

CARL NIELSEN

KONCERTER

CONCERTOS

Udgivet af

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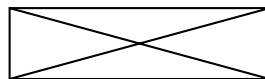
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GENERELT FORORD

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 and the foundation *Carl Nielsen og Anne Marie Carl-Nielsens Legat*, 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 published together with the music.

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 three main series Stage Music, Instrumental Music and Vocal Music, each further divided into volumes; within each genre the works are ordered chronologically.

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*, 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 udgives sammen med nodeteksten.

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

Operas
Music for other stage works
Incidental music and arrangements

Series II, Instrumental Music

Symphonies
Other orchestral works
Concertos
Chamber music
Works for organ
Works for piano

Series III, Vocal Music

Cantatas
A cappella choral pieces
Songs and recitations with piano, songs without accompaniment
Songs arranged for vocal soloists and orchestra

Carl Nielsen's literary works are available in connection with the Edition.¹

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.

¹ John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999. Nielsen's childhood memoirs (*Min fynske Barndom*) are not included.

Serie I, Scenemusik

Operaer
Musik til andre sceneværker
Enkelte satser i sceneværker samt arrangementer

Serie II, Instrumentalmusik

Symfonier
Andre orkesterværker
Koncerter
Kammermusik
Værker for orgel
Værker for klaver

Serie III, Vokalmusik

Kantater
Korsatser a cappella
Enstemmige sange og recitation med klaver,
enstemmige sange uden akkompagnement
Enstemmige sange i arrangement for orkester

Carl Niensens litterære arbejder foreligger udgivet i tilknytning til Udgaven.¹

Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse vil være dokumenteret i den kritiske beretning. Typografi, partiturostilling, instrument- og genrebetegnelser 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, foredragsbetegnelser 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.

¹ John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999. Heri er ikke medtaget Carl Niensens barndoms-erindringer, *Min fynske Barndom*.

“Muta in” in connection with the retuning of timpani and changes between two instruments (for example clarinet in A and B^b) 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*

Revised in 2002

“Muta in” i forbindelse med omstemning af pauker og skift mellem to instrumenter (f.eks. klarinet i A og B^b) 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*

Revideret 2002

FORORD

PREFACE

CONCERTO FOR VIOLIN AND ORCHESTRA, OPUS 33

In the spring of 1911 Carl Nielsen had finished the draft for the Third Symphony,¹ and on 4th June the same year *Hagbarth and Signe* was given an open-air performance in Dyrehaven, outside Copenhagen. Immediately afterwards he began work on the Concerto for Violin and Orchestra. Carl Nielsen had earlier composed several works with the violin as solo instrument,² but it was only with the solo concerto that virtuosity was incorporated in the compositional technique.

From 6th June until 8th July 1911 Carl Nielsen was staying at *Troldhaugen* in Bergen at the invitation of Nina Grieg,³ and on 15th June 1911 he wrote home to his wife Anne Marie:⁴ "Here there is sweet peace and quiet and I believe I can get something done."⁵ In a small chalet by a lake, where Grieg too had worked, the Prelude and Allegro Cavalleresco were composed.⁶ The day after his return from Norway Carl Nielsen travelled with his wife to Damgaard, where he continued with the composition,⁷ and on 15th July he wrote to Svend Godske-Nielsen:⁸

"My violin concerto is making progress, but the task is by no means easy: on the one hand, you see, it is supposed to be decent music, and on the other it would be pointless to write a concerto of all things if no allowances were made for the instrument. But this is just where things get difficult; for I

KONCERT FOR VIOLIN OG ORKESTER, OPUS 33

I foråret 1911 havde Carl Nielsen afsluttet kladden til tredje symfoni,¹ og 4. juni samme år blev *Hagbarth og Signe* opført ved en friluftsforestilling i Dyrehaven. Umiddelbart derefter begyndte han på koncerten for violin og orkester. Carl Nielsen havde tidligere komponeret flere værker med violinen som soloinstrument,² men det var først med solokoncerten, at det virtuose blev inddraget i kompositionsteknikken.

Fra 6. juni til 8. juli 1911 opholdt Carl Nielsen sig på *Troldhaugen* i Bergen efter invitation af Nina Grieg,³ og 15. juni 1911 skrev Carl Nielsen hjem til sin hustru Anne Marie:⁴ "Her er dejlig Ro og jeg kan vistnok faa gjort noget her."⁵ I en lille hytte ved en sø, hvor også Grieg havde arbejdet, blev Præludiet og Allegro Cavalleresco komponeret.⁶ Dagen efter hjemkomsten fra Norge rejste Carl Nielsen med sin hustru til Damgaard, hvor han fortsatte kompositionen,⁷ og den 15. juli skrev han til Svend Godske-Nielsen.⁸

"Det gaar fremad med min Violin-Consert, men Opgaven er aldeles ikke let: Paa den ene Side skulde det jo være ordentlig Musik og paa den anden, vilde det være meningsløst at skrive netop en Concert ifald der ikke toges Hensyn til Instrumentet. Men det er netop her det kniber; thi altfor udtraadte Passager

-
- 1 Draft for fourth movement, dated 30.4.1911 (DK-Kk, CNS 64a).
 - 2 Sonata No. 1 for Violin and Piano (1881-1882), Duetto I for Two Violins (1882-1883), the Trio for Violin, Cello and Piano (1883), the Sonata for Violin and Piano, op. 9 (1895).
 - 3 Widow of the Norwegian composer Edvard Grieg (1845-1935).
 - 4 Anne Marie Carl-Nielsen, née Brodersen, Danish sculptress (1863-1945).
 - 5 Torben Schousboe (ed.), *Carl Nielsen, Dagbøger og brevsveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 301.
 - 6 Torben Meyer & Frede Schandorf Petersen (eds.), *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-1948, vol. 2, p. 20.
 - 7 Torben Schousboe, *op. cit.*, p. 303.
 - 8 Svend Godske-Nielsen, Carl Nielsen's pupil and friend (1867-1935).

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- 1 Kladder til fjerde sats, dateret 30.4.1911 (DK-Kk, CNS 64a).
 - 2 Sonate Nr. 1 for violin og klaver (1881-1882), Duetto I for 2 violiner (1882-1883), Trio for violin, cello og klaver (1883), Sonate for Violin og Klaver, op. 9 (1895).
 - 3 Den norske komponist Edvard Griegs enke (1845-1935).
 - 4 Anne Marie Carl-Nielsen, født Brodersen. Billedhugger (1863-1945).
 - 5 Torben Schousboe (udg.), *Carl Nielsen, Dagbøger og brevsveksling med Anne Marie Carl-Nielsen*, København 1983, s. 301.
 - 6 Torben Meyer og Frede Schandorf Petersen (udg.), *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 2, s. 20.
 - 7 Torben Schousboe, *op. cit.*, s. 303.
 - 8 Svend Godske-Nielsen, Carl Niensens elev og ven (1867-1935).

can't very well be content with over-trite passages etc. All the same now we'll have to see how it shapes up, as they say."⁹

At home again at the end of August Carl Nielsen resumed his conducting work at the Royal Theatre in Copenhagen and composed the remainder of the concerto, often in the late night hours after the theatre had closed.¹⁰ It is evident from the correspondence with Anne Marie that the work was giving him trouble and for that very reason was challenging and enriching. On 22nd September 1911 he wrote:

"Myself, I am working on my concerto, slowly but quite surely; the task is actually difficult, and therefore amusing. The thing is that it has to be good music, and yet always make allowances for the activity of the solo instrument in the best light, that is rich in content, popular and dazzling without becoming superficial. These are contraries that must and will meet and be combined in a higher unity. That amuses me greatly."¹¹

Carl Nielsen himself had a feeling that something new was on its way in his compositions. One evening in October¹² he and Henrik Knudsen¹³ were playing the new Third Symphony in a piano arrangement for Wassili Iljitsch Safonow.¹⁴ In a letter of 7th October 1911 to Anne Marie he wrote, after first mentioning Safonow's praise of his "unique originality":

"That's amusing enough, but actually doing the things is still more amusing. What does it really matter if one is not fully recognized; it doesn't affect me at all any longer when the critics and people don't like my things and I feel that now at last [I] have to get to work and penetrate into a world where no one has set foot before. I think a time is coming now when I will do my best things. [...] Here everything is going along as usual. [...] and my violin concerto is making progress."¹⁵

From mid-November the work goes off more easily, and on 17th November 1911 he writes to Anne Marie: "I've begun to work again and I think what I am working on now is good, that is the andante and the finale of the concerto."¹⁶ The next letter of

9 Quoted from Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsens Breve i Udvalg og med Kommentarer*, Copenhagen 1954, p. 114.
10 Carl Nielsen was employed as Second Conductor at the Royal Theatre in 1908-1914.
11 Quoted from Torben Schousboe, *op. cit.*, p. 305. Anne Marie had gone on 5.9.1911 to Celle for at arbejde på et monument for Chr. IX (Torben Schousboe, *op. cit.*, pp. 303-326).
12 Cf. Torben Schousboe, *op. cit.*, p. 308.
13 Danish pianist (1873-1946).
14 Russian pianist and conductor (1852-1918).
15 Quoted from Torben Schousboe, *op. cit.*, pp. 308-309.
16 *Ibid.*, p. 313.

o.s.v. kan jeg ikke saa godt finde mig i. Nu skal vi alligevel se hvad det kan give, som man siger."⁹

Hjemme igen i slutningen af august genoptog Carl Nielsen sin kapelmestergerning på Det Kongelige Teater i København og komponerede resten af koncerten, ofte i de sene nattetimer efter teatertid.¹⁰ Af korrespondancen med Anne Marie fremgår det, at arbejdet har faldet ham svært og netop derfor udfordrende og berigende. Den 22. september 1911 skrev han:

"Jeg selv arbejder paa min Concert langsomt men ret sikkert; Opgaven er egentlig vanskelig og derfor morsom. Sagen er at det skal være god Musik og dog hele Tiden tage Hensyn til Soloinstrumentets Udfoldelse i det bedste Lys, altsaa: indholdsrigt, populært og brillierende uden at blive overfladisk. Det er Modsætninger som maa og skal mødes og gaa op i en højere Enhed. Det morer mig meget."¹¹

Carl Nielsen har selv haft en fornemmelse af, at noget nyt var på vej i hans kompositioner. Han og Henrik Knudsen¹² spillede en aften i oktober¹³ den nye tredje symfoni i klaverarrangement for Wassili Iljitsch Safonow.¹⁴ I et brev af 7. oktober 1911 til Anne Marie skrev han efter først at have omtalt Safonows lovord om hans "enestående originalitet":

"Det er jo morsomt nok, men det at lave Tingene er dog alligevel morsommere. Hvad gør det egentlig om man ikke bliver fuldt ud anerkjendt; det berører mig slet ikke mere naar Kritiken og Folk ikke synes om mine Ting og jeg føler at nu først skal [jeg] til at tage fat og trænge ind i en Verden hvor ingen før har traadt. Jeg tror der kommer en Tid nu, hvor jeg vil gjøre mine bedste Ting. [...] Her gaar alting som det plejer. [...] og med min Violinkoncert gaar det fremad."¹⁵

Fra midten af november går arbejdet lettere fra hånden, og den 17. november 1911 skriver han til Anne Marie: "Jeg har begyndt at arbejde igjen og jeg tror det er godt hvad jeg nu er igang med, nemlig: Andante og Finale til Concerten."¹⁶ Det næste

9 Citeret efter Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Nielsens Breve i Udvalg og med Kommentarer*, København 1954, s. 114.

10 Carl Nielsen var ansat som 2. Kapelmester ved Det Kongelige Teater 1908-1914.

11 Citeret efter Torben Schousboe, *op. cit.*, s. 305. Anne Marie var 5.9.1911 rejst til Celle for at arbejde på et monument for Chr. IX (Torben Schousboe, *op. cit.*, s. 303-326).

12 Pianist (1873-1946).

13 Jf. Torben Schousboe, *op. cit.*, s. 308.

14 Russisk pianist og dirigent (1852-1918).

15 Citeret efter Torben Schousboe, *op. cit.*, s. 308-309.

16 *Ibid.*, s. 313.

21st November reflects the composer's pleasure in creativity in the following description of the final movement:

"My own dear friend!

My work is going well now. The finale will be a kind of half-sweet, half-merry, rickety movement, almost with no will, but good and charming like a heartily smiling idler at his best moments.

Do you like that sort of fellow?

[...] I hope to get my concerto finished very soon, then you'll come, maybe at the same time."¹⁷

Anne Marie replies in a letter of 25th November:

"Dear C. Thanks for your letter, which made me very happy. H]ow I look forward to hearing the 'rickety smiling layabout'!] does the architectural style fit the first string movement; I mean the balance – will it be right?"¹⁸

On 13th December, just six months after the stay at *Troldhaugen*, Carl Nielsen had finished the concerto, and then went to work on the "tiresome fair-copying."¹⁹ At that time he was busy arranging a concert of his own works, where among other things the first performances of the Third Symphony and the Violin Concerto were on the programme; at the same time he was very worried about Anne Marie, who was having great problems with her work in Hanover, and only on 12th February, about two weeks from the first rehearsal, could he write to Celle: "Now I have just finished my laborious fair-copying for the concert (which is scheduled for the 29th inst.). Then I went out to the music copyist and the bookbinder."²⁰

This was the conclusion of a work that Carl Nielsen had long had in mind, as is evident for example from his letter to Max Brod of 1913:²¹

"I have also written a violin concerto. I used to play the violin, and almost every year for the last 25 years I have considered writing a concert for the instrument."²²

Even before the composition was finished Carl Nielsen tried to programme a performance of the work. In a letter to Emil

brev af 21. november afspejler komponistens skaberglæde i følgende karakteristik af finalen:

"Min egen, kære Ven!

Det gaar nu godt med mit Arbejde. Finalen bliver en Slags halv sød, halvløst, dinglevorn Sats, uden Villie næsten, men god og indtagende som en hjertelig smilende Drivert i sine bedste Øjeblikke.

Synes Du om saadan en?

[...] Jeg haaber at faa min Concert færdig meget snart, saa kommer Du, maaske samtidig med."¹⁷

Anne Marie svarer i brev af 25. november:

"Kjære C. Tak for Dit Brev som jeg var meget glad over hvor jeg glæder mig til at høre den 'dinglevorne smilende Lømmel-natur'!] passer den architectonisk til det første stærke Styk jeg mener Balancen bliver den rigtig?"¹⁸

Den 13. december, kun et halvt år efter opholdet på *Troldhaugen*, blev Carl Nielsen færdig med værket, hvorpå han gik igang med den "kjedelige Renskrift."¹⁹ På dette tidspunkt havde han travlt med at arrangere en koncert med egne værker, hvor bl.a. uropførelsen af tredje symfoni og violinkoncerten stod på programmet; samtidig var han meget bekymret for Anne Marie, som havde store problemer med sit arbejde i Hannover, og først 12. februar, cirka to uger før den første prøve, kunne han skrive til Celle: "Nu er jeg lige bleven færdig med min pinagtige Renskrift til Concerten (som er sat til den 29^{de} ds). Saa gik jeg ud til Nodeskriveren og Bogbinderen."²⁰

Hermed afsluttedes et værk som længe havde ligget Carl Nielsen på sinde, således som det fx fremgår af brev til Max Brod fra 1913:²¹

"Dann habe ich ein Violinconcert geschrieben. Ich war früher Violinspieler und seit 25 Jahren habe ich beinahe jedes Jahr daran gedacht ein Concert für dieses Instrument zu schreiben."²²

Allerede inden kompositionen var færdig forsøgte Carl Nielsen at programsætte en opførelse af værket. I et brev til Emil Holm

¹⁷ *Ibid.*, pp. 313-314.

¹⁸ *Ibid.*, p. 315.

¹⁹ Date in draft (DK-Kk, CNS 71b) and diary entry 23.1.1912, quoted from Torben Schousboe, *op. cit.*, p. 322.

²⁰ Quoted from Torben Schousboe, *op. cit.*, p. 325.

²¹ Czech-Israeli philosopher, poet and composer (1884-1968).

²² Quoted from Karl Clausen (ed.), "Max Brod og Carl Nielsen" in *Oplevelser og studier omkring Carl Nielsen*, Tønder 1966, pp. 32-33.

¹⁷ *Ibid.*, s. 313-314.

¹⁸ *Ibid.*, s. 315.

¹⁹ Dato i kladde (DK-Kk, CNS 71b) og dagbogsnotat 23.1.1912, citeret efter Torben Schousboe, *op. cit.*, s. 322.

²⁰ Citeret efter Torben Schousboe, *op. cit.*, s. 325.

²¹ Tjekkisk-israelsk filosof, digter og komponist (1884-1968).

²² Citeret efter Karl Clausen (red.), "Max Brod og Carl Nielsen", i *Oplevelser og studier omkring Carl Nielsen*, Tønder 1966, s. 32-33.

Holm of 4th November 1911, about six weeks before the end-dating of the draft, he suggested that the Violin Concerto could be given its first performance in Stuttgart, and continued.²³

“But in that case we would have to get the Danish violinist Peder Møller to Stuttgart and we wouldn’t be letting anyone down, for I consider his world success assured within a few years. [...] He is without comparison the first among our violinists, and is known to the leading French and German violinists Ysaye, Marteau, Tibaud, the last of whom rates Møller so highly that he counts him among the very first of our age.”²⁴

In 1910 the soloist Peder Møller²⁵ had just come to the Royal Orchestra after ten years in Paris as orchestra leader in the Concerts symphoniques du jardin d’acclimatation.²⁶ Although the dedication is found neither in the draft, the fair copy nor the printed score, the above quotation shows that Carl Nielsen had singled out Peder Møller to give the work its first performance, and it is reasonable to conclude – although not definitively proven – that the concerto was composed with him in mind. That he was a technically and musically outstanding talent is borne out not only by the reviews, but also by the fact that he was only given a fortnight for the complete study and rehearsal of the work, and still performed the difficult solo part to the acclaim of all. Nothing came of the performance of the Violin Concerto in Stuttgart; instead it was given its first performance along with the Third Symphony at a “Symphony concert of new compositions” on 28th February 1912, organized by the composer. Carl Nielsen himself conducted the Royal Orchestra at the Odd Fellow Palæ in Copenhagen with Peder Møller as soloist.²⁷ Of the rehearsals up to the concert Carl Nielsen wrote in a letter to Emil Holm on 26th February 1912:

“Yesterday we had a rehearsal of the symphony and the violin concerto. The orchestra was quite beside itself on account of Peder Møller’s performance of the concerto and it all rubbed off on me several times too during both the symphony and the violin concerto.”²⁸

23 Emil Holm, Danish singer (1867-1950), engaged by the Court Opera in Stuttgart 1901-1913; since 1908 he had tried to get Max von Schilling, director of the Stuttgart Hoftheater, to put works by Carl Nielsen on the programme. Symphony No. 3, *Espansiva*, was performed, conducted by Carl Nielsen, in Stuttgart on 23.1.1913, cf. Torben Schousboe, *op. cit.*, pp. 269, 341-342.

24 DK-Kk, NKS 2821¹¹.

25 Danish violinist (1877-1940).

26 Cf. John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 779.

27 The programme also included the preludes to Acts Two and Three of *Saul and David*.

28 DK-Kk, NKS 2821¹¹.

af 4. november 1911, cirka seks uger før kladdens slutdatering, foreslog han, at violinkoncerten blev uropført i Stuttgart, og han fortsatte:²³

“Men isaafald maatte vi have den danske Violinist Peder Møller med til Stuttgart og dermed var man ikke narret, thi hans Verdenssucces anser jeg for sikker om nogle faa Aar. [...] Han er uden Sammenligning vor første Violinspiller, er kjendt af de første franske og tyske Violinspillere Ysaye, Marteau, Tibaud hvilken sidste sætter Møller saa højt at han regner ham blandt Nutidens allerførste.”²⁴

I 1910 var solisten Peder Møller²⁵ netop kommet til Det Kongelige Kapel efter 10 år i Paris som koncertmester ved Concerts symphoniques du jardin d’acclimatation.²⁶ Selv om en tilegnelse ikke findes hverken i kladde, renskrift eller trykt partitur, viser ovennævnte citat, at Carl Nielsen havde udpeget Peder Møller til at uropføre værket, og det er nærliggende at slutte, men ikke hermed endeligt godtgjort, at koncerten blev komponeret med henblik på ham. At han var et teknisk og musikalsk fremragende talent, vidner ikke blot anmeldelserne om, men også det faktum, at han kun fik 14 dage til en samlet indstudering af værket og alligevel udførte den vanskelige solostemme til alles begejstring. Det kom ikke til nogen opførelse af violinkoncerten i Stuttgart, men den blev i stedet uropført samtidig med Symfoni Nr. 3 ved en “Symfoni-Koncert med nye Kompositioner” den 28. februar 1912, arrangeret af komponisten. Carl Nielsen dirigerede selv Det Kongelige Kapel i Odd Fellow-Palæet i København med Peder Møller som solist.²⁷ Om prøverne inden koncerten skrev Carl Nielsen i et brev til Emil Holm 26. februar 1912:

“Igaar havde vi Prøve paa Symfonien og Violinconcerten. Orkestret var ganske ude af sig selv i Anledning af Peder Møllers Udførelse af Concerten og paa mig dryppede det ogsaa flere Gange under saavel Symfonien som under Violinconcerten.”²⁸

23 Emil Holm, sanger (1867-1950), ansat ved hofoperaen i Stuttgart 1901-1913, siden 1908 forsøgte han at få Max v. Schilling, direktør ved Stuttgart Hoftheater, til at programsætte værker af Carl Nielsen. Symfoni Nr. 3, *Espansiva*, blev under ledelse af Carl Nielsen opført i Stuttgart 23.1.1913, jf. Torben Schousboe, *op. cit.*, s. 269, 341-342.

24 DK-Kk, NKS 2821¹¹.

25 Violinist (1877-1940).

26 Jf. John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 779.

27 Programmet bestod desuden af forspillene til 2. og 3. Akt af *Saul og David*.

28 DK-Kk, NKS 2821¹¹.

Of the actual first performance he has less to say: "This evening my symphonic concert was held with the assistance of the Royal Orchestra, Mrs. Ulrich, A. Høeber, Cornelius and Peder Møller. Great enthusiasm!"²⁹

It was very much Peder Møller who made the Violin Concerto such a great success in the first performance, and the many later times when he was the soloist. In all reviews he was singled out for his playing, and in general the press was very positive about the work. Expressions like "Rococo-like", "merry", "festive, full of humour", "good humour" recur along with other words of similar meanings, although some reviewers had their reservations, for example Charles Kjerulf, who after an unusually positive critique of the symphony continued:

"To cap it all we were given the bonus of a brand new violin concerto: a strongly 'humorous', indeed merry, almost frisky work, where a wealth of immense technical difficulties were gathered together for our genuine musical amusement. One missed a *little* seriousness perhaps, although in the *Un poco adagio* there was a charming atmosphere."³⁰

The most enthusiastic review came from Robert Henriques, who associated the Violin Concerto's "droll Baroque style and spirited rhythm" with Carl Nielsen's success with *Masquerade*; and he concluded his review of the Violin Concerto by predicting its future:

"The Violin Concerto is a very significant work which will gain every time it is heard, because of course one only gradually becomes aware of all the brilliant details. Undoubtedly it will also be sought out by the great foreign violinists, who have here been given a problem whose solution is as technically difficult as it is musically rewarding."³¹

Gustav Hetsch does not share this opinion of the future of the work:

"One would not have thought on the face of it that Carl Nielsen's talents tended towards the writing of a violin concerto. At least not one of the good old-fashioned kind, [...] The melodic charm of the broad, cantabile strophe is not Carl Nielsen's forte, so his violin concerto – which the Royal Orchestra musician Peder Møller played in masterly fashion – is not a work for which one dares predict a great future in the repertoire of the world's virtuosi."³²

Om selve uropførelsen bruger han færre ord: "Aften afholdtes min Symfoni-Concert med Assistance af det kgl. Kapel, Fru Ulrich, A. Høeber, Cornelius og Peder Møller. Stor Begejstring!"²⁹

Det var i høj grad Peder Møller, der bragte violinkoncerten til succes ved uropførelsen og de følgende mange gange, hvor han var solist. I samtlige anmeldelser blev han fremhævet for sit spil, og generelt var pressen meget positivt stemt overfor værket. Udtryk som "rokokoagtigt", "lystigt", "festlig, humørfyldt", "lune" går igen sammen med andre ord af lignende betydning, selv om nogle anmeldere tog deres forbehold, som fx Charles Kjerulf, der efter en usædvanlig positiv kritik af symfonien fortsatte:

"Til Overflod fik man en helt ny Violinkoncert i Tilgift: et stærkt 'humoristisk', ja, lystigt, næsten kaadt Arbejde, hvor en Mængde uhyrlige tekniske Vanskeligheder var stillede sammen til virkelig musikalsk Morskab. Lidt Alvor savnede man maaske nok, skønt der i *Un poco adagio* var en nydelig Stemning."³⁰

Den mest begejstrede anmeldelse kom fra Robert Henriques, som knyttede violinkoncertens "pudsige Barokstil og kaade Rytme" sammen med Carl Niensens succes med *Maskarade*, og han sluttede sin omtale af violinkoncerten med at spå om dens fremtid:

"Violinkoncerten er et meget betydeligt Værk, som vil vinde for hver Gang, den høres, fordi man selvfølgelig først efterhaanden faar alle de aandfulde Enkeltheder med. Uden Tvivl vil den ogsaa blive søgt af de store udenlandske Violinister, som her har fået en Opgave, hvis Løsning er lige saa teknisk vanskelig som musikalsk lønnende."³¹

Gustav Hetsch er ikke af samme mening vedrørende værkets fremtid:

"Paa Forhaand skulde man ikke tro, at Carl Niensens Evner gik i Retning af at skrive en Violinkoncert. I hvert fald ikke en af den gode, gammeldags Slags, [...] Den melodiske Charme i den brede, sangbare Strofe er ikke Carl Niensens Styrke, og derfor blev hans Violinkoncert – som kgl. Kapelmusikus Peder Møller spillede mesterligt – ikke et Værk, som man tør spaa nogen stor Fremtid paa Verdensvirtuosernes Repertoire."³²

29 Dagbogsnotat 28.2.1912, citeret efter Torben Schousboe, *op. cit.*, s. 326.

30 *Politiken*, 29.2.1912.

31 *Land og Folk*, 29.2.1912.

32 *Nationaltidende*, 29.2.1912.

29 Diary entry 28.2.1912, quoted from Torben Schousboe, *op. cit.*, p. 326.

30 *Politiken*, 29.2.1912.

31 *Land og Folk*, 29.2.1912.

32 *Nationaltidende*, 29.2.1912.

The two works that were given their first performances at this concert were regarded as Carl Nielsen's breakthrough as a composer. For example Charles Kjerulf called the Third Symphony "the first fully ripe apple from his tree", and Robert Henriques rounded off his review of the concert as follows:

"This then was the result of the evening, that Carl Nielsen in his two new works demonstrated his rare talent with greater clarity than ever before. He is on the true road towards the great goals he has set himself. And that the 'energy' made a more significant impression than the 'calm' in his last symphony must only be regarded as a happy augury of what we can further expect from this, the only pathfinder in Danish music."³³

Carl Nielsen himself wrote of the reception of the concert in a letter to Emil Holm:

"My 'Erfolg' has been overwhelming and the city is talking a lot about it, so now I am so important that your wife can go and throw in the towel right away – my nose has turned almost 17 centimetres upward and my fingers and toes stick out on all sides and I think new ones keep growing out all the time when I press the old ones in; it's a bad case."³⁴

Until 1918 Peder Møller was the only violinist who played the solo part. With Carl Nielsen as conductor he played it several times in Copenhagen as well as twice in Stockholm and once in Gothenburg. The second concert in Stockholm deserves special mention, since they both garnered great acclaim there. The concerto was played on 31st October 1913 in a symphonic concert at Kungliga Teatern.³⁵ After the first rehearsal on 27th October 1913 Carl Nielsen wrote to his wife about both Peder Møller's ability and his own encounter with the Swedes:

"My own dear friend!

Now I've just had my first rehearsal here in Stockholm; Peder Møller had already come today and played the violin concerto so all the members of the Orchestra broke into loud applause. He's a brick and there [is] no doubt at all that he will be a great success. [...] Here in Stockholm I am received like a famous man.

³³ *Land og Folk*, 29.2.1912.

³⁴ Letter of 1.3.1912 (DK-Kk, NKS 2821¹¹). Emil Holm's wife, Katarine Holm, had been appointed Royal Singer at the beginning of February.

³⁵ The programme further consisted of *Helios*, op. 17, *Ved en ung Kunstners Baare* (At the Bier of a Young Artist), Intermezzo from *Suite for Strings*, op. 1, *A Saga Dream*, op. 39, and Symphony No. 3, *Sinfonia Espansiva*, op. 27.

De to værker, som blev uropført ved denne koncert, blev opfattet som Carl Niensens gennembrud som komponist. Således kaldte Charles Kjerulf tredje symfoni "Det første, helt fuldt modne Æble fra hans Træ", og Robert Henriques afrundede sin anmeldelse af koncerten således:

"Dette blev da Aftenes Resultat, at Carl Nielsen i sine to nye Værker viste sit sjældne Talent saa afklaret som ingensinde tidligere. Han er paa den rigtige Vej mod de store Maal, han har sat sig. Og at 'Energien' gjorde et betydeligere Indtryk end 'Hvilen' i hans sidste Symfoni, maa kun betragtes som et lykkeligt Varsel om, hvad vi yderligere kan vente os af denne dansk Musiks eneste Vejbrøder."³³

Carl Nielsen selv skrev om koncertens modtagelse i et brev til Emil Holm:

"Min 'Erfolg' har været overvældende og Byen taler meget derom, saa nu er jeg saa vigtig at Deres Kone kan gaa hjem og lægge sig lige med det samme min Næse er gaaet næsten 17 Centimeter opad og mine Fingre og Tærne stritter til alle Sider og jeg synes der hele Tiden voxer nye frem naar jeg trykker de gamle ind; det er rent galt fat!"³⁴

Indtil 1918 var Peder Møller den eneste, der spillede solostemmen. Med Carl Nielsen som dirigent spillede han den flere gange i København og endvidere to gange i Stockholm og én gang i Göteborg. Den anden koncert i Stockholm fortjener en særlig omtale, da de begge her høstede stor anerkendelse. Koncerten fandt sted 31. oktober 1913 ved en symfonikoncert med Kungliga Teatern.³⁵ Efter den første prøve den 27. oktober 1913 skrev Carl Nielsen til sin hustru om både Peder Møllers dygtighed og sit eget møde med svenskerne:

"Min egen, kære Ven!

Nu har jeg lige haft min første Prøve her i Stokholm; Peder Møller var allerede mødt idag og spillede Violinconcerten saa alle Kapellets Medlemmer brød ud i stort Bifald. Han er en Knop og der [er] slet ingen Tvivl om at han vil gjøre vældig Lykke. [...] Her i Stokholm bliver jeg modtaget som en berømt Mand. Alle

³³ *Land og Folk*, 29.2.1912.

³⁴ Brev af 1.3.1912 (DK-Kk, NKS 2821¹¹). Emil Holms hustru, Katarine Holm var blevet udnaevnt til kammersangerinde i begyndelsen af februar.

³⁵ Programmet bestod endvidere af *Helios*, op. 17, *Ved en ung Kunstners Baare*, Intermezzo af *Suite for strygeorkester*, op. 1, *Saga-Drøm*, op. 39, og symfoni Nr. 3, *Sinfonia Espansiva*, op. 27.

All the papers had long articles about me yesterday with pictures etc. What I say and do is given the closest attention and I really feel quite odd about it all.”³⁶

After the concert he wrote to her on 4th November 1913:

“In Stockholm all went magnificently! I can’t tell you everything at once, but must tell you it all little by [little]. [...] The concert was a huge success. Peder Møller was a phenomenal hit. We got huge garlands – P. M. two big ones and I three whoppers. Princess Ingeborg was present all evening and clapped an awful lot and Kristine Nilsson, who is an Italian countess, was also sitting in her box and was enthusiastic[.] Everything Stockholm [could muster] of [the world of] music, art and literature was there.”³⁷

The success was assured; in *Svenska Dagbladet* the Violin Concerto was described as the best since Brahms’.³⁸ A review in *Aftonbladet* struck a slightly jarring note and criticized it for a lack of cohesion between the first and second movement – the problem that Anne Marie had already hinted at in the above-quoted letter of 25th November 1911 – and thus anticipated the criticism that led in 1923 to an attempt to perform the concerto in two sections. *Aftonbladet* said:

“The concerto as a whole is a strange work. It could be two different works for playing separately. The *first movement*, by virtue of its length and rigorous working-through, is a concerto in its own right. It has many poetical places – the second song theme for example – and a great deal of manly bearing and dash in the impetuous close (the heroic-ballad-like theme). The *second* and *third* movements, which form one piece, could be played as a whole on its own – it does not really belong together with what precedes it. It has the effect of ‘introduction’ and ‘capriccioso’ – an excellent piece of violin music by the way: the andante passionate, singing; the merry finale playing the Harlequin in some witty passages also interleaved with melancholy – a brilliantly composed piece.”³⁹

When Emil Telmányi came to Denmark in 1918, the Violin Concerto found its second great interpreter.⁴⁰ In the period 1920-1927 this violin virtuoso performed the concerto around twenty times in Denmark and the rest of Europe: Germany,

Bladene havde igaar lange Artikler om mig med Billeder o.s.v. Hvad jeg siger og gør bliver opmærksomt iagttaget og jeg føler mig virkelig helt underligt tilmode sommetider.”³⁶

Efter koncerten skrev han 4. november 1913 til hende:

“I Stokholm gik det storartet! Jeg kan ikke sige Dig alting paa engang, men maa lidt efter [lidt] fortælle Dig om det hele. [...] Concerten gjorde vældig Lykke. Peder Møller fik en vanvittig Succes. Vi fik vældige Kranse, P. M. to store og jeg tre mægtige. Prinsesse Ingeborg var tilstede hele Aftenen og klappede forfærdelig meget og Kristine Nilsson som er italiensk Grevinde sad ogsaa i sin Loge og var begejstret[.] Alt hvad Stokholm [kunne mønstre] af Musik, Kunst og Literatur var mødt.”³⁷

Succesen var hjemme; i *Svenska Dagbladet* nævntes violin-koncerten som den bedste efter Brahms’.³⁸ En anmeldelse i *Aftonbladet* dryppede lidt malurt i bægeret og kritiserede den for manglende sammenhæng mellem første og anden sats – det problem, som Anne Marie allerede i det tidligere nævnte brev af 25. november 1911 havde antydnet – og foregreb dermed en kritik, der i 1923 førte til et forsøg på at opføre koncerten i to afdelinger. I *Aftonbladet* hedder det:

“Konserten som helhet är ett märkligt opus. Det skulle kunna vara två olika stycken att spela vart för sig. *Första satsen* är genom sin längd och skarpa genomarbetning en konsert för sig. Den innehåller många poetiska ställen – andra sångtemt t.e. – och mycket av manlig hållning och väldig schwung i det uppbrusande slutet (temat à la kämpavisa). *Andra* och *tredje* satsen, som bilda ett stycke, skulle kunna spelas som ett helt för sig – det hör egentligen icke riktigt tillsammans med det föregående. Det verkar ‘introduktion’ och ‘capriccioso’ – ett ypperligt stycke violinmusik för resten. Andantet svärmiskt, sjungande; den lustiga finalen verkande Harlekin i några kvicka, även av svårmod interfolierade upptåg – en briljant komponerad sats.”³⁹

Da Emil Telmányi i 1918 kom til Danmark, fik violinkoncerten sin anden store fortolker.⁴⁰ Denne violinvirtuos bragte fra 1920-1927 koncerten til opførelse omkring 20 gange i Danmark og i Europa: Tyskland, Frankrig og England og Holland. Den 23.

³⁶ Quoted from Torben Schousboe, *op. cit.*, p. 355.

³⁷ *Ibid.*, p. 358.

³⁸ *Svenska Dagbladet*, 1.11.1913 (DK-Kk, CNA, I.E.b.2).

³⁹ *Aftonbladet*, 1.11.1913 (DK-Kk, CNA, I.E.b.2).

⁴⁰ Emil Telmányi (1892-1988), Hungarian violinist, married to Carl Nielsen's daughter Anne Marie Telmányi 1918-1936, lived from 1918 until his death in Denmark.

³⁶ Citeret efter Torben Schousboe, *op. cit.*, s. 355.

³⁷ *Ibid.*, s. 358.

³⁸ *Svenska Dagbladet*, 1.11.1913 (DK-Kk, CNA, I.E.b.2).

³⁹ *Aftonbladet*, 1.11.1913 (DK-Kk, CNA, I.E.b.2).

⁴⁰ Emil Telmányi (1892-1988) ungarsk violinist, gift med Carl Nielsens datter Anne Marie Telmányi 1918-1936, fra 1918 til sin død bosat i Danmark.

France, England and Holland. On 23rd October 1922 he played the concerto under the baton of Ernst von Dohnányi with the Philharmonische Gesellschaft in Budapest,⁴¹ and the above-mentioned concern about the balance between the two movements became a real problem for Ernst von Dohnányi, since he thought that the stylistic difference was so great that it broke down the unity of the work. On 28th October 1922 Carl Nielsen wrote almost despairingly to Emil Telmányi:

“What am I to say and do with respect to my violin concerto? Of course it is true that the rondo is in a quite different world; yet Dohnanyi is not right when he talks about a different style. If we take the theme from I Allegro



and compare it with



then the spirit is about the same. But it is I suppose [a] risky and challenging thing to demand that the audience must make the adaptation. We could perhaps say that the 1st movement is more lively and temperamental, but does that make it better music? I don't think so, and in fact I went to a lot of pains in the rondo to express clearly that the milieu is now quite different and the actual ending absolutely renounces anything that could dazzle or impress. I think this is expressed as clearly as possible. It would have been an easy matter to end brilliantly, but— well, maybe it was stupid of me. Yet I might consider making another movement instead of the rondo (maybe a theme with a set of variations??) – we can talk about it some time when we meet.”⁴²

An attempt was made to solve the problem in a performance at Tivoli on 16th May 1923 with Emil Telmányi as soloist and Frederik Schnedler-Petersen as conductor,⁴³ where *A Saga Dream* was played between the first and second movements. However, the experiment was never repeated.

On the Continent the Violin Concerto was generally well received, yet there were also less positive reviews. In connection with a concert in Karlsruhe in 1923 the *Rezidenz Anzeigen* writes:

41 Hungarian conductor and composer (1877-1960).

42 DK-Kk, CNS, C II.10, reproduced in Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 2, pp. 25-26 and quoted in Emil Telmányi, *Af en musikers billedbog*, Copenhagen 1978, pp. 155-156.

43 Danish conductor (1867-1938).

oktober 1922 spillede han koncerten under ledelse af Ernst von Dohnányi med Philharmonische Gesellschaft i Budapest,⁴¹ og den nævnte bekymring om balancen mellem de to satser blev for Ernst von Dohnányi et regulært problem, idet han mente, at den stilistiske forskel var så stor, at den brød helheden i værket. Den 28. oktober 1922 skrev Carl Nielsen næsten fortvivlet til Emil Telmányi:

“Hvad skal jeg sige og gøre i Anledning af min Violinkonzert? Naturligvis er det rigtigt at Rondoer er i en hel anden Verden; men Dohnanyi har dog ikke Ret, naar han taler om en anden Stil. Ifald vi tager Temaet fra I Allegro



og sammenligner det med



saa er Aanden omtrent den samme. Men det er jo [en] farlig og fordringsfuld Sag at forlange at Tilhørerne maa stemme sig om. Vi kan maaske sige at 1st Sats er mere levende og temperamentsfuld, men er det derfor bedre Musik? Jeg mener nej, og jeg har netop gjort mig al Umage i Rondoer for at udtrykke tydeligt at nu er Millieuet et helt andet og selve Slutningen giver helt Afkald paa alt hvad der kan blænde eller imponere. Jeg synes det er saa tydeligt udtrykt som muligt. Det havde været en let Sag at slutte brillant, men— ja, maaske var det dumt af mig. Dog kunde jeg tænke mig at gøre en anden Sats istedetfor Rondoer, (maaske Tema med en Række Variationer??) vi kan engang tale om det naar vi ses.”⁴²

Problemet forsøgtes løst ved en opførelse i Tivoli 16. maj 1923 med Emil Telmányi som solist og Frederik Schnedler-Petersen som dirigent,⁴³ hvor *Saga-Drøm* blev spillet mellem første og anden sats. Eksperimentet blev dog aldrig siden gentaget.

I Europa blev violinkoncerten generelt vel modtaget, men der var dog også mindre positive anmeldelser. I forbindelse med en koncert i Karlsruhe i 1923 hedder det i *Rezidenz Anzeigen*:

41 Ungarsk dirigent og komponist (1877-1960).

42 DK-Kk, CNS, C II.10, gengivet i Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 25-26 og citeret i Emil Telmányi, *Af en musikers billedbog*, København 1978, s. 155-156.

43 Dirigent (1867-1938).

“At the well-attended concert we made the acquaintance of a first-class violinist: Peder Möller of Copenhagen. He is far above the average: his technical skill is considerable, his [?] and double stopping (including pizzicato) are completely in tune and of flawless purity and fluency. What Herr Peder Möller is capable of as a musician, though, cannot be ascertained. Because, apart from a few passages, Nielsen’s violin concerto is almost completely concerned with technicalities. Are the cadenzas by Nielsen or by Peder Möller? At all events they are superfluous and without artistic merit. But Peder Möller played them wonderfully and earned a storm of applause for them, just as the whole performance was a great success for the conductor who in this concert once more demonstrated his fine, psychologically outstanding artistry.”⁴⁴

With a single exception it was only Peder Møller and Emil Telmányi who took on the solo part in Carl Nielsen’s lifetime.⁴⁵ The following letter from Anne Marie Carl-Nielsen to Carl Nielsen in connection with the planning of the concert in Tivoli on the occasion of his sixtieth birthday suggests that after becoming a member of the family Emil Telmányi had sidelined Peder Møller as the real interpreter of Carl Nielsen’s Violin Concerto:

“Dear Carl, I hear at this moment that Peder Møller, not Telmányi, is to play your violin concerto!!! But that is an unheard-of slight on your and our great day of celebration – this must be a misunderstanding which you really must get remedied; everyone will be surprised over it, everyone will feel – justifiably – insulted on behalf of your son-in-law Telmányi – on that day, the celebration day [.] Agnes Lunn says it really is a bit stiff that Telmányi is being left out – he hasn’t deserved that.”⁴⁶

Carl Nielsen had a very close relationship with his son-in-law, and explained to him “with an apologetic expression” that he would not let Peder Møller down.⁴⁷ Carl Nielsen was also close to Møller, and he stuck to his guns and had Peder Møller play on the actual birthday on 9th June 1925, while Emil Telmányi played in the Royal Orchestra’s gala concert for Carl Nielsen on 11th November 1925 in the large concert hall of the Odd Fellow

“Das sehr gut besuchte Konzert machte uns noch mit einem erstklassigen Violinisten bekannt: Peder Möller aus Kopenhagen. Er steht weit über dem Durchschnitt; sein technisches Können ist bedeutend, seine [?] und Doppelgriffe (mit Pizzicato) sind von tadelloser Reinheit und Geläufigkeit. Was Herr Peder Möller als Musiker leistet, kann nicht festgestellt werden. Denn das Niensensche Violin-Konzert ist, von wenigen Stellen abgesehen, fast ganz aufs Technische eingestellt. Ob die Kadenzen von Nielsen oder von Peder Möller sind? Sie sind jedenfalls überflüssig und ganz ohne musikalischen Wert. Aber Peder Möller spielte sie wunderbar und erntete d. m. auch stürmischen Beifall, wie die ganze Veranstaltung ein grosser Erfolg war für den Dirigenten, der seine feine, psychologisch-eminente Künstlerschaft auch in diesem Konzert aufs neue bewies.”⁴⁴

Med en enkelt undtagelse var det kun Peder Møller og Emil Telmányi, der gav sig i kast med solostemmen i Carl Nielsen’s levetid.⁴⁵ Følgende brev fra Anne Marie Carl-Nielsen til Carl Nielsen i forbindelse med planlægningen af koncerten i Tivoli i anledning af hans tresårsfødselsdag tyder på, at Emil Telmányi efter sin indtræden i familien havde fortrængt Peder Møller som den egentlige fortolker af Carl Nielsen’s violinkonzert:

“Kjær Carl jeg hører i dette Øjeblik at Peder Møller ikke Telmányi skal spille Din Violinconcert!!! det er dog en uheldig Tilfældighed ved Din og vor store Festdag dette må være en Misforståelse som Du endelig må få rettet alle vil være forbauset over det, alle vil føle sig og med rette krænkede på Din Svigersøn Telmányis Vegne *den Dag Festdagen* [.] Agnes Lunn siger det er minsanten et stift Stykke at Telmányi udelukkes, det har han ikke fortjent.”⁴⁶

Carl Nielsen havde et meget nært forhold til sin svigersøn og forklarede ham “med en undskyldende mine”, at han ikke ville svigte Peder Møller.⁴⁷ Også ham stod Carl Nielsen nær, og han holdt fast ved sit og lod Peder Møller spille på selve fødselsdagen den 9. juni 1925, mens Emil Telmányi så til gengæld spillede ved Det Kongelige Kapels festkoncert for Carl Nielsen

44 *Rezidenz Anzeigen*, 6.3.1923 (DK-Kk, CNA, I.E.b.4).

45 On 18.1.1926 the Music Society of Odense held a belated birthday concert in honour of Carl Nielsen. On this occasion the concerto was performed by Julius Chonovitsch (1883-1975) on violin and his wife Margrethe Aarestrup-Chonovitsch (1887-1972) on piano. At the concert, Carl Nielsen himself conducted the *Suite for Strings*, op. 1, Torben Schousboe, op. cit., p. 489.

46 Quoted from Torben Schousboe, op. cit., p. 480.

47 Emil Telmányi, op. cit., pp. 191-192.

44 *Rezidenz Anzeigen*, 6.3.1923 (DK-Kk, CNA, I.E.b.4).

45 18.1.1926 afholdt Odense Musikforening en forsinket fødselsdagskoncert til Carl Nielsen’s ære. Ved denne lejlighed blev koncerten opført af Julius Chonovitsch (1883-1975) på violin og hans hustru Margrethe Aarestrup-Chonovitsch (1887-1972) på klaver. Ved koncerten dirigerede Carl Nielsen selv *Suite for Strygeorkester*, op. 1, Torben Schousboe, op. cit., s. 489.

46 Citeret efter Torben Schousboe, op. cit., s. 480.

47 Emil Telmányi, op. cit., s. 191-192.

Palæ.⁴⁸ Although Emil Telmányi played it most frequently, it must be emphasized that it was Peder Møller who was the soloist on the red-letter days of Carl Nielsen himself and the Violin Concerto: the first performance on 28th February 1912, the sixtieth birthday on 9th June 1925 and finally on 1st October 1931 with the Radio Orchestra, two days before the composer's death. This concert was held on the occasion of the inauguration of the new Danish Broadcasting Corporation building, the annexe stage of the Royal Theatre, known from 1945 as *Stærkassen* ("the Starling Box"). Carl Nielsen was to have conducted himself, but was admitted to hospital the same day with a heart attack, and Emil Reesen took his place. Carl Nielsen had asked for a set of earphones and lay on his sickbed listening to the concert on a crystal set.⁴⁹ He died during the night between the 2nd and 3rd October.

Seven years were to pass after the first performance with a total of seven performances with Peder Møller as soloist before the concerto was printed. Carl Nielsen was staying at his summer cottage, *Finis Terrae* in Skagen, and from there Emil Telmányi was kept informed by letter of the publication process. On 29th June 1918 he wrote: "The day before yesterday I sold the concert to Wilh. H. All of it (score, parts etc.) will be published as soon as possible."⁵⁰ On 1st July 1918 the music publisher Wilhelm Hansen sent a contract for his signature.⁵¹ According to the publisher's first calculation of the size of the score it filled 123 plates,⁵² and to save money they wanted both the score and parts autographed, which Carl Nielsen "most insistently" refused, and he continued:

"And I would ask you to set the matter in motion quickly, so that it can be ready in the autumn; I have – as I said – for the benefit of both publisher and composer, my reasons for haste this time; after all I am not normally so zealous about publication, but this time it is different."⁵³

48 Besides the Violin Concerto, Carl Nielsen conducted Symphony No. 6, *Sinfonia semplice, A Saga Dream*, op. 39, *Pan & Syrinx*, op. 49, and the Oriental March from *Aladdin*, op. 34.

49 In the first section of the concert works by Niels W. Gade were performed, and in the second section, besides the Violin Concerto, the Prelude to Act Two of *Saul and David* and the Oriental March from *Aladdin*, Torben Schousboe, op. cit., p. 625.

50 DK-Kk, CNS, C II, 10.

51 DK-Kk, Wilhelm Hansen Arkiv, letter package 1916-1918, A-Ø.

52 Letter from the publisher to Carl Nielsen of 10.7.1918 (DK-Kk, Wilhelm Hansen Arkiv, letter package 1916-18, A-Ø).

53 Letter from Carl Nielsen to the music publisher Alfred Hansen of 12.7.1918 (DK-Kk, Wilhelm Hansen Arkiv, letter package 1912-1938, K-R).

den 11. november 1925 i Odd Fellow Palæets store sal.⁴⁸ Selv om Emil Telmányi har spillet den flest gange, skal det understreges, at det var Peder Møller, der var solist på Carl Niensens og violinkoncertens mærkedage: uropførelsen den 28. februar 1912, tresårsfødselsdagen den 9. juni 1925 og sidst den 1. oktober 1931 med radioorkesteret, to dage før komponistens død. Denne koncert fandt sted i anledning af indvielsen af den nye radiofonibygning, Det Kongelige Teaters anneksscene, fra 1945 kaldet *Stærkassen*. Carl Nielsen skulle selv have dirigeret, men blev indlagt samme dag med hjerteanfald, og Emil Reesen trådte til i stedet for. Carl Nielsen havde bedt om at låne et sæt høretelefoner og lå på sit sygeleje og lyttede til koncerten gennem et krystalapparat.⁴⁹ Han døde natten mellem 2. og 3. oktober.

Der skulle gå syv år efter uropførelsen med i alt syv opførelser med Peder Møller som solist, før koncerten blev trykt. Carl Nielsen befandt sig i sit sommerhus *Finis Terrae* på Skagen, hvorfra Emil Telmányi via breve blev holdt løbende orienteret om udgivelsesprocessen. Den 29. juni 1918 skrev han: "Vorgestern habe ich an Wilh. H. das Konzert verkauft. Das ganze Material (Part. Stimmen u.s.w) wird so bald wie möglich gedruckt."⁵⁰ Den 1. juli 1918 fremsendte musikforlaget Wilhelm Hansen en kontrakt til underskrift.⁵¹ Efter forlagets første beregning af partiturets omfang fyldte det 123 plader,⁵² og man ønskede for at spare penge at få både partitur og stemmer autograferet, hvilket Carl Nielsen "på det indstændigste" frabad sig, og han fortsatte:

"Og jeg beder Dig lade Sagen gaa hurtigt igang, saa den kan ligge parat til Efteraaret; jeg har, – som jeg sagde – til Fordel for baade Forlægger og Komponist, mine Grunde til Hurtighed, denne Gang; jeg plejer jo ellers ikke at være saa forhippet paa/ af mig med Udgivelse, men denne Gang er det anderledes."⁵³

48 Carl Nielsen dirigerede foruden violinkoncerten, symfoni Nr. 6, *Sinfonia semplice, Saga-Drøm*, op. 39, *Pan & Syrinx*, op. 49 og Orientalisk Festmarsch af *Aladdin*, op. 34.

49 Ved koncerten opførtes i første afdeling værker af Niels W. Gade, og i anden afdeling ud over violinkoncerten Forspil til 2. Akt af *Saul og David*, Orientalisk Festmarsch af *Aladdin*, Torben Schousboe, op. cit., s. 625.

50 DK-Kk, CNS, C II, 10.

51 DK-Kk, Wilhelm Hansen Arkiv, brevpakke 1916-1918, A-Ø.

52 Brev fra forlaget til Carl Nielsen af 10.7.1918 (DK-Kk, Wilhelm Hansen Arkiv, brevpakke 1916-18, A-Ø).

53 Brev fra Carl Nielsen til musikforlægger Alfred Hansen af 12.7.1918 (DK-Kk, Wilhelm Hansen Arkiv, brevpakke 1912-1938, K-R).

On 17th July the score was entered with the plate number "16967" in Wilhelm Hansen's engraver's book,⁵⁴ and two days later, after a new division of the score corresponding to 100 plates,⁵⁵ the publishers wrote that they hoped to have the score published by the autumn.⁵⁶ But it was not to be. From a letter of 4th November 1918 about the title of the work from Wilhelm Hansen to Carl Nielsen, who was at this time in Gothenburg deputizing for the conductor Wilhelm Stenhammar at the Gothenburg Orchestra Society, it is evident that the work has not yet appeared.⁵⁷ Exactly when the score was printed is not clear from the available sources, but it was printed with the copyright year 1919.

The parts were not engraved, but autographed, and the originals, according to a letter from the publisher to Carl Nielsen, were sent to Germany on 26th July 1918:

"Permit us to inform you that we have today sent the parts for the violin concerto to the printers in Germany. The parts are normally autographed, proof-read and printed in Germany without us receiving proofs of them. Sending proofs to us is difficult to do, since the ink with which they autograph does not last that long. The parts are, according to what we understood from our last conversation, so accurate that they do not need to be compared with the score."⁵⁸

That no proofs were read of the parts against the score is further evident from the following letter from Wilhelm Hansen, dated 15th August 1918:

"The printers in Germany, who are at present dealing with the autographing of the parts for your violin concerto, have asked us whether there is a printed orchestral score against which they can have the proofs of the parts read. We have today written to the printers that a proofed impression of the orchestral score can be sent off within about one month, but that the composer has in any case informed us that the parts are in such conformity with the score that the parts can safely be read in Leipzig."⁵⁹

54 Wilhelm Hansen, Engraver's Book, 15700-17551, deposited at the Royal Library.

55 Cf. letter from the publisher to Carl Nielsen of 19.7.1918 (DK-Kk, Wilhelm Hansen Arkiv, letter package 1916-1918, A-0).

56 DK-Kk, Wilhelm Hansen Arkiv, letter package 1916-1918, A-0.

57 *Ibid.*

58 *Ibid.*

59 *Ibid.*

17. juli 1918 blev partituret indført med pladennummer "16967" i Wilhelm Hansens stikkerbog,⁵⁴ og to dage senere, efter en ny inddeling af partituret svarende til 100 plader⁵⁵ skrev forlaget, at man håbede at have partituret trykt til efteråret.⁵⁶ Det gik dog ikke således. Af et brev af 4. november 1918 vedrørende værket fra Wilhelm Hansen til Carl Nielsen, som på dette tidspunkt befandt sig i Göteborg som vikar for dirigent Wilhelm Stenhammar ved Göteborgs Orkesterforening, fremgår det, at værket endnu ikke er udkommet.⁵⁷ Præcis hvornår partituret blev trykt, kan ikke dokumenteres ud fra de forhåndenværende kilder, men det er trykt med copyrightåret 1919.

Stemmerne blev ikke stukket, men autograferet, og forlæggene blev ifølge brev fra forlaget til Carl Nielsen sendt til Tyskland 26. juli 1918:

"Vi tillader os herved at meddele Dem at vi idag har sendt Stemmerne til Violin Koncerten til Trykkeriet i Tyskland. Stemmerne bliver sædvanligvis baade autograferede, korrekturlæst og trykt i Tyskland, uden at vi modtager Korrektur derpaa. At sende Korrektur til os lader sig daarligt gøre, da det Blæk der autograferes med ikke kan holde sig saa længe. Stemmerne er jo, efter hvad vi forstod af vor sidste Samtale, saa nøjagtige at de ikke behøver at sammenlignes med Partituret."⁵⁸

At der ikke er læst korrektur på stemmerne efter partituret, fremgår yderligere af følgende brev fra Wilhelm Hansen, dateret 15. august 1918:

"Trykkeriet i Tyskland, som i Øjeblikket befatter sig med Autograferingen af Stemmerne til Deres Violinkoncert, forespørger os, om der findes et trykt Orkesterpartitur, hvorefter man kan lade Korrekturen paa Stemmerne læse. Vi har i dag tilskrevet Trykkeriet, at et læst Korrekturafttryk af Orkesterpartituret kan afsendes i Løbet af ca. 1 Maaned, men at Komponisten forøvrigt har meddelt os, at Stemmerne er i saa nøje Overensstemmelse med Partituret, at Stemmerne kan godt læses i Leipzig."⁵⁹

54 Wilhelm Hansen, Stikkerbog, 15700-17551, deponeret på Det Kongelige Bibliotek.

55 Jf. brev fra forlaget til Carl Nielsen af 19.7.1918 (DK-Kk, Wilhelm Hansen Arkiv, brevpakke 1916-1918, A-0).

56 DK-Kk, Wilhelm Hansen Arkiv, brevpakke 1916-1918, A-0.

57 *Ibid.*

58 *Ibid.*

59 *Ibid.*

Concurrently with the production of the parts, the edition for violin and piano was made ready.⁶⁰ Two days after the signing of the publication contract with Wilhelm Hansen, Carl Nielsen wrote in the above-mentioned letter of 29th June: “Dear Emil! I have already sent the solo part for the violin concerto. The piano part will soon be copied and sent off.”⁶¹ And on 18th July: “Dear Emil! Yesterday I sent the piano part for the violin concerto; as a parcel, it will not take too long, I hope.”⁶²

On the same day he wrote to the publisher:

“I hope for the best and am today sending the solo violin part and the piano part, reviewed and proofed with as much care as is possible for me, so the engravers need correct no errors on my account in the proofs.”⁶³

It does not appear from the correspondence among Carl Nielsen, Emil Telmányi and the publisher whether this concerns one or two manuscripts. Either Carl Nielsen sent a manuscript to both Emil Telmányi and to the publisher, or he sent one to the publisher and then informed Emil Telmányi.⁶⁴ At all events the manuscripts must be considered lost. It is noted in Wilhelm Hansen’s engraver’s book that the manuscripts for the piano part of the piano score and a separate solo part were delivered together with the full score on 17th July 1918. The datings in the letters and the engraver’s book give us no clear picture of how many manuscripts there were, and where they were. As in the full score, “copyright 1919” is specified in the parts and the piano score. The separate solo part in the piano score (**Fa**) and the violin part in the printed piano score (**F**) differ both from each other and from the part in the main source (**A**) in many important respects such as dynamics, articulation etc. and cannot be used to complement the solo part in the score approved by Carl Nielsen; at some points the differences are crucial and in some places even contradict the part in the score. This suggests that Carl Nielsen read proofs of the separate solo part without comparing it with either the full score or the piano score. In the present edition we therefore disregard the violin part for the piano score (**Fa**),

60 According to Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 2, p. 40 the piano arrangement was made by Henrik Knudsen.

61 DK-Kk, CNS, C II, 10.

62 *Ibid.*

63 DK-Kk, Wilhelm Hansen Arkiv, letter package 1912-1935, K-R.

64 Emil Telmányi himself writes that in May 1918 he received a copy of the solo part, and two weeks later a copy of the piano part, cf. Emil Telmányi, *Vejledning til Indstudering og Fortolkning af Carl Niensens Violinværker og Kvintet for Strygere*, Copenhagen, Wilhelm Hansen Edition No. 4401, p. 11.

Samtidig med produktionen af stemmerne blev udgaven for violin og klaver gjort klar.⁶⁰ To dage efter indgåelsen af forlagaftalen med Wilhelm Hansen skrev Carl Nielsen i det tidligere nævnte brev af 29. juni: “Lieber Emil! Die Solostimme zum Concert habe ich schon abgesandt. Die Klavierstimme wird bald fertig kopiert und geschickt.”⁶¹ og den 18. juli: “Lieber Emil! Gestern habe ich die Klavierstimme für das Violinkonzert abgesandt, hoffentlich geht’s als Packete ziemlich [schnell].”⁶²

Samme dag skrev han til forlaget:

“Jeg haaber det bedste og sender nu idag Soloviolinstemmen og Klaverstemmen, gennemset og korrigeret med saa stor Omhu som det er mig muligt, saa Stikkerne ingen Fejl behøver at rette for min Skyld i Korrekturen.”⁶³

Det fremgår ikke af korrespondancen mellem Carl Nielsen, Emil Telmányi og forlaget, om der er tale om et eller to manuskripter. Enten har Carl Nielsen sendt et manuskript både til Emil Telmányi og til forlaget, eller også har han sendt ét til forlaget og derpå orienteret Emil Telmányi.⁶⁴ Under alle omstændigheder må manuskripterne anses for at være gået tabt. I Wilhelm Hansens stikkerbog er noteret, at manuskripterne til klaverpartituers klaverstemme og separat solostemme er leveret samtidig med partituret den 17. juli 1918. Datoangivelserne i brevene og stikkerbogen giver et uklart billede af, hvor mange manuskripter der fandtes og hvor. Som i partituret er der i stemmer og klaverpartitur angivet “copyright 1919”. Den separate solostemme i klaverpartituret (**Fa**) og violinstemmen i det trykte klaverpartitur (**F**) afviger såvel fra hinanden som fra stemmen i hovedkilden (**A**) på mange væsentlige punkter såsom dynamik og artikulation m.m. og kan ikke komplettere solostemmen i det af Carl Nielsen godkendte partitur; nogle steder er afvigelse af afgørende betydning og står endda visse steder i modsætning til stemmen i partituret. Dette tyder på, at Carl Nielsen har læst korrektur på den separate solostemme uden at sammenholde den med hverken partitur eller klaverpartitur. I nærværende udgave ses der derfor bort fra klaverpartituers violinstemme (**Fa**), idet det

60 Iflg. Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 40 er klaverudtoget udarbejdet af Henrik Knudsen.

61 DK-Kk, CNS, C II, 10.

62 *Ibid.*

63 DK-Kk, Wilhelm Hansen Arkiv, brevpakke 1912-1935, K-R.

64 Emil Telmányi selv skriver, at han i maj 1918 modtog en afskrift af solostemmen, og to uger senere en afskrift af klaverstemmen, jf. Emil Telmányi, *Vejledning til Indstudering og Fortolkning af Carl Niensens Violinværker og Kvintet for Strygere*, København, Wilhelm Hansen Edition No. 4401, s. 11.

but note that the variants in this violin part are of course given in the Editorial Emendations and Alternative Readings.

Despite Carl Nielsen's assurances of the weeding-out of printing errors in the piano score and of the conformity of the parts to the score, it is a fact that there were many errors, which the 1949 editions of the score, parts, piano score and solo part, published by Emil Telmányi, tried to remedy. Emil Telmányi corrected many of the printing errors of the first edition, but also left his own fingerprint on the publications. In the editions this is explicitly stated: "The markings and annotations given in () are by E. Telmányi and were approved by the composer". These markings and notes however make up only a small proportion of the changes. An examination shows that in his publications of 1949 Emil Telmányi further introduced several details from the draft which are neither in the fair copy nor in the first edition. In both Emil Telmányi's and Carl Nielsen's own copies of the set of parts for the first edition there are also many additions in Emil Telmányi's hand. Neither Emil Telmányi's changes in the edition from 1949 nor his additions in the set of parts for the first edition can be interpreted with certainty as the wishes of the composer, so in the present edition these additions and changes have been disregarded.

The preserved source material consists of the autograph sources: sketches, draft and fair copy. The last of these is the manuscript source for the printed edition of 1919. In addition to these there are manuscript string parts (duplicate parts) from the first performance, while the other parts must be considered lost after being used as the source for the autographed parts of the first edition. Of the set of parts for the first edition there are, as mentioned above, two private copies: Carl Nielsen's and Emil Telmányi's, both sets with additions by both Carl Nielsen and Emil Telmányi.

As the main source we have chosen the printed score of 1919, since this constitutes the last complete source approved by Carl Nielsen; in certain cases the fair copy and the draft have functioned as supplementary and corrective sources. Articulation and dynamics have posed the greatest problems in the editorial work, and these have been solved as far as possible by filling in the missing instructions on the basis of analogies within the main source itself. The draft and fair copy have provided pointers.

The editorial work has been done in close collaboration between the two editors. However, the final responsibility is distributed as follows:

Kirsten Flensburg Petersen: I bb. 1-170; II bb. 269-550

Elly Bruunshuus Petersen: I bb. 171-407; II bb. 1-268

The editors

skal bemærkes at denne violinstemmes varianter selvsagt er anført i Editorial Emendations and Alternative Readings.

Trods Carl Niensens forsikringer om udlugningen af trykfejl i klaverpartituret og om stemmernes overensstemmelse med partituret, er det en kendsgerning, at der var mange fejl, som 1949-udgaverne af partitur, stemmer, klaverpartitur og solostemme, udgivet af Emil Telmányi, forsøgte at råde bod på. Emil Telmányi har rettet mange af førsteudgavens trykfejl, men han har også sat sit eget fingeraftryk på udgivelserne. I udgaverne anføres det udtrykkeligt: "De i () anførte Tegn og Noter er fra E. Telmányi og er godkendt af Komponisten". Disse tegn og noter udgør imidlertid kun en lille del af ændringerne. En undersøgelse viser, at Emil Telmányi i sine udgivelser fra 1949 yderligere har indført adskillige detaljer fra kladden, som hverken findes i renskriften eller førsteudgaven. Også i både Emil Telmányis og Carl Niensens håndeksemplarer af førsteudgavens stemmesæt er der mange tilføjelser med Emil Telmányis hånd. Hverken Emil Telmányis ændringer i udgaven fra 1949 eller hans tilføjelser i førsteudgavens stemmesæt kan med sikkerhed fortolkes som komponistens vilje, hvorfor der i nærværende udgave ses bort fra disse tilføjelser og ændringer.

Det overleverede kildemateriale består af de autografe kilder: skitser, kladde og renskrift; sidstnævnte som trykforlæg til den trykte udgave fra 1919. Endvidere foreligger der håndskrevne strygerstemmer (doubletstemmer) fra uropførelsen, mens de øvrige stemmer må anses for at være gået tabt efter at være blevet brugt som forlæg for den første udgaves autograferede stemmer. Af førsteudgavens stemmesæt findes som nævnt to håndeksemplarer: Carl Niensens og Emil Telmányis, begge sæt med tilføjelser af både Carl Nielsen og Emil Telmányi.

Som hovedkilde er valgt det trykte partitur fra 1919, idet dette udgør den seneste komplette kilde godkendt af Carl Nielsen; renskriften og kladden har i visse tilfælde fungeret som supplerende og korrigerende instans. Artikulation og dynamik har udgjort de største problemer i revisionsarbejdet, og de er løst ved såvidt muligt at komplettere på basis af analogislutninger på hovedkildens egne præmisser. Kladde og renskrift har været vejvisere.

Udgivelsesarbejdet er udført i tæt samarbejde mellem de to udgivere. Imidlertid er det endelige ansvar fordelt som følger:
Kirsten Flensburg Petersen: I t. 1-170, II t. 269-550
Elly Bruunshuus Petersen: I t. 171-407, II t. 1-268

Udgifterne

EDITORIAL EMMENDATIONS AND ALTERNATIVE READINGS

CONCERTO FOR VIOLIN AND ORCHESTRA

Emendations

In particularly complex bars the position of the note in the bar is stated as follows:























The chord x) is designated "6th quaver chord 2". The note y) is designated "7th quaver note 2".

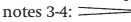
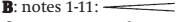
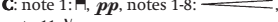

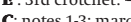
In the cadenza bars without fixed metre references to notes within the bar are given by page- and staffnumbers.

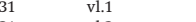

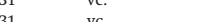




First Movement

Bar	Part	Comment
1	fl.	C: <i>ff</i>
1	timp.	B: note 2 added in pencil (CN); C: note 2: ♯
1	vl.solo	B: rest 1: ♯ changed to ♯ in pencil (CN), chord 1: ♯ changed to ♯ in pencil (CN), <i>ad lib.</i> added in pencil (CN), noted in timp.;
		C: <i>Fa:</i>
1	vl.1 va. vc.	C: <i>dæmp hurtig de løse strenge</i> 'damp open strings quickly' (CN)
2	fl.2	D ?: <i>muta in Grande</i> added in pencil
2	vl.solo	C: chord 3: ♯, 3rd crotchet: <i>ad lib.</i> ; note 14: b^{\flat}
3	vl.solo	C: notes 7-13, 8-13: slurs
4	fg.2	C: D corrected to d in pencil (CN)
4	vl.solo	note 1: marc. added as in C and by analogy with chord 1 and in accordance with Fa ; note 1: ♯ added as in B
4	vl.solo	Fa: 3rd crotchet: <i>accel.</i>
4	vl.solo	17th demisemiquaver: 1 added as in B , C ; 18th demisemiquaver: 0 added as in B , C ; B: 16th demisemiquaver: 4, 2, 0; C: 29th demisemiquaver: 2, 30th demisemiquaver: 0
5	fg. cor.	B: <i>Buer?</i> 'Slurs?' added in blue crayon, (<i>ja</i>) 'yes' added in pencil (CN)
5	vl.solo	C: note 2: 0, note 4: 1, note 5: 0, 7th quaver: <i>Sul G</i> added in pencil (Emil Telmányi?)
5	vl.solo	21st-22nd demisemiquaver: tie added as in B , C and in accordance with Fa
6	vl.solo	C: 9th, 11th demisemiquaver bottom notes: notated as ♯ with downward stems; Fa: 9th, 11th demisemiquaver bottom notes: notated as ♯ with downward stems

Bar	Part	Comment
6	vl.solo	11th demisemiquaver bottom note: a^{\sharp} emended to <i>a</i> by analogy with 10th demisemiquaver top note; 20th demisemiquaver top note: e^{\flat} emended to <i>e</i> by analogy with 18th demisemiquaver bottom note; 23rd demisemiquaver: c^{\sharp} emended to d^{\sharp} as in B , C and in accordance with Fa
6	vl.solo	C: 28th demisemiquaver top note: b^{\flat}
7	vl.solo	Fa: note 3: <i>pesante</i>
7	vl.solo	B: 6th demisemiquaver: ♯ for <i>e</i> added in pencil below beam, 28th demisemiquaver: g^{\sharp}
7	vl.solo	C: 3rd crotchet bottom note: ♯, 27th-28th demisemiquaver: ten. added in blue crayon (CN?), 8th quaver: slur added in blue crayon (CN?)
7	vl.solo	Fa: 5th quaver bottom note: ♯ and marc., 27th-32nd demisemiquavers: slur
7	vl.1,2	C: notated an octave below with octave marking
7	vl.2 va. vc.	B: <i>pizz.</i> added in blue crayon
7	va.	treble clef corrected to C clef
7	va.	C: note 2: c^{\flat} (error in C)
8	vl.solo	Fa: notes 9-12, 13-16: slurs
8	vl.solo	C: note 10: e^{\flat}
9	vl.solo	B: notes 1-7, 9-15: slurs
9	vl.solo	C: note 17: 3, note 21: 4, note 22: 3, 6th-7th quaver: <i>con fuoso</i> added in blue crayon (CN), corrected to <i>con forza</i> in ink (CN)
10		B: ♯ = 76 added in pencil (CN)
10	cl.	B: <i>f</i> added in blue crayon; C: note 5: <i>dim.</i>
10	timp.	C: <i>mf</i>
10-11	timp.	tie added as in B
10	vl.solo	Fa: notes 1-5: <i>sul G</i> ---, note 11: <i>dim.</i>
11		B: bar 11 added in margin
11	ob. cl.	C: notes 3-4: <i>dim.</i>
11	vl.solo	C: notes 5-9: <i>dim.</i> , note 20: <i>ces ganske sart fremhævet</i> 'C flat very delicately stressed' added in pencil (CN)
11	vl.solo	Fa: note 8: <i>dim.</i>
11	vl.solo	Fa: notes 13-20: end of slur b.12 note 1
11	vl.solo	B: note 16: <i>g</i>
12	ob. cl.	B: notes 4-5: tie added in pencil (CN)
12	ob.1 cl.	D: note 1: <i>dim.</i> , note 6: <i>pp</i>
12	ob.2	D: note 6: <i>dim.</i> , note 7: <i>pp</i>
12	vl.solo	Fa: beginning of slur note 2 instead of note 1
12-13	vl.solo	Fa: beginning of slur b.12 note 15 instead of b.12 note 13
12	va.	B , C: ♯
12	va.	C: <i>arco</i> added in ink (CN)
12-13	vc. cb.	C: b.13 note 2: beginning of slur
13	cor.1,2	<i>p</i> emended to <i>pp</i> as in B and in accordance with D
13	vl.solo	C: note 4: e^{\flat} ; Fa: note 2: c^{\flat} ; note 4: <i>rall.</i>
13-14	vl.solo	Fa: end of slur b.14 note 1 instead of b.13 note 5
13	vl.1	C: <i>arco</i> added in ink (CN), note 1: <i>molto rall.</i> ; D , E: <i>dim</i>
13	va.	note 1: c^{\flat} emended to <i>a</i> as in B , C and in accordance with E
14		B: ♯ = 60 added in pencil (CN?)
14		C: <i>G Dur Fortegn</i> 'G major key signature' added in pencil (CN)
14		C: <i>a tempo ma tranquillo</i>

Bar	Part	Comment	Bar	Part	Comment
14	fg.	key signature corrected (printer's error)	22	vl.1	ppp added as in B and by analogy with vl.2, va. and in accordance with E ; C : pp
14	timp.	B : stacc.	22	vc.	ppp added as in B (vl.1,2, va.) and by analogy with vl.2, va. and in accordance with D
14	vl.solo	C : 	23	cor.1,2	C : notes 2-4, 5-7, 8-10: slurs
14	vl.solo	Fa : note 1:  rest 1: γ (error in rhythm)	23	vl.solo	Fa : bar notated an octave below with octave marking
14	vl.1	D ² (vl.1 No.3): <i>espress</i> added in pencil (CN?); D ² (vl.1 No.4): <i>poco espress.</i> added in pencil (CN?)	24	fg.2	C : note 1: c^{\sharp}
14	va.	C : notes 1-2, 3-4, 5-8: slurs	24	vl.solo	C : beginning of slur note 4 instead of note 3
14	cb.	C : note 2: beginning of slur	24-25	vl.solo	b.24 note 24 to b.25 note 2: end of slur emended from b.24 note 29 as in B ; B : b.24 notes 24-29: slur, b.25 note 1-2: beginning of slur open (page turn); Fa : b.24 notes 24-29: slur
15	fg.2	note 1: pp added by analogy with fg.1 (b.14)	24	vl.1	C : notes 1-2: stacc. and ten.
15	vl.solo	Fa : note 1: p	24	vl.2 va. cb.	C : note 1: stacc. and ten.
15	vl.1	D ² (vl.1 No.4): notes 5-8: (<i>espress</i>) added in pencil (CN); D ² (vl.1 No.6): notes 5-8: (<i>espress.</i>) added in pencil (CN)	24	cb.	C : note 3: g
15	vl.2	B : note 5:  (writing error); E (vl.2 Nos.2-4): note 5:  (error in E)	25	fl.	notes 3-4: stacc. added by analogy with notes 1-2; C (fl.1): note 1: ten. and stacc. crossed out in pencil, notes 2-4: stacc. and ten.
15	vc. cb.	C : notes 13-15: 	25	ob.	notes 1-4: stacc. added by analogy with fl. (notes 1-2) and as in C (ob.2 notes 2-4); C (ob.2): note 1: ten.
15	vc.	D ² : notes 14-16:  changed to  in pencil, blue crayon or red crayon	25	cl.	notes 1-4: stacc. added by analogy with fl. (notes 1-2) and as in C (cl.2 notes 1-2); C (cl.1): note 1: ten.
15	cb.	D ² (cb. No.2): notes 2-7: <i>espress.</i> added in pencil (CN)	25	vl.solo	notes 15-16: tie added as in B and in accordance with Fa
15	cb.	D ² : notes 14-16:  changed to  with blue pen, pencil or blue crayon	26	cor.1	B : note 1: p added in pencil (CN)
16	vl.solo	C : notes 1-4, 5-9: slurs; Fa : notes 1-4, 6-10: slurs	26	vl.solo	Fa : note 1: p
16-17	vl.solo	Fa : all rests: γ (printer's error)	26	vl.solo	B : chords 2-10: <i>poco accell</i> added in pencil (CN)
17	cor.1,2,3	notes 1, 3: stacc. added by analogy with fg.1, ob. (note 2), cl. (note 2)	26	vl.solo	23rd-24th demisemiquaver, 27th-28th demisemiquaver: slurs added as in B and in accordance with Fa
17	cor.1,2,3	note 2: superfluous pp omitted (page turn in B)	27	vl.solo	4th quaver: <i>cresc.</i> added as in B , C
17	vl.solo	Fa : 4th crotchet: <i>dim.</i>	27	vl.solo	chord 19 top note: d^{\sharp} emended to d^{\flat} by analogy with chord 18 bottom note
18	vl.2	beginning of slur emended from note 2 as in B , C and in accordance with E ; C : note 1: beginning of slur changed from note 2 (CN)	27	vl.solo	C : chords 19-20: stacc., chords 23-24: slur instead of marc.
18	vc.	C : notes 1-4, 5-8, 9-12: slurs	27	vl.solo	chords 22-23 bottom note: g^{\sharp} emended to g^{\flat} by analogy with chord 24 top note
19	vl.solo	B : note 8: <i>tr</i> added in pencil (CN)	27	vl.solo	B : chords 23-24: slur instead of marc.
19	vl.2	D ² (vl.2 No.2): notes 1-2: <i>espr</i> added in pencil	28	cl.1	B : $\flat = 69$ added in pencil above oboe (CN?), above vl.solo (CN)
19	vl.2	C : note 8: end of slur	28	cor.3,4	mf added by analogy with fg., cor.; C , D : f
19	va.	C : beginning of slur note 4 instead of note 2	28	vl.solo	note 1: stacc. added as in B and in accordance with D ; C : notes 1, 4: marc.
19	va.	D ² (va. Nos.2-3): notes 3-8: <i>poco espress.</i> added in pencil (CN)	28	vl.solo	B : chord 1: stacc; C : notes 1, 4: marc.
20	vl.solo	Fa : note 1: p	28	vl.solo	Fa : chord 1:  instead of  (printer's error), note 3: d^{\flat} instead of e^{\flat}
20	vl.solo	C , Fa : note 3: beginning of slur	28	vl.solo	B , C : note 24: g^{\sharp}
20	vl.2	D ² (vl.2 No.2): notes 1-5: <i>poco espress.</i> added in pencil (CN?); D ² (vl.2 Nos.3-4): notes 1-6: <i>poco espress.</i> added in pencil (CN)	28	str.	B : note 1: <i>pizz.</i> added in pencil (CN)
20	va.	D ² (va. Nos.2-3): notes 2-6: <i>poco espress.</i> added in pencil (CN)	28	vl.1	C : note 2: stacc.
21	vl.solo	C : notes 3-12:  , notes 14-15: 	29	cor.2	note 4:  corrected to  as in B , C and in accordance with D
21	vl.solo	C : notes 7-13: <i>perchittin</i> [pochissimo ?] <i>rit.</i> , note 15: g^{\sharp}	29	cor.3,4	note 1: stacc. added by analogy with fg. and in accordance with D
21	vl.solo	note 10:  corrected to  as in B , C and in accordance with Fa (printer's error)	29	vl.solo	notes 1-16:  corrected to  as in B and in accordance with Fa (printer's error)
21	vl.solo	Fa : note 13: \ddot{t} <i>tr.</i> missing	29	vl.solo	C , Fa : notes 1-8, 9-16: slurs
21	vl.1	notes 6-8: <i>calando</i> added as in C	29	vl.solo	C : note 42: b^{\flat}
21	vl.1	C : notes 3-5:  , notes 8-9: 	29	vl.solo	B : note 49: c^{\sharp}
21-22	vl.1	C : b.21 note 6: end of slur			
21	vc.	D ² (vc. No.2): <i>poco espress</i> added in pencil (CN)			
22	vl.solo	C : note 1: pp			
22	vl.solo	Fa : notes 6-8:  notated an octave below with octave marking			

Bar	Part	Comment
29	vl.solo	note 51: $g^{\#}$ emended to g in accordance with C major and by analogy with note 54
29	vl.2	D^2 : chord 1: <i>pizz.</i> added in pencil (CN?)
30	fg.	note 6: stacc. added as in C and by analogy with notes 4-5 and in accordance with D
30	fg.	note 6: <i>mf</i> added by analogy with trb.t., trb.b.; C : note 6: <i>fs</i>
30	cor.	notes 3-4:  added as in B , C , D
30	cor.1,2	C : note 1: marc. and stacc.
30	cor.1,2	after note 6: γ omitted (printer's error)
30	trb.t. trb.b	note 3: stacc. added by analogy with notes 1-2 and by analogy with cb. and in accordance with D
30	vl.solo	C : chord 1: m , note 11-16: beginning of slur note 12 instead of note 11
30	vl.solo	lower part note 2: b emended to b as in B and by analogy with lower part b.31 and in accordance with Fa
30	vl.solo	note 15: c emended to d as in C and in accordance with Fa
30	vl.solo	Fa : 7th quaver: ten.
30	vl.1	B : notes 1-11: 
30	vl.1	C : note 1: <i>pp</i> and m , notes 6-7: marc., note 11: V
30	vl.1	D^1 (vl.1 Nos.1,3): note 1: m added in pencil (CN?), note 3: V added in pencil (CN?), note 11: V added in pencil (CN?); D^1 (vl.1 No.2): note 1: m added in pencil (CN?), note 3: V added in pencil and blue pen (CN?); D^1 (vl.1 No.5): note 1: m added in pencil (CN?); D^1 (vl.1 No.6): note 1: m added in pencil (CN?)
30	vl.2	C : note 1: m , <i>pp</i> , notes 1-8:  , note 11: V
30	vl.2	D^1 (vl.2 No.1): note 1: m added with blue pen and pencil (CN?), notes 3, 11: V added with blue pen and pencil (CN?); D^1 (vl.2 No.2): note 1: m added in pencil (CN?), notes 3, 11: V added in pencil (CN?)(vl.2 No.3,4): note 1: V added in pencil (CN?)
30	vl.2	B : notes 6-7: marc.; C : notes 4-7: marc.; E (vl.2 Nos.2-4): notes 6-7: marc.
30	va.	D^1 (va. Nos.1,3): note 1: m added in pencil (CN?), note 3: V added in pencil (CN?)
30	va.	E (va. Nos.2,4): notes 6-7: marc.
30	vc.	C : notes 1-3: marc. and stacc., note 4: <i>pp</i> , notes 4-15: notated in bass clef, notes 7-10: marc., notes 8-10: <i>molto</i> , notes 4-14: 
30	vc.	E : 3rd crotchet:  instead of <i>cresc.</i>
30	cb.	C : notes 1-3: marc. and stacc., note 4: <i>pp</i>
31		B : wrong instrument names (unknown hand)
31		B : <i>Moller?</i> added in pencil at bottom of page
31	fl.	notes 1-3: marc. added by analogy with b.30; D^2 (fl.2): marc. added in pencil
31	ob. cl.	notes 1-3: marc. added by analogy with b.30
31	fg.	notes 1-3: marc. added by analogy with b.30; notes 4-6: stacc. added by analogy with b.30 (notes 4-5) and by analogy with cb.
31	cor.	note 3: <i>fs</i> added by analogy with b.30
31-32	cor.	b.31 note 6 to b.32 note 1: slur added as in C and by analogy with b.30 note 6 to b.31 note 1
31	cor.1,2	notes 1-2: marc. added by analogy with b.30; notes 4-5: stacc. added by analogy with b.30

Bar	Part	Comment
31	cor.1,3	notes 3-4: tie added by analogy with b.30 (cor.2,4)
31	cor.2,4	notes 3-4: slur added by analogy with b.30 (cor.1,3)
31	cor.3,4	notes 4-5: stacc. added by analogy with b.30
31	cor.3,4	note 6: <i>molto</i> added as in B
31	cor.3	notes 1-2: marc. added by analogy with b.30
31	cor.4	notes 1-2: marc. added by analogy with b.30
31	trb.t.	notes 1-3: stacc. added by analogy with b.30 (notes 1-2) and in accordance with D
31	trb.b	notes 1-3: stacc. added by analogy with b.30 (notes 1-2)
31	vl.solo	note 9: marc. added by analogy with b.30
31	vl.solo	C : end of slur note 27 instead of note 26; Fa : notes 11-18, 19-27: slurs
31	vl.1	D^1 (vl.1 Nos.1,3): note 1: m added in pencil (CN?), notes 3, 11: V added in pencil (CN?); D^1 (vl.1 No.2): note 1: m added in pencil (CN?), notes 3, 11: V added in pencil and blue pen (CN?); D^1 (vl.1 No.5): note 1: V added in pencil (CN?); D^1 (vl.1 No.6): notes 1-3: slur crossed out in pencil
31	vl.1	E (vl.1 No.4): note 3: stacc., notes 7-9: marc., note 11: stacc.
31	vl.1	C : notes 4-5: marc., notes 4-10: 
31	vl.2	chords 4-6: stacc. added by analogy with cb.; chord 6: b corrected to b as in B and in accordance with D (printer's error); notes 3-5: marc. added by analogy with vl.1, va., vc. and in accordance with D , E
31	vl.2	D^1 (vl.2 Nos.1-2): note 1: m added in pencil (CN?), note 6: V added in pencil (CN?); D^1 (vl.2 Nos.3-4): note 1: m added in pencil (CN?)
31	vl.2	D^2 (vl.2 Nos.1,5): chords 4-6 crossed out, <i>som foregaende Takt</i> 'as preceding bar' added in pencil in margin; D^2 (vl.2 Nos.2-4): chords 4-6 crossed out, <i>som takten forud</i> 'as preceding bar' added in margin in pencil
31	va.	C : notes 1-10: 
31	va.	D^1 (va. Nos.1,3): note 1: m added in pencil (CN?), note 3: V added in pencil (CN?); D^1 (va. No.2): notes 1-3: slur crossed out in pencil (CN?)
31	vc.	C : notes 7-8: marc.; C : notes 5-13: 
31	vc.	E (vc. No.3): notes 9-10: stacc.
31	cb.	D , E : note 4: <i>ppp</i>
31	cb.	B : note 5: a^{\flat} changed to a in pencil; E : note 5: a^{\flat}
31	cb.	C : notes 5-6: <i>cresc.</i>
31	cor.	C : note 1: ten.
31	trb.b	C : note 1: <i>fs</i>
31	vl.solo	C : 1st crotchet: m , 2nd crotchet: V ; Fa : 3rd crotchet: m
31	vl.solo	C , Fa : chord 1 to note 1, chord 3 to note 6, chord 5 to note 11: slurs
31	str.	B : note 1: <i>f</i> added in blue crayon and pencil (CN)
31	vl.1	notes 19-27, 28-36: <i>f</i>  added by analogy with notes 1-9, 10-18; B : notes 1-8:  added in pencil (CN); B : notes 10-18: <i>fs</i>  added in pencil (CN); D^1 (vl.1 Nos.1-5): notes 19-27, 28-36: <i>f</i>  added in pencil (CN)

Bar	Part	Comment
32	vl.2	notes 1-9, 10-18: added by analogy with vl.1 and in accordance with D
32	vl.2	notes 19-27, 28-36: f added by analogy with vl.1 (notes 1-9, 10-18) and in accordance with D¹ , D² , D³ (vl.2 No.1): notes 19-27, 28-36: f added in blue crayon and pencil (CN?); D¹ (vl.2 Nos.2,4,5): notes 19-27, 28-36: f added in pencil (CN); D² (vl.2 Nos.2-4): notes 19-27, 28-36: f added in pencil (CN); D³ (vl.2 No.4): notes 19-22: <i>segue</i> added in pencil (CN?)
32	va.	notes 1-9, 10-18: added by analogy with vl.1 and in accordance with D
32	va.	D¹ (va. No.2): notes 9, 18, 36: p added in pencil (CN)
32	va.	notes 19-27, 28-36: f added by analogy with vl.1 (notes 1-9, 10-18) and in accordance with D¹ , D² , D³ : notes 19-27, 28-36: f added in pencil (CN); D² (va. Nos.2-3): notes 19-27, 28-36: f added in pencil (CN)
32	vc.	notes 1-9: added by analogy with vl.1 and in accordance with D ; B : notes 10-18: f added in pencil (CN)
32	vc.	D² (vc. No.2): notes 9, 18, 27: <i>sec.</i> added in pencil (CN)
32	vc.	notes 10-36: <i>stacc.</i> added by analogy with notes 1-9 and as in B (vc. notes 28-31); D : notes 10-17, 19-26, 28-36: <i>stacc.</i> ; E (vc. No.2): notes 10-18: <i>stacc.</i>
32	vc.	D¹ (vc. No.1): notes 18: p added in pencil (CN)
32	vc.	notes 19-27, 28-36: f added by analogy with notes 10-18; D¹ : notes 19-27, 28-36: f added in pencil (CN); D² (vc. No.3): notes 19-27, 28-36: f added in pencil (CN?)
32	cb.	notes 1-9: added by analogy with vl.1 and by analogy with notes 10-18 and in accordance with D
32	cb.	D² (cb. No.2): notes 9, 18, 27, 36: <i>sec.</i> added in pencil (CN)
32	cb.	notes 10-36: <i>stacc.</i> added as in B (vc. notes 28-31) and by analogy with notes 1-9; D : notes 10-18: <i>stacc.</i>
32	cb.	notes 19-27, 28-36: f added by analogy with notes 10-18; B : notes 10-18: added in pencil (CN); D¹ : notes 19-27, 28-36: f added in pencil (CN); D² (cb. No.3): notes 19-27, 28-36: f added in pencil (CN?)
33	fl. ob.	notes 15-28: <i>marc.</i> added by analogy with notes 1-14
33	ob.1	C : 4th crotchet: added in blue crayon (CN)
33	cl.	notes 8-28: <i>marc.</i> added by analogy with notes 1-7 and in accordance with D (notes 8-14)
33	fg.	notes 15-28: <i>marc.</i> added by analogy with notes 1-14 and in accordance with D (fg.1 and fg.2 notes 15-27)
33-34	fg.	C : notated in bass clef
33	fg.1	C : notes 22-28: <i>g'</i>



Bar	Part	Comment
33	tr.	B : note 1: <i>e'</i> , <i>g[♯]</i> , <i>h'</i> added in pencil (CN); C : <i>e'</i> , <i>g[♯]</i> added in blue crayon (CN)
33	vl.solo	C , Fa : chord 1 to note 1, chord 3 to note 6, notes 11-13: slurs
33	vl.solo	Fa : 1st crotchet chord 2 top note: 2nd crotchet chord 2 bottom note:
34	ob.1	B , C : notes 5-6: ; C : note 4: <i>f[♯]</i>
34	fg.1	note 2: <i>marc.</i> added by analogy with ob.1
34	fg.1	C : note 4: <i>f[♯]</i> , note 5: corrected to by analogy with ob.1 and in accordance with D ; B , C : (error in B , C)
34	vl.solo	chords 10-11: <i>stacc.</i> added by analogy with chords 2-3, 6-7; C : chords 2-3, 6-7, 10-11, 14-15, 18-19: <i>marc.</i> ; Fa : chords 2-3, 6-7, 10-11, 14-15, 18-19, 22-23, 26-27, 30-31: slurs and <i>stacc.</i>
34	vl.solo	chords 29-30: <i>d[♯]</i> emended to <i>d[♯]</i> in accordance with Fa
35	fg.2	C : <i>d</i> (<i>a</i>)- <i>d</i> (<i>A</i>), note 1: <i>mf</i>
35	cor.1,3	C : note 2:
35	cor.3,4	2nd crotchet: <i>dim.</i> added as in B and in accordance with D
35	cor.3	C , D : notes 1-2: <i>g[♯]</i>
35	vl.solo	B : <i>dim.</i> note 25 instead of note 17; Fa : <i>dim.</i> note 21 instead of note 17
35	vl.solo	Fa : note 29: <i>rall.</i> , notes 44-45: pp
35	vl.solo	C , Fa : notes 33-43, 44-45: slurs
35-36	va. vc. cb.	B : b.35 note 16 to b.36 note 9: b.35 note 16: end of slur open (page turn), b.36 notes 1-9 slur; E (cb.): beginning of slur b.36 note 1 instead of b.35 note 16
35-36	va.	C : end of slur b.36 note 3 instead of b.36 note 9
35-36	vc. cb.	C : end of slur b.36 note 4 instead of b.36 note 9, b.36 notes 6-9: slur; C (vc.): b.36 note 10-13: slur
35	vc.	C : notes 1-4, 5-9: slurs
35	cb.	C : 2nd crotchet: <i>molto rit.</i>
35	cb.	note 5: <i>dim.</i> added by analogy with va., vc. and in accordance with D , E
36	vl.solo	B : <i>d</i> = 60 added in pencil (CN)
36	vl.solo	Fa : note 1: pp , note 28: <i>d[♯]</i>
36	vl.solo	B : notes 16-22: slur; C : notes 16-33: slur; Fa : notes 17-33: slur
36	vl.solo	notes 22-33: triplet symbol emended to sextuplet symbol as in C and in accordance with beaming
36	va. vc. cb.	B : note 1: ppp changed to pp in pencil; C (va., vc.): ppp ; E : ppp
36	va.	D² (va. Nos.2-3): notes 4-10: <i>poco espress</i> added in pencil (CN)
37	fl.1	B , C , D : pp
37	ob.1 cl.1 cor.1	C : note 1: pp
37	vl.solo	Fa : notes 17-37: slur, note 29: <i>f[♯]</i>
37	vl.solo	C : notes 26-37:
37	vl.1	B : 4th crotchet:
37-38	vl.1	B : b.37 notes 10-15: slur, b.38 note 1: beginning of slur open (page turn); C : b.37 notes 1-4, 5-9: slurs
38	fl.1	note 9: corrected to (printer's error)
38	cl.2	C :
38	fg.1	note 1: ppp added in accordance with general dynamic level; C : pp ; D² : pp added in pencil and red crayon


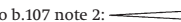

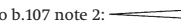



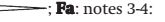


Bar	Part	Comment
38-39	fg.1	C: notated in C clef
38	fg.2	note 1: ppp added by analogy with cor.3,4; C: pp
38-40	cor.3,4	beginning of slur emended from b.39 note 2 as in B and by analogy with fg.2 and in accordance with D
38	vl.1,2	pp emended to ppp , (error in B in connection with page turn); D² (vl.1): pp crossed out in pencil and red crayon; D² (vl.2): pp changed to ppp in pencil, crossed out in pencil; E: pppp
39	cl.1	pp added by analogy with cl.2 and in accordance with D
39	cl.2	B: note 1: <i>Il do</i>
39-41	cl.2	D: b.39 note 1 to b.41 note 2: slur
39	cor.1	note 1: superfluous ppp omitted (page turn in B)
39	cor.1	B: note 2: \downarrow (error in B)
40	ob.1	notes 3-4: \downarrow (b^{\flat}) emended to \downarrow (e^{\flat})- \downarrow (d^{\flat}) as in C and in accordance with D ; notes 7-8: \downarrow (g^{\flat}) emended to \downarrow (c^{\flat})- \downarrow (b^{\flat}) as in C and in accordance with D (unclear notation in B has led to incorrect motion of parts between oboes in A)
40	ob.2	note 1: pp added as in C and by analogy with ob.1 (b.39 note 2) and in accordance with D
40	ob.2	note 3: \downarrow (e^{\flat})- \downarrow (d^{\flat}) emended to \downarrow (b^{\flat}) as in C and in accordance with D ; note 6: \downarrow (c^{\flat})- \downarrow (b^{\flat}) emended to \downarrow (g^{\flat}) as in C and in accordance with D
40	ob.2 cl.2 fg.1	<i>cresc.</i> ————— added by analogy with ob.1, cl.1
40	fg.	D: notated in bass clef
40	fg.2	C: notes 2, 5: f^{\sharp} , note 4: b^{\sharp}
40	fg.2	notes 5-8: ————— added by analogy with ob.1, cl.1; C: notes 1-8: —————
40	cor.3,4	————— emended from b.39 note 4 to b.40 note 1 as in B ; note 2: ppp emended to pppp as in B
40	vl.solo	C: notes 4-6: <i>espres</i> , notes 11-14: <i>espress</i> ; Fa: notes 4-6: <i>espress.</i> , notes 7-14: —————
41	fg.	C: 2nd-3rd crotchet: <i>calando</i>
41	vl.solo	B: ————— from note 1; C: notes 8-13: ————— ; Fa: notes 2-4: ————— , notes 5-6: <i>dim.</i>
41	vl.solo	C: notes 9-11, 12-13: slurs; Fa: notes 1-4, 5-8, 9-11, 12-13: slurs
41	vl.solo	C: notes 10-12: <i>calando</i> , notes 11-13: <i>poco rit.</i>
41	va. vc. cb.	notes 1-6: stacc. added by analogy with b.40
41	vc. cb.	C: notes 4-6: <i>calando</i>
41	cb.	C: note 6: A^{\flat}
42	cor.1,2	C: <i>tempo tranquillo</i>
42	cor.1,2	C: ppp
42	vl.solo	C: notes 1-8: <i>tranq.</i>
42	vl.solo	Fa: bar line between note 21 and note 22 (printer's error)
42-43	vl.solo	B: b.42 note 24-28: end of slur open (page turn), b.43 notes 1-7: slur; Fa: end of slur b.43 note 1 instead of b.43 note 7
42	cb.	E: (cb. No.3): <i>a tempo ma molto tranq.</i>
42	cb.	E: note 2: p
43	fg.2	C: 3th-4th crotchet: <i>poco rall.</i>
43	vl.solo	Fa: notes 2-3: ten.
43	vl.solo	notes 16-23: \downarrow corrected to \downarrow as in B and in accordance with Fa (printer's error)



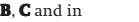

Bar	Part	Comment
43	vl.solo	C: 8th quaver: <i>poco rit.</i>
43-44	vl.solo	Fa: b.43 notes 4-7, 8-13, b.43 note 14 to b.44 note 1: slurs
44	vl.solo	B: \downarrow = 40 added in pencil (CN)
44	va.	Fa: notes 6-7: <i>dim.</i>
44	va.	note 1: pp added as in B and in accordance with D , E ; C: note 1: p
44	va.	E: 3rd crotchet: <i>rall.</i>
44	vc.	E: (vc. No.2): <i>rall</i>
45	fl. cl.1	C: note 1: p
45	fl.	note 2: \downarrow emended to \downarrow as in B , C and in accordance with D
45	ob. fg.2	C: note 1: pp
45	fg.1	C: notes 1, 3: pp
45	fg.1	note 3: marc. added by analogy with cl.2, fg.2 and in accordance with D
45	timp.	C: ppp
45-46	timp.	tie added in accordance with C
45	vl.solo	Fa: note 1: p , notes 1-2: <i>dim.</i> , notes 12-14: <i>calando</i> missing, notes 13-16: slur
45	vl.2	D² (vl.2 No.1): \downarrow added in pencil (CN?)
45	va.	D¹ (va. No.4): <i>rit</i> added in pencil
45-46	vc.	slur added by analogy with va., vc. and in accordance with D , E
46	timp.	C: B^{\flat} , <i>rit.</i>
46	vl.solo	Fa: note 1: <i>dim.</i> , notes 2-6: slur, note 6: <i>rall.</i> , note 18: <i>lunga</i> missing
46	vl.solo	C: notes 4-11: <i>calando</i>
46	vl.2 vc.	<i>morendo</i> added as in B , C and by analogy with vl.1, va., cb. and in accordance with D (vl.2), E
47	cl.	C: \downarrow = 76-80
47	cl.	note 6: marc. omitted as in B and in accordance with D
47	cor. tr.	C: f
47	tr.	ff emended to f as in B ; D² (tr.1): ff changed to f in pencil
47	vl.solo	A , B: no note; C: \downarrow (d^{\flat}) crossed out in pencil (CN?); Fa: note 1: \downarrow (d^{\flat}), note without tying
47	str.	E: <i>All^o vigoroso</i>
50	ob.2	notes 1-4: marc. added by analogy with fl., ob.1, cl., fg. and in accordance with D
50	vl.1,2	note 1: marc. added as in C (vl.1) and by analogy with fl., ob., cl., fg., vc.
50	cb.	C: note 2: B^{\flat} corrected to a in pencil (CN)
51	fl.1 picc. fg. va. vc.	note 8: stacc. added as in C (fl.1) and by analogy with cl.
51	fl.1	C: note 1: beginning of slur
51	picc.	C: note 3: d^{\flat}
51	cl. fg. va. vc.	note 1: stacc added by analogy with fl. and in accordance with D (fg.1); D² (cl.1): stacc. added in red crayon; D² (cl.2): stacc. added with red pen
51	cl. fg.	B , C (cl.1): note 1: beginning of slur
51	fg.1	C: note 1: b^{\flat} , note 8: \downarrow
51	va.	C: notes 1-3, 4-7: slurs changed to slur notes 2-8 (CN)
51	vc.	C: notes 1-8: as cb. notes 1-4
52	cl.2	note 1: marc. omitted by analogy with fl., ob., cl.1., fg.
52	trb.b. cb.	B: note 2: A changed to c in ink (CN); C: note 2: A
52	vl.1,2	C: note 1: ten.
53	fl.1	D² : note 2: <i>ten.</i> added in pencil
53	vl.1	C: note 2: marc. changed to ten. (CN)

Bar	Part	Comment
53	va.	note 1: stacc. omitted as in B (misreading of B)
53	vc.	note 2: ten. added by analogy with vl.1,2; C : note 2: marc.
53	vc.	B , C : note 3: ten.
54	vl.1,2	C : note 1: ten.
55	picc.	<i>molto</i> added by analogy with fl.1 and in accordance with D
55	ob.2 cl.2 fg.2	<i>molto</i> added by analogy with ob.1, cl.1, fg.1
55	cl.1 fg.1 cor.3,4	
55	trb.t trb.b	
55	vl.1,2 vc. cb.	B : <i>molto</i> added in pencil (CN)
55	cor. trb.t. trb.b.	C : after note 2: ♯
55	cor.2	D ² : ∩ added in pencil above bar line for b.56
55	cor.3,4	<i>molto</i> added as in B and by analogy with cor.1,2, trb.t. and in accordance with D
55	cor.3	D ² : — added in pencil
55	tr.	<i>molto</i> added by analogy with cor.1,2, trb.t. and in accordance with D
55	trb.b.	<i>molto</i> added as in B and by analogy with cor.1,2, trb.t. and in accordance with D
55	vl.2 cb.	<i>molto</i> added by analogy with vl.1., va., vc. and in accordance with D , E
55-56	vl.2	D ¹ (vl.2 No.1): ∩ added on bar line in pencil (CN); D ² (vl.2 No.1): double bar line and ♯ added on bar line in pencil (CN?); D ² (vl.2 No.2): double bar line and ∩ added on bar line in pencil (CN?) (partly pasted over)
55	vc.	note 4: <i>a</i> emended to <i>b</i> [♯] as in B , C , D , and by analogy with vl.1,2 and woodw. and in accordance with D , E
55-56	vc.	D ² (vc. No.2): ∩ added on bar line in pencil (CN?)
56	vl.solo	Fa : chord 1: marc.
56	vl.1 vl.2	C : <i>mf</i> , <i>meno f</i> added in pencil (CN)
56	va. vc.	C : <i>f</i>
56	cb.	C : <i>f</i> , <i>meno f</i> added in pencil (CN)
59	vl.solo	C : note 1: <i>d</i> [♯] , <i>f</i> [♯] (<i>f</i> [♯] crossed out); note 2: <i>a</i> [♯] changed to <i>b</i> [♯] (CN); Fa : note 1: <i>d</i> [♯] , <i>e</i> [♯] instead of <i>d</i> [♯] , chord 1: <i>d</i> [♯] instead of <i>d</i> [♯] , <i>e</i> [♯]
60	vl.solo	B , C : notes 4, 6: <i>e</i> [♯] ; C : note 7: ♯, note 9: °; Fa : note 9: °, note 9: ♯, instead of ♯
60	vl.1 vl.2 va.	C : chord 1: <i>c</i> [♯] instead of <i>c</i> [♯]
60	vl.2	D ¹ (vl.2 No.1): rest 2: ∩ and double bar line added in pencil (CN)
60-61	vl.2	D ² (vl.2 No.1): ∩ added in pencil on bar line (CN?); D ² (vl.2 Nos.3-4): ∩ and double bar line added at bar line in pencil (CN?)
60	vc.	C : chord 1: <i>c</i> [♯] instead of <i>c</i> [♯]
60	vc.	B : chord 1: <i>f</i> [♯] added in pencil (CN)
60-61	vc.	D ² (vc. No.2): ∩ and double bar line added at bar line in pencil (CN?)
60	cb.	B : note 2: <i>f</i> [♯] added in pencil (CN)
60-61	cb.	D ¹ (cb. No.1): ♯ and double bar line added on bar line in pencil (CN?)
61	vl.solo	C : chords 2-7: <i>b</i> [♯] crossed out (CN)
61	vl.solo	Fa : chords 2-7: marc.
62	vl.solo	chords 1-2: ♯ added as in B , C and in accordance with Fa
62	vl.1,2	C : chord 1: <i>c</i> [♯] instead of <i>c</i> [♯]
62	va. vc.	C : chord 1: <i>c</i> [♯] instead of <i>c</i> [♯]
63-65	fg.2	B : <i>A</i> , earlier notes erased; C : <i>G</i>
63	vl.solo	Fa : chords 2-3: marc.
63	vc.	C : chord 2: <i>A</i> , <i>e</i> , <i>g</i> , <i>a</i> , <i>c</i> [♯]

Bar	Part	Comment
64	vl.solo	Fa : note 1: stacc., chord 1: ♯
64	vl.solo	B : note 6: end of slur
64	cb.	note 2: ♯ emended to ♯ as in C and in accordance with D , E
65	ob. cl.	B , C : <i>f</i> [♯]
65	cor.3,4	B : <i>d</i> [♯] changed to <i>e</i> [♯] in pencil (CN); C : <i>b</i> [♯] changed to <i>e</i> [♯] (CN)
65	cb.	C : note 1: <i>e</i> changed to <i>a</i>
66	vl.solo	C : end of slur note 8 instead of note 9
67	vl.solo	C : notes 3-4: stacc.
68	vl.solo	B : chord 3: <i>b</i> [♯] instead of <i>b</i> [♯]
69	fl.	note 1: <i>f</i> added by analogy with fg., cor., str. and in accordance with D
69	ob.2	C : notes 1-2: <i>a</i> [♯] ; note 2: ♯
69	cl.2	C : notes 1-2: <i>b</i> [♯]
69	trb.b	C : notes 1-2: <i>F</i> [♯]
69	vl.1,2 cb.	C : notes 3-4: stacc.
70	vl.1,2	C : note 1: <i>f</i>
71	fl.2	D ² : <i>f</i> changed to <i>f</i> [♯] in pencil (CN?)
71	tr.2	C : note 2: <i>b</i> [♯]
71	vl.1,2 cb.	C : notes 3-4: stacc.
72	vl.solo	note 2: ° added as in B , C and in accordance with Fa ; note 3: stacc. added as in B , C ; chord 1: marc. added as in B , C ; Fa : notes 2: stacc.
72	vl.solo	B , C : chord 1: <i>d</i> [♯] , <i>d</i> [♯] ; C : note 1: 2
73	vl.solo	C : note 1: marc.; Fa : chord 1: marc., note 1: marc.
73	vl.1 va. cb.	C : note 1: <i>p</i>
74	vl.solo	note 2: ° added as in B , C and in accordance with Fa (notated as 0)
74	vl.1	C : note 1: <i>p</i>
75	ob. cl.	C : note 1: <i>p</i>
75	vl.solo	note 2: ° added as in B , C and in accordance with Fa (notated as 0)
75	vl.solo	Fa : note 5: <i>p</i>
75	str.	C : — crossed out in pencil (CN)
75	vl.1,2	note 5: stacc. added by analogy with b.74 note 7 and in accordance with D
75	va.	D : <i>pp</i>
76	ob.2	C : note 8: <i>c</i> [♯]
76	cl.2	C : note 8: <i>d</i> [♯]
76	fg.	C : <i>p</i>
76-77	cor.1,2	C : the phrase is in cor.3,4; C (b.76 cor.4): <i>a</i>
76	vl.solo	C , Fa : notes 1-16: —
77	vl.solo	C , Fa : chord 1: <i>f</i> [♯] ; Fa : note 1: marc.
77	vl.1	C : note 7: <i>fp</i>
79	fg. cor.3,4	C : note 1: <i>p</i>
79	vl.solo	B : notes 3-4: <i>b</i> [♯]
80	fg. cor.4	note 5: stacc. added as in B and in accordance with D
80	fg.2	C : notes 2, 4: ♯
80	str.	notes 1-3: stacc. added by analogy with fg. (notes 3-5), cor.3,4 (notes 3-5)
80	vl.1	C : note 1: <i>p</i> , note 2: ♯
80	cb.	C : note 1: <i>mp</i>
81-84	fg.1	C : theme corresponding to vl.1 crossed out in pencil (CN)
81	fg.1	C : note 1: <i>f</i>
81-82	cor.1	b.81 note 1: marc. added by analogy with fg. and by analogy with b.82 note 1
81-82	cor.2	b.81 note 2 to b.82 note 1: marc. added by analogy with fg., cor.1 (b.82 note 1)
81-82	cor.3	b.81 note 2 to b.82 note 1: marc. added by analogy with fg., cor.1 (b.82 note 1) and in accordance with D (b.82 note 1)


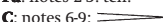
Bar	Part	Comment
81-82	cor.4	b.81 note 2 to b.82 note 1: marc. added by analogy with fg., cor.1 (b.82 note 1) and in accordance with D (b.82 note 1); C : b.81 note 2 to b.82 note 2: ten.
81	str.	<i>staccato</i> added in accordance with D ² ; D ² (vl.2 Nos.1,4): <i>stacc.</i> added in pencil (CN?); D ² (vl.2 No.3): <i>stacc.</i> added in pencil (CN)
82	fg.2	D : note 2: marc.
82	trb.t.1	note 1: <i>f</i> added as in B ; D ² : <i>f</i> changed to <i>mf</i> in pencil
82	trb.t.2	note 4: <i>stacc.</i> added by analogy with trb.b. (note 3)
82	trb.b.	notes 2-3: <i>B</i> ³ emended to <i>B</i> ¹ as in B , C and by analogy with str. and in accordance with D ; B : note 1: <i>b</i> added in pencil
82	vl.2	E (vl.2 No.3): b.82 forgotten by music copyist, added in pencil (CN)
83-85	fg.1	C : beginning of slur b.84 note 1 instead of b.83 note 2
83	fg.2 cor.	C : note 2: <i>mp</i> changed to <i>p</i> in pencil (CN)
83	fg.2	D ² : note 1: <i>f</i> ³ changed to <i>f</i> in pencil
83-84	vl.solo	b.83 note 4 to b.84 note 8: marc. added by analogy with b.83 notes 1-3 and in accordance with Fa
83	vl.1	C : note 2: <i>fp</i>
83	vl.2	D ² (vl.2 No.3): <i>fpp</i> changed to <i>fppp</i> in pencil (CN?)
84	cor.4	C : theme corresponding to cor.2 crossed out in pencil (CN)
85	vl.solo	C : chord 1: 4
85	vl.1,2	notes 2-3: <i>stacc.</i> omitted by analogy with va., vc., cb.; B : notes 2-3: <i>stacc.</i>
86	ob.2	C : <i>f</i> ³
86	vl.2	D ² (vl.2 No.1): note 2: <i>pp</i> added in pencil (CN?)
88	cb.	E : note 7: <i>a</i>
89	ob.2	note 2: ten. added by analogy with ob.1, cl.1, fg.
89	cl.2	ten. added by analogy with b.88 and by analogy with ob., cl.1, fg. and in accordance with D
89	vl.solo	note 5: <i>b tr</i> added as in C and in accordance with Fa
90	cl.	ten. added by analogy with b.88, b.89 (cl.1) and by analogy with ob., fg. and in accordance with D
90	vl.solo	note 5: <i>b</i> above tr. added in accordance with Fa
90	vc.	C : note 3: <i>a</i>
91	ob.2	note 2: <i>cresc.</i> added by analogy with ob.1
91-92	fg.	B : b.91 note 1 to b.92 note 2: end of slur at bar line for b.93
91-93	vl.solo	C : b.91 note 1 to b.93 note 2: notated an octave below with octave marking
92	fl.2	note 1: <i>cresc.</i> added as in C and by analogy with b.91 (fl.1, ob., cl., fg.); D : 
92	vl.solo	Fa : note 1: <i>f</i> ³
92	va.	E (va. Nos.2,4): 
93	fg. cor.	B : <i>dim.</i> added in pencil (CN)
95	cor.3,4	B , C : <i>dim.</i>
95	vl.solo	Fa : notes 3-10: slur
95	vl.solo	note 12: <i>g</i> ³ emended to <i>g</i> ¹ as in C ; B , C : note 16: <i>f</i> ³
96	vl.solo	Fa : notes 3-4: <i>dim.</i>
96-99	vl.solo	Fa : b.96 note 15 to b.97 note 1, b.97 notes 2-12, b.98 note 1 to b.99 note 1: slurs

Bar	Part	Comment
97	cor.2	<i>dim.</i> added as in B and by analogy with fg.
97	vl.solo	C : notes 4-6: <i>dim.</i> , notes 7-12: <i>rall</i>
98	vl.solo	Fa : notes 1-4: <i>poco rall.</i>
98	vl.solo	B : note 4: <i>b</i> ³ instead of <i>b</i> ¹
99-107	vl.solo	C : bb.99-100: slur open (page turn), b.106 notes 1-2: slur
99	cl.2	C : <i>fp</i> added in blue crayon (CN)
99-103	cor.3	C : notated as cor.1
99	vl.solo	C : <i>a tempo ma tranq.</i> changed to <i>poco meno</i> (CN)
99	va.	E : <i>piu mosso</i> instead of <i>poco meno</i>
102	vl.solo	C , Fa : note 1: <i>mp</i>
102	vl.solo	Fa : notes 1-3: slur missing, notes 3-5: slur
103	ob.1	note 1: <i>p</i> added as in B and by analogy with fg.
104	vl.solo	note 2: marc. added as in C and by analogy with b.102 note 1
104	vl.solo	Fa : notes 2-3: 
105-107	ob.1	C : b.105 note 1 to b.107 note 2: 
105	vl.solo	C , Fa : notes 2-7: 
106-107	ob.2, fg.	C : b.106 note 1 to b.107 note 2: 
106	ob.2	C : notes 1-2: slur
106	fg.2	D ¹ : <i>g</i> corrected to <i>f</i> ³ in pencil (CN?)
107	cor.	note 1: <i>p</i> added as in B (cor.1,2), C and in accordance with D (cor.1,4); D (cor. 2,3): <i>pp</i> ; B (cor.1,2): note 1: <i>p</i> added in pencil (CN)
107	cor.1	D ² : <i>molto</i> added in pencil
107	vl.solo	Fa : notes 1-3:  <i>fz</i>
107	str.	C : marc.
107	vl.2 vc.	C : <i>f</i>
107	va. cb.	C : <i>ff</i>
107-109	vc.	D : notated in bass clef
107	cb.	C : <i>g</i>
110	vl.solo	C : notes 3-7: <i>calando</i> , note 4: <i>dim.</i> , note 5: <i>stacc.</i> , note 8: <i>c</i> ³
110	vl.1,2 va. cb.	C : <i>mp</i>
113	vl.solo	C : notes 5-8:  ; Fa : notes 4-8: 
114	vl.solo	C : notes 3-6:  ; Fa : notes 3-4: 
114	vl.solo	C , Fa : note 6: <i>stacc.</i>
114	vl.solo	B , C : after note 6: <i>?</i> , notes 7-8: slur, ten. missing
115	ob.1	C : <i>p</i>
115	fg.1	B : note 1: <i>mp</i> added in pencil (CN?); C : note 1: <i>p</i>
116	fl.1	C : note 1: <i>mf</i>
116	vl.solo	B , C : notes 2-3: slur
117	cl.	note 1: <i>pp</i> added as in C (cl.2)
117	vl.solo	Fa : notes 1-8: slur
118	vl.solo	Fa : notes 2-5: 
119	vl.solo	note 1: <i>V</i> added as in B , C and in accordance with Fa
119	vl.solo	C : note 1: <i>fz</i> changed to <i>mp</i> in pencil (CN); Fa : note 1: <i>fz</i> , note 2: <i>p</i>
119	vl.1,2	<i>arco</i> added in accordance with D
120	fg.2	D ² : <i>e</i> ³ corrected to <i>e</i> ¹ in pencil (CN)
120	fg.2	<i>↓</i> corrected to <i>↓</i> as in B (printer's error)
120	vl.2	<i>‡</i> added as in B , C (printer's error)
121	fl. ob.1 fg.	C : <i>↓</i>
121	vl.solo	note 1: <i>V</i> added as in B and in accordance with Fa
121	vl.solo	C : note 1: <i>fz</i> , notes 1-5: slur
121	va. vc.	<i>arco</i> added in accordance with D
122	cl.1	B : note 1: <i>fz</i> <i>p</i> added in pencil (CN)


Bar	Part	Comment
122-130	cl.1	C: b.122 notes 6-9, b.123 note 1 to b.125 note 1, b.130 notes 1-2: slurs
122-135	cl.1	D²: phrase notated at bottom of page with harmonic reinterpretation in pencil (Emil Telmányi)
123	vl.solo	Fa: notes 2-4: stacc., note 3: <i>p</i>
123-124	vl.solo	end of slur emended from b.123 note 8 to b.124 note 1 as in B, C and in accordance with Fa
123	va.	B: note 1: <i>fz</i> changed to <i>fzp</i> in pencil (CN); E (va. No.2): <i>mp</i> ; E (va. No.3): <i>fmpmp</i> ; E (va. No.4): <i>fmp</i>
124	vl.solo	Fa: note 2: marc., notes 2-4: stacc.
124	va.	C: notes 7-9: <i>V</i> ; D² (va. No.2): notes 7-9: stacc. added in pencil (CN)
125	cl.1 fg.1	C: note 4: <i>dim.</i>
125	va.	D, E: note 5: stacc.
126	vl.solo	Fa: note 3: <i>dim.</i> missing, note 5: 
127	cl.1	C: <i>ppp</i> added in blue crayon (CN)
127	cor.2	C: <i>pp</i>
127	vl.solo	<i>pp</i> added as in C (page turn in B) and in accordance with Fa
127	va. vc.	C: note 1: <i>ppp</i>
128	va. vc.	note 10: <i>V</i> added as in B, C (va.) and in accordance with E
128	va.	note 10: stacc. added by analogy with vc. and in accordance with D, E
129	vl.solo	C: note 1: 1, note 3: 3, note 4: 4
129	vl.solo	Fa: notes 8-13: <i>cresc.</i>
129-130	vl.solo	C: b.129 note 8 to b.130 note 24: 
129	va.	C: notes 8-10: marc.
129	cb.	<i>arco</i> added in accordance with D
130	cor.1	 added as in B, C and in accordance with D
130	cor.4	C: = instead of note 1; D: note 1: <i>p</i>
130	vl.solo	Fa: notes 5-6: <i>cresc.</i> , note 11: <i>b¹</i> , note 19: <i>f¹</i> , notes 15-24: ten. instead of marc., notes 19-24: 
130	vl.solo	C: note 13: <i>g¹</i> , note 16: <i>c¹</i> , notes 13-14: marc.
130	va.	D² (va. No.3): notes 3-4: <i>rall</i> added in pencil (CN?)
130	vc. cb.	notes 1-8: stacc. added by analogy with va.
130	vc.	D² (vc. No.2): notes 2-6: <i>poco rall</i> added in pencil (CN)
130	cb.	D² (cb. No.2): <i>poco rall</i> added in pencil (CN?)
131	woodw. brass	C: bar added in ink (CN)
131-136	ob.2 cl.2	B: b.131 note 1 to b.136 note 2: end of slur open (page turn)
131-132	fg.2 cor.3	B: b.131: notes 1-3: end of slur open (page turn), b.132 notes 1-5: slur
131-132	cor.4	B: b.131: slur, end of slur open (page turn), b.132 notes 1-5: slur
131	vl.1	D² (vl.1 Nos.1,3,4,6): notes 2-3: <i>espress</i> added in pencil (CN)
131	vl.2	<i>trem.</i> added
131	va.	D² (va. No.2): <i>a tempo</i> added in pencil (CN); D² (va. No.3): <i>a tempo</i> added in pencil (CN), faded
131	vc.	D² (vc. No.2): <i>a tempo</i> added in pencil (CN)
131	cb.	C: notes 1-3: ten. and stacc.
131	cb.	D² (cb. No.2): <i>a Tempo</i> added in pencil (CN)
132		C: <i>hertil renskrevet tirsdag</i> 'fair-copied to here Tuesday' (CN)
132	cor.3,4	B: notes 1,5: <i>g¹</i>

Bar	Part	Comment
132	trb.t.1	B: notes 1-2: slur added in pencil (CN)
132	vl.1 vc.	C: note 2: end of slur
132	va.	C: note 3: end of slur
132	cb.	C: note 4: end of slur
132	cb.	note 6: marc. added by analogy with fg.2, cor.3,4, trb.b., va. and in accordance with D, E
133	cor.1	note 1: ten. omitted as in B
133	cor.2	notes 1-2: slur added by analogy with trb.t.1
133	trb.t.1	B: notes 1-2: slur added in pencil (CN)
133	vl.1	notes 1-2: slur added as in C and by analogy with vc. and in accordance with E
134	fl.1	B: note 1: stacc.
134	cor.2	B: <i>g¹</i>
134-135	cor.4	b.134 note 5 to b.135 note 1: slur added by analogy with ob.2, cl.2
134	tr.1 trb.t.2	B: notes 1-2: slur added in pencil (CN)
134	vc.	C: notes 4-6: notated in tenor clef
135	fg.	notes 3-6: end of slur emended from note 7 by analogy with vc., cb.
135	fg.	note 7: marc. added by analogy with vc., cb.
135-136	fg.	b.135 notes 9-12: end of slur emended from b.136 note 2 by analogy with vc., cb.; B, D: end of slur b.136 note 1 instead of b.135 note 12
135-136	vl.2	B: b.135 note 4 to b.136 note 1: slur added in pencil (CN)
135	va.	<i>trem.</i> added
136	fg.1	B: notes 11-14: slur added in blue crayon
136	fg.2	notes 1-2: marc. added as in B (fg.1) and by analogy with fg.1, vc., cb.
136-143	va.	D: notated on 2 staves
136	vc.	D: notes 7-11: slur
137	cor.2,4	notes 2-3: marc. added by analogy with cor.1,3
137	cor.2	note 1: ten. added by analogy with cor.1,3,4 and in accordance with D
137	cor.4	C: notes 2-3: \downarrow (<i>b¹</i>)
137	tr.2	notes 1-2: ten. added by analogy with tr.1 and in accordance with D
137	vl.1 va. cb.	B: 4th crotchet: <i>cresc.</i>
137	vl.2	notes 1-2: marc. added as in C and by analogy with fl., ob.1, cl., vl.1
137	va.	B: chord 2: \downarrow (<i>a, e</i>) added in pencil (CN); C: chord 3: <i>unis</i> ; E: <i>cresc.</i>
137	vc. cb.	notes 10-11: stacc. added by analogy with fg.
137	cb.	B, E: note 12: marc.; D: end of slur note 9 instead of note 8
138	fl.1	B: <i>cresc.</i>
138	vc. cb.	E: <i>cresc.</i>
138	vc.	D² (vc. No.2): notes 1, 4, 7: <i>fz</i> added in pencil (CN), faded
138	cb.	C: notes 2-3: stacc.
139	fg.2	note 2: <i>g</i> emended to <i>e</i> by analogy with trb.b., cb. and in accordance with D² ; D² : note 2: <i>g</i> changed to <i>e</i> with blue pen (Emil Telmányi?)
139	cor.2	D²: <i>ff</i> changed to <i>f</i> in pencil (CN?)
139	cor.3	note 1: ten. added as in B and in accordance with D
139	cor.4 tr.2	note 1: ten. added by analogy with tr.1, trb.t.1, trb.b. and in accordance with D

Bar	Part	Comment
139-142	trb.t.2	b.139 note 1 to b.142 note 2: ten. added by analogy with trb.t.1, trb.b. and in accordance with D
139	vl.2	<i>trem.</i> added
139	vc.	E (vc. No.2): note 3: <i>a</i> corrected to <i>g</i> in pencil
140	cor.3,4	note 1: ten. added as in B and in accordance with D
140	tr.1	note 1: ten. omitted as in B
141	ob.2	B : note 1: <i>♩</i> (error in B)
141-142	cor.1	slur added by analogy with ob.2 and in accordance with D
141	trb.t.1	note 2: ten. added by analogy with tr.2, trb.b. and in accordance with D
142	tr.2	notes 1-2: ten. added by analogy with bb.139-141 and by analogy with trb.t.1 and trb.b.
142	vc.	C : note 2: end of slur
143-149	trb.t.1	beginning of slur emended from b.147 note 1 by analogy with cor.1; B : bb.143-146: slur missing, b.147 note 1 to b.149: beginning of slur open (page turn); D : b.145 note 2: beginning of slur
143-149	trb.t.2	beginning of slur emended from b.147 note 1 by analogy with cor.2; B : bb.143-146: slur missing, b.147 note 1 to b.149: beginning of slur open (page turn); D : b.145 note 1: beginning of slur
143	vl.1,2 vc. cb.	C : note 1: <i>ff</i>
143	vl.2	chord 1: <i>fz</i> added as in B and in accordance with D , E
144, 145	vl.1 vc.	C : note 2: end of slur
145, 146	cor.4	notes 4-5: ten. added by analogy with cor.3 and in accordance with D (b.146 notes 4-5)
146	fl.2	note 3: <i>dim.</i> added as in B and by analogy with fl.1
146	cor.4	slur added as in B and by analogy with cor.3 and in accordance with D
146	vl.1	C : note 5: stacc.
146	vc.	C : note 2: end of slur
147	fg.2	<i>dim.</i> added as in B and by analogy with fg.1
147	cor.1,2	<i>dim.</i> added as in B and by analogy with cor.3,4
147	vl.solo	Fa : <i>fz</i> missing, <i>solo</i>
147	vl.1,2	C : note 3: end of slur, notes 4-5: ten. note 1: <i>p</i> added in accordance with D ² (vl.1 No.3); D ² (vl.1 No.3): <i>p</i> added in pencil (CN); D ² (vl.1 No.4): <i>p</i> added in pencil and blue pen (CN?)
147	vl.1	note 1: <i>p</i> added in accordance with D ² (vl.2 Nos.2-4); D ² (vl.2 Nos.2-4): <i>p</i> added in pencil (CN)
147	va.	B : chord 1: <i>dim.</i>
147	va.	note 1: <i>p</i> added in accordance with D ² (va. Nos.2-3); D ² (va. Nos.2-3): <i>p</i> added in pencil (CN)
147	vc. cb.	note 1: <i>p</i> added in accordance with D ² (vc. No.2, cb. No.2); D ² (vc. No.2, cb. No.2): <i>p</i> added in pencil (CN)
147	cb.	<i>dim.</i> added as in B and in accordance with E
148	vl.1,2	C : notes 4-5: <i>dim</i>
148-149	vl.1	C : b.148 notes 1-3: slur, notes 4-5: ten., b.149 notes 1-3: slur; E : b.148 notes 1-5, b.149 notes 1-3: slurs
148, 149	vl.2	C : notes 1-3: slur, notes 4-5: ten.




Bar	Part	Comment
148	cb.	D ² (cb. Nos.1-2): <i>dim</i> added in pencil (CN)
149	vl.solo	Fa : note 12: <i>dim.</i>
149-150	vl.solo	Fa : b.149 notes 1-12, b.150 notes 1-12: slurs
149	vl.1	note 1: <i>p</i> emended to <i>pp</i> as a consequence of addition of <i>p</i> b.147 and in accordance with D ² ; D ² (vl.1 No.1): <i>p</i> changed to <i>pp</i> in pencil
149	vl.2	D ² (vl.2 Nos.3-4): <i>dim.</i> added in pencil (CN)
149	va.	C : chord 2: <i>b</i> ³ , <i>d</i> ³ ; E (va. Nos.2,4): <i>b</i> ³ ; E (va. No.3): <i>b</i> ³ changed to <i>b</i> ³ in pencil
149	va.	C : chord 1: <i>dim.</i> ; E (va. No.2): <i>poco rall.</i> ; E (va. No.3): <i>poco rall.</i> , <i>rall</i> crossed out in pencil
150-151		B : <i>poco rall.</i> crossed out in pencil, <i>a tempo</i> crossed out in pencil; C : <i>poco rall.</i> <i>a Tempo</i>
150	vl.solo	C : note 11: <i>e'</i> , note 12: <i>d'</i> ; Fa : notes 7-9: <i>calando</i>
151-153	fl.1	C : b.151 note 1 to b.153 note 3: slur
151	ob.1	<i>♩</i> corrected to <i>♩</i> as in B , C (printer's error)
151	ob.2 cl.	C : 
151	vl.solo	Fa : <i>p</i>
151-153	vl.solo	Fa : b.151 to b.153 note 1: slur, b.152 note 2 to b.153 note 1: slur missing
152	fl.1	C : note 1: <i>♩</i> (<i>d'''</i>)
153	cl.1	rests 1-2: <i>!</i> - added as in B (printer's error)
153	vl.solo	Fa : note 2: ten., note 3: <i>dim.</i>
154	cor.3	<i>dim.</i> added as in B and by analogy with cor.1,2 and in accordance with D
154	timp.	<i>dim.</i> added as in B and in accordance with D
154	vl.solo	C : note 3: ten.
154-156	vl.solo	Fa : b.154 note 1 to b.156 note 3: <i>sul G ---- pizz.</i> added as in B and by analogy with vl.1,2, va., vc.
155	cb.	note 1: 2 added as in B ; note 2: <i>°</i> added as in B and in accordance with Fa (notated as <i>O</i>)
156	vl.solo	B : <i>dim.</i> added in pencil (CN)
156	str.	stacc. added as in B (b.156) and by analogy with b.155
156-158	str.	<i>dim.</i> added by analogy with vl.1,2, va., vc. and in accordance with D , E
156	cb.	Fa : notes 2-3: ten.
157	vl.solo	C : notes 6-9: 
158	vl.solo	B , C : <i>a tempo</i>
159	fg.1	D ² : <i>pp</i> added with black pen
159	vl.solo	Fa : notes 1-3, 4-6: slurs
159-160	vl.solo	Fa : b.159 note 1 to b.160 note 2: <i>Sul G ----</i>
160	vl.solo	beginning of slur emended from note 1 to note 3 as in change in C and in accordance with Fa ; C : slur notes 1-10 changed to notes 3-10 (CN)
161	vl.solo	note 4: beginning of slur emended from note 5 to note 4 as in B and by analogy with b.165 and in accordance with Fa
162	vl.solo	notes 9-10: <i>e''d''</i> emended to <i>f''e''</i> , as in B , C
164	cl.1	D ² : <i>mf</i> added in pencil
166	vl.solo	Fa : beginning of slur note 1 instead of note 2
167	fg.1	C : note 9: stacc.
167	vl.solo	C : note 2: [sul] <i>A</i> , 1; Fa : notes 2-3: <i>Sul A</i>
168	vl.solo	C : note 3: 1
168	vl.solo	B : note 5: <i>c'''</i> ; C , Fa : note 15: <i>c''</i>
168-169	vl.solo	B : b.168 note 15 to b.169 note 1: slur added in red crayon


Bar	Part	Comment
170	fig.1	note 3: ♪ corrected to ♪ as in B, C
170	vl.solo	C: note 11: c''
171	cl. fig.2	C: note 8: marc. crossed out
171	fig.1	D ² : note 2: <i>mf</i> added in pencil (CN?)
172	cl.2 fig.2	C: note 2: ♯ added in ink
172	fig.1	stacc. added as in B and by analogy with fig.2
172	fig.2	c emended to c [♯] by analogy with cl.2
172	cor.1,2	stacc. added by analogy with cl., fig.2 and in accordance with D
173	fig.2	c emended to c [♯] by analogy with cl.2 and in accordance with D
173	vl.solo	Fa: note 14: f ^{♯m}
173	vl.1,2 va.	<i>trem.</i> added
175	ob.1	B: note 4: ♯ added in pencil
175	cl.1	B, D: stacc.
175	cor.	C: f ^z
175	vl.solo	<i>p</i> added as in B, C and in accordance with Fa
175-176	vl.solo	Fa: b.175 note 2 to b.176 note 2: one slur
175	vl.1	♪(b [♯]) added as in B and by analogy with vl.2
175	vl.1,2	C: chord: f [♯] , a ^{♯m} , b ^{♯m}
175	va.	<i>div.</i> added as in B, C, D, E and in accordance with bb.179-185
175-178	va.	lower part: tremolo slashes added by analogy with bb.179-185
175	va. vc. cb.	C: <i>fff.</i> (cb.): <i>fff</i> faded
176	ob.1	C: note 4: c''
176	fig.1	<i>espressivo</i> added as in C and by analogy with ob.1
176-177	vl.solo	Fa: b.176 note 3 to b.177 note 2: one slur
177-178	vl.solo	Fa: b.177 note 3 to b.178 note 1: one slur
179	fig.2	C: <i>pp</i>
179	cor.1,2	B, D: <i>ppp</i>
179	vl.solo	Fa: note 1: marc.
181	ob.1	note 1: b [♯] emended to b [♮] as in B, C and by analogy with b.182 (fig.)
181-182	cor.1	tie added as in B and in accordance with D
181	vl.solo	Fa: notes 2-7: one slur
182	cor.3,4	C: <i>pp</i>
183	fl.1	C: note 2: b [♯]
183	ob.1	B: note 2: c''
183	vl.solo	Fa: <i>mp</i>
183	vl.1 va.	C: <i>p</i> changed to <i>pp</i> (CN)
186	vl.solo	C: notes 1-2, 3-4: slurs
186	va.	<i>unis.</i> omitted
188	vl.solo	Fa: notes 1-2, 3-6: slurs
189	vl.solo	Fa: notes 1-4, 5-8: slurs
189-190	va.	b.189 note 2 to b.190 note 2: slur added by analogy with vc. and in accordance with E
193	vl.solo	notes 2-3: stacc. emended to ten. as in B, C and in accordance with Fa: B: note 14: f''
193	vl.1,2 va. vc.	C: note 2: ♭
194	fl. ob. cl.	C: ♯, stacc. (ob., cl.)
194	fl.2 ob. cl.	<i>p</i> added by analogy with the dynamic level in fl.1 and in accordance with D
195-198	cor.1	C: b.195 note 1 to b.196 note 2: slur, b.196 note 3 to b.197 note 5: slur, b.197 notes 1-4: slur, b.198 notes 1-4: slur
195-208	cor.3	slur added as in B: b.203 note 1 to b.203 note 1: slur omitted as in B
195-206	cor.4	end of slur emended from b.204 as in B: B: b.202 to b.204 note 1: beginning of slur open (page turn)
196-197	cor.1	tie added as in B, C

Bar	Part	Comment
196	vl.solo	notes 1-3: slur added as in C and by analogy with b.198 and in accordance with Fa: C: Fa: notes 5, 7: a''
198	fl.1	C: note 3: c''
198-199	fl.1	C: b.198 note 1 to b.199: end of slur open (page turn)
198	vl.solo	C: end of slur note 7 instead of note 8, note 8: stacc.
199-206	ob.2	end of slur emended from b.203 note 1 as in B: B: bb.202 to b.204 note 1: beginning of slur open (page turn); C: end of slur b.205 instead of b.206
199-207	cl.1	end of slur emended from b.203 note 1 as in B, C, B: bb.202-203 note 2: beginning of slur open (page turn), tie from b.206 to b.207 erased before page turn, b.207 note 1: beginning of tie open (page turn); C: end of slur b.205 instead of b.207 note 1, b.206 to b.207 note 1: tie
199-206	cl.2	end of slur emended from b.203 note 1 as in B: B: bb.202-204 note 1: beginning of slur open (page turn); C: bb.204-205: slur (page turn), b.204 note 1: end of tie open (page turn), b.205 to b.208 note 1: slur
199-206	fig.2	end of slur emended from b.203 note 1 by analogy with ob.2, cl., vc.
199	vl.solo	C: notes 1-5, 6-10: slurs changed to notes 1-4: slur, note 5: stacc. and notes 6-9: slur, note 10: stacc.; Fa: notes 1-4: slur, note 5: ♪, stacc., notes 6-9: slur, note 10: stacc.
200	ob.1	C: notes 2-4: slur and stacc.
200	vl.solo	C: notes 2-3: slur
201	vl.solo	note 5: stacc. added as in B, C and in accordance with Fa: notes 2-5: end of slur emended from note 4 as in B, C and in accordance with Fa
202	vl.2	B: note 2: stacc.; C: notes 1-2: <i>pp</i>
202	va. vc.	<i>pp</i> added by analogy with the dynamic level in the other parts and in accordance with D (vc.)
205	fig.1	C: note 11: ♭ (e')
206-207	cl.1	tie added as in B (b.207), C
206-207	vl.solo	Fa: b.206 note 2 to b.207 note 4: 
207-208	fl.1	C: end of slur b.207 note 8 instead of b.208 note 1
207	ob. cl.1	C: note 1: <i>cresc.</i>
207-208	ob.2	C: b.207 note 2: beginning of slur
207-208	cl.1	b.207 note 2 to b.208 note 1: slur added as in B, C, D: b.207 notes 1-2: tie
207	fig.2	<i>f</i> emended to <i>mp</i> as in B (cor.1) and by analogy with cor.1
207	cor.1	B: <i>f</i> changed to <i>mp</i>
207	cor.1,2	C: <i>p</i>
207-208	vl.solo	Fa: b.207 note 1 to b.208 note 1: slur
207	cb.	<i>mp</i> added by analogy with the dynamic level in the other parts; C: note 1: marc.; D: note 1: <i>p</i>
208	cl.1	<i>f</i> added by analogy with cl.2
208	cor.1	<i>f</i> added by analogy with cor.2 and in accordance with D
208	vl.1 vc.	C: <i>ff</i>
210-214	fig.	C: b.210 to b.214: end of slur open (page turn)
210	fig.2	C: ♭ (E [♯]) †
210	cor.2	C: notes 2-3: a [♯] , b crossed out in blue crayon, note 2 changed to f' in blue crayon, note 3: <i>p</i>

Bar	Part	Comment
210	cor.4	C: note 2: <i>p</i>
210	vl.2	C: note 4: <i>p</i>
210	cb.	<i>dim.</i> added as in B and by analogy with the other str.; C: <i>p</i>
211	vl.solo	notes 13-14: <i>e</i> "- <i>a</i> " emended to <i>a</i> "- <i>e</i> " as in B . C: notes 13-14: stacc. added as in B , C p added as in C and by analogy with vc. C: <i>p</i> E: <i>pp</i> added in pencil (CN?) C: <i>molto</i>
211	vl.1	
211	vl.2	
211	vc.	E: <i>pp</i> added in pencil (CN?)
212	cor.1,2	C: <i>molto</i>
212	cor.4	B: note 1: stacc.; C: note 3: <i>f</i> ; D: notes 1-3: stacc.
212	vl.solo	B: note 9: marc.; C: note 1: <i>mf</i> , notes 3-8: stacc.; Fa: note 1: <i>mf</i> , notes 3-8: stacc.
212	vl.1	C: <i>molto</i>
212	cb.	D: <i>div.</i>
213	vl.solo	notes 13-14: slur omitted and stacc. added by analogy with bb.211, 215; C , Fa: notes 1-2: stacc.
213-214	vl.solo	C: b.213 note 7 to b.214 note 8: <i>mf</i>
213	vc.	E: <i>pp</i> added in pencil (CN?)
214	fl.2	C: <i>p</i>
214	fl. ob. cl.	B: <i>f</i> on last quaver
214	fg.	<i>mf</i> and <i>molto</i> added as in B and by analogy with b.212 and in accordance with D ; C: <i>mf</i>
214	vl.solo	C: note 9: marc.; Fa: notes 3-8: stacc.
214	str.	B: last quaver: (?) erased
214	vl.2	C: 2nd minim: beginning of <i>mf</i>
215	fl.	C: <i>p</i>
215	vl.solo	Fa: note 1: <i>mf</i>
215	vl.1	C: note 1: <i>f</i> changed to <i>p</i> , note 2: <i>pp</i> changed to <i>mp</i>
215	vl.2	C: note 1: <i>fp</i> , 2nd crotchet: <i>mp</i>
215	va.	C: note 1: <i>f</i> , note 2: <i>pp</i>
215-216	cb.	B: b.215 note 1: end of slur open (page turn)
216	vl.1	end of slur emended from b.217 note 1 as in C and by analogy with vc.
216	vl.1 vc.	C: note 2: <i>dim.</i>
216	vl.2	C: 2nd crotchet: <i>dim.</i>
217	timp.	B: <i>Timp. In F</i> ; C: <i>F G</i> at beginning of staff, <i>p</i>
217	vl.1	B: notes illegible
223	vl.solo	B: notes 4, 8, 12: 4 (fingering)
225	cl.1	<i>g</i> [♯] emended to <i>g</i> [♮] by analogy with fg.
225-228	cl.	C: b.225 note 1 to b.228: one slur
225-228	fg.	C: b.225 note 2 to b.228: one slur
226	cl. fg.	C: note 4: <i>cresc.</i>
226	str.	<i>cresc.</i> moved from b.225 as in B and by analogy with cl., fg.
227	cl.2	B: <i>cresc.</i> instead of <i>mf</i>
227	cor.1,2,3	D: notes 1-3: <i>mf</i>
227	cb.	B , E: <i>ff</i> ; C: <i>pizz.</i> , -
228	woodw. tr. trb.	
	timp. str.	pause 2: <i>mf</i> added by analogy with cor.
228	fl.2 ob.2 cl. fg.	B: <i>f</i> ; C: (cl., fg., cor.): <i>ff</i>
228	timp.	D: <i>F muta in D</i>
228	vl.solo	C: <i>Viol solo ad lib:</i>
228	vl.solo	Fa: p.47 3rd crotchet note 1: <i>ff</i>
228	vl.solo	p.47 3rd crotchet chord 1, 4th crotchet chords 1, 2: <i>mf</i> added as in B , C and in accordance with Fa
228	vl.solo	Fa: p.47 5th crotchet chord 1: <i>mf</i>
228	vl.solo	Fa: p.47 6th crotchet chord 1: stacc. and <i>mf</i>
228	vl.solo	p.47 6th crotchet notes 1, 2: <i>mf</i> added

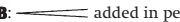
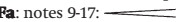
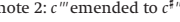
Bar	Part	Comment
228	vl.solo	p.47 7th crotchet note 2: <i>b</i> added
228	vl.solo	C , Fa: p.47 7th crotchet note 3: marc.
228	vl.solo	C: p.47 8th crotchet note 1: <i>e</i> [♯]
228	vl.solo	p.47 8th crotchet chord 1: <i>mf</i> added
228	vl.solo	p.48 staff 1 1st crotchet note 2: <i>b</i> added
228	vl.solo	Fa: p.48 staff 1 2nd crotchet after note 1: <i>mf</i>
228	vl.solo	Fa: p.48 staff 1 4th crotchet chord 1: <i>mf</i>
228	vl.solo	Fa: p.48 staff 1 5th crotchet chord 1: stacc.
228	vl.solo	p.48 staff 1 10th crotchet chord 1: <i>b</i> added
228	vl.solo	Fa: p.48 staff 1 11th crotchet after chord 1: <i>mf</i>
228	vl.solo	C: p.48 staff 1 13th crotchet: <i>ffz</i>
228	vl.solo	C: p.48 staff 1 14th crotchet upper part: <i>mf</i> changed to <i>mf</i> , beam crossed out (ambiguous correction); Fa: p.48 staff 1 14th crotchet lower part note 2: marc.
228	vl.solo	p.48 staff 2 3rd crotchet note 5: <i>b</i> added
228	vl.solo	B , C: p.48 staff 2 3rd crotchet: beginning of slur note 2 instead of note 1; C: p.48 staff 2 3rd crotchet notes 1-5: sextuplet, notes 4-5: 3 (triplet) crossed out
228	vl.solo	p.48 staff 2 5th crotchet (of 18 demisemiquavers) note 1: <i>mf</i> added as in B , C ; 5th crotchet note 18: end of slur emended from 6th crotchet note 1 as in B (printer's error)
228	vl.solo	C: p.48 staff 2 5th crotchet notes 13-18: 3 above the notes (triplet)
228	vl.solo	p.48 staff 2 6th crotchet note 1: <i>V</i> added as in B , C
228	vl.solo	B: p.48 staff 2 6th crotchet note 1: <i>mf</i> added in pencil; Fa: p.48 staff 2 6th crotchet note 1: stacc., double stem, <i>mf</i>
228	vl.solo	p.48 staff 2 6th crotchet chord 1, 7th crotchet chords 1, 2: <i>mf</i> added as in B , C (6th crotchet chord 1) and in accordance with Fa
228	vl.solo	Fa: p.48 staff 2 8th crotchet chord 1: <i>mf</i>
228	vl.solo	B: p.48 staff 3 note 2: marc. (?) illegible
228	vl.solo	p.48 staff 3 note 13: stacc. emended to marc. as in B (printer's error) and by analogy with staff 3 note 5
228	vl.solo	C: p.48 staff 3 notes 19-20: marc.; Fa: p.48 staff 3 notes 6-20: ten.
228	vl.solo	Fa: p.48 staff 3 notes 21-28, 29-36, 37-44, 45-52, 53-56: five slurs instead of one
228	vl.solo	p.48 staff 3 note 21: stacc. added as in B , C and in accordance with Fa ; C: p.48 staff 3 note 21: stacc. and marc.
228	vl.solo	p.48 staff 3 note 22-56: beginning of slur emended from note 21 as in C ; B: p.48 staff 3: beginning of slur between notes 21 and 22
228	vl.solo	Fa: p.48 staff 3 note 35 to p.48 staff 4 note 1: 8va, 8 above note 37
228	vl.solo	C: p.48 staff 3 between note 56 and staff 4 note 1: <i>e</i> [♯] (<i>e</i> [♯]) - <i>e</i> [♯] (<i>e</i> [♯])
228	vl.solo	B: p.48 staff 4 note 2: <i>mf</i>
228	vl.solo	p.48 staff 4 notes 3-5: <i>mf</i> added as in B
228	vl.solo	Fa: p.48 staff 4 notes 3-4: marc., slur
228	vl.solo	Fa: p.48 staff 4 lower part notes 5-7: <i>mf</i> , upper part: <i>mf</i> ; B: p.48 staff 4 lower part notes 5-7: <i>mf</i> , upper part: <i>mf</i> ; C: p.48 staff 4 lower part notes 5-7: <i>mf</i> , notes 5-7: slur, upper part: <i>mf</i>
228	vl.solo	p.48 staff 4 note 8: <i>V</i> added as in B , C and in accordance with Fa


Bar	Part	Comment
228	vl.solo	p.48 staff 4 note 9: e" corrected to d" as in B, C
228	vl.solo	C : p.48 staff 4 note 12: V
228	vl.solo	p.48 staff 4 notes 24-55: demisemi-quavers emended to hemidemisemi-quavers as in B, C and in accordance with Fa
228	vl.solo	p.48 staff 4 notes 25, 32, 33, 40: # added
228	vl.solo	Fa : p.48 staff 4 notes 24-55:
		
228	vl.solo	p.48 staff 5 notes 3, 4, 8, 20, 31, 35: b added
228	vl.solo	p.48 staff 5 note 18: stacc. added as in B, C and in accordance with Fa
228	vl.solo	Fa : p.48 staff 5 notes 23-30: beams of 4 demisemi-quavers
228	vl.solo	C : p.48 staff 5 notes 27-30: semiquavers
228	vl.solo	Fa : p.48 staff 5 note 38: stacc.
228	vl.solo	p.48 staff 5 note 39: h added
228	vl.solo	p.48 staff 5 note 42-47: beginning of slur emended from note 43 by analogy with slurring in staves 5-6 and in accordance with Fa ; C : p.48 staff 5 notes 42-47: end of slur note 45 instead of note 47; B : p.48 staff 5 note 43 to staff 8 note 3: no slurs
228	vl.solo	C : p.48 staff 5 note 46: beginning of slur open (change of system)
228	vl.solo	Fa : p.48 staff 6 notes 2-15: one slur
228	vl.solo	p.48 staff 6 note 14: f ⁺ emended to f ⁺ in accordance with the motivic context
228	vl.solo	p.48 staff 6 notes 19, 23, 26, 27, 31, 33, 35, 37, 39, 41, 43, 51: b added
228	vl.solo	Fa : p.48 staff 6 notes 29-44: omitted
228	vl.solo	C : p.48 staff 6 note 29 to staff 8 note 10: * before note 29 with reference to bottom staff p.77 in C , after * notes 29-44 notated in brackets, arrow refers to p.78 in C , where staff 6 notes 45-52 and staff 7 notes 1-32 are notated ending the bar thus:
		
228	vl.solo	p.48 staff 7 notes 3, 11, 15, 19, 21, 23, 29, 35, 37, 41, 45, 49, 53, 55, 59: b added, notes 30, 33: # added
228	vl.solo	Fa : p.48 staff 7 note 15: <i>dim</i>
228	vl.solo	C : p.48 staff 7 note 24: <i>ral</i>
228	vl.solo	p.48 staff 7 notes 37-38: 3/0 (fingering) added as in B
228	vl.solo	Fa : p.48 staff 7 note 37 and to the end of
		
228-229	vl.solo	Fa : no bar line between b.228 and b.229
229	vl.solo	<i>Quasi andante</i> emended to <i>quasi andantino</i> as in B, C ; C : <i>Andante</i> ; Fa : <i>Andantino</i>
229	vl.solo	B : note 1: b added in pencil; C, Fa : 1st crotchet: <i>pp</i>
231	vl.solo	lower part rest 2: 7 added as in C and in accordance with Fa ; Fa : lower part notes 1-4, 5-9: slurs, upper part note 4: <i>tranqu.</i> , notes 1-7, 8-13: slurs
232	vl.solo	Fa : upper part note 1: [sul] <i>D</i> , notes 1-2, 3-4: two slurs instead of one


Bar	Part	Comment
233	vl.solo	Fa : chord 1: \square
234	vl.solo	Fa : 1st crotchet: <i>p</i> , lower part: beginning of slur note 1 instead of note 2
234-235	vl.solo	Fa : upper part: end of slur b.234 note 4 instead of b.235 note 1
234-236	vl.solo	upper part b.234 note 4 to b.236 note 4: broken line from <i>sul G</i> omitted; B : <i>su D, G</i> upper part note 3: h added by analogy with note 1
235	vl.solo	Fa : lower part notes 2-3: slur, 2nd crotchet: <i>cresc.</i> , 3rd crotchet: <i>accel</i> .
236-238	vl.solo	Fa : [sul] <i>D, G</i>
237	vl.solo	4th crotchet note 1: b added by analogy with 3rd crotchet note 2
237	vl.solo	Fa : note 3: [sul] <i>D</i> , note 5: <i>rall</i> .
238	vl.solo	Fa : 1st crotchet: <i>p</i>
238-239	vl.solo	C : upper part b.238 note 2 to b.239 note 2:
		
240	vl.solo	Fa : lower part notes 2-3: ten.
241	vl.solo	C : lower part note 5: d'; Fa : lower part: end of slur note 4 instead of note 3, upper part note 1: j tied over from b.240, notes 2-3: j (e')-j (a')
242	vl.solo	3, 1 (fingering) added as in B ; Fa : above the staff: <i>poco più</i> , below the staff: <i>f</i>
243	vl.solo	Fa : last crotchet: double stem, lower part notes 5-7: slur
244	vl.solo	middle part note 2: ten. emended to - in lower part; upper part notes 2-3: ten. added by analogy with bb.238, 239, 242 and in accordance with Fa
245	vl.solo	Fa : <i>poco agitato, f</i>
247	vl.solo	upper part note 5: b ^b emended to b ^b by analogy with b.246 and in accordance with Fa
247	vl.solo	Fa : 1st crotchet: <i>dim.</i> , upper part note 4: <i>rall</i> .
248	vl.solo	chord 3 note 2: b ^b emended to b ^b as in B and in accordance with Fa
248	vl.solo	C : 4th crotchet upper part notes 2-3: ten.; Fa : 2nd crotchet lower part notes 2-3: stacc.
249	vl.solo	C : notes 1-10, chords 1-3: see facsimile p. xxii
249	vl.solo	C : chords 1-2, 1-3, 4-5, 4-6: slurs; Fa : chords 1-2, 1-3: slurs
250	vl.solo	Fa : notes 1-4: upper part doubled an octave below; C : chords 7-8: marc. and stacc., marc. crossed out; Fa : chords 1-2, 3-4, 5-6, 7-8: slurs; chord 2: <i>cresc.</i>
251	vl.solo	Fa : notes 1-16: one slur, notes 17-32: one slur
252	vl.solo	Fa : notes 1-16: one slur; Fa : note 19: g''' changed to e''' in pencil (printer's error)
253	vl.solo	B : <i>Andantino</i> crossed out in pencil; B : j = 72, 72 crossed out and changed to 100 in pencil (CN)
253	ob.1 cl.1	C : notes 1-3: slur crossed out
253	fg.2	C : c instead of C
253-256	cor.2	B : beginning of slur b.255 instead of b.253
253	vl.solo	C : <i>pp</i> ; Fa : notes 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25-28, 29-32: eight slurs instead of four
253	vl.1 va. vc. cb.	B : <i>Andantino</i>
254	fg.1	C : notes 1-3: slur crossed out
254	fg.2	C : c [♯] instead of C [♯]

Bar	Part	Comment
254	vl.solo	Fa: notes 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25-28, 29-32: eight slurs instead of four
255	fl.1 ob.1 cl.1 fg.1	C: notes 1-3: slur
255	ob.1	ten. added as in B
255	fg.2	C: <i>d</i> instead of <i>D</i>
255, 256	vl.solo	B: notes 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25-28, 29-32: eight slurs instead of four; Fa: notes 1-4, 5-8: slurs, b.255 note 9: <i>segue</i> C: picc. notated in same octave som fl.1 C: 2nd crotchet: ‡ D: <i>mp cresc.</i> <i>cresc.</i> added as in B and in accordance with Fa
256	picc.	B: $\downarrow = 84$ added in pencil (CN)
256	ob.2	B, D (fl.1): note 1: marc.
256	ob.2 cl.2	note 6: marc. added by analogy with fl., ob.
256	vl.solo	B: note 1: marc. D: \dot{f} changed to <i>mf</i> in pencil (CN?) Fa: <i>f</i>
257	fl.1. cl.1	note 4: marc. added by analogy with b.257 (fl., ob., cl.) and b.258 (vl.1,2)
257	cl. fg. vl.1,2 vc.	C: chords 2-4: \square
257	fg.1	beginning of slur emended from note 1 by analogy with fl.1., picc., fg.
257	tr.	D: <i>muta in B</i>
257	vl.solo	chord 1: ten. omitted as in B and by analogy with bb.257-259 and in accordance with D
258	fl. ob. cl. fg. vc.	C: note 2: <i>A</i> note 1: <i>d</i> emended to <i>b</i> [♯] as in B (ob.1) note 3: marc. added by analogy with fl., ob., cl., vl.1,2, vc. and in accordance with D
260	vl.1	C: note 2: marc.
261	cl.	chord 1: ten. omitted as in B and by analogy with bb.257-259 and in accordance with D
261	timp.	B: note 1: <i>f</i> [♯] changed to <i>d'</i>
262	va.	beginning of slur emended from note 2 as in B and by analogy with vl.1,2
262	cb.	C: \downarrow (<i>b</i> [♯]) ‡ = ————— <i>molto</i> added as in B
263	ob.2	<i>b</i> [♯] emended to <i>b</i> [♯] ; B: <i>Timp. In B</i> added (Emil Telmányi?); C: <i>p</i> ————— <i>f</i> ; D: <i>B muta in G</i>
263	fg.	\square added as in B, C and in accordance with Fa
263	vl.1	C: note 3: marc.
264	va.	Fa: 2nd-8th quaver: stacc. C: note 14: \downarrow , ten. <i>f</i> [♯] emended to <i>f</i> [♯] as in B and in accordance with Fa
264	vc.	\square added as in B, C and in accordance with Fa
265	vc.	marc. added by analogy with b.275 and in accordance with Fa
268	picc.	stacc. added by analogy with b.280 and as in C: C: notes 1, 5: stacc.
269	trb.b.	C, Fa: notes 2-3: stacc.
269	timp.	C, Fa: note 1: <i>d</i> ''; C, Fa: note 3: stacc. C, Fa: notes 2-3: stacc.
270	vl.solo	B: notes 1-2: <i>g</i> ' <i>d</i> ' changed to <i>g</i> '' <i>d</i> ''
272	vl.solo	B: slur added in pencil
273	vl.solo	C: <i>p</i>
274	vl.solo	E: note 1: <i>pp</i> added in pencil (CN?)
275	vl.solo	
276	vl.solo	
277	vl.solo	
278	vl.solo	
279	vl.solo	
280	vl.solo	
281	vl.solo	
281	vl.1	
284-285	trb.t.1	
285	cor.	
285	vc.	

Bar	Part	Comment
287	cor.3	D: note 1: <i>pp</i>
287	cor.1,2,4	D: <i>pp</i>
287	vl.solo	Fa: notes 1-4: stacc.
288	ob.	stacc. added as in C and by analogy with fl. and in accordance with D (ob.1)
288	cl.	stacc. added by analogy with fl. and in accordance with D
288	cor.1,2,4	D: <i>pp</i>
289, 290	vl.solo	Fa: notes 1-8, 9-16: slurs
291	vl.solo	C, Fa: note 3: °
291	cb.	<i>dim.</i> added as in C and by analogy with the other str.
292	vl.1,2 va. vc.	B: <i>dim.</i>
293	vl.solo	Fa: <i>poco rall</i>
293	str.	C: <i>pp</i>
294	cl.1	C: <i>poco rall.</i> added in blue crayon (CN)
294	cl.2 fg.	C: = changed to \downarrow (<i>b</i> [♯]) =, \downarrow changed to \circ (<i>b</i> [♯])
294	vl.solo	C: ————— B: <i>poco rall.</i> added in pencil (CN); C, Fa: —————
295	fl. ob. cl.	notes 4-12: stacc. added as in B (cl.) and by analogy with notes 1-3
295	cl.2 fg.	C: note 1: <i>mf</i>
295	vl.solo	C: <i>subito poco meno, espress; Fa: mf</i>
295-303	vl.solo	C: theme added on bottom staff p.86-87 in C: Fa: b.295 note 1 to b.302 note 2: <i>sul G</i>
296-301	fl. ob. cl.	stacc. added as in B (bb.296-297 fl.1, b.296 cl.1) and by analogy with b.295
299	vl.solo	note 1: ten. added as in B, C: C: notes 4-5: in sketch below the staff pp.86-87: slur; note 6: in sketch below the staff pp.86-87: ten.
300	vl.solo	B: note 1: stacc. added in pencil (?); C: note 1: in sketch below the staff p.87: stacc., note 2: in sketch below the staff p.87: marc.
301	vl.solo	note 1: ten. added as in B, C: C: notes 4-7: in sketch below the staff pp.86-87: ten.; Fa: notes 4-7: ten.
302	cl.2	B: dot and ‡ added in pencil (CN)
303	fl.2	D: <i>ff</i>
303	fg.	C: beginning of ————— b.303 note 1 instead of b.302
303	vl.solo	B: note 2: <i>loco</i>
304	vl.solo	Fa: notes 4-6: stacc.
306	vl.solo	beginning of slur emended from note 1 as in B, C and in accordance with Fa: C: <i>calando</i> crossed out and <i>poco rall</i> added, note 15: <i>dim.</i>
307-308	cl. fg.	stacc. added as in B (fg.2) and by analogy with bb.295-301
307	cl. fg.	C: <i>mp</i> changed to <i>p</i> , 2nd crotchet: beginning of —————
307	vl.solo	Fa: <i>p</i>
310-311	cl.2	b.310 note 2 to b.311: slur omitted by analogy with cl.1
312	cl.1	note 9: <i>e</i> [♯] emended to <i>e</i> [♯] by analogy with fl.1, ob.2
312	tr.	C: <i>poco f</i>
312	vc.	note 2: ten. added as in B, C and by analogy with b.310
314	fl.1	C: note 6: stacc.
314	fl.2	notes 1, 3-5: stacc. added as in B (note 1) and by analogy with fl.1
314	ob.1	notes 3-5: stacc. added by analogy with notes 1-2

Bar	Part	Comment
314	ob.2	note 6: stacc. omitted by analogy with fl.1, cl.; B : note 6: stacc.
314	cl.	D : note 6: stacc.
314	fg.	C : <i>p</i>
314	tr.	D : note 6: stacc.
314	cb.	<i>molto dim.</i> added as in B and by analogy with vl., va., vc. and in accordance with E
315	ob.	C : <i>p</i>
315	ob.2	marc. added as in C and by analogy with ob.1
315	vl.solo	Fa , C : note 1: V
316	ob.2	C : note 3: <i>fz</i>
317	ob. cl.1	C : <i>fp</i> changed to <i>p</i> in ink (CN)
317	cl.2	C : <i>fp</i>
317	vl.solo	Fa , C : <i>fz p</i> ; note 1: V
318	cl.2	C : note 3: <i>fz</i>
320	ob.1	D : <i>mp</i>
320-322	ob.1	C : b.320 note 1 to b.322 note 6: end of slur open (page turn)
320	vl.solo	Fa : note 1: V
321	vl.solo	note 11: c'' corrected to a' as in B , C and in accordance with Fa ; Fa : notes 1-3: slur
322	ob.1	B :  added in pencil
322	vl.solo	Fa : notes 9-17: 
323	cor.1	<i>f</i> added as in C and by analogy with cor.2
323	va.	<i>div.</i> added as in B , C , D , E
325	tr.2	<i>f</i> added by analogy with b.324 (tr.1)
326	fl.	C : <i>fmpp</i>
326	ob.1	C : <i>f</i> crossed out
326	cl.1	C : <i>fp</i>
326	fg.1	C : <i>G</i> [♯]
326	vl.solo	<i>f</i> added as in B
328	fg.1	<i>mp</i> added by analogy with the dynamic level in fl., cl. and in accordance with D
328	vl.solo	Fa : notes 1-5: slur, notes 6-7: ten.
329	tr.	C : <i>poco f</i>
329	va.	<i>div.</i> omitted and added b.323
330	cl.1	C : notes 1-2: stacc.
330	cor.	C : <i>pp</i>
331	fg.2	B : note 1: \sharp added in pencil
336	vl.solo	note 2: c''' emended to c ^{♯'''} as in B , C , C , Fa : 
337	ob.	C : <i>f</i> , note 1: marc.
337	tr.	<i>ff</i> emended to <i>f</i> as in B , C and in accordance with D (tr.1); B : notes 1-6: no marc.
337, 338	vl.solo	Fa : chords 1-6: marc.
338	fl. ob. cl. fg. cor. tr.	marc. added as in C (fl.1, cl., fg.2, cor., tr.) and by analogy with b.337 and in accordance with D (fg.2)
338-340	cor.1.2	D [♯] : <i>accel.</i> added in ink (CN?)
338	cor.4	C : notes 1-6: g'
338	tr.	B : notes 1-6 added in pencil (CN)
338	tr.2	C : notes 1-6: g
338	vl.solo	chords 1-6: <i>f</i> [♯] , c'', a ^{♯''} emended to <i>f</i> [♯] , c'', a'' as in B , C , Fa : <i>f</i> [♯] , c'', a''
339	fg.2	B : notes 1, 2: <i>fp</i>
339	cor.1.2	C : notes 1, 2: <i>mfpp</i>
339	vl.solo	notes 1, 6: V added as in B , C (note 1) and in accordance with Fa ; Fa : notes 1-10: marc.
340	ob. cl. fg.	C : note 2: stacc.
340	ob. cl. fg. cor.1.2	C : b.339 note 1: beginning of: slur
340	vl.solo	V added by analogy with b.339 and in accordance with Fa


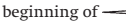
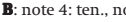

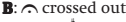
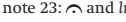


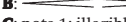
Bar	Part	Comment
341		B : <i>molto piu presto</i> , above fl.1 and vl.solo: <i>molto</i> added in pencil and faded; C : <i>poco stretto</i> crossed out and changed to <i>piu presto</i>
341	vl.solo	C : <i>sul G</i> , note 1: stacc.; C , Fa : notes 2-4: marc.
342	vl.solo	C : notes 2-3: marc.; Fa : note 5: marc.
342-344	vl.solo	Fa : b.342 note 1 to b.344 note 1: <i>sul G</i>
342	vc.	C : chord 1: only \downarrow (e)
344	cl.1	C : <i>f</i> ^{♯''} changed to e'' in blue crayon
344	cl.2	C : c ^{♯''} changed to b ^{♯''} in blue crayon
344	vl.solo	C , Fa : °
347	vl.solo	chord 3: marc. added as in B and in accordance with Fa ; B : note 1: 1 (fingering)
348	fl. ob. cl.1	C : - \ddagger
349	fl. ob. cl.	C : <i>pp</i> added in ink (CN)
349	cl.2	D : <i>p</i>
349	vl.solo	Fa : <i>mp</i>
349	vl.1	C : <i>p</i> added in ink
351-356	cb.	C : -
352-356	vl.solo	stacc. added as in B (bb.349-351) and by analogy with bb.349-351; Fa : b.352 notes 1-3: stacc.
353-356	fl. ob. cl.	stacc. added by analogy with bb.349-352
354	vl.solo	note 9: a'' corrected to b ^{♯''} as in B , C and by analogy with b.353 and in accordance with Fa
355	ob.1 cl.2 vl.1,2 va. vc.	<i>f</i> [♯] emended to <i>f</i> [♯] as in C and in accordance with E (vl.1 Nos.2,5-6)
355	vl.1	E (vl.1 Nos.5-6): note 2: \sharp added in pencil
355	vl.2	E : note 2: <i>f</i> ^{♯''}
355	va. vc.	E : note 2: <i>f</i> [♯]
361	fg.2	<i>C</i> emended to <i>D</i> as in B , C (printer's error)
361	tr.1	C : <i>mf</i>
361-363	trb.t.1	Fa : b.362 note 2: end of slur
361	vl.1 va. cb.	C : <i>cresc.</i>
362	trb.	C : <i>mf</i> changed to <i>p</i>
364	vl.solo	C : notes 8-9: d'''-e'''
365	cor.2	C : <i>dim.</i>
365	vl.solo	Fa : note 5: <i>dim.</i>
365	vl.1	C : <i>poco a poco dim</i>
366	fg. vl.2 vc.	<i>poco a poco</i> added by analogy with the other str. and cor.
368	va.	C : note 1: <i>f</i> [♯]
369-370	vl.2	C : b.369 note 1 to b.370 note 3: slur
372	cor.1	C : note 2: <i>dim</i>
372	vl.solo	Fa : stacc.; C : note 10: <i>dim</i>
373	vl.solo	Fa : stacc.
374	vl.solo	C : note 1: <i>dim</i>
375	vl.solo	C : note 1: <i>pp</i>
376	vl.solo	C : note 7: <i>pppp</i> , chord 1: <i>cresc.</i> ; Fa : notes 1-6: stacc., note 8: <i>ppp</i>
377	vl.solo	C : chord 7: <i>molte cresc.</i>
378	fg.1	C : \circ (d') crossed out
378	fg.2	C : \circ (d) crossed out
378	vl.solo	Fa : <i>molto</i> in 
379	fg.1	B : \circ (d') crossed out
379	fg.2	C : \circ (d) crossed out and \circ (D) added
379	str.	C : <i>mp</i> changed to <i>fp</i>
381	fg.2	<i>cresc.</i> added as in B
382	vl.solo	notes 2-3: slur added; Fa : notes 1-3: slur
383	vl.solo	B , C : chord 3: d', d'', b ^{♯''} ; Fa : chord 5: d'', a''
384	vl.solo	C , Fa : chord 2: stacc.
385	vl.solo	chord 5: d' added as in C and by analogy with b.383; B : chords 2, 5: d'', a''


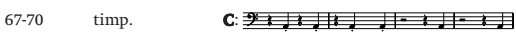
Bar	Part	Comment
387-390		C: order: bb.387, 389, 388, 390 and alphanumeric below system: 1 3 2 4 (CN), se <i>Skitsen Side 106 sidste Linie</i> 'see sketch page 106 last line' added (Emil Telmányi)
		
387	fl. ob. cl. fg. cor.	fz moved from note 10 to note 11 as in C (sketch p.106 in C) and B b.387 (fl. ob.2, cl.1, fg.), b.389 (ob.2) C: note 7: f^{\sharp}
387	fl.2 fg.2	C: note 7: f^{\sharp}
387	ob.1 cl.2 fg. cor.1,2	B: note 10: fz added imprecisely below note 10 or 11 in pencil (CN) C: note 7: g^{\sharp}
387	cl.1	C: note 7: g^{\sharp}
387	fg.2	C: note 7: f^{\sharp}
387	cor.2	C: note 7: c^{\sharp}
387	cor.4	C: note 7: c^{\sharp}
387	trb.t.2	D: note 1: mf
388	timp.	(mf) emended to mf
388	vl.solo	chord 10: fz moved to chord 11 as in C and by analogy with fl., ob., cl., fg., cor.; B: note 10: fz added in pencil (CN) C: \downarrow (g) \downarrow (d) \downarrow
388	cb.	C: \downarrow (g) \downarrow (d) \downarrow
389	fl.2 fg.2	C: note 7: f^{\sharp}
389	fl. ob. cl. fg. cor.	fz moved from note 10 to note 11 as in C (sketch p.106 in C) and B b.387 (fl. ob.2, cl.1, fg.), b.389 (ob.2); C: sketch in C p.106: note 11: fz
389	fl. ob.1 cl. fg. cor.	B: note 10: fz added in pencil (CN)
389	cl.1	C: note 7: g^{\sharp}
389	fg.2	C: note 7: f^{\sharp}
389	cor.2	C: note 7: c^{\sharp}
389	cor.4	C: note 7: c^{\sharp}
390	woodw. brass	C: b.390: note 1 omitted
390	vl.solo	chord 10: fz moved to chord 11 as in C and by analogy with fl., ob., cl., fg., cor.; B: note 10: fz added imprecisely below note 10 or 11 in pencil (CN) C: \downarrow (g) \downarrow (d) \downarrow
390	cb.	C: \downarrow (g) \downarrow (d) \downarrow
391	fl. ob. cl.1	C: f
391-392	ob. cl. fg. cor. tr. trb.	B: no stacc. D¹: mf added in pencil (CN?) Fa: chord 2: \blacksquare C: chord 2: d, a Fa: chords 1-3: $\blacksquare \vee \blacksquare$ B: chord 1 note 2: d' changed to e' in pencil and + added in blue crayon (CN?)
391	ob.2	D¹: mf added in pencil (CN?)
391	vl.solo	Fa: chord 2: \blacksquare
391	vc.	C: chord 2: d, a
392	vl.solo	Fa: chords 1-3: $\blacksquare \vee \blacksquare$
392	vl.1	B: chord 1 note 2: d' changed to e' in pencil and + added in blue crayon (CN?)
393-398	fl. ob. cl. fg. cor. tr. trb.	stacc. added by analogy with bb.391-392
393	vl.solo	Fa: chord 2: $g, c^{\sharp}, g^{\sharp}, e^{\sharp}$; B: chord 2 note 1: b added in pencil e^{\sharp} emended to d^{\sharp} as in B, C
395	trb.t.2	Fa: chord 2: p
396	vl.solo	note 2: c^{\sharp} emended to e^{\sharp} (printer's error)
397	tr.2	chord 1 note 3: g^{\sharp} corrected to g^{\sharp} as in C and in accordance with Fa
397	vl.solo	B: note 2: b added in pencil Fa: b.398 note 1 to b.399 note 3: marc. Fa: chord 1: \blacksquare Fa: chords 1, 2: $\blacksquare \blacksquare$ B, C: stacc.; C: \flat C, Fa: chord 2 note 2: d' Fa: notes 1-3: marc. C: ten.
397	cb.	B: note 2: b added in pencil
398-399	vl.solo	Fa: b.398 note 1 to b.399 note 3: marc.
399	vl.solo	Fa: chord 1: \blacksquare
400	vl.solo	Fa: chords 1, 2: $\blacksquare \blacksquare$
401	timp.	B, C: stacc.; C: \flat
401	vl.solo	C, Fa: chord 2 note 2: d'
402	vl.solo	Fa: notes 1-3: marc.
403	vl.solo	C: ten.




Bar	Part	Comment
404	vl.solo	Fa: ten.
405	vl.solo	Fa: \blacksquare
406-407	cl. fg.	C: b.406 note 2 to b.407: slur
406	vl.solo	C: chord note 4: \circ
406	vl.solo	Fa: \vee
406	vc.	C: notes 1-3: $d-e-f^{\sharp}$
406	cb.	C: notes 2-4: stacc.
407		\frown on last bar line added as in B, C
407	vl.solo	Fa: \blacksquare
407	vc.	C: g
Second Movement		
Bar	Part	Comment
+1	ob.1	f emended to mf by analogy with b.6 and in accordance with D², D³: f changed to mf in pencil (CN), ===== added above the staff in pencil (CN?)
+1	fg.	f emended to mf ===== by analogy with ob.1
1	ob.1	f ===== added by analogy with fg.2 and in accordance with D², D³: note 1: f added in pencil (CN)
1	fg.	f ===== mf ===== added as in D², D³ (fg.1); f ===== added in pencil (CN) and gone over in ink; D² (fg.2); f ===== mf ===== added in pencil (CN)
1-3	fg.1	b.1 note 1 to b.3 note 1: ties added as a consequence of slur b.+1 to b.5 note 2 and in accordance with D
2	ob.1	f ===== added by analogy with b.1; D²: b.2 note 3 to b.3 note 1: ===== added in pencil (CN?)
2	fg.	f ===== added by analogy with b.1
3	ob.1	D²: note 1: ten. added in pencil (CN?)
3	fg.2	D: dim.
4	fg.2	d^{\sharp} corrected to d^{\flat} as in B, C, D² : note 1: \flat added in pencil (CN?) C: pp C: ppp ===== emended from b.6 note 1 as in B, C (printer's error)
5	ob.1	B, C (printer's error)
5	fg.	espressivo added as in C and by analogy with b.+1; f moved from note 2 as in B, C (printer's error) and in accordance with D
6-7	ob.	===== mf ===== added by analogy with b.1; B: f added in pencil (CN)
7	ob.	D¹: ===== added in ink (CN?); D²: ===== added in ink (CN?)
7	ob.	D¹, D²: ===== added in ink (CN?)
7-9	cl.1	D¹: ===== added in ink (CN?); D²: ===== added in ink (CN?)
7-9	cl.2	D: =====
7-9	fg.	D¹, D²: ===== added in ink (CN?)
8	ob.	f added by analogy with b.7
8	cor.1	note 1: marc. added as in B (printer's error) and in accordance with D, C: note 3: marc.
9	fl.	C: note 5: marc.; D¹: note 5: marc. added in ink (CN?); C: dim. after note 6 (change of system)
9	fl. cl. cor.	C: dim. after 4th crotchet at change of system
9	ob.	C: (p)
9	cor.1	C: notes 2, 5: marc.
10	fg.	C: 2nd crotchet: dim.


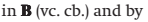
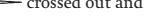
Bar	Part	Comment
10	cor.1	C : note 1: <i>dim</i>
10	vl.solo	<i>espressivo</i> moved from cor.1 as in B (printer's error); C : <i>p</i>
11-12	cl.	D ² : b.11 note 2: <i>mf</i> , note 4 to b.12 note 2: <i>mf</i> added in pencil (CN?); B : b.11 note 3 to b.12: end of slur open (change of system)
11	fg.	D ² : note 3: <i>mf</i> , note 4: <i>mf</i> added in ink and pencil (CN?)
11	fg.2	D ² : note 2: ♯ added in pencil (CN?), note 3: <i>mf</i> added in pencil and ink (CN?), note 4: <i>mf</i> added in pencil and ink (CN?)
11	vl.solo	<i>mfz</i> added as in C and in accordance with Fa (<i>mfz</i>); Fa : note 9: marc.
12	fg.	D ² : note 1: <i>mf</i> , notes 2-3: <i>mf</i> added in ink and pencil (CN?)
12-13	vl.solo	b.12 note 5 to b.13 note 1: tie added as in C and in accordance with Fa
13	cl.	D ² : notes 1-2: <i>mp</i> added in pencil (CN?)
13-14	cl.	C : b.13 note 2 to b.14: end of slurs open (page turn)
13	fg.2	D ² : note 1: <i>p</i> , note 2: <i>mp</i> , note 3: <i>mf</i> added in ink (CN?)
14	vl.solo	<i>espressivo</i> moved from b.15 note 1 as in C and by analogy with b.10 and in accordance with Fa ; C : note 1: <i>dim</i>
15-18	ob.1	slur b.15 notes 1-2 and slur b.16 note 1 to b.18 note 1 emended as in C ; B : b.15 note 1 to b.16: end of slur open (page turn)
15-16	ob.2 fg.1	bb.15-16), b.16 note 1 to b.18: slur
15-18	ob.2	tie added as in C
15-16	cl.2	slur added by analogy with ob.1; B : b.16 note 1 to b.18 note 1: slur
15-16	cl.2	slur b.15 notes 1-2 and slur b.16 notes 1-2 emended by analogy with cl.1, fg.; B : b.15 note 1 to b.16: end of slur open (page turn), b.16 notes 1-2: slur; C : b.15 note 1 to b.16 note 1: slur
15	fg.1	D ² : note 2: <i>p</i> changed to <i>pp</i> in pencil (CN?)
15-16	fg.1	slur b.15 notes 1-2 and slur b.16 notes 1-2 emended as in B , C ; B : b.15 note 2 to b.16: end of slur open (page turn), b.16 notes 1-2: slur; C : b.15 note 1 to b.16 note 1: ♪ tied over to ♪
15	fg.	D : <i>pp</i>
15	fg.2	♪ emended to ♪ and slur omitted
15-16	fg.2	slur b.15 notes 1-2 and slur b.16 notes 1-2 emended as in C
15	fg.2	D ¹ , D ² : <i>p</i> changed to <i>pp</i> in ink (CN?)
15	vl.solo	<i>p</i> added by analogy with b.63 and in accordance with Fa ; C : notes 2-3: <i>mf</i> , notes 6-9: <i>mf</i>
16	fg.1	<i>mf</i> added by analogy with ob., cl.2 and in accordance with D
16	vl.solo	Fa : note 1 to 3rd crotchet: <i>mf</i> , notes 3-4: <i>mf</i> , note 4: no <i>p</i>
17	ob.1	D ² : note 2: ♯ added in pencil (CN?)
17	cl.1	<i>p</i> added by analogy with cl.2 and in accordance with D
17-19	fg.1	end of slur emended from b.18 note 1 as in B and in accordance with D ; B : b.17 note 1 to b.18 note 1: slur, b.18 note 1 to b.19 note 1: slur; C : b.17 note 1 b.18: end of slur open (change of system)


Bar	Part	Comment
17-20	fg.2	end of slur emended from b.19 note 1 as in B
17	vl.solo	<i>p</i> moved from b.16 note 4 to b.17 by analogy with b.14 (<i>pp</i>)
18	fg.2	B : note 2: ♭ added in pencil
18	cor.1.2	C : <i>mp</i>
18-20	cor.1.2	C : bb.18-20 added on a staff below cb.
18	cor.2	B : note 2: ♭ added in pencil
18-20	cor.2	beginning of slur emended from b.19 note 1 as in C and by analogy with cor.1 and in accordance with D
18	vl.solo	Fa : note 6: <i>cresc.</i>
19	cl. fg. cor.1.2	
19	va. vc. cb.	C : 4th crotchet: <i>dim</i>
19	fg.1	<i>dim.</i> added by analogy with cor.3.4
19	cor.1.2	D : note 2: <i>dim</i>
19	vc. cb.	B : <i>f</i> added in blue crayon (CN)
20	cl.2	<i>a</i> emended to <i>c</i> [♯] as in C (copying error); B : <i>a</i>
20	cl.2 fg.2	C : note 2: ♭, <i>p</i>
20	fg.1	D : note 2: <i>dim.</i> , note 3: <i>p</i>
20	cor.1	♭ emended to ♭ as in B , C and by analogy with cl.1 and in accordance with D ; C : ♭ tied over to ♭
20	cor.4	C : notes 2-4: cor.3 and cor.4 have exchanged parts, note 3: <i>p</i>
20	vl.solo	<i>espressivo</i> added by analogy with b.10 and in accordance with C (b.21), Fa (b.21)
20	va.	E (va. No.3): note 1: <i>dim</i> added in pencil (CN)
21	ob.	C : <i>fz</i>
21	vl.solo	Fa : notes 1-4, 5-7: slurs
22	ob.	note 2: <i>dim.</i> added as in B , C and in accordance with D
23	ob.	<i>p</i> added as in C (copying error)
23	va.	<i>arco</i> added as in B , C ; <i>p</i> added as in B , C and in accordance with D ; E (va. No.4): ♭ added in pencil
23-24	va.	ties added as in B , C and in accordance with D , E (va. Nos.2-3)
25	vl.solo	Fa : notes 1-4: <i>mf</i> , note 2: <i>g</i> ^{♯m} , note 4: <i>b</i> ^m
26	fl. cl. cor.	C : note 2: <i>f</i>
26-27	vl.solo	<i>mf</i> added as in B ; C : b.26 note 6 to b.27 note 8: <i>mf</i> changed to <i>mf</i> , b.27 notes 1-4, note 5: <i>p</i> crossed out, notes 7-8: <i>mf</i> ; Fa : b.26 note 1: <i>f</i> , note 6: <i>dim.</i>
27	vl.solo	note 7: marc. added as in B , C (printer's error) and in accordance with Fa ; B : marc. added in blue crayon
27	vl.solo	beginning of <i>mf</i> emended from note 5 by analogy with b.20 and in accordance with Fa ; C : b.27 notes 1-4: <i>mf</i> , notes 5-8: <i>p</i>
28	vl.solo	C : <i>p</i> ; Fa : <i>p tranq.</i>
28	vl.1.2	C : marc.
28	va.	C : note 2: <i>mf</i> , 3rd-4th crotchet: <i>mf</i>
28	vc. cb.	<i>espressivo</i> added as in C and by analogy with b.27 (va.)
29	va.	C : note 2: marc.
29-30	vc. cb.	tie added as in C and in accordance with D ; B : end of tie open (page turn)
30	vl.solo	B : <i>pp</i> added in blue crayon (CN); Fa : <i>p</i>
30	vl.1.2	E (vl.1 No.2): note 1: <i>mf</i>
30-31	vl.1.2 va.	C : <i>poco</i> between <i>mf</i> and <i>mf</i>

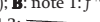

Bar	Part	Comment
30-31	va.	B:  added in pencil (CN?)
31	vl.solo	Fa: note 3: $g^{\sharp n}$
32	fl.2	B: [?] erased and - added
32	vl.solo	<i>espressivo</i> added as in C and by analogy with bb.10, 20
33	vl.solo	beginning of  emended from note 1 by analogy with bb.20, 27 and in accordance with Fa
33-34	vl.solo	C: slur b.33 notes 3-4 changed from slur b.33 note 3 to b.34 note 1; Fa: b.33 note 3 to b.34 note 1: slur
33-34	vc. cb.	C: b.33 note 2 to b.34: end of slur open (page turn)
34	vl.solo	B: note 4: ten., notes 4-6:  added in blue crayon (CN)
34-35	vc. cb.	B: b.34 note 1 to b.35: end of slur open (page turn)
36	vl.solo	B: notes 10-12: 3 added in blue crayon (CN); Fa: <i>f</i>
37	vl.solo	note 1: ten. added as in B, C and by analogy with notes 2-3 and in accordance with Fa
37	vc. cb.	note 2: c' emended to c^{\sharp} as in B, C (printer's error) and in accordance with E (cb. Nos.2-3)
38	vl.solo	B: note 6: <i>dim.</i> added in blue crayon (CN); C, Fa: note 1: <i>dim.</i> , notes 3-7, 8-15: slurs
38	vl.1 cb.	C: <i>dim</i> note 1 instead of between notes 2 and 3
38	vc.	notes 2-5: beginning of slur emended from note 1 as in B; E (vc. No.2): note 2: <i>dim.</i> added in pencil (CN)
38	vc. cb.	note 7: B^{\flat} emended to B^{\sharp} as in B, C (printer's error)
38	cb.	beginning of slur emended from note 1 and end of slur emended from note 5 as in B and in accordance with E (cb. Nos.2-3); D: note 1 to note 7: one slur; E: (cb. No.3): note 7: no <i>pp</i>
39	tutti	C: 
39	woodw. brass	
39	vl.1,2 cb.	B:  crossed out in pencil
39	vl.solo	note 18: e^{\flat} emended to e^{\sharp} ; C: notes 6, 9: b^{\flat} ; note 23:  and <i>lunga</i>
39	vl.1,2 va.	E: 
39	cb.	E (cb. Nos.2-3); 
40-41	fg.	C: stacc.
40	vl.solo	<i>p</i> emended to <i>mp</i> as in B (printer's error); B: <i>p</i> changed to <i>mp</i> in pencil (CN)
42-46	fg. cor.	ten. and stacc. added by analogy with bb.40-41
43-44	vl.solo	b.43 note 7 to b.44 note 3: open end of slur emended to end of slur b.44 note 3 by analogy with bb.51-52 (vc.); B: b.43 note 7: end of slur open (page turn); Fa: b.43 note 7 to b.44 note 1: slur, b.44 note 2-3: slur
44	vl.solo	f^{\sharp} emended to f^{\flat} as in B, C (printer's error) and in accordance with Fa
46-47	vl.solo	B:  added in pencil
48	fg. cor.	C: note 1: illegible
48	vc.	B: <i>espress:</i> added in pencil (CN)
50	vl.solo	B: note 9: \sharp added in pencil
51	vl.solo	B: note 7: \sharp at <i>tr.</i> crossed out in pencil
51	vc.	E (vc. No.2): notes 2-3: slur added in pencil, + <i>bue</i> '+slur' added in margin in pencil

Bar	Part	Comment
52	vc.	g^{\sharp} emended to g^{\flat} as in B and in accordance with E (vc. Nos.2-3); C: note 2: g^{\sharp}
53	vl.solo	B: notes 2, 4, 6: marc. added in pencil
53-54	vl.solo	C: b.53 note 6 to b.54: end of slur open (page turn), b.53 note 7 to b.54: end of tie open (page turn)
53-54	vl.solo	Fa: end of slur note 4 instead of note 2, beginning of slur note 5 instead of note 7
53	vc.	E (vc. No.3): note 2: \circ added in pencil
54-55	vc.	D: b.54 note 1 to b.55 note 4: one slur
55	cor.1	D: <i>dim.</i>
55	vl.solo	C: note 6: <i>poco</i> [rall]; Fa: note 5: <i>poco rall.</i>
56	fg.1	<i>marc</i> emended to marc. by analogy with b.58 (ob.1.)
56	fg.	B: <i>pp</i> added in pencil, note 2: no marc.
56	vl.solo	Fa: note 1: \downarrow
58	ob.1	B: <i>Bor være Clarinet</i> 'should be clarinet' added in pencil and erased
60-62	vl.solo	Fa: b.60 note 1 to b.61 note 2: slur; C, Fa: b.61 notes 1-2: slur, b.62: notes 1-3: slur
61	ob.1 fg.	<i>dim.</i> moved from b.62 note 1 by analogy with cor. and str.
63	ob.2	C: \downarrow (a^{\sharp}) - \downarrow (g^{\sharp})
63	vl.solo	 added as in B, C and in accordance with Fa
63	vc. cb.	B: note 3: stacc.
64	vl.solo	Fa: end of slur b.65 note 1 instead of b.64 note 4
65	vl.solo	notes 2-3: end of slur emended from note 4 as in B (printer's error)
66	vl.solo	Fa: note 1: <i>dim.</i> , note 3: <i>rall.</i>
66	vl.1	<i>p</i> added as in B and by analogy with the other str.
66-68	vl.1	C: end of slur b.73 note 2 instead of b.68 note 1
67		B: <i>a tempo</i>
67-70	timp.	C: 
67	vl.solo	A, B: empty bars, see comment bb.71-73
69	vl.solo	Fa: note 1: <i>p</i>
69-70	va.	Fa: notes 4-5: ten.
		E (va. Nos.2-3): upper part: end of slur b.70 note 2 instead of b.73 note 2, lower part b.70: no tying-over to b.71; E (va. No.4): upper part b.70 note 1 to b.70: end of slur open, lower part b.70: no tying-over to b.71
71	ob.1	<i>ppp</i> added as in B and in accordance with D; C: pp
71-73	timp.	C: empty bars, see comment bb.67-70
72	cor.	C: last crotchet: <i>dim.</i>
72	timp. vl.solo	<i>dim.</i> moved from b.73 note 1 as in C (vl.solo) and by analogy with va.
72	vl.solo	note 2: marc. added as in C and by analogy with b.71 note 2 and in accordance with Fa; B: rest 3: \uparrow added in pencil
72	vl.2 vc. cb.	<i>dim.</i> added as in B and by analogy with vl.1 and va.
73	cor.	C: <i>ppp</i>
73	timp.	<i>pppp</i> added as in B and in accordance with D
73	vl.solo	<i>ppp</i> added as in B; B: notes 1-2: <i>dim.</i> ; Fa: note 5: <i>pp</i>
73	vl.solo	stacc. added as in B, C; C: notes 2, 4: ten., note 2: <i>raal</i> added in ink (CN)


Bar	Part	Comment
73	vc.	D : note 1: <i>dim</i> .
73	cb.	E (cb. No.3): <i>attacca</i> added in pencil
74	vl.solo	p omitted as in B , C (printer's error) and by analogy with the dynamic difference between soloist and orchestral parts in bb.94-95 and bb.164-165 and in accordance with Fa ; B : ♩ = 168 added in blue crayon (CN?)
74	vl.1	C : note 1: <i>nej</i> 'no' or <i>pizz</i> , note 1: stacc. crossed out and overwritten with marc., note 2: stacc.
74-78	vc.	E (vc. No.3): stacc.
75-76	vl.solo	C , Fa : b.75 notes 2-3 to b.76 note 6: stacc. and marc.
75-82	str.	stacc. added by analogy with b.74
75	vl.1	C : note 1: stacc. crossed out and overwritten with marc., note 2: stacc.
75	vl.2	E : stacc.
75	va.	E : stacc.
76	vl.2	E (vl.2 Nos.3-4): stacc.
77	vl.solo	C , Fa : b.77 notes 2-3: stacc. and marc.
78	vl.solo	Fa : stacc. and marc.
80	vl.solo	C : <i>mf</i> crossed out, notes 3-4: 
81	vl.solo	ten. added as in B and by analogy with bb.75, 172; Fa : notes 2-3: stacc. and marc.
81-83	vl.solo str.	C : bars added below system
82	vl.solo	Fa : stacc. and marc.
83	fl. ob. cl.	C : note 1: <i>mf</i> 
83	ob.	C : marc.
84	fl.2	B : note 2: ♯ added in pencil
84	vl.solo	2 added as in B , C
84	vl.solo	C : note 2: ♯ changed to ♮
86	vl.1	B : marc. above the notes crossed out and added under the notes in blue crayon (CN?)
87-90	str.	b.87 note 5 to b.90 note 4: marc. added by analogy with bb.84-87
87	vl.1,2	E (vl.1 Nos.1-6), (vl.2 No.4): notes 5-6: marc.
87	va. vc.	E : notes 5-6: stacc.
92	fg.2	<i>molto</i> added as in C and by analogy with fg.1, cl.
92	cor. tr.	<i>dim</i> . moved from note 1 by analogy with fl.
92	str.	<i>molto dim</i> . moved from b.93 note 1 by analogy with cl., fg.
92	vc.	E (vc. No.3): <i>molto dim</i> in b.93
93-94	va.	E (va. No.4): 
93	vc.	E (vc. No.3): stacc.
94	cl.1 fg.	C : <i>ppp</i>
94	cl. fg.	note 1: <i>dim</i> . omitted as in C ; B : <i>dim</i> . (page turn)
95	cl.1	C : <i>ppp</i> changed to <i>pp</i>
95	vl.1,2	stacc. added by analogy with va., vc., cb.
95	vc.	C : <i>pp</i>
96	vl.solo	Fa : notes 2-3: stacc. and marc.
96-104	vc.	E (vc. No.2): 9 (multi-bar rest) in b.96 crossed out and bars inserted on penultimate staff in pencil (CN)
96-103	cb.	E (cb. No.2): 8 (multi-bar rest) crossed out, reference to next page added in pencil and bars inserted p.11 last system in pencil; E (cb. No.2): reference to next page added in pencil and bars inserted p.11 last staff in pencil
97	cl.1	C : note 2: <i>d</i> [♯]
97	vl.solo	Fa : stacc. and marc.
98	cl.	stacc. added as in C and by analogy with bb.97, 99 and in accordance with D
98	vl.solo	Fa : notes 2-3: stacc. and marc.


Bar	Part	Comment
99	cl.1	C : note 2: <i>d</i> [♯]
99	vl.solo	Fa : stacc. and marc.
100	cl.	stacc. added as in C and by analogy with bb.97, 99 and in accordance with D
100	vl.solo	B : notes 1-3: stacc. and no slur; C : note 4: <i>mfz</i> changed to <i>fz</i> . 
100	vl.1	notes 1-3 transposed one octave up as in C and by analogy with b.178; C : note 1: marc.
101, 103	vl.solo	Fa : notes 2-6: stacc. and marc.
102	vl.solo	B : notes 1-3: stacc. and no slur; C : <i>mfz</i> changed to <i>fz</i> ; Fa : note 3: <i>o</i> below the staff
102	va. vc. cb.	notes 1-3 added in va. and omitted from cb. as in C and as in addition in B (vc., cb.) and by analogy with b.180; B : notes 1-3 added in pencil in vc. and cb., <i>pizz</i> omitted, <i>fz</i> or <i>fp</i> added in pencil, <i>fp</i> changed to <i>fz</i> in pencil (cb.). Notes forgotten in fair-copying and added, probably from memory, in B in vc. and cb. instead of in va. and vc. Va.'s change to <i>arco</i> in b.104 as indicated in both A and B confirms this theory; E (vc. No.2): notes added in pencil (CN), note 1: <i>fz</i> ; E (vc. No.3): the notes do not exist; E (cb. Nos.2-3): notes added in pencil (CN)
102	va. vc.	<i>fp</i> emended to <i>fz</i> as in B (cb.) and by analogy with b.100 (vl.1,2) and in accordance with D , E (vc. No.3); stacc. added by analogy with b.100 (vl.1,2)
102	va.	 added as in B (vc. cb.) and by analogy with vc.
103	fl. ob.	C : marc., <i>pp</i>
104	cl. fg.	C : <i>f</i>
104	fg.2	D : <i>f</i>
104	vl.solo	2 (fingering), ° added as in B , C and by analogy with b.84 and in accordance with Fa
105	cb.	<i>arco</i> omitted as in revision in b.102 and as in B
106	fg.2	D : notes 5-6: marc.
106	cor.1,2	<i>fz</i> emended to <i>f</i> as in C and by analogy with fl., ob. and in accordance with D
106	vl.1	<i>arco</i> added in accordance with D , E ; E (vl.1 No.2): <i>arco</i> added in pencil (CN?); E (vl.1 No.3): <i>arco</i> added in blue crayon (CN?)
106	vl.2	beam with 6 semiquavers emended to beam with 4 + 2 semiquavers by analogy with va., cl., fg.; E : notes 5-6: marc.
106	vc. cb.	C : notes 2-3: marc. and stacc.
107	fl. vl.1	C : notes 2-3: marc.
107	vc.	E : marc.
108-110	ob.	marc. added as in B and by analogy with bb.104-106 (cl.)
108	cl.	C : notes 1-2: stacc.
108	cor.1,2	C : <i>g</i> [♯]
108	vc.	E : note 1: marc.
108	vc. cb.	B : note 1: marc., note 2: stacc.; E : note 1: marc.
110	cb.	E : note 1: marc.
111	tr.	B : <i>g</i> [♯] instead of <i>g</i>
113	cor.3,4	B , D : notes 1-2: stacc.
113	tr.	<i>mfz</i> added by analogy with cl. and b.109, b.111 (tr.); C :  crossed out and <i>dim</i> . added
113	vc. cb.	C : <i>ff</i>

Bar	Part	Comment
114	fl. cl. fg. cor.3,4 vl.1	C: <i>dim.</i>
114	fg. va.	<i>dim.</i> added as in C and by analogy with vl.2
114	cor.3,4	c^{\sharp} changed to c^{\flat} as in B, C (printer's error)
114	vl.1	C: <i>pizz.</i> , note 2: <i>dim</i>
115	fl.	 added by analogy with cl., fg.
115	cor.3	C: <i>pp</i>
116		B: no double bar line; C: no double bar line, no change of signature, <i>g moll</i> added in ink below the staff (CN); Fa: no change of signature.
116	vl.solo	C, Fa: note 1-2: $\vee \square$; Fa: <i>dolce</i>
116	vl.1	D: <i>p</i>
116	vl.2 va.	C: <i>ppp</i>
116	va.	stacc. added by analogy with vl.2 and in accordance with E (va. Nos.2-3)
116	vc. cb.	B: note 1: stacc
117	fg.2	C: <i>pp</i>
118	fg.2	C: c^{\sharp}
119	vl.solo	notes 3-5: slur added as in B, C and by analogy with b.127 and in accordance with Fa
123	fg.1	C: <i>p</i>
123	vl.solo	note 5: stacc. added as in B, C and by analogy with b.131 (ob.) and in accordance with Fa
126	vl.solo	Fa: notes 1-2: $\vee \square$
132	vl.solo	Fa: <i>solo</i> , <i>p</i> , note 2: \square
134	fl.1 cl.1	<i>p</i> added by analogy with the dynamic level in the other parts and in accordance with D
134	cl.1	B: note 2: g^{\flat}
135	vl.1,2 vc.	<i>p</i> added by analogy with the dynamic level in the other parts and in accordance with D (vl.2, vc.), E (vl.1 Nos.3-5, vl.2 No.2)
135	vc.	<i>arco</i> added
136	fl.1	stacc. added as in B (b.144) and C and by analogy with b.131 (ob.1)
136	cl.1	stacc. added in as in B (b.144)
136	vl.solo	C, Fa: notes 1-2: $\vee \square$
137-138	vl.solo	C: b.137 note 1 to b.138 note 6: two slurs changed to one; Fa: b.137 note 1 to b.138 note 6: slur
140	cl.1	B: stacc.
141	va.	B: <i>stacc.</i> added in pencil (CN)
142	vl.solo	stacc. added by analogy with b.134
142	va.	C: note 3: $\flat \uparrow$
144	fl.1 cl.1	stacc. added as in B and by analogy with b.134 (vl.solo)
144	va.	C: note 3: $\flat \uparrow$
145	cl.	B: <i>p</i>
145	fg.1	D: <i>p</i>
146	va.	C: note 3: $\flat \uparrow$
148	vl.solo	Fa: <i>pp</i>
149	cl.1	C: <i>pp</i>
149	fg.1	B: <i>pp</i> changed to <i>ppp</i> in pencil (CN)
154-156	fg.	C: fg.1 and fg.2 have exchanged parts at page turn
156	cb.	<i>arco</i> added in accordance with D
157	fg.	marc. added as in B (fg.1) and by analogy with cl., va., vc. and with bb.104, 223 and in accordance with D
157	cor. cb.	fz added as in C (cor.) and by analogy with b.106

Bar	Part	Comment
158	fl. ob. vl.1,2	fz added as in C (fl.) and by analogy with b.107
158	cor. cb.	marc. added as in B and by analogy with b.156 and in accordance with D (cor.4)
159	fl. ob. vl.1,2	marc. added by analogy with b.157
159	cor. cb.	stacc. added by analogy with b.157; B (cb.): notes 2-3: marc.
159	va. vc.	E (va. Nos.2,3,4, vc. No.2): notes 5-6: marc.
160	fl. ob. vl.1,2	stacc. added by analogy with b.158
161	cl.1	C: <i>dim.</i> ; D: note 1: stacc.
161	fg.	stacc. added by analogy with cl., va., vc. and in accordance with D ; C: <i>molto dim.</i>
161	cor.	stacc. added by analogy with b.159 and b.161 (cb.); C: <i>dim.</i> , note 3: <i>pp</i> (page turn)
161	vl.1,2	C: note 2: <i>dim.</i> (page turn)
161	va. vc.	note 1: stacc. omitted as in B (vc.) and by analogy with cl., E (va. No.3); note 1: <i>dim</i> added in pencil (CN); E (vc. No.2): note 4: <i>dim</i>
162	va.	E (va. No.3): note 1: <i>dim</i> added in pencil (CN)
162	vc. cb.	C: <i>mf</i> ; D: <i>mf</i> added in pencil, red crayon or blue crayon (CN?)
163	vl.1,2	stacc. added by analogy with b.162 (vc., cb.); C: <i>mf</i> ; C (vl.1): <i>dim.</i>
163	cb.	stacc. added by analogy with vc.
164	vl.solo	stacc. added by analogy with bb.73, 94
164	vl.1,2	stacc. added by analogy with b.163 (vc., cb.)
164	vc.	stacc. added as in B and by analogy with cb.; B: \sharp added in pencil (CN?)
164	cb.	B: \sharp added in pencil
165	cl. fg.	C: <i>p</i>
165	fg.2	f^{\sharp} : <i>g</i> emended to <i>d-e</i> as in B, C, D
165	vl.solo	note 3: stacc. added by analogy with b.74 and in accordance with Fa
166-167	vl.solo	Fa: b.166 note 1: marc., b.166 note 2 to b.167 note 6: marc. and stacc.
166	vl.1,2 va. vc.	C: <i>p</i>
166	va.	E (va. Nos.2,4): <i>pizz</i>
168	cl.2	C: f^{\sharp} : <i>g'</i>
168	vl.solo	ten. added by analogy with b.166
170	fg.1	stacc. added as in B and by analogy with fg.2 and in accordance with D
171	fg.1	C: c^{\sharp}
171	fg.2	C: <i>A</i>
171	vl.solo	note 3: stacc. added by analogy with bb.174, 176 and b.80 and in accordance with Fa ; C: notes 2-3: stacc., note 3: \circ , note 4: marc.
172	vl.solo	Fa: note 1: marc.
173	vl.solo	stacc. added by analogy with bb.166, 170 and b.82
174	cl.1	D: <i>p</i>
175	vl.solo	C: note 1: <i>p</i>
177	vl.solo	C: note 1: <i>p</i>
178	vl.solo	stacc. added by analogy with bb.174, 176; Fa: note 3: $\flat \uparrow$; Fa: note 3: stacc.
178	vl.1,2	C: note 3: $\flat \uparrow$
179	cl.	note 1: f^{\sharp} : <i>emended to g'</i> as in C and by analogy with b.180 (cor.3); B: note 1: f^{\sharp}
180	va.	E: fz ; E (va. No.3): notes 1-3:  added in pencil (CN?)
180	va. vc.	B: fz ; C: note 3: $\flat \uparrow$
181	fg.2	B: erasure; C: 

Bar	Part	Comment
181	cor.3	B: solo added in pencil (CN?)
181	vl.solo	note 2: stacc. added by analogy with b.179
182	fg.1	C: <i>d'</i> ten. and marc.
182	vl.solo	2 (fingering) added by analogy with bb.84, 104
183	fl.2	<i>Muta in picc.</i> added as in B b.198 (fl.1)
183	ob.1 fg.	C: notes 1-3: ten. and marc.
183	fg.1	C: notes 1-3: <i>d'</i> crossed out and changed to <i>d</i>
183	cor.1	end of slur emended from note 2 by analogy with ob.1, fg.1, vl.1.2, va.
183	vl.2 va.	<i>espressivo</i> added by analogy with vl.1
183	va.	E (va. No.2): stacc.
183	cb.	D: <i>f</i>
184	ob.1 fg.1 cor.1	———— added as in B, C and by analogy with str. and in accordance with D
184	cl.	C: <i>Clar i B</i>
185	ob.1 fg.1	C: note 2: stacc.
185	str.	C: <i>mp</i>
186	ob.1 fg.1	C: note 2: stacc.
186-190	va.	slur added by analogy with the other str. and in accordance with D
193	vl.1	C: <i>poco calando</i>
194	fl.1 cl.	C: ↓ ↗ ↗
194	cl. fg.1	C: stacc.
194	cor.1	B, C: note missing
194	str.	C: ↓
194 ^{II}	fl.1 cl.	C: empty bar
194 ^{II}	cl.2	B: ↗ missing
194 ^{II}	str.	C: ↓
194 ^{II}	vl.1	C: note 2: <i>p</i>
195		<i>simplice</i> emended to <i>semplisce</i> ; B, C: <i>simplice</i>
196-222	cl.	C: notated for cl. (Bb)
197	fg.1	C: note 3: stacc.
198-202	fl.1 picc.	picc. moved from 1st staff to 2nd staff, fl.1 bb.200-202 moved from 2nd staff to 1st staff in accordance with D ; B: 1st staff: <i>fl: piccolo</i> ; C: <i>fl.picco.</i>
198	picc. ob.1	C: <i>mf</i>
199	ob.2	D: <i>p</i>
199	cl.2	marc. added as in C and by analogy with ob.2 and in accordance with D ; pp added as in C and by analogy with ob.2 and in accordance with D
201	cor.	C: <i>p</i> —————
202	fg.2	pp added by analogy with fg.1
202	cor.1,3,4	stacc. added as in C and by analogy with fg.2
202	vl.solo	B: <i>mp</i> added in pencil (CN); Fa: <i>p</i>
203	vl.solo	Fa: note 3: [sul] A, stacc.
203	va.	<i>pizz.</i> added as in B, C and by analogy with vl.1,2 and in accordance with E
204	vl.solo	Fa: note 3: stacc.
205	vl.solo	C: note 3: °
211-212	vl.solo	Fa: b.211 note 1 to b.212 note 12: one slur
212	cor.1	↓ (<i>a'</i>) omitted as in C
212	cor.3	↓ (<i>a'</i>), ten. added as in C and by analogy with ob.1, fg.1 and in accordance with D ; B: ↓ (<i>a'</i>) inserted in cor.1 in connection with page turn
212	vl.1,2 va.	ten. added by analogy with ob.1, fg.1
213	ob.1 fg.1	C: note 2: stacc.
214	fl.1	B: <i>fl.gr.</i> C: II <i>fl.gr.</i>
214	ob.1 fg.1	C: note 2: stacc.
214-216	cl.	C: notated for cl. (Bb)
215	cl.1	marc. added as in B, C and by analogy with cl.2


Bar	Part	Comment
216	vl.solo	Fa: note 1: <i>mp</i>
217	vl.solo	C: notes 1-6: slur
220	vl.solo	Fa: notes 5-6: <i>calando</i>
221		<i>calando</i> added by analogy with vl.solo
221	cl.	C: <i>Clar. In A</i>
221	vl.solo	B: notes 1, 3: 2, 3 (fingering)
222		<i>a tempo</i> added as a consequence of <i>calando</i> b.221
223-227	fl.1 picc.	picc. moved from 1st staff to 2nd staff and fl.1 from 2nd staff to 1st staff in accordance with D ; C: 1st staff: <i>piccolo</i>
223	fg.	C: <i>ff</i>
223	va. vc.	<i>fz</i> added as in B and by analogy with cl. and fg. and in accordance with D, E (va.)
224	ob.2	<i>fz</i> added as in B and by analogy with ob.1
224	vl.1,2	<i>fz</i> added as in B and by analogy with fl., ob.1 and in accordance with D, E (vl.2); C: notes 1-3: marc.
224	cb.	C: notes 1-2: marc.
225	fg.	note 5: marc. omitted by analogy with cl. and with b.159 and in accordance with D
225	vc.	E: notes 5-6: marc.
226	cb.	C: notes 1-2: marc.
227	fg.2 cor.1	D: <i>molto dim.</i>
227	tr.	<i>dim.</i> moved from b.226 and emended to <i>molto dim.</i> by analogy with cor.1 and the other parts; B: <i>p</i>
227	vl.2	E (vl.2 No.3): <i>p</i> added in pencil (CN)
228	picc.	<i>muta in fl.gr.</i> added as in B (b.237)
228	cor.1	<i>p</i> added as in C and by analogy with tr.
228-229	cor.3,4	stacc. added by analogy with cb. and bb.229-230 (vl.1,2)
228	tr.	C: <i>pp</i>
228	vl.1,2	<i>fz</i> added by analogy with ob.1 and bb.224, 226
228	va.	E (va. Nos.2,4): —————
229	cb.	stacc. added by analogy with b.228 and bb.229-230 (vl.1,2)
230	vl.solo	C: <i>mf</i>
230	va.	C: <i>pp</i>
231	vl.solo	Fa: note 1: <i>mf</i>
231	vl.1,2	C: <i>pizz pp dim</i>
233	vl.solo	stacc. added by analogy with b.232 notes 2-3, b.234 notes 2-3; Fa: b.233 notes 1-6: stacc.
234-236	ob.2	stacc. added by analogy with bb.234-235 (ob.1) and in accordance with D
234	vl.1	pp added as in C and by analogy with b.238 (va.)
235-236	vl.solo	stacc. added by analogy with b.232 notes 2-3, b.234 notes 2-3; Fa: b.233 notes 1-6: stacc.
235-236	vl.solo	C: b.235 note 3: <i>f^z'''</i> , notes 4-5: <i>e^b''-f^z'''</i> , b.236 notes 2-3: <i>d^z''-e'^z'''</i> added under <i>d^z'''-e^z'''</i> ; B:
		
236	ob.1	stacc. added by analogy with fg. and b.170 (cl., fg.) in accordance with D
237	vl.solo	stacc. added as in B, C and by analogy with b.231 and in accordance with Fa (note 4); C: note 4: <i>f^z''</i>
238	vl.solo	ten. added by analogy with b.234; C, Fa: note 1: <i>b^z''</i>
238	va.	C: <i>p</i>
240	cl.2	stacc. added by analogy with cl.1 and in accordance with D


Bar	Part	Comment
240	vl.solo	ten. added by analogy with b.234
242	va.	C : pizz.
242	va. vc. cb.	stacc. added as in C (notes 2-3) and by analogy with bb.100, 102, 178, 180 and E (vc. No.3); C : note 1: marc.
244	cl.1	stacc. added by analogy with vl.solo
244	vl.solo	C : note 1: V, note 6: ♩
245	vl.solo	Fa : notes 1-12: slur
246	tr.	stacc. added as in B and by analogy with cor.
246	vl.solo	B : chord 1: stacc.; C , Fa : chord 1: e, b [♯] , e''
248	tr.	B : note 3: stacc.
249	ob.	stacc. added by analogy with fg. and b.253 (ob.1) and in accordance with D (ob.1) note 3: stacc. added by analogy with vl.1 and in accordance with D (vl.2)
250	fl. cl. vl.2 va.	C :
251-254	ob.2	
253	ob.2	stacc. added by analogy with ob.1 and in accordance with D
253	cl.1	stacc. added by analogy with cl.2 and in accordance with D
254	fg.	stacc. added by analogy with tr.
254	vc. cb.	stacc. added by analogy with vl.2
255	cl.1 fg.	C : p
258	cor.1,2	C : pp
258	vl.solo	Fa : notes 2-3: slur
260	fl.1	note 4: stacc. added by analogy with note 2
260	cl.2	pp added by analogy with the dynamic level in fl., cl.1, fg. and in accordance with D
262	vl.solo	Fa : note 3: ♩ , chord 1: ff
262	cb.	C : stacc.
263	vl.solo	chord 3: marc. emended to ten. as in B , C
264	ob.2	B : notes 1-2: stacc.
264	va.	C : div.
266	vl.solo	chord 1: marc. added as in C and by analogy with b.262 and in accordance with Fa ; chord 2: marc. added by analogy with b.262 and in accordance with Fa
266	va.	D : chord 1: marc.
267	vl.solo	chord 2: marc. added as in B , C and in accordance with Fa
267	vl.solo	chord 3: ten. added as in B , C and in accordance with Fa
268	tutti	marc. added by analogy with b.264
269	tutti	marc. added by analogy with b.265
269	va.	chord 4 bottom note: a' emended to g' by analogy with fl.1, ob.1, cl.1, cor.1, vl.1
270	fl.2	note 3: stacc. added as in B and by analogy with fl.1, ob., fg. and in accordance with D
270	vl.solo	chord 1 bottom note: g [♯] emended to g in accordance with E [♯] major chord and by analogy with b.271 chord 1; B , C : g [♯]
271	vl.solo	C : chord 1 bottom note: b [♯]
272	tutti	note 1: ff added as in C (vl.1, cb.) and by analogy with bb.264, 268
272-273	tutti	b.272 note 1 to b.273 note 6: marc. added by analogy with bb.264-265
272	fl. ob.	B : notes 1-2: stacc.
273	vl.2	C : note 6: d''
274-276	vl.solo	B , C : b.274 rest 3, b.275 rests 1-3, b.276 rests 1-3: ♩ instead of ♩

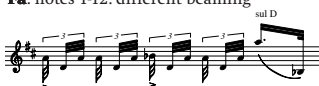
Bar	Part	Comment
275-278	fg.2	D : b.275 to b.278 note 1: notated in bass clef
276	ob.1	C : note 3: f
276	cl.1 vl.1,2	C : note 1: f
276-277	cl.1	C : b.276 note 1 to b.277 note 4: marc.
277	cl.	C : note 5: ♩ (g'')
277	fg. cor. tr.	C : note 1: f
277	va. vc. cb.	D : b.277 note 1 to b.278 note 1: notated in bass clef
277-278	fg.1	B : note 1: f
277	cor.3,4 tr.	B : note 1: f
278	fl.	B : note 1: f
278	ob. cl. fg. cor.	C : note 1: ff
278	cl.	C : note 1: ♩ (c'')
278	cor.1,2	C : note 1: ♩ (g')
278	vl.1	note 1: ° added as in B , C
278	vl.2	note 1: ° added as in B (vl.1), C
279	ob.2	C : note 5: c ^{♯''}
279	cl.2	C : note 2: a'
279	va. vc. cb.	stacc. added by analogy with b.94 (vl.solo), b.378 (vl.solo), bb.445, 502
280-288	fl.1	C : b.281 note 2 to b.283 note 1, b.283 note 2 to b.288 note 3: slurs
280-288	fl.2	C : b.281 note 2 to b.283 note 1, b.283 note 2 to b.288 note 2: slurs
280	cl.2	B : ♩ (error in B)
280	vl.1	C : note 3: ♩
280	vc. cb.	note 3: stacc. added by analogy with va. and in accordance with C
281	cl.1	note 2: b ^{♯''} emended to b'' as in B and by analogy with fl.1, ob.1
281-283	cor.2	D [♯] : b.281 note 2 to b.282 note 1: f ———— added in pencil (CN?)
281-282	cor.3	D [♯] : b.281 note 2 to b.282 note 3: f ———— added in pencil and blue pen (CN?)
281	str.	ten. added by analogy with b.75 (vl.solo), b.96 (vl.solo), b.166 (vl.solo), b.447 (vl.solo)
283-285	cor.2	D [♯] : b.283 note 2 to b.285 note 1: f ———— added in pencil and blue pen (CN?)
283-284	cor.3	D [♯] : b.283 note 2 to b.284 note 3: f ———— added in pencil and blue pen (CN?)
283	vc. cb.	ten. added by analogy with vl.1,2, va.
283	cb.	notes 2-3: stacc. added by analogy with b.281 and by analogy with vl.1,2, va., vc., and in accordance with E
284	vl.1,2	notes 1-6: stacc. added by analogy with b.282 and by analogy with va., vc., cb.
285	vl.1	note 3: stacc. added as in B , C
285	vl.2 cb.	note 3: stacc. added as in B (vl.1), C
285	va. vc.	note 3: stacc. added as in B (vl.1)
286	va. vc. cb.	note 1: ten. added by analogy with vl.1,2; C (cb.): note 1: marc.
287-288	cor.2	b.277 note 2 to b.278 note 1: tie added as in B and by analogy with cor.4
287	str.	notes 1-6: stacc. added by analogy with b.286 notes 2-3
290	cl.	fz emended from note 4 to note 5 as in B ; B : note 5: fz added with blue pen (CN)
290	fg.	fz emended from note 4 to note 5 as in B ; B : note 5: fz added in pencil (CN)
290	vl.2 va.	fz emended from note 4 to note 5 as in B
290	cb.	B : note 1: fz added in pencil (CN); C : note 1: marc.



Bar	Part	Comment
291	fl.1 ob.1 vl.1	B : note 1: <i>fz</i> added in pencil (CN)
292	cl. fg. vl.2 va.	<i>fz</i> emended from note 4 to note 5 as in B ; B : <i>fz</i> added in pencil (CN)
292	cb.	B : note 1: <i>fz</i> added in pencil (CN)
293	fl.1 ob.1 vl.1	B : note 1: <i>fz</i> added in pencil (CN)
293	fg.	notes 1-6: stacc. added by analogy with cl. and as in C (notes 1-2)
293	cb.	C : notes 1-2: stacc.
294	fl.	notes 2-3: <i>c[♯]</i> emended to <i>d[♯]</i> as in C and in accordance with vl.1
294	ob.	notes 2-3: <i>c[♯]</i> emended to <i>d[♯]</i> as in C and in accordance with vl.1
295-296	va.	notes 1-6: stacc. added by analogy with vl.2 and in accordance with C (b.296 notes 1-6)
296	cl.2 fg.2	<i>dim.</i> added as in B and by analogy with cl.1, fg.1
296	cor.	<i>dim.</i> emended from b.297 to b.296 as in C (page turn in B)
296-297	cor.	b.296: <i>♪</i> emended to <i>♩</i> as in C and in accordance with D ; b.296 note 1 to b.297 note 1: tie added as in C and in accordance with D ; B : b.296 note 1: no tie, b.297: beginning of tie open (page turn bb.296-297)
296	vl.1	<i>dim.</i> omitted as in B , C
298-299	vl.2	C : b.298 notes 1-4, b.299 notes 1-4: slurs note 1: <i>dim.</i> added as in B and by analogy with vl.2, vc.
298	va. cb.	<i>sempre dim.</i> added as in B and by analogy with vl.2, vc.
299-300	va. cb.	<i>sempre dim.</i> added as in B and by analogy with vl.2, vc.
300-304	vl.2	C : b.300 note 1 to b.301 note 4, b.302 note 1 to b.304 note 2: slurs
301	vc.	B : <i>ppp</i>
301	cb.	B , C : <i>pp</i>
304	vl.solo	C , Fa : <i>♪</i>
304	vl.2	C : <i>pp</i>
304	vc. cb.	C : <i>d[♯]</i> instead of <i>d[♮]</i>
309	ob.1	note 1: marc. added by analogy with b.305
310	ob.1	note 2: marc. added by analogy with b.306
313	fl. cl.	C : <i>p</i>
319	vl.solo	C : note 1: 2
320	vl.solo	C : note 1: 4, note 2: 4
321	va.	note 3: stacc. added by analogy with b.325
322-327	fg.	C : notated in tenor clef
323	vl.solo	B : note 6: <i>d[♮]</i> changed to <i>d[♯]</i> in pencil
324	fg.	C : <i>♪</i>
324	vl.solo	note 3: marc. emended from note 2 as in B , C and in accordance with Fa
327-329	vl.solo	C : b.328 note 1: beginning of slur
328	fl.2	B : <i>d[♮]</i> changed to <i>f[♯]</i> in ink; C : <i>♪</i> (<i>d[♮]</i>)
329-331	fg. vl.solo	C : <i>—————</i>
329-332	fg.1	C : b.333 note 1: end of slur
330-332	fg.1	<i>cresc.</i> <i>—————</i> added as in B and in accordance with fg.2
330-332	fg.2	C : b.333 note 1: end of slur
330	vl.solo	C : note 1: <i>g[♯]</i>
331-332	vl.solo	Fa : b.330 note 1: beginning of <i>—————</i>
331-333	vl.solo	B : b.331 note 2 to b.333 note 1: <i>mf</i> added in pencil (CN?)
332-338	ob. fg. cor.	C : <i>♩</i> instead of <i>♩</i> (error in C)
333	ob.2	<i>g[♯]</i> emended to <i>g[♮]</i> in accordance with cor.1 and vl.solo (note 2)
333	vl.solo	Fa : note 1: <i>f</i>
336	vl.solo	C , Fa : note 3: <i>g[♯]</i>


Bar	Part	Comment
337-339	ob.1	superfluous slur omitted as in B , C ; bb.338-339: tie added as in B , C and by analogy with cor.3 and in accordance with D
337-339	cor.3	superfluous slur omitted as in C and in accordance with D
338	vl.solo	Fa : note 1: <i>dim.</i>
338-340	vl.solo	Fa : b.338 note 3 to b.340 note 2: <i>poco rall.</i> - - -
339	cor.	C : <i>ppp</i>
339	cor.1,2	<i>pp</i> added as in B and by analogy with cor.3,4
339	vl.solo vl.2 cb.	C : <i>poco rall.</i>
340	vl.solo	note 1: ° added as in B
341	vl.solo	B : <i>p</i> added in pencil (CN)
343-344	vl.solo	B : <i>—————</i> added in pencil (CN); Fa : <i>—————</i> missing
345	cl.1	note 1: <i>d[♮]</i> emended to <i>d[♯]</i> as in B and by analogy with b.341 note 1 and by analogy with cor.1
345	cor.1,2	B : <i>ppp</i>
345	vl.solo	Fa : <i>♪</i> (printer's error)
345	vc. cb.	note 1: <i>arco</i> added as in C
347-348	cl.2	b.347 to b.348 note 1: tie added as in B , C and by analogy with cor.2
348	vl.solo	note 4: <i>c[♯]</i> emended to <i>c[♮]</i> as in C and in accordance with Fa
348-349	vl.solo	B : <i>—————</i> added in pencil (CN)
353	cb.	note 4: stacc. added by analogy with fg., vc.
354-374	fl.	fl. parts exchanged such that fl.2 alternates with picc.; A , B : fl.1 alternates with picc.; C : fl.2 alternates with picc.
354	fg. vc. cb.	note 1: stacc. added by analogy with b.350
356	vl.2	C : note 6: <i>g[♯]</i>
357	vl.1	note 1: ° added as in B , C ; D ¹ (vl.1 No.1): note 1: ° added in pencil
357-359	vl.1	C : end of slur b.358 note 7 instead of b.359 note 1
359-360	vl.1	C : b.359 note 2 to b.360 note 7: slur
360	fl.1	C : note 7: <i>d[♮]</i>
360	vl.1	C : note 8: <i>fz</i>
360	vl.2	C : note 7: <i>d[♮]</i>
361	fl.1	C : note 3: <i>b[♯]</i>
362	cor.2	ten. omitted as in B , C
362	cor.4	<i>f[♯]</i> emended to <i>f[♮]</i> as in B , C and by analogy with cor.2
362-363	vl.1	C : end of slur b.362 note 7 instead of b.363 note 1
362-364	va.	B , C : b.362 notes 2-3, b.363 notes 1-7: slurs
362-364	cb.	B : b.362 notes 2-3, b.363 note 1 to b.364 note 1: slurs; C : b.362 notes 2-3, b.363 notes 1-7: slurs
366	cl.2 cor.	marc. added by analogy with ob.
367	picc.	<i>cresc.</i> added as in B and by analogy with cl.1, vl.; B : <i>cresc. - - cen - - do</i>
367	fl.1	notes 2-3: stacc. added as in C and by analogy with cl.1
367	cor.3,4	<i>cresc.</i> added as in B and by analogy with cor.1,2
367	cb.	<i>cresc.</i> added as in B and by analogy with va., vc.; B (bb.367-368): <i>cresc. - - cen - - do</i> note 2: <i>fz</i> added by analogy with cor., tr.
369	ob. cl.2	C : notes 2-6: stacc.
369	cl.1	C : <i>—————</i>
369	cor.	C : notes 2-3: stacc., notes 5-6: <i>—————</i>
369	vl.1	C : notes 2-3: stacc., notes 5-6: <i>—————</i>
369	va. cb.	C : notes 5-13: <i>—————</i>

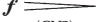
Bar	Part	Comment
369-370	va. cb.	C: b.369 notes 1-8, 9-13: slurs
369	va.	note 5: c^{\sharp} emended to c by analogy with fg., vc., cb.
370	fl.1	C: note 1: f
370	cl.1	note 1: marc. added by analogy with vl.1.2
370-378	timp.	C: 
370	vl.1,2	B: ff added in pencil (CN)
370-371	vl.2	b.370 note 2 to b.371 note 5: slur emended to two slurs b.370 notes 2-11 and b.371 notes 1-5 as in C and by analogy with vl.1 and in accordance with E
370	cb.	C: note 1: marc., notes 2-4: stacc.
373	fl.1	rest 1: γ corrected to γ^{\flat} as in C
373-374	cor.2	tie added as in B and by analogy with cor.1
374-375		B: double bar line missing; C, Fa: double bar line and D major key signature only inserted between b.377 and b.378
374	cl.1 vl.1,2	C: γ^{\flat}
374	timp.	C: <i>dim.</i>
374	vl.solo	Fa: note 1: ff
375-376		C: <i>hertils s. 154</i> added in ink (CN, refers to ink fair copy p. 154)
377	timp.	B: note 1: <i>dim.</i>
378	timp.	C: p
378	vl.solo	B: <i>Cadenza</i> added in mauve crayon (CN)
378	vl.solo	rest 1: γ emended to γ^{\flat} in accordance with C, Fa
378	vl.solo	notes 29, 36: it cannot be said for certain whether f' or f^{\sharp} is meant
378	vl.solo	Fa: notes 45, 53: g^{\sharp}
378	vl.solo	Fa: note 63: f , note 63: stacc. missing
378-379	vl.solo	C: b.378 note 63 to b.379 note 4: <i>Sul G</i>
379	vl.solo	Fa: notes 1-2: <i>sul G</i>
379	vl.solo	B: note 1: e' changed to e^{\sharp} in pencil (CN?), note 2: f' changed to f^{\sharp} in pencil, crossed out again
380-381	vl.solo	Fa: b.380 chord 2 to b.381 chord 6: marc.
381	vl.solo	C: chords 1-2: 1,3
381	vl.solo	chord 4 bottom note: \sharp added
382	vl.solo	Fa: chord 2: d' missing
382	vl.solo	chord 2 middle note: \sharp added
383	vl.solo	B: beginning of top slur changed from note 1 to note 2 (CN); C: note 7: g'' ; Fa: chord 1: stacc., note 7: \circ
385	vl.solo	B: chord 2: bottom note (d') missing
388, 389,		
390	vl.solo	Fa: notes 1, 9: stacc., notes 2-8, 2-9: slurs
389	vl.solo	C: note 9: ∇
391	vl.solo	C, Fa: note 9: ∇
392	vl.solo	C: notes 1, 2: ∇ , chords 1, 2: ∇ , note 2: e'
392	vl.solo	Fa: chord 3 top note: c''' instead of c''
392, 393	vl.solo	Fa: notes 1, 2, 3: ∇ , chords 1, 2, 3: ∇
393	vl.solo	C: note 1: f^{\sharp}
394	vl.solo	Fa: notes 1-3: marc.
395	vl.solo	B, C: note 2: c^{\sharp} ; C, Fa: note 4: \circ ; Fa: notes 5-6: slur and stacc.
398	vl.solo	Fa: note 4: <i>dim.</i>
398-399	vl.solo	b.398 note 3 to b.399 note 10: slur added by analogy with b.396 note 3 to b.397 note 10 and in accordance with Fa: C: b.398 note 3 to b.399 note 9: slur, b.398 note 4 to b.399 note 10: slur

Bar	Part	Comment
400	vl.solo	C: notes 1-8, 2-9: slurs; Fa: note 2: beginning of slur
401	vl.solo	note 1: γ corrected to γ^{\flat} as in B, C
401	vl.solo	note 9: stacc. added as in B and by analogy with b.400 and in accordance with Fa
401	vl.solo	C: end of slur changed to note 9 (CN); Fa: note 9: end of slur; Fa: note 1: <i>dim.</i> , notes 4-6: <i>sul A</i>
402	vl.solo	C: notes 8-9: <i>sul A</i> , note 8: 2, note 9: 3, 0; Fa: notes 8-9: <i>sul A</i> ---, note 9: 3, 0
403	vl.solo	<i>sul D</i> , <i>A</i> added as in B
403	vl.solo	C: note 1: 2
404	vl.solo	notes 5-6: <i>dim.</i> added as in C
405	vl.solo	<i>poco rall.</i> added as in C
406	vl.solo	Fa: notes 2-3: <i>rall.</i>
407	vl.solo	bar inserted after b.407 as in correction in C and in accordance with Fa: C: after note 4 tie γ bar line γ have been added in ink;
		A: 
408	vl.solo	B: note 2: c^{\sharp} changed to c in pencil (CN); C: c^{\sharp}
408	vl.solo	Fa: <i>quasi andantino</i>
408-410	vl.solo	C, Fa: middle part b.408 note 1 to b.410 note 1: slur
409, 410,		
412, 413,		
414, 415,		
416	vl.solo	B: upper part: e'' and symbol for left-hand pizzicato added in pencil (CN)
410	vl.solo	B, C: middle part note 3: c^{\sharp}
410-411	vl.solo	C, Fa: middle part: end of slur b.412 note 1 instead of b.411 note 5
411	vl.solo	note 2: c^{\sharp} emended to c as in C and in accordance with Fa
412	vl.solo	C: middle part note 3: c^{\sharp}
412-413	vl.solo	C, Fa: middle part: end of slur in b.414 note 1 instead of b.413 note 3
414-416	vl.solo	Fa: middle part: end of slur b.415 note 4 instead of b.416 note 1
415	vl.solo	C: middle part note 4: c^{\sharp} , middle part note 5: 2
416	vl.solo	C: lower part note 1: <i>trem.</i> , middle part note 1: 0
417	vl.solo	lower part notes 1-6: slur added by analogy with b.419 and in accordance with Fa
417	vl.solo	lower part note 5: b added in accordance with Fa
418	vl.solo	lower part notes 1-2, 3-4: slur added by analogy with b.420; Fa: lower part notes 1-16: slur (in Fa tremolo is notated in hemidemisiquavers)
418	vl.solo	Fa: 1st quaver: ffz
418	vl.solo	lower part note 2: \sharp added in accordance with Fa
418	vl.solo	3rd quaver: p added as in B, C and in accordance with Fa
419	vl.solo	C: lower part note 2: g
419	vl.solo	lower part note 5: b added as in C and in accordance with Fa
420	vl.solo	C: 1st quaver: f ; Fa: 1st quaver: ffz
420	vl.solo	Fa: upper part notes 1-2: slur, lower part notes 1-24: slur (in Fa , tremolo is notated in hemidemisiquavers)

Bar	Part	Comment
420	vl.solo	lower part note 2: \sharp added in accordance with Fa
421	vl.solo	Fa: note 1: <i>p</i>
421	vl.solo	C, Fa: lower part note 6: <i>g'</i>
421	vl.solo	C: upper part notes 1-3: [sul] <i>D</i> --- ; Fa: upper part notes 1-6: [sul] <i>D</i> --- , lower part note 1: [sul] <i>G</i>
423	vl.solo	C: upper part note 3: $c^{\sharp m}$
424-426	vl.solo	Fa: <i>cresc.</i> (b.424 3rd quaver) and <i>poco accel.</i> (b.426 1st quaver) instead of <i>accel.</i> and <i>cresc.</i> (b.425)
425	vl.solo	C: <i>poco accel.</i> ---
425	vl.solo	lower part notes 1-2: slur added by analogy with b.424 and in accordance with Fa
426	vl.solo	B: <i>cresc.</i>
428	vl.solo	note 1: \circ added as in B, C and in accordance with Fa
428	vl.solo	C: note 2: 4, note 15: c^{\sharp} ; Fa: note 1: <i>f</i>
428-429	vl.solo	C: b.428 note 1 to b.429 note 1: slur
429	vl.solo	B, C: note 3: <i>g'</i> ; note 6: <i>g''</i> ; C: note 8: stacc., note 10: c^{\sharp} ; Fa: note 8: \circ
430	vl.solo	C: note 4: c^{\sharp} ; note 7: $c^{\sharp m}$; Fa: note 8: \circ
432-434	vl.solo	b.432 note 10 to b.434 note 1: <i>Sul G</i> --- added as in C and in accordance with Fa ; B: b.433 notes 2-4: <i>sul G</i> added in pencil
434	vl.solo	B: <i>reste</i> added in pencil, note 1: 2 added in pencil (CN?), notes 2-3: 0 added in pencil (CN?)
434	vl.solo	B: notes 1, 4, 7: lower part (hemidemi-semiquavers (?): $a^{\flat} a^{\flat} b^{\flat}$) crossed out in pencil (CN?); C: note 1: lower part δ (a') added in blue crayon, note 4: lower part δ (a'), note 7: lower part δ (b^{\flat}) added in blue crayon (CN), note 10: lower part δ (a') added in blue crayon (CN)
434	vl.solo	Fa: notes 1-12: different beaming 
434	vl.solo	notes 2-3: <i>sul D, A</i> added as in C
434	vl.solo	B: note 7: b^{\flat} ; Fa: notes 1, 7: marc., note 13: [sul] <i>D</i>
435-436	vl.solo	Fa: b.435 to b.436 note 2: <i>sul G</i> ---
436	vl.solo	B: note 1: lower part δ (a') crossed out in pencil (CN?), note 7: lower part: δ (b^{\flat}), note 10: lower part δ (a'); C: note 1: lower part δ (a')
436	vl.solo	notes 2-3: <i>sul D, A</i> added as in C
436	vl.solo	C: notes 10-14: slur; Fa: notes 1-12: beaming as in Fa b.434, note 13: [sul] <i>G</i>
437	vl.solo	note 4: <i>sul D</i> added as in C and in accordance with Fa ; \circ added as in C ; C: <i>dim.</i>
438	vl.solo	note 1: <i>b</i> above <i>tr.</i> added as in B, C and by analogy with b.440 and in accordance with Fa ; note 4: <i>sul G</i> added as in C and in accordance with Fa ; C: notes 1-5: [sul] <i>G</i> ---
439	vl.solo	Fa: note 4: [sul] <i>D</i>
440	vl.solo	Fa: note 4: [sul] <i>G</i>
442	vl.solo	C: <i>dim</i>
444-445	vl.solo	Fa: double bar line between the bars
445	vl.solo	B: notes 1-2: slur; C: note 2: <i>pp</i>
445	vl.solo	Fa: note 3: <i>p</i> , note 3: stacc. missing, note 3: δ (error in rhythm)

Bar	Part	Comment
446	vl.solo	note 3: stacc. added by analogy with bb.74, 95; note 4: stacc. added by analogy with bb.74, 95 and as in C and in accordance with Fa
446	vl.solo	Fa: note 1: [sul] <i>G</i>
446-451	str.	stacc. added by analogy with bb.74-79
447-448	vl.solo	Fa: b.447 note 2 to b.448 note 6: stacc. and marc.
448	vl.solo	notes 1-6: stacc. added by analogy with b.76, b.447 (notes 2-3)
449	vl.solo	note 1: ten. added by analogy with bb.77, 98
450-451	vl.solo	b.450 notes 1-6, b.451 notes 2-7: stacc. added by analogy with bb.78-79, b.449 (notes 2-3) and in accordance with Fa
452	vl.solo	note 3: stacc. added by analogy with b.80
453	vl.solo	note 1: ten. added by analogy with bb.172, 447
453, 455	vl.solo	notes 2-3: stacc. added by analogy with bb.81, 447, 449 and in accordance with Fa
454-460	cor.4	notation in bass clef changed to modern notation in treble clef; B: notated in bass clef
454	vl.solo	notes 1-6: stacc. added by analogy with b.82 and in accordance with Fa
455	vl.solo	note 1: ten. added by analogy with bb.77, 98, 449
456	vl.solo	notes 1-6: stacc. added as in C (notes 1-3) and by analogy with b.82 and in accordance with Fa
457	ob.	C: note 1: stacc.
457	vl.solo	C: note 4: <i>f</i> , note 6: $c^{\sharp m}$
457-458	vl.solo	Fa: b.457 notes 4-7, b.458 notes 1-12: slurs
457	vl.1,2 va. vc.	C: note 1: <i>mp</i>
457	vl.1,2 vc. cb.	C: note 1: marc.
457	vl.2	C: notes 2-3: stacc.
459	fl.1 cl.1	B:  added in pencil
459	fl.1 cl.1	note 5: stacc. added by analogy with vl.1 and as in C
459-460	vl.solo	C, Fa: b.459 notes 6-9, b.460 notes 1-12: slurs
461	cl. fg. vl.2 va.	C: note 1: <i>f</i>
461	cl.2	C: notes 1-2: stacc.
461	vl.solo	note 2: \circ added as in B and in accordance with Fa
462-463	cl. fg. vl.2 va.	b.462 note 1 to b.463 note 4: marc. added by analogy with b.461 and by analogy with b.85 note 1 to b.87 note 4 (str.), b.105 note 1 to b.106 note 4 (vl.2, va.), b.158 note 1 to b.159 note 4 (va., vc.), b.224 note 1 to b.225 note 4 (va., vc.) and as in C (vl.2, b.462 notes 1-2)
462	cor.3,4	C: note 1: <i>f</i>
462	cor.3,4	notes 1-2: marc. added as in C and by analogy with vc., cb.
463	fl. ob. cor.1,2	notes 1-2: marc. added by analogy with vl.1
464	vl.1	C: note 1: <i>fz</i>
465-466	vl.solo	F: four extra bars of piano accompaniment without violin inserted between b.465 and b.466. F has a total of 28 bars between Letters S and T. A, Fa have 24 bars
466	fg.	 added by analogy with ob., vl.2, va.
467	cl.2 fg.2	<i>dim.</i> added as in B and by analogy with cl.1, fg.1

Bar	Part	Comment
467	cor.3,4	C: <i>dim</i>
467	cb.	B: <i>dim</i> .
468	vl.1	C: note 2: $c^{\sharp\prime\prime}$
468	vl.2 va.	B: <i>dim</i> .
468-469	vl.2	C: b.468 note 3 to b.469 note 2: <i>molto dim</i> .
468	va.	C: notes 4-6: <i>molto</i> [dim]
469	vl.solo	B: notes 1-2: notes and ten. added in pencil (CN); C, Fa: <i>tranq.</i> ; Fa: note 1: V <i>p</i> emended from b.470 note 1 to b.469 note 1 in accordance with C, Fa (page turn in B)
469-470	vl.solo	B: note 3: <i>pp</i> ; C: note 4: <i>pp</i>
469	vl.2	C: note 3: <i>pp</i>
469	va.	C: note 1: <i>pp</i>
469	cb.	C: note 1: <i>pp</i>
470	cor.1	C: <i>p</i>
475	vl.solo	C: after b.475 an extra bar identical to b.475 has been inserted, other parts: blank
476	fg.1	<i>pp</i> moved from fg.2 to fg.1 as in B
476-477	fg.1	B: $d-F^{\sharp}$ added in same staff as fg.1 in pencil (CN)
476	vl.solo	note 5: stacc. added as in B, C and in accordance with Fa
478-479	fg.1	tie added as in B and in accordance with D
478-479	vl.solo	Fa: b.478 note 1 to b.479 note 3: slur
479	fl.1	<i>pp</i> added as in B and in accordance with ob.1
482-483	vl.solo	Fa:  missing
484-485	vl.solo	Fa: b.484 note 6: end of slur
485	fl. ob. cor.1,2 tr.	notes 1-2: marc. added as in C (vl.1) and by analogy with b.262 (vl.solo), b.491
485	cl.	notes 2-3: marc. added as in C (vl.1) and by analogy with b.262 (vl.solo), b.491
485	vl.1,2	chord 1 to note 1: marc. added as in C (vl.1) and by analogy with b.262 (vl.solo), b.491
485	vl.1	C: chord 1: <i>ff</i>
485	vl.2	B: <i>arco</i>
485	va.	chords 1-2: marc. added as in C (vl.1) and by analogy with b.262 (vl.solo), b.491
486	tr.1	note 5: f^{\sharp} emended to f' by analogy with cor.1
486	vl.1	chord 2: ten. added as in B, C and by analogy with vl.2, va.
486	va.	chord 2 top note: b^{\flat} emended to c'' as in B and by analogy with fl.1, ob.1, cl.1, cor.1, tr.1, vl.1
487	fl.1	note 3: ten. added as in B and by analogy with fl.2, ob., cl., cor.1,2, tr., vl.1,2, va.
487	vl.solo	chord 1: f added in accordance with C: Fa: <i>ff</i>
487	vl.1	C: chord 1 to note 1: slur
487	vc. cb.	C: note 2: f^{\sharp}
487	cb.	B: note 2: marc.
488	vl.solo	note 1: c^{\sharp} emended to c' as in C and in accordance with Fa
488	vl.solo	B: 4th semiquaver: e' ; C: lower part 1st-6th semiquavers: 0, 2, 0, 3, 0, 2
489	fg. cor.	C: rest 1: γ , rest 2: γ ; D¹: rest 1: γ changed to γ' with blue pen, rest 2: γ changed to γ with blue pen
489	fg. cor.	C: note 1: f
489	fg.	B: rest 1: γ changed to γ' in pencil (CN?)
489	cor.1,2	B: rest 1: γ changed to γ' in pencil (CN?), rest 2: γ changed to γ in pencil (CN?)

Bar	Part	Comment
489	cor.2	note 1: f^{\sharp} emended to f' as in B, C and by analogy with cor.4
489	cor.3,4	B: rest 1: γ changed to γ' in pencil (CN?), rest 2: γ' (rhythmic error in B)
489	vl.solo	C: chords 2-3: f^{\sharp} ; c^{\sharp} ; C: chord 5: 3, 3
489	vl.solo	chords 4-5: marc. added by analogy with bb.262, 266 and in accordance with C (vl.1 b.485). Fa
491	vl.solo	Fa: chord 3: marc.
493	cor.3,4	γ added as in B (printer's error)
493	vl.solo	note 1: stacc. added by analogy with bb.254, 274, 519
493	vl.2	B: notes 1-2: marc.
493	va.	upper part note 1: e' emended to e^{\flat} as in B and by analogy with fl.2, ob.1, cl.1, cor.1, vl.1
493	vc.	B: note 2: marc.
493	cb.	B: note 2: marc.; C: note 2: stacc.
494-496,		
497	ob.	note 3: \downarrow emended to \downarrow as in B (printer's error)
498	fl.1 cl.1	stacc. added by analogy with fg. and by analogy with bb.255-261
498-501	fg.2	D: b.498 to b.501 note 2: notated in bass clef
499-500	fl.1	stacc. added by analogy with cl. and by analogy with bb.260-261
501	cl.1	C: notes 1-2: marc.
501	cl.2	C: $\gamma \downarrow (e'') \downarrow (b^{\flat})$
501	fg.1	C: $\gamma \downarrow (e') \downarrow (d')$
501	fg.2	C: $\gamma \downarrow (c') \downarrow (g)$
501	cor.3,4	C: notes 1-2: marc.
501	cor.3	C: $\gamma \downarrow (b^{\flat}) \downarrow (a')$
501	cor.4	C: $\gamma \downarrow (g') \downarrow (d')$
502	fl.1	B: notes 1-2: ten.
502	ob.	C: notes 1-5: marc.
502	cl.1	B: note 1: <i>p</i> (page turn in B)
502	cor.1,2	B: note 3: stacc.
503	fl.2 ob.2 cl.2	<i>crec.</i> added as in B and by analogy with fl.1, ob.1, cl.1
503-506	fl.2	C: end of slur b.507 instead of b.506
503-510	ob.2 cl.2	C: slur bb.503-510 instead of bb.503-506, 507-510
503	cor.2	g^{\sharp} emended to g' by analogy with fl.2, ob.2, cl.2
503, 505	vl.1	C: note 3: $\downarrow \gamma$
503	va.	C: note 3: stacc.
503	cb.	C: note 3: stacc., note 3: a , note 3: <i>crec.</i>
504	cor.2	B: <i>crec.</i>
504-505	cor.2	D²: b.504 note 2 to b.505: f  added in pencil and blue pen (CN?)
504-505	cor.3	b.504 note 3 to b.505 note 1: tie added by analogy with fl.1, ob.1, cl.1, cor.1 and in accordance with D
504	cor.4	g^{\sharp} emended to g by analogy with fl.2, ob.2, cl.2
504-506	cor.4	b.504 note 1 to b.505 note 1: slur omitted as in B and in accordance with D
504	str.	notes 2-3: stacc. added as in C and by analogy with fg.
504	cb.	<i>crec.</i> added as in B
505	fg.	note 4: stacc. added by analogy with str.
505	va. cb.	C: note 3: stacc.
506	cl.1	note 2: e'' emended to e^{\flat} as in C and by analogy with fl.1, ob.1, cor.1,3 and in accordance with D

Bar	Part	Comment
506-508	cor.2	D ² : b.506 note 2 to b.508: <i>f</i>
506	va. vc. cb.	added in pencil and blue pen (CN?) notes 2-3: stacc. added as in C (cb.) and by analogy with vl.1,2, fg.
507-510	cor.2,3,4,	end of slur emended from b.508 as in B ; A : bb.507-508: end of slur open (page turn)
507	tr.	C :
507	str.	C : note 3: stacc.
508	fl.2 ob.2 cl.2	<i>dim.</i> added as in B , C
508	fg.2	<i>dim.</i> added by analogy with fg.1
508	cor.	<i>dim.</i> added by analogy with other parts
508	cor.2	<i>d</i> ² emended to <i>c</i> ² as in B and in accordance with D
508-509	tr.	C : b.508: <i>♯</i> , b.509: blank
508-509	vl.1,2 va.	C : <i>molto dim.</i>
508	vl.1	C : note 4: stacc.
508	va. cb.	C : notes 1, 4: stacc.
508	cb.	<i>dim.</i> added as in B
509	str.	C : note 3: <i>♯</i> <i>♯</i> ; C : note 3: stacc.
509	cb.	C : note 1: <i>dim.</i>
510-512	fl. cb.	B : <i>poco rall a tempo</i> added in blue crayon (CN)
510	fg.2	<i>pp</i> emended to <i>p</i> as in B and by analogy with fg.1
510	cor.1	<i>b</i> [♯] emended to <i>d</i> ² as in B and in accordance with D
510	cor.2	<i>g</i> [♯] emended to <i>b</i> [♯] as in B and in accordance with D
511	vl.solo	note 1: stacc. added by analogy with b.445 note 3 and in accordance with Fa
512	vl.solo	note 3: stacc. added by analogy with bb.74, 95 and in accordance with C
513	vl.solo	note 1: ten. added by analogy with bb.75, 96, 166
515	vl.solo	note 1: ten. added by analogy with bb.77, 98; note 2: stacc. added by analogy with bb.254, 274, 519
517	vl.solo	note 3: <i>♯</i> emended to <i>♯</i> in accordance with bb.519-523, where the last note in the violin's phrases has the same note value as the woodwinds
517	vl.solo	C : note 3: stacc.
517-519	cb.	C : notated an octave above
518	ob.	note 1: <i>pp</i> added as in B
518	cl.1	B : note 1: <i>pp</i>
518	fg.	note 1: <i>pp</i> added as in B (ob.); notes 1-2: stacc. added as in C and by analogy with fl., ob., cl.
518	str.	notes 1-6: stacc. added as in C and by analogy with b.514 (vl.solo), bb.517, 522
518	va.	C : note 5: <i>e'</i>
519	vl.solo	Fa : note 2: stacc. missing
519	str.	note 1: stacc. added by analogy with b.523 (vl.2, va., vc., cb.)
521	vl.solo	C : note 3: stacc.
521	vl.1 va.	C : note 1: <i>pp</i>
521	vl.2 cb.	<i>sempre ppp</i> added as in B and by analogy with vl.1, va., vc.
522-523	vl.solo	Fa : b.522 note 3: end of slur
523	ob.2	B : <i>a'</i> changed to <i>c</i> [♯] in ink (CN)
523	vl.solo	Fa : note 1: <i>♯</i> <i>♯</i> ; note 1: stacc.
523	vl.1	note 1: stacc. added as in B and by analogy with vl.2, va., vc., cb.
523	vc.	note 3: ° added as in B
524		Fa : rehearsal letter V instead of W

Bar	Part	Comment
524	cor.1,2	C : note 1: <i>pp</i>
525	vl.1 va. vc.	C : note 1: <i>pp</i>
525	va.	B : notes 2-3: slur added in pencil (CN)
527	str.	note 1: stacc. added as in B (vl.1, va.) and by analogy with b.525
527	vl.2	notes 1-3: <i>e</i> ² - <i>e</i> ² - <i>b</i> ² changed to <i>f</i> [♯] - <i>f</i> [♯] - <i>c</i> [♯] as in B , C and by analogy with vl.1
527	vc.	C : note 2: <i>e</i> , note 3: stacc.
528	vl.solo	note 1: stacc. added as in B
528-529	vl.solo	B : added in pencil (CN)
528	vl.1,2	C : note 1: <i>ppp</i>
528	va. vc.	C : note 1: <i>pp</i>
529	vl.solo	C : note 1: <i>c</i> ²
529-531	vl.solo	B : beginning of slur b.530 note 1 instead of b.529 note 5
531	vl.solo	Fa : <i>♯</i> in connection with <i>tr</i> missing
531	vl.solo	B : <i>♯</i> <i>tr</i> added in pencil (CN)
532	ob.	C : note 1: <i>pp</i>
532	vl.solo	note 1: stacc. added as in B , C and by analogy with bb.534, 536, 538 and in accordance with Fa ; Fa : note 1: <i>p</i> stacc. added by analogy with b.534 (ob.) and in accordance with D
536	cl.	notation in bass clef corrected to modern notation in treble clef; B : notated in bass clef
536-540	cor.4	C : <i>p</i> stacc. added by analogy with b.534 (ob.) note 1: stacc. added as in B and in accordance with Fa
540	fl.	C : <i>p</i>
540	fg.1	stacc. added by analogy with b.534 (ob.)
540	vl.solo	note 1: stacc. added as in B and in accordance with Fa
544	va.	C : 1st quaver: <i>♯</i> (<i>d</i> ²)
544	vc.	C : 1st quaver: <i>♯</i> (<i>d</i>)
546	vl.1,2	B : 1st quaver: chord <i>♯</i> (<i>d</i> ² , <i>a</i> ² , <i>f</i> [♯]) erased; C : 1st quaver: chord <i>♯</i> (<i>d</i> ² , <i>a</i> ² , <i>f</i> [♯]) <i>ppp</i>
549	fg.1	note 1: <i>pp</i> added as in C and by analogy with b.547 (ob.1)
549-550	fg.1	C : notes 1-3: notated in bass clef
550	tr.	<i>ffz</i> emended to <i>ff</i> as in B , C and in accordance with D
550	timp.	<i>ff</i> emended to <i>ffz</i> as in B ; C : <i>ff</i>
550	vl.solo	B , Fa : <i>Fine</i>

CONCERTO FOR FLUTE
AND ORCHESTRA

First Movement

Bar	Part	Comment
1		B , C : <i>Allegro moderato or tempo giusto</i>
1		<i>♩</i> = 100 a 112 emended to <i>♩</i> = 100-112
1	ob. cl.	note 1: stacc. added by analogy with vl.1,2, va.
1	timp.	B : rest 2 is missing
1	vl.1,2 va.	B : note 1: <i>♯</i> changed to <i>♯</i> in black ink
1	vl.2	B : notes 2-3: tie added in blue ink (CN?)
1-3	ob. cl.	B : blank
1-3	fg.1	B : b.1 to b.3 note 1: <i>E</i> [♯]
1-4	vl.2	B : b.1 notes 1-3 notated 8va. basso, b.1 note 2 to b.4: <i>col I mo 8v b.</i>
2-3	ob.	b.2 note 1 to b.3 note 2: <i>segue</i> emended to marc.
2-3	cl.	b.2 note 1 to b.3 note 2: marc. added by analogy with b.1 notes 4-10 and by analogy with ob.