

CARL NIELSEN

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VÆRKER  
WORKS

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D E T

K G L



B I B

L I O

T E K

C A R L N I E L S E N

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V Æ R K E R

W O R K S

Udgivet af Carl Nielsen Udgaven  
Det Kongelige Bibliotek

Serie II. Instrumentalmusik. Bind 2

Published by The Carl Nielsen Edition  
The Royal Library

Series II. Instrumental Music. Volume 2

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Edition Wilhelm Hansen  
Copenhagen 1998

D E T

K G L



B I B

L I O

T E K

C A R L N I E L S E N

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S Y M F O N I N R. 2

O P U S 1 6

D E F I R E T E M P E R A M E N T E R

S Y M P H O N Y N O. 2

O P U S 1 6

T H E F O U R T E M P E R A M E N T S

Udgivet af

Edited by

Niels Bo Foltmann



Edition Wilhelm Hansen  
Copenhagen 1998

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Orchestral parts are available

**Graphic design** Kontrapunkt A/S, Copenhagen  
**Music set in** SCORE by New Notations, London  
**Text set in** Swift  
**Printed by** WH-TRYK, Ringsted

**CN** 00001  
**ISBN** 87-598-0913-2  
**ISMN** M-66134-000-3

**Sponsored by** Gangstedfonden

**Distribution** Edition Wilhelm Hansen A/S, Bornholmegade 1, DK-1266 Copenhagen K  
**Translation** James Manley

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## GENERAL PREFACE

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

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

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

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

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

## GENERELT FORORD

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

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

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

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

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

### Series I, Stage Music

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

### Series II, Instrumental Music

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

### Series III, Vocal Music

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

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

#### Editorial principles

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

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

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

### Serie I, Scenemusik

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

### Serie II, Instrumentalmusik

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

### Serie III, Vokalmusik

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

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

#### Redaktionelle principper

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

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

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



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

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

Clefs are normally given as in the main source.

*Copenhagen 1998*  
*The Carl Nielsen Edition*

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998*  
*Carl Nielsen Udgaven*



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# F O R O R D

## P R E F A C E

The years around the turn of the century were a very fruitful period in Carl Nielsen's life: the opera *Saul and David*, the Second Symphony and larger occasional works such as a cantata for the Student's Union were composed in this period. It was with works like these that Carl Nielsen made his real impact as a central figure in Danish musical life. So it can have been no coincidence that from 1901 he was paid an annual amount of 800 kroner from the State Budget, which meant a considerable improvement in his financial situation.<sup>1</sup> But despite his recognition as a composer, he still made his living as a violinist in the Royal Orchestra,<sup>2</sup> – a job about which he was by no means enthusiastic.<sup>3</sup>

He began on the Second Symphony, *The Four Temperaments*, while the work on *Saul and David* was still in progress. The first movement was finished on 28.12.1901,<sup>4</sup> but after this the composition made slow progress. On 21.8.1902 Nielsen wrote to his friend Henrik Knudsen:<sup>5</sup>

“now the original idea was that the Sanguine type [fourth movement] would come sweeping in one day. I still have no idea of the form the beast will take; a couple of attempts I have made can only be called laughable. But I suppose it will come. The Phlegmatic [second movement] now has a fine tail on him,

Årene omkring århundredeskiftet var en meget frugtbar periode i Carl Niensens liv: Operaen *Saul og David*, den 2. symfoni og større lejlighedsarbejder som en kantate til Studentersamfundet blev til på denne tid. Det var i høj grad med værker som disse, at Carl Nielsen for alvor slog sit navn fast som en central skikkelse i dansk musikliv. Derfor var det næppe nogen tilfældighed, at han netop fra 1901 kom på finansloven med et årligt beløb på 800 kr, hvilket betød en væsentlig forbedring af hans økonomiske situation.<sup>1</sup> Men til trods for den anerkendelse han nød som komponist, ernærede han sig stadig som violinist i Det kgl. Kapel,<sup>2</sup> – et hverv han dog på ingen måde var begejstret for.<sup>3</sup>

Den 2. symfoni, *De fire Temperamenter*, blev påbegyndt, medens arbejdet med *Saul og David* endnu stod på. Første sats var færdig den 28.12.1901,<sup>4</sup> men herefter skred kompositionen kun langsomt frem. Den 21.8.1902 skrev Carl Nielsen til sin ven Henrik Knudsen,<sup>5</sup> at:

“nu var det jo Meningen at denne Sanguiniker [fjerde sats] skulde komme fejende en Dag. Jeg har endnu ikke Anelse om hvordan Bæstet vil gestalte sig; et Par Forsøg jeg har gjort kan kun kaldes latterlige. Men det kommer vel. Phlegmatikeren

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- 1 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevsamling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 175.
  - 2 Carl Nielsen was a violinist in the Royal Orchestra from 1889 until June 1905. In 1908 he was employed as *Kapelmester* at the Royal Theatre.
  - 3 Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Niensens Breve. I udvalg og med kommentarer*, Copenhagen 1954, p. 43.
  - 4 According to Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og mennesket*, Copenhagen 1947-48, vol. 1 p. 196 the symphony was composed between January and December 1901. Ludwig Dolleris, *Carl Nielsen. En Musikografi*, Odense 1949, p. 82, mentions that the work was composed in the period 1900-1902. The earliest dated source material is the printing manuscript for the first movement which is dated 28.12.1901.
  - 5 Danish pianist (1873-1946).

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- 1 Torben Schousboe (udg.): *Carl Nielsen. Dagbøger og brevsamling med Anne Marie Carl-Nielsen*, København 1983, s. 175.
  - 2 Carl Nielsen var violinist i Det kgl. Kapel fra 1889 til juni 1905. I 1908 blev han ansat som kapelmester ved Det kgl. Teater.
  - 3 Irmelin Eggert Møller og Torben Meyer (udg.): *Carl Niensens Breve. I udvalg og med kommentarer*, København 1954, s. 43.
  - 4 Iflg. Torben Meyer og Frede Schandorf Petersen: *Carl Nielsen. Kunstneren og mennesket*, København 1947-48, bd. I, s. 196 blev symfonien komponeret januar til december 1901. I Ludwig Dolleris: *Carl Nielsen. En Musikografi*, Odense 1949, s. 82, nævnes det, at værket blev til i perioden 1900-1902. Det tidligste daterede kildemateriale er trykmanuskriptet til første sats, som er slutdateret den 28.12.1901.
  - 5 Dansk pianist (1873-1946).

and is thus quite finished and won't get any better in this round."<sup>6</sup>

As was often the case, Carl Nielsen only finished his work at the last moment. The fourth movement has the end date 22.11.1902, just a week before the first performance. That things moved fast towards the end is clearly evident from the manuscript, which has been written at this stage in several different hands – for example we can see here that Henrik Knudsen helped with the fair-copying.

Nielsen himself conducted the first performance of *The Four Temperaments* in a concert at the society *Dansk Koncertforening* on 1st December 1902, just three days after he had conducted the premiere of *Saul and David* at the Royal Theatre. *Dansk Koncertforening* had been founded in 1900 at the initiative of Nielsen and others with the aim of performing new works by Danish composers.<sup>7</sup>

The symphony was well received by the audience, and the press in general was positive. Yet it was clear that most of the reviewers had a rather ambivalent attitude to Nielsen's music. His indisputable talent was acknowledged, but there was some incomprehension of his symphonic style, which they described with words like knotty, odd and bizarre. The attitude is clear, for example, from Leopold Rosenfeld's review:<sup>8</sup>

"Carl Nielsen's new work should, I suppose, rather be called a suite of moods for orchestra than designated as what we understand by a symphony. But aside from the name, this new work by the highly fêted composer again bears favourable testimony to its author's uncommon ability to give expression to characteristic sound painting through a considerable orchestral technique. Whether one really dares call these constructed orchestral sounds music is another question again. What is especially captivating about these musical illustrations is the composer's ability to mix colours, which neglects no opportunity to exercise the listening ear. Sometimes, though, the colours are very brutal and in their crudeness easily cross the aesthetic line."<sup>9</sup>

Just under a month after the first performance a piano duet arrangement of *The Four Temperaments* was made by Henrik Knudsen. In January 1903 Carl Nielsen and Henrik Knudsen

[anden sats] har nu faaet en pæn Hale paa og er saalunde helt færdig og bliver altsaa ikke bedre i denne Trækning."<sup>6</sup>

Som det ofte var tilfældet, fik Carl Nielsen først afsluttet sit værk i sidste øjeblik, fjerde sats er slutdateret den 22.11.1902, godt og vel en uge før uropførelsen. At det gik meget stærkt til sidst, fremgår tydeligt af manuskriptet, som henimod slutningen er skrevet med flere forskellige hænder, bl.a. kan det her ses, at Henrik Knudsen har hjulpet med renskriften.

Carl Nielsen dirigerede selv uropførelsen af *De fire Temperamenter* ved en koncert i *Dansk Koncertforening* den 1. december 1902, kun tre dage efter at han havde ledet uropførelsen af *Saul og David* på Det Kongelige Teater. *Dansk Koncertforening* var oprettet i år 1900, på initiativ af bl.a. Carl Nielsen, med det formål at fremføre nye værker af danske komponister.<sup>7</sup>

Symfonien blev pænt modtaget af publikum, ligesom pressen generelt var positivt stemt. Det var dog tydeligt, at de fleste anmeldere havde et noget ambivalent forhold til Carl Niensens musik. Hans uomtvistelige talent anerkendtes, men samtidig var man noget uforstående over for Niensens symfoniske stil, der blev karakteriseret med ord som knudret, aparte og bizar. Disse holdninger kommer tydeligt til udtryk i Leopold Rosenfelds<sup>8</sup> anmeldelse:

"Carl Niensens nye Arbejde kan vel snarere kaldes en Suite Stemninger for Orkester end just at skulle betegnes ved det, man forstaar ved en Symfoni. Men afset fra Benævnelsen vidner dette nye Værk af den saa feterede Komponist atter fordelagtig om dets Forfatters ualmindelige Evner til at give karakteristisk Tonemaleri Udtryk gennem en betydelig Orkesterteknik. Om man egenlig tør kalde disse sindrig konstruerede Orkesterklange for Musik, er atter et andet Spørgsmaal. Hvad der særlig fængsler ved denne Musikkillustreren, er Komponistens Evne til Farveblanding, der intet Øjeblik undlader at beskæftige det lyttende Øre. Undertiden er dog Farverne ret brutale og gaar ved deres Grelhed let ud over Skønhedslinjen."<sup>9</sup>

Allerede en lille måneds tid efter uropførelsen forelå et firhændigt klaverudtog til *De fire Temperamenter*, udarbejdet af Henrik Knudsen. I januar 1903 drog Carl Nielsen og Henrik Knudsen på en kort tur til Tyskland, med det formål at skabe interesse for den nye symfoni og *Saul og David*. Sammen spillede

6 Quoted from Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 45.

7 Lars Børge Fabricius: *Træk af dansk musiklvs historie m.m.*, Copenhagen 1975, p. 286.

8 Danish composer and music critic (1849-1909).

9 *Dannebrog*, 2.12.1902.

6 Citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 45.

7 Lars Børge Fabricius: *Træk af dansk musiklvs historie m.m.*, København 1975, s. 286.

8 Dansk komponist og musikkritiker (1849-1909).

9 *Dannebrog*, 2.12.1902.

went on a short trip to Germany to stir up interest in the new symphony and *Saul and David*. Together they played the symphony for the Director-General of Music in Dresden, Ernst von Schuch, who does not, however, seem to have been interested. Later, in Berlin, they showed it to Ferruccio Busoni, with whom Carl Nielsen had made friends as early as 1891. Busoni took an interest in the work and promised to put it on the programme in the series of concerts of new and rarely heard music that he was giving at this time with the Berlin Philharmonic, and it was probably out of gratitude for this that Nielsen dedicated the work to Busoni.

On 5.11.1903 the symphony was performed in Berlin; Busoni left it to the composer himself to conduct his work. Carl Nielsen gave an account in two letters to his wife Anne Marie:

“[2.11.1903] Today we rehearsed. I went through the symphony without going into detail, and got the impression that it aroused a good deal of interest from this blasé orchestra.

Busoni has told me that his concerts are lambasted on principle by the press. That’s nice! Well, I suppose it will work out.

[3.11.1903] Today I have been rehearsing again. The orchestra is becoming more and more interested in my symphony, I can clearly feel that. The press situation here is said to be so bad that Messrs. Critics only listen to five minutes of a concert and then go home and run it all down. Busoni says that we will all be lambasted, and since my concert only comes half an hour into the programme, I can be quite safe in that sense, since they will then have gone off without hearing a note of it. That’s funny!”<sup>10</sup>

As expected, the symphony was given a very cool reception by the Berlin press, and the concert was by no means the breakthrough for Nielsen on the German music scene that he had hoped for – a setback that he in fact took very much to heart.<sup>11</sup> On the other hand, the symphony had a predominantly positive reception the next year when it was reviewed in the German music periodical *Signale für die musikalische Welt*, where Karl Thiessen’s comments included the following:

“Der Komponist hat die ‘vier Temperamente’: das cholerische, phlegmatische, melancholische und sanguinische, zum Gegenstand seiner Schilderung gemacht, damit zugleich den geistigen Inhalt der einzelnen Sätze andeutend. Und man muß ihm zugestehen, daß es ihm im großen ganzen sehr gut

de symfonien for Generalmusikdirektør Ernst von Schuch i Dresden, der dog ikke syntes at interessere sig for den. Senere præsenterede de den i Berlin for Ferruccio Busoni, som Carl Nielsen havde sluttet venskab med allerede i 1891. Busoni fattede interesse for værket og lovede at programsætte det i den koncertserie med ny og sjældent hørt musik, som han i disse år afholdt med Berlinerphilharmonikerne, og det er antagelig som tak herfor, at Carl Nielsen dedicerede værket til Busoni.

Den 5.11.1903 blev symfonien opført i Berlin, idet Busoni overlod det til komponisten selv at dirigere sit værk. Carl Nielsen beretter herom i to breve til hustruen Anne Marie:

“[2.11.1903] Idag havde vi Prøve. Jeg gik Symfonien igjennem uden at gå i Enkeltheder og jeg havde Indtryk af at den interesserede det blasserede Orkester en hel Del.

Busoni har meddelt mig at hans Concerter bliver principielt skjældt ud af Pressen. Det er jo hyggeligt! Naa! det gir sig vel nok.

[3.11.1903] Idag har jeg atter haft Prøve. Orkestret interesserer sig mere og mere for min Symfoni, det kan jeg tydeligt mærke. Presseforholdene skal være saa skandaløse her at Dhrr: Kritikere kun hører 5 Min: paa en Concert og derefter gaar de hjem og rakker alt ned. Busoni siger at vi bliver alle sammen rasket til og da min Symfoni først kommer en halv Timestid hen i Programmet kan jeg i den Henseende være ganske sikker da de saa er gaaet deres Vej uden at have hørt en Tone deraf. Det er lystigt!”<sup>10</sup>

Som ventet blev symfonien meget køligt modtaget af berlinerpressen, og koncerten blev på ingen måde det gennembrud for Nielsen i det tyske musikliv, som han havde håbet på, – et nederlag, som han i øvrigt tog sig meget nær.<sup>11</sup> Derimod fik symfonien en positiv omtale, da den året efter blev anmeldt i det tyske musiktidsskrift *Signale für die musikalische Welt*, heri skrev Karl Thiessen bl.a. følgende:

“Der Komponist hat die ‘vier Temperamente’: das cholerische, phlegmatische, melancholische und sanguinische, zum Gegenstand seiner Schilderung gemacht, damit zugleich den geistigen Inhalt der einzelnen Sätze andeutend. Und man muß ihm zugestehen, daß es ihm im großen ganzen sehr gut gelungen ist, das gewollte Charakterbild klar erkenntlich hinzuzeichnen. So wird im ersten Satz die leidenschaftlich hervorsprudelnde, darum meist abrupte Sprechweise des

<sup>10</sup> Citeret efter Torben Schousboe, *op. cit.*, s. 182.

<sup>11</sup> Ludvig Dolleris, *op. cit.*, s. 130.

<sup>10</sup> Quoted from Torben Schousboe, *op. cit.*, p. 182.

<sup>11</sup> Ludvig Dolleris, *op. cit.*, p. 130.

gelungen ist, das gewollte Charakterbild klar erkenntlich hinzuzuzeichnen. So wird im ersten Satz die leidenschaftlich hervorsprudelnde, darum meist abrupte Sprechweise des Cholerikers trefflich wiedergegeben durch die eigentümliche Formung der Themen, seine explosive Art durch Rhythmus und dynamische Schattierung, die stille, ingrimmige Verbissenheit, oder sein in lautem donnernden Gepolter sich entladender Zorn durch entsprechend-charakteristische Instrumentation. Ein Gleiches wäre *mutatis mutandis* über die anderen Sätze zu bemerken. Etwas mißlich scheint mir das Verhältnis der einzelnen Teile zueinander, vor allem die fast übermäßige Länge der beiden Ecksätze. Harmonie und Themenbildung können den Nordländer nicht verleugnen, sowie das Ganze den mit dem Orchester aufs innigste vertrauten Musiker verrät.<sup>12</sup>

Despite the rather unsuccessful Berlin performance, *The Four Temperaments* quickly became one of Carl Nielsen's best loved orchestral works, and in the period 1905-1928 the composer himself conducted at least 13 performances in Denmark, Norway (Christiania [Oslo] and Bergen), Sweden (Gothenburg) and Germany (Berlin). In the same period the symphony was also performed in London under Sir Henry Wood (1921), and in Paris by the Padeloup Orchestra conducted by Frederik Schnedler-Petersen<sup>13</sup> (1927).<sup>14</sup>

Carl Nielsen has commented in several contexts on his Second Symphony. It is worth noting here that he stressed that the work should not be viewed as programme music.<sup>15</sup> In a letter to his pupil Knud Harder<sup>16</sup> (3.3.1905) he wrote:

“The title of this work (or rather the names of the movements) should, of course, only be understood to signify the basic mood or basic feeling I wanted to express, so there is nothing to prevent the occurrence of gentle and lyrical places in the ‘Allegro collerico’ or light, almost joyous strophes in the ‘melancolico’; the overall impression is the crucial thing.”<sup>17</sup>

12 *Signale für die Musikalische Welt* 62/49, Leipzig 1904, p. 912.

13 Danish conductor (1867-1938).

14 According to concert programmes and reviews in Carl Nielsen's own collection (DK-Kk, HA, CNA, I.E.b.), Torben Schousboe, *op. cit.*, pp. 219, 523, 582 and Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 165.

15 In the essay “Ord, Musik og Programmusik”, *Levende Musik*, Copenhagen 1925, pp. 24-43, Carl Nielsen dissociated himself strongly from the idea of programme music.

16 Danish composer and conductor (1883-1967).

17 Quoted from a transcript by Torben Meyer (DK-Kk, MA, Torben Meyer's material, C II, 10).

Cholerikers trefflich wiedergegeben durch die eigentümliche Formung der Themen, seine explosive Art durch Rhythmus und dynamische Schattierung, die stille, ingrimmige Verbissenheit, oder sein in lautem donnernden Gepolter sich entladender Zorn durch entsprechend-charakteristische Instrumentation. Ein Gleiches wäre *mutatis mutandis* über die anderen Sätze zu bemerken. Etwas mißlich scheint mir das Verhältnis der einzelnen Teile zueinander, vor allem die fast übermäßige Länge der beiden Ecksätze. Harmonie und Themenbildung können den Nordländer nicht verleugnen, sowie das Ganze den mit dem Orchester aufs innigste vertrauten Musiker verrät.<sup>12</sup>

Til trods for den lidet succesrige berlineropførelse blev *De fire Temperamenter* hurtigt et af Carl Niensens mest yndede orkesterværker, og i perioden 1905-1928 dirigerede komponisten selv i det mindste 13 opførelser af værket i Danmark, Norge (Kristiania [Oslo] og Bergen), Sverige (Göteborg) og Tyskland (Berlin). I samme periode blev symfonien tillige opført i London under Sir Henry Woods ledelse (1921), og i Paris med Padeloup-orkestret dirigeret af Frederik Schnedler-Petersen<sup>13</sup> (1927).<sup>14</sup>

Carl Nielsen har i flere forbindelser ytret sig om sin 2. symfoni. Det er her værd at bemærke, hvordan han lægger stor vægt på ikke at opfatte værket som et stykke programmusik.<sup>15</sup> I et brev til eleven Knud Harder<sup>16</sup> (3.3.1905) skrev han:

“Titlen paa dette Arbejde (eller rettere Navnene paa de forskellige Sæts) er naturligvis saaledes at forstaa at det kun er Grundstemningen eller Grundfølelsen jeg har villet udtrykke og der er saaledes intet ivejen for at der kan forekomme blide og lyriske Steder i ‘Allegro collerico’ eller lyse næsten glædelige Strofer i ‘melancolico’; Totalindtrykket er det afgjørende.”<sup>17</sup>

12 *Signale für die Musikalische Welt* 62/49, Leipzig 1904, s. 912.

13 Dansk dirigent (1867-1938).

14 Jf. koncertprogrammer og anmeldelser i Carl Niensens egen programsamling (DK-Kk, HA, CNA, I.E.b.), Torben Schousboe, *op. cit.*, s. 219, 523, 582 og Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 165.

15 Carl Nielsen har i essayet “Ord, Musik og Programmusik” *Levende Musik*, København 1925, s. 24-43, udtrykt en stærk afstandtagen fra programmusikkens idé.

16 Dansk komponist og dirigent (1883-1967).

17 Citeret efter transskription af Torben Meyer (DK-Kk, MA, Torben Meyers Carl Nielsen materiale, C II, 10).

In connection with the concert in Odense on 5th February 1926 Carl Nielsen wrote programme notes for those of his works that were performed there. He says of the Second Symphony:

“The four movements of the symphony were composed on the basis of the four human characters: the violent (*Allegro collerico*), the indolent (*Allegro flemmatico*), the melancholy (*Andante malincolico*) and the joyously optimistic (*Allegro sanguineo*). But the violent character can have its gentler moments, the melancholy its violent or lighter moments, and the exuberantly joyous can become thoughtful, indeed quite serious; yet only for a moment. The torpid, the indifferent type, however, has difficulty getting out of his phlegmatic state, which is why this movement is both short (he can’t be bothered) and unvarying in its development.”<sup>18</sup>

The fullest account of the work was given when Carl Nielsen was urged, shortly before his death in 1931, to write programme notes for an upcoming performance in Stockholm. This resulted in the following description of the symphony and its background:

“I have been asked by the *Koncertförening* to write something about my symphony ‘The Four Temperaments’; I do so gladly, but I must be permitted to point out that my remarks are in no way to be understood as a programme. The art of music cannot express anything whatsoever conceptually, and the remarks below must therefore be seen as a private matter between the music and me.

#### I.

I had the idea for ‘The Four Temperaments’ many years ago at a country inn in Zealand. On the wall of the room where I was drinking a glass of beer with my wife and some friends hung an extremely comical coloured picture, divided into four sections in which ‘the Temperaments’ were represented and furnished with titles: ‘The Choleric’, ‘The Sanguine’, ‘The Melancholic’ and ‘The Phlegmatic’. The Choleric was on horseback. He had a long sword in his hand, which he was wielding fiercely in thin air; his eyes were bulging out of his head, his hair streamed wildly around his face, which was so distorted by rage and diabolical hate that I could not help bursting out laughing. The other three pictures were in the same style, and my friends and I were heartily amused by the

I forbindelse med koncerten i Odense den 5. februar 1926 skrev Carl Nielsen programnoter til de af ham opførte værker. Heri hedder det om den 2. symfoni:

“Symfoniens fire Satser er komponeret ud fra Idéen om de fire menneskelige Karakterer: den Heftige (*Allegro collerico*), den Lade (*Allegro flemmatico*), den Sørgmodige (*Andante malincolico*) og den Livsglade, godtroende (*Allegro sanguineo*). – Men den heftige kan have sine blidere Øjeblikke, den sørgmodige sine heftige eller lysere og den fremstormende Livsglade kan blive betænkelig, ja, helt alvorlig; dog kun for en lille Stund. Den lade, den ugidelige derimod kommer vanskeligt ud af sin flegmatiske Tilstand, hvorfor denne Sats baade er kort (han gider ikke) og ensformig i sit Forløb.”<sup>18</sup>

Den mest fyldige omtale af værket blev til, da Carl Nielsen kort før sin død i 1931 blev opfordret til at skrive programnoter i forbindelse med en forestående opførelse i Stockholm. Dette resulterede i følgende beskrivelse af symfonien og dens forudsætning:

“Af Koncertföreningen er jeg [blevet] anmodet om at skrive noget om min Symfoni: ‘De fire Temperamenter’; det gør jeg gerne, men jeg maa have Lov til at pointere at mine Bemærkninger paa ingen Maade skal opfattes som et Program. Musikens Kunst kan ikke udtrykke nogetsomhelst begrebsmæssigt og nedenstaaende Bemærkninger maa derfor kun opfattes som en Privatsag mellem Tonerne og mig.

#### I.

Anledningen til Symfonien ‘De fire Temperamenter’ fik jeg for mange Aar siden i en Landsbykro paa Sjælland. Der hang paa Væggen i det Værelse, hvor jeg sammen med min Hustru og nogle Venner drak et Glas Øl, et højst komisk koloreret Billede som var inddelt i fire Felter, hvori ‘Temperamenterne’ var fremstillet og forsynet med Titler: ‘Den Koleriske’, ‘Den Sangvinske’, ‘Den Melankolske’ og ‘Den Flegmatiske’. – Kolerikeren var tilhest; han havde et langt Sværd i Haanden, hvormed han fægtede vildt ud i den tomme Luft, Øjnene var ifærd med at trille ud af Hovedet paa ham, Haaret flagrede vanvittigt omkring hans Ansigt, der var i den Grad fortrukket af Vrede og djævelsk Had, at jeg uvilkaarligt brast i Latter. De andre tre Billeder var i samme Stil og mine Venner og jeg morede os hjerteligt over Billedernes Naivitet, deres overdrevne Udtryk og komiske Alvor. Men hvor forunderligt som Tingene ofte kan

<sup>18</sup> Citeret efter det trykte program (DK-Kk, HA, CNA, I.E.b.).

<sup>18</sup> Quoted from the printed programme (DK-Kk, HA, CNA, I.E.b.).

naivety of the pictures, their exaggerated expression and their comic earnestness. But how strangely things can sometimes turn out! I, who had laughed aloud and mockingly at these pictures, returned constantly to them in my thoughts, and one fine day I realized that these shoddy pictures still contained a kind of core or idea and – just think! – even a musical undercurrent! Some time later, then, I began to work out the first movement of a symphony, but I had to be careful that it did not fence in the empty air, and I hoped of course that my listeners would not laugh so that the irony of fate would smite my soul. I tried to raise the idea of the pictures to a different plane, and now – since that is what is wanted – I will give a modest explanation of my Symphony No. 2, ‘The Four Temperaments’, Op. 16.

The first movement, *Allegro collerico*, immediately sets in fiercely with the following motif (see No. 1), which is developed with a later small motif (No. 2) in the clarinet, and rises to a fanfare that leads into the second subject (No. 3), which sings very *espressivo* but is soon interrupted again by extremely turbulent figures and rhythmic thrusts. After a fermata the second subject sings *ff* and expresses itself with greater breadth and power, which gradually wanes, then the modulation section begins working with the motifs described above, now wildly and violently, like a person almost carried away, now in a gentler mood like one who regrets his irascibility. At the end comes a coda (*stretto*) with intense passages in the strings, and the movement ends with the same character as it began.

[Music examples 1-3: bb. 1-5, 41-43, 65-69]

## II.

The second movement was conceived as the complete opposite of the first. I do not like programme music, but it may still interest my listeners that when I was working out this piece of music, something like this happened. A young man appeared to me. He seems to have been his mother's only son. The mother was nice and amiable, she was a widow and she loved him. He too was extraordinarily nice, and everyone liked him. He was 17-18 years old, his eyes were sky-blue, confident and large. At school he was loved by all, but the teachers were at the same time dismayed and gently resigned; for he had never learned his lessons; but it was impossible to scold him, for everything that exists of idyll and Paradise in nature was reflected in this young man, so one was completely disarmed. Was he merry or serious, was he lively or slow in his movements? He was none of these! His inmost nature was there where the birds sing, where the fish glide silently

forme sig! Jeg som havde lèt højt og haanligt af disse Billeder, kom i Tankerne bestandig tilbage til dem og en skønne Dag gik det op for mig at disse tarvelige Billeder dog indeholdt en Slags Kerne eller Ide og, – ja tænk – oven i Købet en musikalsk Undergrund! – Nogen Tid senere begyndte jeg saa at udarbejde første Sats af Symfonien, men jeg maatte jo passe paa at den ikke fægtede i den tomme Luft og haabede naturligtvis at mine Tilhørere ikke kom til at le saa Skæbnens Ironi skulde ramme mig i Sjælen. Jeg forsøgte at bringe Billedernes Ide op i et andet Plan og nu skal jeg – da man ønsker det – gerne give en beskeden Forklaring af min Symfoni Nr 2: ‘De fire Temperamenter’, Op 16.

1ste Sats, *Allegro collerico*, sætter strax heftigt ind med følgende Motiv (se No 1) som udvikles sammen med et senere lille Motiv (No 2) i Klarinetten og stiger til en Fanfare der fører hen til Sidetemaet (No 3) der synger meget *espressivo*, men snart atter afbrydes af heftigt bevægede Figurer og rytmiske Stød. Efter en Fermatpause synger Sidetemaet i *ff* og udfolder sig med større Bredde og Kraft, som efterhaanden fortaber sig, hvorefter Modulationsdelen tager sin Begyndelse og hvor der arbejdes med de allerede anførte Motiver, snart vildt og heftigt, som et Menneske der næsten forløber sig, snart i blidere Stemning, som En der fortryder sin Opfarendhed. Til sidst kommer en Coda (*Stretto*) med heftige Passager i Strygerne og Satsen slutter i samme Karakter som den begyndte.

[Nodeeksempel 1-3: t. 1-5, 41-43, 65-69]

## II.

2den Sats er tænkt som en fuldkommen Modsætning til den første. Jeg holder ikke af programmusik, men det kan maaske alligevel interessere mine Tilhørere, at jeg under Udarbejdelsen af dette Musikstykke oplevede omtrent følgende: En ung Mand viste sig for mig. Han var vist sin Moders eneste Søn. Moderen var sød og elskværdig, hun var Enke og hun elskede ham. Han var ogsaa ualmindelig sød og alle Mennesker holdt af ham. Han var 17-18 Aar, hans Øjne var himmelblaa, trygge og store. I Skolen var han elsket af alle, men Lærerne var samtidig fortvivlede og mildt opgivende; han kunde nemlig aldrig sine Lektier, men det var umuligt at skænde paa ham, thi alt hvad der findes af Idyl og Paradis i Naturen afspejlede sig i dette unge Menneske, saa man var fuldkommen afvæbnet. Var han lystig eller alvorlig, var han livlig eller langsom i sine Bevægelser? Ingen af Delene! Hans Grundvæsen laa der hvor Fuglene synger, hvor Fiskene glider lydløst igennem Vandet, hvor Solen varmer og Vinden stryger mildt omkring Ens Lokker. Han var blond; hans Udtryk var nærmest lykkeligt, men ikke selvtil-



through the water, where the sun warms and the wind gently brushes one's locks. He was blonde; his expression could be described as happy, but not self-satisfied, rather with a small touch of quiet melancholy, so you felt an urge to be kind to him. When the air shimmered in the heat he usually lay on the pier at the harbour with his legs out over the edge. I have never seen him dance; he was too inactive for that, but he might well rock his hips in a slow waltz rhythm (No. 4) and it is in this character that I have completed the movement *Allegro comodo* è *flemmatico* and tried to maintain a state of mind that is as far from energy, 'Gefühl' and similar feelings as is really possible.

Only once does it rise to an *f* (No. 5). What happened? Did a barrel fall in the water from one of the ships in the harbour and disturb the young man as he lay dreaming on the jetty? Who knows? But no matter: a brief moment, and all is calm; the young man falls asleep, nature dozes, and the water is again as smooth as a large mirror (No. 6).

[Music examples 4-6: bb. 2-6, 79-81, 120-124]

### III.

The third movement attempts to express the basic character of a grave, melancholy person, but here as always in the world of music, a title or a programme is only a hint. What the composer wants is less significant than what the music, on its own terms, from its inmost being, demands and requires.

After one and a half bars of introduction the following theme begins (No. 7) and is drawn heavily towards an intense burst of pain (*ff*); then the oboe enters with a small, plangent, sighing motif (No. 8) which gradually develops into something immense and ends in a climax of woe and pain. After a short transitional passage comes a milder, resigned episode in E<sup>b</sup> major (No. 9). A long, rather static thematic development now follows, and finally the parts enmesh like the strings of a net, and everything fades out; then the first theme suddenly breaks out again in full force, and now all the different motifs sing with interruptions, and the end approaches, falling calm with the following motif (No. 10).

[Music examples 7-10: bb. 2-6, 13-17, 47-49, 137-142]

### IV.

In the finale, *Allegro sanguineo*, I have tried to evoke the basic character of a person who storms thoughtlessly on in the belief that the whole world belongs to him and that roast pigeons fly into his mouth without work and care (No. 11). There is however a brief minute when he becomes afraid of something,

freds, snarere med et lille Drag af stille Melankoli, saa man følte Trang til at være god imod ham. Naar Luften dirrede af Varme, laa han i Reglen paa Molen ved Havnen med Benene ud over Bolværket. Jeg har aldrig set ham danse, dertil var han for uvirksom, men han kunde godt finde paa at gynges i Hofterne i langsom Valserytme: (No 4) og i denne Karakter har jeg gennemført Satsen: *Allegro comodo* è *flemmatico* og forsøgt at fastholde en Stemningstilstand der ligger saa langt borte fra Energi, 'Gefühl' og lignende Rørelser som vel muligt.

Kun en eneste Gang kommer det til et *f* (No 5). Hvad skete der? Faldt der en Tønde i Vandet fra et af Skibene i havnen og forstyrrede den unge Mand, som ligger og drømmer paa Molen? Hvem ved det? Men ligemeget: Et kort Minut saa er alt roligt; den unge Mand sover ind, Naturen blunder og Vandet er atter blankt som et stort Spejl. (No 6)

[Nodeeksempel 4-6: t. 2-6, 79-81, 120-124]

### III.

Den tredje Sats forsøger at udtrykke et tungt og melankolsk Menneskes Grundkarakter, men her som altid i Tonernes Verden er en Titel eller et Program kun en Pegepind. Det Komponisten vil har mindre Betydning end det Tonerne ud fra sig selv, fra Musikens eget inderste Væsen forlanger og gør Krav paa.

Efter halvanden Takts Indledning sætter følgende Tema ind (No 7) som drages tungt henimod et stærkt Udbrud af Smerte (*ff*); saa indtræder i Oboen et lille klagende, sukkende Motiv (No 8) som efterhaanden faar en meget stor Udvikling og ender i et Højdepunkt af Klage og Smerte. Efter en kort Overgang følger en mildere resignerende Episode i Es-Dur (No 9). En lang noget stillestaaende tematisk Bearbejdelse følger nu, og tilsidst løber Stemmerne ind i hinanden som Traadene i et Net og alting svinder hen; saa bryder pludselig det første Tema atter frem med al Kraft og nu synger de forskellige Motiver med Afbrydelser og det gaar mod Slutningen der lægger sig til Ro med følgende Motiv (No 10).

[Nodeeksempel 7-10: t. 2-6, 13-17, 47-49, 137-142]

### IV.

I Finalen, *Allegro sanguineo*, har jeg forsøgt at skildre Grundkarakteren af et Menneske som stormer tankeløst frem i den Tro at hele Verden tilhører ham og at stegte Duer flyver ham ind i Munden uden Arbejde og Omtanke (No 11). Et kort Minut er det dog som han bliver angst for et eller andet og han snapper et Øjeblik efter Vejret i heftige Syncoper (No 12), men det er snart glemt og selv om Musiken nu gaar over i moll,

and he gasps for breath for a moment in violent syncopations (No. 12); but this is soon forgotten, and although the music now goes into a minor key, his happy, rather shallow nature is still manifested (No. 13).

Just once, though, it seems that he has encountered something really serious; at least he meditates over something that is alien to his own nature (No. 14), and it seems to affect him, so that while the final march may be happy and bright, it is still more dignified and not as silly and smug as some of his previous bursts of activity (No. 15).

[Music examples 11-15: bb. 1-8, 71-73, 84-87, 246-247, 283-286]

Copenhagen in September [19]31

Carl Nielsen<sup>19</sup>

The surviving source material for Carl Nielsen's Second Symphony is quite extensive: sketches, a draft for the first to third movements, a fair copy (which also functioned as the printing manuscript) where the fourth movement was partly written down by Henrik Knudsen, and Carl Nielsen's own copy of the printed score and the printed parts. Nielsen's own copy of the score, which has a number of autograph additions and corrections, formed the main source for the present edition. The printed score is however in many respects problematical. For one thing, it has many printer's errors, and for another it has many inaccuracies due to Carl Nielsen's printing manuscript, which is not always clear. Furthermore, Nielsen changed the instrumentation in two passages in the fourth movement after the score had been printed.<sup>20</sup> These changes have never been effectuated in any later printed edition of the score, but they were included in the printed parts, which have thus functioned as a source of corrections for these passages. As in many other works by Carl Nielsen, the articulation is by far the most knotty problem in the editorial work. Wherever possible the articulation has been filled out by analogy. But in far from all cases has it been possible to normalize, still less supplement the articulation.

Niels Bo Foltmann

<sup>19</sup> Quoted from the printed programme for the concert at *Konsertforeningen* in Stockholm, 7.10.1931, compared with Nielsen's manuscript (*Konsertforeningens arkiv*, Series E 6, Riksarkivet, Stockholm).

<sup>20</sup> This applies to the horn parts in the fourth movement, bb. 33-49 and bb. 209-221.

giver hans glade, noget overfladiske Natur sig dog tilkende (No 13).

En eneste Gang synes det alligevel som om der er mødt ham noget virkelig alvorligt; ihvertfald mediterer han over et eller andet som ligger hans Natur fjernt (No 14) og det synes at paavirke ham saaledes at Slutningsmarchen vel nok er glad og lys, men dog værdigere og ikke saa fjollet og selvtilfreds som i nogle af de forrige Afsnit af hans Udfoldelse. (No 15)

[Nodeeksempel 11-15: t. 1-8, 71-73, 84-87, 246-247, 283-286]

København i September [19]31

Carl Nielsen<sup>19</sup>

Det overleverede kildemateriale til Carl Niensens 2. symfoni er ganske fyldigt: Skitser, kladde til 1.-3. sats, renskrift (der også har fungeret som trykmanuskript), som i 4. sats til dels er skrevet af Henrik Knudsen, samt Carl Niensens håndeksemplarer af det trykte partitur og de trykte stemmer. Håndeksemplaret af partituret, som rummer en række autografe tilføjelser og rettelser, har dannet hovedkilde for nærværende udgave. Det trykte partitur er dog i mange henseender problematisk. Dels rummer det mange trykfejl, dels indholder det mange unøjagtigheder, som skyldes Carl Niensens ikke altid lige tydelige trykmanuskript. Endvidere har Nielsen ændret instrumentationen i to passager i fjerde sats, efter at partituret blev trykt.<sup>20</sup> Disse ændringer er ikke blevet effektueret i nogen senere trykt udgave af partituret, derimod er de medtaget i de trykte stemmer, hvorfor de trykte stemmer i disse passager har fungeret som korrigerende instans. I lighed med mange andre værker af Carl Nielsen udgør artikulationen langt det mest prekære problem i revisionsarbejdet. Hvor det har været muligt, er artikulationen kompletteret ud fra analogislutninger. Det har dog langt fra i alle tilfælde været muligt at normalisere endsige supplere artikulationen.

Niels Bo Foltmann

<sup>19</sup> Citeret efter det trykte program for *Konsertforeningen* i Stockholm 7.10.1931, sammenholdt med Carl Niensens manuskript, (*Konsertforeningens arkiv*, serie E 6, Riksarkivet, Stockholm).

<sup>20</sup> Det drejer sig om hornstemmerne i fjerde sats, t. 33-49 og t. 209-221.

27.

65

B 4 H. Nr. 13. 4

This and the following two pages show facsimiles of the same passage in the third movement in the draft, printing manuscript and printed score (Sources **E**, **B** and **A**) respectively.

Draft (Source **E**), third movement, bb. 119-122.

På denne og de følgende to sider bringes faksimiler af den samme passage i tredje sats i hhv. kladde, trykmanuskript og trykt partitur (kilde **E**, **B**, og **A**).

Kladde (kilde **E**), tredje sats, t. 119-122.

129.

*allargando*

*mista in E♭*

*allargando*

105 *trem.*  
*allargando*

Fair copy, printing manuscript (Source B), third movement, bb. 119-124.

Renskrift, trykmanuskript (kilde B), tredje sats, t. 119-124.

105

18308

Printed score, Carl Nielsen's own copy (Source A), third movement, bb. 118-123.

Trykt partitur, Carl Niensens händeksemplar (kilde A), tredje sats, t. 118-123.

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B E S Æ T N I N G  
O R C H E S T R A

3 flauti / 1 flauto piccolo

2 oboi / 1 corno inglese

2 clarinetti

2 fagotti

4 corni

3 trombe

3 tromboni

tuba

timpani

archi

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F O R K O R T E L S E R

A B B R E V I A T I O N S

b.	bar
brass	brass instruments
cb.	contrabbasso
cl.	clarinetto
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)
CNS	Carl Nielsens Samling (The Carl Nielsen Collection)
cor.	corno
cor.ingl.	corno inglese
div.	divisi
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
HA	Håndskriftafdelingen (Manuscript Department)
MA	Musikafdelingen (Music Department)
marc.	marcato
ob.	oboe
picc.	flauto piccolo
Pl. No.	Plate Number
stacc.	staccato
str.	strings
tb.	tuba
ten.	tenuto
timp.	timpani
tr.	tromba
trb.b.	trombone basso
trb.t.	trombone tenore
trem.	tremolo
va.	viola
vc.	violoncello
vl.	violino
woodw.	woodwind instruments

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

In the Critical Commentary the following conventions are used:

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

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

## S O U R C E S

- A** Printed score, Carl Nielsen’s copy
- B** Score, partly autograph, printing manuscript
- C** Printed parts, Carl Nielsen’s copy
- D** Parts, manuscript copy
- E** Autograph score, draft
- F** Sketches
- G** Printed score, Ebbe Hamerik’s copy
- H** Printed piano score for four hands
- I** Piano score for four hands by Henrik Knudsen and Hilda Sehested, autograph, printing manuscript
- J** Piano score for four hands by Hilda Sehested, autograph, fragment
- K** Printed pocket score

## D E S C R I P T I O N S O F S O U R C E S

- A** Printed score, Carl Nielsen’s copy.  
*DK-Kk, CNS 63f.*  
Title page: “FERRUCCIO BUSONI / GEWIDMET. / DIE VIER TEMPERAMENTE / I. ALLEGRO COLLERICO. / II. ALLEGRO COMODO È FLEMMATICO. / III. ANDANTE MALINCOLICO. / IV. ALLEGRO SANGUINEO. / FÜR / ORCHESTER / VON / CARL NIELSEN. / OP. XVI. / PARTITUR. STIMMEN. / WILHELM HANSEN, MUSIK-VERLAG. / COPENHAGEN & LEIPZIG.”.  
Pl. No.: 13308 (1903).  
From the estate of Irmelin Eggert Møller, donated to the Royal Library by Prof. Eggert Møller, dr. med. in 1975.  
31.3x23.8 cm, 157 pp., green half-binding, two flyleaves at the front and two at the back.  
The score has a number of additions and corrections in pencil in Carl Nielsen’s hand, primarily corrections of printer’s errors. Back flyleaf recto: “Kutschka Berlin Steglitz Mittelstr. 23<sup>III</sup>” in pencil, probably in Carl Nielsen’s hand.
- B** Score, partly autograph, printing manuscript.  
*DK-Kk, CNS 63a.*  
Title page: “Symphoni Op 17 / (Die vier Temperamente) / für Orchester / af Carl Nielsen. / Partitur”. This title has been changed in pencil to: “Symfoni N. 2 / (Die vier Temperamente) / für Orchester / af Carl Nielsen. / Op 16. / (Partitur)”.  
Datings: First movement end-dated “28/12 1901”, fourth movement end-dated “Den 22 November 1902”.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26.5 cm, 196 numbered pages written in black and blue ink (pp. 154-176 partly in blue ink), one blank page between pp. 132 and 133, green half-binding.  
Paper type: B&H Nr. 13A, 22 staves.  
The score has a few additions and amendments in ink, pencil and red and blue crayon as well as the engraver’s pencilled notes on page divisions.



Three different hands appear in the fourth movement (a-c):

- a: Carl Nielsen: pp. 133-156.
- b: Unknown hand: pp. 157-176: Bracing partly notated in another hand, while the music is in Carl Nielsen's hand.
- c: Henrik Knudsen: p. 176, b. 3 to p. 188 (bb. 220-282).

**C** Printed parts, Carl Nielsen's copy.

DK-Kk, C II, 10.

Wilhelm Hansen, musikforlag, Pl. No. 13308 (1903).

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

33.5x26.5 cm, 43 parts, all sewn, with grey cardboard covers and black spine. The parts are placed in a black cardboard capsule.

The parts have numerous additions by the musicians and a number of additions in pencil in Carl Nielsen's hand.

**D** Parts, manuscript copy.

DK-Kk, CNS 63e.

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

33.6x25.3 cm, 17 parts, sewn, with brown paper cover, written in ink.

Paper type: 10 and 12 staves.

6 vl. 1 (Nos. 1, 3-7), 4 vl. 2 (Nos. 2-5), 3 va. (Nos. 2-4), 2 vc. (Nos. 2-3), 2 cb. (Nos. 2-3). Five parts have an autograph title label: va. (No. 2), vc. (Nos. 2-3) and cb. (Nos. 2-3). On the front cover of vl. 1 (No. 1) there is a list of the whole set of parts, showing that these parts belonged to a set of a total of 43 parts. On the inside of the cover of vl. 2 (No. 2): "Den 1 December 1902 Hartvig / Salomon. / Paulsen." in pencil, the date of the first performance of the work.

The parts have a few corrections and additions in pencil or in red or blue crayon, some of these in Carl Nielsen's hand.

**E** Autograph score, draft.

DK-Kk, CNS 63b.

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

35.6x27.2 cm, 31 sheets and 5 leaves written in pencil.

First movement:

20 sheets and 1 leaf, 82 written pages, numbered 1-65 and 65-81 (pagination error):

- Sheets 1-3: B&H. Nr. 14. A. (24 staves)
- Sheets 4-7 (section): B&H. Nr. 12. A. (20 staves)

Sheets 8-12: B&H. Nr. 14. A. (24 staves)

Sheets 13-20: B&H. Nr. 13. A. (22 staves)

Leaf 1: (22 staves)

Second movement:

4 sheets and 2 leaves, 20 written pages, numbered 1-9 and 11-21 (no page 10, pagination error):

Sheets 1-2: B&H. Nr. 13. A. (22 staves)

Leaf 1: B&H. Nr. 13. A. (22 staves)

Sheet 3: (18 staves)

Sheet 4: B&H. Nr. 13. A. (22 staves)

Leaf 2: B&H. Nr. 13. A. (22 staves)

Third movement:

7 sheets and 2 leaves, 32 written pages, numbered 1-32:

Leaf 1: B&H. Nr. 13. A. (22 staves)

Sheets 1-4 (section): B&H. Nr. 13. A. (22 staves)

Leaf 2: (22 staves)

Sheets 5-7 (section): B&H. Nr. 13. A. (22 staves)

The score has been restored.

The score has a few additions in blue and red crayon and in ink.

**F** Sketches.

DK-Kk, CNS 63b.

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

3 sheets, 2 leaves and 1 paper fragment written in pencil:

2 sheets: 35.6x27.2 cm, B&H. Nr. 13 A (22 staves)

1 sheet and 2 leaves: 34.7x26.2 cm, (12 staves)

Fragment: 16.5x34.5 cm, (6 staves)

The sketches have been restored.

The sketches consist of short drafts (between 1 and 9 staves) for all four movements.

**G** Printed score, Ebbe Hamerik's copy.

DK-Kk, CNS 63g.

Same printed edition as **A**, but the first page of the music (p. 3) has the title "Symphoni No. 2".

Donated to the Royal Library by an anonymous donor in 1980.

31.3x23.3 cm, green half-binding, green cardboard cover around the actual score.

Front cover: "Carl Nielsen / Symphonie N<sup>o</sup> 2 / De fire Temperamenter" in ink. A stamp on all four pages of the

cover reading: "Eigentum von Ebbe Hamerik". P. [2]: "Revideret og rettet for Trykfejl / i Samraad med / Komponisten, Foraaret 1931 / Ebbe / Hamerik"<sup>1</sup> added in ink. The score has a number of additions and amendments, mainly as regards bowing and dynamics, as well as corrections of a few printer's errors. P. [158]: "revideret i Samraad med / Komponisten, Foraaret 1931 af / Ebbe / Hamerik"<sup>2</sup> added in pencil.

**H** Printed piano score for four hands.

Title page: "SAMFUNDET TIL UDGIVELSE AF DANSK MUSIK. / 2. RÆKKE Nr. 39. / 1917. / SYMFONI Nr. 2 (De fire Temperamenter) / komponeret for Orkester / af / Carl Nielsen / Op. 16 / Klaverudtog for 4 hænder af Henrik Knudsen. / FORLÆGGERENS EJENDOM FOR ALLE LANDE. / KØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG.". Pl. No.: 16726 (1917). 32.8x26.3 cm, 59 pp., sewn.

**I** Piano score for four hands by Henrik Knudsen and Hilda Sehested, autograph, printing manuscript.

DK-Kk, CNS 63c.

Two title pages:

Title Page 1<sup>r</sup>: "Carl Nielsen: / Symfoni op. 17." in ink (Henrik Knudsen), "[Eig]entum des Verlegers für alle Länder / [Wil]helm Hansen, Kopenhagen & Leipzig. 16726 58 alm. Pl" in pencil (unknown hand).

Title Page 1<sup>v</sup>: Examples of how a one-stroked *c* can be notated with four different clefs, in pencil.

Title Page 2<sup>r</sup>: "I." in ink, crossed out in pencil, "Ferruccio Busoni tilegnet" in ink, "Carl Nielsen: / Symfoni ~~op. 17~~ No. 2 / (Die vier Temperamente) / op. 17. / Klaverudtog for fire Hænder / af ~~Hilda Sehested og Henrik Knudsen~~" in pencil. End date: "31/XII 1902".

Acquired by the Royal Library from the bookseller Skandinavisk Antiquariat, Copenhagen, in 1984.

C. 35x26 cm, 2 sheets and 60 leaves, 122 numbered pages written in ink. The manuscript has several pasted-over pages. The score is in a brown cardboard cover with a closing device. Front cover: "Carl Nielsen / Symfoni nr. 2 / 'De fire Temperamenter' / for 4 hd. / (Henrik Knudsen) (& CN?)" in felt marker (unknown hand).

Paper type: 12 staves.

The piano score is much worn, and several pages have been repaired with tape.

Pp. 93-94 (fourth movement, Letters C to D (bb. 49-63)) are in Hilda Sehested's hand. These pages are pasted over with the music paper "Heimdal" 1652 (12 staves).

The piano score has additions and amendments in pencil, some in Carl Nielsen's hand.

**J** Piano score for four hands by Hilda Sehested, autograph, fragment.

DK-Kk, CNS 63d.

Unknown provenance.

35x26 cm, 1 leaf written in pencil.

Paper type: "Heimdal" 1652 (12 staves).

The piano score consists of a section of the fourth movement (Letters C to D (bb. 49-63)), with a single addition in blue crayon. The same passage can be found in Hilda Sehested's hand in **I**.

**K** Printed pocket score.

Title page: "WILHELM HANSEN EDITION / DE FIRE / TEMPERAMENTER / The Four Temperaments / FOR ORCHESTRA / CARL NIELSEN / Op. 16 / Pocket-Score / PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS / WILHELM HANSEN, MUSIK-FORLAG, KØBENHAVN / NORSK MUSIKFORLAG A/S, OSLO / A.B. NORDISKA MUSIKFÖRLAGET, STOCKHOLM / 13308 B". Pl. No.: 13308 B (1947). Photographic (reduced) print of the printed score, apparently the same version as **E**. 19x13.5 cm, 157 pp., sewn.

On p. 2 before the first page of music, the following remarks (in German, Danish and English) as regards the changes in the horn parts in the printed parts (see *Editorial emendations and alternative readings* for fourth movement bb. 33-48 and bb. 209-221):

Die Herren Dirigenten werden darauf aufmerksam gemacht, dass die Hornstimmen im IV. Satz von Seite 114 (B) bis Seite 117 (C) und von Seite 139 (M) bis Seite 141 (Takt 3) in der Weise verändert worden sind, dass sie zusammen mit der 1sten und 2ten Posaune gespielt werden.

D'Hrr. Dirigenter gøres opmærksomme paa, at Hornstemmerne i IV. Sats fra Side 114 (B) til Side 117 (C), samt fra Side 139 (M) til Side 141 (Takt 3) er blevet

1 "Revised and corrected for printer's errors / in consultation with / the composer, Spring 1931 / Ebbe Hamerik".

2 "revised in consultation with / the composer, Spring 1931 by / Ebbe Hamerik".

ændret, saaledes at de spilles sammen med 1ste and 2den Basun.

We beg to draw the attention of the conductors to the fact that the corni parts of the IV. movement from page 114 (B) to page 117 (C) and from page 139 (M) to page 141 (bar 3) have been changed so that they should be played together with 1st and 2nd trombone.

all said to have been made “in consultation with the composer”. Hamerik’s revisions have not been used in the present edition (cf. the section in the general preface on *Editorial principles*, p. viii); the source has however been used to verify a number of printing errors.

## FIL I A T I O N   A N D   E V A L U A T I O N O F   S O U R C E S

The earliest sources for the second symphony are a number of sporadic sketches (F) which precede the draft of the 1st-3rd movements (E). It must be assumed that there was also a draft for the fourth movement. This, along with E, would have formed the basis for the fair copy (B), which in turn functioned as the source for the printed score (Carl Nielsen’s own copy of the printed score is Source A). All later editions of the score, including the pocket score edition (K) are identical to the first edition as far as the music is concerned.

For the first performance a manuscript set of parts was drawn up on the basis of B. Of this, only a number of duplicate parts have been preserved (D). It is highly likely that this set formed the printing source for the printed parts (Carl Nielsen’s own copy of the printed parts is Source C). There are two indications of this:

1. A number of variants in D match those in C but not those in A and B.
2. Source D consists of a complete set of string parts, however with one part missing in each group of parts. On the other hand, this source includes neither wind nor timpani parts (see the descriptions of the sources above). We must therefore assume that the original set of parts was sent to the music engraver, while Carl Nielsen himself kept the duplicate parts.

Henrik Knudsen’s piano duet version (I) was based on B. This arrangement was later revised in collaboration with Hilda Sehested. The revised version served as the source for the printed piano arrangement (H).

Carl Nielsen’s own copy of the printed score (A) is the main source for the present edition. Besides A, the printing manuscript (B) and the printed parts with Carl Nielsen’s own additions (C) are important sources which have in many cases functioned as correctives to A. Ebbe Hamerik’s revised score (G) has a number of changes in dynamics and additions of bowing,



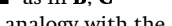

## EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

### First movement

Score arrangement in **A**: (22 staves) *picc./fl.3, fl.1, fl.2, ob.1, ob.2, cl.1, cl.2, fg.1, fg.2, cor.1,2, cor.3,4, tr.1, tr.2,3, trb.t.1,2, trb.b., tb., timp., vl.1, vl.2, va., vc., cb.*

Bar	Part	Comment
6	ob. fg. cor. trb.t. trb.b. va. vc. cb.	note 1: marc. added by analogy with b.261
6	vl.2	note 3: marc. added by analogy with vl.1
6	va. vc. cb.	notes 2-3: stacc. added by analogy with b.261
7-8	vl.1,2	marc. added by analogy with bb.262-263
7	va.	<i>trem.</i> added
8	tb.	<i>f</i> added by analogy with b.263 and in accordance with <b>C</b>
8	vc. cb.	note 1: marc. added by analogy with b.263
9	picc.	<i>f</i> added by analogy with b.264 and in accordance with <b>C</b>
9, 10, 11, 12	ob.2 cl. cor.2,3,4 tr.	note 3: stacc. added by analogy with bb.264, 265, 266, 267
13-15	vl.2	<b>B</b> : slur bb.13-14 and b.15 notes 1-2
14	vl.2	notes 1-2: superfluous slur omitted in accordance with <b>C</b>
14	vc. cb.	stacc. added by analogy with b.13 and in accordance with <b>C</b> (cb.)
16	vc.	<i>trem.</i> added
17-18	cl.2	— added by analogy with cl.1
17	cor.1	<i>fp</i> emended to <i>fpp</i> by analogy with cor.4
17-18	vc. cb.	stacc. added by analogy with bb.13-14
18-19	cl.1	tie added as in <b>B, C</b>
20	timp.	<i>f#</i> emended to <i>F#</i> (due to writing error in <b>B</b> ) in accordance with <b>C</b>
21, 22, 23, 24	fl.2 ob. cl.2 fg.1 cor. tr.	note 3: stacc. added by analogy with bb.276, 277, 278, 279
23, 24	fg.2	note 3: stacc. added by analogy with bb.278, 279
25	ob.1	note 1: stacc. added by analogy with fl.2
25	vl.1,2	note 1: stacc. added by analogy with b.280
26-27	fl.2	stacc. added as in <b>B, C</b> and by analogy with bb.25, 28
26	cor.2	<i>p</i> added by analogy with b.281 and in accordance with <b>C</b>
26-28	cor.2	stacc. added by analogy with bb.26-27 (cor.3,4)
27	fl.1	<i>cresc.</i> added as in <b>B, C</b>
27-28	cor.1	stacc. added by analogy with b.26
27	cor.4	<i>p</i> added in accordance with <b>C</b>
28	picc.	<i>mf</i> emended to <i>mp</i> by analogy with b.283
28	cl.2	stacc. added by analogy with bb.25-27
28	cor.1	note 2: marc. omitted by analogy with b.283 and in accordance with <b>C</b>
28	cor.3,4	stacc. added by analogy with b.27
29	picc. cl.1	<i>cresc.</i> added as in <b>B, C</b>
29-30	vl.1	<b>B</b> : slur b.29 note 3 to b.30 note 2
30	fl.1	note 1: stacc. added as in <b>B, C</b>
32	trb.t. trb.b. tb.	marc. added by analogy with b.287
41	vl.2	<i>trem.</i> added

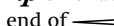

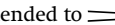
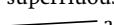
Bar	Part	Comment
46-47	fl.1 cl.1 fg.1 vl.2	end of — moved from end of b.46 to middle of b.47 by analogy with cor.1, vl.1
46-48	va.	— added by analogy with the other parts
46	vc.	<b>A</b> : note 2: <i>G</i> changed to <i>G#</i> in pencil (CN); <b>B</b> : note 2: <i>G</i>
47-48	vl.2	starting point of — moved from beginning of b.48 to middle of b.47 by analogy with the other parts
47	vc.	note 2: marc. added by analogy with cb.
51	cor.3,4	<i>f</i> added by analogy with b.48 and fg.2, cb.
53	fg.2	note 1: stacc. added by analogy with b.52
53	fg.	note 2: stacc. added by analogy with cb.
54-55	fg.	<b>B</b> : page turn, b.54: slur ends unfinished, b.55: slur begins as new slur
54	cor.1,2	<i>cresc.</i> added by analogy with the other parts
55-56	cor.3,4	<i>cresc.</i> emended to — by analogy with cor.1,2
57-58	fg.2	tie added as in <b>B, C</b>
58	trb.b.	<i>fz</i> added by analogy with bb.57, 59, 60 and in accordance with <b>C</b>
64	va.	<i>dim.</i> added by analogy with vl.2, vc.
66	cl.1	<b>A</b> : note 3: <i>a'</i> changed to <i>a<sup>b</sup>'</i> in pencil (CN); <b>B</b> : note 3: <i>a'</i>
68	cor.2	<b>A</b> : note 3: <i>g#'</i> changed to <i>g'</i> in pencil (CN); <b>B</b> : note 3: <i>g#'</i>
68-69	cor.3	tie added in accordance with <b>C</b> and by analogy with fl.1,2, ob. trb.b.
68-69	tb.	superfluous slur omitted
72	timp.	<i>f</i> and stacc. added as in <b>B, C</b>
75	cor.1,2	<i>cresc.</i> added as in <b>B, C</b> and by analogy with the other parts
77	vl.2 va. vc. cb.	notes 1-4: stacc. added as in <b>B</b> (cb.) and by analogy with vl.1
80	cor.	note 2: ten. added by analogy with woodw.
81	cor.3,4	<i>f</i> emended to <i>fz</i> as in <b>B, C</b> and by analogy with the other parts
83	tr. trb.1,2	<i>sempre ff</i> omitted as a consequence of the emendation of the dynamics in b.87 (see comment on this bar)
83-84	tr.2,3	b.83 note 4 to b.84 note 1: tie added in accordance with <b>C</b>
83	trb.b.	<b>B</b> : <i>sempre ff</i>
84	picc.	note 3: stacc. added by analogy with the other parts
84	cor.1,2	note 1: stacc. omitted as in <b>B</b> (stacc. here must thus be regarded as inconsistent completion by the music engraver)
85-86	picc.	stacc. added by analogy with the other parts
86	vc. cb.	☐ added by analogy with vl.1,2, va. and bb.84-85
87	tr. trb.t. trb.b. tb.	<i>ff</i> emended to <i>f</i> as a consequence of — <i>ff</i> (bb.89-90) and in accordance with <b>C</b> (trb.t.1, tb.), where <i>ff</i> has been changed to <i>f</i> (in <b>B</b> the dynamic level in bb.90-95 in these parts has been consistently changed on the pattern <i>fff</i> → <i>ff</i> and <i>ff</i> → <i>f</i> , (except in tb. b.91) but CN appears to have forgotten to adjust accordingly in bb.87 because of a page turn in <b>B</b> , bb.88-89)
87-88	tr.3	tie added in accordance with <b>C</b>




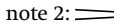


Bar	Part	Comment
87	va.	<i>trem.</i> added
88-89	cor.4 tb.	<b>B:</b> page turn, b.88: slur ends unfinished, b.89: slur begins as new slur
88-89	trb.t.2	<b>B:</b> page turn, b.88 note 2: slur ends, b.89: slur begins as continued slur
91-92	cl.2 cor.4	tie added by analogy with ob.2, tr.2
91	cor.3,4	<i>f</i> emended to <i>ff</i> by analogy with b.87 and woodw., cor.1,2
91	tb.	<b>B:</b> <i>ff</i>
93	vl.1	<b>B:</b> note 2: marc.
95	tr. trb.t. trb.b. tb.	<b>B:</b> <i>fff</i> changed to <i>ff</i>
96	cor.2	marc. added by analogy with tr.3, trb.t.1
98	fg.2	marc. added by analogy with fg.1
100	picc.	<b>B:</b> notes 1-2: stacc., instead of marc.
100	ob.1 cl.2 tr.1	<b>B:</b> note 2: stacc., instead of marc.
100	cor.3	note 2: marc. added by analogy with tr.1.; <b>B:</b> note 2: stacc.
100	cor.4	note 2: marc. added by analogy with fg., trb.b., tb. and as in <b>B</b>
100	tr.1	<b>B:</b> note 3: marc.
101-102	cor.4	<b>B:</b> slur
102	va.	<i>div.</i> added
103	tr. trb.t. trb.b. tb. timp.	<b>A, C:</b> <i>dim.</i> added in pencil (CN)
103-105	tr.2	end of slur moved from b.104 note 1 to b.105 as in <b>B, C</b>
103-104	timp.	tie added and <i>tr</i> omitted in b.104 (the division into two trills is due to the trunc of page at bb.103-104 in <b>B</b> )
103	vl.1,2 vc.	<i>trem.</i> added
104	tr.2,3 tb. timp.	<i>dim.</i> omitted as a result of the addition in b.103
105	tr. trb.t.	( <i>p</i> ) emended to <i>p</i>
105	trb.b.	<i>p</i> added by analogy with trb.t. and in accordance with <b>C</b>
105	trb.b. tb.	<i>dim.</i> added by analogy with trb.t.
107	trb.t. trb.b.	( <i>pp</i> ) emended to <i>pp</i>
107	tb.	<i>pp</i> added by analogy with trb.t., trb.b.
107	va.	<i>div.</i> added
109	va.	4th quaver: <i>unis.</i> omitted
114	va. vc.	<b>B:</b> chord 3: ten., instead of stacc.
124	fl.3	superfluous <i>dim.</i> omitted
132	tr.2,3 trb.t.	stacc. added by analogy with cor., tr.1
133-134	ob. fg. brass	stacc. added by analogy with bb.131-132
133-134	vl.1,2	☐ added by analogy with bb.131-132
133-134	va. vc. cb.	marc. added by analogy with bb.126-132
136	fl.1 fg.1	superfluous <i>dim.</i> omitted
136-137	cl.2 cor.3,4	<i>dim.</i> in b.136 replaced by  by analogy with fl.1, ob.1, fg.2
138	vl.2 va.	<i>trem.</i> added
140-141	cor.3,4	 added as in <b>B, C</b>
140	cor.4	♯ (b <sup>♯</sup> ) emended to ♮ as in <b>B, C</b>
140-141	vc.	 added by analogy with the other str. and bb.148-149
141		( <i>quasi rall</i> ) emended to <i>quasi rall.</i>
141	cor.2	 added as in <b>B, C</b>
141	cor.4	<i>mp</i> added by analogy with cor.2
144	fg.2	<i>dim.</i> added by analogy with the other parts
150-234	cl.	in this passage the clarinets change to B <sup>♭</sup> instruments, but all sources continue with signatures corresponding to A instruments (one flat). This situation has been normalized to notation with four sharps

Bar	Part	Comment
157	vc.	<b>A:</b> note 2: <i>d</i> changed to <i>d<sup>b</sup></i> in pencil (CN); <b>B:</b> note 2: <i>d</i>
159-160	cor.3	<i>d<sup>♯</sup></i> emended to <i>d<sup>♯</sup></i> in accordance with <b>G, H</b>
164	vc.	note 3: stacc. added as in <b>B, C</b>
168	vl.1	<b>A:</b> note 2: <i>fpp</i> changed to <i>pp</i> in pencil (CN); <b>B, C:</b> note 2: <i>fpp</i>
170	cor.1,2	note 1: <i>f</i> added by analogy with the same motif at bb.164-169 (fl.1, ob.1 cl.1, cor.1, tr.1,2)
170	vl.2	stacc. added by analogy with b.169
172	cl.1	note 1: marc. omitted by analogy with cl.2, fg., cb.
173-175	va.	b.173 note 3 to b.175: marc. added by analogy with b.171 to b.173 note 2
175	ob.	note 1: stacc. added by analogy with b.174 and cor.3,4
175	fg.2	note 3: marc. added by analogy with cl., fg.1, cb.
175, 176	cb.	note 2: stacc. emended to marc. by analogy with bb.173-174 and cl., fg.
176	cl. fg.	note 3: marc. added by analogy with bb.173-175 and cb.
176-180	vl.1	b.176 note 5 to b.180: stacc. added by analogy with b.176 notes 1-4
176	vc.	note 5: emended from <i>b<sup>♯</sup></i> to <i>b<sup>b</sup></i>
177-180	cor.1	<b>B:</b> slur
177	cb.	note 1: stacc. added by analogy with bb.173-176
179	tr.2	note 3: <i>f<sup>b</sup></i> emended to <i>f</i> in accordance with <b>C</b>
180-181	cor.3	tie added as in <b>B, C</b>
182	fg. tb. vc. cb.	1st quaver: stacc. added by analogy with b.184 (vc., cb.) and b.186 (fg.)
183	cor.	note 1: stacc. omitted as in <b>B, C</b> and by analogy with b.187
184	fg. tb.	note 1: stacc. added by analogy with b.186 (fg.)
186	tb.	note 1: stacc. added by analogy with fg.
186	vc. cb.	note 1: stacc. added by analogy with b.184 and fg.
187	cor.	notes 2-6: stacc. added by analogy with b.183 and fl.1,2, ob., cl.
188	picc.	stacc. added by analogy with b.184
188	cor.1,2	<i>marcato</i> added by analogy with tr.
188	tr. trb.t.	stacc. and marc. added by analogy with cor.1,2
188-189	tb.	marc. added by analogy with fg.
188	vc. cb.	note 1: stacc. added by analogy with b.184
190	trb.b.	<b>B:</b> marc.
195	tb.	<b>B:</b> note 2: marc.
195	vc. cb.	note 1: marc. added by analogy with fg.2, tb.
199	tb.	marc. added by analogy with fg.2, cb.
199	vl.1,2	marc. added by analogy with b.198
200-202	ob.1	tie bb.200-201 and slur b.200 to b.202 note 1 added as in <b>B, C</b> and by analogy with fl.1
203	ob.2 cl.	stacc. added by analogy with fl.1,2, ob.1
203	vl.2	triple slur-mark above first crotchet omitted (could also be understood as a bowing slur)
203	vc.	<i>trem.</i> added
204-205	vl.2	<b>B:</b> page turn, b.204 notes 3-5: slur; b.205 note 1: continued slur up to this note

Bar	Part	Comment
204	va.	chord 1: $b^b$ emended to $b^{\sharp}$ by analogy with vl.1,2, vc.
204	vc.	<i>div.</i> added
205	cor.1,2	$fz$ added by analogy with tr., trb.t. and bb.201, 203
206	fl.1,2 picc. ob.1 vl.1,2	stacc. added by analogy with b.201 (fl.1, ob.1, cl., vl.1,2, va.) and b.204 (fl.1, ob.1, cl.1, vl.1,2)
206	vc.	<b>B</b> : note 4 (lower part): stacc.
207	cor.1,2	$fff$ emended to $ff$ as in <b>B, C</b>
207	trb.t.	<i>marcato</i> added as in <b>B, C</b> and by analogy with cor.1,2
209	vl.1	notes 2-3: marc. added as in <b>B, C</b> and by analogy with vl.2
209	cb.	<i>trem.</i> added; note 2: tremolo beams added as in <b>B, C</b>
210	cl.2	note 1: marc. added by analogy with cl.1
210	tr.2,3	note 3: stacc. added by analogy with cor., tr.1 and b.211
210	vl.1	note 2: $fz$ added as in <b>B, C</b> and by analogy with vl.2 and b.208
210	va. vc. cb.	note 1: marc. added by analogy with b.208 and cl., fg., and as in <b>B</b> (va.)
211	cor.	note 3: stacc. added by analogy with b.210 and tr.
211	tb.	marc. added by analogy with trb.t., trb.b.
211	vl.1,2	marc. added by analogy with b.209
212-215	va. vc. cb.	marc. added by analogy with cl., fg. and bb.208, 210
214	ob.2	note 2: $fz$ added as in <b>B, C</b> and by analogy with the other parts
214-215	cl. fg.	marc. added by analogy with bb.214-215
215	trb.t.	$fz$ added by analogy with the other parts
216	tb.	marc. added by analogy with the other brass parts
218	vc. cb.	<b>B</b> : notes 3-4: stacc., instead of marc.
221	cl.	stacc. added by analogy with b.217
221-222	timp.	tie added as in <b>B</b>
222	trb.b.	$p$ emended to $pp$ by analogy with trb.t. and in accordance with <b>C</b>
222	vl.2	stacc. added as in <b>B, C</b>
222	vc.	note 1: stacc. added by analogy with cb. and in accordance with <b>C</b>
223-224	cor.3	tie added in accordance with <b>C</b>
223	cb.	$p$ added as in <b>B, C</b>
231	cor.3	$\text{—}$ added by analogy with the other parts and as in <b>B, C</b>
232-239	vl.1,2 va.	stacc. added by analogy with bb.230-231
235	cb.	<i>arco</i> added in accordance with <b>C</b>
241	vc.	note 4: $f$ emended to $fz$ as in <b>B</b>
241	cb.	note 4: $fz$ added by analogy with vc. and in accordance with <b>C</b>
245	cl.2	marc. added as in <b>B, C</b> and by analogy with ob., cl.1
246	ob.2 cl.2	marc. added as in <b>B, C</b> and by analogy with ob.1, cl.1
248	va.	marc. added as in <b>B, C</b> by and analogy with fg., trb.b., vc., cb.
250	fg.2	note 4: marc. added as in <b>B, C</b> and by analogy with fg.1, va., vc., cb.
250	cb.	note 4: marc. added by analogy with fg., va., vc. and in accordance with <b>C</b>
251	cor.3,4	marc. added as in <b>B, C</b> and by analogy with cor.1,2

Bar	Part	Comment
251	vc. cb.	<b>B, C</b> : notes 2-3: marc., instead of stacc.
252	fg.2	notes 2-3: marc. added as in <b>B, C</b> and by analogy with fg.1
252	cor.3,4 tb. vc. cb.	<i>cresc.</i> added by analogy with the other parts
252, 253	trb.t.	<b>B</b> : marc.
253	trb.t.	marc. omitted by analogy with cor., vl.1,2
253, 254	vl.1	<b>B</b> : marc.
255, 256	tr.	marc. added by analogy with woodw. and b.1
256-257	timp.	stacc. added by analogy with bb.1-2
256	vl.1,2	chord 2: stacc. added by analogy with b.1; $f$ added by analogy with the other parts
256	va. vc. cb.	note 1: stacc. added by analogy with b.1
256	va. cb.	note 2: marc. added by analogy with vc. and b.1
257-266		these bars were not written out in <b>E</b> (repetition of the exposition)
257	vl.1,2	chord 2-3: stacc. added by analogy with b.2
257	va. vc. cb.	note 3: marc. added by analogy with b.2
258-260	fg.	stacc. emended to marc. by analogy with bb.3-5; <b>B, C</b> : neither stacc. nor marc. (stacc. here must thus be regarded as inconsistent completion by the music engraver)
260	trb.b.	marc. emended to stacc. by analogy with b.5 and the other parts
260	va. vc. cb.	note 1: marc. added by analogy with b.5
261	cb.	stacc. added by analogy with vc.
262	va.	<i>trem.</i> added
263	cl.	stacc. added by analogy with fl.1,2 and b.262
264	fl.1,2	superfluous $f$ omitted
264	cor.1	note 1, 3: marc. added by analogy with fl.1,2, picc., ob.1, vl.1,2 and in accordance with <b>C</b>
264	cor.3 tr.2,3	note 3: stacc. added by analogy with cor.2,4, tr.1
265	fl.1,2 picc. ob.1 vl.1,2	note 1: marc. added by analogy with b.10
266, 267	cl.	note 3: stacc. added by analogy with bb.264-265 and in accordance with <b>C</b>
266	cor.1	note 1: marc. added as in <b>B, C</b> and by analogy with b.264
266-267	cor.2	note 3: stacc. added by analogy with cor.3,4
267	fl.1,2 picc. ob.1 vl.1,2	note 1: marc. added by analogy with b.12
267	fg.2	$c$ emended to $C$ by analogy with b.12
267	cor.3,4	<b>B</b> : note 1: stacc., instead of marc.
268	tb.	$B^{\sharp}$ emended to $B^{\natural}$ by analogy with b.13
268-269	vc. cb.	stacc. added by analogy with bb.13-14
272	vl.2	<i>trem.</i> added
272	va.	stacc. added by analogy with fg.2
272	vc. cb.	marc. added by analogy with fg.2
273	vc. cb.	stacc. added by analogy with fg.
274	fg.	note 1: stacc. added by analogy with b.270
275	vc. cb.	note 1: marc. omitted as in <b>B, C</b> and by analogy with fg.
276-288		<b>E</b> : only notated for vl.1
276	tr.	note 1: marc. omitted as in <b>B, C</b>

Bar	Part	Comment
276, 277	timp.	notes 1, 2: marc. and stacc. added by analogy with bb.21-22
276	vc. cb.	notes 1, 2: stacc. and marc. added by analogy with fg.
277	cl.2 fg.1 cor.1,2 tr.2,3	note 3: stacc. added by analogy with fl.2, ob., cor.3,4, tr.1
278	cl.2 fg.1 cor.1,2	note 3: stacc. added by analogy with fl.2, ob., fg.2, cor.3,4, tr.
280	fl.1 ob.1	note 1: stacc. added by analogy with vl.1,2 and b.25
280	fl.2 cl.2 cor.1	stacc. added by analogy with cor.3 and b.25
280-282	ob.2	stacc. added by analogy with bb.25-27
281	cor.2	note 2: stacc. added as in <b>B</b>
281-282	cor.3,4	stacc. added by analogy with bb.26-27 and as in <b>B</b> , b.282 (cor.3)
282-283	cor.1	stacc. added by analogy with b.281
282	cor.4	<b>p</b> added in accordance with <b>C</b>
282-284	str.	<i>cresc.</i> in b.282 emended to <i>cre - - scen - - do</i> by analogy with the other parts
283-285	cl.2	stacc. added by analogy with bb.281-282
283	cor.2	stacc. added as in <b>B</b> (notes 2-4) and by analogy with cor.3,4
283-285	cor.3	stacc. added by analogy with cor.4
284	fg.1	<i>cresc.</i> added by analogy with b.29
285	tr.2,3	<b>mp</b> emended to <b>mf</b> by analogy with b.30
285	trb.b.	end of  moved from beginning to end of the bar by analogy with trb.t. and b.30
286	cor. tr.	marc. added by analogy with b.31
287	cor.3,4	note 2: marc. added by analogy with cor.1,2
287	tr.1	note 2: marc. omitted by analogy with tr.2,3 and b.32
297	vc. cb.	marc. added by analogy with va., fg.
298	vl.1	 emended to  as in <b>B, C</b>
310	vl.1,2 va. vc.	<b>B, C: p</b> instead of <b>pp</b>
316	cl.1	end of slur moved from note 1 to note 2 as in <b>B, C</b>
318	vl.1,2 va. vc.	<b>B: p</b> instead of <b>pp</b>
322	cor.3	stacc. added by analogy with b.318 (cor.1)
327	vl.1	note 1: stacc. added by analogy with b.331
329	vc. cb.	note 1: stacc. added by analogy with b.331 (vl.1)
330	vl.1	note 1: stacc. added by analogy with bb.328, 332 (vc. cb.)
332	ob.1	<b>A:</b> note 2: <i>d</i> " changed to <i>d</i> <sup>b</sup> " in pencil (CN)
332	cb.	stacc. added by analogy with vc.
333	vc. cb.	note 1: stacc. added by analogy with b.331 (vl.1)
334	vl.1	<b>B:</b> note 3: stacc.
336	cb.	note 5: stacc. added as in <b>B, C</b> and by analogy with vc.
337	tb.	<b>mp</b> added by analogy with trb.t. and in accordance with <b>C</b>
338	fl.2	<i>cresc.</i> added by analogy with the other parts
338	picc.	note 1: marc. added by analogy with ob.1, vl.1,2
338-339	cor.3,4	superfluous slur omitted
338	tr.2,3	<b>p</b> emended to <b>mp</b> as in <b>B, C</b> and by analogy with trb.b.
338	tb.	superfluous <i>cresc.</i> omitted
339	ob.2 fg.	 added by analogy with the other parts

Bar	Part	Comment
339	vl.1	<i>trem.</i> added
340	va.	<i>div.</i> added
341	tr.1	<b>(fff)</b> emended to <b>fff</b> ; <b>C: ff</b>
342	fl.2	<b>B:</b> note 4: stacc.
343	tr.1	<b>fz</b> moved from note 1 to note 3 by analogy with b.341
348	cl.1	<b>A:</b> note 3: <i>d</i> " changed to <i>c</i> " in pencil (CN); <b>B, C:</b> note 3: <i>d</i> "
350	timp.	<b>A:</b>  added in pencil (CN); <b>B, C:</b> 
351-352	cor.2	b.351 note 2 to b.352 note 1: tie added as in <b>B, C</b> and by analogy with fg.1
355	cl.2 fg.	<i>molto</i> added by analogy with the other woodw.
363	vc.1	<i>trem.</i> added as in <b>B</b>
364	cb.	note 1: marc. added as in <b>B, C</b> and by analogy with vc.2
365	trb.t. trb.b. vc.2 cb.	note 3: stacc. added by analogy with the other parts
365	vl.1,2	end of slur moved from note 6 to note 5 as in <b>B, C</b> and by analogy with b.367
367	cor.1	note 4: stacc. added by analogy with the other parts
367	vc.	chord 2: stacc. added by analogy with va.
368-369	tr.3	stacc. added by analogy with tr.1, trb.t.
369	cor.3,4	note 2: stacc. added by analogy with cl., fg. and in accordance with <b>C</b>
370	cor.1	note 2: marc. added as in <b>B, C</b>
371	fg.2 cor.3,4	marc. added by analogy with cl. and in accordance with <b>C</b>
374-375	cor.1	end of slur moved from b.376 to b.375 note 3 as in <b>B, C</b>
374-375	trb.t.1	tie added by analogy with cor.1, tr.2
375	cor.1,2	<i>dim.</i> added by analogy with the other brass parts
375	cor.3,4	 emended to <i>dim.</i> by analogy with tr., trb.t., trb.b., tb.
375	tr. trb.t. trb.b. tb.	<i>dim.</i> added as in <b>B, C</b>
376	tr.1	<i>dim.</i> added by analogy with the other parts
376	trb.t.	<b>B:</b> note 1: <b>p</b>
377	tb.	note 1: stacc. added as in <b>B, C</b> and by analogy with b.378
378	vc.	stacc. added by analogy with b.377 and bb.377-378 (cb.)
379	fl.1,2	<b>p</b> added by analogy with cl.
380	cor.3,4	note 2:  added as in <b>B, C</b>
384	tr.2,3	 added as in <b>B, C</b> and by analogy with tr.1
385	vl.2	note 1: marc. added by analogy with vl.1
385	vc.	stacc. omitted as in <b>B</b> and by analogy with va., cb.
385-386	cb.	 added as in <b>B</b> and by analogy with va., vc.
392	ob.1	note 1-4: stacc. added as in <b>B, C</b> and by analogy with fl.2
392-393	vc.	<i>cre - - scen - - do</i> added by analogy with the other str.
393	ob.2	note 2-3: stacc. added as in <b>B, C</b> and by analogy with fl.2
393	cl.2	note 2: marc. added as in <b>B, C</b> and by analogy with cl.1
394	fg.2	note 7: marc. added as in <b>B</b> and by analogy with fg.1

Bar	Part	Comment
394	va.	notes 5-6: ten. added as in <b>B, C</b> and by analogy with vc., cb.
395	ob.2	notes 1, 3: marc. and stacc. added by analogy with ob.1
395	vl.1	notes 2, 4: stacc. omitted as in <b>B</b> (the engraver misread a stacc. on note 2 in timp. as belonging to vl.1, and then made an analogous addition on note 4)
395	vl.2	note 1: marc. added by analogy with vl.1 and in accordance with <b>C</b>
396	vl.1	note 1: marc. omitted as in <b>B, C</b> and by analogy with fl.1,2, picc., vl.2
398	ob. cl.2 fg. cor. tr.	note 3: stacc. added by analogy with bb.395-397
403-409	picc.	slur bb.403-409 emended to slurs bb.403-406 and bb.407-409 by analogy with ob.1 and in accordance with <b>C</b> ; <b>B</b> has ambiguous slurring since b.406 ends as an unfinished slur at the turn of the page while b.407 continues as a new slur
405-406	cor.1	<b>p</b> ——— added in accordance with <b>C</b> and by analogy with tr.1
405-406	tr.1	superfluous <i>cresc.</i> omitted
406-407	fl.2	<b>B</b> : page turn, b.406: slur ends unfinished, b.407: slur begins as new slur
407-408	cor.3	tie added in accordance with <b>C</b>
410	cor.2	note 1: marc. omitted as in <b>B, C</b>
411-415	fg.1	slurs bb.411-412 and bb.413-415 emended to one slur as in <b>B, C</b>
411	fg.2 vc.	note 1: marc. added as in <b>B, C</b> (vc.) and by analogy with cb.
414	va.	<i>unis.</i> at first crotchet omitted
417	vl.2 va. cb.	☐ added as in <b>B</b> and by analogy with vl.1, vc.
422	trb.t. trb.b. tb.	<b>ff</b> added by analogy with tr.1,2
425	vl.2 va. cb.	note 4: marc. added by analogy with picc., vl.1, vc.
425-428	vl.2 va.	<b>B</b> : these bars are notated an octave lower, but were later furnished with an ottava marking in pencil (CN) and the comment <i>Til Nodestikkeren! Viol. II og Viola en Octav op 'To the engraver! Viol. II and Viola an octave up'</i> , also in pencil (CN)
427	trb.b. tb.	<b>fs</b> added by analogy with tr.2,3, trb.t.
427	str.	note 4: marc. added by analogy with b.425 and picc.
430	str.	note 1: marc. added by analogy with b.425 and picc.
431	fg.2	<b>fs</b> added by analogy with fg.1 and in accordance with <b>C</b>
431	cb.	note 7: <b>f</b> emended to <b>fs</b> by analogy with vl.1,2, va., vc.
432	fl.2	notes 1-5: stacc. added by analogy with fl.2
432	picc.	note 1: stacc. added as in <b>B, C</b> and by analogy with cl.
433	fl.1	notes 4-7: stacc. added by analogy with fl.3
434	fl.1,2 ob.	note 1: stacc. added by analogy with the same motif in bb.431-433
434	ob.2	notes 2-7: stacc. added by analogy with ob.1
435	picc.	<b>B</b> : note 1: marc.
439	cl. fg.	notes 1-2: stacc. added by analogy with the other parts and in accordance with <b>C</b>
439	cor.1,2	note 2: stacc. added by analogy with cor.3,4 and in accordance with <b>C</b>

## Second movement

Score arrangement in **A**: (17 staves) fl.1, fl.2, fl.3, ob.1, ob.2, cl.1, cl.2, fg.1, fg.2, cor.1,2, cor.3,4, timp., vl.1, vl.2, va., vc., cb.

Whole-bar rests are notated in **B** as dotted minims.

Bar	Part	Comment
1	woodw. brass	<b>C</b> : <i>Allegro commodo</i>
1	timp.	<b>B</b> : <b>mp</b> changed to <b>mf</b> in ink (CN); <b>C</b> : <b>mp</b>
14-15	vc.	————— <b>p</b> added by analogy with vl.1
21	cor.1	<b>mf</b> added by analogy with str.
21-22	fl.1 cl.1 fg.1	<b>C</b> : ——— (due to misreading of <b>B</b> )
21	vl.1	superfluous <i>dim.</i> omitted
21	vl.2	<b>mp</b> added in accordance with <b>C</b>
24	cor.1	<b>A</b> : note 2: <i>a</i> changed to <i>a<sup>b</sup></i> in pencil (CN);
30	va.	<b>B, C, E</b> : note 2: <i>a</i>
31	cb.	<b>p</b> added as in <b>B, C</b> and by analogy with the other str.
34	fl.1 cl.1	<b>p</b> added by analogy with the other parts
34	vl.1	<b>p</b> added by analogy with the other parts and in accordance with <b>C</b>
36	vl.1	<b>C</b> : note 1: marc.
36	cb.	<b>B</b> : notes 1-2: stacc.
37	fg.1	<i>cresc.</i> added by analogy with the other parts and in accordance with <b>C</b>
41-42	fl.1	<b>C</b> : b.41 note 3 and b.42 note 1: marc.
41	cl.1 vl.1	<b>B, C</b> : note 3: marc.
43	va.	<b>mp</b> added as in <b>B, C</b> and by analogy with the other parts
44	vl.1	<b>B, C</b> : note 1: marc.
45-46	vl.1	<b>B</b> : page turn, b.45: slur ends unfinished, b.46: slur begins as new slur
46	cb.	<b>B</b> : notes 1-2: stacc.
47	vl.2	<b>C</b> : stacc.
48	cb.	superfluous <b>pp</b> omitted
55	cor.4	stacc. added as in <b>B, C</b> and by analogy with cor.2
55	va.	<i>unis.</i> added
56	cor.1	<b>pp</b> added as in <b>B, C</b> and by analogy with b.58 (cor.3)
59	fl.1 cl.1	<b>pp</b> added by analogy with fg.1 and the general dynamic level in this passage
60	cor.1	<b>pp</b> added by analogy with the general dynamic level in this passage
61	cl.1 fg.1	stacc. added by analogy with the same motif as it appears in woodw. bb.55-59
63	ob.1 cl.2	stacc. added by analogy with the same motif as it appears in woodw. bb.55-59
70	cl.2	notes 2, 4: stacc. added by analogy with the same motif in b.67 (fg.2) and b.69 (fg.1)
73	vl.1	<b>B, C</b> : note 2: stacc.
75	cb.	<i>arco</i> added as in <b>C</b>
76	vl.1,2 va.	<b>B</b> : <i>sempre pp</i>
80-81	timp.	tie added and <i>tr</i> omitted b.81 in accordance with <b>C</b> (the division into two trills is due to the turn of the page at bb.80-81 in <b>B</b> )
81	cl.2	note 2: <i>e<sup>b</sup></i> emended to <i>e</i> by analogy with fl.1 and in accordance with <b>C</b>
81	cor.3,4	<b>B, C</b> : note 1: <b>p</b>
89	ob.1 fg.1 cor.1	<b>B</b> : <b>mf</b> changed to <b>f</b> <i>espress</i> in pencil (CN)
89	vl.1	<b>A, C</b> : <b>mf</b> changed to <b>p</b> in pencil (CN)




Bar	Part	Comment
90	cor.2	<i>mf</i> added by analogy with cor.3,4 (b.89) and in accordance with <b>C</b>
90	cb.	stacc. added as in <b>B, C</b> and by analogy with b.92; superfluous <i>arco</i> omitted; <b>C: p</b>
91-93	ob.1	<b>B:</b> originally notated an octave lower, changed in pencil (CN)
91	ob.2 cb.	note 2: stacc. added by analogy with the same motif as it appears in b.90 and b.92 (vl.1)
91	vl.2	note 2: stacc. added by analogy with the same motif bb.90, 92 (vl.1) and in accordance with <b>C</b>
93	ob.2	<b>A:</b> <i>f<sup>b</sup></i> changed to <i>g<sup>b</sup></i> in pencil (CN)
93	timp.	stacc. added as in <b>B, C; pp</b> added by analogy with cor. and in accordance with <b>C</b>
93	vc.	<b>B, C:</b> note 1: <b>pp</b>
96-97	ob.1 fg.1	<b>B:</b> <i>mf</i> changed to <i>f espress.</i> in pencil (CN)
96-97	cor.1	<b>B:</b> <i>mf</i> , not <i>f espress</i> as in <b>A</b>
96	cor.2 va.	— added as in <b>B, C</b> and by analogy with cor.3,4, vl.1,2
96	vc.	— added by analogy with cor.3,4, vl.1,2 and in accordance with <b>C</b>
98	cb.	note 2: stacc. added by analogy with vl.2
99	cor.2	<i>dim.</i> added by analogy with the other parts and in accordance with <b>C</b>
99	vl.1	note 2: stacc. added by analogy with the same motif as it appears in b.98 and b.100 (vl.2)
100	cb.	note 2: stacc. added by analogy with vl.2
103-105	cor.2	beginning of slur moved from b.104 note 1 as in <b>B, C</b> and by analogy with cor.1,3,4
104	vl.2	<b>C:</b> note 3: stacc.
106-111	cb.	<b>B:</b> stacc.
111	fl.2,3	<b>p</b> added by analogy with the dynamic level in the other parts
112-113	cb.	— and <b>mp</b> added by analogy with the other str. and in accordance with <b>C</b>
115	vl.2	<i>dim.</i> added as in <b>B</b> and by analogy with vl.1, va., vc.
121	cor.1	<b>p</b> added by analogy with cor.2,3,4
121	vl.2	<b>C:</b> note 1: <b>pp</b>
124	vl.1	<b>C:</b> note 1: marc.
128	cl.2	<b>B:</b> note 3: stacc., instead of marc.
128	fg.2	<b>B:</b> <b>p</b>
129	cl.2	note 2: stacc. omitted as in <b>B, C</b> and by analogy with fl.1
130	fg.2	note 1: marc. added by analogy with fg.1
136	vl.1,2 va.	<b>B:</b> stacc.
136	vc. cb.	<b>B:</b> no <i>pizz.</i>


### Third movement

Score arrangement in **A:** (22 staves) fl.1, fl.2, fl.3, ob.1, ob.2/cor.ingl., cl.1, cl.2, fg.1, fg.2, cor.1,2, cor.3,4, tr.1,2, tr.3, trb.t.1,2, trb.b., tb., timp., vl.1, vl.2, va., vc., cb.

**C:** trb.t. are notated with a bass clef.

Bar	Part	Comment
1	woodw. brass	
	timp.	<b>C:</b> <i>Andante serioso</i>
10	fg.1	<i>f</i> added as in <b>B, C</b> and by analogy with fg.2
10-11	va.	ten. added by analogy with vc., cb.
10	vc.	<i>div.</i> added
12	fg.2	note 4: marc. omitted by analogy with fg.1 and in accordance with <b>C</b>
17	vc.	note 1: <i>B<sup>a</sup></i> emended to <i>B<sup>b</sup></i> as in <b>B, C, E</b>
20	cor.ingl.	— added as in <b>B, C</b> and by analogy with cor.1
20	cor.1	<b>B:</b> no <i>mp</i> ; <b>C:</b> <b>p</b>
21	vl.2	— added as in <b>B, C</b> and by analogy with the other parts
24	cl.1	<b>B:</b> notes 2-7: no slur
24	vl.1	<b>B:</b> <b>pp</b> changed to <b>p</b> (one <b>p</b> erased)
24	vl.2	<b>B:</b> notes 4-7: slur
25	cb.	<b>C:</b> notes 1-3: slur
27	cl.1	notes 1-3: slur added as in <b>B, C</b> and by analogy with fl.1
27-30	cor.3	b.29 note 2 to b.30: slur added by analogy with cor.1,2,4; <b>B:</b> originally no slurs, later two slurs added in pencil: b.27 note 1 to b.28 note 1 and b.27 note 1 to b.29 note 1; <b>C:</b> b.27: no slur; b.28: slur through the whole bar; b.29: slur through the whole bar
27-30	cor.4	<b>B, C:</b> b.27 to b.28 note 1: no slur
29	cl.1 fg.1	— added by analogy with the other parts
29-30	cor.2	<b>C:</b> b.29 notes 1-2: slur; b.29 note 3 to b.30 note 1: slur
30-31	vl.2	b.30, 4th crotchet to b.31, 2nd quaver: slur added as in <b>B, C</b>
33	cor.3	<i>ff</i> added by analogy with the general dynamic level at this point and in accordance with <b>C</b>
33	va.	<i>div.</i> added
36	cor.1	note 4: marc. added by analogy with cor.1,3,4
36	va.	3rd crotchet: marc. added by analogy with vl.1, va., vc.
36	vc.1	<i>marcato</i> added by analogy with the other parts with this motif
37-40	cor.1	<b>C:</b> bb.37-38: slur; b.39 to b.40 note 2: slur
37	vl.1	chords 1-2: marc. added as in <b>B, C, E</b>
37	vc.1	notes 1-2: marc. added as in <b>B, C</b>
37-38	cl.2	<b>B:</b> page turn, b.37: slur ends unfinished, b.38: slur begins as new slur
37-38	cor.4	<b>B:</b> page turn, b.37 note 3: no slur, b.38: slur begins as continued slur
37-39	tr.3	<b>C:</b> slur bb.37-38 and b.39
37-38	trb.t.1	<b>B:</b> page turn, b.37 notes 4-5: no slur, b.38: slur begins as continued slur
37-39	trb.t.2	<b>B, C:</b> one slur
37-38	trb.b. tb.	<b>B:</b> page turn, b.37 notes 2-4: finished slur, b.38: slur begins as continued slur

Bar	Part	Comment
38		<i>poco largamento</i> emended to <i>poco largamente</i>
39-40	trb.t.1	tie added as in <b>B, C</b>
40	cl.1	<b>C:</b> note 4: e#"
40	trb.b.	<b>C:</b> note 3: marc., instead of ten.
40	timp.	<b>C:</b> marc.
40-42	vl.1	<b>B:</b> b.40 to b.42 note 2: originally there were tremolo markings as well as a <i>trem.</i> in b.40, but these have been erased
40	va.	div. added
41-42	cl.2	b.41 note 5 to b.42 note 1: superfluous slur omitted as in <b>B, C</b>
43-44	trb.t.1	<b>C:</b> 
43	vc.	div. added
44, 45	cor.1 vl.2	<b>C:</b> note 3: marc.
45	cor.1	<b>B:</b> note 2: stacc., instead of marc.
52	cl.2	note 3: f' emended to f# in accordance with <b>C, G; G:</b> note 3: f' changed to f#, note 6: b <sup>b</sup> changed to b <sup>h</sup>
53	vl.2	beginning of slur moved from note 2 to note 1 as in <b>B, C</b>
55	vl.2	<b>C:</b> notes 2-5: slur
55	vc.	<i>con sord.</i> added by analogy with vl.1,2, va. and as a consequence of <i>senza sord.</i> in b.88
61	vl.1	<b>C:</b> note 4: stacc.
63-64	vl.1	<b>B:</b> <i>dim -- mi -- nu -- endo</i>
64	vl.1	note 4: stacc. added as in <b>B, E; C:</b> notes 2-5: slur
72	cl.2	<b>B:</b> <b>p</b>
74	ob.1	<b>C:</b> note 2: <b>mp</b>
76	cor.2	<b>mp</b> added in accordance with <b>C</b>
76	timp.	footnote in German in <b>A</b> , reading: <i>Unter sordino verstehen wir hier einen kleinen fächerförmigen Besen von feinen Birkenrejsern, der am Rande der Pauke angebracht wird und sich über dass Fell breitet; dadurch wird ein schwacher Rasseln der Ton hervorgebracht; B, C, K:</i> no footnote
78	cb.	<i>con sord.</i> added as in <b>B, C</b>
80-81	fg.2	tie, b.80 note 6 to b.81 note 1, added as in <b>B</b>
80	cor.1	<i>dim.</i> added as in <b>B, C</b> and by analogy with the other parts
81-82	fl.3	slur, b.81 note 5 to b.82, emended to tie, b.81 note 6 to b.82, as in <b>B, C</b>
82-83	timp. vl.1,2	tie added in accordance with <b>C</b> (tie missing in <b>A</b> because of page turn (bb.82-83) in <b>B</b> , where CN appears to have forgotten it)
84	cor.3,4	<b>B:</b> <b>p</b>
85	timp.	note 2: <i>senza sord.</i> added as in <b>B, C</b>
87	cb.	<i>senza sord.</i> added as in <b>B, C</b>
88	trb.b.	ten. added by analogy with trb.t., tb.
89-91	cb.	ten. added by analogy with the other string parts and as in <b>E</b> (b.90 note 1)
90	fg.1	marc. omitted by analogy with trb.t., va.
90	fg.2	note 2: marc. added by analogy with trb.b., tb., vc., cb. and in accordance with <b>C</b>
90	trb.t. va.	<b>C:</b> marc.
90-94	vc.	b.90 note 2 to b.94: ten. added by analogy with the other str.
91	ob.2 cl.	note 2: ten. added by analogy with ob.1
91-94	cor.1,2	b.91 note 2 to b.94: ten. added by analogy with cor.3,4

Bar	Part	Comment
92	cl.2	notes 1-2: ten. added by analogy with ob., cl.1
92-93	trb.t.	ten. added by analogy with bb.88-91 and b.94
92	trb.b.	<b>C:</b> marc.
93	cl.	note 1: marc. added by analogy with ob.
93	va.	ten. added by analogy with vl.2, cb. and bb.89, 91
94	fg.1	note 2: marc. added in accordance with <b>C</b>
94	va.	<b>C:</b> marc. on both upper and lower part
95	ob.	marc. added by analogy with cl.
95	trb.b. tb.	ten. added by analogy with bb.88-94 and as in <b>E</b> (trb.b. note 1)
95	vl.1	note 1: marc. added in accordance with <b>C</b> and by analogy with cl., cor.
95	va. vc.1	ten. added by analogy with bb.89, 91
95	vc.2 cb.	ten. added as in <b>E</b> and by analogy with bb.89-94
96-97	trb.b.	<b>C:</b> bb.96-97: slur; b.97 note 3: no marc.
96	va.1	note 1: marc. omitted as in <b>B</b> and by analogy with fg.1, vc.1
97	timp.	<i>senza sord.</i> omitted as in <b>B, C</b>
98	trb.t.1	<b>C:</b> <b>ff</b>
98	timp.	note 2: stacc. added as in <b>B, C; C:</b> note 1: <b>ff</b>
98	va.2 vc.	notes 1-3: ten. and marc. added by analogy with fg., trb.b., tb., cb.
98	cb.	note 1: ten. and marc. added as in <b>B; C:</b> note 1: marc., notes 2-3: no marc.
99	trb.t. trb.b. tb. timp.	<b>B:</b> <i>molto dim.</i> placed within a 
99-100	vl.1	<b>A:</b> tie added in ink corresponding to <b>B</b>
100	vl.1	<b>C:</b> note 6: marc.
104	ob.1	<b>p</b> added as in <b>B, C</b>
104	vl.2	<b>C:</b> note 1: <b>p</b>
109	vl.1	note 5: stacc. added as in <b>B</b> and by analogy with b.108
109	vc.	<b>B:</b> note 3: marc.
112	fg. vc. cb.	notes 3, 5, 7: stacc. added by analogy with the same motif at bb.113-115 (cl., cor., vl.1,2, va.)
112	vl.2	<b>mp</b> added by analogy with cor.1,2
114	cl.	marc. added by analogy with vl.1
114	cor.1,2	note 4: stacc. added as in <b>B</b>
114	vl.2	note 4: stacc. added by analogy with cor.1,2
115	cl.	notes 3, 5, 7: stacc. added by analogy with vl.1
115	cor.1,2	notes 2-3: ten. added as in <b>B, C</b>
115	vl.2	notes 2-3: ten. added by analogy with cor.1,2
116	cor.3,4	notes 4-5: marc. added as in <b>B</b>
117	vl.1	note 6: stacc. added by analogy with ob., cl. and in accordance with <b>C; trem.</b> added by analogy with vl.2, va. (b.116)
119	trb.b. tb.	note 2: marc. added as in <b>B</b> and by analogy with trb.t.
119	vl.2 va.	chord 2: stacc. added by analogy with vl.1, vc.
121	vl.1,2	chord 2: stacc. added by analogy with va., vc.
123	trb.t.	note 2: marc. added by analogy with the other parts
123	trb.b.	note 5: marc. added by analogy with the other parts and in accordance with <b>C</b>


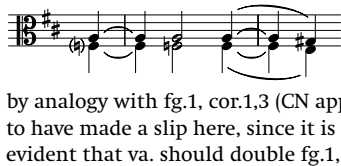
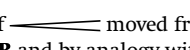
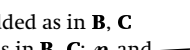
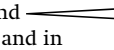
Bar	Part	Comment
123	tb.	note 1: marc. added as in <b>B, C</b> and by analogy with the other parts
123	timp.	<b>C:</b> marc., instead of stacc.
123	vl.2	<b>C:</b> 8th quaver: ten., instead of marc.
124	fl.1	<b>fff</b> added by analogy with the other parts
124	fl.2	<b>B:</b> no <b>fff</b> ; <b>C:</b> <b>ff</b>
125	fl.2	<b>C:</b> note 2: <b>p</b>
125-126	fl.2	<b>C:</b> b.125 note 5: $a^b$ ; b.126 note 1: $g^b$ (as in fl.3)
126	fg.1	note 1: stacc. added by analogy with ob., cl.
126-128	vl.2	dashes after <i>sul G</i> added
127	ob.1	note 3: marc. added by analogy with vl.2
127-128	ob.1	<b>B:</b> $\text{—————}$ in both bars; b.128 note 2: <b>p</b>
127	fg.1	note 3: marc. added as in <b>B, C</b> and by analogy with vl.2
127	cb.	<b>B:</b> originally two minims with tremolo beams, but changed to ordinary minims with a comment ( <i>bedre</i> ) '(better)', both in pencil (CN)
128	trb.t.1	note 3, 5: stacc. added by analogy with cor.2
130	cl. vl.2	<b>mp</b> emended to <b>mf</b> as in <b>B, C</b>
130	cor.2	<i>dim.</i> added as in <b>B</b> and by analogy with the other parts
131	fg.1	notes 1, 3: marc. added by analogy with cl.2
131-132	fg.2	end of slur moved from b.132 note 3 to b.132 note 1 as in <b>E</b> and in accordance with <b>C</b>
131	vl.2	note 3: marc. added as in <b>B</b> and by analogy with cl.1, cor.2
132	tb.	<b>C:</b> note 1: <b>pp</b>
132	vl.1	note 2: marc. added by analogy with cor.1 and as in <b>E</b>
133	cl.2 fg.1	note 3: stacc. added by analogy with the same motif in the surrounding bars and in accordance with <b>C</b> (fg.1)
133-134	cl.2	b.133 note 4 to b.134 note 2: superfluous slur omitted in accordance with <b>C</b>
133	vc.	<i>div.</i> added
134	va.	notes 1-2: superfluous slur in lower part omitted as in <b>B, C, E</b> ; notes 1-2: tie added as in <b>B, C, E</b>
140	vl.1	note 1: ten. added as in <b>B, C</b>
143	cor.	<b>B:</b> $\text{—————}$

#### Fourth movement

Score arrangement in **A:** (22 staves) fl.1, fl.2, fl.3, ob.1, ob.2, cl.1, cl.2, fg.1, fg.2, cor.1,2, cor.3,4, tr.1, tr.2,3, trb.t.1,2, trb.b., tb., timp., vl.1, vl.2, va., vc., cb.

Bar	Part	Comment
1	woodw. brass	
	timp.	<b>C:</b> <i>Allegro brioso</i>
5	fl.1	note 1: stacc. added by analogy with fl.2,3
9	vl.1,2	note 1: V added as in <b>B, C</b>
10	cl.2	stacc. added by analogy with cl.1
13	vl.2	note 2: stacc. added as in <b>B</b> and by analogy with vl.1
18	va.2	$f^\sharp$ emended to $g^b$ as in <b>B</b>
19-20	ob.	stacc. added by analogy with bb.17-18
19, 23	vl.1,2	<b>B:</b> notes 1-2: no slur
21	va.	marc. added by analogy with b.13 and ob., cor.
21	vc. cb.	marc. added by analogy with b.13 and fg.
23	va.	marc. added by analogy with ob., cor.
23	vc. cb.	marc. added by analogy with fg.
24	fl. cl.	note 4: stacc. added by analogy with b.22
25	va.	marc. added by analogy with ob., cl., cor.
25	vc. cb.	notes 2-3: marc. added by analogy with fg.; <b>B:</b> note 1: stacc.; <b>C:</b> note 2: stacc., note 3: marc.
33-48	cor.	emended as in <b>C:</b> the parts have been changed from accompaniment parts so as to double trb.t. in the upper octave. This is remarked on in a note in <b>K</b> , p. 2 (see descriptions of sources). In <b>A</b> the parts are as follows:

34	fg.	<b>B:</b> note 2: stacc.
34	trb.t.	notes 1-2: slur added as in <b>B, C</b>
36	trb.t.	<b>B:</b> note 1: stacc.
39	fg.	<i>marcato</i> added as in <b>B, C</b> and by analogy with cl., va., vc., cb.
41-53	vl.1,2	stacc. added by analogy with bb.38-40
46	trb.t.	note 1: marc. added by analogy with cl., fg., va., vc., cb. and bb.47-48

Bar	Part	Comment
48	trb.t.	note 4: stacc. added by analogy with bb.46-47
48	va. vc. cb.	note 1: marc. added by analogy with cl., fg. and bb.46-47
49	cor.	emended as in <b>C</b> , as a result of the change in bb.33-48; cor.: 1st crotchet changed from ♯ to ♮ (c"); cor.3: 4th crotchet changed from c' to g'; cor.4: 2nd crotchet changed from f' to c'
49	vl.1,2	note 7: a''a''' emended to a''a''' by analogy with b.50
54	vl.1,2	<i>sempre staccato</i> added by analogy with bb.38-53
57	vl.2	<b>B, C:</b> note 8: d''
67	fl.1	<b>B:</b> note 4: stacc.
70	vl.1	<i>fs</i> added by analogy with fl., ob., tr.1
73	tr.1	<i>dim.</i> added as in <b>B, C</b> and by analogy with cor., tr.2,3, trb.t., trb.b.
76	tutti	<b>B:</b> <i>dim.</i>
82	va.	chord 2: single stem emended to double stem as in <b>B</b> ; <i>div.</i> moved from an ambiguous position between chords 2 and 3
83	fg.1,2 cor.3 cb.	<b>B:</b> <i>dim.</i>
83-84	va.	 emended to    by analogy with fg.1, cor.1,3 (CN appears to have made a slip here, since it is evident that va. should double fg.1, cor.1,3)
84		<b>A:</b> <i>a tempo</i> indication moved in pencil (CN), from b.85 1st crotchet
86-92	vl.2 va.	stacc. added by analogy with b.85
88	cor.2	<i>p</i> added by analogy with b.87 (cor.1)
90	ob.	note 3: marc. added by analogy with fl.1, vl.1
91-92	va.	beginning of  moved from b.92 note 2 as in <b>B</b> and by analogy with vl.2
95	vl.1	<b>B:</b> note 1: marc.
96-100	cl.1	<b>B:</b> b.96 note 2 to b.100: one slur
97-98	cor.1	tie added
101-102	vc.	 added as in <b>B, C</b>
101	cb.	<i>pizz.</i> added as in <b>B, C</b> ; <i>p</i> and  added by analogy with vc. and in accordance with <b>C</b>
102	va.	chord 1, lower part: c#' emended to c'
105	cb.	<i>p</i> added by analogy with vc.
107, 108	vl.2 va.	<b>B:</b> note 1: stacc., instead of ten.
108	cor.3	<i>dim.</i> added by analogy with the other parts
109	va.	<i>trem.</i> added
111	vl.1	note 1: stacc. added by analogy with b.115 and in accordance with <b>C</b>
113	vl.2	<i>trem.</i> added
113	cb.	<i>ppp</i> added by analogy with the other str. and in accordance with <b>C</b>
114	vl.1	note 4: d''' emended to d'''''
116	tr.1	stacc. added by analogy with tr.2
125	ob.1	<b>B:</b> <i>mp</i>
125, 127	vl.2	note 2: stacc. added by analogy with bb.118-124 and in accordance with <b>C</b>

Bar	Part	Comment
126	fg.2	<i>p</i> added by analogy with fg.1 and in accordance with <b>C</b>
130	vl.1	note 3: stacc. added as in <b>B, C</b> and by analogy with fl.2,3, ob.1
131	vl.1	note 1: marc. added by analogy with fl.2,3, ob.1 and b.130
131	vl.2	<b>A:</b> note 3: e''' changed to e''''' in pencil; <b>B:</b> note 3: e'''
132	vl.1	note 1: marc. added as in <b>B, C</b> and by analogy with fl.2,3, ob.1
141	vl.1,2 vc. cb.	<i>trem.</i> added
148	vl.1	<b>C:</b> notes 3-4: marc., instead of stacc.
149-150	ob. cl.	stacc. added by analogy with bb.151-152 and tr.1, vl.2
151	fl.1	<b>G:</b> a''' changed to f#''' in pencil
153	cl.2	<i>dim.</i> added by analogy with cl.1 and in accordance with <b>C</b>
153-154	timp.	tie added as in <b>B, C</b>
153	vc.	<i>div.</i> added by analogy with cb. (b.153) and vl.1 (b.157)
154-156	cl. fg.1	stacc. added by analogy with b.153 and va.
154	cb.	<i>dim.</i> added as in <b>B, C</b> and by analogy with vl.2, va., vc.
156	cor.1	end of slur moved from note 1 to note 2 as in <b>B, C</b>
160	timp.	note 1: stacc. added by analogy with b.164 and in accordance with <b>C</b>
163-164	timp.	tie omitted as in <b>B, C</b>
177-219		<b>B:</b> notated with a melody part only (vl.1 (bb.177-208) and vc. (bb.209-219)). The passage is identical to bb.1-43
179-181	vl.1,2	<b>V</b> and <b>■</b> added by analogy with bb.3-5
185	vl.1,2	note 1: <b>V</b> added as in <b>B, C</b>
186	cl.2	stacc. added by analogy with cl.1
189	vl.2	note 2: stacc. added by analogy with vl.1
194	va.2	f# emended to g# as in <b>B, C</b>
195-196	ob.	stacc. added by analogy with bb.193-194
197	va.	marc. added by analogy with b.189 and ob., cor.
197	vc. cb.	marc. added by analogy with b.189 and fg.
199	va.	marc. added by analogy with ob., cor.
199	vc. cb.	marc. added by analogy with fg.
200	fl. cl.	note 4: stacc. added by analogy with b.198
201	va.	marc. added by analogy with ob., cl., cor.
201-202	vc. cb.	notes 2-3: marc. added by analogy with fg.; <b>C:</b> notes 3-4: marc.
201	cb.	<b>C:</b> note 2: stacc.
202	vc. cb.	<b>C:</b> marc.
204	vc. cb.	<b>C:</b> notes 1-3: marc., not stacc. on note 3
206-207	vc. cb.	<b>C:</b> b.206 notes 2-3, b.207 note 1: marc., not stacc.
209-221	cor.	emended as in <b>C:</b> b.209 to b.221 1st crotchet: the parts have been changed from accompanying parts so as to double trb.t. in the upper octave. This is remarked on in a note in <b>K</b> , p. 2 (see description of sources). In <b>A</b> the parts are as follows:



Bar	Part	Comment
210	trb.t.	notes 1-2: slur added as in <b>B, C</b>
215	fg.	<i>marcato</i> added as in <b>B, C</b> and by analogy with cl., va., vc., cb.
217-220	vl.1	stacc. added by analogy with bb.214-216
217-232	vl.2	stacc. added by analogy with bb.214-216
220	tr.2,3	note 1: the two parts have been exchanged as in <b>B, C</b>
220	trb.b. tb.	<i>fz</i> added by analogy with b.44
221		rehearsal letter <b>N</b> added – missing in all sources
221	cor.1	note 1: <i>b#</i> ' emended to <i>g#</i> ' as in <b>C</b> (as a result of the change in bb.209-221)
221	cor.3,4	note 1: <i>d#</i> ' emended to <i>g#</i> ' as in <b>C</b> (as a result of the change in bb.209-221)
230	fg.	<i>fz</i> added by analogy with bb.221-229 and bb.231-232
232	vl.1	<i>f</i> emended to <i>fz</i> by analogy with bb.222-231
233	vl.1,2 va. vc.	<i>trem.</i> added
236-237	timp.	tie omitted as in <b>B</b> (where it is explicitly erased), <b>C</b> ; b.237: stacc. added as in <b>B</b>
253	va.	———— added as in <b>B, C</b>
255	vl.1	note 6: stacc. added as in <b>B, C</b>
257-258	vl.1	<b>C</b> : slur on b.257 notes 1-2 only
257	vl.2 va.	———— added as in <b>B, C</b>
258	vl.2	———— added as in <b>B</b>
260	vc. cb.	<b>C</b> : note 1: ten. and stacc.
261	vl.2	notes 1-3: slur added by analogy with b.250 (vl.1), bb.248, 252, 253 (vl.2), bb.246, 262 (va.)
263-264	vc. cb.	<b>C</b> : slur b.263 note 3 to b.264 note 1
266	vl.2	<i>trem.</i> added
268	vl.1	<b>C</b> : notes 2, 4: stacc.
270	va.	<i>trem.</i> added
277	fg.1	<b>B</b> : <i>mp</i>
277-278	cor.4	superfluous slur omitted
278	fl.	note 3: stacc. added by analogy with b.276 and vl.1
278-279	cor.3	superfluous slur omitted
282-283	fg.	slur emended in accordance with <b>C</b> to finish at the end of b.282 (page turn in <b>A, B</b> : slur ends unfinished in b.282, but does not continue in b.283, presumably due to a writing error in <b>B</b> )
284	cl.2	note 5: stacc. added by analogy with the other woodw. and in accordance with <b>C</b>
284	fg.2	note 2: marc. emended to ten. as in <b>B</b> ; note 3: stacc. added as in <b>B, C</b>

Bar	Part	Comment
284	tr.1	notes 1, 3: marc. added by analogy with bb.286, 288
284	tb.	note 2: marc. added by analogy with trb.b.; note 3: stacc. added by analogy with trb.b. and b.286
284	vl.2	notes 4-5: ten. and stacc. added by analogy with vl.1
284	vc.2 cb.	notes 2, 3: ten. and stacc. added by analogy with fg.2
285	fl. ob. cl. vl.1,2	notes 2-7: ten. and stacc. added by analogy with b.287
285	cl.2	<i>mf</i> added by analogy with fl., ob., cl.1 and as in <b>B, C</b>
286	fl. ob. cl. vl.1,2	notes 1-2, 4-5: stacc. and ten. added by analogy with b.284
286	fg.2	note 1: marc. added by analogy with b.284; note 5: stacc. emended to marc. by analogy with b.284
286	trb.b.	note 2: marc. added by analogy with b.284 and as in <b>B</b>
286	tb.	note 2: marc. added by analogy with b.284
286	vc.2 cb.	note 2, 3: ten. and stacc. added by analogy with fg.2
287	fl. ob. cl. vl.2	notes 2-7: ten. and stacc. added by analogy with vl.1
287	tr.1	<i>fz</i> added by analogy with b.285
287	vl.1	notes 2-5: ten. added as in <b>B</b> ; notes 6-7: stacc. added by analogy with notes 3-4
288	fl. ob. cl. vl.1,2	notes 4-5: ten. and stacc. added by analogy with b.284
288	fg.2	notes 2-3: ten. and stacc. added by analogy with b.286
288	cor.1,2	note 2: marc. added by analogy with cor.3,4
288	trb.b. tb.	notes 2-3: marc. and stacc. added by analogy with b.284
288	vl.1,2	notes 1-2: stacc. added by analogy with fl., ob., cl.
288	vc.2 cb.	notes 2-3: ten. and stacc. added by analogy with fg.2
289-290	trb.t.	ten. added by analogy with the other brass parts
290	fl. ob. cl.	note 7: stacc. added by analogy with vl.1,2
290	fg.1	note 2: ten. added by analogy with fg.2
290	vl.1	superfluous <i>f</i> omitted as in <b>B, C</b>
291-292	cl.1	ten. added by analogy with the other woodw.
292	fl. ob. cl.	note 7: stacc. added by analogy with vl.1,2
292	vl.1,2	<b>B</b> : notes 4-6: slur
293-294	vl.2	<i>fz</i> added by analogy with vl.1 and in accordance with <b>C</b>
295	fl.	note 2: marc. omitted by analogy with cl., ob., vl.1,2
295	vc.	<i>div.</i> added
296	va.	<i>div.</i> added in accordance with <b>C</b>
296-297	va.	slur in lower part added as in <b>B</b>
297	tr.1	<i>f</i> added by analogy with tr.2,3, trb.t., trb.b.
297	va.	<i>unis.</i> added in accordance with <b>C</b>
299	vl.1,2	<i>trem.</i> added
299-300	va.	<i>div. unis.</i> added in accordance with <b>C</b>
300	fg.2	note 3: marc. added by analogy with trb.b., tb., vc., cb.
300-301	cor.1,3	<b>B</b> : slur ends at b.300 note 4

Bar	Part	Comment
300-301	cor.4 tr.3	end of slur moved from 300 note 4 to b.301 note 1 by analogy with cor.1,2,3, tr.1,2, trb.t.
300	va.	<i>trem.</i> added
301	timp.	note 2: stacc. added as in <b>B</b> and by analogy with b.302
302	vc. cb.	<b>B</b> : notes 1-2: marc.
303	vc.	<i>trem.</i> added
304	cor.	note 1: marc. added by analogy with the other brass parts and in accordance with <b>C</b>
307-308	tr.2,3	<i>ff</i> added by analogy with bb.305-306 and in accordance with <b>C</b> ; <b>B</b> : notated with repeat mark
309	vl.2 va.	<b>B</b> : note 1: no harmonic; <b>C</b> : (vl.2) note 1: no harmonic