

CARL NIELSEN

KONCERT

FOR FLØJTE OG ORKESTER

CONCERTO

FOR FLUTE AND ORCHESTRA

Udgivet af
Edited by
Kirsten Flensburg Petersen



Edition Wilhelm Hansen
Copenhagen 2005

The present work is part of THE CARL NIELSEN EDITION, SERIES II,
Instrumental Music, Volume 9

Orchestral parts are available

Graphic design Kontrapunkt A/S, Copenhagen
Music set in SCORE by Wiener Notensatz, Vienna
Text set in Swift
Printed by Quickly Tryk A/S, Copenhagen

CN 00041

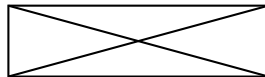
ISBN 87-598-1320-2

ISMN M-66134-200-7

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

Translation James Manley

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FORORD

PREFACE

CONCERTO FOR FLUTE AND ORCHESTRA

The flute concerto was composed in 1926. During the preceding ten years Carl Nielsen had composed many of his central works: the music for *Aladdin*, composed in 1917-18, the Fifth Symphony from 1921-22 and the Sixth Symphony, which was premiered in December 1925, as well as a number of works for smaller ensembles, including the *Wind Quintet* from 1922, and finally two important works for solo instrument, the *Suite* for piano, composed in 1919-20, and the *Prelude and Theme with Variations* for solo violin from 1923. Furthermore many of Carl Nielsen's Danish songs for communal singing in various popular contexts appeared in these years.

Although the flute concerto was composed relatively late in Carl Nielsen's life, it was the first time he used the flute as a solo instrument in a major work. Earlier he had composed for flute in *The Mother* from 1920, where there are three striking passages for flute, including *The Fog is Lifting*. To these we can add a longer flute solo in the third act of *Masquerade* from 1905-1906, while the flute is also used in the *Wind Quintet* from 1922.

Part of the flute concerto was composed on a journey abroad from August 1926 until the middle of October 1926. Carl Nielsen had been appointed by the 'court singer' Emil Holm, director of the newly established Danish Broadcasting Corporation,¹ as a member of a commission whose brief was to decide what type of radio transmitter should be built at the new radio station in Kalundborg. After the work of the commission was over he travelled to Italy, where his daughter, Anne Marie Telmányi,² and her husband Emil Telmányi,³ were staying. Carl

1 Danish singer (1867-1950).
2 Danish painter (1893-1983).
3 Hungarian violinist (1892-1988).

KONCERT FOR FLØJTE OG ORKESTER

Fløjtekoncerten er komponeret i 1926. I de foregående ti år havde Carl Nielsen komponeret mange af sine meget centrale værker: musikken til *Aladdin*, komponeret i 1917-18, 5. symfoni fra 1921-22 og 6. symfoni, der blev uropført i december 1925, hvortil kommer en række værker for mindre besætning, heriblandt *Blæserkvintet* fra 1922, og endelig to væsentlige værker for soloinstrument, *Suite* for klaver, komponeret i 1919-20, og *Præludium og Tema med Variationer* for solo violin fra 1923. Desuden udkom i disse år mange af Carl Niensens danske sange til fællessang i folkelige forsamlinger.

Selv om fløjtekoncerten er komponeret relativt sent i Carl Niensens liv, er det første gang han bruger fløjten som soloinstrument i et større værk. Tidligere havde han komponeret for fløjte i *Moderen* fra 1920, hvor der findes tre markante passager for fløjte, heriblandt: *Taaen letter*. Hertil kommer en længere fløjtesolo i 3. akt af *Maskarade* fra 1905-1906, ligesom fløjten indgår i *Blæserkvintet* fra 1922.

En del af fløjtekoncerten er komponeret på rejse i udlandet fra august 1926 til midten af oktober 1926. Carl Nielsen var af Kammersanger Emil Holm, direktør for den nystiftede Statsradiofoni,¹ blevet udpeget til medlem af en kommission, hvis opgave var at afgøre, hvilken type radiosender man skulle anlægge ved den nyopførte radiostation i Kalundborg. Efter kommissionens arbejde rejste han til Italien, hvor hans datter, Anne Marie Telmányi,² og hendes mand, Emil Telmányi,³

1 Sanger (1867-1950).
2 Maler (1893-1983).
3 Ungarsk violinist (1892-1988).

Nielsen planned to be back in Copenhagen by 7th September for entrance auditions for the Royal Danish Academy of Music,⁴ but he was held up by illness and did not come back until between 8th and 13th October.⁵

During the last months before his trip he had the idea of composing “a largish thing for clarinet and small orchestra”, as he wrote in May 1926 in a letter to Anne Marie and Emil Telmányi.⁶ He changed his mind, however, before he started on the work, for on 22nd July 1926 he wrote to Carl Johan Michaelsen:⁷

“I haven’t begun on the clarinet thing and now and then I have had an idea that would ‘suit’ the flute well. – Should I rather write a flute piece first?

I’m thinking in this respect about Paris and I’d like to hear a word or two from you about the matter; whether Gilbert⁸ is going and what could come of it.”⁹

He mentions the work on the flute concerto in many letters over the next few months.¹⁰ On 4th September 1926 he describes to Carl Johan Michaelsen in more detail how the work is progressing and what he thinks of the concerto:

“The flute concerto is going well and just today I have finished the first movement, which has come out well; but it is very difficult for the soloist, so there will be something to study for

opholdt sig. Carl Nielsen havde planer om at være tilbage i København den 7. september til optagelsesprøver på Det Kongelige Danske Musikkonservatorium,⁴ men han blev opholdt af sygdom og kom ikke tilbage før mellem den 8. og 13. oktober.⁵

I de sidste måneder inden rejsen havde han en forestilling om at komponere “en større Ting for Klarinet og mindre Orkester”, som han skriver i maj 1926 i et brev til Anne Marie og Emil Telmányi.⁶ Han ombestemmer sig dog inden han kommer i gang med arbejdet, for den 22. juli 1926 skriver han til Carl Johan Michaelsen.⁷

“Jeg har ikke begyndt paa Klarinet-Sagen og af og til er der faldet mig noget ind som vilde ‘staa’ godt for Fløjte. – Skulde jeg hellere først skrive en Fløjtehistorie ?

Jeg tænker herved paa Paris og jeg vilde gerne lige høre et Ord fra Dig om Sagen; om Gilbert⁸ skal med og hvad det kan blive til.”⁹

Han nævner arbejdet med fløjtekoncerten i mange breve de følgende måneder.¹⁰ Mere udførligt beskriver han den 4. september 1926 overfor Carl Johan Michaelsen, hvordan arbejdet skrider frem, og hvad han synes om koncerten:

“Med Fløjtekoncerten gaar det godt og netop idag er jeg blevet færdig med I Sats som er lykkedes godt; men den er ret vanskelig for Solisten, saa der bliver noget at studere for den gode

4 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevsamling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 507.

5 Cf. letter from Carl Nielsen to Vera Michaelsen, 7.10.1926, sent from Regensburg (*Dk-Kk*, CNA, I.A.c.) and letter from Carl Nielsen to Henrichsen, Peters Musikverlag, 13.10.1926, sent from Copenhagen (Staatsarchiv Leipzig, 1935. Musikverlag C.F. Peters, Leipzig, No. 1934).

6 Cf. letter of 13.5.1926 (*Dk-Kk*, CII, 10).

7 Danish wholesaler (1885-1963).

8 Holger Gilbert-Jespersen, Danish flautist (1890-1975), gave the flute concerto its first performance.

9 *Dk-Kk*, acc. 1995/55 Michaelsen.

10 Cf. letters from Carl Nielsen to Anne Marie Carl-Nielsen 22.8.1926, Torben Schousboe, *op. cit.*, p. 506, 24.8.1926, Torben Schousboe, *op. cit.*, p. 507; to Vera and Carl Johan Michaelsen 6.8.1926 (*Dk-Kk*, acc. 1995/55 C.J. Michaelsen), 24.8.1926 (*Dk-Kk*, CNA, I.A.c.), 13.9.1926 (*Dk-Kk*, acc. 1995/55 Michaelsen), 17.9.1926 (*Dk-Kk*, acc. 1995/55 Michaelsen); to Irmelin and Eggert Møller 27.8.1926, Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-1948, vol. 2, pp. 257-258; to Anton Svendsen 2.10.1926 (*Dk-Kk*, N.K.S. 4082-40).

4 Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevsamling med Anne Marie Carl-Nielsen*, København 1983, s. 507.

5 Jf. brev fra Carl Nielsen til Vera Michaelsen, 7.10.1926, sendt fra Regensburg (*Dk-Kk*, CNA, I.A.c.) samt brev fra Carl Nielsen til Henrichsen, Peter's Musikverlag, 13.10.1926, sendt fra København (Staatsarchiv Leipzig, 1935. Musikverlag C.F. Peters, Leipzig, nr. 1934).

6 Jf. brev af 13.5.1926 (*Dk-Kk*, CII, 10).

7 Grosserer (1885-1963).

8 Holger Gilbert-Jespersen, fløjtenist (1890-1975), uropførte fløjtekoncerten.

9 *Dk-Kk*, acc. 1995/55 Michaelsen.

10 Jf. breve fra Carl Nielsen til Anne Marie Carl-Nielsen: 22.8.1926, Torben Schousboe, *op. cit.*, s. 506, 24.8.1926, Torben Schousboe, *op. cit.*, s. 507; til Vera og Carl Johan Michaelsen: 6.8.1926 (*Dk-Kk*, acc. 1995/55 C. J. Michaelsen), 24.8.1926 (*Dk-Kk*, CNA, I.A.c.), 13.9.1926 (*Dk-Kk*, acc. 1995/55 Michaelsen), 17.9.1926 (*Dk-Kk*, acc. 1995/55 Michaelsen); til Irmelin og Eggert Møller: 27.8.1926, Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 2, s. 257-258; til Anton Svendsen 2.10.1926 (*Dk-Kk*, N.K.S. 4082-40).

the good Gilbert. This movement will be by far the most important, from the content side too; it plays 10 minutes and in fact could stand alone, so if I were to drop the rest – as I do not hope to, or have in mind – then it can easily be played alone. The other movements will of course be short. Unfortunately I have forgotten the first sheet of the score at home but have written for it and on Monday the flute part with the outline accompaniment can be in Copenhagen. I am sending it to you since I do not know Jespersen's address. I only hope the two of you will like the piece; I have worked and thought a lot about the instrument and the orchestral accompaniment is very finely honed, almost like chamber music. The orchestra, besides the solo part, consists of 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 1 bass trombone, timpani and string orchestra."¹¹

And again to Carl Johan Michaelsen on 13th September 1926:

"I am writing to Behrend again about the press etc., but he has asked me to write something that could be quoted, but that is at present impossible for me as I am working concentratedly and the second section – there will only be one pause in the flute concerto – is still not clear to me. Yet I think that two or three small movements will be intertwined as in the violin concert's second, more or less."¹²

It appears that he had certain problems composing the second movement. To Rudolph Simonsen,¹³ for example, he wrote on 14th September 1926:

"I am looking forward to seeing you and your wife and hearing what you say to my flute affair, which has kept me very busy. The first section is very large and has been kept chamber-like with a contrapuntal-symphonic development, and I think it has succeeded; at all events I have taken great trouble with it. The second part will be an intertwining of an allegretto and andante, sort of rondoish in form; but at present I only have it in my head, since I have had to send the fair copy and the written-out solo part to Copenhagen for rehearsal by Gilbert J., who is to play it in Paris on 21st October."¹⁴

Gilbert. Denne Sats bliver langt den vigtigste, ogsaa fra Indholdets Side; den spiller 10 Minutter og kan i og for sig godt staa alene, saa hvis jeg skulde frafalde Resten – hvad jeg ikke haaber eller har isinde – saa kan den udmærket spilles alene. De andre Satser bliver naturligvis korte. Desværre har jeg glemmt det første Ark af Partituret hjemme men har skrevet efter det og paa Mandag kan Fløjtestemmen med underlagt Udtog være i Kjøbenhavn. Jeg sender det til Dig da jeg ikke ved Jespersens Adresse. Blot I nu maa synes om Stykket; jeg har arbejdet og tænkt meget paa Instrumentet og Orkesterledsagelsen er meget gennem-ciseleret, næsten som Kammermusik. Orkestret bestaar, foruden Solostemmen, af 2 Oboer, 2 Klarinetter, 2 Fagotter 2 Horn, 1 Basbassun, Pauker og Strygeorkester."¹¹

Og igen til Carl Johan Michaelsen den 13. september 1926:

"Jeg skriver til Behrend igen ang: Presse o.a., men han har bedt mig skrive noget som kunde citeres, men det er mig f. T. umuligt da jeg arbejder koncentreret og II del – der bliver kun et Ophold i Fløjtekonserten – er mig endnu uklar. Dog tror jeg at to eller tre smaa Satser slynges sammen, som i Violinkoncertens II, omtrent."¹²

Det lader til at han har haft visse problemer med at komponere anden sats. Til Rudolph Simonsen¹³ skriver han således den 14. september 1926:

"Jeg glæder mig til at se Dem og Deres Kone og høre hvad De siger til min Fløjtehistorie som har optaget mig meget stærkt. I Del er ret stor og er holdt kammeragtig med contrapunktisk-symfonisk Udvikling og jeg tror nok den er lykkedes, ihvertfald har jeg gjort mig megen Umage dermed. II Del bliver en Sammenslyngning af en Allegretto og Andante saadan rondoagtig i Formen; men den har jeg endnu kun i Hovedet, da jeg har maattet sende Renskriften og Udskrivningen af Solostemmen til Kjøbenhavn til Indstudering af Gilbert J. der skal spille den i Paris den 21 Oktbr."¹⁴

¹¹ Dk-Kk, acc. 1995/55 Michaelsen.

¹² Dk-Kk, acc. 1995/55 Michaelsen.

¹³ Pianist og komponist (1889-1947).

¹⁴ Dk-Kk, CNA, I.A.c.

¹¹ Dk-Kk, acc. 1995/55 Michaelsen.

¹² Dk-Kk, acc. 1995/55 Michaelsen.

¹³ Danish pianist and composer (1889-1947).

¹⁴ Dk-Kk, CNA, I.A.c.

In a letter to Anton Svendsen¹⁵ he writes very little but very tellingly about the difficulties of composing with variety for the flute:

“I have written a flute concerto, it plays for about 16 minutes: that is enough for a flute, which does not have the variety of a string instrument with bowings, double-stopping, harmonics etc., isn't it? I have taken a great deal of trouble with it and hope it is not a total failure.”¹⁶

The concerto was thus composed very quickly and in relatively turbulent circumstances on an extended journey in Italy. It was composed with Holger Gilbert-Jespersen in mind, a flautist who was involved in the earliest planning of the concert in Paris and who gave the concerto its first performance.¹⁷

Carl Nielsen's music had been played earlier in Paris. The Young Composers' Society (Unge Tonekunstneres Selskab) had arranged a chamber concert of Danish music on 23rd November 1923 in collaboration with the Danish Composers' Society (Dansk Tonekunstnerforening) and the French organization L'Association Française d'Expansion et d'Échanges Artistiques, a society which, in close cooperation with the French Ministry of Culture, had the aim of promoting international cultural cooperation. The Danish liaison between the committee set up in Copenhagen and the French organization was the chairman of Young Composers' Society, Knudåge Riisager.¹⁸ In the planned concert Carl Nielsen's *String Quartet* op. 14 was performed by the Breuning-Bache Quartet.¹⁹ At a reception on 25th November 1923 given by the Danish plenipotentiary H.A.

15 Danish violinist (1846-1930), director of the Royal Danish Academy of Music.

16 Letter of 2.10.1926 (Dk-Kk, N.K.S. 4082-40).

17 Cf. letter from Carl Nielsen to Carl Johan Michaelsen, 22.7.1926 (Dk-Kk, acc. 1995/55 Michaelsen). Carl Nielsen is said to have been so enthusiastic about the musicians in the Copenhagen Wind Quintet, who had given the first performance of his *Wind Quintet* from 1922, that he promised to write a composition for each of them. The members in 1922 were Paul Hagemann, flute (1882-1967), Svend Chr. Felumb, oboe (1898-1972), Aage Oxenvad, clarinet (1884-1944), Hans Sørensen, French horn (1893-1944), Knud Larsen, bassoon. It appears from this that the anecdote does not fit the actual circumstances, since Holger Gilbert-Jespersen was not a member of the quintet until about 1927.

18 Danish composer (1897-1974).

19 Knudåge Riisager, "Dansk-fransk Kunstveksling", *Nationaltidende*, 7.7.1923.

I et brev til Anton Svendsen¹⁵ skriver han ganske lidt men dog ret sigende om sine vanskeligheder ved at komponere afvekslende for fløjte:

“Jeg har skrevet en Fløjtekoncert, den spiller circa 16 Min: det er nok til en Fløjte, som ikke har Strygerens Afvekslinger med Strøgarter, Dobbeltgreb, Flag: o. s. v Ikke sandt? Jeg har gjort mig megen Umage dermed og haaber det ikke er helt mislykket.”¹⁶

Koncerten er således komponeret på ret kort tid og under relativt turbulente omstændigheder på en længere rejse i Italien. Den er komponeret med Holger Gilbert-Jespersen i tankerne, en fløjtenist, som var inddraget i de tidligste planer for koncerten i Paris og som uropførte koncerten.¹⁷

Carl Niensens musik var tidligere blevet spillet i Paris. Unge Tonekunstneres Selskab havde arrangeret en kammerkoncert med dansk musik den 23. november 1923 i samarbejde med Dansk Tonekunstnerforening og den franske organisation L'Association Française d'Expansion et d'Échanges Artistiques, en forening, der i tæt forbindelse med det franske kulturministerium havde til formål at fremme internationalt kulturelt samarbejde. Den danske forbindelse mellem den nedsatte komité i København og den franske organisation var Unge Tonekunstneres Selskabs formand Knudåge Riisager.¹⁸ Ved den planlagte koncert blev Carl Niensens *Strygekvartet* op. 14 opført af Breuning-Bache kvartetten.¹⁹ Ved en festreception den 25. november 1923 hos den danske Minister, Kammerherre H.A.

15 Violinist (1846-1930), direktør for Det Kongelige Danske Musikonservatorium.

16 Brev af 2.10.1926 (Dk-Kk, N.K.S. 4082-40).

17 Jf. brev fra Carl Nielsen til Carl Johan Michaelsen af 22.7.1926 (Dk-Kk, acc. 1995/55 Michaelsen). Carl Nielsen skulle have været så begejstret for musikkerne i Københavns Blåserkvintet, som havde uropført hans *Blåserkvintet* fra 1922, at han skulle have lovet at skrive en komposition til hver af dem. Medlemmerne var i 1922 Paul Hagemann, fløjte (1882-1967), Svend Chr. Felumb, obo (1898-1972), Aage Oxenvad, klarinet (1884-1944), Hans Sørensen, horn (1893-1944), Knud Larsen, fagot. Her ser det ud til at anekdoten ikke passer med de faktiske omstændigheder, idet Holger Gilbert-Jespersen ikke var medlem af kvintetten før omkring 1927.

18 Komponist (1897-1974).

19 Knudåge Riisager, "Dansk-fransk Kunstveksling", *Nationaltidende*, 7.7.1923.

Bernhoft,²⁰ Thyra Larsen sang songs by Carl Nielsen and in a concert at the premises of *La revue musicale* Christian Christiansen²¹ played *Variations for Piano*.

Carl Nielsen participated in this concert week in Paris. He wrote to Emil Telmányi:

“The next day I will be going for about a week to Paris. There is to be a Danish chamber music concert down there and that is very fine. The Breuning Quartet is to play my E flat major, Christiansen my Variations etc. We are the guests of the French State and it is all highly official. There are forces at work (all the Danish artists and the French Minister) to see that I can conduct ‘The Inextinguishable’ in the Padeloup Concerts.²² Actually I would rather not have gone down there, but all the young musicians keep on saying I really must come and ‘Mother’ thinks I absolutely must. Now we’ll see what it leads to.”²³

The first performance on 21st October 1926 was held at Maison Gaveau, Salle des Concerts, Paris, and L’Orchestre de la Société des Concerts du Conservatoire performed a programme of works exclusively by Carl Nielsen. Emil Telmányi conducted the prelude to Act Two of *Saul and David*, *Symphony No. 5* and *Concerto for Flute and Orchestra*, Carl Nielsen conducted the *Concerto for Violin and Orchestra* and five pieces from *Aladdin*.²⁴ Holger Gilbert-Jespersen was the soloist in the flute concerto and Peder Møller in the violin concerto.

The concert had been organized on the initiative of Carl Johan Michaelsen. He, and, as many sources mention, “a circle of friends”, made efforts to promote Carl Nielsen’s music abroad, as is evident from a letter to Anne Marie and Emil Telmányi in April:

“Michaelsen has written to me from Paris that he has organized a concert of my works down there for the autumn; thinks I myself should conduct, but if I can’t, then Hye-K. or -- Christiansen.”²⁵

Bernhoft,²⁰ sang Thyra Larsen sange af Carl Nielsen og ved en koncert i *La Revue musicales* lokaler spillede Christian Christiansen²¹ *Variationer for klaver*.

Carl Nielsen deltog i denne koncertuge i Paris. Han skriver til Emil Telmányi:

“Dagen efter rejser jeg 8 Dage til Paris. Der skal være en dansk Kammermusikkonsert dernede og det er meget fint. Breuning-Kvartetten skal spille min Es dur. Christiansen mine Variationer o.s.v. Vi er Gæster hos den franske Stat og det hele er højofficielt. Der er Krafter igang (alle de danske Kunstnere og den franske Minister) for at jeg skal komme til at dirigere ‘Det Uudslukkelige’ i Padeloup-Concerterne.²² Jeg vilde egentlig ikke været derned, men alle de unge Musikere bliver ved at jeg endelig skal komme med og Mor mener absolut jeg skal. Nu faar vi se hvad det bringer med.”²³

Uropførelsen den 21. oktober 1926 foregik i Maison Gaveau, Salle des Concerts, Paris, hvor L’Orchestre de la Société des Concerts du Conservatoire opførte et program med værker udelukkende af Carl Nielsen. Emil Telmányi dirigerede forspillet til 2. akt af *Saul og David*, *Symfoni nr. 5* og *Koncert for fløjte og orkester*, Carl Nielsen *Koncert for violin og orkester* og 5 stykker fra *Aladdin*.²⁴ Holger Gilbert-Jespersen var solist i fløjtekoncerten og Peder Møller i violinkoncerten.

Koncerten var arrangeret på initiativ af Carl Johan Michaelsen. Han og, som mange kilder nævner det, “en kreds af venner”, gjorde sig bestræbelser på at promovere Carl Nielsens musik i udlandet, således som det fremgår af brev til Anne Marie og Emil Telmányi fra april måned:

“Michaelsen har skrevet til mig fra Paris at han har arrangeret en Konsert med mine Værker dernede til Efteraaret; mener jeg selv skal dirigere, men ifald jeg ikke kan saa Hye-K. eller -- Christiansen.”²⁵

20 (1869-1958), Danish envoy extraordinary and plenipotentiary in Paris.

21 Danish pianist (1884-1955).

22 A concert series that had been resumed in 1920 by Rhené-Baton (1879-1940) on the model of a concert series in 1861-1884, the “Concerts Populaires”, established by a French conductor, Jules Etienne Padeloup (1819-1887).

23 Letter of 15.11.1923 (Dk-Kk, C II, 10).

24 Emil Telmányi, *Af en musikers billedbog*, København, 1978, p. 177.

25 Letter of 30.4.1926 (Dk-Kk, C II, 10).

20 Overordnet Gesandt og befuldmægtiget Minister i Paris (1869-1958).

21 Pianist (1884-1955).

22 En koncertserie, der var genoptaget i 1920 af Rhené-Baton (1879-1940) efter forbillede fra en koncertserie 1861-1884 “Concerts Populaires”, etableret af fransk dirigent: Jules Etienne Padeloup (1819-1887).

23 Brev af 15.11.1923 (Dk-Kk, C II, 10).

24 Emil Telmányi, *Af en musikers billedbog*, København, 1978, s. 177.

25 Brev af 30.4.1926 (Dk-Kk, C II, 10).

On the French side L'Association Française d'Expansion et d'Échanges Artistiques was again involved in the arrangement, but it seems that neither Young Composers' Society nor Danish Composers' Society participated in the planning this time. On the other hand, Svend Chr. Felumb from the publisher Borups musikforlag was involved.²⁶ In addition the Danish Embassy in Paris was represented by the plenipotentiary H.A. Bernhoft and the press attaché Helge Wamberg.²⁷

In general the reception in Paris was very positive, but several reviewers questioned the justification of concerts consisting exclusively of works by a single composer. In Carl Nielsen's music the reviews noted his instrumentation, the contrasting of timbres, the original ideas in the compositions, and the way the works heard reflected the aesthetics of the period but were interpreted in a highly personal manner. On the flute concerto there were relatively few comments. Paul Le Flem wrote in *Comoedia*:

"The Concerto for flute and orchestra, outstandingly performed by M. Holger-Gilbert Jespersen, is the most recent work by M. Nielsen. It has piquancy, drive and does not lack humour."²⁸

There is more detail from H. de Curzon in *Le Ménestrel*:

"[after a discussion of the violin concerto] M. Carl Nielsen had it followed immediately by a flute concerto which he had just finished, and in which I again find a free treatment, capricious echoes of the sonorities of nature, rather than a composition properly speaking. M. Holger Gilbert Zespersen, who performed it, has a very fine sound, pure, rounded and delicately shaded. He has been a pupil of Hennebains and Philippe Gaubert."²⁹

and from Maurice Imbert in *Le Courrier Musical & Théâtral*:

"With a robust technique from the contrapuntal or orchestral point of view, M. Nielsen has perfectly absorbed the style of

Fra fransk side var L'Association Française d'Expansion et d'Échanges Artistiques igen involveret i arrangementet, men det lader ikke til, at hverken Unge Tonekunstneres Selskab eller Dansk Tonekunstnerforening deltog i planlægningen denne gang. Derimod var Svend Chr. Felumb fra Borups musikforlag involveret.²⁶ Desuden var den danske ambassade i Paris repræsenteret ved Minister Kammerherre H.A. Bernhoft og presseattaché Helge Wamberg.²⁷

Generelt var modtagelsen i Paris meget positiv, men flere anmeldere anfægter berettigelsen af koncerter med værker udelukkende af en enkelt komponist. I Carl Niensens musik bemærkes hans måde at instrumentere på, at klangfarver sammensættes i kontraster, at kompositionerne rummer originale idéer, og at de værker, man fik at høre, reflekterer periodens æstetik men fortolkes på en meget personlig måde. Om fløjtekoncerten findes kun relativt få kommentarer. Paul Le Flem skriver i *Comoedia*:

"Le Concerto pour flûte et orchestre, remarquablement exécuté par M. Holger-Gilbert Jespersen, est la dernière oeuvre de M. Nielsen. Il a du piquant, de l'allant et ne manque pas d'humour."²⁸

Mere udførlig er H. de Curzon i *Le Ménestrel*:

"[efter omtale af violinkoncerten] M. Carl Nielsen l'a fait suivre immédiatement d'un concerto de flûte, qu'il vient d'achever, et où je vois encore le libre discours, les capricieux échos des sonorités de la nature plutôt qu'une composition proprement dite. M. Holger Gilbert Zespersen, qui l'a exécuté, a un très beau son, pur, rond et délicatement nuancé. Il a été élève d'Hennebains et de Philippe Gaubert."²⁹

og Maurice Imbert i *Le Courrier Musical & Théâtral*:

"Possédant une technique robuste, du point de vue contrapuntique ou orchestral, M. Nielsen s'est parfaitement

26 Cf. extract from letter from Svend Chr. Felumb to Robert Brussel, head of L'Association Française d'Expansion et d'Échanges Artistiques, 25.9.1926. (Bibliothèque nationale de France, Paris).

27 (1888-1959), Danish press attaché in Paris.

28 *Comoedia*, 24.10.1926.

29 *Le Ménestrel*, 29.10.1926.

26 Jf. uddrag af brev fra Svend Chr. Felumb til Robert Brussel, leder af L'Association Française d'Expansion et d'Échanges Artistiques, 25.9.1926. (Bibliothèque nationale de France, Paris).

27 (1888-1959), presseattaché i Paris.

28 *Comoedia*, 24.10.1926.

29 *Le Ménestrel*, 29.10.1926.

30 *Le Courrier Musical & Théâtral*, 1.11.1926.

these musicians, to the point of making use of them in a developed fashion which takes on the stamp of personality. Thus it is in the Concerto for Flute, for example, where the combinations of timbres are of a wholly modern bent, worthy of the writer of *The Soldier's Tale*, although the syntax would hardly have frightened Th. Dubois himself.³⁰

Two of the reviews, though, express incomprehension of the flute concerto:

Jan Meyerheim in *Paris Telegram*:

"The Concerto for flute, well played by M. Jespersen, I did not care for at all; it was beyond my comprehension."³¹

and Louis Schneider in the *New York Herald*:

"It may be said that the Concerto for flute is massive and difficult to comprehend. It was very well played by M. Jespersen, a pupil of M. Ph. Gaubert."³²

The concert was also mentioned in Danish newspapers,³³ and *Politiken* had made an arrangement with the French composer Arthur Honegger,³⁴ who reviewed the concert on 26th October 1926. Of the flute concerto he writes:

"The flute concerto, which gave us the opportunity to admire the delightful tone and suppleness of *Gilbert-Jespersen's* style, is of lesser proportions, but full of beautiful combinations, for example the dialogue between the flute and timpani or the bassoon [...] We admire Carl Nielsen as a technician of the first rank and as an artist whose abundance of creativity is constantly renewed. His whole oeuvre gives the impression of wholesomeness, power and superiority."³⁵

In connection with the visit to Paris Carl Nielsen was awarded the Order of the Legion of Honour.³⁶

30 *Le Courrier Musical & Théâtral*, 1.11.1926.

31 *Paris Telegram*, 31.10.1926.

32 *New York Herald*, 24.10.1926.

33 Gustav Hetsch in *Berlingske Tidende* 23.10.1926 and 30.10.1926, the latter an interview with Carl Nielsen (see John Fellow, *Carl Nielsen til sin samtid*, Copenhagen 1999, pp. 403-405).

34 French composer (1892-1955).

35 *Politiken*, 26.10.1926.

36 Torben Schousboe, *op. cit.*, p. 509.

incorporé la façon de ces musiciens, au point de s'en servir d'une façon évoluée qui prend valeur de personnalité. Ainsi dans le *Concerto* pour flûte, par exemple, où les combinaisons de timbres sont d'une recherche toute moderne, digne de l'auteur de *l'Histoire du Soldat*, cependant que la syntaxe n'eût guère effarouché Th. Dubois lui-même;³⁰

To af anmelderne stiller sig dog noget uforstående overfor fløjtekonserten:

Jan Meyerheim i *Paris Telegram*:

"The Concerto for flute, well played by M. Jespersen, I did not care for at all; it was beyond my comprehension."³¹

og Louis Schneider i *New York Herald*:

"It may be said that the Concerto for flute is massive and difficult to comprehend. It was very well played by M. Jespersen, a pupil of M. Ph. Gaubert."³²

Konserten blev også omtalt i danske aviser³³ og *Politiken* havde truffet en aftale med den franske komponist, Arthur Honegger,³⁴ som anmelder konserten den 26. oktober 1926. Om fløjtekonserten udtaler han:

"Fløjtekonserten, som gav os Lejlighed til at beundre den henrivende Tone og Smidighed i *Gilbert-Jespersens* Stil, er af mindre Proportioner, men fuld af smukke Kombinationer, saaledes Dialogen mellem Fløjten og Pavken eller Fagotten. [...] Vi beundrer Carl Nielsen som Tekniker af første Rang og som en Kunstner, hvis Overflod af Skaberevne stadig fornyes. Hele hans Værk giver Indtrykket af Sundhed, Kraft og Overlegenhed."³⁵

I forbindelse med besøget i Paris blev Carl Nielsen tildelt en fransk orden: Officier de la Légion d'honneur.³⁶

31 *Paris Telegram*, 31.10.1926.

32 *New York Herald*, 24.10.1926.

33 Gustav Hetsch i *Berlingske Tidende* 23.10.1926 og 30.10.1926, sidstnævnte et interview med Carl Nielsen (se John Fellow, *Carl Nielsen til sin samtid*, København, 1999, s. 403-405).

34 Fransk komponist (1892-1955).

35 *Politiken*, 26.10.1926.

36 Torben Schousboe, *op. cit.*, s. 509.

The second performance of the flute concerto took place on 8th November 1926 during a Danish music week in Oslo. The orchestra of the society Filharmonisk Selskap played, conducted by Carl Nielsen with Holger Gilbert-Jespersen as soloist. The Danish week held the attention of the Norwegian press,³⁷ which featured not only advertisements and detailed reviews of the concerts but also advance notices, dealing with among others Carl Nielsen. In the reviews the flute concerto is rather overshadowed by the Fifth Symphony, which had been performed on 4th November 1926. It is praised, however, for the flexible orchestral transitions and bold harmonies as well as the soloist's execution of the work. The form of the composition is described as unusual inasmuch as the expected formal scheme is replaced by a freer development.³⁸

The first Danish performance took place on 25th January 1927 in the second concert of the Music Society (Musikforeningen) with Holger Gilbert-Jespersen as soloist and Carl Nielsen conducting.³⁹ As mentioned earlier, the flute concerto had been written in great haste. In particular, the end of the second movement seems to have posed Carl Nielsen certain problems, and it appears that he was not satisfied with the ending as it was at the first performance in Paris and the concert in Oslo. He therefore composed a new one which he finished at the beginning of January.⁴⁰

Although they are not all equally enthusiastic, the reviewers are in general positively inclined. William Behrend writes in *Berlingske Tidende*:

“The actual concerto is a fantasy, living, speaking, often surprising, now intimately communicative, now escaping into gentle, faraway dreaming.

There are (fortunately) no signs of weakness to be found in this music; on the contrary both will and a freely flowing mind, now inspired by nature, now fickle following its

Anden opførelse af fløjtekonzerten fandt sted den 8. november 1926 ved en dansk musikuge i Oslo. Filharmonisk Selskaps Orkester spillede under Carl Niensens ledelse med Holger Gilbert-Jespersen som solist. Ugen havde den norske presses beivågenhed,³⁷ og man bringer i forbindelse med den danske uge ikke blot annoncer og udførlige anmeldelser af koncerterne men også foramtaler, bl.a. om Carl Nielsen. I anmeldelserne står fløjtekonzerten noget i skyggen af 5. symfoni, som var blevet opført d. 4. november 1926. Den roses dog for orkesterpartiets smidige overgange og dristige harmonier samt solistens udførelse af værket. Kompositionens form beskrives som usædvanlig med henvisning til, at det forventede formskema er erstattet af et friere forløb.³⁸

Den danske førsteopførelse fandt sted den 25. januar 1927 ved Musikforeningens 2. koncert med Holger Gilbert-Jespersen som solist og Carl Nielsen som dirigent.³⁹ Som tidligere omtalt var fløjtekonzerten blevet til i stor hast. Specielt slutningen af 2. sats lader til at have voldt Carl Nielsen visse problemer, og det ser ud til at han ikke var tilfreds med slutningen, som den forelå ved uropførelsen i Paris og koncerten i Oslo. Han komponerede derfor en ny, som han afsluttede i begyndelsen af januar.⁴⁰

Selv om de ikke alle udtrykker lige stor begejstring, er anmeldelserne generelt set positivt indstillet. William Behrend skriver i *Berlingske Tidende*:

“Selve Koncerten er en Fantasi, levende, talende, ofte overraskende, snart fortrolig meddelsom, snart flygtende bort i milde fjerne Drømmerier.

Der er (heldigvis) ingen Svaghedstegn at spore i denne Musik, tværtimod baade Vilje og et frit bølgende Sind, snart inspireret af Naturen, snart lunefuldt følgende egne

37 *Morgenbladet, Tidens Tegn*, 2.11-12.11.1926.

38 *Tidens Tegn*, 9.11.1926, and *Morgenbladet*, 9.11.1926.

39 The remainder of the concert consisted of W.A. Mozart, Overture to the opera *La clemenza de Tito*, D. Milhaud, *Serenade for Small Orchestra*, J.S. Bach, *Brandenburg Concerto No. 5*, R. Simonsen, *Winter* for choir, soprano solo og orchestra. In The Music Society's programme the title of the work is "Concert for Flute and Small Orchestra".

40 Cf. letter from Carl Nielsen to Anne Marie Carl-Nielsen of 4.1.1927, Torben Schousboe, *op. cit.*, Copenhagen 1983, p. 515.

37 *Morgenbladet, Tidens Tegn*, 2.11. - 12.11.1926.

38 *Tidens Tegn*, 9.11.1926 og *Morgenbladet*, 9.11.1926.

39 Koncertens øvrige program bestod af: W.A. Mozart, Overture til operaen *Titus*, D. Milhaud, *Serenade for mindre orkester*, J. S. Bach, *Brandenburgkoncert* nr. 5, R. Simonsen, *Vinter* for kor, sopransolo og orkester. I Musikforeningens program er værkets titel: "Koncert for Fløjte og mindre orkester".

40 Jf. brev fra Carl Nielsen til Anne Marie Carl-Nielsen af 4.1.1927, Torben Schousboe, *op. cit.*, København 1983, s. 515.

own deeper urges, but all is pure music – without ulterior motives or pitfalls of ‘cleverness’. Both humour (duet between flute and trombone) and imagination (the extended cadenzalike section towards the end of the first movement) have their place in this concerto, in which the orchestra too, not least its winds, showed themselves as ‘stout fellows’, and brought both composer and soloist equal acclaim.”⁴¹

Less positive is Brieghel-Müller in *Dansk Musiktidsskrift*:

“The last half of the programme featured two Danish first performances, Carl Nielsen’s Flute Concerto and Rud. Simonsen’s ‘Winter’ for choir, soprano solo and orchestra. Both compositions share the fact that irrespective of other valuable musical qualities, because of inherent formal deficiencies they had difficulty making any stronger or enduring impression. The flute concerto for example hardly lived up to its name; it was rather to be viewed as two improvisation-like sketches. The dialogic contrast between the concertante instrument and the orchestra was replaced here by a friendly chat, often coloured by a sarcastic temperament, between the flute and other orchestral units, or else the flute – there was only Mr. Gilbert Jespersen’s – formed part of an overall orchestral texture. The only truly concerto-like thing was the cadenza at the end of the first movement, which like the rest of the flute part was supremely executed. The musical ideas in the piece – and this should be stressed – were expressed with a freedom and naturalness that was as attractive as it was refreshing.”⁴²

Gunnar Heerup is most thorough in his review in *Ekstrabladet* as far as the structure of the composition, which had caused Carl Nielsen problems, is concerned:

“The event of the evening was the first Danish performance of *Carl Nielsen’s* new flute concerto in two movements. The first movement fulfilled all justified expectations, while the second movement disappointed. In several of his recent compositions

dybere Indskydelser, men alt er det ren Musik – uden Bihensigter eller ‘aandrige’ Faldgruber. Baade Humor (Duet mellem Fløjte og Basun) og Fantastik (det omfattende kadenceagtige Afsnit mod Slutning af 1ste Sats), har Plads i denne Koncert, hvori ogsaa Orkestret, ikke mindst dets Blæsere, viste sig som ‘føre Karle’, og som indbragte Komponist og Solist lige stor Hyldest.”⁴¹

Knap så positiv er Brieghel-Müller i *Dansk Musiktidsskrift*:

“Programmets sidste Halvdel bragte to danske Førsteopførelser, Carl Niensens Fløjtekoncert og Rud. Simonsens ‘Vinter’ for Kor, Sopransolo og Orkester. Begge Kompositioner har det tilfælles, at de, uanset deres i øvrigt værdifulde musikalske Egenskaber, paa Grund af iboende formelle Mangler havde vanskeligt ved at gøre noget stærkere eller blivende Indtryk. Fløjtekoncerten svarede saaledes kun daarligt til sit Navn; den var nærmest at opfatte som to improvisatorisk klingende Smaaskitser. Det dialogiske Modsætningsforhold mellem det koncerterende Instrument og Orkestret var her afløst af et venskabeligt, ofte af sarkastisk Lune præget Causeri mellem Fløjten og andre Orkesterenheder, eller ogsaa indgik Fløjten – der fandtes kun Hr. Gilbert Jespersens – som Led i en samlet Orkestersats. Egentlig koncertmæssig var kun Kadencen i Slutningen af første Sats, der ligesom det øvrige Fløjteparti blev mesterligt udført. De musikalske Tanker i Stykket var, hvilket bør betones, fremsat med en Frihed og Naturlighed, der var lige saa sympatisk som forfriskende.”⁴²

Gunnar Heerup er mest grundig i sin anmeldelse i *Ekstrabladet* med hensyn til kompositionens struktur, som havde voldt Carl Nielsen problemer:

“Aftenens Begivenhed var den danske Førsteopførelse af *Carl Niensens* nye Fløjtekoncert i to Sats. Førstesatsen opfyldte alle berettigede Forventninger, medens Andensatsen derimod skuffede. Carl Nielsen har i flere af sine senere Kompositioner i

⁴¹ *Berlingske Tidende*, 26.1.1927.

⁴² *Dansk Musiktidsskrift*, 2. Aarg., nr. 5, februar 1927.

⁴¹ *Berlingske Tidende*, 26.1.1927.

⁴² *Dansk Musiktidsskrift*, vol. 2, No. 5, February 1927.

Carl Nielsen has worked more than before with the sound as such, and with the imaginatively improvisational, not rarely at the expense of the clear sculptural qualities that are so extraordinarily typical of his earlier works. It is as if these two things, the sculptural and the imaginative (one is tempted to say the old and the new Carl Nielsen) have not yet become reconciled to each other. What we have here is a stylistic renewal for Carl Nielsen, which one must hope he manages to carry through to become something classic. In the new work, the flute concerto, too, the two beings struggle, but in the first movement they have come to what seems to be a happy compromise: there are loose but clear outlines, framing a fullness of imaginatively improvisational wonders; the freshness of all these brilliant spontaneities fully makes up for the apparently rather loose and vague structure. The second movement is a different matter; it makes too much of a piecemeal impression, and the wealth and freshness of the ideas do not seem the same as in the first movement; in particular the last third of the movement seems without justified connection with the rest, and along with the rhapsodically abrupt ending gives the movement a strangely short-tailed impression. One has the feeling that at least two movements have been tinkered together into one, and that both head and tail have been lopped off the last one, so that it will fit better.

Of course Gilbert-Jespersen played the work into a success.⁴³

The flute concerto did not see many performances in Carl Nielsen's lifetime. Besides those already mentioned, it was played in Tivoli on 3rd September 1927, in Gothenburg on 12th February 1930, at Emil Telmányi's Chamber Orchestra Concert on 1st April 1930 and in Tivoli on 10th June 1931. For the performance in Gothenburg Carl Nielsen had written the following programme note:

"FOR THE PROGRAMME.

Carl Nielsen's Flute Concerto.

First Movement.

The concert is one of the composer's later works and despite the fact that the first movement begins with a dissonance,



it must come under the heading 'more temperate zone'. The

⁴³ Ekstrabladet, 26.1.1927.

højere Grad end tidligere beskæftiget sig med det klanglige og det fantastisk improvisatoriske, ikke sjældent paa Bekostning af den klare Plastik, der i saa ualmindelig Grad udmærker hans tidligere Værker. Det er, som om disse to Ting, det plastiske og det fantastiske, man fristes til at sige: den gamle og den nye Carl Nielsen, endnu ikke rigtig har udsonet sig med hinanden. Der er her Tale om en Stilfornyelse hos Carl Nielsen, som man maa haabe, han naar at føre igennem til Klassicitet. Ogsaa i det nye Værk, Fløjtekoncerten, kæmper de to Væsner, men de har i Førstesatsen indgaaet et tilsyneladende lykkeligt Kompromis: der er løse, men klare Omrids, indrammende en Fylde af Fantastisk improvisatoriske Vidunderligheder; alle disse geniale Umiddelbarheders Friskhed opvejer fuldt ud den tilsyneladende noget løse og vage Struktur. Anderledes Andensatsen, den gør i for høj Grad et sammenstykket Indtryk, ligesom Indfaldenes Rigdom og Friskhed ikke synes den samme som i første Sats, særlig Satsens sidste Tredjedel synes, uden begrundet Forbindelse med det øvrige og giver sammen med den rapsodiske abrupte Afslutning Satsen et underligt stumpumpet Udseende. Man har paa Fornemmelsen at i alt Fald to Sats er blevet smækket sammen til én, og at der er skaaret baade Hoved og Hale af den sidste, for at det bedre skulde passe.

Gilbert-Jespersen spillede selvfølgelig Værket en Succes til.⁴³

Fløjtekoncerten fik ikke mange opførelser i Carl Niensens levetid. Udover de allerede nævnte blev den spillet i Tivoli den 3. september 1927, i Göteborg den 12. februar 1930, ved Emil Telmányis Kammerorkesterkoncert den 1. april 1930 og i Tivoli den 10. juni 1931. Til opførelsen i Göteborg havde Carl Nielsen skrevet følgende programnote:

"TILL PROGRAMMET.

Carl Niensens flöjtkonsert.

Förste Sats.

Konserten er et af Komponistens senere Arbejder og trods det at første Sats begynder med en Dissonans



⁴³ Ekstrabladet, 26.1.1927.

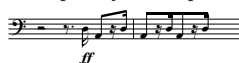
beginning is kept more or less in a free, fantasizing tone and the solo instrument moves rather searchingly until it gets hold of the following little more definite motif:



which is later taken up by the orchestra and comes to play a certain role in a rather highly developed transition to the movement's second subject (the song subject). This subject is first stated by the orchestra:



after which the solo flute plays the same a fourth higher and later moves into a small conversation with a solo clarinet and a bassoon. A string crescendo then stirs the solo instrument up to some more passionate utterances, but it is not meant so seriously and again we slide into peaceful conditions with small stirrings here and there. But then it seems as if the instruments begin to get bored, and therefore they plunge into a rather more marked and fugato subject which is suddenly interrupted by the timpani, which says:



and chases a solo trombone out of its previous mode. The solo flute gets quite nervous and proclaims shrilly:



and now things get more lively. Gradually the orchestral texture becomes fuller and more mobile, but this does not last long; for the flute cannot deny its nature, it belongs in Arcadia and prefers the pastoral moods; the composer therefore has to indulge the gentle creature, if he does not want to be stigmatized as a barbarian. Now there are no more new elements in the first movement, but the soloist does have a couple of free cadenzas and a duet with a solo clarinet which one perhaps notices. The movement does not end as it began - on the contrary, it comes gently to rest in G flat major, whereas it began dissonantly and with no key.

maa det dog komme ind under Betragtningen: mildere Zone. Begyndelsen er nærmest holdt i fri, fantasierende Tone og Soloinstrumentet bevæger sig ligesom søgende indtil det faar fat i følgende lille, mere bestemte Motiv:



som senere optages af Orkestret og kommer til at spille en vis Rolle i en ret udviklet Overgang hen till Satsens 2:det Tema (Sangtemaet). Dette Tema fremføres først af Orkestret:



hvorefter Solofløjten spiller det samme en Kwart højere og senere gaar over i en lille Samtale med en Soloklarinet og en Fagot. En stærk crescendo-Takt faar derefter Soloinstrumentet drevet op til nogle mere lidenskabelige Ytringer, men det er ikke saa slemt ment og vi glider atter ind i fredelige Tilstande med lidt Pusleri hist og her. Men saa synes det som om Instrumenterne begynder at kede sig og tager derfor fat med et noget mere markert og fugert Tema, som pludselig afbrydes af Paukerne der siger:



og jager en Solobassun ud af sin forrige Tilstand. Solofløjten bliver helt nervøs og skriger op



og nu kommer der mere Liv i Tingene. Efterhaanden bliver Orkestersatsen ogsaa fyldigere og mere bewæget, dog det varer ikke længe; thi Fløjten kan ikke fornægte sin Natur, den hører hjemme i Arkadien og foretrækker de pastorale Stemninger; Komponisten er derfor nødt til at rette sig efter det blide Væsen, ifald han ikke vil risikere at stemples som en Barbar. Nu kommer der ingen flere nye Momenter i 1:ste Sats, men Solisten har dog et Par frie Kadenzer og en Duet med en Solo-Klarinet som man kanske lægger mærke til. Satsen ender ikke som den begyndte, tværtimod; den lægger sig blidt til Ro i Gesdur, hverimod den begyndte dissonerende og uden Toneart.

Second movement

To get away from the gentle G flat major that ended the first movement the orchestra raps out some notes slightly maliciously at the beginning of this movement, but it quickly becomes gentler and when the solo flute enters, it is quite childlike and innocent in an allegretto tempo.



Through various 'spicier' statements we come in the end to an adagio where the solo instrument sings the following lamenting melody,



which is also developed and elucidated in the orchestra. After this the first (innocent) motif comes back and is treated again but presently moves into some slow bars from the adagio. Then something new happens, since a little march motif appears, putting the solo flute in a better mood, and the movement ends in this lighter, more superficial and smiling mood."⁴⁴

The source material for the flute concerto consists of a pencil draft and ink fair copy of the score, a solo part, and orchestral parts used in the first performance. To these we can add a few sketches and various copies more or less directly attributable to Carl Nielsen. All the contemporary sources are handwritten since the concerto was only printed after the death of Carl Nielsen.

The main source for the present edition is the ink fair copy, which has been collated with the draft and the solo part. The draft, especially in the second movement, is very sketch-like, in several places notated in short-score form.

In the work with the source material there have been two problems, both caused by the circumstances of composition: the fair copy was written out in three different hands, and the solo part is not identical to the flute part in the score. The fair

⁴⁴ Programme note viewed as a misplaced insertion in the programme for the first performance in Denmark, 25.1.1927 (Dk-Kk, CNA, I.E.b.1b. Concert programmes 1920-1929). Since the insertion is missing from the programme for the Gothenburg concert of 12.2.1930 (Dk-Kk, CNA, I.E.b.1a. Concert programmes 1930-1965) and was in fact printed in Gothenburg and mentions the other Carl Nielsen works that were played in that concert, it must have been written for that occasion.

Anden Sats.

For at komme bort fra den blide Ges-dur som afsluttede 1:ste Sats prikker Orkestret lidt ondt nogle Toner ud i Begyndelsen af denne Sats, men det bliver hurtigt mildere og naar Solofløjten sætter ind, er der helt barnligt og uskyldigt i Allegretto-Tempo



Gennem adskillige mere 'krydrede' Perioder kommer vi tilsidst hen til en Adagio, hvor Soloinstrumentet synger følgende klagende Melodi



som ogsaa i Orkestret udvikles og belyses. Derefter kommer det første (uskyldige) Motiv tilbage og behandles paany, men gaar atter over i nogle langsomme Takter fra Adagio'en. Saa sker der noget nyt, idet der optræder et lille Marsch-Motiv som sætter Solo-Fløjten i bedre Lune og Satsen ender i denne lettere, mere overfladiske og smilende Stemning."⁴⁴

Kildematerialet til fløjtekoncerten består af blyantskladde og blækrenskrift af partituret, solostemme og orkesterstemmer brugt ved uropførelsen. Hertil kommer nogle få skitser og diverse afskrifter med mere eller mindre direkte tilknytning til Carl Nielsen. Alle samtidige kilder er håndskrevne, da koncerten først blev trykt efter Carl Niensens død.

Hovedkilden til nærværende udgave er blækrenskriften, som er kollationeret med kladden og solostemmen. Kladden er specielt i anden sats meget skitseagtig, flere steder noteret i partitel.

I arbejdet med kildematerialet har der været to problemer, begge affødt af omstændighederne for værket tilblivelse: renskriften er skrevet af tre forskellige hænder og solostemmen er ikke identisk med fløjtestemmen i partituret. Renskriften indeholder passager, skrevet af henholdsvis Carl

⁴⁴ Programnote set som fejlagtigt placeret indlæg i programmet for førsteopførelsen i Danmark 25.1.1927 (Dk-Kk, CNA, I.E.b.1b. Koncertprogrammer 1920-1929). Da indlægget mangler ved koncertprogrammet til Göteborgkoncerten 12.2.1930 (Dk-Kk, CNA, I.E.b.1a. Koncertprogrammer 1930-1965) og iøvrigt er trykt i Göteborg og indeholder omtale af de øvrige Carl Nielsen-værker, som blev spillet ved den koncert, må det være skrevet til den lejlighed.

copy has passages written out by Carl Nielsen, Emil Telmányi and Georg Wiegelmann respectively.⁴⁵ The last of these fair-copied the new end of the concerto which was composed for the performance in Copenhagen. Since Carl Nielsen was pressed for time, Telmányi fair-copied the last section of the first movement and the whole second movement with the ending from the performances in Paris and Oslo. This first fair copy was presumably approved by the composer, including the additions, mainly of dynamics and articulation, which are not found in the draft and thus are not known from Carl Nielsen's hand. However, Emil Telmányi added a number of details in the ink fair copy in connection with the preparations for printing after Carl Nielsen's death; additions which according to the preface to the printed edition are put in brackets. Additions by Telmányi which must have been made after Carl Nielsen's death have been tacitly removed in this edition.

The solo part, like the score, was fair-copied by Carl Nielsen and Emil Telmányi. As is evident from the above, the solo part was sent to Holger Gilbert-Jespersen in smaller portions as it was composed. Carl Nielsen and Emil Telmányi therefore did not have it at hand when fair-copying the score, and the details they added in connection with the fair-copying of the solo part are not always included in the fair copy of the score. In the present edition Carl Nielsen's hand has been followed – that is, in the bars where he has written one fair copy and Telmányi the other, Carl Nielsen's fair copy of the solo flute part has been given the highest priority, regardless of whether it is in the score or the solo part. In the bars where Carl Nielsen has fair-copied both score and solo part, he appears to have been most careful with the solo part, so this has been assigned highest priority. In this respect we have deviated from the general principle of the Carl Nielsen Edition of using the *Fassung letzter Hand*.

Kirsten Flensburg Petersen

Nielsen, Emil Telmányi og Georg Wiegelmann.⁴⁵ Sidstnævnte har renskrevet den nye slutning til koncerten, som blev komponeret til opførelsen i København. Da Carl Nielsen har været i tidsnød, har Telmányi renskrevet sidste del af første sats og hele anden sats med slutningen fra opførelserne i Paris og Oslo. Denne første renskrift har formodentlig været godkendt af komponisten, inklusiv de tilføjelser af overvejende dynamik og artikulation, som ikke findes i kladden og dermed ikke kendes fra Carl Nielsens hånd. Imidlertid har Emil Telmányi tilføjet en række detaljer i blækremskriften i forbindelse med forberedelse til trykning efter Carl Nielsens død, tilføjelser, som i følge forordet til den trykte udgave er sat i parentes. Tilføjelser af Telmányi, som må være kommet til efter Carl Nielsens død, er i nærværende udgave stiltiende fjernet.

Solostemmen er som partituret renskrevet af henholdsvis Carl Nielsen og Emil Telmányi. Som det fremgår af førnævnte omtale, blev solostemmen sendt til Holger Gilbert-Jespersen i mindre portioner, efterhånden som den blev komponeret. Derfor har Carl Nielsen og Emil Telmányi ikke haft den til rådighed ved renskrivningen af partituret, og de detaljer, som de har tilføjet i forbindelse med renskrivning af solostemmen, er ikke altid medtaget i renskriften af partituret. I nærværende udgave er Carl Nielsens hånd fulgt; det vil sige, at i de takter, hvor han har skrevet den ene renskrift og Telmányi den anden, har Carl Nielsens renskrift af solofløjten haft højeste prioritet, uanset om den findes i partituret eller solostemmen. I de takter, hvor Carl Nielsen har renskrevet såvel partitur som solostemme ser det ud til, at han var været mest omhyggelig i solostemmen, og derfor har denne haft højeste prioritet. På det punkt fraviges således Carl Nielsen Udgavens generelle princip om "Fassung Letzter Hand".

Kirsten Flensburg Petersen

⁴⁵ Georg Wiegelmann is known from an undated voucher for the fair-copying of the end of the flute concerto (Dk-Kk, Musikforeningens Arkiv, Capsule 33).

⁴⁵ Georg Wiegelmann kendes fra udateret bilag for renskrift af slutningen af fløjtekoncerten (Dk-Kk, Musikforeningens Arkiv, kapsel 33).

The image shows a page of handwritten musical notation for the first movement of a concerto. The score is arranged in a system with six staves. The top four staves are for Flute 1, Flute 2, Oboe, and Clarinet. The bottom two staves are for Bassoon and Cello/Double Bass. The notation includes various rhythmic values, slurs, and dynamic markings. Key markings include 'p' (piano), 'pp' (pianissimo), 'f' (forte), and 'arco' (arco). There are also some handwritten annotations like '(f)' and '(p)'. The paper is aged and shows some wear.

Concerto for Flute and Orchestra, ink fair copy, (Source A), first movement bb. 22-24: Revision of slurs and articulation in solo flute b. 23 by Emil Telmányi in connection with posthumous printing.

Koncert for Fløjte og Orkester, blækrenskrift (kilde A), første sats t. 22-24: Revision af buer og artikulation i solofløjte t. 23 af Emil Telmányi i forbindelse med posthum trykning.

—

B E S Æ T N I N G
O R C H E S T R A

2 oboi

2 clarinetti

2 fagotti

2 corni

1 trombone

timpani

archi

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
brass	brass instruments
cb.	contrabbasso
cl.	clarinetto
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)
CNS	Carl Niensens Samling (The Carl Nielsen Collection)
cor.	corno
div.	divisi
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fol.	folio
marc.	marcato
N.K.S.	Ny Kongelig Samling (New Royal Collection)
ob.	oboe
Pl. No.	Plate Number
sord.	sordino
spicc.	spiccato
stacc.	staccato
str.	strings
ten.	tenuto
timp.	timpani
trb.b.	trombone basso
trem.	tremolo
unis.	unison
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

CONCERTO FOR FLUTE AND ORCHESTRA

- A** Score, partly autograph, fair copy, printing manuscript
- B** Score, autograph, draft
- C** Solo part, partly autograph
- D** Parts, printing manuscript
- E** Score, autograph, sketch
- F** Front cover of score, partly autograph
- G** Score, transcript

- A** Score, partly autograph, fair copy, printing manuscript.
DK-Kk, CNS 69a.
Title page: “Carl Nielsen / Konsert for Fløjte / og / Orkester / (Partitur)”
Datings: first movement end-dated: “E.T. Firenze. 6-9-26.”; second movement, first ending end-dated: “E.T. Firenze. 1.-X-26”.
Donated to the Royal Library by Anne Marie Carl-Nielsen in 1935.
30x22.5 cm, 29.5x24.5 cm, 6 gatherings with 24 bifolios and 1 folio as well as 9 folios, totalling 114 pages, including title page and one blank page; the pages are written on in ink (CN, Emil Telmányi and Georg Wiegelmann). Front and back covers in brown paper are presumably not the original covers.
Pagination:
first movement: 1-59
second movement: 60-104 (60-81 have old pagination 1-22)
first ending of second movement: 23-32 (25-27 are also paginated 82-84, 30 is also paginated 85).
Paper type:
title page and pp. 1-81, 12 staves; pp. 82-105, 16 staves, paper cut; first ending, 12 staves.
Hands:
First movement:
pp. 1-41: Carl Nielsen. Clefs and key signatures on some pages in an unknown hand.
pp. 42-59: Emil Telmányi
Second movement with reworked ending:
pp. 60-81: Emil Telmányi
pp. 82-104: Georg Wiegelmann
Second movement, first ending:
Emil Telmányi; additions in pencil (CN).
Title heading p. 1: “Konsert for Fløjte / Carl Nielsen.”; p. 60: “Fløjtekonsert” (Emil Telmányi).
The score has been restored. Additions in pencil and blue crayon (CN); additions in pencil, red crayon, three different blue pens (Emil Telmányi). The source comprises the whole concerto and the first ending of the second movement.

B Score, autograph, draft.

DK-Kk, CNS 69b.

Dating p. 35, end of first movement: "Firenze den 6-9-26."
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35x28 cm, 62 pages written in pencil, numbered 1-38, 1-11 + unnumbered page, 1 + unnumbered page, 2 + unnumbered page, 1-8, bound with flyleaves in green full binding by the Library.

Paper type:

pp. 1-6:	No. 8. Folio 22	22 staves
	pp. 1, 3, staff 15 has 6 lines	
pp. 7-8:		22 staves
pp. 9-10:	No. 8. Folio 22	22 staves
pp. 11-12:		22 staves
pp. 13-20:	(33x24.5 cm)	2 x 8 staves
pp. 21-22:	B. & H. Nr. 6 E.	12 staves
pp. 23-24:		12 staves
pp. 25-28:	(33.5x24.5 cm)	2 x 8 staves
pp. 29-36:	(30x22 cm) handmade paper, cut	12 staves
pp. 37-38:	(33x24.5 cm)	2 x 8 staves
pp. 1-8:	B. & H. Nr. 4. C. / 7. 14. (6 systems piano paper)	
	pp. 2, 4 upside down; pp. 5, 7, staff 15 has 6 lines	
pp. 9-10:	(30x22 cm cut)	12 staves
pp. 11 + unnumbered page:	(33.5x24.5 cm)	2 x 8 staves
p. 1 + unnumbered page:	(30x22 cm)	12 staves
p. 2 + unnumbered page:	(30x22 cm)	12 staves
pp. 1-8:	No. 8. Folio 22	22 staves

The source has been restored. The end of the second movement is the draft for the reworked ending by Carl Nielsen. Title heading on pp. 5, 9: "Fløjte-Concert"; p. 12: "fløjtekonzert"; p. 13: "fløjtekonzert."; p. 21: "fløjtekonzert"; p. 37: "fløjtekonzert (Indledning til II)"¹; pagination 1-11, p. 5: "II"; pagination 1-8, p. 1: "Ny Slutning til fløjtekonzert"²; p. 5: "Ny Slutning til Fløjtekonzert".

Additions in blue and black pen, additions in pencil (Emil Telmányi), and in red crayon in unknown hand.

In the score most of the second movement is notated in short score form. On p. 38 the second movement bb. 114-128 is given with full orchestration, and before the new ending pp. 1-8 there are five music pages (unnumbered p. 12 and p. 1 + unnumbered page and p. 2 + unnumbered page) with full instrumentation of the second movement bb. 39-81.

C Solo part, partly autograph.

DK-Kk, CNS 69c.

Title page: "Carl Nielsen / Fløjtekonzert / Solostemme".

Dating: p. 14, end of first movement: "Firenze / d. 6-9-26." (Emil Telmányi).

Donated to the Royal Library by Irmelin Eggert Møller in 1958.
30x22 cm, 34.5x27 cm, 5 bifolios and 7 folios, including 2 bifolios in gathering, totalling 34 pages, 28 of which are written on in ink.

Pagination: first movement: 1-14; second movement: 1-5, blank page, 6-8, blank page, 9-13 (9-13 formerly numbered 1-5).

Paper type:

First movement: 12 staves

Second movement: pp. 1-8 + 2 blank pages: 12 staves; pp. 9-13 + 3 blank pages: Wilhelm Hansen, Nr. 3. F. 12.

Hands:

First movement:

pp. 1-2: Carl Nielsen

pp. 3-6: Emil Telmányi

pp. 7: Carl Nielsen

pp. 8: solo part Carl Nielsen; reduced score, 3 top systems, Emil Telmányi

pp. 9-12: Carl Nielsen

pp. 13-14: Emil Telmányi

Second movement:

pp. 1-5: Carl Nielsen; p. 4 reduced score systems 2-3 (CN?)

p. 6: Carl Nielsen / Emil Telmányi

p. 7: Emil Telmányi

p. 8: Emil Telmányi / ? (notes crossed out in pencil)

pp. 9-13: Carl Nielsen

The solo part comprises both the flute part and a staff with reduced score. The end of the second movement is the reworked ending. The source has been restored. At the end of the second movement: "Fine". Additions in pencil (CN, Emil Telmányi and Holger Gilbert-Jespersen); in blue crayon (CN); in mauve crayon (Holger Gilbert-Jespersen and unknown hand).

D Parts, printing manuscript.

DK-Kk, C II, 10.

Earliest dating in cor.2: "21. oktober 26".

Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x 27 cm. The set comprises the solo part and 28 parts (strings: vl.1 Nos. 1-5, vl.2 Nos. 1-4, va. Nos. 1-3, vc. Nos. 1-3,

1 "Flute concerto (introduction to II)".

2 "New ending of the flute concert".

cb. Nos. 1-3) written in ink in 4 different hands. The set of parts is in black covers.

Paper type:

Solo part: W.H. Nr. 3. F.12 (12 staves).

Orchestral parts: 12 staves; vl.1 No. 5, vl.2, No. 4, va. No. 3, vc. No. 3, cb. (numbered 1, 2, 3): 12 staves in a different type from the other parts. In vc. Nos. 1-2, cb. Nos. 1-2, ob., cl., fg., cor., a folio of music paper of the type 'K.U.V. Beethoven Papier Nr. 31. (12 Linien)' has been glued on.

The parts show signs of wear.

The parts have additions in pencil, blue crayon, blue pen, black pen (CN); in pencil, black pen, and several blue pens (Emil Telmányi).

The set of parts includes one solo part and parts from the first performance plus more recent parts (vl.1 no. 5, vl.2 no. 4, va. no. 3, vc. no. 3, cb. (numbered 1, 2 and 3) stamped with "Statsradiofoniens Nodearkiv / Radiohuset, København". In fig.2 the last 19 bars of the first movement are pasted over with music paper with the same notes enharmonically expressed.

Musicians' datings, 1926-1953.

In vl.1 Nos. 1-4, vl.2 Nos. 1-3, va. Nos. 1-2, cb. Nos. 1-2, wind parts and timpani, the new ending for the second movement has been added by Georg Wiegelmann. The solo part has the reworked ending. Wind parts, timpani and vl.1 no. 1, vl.2 no. 2, va. no. 1, vc. no. 1, cb. no. 2 (old numbering) were used as the printing manuscript.

E Score, autograph, sketch.

DK-Kk, CNS 69d.

Dating: end-dated on sixth page: "Firenze 1 -10 -26."

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

16.7x23.7 cm, booklet with 40 pages, 5 of which are written in pencil, unnumbered; sewn in grey paper covers.

Paper type: 6 staves.

On cover: "ALBUM MUSICA".

Includes a sketch on the first music page (1 staff, 9 bars, F major or D minor, 2/4), a sketch on 3rd-6th music pages, almost a full draft of the last 20 bars of the first ending of the second movement.

F Cover of score, partly autograph.

DK-Kk, C II, 10.

Title page: "Carl Nielsen / Koncert for Fløjte og Orkester. / Partitur / Verlag. / W. Hansen, / Kopenhagen."

34.7x25.5 cm, 1 folio of music paper, 12 staves.

The cover shows signs of wear.

Of the text on the cover, "Carl Nielsen" and "Partitur" are written in ink, the rest is in pencil. "Partitur" is in autograph.

G Score, transcript.

DK-Kk, C II, 10.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 36x27 cm, 3 gatherings with a total of 19 bifolios in a grey paper cover, with 74 pages written in ink. Pagination: 1-74, music pages at beginning and end unnumbered.

Paper type: 20 staves.

Title on cover: "Partitur. / Carl Nielsen : / Koncert for fløjte og orkester. / Tilhører: Fru Eggert Møller."³

Title on first music page: "Concert for Fløjte / af / Carl Nielsen." Added in pencil: "Verlag / W. Hansen / Kopenhagen". End of second movement: "Fine."

Additions in red pen, pencil, mauve crayon. The score has the reworked ending.

The earliest source for the flute concerto is the sketchbook, Source **B**, containing parts of the original ending of the second movement as well as an unidentified sketch. The pencil score, Source **B**, has a very sketch-like appearance, especially in the second movement. Most bars of the second movement are only notated in short score, and articulation and dynamics are only incompletely indicated.

The ink fair copy, Source **A**, was drawn up by Carl Nielsen and Emil Telmányi. During the fair-copying Carl Nielsen developed the articulation and dynamics. Similarly, Emil Telmányi has added articulation, dynamics and slurs in almost every bar of the part he fair-copied.

In the fair copy, however, there are two other types of additions by Emil Telmányi. In the first place there are additions that cannot be attributed to the fair-copying process, since they are not noted with the same pen as the music. The other type is additions that were made in connection with the printing of the score after Carl Nielsen's death, and as is evident from the preface to the printed score they have been put in brackets both in print and in the ink fair copy. There are moreover additions that cannot be attributed either to Carl Nielsen or to Emil Telmányi.

³ "Score / Carl Nielsen / Concerto for Flute and Orchestra / belonging to Mrs. Eggert Møller."

The ink fair copy has two endings for the concerto. After two performances Carl Nielsen drew up a new ending which has been used ever since. This ending was fair-copied by Georg Wiegelmann. In the pencil draft only Carl Nielsen's new ending appears.

The orchestral parts from the first performance, Source **D**, were fair-copied from the ink fair copy with the new ending added by Georg Wiegelmann.

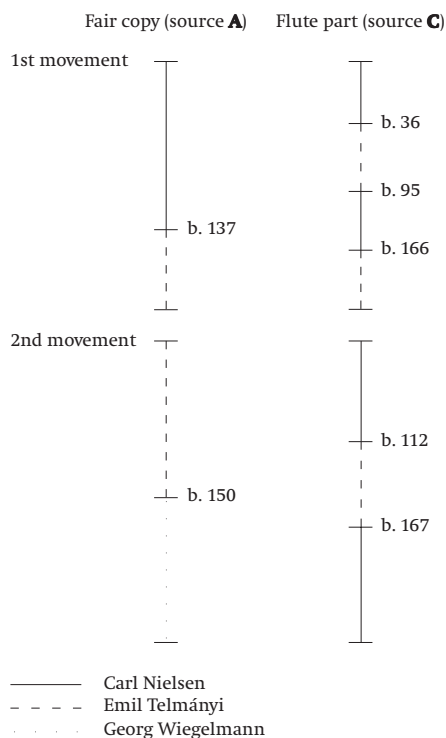
The solo part, Source **C**, was probably fair-copied from the draft by Carl Nielsen and Emil Telmányi respectively. Pressure of time meant that some of the part was sent to the flautist before the concerto had been finished. So the fair-copied solo part would not have been available when the fair copy of the score was made.

The main source for the revision of the flute concerto is the ink fair copy, Source **A**. In the music, additions made by Emil Telmányi in connection with the fair-copying have been included. Additions in connection with printing after the death of Carl Nielsen have been tacitly removed. Additions by Emil Telmányi which cannot be ascribed to Carl Nielsen's lifetime have also been tacitly removed. An exception to this is additions that are in Source **B** and which he forgot during the first fair-copying and therefore inserted later. These have been included in the music and indicated as internal variants in **A**. As will be evident from the description of sources, in Source **B** Carl Nielsen indicated more specific orchestral instrumentation in two places (second movement), bb. 39-81 and bb. 114-128. The solo part is not indicated in these places. In the editorial work it is the most detailed instrumentation that has been consulted. In the second movement Carl Nielsen, after notating all bar numbers in the movement, has interpolated a bar after bar 29. Thus all bar numbers after this in Source **B** must be increased by 1.

In the passages where the solo part, Source **C**, was fair-copied by Carl Nielsen and the score by Emil Telmányi, Carl Nielsen's fair copy of the flute part has been given highest priority. To maintain the use of one main source, they have in practice been noted as revisions in accordance with the solo part. In one case the "Fassung letzter Hand" is not used. This is in the bars where Carl Nielsen has fair-copied both score and solo part. Since the flute solo part seems to be given in more detail than in the score, it has been given high priority despite the fact that it was fair-copied before the score.

Rehearsal numbers in the second movement have been replaced by rehearsal letters in accordance with the first movement. Carl Nielsen's incomplete rehearsal numbers from the pencil draft have been included as variants.


Handwritings in source **A** and source **C**

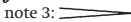
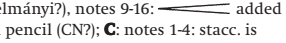



EDITORIAL EMENDATIONS
AND ALTERNATIVE
READINGS



CONCERTO FOR FLUTE
AND ORCHESTRA


First Movement



Bar	Part	Comment
1		B, C: <i>Allegro moderato or tempo giusto</i> ♩ = 100 a 112 emended to ♩ = 100-112
1	ob. cl.	note 1: stacc. added by analogy with vl.1,2, va.
1	timp.	B: rest 2 is missing
1	vl.1,2 va.	B: note 1: ♯ changed to ♮ in black ink
1	vl.2	B: notes 2-3: tie added in blue ink (CN?)
1-3	ob. cl.	B: blank
1-3	fg.1	B: b.1 to b.3 note 1: E ^b
1-4	vl.2	B: b.1 notes 1-3 notated 8va. basso, b.1 note 2 to b.4: <i>col I mo 8v b.</i>
2-3	ob.	b.2 note 1 to b.3 note 2: <i>segue</i> emended to marc.
2-3	cl.	b.2 note 1 to b.3 note 2: marc. added by analogy with b.1 notes 4-10 and by analogy with ob.
2-3	vl.1,2 va.	b.2 note 1 to b.3 note 5: <i>segue</i> emended to marc.
3	cor.	B: note 1: ♯ (a ^a), notes 2-5: blank
3-4	trb.b.	B: blank
3-5	fg.	B: b.3 notes 1-2: ♯ (E ^b) ♯ (g) † ♯ (g) added in black ink, b.3 note 4 to b.5: blank
4-5	fg.	b.4 note 1 to b.5 note 4: marc. added by analogy with b.3 notes 5-11
4-5	vc. cb.	b.4 note 1 to b.5 note 4: <i>segue</i> emended to marc.
5	fl.solo	B: note 1: ♯
5	va.	note 3: stacc. omitted by analogy with vl.1,2
6	fl.solo	C: notes 6-7: ten., slur is missing
7	fl.solo	B: notes 5-7: slur added in blue ink (CN?); C: notes 4-5: ten., note 6: beginning of slur instead of note 5
7-8	vl.2	B: b.7 note 1 to b.8 note 1: as vl.1
8	vl.1 vc. cb.	B: note 1: <i>mf</i>
9	fl.solo	C: notes 3-4: <i>dim.</i>
10	fl.solo	A: notes 13-15:  added in pencil (Emil Telmányi?)
11	cor.	B: ♯; B: ♯
11	fl.solo	C: notes 1-14: slur
11	va.	B: <i>ffp</i>
12	cl.1	note 3: <i>pp</i> added as in B ; note 3: marc. added as in B ; A: notes added in black ink (Emil Telmányi?), after erroneous placing in fg. by CN
12	fl.solo	C: notes 1-2: stacc., note 7: marc. is missing
12	vc. cb.	B: note 1: <i>f</i>
13	fl.solo	note 1: marc. added by analogy with b.12 note 7; B: note 2: ♯ added in blue (?) ink
13	vl.1	A: note 3: ♯ added in pencil (Emil Telmányi?)
14	cl.2	note 1: stacc. added by analogy with cl.1 note 2
14	fl.solo	note 3: marc. added as in B, C ; A: note 3: (marc.) added in blue ink (Emil Telmányi)
14	fl.solo	note 3: <i>mp</i> added as in C
14	vl.1 vc. cb.	B: note 1: <i>pppp</i>


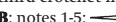
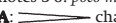
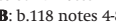
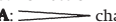
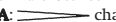
Bar	Part	Comment
14	va.	A: note 1: (h) added in pencil (Emil Telmányi?); B: notes 2-12: <i>col Basso</i>
14-15	fl.solo	B: b.15 note 5: end of slur
15	vl.2 va.	C: note 6: stacc. is missing notes 13-16: stacc. added by analogy with vl.1, vc., cb.
16	ob.	notes 5-7: stacc. added by analogy with cor.; A: notes 4-6: stacc. added in pencil (Emil Telmányi?)
16	cl. cor.	A: note 4: stacc. added in pencil (Emil Telmányi?)
16	vl.1,2 va.	B: note 2: <i>p</i>
16	vl.2 va.	B: chord 1: <i>ffz</i>
16	vc. cb.	B: note 2: <i>ffz</i> , note 3: <i>p</i>
17	ob.	note 6: ten. emended to stacc. by analogy with cor.
17	cl.	notes 1-2: stacc. added by analogy with ob.; notes 5-7: stacc. added by analogy with cor.; A: notes 1-2: stacc. added in pencil (Emil Telmányi?), notes 4-7: stacc. added in pencil (Emil Telmányi?); B: note 1: <i>ffz</i>
17	fg.	B: note 3: 
17	cor.	A: note 4: stacc. added in pencil (Emil Telmányi?)
17	vl.1	B: chord 1 to note 1: ♯ (a ^b) ♯ (a ^b) added in blue ink
17	vl.2 va. vc. cb.	B: illegible notes added in blue ink
17-18	fg.	b.16 note 3 to b.17 note 1: <i>dim. pp</i> added by analogy with trb.b.
17-18	trb.b.	B: b.17 notes 1-2: slur, b.17 note 1 to b.18 note 1: slur
18	trb.b.	<i>pp</i> : brackets omitted; B: ♯
18	va.	<i>p</i> added by analogy with vl.1,2
19	vc. cb.	notes 1-3: stacc. added by analogy with b.18; B: notes 1-2: ♯ added in blue ink
20	fl.solo	note 5: marc. added as in C ; A: note 5: (marc.) added in red crayon (Emil Telmányi?), notes 9-16:  added in pencil (CN?); C: notes 1-4: stacc. is missing
21	fl.solo	B (fl.solo, va.): note 1: g ^b changed to g ^b ; C: note 1: g ^b , notes 1-7: slur added in pencil
21	vl.1,2 vc. cb.	B: note 1: <i>mfz</i>
22	fg.1	B: note 1: <i>pp</i>
23	fl.solo	note 15: e ⁿ emended to e [♯] as in B, C
23-24	fl.solo	slur b.23 notes 12-16 and slur b.24 notes 1-3 emended to one slur as in C
24	ob. cl. fg.	A: note 1: <i>p</i> changed to <i>pp</i> in pencil (Emil Telmányi?)
24	fl.solo	B, C: notes 2-3 are missing
24	vc. cb.	note 6: f emended to f [♯] by analogy with vl.1,2, va.; B: <i>pppp</i>
25	va.	notes 15-16: stacc. added by analogy with notes 3-14
25	vc. cb.	notes 3-7: <i>sempre ppp</i> added by analogy with vl.1,2, va.
25-26	fl.solo	A: b.25 note 1 to b.26 note 1: slur added in pencil
25-27	fl.solo	C: b.25 notes 1-2: slur, b.26 note 1: beginning of slur open (change of system), b.26 notes 2-4, 5-7: slur, b.26 note 8 to b.27 note 3: slur
26	vc. cb.	B: note 9: f [♯]
27	ob.1 fg.1	A: note 1: f ^{mo} added in black ink (Emil Telmányi); B: (fg.1): f ^{mo} is missing

Bar	Part	Comment
27	fl.solo	A: after note 3: (♯) added in blue ink (Emil Telmányi), cannot be dated more specifically
27	vl.1,2 va.	A: note 6: <i>mp</i> changed to <i>mf</i> (CN)
27	va. vc. cb.	notes 1-4: stacc. added by analogy with vl.1,2
29-31	va.	B: notes and slurs added in blue ink
30	va. vc. cb.	notes 3-4: <i>dim.</i> added in accordance with D (vc.); D (vc. Nos.1-2): notes 3-4: <i>dim</i> added in black ink (CN)
30	vc. cb.	notes 1-2: tie added as in B and by analogy with va.
31	cl. fg. cor.	B: <i>p</i>
31	fl.solo	C: note 5: <i>g'</i>
31-33	cor.	B: notes b.33 (cor.1) and notes bb.32-33 (cor.2) emphasized in black ink
31-34	fl.solo	C: b.31 note 1 to b.34 note 1: slur
33	fg.	B, C: <i>poco rall</i>
33	vl.1	B: <i>♯</i> (error in B)
34	fg.	A: <i>rall:</i> added in pencil (CN) A: <i>dolce</i> added in blue ink (Emil Telmányi); B: <i>Tempo I</i> note 2: <i>p</i> added as in B ; note 2: <i>mp</i> changed to <i>p</i> in pencil (CN); B: notes 2-4: marc.
34	vl.1,2	A: notes 1-3: slur crossed out in pencil (CN)
34-35	ob.	B: b.34 note 1 to b.35 note 1: marc., b.34 note 1: <i>mp</i> changed to <i>p</i> in pencil (CN)
34-35	vl.1	B: b.34 note 1 to b.35 note 1: marc. and ten.
35	ob.	note 2: beginning of slur emended from note 3 as in B and by analogy with fg., vl.1,2; B: notes 9-10 are missing
35	ob.1	B: note 8: <i>e''</i>
35	vl.1	note 10: end of slur emended from note 9 as in B and by analogy with vl.2
35	va.	<i>arco</i> omitted
35-36	cor.	B: b.35: end of slur open (change of system), b.36 notes 1-2: slur
36	ob.1	B: note 2: <i>d''</i> , note 6: <i>e''</i>
36	cor.	note 2:  added by analogy with other parts
36-37	va.	B: end of slur b.36 note 5 instead of b.37 note 1
37	fg.1	note 2: <i>p</i> added as in B
37-38	fl.solo	B: b.37 note 1 to b.38 note 1: marc.
39-41	fg.1	B: b.39: beginning of slur note 3 instead of note 5, note 4: <i>♯</i>
40	fl.solo	note 4: stacc. added as in B, C
41	fl.solo	note 2: stacc. added as in B, C
41-42	cl.1	b.42 note 11: end of slur added as in B; A: b.42 note 11: end of slur open (page turn) note 1: <i>trem.</i> added
43	vl.2 va. vc. vb.	B: <i>ff</i>
44	timp.	B: notes 2-10: slur
44	fl.solo	D (vl.1 No.3): note 1: <i>ffz</i> changed to <i>fz</i> in pencil (CN)
44	vl.1	B: chord 1: <i>ff</i>
44	vl.1,2 va.	B: note 1: <i>ff</i>
44	vc. cb.	C: b.44 note 2 to b.48 note 3: slur
44-48	fl.solo	note 11: <i>‡</i> added as in B, C; B: note 11: <i>‡</i> added in blue ink
45	fl.solo	note 12: <i>d'''</i> emended to <i>c'''</i> as in C and correction in A; A: <i>d'''</i> corrected to <i>c'''</i> in margin
45	vl.1 va. vc. cb.	B: note 1: <i>‡</i> added in blue ink, notes 2-3: stacc.

Bar	Part	Comment
45-48	fl.solo	B: b.45 note 1 to b.48 note 3: slur, beginning of slur open (change of system)
46	fl.solo	notes 11-12: <i>dim</i> added as in B; C: notes 7-9: <i>dim.</i>
46-47	vl.1	B: b.46 note 3 to b.47 note 1: slur
46-47	vc.	A: b.46 notes 3-4: beginning of slur emphasized in blue ink (Emil Telmányi?)
47	vc. cb.	B: <i>dim.</i>
48	fl.solo	note 1: <i>p</i> added as in B, C
48	vl.1,2 va.	B: note 1: <i>ppp</i>
48	vc. cb.	B: note 2: <i>pp</i>
49	vl.1,2 va.	rehearsal letter <i>Bb</i> in circle omitted
49-50	vl.1,2 va.	b.49 note 1, 4, b.50 note 1: marc. added by analogy with b.48 note 1; A: marc. added in red crayon (Emil Telmányi?)
50	cl.	B: note 1: <i>p</i>
50-52	cl.1	b.50 note 1: beginning of slur emended from note 2 by analogy with cl.2; b.52 note 1: end of slur emended from b.51 note 6 by analogy with ob. fg. (bb.35-37)
51	vl.2	B: note 2: <i>♯</i> added in blue ink, end of slur note 2 instead of note 3
51-52	fl.solo	C: b.51 note 3 to b.52 note 1: 
51-52	vl.1	B: beginning of slur b.51 note 4 instead of b.51 note 2
53	fg.1	B: note 3: <i>♯</i> added in blue ink
53-54	fl.solo	C: b.53 note 2 to b.54 note 5: slur
54	fl.solo	notes 6, 8, 10: <i>fz</i> added as in B, C; B: notes 2-5: end of slur note 4 instead of note 5
54	vc. cb.	B: <i>♯</i> corrected to <i>♭</i> in blue ink
55	fl.solo	C: beginning of slur open (change of system), note 10: stacc.
55	vl.2	B: beginning of slur note 1 instead of note 2
55	cb.	B: note 4: <i>♯</i> corrected to <i>♭</i> in blue ink
56	cl.1	B: b.56 notes 1-7, b.56 note 8 to b.57 note 6: slur added in blue ink
56-58	fl.solo	C: b.56 note 1 to b.58 note 1: slur
57	vl.1	<i>mf:</i> brackets omitted
58	fg.1	B: notes 2, 5: <i>e</i>
58	fl.solo	B: note 13: <i>fz</i>
58-59	fl.solo	C: b.58 note 2 to b.59 note 12: slur
59	vl.1	note 1: <i>arco</i> added as in B; B: note 7: <i>ppp</i>
61	vl.1	B: note 1: marc., note 13: <i>ppp</i>
62	cl.1	A: notes 3-4:  <i>pp</i> added in pencil (Emil Telmányi)
63	cl.1	B: note 2: <i>pp</i>
63	fl.solo	C: note 19: marc.
64-67	cl.1	A: b.64 note 1 to b.67 note 9: slur changed to slur b.64 note 1 to b.66 note 1 and slur b.66 note 2 to b.67 note 9 in black ink (CN); B: b.64: unfinished slur, b.66 note 1: beginning of slur open (change of system), b.66 note 2 to b.67 note 8: slur
66	cl.1	B: note 18: <i>‡</i> added in blue ink
66	vl.1	B: notes 5-7: ten. and stacc.
66	vl.2	B: notes 1-3: ten. and stacc.
67	vl.1	A: rest 1 added in blue ink; B: notes 3-5: ten.
67	vl.2	B: notes 1-3: ten.
68	cl.1	A, B: <i>‡</i> added in blue ink
68	cl.1	A: note 6: <i>‡</i> added in black ink; B: beginning of slur note 3 instead of note 2, note 14: <i>‡</i> added in blue ink, note 15: <i>♯</i> added in blue ink

Bar	Part	Comment
68	fl.solo	A: after note 9: ♯ added in blue ink (Emil Telmányi?); B: note 9: unfinished slur
68	vl.1	B: rest 1: ♯ changed to - in blue ink, only three crotchets (originally $\frac{4}{4}$)
68	vl.2	B: rest 1: ♯ changed to - , only three crotchets (originally $\frac{4}{4}$)
69		A: C added in black ink; B: C added in blue ink
69	fl.solo	B: beginning of slur note 2 instead of note 1
70	vl.1,2	B: note 1: V
70	vl.1	B: note 1: ten.
70	vl.2	B: notes 1-3: ten.
70-71	vl.1,2	B: b.70 note 3 to b.71 note 1: tie
72-73	vl.1 va. vc. cb.	B: b.72 fourth crotchet to b.73 note 1: 
73	str.	B: note 1: <i>mf</i>
75	trb.b.	B: <i>poco ff</i>
75	va.	marc. added as in B
75	vc. cb.	B: note 4: <i>e</i>
76	cb.	B: <i>segue</i>
77	vl.1,2 va.	B: chord 1: <i>cresc.</i>
77	vc. cb.	B: note 1: <i>cresc.</i> , note 8: g^{\sharp}
78	va. vc.	B: chord 1: <i>accel</i>
79	vl.1	B: note 2: marc., note 3: <i>trem</i>
79	vl.1,2 va.	B: <i>trem.</i> abbreviation added in blue ink
79-80	trb.b.	B: blank
80	fg.	note 5: marc. added by analogy with notes 1-4; A: note 5: marc. added in blue ink (Emil Telmányi)
80	fg. vc. cb.	B: after note 5: \downarrow (A)
80	cor.	notes 1-5: marc. added by analogy with bb.74-79; A: notes 1-5: marc. added in blue ink (Emil Telmányi)
80	vl.1,2 va.	B: chord 3: <i>fffz</i>
80	vl.2	D (vl.2 Nos.2-3): chord 3: <i>fffz</i> added in black ink (CN?)
80	vc. cb.	note 5: marc. added by analogy with notes 1-4; B: note 5: <i>fffz</i>
81-82	trb.b.	b.81 note 1 to b.82 note 1: slur added as in B
82	trb.b.	note 2: marc. added as in B
83	fl.solo	notes 3, 5, 7, 9, 11, 13: marc. added as in B ; A: notes 3, 5: (marc.) added in blue ink (Emil Telmányi), notes 6-9: (<i>segue</i>) added in blue ink (Emil Telmányi); B: note 1: <i>ffp</i> (?) changed to <i>ff</i> in pencil (CN)
84	trb.b.	B: note 1: <i>p</i>
84	va. vc. cb.	B (tr): \ddagger added in pencil
85	trb.b.	B: note 3: <i>fsz</i>
85	fl.solo	A: note 11: \downarrow and slurs added in red crayon and blue ink by Emil Telmányi as in B ; B: notes 1-6: marc. changed to stacc. (CN), note 7: stacc.; B: C: note 8: marc.
86	fl.solo	B: notes 2-10: slur added in blue ink; C: notes 2-10: slur
86	vl.1,2 vc. cb.	end of slur emended from note 2 by analogy with va.
86	vl.1,2 va. cb.	B: note 2: <i>g</i>
86-87	fl.solo	b.86 note 13, b.87 notes 1, 3: marc. added as in B ; b.87 notes 5, 7: marc. added by analogy with notes 1, 3; A: b.86 note 13: (marc.) added in blue ink (Emil Telmányi); b.86 note 14 to b.87 note 2: (<i>segue</i>) added in blue ink (Emil Telmányi)
87	fl.solo	C: notes 10-11: slur is missing


Bar	Part	Comment
87-88	fl.solo	C: notated an octave down
88	fl.solo	C: notes 3-5: stacc. is missing, notes 6-7: slur added in pencil
88	va.	end of slur emended from note 2 by analogy with vl.1,2, vc., cb.
88	cb.	B: note 2: <i>a</i>
89	fl.solo	B: note 1: ten.
91	trb.b.	B: notes 2-3: dim. added in blue ink
91	fl.solo	B: notes 17-18: stacc. added in blue ink
92	fl.solo	note 12: stacc. added by analogy with note 4, 7-11; B: note 2: ten.
93	trb.b.	note 4: marc. added as in B
94	trb.b.	note 6: marc. added as in B
94	timp.	A: <i>mf</i> changed to <i>mp</i> (CN); B: <i>mf</i>
94	fl.solo	B: note 9: \flat added in blue ink, rest 4 added in blue ink
94	vc. cb.	A: stacc. added in pencil and blue ink (Emil Telmányi?)
95	timp.	A: tr. and wavy line added (Emil Telmányi); B: \downarrow ,  <i>f</i>  <i>p</i>
95-96	fl.solo	b.95 notes 9, 11, 13, 15, b.96 notes 1, 3, 5, 7: <i>segue</i> emended to marc. as in B , C
96	timp.	B: note 1: <i>ff</i>
96	vl.1	D (vl.1 Nos.1, 3): <i>fsz</i> added in black ink (CN)
96	vl.1,2 va.	B: note 1: <i>fsz</i> , <i>molto</i>
96	vc. cb.	B: note 1: <i>f</i> , <i>molto</i>
96-97	fl.solo	B: b.97: end of slur added in blue ink; C: b.96 note 19: end of slur open (change of system)
97	ob.	B: note 1: <i>f</i>
97	vl.1	note 7: marc. added by analogy with va.; A: note 7: marc. added in blue ink (Emil Telmányi)
98	ob.	notes 1, 5, 7: marc. added by analogy with vl.1, va.; A: notes 1, 5: marc. added in pencil (Emil Telmányi?)
98	vl.1 va.	note 7: marc. added as in B (vl.1)
99, 100	cl.2 fg.2	notes 5-6, 13-14: slur added by analogy with cl.1, fg.1
100	ob. vl.1,2 va. vc. cb.	notes 1-8: <i>segue</i> emended to marc.
100	fg.	B: notes 15-16: marc.
100	vl.2	A: note 10: \ddagger added in pencil
101	ob. fg.	A, D: note 1: <i>ff</i> added in black ink (Emil Telmányi)
101	trb.b.	note 2: <i>f</i> added as in B
103	vl.1	<i>8va</i> omitted and notes moved in accordance with comment in A
104	cl.	A: note 3: \flat added in blue ink
104	cor.	B: note 2: <i>f</i> ; note 4: <i>g'</i>
104	vl.2 va. vc. cb.	notes 9, 13: marc. added by analogy with note 1 (vl.1,2); A: notes 9, 13: (marc.) added in pencil (Emil Telmányi)
104	va. vc. cb.	note 1: marc. added by analogy with vl.1,2
105	str.	note 5: marc. added by analogy with b.104 notes 1, 9, 13
105	va. vc. cb.	notes 1-4: stacc. added by analogy with vl.1,2
106	fg.1	B: notes 3-4: g^{\sharp} - <i>f</i>
106	trb.b.	note 2 <i>dim.</i> : brackets omitted
106	vl.1	B: note 9: marc.
106	va.	B: notes 13-16 added in black ink
107-109	cl.	B: b.107: slur is missing, b.108: beginning of slur open (page turn)

Bar	Part	Comment
107-109	fg.	B: b.107 notes 1-4: slur, bb.108-109: beginning of slur open (page turn) <i>dim.</i> added as in B
108	timp.	A: <i>Solo</i> added in pencil
108	fl.solo	B: notes 1-3, 4-5: slur
108	vl.1	
109	ob.1 fg. cor.	B: <i>poco rall</i>
109	timp. vl.1 vc. cb. cor.	pp added as in B ; A: <i>p</i> added in black ink (Emil Telmányi?)
109	fl.solo	<i>dim.</i> added as in C ; C: notes 1-2: <i>poco rall</i> : note 3: end of slur emended from note 2 by analogy with vl.2 and as in B ; B: note 1: <i>dim</i>
109	vl.1	
109	vl.2	B: note 2: <i>p</i>
109	va. vc. cb.	notes 11-12: stacc. added by analogy with notes 3-4, 7-8
109-114	fl.solo	B: b.109 note 3 to b.111 note 4: unfinished slur, b.110 note 2 to b.111 note 1: slur, b.112 note 2 to b.113 note 1: slur, b.113 note 2 to b.114 note 1: slur
109-121	fl.solo	C: b.109 notes 1-6, b.110 note 1 to b.121 note 11: slur
110	cl. fg. timp. str.	B: note 1: <i>p</i>
110	timp.	pp added by analogy with vl.1,2, vc., cb. note 1: <i>espressivo</i> added as in B ; C: note 1: <i>p</i> added as in C
110	fl.solo	
110-114	cl.1	b.112 note 1 to b.114: end of slur added as in B (page turn in A)
111	va.	note 4, 8: stacc. added as in B ; A: notes 4, 8: stacc. added in pencil
112	va.	notes 4, 8: stacc. added by analogy with b.111; A: notes 4, 8: stacc. added in pencil
114	cor.2	B: note 1: <i>p</i>
114	vl.1	notes 1-5: end of slur emended from note 4 as in B ; note 1: <i>p</i> added as in B ; A: note 1: <i>p</i> added in pencil (Emil Telmányi?)
114	vc. cb.	B: <i>poco espress:</i>
115-116	va.	tie added as in B
117	vl.2	B: end of slur open (page turn)
117-119	fl.solo	B: b.117 note 2 to b.117 note 16: unfinished slur, b.118 note 1 to b.119 note 1: slur
118	cl.1	B: <i>c[♯]</i> is missing (page turn)
118	fl.solo	A:  changed from notes 3-5 to third crotchet in pencil (Emil Telmányi); B: notes 1-5: 
118	vl.1	notes 3-6: <i>poco marcato</i> added as in B
118-119	vl.1	A:  changed from b.118 notes 7-8 to b.119 notes 1-2 in pencil (Emil Telmányi); B: b.118 notes 4-8:  , b.118 note 5 to b.119 note 2: end of slur b.118 note 8
119	fl.solo	A:  changed from notes 4-5 to third crotchet in pencil (Emil Telmányi)
119-120	vl.1	A:  changed from b.119 notes 4-5 to b.120 notes 1-2 in pencil (Emil Telmányi)
119-121	vl.1	B: b.119 notes 3-6: slur, b.120: no slur, b.121: beginning of slur open (page turn b.120-b.121)
120	vc. cb.	B: note 4: <i>♯</i> added in blue ink
120-121	fl.solo	b.120 note 2 to b.121 note 11: end of slur emended from note 10 as in B
121	fl.solo	B: 5 added in a ring in pencil (CN)
121	fl.solo	note 1: <i>f[♯]</i> emended to <i>f[♯]</i> as in C
122	fl.solo	note 1: <i>p</i> added as in C
122	vl.1	note 1: <i>senza sord.</i> added as in B ; A: note 1: <i>sensa sord.</i> added in pencil (Emil Telmányi)

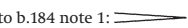
Bar	Part	Comment
122	va.	note 1: mp added as in B
124	ob.	A: notes 1-2: <i>dolcissimo</i> added in red crayon, erased
124	fg.	A: note 2: <i>‡</i> added in pencil
125	fl.solo	C: note 14: marc. is missing
126	cl.1	A: <i>f^{mo}</i> added in blue ink (Emil Telmányi?); B: note 1: <i>p</i>
126	cor.1	B: note 1: <i>p</i> , note 3: head of note added in black ink
127	vl.1	B: note 2: <i>b</i> added in black ink
127-130		B: Irregularity in B , since bars were originally notated in the order b.128, b.129, b.127, b.130. There was also a page turn between b.126 og b.128. The reordering is indicated in B by arrows.
128	fl.solo	A: notes 14-15: <i>c^{mo}b</i> changed to <i>d^{mo}c^{mo}</i> in pencil (Emil Telmányi?)
128-133	cl.1	b.128: open beginning of slur emended to beginning of slur; A: b.128: beginning of slur open (page turn and reordering of bars in A); B: b.128: beginning of slur open, b.128 note 12: end of slur
129	fl.solo	B: note 10: <i>g^o</i> , notes 9-12: slur with end of slur open, stacc. is missing; C: note 10: <i>g^o</i> changed to <i>a^o</i>
130	fl.solo	A: <i>’</i> added in blue ink (Emil Telmányi?), cannot be dated; B: notes 2-7: sextuplet; C: notes 1-9: slur added in pencil
131	cl.1	B: note 7: <i>b</i> added in blue ink (CN?)
131	fl.solo	C: notes 8-9: <i>dim.</i> instead of b.132 notes 2-3
131-133	fl.solo	B: b.131 note 8 to b.133 note 1: slur is missing, b.132 note 1: beginning of slur open
132	cl.1	B: notes 3-6: <i>dim.</i>
132	cl.2	note 1: pp added as in B ; A: note 1: pp added in blue ink (Emil Telmányi); B: note 3: <i>d^o</i>
132	fl.solo	C: <i>rall</i> - - -
132-133	cl.2	B: b.132 note 3 to b.133 note 1: slur notes 7, 37, 38, 40, 44, 46, 47, 49, 50: <i>b</i> added; note 12: <i>‡</i> added; notes 20, 21, 27, 29: <i>‡</i> added; note 42: <i>b</i> added; A: note 55: <i>‡</i> added in black ink and pencil, in margin: <i>‡</i> ? erased; B: note 48, 55: <i>b^o</i> ; C: note 48: <i>b^o</i>
133	fl.solo	A: note 31: (ppp) added in pencil (CN?) and blue ink (Emil Telmányi)
133	fl.solo	B: notes 18-30: slur, note 31: <i>lunga</i> , notes 49-54: <i>rall</i> - - -, note 54: <i>lunga</i> (?); C: notes 17-27: end of slur open (change of system), notes 48-50: <i>rall.</i> , note 55: <i>lung</i>
134		<i>a tempo</i> added as a consequence of <i>poco rall.</i> (b.132)
134	trb.b. timp.	stacc. added by analogy with cor.
134	va. vc. cb.	note 1: arco added
135	vl.1,2	note 1: arco added
135	va.	notes 5, 8: stacc. added by analogy with vc., cb.
136		B: 6 added in a ring in pencil (CN)
136	woodw.	A: notated by Emil Telmányi ?
136	ob.	notes 1-4: end of slur emended from note 3 by analogy with fg.2, cor.2; A: notes 1-3: slur added by Emil Telmányi during fair-copying
136	cl.2	notes 1-4: slur added by analogy with fg.2, cor.2
136	fg.1	notes 1-4: slur added by analogy with fg.2
136	cor.	note 3 (<i>tr</i>): <i>‡</i> added by analogy with cl.


Bar	Part	Comment
136	cor.1	notes 1-4: slur added as in B and by analogy with cor.2; A : notes 3-4: tie added by Emil Telmányi during fair-copying
136	cor.2	notes 3-4: tie added by analogy with cor.1
136	va.	A : note 15: ♯ added in black ink; B : note 15: $a^{b'}$
136	va. vc. cb.	A : note 5: ♯ added in pencil
136	vc. cb.	A : note 15: ♯ added in black ink; B : note 15: a^b
136	cl.1	b.136 note 1 to b.136 note 4: end of slur emended from b.137 note 1 by analogy with cl.2, fg.; A : slur added by Emil Telmányi during fair-copying
136-137	fg.2	b.136 note 5 to b.137 note 1: slur added as in B
137	ob.2	B : note 3: c''
137	va. vc. cb.	A : note 5: ♯ added in blue ink
138	trb.b.	B : note 1: f'
138	va.	B : notes 5-6: slur
138	vc. cb.	A : notes 5-6: slur crossed out in black ink
138-140	cor.2	A : b.138 note 2 to b.140 note 3: marc. added by Emil Telmányi during fair-copying
139	trb.b.	A : note 3: marc. added by Emil Telmányi during fair-copying
140	cl.2	B : note 6: $b^{b'}$
140	vl.2	note 5: marc. added as in B
140-141	ob.1	B : b.140 note 1 to b.141 note 1: slur
141	trb.b.	A : notes 1-2: stacc. added by Emil Telmányi during fair-copying, note 3: marc. added by Emil Telmányi during fair-copying
142	fl.solo	C : marc. is missing
142	va. vc. cb.	B : note 13: ♯ added in blue ink (Emil Telmányi?)
143	va. vc. cb.	stacc. added by analogy with b.142 notes 7-14
144	cor.	note 1: fz added as in B and by analogy with woodw.
144-145	fl.solo	b.144 note 4: grace note (e''') added as in C ; b.144 note 3 to b.145 note 1: tie emended to slur as in C
144	str.	A : rest 2: ♯ added in red crayon and blue ink
145	ob.	stacc. added by analogy with b.144 and by analogy with cl., fg.
145	cor.2	note 2: stacc. added by analogy with cor.1; A : note 1: $a^{b'}$ changed to $a^{b''}$ in blue ink (Emil Telmányi), note 2: g^c changed to $g^{b'}$ in blue ink (Emil Telmányi); B : note 2: g^c
145	fl.solo	note 1: ♯ emended to ♮ as in C ; note 1: stacc. added as in C
145	vl.1 va.	A : note 7: ♯ added in blue ink (Emil Telmányi)
146	fl.solo	note 1: ♯ emended to ♮ as in C
146	fl.solo	A : notes 2-3: the word <i>Cadenza</i> added by Emil Telmányi during fair-copying
146	fl.solo	C : notes 11-12: $d^{b'c''}$
146	fl.solo	notes 22, 28, 29, 32, 40, 42, 45, p.154 system 1 notes 1, 7, p.154 system 2 note 25: b added
146	fl.solo	slur p.153 note 23 to p.154 system 1 note 7 and slurs p.153 notes 28-33, 34-39, 40-45, p.154 system 1 notes 1-6 emended to slurs p.153 notes 29-33, 35-39, 41-45, p.154 system 1 notes 2-6 as in B , C ; A : p.153 note 23 to p.154 system 1 note 7, p.153 notes 23-27, 28-33, 34-39, 40-45,

Bar	Part	Comment
146	fl.solo	p.154 system 1 notes 1-6: slurs added in blue ink (Emil Telmányi?). This addition cannot be accurately dated; B : p.153 note 23-28: slur
146	fl.solo	p.154 system 1 note 7: ten. added as in C ; A : p.154 system 1 note 7: \curvearrowright in brackets added in pencil (CN/Emil Telmányi?), p.154 system 1 note 8: pp added in pencil (CN)
146	fl.solo	p.154 system 1 notes 32-38: <i>sub. p.</i> f' emended to p fz as in C ; A : p.154 system 1 note 32: <i>sub.</i> added by Emil Telmányi during fair-copying, crossed out in pencil (CN); B : p.154 system 1 note 32: p changed to <i>sub p</i> in blue ink (Emil Telmányi?)
146	fl.solo	p.154 system 1 note 38: ♯ added
146	fl.solo	A : p.154 system 2 rest 1: \curvearrowright added by Emil Telmányi during fair-copying; C : p.154 system 2 rest 1: \curvearrowright is missing
146	fl.solo	p.154 system 2 notes 1-19: slur omitted as in C ; A : p.154 system 2 notes 1-19: slur added in blue ink (Emil Telmányi?). The addition cannot be accurately dated; A : p.154 system 2 notes 1-6: end of slur changed from p.154 system 2 note 7 in blue ink (Emil Telmányi), p.154 system 2 notes 8-12: end of slur changed from p.154 system 2 note 13 in blue ink (Emil Telmányi), p.154 system 2 notes 14-18: end of slur changed from p.154 system 2 note 19 in blue ink (Emil Telmányi). These changes cannot be accurately dated
146	fl.solo	p.154 system 2 note 6: $d^{b''}$ emended to d'' as in B , C
146	fl.solo	p.154 system 2 note 26: ♯ added
146	fl.solo	p.154 system 2 note 38: marc. added as in C
146	fl.solo	B : p.154 system 3 note 1: $f^{b''}$
146	fl.solo	p.154 system 3 notes 1, 6: fz added as in C ; p.154 system 3 note 28: f' added as in B , C
146	fl.solo	p.154 system 3 notes 5, 10, 37, 39: ♯ added
146	fl.solo	C : p.154 system 3 note 11: e''' changed to $e^{b''}$ in pencil
146	fl.solo	B : p.154 system 3 note 16: $g^{b''}$, p.154 system 3 note 17: $f^{b''}$
146	fl.solo	p.154 system 3 note 18: marc. added as in B , C ; A : p.154 system 3 note 18: (marc.) added in blue ink (Emil Telmányi)
146	fl.solo	C : p.154 system 3 notes 20-21: <i>poco rall.</i> , p.154 system 3 notes 22-27: <i>rall -</i> (change of system)
146	fl.solo	B : p.154 system 3 note 33: $c^{b''}$
146	fl.solo	A : p.154 system 3 notes 34-35: slur added in pencil and blue ink after B (Emil Telmányi)
146	fl.solo	B : p.154 system 3 notes 38-49: slur, end of slur open (change of system), p.154 system 4 note 12: end of slur p.154 system 4 note 11 instead of p.154 system 4 note 12, p.154 system 4 notes 12-25: slur, end of slur open
146	fl.solo	p.154 system 4 note 31: <i>rallentando</i> and <i>diminuendo</i> emended from p.154 system 4 note 25 as in C ; A : p.154 system 4 notes 25-40: <i>dim. - - e rall - -</i> ; C : <i>dim rall - -</i>

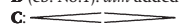
Bar	Part	Comment
146	fl.solo	p.154 system 4 notes 31-52: slur emended to slur p.154 system 4 notes 31-42 and slur p.154 system 4 notes 43-52 as in C ; B : p.154 system 4 notes 26-52: slur
146	fl.solo	p.154 system 4 note 44: \sharp added
146	fl.solo	B : p.154 system 4 note 52: <i>p</i>
147	fl.solo	A : notes 1-3: ten. and marc. added by Emil Telmányi during fair-copying; B : notes 1-3: marc.; C : notes 1-3: ten.
148	cl.1	1 added in accordance with D ; A : ten. added by Emil Telmányi during fair-copying; B : notes 1-4: marc.
149	fl.solo	B : note 17: b^{\sharp}
149-150	fl.solo	B : b.149 note 20: end of slur open (page turn), b.150 notes 1-9: slur; C : b.149 note 20 to b.150 note 9: b.149 note 20: end of slur open (change of system), b.150 notes 1-9: slur
150	fl.solo	B : note 10: \sharp added in blue ink (Emil Telmányi?)
152	fl.solo	notes 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29: marc. added as in C
152-153	fl.solo	A : flute part crossed out, a new flute part added in red crayon (Emil Telmányi); B :
		
		C : staff drawn in ink (CN) pasted in. The music is identical to the music added in red crayon in A
153	fl.solo	notes 1, 3, 5, 7, 9, 13, 15: marc. added as in C ; note 11: marc. added by analogy with notes 1, 3, 5, 7, 9; note 18: \sharp added. In connection with rewriting e^{\flat} has been added as note 10; \sharp forgotten at note 18
154	cl.1	A : note 28: \sharp added in pencil and blue ink; B : notes 2, 4, 6, 8, 10, 12, 14, 16, 30, 32: \sharp changed to \flat in blue ink (Emil Telmányi), note 16 emphasized in blue ink, note 28: a^{\flat}
155	cl.1	B : notes 2, 4: \sharp changed to \flat in blue ink, note 5: note added in blue ink (Emil Telmányi), notes 5-6: slur added in blue ink (Emil Telmányi)
155	fl.solo	B : notes 3-19: slur, end of slur open (change of system)
156	fg.	note 1: <i>ff</i> added as in B
156	fl.solo	A : note 1: (\flat) added in blue ink (Emil Telmányi); B : notes 25-32: end of slur open (page turn)
157	cl.	A : (<i>a2.</i>) added in blue ink on bar line (Emil Telmányi)
157	cl. fg.	notes 2-11: end of slur emended from note 10 as in B
157	fl.solo	B , C : note 2: the word <i>Cadenza</i> is missing
157	fl.solo	notes 25, 28, 29, 31, 32, 33, 39: \sharp added
157	fl.solo	notes 28-44: ten. omitted by analogy with C ; A : ten. added by Emil Telmányi during fair-copying
157	fl.solo	notes 28-48: slur added in accordance with C and addition in A ; A : notes 28-48: slur added in pencil and red crayon; C : notes 29-48: slur
157	fl.solo	A : note 28: (\sharp) added in pencil (Emil Telmányi), notes 30-32, 33-35: triplet





Bar	Part	Comment
157	fl.solo	symbol added in pencil (Emil Telmányi), note 43: (\sharp) added in pencil (Emil Telmányi)
157	fl.solo	A : notes 29-46: <i>dim. - - - e rall. - -</i> ; C : notes 36-37: <i>dim.</i>
157	fl.solo	A : note 48: <i>pp</i> added by Emil Telmányi during fair-copying; C : note 48: <i>pp</i> notated at the bar line before b.158
158	timp.	C : <i>Tempo I ma molto tranqu.</i>
158	timp.	A : <i>p</i> changed to <i>pp</i> in blue ink (Emil Telmányi). The date of the addition cannot be accurately established
158	fl.solo	A : (<i>pp</i>) <i>p</i> , letters noted in ink with brackets in pencil. It is not possible to establish accurately whether <i>pp</i> was written during fair-copying or whether <i>p</i> is a later addition; B : <i>p</i> ; C : <i>pp</i> (?)
158-160	fl.solo	b.158 note 1 to b.160: slur emended from slur b.158 notes 1-2 and slur b.158 note 3 to b.160 as in C
159	ob.	A : (<i>forse senza l'Ido Oboe</i>) added in blue ink (Emil Telmányi)
159	cor.1	B : note 8: b^{\sharp}
159-160	ob.	B : b.159 to b.160 note 1: tie added in blue ink (Emil Telmányi)
159-160	cl.2 fg.1 cor.2	b.159 note 2 to b.160 note 1: slur added by analogy with cl.1, fg.2, cor.1
159-160	timp.	B : notes, tie and dynamics added in blue ink (Emil Telmányi)
159-161	cl.1	B : b.159 note 2 to b.161 note 1: one slur
160	cor.	B : notes and slur added in blue ink (Emil Telmányi?)
160	timp.	note 2: \flat added as in B ; D : note 1-2: tie
160-161	ob. fg.	B : b.160 note 2 to b.161 note 1: b.160: slur is missing, b.161 note 1: beginning of slur open (page turn)
160-162	vl.1,2	B : b.160 note 2 to b.162 note 5: slur
161	cl.1 fg.1 cor.1	A : note 3: \sharp added in pencil
161	cl.2	A : note 1: \sharp added in blue ink, notes 5, 8: \sharp added in pencil
161	fg.2	A : note 5: \sharp added in pencil
161	cor.2	A : notes 5, 8: \sharp added in blue ink
161-162	va. vc. cb.	B : b.161 note 2 to b.162 note 5: slur
161-163	cl.1	B : b.161 note 3 to b.163: slur
161-163	cl.2	B : b.161 note 4 to b.163: slur
161-163	cor.	B : b.161 note 2 to b.163: slur
162-163	ob.	— added as in B (ob.1)
164		B : 8 added in a ring in pencil (CN)
164	vl.2	A : notes 1-2: slur erased; B : note 4: e^{\flat}
164	va. vc. cb.	B : note 1: (<i>ppp</i>)
165	vl.2	B : notes 1-2, 3-4: slur
166	vl.2	B : end of slur open (change of system)
168	fl.solo	notes 9, 18: \flat emended to \sharp as in B
169	vl.1	B : notes 1-4: slur, end of slur open (change of system)
170	fl.solo	notes 9-26: end of slur emended from note 25 as in B , C ; note 13: c^{\sharp} emended to c^{\flat} as in B , C
170	vl.1,2	B : notes 1-2, 3-4: slur
171	timp.	B : notes 1-2: marc.
171	fl.solo	B : notes 3-12: ten.; C : note 2: \flat \flat , notes crossed out in pencil
171	vl.2	B : notes 1-2, 3-4: slur
171	va. vc. cb.	notes 1-2: stacc. added by analogy with b.167
172	vl.1,2	<i>sempre ff</i> added as in B










Bar	Part	Comment
172	vc. cb.	stacc. added by analogy with va.; <i>ff</i> added as in B ; <i>A</i> : <i>ff</i> added in red crayon and blue ink (Emil Telmányi)
174	vl.1,2	B : notes 3-4: <i>dim</i> .
175	vl.1,2	A : rest 2: <i>la meta senza sordino</i> added in blue ink (Emil Telmányi), probably in connection with printing
175	vl.1	B : notes 1-2: <i>molto dim</i> .
175	vl.2	A : note 3: <i>pp</i> changed to <i>ppp</i> by Emil Telmányi during fair-copying
177-178	fl.solo	b.177 note 9 to b.178 note 10: beginning of slur emended from note 11 as in B , C ; A : b.177 note 9 to b.178 note 10: slur changed to slur b.177 notes 9-10 and slur b.177 note 11 to b.178 note 10 in pencil
177-178	vl.1,2	B : b.177 note 4: slur is missing, b.178 note 1: beginning of slur open (page turn)
178	vl.1,2	A : rest 2: <i>tutti</i> added in blue ink (Emil Telmányi?), probably in connection with printing
178, 179, 180	ob.1 cl. fg.2 cor. str.	A : b.178 note 2 (vl.1,2), b.179 note 1 (cl., cor., va., vc., cb.), b.180 note 1 (ob.1, fg.2): <i>p</i> changed to <i>pp</i> in red crayon (Emil Telmányi). The date of the change cannot be accurately established
179	cor.	B : <i>p</i> added in blue ink (Emil Telmányi)
179	vl.2	B : end of slur note 11 instead of note 12
179	va. vc. cb.	B : note 1: <i>arco</i> added in blue ink (Emil Telmányi)
180	vc. cb.	B : note 2: \flat added in blue ink (Emil Telmányi)
180-182	ob.1	B : b.180 notes 1-3: slur, end of slur open (page turn), b.181 note 2 to b.182 note 7: slur
180-182	fg.2	B : b.180 notes 1-3: slur is missing, b.181 note 1 to b.182 note 5: beginning of slur open (page turn)
181	ob.1	note 1: <i>p</i> omitted by analogy with fg.
181	ob.2	A : <i>p</i> added by Emil Telmányi during fair-copying, changed to <i>pp</i> in pencil (Emil Telmányi) probably in connection with printing
181	vc.	A : chord 1: <i>div.</i> added by Emil Telmányi during fair-copying; B : chord 1: <i>div.</i> added in blue ink (Emil Telmányi)
181-182	fg.1	B : b.181 note 1 to b.182 note 6: slur, beginning of slur open
182	ob.2	\flat emended to \flat with a tie by analogy with cor.1,2 and by analogy with b.180 (cor.1,2, va., vc., cb.); A : note 1: \flat and \flat with a tie changed to \flat by Emil Telmányi during fair-copying
182-183	vc.1	B : slur b.182 notes 4-7 and slur b.182 note 3 to b.183 note 1
182-183	cb.	B : slur b.182 notes 2-7 changed to slur b.182 note 2 to b.183 note 1 in blue ink (Emil Telmányi)
183	fg.	B : b.183: end of slur open (page turn between b.183 and b.184)
183	fl.solo	C : note 2: <i>espr.</i>
183	cb.	B : note 1: g^\flat added in blue ink (Emil Telmányi)
184	fl.solo	C : b.183 note 3 to b.184 note 1: 
185	vc.1	A : \flat added in pencil and blue ink (Emil Telmányi)

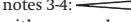
Bar	Part	Comment
185-186	fl.solo	b.185 note 3 to b.186 note 2:  added as in B , C
185-186	fl.solo	C : b.185 note 4: end of slur open (change of system)
186	va.	note 1: <i>p</i> added as in B
186	vc.2	A : notes 1-3: slur erased, notes 2-3: slur added by Emil Telmányi during fair-copying
187-190	fl.solo	C : b.188 note 7: end of slur open (change of system)
187-190	cb.	A : slur added by Emil Telmányi during fair-copying; B : b.188 notes 1-2: slur, beginning of slur open (page turn), b.189 note 1 to b.190 note 1: slur
188-189	vc.	b.188: <i>unis</i> omitted and double stems added as in B ; b.189: <i>div.</i> omitted as in B
188-189	vc.1	b.188 note 2 to b.189 note 1: tie added as in B , b.188 note 1 to b.189 note 1: slur omitted as in B
188-190	cb.	B : b.188 notes 1-2, b.189 note 1 to b.190 note 1: slur
190	cl. cor. str.	B : (vl.1, va., cb.): <i>dim.</i> added in blue ink (Emil Telmányi)
190	fl.solo	C : <i>ppp</i> added (CN?), erased

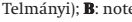
Second Movement

Bar	Part	Comment
1		<i>caa.</i> emended to <i>ca.</i> ; A : (\flat = <i>caa.</i> , 100) added in blue ink (Emil Telmányi) during fair-copying
1		<i>Allegretto</i> emended to <i>Allegretto un poco</i> as in B , C ; B : <i>un poco</i> added in blue ink (CN)
4	vl.1	B : stacc.
5	str.	A : note 2: \sharp added in red crayon and blue ink
6-17	vc. cb.	b.6: (<i>unis</i>) omitted; A : notated on one staff
7	tutti	note 1: <i>p</i> emended from second crotchet as in B ; second crotchet: <i>dim.</i> added as in B
7	cb.	D (cb. No.1): note 1: <i>p</i> added in black ink (CN)
8	cb.	D (cb. No.1): note 3: <i>dim</i> added in black ink (CN)
9	cb.	D (cb. No.1): note 1: <i>pp</i> added in black ink (CN)
9	tutti	second crotchet: <i>dim.</i> added as in B
10	cb.	D (cb. No.1): note 3: <i>dim</i> added in black ink (CN)
11	str.	second crotchet: <i>dim.</i> added as in B
12	str.	A : <i>pppp</i> crossed out in pencil (probably by Emil Telmányi)
12-15	vl.2 va.	b.12: (<i>unis</i>) omitted; A : notated on one staff
13	vl.1	B : note 4: \flat changed to \flat in blue ink (Emil Telmányi), notes 1-4: slur added in blue ink (Emil Telmányi), note 4: stacc. added in blue ink (Emil Telmányi)
13, 14	fl.solo	C : note 2: stacc. is missing
14	vl.1	B : note 4: \flat , note 4: stacc. added in blue ink (Emil Telmányi?)
14	cb.	D (cb. No.1): <i>dim</i> added in black ink (CN)
15	fl.solo	C :  added in pencil (CN?), note 3: \curvearrowright added in pencil (CN?)
15	fl.solo	note 3: marc. added as in B , C ; A : note 3: (marc.) added in pencil (Emil Telmányi)

Bar	Part	Comment
15-17	fl.solo	b.17 note 6: end of slur emended from b.18 note 1 as in B ; C : slur b.14 note 4 to b.15 note 2 and b.15 note 3 to b.17 note 6 changed to b.14 note 4 to b.17 note 6 in pencil (CN?)
17	fl.solo	B : <i>dim.</i>
18	fg.1	B : note 5: ♯
23	fl.solo	B : note 1: <i>cresc.</i> added in black ink (CN)
24	fl.solo	B : <i>cresc.</i> added in blue ink (CN)
25-26	fg.1	B : b.25 note 2 to b.26 note 4: ♯ changed to ♯ in blue ink (CN)
25-26	fl.solo	b.25 note 2 to b.26 note 8: stacc. added and slur omitted as in C ; A : (<i>ossia: staccato</i>) added in blue ink (Emil Telmányi) probably during printing
25-27	fl.solo	B : b.25 note 2 to b.27 note 1: slur over-written with stacc.
26	fl.solo	B : notes 1-4: <i>dim.</i> added in blue ink (CN); C : 
27	fl.solo	B : note 1: <i>mp</i> added in blue ink (CN); C : note 1: ten. added in pencil (CN?)
27-28	fg.1	B : slur b.27 note 4 to b.28 note 1 and slur b.28 notes 1-2
29-33	vc. cb.	B : b.29 note 1 to b.33 note 2: slur note 4: marc. added as in B ; C : <i>pfz</i> emended to <i>fz</i> as in C ; B , C : note 1, 5: <i>f^{tr}</i> ;
33	fl.solo	C :  is missing
34	fl.solo	B : note 3: ♯ added in blue ink (CN?); C : note 3: <i>f^{tr}</i>
34	va.	note 5: end of slur emended from note 4 as in B
35	va.	B : note 3: ♯ added in blue ink (CN?)
35-36	fl.solo	b.35 note 5 to b.36 note 8: slur emended from b.35 notes 5-12 and b.36 notes 1-8 as in C
36	fl.solo	A : <i>rall.</i> added in pencil and red crayon (Emil Telmányi) probably in connection with printing; B : note 4: ♯ added in blue ink (CN?)
37	fl.solo	C : note 4: marc. added in pencil (CN?)
37	vl.2	<i>pizz.</i> : brackets omitted
37-38	fl.solo	b.37 note 4 to b.38 note 16: end of slur emended from b.38 note 15 as in B , C
39	fl.solo	<i>a tempo</i> added as in C (fl.solo)
39	fl.solo	note 2: stacc. added by analogy with notes 1, 3; A : <i>p scherzando</i> added by Emil Telmányi during fair-copying
41	fl.solo	A : notes 3-4: tie added in blue ink (Emil Telmányi); A : note 1: marc. added by Emil Telmányi during fair-copying; B : note 7: ♯ added in blue ink (CN?)
43	fl.solo	note 5 (tr): ♯ added as in C ; C : note 1: marc. is missing, notes 3-4: ♯
44	fl.solo	note 2 (tr): ♯ added as in C ; A : note 2 (tr): ♯ added in blue ink (Emil Telmányi)
44, 45, 46	fl.solo	note 1: ♯ emended to ♯ as in C
46-47	vl.1	B :  b.47 notes 1-8 instead of b.46 note 5 to b.47 note 6
47	fl.solo	 added as in B , C ; A : notes 5-7 added in black ink; B : note 2: ♯ added in blue ink (CN/Emil Telmányi?)
47	vl.2 va.	chord 1: <i>trem.</i> added
48-50	ob.1	A : b.48 to b.50 note 1: slur added by Emil Telmányi during fair-copying; B : bb.48-49: slur is missing, b.50 beginning of slur open
48-50	cor.	A : beginning of slur changed from b.47 by Emil Telmányi during fair-copying

Bar	Part	Comment
48	fl.solo	A : <i>f</i> changed to <i>ff</i> by Emil Telmányi during fair-copying
48	vl.1	A : <i>f</i> changed from b.47 note 8 by Emil Telmányi during fair-copying; B : notes 4-5: stacc.
49	ob. cl.	A : notes 1-2: <i>dim</i> added in black ink (CN)
49	ob. fg.	B : 
49	cl.2	B : note 1: <i>c^b</i>
49	vl.1	A : notes 4-5: ten. added by Emil Telmányi during fair-copying
50	fg.2	note 1: stacc. omitted by analogy with ob., cl., fg.1
50	vl.2	B : <i>Divisi</i> is missing
50-51	cl.2	A : b.50 note 2 to b.51 note 1: tie added in blue ink (Emil Telmányi?)
50-51	vl.2	A : lower part b.50 note 1 to b.51 note 2: slur changed from b.51 notes 1-2 by Emil Telmányi during fair-copying
51	ob.	note 2: stacc. omitted by analogy with b.50 note 6 and by analogy with fg., va.
51	fl.solo	note 1: ♯ emended to ♯ as in C
52-54	fl.solo	b.53 note 1 to b.54 note 1:  <i>f</i> added as in C ; A : b.52 note 2 to b.53 note 6:  <i>f</i> added by Emil Telmányi during fair-copying
52-55	fl.solo	B : b.52 note 2 to b.53 note 1: slur
53	cor.	 added as in B
53	fl.solo	A : note 6 (tr): ♯ added in blue ink (Emil Telmányi?)
53	vl.2	chord 2 <i>unis</i> : brackets omitted; 2nd crotchet: <i>trem.</i> added
53-54	cl.2	b.53 note 3 to b.54: tie added as in B
53-54	cor.2	A : b.53 note 3 to b.54 note 1: tie added in blue ink (Emil Telmányi)
54	fg.	note 2: <i>f^{tr}</i> emended to <i>f^r</i> by analogy with ob. and in accordance with D
54, 55	va.	B : notes 4-5: stacc.
55	fl.solo	<i>c^{tr}</i> emended to <i>e^m</i> as in B , C ; A : <i>c^{tr}</i> changed to <i>e^m</i> in pencil
55	cb.	A : notes 2-3:  added in red crayon (Emil Telmányi?)
57	fl.solo	A : <i>poco rall.</i> added by Emil Telmányi during fair-copying
57	cl.	B : notes 1-2: <i>dim.</i>
57	vl.2 va. vc. cb.	B : note 2: <i>dim.</i>
58	fl.solo	A : <i>tranq.</i> added by Emil Telmányi during fair-copying
58	fg.	D : <i>solo</i> added (Emil Telmányi)
58	cb.	B : <i>g^{tr}</i>
58, 59	cl.2	B : note 2: <i>g^{tr}</i>
58, 59	fg.	B : note 3: ♯ added in blue ink (Emil Telmányi?)
58-62	fg.	A : slurs changed by Emil Telmányi during fair-copying; B : b.58 note 1 to b.62, b.58 notes 1-2: slur
60	fg.	B : note 2: <i>f^{tr}</i>
61	cl.2	B : note 2: ♯ added in blue ink (CN?)
61	fg.	B : <i>rall.</i>
62	fl.solo	B : <i>Poco Adagio</i> changed to <i>Adagio ma non troppo</i> in blue ink (CN)
62-64	vl.1,2	A : slurs changed by Emil Telmányi during fair-copying; B : b.63 notes 1-3: slur
63-64	fl.solo	C : b.64 notes 2-6:  is missing, added in pencil
64-65	fl.solo	 b.64 notes 2-6 and  b.65 notes 1-2 emended to one 

Bar	Part	Comment
65	vl.1	B: note 1: <i>f^z</i> "
66-70	fl.solo	slur emended from b.66 note 3 to b.67 note 1, b.67 note 2 to b.68 note 1, b.68 note 2 to b.70 note 1, b.70 notes 2-4 as in C ; C: b.66 note 3: beginning of slur changed to b.67 note 2 (CN?)
66, 67, 68, 69, 70, 71	vl.1,2	A: slurs changed by Emil Telmányi during fair-copying; B: b.66 notes 1-3, b.67 notes 1-3, b.68 notes 1-3, b.69 notes 1-3, b.70 notes 1-3, b.71 notes 1-3: slur
68-69	fl.solo	B: b.69 note 3: <i>dim</i> ; C: b.69 notes 1-4:
70	fl.solo	C: note 4: stacc. is missing
70-71	fl.solo	b.70 note 5: beginning of slur emended from b.70 note 6 as in C ; C: slur b.70 note 3 to b.71 note 2 added in pencil (CN?)
72	cl. fg.	A: note 1: <i>p</i> added by Emil Telmányi during fair-copying, changed in cl. fg.1 to <i>pp</i> in pencil (Emil Telmányi) probably in connection with printing
72	vl.1	B: note 1: ten.
72	va.	B: marc.
72-74	fg.1	A: ten. and stacc. changed to ten. by Emil Telmányi during fair-copying, slur added by Emil Telmányi during fair-copying; B: <i>col viol II</i>
72-81	fg.2	A: slurs added by Emil Telmányi during fair-copying; B: <i>col Bassi</i>
73	fl.solo	C: notes 1, 3: marc.
73	fg.2	notes 3-4:  added by analogy with va., vc., cb.
73-74	cl.1	A: ten. and stacc. changed to ten. by Emil Telmányi during fair-copying
73-74	cl.2	A: ten. added by Emil Telmányi during fair-copying
73-81	cl.1	B: <i>col viol I</i>
73-81	cl.2	B: <i>col viol II</i>
74-81	fg.1	B: <i>col viol II</i>
74-81	fg.2	B: <i>col Bassi</i>
75-81	cl. fg.1	A: slur added by Emil Telmányi during fair-copying
78	vl.2	B: note 2: <i>h</i> added in blue ink (Emil Telmányi)
79	vl.1 va.	A: <i>dim.</i> emphasized in black ink (CN?)
79	vc.	D (vc. No.2): notes 2-3: <i>dim</i> added in black ink (CN)
80		A: <i>rall.</i> added in black ink (CN)
80	fl.solo	B: note 2: <i>h</i> added in blue ink (Emil Telmányi?)
81		A: <i>a tempo</i> added by Emil Telmányi during fair-copying
81	cl. fg. str.	note 1: <i>ppp</i> added as in B
81	fg.1	A: note 3: <i>p</i> added by Emil Telmányi during fair-copying, changed to <i>mp</i> in blue ink (Emil Telmányi) probably in connection with printing
81	vl.1	D (vl.1 Nos.1, 4): <i>a tempo</i> added in pencil (CN), (vl.1 No.3): <i>a tempo</i> added in black ink (CN)
81-83	fg.1	B: notes notated with bass clef
82	fg.1	A: note 2: <i>h</i> added in blue ink (Emil Telmányi); B: note 2: <i>f^z</i> '
82-85	fg.1	b.82 note 5 to b.85 note 1: slur emended from slur b.82 note 5 to b.84 note 1 and slur b.84 note 2 to b.85 note 1 as in B ; A:

Bar	Part	Comment
83	fg.1	slur b.82 note 5 to b.85 changed to slur b.82 note 5 to b.84 note 1 and slur b.84 note 2 to b.85 by Emil Telmányi in blue ink probably in connection with printing (Emil Telmányi)
85	cl. fg.2 cor.	A: note 2: <i>mf</i> has been changed to <i>f</i> in blue ink (Emil Telmányi), probably in connection with printing; A: notes 2-6: added by Emil Telmányi during fair-copying
85	vl.2 va. vc. cb.	A: <i>ff</i> has been changed to <i>f</i> in blue ink (Emil Telmányi) probably in connection with printing
85	vl.2 cb.	<i>trem.</i> added
85-86	fl.solo	B: <i>con sord.</i>
85-89	fg.2	C: b.85 note 1 to b.86 note 2: slur, b.86 note 1: marc. is missing
85-89	cor.2	B: <i>f^z</i>
85-89	cb.	B: <i>c^z</i> "
87-88	fl.solo	B: <i>f^z</i>
88	fl.solo	C: b.87 note 2 to b.88 note 2: slur, b.88 note 1: marc. is missing
88	fl.solo	marc. added by analogy with b.86 note 1; A: b.88 note 1: (marc.) added in black ink (Emil Telmányi)
89	fg. cor. vl.2	A: notes 1-3: marc. changed to stacc. by Emil Telmányi during fair-copying
89	fl.solo	B: note 3: <i>c'''</i>
90	cl.	A: notes emphasized in blue ink
90	fl.solo	note 1: <i>sempre ff</i> added as in C ; C: notes 1-5: <i>poco accel</i>
91	ob.	B: <i>↓</i>
91	cl.1	note 1: <i>ff</i> added as in B
91	fg.2	<i>e</i> emended to <i>e'</i> as in B and by analogy with vc., cb.
91-93	cl.1	A: beginning of slur changed from b.91 note 2 by Emil Telmányi during fair-copying
92	cl.1	A: <i>dim.</i> - - - <i>molto</i> - -
92	vc.	D (vc. No.2): <i>rall.</i> added in black ink (CN)
93	fl.solo	note 5: <i>h</i> emended to <i>h</i> ' as in C
93-95	fl.solo	C: b.94 note 2, b.95 note 2: stacc. missing
94	vl.1	B: <i>p</i> added in blue ink (Emil Telmányi), <i>con sord.</i> ? added in blue ink (Emil Telmányi)
94, 95	vl.1	B: note 4: <i>h</i>
98, 100	va.	B: notes 1-4, 5-8: slur
99	cor.	A: <i>p</i> changed to <i>ppp</i> in blue crayon (CN), <i>pppp</i> (CN) crossed out in pencil
99-113	cor.1	B: <i>tr^{mo}</i> is missing
101-102	va.	A: <i>spiccato sempre</i>
101-103	cor.1	B: b.102 note 1: beginning of slur
102-113	va.	B: notated with treble clef
106	fl.solo	note 1: marc. added as in C ; A: note 1: (marc.) added in blue ink (Emil Telmányi)
107-108	fl.solo	C: stacc. added in pencil (Emil Telmányi?)
109		A: <i>poco vico</i> added in pencil (CN)
110	fl.solo	C: notes 1-8: stacc. added in pencil (Emil Telmányi?)
110	va.	B (tr): <i>h</i> added in blue ink (Emil Telmányi?)
112	fl.solo	note 1: stacc. added by analogy with b.110
113	fl.solo	A: notes 1-3, 8: stacc. added by Emil Telmányi during fair-copying; notes 1-3:  added by Emil Telmányi during fair-copying
114	va.	chord 1: <i>tutti</i> added in accordance with D (va.)

Bar	Part	Comment
114-118	cb.	A: vc. omitted from instrument names, (unis.) added in blue ink (CN?)
115	vl.1	A: <i>cantabile</i> added by Emil Telmányi during fair-copying
117	cor.2	<i>senza sord.</i> added in accordance with D
118-122		B: notes in short score added in red crayon (Emil Telmányi) are specified by CN on the back of the first music page of the second movement
120	va.	B: notes 2-4:
120	vc. cb.	note 1: ten. added by analogy with b.119 notes 1-2
121	cor.1	notes 1-2: added as in B
121	vl.2	A: notes 1-2: stacc. changed to slur by Emil Telmányi during fair-copying
121	cb.	A: notes 2-3: stacc. changed to ten. by Emil Telmányi during fair-copying
122	ob.	B: note 1: <i>pp</i>
122	cl.	B: note 1: <i>pp</i>
122	vl.2	A: notes 1-2, 5-6: stacc. changed to slur by Emil Telmányi during fair-copying
125	vl.1	A: notes 2-3: stacc. changed to ten. by Emil Telmányi during fair-copying
125, 127	fl.solo	C: note 1: marc. is missing
127-128	fl.solo	B: b.128 notes 3-6:
128	fl.solo	A: notes 1-2: stacc. added by Emil Telmányi during fair-copying, notes 3-4: marc. changed to stacc. by Emil Telmányi during fair-copying
128	vl.1,2 va.	A: notes 1-2: marc. changed to marc. and stacc. by Emil Telmányi during fair-copying
128	vc. cb.	A: marc. and stacc. added by Emil Telmányi during fair-copying
129	cl. fg.	B: note 1: <i>ff</i> ; B: notes 1-2:
129-131	str.	B: Str: <i>unison som i Indledning</i> 'Str: unison as in introduction'
130	cl.1	B: notes 3-4: <i>f</i> [†]
130	fg.	B: notes 3-4:
130	fl.solo	B, C: note 1: <i>ff</i>
130-137	ob.	b.130 note 1, b.131 notes 2-3, b.132 notes 2-3, b.133 notes 2-3, b.134 notes 2-3, b.135 notes 2-3, b.136 notes 2-3, b.137 note 2: ten. added by analogy with cor.; A: b.130-132: marc. added in pencil
130-137	cor.	b.130 notes 1-2, b.131 notes 2-3, 132 notes 2-3, 133 notes 2-3, 134 notes 2-3, 135 notes 2-3, 136 notes 2-3, 137 note 2: ten. added as in B (b.130 notes 1-2, b.131 note 1); A: b.130-132: marc. added in pencil
134	cl.1	B: notes 1-2: <i>c</i> [†]
134	cor.1	B: note 2: <i>f</i> [†] "
134	fl.solo	notes 1, 3: marc. added as in B ; C: note 5: marc.
135	ob.2	B: note 2: <i>f</i> [†]
135	str.	B: note 1 (vl.1,2): <i>f</i> [†] ; note 1 (va., vc., cb.): <i>f</i> [†]
135-137	str.	B: b.135 fourth crotchet to b.137 fourth crotchet:
136	fl.solo	C: note 1: <i>fz</i>
137	tutti	<i>fz</i> added; A: noted at bottom of page: NB. <i>Til Kopist og Stikker: / Sidste Takt er 3/4 !! udskrive i alle System, (Emil Telmányi).</i> 'NB. To copyist and engraver: Last bar is 3/4!! Write out in all staves'; A: $\frac{3}{4}$ changed to $\frac{3}{4}$ by Emil Telmányi before copying of parts, notated above, below and in the middle of the system; A: In the margin a † is added

Bar	Part	Comment
		to the bar. Rest in all parts except timp; A: last crotchet: added in red crayon (Emil Telmányi?) probably in connection with printing, surrounding brackets added in pencil (Emil Telmányi); B: $\frac{3}{4}$ from b.138
137	cl.1 fg.	notes 1-2: stacc. added by analogy with cl.2
137	timp.	A: \downarrow (<i>c</i> [†]) added in connection with change in time; B: second crotchet: <i>G, 3/4</i> begins in B at b.138; B: <i>f</i> , <i>tr</i> is missing
137	fl.solo	note 2: <i>f</i> [†] emended to <i>f</i> ^{'''} as in C ; C: note 2: (<i>f</i>) added in blue ink (CN)
138		A: $\frac{3}{4}$ crossed out in blue ink
138	vl.1,2	<i>trem.</i> added as in B ; A: <i>ff</i> has been changed to <i>f</i> in blue ink (Emil Telmányi), probably in connection with printing
139	timp.	notes 1-2: marc. added as in B
139-140	vl.1,2 va.	A: <i>dim. molto</i>
139-140	vc. cb.	<i>molto dim.</i> added by analogy with vl.1,2, va.
140	vl.2	D (vl.2 No.2): chord 1: <i>molto</i> added in black ink (CN)
141	vc. cb.	A: note 2: <i>pp</i> added as in B and by analogy with va.
145		A: ($\downarrow=104-108$) added in red crayon (Emil Telmányi) probably in connection with printing
145	timp.	stacc. added as in B
149	cl.2	note 1: stacc. added by analogy with bb.145-148
153	vl.1,2	A: Emil Telmányi's fair copy of first ending: <i>pp</i> changed to <i>mf</i> in pencil (CN); B: note 1: <i>pp</i>
154	va. vc.	A: Emil Telmányi's fair copy of first ending: <i>pp</i> changed to <i>mf</i> in pencil (CN); B: note 1: <i>pp</i>
157	fl.solo	B: note 1: <i>mp</i> is missing, but is in Emil Telmányi's fair copy of first ending in A ; C: note 1: <i>f</i>
157	vl.1,2 va. vc. cb.	A: Emil Telmányi's fair copy of first ending: <i>mp</i> crossed out in pencil (CN); B: note 2: <i>mp</i>
157	vc.	A: Emil Telmányi's fair copy of first ending: changed to in pencil (CN); B:
157	cb.	A: Emil Telmányi's fair copy of first ending: changed to in pencil (CN); B:
157	cb.	<i>mf</i> added by analogy with vl.1,2 (b.153), va., vc. (b.154); A: Emil Telmányi's fair copy of first ending: <i>mp</i> crossed out in pencil (CN); B: note 1: <i>mp</i>
158, 159	vc. cb.	A: Emil Telmányi's fair copy of first ending: changed to in pencil (CN); B:
159	vl.1,2 va.	B: note 1: <i>cresc.</i>
160	fl.solo	C: notes 2-4:
160	str.	second quaver: beginning of emended from third quaver as in B
160	vl.1 va. vc. cb.	A: Emil Telmányi's fair copy of first ending: <i>fff</i> added in pencil (CN)
160	vl.2	A: Emil Telmányi's fair copy of first ending: <i>ff</i> added in pencil (CN); D (vl.2 Nos.2-3): <i>molto</i> added in black ink (CN)
160	va. cb.	A: Emil Telmányi's fair copy of first ending: <i>molto</i> added in pencil (CN)
161	ob.1	A: note 12: Emil Telmányi's fair copy of first ending: <i>d</i> " changed to <i>e</i> " in pencil (CN); B: note 12: <i>d</i> "











Bar	Part	Comment
161	ob.2	A: note 12: Emil Telmányi's fair copy of first ending: b^{\flat} changed to c^{\sharp} in pencil (CN); B: note 12: b^{\flat} B: note 12: f'' B: note 12: d''
161	cl.1	
161	cl.2	
161	fg.1	A: note 12: Emil Telmányi's fair copy of first ending: d' changed to c^{\sharp} in pencil (CN); B: note 12: d'
161	fg.2	A: note 12: Emil Telmányi's fair copy of first ending: b^{\flat} changed to a in pencil (CN); B: note 12: b^{\flat}
161	cor.	note 1: <i>senza sord.</i> added in accordance with D
162	woodw. cor.	A: Emil Telmányi's fair copy of first ending: notes crossed out in pencil (CN)
162	ob.1	B: \downarrow (e'')
162	ob.2	B: \downarrow (c^{\sharp})
162	cl.1	B: \downarrow (g'')
162	cl.2	B: \downarrow (e'')
162	fg.1	B: \downarrow (c^{\sharp})
162	fg.2	B: \downarrow (a)
162	cor.1	B: \downarrow (g^{\sharp})
162	cor.2	B: \downarrow (e')
162	fl.solo	A: note 1: Emil Telmányi's fair copy of first ending: <i>ff</i> added in black ink (CN); B: <i>ff</i> added in black ink (Emil Telmányi) C: notes added in pencil (Emil Telmányi?) notes 3-5: a'' emended to a^{\sharp} as in B ; A: note 3: \sharp added in pencil
162-166	ob.1	notes 1-2: $c-C$ emended to $c^{\sharp}-C^{\sharp}$ as in B ; A: note 1: \sharp added in pencil
163	fg.	B: note 1: <i>arco</i> is missing B: notes emphasized in blue ink
163	str.	
163-166	cl.	A: Emil Telmányi's fair copy of first ending: \downarrow changed to \downarrow in pencil (CN); B: \downarrow
164	ob. cl. fg. cor.	A: Emil Telmányi's fair copy of first ending: notes crossed out in pencil (CN)
164	str.	
164	vl.1,2	B: \downarrow (b^{\flat})
164	va.	B: \downarrow (b^{\flat})
164	vc. cb.	B: \downarrow (b^{\flat})
166	fg.	notes 1-3: f^{\sharp} , F^{\sharp} emended to f , F as in B ; A: notes 1-3: \sharp added in pencil and blue pen notes 4-6: stacc. added by analogy with ob., cl., fg.
166	cor.	stacc. added by analogy with ob., fg., cor.
167	cl.	B: f''
167	cl.1	B: a'
167	cl.2	
167	str.	A: Emil Telmányi's fair copy of first ending: notes crossed out in pencil (CN)
167	vl.1,2	B: \downarrow (g'')
167	va.	B: \downarrow (g')
167	vc. cb.	B: \downarrow (g)
168	fl.solo	A: Emil Telmányi's fair copy of first ending: e'' changed to e'' in pencil (CN); B: note 12: e'' . At b.169 the new ending begins B: 9 added in a ring in ink (CN)
169	cor. vl.1,2 va.	A: note 1: f added in blue crayon (CN)
169	vl.1	D (vl.1 No.1): f added in pencil (CN), emphasized in blue ink (Emil Telmányi), (vl.1 No.2): f added in blue crayon (CN), changed to <i>mf</i> in pencil, ————— added in blue crayon (CN), (vl.1 Nos.3-4): note 1: f added in blue crayon (CN), changed to <i>mf</i> in pencil, notes 6-11: ————— added in blue crayon (CN)


Bar	Part	Comment
169	vl.2	D (vl.2 No.1): note 1: f added in blue crayon (CN), (vl.2 Nos.2-3): note 1: f added in blue crayon (CN), changed to <i>mf</i> in pencil
169	va.	D (va. No.2): note 1: f added in blue crayon (CN), changed to <i>mf</i> in pencil
170	fg.	A: notes 1-3: f ————— added in blue crayon (CN)
170	fg.2	B: note 2: \downarrow (error in B)
170, 172	fl.solo	bb.170, 172: stacc. added as in C
170, 172	fl.solo	C: note 1: f
170-171	fg.	D: b.170 note 1 to b.171 note 1: f ————— p added in blue crayon (CN)
171	woodw. cor.	stacc. added by analogy with bb.163-167 and in accordance with bb.145-162 (ob., cl., fg. (notes 2-3), cor.)
171	fg.	note 1: p added by analogy with cor. (b.170); A: p added in blue ink (Emil Telmányi)
171	vl.1	D (vl.1 No.1): note 11: <i>pp</i> added in pencil (CN), changed to p in blue ink (Emil Telmányi), (vl.1 No.2) notes 8-10: <i>dim</i> added in blue crayon (CN)
171	vl.2	D (vl.2 No.3): note 11: p added in blue crayon (CN), changed to <i>pp</i> in blue crayon (?)
171	va.	D (va. Nos.2-3): note 11: p added in blue crayon (CN), changed to <i>pp</i> in blue crayon (?)
172	vl.1	D (vl.1 No.1): p changed to <i>pp</i> in pencil (CN), crossed out
172	va.	B: e^{\sharp}
173	va.	D (va. No.1): note 11: p added in blue crayon (CN), changed to <i>pp</i> in blue crayon (?)
173	vc.	notes 6-10: <i>molto</i> ————— added by analogy with vl.1,2, va., cb.
173	vc. cb.	note 10: <i>pp</i> added as in B
174	fl.solo	notes 1-12: stacc. added and marc. note 7 omitted as in C ; B: notes 1-7: marc.; C: note 1: <i>ff</i> note 1: marc. omitted as in C ; C: note 1: b^{\flat}
175	fl.solo	C: b.175 note 2, b.176 notes 1, 4, b.177 note 1: marc. added in pencil (CN?)
175-178	cor.1	B: c^{\sharp}
175-179	woodw. cor.	stacc. added in accordance with bb.163-167 and in accordance with bb.145-162 (woodwind)
177	cor.2	B: <i>i Dybere Oktav af II.Ob.</i> 'in lower octave of II.ob.' added (Emil Telmányi)
177	fl.solo	A: notes 1-8: end of slur open (page turn)
177, 178	cor.2	B: notes 4-6: b^{\flat} - a^{\flat} - b^{\flat}
178	fl.solo	notes 1-3: slur added as in C ; C: notes 1-3: slur, notes 1-4: slur added in pencil (CN?)
179	cor.1	\sharp added as in B ; A: note 3: \sharp added in pencil
181	vc. cb.	<i>ff</i> added by analogy with woodw. and by analogy with vl.1,2, va. (b.179); A: <i>ff</i> added in blue ink (Emil Telmányi)
183-186	va.	<i>di-mi-nu-en-do</i> added by analogy with vl.1,2
185	cl.1	c' emended to c^{\flat} as in B ; A: \flat added in blue ink (Emil Telmányi)
185	vc. cb.	B: <i>pizz.</i>
186	fl.solo	<i>mp</i> added as in C ; A: (<i>mp</i>) added in pencil (Emil Telmányi)
187	fl.solo	A: <i>Tranq.</i> added in blue ink (Emil Telmányi) probably in connection with printing

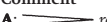
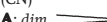
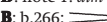

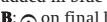
Bar	Part	Comment
190	fg.	A: note 1: <i>p</i> added in blue crayon (CN)
191	cl.	A: note 1: <i>p</i> added in blue crayon (CN)
191-195	cl.	A: b.191 note 1 to b.195 note 1: slur added in blue crayon (CN)
192	fl.solo	<i>mf</i> added as in C
193-195	va.	B: b.193 note 6 to b.194 note 3, b.194 note 4 to b.195 note 1: slur
194	trb.b.	A: Trombone solo added in pencil (CN)
195	fl.solo	B: 10 added in a ring in pencil (CN)
195-196	fl.solo	b.195 note 1 to b.196 note 1: ff added as in C ; A: (ff) added in blue ink (Emil Telmányi)
195-199	trb.b.	A: b.195 note 1 to b.198 note 3, b.199 notes 1-3: stacc. in brackets added in pencil (CN?); B: stacc. missing
197-199	fl.solo	B: b.197 note 4 to b.199 note 9: slur added in ink (CN)
197-199	vc. cb.	marc. added by analogy with b.195 note 2 to b.196 note 12
198	vc.	D (vc. No.2): <i>dim</i> added in blue crayon (CN)
198	cb.	D (cb. No.3): <i>dim</i> added in blue crayon (CN)
198-199	trb.b.	b.198 note 3 to b.199 note 4: <i>dim.</i> emended to by analogy with vc., cb.
199	vc.	D (vc. No.1): <i>dim.</i> added in blue crayon (CN), overwritten with in blue ink (Emil Telmányi); D (vc. No.2): note 12: <i>pp</i> added in blue crayon (CN)
199	vc. cb.	B: note 9 missing
200	fg. cor.	A: <i>p</i> changed to <i>pp</i> in pencil (CN)
200	fg.2 cor.2	D: <i>ppp</i> added in blue crayon (CN), changed to <i>pp</i> in blue ink (Emil Telmányi)
200	cor.1	D: <i>pp</i> added in blue crayon (CN)
200	fl.solo	note 1: <i>mp</i> added as in C ; C: notes 1-3: <i>tranq.</i> added in pencil (CN)
200	vl.1	B: note 1: <i>mf</i>
200-211	fg.1	A: b.200 note 1 to b.211 note 1: slur added in pencil (CN)
200-211	fg.2	A: slur b.208 note 1 to b.211 note 1 changed to slur b.200 note 1 to b.211 note 1 in pencil (CN)
200-211	cor.2	A: slur b.208 note 1 to b.211 note 1 changed to slur b.200 note 1 to b.211 note 1 in pencil (CN)
201	cl.1	A: <i>p</i> changed to <i>pp</i> in pencil (CN), overwritten in pencil (Emil Telmányi)
201, 203	trb.b.	A: notes 3-4: ten. added in blue crayon (CN)
201-202	fg.1	D: <i>sempre pp</i> added in blue crayon (CN), erased
201-202	fl.solo	C: b.201 note 3 to b.202 note 2: slur
201-210	cl.1	A: b.201 to b.211 note 1: slur added in pencil (CN)
202-211	cl.2	<i>p</i> emended to <i>pp</i> by analogy with cl.1 (b.210); A: <i>p</i> changed to <i>pp</i> in pencil (Emil Telmányi?)
202-211	cl.2	slur added by analogy with fg.1; A: bb.206-210: slur added in pencil (CN?), beginning of slur open (page turn after b.205), end of slur open (page turn after b.210)
203-204	fg.2	D: <i>sempre ppp</i> added in blue crayon (CN), erased
204-205	cor.2	D: <i>sempre ppp</i> added in blue crayon (CN), erased
205, 207	trb.b.	notes 3-4: ten. added by analogy with bb.201, 203; A: notes 3-4: ten. added in blue or black ink; B: b.205 notes 1-3: slur

Bar	Part	Comment
206-207	fl.solo	b.206 note 1 to b.207 note 6: slur added as in C ; A: b.206 note 1 to b.207 note 1, b.207 notes 2-6: (slur) added in pencil (Emil Telmányi?)
207-211	fg.2	B: b.207 to b.211 note 1: slur
208-209	fl.solo	b.208 note 1 to b.209 note 4: slur added as in C ; A: b.208 notes 2-6, b.208 note 7 to b.208 note 1: (slur) added in pencil (Emil Telmányi?)
209	cor.1	D: <i>ppp</i> added in blue crayon (CN), changed to <i>pp</i> in blue ink (Emil Telmányi) note 1: <i>p</i> added as in B
209	trb.b.	<i>gliss.</i> added as in C ; A: (<i>gliss</i>) added in pencil (Emil Telmányi); C: At this point trb.b. is indicated as accompaniment of fl.solo. Here CN has clearly noted <i>gliss:</i>
210	fl.solo	<i>molto</i> added as in C
210-211	cor.2	D: <i>dim ppp</i> added in blue crayon (CN), erased
211	cor.	B: <i>p</i>
211-221	fl.solo	slurs added as in C ; A: b.211 note 4 to b.213 note 6, b.213 note 7 to b.215 note 1, b.215 note 2 to b.216 note 3, b.217 notes 3-4: (slur) added in pencil (Emil Telmányi?); B: b.211 notes 1-2: slur
213	fl.solo	C: <i>dim.</i> changed to in pencil (CN?)
215-216	fl.solo	A: b.215 note 4 to b.216 note 1: tie added in blue ink (Emil Telmányi)
217	timp. fl.solo	note 3: <i>dim.</i> added as in B , C (fl.solo); B: <i>dim.</i> added in black ink (CN)
218	timp.	B: <i>dim.</i>
220	fl.solo	<i>dim.</i> added as in C
220-221	trb.b.	<i>gliss.</i> emended from b.220 to b.221 as in C ; A: b.220: <i>glissando</i> crossed out in blue ink (Emil Telmányi?); b.221 notes 1-2: <i>gliss.</i> added in blue ink (Emil Telmányi), b.221 note 2: <i>f</i> added in pencil and blue crayon (CN); B: b.220: <i>glissando</i> , b.221: <i>fff</i> ; C: At this point trb.b. is indicated as accompaniment of fl.solo. Here CN has clearly noted <i>gliss:</i> in b.221
221	fl.solo	C: note 1: note 2: <i>ff</i>
222	timp.	A: note 1: <i>ff</i> added in pencil and blue crayon (CN); D: note 1: <i>ff</i> added in blue crayon (CN)
223	fl.solo	note 6: <i>f³</i> emended to <i>fⁿ</i> as in C ; A: added in black ink
224	timp.	A: notes 2-3: <i>dim</i> added in pencil (CN), crossed out in blue crayon, note 8: <i>dim</i> added in blue crayon (CN); D: <i>poco a poco dim</i> added in blue crayon (CN), erased
226	fl.solo	A: notes 2-3: b'-a' corrected to c'-b' in pencil and blue ink (error during fair-copying)
226-228	fl.solo	A: b.227 note 6 to b.228 note 1: tie added in blue and black pen
226-231	fl.solo	slurs added as in C ; A: b.226 note 5 to b.228 note 6: slur changed to slur b.226 note 5 to b.228 note 1 and slur b.228 note 2 to b.229 note 1 in pencil and blue ink, b.229 note 2 to b.230 note 1: (slur) added in pencil (Emil Telmányi)
227	fl.solo	A: <i>poco piu rall.</i> changed to <i>poco a poco rall.</i> in blue ink (Emil Telmányi?). The date cannot be established

Bar	Part	Comment
228	va.	pp added as in B
228, 231	va.	<i>arco</i> : brackets omitted; A : b.228: (<i>arco</i>) added in pencil (CN), b.231: <i>arco</i> crossed out in pencil (CN?)
229	timp.	<i>dim.</i> added by analogy with fl.solo, va.
229	va.	<i>dim.</i> added as in B
229-230		A : <i>rall.</i> - - added in blue crayon (CN)
230	fl.solo	notes 3-4: <i>dim.</i> added as in C
231	vl.1	notes 1-4: stacc. added by analogy with vc, cb.; A : notes 1-4: stacc. added in pencil
231	vl.2	chord 3: stacc. added as in B and by analogy with vc, cb.; A : note 3 : stacc. added in blue ink
231	va.	notes 1-4: stacc. added by analogy with vc, cb.; A : notes 1-4: stacc. added in pencil
232	vl.1	note 1: stacc. added by analogy with b.233 note 1; notes 2-3: stacc. added as in B ; A : notes 1-3: stacc. added in pencil
232	vl.2	chords 3-4: stacc. added by analogy with vc, cb.; A : chords 3-4: stacc. added in blue or black ink
232	va.	note 1: stacc. added by analogy with b.233 note 1; notes 2-3: stacc. added by analogy with vc, cb.; A : notes 1-3: stacc. added in pencil
234	va.	note 4: ten. added by analogy with vl.1; A : note 4: ten. added in blue ink (Emil Telmányi)
235-238	str.	B : b.235 note 2 to b.238 note 1: slur, vl.1: slur crossed out in pencil (CN?)
236	cl.2	B : note 2: <i>e''</i>
236	fg.1	pp added as in B ; A : note 1: <i>mf</i> added in blue ink (Emil Telmányi), probably in connection with printing; D : earlier, now illegible dynamics by CN erased and overwritten in blue ink (Emil Telmányi); B : note 4: <i>c[♯]</i>
236	vl.2	B : note 2: <i>c[♯]''</i>
237	vl.1	notes 1-2: <i>O</i> added as in B
237-238	ob.	B : b.237 note 1 to b.238 note 1: <i>g[♯]'</i>
237-238	cl.1	b.237 note 1 to b.238 note 1: stacc. added by analogy with bb.235-236
237-238	cl.2	B : b.237 note 2 to b.238 note 1: <i>f[♯]''</i>
237-238	vl.2	B : b.237 note 2 to b.238 note 1: <i>d[♯]''</i>
237-238	va.	B : b.237 note 1 to b.238 note 1: <i>g[♯]'</i>
237-239	ob.2 cl.2	stacc. added by analogy with bb.235-236
238	ob.1	A : note 1: <i>♯</i> added in black ink; B : <i>e''</i>
239	fl.solo	note 1: <i>mf</i> emended to <i>mp</i> as in C
239	vc.	B : note 1: <i>p</i>
239	cb.	A : b.239 note 1: <i>arco</i> added in blue ink (Emil Telmányi); B : notes 1-3: stacc.
239-240	vl.1	b.239 note 1 to b.240 note 4: slur emended from b.239 note 1 to b.240 note 3 by analogy with vl.2
239-240	vl.2	b.239 note 1 to b.240 note 4: slur emended from b.239 note 1 to b.240 note 3 as in B
241-242	vl.2	b.241 note 1 to b.242 note 4: slur emended from b.241 note 1 to b.242 note 3 in accordance with bb.239-240 and in accordance with D ; A : b.241 note 1 to b.242 note 3: slur added by Georg Wiegelmann during fair-copying
243-245	vl.2	B : b.242 note 3: beginning of slur
243-244	va.	b.243 note 1 to b.244 note 4: slur emended from b.243 note 1 to b.244 note 3 as in B

Bar	Part	Comment
244	fg.1	1. added in accordance with D ; B : note 2, 4, 6, 8, 10: <i>g[♯]</i>
245	fl.solo	A : notes 9-10: <i>g[♯]'-e'</i> changed to <i>a[♭]-f[♯]'</i> in blue ink (Emil Telmányi)
246	cl.1	B : note 3: <i>g</i>
247	fg.1	A : note 1: marc. omitted as in B and in accordance with D ; B : note 5: <i>c[♯]</i>
247	vl.1,2 va. cb.	A : note 1: pp added in blue crayon (CN)
247	vl.1	B : notes 1-10: slur; D : (vl.1 No.1): note 1: pp added in pencil (CN), emphasized in blue ink (Emil Telmányi), (vl.1 No.3): note 1: pp added in blue crayon (CN)
247	vl.2	D : (vl.2 No.1): <i>p</i> added in blue crayon (CN), changed to pp in blue ink (Emil Telmányi), (vl.2 Nos.2-3): <i>p</i> added in blue crayon (CN), changed to pp in pencil
247	va.	B : note 5: <i>c[♯]'</i>
247	vc.	note 1: pp added by analogy with va., cb.; B : note 5: <i>c[♯]</i>
247-248	fg.1	B : b.247 note 1 to b.248 note 1: slur, from b.248 to b.250: <i>col Basso</i>
248	cl. fg.1 vl.1	A :  added in blue crayon (CN)
248	fg.1 va. vc. cb.	A : note 2 (<i>tr.</i>): <i>♯</i> added in pencil and blue ink (Emil Telmányi?)
248	vl.2	notes 2-12:  added by analogy with vl.1
248	va. vc. cb.	b.248 notes 1-4: slur emended from notes 1-3 in accordance with b.240 (vl.1,2); B : notes 1-2: slur
248	va. cb.	A : notes 2-4:  added in blue crayon (CN)
248	vc.	notes 2-4:  added by analogy with va., cb.
248-250	vc.	D (vc. No.2):  pp added in blue crayon (CN)
249	tutti	A : <i>poco</i> added in pencil (Emil Telmányi). The date of the addition cannot be established
249	cl.	A :  added in blue crayon (CN)
249	vl.1	A : notes 6-12:  added in blue crayon (CN)
249	vl.2	notes 1-12:  added by analogy with vl.1
249	va.	B : note 1: <i>g[♯]'</i>
249	vc. cb.	B : note 1: <i>g[♯]</i>
249-250	fg.1	A :  pp added in blue crayon (CN); D : b.250: pp added in blue crayon (CN)
249-250	fg.1 va. vc. cb.	A : b.249 note 2 to b.250 note 2:  pp added in blue crayon (CN)
250	va.	D (va. No.1): note 2: <i>p</i> added in blue crayon (CN), changed to pp in blue ink (Emil Telmányi), (va. No.2): pp added in blue crayon (CN)
250	vc.	D (vc. No.2, cb. No.3): note 2: pp added in blue crayon (CN)
251	vc. cb.	B : note 3: <i>c[♯]'</i>
251, 254	fg.1	B : notated with double stem
251-252	fg.1	A : b.252 note 2: end of slur open (page turn)
254	ob.1	B : note 3: <i>g[♯]''</i>
254	ob.2	B : note 3: <i>g[♯]'</i>
254	fg.	B : note 1: <i>♩.</i> , note 2: <i>♪</i> (<i>B</i>)
255	fl.solo	note 1: <i>p</i> added as in C ; A : note 1: (<i>p</i>) added in blue ink (Emil Telmányi)
255-256	fl.solo	A : b.255 note 1 to b.256 note 6: slur crossed out in pencil, b.255 notes 1-2, b.256 notes 1-2, 8-9: slur added in pencil,

Bar	Part	Comment
		b.255 notes 2-12, b.256 notes 3-6: stacc. added in pencil
255-261	timp.	tr. and ties added
256	fl.solo	A: notes 7-8: notes changed to $g^{\sharp m}$ - $b^{\sharp m}$ in blue ink (Emil Telmányi?); B: notes 7-8: $b^{\sharp m}$ - $c^{\sharp m}$
256-260	fl.solo	C: b.256 notes 3, 9, b.257 notes 1, 5, 7, b.258 note 9, b.259 notes 1, 5, 9, b.260 note 1: marc. added in pencil (Emil Telmányi?)
257	fl.solo	A: notes 7-12: slur crossed out in pencil, notes 7-8: slur added in pencil, notes 9-12: stacc. added in pencil, note 8: \downarrow added in pencil
258	fl.solo	A: notes 1-6: slur crossed out in pencil, notes 1-2: slur added in pencil, notes 3-6: stacc. added in pencil
259	fl.solo	notes 9-10: slur added as in C ; A: slur added in pencil
259	fl.solo	notes 11-12: stacc. added as in C ; A: notes 11-12: stacc. added in pencil
260	fl.solo	A: notes 1-2: slur added in pencil
261	fl.solo	C: 
262	fl.solo	note 1: ff emended to f as in C ; notes 1-2: slur emended from notes 1-3 as in C ; note 3: stacc. added as in C ; A: notes 1-2: slur changed from notes 1-3 in blue ink (Emil Telmányi); B: notes 1-3: slur, note 3: stacc. is missing
262	va.	B: ff
262-264	str.	A: b.262 notes 1-4, b.263 notes 2-5, b.264 notes 2-5: stacc. added in pencil, b.263 note 1, b.264 note 1: ten. added in pencil. All articulation markings are in brackets (CN/Emil Telmányi?)
263	fl.solo	note 1: marc. added as in C ; A: b.263 note 1: (marc.) added in blue ink (Emil Telmányi)
264	woodw. cor.	A: <i>dim</i> changed from b.265 in blue crayon (CN)
264	ob. cl. fg. cor.	D: notes 1-3: <i>dim</i> added in blue crayon (CN)
264	trb.b.	notes 1-2: <i>gliss.</i> added as in B ; A: notes 1-2: (<i>gliss.</i>) added in pencil (Emil Telmányi)
264	fl.solo	note 2: marc. added by analogy with b.263 note 1
264	str.	A: <i>dim.</i> changed from b.265 in blue crayon (CN)
264	vl.1	D (vl.1 Nos.2-4): chords 2-3: <i>dim.</i> added in blue crayon (CN)
264	vl.2	D (vl.2 No.1): chords 2-3: <i>dim</i> added in blue crayon (CN), (vl.2 Nos.2-3): chords 1-3: <i>dim.</i> added in blue crayon (CN)
264	va.	D (va. No.1): chords 1-3: <i>dim.</i> added in blue crayon (CN), emphasized in blue ink (Emil Telmányi), (va. No.2): chords 1-3: <i>dim.</i> added in blue crayon (CN)
264	vc.	D (vc. Nos.1-2): notes 1-3: <i>dim</i> added in blue crayon (CN)
264	cb.	D (cb. Nos.1, 3): notes 1-2: <i>dim</i> added in blue crayon (CN)
264-267	fl.solo	C: b.264 note 2 to b.267 note 1: b.264 note 4: end of slur open (change of system)
265	woodw. cor. str.	A: <i>dim.</i> crossed out in pencil
265	timp.	A: note 1: ff changed to f in blue crayon

Bar	Part	Comment
265-267	timp.	A:  <i>rall:</i> added in blue crayon (CN)
265-267	fl.solo	A: <i>dim.</i>  erased, bb.265-266: <i>sempre f</i> added in blue crayon (CN); B, C (b.265): <i>dim.</i> ; C (b.267): p
266	trb.b.	A: <i>rall:</i> added in blue crayon (CN)
266	trb.b.	D: note 1: <i>dim</i> added in blue crayon (CN)
266-267	cl. fg. cor. str.	B: b.266: 
267	woodw. cor. str.	A: note 2: p added in blue crayon (CN); B: note 1: p
267	ob.1 trb.b.	D: note 2: pp added in blue crayon (CN)
267	ob.2 cl. fg. cor.	D: note 2: pp added in blue crayon (CN), changed to p in blue ink (Emil Telmányi)
267	trb.b.	note 2: p emended to pp as in D ; A: p added in blue crayon (CN), pp emphasized in pencil; D: pp added in blue crayon (CN); A: notes 1-2:  added by Georg Wiegmann during fair-copying
267	timp.	A: p added in blue crayon (CN); B: note 1: p ; D: note 4: p added in blue crayon (CN)
267	vl.1	D (vl.1 No.1): pp added in pencil (CN), changed to p in blue ink (Emil Telmányi), (vl.1 Nos.2-4): chord 2: pp added in blue crayon (CN)
267	vl.2	D (vl.2 No.1): pp added in blue crayon (CN), changed to p in blue ink (Emil Telmányi), (vl.2 Nos.2-3): chord 2: pp added in blue crayon (CN)
267	va.	D (va. No.1): chord 2: pp added in blue crayon (CN), changed to p in blue ink (Emil Telmányi), (va. No.2): pp added in blue crayon (CN)
267	vc.	D (vc. No.1): chord 2: pp added in blue crayon (CN), changed to p in blue ink (Emil Telmányi), (vc. No.2): pp added in blue crayon (CN)
267	cb.	D (cb. No.1): note 2: pp added in blue crayon (CN), changed to p in blue ink (Emil Telmányi), (cb. No.3): note 2: pp added in blue crayon (CN)
267		B:  on final bar line