

C A R L N I E L S E N

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W O R K S

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V Æ R K E R

W O R K S

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Series II. Instrumental Music. Volume 11



Edition Wilhelm Hansen
Copenhagen 2003

D E T

K G L



B I B

L I O

T E K

C A R L N I E L S E N

K A M M E R M U S I K 2

C H A M B E R M U S I C 2

Udgivet af

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GENERAL PREFACE

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

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

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

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

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

GENERELT FORORD

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

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

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

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

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

Series I, Stage Music

Operas
Music for other stage works
Incidental music and arrangements

Series II, Instrumental Music

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

Series III, Vocal Music

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

Series IV, Juvenilia, Addenda et Corrigenda

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

Editorial principles

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

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

Serie I, Scenemusik

Operaer
Musik til andre sceneværker
Enkelte satser i sceneværker samt arrangementer

Serie II, Instrumentalmusik

Symfonier
Andre orkesterværker
Koncerter
Kammermusik
Værker for orgel
Værker for klaver

Serie III, Vokalmusik

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

Serie IV, Juvenilia, Addenda et Corrigenda

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

Redaktionelle principper

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

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

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised in 2003

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2003

F O R O R D

P R E F A C E

The present volume contains Carl Nielsen's chamber music with piano comprising the two violin sonatas opus 9 and opus 35, *Fantasy Pieces for Oboe and Piano* opus 2 and *Canto serioso* for French horn and piano; as well as *Serenata in vano* for clarinet, bassoon, French horn, cello and double-bass and the *Quintet* for flute, oboe, clarinet, French horn and bassoon, opus 43. To these we can add the three pieces for langeleik and *Allegretto for Two Recorders*. The early chamber music works with piano¹ will be in the final volume of the *Carl Nielsen Edition*, *Juvenilia*, *Addenda et Corrigenda*, as will the other works written before Carl Nielsen's official debut as a composer with *Suite for Strings* in 1888.

The editorial work has been shared among the editors as follows:

Lisbeth Ahlgren Jensen: *Fantasy Pieces for Oboe and Piano*, *Three Pieces for Langeleik* and *Allegretto for Two Recorders*.

Elly Bruunshuus Petersen: *Serenata in vano*, *Quintet for Flute, Oboe, Clarinet, French Horn, and Bassoon* and *Canto serioso*.

Kirsten Flensborg Petersen: *Sonata No. 1 for Violin and Piano*, opus 9 and *Sonata No. 2 for Violin and Piano*, opus 35.

S O N A T A N O . 1 F O R V I O L I N A N D P I A N O , O P U S 9

The date of the composition can be determined fairly accurately on the basis of the end-datings on the fair copy: "5/4 95" (first movement), "22^{de} Juni / 95" (second movement), "23/8 95" (third movement). By this time Carl Nielsen had established

Nærværende bind indeholder Carl Niensens kammermusik med klaver omfattende de to violinsonater opus 9 og opus 35, *Fantasistykker for Obo og Klaver* opus 2 samt *Canto Serioso* for horn og klaver; endvidere *Serenata in vano* for klarinet, fagot, horn, violoncello og kontrabas og *Kvintetten* for fløjte, obo, klarinet, horn og fagot, opus 43. Hertil kommer de tre stykker for langeleg og *Allegretto for to Blokfløjter*. De tidlige kammermusikværker med klaver¹ bringes i *Carl Nielsen Udgavens* afsluttende bind, *Juvenilia*, *Addenda et Corrigenda*, ligesom det er tilfældet med de øvrige værker skrevet forud for Carl Niensens officielle komponistdebut med *Suite for Strygere* i 1888.

Det redaktionelle arbejde har været fordelt mellem udgiverne således:

Lisbeth Ahlgren Jensen: *Fantasistykker for obo og klaver*, *Tre stykker for Langeleg* samt *Allegretto for to Blokfløjter*.

Elly Bruunshuus Petersen: *Serenata in vano*, *Kvintet for fløjte, obo, klarinet, horn og fagot* samt *Canto serioso*.

Kirsten Flensborg Petersen: *Sonate Nr. 1 for Violin og Klaver*, opus 9 og *Sonate Nr. 2 for Violin og Klaver*, opus 35.

S O N A T E N R . 1 F O R V I O L I N O G K L A V E R , O P U S 9

Tidspunktet for kompositionens tilblivelse kan bestemmes temmelig nøjagtigt på baggrund af slutdateringerne på renskriften: "5/4 95" (første sats), "22^{de} Juni / 95" (anden sats), "23/8 95" (tredje sats). På dette tidspunkt havde Carl Nielsen

¹ These are the *Sonata for Violin and Piano in G major*, *Trio for Violin, Violoncello and Piano* and *Fantasy Pieces for Clarinet and Piano*. The printed version from 1944 of *Canto serioso* in an arrangement for cello and piano has not been included in the *Carl Nielsen Edition* because of the uncertainty of the source situation (cf. below p. xxviii).

¹ Det drejer sig om *Sonate for Violin og Klaver i G-dur*, *Trio for violin, cello og klaver* samt *Fantasistykker for Klarinet og Klaver*. Den trykte udgave fra 1944 af *Canto Serioso* i et arrangement for violoncello og klaver bringes ikke i *Carl Nielsen Udgaven* på grund af de usikre kildeforhold (jf. nedenfor, s. xxviii).

himself in Copenhagen concert life with the first performance of his First Symphony in 1894, and some of his minor works had been presented to the public: the String Quintet in G major, the String Quartet in F minor opus 5, the *Suite* opus 1, *Fantasy Pieces for Oboe and Piano* opus 2 and *Symphonic Rhapsody* for orchestra. To these we can add songs to texts by J.P. Jacobsen opus 6 and the music for the plays *Snefrid* and *An Evening at Giske*. The same year as the sonata was composed, *Symphonic Suite* for piano was premiered. Carl Nielsen was thus a familiar name in Copenhagen music circles.

About the actual work on the sonata, on the other hand, we do not know much. In a letter to Alfred Hansen,² Carl Nielsen writes on 2nd July 1895:

“Today my wife and children are coming, and then I hope to get to grips with my sonata again; now I have gathered material for an explosion.”³

The first performance was given on 15th January 1896 in Koncertpalæet in Copenhagen as part of the Neruda Quartet’s second chamber music soirée, where the programme further comprised Johannes Brahms’ String Quartet in B flat major opus 67 and Ludwig van Beethoven’s Septet in E flat major opus 20. The sonata was premiered by Anton Svendsen⁴ and Johanne Stockmarr.⁵ Carl Nielsen knew Anton Svendsen from several contexts. He had taken violin lessons from him, and Svendsen appeared in the first public performance of the String Quartet in F minor opus 5 in 1892; more generally, they were colleagues in the Royal Danish Orchestra. Carl Nielsen knew Johanne Stockmarr from his study years at the Royal Danish Academy of Music in Copenhagen and he remained in contact with her throughout his life.

Carl Nielsen was very satisfied with Anton Svendsen’s performance, as is clear from a letter to him of 5th February 1898, two days after a performance of the sonata in the small hall of Koncertpalæet, where he writes:

“Despite all this I was still in certain respects even more pleased to hear you play my sonata again. I know of no one in this country or abroad who can match it.”⁶

2 Danish music publisher (1854-1923).
3 DK-Kk, Wilhelm Hansen Archives, correspondence, 1912-35. K-R.
4 Danish violinist (1846-1930).
5 Danish pianist and teacher (1869-1944). Also gave the first performance of *Suite for Piano*, opus 45, 14.3.1921.
6 DK-Kk, N.K.S. 4082, 4°.

etableret sig i det københavnske koncertliv med uropførelsen af sin første symfoni i 1894, og en del af hans mindre værker var blevet præsenteret for publikum: strygekviintet i G-dur, strygekvartet i f-mol opus 5, *Suite* opus 1, *Fantasistykker for Obo og Klaver* opus 2 og *Symphonisk Rhapsodi* for orkester. Hertil kommer sange til tekster af J.P. Jacobsen opus 6 og musikken til skuespilene *Snefrid* og *En aften paa Giske*, og samme år, som sonaten blev komponeret, uropførtes *Symphonisk Suite* for klaver. Carl Nielsen var således en kendt person i københavnske musikkredse.

Om selve arbejdet med sonaten vides derimod ikke meget. I et brev til Alfred Hansen² skriver Carl Nielsen den 2. juli 1895:

“Idag kommer min Kone og Børnene og saa haaber jeg atter at kunne tage fat paa min Sonate; nu har jeg samlet Stof til en Explotion.”³

Uropførelsen fandt sted den 15. januar 1896 i Koncertpalæet i København ved Neruda-kvartettens 2. Kammermusik-Soirée, hvor programmet yderligere bestod af Johannes Brahms Strygekvartet i B-dur opus 67 og Ludvig van Beethovens Septet i Es-dur opus 20. Sonaten blev uropført af Anton Svendsen⁴ og Johanne Stockmarr.⁵ Carl Nielsen kendte Anton Svendsen fra flere sammenhænge. Han havde modtaget undervisning i violinspil hos ham, og Svendsen medvirkede ved den første offentlige opførelse af Strygekvartet i f-mol opus 5 i 1892; i øvrigt var de kolleger i Det Kongelige Kapel. Carl Nielsen kendte Johanne Stockmarr fra sin studietid på Kjøbenhavns Musikkon-servatorium, og hende var han i kontakt med hele livet.

Carl Nielsen var meget tilfreds med Anton Svendsens udførelse, hvilket fremgår af et brev til ham d. 5. februar 1898, to dage efter en opførelse af sonaten i Koncertpalæets lille sal, hvor han skriver:

“Trods alt dette har det alligevel i visse Henseender glædet mig endnu mere at høre Dem spille min Sonate igjen. Jeg kjender ingen herhjemme eller ude som gjør det efter.”⁶

2 Musikforlægger (1854-1923).
3 DK-Kk, Wilhelm Hansen Arkivet, korrespondance, 1912-35. K-R.
4 Violinist (1846-1930).
5 Pianist og pædagog (1869-1944). Uropførte ligeledes *Suite for Klaver*, opus 45, 14.3.1921.
6 DK-Kk, N.K.S. 4082, 4°.

The reception of the violin sonata was not decidedly positive. In *Dannebrog* Robert Henriques wrote:

“On close scrutiny the new composition by Mr. Nielsen does not fulfil the promise of the other pieces.⁷ The more lucid sections are repetitions of what the composer has already had in mind on earlier occasions, and the remainder, after the first impression, seems to have arisen through mathematical combinations rather than inspiration and feeling. At the very beginning one expects a good deal. The first subject is rhythmically interesting and is shortly afterwards treated in expanded form with imitations in the piano. But in the development section the fear of not being interesting enough leads Mr. Nielsen away from the natural paths and makes him *wish* to be brilliant in both chord sequences and contrapuntal fixed ideas.”⁸

And in *Nationaltidende* of 17th January 1896 Angul Hammerich wrote:⁹

“Is it Willumsen’s laurels in the Symbolist camp that have tempted the young musician? In his piano pieces¹⁰ this was the banner he more or less raised, and presumably also in the violin sonata. Presumably, I have to say, because with the best will in the world it was impossible for the undersigned to understand anything of what it was all really supposed to mean. This discussion between the violin and the piano almost gave the appearance that two warring parties had faced off and, dispensing with the courtesies, were giving each other a drubbing, as will happen on such occasions, each animatedly drowning the other out without caring the least about his opponent’s arguments. If this should not be the intention, I must apologize profusely. Like Willumsen’s pictures this sonata should be furnished with the appropriate explanation for the uninitiated, introducing them to all the mysteries of Symbolism.

Miss Johanne Stockmar and Mr. Anton Svendsen conducted the said animated argument with an artistic decorum that was perhaps, given the intention here, on the dignified side. All the same, one wondered that these concerts were willing to open their programmes to experiments like this.”

Modtagelsen af violinsonaten var ikke udpræget positiv. I *Dannebrog* skriver Robert Henriques:

“Den nye Komposition af Hr. Nielsen holder ikke paa nært Hold, hvad de andre Stykker lovede.⁷ De mere klare Partier er Gjentagelser af, hvad Komponisten allerede ved tidligere Lejligheder har haft paa Hjærte, og Resten synes efter det første Indtryk at være opstaaet ved matematiske Kombinationer snarere end ved Inspiration og Følelse. Strax i Begyndelsen venter man sig en hel Del. Det første Motiv er rhythmisk interessant og benyttes behændig kort efter i udvidet Form med Imitationer i Klaveret. Men Frygten for ikke at være tilstrækkelig interessant leder i Gjennemføringen Hr. Nielsen bort fra de naturlige Baner og faar ham til at vil være genial baade i Akkordfølger og kontrapunktiske Tvangsideer.”⁸

Og i *Nationaltidende* den 17. januar 1896 skriver Angul Hammerich:⁹

“Er det Willumsens Laurbær i Symbolismens Leir, som have fristet den unge Musiker? I sine Klaverstykker sidst¹⁰ var det dette Flag, han nærmest tonedede, i Violin-Sonaten vel ogsaa. Vel ogsaa, maa jeg sige, thi det var Undertegnede med den bedste Villie af Verden umuligt at forstaa Nogetsomhelst af, hvad det Hele i Grunden skulde sige. Denne Diskussion mellem Violinen og Klaveret tog sig nærmest ud, som om det var to stridende Parter, der vare komne i Totterne paa hinanden og uden videre Komplimenter gav hinanden det glatte Lag, som det flere ved slige Leiligheder, under den livligste Snakken i Munden paa hinanden, hver med sine Argumenter, uden at kjære sig det Vitterste om Modstanderens. Skulde dette ikke være Mening, beder jeg meget at undskylde. Som de Willumsenske Billeder burde da denne Sonate være forsynet med den til Indførelse i den hele Symbolismes Mysterier hørende Forklaring for Uindviede.

Frøken Johanne Stockmar og Hr. Anton Svendsen førte den nævnte livlige Diskussion med en kunstnerisk Anstand, der maaske dog i Forhold til Hensigten her var noget vel fornem. Man undrede sig alligevel over, at disse Koncerter ville aabne deres Programmer for Experimenter som dette.”

7 The remark comes immediately after a particularly favourable report on the String Quartet in G minor, opus 13.

8 *Dannebrog*, 16.1.1896.

9 Danish musicologist (1848-1931).

10 Presumably *Symphonic Suite for Piano* opus 8.

7 Bemærkningen følger umiddelbart efter en særdeles rosende omtale af strygekvartetten i g-mol, opus 13.

8 *Dannebrog*, 16.1.1896.

9 Musikforsker (1848-1931).

10 Formodentlig *Symphonisk Suite for Klaver*, opus 8.

Carl Nielsen commented on the reception in a letter to Bror Beckmann of 30th January the same year.¹¹

“The concert in Dresden [First Symphony] you ask about is not until the 18th of March and we are looking forward to the journey and hoping that we can build up there what the esteemed Danish critics have broken down as regards my new sonata. Just about all these gentlemen have been rather united in agreeing that my last work is not music or at least is bad music.

This has not made me discouraged, indeed one exquisitely stupid article by our Dr Hammerick has actually several times put me in a good mood; I enclose cuttings of it. Imagine the boundless obtuseness! No more about that. Myself, I believe fully and firmly in my work, and there are at any rate a few excellent musicians in this country who follow me and will understand, or rather, like the public, look impartially at the matter.”¹²

As late as 1907 he is still nonplussed by the critics’ assessment of the sonata. In a letter to Alette Schou¹³ he writes

“Wouldn’t you like to go to Henrik Knudsen’s concert tomorrow (Tuesday); he and Axel Gade are playing a sonata by me, Op 9, about which I once had to listen to so many hard words. Now it’s about ten years since it came out; perhaps it will not seem so ungodly now. At all events I would like you to hear it and tell me your opinion of it when the opportunity arises.”¹⁴

The sonata was performed many times in Carl Nielsen’s lifetime. At the Chamber Music Society (Kammermusikforeningen) alone it had six performances,¹⁵ and the great violinists of the age like Axel Gade,¹⁶ Thorvald Nielsen,¹⁷ Peder Møller¹⁸ and Emil Telmányi¹⁹ all had it in their repertoires. But with the passing years the critics did not take a more positive view of the sonata either. At one of three gala concerts in 1925

11 Swedish composer (1866-1929).

12 DK-Kk, CNA, I.A.d.

13 Danish pianist (1847-1939) who played opus 9 several times with Carl Nielsen.

14 Letter to Alette Schou, 14.1.1907 (private collection).

15 19.2.1896, 24.11.1899, 26.01.1905, 13.01.1921, 25.11.1926, 19.04.1928. Cf. Kai Christensen (ed.), *Kammermusikforeningen i 125 år*, Copenhagen 1994, p. 524.

16 (1860-1921).

17 (1891-1965).

18 (1877-1940).

19 (1892-1988).

Carl Nielsen kommenterede modtagelsen i et brev til Bror Beckmann fra den 30. januar samme år:¹¹

“Concerten i Dresden [1. symfoni], som Du spørger om, er først den 18^{de} Marts og vi glæder os meget til Turen og haaber der at faa oprettet hvad de ærede danske Kritikere har nedbrudt i Anledning af min nye Sonate. Omtrent samtlige Herrer har været temmelig enige om at mit sidste Arbejde ikke er Musik eller ihvertfald slet Musik.

Det har ikke gjort mig mismodig, ja en enkelt udsøgt dum Artikel af vor Dr Hammerick har virkelig flere Gange bragt mig i godt Humør, jeg sender den hermed i Udklip. Tænk hvilken grændseløs Tykhudethed! Ikke mere om den Ting. Jeg tror selv fuldt og fast paa mit Arbejde og enkelte fortræffelige Musikere findes der dog i dette Land som følger mig og vil forstaa, eller rettere, ligesom Publikum ser uhildet paa Tingen.”¹²

Så sent som i 1907 er han stadig uforstående overfor anmeldernes vurdering af sonaten. I brev til Alette Schou¹³ skriver han:

“Har De ikke Lyst at gaa paa Henrik Knudsens Concert imorgen (Tirsdag); han og Axel Gade spiller en Sonate af mig Op 9 som jeg i sin Tid maatte høre saa meget ondt for. Nu er det en halv Snes Aar siden den kom frem, maaske den nu ikke mere synes saa ugudelig. Ihvertfald vilde jeg gjerne De skulde høre den og ved Lejlighed sige mig Deres Mening om den.”¹⁴

Sonaten blev opført mange gange i Carl Niensens levetid. Alene i Kammermusikforeningen fik den 6 opførelser,¹⁵ og tidens store violinister som Axel Gade,¹⁶ Thorvald Nielsen,¹⁷ Peder Møller¹⁸ og Emil Telmányi¹⁹ havde den alle på deres repertoire. Heller ikke med årene fik kritikerne et mere positivt syn på sonaten. Ved den ene af tre festkoncerter i 1925 i anledning af Carl Niensens 60 års fødselsdag er sonaten igen på programmet,

11 Svensk komponist (1866-1929).

12 DK-Kk, CNA, I.A.d.

13 (1847-1939). Pianist, som flere gange spillede opus 9 med Carl Nielsen.

14 Brev til Alette Schou, 14.1.1907 (privateje).

15 19.2.1896, 24.11.1899, 26.01.1905, 13.01.1921, 25.11.1926, 19.04.1928. Jf. Kai Christensen (red.), *Kammermusikforeningen i 125 år*, København 1994, s. 524.

16 (1860-1921).

17 (1891-1965).

18 (1877-1940).

19 (1892-1988).

to mark Carl Nielsen's sixtieth birthday the sonata is again on the programme, and here it is described as a sonata "with its glorious self-assertion and adolescent lyrical expression,"²⁰ and a sonata "in which the first movement's noble theme and the free flight of the final movement outshine still imperfect episodes."²¹

Whereas the reception in Denmark was very reserved, the sonata prompted an article that the Czech author and composer Max Brod²² wrote in the periodical *Der Merker*. He described Carl Nielsen in very glowing terms, and after an initial discussion of violin sonatas from Johann Sebastian Bach to Johannes Brahms he continued about the sonata opus 9:

"One must be grateful when a new light appears, a truly beautiful work for these two instruments, which sound so shrilly and softly together among the familiar furniture. I know of such a violin sonata; it is by C a r l N i e l s e n and I will praise it."

Max Brod asks Carl Nielsen to send a review copy of opus 9 to the same periodical,²⁴ but *Der Merker* published no review in the course of 1910-1911.

Even before the first performance Carl Nielsen had sold the sonata to Wilhelm Hansens Musikforlag, as is evident from his accounts book for 18th September 1895, where a fee of Dkr 400 is entered,²⁵ and no later than the beginning of 1896 the printed edition must have been available, since the composer's dedication copy to Anton Svendsen is dated in January that year.²⁶ The cover was drawn by Anne-Marie Carl Nielsen,²⁷ and on the cover of the first edition the sonata is dedicated to the violinist Henri Marteau,²⁸ whom Carl Nielsen may have known from several concerts in Copenhagen in 1894 and 1895.²⁹

og her beskrives den som en sonate "med sin gloriøse Selvhævdelse og ynglingeagtige lyriske Udfoldelse,"²⁰ og en sonate "i hvilken den første Sats' ædle Tema og Finalens frie Flugt lyser over endnu ufuldkomne Episoder."²¹

Hvor modtagelsen i Danmark således var meget forbeholden, blev sonaten anledning til en artikel, som den tjekkiske forfatter og komponist Max Brod²² skrev i tidsskriftet *Der Merker*. Artiklens forfatter beskriver Carl Nielsen meget rosende, og efter indledende omtale af violinsonater fra Johann Sebastian Bach til Johannes Brahms fortsætter han om sonate opus 9:

"Da muß jeder dankbar sein, dem ein neues Licht begegnet, ein wirklich schönes Werk für diese beiden Instrumente, die so schrill und sanft zusammenklingen zwischen den bekannten Möbeln. Ich kenne eine solche Violinsonate, die von C a r l N i e l s e n, ich will sie loben."²³

Til samme tidsskrift beder Max Brod Carl Nielsen om at sende et anmelderexemplar af opus 9,²⁴ men *Der Merker* bragte dog ikke nogen anmeldelse i løbet af 1910-1911.

Allerede før uropførelsen havde Carl Nielsen solgt sonaten til Wilhelm Hansens Musikforlag, som det fremgår af hans regnskabsbog den 18. september 1895, hvor et honorar på 400 kr. står anført,²⁵ og senest i begyndelsen af 1896 må den trykte udgave have foreligget, eftersom komponistens dedikationseksemplar til Anton Svendsen er dateret i januar dette år.²⁶ Omslaget er tegnet af Anne Marie Carl-Nielsen,²⁷ og sonaten er på forsiden af førsteudgaven tilegnet violinisten Henri Marteau,²⁸ som Carl Nielsen kan have kendt fra flere koncerter i København i 1894 og 1895.²⁹

20 *Politiken*, 22.11.1925.

21 *Nationaltidende*, 22.11.1925.

22 (1884-1968).

23 Max Brod, "Kleine Konzerte", *Der Merker. Österreichische Zeitschrift für Musik und Theater*, vol. 2., no. 1, 10th October 1910, p. 43.

24 Letter from Max Brod to Carl Nielsen, 11.11.1910, quoted from *Oplevelser og studier omkring Carl Nielsen*, Tønder 1966, pp. 22-24.

25 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevvæksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 127.

26 On the dedication copy for Anton Svendsen: "To Anton Svendsen / with grateful affection / from / Carl Nielsen / 21-1-96" (Private collection).

27 Torben Schousboe, *op. cit.*, p. 146.

28 French-Swedish violinist (1874-1934).

29 15.9.1894 in the Hornung & Møller Concert Hall; 27.10.1894 in the small hall of Koncertpalæet; 31.1.1895 in the small hall of Koncertpalæet (DK-Kk, småtrykssamling. Koncerter navneordnet efter kunstnere Må-Me).

20 *Politiken*, 22.11.1925.

21 *Nationaltidende*, 22.11.1925.

22 (1884-1968).

23 Max Brod, "Kleine Konzerte", *Der Merker. Österreichische Zeitschrift für Musik und Theater*, 2. årg., hefte 1, 10. oktober 1910, s. 43.

24 Brev fra Max Brod til Carl Nielsen, 11.11.1910, citeret efter *Oplevelser og studier omkring Carl Nielsen*, Tønder 1966, s. 22-24.

25 Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevvæksling med Anne Marie Carl-Nielsen*, København 1983, s. 127.

26 På dedikations-eksemplaret til Anton Svendsen: "Til Anton Svendsen / i taknemmelig Hengivenhed / fra / Carl Nielsen / 21-1-96" (Privateje).

27 Torben Schousboe, *op. cit.*, s. 146.

28 Fransk-svensk violinist (1874-1934).

29 15.9.1894 i Hornung og Møllers Koncertsal, 27.10.1894 i Koncertpalæets mindre sal, 31.1.1895 i Koncertpalæets mindre sal. (DK-Kk, småtrykssamling. Koncerter navneordnet efter kunstnere Må-Me).

The source material for the sonata consists of Carl Nielsen's personal copy of the printed edition (**A**) and the solo part inserted there (**Aa**), an ink manuscript of the piano part with the solo part (**B**) and the solo part separately (**Ba**), a pencil manuscript (**C**) and sketches (**D, E**). **Ba** is unlikely to have been copied from the violin part in **B**, as there are rather a lot of differences between the two versions. Since both **B** and **Ba** were printing manuscripts for **A** and **Aa** respectively, one finds the same differences in the violin part between **A** and **Aa**.

The first print (**A**) has been chosen as the main source. In the case of the violin part the loosely inserted part (**Aa**) was used to a great extent as a corrective source, since it seems to have been drawn up in more detail than the violin part notated above the piano part in **A**.

In the sources both the violin part and the piano part exhibit a number of differences in articulation and slurring between the exposition and recapitulation respectively in all movements; such differences have mostly been retained, since the editorial work has not produced evidence justifying uniform treatment.

Kirsten Flensborg Petersen

SONATA NO. 2 FOR VIOLIN
AND PIANO, OPUS 35

Carl Nielsen's Violin Sonata opus 35 was composed in 1912 specifically for a performance in a concert planned for the following year with two of the composer's friends and colleagues, the violinist Peder Møller³⁰ – who had given his Violin Concerto its first performance in February 1912 – and the pianist Henrik Knudsen.³¹ The composition must have been begun before the summer of 1912, for on 7th July 1912 he notes in his diary: "Worked a lot on the sonata".³²

Henrik Knudsen observed the composition work at close quarters and for some periods he had the rough draft at his disposal. In an undated letter to the composer he wrote:

"I have been somewhat ill and bedridden, so I have not managed to get through so much of the sonata, but I hope at least

30 Danish violinist (1877-1940).

31 Danish pianist (1873-1946). Cf. Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-1948, vol. 2, p. 46.

32 Torben Schousboe, *op. cit.*, p. 334.

Kildematerialet til sonaten består af Carl Niensens håndeksemplar af den trykte udgave (**A**) og den heri indlagte solostemme (**Aa**), blækmanuskript af henholdsvis klaverstemme med solostemme (**B**) og solostemme separat (**Ba**), blyantsmanuskript (**C**) samt skitser (**D, E**). **Ba** er næppe afskrevet efter violinstemmen i **B**, da der er temmelig mange afvigelser mellem de to versioner. Da såvel **B** som **Ba** har været trykforlæg for henholdsvis **A** og **Aa**, findes de samme forskelle i violinstemmen mellem **A** og **Aa**.

Førstetrykket (**A**) er valgt som hovedkilde. For violinstemmens vedkommende har den løst indlagte stemme (**Aa**) i høj grad været brugt som korrigerende kilde, da den synes mere udførligt udarbejdet end violinstemmen noteret over klaverstemmen i **A**.

Både violinstemmen og klaverstemmen udviser i kilderne en række forskelligheder i artikulation og buesætning mellem henholdsvis eksposition og reprise i alle satser; sådanne forskelligheder i alt væsentligt er bibeholdt, idet revisionsarbejdet ikke har skabt belæg for en ensretning.

Kirsten Flensborg Petersen

SONATE NR. 2 FOR VIOLIN
OG KLAVER, OPUS 35

Carl Niensens violinsonate opus 35 er komponeret i 1912 med direkte henblik på en opførelse ved en koncert planlagt til det følgende år med to af komponistens venner og kolleger, violinisten Peder Møller³⁰ – som i februar 1912 havde uropført hans violinkoncert – og pianisten Henrik Knudsen.³¹ Kompositionen må være påbegyndt inden sommeren 1912, for 7. juli 1912 noterer han i sin dagbog: "Arbejdede meget paa Sonaten."³²

Henrik Knudsen fulgte kompositionsarbejdet på nært hold og havde i perioder kladden til sin rådighed. I et udateret brev til komponisten skriver han:

"Jeg har været noget dårlig og sengeliggende, så jeg har ikke nået så meget af sonaten, men jeg håber da i det mindste at få

30 Violinist (1877-1940).

31 Pianist (1873-1946). Jf. Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 2, s. 46.

32 Torben Schousboe, *op. cit.*, s. 334.

to get the first part off fairly well by Sunday; playing together means so much in that sonata, and I hardly think I can play it without a thorough knowledge of the violin part.”³³

The second movement of the sonata was finished in the course of August 1912, and on 20th August Carl Nielsen could write to Henrik Knudsen:

“Now the Andante (the Adagio, rather) is finished and I think it has its own face; at any rate it is in formal terms different from my other slow movements [...]

Could you send me the sonata immediately? I would very much like to have it as I may perhaps travel to Fuglsang on Friday for a day or two.”³⁴

This turns out to be a little problematical, as Henrik Knudsen is presumably copying the violin part (Source **C**); all the same he answers the next day:

“The sonata will be sent this morning, but listen, I am working on that violin part, but since I had no idea you wanted it I have taken it molto adagiosissimo, and you mustn’t imagine it’s finished; I blush with shame; but that’s how it is, little friends, when no one uses me, I fall into the greatest laziness conceivable, my energy only suffices to give me an air of industry. But once you have used it at Fuglsang, can’t you send it to me again, so the part can be finished, and the sonata can at least live with me, so I will learn it from there. And congratulations on the Andante. I get quite dizzy at the idea that it is finished. The sonata has been my comfort, for I thought that it would not be finished yet, and I could take it easy for the moment.”³⁵

According to Carl Nielsen’s diary entries the sonata was finished on 13th September 1912.³⁶ Immediately after this he and Henrik Knudsen played the work for Thorvald Nielsen³⁷ and Christian Christiansen,³⁸ two musicians who later had it on their programme in many concerts.

33 DK-Kk, CNA, I.A.b.

34 DK-Kk, CNA, I.A.c.

35 Letter of 21.8.1912 (DK-Kk, CNA, I.A.b).

36 Torben Schousboe, *op. cit.*, s. 336.

37 Danish violinist (1891-1965).

38 Danish pianist (1884-1955).

første del nogenlunde til søndag; sammenspillet har så meget at sige i den Sonate, og jeg tror næppe jeg kan spille uden grundigt kendskab til violinstemmen.”³³

Sonatens anden sats blev afsluttet i løbet af august 1912, og Carl Nielsen kan den 20. august skrive til Henrik Knudsen:

“Nu er Andante (Adagioen, er det da) færdig og jeg synes den har et eget Ansigt og ihvertfald er den i formel Henseende forskellig fra mine andre langsomme Satses[...]”

Kunde Du sende mig Sonaten omgaaende, vilde jeg meget gerne have det, da jeg maaske rejser til Fuglsang paa Fredag for en Dag eller to.”³⁴

Det viser sig at være lidt problematisk, da Henrik Knudsen formodentlig er ved at afskrive violinstemmen (kilde **C**), men alligevel svarer han tilbage dagen efter:

“Sonaten skal blive sendt nu til Morgen, men hør nu, jeg er i Gang med den Violinstemme, men da jeg jo intet anede om, at Du vilde have den, saa har jeg taget den molto adagiosissimo, og Du maa da ikke bilde Dig ind, at den er færdig, jeg rødmer af Skam; men saadan er det lille Venner, naar ingen bruger mig, falder jeg i den største Dovenskab som tænkes kan, min Energi strækker sig lige til at give mig en Air af Flid. Men naar Du har brugt den paa Fuglsang, kan Du saa ikke sende mig den igen, saa Stemmen kan blive færdig, og Sonaten kan i det mindste bo hos mig, saa lærer jeg den deraf. Og til Lykke med Andanten, jeg bliver ganske svimmel over at den er færdig, Sonaten har været min Trøst, for jeg tænkte, at den ikke blev færdig foreløbig, og jeg kunde tage den med Ro indtil videre.”³⁵

Ifølge Carl Niensens dagbogsnotater blev sonaten færdig den 13. september 1912.³⁶ Umiddelbart herefter spillede han og Henrik Knudsen værket for Thorvald Nielsen³⁷ og Christian Christiansen,³⁸ to musikere, som senere havde den på deres program ved mange koncerter.

33 DK-Kk, CNA, I.A.b.

34 DK-Kk, CNA, I.A.c.

35 Brev af 21.8.1912 (DK-Kk, CNA, I.A.b).

36 Torben Schousboe, *op. cit.*, s. 336.

37 Violinist (1891-1965).

38 Pianist (1884-1955).

The first performance was given on 7th April 1913 in the smaller hall of the Odd Fellow Palæ in Henrik Knudsen's concert, but the violin part was played by Axel Gade,³⁹ since Peder Møller was prevented from playing it by illness. In the concert works by Mozart, Schubert, Strauss, Wolf, Chopin and Liszt were also played. The reviewers concentrated almost exclusively on the premiere of the sonata.

The reception varied widely, from almost gushingly positive to an extremely reserved attitude. In *Riget* Hugo Seligman wrote:

“It was the Carl Nielsen one *cannot* ignore, and who seems so stimulating because he is so much ‘his own man’, so much nothing else but himself and so genuine. This sonata was a slice of the life of the soul, good chamber music by virtue of its self-sufficiency and the sterling musical character of its material; that is, the firm stance of the motifs and the way in which the composer makes music from them. What one noticed first was the first allegro's second subject, the rhythmically relentless figure in the andante and the witty and melodious theme in the final movement.”⁴⁰

Sextus Miskov in *Berlingske Tidende* is much more reserved:

“One did not get any truly reliable impression from this work; the motifs were far too short and too difficult to get a grip on; all the way through there was too much musical philosophy; often the piano part – in fact extraordinarily ably and nicely interpreted by the concert player – sounded surprisingly thin, and at other times it forced itself so much into the orchestral mould that it greatly exceeded the capacity of the grand piano.”⁴¹

Several reviewers were cautious about assessing this sonata after just a single hearing. With that reservation Gustav Hetsch in *Nationaltidende* still distanced himself strongly from the work; of the first movement he says:

“It was so packed with all sorts of surprises that one could only plunge from one surprise to the next. If one had not read the name of its creator – Carl Nielsen – one might have been tempted to call it nonsense. But since Carl Nielsen is after all neither immature nor senile, but on the contrary is in full artistic vigour and normally knows what he is doing, one must

Uropførelsen fandt sted den 7. april 1913 i Odd Fellow-Palæets Mindre Sal ved Henrik Knudsens koncert, men violinpartiet blev spillet af Axel Gade,³⁹ da Peder Møller var forhindret på grund af sygdom. Ved koncerten blev desuden spillet værker af Mozart, Schubert, Strauss, Wolf, Chopin og Liszt. Anmelderne hæftede sig dog næsten udelukkende ved uropførelsen af sonaten.

Modtagelsen spændte vidt fra en næsten overstrømmende positiv til en særdeles forbeholden indstilling. I *Riget* skriver Hugo Seligman:

“Det var den Carl Nielsen, som man ikke kan komme udenom, og som virker saa inciterende, fordi han er saa ‘egen’, saa ikke nogetsomhelst andet end sig selv og saa ægte. Denne Sonate var et Stykke Sjæleliv, den gode Kammermusik ved sin Hvilen i sig selv og sit Stofs musikalske Lødighed, d. v. s. Motivernes faste Holdning og den Maade, hvorpaa Komponisten musicerer over dem. Det, man denne første Gang bed Mærke i, var første Allegros Sidetema, den rytmisk stejle Figur i Andanten og det vittige og melodiose Tema i Finalen.”⁴⁰

Anderledes forbeholden er Sextus Miskov i *Berlingske Tidende*:

“Noget rigtig paalideligt Indtryk fik man ikke af dette Arbejde; dertil var Motiverne altfor korte og for vanskelige at faa Hold paa, helt igennem var der for megen Musikfilosofi, ofte klang Klaverpartiet – der iøvrigt blev ualmindelig dygtigt og kønt fortolket af Koncertgiveren – forbavsende tyndt, og til andre Tider kom det saa stærkt ind paa det orkestrale Gebet, at det ikke saa lidt overskred Flygelets Ydeevne.”⁴¹

Flere anmeldere er tilbageholdende med at vurdere denne sonate efter kun en enkelt gennemlytning. Med det forbehold tager Gustav Hetsch i *Nationaltidende* alligevel kraftigt afstand fra værket; om første sats hedder det:

“Den var saa struttende fuld af allehaande Overraskelser, at man ikke kunde bestille andet end falde fra den ene Forbavelse i den anden. Havde ikke som Autor staaet: Carl Nielsen, kunde man fristes til at kalde den Vrøvl. Men da Carl Nielsen jo hverken er umoden eller affældig, tværtimod staar i sin fulde kunstneriske Kraft og plejer at vide, hvad han gør, maa man tro

39 Violinist (1860-1921).

40 *Riget*, 8.4.1913.

41 *Berlingske Tidende*, 8.4.1913.

39 Danish violinist (1860-1921).

40 *Riget*, 8.4.1913.

41 *Berlingske Tidende*, 8.4.1913.

believe that there was good musical meaning in this odd movement, where nothing came as one expected. And one must take comfort in the fact that one may perhaps at some time in the future be mature enough to follow the composer on his untracked courses and then, one hopes, be able to appreciate the beauties his work must surely be assumed to contain.”⁴²

The audience seems to have been much more enthusiastic, as Sophus Andersen notes in *København* that the sonata “was received with great enthusiasm.”⁴³

The sonata opus 35 became one of Carl Nielsen’s most frequently played works; it became well known, thanks not least to Emil Telmányi’s⁴⁴ performances, in most of Europe, and was performed in the USA.⁴⁵ Carl Nielsen attended a performance on 19th May 1920 in Amsterdam, where the sonata was played in one of five chamber music concerts at the Mahler Festival in May 1920, and in that connection he expressed his pleasure over the composition in a letter to his wife Anne Marie Carl-Nielsen.⁴⁶

“Yesterday evening Emil and Schnabel⁴⁷ played my sonata at the third chamber music concert very excellently and with great success. People wanted me to come up, but I sat all alone and hidden at the back of the hall and did not want to, as I had my grey clothes on and no evening dress. My sonata is the best piece of music that has been played so far at the festival; I don’t say that out of smugness but because it is so – I sat quite soberly and critically and came to that result. You wouldn’t believe the fuss the leading people from all countries make of me; they come thronging with requests to be the first to play my next work. It’s strange that the things one dreamed of as a young man – fame and understanding – come when one takes them with some indifference.”⁴⁸

42 *Nationaltidende*, 8.4.1913.

43 *København*, 8.4.1913.

44 Carl Nielsen’s son-in-law, Hungarian violinist (1892-1988).

45 Performances abroad during Carl Nielsen’s lifetime: Stockholm 12.10.1914, Amsterdam 4.1.1919, The Hague 14.1.1919, Rotterdam 16.1.1919, Budapest 7.12.1919, Amsterdam 19.5.1920, Budapest May 1920, New York 8.11.1921, New Wilmington, Pennsylvania 28.11.1921, Salzburg Summer 1922, Madrid 19.10.1924, Berlin 12.11.1925, Berlin 15.3.1930.

46 Danish sculptress, *née* Brodersen (1863-1945).

47 Artur Schnabel, Austrian composer and pianist (1882-1951).

48 Torben Schousboe, *op. cit.*, p. 432. Torben Schousboe corrects Carl Nielsen, since it was the fourth chamber music concert.

paa, at der var god musikalsk Mening i denne besynderlige Sats, hvor intet kom, som man ventede det. Og man maa trøste sig med, at man maaske en Gang ude i Fremtiden kan modnes til at følge Komponisten paa hans vildsomme Veje og da forhaabentlig vil kunne goutere de Skønheder, hans Arbejde dog maa antages at indeholde.”⁴²

Publikum lader til at have været anderledes begejstret, idet Sophus Andersen i *København* noterer sig, at sonaten “blev modtaget med stor Enthusiasme.”⁴³

Sonaten opus 35 blev et af Carl Niensens meget spillede værker, som ikke mindst i kraft af Emil Telmányi’s⁴⁴ opførelser blev kendt over det meste af Europa og opført i USA.⁴⁵ Carl Nielsen overværede en opførelse den 19. maj 1920 i Amsterdam, hvor sonaten blev spillet ved en af fem kammermusikkoncerter ved Mahler-festivalen i maj 1920, og i den forbindelse udtrykker han sin glæde over kompositionen i et brev til hustruen Anne Marie Carl-Nielsen.⁴⁶

“Iaftes spillede Emil og Schnabel⁴⁷ min Sonate ved den 3^{die} Kammermusikconcert ganske udmærket og gjorde stor Lykke. Folk vilde have mig frem, men jeg sad ganske alene og skjult bag i Salen og vilde ikke, da jeg havde mit graa Tøj paa og ikke Kjole eller Frakke. Min Sonate er det bedste Stykke Musik der hidtil er spillet ved Festen, det siger jeg ikke af Selvglæde, men fordi det er saaledes, jeg sad ganske nøgtern og kritisk og kom til det Resultat. Du kan ikke tro saa de ledende fra alle Lande gør Stads af mig og vrimler med Anmodninger om at faa Lov at være de første til at spille mit næste Værk. – Det er underligt at saadan noget, man drømte om som ung: Berømmelse og Forstaaelse kommer naar man tager det med temmelig Ligealdighed.”⁴⁸

42 *Nationaltidende*, 8.4.1913.

43 *København*, 8.4.1913.

44 Carl Niensens svigersøn, ungarsk violinist (1892-1988).

45 Udenlandske opførelser i Carl Niensens levetid: Stockholm 12.10.1914, Amsterdam 4.1.1919, Haag 14.1.1919, Rotterdam 16.1.1919, Budapest 7.12.1919, Amsterdam 19.5.1920, Budapest maj 1920, New York 8.11.1921, New Wilmington, Pennsylvania 28.11.1921, Salzburg sommeren 1922, Madrid 19.10.1924, Berlin 12.11.1925, Berlin 15.3.1930.

46 Billedhugger, født Brodersen (1863-1945).

47 Artur Schnabel, østrigsk komponist og pianist (1882-1951).

48 Torben Schousboe, *op. cit.*, s. 432. Torben Schousboe korrigerer Carl Nielsen, idet der er tale om den 4. kammermusikconcert.

Elsewhere too, enthusiasm is expressed about the sonata, and as with the violin sonata opus 9, the Czech writer and composer Max Brod was again unstinting with his praise; on 23rd June 1913 he wrote in a letter to Carl Nielsen:

“You wanted to hear my opinion. But that is not so easy to give, since I have only played the work through twice with a pianist. Musically it is far more complicated than your first violin sonata and, since manuscript music is after all harder to read than printed music, we did not get the full benefit. – The third movement gave us quite unqualified pleasure – a brilliant masterpiece with its stubborn, unceasing rhythm. This “long breath”, this rigorous consistency in the treatment of the motif, and the urge to repeat, seem to me to be something you have in common with Smetana as well as Bach. This is where all the heroic effect comes from. – The first and second movements are more complicated, richer in harmonic motion. They are quite different from your earlier things, but still rigorous and “legitimate” despite all their boldness. We were greatly taken by certain places in these movements.”⁴⁹

Similarly, a letter dated 13th February 1914 from the composer and organist Niels Otto Raasted⁵⁰ to Carl Nielsen mentions that the German organist and professor Karl Straube,⁵¹ who had visited Carl Nielsen in connection with some concerts in Copenhagen in October 1913, liked the sonata.⁵² In correspondence with Carl Nielsen several of the musicians who had the sonata in their repertoire expressed great pleasure in working with it. These included Thorvald Nielsen and Christian Christiansen in a letter from Salzburg of 8th August 1922:

“As often before, Thorvald and I have taken the greatest pleasure in working with your second violin sonata, and we are convinced that this time we have come further in understanding its profound and beautiful content than we were able to before. This evening we played it at the second concert of Die internationale Kammermusikaufführungen, and enjoyed it greatly.”⁵³

49 DK-Kk, CNA, I.A.b.
50 (1888-1966).
51 (1873-1950).
52 DK-Kk, CNA, I.A.b.
53 DK-Kk, CNA, I.A.b.

Fra anden side udtrykkes ligeledes begejstring for sonaten, og ligesom det var tilfældet i forbindelse med violinsonaten opus 9, er den tjekkiske forfatter og komponist Max Brod også her uforbeholden i sin ros; den 23. juni 1913 skriver han i brev til Carl Nielsen:

“Sie wollten mein Urteil hören. Dies ist aber nicht so leicht abzugeben, denn ich habe das Werk erst zweimal mit einem Violinisten durchspielen können. Es ist musikalisch viel komplizierter als Ihre 1. Violinsonate und, da sich geschriebene Noten nun einmal viel schwerer lesen lassen als gedruckte, kamen wir nicht zum vollen Genuß. – Der 3. Satz hat uns restlos gefallen, ein geniales Meisterstück mit seinem eigensinnigen, gar nicht aussetzenden Rhythmus. Dieser “lange Atem”, diese strenge Ausführlichkeit im Durcharbeiten des Motivs und die Lust an der Wiederholung scheint mir etwas, was Sie mit Smetana und auch mit Bach gemeinsam haben. Alle heroische Wirkung geht daraus hervor. – Der 1. und 2. Satz sind sehr kompliziert, harmonisch reichbewegt. Sie sind da ganz anders als in Ihren früheren Sachen, aber immer streng und “legitim” bei aller Kühnheit. Einige Stellen in diesen Sätzen haben uns sehr ergriffen.”⁴⁹

Ligeledes nævnes det i brev dateret 13. februar 1914 fra komponist og organist Niels Otto Raasted⁵⁰ til Carl Nielsen, at den tyske organist og professor Karl Straube,⁵¹ som havde besøgt Carl Nielsen i forbindelse med nogle koncerter i København i oktober 1913, syntes godt om sonaten.⁵² Adskillige af de musikere, som havde sonaten på deres repertoire, udtrykker i korrespondance med Carl Nielsen stor glæde ved at arbejde med værket, blandt disse Thorvald Nielsen og Christian Christiansen i brev fra Salzburg den 8. august 1922:

“Thorvald og jeg har som ofte tidligere haft den allerstørste Glæde af at arbejde med Deres 2' Violinsonate, og er overbeviste om at vi denne Gang er naaet videre i Forstaaelsen af dens dybe og skønne Indhold end vi tidligere har været i Stand til. Iaften spillede vi den ved den 2' Koncert af Die internationale Kammermusikaufführungen, og havde megen Glæde deraf.”⁵³

49 DK-Kk, CNA, I.A.b.
50 (1888-1966).
51 (1873-1950).
52 DK-Kk, CNA, I.A.b.
53 DK-Kk, CNA, I.A.b.

Several of Carl Nielsen's contemporary composer colleagues are known to have played the sonata; Ernő Dohnányi⁵⁴ performed it with Emil Telmányi; Wilhelm Stenhammer⁵⁵ and Henri Marteau,⁵⁶ the violinist to whom Carl Nielsen had dedicated the sonata for violin and piano opus 9, performed the sonata in three concerts at the beginning of the 1920s;⁵⁷ Fini Henriques⁵⁸ and Rudolph Simonsen⁵⁹ performed it three times in 1918; and Béla Bartók⁶⁰ is known to have attended a private performance by Dohnányi and Telmányi in 1920.⁶¹

For a performance along with the *Fantasy Pieces for Oboe and Piano* opus 2 and the *Wind Quintet*, Carl Nielsen wrote a programme note. It is not clear whether it was later printed, but in it Carl Nielsen speaks of the sonata as follows:

“The adagio of the very difficult sonata Opus 35, which Messrs. Telmanyi and Simonsen play, is accounted by the composer himself as one of his best pieces. This piece has a very grave character, but now and then it does brighten up, especially in the middle of the piece, and it ends with a kind of fainter and fainter pulse only to fall quite calm at the end.”⁶²

The sonata was published for the first time by Wilhelm Hansens Forlag in 1919,⁶³ but before this there had been several moves to have it printed: in 1913 Max Brod offered to send the sonata to the publisher Kahnt, who printed the Third Symphony the same year,⁶⁴ and Karl Straube approached the publisher Peters in 1914.⁶⁵ However, neither of these initiatives led to any result.

54 Hungarian composer and pianist (1877-1960).

55 Swedish composer and pianist (1871-1927).

56 French-Swedish violinist (1874-1934).

57 Bo Wallner, *Wilhelm Stenhammer och hans tid*, Stockholm 1991, vol. 3 p. 472.

58 Danish composer and violinist (1867-1940).

59 Danish composer and pianist (1889-1947).

60 Hungarian composer and pianist (1881-1945).

61 John Fellow, (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 876.

62 The handwritten programme note (in John Fellow, *op. cit.*, p. 634) is among Carl Nielsen's letters to Emil Holm, but it cannot be linked with a particular letter. Since the wind quintet is described as “one of the composer's most recent works” the note must have been written for a concert just after it was composed in 1922.

63 Carl Nielsen was himself involved in the proofreading, as is evident from a letter of 21.8.1919 to Knud Jeppesen, where he writes: “My violin sonata will soon appear; I have done an immense amount of proofreading on it – but it isn't so easy to avoid errors completely” (DK-Kk, CNA, I.A.c).

64 Letter from Max Brod to Carl Nielsen, 23.6.1913 (DK-Kk, CNA, I.A.b).

65 Letter from Niels Otto Raasted to Carl Nielsen, 13.2.1914 (DK-Kk, CNA, I.A.b).

Flere af Carl Niensens samtidige komponistkolleger vides at have spillet sonaten; Ernő Dohnányi⁵⁴ opførte den sammen med Emil Telmányi; Wilhelm Stenhammer⁵⁵ og Henri Marteau,⁵⁶ violinisten til hvem Carl Nielsen havde tilegnet sonaten for violin og klaver opus 9, opførte sonaten ved tre koncerter i begyndelsen af 1920'erne;⁵⁷ Fini Henriques⁵⁸ og Rudolph Simonsen⁵⁹ opførte den tre gange i 1918 og Béla Bartók⁶⁰ vides at have overværet en privat opførelse med Dohnányi og Telmányi i 1920.⁶¹

Til en opførelse sammen med fantasistykkerne for obo og klaver opus 2 og blæserkvintetten skrev Carl Nielsen en programnote. Hvorvidt den siden blev trykt er uklart, men Carl Nielsen omtaler her sonaten således:

“Adagioen af den meget vanskelige Sonate Opus 35, som D.Hr Telmanyi og Simonsen spiller regner Komponisten selv for et af sine bedste Stykker. Denne Sats er af meget tungsindig Karakter, men af og til lysner det dog op, især midt i Stykket, og ender med ligesom svagere og svagere Pulsslag der tilsidst falder helt til Ro.”⁶²

Sonaten udkom første gang på Wilhelm Hansens forlag i 1919,⁶³ men forinden havde der været flere tilløb til at få den trykt: Max Brod tilbød i 1913 at sende sonaten til forlaget Kahnt, som samme år trykte 3. symfoni,⁶⁴ og Karl Straube henvendte sig til forlaget Peters i 1914.⁶⁵ Ingen af disse initiativer førte dog til noget resultat.

54 Ungarsk komponist og pianist (1877-1960).

55 Svensk komponist og pianist (1871-1927).

56 Fransk-svensk violinist (1874-1934).

57 Bo Wallner, *Wilhelm Stenhammer och hans tid*, Stockholm 1991, bd. 3 s. 472.

58 Komponist og violinist (1867-1940).

59 Komponist og pianist (1889-1947).

60 Ungarsk komponist og pianist (1881-1945).

61 John Fellow, (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 876.

62 Den håndskrevne programnote (gengivet i John Fellow, *op. cit.*, s. 634) findes blandt Carl Niensens Breve til Emil Holm, men den kan ikke direkte relateres til et bestemt brev. Da blæserkvintetten beskrives som “et af komponistens sidste arbejder” må noten være skrevet til en koncert umiddelbart efter kompositionen af denne i 1922.

63 Carl Nielsen var selv involveret i korrekturlæsning, hvilket fremgår af et brev af 21.8.1919 til Knud Jeppesen, hvor han skriver: “Min Violinsonate kommer snart ud; paa den har jeg læst en vældig Korrektur - men det er jo ikke saa let helt at undgaa Fejl.” (DK-Kk, CNA, I.A.c).

64 Brev fra Max Brod til Carl Nielsen, 23.6.1913 (DK-Kk, CNA, I.A.b).

65 Brev fra Niels Otto Raasted til Carl Nielsen, 13.2.1914 (DK-Kk, CNA, I.A.b).

The source material for the sonata consists of early sketches (**E**, **F**), an autograph rough draft (**B**), Carl Nielsen's own copy of the piano score in a manuscript copy (**G**), the printed piano score (**A**), as well as two manuscript copies of the solo part (**C**, **D**). The printing manuscript has been lost, presumably in connection with the typesetting of the music by the firm of Röder in Leipzig.

The main source chosen is the printed edition (**A**). This has been collated with the inserted printed violin part (**Aa**), the rough draft (**B**), Henrik Knudsen's manuscript copy of the solo part (**C**) and the manuscript copy (**G**) as well as the separate violin part in this (**Ga**). In the case of the violin part, much use was made of the loosely inserted part in the printed piano score (**Aa**) as a corrective source, since it seems more thoroughly worked-out than the violin part in **A**. In connection with Carl Nielsen's preparation of the printing manuscript it is not clear whether he had access to the manuscript copy (**G**, **Ga**). Pencilled additions to this in Carl Nielsen's hand were not included by him in his corrected proofs. They have therefore not been included in the present edition either but are listed in the list of alternative readings.

During the editing a special problem required some attention. Emil Telmányi writes in his memoirs that shortly before the printing of the sonata in 1919 Carl Nielsen made a change in the piano part in the first movement bb. 116-119 (*Agitato*) at the request of the pianist Artur Schnabel.⁶⁶ However, according to Telmányi, Carl Nielsen regretted this change, and Telmányi allowed for this in his printed edition of the sonata from 1987 by showing the passage there as it appears in the manuscript copy of the piano score (**G**). It has not been possible to confirm that Carl Nielsen changed his mind from any of his own statements, so the passage is given here as it appears in the first printed edition from 1919. The bars in question, as they appear in the manuscript copy (**G**), are given in the list of alternative readings, and the same bars from the rough draft are shown in facsimile (**B**).

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Kildematerialet til sonaten udgøres af tidlige skitser (**E**, **F**), en autograf kladde (**B**), Carl Niensens håndeksemplar af klaverpartitur i afskrift (**G**), det trykte klaverpartitur (**A**), samt to afskrifter af solostemmen (**C**, **D**). Trykforlægget er bortkommet, antagelig i forbindelse med sætning af noderne hos firmaet Röder i Leipzig.

Som hovedkilde er valgt den trykte udgave (**A**). Denne er kollationeret med den heri indlagte trykte violinstemme (**Aa**), kladden (**B**), Henrik Knudsens afskrift af solostemmen (**C**) og afskriften (**G**) samt den separate violinstemme heri (**Ga**). For violinstemmens vedkommende har den løst indlagte stemme i det trykte klaverpartitur (**Aa**) i høj grad været anvendt som korrigerende kilde, da den synes mere udførligt udarbejdet end violinstemmen i **A**. I forbindelse med Carl Niensens forberedelse af trykforlægget er det uklart, om han har haft adgang til afskriften (**G**, **Ga**). Tilføjelser i denne med blyant i Carl Niensens hånd er ikke medtaget i det af ham korrigerede tryk. Derfor er de heller ikke indgået i den her foreliggende udgave men anført i variantfortegnelsen.

I forbindelse med revisionen har et særligt problem påkaldt sig opmærksomhed. Emil Telmányi skriver i sine erindringer, at Carl Nielsen kort før trykning af sonaten i 1919 foretog en ændring af klaverstemmen i 1. sats t. 116-119 (*Agitato*) på opfordring af pianisten Artur Schnabel.⁶⁶ Imidlertid skulle Carl Nielsen ifølge Emil Telmányi have fortrudt denne ændring, hvilket Telmányi har taget til efterretning i sin trykte udgave af sonaten fra 1987 ved her at gengive passagen, som den foreligger i afskriften af klaverpartituret (**G**). At Carl Nielsen skulle have ombestemt sig, har ikke kunnet bekræftes af udtalelser fra ham selv, og derfor er passagen her anført, som den findes i den første trykte udgave fra 1919. De pågældende takter, som de foreligger i afskriften (**G**), er anført i variantfortegnelsen, og som facsimile bringes samme takter fra kladden (**B**).

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⁶⁶ Emil Telmányi, *Af en musikers billedbog*, København 1978, s. 134-135.

⁶⁶ Emil Telmányi, *Af en musikers billedbog*, Copenhagen 1978, p. 134-135.

FANTASY PIECES FOR OBOE
AND PIANO, OPUS 2

The fantasy pieces for oboe and piano,⁶⁷ opus 2, were composed shortly after Carl Nielsen had taken up the post of second violinist in the Royal Danish Orchestra in 1889. In Emilie Demant Hatt's list of Carl Nielsen's compositions one reads that the first fantasy piece, "Andante", which was later called *Romance*, was "completed on Saturday 30th November 1889", and that "Intermezzo", which is the earliest name for the second fantasy piece, was finished on "Sunday 9th March 1890".⁶⁸ From these notes too, one can incidentally see that Carl Nielsen probably originally meant *Romance* to be for oboe and organ. In the summer of 1890 he had come so far with the composition that he could send it to his old theory teacher Orla Rosenhoff⁶⁹ for his comments. Rosenhoff suggested a few adjustments in the piano part:

"Here and there a little adjustment has been made in the piano part; you will easily discover what I refer to, but could with the same ease restore the original if you do not agree with me about the changes."⁷⁰

The piano part appears to have been reworked several times at a rather late stage of the composition process, so it is likely that Carl Nielsen followed Rosenhoff's suggestions and made the small changes. The work was printed in the autumn of 1890, and Carl Nielsen read proofs while he was staying in Dresden thanks to the grant *Det Anckerske Legat*. In a diary entry of 18th September 1890 he writes:

"Have spent the day reading proofs of my oboe pieces. At one place in the second piece some A's had to be deleted, so now it says *a bort, a bort* ['A away, A away']. The joke that I have aborted my own brainchild suggests itself rather strongly."⁷¹

67 The two fantasy pieces with the titles *Romance* and *Humoresque* have no overall title in Danish in the sources, but appeared for the first time in German as *Fantasiestücke für Oboe, Opus 2*.

68 DK-Kk, Tilg. 391; published by John Fellow as Emilie Demant Hatt, *Foraarsbølger. Erindringer om Carl Nielsen*, Copenhagen 2002, p. 92.

69 Danish music teacher and composer (1844-1905).

70 Letter from Orla Rosenhoff to Carl Nielsen, 13.7.1890 (DK-Kk, CNA, I.A.b).

71 Torben Schousboe, *op. cit.*, p. 15.

FANTASISTYKKER FOR OBO
OG KLAVER, OPUS 2

Fantasistykkerne for obo og klaver,⁶⁷ opus 2 blev komponeret kort tid efter, at Carl Nielsen i 1889 havde tiltrådt stillingen som 2. violinist i Det Kgl. Kapel. I Emilie Demant Hatts optegnelser af Carl Niensens kompositioner anføres det, at det første fantasistykke, "Andante", der senere kaldtes *Romance*, blev "fuldført Lørdag d. 30 November 1889", og "Intermezzo", der er den tidligste betegnelse for det andet fantasistykke, blev færdigt "Søndag d. 9. Marts 1890".⁶⁸ Af disse optegnelser kan man i øvrigt se, at Carl Nielsen formodentlig oprindeligt havde tænkt sig *Romance* spillet for obo og orgel. I sommeren 1890 var han så vidt med kompositionen, at han kunne sende den til sin gamle teorilærer Orla Rosenhoff⁶⁹ for at få en kommentar. Rosenhoff foreslog nogle få omlægninger i klaversatsen:

"Hist og her er der foretaget en lille Omlægning af Klaversatsen, De opdager let hvad jeg sigter til, men kun[de] med samme Lethed bringe det Oprindelige frem, forudsat De ikke er enig med mig i Ændringerne."⁷⁰

Klaversatsen lader til at være omarbejdet flere gange på et ret sent tidspunkt i kompositionsprocessen, og det er derfor sandsynligt, at Carl Nielsen fulgte Rosenhoffs forslag og foretog de små forandringer. Værket blev trykt i efteråret 1890, og Carl Nielsen læste korrektur på noderne, mens han opholdt sig på Det Anckerske Legat i Dresden. I en dagbogsoptegnelse fra den 18. september 1890 hedder det:

"Har tilbragt Dagen med at læse Korrektur paa mine Oboestykker. Et Sted i det andet Stykke maatte nogle a'er slettes, saa der er kommen til at staa a bort, a bort, Vittigheden at jeg har aborteret med mit eget Aandsfoster ligger tæmmelig nær."⁷¹

67 De to fantasistykker med titlerne *Romance* og *Humoresque* har i kilderne ingen fælles titel på dansk, men udkom første gang under den tyske titel: *Fantasiestücke für Oboe, Opus 2*.

68 DK-Kk, Tilg. 391; udgivet af John Fellow som Emilie Demant Hatt, *Foraarsbølger. Erindringer om Carl Nielsen*, København 2002, s. 92.

69 Musikpædagog og komponist (1844-1905).

70 Brev fra Orla Rosenhoff til Carl Nielsen 13.7.1890 (DK-Kk, CNA, I.A.b).

71 Torben Schousboe, *op. cit.*, s. 15.

Four days later, Carl Nielsen and the pianist Victor Bendix⁷² played the fantasy pieces at a social gathering in Dresden:

“First we played Bendix’s trio (I played the violin). Beautiful piece of music! Then B. and I played my two oboe pieces. This was in reality the greatest triumph I have had so far. At the beginning Scholz and Kirchner looked tired and indifferent, but before the pieces were over they were all afire. I will not forget *that* evening so quickly. Bendix played my pieces delightfully.”⁷³

At this private performance, which may have been played from a printed proof, Carl Nielsen presumably performed the oboe part on the violin. It may even have been on this occasion that the idea of transcribing the first of the fantasy pieces, *Romance*, for violin and piano arose, although it was not the composer himself, but the Czech-German violinist Hans Sitt⁷⁴ who arranged the music for these instruments.

Carl Nielsen’s fantasy pieces for oboe and piano were published by Wilhelm Hansens Musikforlag in March 1891 along with *Suite for Strings opus 1* and *5 Piano Pieces opus 3*.

In a programme note written more than twenty years later Carl Nielsen described the oboe pieces in the following terms:

“The two oboe pieces are a very early opus. The first – slow – piece gives the oboe the opportunity to sing out its notes quite as beautifully as this instrument can. The second is more humorous, roguish, with an undertone of Nordic nature and forest rustlings in the moonlight.”⁷⁵

The first public performance took place at the Royal Orchestra Soirée of 16th March 1891, where the fantasy pieces were played by the oboist Olivo Krause (to whom they are dedicated)⁷⁶ and the pianist Victor Bendix. The other items on the programme were Schumann’s Sonata for Violin and Piano, opus 121, Beethoven’s String Quartet in B flat major, opus 130,

Fire dage senere spillede Carl Nielsen og pianisten Victor Bendix⁷² fantasistykkerne ved en selskabelig sammenkomst i Dresden:

“Vi spillede først Bendix’s Trio (jeg Violinen). Smukt Stykke Musik! Saa spillede B. og jeg mine to Obostykker. Det var i Virkeligheden den største Triumf jeg endnu har havt. Scholz og Kirchner saa i Begyndelsen trætte og ligegyldige ud, men inden Stykkerne vare forbi, bleve de lutter Ild. Jeg glemmer ikke saa let *den Aften*. Bendix spillede mine Stykker henrivende.”⁷³

Ved denne private opførelse, der kan have fundet sted på grundlag af et korrekturtryk, udførte Carl Nielsen formentlig obostemmen på violin. Måske er idéen til at transskribere det første af fantasistykkerne, *Romance*, for violin og klaver endda opstået ved denne lejlighed, om end det ikke var komponisten selv, men den tjekkisk-tyske violinist Hans Sitt,⁷⁴ som arrangerede musikken for denne besætning.

Carl Niensens fantasistykker for obo og klaver blev udgivet på Wilhelm Hansens Musikforlag i marts 1891 samtidig med *Suite for strygere opus 1* og *5 Klaverstykker opus 3*.

I en programnote, skrevet mere end 20 år senere, har Carl Nielsen beskrevet obostykkerne i følgende vendinger:

“De to Obostykker er et meget tidligt Opus. Det første – langsomme – Stykke giver Oboen Lejlighed til at synge sine Toner ud saa smukt som dette Instrument netop kan. Det andet er mere humoristisk, skalkagtigt, med en Undertone af nordisk Natur og Skovpusleri i Maanelys.”⁷⁵

Den første offentlige opførelse fandt sted ved Det Kongelige Kapels Soiré 16. marts 1891, hvor fantasistykkerne blev spillet af oboisten Olivo Krause (hvem de er tilegnet)⁷⁶ og pianisten Victor Bendix. De øvrige programpunkter omfattede Schumanns Sonate for violin og klaver, opus 121, Beethovens Strygekvartet i B-dur, opus 130 og nogle sange af Grieg. Carl

72 Danish pianist and composer (1851-1926).

73 Torben Schousboe, *op. cit.*, p. 15.

74 Hans Sitt’s (1850-1922) *Romance par Carl Nielsen Oeuvr. 2* for violin and piano (Pl. no. 11106) and for violin and orchestra (Pl. no. 11156) were published by Wilhelm Hansen Musikforlag c. 1891. The music is transposed from G minor to A minor.

75 Undated programme note, written however after the composition of opus 43 (in 1922). Quoted from John Fellow, *op. cit.*, p. 634. See also above, note 62.

76 However, one manuscript (Source **D**) has a dedication to the oboist Peter Brøndum (see facsimile p. xlv).

72 Pianist og komponist (1851-1926).

73 Torben Schousboe, *op. cit.*, s. 15.

74 Hans Sitts (1850-1922) *Romance par Carl Nielsen Oeuvr. 2* for violin og klaver (pl. nr. 11106) og for violin og orkester (pl. nr. 11156) blev udgivet på Wilhelm Hansen Musikforlag ca. 1891. Musikken er transponeret fra g-mol til a-mol.

75 Udateret programnote, der dog er skrevet efter tilblivelsen af opus 43 (i 1922). Citeret efter John Fellow, *op. cit.*, s. 634. Se også ovenfor note 62.

76 Et manuskript (kilde **D**) har dog dedikation til oboisten Peter Brøndum (se facsimile s. xlv).

and some songs by Grieg. Carl Nielsen's music thus represented the most youthful element in the concert and in fact aroused appropriate interest, as is evident for example from *Aftenbladet*:

"As for new pieces, what was on offer last night was Carl Nielsen's Fantasy pieces for oboe and piano.

In this the young, talented composer has revealed no mean knowledge of the peculiarities of the oboe as well as great technical skill in the structure of the composition. It is not ordinary, hackneyed motifs that Mr. Carl Nielsen uses; calmly and steadily he goes his own way. For that reason one can safely pin great hopes to the future of the young artist.

Mr. Olivo Krause performed the not entirely easy oboe part with a full, beautiful tone, and Mr. Victor Bendix played the piano part tastefully and finely."⁷⁷

The reviewer in *Politiken* was equally pleased with the music:

"The middle section of the concert was filled out by some new fantasy pieces for oboe and piano by the young composer *Carl Nielsen*. Like everything before from his hand they testify to a decided compositional talent and a happy ability to write wholesomely and naturally. Mr. *Olivo Krause's* performance of the principal part was in addition extremely flattering; both his tone and execution are authentic and reliable. Mr. *Victor Bendix* too functioned here in the most satisfactory way at the piano."⁷⁸

Berlingske Tidende wrote:

"After this we heard two fantasy pieces for oboe by the young Danish composer Carl Nielsen, who in this work has shown considerable mastery in formal terms, in connection with close knowledge of the peculiarities of the oboe as a solo instrument. The last piece, a humoresque, which appears most significant to us, was performed with virtuosity by the excellent oboist, the Royal Orchestra musician Krause, who rightly garnered lively applause for this performance."⁷⁹

Nielsens musik repræsenterede altså koncertens mest ungdommelige indslag og blev da også mødt med behørig interesse, som det f.eks. fremgår af *Aftenbladet*:

"Af Nyheder bød man i Aftes paa Carl Nielsens Fantasiestykker for Oboe og Piano.

Den unge begavede Komponist har heri lagt et ikke ringe Kjendskab til Oboens Ejendommelighed for Dagen, og stor teknisk Dygtighed i Kompositionens Bygning. Det er ikke almindelige og forkjorte Motiver, Hr. Carl Nielsen anvender, men støt og rolig gaar han sine egne Veje. Derfor tør man sikkert knytte store Forhaabninger til den unge Kunstners Fremtid.

Hr. Olivo Krause udførte med stor og smuk Tone den ikke helt lette Obostemme og Hr. Victor Bendix spillede smagfuldt og fint Klaverstemmen."⁷⁷

Politikens anmelder var lige så fornøjet med musikken:

"Den mellemste Del af Koncerten udfyldtes af nogle ny Fantasiestykker for Oboe og Piano af den unge komponist *Carl Nielsen*. Som alt tidligere fra dennes Haand vidner de om afgjort Kompositionstalant og en lykkelig Ævne til at skrive sundt og naturligt. Hr. *Olivo Krauses* Udførelse af Principalstemmen var tilmed i højeste Grad flatterende; baade hans Tone og Foredrag er ægte og paalideligt. Hr. *Victor Bendix* fungerede ogsaa her paa den mest tilfredsstillende Maade ved Flygelet."⁷⁸

Berlingske Tidende skrev:

"Derefter hørtes tvende Phantasistykker for Obo af den unge danske Componist Carl Nielsen, der i dette Arbeide har viist betydelig Overlegenhed i formel Henseende i Forbindelse med nøie Kjendskab til Oboens Eiendommeligheder som Solo-instrument. Det sidste Stykke, en Humoreske, der forekommer os betydeligst, udførtes med Virtuositet af den fortræffelige Oboist, Capelmusicus Krause, der med Rette høstede livligt Bifald for denne Præstation."⁷⁹

⁷⁷ *Aftenbladet* 17.3.1891. Anmeldelsen signeret "M.".

⁷⁸ *Politiken* 17.3.1891.

⁷⁹ *Berlingske Tidende (Aften)* 17.3.1891.

⁷⁷ *Aftenbladet* 17.3.1891. Review signed "M.".

⁷⁸ *Politiken* 17.3.1891.

⁷⁹ *Berlingske Tidende (Aften)* 17.3.1891.

On 28th April 1892, when Carl Nielsen held a composition concert, the two fantasy pieces were again on the programme,⁸⁰ and did much to confirm the audience's "justified interest in the young composer."⁸¹

Over the following years the fantasy pieces were played in several concerts,⁸² but the first of the pieces, *Romance*, also gained some currency in Hans Sitt's transcription for violin and orchestra and for violin and piano, as well as being performed frequently with organ accompaniment.⁸³ The review in *Berlingske Tidende* of Carl Nielsen's composition concert in 1892 is evidence that Sitt's version even managed to be played in public before Carl Nielsen's original version had been heard for the second time: "Two beautiful pieces for oboe and piano, of which the first, the *Romance*, has already been adopted by the violinists, were beautifully played",⁸⁴ one reads. *Nationaltidende*, too, mentioned that the *Romance* "has already been heard successfully in the concert hall for violin".⁸⁵ Carl Nielsen also appeared at least once himself as the violinist with Sitt's version of *Romance* for violin and piano,⁸⁶ and in 1926 he conducted *Romance* in the orchestral version during a concert tour to Aarhus, Silkeborg and Odense.⁸⁷

The basis of this edition is Carl Nielsen's own copy of the first edition (Sources **A** and **Aa**), in a number of instances corrected in accordance with his ink fair copy of the score (Source **B**), and in the case of the first fantasy piece also with Source **D**, which represents an earlier version of the composition.

Lisbeth Ahlgren Jensen

80 Programme for Carl Nielsen, *Kompositions-Soirée. Koncertpalæets mindre Sal. Torsdag d. 28 April Kl. 8.* (DK-Kk, copy at CNU). The fantasy pieces were played by the oboist Georg Bruhn and the pianist Orpheline Olsen.

81 *Nationaltidende* 29.4.1892.

82 E.g. at "Studentereforeningens Compositions Aften" 15.12.1906, at a concert in *Østerbro Kammermusik Forening* 13.12.1912 and at a concert at the Royal Swedish Academy of Music in Stockholm on 25.10.1913 (cf. programmes in DK-Kk, CNA, I.E.b.).

83 At church concerts on 4.1.1893 (St. Johannes Kirke), 31.10.1900 (Jesuskirken); 14.10.1914 (Esajaskirken); 12.11.1914 (Matthæus Kirken); 19.10.1913 (Golgatakirken), all in Copenhagen (cf. programmes in DK-Kk, Småtrykssamlingen).

84 Quoted from *Musikbladet* 1892, nos. 8-9.

85 *Nationaltidende*, 29.4.1892.

86 At a concert on 1.10.1904 in the hall "Hotel Koldings Sal" with the pianist Henrik Knudsen (cf. programme in DK-Kk, CNA, I.E.b.).

87 Torben Schousboe, *op. cit.* p. 491.

Da Carl Nielsen 28. april 1892 afholdt en kompositionskoncert, stod de to fantasistykker atter på programmet,⁸⁰ og de var i høj grad med til at bekræfte publikums "berettigede Interesse for den unge Komponist."⁸¹

I de følgende år blev fantasistykkerne spillet ved flere koncerter,⁸² mens det første af stykkerne, *Romance*, også vandt udbredelse i Hans Sitts transskription for violin og orkester og for violin og klaver, ligesom det hyppigt blev opført med orgelledsagelse.⁸³ Anmeldelsen i *Berlingske Tidende* af Carl Niensens kompositionskoncert i 1892 vidner om, at Sitts version endog opnåede at blive spillet offentligt før Carl Niensens originale version havde lydt for anden gang: "To smukke Stykker for Obo og Claveer, af hvilke den første, *Romancen*, allerede tillige er taget til Indtægt af Violinisterne, blev smukt spillede"⁸⁴ hedder det. Også *Nationaltidende* nævner, at *Romancen* "allerede med Held er hørt i Koncertsalen for Violin."⁸⁵ Carl Nielsen optrådte i øvrigt mindst én gang selv som violinist med Sitts version af *Romance* for violin og klaver,⁸⁶ og i 1926 dirigerede han *Romance* i orkesterversionen under en koncertturné til Aarhus, Silkeborg og Odense.⁸⁷

Til grund for udgaven ligger Carl Niensens håndeksemplar af førsteudgaven (kilde **A** og **Aa**), der i en række tilfælde er korrigeret i overensstemmelse med hans blækrenskrift af partituret (kilde **B**), samt for det første fantasistykkets vedkommende tillige med kilde **D**, der repræsenterer en tidligere version af kompositionen.

Lisbeth Ahlgren Jensen

80 Program for Carl Nielsen, *Kompositions-Soirée. Koncertpalæets mindre Sal. Torsdag d. 28 April Kl. 8.* (DK-Kk, kopi i CNU). Fantasistykkerne blev spillet af oboisten Georg Bruhn og pianisten Orpheline Olsen.

81 *Nationaltidende* 29.4.1892.

82 F.eks. ved "Studentereforeningens Compositions Aften" 15.12.1906, ved en koncert i Østerbro Kammermusik Forening 13.12.1912 og ved en koncert i Kungl. Musikkonservatorium i Stockholm 25.10.1913, (jf. programmer i DK-Kk, CNA, I.E.b.).

83 Ved koncerter 4.1. 1893 (St. Johannes Kirke); 31.10.1900 (Jesuskirken); 14.10. 1914 (Esajaskirken); 12.11. 1914 (St. Matthæus Kirken); 19.10. 1913 (Golgatakirken), alle København. (Jf. programmer i DK-Kk, Småtrykssamlingen.).

84 Her citeret efter *Musikbladet* 1892, nr. 8-9.

85 *Nationaltidende*, 29.4.1892.

86 Ved en koncert 1.10.1904 i "Hotel Kolding's Sal" sammen med pianisten Henrik Knudsen. (jf. program i DK-Kk, CNA, I.E.b.).

87 Torben Schousboe, *op. cit.* s. 491.

CANTO SERIOSO

Carl Nielsen composed *Canto serio* for French horn and piano in connection with a competition for hornists for the Royal Orchestra on 24th April 1913, as is evident from a note added to three of the six manuscript copies of the score used in the competition.⁸⁸ The background for the competition was that the then hornist, Emil Tornfeldt, had not proved good enough,⁸⁹ and on 3rd April 1913 the Royal Theatre wrote the following text for a situations-vacant advertisement which then appeared in *Berlingske Tidende* and *Politiken*:

“On Thursday 24th April at 12 noon a competition will be held for the position of a fourth French hornist. Entries for the competition to be received up to Tuesday 22nd inst., 2 p.m. at the Theatre Office, Holmens Kanal 3.”⁹⁰

On the basis of these dates it seems reasonable to think that *Canto serio* was composed between 3rd and 22nd or 24th April 1913. This is supported by the fact that the rough draft was written on the last pages of the fair copy of the violin part for the Sonata for violin and piano opus 35, which Carl Nielsen had at hand in connection with the first performance on 7th April 1913.⁹¹

Judging from the comment in *Dansk Musikertidende* the result of the competition was something of a surprise:

“ORCHESTRA COMPETITION. It was none of the French hornists who frequently deputize in the Orchestra who carried off the victory last month in the competition on 24th April. Messrs. Thornberg and Magnus Nielsen, the latter of whom in particular was considered to have good chances, had to yield to the hornist from the Guards, Martin Sørensen. The new Royal

⁸⁸ Source **C^{I-VI}**.

⁸⁹ Cf. letter of dismissal of 25.4.1913 (*Rigsarkivet*, Det Kongelige Teaters Arkiv, Korrespondance 1905-1930, kopibog 25.4.1913-12.8.1915, Nr. 1201); member of the Royal Orchestra 1912-1913; cf. Niels Friis, *Det Kongelige Kapel, Fem Aarhundreder ved Hoffet, paa Teatret og i Koncertsalen*, Copenhagen 1948, p. 330.

⁹⁰ Advertisement text, 3.4.1913, in *Rigsarkivet*, Det Kongelige Teaters Arkiv, Korrespondance 1901-1950, Indkomne sager 1911-1913, Nr. 1227; advertisement in *Berlingske Tidende* 4.4., 8.4., 12.4.1913 and in *Politiken* 4.4., 15.4., 19.4.1913.

⁹¹ See Source **C** for the violin sonata opus 35, *Description of Sources* p. 158.

CANTO SERIOSO

Carl Nielsen komponerede *Canto serio* for horn og klaver i forbindelse med en konkurrence for hornister til Det Kongelige Kapel den 24. april 1913, således som det fremgår af en tilføjeelse på tre af de seks afskrifter af partituret, der blev brugt ved konkurrencen.⁸⁸ Baggrunden for konkurrencen var, at daværende hornist, Emil Tornfeldt, ikke havde vist sig dygtig nok,⁸⁹ og den 3. april 1913 skrev Det Kongelige Teater følgende tekst til en stillingsannonce, der efterfølgende blev bragt i *Berlingske Tidende* og *Politiken*:

“Torsdag d. 24 April Kl. 12 vil der blive afholdt Konkurrence om en 4de Waldhornistplads. Indtegning til Konkurrence kan ske indtil Tirsdag d. 22. ds Kl. 2 i Theatrets Bureau, Holmens Kanal 3”.⁹⁰

På grundlag af de nævnte datoer er det nærliggende at tro, at *Canto serio* er komponeret mellem den 3. og den 22. eller 24. april 1913. Dette understøttes af, at kladden er skrevet på de sidste sider af renskriften af violinstemmen til Sonate for violin og klaver opus 35, som Carl Nielsen havde ved hånden i forbindelse med uropførelsen den 7. april 1913.⁹¹

Skal man tro kommentaren i *Dansk Musikertidende* var udfaldet af konkurrencen tilsyneladende overraskende:

“KAPELKONKURRENCEN. Det blev ingen af de hyppigt i Kapellet assisterende Valdhornister, der gik af med Sejren i den i forrige Maaned den 24. April afholdte Konkurrence. D’Hrr. Thornberg og Magnus Nielsen, af hvilke navnlig den Sidste ansaas for at have gode Chancer, maatte bukke under for Hornist i Garden, Martin Sørensen. Den ny Kapelmusikus er 23 Aar og har

⁸⁸ Kilde **C^{I-VI}**.

⁸⁹ Jf. afskedigelsesbrev af 25.4.1913 (*Rigsarkivet*, Det Kongelige Teaters Arkiv, Korrespondance 1905-1930, kopibog 25.4.1913-12.8.1915, Nr. 1201); medlem af Det Kongelige Kapel 1912-1913; jf. Niels Friis, *Det Kongelige Kapel, Fem Aarhundreder ved Hoffet, paa Teatret og i Koncertsalen*, København 1948, s.330.

⁹⁰ Annoncetekst 3.4.1913 i *Rigsarkivet*, Det Kongelige Teaters Arkiv, Korrespondance 1901-1950, Indkomne sager 1911-1913, Nr. 1227; annonce i *Berlingske Tidende* 4.4., 8.4., 12.4. 1913 og i *Politiken* 4.4., 15.4., 19.4.1913.

⁹¹ Se kildebeskrivelse (kilde **C**) for violinsonaten opus 35, *Description of Sources* s. 158.

Orchestra musician is 23 years old and thus, as well as particularly splendid accomplishments as a hornist, also has time – and we may hope an auspicious future – on his side.”⁹²

Emil Tornfeldt was dismissed as of 30th June 1913, then Martin Sørensen joined on 1st July.⁹³

Canto serio was probably also used as an unseen examination task for hornists at the Royal Academy of Music.⁹⁴ The work was not printed until 1944, and in that year too a version for violoncello and piano appeared, on the title page of which was printed “ARR. BY THE COMPOSER”.⁹⁵ According to a diary entry for 5th February 1930 Carl Nielsen lent out a work for cello and piano with the designation Andante – the name of the movement in *Canto serio* is Andante sostenuto – to the cellist Erik Skeel-Gjørning. Torben Schousboe writes in a footnote to the diary entry: “The work that he borrowed from CN, and which he copied out on 13.2.1930 for his own use (MS in the author’s possession), was an arrangement for violoncello and piano of ‘Canto serio’ for horn and piano.”⁹⁶ It is not possible to ascertain any further details of Carl Nielsen’s work with this ‘Andante’, and since the original manuscript must be considered lost and the manuscript copy has not been available, the editors have decided to disregard this version, which is thus only available in a printed edition which appeared thirteen years after the death of the composer.

The preserved sources for *Canto serio* comprise a rough draft, fair copy and six manuscript copies of the score used in the horn competition in 1913. The fair copy has been chosen as the main source, since it represents the last version from Carl Nielsen’s own hand. The editorial work has primarily consisted of completing the articulation and dynamics on the basis of analogies on the main source’s own premises. The rough draft was consulted in cases of doubt.

Elly Bruunshuus Petersen

92 *Dansk Musikertidende*, vol. 13. no. 5, p. 67; “Thornberg” is a mistake for “Tornfeldt”.

93 Cf. Tornfeldt’s letter of dismissal (see note 89) and Martin Sørensen’s letter of engagement of 6.5.1913 from the Royal Theatre (*Rigsarkivet*, Det Kongelige Teaters Arkiv, Korrespondance 1905-1930, Indkomne sager og koncepter 1909-1930, 1913, Nr. 1226).

94 Cf. Ludvig Dolleris, *Carl Nielsen, En Musikografi*, Odense 1949, p. 327.

95 Both published by Skandinavisk Musikforlag, Copenhagen 1944. Real variants in the edition for violoncello and piano are limited to a change in the key from F major to E major, changes in slurring as a result of the character of the cello and a few other differences in articulation and dynamics.

96 Torben Schousboe, *op. cit.*, p. 575. Erik Skeel-Gjørning (1903-1974).

saaledes foruden særdeles glimrende Betingelser som Hornist ogsaa Tiden – lad os haabe en haabefuld Fremtid – for sig.”⁹²

Emil Tornfeldt blev afskediget med fratræden 30. juni 1913, hvorpå Martin Sørensen tiltrådte pr. 1. juli.⁹³

Canto serio har sandsynligvis også været anvendt som prima vista opgave ved eksamen for hornister ved konservatoriet i København.⁹⁴ Værket blev først trykt i 1944, og samme år udkom en udgave for violoncello og klaver, på hvis titelblad er trykt “ARR. AF KOMPONISTEN”.⁹⁵ Ifølge et dagbogsnotat den 5. februar 1930 udlånte Carl Nielsen et værk for violoncello og klaver med betegnelsen Andante – satsbetegnelsen i *Canto serio* er Andante sostenuto – til cellisten Erik Skeel-Gjørning; Torben Schousboe skriver i en fodnote til dagbogsnotatet: “Det værk, som han lånte af CN, og som han afskrev den 13.2.1930 til eget brug (MS hos forf.), var et arrangement for violoncello og klaver af ‘Canto serio’ for horn og klaver.”⁹⁶ De nærmere omstændigheder omkring Carl Niensens udarbejdelse af denne ‘Andante’ lader sig ikke fastslå, og da originalmanuskriptet må anses for tabt og afskriften ikke har været tilgængelig, er det valgt at se bort fra denne version, der således kun foreligger i et tryk, udkommet 13 år efter komponistens død.

De overleverede kilder til *Canto serio* består af kladde, renskrift og seks afskrifter af partituret anvendt ved hornkonkurrencen i 1913. Renskriften er valgt som hovedkilde, idet den repræsenterer den sidste version fra Carl Niensens hånd. Revisionen har primært bestået i at komplettere artikulation og dynamik på basis af analogislutninger på hovedkildens egne præmisser. Kladden har været konsulteret i tvivlstilfælde.

Elly Bruunshuus Petersen

92 *Dansk Musikertidende*, 3. Årgang, nr. 5, s. 67; “Thornberg” er en fejlskrivning af “Tornfeldt”.

93 Jf. Thornfeldts afskedigelsesbrev (se note 89) og Martin Sørensens ansættelsesbrev af 6.5.1913 fra Det Kongelige Teater (*Rigsarkivet*, Det Kongelige Teaters Arkiv, Korrespondance 1905-1930, Indkomne sager og koncepter 1909-1930, 1913, Nr. 1226).

94 Jf. Ludvig Dolleris, *Carl Nielsen, En Musikografi*, Odense 1949, s. 327.

95 Begge udgivet på Skandinavisk Musikforlag, København 1944. Egentlige varianter i udgaven for violoncello og klaver indskrænker sig til en ændring af tonearten fra F-dur til E-dur, ændret buesætning som følge af celloens karakter samt enkelte andre forskelle i artikulation og dynamik.

96 Torben Schousboe, *op. cit.*, s. 575. Erik Skeel-Gjørning (1903-1974).

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

Serenata in vano for clarinet, bassoon, French horn, violoncello and double-bass was composed in 1914. No major works by Carl Nielsen appeared that year; he worked for several years with songs: *Hymns and Spiritual Songs* (Salmer og Aandelige Sange) from 1912 until 1916, published in 1919, and in collaboration with Thomas Laub⁹⁷ *A Score of Danish Songs. Vol. 1* (En snes Danske Viser, I) from 1913 until 1915, first performed and published in 1915.

A very important event in Carl Nielsen's life in the first half of 1914 was his negotiations with the Royal Theatre in Copenhagen: George Høeberg had been engaged as conductor alongside Carl Nielsen⁹⁸ – an arrangement that Carl Nielsen could not accept – and after six years as deputy conductor he handed in his notice as of the end of the 1913-14 season. By all indications he composed the little quintet *Serenata in vano* in May, before he began composing his fourth symphony, *The Inextinguishable* (Det Uudslukkelige), in the summer.

According to Torben Meyer *Serenata in vano* was written as a commission from Hegner⁹⁹ for use on a tour in the provinces.¹⁰⁰ This is supported by a letter from Henrik Knudsen,¹⁰¹ which Dag Winding-Sørensen quotes:¹⁰²

“Of the many famous examples of Carl Nielsen's unceasing energy, I can quote the following from a letter from one of his friends, the pianist Henrik Knudsen: ‘Once when I went to see him a printed programme for a tour in the provinces lay there. On it was written: Carl Nielsen – Serenade. It was to be held in about a week. ‘What is that’, I said. ‘Serenade, I don't know that one.’ ‘Nor do I,’ he said. But it was composed and fully rehearsed within a week’.”¹⁰³

97 Danish composer (1852-1927).

98 Danish conductor, violinist and composer (1872-1950), functioned as conductor at the Royal Theatre 1914-1930.

99 Royal Orchestra musician Johan Poulsen (b. 1921) has kindly informed me that this was Ludvig Hegner (1851-1923), member of the Royal Orchestra 1884-1919; Johan Poulsen has the information from his teacher Louis Hegner (1876-1968), member of the Royal Orchestra 1902-1942 and the son of Ludvig Hegner.

100 Torben Meyer & Frede Schandorf Petersen, *op.cit.*, Vol. 2, p. 95.

101 Danish pianist (1873-1946).

102 Norwegian organist and music critic (1909-1993).

103 Dag Winding-Sørensen, ‘Carl Nielsen’, *Festskrift til O.M. Sandvik*, Oslo 1945, p. 213. This letter is only known from the above-mentioned article.

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

Serenata in vano for klarinet, fagot, horn, violoncello og kontrabas er komponeret i 1914. Der kom ikke nogle større værker fra Carl Nielsen dette år; han arbejdede i en årrække med sange, nemlig *Salmer og Aandelige Sange* fra 1912 til 1916, udgivet 1919, og i samarbejde med Thomas Laub⁹⁷ *En snes Danske Viser, I* fra 1913 til 1915, uropført og udgivet 1915.

En meget vigtig begivenhed i Carl Niensens liv i første halvår af 1914 var hans forhandlinger med Det Kongelige Teater: efter at George Høeberg var blevet ansat som kapelmester sideordnet med Carl Nielsen⁹⁸ – en ordning, som Carl Nielsen ikke kunne forlige sig med – søgte han efter seks års ansættelse som 2. kapelmester sin afsked med virkning fra udløbet af sæsonen 1913-1914. Efter alt at dømmes komponerede han den lille kvintet *Serenata in vano* i maj måned, inden han om sommeren påbegyndte arbejdet med sin fjerde symfoni, *Det Uudslukkelige*.

Ifølge Torben Meyer er *Serenata in vano* blevet til på bestilling af Hegner⁹⁹ til brug for en turné i provinsen.¹⁰⁰ Dette understøttes af et brev fra Henrik Knudsen,¹⁰¹ som den norske organist og musikkritiker Dag Winding-Sørensen citerer:¹⁰²

“Av de mange berømte eksempler på Carl Niensens ustanselige velopplagthed, kan jeg sitere følgende av et brev fra en av hans venner, pianisten Henrik Knudsen: ‘En Gang jeg kom til ham laa der et færdig trykt Program til en Turné i Provinserne. Paa det stod: Carl Nielsen – Serenade. Den skulde løbe af Stabelen om smaa 8 Dage. ‘Hvad er det.’ sagde jeg, ‘Serenade, den kender jeg jo ikke.’ ‘Det gør jeg heller ikke,’ sagde han, Men den blev komponeret og færdig indstuderet i en Uge.’”¹⁰³

97 Komponist (1852-1927).

98 Dirigent, violinist og komponist (1872-1950), fungerede som kapelmester ved Det Kongelige Teater 1914-1930.

99 Kapelmusiker Johan Poulsen (f. 1921) har venligst oplyst, at der er tale om Ludvig Hegner (1851-1923), medlem af Det Kongelige Kapel 1884-1919; Johan Poulsen har oplysningen fra sin lærer, Louis Hegner (1876-1968), medlem af Det Kongelige Kapel 1902-1942 og søn af Ludvig Hegner.

100 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 95.

101 Pianist (1873-1946).

102 Norsk organist og musikkritiker (1909-1993).

103 Dag Winding-Sørensen, ‘Carl Nielsen’, *Festskrift til O.M. Sandvik*, Oslo 1945, s. 213. Det pågældende brev kendes kun fra ovennævnte artikel.

According to a note in the clarinet part (Source **B**, p. 4) by the musician Carl Skjerne, the tour began on 3rd June 1914 in Nykøbing Falster and ended on 30th June in Skanderborg.¹⁰⁴ The next day, after the first concert, the newspaper *Nykjøbing Dagblad* had a brief notice:

“Yesterday evening the Music Society held its fourth concert in this season. It was the Hegner tour, consisting of members of the Royal Orchestra and Messrs. Dietzmann and Espersen, who visited the society. The programme was Mozart’s Divertissemento, a serenade by Carl Nielsen – it was performed yesterday evening for the first time – and Beethoven’s ‘Septet’. The performance, not least of the last great work, was greeted with loud applause from the numerous gathering.”¹⁰⁵

On 8th June the concert was repeated in Horsens, and as it is evident from the programme for this, the serenade was played by the members of the Royal Orchestra Carl Skjerne (clarinet), Peter Robertson¹⁰⁶ (French horn), Ludvig Hegner (double-bass), and, as mentioned in *Nykjøbing Dagblad*, the bassoonist Carlos Espersen and the cellist Rudolf Dietzmann.¹⁰⁷ Carl Nielsen’s work was played between Mozart’s Divertimento for violin, viola and cello K. 563 and Beethoven’s Septet, op. 20,¹⁰⁸ and the next day the newspaper *Horsens Folkeblad* had the following comment:

“In the company of these two great composers our own Carl Nielsen naturally fell through, although his ‘Serenato in vano’ is actually an amusing effort – in particular the instrumentation in the peculiar configuration clarinet, bassoon, French horn, cello and double-bass is adroit. But it cannot be denied that last evening it gave a slightly heavy and strained impression.

Carl Nielsen had come into over-fine company, and that is just as unfortunate as being in bad company!”

104 Carl Christian Skjerne (1854-1927), solo clarinetist, member of the Royal Orchestra 1886-1922.

105 4.6.1914.

106 Member of the Royal Orchestra 1894-1922.

107 Carlos Rosin Espersen, 1890-1983, succeeded Knud Lassen in the Royal Orchestra in 1917; Rudolf Dietzmann, 1895-1949, from 1925 cellist in the Danish Broadcasting Corporation.

108 DK-Kk, Småtrykssamlingen, Koncertforeninger. I owe my thanks to Knud Ketting for drawing my attention to this programme and a number of other items of information in connection with this tour.

Ifølge notat i klarinetstemmen (kilde **B** s. 4) af musikeren Carl Skjerne indledtes turnéen 3. juni 1914 i Nykøbing Falster og sluttede 30. juni i Skanderborg.¹⁰⁴ Dagen efter den første koncert skrev *Nykjøbing Dagblad* kort:

“Musikforeningen afholdt i Aftes sin 4. Koncert i denne Sæson. Det var Hegner-Tournéen, bestaaende af Medlemmer fra det kgl. Kapel samt d’Herr Dietzmann og Espersen, der besøgte Foreningen. Programmet lød på Mozart: Divertissemento, en Serenade af Carl Nielsen – den opførtes i Aftes for første Gang – og Beethovens ‘Septet’. Udførelsen, ikke mindst af det sidste store Værk, blev hilst med stærkt Bifald af den talrige Forsamling.”¹⁰⁵

Den 8. juni blev koncerten gentaget i Horsens, og af programmet hertil fremgår, at serenaden blev spillet af medlemmerne fra Det Kongelige Kapel Carl Skjerne, klarinet, Peter Robertson,¹⁰⁶ valdhorn, Ludvig Hegner, kontrabas samt som nævnt i *Nykjøbing Dagblad* fagottisten Carlos Espersen og cellisten Rudolf Dietzmann.¹⁰⁷ Også her blev Carl Niensens opus spillet mellem Mozarts Divertimento for violin, bratsch og cello, K. 563 og Beethovens Septet, opus 20;¹⁰⁸ *Horsens Folkeblad* havde dagen efter følgende kommentar:

“I Selskab med disse to store Tonedigtere faldt vor egen Carl Nielsen jo naturligt igennem, skønt hans ‘Serenato in vano’ egentlig talt er et morsomt Forsøg – særlig er Instrumentationen af den ejendommelige Besætning: Klarinet, Fagot, Valdhorn, Violoncel og Kontrabas fiks. Men nægtes kan det jo ikke, at den i Aftes faldt lidt tung og anstrængt ud.

Carl Nielsen var kommen i for fint Selskab, og det er lige saa uheldigt som at være i daarligt!”

104 Carl Christian Skjerne (1854-1927), soloklarinettist, medlem af Det Kongelige Kapel 1886-1922.

105 4.6.1914

106 Medlem af Det Kongelige Kapel 1894-1922.

107 Carlos Rosin Espersen, 1890-1983, efterfulgte Knud Lassen i Det Kongelige Kapel i 1917, Rudolf Dietzmann, 1895-1949, fra 1925 cellist i Statsradiofonien.

108 DK-Kk, Småtrykssamlingen, Koncertforeninger. Jeg skylder Knud Ketting tak for at have henledt min opmærksomhed på dette program og en række andre oplysninger i forbindelse med værkets forskellige opførelser.

This attitude is also evident from the review of the Hegner tour's concerts on 11th June at The Lemvig Music Society,¹⁰⁹ and on 12th June at The Ringkjøbing Music Society. *Ringkjøbing Amts Avis* writes: "A work that demonstrated no new side of this talented composer, for this it was far too ordinary in the real good old serenade style."¹¹⁰ It cannot be established where or how many times the quintet was further performed on this tour.

The first performance in Copenhagen did not take place until 13th April 1915 in the small hall of the Odd Fellow Palæ, where it was on the programme with the first performance of the earlier-mentioned *A Score of Danish Songs. Vol. I*.¹¹¹ In a letter to Gustav Hetsch, a critic on *Nationaltidende*, Carl Nielsen writes of the work:

"That serenade for clarinet, bassoon, French horn, cello and double-bass divides the songs into two sections, and with its different sound will presumably provide fine variety."¹¹²

In the programme the quintet is listed as "Mellemspil" (Interlude) with the title "Serenade for clarinet, bassoon, French horn, violoncello and bass. (Manuskript)." The musicians were N.P.S. Nørlund (clarinet), August Devald (bassoon), K.V. Sørensen (French horn), Dr. Carl Meyer (violoncello) and Anton Petersen (double-bass).¹¹³

The reviews of this concert concentrated on the songs, while the quintet was only briefly mentioned as an "Interlude",¹¹⁴ or as inserted "for the sake of variety".¹¹⁵ The general tone was rather dismissive, despite the fact that "it was a success, and the final movement, which was the best, had to be repeated."¹¹⁶

Gustav Hetsch, who had been informed of the content of the concert in the above-mentioned letter from Carl Nielsen, wrote in his review about the serenade:

109 Reviewed in *Ringkjøbing Amts Avis*, 12.6.1914.

110 *Ringkjøbing Amts Avis*, 13.6.1914.

111 Cf. programme for this concert (DK-Kk, Småtrykssamlingen). The programme is reproduced in facsimile in John Fellow, *op.cit.*, p. 184.

112 DK-Kk, CNA, I.A.c., erroneously dated 8.5.1915.

113 According to the programme the songs were performed by Emilie Ulriche, Carl Madsen and Anders Brems with Samuel Levysohn at the piano.

114 *Berlingske Tidende*, 15.4.1915.

115 *Politiken*, 14.4.1915.

116 *Berlingske Tidende*, 15.4.1915.

Denne holdning gør sig også gældende i anmeldelserne af Hegner-turnéens koncerter den 11. juni i Musikforeningen for Lemvig og Omegn¹⁰⁹ og den 12. juni i Ringkjøbing Musikforening. *Ringkjøbing Amts Avis* skriver om værket: "Et Arbejde, der ikke fremviste nogen ny Side hos denne evnerige Komponist, dertil var det alt for almindeligt i den rigtig gode gamle Serenade-Stil."¹¹⁰ Det lader sig ikke fastslå, hvor og hvor mange gange kvintetten yderligere blev opført på denne turné.

Den første opførelse i København fandt først sted 13. april 1915 i Odd Fellow Palæets mindre sal, hvor den indgik i programmet sammen med uropførelsen af den tidligere nævnte *En Snes Danske Viser, I*.¹¹¹ I et brev til Gustav Hetsch, anmelder ved *Nationaltidende*, skriver Carl Nielsen om værket:

"Den Serenade for Clarinet, Fagot, Horn, Cello og Contra Basso deler Viserne i to Afdelinger og vil ved sin forskelligartede Klang formentlig danne en pæn Afvexling."¹¹²

På programmet anførtes kvintetten som "Mellemspil" med titlen "Serenade for Klarinet, Fagot, Horn, Violoncel og Bas. (Manuskript)." De medvirkende musikere var N.P.S. Nørlund (klarinet), August Devald (fagot), K.V. Sørensen (horn), Dr. Carl Meyer (violoncello) og Anton Petersen (kontrabas).¹¹³

Anmeldelserne af denne koncert koncentrerede sig om viserne, mens kvintetten kun blev ganske kort omtalt som "Mellemspil",¹¹⁴ eller indlagt "for Afvekslings Skyld".¹¹⁵ Man forholdt sig generelt noget afvisende, på trods af, at "Den gjorde Lykke, og Finalen, der var det bedste, maatte gentages."¹¹⁶

Gustav Hetsch, som var blevet informeret om koncertens indhold i det tidligere nævnte brev fra Carl Nielsen, skrev i sin anmeldelse om serenaden:

109 Anmeldelse i *Ringkjøbing Amts Avis*, 12.6.1914.

110 Anmeldelse i *Ringkjøbing Amts Avis*, 13.6.1914.

111 Programmet (DK-Kk, Småtrykssamlingen) gengivet i facsimile i John Fellow, *op. cit.*, s. 184.

112 DK-Kk, CNA, I.A.c. Brevet er fra 8.4.1915 men er fejldateret 8.5.1915.

113 Ifølge programmet blev sangene udført af Emilie Ulrich, Carl Madsen og Anders Brems med Samuel Levysohn ved klaveret.

114 *Berlingske Tidende*, 15.4.1915.

115 *Politiken*, 14.4.1915.

116 *Berlingske Tidende*, 15.4.1915.

“Between the two sections of the songs an new instrumental piece was created by Carl Nielsen, a serenade for clarinet, bassoon, French horn, violoncello and bass. An odd little work which does not seem to have much content and at all events any ‘sound’. More curious than amusing or beautiful. But perhaps it will improve on closer acquaintance like so many of this composer’s works.”¹¹⁷

This concert was repeated at the same place on 20th November 1915. It can be seen from the following quotation from a review why there is a transcription of the horn part for viola among the preserved parts:

“Between the song sections Carl Nielsen’s peculiarly instrumented serenade for bassoon, French horn, clarinet, cello and double-bass was played. The composer had to conduct the serenade, since the hornist, Mr. N.A. Rasmussen¹¹⁸ had fallen ill at the last moment and was replaced by a violist: the viola was – as Mr. Carl Nielsen explained – the instrument which came closest in timbre to the French horn, and in reality this ensemble was completely adequate to the requirements in terms of sound.”¹¹⁹

Much later, on 21st December 1928, Carl Nielsen wrote about the work to Julius Rabe, the then director of the Swedish broadcasting corporation in Stockholm:¹²⁰

“Dear friend! As you see I am in Gothenburg. This evening I am to conduct ‘Saul and D’ here and I am really looking forward to it. [...] At the same time I have sent the score of a little serenade for clarinet, bassoon, French horn, cello and bass. You may be quite surprised, but the fact of the matter is this:

A hornist from *Hovkapellet* (?) who plays in your radio orchestra asked me in a rehearsal whether I had anything for winds that had not been played in Stockholm. I promised to send him this serenade (which has been played a lot in Copenhagen, but not printed. It was written some 15 years ago for some Royal Orchestra musicians who were to tour the provinces) – but I have forgotten his name and I even got his address on a piece of paper which I have unfortunately lost. I am very ashamed of this situation, for I could see from the court

117 *Nationaltidende*, 14.4.1915.

118 Member of the Royal Orchestra 1908-1942.

119 *Berlingske Tidende*, 21.11.1915.

120 Swedish musicologist and music writer (1890-1969).

“Imellem Visernes 2 Afdelinger kreeredes en instrumental Nyhed af Carl Nielsen, en ‘Serenade’ for Klarinet, Fagot, Horn, Violoncel og Bas. Et løjerligt lille Arbejde, der ikke syntes meget indholdsrigt og i hvert Fald ikke ‘klang’. Mere kuriøst end morsomt eller smukt. Men maaske det vil vinde ved nærmere Bekendtskab som saa mange andre af denne Komponists Arbejder.”¹¹⁷

Koncerten blev gentaget samme sted den 20. november 1915. Af følgende citat fra en anmeldelse fremgår, hvorfor der blandt de overleverede stemmer foreligger en transskription af hornstemmen for bratsch:

“Imellem Sang-Afdelingerne spillede Carl Niensens ejendommeligt instrumenterede Serenade for Fagot, Horn, Klarinet, Violoncel og Bas. Komponisten maatte dirigere Serenaden, da Hornisten Hr. N.A. Rasmussen¹¹⁸ var blevet syg og i sidste Øjeblik erstattedes af en Bratschist; Bratschen var – som Hr. Carl Nielsen forklarede – det Instrument, der i Klangfarve kom Hornet nærmest, og i Virkeligheden virkede denne Sammensætning i klanglig Henseende fuldstændig dækkende for den foreskrevne.”¹¹⁹

Langt senere, 21. december 1928, skriver Carl Nielsen om værket til Julius Rabe, daværende chef for Sveriges Radio i Stockholm.¹²⁰

“Kære Ven! Som Du ser er jeg i Göteborg. Jeg skal iaften dirigere ‘Saul og D’ her og jeg glæder mig virkelig dertil. [...] Samtidig med dette har jeg sendt Partitur til en lille Serenade for Klarinet, Fagot, Horn, Cello og Bas. Du bliver kanske meget forundret, men Sagen er følgende:

En Hornist fra Hovkapellet (?) som spiller i Dit Radioorkester spurgte mig ved en Prøve om jeg ikke havde noget for Blæsere som ikke var spillet i Stokholm. Jeg lovede ham at sende denne Serenade (som er spillet meget i Kjøbenhavn, men ikke trykt. Den er skrevet for circa 15 Aar siden til nogle Kapellister som skulde paa Tourne i Provinsen) – Men jeg har glemmt hvad han hed og jeg fik endda hans Adresse paa et Papir som jeg desværre har ‘förløret’. Jeg er meget skamfuld over denne Situation, for jeg kunde se paa Hovmusikeren at han gik

117 *Nationaltidende*, 14.4.1915.

118 Medlem af Det Kongelige Kapel 1908-1942.

119 *Berlingske Tidende*, 21.11.1915.

120 Svensk musikforsker og musikskribent (1890-1969).

musician that he assumed that I knew him well, and I didn't. – Well, then, I thought I would ask you to find out who in the *Hovkapellet* is a member of an ensemble that plays wind quintets, and the one who plays French horn, that's him. Would you then give him the music from me with my regards? Then I will find out again what his name is and will never forget it again!! – 'Serenata in vanno' is a light joke: the gentlemen first play a little chivalrically and impressively to lure the beauty out on to the balcony, but she doesn't show herself. Then they play a little touchingly (*poco adagio*), but that doesn't help either. Then when they've played in vain (*in vanno*) they give up caring about the whole business and 'shuffle off' home during the little final march that they play for their own amusement."¹²¹

The score that Carl Nielsen sent was given in 1929 by Julius Rabe to the Music Library, Sveriges Radio (Source **E**), where it is still preserved.¹²² In Denmark the work was performed several times before the death of the composer, and there are programmes from the following concerts in the Royal Library:

3rd April 1917	Kasino Concert Hall with the Olivo Krause Ensemble
3rd November 1923	Fredericia Sang- og Musikforening
8th December 1923	Royal Orchestra's Saturday Matinée
11th June 1924	Concert at Ryslinge Folk High School
22nd September 1924	Faaborg Musikforening
2nd April 1925	Faxe og Omegns Musikforening
14th November 1925	Royal Orchestra's Saturday Matinée
28th March 1928	Odense Musikforening
14th April 1928	7th Chamber Music Matinée in the Odd Fellow Palæ
28th November 1928	Silkeborg Musikforening ¹²³

In the programmes there are a number of differences in both the title and the section names. In the tour programme for Horsens on 8th June 1914 the sections are called "Allegretto – Andante – Modia." These are not found in the sources. Since the tour was planned and the programme, according to Henrik

ud fra jeg godt kendte ham og det gjorde jeg ikke. – Nu var det at jeg altsaa vilde bede Dig om at undersøge hvem i Hovkapellet der er Medlem at et Ensemble som spiller Blæsekvintet, og han der spiller Horn, ham er det. Vil Du saa give ham Noderne fra mig og hilse. Jeg erfarer saa nok engang hvad han hedder og glemmer det aldrig mere!! – 'Serenata in vanno' er en let Spøg: Herrerne spiller først lidt chevaleresk og flot for at lokke den Skønne frem paa Balkonen, men hun viser sig ikke. Saa spiller de lidt rørende (*poco adagio*) men det hjælper heller ikke. Da de nu har spillet forgjæves (*in vanno*) er de lige glade med det hele og 'tøfler' hjemad under den lille Slutningsmarsch som de spiller for deres egen Fornøjelse."¹²¹

Partituret, som Carl Nielsen sendte, har Julius Rabe i 1929 foræret til Musikbiblioteket i Sveriges Radio (kilde **E**), hvor det fortsat er bevaret.¹²² I Danmark blev værket opført adskillige gange inden komponistens død; programmer fra følgende koncerter findes på Det Kongelige Bibliotek:

3. april 1917	Kasinos Koncertsal med Olivo Krause-Ensemblet
3. november 1923	Fredericia Sang- og Musikforening
8. december 1923	Det Kongelige Kapels lørdagsmatinée
11. juni 1924	Koncert på Ryslinge Højskole
22. september 1924	Faaborg Musikforening
2. april 1925	Faxe og Omegns Musikforening
14. november 1925	Det Kongelige Kapels lørdagsmatinée
28. marts 1928	Odense Musikforening
14. april 1928	Syvende Kammermusikmatinée i Odd Fellow Palæet
28. november 1928	Silkeborg Musikforening ¹²³

I programmerne er der en del afvigelser både med hensyn til titlen og afsnitsbetegnelserne. I turné-programmet fra koncerten i Horsens den 8. juni 1914 benævnes afsnittene: *Allegretto – Andante – Modia*. Disse betegnelser findes ikke i kilderne. Da turnéen var planlagt og programmet ifølge Henrik Knudsen

121 DK-Kk, CNA, I.A.d. The letter is reproduced in Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsen Breve*, Copenhagen 1954, pp. 260-261.

122 Cf. addition on title page: "Gift from Julius Rabe. (1929)".

123 DK-Kk, Dolleris' Samling, Småtrykssamlingen (Sangforeninger, Det Kongelige Kapel, Musikforeninger, Koncerter stedordnet, 4°).

121 DK-Kk, CNA, I.A.d. Brevet er gengivet i Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Nielsen Breve*, København 1954, s. 260-261.

122 Jf. tilføjelse på titelside: "Gåva av Julius Rabe. (1929)".

123 DK-Kk, Dolleris' Samling samt Småtrykssamlingen (Sangforeninger, Det Kongelige Kapel, Musikforeninger, Koncerter stedordnet, 4°).

Knudsen, appears to have been printed before the work was finished, the designations were probably Carl Nielsen's first ideas for sections and tempi. "Modia" is presumably a misreading of an abbreviation of moderato. The name of the first section, "Allegro non troppo ma brioso", comes from the fair copy and the transcribed viola part. The designation is also found in the programme for the concert of 8th December 1923, while "Allegro non troppo", which comes from the draft and the parts, is printed in most of the other programmes.

It may seem surprising that the title in the fair copy is "Serenade", not "Serenata in vano". This may be because Carl Nielsen probably only drew up the fair copy in connection with the performance in the Odd Fellow Palæ in 1915.¹²⁴ The printed programme bore the heading "Danish Song Evening" (Dansk Vise-Aften), and it is possible that he deliberately avoided the Italian title in the otherwise exclusively Danish programme; this would explain in the first place why the title "Serenata in vano", which exists in both draft and parts, was not transferred to the fair copy, and secondly why "Serenade", is added in the draft; with a single exception the work bears the Italian title in all the other programmes, and Carl Nielsen himself used it both in his letter of 1928 to Julius Rabe and on the front cover of the score that he sent with the letter. For this reason the title is used in the present edition on the basis of the draft and the parts.

The most important source material consists of Carl Nielsen's draft, the fair copy (printing manuscript for the score published in 1942) and parts. The score that Carl Nielsen sent to Julius Rabe in 1928 has the title on the front cover and the heading on the first music page in autograph, while the actual music is a copy; the fair copy is thus the latest source approved by the composer and has therefore been used as the main source for the present edition.

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tilsyneladende trykt før værket var færdigkomponeret, har betegnelserne sandsynligvis været Carl Niensens første ideer om afsnit og tempi. "Modia" er formentlig en fejltolkning af en forkortelse af moderato. Nærværende udgaves første afsnitsbetegnelse *Allegro non troppo ma brioso* stammer fra renskriften og den transskriberede violastemme. Betegnelsen findes ligeledes i programmet for koncerten den 8. december 1923, mens *Allegro non troppo*, som stammer fra kladden og stemmerne, er trykt i de fleste andre programmer.

Det kan undre, at titlen i renskriften er "Serenade" og ikke "Serenata in vano". Dette kan skyldes, at Carl Nielsen formentlig først udarbejdede renskriften i forbindelse med opførelsen i Odd Fellow Palæet i 1915;¹²⁴ det trykte program bar overskriften "Dansk Vise-Aften", og det er muligt, at han bevidst har villet undgå den italienske titel i det ellers udelukkende danske program; det kan forklare for det første, at titlen *Serenata in vano*, som findes både i kladde og stemmer, ikke er overført til renskriften og for det andet, at *Serenade* er tilføjet i kladden; med en enkelt undtagelse bærer værket den italienske titel i alle de øvrige programmer, og Carl Nielsen anvendte den selv både i sit brev fra 1928 til Julius Rabe og på forsiden af det partitur, som fulgte med brevet. Af denne grund er titlen i nærværende udgave gengivet på grundlag af kladden og stemmerne.

Det vigtigste kildemateriale er Carl Niensens kladde, renskrift, der senere dannede forlæg for det trykte partitur fra 1942, samt stemmer. Partituret, som Carl Nielsen sendte til Julius Rabe i 1928, indeholder titel på titelsiden og overskrift på første nodeside i autograf, mens selve nodeteksten er en afskrift; renskriften er således den af komponisten senest godkendte kilde og er derfor anvendt som hovedkilde for nærværende udgave.

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¹²⁴ Carl Nielsen put the year of composition in brackets: "(composed in 1914)", which is not his normal practice for dating his manuscripts.

¹²⁴ Carl Nielsen har sat kompositionsåret i parentes: "(komponeret 1914)", hvilket ikke er hans normale praksis for datering af sine manuskripter.

Q U I N T E T F O R F L U T E , O B O E ,
C L A R I N E T , F R E N C H H O R N , A N D
B A S S O O N , O P U S 4 3

Carl Nielsen had hardly put the double lines at the end of the last bar of his Fifth Symphony¹²⁵ before he plunged into a new composition: a quintet for flute, oboe, clarinet, French horn and bassoon. For three months from 1st February 1922 he undertook to be guest conductor at the Gothenburg Orchestral Society alongside his work in the Music Society, and there was also time for a guest performance in Bremen;¹²⁶ in May he resumed the work on the publication of the songbook *Folkehøjskolens Melodibog*.¹²⁷ At the end of May these tasks resulted in over-exertion which led to an attack of angina pectoris. Carl Nielsen had to spend the summer at Damgaard to recover in an atmosphere of calm and quiet, and to pass the time he learned to knit. However, he was not wholly inactive in musical terms, since in collaboration with Emil Telmányi he carried out a thorough revision of *Masquerade*,¹²⁸ and in August he composed a cantata, *Homage to Holberg*.¹²⁹

Even before his departure for Gothenburg he had started on the quintet.¹³⁰ In Gothenburg he lived with husband and wife Herman and Lisa Mannheimer,¹³¹ and this was where the remainder of the quintet was written. At the end of March the first movement was finished,¹³² and within a month the second and third movements were completed. Although the work caused him problems, it was quickly dispatched, as can be seen from the following letter to his wife Anne Marie:

- 125 Carl Nielsen's ink fair copy is end-dated 15.1.1922, and the symphony was played for the first time on 24.1.1922 at *Musikforeningen* in Copenhagen.
- 126 Concert in Bremen, 14.3.1922.
- 127 Published by Wilhelm Hansens Musikforlag in 1922 (Wilhelm Hansen Edition no. 1985).
- 128 The Opera in Antwerp had approached Carl Nielsen with a view to a performance; however, it never materialized. Cf. Peter Hauge, "Pigen med den skæve ryg", *Fund og Forskning*, 1999, Vol. 38, pp. 301-306.
- 129 Performed 26.9 and 3.10.1922 at the Royal Theatre, to mark the bicentenary of the performance of the first of Ludvig Holberg's comedies.
- 130 Cf. letter of 2.3.1922 to Anne Marie Carl-Nielsen; cf. Torben Schousboe, *op.cit.*, p. 449.
- 131 Herman Mannheimer (1867-1942), Swedish bank director, treasurer of the Gothenburg Orchestral Society 1905-1935 and chairman of the board of trustees 1922-1935.
- 132 The first movement in the draft (Source B) is end-dated 25.3.1922.

K V I N T E T F O R F L Ø J T E , O B O ,
K L A R I N E T , H O R N O G F A G O T ,
O P U S 4 3

Carl Nielsen havde næppe sat dobbeltstregerne i sidste takt af sin femte symfoni,¹²⁵ før han kastede sig over en ny komposition: en kvintet for fløjte, obo, klarinet, horn og fagot. Fra 1. februar 1922 og tre måneder frem påtog han sig at være gæstedirigent i Göteborg Orkesterforening sideløbende med sit arbejde i Musikforeningen, og en gæsteoptræden i Bremen blev der også tid til;¹²⁶ i maj genoptog han arbejdet med udgivelsen af *Folkehøjskolens Melodibog*.¹²⁷ I slutningen af maj resulterede disse opgaver i overanstrengelse, som medførte et anfald af angina pectoris. Sommeren måtte Carl Nielsen tilbringe på Damgaard for i fred og ro at komme til hægterne, og som tidsfordriv lærte han sig at strikke. Helt uvirksom i musikalsk henseende var han dog ikke, idet han i samarbejde med Emil Telmányi foretog en gennemgribende revision af *Maskarade*,¹²⁸ og i august komponerede han en kantate, *Hyldest til Holberg*.¹²⁹

Allerede inden sin afrejse til Göteborg var han begyndt på kvintetten.¹³⁰ I Göteborg boede han hos ægteparret Herman og Lisa Mannheimer,¹³¹ og her blev resten af kvintetten til. I slutningen af marts måned blev første sats færdig,¹³² og i løbet af den næste lille måned blev anden og tredje sats afsluttet. Selv om arbejdet gav ham problemer, kom det hurtigt fra hånden, hvilket ses af følgende brev til hustruen Anne Marie:

- 125 Carl Nielsens blækrenskrift er slutdateret 15.1.1922, og symfonien blev uropført 24.1.1922 i Musikforeningen i København.
- 126 Koncert i Bremen 14.3.1922.
- 127 Udgivet på Wilhelm Hansens Musikforlag 1922 (Wilhelm Hansen Edition no. 1985).
- 128 Operaen i Antwerpen havde rettet henvendelse til Carl Nielsen med henblik på en opførelse; den blev imidlertid aldrig til noget. Jf. Peter Hauge, 'Pigen med den skæve ryg', *Fund og Forskning*, 1999, bd. 38, s. 301-306.
- 129 Opførtes 26.9. og 3.10.1922 på Det Kongelige Teater i anledning af 200-årsdagen for opførelsen af den første af Ludvig Holbergs komedier.
- 130 Jf. brev af 2.3.1922 til Anne Marie Carl-Nielsen; jf. Torben Schousboe, *op. cit.*, s. 449.
- 131 Herman Mannheimer (1867-1942), svensk bankdirektør, kasserer i Göteborgs Orkesterforening 1905-1935 og formand for bestyrelsen 1922-1935.
- 132 Første sats i kladden (kilde B) slutdateret 25.3.1922.

“I’ve been working very hard at my new quintet and indeed in a few days it will be all finished, since it amuses me greatly. It’s strange that people praise you for what you can’t help doing, and what is into the bargain a pleasure for you”.¹³³

And from a letter to Vera Michaelsen:¹³⁴

“I have been very preoccupied with a large, new, difficult composition that I have finished. The externals are very modest (quintet for five winds) but the technicalities are for that very reason all the more difficult and this has spurred me on in a special [way?].”¹³⁵

The third movement consists of a theme with variations. For the theme Carl Nielsen chose his own melody for the hymn “My Jesus, let my heart receive” (Min Jesus, lad mit Hjerte faa). It comes from the period 1912-1916, when Carl Nielsen set several hymn texts to music; they were published in 1919 in the collection *Hymns and Spiritual Songs* (Salmer og Aandelige Sange).

The quintet was finished on 24th April,¹³⁶ and a week later on 30th April it was performed at a private concert at the Mannheimers.¹³⁷ According to Torben Meyer, Carl Nielsen was inspired to compose the wind quintet by hearing the Copenhagen Wind Quintet (the flautist Paul Hagemann, the oboist Svend C. Felumb, the clarinettist Aage Oxenvad, the hornist Hans Sørensen and the bassoonist Knud Lassen) playing a piece by W.A. Mozart at the home of Christian Christiansen.¹³⁸

Carl Nielsen wrote his wind quintet for these musicians, and in that connection Torben Meyer quotes Carl Nielsen’s remark to the hornist Hans Sørensen about the horn variation in the

“Jeg har arbejdet meget stærkt paa min nye Kvintet og om et Par Dage er den minsandten helt færdig, da det morer mig meget. Det er underligt at Mennesker roser En for det, man ikke kan lade være at gøre og som ovenikøbet er en Fornøjelse for en selv.”¹³³

Samme tone anslås i et brev til Vera Michaelsen:¹³⁴

“Jeg har været meget optaget af en i Omfang stor ny og vanskelig Komposition som jeg har færdig. Det ydre Apparat er meget beskedent (Kvintet for 5 Blæsere) men det tekniske er netop derfor saa meget vanskeligere og dette har inciteret mig paa en egen [måde?].”¹³⁵

Tredje sats består af tema med variationer. Til tema valgte Carl Nielsen sin egen melodi til salmen “Min Jesus, lad mit Hjerte faa”. Den stammer fra perioden 1912-1916, hvor Carl Nielsen satte musik til adskillige salmer, der efterfølgende blev udgivet 1919 i samlingen *Salmer og Aandelige Sange*.

Kvintetten blev færdig den 24. april,¹³⁶ og en uge senere den 30. april blev den opført ved en privat koncert hos Mannheimers.¹³⁷ Ifølge Torben Meyer blev Carl Nielsen inspireret til at komponere blæserkvintetten ved at høre Københavns Blæserkvintet (fløjtenisten Paul Hagemann, oboisten Svend Chr. Felumb, klarinettisten Aage Oxenvad, hornisten Hans Sørensen og fagottisten Knud Lassen) spille et stykke af W.A. Mozart hjemme hos Christian Christiansen.¹³⁸ Carl Nielsen skrev sin blæserkvintet til disse musikere, og Torben Meyer bringer i den forbindelse Carl Niensens bemærkning til horni-

133 Letter of 16.4.1922; cf. Torben Schousboe, *op. cit.*, p. 451.

134 Vera Michaelsen (1893-1974) and her husband Carl Johan Michaelsen (1855-1963) were close friends of Carl Nielsen.

135 Letter of 20.4.1922 (DK-Kk, CNA, I.A.c.).

136 Cf. letter of 24.4.1922 to Anne Marie (DK-Kk, CNA, II.A.a.1).

137 Cf. addition on the first music page in the draft (Source **B**): “First performed on Sunday 30/4/1922 on my birthday.” Carl Nielsen later presented the Mannheimer family with the rough draft of the quintet. When it was borrowed in connection with a recording in 1954, it turned out to be incomplete, and the remaining pages were made available by Irmelin Eggert Møller. In 1965 the complete draft was transferred to the Royal Library. This is evident from a letter of 30.12.1965 from Valdemar Wolsing to Sven Lunn, then the head of the Library’s Music Department (DK-Kk, CNS, CII 10).

138 Danish pianist (1884-1955). The piece was probably W.A. Mozart, *Quintet* for piano, oboe, clarinet, bassoon and French horn, K. 452. Torben Meyer erroneously describes the work as a concerto.

133 Brev af 16.4.1922; jf. Torben Scousboe, *op. cit.*, s. 451.

134 Vera Michaelsen (1893-1974) og hendes mand Carl Johan Michaelsen (1855-1963) var nære venner af Carl Nielsen.

135 Brev af 20.4.1922 (DK-Kk, CNA, I.A.c.).

136 Jf. brev af 24.4.1922 til Anne Marie (DK-Kk, CNA, II.A.a.1).

137 Jf. tilføjelse på første nodeside i kladden (kilde **B**): “Uroppførdes d 30/4 1922 Søndag på min fødselsdag.” Carl Nielsen forærede siden familien Mannheimer kladden til kvintetten. Da man i forbindelse med en pladeindspilning i 1954 lånte den af Lisa Mannheimer, viste den sig at være inkomplet, og de resterende sider blev stillet til rådighed af Irmelin Eggert Møller. I 1965 blev den komplette kladde overdraget til Det Kongelige Bibliotek. Dette fremgår af brev af 30.12.1965 fra Valdemar Wolsing til daværende leder af bibliotekets musikafdeling, Sven Lunn (DK-Kk, CNS, CII 10).

138 Pianist (1884-1955). Der er sandsynligvis tale om W.A. Mozart, *Quintet* for klaver, obo, klarinet, fagot og horn, K. 452. Torben Meyer omtaler fejlagtigt værket som en koncert.

third movement: "I imagined you sort of standing on a hill blowing so people can hear it in every nook and cranny and be delighted by it".¹³⁹ Accordingly Carl Nielsen added below the horn part in the draft: "Without great naive abandonment to the mood of nature it will not work".¹⁴⁰

Torben Meyer further relates that at a concert Carl Nielsen became so enthusiastic about the cor anglais when he heard Svend C. Felumb behind the scenes practicing a solo from Berlioz' *Symphonie fantastique*,¹⁴¹ that the very same night, after the concert, he phoned Felumb to ask whether one could change instruments in the middle of a movement.¹⁴² After being told one could, he is said to have immediately composed the prelude to the third movement.

In an undated letter Carl Nielsen sent a programme note to Emil Holm with a straightforward description of the content of the work:

"The quintet for winds is one of the composer's last works, in which he has attempted to render the characters of the various instruments. At one moment they are all talking at once, at another they are quite alone. The work consists of three movements: a) Allegro, b) Minuet and c) Prelude – Theme with Variations. The theme for these variations is the melody for one of C.N.'s spiritual songs, which has here been made the basis of a set of variations, now merry and quirky, now elegiac and serious, ending with the theme in all its simplicity and very quietly expressed."¹⁴³

Carl Nielsen's friend and colleague at the Royal Academy of Music, Rudolph Simonsen, had the opportunity to read the score before the first public performance,¹⁴⁴ and in a letter of 1st September 1922 to the composer he pays unreserved tribute to the work, writing among other things:

"After coming home I went up to see you the other day to find out how you were; fortunately I got good news, everything is going so much better. At the same time I could not resist investigating to see whether the leather case with the quintet

sten Hans Sørensen vedrørende hornvariationen i tredje sats: "Jeg har tænkt mig dig saadan staaende paa en Høj og blæse, saa man kan høre det i hver en Afkrog og fryde sig derover."¹³⁹ I overensstemmelse hermed har Carl Nielsen under hornstemmen i kladden tilføjet: "Uden stor naiv Hengivelse i Naturstemning nytter det ikke."¹⁴⁰

Endvidere fortæller Torben Meyer, at Carl Nielsen ved en koncert blev så begejstret for engelskhornet ved at høre Svend Chr. Felumb øve sig bag scenen på en solo fra Berlioz, *Symphonie fantastique*,¹⁴¹ at han samme nat, efter koncerten, ringede til Felumb for at spørge, om man kunne skifte instrument i løbet af en sats.¹⁴² Efter et bekræftende svar skulle han straks have komponeret præludiet i tredje sats.

I et udateret brev sendte Carl Nielsen en programnote til Emil Holm med en nøgtern beskrivelse af værkets indhold:

"Kvintetten for Blæsere er et af Komponistens sidste Arbejder, hvori han har forsøgt at give de forskellige Instrumenters Karakter. Snart snakker de i Munden paa hverandre, snart helt alene. Værket bestaar af 3 Satser: a) Allegro, b) Menuet og c) Præludium – Tema med Variationer. Temaet til disse Variationer er Melodien til en af C. N.s aandelige Sange, som her er lagt til Grund for en Række, snart muntre og barokke, snart elegiske og alvorlige Variationer, der tilsidst ender med Temaet i al sin Enkelhed og ganske stilfærdigt i Udtrykket."¹⁴³

Carl Niensens ven og kollega på musikonservatoriet Rudolph Simonsen¹⁴⁴ fik lejlighed til at læse partituret igennem før første offentlige opførelse, og i et brev af 1. september 1922 til komponisten hylder han dette værk uden forbehold; han skriver bl.a.:

"Efter min Hjemkomst var jeg forleden oppe hos Dem for at høre hvordan De har det; heldigvis fik jeg gode Efterretninger, alt gaar jo saa langt bedre. Samtidigt kunde jeg ikke modstaa at undersøge, om den før Ferien omtalte Lædermappe med

139 Torben Meyer & Frede Schandorf Petersen, *op.cit.*, vol. 2, pp. 214-219.

140 Draft (Source B) p. 16.

141 Carl Nielsen conducted Berlioz, *Symphonie fantastique* at Musikforeningen on 28.3.1922 (DK-Kk, Musikforeningens Arkiv).

142 Cf. Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 2, pp. 214-215.

143 John Fellow, *op.cit.*, p. 634. See also note 62 above.

144 Danish piano teacher and composer (1889-1947).

139 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2 s. 214-219.

140 Kladde (kilde B) s. 16.

141 Carl Nielsen dirigerede Berlioz, *Symphonie fantastique* i Musikforeningen 28.3.1922 (DK-Kk, Musikforeningens Arkiv).

142 Jf. Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 214-215.

143 John Fellow, *op. cit.*, s. 634. Se også ovenfor note 62.

144 Klaverpædagog og komponist (1889-1947).

mentioned before the holiday was still there: and yes, it was. I must immediately thank you for the pleasure this wonderful work has given me, and cordially congratulate you on this new victory! It is from first to last Carl Nielsen, yet adds something one does not expect. That side of your personality is more rarely shown.

The mastery with which you juggle the best-loved themes is incredible; the old serenade mood from the Haydn-Mozart time rings out again with new originality. It is true music! How fine the first piece is! And how delightfully the minuet and trio contrast! How few resources and how great an effect! Quite magnificent, like a faraway thundercloud on a beautiful spring day, is the effect of the prelude with the cor anglais; this keeps the two A major movements distinct. The variations are perhaps the acme of it all. How fond I am of them! Also of the monophonic ones. The one for bassoon alone is superb 'monophonic counterpoint'! And the amusing one for clarinet and bassoon. And the canon, where French horn and bassoon lie still [on] e a.¹⁴⁵ But why go into detail? The effect of the theme at the end in 4/4 is of great breadth and power. Without having any understanding of winds, I am sure that it must also sound excellent; a poor literature has suddenly been enriched; all five instruments have been coddled. That 'Ny Musik' gets it for the first performance is a feast for the society, and the five winds will be able to play the piece so it is unlikely that others will be able to follow them."¹⁴⁶

On 9th October 1922 the wind quintet was given its first public performance in the smaller hall of the Odd Fellow Palæ at the first concert of the society New Music (Ny Musik),¹⁴⁷ and it was performed by the above-mentioned musicians. The reviews in the papers agree with Rudolph Simonsen's admiring attitude to the work; for example *Berlingske Tidende* wrote:

"Italian music has had great importance for Carl Nielsen – but with both classical and modern features he is entirely himself [...] the quintet was Carl Nielsen from first to last – full of manly seriousness, rhythmic grace, fertile humour [...] The weightiest part was the concluding theme with variations. The

Kvintetten endnu var der: jo, det var den. Jeg maa da straks takke Dem for den Nydelse, dette herlige Værk har beredt mig, og hjerteligt ønske Dem til Lykke med denne nye Sejr! Det er fra først til sidst Carl Nielsen, men bringer dog noget, man ikke venter. Den Side af Deres Personlighed kommer sjældnere frem.

Utroligt er det Mesterskab, hvormed De tumler med de allerkæreste Themaer; den gamle Serenadestemning fra Haydn-Mozarts Tid klinger atter i ny Originalitet. Det er rigtig Musik! Hvor fint er det første Stykke! Og hvor bedaarende kontrasterer Menuet og Trio! Hvor faa Midler, og hvor stor Virkning! Helt storslaet, som en fjern Tordensky en skøn Foraarsdag, virker Præludiet med det engelske Horn; derved skilles de 2 A Dur-Satser ad. Variationerne er maaske Top-punktet. Hvor jeg holder af dem! ogsaa af de enstemmige. Den for Fagot alene er ypperligt 'enstemmigt Kontrapunkt!' Og den morsomme for Klarinet og Fagot. Og Kanonen, hvor Horn og Fagot ligger stille [på] e a.¹⁴⁵ Men hvorfor gaa i Detailler? Temaet virker tilsidst i 4/4 med stor Bredde og Magt. Uden at have Forstand paa Blæsere er jeg sikker paa, at den desuden maa klinge fortræffeligt; en fattig Literatur er blevet pludselig beriget; alle 5 Instrumenter er der kælet for. At 'ny Musik' faar den til 1ste Opførelse er en Fest for Foreningen, og de 5 Blæsere vil kunne spille Stykket, saa næppe andre gør dem det efter."¹⁴⁶

Den 9. oktober 1922 fik blæserkvintetten sin første offentlige opførelse i Odd Fellow Palæets mindre sal ved den første koncert i foreningen Ny Musik,¹⁴⁷ og den opførtes af de tidligere nævnte musikere. Anmeldelserne i bladene tilslutter sig Rudolph Simonsens beundrende holdning til værket; således skriver *Berlingske Tidende*:

"Italiensk Musik har haft sin store Betydning for Carl Nielsen – men han er med baade klassiske og moderne Træk helt sig selv. [...] Kvintetten var Carl Nielsen fra først til sidst – fuld af mandig Alvor, rytmisk Ynde, frodigt Lune. [...] Vægtigst var det afsluttende Tema med Variationer. Temaet viste sig at være Carl

145 Third movement, Var. 8.

146 DK-Kk, CNA, I.A.b. The letter is a reply to Carl Nielsen's letter of 29.6.1922 to Rudolph Simonsen, printed in Irmelin Eggert Møller and Torben Meyer, *op.cit.*, p. 217.

147 The programme also featured Francis Poulenc, Sonata for two clarinets; Maurice Ravel, "Introduction and Allegro" for harp with accompaniment of flute, clarinet and string quartet; and G.F. Malipiero, *Rispetti e Strambotti*, string quartet in one movement (DK-Kk, Småstrykssamlingen, Musikforeninger).

145 Tredje sats, Var. 8.

146 DK-Kk, CNA, I.A.b. Brevet er et svar på Carl Niensens brev af 29.6.1922 til Rudolph Simonsen, gengivet i Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 217.

147 På programmet stod yderligere Francis Poulenc, Sonata for 2 Clarinetter, Maurice Ravel, Introduktion og Allegro for Harpe med Akkompagnement af Fløjte, Klarinet og Strygekvartet samt G.Fr. Malipiero, *Rispetti e Strambotti*, Strygekvartet i en Sats (DK-Kk, Småstrykssamlingen, Musikforeninger).

theme turned out to be Carl Nielsen's beautiful melody for the hymn 'My Jesus, let my heart receive' (from 'Halvthundrede Salmer') – only one line of music, but the longing and devotion of a mind are released in these few bars. The five instruments of the wind quintet were exploited in an extraordinarily characteristic way. True, one was quickly carried away from the chorale mood of the theme; but almost every variation was a pearl [...] The members of the Wind Quintet gave the new work an excellent performance and were rewarded with the warmest applause, which was in the end directed to the composer, who was present.”¹⁴⁸

The Niensenesque aspect was also emphasized by Gustav Hetsch in *Nationaltidende*, although the reviewer showed at the end that his expectations had not quite been fulfilled:

“He exploits the artistic capacity of these instruments boldly and mercilessly. With respect to both the character of the themes and their thorough, logical development, he stands on the ground of the tradition; but at the same time he wallows in the details quite as the spirit takes him [...] it was a disappointment that the piece, which was of course full of ingenious, clever technical work, did not culminate in a fugue; that would have increased the impression of its importance.”¹⁴⁹

Carl Nielsen's wind quintet was already a very frequently-played work in the composer's lifetime; abroad it was played at among other events the International Music Week in Berlin on 29th March 1923.¹⁵⁰ “My Jesus, let my heart receive” was the first hymn sung at his funeral on 9th October 1931, and the theme with the designation *Andantino festivo* at the end of the third movement was played by the Wind Quintet of the Royal Orchestra as the coffin was lowered into the grave.¹⁵¹

The surviving source material consists of the autograph sources – ink fair copy, pencil draft and parts (both autograph and copies). In 1923 the score and parts were published by Wilhelm Hansens Musikforlag with the fair copy and the parts as the printing manuscript.

148 *Berlingske Tidende*, 10.10.1922.

149 *Nationaltidende*, 10.10.1922.

150 According to the programmes it was the same musicians – with the exception of Paul Hagemann, who was replaced by Holger Gilbert Jespersen – who performed the quintet throughout Carl Nielsen's life (*DK-Kk*, Småtrykssamlingen).

151 Torben Schousboe, *op. cit.*, p. 628.

Nielsens skønne Melodi til Salmen: 'Min Jesus, lad mit Hjerte faa' (fra 'Halvthundrede Salmer') – kun een eneste Nodelinie, men et Sinds Længsel og Hengivenhed er udløst i disse faa Takter. Overordentlig karakteristisk var Blæserkvintettens fem Instrumenter udnyttet. Ganske vist førtes man hurtigt bort fra Temaets Korallstemning. Men næsten hver Variation var en Perle. [...] Blæserkvintetten's Medlemmer gav det nye Arbejde en fortræffelig Udførelse og lønnes med det varmeste Bifald, der tilsidst rettedes til den tilstedeværende Komponist.”¹⁴⁸

Det Niensenske fremhæves også af Gustav Hetsch i *Nationaltidende*, selvom anmelderen til slut viser, at hans forventninger ikke helt var blevet opfyldt:

“Han udnytter disse Instrumenters kunstneriske Ydeevne dristigt og ubarmhjertigt. Baade m.H.t. Temaernes Karakter og deres grundige, logiske Udarbejdelse, staar han paa Traditionens Grund, men samtidig boltrer han sig i Enkelthederne ganske efter sit eget Hovede. [...] En Skuffelse var det, at Værket, der selvfølgelig var fuldt af sindrigt og klogt tematisk Arbejde ikke kulminerede i en Fuga; det vilde have forøget Indtrykket af dets Vægtighed.”¹⁴⁹

Carl Niensens blæserkvintet blev et meget ofte spillet værk allerede i komponistens levetid; i udlandet blev det blandt andet spillet ved Den Internationale Musikuge i Berlin 29. marts 1923.¹⁵⁰ “Min Jesus, lad mit hjerte få” var første salme ved hans begravelse 9. oktober 1931, og temaet med betegnelsen *Andantino festivo* i slutningen af tredje sats blev spillet af Det Kongelige Kapels Blæserkvintet, mens kisten sænkedes i graven.¹⁵¹

Det overleverede kildemateriale består af de autografe kilder blækrenskrift, blyantskladde og stemmer (visse af stemmerne dog i afskrift). I 1923 udkom partitur og stemmer på Wilhelm Hansens Musikforlag med renskriften og de nævnte stemmer som trykforlæg.

148 *Berlingske Tidende*, 10.10.1922.

149 *Nationaltidende*, 10.10.1922.

150 Jf. programmerne var det – med undtagelse af Paul Hagemann, som afløstes af Holger Gilbert Jespersen – de samme musikere, som opførte kvintetten i hele Carl Niensens levetid. (*DK-Kk*, Småtrykssamlingen).

151 Torben Schousboe, *op. cit.*, s. 628.

It is evident from the correspondence between Carl Nielsen and Wilhelm Hansen that the composer read proofs of both the parts and the score, since the publisher sent the proofs to him in Berlin, where he was staying in connection with the above-mentioned International Music Week.¹⁵² The dedication to the musicians, which is not found in the autograph sources, was something Carl Nielsen asked Wilhelm Hansen in a letter to add to the title page “or wherever it can be placed”.¹⁵³

The greatest problem in editing this work has been the handling of the two equally good sources, which exhibit a number of contradictions – mostly in the dynamics: the printed score and the printed parts, both approved by Carl Nielsen at the same time. The importance of the parts is further rendered problematical by the fact that the originals of the parts for clarinet, French horn and bassoon in the second movement were written out by Carl Nielsen himself. However, the printed score has been selected as the main source, since it represents the last complete version approved by Carl Nielsen. The parts have been used in editing where they have been able to compensate for obvious errors and deficiencies in the score, while the draft has been consulted in cases of doubt. All variants in printed and manuscript parts have been included in the list of editorial emendations and alternative readings.

Elly Bruunshuus Petersen

T H R E E P I E C E S F O R L A N G E L E I K

Carl Nielsen's three compositions for langeleik were written in 1918 at the request of the music historian Hortense Panum.¹⁵⁴ It was Hortense Panum's wish to foster an interest in the old zither instrument the langeleik, which she claimed on the basis of extensive studies to have been widely used throughout the Nordic area in former times.¹⁵⁵ In her view, a revival of langeleik playing, especially among the rural communities, would counterbalance the eradication by foreign popular

152 Letter of 31.3.1923 from Wilhelm Hansen to Carl Nielsen (DK-Kk, Wilhelm Hansen Arkiv, 62, N-G, 1923).

153 Letter of 4.2.1923 (DK-Kk, Wilhelm Hansen Arkiv, correspondence 1912-1935, K-R). In the first printed edition (Source **A**) the dedication was printed on the back of the title page.

154 (1856-1933).

155 The view is expressed for example in Hortense Panum, *Middelalderlige Musikinstrumenter, der endnu er i Brug hos Nordens Almue, og deres Musik*, Copenhagen, 1917, and Hortense Panum, “Om det norske Almueinstrument ‘Langeleiken’”, *Musikbladet 1917*, nos. 8 and 9, pp. 81-84, 93-95.

Det fremgår af korrespondancen mellem Carl Nielsen og Wilhelm Hansen, at komponisten læste korrektur på både stemmer og partitur, idet forlaget sendte korrekturen til ham i Berlin, hvor han opholdt sig i forbindelse med den tidligere omtalte Internationale Musikuge.¹⁵² Dedikationen til musikerne, som ikke findes i de autografe kilder, bad Carl Nielsen i et brev Wilhelm Hansen om at tilføje på titelbladet “eller hvor det kan anbringes”.¹⁵³

Det største problem ved revisionen af dette værk har været håndteringen af to ligeværdige kilder, som indeholder en række modsigelser – mest af dynamisk art: det trykte partitur og de trykte stemmer, begge godkendt af Carl Nielsen på samme tidspunkt. Stemmernes status problematiseres yderligere af, at forlægget til klarinet-, horn- og fagotstemmen i anden sats er skrevet af Carl Nielsen selv. Det trykte partitur er dog valgt til hovedkilde, idet det repræsenterer den af Carl Nielsen senest godkendte komplette version. Stemmerne er inddraget i revisionen, hvor de har kunnet komplettere åbenlyse fejl og mangler i partituret, mens kladden har været konsulteret i tvivlstilfælde. Samtlige varianter i trykte og håndskrevne stemmer er medtaget i revisions- og variantfortegnelsen.

Elly Bruunshuus Petersen

T R E S T Y K K E R F O R L A N G E L E G

Carl Niensens tre kompositioner for langeleg blev til i 1918 på opfordring af musikhistorikeren Hortense Panum.¹⁵⁴ Det var Hortense Panums ønske at skabe interesse for det gamle citerinstrument, langelegen, som hun på grundlag af omfattende studier hævdede havde været udbredt i hele det nordiske område i tidligere tider.¹⁵⁵ En genoplivning af langelegspillet ville efter hendes mening især blandt almuen kunne udgøre en modvægt til den udenlandske populærmusiks udslættelse af

152 Brev af 31.3.1923 fra Wilhelm Hansen til Carl Nielsen (DK-Kk, Wilhelm Hansen Arkiv, 62, N-G, 1923).

153 Brev af 4.2.1923 (DK-Kk, Wilhelm Hansen Arkiv, korrespondance 1912-1935, K-R). I den første trykte udgave (kilde **A**) blev dedikationen trykt på bagsiden af titelbladet.

154 (1856-1933).

155 Synspunktet er blandt andet udfoldet i Hortense Panum, *Middelalderlige Musikinstrumenter, der endnu er i Brug hos Nordens Almue, og deres Musik*, København, 1917 og Hortense Panum, “Om det norske Almueinstrument ‘Langeleiken’”, *Musikbladet 1917*, Nr. 8 og 9, s. 81-84, 93-95.

music of the original folk culture. That Carl Nielsen hardly disagreed with her can be seen from his letter to her:

“I am pleased to see that things are going well with “the cause”; it would be marvellous if the langeleik could become popular and help to clean the people’s ears of gramophones and the like and make people listen to its fine sound.”¹⁵⁶

In the same letter he promises to send her some melodies if she will just tell him which keys and compasses are suited to the instrument. At this time Carl Nielsen was composing music for the play *Aladdin* and he cannot have spent many hours on the three pieces for langeleik, which were furnished with mood-evoking titles: *When the Sun Shines*, *The Sad News* and *Like the Fish in the Water*. As far as the notation was concerned he left it to Hortense Panum to make any necessary improvements:

“You really must notate my small pieces as you yourself think they should be, and if you can make an improvement you have complete carte blanche!

So you think:



Just do that, then, and, as I said, as you wish. Is it perhaps better for the eye with beams:



Sorry about such a slovenly letter. I am so awfully busy with ‘Aladdin’.

Yours Carl Nielsen”¹⁵⁷

The music example concerns a figure with similarities to a motif in *Like the Fish in the Water*, and of the two notation methods the one with the flags instead of the beams was chosen.

Carl Nielsen’s compositions for langeleik were published in Hortense Panum’s *Langelegen som dansk Folkeinstrument*,¹⁵⁸ where they appear in the second booklet, about which the editor’s preface says:

156 Letter to Hortense Panum, 23.8.1918. (DK-Km).

157 Letter to Hortense Panum, 3.9.1918. (DK-Km).

158 Hortense Panum, *Langelegen som dansk Folkeinstrument*. Nos. 1-2. Lehmann & Stage (P. Haase). n.d.

den oprindelige bondekultur. At Carl Nielsen næppe var uenig i målsætningen, kan læses ud af hans brev til hende:

“Det glæder mig at det gaar godt med “Sagen”; det vilde være herligt om Langelegen kunde vinde Udbredelse og hjælpe til at rense Folkets Øren for Gramofoner o.l. og bringe Mennesker til at lytte til den fine Klang.”¹⁵⁶

I samme brev lover han at sende hende nogle melodier, hvis hun blot vil orientere ham om, hvilke tonearter og melodi-omfang, der egner sig for instrumentet. Carl Nielsen var på dette tidspunkt i færd med at komponere skuespilmusikken til *Aladdin* og kan ikke have brugt mange stunder på de tre stykker for langeleg, der blev forsynet med stemningsgivende titler: *Naar Solen skinner*, *Det tunge Budskab* og *Som Fisken i Vandet*. Med hensyn til notationen overlod han det til Hortense Panum at foretage eventuelle forbedringer:

“De maa endelig notere mine Smaastykker som De selv synes, og ifald De kan gøre en Forbedring har De fuldkommen carte blanche!

De mener altsaa:



Gør blot det og, som sagt, hvad De vil. Er det maaske bedre for Øjet med Bjælker:



Undskyld dette jaskede Brev. Jeg har saa frygtelig travlt med ‘Aladdin’.

Deres Carl Nielsen”¹⁵⁷

Nodeeksemplet vedrører en figur af lighed med et motiv i *Som Fisken i Vandet*, og af de to notationsmåder er det den med faner i stedet for bjælker, der blev valgt.

Carl Niensens kompositioner for langeleg blev publiceret i Hortense Panums *Langelegen som dansk Folkeinstrument*.¹⁵⁸ Her indgår de i det andet hæfte, om hvilket det i udgiverens forord hedder:

156 Brev til Hortense Panum, 23.8.1918. (DK-Km).

157 Brev til Hortense Panum, 3.9.1918. (DK-Km).

158 Hortense Panum, *Langelegen som dansk Folkeinstrument*. Hæfte 1-2. Lehmann & Stage, (P. Haase). Uden år.

“The second booklet is meant for *the advanced players* and among other things contains the quintessence of the *langeleik* music that I noted down in 1916-17 in *Norway*. It begins with *three original Danish langeleik compositions* by *Carl Nielsen*, who takes up *tone-painting* after the example of the Norwegians and in masterly fashion proves that the *langeleik* can also be used to render *Danish* genre pictures.”

The pieces are only known in the printed version, so it is not known whether the fingering and the special plucking instructions (forward stroke, backward stroke, ‘pizzicato’, slides/glissandi), are Carl Nielsen’s own or were added by Hortense Panum. However, since the additions – according to the letter quoted above – must have been approved by the composer, they are given in this edition.

Lisbeth Ahlgren Jensen

A L L E G R E T T O F O R T W O R E C O R D E R S

Carl Nielsen’s *Allegretto for Two Recorders* was composed at the request of C. M. Savery,¹⁵⁹ in whose recorder primer, *Blokfløjten. Vejledning i at spille Blokfløjte og synge dertil* (1931), it was published. In Savery’s preface to the publication he thanks Carl Nielsen for his contribution:

“In this work the expert guidance of the composer CARL NIELSEN and the Royal Orchestra musician SV. CHR. FELUMB has been of great assistance to me.
C.M.S.”

After more or less falling into disuse in the course of the eighteenth century, in the first decades of the twentieth century the recorder experienced a renaissance, first and foremost as a teaching instrument; it was only rather later that it became common to use the instrument in historical performances of music.

In Denmark the advance of the recorder took place among the circle of young cultural-radical composers (including Otto Mortensen, Finn Høffding, Jørgen Bentzon, Jørgen Jersild, Gunnar Heerup and Flemming Weis), who supported the idea of popular music schools both ideologically and

159 German-Danish pianist and music teacher (1897-1969).

“Det 2det Hefte, der er bestemt for *de viderekomne* og bl.a. rummer Kvintessensen af den *Langelegsmusik*, jeg i 1916-17 optegnede i *Norge*, indledes med 3 *originale danske Langelegskompositioner* af *Carl Nielsen*, der efter Nordmændenes Eksempel optager *Tonemaleriet* og paa mesterlig Maade godtgør, at *Langelegen* ogsaa lader sig bruge til Gengivelse af *danske Genrebilleder*.”

Stykkerne kendes kun i den trykte version, og det er derfor uvist, om fingersætningen og de specielle anslagsangivelser, der hører til *langelegen* (fremslag, tilbageslag, pizzicato, glidning), skyldes Carl Nielsen, eller om de er tilføjet af Hortense Panum. Da tilføjelserne imidlertid – ifølge det ovenfor citerede brev – må være billiget af komponisten, gengives de i denne udgave.

Lisbeth Ahlgren Jensen

A L L E G R E T T O F O R T W O B L O K F L Ø J T E R

Carl Niensens blokfløjteduet *Allegretto for to Blokfløjter* blev komponeret på foranledning af C. M. Savery,¹⁵⁹ i hvis blokfløjteskole, *Blokfløjten. Vejledning i at spille Blokfløjte og synge dertil* (1931), den blev udgivet. I Saverys forord til udgivelsen takkes Carl Nielsen for sin medvirken:

“Komponisten CARL NIELSEN og Kgl. Kapelmusikus SV. CHR. FELUMB har under Udarbejdelsen af dette Arbejde ydet mig stor Støtte ved deres kyndige Vejledning.
C.M.S.”

Efter stort set at have været gået ud af brug i løbet af det 18. århundrede oplevede blokfløjten i de første årtier af det 20. århundrede en renaissance, først og fremmest som pædagogisk instrument, mens det først noget senere blev almindeligt at anvende instrumentet ved opførelser af “historisk musik”.

Blokfløjten fremmarch fandt i Danmark sted i kredsen af unge kulturradikale komponister (bl.a. Otto Mortensen, Finn Høffding, Jørgen Bentzon, Jørgen Jersild, Gunnar Heerup og Flemming Weis), der både ideologisk og praktisk støttede tanken om folkemusikskoler. Efter forbillede fra den

159 Tysk-dansk pianist og musikpædagog (1897-1969).

practically. Following the example of the German music teacher Fritz Jöde, in this context the recorder was viewed as a new, inexpensive instrument that could help to spread music to the general populace, not least in the form of so-called *Gebrauchsmusik*.

One of the earliest presentations of this ‘utility’ or ‘everyday’ music was at an entertainment given by the society The Music Theatre in connection with the Artists’ Autumn Exhibition on 15th November 1931. At this event Carl Nielsen’s *Allegretto for Two Recorders* was played¹⁶⁰ – very likely for the first time, although we cannot exclude the possibility that it had already become known through Savery’s recorder primer. The players were Agnete Foght and Otto Mortensen, who also performed in one of the other items, Jørgen Bentzon’s *Morning and Evening Music for Recorders, Strings and Snare Drum*.¹⁶¹

It may seem paradoxical that this small, simple *Allegretto for Two Recorders* comes from the final years of Carl Nielsen’s life, and is thus contemporary with the great organ work *Commotio*. But the simplicity must be viewed partly in the light of the work of educating the general public musically from which the project arose, and partly of the fact that the duets were written with beginners in mind.

Allegretto for Two Recorders was published with the upper part transposed a fifth, because at the time people preferred to use the same fingering for all flutes (regardless of their tuning), and therefore transposed the music; but it is given here with the upper part transposed to the key in which it sounds, and as it appeared from Carl Nielsen’s hand in Sources **B** and **C**.

The original printed version is shown in facsimile (see p. lii).

Lisbeth Ahlgren Jensen

tyske musikpædagog Fritz Jöde blev blokfløjten i denne sammenhæng opfattet som et nyt, prisbilligt instrument, der kunne være med til at udbrede musikken til folket, ikke mindst i form af den såkaldte “brugsmusik”.

En af tidligste præsentationer af brugsmusik fandt sted ved en underholdning, som foreningen Musikteatret holdt i tilslutning til Kunstnernes Efterårsudstilling den 15. november 1931. Ved denne begivenhed blev Carl Niensens *Allegretto for to Blokfløjter* spillet¹⁶⁰ – med stor sandsynlighed for første gang, selv om det ikke kan udelukkes, at den allerede var blevet kendt gennem Saverys blokfløjteskole. De spillende var Agnete Foght og Otto Mortensen, som tillige medvirkede i et af de andre indslag, Jørgen Bentzons *Morgen- og Aftenmusik for blokfløjter, strygere og lilletromme*.¹⁶¹

Det kan virke paradoksalt, at den lille, enkle *Allegretto for to Blokfløjter* stammer fra Carl Niensens sidste leveår, og altså er samtidig med det store orgelværk *Commotio*. Men simpliciteten må ses dels i lyset af det folkeligt musikopdragende arbejde, som folkemusikskole-projektet udsprang af, dels at duetterne blev skrevet med henblik på begyndere.

Allegretto for to Blokfløjter blev udgivet med overstemmen kvinttransponeret, fordi man dengang foretrak at anvende de samme greb til alle fløjter (uanset deres stemning) og derfor transponerede musikken, men gengives her med overstemmen transponeret til den toneart, som den klinger i, således som den foreligger fra Carl Niensens hånd i kilderne **B** og **C**.

Det oprindelige tryk er gengivet i facsimile (se s. lii).

Lisbeth Ahlgren Jensen

160 *Politiken* 16.11.1931, has a piece on the concert, to which both the Minister of Education Borbjerg and Fritz Jöde had been invited.

161 The programme also included Otto Mortensen’s *Music for Gymnastics* (with demonstrations), Finn Høffding’s *Overture to a School Performance*, opus 18, and his *Cantata*, opus 19 (cf. programme in *DK-Km*).

160 *Politiken* 16.11.1931 bringer en omtale af koncerten, hvortil både undervisningsminister F.J. Borbjerg og Fritz Jöde var inviteret.

161 Programmet omfattede i øvrigt Otto Mortensens *Musik til Gymnastik* (med demonstrationer), Finn Høffdings *Overture til en skoleforestilling*, opus 18 og sammes *Kantate*, opus 19. (Jf. program i *DK-Km*).

13.

pizzicato

nu 2512.017

Sonata No. 2 for Violin and Piano, opus 35, (Source B), draft, first movement bb. 116-123.

Sonate nr. 2 for violin og klaver, opus 35, (kilde B), kladde, første sats t. 116-123

Hr. Brøndum tilegnet af
Carl Nielsen

Romance for Oboe og Piano

Oboe *Andante con moto*

Piano *mf*
f
leg.

one - cen - da
en - da
en - da
en - da

Fantasy Pieces for Oboe and Piano, opus 2 (Source **D**): dedication to Mr. Brøndum.

Fantasistykker for obo og klaver, opus 2, (kilde **D**): dedikation til Hr. Brøndum.

4

Fantasy Pieces for Oboe and Piano, opus 2 (Source C): on p. 4, top system bb. 61-64, one can see a piano figure that was changed in the printed edition, and incorrect rhythmic notation of the oboe theme in the third bar.

Fantastykker for obo og klaver, opus 2 (kilde C): s. 4, øverste akkolade t. 61-64 ses en klaverfiguration, der adskiller sig fra den trykte udgave samt ukorrekt rytmisk notation af obotemaet i tredje takt.

1.

Serenade

Allargo non troppo ma brioso.

Clarinetto in B
Fagotto
Corno in F
Violoncello
Basso

The musical score consists of five staves. The Clarinet part (top) has a melodic line with dynamics *mf marc.* and *ppp*. The Bassoon part has a similar melodic line with *mf marc.* and *ppp*. The Horn part has a harmonic accompaniment with *ppp*. The Cello and Bass parts provide a rhythmic and harmonic foundation with dynamics *mf*, *ppp*, and *arco*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Serenata in vano (Source A) bb. +1-23. Printing source with the Danish title "Serenade". In bb. +1, 2, 13, 15 additions in pencil in Carl Nielsen's hand can be seen.

Serenata in vano (kilde A) t. +1-23. Trykforlægget med den danske titel "Serenade". I t. +1, 2, 13, 15 ses tilføjelser med blyant i Carl Niensens hånd.

1

Serenata in vano.

Allarg. molto ~~*molto*~~

Vcln
Flg
Corno
Cello
Basso

mf

MP

solo

p

(1946-47. 392.)

Serenata in vano (Source C) bb.+1-20. Draft with the Danish title "Serenade" and the Italian title "Serenata in vano."

Serenata in vano (kilde C) t.+1-20. Kladder med den danske titel "Serenade" og den italienske titel "Serenata in vano."

Andantino festivo.

Handwritten musical score for the first system, featuring five staves. The music is in 3/4 time and includes dynamic markings such as *p*, *rall*, and *ppp*. The tempo is marked *Andantino festivo*. The lyrics "poco a poco snus" are written across the staves. There are various annotations in ink and pencil, including a circled "42" and a red "1".

Handwritten musical score for the second system, featuring five staves. The music continues with dynamic markings like *pp* and *ppp*, and the instruction *legato*. The lyrics "poco a poco snus" are repeated. Annotations include a circled "42" and a red "1".

Handwritten musical score for the third system, featuring five staves. The music concludes with the instruction *molto rall.* and the word *Fine*. The lyrics "snus - snus de" are written across the staves. Annotations include a circled "42" and a red "1".

No 8.

Quintet for Flute, Oboe, Clarinet, French Horn, and Bassoon, opus 43, third movement bb. 248-265. Fair copy (Source B). Oboe part crossed out and cor anglais part added in ink (CN); oboe part added below the system in pencil (CN?).

Kvintet for fløjte, obo, klarinet, horn og fagot, opus 43, tredje sats t. 248-265. Renskrift (kilde B). Obostemmen overstreget, og stemme for corno inglese tilføjet med blæk (CN); obostemme tilføjet under akkoladen med blyant (CN?).

Corno 5.

II
Menuetto

Carl Nielsen

Handwritten musical score for French Horn 5, Menuetto, by Carl Nielsen. The score consists of 11 staves of music in 3/4 time, marked with a key signature of one sharp (F#). The music includes various dynamics such as *pp*, *p*, *mp*, *mf*, and *pp*. There are several first endings marked with "1." and "2.", and a "Trio" section starting at measure 7. The score ends with a "dim rall:" marking and a fermata over the final note. The page number "32" is written at the bottom right.

Quintet for Flute, Oboe, Clarinet, French Horn, and Bassoon, opus 43, second movement, French horn part (Source **D**). Autograph. In the first bar of the last staff but one, the crescendo at the transition to the coda (b. 115) is marked, which seems to be why Nielsen in this horn part – instead of the *da capo dal segno* in the score fair copy and the first printed edition – has repeated the minuet between trio and coda.

Kvintet for fløjte, obo, klarinet, horn og fagot, opus 43, anden sats, hornstemme (kilde **D**). Autograf. I næstsidste systems første takt ses en crescendokile før overgangen til satsens coda (t. 115), som synes at være grunden til, at Carl Nielsen i denne stemme har gentaget menuetten mellem trio og coda – i modsætning til *da capo dal segno*-angivelsen efter trio'en i partiturrenskriften og førstetrykket.







Langeleik that once belonged to the Danish music historian Hortense Panum, at whose request Carl Nielsen composed his three pieces for langeleik (Musikhistorisk Museum og Carl Claudius' Samling, Copenhagen. Photo: Karsten Bundgaard).



Langeleg, der har tilhørt den danske musikhistoriker Hortense Panum, på hvis opfordring Carl Nielsen komponerede sine tre stykker for langeleg (Musikhistorisk Museum og Carl Claudius' Samling, København. Foto: Karsten Bundgaard).

Forsiringer*)

Skifter en Tone med en eller flere af sine Nabotoner inden den falder til Ro i sig selv, kaldes dette en „Forsiring“. De kendteste Forsiringer er:

65. Trillen:  udføres saaledes: 

Dobbeltslaget:  ” ” 

Pralltrillen:  ” ” 

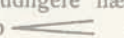
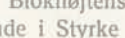
Melodi med en Trille

Løft og sænk venstre Haands Langefinger hurtigt i regelmæssige Afstande, saa kommer Trillen i den efterfølgende Melodi.

Russisk Dans.

66. *Allegretto.* 


Om Styrkegrader

Som allerede tidligere nævnt, staar Blokfløjten Tone naiv og ren. Stærkere Nuancer i Retning af crescendo  = tiltagende i Styrke eller diminuendo  = aftagende i Styrke, eller forte = kraftigt og piano = svagt kan den kun udtrykke indenfor meget smaa Grænser, og man gør bedst i helt at undlade disse Nuancer og bevare Fløjten Særegenhed.

Allegretto.

For to Blokfløjter i Kvintafstand (Original).

Carl Nielsen.

67. 

*) Gode Klaver-Skoler, Leksika eller lignende giver detaillerede Oplysninger. Det ligger udenfor Rammen i denne lille Vejledning.

Allegretto for Two Recorders a Fifth Apart was printed in C.M. Savery's recorder primer *Blokfløjten. Vejledning i at spille Blokfløjte og synge dertil* (1931). The upper part was transposed down a fifth compared with the manuscript sources (B and C) so that one could use the same fingerings on both recorders.

Allegretto for to Blokfløjter i Kvintafstand blev trykt i C.M. Saverys blokfløjteskole, *Blokfløjten. Vejledning i at spille Blokfløjte og synge dertil* (1931). Overstemmen er transponeret en kvint ned i forhold til de håndskrevne kilder (B og C) for at muliggøre, at man kan benytte samme greb på begge blokfløjter.

SONATA NO. 1
FOR VIOLIN AND PIANO

SONATE NR. 1
FOR VIOLIN OG KLAVER

I

Allegro glorioso

Op. 9

Violino

Pianoforte

4

7

10

f

fz

fz fz fz

un poco stretto

un poco stretto

13

f

17

pesante *tranquillo*
p *dolce*
pesante *tranquillo* *p*

21

cresc.
cre

24

scen

27

Musical score for measures 27-30. The system includes a vocal line and a piano accompaniment. The vocal line has a dotted line followed by the syllable "do". The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. Dynamic markings include *ff* and *dim.*.

31

Musical score for measures 31-35. The system includes a vocal line and a piano accompaniment. The vocal line is marked *p dolce*. The piano accompaniment consists of a steady eighth-note pattern in both hands, marked *p*.

36

Musical score for measures 36-40. The system includes a vocal line and a piano accompaniment. The piano accompaniment continues with the eighth-note pattern from the previous system.

41

Musical score for measures 41-44. The system includes a vocal line and a piano accompaniment. The vocal line is marked *f*. The piano accompaniment features a more complex rhythmic pattern in the right hand, including chords and eighth notes, also marked *f*.

46

p *mf*

51

p *mf* *cre - - - - - scen - - - - -*

56

do *8* *6* *do* *cre - - - - - scen - - - - - do*

60

ff *ff*

63

66

69

73

pesante

pesante sempre ff

79

dim. *dim.* *p*

di - mi - nu - en - do *p*

84

pp *pp* *pp* *pp*

89

92

95

Musical score for measures 95-97. The system includes a vocal line and a piano accompaniment with three staves. The key signature is two sharps (F# and C#). The piano part features complex chordal textures and arpeggiated patterns. The vocal line has melodic phrases with slurs and accents.

98

Musical score for measures 98-100. The system includes a vocal line and a piano accompaniment with three staves. The piano part continues with intricate textures. The vocal line features a trill in the final measure.

101

Musical score for measures 101-102. The system includes a vocal line and a piano accompaniment with three staves. The vocal line has lyrics "cre - scen" and a dynamic marking "p". The piano part includes trills and complex textures.

103

Musical score for measures 103-104. The system includes a vocal line and a piano accompaniment with three staves. The vocal line has lyrics "do" and a dynamic marking "p". The piano part features a tremolo in the upper register.

105

f

f

tr

cre - - - - - 0

cre - - - - - scen

107

scen

do

-do

109

ff

ff

tr

fff

fff

111

di

di - - - - -

113

mi - nu en

mi nu en do

115

do

pp espressivo

dim.

pp espressivo

118

121

124

127

130

p cre - - - - - scen

133

do

scen - - - - - do

136 *f* *cresc.*

f *cre* - - - - *scen* - - - - *do*

139 *ff* *agitato e adirato*

ff *agitato e adirato*

ac - - - - *ce* - - - - *le* - - - - *ran* - - - - *do*

142 *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz*

ac - - - - *ce* - - - - *le* - - - - *ran* - - - - *do*

Tempo I

145 *ff* *ff*

148

151

154

un poco stretto

157

161

pesante *tranq.*
p dolce

164

p

168

172

176

f *mp*
espressivo

poco f *p*

180

fp

poco f

184

p

188

f

f

192

dim. *f*

196

dim. *p* *poco f*

200

cre - scen *sul G*

203

do *do* *cresc.*

206

Musical score for measures 206-207. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The top staff contains a melodic line with a forte (*ff*) dynamic marking. The grand staff contains a complex piano accompaniment with a forte (*ff*) dynamic marking, featuring wide intervals and a dense texture.

208

Musical score for measures 208-209. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The top staff contains a melodic line with a forte (*f*) dynamic marking. The grand staff contains a complex piano accompaniment with a forte (*f*) dynamic marking, featuring wide intervals and a dense texture.

210

Musical score for measures 210-211. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The top staff contains a melodic line. The grand staff contains a complex piano accompaniment with a forte (*f*) dynamic marking, featuring wide intervals and a dense texture.

212

Musical score for measures 212-213. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The top staff contains a melodic line. The grand staff contains a complex piano accompaniment with a forte (*f*) dynamic marking, featuring wide intervals and a dense texture.

215

217

222

227

233

pp dolce *pp*


237

240


trmm

243

trmm

247 *accel. al* 

cresc.

cresc. e accel. al 

249

cre - - - - - scen - - - - - do

251

ff

ff fz

253

II

Andante

sul D

sul G

p espressivo

poco rit.

6

cre - - - scen - - - do *f* *dim.*

cre - - - scen - - - do *poco f* *dim. poco rit.*

a tempo

sul D

11

p molto espressivo

p molto espressivo a tempo

15

poco a poco cresc.

poco a poco cresc. *cresc.*

19

f

f

23

poco a poco animato ma non troppo

poco a poco animato ma non

pesante

ff

27

troppo

dim.

rubato

dim.

p grazioso

31

36

p grazioso

p

40

p

44

cresc.

f

un pochettino accel. al ff

cresc.

f

un pochettino accel. al ff

48

cre

cre

52

scen - do *ff con passione*

scen - do *ff con passione*

55

58

62

66 *allargamento*

allargamento

69 *molto rit.*

f *dim.* *dim.*

dim. *dim.* *molto rit.*

73 **Tempo I**

p espressivo *p* *sul G.....*

76

79

82

85

88

91

f

94

cre

97

scen - - - - - *do* *ff*

100

pesante
molto pesante *sempre ff*

103

Musical score for measures 103-105. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *dim.*, *p*, and *molto*.

106

Musical score for measures 106-108. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p*.

109

Musical score for measures 109-111. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *pp*.

112

Musical score for measures 112-115. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *dim.*, *poco rit.*, and *pp*.

III

Allegro piacevole e giovanile

sul G

Musical score for measures 1-5. The piece is in G major (one sharp) and 3/4 time. The tempo is 'Allegro piacevole e giovanile'. The first system consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a quarter rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, a half note G4, and a quarter note F#4. The piano accompaniment starts with a treble clef and a bass clef. The right hand has a quarter rest, followed by eighth notes G4-A4, B4-C5, B4-A4, G4-F#4. The left hand has a quarter rest, followed by eighth notes G3-A3, B3-C4, B3-A3, G3-F#3. The dynamic marking is *mf*.

Musical score for measures 6-10. The vocal line continues with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a quarter rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, a half note G4, and a quarter note F#4. The piano accompaniment continues with a treble clef and a bass clef. The right hand has a quarter rest, followed by eighth notes G4-A4, B4-C5, B4-A4, G4-F#4. The left hand has a quarter rest, followed by eighth notes G3-A3, B3-C4, B3-A3, G3-F#3. The dynamic marking is *mf*.

Musical score for measures 11-15. The vocal line continues with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a quarter rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, a half note G4, and a quarter note F#4. The piano accompaniment continues with a treble clef and a bass clef. The right hand has a quarter rest, followed by eighth notes G4-A4, B4-C5, B4-A4, G4-F#4. The left hand has a quarter rest, followed by eighth notes G3-A3, B3-C4, B3-A3, G3-F#3. The dynamic marking is *f*.

Musical score for measures 16-20. The vocal line continues with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a quarter rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, a half note G4, and a quarter note F#4. The piano accompaniment continues with a treble clef and a bass clef. The right hand has a quarter rest, followed by eighth notes G4-A4, B4-C5, B4-A4, G4-F#4. The left hand has a quarter rest, followed by eighth notes G3-A3, B3-C4, B3-A3, G3-F#3. The dynamic marking is *p*.

21

Measures 21-25 of a musical score in A major. The first system shows a melodic line in the treble clef with a dynamic marking of *f* (forte) and *mf* (mezzo-forte). The second system shows a piano accompaniment with a dynamic marking of *f* and *mf*. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

26

Measures 26-30 of a musical score in A major. The first system shows a melodic line in the treble clef with a dynamic marking of *f* and *mf*. The second system shows a piano accompaniment with a dynamic marking of *f* and *mf*. The piano part continues with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

31

Measures 31-37 of a musical score in A major. The first system shows a melodic line in the treble clef with a dynamic marking of *fz* (forzando) and *f*. The second system shows a piano accompaniment with a dynamic marking of *f* and *fz*. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The first system also includes a *pizz.* (pizzicato) marking and an *arco* marking.

38

Measures 38-42 of a musical score in A major. The first system shows a melodic line in the treble clef with a dynamic marking of *fz*. The second system shows a piano accompaniment with a dynamic marking of *fz*. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

43

sempre f

48

sempre f

53

poco accel.

poco accel.

dim. rit. dim.

58

Un poco sostenuto

p espressivo

p tranquillo

quasi rit.

p espressivo

p tranquillo

quasi rit.

63

p *cre* - - - - -

69

scen - - - - - *do* *f* *dim.* *calando*

scen - - - - - *do* *f* *dim.*

75

p *p*

80

p *cre* - -

85

scen - do

cre - scen - do

cresc.

90

f

f

95

pesante di - mi - nu -

pesante

dim.

100

en - do

di - mi - nu - en - do

poco accel.

poco accel.

pp

Tempo I

107 *f* *ad lib.* *a tempo* *ad lib.* *f*

114 *a tempo* *f*

120 *fz*

125 *fz*

131

fz *fz*

135

fz *fz*

140

fz *fz* *dim.* *dim.*

145 *tranq.*

p *p tranq.*

150

156

162

168

Tempo I

173

0 sul G

mf

mf

178

mf

183

f

f

188

p

p

193

f *mp*

198

f

204

pizz. *arco* *f* *fz* *fz*

211

fz *pizz.* *fz* *fz*

217

arco

fz

221

fz

226

sempre f

sempre f

230

234

poco accel.

rit.

poco accel. *di - mi - nu - en - do rit.*

Un poco sostenuto

239

quasi rit.

p dolce

p dolce *quasi rit.*

244

p

p

249

calando

cre - - - - - scen - - - - - do

cre - - - - - scen - - - - - do

calando

calando

255

pp *molto*

259

molto

263

p *poco a poco cresc.*

267

cre - - - - - scen - - - - - do

cre - - - - - scen - - - - - do

271

f

275

f

279

f

283

pesante di - - -

pesante di - -

288

poco a poco accel.

293

accel. al Stretto

298

Stretto

303

dolce

309

f

315

mf *accel.* *cresc.* *cre - - - - - scen - - - - -*

mf *cresc. e accel.* *cre - - - - - scen - -*

321

do

do

327

f

f

SONATA NO. 2
FOR VIOLIN AND PIANO

I

SONATE NR. 2
FOR VIOLIN OG KLAVER

Op. 35

Allegro con tiepidézza (♩ = 69)

Violino

p senza espressione

Pianoforte

pp senza espressione

6

sempre pp molto legato

12

poco *pp*

17

morendo

21

sul G

Musical score for measures 21-24. The system includes a vocal line and a piano accompaniment. The piano part features a 'ff' dynamic marking and 'fz' markings. The vocal line has a 'fz' marking at the end.

25

sul G

Musical score for measures 25-28. The system includes a vocal line and a piano accompaniment. The piano part features 'fz' markings. The vocal line has a 'fz' marking at the end.

29

sul D

Musical score for measures 29-32. The system includes a vocal line and a piano accompaniment. The piano part features 'fz' markings. The vocal line has a 'fz' marking at the end.

33

Musical score for measures 33-36. The system includes a vocal line and a piano accompaniment. The piano part features 'fz' markings. The vocal line has a 'fz' marking at the end.

55 *sul D.* *poco rall.* *a tempo*
molto dim. *pp*

58

61 *p* *pp*

65 *dim.* *dim.*

68

sempre p *pp* *ff*

71

pp *ff*

73

fff *fff*

76

fff

80

rall. *a tempo*

sempre fff

rall. *a tempo* *sempre fff*

84

molto dim. *poco rall.* *molto tranquillo*

molto di - - - mi - - - nu *poco rall.* *en - - - do* *ppp molto tranquillo*

88

poco rall. *Più moderato (♩ = 100)*

p

poco rall. *p*

91

94

97

cresc. *f* *dim.*

cresc. *f* *dim.*

100

pp *p*

pp *mfz* *p*

103

dim. *mf*

106

Musical score for measures 106-108. The system consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line features a melodic line with some grace notes. The piano accompaniment has a rhythmic pattern of eighth and sixteenth notes.

109

Musical score for measures 109-110. The system consists of three staves. The vocal line has a melodic line with dynamics *dim.* and *pp*. The piano accompaniment has a rhythmic pattern of eighth and sixteenth notes, with dynamics *pp* in the right hand.

111

Musical score for measures 111-112. The system consists of three staves. The vocal line has a melodic line with a fermata. The piano accompaniment has a rhythmic pattern of eighth and sixteenth notes.

113

Musical score for measures 113-114. The system consists of three staves. The vocal line has lyrics: *cre - - - - - scen - - - - - do*. The piano accompaniment has a rhythmic pattern of eighth and sixteenth notes, with dynamics *fz* in the bass line.

115

fz *molto*

cresc. *molto*

116 *Agitato*

ff *ff*

*

118

120

* Cf. Editorial Emendations and Alternative Readings.

123

126

128

131

134 Tempo I

pp molto fluente

pp molto fluente

espressivo

Detailed description: This system covers measures 134 to 137. The top staff features a melodic line with slurs and accents. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *pp* *molto fluente* and a performance instruction of *espressivo*.

138

tr

tranquillo

una corda

Detailed description: This system covers measures 138 to 141. The top staff has a melodic line with a trill-like texture in the final measure. The piano accompaniment is sparse, with a dynamic marking of *pp* *molto fluente* and performance instructions of *tranquillo* and *una corda*.

142

cresc.

cre - - - - - scen - - - - - do

Detailed description: This system covers measures 142 to 144. The top staff has a melodic line with a trill-like texture. The piano accompaniment is more active, with a dynamic marking of *cresc.* and performance instructions of *cre - - - - - scen - - - - - do*.

145

f

f

Detailed description: This system covers measures 145 to 148. The top staff has a melodic line with a dynamic marking of *f*. The piano accompaniment is more active, with a dynamic marking of *f*.

149 *brioso*
pp *poco espressivo*

Musical score for measures 149-151. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics include pp and poco espressivo.

152 *pp*

Musical score for measures 152-154. The system includes a vocal line and a piano accompaniment. The vocal line continues with quarter notes D5, C5, Bb4, and A4. The piano accompaniment maintains its complex rhythmic pattern. Dynamics include pp.

155 *espressivo*

Musical score for measures 155-157. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics include espressivo.

158

Musical score for measures 158-160. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes.

161

pp

pp staccato

164

cre - - - - - scen - - - - - do

cre - - - - - scen - - - - - do

f

sul G

f

sul G

167

171

ff

sul G

ff

176 *rall.*

di - mi - nu - en - do

181 *poco meno mosso*
sul D
pp

poco meno mosso
pp

185 sul A

sul A

pp

espressivo

189

di - mi - nu - en - do

193

pp tranquillo

mf *p*

pp tranquillo

197

mf

mp *p* *dim.*

mf *pp dim.*

200

pp

ppp

202

f molto

204

p *poco rall.* *a tempo* *ff*

pp *poco rall.* *ff a tempo*

207

fz *fz*

210

dim.

di - - - - mi - - - - nu - - - - en - - - -

213

rall. *poco moderato* *lunga*

pp *ppp* *pp* *mf*

rall. *do* *pp* *ppp* *poco moderato* *lunga* *poco f*

II

Molto adagio (♩ = 58)

Musical score for piano, measures 1-10. The score is in G major (one sharp) and common time (C). It features a melody in the right hand and a complex accompaniment in the left hand. Dynamics include *ff*, *p*, *pp*, *ff*, and *molto dim.*. Performance markings include *poco rall.* and *molto dim.*. The score is divided into systems of three staves (treble, grand, and bass clefs).

8 *a tempo*
pp
pp
a tempo

10
p
p

12
f
rall.
dim.
p
f
rall.
dim.
pp

14 *a tempo*
ff
ff
a tempo
ff

15

17

19

22 *a tempo*

23

24

25

26

dim. *pp* *f* dim.

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

28 *un poco di più*

f

mf *un poco di più* *fz*

trill

29

pp *p*

pp *trill*

30

f *espressivo* *pp* *poco rall.*

f *espressivo dim.* *poco rall.* *pp*

31 *poco rall.*
mfz *molto espressivo*
mfz *molto espressivo* *poco rall.*

32 *dim.*
dim. *molto dim.*

33 *ff*
ff

35 *p*
p

37 *tranq.*
pp *f* *dim.*

39 *rall.* *molto adagio*
p *f* *molto* *ff* *p*
p *f* *molto rall.* *mfz* *p*
molto adagio

41 *cresc.* *f* *dim.* *rall.*
cresc. *f* *dim.* *rall.*

43 *v* *p* *dim.* *dim.* *ppp* *rall.*
pp *dim.* *rall.* *dim.* *ppp*

III

Allegro piacevole

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The tempo is marked 'Allegro piacevole'. The score is divided into four systems, with measure numbers 7, 14, and 21 indicated at the beginning of each system. The piano accompaniment features a steady eighth-note bass line and a more melodic upper line. The vocal line is a single melodic line. Dynamics include *mf* (mezzo-forte) and *f* (forte), with *cresc.* (crescendo) markings indicating increasing volume.

28 *poco rall.* *a tempo*
sul D // sul G

dim. *pp* *mf*

dim. *poco rall.* *pp* *mf* *a tempo*

35

42

pp

tenuto *pp*

48

cresc. *f*

cresc. *f*

54

sul A sul E sul A sul E

60

dim.

66

pp mf spiccatissimo

pp mf

72

p

molto staccato p

78

78

cresc. *f* *dim.*

cresc. *f* *dim.*

This system contains measures 78 through 83. The upper staff features a melodic line with slurs and dynamic markings of *cresc.*, *f*, and *dim.*. The lower staff is a piano accompaniment with slurs and dynamic markings of *cresc.*, *f*, and *dim.*.

84

84

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

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

This system contains measures 84 through 89. The upper staff begins with a *p* dynamic, followed by *cresc. spicc.*, *f*, and *dim.*. The lower staff begins with a *p* dynamic, followed by *cresc.*, *f*, and *dim.*. There are accents (>) over some notes in the lower staff.

90

90

dim. *p* *poco a poco cresc.*

dim. *p* *poco a poco*

This system contains measures 90 through 96. The upper staff has *dim.*, *p*, and *poco a poco cresc.* markings. The lower staff has *dim.*, *p*, and *poco a poco* markings.

97

97

cresc.

This system contains measures 97 through 102. The upper staff has a *cresc.* marking. The lower staff has a *cresc.* marking. The system concludes with a key signature change to three sharps (F#, C#, G#).

103 (♩ = ♩)

ff

108 *ff* sul G

ff

112 *tr*

tr

117 *tr*

tr

122

sempre ff

sempre ff

126

sempre ff

sempre ff

sul A

gliss.

131

poco a poco dim.

poco a poco dim.

136

dim.

mp

dim.

rall.

ppp

mp

141 Tempo I

Musical score for measures 141-145. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#) and the time signature is 3/4. The music features a melodic line in the upper treble staff and a more rhythmic accompaniment in the grand staff. A fermata is placed over the final note of the first staff in measure 145.

Musical score for measures 146-150. The system consists of three staves. The key signature and time signature remain the same. The music continues with melodic and harmonic development. Performance markings include *sul A* above the first staff in measure 147 and *sul E* above the first staff in measure 150.

Musical score for measures 151-155. The system consists of three staves. The key signature and time signature remain the same. The music continues with melodic and harmonic development. A performance marking of *sul A* is present above the first staff in measure 154.

Musical score for measures 156-160. The system consists of three staves. The key signature and time signature remain the same. The music continues with melodic and harmonic development. Performance markings of *cresc.* are present below the first staff in measure 157 and below the second staff in measure 159.

161

f *dim.* *p*

167

172

cre - -

178

scen - - do *f* *f* *dim.*

scen - - do *f* *dim.*

183

p

188

p

193

pp *cresc.* *ff*

198

fz *fz* *fz* sul G

202

fz *fz* *fz* *fz*

fz *fz* *fz* *fz*

206

fz *fz* *fz* *fz*

fz *fz* *fz* *fz*

sempre ff

210

fz *fz* *fz* *fz*

fz *fz* *fz* *fz*

sempre ff secco

Ped.

215

non rall.

p

non rall.

di - - - - mi - - - - non rall. nu - - - - en - - - - do

221

227

233

239

245

pp
ff molto agitato

250

ff
meno f

255

ff
dim.

261

ral - - - - -
di - - - - - p
dim. p ral - - - - -

267

len - - - - - tan - - - - - do
mi - - - - - nu - - - - - en - - - - - do ppp
len - - - - - dim. tan - - - - - do ppp

FANTASY PIECES

FANTASISTYKKER

FOR OBOE AND PIANO

FOR OBO OG KLAVER

ROMANCE

1.

Op. 2

ROMANCE

Andante con duolo

Oboe

Pianoforte

p molto espressivo

mf

p molto espressivo

6

mf

dim.

p

smorzando

11

cresc.

p

cre - - - - -

scen - - - - - *do*

15

f

pp

f

pp

pp

20

p

Measures 20-23: The system begins with a piano (*p*) dynamic. The upper staff features a melodic line with slurs and ties. The middle staff contains a complex texture of triplets and chords, with the number '3' indicating triplet groupings. The lower staff provides a bass line with chords and some melodic movement.

24

Measures 24-26: This system continues the musical texture. The middle staff is dominated by triplet patterns, with the number '3' appearing frequently. The upper and lower staves continue their respective melodic and harmonic parts.

27

f

Measures 27-29: The dynamic shifts to forte (*f*). The music becomes more active, with the middle staff featuring prominent triplet patterns. The upper staff has a more melodic and expressive line, while the lower staff continues with rhythmic accompaniment.

30

dim.

Measures 30-33: The dynamic changes to *dim.* (diminuendo). The music transitions to a more reflective mood. The middle staff has a sparse texture with some triplet patterns, and the lower staff continues with a steady accompaniment. The upper staff features a melodic line with slurs and ties.

34 *molto accelerando*

38 *agitato* *rit.*

f *agitato* *rit.*

42 **Tempo I**

p *dim.* *p*

46 *mf* *dim.* *p*

mf

50

Musical score for measures 50-52. The vocal line starts with a half note G4, followed by a quarter rest, then a quarter note A4, and a half note B4. The piano accompaniment features a complex texture with triplets in the right hand and sustained chords in the left hand.

53

cre - - - - - scen - - - - - do *ff*

Musical score for measures 53-55. The vocal line continues with a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment includes triplets and a dynamic marking of *ff*.

56

molto dim. *p*

Musical score for measures 56-60. The vocal line features a melodic phrase with a dynamic marking of *molto dim.* The piano accompaniment has a dynamic marking of *p*.

61

dim. *dim.*

Musical score for measures 61-65. The vocal line has a dynamic marking of *dim.* The piano accompaniment features a complex texture with a dynamic marking of *dim.*

HUMORESQUE
HUMORESQUE
Allegretto scherzando

2.

Oboe

Pianoforte

f

dim.

5

mf

fz

p

10

fz

f

17

mf

mf

Detailed description of the musical score: The score is for a piece in 2/4 time, B-flat major. The piano part consists of a rhythmic accompaniment in the left hand and a melodic line in the right hand. The melodic line starts with a half note G4, followed by eighth notes A4, Bb4, and C5. It then moves to a series of eighth notes: D5, E5, F5, G5, A5, Bb5, C6, Bb5, A5, G5, F5, E5, D5. There are several dynamic markings: *f* at the beginning, *dim.* with a hairpin, *mf* at measure 5, *fz* at measure 10, *f* at measure 11, and *mf* at measure 17. There are also articulation marks like accents and slurs. The Oboe part is mostly silent, with a few notes in the first measure.

22

Musical score for measures 22-26. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 22 features a melodic line in the treble staff with a forte (*fz*) dynamic and a piano (*p*) accompaniment in the grand staff. Measure 23 continues the melodic line with a piano (*p*) dynamic. Measure 24 includes a triplet of eighth notes in the treble staff with a forte (*fz*) dynamic. Measure 25 shows a piano (*p*) dynamic in the treble staff. Measure 26 concludes the system with a piano (*p*) dynamic.

27

Musical score for measures 27-31. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 27 features a melodic line in the treble staff with a forte (*fz*) dynamic. Measure 28 continues the melodic line with a forte (*fz*) dynamic. Measure 29 includes a piano (*p*) dynamic in the treble staff. Measure 30 shows a piano (*p*) dynamic in the treble staff. Measure 31 concludes the system with a piano (*p*) dynamic.

32

Musical score for measures 32-36. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 32 features a piano (*p*) dynamic in the treble staff. Measure 33 continues the melodic line with a piano (*p*) dynamic. Measure 34 includes a forte (*f*) dynamic in the treble staff. Measure 35 shows a forte (*f*) dynamic in the treble staff. Measure 36 concludes the system with a forte (*f*) dynamic.

37

Musical score for measures 37-41. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 37 features a piano (*p*) dynamic in the treble staff. Measure 38 continues the melodic line with a piano (*p*) dynamic. Measure 39 includes a forte (*f*) dynamic in the treble staff. Measure 40 shows a forte (*f*) dynamic in the treble staff. Measure 41 concludes the system with a forte (*f*) dynamic.

42

Musical score for measures 42-47. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with triplets and rests. The piano accompaniment has a bass line with chords and a treble line with triplets and chords. Dynamics include *mf* and *ff*.

48

Musical score for measures 48-53. The system includes a vocal line and a piano accompaniment. The vocal line continues with melodic lines and rests. The piano accompaniment features a bass line with chords and a treble line with triplets and chords. Dynamics include *ff*.

54

Musical score for measures 54-58. The system includes a vocal line and a piano accompaniment. The vocal line has melodic lines with accents. The piano accompaniment has a bass line with chords and a treble line with chords. Dynamics include *fz*.

59

Musical score for measures 59-63. The system includes a vocal line and a piano accompaniment. The vocal line has melodic lines with accents. The piano accompaniment has a bass line with chords and a treble line with chords. Dynamics include *mf* and *fz*.

64

f *p* *f* *f*

f *p* *f*

71

mf

ff *mf*

76

pp

pp

83

f

f

cre - - - - - scen - - - - - do

89

Musical score for measures 89-93. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). The music features a melody in the upper treble staff with slurs and accents. The grand staff contains accompaniment with triplets and a dynamic marking of *f* (forte) in the first measure.

94

Musical score for measures 94-98. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps. The music features a melody in the upper treble staff with slurs and accents. The grand staff contains accompaniment with triplets and a dynamic marking of *f* (forte) in the first measure.

99

Musical score for measures 99-103. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps. The music features a melody in the upper treble staff with slurs and accents. The grand staff contains accompaniment with triplets and a dynamic marking of *p* (piano) in the first measure.

104

Musical score for measures 104-108. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps. The music features a melody in the upper treble staff with slurs and accents. The grand staff contains accompaniment with triplets and a dynamic marking of *f* (forte) in the first measure.

108

112

116

121

ac - - ce - - le - - ran - - do al Fine

mf dim. dim.

mf dim. ac - - ce - - le - - ran - - do al Fine dim.

CANTO SERIOSO

FOR FRENCH HORN
AND PIANO

CANTO SERIOSO

FOR HORN
OG KLAVER

Andante sostenuto

Corno (F)

Pianoforte

6

10

14

ral - - len - tan - do

Adagio molto

Musical score for measures 14-16. The system includes a vocal line and a piano accompaniment. The vocal line has a long note followed by a rest and then a triplet. The piano accompaniment features a triplet in the right hand and a steady eighth-note pattern in the left hand. Dynamics include 'p' and 'mp'.

17

Musical score for measures 17-18. The system includes a vocal line and a piano accompaniment. The vocal line has a triplet followed by a rest and another triplet. The piano accompaniment features a triplet in the right hand and a steady eighth-note pattern in the left hand. Dynamics include 'dim.'.

19

Musical score for measures 19-20. The system includes a vocal line and a piano accompaniment. The vocal line has a series of triplets. The piano accompaniment features a triplet in the right hand and a steady eighth-note pattern in the left hand. Dynamics include 'f' and 'fz'.

21

Musical score for measures 21-22. The system includes a vocal line and a piano accompaniment. The vocal line has a series of triplets. The piano accompaniment features a triplet in the right hand and a steady eighth-note pattern in the left hand. Dynamics include 'f' and 'fz'.

23 *poco ral - - - len - - - tan - - - do a tempo (Adagio)*

f^z 3 3 dim. 3 f

poco ral - - - len - - - tan - - - do a tempo (Adagio)

f^z dim. p ff

25

fff

sempre ff

agitato f^z ff

27 *rall.*

dim. dim. rall. rall. dim. dim.

29 **Tempo I (Andante sostenuto)**

p p

33

37 **Allegro** *rall.* **Andante**

41 **Allegro** *rall.* **Andante**

45 **Poco allegro** *poco rall.* **Andante**

SERENATA IN VANO SERENATA IN VANO

FOR CLARINET, BASSOON,
FRENCH HORN, CELLO
AND DOUBLEBASS

FOR KLARINET, FAGOT,
HORN, CELLO OG
KONTRABAS

Allegro non troppo ma brioso

Musical score for measures 1-6. The score is for Clarinet (Bb), Bassoon, French Horn (F), Cello, and Double Bass. The Clarinet part begins with a melodic line marked *mf marcato*. The Bassoon and French Horn parts are silent. The Cello part plays a rhythmic accompaniment of chords, marked *ff* and *pizz.*. The Double Bass part plays a rhythmic accompaniment of eighth notes, marked *ff* and *pizz.*.

Musical score for measures 7-12. The Clarinet part continues with a melodic line, marked *ppp*. The Bassoon part enters with a melodic line, marked *mf marcato*. The French Horn part plays a long note, marked *pp*. The Cello and Double Bass parts continue with their rhythmic accompaniment.

Musical score for measures 13-18. The Clarinet part continues with a melodic line, marked *mf marcato*. The Bassoon part continues with a melodic line, marked *mf marcato*. The French Horn part plays a melodic line with triplets, marked *mf marcato*. The Cello part continues with its rhythmic accompaniment, marked *ff* and *arco*. The Double Bass part continues with its rhythmic accompaniment, marked *ff* and *pizz.*.

20

Cl. (Bb)

Fg.

Cor. (F)

Vc.

Cb.

27

A

Cl. (Bb)

Fg.

Cor. (F)

Vc.

Cb.

34

Cl. (Bb)

Fg.

Cor. (F)

Vc.

Cb.

41 *poco rall.* *a tempo*

Cl. (Bb)

Fg.

Cor. (F)

Vc.

Cb.

mf espressivo

mf

mf

50

Cl. (Bb)

Fg.

Cor. (F)

Vc.

Cb.

mf espressivo

mf

cresc.

cresc.

cresc.

cresc.

cresc.

57

Cl. (Bb)

Fg.

Cor. (F)

Vc.

Cb.

ff

ff

ff

ff

ff

arco

p

cresc.

f

f

f

f

f

63

Cl. (Bb)

Fg.

Cor. (F)

Vc.

Cb.

f

69

Cl. (Bb)

Fg.

Cor. (F)

Vc.

Cb.

f

76

B

Cl. (Bb)

Fg.

Cor. (F)

Vc.

Cb.

pp

pp

pp

p

cresc.

cresc.

cresc.

cresc.

p

cresc.

83

Cl. (Bb) *f*

Fg. *f*

Cor. (F) *f*

Vc. *f*

Cb. *f*

89

Cl. (Bb) *fz*

Fg. *fz*

Cor. (F) *fz*

Vc. *fz*

Cb. *f*

95

Cl. (Bb) *dim.* *sempre dim.* *pp*

Fg. *dim.* *sempre dim.* *pp*

Cor. (F) *dim.* *sempre dim.* *pp*

Vc. *dim.* *sempre dim.* *pp*

Cb.

102

Cl. (Bb)

Fg.

Cor. (F)

Vc.

Cb.

dim. *ppp*

dim. *ppp*

dim. *ppp*

dim. *ppp*

fz *dim.*

109

Cl. (Bb)

Fg.

Cor. (F)

Vc.

Cb.

ppp tranquillo e dolce

ppp tranquillo e dolce

ppp tranquillo e dolce

ppp tranquillo e dolce

pp tranquillo e dolce

dim. *dim.* *dim.* *dim.*

pp tranquillo e dolce *dim.*

poco lento

115

Cl. (Bb)

Fg.

Cor. (F)

Vc.

Cb.

dim. *dim.* *dim.* *dim.*

dim. *dim.*

poco rall.

123 un poco adagio

Cl. (Bb) *mf espressivo*

Fg. *mp espressivo*

Cor. (F) *mp espressivo*

Vc. *p*

Cb. *p*

Cl. (Bb) *f* *dim.*

Fg. *f* *dim.* *mp*

Cor. (F) *f* *dim.* *mp*

Vc. *f* *dim.* *p*

Cb. *f* *dim.* *p*

Cl. (Bb) *ppp* *espressivo* *f*

Fg. *espressivo* *espressivo* *f*

Cor. (F) *espressivo* *f*

Vc. *f*

Cb. *f*

138 *poco agitato*

Cl. (Bb) *ff*

Fg. *ff*

Cor. (F) *ff*

Vc. *ff*

Cb. *ff*

143 *poco rall.* *a tempo*

Cl. (Bb) *dim.* *pp*

Fg. *dim.* *pp*

Cor. (F) *dim.* *pp*

Vc. *dim.* *pp*

Cb. *dim.* *pp*

148 *poco rit.* *Tempo I*

Cl. (Bb) *ppp*

Fg. *mp espressivo*

Cor. (F) *mp espressivo*

Vc. *pp*

Cb. *pp*

poco a poco ral - - - - - len - - - - -

151

Cl. (Bb)

Fg.

Cor. (F)

Vc.

Cb.

154

tan - - - - - do

Tempo di marcia

Cl. (Bb)

Fg.

Cor. (F)

Vc.

Cb.

dim.

pizz.

mp

pizz.

mp

160

Cl. (Bb)

Fg.

Cor. (F)

Vc.

Cb.

mp

fz

mp

166

1. 2.

Cl. (Bb) *mp* *fz*

Fg. *p*

Cor. (F) *p*

Vc. arco *fz* *ff*

Cb. arco *fz* *ff*

169

Cl. (Bb) *p*

Fg. *p staccato*

Cor. (F)

Vc. pizz. *mf* arco *f* *p*

Cb. pizz. *mf* arco *f* *p*

175

1. 2.

Cl. (Bb)

Fg.

Cor. (F)

Vc. *ff* *ff*

Cb. *ff* *ff*

178

Cl. (Bb)

Fg.

Cor. (F)

Vc.

Cb.

p

dim.

pp

p

dim.

pp

p

ff

ff

un poco di più

182

Cl. (Bb)

Fg.

Cor. (F)

Vc.

Cb.

ff

ff

f

187

Cl. (Bb)

Fg.

Cor. (F)

Vc.

Cb.

cresc. pesante

cresc. pesante

QUINTET

FOR FLUTE, OBOE, CLARINET,
FRENCH HORN AND BASSOON

KVINTET

FOR FLØJTE, OBO,
KLARINET, HORN OG FAGOT

I

Op. 43

Allegro ben moderato

Flauto
Oboe
Clarinetto (A)
Corno (F)
Fagotto

mp
pp
p
p

Detailed description: This system contains the first four measures of the piece. The flute, oboe, and clarinet parts are mostly rests, with some notes appearing in measure 4. The bassoon part has a melodic line starting in measure 1. Dynamics include mezzo-piano (mp) for the bassoon and piano (p) for the flute, oboe, and clarinet in measure 4.

Fl.
Ob.
Cl. (A)
Cor. (F)
Fg.

p
mp
pp

Detailed description: This system contains measures 5, 6, and 7. The flute part has a melodic line starting in measure 5. The oboe part has a melodic line starting in measure 6. The clarinet part has a melodic line starting in measure 5. The bassoon part has a melodic line starting in measure 5. Dynamics include piano (p) for the bassoon, mezzo-piano (mp) for the flute in measure 7, and pianissimo (pp) for the oboe in measure 7.

Fl.
Ob.
Cl. (A)
Cor. (F)
Fg.

poco f
sempre pp
sempre p

calando

Detailed description: This system contains measures 8, 9, 10, and 11. The flute part has a melodic line starting in measure 8. The oboe part has a melodic line starting in measure 8. The clarinet part has a melodic line starting in measure 8. The bassoon part has a melodic line starting in measure 8. Dynamics include poco forte (poco f) for the flute in measure 10, sempre pianissimo (sempre pp) for the oboe, and sempre piano (sempre p) for the bassoon. The tempo marking 'calando' is placed above the system.

a tempo

12

Fl. *p* *f*

Ob. *p* *f*

Cl. (A) *f*

Cor. (F) *p* *f*

Fg. *f*

17

Fl. *mp*

Ob. *p*

Cl. (A) *p*

Cor. (F) *p*

Fg. *p*

di - - mi - - nu - - en - - do

22

Fl. *fz*

Ob. *mfz* *p*

Cl. (A) *mp* *p* *mfz* *p*

Cor. (F)

Fg. *f*

26

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

p

mp

29

A

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

p

f

f

f \leftarrow *fz*

33

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

f \leftarrow *fz*

fz

fz

calando a tempo
(quasi rall.)

37

Fl. *p* *mp*

Ob. *tranquillo*

Cl. (A) *p* *mp*

Cor. (F) *mp espressivo*

Fg. *tranquillo* *dim.*

41

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

44

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

47

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

p espressivo

pp

p espressivo

50

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

f

f

f

f

f

f

53¹

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

di - - - mi - - - nu - - - do

di - - - mi - - - nu - - - en - - - do

di - - - mi - - - nu - - - do

di - - - mi - - - nu - - - do

di - - - mi - - - nu - - - en - - - do

di - - - mi - - - nu - - - en - - - do

calando

calando

calando

calando

p marcato

poco rall.

a tempo

58^I

Fl. *p* *pp* *mp*

Ob. *pp*

Cl. (A) *p* *pp* *pp*

Cor. (F) *p*

Fg.

B

2.

52^{II}

Fl. *f*

Ob. *f* *f*

Cl. (A) *f* *f*

Cor. (F) *f* *mf*

Fg. *f* *mf*

55^{II}

Fl. *mf*

Ob. *mf*

Cl. (A) *mf*

Cor. (F) *mf*

Fg. *mf*

58^{II}

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

61^{II}

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

64

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

f *ff*

f

ff

con sord.

ff *ff* *ff* *ff* *ff* *ff*

f *ff* *ff* *ff* *ff* *ff* *ff* *ff*

C

67

Fl. *mf*

Ob. *mf*

Cl. (A) *mf*

Cor. (F) *ff* *ff* *mf*

Fg. *ff* *mf*

3

Detailed description: This system contains measures 67-70. The Flute part has a melodic line with slurs and accents, starting with a *mf* dynamic. The Oboe part has a rhythmic pattern of eighth notes with a slur and *mf* dynamic. The Clarinet in A part has a melodic line with a slur and *mf* dynamic. The French Horn part has a melodic line with a slur, starting with *ff* dynamics and moving to *mf*. The Bassoon part has a melodic line with a slur, starting with *ff* and moving to *mf*. A triplet of eighth notes is marked with a '3' in the Bassoon part.

71

Fl. *ppp*

Ob. *espressivo*

Cl. (A) *pp*

Cor. (F) *p* *pp* *pp*

Fg. *ppp* *espressivo*

senza sord.

Detailed description: This system contains measures 71-74. The Flute part has a melodic line with slurs and accents, starting with a *ppp* dynamic. The Oboe part has a melodic line with a slur and *espressivo* marking. The Clarinet in A part has a melodic line with slurs and accents, starting with a *pp* dynamic. The French Horn part has a melodic line with a slur, starting with a *p* dynamic and moving to *pp*. The Bassoon part has a melodic line with a slur, starting with a *ppp* dynamic and *espressivo* marking. The instruction 'senza sord.' is written above the French Horn part.

75

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

Detailed description: This system contains measures 75-78. The Flute part has a melodic line with slurs and accents. The Oboe part has a melodic line with a slur. The Clarinet in A part has a melodic line with slurs and accents. The French Horn part has a melodic line with slurs and accents. The Bassoon part has a melodic line with slurs and accents.

79

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

dim.

p

ff

con sord.

dim.

p < ff

poco rall. a tempo

83

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

ff

p

ff

p

ff

p

ff

p

86

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

p

senza sord.

89

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

92

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

D

poco rall. a tempo

96

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

99

Fl. *3*

Ob.

Cl. (A) *3*

Cor. (F) *p*

Fg. *p*

102

Fl. *3*

Ob.

Cl. (A) *3*

Cor. (F) *poco f*, *dim.*, *mf < f*

Fg. *poco f*, *dim.*, *mf < f*

105

Fl. *3*

Ob.

Cl. (A) *3*

Cor. (F) *p dim.*, *pp*

Fg. *p dim.*, *pp*

108

Fl. *pp* *f*

Ob.

Cl. (A) *pp* *f*

Cor. (F) *pp* *f*

Fg. *pp* *f*

111

Fl. *pp* *f*

Ob. *pp* *mp* *f* *dim.*

Cl. (A) *pp* *f* *dim.*

Cor. (F) *dim.* *dim.*

Fg. *dim.* *dim.*

114

poco rall. *a tempo*

Fl.

Ob. *pp* *mp*

Cl. (A) *poco marcato*

Cor. (F) *ppp*

Fg.

117

Fl. *mp marcato*

Ob.

Cl. (A)

Cor. (F)

Fg.

mp poco marcato

120

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

dim.

pp

dim.

pp

marcato

dim.

pp

dim.

pp

p dim.

pp

p

124

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

f

f

p

f

p

f

f

127

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

dim.

dim.

dim.

130

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

dim.

mf

mp

mp

p

mf

poco rall.

133

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

di - - - - mi - - - - nu - - - - en - - - - do

p

di - - - - mi - - - - nu - - - - en - - - - do

pp

di - - - - mi - - - - nu - - - - en - - - - do

p *pp*

p *pp*

p dim.

pp

II

MENUET (♩ = 96)

1

Flauto

Oboe

Clarinetto (A)

Corno (F)

Fagotto

mp

6

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

p

11

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

pp

15

1. | 2.

Fl. *mp*

Ob. *pp*

Cl. (A) *p*

Cor. (F) *pp*

Fg.

19

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

24

Fl. *f*

Ob. *f*

Cl. (A)

Cor. (F) *mf*

Fg.

29 rit. a tempo

Fl. *di - - - mi - - - nu - - - en - - - do* *p* *ppp*

Ob. *di - - - mi - - - nu - - - en - - - do* *pp*

Cl. (A) *mp*

Cor. (F) *p* *ppp* *pp*

Fg. *mp*

35

Fl.

Ob. *mp*

Cl. (A)

Cor. (F)

Fg.

poco

41

Fl. *mf*

Ob. *p* *p*

Cl. (A) *mf*

Cor. (F) *mp*

Fg. *mf*

45 TRIO

Musical score for measures 45-50. The score is for a Trio section and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Cor Anglais (Cor. (F)), and Bassoon (Fg.). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The Flute part begins with a rest, followed by a melodic line starting at measure 48 with a dynamic marking of *p*. The Oboe part has a melodic line starting at measure 46 with a dynamic marking of *p*. The Clarinet in A part has a melodic line starting at measure 46 with a dynamic marking of *p*. The Bassoon part has a melodic line starting at measure 49 with a dynamic marking of *mf*.

Musical score for measures 51-55. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Cor Anglais (Cor. (F)), and Bassoon (Fg.). The key signature has three flats. The time signature is 3/4. The Flute part has a first ending (1.) and a second ending (2.) starting at measure 51. The Flute part has dynamic markings of *p* and *mf*. The Oboe part has dynamic markings of *p* and *mf*. The Clarinet in A part has a dynamic marking of *p*. The Bassoon part has dynamic markings of *p* and *mf*.

Musical score for measures 56-60. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Cor Anglais (Cor. (F)), and Bassoon (Fg.). The key signature has three flats. The time signature is 3/4. The Flute part has a dynamic marking of *pp*. The Oboe part has a dynamic marking of *pp*. The Clarinet in A part has a dynamic marking of *p*. The Bassoon part has a dynamic marking of *pp*.

61

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. (A) *cresc.* *f*

Cor. (F) *mp* *f*

Fg. *cresc.* *f*

66

Fl. *mf* *dim.* *pp*

Ob. *mf* *dim.* *pp*

Cl. (A) *mf* *dim.* *pp*

Cor. (F) *mf* *pp*

Fg. *mf* *dim.* *pp*

poco rall.

MENUET

72

Fl.

Ob.

Cl. (A) *mp*

Cor. (F)

Fg. *mp*

77

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

82

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

86

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

91

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

97

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

f

f

mf

p

di - - - mi - - - nu - - - en - - - do

di - - - mi - - - nu - - - en - -

rit.

103

a tempo

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

p

ppp

pp

mp

ppp

pp

mp

do

109

Fl. *mf*

Ob. *mp* *p*

Cl. (A) *mf*

Cor. (F) *mp*

Fg. *poco* *mf*

113

CODA

Fl. *f*

Ob.

Cl. (A) *f*

Cor. (F) *f*

Fg. *f*

117

rall.

Fl. *f* di - - - mi - - - nu - - - en - - - do *p*

Ob. *f* di - - - mi - - - nu - - - en - - - do *p*

Cl. (A) di - - - mi - - - nu - - - en - - - do *p*

Cor. (F) *mf* di - - mi - - nu - - en - - do *p*

Fg. di - - - mi - - - nu - - - en - - - do *p*

III

PRÆLUDIUM
PRELUDE
Adagio

Flauto

Corno inglese (Oboe)

Clarinetto (A)

Corno (F)

Fagotto

6

Fl.

Cor. ingl.

Cl. (A)

Cor. (F)

Fg.

accel.

calando

dim.

8

Fl.

Cor. ingl.

Cl. (A)

Cor. (F)

Fg.

rall.

a tempo

rall.

a tempo

ppp

molto

pp

pp

11 poco agitato

Fl.

Cor.ingl. *ff*

Cl. (A) *ff*

Cor. (F) *ff*

Fg. *ff*

14 *tranq.* Tempo I (Adagio)

Fl.

Cor.ingl. *ff* *sempre ff*

Cl. (A) *sempre ff*

Cor. (F) *sempre ff*

Fg. *sempre ff*

17

Fl. *sempre ff*

Cor.ingl. *pp* *ff*

Cl. (A) *ppp* *molto* *ff*

Cor. (F) *pp* *ff*

Fg. *pp* *ff*

19 *agitato*

Fl. *p*

Cor. ingl. *pp* *ff*

Cl. (A) *ppp* *molto* *ff*

Cor. (F) *pp*

Fg. *pp*

21 *poco a poco tranquillo*

Fl.

Cor. ingl. *dim.*

Cl. (A) *dim.*

Cor. (F)

Fg.

23 *lunga*

Fl.

Cor. ingl. *ppp*

Cl. (A) *dim.* *pp* *ppp*

Cor. (F) *p* *dim.* *pp* *dim.* *ppp*

Fg.

TEMA MED VARIATIONER
THEME AND VARIATIONS
Un poco andantino

27

Fl. *p*

Cor. ingl. *p*

Cl. (A) *mp*

Cor. (F) *p*

Fg. *p*

32

Fl.

Cor. ingl. *p*

Cl. (A) *p*

Cor. (F) *p*

Fg.

38

Fl. *p*

Cor. ingl. *p* muta in ob.

Cl. (A) *p*

Cor. (F) *p*

Fg. *p*

Var. 1

43

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

48

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

53

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

Var. 2
Un poco di più

59

Fl. *mp*

Ob.

Cl. (A) *mp*

Cor. (F) *pp*

Fg.

tr

Detailed description: This system covers measures 59 to 61. The Flute (Fl.) part begins with a melodic line marked *mp*. The Clarinet in A (Cl. (A)) and Cor Anglais (Cor. (F)) parts have a similar melodic line, with the Cor. (F) marked *pp*. The Bassoon (Fg.) part is mostly silent. The Oboe (Ob.) part is also silent. A trill is indicated in the Cl. (A) part in measure 61.

62

Fl. *fz* *p*

Ob.

Cl. (A) *fz* *p*

Cor. (F) *p*

Fg. *fz* *p*

Detailed description: This system covers measures 62 to 64. The Flute (Fl.) and Clarinet in A (Cl. (A)) parts play a rapid sixteenth-note passage marked *fz* (forzando), which then transitions to a softer *p* dynamic. The Bassoon (Fg.) part has a triplet of sixteenth notes marked *fz*. The Cor Anglais (Cor. (F)) part has a melodic line marked *p*. The Oboe (Ob.) part is silent.

65

Fl. *fz* *p*

Ob. *mp* *fz* *p*

Cl. (A) *fz* *p*

Cor. (F) *fz* *p*

Fg. *fz* *p*

tr

Detailed description: This system covers measures 65 to 67. The Flute (Fl.), Clarinet in A (Cl. (A)), Cor Anglais (Cor. (F)), and Bassoon (Fg.) parts all play rapid sixteenth-note passages marked *fz* (forzando), which then transition to a softer *p* dynamic. The Oboe (Ob.) part has a melodic line marked *mp* in measure 65, followed by a sixteenth-note passage marked *fz* in measure 66, and then *p* in measure 67. A trill is indicated in the Cl. (A) part in measure 65.

68

Fl. *fz* *p* *mp*

Ob. *fz* *p* *mp*

Cl. (A) *fz* *p* *mp*

Cor. (F) *fz* *p* *mp*

Fg. *fz* *p* *mp*

71

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

Var. 3
Meno mosso

75

Fl.

Ob. *mp* *espressivo*

Cl. (A) *pp*

Cor. (F) *pp*

Fg. *p*

80

Fl. *mf* *p*

Ob. *p*

Cl. (A) *p*

Cor. (F) *p*

Fg. *p*

85

Fl. *mp* *pp dim.* *ppp*

Ob. *pp* *ppp*

Cl. (A) *pp* *ppp*

Cor. (F) *pp* *ppp*

Fg. *pp* *ppp*

rall.

Var. 4
Più vivo

91

Fl. *ff*

Ob. *ff*

Cl. (A) *ff*

Cor. (F) *ff*

Fg. *ff*

94

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

98

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

102

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

Var. 5
Tempo giusto

107

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

Musical score for measures 107-108. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Cor Anglais (Cor. (F)), and Bassoon (Fg.). The key signature is two sharps (F# and C#) and the time signature is 3/4. In measure 107, the Clarinet in A and Bassoon play a melodic line starting with a half note G4, marked *mp*. In measure 108, the Clarinet in A and Bassoon play a more complex melodic line with slurs and accents, marked *ff*. The Flute, Oboe, and Cor Anglais parts are silent in both measures.

109

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

Musical score for measures 109-111. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Cor Anglais (Cor. (F)), and Bassoon (Fg.). The key signature is two sharps (F# and C#) and the time signature is 3/4. In measure 109, the Clarinet in A plays a melodic line with slurs and accents, marked *pp*. In measure 110, the Clarinet in A continues with a similar melodic line. In measure 111, the Bassoon plays a rhythmic pattern of eighth notes, marked *mp*. The Flute, Oboe, and Cor Anglais parts are silent in all three measures.

112

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

Musical score for measures 112-113. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Cor Anglais (Cor. (F)), and Bassoon (Fg.). The key signature is two sharps (F# and C#) and the time signature is 3/4. In measure 112, the Clarinet in A plays a melodic line with slurs and accents, marked *ff*. In measure 113, the Clarinet in A continues with a similar melodic line. The Bassoon plays a rhythmic pattern of eighth notes, marked *ff*. The Flute, Oboe, and Cor Anglais parts are silent in both measures.

114

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

pp

ff

p

ff

116

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

f

ff

118

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

sempre ff

sempre f

120

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

Var. 6
Andantino con moto

123

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

130

rall.

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

Var. 7
Un poco di più

139

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

mf

142

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

p

146

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

150

rall. lunga

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

f

Var. 8

Poco meno

155

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

mp

mf marcato

mp

p

159

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

pp

pp

pp

p

mf

mf

mf

mf

165 rall.

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

p *dim.* *pp*

mp *dim.* *pp*

p *dim.* *pp*

p *dim.* *pp*

Var. 9
Tempo giusto rall. a tempo

171 lunga

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

f *mp* *pp* *ppp* *ff*

rall. a tempo

176 lunga

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

mp *pp* *ppp* *ff*

181 *allarg.* *rall.* *molto lunga*

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

mp *pp* *ppp* *pppp*

Var. 10
Allegretto

187

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

mp *pp* *pp* *p*

193

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

marcato

200

Fl. *p*

Ob. *p*

Cl. (A) *mfz* *p* *mfz* *p*

Cor. (F) *mfz* *p* *mfz* *p*

Fg. *mfz* *p* *mfz* *p*

207

Fl. *mf* *p*

Ob. *p*

Cl. (A) *mf* *p*

Cor. (F) *mf* *p* *p*

Fg. *mf* *p* *p*

213

Fl. *cre - - - - scen - - - - do* *ff* *dim.* *p* *rall.*

Ob. *cre - - - - scen - - - - do* *ff* *dim.* *p*

Cl. (A) *cre - - - - scen - - - - do* *ff* *dim.* *p*

Cor. (F) *cre - - - - scen - - - - do* *ff* *dim.* *p*

Fg. *cre - - - - scen - - - - do* *ff* *dim.* *p*

Var. 11
Tempo di marcia

219

Fl. Ob. Cl. (A) Cor. (F) Fg.

Musical score for measures 219-221. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Cor in F (Cor. (F)), and Bassoon (Fg.). The key signature is two sharps (F# and C#) and the time signature is common time (C). Measure 219 shows the Flute and Bassoon with a forte (f) dynamic and a trill. The Oboe and Clarinet in A have rests. Measure 220 shows the Oboe and Clarinet in A with a trill and a forte (f) dynamic. The Flute and Bassoon have rests. Measure 221 shows all instruments with a forte (f) dynamic and a trill. The Flute and Bassoon have a trill, while the Oboe and Clarinet in A have a trill and a forte (f) dynamic.

222

Fl. Ob. Cl. (A) Cor. (F) Fg.

Musical score for measures 222-224. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Cor in F (Cor. (F)), and Bassoon (Fg.). The key signature is two sharps (F# and C#) and the time signature is common time (C). Measure 222 shows the Flute with a forte (f) dynamic and a trill. The Oboe and Clarinet in A have rests. Measure 223 shows the Oboe and Clarinet in A with a trill and a forte (f) dynamic. The Flute and Bassoon have rests. Measure 224 shows all instruments with a forte (f) dynamic and a trill. The Flute and Bassoon have a trill, while the Oboe and Clarinet in A have a trill and a forte (f) dynamic.

225

Fl. Ob. Cl. (A) Cor. (F) Fg.

Musical score for measures 225-227. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Cor in F (Cor. (F)), and Bassoon (Fg.). The key signature is two sharps (F# and C#) and the time signature is common time (C). Measure 225 shows the Flute with a forte (f) dynamic and a trill. The Oboe and Clarinet in A have rests. Measure 226 shows the Oboe and Clarinet in A with a trill and a forte (f) dynamic. The Flute and Bassoon have rests. Measure 227 shows all instruments with a forte (f) dynamic and a trill. The Flute and Bassoon have a trill, while the Oboe and Clarinet in A have a trill and a forte (f) dynamic.

228

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

231

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

234

più mosso

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

sempre f

237

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

sempre f

sempre f

240

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

243

Fl.

Ob.

Cl. (A)

Cor. (F)

Fg.

cresc.

ff

mf

p

rall.

cresc.

ff

p

cresc.

ff

p

dim.

ppp

cresc.

ff

p

dim.

ppp

Andantino festivo

248

Musical score for measures 248-253. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Cor in F (Cor. (F)), and Bassoon (Fg.). The key signature is three sharps (F#, C#, G#). The tempo is Andantino festivo. The dynamics start at *pp* (pianissimo) and gradually increase, marked with *poco a poco cresc.* (poco a poco crescendo). The Flute part has a melodic line with slurs and accents. The Oboe part has a similar melodic line. The Clarinet in A part has a steady accompaniment. The Cor in F part has a steady accompaniment. The Bassoon part has a steady accompaniment.

Musical score for measures 254-259. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Cor in F (Cor. (F)), and Bassoon (Fg.). The key signature is three sharps (F#, C#, G#). The tempo is Andantino festivo. The dynamics start at *ff* (fortissimo) and then drop to *pp* (pianissimo) for a *legato* section. The Flute part has a melodic line with slurs and accents. The Oboe part has a melodic line with slurs and accents. The Clarinet in A part has a steady accompaniment. The Cor in F part has a steady accompaniment. The Bassoon part has a steady accompaniment.

Musical score for measures 260-265. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Cor in F (Cor. (F)), and Bassoon (Fg.). The key signature is three sharps (F#, C#, G#). The tempo is Andantino festivo. The dynamics start at *cresc.* (crescendo) and then increase to *f* (forte) and *ff* (fortissimo). The Flute part has a melodic line with slurs and accents. The Oboe part has a melodic line with slurs and accents. The Clarinet in A part has a steady accompaniment. The Cor in F part has a steady accompaniment. The Bassoon part has a steady accompaniment. The tempo marking *molto rall.* (molto rallentando) is present above the Flute part.

SOM FISKEN I VANDET
 LIKE A FISH IN THE WATER

Allegretto

3. *p* *Sl.* *V Sl.* *mp*

3 1 gl. 3 1 1 3 2 gl. 3 0 3 2 gl. 2 1 3 1 3 1 gl. 1 3 2

4¹ *cresc.* *pizz.* *V pizz.* *mf*

1 3 gl. 1 3 1 1 3 gl. 1 3 gl. 3 3 1 3 1 1 3 2

6 *p*

1 3 2 1 3 2 3 1 3 1 1 3 1 3 1 3 1 3 0

9 *mf* *p*

3 1 3 1 1 3 2 1 3 2 1 3 2 1 3 2 1 3 1 3

12 *mp*

1 3 1 3 3 3 1 3 1 1 3 2 gl. 3 0 3 2 gl. 2 1

15 *mp* *cresc.* *mp*

3 1 3 1 1 3 2 1 3 gl. 1 3 1 3 1 3 1 3 1 1 3 2 gl.

18

3 0 3 2 gl. 2 1 gl. 3 1 3 1 1 3 2 1 3 gl. 1 3 gl. 3

* Spilles med Holder. To be played with movable bridge.

ALLEGRETTO FOR ALLEGRETTO FOR
TWO RECORDERS TO BLOKFLØJTER

Allegretto (♩ = 100)

1
2
Flauto dolce

6

12

1. 2.

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

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

b.	bar
bb.	bars
cb.	contrabbasso
cl.	clarinetto
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (the Carl Nielsen Archives)
CNS	Carl Niensens Samling (the Carl Nielsen Collection)
CNU	Carl Nielsen Udgaven (the Carl Nielsen Edition)
cor.	corno
cor.ingl.	corno inglese
<i>DK-Kk</i>	Det Kongelige Bibliotek, København (the Royal Library, Copenhagen)
<i>DK-Km</i>	Musikhistorisk Museum og Carl Claudius' Samling, København
fg.	fagotto
fl.	flute
marc.	marcato
NKS	Ny Kongelig Samling (New Royal Collection)
ob.	oboe
pf.	pianoforte
picc.	flauto piccolo
pizz.	pizzicato
Pl. No.	Plate Number
spicc.	spiccato
stacc.	staccato
ten.	tenuto
trem.	tremolo
vc.	violoncello
vl.	violino

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

In the Critical Commentary the following conventions are used:

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

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

S O U R C E S

S O N A T A F O R V I O L I N A N D P I A N O ,
O P U S 9

- A** Printed score, Carl Nielsen’s copy
- B** Score, fair copy, autograph, printing manuscript
- C** Score, draft, autograph
- D** Score, sketch, autograph
- E** Sketch
- F** Printed score, dedication copy for Julius Lehmann
- G** Printed score, Carl Nielsen’s copy

- A** Printed score, Carl Nielsen’s copy.
DK-Kk, CNS 24d.
Title page: “TIL-HENRI-MARTEAU / SONATE / A-dur / VIOLIN-PIANOFORTE / CARL-NIELSEN / OPIX / WILHELM-HANSEN^s-FORLG / KIØBENHAVN:LEIPZIG”.
Pl. No.: 11759 (1895-1896).
Donated to the Royal Library by Eggert Møller in 1975.
34x27 cm, 35 numbered pages, bound with endpapers in yellow-patterned half-binding. The source has been restored. Bound together with *Fantasy Pieces for Oboe and Piano*, Op. 2. Additions of accidentals and note corrections in pencil (CN).

Violin part, **Aa**.

34x27 cm, 8 numbered pages, bound with endpapers in yellow-patterned half-binding. The source has been restored. Bound with *Fantasy Pieces for Oboe and Piano*, Op. 2. Corrections and additions of fingering, positions, bowing in pencil, mauve crayon (CN? and unknown hand).

- B** Score, autograph, fair copy, printing manuscript.
DK-Kk, CNS 24a.
Datings: 1st movement end-dated “5/4 95”; 2nd movement “22^{de} Juni / 95”; 3rd movement “23/8 95”.
Acquired by the Royal Library from the estate of Henrik Knudsen in 1947.
34.5x26 cm, 22 folios, written in ink, pagination in pencil: unnumbered page, 2-31, unnumbered page, 32-39, unnumbered page, 40-42.
Paper type:
 - 18 folios (pp. 2-31): hand-ruled (10 staves)
 - 6 folios (pp. 32-42): hand-ruled (12 staves)Title on p. 2: “Sonate for Pianoforte og Violin / Carl Nielsen / Op 9.” “(A-dur.)” added in pencil.
The source has been restored. Additions of notes, tempo markings, bowing, dynamics, wedges, accidentals, playing instructions in pencil (CN). Additions by engraver in pencil, red and blue crayon.

- Violin part, **Ba**.
34.5x25.5 cm, 8 folios, written in black and blue ink, pagination in pencil: 1-15, unnumbered page.
Paper type: 10 hand-ruled staves.
Title on p. 1: “*Violino / Sonate i A-Dur* / af Carl Nielsen / Op 9”. “(A-dur)” added in pencil, “Violino” added in pencil (unknown hand).
Additions of tempo markings, bowing, dynamics, wedges, playing instructions in pencil and blue pen. End of 3rd movement: “Fine”.
The source has been restored. Additions by engraver in pencil, blue and red crayon.
- C** Score, autograph, draft.
DK-Kk, CNS 24b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35x26 cm, 35.5x27 cm, total 10 bifolios and 2 folios, of which 42 pages written in pencil.
Pagination: CNS 24b (1): 1-15, unnumbered page; CNS 24b (2): 1-2, 2 unnumbered pages, 3-6, 1-8, 2 unnumbered pages, 9-11, 4 unnumbered pages, page numbered “(42) (21)”, 2 unnumbered pages.
Paper type:
CNS 24b (1): 1 bifolio 16 hand-ruled staves, 1 folio 18 hand-ruled staves, 2 bifolios 12 hand-ruled staves, 1 folio 20 hand-ruled staves.
CNS 24b (2): 4 bifolios B & H.Nr.14. D., 2 bifolios 12 hand-ruled staves, 1 bifolio 16 hand-ruled staves.
Additions in ink.
The source contains several sketches, some of which can be ascribed to Op. 9.
- D** Score, autograph, sketch.
DK-Kk, CNS 24c.
35.5x27 cm, 1 bifolio, written in pencil and ink.
Paper type: B & H. Nr. 4. C.
Includes a sketch for violin and piano: 18 bars, 4/4 time, A major, and a sketch for piano: 2 bars, 4/4, D minor (*Symphonic Suite*, Op. 8).
- E** Sketch.
DK-Kk, CNS 17a.
- Dating on ink fair copy p. 2: “Gjørslev Bøgeskov / d. 1 August 94”.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.3x25.3 cm, 9 folios written in ink and pencil.
Paper type: 16 staves, written in pencil.
Sketch for violin and piano, 4 bars, 4/4 time, A major (op. 9 ?), inserted in an ink fair copy of *Symphonic Suite* Op. 8.
- F** Printed score, dedication copy for Julius Lehmann.
DK-Kk, Dan Fogs Musiksamlinger, samling 29, nr. 33. 6.
Title page: As **A**.
Pl. No.: 11759 (1895-1896).
Acquired by the Royal Library from the music antiquarian Dan Fog in 1995.
Piano score:
34x27 cm, 35 numbered pages, sewn.
Dedication: “Til / Julius Lehmann / med Venskab og Tak. / Din hengivne / Carl Nielsen / Kjøbenhavn 7 April 1911”.¹
Additions of accidentals in pencil (CN).
Violin part missing.
- G** Printed score, Carl Nielsen’s copy.
DK-Kk, C II, 10.
Title page: “WILHELM HANSEN EDITION. / TIL HENRI MARTEAU. / SONATE / A-dur / for / Violin og Piano / af / Carl Nielsen. / Op. 9. / EIGENTUM DES VERLEGERES FÜR ALLE LÄNDER – PROPRIÉTÉ POUR TOUS PAYS / AUFFÜHRUNGS-RECHT VORBEHALTEN – DROITS DE REPRÉSENTATION RÉSERVÉS / KJØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA NORSK MUSIK-FORLAG / (BRØDRENE HALS-WARMUTH-WILHELM HANSEN) / PARIS / DÉPOSITAIRE EXCLUSIF POUR LA FRANCE / MAX ESCHIG / BRUXELLES / DÉPOSITAIRE EXCLUSIF POUR LA BELGIQUE / J. B. KATTO / SOLE AGENTS / LONDON / SCHOTT & Co. / BOSTON, MASS. U. S. A. / THE BOSTON MUSIC Co. / 26 & 28 West St. / NEW YORK / G. SCHIRMER, (Inc.)”.
Pl. No.: 11759 (1910-1914).
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
Score:
34.5x27.5 cm, 35 pages, cover with title page.

¹ “To / Julius Lehmann / with friendship and thanks. / Your devoted / Carl Nielsen / Copenhagen 7 April 1911”.

Violin part:

34.5x27.5 cm, 8 pages.

Score and solo part in dust covers.

The music is a reprint of **A**.

Printed dedication on fol. 2^r: “Til / Henri Marteau.”

The earliest sources for the sonata are the sketches (**D**, **E**). From these Carl Nielsen drew up the pencil draft (**C**), and from this the ink fair copy (**B**) and the loose violin part (**Ba**). The fair copy formed the printing manuscript for the first printed edition (**A**, **Aa**). The fair copy seems to have been drawn up as each movement was composed; cf. the dates in the ink fair copy: “5/4 95” (first movement), “22^{de} Juni / 95” (second movement), “23/8 95” (third movement). It is doubtful whether the loose violin part (**Ba**) was copied from the ink fair copy of the piano score (**B**), since there are several differences between **Ba** and the violin part in **B**. Since **B** and **Ba** were printing manuscripts there are also differences in the violin part between **A** and **Aa**.

The first printed edition (**A**) has been chosen as the main source. The violin part has been collated with the loose printed violin part (**Aa**), the violin part in the fair copy (**B**) and the loose fair copy of the violin part (**Ba**). The piano part has been compared with the fair copy (**B**). Where the violin part (**Aa**) supplements the piano score (**A**) the material has been added. In cases where there are two possibilities in the same place, **Aa** has been preferred. In significant cases where important information in **A** is not found in **Aa**, it is noted as “Missing in **Aa**”, if it must be assumed to have been forgotten. The rough draft (**C**) has been consulted where there could have been errors in the fair-copying process.

In the sources both the violin part and the piano part exhibit a number of differences in articulation and slurring between exposition and recapitulation in all movements; such differences have mostly been retained since the editorial work has provided no evidence justifying uniformity.

S O N A T A F O R V I O L I N A N D P I A N O ,
O P U S 3 5

- A** Printed score
- B** Score, autograph, draft
- C** Violin part, copy and autograph draft
- D** Violin part, copy
- E** Sketch, autograph
- F** Sketch, autograph
- G** Score, copy, Carl Nielsen’s copy

A Printed score.

Title page: “Wilhelm Hansen Edition. Nr.1982 / SONATE / Nr.2 / FOR / VIOLIN OG KLAVER / AF / Carl Nielsen / Op. 35 / EIGENTUM DES VERLEGERS FÜR ALLE LÄNDER – PROPRIÉTÉ POUR TOUS PAYS / AUFFÜHRUNGSRECHT VORBEHALTEN – DROITS DE REPRÉSENTATION RÉSERVÉS / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / BRØDRENE HALS-WARMUTH-WILHELM HANSEN / STOCKHOLM & GÖTEBORG / A. B. NORDISKA MUSIKFÖRLAGET / PARIS / DÉPOSITAIRE EXCLUSIF POUR LA FRANCE / MAX ESCHIG / BRUXELLES / DÉPOSITAIRE EXCLUSIF POUR LA BELGIQUE / J. B. KATTO / SOLE AGENTS / LONDON / SCHOTT & Co / BOSTON, MASS. U. S. A. / THE BOSTON MUSIC Co. / 26 & 28 West St. / NEW YORK / G. SCHIRMER, (Inc.) / Copyright 1919 by Wilhelm Hansen, Copenhagen”.

Pl. No.: 17198 (1919).

Score:

34.5x28 cm, 27 numbered pages.

Violin part, **Aa**.

34.5x27.5 cm, 11 numbered pages.

Title heading: “Sonate. / Violino. / Carl Nielsen, Op. 35.”

B Score, autograph, draft.

DK-Kk, CNS 25a.

Acquired by the Royal Library from the estate of the pianist Henrik Knudsen in 1947.

34.5x26 cm, 12 bifolios, 47 pages written in pencil. Pagination: 1-21, three unnumbered pages, 1, three unnumbered pages, 5, three unnumbered pages, 1, two unnumbered pages, 4-5, two unnumbered pages, 8-16.

Paper type: 6 bifolios 12 hand-ruled staves and 6 bifolios “Heimdal 1652” (12 staves).

Additions in red crayon, blue crayon and black pen.

Includes the whole sonata and a sketch notated after the first movement: 5 bars, 3 staves for solo instrument and accompaniment, C flat major, 4/4.

Title heading on first music page: “Sonate”; on p. 17:

“Sonate”; 2nd movement p. 6: “adagio Sonate”.

The source has been restored.

C Violin part, copy and autograph draft.

DK-Kk, CNS 25c.

35x26 cm, 1 gathering, 4 bifolios, 16 pages, 10 of these written in ink (Henrik Knudsen?) and 5 written in pencil (CN). Pagination: pp. 1-2 unnumbered, 3-10, unnumbered page, IV-V, II-III, II.

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

Heading on p. 1: "Sonate / Carl Nielsen".

The source gives the whole sonata in fair copy and a draft of *Canto serioso* for French horn and piano (see p. 160, Source **B**). In the manuscript copy there are autograph additions in pencil.

The source has been restored.

On the first music page: "antagelig skrevet af Chr. Christiansen (E.T.)"² (Emil Telmányi). The copyist was probably Henrik Knudsen.

D Violin part, copy.

DK-Kk, CNS 25d.

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

35x26 cm, 4 folios, 7x26 cm, 1 cut folio, total 8 pages and 2 staves, written in pencil. Pagination: unnumbered page, 2-4, 4 unnumbered pages. The cut folio is unpaginated.

Paper type: 12 hand-ruled staves.

Title on p. 1: "Sonate / Carl Nielsen."

Additions in green crayon (unknown hand).

The source has been restored. It includes the whole sonata except for the last 33 bars of the third movement. The cut folio contains the first movement bb. 167-180, i.e. bars missing between p. 3 and p. 4.

E Sketch, autograph.

DK-Kk, CNS 288b.

Dating of *Vi Børn, vi Børn*: "Kjöbenhavn 27-5 -11."

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

34x26 cm, 1 folio with one page written in pencil and one page written in ink.

2 sketches in pencil:

1) 10 bars, the first 5 bars on 2 staves and the last 5 bars on 3 staves, 4/4. The first 5 bars are a sketch for the first movement bb. 12-14, the last 5 bars are a sketch for the first movement bb. 9-13.

2) 8 bars, 3 staves, 4/4, sketch for first movement bb. 1-8.

In ink: autograph fair copy and printing manuscript for the song for Child Welfare Day "Vi Børn, vi Børn" in a setting for male choir.

The source has been restored.

F Sketch, autograph.

DK-Kk, CNS 25b.

34.5x26 cm, 1 bifolio written in ink and pencil.

Paper type: 12 hand-ruled staves.

Contains 2 sketches:

1) 113 bars, 1 staff, G major, 3/4, written in ink

2) 5 bars, 3 staves, 3/4, written in pencil, sketch for 3rd movement bb. 193-198.

G Score, copy, Carl Nielsen's copy, later property of Emil Telmányi.

Private collection. There is a copy of the manuscript in DK-Kk.

Title page: "Sonate / for. Pianoforte og Violin. / af / Carl Nielsen. / op 35" with "op 35" added in pencil (Emil Telmányi).

Score:

35.5x27.5 cm, title page, 38 numbered pages, written in ink.

The manuscript is sewn and glued together at the spine.

Paper type: B. & H. Nr. 1. A. / 6. 12. (12 staves).

Violin part, **Ga**.

36x27.5 cm, 3 bifolios, with 11 numbered pages, written in ink. The last folio is cut. The manuscript is glued at the spine.

Paper type: B. & H. Nr. 1. A. / 6. 12. (12 staves).

The violin part has an erased sketch notated in pencil (CN) on the last unnumbered music page: G major, 4/4, 4 bars, 5 staves with instrument names *Oboe I, Vl. I, II, Viola, cello*.

The source has additions in pencil and black pen (CN), as well as additions in pencil, red crayon, blue pen, blue ballpoint and red ballpoint (Emil Telmányi). Both piano part and violin part were copied by I.=I. (unknown).

The source material consists of a printed edition from Carl Nielsen's lifetime (**A**) with the inserted violin part (**Aa**), a rough draft in pencil (**B**), two manuscript copies of the violin part, (**C**) and (**D**), one manuscript copy of the piano score (**G, Ga**) and two sketches (**E, F**). Among the sources for op. 35 we thus lack a very important source, since the ink fair copy and printing manuscript for the printed piano score and printed solo part respectively appear to have been lost, probably in connection with printing by the firm of Röder in Leipzig.

The filiation of sources for this sonata is not quite clear. The presumably lost printing manuscript must be a fair copy of the draft. On the other hand it is not clear whether Carl Nielsen had the manuscript copy (**G, Ga**) at his disposal in connection with the proofreading of the printed edition (**A, Aa**). Additions in pencil by Carl Nielsen in the manuscript copy

² "presumably written by Chr. Christiansen (E.T.)".

are not included in the printed edition, so there were probably two piano scores, one of which was the printing manuscript and the other of which was probably not available during proofreading.

Henrik Knudsen's manuscript copy of the solo part (**C**) is likely to have been copied from the rough draft (**B** – cf. Henrik Knudsen's correspondence with Carl Nielsen, Preface pp. xvi–xvii). Source **D** exhibits many differences from the printed edition, so if it was copied from a now lost solo part, this must have been considerably revised in connection with printing.

The printed edition (**A**) has been chosen as the main source. This has been collated with the inserted printed violin part (**Aa**), the rough draft (**B**), Henrik Knudsen's manuscript copy of the solo part (**C**) and the manuscript copy (**G**) as well as the separate violin part inside this (**Ga**). In the case of the violin part the loosely inserted part in the printed piano score (**Aa**) has been extensively used as a corrective part, since it seems to have been drawn up in more detail than the violin part notated above the piano part in **A**. Since additions in the manuscript copy (**G, Ga**) in pencil in Carl Nielsen's hand were not included in his proofs, they have not been incorporated in this edition either, but listed in the editorial emendations and alternative readings.

FANTASY PIECES FOR OBOE AND
PIANO, OPUS 2

- A** Printed score, Carl Nielsen's copy
- B** Score, autograph
- C** Oboe part, autograph (defective)
- D** Score, autograph
- E** Score, copy in unknown hand (defective)
- F** Score, sketch
- G** Score, sketches

- A** Printed score, Carl Nielsen's copy.
DK-Kk, CNS 28e.
Title page: "OLIVO KRAUSE / gewidmet. / FANTASIESTÜCKE / für / OBOE / von / CARL NIELSEN. / Op.2. / Eigentum des Verlegers für alle Länder. / KOPENHAGEN & LEIPZIG. / Wilhelm Hansen, Musik-Verlag."
Pl. No.: 10657 (1890).
Donated to the Royal Library by Eggert Møller in 1975.

33.6x26.3 cm, 11 pages (score).

Bound with Carl Nielsen's own copy of Sonata for Violin and Piano, Op. 9.

Later reprinted with the edition number 2452.

Printed oboe part, Carl Nielsen's copy, **Aa**.

3 pages. Bound.

Addition in pencil (CN?).

Bound with Carl Nielsen's own copy of Sonata for Violin and Piano, Op. 9.

- B** Score, autograph.

DK-Kk, CNS 28a.

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

34.2x26.6 cm, 5 folios (=10 pages) written in ink, pencil and blue crayon, paginated (in pencil) as 1a, unnumbered page, 2, 2, 1b, 2, 3, 4, 5, 6. The source has been restored.

Paper type:

pp. 1a, [-], 2, 2: 14 staves

pp. 1b, 2, 3, 4, 5, 6: 12 staves

The titles, "Romance" and "Intermezzo", and characterizations of the two pieces differ from those in the printed edition. There are few articulation markings and slurs. The end has been crossed out and the last two four-bar groups appear in reverse order compared with **A**.

- C** Oboe part, autograph (defective).

DK-Kk, CNS 28d.

Circa 25x26.2 cm, 1 folio, torn across the middle, written in ink. Additions in pencil (CN?).

Contains the first c. 50 bars of the oboe part for *Romance*.

Preserved together with **E**, which has been torn across with the same hand movement as **C**.

- D** Score, autograph.

DK-Kk, CNS 28f.

Acquired by the Royal Library in 2002.

34.5x26 cm, 1 bifolio, written on 3 pages in ink.

Paper type: 16 staves.

Title on first music page: "Romance for Oboe og Piano / Hr. Brøndum tilegnet af Carl Nielsen."³

A number of corrections and additions in pencil (CN). The manuscript probably formed the basis for **B**. It only includes the first fantasy piece.

³ "dedicated to Mr. Brøndum by Carl Nielsen".

E Score, copy in unknown hand (defective).
DK-Kk, CNS 28d.
Circa 25x26.2 cm, 1 folio, torn across the middle, written in ink.
Contains the beginning of *Romance* in score, 10 bars. The piano part differs in many respects from the printed version.

F Score, sketch.
DK-Kk, CNS 28b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
Circa 35x25.5 cm, 2 folios, unpaginated, written in pencil.
Paper type: 12 staves.
Title on first music page: "Intermezzo til en Suite for Strygeorkester."⁴
The first folio contains bb.5-18 of the first fantasy piece, *Romance*, and a sketch of the song "Nu vil jeg skrifte for Dig". The second folio contains bb.5-8 of the oboe part of *Humoresque*.

G Score, sketches.
DK-Kk, CNS 28c [CNS 358a].
From the estate of Irmelin Eggert Møller; donated to the Royal Library by Eggert Møller in 1975.
10.5x16 cm, 95 folios, cut, brown full binding. (Pages 75^r, 78^v, and 84^{rv}).
Paper type: 7 hand-ruled staves.
Partly restored.
"Slutningen af Obostykket."⁵ (page 75^r). "Coda til Obostykket"⁶ (page 78^v). "Oboe. Allegretto" (page 84^r). "Obostykkerne"⁷ (page 84^v).
CNS 358a is a sketchbook with drafts for a number of works notated in pencil. The sketches on fol. 75^r give the last eight bars of *Humoresque* in score for oboe and piano; fol. 78^v gives eight bars in score, which were not used; fol. 84^v has a sketch in score for the beginning of one of the pieces (2/4, D major, 11 bars with repeat mark inserted after b. 4); and fol. 84^r has a draft for an oboe melody.

The autograph score **B** is the only manuscript that has both fantasy pieces in their entirety, while **G** has sketches for both pieces. **C**, **D** and **E** only have the first piece, while **F** is a sketch for the second – intended in fact for string orchestra.

The printed edition, **A**, is probably based on the ink manuscript **B**, but differs from this in some respects. For

example the first fantasy piece in **B** and **D** has the tempo and character marking *Andante con moto* (not ... *con duolo*), and the title of the second fantasy piece in **B** is *Intermezzo* (not *Humoresque*). Other differences between **A**, **B** and **D** can be seen in the piano part, which seems to have undergone changes all the way up to the proofreading phase for the printed edition. This is often a matter of enharmonic changes in the notation and of changed doublings in the chords. Marked variants which did not give rise to revisions are listed in the editorial emendations and alternative readings.

C A N T O S E R I O S O

A Score, autograph, printing manuscript
B Score, autograph, draft
C^I Score, copy
C^{II} Score, copy
C^{III} Score, copy
C^{IV} Score, copy
C^V Score, copy
C^{VI} Score, copy

A Score, autograph, printing manuscript.
DK-Kk, CNS 26a.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27 cm, 2 folios written in ink and pencil.
Paper type: B. & H. Nr. 14 A. / 7.09. (24 staves).
Title on first music page: "Andante sostenuto", "Canto serioso." added in pencil. Bottom of first music page: "Copyright 1944 by / SKANDINAVISK MUSIKFORLAG, Copenhagen". Plate number: "S. M. 5270", and "All rights reserved" added in ink in unknown hand. The score has autograph additions and corrections in pencil, as well as engraver's notes.
On the title page there is a pencil sketch with 5 bars of piano score.

B Score, autograph, draft.
DK-Kk, CNS 26b.
35.5x26 cm, 5 pages written in pencil numbered IV, V, II, III, I.
Paper type: *Heimdal 1652* (12 staves).
Title on first music page: "Poco adagio". The score also contains the violin part of Sonata for Violin and Piano, Op. 35, DK-Kk, CNS 25c (see p. 157, Source **C**).

⁴ "Intermezzo for a Suite for String Orchestra".

⁵ "The end of the oboe piece".

⁶ "Coda for the oboe piece".

⁷ "The oboe pieces".

- Cⁱ** Score, copy.
DK-Kk, CNS 26c.
Title page: Royal Theatre stamp “DET KGL. TEATER”. Top left corner: “Corno. / Piano.” added in ink.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27 cm, 1 bifolio and 1 folio. Paginated 1-4 (title page and last page unnumbered).
Paper type: B. & H. Nr.1.A. / 6. 12. (12 staves).
Title on first music page: “Andante sostenuto”. The copy is signed “I.I.”. The score has corrections and additions in pencil and blue crayon by Carl Nielsen and in an unknown hand.
- Cⁱⁱ** Score, copy.
DK-Kk, C II, 10.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
Title page: Royal Theatre Archives stamp “Det KGL. TEATERS MUSIKARKIV” and “DET KGL. TEATER”; “Til Kapel-Konkurrencen 1913”⁸ added in pencil; in the top left corner “Mp.87” has been added in blue crayon and “Corno / Piano.” in ink.
35.5x27 cm, 1 bifolio and 1 folio. Paginated 1-4 (title page and last page unnumbered).
Paper type: B. & H. Nr.1.A. / 6. 12. (12 staves).
Title on first music page “Andante sostenuto”; above the first staff “Carl Nielsen” has been added in pencil. Copy signed “I.I.” The score has additions and corrections in pencil and blue crayon by Carl Nielsen (?) and in an unknown hand.
- Cⁱⁱⁱ** Score, copy.
DK-Kk, C II, 10.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27 cm, 1 bifolio, paginated 1-4.
Paper type: B. & H. Nr.1.A. / 6. 12. (12 staves).
First music page stamped “DET KGL. TEATER”; “Mp 87” added in blue crayon; “Til Kapelkonkurrencen (Horn)” added in pencil; above the first staff “Carl Nielsen” has been added in pencil.
Title on first music page: “Andante sostenuto.” Copy signed “I.I.”. The score has additions and corrections in pencil by Carl Nielsen (?), and breathing caesuras in the horn part added in pencil.
- C^{iv}** Score, copy.
DK-Kk, C II, 10.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27 cm, 1 bifolio, paginated 1-4.
Paper type: B. & H. Nr.1.A. / 6. 12. (12 staves).
First music page stamped “DET KGL. TEATER”.
Title on first music page “Andante sostenuto.” Copy signed “I.I.”. The score has corrections and additions in pencil by Carl Nielsen.
- C^v** Score, copy.
DK-Kk, C II, 10.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27 cm, 1 bifolio, paginated 1-4.
Paper type: B. & H. Nr.1.A. / 6. 12. (12 staves).
First music page stamped “DET KGL. TEATER”; above the first staff “Carl Nielsen” has been added in pencil.
Title on first music page: “Andante sostenuto.” Copy signed “I.I.”. The score has corrections and additions in pencil by Carl Nielsen (?).
- C^{vi}** Score, copy.
DK-Kk, C II, 10.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27 cm, 1 bifolio, paginated 1-4.
Paper type: B. & H. Nr.1.A. / 6. 12. (12 staves).
First music page stamped “DET KGL. TEATER”; in the top left corner “Mp 87” has been added in blue crayon; “Til Kapelkonkurrence 1913” added in blue crayon; above the first staff “Carl Nielsen” has been added in blue crayon.
Title on first music page: “Andante sostenuto.” Copy signed “I.I.”. The score has corrections and additions in pencil by Carl Nielsen (?).

The earliest preserved source for *Canto Serioso* for French horn and piano is the draft (**B**), which is the basis for the fair copy (**A**). From the fair copy six scores have been copied out (**C^{i-vi}**), which were used for the French horn competition for the Royal Orchestra in 1913. The fair copy (**A**) has been chosen as the main source, since it represents the latest version from Carl Nielsen’s hand. The editorial work has mainly consisted of completing the articulation and dynamics on the basis of analogies on the

8 “For the Orchestra Competition 1913”.

main source's own premises. The draft was consulted in cases of doubt. All additions in the manuscript copies (**C^v**) and important variants in the draft have been included in the list of emendations and alternative readings.

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

- A** Score, autograph, fair copy, printing manuscript
B Parts, autograph
C Score, autograph, draft
D Part, viola, autograph
E Score, copy
- A** Score, autograph, fair copy, printing manuscript.
DK-Kk, CNS 45a.
Title page: "Serenade / for / Clarinet, Fagot, Horn, Cello og Contrabas / af / Carl Nielsen. / (komponeret i Maj 1914)".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27.4 cm, 3 bifolios with title page and 11 numbered pages written in ink, sewn.
Paper type: B. & H. Nr. 13. A. / 1. 13, 22 staves.
The score has been removed from the binding for restoration. The title label is preserved with the autograph title: "Carl Nielsen: / Serenade / for / Clarinet, Fagot, Horn, Violoncelle og Kontrabas. / (Partitur)".
The score includes additions and changes in pencil in Carl Nielsen's hand; at the bottom of p. 2 (added by Aage Oxenvad): "+ Rettet af Carl Nielsen 1930 paa Forespørgsel af mig. Aage Oxenvad."⁹
- B** Parts, autograph.
DK-Kk, CNS 45a.
Title pages:
cl.: "Serenade / Clarinetto" in pencil.
fg.: "Serenade / Fagot" in ink in an unknown hand.
cor.: "Corno / Serenata in vano Carl Nielsen".
vc.: "Serenade (Cello)" in ink.
cb.: "Serenade / (Basso)" in ink.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x25.5 cm, 5 parts consisting of 1 bifolio or 1 bifolio and 1 folio written in ink.

Paper type: 12 staves.

Title on first music page: cl., fg., cor., vc.: "Serenata in vano."; cb.: "Serenade".

The parts have autograph additions in pencil as well as additions in pencil and blue crayon in an unknown hand. In the clarinet part, added in pencil at the bottom of the last page: "d. 3/6 14 Nyk.-Falster. til den 30/6 14. Skanderborg. Carl Skjerne".¹⁰

- C** Score, autograph, draft.
DK-Kk, CNS 45b.
Acquired by the Royal Library from the estate of Henrik Knudsen in 1947.
35x27 cm, 12 pages numbered 1-10, pages 11-12 unnumbered, bound with end-papers.
Paper type: B. & H. Nr. 13. A. / 8. 10, 22 staves.
Title on first music page: "Serenade Serenata in vano."
The score has additions and changes in ink and blue crayon in Carl Nielsen's hand.
- D** Part, viola, autograph.
DK-Kk, CNS 45c.
Title page: "Viola" in pencil.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, 1 gathering of 2 bifolios.
Paper type: 12 staves.
The part is a transcription of the French horn part, with additions and changes in pencil in an unknown hand.
- E** Score, copy.
Swedish Broadcasting Resources, The Music Library, Stockholm.
Donated to the Swedish radio, Stockholm, in 1929 by Julius Rabe.
Title page: "Serenata in vanno / (Misslyckad serenad) / af / Carl Nielsen"¹¹ in Carl Nielsen's hand; the first "n" in "vanno" is crossed out in pencil; "Fåfång"¹² added in pencil in an unknown hand.
Below the bottom staff: "Gåva av Julius Rabe. (1929)"¹³ added in an unknown hand.
34.5x26 cm, 16 pages, title page, 12 pages numbered in pencil (CN?), pages 14-16 unnumbered.

¹⁰ "3/6/14 Nyk.-Falster. until 30/6/14. Skanderborg. Carl Skjerne".

¹¹ Swedish: "Unsuccessful serenade".

¹² Swedish: "in vain".

¹³ Swedish: "Gift from Julius Rabe".

⁹ "Corrected by Carl Nielsen 1930 at my request. Aage Oxenvad."

Paper type: 18 staves.

The actual music is a copy of Source **A**. Title on first music page: “Forgjæves Serenade.”¹⁴ in Carl Nielsen’s hand; rehearsal letters added in blue crayon in red frame.

The sources for *Serenata in vano* consist of the draft (**C**), after which the parts (**B**) were copied out. The fair copy (**A**), written out on the basis of the draft, was probably only drawn up in connection with the first performance of the work in Copenhagen in 1915, as can be assumed from the dating in brackets on the title page. The fair copy (**A**) has more information on dynamics and articulation than both the draft (**C**) and the parts (**B**), and it is evident from the engraver’s notes that it was the printing manuscript for the first edition in 1942. At one point Carl Nielsen made changes and additions in the score in pencil; after this the viola part (**D**) was written out after the fair copy (**A**) for the concert on 20th November 1915. The copy of the score which Carl Nielsen sent to Julius Rabe (**E**) was made on the basis of the fair copy as changed by Carl Nielsen, but before the correction made at the request of Aage Oxenvad in 1930.

Since the fair copy (**A**) represents the latest source approved by Carl Nielsen, it has been chosen as the main source. A special problem is the title *Serenata in vano*, which is not found in the main source, but in the draft (**C**) and in four of the parts (**B**). However, most of the programmes use the title, and Carl Nielsen himself used it again in the letter and the accompanying score (**E**) sent to Julius Rabe as late as 1928; it was therefore decided in this case to follow the parts (**B**) and the draft (**C**). Articulation has been the biggest problem, and it has mainly been solved on the basis of analogies drawn from the main source itself; in cases of doubt the parts (**B**) and the draft (**C**) have been consulted. All significant variants in parts (**B**) and draft (**C**) have been included in the list of emendations and alternative readings.

¹⁴ “Serenade in vain”.

Q U I N T E T F O R F L U T E , O B O E ,
C L A R I N E T , F R E N C H H O R N , A N D
B A S S O O N , O P U S 4 3

- A** Printed score, study score
- B** Score, fair copy, autograph, printing manuscript
- C** Printed parts
- D** Parts, part-autograph, printing manuscript
- E** Score, autograph, draft
- F** Fragment of part, autograph, fair copy

- A** Printed score, study score.

Title page:

“WILHELM HANSEN EDITION / N^o 2285/ Carl Nielsen / OPUS 43 / KVINTET FOR FLØJTE, OBO, / KLARINET, HORN OG FAGOT / PARTITUR / Eigentum des Verlegers für alle Länder – Propriété pour tous pays / Aufführungsrecht vorbehalten – Droits de représentation réservés / KØBENHAVN & LEIPZIG / WILHELM HANSEN / MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / GÖTEBORG – STOCKHOLM-MALMÖ / A. B. NORDISKA MUSIKFÖRLAGET / Copyright 1923 by Wilhelm Hansen, Copenhagen”.

Title page, verso:

“BLÆSERKVINTETTEN / DHRR / SVEND FELUMB, PAUL HAGEMANN, / KNUD LASSEN, AAGE OXENVAD / OG HANS SØRENSEN / VENSKABELIGST / TILEGNET”.¹⁵

Pl. No.: 18204 (1923).

19x13.7 cm, 43 pages.

Bottom of first music page: “Oscar Brandstetter, Leipzig.”

- B** Score, fair copy, autograph, printing manuscript.
DK-Kk, CNS 43a.

Title page:

“Kvintet / for / Fløjte, Obo, Klarinet, Horn og Fagot. / af / Carl Nielsen. / Komponeret i April 1922.” Additions in unknown hand: “Opus 43.” added in pencil, adhesive label stuck on: “Sektion ‘DENMARK’. / Foreningen ‘NY MUSIK’. / Copenhagen V. / 54 Frederiksberg Alle.”, “2’ Sal”¹⁶ added in red crayon in top left-hand corner; “B, S.M.2” added in blue crayon, “Editionsnummer für Umschlag. 2284. Stimmen 2284a.” corrected to “2285” and “2285a” in ink and added in pencil, “Verlagsnummer 18204.” added in ink in bottom right-hand corner, “Manuskript / til Stemmerne / følger /

¹⁵ “The wind quintet, dedicated in all friendship to Messrs. Svend Felumb, Paul Hagemann, Knud Lassen, Aage Oxenvad and Hans Sørensen”.

¹⁶ “2nd floor”.

~~Stemmer: almindeligt Format / Partitur: Lomme Format~~¹⁷
added in pencil and crossed out in ink. “Wilhelm Hansen,
Kopenhagen 19/II 23 Ei[gentum]”.¹⁸

Dating: “Komponeret i April 1922”.

Donated to the Royal Library by Irmelin Eggert Møller,
Anne Marie Telmányi and Wilhelm Hansen Musikforlag in
1953.

34x27 cm, 18 folios consisting of title page and 32 num-
bered and 3 unnumbered pages written in ink.

Paper type: FABRIKSMÅRKE P.H. No 8. (18 staves).

The pages had been taken out of the binding and trimmed
on restoration.

Title on first music page added in ink in unknown hand:
“Kvintet / Fløjte, Obo, Klarinet, Horn og Fagot”. On the
right above the first staff, added in ink in unknown hand:
“Carl Nielsen”. Bottom of page, added in pencil in un-
known hand: “Copyright 1923 by WH. Copenhagen”.

Publisher’s number: “18204” added in ink.

The score has additions and corrections in ink and pencil in
Carl Nielsen’s hand as well as notes by the music engraver.

C Printed parts.

Wilhelm Hansen, musikforlag, Pl. No.: 18204a, (1923).
34x27 cm, 5 parts.

D Parts, copy and autograph, printing manuscript.

DK-Kk, CNS 43c.

Acquired by the Royal Library from Wilhelm Hansen
Musikforlag Archives in 1997.

34.5x27 cm, 5 parts in gatherings of two bifolios written
in ink.

Paper type:

No. 2. F. 10	10 staves.
cl. pp. 5-6:	14 staves.
cor. p. 5:	12 staves.
fg. pp. 5-6:	12 staves.

Cl. pp. 5-6, cor. p. 5 and fg. pp. 5-6 have the second movement
in autograph with two identical paginations. The whole set
of parts has a few autograph additions in pencil as well as
engraver’s notes.

E Score, autograph, draft.

DK-Kk, CNS 43b.

Dating: First movement end-dated “25de Marts 22”.

Donated to the Royal Library by Bertil Mannheimer, Ted

Mannheimer, Axel Mannheimer and Anna Lisa Vögg Lunn,
Gothenburg, in 1965.

First movement:

34.5x27 cm, 2 bifolios paginated 2-8, first page unnum-
bered, written in pencil.

34.7x26 cm, 1 bifolio and 1 folio paginated 9-14 written in
pencil.

Second movement:

26x34.5 cm, 1 folio paginated 1-2 written in pencil, blue
crayon and ink.

35x25.5 cm, 1 folio paginated 3-4 written in pencil.

11x27 cm, 1 folio paginated 5-6 written in pencil.

Third movement:

35.5x27 cm, 1 bifolio paginated 1-4 written in pencil.

37.5x27.5 cm, 1 folio paginated 5-6 written in pencil.

34.5x27.5 cm, 2 bifolios paginated 7-14 written in pencil.

17.5x26.5 cm, 1 folio, recto paginated 15 written in pencil,
verso unpaginated.

35x26 cm, 1 folio, recto paginated 16 written in pencil,
verso blank music page.

Paper type:

First movement:

pp. 1-8:	No. 8. Folio 22	22 staves.
pp. 9-14:		10 staves.

Second movement:

pp. 1-2:		12 staves.
pp. 3-4:		16 staves.
pp. 5-6:	torn-off folio with	8 staves.

Third movement:

pp. 1-4:	B.&H. Nr. 11 A.	18 staves.
pp. 5-6:	watermarked with crown.	20 staves
pp. 7-14:	JÖS [?]	16 staves.
p. 15:		6 staves.
p. 16:		14 staves.

First movement:

Title on first music page: “Kvintet for Blæsere”.

Bottom of first page, added in blue ballpoint: “Uroppfördes
d 30/4 1922 Söndag på min födelsedag”.¹⁹ The movement
has a few autograph additions in ink and blue crayon.

Second movement:

Title on first music page: “Kvintet./ Menuet”. The move-
ment has autograph additions in blue crayon and in ink.

Third movement:

Title on first music page: “III Kvintet for Bl / Præludium.”

Title p. 15: “Andante festivo.”

Title p. 16: “Horn-Variation”.

¹⁷ “Manuscript for parts follows. Parts: Ordinary Format
Score: Pocket format”.

¹⁸ Last part of addition illegible.

¹⁹ “First performance 30/4/1922 Sunday on my birthday”.

The movement consists of: pp. 1-10: Prelude, theme and variations no. 1-8 numbered I-VIII; pp. 11-15: variations nos. 10-11 numbered IX og XI and Andantino festivo; p. 16: variation no. 9 numbered X; added at bottom of page: “Skal ind efter IX. / uden stor naiv Hengivelse i Naturstemning nytter det ikke”.²⁰
The movement has additions and corrections in ink.

- F** Fragment of part, autograph, fair copy.
DK-Kk, CNS 270.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
3 folios paginated 1-5, folio 3 verso unpaginated, written in pencil og ink.
folio 1: 35x26 cm.
folio 2: 35.5x27 cm.
folio 3: 21.5x 26 cm, 1 folio cut off.
Paper type: 12 hand-ruled staves.
Title page 2: “Corno / Menuetto”
Inside *Vocalise – Etude* page 2: fair copy of horn part, 2nd movement bb. 1-16 (16-bar pause).

The autograph sources consist of the draft (**E**), the fair copy (**B**) and a fragment of the horn part (**F**). The last of these exhibits copying errors and the music paper was later used for another purpose. In addition there are manuscript parts (**D**); the parts were written out on the basis of **B** – all five parts in the first and third movements and flute and oboe in the second movement in an unknown hand, while the clarinet, horn and bassoon parts in the second movement were written out by Carl Nielsen. Since Carl Nielsen numbered the pages twice, it is likely that the autograph sections of the parts come from a lost set of parts from the first performance in April 1922, while the remainder is a copy of later date. **B** and **D** functioned as the printing source for the first printed edition of the score (**A**) and parts (**C**) respectively, published in 1923 by Wilhelm Hansen Musikforlag. Carl Nielsen received proofs of both score and parts, which must therefore be regarded as equally good sources; the printed score (**A**) was however chosen as the main source, since it represents the latest complete version approved by the composer. The printed parts (**C**), which differ at many points from the score (**A**) – especially in terms of dynamics – were used in the editing wherever they could compensate for obvious errors and deficiencies in the score. The draft (**E**) was consulted in cases of doubt. All variants in printed and manuscript parts (**C**, **D**) and important variants in the draft (**E**) have been included in the list of editorial emendations and alternative readings.

²⁰ “To go in after IX. Without great naive abandonment to the mood of nature it will not work”.

T H R E E P I E C E S F O R L A N G E L E I K

As regards the method of playing the langeleik, it can be noted briefly that one uses the three middle fingers of the left hand to stop and play a melody string on a fretted fingerboard, while a plectrum in the right hand is used to play and strike a number of drone strings with a forward or backward motion.

Below the staff one sees certain numbers (3, 2, 1), which indicate fingering, or 0, which means “open string”. Stepwise sliding motion up and down the frets is indicated by a slur and the abbreviation “gl.”. The direction of striking the drone strings is indicated by ∨ (backward stroke), ∧ (forward stroke) or “Sl.”, which means several strokes during one plectrum beat, as well as “pizz.”, which is explained as follows:

“Pizzicato is always executed in descending note sequences with a finger plucking and releasing the string to allow the next note below to sound. In the fingering this is shown by placing the number of the finger that is to pluck the string above the number of the fixed finger” (Book 1, p. 13).

A Printed edition.

“Naar Solen skinner./ Originalt komponeret for Langeleg. / Spilles med Holder. / Carl Nielsen.”²¹

“Det tunge Budskab”. Originalt komponeret for Langeleg. / Spilles uden Holder./ Carl Nielsen.”²²

“Som Fisken i Vandet. / Spilles med Holder. / Carl Nielsen.”²³

Printed in: “LANGELEGEN / SOM DANSK FOLKEINSTRUMENT / AF / HORTENSE PANUM / ARRANGEMENTET / FORLÆGGERENS EJENDOM / LEHMANN & STAGE, (P. HAASE). HÆFTE II.”
Pl. No. L. & S. 2.

27.7x19.4 cm, paginated 8-21 and 2-23, prefaces in Books 1 and 2.

The preface of the edition provides information on the stringing, tuning and playing of the langeleik.

Carl Niensens compositions are printed in Book 2 pp. 2-3.

²¹ “When the Sun Shines./ Original composition for langeleik. / To be played with movable bridge. / Carl Nielsen.”

²² “The Sad News. Originally composed for langeleik. / To be played without movable bridge./ Carl Nielsen.”

²³ “Like the Fish in the Water. / To be played with movable bridge. / Carl Nielsen.”

A L L E G R E T T O F O R T W O R E C O R D E R S

- A** Printed edition
- B** Copy of autograph
- C** Draft

A Printed edition.

“Allegretto. / For to Blokfløjter i Kvintafstand (Original). / Carl Nielsen.”²⁴

Printed in: “BLOKFLØJTEN / VEJLEDNING I AT SPILLE BLOKFLØJTE OG SYNGE DERTIL / AF / C.M. SAVERY. / EJENDOM FOR ALLE LANDE / SKANDINAVISK OG BORUPS MUSIKFORLAG / AKTIESELSKAB / BREDGADE 31 KØBENHAVN K.”

“COPYRIGHT 1931 by SKANDINAVISK OG BORUPS MUSIKFORLAG, Akts. KØBENHAVN.”

Pl. No.: S.B.M. 782.

27.5x19.8 cm, 32 pp. (numbered 3-27).

“Allegretto for to Blokfløjter” printed on p. 23.

B Manuscript, copy of autograph (original privately owned).

CNS 29b. DK-Kk, CNU.

Signed: “Carl Nielsen / 1931”.

Donated to the Royal Library by Torben Schousboe in 1992.

C. 17x17.5 cm, one folio, written in ink.

Title on first music page: “To Blokfløjter”.

Content: The folio also includes *Den Spillemand spiller paa Streng* for three violins.

C Draft.

DK-Kk, CNS 29a.

1 folio: 26x34.4 cm, written in pencil.

1 folio: c. 26x17 cm, unevenly cut, written in pencil.

Title on first music page: “Blokfløjter”.

Content: The music is notated as it sounds. The second (cut) folio has a 2-bar sketch for another composition. A few changes have been added in ink.

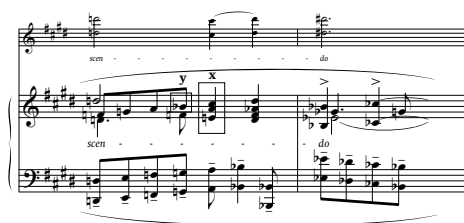
The manuscript sources for the Allegretto for Two Recorders comprise a fair copy (**B**) and a pencil draft (**C**). The basis of the new edition is the printed edition (**A**) which is however republished here with the upper part notated at the pitch given in **B**. During the editing **A** has been used to supplement **B**.

²⁴ “Allegretto. / For two recorders a fifth apart (original). / Carl Nielsen.”

EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

In works with piano the following abbreviations are used:
pf.1: upper staff in the piano
pf.2: lower staff in the piano

In the manuscripts including piano, dynamic markings are often positioned both at *pf.1* and *pf.2*. These have been normalized by positioning them between *pf.1* and *pf.2*. Wherever there could be any doubt, Carl Nielsen's notation has been retained. In particular complex bars the position of the note in the bar is stated as follows:




The chord x) is designated "pf.1 third crotchet". The note y) is designated "pf.1 middle part note 4".



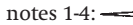
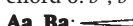

SONATA FOR VIOLIN AND PIANO, OPUS 9

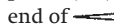
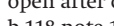

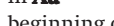
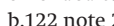

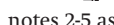
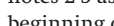
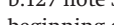
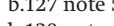
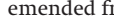
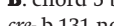
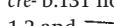
First Movement









Bar	Part	Comment
1	vl.	chord 1: \square added as in Aa, Ba
2	vl.	note 4: marc. emended to stacc. as in Aa, Ba; B : note 1: stacc.
2	pf.	B : chords 1, 3: stacc.
2	pf.2	chord 4: stacc. added by analogy with <i>pf.1</i>
3	vl.	end of slur emended from note 9 as in Aa, Ba
3	pf.1	upper part chords 2-3: slur omitted (misreading of B)
4	vl.	note 1: marc. omitted as in Aa, Ba : note 1: stacc.
4	vl.	note 2: marc. emended to stacc. as in Aa, Ba
5	pf.1	B : chord 1: $f^{\sharp}, b^{\flat}, d''$
7	vl.	note 2: marc. added as in Aa, Ba
9	vl.	B : note 1: stacc.
13	vl.	\square added as in Aa, Ba
14	vl.	note 3: stacc. added as in Aa, Ba; Aa : note 4: marc. missing
14	pf.1	chords 3-4: ten. omitted by analogy with b.13 chord 2 to b.14 chord 2; B : b.14 chord 2 to b.15 chord 1: stacc.
15	vl.	notes 1-3: slur added as in Aa, Ba
15-16	vl.	b.15 note 4 to b.16 note 1: slur added as in Aa, B, Ba
16-17	vl.	b.16 notes 2, 5, b.17 note 2: marc. added as in Aa, Ba
18	vl.	<i>pesante</i> added as in Aa, Ba ; note 2: ten. added as in Aa, Ba ; note 2: \square added as in Aa, Ba ; notes 3-4: slur emended from slur b.18 note 2 to b.19 note 1 as in Aa, Ba
19	vl.	notes 2-5: <i>dolce</i> added as in Aa, Ba; Ba : note 1: <i>p</i>
19	pf.1	chord 2: \sharp added
19	pf.2	B : A, e, a
21	vl.	Aa, Ba : note 2: ♩ tied with a ♩ ; Ba : note 1: marc., notes 1-3: slur

Bar	Part	Comment
22	vl.	note 3: <i>cresc.</i> added as in Aa, Ba; B : note 5: <i>cresc.</i>
22	pf.1	A : upper part fourth and fifth quaver: 4 added in pencil (CN?), lower part (a, c'): 1 added in pencil (CN?), lower part (e'): 2 added in pencil (CN?)
22-23	vl.	slur b.22 notes 1-3 and slur b.22 note 4 to b.23 note 1 emended to slurs b.22 notes 1-2, 3-4 as in Aa, Ba
23-24	vl.	b.23 note 1 to b.24 note 1: added as in Aa, Ba
24	pf.1	B : chord 6: stacc.
26	pf.1	B : chords 2-3: <i>cres.</i>
27-28	pf.2	b.27 chord 4, b.28 chords 1, 4: stacc. added by analogy with b.26 chord 4 and as in B (b.28 chords 1, 4)
29	pf.2	B : second to eighth quaver: beginning of slur chord 1 instead of second quaver, end of slur open before change of system
30	pf.	note 4: <i>dim.</i> added as in B
33-34	vl.	b.33 note 1: beginning of emended from b.31 note 1 as in Aa; Ba : b.32 note 3: beginning of
34-35	vl.	b.34 note 3 to b.35 note 3: beginning of slur emended from b.35 note 1 as in Aa, Ba; B : b.34 note 3 to b.35 note 3: slur added in pencil
36	vl.	note 1: beginning of emended from b.35 note 1 as in Aa, Ba; Ba : b.37 note 1 to b.38 note 1: no longer legible
40-43	vl.	beginning of emended from b.41 note 1 in accordance with Aa, Ba; Aa, Ba : <i>cre-scen-do</i>
45	vl.	note 2: marc. omitted as in Aa, Ba
45	pf.2	B : fifth quaver: c, sixth quaver: c'
45-48	pf.2	b.48 lower part first quaver: end of slur emended from second quaver by analogy with <i>pf.1</i>
47	vl.	notes 1-2: end of slur emended from b.48 note 1 as in Aa, Ba
48-49	vl.	b.48 note 2 to b.49 note 1: slur added as in Aa, Ba
48-51	pf.2	b.51 lower part first quaver: end of slur emended from second quaver by analogy with <i>pf.1</i>
49	pf.2	B : sixth quaver: F
51	vl.	note 1: <i>p</i> added as in Aa, Ba ; note 2: <i>mf</i> added as in Aa, Ba
51-59	pf.2	b.59 fifth quaver: end of slur emended from sixth quaver by analogy with <i>pf.1</i>
56	pf.2	fifth quaver: A emended to G ³ as in B
59	vl.	slur notes 1-14 emended to two slurs notes 1-8, 9-14 as in Aa, Ba ; notes 5-14: added as in Aa, Ba
60	pf.2	A : fourteenth to sixteenth semiquaver: 3-2-1 added in pencil (CN?)
61	pf.2	B : lower part notes 1-3: end of slur open before change of system
61-69	pf.1	third crotchet: marc. added by analogy with b.60
63	vl.	note 3: marc. added as in Aa, Ba
64	pf.1	B : chord 1: stacc.
66	pf.2	B : chords 1-2: end of slur open before page turn
67	vl.	chord 1: marc. added as in Aa, Ba

Bar	Part	Comment
67-75	vl.	Aa: b.67 chord 1 to b.75 chord 1: bottom note in all chords crossed out in mauve crayon (CN?)
69	vl.	end of slur emended from chord 3 as in Aa, Ba
70	vl.	chords 2-3: slur emended from chords 1-2 as in Aa, Ba
70	pf.2	B: first crotchet: \downarrow (A) added in pencil, third crotchet: \downarrow (A) with downward stem
70-71	pf.1	upper part b.70 third crotchet (e ^{''}) to b.71 first crotchet (e ^{''}): tie added as in B; B: b.70 third crotchet to b.71 third crotchet: end of slur open before change of system
70-71	pf.2	B: upper part b.70 notes 1-5, 6-9: slurs
72	vl.	chord 1 top note: c ^{'''} emended to b ^{'''} as in Aa, Ba
74	vl.	chord 1: marc. omitted as in Aa, Ba
74	pf.1	B: chord 2: marc.
76	pf.1	chord 2: ten. added by analogy with b.75
78	pf.1	chord 1 to b.76 chord 1 and as in B
79	vl.	chords 1, 3: ten. added by analogy with b.76 chord 3 to b.77 chord 3 and as in B
79-82	pf.2	f omitted as in Aa, Ba; notes 5-6: <i>dim.</i> emended to b.80 as in Aa, Ba
81	vl.	b.79 chord 1 to b.82 chord 3: ten. added by analogy with bb.75-78
81	vl.	note 1: chord (b ^{''} ; b ^{'''}) emended to one note (b ^{'''}) as in Aa, Ba; B: bb.79 note 9, 80 note 1: b ^{''} crossed out
81	vl.	notes 2-3: <i>dim.</i> added as in Aa, Ba
82	pf.	B: chords 1-2: <i>dim.</i>
83	vl.	note 2: p added as in Aa, Ba. In Aa p has been placed under note 1, probably because of a misreading of Ba
87	pf.1	second crotchet: marc. added as in B and by analogy with pf.2
87-88	pf.2	upper part b.87 second crotchet to b.88 first crotchet: slur added by analogy with pf.1 lower part
88	vl.	note 4: marc. added as in Aa, B, Ba
88	pf.1	fourth quaver bottom note to fifth quaver bottom note: tie added as in B
88-89	vl.	b.88 note 4 to b.89 note 1:  added as in Aa, B, Ba
88-100	pf.2	slurs emended to one slur; A: b.88 fourth quaver to b.94 note 4: slur, end of slur open before change of system, b.94 note 4: beginning of slur with end of slur open, b.95 lower part note 1 to b.97 lower part note 1: slur; B: b.88 fourth quaver to b.94 note 4: slur with end of slur open before change of system, b.95: slur transferred from b.94 in margin, but at the same time there are a new slur from b.95 lower part note 1 to b.97 note 1 and a slur b.97 note 1 to b.98 note 4 with end of slur open before change of system
90	pf.2	chords 2-3 bottom note: tie added by analogy with pf.1
90-91	pf.2	b.90 chord 4, b.91 chord 2: marc. added by analogy with pf.1
90-92	pf.1	b.90 chord 4, b.91 chords 2, 4, b.92 chords 2, 4: marc. added by analogy with bb.88-90
91, 92, 94	vl.	notes 2, 5: marc. added as in Aa
92	pf.1	chords 1-2: slur omitted by analogy with pf.2 and in accordance with C









Bar	Part	Comment
93	vl.	note 5: marc. added as in Aa
95	vl.	b.95 notes 2-9: end of slur emended from b.96 note 1 as in Aa, B, Ba; notes 2-5:  added as in Aa, B, Ba; notes 6-10:  added as in Aa, B, Ba
96	vl.	notes 1-4:  added as in Aa, B, Ba; note 6 (\sharp): \sharp added as in Aa, Ba
96	pf.1	B: chord 4: b ^{''} , a', b ^{'''}
97	pf.1	chord 2: marc. added as in B
99-100	pf.1	b.99 chords 2, 4, b.100 chord 2: marc. added by analogy with bb.88-98
100-101	vl.	b.100 note 5 to b.101 note 1: beginning of slur emended from b.100 note 6 as in Aa, Ba
101	vl.	note 1: \downarrow emended to \downarrow as in Aa, Ba; notes 2-9: end of slur emended from note 10 as in Aa, Ba
101-102	vl.	b.101 note 10 to b.102 note 1: slur emended from b.102 notes 1-3 as in Aa, Ba
101-103	vl.	Aa: b.101 note 2 to b.102 note 1: <i>cre-scen-do</i>
102-103	vl.	Ba: b.102 notes 5-6: slur, end of slur open before change of system, b.103 notes 1-4: slur
103	pf.2	B: note 7: A
103-104	vl.	b.103 note 5 to b.104 note 1: end of slur emended from b.104 note 2 as in Aa, Ba; one slur b.104 notes 3-8 emended to slurs notes 2-4, 5-8 as in Aa, Ba
105	vl.	notes 3-10: end of slur emended from note 11 as in Aa, Ba; note 11: b ^{''} emended to c ^{'''} as in Aa, B, Ba
105-106	vl.	b.105 note 11 to b.106 note 1: slur added as in Ba and by analogy with bb.101-102
106	vl.	notes 1-3: b ^{'''} -d ^{'''} -b ^{'''} emended to c ^{'''} -b ^{'''} -c ^{'''} as in Aa, Ba; note 1: \sharp emended to \sharp as in Aa, Ba; third crotchet top note: f ^{''} emended to f ^{'''} as in Aa, B, Ba; third crotchet: 2, 0 added as in Aa, B, Ba; Aa: third crotchet top note: [\sharp] \sharp added in pencil (CN?); Ba: third crotchet top note: [sul] A
106-108	vl.	b.106 third crotchet to b.108 first crotchet: ties added in accordance with pf.1 bb.102-104; B, C (b.107): \sharp chord 6: b ^{''} , b ^{'''} emended to b ^{''} , b ^{'''} as in C
107	pf.1	Aa, Ba: 
107-108	vl.	Aa, Ba: grace notes missing
108	vl.	B: chords 2-8: slur, end of slur open before change of system
108	pf.1	Ba: chord 1: d ^{'''} only
109	vl.	lower part notes 2, 4: stacc. added by analogy with upper part
109-114	pf.1	fff: brackets omitted
109	pf.2	b.109 note 1 to b.113 note 1: ties added by analogy with b.102 note 6 to b.104 note 1 (pf.1) and bb.113-114
109-113	pf.2	A: twelfth semiquaver (a ^{''}): \sharp added in pencil (CN)
111	pf.1	b.111 chord 5, b.112 chord 2: marc. added by analogy with bb.109-110
111-112	vl.	b.112 chord 5, b.114 note 1, b.115 note 1: three <i>dim.</i> emended to <i>di-mi-nu-en-do</i> as in Aa
112-116	vl.	B: note 4: D
114	pf.2	A:  added in pencil (CN)
116	pf.	lower part: - added because of two-part notation bb.116-125
116	pf.1	





Bar	Part	Comment
117	vl.	Aa, B, Ba: note 1: <i>p</i> ; B: note 1: <i>dolce</i> , notes 2-3: slur
117	pf.	B: first crotchet: <i>p dolce</i>
117-118	pf.1	A: b.117 lower part second minim to b.118 lower part first crotchet: tie added in pencil (CN)
117-119	pf.	end of  emended from b.118 fourth crotchet as in B
117-120	pf.2	B: b.117 note 4 to b.118 note 3: slur, b.119 note 1 to b.120 note 2: beginning of slur open after change of system
118-119	vl.	b.118 note 1 to b.119 note 2:  emended from b.117 note 2 to b.118 note 5 as in Aa, Ba
118-121	pf.1	B: lower part b.119 note 1 to b.121 note 1: slur, beginning of slur open after change of system
119	vl.	B: notes 2-3: slur
119-120	vl.	b.119 note 3 to b.120 note 4: beginning of  emended from b.119 note 2 as in Aa
119-120	pf.	beginning of  emended from b.120 first crotchet to b.119 second crotchet as in B
120	vl.	notes 1-2: end of slur emended from note 4 as in Aa, B, Ba
120-129	pf.1	upper part b.120 note 5 to b.129 note 7: slur b.120 note 5 to b.127 eighth quaver (end of slur open before change of system) and slur b.128 first crotchet to b.129 note 7 emended to one slur as in B
122-123	vl.	b.122 note 2 to b.123 note 1:  emended from b.122 note 3 to b.123 note 3 as in Aa, Ba
123	vl.	Aa: end of slur note 3 instead of note 2
124-125	vl.	b.124 note 4 to b.125 note 2: slurs b.124 notes 4-5 and b.124 note 6 to b.125 note 2 emended to one slur as in Aa, Ba ; b.124 note 6, b.125 note 1: <i>a^b</i> emended to <i>g[#]</i> as in Aa, Ba
124-125	pf.1	upper part b.124 note 2 to b.125 note 1: tie added as in B, C
125	vl.	 notes 1-3 emended to  notes 2-5 as in Aa, Ba
126-127	vl.	beginning of  emended from b.127 note 3 as in Aa ; b.127 notes 4-6: beginning of  emended from b.127 note 5 as in Aa
128-129	vl.	b.128 notes 1-2: end of  emended from b.128 note 3 as in Aa ; b.128 note 3 to b.129 note 4: beginning of  emended from b.128 note 4 as in Aa, Ba
129	vl.	note 2: <i>tr</i> emended to <i>tr^b</i> as in Aa, Ba ; notes 2-4: slur omitted as in Aa, B, Ba
129-131	pf.2	B: b.131 note 1: end of slur
131	pf.1	B: chord 5 bottom note: <i>b³</i>
131-133	vl.	<i>cre-</i> b.131 note 1 and  b.133 notes 1-2 and  b.133 notes 3-5 emended to <i>cre-scen-do</i> as in Aa, Ba
132	pf.2	B: lower part notes 1-5: slur
135	pf.2	last chord: a vertical wavy line added by analogy with b.133
136	vl.	<i>cresc.</i> added as in Aa, Ba
136	pf.1	B: chord 1: <i>a', a'',</i> fourth crotchet: upper part (<i>g'', d'''</i>) missing

Bar	Part	Comment
136	pf.2	chord 6: a vertical wavy line added by analogy with b.137; B: chord 2: <i>B², e, c'</i>
137	pf.1	B: chord 1: <i>e'', e''',</i> fourth crotchet: upper part (<i>a'', c'''</i>) missing
138	pf.1	B: chord 1: <i>d'', d''',</i> fourth crotchet: upper part (<i>g'', b^b''</i>) missing
139	pf.	sixteenth semiquaver: stacc. added by analogy with bb.140, 141
139	pf.1	B: chord 1: <i>c'', c'''</i>
140	pf.1	A: chord 1: <i>a^b</i> changed to <i>a^b'</i> in pencil (CN)
141	pf.2	chord 4: stacc. and marc. emended to stacc. by analogy with b.140 and by analogy with pf.1
141, 142	pf.1	B: chords 1-2: ten. added in pencil (CN?)
142	pf.	sixth quaver: <i>fz</i> added as in B
142	pf.2	chords 4-5: marc. added by analogy with pf.1
142-144	vl.	<i>accel. accelerando</i> emended to <i>ac-ce-le-ran-do</i> (page turn in A)
143-144	vl.	b.143 chords 1-2, b.144 chord 1: 0, 2 added as in Aa, Ba ; b.144 chord 2: 0, 2 added by analogy with b.143 chords 1-2, b.144 chord 1 chord 1:  added as in Aa, Ba ; third crotchet:  added as in Aa
145	vl.	note 4: marc. emended to stacc. as in Aa, Ba
146	vl.	chord 4: stacc. added by analogy with b.2
146	pf.	end of slur emended from note 9 as in Aa, Ba ; note 10:  emended to  as in Aa, Ba
147	vl.	notes 1-2: stacc. emended to marc. as in Aa, Ba
148	vl.	b.149 note 3 to b.150 note 1: slur omitted as in Aa, Ba ; Ba: slur erased
149-150	vl.	note 2: marc. added as in Aa, Ba
151	vl.	B: end of slur note 5 instead of note 4
152	vl.	note 1:  emended to  as in Aa, Ba
153	vl.	b.153 first crotchet, b.154 fourth crotchet: stacc. added by analogy with bb.9-10;
153, 154	pf.1	b.153 third crotchet, b.154 chord 1: stacc. added by analogy with b.154 chord 2
154	pf.1	chord 2: <i>fz</i> added as in B
154	pf.2	chords 3-5: slur added by analogy with b.10; chord 6: ten. added by analogy with b.10 and bb.155-160
154-160	pf.2	b.154 chord 6 to b.160 chord 4: beginning of slur emended from b.155 chord 1 by analogy with b.10; B: b.155 chord 1 to b.160 chord 4: end of slur open before page turn
155	vl.	note 2: marc. added as in Aa, Ba
155-163	pf.1	b.155 chord 2 to b.163 chord 2: beginning of slur emended from b.155 chord 1 by analogy with bb.11-19 (error in B)
156	vl.	note 3: stacc. emended to marc. and stacc. as in Aa ; Ba: note 3: marc.
156	pf.1	A: fourth crotchet: <i>e'</i> changed to <i>e[#]'</i> in pencil (CN)
157	vl.	 added as in Aa, B, Ba
158	vl.	note 5: ten. omitted as in Aa, B, Ba ; Ba: note 3: marc.
158-159	pf.1	b.158 chord 2 to b.159 chord 1: ten. omitted by analogy with b.157 chord 2 to b.158 chord 1
159	vl.	note 1: stacc. omitted as in Aa, Ba ; note 4: marc. added as in Aa, Ba ; B: note 1: 
160	vl.	note 2: marc. added as in Aa, Ba
160-161	vl.	b.160 note 5, b.161 note 2: marc. added by analogy with b.159 note 4, b.160 note 2



Bar	Part	Comment
162	vl.	notes 1-2: <i>pesante</i> added as in Aa ; note 2: ten. and ♩ added as in Aa, Ba ; note 3: V added as in Aa, Ba ; B : note 3: <i>poco</i> [rit.]; notes 3-4: slur emended from slur b.162 note 2 to b.163 note 1 as in Aa, Ba
162	pf.	B : second crotchet: <i>pococo rit.</i>
163	vl.	note 1: — added as in Aa, Ba
163	vl. pf.	B : first crotchet: <i>a tempo</i>
163	pf.1	chord 2: \sharp added
163	pf.2	B : <i>A, e, a</i>
164	vl.	notes 3-5: — added as in Aa, Ba
164-165	vl.	b.164 note 5 to b.165 note 3: end of slur emended from b.165 note 4 as in Aa, Ba
165	vl.	notes 1-3: — added as in Aa, Ba
165-166	vl.	b.165 note 4 to b.166 note 1: slur added as in Aa, Ba
166	vl.	notes 2-8: end of slur emended from note 6 as in Aa, Ba ; notes 1-4: beginning of — emended from note 2 as in Aa, Ba ; notes 5-8: — added as in Aa, Ba
166-167	vl.	slur b.166 note 7 to b.167 note 3 omitted as in Aa, Ba
167	vl.	notes 1-5: — emended from b.166 note 7 to b.168 note 1 as in Aa, Ba
167-168	vl.	b.167 note 4: marc. added as in Aa, Ba ; Ba : slur b.167 note 4 to b.168 note 1 changed to slur b.167 note 3 to b.168 note 1
167-168	vl.	b.167 note 5 to b.168 note 1: tie added as in Aa, Ba ; b.167 note 3 to b.168 note 1: end of slur emended from b.168 note 2 as in Aa, Ba ; b.168 notes 2-3: slur added as in Aa, Ba
168	vl.	b.168 notes 1-2: — added as in Aa, Ba
168-175	pf.1	upper part b.168 third crotchet to b.175 note 8: end of slur added; A, B : (b.175): end of slur open before change of system in A , page turn in B
169	vl.	notes 3-4: — emended from notes 2-5 as in Aa
171	vl.	notes 2-8: slur notes 2-6 and slur notes 7-8 emended to one slur as in Aa, Ba ; B : b.171 note 7 to b.172 note 1: slur
171	vl.	note 6: <i>e</i> emended to <i>e^b</i> as in Aa, Ba
171	pf.2	B : chords 2-3: —
172-175	pf.2	B : upper part b.172 first crotchet to b.175 eighth quaver: slur, end of slur open before page turn, b.176-178: slur with open beginning erased
173-175	vl.	beginning of — emended from b.173 note 3 as in Aa, Ba ; Ba : b.176 note 2: end of —
175-176	vl.	b.175 notes 5-6: slur omitted as in Aa, Ba ; b.175 note 5 to b.176 note 2: beginning of slur emended from note 4 as in Aa, Ba
176	vl.	note 1: <i>f</i> added as in Aa
178	vl.	<i>espressivo</i> added as in Aa, Ba ; beginning of slur emended from note 2 as in Aa, Ba
179	vl.	beginning of slur emended from note 2 as in Aa, Ba ; notes 1-2: slur
180	vl.	end of slur emended from note 2 as in Aa, Ba
181	vl.	note 3: <i>fz</i> emended to <i>fp</i> as in Aa, Ba
181	vl.	note 2: <i>p</i> , note 3: <i>f</i>
184	vl.	Ba : note 1: <i>p</i>




Bar	Part	Comment
184, 186	vl.	beginning of slur emended from note 2 as in Aa, Ba
186-187	vl.	b.186 note 2 to b.187 note 3: — added as in Aa, Ba
188-190	vl.	— b.188 note 3 to b.190 note 4 emended to — b.188 notes 3-4 and — b.189 note 3 to b.190 note 4 as in Aa, Ba
189	vl.	notes 4-6: end of slur emended from note 5 as in Aa, Ba
191	pf.1	lower part chord 2 bottom note: <i>c[#]</i> emended to <i>c³</i> by analogy with upper part note 2
192	pf.2	B : fourth crotchet: <i>A</i> , eighth quaver: <i>a</i>
192-195	pf.2	b.195 second crotchet: end of slur emended from fourth quaver by analogy with pf.1
193	pf.1	B : lower part chord 3: only <i>c</i>
194	vl.	end of slur emended from b.195 note 1 as in Aa, Ba
194-195	vl.	end of — emended from b.195 note 2 as in Aa, Ba
195-198	pf.1	B : b.195 note 3 to b.198 note 1: b.198 lower part chord 1: end of slur
195-198	pf.2	b.198 first crotchet: end of slur emended from second quaver by analogy with pf.1
196	pf.1	B : lower part chord 3: only <i>c[#]</i>
197	vl.	beginning of — emended from b.196 note 3 as in Aa, Ba ; note 1: <i>dim.</i>
198-205	pf.2	b.205 fourth crotchet: end of slur emended from eighth quaver by analogy with slur endings bb.195, 198
199	vl.	notes 2-3: slur omitted as in Aa, Ba ; B : slur notes 2-3 changed to slur notes 1-3
200-201	vl.	b.200 note 1 to b.201 note 1: end of slur emended from b.200 note 4 as in Aa, Ba ; b.201 notes 2-4: beginning of slur emended from note 1 as in Aa, Ba
202	vl.	note 1: <i>sul G</i> added as in Aa, Ba
203	vl.	note 1: marc. added as in Aa, Ba
203-204	vl.	b.203 note 3 to b.204 note 3: slur b.203 note 3 to b.204 note 1 and slur b.204 notes 2-4 emended to one slur as in Aa, Ba ; B : b.203 note 3 to b.204 note 1, b.204 notes 2-3: slurs
205	vl.	notes 3-14: — added as in Aa, Ba
206	pf.2	chord 1 to sixteenth semiquaver: beginning of slur emended from fourteenth semiquaver as in B
206, 207, 211, 212, 213, 214, 215	pf.1	fourth crotchet: stacc. added by analogy with bb.208, 209, 210
207	pf.2	upper part notes 4-6: slur added by analogy with b.208
207	pf.2	lower part notes 1-3: end of slur emended from b.208 note 1 in accordance with b.208 lower part note 2; B : b.207 lower part notes 1-3: end of slur open before change of system, b.208 lower part notes 1-2: slur
209	vl.	note 3: marc. emended to <i>fz</i> as in Aa, Ba
210	pf.2	lower part notes 1-3: slur added by analogy with b.209

Bar	Part	Comment
211	vl.	Ba: end of slur note 3 instead of note 4
211	pf.2	upper part third crotchet to sixteenth semiquaver: slur added as in B
213	vl.	chord 1: marc. added as in Aa, Ba
213	pf.2	B: lower part notes 1-3: end of slur open before page turn
213-219	vl.	Aa: b.213 chord 1 to 219 chord 2: bottom note crossed out in pencil (CN?)
216	vl.	chords 1-2: slur added as in Aa
216-217	pf.1	b.216 third crotchet to b.217 first crotchet: slur added as in B
217	vl.	chords 3-4: ten. emended to slur as in Aa, Ba; Ba: chords 3-4: ten. changed to slur (CN)
217	pf.2	B: lower part note 2: ten.
219-221	vl.	b.219 chords 2-3, b.220 chords 2-3, b.221 chord 2: marc. added as in Aa, Ba; Ba: b.219 chord 3, b.220 chord 3: marc. added in pencil (CN)
221	vl.	chords 2-3: end of slur emended from b.222 chord 1 as in Aa, Ba
221	pf.2	chord 1: ten. added as in B
226	vl.	<i>dim.</i> added as in Aa, Ba
227	vl.	notes 1-2:  omitted as in Aa, Ba; notes 4-6:  omitted as in Aa, Ba; note 1: chord (e', e'') emended to e'' as in Aa, Ba; B: b.225 note 9 and b.226: e' erased, page turn between b.226 and b.227
227	pf.	B: first crotchet: <i>dim.</i>
228	vl.	<i>dim.</i> added as in Aa, Ba
228	pf.1	chord 1: ten. added as in B
229	vl.	note 2: <i>p</i> added as in Aa, Ba
231-232	pf.2	ten. added by analogy with pf.1
233	vl.	note 4: <i>dolce</i> added as in Aa, Ba
233	pf.2	lower part second crotchet: marc. added by analogy with pf.1 upper part
233-234	pf.1	lower part b.233 fourth crotchet to b.234 first crotchet: tie added as in B
234	vl.	note 2: marc. omitted as in Aa, Ba; notes 2-4: slur added as in Aa, Ba; note 4: stacc. added as in Aa, Ba
234-235	vl.	b.234 note 4 to b.235 note 1: slur and  omitted as in Aa, Ba
234-237	pf.2	b.234 chord 4, bb.235-236 chords 2, 4, b.237 chord 2: marc. added by analogy with b.234 chord 2
234-238	pf.1	bb.234-238 chords 2, 4: marc. added by analogy with b.234 chord 2 (pf.2)
235	pf.2	chords 3-4: slur omitted by analogy with pf.1
235, 236	vl.	notes 2, 5: marc. added as in Aa
236	pf.2	chords 1-2: slur omitted by analogy with pf.1
237-238	vl.	b.237 notes 2, 5 and b.238 note 2: marc. added by analogy with bb.235-236
238-239	vl.	b.238 note 5: beginning of  emended from note 6 as in Aa
239	pf.1	lower part sixth quaver: marc. added as in B
245	vl.	notes 2-5:  added as in Aa, Ba; notes 6-9:  added as in Aa, Ba
245-246	vl.	b.245 note 2 to b.246 note 1: end of slur emended from b.245 note 9 as in Aa, Ba
246	vl.	notes 1-3:  added as in Aa, Ba; notes 5-6:  added as in Aa, Ba; note 7-8 added as in Aa, Ba; B, Ba: end of slur note 3 instead of note 4

Bar	Part	Comment
246-247	pf.2	b.246 upper part third crotchet to b.247 upper part fourth crotchet: slur added as in B; B: b.247 upper part chords 1-4: slur, beginning of slur open after change of system
247	vl.	notes 1-2:  (a') emended to  (a')  (a') as in Aa; Ba: notes 1-2:  (rhythmic error)
247	vl.	notes 2-7: end of slur emended from note 9 as in Aa, Ba; note 8 to chord 1: slur added as in Aa, Ba; Aa: notes 2-7: <i>accel. al Fine;</i> Aa, Ba: notes 6-7: <i>cresc.;</i> Ba: chord 2: marc. third semiquaver to eighth semiquaver: end of slur emended from tenth semiquaver as in Aa, Ba; ninth semiquaver to chord 2: slur added as in Aa, Ba
248	vl.	<i>cre-scen-do</i> added as in Aa
249-250	vl.	lower part b.249 note 7 to b.250 note 6: slur emended from slur b.249 (end of slur open before change of system) and slur b.250 notes 1-6 as in B
249-250	pf.2	sixth crotchet: <i>fz</i> emended to <i>ff</i> as in B
252	pf.	b.252 chord 1 to b.254 chord 1: ties added as in Aa (b.253 to b.254), Ba
252-254	vl.	

Second Movement

Bar	Part	Comment
1	vl.	note 2: <i>sul D</i> added as in Aa, Ba
1-2	vl.	b.1 note 3 to b.2 note 5: end of slur emended from note 4 as in Aa, Ba
3-14	vl.	b.3 note 6 to b.14 note 5: <i>sul G---</i> added as in Aa, Ba
8	vl.	<i>f</i> added as in Aa, Ba
10	vl.	B: note 1: <i>rit.</i>
11	vl.	<i>molto espressivo</i> added as in Aa, Ba; note 1: <i>p</i> added as in Aa, Ba
11-12	vl.	b.11 note 3 to b.12 note 5: end of slur emended from b.12 note 4 as in Aa
12, 13	vl.	note 6: marc. added as in Aa, Ba
14	vl.	note 6: <i>sul D</i> added as in Aa, Ba; note 6: <i>loco</i>
14-15	vl.	b.14 note 6 to b.15 note 1: tie added as in Aa, Ba
15	vl.	notes 2-3: beginning of slur emended from note 1 as in Aa, Ba; note 2: marc. omitted as in Aa, Ba
17	vl.	beginning of slur emended from note 1 as in Aa, B, Ba
18	vl.	notes 1-7:  added as in Aa, Ba; A: note 3:  added in pencil (CN); Aa, Ba: notes 3-4: <i>d'';</i> B: beginning of slur note 5 instead of note 6
20-21, 22-24	pf.2	b.20 chords 1-2, b.21 chords 4-5: ten. added by analogy with b.19 chords 1-6; b.22 chord 2 to b.24 seventh quaver: ten. added as in B; B: b.23 chord 5 to b.24 seventh quaver: ten. added in pencil (CN)
22, 23, 24	pf.1	b.22 lower part chord 5: ten. added by analogy with b.22 chords 1-4; b.23 lower part chords 2-5: ten. added as in B; b.24 chord 1: ten. added by analogy with b.23 lower part chords 2-5; b.24 chords 2-5: ten. added in pencil (CN)
23-25	pf.1	B: b.23 second crotchet to b.24 chord 5: end of slur open before change of system
25	vl.	Aa: chords 1-2: ten. missing
25	pf.	first quaver: ten. added as in B

Bar	Part	Comment
25	pf.1	B: upper part chords 2-5: end of slur open
26	pf.1	seventh to eighth quaver: ten. added by analogy with pf.2
26-28	pf.	Aa: <i>poco a poco animato (non troppo)</i> ; B: <i>poco a poco piu animato (ma non troppe)</i> ; Ba: <i>Poco a poco animato (ma non troppo)</i>
27	pf.1	A: upper part seventh quaver bottom note: \sharp added in pencil (CN)
27-29	pf.1	B: upper part b.27 second quaver to b.29 chord 8: end of slur open before page turn
28	pf.1	chord 1: <i>dim.</i> omitted as in B
29-30	pf.2	b.29 note 1 to b.30 chord 1 top note: tie added as in B
36-38	pf.2	B: lower part b.36 note 1 to b.37 note 6: end of slur open before change of system
38	vl.	<i>grazioso</i> added as in Aa, Ba ; notes 1-2: ten. and slur added as in Aa, Ba
39	vl.	B: notes 1-2: ten.
39-40	vl.	Aa, Ba: b.40 note 1: beginning of  , b.41 note 1: end of 
40	vl.	notes 7-8: ten. omitted as in Aa, Ba ; notes 7-8: beginning of slur emended from note 3 as in Aa, Ba
40-42	pf.2	B: b.40 note 2 to b.41 note 6: end of slur open before page turn
41	vl.	Aa, Ba: note 2: beginning of 
43	vl.	A: note 2: <i>a''</i> changed to <i>c'''</i> in pencil (CN)
44	vl.	A: note 2: \downarrow changed to \uparrow in pencil (CN); Aa, Ba: notes 3-5: <i>cresc.</i>
46	vl.	note 1: <i>f</i> added as in Aa, Ba ; note 2: marc. added as in Aa, Ba
46	pf.2	B: chords 1-5: marc., chords 1-3, 4-5: slurs
47, 48	pf.2	B: chords 1-5: slur
48	pf.1	chord 2: ten. emended to marc. by analogy with b.46 chord 2 to b.47 chord 3; chord 3: marc. added by analogy with b.46 chord 2 to b.47 chord 3
50, 51	pf.1	B: chords 1-5: slur
51	pf.2	chord 2: ten. added by analogy with b.50 chord 2
52	pf.1	chord 3: ten. added by analogy with bb.50-51 and b.52 chords 1-2
52-53	vl.	b.52 note 4 to b.53 note 1: slur emended from b.52 notes 2-4 as in Aa, Ba, Ba: b.52 notes 1-3: slur
53	vl.	chords 1-2, 3-4: slurs added as in Aa, B, Ba ; B: chord 1: only <i>e'''</i> ; Ba: chords 1-4: top notes only
53	pf.1	eighth quaver bottom note: <i>d#'</i> emended to <i>d'</i> by analogy with top note (<i>d''</i>)
54	vl.	chords 1-2: ten. added as in Aa, Ba, Ba ; chord 3: marc.
54	pf.	<i>con passione</i> added as in B
55	vl.	chord 2 bottom note: \sharp added by analogy with top note; chords 3-4: ten. added as in Aa, Ba
55-56	pf.2	middle part b.55 third crotchet to b.56 first crotchet: slur emended from open slur; A: b.55: end of slur open before change of system
57, 58	vl.	chord 1 bottom note: \sharp added by analogy with top note
58	pf.1	upper part chord 1 (<i>d''</i> , <i>g''</i>): \sharp added as in B
59	vl.	chord 1 bottom note: \sharp added by analogy with top note


Bar	Part	Comment
59-60	pf.2	B: b.59 chord 3 to b.60 chord 1: end of slur b.59 chord 4 open before change of system
63	vl.	chord 1 bottom note: \sharp added by analogy with top note; chord 3 bottom note: \sharp added by analogy with top note
63, 65	vl.	chords 1-2, 4-5: ten. added as in Aa
65	vl.	A, Aa: chord 3: \sharp added in pencil (CN)
66	vl.	the correct term is <i>allargando</i>
66	vl.	chord 1 bottom note: \sharp added by analogy with top note
66-68	pf.1	lower part b.68 fourth crotchet: slur emended from open slur as in B, A: page turn before b.68
67	vl.	chord 2 bottom note: \sharp added by analogy with top note
68	vl.	beginning of slur emended from chord 1 as in Aa, Ba
70	vl.	Aa: <i>p</i> , marc. missing; B: <i>mf</i> ; Ba: <i>dim. p</i> , marc. missing
70-71	pf.2	lower part b.70 note 2 to b.71 note 1: slur omitted as in B
71	vl.	Aa, Ba: note 4: <i>rit.</i>
72	vl.	note 1: <i>dim.</i> added as in Aa
73	vl.	note 3: marc. added as in Aa, Ba
74	vl.	note 6: marc. omitted as in Aa, Ba
74-75	vl.	b.74 note 6 to b.75 note 4: end of slur emended from b.75 note 5 as in B, Ba and by analogy with bb.73-74
75-86	vl.	b.75 note 6 to b.86 note 5: <i>sul G----</i> added as in Aa, Ba ; b.75 note 6 to b.82 note 2: <i>Sul G---</i>
77-79	vl.	Aa, Ba: b.77 third crotchet to b.79 third crotchet: <i>cre-scen-do</i>
78-79	vl.	Aa: b.78 note 5 to b.79 note 2: slur forgotten during printing
80-81	pf.1	b.80 third crotchet (<i>e'</i>) to b.81 first crotchet (<i>e'</i>): tie added in accordance with bb.8-9
82	vl.	note 1: <i>dim.</i> added as in Aa, Ba ; note 2: <i>p</i> emended from b.83 note 1 as in B, Aa, Ba ; <i>p</i> missing
82	pf.	fourth crotchet: <i>p</i> added by analogy with vl.
83	vl.	<i>molto espressivo</i> added as in Aa, Ba
83-84	vl.	B: end of slur b.84 note 5 instead of note 4
84-85	vl.	B: end of slur b.85 note 5 instead of note 4
84-85	pf.2	B: b.84 chord 1 to b.85 chord 1: beginning of slur open after page turn
85-86	vl.	b.85 note 6 to b.86 note 4: end of slur emended from b.86 note 5 as in Aa, Ba
86	vl.	note 6: <i>sul D</i> added as in Aa
86-87	vl.	b.86 note 6 to b.87 note 1: tie added as in Aa, Ba
87	vl.	beginning of slur emended from note 1 as in Aa, Ba
90	vl.	notes 2-4: beginning of slur emended from note 1 as in Aa, Ba ; notes 6-7: beginning of slur emended from note 5 as in Aa, Ba ; note 5: ten. added as in Aa
91	vl.	<i>f</i> added as in Aa, B, Ba
91	pf.2	chord 1: ten. added by analogy with pf.1
91-94	pf.2	B: beginning of slur b.91 second crotchet instead of b.91 first crotchet
92-93	pf.2	b.92 chords 1-2, b.93 chords 4-5: ten. added by analogy with b.91 chords 2-6
92, 94	vl.	chords 3-4: ten. added as in Aa, Ba








Bar	Part	Comment
94	pf.1	B: upper part fifth quaver to seventh quaver: ten., slur missing
95-97	vl.	Ba: <i>crescendo</i> from b.96 chord 1
96	pf.2	chord 3: ten. added as in B
98	vl.	Aa, Ba: chords 1-2:
99	vl.	chord 1: <i>ff</i> added as in Aa, B, Ba ; chords 1-2: slur added as in Aa, Ba
99	pf.1	slur emended from open slur; A, B: chords 2-4: end of slur open before change of system
101	vl.	chords 1-2: <i>pesante</i> added as in Ba ; chord 4: top note: \sharp added by analogy with bottom note
101	pf.1	upper part first crotchet to fourth quaver: ten. added as in B
101	pf.2	B: chords 1-5: ten., chords 1-4: slur missing
102, 103	pf.2	B: upper part chords 1-4, 5-8: slurs
105	pf.2	upper part chord 7 bottom note: g^{\sharp} emended to g^{\flat} as in B, C
106	vl.	note 1: \square added as in Aa, Ba ; A: note 5: \sharp added in pencil (CN); Aa, Ba: note 5: b^{\sharp}
106, 107	pf.1	B: chords 1-4, 5-8: slurs
106-108	vl.	Aa, Ba: b.107 note 1: beginning of
108	pf.1	B: upper part notes 1-4, 5-7: slurs
109	pf.1	B: upper part notes 1-3: slur, fifth to eighth quaver: slur, end of slur open before page turn
110	vl.	end of slur emended from note 2 as in Aa, Ba
110	pf.1	B: chords 1-4, 5-8: slurs
111-113	vl.	Aa, Ba: b.112 note 2: beginning of
114	vl.	third crotchet: <i>dim.</i> added as in B; Aa, Ba: b.115 note 4: end of
114	pf.1	upper part: semibreve (c') added as in B, C
115	pf.	first minim: <i>dim.</i> added as in B
116	vl.	<i>pp</i> emended from b.117 as in Aa, Ba















Third Movement

Bar	Part	Comment
+1	vl.	<i>sul G</i> added as in Ba ; \square added as in Ba
5-30	pf.1	stacc. added by analogy with bb.1-4
7-29	pf.2	b.7 note 1 to b.29 note 2: stacc. added by analogy with bb.1-6
11	vl.	Aa: end of b.12 note 1
12	vl.	beginning of emended from b.13 note 1 as in Aa, Ba
20	vl.	note 1: marc. added as in Aa, Ba
20-22	vl.	Aa: b.21 note 2: beginning of
21-22	vl.	b.21 note 2 to b.22 note 3: slur emended from slurs b.21 notes 2-3 and b.22 notes 1-3 as in Aa, Ba ; Ba: b.21 notes 2-3: end of slur open before change of system
24	vl.	Aa, Ba: note 2: <i>mp</i>
24, 26, 28	vl.	note 2: marc. omitted as in Aa, Ba
26, 28	vl.	note 2: \circ added as in Aa
29-30	pf.2	A: b.30: \downarrow (e) added in pencil and tied to the previous note (CN)
31	pf. vl.	B: <i>con fuoco</i> ; Ba (vl.): <i>con fuoco</i>
33	pf.2	chord 1: marc. added by analogy with pf.1
34	vl.	<i>fz</i> added as in Aa, Ba
36	vl.	<i>f</i> added as in Aa, Ba ; note 1: marc. added as in Aa, Ba
36-37	vl.	b.36 to b.37 note 1: tie added as in Aa, B, Ba
37	vl.	B, Ba: note 3 missing

Bar	Part	Comment
37	pf.	chord 1: marc. added by analogy with b.33 chord 1
38	vl.	B, Ba: chord 1: g^{\sharp} ; e'' ; $b^{\sharp n}$
39	vl.	note 1: \vee added as in Aa, Ba ; note 1: marc. added as in Aa, Ba
39	pf.2	third crotchet (g): marc. added as in B; B: marc. added in pencil (CN)
39-40	pf.2	B: b.39 first crotchet to b.40 third crotchet: slur
40	vl.	notes 1, 3, 5: marc. added as in Aa, Ba
43	vl.	note 1: \vee added as in Aa, Ba ; note 1: marc. added by analogy with b.39
43	pf.	upper part third crotchet: marc. added by analogy with b.39
43-44	pf.1	b.43 second crotchet to b.44 third crotchet: slur added by analogy with bb.39-40
43-44	pf.2	A: upper part b.43 third crotchet to b.44 first crotchet: tie added in pencil (CN)
44	vl.	notes 1, 3, 5: marc. added as in Aa
44	pf.2	lower part third crotchet top note: B^{\flat} emended to B^{\sharp} as in B
45	pf.2	upper part notes 1-3: marc. added by analogy with b.41
45-47	vl.	b.45 note 1 to b.47 note 1: beginning of slur emended from b.45 note 2 as in Aa, Ba
46	pf.1	added by analogy with b.42
52	vl.	note 2: 2 added as in Aa
52	pf.2	lower part: marc. added by analogy with bb.48, 50
57	pf.1	notes 5-6: <i>dim.</i> added as in B
59	vl.	<i>tranq.</i> emended to <i>espressivo</i> as in Aa, Ba
62	vl. pf.	<i>quasi rit.</i> : brackets omitted
63-64	vl.	B: end of slur open before change of system
67	pf.2	A: upper part note 2: e changed to c^{\sharp} in pencil (CN)
68-70	vl.	<i>cresc.</i> (b.68) emended to <i>cre-scen-do</i> as in Aa ;
68-70	pf.	Ba: bb.69-71: <i>cres-cen-do</i>
69-70	vl.	<i>cresc.</i> (b.68) emended to <i>cre-scen-do</i> as in B
70	vl.	b.69 to b.70 note 2 slur added as in Aa, B, Ba
70	vl.	note 3: $d^{\sharp n}$ emended to d^{\sharp} in accordance with b.68; notes 5-6: slur added as in Aa, Ba
72-74	vl.	Aa: b.73 note 6: end of
74	vl.	<i>calando</i> added as in Aa
75-77	vl.	Aa, Ba: b.76 note 1: beginning of
75-84	pf.2	slur emended from open slur in accordance with beginning of slur b.85 chord 1; A: bb.75-83: end of slur open before page turn; B: b.75 to b.85 chord 2: end of slur open before change of system
79	pf.	first crotchet: <i>p</i> added by analogy with vl.
79-81	vl.	Aa, Ba: b.80 note 1: beginning of
79, 80, 81, 82, 83	pf.1	lower part: slurs added by analogy with bb.75-78 (page turn before b.79 in B)
84-88	vl.	<i>cre-scen-do</i> emended from bb.86-88 as in Aa, Ba
93-94	vl.	slur added as in Aa
97-102	vl.	<i>dim.</i> (b.98) emended to <i>di-mi-nu-en-do</i> as in Aa ;
100-102	pf.	Ba (bb.97, 98): <i>dim.</i> ; B (b.100 notes 2-3): <i>dim.</i>
101-102	vl.	<i>dim.</i> (b.100) emended to <i>di-mi-nu-en-do</i> as in B
101-102	vl.	b.101 note 2, b.102 notes 2, 4: marc. added as in Aa, Ba
104	pf.	Aa, Ba (at cue for piano): <i>string.</i>



Bar	Part	Comment
107	vl.	note 1: <i>f</i> added as in Aa, Ba ; note 3: V added as in Aa, B, Ba; Aa, Ba ; note 3: stacc. missing
107	pf.	chord 1: <i>f</i> emended to <i>fz</i> by analogy with b.113
108	vl.	<i>ad lib.</i> added as in Aa, B, Ba
109	vl.	fourth quaver: <i>b^b</i> emended to <i>a</i> as in Aa, Ba
111	vl.	chords 1-2: \square added as in Aa, B, Ba
113	vl.	<i>ad lib.</i> added as in Aa, B, Ba; Aa ; chord 1: stacc. missing
117	vl.	chords 1-2: \square added as in Aa, Ba
118	vl.	chord 1: \square added as in Aa, B, Ba ; chord 2: V added as in Aa, B, Ba ; chords 2-3: stacc. added as in Aa, B, Ba
122	vl.	chord 1: \square added as in Aa, B, Ba ; chord 2: V added as in Aa, B, Ba ; chord 2: stacc. added as in Aa, Ba
123	vl.	chord 1: \square added as in Aa, Ba ; fourth quaver: V added as in Aa, Ba
125	vl.	chord 1: ten. added as in Aa ; chord 1: V added as in Aa, Ba ; chord 1 (<i>a'</i>): <i>d</i> emended to <i>a'</i> as in Aa, Ba, C; B ; chord 1: marc.
133	vl.	chord 1: ten. added by analogy with b.125 chord 1
135	pf.1	B, C: chord 1: <i>c', f', a^b</i> , (an emendation of <i>c^b</i> would create parallel fifths)
137-138	vl.	Ba: b.137 note 1 to b.138 note 2: slur
138	vl.	note 1: <i>c</i> emended to <i>d</i> as in Aa, Ba, C ; chord 1: \square added as in Aa, Ba ; fifth quaver to sixth quaver: ten. omitted as in Aa, Ba
139, 141	vl.	chord 1 bottom note: <i>a</i> (<i>a</i>) added as in Aa, Ba; Ba:
		
139-140	vl.	b.139 chord 1 to b.140 chord 1 bottom notes: tie added by analogy with top notes
140, 142	vl.	chord 1 bottom note: <i>a</i> (<i>a</i>) added as in Aa, Ba
141-142	vl.	b.141 chord 1 to b.142 chord 1: ties added as in Aa, Ba
142	vl.	fifth quaver to sixth quaver: ten. omitted as in Aa, Ba
143	vl.	note 4: <i>dim.</i> emended from note 1 as in Aa, Ba; Ba: notes 1-4: ten. added as in Aa, Ba; Ba: ten. is no longer legible in the original manuscript, only in an old copy of it
151	pf.1	chord 1 top note: \natural added by analogy with bottom note
156	pf.1	upper part note 2: <i>g[#]</i> emended to <i>g^b</i> by analogy with bb.154-155, 157
156-158	pf.1	upper part b.156 note 2 to b.158 note 1: slur added as in B
157	vl.	note 2: \natural added
162-165	pf.1	B: lower part b.162 note 2 to b.164: end of slur open before page turn
164-171	pf.1	B: upper part b.164 note 1: end of slur open before page turn, upper part b.165 note 1 to b.171 note 1: slur
167	pf.2	upper part note 2 to chord 2: tie added as in B
169	pf.2	<i>B^b</i> to <i>B^b</i> : tie added as in B
171	vl.	note 1: <i>f</i> added as in Aa, Ba
171	pf.	first quaver: <i>f</i> added by analogy with vl.
171	vl.	note 2: V added as in Aa, B, Ba
173	vl. pf.	B: <i>tempo primo</i>

Bar	Part	Comment
173	vl.	note 1: <i>0</i> added as in Aa, Ba ; note 2: <i>sul G</i> added as in Ba
173-200	pf.	stacc. added by analogy with bb.1-28. Staccato is indicated in A , where pf. differs from bb.1-28: b.175 chord 2 to b.176 chord 6 (pf.1), b.180 chords 1-5 (pf.1), b.183 chord 2 to b.184 chord 6 (pf.1), b.183 note 1 to b.184 note 3 (pf.2)
174-176	vl.	Aa: beginning of slur b.175 note 1 instead of b.174 note 2, error in Aa
175	vl.	note 1: marc. added by analogy with b.3
181-182	vl.	Aa, Ba: b.180 note 2: beginning of 
183	vl.	note 1: <i>c[#]</i> emended to <i>c</i> as in Aa, B, Ba
183-184	vl.	Aa: b.184 note 2: end of 
184-186	vl.	Aa: b.184 note 3: beginning of 
185	pf.1	chord 3 bottom note: <i>a</i> added as in B
192	vl.	note 1: marc. added as in Aa, Ba
193-194	vl.	b.193 note 2 to b.194 note 3: slur emended from slur b.193 notes 2-3 and slur b.194 notes 1-3 as in Aa ; beginning of 
		emended from b.191 note 1 as in Aa; Ba: b.193 note 1: beginning of 
195	vl.	<i>f</i> added as in Aa, B, Ba
195-196	vl. pf.	beginning of 
202	pf.1	beginning of 
203	vl. pf.	emended from b.196 as in Aa (page turn in B)
204	vl.	chords 1-6: stacc. added by analogy with b.201
205	pf.1	B: <i>con fuoco</i> added in pencil (CN)
208	vl.	Ba: <i>con fuoco</i>
209	vl.	C: chord 2: <i>e', a', c[#], e''</i>
		<i>fz</i> added as in Aa, Ba
		note 1: <i>f</i> added as in Aa, Ba ; note 1: V added as in Aa, Ba
209, 217, 219, 223	pf.	third crotchet: marc. added by analogy with bb.39, 43
210	vl.	notes 1, 3, 5: marc. added as in Aa ; notes 2, 4, 6: <i>0</i> added as in Aa
213	pf.2	chord 2: marc. added by analogy with b.205 and by analogy with pf.1
216	vl.	<i>fz</i> added by analogy with b.208; A: <i>pizz.</i> added in pencil (CN)
217	vl.	note 1: V added as in Aa, Ba ; note 1: <i>arco</i> added as in Aa, Ba; Aa, Ba: <i>fz</i> missing
218	vl.	notes 1, 3, 5: marc. added as in Aa
219	vl.	note 1: <i>fz</i> added by analogy with b.217
220	vl.	note 1; note 1: V added as in Aa, Ba
223	vl.	notes 1, 3, 5: marc. added by analogy with b.218
224	vl.	note 1: <i>fz</i> added by analogy with b.217
225	pf.2	note 1; note 1: V added as in Aa, Ba
225-227	vl.	notes 1, 3, 5: marc. added as in Aa, Ba
		upper part note 1: marc. added by analogy with b.221
		b.225 note 2 to b.227 note 1: slur emended from slur b.225 note 1 to b.226 note 1 and slur b.226 note 2 to b.227 note 1 as in Aa;
		Ba: b.225 note 1 to b.227 note 1: slur
226	pf.2	marc. added by analogy with b.222
227	vl.	note 3: marc. omitted as in Aa, Ba
227-238	pf.2	B: upper part b.238 third crotchet: end of slur open before change of system
228-232	vl.	Ba: b.228 notes 2-5, b.229 note 1 to b.230 note 1, b.230 notes 2-5, b.231 note 1 to b.232 note 1: slurs

Bar	Part	Comment
232-238	pf.1	B: b.238 note 6: end of slur open before change of system
237	pf.1	B: notes 1-3: <i>dim.</i>
238	pf.2	second crotchet to third crotchet: slur omitted as in B
240	vl.	notes 1-3:  added as in Aa ; notes 4-6:  added as in Aa ; Ba : notes 1-2:  , notes 3-5: 
242	vl. pf.	<i>quasi rit.</i> : brackets omitted
244-245	vl.	Aa, Ba: b.245 note 1: beginning of 
249-252	vl.	cresc. (b.249) emended to <i>cre-scen-do</i> as in Aa, Ba
251-252	vl.	b.251 note 1 to b.252 note 2: end of slur emended from b.252 note 1 as in Aa, B, Ba
254	vl.	Aa, Ba: <i>calando</i> missing
258	pf.1	upper part first crotchet:  added
263-264	vl.	Aa: b.264 note 1 to b.267 note 1: <i>poco a poco cresc</i>
267	pf.1	chord 2: stacc. added as in B
268	pf.1	third quaver: stacc. added as in B
269-270	vl.	slur added as in Aa ;  added by analogy with pf.
275	pf.2	first crotchet:  emended to  by analogy with bb.274-275 and as in B
283	vl.	note 2:  added
286	vl.	Aa, Ba: notes 1-3: <i>pesante</i>
291	vl.	Aa: notes 1-3: <i>accel.</i> ; B: note 1: <i>dim.</i>
291-292	vl.	Aa: b.291 note 2, b.292 notes 2, 5: marc. added in pencil (CN?); Ba: b.291 note 2, b.292 notes 2, 5: marc. missing
292	pf.2	upper part notes 2-3: slur added by analogy with b.291 note 2 to b.292 note 1
292-293	pf.1	b.292 chord 2 to b.293 chord 1: slur added by analogy with bb.291 chord 3 to b.292 chord 1
293-294	pf.2	upper part b.293 note 2, b.294 notes 2, 4: marc. added by analogy with bb.291-292
294	pf.2	upper part notes 2-3: slur added by analogy with b.293 note 2 to b.294 note 1
302	pf.2	A: upper part: dot added in pencil (CN)
305-309	vl.	Aa, Ba: b.306 note 2 to b.308 note 3:  ; Ba: b.309 notes 1-2: 
310	vl.	Aa, Ba: b.311 note 3: end of 
311-313	vl.	Aa, Ba: b.312 note 1: beginning of 
319-322	vl.	<i>cresc.</i> (b.320) emended to <i>cre-scen-do</i> as in Aa ; Ba: b.319 note 2: <i>cresc.</i> , b.321 note 3 to b.326: <i>cresc. --</i>
319-322	pf.	<i>cresc.</i> (b.320) emended to <i>cre-scen-do</i> by analogy with vl.
320	pf.1	A: chord 2: <i>c''</i> changed to <i>a'</i> in pencil (CN)
324	pf.1	chords 2-3: <i>e''</i> added in accordance with bb.323, 325-326 and as in C
327	vl.	∇ added as in Aa, B, Ba
328	vl.	\blacksquare added as in Aa, B, Ba
329	vl.	note 1: ∇ added as in Aa, B, Ba ; chord 1: \blacksquare added as in Aa, B, Ba ; chord 1: <i>e', e'', a''</i> emended to <i>a, e', e'', a''</i> as in Aa, Ba
330	vl.	note 1: ∇ added as in B and by analogy with b.329; chord 1: \blacksquare added as in B and by analogy with b.329
331-332	pf.	on the bar line: \ast added as in B
332	vl.	\blacksquare added as in Aa, B, Ba
333	vl.	\blacksquare added as in Aa, Ba ; Aa, Ba: on the bar line: \smile

SONATA FOR VIOLIN AND PIANO,
OPUS 35

First Movement

Bar	Part	Comment
1		The tempo marking has been retained as in A and G although it must be described as a combination of a tempo marking and an expression marking. B, D: <i>Allegro</i> ; C: tempo marking missing
1	vl.	note 1: <i>pp</i> emended to <i>p</i> as in Aa, B, C, D and in accordance with Ga ; note 1: <i>senza espressione</i> added as in Aa, D and in accordance with Ga
1	pf.	B: first crotchet: <i>p</i> ; G: first crotchet: <i>p</i> changed to <i>pp</i> in pencil (CN)
3	vl.	G: notes 1-2: slur added in pencil (CN)
3-4	pf.1	G: lower part b.3 to b.4 first crotchet: tie added in pencil (CN)
4	vl.	note 6: <i>f[#]</i> emended to <i>f''</i> as in Aa, B and in accordance with Ga ; G: note 6:  added in pencil (CN)
9	pf.	B: <i>sempre p</i>
10	pf.	G: fourth crotchet: <i>sempre p</i> changed to <i>sempre pp</i> in pencil (CN)
13	vl.	B: note 4: stacc.
13	pf.2	B: chord 1 top note (<i>c</i>): crossed out in pencil
13-15	pf.2	B: b.13 seventh quaver to b.14 note 3, b.14 chord 1 to eighth quaver, b.15 first crotchet to second crotchet: slurs
15	pf.	B: first crotchet: <i>p</i> ; G: first crotchet: <i>p</i> changed to <i>pp</i> in pencil (CN)
15	pf.1	chords 1, 3: marc. added as in B ; G: chords 1, 3: marc. added in pencil (CN?)
15-20	pf.2	B: b.15 seventh quaver to b.16 note 6: slur, end of slur open before change of system, b.18 note 4 to b.20 note 8: slur
17	vl.	note 1: \blacksquare added as in Aa, B
17-18	vl.	C: b.17 note 1 to b.18 note 6: slur
20	vl.	Aa: note 3: stacc. missing; C: note 1: stacc. missing
21	vl.	B: <i>p</i>
22-23	vl.	b.22 note 1 to b.23 note 4: marc. emended to stacc. and marc. as in Aa
22-26	vl.	b.22 note 1 to b.26 note 3: <i>Sul G --</i> added as in Aa, C, D and in accordance with G, Ga
23	vl.	C: notes 1-4: marc. missing
23	pf.2	G: chord 4: stacc. added in pencil (CN?)
24	vl.	note 4: stacc. added as in Aa ; note 5: \blacksquare added as in Aa and in accordance with Ga ; Ga: note 4: marc.
24	pf.2	B: chord 2: marc. and <i>fz</i> ; G: chords 1, 3: stacc. added in pencil (CN?)
25	vl.	note 2: ∇ added as in Aa
25	pf.2	B: chord 2: <i>E', e'</i>
26	pf.1	G: chord 1: stacc. added in pencil (CN?)
27	pf.2	G: chord 1: stacc. added in pencil (CN?)
28	vl.	Aa, C, D: note 2: <i>fz</i> missing; B: note 3: 
28-31	vl.	b.28 note 2 to b.31 note 3: <i>Sul G ---</i> added as in Aa, B, D
28	pf.1	B: chord 3: <i>d', f', g', d''</i>
28	pf.2	G: chord 4: stacc. added in pencil (CN?)
30	pf.2	B: slur b.30 chords 1-2 instead of b.29 chord 4 to b.30 chord 1
31	pf.2	chord 3: stacc. added by analogy with chord 1; G: chords 1, 3: stacc. added in pencil (CN?)

Bar	Part	Comment
32	vl.	note 4: ° added as in Aa, C, D and in accordance with G, Ga ; note 4: <i>sul D</i> added as in Aa, B, C, D and in accordance with G, Ga Ga ; notes 6-7: marc.
33	vl.	G : fifth quaver: stacc. added in pencil (CN?)
33	pf.1	notes 3-4: ten. emended to marc. as in Aa and in accordance with Ga
34	vl.	G : first crotchet: <i>sempre ff</i>
34	pf.	notes 1-2: marc. added as in Aa and in accordance with Ga
35	vl.	B : chords 1-2: only top notes $f^{\sharp 1} f^{\sharp 1}$
35	pf.1	Aa, C, D : notes 1-4: ten. missing
36	vl.	B : chord 1: only $e', g^{\sharp 1}$; G : seventh quaver to eighth quaver: marc. added in pencil (CN?)
36	pf.1	B : b.38 note 2 to b.40: $g^{\sharp 1}$; G : b.38 note 2 to b.40: ties added in pencil (CN)
38-40	vl.	G, Ga : <i>dim.</i> added in pencil (CN)
39	vl.	G : second crotchet: <i>tranq.</i> added in pencil (CN)
40	pf.	B : third crotchet: <i>dim.</i>
41	pf.	G : <i>poco rall.</i> (CN?)
42	vl. pf.	B : <i>poco meno</i> added in red crayon (CN?); C (vl.): <i>meno mosso</i> ; G : <i>poco meno mosso</i> changed to <i>meno mosso</i> in pencil (CN?); Ga : <i>meno mosso</i>
43	vl. pf.	note 1: <i>Sul D</i> added as in Aa ; G : note 1: <i>espress</i> added in pencil (CN), <i>p</i> changed to <i>mp</i> in pencil (CN?); Ga : note 1: <i>p</i> changed to <i>mp</i> in pencil (CN), <i>espress</i> added in pencil (CN)
43	vl.	G : b.45 chord 1: end of slur
43-45	pf.2	note 6: ♯ added as in Aa ; note 7: V added as in Aa ; notes 7-8: beginning of slur emended from note 6 as in Aa ; Ga : notes 6-8: ten.
44	vl.	notes 1-4, 5-7: slurs emended from slur notes 1-7 as in Aa ; B : notes 1-4: slur
45	vl.	notes 1-2: ten. added as in Aa ; notes 1-4: slur omitted as in Aa, Ga ; note 3: <i>Sul A</i> added as in Aa
46	vl.	marc. added as in B
46	pf.2	notes 6-8: stacc. emended to marc. and stacc. by analogy with b.44 and as in B ; Aa, Ga : notes 6-8: ten.
47	vl.	B : notes 1-7: end of slur open before change of system
48	vl.	B : notes 1-7: end of slur open before change of system
48-53	pf.2	B : b.48 fourth crotchet to b.51 note 4: end of slur open before page turn, b.52 note 3 to b.53 note 1: slur
49	vl.	notes 1-8: end of slur emended from b.50 note 1 as in Aa, Ga
50	vl.	note 3: marc. added as in Aa, B ; B : notes 3-4: slur
52-54	vl. pf.	B : partly written in red pencil
52	vl.	B : notes 4-6: ten.; C : notes 4-7: stacc. missing; Ga : notes 4-7: stacc. added in pencil (CN), notes 4-7: <i>tranq.</i> added in pencil (CN)
52-53	pf.1	B : b.52 chord 3 to b.53 chord 1: slur
53	vl.	notes 9-12: stacc. emended to ten. as in Aa ; B : notes 3-5: ten.; Ga : note 1: marc. added in pencil (CN)
53	pf.	G : second crotchet: <i>pp</i> added in pencil (CN)
53	pf.1	B : chord 2 bottom note: e^{\flat} ; chord 4 bottom note: e^{\flat}
54	vl.	C (by CN at the bottom of page): notes 1-5: slur

Bar	Part	Comment
54	pf.1	B : ninth semiquaver to twelfth semiquaver: ten., seventh to eighth quaver: slur
54-55	vl.	end of slur emended from b.55 note 1 to b.55 note 2 as in Aa
54-59	vl.	C : the bars added at the bottom of the music page in pencil (CN), page turn in C before b.54, are written in the copyist's hand on the next page
55-57	vl.	b.55 note 3 to b.57 note 1: <i>Sul D</i> --- added as in Aa
55	vl.	C : notes 2-5:
55	pf.	B : second quaver to eighth quaver:
55-57	pf.2	B : end of slur b.55 note 3 instead of b.57 note 1
56	vl. pf.	<i>rall.</i> emended to <i>poco rall.</i> as in Aa (vl.), B, D (vl.) and in accordance with G, Ga (vl.)
56	vl.	B : notes 2-3: <i>molto dim.</i> , note 3: e^{\flat} ;
56	pf.	C : note 1: <i>mf</i>
56	pf.	B : first crotchet: <i>mfz</i> , second to fourth crotchet: ; G : first crotchet: <i>dim.</i>
56	pf.1	B : chord 1 (e): e^{\flat} , third crotchet (e'): e^{\flat}
57	vl.	note 2: V added as in Aa, D ; B : note 1: <i>ppp</i>
57	pf.	B : first crotchet: <i>ppp</i> ; G : second crotchet: <i>leggiero</i> added in pencil (CN?)
58	vl.	note 3: ♯ added as in Aa ; note 5: V added as in Aa ; note 8: ♯ added (chromatic progression); Aa : note 1: V
60	pf.	G : first crotchet: <i>f</i> added in pencil (CN), third to fourth crotchet: <i>calando</i> added in pencil (CN) but crossed out
61	vl.	note 1: marc. emended to stacc. and ten. as in Aa ; note 1: ♯ added as in Aa ; note 1: ° added as in Aa and in accordance with Ga ; B : notes 2-3: $f^{\sharp 1} e^{\flat}$; D : note 1: V
62	vl.	note 6: stacc. and ten. emended to stacc. as in Aa ; note 6: ♯ added as in Aa ; note 7: beginning of slur emended from note 6 as in Aa ; note 7: V added as in Aa ; B : beginning of slur note 2 instead of note 1, notes 6-8: stacc.
63	vl.	Aa : note 4: marc. missing; B : notes 1-2: $f^{\sharp 1} e^{\flat}$, note 4: stacc. and ten.; C, D : note 4: marc. missing
63	pf.1	B : upper part note 2: b^{\flat} , note 7: f'
63	pf.2	B : upper part note 4: $\text{♩} (B^{\sharp}) \text{♩} (c)$; G : upper part note 4: B^{\sharp} changed to $\text{♩} \text{♩} (B^{\sharp}-c)$ in red pencil (CN?)
64	vl.	B : note 4: marc.
65-66	vl.	C, D, G, Ga : end of slur b.65 note 4 instead of b.66 note 1, in D corrected to b.66 note 1 in green pencil
66, 67	pf.2	note 1: marc. added as in B
67-68	vl.	b.68 note 2: end of slur emended from b.68 note 3 as in Aa, B and in accordance with G
69	vl.	Ga : notes 4-6: <i>dim.</i> added in pencil (CN)
69	pf.	B : first crotchet: <i>p</i> , third crotchet: <i>pp</i> , fourth crotchet: <i>pp</i>
69	pf.1	note 2: stacc. added by analogy with b.68 note 8 (pf.2)
70	vl.	note 2: ♯ added as in Aa ; chord 1: ♯ added as in Aa, B ; Ga : <i>ff</i> changed from chord 1 to note 2 (CN)

Bar	Part	Comment
70	pf.	B: first quaver: stacc.; G: first quaver: stacc. added in red pencil (CN?); G: third crotchet: marc. and ten., thirteenth semiquaver: marc. added in red pencil (CN?)
70-71	pf.2	B: b.70 sixteenth semiquaver: end of slur open before change of system
71	vl.	B: chord 3: <i>fz</i>
73	vl.	note 2: marc. added as in Aa , B and in accordance with Ga ; Ga: note 2: marc. added in pencil (CN)
73	vl.	notes 5-6: end of slur emended from b.74 note 1 as in Aa
74	vl.	note 2: \square added as in Aa
74	pf.	B: first crotchet: <i>ff</i>
76, 77	vl.	notes 1-2: end of slur emended from note 3 as in Aa
77	vl.	b.77 note 3: ten. added by analogy with b.76 note 3; B: notes 4-5: slur changed to ten. (CN)
78	vl.	C, D: note 2: marc. missing; D: note 1: stacc. missing
78	pf.2	B: chord 1 bottom note: C
79-80	vl.	Ga: end of slur b.80 note 1 instead of b.79 note 10
80	vl.	note 1: \square added as in Aa ; B: notes 4-8: slur; D: note 1: e^b
81	vl.	Aa, D: notes 6-7: <i>rall.</i>
81	pf.1	B: third crotchet (a^b): <i>a</i> , third crotchet to fourth crotchet: upper part notated with treble clef, lower part notated in pf.2 <i>sempre ff</i> emended to <i>sempre fff</i> in accordance with <i>fff</i> (b.74) and in accordance with D
82	vl. pf.	G: b.82 first crotchet to b.83 last note: slur added in pencil (CN?), b.84 notes 1-13: slur added in pencil (CN?)
83-84	pf.2	B: ties, crossed out
84-85	pf.	<i>molto dim.</i> --- <i>dim.</i> emended to <i>molto diminuendo</i>
85	pf.	B: second crotchet: <i>rall.</i> , <i>calando</i> ; G: <i>poco rall.</i> emended to <i>rall.</i> in pencil
85-86	pf.1	B: b.85 chord 1 to b.86 chord 1: slur; G: b.85 chord 1 to b.86 chord 1: slur added in pencil (CN?)
86	vl. pf.	B: <i>meno</i> ; C (vl.): <i>a tempo</i> ; G: <i>a tempo ma molto tranqu</i> ; G (vl.): (<i>Meno</i>) added in red crayon (CN/Emil Telmányi?)
86	pf.	B: first crotchet: <i>p dim.</i> , second crotchet: <i>pppp</i>
86-101	pf.1	G: b.100 note 6: end of slur open before change of system
87	pf.2	B: note 3: e^b
89	pf.1	B: chord 2: e^b , e^b ; chord 3: only e^b ; chord 1 to sixth quaver: beginning of slur open after change of system, fifteenth semiquaver to sixteenth semiquaver: slur
90		B: <i>A-dur</i> , first clear notation with A major signature from b.103
90	vl.	note 1: \vee added as in Aa ; B: no dynamics, but in a previous bar, which is crossed out: <i>pp</i> ; C: <i>a tempo</i> ; D: <i>at:o</i> ; Ga: <i>piu moderato</i> added in pencil (CN)
90	pf.	B: <i>una corde</i>
94, 95, 96	vl.	note 8: \circ added as in Aa
98	vl.	C, G, Ga: notes 7-11: <i>poco f</i>
98	pf.	G: fourth crotchet: <i>poco f</i>







Bar	Part	Comment
99	vl.	D: notes 10-11: <i>dim.</i> added (CN?)
100	vl.	B, D, G: note 3: e^b ; C: note 3: \sharp added in pencil below staff (CN?)
101	vl.	Aa: note 1: <i>pp</i> missing
101	pf.1	B, G: note 2: <i>mf</i>
102	vl.	note 1: <i>p</i> added as in Aa
105	pf.2	B: notes 1-10: slur, note 4: G^\sharp
106	vl.	note 6: marc. added as in Aa and in accordance with Ga ; Aa, C: note 6: g^\sharp
106-109	pf.1	G: b.109 note 13: end of slur open before change of system
106-113	pf.2	B: b.106 note 2 to b.107 note 1, b.107 note 7 to b.108 note 1: slurs
107	vl.	note 6: marc. added as in Aa, B and in accordance with Ga
110	vl.	note 2: <i>pp</i> added as in Aa ; B: note 4: b^b <i>tr</i>
113	pf.	B: first crotchet: <i>cresc.</i>
114	vl.	Aa: note 1: \square , third crotchet: \vee
114	pf.	B: third crotchet: <i>cresc.</i>
114-115	pf.1	G: b.115 note 48: end of slur open before change of system
115		B: $\frac{5}{4}$
115	vl.	fourth crotchet and ninth quaver: marc. omitted as in Aa and in accordance with G, Ga, Aa: twelfth quaver bottom note: marc. missing
115	pf.2	B: note 12: c^\sharp , note 13: B^\sharp
116	vl. pf.	B, C: first crotchet: <i>piu moto</i> ; D: <i>Agitato</i> added in pencil
116	vl.	chord 1: ten. emended to marc. as in Aa, B and in accordance with G, Ga ; chord 1: \square added as in Aa ; second crotchet: \square added as in Aa
116	pf.	B: chord 1: <i>ff</i> , chord 2: stacc.
116-119	pf.	B: see facsimile p. xlviv; G:



It is evident from Emil Telmányi's memoirs, *Af en musikers billedbog*, that these bars were changed by Carl Nielsen at the request of the pianist Arthur Schnabel just before the printing of the sonata. According to Telmányi, Carl Nielsen regretted this change, but since it has not been possible to verify this remark in letters or other statements by Carl Nielsen, the bars are given as in the first printed edition, which must be presumed to have been approved by the composer

fifth semiquaver top note: stacc. added as in **Aa, C**; fifth semiquaver bottom note: stacc. added by analogy with top note; sixth to eighth semiquaver: stacc. and marc. added as in **Aa**; **B:** last note: stacc.; **B, C:** sixth semiquaver to seventh quaver: f^\sharp instead of f ; **Ga:** sixth semiquaver to seventh quaver: f changed to f^\sharp in pencil (CN?), last note: marc. added in pencil (CN)


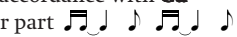

Bar	Part	Comment
119	vl.	note 2: marc. added as in Aa and in accordance with Ga
120	vl.	B : end of slur note 7 instead of note 6
121	vl.	Aa, C : note 2: ten. missing
123-125	pf.2	B : b.123 note 1 to b.124 note 1: slur below the staff, b.124 note 1 to b.125 chord 2: slur above the staff (beginning of slur open after page turn)
124	vl.	B, D : note 1: $b^{\flat\prime\prime}$
125	vl.	Ga : note 3: °
125	pf.1	B : upper part first crotchet: $g^{\sharp\prime}, g^{\sharp\prime\prime}$
125-126	vl.	b.125 note 5 to b.126 note 3: marc. emended to stacc. and marc. as in Aa
126	vl.	note 4: V added as in Aa ; Ga : note 4: \square
127	vl.	note 2: ° added as in B ; D : note 2: flag added in pencil
127-129	vl.	b.127 note 3 to b.128 note 2: marc. emended to stacc. and marc. as in Aa ; b.128 note 3: stacc. and marc. added as in Aa ; b.128 chord 1 to b.129 chord 4: marc. emended to stacc. and marc. as in Aa ; b.129 chord 5: stacc. emended to stacc. and marc. as in Aa
129	vl.	chord 4, $g^{\flat\prime}$; h added as in D and in accordance with G, Ga ; Ga : h added in pencil
129	pf.2	chord 7: marc. added as in B and by analogy with chords 2-6
129-130	vl.	B : b.129 sixth quaver to b.130 note 1: slur notes 3-4: <i>dim.</i> emended to ==== as in
130	vl.	Aa ; C : notes 2-3: marc. missing; D : note 1: $d^{\flat\prime\prime}$
131	vl.	note 2: <i>dim.</i> added as in Aa ; C, D, G : notes 2-3: slur
131-132	vl.	B : b.131 note 2 to b.132 note 1: slur, b.131 note 4 to b.132: b^{\flat}
131	pf.2	chord 3: marc. added as in B and by analogy with chords 2, 4
132	pf.	B : third crotchet: <i>dim.</i> , fourth crotchet: <i>rall.</i>
132	pf.2	chord 4: stacc. omitted by analogy with b.131 chord 5 and as in B
133	pf.	G : first crotchet: <i>dim.</i>
133-134		B : on the bar line: \curvearrowright and 4 4
134		G : <i>ma poco vivo</i> added in pencil (CN)
134	vl.	B : note 1: <i>p</i>
134	pf.	G : (<i>ma fluente</i>) added in pencil
134	pf.1	B : second crotchet: <i>p</i>
134	pf.1	B : chord 1 ($e^{\flat\prime}$), chord 3 ($e^{\flat\prime}$): e^{\flat}
135	vl.	D : note 5: marc.
135	pf.1	B : second to third crotchet ($b^{\flat\prime}$): ♪♪ instead of ♪
136	pf.	B : fourth crotchet: <i>espressivo</i>
136	pf.1	B : upper part note 2: marc.
137	vl.	B, C, D : note 6: $f^{\sharp\prime\prime}$
138	pf.1	lower part note 3: stacc. added by analogy with upper part; B : lower part notes 1-2: slur, beginning of slur open after change of system
139	vl.	Aa : note 5: stacc. missing, note 6: marc. missing
140	vl.	note 5: stacc. added as in B and by analogy with b.139 note 5; note 6: marc. added as in B and by analogy with b.138 note 3, b.139 note 6; notes 6-8: <i>tranquillo</i> added as in Aa , brackets omitted; Aa : note 5: stacc. missing, note 6: marc. missing, note 7: °
140	pf.	G : first quaver: stacc.
141	pf.1	A, G : eighth quaver: end of slur open before change of system

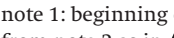
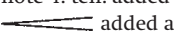
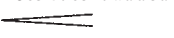

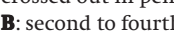
Bar	Part	Comment
142	pf.1	seventh quaver ($f^{\prime}, f^{\prime\prime}$): stacc. added by analogy with b.143 upper part chord 5, b.144 upper part chords 2, 6 and in accordance with G
144	vl.	note 2: \square added as in Aa ; B : notes 1-4: ==== , note 3: end of slur
144	pf.	B : second to fourth crotchet: ====
144	pf.1	lower part notes 3-4: slur added by analogy with notes 1-2
144	pf.2	B : lower part note 3: <i>e</i>
144-145	vl.	b.145 note 1: end of slur emended from b.144 note 4 as in Aa and in accordance with Ga
145		C emended to C as in Aa, B, C, D and in accordance with G, Ga
145	vl.	note 1: <i>f</i> added as in Aa ; note 2: V added as in Aa ; Aa : note 4: stacc. missing; B : note 1: <i>fp</i> changed to <i>fz</i> in pencil (CN), note 2: <i>mf</i> crossed out in pencil
145	pf.1	B : chord 1: <i>fp</i> changed to <i>fz</i> in pencil (CN), chord 2: <i>mf</i> crossed out in pencil
145	pf.2	B : note 1: <i>fp</i>
146	pf.	third to fourth crotchet: ==== added as in B
146	pf.1	chord 4: c^{\prime} emended to a chord (c^{\prime}, g^{\prime}) as in B and in accordance with G
147	vl.	note 1: V as in Aa
147-148	pf.2	G : b.148 chord 2: end of slur
148	vl.	note 6: c^{\sharp} emended to c^{\flat} as in Aa and in accordance with G, Ga
150	vl.	B : note 1: <i>p</i> ; G, Ga : note 1: <i>pp</i> changed to <i>mp</i> in pencil (CN?)
150	pf.	B : first crotchet: <i>p</i>
150	pf.2	B : second quaver: <i>stacc.</i>
152	pf.1	B : chord 2: $e^{\flat\prime}, c^{\prime\prime}$
153-154	vl.	B : b.153 note 3 to b.154 note 1: slur
153	pf.1	B, G : chord 2: $g^{\flat}, b^{\flat\prime}$
153	pf.2	B : note 3: $b^{\flat\prime}$
156	vl.	note 1: stacc. added as in Aa and by analogy with b.154 note 1; note 2: \square added as in Aa ; note 3: stacc. added as in Aa, B, D and by analogy with b.154 note 3
156	pf.2	B : chords 2-3: noted in bass clef
159	pf.1	B : chord 2: $b^{\flat\prime}, d^{\flat\prime\prime}$
162	vl.	Aa : note 3: stacc. missing
162	pf.2	G : chord 1: <i>sempre pp</i> added in pencil (CN), chords 1-2: stacc. added in pencil (CN?)
164	vl.	note 2: \square added as in Aa ; Aa : note 1: stacc. missing; B : note 3: <i>cresc.</i>
164-165	vl.	Aa : b.164 note 3 to b.165 note 1: ====
164	pf.	B : third crotchet: <i>cresc.</i>
164	pf.1	B : chord 6: g^{\sharp}, b^{\flat}
165-166	vl.	b.165 note 2 to b.166 note 4: marc. emended to stacc. and marc. as in Aa
165	pf.1	B : chord 6: c^{\sharp}, e^{\flat}
165	pf.2	B : chords 2, 4: marc.
166	vl.	note 5: marc. added as in Aa ; note 6: <i>sul G</i> added as in Aa ; B : notes 4-5: <i>cresc.</i>
166	pf.	B : second crotchet: <i>cresc.</i>
166-167	vl.	B : b.166 note 6 to b.167 note 1: slur added in ink
167-168	pf.2	B : b.167 chord 4 to b.168 chord 2: stacc. chords 1-3: marc. added by analogy with b.167 chords 3-5; B : chord 5: <i>fz</i>
168	pf.1	B : chords 2-3: stacc.
169	pf.2	chord 2: marc. added by analogy with pf.1 b.169 and pf.2 b.169 chord 5
170	pf.2	

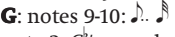
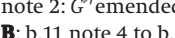
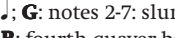

Bar	Part	Comment
171	pf.2	B: upper part note 2: d^{\sharp}
172	pf.2	B: second quaver: b^{\flat}
174	vl.	note 1: <i>sul G</i> added as in Aa ; B: notes 3-4: <i>dim.</i>
174, 175	pf.	B: first crotchet: <i>dim.</i>
175	pf.1	B: chord 1 (e, e^{\flat}): e^{\flat}, e^{\flat} , fifth quaver: c^{\flat}
175-180	pf.1	B: middle part: slur
175-180	pf.2	B: upper part b.176 note 1 to b.180 note 3: beginning of slur open after change of system, see music example for b.180
176-180	pf.	<i>di-mi-nu-en-do dim.</i> emended to <i>di-mi-nu-en-do</i>
179	pf.	B: fourth crotchet: <i>dim.</i>
179-180	pf.2	G: upper part b.179 note 1 to b.180 note 6: slur added in pencil (CN)
180	pf.	B: first crotchet: <i>ppp</i>
180	pf.1	B: only \circ . chord (e, g, e^{\flat}); G: middle part added in pencil (CN)
180	pf.2	 B:
		G: upper part notes 3-6 added in pencil (CN)
181		B: c
181	vl.	note 1: <i>sul D</i> added as in Aa ; B: <i>pocchetino meno</i> ; C: <i>meno mosso</i> ; Ga: note 1: <i>pp</i> changed to <i>mp</i> in pencil (CN?)
181	pf.1	B: chord 1: <i>p</i>
184		B: c
184-186	vl.	B: b.184 note 7 to b.185 note 4, b.185 note 5 to b.186 note 1: slurs
184	pf.	B: chord 1: ten., chord 2: stacc. (slur missing)
185	vl.	note 7: <i>sul A</i> added as in Aa
185-186	vl.	b.186 note 1: end of slur emended from b.185 note 5 as in Aa ; G, Ga: slur b.185 notes 2-6 instead of b.185 note 2 to b.186 note 1
188		B: c
188	vl.	B: notes 1-2: 
188	pf.	B: third to fourth crotchet: <i>molto espress.</i>
189	vl.	notes 2-3:  added as in Aa ; Ga: notes 2-4:  added in pencil (CN)
190-191	pf.1	lower part b.190 note 3 to b.191 note 1: tie added as in B and in accordance with G ; G: tie added in pencil (CN?)
191	pf.	B: second crotchet: <i>dim.</i>
192	pf.	G: second crotchet: <i>dim.</i> , fourth crotchet: <i>pp</i>
193-197	pf.2	G: b.193 notes 1-8: slur, b.194 note 1 to b.197 note 1: slur
194	vl.	note 1: <i>tranquillo</i> added in accordance with pf. (b.193)
194	pf.2	 B:
195	vl.	B: end of slur note 4 instead of b.196 note 1
195-196	pf.2	b.195 second minim bottom note to b.196 bottom note: tie added as in B
196-197	vl.	B: b.196 note 2 to b.197 note 1:  , slur b.196 note 4 to b.197 note 3 instead of slurs b.196 notes 2-5 and b.197 notes 1-3
196	pf.1	upper part: <i>mf</i> emended from first quaver as in B ; B: third crotchet: <i>dim.</i> ; G: second quaver: <i>mf</i> changed to <i>mfz</i> in pencil (CN?), upper part note 2: marc. added in pencil (CN?)

Bar	Part	Comment
197	pf.1	upper part note 1: stacc. added as in B ; upper part notes 2-3: stacc. added by analogy with upper part b.196 note 2 to b.197 note 1
197	pf.2	G: second quaver: <i>mf</i> changed to <i>mfz</i> in pencil (CN?)
198-199	vl.	b.198 to b.199 note 1:  added as in Aa
199	vl.	note 2: \vee added as in Aa and in accordance with Ga
199	pf.	B: third to eighth quaver: 
200	vl.	note 4: \vee added as in Aa and in accordance with Ga ; Aa: note 3: stacc. missing
200	pf.1	B: note 7: d^{\sharp}
201	vl.	note 2: \circ added as in B ; Aa: note 2: \circ missing
201	pf.1	B: note 7: g^{\sharp}
204	vl.	note 1: \vee added as in Aa
205	vl.	Ga: notes 3-8: <i>rall.</i> - - -
205	pf.2	B: lower part: \downarrow (F) \downarrow (F) instead of \circ (F)
206	vl.	note 1: \square added as in Aa ; chord 1: \square added as in Aa ; Aa: note 1: marc. missing
207	vl.	B: chord 1: d^{\flat} only
208-209	pf.2	B: b.208 chord 4 to b.209 chord 1: notated with bass clef
211-212	pf.1	B: end of slur b.211 note 7 instead of b.212 note 1
211-213	pf.	<i>di-mi-nu-en-do dim.</i> emended to <i>di-mi-nu-en-do</i>
213	vl. pf	B: third crotchet: <i>poco rall.</i>
213	vl.	Aa: note 5: <i>pp</i> missing, note 5: <i>rall.</i>
214		B: <i>poco meno</i> ; Ga: <i>poco piu mod^{to}</i> , <i>poco</i> added in pencil (CN)
216	vl.	note 1: \vee added as in Aa ; B: note 1: <i>pp</i>
217	pf.	B: <i>ppp</i>
218		note 2: judging from B , <i>lunga</i> must refer to the \frown above the note
218	vl.	note 1: <i>pp</i> added as in Aa and in accordance with Ga ; note 1: \vee added as in Aa ; note 2: \square added as in Aa ; note 2: <i>poco f</i> emended to <i>mf</i> as in Aa, C, D and in accordance with G, Ga
218	pf.	G: third crotchet: <i>f</i> changed to <i>mf</i> in pencil
218	pf.2	B: chord 1: C^{\flat}, E^{\flat}

Second Movement




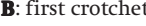

Bar	Part	Comment
1	vl.	C, D: metronome marking missing
1	vl.	note 1:  added as in Aa, C, D and in accordance with Ga
1	pf.1	B: lower part 
2	vl.	Aa, D: note 1: marc. missing; B: slur notes 1-3 instead of notes 2-4
2	pf.1	B: third crotchet: <i>dim.</i>
2-5	pf.1	G: b.5 last chord: end of slur open before change of system
3	vl.	notes 1-2, 3-4: slurs emended from one slur notes 1-4 as in Aa and in accordance with Ga ; note 1: beginning of  emended from note 2 as in Aa
3	pf.2	last chord: \sharp added; B: last chord: a only;
4	vl.	G: chord 1: beginning of slur, last chord: end of slur open before change of system
4	vl.	notes 1-2, 3-4: slurs emended from one slur notes 1-4 as in Aa
4	pf.1	B: lower part note 1: c^{\sharp}

Bar	Part	Comment
5	vl.	notes 1-2: slur added as in Aa and in accordance with Ga ; note 5: stacc. added as in Aa ; Ga : note 5: ten., notes 6-7: slur notes 14-16: <i>molto dim.</i> emended from b.7 note 2 as in Aa
6	vl.	lower part first crotchet: ♩. emended to ♩ (rhythmic error); lower part first crotchet: one note (c') emended to one chord (g, c') as in B and in accordance with G ; third crotchet (f): ♩ emended to ♩ (rhythmic error); B : fourth crotchet: b ^b instead of b ^b note 1: beginning of  emended from note 2 as in Aa
6	pf.1	B : fifteenth semiquaver (f ^b): f ^b ; G : upper part: end of slur open before page turn
7	vl.	B : last demisemiquaver: E ^b instead of C ^b
7	pf.1	B : beginning of slur b.7 note 1 instead of b.7 note 2
7	pf.2	G : first crotchet: (<i>ma tranq</i>) added in pencil (CN)
7-8	vl.	note 4: ten. added as in Aa ; notes 2-3:  added as in Aa and in accordance with Ga ; B : note 1: <i>a tempo tranq.</i> ; Ga : note 2: <i>pp</i> , note 3: [sul] <i>D</i> - added in pencil (CN?)
8	vl.	first crotchet: <i>pp</i> added as in B
8	pf.1	B : upper part note 2: c [#] ; G : lower part b.9 note 1: end of slur
8-13	pf.1	G : upper part b.13 last chord: end of slur open before change of system
9	vl.	note 5: ten. added as in Aa ; Ga : notes 3-5: 
9-10	pf.2	b.9 notes 2-5, b.10 notes 2-5: ten. added by analogy with b.8 last two notes
10	vl.	note 9: marc. added as in Aa ; notes 9-10, 11-12: slurs emended from one slur notes 9-12 as in Aa ; B : notes 3-4:  crossed out in pencil
10	pf.	B : second to fourth quaver:  crossed out in pencil
11	vl.	B : note 10: f ^{''} , note 10: ♩ (rhythmic error); G : notes 9-10: ♩. ♩
11	pf.2	note 2: G ^b emended to A ^b as in B
11-12	pf.2	B : b.11 note 4 to b. 12 note 12: notated as sextuplets
12	vl.	B : note 15: ten.
12	pf.2	B : note 14: marc.
13	vl.	notes 2-6: ten. added as in Aa ; notes 2-6: slur omitted as in Aa ; notes 12-13: ten. added by analogy with notes 2-9; notes 12-15: slur omitted as in Aa ; B : notes 14-15: ♩; G : notes 2-7: slur
13	pf.1	B : fourth quaver bottom note: c ^b
14	vl.	note 2: ♩ added as in Aa and in accordance with Ga ; B : chord 1: ten.
14	pf.	chord 1: marc. added as in B ; second crotchet: ten. added as in B
14	pf.	sixty-third hemidemisemiquaver: ♩ added by analogy with fifty-sixth hemidemisemiquaver
15	vl.	chords 1-4: ten. added as in Aa
16	vl.	B : third crotchet (b ^b): b ^b ; C : eighth quaver (g ^{''}): ten.; G : sixth quaver (d ^{''}): d ^{''} ; Ga : eighth quaver (g ^{''}): °
16	pf.1	chord 7 (b ^b): ♩ added by analogy with pf.2








Bar	Part	Comment
17	pf.	chord 4: marc. added by analogy with b.16 chord 2, b.17 chord 9
17	pf.1	chords 6-7 (f [#]): ♯ added
17-18	pf.2	b.17 chord 9 to b.18 chord 1: G, g emended to G, D, g in accordance with b.17 chords 4-5 (pf.1) and as in B
18	vl.	notes 2, 4, 6: marc. and stacc. added as in Aa ; notes 1-2, 3-4, 5-6: slurs added as in Aa ; notes 7-9: <i>pesante</i> added as in Aa and in accordance with Ga ; B : note 2: c [#] ; note 3: f [#] ; note 6: e ^b ; Ga : note 1: ten. added in pencil (CN?), note 2: marc. added in pencil (CN), notes 1-2, 3-4, 5-6: slurs added in pencil (CN?)
18	pf.1	chord 11 (d', d''): ♩ added, chord 12 (e'): ♩ added; B : chords 6-7 top note: d ^b
18	pf.2	B : chords 6-7: B ^b , b ^b , chords 9-10: c [#] , c [#]
19	vl.	note 3: ♩ added as in Aa , note 19: V added as in Aa and in accordance with Ga ; notes 22, 26: ♩ added; note 23: ♯ added (before note 17: change of system in B)
19	pf.1	first and third crotchet: ♩. emended to ♩ as in B ; chord 3 (a'): ♩ added; fortieth and forty-third hemidemisemiquaver: ♩ added
20	vl.	notes 1-4: ten. added as in Aa ; notes 22-24: <i>dim.</i> emended from b.21 notes 1-2 as in Aa
21	vl.	notes 1-2: slur added as in Aa ; note 4: V added as in Aa ; notes 5-6: ten. added as in Aa ; notes 10-12: stacc. added as in Aa and in accordance with Ga ; notes 10-12: slur added as in Aa ; Ga : note 1: <i>dim.</i> ; Ga : notes 1-4: slur added in pencil (CN?), notes 11-12: slur
21	pf.	B : chord 2: ♩
22	vl. pf.	G : first crotchet: <i>ma quasi fantasia</i> added (CN); Ga (vl.): <i>quasi fantasia</i> added in pencil (CN)
22	vl.	note 2: V added as in Aa
23	vl.	B : C, fourth quaver missing; C, D, G, Ga : $\frac{4}{4}$
23	vl.	B : notes 10-16: slur with open beginning, notes 17-23: slur; Ga : notes 8-12: <i>ad. lib.</i> added in pencil (CN)
23	pf.	B : third to fourth quaver:  ; G : third quaver: 
23	pf.2	B : notes 9-11: f [#] -a'-g [#] '
24	vl.	note 1: V added as in Aa ; note 2: ♩ added as in Aa ; notes 2-4: slur added as in Aa and in accordance with Ga ; notes 4-10: slur omitted as in Aa and in accordance with Ga ; notes 5-8: ten. added as in Aa and in accordance with Ga ; notes 13-14: tie added as in Aa, B, D and in accordance with Ga ; notes 15-25:  <i>pp</i> added as in Aa ; note 20: V added as in Aa ; Aa : notes 16-19: stacc. missing; B : note 1: marc.; B, C, D, G : notes 1-3: slur; G : note 1: <i>f</i> added in pencil (CN), notes 20-25: end of slur open before change of system; Ga : notes 16-20: <i>tranq.</i> added in pencil (CN)
24	pf.	G : third to fourth crotchet: <i>molto espress</i> added in pencil (CN)
24	pf.2	B : fifth quaver: end of slur, beginning of slur open after change of system before fifth quaver
25	vl.	note 1: <i>mf</i> added as in Aa ; Aa : notes 7-9: <i>rall.</i> ; B : note 1: <i>mfz</i>
25	pf.	B : fourth crotchet:  crossed out









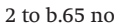

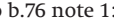


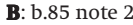
Bar	Part	Comment
25	pf.1	lower part fourth quaver (e^b): b added by analogy with upper part
25	pf.2	B : third crotchet to last note in the bar: end of slur open before page turn
26	vl. pf.	G : first crotchet: <i>a tempo</i> added in pencil (CN)
26	vl.	note 6: ten. added by analogy with note 1; B : note 20: <i>mf</i>
26	pf.	second quaver: <i>dim.</i> added as in B
27		B : $\frac{2}{4}$
27	vl.	notes 11-12: b^b emended to d'' as in Aa , B , D and in accordance with G , Ga ; notes 6-12: end of slur emended from note 10 as in Aa ; B : note 16: <i>p</i> ; C : notes 11-12: $d^{\#}$
27	pf.	B : first to fourth quaver:
27-28	vl.	B : end of slur b.27 note 17 instead of b.28 note 1
28	vl.	Aa , C , D : note 1: <i>un poco di piu</i> missing; B : note 1: \flat ; Ga : note 25: g' changed to b^b in pencil (CN)
28	pf.	B , G : first crotchet: <i>f</i>
28	pf.1	B : chord 13: stacc.
28	pf.2	B : note 15: stacc.
29	vl.	note 2: <i>p</i> added as in Aa and in accordance with Ga ; notes 17-30: beginning of emended from note 26 as in B ; B : note 1: <i>p</i> , note 2: <i>pp</i> ; Ga : notes 19-30:
29-30	vl.	B , C , Ga : end of slur b.30 note 2 instead of b.29 note 30
30	vl.	notes 1, 3: \vee added as in Aa ; note 4: \sqcap added as in Aa ; notes 4-6: slur added as in Aa and in accordance with Ga ; notes 12-13: stacc. emended to ten. as in Aa ; notes 17-20: slur added as in Aa ; Aa , B , C , D : notes 11-13: <i>espressivo</i> missing; B : note 21: <i>p</i> ; Ga : two slurs notes 4-6 and 4-10, slur notes 4-10 crossed out in pencil (CN?), notes 11-16: slur, crossed out in pencil (CN?), notes 11-20: , notes 17-20: slur, crossed out in pencil (CN?), note 21: <i>pp</i>
30	pf.	G : third crotchet: <i>molto espress</i> added in pencil (CN)
30	pf.1	B : chords 1-3: slur, fourth crotchet: <i>molto</i> , eighth quaver: <i>p</i> ; G : chords 1-3: slur added in pencil (CN?)
30	pf.2	chord 1: one note (e') emended to a chord (e , e') as in B ; B , G : chord 1: one note (e') changed to one chord (e , e') in pencil (CN?); B : notes 1-3: slur; G : notes 1-3: slur added in pencil (CN?)
31	vl. pf.	<i>poco rall</i> emended from sixth quaver as in Aa
31	vl.	note 3: <i>molto espressivo</i> added as in Aa
31	pf.	G : second crotchet: <i>molto espress</i> added in pencil (CN)
31	pf.1	B : lower part first to third crotchet:
33	vl.	G : lower part second crotchet: \flat ($f^{\#}$) with a grace note (e') \flat (c') added in pencil (CN?)
33	vl.	notes 2-3, 4-5, 8-9, 10-11: slurs added as in Aa and in accordance with Ga ; B : note 1: <i>f</i> ; Ga : note 1: \vee
33	pf.	B : second crotchet: , third crotchet: <i>fz</i>
34	vl.	notes 2-4, 5-6: slurs added as in Aa and in accordance with Ga

Bar	Part	Comment
34	pf.	B : fourth quaver: beginning of
34	pf.2	G : chords 5-6: \flat \flat changed to \flat \flat (CN?)
35	vl.	notes 3-5: end of slur emended from note 4 as in Aa , Ga ; note 6: ten. omitted as in Aa
36	vl.	note 5: ten. added as in Aa
36-37	pf.1	B : upper part b.36 last \flat to b.37 note 1: tie
37	vl.	notes 8-10: slur added as in Aa and in accordance with Ga ; B : notes 6-10: slur, beginning of slur open after change of system before note 6; C , D , Ga : note 1: <i>tranq.</i> missing; G : first crotchet: <i>molto tranq.</i> added in pencil (CN)
37	pf.	B : fourth quaver: <i>cresc.</i> ; G : first to third quaver: slur added in pencil (CN?)
37	pf.1	lower part note 1: \flat emended to \flat as in B ; lower part note 4: \sharp added as in B
37-42		B : the score has partly been gone over in ink (CN)
38	vl.	notes 1-4: end of slur emended from note 2 as in Aa and in accordance with Ga ; notes 5-7: slur added as in Aa and in accordance with Ga ; notes 11-13, 15-17: slurs added as in Aa ; note 11: $g^{\#}$ emended to g' as in Aa and in accordance with Ga ; B : notes 14-17: ; Ga : notes 12-14: slur added in pencil (CN?)
38	pf.	B : third crotchet: <i>dim.</i> , sixth to eighth quaver:
38	pf.1	B : lower part notes 2-4: ties
38-39	vl.	Ga : slur b.38 notes 15-17 changed to slur b.38 note 15 to b.39 note 1 in pencil (CN?)
39	vl.	notes 5-6: ten. added as in Aa ; notes 7-9: slur added as in Aa and in accordance with Ga ; notes 9-10: <i>molto</i> added as in Aa ; notes 10-13: beginning of slur emended from note 9 as in Aa and in accordance with Ga ; Ga : notes 4-6: slur
40		C , D , G , Ga : first crotchet: <i>piu adagio</i> ; B : note 1-2: <i>a tempo</i> crossed out, <i>pesante</i>
40	vl.	notes 3-4: ten. and slur added as in Aa and in accordance with Ga ; note 7: ten. added as in Aa ; notes 8-9: ten. and slur added as in Aa and in accordance with Ga ; notes 10-11: slur added as in Aa and in accordance with Ga
40	pf.	B , G : first crotchet: <i>fz</i>
40	pf.1	last chord (g): \flat added; B : lower part second crotchet (e): \flat (e) \flat (e)
41	vl.	notes 1-2, 5-6, 9-11, 12-15, 16-18: slurs added as in Aa and in accordance with Ga ; notes 3-4: ten. added as in Aa and in accordance with Ga ; notes 7-8: ten. and slur added as in Aa and in accordance with Ga ; B : notes 2-11: ; Ga : notes 1-2, 1-4: slurs
41	pf.	B : first to eighth quaver:
41	pf.1	lower part notes 4-5: tie added as in B , G
42	vl.	notes 1-2: slur added as in Aa and in accordance with Ga ; notes 3-12: ten. added as in Aa ; B : note 11: $g^{\#}$; Ga : notes 3-4, 8-10: ten.
43	vl.	note 1: \vee added as in Aa and in accordance with Ga ; note 1: <i>p</i> added as in Aa ; notes 2-4, 5-7, 8-10: slurs added as in Aa and in accordance with Ga ; B : notes 1, 4, 7, 10: \flat (rhythmic error), note 4: g^b ; notes 7-8: slur

Bar	Part	Comment
43	pf.	B: fourth to eighth quaver:  ; fourth crotchet: <i>pocchettino</i>
43-44	vl.	b.43 notes 4, 7, 10, b.44 notes 2, 5, 8, 11: ten. added as in Aa and in accordance with Ga ; b.43 note 11 to b.44 note 2: slur added as in Aa and in accordance with Ga
44	vl.	notes 3-5, 9-11: slurs added as in Aa and in accordance with Ga ; notes 6-8: slur added as in Aa and in accordance with Ga but emended from notes 5-8 by analogy with previous slurs; B: notes 2, 5, 8, 11:  , notes 3, 6, 9:  , notes 2-4, 5-7, 8-10: slurs, note 8: <i>g</i> ; C: note 8: <i>g</i> changed to <i>g[♯]</i> in pencil; D: notes 5-6: <i>dim.</i> added (CN?)
44	pf.1	B: first crotchet to third crotchet:  , fourth crotchet: <i>dim.</i> ; G: second crotchet: <i>dim.</i>
44	pf.2	lower part second crotchet to fifth quaver: tie added as in B
44-45	vl.	b.44 note 12 to b.45 note 2: slur added as in Aa and in accordance with Ga
45	vl.	note 2: <i>ppp</i> emended from note 3 as in Aa ; B: notes 1-4:  (rhythmic error), notes 2-4: slur
45	pf.2	marc. added as in B






Third Movement



Bar	Part	Comment
1	vl.	B: note 2: marc.
2-4	vl.	B: end of slur b.4 note 1 instead of b.3 note 2
4	vl.	note 2:  added as in Aa
4-8	vl.	B: b.4 note 2 to b.5 note 2: b.5 notes 1-2: beginning of slur open before change of system, b.5 note 3 to b.6 note 2, b.6 note 3 to b.8 note 1: slurs, b.6 note 3: marc.
7	vl.	B: 
8-10	vl.	B: b.8 note 2 to b.9 note 2: b.9 notes 1-2: beginning of slur open before change of system, b.9 note 3 to b.10 note 2: slur
10-12	pf.1	B: b.10 note 1 to b.11 note 2, b.11 note 3 to b.12 note 2: slurs
10-12	pf.2	B: upper part b.10 note 1 to b.11 note 2, b.11 note 3 to b.12 note 1: slurs
14	pf.2	B: upper part note 1: <i>e[♯]</i>
16-17	pf.1	B: lower part b.16 third crotchet to b.17 first crotchet: slur
18-20	vl.	B: b.18 note 2 to b.20 note 1: slur
20	vl.	B: note 1: stacc.
22-24	vl.	B: b.22 note 2 to b.23 note 2, b.23 note 3 to b.24 note 2: slurs
25-26	vl.	B: b.25 note 1 to b.26 note 3: 
25-26	pf.	B: b.25 second crotchet to b.26 third crotchet: 
26	vl.	note 2: stacc. added by analogy with b.24 note 2
27	pf.1	B: lower part note 1: <i>b[♯]</i>
27	pf.2	B: upper part note 1: <i>b[♭]</i>
28	vl.	Aa: note 2: stacc. missing; B: note 2:  note 2:  added after analysis of bb.22-30;
30	vl.	B: note 2: 
31	vl.	B: note 3: <i>pp</i>
32	vl.	note 2: <i>sul D</i> added as in Aa ; note 2: <i>°</i> added as in Aa, C, D and in accordance with Ga ; note 3: <i>sul G</i> added as in Aa ; B: notes 1-2: <i>poco rall.</i> , note 3: <i>mf</i> changed to <i>mp</i> (CN)
32	pf.1	B: third crotchet: <i>mp</i>

Bar	Part	Comment
34-36	vl.	B: b.35 note 2 to b.36 note 1: slur
36	vl.	note 2:  added as in Aa
40	vl.	B: notes 2-3: slur
42	vl.	notes 2-5: ten. added as in Aa
43	pf.	ten.: brackets omitted; G: in margin after bar line: <i>ppp</i>
45	vl.	Aa, C: note 1: stacc. missing, note 2: marc. missing; B: note 1:  , after note 1: <i>°</i> ; C, D, G, Ga: note 1: 
46	vl.	B: note 1:  , after note 1: <i>°</i> ; C, D, G, Ga: note 1: 
47	vl.	Aa, C: note 2: marc. missing
49	vl.	B, C, D, G, Ga: note 1: 
49-50	vl.	end of slur emended from b.49 note 5 as in Aa and in accordance with Ga
50	vl.	note 1: ten. omitted as in Aa
50-51	vl.	b.50 note 5 to b.51 note 2: slur added as in Aa
51	vl.	Aa: notes 3-6:  missing
52	vl.	B: partly gone over in ink (CN); C: note 6: <i>f</i>
55-58	vl.	b.55 note 3 to b.56 note 1: <i>sul A</i> added as in Aa ; b.56 note 2 to b.57 note 1: <i>sul E</i> added as in Aa but end of <i>sul E</i> emended from b.57 note 2 (error in Aa); b.57 note 2 to b.58 note 1: <i>sul A</i> added as in Aa ; b.58 note 2: <i>sul E</i> added as in Aa
59	vl.	B: notes 3-4: stacc.
64	pf.2	lower part note 2:  added as in B and in accordance with G
64-65	vl.	Ga: b.64 note 2 to b.65 note 2: 
66-67	pf.1	B: lower part b.66 note 3 to b.67 note 1: slur
68	pf.1	B: third crotchet: <i>mp</i>
69	vl.	<i>spiccatissimo</i> added as in Aa ; Aa: note 1: <i>V</i>
71	vl.	notes 1-4: stacc. added as in Aa, D
72	vl.	note 5:  added as in B, C, D ; notes 2-5: ten. added as in Aa
73	pf.1	note 5: ten. added as in B and by analogy with b.72 note 1
75-76	vl.	b.75 note 2 to b.76 note 1:  emended from b.76 notes 1-3 as in Aa and in accordance with Ga ; b.76 note 2: <i>p</i> emended from b.76 note 1 as in Aa and in accordance with Ga
75-76	pf.	<i>dim.</i>  emended to 
80	pf.2	B: upper part notes 1-2: <i>e[♭]-g</i>
84	pf.1	notes 1-6: stacc. added by analogy with bb.76-83
85	vl.	notes 2-3: <i>cresc.</i> added as in Aa and in accordance with Ga ; notes 2-3: <i>spicc.</i> added as in Aa , but emended from b.86 note 1 by analogy with bb.69-70; Aa: note 2: <i>V</i>
85-87	vl.	B: b.85 note 2 to b.87 note 5: 
86-87	vl.	b.86 note 1 to b.87 note 4: marc. emended to stacc. as in Aa ; b.87 note 5: marc. omitted as in Aa and in accordance with Ga
88	vl.	notes 2-5: ten. added as in Aa
88	pf.	first crotchet: <i>f</i> emended from b.87 sixth quaver as in B
89	vl.	note 1: stacc. added as in Aa
89-90	vl.	Ga: b.89 note 5 to b.90 note 1: <i>dim.</i> added in pencil (CN?)
89-92	vl.	b.89 note 2 to b.92 note 5: articulation markings added by analogy with b.88 note 2 to b.89 note 1; Aa: b.89 notes 2-4: <i>simile</i>
90	vl.	note 1: <i>dim.</i> omitted as in Aa ; B: notes 3-4: <i>dim.</i>

Bar	Part	Comment
90, 91	pf.	B: second crotchet: <i>dim.</i>
91	vl.	Aa: notes 4-5: <i>dim.</i> ; B: notes 2-3: <i>dim.</i> ; C: notes 3-4: <i>dim.</i>
94-95	vl.	b.94 note 2 to b.95 note 2: slur added as in Aa ; b.95 note 2: stacc. added as in Aa
94	pf.	B: third crotchet: <i>p</i>
96	vl.	B: note 4: <i>cresc.</i>
96	pf.	B: second crotchet: <i>cresc.</i>
98-99	vl.	b.98 note 2 to b.99 note 2: slur added as in Aa ; b.99 note 2: stacc. added as in Aa
101	pf.1	B: chord 3: stacc.
102	pf.	B: third crotchet: marc.
103-140		B: notated with accidentals
104	pf.1	B: chord 1: b^{\sharp} , d^{\sharp} , a^{\flat} , b^{\sharp}
105	pf.1	chords 1-4: marc. added by analogy with bb.103 chords 1-2, 104 chords 1-2, bb.106-107, 113-114
105	pf.1	B: chord 1: b^{\sharp} , d^{\sharp} , f^{\sharp} , b^{\sharp}
109	pf.1	B: chord 2: a^{\sharp} , e^{\flat} , f^{\sharp} , g^{\sharp} , a^{\sharp}
111	vl.	B: note 1: <i>f</i>
111-114	vl.	b.111 note 1 to b.114 note 3: <i>sul G</i> as in Aa
113	vl.	notes 2-3: marc. added by analogy with bb.111 notes 1-2, 112 notes 2-3; notes 4-5: marc. added by analogy with bb.111 notes 3-4, 112 notes 4-5 and as in B
114	vl.	note 3: \dot{h} added in accordance with D and in accordance with note 2; B: notes 2-3: d^{\sharp} - d^{\sharp} ; Ga: note 2: \circ
115	vl.	B: note 1: \square , notes 4-5 missing; G: notes 1-2: <i>sempre ff</i> added in pencil (CN)
115	pf.	G: ————— <i>mf</i> added in pencil (CN)
116	vl.	B: notes 1-2: \square , notes 4-5 missing
117	vl.	B: notes 4-5 missing
117-118	pf.	G: b.117 first crotchet to b.118 fourth crotchet: ————— added in pencil (CN)
118	pf.	G: first crotchet: <i>ff</i> added in pencil (CN)
119-120	vl.	b.119 note 2 to b.120 note 2: slur added as in Aa and in accordance with Ga
119	pf.	G: chord 1: <i>ff</i> added in pencil (CN)
119	pf.2	B: fourth crotchet: a chord (c' , e')
120-121	vl.	b.120 note 3 to b.121 note 2: slur added as in Aa and in accordance with Ga ; Aa: b.121 note 2: marc. missing
120-121	pf.1	b.120 chord 2 to b.121 chord 2: marc. added by analogy with b.119 chord 2 to b.120 chord 1
120-121	pf.2	b.120 note 2: marc. added as in B ; b.121 notes 1-2: marc. added by analogy with b.119 note 2 to b.120 note 1
122	vl.	Aa: notes 1-3: <i>sempre ff</i> missing; Ga: note 4: <i>fz</i> added in pencil (CN)
123	vl.	Ga: note 1: <i>fz</i> added in pencil (CN)
123	pf.2	B: notes 4-5: stacc.
124	vl.	Ga: note 5: marc. added in pencil (CN)
125	vl.	Ga: note 1: marc. added in pencil (CN)
126	vl.	Ga: notes 2, 6: marc. added in pencil (CN)
127	vl.	note 1: \vee and \circ added as in Aa
127-128	vl.	Ga: b.127 note 2 to b.128 note 2: slur, crossed out in pencil (CN), b.128 note 2: marc. added in pencil (CN)
128, 129	vl.	note 2: \vee and \circ added as in Aa
128-129	vl.	Ga: b.128 note 3 to b.129 note 2: slur crossed out in pencil (CN), b.129 note 2: marc. added in pencil (CN)
128-129	pf.	B: on bar line: <i>dim.</i>








Bar	Part	Comment
130	vl.	note 2: <i>sul A</i> added as in Aa ; notes 2-3: <i>gliss.</i> added as in Aa ; notes 4-6: stacc. emended to stacc. and marc. as in Aa ; Ga: notes 4-6: marc.
131-132	vl.	B: b.131 note 1 to b.132 note 1: slur
132	vl.	Aa, Ga: note 3: <i>dim.</i>
132	vl. pf.	G: fourth crotchet: <i>dim.</i>
134-135	vl.	B: b.134 note 2 to b.135 note 1: slur
137	vl.	Aa: note 2: d^{\sharp}
138	pf.	B: third crotchet: <i>dim.</i>
139	vl. pf.	B: <i>poco rall.</i> changed to <i>rall.</i> (CN)
139	pf.	B: fourth crotchet: <i>ppp</i>
140-141	pf.2	slur emended from open slur as in B ; A: b.141: beginning of slur open after change of system
144	vl.	note 2: \square added as in Aa
146	vl.	note 3: \circ added as in Aa
148	vl.	note 2: <i>sul A</i> added as in Aa ; note 3: \circ added as in Aa
148	pf.1	B: lower part note 2: \dot{h}
150	vl.	note 2: <i>sul E</i> added as in Aa
151	vl.	note 1: marc. added as in Aa
153	vl.	Aa: note 1: marc. missing
154	vl.	note 2: <i>sul A</i> added as in Aa ; C: notes 2-5: marc. added in ink (CN); Ga: notes 2-5: stacc.
156	vl.	C: notes 2-5: marc. added in ink (CN); Ga: notes 2-5: stacc.
157	vl.	Aa: note 1: marc. missing; C: note 1: ten
158-160	vl.	Aa: <i>crescen-do</i> ; C: b.158: <i>cresc.</i> added in pencil (CN)
159-160	vl.	notes 1-6: stacc. added by analogy with b.158 notes 2-6
160	vl.	Ga: notes 1-6: —————
161-164	vl.	note 1: stacc. added as in Aa
161	vl.	C: note 1: <i>f</i> added in pencil (CN)
163	vl.	C: notes 2-3: <i>dim.</i> added in pencil (CN)
166	vl.	<i>p</i> added as in Aa ; C: <i>p</i> added in pencil (CN)
167	vl.	Aa: note 2: marc. missing
168	vl.	note 2: marc. added by analogy with b.166 note 1, b.167 note 2 and in accordance with C
173, 174	vl.	note 2: marc. added as in Aa
174	vl.	B: note 1: \dot{h} , note 2: \dot{h}
174-177	pf.1	B: upper part: beginning of slur b.175 note 3 instead of b.174 note 3
176-177	pf.2	lower part b.176 note 2 to b.177 note 1: slur added as in B and in accordance with G
177-180	vl.	<i>cresc.</i> (b.177) emended to <i>cres-cen-do</i> as in Aa ; C: b.177: <i>cresc.</i> added in pencil (CN)
179	vl.	note 5: <i>f</i> added as in C ; C: note 5: <i>f</i> added in pencil (CN); Aa: notes 1-4: stacc. missing; Ga: notes 1-4: —————
179-180	pf.	G: b.179 fourth quaver to b.180 fourth quaver: —————
179-180	pf.1	b.179 note 1 to b.180 note 4: stacc. added by analogy with b.178 notes 2-3
181	vl.	C, D: note 1: <i>fz</i> missing
182	vl.	C: <i>dim.</i> added in pencil (CN)
183	pf.1	B: notes 1-4: ten.
184	vl.	B, C: note 3: <i>p</i>
184	pf.1	notes 1-6: stacc. added by analogy with b.183 notes 1-4
185	vl.	note 1: <i>p</i> emended from b.184 note 2 as in Aa and in accordance with Ga

Bar	Part	Comment
189	vl.	fifth quaver: beginning of  emended from second quaver as in Aa
189	pf.	fifth quaver: beginning of  emended from fourth quaver by analogy with vl.
195	pf.2	G : notes 3-4: stacc. changed to marc. in pencil (CN?), notes 5-6: marc. changed to stacc. in pencil (CN?)
196	pf.2	G : notes 1-4: marc. changed to stacc. in pencil (CN?)
197	vl.	B, C, G : pizz.; Ga : pizz. crossed out, (<i>arco</i>) added in pencil (CN), fz
201	vl.	B, C : arco
201-202	vl.	b.201 note 1 to b.202 note 2: marc. emended to stacc. and marc. as in Aa
202-203	vl.	b.202 note 4 to b.203 note 2: marc. emended to stacc. and marc. as in Aa
203-204	vl.	b.203 note 4 to b.204 note 2: marc. emended to stacc. and marc. as in Aa
204	vl.	notes 4-5: marc. emended to stacc. and marc. as in Aa
205	vl.	notes 1-2: marc. emended to stacc. and marc. by analogy with bb.202-204; note 3: ten. added as in Aa and in accordance with Ga ; notes 4-5: stacc. and marc. added by analogy with bb.202-204; Aa, Ga : notes 4-5: marc.
206	vl.	notes 1-4: stacc. and marc. added by analogy with b.201; B, C, Ga : <i>sul G</i> ; Aa, Ga : notes 1-4: marc.
207-210	vl.	stacc. and marc. added by analogy with previous bars
210	pf.1	B : chord 1: ten.
216	pf.	B : first crotchet: <i>dim</i> .
218	pf.	B : second crotchet: <i>dim</i> .
220	vl.	☐ added as in Aa and in accordance with Ga ; B : <i>mp</i> ; Ga : <i>p</i> changed to <i>mp</i> in pencil (CN)
221	pf.1	B : note 1: ten.
221-238	pf.1	B : note 1: ♯
224	vl.	note 2: ☐ added as in Aa ; Aa : note 2: <i>d'</i> (printer's error)
226-228	pf.1	note 1: stacc. added by analogy with bb.221-225
226	pf.2	chord 2: stacc. added by analogy with chord 1
229	vl. pf.	B : <i>poco f</i>
230-232	pf.	G : b.230 third crotchet to b.232 first crotchet:  added in pencil (CN)
232	pf.1	B : note 1: ten.
232-233	pf.	G : b.232 second crotchet to b.233 third crotchet:  added in pencil (CN)
241	vl. pf.	B : third crotchet: <i>dim</i> .
245	vl.	Ga : ♯
245	pf.	<i>molto agitato</i> added as in B
247-251	pf.	marc. added by analogy with bb.245-246
252	vl.	chord 1: V added as in Aa and in accordance with Ga ; B : <i>mf</i> changed to <i>ff</i> (CN)
252-264	vl.	B, C : b.252 to b.264 chord 1: only <i>g</i> ; G : b.252 to b.264 note 1: <i>g'</i> changed to a chord (<i>g, g'</i>) in pencil (CN?); Ga : b.252 to b.264 chord 1: <i>g'</i> changed to a chord (<i>g, g'</i>) in pencil (CN)
253-255	vl.	Ga : b.253 chord 2 to b.255 chord 1:  fz added in pencil (CN)

Bar	Part	Comment
258-259	vl.	Ga : b.258 second crotchet to b.259 first crotchet:  fz added in pencil (CN)
259	vl. pf.	B : <i>dim</i> .
260	vl.	Ga : <i>Sul G</i> added in pencil (CN), note 1: V
261	vl.	Aa : chord 1: <i>dim</i> .
263	pf.	G : second crotchet: <i>dim</i> .
265	vl.	Aa : note 1: <i>p</i> missing, note 1: <i>dim</i> .
266	vl.	B : note 2: <i>rall</i> .
266-269	vl.	Aa : <i>rall</i> - -
267	vl.	B : <i>dim</i> .
268-269	vl.	B, C : two bars missing; G : above both bars: <i>bis</i> added in pencil (CN); Ga : repeat marks added
270-272	vl.	Aa : <i>rall</i> - -
272	vl. pf.	B : <i>pp</i> 
272	vl.	∩ on bar line added as in Aa, B, C and in accordance with G, Ga

FANTASY PIECES FOR OBOE AND PIANO, OPUS 2

1. Romance

Bar	Part	Comment
		B, C, D : <i>Andante con moto</i> ; E : no tempo marking
2	pf.1	B : chord 3: ten.
3-6	ob.	
B :		
C :		
D :		
3	pf.1	B : chord 1: ten.
6-7	ob.	C : b.6 note 3 to b.7 note 2: slur
7	ob.	C : notes 4-5: slur
7	ob.	B, D : notes 1-5: slur
8-9	ob.	C : b.8 note 3 to b.9 note 2: slur
9	ob.	C : notes 3-5: slur
9	ob.	D : notes 1-3: slur, notes 4-5: slur
11-14	ob.	
B :		
14	ob.	C : notes 3-4: slur
16-17	ob.	B : b.16 note 7 to b.17 note 4: slur
16-17	ob.	D : b.16 note 1 to b.17 note 1: slur
17-18	ob.	D : b.17 notes 2-4: slur, b.17 note 5 to b.18 note 1: slur
18	pf.1	B : chord 2: stacc.
21	ob.	B : notes 1-3: slur, notes 4-6: slur
21	ob.	 added as in addition in pencil in C (CN)
22	ob.	<i>p</i> added as in addition in pencil (CN) in C
22-26	ob.	D : <i>cre-scen-do</i>
23-26	pf.2	D : notes not doubled in the lower octave
26	pf.2	B : chord 2: <i>G, d</i> , marc.
27	ob.	B, D : notes 1-2: slur, notes 3-5: slur
27	pf.2	B, D : note 1:  ; B : note 8: 
28	ob.	D : notes 1-2: slur
28	pf.1	B, D : notes 1-2: slur, notes 3-5: slur
29	ob.	B, D : notes 1-2: slur, notes 3-5: slur

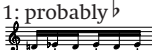





Bar	Part	Comment
46	ob.	stacc. added by analogy with bb.42, 44 (pf.1)
48	pf.1	stacc. added by analogy with bb.42 (ob.), 44
50	ob.	stacc. added by analogy with bb.42, 46, 48 (pf.1)
52	pf.1	stacc. added by analogy with b.44
53	ob.	notes 5-8: stacc. added by analogy with notes 1-4
54	pf.	notes 5-8: stacc. added by analogy with notes 1-4
55	ob.	stacc. added by analogy with b.53
58	pf.1	chords 3, 4: e^{\flat} emended to e^{\flat} as in B
61	ob.	B : note 4: ten.
61	pf.	<i>mp</i> emended to <i>mf</i> as in B and by analogy with bb.5, 17, 73
61-64	pf.2	B :




63	ob.	B : notes 7-8: ten.; notated as ♪ (see b.7)
65	ob.	<i>p</i> added as in B
69	pf.1	B : note 2: c''
73	ob.	<i>mf</i> added by analogy with pf. and bb.5, 17, 61
73-75	pf.2	B : see bb.61-64
74	ob.	notes 1, 4: ten. added as in B and by analogy with b.62
75	ob.	B : notes 1, 7-8: ten.
77	ob.	<i>ppp</i> emended to <i>pp</i> as in Aa , B
90	ob.	stacc. added by analogy with b.42
92	pf.1	stacc. added by analogy with b.42 (ob.)
94	ob.	stacc. added by analogy with b.42
95	ob.	notes 3-5: stacc. added by analogy with b.91
96	pf.1	stacc. added by analogy with b.44
97	pf.1	notes 3-5: stacc. added by analogy with bb.45, 49, 93
98	ob.	stacc. added by analogy with b.50
99	ob.	notes 3-5: stacc. added by analogy with b.51
100	pf.1	stacc. added by analogy with b.44
106	ob.	stacc. added by analogy with b.42
107	ob.	notes 3-5: stacc. added by analogy with b.91
108	pf.1	stacc. added by analogy with b.42 (ob.)
110	ob.	stacc. added by analogy with b.42
111	ob.	notes 3-5: stacc. added by analogy with b.91
112	pf.1	stacc. added by analogy with b.42 (ob.)
114	ob.	note 2: stacc. omitted as in B , Aa and by analogy with b.116; note 4: stacc. added by analogy with b.116
121-124	ob. pf.	B : bars crossed out in pencil
122-123	ob.	Aa : b.122 notes 2-3 to b.123 note 1: notes crossed out in pencil

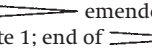
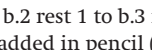
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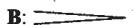




Bar	Part	Comment
1		A : <i>Poco adagio</i> crossed out; B : <i>Andante</i> crossed out and changed to <i>Poco adagio</i>
3	pf.	C^{VI} : added in pencil
3-4	cor.	C^{VI} : b.3 note 1 to b.4 note 2: added in pencil
5	cor. pf.	C^{VI} : added in pencil
5-6	pf.2	b.6 lower part note 2: open slur omitted; A : b.6 lower part note 2: beginning of slur open after change of system
6	cor.	B : between note 2 and note 3: breathing caesura
6	pf.	B : second minim to bar line: added in pencil
6	pf.2	A : chord 3: d', f' erased and corrected to e', g'
8-11	cor.	b.8 to b.11 note 1: bass clef emended to treble clef; B : b.8 to b.11 note 1: phrase written at actual pitch (not transposed)
8	pf.2	upper part note 8: superfluous \flat omitted
9	cor.	added as in B ; C^{II} , C^{IV} : added in pencil
9	pf.	C^{IV} : added in pencil
9-10	cor.	b.9 note 1: open slur omitted; A : b.9 note 1: end of slur open before change of system
9-11	cor.	B : b.9 to b.11 note 1: slur
10	pf.	<i>dim.</i> emended to by analogy with cor.
13	cor.	<i>dim.</i> added by analogy with pf.
13-14	cor.	B : b.13 note 2 to b.14 note 1: slur
15	cor.	<i>adagio molto</i> emended to <i>Adagio molto</i> , B : <i>molto adagio più adagio</i>
15	pf.1	A : chord 1: <i>p</i> changed to <i>mp</i> (CN); B : <i>pui adagio</i>
15-16	pf.2	b.16: open slur omitted as in B ; A : b.16: beginning of slur open after change of system; B : bb.15-16: slur crossed out
16	cor.	A , C^I : note 7: \flat added in pencil
16	pf.1	B : d' instead of d^{\flat}
17	pf.1	B : chord 3: d^{\flat} instead of d^{\sharp}
17	pf.2	B : chord 3: d^{\flat} instead of d^{\sharp}
18	cor.	B : note 8: ♪ changed to ♪
19	cor.	notes 6-14: stacc. added as in B ; notes 15-21: stacc. added by analogy with notes 1-5
19	pf.	B : third crotchet: <i>mfz</i> changed to <i>ffz</i> or <i>fz</i>
19	pf.1	C^I : last quaver: b^{\flat} changed to b^{\flat} in pencil
20	cor.	notes 1-11: <i>f</i> added by analogy with b.19 and in accordance with C^{VI} , C^{VI} : <i>f</i> added in pencil (CN?)
20	cor.	notes 19-21: added by analogy with b.19 and in accordance with C^{VI} , C^{VI} : added in pencil
20-21	cor.	stacc. added by analogy with b.19
21	cor.	B : note 13: <i>fz</i> crossed out, notes 10-19: , notes 12-19: , note 19:
21	pf.	<i>cresc.</i> emended to by analogy with above pf.1, above pf.1 omitted
21	pf.2	chord 11: e emended to e^{\flat} by analogy with chord 7
21-22	pf.1	beginning of slur b.22 chord 1 emended to b.21 chord 1; A : b.21 chord 1: end of slur open before change of system, b.22 chord 1 to last semiquaver: slur



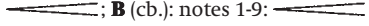
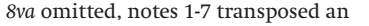
Bar	Part	Comment
21-22	pf.2	beginning of slur b.22 chord 1 emended to b.21 note 1; A : b.21 note 1: end of slur open before change of system, b.22 chord 1 to chord 8: slur
22	cor.	note 2: \sharp omitted; A : note 1; probably \flat crossed out, note 2: d^{\sharp} ; B :  crossed out, next note: d^{\sharp}
22	cor.	note 7: \sharp added; b.22 notes 7-24: stacc. added by analogy with notes 2-6
22	pf.	B : <i>f</i> instead of <i>fz</i>
22	pf.2	C^{III}, C^{VI} : chord 5: <i>g</i> corrected to d^{\flat} in pencil
23	pf.2	stacc. added as in B
24		B : <i>tempo adagio</i> , <i>a tempo</i> crossed out
24	pf.	A : chord 4: superfluous dots crossed out in pencil; B : chords 4-5:  ; C : chords 4-5:  ; end of slur chord 4 instead of chord 3
24	pf.1	A : NB added in blue crayon (?)
25	cor.	B : notes 8-11: slur
25-26	cor.	b.25 note 7: slur emended from open slur; b.25 note 8: open slur omitted; A : b.25 note 7: end of slur open before change of system; A : b.25 note 8: slur with an open end added in pencil before change of system
25	pf.1	B : chord 5: <i>fz</i>
25-26	pf.1	b.25 chord 20 to b.26 chord 2: slur emended from open slur; A , B : b.26 chord 2: beginning of slur open after change of system
25-26	pf.2	A : b.25 chord 4 to b.26 chord 1: ties changed from open ties after change of system in blue crayon
26	cor.	 <i>fff</i> added as in B
26	pf.	A : <i>agitato</i> added in pencil
26	pf.1	B : chord 13: <i>fz</i> instead of <i>ff</i>
26-27	pf.	B : b.27 chord 1: beginning of ties open after page turn
27	cor.	C^{II} : note 3: \flat added in blue crayon; C^{III} : note 3: \flat added in pencil
27-28	cor.	B : b.28 note 4: beginning of slur open after page turn
28	cor.	notes 3-4: tie added as in B
28	pf.2	b.28 notes 1-6: slur emended from open slur; A : b.28 note 6: beginning of slur open after page turn
29		B : <i>Tempo I (Andante)</i>
29	pf.	A : <i>pp</i> changed to <i>p</i> (one <i>p</i> erased)
30	pf.	B : second minim: ten.
30	pf.1	B : lower part note 4: end of tie open before change of system
30-33	cor.	beginning of slur emended from b.30 note 3 by analogy with b.3
31-32	cor.	tie emended from open tie as in B ; A : b.31: end of tie open before change of system
31-33	cor.	C^I : bb.31-33 note 1: beginning of slur open after change of system
31-36	pf.	b.31 note 1 to b.36 last note: slur emended from open slur in accordance with C^I ; A : b.31 last crotchet to b.36: end of slur open before change of system
35	pf.1	C^I : second minim: <i>e'</i> changed to e^{\flat} in pencil
35-36	cor.	 added by analogy with pf.; A : tie added in pencil
35-36	pf.	A :  added in pencil
36	pf.1	C^{III} : chord 1: NB <i>b e f</i> added in pencil (CN?)

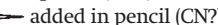

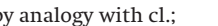


Bar	Part	Comment
36	pf.1	C^I, C^{II}, C^{III}, C^{IV} : lower part chord 2: <i>a</i> changed to <i>g</i> in pencil
37	pf.1	B : upper part: \circ instead of \flat ; C^I, C^{III}, C^{IV} : upper part note 1: <i>e'</i> corrected to <i>f'</i> in pencil
37-38	pf.1	B : upper part:  , tie crossed out in pencil
37-38	pf.2	B : lower part b.37 to b.38: tie
38	cor.	C^I, C^{II}, C^{III}, C^{IV} : note 4: b^{\flat} corrected to <i>c'</i> in pencil
39-40	cor.	B : b.40: beginning of slur open after change of system
39-40	pf.1	B : b.40: lower part note 1: beginning of tie open after change of system
40	pf.1	lower part: \flat emended to \flat . (copying error)
40	pf.2	lower part note 1: \circ emended to \flat . as in B
40-41	pf.2	A : b.40 fourth crotchet to b.41 first crotchet: ties added in blue crayon
41		B : <i>A tempo</i> crossed out and changed to <i>agitato</i>
41	pf.	C^I, C^{IV} : <i>ff</i> added in pencil (CN)
41	pf.	B : upper parts notes 2-3, 6-7: slurs instead of marc.
42-43	pf.2	ten. added by analogy with pf.1
43	cor.	B : note 2: <i>poco a poco rall</i>
45		A : <i>allegro</i> changed to <i>poco allegro</i> in pencil; B : <i>allegro</i>
45-46	cor.	B : <i>E</i> crossed out
45-49	cor.	slur emended from open slur as in B ; A : b.45: end of slur open before change of system
48	pf.1	A : chord 2: <i>dim</i> added in pencil (CN)
49	pf.2	A : chord 1: \circ crossed out

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




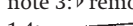


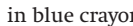
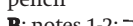
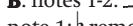
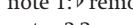
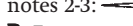


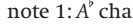
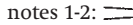
Bar	Part	Comment
		title <i>Serenade</i> emended to <i>Serenata in vano</i> as in B (cl., fg., cor., vc.), C <i>ma brioso</i> . emended to <i>ma brioso</i>
+1		B (cl., fg., cor., vc., cb.): <i>Allegro non troppo</i> ;
+1		C : <i>Allegro moderato</i> changed to <i>Allegro non troppo</i>
+1	cb.	A : <i>pizz.</i> : crossed out in pencil, <i>arco</i> added in pencil (CN); B , C : <i>pizz.</i> :
+1-2	cb.	A : b.+1 to b.2 note 1: \flat changed to \flat , stacc. added in pencil (CN); B , C : b.+1 to b.2 note 1: \flat
1	vc.	arpeggio added by analogy with bb.2-7
1-3	vc.	beginning of  emended from b.1 rest 1 to note 1; end of  emended from b.2 rest 1 to b.3 note 1
2	cb.	A : note 2: <i>pizz.</i> added in pencil (CN)
3	cl.	B : <i>mp</i>
8-9	vc.	arpeggio added by analogy with bb.2-7
9-10	cl.	C : b.9 note 5: NB added in blue crayon, b.9 note 5 to b.10 note 3: underlined in blue crayon
9-11	cl.	C : b.9 note 5 to b.11 note 3: slur
9	fg.	B : <i>mp</i> ; C : <i>solo</i> added in blue crayon (CN)
9	vc.	B : chord: <i>D, A, d, a</i>
10	cor.	B , C : <i>p</i>
10-14	cor.	b.10 to b.14: slur added by analogy with bb.39-41 (fl.)
11	fg.	C : note 3: e^{\flat}

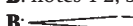
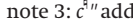
Bar	Part	Comment
11	cor.	C: <i>p</i>
13-18	fg.	B: bars notated on pasted-in paper in unknown hand
13	cb.	A: <i>arco</i> added in pencil (CN); B: <i>mf</i>
14	vc.	arpeggio added by analogy with bb.15-21
15	vc.	C: -
15	cb.	A: <i>pizz.</i> added in pencil (CN)
19	vc.	B: slur from first to last bar line added in pencil (CN), above staff: <i>bis</i> added in pencil (CN)
20-21	fg.	C: end of slur note 6 instead of b.21 note 1
21	cl.	C: b.21 note 1: end of slur open before page turn
21	cor.	B: <i>p</i>
21-22	cor.	C: b.21 note 1 to b.22: slur
23	vc.	B:  added in pencil (CN?)
24	vc.	B:  added in pencil (CN?)
25	cor.	B: <i>p</i>
25	vc.	B, C: <i>espressivo</i>
26	fg.	C: b.26 note 1: beginning of slur open after change of system
26-29	fg.	B: end of slur b.29 instead of b.28 note 3
26-27	cor.	B: b.26 note 2 to b.27 note 1: tie added in pencil (CN?)
26-29	cor.	slur added as in B ; B: b.26 note 2 to b.28 note 1: slur added in pencil (CN?)
29	vc.	B: notes 2-4: ten.
30-31	fg.	B: slur
30	vc.	<i>e^b</i> emended to <i>e^b</i> as in B ; B: note 1: 
31		A: A (rehearsal letter) added in pencil (?)
31-32	cl.	B:  b.31 notes 2-3 instead of b.32 notes 1-3
31	cl. fg. cor. vc. cb.	B: A (rehearsal letter) added in pencil (?)
31	fg.	C: note 1: beginning of slur open after change of system
31	cor.	note 1: stacc. added by analogy with cl.
31	vc.	C: note 3: <i>fz</i> crossed out
31	cb.	C: <i>pizz</i>
32	cor.	B: note 2: <i>p</i>
33	cl. fg. cor.	A: <i>mf</i> crossed out in pencil, <i>p</i> added in pencil (CN)
33	fg.	B: <i>p</i> added in pencil (CN); C: note 2: <i>e^b</i> instead of <i>e^b</i>
33	cor.	B: <i>p</i> added in mauve crayon (CN)
34-35	fg.	B: b.34 to b.35 note 2: slur
34	cor.	note 4: stacc. added as in B
34	vc.	C: note 3: <i>e^b</i>
36	cor.	C: <i>b^b</i>
36	vc.	B: notes 2-3: ten.
36	cb.	C: <i>e^b</i>
36	cb.	<i>p</i> added by analogy with dynamic level in cl., fg., cor.
37	cl. cor.	B, C: note 1: 
37	cb.	note 2: stacc. added by analogy with b.36
37-38	cb.	B: notated an octave lower, 8+ added in pencil (CN?); C: b.37 note 2 to b.38 note 1: notes boxed and 8 added in pencil
38	cl. cor.	B, C: note 1: 
38-39	fg.	B: b.38 note 1 to b.39: slur
38	vc.	C: note 3: <i>e^b</i>
39	cl.	 corrected to 















Bar	Part	Comment
		as in C and by analogy with b.12 (cor.); A: b.39 notes 5-7: the upper part added in pencil; B: b.39 notes 5-7: <i>c[#]-d[#]-e[#]</i>
39	cl.	A: note 1: +), referring to the following addition on the lowest staff of the page: 
		<i>Rettet af Carl Nielsen 1930 paa Forespørgsel af mig. Aage Oxenvad.</i> 'Corrected by Carl Nielsen 1930 at my request. Aage Oxenvad'
40	cl.	note 3: <i>a[#]</i> emended to <i>b^b</i> as in B, C ; A: b.40 notes 1-3:  <i>d[#]-f[#]-b^b</i> added in pencil
41	fg.	C: note 4: <i>e^b</i>
42		superfluous <i>a tempo</i> omitted; C: <i>rall.</i> instead of <i>poco rall.</i>
42	fg.	C: note 2: <i>e^b</i>
43	cor.	<i>mf</i> added as in C ; B: <i>a tempo</i> added in pencil (CN)
43	cor.	C: note 2: <i>b^b</i> changed to <i>b^b</i> in ink (CN)
43-59	cor.	B: b.43 note 1 to b.59: one slur
43	vc. cb.	B: <i>a tempo</i> added in pencil (CN)
43	cb.	B: <i>mf</i> added in pencil (CN)
45	cor.	C: note 1: <i>b^b</i> changed to <i>b^b</i> in ink (CN)
47	vc.	C: b.47 note 1: beginning of tie open after change of system
49	cor.	B: note 1: <i>b^b</i> ; C: note 1: <i>b^b</i> changed to <i>b^b</i> in ink (CN)
50	cor.	C: note 2: <i>b^b</i> changed to <i>b^b</i>
51	cor.	C: note 2: <i>b^b</i> changed to <i>b^b</i>
52-58	cl.	B: end of slur b.58 note 3 instead of b.58 note 1
52	fg.	C: note 2: <i>b^b</i>
53-55	fg.	notes 2-4: stacc. added as in B
53-54	fg.	C: note 3: <i>b^b</i>
53	vc.	C: upper part note 2: <i>b^b</i>
53	cb.	C: <i>b^b</i>
54	cl. cor.	<i>cresc.</i> - emended to <i>cresc.</i> as in B and by analogy with vc., cb.
56	fg.	notes 2-4: stacc. added by analogy with b.52; C: note 4: <i>b^b</i>
57	cl.	C: note 1: <i>f</i>
57	fg.	notes 2-4: stacc. added as in B
57	vc. cb.	C: note 2: <i>b^b</i>
58	cl.	C: note 2: marc.
58	fg.	C: note 2: <i>e^b</i>
59	vc. cb.	A: <i>p</i> changed to <i>f</i> (CN); C: note 1: <i>e^b</i> changed to <i>e^b</i> in ink (CN)
60-61	cl.	B: stacc. instead of marc.
60-62	fg.	B: note 2: stacc. instead of marc.
60	cor.	B: bar added in blue crayon
60	vc.	C: notes 1, 5: <i>e^b</i>
60	vc. cb.	beginning of <i>cresc.</i> emended from b.59 note 6 as in B (vc.); B (vc.): notes 5-10:  ; B (cb.): notes 1-9: 
61	cb.	<i>8va</i> omitted, notes 1-7 transposed an octave up as in B, C
62-64	cl.	B: beginning of slur b.61 note 3 instead of b.62 note 3
62	cl.	C: beginning of slur note 2 instead of note 3, end of slur open before page turn
63	fg.	B: notes 1-6, 7-9: slurs added in pencil (CN?)
63	cb.	B: notes 1-2: ten.
64	vc.	B: chord 2: <i>p</i> added in pencil (CN), chords 3-6: marc.


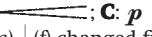

























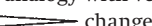
Bar	Part	Comment
64	cb.	B: note 2: marc. and <i>fz</i> , notes 3-6: marc. crossed out in pencil (CN?)
65	vc.	B: chord 2: <i>p</i> added in pencil (CN), chords 2-5: marc.
65	cb.	B: notes 2-5: marc. crossed out in pencil (CN?)
66	cl.	B: note 1: <i>f</i>
66	fg.	beginning of slur emended from b.68 note 1 as in B
66-67	cor.	B: b.66 note 1 to b.67 note 1: slur
66	vc.	B: chords 2-5: marc.
67	cl.	C: note 2: marc.
68	fg.	C: note 5: <i>d</i> [♯]
68	vc. cb.	B: <i>♭</i> (<i>a</i> [♯]) <i>‡ ‡</i> instead of <i>-</i> ; C: <i>♭</i> (<i>a</i> [♯]) <i>‡</i> changed to <i>-</i> in ink
69	fg.	B: notes 1-3, 4-9: slurs added in pencil (CN?)
70-71	cl.	B: end of slur b.71 note 2 instead of note 1
71	cor.	B: note 2: <i>fz</i> added in pencil (CN?)
71	vc.	B: chord 2:  added in pencil (CN?)
72-73	cl.	B: end of slur b.73 note 2 instead of note 1
73	cor.	B: note 2: <i>fz</i> added in pencil (CN?)
73	vc.	tie added; B: chord 2:  added in pencil (CN?)
75	cl.	B: note 2: <i>fz</i>
75	cl. cor.	marc. added as in B (cor.) and C
75-76	cor.	B: b.75 note 2 to b.76 note 3: one slur
76	cl.	B: notes 1-2: slur added in pencil
76-77	cl.	B: b.76 note 3 to b.77: slur added in pencil
76-82	cl.	B: b.76 note 2 to b.82 note 4: one slur
76	cor.	 added by analogy with cl.; B: <i>dim</i> .
76-78	cor.	C: b.76 note 2 to b.78 note 1: slur
76	vc. cb.	C: slur added in ink
76	cb.	p emended from pp b.77 as in B
77		A: B (rehearsal letter) added in pencil (CN?)
77	cl. fg. cor. vc. cb.	B: B (rehearsal letter) added in pencil (CN?)
77	cl. fg. cor. vc. cb.	C: <i>p</i> changed to pp (CN)
77-80	cl.	b.77 note 1 to b.80 note 1: slur emended from open slur by analogy with b.82; A: b.77 note 1 to b.78: end of slur open before change of system
77-80	cor.	slur emended from open slur as in B ; A: b.77 note 1 to b.78: end of slur open before change of system; B: b.78 to b.79 note 1: beginning of slur open after change of system
77	cb.	C: pp crossed out in pencil (CN?)
78	cor.	C: b.78 note 2: end of slur open before change of system
78	vc.	C: b.78: end of slur open before change of system
79	fg.	C: note 2: <i>d</i> '
80-81	fg.	A: b.80 note 3 to b.81 note 1: tie added in pencil (CN?)
81-82	cor.	B: b.81 note 1 to b.82 note 4: 
82	cl.	B: notes 2-4: 
82	cor.	marc. added by analogy with cl.
84	cl.	B: note 2: <i>fz</i>
84	cb.	slur added by analogy with vc. upper part
84-85	cl.	B: b.84 note 2 to b.85: slur
85-89	fg.	B: b.85 note 1 to b.89: one slur
88-89	fg.	C: beginning of slur b.87 instead of b.88
89-90	cor.	B: b.89 note 2 to b.90 note 1: tie added in pencil (CN?)
89	cor.	C: b.89 note 1: end of slur open before change of system



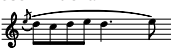
Bar	Part	Comment
89	vc.	notes 7-9: stacc. added by analogy with notes 5-6
90	cl.	B: marc.
90-93	cl.	B: b.90 to b.93 note 1: one slur
90-91	vc.	C: b.90 note 1 to b.91 note 1: slur
92	fg.	note 5: <i>a</i> emended to <i>a</i> [♭] as in B , C
92	vc.	B: notes 1-3: ten.
96	vc.	B: note 2: <i>fz</i>
97-98	cl.	C: b.97 note 2 to b.98: end of slur open before change of system
97-98	fg.	C: b.97 note 1 to b.98: end of slur open before change of system
97-105	fg.	b.97 note 1 to b.105: slur emended from open slur by analogy with cl.; A: b.97 note 1 to b.103: end of slur open before page turn
97	cor.	B: notes 2-3: slur
97-98	cor.	B: b.97 note 4 to b.98 note 1: slur; C: b.97 note 2 to b.98: end of slur open before change of system
97	vc.	B: <i>dim</i>
97-98	vc.	B: b.97 note 2 to b.98 note 1: slur
98	cl.	C: b.98 note 2: end of slur open before change of system
98	cor.	B , C: b.98 note 2: end of slur open before change of system
98	vc.	B: b.98 notes 2-3: slur
98-99	vc.	B: b.98 note 4 to b.99: slur
99	cl.	C: note 3: <i>dim</i> .
99	fg.	C: <i>dim</i>
99	vc.	B: <i>dim</i>
99	vc.	C: <i>d</i> [♯]
100-105	cl.	C: b.100 note 1 to b.105: slur
100-105	fg. cor.	C: b.100 note 1 to b.105 note 1: slur
101-102	cor.	A: tie added in pencil (CN?)
101-102	vc.	B: b.101 note 2 to b.102: slur
102	cl.	<i>dim</i> above system removed
103-105	vc.	B: b.103 note 1 to b.105: slur
103-104	vc.	tie emended from open tie; A: b.104: beginning of tie open after page turn
104-106	cb.	C: b.104 note 1 to b.106 note 1: notes boxed in blue crayon
104-118	cb.	B: notated an octave lower, <i>8va-</i> - added bb.104, 106, 108
106-118	cb.	C: b.106 note 2 to b.118 note 1: notes boxed in blue crayon
108	cor.	pp omitted
109		C: <i>Poco lento roligt, dog ikke for langsomt</i> '...calmly but not too slow' added in blue crayon
109	cl.	<i>tranquillo i dolce</i> (tempo marking) emended to <i>tranquillo e dolce</i> (expression marking) as in B ; B: <i>molto tranq.</i> ; pp changed to ppp in pencil (CN)
109	fg.	<i>tranquillo e dolce</i> added by analogy with cl.;
109	cb.	B: <i>tranq.</i> ; pp
109	cb.	<i>tranq: è dolce</i> emended to <i>tranquillo e dolce</i> ;
110	cor.	B: <i>molto tranq.</i> ; mp
110	cor.	<i>tranquillo e dolce</i> added by analogy with b.109 (cl.); B: <i>tranq.</i> ; pp ; C: <i>p</i>
110	vc.	<i>tranquillo e dolce</i> added by analogy with cl.;
110	vc.	B: <i>poco lento</i> instead of <i>poco lento tranquillo è dolce</i>
110	vc.	ppp added by analogy with cor.;
110	vc.	B: pp
110	vc.	B: notes 1-7: slur added in pencil (CN?); notes 3-7: slur

Bar	Part	Comment
111-112	cl.	C: b.111 note 1 to b.112: end of slur open before change of system
112-118	cor.	slur b.112 note 1 to b.113 note 1 and slur b.113 note 1 to b.118 emended to one slur as in B
112	vc.	C: b.112 note 1: end of slur open before change of system; B: notes 3-7: slur
113	fg.	B: notes 1-3: slur
113	cor.	B: <i>dim</i>
113-118	vc.	C: b.113 note 1 to b.118: one slur
115-116	vc.	B: b.115 note 1 to b.116 note 2: slur
116	vc.	<i>dim.</i> added as in B
117-118	vc.	B: slur
118	cb.	B: note 2: <i>loco Solo</i> added in pencil (CN?)
119	cb.	B: notes 2-3: slur
120	cb.	B: notes 1-2: slur; C: <i>dim</i>
121	cb.	B: notes 1-2: slur
122	cb.	B: notes 2-3:  changed to  in blue crayon (CN?)
122	cb.	C: <i>rit.</i>
122-123	cb.	B: b.122 note 1 to b.123 note 1: slur
123	cl. fg. vc. cb.	B: no change of key signature
123	fg.	C: <i>p</i>
123-124	fg.	B: b.123 to b.124 note 1: tie crossed out in pencil, b.123 to b.124 note 2: slur crossed out in pencil, b.124 notes 1-2: slur added in pencil
123	cor.	B, C: <i>p</i>
123-190	cor.	B: no key signature
123	vc.	C: chord 1: marc., end of tie open before change of system
125	fg.	B: notes 3-4: slur
125-126	fg.	B: b.125 note 5 to b.126: slur
125	cor.	B: notes 3-4: slur, b.125 note 5: end of slur open before change of system
125-127	cl.	slur emended from open slur; A: b.127 note 2: beginning of slur open after page turn
126	cl.	B: <i>mp</i>
126	cor.	B: notes 1-3: slur
127	cb.	B: note 2: G changed to g in blue crayon, note 2: <i>sva</i> added in pencil; C: note 2: boxed in blue crayon, note 2: G instead of g
128	cl.	B: notes 2-4:  ; C: b.128 note 2: beginning of slur open after page turn
128-129	cl.	B: b.128 note 3 to b.129 note 3: one slur
128	fg.	note 3: \flat removed; B: notes 1-4: slur, notes 1-4: 
128	cor.	B: 
128	vc.	B: notes 1-2: 
128	vc. cb.	C: notes 1-2: \flat (c) changed to \flat (c-c') in blue crayon, notes 3-4: c^{\flat} - b^{\flat} changed to c^{\flat} - b^{\flat} in blue crayon, notes 2-4: 
128	cb.	B: note 1: <i>loco</i> added in pencil, \flat changed to \flat (c-c'') in blue crayon, notes 2-3: notated an octave lower, <i>sva</i> added in pencil
129	cl.	B: notes 1-2:  , notes 3-6: 
129	fg.	note 1: \flat removed; B: note 1:  , notes 2-3: 
129	cor.	B: 
129	vc. cb.	B: note 1:  , note 2:  ; C: note 1: A^{\flat} changed to a^{\flat} in blue crayon, notes 1-2: 
129	cb.	B: note 1: notated an octave lower, <i>sva</i> added in pencil (CN?)

Bar	Part	Comment
129-130	cb.	B: b.129 note 2 to b.130 note 1: tie crossed out
130-133	cl.	B: b.130 note 1 to b.133 note 3: slur
130-136	cl.	b.130 note 1 to b.136 note 8: slur emended from open slur by analogy with fg.; A: b.130 note 1 to b.136: end of slur open before change of system
130	fg.	B: notes 1-4: slur
130	vc. cb.	B: notes 1-2, 3-4: slurs
131	fg.	B:  added in pencil (CN?)
131-133	fg.	B: b.131 note 1 to b.133 note 2: slur
131	cb.	B: bar added in pencil
132	fg.	note 1: \flat removed
132-133	cor.	B: b.132 note 5 to b.133 note 1: slur
133-134	cl.	B: b.133 note 3 to b.134 note 1: no tie
133	fg. cor.	B, C: <i>p</i> instead of <i>mp</i>
134-135	cl.	B: b.134 note 1 to b.135 note 1: slur
135-136	cl.	B: b.135 note 3 to b.136 note 8: slur
135-136	fg.	B: end of slur b.135 note 4 instead of b.136 note 3
135	cor.	B: notes 3-4: slur
135-136	cor.	B: b.135 note 5 to b.136 note 3: slur
135-136	vc.	B: tie
136	vc. cb.	C: beginning of tie open after change of system
137	fg.	C: b.137: <i>espressivo</i>
137	vc.	note 2: ten. added as in B, C
137	vc. cb.	B: note 6: \flat changed from \flat (g-g) in pencil (CN)
137	vc. cb.	C: note 6: \flat changed from \flat (g-g) in blue crayon (CN)
137	cb.	notes 1-2: ten. added as in B, C: <i>espress</i>
138-139	fg.	B: <i>vivo</i> instead of <i>poco agitato</i>
138-145	vc.	B: b.138 to b.145 note 1: notated an octave lower and notes added an octave higher in pencil and emphasized in ink
138	vc. cb.	C: notes 1-4: b^{\flat} - a^{\flat} - c^{\flat} - b^{\flat} added in blue crayon
138	cb.	<i>ffz</i> added as in B, C
138-145	cb.	B: b.138 to b.145 note 1: <i>sva</i> —added in pencil, b.145 note 2: <i>loco</i> added in pencil (CN?), b.138 to b.144 note 2: notated an octave lower
139	cl.	B: <i>poco vivo</i> instead of <i>poco agitato</i> in b.138
139	vc. cb.	C: B^{\flat} crossed out, b^{\flat} added in blue crayon
140		C: <i>poco rall</i> crossed out
140-142	cl.	slur added as in B, A: b.140 note 1 to b.141: slur, b.142 note 2: beginning of slur open after page turn
140-142	fg.	end of slur emended from b.140 note 4 as in B and by analogy with cl.
140	vc.	B: note 2: chord (d, b^{\flat}) instead of d' ; C: c' added in blue crayon
140-145	vc. cb.	C: b.140 note 2 to b.145 note 1: boxed in blue crayon, notated an octave lower
140	cb.	C: c added in blue crayon
141		C: <i>poco agitato</i> crossed out
141-142	cl.	tie added as in B, A: b.141: end of tie open before page turn
141-142	fg.	tie added as in B, A: b.142: beginning of tie open after page turn
142	cl.	B: notes 1-2: slur
145	vc.	B: chord 3: <i>dim</i>
146	cl.	note 3: c^{\sharp} added as in C, B: <i>poco rit.</i> instead of <i>poco rall.</i> , notes 2-4: 
146	fg.	B: beginning of slur b.145 note 5 instead of b.146 note 1

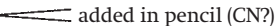
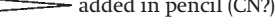
Bar	Part	Comment
146	cb.	B: <i>dim</i>  , <i>rall</i> instead of <i>poco rall</i>
147		C: <i>Tempo I^{mo}</i> crossed out in pencil, <i>a tempo</i> added in pencil (CN)
147	cl.	B: <i>Tempo I^{mo}</i> instead of <i>a tempo</i> ; C: <i>p</i> , b.147: 
147-148	cl.	B: b.147 note 11: open tie crossed out in pencil
147	cor.	B: <i>a tempo</i> added in pencil (CN?)
147	vc. cb.	B: <i>Tempo I^{mo}</i>
148		superfluous <i>Tempo I^{mo}</i> removed
148		C: <i>rall</i> instead of <i>poco rit.</i> -
148	cl.	C: notes 1, 3: <i>b^b</i>
148	cl. cb.	B: <i>poco rall</i> : instead of <i>poco rit.</i>
148	cor. fg. vc.	B: <i>rall</i> instead of <i>poco rit.</i>
149	fg.	B: <i>p</i>
149-150	fg.	beginning of slur emended from b.149 note 4 as in B, C and by analogy with cor.
149	cor.	B: notes 3-4: slur
149	vc. cb.	B: <i>a tempo</i> instead of <i>Tempo I^{mo}</i>
150	cor.	B: notes 1-2: slur
151-154	cl.	C: b.151 to b.154 note 12: beginning of slur open after change of system
151-154	fg.	b.151 note 3 to b.154: slur emended from open slur as in B, A ; b.151 note 3 to b.152: end of slur open before page turn; C: b.151 note 2: beginning of slur open after change of system
151	cor.	A: note 4: <i>g'</i> changed to <i>b^b</i> in pencil, the letter <i>b</i> added in pencil (CN); B: note 4: <i>dim</i>
151-154	cor.	b.151 note 3 to b.154: slur emended from open slur as in B, A ; b.151 note 3 to b.152: end of slur open before page turn
151	vc. cb.	C: beginning of tie open after change of system
152		<i>poco rall</i> : <i>al</i>  emended to <i>poco a poco rallentando</i> as in C, C ; C: <i>poco a poco rall</i>
152	cl.	A: <i>poco rall</i> : - <i>al</i> 
152-153	cl.	B: b.152 note 9 to b.153 note 24: <i>poco a poco rit</i> -
152	fg.	A: <i>poco a poco rall</i> :
152	cor.	A: <i>poco rall</i> .
152	vc.	C: chords 1-2: tie
152	cb.	A: <i>poco a poco rall</i> : <i>al</i> 
152-155	cb.	B: <i>poco rall</i> - instead of <i>poco a poco rall-al</i> 
153-154	cl.	triplets emended to sextuplets by analogy with b.151
154	cl.	A: notes 15-16: slur added in pencil (CN?), notes 17-18: stacc. added in pencil; B, C: notes 17-18: slur instead of stacc.
155	cl.	A: notes 1-2, 5-6: slurs added in pencil (CN?), notes 3-4: stacc. added in pencil (CN?); B, C: notes 3-4: slur instead of stacc.; B: notes 7-8:  tied to 
155	vc. cb.	C: beginning of tie open after change of system
155	cb.	B: <i>mf</i>
160	cl. fg.	C: <i>p</i>
160	vc. cb.	C: <i>mf</i> crossed out and changed to <i>mp</i> (CN)
162	cl.	A: changed from  (CN);
162	cor.	B, C: as A before change B: notes 1-2:  instead of  tied to  ; C: note 2:  instead of 



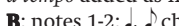
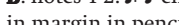
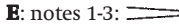

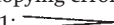

Bar	Part	Comment
163	cl. fg.	notes 1, 3: marc. added by analogy with b.160
163	fg.	note 4: stacc. added by analogy with b.160
164	cl. fg.	note 1: stacc. added by analogy with b.161
164	fg.	C: note 1: beginning of slur open after change of system, note 2: stacc.
165	cl.	note 8: <i>p</i> omitted as in B and by analogy with b.168 ^I note 13; B: notes 2-5, 6-7: slurs, between notes 7 and 8:  added in pencil (CN)
166	cl.	B: notes 10-13:  ; C: <i>p</i>
166	fg.	A: notes 1-2:  (a)  (f) changed from  (f) in pencil (CN?); B:  (f)  (g); C: <i>mp</i> , b.166: 
166	cor.	B: <i>mf</i> ; C: <i>mp</i>
167	cl.	B: note 1:  , note 8: stacc.
168 ^I	cl.	note 10: stacc. added by analogy with cor.; B: between notes 12 and 13:  added in pencil (CN)
168 ^I	vc.	<i>arco</i> added as in B
168 ^I	vc.	B: -           <i>8va</i> added in pencil, above notes 1-2: <i>f^f</i> added in pencil
168 ^I	vc. cb.	A: rest 2:  changed to  in pencil, rest 3:  added in pencil; C: rest 2 to note 2: boxed in blue crayon; C: 
168 ^I	cb.	<i>arco</i> added as in B (vc.); A: ? <i>arco</i> + added in pencil (engraver); B: <i>arco</i> added in pencil (?)
168 ^I	cb.	B: rest 2:  changed to  in pencil (CN), rest 3:  added in pencil (CN), notes 1-2: notated an octave lower, <i>8-tav.</i> added in pencil
168 ^{II}	fg. cor.	stacc. added by analogy with b.168 ^I
168 ^{II}	vc.	note 7: marc. added by analogy with notes 1-6; B: note 1: <i>f</i> , notated an octave lower than A and notes added an octave higher
168 ^{II}	vc. cb.	C: <i>f</i>
168 ^{II-169}	vc. cb.	C: b.168 ^{II} rest 2 to b.169 note 1: boxed in blue crayon, notated an octave lower
168 ^{II}	cb.	notes 4-7: marc. added by analogy with notes 1-3; B: <i>f</i>
168 ^{II-169}	cb.	B: b.168 ^{II} to b.169 note 1: notated an octave lower, <i>8va</i> - - added in pencil (CN?)
169	cl. fg.	notes 1, 3: marc. added by analogy with b.160
169	vc.	B, C: <i>p</i>
169	cb.	B: <i>p</i>
170	cor.	stacc. added by analogy with bb.161, 164
171-172		B, C: one bar in 4/4
172	vc. cb.	<i>arco</i> added as in B, A ; A: ? <i>arco</i> + added in pencil (engraver)
173	cb.	stacc. added by analogy with vc.; B: beginning of  changed from b.73 note 2 to b.72 note 4 in pencil
174	cl.	B: notes 1-2, 3-7: slurs, note 6: marc.
175	cl.	B: note 4: marc. added in pencil (CN?), notes 1-8: slur
175-176	cl.	B: b.175 note 9 to b.176 note 10: slur
176-177	cl.	B: b.176 note 11: end of slur open before change of system
176	fg.	B: notes 1-4: slur added in pencil (CN?)
177 ^I , 177 ^{II}	cl.	B: notes 4-5: stacc., notes 6-8: slur
177 ^I , 177 ^{II}	fg.	B: notes 1-2: slur

Bar	Part	Comment
177 ^I	vc.	B: <i>f</i>
177 ^I	vc. cb.	C: <i>fz</i> , note 5: <i>p</i>
177 ^I , 177 ^{II}	vc. cb.	marc. and stacc. added as in B (vc. b.177 ^{II})
177 ^{II}	vc.	B: notes 1-3: marc., notes 4-6: stacc.
177 ^{II}	vc. cb.	B, C: <i>f</i>
179	cor.	B: <i>dim</i>
180-181	cor.	B: b.180 note 1 to b.181 note 3:  added in pencil (CN?)
181	fg.	B: note 3: 
182		<i>Un poco di più</i> emended to <i>un poco di più</i> ; C: <i>poco più</i>
182	cl.	C: <i>f</i>
182	cl. fg.	notes 1, 3: marc. added by analogy with b.160
182	fg.	note 3: marc. added by analogy with cl.
182	cor.	B: <i>ff</i>
182-183	cor.	note 3: stacc. added by analogy with bb.161, 164, 185
182	vc.	B: chord 1: <i>pizz</i> crossed out in pencil, <i>arco</i> added in pencil (?)
182	vc. cb.	C: <i>pizz.</i> crossed out in pencil
182	cb.	B: note 2: <i>pizz</i> (presumably) crossed out in pencil, smudged
183	cl. fg.	stacc. added by analogy with b.161
183	cor.	B: notes 1-2: slur
184	cl.	B, C: 
184	fg.	B: notes 1-9: slur added in pencil (CN?)
185-188	cl.	B: beginning of slur note 6 instead of note 5
185	cl. fg.	notes 1, 3: marc. added by analogy with b.160; B, C: notes 1-2: slur
185-186	fg.	C: b.185 note 7 to b.186: end of slur open before change of system
185-188	fg.	B: beginning of slur b.185 note 6 instead of note 5; b.185 note 6: end of slur open before change of system
186	fg.	B: notes 2-16: slur
187-188	fg.	B: b.187 note 1 to b.188: slur
187	vc.	B: chord 2: <i>arco</i> , chord 2: marc.
187	cb.	B: note 2: <i>arco</i>
188	vc.	C: notes 3-4: slur, notes 7-8: stacc.
188	cb.	C: notes 3-4: stacc.
189	vc.	C: notes 3-4, 7-8: stacc.
189	cb.	C: <i>pesante</i>
190	vc.	B: chord: <i>B^b, f</i>

QUINTET FOR FLUTE, OBOE,
CLARINET, FRENCH HORN,
AND BASSOON











First Movement


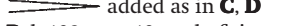
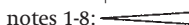
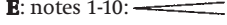

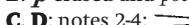



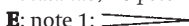
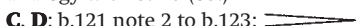
Bar	Part	Comment
1		E: <i>Allegro moderato</i> changed to <i>Allegro ben moderato</i>
1	ob.	C, D: <i>allegro ben marcato</i>
1	fg.	C, D: note 2: stacc., not ten.; E: notes 1-2: stacc.
2	fg.	D: notes 1-8:  added in pencil (CN?)
3	fg.	D: notes 1-8:  added in pencil (CN?)
4	fl.	C, D, E: <i>mf</i>
4	cl.	C, D: note 1: <i>a</i> "
7-8	fl.	C, D: end of slur b.7 note 6 instead of b.8 note 1
7	cl.	C: <i>mp</i>
7-9	cl.	C: b.7 note 5 to b.9 note 5: slur



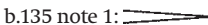


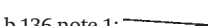

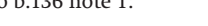

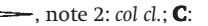

Bar	Part	Comment
7	cor.	C, D: notes 1, 5: marc.; E: notes 1, 5: probably marc.
7-9	fg.	D: b.7 note 1 to b.9 note 1, b.9 notes 1-3: slurs; C, E: b.7 note 1 to b.8 note 9, b.9 notes 1-3: slurs
8	fl.	C, D, E: notes 2-6: slur
8-9	cl.	B: b.8 note 3: end of tie open before change of system
9	fl.	E: notes 1-8: slur
9	cl.	E: notes 10, 13: <i>f[#]</i> , <i>f[#]</i> '
9-10	cl.	C: b.9 note 6 to b.10 note 5: slur
10	fl.	B: note 6: [?] erased
10	fl.	C: notes 1-8: slur; D: note 1: end of slur open; E: notes 1-6: slur
10	ob.	E: notes 5, 6, 9: <i>d[#]</i> "
10	cl.	E: note 8: <i>f[#]</i> "
11		<i>calando</i> (expression marking, fl., ob., cl.) emended to <i>calando</i> (tempo marking) as in C (cor.), D (cor.)
11	fl. cl.	beginning of  emended from last bar line as in E ; E: note 3: <i>dim</i>
11-12	fl.	C, D: b.11 note 1 to b.12 note 3: slur
11	cl.	E: note 3: <i>dim</i>
11	ob.	beginning of  emended from last bar line as in E (fl., cl.)
12		<i>a tempo</i> added as in C (cor.), D (cor.)
12	fl.	B: notes 1-2:  changed to  added in margin in pencil
12	fl.	E: notes 1-3:  , note 3: <i>calando</i>
12	cl.	E: notes 1, 4: <i>f[#]</i> "
13	cor.	C, D: beginning of  b.13 note 4 instead of b.14 note 3
13-15	cor.	C, D: end of slur b.15 note 1 instead of b.14 note 8
14	fg.	C, D: <i>p</i>
16-17	cor.	B: b.16 note 7: end of tie open before change of system
17	fg.	B: notes 1, 3: <i>d[#]</i> ' instead of <i>d[#]</i> ' (copying error)
18-21	fg.	C, D: b.18 note 1 to b.21 note 1: 
19	fl. ob. cl. cor.	E: note 3: <i>dim</i>
21	fl.	C, D: note 1: <i>mf</i> ; E: note 2: 
21	ob.	<i>p</i> added as in C, D, E
21	cl.	note 4: stacc. omitted by analogy with fl. and in accordance with C, D, E ; B: note 4: stacc.
21	fg.	<i>p</i> added as in B ; C, D: note 2: <i>pp</i>
21	fg.	E: rests 1-2: † - added in blue crayon (CN)
22	ob.	E: note 2: marc.
22	cl.	B: <i>mp</i> added in pencil (CN)
23	fl.	C: <i>ff</i>
23	ob.	B: notes 1, 3: not marc.; E: note 5: <i>p</i>
23	cl.	<i>p</i> added as in E and by analogy with b.21 (ob.)
23-24	cl.	D: b.23 note 1 to b.24 note 2: slur, b.24: not stacc.
24	fl.	C, D: note 7: <i>f[#]</i> "', note 11: <i>f[#]</i> "', E: note 11: <i>f[#]</i> "'
24-26	fl.	C, D: b.24 note 2 to b.26: one slur
24	ob.	E: note 1: marc. and <i>fz</i>
24	cl.	E: note 1: marc.
25	ob. cl.	B: note 8: marc. added in pencil
26	fg.	C, D: <i>mp</i>
27-28	fl.	C, D: end of slur b.27 note 9 instead of b.28 note 1
27	cl.	C, D: notes 1-9: slur
28-29	fl.	C, D: beginning of slur b.28 note 3 instead of b.28 note 2

Bar	Part	Comment
28-29	cl.	C, D, E: b.28 note 1 to b.29 note 1: slur
29-30	fl.	C, D: beginning of slur b.29 note 11 instead of note 10
30	cor.	p added as in B; C, D: note 1: mp
30	fg.	B, C, D: note 1: <i>stacc.</i>
31		E: rehearsal letter A emphasized in blue crayon
31	fg.	G [♯] emended to G [♮] (engraver's error)
32	fg.	C: notes 1-3: semiquavers
33	fl.	C, D: notes 3-7: slur
33-34	ob.	C, D: beginning of slur b.33 note 5 instead of note 3
34	fl.	C, D: notes 1-7: slur
34	ob.	C: note 6: ff (engraver's error)
34	cl.	note 4: f [♯] emended to f [♮] by analogy with fl.; E: note 5: e [♯]
34-35	cl.	C, D: b.34 note 3 to b.35 note 1: slur; E: b.34 note 2: end of slur open before change of system
34	fg.	C: notes 1-3: semiquavers; E: rest 2: γ changed to γ in ink, notes 1-3: semiquavers changed to demisemiquavers in ink (CN)
35	fl.	C, D: notes 1-2: slur
35-36	cl.	C, D: b.35 note 2 to b.36 note 2: slur
37	fg.	C: <i>calando</i> ; D: <i>cal.</i>
38		<i>calando</i> (<i>quasi rall.</i>) omitted in fg. and added as in C (fl., cl., fg.), D (fl., cl., fg.); last quaver: <i>a tempo</i> added as in C (fl., cor., fg.), D (fl., cor., fg.)
38	fg.	C, D: notes 2-6: pp
40	cor.	C, D: note 1: mf
41	cor.	D: note 2: a [♯] changed to a [♮] in pencil (CN?)
43-44	cl.	B: b.43 note 7: end of slur open before change of system
46	cor.	note 3: a [♯] emended to a [♮] as in C, D, E
48-49	cl.	B: b.48 note 7: end of slur open before change of system
48	fg.	C, D: <i>col obo</i>
50	cor.	C, D: note 4: <i>dim</i>
50-51	fg.	D: b.50 note 4 to b.51: end of slur open before change of system; C: b.50 note 4 to b.51 note 8: slur
51	fl.	E: note 5: <i>cresc.</i> instead of
51	ob.	E: notes 5-8: <i>cresc.</i>
51-52 ^{II}	cl.	B: b.51 note 7 to b.52 ^{II} : end of slur open beginning of emended from note 2 by analogy with ob.
51	fg.	end of slur emended from b.58 ^I note 1 to b.57 ^I note 5 as in C, D
52-57 ^I	cl. cor.	E: b.52 ^I note 7 to b.57 ^I note 5: slur
52-53 ^I	cor.	B: b.52 ^I note 3 to b.53 ^I : end of slur open before page turn
52-57 ^I	cor.	end of slur emended from b.58 ^I note 2 to b.57 ^I note 5 as in E
52-53 ^I	fg.	C, D: b.52 ^I note 1 to b.53 ^I note 1: slur
53 ^I	fg.	C, D: note 2: marc.
53-57 ^I	fg.	C: b.53 note 2 to b.54 note 1: slur; C, D: b.53 ^I note 2 to b.57 ^I note 1: one slur
55-56 ^I	fl. ob. cl. cor. fg.	E: <i>dim.</i> b.56 ^I instead of b.55 ^I
57 ^I	cor.	<i>calando</i> added by analogy with fl., cl.
58 ^I	fg.	beginning of slur emended from note 2 to note 3 (engraver's error)
59-60 ^I	fl.	C: end of b.60 ^I note 5
59 ^I	ob.	E: note 1: p instead of pp
59 ^I	fg.	C, D: <i>cresc.</i> instead of
60 ^I	ob.	E: note 6: marc.

Bar	Part	Comment
61 ^I	fl.	C, D: <i>calando</i> , no
61 ^I	cl.	note 3: a' emended to a [♮]
61 ^I	cor.	B: note 1: p
61 ^I	cor. fg.	C, D: note 1: <i>calando</i>
52 ^{II}		E: rehearsal letter B emphasized in ink
52 ^{II}	fl.	C, D: notes 1-2:
52 ^{II} -54 ^{II}	ob. fg.	B: beginning of slur b.52 ^{II} note 1 corrected to b.50 note 3 in mauve crayon
52 ^{II}	cl.	B: note 6: beginning of slur open
53 ^{II}	cor.	C, D: note 1: f
53 ^{II}	fg.	C, D: notes 3-7: slur
54 ^{II}	cl. cor. fg.	E: added in ink
54 ^{II}	fg.	C, D: notes 1-9: slur, note 9: not stacc.
55 ^{II}	fl.	notes 1-6: stacc. added as in C, D and by analogy with b.54 ^{II} (ob.); C, D: notes 8, 11: g [♯]
56 ^{II}	fl.	C, D: note 2: g [♯]
56 ^{II}	ob.	B: b.56 ^{II} note 5: beginning of slur open after page turn
56 ^{II}	cl.	notes 8, 11: stacc. added as in C, D, E; mf added as in C, D
56 ^{II}	cl.	E: f [♯]
57 ^{II}	cl.	C, D: notes 1-4: slur, note 1: not stacc.; E: note 1: f [♯] , note 2: end of slur open before change of system
58 ^{II}	fl.	C, D: note 1: <i>marc.</i>
60 ^{II}	fg.	E: note 1: \sharp added in ink
62	cl. cor. fg.	E: note 1: \downarrow
62	cor. fg.	C, D: note 1: \downarrow
63	ob.	E: note 3: marc.
64-67	cor.	C, D: notes 2, 4: marc.
64	fg.	B: note 1: \downarrow instead of \downarrow (copying error); C, D: note 1 to rest 1: \downarrow
66-68	fg.	C, D: b.66 note 7 to b.68 note 1: one slur
67	cor.	E: note 4: <i>senza sord</i> instead of b.68
68	fl.	C, D: \downarrow
68-69	cl.	C: b.68 note 1 to b.69 note 1: slur
69	fl.	C, D: note 1: mf
70-71	cl.	C, D: b.70 note 1 to b.71 note 1: slur
71	fl.	E: note 10: stacc.
72	fl.	E: (pp)
72	ob.	B: note 1: p added in pencil (CN); C: p , notes 1-6: slur; E: <i>poco f</i>
72	cl.	B: notes 3-4: slur added in pencil (CN?); C, D: note 3: marc.
72	fg.	B: note 1: p added in pencil (CN); C: mp <i>espressivo</i> ; D: <i>poco f</i> crossed out in pencil, mp <i>espress.</i> added in pencil (CN)
72-73	fg.	C, D: b.72 note 2 to b.73 note 6: slur
73	ob.	note 5: \sharp added; E: note 5: marc.
73-74	ob.	C, D: b.73 note 5 to b.74 note 6: slur
73	cl.	C, D: <i>sempre pp</i>
74	fg.	C, D: notes 1-4: slur
74-75	fg.	C, D: b.74 note 5 to b.75 note 8: slur
76	fg.	C, D: notes 1-4: slur
76-77	fg.	D: b.76 note 5 to b.77: end of slur open before change of system
77	fl.	C, D, E: note 5: stacc.
77-78	cor.	note 1: stacc. added by analogy with bb.75-76
78-79	fg.	C, D: b.78 note 5 to b.79 note 5: slur
79	fl.	C, D: note 5: stacc.
80	fg.	B: b.80 note 5: end of slur open before change of system; C, D: notes 1-4: slur
80-81	fg.	C, D: b.80 note 5 to b.81 note 1: slur
81	cor.	C, D: note 1: <i>dim</i> , note 4: \downarrow , note 5: p



Bar	Part	Comment
81	fg.	D: note 3: end of slur open before change of system
82	cl.	E: <i>fz</i>
82	cor.	B, D: note 2: <i>tr</i> added in pencil (CN); C, D: <i>fz</i>
82	cor.	E: <i>tr</i> crossed out in pencil, <i>stop</i> added in pencil (CN)
83	fl.	E: note 4: <i>mf</i> changed to <i>p</i>
83	fl. ob. cl.	E: note 1: <i>fz</i>
83	cor.	B, D: note 1: <i>tr</i> added in pencil (CN)
83	cor.	C, D: <i>fz</i> , rest 3: <i>senza sord</i> ; E: <i>tr</i> crossed out in pencil, <i>stop</i> added in pencil (CN)
83	fg.	D: <i>molto rall</i>
84	cl.	C, D: note 1: <i>mp</i> , notes 1-4: slur; E: note 1: <i>mp</i> , note 3: <i>h</i> added in blue crayon
84	fg.	note 3: <i>e</i> emended to <i>e^h</i> as in C, D, E
84	fg.	C: notes 1-2: slur; D: <i>mp</i> , notes 1-4: slur
85	cl.	C: notes 1-4: slur; D: notes 2-3: slur
85	fg.	C: notes 1-2: slur; D: notes 1-4: slur
86	cl.	C, D: notes 1-3: slur
86-88	cl.	C, D: b.86 note 4 to b.88 note 1: slur
86	fg.	C, D: notes 1-3: slur
86-88	fg.	C, D: b.86 note 4 to b.88 note 1: slur
87	cl.	B: note 5: <i>b^h</i> changed to <i>b^{h'}</i> in pencil
87	cor.	<i>senza sord.</i> added as in C, D (b.83 rest 3)
88	fg.	C, D: notes 2-5: slur
89-90	cl.	B: b.89 to b.90 note 1: beginning of slur open after page turn
90	cl.	D, E: note 8: <i>b^{h'}</i>
91	fg.	D: b.91 note 1: end of slur open before change of system
92	ob.	D: <i>p</i>
92	cl.	stacc. omitted as in B, C, D, E
93	fl. cl.	<i>f</i> added as in C
93	ob.	C, D: notes 2-4, 6-8: slurs
94	ob.	C, D: notes 1-2: slur
94	fg.	notes 1-3: 3 in triplet added; <i>f</i> added as in C
94-95	fg.	E: b.94 note 6 to b.95 note 8: 
96	fl.	<i>pp</i>
97-98	cl.	C, D: note 1: <i>mp</i> b.97 note 6 to b.98 note 1: slur emended from open slur as in B ; A: b.97 note 6: end of slur open before change of system
98-99	cor.	C, D: beginning of  b.99 note 1 instead of b.98 note 2, end of  b.99 note 2 instead of note 4
98	fg.	C: <i>col Horn</i> ; D: <i>col corno</i>
99	cor.	C, D: notes 3-4:  ; E: note 2: end of  , note 3: <i>dim.</i>
100	cl.	B: b.100 note 7: end of slur open before page turn
100	cor.	C, D: notes 1-6: slur
101	fg.	 added as in B
104	cl.	B: b.104 note 7: end of slur open before change of system
104	cor.	beginning of slur emended from note 2 to note 1 as in B
104-105	cor.	 added as in C, D, E ; E: b.104 note 6: <i>dim.</i>
104-105	fg.	 added as in C, D, E ; C, D: b.105 notes 1-2:  ; E: b.104 note 6: <i>dim.</i>
105	fg.	note 2: stacc. added by analogy with cor. and bb.99, 106 (cor., fg.)
106	cor. fg.	B: note 2: not stacc.
106-107	fg.	C, D: end of  b.107 note 3



Bar	Part	Comment
107-108	cor.	 added as in C, D, E
107-108	fg.	 added as in C, D
108	cl.	B: b.108 note 10: end of tie open before change of system
108-111	cor.	C, D: b.108 note 4 to b.111 note 8: slur
108-109	fg.	C, D: b.108 note 4 to b.109 note 5: slur
109	fl.	B: note 3: <i>h</i> crossed out in pencil (CN?); E: notes 1-8: 
109	cl.	E: notes 1-10: 
109	cor.	C: note 6: <i>ff</i>
109	fg.	E: note 6: <i>f</i> added in blue crayon (CN?)
110	cor.	D: note 1: <i>ff</i>
110-112	fg.	D: b.110 note 2 to b.112: end of slur open before change of system
110-113	fg.	C: b.110 note 1 to b.113 note 1: slur
111	fl.	C, D: note 5: <i>dim</i> , notes 7-8:  ; E: note 6: <i>dim</i>
111-112	cor.	D: b.111 note 8 to b.112 note 5: slur
112	fl.	C, D: note 5: <i>pp</i>
112	ob.	B: <i>p</i> erased and <i>poco f</i> added (CN)
112	cl.	C, D: notes 2-4:  ; E: note 1: <i>dim</i>
112	cor.	C: notes 1-7: slur; D: breathing marking crossed out in pencil
112-115	cor.	C, D: b.112 note 7 to b.115: slur
113	ob.	C, D: notes 1-4:  , notes 5-8: 
113	fg.	C, D: notes 2-5: slur
113-116	fg.	C, D: b.113 note 5 to b.116 note 1: slur
114	cor.	C, D: note 5:  ; E: note 5: <i>dim</i>
114	fg.	B: note 7: <i>dim.</i>
115	cor.	E: <i>calando</i> , no <i>poco rall.</i>
115	cor.	E: note 1: 
115	fg.	C, D: note 5: <i>calando</i>
116	ob.	notes 8-9, 11-12: stacc. added as in C, D, E ; notes: 9, 12: stacc.
117	fl.	B: note 8: not stacc.
117	fl.	<i>mp</i> added as in C and by analogy with b.116 (ob.); C: <i>mp</i>
117-120	ob.	B: b.117 note 2 to b.120: end of slur open before change of system
118	fl.	note 4: stacc. added as in B, E and by analogy with b.117 (ob.)
118-120	fl.	C, D: b.118 note 5 to b.120 note 1: one slur
118	ob.	E: note 8: <i>dim.</i>
119	cor.	<i>mp</i> added as in C, D ; notes 8, 11: stacc. added as in C, D and by analogy with b.120
120	cor.	note 7: stacc. added as in B, C, D, E and by analogy with b.117 (ob.)
121-123	fl.	C, D: b.121 note 2 to b.123: 
122	cl.	C, D: notes 7-10: slur
122	fg.	C, D: <i>rall</i> , caesura marked between note 1 and note 2
123	ob.	E: <i>ppp</i>
123	cl.	C, D: notes 1-2: slur
123-124	fg.	B: b.123 note 2 to b.124: end of slur open before page turn
124-127	cor.	C, D: b.124 note 1 to b.126 note 1: one slur
126-128	fl.	B: b.126 note 1 to b.128: end of slur open before change of system
126-127	cl.	C, D: no tie, b.127 note 1: <i>tr</i>
127	fl.	B: note 8: <i>a</i> changed to <i>b</i> in pencil
127-128	cl.	C: b.127 note 1 to b.128 note 3: slur
127-128	fg.	B: b.127 note 2 to b.128: end of slur open before change of system

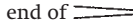


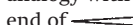
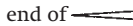





Bar	Part	Comment
128	ob.	E:  changed to  in blue crayon
128	cor.	B: b.128 note 5: end of slur open before change of system
129	fl.	C, D, E: note 5: stacc.
129	cor.	marc. added by analogy with bb.126, 127
131	ob.	stacc. added by analogy with b.130 (cl.)
132	ob.	p emended to mp as in B, C, D ; mf ; B: note 1: end of slur open before change of system
132	cl.	note 1: stacc. added by analogy with b.130; mp added as in C, D
133-135	fl.	E: b.133 note 5 to b.135 note 1: slur
133	ob.	B: b.133 note 1 to b.135 note 1: slur
133-135	ob.	C, D: b.133 note 1 to b.135 note 1: 
134-135	fl.	C, D: b.134 note 5 to b.135 note 1: 
135	fl.	E: <i>poco rall</i> crossed out
135	fl. ob. cl.	E: note 1: 
135-136	fl.	C, D: b.135 note 2 to b.136 note 1: 
135	ob.	C: note 2: <i>dim.</i>
135	cl.	C, D: <i>poco rall</i> b.135 instead of b.134; D: note 1: 
135-136	cl.	B, D: end of slur b.136 note 2 instead of note 1
135	cor.	C, D: pp
135-136	cor.	B: end of slur b.136 note 2 instead of note 1
135	fg.	p added as in C, D and by analogy with the dynamic level in the other parts
135	fg.	<i>dim.</i> added by analogy with fl., ob., cl.; C, D: note 1: <i>poco rall</i>
135-136	fg.	C, D: b.135 note 3 to b.136 note 1:  pp
136		last bar line:  added as in B, D
136	ob. fg.	E: p
136	cl.	pp added by analogy with cor.; C, D: note 2: <i>col Horn</i>
136	cor.	D: notes 1-2:  , note 2: <i>col cl.</i> ; C: <i>col Klar.</i>
136	fg.	C, D:  pp

Second Movement

Bar	Part	Comment
+1	cl. cor.	D: <i>Menuetto M:</i> $\downarrow = 100$ a104. crossed out in pencil
+1	fg.	D: <i>Menuetto</i> crossed out, $\downarrow = 104$ changed to $\downarrow = 96$
1		E: first bar line: double bar line and repeat sign added in blue crayon
1-2	cl.	D: note 4: stacc. added in pencil
1	fg.	B: notes 1-6: ten. crossed out in pencil; C, D: p ; D: notes 1-6: stacc. added in pencil
2	cl.	notes 3-4: slur added as in B, C, D
2	fg.	stacc. added by analogy with b.1
3	fg.	B: notes 1-4: ten.
5	fg.	B: notes 1-6: ten. crossed out in pencil
7	fg.	stacc. added as in C, B, D: notes 1-6: ten.
9	cor.	C, D: pp
9	fg.	note 5: stacc. added as in C, B: notes 1-2: ten.; D: notes 1-5: ten.
10-11	cl.	C, D: b.10 note 4 to b.11 note 3: slur
11-12	cl.	C, D: b.11 note 4 to b.12 note 3: slur
11	fg.	B: note 2: d^{\sharp} changed to d^{\flat} in pencil

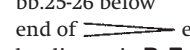
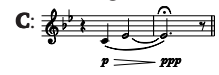

Bar	Part	Comment
12	cl.	C, D: notes 4-9: slur
13	fg.	ten. emended to stacc. as in C, D: notes 1-6: ten.
14	cor.	C, D: p
14	fg.	C, E: end of slur b.14 note 5 instead of b.15 note 1
15	cl.	C: notes 9-12: 
15-16 ^I	cl.	D: b.15 note 12 to b.16 ^I note 2:  p
15	fg.	notes 2-6: ten. emended to stacc. as in C, D: note 1: stacc.
16 ^I	cl.	p added as in C, D
16 ^{II}	fl.	E: p
16 ^{II}	cl.	p added as in C, D
18	fl.	D: note 2: stacc.
21	fl.	B: note 2: g^{\sharp} changed to g^{\flat} in pencil
27	fl.	C, D: ff
28	ob.	E: note 4: e^{\flat} ; note 5: f^{\sharp}
28	cor.	C: mp , note 2: marc.; D: p
29	fl.	C: <i>dim</i> note 1 instead of note 3
30	fl. ob.	E: note 3: <i>dim</i> added in ink
31		note 3: <i>rit</i> added as in C, D (fl., ob. (b.32))
31	fl.	D: note 3: <i>rit</i> added in pencil (CN)
32		third crotchet: <i>a tempo</i> added in consequence of <i>rit.</i> in b.31
32	ob.	pp added as in C, D; D: note 1: <i>rit.</i> added in pencil (CN)
32	cor.	C: pp; D: p; E: note 2: marc.
33	cl.	E: note 3: marc. and ten. added in blue crayon
33	fg.	ten. emended to stacc. as in C and by analogy with bb.13, 15; C: notes 1-6: stacc.
34	cor.	D: p
34-40	cor.	bass clef emended to treble clef
34-35	fg.	b.34 note 1 to b.35 note 3: stacc. added by analogy with b.33
37	fg.	notes 1-2: ten. emended to stacc. as in C; notes 3-6: stacc. added as in C, D: notes 1-6: ten.
39	fg.	notes 1-6: stacc. added as in C, D: notes 1-6: ten.
41	cl.	mf added as in B, C, D
41	fg.	ten. emended to stacc. as in C
42-44	cl.	C, D: b.42 note 1 to b.44 note 2: one slur
43	fg.	ten. emended to stacc. as in C, D: notes 2-6: ten.
44		B: Φ added in pencil
44	cor.	C, D: note 3: p
44	fg.	C, D: note 4: p
45		TRIO added as in C (fl., cl., cor.), D (fl., cl., cor.), E
46	ob.	C, D: beginning of slur note 2 instead of note 1
46	cl.	D: p changed to pp in pencil (CN); C: pp
47	ob.	C: beginning of slur note 2 instead of note 1
47	cl.	C, D: notes 1-3: marc. and ten.
48	fl.	C, D: mp
49	fl.	C, D: notes 2-3: marc. and stacc.
49	cl.	C, D: notes 1-5: slur
50	fl.	C: note 1: marc.; D: note 1: marc. and stacc.
50-52 ^I	cl.	C, D: b.50 note 1 to b.52 note 5: slur
52 ^I	ob.	note 2: stacc. removed and slur added as in C, D and by analogy with b.44
52 ^I	cl.	end of slur emended from note 4 by analogy with b.52 ^{II}




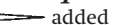

Bar	Part	Comment
52 ^{II}	fl.	note 2: stacc. added as in C, D and by analogy with b.54; B : b.52 ^{II} note 2 to b.53: slur crossed out in pencil
52 ^{II}	fg.	p added by analogy with b.52 ^I
56	cl.	p added as in C, D
57-60	fl.	C, D : b.57 note 2 to b.60 note 3: marc. and stacc.
58	cl.	C, D : p
59	cl.	C, D : notes 2-3: marc. and stacc.
60-62	fl. ob. cl.	marc. and ten. added by analogy with bb.57-59
60	cl.	D : notes 1-2: marc. and stacc.
60-62	cl.	C : notes 1-3: marc. and stacc.
61-62	fl.	D : <i>cres-cen-do</i>
61-63	fl.	B : b.61 note 1 to b.63 note 2: <i>cresc-cen-do</i>
61-62	ob.	D : <i>cres-cen-do</i>
61-63	ob.	B : b.61 note 1 to b.63 note 1: <i>cresc-cen-do</i>
61-62	cl.	B : b.61 note 1 to b.62 note 3: <i>cresc-en</i> ; D : notes 1-3: stacc. and marc.
61-62	fg.	B : b.61 note 1 to b.62 note 7: <i>cresc-en-do</i>
64-65	cor.	C, D : b.64 note 1 to b.65 note 3: slur
66	cl.	C, D : <i>dim.</i> instead of 
66-67	cor.	C, D : b.66 note 1 to b.67 note 1: slur
66	fg.	C, D : note 2: stacc.; E : notes 1-2: stacc.
66-67	fg.	C, D : beginning of slur b.66 note 2 instead of note 1
67-68	fl.	C : b.67 note 2 to b.68 note 1: slur; D : b.67 note 2 to b.68 note 1: slur; D : b.67 note 2 to b.68 note 1: beginning of slur changed from b.67 note 3 to note 2 in pencil
67	cl.	C, D : notes 1-3: 
67	cor.	C, D : p
68-69	fl.	C : b.68 note 2 to b.69 note 1: slur
68-70	fl.	D : b.68 note 3 to b.70 note 4: end of slur changed from b.70 note 4 to b.69 note 1 in pencil, b.68 note 3 to b.70 note 4: beginning of slur changed from b.69 note 1 to note 2 in pencil
68	fl. ob. cl. fg.	E : note 1: <i>mf</i> added in ink
69-70	fl.	C : b.69 note 2 to b.70 note 4: slur
69	cl.	E : note 2: <i>dim</i> added in ink
70	fl.	E : <i>rall</i> instead of <i>poco rall.</i>
70	cor.	E : <i>poco f</i>
70	fg.	E : <i>dim</i>
71		MENUET added; A, B : <i>Menuet da capo al Φ e poi coda</i>
71	fl.	E : pp note 2 instead of note 1
71	cl.	C, D : pp note 2 instead of note 1
71	fg.	C, D : pp note 2 instead of note 1
72		first bar line: double bar line emended to normal bar line
72-113		bb.72-113, identical to bb.1-42, added as in C (cl., cor., fg.), D (cl., cor., fg.)
72	cl.	D : note 4: stacc. added in pencil
73	cl.	notes 3-4: slur added as in C, D , and by analogy with b.2
73-74	fg.	stacc. added by analogy with b.1; C : notes 1-6: stacc.
78	fg.	stacc. added by analogy with b.7
80	cor.	C, D : pp
80	fg.	note 5: stacc. added as in C and by analogy with b.9
81-82	cl.	C, D : b.81 note 4 to b.82 note 3: slur
82-83	cl.	C, D : b.82 note 4 to b.83 note 3: slur
82	fg.	C, D : note 5: no stacc.
83	fg.	C, D : note 5: no stacc.




Bar	Part	Comment
83	cl.	C, D : notes 4-9: slur
84	fg.	stacc. added by analogy with b.13
85	cl.	C, D : notes 1-12: slur
85	cor.	C, D : p
86-87	cl.	end of  emended from b.86 note 12 as in C, D ; p added by analogy with b.16 ^{II}
86-87	cl.	C, D : b.86 note 1 to b.87 note 2: slur
86	fg.	stacc. added as in C and by analogy with b.15
87	cl.	D : notes 1-2: 
99-100	cor.	C, D : mp  p
103	cor.	C : ppp ; D : pp changed to ppp (CN)
104	fg.	ten. emended to stacc. as in C and by analogy with b.33; C, D : p
105	cor.	C, D : p
112	cl.	<i>mf</i> added as in C, D and by analogy with b.41
112	fg.	ten. emended to stacc. as in C and by analogy with b.41 ^{II}
113-114	fl.	end of  emended from b.113 note 12 as in C (cl., cor., fg.), D (cl., cor., fg.)
113-114	cl.	end of  emended from b.113 note 12 as in C, D ; C, D : b.113 note 1 to b.114 note 12: one slur
113-114	fg.	 added as in C (b.114), D (b.114) and by analogy with fl., cl.
114	cl.	slur added as in C, D
114	cl.	C : notes 1-12:  ; D : notes 3-12: 
114	cor.	 added as in C, D
114	fg.	D : stacc. added by analogy with b.43
120	fl.	C, D : note 3: marc.; E : note 3: marc. crossed out and stacc. added
120	cl.	note 2: ten. emended to marc. as in E
120	cl.	C, D : notes 2-3: marc.; E : note 3: stacc.
120	cor.	C, D : note 7: <i>dim</i>
121		<i>rall.</i> added as in C (cl., cor., fg.), D (cl., cor., fg.), E
121	fl.	E : note 1: <i>dim.</i>
121	fl.	C, D : notes 1-3: marc.; E : notes 1-3: stacc.
121	cl.	C, D : <i>poco rall.</i> ; D : notes 1-2: [?] erased
121	cor.	D : <i>dim</i>
121	fg.	C : notes 2-3: stacc.; C, D : <i>rall.</i> ; D : <i>dim</i>
122		last bar line:  added as in B, D (ob., cl., cor., fg.)
122	fg.	D : note 1: (A) crossed out in pencil




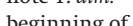


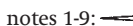
Third Movement

Bar	Part	Comment
1		E : <i>Poco adagio</i> changed to <i>Adagio</i>
2	cor.	pp emended from note 3 to note 4 as in E
2	fg.	E : note 4: ppp
3	fg.	C : \flat omitted
4	fl.	E : note 1: marc.
6		E : <i>poco accell.</i>
6	fl.	marc. added as in C, D (notes 1, 3, 5) and by analogy with b.5 notes 11, 13
7	fl.	notes 1, 3, 5: marc. added by analogy with b.5 notes 11, 13
8	fl.	C, D : notes 8-11: slur
8	cor.	pp added as in B, E
9	fl.	C, D : notes 2-13: slur, notes 14-17: slur; D : note 17: end of tie open before change of system

Bar	Part	Comment
9	cl. fg.	E: <i>mf</i> added and crossed out in ink
10	fl.	B: note 6: <i>rall</i>
11	fg.	B: note 6: marc. added in pencil
12	fg.	B: note 4; marc. added in pencil
14	cor.ingl.	note 10: <i>c</i> ^b emended to <i>c</i> ^b "
17	cl.	E: note 2: <i>pp</i>
17	cor. fg.	E: note 4: <i>p</i>
18	cl.	E: note 6: <i>b</i> added in ink
18	cor.	E: <i>ff</i> added in ink
19	fg.	E: note 3: <i>p</i>
20		E: <i>poco agitato</i>
20	cor.ingl.	E: <i>f</i>
20	cl.	note 22: <i>c</i> ^b emended to <i>c</i> ^b ' as in E ; E: note 15: <i>c</i> ^b "
20	cl.	B: <i>ff</i> added in pencil
21	cor.ingl.	B: b.21 note 3: end of slur open before page turn; C, D: beginning of <i>poco a poco tranquillo</i> b.21 note 3 instead of b.22
21	cl.	C, D: note 13: <i>dim.</i>
22	cor.ingl.	B: note 3: <i>dim</i> crossed out; C, D: <i>ppp</i> b.22 note 6 instead of b.23 note 4
22-26	cor.ingl.	D: original phrase erased and bb.22-24 notated as in A, B , bb.25-26 as in C , see bb.25-26 below
23	cor.ingl.	end of  emended from b.22 last bar line as in B ; E: note 3: <i>pp</i>
23	cl.	C, D: note 4: <i>g</i> ^b
24	cor.ingl.	B: <i>obo</i> crossed out in pencil
24	cl.	E: note 5: <i>g</i> ^b
25-26	cor.ingl.	C:  <i>p</i> — <i>ppp</i>
25	cl.	<i>pp</i> added as in B, C, D
25	cor.	<i>pp</i> emended from note 2 as in B
25-26	cor.	C, D: b.25 note 2 to b.26 note 1: phrase omitted, see bb.22-26 and bb.25-26 above
26	cor.	E: <i>ppppp</i>
+27		<i>Tema con variazioni.</i> emended to <i>TEMA MED VARIATIONER</i> 'THEME AND VARIATIONS' as in E ; E: <i>med variationer</i> crossed out in pencil, <i>poco andantino</i> added in ink (CN)
+27	fl.	C, D: <i>mp portamento</i>
+27-28	fl.	C, D: b.+27 to b.28 note 3: slur
+27	cor.ingl.	B: in left margin: <i>Obo:</i> crossed out in pencil, before b.+27: <i>Engl.Horn</i> added in pencil (CN)
+27-28	cor.ingl.	B: b.+27 to b.28: slur erased and added again in pencil
+27-31	cor.ingl.	B: b.+27 to b.31 note 2: phrase in ob. erased and added in cor.ingl. in ink (CN?)
+27	cl.	B: <i>p</i> changed to <i>mp</i> in pencil (CN); C, D: <i>p portamento</i>
+27-30	cl.	C, D: b.+27 to b.30 note 1: slur
28-30	fl.	C, D: b.28 note 4 to b.30 note 1: slur
28	cor.ingl.	C, D: 
28	fg.	D: note 3: stacc.
29-30	fl.	C, D: b.29 note 1 to b.30 note 1: slur
29-31	cor.ingl.	B: part of slur erased and added again in pencil
30	fl.	E: note 1: <i>a</i> " instead of <i>c</i> ^b "
30-32	fl.	C, D: b.30 note 2 to b.32 note 3: slur
30-34	cor.ingl. cl.	C, D: b.30 note 2 to b.34 note 1: slur
31-42	cor.ingl.	B: b.31 note 3 to b.42 note 1: phrase for ob. crossed out in ink and added in cor.ingl. in ink (CN?)
32-34	fl.	C, D: b.32 note 4 to b.34 note 1: slur

Bar	Part	Comment
34	cor.ingl.	<i>p</i> added as in C, D and by analogy with cl.
34	cl.	<i>p</i> added in consequence of CN's change of <i>p</i> to <i>mp</i> b.+27 (B)
34	cor.	<i>p</i> added by analogy with the other instruments; C, D: <i>ppp</i>
37	fg.	marc. added as in C, D ; D: note 1: marc. added in pencil
38-40	fl.	C, D: b.38 note 1 to b.40 note 3: slur
40-42	fl.	C, D: b.40 note 4 to b.42 note 1: slur
42	cor.ingl.	<i>muta in ob.</i> added as in C, D
44	fg.	C, D, E: notes 2-3: slur
44-45	fg.	C, D, E: b.44 note 4 to b.45 note 3: slur
45	fg.	E: notes 2-3: slur
45-46	cor.	E: b.45 note 4 to b.46 note 3: slur
45	fg.	E: notes 4, 5: marc.
47-48	fg.	C, D, E: b.47 note 4 to b.48 note 1: slur
48-49	fg.	C, D: b.48 note 2 to b.49 note 1: slur
49-50	cor.	D: b.49 note 2 to b.50 note 1:  <i>p</i>
50	cor.	C, D: <i>pp</i>
51	fg.	C, D: <i>pp</i>
52-53	fg.	C, D: b.52 note 2 to b.53 note 1: slur
53	fg.	C, D: note 2: ten.
53-54	fg.	C, D: b.53 note 3 to b.54 note 1: slur
54-55	cor.	C, D: b.54 note 3 to b.55 note 1: slur
54-55	fg.	C: b.54 note 2 to b.55 note 1: slur; D: b.54 note 2 to b.55 note 2: slur
55-56	cor.	C, D: b.55 note 2 to b.56 note 1: slur
55-56	fg.	D: b.55 note 2 to b.56 note 1: slur
56-57	cor.	C, D: b.56 note 2 to b.57 note 1: slur
56	fg.	C, D: notes 2-5: ten. no slur
57-58	cor.	C, D: b.57 note 2 to b.58: slur
58	fg.	E: notes 2-4: slur added in read crayon
+59		E: <i>Poco vivo</i>
60	fl.	notes 9-10, 11-12: slurs added as in C, E
61-62	cor.	D: b.61 note 2 to b.62 note 1: slur
62	fl.	note 13: stacc. added as in C
62	fl.	C, D: end of  note 8; C: note 13: stacc.
62	cl.	C, D: notes 9-12:  instead of notes 1-10
62	fg.	end of slur emended from b.63 note 1 as in B, C, E ; B: note 1: end of slur open before page turn, notes 1-6: slur added in pencil; C, D: notes 1-6: sextuplets
63	fl.	C, D: <i>mp</i>
63	cl.	note 1: <i>p</i> omitted and added as in E
63	cor.	<i>p</i> added as in E ; C, D: <i>pp</i>
63	fg.	notes 1-2: slur added as in B, C, D ; B: notes erased and added in the staff below the system (CN); E: note 1: marc.
66	ob.	C, D: <i>mf</i>
67	ob.	C: note 1: <i>ff</i>
67	fl. ob. cl. cor. fg.	B: second crotchet: <i>p</i> added in pencil (CN); E:  added in ink
67	cl.	C, D: note 17: <i>pp</i>
67	cor.	C, D: notes 2-7:  <i>pp</i>
68	fl.	C, D: note 17: <i>pp</i>
68	fl. ob. cl. fg.	note 17: stacc. added by analogy with b.67
68	fl. ob. cl.	B: note 17: <i>p</i> added in pencil (CN)
68	ob.	C: note 1: <i>ff</i>
68	cl.	C, D: note 17: <i>pp</i>
68	cor.	<i>p</i> added by analogy with b.67 and fl., ob., cl.; C, D: <i>pp</i> note 6 instead of note 4
68	fg.	<i>p</i> added as in C, D and by analogy with b.67
69	fl. ob. cl. cor. fg.	E: <i>mp</i> added in ink (CN)

Bar	Part	Comment
69	cor.	notes 1-2: stacc. omitted and slur added as in C, D and by analogy with notes 5-6, 9-10
70	fl.	B : note 15: \sharp added in pencil (CN?); D : b^{\sharp} "
74	fl.	C : note 7: \flat ; D : rests 1-2: γ γ instead of γ γ
74	ob.	B, E : note 2: stacc.
74	fg.	C : note 1: <i>marc.</i>
+75	ob.	E : γ added in ink (CN)
75	fg.	C, D, E : <i>mp</i>
79	fg.	D : note 3: g^{\sharp} changed to f^{\sharp} in pencil
82	ob.	D : note 2: <i>p</i>
82	cl.	E : <i>p</i> note 5 instead of b.83 note 1
82	cor.	C, D : note 2: <i>pp</i> ; D, E : <i>p</i> note 2 instead of b.83 note 1
82	fg.	C, D, E : <i>p</i> note 2 instead of b.83 note 1
84	ob.	C : notes 2-3: slur
84-86	ob.	C : b.84 note 4 to b.86 note 1: slur
86	fl.	C, D : b.87 note 3: end of 
87-90	cl.	C, D : b.87 note 1 to b.90 note 2: one slur
88	cor.	C, D : note 1: <i>p</i>
88-90	cor	C, D : b.88 note 2 to b.90 note 3: 
89	fl.	E : note 1: <i>mfz</i> , <i>marc.</i>
89	cl.	C, D : <i>rall</i> b.89 instead of b.90
90	fl. ob. cl. cor. fg.	E : <i>poco rall</i>
90	fl.	E : note 5: <i>p</i>
90	ob. cl.	E : note 2: <i>p</i>
+91		E : <i>Poco vivo</i> changed to <i>piu vivo</i> in ink (CN)
92	cl.	note 11: a^{\sharp} emended to a^{\flat} as in E
94	fg.	stacc. added by analogy with the other parts
95	cl.	C, D : note 1: stacc.
96-97	fl.	E : b.96 note 5: end of slur open before page turn, b.96 note 5 to b.97 note 1: slur changed from open slur in ink
97	ob.	note 12: a^{\flat} emended to a^{\sharp} as in E ; E : note 11: g^{\sharp} '
97	cor.	B : note 7: \flat added in pencil
98	ob.	note 1: b^{\flat} ' emended to g^{\flat} ' as in E
99	cl.	C, D : note 1: stacc.
99	fg.	note 5: stacc. added as in B
100	fl.	C, D : note 1: stacc.
101	fl.	C, D : note 1: ten.
102	cl.	C, D : notes 3-10: stacc.
102	cor.	C, D : notes 2-5: stacc. instead of <i>marc.</i>
103	fl.	C, D : note 1: no <i>marc.</i>
103	ob.	E : note 1: e^{\sharp} " changed to e^{\flat} " in pencil
105	fl. ob. cl.	E : note 1: \flat γ instead of \flat
105	fg.	C : note 2: <i>ff</i> ; E : note 2: <i>marc.</i>
106	fl.	C, D : \curvearrowright rest 2 instead of rest 3
106	cl.	C, D : note 3: no <i>marc.</i> ; E : note 2: <i>ff</i>
106	cor.	C, D, E : note 2: <i>ff</i>
106	cor. fg.	E : note 1: \flat γ instead of \flat
+107		E : <i>tempo giusto</i> added in ink (CN)
+107	cor.	E : <i>p</i>
+107-107	cor.	E : phrase in cl. notated on the staff for cor. crossed out in pencil
107	fg.	C, D : note 1: <i>p</i> ; C, D, E : notes 1, 3, 5, 7, 9: <i>marc.</i>
108	cl.	E : note 1: <i>fff</i>
108	fg.	C, D, E : note 3: <i>ff</i> ; E : note 1: <i>marc.</i> ,
109	cl.	note 3: e^{\flat} " emended to d^{\flat} " as in E
110	cl.	E : note 9: <i>ppp</i>
110-111	cl.	C, D : b.110 note 4 to b.111 note 2: 
111	fg.	C : <i>mf</i> ; E : notes 1, 3, 5, 7, 9: <i>marc.</i>
112	cl.	E : note 1: <i>fff</i>

Bar	Part	Comment
112	fg.	D : <i>ff</i> note 1 instead of note 3; E : notes 1, 3: <i>marc.</i> , note 3: <i>ffz</i>
114-115	cl.	C, D : b.114 note 8 to b.115 note 3: 
116	fg.	D : notes 3-4: B^{\sharp} : C^{\sharp}
117	cl.	C : note 15: c'
118	cl.	E : note 2: f^{\times}
118	fg.	D : last rest omitted
119	fg.	note 4: <i>marc.</i> added as in C, D, E ; C, D : note 1: <i>fz</i>
121	cl.	C, D : notes 1-6: 
121	cl.	note 15: g' emended to f' as in B, C, E ; D : note 9: d^{\sharp} "
122		last bar line: \curvearrowright added as in E
+123		E : <i>andante con moto</i> changed to <i>andantino con moto</i> in ink (CN)
+123-123	fl.	C, D : b.+123 to b.123 note 3: no slur
+123	cl.	E : stacc.
+123-123	fg.	C, D : b.+123 to b.123 note 2: slur
123	fl.	C, D, E : notes 1-2: ten. and stacc.; E : notes 1-2: slur
123	cl.	E : notes 1-2: ten. and stacc., slur
123	fg.	D : note 2: stacc.
124	fl.	C, D, E : note 4: stacc.
124	cl.	C : notes 1-2: ten.
124	fg.	note 5: ten. added by analogy with fl., cl.
124-125	fg.	C, D : b.124 note 5 to b.125 note 2: ten. and stacc.
125	fl.	C, D, E : notes 1-2: ten. and stacc., notes 1-2: slur; E : note 3: stacc.
125	ob.	B : note 1: <i>pp</i> added in pencil (CN)
125	cl.	B : γ added in pencil (CN); E : notes 1-2: ten. and stacc., notes 1-2: slur added in ink
125	cl. cor.	E : notes 1-2: ten. and slur added in ink
125	cor	C, D : stacc., no slur
127	fl.	D : notes 1-2: ten. added in pencil
128	fl.	B : note 2: \flat added in pencil, note 4: \sharp added in pencil
134	fl. ob.	<i>p</i> added as in C, D and by analogy with the dynamic level in cl., cor., fg.
136-137	cor.	 added as in E (b.137) and by analogy with the other parts; E : b.137: note 1: <i>dim.</i>
136-137	fg.	beginning of  emended from b.137 note 1 by analogy with fl.
137	fl. ob. cl. cor.	E : note 1: <i>dim.</i>
137	cor.	C, D : notes 1-3: <i>dim.</i>
137	fg.	D : <i>dim.</i>
+139	fg.	<i>mf</i> added as in C, D, E ; E : <i>mf</i> added in ink (CN)
+139-140	fg.	E : b.+139 note 1 to b.140 note 5: slur added in ink
140-142	fg.	E : b.140 note 6 to b.142 note 5: slur added in ink
142	fg.	C, D : note 6: <i>f</i>
142-144	fg.	E : b.142 note 6 to b.144 note 2: slur added in ink
144	fg.	<i>p</i> added as in C, D, E ; E : note 3: <i>p</i> added in ink (CN)
144-146	fg.	E : b.144 note 3 to b.146 note 1: slur added in ink
150	fg.	 added as in C, D, E
150	fg.	E : notes 2-7:  added in ink
151	fg.	B : note 6: B^{\flat} changed to c in pencil; E : notes 1-9:  added in ink

Bar	Part	Comment
152	fg.	B: note 6: b^b changed to c' in pencil; E: notes 1-9: added in ink
153	fg.	f added as in C, D, E ; E: note 1: f added in ink (CN)
153-154	fg.	D: b.153 note 3 to b.154 note 1: ; E: added in ink
154	fg.	C, D: note 7: \downarrow ; C, D, E: <i>poco rall.</i>
+155-158	ob.	C, D: b.+158 to b.158 note 2: slur
155	cl.	B: note 4: \sharp added in pencil; C, D: <i>mp</i> ; E: note 4: b^b , notes 1-4: slur
155-159	cl.	C, D: b.155 note 1 to b.159 note 1: slur
157	cl.	B: note 5: \sharp added in pencil; E: note 5: b^b
158	fl.	C, D: <i>pp</i>
158	ob.	C, D: <i>pp</i> b.158 note 3 instead of b.159
158-162	ob.	C, D: b.158 note 3 to b.162 note 2: slur
159	cl.	B: note 5: \sharp added in pencil; C, D, E: note 1: <i>pp</i> ; E: note 5: b^b
159-166	cl.	C, D: b.159 note 2 to b.166 note 5: slur
162	fl.	C, D: notes 1-3: <i>ppp</i> ; D: <i>ppp</i> added in pencil
162	fl. ob.	E: last note:
162	cl.	C, D: notes 1-3: <i>mf</i>
163-165	fl.	C, D: b.163 note 2 to b.165 note 4: ten.
163	ob. cl. cor. fg.	E: note 1: <i>mf</i>
164-165	cl.	E: tie added in ink
165-166	fl.	beginning of emended from b.166 note 1 by analogy with ob.
165-166	cl.	beginning of emended from b.166 note 2 as in C, D and by analogy with ob.
166	fl. ob. cl. cor. fg.	E: added in ink
167	cl.	B: note 4: \sharp added in pencil; E: note 4: b^b
168	cl.	<i>dim.</i> emended from note 2 as in B, E
168	cor. fg.	D: <i>dim.</i> b.168 instead of b.169
168	fg.	D: <i>dim.</i> b.168 instead of b.169
169-170	ob.	D: b.169 note 5 to b.170 note 2: , note 3: <i>pp</i>
169	cl.	C, D: notes 1-5:
170	ob.	C, E: notes 1-3: <i>pp</i>
170	cl. cor. fg.	E: note 1: <i>pp</i>
+171	cor.	E: Var. X instead of Var. IX, <i>Allegro moderato</i> crossed out and <i>Andantanin quasi allegretto</i> added in pencil
+171	cor.	E: <i>mf</i>
171	cor.	C, D: note 6: b^b instead of g'
172	cor.	E: note 6: <i>p</i>
173	cor.	C, D: note 1 <i>pp</i> , notes 1-3:
173-174	cor.	C, D: b.174 note 4 to b.175 note 1: <i>ppp</i>
174	cor.	added as in E and by analogy with b.173 notes 1, 3; E: note 2: <i>f</i>
176	cor.	E: note 6: <i>p</i>
176-177	cor.	C, D: b.176 note 6 to b.177 note 1:
177	cor.	C, D: b.177 notes 2-3: , note 4: <i>ppp</i>
178	cor.	added as in C, D, E ; E: note 1: <i>ppp</i> , note 2: <i>f</i>
178	cor.	C, D: note 1:
178-180	cor.	C, D: b.178 note 1 to b.180 note 7: one slur
181-182	cor.	E: b.181 notes 2-4, 5-7 and b.181 note 8 to b.182 note 1: slurs
182	cor.	C: note 2: <i>fff</i> ; C, D: note 1: ; D: note 2: <i>f</i> ; E: note 1: <i>mp</i> , note 2: <i>tranqu</i> instead of <i>allarg.</i>
184	cor.	E: note 2: beginning of , note 6: <i>p</i>

Bar	Part	Comment
184-185	cor.	b.184 note 6 to b.185 note 1: slur added as in B, C, D, E
184-186	cor.	b.184 note 6 to b.186: slur omitted as in B, C, D, E
186	fl. ob. cl. fg.	- emended to - \sharp by analogy with b.138
186	cor.	E: <i>dim.</i> ; \circ emended to \downarrow by analogy with b.138
+187		<i>Allegretto</i> added as in C (fl., cl., cor.), D (fl., cl., cor.), E: <i>allegretto</i> added in ink
+187	fl.	E: <i>mp</i> added in ink
+187-218	cor.	E: $\frac{2}{4}$
+187	cor. fg.	E: $\frac{2}{4}$ changed to $\frac{3}{8}$ time in ink
+187	fg.	C, D: <i>poco Allegretto</i>
187-192	fg.	C, D: one slur
192-194	ob.	C, D: b.192 to b.194: slur
192-202	ob.	b.192 note 1 to b.202 note 2: slur emended from open slur; A, B: b.192 note 1 to b.199: end of slur open before page turn
192	cl.	C, D: <i>mp</i>
192-202	cl.	C, D: b.192 note 1 to b.202 note 4: one slur
193-199	cor.	B: b.193 note 3 to b.199: end of slur open before change of system
195-198	ob.	C, D: b.195 note 1 to b.198 note 1: slur
197-202	fg.	C, D: one slur
198-199	fl.	C, D: b.198 note 4 to b.199 note 1: slur
198	fl. ob. cl. cor. fg.	E: added in ink
199	fl.	C, D: note 1: <i>poco f</i> ; C: note 1: e'''
199-200	fl.	C, D: b.199 note 2 to b.200 note 1: slur
199-202	ob.	C, D: b.199 note 1 to b.202 note 2: slur
199	cor.	E: notes 1, 2: \downarrow
200-201	fl.	C, D: b.200 note 2 to b.201 note 1: slur
200-202	cor.	B: b.200 note 1 to b.202 note 2: slur
200	fg.	superfluous 2 in duplet omitted
201	fl.	B: note 2: a' changed to e^{\sharp} in pencil
201-202	fl.	C, D: b.201 note 2 to b.202 note 4: slur
201-202	fl. ob. cl. cor. fg.	E: added in ink
201	cl.	D: note 2: d' corrected to e' in pencil
201-202	fg.	added as in E
202	fl. cl.	E: note 4: \downarrow changed to $\downarrow \gamma \gamma$ in ink
202	cor. fg.	E: note 2: \downarrow changed to $\downarrow \gamma \gamma$ in ink
203	cl.	<i>mf</i> emended to <i>mfz</i> as in C, D and by analogy with b.205 (C, D, E); E: <i>mp, mf</i> crossed out in pencil
203	fg.	<i>mfz</i> added as in D, E
203	fg.	B: $\frac{3}{8}$ time added in pencil (?); C, D, E: no change of time signature
204	fl.	E: <i>p</i> added in ink (CN)
204	fg.	E: note 2: <i>p</i> added in ink (CN)
205	cl. fg.	<i>mfz</i> added as in C, D, E
206	fg.	E: note 2: <i>p</i> added in ink (CN)
208	fl.	E: note 4: \downarrow
208	cl.	E: <i>f</i>
208-210	cl.	D: b.208 note 1 to b.210: end of slur open before change of system
208-215	cl.	C: b.208 note 1 to b.215: one slur
210	fl.	E: <i>p</i> added in ink (CN)
210	cl.	E: notes 1-6: <i>p</i> added in ink
210	cor.	D: rest 2: $\downarrow (a')$ instead of \sharp
211-218	cl.	D: b.211 note 2 to b.218: one slur
211-218	cor.	C, D: b.211 note 1 to b.218 note 2: one slur
211	cor. fg.	E: <i>p</i> added in ink
211-218	fg.	C, D: b.211 note 1 to b.218 note 1: one slur
212-213	cl.	B: b.212 note 4 to b.213: end of slur open before change of system
213	fl.	B: note 6: e'' changed to g^{\sharp} in pencil

Bar	Part	Comment
213-214	fg.	b.213 to b.214 note 1: tie added; B : end of tie open before change of system
214	fl.	C, D : note 4: <i>ff</i>
214-218	cl.	B : b.214 note 1 to b.218 note 4: slur
215	cl.	E : <i>ff</i> added in ink
215	cl.	D : <i>f</i>
215	cl.	C : b.215 to b.218 note 4: slur
215	cor.	E : <i>f</i> added in ink
216-217	cor. fg.	<i>dim</i> emended from b.217 note 1 to b.216 as in E and by analogy with fl., ob., cl.
216-217	fl. ob. cl. cor. fg.	E : b.216: <i>dim.</i> , b.217: <i>dim</i> crossed out
217	fl. ob. cl. cor. fg.	E : <i>poco rall</i>
217	cl.	C, D : <i>dim.</i>
217	fg.	C, D : <i>poco rall.</i>
218	fl.	E : <i>rall</i>
218	cl.	C, D : note 4: <i>pp</i>
218	cor.	C, D : <i>poco rall.</i> , note 2: <i>pp</i>
+219		E : Var. X changed to Var. XI in pencil
+219	cl.	D, E : <i>f</i>
219	ob.	E : note 1: <i>f</i>
219	ob. fg.	<i>b</i> added at <i>tr</i> as in B ; E : '+' at <i>tr</i> added in pencil, '+' below final staff added in pencil
219	cor.	D, E : note 1: <i>mf</i>
219	fg.	D : <i>f</i> ; C : <i>f</i> added in pencil (?)
220	fl.	E : notes 1-3: slur, notes 1-3: stacc. added in ink
220	cl.	E : note 4: <i>h</i> added in ink
221	fl.	C : notes 1, 5: marc. instead of ten; D : note 1: marc. instead of ten.
224	fl.	C, D : notes 1-3: marc.
225	cor.	C, D : note 1: <i>poco f</i>
226	ob.	C, D : notes 4-5:
228	ob.	E : <i>z</i> added in ink (CN)
228	fg.	C, D : third crotchet:
232	cl.	C, D : note 7: <i>a#</i>
233	fl.	C, D : notes 1-4: marc. and stacc.
233-234	fl.	E : b.233 note 1 to b.234 note 5: slur added in ink
234	cor.	C, D : notes 1-5: slur; E : notes 1-5: slur added in ink
235		<i>più mosso</i> added as in C, D, E
238-241	cl.	E : b.238 note 1 to b.241: slur added in ink
238-240	cor.	C, D : b.238 note 2 to b.240 note 2: slur
238-244	cor.	E : b.238 note 1 to b.244: slur added in ink
239	cl.	E : note 2: <i>b</i> [♯] changed to <i>b</i> [♭] in ink
240-241	fg.	C, D : notes 1-2: ten.
242-243	cl.	E : b.242 note 1 to b.243 note 1: slur added in ink
242-243	cl. fg.	C, D :
243	fl.	C, D : notes 1-8: instead of <i>cresc.</i>
243	fl. ob. cl. cor. fg.	E : <i>cresc.</i> added in ink (CN)
243-244	fl. ob.	C, D, E : b.243 note 8 to b.244 note 1, b.244 notes 2-3: slurs
243	fg.	C : note 2: ten.; D : note 2: marc.
244	fl.	E : note 1: <i>ff</i> added in ink (CN)
244	fl. ob. cl.	C, D, E : note 1: instead of , note 3: instead of
244	cl.	E : notes 2-3: slur
244	cor. fg.	C, D, E : instead of
245	cl.	C, D : <i>tranquillo</i> ; E : notes 1-3: slur added in ink
246	fl.	E : note 1: <i>rall</i> : added in ink (CN)
246-247	cor. fg.	C, D : b.246 note 1 to b.247 note 1: <i>p</i>
246	fg.	<i>pp</i>
246	fg.	B : <i>rall</i> note 1 instead of third crotchet
247	fl.	B : rest 3: added in pencil

Bar	Part	Comment
247	ob.	B : <i>Eng Horn</i> crossed out in pencil
247	cor.	C, D : last bar line:
247	cor. fg.	E : note 1: <i>pp dim</i>
+248-251	fl.	C, D : b.+248 to b.251 note 1: slur
+248-265	ob.	B : phrase crossed out and added in cor. ingl. in ink (CN), on staff below system: <i>obo</i> , A major key signature and phrase in ob. added in pencil (CN?)
+248	cl.	B : <i>pp</i> changed to <i>p</i> in pencil (CN); E : <i>pp</i>
+248-255	fg.	D : end of slur b.254 note 4 instead of b.255 note 1
248-255	fl. ob. cl. fg.	E : b.248 note 1 to b.255 note 1:
249-250	fl. fg.	C, D : instead of <i>poco a poco cresc.</i>
250	fg.	E : notes 3, 4:
251-255	fl.	C, D : b.251 note 2 to b.255 note 1: slur
253	cor. fg.	E : notes 1-4:
254	fg.	E : notes 1, 2:
255-265	fl. ob. cl. cor. fg.	E : b.255: <i>o.s.v.</i> , 'etc.', bb.255-265: bars empty
255	cl.	C, D : <i>p</i>
258	fg.	marc. added as in C, D ; D : note 1: marc. added in pencil
259-265	ob. cl.	B : end of slur b.265 instead of b.264 note 4
259-262	cor.	D : b.259 note 2 to b.262: end of slur open before change of system
260-262	cor.	C, D :
263	fg.	C, D : notes 1-2: marc.
264	fg.	C, D : notes 1-3: marc.
265	cor.	D : <i>ff</i> (<i>ma non troppo</i>)

THREE PIECES FOR LANGELEIK

1.	Bar	Comment
		A : * <i>Spilles med Holder. Springerslag</i> . 'To be played with movable bridge. Springer stroke.'
2.	Bar	Comment
		A : ** <i>Spilles uden Holder. Moll-Stemning</i> . 'To be played without movable bridge. Minor tuning'
3.	Bar	Comment
		A : * <i>Spilles med Holder</i> . 'To be played with movable bridge'
10		end of emended from fifth to third by analogy with b.6
19		first : slur added by analogy with b. 3

ALLEGRETTO FOR TWO RECORDERS

Bar	Part	Comment
		A : <i>Allegretto for to Blokfløjter i Kvintafstand</i> . 'Allegretto for Two Recorders a fifth apart'; B : <i>To Blokfløjter 'Two recorders'</i> ; C : <i>Blokfløjter 'Recorders'</i> (<i>♩</i> = 100) added as in B
1		b.1 note 1 to b.2 note 1: slur added as in B
1-2	1	note 3: stacc. added as in B
14	1	note 2: marc. added as in B
14	2	C : notes 1-2: slur crossed out in ink
14	2	note 2: marc. added as in B
15	2	note 2: marc. added as in B
15	2	C : notes 1-2: slur crossed out in ink