad der har Villien og den Trang til Liv som ikke kan holdes nede, jeg har villet skildre. *Ikke* saaledes at jeg vilde nedværdige min Kunst til Naturefterligning, men lade den forsøge at udtrykke hvad der ligger bagved. Fuglenes Skrig, Dyrenes og Menneskenes Jammer- og Glædeskrig, deres Knurren og Raaben under Sult, Kamp og Parring og hvad alt det elementæreste nu hedder.”<sup>6</sup>

Arbejdet på værket blev atter ramt af vanskeligheder. I et brev dateret Fuglsang den 6. august 1915 til Adolph Riis-Magnussen<sup>7</sup> skriver Carl Nielsen:

3 Brev dateret Damgaard 24.7.1914, DK-Kk, CNA I.A.C.  
4 Brev fejlagtigt dateret Damgaard 18.3.1914 for Damgaard 18.3.1915. Torben Schousboe, *op. cit.*, s. 397.  
5 Hollandsk pianist og komponist (1855-1932).  
6 Irmelin Eggert Møller og Torben Meyer, (udg.), *Carl Niensens Breve. I Udvalg og med Kommentarer*, København 1954, s. 145f.  
7 Organist og komponist (1883-1950).

“For my part, things are not yet going as I would wish with my own work. I cannot get past a particular point in my new symphony, not for lack of invention, but for the want of a certain inner driving force which at certain points in major works is more important to me than the actual quality of the music.

Well, a day will come, and then I know it will move fast towards the end.”<sup>8</sup>

Finally, on 14th January 1916, the composer can note in his diary that the new symphony is now finished,<sup>9</sup> but it is evident from a letter to Ture Rangström,<sup>10</sup> dated 27th January, that only then – five days before the first performance! – is he quite finished with the symphony:

“I have been tremendously busy until three this morning, then I was finished with it all.”<sup>11</sup>

In this letter Carl Nielsen describes the symphony as his “best work in recent years”, and in a letter to Bodil Neergaard<sup>12</sup> he actually speaks of it as his best work.<sup>13</sup>

The thoughts about the conceptual content of the symphony that we find expressed in several of the letters quoted here appeared in their final form in the note printed in the concert programme for the first performance on 1st February 1916:

“The composer, in using the title *The Inextinguishable*, has attempted to suggest in a single word what only the music itself has the power to express fully: the elementary will to life. Faced with a task like this – to express life abstractly, where the other arts stand without resources, forced to go roundabout ways, to extract, to symbolize – there and only there is music at home in its primal region, at ease in its element, simply because solely by being itself it has performed its task. For it is life there, where the others only represent and write about life.

“For mit Vedkommende gaar det ikke endnu efter Ønske med mit eget Arbejde. Jeg kan ikke komme ud over et bestemt Punkt i min ny Symfoni, ikke paa Grund af manglende Opfindsomhed, men ved Savnet af en vis indre Drivkraft, der paa visse Steder i større Arbejder er mig vigtigere end selve Musikkens Kvalitet.

Naa, det kommer nok en Dag og saa ved jeg det vil gaa rask imod Enden.”<sup>8</sup>

Endelig den 14. januar 1916 kan komponisten i sin dagbog notere, at den nye symfoni nu ligger færdig,<sup>9</sup> men det fremgår af et brev til Ture Rangström,<sup>10</sup> dateret 27. januar, at han først da – fem dage før uropførelsen! – er helt færdig med symfonien:

“Jeg har haft umaadelig travlt indtil inat Kl. 3 var jeg færdig med alt.”<sup>11</sup>

I dette brev karakteriserer Carl Nielsen symfonien som sit “bedste Værk i de senere Aar”, og i et brev til Bodil Neergaard<sup>12</sup> omtaler han den ligefrem som det bedste af sine arbejder.<sup>13</sup>

De tanker vedrørende symfoniens idéindhold, man finder udtrykt i flere af de her citerede breve, fandt deres endelige form i den note, som aftryktes i koncertprogrammet til uropførelsen den 1. februar 1916:

“Komponisten har ved Anvendelsen af Titelen ‘Det uudslukkelige’ med et enkelt Ord søgt at antyde, hvad kun selve Musiken har Magt til fuldt at udtrykke: den elementære Villie til Liv.

Overfor Opgaver som denne: at udtrykke Liv abstrakt, hvor de andre Kunstarter staar uformuende, tvungne til at gøre Omveje, gøre Udsnit, symbolisere, dér og først dér er Musiken hjemme paa sit Ur-Omraade, ret i sit Element, simpelthen fordi den, ved kun at være sig selv, har løst sin Opgave. Thi den er Liv dér, hvor de andre kun forestiller og omskriver Liv. Livet er ukueligt og uudslukkeligt, der kæmpes, brydes, avles og fortæres idag som igaar, imorgen som idag, og alting vender tilbage.

8 DK-Kk, CNA I.A.c.

9 Torben Schousboe, *op. cit.*, p. 405.

10 Swedish composer and conductor (1884-1947).

11 Irmelin Eggert Møller and Torben Meyer, *op. cit.*, p. 155. “Finished” must here be understood as “finished with the proofreading”, according to a letter to Wilhelm Stenhammar dated Copenhagen 26.1.1916. DK-Kk, CNA I.A.c.

12 Landed proprietress (1867-1959), owner of Fuglsang and Priorskov on Lolland.

13 Letter dated 10.4.1916 from Carl Nielsen to Bodil Neergaard. Carl Nielsen Museum, The Museums of the City of Odense.

8 DK-Kk, CNA I.A.c.

9 Torben Schousboe, *op. cit.*, s. 405.

10 Svensk komponist og dirigent (1884-1947).

11 Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 155. Færdiggørelse må her forstås som tilendebragt korrekturlæsning iflg. brev til Wilhelm Stenhammar dateret København 26.1.1916. DK-Kk, CNA I.A.c.

12 Godsejer (1867-1959), ejer af Fuglsang og Priorskov på Lolland.

13 Brev dateret 10.4.1916 fra Carl Nielsen til Bodil Neergaard. Carl Nielsen Museet, Odense Bys Museer.

Life is indomitable and inextinguishable; the struggle, the wrestling, the generation and the wasting away go on today as yesterday, tomorrow as today, and everything returns.

Once more: music is life, and like it inextinguishable. For that reason the word that the composer has set above his work might seem superfluous; however, he has used it to emphasize the strictly musical character of his task. No programme, but a signpost into music's own domain.”<sup>14</sup>

However, it was not Carl Nielsen who had been responsible for the final wording of the text. He was, as will have been evident, under considerable pressure of time, as the symphony had to be finished, so it was left to his pupil Knud Jeppesen<sup>15</sup> to draw up the final text.<sup>16</sup>

The kind of description of the conceptual content of music represented by the above texts accords with the view Carl Nielsen expressed in the article “Ord, Musik og Programmusik” (“Words, music and programme music”) in 1909,<sup>17</sup> where we can read the following about the expressive potential of music:

“Music, even with all its resources, cannot even express the very simplest concepts of yes or no, and even when joined with words it expresses one thing or another just as well or just as poorly.”<sup>18</sup>

More specifically about the use of titles and programmes in music, Nielsen writes:

14 Among Carl Nielsen's posthumous papers is an undated manuscript, including what appears to be a sketch for this programme note: “The composer, in using the title *L'inestinguibile* ('The Inextinguishable'), has attempted with a single word to put into writing what music in its diversity can express; that is, the elementary will to life, the driving force, the great movement behind everything. Music is in itself life: ∴ motion. Faced with a task like this, to express life abstractly where the other arts stand without resources, bound as they are to the concrete, obliged to symbolize, music is like a fish in the sea.” *DK-Kk*, CNA I.D.3a. My thanks are due to the author John Fellow for pointing out this text to me.

15 Danish music scholar and composer (1892-1974).

16 Finn Mathiassen, *Livet, musikken og samfundet: en bog om Carl Nielsen*, Århus 1986, p. 70; Finn Mathiassen, “Carl Niensens forord til 'Det Uudslukkelige': et korrigerende og supplerende notat”, *Dansk Musiktidsskrift* XLII/1 (1987-1988), p. 17.

17 *Tilskueren* 1909, pp. 85-97. Reprinted in and quoted here from Carl Nielsen: *Levende Musik*. Copenhagen 1925, pp. 25-45.

18 Carl Nielsen, *op. cit.*, p. 33.

Endnu engang: Musik er Liv, som dette uudslukkeligt. Derfor kunde det Ord, Komponisten har sat over sit Værk, synes overflødig; han har imidlertid anvendt det for at understrege sin Opgaves strengt musikalske Karakter. Intet Program, men en Vejviser ind paa Musikens eget Omraade.”<sup>14</sup>

Det var imidlertid ikke Carl Nielsen selv, der havde stået for den endelige udformning af teksten. Han var, som det vil være fremgået, i betragtelig tidnød, da symfonien skulle færdiggøres, så det blev overladt hans elev Knud Jeppesen<sup>15</sup> at besørge den endelige tekst.<sup>16</sup>

Den form for beskrivelse af et idéindhold i musik, som de ovenstående tekster repræsenterer, er i overensstemmelse med den opfattelse, Carl Nielsen havde givet udtryk for i artiklen “Ord, Musik og Programmusik” i 1909.<sup>17</sup> Heri kan man bl.a. læse om musikkens udtryksmuligheder:

“Musikken kan da, selv med alle sine virkemidler, end ikke udtrykke de allersimpleste begreber ja eller nej, og selv i forbindelse med ordet udtrykker den lige saa godt eller lige saa lidt det ene som det andet.”<sup>18</sup>

Mere konkret om benyttelsen af titler og programmer i musik skriver Carl Nielsen:

“Indskrænker man sig til en kort antydning eller titel, kan musikken fra flere sider og paa mange maader belyse og

14 Blandt Carl Niensens efterladte papirer findes et udateret manuskript, som rummer, hvad øjensynlig er en skitse til denne programnote: “Komponisten har ved Anvendelsen af Titelen *L'inestinguibile* ('Det Uudslukkelige') søgt i et enkelt Ord at omskrive hvad Musiken i sin Mangfoldighed kan udtrykke, nemlig, den elementære Villie til Liv, Drivkraften, den store Bevægelse bag det hele. Musik er i sig selv Liv ∴ Bevægelse. Overfor Opgaver som, denne at udtrykke Liv abstrakt hvor de andre Kunstarter staar uformuende, bundet som de er til det konkrete, henvist til [at] symbolisere, befinder Musiken [sig] som en Fisk i Havet.” *DK-Kk*, CNA I.D.3a. Jeg skylder forfatteren John Fellow tak for henvisningen til denne tekst.

15 Musikforsker og komponist (1892-1974).

16 Finn Mathiassen, *Livet, musikken og samfundet: en bog om Carl Nielsen*, Århus 1986, s.70; Finn Mathiassen, “Carl Niensens forord til 'Det Uudslukkelige': et korrigerende og supplerende notat”, *Dansk Musiktidsskrift* XLII/1 (1987-1988), s. 17.

17 *Tilskueren* 1909, s. 85-97. Genoptrykt i og her citeret fra Carl Nielsen: *Levende Musik*. København, 1925, s.25-45.

18 Carl Nielsen, *op. cit.*, s.33.

“If one confines oneself to a short suggestion or title, the music can clarify and emphasize from several sides and in many ways, as we saw in its relationship with words. Naturally. But the programme or title must then in itself involve an element of mood or of the moving – never a motif of thought or specific action.”<sup>19</sup>

There is yet another note on the symphony. In 1917 Gerhardt Lyng published the book *Danske Komponister i det 20. Aarhundredes Begyndelse*, to which Carl Nielsen sent the first page of a manuscript score of *The Inextinguishable* which in some respects – first and foremost in the instrumentation and articulation – oddly enough differs from all other known sources (see Source F). There are indications that Nielsen also sent Lyng a note on the symphony, since in a concert programme in 1938 Lyng used an “explanation” which “the composer has left us”. Since this is quite detailed, and differs from the others given here, we reproduce it unabridged below:<sup>20</sup>

“Music is Life.

As soon as even a single note sounds in the air or through space, it is the result of life and movement; that is why music (and the dance) are the most immediate expressions of the will to life.

The symphony evokes the most primal sources of life and the wellspring of the life-feeling; that is, what lies behind all human, animal and plant life, as we see perceive or live it. It is not a musical, programme-like account of the development of a life within a limited stretch of time and space, but an unprogramme-like dip right down to the layers of the emotional life that are still half-chaotic and wholly elementary. In other words the opposite of all programme music, despite the fact that this sounds like a programme.

The symphony is not something with a thought-content, except insofar as the structuring of the various sections and the ordering of the musical material are the fruit of deliberation by the composer in the same way as when an engineer sets up

fremhæve, ligesom vi saa det i dens forhold til ordet. Naturligvis. Men programmet eller titlen maa da i sig selv indeholde et stemnings- eller bevægelsesmoment, men aldrig et tanke- eller konkret handlingsmotiv.”<sup>19</sup>

Der foreligger endnu en note til symfonien. I 1917 udgav Gerhardt Lyng bogen *Danske Komponister i det 20. Aarhundredes Begyndelse*, hvortil Carl Nielsen indsendte den første partiturside af *Det Uudslukkelige* i manuskript, som ejendommeligt nok på nogle punkter – først og fremmest instrumentations- og artikulationsmæssige – afviger fra samtlige andre kendte kilder (se kilde F). Noget tyder på, at Nielsen også har sendt Lyng en note til symfonien, idet Lyng i 1938 i et koncertprogram benyttede en “Forklaring”, som “Komponisten har efterladt sig”. Da denne er ret udførlig og adskiller sig fra de øvrige her gengivne, bringes den uforkortet nedenfor.<sup>20</sup>

“Musik er Liv.

Saasart blot en eneste Tone klinger i Luften eller gennem Rummet, er det Følgen af Liv og Bevægelse; derfor er Musik (og Dansen) det mest umiddelbare Udtryk for Livsvilje. Symfonien skildrer Livets oprindeligste Kilder og Livsfølelsens Udspring, altsaa: det, der ligger bag ved Menneske-, Dyr- og Plantelivet, som vi ser, opfatter eller lever det. Den er ikke en musikalsk, programmæssig Skildring af en Livsudvikling inden for et begrænset Omraade i Tid og Rum, men et uprogrammæssigt Greb helt ned i de Lag af Følelseslivet, som endnu er halvt-kaotiske og helt-elementære. Altsaa det modsatte af al Programmusik, til Trods for at dette lyder som et Program.

Symfonien er ikke et Tankeindhold, uden for saa vidt som Bygningen af de forskellige Afsnit og Ordningen af det musikalske Stof jo er Frugten af en Omtanke fra Komponistens Side paa samme Maade, som naar en Ingeniør sætter Diger og Sluser for Vandet under en Oversvømmelse. Den er paa en Maade et fuldkommen tankeløst Udtryk for det, der bringer Fuglene til at skrigte, Dyrene til at brøle, bræge, løbe og kæmpe

<sup>19</sup> *Ibid.* pp. 43f.

<sup>20</sup> Quoted from Gerhardt Lyng's programme note on the Aarhus Hall's opening concert on Friday 1.4.1938. The concert featured *The Inextinguishable* performed by the orchestra of *Det unge Tonekunstnerselskab* and the Aarhus City Orchestra (Jutland Symphony Orchestra) conducted by Thomas Jensen. I owe a debt of thanks to the author John Fellow for directing my attention to this concert programme in *DK-Kk*, CNA. The text may be found in Finn Mathiassen, “Carl Nielsens forord til ‘Det Uudslukkelige’: et korrigerende og supplerende notat”, *Dansk Musiktidsskrift* XLII/1 (1987-1988), p. 18.

<sup>19</sup> *Ibid.* s.43f.

<sup>20</sup> Citeret efter Gerhardt Lynges programnote til Aarhus-Hallens åbningskoncert fredag den 1.4.1938. Ved koncerten opførtes bl. a. *Det Uudslukkelige* af Det unge Tonekunstnerselskabs Orkester og Aarhus By-Orkester (Jydsk symfonisk Orkester) under ledelse af Thomas Jensen. Jeg skylder forfatteren John Fellow tak for at have henledt min opmærksomhed på dette koncertprogram i *DK-Kk*, CNA. Teksten findes aftrykt i: Finn Mathiassen: “Carl Nielsens forord til ‘Det Uudslukkelige’: et korrigerende og supplerende notat”, *Dansk Musiktidsskrift* XLII/1 (1987-1988), s. 18.

dykes and sluices for the water during a flood. It is in a way a completely thoughtless expression of what makes the birds cry, the animals roar, bleat, run and fight, and humans moan, groan, exult and shout without any explanation. The symphony does *not* describe all this, but the basic emotion that lies *beneath* all this. Music can do just this, it is its most profound quality, its true domain ... because, by simply being itself, it has performed its task. For it *is* life, whereas the other arts only represent and paraphrase life. Life is indomitable and inextinguishable; the struggle, the wrestling, the generation and the wasting away go on today as yesterday, tomorrow as today, and everything returns.

Once more: music *is* life, and like it inextinguishable.”

In the study score of *The Inextinguishable* Carl Nielsen had an abridged version of the text from the premiere concert programme printed in Danish, English and German. The English version is as follows:

“The composer has tried through this title in one word to indicate what the Music alone is capable of expressing to the full:  
/ The elementary Will of Life. /

The Music *is* Life, and like this inextinguible. The title given / by the composer to this musical work might therefore seem super-/fluous; the composer however has employed the word in order to / underline the strictly musical character of this subject. It is not a / programme, but only a suggestive hint on the proper territory of / the Music.”

The original text may have been abbreviated because the study score was to be published in three languages, so the space would quite simply have been limited.<sup>21</sup> The English version of the note was later revised in connection with reprints of the study score.

*The Inextinguishable* had its first performance at the concert society *Musikforeningen* on Tuesday 1st February 1916. The concert, held in the large hall of the Odd Fellow Palæet, was conducted by Carl Nielsen, who the previous year had taken up the prestigious post as concert conductor at this private institution. The programme exclusively featured Danish works: F.L.Ä. Kunzen's overture to the opera *Erik Ejegod*, J.P.E. Hartmann's *Vølvens Spaadom* op. 71, Niels W. Gade's *Den hellige Nat* op. 40 and the new symphony.

21 Finn Mathiassen, *op. cit.*, p. 19.

og Menneskene til at jamre, stønne, juble og raabe uden al Forklaring. Symfonien skildrer *ikke* alt dette, men den Grundfølelse, der ligger *under* alt dette. - Det kan Musik netop, det er dens dybeste Egenskab, dens egentlige Omraade ... fordi den, ved kun at være sig selv, har løst sin Opgave. Thi den *er* Liv, hvor de andre Kunstarter kun forestiller og omskriver Liv. — Liver er ukueligt og uudslukkeligt, der kæmpes, brydes, avles og fortæres i Dag som i Gaar, i Morgen som i Dag, og Alting vender tilbage.

Endnu engang: Musik *er* Liv, som dette uudslukkeligt.”

I studiepartituret til *Det Uudslukkelige* lod Carl Nielsen aftrykke en forkortet version af teksten fra uropførelsens koncertprogram. Den lyder således:

“Komponisten har ved Anvendelsen af Titlen ‘Det Uudslukkelige’ med et enkelt Ord søgt at antyde, hvad kun selve Musiken har Magt til fuldt at udtrykke: den elementære Villie til Liv.

Musik *er* Liv, som dette uudslukkelig. Derfor kunde det Ord Komponisten har sat over sit Værk, synes overflødig; han har imidlertid anvendt det for at understrege sin Opgaves strengt musikalske Karakter. Intet Program, men en Vejviser ind paa Musikens eget Omraade.”

Muligvis skyldes forkortelsen af den oprindelige tekst, at den i studiepartituret skulle bringes på tre sprog, hvorfor pladsen ganske enkelt har været kneben.<sup>21</sup> Det bør bemærkes, at den engelske programnote i en række senere optryk er blevet sprogligt revideret.

*Det Uudslukkelige* blev uropført i Musikforeningen tirsdag den 1. februar 1916. Ved koncerten, der fandt sted i Odd Fellow Palæets Store Sal, dirigerede Carl Nielsen, der året forinden var tiltrådt den ansete stilling som koncertdirigent i denne private institution. Programmet rummede udelukkende danske værker: F.L.Ä. Kunzens overture til operaen *Erik Ejegod*, J.P.E. Hartmanns *Vølvens Spaadom* op. 71, Niels W. Gades *Den hellige Nat* op. 40 samt den nye symfoni.

Flere anmeldere stillede sig uforstående over for værkets titel og programtekst, men i almindelighed var anmeldelserne meget anerkendende. Emilius Bangert,<sup>22</sup> som var elev af Carl Nielsen, gav i *Hovedstaden* en grundig beskrivelse af det nye værk. Det hedder bl. a.:

21 Finn Mathiassen, *op. cit.*, s.19.

22 Organist og komponist (1883-1962).



Several reviewers expressed incomprehension of the title of the work and the programme text, but in general the reviews were very appreciative. Emilius Bangert,<sup>22</sup> who was a pupil of Carl Nielsen, gave a thorough description of the new work in *Hovedstaden*, saying for example:

“Viewed in its entirety, this symphony stands as a firmer musical building than any of Carl Nielsen’s previous ones. If we look at the individual sections, the two allegros may well seem rather less formally perfect than for example the unforgettable first allegro of his ‘Symfonia expansiva’. It is as if the musical life-drive at certain moments was so overpowering for him that it could not be bridled by any fully adequate artistic form.

But whatever objections one might be tempted to make, they pale before the fact that a major work of Danish music – indeed, let us boldly say of European music – has been created here. Allow that the great tone-poets of nature – like Reger, Strauss, Saint-Saëns and Debussy – may be more skilled in handling music and more assured devotees of beauty than Carl Nielsen; yet they are as if bound by the thought and emotion of our age. Carl Nielsen has a far deeper feeling for the source, his musical nature grows out of a primal era when man was greater and stronger in both inner and outer power. This accords well with the fact that in Carl Nielsen’s composing there is something harsh, indeed sometimes almost uncultivated – viewed through the cultured eyes of our age. And yet a savage may be sublime, indeed far more so than we who are tamed by culture, for he has the primal feeling. If it be so that there is a touch of the savage in Carl Nielsen, then he is certainly one of the very sublime ones.”<sup>23</sup>

Two and a half months after the first performance, on 14<sup>th</sup> April 1916, Carl Nielsen again put *The Inextinguishable* on the programme. Two important aspects of this second performance of the symphony were that the work was now – apparently – performed by a considerably better orchestra than at the first performance, and that it was its first public performance. The reviews evinced great admiration for the symphony – for example, Charles Kjerulf,<sup>24</sup> who had been rather sceptical after the first performance, was now quite won over to both the work and its composer:

<sup>22</sup> Danish organist and composer (1883-1962).

<sup>23</sup> “Musikforeningens 2den Koncert”, 2.2.1916 (signed “E.Bgt.”)

<sup>24</sup> Music reviewer and composer (1858-1919).

“Set i sin Helhed staar denne Symfoni som en fastere Tonebygning end nogen af Carl Niensens tidligere. Tager man de enkelte Afsnit i Øjesyn, kan de to Allegroer nok synes noget mindre formfuldendte end f. Eks. den uforglemmelige første Allegro i hans ‘Symfonia expansiva’. Det er, som om den musikalske Livsdrift i visse Øjeblikke har været ham saa voldsom, at den ikke har kunnet tøjle i fuld paalidelig kunstnerisk Form.

Men hvilke Indvendinger man nu end kan fristes til, saa blegner de dog over for det Faktum, at der her er skabt et Storværk i Danmarks Musik, ja - lad os nu dristig sige det - i Europas Musik. Lad saa Naturens store Tonedigttere - som Reger, Strauss, Saint-Saëns og Debussy - være dygtigere i at håndtere Musik og sikrere Skønhedsdyrkere, end Carl Nielsen er det; de er dog ligesom bundne i vor Tidsalders Tanke og Følelse. Carl Nielsen staar i anderledes dyb Føling med det oprindelige, hans musikalske Natur gror frem af en Urtid, hvor Mennesket var større og stærkere i baade ydre og indre Kraft. Det harmonerer godt hermed, at der i Carl Niensens Tonedigtning er noget barsk, ja til Tider næsten ukultiveret – set med vor Tids Kulturøjne. Men alligevel – en Vildmand kan være ophøjet, ja ihøjere Grad end vi andre kulturtæmmede, for han har den primære Følelse. Kan der end stikke lidt Vildmand i Carl Nielsen, saa er han rigtignok en af de meget ophøjede.”<sup>23</sup>

To og en halv måned efter uropførelsen, den 14. april 1916, programsatte Carl Nielsen atter *Det Uudslukkelige*. To vigtige aspekter ved denne anden fremførelse af symfonien var, at værket nu – åbenbart – blev fremført af et betydelig bedre orkester end ved uropførelsen, samt at det var dets første offentlige fremførelse. Anmeldelserne er præget af stor beundring for symfonien. Bl.a. er Charles Kjerulf,<sup>24</sup> der efter uropførelsen havde været noget skeptisk, nu helt vundet for både værket og dets komponist:

“Nu kender jeg Carl Nielsen, nu har jeg ham. [...] For første Gang har han her mægtet at skabe et Storværk, der rager op i Skyerne, men samtidig har begge Fødder plantet fast paa Jorden.”<sup>25</sup>

Efter at symfonien således i løbet af to og en halv måned var blevet opført to gange under komponistens ledelse, blev den sat

<sup>23</sup> “Musikforeningens 2den Koncert”, 2.2.1916 (sign. “E.Bgt”).

<sup>24</sup> Musikanmelder og komponist (1858-1919).

<sup>25</sup> “Anmeldelse Koncerter. Carl Niensens Symfoni-Koncert”, *Politiken* 15.4.1916 (sign. “Charles Kjerulf”).

“Now I know Carl Nielsen, now I *have* him. [...] For the first time he has been able to create a major work that towers to the clouds, but at the same time has both feet firmly planted on the ground.”<sup>25</sup>

After the symphony had thus been performed twice, conducted by the composer, within two and a half months, it was included in the programme by Frederik Schnedler-Petersen<sup>26</sup> on 17th June and 1st July at concerts in the Tivoli Concert Hall. That the work was not performed for the next six months was due to the fact that the manuscript performance material was sent in the summer to the publishers for printing.<sup>27</sup>

On 30th January the symphony was performed at the Royal Opera in Stockholm, conducted by Armas Järnefelt; on 18th October Ludwig Rüth conducted a performance in Berlin with the Philharmonic; and finally on 27th October it was performed in Kristiania under the baton of Johan Halvorsen. After the last of these performances Olallo Morales<sup>28</sup> wrote a very favourable review of the symphony, in which he pointed out the prominent role of the rhythmic element, in fact even called the symphony an “Apotheosis of Rhythm”.<sup>29</sup>

Interest in the content, form and title of the work continued to dominate several reviews. After the concert in Bremen on 14th March 1922, where Carl Nielsen himself conducted his symphony, Karl Seiffert<sup>30</sup> noted that the composer, by linking the four movements of the work and treating the form freely, distanced the composition from the ordinary view of a symphony. Seiffert imagined that Carl Nielsen had perhaps intended a depiction of nature in the work and continued:

“However this may be, a composer does best to suppress such thinking, and instead, thinking in musical terms, to communi-

på programmet af Frederik Schnedler-Petersen<sup>26</sup> henholdsvis den 17. juni og den 1. juli i Tivolis Koncertsal. At værket ikke blev opført det næste halve år skyldes, at det håndskrevne opførelsesmateriale om sommeren blev sendt til forlaget med henblik på trykning.<sup>27</sup>

Den 30. januar blev symfonien fremført på Kungliga Operan i Stockholm under ledelse af Armas Järnefelt, den 18. oktober dirigerede Ludwig Rüth en opførelse i Berlin med det filharmoniske orkester, og endelig den 27. oktober fremførtes den i Nationalteatret i Kristiania under Johan Halvorsens taktstok. Efter denne sidstnævnte opførelse skrev Olallo Morales<sup>28</sup> en meget rosende anmeldelse af symfonien, hvori han påpegede det rytmiske elements fremtrædende rolle, ja betegnede endog symfonien som “Rytmens Apoteose”.<sup>29</sup>

Interessen for værkets indhold, form og titel vedblev at præge flere anmeldelser. Efter koncerten i Bremen den 14. marts 1922, hvor Carl Nielsen selv dirigerede sin symfoni, kunne Karl Seiffert<sup>30</sup> konstatere, at komponisten ved at sammenkæde de fire satser i værket og benytte en fri formbehandling fjernede kompositionen fra den almindelige opfattelse af en symfoni. Seiffert forestiller sig, at Carl Nielsen måske havde tænkt sig en naturskildring i værket og fortsætter:

“Doch es mag darum sein; am richtigsten handelt ein Komponist jedenfalls, wenn er diese Art des Denkens unterläßt und dafür musikalisch denkend sich selbst und seine persönlichen Stimmungen wiedergibt. Und musikalisches Denken und Arbeiten versteht er.”<sup>31</sup>

I 1920erne dirigerede Carl Nielsen flere udenlandske opførelser af *Det Uudslukkelige*, således bl.a. den første engelske fremførelse i Queen's Hall i London den 22. juni 1923 med London

25 “Anmeldelse Koncerter. Carl Niensens Symfoni-Koncert”, *Politiken* 15.4.1916 (signed “Charles Kjerulf”).

26 Danish conductor of the Tivoli Concert Hall Orchestra (1867-1938).

27 Cf. letters dated Damgaard 26.6. and 29.6. 1916 from Carl Nielsen to Asger Wilhelm Hansen and letter dated 22.7.1916 from Wilhelm Hansen to Carl Nielsen. DK-Kk, Wilhelm Hansen Archives.

28 Swedish composer, conductor and music reviewer (1874-1957).

29 Olallo Morales' review in *Svenska Dagbladet* was printed in *Masken* VII/20 (11.2.1917), p. 316, from which it is quoted here.

30 German composer (1856-1929), music reviewer at *Bremer Nachrichten*.

26 Dirigent for Tivolis Koncertsals Orkester (1867-1938).

27 Cf. breve dateret Damgaard 26.6. og 29.6. 1916 fra Carl Nielsen til Asger Wilhelm Hansen samt brev fra Wilhelm Hansen til Carl Nielsen dateret 22.7.1916. DK-Kk, Wilhelm Hansens Arkiv.

28 Svensk komponist, dirigent og musikkritiker (1874-1957).

29 Olallo Morales's anmeldelse i *Svenska Dagbladet* er aftrykt i *Masken* VII/20 (11.2.1917), s.316 og citeres herfra.

30 Tysk komponist (1856-1929), musikanmelder ved *Bremer Nachrichten*.

31 Karl Seiffert: “Konzerte” uden dato, DK-Kk, CNA I.E.b.4.

cate his own personality and feelings. And musical thinking and work are what he understands”<sup>31</sup>

In the 1920s Carl Nielsen conducted several performances of *The Inextinguishable* abroad, including the first English performance at the Queen's Hall in London on 22nd June 1923 with the London Symphony Orchestra. In both *The Pall Mall Gazette* and *The Times* the symphony was given positive reviews,<sup>32</sup> but several reviewers were very negative about Nielsen's work. The music critic and author Ernest Newman<sup>33</sup> wrote:

“The music was often interesting but as a whole disappointing. Mr. Nielsen is fertile enough in good ideas, especially in the beginning of a work; but he seems to have no sense of distinction between his good ideas and his very commonplace ones, and no power to build up a single movement that has organic life from start to finish. Really imaginative moments alternate with touches of an almost childlike naïveté, as in the finale of his quaintly named symphony ‘The Inextinguishable’, where the spasmodic explosions of the kettledrums made us think the air raids had come again.

The music as a whole seems to be half abstract, half programmatic, and to fail by not sufficiently blending the two in one consistent, homogeneous tissue.”<sup>34</sup>

The encomia from the performances in Stockholm, Kristiania and Gothenburg were followed by more of the same. From the reviews of the two performances of *The Inextinguishable* in Oslo on 4th January 1926 and at the Fifth Nordic Music Festival in Stockholm on 4th May 1927, it is evident that the symphony had consolidated its position as one of Carl Nielsen's most important works. David Monrad Johansen<sup>35</sup> wrote of the Oslo performance:

“In contemporary music Carl Nielsen stands rather alone. It would be vain to try to register him as a member of any ‘school’ in music. Indeed even his musical origins would be very

Symphony Orchestra. I såvel *Pall Mall Gazette* som *Times* fik symfonien positive anmeldelser,<sup>32</sup> men flere kritikere var dog meget negative over for Niensens værk. Ernest Newman<sup>33</sup> skrev således:

“The music was often interesting but as a whole disappointing. Mr. Nielsen is fertile enough in good ideas, especially in the beginning of a work; but he seems to have no sense of distinction between his good ideas and his very commonplace ones, and no power to build up a single movement that has organic life from start to finish. Really imaginative moments alternate with touches of an almost childlike naïveté, as in the finale of his quaintly named symphony ‘The Inextinguishable’, where the spasmodic explosions of the kettledrums made us think the air raids had come again.

The music as a whole seems to be half abstract, half programmatic, and to fail by not sufficiently blending the two in one consistent, homogeneous tissue.”<sup>34</sup>

De overstrømmende anmeldelser fra opførelserne i Stockholm, Kristiania og Göteborg fik følge af flere. Af anmeldelserne fra de to opførelser af *Det Uudslukkelige*, der fandt sted henholdsvis i Oslo den 4. januar 1926 og ved den Femte Nordiske Musikfest i Stockholm den 4. maj 1927, fremgår det, at symfonien har befæstet sin position som et af Carl Niensens betydeligste værker. David Monrad Johansen<sup>35</sup> skrev om Oslo-opførelsen:

“I samtidens tonekunst staar Carl Nielsen saa temmelig ensom. Man vil forgjæves forsøke indregistrere ham inden nogen ‘retning’ i musikken. Ja selv hans ophav vil man meget vanskelig kunne efterspore. Han er en helt igjennem original personlighed, i besiddelse av den etiske kraft som kjendetegner al stor kunst. ‘Det uudslykkelige’ hans store symfoniske verk, gjorde igaar et overvældende indtryk. Vi glædes og henrykkes over at være vidne til en saadan aandens seier over materien. Det falder ikke ofte i et menneskes lod. [...] Javel, for mig staar Carl Nielsen i dette verk som et *geni*, intet mindre.”

31 Karl Seiffert, “Konzerte” (“Doch es mag darum sein; am richtigsten handelt ein Komponist jedenfalls, wenn er diese Art des Denkens unterläßt und dafür musikalisch denkend sich selbst und seine persönlichen Stimmungen wiedergibt. Und musikalisches Denken und Arbeiten versteht er.”) undated, DK-Kk, CNA I.E.b.4.

32 Quoted in Rudolph Simonsen, *Der dänische Tondichter Carl Nielsen*, 1924, p. 13.

33 English music writer and critic (1868-1959).

34 Ernest Newman, “Karl Nielsen”, *The Sunday Times* 24.6.1923 (sign. “E.N”).

35 Norwegian composer (1888-1974).

32 Gengivet i Rudolph Simonsen, *Der dänische Tondichter Carl Nielsen*, 1924, s. 13.

33 Engelsk musikskribent og -kritiker (1868-1959).

34 Ernest Newman, “Karl Nielsen”, *Sunday Times* 24. 6.1923 (sign. “E.N”).

35 Norsk komponist (1888-1974).

difficult to trace. He is a thoroughly original personality, possessing the ethical power that characterizes all great art. Yesterday *The Inextinguishable*, his great symphonic work, made an overwhelming impression. We are filled with joy and delight at witnessing such a triumph of spirit over matter. That is something not often granted to a human being. [...] Yes indeed, for me Carl Nielsen emerges in this work as a *genius*, nothing less.”

Monrad Johansen continues:

“In purely technical terms the work is of extraordinary interest. If anyone has coaxed out counterpoint's secrets and penetrated to its inmost essence, it is Carl Nielsen. Like the circulation of the blood in the body, like the network of arteries, it flows throughout the work and is its life-giving power, and it has its wellsprings in *the heart*. It is not doctrines that are proposed here, it is warmth; there is temperature in his counterpoint.”<sup>36</sup>

Reading the English and German reviews of the symphony and comparing them with the Danish, Norwegian and Swedish ones, one can only get the impression that the positive reception of Carl Nielsen's work in his own lifetime remained in all essentials a Scandinavian affair. On the other hand understanding and recognition of Carl Nielsen were extraordinarily great here.

The source material for *The Inextinguishable* is kept in the Carl Nielsen Collection at the Royal Library in Copenhagen and consists of four folios of sketches, a pencil draft, and an ink fair copy – which served as the printing source in 1916 – as well as the composer's copy of the printed orchestral score, which forms the printing source for the present edition. The pencil draft represents the first complete manuscript of the work, with the reservation however that certain sections of the symphony are only sketched out. Carl Nielsen asked his pupil Knud Jeppesen to assist him with the work on the symphony. Jeppesen writes: “When I began studying with Carl Nielsen, that is in the autumn of 1915, he was approaching the conclusion of his Fourth Symphony ('The Inextinguishable') and was some way into the finale. Then shortly before Christmas he said: 'Now I can't be bothered any more – Jeppesen, can't you take it with you (I was going on holiday in West Jutland) and

<sup>36</sup> David Monrad Johansen, “Filharmonisk koncert”, *Aftenposten* 5.1.1926.

Monrad Johansen fortsætter:

“Rent teknisk er verket av overordentlig stor interesse. Er der nogen som har avløkket kontrapunktikken dens hemmeligheder og trængt ind til dens inderste væsen saa er det Carl Nielsen. Som blodets kredsløb i legemet, som aarenettet gennemstrømmer det verket og er dets livgivende makt, og i *hjertet* har det sit utspring. Det er ingen doktriner som her fremsættes, det er varme, der er temperatur over hans kontrapunkt.”<sup>36</sup>

Når man har læst de engelske og tyske anmeldelser af symfonien og sammenholdt dem med de danske, norske og svenske, kan man ikke andet end få den opfattelse, at den positive reception af Carl Niensens værk i hans egen levetid forblev et i alt væsentligt skandinavisk anliggende. Til gengæld var forståelsen for og anerkendelsen af Carl Nielsen her overordentlig stor.

Kildematerialet til *Det Uudslukkelige* opbevares i Carl Nielsen Samlingen på Det Kongelige Bibliotek og omfatter fire blade skitser, blyantskladde, blækrenskrift – der tjente som trykforlæg i 1916 – samt komponistens håndeksemplar af det trykte orkesterpartitur, som danner trykforlæg for nærværende udgave. Blyantskladden repræsenterer den første samlede nedskrift af værket, dog med det forbehold at visse partier i symfonien kun er skitseret. Carl Nielsen bad sin elev Knud Jeppesen om at bistå sig med arbejdet på symfonien. Jeppesen fortæller: “Da jeg begyndte at læse med Carl Nielsen, altsaa i Efteraaret 1915, var han ved at nærme sig Afslutningen af den 4de Symfoni („Det uudslukkelige“) og var kommet et Stykke ind i Finalen. Kort før Jul sagde han saa: ‘Nu gider jeg ikke længer, - Jeppesen, kan De ikke tage den med Dem (jeg skulde paa Ferie i Vestjylland) og saa fylde noget ud. Der er nogle Fordoblinger deri, som giver sig af sig selv.’ - Ja, det lod jeg mig ikke sige to Gange, mest fordi jeg saaledes kunde faa Lejlighed til at fordybe mig i Partituret. Jeg fyldte altsaa ud paa de nævnte Steder og min ungdommelige Skrift staar endnu i Blyantspartituret, hvor den tager sig nok saa upersonligt ud ved Siden af hans karakterfulde Kragetær. - Jeg maa dog tilstaa, at jeg meget naivt, prøvede paa at liste lidt, kun meget lidt ind af mit

<sup>36</sup> David Monrad Johansen, “Filharmonisk koncert”, *Aftenposten* 5.1.1926.

fill some of it in. There are some doublings there that are quite obvious.' – Well, I didn't have to be told twice, mostly because that way I would have a chance to immerse myself in the score. So I filled out the places mentioned and my youthful handwriting is still there in the pencil score, where it looks pretty impersonal beside his characterful scrawl. But I must admit that, very naively, I tried to sneak in something, very little, of my own, but this was quickly killed off with a rubber – in profound silence. What he must have thought about it I don't really know; but I think that this idea was meant as a great kindness to me, since he could sense how deeply preoccupied I was with the work."<sup>37</sup> Jeppesen's contribution to the work consists of the filling-out of the woodwind and horn texture at bb. 697-722 and, with a number of changes, first and foremost in the doublings, it was used by Carl Nielsen in the ink manuscript.

Carl Nielsen's copy of the printed score has a number of autograph corrections which, like some corrections in a set of printed parts – also in Carl Nielsen's hand –, have been used in the new edition. It should be remarked here that the pencil draft has a large number of differences from both the ink manuscript and the printed edition. All such significant differences have been included in the list of alternative readings.

*Claus Røllum-Larsen*

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<sup>37</sup> Knud Jeppesen, "Carl Nielsen paa Hundredeaarsdagen. Nogle Erindringer af Knud Jeppesen", *Dansk aarvog for musikforskning* (1964-65), Copenhagen 1965, p. 143.

eget, men det blev hurtigt ombragt med et Viskelæder - i dyb Tavshed. Hvad han har tænkt sig derved, ved jeg ikke rigtigt; jeg tror dog, at dette Indfald var ment som en stor Venlighed mod mig, da han følte, hvor dybt optaget jeg var af Værket."<sup>37</sup> Jeppesens bidrag til arbejdet omfatter udkomponering af træblæser- og hornsatsen i t.697-722 og er med en del ændringer, først og fremmest i fordoblingerne, benyttet af Carl Nielsen i blækmanuskriptet.

Carl Nielsens håndeksemplar af det trykte partitur rummer et antal autografe korrektioner, der, ligesom nogle korrektioner i et sæt trykte stemmer – også i Carl Nielsens hånd – er blevet indført i den nye udgave. Det bør her bemærkes, at blyantskladden rummer et stort antal varianter i forhold til såvel blækmanuskript som den trykte udgave. Alle signifikante varianter er medtaget i variantfortegnelsen.

*Claus Røllum-Larsen*

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<sup>37</sup> Knud Jeppesen, "Carl Nielsen paa Hundredeaarsdagen. Nogle Erindringer af Knud Jeppesen", *Dansk aarvog for musikforskning* (1964-65), København 1965, s. 143.



Symfoni

C. Nielsen Fortegn

This and the following two pages show facsimiles of the first page of the symphony in the draft, Carl Nielsen's printing manuscript and fair copy for Gerhardt Lynges book *Dansk Musik i det 20. Aarhundredes Begyndelse* (Sources **E**, **B** og **F**).  
Draft (Source **E**) bb. 1-5.

På denne og de følgende sider bringes facsimiler af første side af symfonien i henholdsvis kladde, Carl Niensens trykmanuskript og renskrift til Gerhardt Lynges bog *Dansk Musik i det 20. Aarhundredes Begyndelse* (kilde **E**, **B** og **F**).  
Kladde (kilde **E**) t. 1-5.

Aufuhr. *fort.*  
**Allgro** (♩ = 80) (Das Unauslöschliche) *Symphony* (L. inextinguibile.) Carl Nielsen.

The score includes parts for:
 

- Flöte I-II
- Oboe I-II
- Clarinete in B II
- Fagotti
- Cornt in E II
- Trompete in B III
- Trombonen I-II
- Drumhorn
- Cuba
- Tripparium I mo
- Timpani I do
- 1ste Viol.
- 2de Viol.
- Viola
- Cello
- Bass

\* Timpani II do placens ligaturer Timpani I mo; altoan yderat i Chæstret nær ved Fælth.  
 \* Timpani II do werden den Timpani I mo gys nubes anbracht; also ärsenat im Str.  
 herat in der Nähe der Zuhörer  
 Copyright 1916 by Wilhelm Hansen-Lippz  
 16557

Fair copy, Carl Nielsen's printing manuscript (Source B) bb. 1-5

Renskrift, Carl Niensens trykmanuskript (kilde B), t. 1-5



Handwritten musical score on aged paper, page 105. The score is written in ink and includes various musical notations such as notes, rests, and clefs. A vertical blue line is drawn through the score, likely indicating a section boundary. The notation includes staves for strings (F.), woodwinds (Fl., Clarinet), and brass (Trumpet, Trombone). The paper shows signs of age and wear.

Draft (Source **B**) bb.712-719 with wind and horn parts by Knud Jeppesen and corrections in ink by Carl Nielsen.

Kladde (kilde **B**) t. 712-719 med træblæser- og hornsatsen i Knud Jeppesens hånd og med Carl Niensens blækrettelser.

*Alligro (♩ = 92)*      *Symfoni: ("Det Udsøkkede")*      *Carl Nielsen*

(Partiturside, fremstillet til dette Værk af Komponisten).

Fair copy for Gerhardt Lynges bog *Dansk Musik i det 20. Aarhundredes Begyndelse* (Source **F**)

Renskrift til Gerhardt Lynges bog *Dansk Musik i det 20. Aarhundredes Begyndelse* (kilde **F**)



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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

3 oboi

3 clarinetti

3 fagotti / 1 contrafagotto

4 corni

3 trombe

3 tromboni

tuba

2 suonatori di timpani

archi

SYMPHONY NO. 4

SYMFONI NR. 4

THE INEXTINGUISHABLE

DET UUDSLUKKELIGE

Op. 29

Allegro (♩ = 88)

The score is divided into two systems. The first system includes woodwinds and brass:

- Flauto** (Flute): 1 and 2 staves, playing a melodic line with triplets and accents.
- Flauto piccolo (Flauto 3)**: 1 and 2 staves, playing a similar melodic line.
- Oboe**: 1 and 2 staves, playing a melodic line with triplets.
- Clarinetto (Bb)**: 1 and 2 staves, playing a melodic line with triplets.
- Fagotto** (Bassoon): 1 and 2 staves, playing a melodic line with triplets.
- Fagotto (Contrafagotto)**: 3 staff, playing a similar melodic line.
- Corno (F)** (Trumpet): 1, 2, 3, and 4 staves, mostly silent.
- Tromba (C)** (Trumpet): 1, 2, and 3 staves, mostly silent.
- Trombone tenore** (Tenor Trombone): 1 and 2 staves, mostly silent.
- Trombone basso** (Bass Trombone): 1 and 2 staves, mostly silent.
- Tuba**: 1 staff, mostly silent.
- Timpani 1** and **Timpani 2 \***: 1 and 2 staves, playing a rhythmic pattern.

The second system includes strings:

- Violino 1** and **Violino 2**: 1 and 2 staves, playing a melodic line with triplets.
- Viola**: 1 staff, playing a melodic line with triplets.
- Violoncello** (Cello): 1 staff, playing a melodic line with triplets.
- Contrabbasso** (Double Bass): 1 staff, playing a melodic line with triplets.

Dynamic markings include *ff* (fortissimo) and *fz* (forzando). Performance instructions include *a2* (second octave) and *p* (piano).

Timp. 2 placeres lige over for Timp. 1; altså yderst i orkestret nØr ved tilh'erne.  
 Timp. 2 are placed directly opposite Timp. 1, at the edge of the orchestra near the audience.





2

19

Fl. 1 2 *mf* *a2* 3

Picc. *mf* 3

Ob. 1 2 *mf* *a2* 3

3 *mf* 3

Cl. (Bb) 1 2 *mf* *a2* 3

3 *mf* 3

Fg. 1 2 *mf* *a2* 3

3 *mf* 3

Cor. (F) 1 2 *mf* 8

3 4 *mf* 8

Tr. (C) 1 2 *mf* 8

3 *mf* 8

Trb.t. 1 2 *mp* *cresc.* 8

Trb.b. *mp* *cresc.* 8

Tb. *mp* *cresc.* 8

VI. 1 *mf* 8

VI. 2 *mf* 8

Va. *mf* 8

Vc. *mf* 8

Cb. *mf* 8



25

Fl. 1  
2

Picc. 1  
2

Ob. 1  
2  
3

Cl. (Bb) 1  
2  
3

Fg. 1  
2  
3

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb. 1  
2

Trb. 1  
2

Tb.

Timp. 1

VI. 1

VI. 2

Va.

Vc.

Cb.

*fz* *a2* *trn* *trmn*

3

28

Fl. 1 2

Picc. muta in fl.gr.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. 1

VI. 1

VI. 2

Va.

Vc.

Cb.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

mf

mf

di - - - mi - - -

33 *poco rall.*

Fl. 1 2 *p*

Ob. 1 2 *p*

Cl. (Bb) 1 2 *a2* *p* muta in A

3 *p* muta in A

Fg. 1 2 *a2* *dim.* *pp*

3 *dim.* *pp*

Cor. (F) 1 2 *pp*

3 4 *a2* *pp*

Trb.t. 1 2 *a2* *p*

Trb.b. *dim.* *pp*

Tb. *dim.* *pp*

Timp. 1 *nu - - - en - - - do* *mp* *dim.*

*poco rall.*

VI. 1 *dim.* *dim.* *pp*

VI. 2 *dim.* *pp*

Va. *dim.* *pp*

Vc. *dim.* *pp* solo *p*

Cb. *dim.* *pp*

a tempo ma tranquillo

4

Fl. 1 2

3

Cl. (A) 1 2 3

Timp. 1

a tempo ma tranquillo

Vc. solo

Cl. (A) 1 2 3

Fg. 1

Va.

Vc. solo

Ob. 1 2

Cl. (A) 1 2 3

Fg. 1

Cor. (F) 1 2

Va.

Vc.

57

Fl. 1 2

Fl. 3

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Vi. 1

Vi. 2

Va. trem.

Vc.

Cb.

The image shows a page of a musical score for measures 57 through 60. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Violin I (Vi. 1), Violin II (Vi. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (D major), and the time signature is common time. The woodwinds and strings play sustained chords and melodic lines, while the flutes and bassoons play rhythmic patterns. The French Horn (Cor. (F)) has a vocal line with the lyrics "cre - - - - scen - - - - do". Dynamics include forte (f), crescendo (cresc.), and piano (p). There are also trills and tremolos indicated.

62

Fl. 1 2

Fl. 3

Ob. 1 2

Ob. 3

Cl. (A) 1 2

Cl. (A) 3

Fg. 1 2

Fg. 3

Cor. (F) 1 2

Cor. (F) 3 4

VI. 1

VI. 2

Va.

Vc.

Cb.

*cresc.*

*ff*

*dim.*

*p*

*mp*

*f*

*cresc.*

*ff*

*dim.*

*p*

*cresc.*

*ff*

*dim.*

*p*

*cresc.*

*ff*

*dim.*

*p*

*cresc.*

*ff*

*dim.*

*p*

*cresc.*

*ff*

*dim.*

*p*

*espressivo mp*

*espressivo mp*

*cresc.*

*arco*

*ff*

*molto dim.*

*dim.*

*f*

*ff*

*molto dim.*

*dim.*

This page of a musical score, numbered 11, contains measures 67 through 72. The score is written for a symphony orchestra and woodwind section. The key signature is two sharps (F# and C#), and the time signature is 4/4. A section marker '6' is located at the top right of the page. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 67-72. Part 1 (1, 2) has a melodic line starting at measure 67, marked *pp* at the end. Part 3 is mostly silent.
- Oboe (Ob.):** Measures 67-72. Parts 1, 2, and 3 are mostly silent.
- Clarinet in A (Cl. (A)):** Measures 67-72. Parts 1 and 2 have a melodic line, marked *ppp* at the end. Part 3 is silent.
- Bassoon (Fg.):** Measures 67-72. Parts 1 and 2 have a melodic line with triplets, marked *pp* at the start and *ppp* at the end.
- Cor Anglais (Cor. (F)):** Measures 67-72. Parts 1, 2, 3, and 4 have melodic lines with triplets, marked *pp* at the start and *ppp* at the end.
- Timpani 1 (Timp. 1):** Measures 67-72. Part 1 is silent until measure 72, where it has a roll, marked *pp* and *poco*.
- Violin 1 (Vi. 1):** Measures 67-72. Part 1 has a melodic line, marked *pp* at the end and *molto* at the end.
- Violin 2 (Vi. 2):** Measures 67-72. Part 2 has a melodic line, marked *pp* at the end and *molto* at the end.
- Viola (Va.):** Measures 67-72. Part 1 has a melodic line, marked *mp* at the start and *pp* at the end, and *molto* at the end.
- Violoncello (Vc.):** Measures 67-72. Part 1 has a melodic line with triplets, marked *mp* at the start and *pp* at the end, and *molto* at the end.
- Double Bass (Cb.):** Measures 67-72. Part 1 has a melodic line with triplets, marked *mp* at the start and *pp* at the end.

72

Fl. 1 2

3 muta in picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fag. 1 2

Cor. (F) 1 2 3 4

Timp. 1

Vi. 1 2

Va. trem. div.

Vc.

Cb. unis.

*f* *mp* *f* *mp* *f*

*f* *ppp* *f* *ppp* *f*

*mf* *ppp* *mf* *ppp* *mf* *pp*

*f* *ppp* *pp* *f* *ppp* *pp* *f* *pp*

*f* *ppp* *pp* *f* *ppp* *pp* *f* *pp*

*f* *ppp* *pp* *f* *ppp* *pp* *f* *pp*

*f* *ppp* *f* *ppp* *f* *ppp*

*f* *ppp* *f* *ppp* *f* *ppp*



un pochettino di più (♩ = 96)

77

Cor. (F) 1 2 3 4

pp mp

un pochettino di più (♩ = 96)

VI.1 VI.2

Va. unis. pp f

Vc. Cb. pp

cre - - scen - - do

cre - - scen - - do

cre - - scen - - do

cre - - scen - - do

cre - - scen - - do

83

7

Cor. (F) 1 2 3 4

f

f

VI.1 VI.2

trem.

Va. f

Vc. Cb. f

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

89

8

Cl. (A) 1 2

Cor. (F) 1 2

pp dim. ppp

con sord. pppp

tranne

tranne

VI.1 VI.2

pp pppp

Va. dim. ppp ff

Vc. Cb. pp

di - mi - nu - en - - do

risoluto e giusto

96

Fl. 1 2 *ff*

Picc. *ff*

Ob. 1 2 *ff*

3 *ff*

Cl. (A) 1 2 *ff*

3 *ff*

Fg. 1 2 *ff*

3 *ff*

Cor. (F) 1 2 *ff*

3 4 *ff*

Tr. (C) 1 2 *ff*

a2

1 2 *ff*

3 4 *ff*

1 2 *ff*

3 4 *ff*

Tr. (C) 1 2 *ff*

a2

risoluto e giusto

senza sord. *ff*

VI. 1 *ff*

VI. 2 *ff*

Va. *ppp* *ff*

Vc. *ff*

Cb. *ff*

102

Fl. 1  
2

Picc.

Ob. 1  
2  
3

Cl. (A) 1  
2  
3

Fg. 1  
2  
3

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2

VI. 1  
2

Va.

Vc.

Cb.

108

Fl. 1 2 *fz* *accel.*

Picc.

Ob. 1 2 *fz* a2 3

Cl. (A) 1 2 *fz* 3

Fg. 1 2 a2 3

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

Tr. (C) 1 2 *fz* *fz*

VI. 1 *fz* *accel.*

VI. 2 *fz*

Va. *fz*

Vc. a2

Cb. a2

10 Tempo I (♩ = 88)

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor in F (Cor. (F)), Trumpet in C (Tr. (C)), Trumpet in B-flat (Trb.t. 1, 2), Trombone (Trb.b.), and Timpani (Timp. 1). The music is in 3/4 time with a tempo of 88 beats per minute. The key signature has two sharps (F# and C#). The score features various dynamics such as *ff* (fortissimo) and *f* (forte), and includes performance markings like *a2*, *a3*, and *v* (accents). The woodwinds and brass instruments play complex rhythmic patterns and melodic lines.

Tempo I (♩ = 88)

Musical score for string instruments. The score includes parts for Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The music is in 3/4 time with a tempo of 88 beats per minute. The key signature has two sharps (F# and C#). The string instruments play a steady, rhythmic accompaniment. The score includes dynamics such as *ff* (fortissimo) and *ff* < (fortissimo decrescendo).



11

a2

129

This page contains the musical score for measures 129 to 136. The instruments and their parts are as follows:

- Flute (Fl.):** Two parts (1 and 2). Part 1 has a trill (tr) at the beginning. Both parts end with a *dim.* marking.
- Piccolo (Picc.):** One part, playing a trill (tr) and ending with a *dim.* marking.
- Oboe (Ob.):** Three parts (1, 2, 3). Parts 1 and 2 have a trill (tr) at the beginning. All parts end with a *dim.* marking.
- Clarinet (Cl. (A)):** Three parts (1, 2, 3). All parts end with a *dim.* marking.
- Bassoon (Fg.):** Three parts (1, 2, 3). All parts end with a *dim.* marking.
- Horn (Cor. (F)):** Four parts (1, 2, 3, 4). All parts end with a *dim.* marking.
- Trumpet (Tr. (C)):** Three parts (1, 2, 3). All parts end with a *dim.* marking.
- Trombone (Trb.t.):** Two parts (1, 2). Both parts end with a *dim.* marking.
- Trombone (Trb.b.):** One part, starting with *fz* and ending with a *dim.* marking.
- Tuba (Tb.):** One part, ending with a *dim.* marking.
- Timpani (Timp. 1):** One part, playing a trill (tr) and ending with a *dim.* marking.
- Violin (VI. 1):** One part, playing tremolos (trem.) and ending with a *dim.* marking.
- Violin (VI. 2):** One part, playing tremolos (trem.) and ending with a *dim.* marking.
- Viola (Va.):** One part, playing tremolos (trem.) and ending with a *dim.* marking.
- Violoncello (Vc.):** One part, ending with a *dim.* marking.
- Contrabass (Cb.):** One part, starting with *fz* and ending with a *dim.* marking.





144 poco accel.

Fl. 1

Cor. (F) 4

*pp*

Timp. 1

VI. 1

*dim.*

VI. 2

*dim.*

Va.

*dim.*

Vc.

*dim.*

Cb.

*dim.*

poco accel.

151 poco più vivo (♩ = 112)

Fl. 1

Cor. (F) 4

Timp. 1

*pp*

poco più vivo (♩ = 112)

VI. 1

*pppp*

VI. 2

*pppp*

Va.

*pppp*

Vc.

*pppp*

Cb.

*pppp*

157

Fl. 1

Timp. 1

VI. 1

con sord. *mp*

senza sord. *pizz.*

VI. 2

*poco f*

**12**

164

Timp. 1

VI. 1

VI. 2

Va.

*ff* *dim.*

171

Timp. 1

VI. 1

VI. 2

Va.

*dim.* *ppp*

178

Timp. 1

VI. 1

VI. 2

Va.

*ff* *di - - mi - - nu - - en - - do* *dim.*

185

Timp. 1

VI. 1

VI. 2

Va.

Vc.

Cb.

*pppp* *ff* *dim.* *p* *ppp* *ppp*

\* VI. 1 *sempre pp*, men lidt efter lidt pultvis sordinen bort.  
 VI. 1 *sempre pp*, but gradually desk by desk *senza sordini*.

192

Fig. 3  
Timp. 1  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

15

199

Fig. 3  
Timp. 1  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

16

205

Fig. 3  
Timp. 1  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

16

con fuoco (♩ = 116)

2/1

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. 1

VI. 1

VI. 2

Va.

Vc.

Cb.

*mfz* *molto*

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

trem. trem. trem.

con fuoco (♩ = 116)

a2

2/8

Fl. 1 2

Picc. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *molto marcato*

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3 *fz* *fz*

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

Tr. (C) 1 2 3 *fz* *fz* *ff marcato*

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

Trb.b. *fz*

Tb. *fz*

VI. 1

VI. 2

Va. *fz* *fz*

Vc. *fz*

Cb. *fz*

226 a2

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

VI. 1

VI. 2

Va.

Vc.

Cb.

233

Fl. 1  
2

Picc. 1  
2

Ob. 1  
2  
3

Cl. (A) 1  
2  
3

Fg. 1  
2  
3

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb.t. 1  
2

Trb.b. 1  
2

Tb. 1  
2

Timp. 1

VI. 1  
2

Va.

Vc.

Cb.

*ffz*, *fz*, *pizz.*, *arco trem.*, *arco*

240

The score shows the following parts and markings:

- Fl. 1 & 2:** Rests until measure 244, then plays a melodic line with *ff* dynamic and triplets. Includes an *a2* marking.
- Picc.:** Plays a rhythmic pattern of eighth notes with accents from measure 240 to 244.
- Ob. 1 & 2:** Rests until measure 244, then plays a melodic line with *ff* dynamic and triplets. Includes an *a2* marking.
- Ob. 3:** Rests until measure 244, then plays a melodic line with *ff* dynamic and triplets. Includes an *a2* marking.
- Cl. (A) 1 & 2:** Rests until measure 244, then plays a melodic line with *ff* dynamic and triplets. Includes an *a2* marking.
- Cl. (A) 3:** Rests until measure 244, then plays a melodic line with *ff* dynamic and triplets. Includes an *a2* marking.
- Fg. 1 & 2:** Plays a melodic line with *ff* dynamic and triplets. Includes an *a2* marking.
- Fg. 3:** Plays a melodic line with *ff* dynamic and triplets. Includes an *a2* marking.
- Cor. (F) 1 & 2:** Rests until measure 244, then plays a melodic line with *ff* dynamic and triplets. Includes an *a2* marking.
- Cor. (F) 3 & 4:** Rests until measure 244, then plays a melodic line with *ff* dynamic and triplets. Includes an *a2* marking.
- Tr. (C) 1 & 2:** Plays a melodic line with *ff* dynamic and triplets. Includes an *a2* marking.
- Trb.t. 1 & 2:** Plays a melodic line with *ff* dynamic and triplets. Includes an *a2* marking.
- Trb.b.:** Plays a melodic line with *ff* dynamic and triplets.
- Tb.:** Plays a melodic line with *ff* dynamic and triplets.
- Timp. 1:** Plays a rhythmic pattern of eighth notes with *ff* dynamic.
- VI. 1 & 2:** Rests until measure 244, then plays a melodic line with *ff* dynamic and triplets.
- Va.:** Rests until measure 244, then plays a melodic line with *ff* dynamic and triplets.
- Vc.:** Plays a rhythmic pattern of eighth notes with *secco* and *ff* dynamics.
- Cb.:** Plays a rhythmic pattern of eighth notes with *secco* and *ff* dynamics.



19

Musical score for orchestra, measures 247-256. The score is arranged in systems for various instruments:

- Flute (Fl.):** 1 and 2 staves. Includes markings *a2*, *ff*, and triplets.
- Oboe (Ob.):** 1 and 2 staves. Includes markings *ff*, *dim.*, and *pp*.
- Clarinet (Cl. (A)):** 1 and 2 staves. Includes markings *ff* and *pp*.
- Bassoon (Fg.):** 1 and 2 staves. Includes markings *ff* and triplets.
- Horn (Cor. (F)):** 1, 2, 3, and 4 staves. Includes markings *ff* and *ff<sub>s</sub>*.
- Trumpet (Tr. (C)):** 1, 2, and 3 staves. Includes markings *ff*.
- Trombone (Trb. t.):** 1 and 2 staves. Includes markings *f* and *f*.
- Tuba (Tb.):** 1 staff. Includes marking *f*.
- Timpani (Timp. 1):** 1 staff. Includes markings *ff<sub>s</sub>*, *p dim.*, and *pp*.
- Violin (VI. 1 and 2):** 1 and 2 staves. Includes markings *ff* and *pizz.*
- Viola (Va.):** 1 staff. Includes markings *ff* and *pizz.*
- Violoncello (Vc.):** 1 staff. Includes markings *ff* and *pizz.*
- Contrabass (Cb.):** 1 staff. Includes markings *ff* and *pizz.*

The score features complex rhythmic patterns, including triplets and slurs, and dynamic markings such as *ff* (fortissimo), *pp* (pianissimo), *dim.* (diminuendo), and *pizz.* (pizzicato).







280 *molto tranquillo*

Fl. 1 2 *mp* *mp espressivo*

Fig. 1 2 3

Cor. (F) 1 2 3 4

*molto tranquillo*

VI. 1 *ppp*

VI. 2 *ppp*

Va. *ppp*

Vc. *ppp*

Cb. *ppp*

287 *1.* *p cresc.* *ff* *a2*

Fig. 1 2 3 *p* *ff*

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

Tr. (C) 1 2 3 *ppp* *f* *ppp*

VI. 1 *cre* *scen* *do* *ff*

VI. 2 *cre* *scen* *do* *ff*

Va. *pp* *cresc.* *ff*

Vc. *pp* *cresc.* *ff*

Cb. *pp* *cresc.* *ff*

22

poco rit. . . . . a tempo

294

Fl. 1  
2

Ob. 1  
2  
3

Cl. (A) 1  
2  
3

Fg. 1  
2  
3

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb. t. 1  
2

Trb. b.

Tb.

poco rit. . . . . a tempo

VI. 1

VI. 2

Va.

Vc.

Cb.

301

Fl. 1 2

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

VI. 1

VI. 2

Va.

Vc.

Cb.

*fp espressivo*

*ff*

*ff*

*dim.*

*mf*

*ff*

*ff*

Detailed description of the musical score: This page contains measures 301 through 308 of a symphony. The score is divided into three systems. The first system includes Flutes (Fl.), Oboes (Ob.), Clarinets in A (Cl. (A)), and Fagot (Fg.). The second system includes Cor Anglais (Cor. (F)), Trumpets in C (Tr. (C)), Trumpets in B-flat (Trb.t.), Trumpets in B-flat (Trb.b.), and Trombones (Tb.). The third system includes Violins I (VI. 1), Violins II (VI. 2), Violas (Va.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play sustained notes with various dynamics and articulations. The flutes and fagot have specific performance instructions: *fp espressivo* and *ff*. The clarinet in A has dynamics *ff*, *dim.*, and *mf*. The fagot has *ff* and *ff*. The strings play a rhythmic pattern of eighth notes with triplets.

309

Fl. 1  
2

Ob. 1  
2  
3

Cl. (A) 1  
2  
3

Fg. 1  
2  
3

*dim.* *mp*

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Vi. 1

Vi. 2

Va.

Vc.

Cb.



317

Fl. 1  
2

Ob. 1  
2  
3

Cl. (A) 1  
2  
3

Fg. 1  
2  
3

*mfz* > *mp* — *f*

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

VI. 1

VI. 2

Va.

Vc.

Cb.

325

Fl. 1 2 *mp* *f* *mp* *poco cresc.*

Ob. 1 2 3 *p* *poco cresc.*

Cl. (A) 1 2 3 *mp* *f* *mp* *poco cresc.*

Fg. 1 2 3 *mp* *f* *mp* *poco cresc.*

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

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. 1

VI. 1 2 *3*

Va. *3*

Vc. *3* *marcato*

Cb. *3* *marcato*





Musical score for measures 348-352. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor in F (Cor. (F)), Trumpet in C (Tr. (C)), Trumpet in B-flat (Trb.t.), Trombone in B-flat (Trb.b.), Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 348 starts with a dynamic marking of *a2*. Measures 349-351 feature woodwind and string parts with triplets and accents, marked with *mf* and *fz*. Measure 352 concludes with a *fz* dynamic. The woodwind parts (Fl., Picc., Ob., Cl. (A), Fg.) play a rhythmic triplet pattern. The brass parts (Cor. (F), Tr. (C), Trb.t., Trb.b.) play sustained notes. The string parts (VI. 1, VI. 2, Va., Vc., Cb.) play a rhythmic triplet pattern.





366

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. 1

VI. 1

VI. 2

Va.

Vc.

Cb.

*marcato*

*a2*

*mf*

*ff*





378

This page of a musical score contains measures 378 to 382. The instruments are arranged in three systems:

- System 1:** Flute (Fl.) 1 & 2, Oboe (Ob.) 1 & 2 & 3, Clarinet in A (Cl. (A)) 1 & 2 & 3, Bassoon (Fg.) 1 & 2 & 3.
- System 2:** Horn in F (Cor. (F)) 1 & 2 & 3 & 4, Trumpet in C (Tr. (C)) 1 & 2 & 3.
- System 3:** Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance instructions include *ff* (fortissimo), *fz* (forzando), *poco f* (poco forte), *div.* (divisi), and *unis.* (unison). The score features various dynamics, articulations, and phrasing marks across the woodwind and string parts.

Musical score for orchestra, measures 383-386. The score is arranged in systems for various instruments. The instruments listed on the left are: Fl. (Flute), Picc. (Piccolo), Ob. (Oboe), Cl. (A) (Clarinet in A), Fg. (Bassoon), Cor. (F) (Cor Anglais), Tr. (C) (Trumpet in C), Trb.t. (Trumpet), Trb.b. (Trumpet), Tb. (Tuba), Timp. 1 (Timpani 1), VI. 1 (Violin 1), VI. 2 (Violin 2), Va. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The score includes dynamic markings such as *fff*, *ff*, *f*, *mf*, and *marc. f*. It also features articulation marks like accents and slurs, and performance instructions like *trem.* (tremolo) and *molto*. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score shows a complex texture with multiple layers of sound, particularly in the woodwinds and strings.

389

Fl. 1  
2

Picc.

Ob. 1  
2  
3

Cl. (A) 1  
2  
3

Fg. 1  
2  
3

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp. 1

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.*

*muta in fl. gr.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim. poco a poco*

*dim. poco a poco*

*dim. poco a poco*

*dim. poco a poco*

*dim. poco a poco*

*dim. poco a poco*

397

Fl. 1 2  
dim. dim.

Ob. 1 2 3  
dim.

Cl. (A) 1 2 3  
a2 dim. dim. dim.

Fg. 1 2 3  
dim. dim.

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

Tr. (C) 3  
dim.

Trb.t. 1 2  
dim. dim. ppp

Trb.b.  
dim.

Tb.  
dim.

Timp. 1  
dim.

VI. 1 con sord. dim. p

VI. 2 dim. pp dim.

Va. dim. pp dim.

Vc. dim. pp dim.

Cb. dim. pp dim.

407 2.

Cor. (F) 1 2 3 4

Timp. 1

VI. 1

VI. 2

Va.

Vc.

Cb.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

416 Poco allegretto (♩ = 69 a 72) rall. a tempo

Cl. (A) 1 2

Fg. 1 2

Timp. 1

VI. 1

*ppp*

*ppp*

*ppp* (meget sart) (very delicately)

*ppp*

*Poco allegretto* (♩ = 69 a 72) *rall.* *a tempo*

*dim.* *ppp* *dim.*

426

Cl. (A) 1 2

Fg. 1 2

VI. 1

VI. 2

*pppp*

quasi rall. a tempo

432

Musical score for measures 432-436. The score is for Flutes (Fl.), Clarinets (Cl. (A)), and Bassoons (Fg.). It features a key signature of one sharp (F#) and a 3/4 time signature. The Flute parts have dynamics of *pp* and *dim.* with a *calando* marking. The Clarinet and Bassoon parts have dynamics of *sempre pp* and *dim.*. A double bar line with repeat slashes is at the end of measure 436. The key signature changes to B-flat (Bb) in measure 437.

437

Musical score for measures 437-441. The score is for Flutes (Fl.), Clarinets (Cl. (A)), Bassoons (Fg.), and Violin I (VI. 1). The time signature changes to 3/4. The Flute parts have dynamics of *ppp* and *pp*. The Clarinet and Bassoon parts have dynamics of *ppp* and *pp*. The Violin I part has a *pizz.* marking and a dynamic of *p*. A double bar line with repeat slashes is at the end of measure 441.

442

Musical score for measures 442-446. The score is for Flutes (Fl.), Clarinets (Cl. (A)), Bassoons (Fg.), and Oboes (Ob.). It features a key signature of one sharp (F#) and a 3/4 time signature. The Flute parts have dynamics of *mp* and *dim.*. The Clarinet and Bassoon parts have dynamics of *mp* and *dim.*. The Oboe part has a dynamic of *mp* and *dim.*. A double bar line with repeat slashes is at the end of measure 446.

poco rall.

a tempo ma tranquillo

447

1 *mf*

Fl. 2

3 muta in picc.

Ob. 1 2

1. *mfz* *pp*

Cl. (Bb) 1 2 *pp*

Cl. (A) 3 muta in Bb

2/4

Detailed description: This system of musical notation covers measures 447 to 452. It includes staves for Flute 1, Flute 2, Flute 3 (with a 'muta in picc.' instruction), Oboe 1 and 2, Clarinet in Bb (with a first ending bracket and dynamics *mfz* and *pp*), and Clarinet in A (with a 'muta in Bb' instruction). The music is in 2/4 time and features various dynamics and articulations.

453

Fl. 1 *ppp*

Ob. 1 2 *ppp*

Cl. (Bb) 1 2 *ppp*

Fg. 1 2 3 *pp*

Detailed description: This system covers measures 453 to 458. It includes staves for Flute 1, Oboe 1 and 2, Clarinet in Bb (1 and 2), and Bassoon (1, 2, and 3). The music is in 2/4 time and features various dynamics and articulations.

459

Fl. 1 *ppp*

Ob. 1 2 *pp*

Cl. (Bb) 1 2 *pp*

Fg. 1 2 3 *ppp* *pp*

Detailed description: This system covers measures 459 to 464. It includes staves for Flute 1, Oboe 1 and 2, Clarinet in Bb (1 and 2), and Bassoon (1, 2, and 3). The music is in 2/4 time and features various dynamics and articulations.





483

Fl. 1

Ob. 1

Cl. (Bb) 1

Vi. 1

Vi. 2

Va.

Vc.

*pppp*

*dim.*

*pp*

*mp*

*mp*

*pizz.*

*div.*

*mp*

*pizz.*

*div.*

*mp*

489

Fl. 1

Cl. (Bb) 1

Vi. 1

Vi. 2

Vc.

Cb.

*fz p*

*dim.*

*fz p*

*dim.*

*pizz.*

*pp*

*pizz.*

*pp*

30

495

Fl. 1

Ob. 1

Ob. 2

Ob. 3

Cl. (Bb) 1

Fg. 1

Fg. 2

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*mp espressivo*

*pp*

501 *poco rall.* *a tempo*

Fl. 1 2 *ppp* *pp*

Fl. 3 *pp*

Ob. 1 2 *ppp*

Ob. 3

Cl. (Bb) 1 2 *ppp* *pp*

Fg. 1

Fg. 2

*poco rall.* *a tempo*

Vi. 1 *div.* *mp*

Vi. 2 *mp*

Va. *div.* *mp*

Solo Vc. *arco* *mp*

Gli altri *mp*

507 *rall.*

Fl. 1 2

Fl. 3

Cl. (Bb) 1

Fg. 1 *mp* *rall.* *dim.*

Vi. 1 *dim.* *pp*

Vi. 2 *dim.* *pp*

Va. *dim.* *pp*

Solo Vc. *dim.* *pp*

Gli altri *dim.* *pp*

31

513 a tempo

Cl. (Bb) 1 *pp*

Cl. (Bb) 2 *pp*

Fg. 1 *pp*

Fg. 2 *pp*

520

quasi rall. a tempo

Fl. 1

Fl. 2

Fl. 3

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

Cl. (Bb) 2 *pp*

Cl. (Bb) 3 *pp*

Fg. 1 *sempre pp*

Fg. 2 *sempre pp*

526

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Cl. (Bb) 3

Fg. 1

VI. 1 *pizz.*

531

Fl. 1 2 3

Ob. 1

Cl. (Bb) 1 2 3

Fg. 1 2

VI. 1

536

Fl. 1 2 3

Ob. 1

Cl. (Bb) 1 2

Fg. 1 2 3

VI. 1

VI. 2

ral - - len - - tan - - do lunga

*mf espressivo* *dim.* *mf espressivo* *dim.* *dim.* *ppp* *pppp*

*p* *dim.*

1. muta in A

arco *ff*

arco *ff*

544

Timp. 1

VI. 1

VI. 2

Va.

Vc.

Cb.

Poco adagio quasi andante (♩ = 56 a 58)

*ff* *dim.*

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

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

*ff* *dim.*

con fuoco (♩ = 69)

550

Timp. 1

VI. 1

VI. 2

Va.

Vc.

Cb.

*p* *cresc.* *f* *con fuoco* (♩ = 69)

*pp* *cresc.* *3* *cresc.* *ff*

*pp* *cresc.* *3* *cresc.* *ff*

*p* *cresc.* *cresc.* *f* *ff*

*p* *cresc.* *cresc.* *f* *ff*

*p* *cresc.* *cresc.* *f* *ff*

556

poco a poco tranquillo rall. a tempo (♩ = 56)

Timp. 1

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.* *mf* *p* *pp* *ff*

*dim.* *dim.* *dim.* *dim.* *molto* *ff*

*dim.* *dim.* *dim.* *dim.* *molto* *ff*

*dim.* *mf* *p* *dim.* *pp* *arco* *ff*

*dim.* *mf* *p* *dim.* *pp* *arco* *ff*

*dim.* *mf* *p* *dim.* *pp* *sempre pizz.* *ff*

*dim.* *mf* *p* *dim.* *pp* *ff*

562

Timp. 1

VI. 1

VI. 2

Va.

Vc.

Cb.

568

Timp. 1

VI. 1

VI. 2

Va.

Vc.

Cb.

574

Timp. 1

VI. 1

VI. 2

Va.

Vc.

Cb.

579

Timp. 1

VI. 1

VI. 2

Va.

Vc.

Cb.

poco rall. . . . .

*dim.*

*dim.*

*dim.*

*pp*

*dim.*

*p dim.*

*ppp*

*pizz.*

*pp dim.*

*p*

*p*

34 poco adagio (♩ = 52)

poco accel.

poco rall.

584

Fl. 1 *pp*

Cl. (A) 1 *pp*

Fg. 1 solo *p*

VI. 1 solo *p espressivo*

VI. 2 *pp*

Va. *pp* sola arco

Vc. *pp* due soli

Cb. *pp* solo

*marcato*

*tranquillo*

a tempo

590

Fl. 1 *pp*

Ob. 1 *pp espressivo*

Cl. (A) 1 *pp* muta in Bb

Cl. (Bb) 2 *p*

Fg. 1 *p*

Cor. (F) 1 *marcato*

*a tempo*

VI. 1 *tutti*

VI. 2 solo *pp*

Va. *tutti div.* *pp*

Vc. *tutti div.* *pp*

Cb. *tutti* *pp*

*un.*

*div.*

*un.*

*div.*





Tempo I

**36** un poco agitato

poco rit.

607 *pp*

Fl. 1 2

Fl. 3

Ob. 1 2

Ob. 3

Cl. (Bb) 1 2

Cl. (Bb) 3

Fg. 1 2

Fg. 3

*ff* *dim.* *ppp*

*ff* *dim.* *ppp*

*ff* *dim.* *ppp*

*ff* *dim.* *ppp*

*ff* *dim.* *ppp*

*ff* *dim.* *ppp*

*ff* *dim.* *ppp*

Trb.t. 1 2

Trb.b.

Tb.

*ppp*

*ppp*

*ppp*

*tranquillo*

Tempo I

un poco agitato

poco rit.

VI. 1

VI. 2

Va.

Vc.

Cb.

*mf*

*mf*

*ff* *tutti pizz.* *dim.* *pp*

*ff* *tutti pizz.* *dim.* *pp*

*ff* *dim.* *pp*

*ff* *dim.* *pp*

*ff* *dim.* *pp*

Tempo I agitato un poco (♩ = 66 a 69)

612

Fl. 1 *ppp* a2

Fl. 2 *ppp*

Fl. 3 *ppp* muta in picc.

Ob. 1 *ff* a2 3

Ob. 2 *ff* 3

Ob. 3 *ff* 3

Cl. (Bb) 1

Cl. (Bb) 2

Cl. (Bb) 3

Fg. 1 *ff* a2 3 *fz*

Fg. 2 *ff* 3 *fz*

Fg. 3 *ff* 3 *fz*

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (C) 1

Tr. (C) 2

Tr. (C) 3

Trb.t. 1 *pp* *f*

Trb.t. 2 *pp* *f*

Trb.b. 1 *pp* *f*

Trb.b. 2 *pp* *f*

Tb. 1 *pp* *f*

Tb. 2 *pp* *f*

Timp. 1 *ff*

Tempo I agitato un poco (♩ = 66 a 69)

VI. 1 solo arco *mf*

VI. 2 solo arco *mf*

Va. solo arco *mf* tutti arco *ff* 3 *fz*

Vc. arco *ff* 3 *fz*

Cb. arco *ff* 3 *fz*

617

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Tr. (C) 1

VI. 1

VI. 2

Va.

Vc.

Cb.

*a3*

*ff*

*fz*

*tutti*

3

37

622

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Tr. (C) 1

VI. 1 div.

VI. 2

Va.

Vc.

Cb.

*a3*

*f*

*fz*

*tutti*

*ff*

*tutti sul G*

3

626 38

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. 1

VI. 1 div.

VI. 2

Va.

Vc.

Cb.

*a2*

*a3*

*ff*

*f*

*fz*

631

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. 1

VI. 1 unis. *fz*

VI. 2 *fz*

Va. *fz*

Vc. *fz*

Cb. *fz*

Detailed description of the musical score: This page contains measures 631 through 634 of a symphony. The score is divided into several sections. The woodwind section includes Flute (1 and 2), Piccolo, Oboe (1, 2, and 3), Clarinet in Bb (1, 2, and 3), and Bassoon (1, 2, and 3). The brass section includes Cor Anglais (F) (1, 2, 3, and 4), Trumpet in C (1, 2, and 3), Trumpet in Bb (1 and 2), Trombone, and Tuba. The percussion section includes Timpani 1. The string section includes Violin 1 (marked 'unis.'), Violin 2, Viola, Violoncello, and Contrabass. All string parts are marked with a forte dynamic (*fz*) and feature triplet patterns. The woodwinds and brass play melodic lines with various articulations and dynamics. The score is written in a key signature of one flat and a 3/4 time signature.

635

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. 1

VI. 1

VI. 2

Va.

Vc.

Cb.





641

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trbt. 1 2

Trb. 1 2

Tb.

Timp. 1

VI. 1

VI. 2

Va.

Vc.

Cb.





40 Adagio

un poco più vivo,  
ma pesante

più  
lento

651

Fl. 1 2 3

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Timp. 1

Adagio

un poco più vivo,  
ma pesante

più  
lento

VI. 1

VI. 2

Va.

Vc.

Cb.



665

Fl. 1 *p*

Ob. 1 *pp* *cresc.*

VI. 1 *pp* *cresc.*

VI. 2 *pp* *cresc.*

Va. *pp* *pp* *cresc.*

Vc. *ppp*

Cb. *ppp*

42

671 *con anima* (♩ = 72)

Ob. 1 *con anima* (♩ = 72)

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc.

Cb.

673

VI. 1

VI. 2

Va.

Vc.

Cb.

675

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff*

*ff*

*ff*

677

VI. 1

VI. 2

Va.

Vc.

Cb.

679

1

2

3

4

Cor. (F)

*pp*

*a2*

*pp*

*a2*

*cresc.*

*cresc.*

*ff<sup>z</sup>*

*ff<sup>z</sup>*

Timp. 2

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff<sup>z</sup>*

*ff<sup>z</sup>*

*ff<sup>z</sup>*

*ff<sup>z</sup>*

*ff<sup>z</sup>*





692

Fl. 1, 2, 3

Ob. 1, 2, 3

Cl. (A) 1, 2, 3

Fg. 1, 2, 3

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

Tr. (C) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp. 1

VI. 1

VI. 2

Va.

Vc.

Cb.



714

a2

Fl. 1 2 3

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. 1

VI. 1

VI. 2

Va. trem. div. unis.

Vc.

Cb.

44 stabilimento

723

Fl. 1, 2, 3  
Ob. 1, 2, 3  
Cl. (A) 1, 2, 3  
Fg. 1, 2, 3  
Cor. (F) 1, 2, 3, 4  
Tr. (C) 1, 2, 3  
Trb.t. 1, 2  
Trb.b. 1, 2  
Tb. 1, 2  
Timp. 1

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

Annotations: *con sord.*, *senza sord.*, *fff*, *ff*, *f*, *a2*, *marcato*, *div.*, *unis.*, *stabilimento*

Detailed description: This page of a musical score covers measures 723 to 728. It features a large ensemble of instruments. The woodwind section includes three flutes, three oboes, three clarinets in A, and three bassoons. The brass section consists of four French horns, three trumpets in C, two trombones (tenor and bass), and two tubas. The percussion includes one timpani. The string section has two violins, two violas, two violas, two cellos, and two double basses. The score is in a key with two sharps (D major) and a 4/4 time signature. The tempo is marked 'stabilimento'. The music is characterized by complex rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *fff* to *f*. Performance instructions include 'con sord.' (with mutes) and 'senza sord.' (without mutes). The string section has specific bowing directions like 'div.' (divisi) and 'unis.' (unison). The woodwinds and brass play melodic lines with various articulations and dynamics. The overall texture is dense and orchestral.

732

Fl. 1, 2, 3  
Ob. 1, 2, 3  
Cl. (A) 1, 2, 3  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*ff* *ffz*

*ff* *ffz*

738

Fl. 1, 2, 3  
Ob. 1, 2, 3  
Cl. (A) 1, 2, 3  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*ff*

744

Fl. 1 2 3

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

VI. 1

VI. 2

Va.

Vc.

Cb.

46

750

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

Cb.

756

Fl. 1 2 3 muta in picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. 1

VI. 1

VI. 2

Va.

Vc.

Cb.

The score is divided into several systems of staves. The first system includes Flutes (1, 2), Piccolo, Oboes (1, 2, 3), Clarinets in A (1, 2, 3), Bassoons (1, 2, 3), and Contrabass. The second system includes Cor Anglais (1, 2, 3, 4), Trumpets in C (1, 2, 3), Trombones (1, 2), and Tuba. The third system includes Timpani 1 and 2. The fourth system includes Violins 1 and 2, Viola, Violoncello, and Contrabass. Dynamics such as *ff*, *fff*, and *arco* are indicated throughout the score.

\*) Paukerne må herfra og indtil slutningen, selv om de spiller *piano*, bibeholde en vis truende karakter.

\*) From here until the end the timpani, although *piano*, should retain a certain menacing character.



772

Fl. 1  
2

Picc.

Ob. 1  
2  
3

Cl. (A) 1  
2  
3

Fg. 1  
2  
3

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp. 1

Timp. 2

VI. 1

VI. 2

Va.

Vc.

Cb.

con sord.  
*fff*  
con sord.  
*fff*  
*mf*  
*mf*

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

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

*segue*  
*segue*  
*segue*  
*segue*  
*segue*



787

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb. 1 2

Trb.b.

Tb.

Timp. 1

Timp. 2

Vi. 1

Vi. 2

Va.

Vc.

Cb.

797 **49** a2

Fl. 1  
2

Picc.

Ob. 1  
2  
3

Cl. (A) 1  
2  
3

Fg. 1  
2  
3

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp. 1

Timp. 2

Vi. 1

Vi. 2

Va.

Vc.

Cb. div. unis.





glorioso

50

826

Fl. 1 2  
Picc.  
Ob. 1 2 3  
Cl. (A) 1 2 3  
Fg. 1 2 3  
Cor. (F) 1 2 3 4  
Tr. (C) 1 2 3  
Trb.t. 1 2  
Trb.b. 1 2  
Tb.  
Timp. 1  
Timp. 2  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*a2*  
*fz*  
*pp* *fz*  
*poco f*  
*poco f*  
*poco f*  
*f*  
*trem.*  
*trem.*  
*trem. unis.*  
*dim.*  
*pp*  
*sempre ff*  
*sempre ff*

Fl. 1  
2

Picc.

Ob. 1  
2  
3

Cl. (A) 1  
2  
3

Fg. 1  
2  
3

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp. 1

Timp. 2

VI. 1

VI. 2

Va.

Vc.

Cb.

*muta in fl.gr.*

*dim.*

*p*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*a2*

*a2*

*p*  $\rightarrow$  *fz*

*p*  $\rightarrow$  *fz*

*dim.*

*dim.*

*dim.*

*tr* *fz*  $\rightarrow$  *p*

*pp*  $\rightarrow$  *fz*

*flag.*

*flag.*

*f*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*





863 1.

Ob. 1 2

Timp. 1

Timp. 2

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*mf* *marcato*

*pp*

*dim.*

*ppp*

*ppp*

*ppp*

*pp*

875

52

Fl. 1

Ob. 1 2 3

Cl. (A) 2

Fg. 2

Timp. 1

Timp. 2

VI. 1

VI. 2

Va.

Vc.

*p*

*pp*

*p*

*p*

*dim.*

*mf* *pp* *marcato*

887

1.  
 Fl. 1 2  
 Ob. 1 2 3  
 Cl. (A) 1 2 3  
 Fg. 1 2  
 Timp. 1  
 Timp. 2  
 VI. 1  
 VI. 2  
 Vc.

pp  
 dim.  
 pp  
 dim.  
 pp  
 dim.  
 marcato  
 dim.  
 con sord.  
 p  
 con sord.  
 con sord.  
 p espressivo  
 p

899

1.  
 Fl. 1 2  
 Ob. 1 2  
 Cl. (A) 1 2 3  
 Fg. 1  
 Timp. 1  
 Timp. 2  
 VI. 1  
 VI. 2  
 Va.  
 Vc.

pp espressivo  
 pp espressivo  
 pp espressivo  
 pp espressivo  
 pp espressivo  
 con sord.  
 p  
 simile  
 simile

1. *p espressivo* *f* *p*

1. *fz* *p*

1. *p espressivo* 2. *p* *f* *p*

1. *p* *f* *p*

1. *p* *f* *p*

1. *p* *f* *p*

1. *poco f*

1. *mp* *pp*

*mfz* *pp*

*fz* *p*

*fz* *p*

*pp* *f* *p*

*pp* *f* *p*

con sord. *pp* *f* *p*



933 **54**

Timp. 2 *pp*

VI. 1 *pp*

VI. 2 *pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

944

VI. 1

VI. 2

Va.

Vc.

Cb.

**55**

955

Cl. (A) 1 *mf*

Cor. (F) 1 *mf*

VI. 1 *pp*

VI. 2 *pp*

Va.

Vc.

Cb.

966

Fl. 1

Ob. 1

Cl. (A) 1

Fg. 1

Cor. (F) 1

VI. 1

VI. 2

Va.

Vc.

Cb.

*ppp espressivo*

*pp*

*mf*

*mfs*

978

Fl. 1

Ob. 1

Cl. (A) 1

Fg. 1

Cor. (F) 1

VI. 1

VI. 2

Va.

Vc.

Cb.

*mf*

*mfs*

*p*

*ppp*

990 **57**

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*p* *espressivo*

*p* *espressivo*

*pp*

*a2*

*p*

1001

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

VI. 1

VI. 2

Va.

Vc.

Cb.

*mfz*

*mfz*

*mfz*

*mfz*

*a2*

*mfz*

*mfz*

*mfz*

*mfz*

*mfz*

*mfz*

*mfz*

*mfz*

*mfz*





1024 a2 rall. lunga

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

Cor. (F) 3 4 *pp* *dim.* *ppp*

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

Trb.b. *mp* *dim.* *ppp*

Tb. *mp* *dim.* *ppp*

Timp. 1 *mp* *ppp*

VI. 1 *pp* *rall.* *lunga*

VI. 2 *pp*

Va.

Vc.

Cb.

1035 *più mosso*

Cfg. *p*

Timp. 1 *p marcato* *mf* *pp*

Timp. 2 *mf* *dim.*

VI. 1 *pp* *senza sord.*

VI. 2 *pp* *senza sord.*

Va. *pp* *senza sord.*

Vc. *pp* *senza sord.*

Cb. *pp* *senza sord.*





Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (C) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp. 1

Timp. 2

VI. 1

VI. 2

Va.

1074

Fl.

Picc.

Ob. 1  
2

Cl. (A) 1  
2  
3

Fg. 1  
2  
3

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2

Trb.t. 1  
2

Trb.b.

Tb.

Timp. 1

Timp. 2

VI. 1

VI. 2

Va.







1101

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (A) 1  
2  
3

Fg. 1  
2  
3

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2

Trb.t. 1  
2

Trb.b.

Tb.

Timp. 1

Timp. 2

VI. 1

VI. 2

1110

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff*

1118

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. (A) 1

Cl. (A) 2

Cl. (A) 3

Fg. 1

Fg. 2

Fg. 3

*ff*

*a2*

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

senza sord.

*ff*

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff*

*pizz.*

1125

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. 1

Timp. 2

VI. 1

VI. 2

Va.

Vc.

Cb.

*a2*

*senza sord.*

*f marcato*

*f*

*ff*

*arco*

*fz*

accelerando

1132

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (A) (Cl. (A)), Bassoon (Fg.), Cor (F), Trumpet (C) (Tr. (C)), Trombone (T), and Timpani (Timp.). The woodwinds and brass instruments play sustained notes with various articulations and dynamics. The Cor (F) part includes a marking 'a2'. The Trombone (T) part includes a marking 'mf'. The Timpani (Timp.) part includes a marking 'mf' and a trill-like ornament.

accelerando

Musical score for string instruments. The score includes parts for Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic pattern of eighth notes. The Violin 1 and 2 parts include a marking 'sempre ff'. The Viola, Violoncello, and Contrabass parts include a marking 'sempre ff'.

1140 *Tempo giusto* (♩ = 96)

Fl. 1  
2

Ob. 1  
2  
3

Cl. (A) 1  
2  
3

Fg. 1  
2  
3

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp. 1

Timp. 2

VI. 1

VI. 2

Va.

Vc.

Cb.

1145

The musical score for page 63, measures 1145-1148, features the following instruments and parts:

- Fl. (Flute):** Two staves (1 and 2). Part 1 starts with a *ff* dynamic and includes a triplet of eighth notes.
- Ob. (Oboe):** Three staves (1, 2, and 3). Part 1 includes a triplet of eighth notes.
- Cl. (A) (Clarinet in A):** Three staves (1, 2, and 3). Part 1 includes a triplet of eighth notes.
- Fg. (Bassoon):** Three staves (1, 2, and 3). Part 1 includes a *a2* marking.
- Cor. (F) (Cor Anglais):** Four staves (1, 2, 3, and 4). Part 1 includes a triplet of eighth notes.
- Tr. (C) (Trumpet in C):** Three staves (1, 2, and 3). Part 1 includes a *ff* dynamic and a triplet of eighth notes.
- Trb.t. (Trombone, Tenor):** Two staves (1 and 2).
- Trb.b. (Trombone, Bass):** One staff.
- Tb. (Tuba):** One staff.
- VI.1 (Violin I):** One staff. Part 1 includes a *f* dynamic and a triplet of sixteenth notes.
- VI.2 (Violin II):** One staff. Part 1 includes a *f* dynamic and a triplet of sixteenth notes.
- Va. (Viola):** One staff. Part 1 includes a *f* dynamic and a triplet of sixteenth notes.
- Vc. (Violoncello):** One staff. Part 1 includes a *f* dynamic.
- Cb. (Contrabass):** One staff. Part 1 includes a *f* dynamic.

1150

The score consists of the following parts and staves:

- Fl.** (Flute): 1 and 2 staves, featuring triplets and slurs.
- Ob.** (Oboe): 1, 2, and 3 staves, featuring triplets and slurs.
- Cl. (A)** (Clarinets in A): 1, 2, and 3 staves, featuring triplets and slurs.
- Fg.** (Fagot): 1 and 2 staves, featuring slurs and dynamic markings like *fz*.
- Cor. (F)** (Coronets in F): 1, 2, 3, and 4 staves, featuring triplets and slurs.
- Tr. (C)** (Trumpets in C): 1, 2, and 3 staves, featuring triplets and slurs.
- Trb.t.** (Trumpets in B-flat): 1 and 2 staves, featuring slurs and dynamic markings like *dim.*
- Trb.b.** (Trumpets in B-flat): 3 and 4 staves, featuring slurs and dynamic markings like *dim.*
- Tb.** (Tuba): 1 and 2 staves, featuring slurs and dynamic markings like *dim.*
- VI. 1** (Violins I): 1 and 2 staves, mostly rests.
- VI. 2** (Violins II): 1 and 2 staves, mostly rests.
- Va.** (Violas): 1 and 2 staves, featuring chords and slurs.
- Vc.** (Violoncello): 1 and 2 staves, featuring slurs and dynamic markings like *fz*.
- Cb.** (Contrabasso): 1 and 2 staves, featuring slurs and dynamic markings like *fz*.

1155

Fl. 1  
2

Ob. 1  
2  
3

Cl. (A) 1  
2  
3

Fg. 1  
2  
3

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb.t. 1  
2

Trb.b. 1  
2

Tb. 1  
2

Timp. 1

Timp. 2

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*fff*

*mf*

*f*

*tr*

*a2*

6

3





1164

Fl. 1  
2

Picc.

Ob. 1  
2  
3

Cl. (A) 1  
2  
3

Fg. 1  
2  
3

Cor. (F) 1  
2  
3  
4

Tr. (C) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp. 1

Timp. 2

VI. 1

VI. 2

Va.

Vc.

Cb.

*poco dim.*

*a2*

*trem.*



---

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
bb.	bars
cb.	contrabbasso
cfg.	contrafagotto
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
fl.gr.	flauto grande
marc.	marcato
ob.	oboe
picc.	flauto piccolo
Pl. No.	Plate Number
stacc.	staccato
str.	strings
tb.	tuba
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

- A** Printed score, Carl Nielsen’s copy
- B** Score, autograph, Carl Nielsen’s printing manuscript
- C** Printed parts used by Carl Nielsen
- D** Manuscript parts
- E** Score, partly autograph, draft
- F** First page of autograph score in facsimile
- G** Sketches
- H** Printed score, Musikforeningen’s copy
- I** Printed parts, Musikforeningen’s copies
- J** Printed score used by Carl Nielsen in Gothenburg
- K** Printed parts used by Carl Nielsen in Gothenburg
- L** Printed score used by Launy Grøndahl
- M** Printed parts used by Launy Grøndahl
- N** Printed pocket score

## DESCRIPTION OF SOURCES

- A** Printed score, Carl Nielsen’s copy  
*DK-Kk*, CNS 65f.  
Title page: “Wilhelm Hansen Edition / Det Uudslukkelige / Das Unauslöschliche – The Inextinguible / Symphonie für Orchester Symphony for Orchestra / Carl Nielsen / Op. 29 / Partitur Orchestra Score / Stimmen Orchestra Parts / Dubletten Extra Parts /  
Öffentliche Aufführung dieses Wer-/kes ist nur gestattet, wenn der Ver-/anstalter das Aufführungsrecht erwor-/ben, nachweislich das gesamte Noten-/material aus erster Hand bezogen und / vorher eine Übereinkunft mit dem / Verleger stattgefunden hat[.] Das Ver-/leihen und Abschreiben des Materials / ist verboten.  
Public performance of this work is / only allowable if the Manager has / duly acquired the performing right / and notoriously received all the music / from the editor by virtue of previous / agreement. It is not allowed to lend / or copy this composition.  
Eigentum des Verlegers für alle Länder – Propriété pour tous pays / Aufführungsrecht vorbehalten – Droits de représentation réservés / Kjøbenhavn & Leipzig / Wilhelm Hansen, Musik-Forlag / Kristiania / Norsk Musik-Forlag / Brødrene Hals-Warmuth-Wilhelm Hansen Stockholm / A. B. Nordiska Musikförlaget / Scholander – Wilhelm Hansen / Paris / Dépositaire exclusif pour la France / Max Eschig / Bruxelles / Dépositaire exclusif pour la Belgique / Sole Agents / London / Augener Ltd. / Boston, Mass. U. S. A. / The Boston Music Co. / 26 & 28 West St. / New York / G. Schirmer, (Inc.) / Copyright 1916 by Wilhelm Hansen, Leipzig.”  
Pl. No.: 16557 (1916).  
From the estate of Irmelin Eggert Møller, donated by her husband, Professor Eggert Møller in 1975.  
32.8x26.2 cm, 111 pp., brown half-binding.  
The score has a few additions and corrections in pencil in Carl Nielsen’s hand. On the back of the title page, a sheet of lined paper has been pasted in (17.9x13.9 cm), on which

Carl Nielsen has added the heading *Das Unauslöschliche*. Below, in another hand, is the German translation of the composer's preface to the work, which has been copied into the study score.

- B** Score, autograph, Carl Nielsen's printing manuscript.  
*DK-Kk*, CNS 65a.  
Title page: "Det Uudslukkelige / Das Unauslöschliche. L'ineestinguibile / Symfoni for Orkester / af / Carl Nielsen" (written on label)  
Donated to the Royal Library by Irmelin Eggert Møller, Anne Marie Telmányi and Wilhelm Hansen Musik-Forlag in 1953.  
35.7x26.9 cm, 168 numbered pages written in black and at some points in blue ink, and in pencil and blue crayon, partly in the composer's, partly in the music engraver's hand. Figures have also been added in blue crayon. The manuscript is bound in brown, stiff boards, which are again bound in brown half-binding. On pp. 1-99 with few exceptions, braces, instrument names, clefs, key signatures and bar divisions have been added by Knud Jeppesen.  
On the back of the board front cover, in pencil, an autograph sketch for the vl.1 part bb.971-982 and the vc. part bb.972-979.  
Paper type: B.&H.Nr.13.A.7.14., with 22 staves.
- C** Printed parts, have been used by Carl Nielsen  
*DK-Kk*, C II, 10.  
Wilhelm Hansen, Musik-Forlag. Plate Number: 16557  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.2x26.9 cm, 45 parts  
The parts have numerous additions by the musicians and a number of additions in blue crayon in Carl Nielsen's hand.
- D** Parts in manuscript  
*DK-Kk*, CNS 65e.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.9x26.8 cm, 18 parts, [binding][written in black ink]  
Paper type: 10, 12 and 14 staves.  
5 vl.1 (nos. 2-6), 5 vl.2 (nos. 2-6), 3 va. (nos. 2-4), 3 vc. (nos. 2-4), 2 cb. (nos. 2-3).  
In the parts figures in blue crayon have been added, and in Carl Nielsen's and other hands corrections and additions in blue crayon as well as a few in pencil and red crayon. Each part is dated and signed Johannes Andersen, Copenhagen. The dates cover the period 17-22.1.1916.

Amongst the part material are four insertions for the viola parts 1-4 in Carl Nielsen's hand. The insertions consist of halved music sheets with 6-7 staves written in black ink and furnished with the pencil inscription "For Viola No. 1" etc. in Nielsen's hand. The music is bb. 559-581, and the violas, instead of following the double basses — as was originally the case in Johannes Andersen's viola parts — are to follow the cellos. With a few changes in articulation the music of these insertions has been added to the printed edition of the score.

- E** Pencil draft  
*DK-Kk*, CNS 65b.  
Donated to the Royal Library by Professor Knud Jeppesen in 1965.  
35.2x27 cm, 152 pp. written in pencil. Pages 103-106 are the woodwind and horn parts written by Knud Jeppesen. In the score blue crayon has been used for corrections and additions (e.g. of figures), as well as red crayon and black ink. Brown half-binding
- |   |                    |             |
|---|--------------------|-------------|
| pp. 1-76:                                 | B.&H.Nr.13.A.S.10. | (22 staves) |
| pp. 77-80:                                | B.&H.Nr.14.A.7.09. | (24 staves) |
| pp. 81-84:                                | B.&H.Nr.13.A.S.10. | (22 staves) |
| pp. 85-100:                               | B.&H.Nr.13.A.1.13. | (22 staves) |
| pp. 101-106:                              | B.&H.Nr.14.A.7.09. | (24 staves) |
| pp. 107-134:                              | B.&H.Nr.13.A.7.14. | (22 staves) |
| pp. 135-138:                              | B.&H.Nr.13.A.1.13. | (22 staves) |
| pp. 139-152                               |                    |             |
| 2 unnumb. pp., with writing on the first: |                    |             |
| B.&H.Nr.13.A.7.14. (22 staves)            |                    |             |
- On the title page Knud Jeppesen has written in blue ink: "Carl Nielsen: / Symfoni Nr.4. "Det Uudslukkelige" / Partitur / Autograf / Opført 1<sup>ste</sup> Gang ved Musikforeningens Koncert d. 1<sup>ste</sup> Februar 1916 / under Komponistens egen Ledelse."<sup>1</sup>The bars of the first and second section have been numbered sequentially, after which (b. 543 in the present edition) a new bar numbering begins.

- F** Facsimile of autograph score  
Facsimile of the first page of the symphony in Carl Nielsen's autograph printed in Gerhardt Lyng: *Danske Komponi-*

1 "Carl Nielsen: / Symphony No. 4. "The Inextinguishable" / Score / Autograph / Performed 1<sup>st</sup> time at Musikforeningens Concert, the 1<sup>st</sup> February 1916 / conducted by the composer."

ster i det 20. Aarhundredes Begyndelse, Aarhus et al. 1917, 1st ed., pp. 112f, 2nd ed., p. 223.

According to a letter from G. Lynge to Carl Nielsen dated Aarhus 14.12.1915 (DK-Kk, CNA, I.A.b.) Lynge asked for among other things “a manuscript page for reproduction.” The original source is not known. Differs in a number of respects from **B**.

**G** Sketches

DK-Kk, CNS 65c and 65d.

Donated by Irmelin Eggert Møller in 1958.

65c: 1 sheet 35.6x27.1 cm, B.&H.Nr. 13. **A** (22 staves)

“The sketch consists of drafts of the first and second parts of the symphony, a piece for male choir (“Fredlys din Jord”) and a short unidentified D minor piece on two staves.

65d: 1 sheet 34.8x26.1 cm “Heimdal” 1652 (12 staves)

The sketch consists of drafts for bb. 215 ff.

**H** Printed score, Musikforeningen’s copy

DK-Kk, Mf. 1438.

Title page: as **A**.

Bought by the Royal Library in 1937.

32.3x26 cm, 111 pp., green half-binding

**I** Printed parts, once belonged to Musikforeningen

DK-Kk, Mf. 1438.

Accessioned by the Royal Library in 1945.

Wilhelm Hansen, Musik-Forlag, plate number: 16557 (1916).

34x27 cm, 45 parts, unbound.

The parts have a few corrections in blue crayon.

**J** Printed score used by Carl Nielsen in Gothenburg

Title page: as **A**.

33x27.3 cm, 111 pp., bound with spine and corners in unbleached cloth with a cover of marbled paper in the colours blue, red, brown, dark grey and beige/light yellow on a white ground. In recent years the score has been restored.

**K** Printed parts used by Carl Nielsen in Gothenburg

Same edition as **C**.

**L** Printed score used by Launy Grøndahl,

Radio Denmark, Music Archives

Title page: as **A**.

32.8x26.2 cm, 111 pp.

At the beginning of the score, in Launy Grøndahl’s hand, partly in ballpoint, partly in black ink:

“Denne Symfoni har Carl Nielsen ikke direkte gennemstuderet med mig, men jeg har hørt flere af de første Opførelser efter dens Fremkomst. Under Prøverne til en af disse talte jeg med Carl Nielsen og vi kom ind på Spørgsmaalet om at kunne høre eller ikke kunne høre Begyndelsesmotivet/Første Takt. Han indrømmede at de to Trioler vanskelig ‘kom igennem’ - jeg kunne nu overhovedet ikke høre dem.

Så ung jeg var turde jeg selvfølgelig ikke foreslå en Ændring i Instrumentationen, men mærkelig nok rettede han selv intet da Værket tryktes.

Ved min (første) Opførelse af Symfonien i Dec: 1950 har jeg foretaget væsentlige Rettelser, - Forstærkninger af Temaet som måtte ske hvis Temaet skulle høres. Ligeledes Pag:36 har jeg væsentligt forstærket de to Trioler og foretaget andre Retoucher. - Carl Nielsen anbragte den ene af de to Paukister foran, helt til højre foran 1<sup>m<sup>o</sup></sup> Violinernes sidste Pulte.

Launy Grøndahl 31.8.51

Alle (?) de Mængder af Fejl der findes i Partitur og Stemmer har jeg rettet, dog tror jeg at der endnu er Fejl som er undgået min Opmærksomhed.

L.Gr.”<sup>2</sup>

Beneath this text Grøndahl listed his performances of the work with the Danish Radio Symphony Orchestra.

2 “Carl Nielsen did not directly go through this symphony with me, but I have heard several of the first few performances after its appearance. During the rehearsals for one of these I spoke to Carl Nielsen and we got on to the question of being able to hear or not being able to hear the introductory motif/first bar. He admitted that the two triplets had difficulty “getting through” – I could in fact not hear them at all. Young as I was, I did not of course dare to suggest a change in the instrumentation, but oddly enough he himself changed nothing when the work was printed. For my (first) performance of the symphony in December 1950 I made substantial changes – reinforcements of the theme that had to be done if it was to be heard. Similarly at page 36 I have considerably strengthened the two triplets and retouched in other places. Carl Nielsen placed one of the two timpanists in front, to the far right in front of the 1<sup>m<sup>o</sup></sup> violins’ last seat. Launy Grøndahl 31.8.51

All (?) the many errors in the score and parts I have corrected, yet I think that there are still errors that have escaped my attention.

L.Gr.”

**M** Printed parts, Launy Grøndahl's material

**N** Printed pocket score

Title page: "Wilhelm Hansen Edition / Det Uudslukkelige / Das Unauslöschliche – The Inextinguible / Symphonie für Orchester – Symphony for Orchestra / Carl Nielsen / Op. 29 / Partitur Orchestra Score / Stimmen Orchestra Parts / Dubletten Extra Parts / Öffentliche Aufführung dieses Werkes ist nur gestattet, wenn der Ver-anstalter das Aufführungsrecht erwor-ben, nachweislich das gesamte Noten-/material aus erster Hand bezogen und / vorher eine Übereinkunft mit dem / Verleger stattgefunden hat[,] Das Ver-/leihen und Abschreiben des Materials / ist verboten. / Public performance of this work is / only allowable if the Manager has / duly acquired the performing right / and notoriously received all the music / from the editor by virtue of previous / agreement. It is not allowed to lend / or copy this composition. / Studien-Partitur. / Diese Partitur darf NICHT bei öffent-/ lichen Aufführungen benutzt werden. / Study-Partition. / It is NOT allowed to use this partition / for public hearings. / Eigentum des Verlegers für alle Länder – Propriété pour tous pays / Aufführungsrecht vorbehalten – Droits de représentation réservés / Kjøbenhavn & Leipzig / Wilhelm Hansen, Musik-Forlag / Kristiania / Norsk Musik-Forlag / Brødrene Hals-Warmuth-Wilhelm Hansen / Stockholm / A. B. Nordiska Musikförlaget / Scholander – Wilhelm Hansen / Sole Agents / London / Augener Limited / Boston, Mass U. S. A. / The Boston Music Co. / 26 & 28 West St. / New York / G. Schirmer, (Inc.) Pl. No.: 16661 (1916). Photographic (reduced) print of the printed score, apparently the same version as **A**. 111 pp.

On the back of the title page: "‘Det Uudslukkelige.’ / Komponisten har ved Anvendelsen af Titlen ‘Det Uudslukkelige’ / med et enkelt Ord søgt at antyde, hvad kun selve Musikken har / Magt til fuldt at udtrykke; den elementære Villie til Liv. / Musik er Liv, som dette uudslukkelig. Derfor kunde det Ord / Komponisten har sat over sit Værk, synes overflødig; han har imid-/ lertid anvendt det for at understrege sin Opgaves strengt musikalske / Karakter. Intet Program, men en Vejviser ind paa Musikens eget / Omraade. / ‘Das Unauslöschliche.’ / Durch den Titel ‘Das Unauslöschliche’ hat der Komponist ver-/ sucht mit einem Worte das anzudeuten was nur die Musik selbst / völlig auszudrücken im Stande ist: den

elementären Willen zum Leben. /

Die musik i s t Leben und unauslöschlich wie dieses. Somit / könnte das Wort, das der Komponist als Titel seines Werkes ge- / braucht hat, als überflüssig erscheinen; er hat es indessen verwendet / um den streng musikalischen Charakter seiner Aufgabe zu unterstreichen. / Es soll demgemäss kein Programm sein, sondern ein Wegweiser / durch das eigene Gebiet der Musik. /

‘The Inextinguible.’ /

The composer has tried through this title in one word to in-/dicate what the Music alone is capable of expressing to the full: / The elementary Will of Life. /

The Music i s Life, and like this inextinguible. The title given / by the composer to this musical work might therefore seem super-/fluous; the composer however has employed the word in order to / underline the strictly musical character of this subject. It is not a / programme, but only a suggestive hint on the proper territory of / the Music."

### Filiation and evaluation of sources

There are only two sketches for *The Inextinguishable* (**G**), whose earliest form has been preserved in the pencil draft (**E**). This formed the basis of the ink fair copy (**B**), which formed the printing manuscript for the printed score (Carl Niensens copy (**A**)). All later editions of the symphony have used the original music type, apparently without corrections.

For the first performances of the symphony Carl Nielsen had a set of parts written out; of these the string parts (except for the primo parts) still exist (**D**), and along with the wind and percussion parts they were used for printing. In the parts that formed the source for the printed parts (**C**), the composer made a number of changes.<sup>3</sup>

The basis of the present edition is Carl Nielsen's copy (**A**). The printing manuscript (**B**) and the pencil draft (**E**) have been collated with the main source and in many cases have been used to emend it. We have the special situation with *The Inextinguishable*, that Carl Nielsen by all indications used the draft for performance – a number of conductor's notes indicate this. Moreover, a number of factors seem to confirm that the composer made several revisions in the draft – revisions that were not, it should be noted, added


<sup>3</sup> Cf. letter to Asger Wilhelm Hansen, 29.6.1916, DK-Kk, Wilhelm Hansen archives

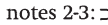






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in the printed score. These could then be from the period between the handing-over of the ink fair copy and the appearance of the printed score. The status of the pencil draft as a source has meant that all significant alternative readings have been registered in the editorial commentary. In very many cases the draft, along with other source material, has formed the basis for the emendations in the edition. It must be underlined, however, that in a number of respects the pencil draft includes information that may be valuable as documentation material, but which has been impossible to incorporate in the editorial work because of uncertainty about Carl Nielsen's internal revision practice. This is particularly true of a number of details in the pencil draft which Carl Nielsen could subsequently have changed in the part material and his own copy if he had wanted to keep the changes.

## EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS


Bar	Part	Comment
1		<b>D, F:</b> metronome mark: ♩ = 92
1	picc.	<b>F:</b> doubles fl.1,2, such however that the last note is ♩ followed by γ
1	cl.	<b>E:</b> notes 1-3: crossed out
1	tr.	 added as in pencil addition in <b>A, C</b> (CN)
1	tr. trb. tb.	<b>E:</b> dynamic markings changed to <i>f</i>
1-2	tr.3	<b>F:</b> <i>d'</i>
1	tb.	<b>ff</b> changed to <i>f</i> as in pencil addition in <b>A</b> (CN)
2-4	woodw.	<b>F:</b> <i>ffz</i> , not <i>fz</i>
2	fl.1,2	<b>E:</b> note 3: stacc.
2-4	fl.1,2 ob.	<b>F:</b> no marc.
2	picc.	<b>B:</b> note 1: <i>ff</i> ; <b>E:</b> note 2: stacc., note 3: marc.
2-4	cl.	<b>E:</b> bars crossed out with pencil
2-4	cl. fg.	marc. added by analogy with fl., ob.
2	tr.	<i>p</i> added as in pencil addition in <b>A, C</b> (CN)
2	timp.1	<b>F:</b> <i>f</i> (not written out in full); <b>E:</b> note 1: <i>fz</i>
3	fl.1,2	<b>E:</b> note 3: stacc.
3	timp.1	<b>E:</b> note 1: <i>fz</i>
3-6	timp.1	<b>E:</b> note 1: changed from <i>A</i> to <i>e<sup>b</sup></i> (CN)
4	fl.1,2	<b>E:</b> note 3: stacc.
4	picc.	<b>E:</b> note 2: stacc., note 3: marc.
4	timp.1	<b>E:</b> notes 1-2: <i>fz</i>
5	cl.	<b>E:</b> notes 1-3: crossed out
5	timp.1	<b>E:</b> note 1: <i>fz</i>
7	cor.	<b>E:</b> note 2: <i>fz</i>
8	str.	notes 4-6: marc. added as in <b>E</b> and by analogy with b.6
9	str.	notes 1-9: marc. added by analogy with b.7
9	tr.	<i>f</i> added as in pencil addition in <b>C</b> (CN); <b>E:</b> note 1: <i>fz</i>
10	ob. cl. fg.	<b>A, B:</b> note 8: <i>B<sup>b</sup></i> changed to <i>g</i> as in <b>E</b> and by analogy with the consistent parallel motion of the parts in similar passages at the beginning of the work; <b>E:</b> notes 7-12 notated one octave higher
11	cor.	<b>E:</b> note 2: marc.
16	fl.1,2 cl.	<b>E:</b> note 2: stacc.
17	str.	notes 2-10: marc. added by analogy with b.15
18	str.	notes 1-3: marc. added by analogy with b.16
18	fl.1,2 picc. ob.	<b>E:</b> notes 3-4: stacc.
19	trb.t.1,2	<b>E:</b> 1st ♩ has <i>c'</i> (trb.t.1), <i>e'</i> (trb.t.2) with slur to b.18
20	tr.3 trb. t.1,2 trb. b. tb.	<b>E:</b> <i>cresc.</i> ; <b>E:</b> <i>mfz</i>
22	str.	<b>E:</b> notes 1-2, 5-6: stacc.
23	picc. cl.	marc. added by analogy with vl.1,2
23	fg.	marc. added by analogy with va., vc., cb.
23	vl.1,2	<b>B, D:</b> note 5: <i>f<sup>iii</sup></i>
24	picc. cl.	notes 1-3: stacc. emended to marc. by analogy with vl.1,2
25	va.	<b>E:</b> note 7: <i>fz</i>
25	va. vc. cb.	notes 13-14, 17-18: marc. emended to stacc. by analogy with b.26 (fl.1,2, ob., cl., vl.1,2)

Bar	Part	Comment
26	fl.1 cl.1,2	<b>E:</b> note 1: marc.
26	ob. cl.	<b>E:</b> 3rd-5th beat: doubles picc. two octaves below
26	tb.	notes 2-3:  added by analogy with trb.b.
27	fl.2	ten. added as in <b>E</b> and by analogy with fl.1, picc., ob.1,3 and in accordance with <b>C</b>
27	ob.2	ten. added by analogy with fl.1, picc., ob.1,3 and in accordance with <b>C</b>
27	cl.2	ten. added by analogy with fl.1, picc., ob.1,2, cl.1,3
27	timp.1	<b>C:</b> <i>f</i>
27	vl.1	<b>E:</b> note 1: <i>fz</i>
27	vl.2	note 1: ten. added by analogy with vl.1
27-28	va.	b.27 note 11 to b.28 note 1: slur added in accordance with <b>C, D</b> . In <b>B</b> – and thus also in <b>A</b> – CN chose to have va. double vc. and cb. and to place the va. part as it appears in <b>E</b> , up in vl.2, which makes the latter play double-stopped. This doubling is not continued in the subsequent bars, which leads to an unfortunate transition to b.28 for the va. part. In <b>L</b> Launy Grøndahl suggested that va. should be changed so it took over vl.2's lower part. However, such a change, which would be a restoration of the passage, creates a new problem at the transition from b.26 – a problem which thus already exists in <b>E</b> . It should be remarked that CN, presumably because of the transition to a new page, made his change in <b>B</b> without allowing for the fact that the problem above would give an unfortunate transition to the next bar. In <b>A, B</b> the slur begun at b.27 does not end in b.28
28-31	cl. fg.	stacc. added by analogy with b.27
28	fg.	<b>E:</b> note 4: <i>fz</i>
28-32	timp.1	b.28 to b.32 note 2: stacc. added by analogy with b.27
28-29	vc. cb.	stacc. added by analogy with bb.32-33
29	vl.2	<b>E:</b> note 2 divided into ♩ ♩ ( <i>d'</i> )
30	vc. cb.	<b>E:</b> notes 2-11: marc.
31	vc. cb.	stacc. added by analogy with bb.30, 32-33
32	cl.	<b>B:</b> note 1: stacc.
32	fg.3	<i>dim.</i> added by analogy with fg.1,2
32-33	trb.t.	<b>E:</b> b.32 6th crotchet beat to b.33 rest 3: rest
33	cl.	note 10: stacc. added by analogy with fg., vc., cb.
34	cl.	notes 2, 5, 8: stacc. added as in <b>E</b> and by analogy with fg., vc., cb.
34	cor.2-4	<b>E:</b> note 1: <i>p</i>
34	cor.3,4	<b>E:</b> 2nd ♩ beat: <i>dim.</i>
34	tb.	<b>pp</b> added as in <b>B</b> and by analogy with trb.b. and in accordance with <b>C</b>
35-38	vl.1	<b>E:</b> slur
36	va. vc. cb.	<b>B:</b> <i>dim.</i>
39		<b>E:</b> <i>a tempo</i> , not <i>a tempo ma tranquillo</i>
39	fl.	<b>E:</b> notes 1-7: stacc.
39	vc.solo	<b>E:</b> <i>pp</i>
40-41		<b>E:</b> no double bar-line
43	cl.1,2	<b>E:</b> <i>ppp</i>
47	vc.solo	<b>E:</b> note 1-5: <i>cresc.</i>
48	va.	<b>E:</b> note 1: <i>mf</i>




Bar	Part	Comment
49	vc.	stacc. added as in <b>B</b> and in accordance with <b>C</b>
50	cl.1,2	ten. added as in <b>B, E</b>
50	fg.1	<b>E: ppp</b>
50-55	fg.1	<b>E: b.50 to b.55 note 1: one slur</b>
56	ob.1	<b>E: note 4: †</b>
57	fg.1	notes 1-2: tie added as in <b>E</b>
57-58	fg.1	<b>E: b.57 to b.58 note 1: one slur</b>
57	va.	<i>trem.</i> added as in <b>E</b>
58	fl.1,2	<b>B: marc., not ten.</b>
58	cl.1,2	<b>E: note 5: ff</b>
60-66	fg.	<b>E: notated with ♯:</b>
62-66	fl. ob. cl.3 fg.3	<b>B: b.62 last crotchet beat to b.66 note 2: possibly one slur</b>
62-66	cl.1,2 fg.1,2	<b>B: b.62 last crotchet beat to b.66 note 4: possibly one slur</b>
62	vl.2 va.	<b>E: note 3: fz</b>
62-66	woodw.	<b>B: b.62 6th crotchet beat to b.66: possibly one slur</b>
65	cl.1,2	<b>E: dim.</b>
65	cl.3 fg.3	<i>dim.</i> added by analogy with ob., fl.
66	ob.3	<b>p</b> added as in <b>B</b> and by analogy with ob.1,2
66	cl.3 fg.3	<b>p</b> added by analogy with ob.1,2, fl.
67-71	fg.3	<b>E: doubles fg.2</b>
67	fg.3 cor.3	<b>E: note 1: p</b>
67-70	cor.1,2	<b>E:</b> 
68	fl.1,2	<b>E: note 1: marc.</b>
68	fl.2	note 4: ten. added as in <b>B</b> and in accordance with <b>C</b>
70	fl.3	note 2: marc. added by analogy with bb.67-69 and cl.1,2
70	cb.	— added as in <b>E</b> and by analogy with fg.3
71	cl.1,2 fg. cor.3	<b>E: note 1: pp</b>
72	fl.3	<i>muta in picc.</i> added as consequence of b.96 (picc.)
72	timp.1	<b>E: poco f</b>
72	vl.1 vc.	<b>E: note 4: pp</b>
72	vl.2	<b>E: note 3: pp</b>
72	cb.	<b>E: molto</b> placed within 
73	ob.1	<b>E: note 1: marc.</b>
73	timp.1	<b>E: pp</b>
73	vl.1,2 va. vc.	<b>E: molto</b> placed within 
73	va. cb.	<b>E: note 1: pp</b>
74	timp.1	<b>E: f</b>
74	vl. vc.	<b>E: note 4: pp</b>
75	ob.1	<b>E: note 1: marc.</b>
75	timp.1	<b>E: pp</b>
75	vl.	<b>E: molto</b> placed within 
75	cb.	<b>E: pp</b>
76	timp.1	<b>E: f</b>
76	vl.2	<b>E: note 6: b<sup>h</sup> corrected to a'. Under the note a is added in pencil (CN)</b>
77	vl.2	beginning of tie emended from b.76 in accordance with <b>C, D</b>
82-83	vl.1	<b>E: b.82 note 4 to b.83 note 1: slur</b>
82	vl.2	<b>E: note 4: marc.</b>
83	vl.2	<b>E: notes 1-4: slur; trem.</b> added
83	cor.4	ten. added by analogy with cor.3 and in accordance with <b>C</b>

Bar	Part	Comment
87-88	va.	<b>E: b.87 note 2 to 88 note 6: slur</b>
89	cor.1,2	b.89 added as in <b>E</b> and by analogy with vl.2
89	vl. 1,2 vc. cb.	pp added by analogy with cor. 1,2
91	vl.1	<b>E: note 1: ppp; Sord</b> added in orange crayon (CN)
93	vl.1	<b>E: slur ends on note 1; E: pppppp</b>
94	va.	<b>E: notes 5-8 changed to quaver triplets in orange crayon (CN); E: note 9: ppp</b>
95-96		<b>E: no double bar-line</b>
96	vl.1	<b>E: senza Sord</b> added in orange crayon (CN)
97		<b>E: con fuoco</b> crossed out and replaced by <i>risoluto</i> in pencil (CN)
97	vl.1	<b>E: note 2: marc.</b>
99	fl.2 picc. cl.1,3 cor.1,3	marc. added by analogy with vl.1
99	fg.	<b>E: note 1: e'</b>
100-101	fl.2	marc. and ten. added by analogy with fl.1
100	vl.1	notes 3-5: marc. added by analogy with fl.1,2, cl.
100, 102	vl.1	<b>E: note 1: marc.</b>
100	vl.2	note 2 (lower part): d <sup>#</sup> changed to c <sup>#</sup> as in <b>E</b> and by analogy with tr.1
101	cor.1,2 tr.1	ten. and marc. added by analogy with fl.1,2
101	vl.1	ten. and marc. added by analogy with fl.1,2
101	vl.2	ten. added by analogy with fl.1,2
102	picc.	<i>fl.gr.</i> changed to <i>picc.</i> ; for both musical and technical reasons <i>fl.gr.</i> must be a printer's error
104	fg. vc. cb.	marc. added by analogy with b.103
105	cor.2	<b>E: notes 1-3: g<sup>#</sup></b>
105	vl.1	<b>E: notes 1, 5: ten.</b>
105	va.	<b>E: notes 5-6 with lower octave</b>
105	vc. cb.	<b>fz</b> added by analogy with fg.
106	picc. ob.1	notes 5-8: marc. added by analogy with fl.2, cl.1 and b.103 (picc.)
106	tr.2	note 2 changed to g <sup>#</sup> as in <b>E</b> and by analogy with fl.2, ob.2, vl.2
106	vl.1	<b>E: note 2: ten.</b>
107	vl.1	<b>B, E: note 1: marc.</b>
108	cl.3	note 4: marc. added by analogy with ob.3
108	fg.	marc. added by analogy with b.107
108	cor.4/tr.1(?)	ten. added as in <b>B</b> and in accordance with <b>C</b>
108	vl.1	<b>E: note 6: ten.</b>
109	fl.1,2	notes 5-8: marc. added by analogy with cl.
110	fl.1 cl.1,2	note 1: marc. added by analogy with cl.3
111-112	fg.	marc. added by analogy with b.110 and vc., cb.
111-112	vl.1	marc. added by analogy with bb.109-110
112-113		<b>E: no double bar-line</b>
112	fg. vc. cb.	<b>E: note 2: fz</b>
112	vl.2	<b>E: notes 2-3: slur</b>
114	trb.2	notes 2-3: ten. added by analogy with trb.b. and in accordance with <b>C</b>
115-120	tr.3	<b>E: has doubled tr.2, but this has been changed in orange crayon (CN) to the passage that appears in A, B</b>
116	trb.t.1	note 1: stacc. added by analogy with tb.
116	trb.b.	note 1: stacc. added by analogy with trb.t.2
121		<b>E: below the staves and above tb.: molto intensivo, above fl.: poco allargando, not pesante ma glorioso</b>

Bar	Part	Comment
121	picc.	<i>fl.gr.</i> changed to <i>picc.</i> (For both musical and technical reasons <i>fl.gr.</i> must be a printer's error)
121-124	cor.2,4	ten. added by analogy with cor.1,3 and in accordance with <b>C</b>
121	cor.3,4	<b>fff</b> added by analogy with cor.1,2
121	trb.t.2	notes 2-3: ten. added as in <b>E</b> and by analogy with fl., ob., cl., fg. and in accordance with <b>C</b>
121	va.	<i>trem.</i> added
122	vc. cb.	note 1: marc. added by analogy with trb.b., tb.
123	trb.t.2	notes 2-3: ten. added by analogy with fl.2, ob.2, cl.2,3, fg.3 and in accordance with <b>C</b>
124	tr.2	<b>B</b> : note 2: no marc.
125	cor.1,3 tr.1,3	<b>E</b> : note 2: marc.
125	trb.t.	notes 2-3: ten. added by analogy with bb.121, 123
126	cor.4	<b>E</b> : b.126 note 2 to b.127 note 1: slur
127, 128	ob.3 fg.3	<b>E</b> : notes 1-2: slur
127, 128	vl.1,2	stacc. added as in <b>E</b> (vl.1) and by analogy with picc., ob.1, cl.1, fg.1
127	vc. cb.	<b>E</b> : notes 2, 4-5: marc.
128	vc. cb.	<b>E</b> : notes 4-5: marc.
129-135	ob.2	slur added in accordance with <b>C</b>
129	fg.	<b>E</b> : note 1: $\circ$ , notes 2, 3: $\downarrow\downarrow$
129	trb.t. vc. cb.	ten. added by analogy with fg.
129	vl.1,2	<i>trem.</i> added
132-134	cor.2,4	ten. added by analogy with cor.1,3 and in accordance with <b>C</b>
135-139	cl.2	<b>B</b> : b.135 note 2: end of slur
136-139	ob.1,2 cl.2	slur extended from b.136 last note to b.139 as in <b>B</b> and in accordance with <b>C</b>
136-139	tb.	<b>E</b> : doubles trb.b.
136	vl.1,2	<b>E</b> : no <i>a</i> "
139	fg. cor.3,4 trb.t. trb.b. tb.	<b>E</b> : <b>pp</b>
139	cor.4	<b>E</b> : note 3: $\downarrow\ddagger$
139	timp.1	<b>E</b> : <i>Solo</i>
141-142	vc.	<b>E</b> : no tie
143	fl.1	note 1: stacc. omitted by analogy with note 4 and bb.145, 147-149
143	timp.1	$\downarrow$ emended to $\circ$ as in <b>B</b> , <b>E</b>
144	cor.4	<b>E</b> : <i>8va basso</i> added in pencil; note 2: stacc.
145	fl.1	<b>E</b> : note 2: stacc.
145	cor.4	<b>E</b> : <i>8 b</i> : added in pencil (CN)
146	cor.4	<b>E</b> : note 1: stacc.
149	cor.4	<b>E</b> : note 3: marc.
150	cor.4	<b>E</b> : note 1: stacc.
153		<b>E</b> : <i>Piu vivo</i> , not <i>poco più vivo</i>
158	vl.2	<b>E</b> : <b>mp</b> , note 1: col 8
169	va.	<b>E</b> : <i>Sord</i> : added in orange crayon (CN)
171	va.	<b>E</b> : notes 4-5: stacc.
172	va.	<b>E</b> : notes 1-3: stacc.
185	va.	<b>E</b> : <b>ppp</b>
188-189	va.	<b>B</b> , <b>E</b> : no tie
189		<b>B</b> : variant of conducting instruction in CN's hand with German translation in Emil Telmányi's hand
189	va.	<b>E</b> : last crotchet: <i>dim.</i>
190	vc. cb.	<b>E</b> : <b>pp</b>
191	va.	<b>E</b> : <b>pp</b>
192	fg.3 vc.	stacc. added as in <b>E</b> (vc., cb.) and by analogy with cb.
192	fg.3	<b>E</b> : note 1: <b>p</b>

Bar	Part	Comment
194	va.	<b>A</b> , <b>C</b> , <b>D</b> : no articulation markings; <b>B</b> : note 5: stacc.; <b>E</b> : marc.
195	vl.2	note 2: $\flat$ added as in <b>B</b> , <b>E</b>
196	vc. cb.	<b>E</b> : <b>p</b>
198	fg.	<b>E</b> : note 1: <b>p</b>
198	va.	<b>E</b> : <b>ppp</b>
198	vc.	stacc. added by analogy with fg.3, cb.
199	timp.1	<b>E</b> : note 2: <b>pp</b>
199	cb.	marc. added in accordance with vc.
201	vc. cb.	<b>E</b> : <b>ppp</b>
204-205	vl.1	<b>E</b> : <i>tutte senza sord</i>
205	timp.1	<b>E</b> : note 1: <b>ff</b> , note 2: <b>mf</b>
205	va.	<b>E</b> : <i>senza</i> added in orange crayon (CN)
205	vc. cb.	<b>E</b> : note 3: <b>fs</b>
207-208	vl.2	lower octave added as in <b>E</b> (col 8)
210	va.	<b>E</b> : note 1: <b>pp</b>
213	cor.	<b>E</b> : <b>ff</b>
213	tr.	<b>E</b> : $c^{\#}$ <b>mp</b>
214		<b>E</b> : 
214	timp.1	<b>E</b> : <b>mf</b>
214-215	vl.1,2	<b>E</b> : b.214 note 4 to b.215 note 1: slur
215		<b>E</b> : <i>fuoco</i> , not <i>con fuoco</i>
215	fl.1,2 ob.	<b>E</b> : <b>fff</b>
215	ob.	<b>E</b> : note 1: marc.
215	cor. tr.3	<b>E</b> : note 1: <b>fff</b>
215	cor.1	<b>E</b> : unfinished slur beginning at note 2
215	tr.1,2	<b>E</b> : note 1: <b>ff</b>
215-216	tr.3	marc. added by analogy with cor.; <b>E</b> : note 2: stacc. and marc.
215	vl. va.	<i>trem.</i> added; <b>E</b> : chord/note 1: <b>ff</b>
216	picc.	note 2: stacc. omitted, note 3: stacc. added by analogy with bb.218, 220 and in accordance with <b>C</b> , <b>E</b>
216	ob.1 cl.3	unfinished slur beginning at note 1
216-217	ob.3	b.216 note 2 to b.217 note 1: tie added as in <b>E</b> and by analogy with ob.1, cl.1, cl.3, tr.1 and in accordance with <b>C</b>
216	cor.3,4	marc. added as in <b>B</b> and by analogy with cor.1,2
217, 220,		
221	cor.1,3	<b>fs</b> added by analogy with cor.2,4 and in accordance with <b>C</b>
217	cor.3,4	notes 2-3: slur added by analogy with cor.1,2, tr.3 and in accordance with <b>C</b>
220	cor.	<b>E</b> : note 1: marc.
221	fg.3	notes 2-3: marc. added by analogy with trb.b, tb., vc., cb.
221	tr.3	note 2: marc. added by analogy with cor.
222	picc.	note 3: stacc. added as in <b>E</b> and by analogy with bb.218, 220 and in accordance with <b>C</b>
222	fg.3	notes 2-3: marc. added by analogy with b.218
223	fg.3	note 1: marc. added by analogy with b.219
223	vc. cb.	note 1: marc. added as in <b>B</b> and by analogy with trb.b., tb.
224	tr.1,2	<b>E</b> : <b>fff</b>
224, 225	tr.1,2	<b>E</b> : notes 1-2: marc.
225	fg.3	<b>E</b> : note 3: $\downarrow\gamma$
226	tr.1,2	<b>E</b> : marc.
226	trb.b. tb.	<b>E</b> : note 1: stacc.
227	tr.1	<b>E</b> : stacc.
230	ob.3	<b>E</b> : slur ends
231	picc.	$\sharp$ added above trill by analogy with $f^{\sharp}$ in other instruments b.229, 230, 232


Bar	Part	Comment
231-233	ob.1,3 cl.2,3	<b>E:</b> slur
233-239	vc. cb.	<b>E:</b> has doubled fg.3, tb., but bb.233-234, bb.236-237 are crossed out in blue crayon (CN?)
234	tr.1,2 trb.t.1,2	note 1: marc. added as in <b>B</b> and by analogy with fg.1,2 and in accordance with <b>C</b>
235	fl.1,2 ob. cl. cor. vl.1,2 va. vc.	<b>E:</b> note/chord 1: <i>fs</i>
235	trb.t.	<b>B:</b> note 2: <i>fs</i>
235	vc.	<i>trem.</i> added
237	tr.1	<b>E:</b> stacc.
237	tr.1,2	note 1: marc. added as in <b>B</b> and by analogy with fg.1,2 and in accordance with <b>C</b>
237	trb.t.1,2	note 1: marc. added as in <b>B</b> and by analogy with b.234 and fg.1,2 and in accordance with <b>C</b>
238	fl.1,2 ob. cl. cor. tr.3 cb.	note 2: stacc. added by analogy with b.235 and in accordance with <b>C</b> (cb.)
238	ob.3 cl. cor. tr.3 vl.1,2 va. vc.	<b>E:</b> note/chord 1: <i>fs</i>
238	vc.	<b>B:</b> <i>fffz</i> , not <i>ffz</i>
239	trb.b.	<b>E:</b> note 4: <i>fs</i>
239	tb.	<b>B:</b> note 4: no marc.; <b>E:</b> note 4: $\downarrow \uparrow$
240	tb.	<b>E:</b> note 1: $\uparrow$
244	tr.1 trb.t.1	<b>E:</b> note 1: ten.
245-247		<b>E:</b> below the staves: "Det evigt stridende." 'The eternally struggling'
246	fl.1,2	note 4: $\flat$ added as in <b>E</b> and by analogy with the other parts
247	timp.1	<b>E:</b> <i>fs</i>
249	trb.t. trb.b. tb.	<b>E:</b> <i>ff</i>
250-251	ob.3	<b>E:</b> b.250 note 6 to b.251 note 1: tie
252	timp.1	<b>E:</b> <i>molto dim.</i>
253-254	timp.1	slur removed as in <b>B</b> , <b>E</b> and by analogy with bb. 248-249 and in accordance with <b>C</b>
255-256		<b>E:</b> below the staves, under the bar-line: <i>fff</i>
255	vl.1	<b>B:</b> note 4: no stacc.
255	vl.2 va. vc. cb.	stacc. added by analogy with vl.1 and in accordance with <b>C</b>
256	str.	<b>C:</b> note 1: stacc.
256	timp.1	<b>E:</b> <i>fs</i>
256	vl.1,2 va.	<b>E:</b> stacc.
260	vl.1,2 va.	note 6: emended from <i>c'''</i> in vl.1,2 and <i>c'</i> in va. to <i>d''</i> in vl.1,2 and <i>d'</i> in va. as in <b>E</b> and in accordance with the sequence and the horn part's doubling of <i>d</i>
261	cor.3,4 tr.	slur extended from note 1 to note 2 as in <b>B</b> and in accordance with <b>C</b> (tr.1,2)
261	trb.b.	<b>E:</b> <i>molto dim.</i>
261-262	tb.	b.261 note 2 to b.262 note 1: slur added in accordance with <b>C</b> ; <b>E:</b> doubles trb.b. in lower octave, but with $\gamma$ at the end of b.262
261	vl.1,2 va.	note 5 changed from <i>g#</i> (va.)/ <i>g#'</i> (vl.1,2) as in <b>E</b> and by analogy with the other parts
262	tr.1,2	<b>B:</b> note 2: <i>dim.</i> ; <b>E:</b> note 2: $\downarrow$ tied over to b.263 note 1
263-264	cor.3,4	<b>E:</b> doubles cor.1,2
263	trb.t.1	<i>dim.</i> added in accordance with tr.3
263-264	trb.t.2	<b>E:</b> doubles trb.t.1




Bar	Part	Comment
263	vl.1,2 va.	<b>E:</b> note 6: <i>pp</i>
264	tr.3	<b>E:</b> note 2: <i>pp</i>
264	vl.1,2 va.	<b>E:</b> <i>mf</i>
264	vc. cb.	<b>E:</b> <i>pp</i>
266	ob.1,2	<b>B, C, E:</b> note 5: marc.
269	tr. trb.t. trb.b.	<b>E:</b> <i>ff</i>
270	tr.2	<b>E:</b> note 2: $\downarrow \uparrow$
270-271	tb.	<b>E:</b> b.270 note 1 to b.271 3 <sup>rd</sup> crotchet beat: doubles trb.b.
271-272		<b>B, E:</b> no double bar-line
271	tr.3	<b>E:</b> note 1: $\downarrow$
272-273	cor.1,2	<i>pp</i> moved from b.272 to b.273 by analogy with cor.3,4, trb. t.1,2 trb.b.
273	cl.1,2 fg.1,2	<b>E:</b> <i>mp</i> espres or <i>mp</i> espress
274	vl.1,2 va.	<b>E:</b> <i>mp</i>
274	vc. cb.	<b>E:</b> -
275-279	tr.1,2	beginning of slur emended from b.275 as in <b>E</b> and by analogy with fl.1,2, ob., cl.
275-277	tr.3	slur added by analogy with fl.1,2, ob., cl.
275-278	trb.t.2	slur extended as in cor.2,4 and in accordance with <b>C</b> to end at b.278
275-278	tb.	<b>E:</b> doubles trb.b.
276-277	va.	<b>E:</b> b.276 note 6 to b.277 note 1: tie
277	va.	<b>E:</b> note 2: <i>d</i> , note 3: <i>g</i>
279	cl.3	<i>pp</i> added as in <b>B</b> , <b>E</b> and by analogy with the other woodw., cor.
279	tr.1	<b>E:</b> <i>pp</i>
280-334	vl.1,2	<b>E:</b> phrasing: 
280	vl.1,2 va.	<b>E:</b> Br: og Viol: forskjelligt Strøg med Buen (Legatobuer) 'Viola and violin: different bow strokes (legato slurs)'
280	va.	<b>E:</b> note 1: <i>g'</i> , <i>pp</i>
280-324	va.	<b>E:</b> b.280 to b.324 note 1: phrasing is displaced by a crotchet, since b.280 note 1 is not included in the first slur
289	cb.	<i>mp</i>
290	va.	<b>E:</b> note 5: <i>b<sup>♯</sup></i> , note 6: <i>e'</i>
291	va.	<b>E:</b> note 1: <i>a<sup>♭</sup></i>
292	tr.	<b>E:</b> <i>pp</i>
295	cor.3,4	<b>E:</b> <i>ff</i>
297	cor.3,4	<b>B:</b> <i>ral</i> added in blue crayon (CN)
297	va.	<b>E:</b> notes 1-3: <i>c<sup>♭</sup>e<sup>♭</sup>a<sup>♭</sup></i>
299	fg.2	<i>pp</i> added by analogy with fg.1,2, ob.3 and in accordance with <b>C</b>
299	cor.	<b>E:</b> cor.2: $\circ$ ( <i>g</i> ), cor.3: $\circ$ ( <i>g</i> ), cor.4: $\circ$ ( <i>d'</i> )
299-332	cb.	<b>E:</b> b.299 to b.332 note 1: not <i>g</i>
300	cl.1,2	<b>E:</b> <i>mp</i> espress
300-335	cor.1,2	<b>E:</b> doubles cor.3,4
301-302	cl.	<b>E:</b> <i>molto cres</i>
304	fl.1,2	<b>E:</b> <i>mp</i>
304-331	fg.1,2	<b>E:</b> notated in $\wp$ :
305	cl.1	<b>B:</b> note 2: <i>dim</i>
305	cl.1,2	<b>E:</b> note 3: <i>mp</i>
305, 306	cl.1,2	<b>E:</b> note 2: marc.
306-307	ob.3	<b>E:</b> 
307	fl.1,2	<b>E:</b> note 2: <i>f</i>
307	cl.1,2	<b>E:</b> notes 2-3: 
309	cl.1,2	<b>E:</b> note 2: <i>dim.</i>
309	fg.1,2	<b>E:</b> note 1: <i>dim.</i> , note 4: marc.
310	fg.1,2	<b>E:</b> notes 3-4: marc.
311	fl.1,2 cl.1,2	<b>E:</b> note 1: <i>mf</i>
312	cl.1,2	<b>E:</b> note 2: marc.
324	cl.1,2	<b>B, E:</b> note 2: marc.



Bar	Part	Comment
325-326	fl.1,2 fg.1,2	<b>B:</b> no
325	ob.3	<b>E:</b> note 2: marc.
325	va.	<b>E:</b> note 4: c, note 5: c'
326-327	cl.1,2	<b>B:</b> no
327	fl.1,2 fg.1,2	<b>B:</b> no <b>f</b>
327-328	fl.2	<b>B:</b> no marc.
328	fl.1,2	<b>B:</b> no
328	cl.1,2	<b>B:</b> no <b>f</b>
328-329	cl.1,2	<b>B:</b> no
328	fg.1,2	note 4: marc. added as in <b>B</b> , <b>E</b> and in accordance with <b>C</b> ; <b>B:</b> no
329	fl.1,2 fg.1,2	<b>B:</b> no <b>mp</b>
330	cl.1,2	<b>B:</b> no <b>mp</b>
331	ob.1,2	<b>E:</b> -
332		<b>E:</b> <i>cresc.</i>
332-340	va.	<b>E:</b> doubles vc., cb. in upper octave
333	cl.3	<b>E:</b> <b>p</b>
335	tr.	<b>E:</b> <b>mf</b>
338-340		<b>B:</b>
338	woodw. brass	<b>f</b> moved from last note in b.337 to b.338 note 1 as in <b>E</b>
339-340	ob.3 fg.3 cor. tr.1,2	added as in <b>B</b> (tr.3), <b>E</b> (tr.)
339	cor.1,2	<b>E:</b> notes 3-5: marc.
339	cor.3,4 tr.1,2,3	<b>E:</b> notes 2-5: marc.
339-340	timp.1	marc. added by analogy with bb.337-338
339	timp.1	<b>E:</b> note 1: stacc., notes 2-3: marc.
339-340	timp.1	<b>E:</b> 6 x G (rhythm uncertain)
339	vl.1,2	<i>trem.</i> added
340	cor.3,4	<b>E:</b> notes 1-5: marc.
340	tr.1,2	<b>E:</b> notes 1-3: marc.
340	tr.3	<b>E:</b> notes 1-6: marc.
340	trb.b. tb.	<b>E:</b> <b>mf</b> , note 1: stacc., notes 2-3: marc.
341		<b>B:</b> metronome mark in pencil
341	picc.	<b>B</b> , <b>C:</b> note 7: stacc.
341	fg.3	<b>B</b> , <b>C:</b> notes 1-2: marc.
341	tr.3	<b>E:</b> note 1: $\downarrow$ (a) $\downarrow$ (d)
341	vl.2	<b>E:</b> <b>f</b>
342, 343, 344	cb.	note 3: stacc. added as in <b>B</b> , <b>E</b> (bb.342-343) and in accordance with <b>C</b> , <b>D</b> (bb.342-343)
343	picc.	stacc. added as in <b>E</b> and by analogy with preceding bar and in accordance with <b>C</b>
343, 344	fg.3 trb. t.1,2 trb. b. tb.	<b>E:</b> changes made in black ink (CN)
343, 344	cb.	<b>E:</b> note 1: marc., note 2: $\downarrow$ ( <b>f</b> ) tied over to $\downarrow$ ( <b>f</b> )
345	cor.4	<b>E:</b> note 2: a'
345	vl.1	<b>B:</b> note 2: stacc.
345	va.	<i>trem.</i> added
347-348	trb.b.	<b>E:</b> doubles vc., cb. in <b>f</b>
348	fl.1,2	<b>E:</b> 2nd-4th crotchet beat: doubles vl.1
349-350	fl.1,2 ob. cl.	<b>B:</b> note 4: no marc.
350-353	tb.	<b>E:</b> doubles trb.b.
353	vc. cb.	<b>E:</b> note 1: <b>ffz</b>
355	fl.1,2	notes 1-4: stacc. added as in <b>E</b> and by analogy with bb.353-354 and in accordance with <b>C</b>
355	cl.1,2	notes 1-4: stacc. added by analogy with bb.353-354
356	ob.3	<b>B</b> , <b>E:</b> doubles ob.2
357	cl.	<b>E:</b> notes 1-4: stacc.
358	fl.1,2	notes 1-4: marc. added by analogy with b.357 and in accordance with <b>C</b>

Bar	Part	Comment
358-359	picc.	notes 1-4: marc. added by analogy with b.357
358-359	ob. cl.	notes 1-4: marc. added by analogy with b.357 and in accordance with <b>C</b>
358-359	cor.1,2	notes 1-4: stacc. added as in <b>E</b> (b.359) and by analogy with b.357
358	tr.3 trb.b. tb.	<b>E:</b> <b>mp</b>
358-359	tr.3 trb.b. tb.	<b>E:</b>
359	picc. ob.	<b>E:</b> notes 1-4: stacc.
359	cor.3,4	notes 1-4: marc. added by analogy with bb.357, 358 and in accordance with <b>C</b>
359	tb.	added by analogy with tr.3, trb.b. and in accordance with <b>C</b>
362	trb.t.1,2 trb.b. tb.	<b>E:</b> <b>f</b>
363, 365	cor.	<b>E:</b> note 1: stacc.
364, 366	cor.2,4	<b>E:</b> note 1: b <sup>♯</sup>
369	timp.1	<b>E:</b> <b>ffz</b>
370	vl.1,2	<b>E:</b> note 1: <b>fz</b>
372	cor. tr.	<b>E:</b> <b>ffz</b>
374	vl.1,2 vc.	<b>E:</b> note 5: vl.1: e''', vl.2: e'', vc.: e'
374	vl.1	<b>B:</b> note 5: E furnished with a sharp in pencil and a correction in the music with a remark in CN's hand in the margin: <i>bedre med dis</i> 'better with D <sup>♯</sup> '. All str. have the note E here
375-377	str.	<b>B:</b> no marc.
376-377		<b>E:</b> no double bar-line
377-378		<b>E:</b> no double bar-line
377	fl.1,2 ob. fg.1,2 vl.1,2 va. vc.	notes 1-4: marc. added by analogy with bb.375-376
377	cor. tr.	<b>A:</b>
377	vc.	emended as in <b>B</b> , <b>E</b>
377	vc.	notes 5-12: marc. added by analogy with cb.
378-379		<b>B</b> , <b>E:</b> no double bar-line
378	cl.3	<b>E:</b> doubles ob.3 in lower octave
378	fg.	<b>E:</b> note 5: c'
378	fg. vc. cb.	marc. added by analogy with b.377 (2nd-3rd minim beat)
378	va.	note 3: stacc. added as in <b>E</b> and by analogy with vl.1 and in accordance with <b>C</b>
379	cor.	<b>E:</b> <b>ff</b>
379, 381	vl.1,2	<b>E:</b> -
379, 381	va.	<b>E:</b> doubles vc., cb. in upper octave
381	cor.	<b>ffz</b> added by analogy with b.379
382-384	cl. fg.	marc. added by analogy with bb.382-383 (va., vc., cb.)
383	cl.1,2	<b>E:</b> 1st crotchet beat: $\downarrow$ (c), 2nd-4th crotchet beat: -
384	tr.1	stacc. added as in <b>B</b> and by analogy with cor.1,3; <b>C:</b> stacc. erased
384	va. vc. cb.	marc. added by analogy with b.383
385	tr.1	<b>E:</b> notes 1-3: slur
386	trb.t.1 trb.b.	<b>B:</b> <b>ff</b>
386	timp.1	<b>E:</b> <b>p</b>

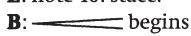


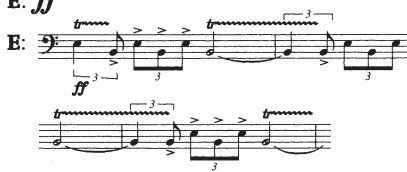

Bar	Part	Comment
387-393	cor.3,4	<b>E:</b> doubles cor.1,2
387	trb.t.2	<b>E:</b> note 3: ten.
387	vl.1,2	<i>trem.</i> added
387	va.	note 3: ten. added as in <b>B, E</b> and in accordance with <b>C, D</b>
387	vc. cb.	note 3: ten. added as in <b>E</b> ; <b>E:</b> note 1: ten.
394-402	cor.	<b>E:</b> cor.1-2 and cor.3-4 reversed
394	cor.1,2	<i>dim.</i> added by analogy with the other parts
394	tr.1	note 4: ten. added as in <b>B</b> and by analogy with cor.3
397	fg.2,3	<b>E:</b> notes 1-2: slur
398-399	fg.2,3	<b>E:</b> b.398 note 1 to b.399 note 1: slur
399-400	cor.3	tie added as in <b>E</b>
402	cor.3	<b>E:</b> <i>ff'</i>
406-407	timp.1	<b>E:</b> bb.406, 407 are identical to b.408
414-416	vl.1	<b>E:</b> b.414 to b.416 note 1 (?): slur
415-416		<b>B, E:</b> no double bar-line
416		<b>E:</b> ♩ = ♩, <i>Andantino quasi allegretto</i> crossed out and corrected to <i>Allegretto quasi andantino</i> , again crossed out and corrected to <i>Poco allegretto</i> (CN)
416	vl.1	<b>E:</b> <i>ppp</i>
419	timp.1	<b>E:</b> stacc.
421	timp.1	<b>E:</b> <i>pp</i>
421, 422	timp.1	<b>A:</b> double stacc.(.) changed to single stacc.; <b>E:</b> no stacc.
422	timp.1	<b>E:</b> <i>dim.</i>
423	timp.1	<b>E:</b> <i>ppp</i>
424-425		<b>A:</b> ( <i>äusserst zart</i> ), not ( <i>very delicately</i> )
424	vl.1	<b>E:</b> note 2: <i>ppppp</i>
425-426		<b>B, E:</b> no double bar-line
425	cl.2	<b>E:</b> note 3: grace note (c <sup>u</sup> )
428-429		<b>B, E:</b> no double bar-line
430-431		<b>B, E:</b> no double bar-line
434-435		<b>B, E:</b> no double bar-line
434	cl.1	<b>B:</b> no <i>quasi rall.</i>
435		<i>a tempo</i> added as a consequence of b.434 ( <i>quasi rall.</i> )
436-437		<b>B, E:</b> no double bar-line
437, 438	vl.1	<b>E:</b> notes 1-2: stacc.
440	cl.3	<b>E:</b> <i>pp</i>
440	fg.	<b>E:</b> <i>ppp</i>
441	fl.2,3 ob.1 cl.3	<b>B:</b> ——— begins on 2nd crotchet beat
444	cl.3	note 12: ♭ added for harmonic reasons and in accordance with fl.2
445	fl.2	<b>E:</b> note 2: marc.
446-447	cl.3	<b>E:</b> these notes assigned to ob.1
448-451	fg.	doubles fl.1 in lower octave
450-451		<b>E:</b> no double bar-line
451, 452	ob.2 cl.2	note 1: stacc. added as in <b>E</b> and by analogy with b.454 and in accordance with <b>C</b>
451	cl.1	<b>E:</b> note 2: ten.
453	ob.2	note 1: stacc. added by analogy with ob.1, cl. and b.454
454	ob.1,2 cl.1,2	<b>E:</b> note 3: marc.
459	ob.1,2	<b>E:</b> notes 1-2: stacc.
459	cl.1,2	<b>E:</b> notes 1-2: stacc., note 3: ten.
460, 462	ob.1,2 cl.1,2	<b>E:</b> note 3: marc.
460	cl.1	note 3: ten. added as in <b>B</b> and by analogy with ob.1,2, cl.1,2
461	cl.1,2	<b>E:</b> note 3: marc.
463	fg.3	<b>E:</b> notes 1-2: stacc.
464	fg.1,2	<b>E:</b> note 3: stacc.



Bar	Part	Comment
464	fg.3	<b>E:</b> note 3: marc.
465	fl.1	<b>E:</b> notes 3-8: stacc.
465	fg.2	<b>E:</b> note 3: marc.
466	fl.1	<b>E:</b> notes 1-7: stacc.
466	picc.	<b>E:</b> <i>ppp</i>
466	ob.1	<b>B:</b> <i>ppp</i>
466	fg.3	<b>E:</b> note 3: marc.
467	ob.2,3 cl.2 fg.1	<b>E:</b> <i>ppp</i>
469	cl.2	<b>E:</b> notes 1-2: tie
476	ob.1 cl.2,3 fg.1 cor.4	<b>E:</b> 2nd crotchet beat: <i>sempre p</i>
478-479		<b>B, E:</b> no double bar-line
479	cor.4	<i>ppp</i> added as in <b>B</b> and by analogy with ob., cl.2, fg.1
479	vl.2	<i>mp</i> added as in <b>B</b> and in accordance with <b>C, D</b> ; <b>E</b> has <i>mf(?)</i> , where (?) is in an unknown hand
482	vl.2	<b>E:</b> div. begins on 2nd crotchet beat
483	ob.1	<b>E:</b> <i>ppp</i>
485	ob.1	<b>E:</b> note 8: stacc., note 9: <i>ppp</i>
486	vc.	<b>E:</b> chord 4: e <sup>b</sup> , g, b <sup>b</sup> , g'
487	vl.2	<b>B:</b> <i>p</i>
487	vc.	<b>E:</b> E, B <sup>b</sup> , g, b <sup>b</sup>
488	vl.1	<b>E:</b> lower part: note 2: a'
493	fl.1 cl.1	<b>E:</b> note 2: marc.
493	cl.1	<b>B:</b> note 2: <i>fp</i> , not <i>fx</i> , note 3: no <i>p</i>
493-494	cl.1	<b>E:</b> b.493 note 2 to b.494 note 1: slur
493	vl.1,2	<b>E:</b> chords 2-4: stacc.
495	fl.1	<b>E:</b> stacc.
495	fl.1 cl.1	<b>B, E:</b> no <i>pp</i>
495	ob.1	<b>E:</b> note 1: stacc.
495-498	ob.1	stacc. added by analogy with bb.495-496 (fg.2)
495	ob.2	<b>B:</b> note 5: no stacc.
495	fg.1	<b>E:</b> <i>mp marc</i>
496	ob.1	<b>E:</b> note 1: stacc.
496-498	ob.2	stacc. added by analogy with bb.495-496 (fg.2)
497	ob.	<b>B:</b> note 4: stacc.
497	fg.2	notes 3-4: stacc. added by analogy with bb.495-496
498	fg.2	notes 1-2: stacc. added by analogy with bb.495-496
500-501	ob.3	<b>C:</b> b.500 note 1: marc. and b.500 to b.501 note 1: ——— added in pencil
500	fg.1	ten. and stacc. added by analogy with bb.498-499; <b>E:</b> b.500 note 4 to b.502 note 1: slur
501	ob.3	<b>C:</b> note 2: <i>pp</i> added in pencil (CN)
502-503	ob.3	<b>E:</b> b.502 note 3 to b.503: doubles ob.1 in lower octave
502	fg.1	<b>E:</b> <i>tranq.</i>
503	vl.1,2 va. vc.(gli altri) cb.	<b>B, E:</b> <i>p arco</i> added in accordance with <b>C</b>
503	vc.solo	
504-507	fl.1	<b>E:</b> 
508	fl.1,2,3	<b>E:</b> note 2: stacc.
510	vc.(gli altri)	<b>B:</b> note 3: <i>dim.</i> , vl.1,2, va., vc.(gli altri): no <i>pp</i>
511		<i>rall.</i> moved from b.512 as in fg.1
511	vc.solo	<b>B:</b> no <i>pp</i>

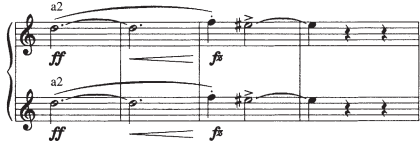
Bar	Part	Comment
513		<b>E:</b> <i>Tempo I</i>
513-514	cl.2	b.513 note 4 to b.514 note 2: slur added by analogy with cl.1 and in accordance with <b>C</b>
514-515		<b>B, E:</b> no double bar-line
516, 517	fg.1	note 1: stacc. added by analogy with bb.427, 428
517-518		<b>B, E:</b> no double bar-line
519-520		<b>B, E:</b> no double bar-line
520-523	fg.2	stacc. added and slur changed by analogy with bb.431-434
523-524		<b>B, E:</b> no double bar-line
523		<b>B:</b> no <i>quasi rall.</i>
523	cl.1	<b>B:</b> no <i>dim.</i> ; <b>E:</b> <i>calando</i> (not CN)
524		<i>a tempo</i> added as a consequence of b.523 ( <i>quasi rall.</i> )
525-526		<b>B, E:</b> no double bar-line
525	fl.2	<b>E:</b> note 2 missing
531, 532, 533	vl.1	stacc. added by analogy with b.530 and in accordance with <b>C</b> ; <b>D:</b> bb.530, 532, 533: stacc.
533	ob.1	note 2: marc. added as in <b>E</b> and by analogy with fl.1
537-538	fg.1	tie added as in <b>E</b>
538	cl.1	<b>B, C:</b> <i>mp</i> , not <i>mf</i>
538	fg.	<b>B:</b> 4th quaver beat: <i>dim.</i>
541-543	cl.1	<b>B:</b> no <i>ral - len - tan - do</i>
542	cl.1	<b>E:</b> <i>pp</i>
543	cl.1	<b>E:</b> <i>ppp</i>
543	vl.1,2	<b>E:</b> notes 1-2: slur, <i>ff</i>
543	vl.2	<i>arco</i> added
544		<b>E:</b> <i>Andante espressivo</i> overwritten (pencil) with <i>Poco adagio molto espress</i> (CN)
544	va.	<b>E:</b> <i>fff</i>
544-558	vc.	<b>E:</b> tacet
547		<b>E:</b> 2nd crotchet beat: <i>dim.</i>
550	vl.1,2	<b>E:</b> <i>ppp</i>
550	va. cb.	<b>E:</b> <i>pp</i>
551	vl.1,2	<b>E:</b> note 1: marc.
551	va. cb.	<b>E:</b> <i>poco f</i>
552	va.	<b>E:</b> <i>f</i>
552-555	cb.	<b>E:</b> <i>f 8va bassa</i> (CN)
553-555	va.	<b>E:</b> <i>8va ba</i> (CN)
557	vl.1,2	<b>E:</b> note 3: <i>molto dim.</i>
559	vl.1,2	<b>E:</b> note 1: <i>ppp</i> , note 4: marc.
559-583	va.	<b>E:</b> doubles cb. an octave higher
559	vc.	note 1: marc. added as in <b>B</b> ; <b>E:</b> note 1: <i>ffz</i>
563	vl.1,2	<b>E:</b> notes 2-3: ten., note 4: 
564	vl.1,2	<b>E:</b> note 1: marc.
567	vc.	<b>E:</b> note 1: marc.
568	vc.	<b>E:</b> notes 7-8: ten.
571	vl.1,2	<b>E:</b> note 2: marc.
580	vl.1 vc.	<b>E:</b> <i>poco a poco dim</i>
583		<b>E:</b> after the bar: <i>Tema</i> in pencil (CN)
583	timp.1 cb.	<b>B:</b> <i>pp</i>
584	fl.1	<b>E:</b> <i>espress., molto tranq.</i>
584	vl.1	<b>B:</b> no <i>espress.</i>
586	cl.1	<b>E:</b> note 2: <i>pppp</i>
587	vl.solo	<b>E:</b> notes 1-4: <i>rubato</i> , notes 7-8: 
588-589	vl.1	<b>E:</b> b.588 notes 1-4, b.588 note 5 to b.589 note 2, b.589 notes 3-8: slur
589		<b>E:</b> 3rd crotchet beat: <i>rall.</i>
589	cb.	<b>E:</b> note 1: 
591-592		<b>E:</b> no double bar-line


Bar	Part	Comment
591	cor.1	<b>B:</b> no marc.; <b>E:</b> tacet
594	vl.1	<b>E:</b> notes 5-7: one slur
595	va.	<i>div.</i> added
599	va.	<i>unis.</i> omitted
602	fl.1	<b>E:</b> note 2: <i>pp</i>
603	str.	<b>E:</b> 3rd crotchet beat: 
603	ob. cl. fg.	<b>E:</b> note 7: <i>ffz</i>
605	fl.1	<b>E:</b> 5th-9th quaver beat: doubles ob.
605	fg.	<b>E:</b> notes 5-6: marc.
606	ob.	<b>E:</b> <i>p</i>
606	fg.	<b>E:</b> <i>pp</i>
607		<b>E:</b> <i>a tempo</i>
607	fl.1	<b>E:</b> <i>ppp</i>
607	trb.t. trb.b. vl.	<b>E:</b> <i>pp</i>
607	tb.	<b>B, C, E:</b> <i>pp</i>
607	vl.2	notes 3-4: tie added as in <b>E</b> and by analogy with vl.1 b.608 and in accordance with <b>C</b> , <b>D</b>
608		<b>E:</b> <i>poco agitato</i>
608	vl.1	<b>E:</b> <i>pp</i>
611	ob. cl.	<b>E:</b> <i>pp</i>
611	fg.	<b>B, E:</b> <i>pp</i>
612	fl. va.	<b>E:</b> <i>pp</i>
612	fl.1,2	<b>B:</b> <i>pp</i>
612	va.	notes 3-4: slur added as in <b>D</b> , <b>E</b> and by analogy with b.608 (vl.1)
613	vc. cb.	<b>E:</b> note 1: <i>f</i>
614	timp.1	<b>E:</b> notes 1-2: marc.
616	va.	<b>E:</b> note 4: <i>ffz</i> , notes 6-7: ten.
617	vc. cb.	note 2: marc. and note 3: stacc. added by analogy with fg.
618	cl.	<b>E:</b> note 9: <i>ffz</i>
618	fg.	<b>B:</b> note 5: stacc.
622	cl.	<b>B:</b> slur continues across the bar-line (turn of page)
622	vl.1	<b>B:</b> no sul G
622	vl.1	<b>E:</b> upper part: notes 1-6: ten.; lower part: notes 1-3: ten.
622	vl.2	<b>B:</b> no stacc. and ten.
623	vl.1	<b>B:</b> lower part: notes 3-4: marc.
623	vl.2	<b>E:</b> notes 1-3, 4-5: slur
623	vc. cb.	<b>E:</b> notes 2-3: ten.
624	vl.1	note 1: stacc. added by analogy with tr.1
624-627	vl.1	<b>B:</b> lower part: <i>sul G</i> - -
625	cl. vl.2	<b>B:</b> no ten.
626-630	vc.	marc. added as in <b>B</b> and by analogy with cb.
627	cl.	note 3 changed from <i>d</i> " by analogy with vl.2
628		<b>E:</b> <i>poco allargando</i>
628	cor.	<b>E:</b> <i>marc</i>
630	str.	notes 1-6: marc. added by analogy with bb.628-629
631	trb.t. trb.b.	<b>E:</b> notes 1-2: slur, note 3: ten.
631	vc. cb.	<b>B:</b> note 6: stacc.
632	str.	<b>E:</b> note 8: stacc.
633	trb.t. trb.b.	<b>E:</b> note 1: 
634	vc. cb.	<b>E:</b> note 12: stacc.
636	vc. cb.	<b>E:</b> note 5: <i>ffz</i>
637-638	str.	notes 1-6: marc. added by analogy with bb.632-636
637	cor.2,4	<b>E:</b> b.637 note 2 to b.638 note 1: tie
639	str.	sharps added over all trills by analogy with <i>f</i> <sup>#</sup> in strings b.638
640	cor.	<b>E:</b> note 9: stacc.












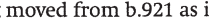

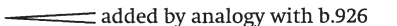


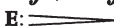


Bar	Part	Comment
640	tr.1	<b>B, E:</b> note 9: stacc.
640	trb.t. tb.b.	note 6: marc. added as in <b>B</b> and by analogy with b.643 and in accordance with <b>C</b>
640, 643	trb.t.1 trb.b.	<b>E:</b> note 3: stacc.
642	tr.2,3	<b>E:</b> <i>ffz</i>
643	cor. tr.1	<b>E:</b> note 10: stacc.
644		<b>B:</b>  begins on 2nd or 3rd ♩
644-645		<b>B, E:</b> no double bar-line
644	tr.1	notes 2-3: rhythm changed from  as in <b>E</b> and by analogy with cor.
645	picc.	<b>B:</b> no <i>fff</i>
645	tr.1	notes 1-2: rhythm changed from  as in <b>E</b> and by analogy with tr.2,3; <b>E:</b> notes 2-5: marc.
645	tr.2,3	<b>E:</b> note 2: marc.
645	tb.	note 2: marc. omitted as in <b>B, C, E</b>
645	timp.1	<b>E:</b> <i>ff</i>
645-647	timp.1	<b>E:</b> 
648-651	cor.	<b>E:</b> b.648 note 2 to b.651: one slur
648-649	tr.2	<b>B, E:</b> doubles tr.3 in upper octave
648-650	trb.t. trb.b.	slur added as in <b>E</b>
650	trb.t. trb.b. tb.	<b>E:</b> <i>pp</i>
650	va. vc. cb.	<b>E:</b> notes 2-5: one slur, notes 6-11: one slur
651		<b>E:</b> <i>poco piu lento</i>
651	trb.t. trb.b. tb.	<b>E:</b> <i>ppp</i>
651	va. vc. cb.	<b>E:</b> <i>pp</i>
652-653	fg.1	<b>E:</b> one slur
655	cl.1	<b>E:</b> <i>mf</i> marc
656		<b>E:</b> <i>poco piu viv</i>
656-657	str.	<b>B:</b> <i>con sord</i> in ink crossed out in pencil
656	vl.1,2 va.	<b>E:</b> <i>fz</i>
657	cl.1	<b>E:</b> <i>pp</i>
657-658	cor.3,4	<b>E:</b> doubles cor.1,2; <b>E:</b> <i>ppp</i>
657	vc. cb.	<b>E:</b> <i>fz</i>
658	ob.3	<b>E:</b> <i>p</i>
658	cor.1,2	<b>E:</b> <i>pp</i>
658	vc. cb.	note 2: <i>p</i> added as in <b>B, D, E</b> and in accordance with <b>C</b> (vc.)
660	trb.t.2	<b>E:</b> <i>ppp</i>
661		<b>E:</b> <i>poco piu vivo</i>
661	vl.1,2	<b>E:</b> note 1: <i>fz</i>
662	fl.1 ob.1	<b>E:</b> marc:
662	fl.1,2	<b>B:</b> <i>mp</i>
662	ob.1	<b>B:</b> <i>pp</i>
662-663	vl.1,2	<b>E:</b> b.662 notes 1-2: one slur, b.662 note 3 to b.663 note 2: one slur
662	va. vc. cb.	<b>E:</b> <i>fz</i>
663	cb.	<b>E:</b> 
664	vl.1,2	<b>B:</b> <i>senza sord</i> in ink crossed out in pencil
664	cb.	<b>E:</b> note 1: <i>mp</i>
665	fl.1	<b>B:</b> no <i>pp</i> ; <b>E:</b> <i>Tempo I</i>
665	va.	<b>B:</b> <i>senza sord</i> in ink crossed out in pencil
665	vc.	<b>E:</b> <i>pp</i>
665	vc. cb.	<b>E:</b> 4th crotchet beat: †
666	vl.2	<b>B:</b> no <i>pp</i>
667	ob.1	<b>E:</b> note 6: marc.
667	va.	<b>B:</b> no <i>pp</i>
668	ob.1	<b>E:</b> notes 1, 6: marc.
671	ob.1	<b>E:</b> stacc. (?)


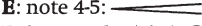
Bar	Part	Comment
675	vl.2	<b>E:</b> notes 21-22: <i>e'''</i>
676-677		<b>E:</b> between bb.676 and 677: unidentified nine-bar sketch added on two staves in pencil (CN)
680-681		<b>E:</b> no double bar-line
680	cor.	<b>E:</b> <i>fff</i>
680	str. timp.2	<b>E:</b> <i>fz</i>
680	vl.1,2	<b>B:</b>  begins at 2nd beat
682		<b>B:</b> <i>batutto in uno</i> circled in pencil and with question mark above timp.2 and below cb. (CN?)
682-704	tr.	<b>E:</b> trumpets in F
683	cl.1	<b>E:</b> note 1: ♩
684-687	fg. str.	marc. added by analogy with bb.682-683
685	va.	<b>E:</b> doubles cor.3,4
688	fg.	<b>E:</b> 1st ♩ doubles vc., cb. an octave higher
688	vl.2 va. vc. cb.	stacc. added as in <b>B</b> (vl., vc., cb.) and in accordance with <b>C, D</b>
689	vl.1	<b>E:</b> note 2: marc.
689-690	vc.	<b>E:</b> doubles ob.1,2, cor., tr.1,2 in lower octave
691	cor.3,4	upbeat added as in <b>E:</b> <i>g# a'</i>
692-693	va.	<b>B, D:</b> end of slur at b.692 note 2 and "new" end of slur at bar 692 after turn of page
697-722		<b>E:</b> woodw., cor. and part of tr. written by Knud Jeppesen; the passage contains a number of deviations from <b>B</b> ; not collated because of the many changes in the ink fair copy made by CN
700-701	va.	<b>E:</b> tie (lower part)
701	vc. cb.	<b>E:</b> notes 2-3: ten.
701-702	cor.2	tie added by analogy with fl.2,3, ob., cl., fg.1,2, vl.1,2.
704-705	va.	<b>E:</b> b.704 to b.705 chord 1: tie, b.705 chords 1-2: no tie
710	tr.	<b>B, E:</b> <i>ffz</i>
713	va.	<i>trem.</i> added
716	cor.2,3,4	ten. added by analogy with b.715 (cor.)
716	vl.2	<i>trem.</i> added
718-719	vl.1	<b>E:</b> b.718 to b.719 note 1: slur
719	vl.1	ten. added by analogy with bb.717, 721
722	vl.1	<b>E:</b> notes 1-3: slur
723		<i>stabilmente</i> may be intended with the meaning <i>stramt</i> [tight]
723	cl. cor.	marc. added by analogy with vl.1,2
723	timp.1	<b>E:</b> <i>ffz</i>
723	vc. cb.	<b>E:</b> notes 1-2: slur
725	fg.3	note 3: marc. added by analogy with fg.1,2 and in accordance with <b>C</b>
725-726	tb.	<b>E:</b> 
725	cb.	<b>E:</b> note 1: <i>fz</i>
726	vl.1,2	marc. added by analogy with b.723
726	va. vc. cb.	note 3: marc. added by analogy with fg.
727	cl.1,2	<b>E:</b> note 1: <i>fff</i>
727-728	cl.3	<b>E:</b> b.727 note 1 to b.728 note 2: slur
727-728	vl.1	<b>E:</b> b.727 chords 2-3, b.728 chords 1-2: V
728	trb.t.2	<b>E:</b> notes 1-4: marc.
728	tb.	stacc. added as in <b>B</b> and by analogy with trb.b. and in accordance with <b>C</b>
728	va. vc.	note 1: marc. omitted (printer's error in <b>A</b> )




Bar	Part	Comment
729	fg.	note 3: marc. emended to ten. by analogy with trb.b., tb., va., vc., cb.
729	vc. cb.	<b>E:</b> note 3: marc.
736-745	cl.3	<b>E:</b> notated an octave lower
743-746	cor.	<b>E:</b>
		
744	vc. cb.	ten. added by analogy with va.
751	cor.	<b>E:</b> <i>fff</i>
752	vl.1,2	<b>E:</b> note 2: <i>fz</i>
755	fl.3	<b>B:</b> piccolo added in pencil (CN)
757	tr.	<b>B:</b> Solo or Soli added in pencil (CN)
759	va.	<b>E:</b> div.
761	ob.2	<b>E:</b> notes 1-2: slur, notes 3-4: slur
761	vl.1,2	<b>E:</b> <i>fff</i>
761	vl.1	<b>E:</b> notes 1-2: stacc.
761	vl.2	<b>E:</b> notes 1-2: marc.
763	fg.2	<b>E:</b> note 3: rest
764	timp.1	<b>E:</b> <i>ff</i>
765	timp.1	<b>E:</b> note 3: <i>fz</i>
765	timp.2	<b>E:</b> foran Ork: 'in front of orch.' (CN), note 1: <i>fz</i>
766	timp.1	<b>E:</b> notes 2-4: stacc.
766	timp.2	<b>E:</b> note 2: <i>fz</i>
767	timp.1	<b>E:</b> note 1: stacc.
770	fg.	<b>E:</b> 1st crotchet beat: rest
770	timp.1	<b>E:</b> <i>fz</i>
774	cor.	<b>E:</b> <i>ff</i>
774	tr.1	<b>E:</b> sord
774	tr.2,3	<b>E:</b> senza
775	str.	<b>E:</b> <i>ff</i>
776-778	cor. tr.	stacc. added by analogy with bb.774-775
779	tr.3	<b>E:</b> d
779	tb.	<b>B:</b> ——— begins on 3rd crotchet beat
779	vc. cb.	<b>E:</b> rest
780	vc. cb.	<b>E:</b> notes 1-3: rest
781	str.	<i>ff</i> added by analogy with the other parts and in accordance with <b>C</b> (vl.2)
781-782	ob.3 cl.3 fg.	ten. added as in va., vc., cb. and in accordance with <b>C</b> (cl., fg.)
781	timp.2	<b>B:</b> note 3: F <sup>#</sup> , added beside this in pencil: cis? (CN?)
781	vl.1	<b>B:</b> note 4: marc.
783	cl.1	ten. added by analogy with ob.1 and b.784 (cl.1)
783-787	tr.3 trb.t.	stacc. added by analogy with bb.781-782
783-788	timp.2	articulation added by analogy with bb.781-782
785-786	ob.1,2 cl.1,2 vl.1,2	marc. added by analogy with bb.781-782
787-788	ob.3 cl.3 fg.	marc. added by analogy with bb.783-784
787-788	timp.1	stacc. added by analogy with bb.785-786
787	vl.1,2	<b>B, E:</b> b.789 note 2 to b.790 note 1: slur
789-790	vl.1	trem. added
789	va.	<b>E:</b> ♭-chord (e', g <sup>#</sup> ) with tremolo slashes
790	va.	
793	va.	<b>E:</b> chord 1: no b
795	fg.3	<b>E:</b> only one note: ♭. (C)
796	trb.b. tb.	<b>E:</b> doubles vc., cb.
800	trb.t.2	♭ emended to ♮ as in <b>E</b> and by analogy with trb.t.1
804	timp.1	<b>E:</b> note 2: stacc.







Bar	Part	Comment
804, 806	timp.2	<b>B:</b> no marc.
805	timp.1	<b>E:</b> note 1: stacc.
805	timp.2	<b>E:</b> notes 2-3: stacc.
807	vl.2 va. vc.	♮ added by analogy with vl.1
814	cl.	<i>fz</i> added by analogy with fl., ob. and in accordance with <b>C</b>
815	picc. ob. cl.	<b>E:</b> note 2: <i>fz</i>
815	fg.3	marc. added by analogy with bb.811, 813
815	cb.	<i>fz</i> added by analogy with bb.811, 813, 815 (trb.b., tb.)
816	ob. cl.	<b>E:</b> note 3: <i>fz</i>
816	tr.1,2	<b>E:</b> ♯
816	tr.3	<b>E:</b> trumpet in F: ♯ (b <sup>b</sup> )
818	fg.3 cb.	<i>fz</i> added as in <b>E</b> (cb.) and by analogy with bb.811, 813, 818 (trb.b., tb.)
818	vl.1,2 vc. cb.	<b>E:</b> note 1: <i>fz</i>
821-822	vl.1,2 va. vc.	<b>E:</b> phrased in groups of ♯
822	fg.1,2 cor.1,2 tr.1,2	notes 5-6: stacc. added by analogy with bb.819-821
823	ob.1,2	<b>E:</b> f''
825-826	va.	<b>E:</b> phrasing 
827	vl.1,2 va.	trem. added
830	fl.1	stacc. added as in <b>B</b> and by analogy with b.832 and in accordance with <b>C</b>
830-831	tr.1	tie added as in <b>B</b> and in accordance with <b>C</b>
832-834	timp.1	stacc. added by analogy with bb.830, 831 and in accordance with <b>C</b>
832-840	timp.1	<b>C:</b> stacc.
833-845	ob.3	<b>B:</b> slur ends at b.845
833ff	fg.1,2	<b>B:</b> no slur
833	trb. t.1,2 trb.b. tb.	<b>E:</b> meno <i>f</i>
834-835	ob.2	tie added as in <b>B, E</b> and by analogy with the other woodw. and in accordance with <b>C</b>
834	tr.	<b>E:</b> p
834	timp.2	<b>E:</b> pp
834	vc. cb.	<b>E:</b> ———
835	timp.2	<b>B:</b> f; <b>E:</b> marc.
837	vl.1	<b>E:</b> p
838-843	ob.1,2	<b>E:</b> slur
842	trb.t.1,2	<b>E:</b> poco dim.
846-852	fl.1	<b>E:</b> b.846 to b.852 note 1: slur
846, 848	cl.1,2	<b>E:</b> dim.
846	fg.1,2 trb.b. tb.	<b>E:</b> dim.
846	trb.t.	<b>E:</b> dim.
846	vl.1	<b>E:</b> mf
846-859	vl.1	upper part: fourth below added in harmonics notation
846	vl.2 va. vc.	<b>E:</b> dim.
847	fg.3	<b>E:</b> dim.
847	trb.t.	<b>E:</b> dim.
848	fl.1,2	<b>E:</b> dim.
849	cl.1,2 fg.1,2	<b>B:</b> dim.
849	vl.1b	<b>E:</b> dim.
851	cl.1	<b>E:</b> dim.
851	trb.t. trb.b. tb.	<b>E:</b> p
851	vc.	<b>E:</b> D, d
853	cor.3,4	<b>B, E:</b> note 2: dim.
853-859	vl.1	lower part: flag. added by analogy with bb.846-852 and in accordance with <b>C</b>
854	vl.1,2	<b>E:</b> dim.
855, 856	vl.1	<b>B:</b> note 2: upper part, sounding note: c <sup>4</sup> '''
856-859	vl.1	<b>E:</b> b.856 note 2 to b.859 note 1: slur


Bar	Part	Comment
857	vl.1	<b>B:</b> note 3: upper part, sounding note: $f^{\#''''}$
857-867	vc. cb.	<b>E:</b> bb.857-867: slur
858	vl.1	<b>B:</b> note 3: upper part, sounding note: $c^{\#''''}$
859	timp.2	<b>B:</b> marc: and marc. added in pencil (CN); <b>E:</b> <b>pp</b> , 
861	timp.1	<b>E:</b> <b>mfz</b>
865	timp.2	stacc. added by analogy with bb.861, 863 (timp.1)
865	timp.1	<b>B:</b> marc: added in pencil (CN); <b>H, I:</b> <b>p</b> added to <b>mfz</b> in blue crayon
865-867	str.	<b>E:</b> 
866	timp.1	<b>E:</b> <i>dim.</i>
872	timp.1	<b>E:</b> 
879	timp.1	<b>E:</b> 
880	timp.1	note 2: stacc. added as in <b>B</b> and in accordance with <b>C</b> ; <b>E:</b> 
881-889	ob.1	<b>E:</b> doubles ob.2 a minor third above
881	timp.2	<b>B:</b> marc: added in pencil (CN)
883-888	fl.1	<b>B:</b> slur ends at b.889
888	timp.2	note 2: stacc. added as in <b>B</b> and in accordance with <b>C</b> ; <b>E:</b> $\downarrow$
889	cl.2	<b>p</b> added by analogy with cl.3
889	vl.1	<b>E:</b> <b>pp</b>
889-890	vl.1	<b>E:</b> no slur
893-896	vl.1	<b>E:</b> one slur
894	fg.1	<b>E:</b> Solo <b>mfz</b>
894	timp.1	note 2: stacc. added as in <b>B</b> and in accordance with <b>C</b> ; <b>E:</b> $\downarrow$
895	cl.3	 added by analogy with the other parts
896	cl.3	 emended to <i>dim.</i> in accordance with the other parts
896	timp.2	note 2: stacc. added as in <b>B</b> and in accordance with <b>C</b> ; <b>E:</b> $\downarrow$
897	vl.1	<b>E:</b> note 1: $g^{\#'}$
897	vl.2	<b>B:</b> <i>marcato</i> , not <i>espressivo</i> ; <b>E:</b> note 1: marc.
900	timp.1	<b>E:</b> $\downarrow$
904	timp.2	<b>E:</b> $\downarrow$
905	cl.1	<b>B:</b> marc., not <i>espressivo</i>
905-908	va.	<b>E:</b> bb.905-906, 907-908: slur
905-908	vc.	<b>E:</b> 
907	vl.1,2	<i>simile</i> added by analogy with bb.905-906
908	timp.1	<b>E:</b> $\downarrow$
909	timp.2	<b>E:</b> Forg: [foregr.]
913	timp.2	shortened one bar as in <b>B, C, E</b> and by analogy with b.908
916	cb.	<i>con sord.</i> added by analogy with the other str.
918	cor.1,2	<b>E:</b> note 1: <b>fz</b>
918	cor.2	stacc. added as in <b>B</b> and in accordance with <b>C</b>
918	timp.1	<b>E:</b> Bagg: [backgr.], marc:
918	va. cb.	<b>E:</b> note 2: <b>fz</b>

Bar	Part	Comment
919	cor.1,2	stacc. added as in <b>B</b> and in accordance with <b>C</b> ; <b>E:</b> <b>p</b>
919-920	va.	<i>dim.</i> emended to 
920	timp.1	stacc. added as in <b>B</b>
920	timp.1	<b>E:</b> <b>mp</b>
921-922	fg.3	end of  moved from b.921 as in <b>B</b> and in accordance with <b>C</b> ; <b>C:</b>  ends at b.922 note 1
921	va. vc.	 added by analogy with b.926 and other parts and in accordance with <b>C</b> (vc.)
922-932	fl.2	stacc. added by analogy with bb.917-921 and in accordance with <b>C</b>
922	timp.1	<b>E:</b> <b>mfz</b> marc:
922-924	timp.1	stacc. added by analogy with bb.918-920
923	cor.1,2	<b>E:</b> <b>p</b>
924	tr.1	<b>E:</b> <b>pp</b>
924	timp.1	<b>E:</b> <b>mp</b>
929	fl.1,2 cl.2	<i>dim.</i> added as in <b>E</b>
929	cl.1	<b>E:</b> <b>mf</b>
930	ob.1 cl.2	<b>B:</b> <i>dim.</i>
932-933		<b>E:</b> no double bar-line
932	fl.2	note 3: $b^{\#'}$ changed to $c^{\#'}$ as in <b>B, E</b> and by analogy with cl.3, fg.1
932	cl.1 vl.1,2	<b>E:</b> <b>p</b>
932	cor.	<b>E:</b> <b>pp</b>
933	vl.1,2	<b>E:</b> <b>ppp</b>
935-938	va. vc. cb.	<b>E:</b> bb.935-936, bb.937-938: slur
949-950,		<b>E:</b> 
953-954	va. vc. cb.	<b>E:</b> <b>mp</b>
965	cl.1	<b>E:</b> 
965-966	vl.1,2	<b>E:</b> <b>pp</b>
967	ob.1 vl.1,2	<b>E:</b> <b>pp</b>
971	fl.1	<b>E:</b> <b>pp</b>
974-976	vl.1,2	slur changed as in <b>B</b> and by analogy with bb.978-980 and in accordance with <b>C, D</b>
975	vl.1,2	<b>E:</b> <b>fz</b>
976-977	fg.	<b>E:</b> <b>fz</b> , no <b>mfz</b> in b.977
977-978	va. vc. cb.	<b>E:</b> 
977	vc. cb.	<b>E:</b> <b>fz</b>
981	fg.	<b>E:</b> <b>fz</b>
981-982	va. vc. cb.	<b>E:</b> 
982	cor.1	<b>E:</b> 2nd $\downarrow$ : $a^{\#'}$
984-985	vl.1	<b>E:</b> one slur
986-987	vl.1	<b>E:</b> one slur
1004	fl.1,2	<b>E:</b> <b>fz</b>
1008	fl.1,2 cl.1,2	<b>E:</b> note 2: 
1009	fl.1,2 cl.1,2	<b>E:</b> <b>fz</b>
1012	tr.1	<b>E:</b> <b>mfz</b>
1015	str.	<b>E:</b> note 1: <b>mf</b>
1016	va.	<b>ppp</b> changed to <b>pp</b> in accordance with the other str.
1016	vc.	<b>B:</b> <b>ppp</b>
1017	fl. ob. fg.1,2	<b>E:</b> <b>fz</b>
1018	cor.1	<b>E:</b> solo
1020	fl. ob.	<b>E:</b> <b>p</b>
1020	vl.1	<b>B:</b> <b>mfz</b>
1021	vl.1,2	<b>E:</b> 2nd crotchet beat: <i>dim.</i>
1025	trb. t.1,2	<b>E:</b> <i>dim.</i>
1026	timp.1	<b>E:</b> <b>p</b>
1026-1031	timp.1	<b>E:</b> marc.
1027	fg.1,2	<b>E:</b> <b>p</b>
1027	tb.	<i>dim.</i> added as in <b>B</b> and in accordance with the other winds
1029	cor.1,2	<b>E:</b> marc.

Bar	Part	Comment
1032, 1034	timp.1	<b>E:</b> stacc., b.1034: $\downarrow$ (F#) $\ddagger$
1034-1035		<b>E:</b> no double bar-line
1035-1047	cfg.	<b>E:</b> the part is played by fg.2 (bb.1035-1041 1. crotchet beat, bb.1045-1047) and fg.1 or 3 (bb.1040-1046 1. crotchet beat). Rests from b.1046 2. crotchet beat to b.1053
1035	timp.1	<b>B:</b> marc. added in pencil (CN)
1035-1036	timp.1	<b>E:</b> marc.
1037-1038	timp.1	<b>E:</b> 
1040	timp.1	<b>E:</b> <i>mfz</i>
1041	timp.1	<b>E:</b> note 3: stacc.
1041	timp.2	<b>E:</b> <i>mfz</i>
1047	timp.1	<b>E:</b> <i>mfz</i>
1047	timp.2	<b>E:</b> <i>p</i>
1049	timp.1	<b>E:</b> <i>pp</i>
1049	timp.2	<b>E:</b> <i>mfz</i>
1049-1050	timp.2	stacc. added by analogy with bb.1047-1048 (timp.1)
1051	timp.1	<b>E:</b> note 1: <i>fz</i>
1051	timp.2	<b>E:</b> note 2: <i>p</i>
1053	cor.	<b>E:</b> <i>mf</i>
1053	timp.1	<b>E:</b> <i>pp</i>
1053	timp.2	<b>E:</b> <i>f</i>
1054	tr.1	<b>E:</b> <i>mf</i>
1057	timp.1	<b>E:</b> <i>mf</i>
1058	tr.1	<b>E:</b> <i>fz</i>
1059-1077		<b>E:</b> only timp.
1059	timp.1	<b>E:</b> <i>ffz</i>
1060, 1064	timp.1	<b>E:</b> note 2: <i>pp</i>
1060	timp.2	<b>E:</b> note 4-5: 
1064-1078	vl.1,2	<b>B:</b> b.1078: <i>div.</i> (vl.1); <b>C:</b> b.1064: <i>div.</i> (vl.1,2); <b>A, E:</b> no <i>div.</i> ; <b>D:</b> b.1078: <i>div.</i> (vl.2)
1072	timp.1	<b>E:</b> <i>ffz</i>
1074	timp.2	<b>E:</b> <i>dim.</i>
1077	timp.2	<b>E:</b> note 5: $\downarrow$
1078-1080	vl.2	<b>E:</b> ten.
1084	cor.	<b>E:</b> <i>ff</i>
1087	timp.1	note 4: marc. added as in <b>B</b> and by analogy with b.1085 and in accordance with <b>C</b>
1091	ob.1,2	marc. added by analogy with bb.1097, 1102, 1104
1091	tr.1,2	marc. added by analogy with bb.1097, 1100, 1102, 1104 and fl.1
1098	cor.	marc. added by analogy with bb.1094, 1101
1108	cl.1,2	<i>fff</i> emended to <i>ff</i> as in <b>E</b> and by analogy with cl.3,4, fg.
1109	cl. fg.1,2 timp.	<b>E:</b> <i>ffz</i>
1109	trb.t.1,2 trb.b. tb.	<b>E:</b> marc.
1109	timp.	note 6: stacc. added as in <b>B</b> and <b>E</b> (timp.2) and in accordance with <b>C</b>
1110	va. vc. cb.	<b>B, D:</b> <i>ffz</i>
1112-1115	va. vc. cb.	marc. added by analogy with b.1111
1115	vl.1,2	<b>B:</b> <i>ff</i> ; <b>C:</b> <i>ffz</i> (vl.1), <i>ff</i> (vl.2); <b>D:</b> <i>ffz</i>
1117-1118	vl.1,2	marc. added by analogy with b.1116
1118		<b>E:</b> <i>Se Renskriften efter her!!</i> 'Look at fair copy here!' (CN)
1118	va.	marc. added by analogy with bb.1116-1117
1118-1121	vc. cb.	marc. added by analogy with bb.1116-1117
1124, 1125	str.	<b>B:</b> no <i>fz</i>
1124	va.	<b>B:</b> an octave higher than in <b>A, C, D</b> (cf. engraver's remark in <b>B:</b> <i>8va. s. Stimme!</i> )
1134		<b>E:</b> below vl.1: <i>accl.</i> , below bottom stave: <i>poco accelerando</i>

Bar	Part	Comment
1136-1139	vc. cb.	b.1138: ten. added by analogy with fg.3, cor. and in accordance with <b>D</b> ; <b>E:</b> bb.1136-1139: marc. (vc.)
1137	vl.1,2 va.	note 4 changed from <i>c#'</i> (vl.1,2), <i>c#'</i> (va.) as in <b>E</b> and by analogy with b.1136 and in accordance with <b>D</b>
1138	fg.3	ten. added by analogy with b.1136, 1137
after 1139		<b>E:</b> metronome mark: $\downarrow = 96$ (corrected from 100) in blue crayon (CN)
1140	fg.1,2	<b>E:</b> first crotchet beat: <i>b<sup>b</sup></i>
1140	trb.b.	<b>E:</b> <i>ff</i>
1140	timp.2	<b>E:</b> note 4: $\downarrow$
1140	vl.1,2	notes 9-10 emended from <i>d#'</i> as in <b>E</b> and in accordance with <b>C, D</b>
1140	vl.2	<i>ff</i> added as in <b>B</b> and by analogy with vl.1
1140	va.	<i>trem.</i> added
1144	vl.1,2	<b>B:</b> no <i>cresc.</i>
1144	vl.1	<b>E:</b> <i>p</i>
1144	vl.2	<i>mp</i> added by analogy with vl.1 and in accordance with <b>C</b>
1146	fg. trb.b.	ten. added by analogy with b.1152
1146-1147	tb.	<b>E:</b> doubles trb.b. in lower octave
1147	tr.1,2	stacc. added by analogy with fl.1,2, ob., cl., cor.
1147	vl.2	<b>E:</b> notes 3-4: stacc.
1148-1152	tr.1,2	<b>J:</b> a change made in pencil (?) in b.1148 second $\downarrow$ to b.1152 last $\downarrow$ , such that tr.1 doubles cl.3 and tr.2 doubles fl.2 in lower octave. Below the staves on p.106 in ballpoint: "X Carl Nielsen!". In the tr.1 part, below the similarly altered passage in pencil: "Calles egen inprickning" (Carl's own addition). The ballpoint addition, which cannot be from Carl Nielsen's time, may have been added on the basis of the addition in the tr.1 part
1149	fl.1,2	note 4: stacc. added as in <b>B</b> and in accordance with <b>C</b>
1149	ob.1,2	note 4: changed from <i>b<sup>b</sup></i> , <i>d'</i> as in <b>E</b> and by analogy with equivalent voice leading of ob.1,2, cl.1,2 and fl.1,2
1149	fg. vc. cb.	<b>E:</b> note 1: $\downarrow$ , note 3: $\circ$
1149	fg.1,2 vc. cb.	<b>B:</b> no <i>fz</i>
1149	va.	<b>E:</b> note 5: trem.
1151	fg. vc. cb.	<b>B:</b> no <i>fz</i>
1153	tr.3 trb.t.1,2	
	trb.b.tb.	<b>B:</b> <i>dim.</i> on 3rd minim beat
1153-1154	va.	<b>B:</b> no  , <i>dim.</i> at b.1153 6th minim beat
1154	fl.1,2	<b>B:</b>  begins at b.1153 note 6 and ends at b.1154 note 2
1154-1155	cor.3,4	<b>E:</b> 
1154	trb.t.2	<b>E:</b> doubles trb.b. in upper octave
1154	trb.b. tb.	<b>E:</b> notated an octave lower
1154	tb.	<b>B:</b> bar notated in pencil
1155	cor.	<b>E:</b> note 4: marc.
1155	trb.b. tb.	<b>E:</b> note 1: notated an octave lower
1155	timp.1	<b>B:</b> <i>fz</i> and bar notated in pencil; <b>E:</b> $\sim$
1155	timp.2	<b>E:</b> <i>f</i>
1156	va.	<b>E:</b> notes 1-3: ten.
1156	cb.	<b>E:</b> notes 3-4: ten.
1157	tb.	<b>E:</b> notes 2-5: rests
1157	vc. cb.	<b>B:</b> notes 3-4: ten., not marc.

Bar	Part	Comment
1159	str.	 adjusted in relation to other parts
1159	fg.2	<b>B:</b>  begins on note 5
1159	trb.t.1,2 trb.b.	<b>E:</b> 
1159	va.	<b>E:</b> notes 2-3: ten.
1159	vc. cb.	<b>E:</b> doubles fg.1,2
1160	picc.	<b>ff</b> added as in <b>B</b> and in accordance with <b>C</b>
1160	fg.	ten. added by analogy with vc., cb.
1160	tr.2	slur added as in <b>B</b> and in accordance with <b>C</b>
1160	trb.b.	<b>C:</b> <b>ff</b> added in blue crayon (CN)
1160	timp.2	<b>B:</b> <b>fff</b>
1160	vl.1	<b>E:</b> note 1: $f^{\#'''}$
1160	va.	trem. added
1166		<b>E:</b> <i>dim.</i>
1166	cl.3	<b>B:</b> slur begins on note 1
1166	tr.3 trb.t.	<b>B:</b> no <i>poco</i>
1166-1169	trb.b. tb.	<b>E:</b> parts reversed
1166	vl.1,2	trem. added
1166	va.	<b>E:</b> chord 1: $b^{\flat}, g^{\sharp'}$
1168-1174		dynamics changed after CN's correction in <b>C:</b> dynamics added in blue crayon at bb.1168-1171, 1172 (except timp.), <i>poco f</i> removed from b.1173 note 2 (winds), <i>poco f</i> removed from b.1174 (str. and timp.1) and general crescendo culminating in <b>fff</b> added bb.1170-1174
1168-1171	cl.1	<b>E:</b> doubles cl.2
1168	tr.1	<b>E:</b> $\downarrow (g^{\sharp'}) \xi -$
1168	cb.	<b>E:</b> note 2: $B^{\sharp}$
1169	fl.1,2	<b>E:</b> $e''$
1169-1170	ob.1 cl.3	<b>E:</b> no grace-note for b.1170 note 1, which is however tied over from the last note in the preceeding bar
1169	ob.1 cl.3 cor.1	no grace-note for note 2
1169	ob.3	<b>E:</b> $\downarrow (e'') \xi - -$
1169-1170	cor.3,4 tr.3	<b>E:</b> tie
1169-1171	tr.1,2	<b>E:</b> rest
1170	str.	<b>A:</b> <i>cresc.</i> added in pencil (CN)
1170-1171	ob.3	<b>E:</b> rest
1170	trb.t.1	<b>E:</b> $\circ (e')$
1170	trb.b.	<b>E:</b> $\downarrow (E) - -$
1170	tb.	<b>E:</b> $\circ (E)$
1170	vl.2	<b>E:</b> 
1170	vc.	trem. added
1171	fl.1,2	<b>E:</b> rest
1171	fg.1	<b>E:</b> $\circ (e)$
1171	vl.1,2	<b>C, D, E:</b> note 17: $f^{\#'''}$
1171	vl.2	<b>E:</b> 
1171	trb.b.	<b>E:</b> $\circ (E)$
1171	tb.	<b>B:</b> beginning of slur; <b>E:</b> $\downarrow (E) \xi - -$
1172	timp.2	<b>E:</b> <i>marc poco f</i>
1172-1174	timp.2	<b>E:</b> 

Bar	Part	Comment
1173-1174	ob.3 cl.3	<b>B, E:</b> no tie
1173	cor.2,4 tr.2	
	trb.t.2	stacc. added by analogy with the other winds
1174		<b>B, E:</b> no 
1174	cb.	<b>E:</b> $\circ (e)$

