

CARL NIELSEN

1865 - 1931

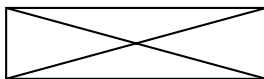
VÆRKER WORKS

Udgivet af Carl Nielsen Udgaven
Det Kongelige Bibliotek
Hovedredaktør Niels Krabbe

Serie II. Instrumentalmusik. Bind 8

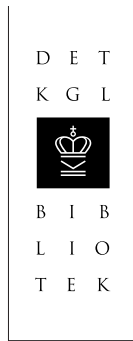
Published by The Carl Nielsen Edition
The Royal Library
Editor in chief Niels Krabbe

Series II. Instrumental Music. Volume 8



Edition Wilhelm Hansen
Copenhagen 2004






CARL NIELSEN

ORKESTERVÆRKER 2

ORCHESTRAL WORKS 2

Udgivet af
Edited by
Niels Bo Foltmann
Peter Hauge

 Edition Wilhelm Hansen
Copenhagen 2004

Orchestral parts are available

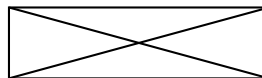
Graphic design Kontrapunkt A/S, Copenhagen
Music set in SCORE by New Notations, London
Text set in Swift
Printed by Quickly Tryk A/S, Copenhagen

CN 00034
ISBN 87-598-1127-7
ISMN M-66134-113-0

Sponsored by Vera og Carl Johan Michaelsens Legat

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

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GENERELT FORORD

GENERAL PREFACE

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

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

Each work is furnished with an introduction which gives a brief account of the genesis of the work and its place in the composer's oeuvre, and a Critical Commentary including source description, editorial emendations and additions, and important alternative readings. The editorial material is published together with the music.

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

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

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

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

Hvert værk er forsynet med en indledning, der kort beskriver værkets tilblivelseshistorie og placerer det i den samlede produktion, samt en kritisk beretning, hvor der redegøres for kildesituationen, redaktionelle ændringer og tilføjelser og vigtige varianter. Den kritiske beretning udgives sammen med nodeteksten.

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

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

Series I, Stage Music

Operas
Music for other stage works
Incidental music and arrangements

Series II, Instrumental Music

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

Series III, Vocal Music

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

Series IV, Juvenilia, Addenda et Corrigenda

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

Editorial principles

The music is reproduced with no typographical indications of editorial additions or emendations. These are 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.

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

Serie I, Scenemusik

Operaer
Musik til andre sceneværker
Enkelte satser i sceneværker samt arrangementer

Serie II, Instrumentalmusik

Symfonier
Andre orkesterværker
Koncerter
Kammermusik
Værker for orgel
Værker for klaver

Serie III, Vokalmusik

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

Serie IV, Juvenilia, Addenda et Corrigenda

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

Redaktionelle principper

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

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised in 2003

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2003

The publishers admitted that the error was due to the German printers, but at the same time informed Nielsen that he should have “discovered the error during the proof-reading”.²⁹ However, it proved possible to get the motto included when *Saga Dream* was finally printed at the end of 1920. That the motto really was of great importance to Nielsen as crucial to the understanding of the work is evident from the fact that when he was to conduct the work abroad he explicitly asked the concert organizers to ensure that the motto appeared in the printed programmes.³⁰

The editorial work on *Saga Dream* has been unproblematical – not only because of the limited number of sources, but in particular because the publishers Wilhelm Hansen, who were in a difficult situation, chose to send the proofs to Knud Jeppesen instead of to the composer. Jeppesen, who was a pupil of Nielsen and often helped him in critical situations, for example with the instrumentation and copying, read proofs professionally and efficiently. There are thus hardly any errors or deficiencies in the printed score, which is quite unusual for Carl Nielsen’s works.

Peter Hauge

AT THE BIER OF A YOUNG ARTIST

The short string piece *At the Bier of a Young Artist* was written under the shadow of the death of the painter Oluf Hartmann.³¹ He was the son of the composer Emil Hartmann³² and the brother of Bodil Neergaard,³³ lady of the manor of Fuglsang on Lolland – a gathering-place for many artists, including Carl Nielsen. Oluf Hartmann died on Sunday 16 January 1910, and already by the following Wednesday Nielsen had ended the pencil draft of the *Andante lamentoso*. The work appears originally to have been conceived as a string quartet piece.³⁴ It must be assumed that after the first performance Nielsen adapted the work for string orchestra, adding a double-bass

29 11.10.1920 (DK-Kk, Wilhem Hansens Arkiv, 1920).

30 Carl Nielsen to Wilhelm Stenhammar, 3.2.1914 and 12.10.1919, and Carl Nielsen to Julius Röntgen, 23.2.1920 (DK-Kk, CNA I.A.c.).

31 Danish painter (1879-1910).

32 (1836-1898).

33 (1867-1959).

34 The pencil draft is for string quartet and according to information about the funeral in *Politiken* 22.1.1910 “the Gade Quartet played an Adagio by the conductor Carl Nielsen.” The printed hymn sheet from the funeral has no information about this work.

Forlaget indrømmede, at fejlen lå hos det tyske trykkeri, men gjorde dog samtidig Carl Nielsen opmærksom på, at han burde have “opdaget Fejlen ved Korrekturlæsningen”.²⁹ Mottoet nåede dog at komme med, da *Saga-Drøm* endelig var færdigtrykt i slutningen af 1920. At mottoet virkelig har haft en vigtig betydning for Carl Nielsen som en afgørende del af værket fremgår af, at han – når han skulle dirigere værket i udlandet – udtrykkeligt bad koncertarrangørerne om, at mottoet kom med i de trykte programmer.³⁰

Revisionsarbejdet med *Saga-Drøm* har været uproblematisk – ikke kun på grund af det begrænsede antal kilder, men især fordi forlaget Wilhelm Hansen, som befandt sig i en nødsituation, valgte at sende korrekturerne til Knud Jeppesen i stedet for til komponisten. Jeppesen, som var elev af Carl Nielsen og ofte hjalp ham i pressede situationer med eksempelvis instrumentation og kopiering, læste korrektur professionelt og effektivt. Der forekommer således næsten ingen fejl eller mangler i det trykte partitur til *Saga-Drøm*, hvilket er ganske usædvanligt for Carl Niensens værker.

Peter Hauge

VED EN UNG KUNSTNERS BAARE

Den korte strygersats *Ved en ung Kunstners Baare* blev til under indtryk af maleren Oluf Hartmanns død.³¹ Denne var søn af komponisten Emil Hartmann³² og broder til Bodil Neergaard,³³ der var frue på godset Fuglsang på Lolland – samlingspunkt for en lang række kunstnere – blandt dem Carl Nielsen. Oluf Hartmann døde søndag den 16. januar 1910, og allerede den følgende onsdag slutdaterede Carl Nielsen blyantskladden til *Andante lamentoso*, tilsyneladende oprindeligt konciperet som en strygekvartetsats.³⁴ Det må antages, at Carl Nielsen efter uropførelsen har omarbejdet værket for strygeorkester, idet han tilføjede en kontrabas-

29 11.10.1920 (DK-Kk, Wilhem Hansens Arkiv, 1920).

30 Carl Nielsen til Wilhelm Stenhammar, 3.2.1914 og 12.10.1919, og Carl Nielsen til Julius Röntgen, 23.2.1920 (DK-Kk, CNA I.A.c.).

31 Dansk maler (1879-1910).

32 (1836-1898).

33 (1867-1959).

34 Blyantskladden er for strygekvartet og iflg. en omtale af begravelsen *Politiken* 22.1.1910 “spillede Gadekvartetten en Adagio af Kapelmester Carl Nielsen.” Det trykte salmeblad fra begravelsen rummer ingen oplysninger vedrørende dette værk.

part. On the other hand there is nothing to suggest that the work was at any time intended for a string quintet of soloists.

The piece was given its first performance by the Gade Quartet³⁵ at Oluf Hartmann's funeral on Friday, 21 January in the chapel of Holmen's Churchyard. It was adapted for string orchestra no later than April 1912, when Nielsen conducted this version in an Easter concert in Vor Frue Church in Copenhagen Cathedral. Later Nielsen conducted the work several times,³⁶ and it should be mentioned that the piece was also played at Nielsen's own funeral service at Copenhagen Cathedral on 9 October 1931 by his son-in-law Emil Telmányi's chamber orchestra.

The work is known under many different titles. As mentioned above, the piece was probably first performed as an adagio for string quartet.³⁷ In the two concerts in Copenhagen in 1912 the work was called first *Andante doloroso* (with no subtitle), then *Andante dolorosa (At the Bier of a Young Artist)*. As regards the designation *lamentoso* there is also some uncertainty. The original score and parts first had *lamentato*, but this was later changed in an unknown hand to *lamentoso*. It is not possible to document when this change was made; it can only be noted that the name *Andante lamentoso* was used for a performance in October 1913, while the term *lamentato* appears again in Carl Nielsen's diary as late as July 1928.³⁸ "Lamentato" is the past participle of the verb *lamentare* (to lament), which means that *Andante lamentato* can be translated as something like "Lamented Andante". "Lamentoso" on the other hand is an adjective derived from the noun *lamento* (lament), so *Andante lamentoso* can be translated "Lamenting Andante". Given Nielsen's imperfect knowledge of Italian it is most likely that he intended the latter form, which is why it has been chosen for the present edition. Finally it should be remarked that in a concert on 25 February 1923 Nielsen performed the work under the title *Funèbre*.³⁹

35 Presumably a string quartet in which Axel Gade (1860-1921) played first violin.

36 Copenhagen 31.10.1912, Helsinki 23.10.1913, Stockholm 31.10.1913, Copenhagen (*Palækonzert*) 25.2.1923, Bergen 28.4.1924, Radio Sweden 7.12.1928 and probably more times (cf. printed concert programmes *DK-Kk*, Småtryksafdelingen and CNA, I.E.b. and Schousboe, *op. cit.*, pp. 354, 356, 463, 472, 555).

37 See note 34.

38 Torben Schousboe, *op. cit.*, p. 551.

39 Torben Schousboe *op. cit.*, p. 463.

stemme, men der er dog intet der tyder på, at værket på noget tidspunkt har været tænkt som en solistisk besat strygekvintet.

Stykket blev uropført af Gade-kvartetten³⁵ ved Oluf Hartmanns begravelse fredag den 21. januar i Holmens kirkegårds kapel. Omarbejdelsen for strygeorkester har fundet sted senest i april 1912, hvor Carl Nielsen dirigerede denne version ved en påskekoncert i Vor Frue Kirke i København. Siden dirigerede han værket flere gange,³⁶ og det skal nævnes, at stykket også blev spillet ved hans egen bisættelse fra Københavns Domkirke den 9. oktober 1931 med svigersønnen Emil Telmányis kammerorkester.

Værket kendes under en lang række forskellige titler, men satsen er antagelig uropført som en adagio for strygekvartet.³⁷ Ved de to omtalte koncerter i København i 1912 hed værket hhv. *Andante doloroso* (uden nogen undertitel) og *Andante dolorosa (Ved en ung Kunstners Baare)*. Med hensyn til betegnelsen *lamentoso* hersker der ligeledes en vis uklarhed. I det oprindelige partitur og stemmesæt har der først stået *lamentato*, men dette er siden med fremmed hånd blevet ændret til *lamentoso*. Hvornår denne ændring har fundet sted, er det ikke muligt at godtgøre, blot kan det konstateres, at betegnelsen *Andante lamentoso* anvendtes ved en opførelse i oktober 1913, mens betegnelsen *lamentato* igen dukker op i Carl Niensens dagbog så sent som i juli 1928.³⁸ "Lamentato" er participium af verbet *lamentare* (at klage/begræde) dvs. at *Andante lamentato* kan oversættes til noget i retning af "Klaget Andante". "Lamentoso" derimod er adjektiv afledt af substantivet *lamento* (klagesang), hvorfor *Andante lamentoso* kan oversættes med "Klagende Andante". Når man tager Carl Niensens ikke helt fuldkomne italienskundskaber i betragtning, er det nok mest sandsynligt, at han har foretrukket den sidstnævnte form, hvorfor den også er valgt til nærværende udgave. Endelig skal det i bemærkes, at Carl Nielsen ved en koncert den 25. februar 1923 opførte værket under titlen *Funèbre*.³⁹

35 Antagelig en strygekvartet, hvor Axel Gade (1860-1921) virkede som primarius.

36 København 31.10.1912, Helsinki 23.10.1913, Stockholm 31.10.1913, København (*Palækonzert*) 25.2.1923, Bergen 28.4.1924, Sveriges Radio 7.12.1928 og muligvis flere gange (jf. trykte koncertprogrammer i *DK-Kk*, Småtryksafdelingen og CNA, I.E.b. samt Schousboe, *op. cit.*, s. 354, 356, 463, 472, 555).

37 Jf. note 34.

38 Torben Schousboe, *op. cit.*, s. 551.

39 Torben Schousboe *op. cit.*, s. 463.

On the death of the composer the work still only existed in manuscript. Not until 1942 did it appear in a printed score and parts, probably with the involvement of Emil Telmányi. This first printed edition largely reflects the manuscript performance material that Nielsen himself used and also has a number of additions and changes in Telmányi's hand. It has not been possible, however, to document when Telmányi's additions were made; in this edition we have disregarded them, although they are documented in the *Editorial Emendations and Alternative Readings*.

Niels Bo Foltmann

N E A R E R M Y G O D T O T H E E
P A R A P H R A S E F O R W I N D B A N D

On 14 April 1912 the *Titanic* sank in the North Atlantic after hitting an iceberg. The news shook the world, and the tale of how the ship's small eight-member band played the hymn *Nearer my God to Thee* as the vessel sank went all around the globe. The Copenhagen Orchestral Society (*Københavns Orkesterforening*) quickly decided to mount a benefit concert for the families of the drowned musicians,⁴⁰ and Nielsen agreed to compose a paraphrase of *Nearer my God to Thee* and to conduct the concert. He drew up a short score in pencil with a few indications for the instrumentation, which he then left to Julius Reesen⁴¹ to carry out. It is evident from the score that it was finished on 18 May. The concert should have taken place on 21 May in the old railway hall in Copenhagen, which the Falck emergency service had promised to convert for the occasion into a brand new concert hall, but the concert was cancelled because of the sudden death of King Frederik VIII⁴² on 14 May. At first the plan was simply to postpone the concert for about ten days,⁴³ but afterwards the whole enterprise was shelved until further notice.

Three years later Copenhagen Orchestral Society organized a 'Monster Concert' for the benefit of the society's pension fund. The concert was held on 22 August 1915 in the park Kongens Have, where a huge wind orchestra of some 200 musicians had been put together for the occasion, conducted by Frederik Schnedler-Petersen⁴⁴ and Carl Nielsen respectively.

⁴⁰ *Politiken*, 8.5.1912.

⁴¹ Danish musical director, first hornist (1854-1932).

⁴² Danish King (1843-1912).

⁴³ Cf. letter from Carl Nielsen to Emil Holm, 17.5.1912 (DK-Kk, CNA, I.A.c.).

⁴⁴ Danish conductor (1867-1938).

Ved komponistens død forelå værket stadig kun i manuskript. Først i 1942 udkom det i trykt partitur og stemmer, antagelig under medvirken af Emil Telmányi. Denne første trykte udgave afspejler i vid udstrækning det håndskrevne opførelsesmateriale, som Carl Nielsen selv anvendte, men som også er forsynet med en række tilføjelser og ændringer med Telmányis hånd. Det har ikke været muligt at godtgøre, hvornår Telmányis tilføjelser er foretaget. I denne udgave er der set bort fra dem, idet de dog er dokumenteret i revisions- og variantapparatet.

Niels Bo Foltmann

N Æ R M E R E G U D T I L D I G
P A R A F R A S E F O R B L Æ S E O R K E S T E R

Den 14. april 1912 forliste *Titanic* i Nordatlanten efter at være stødt på et isbjerg. Nyheden rystede hele verden, og beretningen om, hvordan skibets lille otte mands orkester spillede salmen "Nearer my God to Thee", medens skibet sank, gik hele jorden rundt. Københavns Orkesterforening besluttede sig hurtigt for at foranstalte en velgørenhedskoncert til fordel for de druknede musikeres efterladte,⁴⁰ og Carl Nielsen indvilligede i at komponere en parafrase over "Nearer my God to Thee" og selv dirigere koncerten. Han udarbejdede et blyantsparticel med enkelte instrumentationsangivelser, som han overlod det til Julius Reesen⁴¹ at instrumentere. Af partituret fremgår det, at det var færdigt den 18. maj, og koncerten var planlagt til at finde sted den 21. maj i Københavns gamle banegårdshal, som Falcks redningskorps til lejligheden havde lovet at omdanne til en flunkende ny koncertsal. Imidlertid blev koncerten aflyst på grund af kong Frederik 8s⁴² pludselige død den 14. maj. I første omgang var det planen blot at udskyde koncerten en halv snes dage,⁴³ men herefter blev hele foretagendet indtil videre skrinlagt.

Tre år senere arrangerede Københavns Orkesterforening en 'Monstre-Koncert' til fordel for foreningens pensjonskasse. Koncerten blev afholdt den 22. august 1915 i Kongens Have, hvor man til lejligheden havde sammensat et gigantisk blæserorkester på hen ved 200 musikere, dirigeret af hhv. Frederik Schnedler-Petersen⁴⁴ og Carl Nielsen. På programmet

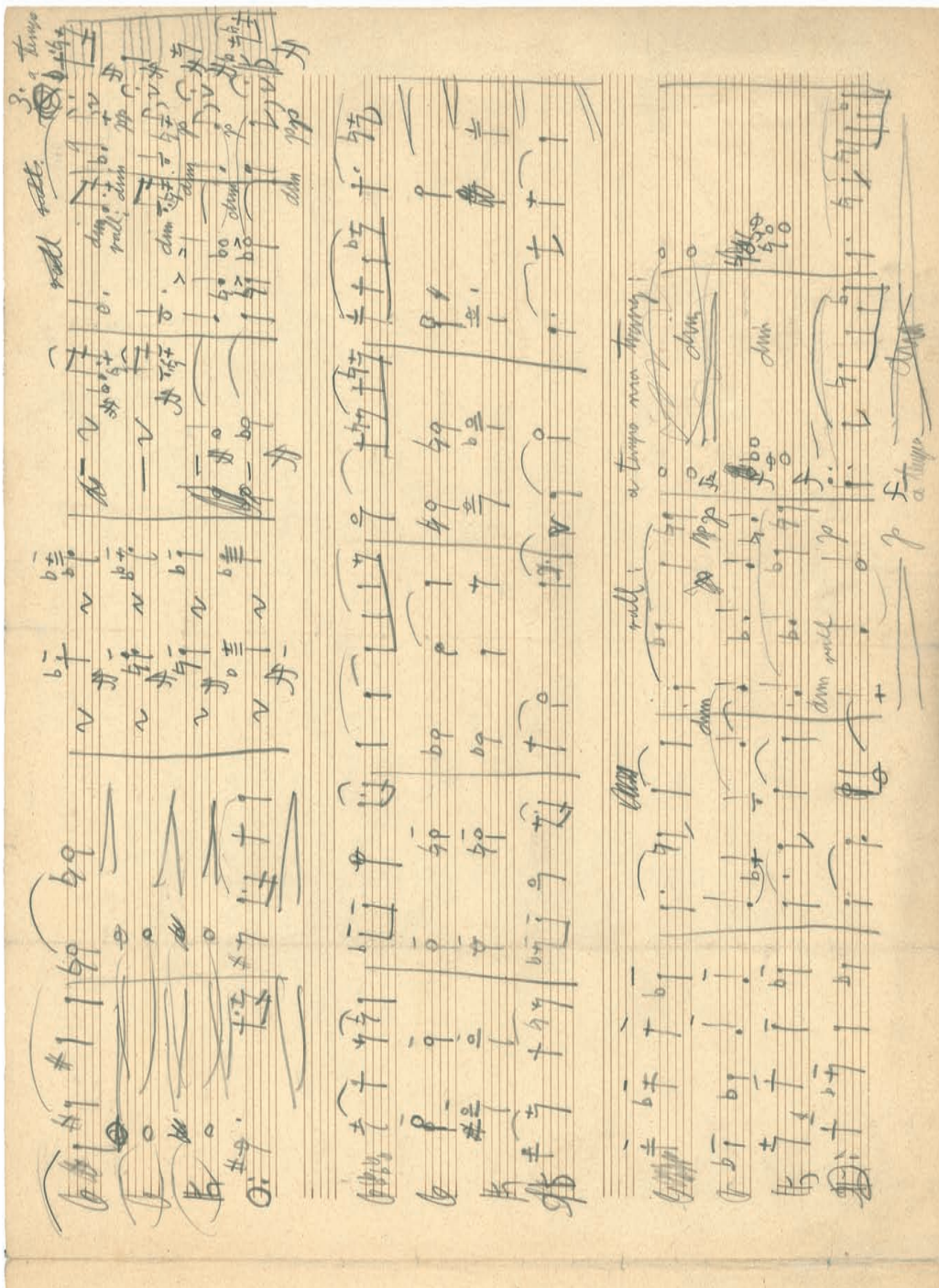
⁴⁰ *Politiken*, 8.5.1912.

⁴¹ Musikdirektør, overhornblæser (1854-1932).

⁴² (1843-1912).

⁴³ Jf. brev fra Carl Nielsen til Emil Holm, 17.5.1912 (DK-Kk, CNA, I.A.c.).

⁴⁴ Dirigent (1867-1938).



At the Bier of a Young Artist, draft (Source **B**), fol. 2^r (bb. 29-44).
 This page illustrates how the work was originally conceived as a string quartet movement.

Ved en ung Kunstners Baare, kladde (kilde **B**), fol. 2^r (t. 29-44).
 Denne side illustrerer hvordan værket oprindeligt er konciperet som en strygekvartetsats.

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
cl.	clarinetto
cmpli.	campanelli
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (the Carl Nielsen Archives)
CNS	Carl Niensens Samling (the Carl Nielsen Collection)
cor.	corno
cor.ingl.	corno inglese
DK-Kk	Det Kongelige Bibliotek, København (the Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
flic.bar.	flicorno baritono
flic.ctrl.	flicorno contralto
flic.sopr.	flicorno soprano
flic.ten.	flicorno tenore
gr.c.	gran cassa
marc.	marcato
ob.	oboe
picc.	flauto piccolo
Pl. No.	Plate Number
ptti.	piatti
rgnlla.	raganella
stacc.	staccato
str.	strings
tam.	tam tam
tamb.picc.	tamburo piccolo
tb.	tuba
tbno.	tamburino
ten.	tenuto
timp.	timpani
tr.	tromba
trb.	trombone
trb.b.	trombone basso
trb.t.	trombone tenore
trem.	tremolo
trgl.	triangolo
va.	viola
vc.	violoncello
vl.	violino
woodw.	woodwind instruments
xil.	xilofono

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

SAGA DREAM

- A** Printed score, first edition
- A¹** Printed score, first edition
- B** Printed parts
- C** Score, autograph, printing manuscript
- D** Score, draft
- E¹** Parts, manuscript copy
- E²** Parts, manuscript copy
- E³** Parts, manuscript copy
- F** Sketch

- A** Printed score, first edition.

Title page: “Til min Ven Bror Beckmann / SAGA-DRØM / SAGEN-TRAUM | RÊVE DE SAGA / DREAM OF SAGA / komponiert von / CARL NIELSEN / op. 39 / EIGENTUM DES VERLEGERES FÜR ALLE LÄNDER – PROPRIÉTÉ POUR TOUS PAYS / AUFFÜHRUNGSRECHT VORBEHALTEN – DROITS DE REPRÉSENTATION RÉSERVÉS / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / SOLE AGENTS / LONDON / AUGENER LIMITED / GÖTEBORG – STOCKHOLM – MALMÖ / A. B. NORDISKA MUSIKFÖRLAGET / Copyright 1920 by Wilhelm Hansen, Copenhagen”; flyleaf, recto: “Motto fra ‘Nials Saga’ / ‘Nu drømmer Gunnar; lad ham nyde sin Drøm / i Fred’ / ‘Nun träumt Gunnar; laßt ihn seinen / Traum in Frieden genießen’ | ‘Maintenant Gunnar rêve; qu’il jouisse / de son rêve en paix’ | ‘Now Gunnar is dreaming; let him enjoy / his dream in peace’”. First music page: “SAGA-DRØM. / Til min Ven Bror Beckmann. / SAGEN-TRAUM. / Meinem Freund Bror Beckmann gewidmet. / Tondichtung für Orchester Op. 39. | RÊVE DE SAGA. / Dédicé à mon ami Bror Beckmann. / Composition pour Orchestre Op. 39. | DREAM OF SAGA. / Dedicated to my friend Bror Beckmann. / Composition for Orchestra Op. 39.”

First music page, top left-hand corner: “Opførelsesret forbeholdt. / Aufführungsrecht vorbehalten. / Le droit de l’exécution réservé. / The right of execution reserved.”

First music page, bottom left-hand corner: “Copyright 1920 by Wilhelm Hansen, Copenhagen.”

Pl. No.: 17442 (1920); autographic transfer process by Oscar Brandstetter, Leipzig.

33.3x26.9 cm, cover plus 17 pp., sewn.

- A¹** Printed score, first edition.

DK-Kk, CNS 61e (belongs together with **E³**).

Title page: As **A**.

Transferred to the Royal Library by the Royal Theatre, 1938.

Pl. No.: 17442 (1920); autographic transfer process by Brandstetter, Leipzig.

33.9x26.8 cm, 17 pp., bound in marbled halfbinding.

script **C**. In addition the articulation has been completed to a much greater extent than one otherwise finds; this would have been done either in connection with the drawing-up of **A** (that is, by the music engraver) or in a proof-reading.

There are also several other sets of part material: **E¹** was used in the first performance in the spring of 1908 and until about 1914. Source **E¹** was copied from the fair copy **C** before Carl Nielsen made changes and corrections in pencil in the score. Errors in copying from the draft (**D**) to the fair copy (**C**) also appear in the parts (**E¹**) – these were probably corrected in the rehearsals and later also corrected in **C**. Source **E²** was copied in November 1917, and since the earlier material (**E¹**) was in Gothenburg, **E²** was also made on the basis of **C**. Sources **E¹** and **E²** are associated with the composer, although they have no additions or changes of significance.

The printed parts (**E³**) belong together with the printed score **A¹** and were used at the Royal Theatre in Copenhagen. Carl Nielsen had nothing directly to do with these two sources.

AT THE BIER OF A YOUNG ARTIST

- A** Score, manuscript copy
- B** Draft
- C** Parts, manuscript
- D** Score, manuscript copy

A Score, manuscript copy.
DK-Kk, CNS 49a.
Donated to the Royal Library by Irmelin Eggert Møller in 1958. 35.5x27 cm, 1 bifolio, fol. 1^r – fol. 2^r written in ink, paginated 1-3.
Paper type: B. & H. Nr. 11. A. 6. 12. (18 staves).
The source has been restored.
Title on first music page: "Partitur. / Andante lamentato. af Carl Nielsen" with "lamentato" changed in pencil (CN?) to "lamentoso". "Ved en ung Kunstner[s] / Baare"⁶ has also been added in ink (CN). The score has a number of additions in pencil and ink by Emil Telmányi and a few by Carl Nielsen (all documented in the list of editorial comments and alternative readings). The score is signed "I.=I."

B Score, draft.
DK-Kk, CNS 49c.
End-dating: "19/1 10."

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 26x34.5 cm, 1 bifolio, 4 pages written in pencil, numbered 1-4. Paper type: 14 staves.

The source has been restored.

Ensemble: String quartet, additions in ink and blue crayon. On page 4, staves 6, 8, 10: Monophonic sketch, 3/4 (unidentified).

C Parts, manuscript.

DK-Kk, CNS 49a.
Donated to the Royal Library by Irmelin Eggert Møller in 1958. 28 parts: 8 vl. 1 (no. 8 is a later manuscript copy, same hand as va. no. 5), 7 vl. 2, 5 va. (no. 5 is dated 7.1.1935), 4 vc., 4 cb. Paper type: B. & H. Nr. 1. A. 1. 13. (12 staves).
In the 26 original parts the original designation "Andante lamentato" has been changed in pencil to "Andante lamentoso". The two parts from 1935 had the designation "Andante lamentoso" from the start. The 26 original parts contain additions by Carl Nielsen and Emil Telmányi in ink, pencil, and blue and red crayon.

D Score, manuscript copy.

DK-Kk, CNS 49b.
It has not been possible to document whether this source was created before or after Carl Nielsen's death. However, the hand has a certain similarity to that of Source **C** (va. no. 5), dated 7.1.1935, which could indicate that the copy comes from this time.
Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.5x26 cm, 1 bifolio, fol. 1^r – fol. 2^r written in ink, paginated 2-3.
Paper type: 18 staves.
Addition in pencil, top of fol. 1^r: "4 1/2 Min." This manuscript copy shows the additions that Telmányi made in ink in Source **A**, but not the additions in pencil (bb. 8-10) nor Carl Nielsen's addition of "rall. a tempo" (bb. 26-27).

The work appears to have been conceived as a string quartet movement (**B**) and given its first performance as such. However, shortly afterwards the movement was reworked for string orchestra (**A**, **C**).⁷ This is probably the only performance material that existed in the composer's lifetime. It was not until 1942 that the work appeared in printed score and parts from the publishers Skandinavisk og Borups Musikforlag, probably with the involvement of Emil Telmányi. The printed edition to

6 "At the bier of a young artist".

7 See Preface, pp. xxvii-xxviii.

a great extent reflects **A** and **C**, which Carl Nielsen himself used, but which is also furnished with a number of additions and alterations in Telmányi's hand. It has not been possible to establish precisely when Telmányi's additions were made, but it can have been no later than November 1931, since a manuscript copy made by Thorvald Aagaard on 27.11.1931⁸ contains all Telmányi's additions. Before this time Telmányi performed the work twice, on 20.10.1930 and on 9.10.1931, the latter performance at Carl Nielsen's funeral.⁹ In the present edition the manuscript score (**A**) has functioned as the main source, and Telmányi's additions have been disregarded. They are however documented in the list of emendations and alternative readings.

N E A R E R M Y G O D T O T H E E
P A R A P H R A S E F O R W I N D B A N D

- A** Manuscript parts
- B** Score, fair copy
- C** Short score, draft, autograph

A Manuscript parts.
DK-Kk, Orkesterbiblioteket, DMF 0424 H2.
The parts come from the archives of Københavns Orkesterforening (the Copenhagen Orchestral Society), later part of the music archives of Dansk Musiker Forbund (the Danish Musicians' Union). In 1970 these were transferred to the Royal Danish Academy of Music in Copenhagen, and from there they were incorporated in 1988 into the Music Department of the Royal Library in Copenhagen (see also Preface, note 49).
34.5x26 cm, 168 parts:
12 fl.gr. 1, 2
6 picc. 1, 2
4 ob. 1, 2
2 cl. 1(E^b); 2 cl. 2(E^b); 5 cl. 1(B^b); 5 cl. 2(B^b); 5 cl. 3(B^b); 5 cl. 4(B^b)
2 fg. 1; 2 fg. 2
1 cor. 1, 2(F); 1 cor. 1(F); 2 cor. 2(F); 1 cor. 3, 4(F); 1 cor. 3(F); 2 cor. 4(F)
5 tr. 1(E^b); 5 tr. 2(E^b); 5 tr. 3(E^b); 5 tr. 4(E^b); 6 tr. 1(B^b); 6 tr. 2(B^b);
5 tr. 3(B^b); 5 tr. 4(B^b)
6 flic.sopr. 1(B^b); 6 flic.sopr. 2(B^b); 6 flic.ctrl. 1(E^b);
6 flic.ctrl. 2(E^b); 2 flic.ten. 1(B^b); 2 flic.ten. 2(B^b);
2 flic.bar. 1(B^b); 2 flic.bar. 2(B^b)

5 trb. 1; 5 trb. 2; 5 trb. 3
4 tb. 1(F); 4 tb. 2(F)
1 timp.; 1 piatti; 1 tamb.picc.; 1 gr.c.; tam.
8 cb.

The 40 primo parts were written out by Julius Reesen, but the duplicate parts are in an unknown hand.

Paper type: 12 staves.

B Score, fair copy.
DK-Kk, Orkesterbiblioteket, DMF 0424 H2.
Dating on last page: "Instrument: Julius Reesen 18/5. 1912. / København"
The score comes from the archives of Københavns Orkesterforening (the Copenhagen Orchestral Society), later part of the music archives of Dansk Musiker Forbund (the Danish Musicians' Union). In 1970 these were transferred to the Royal Danish Academy of Music in Copenhagen, and from there they were incorporated in 1988 into the Music Department of the Royal Library in Copenhagen (see also Preface, note 49).
35.5x27 cm, sewn, 11 pages written in ink, numbered 1-11 in pencil.
Paper type: B. & H. Nr. 14. A. 7. 09. (24 staves).
A hand-ruled 25th staff has been added at the bottom of each page.
Title on page 1: "Paraphrase. 'Nearer My God to Thee.' af Lowell Mason." Two stamps on page 1: "Københavns Orkesterforening Aabenraa 31." and "Københavns Orkesterforening No. / 19 Arkiv."

C Short score, draft, autograph.
DK-Kk, CNS 50b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, bound in library binding.
5 pages written in ink and blue crayon, numbered 2-5 in blue crayon. Fol. 1^r is unpaginated, fol. 2^v is blank.
Paper type: 12 staves.
The source has been restored
The source consists of a short score (3-4 staves per system) with instrument names. Title on first page: "Paraphrase". This whole source is reproduced as a facsimile on pp. xxxv-xxxix.

The only autograph source of the work is Carl Nielsen's short score (**C**), which formed the basis for Julius Reesen's score (**B**).


⁸ DK-Kk, CNS, Række B 001.

⁹ Cf. Emil Telmányi, *Afen musikeres billedbog*, Copenhagen 1978, p. 308.

Bar	Part	Comment
108	tb.	C: note 2: \sharp added in pencil (CN)
109	tr.3	B: note 5: <i>dim.</i>
110	fl.	E¹: notes 22-24: $d'''c'''d'''$ changed to $b^{\sharp}n'''c'''$ - b^{\sharp} (leger line erased) and <i>h a h</i> added in pencil (CN)
110	cl.1	E¹: notes 22-24: $e''-d''-e''$ erased and changed to $c^{\sharp}b^{\flat}c^{\sharp}$ in pencil (CN?)
110	cl.2	E¹: note 22-24: $e''-d''-e''$ erased and changed to $c^{\sharp}b^{\flat}c^{\sharp}$ in pencil and <i>cis-h-cis</i> added in pencil (CN)
111	tr.3	stacc. added by analogy with tr.1,2
112	fg.	pp added by analogy with the general dynamic level
112	cor.1,2	<i>dim.</i> moved from note 1 by analogy with va., vc., cb.; C: note 4: <i>dim.</i>
112	cor.3,4	<i>dim.</i> moved from second crotchet as in C and by analogy with va., vc., cb.
113	cb.	B: note 13: <i>dim.</i> and not <i>dim.</i> in b.114 note 1
114, 115	cor.1,2	<i>dim.</i> added by analogy with str.

AT THE BIER OF A YOUNG ARTIST

Bar	Part	Comment
1+		A: <i>Andante lamentoso</i> added in pencil; B: <i>Un-poco-ada</i> and <i>Adagio</i>
3	vl.1,2 va. vc.	A, C: note 2: <i>p</i> changed to pp in ink (Emil Telmányi); B: note 2: <i>p</i>
6	vl.1	A, C: note 3: pp added in ink (Emil Telmányi)
6	vl.2 va.	<i>p</i> added by analogy with vl.1, vc.; C: note 2: pp added in ink (Emil Telmányi)
6	vc.	A: note 6: <i>p</i> changed to pp in ink (Emil Telmányi); B: note 7: <i>f</i>
7-8	vl.1	B: b.7 notes 4-5 and b.7 note 4 to b.8 note 1: slurs
8	vl.1	A: note 4: > added in pencil (Emil Telmányi)
8	vl.2	C: note 4: <i>marc.</i> added in ink (Emil Telmányi)
8	vc.	C: note 5: <i>dolce</i> added in ink (Emil Telmányi)
9	vl.1	A, C: note 1: <i>f dolce</i> ; note 5: ff added in pencil (A) and in ink (C) (Emil Telmányi)
9-10	vl.1	C: b.9 fourth crotchet to b.10 first crotchet: > added in ink (Emil Telmányi)
9	vl.2	C: note 1: <i>dolce</i> added in ink (Emil Telmányi)
9	va.	C: note 1: <i>f dolce</i> added in ink (Emil Telmányi)
9	vc.	C: note 4: ff added in ink (Emil Telmányi)
10	vl.1	A, C: note 6: ff added in pencil (A) and in ink (C) (Emil Telmányi)
10	vl.2 va.	C: > added in ink (Emil Telmányi?)
10	vc.	C: note 1-3: > ; note 6: ff added in ink (Emil Telmányi)
11-12	vl.1	B: b.11 notes 5-7 and b.11 note 5 to b.12 note 1: slurs
11	vl.2 va.	C: first minim: ff added in ink (Emil Telmányi)
13-14	vl.1	B: b.13 note 5 to b.14 note 6: slur
14	vl.1	A: note 3: e'' changed to e^{\sharp} in pencil; C, D: note 3: e^{\sharp}

Bar	Part	Comment
14	vl.2	C: ppp added in ink (Emil Telmányi)
14	va.	C: <i>p</i> > pp added in ink (Emil Telmányi)
15	vl.1	B: <i>poco più</i> added in blue crayon (CN)
15	vl.2 vc.	B: \circ
15	vc.	C: pp <i>dolcissimo</i> added in ink (Emil Telmányi)
18	vl.1 va.	A, C: > throughout the bar changed to > (first crotchet) > (second crotchet) > (third and fourth crotchet) in pencil (A) and in ink (C) (Emil Telmányi?)
18	vl.2 vc.	C: > throughout the bar changed to > (first crotchet) > (second crotchet) > (third and fourth and crotchet) in ink (Emil Telmányi?)
19	vl.1,2 va.	C: note 2: <i>dolcissimo</i> added in ink (Emil Telmányi)
19-20	va.	A: slurs changed to 
21-22	vl.1	B: b.21 notes 2-3, notes 2-5 and b.21 note 4 to b.22 note 1: slurs
21	vl.1	C: > <i>poco</i> > added in ink (Emil Telmányi)
25	vl.2	note 1: pp emended to <i>p</i> by analogy with the other parts
25	vc.	note 2: <i>f</i> emended to ff by analogy with the other parts
26-27		A: <i>rall. a tempo</i> added in pencil (CN)
26		B: <i>rall.</i> added in ink (CN)
26	vl.2	B: fourth crotchet: <i>marc.</i>
26	vl.2 va.	C: fourth crotchet: <i>marc. (poco)</i> added in ink (Emil Telmányi)
26	vc.	C: <i>p</i> changed to pp in ink (Emil Telmányi)
30	vl.1 va. vc.	A, C: > throughout the bar changed to > (first crotchet) > (second crotchet) > (third and fourth crotchet) in pencil (A) and in ink (C) (Emil Telmányi?)
32	va.	A: \circ changed to > in pencil (Emil Telmányi); B, C, D: >
37	vl.1,2 va.	A, C: notes 1-2: > ; note 3: <i>f dolce</i> added in ink (Emil Telmányi)
38	vc.	A: note 1: <i>marc.</i> added in ink (Emil Telmányi?); C: note 1: <i>f dolce</i> and <i>marc.</i> added in ink (Emil Telmányi)
39	vc.	> added as in B and by analogy with vl.1,2, va.
40	vl.1,2 va. vc.	A, C: note 1: ff <i>maestoso</i> added in ink (Emil Telmányi)
40-48	cb.	B: no cb. part
40	cb.	C: note 1: <i>f</i> changed to ff in ink; <i>maestoso</i> added in ink (Emil Telmányi)
41	va.	<i>dim.</i> added by analogy with vl.1,2, vc., cb.
42	vl.1 vc. cb.	> added as in B (vc.) and by analogy with vl.2, vc.
42	vl.1	B: notes 1-4: slur
43	vl.1,2 va. vc.	A: > crossed out in ink (Emil Telmányi?)
43	vl.2 va.	B: <i>f</i> instead of fs
47	vl.1,2 va. cb.	pp added as in B (vl.1,2, va.) and by analogy with vc.

Bar	Part	Comment
47	cb.	pp added by analogy with the other parts
47-48	cb.	brackets around the two notes in the lower part removed


NEARER MY GOD TO THEE
PARAPHRASE FOR WIND BAND

In Source **B** there are no trumpets in B^b. The reason for this may be lack of space on the music paper. Julius Reesen already had to add an extra 25th staff at the bottom of each page to make room for everything.

Sources **A** and **B** use a number of Danish (German) instrument names; in this edition they have been translated into Italian instrument names: Flügelhorn (flicorno soprano), Althorn (flicorno contralto), Tenorhorn (flicorno tenore), Bariton (flicorno baritono).

In Sources **A** and **B** the trumpet parts are notated with key signatures, while the French horn parts are notated without key signatures. In the present edition key signatures are used for both trumpet and French horn parts, in accordance with present-day notation practice for wind bands.

Bar	Part	Comment
4-9	cl.(B ^b)1,2 fg.	triple markings added to make the metre fit (a clear error that can be traced back to C , where there is triplet marking in b.8)
4	cl.(B ^b)1,2 fg.2	note 1: <i>solo</i> added by analogy with fg.1
4	flic.bar. trb.1,2	note 1: stacc. added by analogy with flic.ten., trb.3
4	flic.bar.2	end of slur emended from b.5 note 1
5	flic.ten.1 trb.1	note 6: stacc. added as in B and by analogy with flic.ten.2, flic.bar., trb.2,3
6	flic.bar.	note 1: stacc. added by analogy with flic.ten., trb.
7-8	flic.bar.2	tie added as in B and by analogy with bb.6-7
8	flic.ten.2	===== added by analogy with the other brass parts
8-9	flic.bar.2	b.8 note 3 to b.9 note 1: slur omitted as in B and by analogy with trb.2
11	flic.crtl.1	<i>solo</i> added by analogy with cor.1
11-17	tb.1	B : doubles the cb., but with the added note <i>Contrabasso</i>
12	cor.2 flic.bar.1	note 2: stacc. added by analogy with flic.crtl.2
12-14	flic.crtl.1	beginning of slur emended from b.13 note 2 as in B and by analogy with cor.1
13	fg.2	B : note 5: pp
13-14	cor.2	b.13 note 5 to b.14 note 1: tie omitted by analogy with flic.crtl.2
13	cor.3	grace note added by analogy with cor.1, flic.crtl.1
13	cor.4	notes 2-3: stacc. added by analogy with flic.bar.2
14	cor.2 flic.bar.1	note 1: stacc. added by analogy with flic.crtl.2
15-17	cl.(B ^b)3	B : slurs b.15 notes 2-3, b.16 notes 1-2, b.16 note 2 to b.17 note 1
15-17	cor.3	B : slurs b.15 note 2 to b.16 note 1, b.16 note 3 to b.17 note 1
15	flic.bar.	note 1: ===== omitted by analogy with the other parts
16	fg.2 cor.1,2 flic.crtl.	===== omitted as in B and by analogy with the other parts
16	cor.4	note 3: g emended to g ^b as in B , C and by analogy with fg.1, flic.bar.2

Bar	Part	Comment
17	cor.1	note 4: b ^b emended to b ^b as in C and by analogy with cl.(B ^b)3, flic.crtl.1
17	flic.bar.	pp added as in B and by analogy with the other parts
18-20	cor.1	b.18 note 3 to b.20 note 4: slurs and ten. emended from one slur b.18 note 3 to b.20 note 4 by analogy with cl.(B ^b)3, flic.crtl.1
18-20	cor.2	b.18 note 2 to b.20 note 2: slurs emended from one slur b.18 note 2 to b.20 note 2 by analogy with flic.crtl.2
18-20	cor.4	beginning of slur emended from b.19 note 1 to b.18 note 2 as in B and by analogy with fg.2, flic.bar.2
19	fg.2	B : note 1: divided into two parts: E ^b / e ^b
19-20	cor.3	tie added by analogy with fg.1, flic.bar.1
19-20	tb.	B : tb.1 doubles tb.2 one octave higher
23	cl.(E ^b)	marc. added by analogy with fl., ob., cl.(B ^b)1,2
24-28	ob.1	slurs emended from slur b.24 note 2 to b.27 note 1 and b.27 note 4 to b.28 note 5 as in B and by analogy with fl., cl.(B ^b)1
24-28	ob.2	slurs emended from slur b.24 note 2 to b.26 note 5 and b.27 note 4 to b.28 note 5 as in B and by analogy with fl., cl.(B ^b)1
24-28	cl.(E ^b)1	slurs emended from one slur b.24 note 2 to b.28 note 5 as in B and by analogy with fl., cl.(B ^b)1
24-35	cl.(E ^b)2	slurs emended from slurs b.24 note 2 to b.26 note 5 and b.27 note 1 to b.35 note 1 as in B and by analogy with fl., cl.(B ^b)1
24-28	cl.(B ^b)2	slurs emended from b.24 note 2 to b.25 note and b.25 note 3 to b.28 note 5 as in B and by analogy with fl., cl.(B ^b)1
26-27	cl.(B ^b)3,4 fg.	B : tie across bar line
27-28	cl.(B ^b)1,2	===== in b.27 and <i>dim.</i> in b.28 emended to ===== in b.28 by analogy with cl.(B ^b)3,4, fg., cb.
28	fl. ob. cl.(E ^b)1,2	===== <i>dim.</i> emended to ===== by analogy with cl.(B ^b)3,4, fg., cb.
30-31	fg.1	b.30 note 2 to b.31 note 1: tie added by analogy with cl.(B ^b)3,4, fg.2
31	fg.2	===== added by analogy with cl.(B ^b)3,4, fg.1
32-33	fl. cl.(E ^b)1	===== added by analogy with ob., cl.(E ^b)2, cl.(B ^b)
34	fl. ob. cl.(E ^b) cl.(B ^b)1	===== added by analogy with ob., cl.(B ^b)2
35	fl. ob. cl.(B ^b)	ppp added by analogy with cl.(E ^b)
35-36	fg.2	B : only one part (C)
35	tr.(E ^b)4	marc. added by analogy with the other parts
35-38	flic.ten.2	B : 
35	tr.(E ^b) tr.(B ^b) flic.sopr.2 flic.crtl. flic.bar. cb.	<i>trem.</i> added by analogy with flic.sopr.1
35	ptti. t.-t.	ffff emended to ffff as in B and by analogy with the other parts
39	trb.2	===== added by analogy with the other brass parts
40	fl. picc. cl.(B ^b)1,2	notes 1-10: ===== added by analogy with ob., cl.(E ^b), cl.(B ^b)3,4