# CARL NIELSEN

## VÆRKER

## WORKS

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# CARL NIELSEN

## OUVERTURE

OPUS 17

## HELIOS

## OVERTURE

OPUS 17

## HELIOS

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Thomas Michelsen

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# INDHOLD

# CONTENTS


| | | |
|---|---|---|
| Preface | **vii** | Forord |
| Facsimiles | **xii** | Faksimiler |
| Orchestra | **xvi** | Besætning |
| **OVERTURE, HELIOS, OPUS 17** | | **OUVERTURE, HELIOS, OPUS 17** |
| Andante tranquillo. Allegro ma non troppo. Presto. Tempo I (allegro ma non troppo). Andante tranquillo | **1** | Andante tranquillo. Allegro ma non troppo. Presto. Tempo I (allegro ma non troppo). Andante tranquillo |
| Abbreviations | **42** | Forkortelser |
| Critical Commentary | **43** | Kritisk beretning |

# FORORD

# PREFACE

## OVERTURE, HELIOS, OPUS 17

The concert overture *Helios* was composed in Athens, where Carl Nielsen and his wife, the sculptress Anne Marie Carl-Nielsen, had been living since February 1903.[1] She had received a grant, Det Anckerske Legat, and wished to use it during this stay to study ancient Greek art. Carl Nielsen wanted to compose and study archaeology. In his case the trip had been made possible by a contract signed in January the same year with the publishers Wilhelm Hansen, whereby Carl Nielsen was to receive a fixed annual sum, irrespective of how much or how little he composed.[2]

The work of composition began on 10th March.[3] To his friend and pupil Svend Godske-Nielsen[4] Carl Nielsen wrote in a letter of 27th March:

"Now it is scorchingly hot; Helios burns all day and I am writing away at my new solar system; a long introduction with sunrise and morning song is finished, and I have begun on the allegro."[5]

Of the practical circumstances of the composition work Carl Nielsen wrote to the Borups[6] in a letter of 6th April 1903:

"Here all is calm and each of us is at work. Marie is on the Acropolis from 9 to 6 every day copying a sculpture and I am working very busily and will soon have a large new work

1 Cf. Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, pp. 176ff. The couple were back in Copenhagen by the end of July 1903.
2 Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-1948, vol. 1, p. 203.
3 Torben Schousboe, *op. cit.*, p. 178.
4 Danish civil servant and pianist (1867-1935).
5 Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsens Breve. I udvalg og med Kommentarer,* Copenhagen 1954, p. 47.
6 Dagmar Borup, pianist and ear training teacher (1867-1959), and Julius Borup, violinist, from 1894 to 1926 employed in the Royal Orchestra, (1865-1938).

## OUVERTURE, HELIOS, OPUS 17

Koncertouverturen *Helios* er komponeret i Athen, hvor Carl Nielsen opholdt sig sammen med sin hustru, billedhuggeren Anne Marie Carl-Nielsen, fra februar 1903.[1] Hun havde modtaget Det Anckerske Legat, som hun med Grækenlands-opholdet ønskede at udnytte til at studere oldgræsk kunst. Carl Nielsen ville komponere og studere arkæologi. For hans vedkommende var rejsen muliggjort af en kontrakt med musikforlaget Wilhelm Hansen af januar samme år, ifølge hvilken Carl Nielsen skulle modtage et fast beløb årligt, uanset hvor meget eller lidt han i øvrigt komponerede.[2]

Kompositionsarbejdet påbegyndtes den 10. marts.[3] Til vennen og eleven Svend Godske-Nielsen[4] har Carl Nielsen i et brev af 27. marts meddelt:

"Nu er her knaldende varmt, Helios brænder den hele Dag og jeg skriver løs paa mit nye Solsystem; en lang Indledning med Solopgang og Morgensang er færdig og jeg har begyndt paa Allegro."[5]

Om de praktiske omstændigheder i forbindelse med kompositionsarbejdet skrev Carl Nielsen til ægteparret Borup[6] i et brev af 6. april 1903:

"Her gaar det saa roligt og hver passer sit Arbejde. Marie er paa Akropolis fra Kl. 9 til 6 daglig og copierer en Figur og jeg arbej-

1 Jf. Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 176ff. Parret var tilbage i København i slutningen af juli 1903.
2 Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 1, s. 203.
3 Torben Schousboe, *op. cit.*, s. 178.
4 Dansk kontorchef og komponist (1867-1935).
5 Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Nielsens Breve. I udvalg og med Kommentarer,* København 1954, s. 47.
6 Dagmar Borup, pianistinde og hørelærepædagog (1867-1959), og Julius Borup, violinist, fra 1894 til 1926 ansat i Det Kongelige Kapel (1865-1938).

finished; [...] I compose in the mornings at the Odeion — the conservatory — where the director has assigned me a room with a piano."[7]

He reported that the overture was finished on 23rd April.[8] It was dedicated to Julius Röntgen.[9] The accompanying epigraph and the dedication, both of which are in the first edition of the printed score, appear to have been added at the proof-reading stage, since they are in neither the draft nor the autograph printing manuscript. The epigraph was conceived by Carl Nielsen himself, but allegedly owes its final form to A. Einar Christiansen.[10] It says: "Stillness and darkness — Then the sun rises to joyous songs of praise — Wanders its golden way — quietly sinks in the sea."

The first performance was given by the Royal Orchestra, conducted by *kapelmester* Johan Svendsen,[11] on 8th October 1903 in the large hall of the Odd Fellow Palæ in Copenhagen. While the audience, according to the newspaper reviews of the performance that touch on this, was highly enthusiastic about the work, the reception by the critics varied. Among the unequivocally enthusiastic was Sophus Andersen,[12] who wrote the following evaluation of Carl Nielsen's overture:

"It is a highly interesting work, with all the composer's well known merits — the excellent instrumentation, its creator's manly striving for originality [...] it has the advantage over the

7 Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 48.
8 Letter from Carl Nielsen to the Borups, 24.4.1903, quoted in Irmelin Eggert Møller & Torben Meyer, *op. cit.*, pp. 50f. The letter has a passage about sun-worship and a description of content aspects of *Helios* and the instrumentation of the introduction. That 23.4.1903 was the date on which the composition work was finished is confirmed by the autograph dating of the pencil draft (Source **C**). This must therefore be taken as the probable finishing date, even though it is contradicted by a letter from Carl Nielsen to the composer and organist Thomas Laub dated "Athens, 25th April 1903", saying: "yesterday I finished a new largish work, an overture (Helios)"; cf. Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 52. In his diary Carl Nielsen noted: "On Sunday 10th May I went to Tatoi after finishing my overture 'Helios'"; cf. Torben Schousboe, *op. cit.*, pp. 179f.
9 German-Dutch composer, pianist and conductor of Carl Nielsen's acquaintance (1855-1932).
10 Danish author (1861-1939), Director of the Royal Theatre in Copenhagen 1899-1909. The information on Christiansen's completion of the epigraph for *Helios* is found only in Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 210.
11 Norwegian composer and conductor (1840-1911).
12 Danish composer and music critic (1859-1923).

der meget flittig og har snart et stort nyt Arbejde færdigt; [...] Jeg komponerer om Formiddagen i Odeion — Konservatoriet — hvor Direktøren har anvist mig et Værelse med Klaver."[7]

Ouverturen rapporteredes at være afsluttet 23. april.[8] Den tilegnedes Julius Röntgen.[9] Både det ledsagende motto og dedikationen, der begge findes i førsteudgaven af det trykte partitur, er åbenbart kommet til i korrekturfasen, idet de ikke findes i hverken kladden eller det autografe trykforlæg. Mottoet er konciperet af Carl Nielsen selv, men skylder angiveligt sin endelige udformning A. Einar Christiansen.[10] Det lyder: "Stilhed og Mørke — saa stiger Sol under frydefuld Lovsang — Vandrer sin gyldne Vej — sænker sig stille i Hav."

Uropførelsen fandt sted 8. oktober 1903 i Odd Fellow Palæets store sal i København, Det Kongelige Kapel spillede under ledelse af kapelmester Johan Svendsen.[11] Mens publikum ifølge samtlige dagbladsanmeldelser fra uropførelsen, der ytrer sig herom, var stærkt begejstret for værket, var modtagelsen blandt anmelderne uensartet. Til de entydigt entusiastiske hørte Sophus Andersen,[12] som gav følgende vurdering af Carl Nielsens ouverture:

"Det er et højst interessant Arbejde med alle Komponistens kendte Fortrin — den udmærkede Instrumentation, dens Autors mandige Stræben efter Originalitet. [...] den har den Fordel fremfor de tidligere Kompositioner, at den er helt naturlig,

7 Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 48.
8 Brev fra Carl Nielsen til ægteparret Borup af 24.4.1903 citeret i Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 50f. Brevet indeholder en passage om soltilbedelse og en beskrivelse af indholdsmæssige aspekter af *Helios* samt instrumentationen af indledningen. Angivelsen af 23.4.1903 som datoen for afslutningen af kompositionsarbejdet bekræftes af den autografe datering af blyantskladden (kilde **C**). Den må således fastholdes som den sandsynlige færdiggørelsesdato, selvom den modsiges af et brev fra Carl Nielsen til komponisten og organisten Thomas Laub dateret "Athen den 25 April 1903", hvori det hedder: "igaar afsluttede jeg et nyt større Arbejde, en Ouverture (Helios)", jf. Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 52. I sin dagbog har Carl Nielsen noteret: "Søndagen den 10de Maj rejste jeg til Tatoi efter at have fuldendt min Ouverture 'Helios'", jf. Torben Schousboe, *op. cit.*, s. 179f.
9 Tysk-hollandsk komponist, pianist og dirigent af Carl Nielsens vennekreds (1855-1932).
10 Dansk forfatter (1861-1939), direktør for Det Kongelige Teater i København fra 1899 til 1909. Oplysningen om Christiansens færdiggørelse af mottoet til *Helios* findes kun i Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 210.
11 Norsk komponist og dirigent (1840-1911).
12 Dansk komponist og musikkritiker (1859-1923).

earlier compositions that it is quite natural, growing out of a natural creative urge with no pursuit of the cheap originality manifested by cacophonous harmonies and a total contempt for melody."[13]

Gustav Hetsch,[14] in his review, took his point of departure in the same view — apparently common in those days — that Carl Nielsen's orchestral music was intellectual and not very accessible; but he was less convinced of the work's expressive qualities:

"The overture is easy enough to grasp — unlike several of Carl Nielsen's other works — but it is not easy to keep hold of. It has been written with all the thematic and orchestral ingenuity and all the artistic seriousness that have been sufficiently emphasized as the composer's good side. On the other hand it is not particularly imaginative; it has the unfortunate shortcoming for a 'Sun' piece that it does not shine and does not warm."[15]

We find the last objection expressed again by, among others, Alfred Tofft,[16] who singled out the slow introduction to the detriment of the allegro section in his criticism:

"In the overture the half-light [...] is best evoked, with talent and with promise for the development. But when the sun has risen and should shine in dazzling magnificence, the composer has abandoned it in the attempt. It is as if the energy fails. The sun does not warm."[17]

Leopold Rosenfeld,[18] too, liked the introduction to the overture, but criticized the allegro section, using exactly the same verbs as Hetsch and Tofft: "the sun that follows does not warm and shine as much as the half-light of the dawn."[19]

The longest review was written by Charles Kjerulf.[20] However, he used most of his column space to criticize the circle of supporters around Carl Nielsen.[21] This prompted a response from Carl Nielsen the very next day, demanding

13 *København*, 9.10.1903.
14 Danish music writer and critic (1867-1935).
15 *Nationaltidende*, 9.10.1903.
16 Danish composer and music critic (1865-1931).
17 *Berlingske politiske og Avertissements-Tidende*, evening edition, 9.10.1903.
18 Danish composer, singing teacher and music critic (1849-1909).
19 *Dannebrog*, 9.10.1903.
20 Danish composer, writer and music critic (1858-1919).
21 *Politiken*, 9.10.1903.

udsprunget af en naturlig Skabertrang uden nogen Jagen efter den Godtkøbs-Originalitet, der giver sig Udslag i ildelydende Harmonier og en total Foragt for Melodi."[13]

Gustav Hetsch[14] tog i sin anmeldelse udgangspunkt i den samme, i samtiden tilsyneladende almindelige vurdering af Carl Nielsens orkestermusik som intellektuel og svært tilgængelig, men var mindre overbevist om værkets udtryksmæssige kvaliteter:

"Ouverturen er nem nok at faa fat paa — i Modsætning til adskillige andre af Carl Nielsens Arbejder, — men den er ikke nem at holde fast paa. Den er skrevet med al den thematiske og orkestrale Dygtighed og al den kunstneriske Alvor, der tilstrækkelig er fremhævet før som Komponistens gode Side. Den er derimod ikke synderlig fantasifuld; den har den for et 'Sol'-Stykke kedelige Mangel, at den ikke lyser og ikke varmer."[15]

Den sidste indvending genfindes hos blandt andre Alfred Tofft,[16] der i sin kritik fremhæver den langsomme indledning på bekostning af allegrodelen:

"I Ouverturen er Tusmørket [...] skildret bedst, talentfuldt og lovende for Udviklingen. Men hvor Solen er kommet op og skal skinne i blændende Pragt, der har Komponisten ladet det forblive ved et Tilløb. Det er, som om Kræfterne svigte. Solen varmer ikke."[17]

Også Leopold Rosenfeld[18] syntes godt om ouverturens indledning, men kritiserede allegrodelen, idet han anvendte præcis de samme verber som Hetsch og Tofft: "den efterfølgende Sol varmer og lyser ikke saa godt som Morgendæmringen."[19]

Den fyldigste anmeldelse stod Charles Kjerulf for.[20] Han anvendte imidlertid hovedparten af sin spalteplads til at kritisere kredsen af tilhængere omkring Carl Nielsen.[21] Kritikken affødte et svar fra Carl Nielsen straks den følgende dag med krav om dokumentation for Kjerulfs påstand om, at "en lille Kres af ganske taabelige Ildtilbedere"[22] skulle sætte Carl Nielsen

13 *København*, 9.10.1903.
14 Dansk musikforfatter og -kritiker (1867-1935).
15 *Nationaltidende*, 9.10.1903.
16 Dansk komponist og musikkritiker (1865-1931).
17 *Berlingske politiske og Avertissements-Tidende*, aftenudgave, 9.10.1903.
18 Dansk komponist, sanglærer og musikkritiker (1849-1909).
19 *Dannebrog*, 9.10.1903.
20 Dansk komponist, forfatter og musikkritiker (1858-1919).
21 *Politiken*, 9.10.1903.
22 *Ibid.*

documentation for Kjerulf's claim that "a small circle of quite foolish fire-worshippers"[22] ranked Carl Nielsen with Mozart and Beethoven.[23] Further squibs were exchanged by Kjerulf and the Carl Nielsen supporter Rudolph Bergh,[24] while Nielsen himself contributed nothing more to the debate.

Carl Nielsen performed *Helios* several times during his life. The first time, as far as we know, was the evening concert dedicated to Nielsen's compositions at the Odd Fellow Palæ on 11th November 1905.[25] The last performance of *Helios* under Carl Nielsen's baton that we can document was on 12th February 1930 in Gothenburg, Sweden.[26] He conducted several abroad. Besides Gothenburg, he certainly played the overture in Helsinki,[27] Stockholm[28] and Berlin.[29] However, he never did so at the Music Society (Musikforeningen) in Copenhagen, where he was principal conductor from 1915 until 1927.

The extant source material for *Helios* ranges from sketches through a pencil draft and an ink fair copy to manuscript parts, a printed score with printed parts and a piano arrangement. If the source material is extensive, the degree to which the sources represent finished versions of the work is less satisfactory. The fair copy which formed the source for the printed score seems to have been written down in haste and in some respects is almost like a draft. As a consequence of this, and as a result of a good few music engraving errors, the printed score presents the work in what is strictly speaking an unfinished form. The articulation markings in particular appear incomplete, since the engraver, in this respect, closely followed the inconsistent ink manuscript. There are also several decided note errors due to carelessness on the part of the engraver. Two of these need to be singled out: b. 95, where a bar of the timpani part is missing; and b. 121, where a whole chord is missing in the bassoon and brass parts.

22 *Ibid.*
23 *Politiken*, 10.10.1903.
24 Danish zoologist and composer (1859-1924).
25 Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 217 and concert programme, *DK-Kk*, CNA I.E.b.
26 According to a pencilled note in Swedish in sign. 664 in the library of the Gothenburg Symphony Orchestra, Konserthuset (printed score): "Composer's own playing time 12/2 1930: 13 min." This accords with the notes in two of the printed parts (vl. 1 Nos. 2 and 3), same location, and the concert programme, *DK-Kk*, CNA I.E.b.
27 24.10.1913; cf. Carl Nielsen's scrapbook, p. 23, *DK-Kk*, CNA I.E.b.
28 30.11.1913 (the date is uncertain); cf. Carl Nielsen's scrapbook, pp. 26ff, *DK-Kk*, CNA I.E.b.
29 28.1.1923 at "Nordischer Abend des Berliner Sinfonie-Orchesters" in Blüthnersaal; cf. concert review in *Die Tonkunst* quoted in Rudolph Simonsen, *Der dänische Tondichter Carl Nielsen*, Copenhagen 1924, p. 12 and concert programme, *DK-Kk*, CNA I.E.b.

på niveau med Mozart og Beethoven.[23] En videre polemik udspandt sig mellem Kjerulf og Carl Nielsen-støtten Rudolph Bergh,[24] mens Nielsen selv ikke bidrog yderligere til debatten.

Carl Nielsen opførte *Helios* adskillige gange i løbet af sit liv. Første gang var så vidt vides ved en kompositionsaften i Odd Fellow Palæet 11. november 1905.[25] Den sidste opførelse af *Helios* under Carl Nielsens taktstok, der kan dokumenteres, foregik 12. februar 1930 i Göteborg.[26] Flere af de opførelser, Carl Nielsen ledede, fandt sted i udlandet. Således har han foruden i Göteborg med sikkerhed spillet ouverturen både i Helsinki,[27] i Stockholm[28] og i Berlin.[29] Til gengæld opførte han den aldrig i Musikforeningen i København, for hvilken han var dirigent fra 1915 til 1927.

Det overleverede kildemateriale til *Helios* rækker fra skitser over blyantskladde og blækrenskrift til håndskrevne stemmer, trykt partitur med tilhørende trykte stemmer og klaverarrangement. Er kildematerialet fyldigt, er den færdiggørelsesgrad, kilderne repræsenterer, til gengæld mindre tilfredsstillende. Renskriften, der har dannet forlæg for det trykte partitur, synes nedfældet i hast og har i nogle henseender nærmest kladdepræg. I konsekvens heraf såvel som på grund af en del stikkerfejl fremlægger det trykte partitur værket i en strengt taget ufærdig form. Især artikulationsangivelserne fremstår som ufuldstændige, idet nodestikkeren netop hvad angår dette parameter har fulgt det ikke gennemarbejdede trykforlæg nøje. Samtidig findes flere deciderede nodefejl, der skyldes sjusk fra stikkerens side. Heraf kræver to særlig fremhævelse, nemlig t. 95, hvor en takt af paukestemmen mangler, og t. 121, hvor en hel akkord mangler i fagot- og messingblæserstemmerne.

På trods af at Carl Nielsen ofte dirigerede *Helios*, kendes ikke noget autoritativt kildemateriale, som fuldstændigt

23 *Politiken,* 10.10.1903.
24 Dansk zoolog og komponist (1859-1924).
25 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 217 og koncertprogram, *DK-Kk*, CNA I.E.b.
26 Ifølge blyantsantegning i sign. 664 i Göteborg Symfoniorkesters bibliotek, Konserthuset (trykt partitur): "Tonsättarens egen speltid 12/2 1930: 13 min." Antegningen stemmer overens med antegninger i to trykte stemmer (vl. 1 nr. 2 og 3) sammesteds, og koncertprogram, *DK-Kk*, CNA I.E.b.
27 24.10.1913, jf. Carl Nielsens scrapbog, s. 23, *DK-Kk*, CNA I.E.b.
28 30.11.1913 (den nøjagtige dato er usikker), jf. Carl Nielsens scrapbog, s. 26ff, *DK-Kk*, CNA I.E.b.
29 28.1.1923 ved "Nordischer Abend des Berliner Sinfonie-Orchesters" i Blüthnersaal, jf. koncertanmeldelse fra *Die Tonkunst* citeret i Rudolph Simonsen, *Der dänische Tondichter Carl Nielsen*, København 1924, s. 12 og koncertprogram, *DK-Kk,* CNA I.E.b.

Despite the fact that Carl Nielsen often conducted *Helios*, we know of no authoritative source material that completely corrects the shortcomings and inconsistencies — mainly in the articulation markings — found in the score. As a result, it has been necessary, in the score presented here, to make a considerable number of additions and a few changes, especially in articulatory features. These are based partly on analogies from internal premises in the main source — that is, Carl Nielsen's copy of the printed score — and partly on other sources, as documented in all cases in the list of editorial emendations and alternative readings.

*Thomas Michelsen*

regulerer de mangler og inkonsekvenser med hensyn til først og fremmest artikulationsangivelserne, der præger partituret. Følgelig har det i forbindelse med den her forelagte revision af nodeteksten været nødvendigt at foretage et betydeligt antal tilføjelser samt enkelte ændringer af især artikulationsmæssige forhold. Dette er sket dels ud fra analogislutninger på baggrund af interne præmisser i hovedkilden, det vil sige Carl Nielsens håndeksemplar af det trykte partitur, dels med belæg i andre kilder, sådan som det i alle tilfælde er dokumenteret i revisions- og variantfortegnelsen.

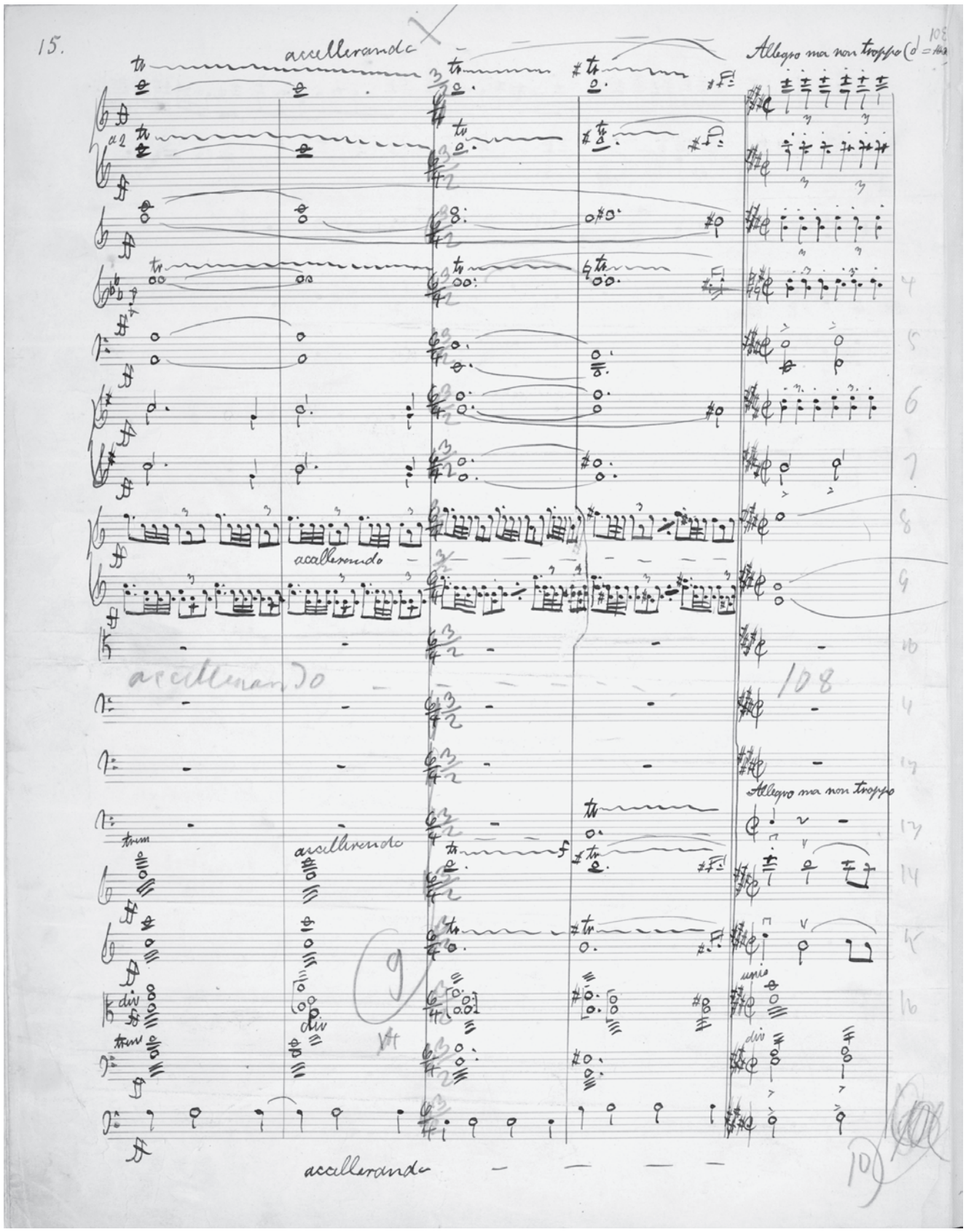
*Thomas Michelsen*

This and the following two pages show facsimiles of the same passage from *Helios*, the transition from the slow introduction to the allegro section, as it appears in the draft (Source **C**), the printing manuscript (Source **B**) and Carl Nielsen's copy of the printed score (Source **A**[1]).

*Helios*, draft (Source **C**), bb. 72-75.

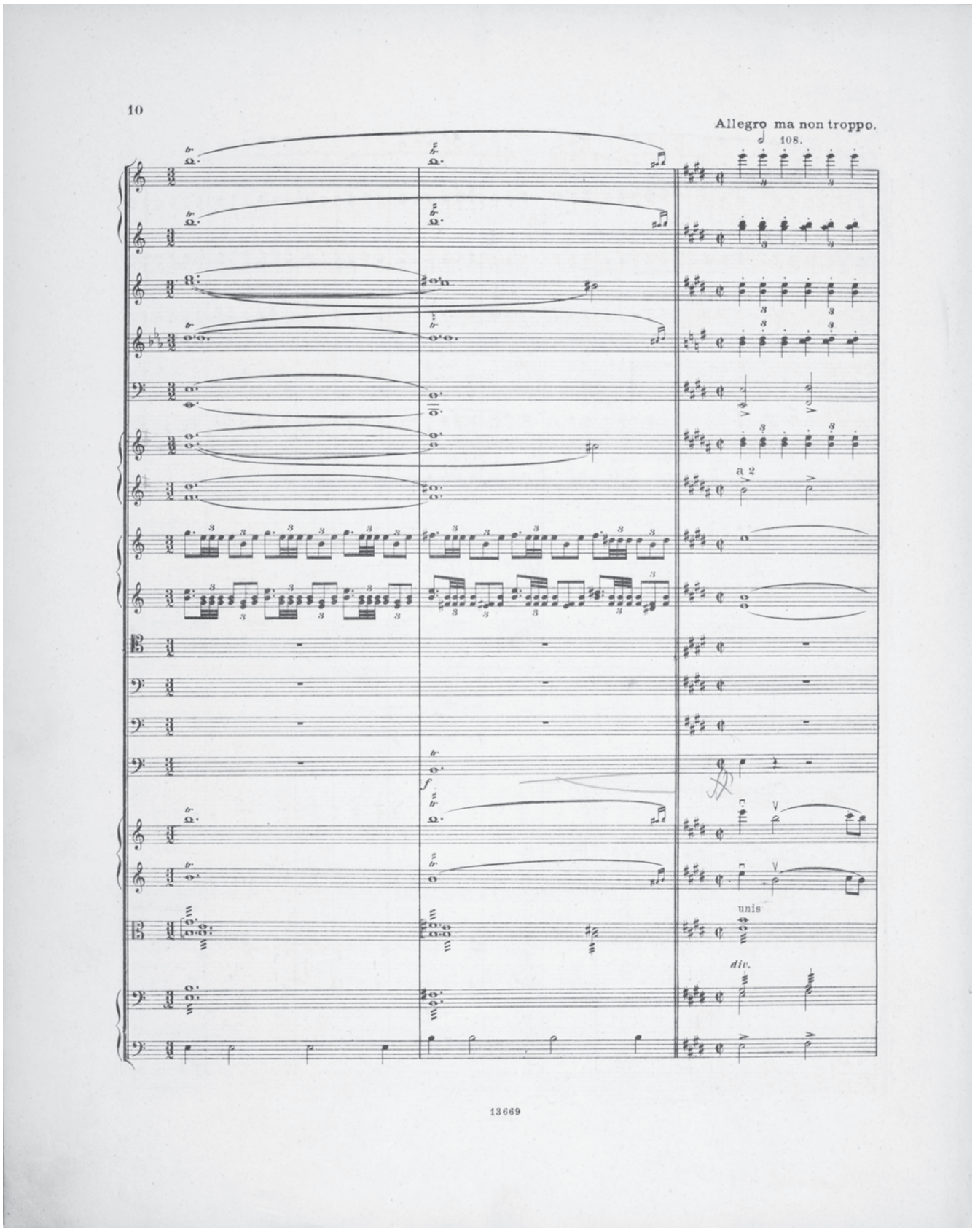
Denne og de følgende to sider viser faksimiler af samme passage fra *Helios*, overgangen fra den langsomme indledning til allegrodelen, som den findes i henholdsvis kladden (kilde **C**), trykforlægget (kilde **B**) og Carl Nielsens håndeksemplar af det trykte partitur (kilde **A**[1]).

*Helios*, kladde (kilde **C**), t. 72-75.




*Helios*, printing manuscript (Source **B**), bb. 71-75.

*Helios*, trykforlæg (kilde **B**), t. 71-75.




*Helios*, Carl Nielsen's copy of the printed score (Source **A**[1]), bb. 73-75, with an addition in pencil in Carl Nielsen's hand.

*Helios*, Carl Nielsens håndeksemplar af det trykte partitur (kilde **A**[1]), t. 73-75, med tilføjelse i blyant i Carl Nielsens hånd.

# BESÆTNING

# ORCHESTRA

3 flauti / 1 flauto piccolo

2 oboi

2 clarinetti

2 fagotti

4 corni

3 trombe

3 tromboni

tuba

timpani

archi

OUVERTURE
HELIOS

Andante tranquillo (♩ = 60)

Op. 17

Flauto 1 2
Flauto 3 (Flauto piccolo)
Oboe 1 2
Clarinetto (A) 1 2
Fagotto 1 2
Corno (F) 1 2 3 4
Tromba (C) 1 2 3
Trombone tenore 1 2
Trombone basso
Tuba
Timpani (F♯, B♮, E)

ppp

Andante tranquillo (♩ = 60)

Violino 1
Violino 2
Viola
Violoncello
Contrabbasso

poco ppp ppp pp

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12

Fg. 1 2

pp

Cor. (F) 1 2 3 4

sempre ppp

sempre ppp

Vl. 1

Vl. 2

pp

Va.

pp

Vc.

Cb.

19

Ob. 1 2

Fg. 1 2

ppp

pp

Cor. (F) 1 2 3 4

Vl. 1

pp

Vl. 2

div.

unis.

Va.

Vc.

Cb.

25

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

sempre *ppp* espressivo

*poco*

*pp*

*ppp*

31

*p*

a2

37

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

a2

Vl. 1

Vl. 2

Va.

Vc.

Cb.

*pp*

*sempre pp*

43

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

*pp*

*p*

Cor. (F) 1 2 3 4

Vl. 1

Vl. 2

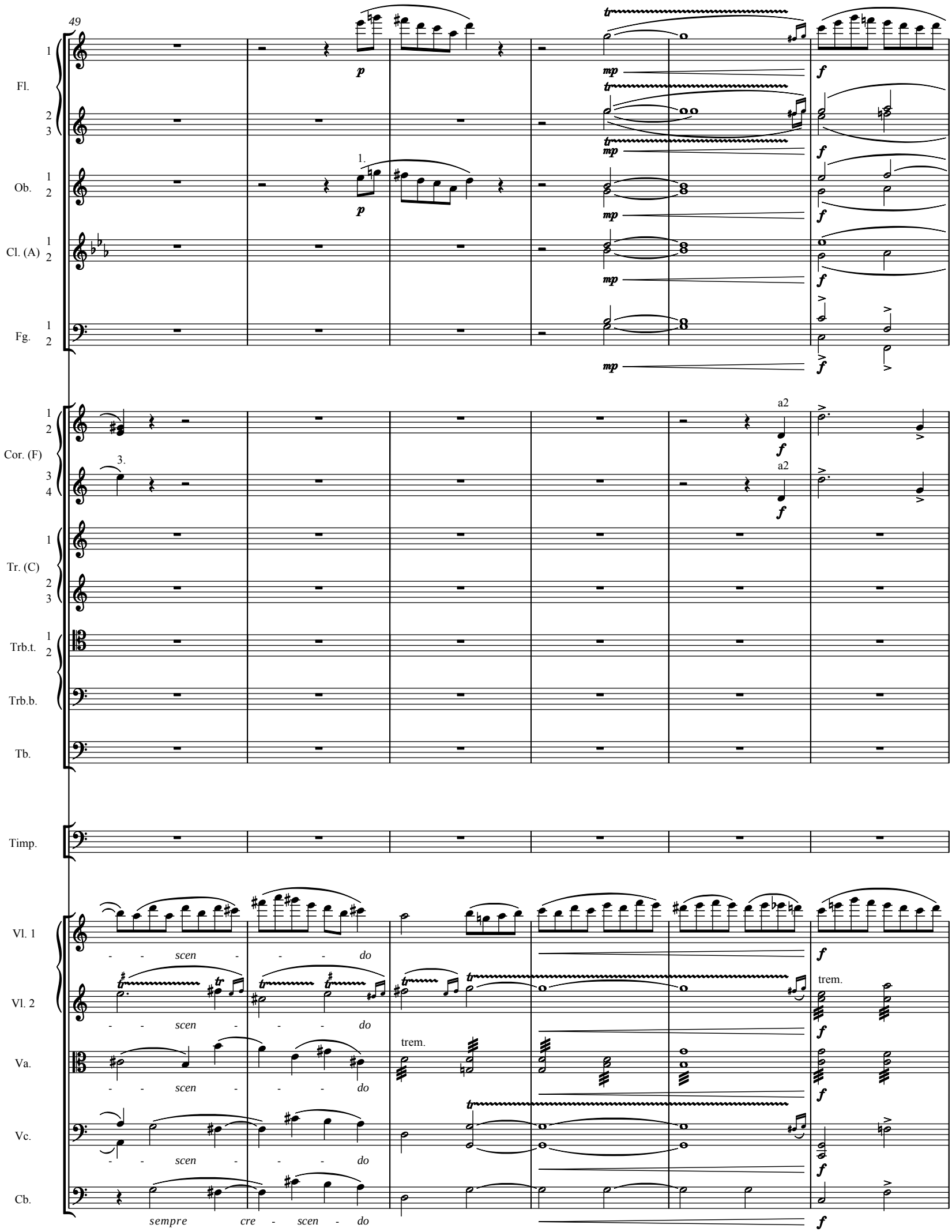
Va.

Vc.

Cb.

*poco a poco cresc.*

*sempre cre - -*


49
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tr. (C)
Trb.t.
Trb.b.
Tb.
Timp.
Vl. 1
Vl. 2
Va.
Vc.
Cb.
1.
3.
a2
trem.
- - scen - - - do
sempre cre - scen - do

55

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vl. 1

Vl. 2

Va.

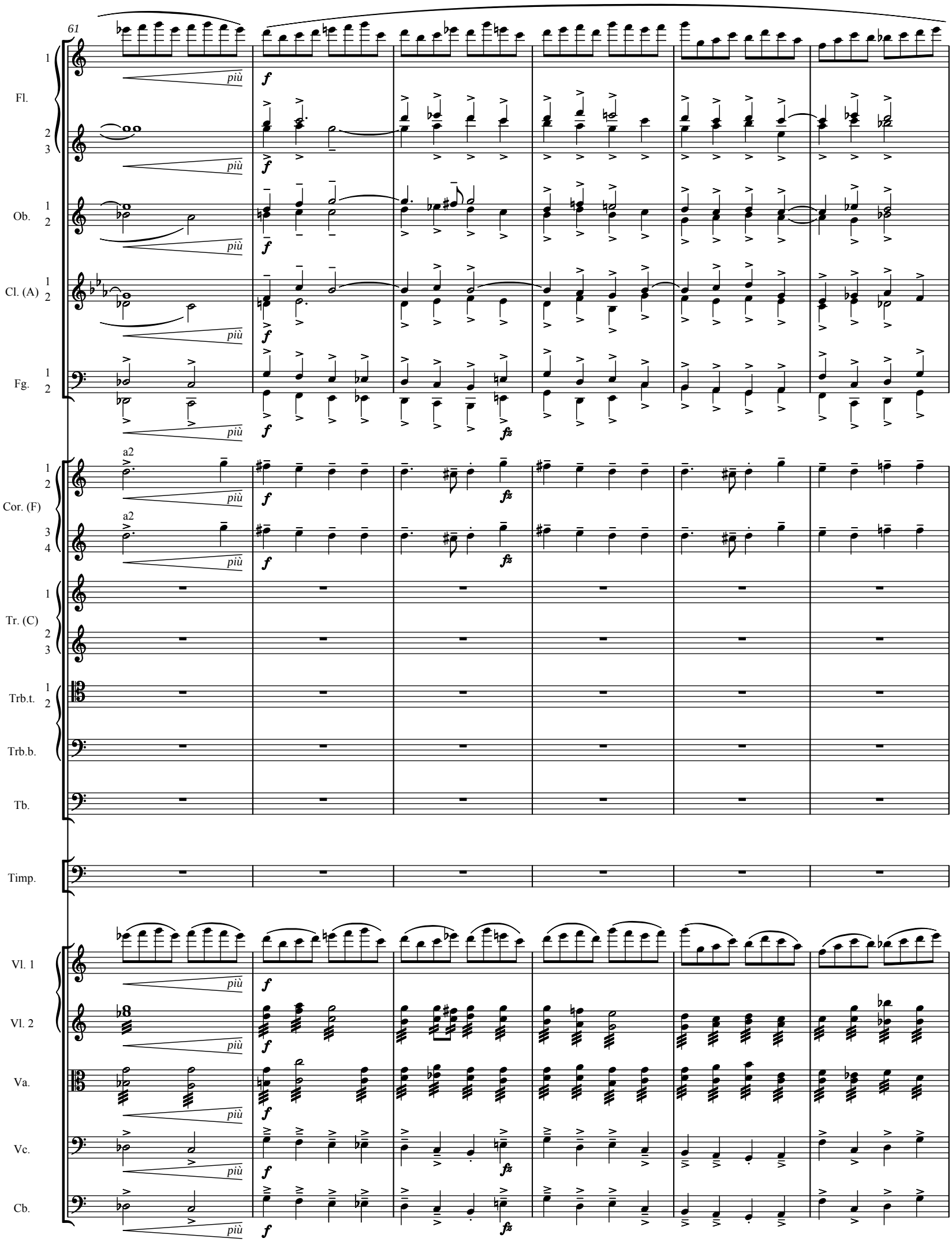
Vc.

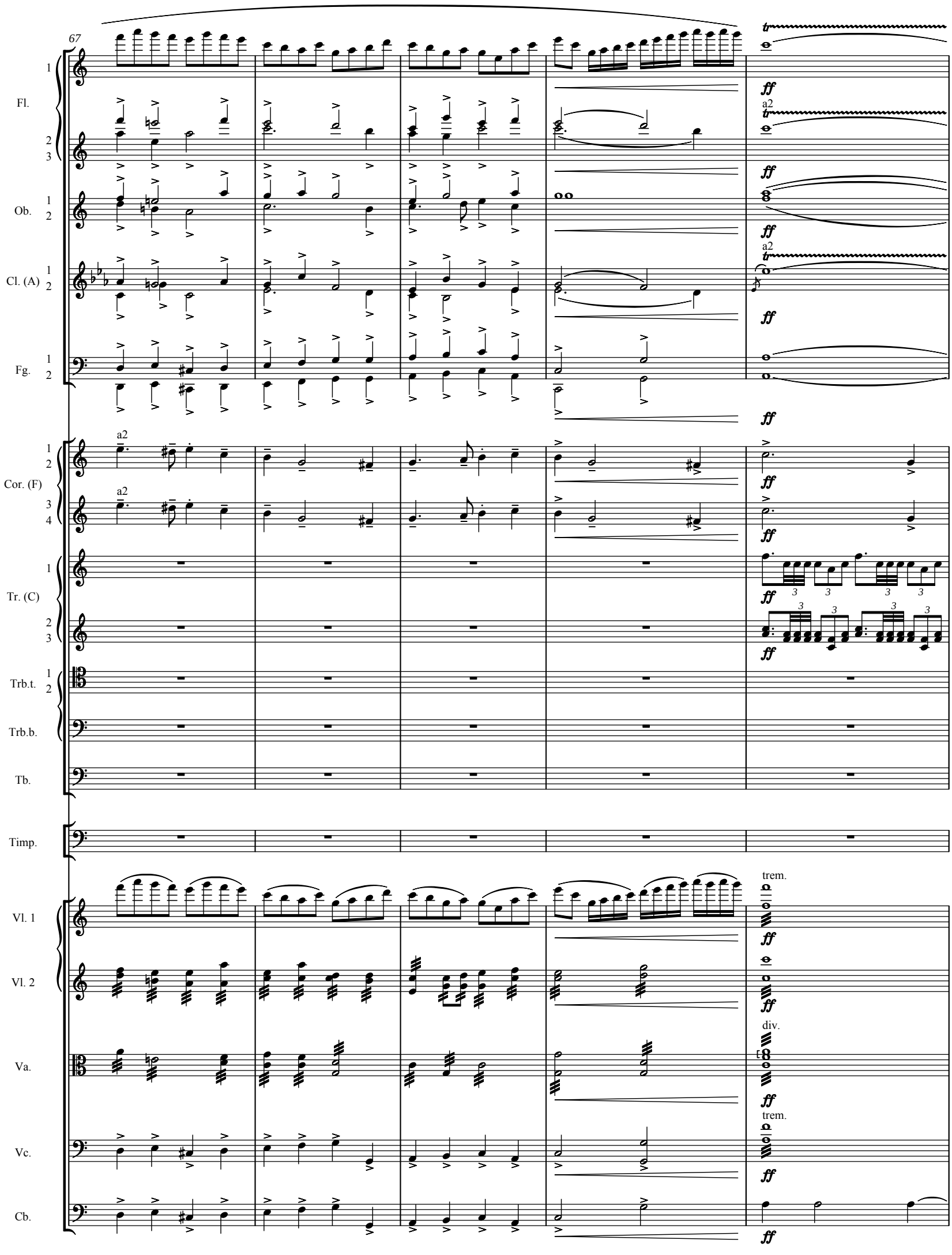
Cb.

a2

a2

cresc.


61
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
a2
Tr. (C)
Trb.t.
Trb.b.
Tb.
Timp.
Vl. 1
Vl. 2
Va.
Vc.
Cb.
più
f
fz


67
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tr. (C)
Trb.t.
Trb.b.
Tb.
Timp.
Vl. 1
Vl. 2
Va.
Vc.
Cb.
a2
ff
trem.
div.

accelerando

72

Fl.

a2

Ob.

a2

Cl. (A)

Fg.

a2

Cor. (F)

a2

Tr. (C)

Trb.t.

Trb.b.

Tb.

Timp.

*f*

accelerando

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Allegro ma non troppo (𝅗𝅥 = 108)

75

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

a2

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

*ff*

Allegro ma non troppo (𝅗𝅥 = 108)

Vl. 1

Vl. 2

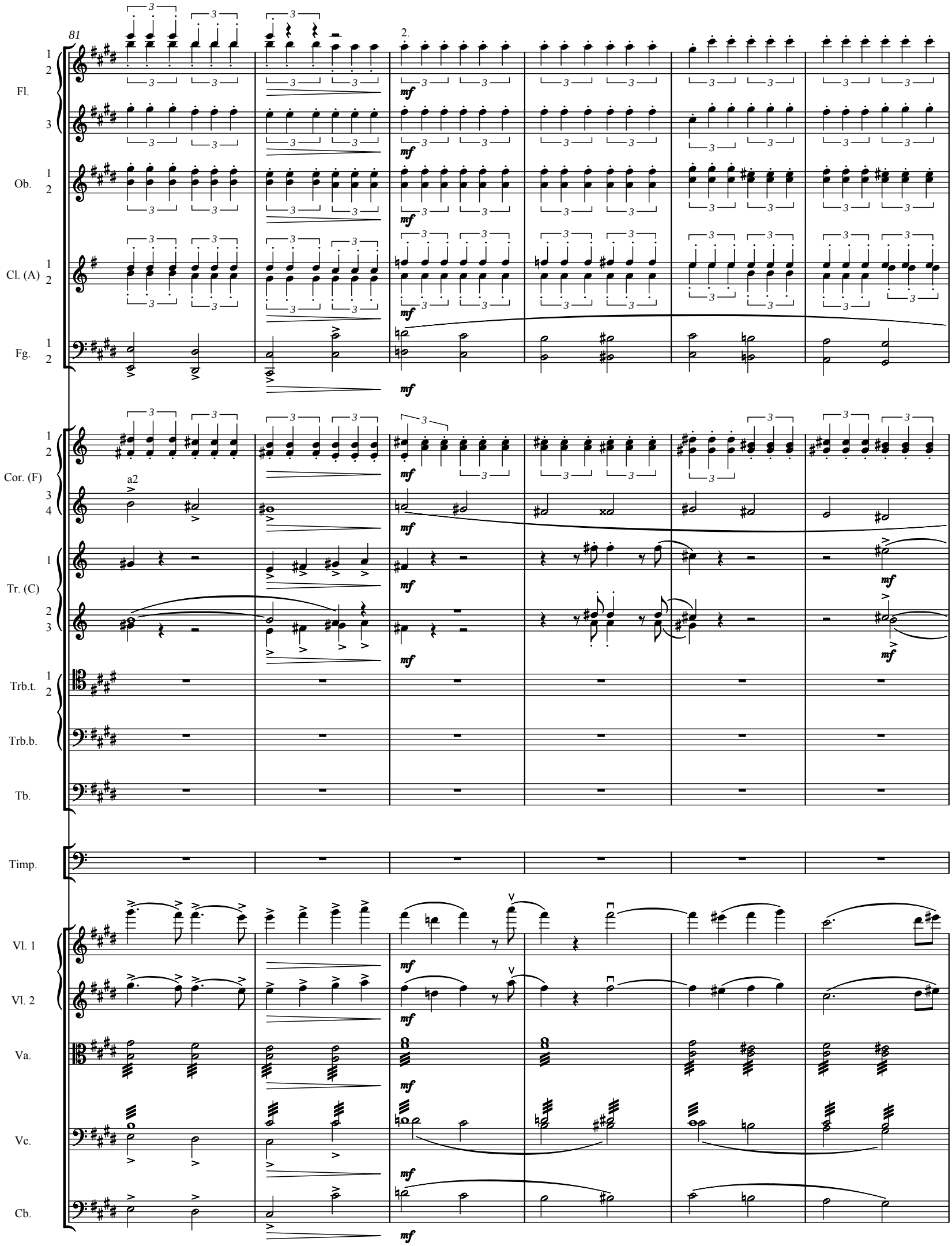
Va.

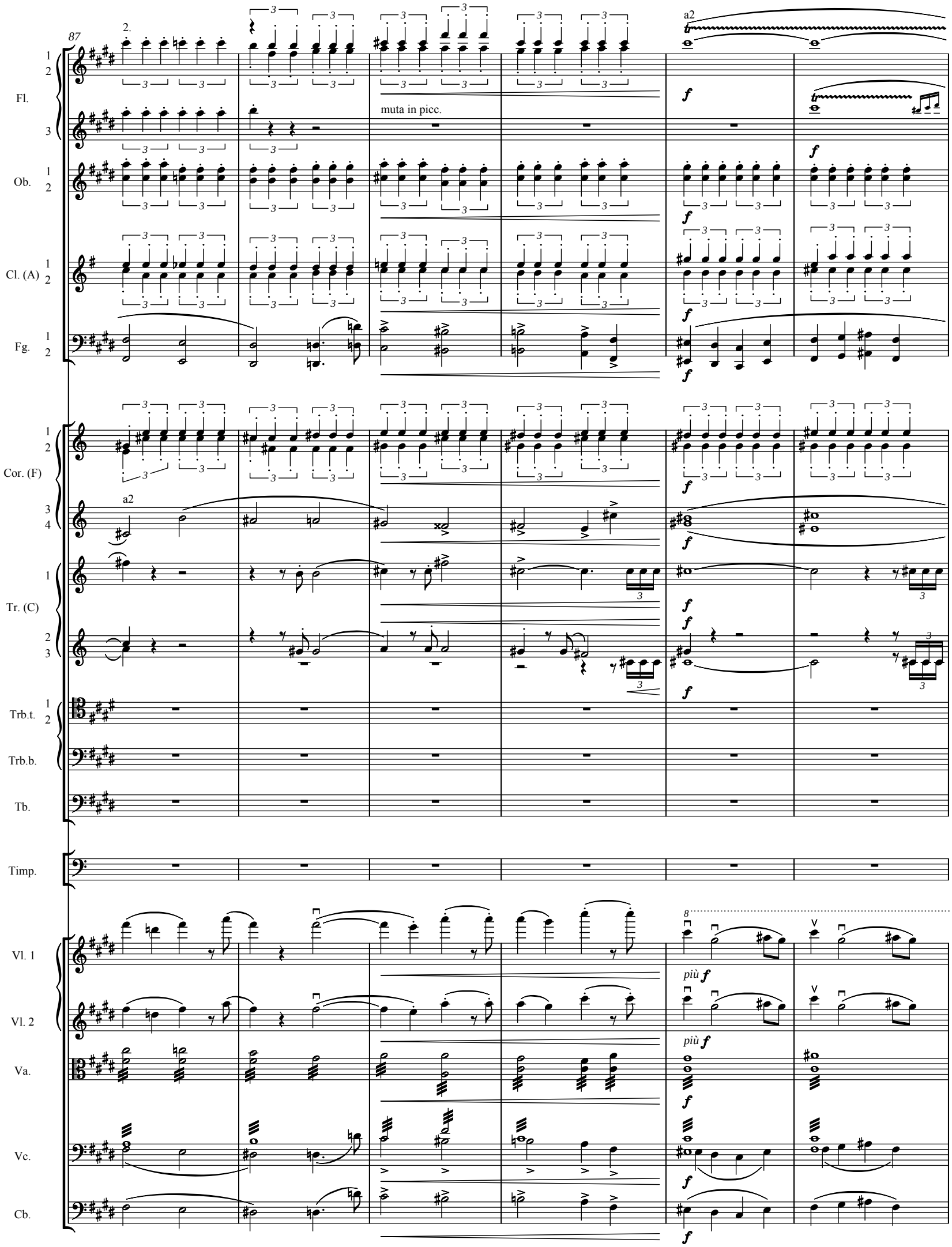
unis.

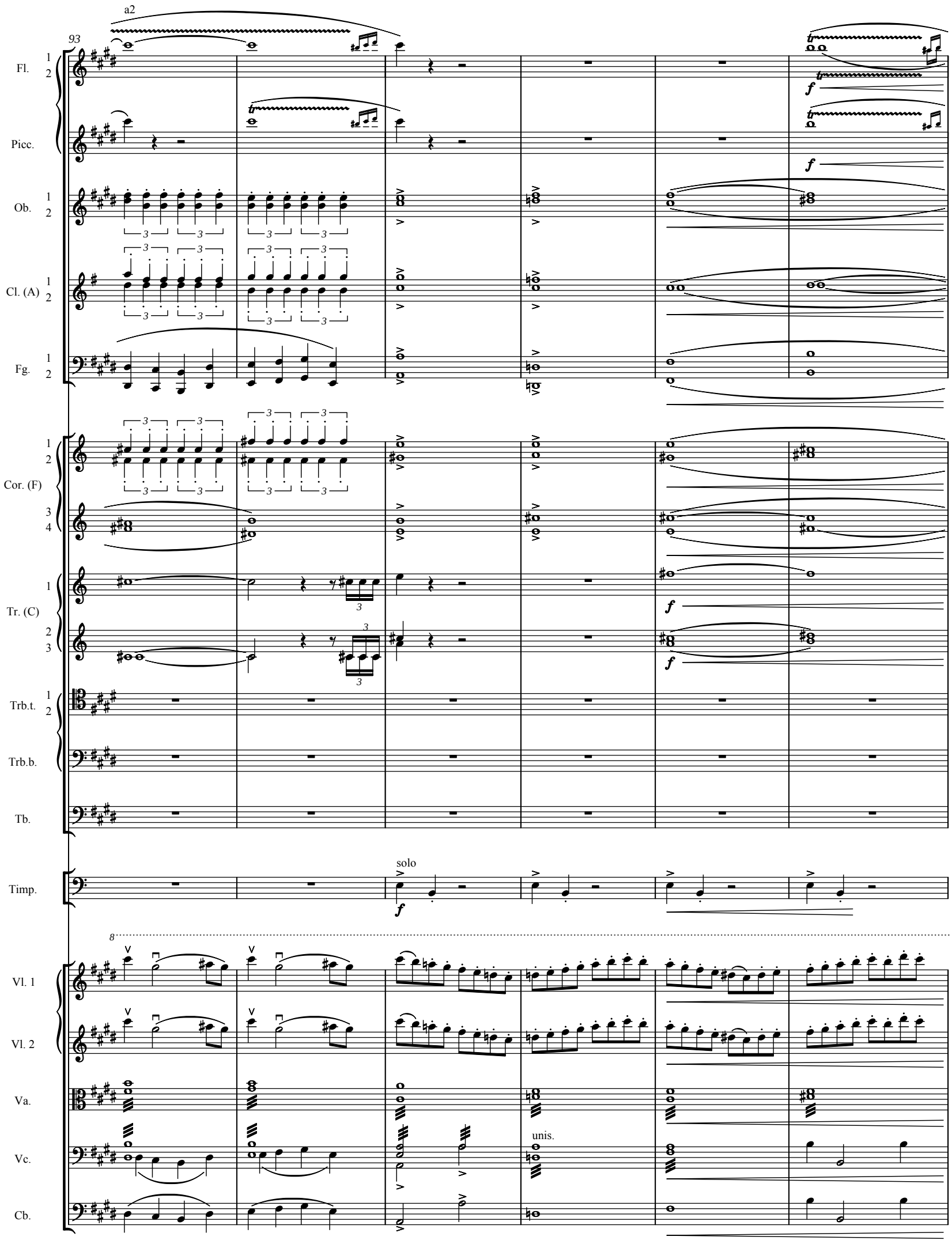
div.

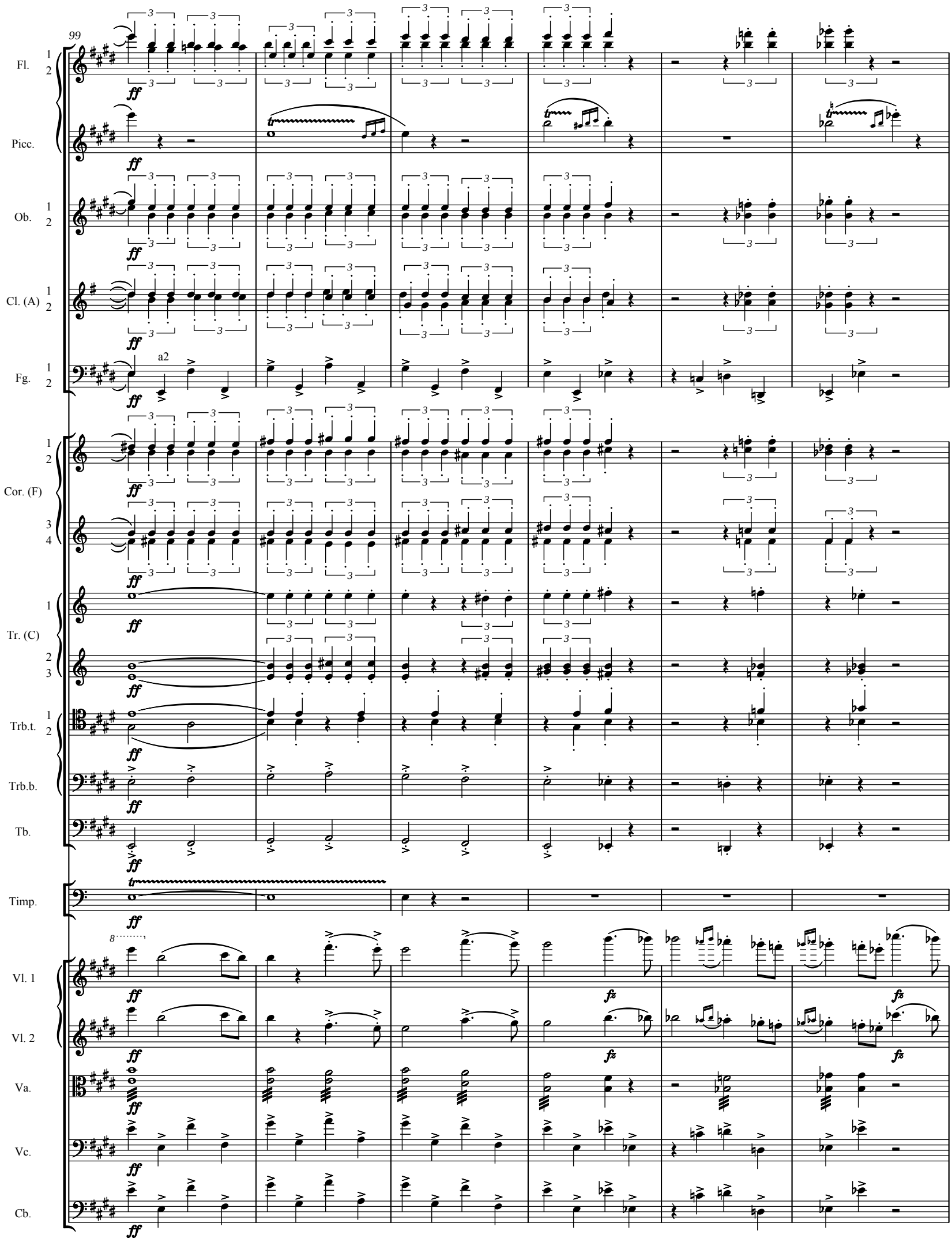
Vc.

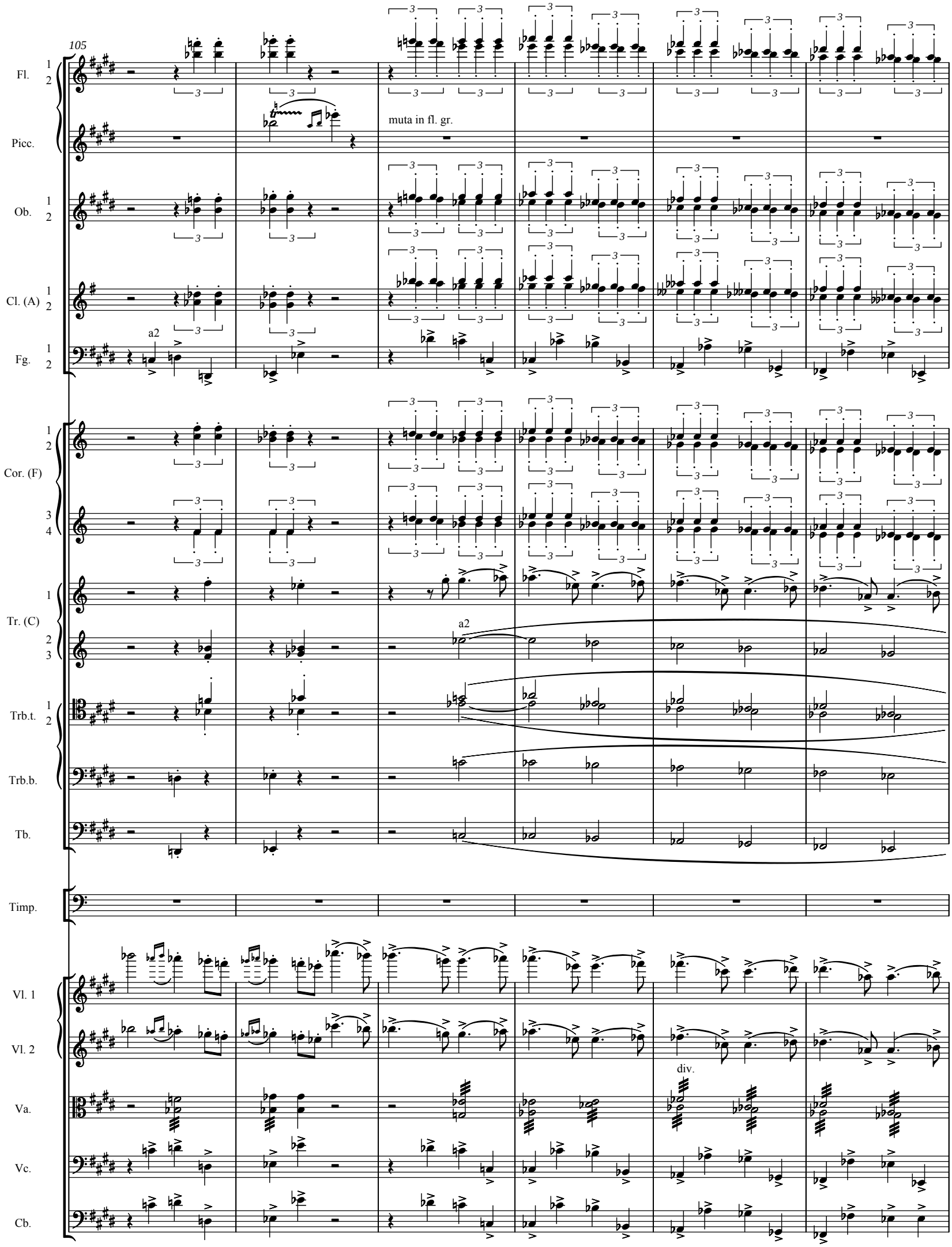
Cb.

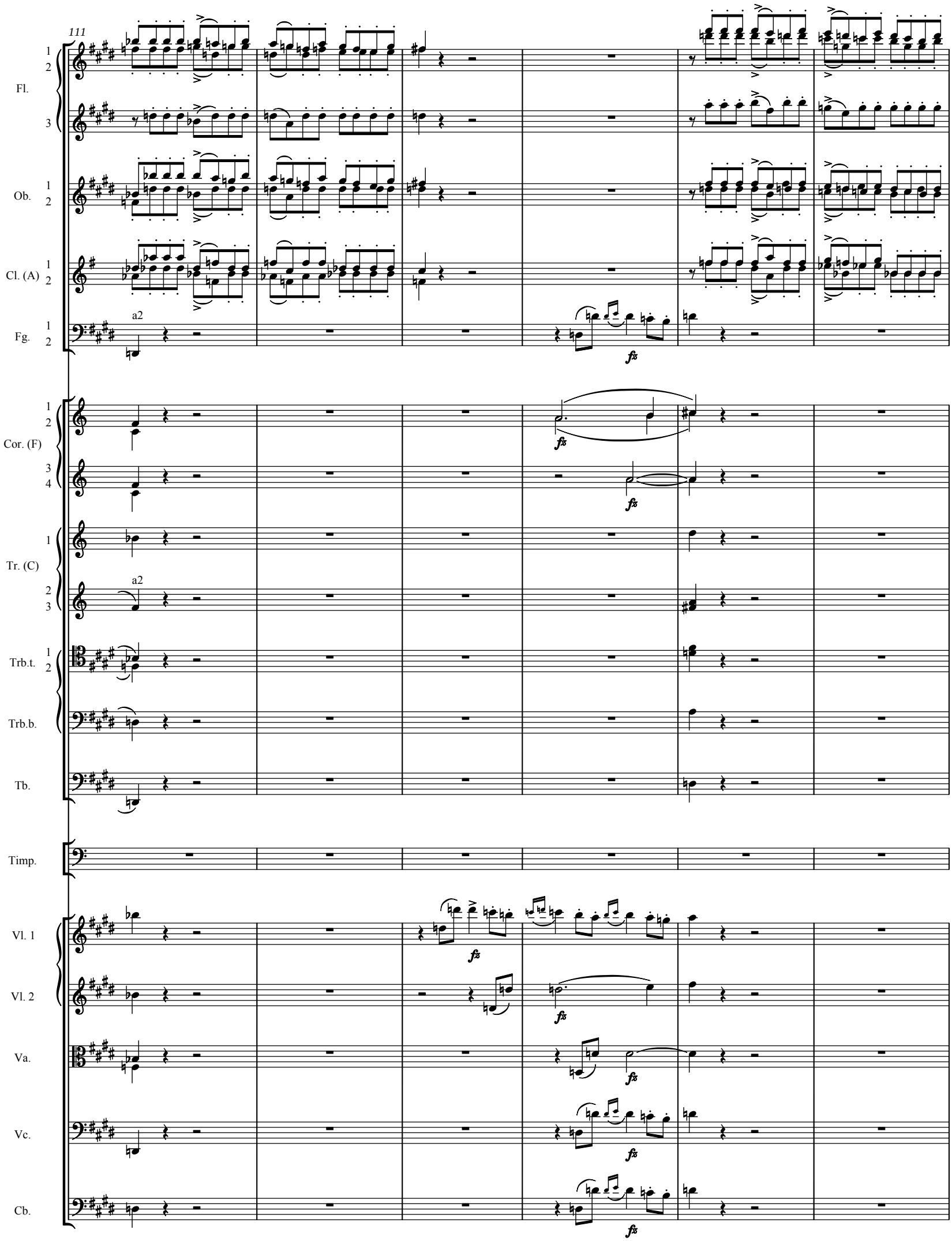

81
2.
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
a2
Tr. (C)
Trb.t.
Trb.b.
Tb.
Timp.
Vl. 1
Vl. 2
Va.
Vc.
Cb.
mf

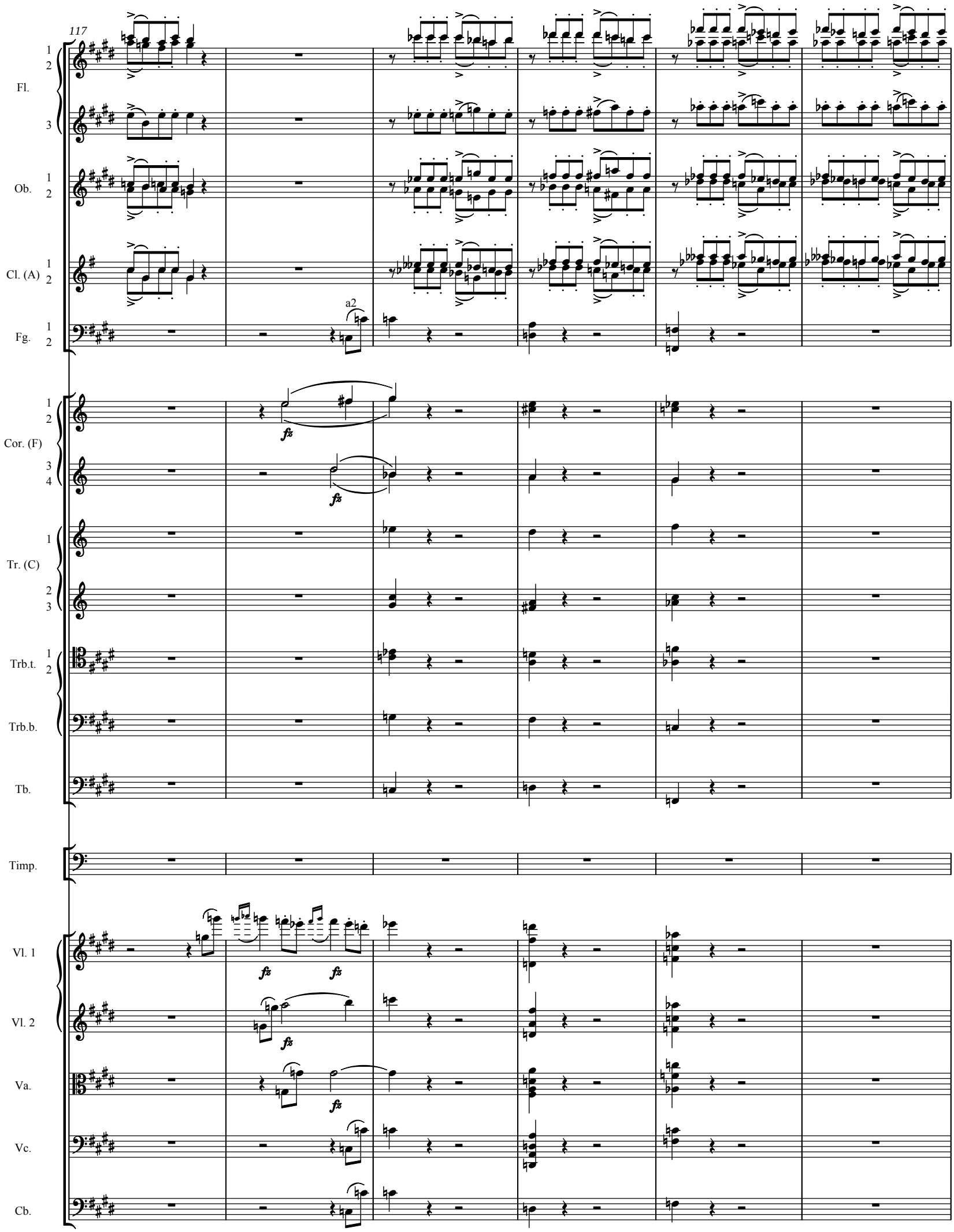

87
2.
a2
muta in picc.
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
a2
Tr. (C)
Trb.t.
Trb.b.
Tb.
Timp.
Vl. 1
Vl. 2
Va.
Vc.
Cb.
più f
più f

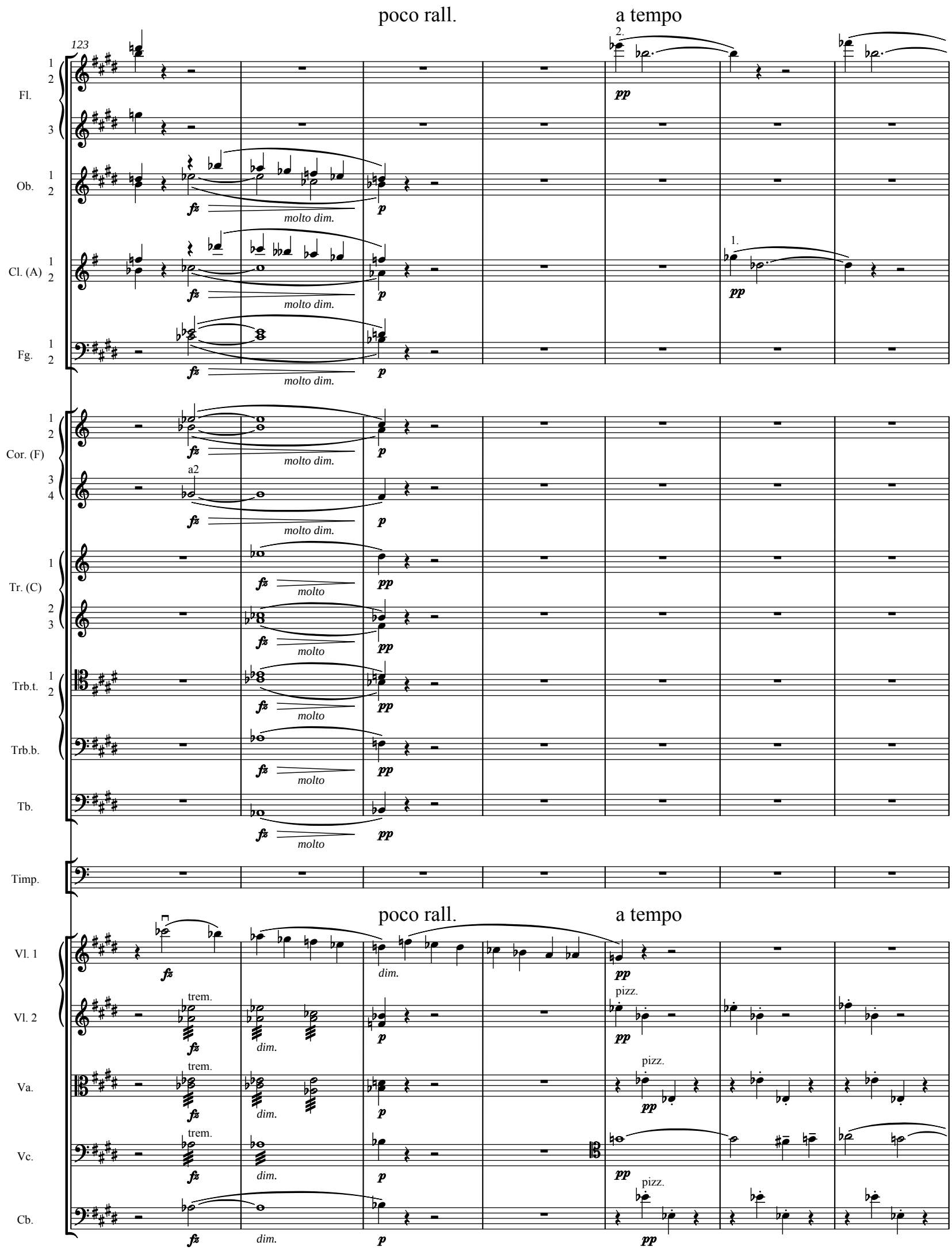

93
a2
Fl.
Picc.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tr. (C)
Trb.t.
Trb.b.
Tb.
Timp.
solo
8
Vl. 1
Vl. 2
Va.
Vc.
unis.
Cb.

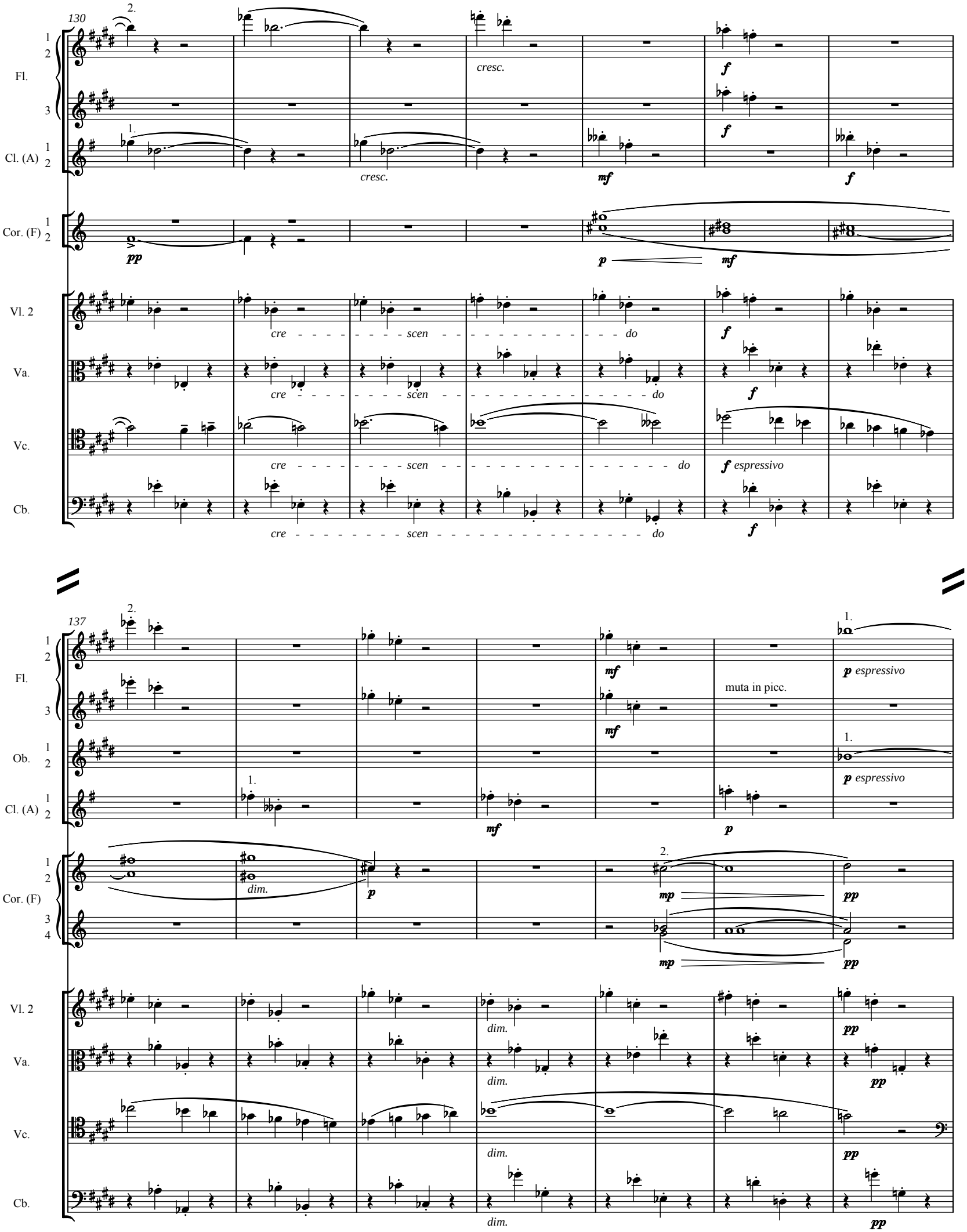

99
Fl.
Picc.
Ob.
Cl. (A)
Fg.
a2
Cor. (F)
Tr. (C)
Trb.t.
Trb.b.
Tb.
Timp.
Vl. 1
Vl. 2
Va.
Vc.
Cb.
ff
fz

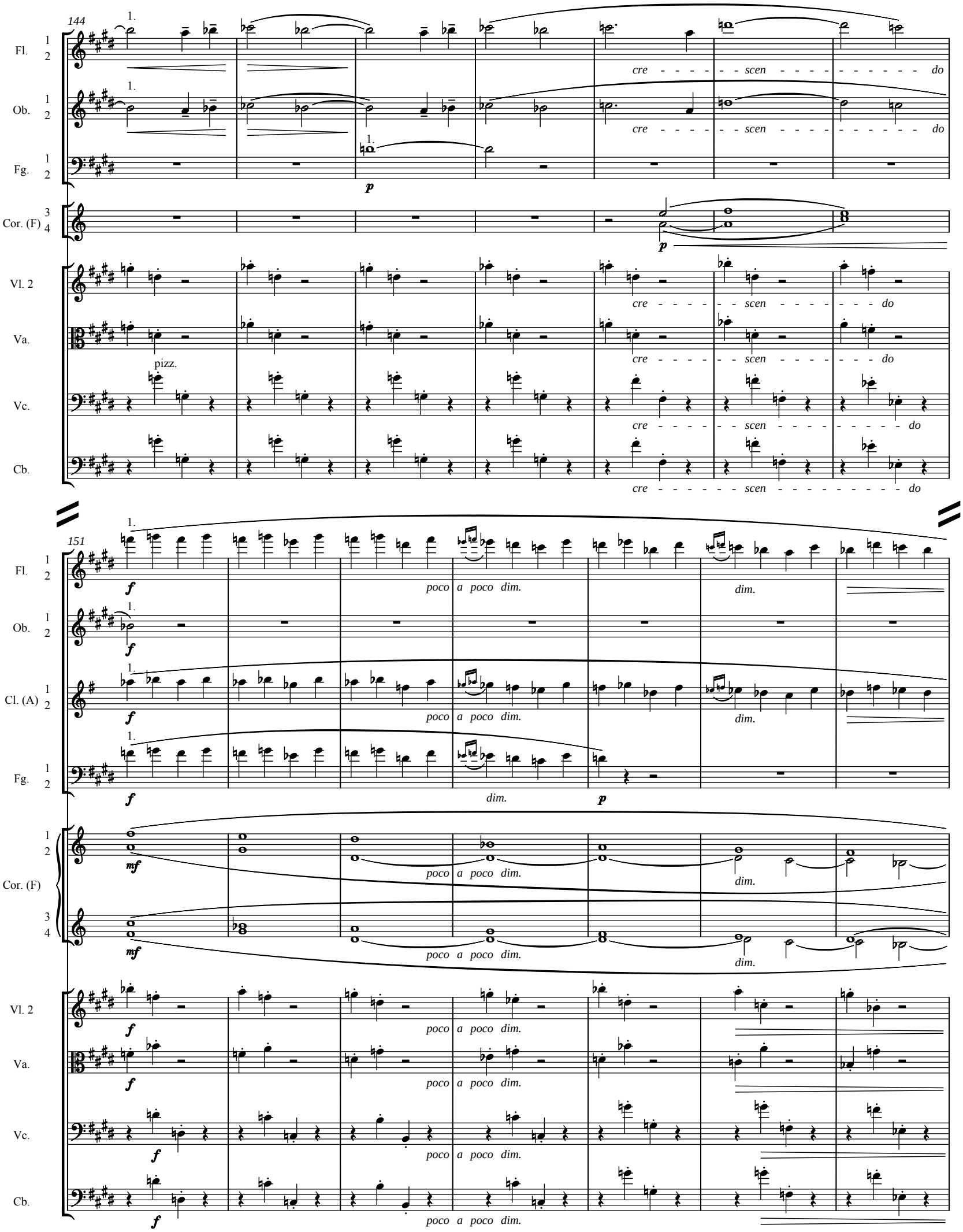

105
Fl.
Picc.
muta in fl. gr.
Ob.
Cl. (A)
Fg.
a2
Cor. (F)
Tr. (C)
a2
Trb.t.
Trb.b.
Tb.
Timp.
Vl. 1
Vl. 2
div.
Va.
Vc.
Cb.


111
Fl.
Ob.
Cl. (A)
Fg.
a2
Cor. (F)
Tr. (C)
a2
Trb.t.
Trb.b.
Tb.
Timp.
Vl. 1
Vl. 2
Va.
Vc.
Cb.


117
Fl.
Ob.
Cl. (A)
Fg.
a2
Cor. (F)
Tr. (C)
Trb.t.
Trb.b.
Tb.
Timp.
Vl. 1
Vl. 2
Va.
Vc.
Cb.


poco rall.
a tempo
123
Fl.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tr. (C)
Trb.t.
Trb.b.
Tb.
Timp.
Vl. 1
Vl. 2
Va.
Vc.
Cb.
molto dim.
molto
a2
trem.
pizz.
dim.


130
Fl.
Cl. (A)
Cor. (F)
Vl. 2
Va.
Vc.
Cb.
cresc.
cre - - - - - - - scen - - - - - - - - - - - - - - - - do
f espressivo
137
Ob.
muta in picc.
p espressivo
dim.


144
Fl.
Ob.
Fg.
Cor. (F)
Vl. 2
Va.
Vc.
Cb.
cre - - - - - - scen - - - - - - - - - - do
pizz.
151
Cl. (A)
poco a poco dim.
dim.

158

Fl. 1 2

Cl. (A) 1 2

Cor. (F) 1 2 3 4

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pp

p

cre - scen - -

165

Fl. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Vl. 1

Vl. 2

Va.

Vc.

Cb.

do

mf

mp

f

dim.

172

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Vl. 1

Vl. 2

Va.

Vc.

Cb.

*p* *espressivo*

*mp*

*pp*

*p*

*ppp*

179

a2

*pp*

*cresc.*

Picc.

arco

Carl Nielsen Udgaven CN 00011

186

più allegro

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

più allegro

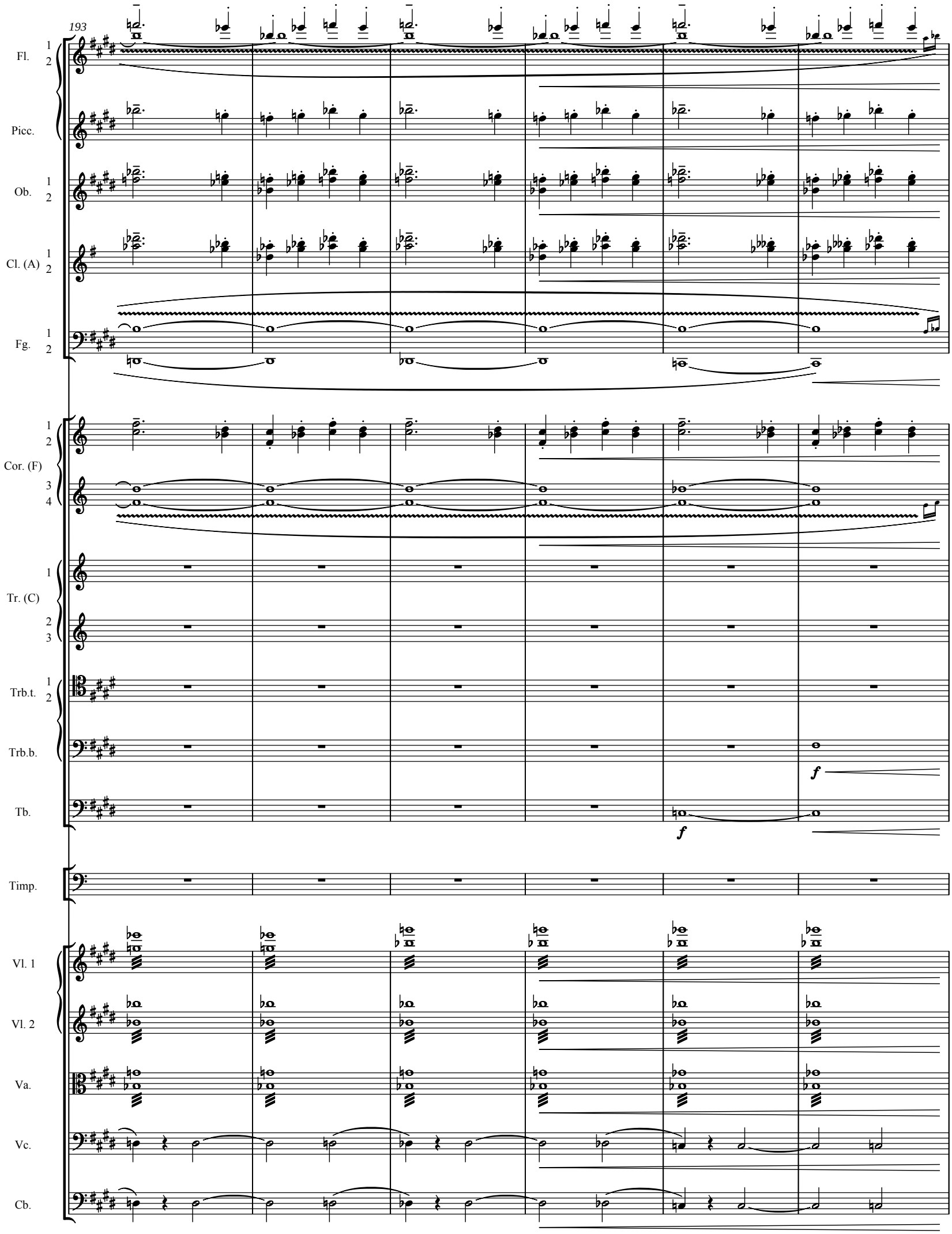
Vl. 1

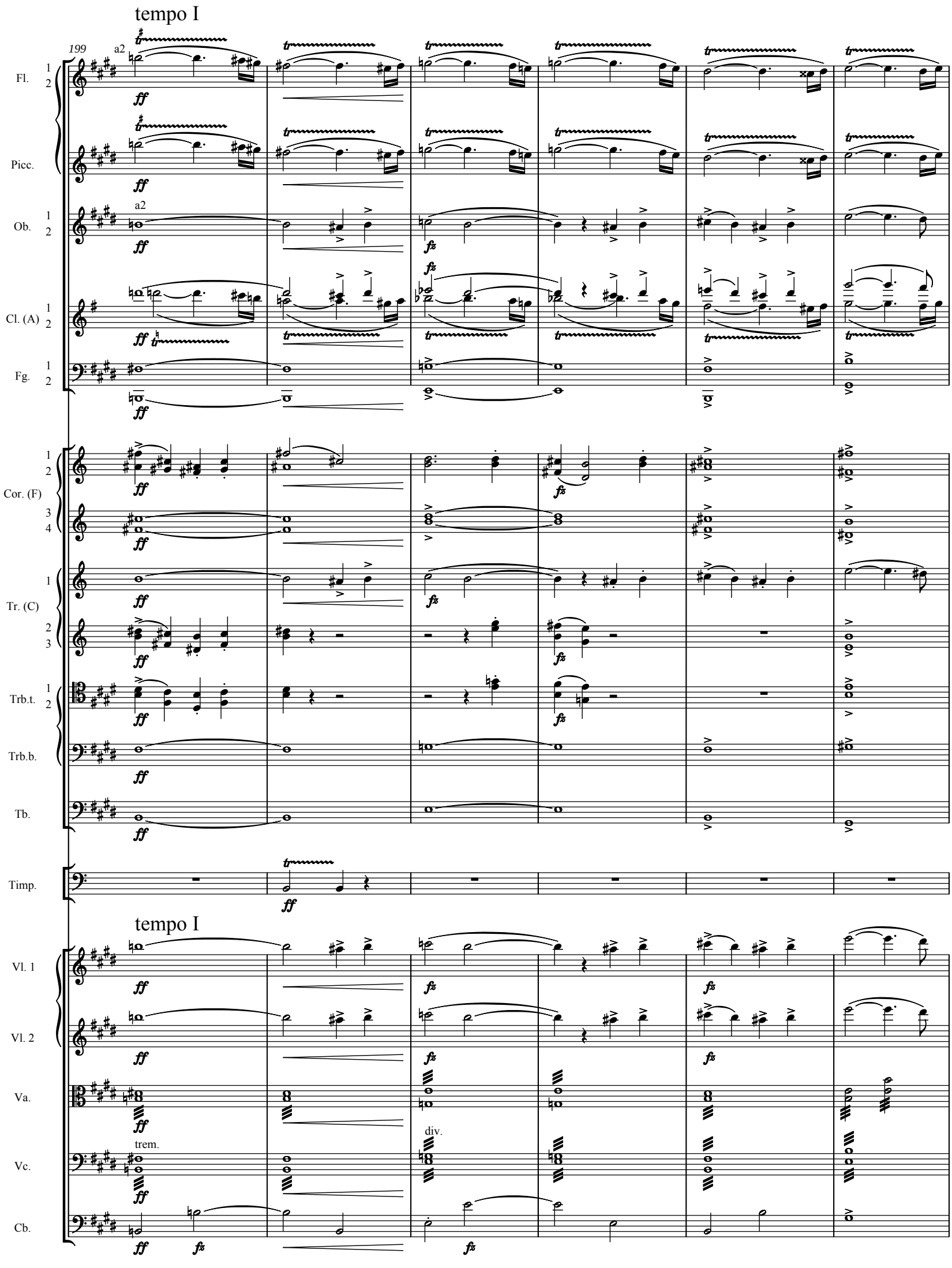
Vl. 2

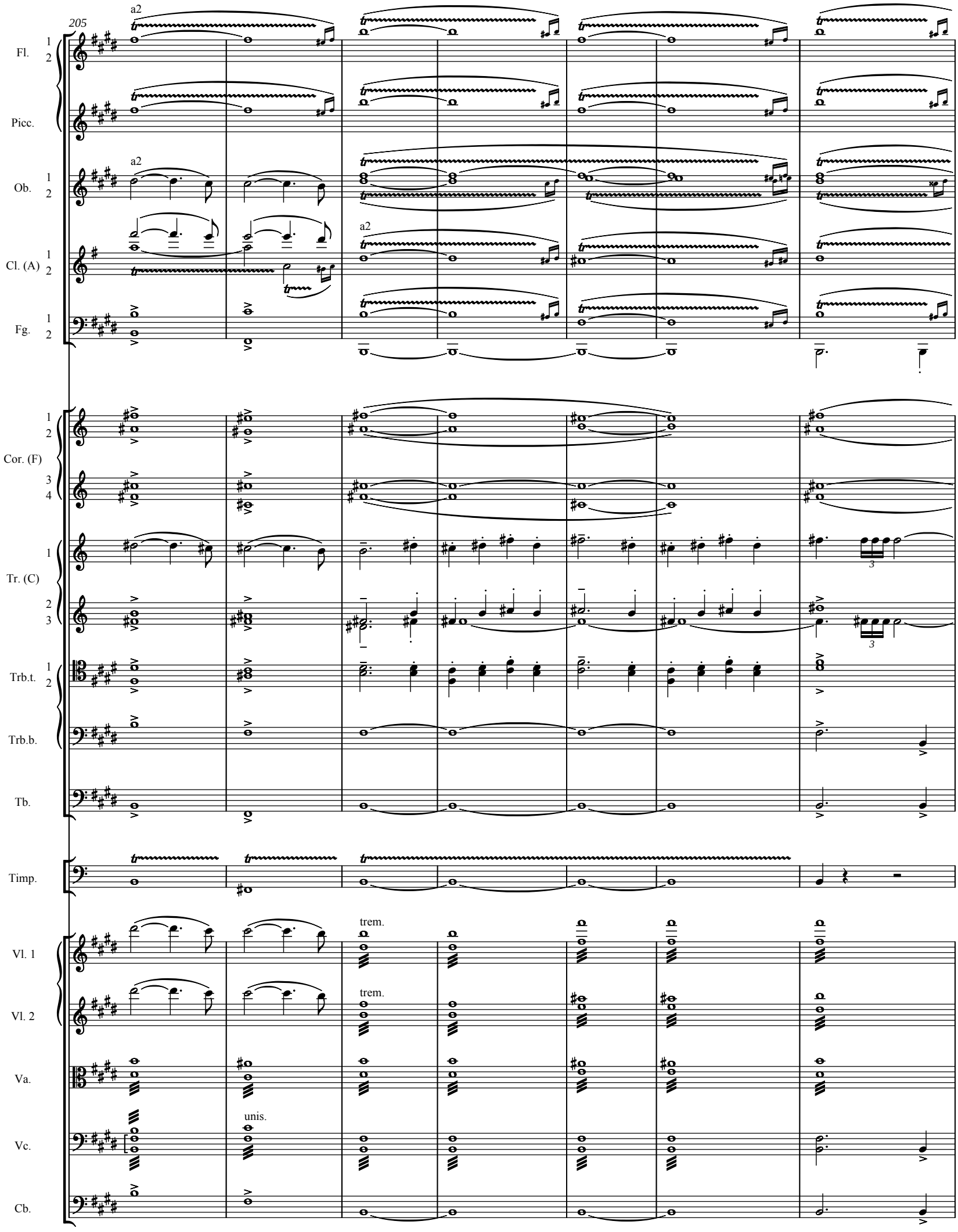
Va.

Vc.

Cb.


193
Fl.
Picc.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tr. (C)
Trb.t.
Trb.b.
Tb.
f
f
Timp.
Vl. 1
Vl. 2
Va.
Vc.
Cb.


tempo I
199
a2
Fl.
Picc.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tr. (C)
Trb.t.
Trb.b.
Tb.
Timp.
tempo I
Vl. 1
Vl. 2
Va.
Vc.
Cb.
trem.
div.


205
a2
Fl.
Picc.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tr. (C)
Trb.t.
Trb.b.
Tb.
Timp.
Vl. 1
Vl. 2
Va.
Vc.
Cb.
trem.
unis.

212

Presto

a2

Fl. 1 2

Picc.

Ob. 1 2

a2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

F♯ muta in A♭

Presto

Vl. 1

Vl. 2

Va.

Vc.

Cb.

217

Vl. 1

Vl. 2

Va.

Vc.

Cb.

*f*

223

Vl. 1

Vl. 2

Va.

Vc.

Cb.

*f*

229

Vl. 1

Vl. 2

Va.

Vc.

Cb.

*f*

*f*

235

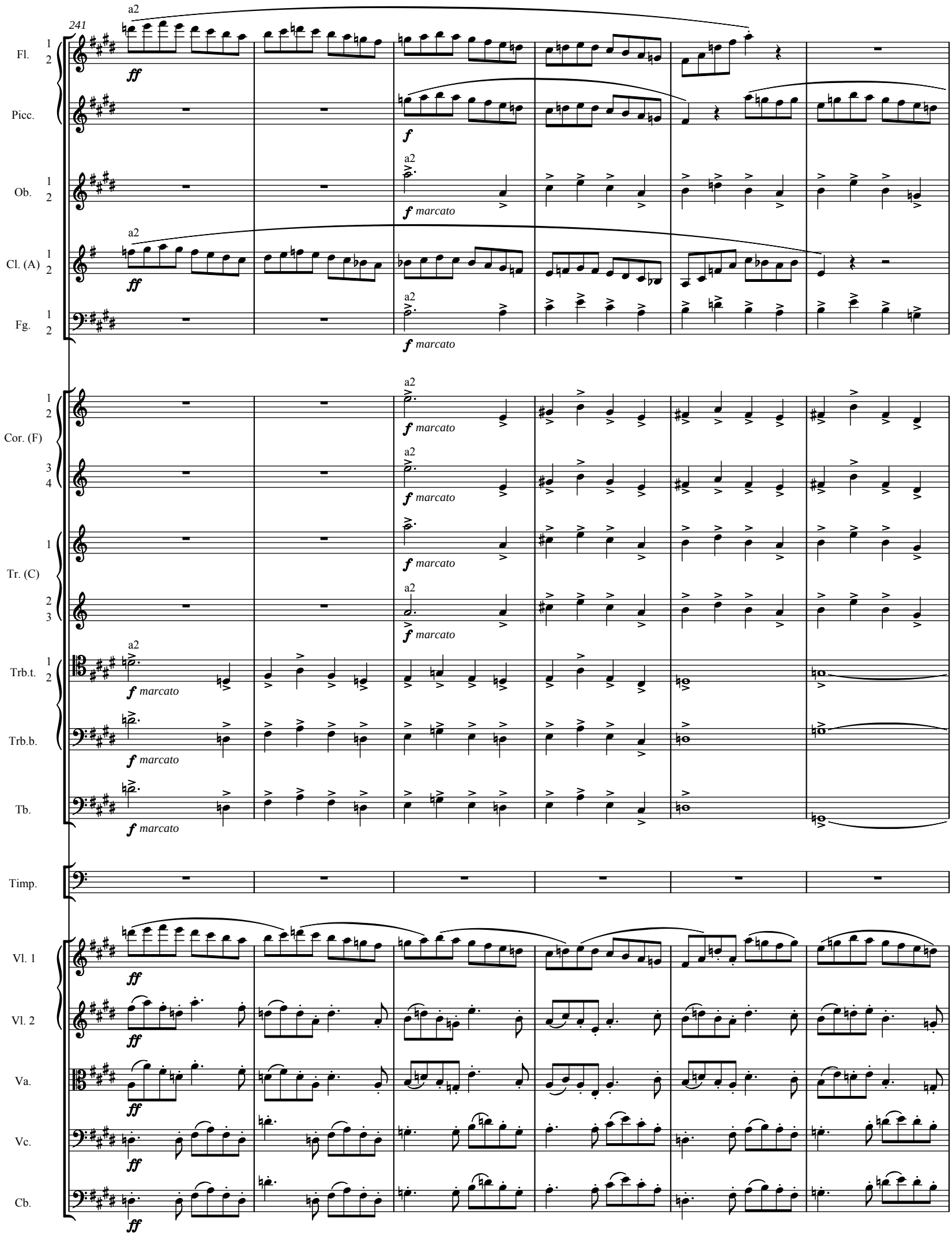
Vl. 1

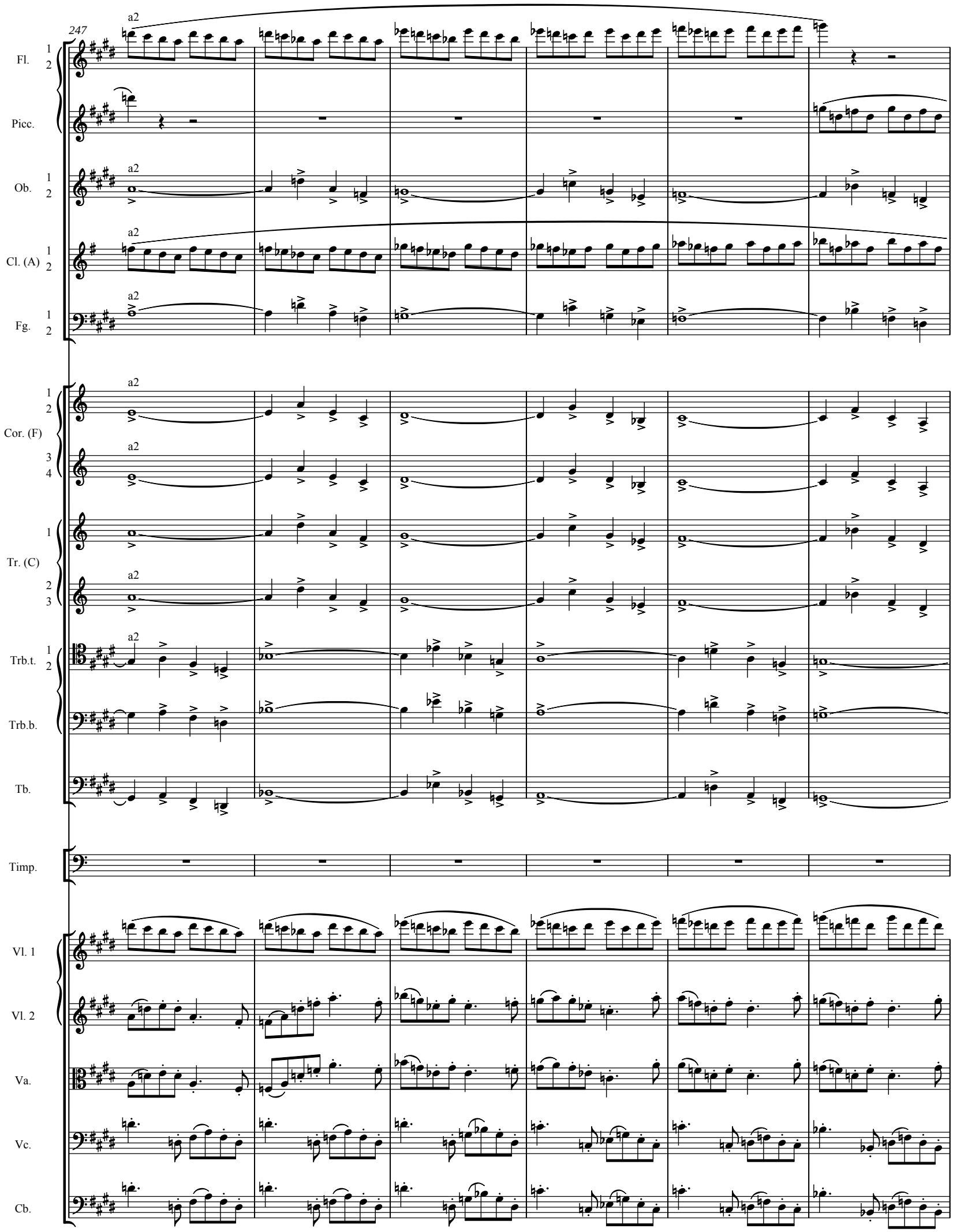
Vl. 2

Va.

Vc.

Cb.


241
Fl.
Picc.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tr. (C)
Trb.t.
Trb.b.
Tb.
Timp.
Vl. 1
Vl. 2
Va.
Vc.
Cb.
a2
ff
f
f marcato


247
Fl.
Picc.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tr. (C)
Trb.t.
Trb.b.
Tb.
Timp.
Vl. 1
Vl. 2
Va.
Vc.
Cb.
a2

poco a poco rall.

253

a2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

poco a poco rall.

8

Vl. 1

Vl. 2

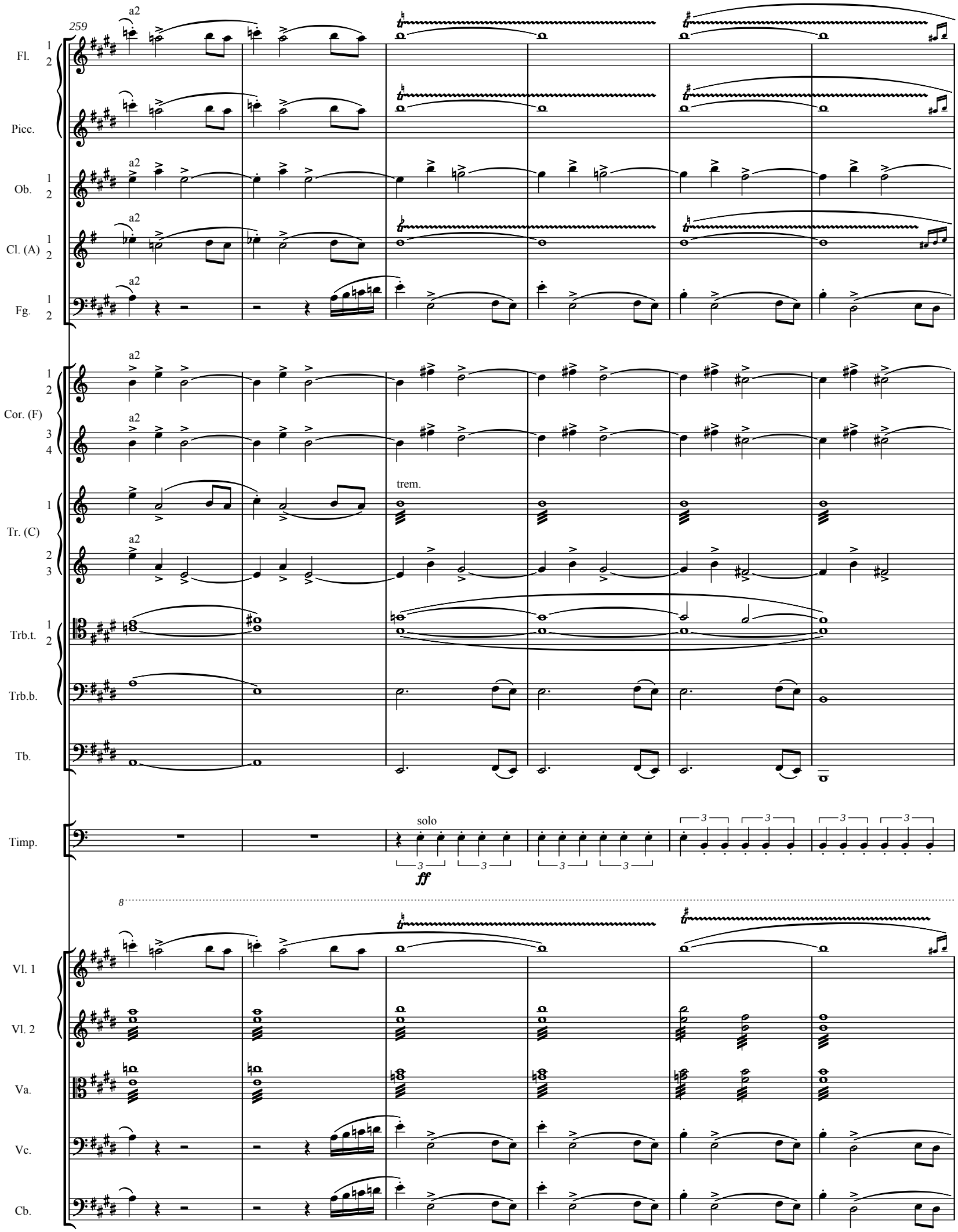
trem.

Va.

trem.

Vc.

Cb.


259
Fl.
Picc.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tr. (C)
Trb.t.
Trb.b.
Tb.
Timp.
Vl. 1
Vl. 2
Va.
Vc.
Cb.
a2
trem.
solo
ff
8

Tempo I (allegro ma non troppo)

265

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

a2

sempre ff

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Tempo I (allegro ma non troppo)

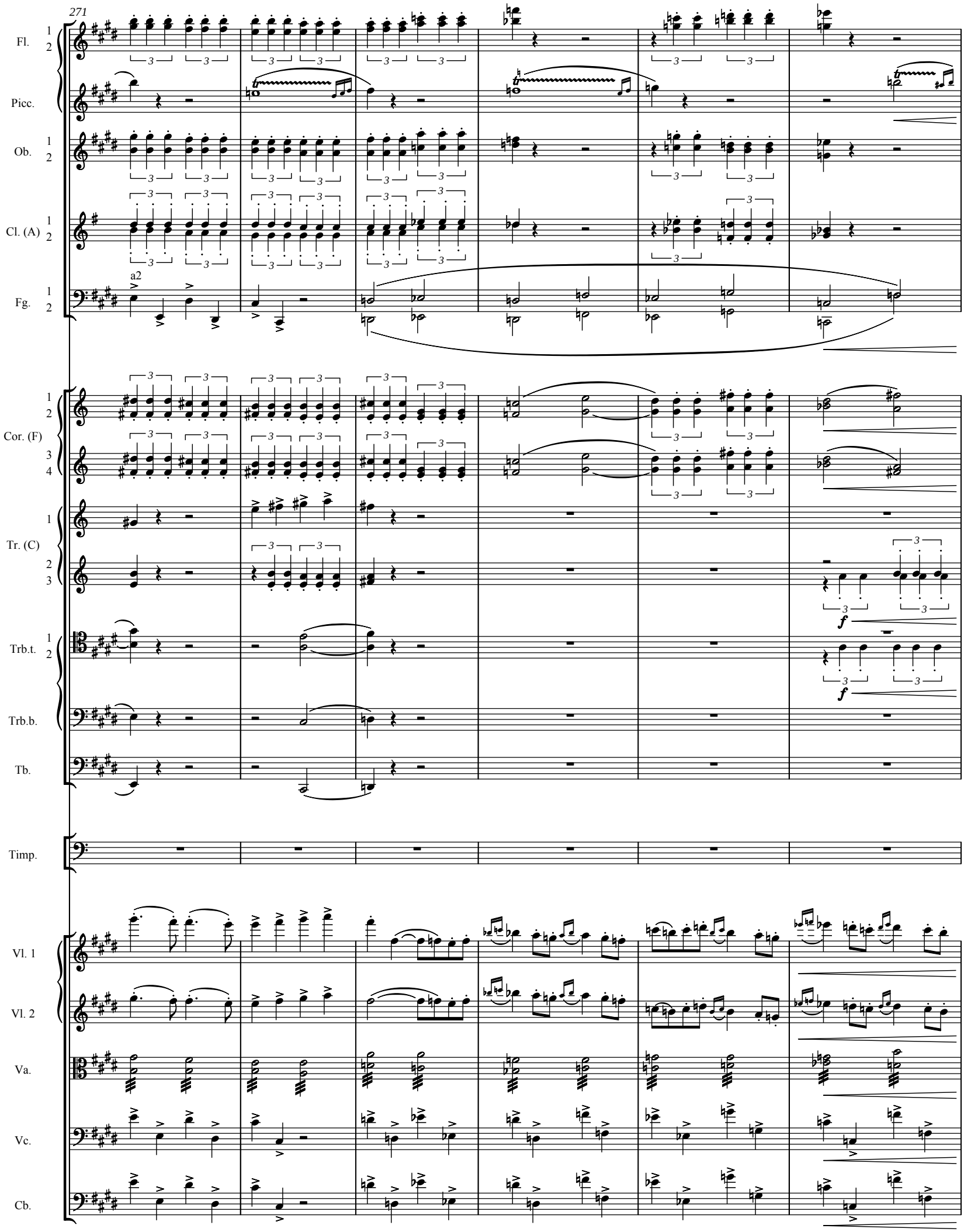
Vl. 1

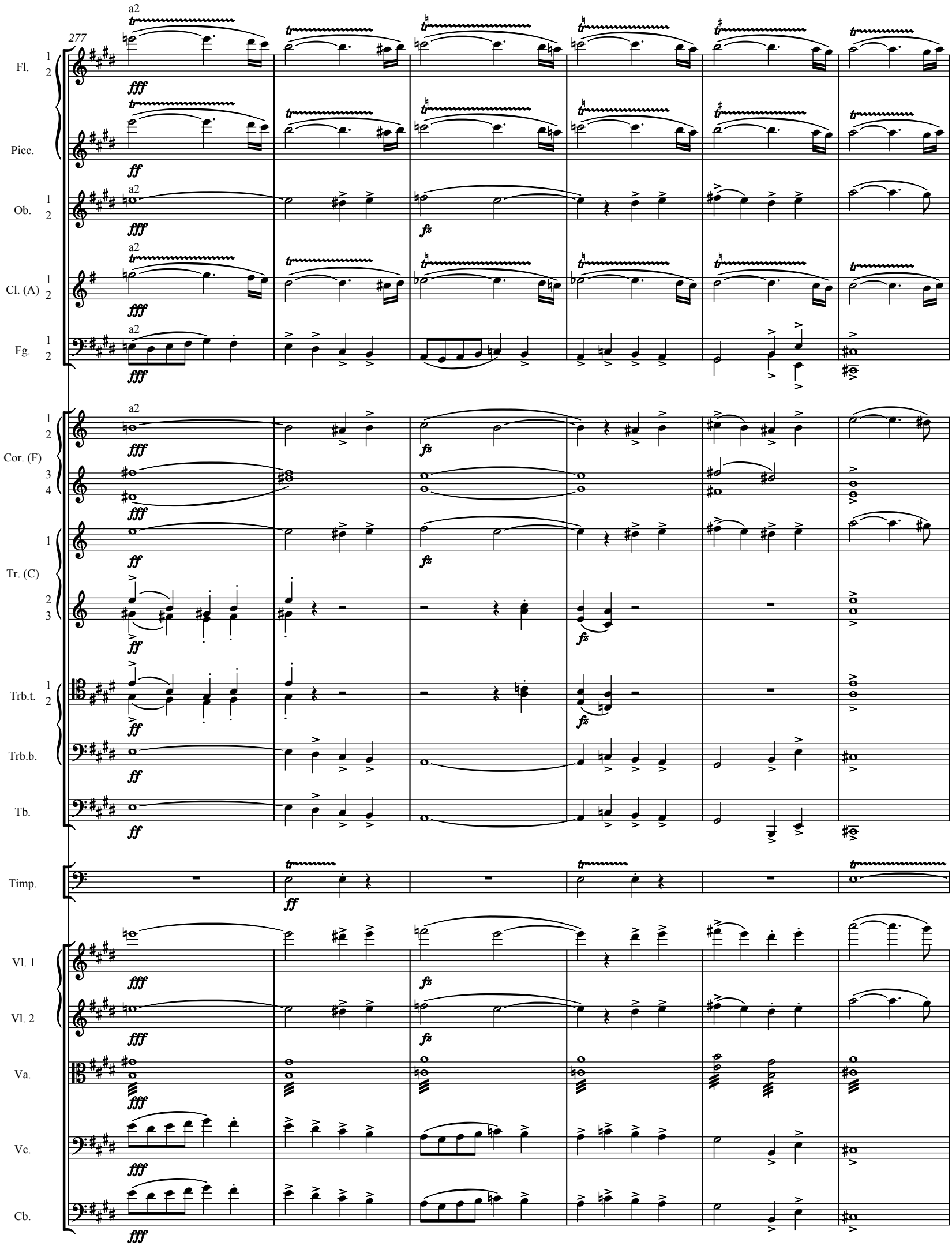
Vl. 2

Va.

Vc.

Cb.


271
Fl.
Picc.
Ob.
Cl. (A)
Fg.
a2
Cor. (F)
Tr. (C)
Trb.t.
Trb.b.
Tb.
Timp.
Vl. 1
Vl. 2
Va.
Vc.
Cb.


277
Fl.
Picc.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tr. (C)
Trb.t.
Trb.b.
Tb.
Timp.
Vl. 1
Vl. 2
Va.
Vc.
Cb.
a2
fff
ff
fz

283

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a2

poco a poco dim.

poco dim.

trem.

293

Fl. 1 2 — a2 — sempre dim. — dim.

Picc.

Ob. 1 2 — sempre dim. — dim.

Cl. (A) 1 2 — a2 — sempre dim. — dim.

Fg. 1 2 — sempre dim. — dim.

Cor. (F) 1 2 — sempre dim. — dim.

3 4 — sempre dim. — dim.

Tr. (C) 1 — p

2 3 — p

Trb.t. 1 2 — mp dim. — dim.

Trb.b. — mp dim. — dim.

Tb. — mp dim. — dim.

Timp. — p sempre dim. — E muta in E♭ — solo

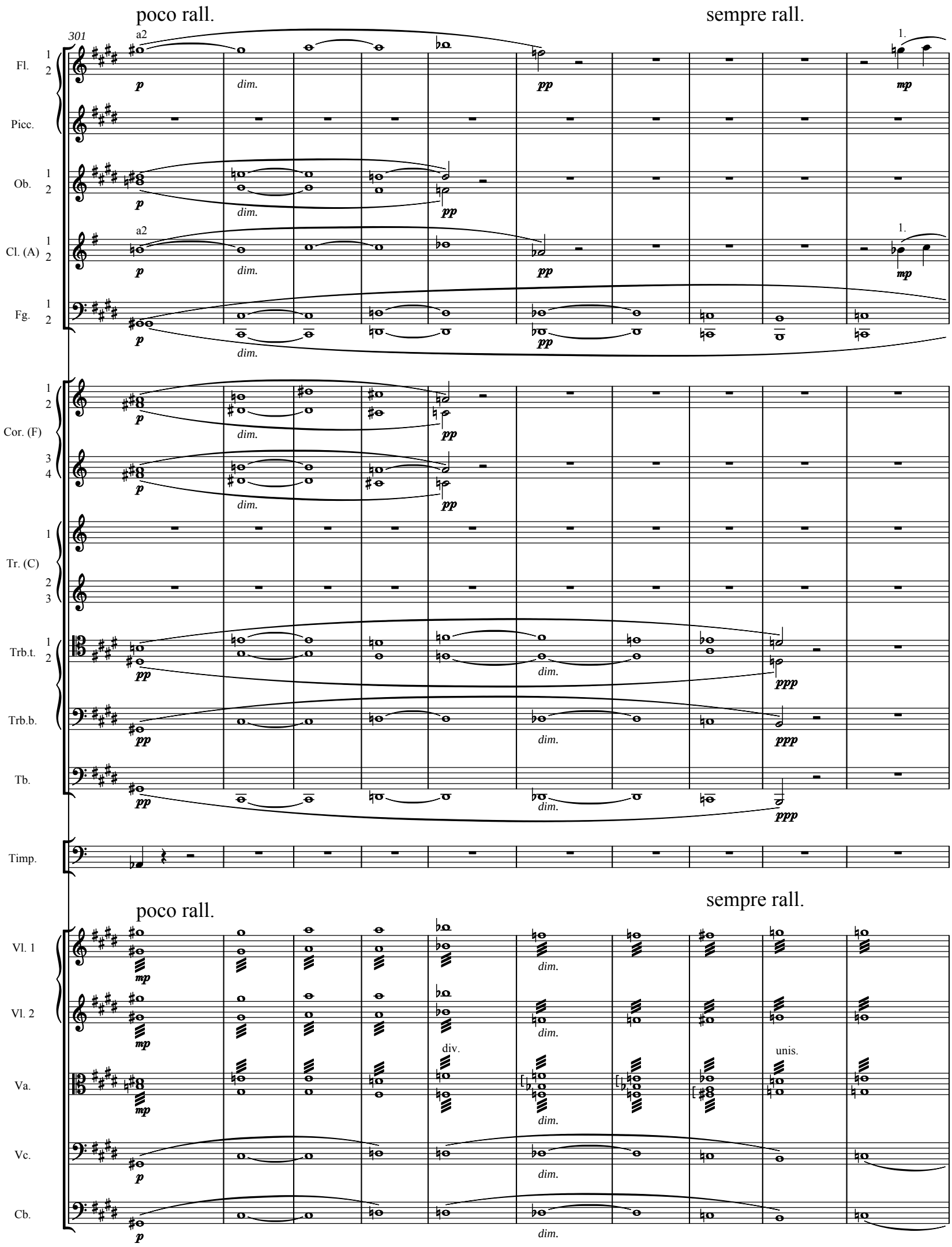
Vl. 1 — sempre dim. — dim.

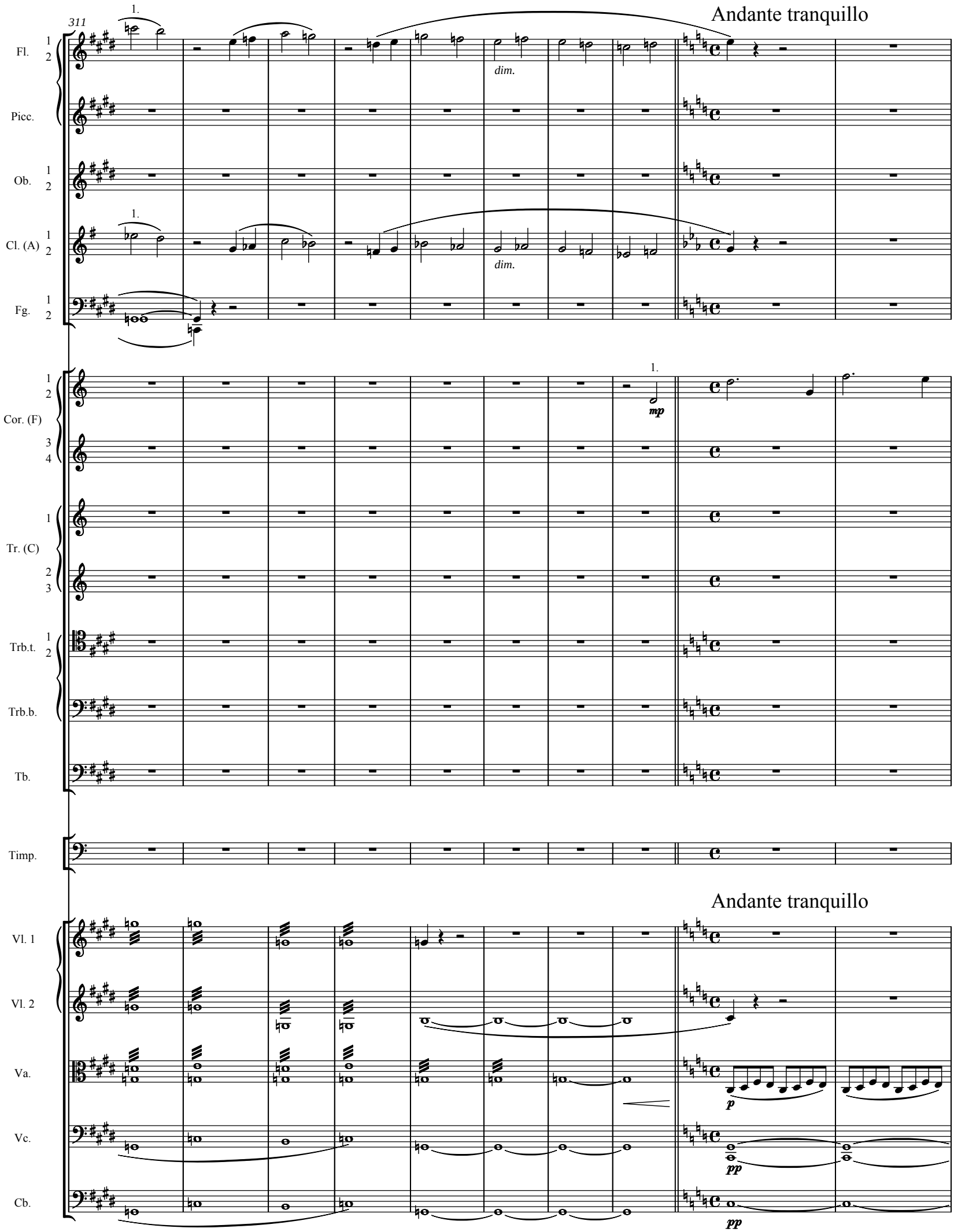
Vl. 2 — sempre dim. — dim.

Va. — div. — sempre dim. — unis. — dim.

Vc. — sempre dim. — dim.

Cb. — sempre dim. — dim.


301
poco rall.
sempre rall.
a2
1.
Fl.
Picc.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tr. (C)
Trb.t.
Trb.b.
Tb.
Timp.
Vl. 1
Vl. 2
Va.
Vc.
Cb.
p
mp
pp
ppp
dim.
div.
unis.


311
Andante tranquillo
Fl.
Picc.
Ob.
Cl. (A)
Fg.
Cor. (F)
Tr. (C)
Trb.t.
Trb.b.
Tb.
Timp.
Andante tranquillo
Vl. 1
Vl. 2
Va.
Vc.
Cb.
dim.
dim.
mp
p
pp
pp

321

Fl. 1 2

Cl. (A) 1 2

Cor. (F) 1 2 3 4

Va.

Vc.

Cb.

*p*

328

*pp*

*poco*

*dim.*

335

lunga

*molto*

*ppp*

# FORKORTELSER

# ABBREVIATIONS

| | |
|---|---|
| b. | bar |
| cb. | contrabbasso |
| cl. | clarinetto |
| CN | Carl Nielsen |
| CNA | Carl Nielsen Arkivet<br>(The Carl Nielsen Archives) |
| CNS | Carl Nielsens Samling<br>(The Carl Nielsen Collection) |
| cor. | corno |
| *DK-Kk* | Det Kongelige Bibliotek, København<br>(The Royal Library, Copenhagen) |
| fg. | fagotto |
| fl. | flauto |
| fl.gr. | flauto grande |
| marc. | marcato |
| ob. | oboe |
| picc. | flauto piccolo |
| Pl. No. | Plate Number |
| stacc. | staccato |
| str. | strings |
| tb. | tuba |
| ten. | tenuto |
| timp. | timpani |
| tr. | tromba |
| trb.b. | trombone basso |
| trb.t. | trombone tenore |
| va. | viola |
| vc. | violoncello |
| vl. | violino |
| woodw. | woodwind instruments |

# CRITICAL COMMENTARY

**In the Critical Commentary the following conventions are used:**

**1** "by analogy with" is used when something has been "added", "emended" or "omitted" by analogy with another passage in the main source. The analogy may be vertical. When something is added "by analogy with" one or more instruments, it is understood that the analogy is with the same place in the same bar(s).
Or it may be horizontal. When something is added "by analogy with" one or more bars, it is understood that the analogy is with a parallel place in the same instrument(s).

**2** "as in" is used when something is "added", "emended" or "omitted" to correspond to the same place in another source.

**3** "in accordance with" is used in cases where there is no authoritative source, only a guideline – for example printed part material.

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

## SOURCES

### OVERTURE, HELIOS, OPUS 17

**A¹** Printed score, Carl Nielsen's copy
**A²** Printed score, dedication copy for Henrik Knudsen
**A³** Printed score, Radio Denmark's copy
**B** Autograph score, printing manuscript
**C** Autograph score, draft
**D** Parts, manuscript copy
**E¹** Printed parts, Carl Nielsen's copy(?)
**E²** Printed parts, Radio Denmark's copy
**F** Printed piano score for four hands, Henrik Knudsen's copy
**G** Sketches

**A¹** Printed score, Carl Nielsen's copy.
*DK-Kk*, CNS 56e.
Title page etc.: "HELiOS / Ouverture / for Orchester · af / CARL · NiELSEN / Wilh. / HANSEN. / Kjøbenhavn. / Leipzig. / PARtitur / og / Stemmer".[1] Fol. 2ʳ, in circular vine wreath: "Tilegnet / Julius Röntgen / i / VensKab".[2] Fol. 2ᵛ: "Dunkel und Ruhe – dann steigt unter frohem Gesang die Sonne, / Geht ihren goldenen Gang, senkt sich dann lautlos ins Meer. / Stilhed og Mørke – saa stiger Sol under frydefuld Lovsang – / Vandrer sin gyldne Vej – sænker sig stille i Hav."[3]
Pl. No.: 13669 (1905).
From the estate of Irmelin Eggert Møller, donated to the Royal Library by Prof. Eggert Møller, dr. med. in 1975.
33.5x26.5 cm, 35 pp., black half-binding with corners.
The score has the following note, corrections and additions in Carl Nielsen's hand: Front flyleafʳ: "Vacuum Oil" noted on the middle of the page in pencil. First music page: Correction of metronome mark 100 to 60 in pencil. A few corrections of errors in notes and accidentals as well as additions and remarks in the music text in pencil and red crayon.

**A²** Printed score, dedication copy for Henrik Knudsen.
*DK-Kk*, DFM 29 No. 33,9.
Title page: The same as for **A**.
Pl. No.: 13669 (1905).
Acquired by the Royal Library from the antiquarian music bookseller Dan Fog, Copenhagen, in 1993.
34.5x27 cm, 35 pp., stapled.
The first page of music has the following ink inscription in

1 "HELiOS / Overture / for Orchestra · by / CARL · NiELSEN / Wilh. / HANSEN. / Copenhagen. / Leipzig. / Score / and / Parts".
2 "Dedicated to / Julius Röntgen / in / Friendship".
3 "Dunkel und Ruhe – dann steigt unter frohem Gesang die Sonne, / Geht ihren goldenen Gang, senkt sich dann lautlos ins Meer. / Stillness and darkness – then the sun rises to joyous songs of praise – / Wanders its golden way – quietly sinks in the sea."

Carl Nielsen's hand: "Til min kjære Ven Henrik Knudsen / fra hans hengivne / Carl Nielsen. / Kjøbenhavn den 7de Maj 1905."[4] The metronome marking 100 on the first page of music has been corrected to 63 in pencil (CN/Henrik Knudsen). There are a few corrections and additions in the music in pencil (CN/Henrik Knudsen).

**A³** Printed score, Radio Denmark's copy.
Radio Denmark, music archives 1736+.
Pl. No. 13669 (1905).
32.5x25.5 cm, 35 pp., bound in grey cardboard with green linen spine. On the front cover, partly on two white labels, in black felt marker and blue crayon: "PARTITUR. I / 1736+ / WH-REVERS / C.NIELSEN: / 'HELIOS'- / OUVERTURE". The front and back covers are stamped "DANMARKS RADIO / Nodebiblioteket".
The score has seen much use. Many of the pages have been repaired with pieces of paper and adhesive tape of various kinds.
The original title page is missing. Fol. 2r is stamped "Statsradiofoniens Arkiv København" (oval stamp). Fol. 2v has an arrow drawn in red crayon and in ink "Behandl Partiturerne med Varsomhed!"[5] (Launy Grøndahl). On the same page a music sheet has been pasted in, measuring 25.7x17.2 cm with 14 staves on each page, containing Launy Grøndahl's autograph amendments to the introductory horn quartet passage (bb. 5-19) noted in pencil, ink and blue crayon on the recto page. On the verso page there is a crossed-out draft of the same amendments in pencil and ink. Below this, in ink, is Launy Grøndahl's autograph amendment of the last six bars of the overture arranged for solo cello. The first music page is stamped "Statsradiofoniens Arkiv København" (oval stamp). The printed metronome marking on the first page of music has been furnished with an asterisk in ink. The corresponding note, also in ink, says "*Carl Nielsens eget / Tempo var nærmest / ♩= 69. / L. Gr."[6] (Launy Grøndahl). The music itself has at least two additions in pencil by Carl Nielsen and some corrections in various other hands, including Launy Grøndahl's as directed by Carl Nielsen. There are also numerous conductor's remarks in pencil, ink and various crayons. The music also has many pencilled remarks on the tempos used by contemporary conductors. Some of these remarks have partly been destroyed by cutting.

**B** Autograph score, printing manuscript.
*DK-Kk*, CNS 56a.
Title page: "Helios. / Ouverture til Solen. / for Orkester. / af / Carl Nielsen. / Partitur." This title has been changed by deletion in pencil to "Helios. / Ouverture. / for Orkester. / af / Carl Nielsen. / Partitur." The top right-hand corner of the page is stamped: "Manuskriptet / udbedes tilbage (zurück) / med Korrekturen."[7] The bottom part of the page has engraver's notes about the score format and plate number as well as the size and number of plates in pencil.
Donated to the Royal Library by Irmelin Eggert Møller, Anne Marie Telmányi and Wilhelm Hansen, music publishers, in 1953.
33.1x26 cm, 62 pages written in ink, including 1 title page and 61 pages of music numbered from 1 to 3, then from 10 to 67, green half-binding with corners and marbled side papers.
Paper type: 18 staves.
The score has been restored. The bifolios appear to have been folded in both directions before the present binding, done by the Royal Library.
The score is incomplete, as pp. 4-9 (bb. 16-45) and p. 68 (bb. 340-342) are missing. The title on the first page of music is given as "Helios. (Ouverture) til Solen.)". This title has been changed by deletion in pencil to "Helios. Ouverture". Also noted on the first page of music: "Carl Nielsen. / Andante tranquillo (M.M. ♩= 60) / Op:17."[8] The music text has corrections, additions, deletions and conductor's remarks in ink, pencil and blue and red crayon (CN) as well as engraver's remarks in pencil.

**C** Autograph score, draft.
*DK-Kk*, CNS 56b.
End date: "Odeion / Athen den 23 / April 1903".
Donated to the Royal Library by the pianist Knud Harder in 1967.

4 "To my dear friend Henrik Knudsen / from his devoted / Carl Nielsen. / Copenhagen 7th May 1905."
5 "Treat the scores with care!"
6 "*Carl Nielsen's own / tempo was more like / ♩ = 69. / L. Gr."

7 "Please send / manuscript back (zurück) / with proofs."
8 "♩" has been added in blue crayon. "60" can also be red as 100. "Op:17." is in pencil.

33.2x25.7 cm, 62 numbered pages written in pencil, full vellum binding with closing strings in silk ribbon.
Paper type: 18 staves.
The score has been restored.
Noted on the first page of music: "Ouverture Hellios Carl Nielsen / Andante tranquille ♩ = 60". The music text has been written with pencils of various hardnesses. On p. 61 in the bottom right-hand corner, noted in ink: "Opført 1ste Gang i København 8/X 1903."[9] (CN).

**D** Parts, manuscript copy.
*DK-Kk*, CNS 56d.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, 5 parts: 1 vl. 1 (No. 7), 2 vl. 2 (Nos. 6-7), 1 vc. (No. 4), 1 cb. (No. 4). Each part is notated in ink on 1 gathering, consisting of 2 bifolios with 7 written, numbered pages followed by 1 blank, unnumbered page.
Paper type: 12 staves.
The parts have corrections and additions in blue crayon (CN) and pencil (CN?).

**E¹** Printed parts, Carl Nielsen's copy(?).
*DK-Kk*.
Wilhelm Hansen, musikforlag, Pl. No. 13669 (1906).
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x27 cm, 29 parts.
The parts show very little or no trace of use.
The parts make up a complete set, but with only one copy of each string part with the exception of vl. 1, vl. 2 and cb., each in two copies. One vl. 1 and one vl. 2 part have the title "Helios", the part names "Violino Imo" and "Violino II" respectively, and the orchestral desk numbers "No7" and "No6" in pencil on the otherwise blank front cover. One cb. part has the desk number "No4", while the title and the part name appear in the printed information on the front cover. The additions are in Carl Nielsen's hand. The copies of the vl. 1 and vl. 2 parts described above have a few notes in pencil and ink (unknown hand). The rest of the part material has no added notes.

9 "Performed 1st time in Copenhagen 8/X 1903."

**E²** Printed parts, Radio Denmark's copy.
Radio Denmark, music archives 1736.
Wilhelm Hansen, musikforlag, Pl. No. 13669 (1906).
34.5x27 cm, 50 parts.
The parts have many additions written with various writing utensils in various hands, including much information about performances.

**F** Printed piano score for four hands, Henrik Knudsen's copy.
*DK-Kk*, DFM 15 No. 6.
Title page: "SAMFUNDET TIL UDGIVELSE AF DANSK MUSIK. / 2. SERIE Nr. 21. / TIL JULIUS RÖNTGEN. / HELIOS / OUVERTURE / FOR / ORKESTER / AF / CARL NIELSEN. / Op. 17. / KLAVERUDTOG FOR 4 HÆNDER AF HENRIK KNUDSEN. / FORLÆGGERENS EJENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG."[10]
Pl. No. 13760 (1905).
Acquired by the Royal Library from the antiquarian music bookseller Dan Fog, Copenhagen, in 1993.
34.4x27.2 cm, 21 pp.
The score is wrapped in a light cover made from the outer bifolio of a copy of the printed orchestral score of *Helios* (Source **A**), with the figure "395" in pencil on the front page. After the last page a single page with neither print nor handwriting. The score has Henrik Knudsen's signature on the front page and a couple of fingering instructions and other additions in the music text in pencil (Henrik Knudsen).

**G** Sketches.
*DK-Kk*, CNS 56c.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
The sketches are notated in pencil on two types of music paper, a and b:
a: 33.2x25.7 cm, 1 bifolio and 1 folio with a total of 6 written pages.
18 staves.
Sketches for *Helios* notated over 1 to 9 staves and a

10 "THE SOCIETY FOR THE PUBLICATION OF DANISH MUSIC. / 2nd SERIES No. 21. / TO JULIUS RÖNTGEN. / HELIOS / OVERTURE / FOR / ORCHESTRA / BY / CARL NIELSEN. / Op. 17. / PIANO ARRANGEMENT FOR 4 HANDS BY HENRIK KNUDSEN. / PUBLISHER'S PROPERTY FOR ALL COUNTRIES. / COPENHAGEN & LEIPZIG. / WILHELM HANSEN, MUSIC PUBLISHERS."

written version of an eight-bar melody with the text "So lang' du lebst, wandl' im Licht, über Unglück gräm' dich nicht; der Lebensfaden reicht nicht weit, das Ende fordert ab die Zeit."[11]

b: 32.1x25.4 cm, 1 folio with 2 written pages.
12 staves.
Sketches for *Helios* notated over 5 to 7 staves.

The earliest musical source for *Helios* is Carl Nielsen's pencil sketches (**G**), which formed the basis of the pencil draft (**C**). The draft was in turn the basis of the composer's ink fair copy (**B**), which was the source for the printed score (**A**). Three copies of the printed score with a special status are included in the source material since not only Carl Nielsen's copy (**A¹**), but also Radio Denmark's copy (**A³**), have a few additions in the composer's own hand which have influenced the edition. Carl Nielsen's dedication copy for the pianist Henrik Knudsen (**A²**) has corrections made by Carl Nielsen and/or Henrik Knudsen.

The manuscript set of parts (**D**) is a copy in unknown hands after **B**. Collation of the sources further shows that **D** served as the source for the printed parts (**E**). This accords with the fact that only a few duplicate copies of the string parts from **D** are extant, while the wind parts and the timpani part, which along with copies of the string parts must be assumed to have been sent to the music engraver, have been lost. Of the printed parts, two sets have been included in the source material because of their special status. One set (**E¹**) has a few additions in Carl Nielsen's hand and may have been owned by the composer, although the number of string parts and the distribution of the additions among the parts suggest that it cannot be the set in its preserved form but only the three duplicate copies of the string parts that were used by Carl Nielsen (cf. description of source above). The second set (**E²**) is Radio Denmark's copy, which besides various musicians' additions in the music also has much information about performances. None of the additions in the two sets of parts has had any influence on the edition.

Henrik Knudsen's piano transcription for four hands is only known as a print (**F**), while Knudsen's autograph piano score, which must be assumed to be based on **A²** and to have formed the printing manuscript for **F**, has been lost.

**A¹**, which represents *Fassung letzter Hand*, has served as the main source for this edition. Because of the many imperfections and inconsistencies, the state of completion of the score is, however, such that the concept "main source" is weakened. Many of the imperfections and inconsistencies are due to the rather careless production of the printing manuscript (**B**), especially as regards articulation markings. The articulation markings in **B** are in fact carefully reproduced in **A**, while other errors in the printed score, including errors in notes and accidentals, were on the other hand made by the engraver.

**C** has very few articulation marks. **E** has supplementary articulation marks etc. compared with **A¹**, but these cannot be regarded as authoritative, since they may come from additions and changes in **D** which were not necessarily authorized by Carl Nielsen, which is why **E** in principle could not function on its own as a basis for emendations of the main source.

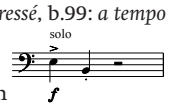
11 The melody, which comes from Greece, is the so-called *Song of Seikilos*. The text is a translation into German of the original ancient Greek text. The melody can be found for example in Albrecht Riethmüller & Frieder Zaminer (eds.), *Die Musik des Altertums* (Neues Handbuch der Musikwissenschaft 1), Laaber 1989, p. 199. For a detailed account of the relation between *Helios* and the melody, see Thomas Michelsen, "Carl Nielsen og den græske musik – nogle kilder til belysning af den musikæstetiske konflikt mellem komponisten og hans samtid i begyndelsen af århundredet", *Fund og Forskning* 37 (1998), pp. 219-231.

# EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

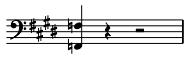
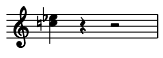
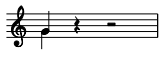
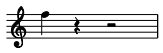
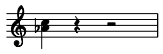
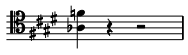
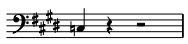
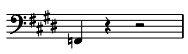
Score arrangement in **A**: (18 staves) fl.1/picc. (bb.1-174) / picc./fl.3 (bb.175-342), fl.2,3 (bb.1-174) / fl.1,2 (bb.175-342), ob.1,2, cl.1,2, fg.1,2, cor.1,2, cor.3,4, tr.1, tr.2,3, trb.t.1,2, trb.b., tb., timp., vl.1, vl.2, va., vc., cb. (In **A** the flute parts are notated such that picc. is only found on the top staff of the score, while the distribution of fl.1-3 over the top two staves changes in b. 175, so that in bb. 1-174 it is fl.1 that alternates with picc., while in bb. 175-342 it is fl.3 that alternates with picc., since fl.1,2 are thereafter notated on the second-to-top staff. This has been emended as in the printed parts (**E**), so that only fl.3 alternates with picc. Where the emendation has led to a redistribution of the musical material among the flutes, this is commented on in the list of emendations and alternative readings below).

| Bar | Part | Comment |
|---|---|---|
| 1 | | **A¹**: metronome mark changed from *100* to *60* in pencil (CN); **A²**: metronome mark changed from *100* to *63* in pencil (CN/ Henrik Knudsen); **B**: metronome mark: *(M.M. ♩ = 60)* written in blue crayon and ink (CN). The figure in this mark can be read as 100, which probably explains the printed metronome mark *100* in **A**; **C**: metronome mark: *♩ = 60* |
| 2 | vc. cb. | **B**, **C**: *poco* placed within ——— |
| 3-11 | vc. | slur added as in **B**, **C**, **D**, **E** and by analogy with cb. |
| 4-5 | vc. | tie added as in **B**, **C**, **D**, **E** |
| 5 | cor.3 | ***pp*** emended to ***ppp*** as in **B** and in accordance with **E** |
| 10 | cor.4 | ***ppp*** added by analogy with cor.1-3 and in accordance with **E** |
| 12-13 | cor.1 | tie added as in **B**, **D** |
| 18 | cor.2 | note 1: $f^{\sharp\prime\prime}$ emended to $f'$ by analogy with bb.7-17 and in accordance with **E** |
| 26 | vl.1 | ——— *poco* ——— added by analogy with the other parts and as in **C**, **D**, **E**; **C**: ——— *poco molto* ——— |
| 27-50 | ob.1 | *1.* added by analogy with bb.31-51 (fl.1), 31-48 (cl.1) and in accordance with **E** |
| 30 | cb. | **A¹**: note 4: $e'$ changed to $c'$ in pencil (CN) as in **C** |
| 31 | fl.1 cl.1 | **C**: ***ppp*** |
| 31 | cb. | **A¹**: $d'$ changed to $b^{\natural}$ in pencil (CN) as in **C** |
| 35 | cor.1 | ***pp*** added by analogy with cor.2-4 and in accordance with **E** |
| 36, 38 | va. | $e'$ emended to $e^{\flat\prime}$ by analogy with cl.1, fg.1 and in accordance with **E** |
| 45 | str. | **C**: *poco a poco cresc.* begins at b.43 |
| 47 | ob.1 | ***p*** added as in **B** and by analogy with b.48 (fl.1) |
| 47-49 | vc. | **B**: the upper part was added after the erasure of the upward-pointing stems of the lower part; **C**, **D**, **E**: the passage — in unison — is identical to the lower part |
| 48 | cl.1 | ***p*** added by analogy with fl.1 |
| 51 | va. | *trem.* added in accordance with bb.51-101 (tremolo slashes) |
| 52-53 | fl.3 | *tr* and grace notes added as in **B** (grace notes), by analogy with fl.1,2 and in accordance with **E** |
| 54 | vl.2 | *trem.* added in accordance with bb.54-72 (tremolo slashes) |
| 55-56 | cl.2 | tie added by analogy with ob.2 |
| 56-57 | ob.1 | tie added as in **C** |
| 56 | fg.2 | note 2: marc. added by analogy with fg.1 and in accordance with **E** |
| 57 | ob.2 | note 2: $a'$ emended to $c''$ as in **B**, **C**, **E** |
| 57 | fg.1 | marc. added by analogy with fg.2 and in accordance with **E** |
| 57-61 | cor. | marc. added by analogy with bb.54-56 and as in **B** (b.57, cor.3,4, note 2); ten. added by analogy with bb.63, 65 |
| 58-59 | fl.2 | tie added by analogy with ob.2, cl.2 |
| 58 | fg.1 | marc. added by analogy with fg.2 (notes 3-4) and in accordance with vc., cb. |
| 58 | fg.2 | note 1: marc. added by analogy with bb.54-57 |
| 59 | vl.2 | chord 3: emended from $c''$, $a''$ as in **B**, **C**, **D**, **E** and by analogy with ob.1, cor. |
| 60 | fg. | *cresc.* added as in **B**, by analogy with the other parts and in accordance with **E** (fg.1) |
| 61 | fl.2,3 fg. | ——— added as in **B**, by analogy with the other parts and in accordance with **E** (fl.2,3, fg.1) |
| 62 | fl.1 vl.1 | **C**: note 8: $e^{\flat\prime\prime\prime}$ |
| 62 | fl.2 | note 1: marc. added by analogy with fl.3 |
| 62 | cl.2 | note 1: marc. added as in **B** |
| 62 | vc. cb. | ten. added as in **B**, **D** and by analogy with bb.63-65; note 4 (vc.): marc. added by analogy with cb. |
| 63 | fl.2 | note 1: marc. added by analogy with bb.62 note 2, 63 notes 2-4, 64 note 1, 65 notes 1-2, 68-69 and ob.2 and in accordance with **E** |
| 63 | ob.2 | note 2: marc. added by analogy with bb.63 notes 1,3-4, 64 to 66 note 2, 67 notes 2-3, 69 and fl.2 and in accordance with **E** |
| 63-64 | cl.1 | marc. added by analogy with bb.65 notes 2-3, 66, 67 note 3, 68 notes 1-2, 69 and in accordance with **E** |
| 63 | fg. | **B**: note 3: marc. and stacc. |
| 63 | cor. | notes 1-2: ten. added as in **B** and by analogy with bb.65, 67 |
| 64 | fl.2 | notes 2-3: marc. added by analogy with bb.62 note 2, 63 notes 2-4, 64 note 1, 65 notes 1-2, 68-69 and in accordance with **E** |
| 64 | ob.1 | marc. added by analogy with bb.65 notes 1-3, 66 note 2, 68 to 69 note 2 and fl.2 (note 1) and in accordance with **E** |
| 64 | fg. | note 3: marc. added by analogy with bb.62-63, 64 notes 1-2,4, 65-69 |
| 65 | fl.2 | notes 3-4: marc. added by analogy with bb.62 note 2, 63 notes 2-4, 64 note 1, 65 notes 1-2, 68-69 and ob.1 (note 3) and in accordance with **E** |
| 65 | ob.1 | note 4: marc. added by analogy with notes 1-3, bb.66 note 2, 68, 69 notes 1-2 and ob.2 and in accordance with **E** |
| 65 | cl.1 | note 4: marc. added by analogy with notes 2-3, bb.66, 67 note 3, 68 notes 1-2, 69 and fl.3 and in accordance with **E** |

| Bar | Part | Comment |
|---|---|---|
| 65-68 | cl.2 | marc. added as in **B** (b.68 note 2), by analogy with bb.62-64, 69 notes 1-2 and in accordance with **E** |
| 65 | fg. | **B**: note 3: marc. and stacc. |
| 66-67 | fl.2 | marc. added by analogy with bb.62 note 2, 63 notes 2-4, 64 note 1, 65 notes 1-2, 68-69, 66 note 2 (ob.1) and in accordance with **E** |
| 66 | fl.3 | note 3: marc. added by analogy with bb.62 to 66 note 2, 67-69 and in accordance with **E** |
| 66 | ob. | note 3: marc. added by analogy with bb.65 notes 1-3, 66 note 2, 68 to 69 note 2 (ob.1), 63 notes 1,3-4 (ob.2), 64 to 66 note 2 (ob.2), 67 notes 2-3 (ob.2), 69 (ob.2) and in accordance with **E** |
| 66 | vl.2 | **C**: note 1: chord: *a'*, *c''* |
| 67 | ob.1 | marc. added as in **B** (note 3), by analogy with bb.65 notes 1-3, 66 note 2, 68 to 69 note 2 and in accordance with **E** |
| 67 | ob.2 | note 1: marc. added as in **B**, by analogy with bb.63 notes 1,3-4, 64 to 66 note 2, 67 notes 2-3, 69 and in accordance with **E** |
| 67 | cl.1 | notes 1-2: marc. added by analogy with bb.65 notes 2-3, 66, 67 note 3, 68 notes 1-2, 69 and in accordance with **E** |
| 67 | cor.1,2 | note 4: ten. added by analogy with cor.3,4 and bb.63, 65 and in accordance with **E** |
| 67 | cor.3,4 | note 3: ten. emended to stacc. by analogy with cor.1,2 and bb.63, 65 |
| 68 | ob.2 | marc. added by analogy with bb.63 notes 1,3-4, 64 to 66 note 2, 67 notes 2-3 and fl.3 and in accordance with **E** |
| 68 | cl.1 | note 3: marc. added by analogy with bb.65 notes 2-3, 66, 67 note 3, 68 notes 1-2 and in accordance with **E** |
| 69 | ob.1 | note 3: marc. added by analogy with bb.65 notes 1-3, 66 note 2, 68 to 69 note 2 and in accordance with **E** |
| 69 | cl.2 | note 3: marc. added by analogy with bb.62-64, 69 notes 1-2 and in accordance with **E** |
| 69 | cor. | note 3: ten. emended to stacc. as in **B**, **E** and by analogy with bb.63, 65, 67 |
| 70 | cor.3,4 | added by analogy with the other parts and in accordance with **E** |
| 70 | vl.2 | **C**: chord 2: *d''*, *b♮''* |
| 71 | | **A³**: *mosso* added in pencil (CN). The addition is accompanied by the following note written in pencil: *Carl Nielsens Rettelse* 'Carl Nielsen's correction' (Launy Grøndahl) |
| 71-74 | | **B**: *accellerando* - - - - - - added in blue crayon (CN) |
| 73 | | **B**: 6/4 changed to 3/2 in pencil (CN); **C** (tr.1): 6/4 changed to 3/2 (CN); **D** (vl.1): 6/4 changed to 3/2 in pencil; **E**: 6/4 |
| 73-74 | fl.2,3 | **B**: slur begins at b.74 note 1 |
| 74 | timp. | **A¹**: added in pencil (CN) |
| 75 | | **B**: metronome mark: *100* crossed out in pencil, *108* added in pencil and blue crayon (CN); **C**: metronome mark: 𝅗𝅥 = *100* |
| 75 | timp. | **A¹**: ***ff*** added in pencil (CN) |
| 75 | vl.2 | stacc. added by analogy with vl.1 and in accordance with **D**, **E** |
| 75 | vc.2 | marc. added as in **B**, **C**, **D**, **E** and by analogy with bb.76-82 and cb. |
| 76 | fl.2 | notes 1-3: stacc. added by analogy with notes 4-6, b.75 |

| Bar | Part | Comment |
|---|---|---|
| 76-87 | fl.3 | stacc. added by analogy with b.75 |
| 76-94 | cl.2 cor.1,2 | stacc. added by analogy with b.75 and cl.1 |
| 76 | tr.1 | stacc. added by analogy with tr.2,3 and in accordance with **E** |
| 77-90 | fl.1 | stacc. added by analogy with bb.75-76 |
| 77-90 | fl.2 | stacc. added by analogy with bb.75, 76 notes 4-6 |
| 77-94 | ob. cl.1 | stacc. added by analogy with bb.75-76 |
| 78 | tr.2,3 | stacc. added by analogy with b.76 and in accordance with **E** |
| 80-82 | fg. | marc. added by analogy with bb.75-79 compared with vc., cb. |
| 80 | tr.3 | note 4: marc. added by analogy with tr.1 and b.82 |
| 81-82 | cor.3,4 | marc. added by analogy with bb.75-80 |
| 81 | vl.2 | stacc. emended to marc. by analogy with vl.1 and in accordance with **E** |
| 82-83 | vl.1,2 | **B**: no , no ***mf***; b.83 note 3: *sempre* ***f*** |
| 83 | vc.1 | tremolo slashes added as in **B**, **C**, **D**, **E** |
| 83 | vc.2 | note 1: marc. omitted as in **C**, **D**, **E** and by analogy with b.85 and cb. |
| 88-111 | fl.1,2 picc. | bb.88 note 2 to 111 note 2: flute parts emended as in **E**, such that fl.1/picc. has taken over fl.2's musical material, fl.2 has taken over fl.3's musical material and fl.3 has taken over fl.1/picc.'s musical material |
| 89 | tr.2 | stacc. added by analogy with tr.1 and in accordance with **E** |
| 89-90 | tr.2,3 | added by analogy with tr.1 |
| 89 | vl.2 | note 2: stacc. added by analogy with vl.1 |
| 90 | tr.2 | stacc. added as in **B** and in accordance with **E** |
| 90 | cb. | note 1: marc. added by analogy with vc.2 and as in **C** |
| 91 | tr.2 | ***f*** added by analogy with tr.1,3 |
| 91 | vl.1. | note 1: ♮ added as in **B** and by analogy with vl.2 |
| 92 | picc. | ***f*** added by analogy with the other winds, as in pencil addition in **A³** (CN) and in accordance with **E** |
| 95-99 | | **B**: b.95: *pressè*, b.99: *a tempo* added in blue crayon (CN). The additions have been erased so they are hardly visible; **D**: b.95: *pressè*, b.99: *a tempo* added in blue crayon (CN); **E**: b.95: *pressé*, b.99: *a tempo* |
| 95 | timp. | emended to  as in pencil addition in **A³** accompanied by the following pencil note: *Indført efter Carl Nielsens Anmodning* 'added at the request of Carl Nielsen' (Launy Grøndahl), **B**, **C**, **E** |
| 95 | vc.2 | note 1: marc. added as in **B**, **C**, **D**, **E** and by analogy with cb.; note 2: tremolo omitted as in **B**, **C**, **D**, **E** |
| 96-98 | timp. | marc. and stacc. added as in **C** and by analogy with b.95 |
| 97-98 | ob.1 cor.3 | tie added as in **C** |
| 98 | fl.1,2 | *tr* added as in **B**, **C**, **E** and by analogy with picc. |
| 98 | ob. | *b♯'*, *d♯''* emended to *d♯''*, *f♯''* as in **B**, **C**, **E** |
| 99-102 | fl.1,2 | bb.99 to 102 note 3: stacc. added by analogy with bb.75-94 (fl., ob., cl., cor.1,2), 102 note 4 |
| 99-102 | ob. cl. | stacc. added by analogy with bb.75-94 (fl.1,2, ob., cl., cor.1,2), 102 note 4 (fl.1,2) |

| Bar | Part | Comment |
|---|---|---|
| 99-100 | timp. | tie added as in **B** |
| 100-102 | cor. | stacc. added by analogy with bb.75-94 (fl.1,2, ob., cl., cor.1,2), 99, 102 note 4 (fl.1,2) |
| 100-101 | trb.t. | bb.100 note 3 to 101: stacc. added by analogy with bb.100 note 2, 102 |
| 101-102 | fg. | marc. added by analogy with bb.99-100, 103-104 |
| 101 | tr. | note 1: stacc. added by analogy with b.267 note 1 |
| 101-110 | vc. cb. | marc. added by analogy with bb.99-100 |
| 102 | tr. | note 4: stacc. added by analogy with b.267 note 1 and fl.1,2 |
| 103-106 | tr.1 | stacc. added by analogy with b.106 (tr.2,3) |
| 103-105 | tr.2,3 | stacc. added by analogy with b.106 |
| 103-106 | trb.t. | stacc. added by analogy with b.106 (tr.2,3) |
| 103-106 | trb.b. tb. | stacc. added by analogy with b.102 note 2 |
| 104 | picc. | ♮ added at *tr* as in **C** |
| 104 | cor.3,4 | stacc. added by analogy with bb.103, 105-106 and cor.1,2 |
| 105-110 | fg. | marc. added by analogy with bb.99-100, 103-104 |
| 105-106 | cor.1,2 | stacc. added as in **B**, **E** and by analogy with bb.103-104 and cor.3,4 |
| 105 | vl.2 | note 4: stacc. added by analogy with vl.1 |
| 106 | picc. | ♮ added at *tr* as in **C** |
| 108-110 | cor.1,2 | stacc. added by analogy with bb.107, 109-110 (cor.3,4) |
| 108 | cor.3,4 | stacc. added by analogy with bb.107, 109-110 |
| 109 | fl.1,2 | notes 4-6: stacc. added by analogy with bb.107 to 109 note 3, 110 |
| 109-110 | cl. | stacc. added by analogy with bb.107-108 |
| 109 | va. | **C**: *div.* from and including chord 2 |
| 111 | fl.1,2 ob.1 | note 1: stacc. added by analogy with ob.2, cl. |
| 111 | fl.3 | notes 7-8: $g''$ emended to $d''$ as in **B**, **C**, **E** |
| 112 | ob.2 | **A¹**: note: $b^{\flat\prime}$ changed to $d''$, note 2: $f^{\sharp\prime}$ changed to $a'$ in pencil (CN); **A²**: note 2: $f^{\sharp\prime}$ changed to $f'$, notes 3-4: $d^{\sharp\prime\prime}$ changed to $d''$ in pencil (CN/Henrik Knudsen) |
| 114 | fg. | ***fz*** added as in **C**, **E** and by analogy with the other parts |
| 114 | vl.1 | **C**: note 3 and note 8: marc. |
| 114 | vl.2 | **C**: slur ends at b.115 |
| 114 | va. | note 1: $d^{\sharp}$ emended to $d$ as in **B**, **C**, **E** and by analogy with fg., vc., cb. |
| 114 | vc. | ***fz*** added as in **C**, **D**, **E** and by analogy with fg. |
| 114 | cb. | ***f*** emended to ***fz*** as in **B**, **C**, **D**, **E** and by analogy with fg. |
| 115 | fl.2 | marc. added by analogy with fl.1,3, ob., cl. |
| 116 | fl.3 ob.1 | notes 3-4: stacc. added as in **B**, **E** and by analogy with the other woodw. |
| 116 | ob.2 | note 1: $c^{\sharp\prime\prime}$ emended to $c''$ as in pencil addition in **A²** (CN/Henrik Knudsen), **B**, **C**, **E** and by analogy with fl.2, cl.2 |
| 117 | fl.3 | slur added by analogy with fl.1,2, ob., cl. |
| 117 | fl.3 ob. cl. | marc. added by analogy with fl.1,2 and as in pencil additions in **A²** (CN/Henrik Knudsen) |
| 118 | vl.2 | **C**: note 3: marc., slur beginning at note 3 ends at b.119 |

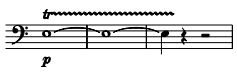
| Bar | Part | Comment |
|---|---|---|
| 121 | fg. | – emended to  as in **B**, **C**, **E** |
| 121 | cor.1,2 | – emended to  as in **B**, **C**, **E** |
| 121 | cor.3,4 | – emended to  as in **B**, **C**, **E** |
| 121 | tr.1 | – emended to  as in **B**, **C**, **E** |
| 121 | tr.2,3 | – emended to  as in **B**, **C**, **E** |
| 121 | trb.t. | – emended to  as in **B**, **C**, **E** |
| 121 | trb.b. | – emended to  as in **B**, **C**, **E** |
| 121 | tb. | – emended to  as in **B**, **C**, **E** |
| 122 | fl.1 | marc. added as in **B**, in accordance with **E** and by analogy with fl.2,3, ob., cl. |
| 123 | vl.2 va. vc. | *trem.* added in accordance with bb.123-124 (tremolo slashes) |
| 124 | cor.3,4 | added as in **B** and by analogy with the other winds |
| 124 | tr. trb. tb. | **B**, **C**: *molto* placed within |
| 124 | vl.1 | note 3: $f^{\flat\prime\prime\prime}$ emended to $f''$ as in **C**, **F**, by analogy with ob.1, cl.1 and in accordance with **E** |
| 125 | ob. | ***p*** added as in **B**, **E** and by analogy with cl., fg., cor. |
| 127 | vc. | $g^{\sharp\prime}$ emended to $g'$ as in **B**, **C**, **D**, **E** |
| 127 | cb. | *pizz.* added as in **B**, **C**, **D**, **E**; ***pp*** added by analogy with vl.2, va. and as in **C** |
| 130 | vc. | ten. added by analogy with bb.128, 162 (vl.1) |
| 131-134 | str. | end of *crescendo* emended from b.133 as in **B** |
| 135 | fl.2,3 | stacc. added by analogy with bb.133, 137, 139, 141 |
| 135-141 | fl.3 | **C**: tacet |
| 135-136 | va. | stacc. added by analogy with bb.127-134 and cb. |
| 140 | va. | *dim.* added as in **B** and by analogy with the other str. |
| 142 | cl.1 | **B**, **E**: ***mp*** |
| 143 | fl.1 | *espressivo* added by analogy with ob.1 |
| 143 | cb. | stacc. added by analogy with bb.127-142 and va. |
| 147 | cb. | **A¹**: note 1: $f'$ changed to $g'$ in pencil (CN) |
| 148-149 | cor.4 | tie added in accordance with **E** |
| 148-159 | cor.3,4 | cor.3: slur bb.148-159 emended to slur bb.148-150 and slur bb.151-159 by analogy with cor.4 and in accordance with **C**; **B** (cor.3,4): slur bb.148-150 notated as if it should continue after b.150 (page turn), but does not continue |
| 151 | ob.1 | **C**: ♩ |
| 151 | cl.1 | ***f*** added as in **B**, **E** and by analogy with fl.1, fg.1 |
| 153-154 | cor.3,4 | *poco a poco dim.* added as in **B**, **E** and by analogy with fl.1, cl.1, cor.1,2, str. |
| 154 | fg.1 | note 2: $f^{\flat\prime}$ emended to $f'$ as in **B**, **E** and by analogy with fl.1, cl.1 |
| 154 | vc. | stacc. added by analogy with bb.144-153 and cb. |
| 156 | cl.1 cor. | *dim.* added as in **B** and by analogy with the other parts |

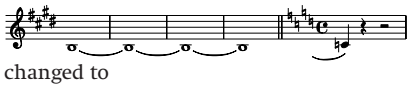
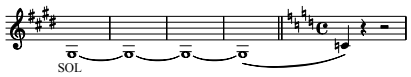
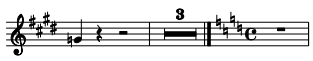
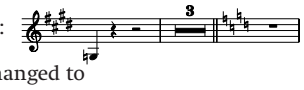
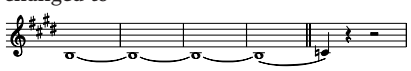
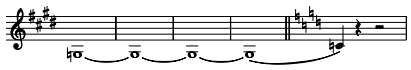
| Bar | Part | Comment |
|---|---|---|
| 157 | cor.1 | $f^{\sharp\prime}$ emended to $f'$ as in **B**, **C**, **E** |
| 157 | va. | stacc. added by analogy with bb.127-156 and vl.2 |
| 158 | vc. | stacc. added by analogy with bb.144-157 and cb. |
| 159 | fl.1 cl.1 | added as in **B**, **E** |
| 166 | va. vc. cb. | stacc. added by analogy with bb.127-165 (va., cb.), 144-165 (vc.) and vl.2 |
| 166 | vc. | added as in **B** and by analogy with the other str. |
| 167-175 | cor.1,2 | **C**: slur begins at b.166 |
| 167-169 | vl.1 | **D**: slur divided after b.167 note 4 in blue crayon (CN) |
| 169-171 | vl.1 | **D**: slur divided after b.170 note 1 in blue crayon (CN) |
| 170 | fl.2 cl.1 fg.1 | **B**: *dim.* placed within |
| 171 | fl.2 cl.1 | **C**: ♩ |
| 171-175 | vl.1 | end of slur emended from b.174 note 4 as in **B** |
| 174 | cl.1 | **A¹**: note 2: $c''$ changed to $c^{\sharp\prime\prime}$ in pencil (CN) |
| 174-175 | cor.1 | tie added as in **C** and in accordance with **E** |
| 179 | cl.1 | note 3: $g'$ emended to $g^{\sharp\prime}$ as in **B**, **C**, **E** and by analogy with ob.1 |
| 179-180 | vc. cb. | stacc. added by analogy with bb.127-178 (cb.), 144-178 (vc.) |
| 183 | vl.2 | **B**: ***p*** at note 2, not at note 1 |
| 184-185 | fl.1,2 picc. | **B**: slur notated as if it should continue after b.185 (page turn), but does not continue; **E**: slur ends at b.187 |
| 184 | va. | note 1: stacc. added as in **B** and by analogy with bb.127-183 |
| 186 | fl.1,2 | added by analogy with picc. and in accordance with **E** |
| 186-187 | vl.1 | slur added by analogy with bb.182-185, 183-188 (vl.2) and in accordance with **E** |
| 186 | cb. | note 2: stacc. added as in **B**, **D**, **E** and by analogy with bb.127 to 186 note 1 and vc. |
| 187 | cor.1 | ***p*** added as in **B**, **D**, **E** and by analogy with cor.3,4 |
| 188 | va. | ♮ added at *tr* as in **B**, **C**, **E** |
| 189 | ob.2 | slur added as in **B**, **C**, **E** and by analogy with ob.1 |
| 189 | cl.1 | note 1: $b^{\flat\prime\prime}$ emended to $b^{\flat\flat\prime\prime}$ as in **B**, **C**, **E** |
| 189 | cl.2 | note 1: $g^{\flat\flat\prime\prime}$ emended to $g^{\flat\prime\prime}$ as in **B**, **C**, **E** |
| 190 | cor.1,2 | added by analogy with the other winds; note 3: stacc. added as in **B** and by analogy with cl. |
| 190 | vc. | note 3: stacc. added as in **B** and by analogy with bb.144 to 190 note 2 and cb. |
| 190 | cb. | note 1: stacc. added as in **B** and by analogy with bb.127-189 and vc. |
| 191 | cl.1 | note 2: $b^{\natural\prime\prime}$ emended to $b^{\flat\prime\prime}$ as in **B**, **C**, **E** and by analogy with picc., ob.1, cor.1 |
| 191-198 | fg.1 cor.4 | **B**: slur begins at b.198 note 2 |
| 191 | vl.1,2 va. | *trem.* added in accordance with bb.191-198 (tremolo slashes) |
| 192 | cor.1,2 | note 1: stacc. added by analogy with bb.194, 196, 198 and fl.1,2, picc., ob., cl. |
| 193 | fl.1 | note 1: ten. added as in **B** and by analogy with picc., ob., cl., cor.1,2 |
| 194 | fl.1 | notes 3-4: stacc. added as in **B** and by analogy with picc., ob., cl., cor.1,2 |
| 195 | fl.1 | $f^{\sharp\prime\prime\prime}$ emended to $f'''$ as in **B**, **C**, **E** and by analogy with ob.2, cl.2, cor.2 |

| Bar | Part | Comment |
|---|---|---|
| 195 | cl. cor.1,2 | note 1: ten. added as in **B** and by analogy with fl.1,2, picc., ob. |
| 196 | fl.1 | stacc. added as in **B** and by analogy with picc., ob., cl., cor.1,2 |
| 197 | fl.1 picc. | stacc. added by analogy with ob., cl., cor.1,2 |
| 197 | fl.1 cl. cor.1,2 | ten. added by analogy with picc., ob. |
| 197-198 | vl.1 | tremolo slashes added as in **B**, **C**, **D**, **E** |
| 198 | va. | $b^{\natural}$ emended to $b^{\flat}$ as in **B**, **C**, **E** and by analogy with vl.1,2 |
| 199 | cor.2 | note 3: $f'$ emended to $f^{\sharp\prime}$ as in **B**, **C**, **E** |
| 199 | cb. | **C**: note 1: stacc. |
| 200 | woodw. cor. tr.1 str. | **B**: added in blue crayon (CN) |
| 201 | cl.2 va. | note 1: ***fz*** omitted as in **B** and in accordance with **E** |
| 201 | trb.t. | stacc. added by analogy with cor.1,2, tr.2,3 |
| 201 | cb. | **C**, **D**, **E**: no stacc. |
| 202 | tr.1 | note 2: stacc. added by analogy with note 3, b.203 |
| 203 | cl.1 vl.1,2 | note 1: marc. added by analogy with ob., tr.1 and b.281 |
| 203 | vl.1 | ***fz*** added as in **B**, **C**, **D**, **E** and by analogy with vl.2 |
| 204 | timp. | **C**: 𝅝 ($B^{\natural}$), *tr* |
| 205 | ob. | note 1: marc. omitted as in **C**, **F** |
| 207-210 | cor.3 | slur added as in **B**, by analogy with cor.1,2,4 and in accordance with **E**; bb.208-209: tie added by analogy with trb.b. |
| 207 | tr. trb.t. | ten. added as in **B** (tr.1), by analogy with b.209 (tr.) and in accordance with **E** (tr.1) |
| 207 | tr.2,3 | stacc. added by analogy with tr.1, trb.t. |
| 207 | vl.2 | *trem.* added in accordance with bb.207-214 (tremolo slashes) |
| 209 | tr.2 | stacc. added by analogy with tr.1, trb.t. |
| 209 | trb.t. | ten. added as in **B**, by analogy with tr. and in accordance with **E** |
| 210 | ob.2 | note 3: $e^{\sharp\prime\prime}$ emended to $e''$ by analogy with b.214 and in accordance with *E* |
| 210 | cor.2 | $g^{\sharp\prime}$ emended to $b^{\natural\prime}$ as in **B**, **C**, **E** |
| 211 | ob.1 | grace notes ♪♪($c^{\times\prime\prime}$-$d^{\sharp\prime\prime}$) omitted as in **B**, **C** and in accordance with **E** |
| 211 | fg.2 | note 2: marc. omitted as in **B** and in accordance with **E** |
| 211 | tb. | marc. added as in **B** (note 2), by analogy with trb.b. and in accordance with **E** |
| 212-213 | ob.1 tr.3 | tie added as in **B**, **C** |
| 212 | fg.2 | note 1: $C^{\sharp}$ emended to $D^{\sharp}$ as in **B**, **C**, **E** and by analogy with vc., cb. |
| 212 | cor.2 | $a^{\sharp\prime}$ emended to $b^{\natural\prime}$ as in **B**, **C**, **E** and by analogy with ob.2, trb.t.2, vl.2, va. |
| 212 | vc. | **D**: note 1: *Solo* added in blue crayon (CN) |
| 213-214 | fg.2 | stacc. added by analogy with bb.211-212 |
| 214 | trb.b. | note 1: stacc. emended to marc. by analogy with b.212 and tb. |
| 215 | ob. cl. fg.1 | stacc. added by analogy with fl.1,2, picc. and in accordance with **E** (fl.1) |
| 215 | trb.t. | marc. added by analogy with trb.b., tb. and in accordance with **E** |
| 215 | vl.1 | **E**: ***ff***, notes 1-2: slur, note 2: stacc.; **D**: notes 1-2: slur, note 2: stacc. added in pencil |
| 218 | vl.1 | marc. added by analogy with bb.222 (vl.2), 236 (vc., cb.) |

| Bar | Part | Comment |
|---|---|---|
| 219 | vl.2 | **E**: *ff*, notes 1-2: slur, note 2: stacc. |
| 225 | vl.2 | stacc. added by analogy with bb.222-224 and in accordance with **E** |
| 225 | va. | **E**: *ff*, notes 1-2: slur, note 2: stacc. |
| 226 | va. | note 5: marc. added by analogy with bb.216 (vl.1), 220 (vl.2), 234 (vc., cb.) |
| 227 | vl.1 | *tr* added as in pencil addition in **A²** (CN/Henrik Knudsen), **B**, **C**, **D**, **E** |
| 228 | va. | marc. added by analogy with bb.222 (vl.2), 236 (vc., cb.) |
| 230 | vl.1 | **E**: note 3: $g^{\sharp''}$ |
| 231 | vl.1 | **B**, **C**, **D**, **E**: notes 2-3 and slur not present |
| 232 | vl.1 | **B**, **C**, **D**, **E**, **F**: note 2 followed by grace notes $e''$-$f^{\sharp''}$ |
| 232-233 | vl.2 | stacc. added by analogy with bb.234 notes 2-3, 235-236 notes 2-3,5-6, 237 notes 2-6, 235 (va.) and as in **B** (b.233 notes 2-3) |
| 233 | vc. | **E**: *ff*, notes 1-2: slur |
| 233 | cb. | **E**: notes 1-2: slur |
| 234-237 | vl.2 | bb.234 to 237 note 1: note 1,4: stacc. added by analogy with bb.234 notes 2-3, 235-236 notes 2-3,5-6, 237 notes 2-6, 235 (va.) and as in **B** (b.234 notes 5-6) |
| 236 | va. | note 3,6: stacc. added by analogy with bb.235 note 3,6, 237 note 4 (vl.2) |
| 238-239 | va. | stacc. added by analogy with bb.233-235, 236 notes 1-2,4-5, 240 |
| 238 | cb. | note 6: $d^{\sharp'}$ changed to $d'$ as in pencil addition in **A²** (CN/Henrik Knudsen), **C** and by analogy with vc. |
| 239 | vl.2 | stacc. added by analogy with bb.234 notes 2-3, 235-236 notes 2-3,5-6, 237 notes 2-6, 235 (va.) |
| 240 | vl.1 | ♯ added at *tr* as in **B**, **C**, **D**, **E** |
| 241 | fl.1,2 cl. str. | **B** (fl.1,2, cl.): *f* changed to *ff* by addition in blue crayon (CN); **B** (str.): *ff* added in blue crayon (CN) |
| 241 | trb.t. trb.b. tb. | note 1: marc. added as a consequence of *marcato*, by analogy with b.243 (ob.) and in accordance with **E** (trb.b., tb.) |
| 241 | va. | note 5: stacc. added by analogy with vl.2 and note 6, bb.243 notes 1-2 (vc., cb.), 245 notes 1-2 (vc., cb.), 247 notes 1-2 (cb.), 248 notes 1-2 (vc., cb.) |
| 241-256 | vc. | bb.241-242, 244, 246-247, 249-256: notes 1-2: stacc. added by analogy with bb.241 note 5 (vl.2) and note 6 (vl.2, va.), 243 notes 1-2 (vc., cb.), 245 notes 1-2 (vc., cb.), 247 notes 1-2 (cb.), 248 notes 1-2 (vc., cb.) |
| 241-256 | cb. | bb.241-242, 244, 246, 249-256: notes 1-2: stacc. added by analogy with bb.241 note 5 (vl.2) and note 6 (vl.2, va.), 243 notes 1-2 (vc., cb.), 245 notes 1-2 (vc., cb.), 247 notes 1-2, 248 notes 1-2 (vc., cb.) |
| 242-256 | vl.2 va. | notes 5-6: stacc. added by analogy with bb.241 note 5 (vl.2) and note 6 (vl.2, va.), 243 notes 1-2 (vc., cb.), 245 notes 1-2 (vc., cb.), 247 notes 1-2 (cb.), 248 notes 1-2 (vc., cb.) |
| 243 | fg. cor. tr. | note 1: marc. added as a consequence of *marcato*, by analogy with ob. and in accordance with **E** (fg.) |
| 243 | fg. tr.1 | note 2: marc. added as a consequence of *marcato* and by analogy with ob., cor., tr.2,3 |

| Bar | Part | Comment |
|---|---|---|
| 243-244 | trb.t. | bb.243 note 4 to 244: marc. added as a consequence of b.241 (*marcato*) and by analogy with bb.241-243 note 3 and trb.b., tb. |
| 245 | ob. | marc. added as a consequence of b.243 (*marcato*) and by analogy with bb.243-244 and fg., cor., tr. |
| 245-255 | trb.t. trb.b. tb. | marc. added as a consequence of b.241 (*marcato*), by analogy with b.256 note 2 and in accordance with **E**, which indicates marc. bb.253-257 |
| 245 | vl.2 | note 4: $g^{\sharp'}$ emended to $a'$ as in **B**, **C**, **D**, **E** |
| 246-258 | ob. fg. cor. tr. | marc. added as a consequence of b.243 (*marcato*) and by analogy with bb.243-245 |
| 246-254 | trb.b. | **E**: bb.246 to 254 note 1: notated one octave lower |
| 247 | fl.1,2 | note 2: $a''$ emended to $c^{\sharp'''}$ by analogy with cl., vl.1 |
| 253 | cor.3,4 | note 2: $g^{\sharp'}$ emended to $e'$ as in **B**, **C**, **E** and by analogy with ob., fg., cor.1,2, tr. |
| 254 | picc. | note 6: $g^{\sharp''}$ emended to $a^{\sharp''}$, note 7: $a''$ emended to $b^{\natural''}$ as in **B**, **C**, **E** and by analogy with fl.1,2, cl., vl.1 |
| 256 | fl.1,2 | *tr* added as in **B**, **C**, **E** and by analogy with cl., vl.1 |
| 256-257 | trb.t. trb.b. tb. | bb.256 note 3 to 257: marc. added as a consequence of b.241 (*marcato*), by analogy with b.256 note 2 and in accordance with **E**, which indicates marc. bb.253-257 |
| 259 | tr.1 | note 1: marc. added by analogy with ob., cor., tr.2,3 and as a consequence of b.243 (*marcato*) |
| 259-260 | tr.2,3 | bb.259 note 3 to 260: marc. added by analogy with ob. and b.259 (cor.) and as a consequence of b.243 (*marcato*) |
| 260 | cor. | marc. added by analogy with ob. and as a consequence of b.243 (*marcato*) |
| 260 | vl.1 | stacc. added by analogy with b.259 and fl.1,2, picc., cl., tr.1 |
| 260 | va. | **C**: $f^{\sharp'}$, $c''$ |
| 261 | fg. | stacc. added by analogy with vc., cb. |
| 261 | cor. | note 2: stacc. emended to marc. by analogy with ob., tr.2,3; note 3: marc. added by analogy with ob., tr.2,3 and as a consequence of b.243 (*marcato*) |
| 262 | cor.3,4 tr.2,3 | note 3: marc. added by analogy with ob., cor.1,2, as a consequence of b.243 (*marcato*) and in accordance with **E** (tr.3) |
| 263 | ob. | note 3: marc. added by analogy with tr.2,3, as a consequence of b.243 (*marcato*) and in accordance with **E** |
| 263-264 | cor. | marc. added by analogy with ob., tr.2,3, as in **B** (b.263 note 2, cor.1,2), as a consequence of b.243 (*marcato*) and in accordance with **E** |
| 264 | cl. | **E**: note 4: $e^{\flat''}$ |
| 264-265 | fg. | end of slur emended from b.264 note 4 as in **B**, **E** |
| 264 | fg. vc. cb. | stacc. and marc. added by analogy with bb.261-263 and in accordance with **E** (fg., cb.) |
| 264 | tr.2,3 | note 3: marc. added by analogy with ob. |
| 265-266 | tr.3 | tie added as in **B**, **E** and by analogy with tr.1,2 |
| 265 | tb. vc. cb. | *sempre ff* added by analogy with fl.1,2, ob., cl., fg., cor., tr., trb.t., trb.b., vl.1,2, va. |

| Bar | Part | Comment |
|---|---|---|
| 266-270 | fl.1,2 | stacc. added by analogy with bb.265, 271-273 |
| 266-273 | ob. cl. cor. | stacc. added by analogy with b.265 |
| 266-269 | trb.t. | stacc. added as in **B**, **E** (b.266 note 2) and by analogy with bb.100-106 |
| 266 | vc. | note 4: marc. added by analogy with bb.265 to 266 note 3 and cb. |
| 267-272 | fg. | marc. added by analogy with bb.265-266 |
| 267-276 | vc. cb. | marc. added by analogy with bb.265-266 |
| 268 | tr.2,3 | stacc. added by analogy with bb.266-267, tr.1 |
| 269 | tr. trb.b. tb. | stacc. added as in **B** (tr.1) and by analogy with b.267 (tr.) compared with bb.99-102 |
| 271 | picc. | **B**: stacc. |
| 272 | picc. | **C**: grace notes: $d^{\sharp''}$-$e''$ |
| 272 | tr.2,3 | stacc. added by analogy with b.270 |
| 273 | tr.3 | $e'$ emended to $f^{\sharp'}$ as in **C** |
| 275 | fl.2 ob.2 cl.1 | notes 3-5: $b^{\flat''}$ emended to $b^{\natural''}$ (fl.2), $b^{\flat'}$ emended to $b^{\natural'}$ (ob.2), $d^{\flat''}$ emended to $d''$ (cl.1) as in **C** and by analogy with cor.1,3, vl.1,2 |
| 275 | cor.2 | notes 2-3: $g^{\sharp'}$ emended to $g'$ by analogy with cor.4 |
| 277 | fl.1,2 | note 1: $d'''$ emended to $e'''$ as in **B**, **C**, **E** and by analogy with picc., cl. |
| 277 | fg. | **E**: note 6: marc., not stacc. |
| 278 | tr.2,3 | stacc. added as in **B** and by analogy with trb.t. |
| 280 | vc. cb. | note 1: marc. added by analogy with fg. compared with b.278 and in accordance with **E** |
| 281 | cor.1,2 | note 1: marc. added by analogy with ob., tr.1, vl.1,2 and in accordance with **E** |
| 282 | va. | **C**: $e'$, $a'$ |
| 285-300 | fl.1,2 picc. cl. | slurs added by analogy with bb.283-284, as in **B** (bb.288-290, picc. and 290-292, cl.), **C** (bb.285-290, picc.) and in accordance with **E** |
| 285-292 | cor.1,2 | slur added as in **B**, **E** and by analogy with tr.1 |
| 285 | vl.1,2 vc. | *trem.* added in accordance with bb.285-314 (vl.1,2, tremolo slashes), 285-392 (vc., tremolo slashes) |
| 288-289 | ob.2 | tie added as in **B** and by analogy with cor.4 |
| 290 | cl. | ♭ added at *tr* as in **B**, **E** and by analogy with fl.1,2 |
| 291-292 | trb.b. | added as in **B**, **E** and by analogy with trb.t., tb. |
| 293-295 | timp. | **E**:  |
| 293 | va. | *div.* added as in **B**, **C**, **E** |

| Bar | Part | Comment |
|---|---|---|
| 293 | vc. | **A¹**: $c^{\flat}$ changed to $c$ in red crayon (CN) |
| 294 | ob.2 | $e^{\flat'}$ emended to $g^{\flat'}$ as in **B**, **C**, **E** |
| 294 | vl.1 | $c^{\sharp''}$ emended to $c''$ as in **B**, **C**, **D**, **E** and by analogy with vl.2 |
| 295-296 | cor.4 | tie added as in **B** and by analogy with cor.2 |
| 296 | va. | *unis.* added in accordance with notation of tremolo slashes, which from here on correspond to single stems, and as in **E** |
| 301 | fl.1,2 | ***p*** added as in **B**, **C**, **E** and by analogy with ob., cl., fg., cor. |
| 301 | fg. | **B**, **E**: ***pp*** |
| 302 | fl.1,2 ob. cl. fg. cor. | *dim.* added as in **B** (fl.1,2); **C** (fg.): *poco a poco rall: e dim* |
| 305 | cor. | **C**: ♩ |
| 306 | fg. | ***pp*** added as in **B**, **E** |
| 307 | va. | *e* emended to *f* as in **B**, **C**, **E** |
| 309 | trb.t. trb.b. tb. | **C**: ♩ |
| 309 | va. | *unis.* moved from b.310 as in **B**, **C**, **E** |
| 310-332 | fl.1 | flute parts emended as in **E**, such that fl.1 takes over fl.3's musical material; **A¹**: b.310: *fl gr:* added in pencil (CN) |
| 310 | fl.1 cl.1 | **C**: ***p*** |
| 315-319 | vl.2 | beginning of slur emended from b.319 before note (page turn) as in **B**; **A³**:  changed to  in pencil (Launy Grøndahl?); **D**:  **E²**:  changed to  in pencil and blue crayon and then changed to  with overpasting and ink |
| 317-318 | va. | *trem.* omitted as in **B**, **E** and in accordance with tie |
| 324 | fl.1 cl.1 | marc. added by analogy with b.331 compared with bb.323 (cor.4), 332 (cor.4) |
| 326 | va. | note 8: $c^{\sharp'}$ emended to $c'$ as a consequence of note 7 |
| 327 | cor.3 | ten. added by analogy with bb.226, 228, 330-331 |
| 332-335 | cor.1,3 | end of slur emended from b.333 after note 2 (new staff) as in **B**, **C**, **E** |
| 336-337 | cb. | tie added as in **B**, **C**, **D**, **E**; b.337: beginning of slur emended from note 1 as in **B**, **C**, **D** and in accordance with **E** |
| 340 | vc. | **A¹**: added in pencil (CN) |
| 340-341 | vc. | **C**: tie |