

C A R L N I E L S E N

VÆ R K E R
W O R K S

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B I B

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V Æ R K E R

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Udgivet af Carl Nielsen Udgiven
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Serie II. Instrumentalmusik. Bind 3

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Series II. Instrumental Music. Volume 3



Edition Wilhelm Hansen
Copenhagen 1999

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

S Y M F O N I N R . 3

O P U S 27

S I N F O N I A E S P A N S I V A

S Y M P H O N Y N O . 3

O P U S 27

S I N F O N I A E S P A N S I V A

Udgivet af

Edited by

Niels Bo Foltmann



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SYMPHONY NO. 3, OPUS 27, *Sinfonia espansiva* SYMFONI NR. 3, OPUS 27, *Sinfonia espansiva*

I Allegro espansivo 1 I Allegro espansivo

II Andante pastorale 80 II Andante pastorale

III Allegretto un poco 99 III Allegretto un poco

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GENERELT FORORD

GENERAL PREFACE

The Carl Nielsen Edition is an independent project under the auspices of the Music Department of the Royal Library, launched in 1994 on the initiative of the Ministry of Culture and funded by the Ministry, 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.

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

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

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

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

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

Series I, Stage Music

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

Series II, Instrumental Music

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

Series III, Vocal Music

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

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

Editorial principles

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

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

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

Serie I, Scenemusik

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

Serie II, Instrumentalmusik

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

Serie III, Vokalmusik

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

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

Redaktionelle principper

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

F O R O R D

P R E F A C E

After he had finished the Second Symphony, *The Four Temperaments* (1902), no fewer than eight years passed before Carl Nielsen again turned to the demanding symphonic genre. The first few years of this period were devoted to the choral work *Sleep* (Søvnen), op. 18 (1904) and the opera *Masquerade* (1905-1906), while the only major independent orchestral works were the overture *Helios*, op. 17 (1903) and the orchestral fantasia *Saga Dream* (1907-1908). In 1908 Carl Nielsen was engaged as a conductor at the Royal Theatre, a position he kept until 1914. The very time-consuming conducting work left him little time for composing, and this is clearly reflected in his output from the years 1908-1909, which mainly consists of unassuming occasional cantatas and theatre music.

Not until the beginning of 1910 did Carl Nielsen begin thinking about his third symphony. It is said that he brooded long over the beginning of the first movement. Then one day he finally got the idea for the first subject while riding in a tram, and for want of music paper he notated the theme on his sleeve.¹ The first movement was finished on 13th April 1910,² then the work on the symphony had to be put aside for a while for the sake of the music for the play *Hagbarth and Signe*, which was to be finished for an open-air performance at the Royal Deer Park in June. At the beginning of July he took up the symphony again, beginning the second movement on 8th July³ during a summer holiday stay at *Damgaard* near Fredericia, and it was composed in the course of just under three weeks. On 27th July he wrote to Frants Buhl:⁴

“I have two movements (1st Allegro and Andante) finished of a new symphony that I have written very much con amore. I hope

Efter afslutningen af den anden symfoni, *De fire Temperamenter* (1902), gik der ikke mindre end otte år før Carl Nielsen atter vendte sig mod den krævende symfonigenre. De første år af denne periode var helliget korværket *Søvnen*, op. 18 (1904) og operaen *Maskarade* (1905-1906), mens de eneste større selvstændige orkesterværker var ouverturen *Helios*, op. 17 (1903) og orkesterfantasiaen *Saga-Drøm* (1907-1908). I 1908 blev Carl Nielsen ansat som kapelmester ved Det Kongelige Teater, en stilling han beholdt frem til 1914. Den meget tidskrævende kapelmestergerning levnedede ham ikke megen tid til at komponere, hvilket tydeligt afspejler sig i produktionen fra årene 1908-1909, der fortrinsvis udgøres af upretentive lejlighedskantater og skuespilmusik.

Først i begyndelsen af 1910 begyndte Carl Nielsen at tænke på sin tredje symfoni. Det fortælles at han længe gik og grublede over begyndelsen til første sats. Så endelig en dag fik han idéen til hovedtemaet, mens han kørte i sporvogn, og i mangel af notepapir noterede han temaet på sin manchete.¹ Første sats var færdig den 13. april 1910,² hvorpå arbejdet med symfonien måtte lægges til side i nogen tid til fordel for musikken til skuespillet *Hagbarth og Signe*, som skulle være færdig til en friluftforestilling i Dyrehaven i juni måned. I begyndelsen af juli tog han atter fat på symfonien, idet anden sats blev påbegyndt den 8. juli³ under et sommerferieophold på *Damgaard* ved Fredericia og blev komponeret i løbet af de følgende knap tre uger. Den 27. juli skrev han til Frants Buhl⁴ at:

“jeg har to Satser (1ste Allegro og Andante) færdige af en ny Symfoni som jeg har skrevet ret con amore. Jeg haaber at

1 Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-1948, vol. 2, p. 9.

2 Cf. dating in draft (Source B).

3 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 293.

4 Danish Orientalist (1850-1932).

1 Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 2, s. 9.

2 Jf. datering i kladden (kilde B).

3 Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 293.

4 Orientalist (1850-1932).

the rest will come quickly, when I come back to Copenhagen; now I want to take a complete holiday for a little while.”⁵

However, some time was to pass before Carl Nielsen continued with the composition. After coming back to Copenhagen on 14th August he was gripped by a depression that appears to have paralysed his creative faculties. Thus he wrote on 17th August to his wife Anne Marie,⁶ who at this time was staying at the Søndervig Seaside Hotel near Ringkøbing:

“But I have so little heart and desire for life, and I think I am no company for the rest of you; therefore, so weary in everything.

I would so like to be finished with it all sometimes – indeed most times; but I also want to build something or other so the end can one day be good.”⁷

Anne Marie had already answered this by the 18th August with an encouraging letter:

“You must not be sad. You are far from finished yet but are in the prime of your maturity – we both are – and we are all expecting the very best from you, my own fine boy. So see and get started on the next part of the symphony before I come, but then you’ll have to hurry, never mind the weeds in the garden.”⁸

Only some way into the autumn did he find the energy to plunge into the last two movements, and on 7th November 1910 he wrote to his friend Bror Beckmann:⁹

“I am working at present on a symphony and I think I will soon be finished with the last two movements; I have just completed the second movement, a broad, landscape-like Andante, which is rather different from my earlier works.”¹⁰

There is a very conspicuous discrepancy between Carl Nielsen’s two statements about the writing of the second movement. At the end of July he wrote to Frants Buhl that he had the first two movements finished, while at the beginning of November he

Resten skal kunne komme hurtigt, naar jeg atter kommer til Kjøbenhavn; nu vil jeg holde en lille Tid helt Ferie.”⁵

Der skulle dog gå en rum tid før Carl Nielsen fortsatte kompositionen. Efter han den 14. august var vendt tilbage til København, blev han grebet af en depression, der tilsyneladende lammede hans skaberevner. Således skrev han den 17. august til sin hustru, Anne Marie,⁶ som på dette tidspunkt opholdt sig på Søndervig Badehotel ved Ringkøbing:

“Men jeg har saa lidt Mod og Lyst til Livet og synes jeg ikke er noget for Jer andre; derfor saa mat i al Ting.

Jeg vilde saa gjerne være færdig med alt sommetider, ja, de fleste Tider; men jeg ønsker ogsaa at oprette et og andet saa Slutningen engang kan blive god.”⁷

Anne Marie svarede allerede den 18. august med et opmuntrende brev:

“Du må ikke være trist. Du er langt fra at være færdig endnu men står i Din Manddoms Gjerning – det gjør vi begge to – og vi venter alle på det allerbedste fra Dig min egen stolte Dreng. Se at få begyndt på det Næste i Symfonien inden jeg kommer men så må Du skynde Dig, skidt med Ukrudtet i Haven.”⁸

Først ud på efteråret fik han overskud til at tage fat på de to sidste satser, og den 7. november 1910 skrev han til sin ven Bror Beckmann:⁹

“Jeg arbejder for Tiden paa en Symfoni og jeg tænker jeg skal snart blive færdig med de to sidste Satser; jeg har lige fuldendt 2den Sats, en bred, landskabelig Andante, som er noget forskjellig fra mine tidligere Arbejder.”¹⁰

Der er en meget iøjnefaldende uoverensstemmelse imellem Carl Niensens to udsagn vedrørende tilblivelsen af anden sats. I slutningen af juli måned skrev han til Frants Buhl, at han havde de to første satser færdige, mens han i begyndelsen november skrev til Bror Beckmann, at han netop havde afsluttet anden

5 Quoted from Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Niensens Breve i Udvalg og med Kommentarer*, Copenhagen 1954, p. 109.

6 Anne Marie Carrl-Nielsen, *née* Brodersen. Danish sculptress (1863-1945).

7 Quoted from Torben Schousboe, *op. cit.*, p. 294.

8 Quoted from Torben Schousboe, *op. cit.*, p. 294.

9 Swedish composer (1866-1929).

10 Quoted from Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 111.

5 Citeret efter Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Niensens Breve i Udvalg og med Kommentarer*, København 1954, s. 109.

6 Anne Marie Carl-Nielsen, født Brodersen. Billedhugger (1863-1945).

7 Citeret efter Torben Schousboe, *op. cit.*, s. 294.

8 Citeret efter Torben Schousboe, *op. cit.*, s. 294.

9 Svensk komponist (1866-1929).

10 Citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 111.

wrote to Bror Beckmann that he had just finished the second movement. The reason for this may be that Carl Nielsen seems to have composed the movement in two tempi: first he worked it out as a purely instrumental movement, then he composed the two vocal parts – really quite a remarkable additive composition process.¹¹ From the draft of the movement it is further evident that the vocal parts were at first furnished with the following underlaid text: “All thoughts vanished. I lie beneath the heavens”.¹² However, at an early stage Carl Nielsen must have abandoned this text in favour of the textless vocalise, since his draft only has underlaid text at the beginning of the vocal movement (bb. 101-115). As is evident from Carl Nielsen’s own programme notes for the symphony (see below), with the textless vocal parts he tried to depict a primal human Paradise state. Such a use of the human voice in symphonic works was not wholly unknown at the time. One finds textless choral passages for example in Debussy’s *Sirènes* from *Trois Nocturnes* (finished in 1900) and in Ravel’s *Daphnis et Chloë* (1909-1912). We do not know, however, whether Carl Nielsen knew of these works when he composed his Third Symphony.

The symphony was finished in the autumn and winter of 1910-1911 in very difficult conditions where Carl Nielsen, because of his work at the Royal Theatre, could on the whole only work on the composition in the night hours after the theatre closed.¹³ The drafts for the third and fourth movements are end-dated 14th January and 30th April 1911.¹⁴ After that a fair copy was drawn up; but we do not know whether Carl Nielsen himself took charge of the fair-copying or – as was often the case – had the work fair-copied by a colleague.¹⁵ At all events the fair copy existed no later than the beginning of September, when the score was sent for review in Stockholm.¹⁶

sats. Grunden hertil kan være den, at Carl Nielsen øjensynligt komponerede satsen i to tempi: først udarbejdede han den som en ren instrumentalsats og siden tilkomponerede han de to vokalstemmer – en i øvrigt ganske bemærkelsesværdig additiv kompositionsproces.¹¹ Af kladden til satsen fremgår det endvidere, at vokalstemmerne først har været forsynet med følgende underlagte tekst: “Alle Tanker Svundne. Jeg ligger under Himlen”.¹² Carl Nielsen må imidlertid allerede på et tidligt tidspunkt havde opgivet denne tekst til fordel for de tekstløse vokaliser, idet hans kladder kun er forsynet med underlagt tekst i begyndelsen af afsnittet med vokalsats (t. 101-115). Som det fremgår af Carl Niensens egne programnoter til symfonien (se nedenfor), har han med de tekstløse vokalstemmer søgt at skildre en urmenneskelig paradisk tilstand. En sådan anvendelse af den menneskelige stemme i symfoniske værker var ikke helt ukendt på denne tid. Man finder således tekstløse kor i fx Debussys *Sirènes* fra *Trois Nocturnes* (afsluttet 1900) og i Ravel’s *Daphnis et Chloë*, (1909-1912). Det vides imidlertid ikke, om Carl Nielsen har haft kendskab til disse værker, da han komponerede sin tredje symfoni.

Symfonien blev færdiggjort i efteråret og vinteren 1910-1911 under meget vanskelige betingelser, hvor Carl Nielsen, på grund af sit virke ved Det Kongelige Teater, stort set kun kunne arbejde med kompositionen i nattetimerne efter teatertid.¹³ Kladden til tredje og fjerde sats er slutdateret hhv. den 14. januar og 30. april 1911.¹⁴ Herefter blev der udarbejdet en renskrift. Det vides imidlertid ikke, om Carl Nielsen selv forestod renskrivningen, eller om han – som det ikke sjældent var tilfældet – lod en kollega renskrive værket.¹⁵ I det mindste har renskriften foreligget senest i begyndelsen september, hvor partituret var sendt til gennemsyn i Stockholm.¹⁶

I løbet af det tidlige efterår 1911 begyndte Carl Nielsen at arbejde for en uropførelse af den nye symfoni. Først var det

11 That the composition work was done in these two stages is clear from Source **B**, (see Facsimile, p. xxi). Further evidence that Carl Nielsen added the vocal movement after the first written version had been made can be found in the draft for the piano duet arrangement (Source **D**), which was drawn up in parallel with the draft score. In this source the vocal parts are not included, only marked with their entries; see Facsimile, p. xxii.

12 See Facsimile, p. xxi.

13 Torben Meyer & Frede Schandorf Petersen, *op. cit.*, pp. 10-11.

14 Source **B**.

15 It has not been possible to track down this score.

16 Cf. letter from Carl Nielsen to Emil Holm (15.9.1911), transcription by Torben Meyer (*DK-Kk*, C II, 10, Torben Meyers Carl Nielsen materiale).

11 At kompositionen har fundet sted i disse to faser fremgår tydeligt af kilde **B**, (se faksimile, s. xxi). Et yderligere belæg for, at Carl Nielsen har tilføjet vokalsatsen efter den første nedskrift findes i kladden til det firhændige klaverudtog (kilde **D**), som er udarbejdet parallelt med partiturokladden. I denne kilde er vokalstemmerne ikke medtaget, men kun markeret ved deres indsatser, se faksimile, s. xxii.

12 Se faksimile, s. xxi.

13 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, s. 10-11.

14 Kilde **B**.

15 Det har ikke været muligt at efterspore dette partitur.

16 Jf. brev fra Carl Nielsen til Emil Holm (15.9.1911), transskription ved Torben Meyer (*DK-Kk*, C II, 10, Torben Meyers Carl Nielsen materiale).

In the course of the early autumn of 1911 Carl Nielsen began to work for a first performance of the new symphony. At first the intention was that it would take place in Stuttgart.¹⁷ Later it was suggested for a period that the symphony should be christened at a benefit concert for the bereaved family of Johan Svendsen.¹⁸ The fact that the score was sent to Stockholm in September might suggest that Carl Nielsen also had Stockholm in mind for the first performance. However, none of these came to anything, and instead the first performance was at Carl Nielsen's 'Symphony Concert of New Compositions' at the Odd Fellow Concert Hall in Copenhagen on 28th February 1912, where the composer himself headed the Royal Danish Orchestra. This concert further featured the first performance of the Violin Concerto op. 33, which had been composed in 1911, immediately after the Third Symphony.¹⁹ The concert was a great success, and at the same time the unusually positive reviews heralded a turning-point for the reception of Carl Nielsen's works in Danish public music criticism, since hitherto his music had often been perceived as cool, academic and contrived.²⁰ Characteristic of this change in attitude was Charles Kjerulf's²¹ review in *Politiken*, where he said among other things:

"Yesterday evening friends and opponents of Carl Nielsen's art alike – but perhaps most of all those who are both – had to rejoice in this work, which was genuinely Carl Niensenesque in all its strange mixture of naiveté and refinement, humour and lyricism, violence and grace ... but which, unlike so much else of Carl Nielsen's work before, was solidly constructed, balanced and refreshingly free of all irrelevant experimentation. It was at last the fully mature artistic personality that emerged here; the

- 17 Cf. letter from Carl Nielsen to Emil Holm (22.9.1911), transcription by Torben Meyer (*DK-Kk*, C II, 10, Torben Meyers Carl Nielsen materiale). Carl Nielsen himself conducted the symphony in Stuttgart on 23.1.1913.
- 18 Irmelin Eggert Møller & Torben Meyer, *op. cit.*, pp. 115-116. The Norwegian-born composer and conductor at the Royal Theatre, Copenhagen, Johan Svendsen, had died on 14th June 1911.
- 19 In addition the programme consisted of the preludes to Acts Two and Three of *Saul and David* as well as the duet of Jonathan and Michal from Act Three of *Saul and David*. The vocal roles in *Saul and David* and in the symphony were performed by the soprano Emilie Ulrich (1872-1952) and the baritone Albert Høeberg (1879-1949); the solo part in the violin concerto was played by Peder Møller (1877-1940).
- 20 Frits Eibe, "Carl Nielsen og den offentlige Musikkritik", *Dansk Musiktidsskrift* 7 (1932), pp. 44-49.
- 21 Danish composer and music critic (1858-1919).

hensigten, at den skulle finde sted i Stuttgart.¹⁷ Siden var det en overgang på tale, at symfonien skulle holdes over dåben ved en koncert til fordel for Johann Svendsens efterladte.¹⁸ Den omstændighed, at partituret i september blev sendt til Stockholm, kunne tyde på, at Carl Nielsen også har haft Stockholm i tankerne med henblik på uropførelsen. Ingen af disse planer blev imidlertid til noget, og i stedet fandt uropførelsen sted ved Carl Niensens 'Symfoni-Koncert med nye Kompositioner' i Odd Fellow-Palæet i København den 28. februar 1912, hvor komponisten selv stod i spidsen for Det Kongelige Kapel. Denne koncert bragte også uropførelsen af violinkoncerten op. 33, som var komponeret i 1911, umiddelbart efter den tredje symfoni.¹⁹ Koncerten blev en stor succes, og samtidig indvarslede den usædvanligt positive kritik et vendepunkt for receptionen af Carl Niensens værker i den danske offentlige musikkritik, idet hans musik hidtil ofte var blevet opfattet som kølig, akademisk og konstrueret.²⁰ Karakteristisk for dette holdningsskift var Charles Kjerulfs²¹ anmeldelse i *Politiken*, hvori det bl.a. hed:

"Baade Venner og Modstandere af Carl Niensens Kunst – maaske allermest dog de, der er begge Dele – maatte i Aftes glæde sig over dette Arbejde, der var ægte Carl Nielsen'sk i al sin sælsomme Blanding af Naivetet og Raffinement, Humor og Lyrik, Voldsomhed og Ynde ... men som, i Modsætning til saa meget andet hos Carl Nielsen før, var fasttømret, afbalanceret og velgørende frit for al uvedkommende Eksperimenteren. Det var endelig den fuldvoksne Kunstner-Personlighed, der her brød frem, den sidste tiloversblevne Rest fra – med Forlov – den musikalske 'Lømmel'-Alder var stødt af, og man havde Manden og Kunstneren, med Dyder og Lyder, men saadan, som han nu

- 17 Jf. brev fra Carl Nielsen til Emil Holm (22.9.1911), transskription ved Torben Meyer (*DK-Kk*, C II, 10, Torben Meyers Carl Nielsen materiale). Carl Nielsen dirigerede selv symfonien i Stuttgart den 23.1.1913.
- 18 Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 115-116. Den norskfødte komponist og kapelmester ved det Kongelige Teater, Johan Svendsen, var død den 14. juni 1911.
- 19 Herudover bestod programmet af forspillene til 2. og 3. akt af *Saul og David* samt duetten mellem Jonathan og Mikal fra 3. akt af *Saul og David*. Vokalpartierne fra *Saul og David* og i symfonien blev udført af sopranen Emilie Ulrich (1872-1952) og barytonen Albert Høeberg (1879-1949), solostemmen i violinkoncerten blev spillet af Peder Møller (1877-1940).
- 20 Frits Eibe, "Carl Nielsen og den offentlige Musikkritik", *Dansk Musiktidsskrift* 7 (1932), s. 44-49.
- 21 Komponist og musikkritiker (1858-1919).

last traces of – if I may say so – the musical ‘awkward age’ had been knocked off, and one had the man and the artist, with his virtues and faults, but such as he happens to be, and such as certainly will not change – on this earth.

The first wholly and fully ripe apple from his tree.”²²

For the first performance the symphony still had no by-name, but was quite simply called *Symphony*. Shortly afterwards Carl Nielsen chose, however, to give the work the title *Sinfonia expansiva*, against the background of the tempo designation of the first movement, *Allegro espansivo*.

On 28th April 1912, at the urging of his good friend Julius Röntgen,²³ and just two months after the world premiere, Carl Nielsen could conduct a performance of his Third Symphony in Amsterdam with the Concertgebouw Orchestra. Before his arrival in Amsterdam the Orchestra had already rehearsed the symphony, so that the composer could concentrate on the purely musical aspects in the two three-hour rehearsals that had been made available to him for the concert.²⁴ Of the rehearsal work he wrote on 26th April in his diary:

“First we played the whole symphony right through, and then we had reached full understanding and tried in detail until about 12 o’clock. I made a remark during the Finale’s long B flat major pedal point that was quite a hit, to wit to make sure to play that whole passage as ‘langweilig’ as possible, and when we reached the D major signatures I knocked off and sort of stretched out lazily; then all the musicians did the same and we all burst into loud laughter, whereupon I said: ‘Bravo meine Herren, ich sehe schon dass wir einander verstehen’; renewed hilarity!”²⁵

The concert itself was a great success with both the audience and the critics. Carl Nielsen described it in his diary:

“The orchestra played excellently. It is strictly forbidden to clap between the movements in a symphony, but I knew that already. After the Andante a whistling went through the hall which was very cheering. After the symphony loud applause so several times I had to come forward and thank them; in the end

en Gang er, og som han visselig ikke heller bliver anderledes. Paa denne Klode.

Det første, helt og fuldt modne Æble fra hans Træ.”²²

Ved uropførelsen havde symfonien endnu ikke noget tilnavn men blev slet og ret betegnet *Symfoni*. Kort tid herefter valgte Carl Nielsen imidlertid at give værket betegnelsen *Sinfonia expansiva*, på baggrund af førstesatsens tempobetegnelse, *Allegro espansivo*.

På foranledning af sin gode ven, Julius Röntgen,²³ kunne Carl Nielsen allerede to måneder efter uropførelsen, nemlig den 28. april 1912, lede en opførelse af sin tredje symfoni med Concertgebouw-orkestret i Amsterdam. Inden hans ankomst til Amsterdam havde orkestret indstuderet symfonien, således at komponisten kunne koncentrere sig om det rent musikalske ved de to tretimersprøver, som han havde fået stillet til rådighed før koncerten.²⁴ Om prøvearbejdet skrev han den 26. april i sin dagbog:

“Vi spillede først hele Symfonien lige igennem og saa var vi i fuld Forstaaelse og prøvede saa i Detailler til Kl henad 12. Jeg gjorde en Bemærkning i Finalens lange B.Dur-Orgelpunkt som gjorde megen Lykke, nemlig: endelig at spille hele den Periode saa ‘langweilig’ som muligt og da vi naaede til D.Dur Fortegnene bankede jeg af og strakte mig ligesom i Dovenskab; saa gjorde alle Musikerne det samme og vi brast alle i høj Latter hvorpaa jeg sagde: ‘Bravo meine Herren, ich sehe schon dass wir einander verstehen’; ny Munterhed!”²⁵

Selve koncerten blev en stor succes hos såvel publikum som kritikerne. Carl Nielsen beskrev den i sin dagbog:

“Orkestret spillede fortræffeligt. Det er strengt forbudt at klappe imellem Satserne i en Symfoni, men det vidste jeg forud. Efter Andanten gik der in Hvislen gennem Salen som var meget oplivende. Efter Symfonien stærkt Bifald, saa jeg maatte flere Gange frem og takke; tilsidst maatte jeg pege paa Orkestret og saa var der stor Begejstring over hele Linien.”²⁶

I maj måned 1912 dirigerede Carl Nielsen to opførelser af symfonien på Det Kongelige Teater i København, idet den blev

²² *Politiken*, 29.2.1912.

²³ Dutch composer (1855-1932).

²⁴ Cf. letter from Julius Röntgen to Carl Nielsen, 2.4.1912 (DK-Kk, CNA, I.A.b.).

²⁵ Quoted from Torben Schousboe, *op. cit.*, p. 330.

²² *Politiken*, 29.2.1912.

²³ Hollandsk komponist (1855-1932).

²⁴ Jf. brev fra Julius Röntgen til Carl Nielsen 2.4.1912 (DK-Kk, CNA, I.A.b.).

²⁵ Citeret efter Torben Schousboe, *op. cit.*, s. 330.

²⁶ Citeret efter Torben Schousboe, *op. cit.*, s. 331.

i had to point to the Orchestra and then there was great enthusiasm all along the line.”²⁶

In May 1912 Carl Nielsen conducted two performances of the symphony at the Royal Theatre in Copenhagen, since it was played as introductory music to Molière’s play *The Miser*. For the first performance, on 4th May, the orchestra was placed on the stage itself, and Carl Nielsen stood, baton raised, ready to start the music as soon as the curtain had gone up and a black drape had slide aside. Acoustically, this placing of the orchestra proved unfortunate, though, and in a repetition of the combination symphony and comedy on 21st May the orchestra was placed, as usual, in the pit.²⁷

Later Carl Nielsen conducted the symphony in Stuttgart, Berlin, Helsinki, Stockholm and Gothenburg, as well as repeatedly in Copenhagen, for example in the Danish Broadcasting Corporation’s first symphony concert on 14th January 1927. During Carl Nielsen’s lifetime *Sinfonia espansiva* was also performed with other conductors in Berlin, Hamburg, London, Gothenburg and Stockholm, and it was probably the most frequently played of the composer’s symphonies. Characteristically of the symphony’s crucial role in Nielsen’s life’s work, the slow movement, *Andante pastorale*, was played at the composer’s funeral in Copenhagen Cathedral on 9th October 1931.

The Third was the only Carl Nielsen symphony not to be published by a Danish music publisher, but by the publisher C.F. Kahnt of Leipzig, where it appeared in 1913 in both large score, pocket score and parts. In 1951 the rights passed to the Danish music publishers Engstrøm & Sødring, while C.F. Kahnt retained the rights for the German-speaking area.

Carl Nielsen wrote programme notes for his Third Symphony several times; the first time was in connection with the concert in Amsterdam on 28th April 1912:

“I.

Allegro espansivo.

The symphony has taken its name from the character designation of the first Allegro. This first movement begins with strong

spillet som indledningsmusik før Molières skuespil *Den Gerrige*. Ved den første opførelse, den 4. maj, var orkestret anbragt på selve scenen, og Carl Nielsen stod med hævet taktstok, klar til at sætte musikken igang så snart tæppet var gået og et sort forhæng var gledet til side. Rent akustisk viste denne placering af orkestret sig dog at være uheldig og ved en gentagelse af kombinationen symfoni og komedie den 21. maj var orkestret som vanligt placeret i orkestergraven.²⁷

Siden dirigerede Carl Nielsen symfonien i Stuttgart, Berlin, Helsinki, Stockholm og Göteborg foruden gentagne gange i København, bl.a. ved Statsradiofoniens første symfonikoncert den 14. januar 1927. I Carl Niensens levetid blev symfonien endvidere opført med andre dirigenter i Berlin, Hamburg, London, Göteborg og Stockholm. *Sinfonia espansiva* blev i samtiden den antagelig mest spillede af komponistens symfonier. Karakteristisk for symfoniens centrale placering i Carl Niensens livsværk blev den langsomme sats, *Andante pastorale*, spillet ved komponistens bisættelse i Københavns Domkirke den 9. oktober 1931.

Som den eneste af symfonierne blev den tredje ikke udgivet på et dansk forlag, men derimod på leipzigforlaget C.F. Kahnt. Her udkom den i 1913 i såvel stort partitur, lomme-partitur som stemmer. I 1951 overgik rettighederne til det danske musikforlag Engstrøm & Sødring, idet dog C.F. Kahnt beholdt rettighederne for det tysksprogede område.

Carl Nielsen har flere gange forfattet programnoter til sin tredje symfoni. Første gang i forbindelse med koncerten i Amsterdam den 28. april 1912:

“I.

Allegro espansivo.

Symfonien har faaet Navn efter første Allegros Karakterbetegnelse. Denne første Sats begynder med nogle stærke unisone Ryk som efterhaanden antager rytmisk Form indtil følgende Tema, ligesom ved et voldsomt Pres, springer frem:



27 Knud Ketting, “Kongelig kapelmester Carl Nielsen i tekst og billeder”, *Espansiva* 16 (1999), s. 16.

26 Quoted from Torben Schousboe, *op. cit.*, p. 331.

27 Knud Ketting, “Kongelig kapelmester Carl Nielsen i tekst og billeder”, *Espansiva* 16 (1999), p. 16).

unison jerks which gradually take on rhythmic form until the following subject, as if under great pressure, breaks out:



This and other motifs are elaborated for an extended period until the second subject appears:



This assumes different forms, now very distantly related, now in an abbreviated shape, for example:



and



In the development these motifs are used in different ways, and the movement ends with a Coda, which keeps very close to the first subject with the following figure:



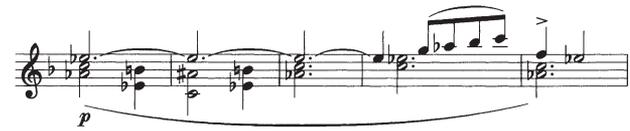
II.

The *Andante pastorale* depicts, as the title suggests, peace and calm in nature, only interrupted by the voices of a few birds, or what you will. The composer's idea with this whole movement is the following threefold division:

The landscape



Der arbejdes med dette og andre Motiver i en længere Periode indtil Sidetemaet optræder:



Dette antager forskellige Former, snart i meget fjernt Slægtskab og snart i forkortet Skikkelse f.Expl:



og



I Gennemførelsen benyttes disse Motiver paa forskjellig Maade og Satsen slutter med en Coda, der holder sig stærkt til Hovedtemaet ved følgende Partikel



II.

Andante pastorale skildrer, som Titelen antyder, Fred og Ro i Naturen, der kun afbrydes ved Stemmen af enkelte Fugle, eller hvad man vil. Komponistens Ide med den hele Sats er følgende Tredeling:

Landskabet



Naturstemmer



Voices of nature



and Mankind's strong feeling of this



Towards the end the calm and depth of the landscape seems to become denser (E flat major) and, far off, we hear human voices. First a man's and then a woman's voice, which disappear again, and the movement ends in completely apathetic calm (trance).

III.

The *Allegretto un poco* is introduced by four bars of syncopations, then the oboe sings the following melody:



Later this appears:



and



which is fugued and brought together in various ways. The movement ends as it began, in an ambivalent mood between major and minor.

IV.

Allegro pomposo.²⁸

The Finale is the apotheosis of the work! The composer wished to show the healthy moral of the blessing of work. Everything moves steadily on towards the goal.

og Menneskets stærke Følelse derved



Henimod Slutningen bliver den landskabelige Ro og Dybde ligesom mere fortættet (Es Dur) og man hører, langt borte fra, Menneskestemmer, først en Mands og siden en Kvindestemme, der atter forsvinder og Satsen slutter i fuldkommen apatisk Ro (Trance).

III.

Allegretto un poco indledes med 4 takter Syncoper hvorefter Oboen synger følgende Melodi



Senere optræder



og



der fugeres og bringes sammen paa forskellig Maade. Satsen slutter som den begyndte, i tvetydig Stemning, mellem Dur og Moll.

IV.

Allegro pomposo.²⁸

Finalen er Arbejdets Apotheose! Komponisten har villet vise den sunde Moral der ligger i Arbejdets Velsignelse. Det hele gaer jevnt frem mod Maalet.

Hovedmotivet



28 I det trykte partitur (kilde **A**) har fjerde sats blot tempobetegnelsen *Allegro*, mens de trykte stemmer (kilde **C**) har tempobetegnelsen *Allegro pomposo*.

28 In the printed score (Source **A**) the fourth movement only has the tempo designation *Allegro*, while the printed parts (Source **C**) have the tempo designation *Allegro pomposo*.

The main motif



is used frequently and the nature of the movement is maintained with as much gusto and energy as possible.”²⁹

Later the composer wrote the following programme note for the broadcast concert on 14th January 1927:

“‘Sinfonia espansiva’ was composed in the year 1911 and was the work which, conducted by the composer, made his name both in this country and abroad, especially in Sweden, Finland, Germany and Holland. The symphony expresses – especially in the first movement – a strong tension (*espansiva*), which is however completely eliminated in the second movement by idyllic calm. Towards the end of this movement two human voices sing on the vowel ‘a’, as if to evoke a certain phlegmatic-Paradisiac state of the soul. The third movement is a contrast to this, and in the last movement the orchestra sings its introductory theme so straightforwardly that one could well describe this theme as ‘healthy-popular’. After a development which in the middle of the movement touches on other moods, the Finale ends with its first subject, like a person who, uninterestingly, but healthily and in good humour, reaches the goal of his travels.”³⁰

The latest programme note Carl Nielsen wrote was for a concert in Stockholm in March 1931:

“The work is the result of many kinds of forces. The first movement was meant as a gust of energy and life-affirmation blown out into the wide world, which we human beings would not only like to get to know in its multiplicity of activities, but also to conquer and make our own. The second movement is the absolute opposite: the purest idyll, and when the human voices are heard at last, it is only to underscore the peaceful mood that one could imagine in Paradise before the Fall of our

bliver benyttet meget og Satsens Karakter er fastholdt med saa stor Lyst og Energi som muligt.”²⁹

Siden forfattede komponisten følgende programnote til den radiotransmitterede koncert den 14. januar 1927:

“‘Sinfonia espansiva’ er komponeret i Aaret 1911 og var det Værk, der under Komponistens Direktion slog hans Navn fast saavel herhjemme som i Udlandet, særlig i Sverige, Finland, Tyskland og Holland. Symfonien udtrykker – navnlig i første Sats – en stærk Spænding (*espansiva*), der dog i anden Sats er fuldkommen bortelimineret af idyllisk Ro. Imod Slutningen af denne Sats synger to Menneskestemmer paa Vokalen a, ligesom for at fremkalde en vis flegmatisk-paradisisk Sjelstilstand. Tredie Sats er en Modsætning hertil, og i sidste Sats synger Orkestret sit Indledningstema saa lige ud ad Landevejen, saa man godt kunde betegne dette Tema som ‘sundt-populært’. Efter en Udvikling, der i Midten af Satsen berører andre Stemninger, slutter Finalen med sit første Tema, som et Menneske, der uinteressant, men karsk og vel til Mode, naar det Maal, hans Vandring gjaldt.”³⁰

Senest skrev Carl Nielsen en programnote i forbindelse med en koncert i Stockholm i marts 1931:

“Værket er et Udslag af mange Slags Kræfter. Første Sats er tænkt som et Kast af Energi og Livbejaelse ud i den vide Verden, som vi Mennesker ikke blot gerne vilde lære at kende i dens brogede Virksomhed, men ogsaa gerne erobre og tilegne os. Anden Sats er den absolute Modsætning: den rene Idyl, og naar Menneskestemmerne tilsidst lader sig høre, er det kun for at understrege den fredelige Stemning, som kunde tænkes i Paradiset inden Syndefaldet af vore første Forældre, Adam og Eva. Tredie Sats er en Sag, som ikke rigtig kan karakteriseres, fordi baade ondt og godt giver sig tilkende uden nogen virkelig Afgørelse. Derimod er Finalen lige ud ad Landevejen: en Hymne til Arbejdet og det daglige Livs sunde Udfoldelse. Ikke en patetisk Hyldest til Livet, men en vis bred Glæde over at

²⁹ Quoted from John Fellow (ed.), *Carl Nielsen til sin samtid*. Copenhagen 1999, pp. 162-164. This and the other two programme notes are also reproduced in Torben Schousboe, “Tre program-noter af Carl Nielsen om ‘Sinfonia espansiva’”, *Musik & Forskning* 6, Copenhagen 1980, pp. 5-14.

³⁰ Quoted from John Fellow, *op. cit.*, p. 424.

²⁹ Citeret efter John Fellow (udg.), *Carl Nielsen til sin samtid*. København 1999, s. 162-164. Denne og de to øvrige programnoter er også gengivet i Torben Schousboe, “Tre program-noter af Carl Nielsen om ‘Sinfonia espansiva’”, *Musik & Forskning* 6, København 1980, s. 5-14.

³⁰ Citeret efter John Fellow, *op. cit.*, s. 424.

First Parents, Adam and Eve. The third movement is a thing that cannot really be described, because both evil and good are manifested without any real settling of the issue. By contrast, the Finale is perfectly straightforward: a hymn to work and the healthy activity of everyday life. *Not* a gushing homage to life, but a certain expansive happiness about being able to participate in the work of life and the day and to see activity and ability manifested on all sides around us.”³¹

In addition to Carl Nielsen’s own programme notes it should also be mentioned that as early as 1913 his friend Henrik Knudsen³² wrote an introduction to the symphony published by C.F. Kahnt.³³ Before it was printed both Julius Röntgen and Carl Nielsen himself read through and commented on the manuscript for the publication.³⁴

The source material for the symphony is – from an editor’s point of view – highly inadequate. We lack a fair copy (printing source) as well as Carl Nielsen’s own copy of the printed score. It must be assumed that the printing manuscript remained until World War II in the archives of the publisher Kahnt. The further fate of the manuscript has been impossible to trace. The closest we can come to a score with Carl Nielsen’s own additions and revisions is a printed score that belongs to the Gothenburg Symphony Orchestra. As for the part material used by Carl Nielsen himself, the sources give only a vague, incomplete impression of the composer’s possible wishes as regards any revisions. The printed score thus constitutes a natural main source, while it has been possible, with caution, to use the pencil draft as a corrective aid. The printed parts were by all indications drawn up on the basis of the original handwritten set of parts at a time when we must suppose several additions had been made by various orchestral musicians. For the same reason variants in the printed parts cannot be regarded as authentic. Considering the deficiencies of the source material, the two scores of the Danish Radio Symphony Orchestra deserve special attention, since in these scores Launy Grøndahl³⁵ has added the metronome markings and tempo instructions that he remembered Carl Nielsen himself using. These additions are all described in the list of editorial emendations and alternative readings.

Niels Bo Foltmann

kunne tage Del i Livets og Dagens Arbejde og se Virksomhed og Dygtighed udfolde sig til alle Sider omkring os.”³¹

I forlængelse af Carl Niensens egne programnoter skal det også nævnes, at hans ven Henrik Knudsen³² allerede i 1913 udgav en introduktion til symfonien på C.F. Kahnts forlag.³³ Inden trykningen gennemlæste og kommenterede både Julius Röntgen og Carl Nielsen selv manuskriptet til denne publikation.³⁴

Kildematerialet til symfonien er – set ud fra et udgivermæssigt synspunkt – meget mangelfuldt. Man savner såvel en renskrift (trykforlæg) som Carl Niensens eget eksemplar af det trykte partitur. Det må antages, at trykmanuskriptet indtil Anden Verdenskrig beroede i Kahnts forlagsarkiv. Hvad der herefter er blevet af manuskriptet, har det ikke været muligt at eftervise. Det tætteste man kommer et partitur, som indeholder Carl Niensens egne tilføjelser og revisioner, er et trykt partitur, som tilhører Göteborgs symfoniorkester. Hvad angår stemmemateriale anvendt af Carl Nielsen selv giver kilderne kun et vagt og ufuldstændigt indtryk af komponistens mulige ønsker om eventuelle revisioner. Derfor udgør det trykte partitur en naturlig hovedkilde, mens blyantskladden med forsigtighed har kunnet anvendes som korrigerende instans. De trykte stemmer er efter alt at dømme udarbejdet på grundlag af det originale håndskrevne stemmesæt på et tidspunkt, hvor det må antages, at der var fortaget adskillige tilskrifter af forskellige orkestermusikere. Af samme grund kan varianter i de trykte stemmer ikke betragtes som autentiske. I betragtning af kildematerialets mangelfulde karakter påkalder Danmarks Radios Symfoniorkesters to partiturer sig særlig en opmærksomhed, idet Launy Grøndahl³⁵ i disse har indføjet de metronomtallet og tempoangivelser, som han huskede Carl Nielsen selv anvendte. Disse tilføjelser er alle beskrevet i revisions- og variantfortegnelsen.

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31 Citeret efter John Fellow, *op. cit.*, s. 595.

32 Pianist (1873-1946).

33 *Sinfonia espansiva für Orchester von Carl Nielsen. Erläutert von Henrik Knudsen. Deutsch von K. Wechselmann.* C.F. Kahnt Nachfolger, Leipzig 1913, 23 s.

34 Jf. brev fra Carl Nielsen til Henrik Knudsen (19.8.1913), Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 133.

35 Dirigent og komponist (1886-1960).

31 Quoted from John Fellow, *op. cit.*, p. 595.

32 Danish pianist (1873-1946).

33 *Sinfonia espansiva für Orchester von Carl Nielsen. Erläutert von Henrik Knudsen. Deutsch von K. Wechselmann.* C.F. Kahnt Nachfolger, Leipzig 1913, 23 pp.

34 Cf. letter from Carl Nielsen to Henrik Knudsen (19.8.1913), Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 133.

35 Danish conductor and composer (1886-1960).

11

Tegn til Høeberg

NB Tegn til Høeberg

Nielsen

Source **B** (pencil draft, second movement, bb. 99-103): The vocal parts have been added on the two lowest staves, apparently after the instrumental texture had been composed. The addition "NB Tegn til Høeberg" (NB Sign to Høeberg) suggests that Carl Nielsen used this score in connection with the first performance, when it was the singer Albert Høeberg who sang the baritone solo in the second movement.

Kilde **B** (blyantskladde, anden sats, t. 99-103): Vokalstemmerne er tilføjet på de to nederste systemer, tilsyneladende efter at instrumentalsatsen er komponeret. Tilskriften "NB Tegn til Høeberg" tyder på, at Carl Nielsen har anvendt dette partitur i forbindelse med uropførelsen, hvor netop sangeren Albert Høeberg sang baryonsoloen i anden sats.

9

The image shows a page of handwritten musical notation for a piano duet arrangement. It features 12 staves. The top two staves are vocal parts, with 'Sopr.' and 'Baryt.' markings. The remaining staves are for piano accompaniment. The score includes various musical notations such as notes, rests, dynamics (pppp, p, poco rall, poco adagio), and articulation marks. There are some corrections and markings in red ink, including 'X' marks and 'ppp' markings.

Source **D** (draft for a piano duet arrangement, second movement, bb. 124-138): The vocal parts are not included in the arrangement, only marked with "Sopr." and "Baryt." at the entries.

Kilde **D** (kladde til et firhændigt klaverudtog, anden sats, t. 124-138): Vokalstemmerne er ikke medtaget i arrangementet, men kun markeret med "Sopr." og "Baryt." ved indsatserne.

Sopran *Sinfonia espansiva* *Carl-Nielsen*

Andante pastorale ① 15 ② Fl. *Tempo I, ma molto tranquillo*
Quantum
pp
rall.
Sop. solo ③
A
A
A
pp
dim
ppp
rall.
8.
23 Andagio
A pp
dim
ppp
2
Hj. Schwanke Munk 1919
C. Nielsen
mus. 8.10.2697

Source **F** (separate part for the soprano solo in the second movement): Apparently Carl Nielsen himself inserted the breathing caesuras in pencil.

Kilde **F** (separat stemme til sopransoloen i anden sats): Carl Nielsen har tilsyneladende selv med blyant indført vejrtrækningscaesurer.

IV
Finale.

Allargro $\text{♩} = 76$

B & H. Nr. 14. A.
11. 05.

Source **B** (pencil draft, fourth movement, bb. 1-3): The beginning of the fourth movement with a four-bar introduction, which was not however included in the final version.

Kilde **B** (blyantskladde, fjerde sats, t. 1-3): Begyndelsen af fjerde sats med en fire takter lang indledning, som imidlertid ikke blev medtaget i den endelige version.

B E S Æ T N I N G
O R C H E S T R A

3 flauti / 1 flauto piccolo

3 oboi / 1 corno inglese

3 clarinetti

3 fagotti / 1 contrafagotto

4 corni

3 trombe

3 tromboni

tuba

timpani

soprano solo

baritono solo

archi

I tilfælde af at der ikke er sangere til rådighed for solo-
stemmerne i anden sats, kan disse udføres af en klarinet og en
basun.

Should no singers be available for the solo parts in the second
movement, then these part may be taken by a clarinet and a
trombone.

SYMPHONY NO. 3

SYMFONI NR. 3

SINFONIA ESPANSIVA

SINFONIA ESPANSIVA

I

Allegro espansivo (♩. = 80-84) (*battuti in uno – one in a bar*)

Op. 27

Flauto 1 2

Flauto 3 (Flauto piccolo)

Oboe 1 2

Oboe 3 (Corno inglese)

Clarinetto (Bb) 1 2 3

Fagotto 1 2 3

Corno (F) 1 2 3 4

Tromba (F) 1 2 3

Trombone tenore 1 2

Trombone basso

Tuba

Timpani (A, D)

Allegro espansivo (♩. = 80-84) (*battuti in uno – one in a bar*)

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

10

Fl. 1 2 3

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

1

This page of a musical score features the following instruments and parts:

- Flutes (Fl.):** 1st and 2nd Flutes (1, 2), 3rd Flute (3). Includes dynamics *fz* and *a2*. A note in the 2nd flute part is marked "muta in picc."
- Oboes (Ob.):** 1st and 2nd Oboes (1, 2), 3rd Oboe (3). Includes dynamics *fz*.
- Clarinets (Cl. (Bb)):** 1st and 2nd Clarinets (1, 2), 3rd Clarinet (3). Includes dynamics *fz* and *a2*.
- Bassoons (Fg.):** 1st and 2nd Bassoons (1, 2), 3rd Bassoon (3). Includes dynamics *fz*.
- Cor Anglais (Cor. (F)):** 1st, 2nd, 3rd, and 4th parts.
- Trumpets (Tr. (F)):** 1st, 2nd, and 3rd parts.
- Trombones (Trb.t., Trb.b.):** 1st and 2nd Trombones (Trb.t., Trb.b.). Includes dynamics *fz* and *f*.
- Tuba (Tb.):** 1st part. Includes dynamics *f*.
- Timpani (Timp.):** 1st part.
- Violins (VI. 1, VI. 2):** Violin 1 (VI. 1) and Violin 2 (VI. 2). Includes dynamics *fz* and *ff*.
- Viola (Va.):** 1st part. Includes dynamics *ff* and *fz*.
- Violoncello (Vc.):** 1st part. Includes dynamics *ff* and *fz*.
- Double Bass (Cb.):** 1st part. Includes dynamics *ff* and *fz*.

27

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

Musical score for measures 27-32. The score is written in D minor (one flat) and 2/4 time. The instrumentation includes:

- Flute (Fl.):** Measures 27-32. Measures 27-31 are rests. Measure 32 has a forte (*ff*) dynamic.
- Piccolo (Picc.):** Measures 27-32. Measures 27-31 are rests. Measure 32 has a forte (*ff*) dynamic.
- Oboe (Ob.):** Measures 27-32. Measures 27-31 are rests. Measure 32 has a forte (*ff*) dynamic.
- Clarinet (Cl. (Bb)):** Measures 27-32. Measures 27-31 are rests. Measure 32 has a forte (*ff*) dynamic.
- Bassoon (Fg.):** Measures 27-32. Measures 27-31 are rests. Measure 32 has a forte (*ff*) dynamic.
- Horn (Cor. (F)):** Measures 27-32. Measures 27-31 are rests. Measure 32 has a forte (*fz*) dynamic.
- Trumpet (Tr. (F)):** Measures 27-32. Measures 27-31 are rests. Measure 32 has a forte (*fz*) dynamic.
- Trombone (Trb.t.):** Measures 27-32. Measures 27-31 are rests. Measure 32 has a forte (*fz*) dynamic.
- Contrabass (Trb.b.):** Measures 27-32. Measures 27-31 are rests. Measure 32 has a forte (*fz*) dynamic.
- Tuba (Tb.):** Measures 27-32. Measures 27-31 are rests. Measure 32 has a forte (*fz*) dynamic.
- Timpani (Timp.):** Measures 27-32. Measures 27-31 are rests. Measure 32 has a forte (*fz*) dynamic.
- Violin (VI. 1, VI. 2):** Measures 27-32. Measures 27-31 are rests. Measure 32 has a forte (*fz*) dynamic.
- Viola (Va.):** Measures 27-32. Measures 27-31 are rests. Measure 32 has a forte (*fz*) dynamic.
- Violoncello (Vc.):** Measures 27-32. Measures 27-31 are rests. Measure 32 has a forte (*fz*) dynamic.
- Contrabass (Cb.):** Measures 27-32. Measures 27-31 are rests. Measure 32 has a forte (*fz*) dynamic.

Dynamics and markings include *ff* (fortissimo) and *fz* (forzando). There are also some accidentals (flats) and phrasing slurs.

34

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb. 1 2

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

ff

trem. div.

8

41

Fl. 1
2

Picc.

Ob. 1
2
3

Cl. (Bb) 1
2
3

Fg. 1
2
3

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trbt. 1
2

Trb. 1
2

Tb.

Timp.

VI. 1
2

Va.

Vc.

Cb.

ff, *sempre ff*, *a2*, *fz*

50

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. D muta in E

VI. 1

VI. 2

Va.

Vc.

Cb.

ff

a2

div.

The musical score is arranged in systems for various instruments. The top system includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in Bb (Cl. (Bb)), and Bassoon (Fg.). The middle system includes Cor in F (Cor. (F)), Trumpet in F (Tr. (F)), Trombone (Trb.t. and Trb.b.), and Tuba (Tb.). The bottom system includes Timpani (Timp.), Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 57 begins with a first ending bracket labeled 'a2' that spans measures 57 through 60. A box containing the number '3' is placed above the first measure. The Piccolo part has a performance instruction 'muta in fl. gr.' starting in measure 58. Dynamics such as *fz* (forzando) are indicated throughout the score, particularly in measures 61 and 62.

64

Fl. 1 2 3

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

ff *ffz* *a2* *div.*

71

Fl. 1 2 3

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. A muta in G

VI. 1

VI. 2

Va.

Vc.

Cb.

f *ff* *fff*

a2 *div.*

78

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Tr. (F)

Trb.t.

Trb.b.

Tb.

Timp.

VI.1

VI.2

Va.

Vc.

Cb.

f

ff

a2

marcato

E muta in C

sempre ff

87

Fl. 1, 2, 3

Ob. 1, 2, 3

Cl. (Bb) 1, 2, 3

Fg. 1, 2, 3

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

Tr. (F) 1, 2, 3

Trb.t. 1, 2

Trb.b. *marcato*

Tb. *marcato*

Timp.

8

VI. 1, 2

Va.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 87 to 91. It features a large ensemble of instruments. The woodwind section includes three flutes, three oboes, and three clarinets in B-flat. The brass section consists of three trumpets in F, three trombones (two tenor, one bass), and three tubas. The string section includes two violins, one viola, one violin, one cello, and one double bass. The percussion section includes three timpani. The score is written in a common time signature with a key signature of one flat. The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion section features a steady rhythmic accompaniment. The page number 87 is at the top left, and the page number 12 is at the bottom center. The publisher information 'Carl Nielsen Udgaven CN 00012' is at the bottom left.

95

Fl. 1, 2, 3

Ob. 1, 2, 3

Cl. (Bb) 1, 2, 3

Fg. 1, 2, 3

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

Tr. (F) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp. G.C muta in Ab, Eb

VI. 1, 2

Va.

Vc.

Cb.

fz

a2

trem.

103

Fl. 1
Fl. 2
Fl. 3

Ob. 1
Ob. 2
Ob. 3

Cl. (Bb) 1
Cl. (Bb) 2
Cl. (Bb) 3

Fg. 1
Fg. 2
Fg. 3

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

Tr. (F) 1
Tr. (F) 2
Tr. (F) 3

Trb.t. 1
Trb.t. 2

Trb.b.
Tb.

Timp.

VI. 1
VI. 2

Va.
Vc.
Cb.

112

This page of a musical score, numbered 112, features a variety of instruments. The woodwind section includes Flutes (Fl.), Oboes (Ob.), and Clarinets in B-flat (Cl. (Bb)). The brass section consists of Cor Anglais (Cor. (F)), Trumpets (Tr. (F)), Trumpets in B-flat (Trb.t.), Trombones (Trb.b.), and Tubas (Tb.). The percussion section includes Timpani (Timp.). The string section (VI. 1, VI. 2, Va., Vc., Cb.) is also present. The score is marked with a dynamic of *fff* (fortississimo) and a *dim.* (diminuendo) instruction. The music is written in a key signature with one flat and a common time signature. The notation includes various note values, rests, and articulation marks such as accents and slurs. The page number 112 is located at the top left of the first staff.

This musical score page, numbered 129, is arranged in a standard orchestral format. It includes parts for Flutes (Fl.), Oboes (Ob.), Cor Anglais (Cor. ingl.), Clarinets (Cl. (Bb)), Bassoons (Fg.), Horns (Cor. (F)), Trumpets (Tr. (F)), Trombones (Trb.t., Trb.b.), Tuba (Tb.), Timpani (Timp.), Violins (VI. 1, VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one flat and a common time signature. The woodwind and string parts feature melodic lines with dynamic markings such as *dim.* and *pp*. The brass parts are primarily sustained notes with some rhythmic patterns. The percussion part includes a steady rhythmic accompaniment. The page concludes with a final measure for all instruments.

7

138 molto tranquillo (quasi $\text{♩} = 76$)

Fl. 1 *mp*

Ob. 1 2

Cl. (Bb) 1 2 *p*

Fg. 1 2 *p*

Trb.t. 1 2 *ppp*

Timp. *ppp*

146

Fl. 1 *p* \triangleleft *poco f* *dim.*

Fl. 2 3 *p* *cresc.* *poco f* *p*

Ob. 1 2 *cresc.* *poco f* *dim.*

Cl. (Bb) 1 2 *pp* *cresc.* *poco f* *dim.*

Fg. 1 2 *pp* *cresc.* *poco f* *dim.*

Cor. (F) 1 2 *pp* *cresc.* *poco f* *dim.*

Trb.t. 1 2

Timp. *Ab, Eb muta in G, C*

154

Fl. 1

Ob. 1/2

Cor.ingl.

Cl. (Bb) 1/2

Fg. 1/2/3

Cor. (F) 1/2

VI. 1

VI. 2

Va.

Vc.

Cb.

ppp

fz *molto dim.*

ppp

162

Fl. 1

Ob. 1/2

Cor.ingl.

Cl. (Bb) 1/2

Fg. 1/2/3

VI. 1

VI. 2

Va.

Vc.

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

pizz.

p *pizz.* *cresc.*

p *pizz.* *cresc.*

p *pizz.* *cresc.*

p *pizz.* *cresc.*

170

Fl. 1
2
3

Ob. 1
2

Cor. ingl.

Cl. (Bb) 1
2
3

Fg. 1
2
3

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

VI. 1
VI. 2

Va.

Vc.

Cb.

f *dim.* *p*

mfz *dim.* *p*

pp *a2*

pp *a2*

pp

arco

div. arco

pp

pp

177

Fl. 1
2
3

Ob. 1
2

Cor. ingl.

Cl. (Bb) 1
2
3

Fg. 1
2
3

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb. t. 1
2

Trb. b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

mp

p

pp

pp

pp

184

Fl. 1, 2, 3

Ob. 1, 2

Cor. ingl.

Cl. (Bb) 1, 2, 3

Fg. 1, 2, 3

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

Tr. (F) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

VI. 1, 2

Va.

Vc.

Cb.

mf

mf

mf

191 **10**

Fl. 1, 2, 3

Ob. 1, 2

Cor. ingl.

Cl. (Bb) 1, 2, 3

Fg. 1, 2, 3

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

Tr. (F) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

VI. 1, 2

Va.

Vc.

Cb.

f, *dim.*, *con sord.*, *senza sord.*, *mf*, *f*, *p*

198

Fl. 1
a2
dim.
pp tranquillo

Fl. 2
3
dim.
pp tranquillo
fl.3 muta in picc.

Ob. 1
2
dim.
pp tranquillo

Cor.ingl.
muta in ob.
p

Cl. (Bb) 1
2
p

Cl. (Bb) 3
p

Fg. 1
2
dim.
pp tranquillo

Fg. 3
dim.
p

Cor. (F) 1
2
p

Cor. (F) 3
4
p

Vc.
pp leggiero

Cb.
pp leggiero

205

VI. 2
mfz

Va.
mfz
pp

Vc.
pp

Cb.
pp

212

Picc.

Fg. 1 2

VI.1

VI.2

Va.

Vc.

Cb.

mf dim. pp

p p pp

div. dim. pp

219

Fl. 1 2

Cl. (Bb) 1 2

Fg. 1 2 3

Cor. (F) 1 2 3 4

VI.2

Va.

Vc.

Cb.

pp pp

ff

ff

ff

ff

ff

ff

a2

Fl. 1
2

Picc.

Ob. 1
2
3

Cl. (Bb) 1
2
3

Fg. 1
2
3

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

233

Fl. 1 2

Picc. 1

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb. div.

a2

marcato

240

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va. div. unis.

Vc.

Cb.

mp *cresc.* *mp* *cresc.*

Musical score for orchestra, measures 247-252. The score is arranged in systems for various instruments. The first system includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), and Bassoon (Fg.). The second system includes Cor in F (Cor. (F)), Trumpet in F (Tr. (F)), Trumpet in B-flat (Trb.t.), Trombone in B-flat (Trb.b.), and Trombone (Tb.). The third system includes Timpani (Timp.), Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score features dynamic markings such as *ff*, *f*, and *p*, and includes performance instructions like *trm* (trumpet mutes) and *trmb* (trombone mutes). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The measure numbers 247, 248, 249, 250, 251, and 252 are indicated at the top of each measure.

254

a2

poco rit. *a tempo*

Fl. 1 2

Picc. 1 2

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va. *unis.*

Vc. *div.*

Cb.

262

Fl. 1
2

Picc.

Ob. 1
2
3

Cl. (B \flat) 1
2
3

Fg. 1
2
3

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

poco a poco dim.

dim.

p

pp

a2

271

Fl. 1 2

Picc. 1 2

Ob. 1 2 3
muta in cor.ingl.

Cl. (Bb) 1 2 3
pp *cresc.* *ff* *dim.* *pp*

Fg. 1 2 3
pp *a2* *cresc.* *ff* *dim.* *pp*

Cor. (F) 1 2 3 4
pp *a2*

Tr. (F) 1 2 3
pp

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1 *pp* *pizz.* *cresc.* *ff* *dim.* *pp*

VI. 2 *pp* *pizz.* *cresc.* *ff* *dim.* *pp*

Va. *pp* *pizz.* *cresc.* *ff* *dim.* *pp*

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

Cb. *pp* *ff*

280

Fl. 1 2

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

mf *p* *mp* *pp* *dim.* *pp*

mf *p* *mp* *pp*

mf *p* *mp* *pp*

mf *p* *mp* *pp*

mf *p* *mp* *pp*

C muta in C#

pizz. *mp* *pp* *dim.*

pizz. *mp* *pp* *dim.*

289

Fl. 1 2

Cl. (Bb) 1 2

VI. 1

Va.

Vc.

p *pp* *arco* *pp* *arco* *pp*

13

297

Fl. 1 2

Cl. (Bb) 1 2

VI. 1

VI. 2

Vc.

p *arco* *p*

304 1.

Fl. 1 2

Picc.

Cor.ingl.

Cl. (Bb) 1 2

Fg. 1 2

VI. 1

VI. 2

Va.

Vc.

f *dim.* *p*

14

312

Fl. 1 2

Picc.

Ob. 1 2

Cor.ingl.

Cl. (Bb) 1 2

Fg. 1 2 3

Cor. (F) 1 2

VI. 1

VI. 2

Va.

Vc.

pp *dim.* *pp* *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp* *pp*

319

Fl. 1
2

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Fig. 1
2
3

Cor. (F) 1
2

Tr. (F) 1
2

Va.

15

327

Fl. 1
2

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Fig. 1
2
3

VI. 1

VI. 2

Va.

Vc.

Cb.

349

Fl. 1 2

Picc. 1 2

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

1.

pp

p

v

>

The musical score is written for a full orchestra. The woodwind section includes Flute (1 and 2), Piccolo (1 and 2), Oboe (1, 2, and 3), Clarinet in B-flat (1, 2, and 3), and Bassoon (1, 2, and 3). The brass section includes Cor Anglais (F) (1, 2, 3, and 4), Trumpet (F) (1, 2, and 3), Trombone (1 and 2), and Tuba. The string section includes Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *pp* (pianissimo) and *p* (piano), and includes performance markings like *a2* (second octave) and *v* (accents). The key signature has one sharp (F#) and the time signature is 3/4.

356

1. *mp*

mp *a2* *mp* *mp* *mp* *mp* *mp* *mp*

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

Musical score for orchestra, measures 363-370. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), Horn in F (Cor. (F)), Trumpet in F (Tr. (F)), Trumpet in B-flat (Trb.t.), Trombone (Trb.b.), Tuba (Tb.), Timpani (Timp.), Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

The score is in 3/4 time with a key signature of one flat (B-flat major). Measure numbers 363, 364, 365, 366, 367, 368, 369, and 370 are indicated. The page number 17 is in a box at the top center.

Instrument parts and markings:

- Fl.:** 1st and 2nd staves. Measure 363 starts with *a2*. Measures 365-366 feature triplets.
- Ob.:** 1st, 2nd, and 3rd staves. Measure 365 has a triplet.
- Cl. (Bb):** 1st and 2nd staves. Measure 363 has *a2* and a triplet. Measure 364 has *p*. Measures 365-366 feature triplets.
- Fg.:** 1st, 2nd, and 3rd staves. Measure 363 has *a2*. Measures 365-366 feature triplets.
- Cor. (F):** 1st, 2nd, 3rd, and 4th staves. Measure 363 has *pp*. Measure 364 has *a2*. Measure 369 has *pp* and *a2*.
- Tr. (F):** 1st, 2nd, and 3rd staves. All measures are rests.
- Trb.t.:** 1st and 2nd staves. All measures are rests.
- Trb.b.:** All measures are rests.
- Tb.:** All measures are rests.
- Timp.:** All measures are rests.
- VI. 1:** 1st staff. Measure 363 has *p*. Measures 365-366 feature triplets.
- VI. 2:** 2nd staff. Measures 365-366 feature triplets.
- Va.:** 1st staff. Measures 365-366 feature triplets. Measure 370 has *div.*
- Vc.:** 1st staff. Measures 365-366 feature triplets.
- Cb.:** 1st staff. Measures 365-366 feature triplets.

370

Fl. 1
2

Picc.

Ob. 1
2
3

Cl. (Bb) 1
2
3

Fg. 1
2
3

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

VI. 1
VI. 2

Va.

Vc.

Cb.

cresc.
p
cresc.
a2
p
cresc.
a2
cresc.
cresc.
cresc.
3
a2
3
cresc.
a2
cresc.
mp
cresc.
mp
cresc.
a2
cresc.
unis.
trem.
cresc.
3
cresc.
3
cresc.

377

The image shows a page of a musical score for measures 377-382. The score is for a symphony orchestra and includes the following parts:

- Fl. (Flute):** 1 and 2 staves. Measure 377 has an *a2* marking. Measures 378-381 feature sixteenth-note patterns. Measure 382 has a *cresc.* marking.
- Picc. (Piccolo):** 1 staff, mostly rests.
- Ob. (Oboe):** 1 and 2 staves. Measure 377 has an *a2* marking. Measures 378-381 feature sixteenth-note patterns. Measure 382 has a *cresc.* marking.
- Cl. (B♭) (Clarinete em Si bémol):** 1 and 2 staves. Measure 377 has an *a2* marking. Measures 378-381 feature sixteenth-note patterns. Measure 382 has a *cresc.* marking.
- Fg. (Fagote):** 1 and 2 staves. Measure 377 has an *a2* marking. Measures 378-381 feature sixteenth-note patterns. Measure 382 has a *cresc.* marking.
- Cor. (F) (Corno em Fá):** 1, 2, 3, and 4 staves. Measures 378-381 feature sustained chords. Measure 382 has a *cresc.* marking.
- Tr. (F) (Trompa em Fá):** 1 and 2 staves. Measure 377 has an *a2* marking. Measures 378-381 feature tremolos. Measure 382 has a *cresc.* marking.
- Tb. (Tromba):** 1 and 2 staves. Measure 382 has a *cresc.* marking.
- Timp. (Tímpano):** 1 staff, mostly rests.
- VI. 1 (Violino I) and VI. 2 (Violino II):** 1 and 2 staves. Measures 378-381 feature sixteenth-note patterns. Measure 382 has a *cresc.* marking.
- Va. (Viola):** 1 staff. Measure 382 has a *cresc.* marking.
- Vc. (Violoncello) and Cb. (Contrabaixo):** 1 and 2 staves. Measures 378-381 feature sixteenth-note patterns. Measure 382 has a *cresc.* marking.

383

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

f *cresc.* *ff*

ff marcato

f *mf* *f* *ff*

389

Fl. 1 2

Picc. 1 2 3

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Timp.

VI. 1

VI. 2

Va. 1 2

Vc. 1 2

Cb. 1 2

ff

a2

marcato

marcato

396

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

402

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb. 1 2

Trb. b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

408

Fl. 1
2

Picc.

Ob. 1
2
3

Cl. (Bb) 1
2
3

Fg. 1
2
3

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

VI. 1
VI. 2

Va.

Vc.

Cb.

t
a2

t
a2

a2

a2

a2

a2

a2

a2

sul G

415

Fl. 1
2

Picc.

Ob. 1
2
3

Cl. (Bb) 1
2
3

Fg. 1
2
3

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

p

v

poco rit.

a tempo

422

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

muta in fl.gr.

muta in cor.ingl.

marcato

marcato

a2

v

f

poco rit.

a tempo

trem.

div.

v

430

Fl. 1 2
3

Ob. 1 2

Cor.ingl. 1 2

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Timp.

VI. 1 2

Va. 1 2

Vc. 1 2

Cb. 1 2

dim. *pp* *ppp* *p* *pp*

a2

G, C# muta in A, E

439 muta in ob.

Cor. ingl. *dim.* *pp*

1
2
3

Fig. *dim.* *pp*

3

Va. *dim.* *pp* una solo *p*

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

448 poco rall. un pochettino meno

1. *p*

Fl. 1 2

Ob. 1 2 3 *fz* *p*

Cl. (Bb) 1 2 3 *fz* *p*

Fig. 1 2 3 *fz* *p*

Va. solo poco rall. un pochettino meno *ppp*

Vc. solo *ppp*

457

Fl. 1 *p* *dim.* *pp* *p*

2 *a2* *pp*

3 *p* *dim.* *pp*

Ob. 1 2 *pp*

Fig. 1 2 *dim.* *pp*

poco string.

20 Tempo I

465

Fl. 1
2
3

Ob. 1
2
3

Cl. (Bb) 1
2
3

Fg. 1
2
3

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

cresc.
cresc.
mp *molto* *ff*

fl.3 muta in picc.

mp *molto* *ff*

mp *molto* *ff*

p *cresc.* *mp* *molto* *ff*

mp *molto* *ff*

poco string.

Tempo I

VI. 1

VI. 2

Va.

Vc.

Cb.

trem. div.

ff trem. *ppp* *cresc.*

ff tutti *ppp* *cresc.*

ff tutti *pizz.* *p* *mp*

ff tutti *pizz.* *p* *mp*

ff tutti *pizz.* *p* *mp*

473

Cor. (F) 1 2 *ff* *a2* *molto dim.* *calando*

Tr. (F) 1 2 3 *f* *p*

VI. 1 *ff* *div.* *molto dim.* *div.* *calando*

VI. 2 *ff* *unis.* *molto dim.* *calando* *arco*

Va. *cresc.* *fff* *p* *arco*

Vc. *cresc.* *fff* *p* *arco*

Cb. *cresc.* *fff* *pizz.* *div.* *p*

21

483

tranquillo

Cl. (Bb) 1 2 *p*

Fg. 1 2 3 *p*

Cor. (F) 1 2 3 4 *pp* *a2* *pp*

Tr. (F) 1 2 *ppp*

VI. 1 *pp*

VI. 2 *pp*

Va. *ppp*

Vc. *ppp*

Cb. *ppp*

492

Fl. 1 2
Picc.
Ob. 1 2
Cl. (Bb) 1 2
Fg. 3
Cor. (F) 1 2 3 4
VI. 1
VI. 2
Va.
Vc.
Cb.

p *poco* *f* *dim.* *pp*
1. *p cresc.* *f* *dim.* *pp*
cresc. *f* *dim.* *pp*
pp *pizz.*
pp *pizz.*
pp *pizz.*
pp *pizz.*
pp *pizz.*
pp

500

22

Ob. 1 2
Cor. ingl.
VI. 1
VI. 2
Va.
Vc.
Cb.

p
p
ff *pp*
ff *pp*
ff *pp*
ff *pp*
ff *pp*

1.
527

Fl. 1
2

Picc.

Ob. 1
2

Cor. ingl.

Cl. (Bb) 1
2
3

Fg. 1
2
3

pp marcato

2.

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

Musical score for measures 535 to 541. Instruments include Fl. (1, 2), Picc., Ob. (1, 2), Cor. ingl., Cl. (Bb) (1, 2, 3), Fg. (1, 2, 3), Cor. (F) (1, 2, 3, 4), Va., Vc., and Cb. The score features dynamic markings such as *ff*, *f*, and *pp*, and performance instructions like "muta in ob." and "1, 2 con sord."

Musical score for measures 542 to 546. Instruments include Picc., Cl. (Bb) (1, 2, 3), Cor. (F) (1, 2, 3, 4), Va., Vc., and Cb. The score includes dynamic markings such as *dim.*, *p*, and *pp*, and the instruction "tranquillo".

548

Ob. 1 2

Cl. (Bb) 1 2

VI. 1

VI. 2

Va.

Vc.

Cb.

arco

pp

pizz.

pp

pp

pp

556

Ob. 1 2

Cl. (Bb) 1 2

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

pp staccato

senza sord.

ff

ff

ff

ff

ff

ff

ff

ff

562

Fl. 1
2

Picc. *ff*

Ob. 1
2
3 *ff*

Cl. (Bb) 1
2
3 *ff*

Fg. 1
2
3 *ff*

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3 *ff*

Trb.t. 1
2 *ff*

Trb.b. *ff*

Tb. *ff*

Timp. *ff* *fz* *tremolo*

VI. 1 *ff*

VI. 2 *ff* *trem.*

Va. *ff* *trem.*

Vc. *ff* *trem.*

Cb. *ff*

Detailed description: This page of a musical score covers measures 562 to 567. It features a full orchestral ensemble. The woodwind section includes Flutes (1 and 2), Piccolo, Oboes (1, 2, 3), Clarinets in Bb (1, 2, 3), Bassoons (1, 2, 3), and Cor Anglais (F) (1, 2, 3, 4). The brass section includes Trumpets in F (1, 2, 3), Trombones (1, 2), Trombone (bass), and Tuba. The percussion section includes Timpani. The string section includes Violins (1 and 2), Viola, Violoncello, and Contrabass. The score is marked with a dynamic of *ff* (fortissimo) throughout. The woodwinds and strings play sustained notes with various articulations, including accents and tremolos. The brass section provides harmonic support with sustained notes and some rhythmic patterns. The timpani part features a rhythmic pattern with accents and a tremolo effect.

569

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. E muta in D

VI. 1

VI. 2

Va. div. unis.

Vc.

Cb.

576

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

ff

mp

This page of a musical score, numbered 576, contains parts for various instruments. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), and Cor Anglais (Cor. (F)). The brass section includes Trumpet in F (Tr. (F)), Trombone (Trb.t., Trb.b.), and Tuba (Tb.). The string section includes Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The Timpani (Timp.) part is present but contains rests. The score features complex rhythmic patterns with many eighth and sixteenth notes, often beamed together. Dynamic markings such as *ff* (fortissimo) and *mp* (mezzo-piano) are used throughout. The key signature has one sharp (F#) and the time signature is 4/4. The page number 576 is located at the top left of the first staff.

583

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

ff

f

fff

a2

v

vs.

591

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

fff
fff
fff
fff
fff
fff
ffz
ffz
ffz

27

600 a2

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

ff

616

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

624

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

631

The image displays a page of a musical score for measures 631 through 637. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Flutes (Fl.), Piccolo (Picc.), Oboes (Ob.), and Clarinets in B-flat (Cl. (Bb)). The brass section includes Cor Anglais (Cor. (F)), Trumpets (Tr. (F)), Trombones (Trb.), and Tuba (Tb.). The percussion section includes Timpani (Timp.). The string section includes Violins I and II (VI. 1, VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations such as notes, rests, slurs, and dynamics. A rehearsal mark 'a2' is present at the beginning of measure 631. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4.

Fl. 1
2

Picc.

Ob. 1
2
3

Cl. (Bb) 1
2
3

Fg. 1
2
3

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb. 1
2

Trb. 1
2

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

638

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. A, E muta in F, C

VI. 1

VI. 2

Va.

Vc.

Cb.

The image shows a page of an orchestral score, measures 638 to 645. The instruments and their parts are as follows:

- Flutes:** Flute 1 and 2, Piccolo. Measure 638 starts with a dynamic marking of *a2*. The woodwinds play a rhythmic pattern of eighth notes.
- Oboes:** Oboe 1, 2, and 3. They play a similar eighth-note pattern.
- Clarinets:** Clarinet in Bb 1, 2, and 3. They play a similar eighth-note pattern.
- Fagot:** Bassoon 1, 2, and 3. They play a pattern of quarter and eighth notes.
- Cor Anglais:** Cor Anglais 1, 2, 3, and 4. They play a pattern of quarter and eighth notes.
- Trumpets:** Trumpet in F 1, 2, and 3. They play a pattern of quarter and eighth notes.
- Trumpets/Trombones:** Trumpet in Bb 1 and 2, Trombone, and Tuba. They play a pattern of quarter and eighth notes.
- Timpani:** Timpani. The instruction is "A, E muta in F, C".
- Violins:** Violin 1 and Violin 2. They play a pattern of eighth notes.
- Viola:** Viola. They play a pattern of eighth notes.
- Violoncello:** Violoncello. They play a pattern of quarter and eighth notes.
- Double Bass:** Double Bass. They play a pattern of quarter and eighth notes.

The score includes various musical notations such as slurs, accents, and dynamic markings like *fz* and *trem.* (trémolo).

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

fz

a2

sul G

31

tranquillo

656

a2

Fl. 1 2 *ppp*

Picc.

Ob. 1 2 3 *fppp*

Cl. (Bb) 1 2 3 *fppp*

Fg. 1 2 3 *fppp*

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3 *ppp*

Trb.t. 1 2 *ppp*

Trb.b. *ppp*

Tb. *ppp*

Timp.

tranquillo

VI. 1 *pizz.*

VI. 2 *pizz.*

Va. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

664

Fl. 1
2

Picc.

Ob. 1
2
3

Cl. (Bb) 1
2
3

Fg. 1
2
3

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

672

Fl. 1 2 *a2* *pp* *cresc.*

Picc. *cresc.*

Ob. 1 2 *a2* *cresc.*

3 *cresc.*

Cl. (Bb) 1 2 *a2* *cresc.*

3 *cresc.*

Fg. 1 2 *a2* *cresc.*

3 *cresc.*

Cor. (F) 1 2 *a2* *pp* *cresc.*

3 4 *a2* *pp* *cresc.*

Tr. (F) 1 2 *cresc.*

3 *pp* *cresc.*

Trb.t. 1 2 *cresc.*

Trb.b. *cresc.*

Tb. *pp* *cresc.*

Timp.

VI. 1 *arco* *pp* *cresc.*

VI. 2 *arco* *pp* *cresc.*

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

Vc. *arco* *pp* *cresc.*

Cb. *pp* *cresc.*

679

Fl. 1, 2

Picc.

Ob. 1, 2, 3

Cl. (Bb) 1, 2, 3

Fg. 1, 2, 3

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

Tr. (F) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp. F, C muta in A, E

VI. 1, 2

Va.

Vc.

Cb.

686

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

f

a2

a2

a2

a2

dim.

dim.

dim.

div.

div.

693

a2

Fl. 1
2

Picc. 1
2

Ob. 1
2
3

Cl. (Bb) 1
2
3

Fg. 1
2
3

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b. 1
2

Tb.

Timp.

VI. 1
VI. 2

Va. *unis.*

Vc.

Cb.

dim. *p* *cresc.*

700

Fl. 1 2 *ff*

Picc.

Ob. 1 2 3 *ff*

Cl. (Bb) 1 2 3 *ff*

Fg. 1 2 3 *ff*

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

Tr. (F) 1 2 3 *ff*

Trb. (F) 1 2 *ff*

Tb. *ff*

Timp. *f* *f_z* *f_z*

VI. 1 *ff*

VI. 2 *ff*

Va. *ff* *div.*

Vc. *ff*

Cb. *ff*

a2

f_z marcato

trm

div.

708

rit. a tempo

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va. unis.

Vc.

Cb.

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

The score consists of 15 staves. The woodwind section (Flute, Piccolo, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Trombone, Tuba) play sustained notes with dynamic markings like *mf* and *f*. The string section (Violins, Viola, Violoncello, Contrabass) plays a rhythmic accompaniment with *sul G* markings. The timpani part is mostly silent.

725

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb. b. 1 2

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

pesante

cresc.

fff

a2

div.

II

Andante pastorale

This musical score is for the second part of the 'Andante pastorale' movement. It is written for a full orchestra and includes vocal soloists. The score is divided into two systems. The first system includes parts for Flauto (Flute), Oboe, Corno inglese (English Horn/Oboe 3), Clarinetto (Bb) (Clarinet in Bb), Fagotto (Bassoon), Corno (F) (French Horn), Trombone tenore (Tenor Trombone), Trombone basso (Bass Trombone), Tuba, Timpani (G, E) (Timpani), Soprano solo (Soprano soloist), and Baritono solo (Baritone soloist). The second system includes parts for Violino 1 (Violin I), Violino 2 (Violin II), Viola, Violoncello (Cello), and Contrabbasso (Double Bass). The tempo is marked 'Andante pastorale' and the time signature is 3/4. The key signature has one sharp (F#). The score begins with a series of rests for all instruments. The French Horns (Corno F) and the string quartet (Violino 1, Violino 2, Viola, Violoncello, Contrabbasso) enter with a melodic line marked *pp* (pianissimo) starting in the second measure of the first system. The woodwinds (Flauto, Oboe, Corno inglese, Clarinetto, Fagotto) and the Trombone/Tuba section remain silent throughout the page.

9

Fg. 1 2 3

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

Vc.

Cb.

sempre pp e legato

pp

17

Fg. 1 2 3

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

Vc.

Cb.

1

a2

v

25

Fg. 1 2 3

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

Vc.

Cb.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

div.

dim.

32

Fl. 1 2

Ob. 1 2

Fg. 1 2 3

Cor. (F) 1 2 3 4

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

mfz > p

mfz > p

mfz pp

pppp

pppp

pppp

pppp

mfz pp

38

1.

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

p

fz p

fz p

ff

ff

ff

ff

ff

ff

sul G

43

3

VI. 1

VI. 2

Va.

Vc.

Cb.

ff

ff

ff

ff

ff

ff

ff

div.

div.

div.

div.

ff

ff

ff

sul A

4

rall.

49 sul G

VI.1

VI.2

Va.

Vc.

Cb.

molto

molto

molto

5

a tempo

56

Fl.

Ob.

Cl. (Bb)

Timp.

VI.1

Va.

Vc.

Cb.

mf p

mf p

mf p

pp

pp

pp

pp

div.

61 6

Fl. 1 2

Ob. 1 2

Cor. ingl. *mf*

Cl. (Bb) 1 2 *mf*

Fg. 1 2 *mf*

Cor. (F) 1 2 *pp dolce*

Timp. G, E muta in Bb, D

VI. 1 *fff*

VI. 2 *fff*

Va. *fff*

Vc. *fff*

Cb.

66

VI. 1 *con fuoco*

VI. 2 *con fuoco*

Va. *con fuoco*

Vc. *con fuoco*

72 *rall.*

VI. 1 *pesante* *molto dim.*

VI. 2 *pesante* *molto dim.*

Va. *pesante* *molto dim.*

Vc. *pesante* *molto dim.*

Cb. *fff pesante* *molto dim.*

7 a tempo, tranquillo

78 *mf p*

Fl. 1 2 *mf p*

Ob. 1 2 *mf p*

Cor. ingl. *mp*

Cl. (Bb) 1 2 *mf p*

Fg. 1 2 *mf p*

Cor. (F) 1 2 *p*

Timp. *pp mf p pp mf p pp fz p pp*

a tempo, tranquillo

VI. 1 *pp*

VI. 2 *pp*

Va. *pp*

Vc. *pp* *fp*

Cb. *pp*

83 *un poco di più animato*

1. *Fl.*

1. *Ob.*

Cor. ingl. muta in ob.

1. *Cl. (Bb)*

1. *Fig.* *ff* *ff* *ff* *ff* *a2*

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

1. *Trb.t.* *f* *a2*

Trb.b. *f*

Tb. *f*

Timp. *mfz* *p* *ff* *D muta in F*

S. solo

Bar. solo

un poco di più animato

VI. 1

VI. 2

Va. *ff* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

ral- - len - - tan - - do

90

Fl. 1 2 3

Ob. 1 2 3

Cl. (Bb) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. solo

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

tr

dim.

ral- - len - - tan - - do

dim.

dim.

dim.

dim.

8 Tempo I, ma molto tranquillo

97

Fl. *mp espressivo*

Ob. *mp espressivo*

Cl. (Bb) *mp espressivo*

Fg. *mp espressivo*

Cor. (F) *ppp*

Trb.t. *ppp*

Trb.b. *ppp*

Tb. *ppp*

Timp. *pp* F muta in Eb

* S. solo *pp*

* Bar. solo *pp*

VI. 1 *mp* con sord.

VI. 2 *mp* con sord.

Va. *pp*

Vc. *pp*

Cb. *pp*

Tempo I, ma molto tranquillo

A

* The vocal soloists far in the background.

This page of a musical score, numbered 102, contains the following parts and staves:

- Fl.** (Flute): 1st and 2nd/3rd staves.
- Ob.** (Oboe): 1st, 2nd, and 3rd staves.
- Cl. (Bb)** (Clarinet in B-flat): 1st, 2nd, and 3rd staves.
- Fg.** (Bassoon): 1st, 2nd, and 3rd staves.
- Cor. (F)** (Trumpet in F): 1st, 2nd, 3rd, and 4th staves.
- Trb.t.** (Trumpet): 1st and 2nd staves.
- Trb.b.** (Trumpet): 1st and 2nd staves.
- Tb.** (Tuba): 1st staff.
- Timp.** (Timpani): 1st staff.
- S. solo** (Solo Saxophone): 1st staff.
- Bar. solo** (Solo Baritone): 1st staff.
- VI. 1** (Violin I): 1st staff.
- VI. 2** (Violin II): 1st staff.
- Va.** (Viola): 1st staff.
- Vc.** (Violoncello): 1st staff.
- Cb.** (Contrabasso): 1st staff.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features various musical notations including notes, rests, slurs, and dynamic markings such as *ppp* (pianissimo) in the lower brass section.

107

Fl. 1, 2, 3
Ob. 1, 2, 3
Cl. (Bb) 1, 2, 3
Fg. 1, 2, 3
Cor. (F) 1, 2, 3, 4
Trb.t. 1, 2
Trb.b.
Tb.
S. solo
Bar. solo
VI. 1
VI. 2
Va.
Vc.
Cb.

The musical score is written for a full orchestra and soloists. It consists of 11 systems of staves. The first system includes Flutes (1, 2, 3), Oboes (1, 2, 3), Clarinets in Bb (1, 2, 3), Bassoons (1, 2, 3), Cor Anglais (1, 2, 3, 4), Trumpets (1, 2), Trombones, and Tubas. The second system includes Solo Saxophone and Solo Baritone. The third system includes Violins (1, 2), Viola, Violoncello, and Contrabass. The score is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking 'A' is present in the Solo Baritone part.

This page of a musical score, numbered 112, contains the following parts and staves:

- Fl. (Flute):** 1 and 2/3 staves.
- Ob. (Oboe):** 1, 2, and 3 staves.
- Cl. (Bb) (Clarinet in B-flat):** 1, 2, and 3 staves.
- Fg. (Fagott/Bassoon):** 1, 2, and 3 staves.
- Cor. (F) (Trumpet in F):** 1 and 2 staves.
- Trb.t. (Trumpet in B-flat):** 1 and 2 staves.
- Trb.b. (Trombone in B-flat):** 1 and 2 staves.
- Tb. (Tuba):** 1 staff.
- S. solo (Solo Saxophone):** 1 staff.
- Bar. solo (Solo Baritone):** 1 staff.
- VI. 1 (Violin I):** 1 staff.
- VI. 2 (Violin II):** 1 staff.
- Va. (Viola):** 1 staff.
- Vc. (Violoncello):** 1 staff.
- Cb. (Kontrabaß/Cello):** 1 staff.

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. It features a variety of musical notations, including melodic lines, chords, and dynamic markings such as *ppp* (pianissimo) in the lower brass and solo parts. The page number 112 is located at the top left.

117

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)

Trb.t.

Trb.b.

Tb.

S. solo

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

div.

unis.

A

128

rall.

Fl. 1, 2, 3: *ppp*

Ob. 1, 2, 3: -

Cl. (Bb) 1, 2, 3: *ppp*

Fg. 1, 2, 3: *ppp*

Cor. (F) 1, 2, 3, 4: *ppp*

Trb.t. 1, 2: *ppp*, *espressivo*, *poco*

Trb.b. *ppp*, *espressivo*, *poco*

Tb. *ppp*, *espressivo*, *poco*

S. solo: -

Bar. solo: -

VI. 1, 2, Va., Vc., Cb.: *pizz.*

rall.

138

Fl. 1
Fl. 2/3
Ob. 1
Ob. 2/3
Cl. (Bb) 1
Cl. (Bb) 2/3
Fg. 1
Fg. 2/3
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3/4
Trb.t. 1
Trb.t. 2
Trb.b.
Tb.
Timp.
S. solo
Bar. solo
VI. 1
VI. 2
Va.
Vc.
Cb.

Detailed description: This page of a musical score, numbered 138, features a complex orchestral arrangement. The top section includes woodwinds (Flutes, Oboes, Clarinets, Bassoon) and brass (Cor. (F), Trb. t., Trb. b., Tb.), with a Timpani part. Below these are solo parts for Soprano (S. solo) and Baritone (Bar. solo). The bottom section contains the string ensemble (Violins I and II, Viola, Violoncello, and Contrabass). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 3/4 time signature. The woodwind and string parts feature intricate rhythmic patterns, including triplets and sixteenth-note runs. The brass parts provide harmonic support with sustained notes and rhythmic accents. The solo parts are melodic and expressive, with the baritone part featuring a prominent line. The overall texture is dense and dynamic, characteristic of a late Romantic or early 20th-century orchestral style.

141 *tranquillo* *molto rall.*

Fl. 1 *poco f* *dim.*

Fl. 2/3 *a2* *poco f* *dim.*

Ob. 1 2/3

Cl. (Bb) 1 2/3 *dim.*

Fg. 1 2/3 *dim.*

Cor. (F) 1 2 3/4 *dim.*

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

Trb.b. *ppp* *dim.*

Tb. *ppp* *dim.*

Timp. *ppp*

S. solo *ppp*

Bar. solo

VI. 1 *tranquillo* *molto rall.* *dim.*

VI. 2 *div.* *ppp* *dim.*

Va. *ppp* *dim.*

Vc. *dim.*

Cb. *dim.*

III

Allegretto un poco (♩ = 80)

The score is divided into two systems. The first system includes the woodwind section: Flauto (1, 2), Flauto piccolo (Flauto 3), Oboe (1, 2, 3), Clarinetto (A) (1, 2, 3), and Fagotto (1, 2, 3). The second system includes the brass and percussion sections: Corno (F) (1, 2, 3, 4), Tromba (F) (1, 2, 3), and Timpani (A, D). The string section (Violino 1, Violino 2, Viola, Violoncello, Contrabbasso) is present in the second system but has no notation on this page.

Woodwind Section:

- Oboe 1:** Enters in the final measure with a melodic line marked *mp espressivo*.
- Fagotto 1:** Enters in the final measure with a melodic line marked *p*.

Brass Section:

- Corno (F) 1 & 2:** Play a sustained chord in the first measure, marked *ff*. The chord changes in the second measure, marked *dim.*. In the third measure, the chord changes again, marked *pp*. In the fourth measure, marked *dim.*. In the fifth measure, marked *ppp*.
- Corno (F) 3 & 4:** Follow the same dynamics and chord changes as the first two horns.

Tempo and Meter: The tempo is *Allegretto un poco* with a quarter note equal to 80 beats per minute. The time signature is 2/4.

9 *quasi rall.*

Ob. 1

Fg. 1 2 3

VI. 1

VI. 2

quasi rall.

15 *a tempo* **1**

Picc.

Ob. 1 2 3

Cl. (A) 1 2

Fg. 1 2 3

VI. 1

VI. 2

Va.

Vc.

Cb.

a tempo

pp

p

p

21

Fl. 1
2

Picc.

Ob. 1
2
3

Cl. (A) 1
2
3

Fg. 1
2
3

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

p

ff

1.

a2

pizz.

arco

26

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

VI. 1 arco

VI. 2 arco

Va.

Vc.

Cb.

fz

a2

marcato

f

32

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

fz

36

Fl. 1 2 *a2*

Picc. *molto dim.* muta in fl.gr.

Ob. 1 2 3 *a2* *molto dim.*

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

Fg. 1 2 3 *a2* *molto dim.*

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

VI. 1 *molto dim.*

VI. 2 *fz* *molto dim.*

Va. *fz* *molto dim.*

Vc. *fz* *molto dim.*

Cb. *fz* *molto dim.*

40

Fl. 1 2 3

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

p

p

f# p

f# p

pp

pp

pp

pp

pp

mf dim.

dim.

pp

mf dim.

pp

pp

pp

pp

46

Fl. 1
2

Ob. 1
2
3

Cl. (A) 1
2

Fg. 1

fz p *fz p* *fz p* *fz p*

1. *p*

52

Fl. 1
2

Ob. 1
2
3

Cl. (A) 1
2

Fg. 1
2
3

fz p *fz p* *fz p* *fz p*

1. *p*

dim. *ppp* *dim.* *ppp*

poco rit.

Cor. (F) 1
2

VI. 1
VI. 2

Va.

Vc.

Cb.

pp *dim.*

poco rit.

58 a tempo

Fl. 1 *p*

Ob. 1 *fz p*

Cl. (A) 1 *p*

Fig. 1 *fz p*

Fig. 2 *fz p*

Fig. 3 *mfzp*

Cor. (F) 1 *mfz p*

Cor. (F) 2 *mfz p*

Cor. (F) 3 *p*

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Timp.

a tempo

VI. 1 *mp*

VI. 2 *mp*

Va. *mfz p* div.

Vc. *mfzp*

Cb. *mfzp*

63

Fl. 1 2 3

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

cresc.

p

f

trill

a2

unis.

75

1
2
3

Cl. (A)

1
2
3

Fg.

1
2
3

Va.

Vc.

Cb.

f^z

a2

80

1
2
3

Cl. (A)

1
2
3

Fg.

1
2
3
4

Cor. (F)

1
2
3
4

Va.

Vc.

Cb.

a2

f

p

cresc.

f

p

cresc.

f

p

f

86

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

f

a2

div.

unis.

Measures 86-91 of a musical score. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), French Horn (Cor. (F)), Trumpet (Tr. (F)), Timpani (Timp.), Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. The score is marked with a forte (*f*) dynamic. The Flute part starts with a second octave (*a2*) marking. The French Horn part has a first measure rest. The Viola part has a *div.* (divisi) marking in measure 88. The Violin II part has a *unis.* (unison) marking in measure 89. The score is divided into two systems by a vertical line.

6

This musical score page covers measures 92 to 95. It features a full orchestral ensemble with the following parts:

- Flute (Fl.):** 1 and 2 staves. Measure 92 starts with a dynamic of *fz* and includes a first overtone (*a2*) marking.
- Piccolo (Picc.):** 1 and 2 staves. Measure 92 starts with a dynamic of *fz*.
- Oboe (Ob.):** 1, 2, and 3 staves. Measure 92 starts with a dynamic of *fz* and includes a first overtone (*a2*) marking.
- Clarinet in A (Cl. (A)):** 1, 2, and 3 staves. Measure 92 starts with a dynamic of *fz* and includes a first overtone (*a2*) marking.
- Fagott (Fg.):** 1, 2, and 3 staves. Measure 92 starts with a dynamic of *fz* and includes a first overtone (*a2*) marking.
- Cor Anglais (Cor. (F)):** 1, 2, 3, and 4 staves. Measure 92 starts with a dynamic of *fz* and includes a first overtone (*a2*) marking.
- Trumpet (Tr. (F)):** 1, 2, and 3 staves. Measure 92 starts with a dynamic of *fz* and includes a first overtone (*a2*) marking.
- Timpani (Timp.):** A single staff that is silent throughout these measures.
- Violin (VI.):** 1 and 2 staves. Measure 92 starts with a dynamic of *fz*.
- Viola (Va.):** 1 staff. Measure 92 starts with a dynamic of *fz*.
- Violoncello (Vc.):** 1 staff. Measure 92 starts with a dynamic of *fz*.
- Contrabasso (Cb.):** 1 staff. Measure 92 starts with a dynamic of *fz*.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The dynamics are consistently marked as *fz* (forzando) throughout the passage. The woodwind and string parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, often with slurs and accents. The brass parts provide a harmonic foundation with sustained notes and some rhythmic movement.

96 ^{a2}

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

100 **7**

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

100 **7**

f *a2* *mp* *mf*

f *a2* *ff* *ff*

con sord. *ff* *con sord.* *ff*

mp staccato *mp* *mp*

div. *p* *div.* *p* *div.* *p* *div.* *p*

110

The musical score for measures 110-114 is arranged in a standard orchestral format. It includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Trumpet in F (Tr. (F)), Timpani (Timp.), Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 110 begins with a dynamic marking of *mf* and a first ending bracket labeled *a2*. The woodwinds and strings play a rhythmic pattern of eighth notes. The Flute part features a melodic line with grace notes. The Piccolo part plays a rhythmic pattern. The Oboe part has a melodic line with a *dim.* marking in measure 112. The Clarinet in A part has a melodic line with a *dim.* marking in measure 112. The Bassoon part has a melodic line with a *dim.* marking in measure 112. The Cor Anglais part has a melodic line with a *dim.* marking in measure 112. The Trumpet in F part has a rhythmic pattern. The Timpani part has a rhythmic pattern. The Violin I and II parts have a rhythmic pattern. The Viola part has a melodic line with a *dim.* marking in measure 112. The Violoncello part has a melodic line with a *dim.* marking in measure 112. The Contrabass part has a melodic line with a *dim.* marking in measure 112.

Measure 111 continues the rhythmic pattern. The Flute part has a melodic line with a *dim.* marking in measure 111. The Piccolo part has a rhythmic pattern. The Oboe part has a melodic line with a *dim.* marking in measure 111. The Clarinet in A part has a melodic line with a *dim.* marking in measure 111. The Bassoon part has a melodic line with a *dim.* marking in measure 111. The Cor Anglais part has a melodic line with a *dim.* marking in measure 111. The Trumpet in F part has a rhythmic pattern. The Timpani part has a rhythmic pattern. The Violin I and II parts have a rhythmic pattern. The Viola part has a melodic line with a *dim.* marking in measure 111. The Violoncello part has a melodic line with a *dim.* marking in measure 111. The Contrabass part has a melodic line with a *dim.* marking in measure 111.

Measure 112 continues the rhythmic pattern. The Flute part has a melodic line with a *dim.* marking in measure 112. The Piccolo part has a rhythmic pattern. The Oboe part has a melodic line with a *dim.* marking in measure 112. The Clarinet in A part has a melodic line with a *dim.* marking in measure 112. The Bassoon part has a melodic line with a *dim.* marking in measure 112. The Cor Anglais part has a melodic line with a *dim.* marking in measure 112. The Trumpet in F part has a rhythmic pattern. The Timpani part has a rhythmic pattern. The Violin I and II parts have a rhythmic pattern. The Viola part has a melodic line with a *dim.* marking in measure 112. The Violoncello part has a melodic line with a *dim.* marking in measure 112. The Contrabass part has a melodic line with a *dim.* marking in measure 112.

Measure 113 continues the rhythmic pattern. The Flute part has a melodic line with a *dim.* marking in measure 113. The Piccolo part has a rhythmic pattern. The Oboe part has a melodic line with a *dim.* marking in measure 113. The Clarinet in A part has a melodic line with a *dim.* marking in measure 113. The Bassoon part has a melodic line with a *dim.* marking in measure 113. The Cor Anglais part has a melodic line with a *dim.* marking in measure 113. The Trumpet in F part has a rhythmic pattern. The Timpani part has a rhythmic pattern. The Violin I and II parts have a rhythmic pattern. The Viola part has a melodic line with a *dim.* marking in measure 113. The Violoncello part has a melodic line with a *dim.* marking in measure 113. The Contrabass part has a melodic line with a *dim.* marking in measure 113.

Measure 114 continues the rhythmic pattern. The Flute part has a melodic line with a *dim.* marking in measure 114. The Piccolo part has a rhythmic pattern. The Oboe part has a melodic line with a *dim.* marking in measure 114. The Clarinet in A part has a melodic line with a *dim.* marking in measure 114. The Bassoon part has a melodic line with a *dim.* marking in measure 114. The Cor Anglais part has a melodic line with a *dim.* marking in measure 114. The Trumpet in F part has a rhythmic pattern. The Timpani part has a rhythmic pattern. The Violin I and II parts have a rhythmic pattern. The Viola part has a melodic line with a *dim.* marking in measure 114. The Violoncello part has a melodic line with a *dim.* marking in measure 114. The Contrabass part has a melodic line with a *dim.* marking in measure 114.

115 a2

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

dim.

p

pp

p

p

p

8

120

Fl. 1 2 *mp marcato*

Picc.

Ob. 1 2 3 *mp*

Cl. (A) 1 2 3 *mp*

Fg. 1 2 3 *mp marcato*

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

VI. 1 *pizz.*

VI. 2 *pizz.*

Va. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

126

Fl. 1
2

Picc.

Ob. 1
2
3

Cl. (A) 1
2
3

Fg. 1
2
3

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

cresc.

f

ff

mp

ffz

arco

a2

This page of a musical score, numbered 131, features a variety of orchestral instruments. The Flute (Fl.) and Piccolo (Picc.) parts are in the upper register, with the Flute playing a melodic line and the Piccolo providing rhythmic support. The Oboe (Ob.) and Clarinet in A (Cl. (A)) parts are in the middle register, with the Clarinet playing a complex, rhythmic pattern. The Bassoon (Fg.) part is in the lower register, providing a steady bass line. The Horns (Cor. (F)) and Trumpets (Tr. (F)) are in the middle register, with the Horns playing a melodic line and the Trumpets providing rhythmic support. The Trombones (Timp.) are in the lower register, providing a steady bass line. The Violins (VI. 1 and VI. 2) and Viola (Va.) parts are in the upper register, with the Violins playing a melodic line and the Viola providing rhythmic support. The Violoncello (Vc.) and Contrabass (Cb.) parts are in the lower register, providing a steady bass line. The score includes dynamic markings such as *ff* and *fz*, and articulation markings such as *arco* and *div.*. The key signature is one sharp (F#) and the time signature is 4/4.

136

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

142

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

fz

f

a2

3

10

Detailed description: This page of a musical score, numbered 10, covers measures 142 to 146. It features a full orchestral ensemble. The woodwinds (Flute, Piccolo, Oboe, Clarinet in A, Bassoon) and brass (Trumpet in F, Trombone) sections play a complex, rhythmic passage with triplets and slurs. The strings (Violins, Viola, Violoncello, Contrabass) provide a dense harmonic and rhythmic foundation. The score includes dynamic markings such as *fz* (forzando) and *f* (forte), and articulation like accents and slurs. A rehearsal mark '10' is placed at the beginning of the page. The key signature has one sharp (F#) and the time signature is 3/4.

148

The score is divided into three systems. The first system includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fg.). The second system includes Cor Anglais (Cor. (F)) and Trumpet (Tr. (F)). The third system includes Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 148: Flute and Piccolo have rests. Oboe and Bassoon have rests. Clarinet in A and Bassoon play a melodic line starting on G4. Cor Anglais and Trumpet play a rhythmic accompaniment of eighth notes.

Measure 149: Flute and Piccolo enter with a melodic line starting on A4. Oboe and Bassoon have rests. Clarinet in A and Bassoon continue their melodic line. Cor Anglais and Trumpet continue their accompaniment.

Measure 150: Flute and Piccolo play a melodic line starting on B4. Oboe and Bassoon have rests. Clarinet in A and Bassoon continue their melodic line. Cor Anglais and Trumpet continue their accompaniment.

Measure 151: Flute and Piccolo play a melodic line starting on C5. Oboe and Bassoon have rests. Clarinet in A and Bassoon continue their melodic line. Cor Anglais and Trumpet continue their accompaniment.

Measure 152: Flute and Piccolo play a melodic line starting on D5. Oboe and Bassoon have rests. Clarinet in A and Bassoon continue their melodic line. Cor Anglais and Trumpet continue their accompaniment.

153

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

The image shows a page of a musical score for measures 153 to 157. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fg.), each with three parts. The brass section includes four French Horns (Cor. (F)) and three Trumpets in F (Tr. (F)). The string section includes Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#), and the time signature is 4/4. The woodwinds and strings play a complex rhythmic pattern of eighth and sixteenth notes, often in triplet groupings. The brass section provides harmonic support with sustained notes and some rhythmic patterns. The score includes various musical notations such as slurs, accents, and dynamic markings.

158

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

163 ^{a2}

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

fz

167

a2

Fl. 1
2

Picc.

Ob. 1
2
3

Cl. (A) 1
2
3

Fg. 1
2
3

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

fp

fz

cresc.

3

poco rall.

178 a2

The musical score is divided into several systems. The first system includes Flutes (Fl.), Oboes (Ob.), Clarinets in A (Cl. (A)), and Bassoons (Fg.). The second system includes Horns in F (Cor. (F)) and Trumpets in F (Tr. (F)). The third system includes Timpani (Timp.). The fourth system includes Violins (VI. 1, VI. 2), Viola (Va.), Cello (Vc.), and Double Bass (Cb.).

Fl. 1 & 2: *f*, *dim.*, *ppp*, muta in picc.

Ob. 1 & 2: *mp*

Cl. (A) 1 & 2: *mp*, *dim.*, *pp*

Fg. 1 & 2: *mf*, *dim.*

Cor. (F) 1 & 2: *ff*, *dim.*, *pp*

Tr. (F) 1 & 2: *pp*

Timp.: A.D muta in G#.C#

VI. 1: *dim.*, *pp*, *dim.*, *ppp*

VI. 2: *dim.*, *pp*

Va.: *dim.*, *pp*

Vc.: *dim.*, *pp*, *dim.*, *ppp*

Cb.: *dim.*, *pp*

poco rall.

186 **Tempo I**

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Vc.

Tempo I

pp

p espressivo

mf

mf

ppp

muta in fl. gr.

13

193 **quasi rall. a tempo**

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

VI. 1

VI. 2

Va.

Vc.

Cb.

quasi rall. a tempo

pp

p

pp

pp

ppp

ppp

ppp

ppp

ppp

pp

ppp

ppp

ppp

pp

pizz.

200

The musical score is arranged in systems for various instruments. The woodwind section includes Flutes (Fl.), Oboes (Ob.), Clarinets in A (Cl. (A)), and Bassoons (Fg.). The brass section includes Corneets in F (Cor. (F)) and Trumpets in F (Tr. (F)). The string section includes Violins 1 and 2 (VI. 1, VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 200: Flutes and Clarinets in A play a melodic line starting with a half rest, followed by a quarter note. Oboes and Bassoons play a rhythmic pattern of eighth notes. Corneets in F play a melodic line with a triplet. The string section provides harmonic support with various rhythmic patterns.

Measure 201: Similar to measure 200, but with more complex rhythmic patterns in the woodwinds and strings.

Measure 202: The woodwinds continue their melodic lines. The Corneets in F play a triplet. The strings play a rhythmic pattern.

Measure 203: The woodwinds play a melodic line. The Corneets in F play a triplet. The strings play a rhythmic pattern.

Measure 204: The woodwinds play a melodic line. The Corneets in F play a triplet. The strings play a rhythmic pattern.

Measure 205: The woodwinds play a melodic line. The Corneets in F play a triplet. The strings play a rhythmic pattern.

Dynamic markings: *pp* (pianissimo) is used for the Oboe and Bassoon parts in measures 201 and 202. *mp* (mezzo-piano) is used for the Flute and Clarinet in A parts in measures 200 and 205. *pp* is also used for the Corneet in F part in measure 202.

Performance instructions: *div.* (divisi) is marked for the Viola part in measure 202. Triplet markings (*3*) are present for the Corneet in F part in measures 202, 203, 204, and 205.

Fl. 1 2 3

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

VI. 1 2

Va.

Vc.

Cb.

cresc. *f* *dim.* *p*

pp cresc. *f* *mp* *p*

cresc. *f* *dim.* *p*

mp cresc. *f* *p*

mp cresc. *f* *p*

cresc. *f* *dim.* *p*

3. *a2* *f*

1. *p*

cresc. *f* *dim.* *p*

cresc. *f* *dim.* *p*

cresc. *f* *dim.* *p*

arco *cresc.* *f* *dim.* *p* *dim.* *pp*

cresc. *f* *dim.* *p*

212

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 3 4

Vi. 1

Vi. 2

Va.

Vc.

1. 2. 1.

mp *mf* *mp*

ppp

p

pp

secco

secco

dim. calando

div.

dim. calando

poco

secco

dim. calando

218

Fl.

Ob.

Fg.

Cor. (F)

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

tranquillo

tranquillo

poco rit.

a2

mf *dim.*

mf *dim.*

pp

pp

ppp

pp *poco espressivo*

pp *poco espressivo*

ppp

ppp

ppp *pizz.*

ppp

dim.

dim.

dim.

dim.

FINALE
Allegro (♩ = 76)

IV

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

- Flauto (1, 2)
- Flauto piccolo (Flauto 3)
- Oboe (1, 2)
- Oboe 3 (Corno inglese)
- Clarinetto (A) (1, 2, 3)
- Fagotto (1, 2)
- Fagotto 3 (Contrafagotto)
- Corno (F) (1, 2, 3, 4)
- Tromba (F) (1, 2, 3)
- Trombone tenore (1, 2)
- Trombone basso
- Tuba
- Timpani (F#, C#)

The lower system includes strings:

- Violino 1 (sul G)
- Violino 2 (sul G)
- Viola (div.)
- Violoncello
- Contrabbasso

Dynamic markings include *f* (forte) and *div.* (divisi). The tempo is marked *Allegro* with a quarter note equal to 76 beats per minute.

8

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vi. 1

Vi. 2

Va. div. unis. div.

Vc.

Cb.

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

cresc.

ff

unis.

sul G

24

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

The musical score is written for a full orchestra. It begins at measure 24, marked with a '24' in the top left. The key signature is one sharp (F#). The score is divided into several systems. The first system includes Flute (1 and 2), Piccolo, Oboe (1, 2, and 3), Clarinet in A (1, 2, and 3), Bassoon (1, 2, and 3), and Cor in F (1, 2, 3, and 4). The second system includes Trumpet in F (1, 2, and 3), Trombone in F (1 and 2), Trombone in B (1 and 2), and Tuba. The third system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score contains various musical notations such as notes, rests, slurs, and dynamics. There are several 'a2' markings above notes in the Oboe, Clarinet, Bassoon, and Cor parts. The Trombone in F part has a large slur over measures 24-29. The Trombone in B part has a large slur over measures 24-29. The Tuba part has a large slur over measures 24-29. The Violin I and Violin II parts have a large slur over measures 24-29. The Viola part has a large slur over measures 24-29. The Violoncello and Contrabass parts have a large slur over measures 24-29.

32

Fl. 1
2

Picc.

Ob. 1
2
3

Cl. (A) 1
2
3

Fg. 1
2
3

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

ff

ff

sul G

div.

unis.

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

f *dim.* *mp* *cresc.*

dim. *mp* *mf* *cresc.*

dim. *mp* *cresc.*

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

scen - - - do

ff *fz* *mp* *f* *dim.*

poco rall. **4** a tempo

60

Musical score for woodwinds and brass instruments. The score is divided into two systems. The first system includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), and Cor Anglais (Cor. (F)). The second system includes Trumpet (Tr. (F)), Trombone (Trb.t.), Trombone (Trb.b.), and Tuba (Tb.). The Timp (Tympani) part is also present but mostly silent. The score features various dynamics such as *p*, *mp*, and *espressivo*, and includes performance instructions like *muta in cor. ingl.* and *muta in cfg.*. The key signature is one sharp (F#) and the time signature is 4/4.

poco rall. a tempo

Musical score for string instruments. The score includes Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The score features dynamics such as *p*, *mp*, and *pizz.*. The key signature is one sharp (F#) and the time signature is 4/4.

102

Fl. 1

Fl. 2, 3 fl.3 muta in picc.

Ob. 1, 2, 3 *pp* ob.3 muta in cor.ingl.

Cl. (A) 1, 2, 3 *pp*

Fg. 1, 2 *pp*

Cfg. *pp*

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

Tr. (F) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

VI. 1 *pp*

VI. 2 *pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

poco accel.

Tempo I

109

Ob. 1 2

Cl. (A) 1 2 3

Fg. 1 2

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

Vc.

Cb.

mf *cresc.* *ff* *lunga* 1. *mf* *p*

pp *cresc.* *a2* *pp* *cresc.* *a2* *pp* *cresc.* *ff* *lunga* *ff* *p*

pp *cresc.* *cresc.* *cresc.* *ff* *pizz.* *p*

cresc. *ff* *pizz.* *p*

cresc. *ff* *pizz.* *p*

cresc. *ff* *p*

poco accel. Tempo I

lunga

116

Picc.

Ob. 1 2

Cl. (A) 1 2 3

Fg. 1 2

Cor. (F) 1 2

VI. 2

Va.

Vc.

Cb.

1. *mf* *mf* *p* *pp*

pp

144

1.

Fl. 1
2

Picc.

Ob. 1
2

Cor. ingl.

Cl. (A) 1
2
3

Fg. 1
2

Cfg.

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

VI. 1
2

Va.

Vc.

Cb.

p marcato

Musical score for orchestra, measures 149-153. The score is written for various instruments, including Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Cor Anglais (Cor. ingl.), Clarinet (A) (Cl. (A)), Bassoon (Fg.), Contrabassoon (Cf.), Cor (F) (Cor. (F)), Trumpet (F) (Tr. (F)), Trombone (F) (Trb. (F)), Trombone (b) (Trb. b.), Tuba (Tb.), Timpani (Timp.), Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 149: Flute (Fl.) 1 and 2, Piccolo (Picc.), Oboe (Ob.) 1 and 2, Cor Anglais (Cor. ingl.), Clarinet (A) (Cl. (A)) 1, 2, and 3, Bassoon (Fg.) 1 and 2, Contrabassoon (Cf.), Cor (F) (Cor. (F)) 1, 2, 3, and 4, Trumpet (F) (Tr. (F)) 1, 2, and 3, Trombone (F) (Trb. (F)) 1 and 2, Trombone (b) (Trb. b.), Tuba (Tb.), and Timpani (Timp.) are present.

Measure 150: Flute (Fl.) 1 and 2, Piccolo (Picc.), Oboe (Ob.) 1 and 2, Cor Anglais (Cor. ingl.), Clarinet (A) (Cl. (A)) 1, 2, and 3, Bassoon (Fg.) 1 and 2, Contrabassoon (Cf.), Cor (F) (Cor. (F)) 1, 2, 3, and 4, Trumpet (F) (Tr. (F)) 1, 2, and 3, Trombone (F) (Trb. (F)) 1 and 2, Trombone (b) (Trb. b.), Tuba (Tb.), and Timpani (Timp.) are present.

Measure 151: Flute (Fl.) 1 and 2, Piccolo (Picc.), Oboe (Ob.) 1 and 2, Cor Anglais (Cor. ingl.), Clarinet (A) (Cl. (A)) 1, 2, and 3, Bassoon (Fg.) 1 and 2, Contrabassoon (Cf.), Cor (F) (Cor. (F)) 1, 2, 3, and 4, Trumpet (F) (Tr. (F)) 1, 2, and 3, Trombone (F) (Trb. (F)) 1 and 2, Trombone (b) (Trb. b.), Tuba (Tb.), and Timpani (Timp.) are present.

Measure 152: Flute (Fl.) 1 and 2, Piccolo (Picc.), Oboe (Ob.) 1 and 2, Cor Anglais (Cor. ingl.), Clarinet (A) (Cl. (A)) 1, 2, and 3, Bassoon (Fg.) 1 and 2, Contrabassoon (Cf.), Cor (F) (Cor. (F)) 1, 2, 3, and 4, Trumpet (F) (Tr. (F)) 1, 2, and 3, Trombone (F) (Trb. (F)) 1 and 2, Trombone (b) (Trb. b.), Tuba (Tb.), and Timpani (Timp.) are present.

Measure 153: Flute (Fl.) 1 and 2, Piccolo (Picc.), Oboe (Ob.) 1 and 2, Cor Anglais (Cor. ingl.), Clarinet (A) (Cl. (A)) 1, 2, and 3, Bassoon (Fg.) 1 and 2, Contrabassoon (Cf.), Cor (F) (Cor. (F)) 1, 2, 3, and 4, Trumpet (F) (Tr. (F)) 1, 2, and 3, Trombone (F) (Trb. (F)) 1 and 2, Trombone (b) (Trb. b.), Tuba (Tb.), and Timpani (Timp.) are present.

Dynamic markings: *marcato*, *f marcato*, *f*, *mp marcato*, *con sord.*, *a2*, *3*, *1.*

159

Fl. 1 2

Picc.

Ob. 1 2

Cor. ingl.

Cl. (A) 1 2 3

Fg. 1 2

Cfg.

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

164

Fl. 1
2

Picc.

Ob. 1
2

Cor. ingl.

Cl. (A) 1
2
3

Fg. 1
2

Cfg.

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb. t. 1
2

Trb. b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

f

a2

trem.

1.

3

169

Fl. 1 2

Picc.

Ob. 1 2

Cor. ingl.

Cl. (A) 1 2 3

Fg. 1 2

Cfg.

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

molto marcato

mf

180

Fl. 1
2

Picc.

Ob. 1
2

Cor. ingl.

Cl. (A) 1
2
3

Fg. 1
2

Cfg.

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb. 1
2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

186

Fl. 1
2

Picc.

Ob. 1
2

Cor. ingl.

Cl. (A) 1
2
3

Fg. 1
2

Cfg.

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

243

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

1.
1.
2.
pp

257

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

264 1.

Fl. 1 2

Picc. muta in fl.gr.

Ob. 1 2 muta in ob.

Cor. ingl. *mp* *espressivo*

Cl. (Bb) 1 2 3 *mp*

Fg. 1 2

Cfg.

Cor. (F) 1 2 3 4 a2

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1 sul A

VI. 2 sul D

Va.

Vc.

Cb.

This page of a musical score contains measures 292 through 301. The score is arranged in systems for various instruments. The top system includes Flutes (Fl.), Oboes (Ob.), Clarinets in A (Cl. (A)), Bassoons (Fg.), and Contrabass (Cfb.). The middle system includes Cor Anglais (Cor. (F)), Trumpets in F (Tr. (F)), Trumpets in B-flat (Trb.t.), Trombones (Trb.b.), and Tubas (Tb.). The bottom system includes Timpani (Timp.), Violins I (VI. 1), Violins II (VI. 2), Violas (Va.), Cellos (Vc.), and Double Basses (Cb.). The music is in a key with one sharp (F#) and a 4/4 time signature. Dynamics include *f* (forte) and *ff* (fortissimo). Performance markings include accents (>), breath marks (a2), and a *div.* (divisi) marking for the double basses in measure 301. The Flute and Trombone parts are mostly silent throughout the page.

1 2
Fl.

3

1 2
Ob.

3

1 2
Cl. (A)

3

1 2
Fg.

Cfg.

1 2
Cor. (F)

3 4

1 2 3
Tr. (F)

1 2
Trb.t.

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

f

marcato

a2

sul G

306

Fl. 1 2 3

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2

Cfg.

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

1 2
Fl.

1 2
Ob.

1 2 3
Cl. (A)

1 2
Fg.

Cfg.

1 2
Cor. (F)

1 2 3
Tr. (F)

1 2
Trb.t.

Trb.b.

Tb.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

This page of a musical score contains the following instruments and parts:

- Flutes (Fl.):** Three parts (1, 2, 3) in treble clef.
- Oboes (Ob.):** Three parts (1, 2, 3) in treble clef.
- Clarinets (Cl. (A)):** Three parts (1, 2, 3) in treble clef.
- Bassoons (Fg.):** Two parts (1, 2) in bass clef.
- Contrabassoon (Cfg.):** One part in bass clef.
- Cor Anglais (Cor. (F)):** Four parts (1, 2, 3, 4) in treble clef.
- Trumpets (Tr. (F)):** Three parts (1, 2, 3) in treble clef.
- Trombones (Trb.t.):** Two parts (1, 2) in bass clef.
- Tuba (Trb.b.):** One part in bass clef.
- Timpani (Timp.):** One part in bass clef.
- Violins (VI. 1, VI. 2):** Two parts in treble clef.
- Viola (Va.):** One part in bass clef.
- Violoncello (Vc.):** One part in bass clef.
- Contrabass (Cb.):** One part in bass clef.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf* and *ff*. There are also performance instructions like *a2* and *tr* (trills).

This page of a musical score contains measures 343 through 347. The score is arranged in a standard orchestral layout with the following parts and staves:

- Flutes (Fl.):** Three staves (1, 2, 3). The first staff has a *fff* dynamic marking. The second staff includes the instruction "muta in picc." at measure 345.
- Oboes (Ob.):** Three staves (1, 2, 3). The first staff has a *fff* dynamic marking.
- Clarinets in A (Cl. (A)):** Three staves (1, 2, 3). The first staff has a *fff* dynamic marking.
- Fagott (Fg.):** Two staves (1, 2). The first staff has a *fff* dynamic marking.
- Contrabassoon (Cfg.):** One staff with a *fff* dynamic marking.
- Cor Anglais (Cor. (F)):** Four staves (1, 2, 3, 4). The first and second staves have a *fff* dynamic marking and an "a2" marking.
- Trumpets (Tr. (F)):** Three staves (1, 2, 3). The first staff has a *fff* dynamic marking and an "a2" marking.
- Trumpets in B-flat (Trb.t.):** Two staves (1, 2). The first staff has a *ff* dynamic marking.
- Trumpets in B-flat (Trb.b.):** One staff with a *ff* dynamic marking.
- Tuba (Tb.):** One staff with a *ff* dynamic marking.
- Timpani (Timp.):** One staff with a *ff* dynamic marking.
- Violins (VI. 1, VI. 2):** Two staves. The first staff has a *fff* dynamic marking.
- Viola (Va.):** One staff with a *fff* dynamic marking and a "unis" marking.
- Violoncello (Vc.):** One staff with a *fff* dynamic marking.
- Double Bass (Cb.):** One staff with a *fff* dynamic marking and a "div." marking.

Fl. 1 2

Picc.

Ob. 1 2 3

Cl. (A) 1 2 3

Fg. 1 2

Cfg.

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

fz

a2

trem.

div.

372 *a2* *poco rit.*

Fl. 1 2 *cresc.*

Picc. *cresc.*

Ob. 1 2 *a2* *cresc.*

3 *cresc.*

Cl. (A) 1 2 *a2* *fp cresc. fff*

3 *cresc. fff*

Fg. 1 2 *a2* *fp cresc. fff*

Cfg. *cresc. fp cresc. fff*

Cor. (F) 1 2 *a2* *fp cresc. fff*

3 4 *a2* *fp cresc. fff*

Tr. (F) 1 2 *cresc. fff*

3 *cresc. fff*

Trb.t. 1 2 *a2* *fp cresc. fff*

Trb.b. *cresc. fp cresc. fff*

Tb. *cresc. fp cresc. fff*

Timp. *cresc. mf cresc. pesante*

Vi. 1 *cresc. fp cresc. fff*

Vi. 2 *cresc. fp cresc. fff*

Va. *cresc. fp cresc. fff*

Vc. *cresc. fp cresc. fff*

Cb. *cresc. fp cresc. fff*

poco rit.

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

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

b.	bar
bb.	bars
cb.	contrabbasso
cfg.	contrafagotto
cl.	clarinetto
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)
CNS	Carl 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
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
- A¹** Printed score, Gothenburg Symphony Orchestra’s copy
- A²** Printed score, Radio Denmark’s copy
- A³** Printed score, Radio Denmark’s copy
- B** Score, draft, autograph
- C** Printed parts
- D** Piano score for four hands, draft, autograph
- E** String parts, manuscript copy, Carl Nielsen’s copy
- F** 2 parts (soprano, corno inglese), manuscript copy
- G** 2 printed parts (baritone, violin 2), Carl Nielsen’s copy
- H** Sketch for first movement
- I** Sketch for second movement
- J** Sketches for third and fourth movements
- K** Piano score for four hands by Henrik Knudsen, draft, fragment

- A** Printed score.

Title page:

Fol^r: “SINFONIA / ESPANSIVA / FÜR / ORCHESTER / VON / CARL NIELSEN. / Öffentliche Aufführung dieses Werkes ist nur gestattet, wenn der Veranstalter das Aufführungsrecht erworben, nach- / weislich das gesamte Notenmaterial aus erster Hand bezogen und vorher eine Einigung mit dem Verleger statt- / gefunden hat. Das Verleihen und Abschreiben des Materi- / als, sowie die Entäußerung desselben an Dritte ist verbo- / ten. / Eigentum des Verlegers für alle Länder. / Auffüh- / rungsrecht vorbehalten. / Alle Rechte vorbehalten. / Property of the publisher for all countries. / The right of public performance / and all other rights reserved. / Nachdruck verboten laut dem russischen / Autorengesetz vom 20. März 1911. / Перепечатка воспрещается (российский законъ / объ авторскомъ правѣ отъ 20 Марта 1911.) / [seal] / C.F. KAHNT NACHFOLGER, LEIPZIG / Herzogl. Anhalt. Hof- [seal] Musikalienhändler / Copyright, 1913., by C.F. Kahnt Nachfolger, Leipzig”

Fol.^v: “Istrumenti. / 3 Flauti (Piccolo), 3 Oboi (Corno inglese), 3 Clarinetti in A e B, 3 Fagotti (Contrafagotto); / - 4 Corni in F, 3 Trombe in F, 2 Tromboni tenori, Trombone basso, Tuba; - Tim- / pani; Violini I, Violini II, Viole, Violon- / celli, Contrabassi. / Sollten für die Singstimmen im zweiten Satz Sänger nicht zur Verfügung stehen, so könnten diese / durch Clarinette und Posaune ersetzt werden.”

Autographed score (Oscar Brandstetter, Leipzig).

Pl. No.: C.F.K.N. 7039 (1913).

32.5x26.2 cm, 155 pp.

In 1913 the score was also published as a pocket score (format: 22.4x15.2 cm), but otherwise identical to **A**. This version was reprinted by the publishers Engstrøm & Sødring (Copenhagen) in 1951 and 1968. In the latest edition Torben Schousboe has corrected seven obvious printing errors and furnished the score with a one-page editorial commentary.

- A¹** Printed score, Gothenburg Symphony Orchestra’s copy. *Göteborgs symfoniorkester*, no. 244. Title page as in **A**.

Pl. No.: C.F.K.N. 7039 (1913).

35.5x27 cm, bound i grey cardboard with linen spine.

Title page, fol.^v: Playing times added: “39 min. (Carl Nielsen)”, “43 min. (Ture Rangström)”, “37.15 min. (Erik Tuxen)” added in pencil, and “36.05 min. (Mogens Wöldike)” added in ink.

In the score itself, very few additions in an unknown hand, and a single tempo instruction added in pencil by Carl Nielsen (4th movement, b. 304: “*piu mosso*”).

A² Printed score, Radio Denmark’s copy.

Danmarks Radio, Nodebiblioteket, no. 883.

Title page as in **A**.

Pl. No.: C.F.K.N. 7039 (1913).

32.5x26.2 cm, 155 pp., bound in stiff boards with reinforcing green tape on the spine.

Title page, fol.^v: Additions in pencil (Launy Grøndahl): “Mindekonzert for Carl / Nielsen 19. Okt. 1931. L. Gr.”,¹ “1935 (?) / 1934 Torsdagskoncert / Dr. Fritz Busch”,² “Europakonzert / 20. Maj 1937 / Launy Grøndahl”.

Additions in ink (Launy Grøndahl): “Torsdagskoncert / 4. Marts 1943 / Launy Gr. / med nogle Retoucher af Busch / og mig selv!”,³ “Mandag d. 7 Maj 1945 / Efter Tyskernes Kapitulation / d. 5. / L. Gr.”⁴

The score includes metronome markings in Launy Grøndahl’s hand indicating Carl Nielsen’s own tempi (all listed in the editorial emendations and alternative readings). In addition the score has many additions of dynamics, articulation, bowing and additions related to conducting technique in ink, pencil ad blue and red crayon.

A³ Printed score, Radio Denmark’s copy.

Danmarks Radio, Nodebiblioteket, no. 883.

Title page as in **A**.

Pl. No.: C.F.K.N. 7039 (1913).

32.5x26.2 cm, 155 pp., bound in stiff boards reinforced with green tape in the spine, flyleaves front and back.

Cover of binding: “Eigentum Fritz Busch 1939.” and

“(Revision von Fritz Busch.)” added in ink. Title page, fol.^r:

“Eigentum Dr. Fritz Busch” added in red ink. Page 1: “Bearbejdet von Fritz Busch 1939/40.”

The score exhibits numerous changes in features like instrumentation, dynamics and bowing, added in red and green ink by Fritz Busch. There are also conducting additions in red, green and blue crayon. Finally, a number of metronome markings are given in pencil in Launy Grøndahl’s hand, indicating Carl Nielsen’s own tempi (the latter listed in the editorial emendations and alternative readings).

B Score, draft, autograph.

DK-Kk, CNS 64a.

Datings: First movement end-dated “13/4 10.”, third movement end-dated “14/1 11”, fourth movement end-dated “30te April 1911”.

Donated to the Royal Library, Copenhagen, from the estate of the pianist Henrik Knudsen.

35.4x26.7 cm 219 pp. written in pencil.

1st movement: 88 pp., numbered 1-88

2nd movement: 20 pp., numbered 1-13, 13-19 (pagination error)

3rd movement: 48 pp., numbered 1-48

4th movement: 63 pp., numbered 1-49, 49-62 (pagination error)

Bound by the Royal Library.

Paper type:

1st movement: fol. 1-44: B. & H. Nr. 14. A. 11. 08. (24 staves)

2nd movement: fol. 45-54: B. & H. Nr. 14. A. 11. 08. (24 staves)

3rd movement: fol. 55-78: B. & H. Nr. 14. A. 11. 08. (24 staves)

4th movement: fol. 79-98: B. & H. Nr. 14. A. 11. 08. (24 staves)

fol. 99-106: B. & H. Nr. 11. A. (18 staves)

fol. 107-110: B. & H. Nr. 14. A. 7. 09. (24 staves)

The source has been restored.

Fol.1^r: “Sinfonia expansiva.” added in red crayon. The score has a few additions in ink and blue or red crayon. Carl Nielsen apparently used this score in connection with the first performance; cf. note in second movement, b. 101 (fol. 50^r): “NB Tegn til Høeberg”⁵ (see Facsimile, p. xxi), meant to remind Carl Nielsen to give the baritone soloist Albert Høeberg an entry before the baritone solo. The score is furnished with disposition indications marking the page distribution in the fair copy, which is no longer extant.

1 “Memorial Concert for Carl / Nielsen 19. Oct. 1931. L. Gr.”

2 “1935 (?) / 1934 Thursday Concert Dr. Fritz Busch”

3 “Thursday Concert / 4. March 1943 / Launy Gr. / with some retouching by Busch / and myself!”

4 “Monday the 7th May 1945 / After the German capitulation / the 5th / L. Gr.”

5 “NB Sign to Høeberg”

C Printed parts.

C.F. Kahnt Nachfolger, Leipzig.

Pl. No.: C.F.K.N. 7040 (1913).

34x27 cm, 31 parts.

D Piano score for four hands, draft, autograph.

DK-Kk, CNS 64c.

Donated to the Royal Library, Copenhagen, by the estate of the pianist Henrik Knudsen in 1947. Since the source belonged to Henrik Knudsen, it is possible that Carl Nielsen gave the manuscript to Henrik Knudsen to make a fair copy. We do not know whether such a copy was ever made. However, the plans for the publication of the piano score must have been far advanced, since in 1913 the publisher C.F. Kahnt advertised the piano arrangement with the publisher's number 7041 (*Verzeichnis des Musikalien-Verlages von C. F. Kahnt Nachfolger, Hof-Musikalien- und Verlagsbuchhandlung Leipzig ... Katalog III, 67 and 113*). This piano arrangement appears, however, never to have been published.⁶

34.5x26 cm. The manuscript has been cut, probably in connection with the binding. Bound by the Royal Library. 84 pp. written in pencil:

1st movement: 34 pp., numbered 1-34

2nd movement: 10 pp., numbered 1-9 (p. 10 is unnumbered)

3rd movement: 15 pp., numbered 1-15

4th movement: 25 pp., numbered 1-25

Paper type:

1st movement: fol. 1-18: (12 staves)

2nd movement: fol. 19-24: (12 staves)

3rd movement: fol. 25-26: (12 staves)

fol. 27-28: B. & H. Nr. 11 A. (18 staves)

fol. 29-30: (12 staves)

fol. 31-32: (16 staves)

4th movement: fol. 33-34: (16 staves)

fol. 35-36: (12 staves)

fol. 37-42: B. & H. Nr. 1. A. 7. 09. (12 staves)

fol. 43-45: (16 staves)

The source has been restored.

A few additions in ink and red or blue crayon.

E String parts, manuscript copy, Carl Nielsen's copy.

DK-Kk, CNS 64e.

Title: "Symfoni for Orkester". Carl Nielsen has added in pencil "Sinfonia espansiva" on the first page of five parts: vl. 1 (no. 6), vl. 2 (no. 5, 6), va. (no. 4), vc. (no. 4) and "espansiva" in vl. 1 (no. 2).

Donated to the Royal Library, Copenhagen, by Irmelin Eggert Møller in 1958. It must be assumed that these are parts from the set used for the first few performances; cf. vl. 1 (no. 6), which has the following addition on the title page: "1^{te} Aufführung in Stuttgart den 23. Januar 1913". Since the set of parts only included string parts, it must be assumed that the existing parts are duplicate parts from the set that formed the printing source for the printed parts, Source **C**.

29 parts (8 vl. 1, 8 vl. 2, 5 va., 4 vc., 4 cb.), loose gatherings, written in ink in several different hands. 35.5x27 cm, (but vl. 2 (no. 7) and vc. (no. 1) have the format 34.7x24.7 cm). Paper type: 12 staves.

Additions in pencil and blue crayon by among others Egisto Tango and Carl Nielsen.

Additions in vl. 1 (no. 9), fol. 11^v and fol. 12^v: Sketches for *Kantate til Landsudstillingen i Aarhus 1909* (CNS 320b, 320e).

F 2 parts (soprano, corno inglese), manuscript copy.

DK-Kk, CNS 64f.

Unknown provenance.

Corno inglese:

1 paper fragment, 14.6x17.5 cm (5½ staves), fol.^r written in ink, fol.^v written in pencil.

Fol.^r: cor.ingl. part, 1st movement, bb. 159-198 and pp. 436-444.

Fol.^v: cor.ingl. part, 1st movement, bb. 505-516.

Soprano part for 2nd movement:

Dating: "Kjøbenhavn Marts 1919 Fr. Schnedler-Petersen" 1 folio, 34.7x25.8 cm, fol.^r written in ink, but apparently not in Schnedler-Petersen's hand.

Paper type: 14 staves.

Additions in pencil, including phrasing and breathing instructions (CN?).

G 2 printed parts (baritone, violin 2), Carl Nielsen's copy.

DK-Kk, CNS 64g.

Same edition as Source **C**.

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

⁶ Torben Schousboe, "Tre program-noter af Carl Nielsen om 'Sinfonia espansiva'", *Musik & Forskning* 6 Copenhagen 1980, p. 13.

Baritone part:

Additions in ink regarding dynamics and breathing.

Violin 2 part:

Additions: p. 1, top: "Charles Lautrup" in ink and "Tango" in pencil. In general numerous additions regarding bowing and dynamics in blue crayon (Egisto Tango).

H Sketch for first movement, autograph.

DK-Kk, CNS 341b.

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

34.7x26.1 cm.

2 pages written in pencil.

Paper type: 12 staves.

Included among sketches for the play *Hagbarth and Signe*: fol. 2^v, fol. 3^r: sketches for the end of the first movement, bb. 587-593 and bb. 709-734.

I Sketch for second movement, autograph.

DK-Kk, CNS 258b.

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

34.7x25.9 cm.

1 folio written in pencil.

Paper type: 12 staves.

Included in sketch for *Under Korset stod med Smerte*:⁷ fol.^v: 4 staves with sketch for baritone solo in second movement, bb. 101-140 (8 + 7 + 5 bb.).

J Sketches for third and fourth movements, autograph.

DK-Kk, CNS 64b.

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

1 folio, 35.2x26.8 cm.

1 page written in pencil.

Paper type: B. & H. Nr. 1. A. 7. 09. (12 staves).

Fol.^r: sketch for third movement, bb. 42-60.

1 bifolio, 34.6x25.9 cm.

3 pages written in pencil.

Paper type: 16 staves.

Fol.1^r, fol.2^r, fol.2^v: Sketches for fourth movement; fol.2^v: sketch for *Børnehjælpsdagens Sang*⁸ (CNS 288).

K Piano score for four hands by Henrik Knudsen, draft, fragment.

DK-Kk, CNS 64d.

Title page: fol. 1^r: "Carl Nielsen: / Symfonia expansiva / Klaverudtog."

Unknown provenance.

3 bifolios and 2 folios, 11 pages written in pencil, numbered 1-5 (fol. 2^r - fol. 4^r), 1-4 (fol. 5^r - 6^r).

Format and paper type:

fol. 1: 35x25.4 cm (28 staves).

fol. 2-8: 34.8x26 cm. (12 staves).

The source has been restored.

Fol. 2^r - fol. 4^r: Draft for a piano duet arrangement for one piano, first movement, bb. 1-74 (the primo part is blank except for the last five bars, which have been worked out for both primo and secundo parts).

Fol. 5^r - fol. 6^v: Draft for piano duet arrangement for two pianos, first movement, bb. 1-68.

Fol. 7^r: Draft for piano duet arrangement for one piano, first movement, bb. 1-14.

With the exception of fol. 7^r the arrangement is different from **D** (the identity of **F** and **D** in fol. 7^r may be due to chance).

8 Song for Child Welfare Day.

7 Stabat Mater hymn.

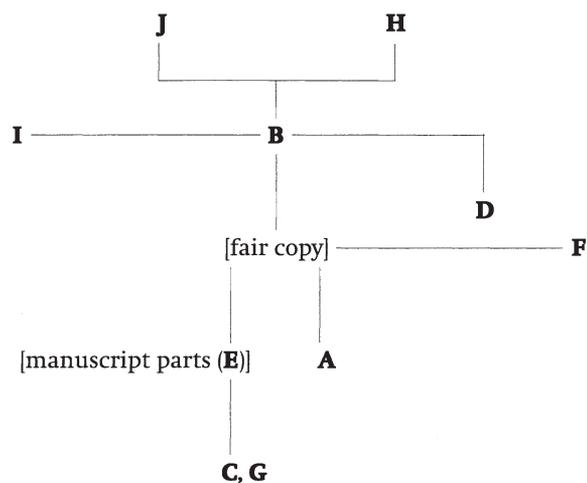
FILIATION AND EVALUATION OF SOURCES

The earliest sources for the work are the sketches **J**, **H**, which – probably along with several other sketches – formed the basis of the pencil draft (**B**). The vocal parts in the second movement were only composed after the rest of the movement was finished. This assumption is based on three circumstances. 1) The score disposition in **B** originally had no vocal parts. These were only added later on two empty staves at the bottom of the pages (see Facsimile, p. xxi). 2) The draft for the piano duet arrangement (**D**), which was drawn up after **B**, does not include the vocal parts, only some later additions, indicating where the two vocal soloists are to enter (see Facsimile, p. xxii). 3) In Source **I** there is an independent sketch for the baritone solo, which suggests that this part was composed independently of the instrumental writing.

B was the source of a fair copy no longer extant. This fair copy presumably in turn served as a source for the printed score (**A**). Furthermore, the original manuscript set of parts that was used for the earliest performances must have been written out after the fair copy. Later this set of parts probably formed the printing manuscript for the printed parts (**C**). Of the original manuscript parts we only know some duplicate parts for the strings (**E**). The two manuscript parts (**F**) do not appear to belong to the original set of parts.

It has not been possible to establish when and for what purpose Henrik Knudsen's sketches for a piano duet arrangement (**K**) were made.

The interrelationships of the sources can be illustrated in the following stemma:



The source material for this symphony is – from an editorial point of view – highly inadequate. We lack both a fair copy (printing manuscript) and Carl Nielsen's own copy of the printed score. The closest we come to a score with Carl Nielsen's own additions and revisions is a printed score belonging to the Gothenburg Symphony Orchestra (**A**¹). As for the part material used by Carl Nielsen himself, Sources **E**, **F** and **G** give us only a vague, incomplete impression of the composer's possible wishes as regards any revisions. The printed score (**A**) is therefore a natural main source, while it has been possible, with caution, to use the pencil draft (**B**) as a corrective aid, where the editor has constantly had to assess whether a given variant is an intended change or should be considered a later writing or printing error. The printed parts were by all indications drawn up on the basis of the original handwritten set of parts at a time when we must suppose several additions had been made by various orchestral musicians. For the same reason the variants in **C** cannot be regarded as authentic.

Considering the deficiencies of the source material, Launy Grøndahl's additions in **A**² and **A**³ deserve special attention, since in these scores Grøndahl has added the metronome markings and tempo instructions that he remembered Carl Nielsen himself using. These additions are all described in the list of editorial emendations and alternative readings.

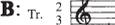
EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

First Movement

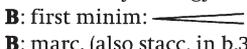
Bar	Part	Comment
1		A ² : \downarrow . = 80-84 changed in ink to \downarrow . = ca 72-76 (Carl Nielsen selv) '(Carl Nielsen himself)' (Launy Grøndahl), 72 underlined in red crayon; A ³ : Carl Nielsen \downarrow . = 76 added in pencil (Launy Grøndahl), C. N. \downarrow . = 76 (L. Gr. added in blue crayon (Launy Grøndahl); B : <i>espansivo</i> after Allegro and \downarrow . = 76 added in red crayon (CN)
1	cor. tr. trb.t. timp. vl.1,2	B : <i>ff</i> (va., vc., cb. have no dynamic marking)
9-14	cor. tr. trb.t. timp. str.	stacc. added by analogy with bb.1-8 and in accordance with C (b.9 (vl.1), bb.9-10 (cor.2), bb.9-11 (tr.1,3))
9-14	timp.	B : blank
17	cor.	B : <i>ff</i>
18	vl.1	<i>ff</i> added as in B and by analogy with fl.
21	fl.1,2 cor.	B : note 1: marc.
21	trb.t.	marc. added by analogy with cor.
21	trb.t.1	C : <i>mf</i>
22-28	vl.1	B : b.22 note 2 to b.28 note 1: notated an octave higher
23	timp.	B : <i>f</i>
24-25	ob.2,3 cl.2,3	B : notated an octave higher
24	vl.1,2 va. vc.	note 2: marc. added as in B (vl.1,2) and by analogy with b.23
26	trb.b.	C : stacc.
26	tb.	<i>f</i> added by analogy with the dynamic level in the other brass and in accordance with C
27	vl.1	C : note 6: <i>g''</i>
29	trb.t.2	C : note 1: <i>b^b</i>
29-30	vl.1,2 va. vc.	marc. added by analogy with bb.27-28
31-42	picc.	B : notated <i>col. III</i> as fl.3
31	fg.2	C : stacc. instead of marc.
31	cor. tr. trb.t. trb.b.	B : note 2: marc.
31	vl.1,2 va. vc.	B : note 6: <i>c'''</i>
32	cor. trb.t.	B : note 2: marc.
34	cor. tr.	B : notes 1-2: marc.
34	trb.t.	B : note 1: marc.
34	trb.b.	B : note 2: marc.
34	vl.1,2 va. vc.	B : note 6: <i>c'''</i>
38-45	cl.3	B : b.38 to b.45 note 1: doubles cl.2
38	fg.	C : <i>ffz</i>
38-45	tr.	B : tr.1,2 notated as tr.2,3, while tr.1 is notated as tr.3
38-39	timp.	B : <i>solo</i> in b.38 and <i>ffz</i> in both bars
38	vl.1,2 va.	<i>trem.</i> added
38	vc.	B : <i>ffz</i>
39	trb.t.	B : note 1: <i>f</i>
39	vl.1	C : <i>ffz</i>
41	fg. trb.t. trb.b. vc. cb.	notes 2-6: marc. added by analogy with tr.1 and b.39
41	trb.b.	C : notes 2-6: stacc.
42	timp.	B : <i>solo</i> , <i>ffz</i> and marc.

Bar	Part	Comment
43-60	picc.	B : notated <i>col. II</i> as fl.3
43	fg.	B : notes 2-3: marc.
48	fl. fg. vl.1	B : note 1: marc.
48	timp.	C : marc.
49	trb.t.	B : <i>ff</i>
49-52	tb.	B : notated an octave higher
51	cor.3	C : note 3: marc.
52	fl. ob. cl. fg. cor. vl.1,2 va. vc.	B : third crotchet: <i>ffz</i>
52-55	fg.	B :
		
53-59	tr.	stacc. added by analogy with b.52
54-59	ob. cor.	stacc. added by analogy with bb.52-53
56-59	fg.	stacc. added by analogy with ob., cor., tr. and in accordance with C (b.56, notes 1-6, fg.3)
56	trb.b. tb.	B : notes 1-2: marc.
57	tb.	B : marc.
60	tr.1	B : 
60	vl.1,2	second crotchet: <i>unis</i> removed
61-79	picc.	B : notated <i>col. III</i> as fl.3
61	fg.	stacc. added by analogy with va., vc., cb.;
		B : note 5: <i>ffz</i> , note 6: <i>e#</i> ; notes 5-6: slur
		C : stacc.
61	tr.3	note 2: stacc. added by analogy with fl.1,2,
62	ob.1,2	ob.3, cl.
62	vc.	C : notes 3-4: slur
63	vc.	C : notes 1-2: slur, notes 5-6: slur
64	trb.t.2	B : note 2: <i>d#</i>
64	vc.	C : notes 3-4: slur
65	tr.	B : note 2: marc.
66	tr.1	six dots removed (in A notated as abbreviatura, \downarrow .)
70-71	ob.1,2 fg.1,2 cor.1,2 tr.2,3	notation with single stems with marc. emended to double stems, where only the parts with the chromatic motion have marc.
71	cor.1	notes 5-6: <i>c#</i> emended to <i>c''</i> by analogy with ob.1,2, fg.1,2, tr.2,3
72	tr.1	B : notes 1, 3: marc.
72		B : <i>heftig</i> 'forcible'
73	fl. fg.	B : notes 2-6: stacc.
73-75	fl.1,2	B : b.73 note 3 to b.75 note 2: in this passage Carl Nielsen appears to have lowered the parts an octave for ease of playing (the flutes do not play above <i>a''</i>); nevertheless Carl Nielsen has written in B in ink <i>fl. op a3</i> 'fl. up a3'
73	ob.1	notes 2-3: slur emended to marc. on both notes as in B and by analogy with cor.1
73	cor.3,4 tr. trb.t. trb.b. tb.	notes 2-3: marc. added by analogy with fg., cor.1, cb. and in accordance with C (cor.4)
73	vl.1	C : notes 2-6: stacc. instead of ten.
74-76	fl.	B : b.75 note 2 to b.76 note 3: slur
74	ob.3	six dots removed (notated in A as abbreviatura, \downarrow .)

Bar	Part	Comment
74	tr. trb.t. trb.b. tb.	B: fff
79	fg.1,2	B: ff
79	fg.	fz added by analogy with b.77 and cb. and in accordance with C ; B: ff (fg.1,2)
80	cor.1	C: note 1: marc.
82, 84	cor.3	C: note 1: marc.
83	cor.	B: marc.
86-88	cor. va. vc. cb.	marc. added by analogy with bb.626-628 and fg.
86	cor.4	C: ff
86	trb.b. tb.	B: marc.
86	timp.	B: stacc.
86	vl.1	C: chords 1-2: slur, chord 2: stacc.
87	fg.1	C: note 3: marc. instead of ten.
87	cor. va. vc. cb.	note 3: marc. emended to ten. by analogy with b.627 and fg.
87	trb.b. tb.	B: notes 1-3: ten.
88, 90	tr.	B: notes 1-3: ten.
88	trb.t.2	C: f
89	fg.	note 3: ten. emended to marc. as in B and by analogy with va., vc., cb.
89	tr.2	C: marc.
89, 91	trb.b. tb.	marc. added as in B (b.89) and by analogy with b.87
91	fg.2	C: note 3: ten. instead of marc.
91	trb.b. tb.	B: notes 1-3: ten.
92	tr.2,3 trb.t.	marc. added by analogy with bb.88, 90
92	trb.t.	B: notes 1-3: ten.
94	fg. cor. va. vc. cb.	note 1: marc. added as in B (fg., cor., vc., cb.) and in accordance with C (fg.1)
96	fg. cor. va. vc. cb.	notes 1, 4: marc. added as in B (fg., cor., vc., cb.) and in accordance with C (fg.1)
97	fg. cor. va. vc. cb.	note 3: marc. added as in B (fg., vc., cb.)
97	trb.t. trb.b. tb.	B: marc.
98	cor.2 vc.	C: note 1: marc.
100	vl.1,2 va.	<i>trem.</i> added
101-104	trb.t. trb.b. tb.	stacc. added by analogy with bb.641-644
102	vc. cb.	B: note 2: stacc.
104-105	fg. cor.	b.104 note 1 and b.105 note 2: marc. added as in B (cor.) and by analogy with vc., cb.
106	vl.1,2	chord 2: fz added by analogy with b.646
108, 109	cb.	C: marc.
109-118	fl.2	B: doubles fl.3
109	ob.1 timp.	C: fff
113	timp.	p added by analogy with trb.t., trb.b. tb. and in accordance with C
114	fl. ob. cor.	B: fz
114	ob. cl. fg. cor.	marc. added by analogy with fl.
114	ob.1	C: fff
115	trb.b.	B: ff
117	tr.1	 emended to  as in B and by analogy with tr.2,3, trb.t., timp.
117	timp.	marc. added as in B and by analogy with tr., trb.t.
119-121	ob.1	C: 
119-121	vl.1	ottava emended to loco as in B and by analogy with ob.1, cl.1, cor.1,3 and in accordance with C
121	ob.2	marc. added by analogy with fl.2, cl.2, cor.2,4

Bar	Part	Comment
122-123	tutti	B: dim. in b.123 instead of b.122
122-123	ob.1	C:  (not dim.)
125-128	ob.1	C: 
128-130	tr.2,3 trb.t.	B: Tr. 
129	cb.	C: ppp
131	vl.1	C: dim. in b.131 instead of b.130
133	fg.1	C: p
138		A²: molto changed to <i>poco</i> in ballpoint (Launy Grøndahl), (<i>quasi</i> \downarrow = 76) crossed out in ballpoint and replaced with the addition (C.N. 72-69) (Launy Grøndahl), with 69 underlined in red crayon; A³: C. N. 72 (69) added in pencil (Launy Grøndahl)
142	trb.t.2	C: Solo
146	fl.2,3	B: note 1: pp; C: note 1: marc.
149	fg.1,2 cor.2	C: f (not <i>poco</i>)
152	tutti	B: dim.
160, 164	fg.1	B: note 1: c[#]
163	va.	B: rest
165-167	fg.2	C: cresc. from b.165 instead of b.167
171	tutti	B: poco f
172	fg.3	C: mf instead of <i>mfz</i>
172	vl.1,2 va. vc.	B: dim. at the beginning of b.172 instead of the beginning of b.173
172	vl.1,2	C: dim. at the beginning of b.172 instead of the beginning of b.173
173	cl.1	C: dim. at the beginning of b.173 instead of the end of b.172
175	tr. trb.t.	B: ppp
181	fl.1	B: p
183	cor.1	C: marc.
184	vc.	note 1: stacc. added by analogy with cb.
188-190	vc. cb.	stacc. added by analogy with b.187
190	va.	mf added by analogy with vl.1,2, vc., cb.
191, 192,		
193	cl.3	B: notes 2, 4: stacc.
191	cor.3	C: Solo
193	ob.1 cor.ingl.	
	cor.1	C: note 2: marc.
193	va. vc. cb.	B: note 1: fz
197	fg.1,3	C: note 2: marc.
200-201	ob.2	B: doubles ob.1
200-201	fg.2,3	B: doubles fg.1
200	cb.	B: note 1: p
201	fl. ob.1 fg.1	brackets around <i>tranquillo</i> removed
205	va.	B: note 1: mfp
207	vc. cb.	brackets around <i>pp</i> removed
210	vl.2	B: note 1: mfp
214, 215	va. vc. cb.	B: note 2: marc.
214	vc.	C: note 1: e'
216	fg.1,2	B: note 1: mp, note 2: marc.
216	fg.2	C: Solo
217	fg.1,2	B: note 3: marc.
219	cl.1	C: Solo
220	fl.1	B: note 1: ppp
225	cor.	B: marc.
226, 228	tb.	B: c
226-227	tb.	B: marc.
226, 228,		
230, 232	timp.	B: note 1: no roll
226	timp.	B: note 1: f
226	vl.2 va.	<i>trem.</i> added
226-231	cb.	marc. added by analogy with fg.

Bar	Part	Comment
227	vl.1,2 va. vc.	B: notes 2-5: originally marc., but in vl.1,2, va. changed to ten., later in vl.1 a question mark has been added in blue crayon C: marc.
228	ob.3	C: marc.
228	tr.1	C: note 1: marc.
228, 230	timp.	notes 2-3: stacc. added by analogy with b.226; C: note 1: marc.
229	vc.	B: notes 2-5: both marc. and ten.
230	tb.	B: originally c, but changed to C in ink
231	vc.	C: notes 3-6: ten.
232-233	fg.3	C: marc.
232	cor.1	C: note 1: marc.
232	timp.	note 2: stacc. added by analogy with bb.226, 228, 230
235-236	ob.1 cl.1	B: b.135 note 5 to b.236 note 3: slur notes 2, 5: marc. added by analogy with fl.1, ob.1, cor.1, vl.1,2
235	cl.1	tie across the bar line added by analogy with cl.3 and in accordance with C
235-236	cor.3	note 2: marc. added by analogy with vl.1,2
235	vc.	B: note 1: marc.
236	cor.4	B: note 1: marc.
237	ob.1 cl.1	B: marc.
237-239	ob.1	B: slur
237-239	cl.1	B: b.238 note 2 to b.239 note 3: slur (but not quite clear)
238-247	picc.	B: doubles fl.1
240-242	ob.1	B: one slur
241-242	cor.1	C: b.241 note 2 to b.242 note 3: slur, not ten. on b.241 notes 2-3 <i>unis.</i> added
243	va.	<i>div.</i> added
244	va.	<i>div.</i> added
245-246	cor.1	B: no slur but marc. on all notes
249	tutti	B: note 1: <i>fff</i>
249-251	picc.	B: 
250-251	tb.	marc. emended to ten. by analogy with vc., cb. and bb.701-702
252-254	cor.1,3	B: 
252	timp.	B, C: <i>ff</i>
253	timp.	B: <i>ffz</i>
257	cor.1,2 tr.1	marc. emended to ten. by analogy with vl.1,2 and b.708
258	tb.	C: marc.
258-259	timp.	B: b.258 note 2 to b.259: marc.
259	trb.t. trb.b. tb.	B: ten. on all notes
263-264	cor.	B: 
263-269	trb.t.1	C: the slur ends at b.266 note 2
263-269	trb.t.	B: 
263-266	vl.1,2	B: one slur per bar
265-271	cor.3,4	C: one slur
267-269	ob.1,2	B: 
269	vl.1,2 va.	C: <i>dim.</i> in b.269 instead of b.268
270	cl.3	B: 
271	tr.2	C: 
288		A²: C. N. = 66 (Launy Grøndahl)

Bar	Part	Comment
292, 293	fl.1 cl.1	third crotchet: stacc. added by analogy with bb.288, 289 (fl.1) B: <i>pp</i>
292	cl.1	
293, 294, 295	va.	notes 2, 4: stacc. added by analogy with b.292
294	fl.1	ten. added by analogy with cl.1
306	cl.1	B: first minim: 
307-309	va.	B: marc. (also stacc. in b.309)
307	va. vc.	B: note 1: <i>fz</i>
311	cor.ingl.	B: note 1: <i>pp</i>
314	cor.1	C: <i>Solo</i>
315	fl.1,2 cl.1,2	B: note 1: <i>ppp</i>
322	picc. ob.1	B: note 2: marc.
323	tr.1,2	B: marc.
323	tr.2	C: marc.
323-329	va. vc.	B: marc. on the grace notes
326	cl.2	C: <i>Solo</i>
334	vl.1	C: slur ends at note 5
338	vl.1	note 5: <i>e''</i> emended to <i>e#''</i> as in B and in accordance with C
341, 342	fl.1,2 cl.1,2 vl.1	B: note 1: marc.
341, 342	cl.1	C: note 1: marc.
342	va. vc. cb.	B: note 2: stacc.
342	cb.	<i>pp</i> added by analogy with the dynamic level in va., vc.
343	vl.1	note 1: <i>unis.</i> removed
343	va. cb.	B: note 3: stacc.
346	ob.1	B: note 1: marc., notes 2, 4: stacc.
346	fg.1	B: notes 2, 4: marc.
346	vl.1	C: <i>pp</i>
347, 348	vl.1,2	B: one slur per bar
348-350	va. vc. cb.	B: b.348 notes 2-3: slur, b.349 note 1 to b.350 note 1: slur
350-352	vl.1,2	B: b.350 note 3 to b.351 note 2: slur, b.351 note 3 to b.352 note 2: slur
352-354	va. vc. cb.	B: b.352 notes 2-5: slur, b.354 note 1 to b.355 note 1: slur
355-356	fg.1	 <i>mp</i> added by analogy with vc., cb.
355	fg.1	C: <i>Solo</i>
357, 358, 359	fg.1	note 1: marc. added by analogy with vc., cb. and in accordance with C (b.359)
359	cl.1,2	note 1: marc. added as in B and by analogy with va.; B: note 1: <i>pp</i>
359	cl.3	B: note 2: marc.
361	vl.2	B: note 1: <i>p</i>
363-364	fl.1,2	stacc. added by analogy with vl.1
363	picc.	B: note 2: marc.
363	ob.3	B: note 1: <i>pp</i>
363	vl.1	B: note 1: marc.
364	cl.1,2	B: marc.
365, 366	vl.2	C: note 1: both marc. and stacc.
367-368	cl.1,2	B: one slur per bar
367-371	fg.1	note 1 in each bar: marc. added by analogy with vc., cb.
369, 370, 371, 372	fl.1,2	B: second quaver: rest
369-371	fg.2	note 1 in each bar: marc. added by analogy with vc., cb.
369	fg.3	C: <i>p</i>
371	va.	<i>unis.</i> added as in B
372	fl.1	C: note 1: marc., notes 1-2: slur
372-375	va.	C: <i>cresc. poco a poco</i>

Bar	Part	Comment
372	vc. cb.	B: note 3: marc.
373-374	fg. vc. cb.	B: b.373 notes 2, 5: marc., b.374 note 3: marc.
374-379	fl.1,2	b.374 note 5 to b.379 note 3: marc. added by analogy with b.372 note 5 to b.374 note 1 and in accordance with C
374-379	picc.	b.374 note 3 to b.379 note 1: marc. added by analogy with b.372 note 1 to b.374 note 1
375	tr.2	C: Solo
376-379	ob.1,2 cl.1,2	marc. added by analogy with fl.1,2, vl.1,2
377-379	tr.	stacc. added by analogy with b.376
379-387	cor.	stacc. added by analogy with bb.372-378 and in accordance with C (b.379 (cor. 1,3), note 3: marc. added by analogy with bb.373, 375, 377
379	vl.1,2	B: <i>ff</i> instead of <i>f</i>
380	fl.1,2	C: <i>ff</i>
380	cor.1	
381	trb.t. va. vc. cb.	note 2: marc. added by analogy with fg.
382	fg.3	marc. added by analogy with fg.1,2
382, 385	trb.t. trb.b. tb.	B: <i>fs</i> instead of <i>mf</i> and marc.
384	fg. trb.t. va. vc. cb.	note 2: marc. added by analogy with b.381
385	tb.	C: <i>mfz</i>
386	fg. trb.t. va. vc. cb.	note 2: marc. added by analogy with b.381
386	trb.b. tb.	B: <i>fs</i>
387	tr.	B: notes 1-2:
388-391	tr.	stacc. added by analogy with bb.392-394 (fg.1,2, cor.)
388	tr. trb.t. trb.b. tb.	B: note 1: <i>ff</i>
388-411	trb.t.	stacc. added by analogy with bb.392-395 (fg.1,2, cor.), bb.396-398 (tr.)
391	tr.	B:
394-396	tr.	B: one slur
395	fg.1,2 cor.	stacc. added by analogy with bb.392-394
396	picc.	B: <i>g#</i>
397-398	tr.1,2	stacc. added by analogy with b.396
397-411	tr.3	stacc. added by analogy with b.396
398	cor.	note 1: marc. added by analogy with vc.
400-404	cor.1,2	stacc. added by analogy with bb.392-395
400-411	cor.3,4	stacc. added by analogy with bb.392-395
400-401	tr.3	B: <i>f#</i>
406	tr.2	C: note 2: Solo
406-422	tr.1,2	B:
408	cor.1,2	B:
409-411	cor.1,2	stacc. added by analogy with cor.3,4
410	tr.2	C: note 1: stacc.
412	cl.1	C: notes 2-6: stacc.
414-415	vl.1	C: one slur per bar
418	trb.b. tb.	B: ten. instead of marc.

Bar	Part	Comment
418, 420	trb.b. tb.	B: <i>d / D</i>
418	cb.	marc. added by analogy with trb.b., tb.
419-421	trb.t.2	C: marc. on all notes
422-423		B: poco rall.
422-423	cor.	B: one slur per bar
427-428	trb.b. tb.	B: tie across the bar line
428	trb.t. trb.b. tb.	marc. added by analogy with vc., cb.
428-431	vl.1	B: one slur per bar
429-436	ob.1,2	B:
429	vl.1,2 va.	C: <i>dim.</i> at the end of b.429 instead of b.430
436	fl.1,2	B: <i>p</i>
445	va. vc.	B: <i>dim.</i>
448	va. vc.	B: <i>pp dim.</i>
449, 450,		
451	va. vc.	B: note 1: notated as <i>d^b / D^b</i>
454	ob.1	C: Solo
461	fg.1,2	B: note 1:
462	fl.1	B: note 1: <i>p</i>
463-464		B, D: an extra bar between b.463 and b.464 (fl.1 is the only instrument playing):
464	fl.1	B: note 1: marc.
466	fl.2	B: note 1: marc.
467	fl.3	note 1: <i>mp</i> added by analogy with ob., cl.3
467	ob.1,2	B: note 1: <i>p</i>
468	vl.1,2	<i>trem.</i> added
468-469	cb.	C: both stacc. and marc.
475	cor.	B: <i>fff</i>
475	tr. va. vc. cb.	B: <i>ff</i>
478	vl.2	<i>div.</i> added; B, C: single stem
479	vl.2	<i>unis.</i> added
482-483	cb.	B: marc.
483		A²: (69-72 Carl N.) added in blue crayon (Launy Grøndahl); A³: 69-72 added in pencil (Launy Grøndahl)
483-495	cl.1	C: the slur ends at b.494 note 1
484, 488	fg.1	B: note 1: <i>e^b</i>
486-487	cb.	C: stacc.
487, 491	cl.1	C: note 1: marc.
496-497	fl.1	C: <i>dim.</i> in the middle of b.497 instead of at the end of b.496
505		A²: <i>♩</i> = 69-72 added in blue crayon (Launy Grøndahl); A³: 69-72 added in pencil (Launy Grøndahl)
506, 510	ob.2	B: note 1: <i>f#</i>
517	vl.1,2	<i>trem.</i> added
521-528	cor.	notation with bass clef emended to notation with treble clef
521	cor.	B: <i>ppp</i>
521	vl.2	C: <i>mf</i>
529	cl.1	C: <i>pp</i>
529	fg.2	C: Solo
533-534	cl.2,3 cor.1,2	B: Cl. Cor.
533	vc.	C: note 2: <i>pp</i>
537	fl.1,2 cor.ingl. fg.	B: <i>f</i>
537	fg.2	C: Solo
539	picc.	B: rest

Bar	Part	Comment
541	cor.3,4	B: <i>f</i>
541	cor.3	C: <i>Solo</i>
541	vc.	note 2: marc. added by analogy with cor.3,4
544	cor.3,4	stacc. added by analogy with vc.
547	va.	note 3: stacc. added by analogy with b.201 (vc., cb.)
556	ob.1	C: <i>Solo</i>
560	cor.1,2	<i>senza sord.</i> added
562-567	fg.3	marc. added by analogy with bb.226-231
562	cor.1,2	C: <i>ff</i>
562-565	tb.	B: marc.
562	va. vc.	<i>trem.</i> added
563	vl.1,2	B: notes 2-5: both marc. and ten.
563	vc.	B: ten. instead of marc.
564-567	fg.2	marc. added by analogy with fg.3
564-566	cb.	marc. added by analogy with bb.562-563
565	vl.1	B: notes 2-5: both marc. and ten.
565	vl.2	B: ten. instead of marc.
567	va.	B: first quaver: ten., second to sixth quaver: marc.
570-572	vl.1,2	stacc. added by analogy with fl.1,2, picc., ob.1, cl.1
571-572	fl.1,2 picc. ob.1 cl.1	b.571 note 3 and b.572 note 1: stacc. added by analogy with b.570 note 4
572, 574	cl.1	C: note 3: marc.
572	va.	<i>unis.</i> added
581	picc.	<i>ff</i> added as in B (repetition of previously indicated dynamics)
581	tr. trb.t. trb.b. tb.	B: <i>mf</i>
582	fg.	note 1: <i>e</i> emended to <i>A</i> as in B and by analogy with va., vc., cb.
582	cor.	note 1: <i>b¹</i> emended to <i>e'</i> as in B and by analogy with va., vc., cb.
588	cl.1,2 cor.	note 1: marc. added by analogy with fg.1,2
588	cl.1,2 fg.1,2	B: note 1: <i>ff</i>
589	cor.	marc. added by analogy with cl.1,2, fg.1,2
590-599	fg.2	C: note 1 in all bars: marc.
594	cl.3	C: <i>ff</i>
594	str.	B: <i>ff</i>
602	vl.1,2	B: triple stop (<i>a^b</i> , <i>e^b</i> , <i>c^m</i>)
602-605	va.	B: blank
605	vc.	B: only one note (<i>a^b</i>)
606, 608	ob.1,2 cor.3	C: note 1: stacc.
606	ob.3	C: note 1: stacc.
606	cb.	C: notes 1-2: marc.
607, 609	timp.	C: <i>Solo</i>
608	ob.3	C: notes 1-2: ten.
608	tr.3	C: note 1: stacc.
614	va. vc.	C: <i>sempre</i>
616	ob.	B: marc.
617, 619	ob. cl. cor.	ten. and stacc. added by analogy with fl.1,2, picc.
617-620	vl.2	C: double stems on <i>e''</i>
620-621	ob. cl.	B: marc.
621	trb.t.2	C: note 1: ten., note 2: stacc.
622	vl.1	C: note 2: <i>d^m</i>
623	fg.	B: marc.
623	vl.1	B: notes 1-2: marc.
624	cor.2	C: note 1: marc.
625	ob.2	C: marc.
625	fg.1	C: note 1: marc.
626	trb.b. tb.	C: marc.
627	cor.1,2 va. vc. cb.	C: note 3: marc.
628	tr.2	B: notes 1-3: ten. (no articulation in tr.1,3, trb.t.)

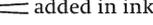
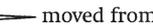
Bar	Part	Comment
628-629	trb.t.	<i>a2</i> added as in B and in accordance with C
629-638	fg. cor. va. vc. cb.	marc. and ten. added as in B (bb.633-637 (fg., va., vc., cb.), b.638 (trb.b., tb.)) and by analogy with bb.89-98
631	trb.b. tb.	ten. emended to marc. by analogy with bb.627, 629
632	tr.2,3 trb.t.	marc. added by analogy with b.630
632	trb.t.	B: notes 1-3: ten.
633-634	tr.1,2	B: 
639	tb.	B: marc.
640	vl.1,2 va.	<i>trem.</i> added
642-645	fg. cor. vc. cb.	marc. added by analogy with bb.102-105
649-655	cl. fg. cor.3,4 va. vc. cb.	marc. added by analogy with bb.647-648
653-655	vl.1	marc. added by analogy with bb.651-652
654-655	ob.	b.654 note 2 to b.655 note 3: marc. added by analogy with b.652 to b.654 note 1
654-655	cor.1,2	marc. added by analogy with bb.651-653
656		A²: <i>tranquillo</i> crossed out in blue crayon; <i>Jeg mindes ikke at Carl N. brugte dette tranquillo</i> L. G. 'I don't remember Carl N. using this <i>tranquillo</i> ' added in ink (Launy Grøndahl)
656	fl.1,2 tr. trb.t. trb.b. tb.	B: <i>pp</i>
656	ob. cl. fg.	B: <i>fff</i>
668	vl.1 va. cb.	C: stacc.
668-669	vc.	C: stacc.
671	vc.	C: stacc.
681	vl.1	B, C: note 1: marc.
682	picc.	<i>f</i> emended to <i>ff</i> as in B and in accordance with C
682	va.	<i>trem.</i> added
682	cb.	C: notes 1-2: slur
684-686	fl.1,2 ob.1 cl.1 cor.2,3 vc.	stacc. added by analogy with vl.1,2
684	cb.	C: marc.
692	tr.3	C: 
693	cl.2	notes 1-6: stacc. removed by analogy with ob.3, fg.1, cor.1
693	fg.3	notes 2-3: stacc. emended to ten. by analogy with cb.
696	cor.4	C: <i>pp</i>
696	vl.1,2	note 5: marc. added by analogy with fl.1,2, cl.1,2, fg.1, vc.
699	cor.3	C: note 2: marc.
699	vl.1	C: 
699-702	cb.	marc. and ten. added by analogy with tb.
701	vc.	note 3: <i>f'</i> emended to <i>f[#]</i> as in B and by analogy with vl.1,2
702	va.	<i>div.</i> added
706-708	fl.1,2	B: 
708, 709	ob.3	C: ten.
708	cor.1,2	notes 2-3: ten. added as in B and by analogy with tr.1
708	va.	<i>unis.</i> added as in B
717	tb.	C: note 2: <i>Solo</i>
718	fg.	marc. emended to <i>fz</i> by analogy with trb.b., tb.
719	trb.t.	B: <i>fz</i> instead of marc. (no articulation in the other parts)

Bar	Part	Comment
720, 722, 724	trb.b. tb.	B: <i>fz</i> instead of marc. (no articulation in the other parts)
721	tr. trb.t.	B: <i>fz</i> instead of marc. (no articulation in the other parts)
725-726	fg.	marc. added by analogy with trb.b., tb.

Second Movement

Bar	Part	Comment
1		B: at first the tempo indication was <i>Andante con moto</i> ; later it was changed to <i>Andantino pastorale</i> , which was in turn changed to <i>Andante pastorale</i>
4-5	cor.2,4	b.4 note 3 to b.5 note 1: superfluous slur removed in accordance with C (cor.4)
5	str.	B: note 1: <i>p</i>
6	cor.1	C: note 2: marc.
15		D: the bar has been crossed out in red crayon
18	fg.1	C: note 2: marc.
29-31		B: b.29 is repeated three times, which might suggest that a bar had mistakenly been dropped here; however, the passage is explicitly shortened by one bar in D . It must therefore be considered certain that Carl Nielsen did not want this bar
33	fl.1	B: note 11: stacc.
35	fl.1	B: note 7: stacc.
39	ob.1	B: note 1: marc.
39	ob.2	<i>p</i> added by analogy with the dynamic level in ob.1 and in accordance with C
39	fg.1	<i>fz mp</i> emended to <i>fzp</i> as in B and by analogy with cl.1 and in accordance with C
41	ob.2	C: slur ends at note 2 instead of note 1
42	vl.1	B: note 1: marc. and \square
43	vl.2 va. vc. cb.	note 1: ten. added by analogy with vl.1
44	vl.1,2	B: second crotchet: ten.
44	vl.1,2 va. cb.	fourth quaver: ten. added as in B and by analogy with vc. and in accordance with C (va.)
44	vl.2	B, C: note 4: marc. instead of ten.
44	va.	B: fifth quaver: marc.
45	va.	B: note 1: marc.
45	cb.	<i>div.</i> added in accordance with C
46	vl.2	last quaver, lower part: B: <i>g</i> ; C: <i>a</i> ; E: some parts have <i>a</i> and some have <i>a</i> [#] (D: chord: <i>g, b^b, d^b, e^b</i>)
47-48	vl.1	continuation line after <i>sul A</i> added
47	vl.1	C: note 4: <i>ff</i>
51	cb.	<i>unis.</i> removed
55-56	vc.	lower part: b.55 note 2 to b.56: superfluous slur removed
56	ob.1	B: note 1: <i>p</i>
56	vl.1	B: <i>ppp</i> and ten.
56	cb.	B: <i>ppp</i>
58	fl.1	C: <i>mp</i>
63	fg.1	C: note 6: marc.
63	fg.2	C: note 5: marc.
64	fl.1	C: notes 2-3: slur
66	vl.1	B: note 1: ten.; C: notes 2-4: ; E: notes 1-4: (but not in Part No. 6)
66	vl.2	E: Part No. 2: notes 1-3: <i>ff</i> added in pencil (CN); Part No. 3: notes 1-2: added in pencil

Bar	Part	Comment
66	va. vc.	note 3: ten. added as in B and by analogy with vl.1,2 and in accordance with C (vc.); C: notes 1-2:
66	va.	E: Parts No. 1, 6: notes 1-2:
66	vc.	E: Part No. 4: notes 1-2: added in blue crayon
68	vl.1	B: note 1: ten.; C: notes 1-4: slur, notes 2-4: , notes 6-7: slur, instead of on notes 5-7; E: notes 1-4: (but not in Parts No. 2, 6, 7)
68	va. vc.	C: notes 1-2:
68	va.	E: Parts No. 1, 6: notes 1-2:
68	vc.	E: Part No. 4: notes 1-2: added in blue crayon
72, 73	vl.1	B: note 3: marc.
72	cb.	<i>fff</i> added by analogy with the dynamic level in the other strings; C: <i>ff</i>
78	ob.1	<i>mfzp</i> emended to <i>mfp</i> by analogy with b.78 (fl.1), b.79 (cl.1), b.80 (fg.1)
78	fl.1 ob.1	B: note 1: <i>fp</i> (originally <i>mfp</i>)
78-84	fl.1	B: one slur
79	cl.1	marc. added as in B, D and by analogy with b.78 (fl.1, ob.1); B: <i>fp</i>
79, 80	timp.	C: <i>mf</i> instead of <i>mfz</i>
80	fg.1	marc. added as in B, D and by analogy with b.78 (fl.1, ob.1); B: <i>fp</i>
80-84	fg.1	B, C: one slur
80	timp.	B: note 3: stacc.
81-84	ob.1	B: one slur
82	cor.ingl.	marc. added as in D and by analogy with b.78 (fl.1, ob.1), b.79 (cl.1), b.80 (fg.1) and in accordance with C ; C: note 1: <i>p</i>
83	timp.	B, C: note 1: <i>fz</i>
84	cor.	B: note 2: <i>ff</i> and <i>fz</i>
84	timp.	C: marc.
85	va. vc. cb.	B: note 2: <i>fz</i>
85	vc.	C: notes 2-3: ten.
86	fg.1	C: note 4: marc.
86	cor.1,2	B: note 3: ten.
86	cor.2,3	C: note 3: ten.
86	vc.	C: <i>fz</i> on note 1 instead of note 2
87	va. vc. cb.	B: note 2: <i>fz</i>
97		A: footnote: <i>Die Singstimmen weit im Hintergrund</i> ; Carl Nielsen also commented on the placing of the singers in the following two letters: Carl Nielsen to Julius Röntgen, 4.4.1912: <i>De to Sangere skal ikke paa Programmet og de synger i Baggrunden fra usynlige Steder, helst fra to Sider</i> 'The two singers should not be in the programme and they sing in the background from invisible places, preferably from two sides' (Irmelin Eggert Møller and Torben Meyer (eds.), <i>Carl Niensens Breve i Udvalg og med Kommentarer</i> . Copenhagen 1954, p. 122). Carl Nielsen to Wilhelm Stenhammar, 1.2.1914: <i>Ifald Sangerne kan anbringes forskellige Steder (usynlige) i Salen var det heldigt. Det skal jo helst lyde som Mennesker der langt borte sang med fuldt Bryst</i> 'If the singers can be put in different places (invisible) in the hall, it would be good. It should preferably sound like people singing far away at the top of their voices' (DK-KK, CNA, I.A.c.)

Bar	Part	Comment
97	ob.2,3	B: <i>ppp</i>
97, 98	ob.2	C: notes 2-4: ten.
97	ob.3	C: notes 2-4: ten.
97	cl.2,3	<i>pp</i> added as in B and by analogy with fl.2,3, ob.2,3 and in accordance with C (cl.2)
97	fg.2	C: <i>mp</i> <i>espress.</i>
97-125	fg.3	C: one further slur
98	vl.1	C: <i>espress.</i>
101-115	Bar. S.	B: underlaid text: <i>Alle Tanker svundne. Jeg ligger under Himlen</i> 'All thoughts vanished. I lie beneath the heavens'
103	Bar.	G: between note 6 and 7: breathing caesura and  added in ink
104	cor.1	C: <i>pp</i>
104-105	Bar.	C: 
105	cl.2	C: note 1: <i>f''</i>
105-108	trb.t. trb.b. tb.	slur added as in B (trb.b., tb.) and in accordance with C (trb.t.2)
105	tb.	B: <i>pppp</i>
106, 107	Bar.	G: between notes 1 and 2: breathing caesura added in ink, notes 2-3:  added in ink
107-108	Bar.	B:  <i>ppp</i>
108	S.	B: <i>f</i>
110	S.	F: between notes 1 and 2: breathing caesura added in pencil (CN)
111	S.	F: note 6: marc. added in pencil (CN)
112	cl.2	C: note 1: <i>f''</i>
113	S.	F: between notes 2 and 3: breathing caesura added in pencil (CN)
113-114	cor.2	tie added by analogy with trb.b., tb. and in accordance with C
116	cor.4	C: note 1: <i>ppp</i>
116	S.	F: between notes 1 and 2: breathing caesura added in pencil (CN)
117	S.	F: between notes 2 and 3: breathing caesura added in pencil (CN)
121	va.	<i>unis.</i> added
123, 124	Bar.	G: between notes 1 and 2: breathing caesura added in ink
124	S.	F: between notes 1 and 2: breathing caesura added in pencil (CN)
125	timp.	C: rest
125	vl.2	B: note 9: <i>ppp</i>
125-126	cb.	<i>E-Saite nach Es umstimmen</i> emended to <i>scordatura</i> followed by the four pitches of the open strings
126	fl. cl. fg. cor.	B: <i>pp</i>
129-130	fl. cl. fg. cor. trb.t. trb.b. tb.	beginning of  moved from beginning of b.130 as in B
134		B: <i>poco rall.</i>
135		A³: ♩ = 84 C. N. added in pencil (Launy Grøndahl?)
135		B: <i>poco adagio</i>
135	fl.1	C: <i>pp</i>
135	ob.1	C: <i>p</i>
135-141	fg.3	C: one further slur
135	cor.3	C: <i>pp</i>
135	cor.4	C: <i>ppp</i>
135	va.	C: <i>pp</i>
135-141	vc.	C: slurs as at bb.97-125
135-144	cb.	B: notated an octave higher

Bar	Part	Comment
136	cl.1	<i>mp</i> <i>espressivo</i> added by analogy with fg.1
136	fg.1	B: <i>pp</i> instead of <i>mp</i> <i>espress.</i>
138	Bar.	G: between notes 1 and 2: breathing caesura added in ink
139	Bar.	G: between notes 2 and 3: breathing caesura added in pencil
139	vl.1	C: note 6: <i>b''</i>
141	ob.3	C: ten.
141-142	vc.	C: ties across the bar line
142	fl.1	C, B: note 1: marc.; C: note 11: <i>f^b</i>
142	fl.2,3	B: note 1: marc.
142	fl.2	C: notes 1-2: marc.
142	timp.	C: <i>pp</i>

Third Movement

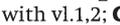
Bar	Part	Comment
1		B: <i>Allegretto</i> ; ♩ = 80 added in red crayon (CN)
2	cor.1,2	B: note 2: stacc.
7	ob.1	C: note 1: marc.
14		brackets around <i>quasi rall.</i> removed
15		<i>a tempo</i> added as a consequence of <i>quasi rall.</i> in b.14 and in accordance with C (ob.1, fg.1,2)
15	ob.1	C: note 1: marc. and <i>p</i>
19-22	cl.1,2	<i>p</i> added by analogy with the dynamic level in ob.2,3, fg.
19	fg.2	note 1: stacc. added by analogy with ob.2,3
21	fl.1 ob.1 fg.1	<i>p</i> added by analogy with the dynamic level in ob.2,3, fg.2,3 and in accordance with C (fg.1)
21-22	fl.1	1. added in accordance with C (it is not evident from A whether 1. or a2 should be played)
22	ob.2,3 fg.2,3	stacc. added by analogy with bb.19-21 and in accordance with C (fg.3)
22	cl.1,2	stacc. added by analogy with ob.1
23	ob.	B: <i>ffz</i>
23	cl.1,2	B: <i>fz</i>
23	cl.3	B: <i>f</i>
27-30	fl.1,2 ob.2,3 cl.1,2 vl.1,2	stacc. added by analogy with b.26 notes 6-10
27-30	ob.1 cl.3 va.	stacc. added by analogy with fl.1,2, ob.2,3, cl.1,2, vl.1,2
27-28	ob.2,3	a2 added in accordance with C (it is not evident from A whether 1. or a2 should be played)
27-34	cl.1,2	a2 added in accordance with C (it is not evident from A whether 1. or a2 should be played)
27-30	fg. vc. cb.	stacc. added by analogy with fl.1,2, ob., cl., vl.1,2, va.
30	cor.2	note 3: stacc. added by analogy with b.28 and in accordance with C (cor.2)
31	cor.1	C: note 2: <i>fz</i> , note 3: marc. instead of stacc.
31	cor.3	C: <i>fz</i> instead of <i>f</i>
31	vl.1	B, C: stacc.
32-35	str.	stacc. added by analogy with bb.27-30
32, 34	vl.1	C: note 5: marc. instead of <i>fz</i>
33	cor.1,2	B: note 1: <i>fz</i>
33, 34	cor.1	C: note 1: <i>fz</i>

Bar	Part	Comment
33	cor.2 tr.2	C: note 1: <i>fz</i>
33	cor.3,4 tr.	B: note 1: <i>f</i>
37	va.	C: <i>f</i> instead of <i>fz</i>
39	cor.2	<i>a#'</i> emended to <i>g#'</i> as in B, C
40	cl.3	C:
40	fg.2	C:
41	vl.1	B: notes 1-3: stacc.
41	cb.	C: <i>rall.</i>
42-43	ob.1	B: one slur over both bars, the slur continues beyond b.43 (page turn at bb.43-44)
44	ob.1	B: slur notes 1-2 and notes 3-4
46-47	ob.1	B: one slur over both bars
46	ob.2,3	B: note 2: marc.
54	ob.2	C: <i>dim.</i> instead of in b.55
57	fl.1	C: <i>poco rall.</i>
57	va.	C: <i>rall.</i>
58	cor.1,2	B: note 1: <i>fz</i>
58	cor.2	C: note 1: stacc.
58-65	va.	single stems emended to double stems
58	va.	B: third semiquaver: <i>fp</i> and marc.
58, 59	vc. cb.	B: notes 1-5: <i>p</i> <i>fp</i> (b.59 notated with repeat mark)
59-62	fg.1,2	B: the slur begins at b.60 note 2
59	cor.1,2	B: note 2: <i>fz</i>
59	va.	B: third semiquaver: <i>fz</i>
62	fg.1,2	C: the slur ends at note 2, note 2: stacc.
62	fg.3	<i>mfz p</i> added by analogy with vc., cb. and b.59
62	cor.1,2	B: note 2: <i>fz</i>
62	va.	<i>fz</i> emended to <i>mfz</i> by analogy with b.59 and in accordance with C ; B: third semiquaver: stacc.
62	vc.	note 1: marc. removed by analogy with cb. and bb.58-59; notes 6-7: stacc. added by analogy with fg.3 and in accordance with C ; B: notes 1-5: <i>p</i> <i>mfz</i>
62	cb.	notes 6-7: stacc. added by analogy with fg.3 and in accordance with C ; B: notes 1-5: <i>mfz</i> ; C: <i>mp sp.</i>
63	fg.2	C: note 2: stacc.
63, 64	cor.1,2	note 2: marc. added by analogy with fg.1,2, va.
63	va.	third semiquaver: marc. added by analogy with fg.1,2; C: third semiquaver: stacc. and <i>mp</i> , second crotchet: <i>p</i>
64	fl.2,3	<i>p</i> added by analogy with the dynamic level in the other woodwinds; C: <i>mp</i>
64	ob.2,3 cl.2,3	<i>p</i> added by analogy with the dynamic level in the other woodwinds and in accordance with C (ob.3, cl.2,3)
64	fg.1,2	note 2: marc. added by analogy with va. and in accordance with C
64-65	vc. cb.	b.64 note 7 to b.65 note 8: stacc. added by analogy with b.64 note 6 and fg.3 and in accordance with C (vc., b.64, notes 7-10)
65	fl.1 fg.1 vl.1	C:
65	ob.1	stacc. added by analogy with fl.1, vl.1,2
65	fg.3	stacc. added by analogy with b.164 notes 6-10 and in accordance with C (notes 1-4)
65	cor.1	C: notes 2-4: stacc.
66-67	fl.3 cl.3	b.66 note 2 to b.67 note 1: tie added by analogy with ob.3
66	va.	<i>unis.</i> added
67-68	cl.3	b.67 note 2 to b.68 note 1: tie added by analogy with ob.3

Bar	Part	Comment
69	cl.1	notes 1-2: <i>fz</i> and marc. added by analogy with fl., ob.1 and in accordance with C
69	fg.2	C: note 3: marc.
69	tr.2,3	<i>fz</i> added as in B and by analogy with tr.1 and in accordance with C (tr.2)
69	vl.1,2	note 2: stacc. emended to marc. by analogy with fl., ob.1; notes 5-7: marc. added by analogy with fl., ob.1
74	fg.	notes 6-10: stacc. emended to marc. by analogy with vc., cb. and b.78 (cl., va.)
74	tr.3	<i>c#'</i> emended to <i>c'</i> as in B and by analogy with cor.1,3
74	vc. cb.	notes 7-10: marc. added as in B and by analogy with b.78 (cl., va.)
75-77	fg. vc. cb.	marc. added by analogy with b.74, notes 6-10
79-81	cl. va.	marc. added by analogy with b.78, notes 6-10
80	va.	note 5: <i>b#'</i> emended to <i>b'</i> by analogy with cl.
85	fg.1,2 cb.	marc. added by analogy with vc.
85	vc.	notes 1-3: stacc. added by analogy with b.84 notes 2-4
86-88	vl.1	marc. added by analogy with b.89 and the articulation in the theme entries b.74 (fg., vc., cb.), b.78 (cl., va.)
86-89	vl.2	marc. added by analogy with vl.1
87	cor.3,4	B: marc.
88-89	fl.1,2	marc. added by analogy with vl.1,2
88	cor.2	notes 2-3: marc. added as in B and by analogy with va.
88	cor.3,4	B: marc.
88	va.	C: upper part: notes 2-3: slur, not marc.
89-91	cor.4	C: slur only b.89 note 1 to b.90 note 1, b.90 notes 2-4: ten.
90	fl.1,2 vl.1,2	notes 5-8: stacc. added by analogy with notes 3-4
90	cl.1	C: notes 2-4: marc.
91-95	ob. cl.3	stacc. added by analogy with vl.1,2
91	va.	chord 3: upper part: <i>f'</i> changed to <i>e'</i> by analogy with ob.1,2, cl.1,2
92-95	fg. va. vc. cb.	stacc. added by analogy with ob., cl.3, vl.1,2
92-95	vl.1,2	stacc. added by analogy with b.91 notes 10-12
93	cor.1	C: note 3: stacc.
94	cor.1	C: marc.
95	fl.1,2	B: fl.1,2 doubles picc. throughout the bar
95	ob. cl.3 vl.1,2	B: note 1: <i>fz</i>
95	fg. cor.1 va.	B: note 3: <i>fz</i>
95	vc. cb.	C: note 3: <i>fz</i>
95	fg.3	C: note 1: <i>fz</i>
95	vl.1	C: note 1: <i>fz</i>
96-99	ob. cl.3	b.96 note 7 to b.99: stacc. added by analogy with b.96 note 6
96-98	cor.2,4	C: slur over all three bars
96-99	vl.1,2	stacc. added by analogy with ob., cl.3
97-99	fg.2	C: one further slur over all three bars
97-99	tr.2	C: one slur over all three bars
98	fg.2	notes 1-3: slur added by analogy with fg.3
100	tr.1,2	B: note 1: both <i>p</i> and <i>mf</i>
100	tr.1	C:
101	cl.3	C: <i>fz</i> instead of <i>f</i>
103-119	vl.1,2 va. vc.	B: at first notated in unison, but later changed to divisi notation in ink (CN)
103	vc.	C: <i>pp</i> instead of <i>p</i>

Bar	Part	Comment
104-105	fl.1,2	dynamics emended from 
104-105	fl.1,2 tr.	B: b.104 note 1: <i>f</i> (and only this dynamic marking)
104	tr.1,2	B: notes 1-3: stacc.
104	tr.1	C: notes 1-3: stacc.
106	tr.	B: notes 1-4: stacc.
111	cor.1,3	<i>b^b</i> emended to <i>c^b</i> as in B and by analogy with ob.1, cl.1
114	ob.1,2	<i>dim.</i> added by analogy with the other parts
114	cl.2	C: <i>pp</i>
116	fg.2	C: <i>pp</i>
117	ob.1,2	<i>pp</i> added by analogy with cl., cor.1,2 and in accordance with C (ob.2)
117	cor.3	<i>pp</i> added by analogy with cor.1,2 and in accordance with C ; B: <i>dim.</i>
118	cl.	<i>dim.</i> added as in B and by analogy with fl.1,2
119	vl.1	B: <i>ppp</i> instead of <i>pp</i>
120	vl.1	B: rest
124, 126	fl.1,2	B: note 1: stacc. instead of marc.
124	fg.1,2	note 1: marc. added by analogy with b.122 and bb.121, 123 (fl.1,2) and in accordance with C
125	cl.2	C: <i>p</i> instead of <i>mp</i>
126	cor.	B: ten.
126-127	cor.1,2,3	C: marc.
127	ob.1	<i>f[#]</i> emended to <i>f^u</i> by analogy with cl.1 and in accordance with C
127	cl.3	C: <i>mf</i> instead of <i>f</i>
127	fg.	 added by analogy with the other woodw. and in accordance with C
127	fg.1	C: notes 2-5: stacc.
127	cor.1,2	B: notes 1-2: marc.
128	vc. cb.	B: note 1: <i>ffz</i>
128	vc.	C: note 1: <i>f</i>
129	cl.3	note 6: marc. added by analogy with cl.1,2, va. and in accordance with C
129-130	fg.	marc. added by analogy with b.128 notes 6-10
129	va.	<i>arco</i> added
129-130	vc. cb.	b.129 note 4 to b.130 note 4: marc. added by analogy with b.128 note 6 to b.129 note 4
130-131	cl.1,2	marc. added by analogy with b.129 note 6 and va.
130	cl.3	marc. added by analogy with b.129 note 6 and va.
130-131	fg.2	C: b.130 note 5 to b.131 note 4: marc.
131	cl.3	notes 7-9: marc. added as in B and by analogy with ob.3, vl.2 and in accordance with C
131	vl.2	<i>arco</i> added; C: <i>ff</i> instead of <i>ffz</i>
131	va.	notes 1-4: marc. added by analogy with b.129 note 6 to b.130 note 8
132-133	cl.1,2	marc. added by analogy with cl.3
132-133	cl.3 vl.2	marc. added by analogy with b.131 notes 7-9
133	picc.	B: notes 7-10: stacc.
133	vl.1	<i>arco</i> added

Bar	Part	Comment
134-138	fl.1,2 picc. ob. vl.1	marc. added by analogy with b.133 notes 6-10
134	tr.1	<i>f</i> added in accordance with C
135-138	cl.1,2 vl.2	marc. added as in B (b.135 notes 3-8 (cl.1,2)) and by analogy with fl.1,2, ob.1,2, vl.1
135-137	fg.1,2	marc. added by analogy with cor.1,2, va. note 3: marc. removed as in B and by analogy with cor.3,4, vc., cb.
135	fg.3	note 1: marc. added as in B and in accordance with C ; note 2: marc. emended from cor.1 to cor.2 by analogy with va.
137	cor.1,2	marc. added by analogy with bb.133-138 (fl.1,2, picc., ob., cl.1,2, vl.1,2) and in accordance with C (b.139 (cl.3))
138-142	cl.3 fg. vc. cb.	B: rest
138	tr.1	marc. added by analogy with tr.3
139-141	ob.2 cor.2,4	marc. added by analogy with ob.1,3, cor.1,3
139	tr.2 va.1	<i>f</i> added in accordance with C (tr.2)
139	tr.2,3	marc. added by analogy with tr.3 and in accordance with C
140-141	va.2	C: slur b.144 note 2 to b.145 note 1
144-145	fl.2	C: note 1: marc.
144	cl.3	C: <i>f</i>
144	cor.3	stacc. added by analogy with b.143 notes 6-10
144-148	str.	C: note 3: marc.
145	fl.2	C: notes 1, 3: marc.
146	fl.2	B: notes 1, 3: marc.
146	cl. fg.1	C: stacc.
147	cl.	C: notes 1-4: slur
147	cor.1	C: note 1: marc.
150	ob.3	marc. added by analogy with b.149 notes 6-10
150-158	str.	C: note 1: marc.
151	cl.3	b.151 note 3 to b.152 note 2: marc. added by analogy with cor.
151-152	tr.2,3	B: notes 1, 3: marc.
152	tr.1	end of slur moved from b.153 note 8 to b.154 note 1 by analogy with fl.2,3, ob., fg., tr.1 and in accordance with C
153-154	cl.1,2	C: tie
153-154	cor.3	C: slur
154-158	cor.2	C: slur over all four bars, b.155 notes 1-2: stacc.
155-158	cl.2	B, C: note 2: marc.
159	tr.1	B: note 3: marc.
159, 160	tr.2	C: one further slur notes 1-8
160	va.	C: slur b.161 note 1 to b.163 note 1
161-163	fl.2	B: notes 2-8: stacc. instead of marc.
162	ob.1,2 cor.	B: notes 2-4: stacc. instead of marc. (no articulation on notes 5-8)
162	cl.1,2	<i>f</i> added by analogy with the general dynamic level in this bar and in accordance with C
162	timp.	B: notes 2-4: stacc. instead of marc. (no articulation on notes 5-8)
164	ob.1,2	marc. added by analogy with b.164 and in accordance with C (cl.1,2, cor.1, tr.2,3 (notes 2-8) and fg.1, cor.4 (notes 2-4))
166	ob.1,2 cl.1,2 fg.1,2 cor. tr.2,3	

Bar	Part	Comment
168	ob.1,2	B: notes 2-3: stacc. instead of marc. (no articulation on notes 4-5)
168	cl.1,2	B: notes 2-5: stacc. instead of marc.
168	cor.3	C: notes 5-8: stacc. instead of marc. (no articulation on notes 2-4)
169	fg.3	note 1: fp added as in B and by analogy with tr.1 and in accordance with C
170-171	vl.1	C: one further slur b.170 note 1 to b.171 note 2
171-181	cor.4	C: slur b.171 note 5 to b.172 note 8
171-174	tr.2	C: the slur ends at b.172 note 7
171-172	vl.1	C: 
172	tr.2	C: 
176	cor.1	B: notes 3-4:  (e'') 7
176-177	va.	C: slur b.176 notes 2-4 and b.176 note 5 to b.177 note 1
177-183	timp.	B: blank
178	ob.1	C: <i>poco dim.</i>
179	ob.1	B: stacc.
180-181	fg.1	<i>dim. pp</i> added by analogy with vl.1,2 and in accordance with C
181	cl.1	B: <i>p</i>
181	fg.2	B: <i>poco marc.</i>
181	vl.1	note 5: stacc. added by analogy with b.182 and in accordance with C ; B: note 2: <i>dim.</i>
184	fg.2	C: <i>pp</i>
187	ob.1	C: note 1: marc.
187	vc.	brackets around <i>ppp</i> removed
191	ob.1	C: 
193		brackets around <i>quasi rall.</i> removed
194		<i>a tempo</i> added as a result of <i>quasi rall.</i> in b.193 and in accordance with C
194-195	fg.1	b.194 note 1 to b.195 note 1: slur added by analogy with fg.2 and in accordance with C
194-198	fg.2	C: one slur
198	vc.	B: <i>pp</i>
198-199	vc.	C: slur
198	cb.	B: <i>ppp</i>
201	ob.1,2 fg.1,2	B: <i>ppp</i>
201-203	vl.1	C: slur b.201 note 3 to b.203 note 1
204-205	vc.	C: slur
205	fl.1,2	B: <i>pp</i> (no dynamics in cl.)
205-210	va.	single stems changed to double stems
207	ob.1,2	B: note 1: <i>p</i>
207	cl.1,2	<i>cresc.</i> added by analogy with the other parts and in accordance with C
207	cl.3	C: note 1: <i>p</i>
207	fg.2,3	B: note 1: <i>p</i>
207-208	cb.	C: tie across the bar line
209	ob.3	<i>p</i> added by analogy with vl.1,2
209	cl.3	 added as in B and by analogy with vl.1,2 and in accordance with C ; <i>p</i> added by analogy with vl.1,2
209	fg.1	 <i>p</i> added as in B and by analogy with vl.1,2; C: 
211	va.	note 1: marc. added by analogy with the same motif at b.212 (vl.2), b.215 (vl.1), b.216 (cl.1) and in accordance with C
211	vc.	B: marc.
212	fg.1	C: note 1: <i>pp</i>
212, 213	vc.	the dynamic peak has been moved from the third quaver to the second quaver by analogy with fg.1 (b.212), cl.1 (b.213)
213	vc.	B: note 2: marc.

Bar	Part	Comment
214-216	cor.4	notation emended from bass clef to treble clef
214	va.	C: 
214, 215	vc.	B: notes 2, 4: marc.
216, 217	vc.	B: note 2: marc.
218		<i>tranquillo</i> changed from expressive marking to tempo marking (Carl Nielsen apparently considered this <i>tranquillo</i> to be a tempo indication, since at this point in B he first wrote <i>a tempo</i> but later crossed this out and replaced it with <i>tranq.</i>)
218	va. vc.	single stems changed to double stems
222	timp.	C: <i>pp</i>
222-225	va. vc.	single stems changed to double stems
222	cb.	C: stacc.
222		B: second crotchet: <i>poco rall.</i>
224		B: <i>poco rit.</i>

Fourth Movement

Bar	Part	Comment
before +1		B: four-bar introduction before b.1 crossed out in pencil:



		D: four-bar introduction before b.1 corresponding to B
+1		A ³ : <i>80</i> added in pencil (Launy Grøndahl?)
+1	cor. vc.	marc. added by analogy with the other parts
1		C: <i>Allegro pomposo</i> , apart from fl.1, which has <i>Allegro</i>
1	cor.2	C: note 2: ten.
1	cb.	f added by analogy with the dynamic level in the other parts and in accordance with C
4	fg.2	C: note 1: ten., note 2: <i>f</i> [#]
4	fg.3	B: note 2: <i>d</i>
4	va.	B: 
4	vc. cb.	B: notes 1-2: slur instead of ten.
5-8	va.	B: one slur for each bar

Bar	Part	Comment
7	vl.1,2	B: notes 6-7: slur
7	vc. cb.	B: notes 1-2: slur instead of ten.
9-12	va.	B: 
9	va.	C: unis.
13-18	fg.1	C: one slur
13, 15	vl.1	C: notes 3-4: ten. instead of marc.
14-15	ob. cl.	B: slur only b.15 notes 1-2
15-18	cor.4	C: b.15 note 2 to b.18: slur (not ten. and tie)
22	vl.1	C: <i>sul G</i> instead of in b.21
27	cor. vl.1	note 2: marc. added by analogy with ob., cl., vl.2, va.
27	cor.3	C: note 2: marc.
28	trb.b.	C: note 2: stacc. instead of ten.
31	va.	B: upper part: note 3: \downarrow
32	fg.	B: note 1: marc., notes 2-3: stacc., notes 4-6: marc.
33	fg.	B: notes 2-3: stacc.
33	va.	ten. added by analogy with cor.
34	vl.2	note 1: marc. added by analogy with cl.; C: notes 3-4: ten. instead of marc.
36	cl.	note 2: stacc. added by analogy with vl.2
37-38	vc. cb.	ten. and marc. added by analogy with fg.
38	cor.2,4	note 1: ten. added by analogy with b.33
38	va.	ten. and marc. added by analogy with cor.2,4; B: upper part: notes 2-3: notated as \downarrow
39	cor.4	C: note 1: marc.
39-47	vl.2	C: <i>sul G</i>
39	va.	C: lower part, note 1: marc. instead of ten.
40	ob.3	note 1: ten. added by analogy with ob.1,2; C: note 1: ten. and marc.
40	vl.1	note 1: marc. emended to ten. by analogy with ob. and b.30 (fg., vc., cb.), b.35 (cl., vl.2); C: note 5: <i>a'</i>
41	ob. cl. cor.	B: note 1: <i>mf</i>
41	fg.3	C: notes 1-2: one further slur
41	cor.3	C: note 1: <i>mf</i>
41	str.	B: vl.1: <i>mf</i> changed to <i>mp</i> , other str.: illegible dynamic marking changed to <i>mf</i>
42	vl.1	note 2: stacc. added by analogy with ob.
43	ob.3	C: ten. instead of marc.
43-50	fg.	ten. added by analogy with vc., cb.
43-45	fg.1	C: b.43 note 2 to b.45 note 2: marc.
44-45	cl.	ten. added by analogy with vl.2
45	cor.1,3	ten. added by analogy with b.44 and in accordance with C (cor.1)
45	cor.2,4 va.	note 1: ten. added by analogy with b.44 and in accordance with C (va.)
45	vl.1	C: 
46-47	vl.2	b.46 note 2 to b.47 note 1: ten. added by analogy with cor.1,3; b.47 note 2: ten. added by analogy with cor.2,4
47	va.	ten. added by analogy with cor.1,3
47-50	vc. cb.	ten. added by analogy with bb.43-46
48	cor.1,3	C: note 1: stacc.
48	cor.2,4	notes 1-2: ten. and marc. added by analogy with va.
48-49	va.	b.48 note 3 to b.49 note 2: ten. added by analogy with cor.2,4
52	tb.	B: note 1: <i>mf</i> ; C: <i>Solo</i>
52	vl.1	notes 4-6: ten. and marc. added by analogy with ob., cl. and in accordance with C

Bar	Part	Comment
53	trb.t. trb.b.	B: note 1: <i>f</i>
53	trb.b.	C: note 1: <i>mf</i>
53	vl.1	ten. and marc. added by analogy with ob., cl.
54-55	fg. cor. vl.2 va. vc. cb.	B: marc. instead of <i>ff</i>
54	fg.	note 3: stacc. added by analogy with vc., cb.
54	cor.1	C: note 1: <i>ff</i>
54	cor.	B: notes 4-5: marc. instead of stacc.
54-57	trb.t. trb.b. tb.	B: ten. on all notes
55	vc. cb.	note 5: stacc. added by analogy with fg.
56	fg.	note 4: stacc. added by analogy with vc., cb.
57	fg. vc. cb.	note 1: stacc. added by analogy with b.58
57, 58	vc. cb.	note 4: marc. added as in B and by analogy with fg.
57	vc.	C: note 1: stacc.
59	fg. vc. cb.	<i>dim.</i> added by analogy with the other parts and in accordance with C (fg.1,2, vc., cb.)
59-61	fg.3	B: rest from b.59 second crotchet
59-60	tb.	C: 
59	vc. cb.	note 1: stacc. added by analogy with fg.;
60	fg.3	B: note 4: marc.
60	vl.2	C: note 5: stacc.
61	fg.1	B: note 2: marc.
62		C: <i>pp</i>
66	cl.1,2	B: <i>a tempo ma tranq.</i>
67, 68, 69	vc.	note 5: ten. removed by analogy with picc., cl.3, fg.
69	fg.2	notes 2-3: stacc. added by analogy with bb.62-66
70	va.	C: <i>p</i>
72	fg.1,2	<i>arco</i> added
72	cor.2	note 2: ten. added by analogy with fl.1, cl. and in accordance with C
74	ob.1,2	B: note 2: <i>b⁴</i>
74-75	cor.2	note 1: ten. added by analogy with va.
74-75	va.	tie added in accordance with C
75	va.	<i>dim.</i> moved from b.74 to b.75 by analogy with ob.
76	vl.2	notes 2, 6-8: stacc. emended to ten. by analogy with ob.2; note 5: stacc. removed by analogy with ob.2
76	va. vc. cb.	note 1: ten. added by analogy with cl.3
77	cl.3	<i>dim.</i> added by analogy with cl.1,2, fg., cor. and in accordance with B
77	cl.3 va. vc.	<i>dim.</i> added by analogy with vl.2 and in accordance with C
77	vl.2	C: <i>dim.</i>
78	fg.2	note 2: stacc. emended to ten. by analogy with cl.3
78	cb.	C: note 1: marc.
80	fg.1	brackets around <i>pp</i> removed
80-92	cor.4	note 2: <i>g</i> emended to <i>g[#]</i> by analogy with va.
80	cb.	C: the slur ends at b.91 note 1
86	vc.	stacc. added by analogy with bb.81-87 and in accordance with C
87	fg.2	notes 2-3: stacc. added by analogy with bb.80-85 and in accordance with C
89	va.	ten. added by analogy with vc.
		B: 

Bar	Part	Comment
90-113		B: this passage has mainly been notated as for strings, later Carl Nielsen indicated a <i>tutti</i> ; the instrumentation as for strings differs in several respects from A
91-93	ob.1	C: b.91 note 1 to b.93 note 3: slur
91	fg.2 cfg.	note 2: marc. added by analogy with vc., cb.
91	cfg.	C: note 1: stacc.
91-92	cor.2	C: b.91 note 2 to b.92 note 1: one further slur
91	tr. trb.t.	B: <i>pp</i>
91-92	tr.3	B: <i>g[#]</i>
91	timp.	B: <i>p</i> instead of <i>pp</i>
92-93	cor.1	C: b.92 note 3 to b.93 note 1: one further slur
92	va.	chord 2: marc. added by analogy with cor.; chord 3: <i>trem.</i> added
93	tr.1 vc.	C: 
93	tr.3	B: <i>f[#]</i>
93	tb.	C: ten. and stacc. instead of marc.
94	fg.2	C: notes 2-5: marc. instead of ten.
94	cfg. trb.b.	ten. added by analogy with cb.
94	tr. trb.t. trb.b.	B: <i>ff</i>
94	trb.b. vc. cb.	B: notes 1-2: slur, not ten.
98	cor.1	C: the slur begins at note 2
99	trb.b.	note 1: ten. emended to marc. by analogy with fg.2, cor.3,4, vc.2, cb.
100, 101	fg.1	C: notes 2-3: one further slur
100	va.	chord 2: <i>unis.</i> added
104	cl.1	C: stacc.
110	cor.1,2	note 2: stacc. removed by analogy with med str.
110	vl.2	note 4: stacc. added by analogy with vl.1, va., vc., cb. and in accordance with C
112	cor.4	C: note 3: marc.
113	ob.1	B: <i>p</i> instead of <i>mf</i>
114, 116,		
118	ob.1	C: note 2: stacc.
116	va.	stacc. added by analogy with vc., cb.
119-129	vl.2	stacc. added by analogy with bb.114-118
119-129	va. vc. cb.	b.119 note 3 to b.129 note 4: stacc. added by analogy with b.115 to b.119 note 2
122, 123,		
124	cl.2	C: notes 2, 4: marc.
122-123	cl.3	C: b.122 notes 2, 4: marc., b.123 note 2: marc.
125	picc.	<i>mf</i> added (repetition of previously indicated dynamics)
126	cor.2	<i>pp</i> added by analogy with the dynamic level in cor.1 and in accordance with C
126	vl.1	<i>p</i> added by analogy with the dynamic level in the other str. and in accordance with C
126-129	vl.1	stacc. added by analogy with vl.2
129	ob.1	B: <i>pp</i> instead of <i>mf</i>
129	tr.1	C: stacc.
131	vc. cb.	notes 2-4: stacc. added by analogy with the triplet figure in bb.132-144 and in accordance with C (cb.)
133	tr.1	note 2: stacc. added by analogy with ob.1 and in accordance with C
134, 136	cor.1	note 2: stacc. added by analogy with bb.130, 132
134, 136	va.	fourth crotchet: stacc. added by analogy with cor.1

Bar	Part	Comment
135	vl.1	note 2: stacc. added by analogy with ob.1
135	vc. cb.	B: note 5: marc.
136	ob.1	notes 3-4: stacc. added by analogy with vl.1
136	vc. cb.	B: <i>pp</i>
137	fg.1 vc. cb.	B: note 5: marc.
137	vl.1	note 2: stacc. added by analogy with ob.1
138, 140	cor.3	note 2: stacc. added by analogy with bb.130, 132, 134, 136 (cor.1)
138, 140	va.	note 2: stacc. added by analogy with cor.1
141	vl.2	notes 1-3: stacc. added by analogy with the triplet figure in bb.139-140; B: note 5: ten.
142-144	fl.1	B: the slur begins at b.143 note 1
142-144	cl.1	B: the slur begins at b.142 note 2
142	cl.2,3	<i>mp</i> added by analogy with the other parts and in accordance with C
142	trb.t.1	C: <i>Solo</i>
142-144	va.	stacc. added by analogy with the triplet figure bb.139-144 (vc., cb.), b.150 (va.)
142	vc. cb.	C: notes 5-6: stacc.
143	cb.	C: notes 1, 5, 6: stacc.
144	cb.	C: note 1: stacc.
145-165	va. vc. cb.	stacc. added by analogy with the triplet figure bb.139-144 (vc., cb.), b.150 (va.)
146-148	fl.1 cl.1	B: the slur begins at b.146 note 2
147-148	vl.1	C: b.147 notes 1-4: slur, b.148 notes 1-2: slur
149-150	fg.1	b.149 note 2 to b.150 note 1: tie added
150-152	cl.1	B: slur
151, 153	cor.ingl.	note 1: <i>g[#]</i> emended to <i>g</i> as in B and by analogy with cl.2,3
152	tr.1	stacc. added by analogy with picc. and in accordance with C
153	tr.1	note 1: marc. added by analogy with picc.
153	trb.t.1	stacc. emended to marc. by analogy with cor.3,4; C: <i>Solo</i>
154	picc.	B: <i>♩. †</i>
154-155	cor.1,2	ten. added by analogy with fl.1,2, ob.1,2, cl., fg., vl.1,2
154-156	timp.	B: 
156	fg.2	C: ten. instead of marc.
156	cor.3,4	note 2: stacc. added by analogy with trb.t.
156-157	trb.t.1	C: 
156	timp.	C: note 1: <i>mp</i>
157	fl.1,2 cl. cor.3,4	B: <i>fz</i> instead of <i>f</i>
157	cor.3,4 tr.1 vl.1,2	B: fourth crotchet: ten.
157	tr.1	<i>senza sord.</i> added in accordance with C
158	fl.1,2	B: marc. instead of ten.
158	cl. tr.1	ten. added by analogy with fl.1,2
158	vl.1,2	note 1: ten. added by analogy with fl.1,2
159	cor.2,4	C: note 2: marc.
161	fl.1,2 cl.1 tr.1	
	vl.1,2	note 2: marc. added by analogy with cl.2,3
161	picc.	<i>f</i> added (repetition of previously indicated dynamics)
161	tr.1 trb.t. trb.b.	
	vl.1,2	B: third crotchet: stacc.
162	fl.1,2 picc. cor.1,2	
	vl.1,2	note 1: ten. added as in B (fl.1,2, picc., cor.1,2, vl.2) and by analogy with tr.1 and b.158
162	picc. ob.1,2	B: note 2: marc.

Bar	Part	Comment
162	ob.1,2	note 1: marc. emended to ten. by analogy with fl.1,2, picc., cor.1,2, tr.1, vl.1,2
163	cl.2,3 fg.1,2 cor.3,4 tr.2,3	marc. added by analogy with cor.ingl., cl.1 and in accordance with C (tr.2)
164	cfg.	note 2: marc. added by analogy with trb.t.1, trb.b.
165	fl.1,2 ob.1,2 cor.1,2 tr.1	B : note 6: ♯, marc.
166, 168	cor.ingl.	note 2: ten. emended to marc. by analogy with cor., tr.1 and in accordance with C (b.166)
166	cor.1,2 tr.1	B : note 2: ten.
166	tr.1	note 2: marc. added by analogy with cor.1,2
166	trb.t.2	C : <i>Solo</i>
166	vl.1	stacc. removed by analogy with ob.1,2, vc., cb.
166	vl.1 va.	<i>trem.</i> added
167	cor.ingl.	ten. and marc. added by analogy with cor., tr.
167	cl.1,2	B : note 2: ten.
167	cfg.	ten. emended to marc. by analogy with trb.b., tb. and b.169
167	cor.1	C : note 1: marc.
168	cl.3 fg.1,2	note 1: ten. added by analogy with va., vc., cb.
168	cfg.	marc. added by analogy with trb.b., tb.
168	cor.	B : note 2: ten.
168	trb.t.	note 2: marc. added by analogy with b.166 and in accordance with C (trb.t.1)
168	va. vc. cb.	note 1: marc. emended to ten. as in B (vc., cb.) and by analogy with b.167 (cor., tr.)
168	vc. cb.	note 2: marc. added as in B and by analogy with cl.3, fg.1,2, va.
169	cor.ingl. cor. tr.	note 1: ten. added by analogy with b.167
170	cl.3 fg.1,2 tr.2,3 vl.2 vc. cb.	note 1: ten. added by analogy with b.171
170	cfg. trb.b. tb.	note 1: marc. added by analogy with b.171
170, 171	cor.2,4	C : note 6: marc.
170	cor.3	C : note 6: marc.
171	tr.1	C : note 6: marc.
171	tr.2,3 vl.2 vc. cb.	note 1: ten. added by analogy with cl.2,3, fg.1,2
171	trb.t.	marc. added by analogy with b.170
172	tr.2,3	notes 3, 5, 6: marc. added by analogy with cl.3, fg.1,2
172	vl.2 vc. cb.	marc. added by analogy with cl.3, fg.1,2
173	fl.1,2 picc. cl.2	C : notes 1-3: slur
173	tr.1	notes 6-7: f [#] -e' emended to a [#] -f [#] as in B and by analogy with cor.
173	timp.	B : <i>f</i> instead of <i>mf</i>
174-180	cl.3 fg.1	C : b.174 note 1 to b.179: slur, b.180 notes 1-2: slur
174-189	vl.1	notes 2, 5 in all bars: marc. added by analogy with picc., cl.1 and in accordance with C (bb.174-175)
174-179	vl.1	B : notes 2, 5: marc., notes 3, 6: stacc.
174	vl.2	<i>trem.</i> added
174	tr.	B : <i>ff</i>
175-189	picc. cl.1	notes 2, 5 in all bars: marc. added by analogy with bb.173-174 and in accordance with C (picc.)
176-177	cor.4	C : b.176 note 2 to b.177 note 1: slur
176-177	va. vc. cb.	marc. added by analogy with bb.174-175
178-180	cfg.	C : ten.

Bar	Part	Comment
184	tr. trb.t.	note 3: stacc. added by analogy with bb.182, 183, 185 and in accordance with C
185	tr. trb.t.	note 2: marc. added as in B and by analogy with bb.182, 183, 184
193-194	fl.1	beginning of slur emended from note 1 to note 2 by analogy with cl.1,2
193-194	picc.	C : b.193 note 3 to b.194 note 1: slur
193-194	ob.1 cor.ingl.	B : b.193 note 2: marc., b.194 note 1: marc., b.193 note 2 to b.194 note 4: slur
193-194	cl.2	C : the slur ends at b.193 note 4
193-194	fg.1	C : the slur ends at b.194
193	cb.	<i>dim.</i> added as in B and by analogy with va., vc. and in accordance with C
194	tr.2,3 trb.t. trb.b. tb. timp.	brackets around <i>mf</i> removed
194	tr.2,3 trb.t. trb.b. tb.	B : <i>mp</i>
195-198	ob.1 cor.ingl.	B : b.195 note 3: marc., b.196 note 1: marc., b.195 note 3 to b.197 note 2: slur, b.197 note 3: stacc., b.197 note 3 to b.198 note 1: no slur, b.198 note 1: marc.
197-198	cl.2	C : slur
197	va. vc. cb.	B : second crotchet: ten.
197	cb.	C : note 5: stacc.
198	cor.ingl.	C : the slur begins at note 4 instead of note 3
198	trb.t. trb.b. tb. timp. str.	B : <i>dim.</i> instead of in b.199
199-200	cor.ingl.	B : rest from b.199 second crotchet
199	va.	C : second crotchet: stacc.
200	vl.1	C : <i>p</i>
202	fg.1	C : <i>dim.</i>
202	trb.t.	B : <i>ppp</i>
202	timp.	C : <i>pp</i>
210-211	vl.2	b.210 note 1 to b.211 note 1: stacc. added by analogy with b.209 and bb.206-207 (vl.1)
217-225	vl.1,2	B : one slur
217, 218	va.	B : notes 2-3: ten.
217-225	va.	B : b.217 note 5 to b.225: one slur
219	vc. cb.	B : <i>poco f</i>
219	vc.	B : note 1: stacc.
219	cb.	B : notes 1-3: stacc.
221	vc. cb.	B : notes 1-4: stacc. instead of marc.
223	cor.4	B : note 1: <i>mp</i> ; C : <i>Solo</i> .
226		B : originally no change of signature at the double bar line. However, Carl Nielsen has added <i>B. dur i Renskrift Clarinetter omskrives i B</i> . 'B flat major in fair copy clarinets to be rewritten as B'
226-280	cor.3,4	notation changed from bass clef to treble clef
228	cor.2	<i>pp</i> added by analogy with the dynamic level in the other parts and in accordance with C
228-273	cb.	stacc. added by analogy with bb.226-227
236	vl.2	C : <i>sempre pp</i>
250	cl.1 fg.1	brackets around <i>dim.</i> removed
251	va.	note 5: <i>a</i> emended to <i>f</i> as in B and by analogy with vc. and in accordance with C
252	vl.1,2	C : <i>sempre pp</i>
253	ob.1	<i>legato</i> added by analogy with fg.1
257	fl.1 cl.1	B : note 1: ♯
258, 259	fl.1 cl.1	B : note 4: ♯

Bar	Part	Comment
261-264	vl.2	C: b.261 note 2 to b.264 note 3: <i>sul G</i> , b.261: notes 1-4: slur, b.262 note 1 to b.264 note 3: slur
263-265	va. vc.	B: slur ends at b.263 note 5, followed by slurs b.263 note 6 to b.264 note 5 and b.264 note 6 to b.265 note 5
264-265	vl.2	beginning of the <i>sul D</i> passage moved from b.265 note 1 to b.264 note 4 in accordance with C
266-267	cor.ingl.	mp added by analogy with the dynamic level in ob.1; <i>espressivo</i> added as in B
268-270	cl.1	C: b.268 note 1 to b.269 note 1: slur, b.269 note 2 to b.270 note 1: slur
270	fg.1	mp added (repetition of previously indicated dynamics in b.251)
272-273	vl.1,2	B: slurs b.272 notes 2-4 and b.273 notes 1-4
278	fl.1 ob.1 fg.1	B: marc.
278	fg.1	stacc. added by analogy with fl.1, ob.1
278	cor.1,2	B: note 2: marc.
278	vl.1	B: ppp
278	vl.2	pp added by analogy with vl.1
279	fg.1	notes 2-4: stacc. added by analogy with fl.1, ob.1
280	fg.2	B: note 1: pp
280	va.	notes 3-4: stacc. emended to marc. by analogy with fg.1,2
284	vc.	note 2: stacc. added by analogy with cl.
285	cl.	note 1: marc. emended to ten. by analogy with vc.
286	cl.1	C: note 3: both marc. and ten.
286	vc.	notes 1-2: fs and stacc. added by analogy with cl.
288	cl.1,2	C: note 1: marc.
288	cor.1,2	notes 3-4: marc. added by analogy with vl.2
288-292	vl.2	continuation line after <i>sul G</i> added in accordance with C
289	ob.	notes 3-4: marc. added by analogy with vl.1 and in accordance with C
292	cb.	<i>arco</i> added
294	cfg. cb.	note 1: fs added by analogy with cor.3,4
294	cor.4	C: note 3: marc.
295	fg.1,2	B: notes 1-2: slur
297-298	va.	B: b.297 notes 2-4: slur
304		A ¹ : <i>piu mosso</i> added in pencil (CN); A ² : (<i>Piu mosso.</i>) added in red and blue crayon (Launy Grøndahl)
304-314	vl.2	marc. added as in B (bb.304-305) and by analogy with fl., ob., cl.
305-306	cor.1,2	ten. added by analogy with vl.1
307-314	fl. ob. cl.	marc. added by analogy with bb.304-306
307	vl.1	B: notes 2-3: marc.
313	vl.1	B: notes 2-3: slur
315-321	ob.3	C: no tie bb.318-319, the slur begins at b.319
315	vl.2	B: notes 3-4: stacc.
315	va. vc. cb.	B: note 4: stacc.
316	vc. cb.	B: notes 1-2, 5: marc. changed to stacc.
317	vc. cb.	B: notes 1-2: marc. changed to stacc., note 3: marc.
318, 319	vc. cb.	B: notes 1-3: stacc., note 4: marc.
320-321	cfg.	B: rest from b.320, second crotchet
321-322	fg.1,2 str.	B: note 4: p
321	cfg.	C: notes 1-4: stacc.
321	va.	C: notes 2-3: stacc.

Bar	Part	Comment
322	cor.	B: f instead of ff
323	fl. ob. cl. fg.1,2	
	cfg.	B: note 1: f
323-326	fg.2	slur added by analogy with the other woodw.
323-326	cor.	B: originally slur but erased, b.323 note 2 and b.324 note 1: marc.
323-324	trb.t.2	B: b.323 note 2 and b.324 note 1: marc.
323	timp.	C: marc.
323	vl.1	B: f (no dynamics in the other str.)
324-326	fg.2	ties added in accordance with C
327	va.	<i>trem.</i> added
329	cor.2,3,4	C: note 2: ten.
331-335	fl.2	C: ten.
331-333	ob.1,3	C: ten.
331-334	ob.2 cl.3	C: ten.
331-332	cl.1	C: ten.
331	cl.2	C: notes 1-2: ten.
331	woodw.	B: slur from note 1 ending as unfinished slur (page turn), but none of the slurs continues on the next page
333, 335,		
337, 338	va.	B: upper part: notes 1-2: slur
334, 336,		
339, 340	va.	B: lower part: notes 1-2: slur, but no tie bb.339-340
338	ob.2	C: note 2: ten.
338	cor.1	C: notes 1-2: marc.
338	cor.2,3,4	C: note 2: marc.
340	ob.2	C: notes 1-2: ten.
341	cb.	ten. added by analogy with cfg., tb.
342	trb.b. va.2	notes 2-3: marc. added by analogy with ob.3, cl.1, fg.2
342	va.	B: notes 1-4: slur
342	cb.	<i>unis.</i> removed in accordance with C
343-349		B: sporadically notated with reference to bb.323-329
343	timp.	B: f instead of ff
343	va.	<i>unis.</i> added; B: chord 1: <i>e, c</i> [#]
343	va. vc.	B: ff instead of fff
343	vc.	C: note 1: ten.
344	fl.3	ten. removed by analogy with fl.1, ob.1,3, cl.1,3, fg.1
344-346	trb.t.2	C: bb.344-345 and bb.345-346: tie
345-346	vl.1,2	broken line after <i>sul G</i> extended from the end of b.345 to b.346 note 3 in accordance with C
349	vl.1	C: note 2: marc.
349	cb.	ten. added by analogy with cfg., tb.
350	fl.1,2 picc. ob.3	
	cl. fg.1,2 cor. tr.	
	trb.t. trb.b. tb.	B: fs
350	cfg.	ff emended to ffs by analogy with the other parts and in accordance with C
352	tb.	C: ffs
354	fl.1,2 picc. ob.	C: notes 1-2: marc.
354	vl.2	C: note 3: marc.
355	fl.2	C: note 1: marc.
355-357	vl.1	B: b.355 notes 2, 5, b.356 notes 2, 5, b.357 note 2: stacc. (no marc.)
360	tr. trb.t.1	note 2: stacc. added by analogy with b.362 and in accordance with C (tr.1)
360	vl.1,2 va.	<i>trem.</i> added
362	tr.2	C: notes 3-4: stacc.
365	fl.1,2 picc. ob. cl.	note 3: marc. added by analogy with b.364 and in accordance with C

Bar	Part	Comment
365-367	fl.1,2 picc. ob. cl.	b.365 note 6 to b.367 note 3: marc. and stacc. added by analogy with b.364 note 1 to b.365 note 2 and in accordance with C (b.365 note 6 (fl.1,2, ob., cl.1,2), b.366 notes 2-3, 5-6 (fl.1,2, picc., cl.1,2, ob.), b.367 notes 2, 3 (fl.1,2, picc., ob.2), b.367 note 2 (ob.3, cl.1,2))
365-367	tr. trb.t.1	marc. and ten. added by analogy with bb.363-364 and in accordance with C (b.365 to b.366 note 4 (tr.3))
365-367	vl.1,2	b.365 to b.367 chord 3: stacc. and marc. added by analogy with b.364
368, 370, 372, 373, 374, 375	vl.2	C : lower part, notes 1-2: tie
368, 369, 370, 371	cb.	C : note 1: marc.
369, 370, 371	va.	C : note 3: marc.
369	vc.	C : note 3: ten. and marc.
370, 372, 373	vl.1	C : chord 1: marc.
371	vl.1	chord 2: stacc. added by analogy with vl.2
372	trb.t.	notes 1-2: marc. added by analogy with va., vc. and in accordance with C
372	timp.	marc. emended to stacc. by analogy with tr.3
372, 373	timp.	C : notes 2-3: stacc. and marc.
372, 373	vl.1,2	B : chord 1: marc.
373	tr.3	notes 2-3: stacc. added by analogy with b.372 and in accordance with C
374	timp.	B : note 1: ff
374-375	timp.	marc. added by analogy with tr.3; C : stacc.
375	cor.2	C : slur only notes 2-3
376	timp.	B : ff <i>meno f cresc</i> ; C : note 1: <i>Solo</i> ; notes 2-4: stacc.
376-378	tr.	B : originally  but later b.376 was crossed out
376	cb.	C : sfp
377		B : <i>rall.</i>
377	trb.t. trb.b. tb.	B : 
377	timp.	C :  and <i>molto</i>
378	tutti	B : ff (one f apparently crossed out in trb.b., tb.)
378	timp.	C : fff