

C A R L N I E L S E N

V Æ R K E R
W O R K S

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

A N D A N T E

T R A N Q U I L L O

E S C H E R Z O

F O R S T R Y G E O R K E S T E R

A N D A N T E

T R A N Q U I L L O

E S C H E R Z O

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

Udgivet af

Edited by

Peter Hauge



Edition Wilhelm Hansen
Copenhagen 2001

The present work is part of THE CARL NIELSEN EDITION, Series II.
Instrumental Music. Volume 7

Orchestral parts are available

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

CN 00008

ISBN 87-598-1008-4

ISMN M-66134-007-2

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

Translation James Manley

© 2001 Carl Nielsen Udgaven, Det Kongelige Bibliotek, København
All rights reserved 2001



I N D H O L D
C O N T E N T S

Preface	vii	Forord
Facsimiles	x	Faksimiler
ANDANTE TRANQUILLO E SCHERZO FOR STRING ORCHESTRA		ANDANTE TRANQUILLO E SCHERZO FOR STRYGEORKESTER
I Andante tranquillo	1	I Andante tranquillo
II Scherzo. Trio. Scherzo	7	II Scherzo. Trio. Scherzo
Abbreviations	12	Forkortelser
Critical Commentary	13	Kritisk beretning

FORORD

PREFACE

ANDANTE TRANQUILLO E SCHERZO FOR STRING ORCHESTRA

At the close of the Tivoli season on 17th September 1887 a big harvest festival was held where visitors were given a free raffle ticket and could win anything from “a red horse” to a “white hen with chickens” and “beautiful potted plants”.¹ On the same occasion “the large orchestra” conducted by Balduin Dahl gave the first performance of Carl Nielsen’s *Andante tranquillo e Scherzo*.² Nielsen himself played the violin in the orchestra. The work aroused great enthusiasm among the audience, and the fast movement had to be played again as an encore:

“At the concert hall last evening, before Haydn’s Symphony in B-flat, the orchestra played an Andante tranquillo and Scherzo for string orchestra by a young musician, Carl Nielsen, who himself participated in the performance. This musical number, which was particularly well orchestrated and ably composed throughout, was received with loud applause, and the Scherzo had to be repeated.”³

Apart from *Nationaltidende*, not many newspapers noticed Carl Nielsen; *Berlingske Tidende* reviewed the event as follows:

“The first end-of-season celebration took place on Saturday evening, favoured by fine weather, and had gathered some 10,000 people. At the entrance urns had been placed, holding raffle tickets with winning numbers and blanks. Those who had been lucky enough to draw a number could look forward to taking home a potted plant, and a few particularly blessed by fortune had the prospect of winning one of the animals from ‘Amagerland’. In the concert hall Haydn’s well-loved B-flat major symphony was played, as well as an Andante and Scherzo

ANDANTE TRANQUILLO E SCHERZO FOR STRYGEORKESTER

Ved Tivolisæsonens afslutning den 17. september 1887 afholdtes en stor høstfest, hvor publikum fik et gratis lod udleveret og kunne vinde alt fra en “rød Hest” til en “hvid Høne med Kyllinger” og “smukke Potteplanter”.¹ Ved samme begivenhed førte “det store orkester” under Balduin Dahls ledelse Carl Niensens *Andante tranquillo e Scherzo*.² Carl Nielsen spillede selv med i orkestret som violinist. Værket vakte stor begejstring blandt publikum, og den hurtige sats måtte spilles igen som ekstranummer:

“I Koncertsalen opførtes i aftes før Haydns Symfoni i B en Andante tranquillo og Scherzo for Strygeorkester af en ung Musiker Carl Nielsen, der selv deltog i Udførelsen. Dette Musiknummer, der var særdeles godt instrumenteret og gennemgaaende dygtig gjort, modtoges med stærkt Bifald, og Scherzo’en maatte gjentages.”³

Ud over *Nationaltidende* var der ikke mange aviser, som lagde mærke til Carl Nielsen; *Berlingske Tidende* anmelder begivenheden således:

“Den første Slutningsfest fandt Sted i Løverdags Aftes, begunstiget af godt Veir, og havde samlet ca. 10,000 Mennesker. Ved Indgangen var der anbragt Urner, der indeholdt Trækningslodder med Gevinstnumre og Nitter. De, der havde været saa heldige at trække et Numer, kunde gjøre sig Haab om at bringe en Potteplante med hjem og nogle Enkelte, som Lykken særlig vilde begunstige, havde Udsigt til at vinde et af Dyrene fra ‘Amagerlandet’. I Concertsalen spillede Haydns yndede B-Dur Symphoni og desuden en Andante og Scherzo for Orchester af Carl Nielsen, en ret tiltalende Composition, som vidner om

1 Cf. for example the newspaper advertisement and reviews of the event the next day.
2 Tivoli programme, 17.9.1887; the conductor Balduin Dahl (1834-1891) succeeded H.C. Lumbye as music director of Tivoli in 1873.
3 *Nationaltidende*, 18.9.1887.

1 Jf. fx annonce i dagbladene samt anmeldelser af begivenheden den efterfølgende dag.
2 Tivoli-program, 17.9.1887; dirigenten Balduin Dahl (1834-1891) efterfulgte H.C. Lumbye som musikdirektør i Tivoli i 1873.
3 *Nationaltidende*, 18.9.1887.

for orchestra by Carl Nielsen, a very appealing composition which testifies to inventiveness and taste in orchestration. It was received with unmixed acclaim and the Scherzo was played *da capo*.⁴

The *Andante tranquillo e Scherzo* was probably the first work that Nielsen had performed in public. When his anniversary as a composer was celebrated in 1913, this event had apparently been forgotten, and the performance of a string quartet in F major at the Private Chamber Music Society on 25th January 1888 was counted as the first public performance, although the concerts of the society were reserved for its members, and were not reviewed in the newspapers.⁵

The two movements for string orchestra are clearly based on a version for string quartet; however, they would originally have been separate movements which did not necessarily belong in the same quartet. On the basis of the preserved sources for both versions, it may tentatively be concluded that the string orchestra version was probably put together for this very occasion in Tivoli. Nielsen had presumably been given an opportunity to have a work for string orchestra performed, and chose to rework two string quartet movements.

Some of the parts that were probably used for the performance in Tivoli have survived,⁶ and are in fact a particularly important source, since a fair-copy manuscript of the Scherzo in the orchestral version has been lost. The quartet version of the *Andante tranquillo* is not attached to a Scherzo, but to a Menuetto and trio.⁷ From the fair-copy manuscript of the *Andante tranquillo* it can be seen that in the reworking Nielsen added a double-bass part and gave solos to the cello group. A number of rhythmic details have also been changed, while the melodic material has on the whole been kept.⁸ There are no real problems with the editing of the *Andante tranquillo*. There are, however, many problems with the Scherzo and its trio, since a fair-copy manuscript for the orchestral version, as mentioned above, has not been preserved;

4 *Berlingske Tidende*, 19.9.1887.

5 *Politiken*, 26.1.1913; see also Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 342. The string quartet only exists in an incomplete version (DK-Kk, CNS 32 (?)).

6 DK-Kk, CNS 46b (Source B).

7 DK-Kk, CNS 34 (Source C).

8 In copying, Nielsen made deliberate changes, but forgot other details during the process. Besides small rhythmic changes the composer has transposed various phrases an octave; a number of slurs were also omitted or changed.

god Opfindelsesevne og Smag for Instrumenteringen. Den modtoges med udeelt Bifald, og Scherzoen blev given *da capo*.⁴

Andante tranquillo e Scherzo var formentlig det første værk, som Carl Nielsen fik opført offentligt. Da han fejrede sit komponist-jubilæum i 1913, havde man tilsyneladende glemt denne begivenhed og regnede en opførelse af en strygekvartet i F-dur i Privat Kammermusikforening den 25. januar 1888 som den første offentlige opførelse, selvom koncerter i foreningens regi var forbeholdt dens medlemmer og ikke blev anmeldt i aviserne.⁵

De to satser for strygeorkester er tydeligvis baseret på en version for strygekvartet; dog har de oprindeligt været separate satser, som ikke nødvendigvis har tilhørt samme kvartet. Ud fra de overleverede kilder til begge versioner kan man tentativt konkludere, at strygeorkesterversionen formentlig er blevet sammensat netop til denne lejlighed i Tivoli. Carl Nielsen har sandsynligvis fået en mulighed for at få opført et værk for strygeorkester og har valgt at omarbejde to strygekvartetsatser.

En del af det stemmesæt,⁶ som måske har været anvendt ved opførelsen i Tivoli, er overleveret og er en endog særdeles vigtig kilde, idet en partiturrenskrift til Scherzoen i orkesterversionen er gået tabt. Kvartetversionen af *Andante tranquillo* er ikke knyttet til en Scherzo, men derimod til en Menuetto med triodel.⁷ Ud fra partiturrenskriften til *Andante tranquillo* kan det konstateres, at Carl Nielsen ved omarbejdelsen har tilføjet en kontrabasstemme og givet soli til cellogruppen. Ligeledes er en del rytmiske detaljer ændret, hvorimod det melodiske stof i det store hele er beholdt.⁸ Der er ingen umiddelbare problemer med revisionen af *Andante tranquillo*. Derimod er der en lang række problemer med Scherzoen og dens triodel, idet en partiturrenskrift til orkesterversionen, som nævnt ovenfor, ikke er overleveret; det eksisterende stemmesæt mangler desuden bratschstemmen, og cellostemmen er ufuldstændig. Samtidig har de ganske få ændringer og tilføjelser, som komponisten personligt har foretaget og indskrevet i orkesterstemmerne til opførelsen, skullet vurderes.

4 *Berlingske Tidende*, 19.9.1887.

5 *Politiken*, 26.1.1913; se også Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 342. Strøgekvartetten i F-dur eksisterer kun som et ufuldstændigt værk (DK-Kk, CNS 32 (?)).

6 DK-Kk, CNS 46b (kilde B).

7 DK-Kk, CNS 34 (kilde C).

8 Carl Nielsen har ved afskrivningen foretaget bevidste ændringer, men samtidig glemt andre detaljer i processen. Foruden små rytmiske ændringer har komponisten foretaget oktavomlægninger; ligeledes er en mængde buer udeladt eller ændret.

in the existing set of parts, too, the viola part is missing, and the cello part is incomplete. At the same time, the very few changes and additions that the composer made personally and wrote in the orchestral parts for the performance had to be evaluated. A close comparison of the existing orchestral parts for the Scherzo and the material for the quartet version, points to the conclusion that the two versions were identical. The movement has thus been reconstructed on the basis of the quartet version.

Carl Nielsen apparently never wished to publish the *Andante tranquillo e Scherzo*, nor was it ever performed again in his lifetime; nor did he attach much importance in later life to the event when his first work for string orchestra was played.

Peter Hauge

Ved en nøje sammenligning mellem de eksisterende orkesterstemmer til Scherzoen og materialet til kvartetversionen kan det konkluderes, at de to versioner har været identiske. Satsen er således rekonstrueret på baggrund af kvartetversionen.

Carl Nielsen har tilsyneladende aldrig villet udgive *Andante tranquillo e Scherzo*, som heller ikke siden blev opført i hans levetid; senere i sit liv lagde han ikke særlig meget vægt på begivenheden, hvor hans første strygeorkesterværk blev spillet.

Peter Hauge

Andante tranquillamente

1111 5510 0294

Andante tranquillo e Scherzo, cello part for the quartet version of the Andante tranquillo (Source **C**) fair-copied by Carl Nielsen.

Andante tranquillo e Scherzo, cellostemmen til kvartetversionen af Andante tranquillo (kilde **C**) renskrevet af Carl Nielsen.

2

Scherzo

Presto

Andante tranquillo e Scherzo, Scherzo, bb. 1-53, in a vl. 1 part from the set of parts in an unknown hand (Source **B**) with a few additions in pencil in Carl Nielsen's hand.

Andante tranquillo e Scherzo, Scherzo, t. 1-53, i en vl. 1-stemme fra det overleverede stemmesæt i afskrift (kilde **B**) indeholdende få tilføjelser med blyant i Carl Niensens hånd.

ANDANTE
TRANQUILLO
E SCHERZO
FOR STRING ORCHESTRA

ANDANTE
TRANQUILLO
E SCHERZO
FOR STRYGEORKESTER

Andante tranquillo

The image displays a musical score for a string orchestra, titled "Andante tranquillo". The score is written for five parts: Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. The music is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The score is divided into three systems, each separated by a double bar line with repeat dots. The first system (measures 1-7) begins with a piano (*p*) dynamic and includes a crescendo leading to a forte (*f*) dynamic. The second system (measures 8-13) continues with a piano (*p*) dynamic. The third system (measures 14-17) features a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and triplets. The first system includes a *p* dynamic marking at the start of each staff and a *f* dynamic marking at the end of the system. The second system includes a *p* dynamic marking at the start of each staff. The third system includes a *ff* dynamic marking at the start of each staff. The score is written in a standard musical notation style with a clean, professional layout.

20

24

30

35

scen do *ff*

f# scen *f#* do *ff*

scen do *ff*

scen do *ff*

scen do *ff*

40

pp *ff* *mf*

pp *ff*

pp *ff* *mf*

ff

ff

46

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

52

3

p

58

p

ff

ff

ff

ff

ff

64

ff

69

dim. *p* *p* *f dolce*

75

cre - *fz* *cre -* *fz* *cre -* *fz* *cre -* *fz*

80

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

85

pp mf

pp

pp

Musical score for measures 85-90. The score is in G minor (three flats) and 3/4 time. It features five staves: Treble 1, Treble 2, Bass 1, Bass 2, and Bass 3. Measures 85-90 show a melodic line in the upper staves with dynamics *pp* and *mf*, and a rhythmic accompaniment in the lower staves.

91

mf

mf

pizz.

mf

pizz.

mf

Musical score for measures 91-95. The score continues with five staves. Measures 91-95 feature a melodic line in the upper staves with dynamics *mf*, and a rhythmic accompaniment in the lower staves. The lower staves include markings for *pizz.* (pizzicato).

96

pp

fz *p*

fz *p*

fz *p*

arco

fz *p*

arco

fz *p*

Musical score for measures 96-100. The score continues with five staves. Measures 96-100 feature a melodic line in the upper staves with dynamics *pp*, *fz*, and *p*, and a rhythmic accompaniment in the lower staves. The lower staves include markings for *fz*, *p*, and *arco* (arco).

SCHERZO

Presto

Musical score for Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso, measures 1-6. The score is in 3/8 time and B-flat major. Violino 1 starts with an *arco* marking and *mf* dynamic. Violino 2, Viola, Violoncello, and Contrabbasso start with a *pizz.* marking and *mf* dynamic. The Viola part has an *arco* marking starting in measure 4.

Musical score for Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso, measures 7-12. The score continues with *fz* dynamics in measures 10 and 11. The Viola part has a *pizz.* marking in measure 10.

Musical score for Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso, measures 13-18. The score features first and second endings (1. and 2.) starting in measure 13. The dynamics are *fz*.

17

arco

arco

24

pizz.

31

2/4

37

pizz.

43

arco

50

fz *fz* *fz* *fz* *fz*

pizz.

TRIO

Tranquillo

57

Musical score for measures 57-65. The score is for a piano trio, consisting of a right-hand piano (RH), a left-hand piano (LH), and a cello/bass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Tranquillo'. The dynamics are marked 'p' (piano). The RH part features a melodic line with a sharp sign on the second measure. The LH part provides a harmonic accompaniment with a steady eighth-note pattern. The cello/bass part has a similar eighth-note pattern. The score is divided into two systems by a double bar line.

66

Musical score for measures 66-72. This system includes a first ending (1.) and a second ending (2.). The key signature and time signature remain the same. The RH part has a melodic line with a sharp sign on the second measure. The LH part has a steady eighth-note pattern. The cello/bass part has a similar eighth-note pattern. The score is divided into two systems by a double bar line.

73

Musical score for measures 73-81. The key signature and time signature remain the same. The RH part has a melodic line with a sharp sign on the second measure. The LH part has a steady eighth-note pattern. The cello/bass part has a similar eighth-note pattern. The score is divided into two systems by a double bar line.

81

Musical score for measures 81-88. The score is written for piano and consists of five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, often beamed together, with some notes marked with accents. There are several slurs and phrasing slurs throughout the passage.

89

Musical score for measures 89-96. The score is written for piano and consists of five staves. The key signature remains two flats. The music continues with similar rhythmic patterns, including slurs and accents. The texture is consistent with the previous system.

97

Musical score for measures 97-104. The score is written for piano and consists of five staves. The key signature remains two flats. This system includes the instruction "pizz." (pizzicato) above several notes in the right hand and below notes in the left hand. There are also triplets of eighth notes in the middle staff of the left hand.

SCHERZO da capo

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
cb.	contrabbasso
CN	Carl Nielsen
CNS	Carl Niensens Samling (The Carl Nielsen Collection)
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
marc.	marcato
ob.	oboe
stacc.	staccato
ten.	tenuto
va.	viola
vc.	violoncello
vl.	violino

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

- 1 “by analogy with” is used when something has been “added”, “emended” or “omitted” by analogy with another passage in the main source. The analogy may be vertical. When something is added “by analogy with” one or more instruments, it is understood that the analogy is with the same place in the same bar(s).
Or it may be horizontal. When something is added “by analogy with” one or more bars, it is understood that the analogy is with a parallel place in the same instrument(s).
- 2 “as in” is used when something is “added”, “emended” or “omitted” to correspond to the same place in another source.
- 3 “in accordance with” is used in cases where there is no authoritative source, only a guideline – for example printed part material.

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

SOURCES

ANDANTE TRANQUILLO E SCHERZO FOR STRING ORCHESTRA

Since no complete source including both the Andante tranquillo and Scherzo has been preserved, two separate source descriptions and hierarchies are given, one for the Andante tranquillo and one for the Scherzo. The editorial work is further complicated by the fact that the preserved source for the orchestral version of the Scherzo is incomplete.

Andante tranquillo

- A** Score, autograph, fair copy
- B** Parts, manuscript copy
- C** Parts, autograph, fair copy (quartet version)

A Score, autograph, fair copy.

DK-Kk, CNS 46a.

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

26x34.6 cm, 2 loose unpaginated folios, 3 written pages.

Paper type: 16 hand-ruled staves.

The score has been restored.

The score is written in violet ink and includes a single addition in pencil (fol. 2^r: “arco”); there are, furthermore, a few marks in pencil and one in thick red crayon, probably added by an unknown hand (the copyist?). On the first music page “Andante tranquillo” is noted (in the left margin) and “Carl Nielsen” (at the right margin). On fol. 2^v a three-bar pencil sketch in 4/4, E minor, is notated. There is a crease from folding.

B Parts, manuscript copy.

DK-Kk, CNS 46b.

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

34.6x26 cm. Each part is notated in ink; some of the pages appear to have been numbered but have now been cut. The set has a total of 7 parts, with va. missing: vl. 1 (No. 1) and vl. 1 (No. 2) consist of 3 loose folios, a total of 4 written pages (fol. 1^r, fol. 3^v unwritten), of which 2 folios probably made up a bifolio; vl. 1 (No. 3) consists of 1 bifolio and 1 loose folio, totalling 4 written pages (fol. 1^r, fol. 3^v unwritten). Vl. 2 (1 part) consists of 3 loose folios, totalling 4 written pages, of which 2 probably made up 1 bifolio; vc. (1 part), which is incomplete, consists of 2 loose folios, totalling 3 written pages (fol. 1^r unwritten); cb. (2 parts), where 1 part consists of 2 loose folios, while the other consists of 1 bifolio.

Paper type: 12 hand-ruled staves.

The parts have been restored.

The set of parts has very few additions and corrections in pencil by Carl Nielsen – in vl. 2, however, there are a few corrections made in violet ink of the same type as in **A**. Vc. seems to be missing 1 folio, since the trio section of the

Scherzo is not there; this should have begun a new page. On fol. 1^r of all parts the instrument name has been added in red crayon by an unknown hand. The set does not give the impression of having been used often.

- C** Parts, autograph, fair copy.
DK-Kk, CNS 34.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.8x26.2 cm. Each part consists of 1 folio, with writing on both sides.
Paper type: 14 hand-ruled staves.
The parts have been restored.
Four parts: vl. 1, vl. 2, va. and vc. written in light-brown ink. The first music page has the movement name “Andante tranquillamento” (3/4, B^b major); the reverse has the movement name “Menuetto” and the tempo marking “Allegro moderato” with a trio section (3/4, G minor, B^b major). Va. (fol. 1^v) contains a fragment with the title “Andante Aftensang”¹ (6/8, D^b major/B^b minor) written in violet ink. The remaining parts have no changes or additions and were presumably never used. The “Andante tranquillamento” corresponds to the “Andante tranquillo” (A, B); there are, however, some dynamic differences.

Scherzo

- A** Score, autograph, fair copy (quartet version)
B Parts, copy (see B of Andante tranquillo)
C Parts, autograph, fair copy (quartet version)
D Score, autograph, fragment of fair copy (quartet version)
- A** Score, autograph, fair copy.
DK-Kk, CNS 36b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
26.3x34.6 cm; 2 unpaginated folios, totalling 4 written pages.
Paper type: 12 hand-ruled staves.
The score has been restored.
Quartet movement in D minor, Scherzo with trio section written in ink. On the first music page “Scherzo” is noted; “Allegro molto” has been changed to “Presto” in violet ink of the same type as in CNS 46a (Andante tranquillo, Source A). Apart from a few changes in dynamics and notes made

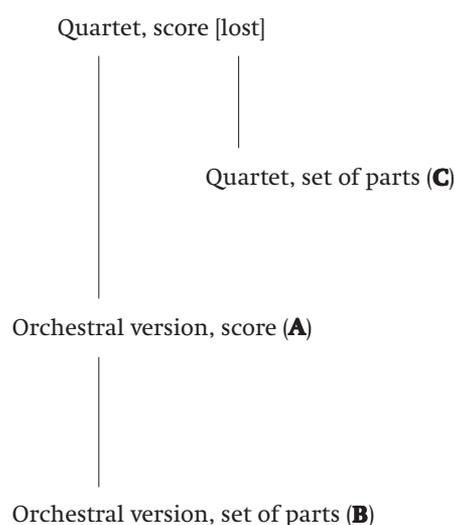
by Nielsen in the same violet ink, there are also a few changes in pencil. Almost all the bar lines and all the soft braces have been added in pencil.

- B** See B of Andante tranquillo.
- C** Parts, autograph, fair copy.
DK-Kk, CNS 36c.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.6x26.3 cm, 4 parts each notated recto on 1 unpaginated folio.
Paper type: 14 hand-ruled staves; vc. part is, however, on 12 hand-ruled staves.
The set of parts has been restored.
4 parts: vl. 1, vl. 2, va. and vc. are written in ink with very few additions in pencil (CN). The movement name is “Scherzo” with the tempo marking “Presto”; the trio section is designated “tranquille”. Vl. 1 has on fol. 1^v a 21-bar pencil sketch (fragment) for a string quartet movement in A minor. In the va. part a single dynamic addition (—) on fol. 1^r is notated in pencil; fol. 1^v has a seven-bar fragment (2/4, E^b major) in ink with the title “N^o 3” and the tempo marking “Allegro vavace” for piano.
- D** Score, autograph, fragment of fair copy.
DK-Kk, CNS 36a.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
26.2x34.6 cm; 2 loose, unpaginated folios with writing on all 4 pages.
Paper type: 12 hand-ruled staves.
The score has been restored.
The score is an incomplete quartet movement in D minor corresponding to the Scherzo bb. 1-94, written in ink; all bar lines but 6 are written in pencil; fol. 2^r has many pitch alterations in pencil (CN) and crossings-out in ink. On the first music page “Scherzo / Presto” is noted; the trio section is designated “tranquille Trio”. On fol. 2^v there is an eight-bar sketch for a string quartet (4/4, E minor?). The score is probably a fair copy of a draft which appears to have been lost; the fair copy was, however, never finished — presumably because of the many changes and corrections made.

¹ “Andante Evening Song”.

Andante tranquillo

The fair copy (**A**), the main source, has been collated with the set of parts (**B**), in which Carl Nielsen made a few changes and additions. Despite the fact that a comparison of **C**, which is a set of parts for a quartet version of the Andante tranquillo, with **A** reveals many points in common, at the same time it reveals such important differences that **C** can in no way form the basis for the editing of the orchestral version of the Andante tranquillo.

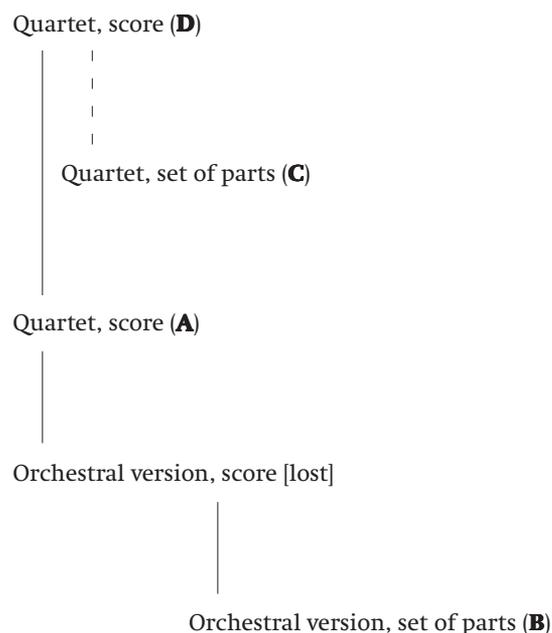


Scherzo

The main source (**A**) chosen for the Scherzo movement is CNS 36b, which is the latest version of the original quartet version. The basis of this fair copy was the earlier Source **D**, which must be regarded as a fragment, since the trio section is not finished. **D** has not been used in the present edition. A set of autograph parts for the quartet version (**C**), probably established before **A** and after **D**, does not rank high in the source hierarchy. The parts for the quartet version of the Scherzo suggest that it was to be performed or was in fact performed.

Although Nielsen's basis for the Scherzo in the orchestral version must have been the quartet version **A**, there are details suggesting that there was another fair copy of the score for the orchestral version: the blue additions in **A** were not included in the parts **B**, which must therefore have been copied from another source. There are also some omissions in the set of parts, suggesting that there was once another, now unknown fair copy. Another possible explanation of the omissions is that the copyist only used the score once to write out a set of parts (vl. 1, 2, va., vc., cb.); and that this set was then copied the necessary number of times. Thus an omission in a vl. 1 part would recur in all other vl. 1 parts.

On the basis of a thorough comparison of the existing parts for the orchestral version (**B**) and the score for the quartet version (**A**), one may conclude that the Scherzo was identical in the two versions. The negligible differences are noted in the editorial emendations and alternative readings. The missing va. part in the orchestral version and the incomplete vc. part have thus been reconstructed from the quartet version. Changes in Nielsen's own hand in **B**, which do not appear in the main source selected, have, however, usually been included in the revision, since these presumably date from a rehearsal for the first performance.



EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

ANDANTE TRANQUILLO E SCHERZO FOR STRING ORCHESTRA

Andante tranquillo

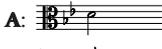
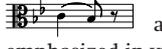
Bar	Part	Comment
+1,1	tutti	p added as in B ; B : p added in pencil (CN)
4	vc. cb.	===== added by analogy with the other str.
7	vc. cb.	===== added by analogy with the other str.
14	vl.1	B (vl.1 No.1): note 4: <i>e^{b'}</i> changed to <i>g'</i> in pencil (CN)
21	vl.1	B (vl.1 No.2): notes 4-9: slur
24	vc.	f added as in B ; B : f added in pencil (CN)
26	vl.2	note 2: marc. removed as in B and by analogy with b.71
26	va.	p added by analogy with the other str. and b.71
31	vc.	notes 1-2: slur added by analogy with b.27
32	vl.1	note 9: <i>e^{b'''}</i> emended to <i>e^{h'''}</i>
33	vl.1	note 1: <i>♪</i> emended to <i>♪</i> by analogy with va., vc. and b.78
33-35	vl.1	B : <i>cre-scen-do</i>
33-34	va.	b.33 note 2 to b.34 note 1: slur added by analogy with bb.78-79
34, 36	vl.2	B : repeat mark entails marc. on note 1, not fz
38	vl.1	note 3: <i>e^{b'''}</i> emended to <i>e^{h'''}</i> by analogy with the other str. and as in B (vl.1 No.2); B (vl.1 No.2): note 3: <i>‡</i> added in pencil (CN?)
38	vl.2	notes 5-6: slur and tie added by analogy with b.39 and by analogy with the rhythm in the preceding bars; A , B : notes 6-7: slur
39	vl.2	notes 1-2: slur added by analogy with bb.34-48 and as in B
42, 43	vl.1	B : notes 1-3: slur
45	va.	A : bar over-completed (<i>♪‡‡♪</i>), since note 2 has presumably been added and rest 2 not erased
47-48	vl.2	b.47 note 5 to b.48 note 2: slur added
48	vl.2	B : chords 1-2: slur, but no tie
50	vc.cb.	note 1: stacc. added by analogy with vl.2; note 2-5: slur added as in B (cb. No.1); A , B (vc., cb. No.2): notes 1-5: slur
51	vc.	B : notes 1-6: slur
55-56	vl.2	b.55 note 5 to b.56 note 2: slur added
56	vl.2	notes 1-2: tie added by analogy with b.48; notes 3-4: slur added by analogy with b.48
69	vc.	<i>dolce</i> added by analogy with b.24; f added by analogy with B (b.24)
71	va.	note 1: p moved from b.70
71-72	va.	slur added by analogy with bb.26-27
71-78	cb.	A : rests added in red crayon
74	vc.	notes 2-3: slur added by analogy with b.70
76-78	vl.2	b.76 note 3 to b.77 note 6: slur emended from b.76 note 3 to b.78 note 1 by analogy with bb.31-32 and as in B

Bar	Part	Comment
77-78	vl.1	b.77 note 7 to b.78 note 1: slur added as in B ; A : slur incomplete because of change to new staff
78	vl.2	note 1: marc. added by analogy with b.33; notes 1-2: slur added by analogy with b.33
78	vl.2	B : note 1: fz
78-79	vl.1	B (vl.1 No.3): <i>cresc.</i> -
78-81	vl.1	B (vl.1 Nos.1-2): <i>cresc.</i> -
79	va.	note 2: marc. removed by analogy with the remainder of the phrase and by analogy with b.34
79-80	va.	b.79 note 2 to b.80 note 1: tie added by analogy with bb.34-45
80-81	vl.1	b.80 note 1 to b.81 note 1: slur emended from b.80 notes 1-3 by analogy with bb.33-34, 35-36, 78-79
81-82	va.	b.81 note 2 to b.82 note 1: tie added by analogy with bb.36-37
82	vl.1	rest 2: <i>‡</i> emended to <i>‡</i> by analogy with bb.78,80 and as in B
82-83	vl.1	b.82 note 1 to b.83 note 1: slur added by analogy with bb.37-38
83	vl.1	rhythm emended by analogy with b.38 and as in B (vl.1 Nos. 2-3); A : bar over-completed <i>♪♪♪♪</i> ; B (vl.1 No.1): <i>♪♪♪♪</i>
84	vl.2	notes 5-6: slur added by analogy with b.83
85	vl.2	notes 1-2: slur added by analogy with bb.78-84; note 3: stacc. added by analogy with cb.
86	vc. cb.	note 1: <i>F</i> emended to <i>G</i> as in the other str. and B
87, 88	vl.1	B (vl.1 No.2): notes 1-3: slur; B (vl.1 No.3): slur inaccurately notated
88	va.	notes 4: stacc. added by analogy with b.87
89	vl.1	B (vl.1 No.2): notes 1-3 slur; B (vl.1 No.3): slur inaccurately notated
90	vl.1	mf moved from b.91 note 1 analogy with b.45
92-93	vl.2	b.92 note 4 to b.93 note 1: slur added
95,96	vl.1	notes 3-4: slur added by analogy with bb.91, 92
96-97	vl.2	b.96 note 4 to b.97 note 1: slur and tie added by analogy with bb.92-93
97	vl.1	notes 3-4: slur added by analogy with b.93 and as in B ; B : slur added in pencil (CN?)
99	vl.1	B (vl.1 No.3): note 1: <i>e^{b''}</i> corrected to <i>d''</i> in pencil (CN?)
100	vl.1	B : note 2: ===== in A notated as marc. in B
100	vl.2 va. vc. cb.	note 1: marc. added by analogy with vl.1
100	vl.2 cb.	B (vl.2, cb. No.1): note 1: ===== in A notated as marc. in B
100	cb.	A : <i>arco</i> added in pencil (CN)
101	vl.1	B (vl.1 No.3): note 1: p added in pencil (CN)

Scherzo

Bar	Part	Comment
1		A : <i>Allegro molto</i> corrected to <i>Presto</i> in violet ink (CN)
1	tutti	A : mf added in violet ink (CN)
1	vl.1	<i>arco</i> added

Bar	Part	Comment
1	vl.1	B (vl.1 No.1): <i>p</i> added in pencil (CN); B (vl.1 No.2): <i>ppf</i> (?) added in pencil (CN), changed to <i>pp</i> (?) in pencil (CN); B (vl.1 No.3): <i>mf</i> added in pencil (CN)
1	vl.2	B : <i>mf</i> added in violet ink (CN)
1	va.	<i>pizz.</i> added
3	vl.1	notes 1-3: stacc. added as in B ; notes 4-6: stacc. added by analogy with B (notes 1-3) and with bb.1-2
4	vl.1	notes 1-3: stacc. added by analogy with bb.1-2 and B (b.3); note 4: stacc. added as in B
5	vl.1	notes 1-2: stacc. added as in B and by analogy with b.1
7-8	vl.1	stacc. added by analogy with bb.1-7
9-55	vl.1	stacc. added by analogy with bb.1-4, 5-8
11	vl.1	note 1: marc. removed in accordance with B
14	vl.1	B (vl.1 No.2): <i>fz</i> added in pencil (CN)
15 ^I , 15 ^{II}	vl.1	note 1: <i>fz</i> added as in B ; B : <i>fz</i> added in pencil (CN)
15 ^I -16 ^I	vl.1	———— added by analogy with the other str.
15 ^{II} -16 ^{II}	vl.1	———— added by analogy with the other str.
19-20	va.	stacc. added by analogy with vl.1 (bb.17-18, 21-22)
19	cb.	B (cb. No.1): note 2: <i>B^b</i>
23-24	va.	stacc. added by analogy with vl.1 (bb.22-23)
35	vl.1	A: note 1: <i>f^o</i> added in violet ink
51	vl.2	A , B : ♯ ♯ ♯ ♯ changed to ♯ ♯ ♯ ♯ in violet ink (CN?). The changes have made the bar over-complete.
53	va.	A : ♯ added in pencil (CN?)
57	tutti	A : <i>p</i> added in violet ink (CN), but <i>p</i> was already notated in vl.1
58, 62	vl.2	A : note 2: erased and corrected to <i>d^b</i> in violet ink (CN)
69	cb.	B (cb. No.1): notes 1-2: slur added in pencil (CN?)
71 ^I -72 ^I	vc. cb.	 emended to  as in B (cb.); B (cb.):  changed to  (CN)
71 ^{II} -72 ^{II}	vc. cb.	 emended to  as in B (cb.); B (cb.):  changed to  in pencil (CN)

Bar	Part	Comment
75	vl.2	note 1: marc. added by analogy with vl.1
76	vc.	A : note 3: <i>F[#]</i> erased and corrected to <i>G^b</i> in violet ink (CN)
78	va.	A : note 1: <i>e^b</i> corrected to <i>f</i> in pencil (CN?)
81-82	vl.1	B (vl.1 No.2): b.81 note 1 to b.82 note 2: slur
84	va.	A : stacc. added in pencil (CN?)
85	va.	A :  erased and changed to  added in pencil and emphasized in violet ink, except slur (CN)
86	va.	A : notes 1-2: <i>b^b-a</i> corrected to <i>c^b</i> in violet ink (CN), notes 1-2: stacc. added in violet ink (CN)
87	vl.2	A :  changed to  in pencil (CN); notes 1-2: slur added in pencil
89-91	vc. cb.	slur added by analogy with bb.57-59, 61-63
90	vl.2	note 2: <i>c[#]</i> emended to <i>d^b</i> by analogy with bb.58, 62
90-91	vc. cb.	———— added by analogy with the other str. and as in B (cb.) and bb.58-59
91	vl.1	marc. added by analogy with vl.2, va.
91-92	vl.1	slur added by analogy with bb.59-60, 63-64
91-92	va.	slur added by analogy with bb.59-60, 63-64, 95-96
91-92	vc. cb.	———— added by analogy with the other str. and bb.59-60
93-95	vl.1	B : b.93 note 2 to b.95 note 1: slur
93-95	vc. cb.	b.93 note 1 to b.95 note 1: slur added by analogy with bb.57-59, 61-63
94	vl.2	note 2: <i>c[#]</i> emended to <i>d^b</i> by analogy with bb.58, 62
94	va.	note 2: <i>d^b</i> emended to <i>e^b</i> by analogy with bb.58, 62
95-96	vl.1	slur added by analogy with bb.59-60, 63-64 and with vl.2, va.

