

C A R L N I E L S E N

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WORKS

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V Æ R K E R

W O R K S

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Edition Wilhelm Hansen  
Copenhagen 2004

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D E T

K G L



B I B

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C A R L N I E L S E N

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K A M M E R M U S I K 1

C H A M B E R M U S I C 1

Udgivet af

Edited by

Lisbeth Ahlgren Jensen

Elly Bruunshuus Petersen

Kirsten Flensburg Petersen



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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.<sup>1</sup>

#### 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.<sup>1</sup>

#### 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.

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

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

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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<sup>b</sup>) 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<sup>b</sup>) 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*



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# F O R O R D

## P R E F A C E

The present volume consists of Carl Nielsen's chamber music for strings composed after his official debut as a composer with *Suite for Strings* in 1888; the earlier violin works, not least several individual quartet movements,<sup>1</sup> are featured in the *Carl Nielsen Edition's* concluding volume, *Juvenilia, Addenda et Corrigenda*. As will be evident from the following, the opus numbering of the four string quartets that Carl Nielsen himself published does not correspond to their order of composition, since opus 13<sup>2</sup> was written before opus 5. Besides the four quartets the volume includes the early string quintet as well as the two mature works for solo violin written for the composer's son-in-law, Emil Telmányi.<sup>3</sup>

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

Lisbeth Ahlgren Jensen: String Quartets, opus 13 and opus 44.  
Elly Bruunshuus Petersen: String Quartets, opus 5 and opus 14 and String Quintet.  
Kirsten Flensborg Petersen: *Prelude, Theme and Variations*, opus 48 and *Preludio e Presto*, opus 52.

### P R E L U D E , T H E M E A N D V A R I A T I O N S F O R S O L O V I O L I N , O P U S 4 8

The period 1921-1922 was very productive for Carl Nielsen. Three of his major compositions saw their first performance in 1922: Symphony no. 5 on 24th January, *Springtime on Funen* on 8th July and *Quintet for Flute, Oboe, Clarinet, French Horn and Bassoon* on 9th October. He also wrote *Homage to Holberg* for soloists, choir and orchestra – a less substantial work than

- 
- 1 There is a complete quartet and a number of movements that probably once made up a complete multi-movement work.
  - 2 Although opus 13 also belongs among the composer's *juvenilia* it is published in this volume since Carl Nielsen had it printed in a revised version in 1900.
  - 3 Danish-Hungarian violinist (1892-1988).

Nærværende bind indeholder Carl Niensens kammermusik for strygere, komponeret efter hans officielle komponistdebut med *Suite for Strygere* i 1888; de tidligere violinværker, ikke mindst adskillige kvartetsatser,<sup>1</sup> bringes i det afsluttende bind, *Juvenilia, Addenda et Corrigenda*.

Som det fremgår af efterfølgende, svarer opusnummereringen af de fire strygekvartetter, som Carl Nielsen selv lod udgive, ikke til deres tilblivelsestidspunkt, idet opus 13<sup>2</sup> er skrevet før opus 5. Udover de fire kvartetter bringes den tidlige strygekvintet samt de to modne værker for soloviolin skrevet til komponistens svigersøn, Emil Telmányi.<sup>3</sup>

Det redaktionelle arbejde har været fordelt mellem udgiverne således:

Lisbeth Ahlgren Jensen: Strygekvartet opus 13 og opus 44.  
Elly Bruunshuus Petersen: Strygekvartet opus 5 og opus 14 samt strygekvintet.  
Kirsten Flensborg Petersen: *Præludium og Tema med Variationer* opus 48 og *Preludio e Presto* opus 52.

### P R Æ L U D I U M O G T E M A M E D V A R I A - T I O N E R F O R S O L O V I O L I N , O P U S 4 8

Perioden 1921-1922 var meget produktive år for Carl Nielsen. Tre af hans store kompositioner fik deres første opførelse i 1922: Symfoni nr. 5 den 24. januar, *Fynsk Foraar* den 8. juli og *Kvintet for fløjte, obo, klarinet, horn og fagot* den 9. oktober. Hertil kommer et i forhold til *Fynsk Foraar* mindre omfangsrigt værk: *Hyldest til Holberg* for soli, kor og orkester, som blev uropført den 26. november. I tidsrummet mellem uropførelsen af blæser-

- 
- 1 Det drejer sig om en række enkeltstående satser, en komplet kvartet samt om satser, der formentlig har udgjort et fuldstændigt, flersatset værk.
  - 2 Selvom også opus 13 hører til blandt komponistens *Juvenilia* bringes den i dette bind, eftersom Carl Nielsen lod den trykke i en revideret version i år 1900.
  - 3 Dansk-ungarsk violinist (1892-1988).

*Springtime on Funen* – which was first performed on 26th November. *Prelude, Theme and Variations* was the only instrumental work that occupied him between the first performance of the wind quintet and the summer of 1923.

Carl Nielsen was invited to London to conduct the London Symphony Orchestra in a concert at the Queen's Hall on 22nd June 1923,<sup>4</sup> and since his son-in-law, Emil Telmányi, was to make his debut with the English music audiences at the same time, he engaged him as soloist in the first performance of the violin concerto in England. On the same tour Telmányi gave two violin recitals on 20th June and 27th June, and for the latter concert Carl Nielsen composed *Prelude, Theme and Variations*. According to the violinist's memoirs Carl Nielsen had promised him a work for solo violin after hearing him play violin works by Bach.<sup>5</sup>

As far back as the years after his studies at the Conservatory Carl Nielsen had cherished a wish to compose a work for solo violin. In 1889 he wrote to his friend, Emilie Demant Hatt<sup>6</sup>:

"I have been thinking about writing some solo pieces for violin, as Svendsen<sup>7</sup> has several times said I should; but now I think it will probably become a quartet all the same – I simply can't leave my quartets alone, dear..."<sup>8</sup>

The wish was only realized in 1922-1923. The form of the work is apparently the aspect that was clear to him earliest, for in a letter to Emil Telmányi Carl Nielsen wrote of the violin concerto that the latter had just performed in Berlin, Vienna and Budapest:

"We can perhaps say that the first movement is more lively and temperamental, but does that make it better music? I think not, and I have in fact made every effort in the Rondo to

kvintetten og sommeren 1923 er *Præludium og Tema med Variationer* det eneste instrumentale værk, han arbejder med.

Carl Nielsen blev inviteret til London for at dirigere London Symphony Orchestra ved en koncert i Queen's Hall den 22. juni 1923,<sup>4</sup> og da hans svigersøn, Emil Telmányi, på samme tid skulle debutere for det engelske musikpublikum, engagerede han ham som solist i den første opførelse af violin-koncerten i England. Telmányi afholdt ved samme lejlighed to kammermusikaftener den 20. juni og den 27. juni, og til sidstnævnte koncert komponerede Carl Nielsen *Præludium og Tema med Variationer*. Ifølge violinistens erindringer havde Carl Nielsen lovet ham et værk for soloviolin efter at have hørt ham spille violinværker af Bach.<sup>5</sup>

Helt tilbage til årene efter konservatorietiden havde Carl Nielsen næret ønske om at komponere et værk for soloviolin. I et brev til sin ungdoms veninde, Emilie Demant Hatt,<sup>6</sup> skriver han i 1889:

"Jeg har tænkt paa at skrive nogle Solostykker for Violin; hvilket Svendsen<sup>7</sup> flere Gange har sagt jeg skulde gøre; men jeg tror nu nok, at det bliver til en Kvartet alligevel, jeg kan nu ikke lade være med mine Kvartetter, Basse ..." <sup>8</sup>

Først i 1922-1923 blev ønsket til virkelighed. Tilsyneladende er værkets form det, som tidligst har stået klart for ham, for i et brev til Emil Telmányi skriver Carl Nielsen om violinkoncerten, som denne umiddelbart forinden havde opført i Berlin, Wien og Budapest:

"Vi kan maaske sige at 1<sup>ste</sup> Sats er mere levende og temperamentsfuld, men er det derfor bedre Musik? Jeg mener nej, og jeg har netop gjort mig al Umage i Rondo'en for at udtrykke

4 The programme consisted of Symphony no. 4, *Pan and Syrinx*, the Concerto for Violin and Orchestra, the *Cockerels' Dance* from the opera *Masquerade* and five orchestral pieces from the play *Aladdin*.

5 Emil Telmányi, *Af en musikeres billedbog*, Copenhagen 1978, p. 134.

6 Danish writer, artist and ethnologist (1873-1958); see also pp. l-li.

7 Johan Svendsen, Norwegian composer and conductor (1840-1911).

8 Letter from Carl Nielsen to Emilie Demant Hatt, 15.4.1889, quoted from Emilie Demant Hatt, *Foraarsbølger. Erindringer om Carl Nielsen*. Edited by John Fellow, Copenhagen 2002, p. 98.

4 Programmet bestod af Symfoni nr. 4, *Pan og Syrinx*, Koncert for violin og orkester, *Hanedans* af operaen *Maskarade* samt fem orkesterstykker fra skuespillet *Aladdin*.

5 Emil Telmányi, *Af en musikeres billedbog*, København 1978, s. 134.

6 Forfatter, kunstner og etnolog (1873-1958); se ligeledes s. l-li.

7 Johan Svendsen, norsk komponist og dirigent (1840-1911).

8 Brev til Emilie Demant Hatt, 15.4.1889, citeret efter Emilie Demant Hatt, *Foraarsbølger. Erindringer om Carl Nielsen*. Udgivet af John Fellow, København 2002, s. 98.



express clearly that the milieu is now quite different and the ending itself quite renounces anything that can dazzle or impress. I think that is as clearly expressed as possible. It would have been an easy matter to end it dazzlingly, but – – well, perhaps it was stupid of me. All the same I wouldn't mind making another movement instead of the Rondo (perhaps a theme with a number of variations??) we can talk about it some time when we meet.”<sup>9</sup>

However, the result was not to be a revision of the violin concerto but a new work for solo violin. When exactly this was begun we do not know, but in April 1923 he had started work on the piece. Since Telmányi was staying in Hungary, he had the composition sent to him as it was composed.<sup>10</sup> In a letter dealing with a number of practical details concerning their concerts in London, Carl Nielsen wrote about opus 48:

“The variations will be good and not as difficult as what you have received; I think of you all the time when I am working and I believe you will like them, in a few days I will send you some more. It should be possible to learn them; it would be marvellous if you could!”<sup>11</sup>

The last variations were composed at Damgaard, where Carl Nielsen went at the end of May, and from there he wrote to the pianist Rudolph Simonsen:<sup>12</sup>

“I am sitting here putting the finishing touches to a rather bulky work for solo violin which he – if he can learn it – would play in the concert on the 28th [...]

The new work is Prelude, Theme and Variations for Solo Violin; it is keeping me very busy, in terms of violin technique too.”<sup>13</sup>

Carl Nielsen's fair copy was end-dated 28th May 1923. However, Emil Telmányi was not satisfied with the seventh variation. He therefore asked Carl Nielsen to rework it, which he did, but the variation was not finished before his departure for London, so the last details were composed in the hotel and concluded on 24th June.<sup>14</sup>

9 Letter of 28.10.1922 (DK-Kk, CII, 10).

10 Emil Telmányi (1978), *op. cit.*, p. 159.

11 Dated “April / Maj?1923” (DK-Kk, CII, 10).

12 Danish pianist and composer (1889-1947).

13 Letter of 25.5.1923 (DK-Kk, CNA, I.A.c). The concert date in the letter is incorrect.

14 Emil Telmányi (1978), *op. cit.* pp. 159-160.

tydeligt at nu er Millieuet et helt andet og selve Slutningen giver helt Afkald paa alt hvad der kan blænde eller imponere. Jeg synes det er saa tydeligt udtrykt som muligt. Det havde været en let Sag at slutte brillant, men – – ja, maaske var det dumt af mig. Dog kunde jeg tænke mig at gøre en anden Sats istedetfor Rondo, (maaske Tema med en Række Variationer??) vi kan engang tale om det naar vi ses.”<sup>9</sup>

Det blev imidlertid ikke til en revision af violinkoncerten men i stedet til et nyt værk for soloviolin. Hvornår det præcist er påbegyndt, vides ikke, men i april 1923 er han i gang med arbejdet. Da Telmányi opholdt sig i Ungarn, fik han kompositionen tilsendt, efterhånden som den blev komponeret.<sup>10</sup> I forbindelse med en række praktiske oplysninger om deres koncerter i London skriver Carl Nielsen om opus 48:

“Variationerne bliver godt og ikke saa svære som det Du har faaet med; jeg tænker paa Dig hele Tiden naar jeg arbejder og jeg tror Du vil synes om dem, en af Dagene sender jeg nogle flere. Det gaar vel at lære dem; det vil være storartet om Du kunde!”<sup>11</sup>

De sidste variationer er komponeret på Damgaard, hvortil Carl Nielsen rejste i slutningen af maj, og herfra skriver han til pianisten Rudolph Simonsen:<sup>12</sup>

“Jeg sidder her og lægger sidste Haand paa et ret omfangsrigt Arbejde for Soloviolin som han – ifald han kan naa at lære det – vilde spille ved Konserten den 28<sup>de</sup> [...]

Det nye Arbejde er: Præludium og Thema med Variationer for Soloviolin; det optager mig meget, ogsaa af rent Violin-tekniske Grunde.”<sup>13</sup>

Carl Niensens renskrift blev slutdateret den 28. maj 1923. Imidlertid var Emil Telmányi ikke tilfreds med den syvende variation. Derfor bad han Carl Nielsen omarbejde den, hvilket han gjorde, men variationen blev ikke færdig inden afrejsen til London, så de sidste detaljer blev komponeret på hotellet og afsluttet den 24. juni.<sup>14</sup>

9 Brev af 28.10.1922 (DK-Kk, CII, 10).

10 Emil Telmányi (1978), *op. cit.*, s. 159.

11 Dateret “April / Maj?1923” (DK-Kk, CII, 10).

12 Pianist og komponist (1889-1947).

13 Brev af 25.5.1923 (DK-Kk, CNA, I.A.c). Koncertdatoen i brevet er ikke korrekt.

14 Emil Telmányi (1978), *op. cit.* s. 159-160.

The first performance took place on 27th June 1923 in the Æolian Hall in London. Carl Nielsen was very satisfied with the recital, which also had Mendelssohn's violin concerto on the programme; in this work Telmányi was accompanied by the pianist Karl Worm. In a letter to Vera Michaelsen<sup>15</sup> the composer wrote from London:

"Yesterday evening Telmanyi gave his last concert and believe me, it was also a very great success! My new piece for violin alone was the biggest success of all and in the end I had to stand up and thank them just as in Tivoli the last time."<sup>16</sup>

The concert was reviewed in *The Times* on 29th June 1923:

"At his second recital (Wednesday night, Æolian Hall), M. Telmanyi gave further proof, if any were needed, that he has a pure tone, a clean technique, and plenty of vitality in his violin playing. But his programme gave him no opportunity, beyond what the Mendelssohn Concerto affords, of sounding the more profound emotions of music. He played no fewer than three sets of variations, which were of more interest to fiddlers than to the general listener, whose appetite for virtuosity is limited. Special interest, however, attached to the Introduction, Theme, and Variations of Karl Nielsen, the Danish composer, whose concerto M. Telmanyi played at Queen's Hall a week or so ago. This is a work of some dimensions for unaccompanied violin, which bears the inevitable comparison with the Bach Chaconne very creditably. The Introduction contains passages of real beauty, while the Variations exploit most of the resources of the violin. M. Telmanyi's brilliant playing commended it to the audience and held their attention throughout its considerable length."<sup>17</sup>

The first Danish performance was given on 1st October 1923 in the small hall of the Odd Fellow Palæ in a recital by Emil Telmányi<sup>18</sup>

15 A close friend of Carl Nielsen (1893-1974).

16 Letter of 28.6.1923 (DK-Kk, Acc. 1995/1996).

17 The review is unsigned. The mention of Bach probably refers to the fact that in his first chamber concert in London on 20.6.1923 Telmányi had performed Bach's Chaconne.

18 The title in the programme was *Præludium, Tema og Variationer for Violin Solo*.

Uropførelsen fandt sted den 27. juni 1923 i Æolian Hall i London. Carl Nielsen var meget tilfreds med koncerten, som yderligere havde Mendelssohns violinkoncert på programmet; i dette værk blev Telmányi akkompagneret af pianisten Karl Worm. I et brev til Vera Michaelsen<sup>15</sup> skriver komponisten fra London:

"Iaftes havde Telmanyi sin sidste Koncert og det blev ogsaa en meget stor Succes kan Du tro! Mit nye Stykke for Violin alene gjorde allermest Lykke og tilsidst maatte jeg staa op og takke ligesom i Tivoli sidst."<sup>16</sup>

Koncerten blev anmeldt i *The Times* den 29. juni 1923:

"At his second recital (Wednesday night, Æolian Hall), M. Telmanyi gave further proof, if any were needed, that he has a pure tone, a clean technique, and plenty of vitality in his violin playing. But his programme gave him no opportunity, beyond what the Mendelssohn Concerto affords, of sounding the more profound emotions of music. He played no fewer than three sets of variations, which were of more interest to fiddlers than to the general listener, whose appetite for virtuosity is limited. Special interest, however, attached to the Introduction, Theme, and Variations of Karl Nielsen, the Danish composer, whose concerto M. Telmanyi played at Queen's Hall a week or so ago. This is a work of some dimensions for unaccompanied violin, which bears the inevitable comparison with the Bach Chaconne very creditably. The Introduction contains passages of real beauty, while the Variations exploit most of the resources of the violin. M. Telmanyi's brilliant playing commended it to the audience and held their attention throughout its considerable length."<sup>17</sup>

Den danske førsteopførelse fandt sted ved en solokoncert arrangeret af Emil Telmányi den 1. oktober 1923 i Odd Fellow-Palæets Mindre Sal,<sup>18</sup> hvor han derudover spillede kammermu-

15 God veninde af Carl Nielsen (1893-1974).

16 Brev af 28.6.1923 (DK-Kk, Acc. 1995/1996).

17 Anmeldelsen er ikke signeret. Henvisningen til Bach refererer sandsynligvis til, at Telmányi ved sin første kammerkoncert i London 20.6.1923 havde opført Chaconne af Bach.

18 Titlen i programmet var *Præludium, Tema og Variationer for Violin Solo*.

accompanied by Christian Christiansen.<sup>19</sup> The concert was the second of two similar chamber music concerts, and all the reviewers were charmed by Emil Telmányi's virtuosity. In *Berlingske Tidende* K. F. wrote:

“His highly substantial programme began with Brahms and Couperin; but however beautifully he played them both emotionally and stylistically – with Mr. C h r. C h r i s t i a n s e n as his matchless partner – it cannot be denied that it was the new work of the evening that was particularly captivating: Carl Nielsen's ‘Prelude, Theme and Variations’, which in fact, despite certain modern features in the sonority, went so well with the classics on the programme.

And it was not only because this Prelude was a solo piece for violin that one came to think of Bach and his Chaconne; there was, in its magnificent lines, in its monumental clarity and in its profound temperament, some of the same spirit.

And this theme, which was as simple, as homely and as sincere as one of Carl Nielsen's Danish songs, endeared his music even more to us. In the variations of the theme he showed himself as one of the great musicians for whom both structure and shading fall into place as in a game. Each of these variations was formed with the directness, richness and imagination in the expression that are distinctive of Carl Nielsen's other variation works.

Telmányi performed his difficult task brilliantly. It was not his fault that the heat gradually threatened to dissolve both him and the violin and forced him, in the middle of one of the variations, to fetch a new instrument. However, it was fortunately he himself who continued and concluded his sculpturally flowing playing.

There was long, enthusiastic applause for Telmányi and for Carl Nielsen, who received the most cordial homage from his seat in the hall.”<sup>20</sup>

In *København*, Ejnar Forchhammer was preoccupied with the soloist's interpretation of the work:

<sup>19</sup> Danish Pianist (1884-1955). The other works in the concert: Johannes Brahms' Sonata in D minor, op. 108; François Couperin's Seventh Concerto from the collection *Les goûts réunis*; one of Felix Mendelssohn's *Lieder ohne Worte* in Telmányi's arrangement; Nancy Dalberg's *Fantasy Piece*; Johannes Amberg's *Traumewirren* and *Scherzo Capriccioso*; Jenő Hubay's *Czardas Scene* no. 2 (DK-Kk, CNA, 1.E.b.1b).  
<sup>20</sup> *Berlingske Tidende*, 2.10.1923.

sik, akkompagneret af Christian Christiansen.<sup>19</sup> Koncerten var den anden af to kammermusikkoncerter, og alle anmeldere var betaget af Emil Telmányis virtuositet. I *Berlingske Tidende* skrev K. F.:

“Brahms og Couperin indledte hans fornemt lødige Program; men hvor smukt baade i Følelsen og Stilen han end spillede dem – med Hr. C h r. C h r i s t i a n s e n som sin uforlignelige Partner – det kan dog ikke nægtes, at det var Aftenens Nyhed, der særlig fængslede: Carl Niensens ‘Præludium, Tema og Variationer’, som forøvrigt trods visse moderne Træk i klanglig Henseende, sluttede sig saa smukt til Programmets Klassikere.

Det var jo ikke alene, fordi dette Præludium var et Solo-Stykke for Violinen, at man kom til at tænke paa Bach og hans Ciaconne. Der var i dets storladne Linier, i dets monumentale Klarhed og dybe Temperament noget af den samme Aand.

Og dette Tema, der var saa enkelt, saa hjemligt og ærligt som en af Carl Niensens danske Viser, knyttede hans Musik endnu nærmere til os. I Variationerne af Tema'et viste han sig som den store Musiker, for hvem baade Opbygning og Nuancering følger sig som en Leg. Hver af disse Variationer var formet med den Prægnans, den Rigdom og Fantasi i Udtrykket, der udmærker Carl Niensens øvrige Variations-Arbejder.

Telmányi løste sin vanskelige Opgave med Glans. Det var ikke hans Skyld, at Varmen efterhaanden truede med at opløse baade ham og Violinen og tvang ham til midt i en af Variationerne at hente et nyt Instrument. De var dog heldigvis stadig ham selv, der fortsatte og sluttede sit plastisk formede Spil.

Der var langvarigt og begejstret Bifald for Telmányi og for Carl Nielsen, som modtog den hjertelige Hyldest fra sin Plads i Salen.”<sup>20</sup>

I *København* var Ejnar Forchhammer optaget af solistens fortolkning af værket:

<sup>19</sup> Pianist (1884-1955). Koncertens øvrige værker: Johannes Brahms Sonate i d-mol, op. 108, François Couperins 7. koncert fra samlingen *Les goûts réunis*, en af Felix Mendelssohns *Lieder ohne Worte* i Telmányis arrangement, Nancy Dalbergs *Fantasistykke*, Johannes Ambergs *Traumewirren* og *Scherzo Capriccioso*, Jenő Hubays *Czardas Scene* nr. 2 (DK-Kk, CNA, 1.E.b.1b).  
<sup>20</sup> *Berlingske Tidende*, 2.10.1923.

“As the outstanding young musician Telmányi is, he takes a lively interest in the music that is created in our time and which affects our time. The problems with which this music grapples so undauntedly, with which it wrestles and over which it is at such pains to gain the mastery, set his own impressionable mind a-quiver. Full of life and temperament, he throws himself into his task with zeal and devotion, and with his great sense of musical form he makes the new work as accommodating for the listener as is possible.

So it was on Wednesday with Béla Bartók's Sonata, and so it was yesterday evening with Carl Nielsen's 'Prelude, Theme and Variations for Violin Solo'. He filled the slightly heavily flowing Prelude with its strong ascents with his own temperament and elaborated it down to the smallest detail. After a beautifully played melodious theme with a general appeal there followed a set of variations that did not all seem equally to have been written for the sake of the music; much struck one as having been written first and foremost in order to give the virtuoso the opportunity to shine. But it cannot be denied that many of the variations were genuine, pure music, and when the artist had concluded the stately last variation with its broad, full-bodied chords, there was such loud applause that the composer had to bow his thanks from his seat in the hall while the audience rose.”<sup>21</sup>

Hugo Seligmann in *Politiken* was exercised by the composer's talent for the variation form and the melodic character of the work:

“On his first evening *Emil Telmanyi* brought us an extremely interesting new work in the Hungarian Béla Bartók's Sonata; yesterday he tempted us with the first performance of a brand new work by *Carl Nielsen*. Its name was 'Prelude, Theme and Variations for Violin Solo'. And it was the true child of its progenitor. Recently Carl Nielsen has time and time again amused himself by reining in and giddyng up his imagination in the art of variations – Chaconne, Theme with Variations, both for piano, the final movement of the Wind Quintet – and now it is the violin's turn. It has nothing to complain about. This music-making through a purely melodic line is just the thing for Carl Nielsen, as it shows his tonal sensitivity and rhythmic freshness in the brightest light. What is one most to admire – the magnificent Prelude with its wild, mighty

21 København, 2.10.1923.

“Som den fremragende unge Musiker Telmanyi er, interesserer han sig levende for den Musik, der skabes i vor Tid og præger vor Tid. De Problemer, denne Musik saa uforfærdet giver sig i Kast med, som den bakser med og har saa ondt ved rigtig at faa Herredømme over, sætter hans eget bevægelige Sind i Svingning. Fuld af Liv og Temperament, med Begejstring og Hengivelse kaster han sig ind i sin Opgave, og med sin store musikalske Formsans lægger han det nye Værk saa klart tilrette for Tilhørerne, som det er muligt.

Saaledes var det i Onsdags med Béla Bartoks Sonate, saaledes var det igaar Aftes med Carl Niensens 'Præludium, Tema og Variationer for Violin Solo'. Det lidt tungt flydende Præludium med dets stærke Stigninger fyldte han med sit Temperament og penslede det ud i de mindste Enkeltheder. Efter et dejligt spillet, folkelig melodios Tema fulgte en Række Variationer, der ikke alle i lige Grad syntes skrevne for Musikens Skyld; adskilligt forekom én i første Linie skrevet for at give Virtuosen Lejlighed til at brillere. Men nægtes skal det ikke, at mange af Variationerne var ægte, lødig Musik, og da Kunstneren havde endt den pompøse sidste Variation med dens brede, fuldttonende Akkorder, lød der et saa kraftigt Bifald, at Komponisten fra sin Plads i Salen maatte takke, mens Publikum rejste sig.”<sup>21</sup>

Hugo Seligmann er i *Politiken* optaget af komponistens evner for variationsformen og værkets melodiske karakter:

“Paa sin første Aften bragte *Emil Telmanyi* os en overmaade interessant Nyhed i Ungareren Béla Bartóks Sonate, i Gaar lokkede han med Førsteopførelsen af et helt nyt Værk af *Carl Nielsen*. Dets Navn var 'Præludium, Tema og Variationer for Violin Solo'. Og sit Ophavs ægte Barn var det. I sin senere Epoke har Carl Nielsen Gang paa Gang moret sig med at ave og hidse sin Fantasi i Variationernes Kunst – Chaconne, Tema med Variationer, begge for Klaver, Blæserkvintettens Finale – nu kom altsaa Turen til Violinen. Den er ikke blevet forfordelt. Denne Musiceren i den rent melodiske Linje er rigtig noget for Carl Nielsen, stiller hans tonale Finfølelse og rytmiske Friskhed i det smukkeste Lys. Hvad skal man mest beundre – det storladne Præludium med den mægtige, vilde Fantasi, Temaets ædle og inderlige, koral-klingende Andante eller selve Rækken af Variationer, snart strømmende og hvirvlende i spændstig

21 København, 2.10.1923.

imagination, the noble and inward Theme, the chorale-like Andante, or the actual set of variations, now flowing and whirling in supple rhythms, now expressive and inward-looking, the pure song of the heart? – Carl Nielsen’s new work, despite the solo part being sometimes actually polyphonically written, was what one could call with a popular expression a brute to play, and gave Telmányi the opportunity to show not only the beauty and fieriness of his temperament but also his violinistic greatness. When it had been played to its end the applause thundered over him, only to merge into ovations for the attending composer.”<sup>22</sup>

A few weeks afterwards the work was repeated by Emil Telmányi at the Society for New Music’s (Foreningen Ny Musik) concert of 20th October at the Royal Danish Academy of Music.<sup>23</sup> The programming, with *Prelude, Theme and Variations* set against violin sonatas by Béla Bartók and Arnold Bax respectively, was commented upon the next day by Axel Kjerulf in *Politiken*:

“It was a very uneven programme that Ny Musik offered yesterday evening at the second concert in the Academy Hall: the Hungarian Béla Bartók’s Violin and Piano Sonata – the stark future; Carl Nielsen’s ‘Prelude, Theme and Variations’ – the serene, mature present; and the Englishman Arnold Bax’s Piano Sonata – new and old in a saccharine, choking hotch-potch [...]

How Telmányi has grown as a personality! For each new time one hears him, he seems deeper and richer. The way he played Carl Nielsen’s new violin solo last evening! – Indeed, who could conceivably compare with him in beauty of tone, supple energy of rhythm, truth of character and the fiery enthusiasm of the spirit? He wonderfully reproduced this splendid music, which from the aspect of both form and content is so serenely beautiful, so pure, frank and genuine – a new Bach’s Chaconne in the same grand style and moreover brightened by good humour that is like a sweet, wise smile.

This was the experience of the evening.”

Because of its great demands on the soloist’s technical skills this work had few performers in Nielsen’s own time. But thanks to of Emil Telmányi’s concert tours it was played not only in Denmark but in several countries abroad.<sup>24</sup> Apart from

<sup>22</sup> *Politiken*, 2.10.1923.

<sup>23</sup> Emil Telmányi (1978), *op. cit.*, p. 300.

<sup>24</sup> Performances outside Denmark in the composer’s lifetime: Chicago 10.2.1924, New York 28.2.1924, Malmö 24.9.1924, Madrid 19.10.1924, Arad (Romania) 4.2.1925, Timisoara (Romania) 6.2.1925, Berlin 12.11.1925, Budapest 11.11.1928, Baja (Hungary) 3.12.1928.

Rytmik, snart espressive og indadvendte, Hjertets rene Sang? – Carl Niensens ny Værk var med sin trods Soloinstrumentets til Tider ligefrem polyfone Sats, hvad man med et populært Udtryk kalder hundesvært, og gav Telmanyi Lejlighed til at vise ikke blot sit Temperaments Skønhed og Fyrighed, men ogsaa sin violinistiske Storhed. Da det var spillet til Ende, bragede Bifaldet over ham, for saa at omsættes i Ovationer for den tilstedeværende Komponist.”<sup>22</sup>

Få uger efter blev værket gentaget af Emil Telmányi ved Foreningen Ny Musik’s koncert den 20. oktober på det Kongelige Danske Musikkonservatorium.<sup>23</sup> Programlægningen med *Præludium og Tema med Variationer* sat over for violinsonater af henholdsvis Béla Bartók og Arnold Bax blev dagen efter kommenteret af Axel Kjerulf i *Politiken*:

“Det var et noget ujævnt Program, ‘Ny Musik’ bød paa i Aftes ved den anden Koncert i Musikkonservatoriets Sal: Ungareren Béla Bartóks Violin- og Klaver-Sonate: den krasse Fremtid, Carl Niensens ‘Præludium, Tema og Variationer’: den afklarede, modne Nutid, og Englænderen Arnold Bax’s Klaversonate: baade nyt og gammelt i en sødlig, kvalmende Pærevælling. [...]

Hvor er Telmanyi vokset som Personlighed! For hver ny Gang man hører ham, synes han dybere og rigere. Som han i Aftes spillede Carl Niensens ny Violinsolo! – Ja, hvem tænker at maales med ham i den Tonens Skønhed, Rytmens spændstige Energi, Karakterens Sandhed og Sindets flammende Begejstring? Han gengav vidunderligt denne prægtige Musik, der baade fra Formens og Indholdets Side er saa afklaret smuk, saa renlivet, ærlig og ægte – en ny Bachs Ciaconne i samme store Stil og tilmed lysnet af et Lune, der er som et kønt og klogt Smil.

Det var Aftenens Oplevelse.”

På grund af sine store krav til solistens tekniske færdigheder havde dette værk kun få udøvere i samtiden. Men i kraft af Emil Telmányis koncertturnéer blev det spillet såvel i Danmark som mange steder i udlandet.<sup>24</sup> Bortset fra ham kendes kun en

<sup>22</sup> *Politiken*, 2.10.1923.

<sup>23</sup> Emil Telmányi (1978), *op. cit.*, s. 300.

<sup>24</sup> Opførelser i udlandet i komponistens levetid: Chicago 10.2.1924, New York 28.2.1924, Malmö 24.9.1924, Madrid 19.10.1924, Arad (Rumænien) 4.2.1925, Timisoara (Rumænien) 6.2.1925, Berlin 12.11.1925, Budapest 11.11.1928, Baja (Ungarn) 3.12.1928.



Telmányi, only one other contemporary performer is known: Julius Chonowitsch,<sup>25</sup> who performed opus 48 on 27th February 1928 in Fyens Forsamlingshus on Funen.

*Prelude, Theme and Variations* was printed by the publishing house C.F. Peters in Leipzig in 1925. Prior to this, Emil Telmányi had tried unsuccessfully to get the composition printed in the USA. At the suggestion of Carl Nielsen he had made a copy at the end of November 1923, which he took on a concert tour in the USA in 1924.<sup>26</sup> Only at the beginning of 1925 were concrete negotiations established with the Peters publishing house: Carl Nielsen arranged for Emil Telmányi to play the composition for Henri Hinrichsen<sup>27</sup> from the publishers on 10th February 1925. After the performance Hinrichsen commented that the work was “undoubtedly as original as it is rewarding, although in the nature of things only a limited number of violinists will be able to play the difficult work.”<sup>28</sup> After the proofs had been read and the final print had been received Carl Nielsen was able to send a copy to Emil Telmányi, to whom the work is dedicated, on 31st July 1925.<sup>29</sup> The sales of the work were too limited for the publishers to wish to take on more of Carl Nielsen’s compositions later, although Hinrichsen took a positive view of Carl Nielsen as a composer and had earlier published both the String Quartet in F major, opus 44 and the Suite for Piano, opus 45.<sup>30</sup>

The source material for opus 48 consists of the first print from 1925, Emil Telmányi’s printing manuscript, Carl Nielsen’s fair copy and a draft. Telmányi’s fair copy, which was probably drawn up after the first performance, exhibits deviations from Carl Nielsen’s fair copy in many respects. For example, the introductory theme in Variation 2 is not notated with harmonics in Carl Nielsen’s fair copy. However, since Telmányi’s fair copy served as a printing manuscript, it must be assumed to have been sanctioned by Carl Nielsen.

- 25 Danish-Russian violinist and teacher (1883-1975).  
26 Letters of 24.11.1923 and 6.12.1923 from Carl Nielsen to Emil Telmányi (DK-Kk, CII, 10).  
27 (1868-1942), partner in the publishing house.  
28 Letter of 11.2.1925 from Hinrichsen to Carl Nielsen (Sächsisches Staatsarchiv, Leipzig, copy in DK-Kk, CNU).  
29 Letter from Carl Nielsen to Emil Telmányi (DK-Kk, CII, 10) and dedication in the music (Source A<sup>1</sup>).  
30 Letter of 15.10.1926 from Henri Hinrichsen to Carl Nielsen (Sächsisches Staatsarchiv, Leipzig, copy in DK-Kk, CNU).

anden samtidig udøver, Julius Chonowitsch,<sup>25</sup> som den 27. februar 1928 opførte opus 48 i Fyens Forsamlingshus.

*Præludium og Tema med Variationer* blev trykt hos forlaget C.F. Peters i Leipzig i 1925. Forinden havde Emil Telmányi uden held forsøgt at få kompositionen trykt i USA, idet han på opfordring af Carl Nielsen havde foretaget en afskrift i slutningen af november 1923, som han medbragte på en koncertrejse i USA i 1924.<sup>26</sup> Først i begyndelsen af 1925 blev konkrete forhandlinger med forlaget Peters etableret, idet Carl Nielsen fik arrangeret, at Emil Telmányi den 10. februar 1925 spillede kompositionen for Henri Hinrichsen<sup>27</sup> fra forlaget. Efter opførelsen kommenterede Hinrichsen værket som “zweifelloso ebenso originell wie dankbar, wenn auch die Zahl der Geiger, die das sehr schwierige Werk spielen können, naturgemäss eine nur beschränkte sein kann.”<sup>28</sup> Efter endt korrekturlæsning og modtagelse af det endelige tryk kan Carl Nielsen den 31. juli 1925 sende et eksemplar af kompositionen til Emil Telmányi, hvem værket er tilegnet.<sup>29</sup> For forlaget blev salget af dette værk for beskedent til at de senere vovede at udgive flere af Carl Niensens kompositioner, selv om Hinrichsen var positivt indstillet over for Carl Nielsen som komponist og tidligere havde udgivet såvel strygekvartetten i F-dur opus 44 som suite for klaver opus 45.<sup>30</sup>

Kildematerialet til opus 48 rummer førstetrykket fra 1925, Emil Telmányis trykforlæg, Carl Niensens renskrift samt en kladde. Telmányis renskrift, som sandsynligvis er udarbejdet efter uropførelsen, har afvigelser fra Carl Niensens renskrift i en række henseender. Som et eksempel kan nævnes, at indledningstemaet i Variation 2 i Carl Niensens renskrift ikke er noteret med flageolettoner. Da Telmányis renskrift imidlertid har tjent som trykforlæg, må den antages at være sanktioneret af Carl Nielsen.

- 25 Dansk-russisk violinist og pædagog (1883-1975).  
26 Brev af 24.11.1923 og 6.12.1923 fra Carl Nielsen til Emil Telmányi (DK-Kk, CII, 10).  
27 (1868-1942), partner i forlaget.  
28 Brev af 11.2.1925 fra Hinrichsen til Carl Nielsen (Sächsisches Staatsarchiv, Leipzig, kopi i DK-Kk, CNU).  
29 Brev fra Carl Nielsen til Emil Telmányi (DK-Kk, CII, 10) samt dedikation i noden (kilde A<sup>1</sup>).  
30 Brev af 15.10.1926 fra Henri Hinrichsen til Carl Nielsen (Sächsisches Staatsarchiv, Leipzig, kopi i DK-Kk, CNU).

The first printing of 1925 has been chosen as the main source. It has been collated with both fair copies, and deviations from these are noted in *Editorial Emendations and Alternative Readings*. Carl Nielsen's reworking of Variation 7 just before the first performance is not in his fair copy but is included in Emil Telmányi's. Since the reworked variation as it is given in the present edition is to be found in the draft – with the exception of very few bars – the latter has been included in the collation of the reworked bars.

Kirsten Flensburg Petersen

PRELUDIO E PRESTO FOR SOLO  
VIOLIN, OPUS 52

The earliest known source for *Preludio e Presto* is a musical birthday greeting in the newspaper *Politiken* to the violinist and composer Fini Henriques<sup>31</sup> on the occasion of his sixtieth birthday on 20th December 1927. As his contribution to a page of congratulations in the newspaper Carl Nielsen had sent a nine-bar introduction to a prelude for solo violin. Carl Nielsen's son-in-law, Emil Telmányi, writes in his memoirs that after seeing this birthday greeting he urged the composer to continue with the work.<sup>32</sup>

After mentioning the work for solo violin to his daughter Irmelin<sup>33</sup> in a letter of 17th January 1928 the composer writes on 25th January to his daughter from Lillehammer:

“One day passes like another here in the most splendid sunlight: but before we travelled up here I did a couple of new (smallish) things: an impromptu for piano and a piece for solo violin. The latter piece is actually not that short, and I am myself rather pleased with it. Emil too, although it's difficult to play and he has to play it in March in 'Ny Musik'.”<sup>34</sup>

The work was finished by the end of March 1928: the draft of the *Presto* is end-dated 26th March and the fair copy of the whole composition is end-dated 28th March. During the process Carl Nielsen regularly discussed technical problems, among other things the use and possibilities of the mute, with Emil Telmányi. It is evident from the source material that the latter was deeply involved in the completion of the score; he was moreover the soloist in the first presentation of the work.

31 1867-1940. (See p. lxi).

32 Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-48, vol. 2, p. 283. Emil Telmányi (1978), *op. cit.*, pp. 184-185.

33 1891-1974.

34 DK-Kk, CNA III.Aa.1. Foreningen Ny Musik existed in Copenhagen in 1921-1930.

Førstetrykket fra 1925 er valgt til hovedkilde. Det er kollationeret med begge renskrifter, og afvigelser herfra er noteret i *Editorial emendations and alternative readings*. Carl Niensens omarbejdning af Variation 7 umiddelbart inden uropførelsen findes ikke i dennes renskrift men er medtaget i Emil Telmányis. Da den omarbejdede variation, således som den fremtræder i nærværende udgave, med undtagelse af ganske få takter kan findes i kladden, er kladden inddraget i kollationeringen af de omarbejdede takter.

Kirsten Flensburg Petersen

PRELUDIO E PRESTO FOR SOLO -  
VIOLIN, OPUS 52

Den tidligste kendte kilde til *Preludio e Presto* er en musikalsk hilsen i *Politiken* til violinisten og komponisten Fini Henriques<sup>31</sup> i anledning af hans 60 års fødselsdag den 20. december 1927. Som sit bidrag til en side i avisen med gratulationer havde Carl Nielsen sendt ni takters indledning til et præludium for soloviolin. Carl Niensens svigersøn, Emil Telmányi, skriver i sine erindringer, at han opfordrede komponisten til at fortsætte det påbegyndte arbejde.<sup>32</sup>

Efter at have nævnt værket for soloviolin for sin datter Irmelin<sup>33</sup> i brev af 17. januar 1928 skriver komponisten den 25. januar fra Lillehammer til datteren:

“Den ene Dag gaar her som den anden i den herligste Sol; men inden vi rejste herop lavede jeg et Par nye (mindre) Ting: Et Impromptu for Klaver og et Stykke for Soloviolin, dette Stykke er ikke saa kort endda og jeg er selv glad for det. Emil ogsaa skønt det er vanskeligt at spille og han skal spille det i Marts i 'Ny Musik'.”<sup>34</sup>

Arbejdet blev afsluttet i slutningen af marts 1928, idet kladden til *Presto* er slutdateret den 26. marts og renskriften af hele kompositionen den 28. marts. Undervejs i processen drøftede Carl Nielsen jævnligt tekniske problemer om blandt andet sordinens anvendelse og muligheder med Emil Telmányi. Af kildematerialet fremgår, at denne var særdeles involveret i færdiggørelsen af partituret, og i øvrigt var han solist ved den første præsentation af værket.

31 1867-1940. (Se s. lxi).

32 Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-48, bd. 2, s. 283. Emil Telmányi (1978), *op. cit.*, s. 184-185.

33 1891-1974.

34 DK-Kk, CNA III.Aa.1. Foreningen Ny Musik eksisterede i København 1921-1930.

The first public performance took place on 14th April 1928 at the college Borups Højskole as the third of the season's concerts in the Society for New Music.<sup>35</sup> In the same concert the *Adagio* and *Impromptu* from *Three Piano Pieces*, opus 59 were given their first performance by Christian Christiansen,<sup>36</sup> the Gerhard Rafn Quartet<sup>37</sup> played Béla Bartók's first String Quartet, opus 7; and Gizella Selden-Goth's<sup>38</sup> Suite for Violin and Piano, opus 6 was performed by Emil Telmányi and Christian Christiansen. Carl Nielsen attended the full rehearsal the evening before the concert and expressed his pleasure in the performances of the musicians to his wife, Anne Marie Carl-Nielsen.<sup>39</sup>

"The concert with my new pieces is this evening. Yesterday we had a full rehearsal at Christiansen's, where we went for tea. Irmelin and Søs were there. Emil played his two pieces quite splendidly several times, better and better. Christiansen also played his two excellently. Søs and Irmelin were greatly charmed and I myself was quite surprised by some new things in the performance. It has been decided that my pieces are to be played twice right away since it is said that they are difficult to grasp the first time. This will be done at Borups Højskole and I am to have a number of the young artists here this evening after the concert. Turtle and layer cake!"<sup>40</sup>

The reception by the press was extremely positive. All the reviewers were enthusiastic about Emil Telmányi's virtuosity, and the composition was described in *Nationaltidende* as "a sparkling work, full of humour and wit and technical wonders on the violin."<sup>41</sup> *Berlingske Tidende* speaks of the work as "outstanding. Throughout its musically pure logical form it exhibited both gracefulness and imagination, humour and power – some of the same strength and wholesomeness, some of the same pure enchantment of music as a Bach Chaconne."<sup>42</sup> In *Politiken* Hugo Seligmann similarly has very positive things to say about the composition:

35 In the programme the title of the work is *Preludium og Presto for Violin*.

36 Danish pianist (1884-1955).

37 The Gerhard Rafn Quartet consisted of Gerhard Rafn, Carlo Andersen, Niels Borre and Torben Anton Svendsen.

38 Hungarian composer, pianist and musicologist (1884-1975).

39 Danish sculptor (1863-1945).

40 Letter of 14.4.1928 quoted from Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, pp. 538-539.

41 *Nationaltidende*, 15.4.1928.

42 *Berlingske Tidende*, 16.4.1928.

Den første offentlige opførelse fandt sted den 14. april 1928 på Borups Højskole som den tredje af sæsonens koncerter i Foreningen Ny Musik.<sup>35</sup> Ved samme koncert blev *Adagio* og *Impromptu* fra *Tre klaverstykker* opus 59 uropført af Christian Christiansen,<sup>36</sup> Gerhard Rafn-Kvartetten<sup>37</sup> spillede Bela Bartóks første strygekvartet opus 7, og Gizella Selden-Goths<sup>38</sup> Suite for violin og klaver opus 6 blev opført af Emil Telmányi og Christian Christiansen. Carl Nielsen overværede generalprøven aftenen før koncerten og udtrykker sin glæde over musikernes præstationer til sin hustru, Anne Marie Carl-Nielsen.<sup>39</sup>

"Iaften er Konserten med mine nye Ting. Igaar havde vi Generalprøve hos Christiansen hvor vi var til The. Irmelin og Søs var med. Emil spillede sine to Stykker aldeles storartet, flere Gange, bedre og bedre. Christiansen udførte ogsaa sine to fortræffeligt. Søs og Irmelin var meget betaget og jeg undrede mig selv over disse nye Ting i den Udførelse. Det er bleven besluttet at mine Ting skal spilles strax to Gange da man siger at de er vanskelige at opfatte første Gang. Det foregaar i Borup's Højskole og jeg skal have en Del af de unge Kunstnere her iaften efter Konserten. Skildpadde og Lagkage!"<sup>40</sup>

Pressens modtagelse var yderst positiv. Alle anmeldere er begejstrede for Emil Telmányis virtuositet, og kompositionen beskrives i *Nationaltidende* som "et gnistrende Arbejde, fuldt af Humor og Vid og violintekniske Vidunderligheder."<sup>41</sup> *Berlingske Tidende* omtaler værket som "fremragende. I hele sin musikalsk-rene, logiske Form rummede det paa een Gang Ynde og Fantasi, Lune og Vælde – noget af den samme Kraft og Sundhed, noget af den samme rene Musikens Fortryllelse som en Bach'sk Ciaconne."<sup>42</sup> I *Politiken* udtrykker Hugo Seligmann sig ligeledes meget positivt om kompositionen:

35 I programmet er værkets titel *Preludium og Presto for Violin*.

36 Pianist (1884-1955).

37 Gerhard Rafn-Kvartetten bestod af Gerhard Rafn, Carlo Andersen, Niels Borre og Torben Anton Svendsen.

38 Ungarsk komponist, pianist og musikforsker (1884-1975).

39 Billedhugger (1863-1945).

40 Brev af 14.4.1928 citeret efter Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 538-539.

41 *Nationaltidende*, 15.4.1928.

42 *Berlingske Tidende*, 16.4.1928.



“Ny Musik, which lives on, although a little unobtrusively, emphasized its existence last evening with a zing. The man who brought this about was *Carl Nielsen*, the Indomitable! In a new work – the work with which he recently paid tribute here in *Politiken* to his fellow composer, Fini Henriques – he has not only, as so often before, created a masterpiece, but also once again – as so often before – given us a shock. It was a magnificent work, this *Prelude and Presto* for violin solo. Basking in brilliant inspiration, fantastical and fanatical, as powerful in its lines as in its eruptions of temperament. Technically of a boldness that cocks a snook at the most drastic whims of many an ingenious and intrepid modernist. Yet never forced, never contrary to the essence of music. For Carl Nielsen knows no guile; the well of health from which his nature draws sustenance is never muddied by impure elements. What Reger could not achieve with his tonal mathematics superimposed on Classicism, Carl Nielsen has achieved: he has clad classical art in the garments of true modernism. In that sense he has become, here in his latest work, the *Bach redivivus* of the solo violin sonata.”<sup>43</sup>

In *Socialdemokraten* Axel Wessel likewise addresses the temperamental style of the composition. After discussing the two piano pieces he continues:

“More amusing and distinctive was the same composer’s *Prelude and Presto for Violin*, a highly original and imaginative composition that demands the utmost from the capacity of the strings and even more from the soloist’s virtuosity. His left hand must work like an eagle’s talon, and his bow must be strung with angel-hair and steel wire. In its wildness and in its midnight-dark moods this new work (which is dedicated to *Fini Henriques*) is a whole Scaramouche Concerto which will probably make history. *Emil Telmanyi* played the solo piece with an exuberant splendour that elicited intense applause.”<sup>44</sup>

There is much to indicate that the jury committee of the Society for New Music was enthusiastic about the composition too. Members of the committee included Knudåge Riisager,<sup>45</sup> Finn Høffding<sup>46</sup> and Johan Hye-Knudsen,<sup>47</sup> and that year the society nominated one of Carl Nielsen’s works for solo violin

“Ny Musik, der lever, om end en Smule indgetogen, understregede i Aftes sin Tilværelse med et Hopla. Manden, som voldte det, var *Carl Nielsen*, den Uovervindelige! I et nyt Værk – det Værk, hvormed han for nylig her i *Politiken* hyldede sin Kollega i Kunsten Fini Henriques – havde han ikke blot som saa ofte før skabt et Mesterværk, men ogsaa paa ny, som saa ofte før, gav han os Choket. Et pragtfuldt Værk var dette *Preludium og Presto* for Violinsolo. Henslængt i genial Inspiration, fantastisk og fanatisk, lige vældigt i Linjerne og Temperamentseruptionerne. Teknisk set af en Dristighed, som sagde Sparto til mangel udspekuleret og hasarderet Modernists skrappeste Paahit. Dog aldrig hverken søgt eller imod Musikens Væsen. Thi Carl Nielsen kender ikke til Svig, den Sundhedens Kilde, hvoraf hans Natur øser, plumres ingen Sinde af urene Elementer. Det, som Reger ikke naaede med sin over Klassicismen kalkerede Tone-matematik, naaede Carl Nielsen: han ikklædte den klassiske Kunst den sande Modernismes Klædebon. I den Forstand blev han her i sit sidste Værk Soloviolinsonaternes *Bach redivivus*.”<sup>43</sup>

I *Socialdemokraten* kommer Axel Wessel ligeledes ind på kompositionens temperamentsfulde stil. Efter en omtale af de to klaverstykker fortsætter han:

“Morsommere og ejendommeligere lød samme Komponist’s Præludium og Presto for Violin, en højst original og fantasifuld Komposition, der kræver det mest mulige af Stregenens Ydeevne og endnu mere af Solistens Virtuositet. Hans venstre Haand maa arbejde som en Ørneklø, og hans Bue maa være besat med Englehaar og Jerntraad. I sin Vildskab og i sine midnatsdunkle Stemninger er dette nye Arbejde (der er tilegnet *Fini Henriques*) en hel Scharamousche-Koncert, som vistnok vil gaa over i Historien. *Emil Telmanyi* spillede Solostykket med en overdaadig Pragt, der fremkaldte et intensivt Bifald.”<sup>44</sup>

Meget tyder på, at også censurkomiteen i Foreningen Ny Musik blev begejstret for kompositionen. I komiteen sad blandt andre Knudåge Riisager,<sup>45</sup> Finn Høffding<sup>46</sup> og Johan Hye-Knudsen,<sup>47</sup> og foreningen indstillede dette år et af Carl Nielsens værker for soloviolin til en international komite. Det har formentlig drejet

43 *Politiken*, 15.4.1928.

44 *Socialdemokraten*, 15.4.1928.

45 Danish composer (1897-1974).

46 Danish composer (1899-1997).

47 Danish conductor and composer (1896-1975).

43 *Politiken*, 15.4.1928.

44 *Socialdemokraten*, 15.4.1928.

45 Komponist (1897-1974).

46 Komponist (1899-1997).

47 Dirigent og komponist (1896-1975).

for consideration by an international committee. This was probably the ISCM (International Society for Contemporary Music), since the society was entitled to recommend works to it, and Carl Nielsen's Fifth Symphony had been performed at the international music festival the previous year.<sup>48</sup> In that connection Emil Telmányi was involved, and Carl Nielsen asked him to deal with the sheet music:

“‘Ny Musik’ would like to send the international music jury my solo violin pieces and since they have to be in Geneva before 1<sup>st</sup> December they ask whether, at the expense of the society, you will have them copied and send them to Geneva.\* Address: M. Giovanna / (Orchestre Roman) / Boulevard du Theatre 2 / Geneva

I hope this can be done and would greatly prefer you to play them at the next ‘international’.

\* but only if they can be there by 1<sup>st</sup> December.”<sup>49</sup>

The material was sent as he had asked,<sup>50</sup> but the composition was not accepted for performance.

On a later occasion Emil Telmányi was again involved in the work with the manuscript, as is evident from the following remark in a letter from Carl Nielsen of 19th June 1930: “I’m pleased to see that you have got the violin pieces ready. You can deal with them as you think fit, and I will in all respects be satisfied with that.”<sup>51</sup> Presumably he was thinking here about the preparation of the score for printing, since *Preludio e Presto* appeared at his own expense with the publisher *Skandinavisk og Borups musikforlag* as sole agent in 1930. Emil Telmányi is the only soloist known to have performed the composition in Carl Nielsen’s lifetime.<sup>52</sup>

The performance of the work requires a special mute. On the first music page of the printed edition one reads the following instructions: “Muting should be done with the left hand while one bows the open string. A patent sordino is available from the luthier Hjort, Copenhagen.” For Carl Nielsen it was particularly important that the mute could be operated while the

sig om ISCM (International Society for Contemporary Music), eftersom foreningen havde indstillingsret hertil, og Carl Niensens 5. symfoni i øvrigt blev opført ved den internationale musikfest året før.<sup>48</sup> I den forbindelse blev Emil Telmányi inddraget, idet Carl Nielsen beder ham sørge for node-materialet:

“‘Ny Musik’ vil gerne indsende til den international Musikjury mine Violinsolostykker og da de skal være i Genève inden 1<sup>ste</sup> Decembr beder man, om Du paa Foreningens Regning vil lade dem kopiere og sende dem til Geneve.\* Adresse: M. Giovanna / (Orchestre Roman) / Boulevard du Theatre 2 / Geneva

Jeg haaber det kan lade sig gøre og allerhelst at Du saa kom til at spille dem til næste ‘internationale.’

\*men kun ifald den kan være der til 1<sup>ste</sup> Decembr.”<sup>49</sup>

Materialet blev fremsendt, som han bad om,<sup>50</sup> men kompositionen blev ikke antaget til opførelse.

Ved en senere lejlighed har Emil Telmányi igen været inddraget i arbejdet med manuskriptet, hvilket fremgår af følgende bemærkning i brev fra Carl Nielsen 19. juni 1930: “Det var morsomt at Du har faaet Violinstykkerne istand. Du kan disponere over dem som Du selv synes, saa er jeg i alle Henseender tilfreds med det.”<sup>51</sup> Der tænkes formentlig her på forberedelse af partituret til trykning, eftersom *Preludio e Presto* udkom på eget forlag med Skandinavisk og Borups musikforlag som eneforhandler i 1930. Emil Telmányi var den eneste solist, som vides at have opført kompositionen i Carl Niensens levetid.<sup>52</sup>

Til udførelsen af værket kræves en særlig sordin. På første nodeside af den trykte udgave gives følgende anvisning: “Sordine skal betjenes med venstre Haand, imens man stryger paa den løse streng. Patent Sordino faaes hos Hjort Violinbygger. København”. For Carl Nielsen var det særdeles væsentligt, at sordinen kunne betjenes, medens solisten spillede på den løse A-streng, så klangforskellen med og uden sordin fremstod

48 Det har ikke entydigt kunnet bekræftes, om det drejer sig om op. 48 eller op. 52. Ligeledes har antagelsen om ISCM ikke kunnet bekræftes i ISCM-arkivet på DK-Kk, da der her kun findes få foreningsarkivalier fra de tidligste år.

49 Brev af 21.11.1928. (DK-Kk, CII, 10).

50 Brev fra Carl Nielsen til Emil Telmányi af 7.12.1928 (DK-Kk, CII, 10).

51 DK-Kk, CII, 10.

52 19.4.1928 i Kammermusikforeningen i København og 5.3.1930 i Berlin.

48 It has not been possible to confirm definitively whether this is op. 48 or op. 52. Similarly, the assumption about ISCM could not be confirmed in the ISCM archives in DK-Kk, which has only a little material from the earliest years.

49 Letter of 21.11.1928. (DK-Kk, CII, 10).

50 Letter from Carl Nielsen to Emil Telmányi of 7.12.1928 (DK-Kk, CII, 10).

51 DK-Kk, CII, 10.

52 19.4.1928 in *Kammermusikforeningen* in Copenhagen and 5.3.1930 in Berlin.

soloist played on the open A-string, so that the difference in tone with and without the mute was clear.<sup>53</sup> However, this kind of thing was especially difficult with the mute types known then; but thanks to Emil Telmányi and the luthier Hjort it was possible to obtain what was probably a German type that could be used for this purpose (cf. illustration, p. lxiv). The mute is not on sale today, and its use on modern violin strings cannot be recommended, since it tends to break them.<sup>54</sup>

The source material for *Preludio e Presto* includes a fragment (the above-mentioned nine bars in *Politiken*), a draft, a fair copy and the printed edition. The fair copy is notated in ink by Carl Nielsen, but much has been added in pencil, some of this by Emil Telmányi. It was apparently not used as a printing manuscript, and since Emil Telmányi presumably prepared the composition for printing in 1930 (cf. above), it is possible either that the printing manuscript has been lost or that Emil Telmányi made further corrections with Carl Nielsen's acceptance in connection with the proof-reading. The printed edition has been chosen as the main source.

Kirsten Flensburg Petersen

QUARTET FOR TWO VIOLINS,  
VIOLA AND CELLO IN G MINOR,  
OPUS 13

The string quartet in G minor, opus 13, is the earliest composed of Carl Nielsen's four published quartets. It was written in 1887-1888, and only the first of the four movements' date of composition is not precisely known: the second movement is dated at both the beginning and the end, 21st and 29th January 1888 respectively; the third movement is dated 23rd December 1887; and the fourth movement is dated 6th February 1888. The quartet has a special position in the composer's quartet production, as it belongs among the works of his youth but was not published until more than ten years after it was written – and then in revised form. Prior to the G minor quartet Carl Nielsen had composed at least two other whole quartets (in D minor and F major) and some individual movements, all of which remained unprinted; the G minor quartet was thus the only one of the early quartets he later considered worth publishing.

<sup>53</sup> Emil Telmányi, *Vejledning til indstudering og fortolkning af Carl Niensens violinværker og kvintet for strygere*, Copenhagen 1982, p. 65.

<sup>54</sup> Information from the luthier Mads Hjort, Copenhagen.

tydeligt.<sup>53</sup> En sådan teknik var imidlertid meget vanskelig med de dengang kendte sordintyper, men ved Emil Telmányi og violinbygger Hjorts mellemkomst lykkedes det at fremskaffe en formodentlig tysk type, som var anvendelig i den henseende (jf. gengivelse s. lxiv). Sordinen er ikke i handel i dag, og brug af den på moderne violinstrengene må frarådes, da den er tilbøjelig til at knække strengene.<sup>54</sup>

Kildematerialet til *Preludio e Presto* rummer et fragment (svarende til de omtalte ni takter i *Politiken*), kladde, renskrift og den trykte udgave. Renskriften er noteret med blæk af Carl Nielsen, men meget er tilføjet med blyant, for en dels vedkommende af Emil Telmányi. Tilsyneladende har den ikke været benyttet som trykforlæg, og da Emil Telmányi formodentlig har forberedt kompositionen til trykning i 1930 (jf. ovenstående), er det muligt enten at trykforlægget er gået tabt eller at Emil Telmányi yderligere har foretaget en række korrektioner med Carl Niensens accept i forbindelse med korrekturlæsning. Den trykte udgave er valgt til hovedkilde.

Kirsten Flensburg Petersen

KVARTET FOR TO VIOLINER,  
BRATSCH OG CELLO I G MOL,  
OPUS 13

Strygekvarteret i g-mol opus 13 er den tidligst komponerede af Carl Niensens fire udgivne kvartetter. Den blev til 1887-1888, men kun de tre sidste satser kan dateres nærmere: 2. sats er både begyndelses- og slutdateret, henholdsvis 21. og 29. januar 1888, 3. sats er dateret 23. december 1887 og 4. sats 6. februar 1888. Kvartetten indtager en særstilling i komponistens kvartetproduktion, idet den hører til blandt hans ungdomsarbejder, men først blev udgivet mere end ti år efter tilblivelsen – og da i revideret skikkelse. Forud for g-mol kvartetten havde Carl Nielsen komponeret mindst to andre hele kvartetter (i hhv. d-mol og F-dur) samt nogle enkeltstående satser, der alle forblev utrykte; g-mol kvartetten var således den eneste af de tidlige kvartetter, han senere fandt værdig til udgivelse.

<sup>53</sup> Emil Telmányi, *Vejledning til indstudering og fortolkning af Carl Niensens violinværker og kvintet for strygere*, København 1982, s. 65.

<sup>54</sup> Oplysning fra violinbygger Mads Hjort, København.

The quartet was probably given its first performance on 26th March 1889 in the relatively recently founded Private Chamber Music Society.<sup>55</sup> But we know of no reviews of either this or three subsequent performances in the Chamber Music Society of 1868 (Kammermusikforeningen af 1868).<sup>56</sup> In a performance of the quartet on 18th December 1889 in the Freemasons' Lodge, Carl Nielsen himself played first violin, while the other parts were played by Holger Møller, Kristian Sandby and Fritz Bendix.<sup>57</sup> At this time Carl Nielsen had just been engaged by the Royal Orchestra as a second violinist.

On the reception of the quartet Carl Nielsen commented many years later in an interview in 1918, talking about the significance of criticism for artists:

“I then put my energy into a string quartet. It was good, I still think so [...] but when it was performed in the Concert Palæ and the Chamber Music Society, the audience was friendly enough, but the critics ... oh, it was painful for me. They cut my quartet completely to pieces and said that it was incomprehensible.”<sup>58</sup>

The statement should however probably be taken with some reservations, for – as will be evident from the review below – the uncomprehending attitude to his music seems rather to have concerned the other compositions of his that were played.

The earliest reviews of the quartet are probably those that appeared after Carl Nielsen's composition concert in the small hall of the Concert Palæ on 3rd February 1898. The programme says that the quartet is being played “for the first time”, meaning that it is being played for the first time in this

55 The concert was advertised in *Berlingske Tidende* and *Nationaltidende* 26.3.1889, but there is no documentation of the event itself, for example in the form of reviews. However, that it did take place is suggested by the fact that an article in *Illustreret Tidende* (1912, no. 10, p. 119) marking the 25th anniversary of *Privat Kammermusikforening* mentions that the G minor quartet was given its first performance there on the above-mentioned date. An undated concert programme which is preserved in Hilda Sehesteds' archives (no. 6344 package 2) at *Rigsarkivet* shows that Carl Nielsen's G minor quartet was performed at some time, probably c. 1890, in a concert along with Hilda Sehesteds' quartet in F major.

56 18.12.1889, 20.3.1895, 8.4.1896 (cf. Kai Christensen (ed.), *Kammermusikforeningen i 125 år*, Copenhagen 1994, p. 524). In the revised form the quartet was also performed there on 2.3.1898 and 22.3.1904.

57 Kai Christensen, *op. cit.*, p. 126.

58 Quoted from John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 229.

Kvartetten blev formentlig uropført den 26. marts 1889 i den relativt nystiftede Privat Kammermusikforening.<sup>55</sup> Men hverken fra denne eller fra tre følgende opførelser i Kammermusikforeningen af 1868<sup>56</sup> kendes der anmeldelser. Ved en opførelse af kvartetten den 18. december 1889 i Frimurerlogen spillede Carl Nielsen selv primo violinen, mens de øvrige stemmer blev udført af Holger Møller, Kristian Sandby og Fritz Bendix.<sup>57</sup> På dette tidspunkt havde Carl Nielsen netop opnået ansættelse i Det kongelige Kapel som 2. violinist.

Om modtagelsen af kvartetten udtalte Carl Nielsen sig mange år efter i et interview i 1918, der drejede sig om kritikens betydning for kunstnerne:

“jeg samlede mig nu til en Strygekvartet. Den var god, jeg synes det endnu, [...] men da den blev opført i Koncertpalæet og i Kammermusikforeningen, var Publikum nok venligt, men Kritiken ... aa, det var en Ynk for mig. Den nedsablede min Kvartet fuldstændigt og sagde, at den var uforstaaelig.”<sup>58</sup>

Udtalelsen skal dog nok tages med et vist forbehold, for – således som det fremgår af nedenstående anmeldelse – lader den uforstående holdning til hans musik snarere til at være møntet på de øvrige af hans kompositioner, der blev spillet.

De tidligste anmeldelser af kvartetten er antagelig dem, der fremkom efter Carl Niensens kompositionskoncert i Koncertpalæets Mindre Sal den 3. februar 1898. På programmet

55 Koncerten blev annonceret i *Berlingske Tidende* og *Nationaltidende* 26.3.1889, men der findes ingen dokumentation af at den fandt sted, f.eks. i form af anmeldelser. Derfor taler dog, at det i en artikel i *Illustreret Tidende* (1912, nr. 10, s. 119) i anledning af Privat Kammermusikforenings 25 års jubilæum nævnes, at g-mol kvartetten blev uropført her på den oven for nævnte dato. Et udateret koncertprogram, der er bevaret i Hilda Sehesteds arkiv (nr. 6344 pk.2) på *Rigsarkivet*, viser at Carl Niensens g-mol kvartet på et tidspunkt, formentlig ca. 1890, blev opført ved en koncert sammen med Hilda Sehesteds kvartet i F-dur.

56 18.12.1889, 20.3.1895, 8.4.1896 (jf. Kai Christensen, (red.), *Kammermusikforeningen i 125 år*, København 1994, s. 524). I den reviderede skikkelse blev kvartetten tillige opført her 2.3.1898 og 22.3.1904.

57 Kai Christensen, *op. cit.*, s. 126.

58 Citeret efter John Fellow, (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 229.

form, that is in a revised version. By and large, the quartet receives unstinting praise, while the criticism of the other items on the programme (including the *Symphonic Suite* for piano, opus 8 and the Sonata for Violin and Piano, opus 9, *Songs to Texts by Ludvig Holstein*, opus 10) did have a rather scathing character. Carl Nielsen's memory probably failed him as regards the reception of the quartet, but his memory of what was written about his talent on this occasion was perfectly accurate. For example *Nationaltidende's* reviewer thought that the composer was still unable to capture the interest of the audience for a whole evening:

"Carl Nielsen is undoubtedly a talent, even a fine, highly cultivated talent. But his fear of being ordinary has often made him stilted and mannered, and large quantities of stilted and mannered music have a particularly depressing effect.

And for that reason one was sometimes quite embarrassed to hear some of the composer's works, which gave the impression of having been written with the sweat of his brow with all his nerves on edge, rather than originating in the joy of creating beauty [...] Perhaps we must leave it to posterity to find beautiful and natural much of what Carl Nielsen has written, which for our part we can only regard as ingenious peculiarities. Qui vivra, verra!

Unfortunately the programme did not indicate the year when the various works performed were written. That would probably have afforded some guidance in understanding the course of the composer's development. As far as we could gauge, there has been a movement from a relatively natural freshness and immediacy, which pleasingly marks the G minor string quartet from 1888, through a period of fermentation where the composer has made life difficult for himself with scruples, broodings and experiments, to a salutary clarity, a free perspicuity, a triumphant mastery of the resources in the interesting and yet natural choral work "Hymn to Love" from last year."<sup>59</sup>

*Politiken* similarly preferred to listen to the G minor quartet, given that Carl Nielsen absolutely insisted on holding a full evening of his own works:

anføres det, at kvartetten spilles "1<sup>ste</sup> Gang", hvormed der menes, at den spilles første gang i denne skikkelse, nemlig i en revideret version. I det store og hele roses kvartetten uforbeholdent, mens kritikken af de øvrige punkter på programmet (bl.a. *Symphonisk Suite* for klaver, opus 8 og Sonate for violin og klaver, opus 9, *Sange til Texter af Ludvig Holstein*, opus 10), snarere havde karakter af nedrakning. Carl Niensens hukommelse har altså nok svigtet ham, hvad angår modtagelsen af kvartetten, men hans erindring om, hvordan man ved denne lejlighed skrev om hans talent, bekræftes til fulde. F.eks. mente *Nationaltidendes* anmelder, at komponisten endnu ikke var i stand til at holde publikums interesse fangen en hel aften igennem:

"Carl Nielsen er utvivlsomt et Talent, tilmed et fint og stærkt kultiveret Talent. Men hans Frygt for at blive almindelig har ofte gjort ham skruet og manieret, og større Kvanta skruet og manieret Musik virke særdeles deprimerende.

Derfor blev man ogsaa sommetider helt pinlig berørt af at høre paa enkelte af Komponistens Værker, der gjorde Indtryk af at være skrevne i hans Ansigts Sved, med alle Nerver spændte, og ikke udsprungne af Glæde ved at skabe det Skjønne. [...] Maaske er det forbeholdt Fremtiden at finde det skjønt og naturligt, meget af det Carl Nielsen har skrevet, og som vi for vort Vedkommende kun kunne betragte som udspekulerede Særheder. Qui vivra, verra!

Desværre indeholdt Programmet ikke Angivelse af de forskellige opførte Arbejders Tilblivelsesaar. Det vilde sikkert have kunnet vejlede En noget til Forstaaelsen af Gangen i Komponistens Udvikling. Saavidt vi kunne skjønne, har Bevægelsen gaaet fra en forholdsvis naturlig Friskhed og Umiddelbarhed, som paa en glædelig Maade udmærker g-mol Strygekvartetten fra 1888, gennem en Gæringsperiode, hvor Komponisten har gjort sig Livet surt under Anfægtelser, Grublerier og Experimenter, til en velgjørende Klarhed, et frit Overblik, en sejrrig Beherskelse af Midlerne i det interessante og dog naturlige Korværk "Hymne til Kjærligheden" fra i Fjor."<sup>59</sup>

*Politiken* foretrak ligeledes at lytte til g-mol kvartetten, når nu Carl Nielsen absolut insisterede på at afholde en hel aften med egne værker:

<sup>59</sup> *Nationaltidende*, 4.2.1898. Anmeldelsen signeret af "-st-ts-". (Gustav Hetsch).

<sup>59</sup> *Nationaltidende*, 4.2.1898. Review signed by "-st-ts-". (Gustav Hetsch).



“Quite specifically, a composer like Carl Nielsen should have avoided such a challenge. For he is imprisoned in a hard-skinned cocoon of mannerism. When will this burst and his talent flutter out freely and easily into the clear sunlight of day? [...] The new string quartet in G minor, which ended the concert, unconditionally gave the greatest pleasure. It is fresher and more even, and more often reveals the indisputable talent that we all know Carl Nielsen possesses.”<sup>60</sup>

*Dannebrog* took the same view:

“His fine, assured talent was particularly evident from the string quartet in G minor with which the evening ended, undoubtedly the most important, most beautiful and in all respects most appealing piece of music one heard in the concert, and finally and above all, the most immediate and wholesome. Unfortunately its origins lie some ten years back in time. The composer’s Opus 8, Symphonic Suite for Piano and Opus 9, the Violin Sonata in A major, testify that the personality one encounters in a work like the string quartet has been driven out into oddity and mannerism.”<sup>61</sup>

*Aftenbladet* and *Vort Land*<sup>62</sup> also singled out the more than ten-year-old string quartet at the expense of the more recent works.

As early as 1896, Carl Nielsen must have entered into an agreement with the publisher Wilhelm Hansen on the publication of the quartet. For his income accounts for 1895-96 say: “June 1896 from Wilh-Hansen as an advance on a quartet in G minor and other compositions, 400 Kr.”<sup>63</sup> However, the quartet was not printed until 1900 and thus appeared – with the opus number 13 – at the same time as the quartet in E flat major, opus 14. The two quartets were first published in score, and in 1902 they appeared in parts.<sup>64</sup> In connection with the publication, the quartet in G minor was dedicated to the conductor at the Royal Theatre in Copenhagen, Johan S. Svendsen.<sup>65</sup>

60 *Politiken*, 4.2.1899. Review signed by “Ch. K.” (Charles Kjerulf).

61 *Dannebrog*, 4.2.1898. Review signed “N.L.” (Nanna Liebmann).

62 *Aftenbladet*, 4.2.1898. Review signed “Vikar”. *Vort Land*, 4.2.1898. Review signed “A.T.”

63 Quoted from Torben Schousboe, *op. cit.*, p. 127.

64 In a letter to Bror Beckmann of 3.3.1902, Carl Nielsen mentioned that the parts for the two quartets were being printed; cf. Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsens Breve*, Copenhagen 1954, p. 43.

65 1840-1911.

“Ganske særlig burde en Komponist som Carl Nielsen have undgaaet en saadan Udfordring. Thi han sidder indeklemmt i en haardhudet Puppe af Maner. Hvornaar vil dog denne sprænges og hans Talent frit og let flagre ud i Dagens klare Solskin. [...] Den nye Strygekvartet i G-moll, der sluttede Koncerten, glædede ubetinget mest. Den er friskere og jævner, og røber oftere det ubestridelige Talent, som vi alle véd Carl Nielsen sidder inde med.”<sup>60</sup>

*Dannebrog* var af samme opfattelse:

“Om hans fine og sikre Talent vidnede navnlig Strygekvartetten i G-Moll, hvormed Aftenen sluttede, utvivlsomt det betydeligste, smukkeste og i enhver Henseende mest tiltalende Stykke Musik, man hørte ved Koncerten, og endelig først og fremmest det mest umiddelbare og sundeste. Desværre ligger dets Tilblivelse en halv Snes Aar tilbage i Tiden. Komponistens Opus 8, symfonisk Suite for Klaver og Opus 9, Violinsonaten i A-dur, vidner om, at den Personlighed, man møder i et Arbejde som Strygekvartetten, er drevet ud i Særhed og Manierthed.”<sup>61</sup>

Også i *Aftenbladet* og *Vort Land*<sup>62</sup> fremhævede man den mere end 10 år gamle strygekvartet på bekostning af de nyere værker.

Allerede i 1896 må Carl Nielsen have indgået en aftale med Wilhelm Hansens forlag om udgivelse af kvartetten. I hans regnskabsbog over indtægter 1895-96 hedder det nemlig: “Juni 1896 Fra Wilh-Hansen som Forskud paa Kvartet i g moll og andre Kompositioner 400 Kr.”<sup>63</sup> Kvartetten blev imidlertid først trykt i år 1900 og udkom således – med opusnummeret 13 – samtidig med kvartetten i Es-dur, opus 14. De to kvartetter blev først udgivet i partitur, og i 1902 udkom de i stemmer.<sup>64</sup> I forbindelse med udgivelsen blev kvartetten i g-mol tilegnet kapelmester ved Det Kgl. Teater, Johan S. Svendsen.<sup>65</sup>

60 *Politiken*, 4.2.1899. Anmeldelsen signeret af “Ch. K.” (Charles Kjerulf).

61 *Dannebrog*, 4.2.1898. Anmeldelsen signeret “N.L.” (Nanna Liebmann).

62 *Aftenbladet*, 4.2.1898. Anmeldelsen er signeret “Vikar”. *Vort Land*, 4.2.1898. Anmeldelsen signeret “A.T.”

63 Citeret efter Torben Schousboe, *op. cit.*, s. 127.

64 Carl Nielsen omtaler i et brev til Bror Beckmann 3.3.1902, at stemmerne til de to kvartetter er ved at blive trykt, jf. Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Nielsens Breve*, København 1954, s. 43.

65 1840-1911.

In principle Carl Nielsen's revision of the quartet may have been carried out at any time between 1889 and 1898, but it is most likely that he revised it after agreeing on the publication, that is in the course of 1896-97. The new performance in February 1898 may thus have been motivated by the fact that he had just revised it. The crossings-out in the score show that it was mainly in the first movement that Carl Nielsen tightened up the musical structure. For example, he crossed out six bars between b. 125 and b. 126 and four bars between b. 164 and b. 165, while an earlier version of bb. 225-230 is hidden under a pasted-in strip of paper. In the second movement bb. 15-23 have been added in connection with the revision. In the fourth movement the tempo and character marking *Allegro* has been modified by the addition of (*inquiet*), two bars have been crossed out between b. 55 and b. 56, and a passage just before the end has been revised. Since the score has additions in ink, coloured crayon and pencil, the revisions may have been done in several sessions. Finally, one cannot exclude the possibility that a quartet movement in G minor (CNS 39d)<sup>66</sup> was a fully composed but later rejected version of the first movement. However, since it has no thematic resemblances to the first movement of opus 13, it is treated as an isolated movement and published in the final volume of the *Carl Nielsen Edition*, the *Juvenilia, Addenda et Corrigenda*.

The present edition is based on the printed score (source **A**), which has been completed on the basis of the printed parts (source **B**) and the ink manuscript (source **C**).

Lisbeth Ahlgren Jensen

Q U A R T E T F O R T W O V I O L I N S ,  
V I O L A A N D C E L L O I N F M I N O R ,  
O P U S 5

The string quartet, opus 5, was mainly composed in Germany on a journey Carl Nielsen made after receiving the grant *Det Anckerske Legat* for the 1890-1891 season. On 3rd September 1890 he left Denmark on course for Dresden after seeking leave from his position as a second violinist in the Royal Orchestra, where he had been employed since August 1889.

The composition had already been begun in Copenhagen. Carl Nielsen himself spoke in an interview about how

66 In Birgit Bjørnum & Klaus Møllerhøj, *Carl Niensens Samling. The Carl Nielsen Collection*, Copenhagen 1992, p. 45, this movement is catalogued as a sketch for the first movement of the G minor quartet op. 13.

Carl Niensens revision af kvartetten kan i princippet være sket når som helst mellem 1889 og 1898, men det mest sandsynlige er dog, at han reviderede den efter at han havde truffet aftale om udgivelsen, altså i løbet af 1896-97. Genopførelsen af den i februar 1898 kan således være motiveret af, at han netop havde revideret den. Overstregninger i partituret viser, at det især var i første sats, Carl Nielsen strammede det musikalske forløb op. F.eks. overstregede han seks takter mellem t. 125 og t. 126 og fire takter mellem t. 164 og t. 165, mens en tidligere version af takterne 225-230 er skjult under en indklæbet strimmel papir. I anden sats er takterne 15-23 blevet tilføjet i forbindelse med revisionen. I fjerde sats er tempo- og karakterbetegnelsen *Allegro* blevet modificeret ved tilføjelsen af (*inquiet*), to takter er streget ud mellem t. 55 og t. 56 og en passage lige før slutningen er revideret. Da partituret rummer tilføjelser i såvel blæk som farvestift og blyant, kan revisionerne være sket ad flere omgange. Endelig kan man ikke udelukke, at en kvartetsats i g-mol (CNS 39d)<sup>66</sup> udgør en færdigkomponeret, men senere forkastet version af første sats. Da den imidlertid ikke har tematisk lighed med første sats af opus 13, behandles den som en enkeltstående sats og publiceres i *Carl Nielsen Udgavens* afsluttende bind, *Juvenilia, Addenda et Corrigenda*.

Til grund for nærværende udgave ligger det trykte partitur (kilde **A**), der er kompletteret med de trykte stemmer (kilde **B**) og blækmanuskriptet (kilde **C**).

Lisbeth Ahlgren Jensen

K V A R T E T F O R T O V I O L I N E R ,  
B R A T S C H O G C E L L O I F M O L ,  
O P U S 5

Strygekvartetten opus 5 er for størstedelens vedkommende komponeret i Tyskland på en rejse, som Carl Nielsen foretog efter at have modtaget det Anckerske Legat for sæsonen 1890 til 1891. Den 3. september 1890 forlod han Danmark med kurs mod Dresden efter at have søgt orlov fra sin stilling som anden violinist i Det Kongelige Kapel, hvor han havde været ansat siden august 1889.

Kompositionen var forinden blevet påbegyndt i København. Carl Nielsen har selv i et interview fortalt, hvorle-

66 I Birgit Bjørnum og Klaus Møllerhøj, *Carl Niensens Samling. The Carl Nielsen Collection*, København 1992, s. 45 er denne sats katalogiseret som en skitse til første sats af g-mol kvartetten op. 13.

the first subject of the first movement had arisen: “The motif in one of my string quartets occurred to me when I was on a tram.”<sup>67</sup> Fourteen years later he referred more specifically to opus 5, saying in an interview: “[But] it has happened that an idea – it was the motif for my string quartet in F minor – popped up while I was sitting in a crowded tramcar: then I noted it down on the edge of the newspaper I had just been reading.”<sup>68</sup>

The work was continued in his childhood home in Nørre Lyndelse, as is evident from his letter to his teacher at the Conservatory, Orla Rosenhoff,<sup>69</sup> with whom he had continued his composition studies after leaving the Conservatory:

“Petersborg via Aarslev St.”<sup>70</sup>

[...] the work on my new quartet is now going well. I had forgotten six pages of the pencil sketch in Copenhagen and had to write to Axel Gade the other day and ask him to go over to my flat and rummage around for the statement of the themes etc., otherwise I would long since have sent you the first allegro.”<sup>71</sup>

The letter continues by saying: “now the fair-copying begins. I hope to have the whole quartet finished before my departure.” From this one can conclude that the draft for the first movement, *Allegro non troppo ma energico*, must have been finished and ready for fair-copying by that time. We do not know how far Carl Nielsen had got with the other movements; however, the first sketches and drafts must have been written before his departure for Dresden, otherwise he would hardly have written so to his teacher. All the same, the composition process did not go equally smoothly for all the movements, as is evident from the draft<sup>72</sup> and from letters to Orla Rosenhoff and his friend Emil Sachs. On 29th September – in Dresden, where he stayed from 3rd September until 19th October – he finished the third movement, *Allegretto scherzando*, apparently without problems; apart from crossing out a few sections and bars, he had written the movement in the draft in one session, and did not consider this worth mentioning in his letters from Germany, but wrote very briefly in his diary: “Finished the Allegretto (F minor) in the quartet this evening.”<sup>73</sup>

67 *Riget*, 18.1.1911, quoted from John Fellow, *op. cit.*, p. 158.

68 *Berlingske Tidende*, 3.6.1925, quoted from John Fellow, *op. cit.*, p. 331.

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

70 His childhood home in Nr. Lyndelse, called Petersborg, had the postal address Aarslev.

71 Letter of 11.7.1890, quoted from Irmelin Eggert Møller and Torben Meyer, *op. cit.*, p. 7.

72 See *Sources*, p. 252f., Source **D**.

73 Torben Schousboe, *op. cit.*, p. 16.

des det første tema til første sats var blevet til: “Motivet i en af mine Strygekvartetter faldt mig netop ind i en Sporvogn.”<sup>67</sup> 14 år senere præciserede han, at det drejede sig om opus 5, idet han i et interview sagde: “(Men) det er hændt mig, at en Idé – det var Motivet til min Strygekvartet i F-Moll – sprang ud, mens jeg sad paa en menneskefyldt Sporvogn: Da noterede jeg det paa Kanten af den Avis, jeg lige havde været ved at læse.”<sup>68</sup>

Arbejdet fortsattes i barndomshjemmet i Nr. Lyndelse, hvilket fremgår af hans brev til sin lærer fra konservatoriet, Orla Rosenhoff,<sup>69</sup> hos hvem han havde fortsat undervisningen i komposition efter sin studietid:

“Petersborg pr Aarslev St.”<sup>70</sup>

[...] Arbejdet paa min nye Kvartet gaar nu godt fremad. Jeg havde glemt 6 Sider i Kjøbenhavn af Blyantskitzen og maatte skrive til Axel Gade forleden Dag og bede ham gaa over i min Lejlighed og rode efter den efter Opgivelse af Themaer o.s.v. , ellers havde jeg forlængst sendt Dem første Allegro.”<sup>71</sup>

Brevet fortsætter med at “nu begynder Renskrivningen. Jeg haaber at faa hele Kvartetten færdig inden jeg rejser.” Heraf kan man slutte, at kladden til første sats, *Allegro non troppo ma energico* må have været færdig og klar til renskrift på det tidspunkt. Det vides ikke, hvor langt Carl Nielsen var kommet med de øvrige satser; de første skitser og kladder må dog nok have været skrevet inden afrejsen til Dresden, ellers ville han næppe have skrevet sådan til sin lærer. Imidlertid gik kompositionsprocessen ikke lige nemt for alle satser, hvilket fremgår af kladden<sup>72</sup> og af breve til Orla Rosenhoff og vennen Emil Sachs. Den 29. september – i Dresden, hvor han opholdt sig fra den 3. september til den 19. oktober – afsluttedes tredje sats, *Allegretto scherzando*, tilsyneladende uden problemer; bortset fra overstregninger af nogle få perioder og takter er satsen i kladden skrevet i et stræk, og Carl Nielsen fandt det ikke umagen værd at omtale den i sine breve fra Tyskland men skrev ganske kort i sin dagbog: “Sluttede Allegrettoen (f:moll) i Kvartetten iaften.”<sup>73</sup>

67 *Riget*, 18.1.1911, citeret efter John Fellow, *op. cit.*, s. 158.

68 *Berlingske Tidende*, 3.6.1925, citeret efter John Fellow, *op. cit.*, s. 331.

69 Komponist og musikteoretiker (1844-1905).

70 Barndomshjemmet i Nr. Lyndelse, kaldet Petersborg, havde postadresse Aarslev.

71 Brev af 11.7.1890, citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 7.

72 Se *Sources*, p. 252f., Kilde **D**.

73 Torben Schousboe, *op. cit.*, s. 16.



The second movement, *Poco adagio* (in the draft called “Andante”), did however give him many problems, and it was not until 5th November in Berlin – where he had gone on 19th October – that he could note in his diary: “Today got further at last in the Andante for the quartet on which I have long stood still.”<sup>74</sup> On 20th November he wrote: “have composed a good way into the Andante of the quartet.”<sup>75</sup> When he had finished the whole quartet, he wrote to his teacher: “I have rewritten the Andante three times”,<sup>76</sup> and even after that he made changes. As late as 28th November, after the first and second rehearsals on 22nd and 25th November, he noted in the diary: “Have finished the Andante in the quartet today. At last! What that piece has cost me!”<sup>77</sup> Carl Nielsen’s difficulties are clearly reflected in the preserved draft. At the same time as he was composing the fourth movement, he was struggling with problems in the second movement, as is evident from the sketches for the second movement written on the pages with the fourth movement. In addition there are two rejected versions of a middle section after b. 25, one version of 30 bars in 4/4 time with the designation *Agitato*,<sup>78</sup> after which the composition stops; another version of 79 bars begins on a new sheet – now in 3/4 time with the tempo marking *Più mosso*.<sup>79</sup> This middle section continues with the last 37 bars of the movement. The preserved fair copy corresponds to this second version, except that the movement name *Andante* has been replaced by *Poco adagio* and the name of the middle section, *Più mosso*, by *Agitato*.<sup>80</sup> In the final analysis Carl Nielsen decided to omit this middle section and wrote the bars used, bb. 26-59, with a new transition in b. 25,<sup>81</sup> after which the movement appears in the version that was printed two years later in 1892 from a no longer extant printing manuscript.<sup>82</sup>

The fourth movement was completed in the period 5th September to 13th November. While Carl Nielsen was in Dresden, he visited the Dresden Art Gallery, and the following diary entry – read in the light of a note in the draft – gives us some insight into how another of the arts may have inspired him. On 5th September he wrote in his diary:

74 Torben Schousboe, *op. cit.*, p. 24.  
 75 Torben Schousboe, *op. cit.*, p. 27.  
 76 Letter of 24.11.1890, quoted from Irmelin Eggert Møller & Torben Meyer, *op. cit.* p. 15. Carl Nielsen gave the same account in a letter of 23.11.1890 to Emil Sachs (DK-Kk, Acc. 2000/95).  
 77 Torben Schousboe, *op. cit.*, p. 28.  
 78 Source **D**, fols. C1<sup>v</sup>-C2<sup>v</sup>.  
 79 Source **D**, fols. E1<sup>r</sup>-E2<sup>v</sup>.  
 80 Source **C**.  
 81 Source **D**, fols. D1<sup>r</sup>-D2<sup>r</sup>.  
 82 Source **A**. For further information see *Sources*, p. 252.

Anden sats, *Poco adagio* (i kladden betegnet “Andante”), voldte ham derimod mange problemer, og først den 5. november kunne han i Berlin – hvortil han var rejst den 19. oktober – notere i sin dagbog: “Kom endelig idag videre i Andanten til Kvartetten som jeg lang Tid har staaet stille paa.”<sup>74</sup> Den 20. november skrev han: “har komponeret et godt Stykke ind i Andanten af Kvartetten.”<sup>75</sup> Da han var færdig med hele kvartetten, skrev han til sin lærer: “Andanten har jeg skrevet om 3 Gange”,<sup>76</sup> og selv derefter foretog han ændringer: så sent som den 28. november, efter første og anden prøve den 22. og 25. november, noterede han i dagbogen: “Har sluttet Andanten i Kvartetten idag. Endelig! Hvad det Stykke har kostet mig!”<sup>77</sup> Carl Niensens vanskeligheder afspejler sig tydeligt i den efterladte kladde. Samtidig med at han komponerede fjerde sats, har han tumlet med problemer i anden sats, hvilket fremgår af skitserne til anden sats skrevet på siderne med fjerde sats. Desuden findes to forkastede versioner af en mellemdel efter t. 25, én version på 30 takter i 4/4-takt med betegnelsen *Agitato*,<sup>78</sup> hvorefter kompositionen stopper; en anden version på 79 takter begyndende på et nyt ark – nu i 3/4-takt med tempobetegnelsen *Più mosso*.<sup>79</sup> Denne mellemdel fortsætter med satsens sidste 37 takter. Den overleverede renskrift svarer til denne anden version, bortset fra at satsbetegnelsen *Andante* er skiftet ud med *Poco adagio* og mellemdelens betegnelse *Più mosso* med *Agitato*.<sup>80</sup> I sidste instans besluttede Carl Nielsen sig til at udelade denne mellemdel og skrev de anvendte t. 26-59 med en ny overledning i t. 25,<sup>81</sup> hvorefter satsen fremtræder i den version, der blev trykt to år senere i 1892 efter et ikke længere eksisterende trykforlæg.<sup>82</sup>

Fjerde sats fuldførtes i tiden 5. september til 13. november. Mens Carl Nielsen var i Dresden, besøgte han Dresden Galleri, og følgende dagbogsnotat giver – sammenholdt med en tilføjelse i kladden – et indblik i, hvorledes en anden kunstart muligvis har inspireret ham. Han skrev den 5. september i sin dagbog:

74 Torben Schousboe, *op. cit.*, s. 24.  
 75 Torben Schousboe, *op. cit.*, s. 27.  
 76 Brev af 24.11.1890, citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.* s. 15. Carl Nielsen berettede om det samme i et brev af 23.11.1890 til Emil Sachs (DK-Kk, Acc. 2000/95).  
 77 Torben Schousboe, *op. cit.*, s. 28.  
 78 Kilde **D**, fols. C1<sup>v</sup>-C2<sup>v</sup>.  
 79 Kilde **D**, fols. E1<sup>r</sup>-E2<sup>v</sup>.  
 80 Kilde **C**.  
 81 Kilde **D**, fols. D1<sup>r</sup>-D2<sup>r</sup>.  
 82 Kilde **A**. For yderligere oplysninger henvises til *Sources*, s. 252.

“Have been there today [to the exhibition of paintings in Dresden]. Divine! Did not manage to see many pictures in the three hours, as I could not tear myself away from Rembrandt’s ‘Goldwägerin’ and Ribera’s ‘Diogenes mit der Lanterne’.”<sup>83</sup>

And in the draft for the fourth movement one can see the following note:

“The 2<sup>nd</sup> time the second subject does not come; a snatch of the coda in the first part appears as such, but with many odd harmonies. Remember ‘odd’, little Carl. Think of Ribera!”<sup>84</sup>

The note in the draft has been crossed out, but at some point Carl Nielsen associated Ribera’s dark, sombre painting with the music in the fourth movement. In another instance he was more specific, since on 26th September after an evening at the “Böhmischer Bahnhof” with some friends, he “went home and composed an expansion of the first subject of the final movement of the quartet in F which had occurred to me in the meantime. Good!”<sup>85</sup> This concerns bb. 22-26, which were written in the draft on a separate sheet numbered “Page II B.”<sup>86</sup> Only on 13th November in Berlin did he note in his diary: “Finished the Finale of the quartet today.”<sup>87</sup> And on 24th November he writes in a letter to Orla Rosenhoff: “There are a few bars in the Finale that I have worked on for months.”<sup>88</sup> His difficulties with the fourth movement are reflected in the draft in the numerous sketches that he rejected, so he was far from having finished the whole quartet before he left Denmark, as he had hoped in his letter to Orla Rosenhoff of 11th July 1890.

On 22nd November 1890 the first rehearsal was held at the Hochschule für Ausübende Tonkunst in Berlin, before the quartet was quite finished; as pointed out above, the second movement was only finished on 28th November. Carl Nielsen wrote in his diary:

“Rehearsal of my new quartet. It sounds absolutely exactly as I conceived it apart from a place in the 3<sup>rd</sup> movement; but that is only a single bar where I have miscounted.”<sup>89</sup>

83 Torben Schousboe, *op. cit.*, p. 13. Jusepe de Ribera (1591-1652); the painting is still in Dresden.

84 Source **D**, fol. H1<sup>f</sup>.

85 Torben Schousboe, *op. cit.*, pp. 15-16.

86 Source **D**, fol. G2<sup>f</sup>.

87 Torben Schousboe, *op. cit.*, p. 26.

88 Quoted from Irmelin Eggert Møller & Torben Meyer, *op. cit.* p. 15.

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

“Har været der idag. [på maleriudstilling i Dresden] Guddommeligt! Fik ikke set mange Billeder i de tre Timer, da jeg ej kunde løsrive mig fra Rembrandt’s ‘Goldwägerin’ og Ribera’s ‘Diogenes mit der Lanterne’.”<sup>83</sup>

I kladden til fjerde sats ses følgende tilføjelse:

“2<sup>den</sup> Gang kommer Sidetemaet ikke; men en Stump af Codaen i Første Dæl optræder som saadant men med mange sære Harmonier. Husk ‘sære’, lille Carl. Tænk paa Ribera!”<sup>84</sup>

Tilføjjelsen i kladden er streget ud, men på et eller andet tidspunkt har Carl Nielsen sat Riberas mørke og dystre maleri i forbindelse med musikken i fjerde sats. På et andet punkt var han anderledes konkret, idet han den 26. september efter en aften på “Böhmischer Bahnhof” med nogle venner “Gik hjem og komponerede en Udvidelse af Hovedthemaet i Finalen af Kvartetten i f, som var falden mig ind undervejs. Godt!”<sup>85</sup> Det drejer sig om t. 22-26, som i kladden er skrevet på et separat blad pagineret “Side II B”.<sup>86</sup> Først den 13. november i Berlin noterede han i sin dagbog: “Sluttet Finalen til Kvartetten idag”,<sup>87</sup> og den 24. november hedder det i et brev til Orla Rosenhoff: “Enkelte Takter i Finalen har jeg arbejdet paa i Maaneder.”<sup>88</sup> Hans vanskeligheder med fjerde sats afspejler sig i kladden i de talrige skitser, som han kasserede, og han fik langtfra hele kvartetten færdig, inden han rejste fra Danmark, således som han havde håbet i sit brev til Orla Rosenhoff den 11. juli 1890.

Den 22. november 1890 fandt den første prøve sted på Hochschule für Ausübende Tonkunst i Berlin, inden kvartetten var helt færdig, idet anden sats som nævnt først afsluttedes 28. november. Carl Nielsen skrev i sin dagbog:

“Prøve paa min nye Kvartet. Den klinger aldeles nøjagtig som jeg har tænkt mig det paa et Sted nær i 3<sup>die</sup> Sats; men det er kun en eneste Takt hvor jeg har forregnet mig.”<sup>89</sup>

83 Torben Schousboe, *op. cit.*, s. 13. Jusepe de Ribera (1591-1652); maleriet findes stadig i Dresden.

84 Kilde **D**, fol. H1<sup>f</sup>.

85 Torben Schousboe, *op. cit.*, s. 15-16.

86 Kilde **D**, fol. G2<sup>f</sup>.

87 Torben Schousboe, *op. cit.*, s. 26.

88 Citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.* s. 15.

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

After more rehearsals on 25th November,<sup>90</sup> and on 14th and 18th December, the quartet was played for Joseph Joachim<sup>91</sup> on the afternoon of 18th December at the Hochschule für ausübende Tonkunst.<sup>92</sup> In letters to Emil Sachs<sup>93</sup> and Orla Rosenhoff Carl Nielsen gave an account of his own perception of the performance, in most detail in the letter to his teacher, where he wrote among other things:

“We had held five rehearsals and yet it still sounded very mediocre; it is extremely difficult to play well, since there are so many modulations, often enharmonic affairs that have to be played so cleanly that half the difficulty would have been enough. If you add to this the fear of playing for Joachim, you can imagine that it did not go all that well.”<sup>94</sup>

Carl Nielsen was of course greatly preoccupied by what the famous Joseph Joachim would have to say about the composition. On the same day as the performance, he wrote in his diary that Joseph Joachim “thought that there was much that was ‘frightful’ in it but praised me greatly for the places he liked – there was enough imagination and talent; but the way of expressing it was too radical for him.” The next day he paid a visit to Joseph Joachim, and “he had given a lot of thought to my quartet and repeated with more warmth what he had said about imagination and talent”; and “Joachim suggested to me yesterday that I make changes in the quartet; but I won’t do it.”<sup>95</sup> From a letter to Emil Sachs one can see why Carl Nielsen would not agree to changes: “He suggested I should rework the places that I myself consider best in the quartet; then, he thought, it would be an excellent work, but of course I cannot agree to that.”<sup>96</sup> When one reads in Carl Nielsen’s letters and diaries how he felt while he was composing, one can understand how Joseph Joachim’s attack touched on the essence of his musical identity. Even before his departure he had written to Orla Rosenhoff:

“Yet there is nothing in the world to compare with the feeling of happiness one has when one’s work succeeds and grows day

Efter flere prøver den 25. november,<sup>90</sup> 14. og 18. december blev kvartetten spillet for Joseph Joachim<sup>91</sup> den 18. december om eftermiddagen på Hochschule für ausübende Tonkunst.<sup>92</sup> I breve til Emil Sachs<sup>93</sup> og Orla Rosenhoff fortalte Carl Nielsen om sin egen opfattelse af opførelsen, mest udførligt i brevet til sin lærer, hvor han blandt andet skrev:

“Vi havde haft 5 Prøver og dog gik den meget middelmaadigt; den er uhyre vanskelig at spille godt, da der er saa mange Modulati[o]ner og ofte enharmoniske Historier, som maa spilles saa klokkerent, at det halve gjerne kunde være nok. Naar De dertil lægger Angsten for at spille for Joachim saa kan De regne ud, at den ikke gik videre godt.”<sup>94</sup>

Carl Nielsen var naturligvis meget optaget af, hvad den berømte Joseph Joachim havde at sige om kompositionen. Samme dag som opførelsen fandt sted, skrev han i sin dagbog, at Joseph Joachim “Syntes at der var meget ‘Skrækeligt’ deri men roste mig meget for de Steder han syntes om, Fantasi og Talent var der nok af; men Maaden at give det paa var ham for radical.” Den næste dag aflagde han besøg hos Joseph Joachim, og “Han havde tænkt meget paa min Kvartet og gjentog endnu varmere det om Fantasi og Talent.” og “Joachim foreslog mig igaar at forandre paa Kvartetten; men ikke jeg gjør det.”<sup>95</sup> Af et brev til Emil Sachs fremgår, hvorfor Carl Nielsen ikke ville gå med til forandringer: “Han foreslog at omarbejde de Steder, som netop jeg finder bedst i Kvartetten, saa vilde det, mente han, blive et udmærket Værk, men det kan jeg selvfølgelig ikke gaa ind paa.”<sup>96</sup> Når man i Carl Nielsens breve og dagbøger læser, hvad han følte, mens han komponerede, forstår man, at Joseph Joachim’s angreb berørte selve hans musikalske identitet. Allerede inden afrejsen havde han skrevet til Orla Rosenhoff:

“Der er dog intet i Verden som kan sammenlignes med den Følelse af Lykke man har, naar Ens Arbejde lykkes og vokser

90 Cf. letter of 24.11.1890 to Orla Rosenhoff in Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 15.

91 German violinist, composer and teacher (1831-1907), from 1868 teacher at Hochschule für ausübende Tonkunst in Berlin.

92 Cf. Torben Schousboe, *op. cit.*, pp. 31-32.

93 Letter of 27.12.1890 (DK-Kk, Acc. 2000/95).

94 Letter of 15.1.1891, quoted from Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 17.

95 Diary entries 18, 19 and 20.12.1890, Torben Schousboe, *op. cit.*, p. 32.

96 Letter of 27.12.1890 (DK-Kk, Acc. 2000/95).

90 Jf. brev af 24.11.1890 til Orla Rosenhoff i Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 15.

91 Tysk violinist, komponist og pædagog (1831-1907), fra 1868 lærer på Hochschule für ausübende Tonkunst i Berlin.

92 Jf. Torben Schousboe, *op. cit.*, s. 31-32.

93 Brev af 27.12.1890 (DK-Kk, Acc. 2000/95).

94 Brev af 15.1.1891, citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 17.

95 Dagbogsnotater 18., 19. og 20.12.1890, Torben Schousboe, *op. cit.*, s. 32.

96 Brev af 27.12.1890 (DK-Kk, Acc. 2000/95).

by day. I have that feeling at present, and even if my work were to turn out to be less good, I would by no means regret it.”<sup>97</sup>

During the work with the quartet, he discovered that he was finding his own musical language; on 14th October 1890 he noted: “Have worked well today. I believe I have my own tone; throughout the F minor quartet its nature has become clearer to me.”<sup>98</sup> But there were also doubts in his mind about the likely reaction of audiences. He wrote after finishing the fourth movement, for example: “I wonder if it will be understood. Here they do not understand Svendsen, who is so supremely clear; so how will it go for me?”<sup>99</sup>

After the second rehearsal Carl Nielsen wrote euphorically to Emil Sachs:

“I saw how deep an impression my quartet made yesterday and I myself felt that – no, that is too ridiculous! Enough to say that today I am the happiest person on earth: I could kiss the whole world and I have a feeling of strength and power that is ravishingly delightful. It is strange that every time I have completed a major work I have the feeling that only now am I really beginning.”<sup>100</sup>

With these heady, affirmative emotions within him, Carl Nielsen could not accede to Joachim’s proposed changes without doing violence to himself. In the earlier-mentioned letter of 15th January 1891 to Orla Rosenhoff one can read how the discussion between the two ended:

“I said that I did not think there was any point to it and that I was afraid that the whole quartet would then lose its character. [...] Well, my dear Mr. Nielsen, perhaps I am just an old Philistine. Write as you wish, as long as that is how you feel it.”<sup>101</sup>

The quartet had its first performance in Copenhagen on 8th April 1892 in the small hall of the Odd Fellow Palæ with Anton Svendsen, Holger Møller, Christian Petersen and Frits Bendix. In the programme the string quartet is listed as “Opus 6” with the following movement names: *Allegro moderato ma energico*, *Un*

Dag for Dag. Den har jeg i denne Tid, og selv om mit Arbejde skulde vise sig at være mindre godt, saa vil jeg slet ikke fortryde derpaa.”<sup>97</sup>

Under arbejdet med kvartetten, opdagede han, at han var ved at finde sit eget musikalske sprog; den 14. oktober 1890 noterede han: “Har arbejdet godt idag. Jeg tror jeg har min egen Tone; gennem hele f moll: Kvartetten er det bleven mig mere klart hvori det bestaar.”<sup>98</sup> Men der var også tvivl i hans sind om tilhørernes reaktion. Således skrev han efter at have afsluttet fjerde sats: “Mon den vil blive forstaaet? Man forstaaer her ikke Svendsen, som er saa mesterlig klar; hvorledes skal det da gaa mig.”<sup>99</sup>

Efter den anden prøve skrev Carl Nielsen euforisk til Emil Sachs:

“Jeg saa hvor dybt et Indtryk min Kvartet gjorde igaar og jeg følte selv at – – nej det er for latterligt! Nok sagt idag er jeg det lykkeligste Menneske paa Jorden: jeg kunne kysse hele Verden og jeg har en Følelse af Styrke og Kraft som er henrivende dejlig. Det er mærkeligt at hver Gang jeg har fuldført et større Arbejde har jeg den Følelse, at nu skal jeg først rigtig til at begynde.”<sup>100</sup>

Med disse medrivende og bekræftende følelser i sig kunne Carl Nielsen ikke anerkende Joseph Joachims ændringsforslag uden at gøre vold på sig selv. I tidligere nævnte brev af 15. januar 1891 til Orla Rosenhoff kan man læse, hvorledes diskussionen mellem de to endte:

“Jeg sagde, at jeg troede ikke det kunne nytte og jeg var bange for at hele Kvartetten saa vilde miste Karakteren. [...] Ja, lieber Hr. Nielsen vielleicht bin ich schon ein alter Filister. Schreiben Sie wie Sie wollen, nur aber dasz Sie es so fühlen.”<sup>101</sup>

Kvartetten fik sin første opførelse i København den 8. april 1892 i Odd Fellow Palæets Mindre Sal med Anton Svendsen, Holger Møller, Christian Petersen og Frits Bendix. I programmet anføres strygekvartetten som “Opus 6” med følgende satsbetegnelser: *Allegro moderato ma energico*, *Un poco Adagio*, *Alle-*

97 Quoted from Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 8.

98 Torben Schousboe, *op. cit.*, p. 19.

99 Torben Schousboe, *op. cit.*, p. 26.

100 Letter of 23.11.1890 (DK-Kk, Acc. 2000/95).

101 Quoted from Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 18.

97 Citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 8.

98 Torben Schousboe, *op. cit.*, s. 19.

99 Torben Schousboe, *op. cit.*, s. 26.

100 Brev af 23.11.1890 (DK-Kk, Acc. 2000/95).

101 Citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 18.

*poco Adagio, Allegretto scherzando, and Allegro molto.*<sup>102</sup> The work was extremely well received by the audience and the reviewers all agreed that this was a work from the hand of a promising artist. Charles Kjærulf wrote:

“It emerged as clearly as anything that this talent is already capable of a quite remarkable tour de force: so fertile and swelling that it truly warms one’s heart and makes the blood course faster. Carl Nielsen is obviously a considerable talent; nothing of his work has proved this as assuredly as this quartet, which besides the most youthful exuberance exhibits a will-power and knowledge possessed by very few if any of our other very young composers’ works.”<sup>103</sup>

*Berlingske Aftenavis* was no less enthusiastic, although there was a small reservation about the form and length of the work:

“There is something both new and attractive about the voluminous work which may well, especially in the two large outer movements, lack some of the rounded form and clarity that has a particularly salutary effect, but which does mark a great leap forward. The introductory motif in F minor (the so-called suicide key) immediately arouses interest, and the passionate, dark main mood of the piece, which may be said to appear sometimes with rather harsh colours and almost overworks the four instruments, has, in a gentle second subject, a beautifully contrasting, reconciliatory mood, and as the piece is also of an ample length, it still leaves an impression of coming from a composer who has something to say [...] and the long, agitated finale [...] went on to show that Mr. Carl Nielsen is a young composer from whom one seems justified in expecting something significant.”<sup>104</sup>

The quartet received similar praise in *Nationaltidende, København* and *Avisen*.<sup>105</sup> Shortly afterwards the work was repeated by the same musicians at Carl Nielsen’s Composition Soirée in the same place on 28th April,<sup>106</sup> and the enthusiasm was still the same; *Berlingske Tidende* wrote among other things that “the

*gretto scherzando og Allegro molto.*<sup>102</sup> Værket blev overmåde vel modtaget af publikum, og anmelderne var alle enige om, at dette var et værk fra en lovende kunstners hånd. Charles Kjærulf skrev:

“Den viste saa klart som noget, at denne Begavelse allerede nu er i Stand til en ganske mærkelig Kraft-Udfoldelse: saa frodig og svulmende, at det ordenlig varmer En om Hjertet og faar Blodet til at rulle raskere. Carl Nielsen er aabenbart et betydeligt Talent; intet af hans Arbejder har vist det saa sikkert som denne Kvartet, der foruden den mest ungdommelige Frejdighed rummer saamegen Vilje og saamegen Kundskab, som kun meget faa, om noget af vore andre ganske unges Arbejder.”<sup>103</sup>

*Berlingske Aftenavis* var ikke mindre begejstret, selv om der var et lille forbehold omkring formen og længden af værket:

“Der er noget baade Nyt og Tiltrækkende ved det omfangsrige Værk, som vel nok, navnlig i de to store yderste Stykker, savner noget af den sluttede Form og Klarhed, der især virker velgjørende, men som dog betegner et stort Skridt fremad. Det begyndende Motiv i F-moll (den saakaldte Selvmordertoneart) vækker strax interesse, og den lidenskabelige, mørke Hovedstemning i Stykket, som nok undertiden træder frem med temmelig grelle Farver og næsten overanstrenger de fire Instrumenter, har i et blidt Sidethema en smuk kontrasterende forsonende Stemning, og er Stykket ogsaa rigelig langt, efterlader det dog et Indtryk af at stamme fra en Komponist, der har Noget at sige [...] og den lange, urolige Finale [...] viste fremdeles, at Hr. Carl Nielsen er en ung Komponist, af hvem man skulde synes berettiget til at vente sig noget Betydeligt.”<sup>104</sup>

Lignende rosende omtale fik kvartetten i *Nationaltidende, København* og *Avisen*.<sup>105</sup> Kort efter blev værket gentaget med de samme musikere ved Carl Niensens Kompositions-Soirée samme sted den 28. april,<sup>106</sup> og begejstringen var stadig den samme; *Berlingske Tidende* skrev blandt andet: “at Kvartetten behagede

102 Also on the programme were Otto Malling, *Slavisk Folkepoesi*, op. 45 and Hummel, *Septet for Piano, Flute, Oboe, French Horn, Viola, Cello and Double-Bass*, op. 74 (DK-Kk, Angul Hammerichs Programsamling).

103 *Politiken*, 9.4.1892.

104 *Berlingske Aftenavis*, 9.4.1892.

105 *Nationaltidende*, 9.4.1892; *København*, 12.4.1892; *Avisen*, 14.4.1892.

106 The programme also included four songs from *Music to Five Poems by I.P. Jacobsen*, op. 4, *Two Fantasy Pieces for Oboe and Piano*, String Quartet in G major. (DK-Kk, CNA, I.Eb.1a.).

102 På programmet stod endvidere Otto Malling, *Slavisk Folkepoesi*, op. 45 og Hummel, *Septet for klaver, fløjte, obo, horn, bratsch, cello og kontrabas*, op. 74 (DK-Kk, Småtryksamlingen, Angul Hammerichs Programsamling).

103 *Politiken*, 9.4.1892.

104 *Berlingske Aftenavis*, 9.4.1892.

105 *Nationaltidende*, 9.4.1892; *København*, 12.4.1892; *Avisen*, 14.4.1892.

106 På programmet stod endvidere fire sange fra *Musik til Fem Digte af I.P. Jacobsen*, op. 4, *To Fantastykker for Obo og Klaver*, Strygekvinet i G-dur. (DK-Kk, CNA, I.Eb.1a.).



quartet pleased us even more yesterday, and that it can safely be regarded as a very uncommon work from a young man in his mid-twenties.”<sup>107</sup>

The quartet in F minor became one of Carl Nielsen’s most frequently played chamber music works, not only in Denmark, but also in and outside Europe, for example in Amsterdam, Rotterdam, Berlin, Leipzig, Manchester, Mexico and Buenos Aires. Carl Nielsen dedicated it to Anton Svendsen, who with his quartet, the Neruda Quartet, performed it several times in the Chamber Music Society (Kammermusikforeningen).<sup>108</sup>

In the summer after the first performances in Copenhagen, Carl Nielsen negotiated with the publisher Wilhelm Hansens Musikforlag for the printing of the quartet and in that connection made some changes, as is clear from the following letter to Wilhelm Hansen:

“Now I have started reworking some details in my quartet, and hope that it will gain by it; at all events it will not lose by it; I can assure you of that with one hand on my heart and one on my head.”<sup>109</sup>

In the same letter he asked to be sent the parts, so that he could transfer additions in those to the score; and at the same time he asked when the deadline for delivery of the score and parts for printing was. This question became the point of departure for extensive correspondence about whether the score should be printed or not. Carl Nielsen’s reply to the sending of the parts was:

“Thank you for the parts for my quartet. – But you write – and to my great surprise – that no score will be printed for the quartet [...] In Haydn’s and Mozart’s time one could still, at a pinch, publish the parts alone; for if one had any close familiarity with these men’s styles one could more or less guess at most things by reading through a first violin part. But this will not do any more. It would be rather like publishing a drama in the form of the separate actors’ parts!! So rather publish the score alone – in that case one can at least write the parts out if one likes the piece and wants to play it.”<sup>110</sup>

107 *Berlingske Tidende*, 29.4.1892.

108 Cf. Kai Christensen, *op. cit.*, p. 523.

109 Letter of 14.6.1892 (DK-Kk, Wilhelm Hansen Arkivet, correspondence, 1912-35, K-R).

110 Letter of 18.6.1892 (DK-Kk, Wilhelm Hansen Arkivet, correspondence 1912-1935, K-R).

os endnu mere igaar, og at den tør betragtes som et ganske ualmindeligt Arbejde af en ung Mand midt i Tyverne.”<sup>107</sup>

Kvartetten i f-mol blev et af Carl Niensens mest spillede kammermusikværker, ikke bare i Danmark, men også i og uden for Europa, blandt andet i Amsterdam, Rotterdam, Berlin, Leipzig, Manchester, Mexico og Buenos Aires. Carl Nielsen tilegnede den Anton Svendsen, som med sin kvartet, Neruda-kvartetten, opførte den adskillige gange i Kammermusikforeningen.<sup>108</sup>

I sommeren efter de første opførelser i København forhandlede Carl Nielsen med Wilhelm Hansens Musikforlag om trykning af kvartetten og foretog i denne forbindelse nogle ændringer, hvilket fremgår af følgende brev til Wilhelm Hansen:

“Nu har jeg taget fat paa Omarbejdelsen af nogle Enkeltheder i min Kvartet, og haaber at den vil vinde derved; tabe derved skal den ihvertfald ikke komme til, det kan jeg forsikre med én Haand paa Hjertet og én paa Hovedet.”<sup>109</sup>

I samme brev bad han om at få tilsendt stemmerne, så han kunne overføre tilføjelser deri til partituret, og samtidig spurgte han, hvornår den sidste frist var for indlevering af partitur og stemmer til trykning. Dette spørgsmål blev udgangspunkt for en omfangsrig korrespondance om, hvorvidt partituret skulle trykkes eller ej. Carl Niensens svar på tilsendelsen af stemmerne lød:

“Tak for Stemmerne til min Kvartet. – Men De skriver – og til min største Forbavselse – at der ikke vil blive trykt Partitur til Kvartetten. [...] Paa Haydn’s og Mozart’s Tid kunde det endda tilnød og neppe gaa an at udgive Stemmer alene; thi naar man kjendte disse Mænds Stil noget nærmere, kunde man saa omtrent gætte sig til det meste ved Gjennemlæsningen af en Primo-Violinstemme. Nu gaar det ikke mere. Det svarer omtrent til at udgive et Drama i Rolleskrivninger!! Saa hellere udgive Partitur alene, der kan man dog skrive Stemmerne ud, om man synes om Stykket og faar Lyst til at spille det.”<sup>110</sup>

107 *Berlingske Tidende*, 29.4.1892.

108 Jf. Kai Christensen, *op. cit.*, s. 523.

109 Brev af 14.6.1892 (DK-Kk, Wilhelm Hansen Arkivet, korrespondance, 1912-35, K-R).

110 Brev af 18.6.1892 (DK-Kk, Wilhelm Hansen Arkivet, korrespondance, 1912-1935, K-R).

After several letters,<sup>111</sup> where Carl Nielsen put his case – among other things he wrote at one point “that I did not want my most important work hitherto to be published in parts alone, as I considered this not only very harmful to the dissemination of the piece, but also less than consistent with my position” – Wilhelm Hansen gave in and the work appeared in the winter season of 1892 in both score and parts.

The manuscript sources for the quartet consist of sketches for the fourth movement in Carl Nielsen’s sketchbook,<sup>112</sup> the draft containing sketches and a draft of all four movements, the second movement in different versions, and a fair copy of the whole quartet in an early version. The first edition of the printed score from 1892 has been chosen as the main source, since it represents the last version approved by Carl Nielsen; the editorial work has consisted partly of correcting many errors in the written music, partly of completing missing dynamics and articulation, and this has been done on the main source’s own premises with the parts as guidance. Variants in the fair copy and the draft have been included in the *Editorial Emendations and Alternative Readings* insofar as they have had any significance for the editing.

Elly Bruunshuus Petersen

Q U A R T E T F O R T W O V I O L I N S , V I O L A  
A N D C E L L O I N E F L A T M A J O R ,  
O P U S 1 4

The string quartet, opus 14, was composed in the years 1897-1898, when Carl Nielsen’s thoughts were also occupied with finding a subject for an opera; the outcome of this was *Saul and David*, for which Einar Christiansen had the libretto finished in January 1899. In the summers of 1897 and 1898 Nielsen busied himself with the running of Thygesminde, the farm of his parents-in-law near Kolding, Jutland.

The farming work took up all his time and energy, and in a letter of 8th July 1897 Carl Nielsen thanked Axel Olrik<sup>113</sup> for the receipt of some folk ballads he had intended to set to music; “but must leave it aside for the moment as I have

Efter flere breve,<sup>111</sup> hvor Carl Nielsen talte for sin sag – blandt andet skrev han et sted “at jeg ikke ønskede mit hidtil betydeligste Arbejde udgivet blot i Stemmer, da jeg ansaa det, ikke blot for i høj Grad skadeligt for Udbredelsen af Stykket, men tillige for lidet standsmæssigt.” – bøjede Wilhelm Hansen sig, og værket udkom i vinterhalvåret 1892 både i partitur og stemmer.

De håndskrevne kilder til kvartetten opus 5 består af skitser til fjerde sats i Carl Niensens skitsebog,<sup>112</sup> kladden indeholdende skitser og kladde til alle fire satser, anden sats i forskellige versioner samt en renskrift af hele kvartetten i en tidlig version. Førsteudgaven af det trykte partitur fra 1892 er valgt til hovedkilde, da det repræsenterer den af Carl Nielsen sidst godkendte version; revisionsarbejdet har dels bestået i at rette mange nodefejl, dels i at komplettere manglende dynamik og artikulation, hvilket er gjort på hovedkildens egne præmisser med stemmerne som vejledere. Varianter i renskriften og kladden er medtaget i *Editorial Emendations and Alternative Readings* i den udstrækning, de har haft betydning for revisionen.

Elly Bruunshuus Petersen

K V A R T E T F O R T O V I O L I N E R ,  
B R A T S C H O G C E L L O I E S D U R ,  
O P U S 1 4

Strygekvartet opus 14 er komponeret i årene 1897-1898, hvor Carl Niensens tanker også var beskæftiget med at finde et emne til en opera; det endte med at blive *Saul og David*, hvortil Einar Christiansen havde librettoen færdig i januar 1899. Somrene 1897 og 1898 var Carl Nielsen praktisk engageret i driften af Thygesminde, hans svigerforældres gård ved Kolding.

Landbrugsarbejdet tog al hans tid og energi, og i et brev af 8. juli 1897 takkede Carl Nielsen Axel Olrik<sup>113</sup> for modtagelsen af nogle folkeviser, som han havde tænkt sig at sætte i musik, “men maa lade det bero foreløbig da jeg har et

111 Breve af 24.6., 15.7. og 21.7.1892, (DK-Kk, Wilhelm Hansen Arkivet, korrespondance, 1912-1935, K-R.).

112 Kilde **F**, for yderligere oplysninger henvises til *Sources*, s. 255f.

113 (1864-1917), dansk folkemindeforsker og litteraturhistoriker, nær ven af Carl Nielsen.

111 Letters of 24.6, 15.7 and 21.7.1892, (DK-Kk, Wilhelm Hansen Arkivet, correspondence 1912-1935, K-R.).

112 Source **F**; for further information see *Sources*, pp. 255f.

113 (1864-1917), Danish folklorist and literary historian, close friend of Nielsen.

a major task in hand that takes up all my musical thoughts.”<sup>114</sup>  
After two summers of toil Carl Nielsen’s career as a farmer ended, and the farm was sold in 1899.

The composition of the E flat major quartet was probably begun after the summer holiday of 1897. The first movement was finished in December 1897, and in his diary he noted on 6th January 1898:

“Finished the work on the 1<sup>st</sup> movement of a quartet in E flat major in December 97. Working on the Andante at present.”<sup>115</sup>

Six months were to pass before the work was in progress again; on 14th July 1898 he wrote from Thygesminde to Anne Marie:

“Now I think I can work, and have got to grips very well with a brand new theme; not the one you heard, but a hearty, manly, happy one that will surely become something. I wish you could hear it now at the beginning; you often say just the right thing. The children are singing it already and I always consider that to be a good sign.”<sup>116</sup>

But Carl Nielsen’s optimism was not matched by reality, as can be seen from the following correspondence between him and his wife. The very next day, 15th July 1898, he writes:

Carl to Anne Marie:

“Are you coming next week?



That would be wonderful! For now I’m stuck in my quartet and miss a pulse of life that would get the ‘Maschinen’ going again.”<sup>117</sup>

Anne Marie to Carl, 29th July 1898:

“My own little dear. How are things going with you, is the work getting along?”<sup>118</sup>

Carl to Anne Marie, 29th July 1898:

“My work is still going rather slowly, yet moving forward a little.”<sup>119</sup>

større Arbejde for som tager alle Musiktanker.”<sup>114</sup> Efter to somres slid endte Carl Niensens karriere som landmand, og gården blev solgt i 1899.

Kompositionen af Es-dur kvartetten er sandsynligvis påbegyndt efter sommerferien 1897. Første sats var færdig i december 1897, og i dagbogen noterede han den 6. januar 1898:

“Sluttede Arbejdet paa 1<sup>ste</sup> Sats af en Kvartet i Es Dur i December 97. Arbejder paa Andanten for Tiden.”<sup>115</sup>

Der skulle gå et halvt år, før der kom gang i værket igen; den 14. juli 1898 skrev han fra Thygesminde til Anne Marie:

“Nu tror jeg godt jeg kan arbejde og jeg har faaet ganske godt fat med et helt nyt Thema; ikke det, Du hørte men et frejdigt, mandigt-glad som nok skal blive til noget. Jeg vilde ønske Du kunde høre det nu i Begyndelsen; Du siger tit et træffende Ord. Børnene synger det allerede og det finder jeg altid er et godt Tegn.”<sup>116</sup>

Carl Niensens optimisme stod dog ikke mål med virkeligheden, hvilket kan ses af følgende korrespondance mellem ham og hans hustru. Allerede dagen efter, 15. juli 1898, hedder det:

Carl til Anne Marie:

“Kommer Du i næste Uge?



Det var dejligt! Nu sidder jeg nemlig fast i min Kvartet og savner et Livets Pulsslag som atter vil sætte Gang i ‘Maschinen’.”<sup>117</sup>

Anne Marie til Carl, 29. juli 1898:

“Min egen lille Kjereste. Hvordan går det Dig vil det skride med Arbejdet.”<sup>118</sup>

Carl til Anne Marie, 29. juli 1898:

“Mit Arbejde gaar noget trægt endnu men dog lidt fremad.”<sup>119</sup>

114 DK-Folkemindesamlingen, 1917/125.

115 Quoted from Torben Schousboe, *op. cit.*, p. 152.

116 Quoted from Torben Schousboe, *op. cit.*, p. 157.

117 *ibid.*

118 DK-Kk, CNA, I.A.a.1.

119 DK-Kk, CNA, II.A.a.1.

114 DK-Folkemindesamlingen, 1917/125.

115 Citeret efter Torben Schousboe, *op. cit.*, s.152.

116 Citeret efter Torben Schousboe, *op. cit.*, s. 157.

117 *ibid.*

118 DK-Kk, CNA, I.A.a.1.

119 DK-Kk, CNA, II.A.a.1.



Carl to Anne Marie, 1st August 1898:

“Now my work is going rather better and I believe I am picking up speed as I go.”<sup>120</sup>

Anne Marie to Carl, 2nd August 1898:

“Won’t you see and get your Finale finished, and I’ll be busy with my horse and then after this we’ll spend the summer together, won’t we, my own dearest – never again like this year.”<sup>121</sup>

It is part of the story of the genesis of the work that the third and the fourth movement had to be fair-copied twice. Carl Nielsen himself gave an account of the episode many years later in an article in *Nationaltidende* on 8th June 1925:

“I had composed a string quartet. The first two movements had already been copied by the music copyist; I had tried them out with my comrades, and we agreed that it was a work with which I had made a great effort. Now I also had the last two movements finished, so packed it all into a large roll, took my bike and set off along Gothersgade towards Nørrevold, where the music copyist lived. When I got to Rosenborg Brøndanstalt, I saw a vehicle with two horses, one of which had fallen over and lay floundering with its legs in over the pavement. The driver looked very helpless, as the horse had ended up lying in a strange lopsided position. Since as a young man I had worked with horses and had often myself been a driver, I jumped off my bike, put it up against the Brøndanstalt, pressed my music roll into the hands of a boy who was standing in the crowd, and asked him to hold it for a moment. It was only the work of a couple of minutes to cut one of the traces of the cart over, get a horse blanket under the forelegs of the horse and get it up on its legs; but when I got back the boy had vanished, probably into the Vognmagergade area, with my great work. I rode home in despair and told my wife about my loss. Then she got the idea that we should go up into the neighbourhood and arouse some attention about the matter among the young people of the streets, and in time we succeeded in gathering a very large crowd to whom we announced that whoever could find the boy with the roll of music would get a large reward [...] I never got my work back, but had to reconstruct it laboriously from various notes and sketches and from memory.”<sup>122</sup>

However, he did not have to start from scratch again. He must still have had the draft of the music, which is identical in its

120 Quoted from Torben Schousboe, *op. cit.*, p. 158.

121 *ibid.*

122 Quoted from John Fellow, *op. cit.*, pp. 337-338.

Carl til Anne Marie, 1. august 1898:

“Nu gaar mit Arbejde noget bedre og jeg tænker at faa Fart efterhaanden.”<sup>120</sup>

Anne Marie til Carl, 2. august 1898:

“Kan Du nu se at få Din Finale færdig så skal jeg være flittig med min Hest og så vil vi herefter holde Sommer sammen ikke sandt min egen Kjæreste aldrig mere sådan som i År.”<sup>121</sup>

Det hører med til værkets tilblivelseshistorie, at tredje og fjerde sats måtte renskrives to gange. Carl Nielsen berettede selv om episoden mange år senere i en kronik i *Nationaltidende* den 8. juni 1925:

“Jeg havde komponeret en Strygekvartet. De to første Sætter var allerede kopierede af Nodeskriveren; jeg havde prøvet dem med mine Kammerater, og vi var enige om, at det var et Arbejde, hvormed jeg havde gjort mig stor Umage. Nu havde jeg ogsaa de to sidste Sætter færdige, pakkede saa det hele ind i en stor Rulle, tog min Cykle og begav mig ud ad Gothersgade mod Nørrevold, hvor Nodeskriveren boede. Da jeg kom til Rosenborg Brøndanstalt, saa jeg et Køretøj med 2 Heste, hvoraf den ene var falden omkuld og laa og sprællede med Benene ind over Fortovet. Kusken saa meget hjælpeløs ud, da Hesten var kommet til at ligge i en underlig Skraastilling. Da jeg som ung har omgaaedes Heste, og ofte selv har været Kusk, sprang jeg af min Cykle, satte den op mod Brøndanstalten, stak en Dreng, der stod i Opløbet, min Noderulle i Haanden og bad ham holde den et Øjeblik. Det var kun et Par Minuters Sag at skære Køretøjets ene Skagle over, faa et Dækken lagt under Forbenene paa Hesten og faa den rejst over Ende; men da jeg vendte tilbage, var Drengen forsvundet, sandsynligvis ind i Vognmagergadekvarteret, med mit store Arbejde. Jeg kørte fortvivlet hjem og fortalte min Hustru om mit Tab. Saa fik hun den Tanke, at vi skulde gaa op i Kvarteret og vække Opmærksomhed for Sagen hos Gadens Ungdom, og det lykkedes os ogsaa efterhaanden at samle en hel stor Klynge, overfor hvilken vi bekendtgjorde, at den, der kunde finde Drengen med Noderullen, skulde faa en stor Findeløn [...] Jeg fik imidlertid aldrig mit Arbejde, men maatte møjsommeligt rekonstruere det efter forskellige Lapper og Skitser og Hukommelsen.”<sup>122</sup>

Han måtte dog ikke begynde helt forfra. Kladden med de rå noder, som i sin struktur er identisk med den trykte udgave,

120 Citeret efter Torben Schousboe, *op. cit.*, s. 158.

121 *ibid.*

122 Citeret efter John Fellow, *op. cit.*, s. 337-338.

structure to the printed edition, since it has been preserved completely in the Royal Library. Apart from the recopying of the music from his draft, the work Nielsen had to do “from various notes and sketches and from memory” consisted of the reconstruction of dynamics, articulation and bowing, a big enough job, but not as bad as if he had to begin all over again on the composition. It is not evident from the available source material when he finished composing the whole work.

The quartet was given its first performance in Our Society (Vor Forening) on 1st May 1899 with Anton Svendsen, Ludvig Holm, Frederik Marke and Ejler Jensen as performers.<sup>123</sup> It is unlikely that there are any reviews of this concert, since it probably took place in a private context; only in connection with a concert on 4th October 1901<sup>124</sup> are we told anything about the audience’s reception of the work. According to *Dannebrog* there was a performance in 1900, since the reviewer Leopold Rosenfeld began his review of the work as follows: “I heard this new string quartet one evening last year in one of the ‘Dansk Komponistsamfund’ evenings.”<sup>125</sup> The Danish Composers’ Society (Dansk Komponistsamfund) was founded on 15th October 1900 in order to discuss at monthly meetings how performances of Danish music could be promoted.<sup>126</sup> The E flat major quartet may very well have been performed at one of these meetings, but since they were held privately, it has not been possible to confirm this from programmes or reviews.

The concert on 4th October took place in the small hall of the Odd Fellow Palæ in the first chamber music concert given by the newly founded Høeberg Quartet, consisting of Georg Høeberg, Louis Witzansky, Anton Bloch and Ernst Høeberg. The musicians were generally praised but opinions varied on the work. Among other things Gustav Hetsch wrote of the first movement in *Nationaltidende*: “It appears to belong to the kind of music that is splendid to read on the lined music paper, but in the event it sounds frightful. The few moments where we grasped the musical point were drowned out by the other cacophonous babble.”<sup>127</sup>

In *Adresseavisen Kjøbenhavn* the first movement was described as “cacophonous”,<sup>128</sup> and it is clear from the reviews in *Kristeligt Dagblad* that “as regards Carl Nielsen’s quartet, we

må han stadig have haft, idet den er overleveret komplet i Det Kongelige Bibliotek. Ud over afskriften af selve noderne bestod arbejdet “efter forskellige Lapper og Skitser og Hukommelsen” i rekonstruktion af dynamik, artikulation og buesætning; et nok så stort arbejde, men dog ikke så slemt, som hvis han skulle begynde helt forfra på kompositionen. Det fremgår ikke af det forhåndenværende kildemateriale, hvornår han blev færdig med at komponere hele værket.

Kvartetten fik sin første opførelse i Vor Forening den 1. maj 1899 med Anton Svendsen, Ludvig Holm, Frederik Marke og Ejler Jensen som medvirkende.<sup>123</sup> Der foreligger næppe nogen anmeldelser af denne koncert, da den formentlig fandt sted under private former; det er først i forbindelse med en koncert den 4. oktober 1901,<sup>124</sup> at vi får noget at vide om publikums modtagelse af værket. Ifølge *Dannebrog* skulle der have været en opførelse i 1900, idet anmelderen Leopold Rosenfeld indledte sin anmeldelse af værket således: “Denne nye Strygekvartet hørte jeg en Aften i Fjor i en af ‘Dansk Komponistsamfund’s Aftener.”<sup>125</sup> Dansk Komponistsamfund blev stiftet 15. oktober 1900 for ved månedlige møder at diskutere, hvorledes opførelser af dansk musik kunne fremmes.<sup>126</sup> Es-dur kvartetten kan meget vel tænkes opført ved et af disse møder, men da disse fandt sted under private former, har det ikke været muligt at få bekræftet dette via programmer eller anmeldelser.

Koncerten den 4. oktober fandt sted i Odd Fellow Palæets Mindre Sal ved den første kammermusikkoncert med den nystiftede Høeberg-kvartet, bestående af Georg Høeberg, Louis Witzansky, Anton Bloch og Ernst Høeberg. Musikerne fik generelt rosende omtale, mens der var delte meninger om værket. Blandt andet skrev Gustav Hetsch om første sats i *Nationaltidende*: “Den hører vistnok til den Slags Musik, der er glimrende at læse paa det stregede Nodepapir, men i hvert Fald klinger den hæsliig. De enkelte Øjeblikke, hvor vi fattede den musikalske Mening, druknede i det øvrige ildelydende Kaudervælsk.”<sup>127</sup>

I *Adresseavisen Kjøbenhavn* betegnedes førstesatsen som “ildelydende”,<sup>128</sup> og af anmeldelsen i *Kristeligt Dagblad* fremgår, at “Hvad Carl Niensens Kvartet angaar, maa vi bekende vor totale Mangel paa Evne til at forstaa blot det allermindeste af den: for os lød det som et Virvar af Toner uden Mening eller

123 Carl Nielsen Programme Collection, DK-Kk, CNA, I.E.b.1.  
124 Cf. programme for the concert of 4.10.1901 in the Odd Fellow Palæ (DK-Kk, Småtrykssamlingen).  
125 *Dannebrog*, 5.10.1901.  
126 Cf. Claus Røllum-Larsen, *Impulser i Københavns koncertrepertoire 1900-1935*, Copenhagen 2002, vol. 1, pp. 118-119. The discussions resulted in the foundation of Dansk Koncertforening on 8.6.1901.  
127 *Nationaltidende*, 5.10.1901.  
128 *Adresseavisen Kjøbenhavn*, 5.10.1901.

123 Carl Niensens programsamling, DK-Kk, CNA, I.E.b.1.  
124 Jf. program for koncerten 4.10.1901 i Odd Fellow Palæet (DK-Kk, Småtrykssamlingen).  
125 *Dannebrog*, 5.10.1901.  
126 Jf. Claus Røllum-Larsen, *Impulser i Københavns koncertrepertoire 1900-1935*, København 2002, bd. 1, s. 118-119. Diskussionerne mundede ud i stiftelsen af Dansk Koncertforening 8.6.1901.  
127 *Nationaltidende*, 5.10.1901.  
128 *Adresseavisen Kjøbenhavn*, 5.10.1901.

must confess our total inability to understand even the slightest part of it: for it sounded like a confusion of notes with no meaning or coherence.”<sup>129</sup> The general attitude was that the first movement was too difficult to understand, while the other movements were reasonably well received, especially the second movement, about which Gustav Hetsch wrote:

“The Andante, which is quite elevated in its mood, is especially borne up by breadth of poetical vision; there is a wide horizon, a wealth of stars in the firmament and lofty cypresses in this music, which is so modern that it reaches back for the broad lines and simple colours of the past.”<sup>130</sup>

It is interesting to see how the attitude to the work colours different views of the same event. In *Kristeligt Dagblad*, which has the most negative review, one reads:

“The four able artists did their utmost and gave it as exemplary a performance as one could imagine, yet it was only very restrained applause that it could force from the audience.”<sup>131</sup>

– while on the other hand Charles Kjerulf in *Politiken* ended his generally highly laudatory discussion of the work with: “The quartet was greeted with strong applause and the players were called out.”<sup>132</sup>

A review in *Illustreret Tidende* is quoted in its entirety here because the reviewer, Hother Ploug, draws parallels with other Danish composers and questions the audience’s ability to listen, and thus characterizes Carl Nielsen’s quartet as an innovation amidst the established music of the time:

“In the first of the Høeberg brothers’ chamber music soirées a new string quartet by *Carl Nielsen*, No. 4 in E flat major, was performed; it has been published almost simultaneously in score by Wilhelm Hansens Forlag. A strange work, like everything that has come from his hand, but more a work for connoisseurs than for the general public. In particular, the energetic first allegro with its enclosed structure and the highly convoluted contrapuntal work proved caviar to the general. At the concert it was rather above the heads of people, and very few of them understood any of it. This is regrettable, inasmuch as the piece is a rare bird in Danish music. We are not used to having much form

Sammenhæng.”<sup>129</sup> Den generelle holdning var, at førstesatsen var for vanskelig at forstå, mens man tog rimelig pænt imod de øvrige satser, specielt anden sats, om hvilken Gustav Hetsch skrev:

“Særlig Andanten, der er helt ophøjet i sin Stemning, baaret af poetisk Storsyn; der er vid Horisont, Stjernevimmel paa Himlen og ranke Cypresser i denne Musik, der er saa moderne, at den griber tilbage efter Fortidens brede Linier og enkle Farver.”<sup>130</sup>

Det er interessant at se, hvorledes holdningen til værket farver flere personers opfattelse af den samme begivenhed. I *Kristeligt Dagblad*, som har den mest negative anmeldelse, står der:

“De fire dygtige Kunstnere gjorde deres yderste og gav den en saa mønsterværdig Udførelse, som tænkes kunde, men det var dog kun et meget behersket Bifald, de afnødte Publikum.”<sup>131</sup>

mens derimod Charles Kjerulf i *Politiken* sluttede sin – i øvrigt meget rosende – omtale af værket med: “Kvartetten hilstes med stærk Applaus og Fremkaldelse af de Spillende.”<sup>132</sup>

En anmeldelse i *Illustreret Tidende* bringes i sin helhed, fordi anmelderen, Hother Ploug, drager sammenligninger med andre danske komponister og sætter spørgsmålstegn ved publikums evne til at lytte, og på denne måde karakteriserer han Carl Niensens kvartet som en nyskabelse midt i det bestående:

“Paa den første af Brødrene Høebergs Kammermusiksoireer opførtes en ny Strygekvarter af *Carl Nielsen*, Nr. 4 i Es-dur, der omtrent samtidigt er udkommet i Partitur paa Wilhelm Hansens Forlag. Et mærkeligt Arbejde som alt hvad der kommer fra denne Haand, men mere et Arbejde for Kendere end for det bredere Publikum. Navnlig den energiske Førsteallegro med sin sluttede Bygning og det stærkt slyngede kontrapunktiske Arbejde viste sig som Kaviar for Hoben. Den gik paa Koncerten nærmest hen over Hovederne paa Folk, og kun de allerfærreste opfattede noget af den. Dette er beklageligt, forsaavidt som Talen her er om et Stykke, der er en sjælden Fugl i dansk Musik. Form og Arkitektur plejer vi ikke at have meget af i vor Kunst; vor eneste større Symfoniker i Fortiden, Gade, har ikke

129 *Kristeligt Dagblad*, 7.10.1901.

130 *Nationaltidende*, 5.10.1901.

131 *Kristeligt Dagblad*, 7.10.1901.

132 *Politiken*, 5.10.1901.

129 *Kristeligt Dagblad*, 7.10.1901.

130 *Nationaltidende*, 5.10.1901.

131 *Kristeligt Dagblad*, 7.10.1901.

132 *Politiken*, 5.10.1901.

and architecture in our art; our only major symphonist in the past, Gade, did not have his strength in this area; and our other composers, whether they are called Weyse or Hartmann, Heise or Lange-Müller, are more masters of the small-scale form. Here we meet a young Danish composer with a sense of form and the sculptural that is not strongly evident in many others at present than perhaps Johan Svendsen, and people are repelled by it. In a way this is explicable enough: when one is bottle-fed day in and day out with 'romances' and romance-like music, in the end one loses the feeling for stronger fare. Fortunately, though, the artist was able to grip people with the beautiful Adagio, a highly substantial piece of music which combines with its broad melodiousness the advantage of being completely devoid of the small muddinesses from which Carl Nielsen's part-writing not rarely suffers to the great vexation of the establishment. Likewise the brisk but hardly as substantial Scherzo struck home, as well as the powerful Finale."<sup>133</sup>

The quartet, opus 14, was played many times in Carl Nielsen's lifetime by both the Høeberg Quartet and the Breuning-Bache Quartet,<sup>134</sup> and by other quartets with among others Peder Møller<sup>135</sup> and Emil Telmányi on first violin in the Chamber Music Society and in other music societies in various parts of Denmark and abroad,<sup>136</sup> and as with other works the Danish public took it to their hearts and in time understood the "rare bird" better. In 1925 the quartet was performed at the first of three concerts in the ceremonial hall of the University on the occasion of the composer's sixtieth birthday, and the review in *Politiken* described the work as follows:

"The E flat major quartet and its indisputable mastery, his greatest triumph in this music genre, powerful and manly, profoundly poetic, gracefully pastoral, courageously ambitious."<sup>137</sup>

Outside Denmark it appears that people were more understanding of the work from the outset, as is evident from the

sin Styrke paa dette Punkt; og vore andre Komponister ere, hvad enten de hedder Weyse eller Hartmann, Heise eller Lange-Müller, nærmest den lille Forms Mestre. Her møder vi en ung dansk Komponist med en Sans for Form og Plastik, som i Nutidens ikke mange andre end maaske Johan Svendsen har saa stærkt inde, og saa frastødes Folk derved. Paa en Maade er dette forklarligt nok: naar man Dag ud og Dag ind opflaskes med Romancer og romanceagtig Musik, saa forliser man tilsidst Sansen for kraftigere Kost. Heldigvis lykkedes det dog Kunstneren at faa Tag i Folk ved den skønne Adagio, et saare betydeligt Stykke Musik, der ved Siden af sin brede Melodiositet forbinder det Fortrin at være kemisk frit for de Smaagrums-serier, Carl Niensens Stemmeføring ikke sjældent lider af til saa stor Forargelse for de Folk paa Bjerget. I lige Maade slog den kvikke, men næppe saa betydelige Sherzo an og den kraftfulde Finale."<sup>133</sup>

Kvartetten opus 14 blev spillet mange gange i Carl Niensens levetid både af Høeberg-kvartetten og Breuning-Bache kvartetten<sup>134</sup> samt af andre kvartetter med blandt andre Peder Møller<sup>135</sup> og Emil Telmányi på førsteviolinen i Kammermusikforeningen og i andre musikforeninger rundt om i Danmark og i udlandet,<sup>136</sup> og i lighed med andre værker tog det danske publikum den til sig og forstod med tiden den "sjældne Fugl" bedre. I 1925 opførtes kvartetten på den første af tre koncerter i Universitetets Solennitetssal i anledning af komponistens 60-års dag, og i anmeldelsen i *Politiken* karakteriseres værket således:

"Es-dur Kvartetten og dens uomtvistelige Mesterskab, hans største Triumf i denne Musikart, mægtig og mandig, dybt poetisk, yndefuld pastoral, modigt fremadstormende."<sup>137</sup>

I udlandet var man tilsyneladende fra første færd mere forstående overfor værket, hvilket fremgår af det følgende. I en

133 *Illustreret Tidende*, 24.11.1901.

134 The quartet took its name from the first violinist Gunna Breuning-Storm (1891-1966) and the cellist Paulus Bache (1882-1956). Performances abroad by the Breuning-Bache Quartet included Helsinki 1921 and Paris 1923.

135 Danish violinist (1877-1940), who gave the first performance of Carl Nielsen's Violin Concerto on 28.2.1912.

136 Cf. Kai Christensen, *op. cit.* Performance of op. 14 by the Høeberg Quartet in *Kammermusikforeningen* 15.10.1901, 1.12.1902; in *Privat Kammermusikforening* 21.11.1902 (DK-Kk, Småtrykssamlingen). Peder Møller played vl.1 in performances on 3.3.1917, 4.10.1923 and 30.11.1925 and Emil Telmányi in the Casino concert hall on 27.3.1919.

137 *Politiken*, 22.11.1925.

133 *Illustreret Tidende*, 24.11.1901.

134 Kvartetten tog sit navn efter førsteviolinst Gunna Breuning-Storm (1891-1966) og cellist Paulus Bache (1882-1956). Af udenlandske opførelser med Breuning-Bache Kvartetten skal nævnes Helsingfors 1921 og Paris 1923.

135 Violinist (1877-1940), uropførte Carl Niensens violinkoncert 28.2.1912.

136 Jf. Kai Christensen, *op. cit.* opførtes op.14 af Høeberg Kvartetten i Kammermusikforeningen 15.10.1901, 1.12.1902; i Privat Kammermusikforening 21.11.1902 (DK-Kk, Småtrykssamlingen). Peder Møller spillede vl.1 ved opførelser 3.3.1917 og 4.10.1923, 30.11.1925 og Emil Telmányi i Casinos koncertsal 27.3.1919.

137 *Politiken*, 22.11.1925.



following. An advertisement for Carl Nielsen's compositions quotes a review in *Allgemeine Zeitung* from 7th March 1902:

"The instruments are given independent treatment throughout; everywhere life prevails, although the melodic line and phrasing exhibit great self-will. The clearest example of this is the slow movement with its fountain of melody and joyful inwardness. When it comes to richness of ideas the first movement is probably the finest. As far as the musical ideas are concerned, the last movement is not wholly successful, although in its form it exhibits both succinctness and mastery. At all events the work is noteworthy."<sup>138</sup>

In the same place, *Musikalisches Wochenblatt* from 16th October 1902 is also quoted with words acknowledging Carl Nielsen's feeling for chamber music:

"In the string quartet opus 14 it was mostly the slow movement that appealed to me: a deeply felt harmonious form with intense melodic treatment. In particular I consider the composer's contrapuntal skills and his mastery of the quartet style deserving of praise."<sup>139</sup>

These reviews were in the nature of things selected for advertising purposes and may not be representative of the general view abroad, but they show us that there was a certain level of understanding for Carl Nielsen in Germany.

The score of the string quartet, opus 14, appeared together with that of the quartet in G minor, opus 13, in December 1900 published by Wilhelm Hansens Musikforlag.<sup>140</sup> The work had taken a long time to be printed: Nielsen had submitted the score to the publisher before the summer of 1899,<sup>141</sup> and it was not until 24th January 1900 that he received the following letter from them, while he was with his wife in Rome on one of the study trips funded by the State:<sup>142</sup>

138 Quoted from an undated advertisement: "Wilhelm Hansen, Musik-Verlag. Kopenhagen & Leipzig. Kompositionen von Carl Nielsen." (DK-Kk, CNA, I.E.b.1a).

139 *Ibid.*

140 Cf. Torben Schousboe, *op. cit.*, p. 160.

141 Cf. the plate numbers, 12573: Op. 14 and 12574: Op. 13 in Wilhelm Hansen's Engraver's Book, 11494-13689, deposited at the Royal Library.

142 According to Torben Schousboe, *op. cit.*, Anne Marie Carl-Nielsen had at the same time received the grant *Kauffmanns Legat*; the stay abroad lasted from December 1899 until July 1900.

reklame for Carl Niensens kompositioner citeres en anmeldelse i *Allgemeine Zeitung* fra den 7. marts 1902:

"Die Instrumente sind durchweg selbständig behandelt, überall herrscht Leben, freilich auch viel Eigenwilligkeit in der Zeichnung und Phrasierung. Am klarsten gibt sich in dieser Hinsicht der langsame Satz, der von quellender Melodik und gemütvoller Innerlichkeit ist. In der Erfindung am vornehmsten ist wohl der erste Satz. Nicht ganz so glücklich ist – was das Gedankenmaterial betrifft – der letzte Satz, der dagegen wieder in der Struktur Knappheit und des Komponisten Formgewandtheit zeigt. Das Werk ist in jedem Fall eine beachtenswerte Erscheinung."<sup>138</sup>

Sammesteds citeres også *Musikalisches Wochenblatt*, fra 16. oktober 1902 med anerkendende ord om Carl Niensens sans for det kammermusikalske:

"Aus dem Streich-Quartette Op 14 sagte mir der langsame Satz am meisten zu, ein tief empfundenes, harmonisches Gebilde von intensiver Melodik. Sehr zu loben finde ich die contrapunctische Gewandtheit des Componisten und seine treffliche Behandlung des Quartettstiles."<sup>139</sup>

Disse anmeldelser er ifølge sagens natur udvalgt i reklameøjemed og behøver ikke at være dækkende for den almindelige opfattelse i udlandet, men de er dog et udtryk for forståelse af Carl Nielsen i Tyskland.

Partituret til strygekvartetten opus 14 udkom sammen med Kvartet i g-mol, opus 13 i december 1900 på Wilhelm Hansens Musikforlag.<sup>140</sup> Arbejdet var længe undervejs, idet han allerede indleverede partiturerne til forlaget før sommeren 1899,<sup>141</sup> og først den 24. januar 1900 modtog han følgende brev fra forlaget, mens han befandt sig sammen med sin hustru i Rom på et af staten finansieret studieophold:<sup>142</sup>

138 Citeret efter en udateret reklame: "Wilhelm Hansen, Musik-Verlag. Kopenhagen & Leipzig. Kompositionen von Carl Nielsen." (DK-Kk, CNA, I.E.b.1a).

139 *Ibid.*

140 Jf. Torben Schousboe, *op. cit.*, s. 160.

141 Jf. pladenumrene, 12573: Op. 14 og 12574: Op. 13 i Wilhelm Hansens Stickerbog, 11494-13689, deponeret på Det Kongelige Bibliotek.

142 Ifølge Torben Schousboe, *op. cit.*, havde Anne Marie Carl-Nielsen samtidigt modtaget *Kauffmanns Legat*; opholdet i udlandet varede fra december 1899 til juli 1900.

“The engraving of the quartet no. 3 will be finished in a few days and after Bohlmann has read the 1<sup>st</sup> proofs I will send it to you.”<sup>143</sup>

and a good three months later, on 5th May 1900:

“Quite some time ago we sent you the proofs of the two string quartets. I hope you have received them safely?”<sup>144</sup>

An undated note in the diary from the tour to Italy in 1900 must be related to the proofreading of opus 14, and it would appear that Carl Nielsen had his fair copy with him:

“New Quartet

Piu mosso a tempo 2 places in 1<sup>st</sup> Allegro. Fingering and bowing must not be omitted. Sul A.D.G. etc.

Miss Nielsen Via Umbria N<sup>o</sup> 7 (Intrata 12).”<sup>145</sup>

It is not clear from the note whether “Miss Nielsen” has read the proofs or whether her name and address have been noted for some other reason. The comment that the fingering and bowing must not be omitted shows that Nielsen is very concerned with the sonority as such.

According to Wilhelm Hansen’s engraver’s books C.G. Bohlmann read the first proofs of both works<sup>146</sup> and in *Orkesterforeningens Medlemsblad* (no. 4, April 1908), on the occasion of his seventieth birthday, Carl Nielsen offered the following description of him as a proof-reader:

“His questions about the proofs are often highly instructive. In the nature of things he cannot criticize or make direct suggestions, but behind his little questions and remarks, often put in the most charming way, he is revealed as a quiet, fine, shrewd and sincere artist – especially, as mentioned, in anything to do with the instrumentation.”<sup>147</sup>

C.G. Bohlman’s skill and his thorough proof-reading is reflected in the printed edition, which is almost without misprints, unlike the string quartet in F minor, opus 5, where Carl Nielsen himself read the proofs.

143 DK-Kk, Wilhelm Hansens Arkiv, correspondance 1915-1935. No. 3 refers to op. 13 or 14, No. 1 must be assumed to be op. 5 published in 1892.

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

145 DK-Kk, CNA, I.C.2. (1900-1910). *piú mosso* is indicated in the first movement at b. 56 and b. 278, *a tempo* at b. 78 and b. 298.

146 Cf. Wilhelm Hansen, Engraver’s Book, 11494-13689, deposited at the Royal Library; C.G. Bohlmann (1838-1920).

147 Quoted from John Fellow, *op. cit.*, p. 118.

“Kvartetten Nr. 3 er færdig-stukken om nogle Dage, og efter Bohlmann har læst 1<sup>ste</sup> Kor. sender jeg den til Dig.”<sup>143</sup>

og godt og vel tre måneder senere, den 5. maj 1900:

“For længere Tid siden tilsendte vi Dem Korrekturaftryk af de to Strygekvartetter. De ere vel forhaabentligt komne Dem rigtigt i Hænde?”<sup>144</sup>

Et udateret notat i dagbogen fra turen til Italien år 1900 må have tilknytning til korrekturen af opus 14, og det kan se ud som om Carl Nielsen har haft sin renskrift med sig:

“Nye Kvartet

Piu mosso a tempo 2 Steder i 1<sup>st</sup> Allegro. Fingersætning og Strøg maa ikke udelades. Sul A.D.G. o.s.v.

Frk Nielsen Via Umbria N<sup>o</sup> 7 (Intrata 12).”<sup>145</sup>

Det fremgår ikke af notatet, om den nævnte Frk. Nielsen har læst korrekturen eller om hendes navn og adresse er noteret i anden sammenhæng. Bemærkningerne om de spilletekniske anvisninger, som ikke må udelades, viser, at Carl Nielsen er meget bevidst omkring det rent klanglige.

Ifølge Wilhelm Hansens stikkerbøger har C.G. Bohlmann læst førstekorrekturen på begge værker<sup>146</sup> og Carl Nielsen gav i *Orkesterforeningens Medlemsblad* (nr. 4, april 1908) i anledning af hans 70 års fødselsdag følgende karakteristik af ham som korrekturlæser:

“Hans Spørgsmaal paa Korrekturarkene er tit højst belærende. I Følge Sagens Natur kan han ikke kritisere eller foreslaa direkte, men bag hans smaa Spørgsmaal og Bemærkninger, der ofte fremsættes paa den mest indtagende Maade, aabenbarer der sig en paa en Gang stille, fin skarp og oprigtig Kunstner, navnlig, som sagt, i alt, der omfatter Instrumentationen.”<sup>147</sup>

C.G. Bohlmanns dygtighed og grundige korrekturlæsning afspejler sig i den trykte udgave, som på det nærmeste er uden trykfejl i modsætning til Strygekvartetten i f-mol, opus 5, hvor Carl Nielsen selv læste korrektur.

143 DK-Kk, Wilhelm Hansens Arkiv, korrespondance 1915-1935. Nr. 3 henviser til op.13 eller 14, Nr. 1 må formodes at være op. 5 udgivet 1892.

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

145 DK-Kk, CNA, I.C.2. (1900-1910). *piú mosso* findes i første sats t. 56 og t. 278, *a tempo* t. 78 og t. 298.

146 Jf. Wilhelm Hansen, Stikkerbog, 11494-13689, deponeret på Det Kongelige Bibliotek; C.G. Bohlmann (1838-1920).

147 Citeret fra John Fellow, *op. cit.*, s. 118.



The work is dedicated to Edvard Grieg. Carl Nielsen and the Grieg family were close acquaintances and Grieg had already made very positive statements about Carl Nielsen's works,<sup>148</sup> but it has not been possible to find anything beyond this that could shed more light on the composer's reasons for the dedication.

Since the score, as pointed out earlier, was published in 1900, it must be the publication of the parts in October/November 1901 that Hother Ploug refers to in the above-quoted review of 24th November 1901 in *Illustreret Tidende*, which fits chronologically with the first entry on the work in the music register *Dansk Musikfortegnelse* in 1901.<sup>149</sup> The parts were probably engraved after the printed score, since by and large there is agreement between score and parts.

The most important surviving source material consists of the draft, which contains all four movements including many sketches, especially for the fourth movement, and the first edition of the printed score. In the draft Carl Nielsen has not indicated key signatures, while the use of accidentals is highly inconsistent, since sometimes the key signatures are taken for granted and sometimes they are not. These variants have not been included in the *Editorial Emendations and Alternative Readings*. The printing manuscript must be considered lost; the first edition of the printed score has been chosen as the main source, as it is the edition of the work last sanctioned by Carl Nielsen.

A special problem in the editing has been the three notes of the second violin in the fourth movement, bar 367:  $f^{\flat}g^{\flat}a^{\flat}$ . In the main source these are notated in the viola part on the same music lines, but with an alto clef instead of a treble clef, which makes them appear as  $g-a^{\flat}-b^{\flat}$ . In the draft Carl Nielsen has added bb. 366-370 of the cello part on a hand-ruled staff below the viola, and in both violins one can see a semi-breve rest crossed out and the present notes added on their respective staves – all done in one and the same process.<sup>150</sup> Judging from these clear additions and corrections it was Carl Nielsen himself who mistakenly wrote the notes in the viola instead of the second violin in the printing manuscript because of the crookedness of the staves, so in this case we have chosen to follow the draft.

148 Cf. for example the letter of 3.5.1897 about *Hymnus amoris* to Wilhelm Hansen, Musikforlag, quoted in Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 138.

149 The score was not included in *Dansk Musikfortegnelse* in 1900. The parts for op. 13 were included in 1902.

150 See facsimile, p. lxx.

Værket er tilegnet Edvard Grieg. Carl Nielsen og familien Grieg var nære bekendte, og Grieg havde allerede tidligere ytret sig meget positivt om Carl Niensens værker,<sup>148</sup> men det har ikke været muligt at finde noget, der ud over dette kan kaste nærmere lys over komponistens begrundelse for tilegnelsen.

Da partituret som tidligere nævnt udkom år 1900, må det være udgivelsen af stemmerne i oktober/november 1901, som Hother Ploug henviser til i ovenfor citerede anmeldelse fra 24. november 1901 i *Illustreret Tidende*, hvilket tidsmæssigt passer med den første optagelse af værket i *Dansk Musikfortegnelse* i 1901.<sup>149</sup> Stemmerne er formentlig stukket efter det trykte partitur da der i det store og hele er overensstemmelse mellem partitur og stemmer.

Det vigtigste overleverede kildemateriale består af kladden, som indeholder alle fire satser inklusive mange skitser til navnlig fjerde sats, samt førsteudgaven af det trykte partitur. I kladden har Carl Nielsen ikke angivet faste fortegn, men anvendelsen af løse fortegn er meget inkonsekvent, idet de faste fortegn nogle gange forudsættes og andre gange ikke. Disse varianter er ikke medtaget i *Editorial Emendations and Alternative Readings*. Trykforlægget må anses for tabt; førsteudgaven af det trykte partitur er valgt til hovedkilde som den af Carl Nielsen senest sanktionerede udgave af værket.

Et særligt problem ved revisionen har været anden-violinens tre toner i fjerde sats t. 367:  $f^{\flat}g^{\flat}a^{\flat}$ . I hovedkilden er disse noder noteret i bratsch-stemmen på samme nodelinier men med en alt-nøgle i stedet for diskant-nøgle, hvorved de kommer til at fremstå som  $g-a^{\flat}-b$ . I kladden har Carl Nielsen tilføjet cellostemmens t. 366-370 på et håndtegnet system under bratschen, og i begge violiner ses helnodepause overstreg og de nuværende noder tilføjet på deres respektive system – udført i én og samme arbejdsgang.<sup>150</sup> At dømme efter disse entydige tilføjelser og rettelser er det efter alt at dømme Carl Nielsen selv, der i trykforlægget ved en fejltagelse på grund af den skæve struktur i akkoladen har skrevet noderne i bratschen i stedet for i andenviolinen, hvorfor det i dette tilfælde er valgt at følge kladden.

148 Jf. blandt andet brev af 3.5.1897 om *Hymnus amoris* til Wilhelm Hansen, Musikforlag, citeret i Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 138.

149 Partituret blev ikke optaget i *Dansk Musikfortegnelse* i 1900. Stemmerne til op. 13 blev optaget i 1902.

150 Se facsimile, s. lxx.

Most of the editorial work has consisted of completing the dynamics and articulation on the premises of the main source, but the draft has been consulted in cases of doubt.

*Elly Bruunshuus Petersen*

Q U A R T E T F O R T W O V I O L I N S ,  
V I O L A A N D C E L L O I N F M A J O R ,  
O P U S 4 4

Between two major achievements in dramatic music, the opera *Masquerade* and the music for Holger Drachmann's melodrama *Sir Oluf He Rides* – (Hr. Oluf, han rider –), Carl Nielsen composed a chamber music work, the string quartet in F major. The first two movements of the quartet are dated at the beginning of 1906, 9th February and 21st March respectively, while the last two movements were finished in the summer and are end-dated 21st June and 2nd July 1906.

The quartet was given its first performance in private during Carl Nielsen's summer holiday stay with the landowner couple Viggo and Bodil Neergaard at their estate Fuglsang on the island of Lolland. Carl Nielsen had spent the first part of the summer in his summer cottage at Skagen, and from there he wrote on 26th July 1906 to Bodil Neergaard:

“Just before I travelled from Copenhagen I completed a new string quartet; I have had the parts written out and am thus taking them with me to christen them with you. It will be amusing to hear and see Röntgen's new composition; and then Brucken-Fock!”<sup>151</sup>

The quartet was thus given its first performance in the company of good friends at Fuglsang, apparently to the full satisfaction of the composer:

“Today we have played my new quartet and it sounds as I had expected; after all I am becoming quite familiar with the true nature of the string instruments. It is amazing how many years you have to coax and cajole such a delicate creature as a string

<sup>151</sup> DK-Kk, Acc. 2002/11. The musicians mentioned in the letter, who participated in the first performance of the quartet, were the Dutch composer Julius Röntgen (1855-1932), his son, the cellist Engelbert Röntgen (1886-1958) and the composer Gerard von Brucken Fock (1859-1935).

Revisionsarbejdet har i øvrigt for størstedelen bestået af komplettering af dynamik og artikulation, hvilket er gjort på hovedkildens egne præmisser, mens kladden har været konsulteret i tvivlstilfælde.

*Elly Bruunshuus Petersen*

K V A R T E T F O R T O V I O L I N E R ,  
B R A T S C H O G C E L L O I F D U R ,  
O P U S 4 4

I mellem de to store musikdramatiske præstationer, operaen *Maskarade* og skuespilmusikken til Holger Drachmanns melodrama *Hr. Oluf, han rider* -, tog Carl Nielsen sig tid til at komponere et kammermusikalsk værk, nemlig strygekvartetten i F-dur. De to første satser af kvartetten er dateret i begyndelsen af 1906, hhv. 9. februar og 21. marts, mens de to sidste satser blev færdige om sommeren og er slutdateret 21. juni og 2. juli 1906.

Kvartetten fik sin første opførelse under private former under Carl Niensens sommerferieophold hos godsejerparret Viggo og Bodil Neergaard på Fuglsang på Lolland. Første del af sommeren havde Carl Nielsen tilbragt i sit sommerhus på Skagen, og herfra skrev han den 26. juli 1906 til Bodil Neergaard:

“Lige inden jeg rejste fra København fuldendte jeg en ny Strygekvartet jeg har ladet Stemmerne udskrive og tager dem saa med, at jeg kunne holde den over Daaben hos Jer. Det skal blive morsomt at høre og se Röntgens nye Komposition; og saa Brucken-Fock!”<sup>151</sup>

Kvartetten blev altså førsteopført i gode venners lag på Fuglsang, tilsyneladende til komponistens fulde tilfredshed:

“Vi har i dag spillet min nye Kvartet og den klinger som jeg havde ventet mig; jeg kjender jo nu snart Strygeinstrumenternes sande Væsen. Forresten er det forunderligt som man i mange Aar skal lokke og kjæle for et saa sart Væsen som en

<sup>151</sup> DK-Kk, Acc. 2002/11. De i brevet nævnte musikere, der var med til at uropføre kvartetten, var den hollandske komponist Julius Röntgen (1855-1932), hans søn, cellisten Engelbert Röntgen (1886-1958) og komponisten Gerard von Brucken Fock (1859-1935).

quartet before she gives in. Only now do I think I have more or less got the hang of its coy, chaste character.”<sup>152</sup>

On 30th November 1907 the work was given its first public performance in Carl Nielsen’s composition concert in the small hall of the Odd Fellow Palæ.<sup>153</sup> The reception was rather mixed. In *Vort Land* the reviewer Robert Henriques was surprised that the composer had such a broad expressive range:

“If a man who did not already know anything of Carl Nielsen heard his new string quartet in F major and immediately afterwards his melody for Jeppe Aakjær’s brilliant poem ‘Jens Vejmand’, he would swear that these two things had not been written by the same composer [...] In his songs Carl Nielsen as a rule evokes only one mood. He is either sensitive or witty. But in his chamber music he plays on all the registers of his temperament [...]

His last string quartet in F major is, on first acquaintance, not as immediately charming as the F minor quartet, but both pieces have the advantage that the second subject of the final movement is refreshingly natural and of seductive grace. In the first movement of the new quartet one immediately admires the polyphonic dexterity with which the composer expresses himself and the merry bird-twittering sound that gives the piece its own tone. Unlike this fresh approach, the Andante is a piece of cathedral music in the pure Johannes Jørgensen vein, often atmospheric but a little elaborate. It is succeeded by a graceful Allegretto, which wittily cheats the listeners out of anything obvious, yet still does not depart from what is possible to grasp. And then the final movement ends the piece in full harmony with an overall impression that leaves one wanting to renew one’s acquaintance with the interesting work, whose satisfying performance is due to Messrs. Ludvig Holm, Schiørring, Sandby and Ernst Høeberg.”<sup>154</sup>

*Nationaltidende* regarded the quartet as “a new example of the composer’s urge to go his own way”, but also declared that “the value of the musical sustenance was not in reasonable propor-

152 Letter from Carl Nielsen to Henrik Knudsen, 9.8.1906 (DK-Kk, CNA, I.A.c.) Also printed in Irmelin Eggert Møller & Torben Meyer, *op. cit.*, pp. 77-78.

153 The concert also included the first performance of *Strophic Songs*, op. 21, *Symfonisk Suite* for piano, op. 8 and two choral pieces a cappella, *Kom, Gudsengel, stille Død!* and *Sidskensang* (cf. programme in DK-Kk, Småtrykssamlingen).

154 *Vort Land*, 1.12.1907. Review signed “R.H.” (Robert Henriques).

Strygekvartet inden hun gi’r sig. Først nu synes jeg at være kommen nogenlunde overens med dens vigende kydske Karakter.”<sup>152</sup>

Den 30. november 1907 fik værket sin første offentlige opførelse ved Carl Niensens kompositionskoncert i Odd Fellow Palæets Mindre Sal.<sup>153</sup> Modtagelsen var temmelig blandet. I *Vort Land* undrede anmelderen Robert Henriques sig over, at komponisten besad en så stor udtryksmæssig spændvidde:

“Hvis en Mand, der ikke i Forvejen kendte noget af Carl Nielsen, hørte hans ny Strygekvartet i F-Dur og umiddelbart efter hans Melodi til Jeppe Aakjær’s brillante Digt ‘Jens Vejmand’, vilde han forsværge, at disse to Ting var skrevet af den samme Komponist. [...] I sine Sange anslaaer Carl Nielsen som Regel kun én Stemning. Han er enten følsom eller vittig. Men i sin Kammermusik spiller han paa alle Registerne af sit Temperament. [...]

Hans sidste Strygekvartet i F-Dur er ved første Bekendtskab ikke saa umiddelbart charmerende som F-moll-Kvartetten, men begge Stykker har den Fordel, at Finalens Sidemotiv er af forfriskende Naturlighed og indsmigrende Ynde. I den ny Kvartetets Førstesats beundrer man strax den polyfone behændighed, hvormed Komponisten udtrykker sig og den muntre, fuglekvidrende Klang, der giver Stykket sin egen Tone. I Modsætning til dette friske Anslag er Andanten et Stykke Domkirke-Musik i Johannes Jørgensens Renkultur, ofte stemningsfuld, men lidt vidtspunden. Den afløses af en gratiøs Allegretto, der vittigt narrer Tilhørerne for alle Selvfølgeligheder, men alligevel ikke viger udenom, hvad der er overkommeligt at tilegne sig. Og saa slutter Finalen Stykket af i fuld Harmoni med et Helhedsindtryk, der ønsker fornyet Bekendtskab med det interessante Værk, hvis tilfredsstillende Udførelse skyldtes d’Hrr. Ludvig Holm, Schiørring, Sandby og Ernst Høeberg.”<sup>154</sup>

*Nationaltidende* betragtede kvartetten som “et nyt Udslag af Komponistens Trang til at gaa sine egne Veje”, men erklærede også, at “den musikalske Nærings værdi ikke stod i rimeligt

152 Brev fra Carl Nielsen til Henrik Knudsen, 9.8.1906 (DK-Kk, CNA, I.A.c.) Også trykt i Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 77-78.

153 Koncerten omfattede også en uropførelse af *Strofiske Sange*, op. 21, *Symfonisk Suite* for klaver, op. 8 og to korsatser a capella, *Kom, Gudsengel, stille Død!* og *Sidskensang* (jf. program i DK-Kk, Småtrykssamlingen).

154 *Vort Land*, 1.12.1907. Anmeldelsen signeret “R.H.” (Robert Henriques).

tion to the labour applied and the contrapuntal invention mustered.”<sup>155</sup> *Dannebrog* emphasized Carl Nielsen’s “usual meticulousness in the elaboration” of the string quartet and continued:

“There was most swing and dash in the two last movements of the quartet. The first two were dry as dust. Unfortunately one missed inner warmth, song and profound musical content in the new composition. But in the Allegretto there was a certain distinguished coolness and grace that not just anyone could produce.”<sup>156</sup>

The most detailed discussion could be read in *Politiken*, where the reviewer Charles Kjerulf<sup>157</sup> certainly did not care for the quartet:

“The first item on the programme was a new string quartet in *F major*, with the designation ‘*Piacevolezza*’. To cap this the first movement had the tempo marking ‘*Allegro piacevole ed indolente*.’ Now whether the composer wants the label to be understood as ‘pleasing’ or ‘as you please’, after hearing the quartet one must at all events sigh: ‘Well, you certainly can’t please everybody’. If what the four gentlemen with the strings sat up there playing is to be taken in deadly earnest for good, beautiful music, then Messrs. Beethoven, Mozart, Schubert, Schumann and consorts – Wagner and Tchaikovsky too – the whole gang, including our own with Hartmann and Gade at their head – have all been pulling the wool over our eyes, indeed using misleading trade descriptions. And sciatica is a musical pleasure. For that too is very unpleasant.

Am I too jocular? – Well, the last movement of the quartet itself had the designation ‘*molto scherzoso*’ – and in fact it is a great question whether this was not all a jolly prank from Carl Nielsen, to see how far he could go – and still keep the cognoscenti on board.”<sup>158</sup>

The *København* reviewer, on the other hand, thought that in the quartet Carl Nielsen had achieved clarity as an artist:

“Over the past few years it seems that Mr. Carl Nielsen has had both his soul and his ears charged up with what he previously lacked. He no longer paints grey on grey, his musical physiog-

Forhold til det anvendte Arbejde og den opbudte Kontrapunkt-Opfindsomhed.”<sup>155</sup> *Dannebrog* fremhævede Carl Niensens “sædvanlige Omhyggelighed i Udarbejdelsen” af strygekvartetten og fortsatte:

“Mest Sving og Flugt var der i Kvartettens to sidste Stykker. De to første var knastørre. Indre Varme, Sang og dybere Musik-indhold maatte man desværre savne i den nye Komposition. Men i Allegrettoen var der en vis fornem Kølighed og Ynde, som det ikke er alle og enhver Sag at frembringe.”<sup>156</sup>

Den mest udførlige omtale stod at læse i *Politiken*, hvor anmelderen Charles Kjerulf<sup>157</sup> bestemt ikke brød sig om kvartetten:

“Det første Numer paa Programmet var en ny Strygekvartet i *F-Dur*, med Betegnelsen ‘*Piacevolezza*’. Til Overflod havde første Sats som Tempo-Betegnelse ‘*Allegro piacevole ed indolente*.’ Enten nu Komponisten vil have Etiketten opfattet som ‘behageligt’ eller ‘efter Behag’, saa maatte man efter at have hørt Kvartetten i hvert Fald sukke: ‘Ja, Smag og Behag er forskellig’. Hvis det, som de fire Herrer Strygere sad deroppe og spillede, for ramme Alvor skal opfattes som skøn og god Musik, ja, saa har de Herrer Beethoven, Mozart, Schubert, Schumann og Konsorter – Wagner og Tschaikowsky med – hele Banden, ogsaa vore egne med Hartmann og Gade i Spidsen – saa har de alle sammen taget os ved Næsen, ja, brugt falsk Varebetegnelse. Og saa er Ischias en Musiknydelse. For det er ogsaa meget ubehageligt.

Er det for spøgefuldt? – Naa, sidste Sats i Kvartetten havde selv Betegnelsen ‘*molto scherzoso*’ – og det er saamænd et stort Spørgsmaal, om ikke det hele var en munter Spøg af Carl Nielsen, for at se, hvor vidt han kunde gaa – og dog faa sine Pappenheimere med sig.”<sup>158</sup>

*Københavns* anmelder mente derimod, at Carl Nielsen i kvartetten havde opnået en afklaring som kunstner:

“Paa de sidste Aaringer synes det, som Hr. Carl Nielsen har faaet baade Sjæl og Øren opladte for, hvad der tidligere manglede ham. Han maler ikke længere graat i graat, det musikalske

155 *Nationaltidende*, 1.12.1907. Review signed by “-st-ts-” (Gustav Hetsch).

156 *Dannebrog*, 1.12.1907. Review signed by “L.R.”

157 Danish critic and composer (1858-1919).

158 *Politiken*, 1.12.1907.

155 *Nationaltidende*, 1.12.1907. Anmeldelsen signeret af “-st-ts-” (Gustav Hetsch).

156 *Dannebrog*, 1.12.1907. Anmeldelsen signeret af “L.R.”

157 Kritiker og komponist (1858-1919).

158 *Politiken*, 1.12.1907.

mony has become milder – and in addition the artist reveals a wonderful talent that is nowadays very rare in music: high spirits, liberating humour [...] listen for example to Carl Nielsen's string quartet in F major, which was performed for the first time yesterday evening! It is as if the composer has sloughed off his cocoon and flutters around like a graceful butterfly, a giddy dragonfly. Joyful and straightforward, he gambols in the delightful Allegretto (which incidentally had to be repeated) and in the last bubbling Finale. And yet as the mature artist who knows how to use all the difficult technical resources.”<sup>159</sup>

Despite the fact that the quartet saw many performances in the subsequent years,<sup>160</sup> sixteen years were to pass before it was printed. As late as 1922 Carl Nielsen took stock in a letter to his wife of the number of unprinted compositions he had lying, and these included the quartet:

“Circumstances are in fact such now in the world that there is hardly any call for art. Now I have a whole stack of works lying that I am unlikely to get printed, and even less to be paid for. 1) a symphony, 2) a string quartet, 3) a wind quintet, 4) the music for “Aladdin” 5) choral pieces, 6) “Pan and Syrinx” etc. Don't you think that's depressing?”<sup>161</sup>

However, the German publisher C.F. Peters in Leipzig was interested in publishing it, and it can be seen from Carl Nielsen's correspondence with the publisher<sup>162</sup> that in the summer of 1923 he was reading proofs of the printed music which was published in September 1923 in both parts and a study score. The quartet was dedicated to the Breuning-Bache Quartet (Kopenhagener Streichquartett), which had it in its repertoire and helped to make it known beyond the borders of Denmark. In connection with the publication the quartet was given the opus number 44, but it no longer had the title under which it was given its first performance: *Piacevolezza*.

159 *København*, 1.12.1907. Review signed by “S.A.”. The concert was also mentioned in *Ekstrabladet*, 1.12.1907 and *Berlingske Tidende*, 2.12.1907.

160 *Privat Kammermusikforening* (9.1.1909, 21.4.1913); *Kammermusikforeningen af 1868* (12.12.1907, 10.4.1913, 10.4.1919, 19.3.1925, 14.1.1926, 20.3.1930, 10.1.1931); *Studenterforeningen* (17.4.1909); *Østerbro Kammermusikforening* (13.12.1912); “Carl Nielsen – Emil Telmanyi, Kammermusikaften” (27.3.1919); Copenhagen University Third Gala Concert 3.12.1925; Kungl. Musikkonservatorium, Stockholm (14.5.1927).

161 Letter to Anne Marie Carl-Nielsen, 23.8.1922. Quoted from Torben Schousboe, *op. cit.*, p. 458.

162 The correspondence between the music publisher C.F. Peters (represented by Henri Hinrichsen) and Carl Nielsen is preserved in Sächsisches Staatsarchiv, Leipzig (copy in DK-Kk, CNU).

Fysiognomi er blevet mildere – og saa aabenbarer Kunstneren dertil en herlig Evne, som nu til Dags er saare sjælden i Musik: Lunet, den befriende Humor, [...] hør f. Eks. Carl Niensens Strygekvartet i F-Dur, som opførtes for første Gang i Aftes! Det er som Komponisten har strøget Puppessvøbet af sig og tumlede om som en graciøs Sommerfugl, en forfløjen Guldsmed. Munter og ligetil boltrer han sig i den henrivende Allegretto (som i øvrigt maatte gentages) og i den sidste sprudlende Finale. Og alligevel som den modne Kunstner, der kender alle Teknikens vanskelige Virkemidler.”<sup>159</sup>

Til trods for at kvartetten i de følgende år opnåede mange opførelser,<sup>160</sup> kom der til at gå 16 år, før den blev trykt. Så sent som i 1922 havde Carl Nielsen i et brev til sin hustru gjort status over mængden af utrykte kompositioner, han havde liggende, og heriblandt var kvartetten:

“Forholdene er jo faktisk nu saadanne i Verden at der næsten ingen Brug er for Kunst. Nu har jeg liggende en hel Stabel Arbejder som jeg neppe kan faa trykt og endnu mindre faa Betaling for. 1) En Symfoni, 2) en Strygekvartet, 3) en Blæserkvintet, 4) Musikken til “Aladdin” 5) Korstykker, 6) “Pan og Syrinx” o.s.v. Synes Du ikke det er nedstemmende?”<sup>161</sup>

Det tyske forlag C.F. Peters i Leipzig blev imidlertid interesseret i at udgive den, og af Carl Niensens korrespondance med forlaget<sup>162</sup> fremgår, at han i sommeren 1923 læste korrektur på de trykte noder, der i september 1923 blev udgivet i såvel stemmer som studiepartitur. Kvartetten blev tilegnet Breuning-Bache Kvartetten (Kopenhagener Streichquartett), som havde den på sit repertoire og medvirkede til at gøre den kendt også uden for landets grænser. I forbindelse med udgivelsen fik kvartetten opusnummeret 44, men den havde ikke længere det tilnavn, hvorunder den blev uropført: *Piacevolezza*.

159 *København*, 1.12.1907. Anmeldelsen signeret af “S.A.”. Koncerten blev også omtalt i *Ekstrabladet*, 1.12.1907 og *Berlingske Tidende*, 2.12.1907.

160 *Privat Kammermusikforening* (9.1.1909, 21.4.1913); *Kammermusikforeningen af 1868* (12.12.1907, 10.4.1913, 10.4.1919, 19.3.1925, 14.1.1926, 20.3.1930, 10.1.1931); *Studenterforeningen* (17.4.1909); *Østerbro Kammermusikforening* (13.12.1912); “Carl Nielsen – Emil Telmanyi, Kammermusikaften” (27.3.1919); Københavns Universitets 3. Fests koncert 3.12.1925; Kungl. Musikkonservatorium, Stockholm (14.5.1927).

161 Brev til Anne Marie Carl-Nielsen, 23.8.1922. Citeret efter Torben Schousboe, *op. cit.*, s. 458.

162 Korrespondancen mellem musikforlaget C.F. Peters (ved Henri Hinrichsen) og Carl Nielsen er bevaret i Sächsisches Staatsarchiv, Leipzig (kopi i DK-Kk, CNU).



There are indications that Carl Nielsen revised the quartet several times. The first revision apparently took place between the writing of the manuscript in 1906 (Sources **D, E**) and the first public performance in November 1907. Since no set of parts has been preserved that is known with certainty to have been used for this performance, the revision cannot be demonstrated in the music sources themselves, only by comparing the movement titles, which for each performance have been taken from the concert programme.

In the table below the first and last columns are based on the *music*, while the columns in between are based on the *concert programmes*.

It can be seen from a comparison of the first and second column of the table that the movement titles were changed, and that in this process the Allegro movement was given the character designation *piacevole ed indolente*, which explains why the quartet originally had the by-name *Piacevolezza*. Another revision can be seen in the second movement, where the tempo was originally conceived as a modified *Andante*, but was later changed to *Adagio, pesante e religioso*. From the third column it appears that as early as 9th January 1909 the quartet was performed with the changed movement titles with which it was printed (these can be seen in the sixth column). There must thus have been a further revision of the work between 1907 and January 1909. Against this background

Der er tegn på, at Carl Nielsen reviderede kvartetten flere gange. Den første revision fandt tilsyneladende sted mellem tilblivelsen af manuskriptet i 1906 (kilde **D, E**) og den første offentlige opførelse i november 1907. Da der ikke er bevaret et stemmesæt, der med sikkerhed vides at have været brugt ved denne opførelse, lader revisionen sig ikke påvise i *nodeteksten* men kun ved sammenligning af satstitlerne, der for opførelsens vedkommende er udledt af det trykte koncertprogram.

I nedenstående skema bygger første og sidste kolonne på *nodetekst*, mens de mellemliggende kolonner bygger på *koncertprogrammer*.

Af skemaet fremgår det ved sammenligning af første og anden kolonne, at satstitlerne blev ændret, og at Allegrosatsen i denne proces fik tilføjet karakterbetegnelsen *piacevole ed indolente*, hvilket forklarer, hvorfor kvartetten oprindeligt fik tilnavnet *Piacevolezza*. En anden revision ses i anden sats, hvor tempoet oprindeligt var tænkt som et modificeret *Andante*, men senere blev ændret til *Adagio, pesante et religioso*. Af tredje kolonne fremgår det, at kvartetten allerede den 9. januar 1909 blev opført med de ændrede satstitler, hvormed den blev trykt (disse ses i sjette kolonne). Der må således være foretaget yderligere en revision af værket mellem 1907 og januar 1909. På denne baggrund kan det undre, at kvartetten i april 1909 blev opført under de "gamle" satstitler (sammenlign fjerde med

<b>D, E</b> (1906)	30.11.1907 <i>Piacevolezza</i>	9.1.1909	17.4.1909 "Op. 24"	13.12.1912 "Op. 19"	<b>C, A, B</b> (printed 1923) "Op. 44"
Allegro con moto	Allegro piacevole ed indolente	Allegro non tanto e comodo	Allegro piacevole ed indolente	Allegro non tanto e comodo	Allegro non tanto e comodo
<del>Andante sostenuto</del> Adagio, pesante e religioso	Andante espressivo	Adagio con sentimento religioso	Andante espressivo	Adagio con sentimento religioso	Adagio sentimento religioso
Poco Allegretto velamento	Allegretto con velamento	Allegro moderato ed innocente	Allegretto con velamento	Allegretto moderato ed innocente	Allegretto moderato ed innocente
Finale, Molto adagio. Allegro non tanto ma molto scherzoso	Finale; Allegro non troppo, ma molto scherzoso	Molto adagio – Allegro non tanto	Finale: Allegro non troppo, ma molto scherzoso	Finale, Molto adagio, allegro non tanto ma molto scherzoso	Finale. Molto adagio. Allegro non tanto, ma molto scherzoso



it may seem surprising that in April 1909 the quartet was performed with the 'old' movement titles (compare the fourth with the second column).<sup>163</sup> Note that on this occasion the quartet was performed under the opus number "24". That it was performed three years later as "Op. 19" (cf. fifth column) and on publication was called "Op. 44" emphasizes that in Carl Nielsen's work the opus numbers do not always reflect the chronology of the works. Incidentally a note in Source **C** (the viola part) shows that this set of parts was used for a performance in Østerbro Chamber Music society in 1912 and for performances in the Chamber Music Society and the Private Chamber Music Society in 1913.<sup>164</sup>

Since Source **C** formed the printing manuscript for the printed parts and the study score (**A, B**), the next revision that Carl Nielsen gave the quartet can be documented on the basis of the *music*. But it is uncertain when the revision in question took place.

In January 1919 the F major quartet was played at the painter Harald Giersing's and the sculptor Johannes Clausen Bjerg's exhibition at Den Frie Udstilling in Copenhagen. On this occasion Carl Nielsen was interviewed for the weekly magazine *Hver 8. Dag*, to which he said that the quartet had still not yet been printed, "because I am still making some changes in it."<sup>165</sup> Three months later when the quartet was played at Carl Nielsen's and Emil Telmányi's chamber music evening, it was stated in the programme that it was played after the "manuscript." This has been interpreted to mean that the quartet was performed on this occasion in a new, revised version,<sup>166</sup> but it could just as well mean that the quartet was still not available in printed form.

The revision that can be demonstrated in the music (Source **C**), and which must thus have been done between 1919 and 1922, involves a very radical intervention in the final movement:

163 On the basis of the movement titles in the concert programme Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 63, state that it was Carl Nielsen's *early* quartet in F major (composed c. 1887) that was played in *Kammermusikforeningen* on 9.1.1909 and 21.4.1913, and not – as seems more likely – this late F major quartet.

164 Note by the musician Louis Witzansky in the viola part in Source **C**.

165 Quoted from John Fellow, *op. cit.*, p. 235.

166 In *Carl Nielsen. Kompositioner. En bibliografi ved Dan Fog i samarbejde med Torben Schousboe*, Copenhagen, 1965, p. 15, it is stated that the quartet was "reworked and performed in the printed form on 27.III.1919"; the same view is expressed in Ludvig Dolleris, *Carl Nielsen. En musikografi*, Odense 1949, p. 139. This does not accord with the above.

anden kolonne).<sup>163</sup> Bemærk, at kvartetten ved denne lejlighed blev opført under opusnummeret "24". At den tre år efter opførtes som "Op. 19" (jf. femte kolonne) og ved udgivelsen benævntes "Op. 44" understreger, at opusnumre hos Carl Nielsen ikke altid afspejler værkernes kronologi. I øvrigt viser en tilskrift i kilde **C** (violastemmen), at dette stemmesæt blev benyttet ved en opførelse i Østerbro Kammermusikforening i 1912 og ved opførelser i Kammermusikforeningen og Privat Kammermusikforening i 1913.<sup>164</sup>

Da kilde **C** har udgjort trykforlægget for de trykte stemmer og studiepartituret (**A, B**), lader den næste revision, som Carl Nielsen underkastede kvartetten, sig dokumentere på grundlag af *nodeteksten*. Men det er usikkert, hvornår den pågældende revision fandt sted.

I januar 1919 blev F-dur kvartetten spillet ved maleren Harald Giersings og billedhuggeren Johannes Clausen Bjergs udstilling i Den Frie Udstillings bygning i København. Carl Nielsen blev i denne anledning interviewet til ugebladet *Hver 8. Dag*, hvortil han udtalte, at kvartetten endnu ikke var trykt, "fordi jeg stadig gør nogen Forandring i den."<sup>165</sup> Da kvartetten tre måneder senere blev spillet ved Carl Niensens og Emil Telmányis kammermusikaften, blev det i programmet anført, at den blev spillet efter "Manuskript". Det er blevet udlagt, som om kvartetten ved denne lejlighed blev opført i en nyrevideret skikkelse,<sup>166</sup> men det kan dog lige så godt betyde, at kvartetten endnu forelå utrykt.

Den revision, der lader sig påvise i *nodeteksten* (kilde **C**), og som altså må være udført mellem 1919 og 1922, omfatter et ganske drastisk indgreb i finalesatsen, idet Carl Nielsen

163 På grundlag af satstitlerne i koncertprogrammet anfører Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 63, at det var Carl Niensens *tidlige* kvartet i F-dur (komponeret ca. 1887), der blev spillet i Kammermusikforeningen 9.1.1909 og 21.4.1913, og ikke – som det virker mere sandsynligt – denne sene F-dur kvartet.

164 Tilskrift af musikeren Louis Witzansky i violastemmen i kilde **C**.

165 Citeret efter John Fellow, *op. cit.*, s. 235.

166 I *Carl Nielsen. Kompositioner. En bibliografi ved Dan Fog i samarbejde med Torben Schousboe*, København, 1965, s. 15, siges det, at kvartetten blev "omarbejdet og opført i den trykte skikkelse 27.III.1919"; samme opfattelse kommer til udtryk i Ludvig Dolleris, *Carl Nielsen. En musikografi*, Odense 1949, s. 139. Dette stemmer således ikke overens med ovenstående.

Nielsen crossed out a passage after b. 101 (c. four bars) originally leading back to a repetition of the exposition. Ludvig Dolleris claims that Nielsen was dissatisfied with the end of the quartet and therefore composed a new one, but all the same he had it printed with the original ending.<sup>167</sup> However, it has not been possible to locate such an alternative ending, and the quartet is therefore published here in the form in which it appears in the printed edition (**A, B**).

The manuscript sources preserved for the F major quartet are a sketch for the first movement (**F**), a pencil draft for all four movements (**D, E**) and a set of non-autograph parts (**C**). The parts formed the basis for the printed parts (**A**) which were published in 1923, but it is not known whether the study score published the same year (**B**) was printed on the basis of the parts or was produced from a possible ink fair copy of the score which is, however, not known today. The point of departure used for the edition is the printed parts (**A**), complemented with **B**.

Lisbeth Ahlgren Jensen

#### Q U I N T E T F O R T W O V I O L I N S , T W O V I O L A S A N D C E L L O

In 1886 Nielsen finished his studies at the Copenhagen Conservatory, but he continued to take lessons in composition from Orla Rosenhoff. In 1888, while he was still studying with him, he composed the *Suite for String Orchestra*, opus 1. With this work, which was given its first performance in Tivoli on 8th September to the great enthusiasm of audience and critics, his name had been made as a young, talented, promising composer. Immediately afterwards he started composing the Quintet for Strings in G major.

In the years 1887-1890 Carl Nielsen was in love with the eight years younger Emilie Demant Hatt, the niece of his foster-parents in Copenhagen, Jens and Marie Demant Nielsen. According to her memoirs, *Foraarsbølger, Erindringer om Carl Nielsen* and its background documents<sup>168</sup> – among other things a notebook with datings of a number of Nielsen's compositions – the second movement was concluded on 3rd October, the third movement on 12th November 1888 and finally the fourth movement on 1st January 1889.

<sup>167</sup> Ludvig Dolleris, *op. cit.*, p. 159.

<sup>168</sup> Emilie Demant Hatt, *op. cit.*, pp. 90ff.

overstregede en passage efter t. 101 (ca. 4 takter), der skulle føre tilbage til en repetition af ekspositionsdelene. Ludvig Dolleris hævder, at Carl Nielsen var utilfreds med kvartetens slutning og derfor komponerede en ny, men alligevel lod den trykke med den oprindelige slutning.<sup>167</sup> Det har imidlertid ikke været muligt at lokalisere en sådan alternativ slutning, og kvartetten udgives derfor i den skikkelse, hvori den fremtræder i den trykte udgave (**A, B**).

Af håndskrevne kilder til F-dur kvartetten er der bevaret en skitse til første sats (**F**), blyantskladde til alle fire satser (**D, E**) samt et sæt ikke-autografe stemmer, (**C**). Stemmerne ligger til grund for de trykte stemmer, (**A**), der blev udgivet i 1923, mens det er uvist om det samme år udgivne studiepartitur, (**B**), blev trykt på grundlag af stemmerne, eller om det blev fremstillet ud fra en eventuel blækrenskrift af partituret, der dog i dag ikke kendes. Som udgangspunkt for udgaven er benyttet de trykte stemmer, (**A**), der er kompletteret med **B**.

Lisbeth Ahlgren Jensen

#### K V I N T E T F O R T O V I O L I N E R , T O B R A T S C H E R O G C E L L O

I 1886 afsluttede Carl Nielsen sine studier på Københavns Konservatorium, men han fortsatte med at modtage undervisning i komposition hos Orla Rosenhoff. Mens han endnu studerede hos ham, komponerede han i 1888 *Suite for Strygeorkester*, opus 1. Med dette værk, som blev uropført i Tivoli den 8. september til stor begejstring for publikum og kritikere, var hans navn som ung talentfuld, lovende komponist slået fast. Umiddelbart efter gik han i gang med at komponere Kvintetten for strygere i G-dur.

I årene 1887-1890 var Carl Nielsen forelsket i den 8 år yngre Emilie Demant Hatt, niece til hans plejeførelde i København, Jens og Marie Demant Nielsen. Ifølge hendes erindringer, *Foraarsbølger, Erindringer om Carl Nielsen* og dertil hørende bilag<sup>168</sup> – blandt andet en notesbog med dateringer af en række af Carl Niensens kompositioner – blev anden sats afsluttet den 3. oktober, tredje sats den 12. november 1888 og endelig fjerde sats 1. januar 1889.

<sup>167</sup> Ludvig Dolleris, *op. cit.*, s. 159.

<sup>168</sup> Emilie Demant Hatt, *op. cit.*, s. 90 ff.

Of the time before the finishing of the composition Nielsen wrote to Emilie on 1st January the same year:

“I’ve been so endlessly busy just recently, partly with rehearsals in ‘G major’<sup>169</sup> and partly in the Royal Theatre, and finally with the quintet, which I absolutely must get finished today, as it is to be played or rather rehearsed with Anton Svendsen on one of the first days in January. [...] You may as well write the quintet in; for I’m only short of a few bars and it has to be finished today.”<sup>170</sup>

On 20th December 1888 he had applied for the grant Det Anckerske Legat,<sup>171</sup> and it is evident from the continuation of the letter that this was why he was so keen to get the work finished:

“For he [Anton Svendsen]<sup>172</sup> has said that he would play it or my quartet in the old Chamber Music Society. Now we shall see which it is. His idea was that Gade and Hartmann should then be invited along to hear it so that it could influence them with respect to the grant”.

Nielsen was of course determined to get the grant, and he did what he could to influence N.W. Gade positively, as can be seen from the following letter of 16th January 1889 to Emilie, in which he writes about his visit to Gade the previous day:

“I said then that I had sent in an application for the grant and came to ask the professor to take an interest in me in the decision [...] Finally he asked me to bring him some of my compositions some day soon. – Now I am to go up to him with the suite and my quartet in a day or two and he is also to be invited down to the Chamber Music Society to hear my quintet this month. If that doesn’t help, then a whole chemist’s shop won’t help”.<sup>173</sup>

Whether a performance date had been fixed by this time we cannot know; perhaps Carl Nielsen, with youthful boldness, had said to Gade that the quintet was to be played at the Chamber Music Society – without having a precise agreement with Anton Svendsen; the end of the following undated letter from the composer to him suggests that he may have jumped the gun:

Om tiden lige før afslutningen af kompositionen skriver han den 1. januar samme år i et brev til Emilie:

“Jeg har nu haft saa uendelig travlt i den allersidste Tid dels med Prøver i ‘G.Dur’<sup>169</sup> og dels i det kgl. Theater og endelig med Kvintetten som jeg absolut maa have færdig idag, da den skal spilles eller rettere prøves hos Anton Svendsen en af de første Dage i Januar. [...] Du maa godt skrive Kvintetten ind; thi jeg mangler kun nogle faa Takter og den skal være færdig idag.”<sup>170</sup>

Den 20. december 1888 havde han søgt det Anckerske Legat,<sup>171</sup> og af fortsættelsen af brevet fremgår det, at det var grunden til, at han var så ivrig efter at få værket færdigt:

“Han [Anton Svendsen]<sup>172</sup> har nemlig sagt at han vilde spille den eller min Kvartet i den gamle Kammermusikforening. Nu skal vi saa se hvilken det bliver. Det var saa hans Mening at Gade og Hartmann skulde inviteres hen og høre paa den for at det kunde indvirke paa dem med Hensyn til Legatet.”

Carl Nielsen var naturligvis opsat på at få legatet, og han gjorde, hvad han kunne for at påvirke N.W. Gade i positiv retning, hvilket ses af følgende brev af 16. januar 1889 til Emilie, hvori han fortæller om sit besøg hos Gade dagen før:

“Jeg sagde saa, at jeg havde indsendt en Ansøgning om Legatet og kom for at bede Professoren interessere sig for mig ved Afgjørelsen. [...] Endelig bad han mig bringe ham nogle af mine Compositioner en af Dagene. – Nu skal jeg op til ham med Suiten og min Kvartet en af de første Dage og saa skal han desuden inviteres ned i Kammermusikforeningen og høre min Kvintet i denne Maaned. Kan det ikke hjælpe, saa kan et helt Apotek i[kke] hjælpe.”<sup>173</sup>

Hvorvidt der på dette tidspunkt var fastsat en opførelsesdato, kan ikke vides; måske har Carl Nielsen i ungdommeligt vovemod sagt til Gade, at kvintetten skulle spilles i Kammermusikforeningen – uden at have en præcis aftale med Anton Svendsen; slutningen af følgende udaterede brev fra komponisten til ham antyder, at han kan have gjort regning uden vært:

169 This is *Musikforeningen G Dur*; cf. Claus Røllum-Larsen, *op. cit.*, vol. 1, pp. 30-32 and John Fellow, *op. cit.*, p. 181.

170 Emilie Demant Hatt, *op. cit.* pp. 113-115.

171 My thanks are due to the research librarian Claus Røllum-Larsen for information on the dating of the application.

172 Danish violinist (1846-1930), member of the Royal Orchestra 1893-1910.

173 17.1.1889, DK-Kk, Tilg. 391; Emilie Demant Hatt, *op. cit.*, pp. 122-125.

169 Det drejer sig om Musikforeningen G-Dur, jf. Claus Røllum-Larsen, *op. cit.*, bd.1, s. 30-32 og John Fellow, *op. cit.*, s. 181.

170 Emilie Demant Hatt, *op. cit.* s. 113-115.

171 Jeg skylder forskningsbibliotekar Claus Røllum-Larsen tak for oplysningen om dateringen af ansøgningen.

172 Violinist (1846-1930), medlem af Det Kongelige Kapel 1893-1910.

173 17.1.1889 (DK-Kk, Tilg. 391); Emilie Demant Hatt, *op. cit.*, s. 122-125.

“Yesterday I went into the theatre to talk to you [...] For the thing is that the Anckerske Legat will be awarded within a few days and you know of course that I wanted to give Professor Gade the opportunity to hear my quintet before the award is made. It was for that reason I came to ask whether it is possible for it to be played on Wednesday week. I was rash enough – in my joy at your kind promise – to tell Professor Gade that you would play it; from which you will understand that it is of even more importance to me to have it performed”.<sup>174</sup>

The promise was kept, and the quintet was performed at the Chamber Music Society on Wednesday 13th February 1889 by Anton Svendsen (vl. 1), Carl Nielsen (vl. 2), Christian Petersen (va. 1), Kristian Sandby (va. 2) and Frederik Hansen (vc.).<sup>175</sup> It is probably this performance that Carl Nielsen is referring to when he joyfully writes:

“Thursday.

Dear Mr. Svendsen!

Please permit me to thank you once more for yesterday evening and for the interest you have constantly shown me. I only wish that in future I might be able to make myself worthy of it; for it was an unheard-of encouragement to hear you play the quintet in a way I had no idea of when I wrote it. – For that reason too I credit you with being the one who obtained me a reward for my work that far exceeds its value, and I cannot be grateful enough to you for it”.<sup>176</sup>

This time round Carl Nielsen had to be content with his happiness over the performance, since despite all his efforts he was not awarded the grant that year, but the next year.

The first public performance was given at the music society Symfonia’s first concert on Sunday 28th April 1889 in the Hornung and Møller concert hall.<sup>177</sup> The object of the society was to promote public performances of newly composed music, and Carl Nielsen’s work was in fact the direct reason for the

174 Undated letter (DK-Kk, NKS 4082, 4<sup>o</sup>).

175 Jf. Kai Christensen op. cit. 1994, s. 124.

176 Undated letter (DK-Kk, NKS 4082, 4<sup>o</sup>); the letter must have been written in connection with this performance, since none of the performance days mentioned subsequently is a Wednesday.

177 Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 2, p. 75. The programme further included Louis Glass, Sonata in F major for Piano and Cello, op. 5; Robert Henriques, *Four Songs*; Robert Hansen, *Fantasy Pieces for Oboe and Piano* op. 3; Gustav Helsted, *Songs from op. 7* (cf. Torben Schousboe, “Foreningen Symfonia – sin tids DUT”, *Dansk Musiktidsskrift*, 45/6 (1970), p. 162).

“Jeg gik iaftes ind i Theatret for at tale med Dem, [...] Sagen er nemlig den, at det Anckerske Legat vil blive uddelt inden faa Dage og De vød jo, at jeg vilde give Prof. Gade Lejlighed til at høre min Kvintet, inden Uddelingen finder Sted. I den Anledning var det, jeg for at forhøre, hvorvidt det er muligt, at den kan blive spillet Onsdag i næste Uge. Jeg har – i min Glæde over Deres elskværdige Løfte – været letsindig nok til at fortælle Prof. Gade, at De vilde spille den; hvorved De vil kunne forstaa, at det er mig yderligere magtpaaliggende at faa den opført.”<sup>174</sup>

Løftet blev indfriet, og kvintetten blev opført i Kammermusikforeningen onsdag den 13. februar 1889 med Anton Svendsen (vl. 1), Carl Nielsen (vl. 2), Christian Petersen (va. 1), Kristian Sandby (va. 2) og Frederik Hansen (vc.).<sup>175</sup> Det er sandsynligvis denne opførelse Carl Nielsen henviser til, når han ovenud lykkelig skriver:

“Torsdag.

Kjære Hr. Svendsen!

Jeg maa have Lov til at takke Dem endnu en Gang for iaftes og for den Interesse, De hele Vejen har vist mig. Jeg vil blot ønske, at jeg fremdeles maa kunne gjøre mig fortjent dertil; thi det var en Opmuntring uden Lige, at høre Dem spille Kvintetten paa en Maade, som jeg ikke havde Anelse om, da jeg skrev den. – Derfor tilskriver jeg ogsaa Dem Æren, som den, der har skaffet mig en Belønning for mit Arbejde, der langt overstiger dets Værdi, og jeg kan ikke være Dem taknemlig nok derfor.”<sup>176</sup>

Carl Nielsen måtte i denne omgang nøjes med sin glæde over opførelsen, idet han på trods af alle sine anstrengelser ikke fik legatet ved dette års uddeling, men først året efter.

Den første offentlige opførelse fandt sted ved musikforeningen Symfonias første koncert søndag den 28. april 1889 i Hornung og Møllers koncertsal.<sup>177</sup> Foreningens formål var at fremme offentlige opførelser af nykomponeret musik, og Carl Niensens

174 Udateret brev (DK-Kk, NKS 4082, 4<sup>o</sup>).

175 Jf. Kai Christensen op. cit. 1994, s. 124.

176 Udateret brev (DK-Kk, NKS 4082, 4<sup>o</sup>).

177 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 75. På programmet stod yderligere: Louis Glass, Sonata i F-dur for klaver og cello, op. 5, Robert Henriques, *Fire Sange*, Robert Hansen, *Fantasistykker for obo og klaver*, op. 3, Gustav Helsted, *Sange af op. 7* (Jf. Torben Schousboe, “Foreningen Symfonia – sin tids DUT”, *Dansk Musiktidsskrift*, 45/6 (1970), s. 162).

establishment of the society. In connection with the closing-down of the society in 1895 the founder, Robert Henriques,<sup>178</sup> wrote about the occasion for the foundation of the society:

“The occasion was quite arbitrary. One winter evening in 1888 **Carl Nielsen** and the writer of these lines were sitting in Nimb,<sup>179</sup> which at that time had premises in Erichsens Palæ. Nielsen had just written his string quintet, which had been played several times in private circles, and the young musician complained that the work could not be played publicly. I was greatly taken with the piece and therefore said resolutely: ‘Then we’ll cook up a society for the quintet. It **has** to be played in public’.”<sup>180</sup>

No sooner said than done. The work had a fine reception from both audience and reviewers; *Socialdemokraten* said among other things: “Mr. Carl Nielsen’s Quintet, which was the main course of the concert, was performed nicely by the composer himself and Messrs. Ludvig Holm, Osvald Poulsen, Sandby and F.O. Hansen. The Adagio was of a melancholy fineness with its quiet mood as if of sunset over great steppes. And the Scherzando sounded magnificent as an echo between bare mountains. Mountains that laugh the joy and dancing and singing of bygone times out of their chasms.”<sup>181</sup>

In *Politiken* the work was characterized as “an extraordinarily fresh and pleasing string quintet in G by the very young composer, Mr. *Carl Nielsen*”, and the reviewer further thought that “it testified to a healthy, fertile talent for instrumental composition.”<sup>182</sup> The composer was also praised in *Berlingske Tidende*, where one could read:

“As a whole this work, judging from a first performance, makes a beautiful impression, thanks to an appealing melodiousness, a rounded form and no ordinary powers of invention in harmonic terms. Among the individual movements the first Allegro probably ranks highest with its fully worked thematic treatment, to which the dreaming calm of the subsequent Andante forms a happy contrast. The Scherzo and especially the Finale are full of life and soaring flight and show that the composer understands how to find his bearings in the difficult forms of chamber music.”<sup>183</sup>

178 Danish cellist, composer and music critic (1858-1914).

179 Famous restaurant in Copenhagen.

180 *Dannebrog*, 30.9.1895, quoted from Torben Schousboe (1970), *op. cit.*, p. 157.

181 *Socialdemokraten*, 1.5.1889.

182 *Politiken*, 30.4.1889.

183 *Berlingske Tidende*, 29.4.1889.

værk var faktisk den direkte årsag til foreningens oprettelse. I forbindelse med foreningens ophør 1895 skrev stifteren Robert Henriques<sup>178</sup> om anledningen til foreningens stiftelse:

“Anledningen var hel tilfældig. En Vinteraften 1888 sad **Carl Nielsen** og den, der skriver disse Linjer, hos Nimb,<sup>179</sup> som den Gang havde Lokaler i Erichsens Palæ. Nielsen havde den Gang lige skrevet sin Strygekvintet, som flere Gange var spillet i Privatkredse, og den unge Musiker beklagede sig over, at Værket ikke kunde komme offentlig frem. Jeg var meget indtaget i Stykket og sagde derfor resolut: ‘Saa laver vi en Forening paa Kvintetten. Den **skal** spilles offentlig.’”<sup>180</sup>

Som sagt, så gjort. Værket fik en pæn modtagelse af såvel publikum som anmeldere; i *Socialdemokraten* hedder det blandt andet: “Hr. Carl Niensens Kvintet, som var Koncertens solide Ret, udførtes nydeligt af Komponisten selv og d’Herr Ludvig Holm, Osvald Poulsen, Sandby og F.O. Hansen. Adagioen var af en vemodig Finhed med sin stille Stemning som af Solnedgang over store Stepper. Og Scherzandoen klang storslaaet som Ekko mellem øde Bjærg, der leer svundne Tiders Jubel og svundne Tiders Danse og Sange frem fra Kløfterne.”<sup>181</sup>

I *Politiken* karakteriseredes værket som “en overordentlig frisk og fornøjelig Strygekvintet i G af den ganske unge Komponist, Hr. *Carl Nielsen*”, og anmelderen mente endvidere, at “den vidnede om et sundt og frodigt Talent for Instrumentalkomposition.”<sup>182</sup> Ros fik komponisten også i *Berlingske Tidende*, hvor man kunne læse:

“Som Helhed gjør dette Arbeide efter en første Opførelse at dømme et vakkert Indtryk ved en tiltalende Melodieusitet, en sluttet Form og ikke almindelig Opfindelsesevne i harmonisk Henseende. Af de enkelte Afsnit staaer formeentlig den første Allegro høist ved sin tematisk gjennearbejdede Behandling, hvortil den derefter følgende Andantes drømmende Ro danner en heldig Modsætning. Scherzoen og navnlig Finalen ere fulde af Liv og Flugt og vise, at Komponisten forstaaer at finde sig tilrette i Kammermusikens vanskelige Former.”<sup>183</sup>

178 Cellist, komponist og musikkritiker (1858-1914).

179 Berømt københavnsk restaurant.

180 *Dannebrog*, 30.9.1895, citeret efter Torben Schousboe (1970), *op. cit.*, s. 157.

181 *Socialdemokraten*, 1.5.1889.

182 *Politiken*, 30.4.1889.

183 *Berlingske Tidende*, 29.4.1889.



The string quintet saw some five or six performances in Nielsen's lifetime, one of the last of these in connection with the celebration of his sixtieth birthday on 9th June 1925.<sup>184</sup> According to a review in *Nationaltidende* some of the features that were to be Nielsen's hallmarks are already present to some extent in this work of his youth: "The music-forming power is clearly present, but the budding personality really only unfolds in the Scherzo. So typical of the artist Carl Nielsen that he reveals himself precisely in humour and optimism."<sup>185</sup>

In the programme from the first performance the work is designated "opus 3" and in another from a concert of 28th April 1892 "opus 4",<sup>186</sup> while the opus number is not used in the available programmes from the later years. The work was not printed in Nielsen's lifetime, and it is probably for this reason that it has come down to us without an opus number from his hand. If Nielsen did not insist on having the quintet printed, it may be because as a work of his early youth it bears too clear signs of the influence of other composers. In a letter to William Behrend, as early as 11th March 1895, he wrote:

"After leaving the Conservatory I continued my studies with the excellent teacher Rosenhof, whom I cannot praise enough. In the period that immediately followed this one can trace a certain influence from Johan Svendsen and Brahms: in particular, the Finale of an unprinted quintet for strings is highly Svendsenesque."<sup>187</sup>

Yet he did not forget his string quintet, and as late as 1931 he added to the fair copy (Source **A**) a dedication of the work to the Thorvald Nielsen Quartet.<sup>188</sup> Erling Bloch,<sup>189</sup> the second violinist in the quartet in the period 1923-1933, later gave an account of this dedication shortly before Nielsen's death. According to Bloch's memoir Nielsen expressed his wish as follows:

184 Programme for the second gala concert in the University Ceremonial Hall, 28.11.1925 (DK-Kk, Ludvig Dolleris Archives, 1924-1925, 1925-1926).

185 *Nationaltidende*, 29.11.1925.

186 The participants in the latter performance were Anton Svendsen, Holger Møller, Chr. Petersen, Oswald Poulsen and Frits Bendix (DK-Kk, CNA, I.E.b.1a.).

187 DK-Kk, NKS 5155 4°.

188 The Thorvald Nielsen Quartet performed the quintet in *Kammermusikforeningen* on 26.3.1931; cf. Kai Christensen, *op. cit.*, p. 255.

189 1904-1992.

Strygekviintetten fik omkring fem-seks opførelser i Carl Nielsens levetid, heraf en af de sidste i forbindelse med fejringen af hans 60 års fødselsdag 9. juni 1925.<sup>184</sup> Ifølge en anmeldelse i *Nationaltidende* findes nogle af de træk, der skulle blive Carl Nielsens særkende, mere eller mindre allerede i ungdomsværket: "Den musikformende Evne er tydelig til Stede, men den spirende Personlighed folder sig egentlig kun ud i Scherzoen. Saa typisk for Kunstneren Carl Nielsen, at han netop røber sig ved Humor og Optimisme."<sup>185</sup>

I programmet fra uropførelsen er værket betegnet "opus 3" og i et andet fra en koncert den 28. april 1892 "opus 4",<sup>186</sup> mens opus-nummer ikke er anvendt i de foreliggende programmer fra de senere år. Værket blev ikke trykt i Carl Nielsens levetid, og sandsynligvis er det af denne grund overleveret uden opus-nummer fra hans hånd. At Carl Nielsen ikke insisterede på at få kvintetten trykt, skyldes måske, at den som et tidligt ungdomsværk indeholder for tydelige tegn på indflydelse fra andre komponister. I et brev til William Behrend, så tidligt som 11. marts 1895, skrev han:

"Efter at være gaaet ud af Konservatoriet fortsatte jeg mine Studier hos den fortrinlige Lærer Rosenhof, som jeg ikke nok kan rose. I den nærmest følgende Tid spores der en Del Paavirkning fra Johan Svendsen og Brahms: navnlig er Finalen af en utrykt Kvintet for Strygere stærkt Svendsensk."<sup>187</sup>

Han glemte dog ikke sin strygekviintet, og så sent som i 1931 tilføjede han i renskriften (kilde **A**) en dedikation af værket til Thorvald Nielsen-Kvartetten.<sup>188</sup> Erling Bloch,<sup>189</sup> 2. violinist i kvartetten i perioden 1923-1933, har senere berettet om denne tilegnelse kort før Carl Nielsens død. Ifølge Blochs erindring udtrykte Carl Nielsen sit ønske således:

184 Program for den anden festkoncert i Universitetets Solennitetssal, 28.11.1925 (DK-Kk, Ludvig Dolleris Arkiv, 1924-1925, 1925-1926).

185 *Nationaltidende*, 29.11.1925.

186 De medvirkende ved sidstnævnte opførelse var Anton Svendsen, Holger Møller, Chr. Petersen, Oswald Poulsen og Frits Bendix (DK-Kk, CNA, I.E.b.1a.).

187 DK-Kk, NKS 5155 4°.

188 Thorvald Nielsen-Kvartetten opførte kvintetten i Kammermusikforeningen 26.3.1931, jf. Kai Christensen, *op. cit.*, s. 255.

189 1904-1992.



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“I would love so much to give you something, but I no longer write string quartets, I stopped doing so many years ago – but if you want my youthful quintet from 1888, I will be very pleased to dedicate it to you, yet on one condition – and that is that you play it for me.’ Shortly afterwards he sat quite alone in an adjacent room and listened. When we had finished, he came in and said with a genial smile: ‘How like Brahms it is!’”<sup>190</sup>

The source material consists of just a few pencil sketches (Source **C**), the fair copy (Source **A**) and hand-copied parts (Source **B**). Since the work was not printed until 1937 after the death of Carl Nielsen,<sup>191</sup> the fair copy has been chosen as the main source, as the latest source approved by the composer. Most of the editorial work has consisted of normalizing and completing dynamics and articulation on the premises of the main source, but the parts, which include many autograph additions, have provided guidance.

*Elly Bruunshuus Petersen*

“Jeg ville så forfærdelig gerne give jer noget, men jeg skriver jo ikke flere strygekvartetter, det er jeg holdt op med for mange år siden – men hvis I vil have min ungdomskvintet fra 1888, så vil jeg meget gerne tilegne jer den, det er dog på én betingelse – og det er at I spiller den for mig.’ Kort tid efter sad han ganske alene i et tilstødende værelse og lyttede. Da vi havde sluttet kom han ind og sagde med et lunt smil: ‘Hvor det dog ligner Brahms.’”<sup>190</sup>

Kildematerialet består af nogle få blyantskitser (kilde **C**), renskriften (kilde **A**) samt afskrevne stemmer (kilde **B**). Da værket først blev trykt i 1937 efter Carl Niensens død,<sup>191</sup> er renskriften valgt som hovedkilde, idet den er den seneste kilde godkendt af komponisten. Revisionsarbejdet har for størstedelens vedkommende bestået i normalisering og komplettering af dynamik og artikulation på hovedkildens egne præmisser, mens stemmerne, som indeholder talrige autografe tilføjelser, har været vejledende.

*Elly Bruunshuus Petersen*

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<sup>190</sup> Kai Christensen, *op. cit.*, s. 41.

<sup>191</sup> Edition Dania, E.D. 24, København 1937.

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<sup>190</sup> Kai Christensen, *op. cit.*, p. 41.

<sup>191</sup> Edition Dania, E.D. 24, Copenhagen 1937.

[Carl Nielsen:]

30

CA's samling

II, 10

Preludium

[og Tema med Variationer, Op. 48.]

*Poco adagio* (circa ♩ = 56)

nu 6510.0461 -  
[nu 6503.3119]



Prelude, Theme and Variations, opus 48, fair copy (Source C).  
Prelude in fair copy by Carl Nielsen.

Preludium og Tema med Variationer, opus 48, renskrift (kilde C).  
Preludium i renskrift af Carl Nielsen.



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The lyrics are written in a stylized, possibly non-Latin script, and are interspersed with the musical notation. The paper shows signs of age, including discoloration and some wear.

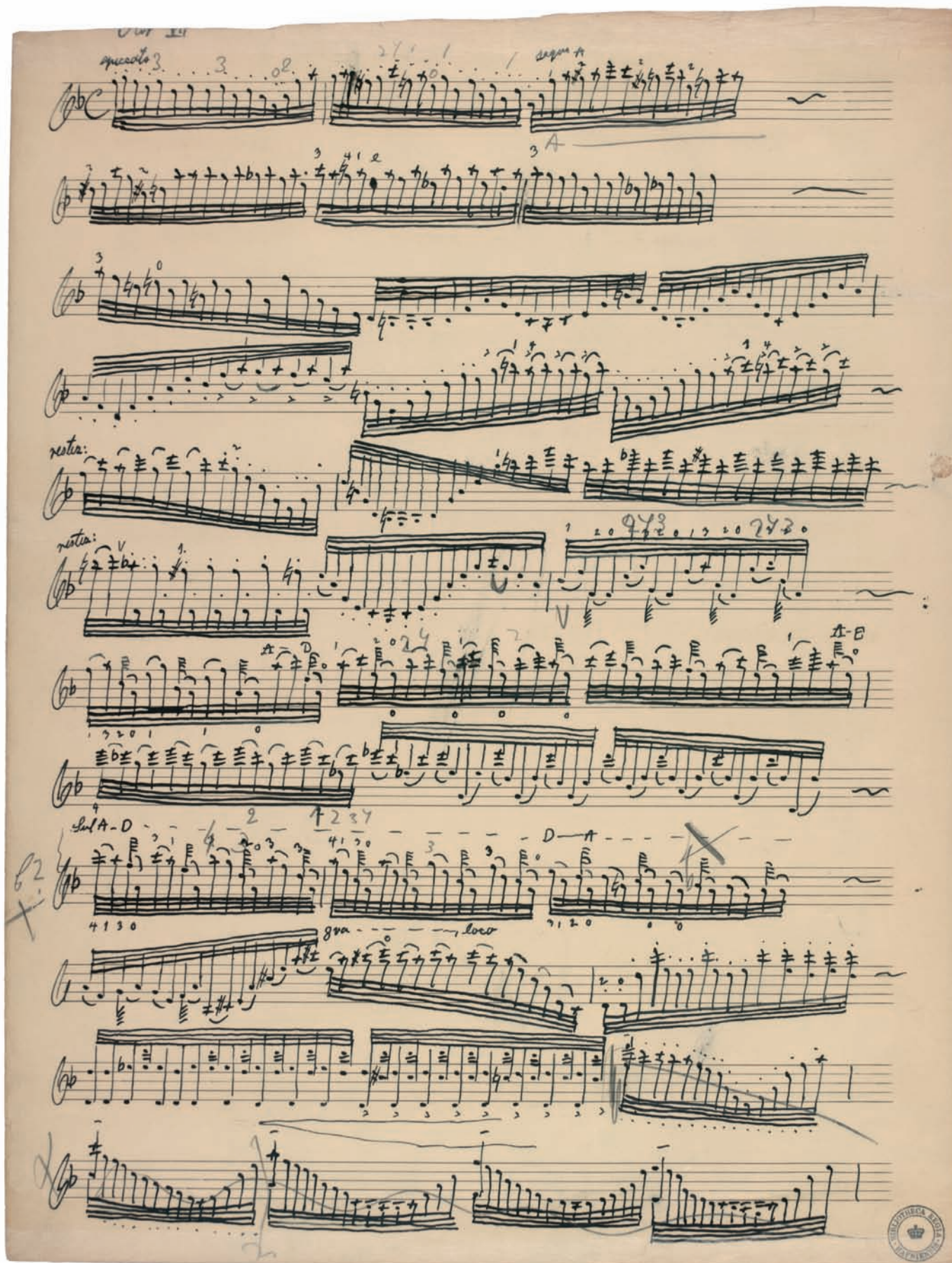
Key markings and lyrics include:

- dim* (diminuendo)
- tranz:* (tranzendo)
- pp* (pianissimo)
- cus - an*
- dim*
- racco - rall pp molto tranz:*
- sus - sen*
- do*
- dim*
- rall*
- pp*
- pero et perca sus -*



This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, likely for a piano or similar instrument. The notation includes various note values, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The music is characterized by complex rhythmic patterns and frequent use of slurs and ties. Dynamic markings include *pp*, *dim*, *noce*, *a voce*, *ppp*, and *attacco*. There are also some handwritten annotations and corrections, such as a large 'X' over the first staff and a '2.' over the second staff. The paper shows signs of age, including some staining and discoloration.





Prelude, Theme and Variations, opus 48, fair copy (Source C).  
 Variation 7 as it first appeared from Carl Nielsen's hand before  
 the changes made immediately before the first performance  
 (see Preface p. xiii).

Præludium og Tema med Variationer, opus 48, renskrift (kilde C).  
 Variation 7 som den først forelå fra Carl Niensens hånd før  
 ændringerne umiddelbart inden uropførelsen (se Forord s. xiii)



Var: VIII.  
Poco adagio

MM 650.0461



# FINI HENRIQUES

I Dag har Fini Henriques tre Aars Fødselsdag, og naturligt maatte hele Musikens Danmark om at høre og hylde ham.

Her bringer vi ham en Blækket Hilsen — en bevidst Bækket, lædelig og tilfredsommel, men alligevel fast hylstet sammest ved den musikalske og kunstneriske stærke Bækket.

### KAMMERSANGER VILH. HEROLD:

Kære Fini!  
At alle vi, for hvem Tonerne er en Elskedebrøder, lyder dig paa din 3. Aars Fødselsdag, er en Selskabsdag, men den Dag, du har fuldført din Opera "Valund Smed", vil vi juble!  
Din hengivne  
*Vilh. Herold.*

### FORFATTEREN DR. NORMANN-BANSEN:

Den klassiske Fabel, der paaser sig ypperligt paa saa mange af os andre, som Græshoppen og Myren, fælder sig ikke ubehøveligt ind ved Tanken paa Fini Henriques. For det første har Fini personlig jo ikke megen Lighed med en Græshoppe, frøst den fine høje Violinisten — dernæst forekommer det mig, at Fini i al sin Færdighed længe mere ligner den evige arbejdskræftige Myre. Og dog er Fabelns dybeste Moral den samme. Sel her er al den Herlighed, Kunstneren har sat ned med begge Hænder — men hvor er Vinterforraadet!

Længe før de moderne Eksplosionsmotorer blev opfundet, arbejdede Fini Kunstnerhjerter efter det samme selvforvarende Princip — i spillende Kægl eller dybt, dybt roede — som en Motor skæl. Og ikke sandt! Det er utvivlsomt, hvad en Motor kan holde til!

*C. M. Norman Bansen*

### KAMMERMUSIKUS PEDER MØLLER:

Kære Fini!  
Der er ingen Ende eller Begyndelse paa det gode, jeg gerne vilde sige dig i Dagens Anledning. Men for at fatte mig i Korthed vil jeg udtrykke mig som saadan:  
„Du er en af de største af os to.“  
Til Lykke og Hilsen fra din Kollega og Kammermusikers Tjeneste.  
*Peder Møller*

### KAMMERSANGERINDE TENNA FREDERIKSEN:

Kære Fini!  
Naar jeg tænker paa alle Døren seltige Toner og især da paa Forspillet til "Valund Smed", saa har jeg saa meget at sige til Dem, og takke Dem for, men jeg kan ikke sige det, saa det bliver godt nok. Derfor kun endnu en gang Tak.  
Deres hengivne  
*Tenna Frederiksen*

### FORFATTEREN HARALD BERGSTEDT:

Egøjner, Egøjner!  
som Saz blir din Haar,  
som du spiller, trods Troer og Riger forgaar.  
Al jordisk er falsk, fuldt af Bøkkel og Men.  
Kun din Violin er ukjeldig og ren.  
Og da'er en Engel fra Bjergernes list — har Kastanar, vi Jærdtølk er Bæk — det er vist.  
Men haer kan dig, men kan stænkne sin Fingt og tilføje smil — Men de spiller sin smukt!  
*Harald Bergstedt*

### KAPELMESTER JOH. HYE-KNUDSEN:

Kære Fini!  
Du var den første yndede Kunstner, jeg hørte som Dreng, og for mig er du stadig den, der kan faa mit Hjerte til at banke i begejstring bænd for din Kunst og for dig selv. — Mange af os unge er i dybeste Taknemmelighedstid til dig for den opmuntrende Sympati, du altid haer for os Ukonster i vore første Studieaar — vi tilhæd dig som gudhaendte Kunstner, som frit og usøkket Mænkke — det gav os Selvtillid, at du vilde spille med os og hærige os med din Opfatelse af Tonerne Kunst — og vore Følelser lever endnu med overbeviende Kraft, fordi du var trofast med os og den Dag i Dag overraeker og bekaerer os med et Liv og Læs, som nu engang er dit Særje.

Ikke alene fra mig skal disse Linjer være en hjertelig Fødselsdagsgratulation — jeg tillæder mig paa den musikalske Ungdoms Vegne, som har søgt Næring af din Kunstnerpersonlighed, at sige dig Tak — og øvrige dig Trokab.

*Joh. Hye-Knudsen*

### VIOLINCELLISTEN LOUIS JENSEN:

Kære Fini!  
For os, der som unge spillede sammen med dig, blev du den, der ved dit geniale Kunstnerisind saluende roede Osje for Kammermusikens Dyder, og tænker særlig paa Monats d-mol Kvartet. Ingen kunde paa sin Violin forklæde den skønner, end du gjorde. Jeg takker dig for, hvad du var for mig i de svundne Aar.

Hjertelig til Lykke!  
Din gamle Ven  
*Louis Jensen*

### KOMPONISTEN CARL NIELSEN FORMER SIN HILSEN I NODER — DE FØRSTE TAKTER AF ET PRELUDIUM FOR SOLO-VIOLIN, TILGEMT FINI HENRIQUES

Til Fini Henriques

*Tempo giusto*

Preludium for Soloviolin af Carl Nielsen

ad libitum

*trans: dim*

*a tempo*

*rit:*

Jeg glæmmer aldrig — min Ven — da jeg først hørte  
Morte Gøy spille Bach's og moll Preludium, og hørte hvilket  
lykkeligt Smil der var i hans ansigt af den "Volund" og den  
rige og frodige Musikeraandel og Fæberlyng.  
Tak for de søde Dage og hilsen med den bedste  
dag.  
Om C. N.



FORFATTEREN TOM KRISTENSEN DIGTER TIL DEN 60-AARIGE:

Som i Oldtid skædt er den sammende Myg, et Faldkommenheds Græs, overflødig og tin, og den spinder sit Spil til den tyndste Spids som af Vælgd og Vid fra en tin Violin.



Det er Spindelvæden, det er Lyden af Saz, det er Faldet af Duns, og et mygsligt Smil, det er alt, som er skædt paa den stænde Dag, da haer rejste sig, Gud, efter Sandagens Hvil.



Det er stærkt, øste Spil, i sin Spindelvæden Kraft, det er lyst og vitalt i Utærlighed, og det stræmmer til Brist, naar det spinder sig til og i tyndeste Luft bliver ved, bliver ved.



Det er alt, som blev til, da det hele var skædt, en Faldkommenheds Græs, overflødig og tin. Det er Vælgd og Vid, som, ah Fini, ved dig bliver ved, bliver ved fra en lys Violin.

### KOMPONISTEN JØRGEN BENTZEN:

Fini Henriques er en Sindet Ungdom, der har sat hæn i Stand til at følge med helt op til vore Dages Musik. Vi unge, hvis første Virke fælder i Henriquesarens laarbe, musikalske Bejstingstid, maatte tænke minde ham haer karaligt glade Musikantersel, og vi imponere, naar vi ser den Lethed, hvormed han orienterer sig i et moderne Partitur, den Sikkerhed, hvormed han opfatter en musikalsk Pointe, og den intuitive Følelses, hvormed han ved at skæde godt fra os.

Tak, Fini Henriques, for glade musikalske Bærdominde ("Den lille Havfrue") og dykt musikalsk forstæende Kritik!

*Jørgen Bentzen*

### OPERASANGERINDE EBBA WILTON:

Kære lille Fini!  
Til Lykke med "Skokken" og Tak for alle de mange Gange vi to har spillet og sunget sammen, hver Gang haer det været en Oplevelse for mig. Jeg erer dig som den store Kunstner du er, og jeg elsker dig som det søde, gode Barn du er — trods "Skokken".  
Din hengivne  
*Ebba Wilton*

### KAPELMUSIKUS AAGE OXENVAD:

Kære Fini!  
I Anledning af din 3. Aars Fødselsdag er jeg blevet sunnede om en Udvalgte.  
Hvis jeg nu havde det samme Talent for at skrive som du for at musikere, hvilket Fortskrift til din Ære vilde det ikke blive! — Nu maer jeg blot søjes med at høje mig i dybt Beundring.  
Din hengivne  
*Aage Oxenvad*

### LILLE INGER:

Kære Hr. Fini Henriques.  
Mer har sagt, at jeg skul skrive til dig fordi det er din Fødselsdag selv om du ikke kender mig som jeg haer dig for du spillede jo for os i Skolen paa Fuglevangvej det var noget morsomt da de led hæn fra Skole og gaa om Myggens som sunnede som du spillede paa Violinen og din lille Vugge som Mer sagde var lavet af H. C. Andersen den var allehaersted.

Til Lykke fra  
*Inger 9 Aar*

### KOMPONISTEN OLFERT JENSEN:

I min grønne Ungdom spillede jeg Klaver i "Valhalla" — en Forløber for de senere Tidens "Køberet".  
En Aften, jeg sad og klæprede Dattidens Nyhed: "Der Væsel kommt", gik Døren op med et Brag og et Bulder som et lille Jordskæl. Et Duns maatte Drengs flyds Valhalla med den Sjø, som kun Ungdom kan frembringe.

Jeg hev op i Klavret, men i samme Øjeblik revs min Arm væk fra Tangenterne af en alligevel — danset — Dreng, der maatte bemægtiget gærdte, om ikke en af Væselne maatte spille lidt paa Klavret. "Hællere end gerne," svarede jeg og overfød Spillkesken til lade Klavret-Opledet, som omkring Klavret og skjulte den lille Kong, som nu tog fat i Tangenterne i Sædet for mig. —

Men hvad var dug dette! Denne Dreng kunde ikke spille Klaver, og dog spillede han som en Engel. Han kombinerede Tangenter med Tangenter, som Skakmestere flytter de døde Brikker. Men Drengen skæbte Klange — herlige Klange, som jeg slet ikke troede, Valhalla Klaver ejede. Han mulderede og komponerede paa én Gang, for dette var af Drengen selv — hvad han spillede, maatte være gudhaendte Inspiration. For første Gang — og det blev eneste Gang — var jeg et spirende Geni paa saa nært Hold, at jeg lugtsæstelig kunde haere det gen. Alle Følelser estte denne Dreng i Bevægelse hos mig. Jeg maatte vide, hvem han var, og jeg maatte se af hans Kamerater i Skrum:

— Hvem er dug Døren videnderlige Ven —  
— Han! Han hedder Fini, og skæde et Sjøt! Der var Sækket hænne hos de Gamle, og saa spærdte vi, som vi ikke maatte gaa en Tur lidt, og saa spærdte vi her ind i Valhalla! Men nu tur vi heller ikke blive her længere, for —

Resten af Føklæringen forevædet sammen med Drengen, der brænde ud af Døren om en Tyfon af jublende Ungdom og Lykke.

Hvor er det fjølt, kære Fini, at din Alder skræde med Tal, du, som aldrig vokser fra at være Bærdet, Bærdet, som du var i Dreng-Opledet, Geniet i Valhalla, haer Guderna har hænne.

Din hengivne  
*Olfert Jensen*

### KOMPONISTEN J. THORVALD LARSEN — FINI HENRIQUES SIDSTE ELEV:

Har man den Lykke at faa Fini Henriques til Læer, saa haer man trukket det store Læs. Med et eneste Blik overer han det hele, og haer Kritik og altid lige i Prækken. Ja, saa fantastisk er haer Erus til at sæde sig ind i andres musikalske Tangenter, at han haer med sig selv og kan sige os, haer det egentlig er, vi haer mest og vilde.  
*J. Thorvald Larsen*

Preludio e Presto, opus 52. From the newspaper Politiken, 20th December 1927. Photographic reproduction of the earliest source for the beginning of the Prelude (see Preface p. xix).

Preludio e Presto, opus 52. Politiken d. 20. december 1927. Fotografisk gengivelse af den tidligste kilde til begyndelsen af værket (se Forord s. xix).



Til Børnene Hjorth med Tak for den  
 udmærkede Sondino, Kbhvn 1928-1937 *Emil Telus*;

E = E Streng, Saite, Sting.  
 A = A " " "  
 D = D " " "  
 G = G " " "

**NB.** J Præludiv gælder Fortegn #4b kun for samme Note.

**NB.** Im Præludiv beziehen sich die Zeichen #4b, nur auf dem Noten, vor welchen sie stehen.

**NB.** In the Præludiv the signature, #4b, are valid only for the same note.

(pizz.) = pizzicato med højre Haand.  
 (pizz.) = pizzicato mit der rechten Hand.  
 pizz. = pizzicato with the right hand.

(4) + = pizzicato med fjerde Finger af venstre Haand.  
 (4) + = " mit d. 4. Finger des linken Hand.  
 (4) + = " with the 4. Finger of the left hand.

3-3 = glissando med 3. Finger.  
 3-3 = " mit dem 3. Finger.  
 3-3 = " with the 3. Finger.

4 = 4. Finger bliver liggende.  
 4 = " " " " " bleibt liegen.  
 4 = " " " " " to be kept down.

det. } lang især  
 " } Stacc.  
 " } Ströke.

**Præludiv e Presto**

per Violino solo.

Forløbet skal betjenes med venstre Haand, mens man stryker på den høje Streng. Taktet Violino færes hos Hjorth Holtenbrogger. København.

Der Dæmper vil påtræde der spils på de tomme Sætte, med den venstre Hand gehandledet, unden. Taktet Dæmper vil påtræde der spils på de tomme Sætte, med den venstre Hand gehandledet, unden.

The mute should be applied with the left hand during the playing on the empty strings. Taktet-mute at Violino markens Hjorth Copenhagen.

Con fantasia (♩ = ca 60-72)

Carl Nielsen.

Preludio e Presto, opus 52. (Source A). First music page of the first printed edition (printed manuscript).

Preludio e Presto, opus 52 (kilde A). Første nodeside af den første trykte udgave (autograferet manuskript).



# Carl Nielsen

Op 52

## Præludio e Presto

per  
Violino Solo



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ENEFORHANDLER: SKANDINAVISK OG BORUPS MUSIK FORLAG  
Aktieselskab

Bredgade 31

København

*Preludio e Presto*, opus 52. (Source **A**). Front cover of the first printed edition, illustrated by Carl Nielsen's daughter, Anne Marie Telmányi.

*Preludio e Presto*, opus 52 (kilde **A**). Forsiden til den første trykte udgave illustreret af Carl Nielsens datter, Anne Marie Telmányi.





“Patent sordino”, the mute which, as mentioned in the Preface p. xxiii, was originally to be used in the prelude of *Preludio e Presto*, opus 52. Mute and violin made available by the luthier Mads Hjorth. The illustration shows the mute in activated and deactivated position. Photo: Karsten Bundgaard, The Royal Library.

“Patent sordino”, der som nævnt i *Forord* s. xxiii oprindeligt var tænkt anvendt i præludiet af *Preludio e Presto*, opus 52. Sordin og violin stillet til rådighed af violinbygger Mads Hjorth. Illustrationen viser henholdsvis aktiveret og ikke aktiveret sordin. Foto: Karsten Bundgaard, Det Kongelige Bibliotek.

[Preludiu e Presto, Op. 52] 20 CNM counting II, 10

Totteen gælder kun paa den Nødv, til hvilken det er skrevet!!

Carl Nielsen.

*Con fantasia*  $\text{♩} = \text{circa } 72$

*dim.* (*detaché*) *cresc.* *f* *molto accel.*

(tempo) *mf* *cresc.* *f* *mp* *Arang.*

*dim. molto* *rall.*

*f* *3* *2* *3* *3* *3* *cresc.*

*f* *Sol B.* *rapido* *adagio molto*  $\text{♩} = 69$

*pesante* *ten* *f* *espr.*

nu 6510.0462 - [nu 6503.3119]

Preludiu e Presto, opus 52 (Source B). Carl Nielsen's fair copy with pencilled additions by the composer and Emil Telmányi.

Preludiu e Presto, opus 52 (kilde B). Renskrift med blyants-tilføjelser af komponisten og Emil Telmányi.



1884

Violino I  
Violino II  
Viola  
Cello

Allegro (inquiet)  
mf  
f  
marcato

Final

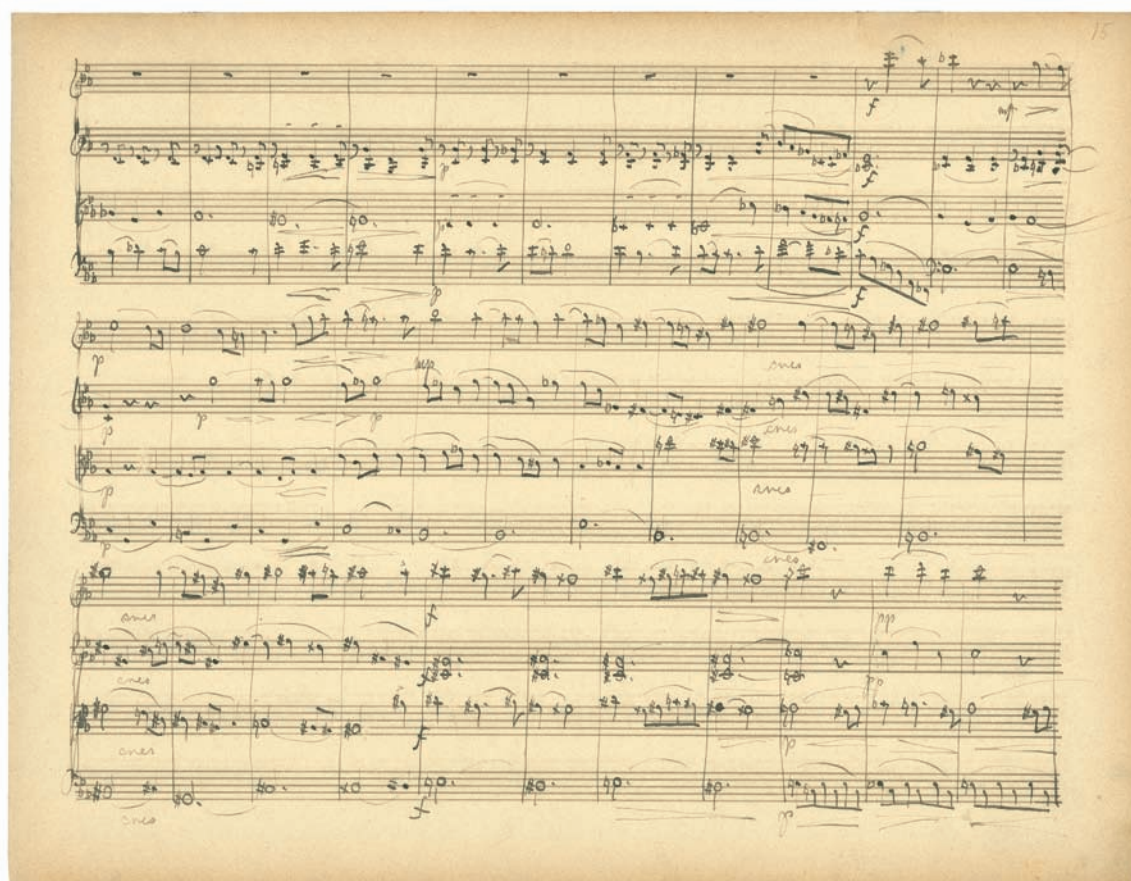
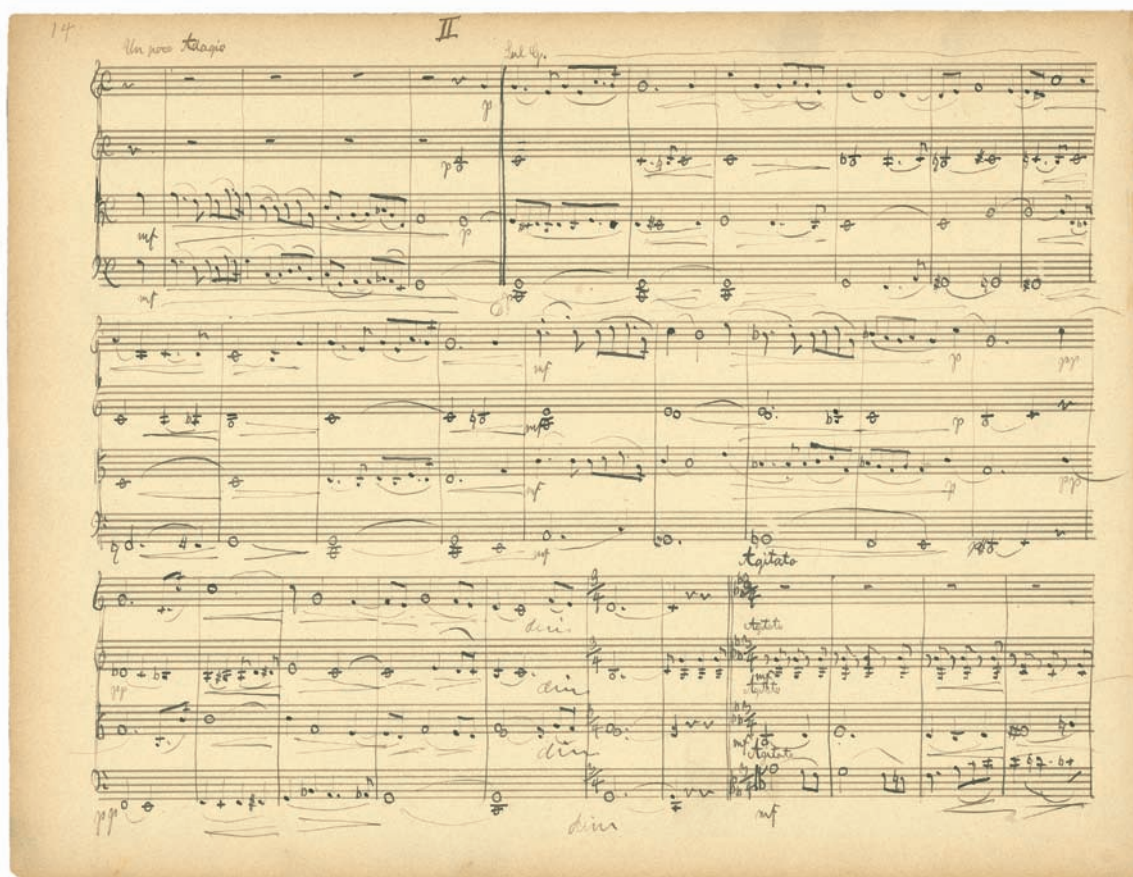
cresc.  
decresc.

BIBLIOTECA REGIA-NORVEGICA

Quartet for Two Violins, Viola and Cello, opus 13, printing manuscript (Source C), fourth movement, bb. 1-4. The page shows that Carl Nielsen, when revising the string quartet, modified the tempo with *inquiet* in added brackets (in Source A changed to *inquieto*); the dynamics were intensified from *mf* to *f* on the first chord, and *marcati* have been added in pencil in vl.1.

Kvartet for to violiner, bratsch og cello, opus 13, trykforlæg (kilde C), fjerde sats, t. 1-4. Siden viser, at Carl Nielsen ved revisionen modificerede tempoet med *inquiet* i en tilføjet parentes (i kilde A ændret til *inquieto*), dynamikken blev forstærket fra *mf* til *f* på første akkord, og der er med blyant tilføjet *marcati* i vl.1.





Quartet for Two Violins, Viola and Cello, opus 5, fair copy (Source **C**), second movement. The middle section “Agitato”, (79 bars) between b. 26 and b. 60, which Carl Nielsen omitted and recomposed for the printed edition (Source **A**). The middle section can also be found in the draft (Source **D**) with the designation “Andante / Piu mosso”.

Kvartet for to violiner, bratsch og cello, opus 5, renskrift (kilde **C**), anden sats. Mellemdelen “Agitato”, (79 takter) mellem t. 26 og t. 60, som Carl Nielsen udelod og nykomponerede i den trykte udgave (kilde **A**). Mellemdelen findes også i kladden (kilde **D**) med betegnelsen “Andante / Piu mosso”.



16

Handwritten musical score on page 16. The page contains ten staves of music. The notation is dense, with many notes, rests, and dynamic markings. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings like *pp* and *f*. The paper is aged and shows some staining.

17

*Tempo I*

Handwritten musical score on page 17. The page contains ten staves of music. The notation is dense, with many notes, rests, and dynamic markings. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings like *pp*, *mf*, and *f*. The tempo marking *Tempo I* is written at the top. The paper is aged and shows some staining.



The image shows a page of handwritten musical notation for a quartet. It consists of several systems of staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. Key markings include "con fuoco" and "a Tempo". There are also some handwritten annotations and corrections throughout the score. At the bottom of the page, there is a handwritten note in Danish.

gden gang kommer Sideltemaet; men en Lume af Godaen i Første Del optræder som saadant  
 men med mange sære Harmonier. Husk 'sære', lille Carl. Tænk paa Ribera !!

Quartet for Two Violins, Viola and Cello, opus 5, draft (Source **D**), fourth movement. The top three systems contain 13 unused bars between b. 101 and b. 102; the fourth system contains bb. 102-107; at the bottom of the page one sees Carl Nielsen's addition, which translates The 2<sup>nd</sup> time the secondary subject does not come; a snatch of the coda in the first part appears as such, but with many odd harmonies. Remember 'odd', little Carl. Think of Ribera!!

Kvartet for to violiner, bratsch og cello, opus 5, kladde (kilde **D**), fjerde sats. De tre øverste akkolader indeholder 13 ikke anvendte takter mellem t. 101 og t. 102; fjerde akkolade indeholder t. 102-107; nederst på siden ses Carl Niensens tilføjelse: 2<sup>den</sup> Gang kommer Sidetemaet ikke; men en Stump af Godaen i Første Del optræder som saadant men med mange sære Harmonier. Husk 'sære', lille Carl. Tænk paa Ribera !!



The image shows a page of handwritten musical notation for a quartet. It features several staves with complex musical notation, including notes, rests, and dynamic markings. The notation is dense and includes various symbols such as 'tramp.', 'dim.', and 'stacc.'. The page is oriented vertically, with the musical staves running from top to bottom. The handwriting is in ink on aged paper.

Quartet for Two Violins, Viola and Cello, opus 14, draft (Source C), fourth movement bb. 345-370. At the bottom of the page one sees Carl Nielsen's addition of the staff for the cello part (bb. 366-370); in the fourth-last and third-last bars we see his change of the semibreve rest in vl.2 (b. 367) and vl.1 (b. 368).

Kvartet for to violiner, bratsch og cello, opus 14, kladde (kilde C), fjerde sats t. 345-370. Nederst på siden ses Carl Niensens tilføjelse af cellostemmens system (t. 366-370); i fjerde- og tredjesidste takt ses hans ændring af helnodepausen i vl.2 (t. 367) og vl.1 (t. 368).



Handwritten musical score for a quartet. The score consists of several staves. The first staff begins with a piano (*p*) dynamic. The second staff has a blue 'D' written above it. The third staff includes markings for *pizz* and *cresc.*. The fourth staff has *fz*, *arco*, and *dim* markings. The fifth staff has *cresc.* and *dim*. The sixth staff is heavily scribbled out. The seventh staff is also heavily scribbled out and includes the marking *Molto adagio*. The eighth staff has *arco* and *ppp* markings. The ninth staff ends with *ppp rall.* and a double bar line. The score concludes with the initials 'V.S.' and a final double bar line.



Quartet for Two Violins, Viola and Cello, opus 44 (Source C), Finale, viola bb. 101ff. Prior to the printing of the work Carl Nielsen deleted six bars that were to have formed the transition to a repeat of the exposition.

Kvartet for to violiner, bratsch og cello, opus 44 (kilde C), Finale, bratsch t.101 ff. Forud for trykningen af værket overstregede Carl Nielsen seks takter, der skulle have dannet overledning til en gentagelse af ekspositionsdelen.





PRELUDE,  
THEME  
AND VARIATIONS  
FOR SOLO VIOLIN

PRÆLUDIUM  
OG TEMA  
MED VARIATIONER  
FOR SOLOVIOLIN

Op. 48

Poco adagio e con fantasia (♩ = ca. 56)

*rubato*

*poco accel.*

*brillante*

*accel.*

*spiccato*

*prestò* (♩ = ca. 100)

*sempre pp*

*détaché*

*mol - - - to cre - - - scen - - - do*

*ff*

*sempre ff*

*ff*

*molto di - mi - nu - en - do pp*

*détaché*

*spiccato*

*détaché*

*spiccato*

*ff subito*

*pp*

*ff subito*

*pp*

Observe the accidentals in the Prelude until they are cancelled.

détaché

spiccato sin al Fine

tempo ral - len -

*f subito* *f*

- - ta - - re molto ri - - - - tar - - - - - dan - - - - - do Tempo I (♩ = ca. 56) rall.

*mf* *morendo* *p espressivo*

sul D-  
sul G-

*gliss. vibr.* *gliss. vibr.* *gliss. vibr.* *pp* *sfz* *p* *più cresc.* *sfz*

poco a poco ac - - - ce - - -

(♩ = 72) *molto cresc.* *sfz* *espressivo* *poco a poco dim.*

le - - - - ran - - - - do

tranquillo

ral - len - tan - do tranquillo (♩ = 56) *pp dolce*

*più cresc.* *ff*

molto agitato (♩ = 66) *molto dim.* *lusingando* molto tranquillo (♩ = 72)

sul E

*più cresc.*

*f*

*poco a poco di - - mi - - nu - -*

rit. 4 4 (♩ = 56)

*pp* *ppp*

*quieto* *rinforzando*

sul D  
sul G  
vibr.

en - - - do

*brillante* *mf* *poco a poco molto cresc.* *sostenuto* *pesante*

con fantasia (♩ = ca. 56-76)

*ff*

*poco a poco meno forte*

*mf fluente*

*cresc.*

*ff*

*f*

ri - - - - tar - - - - dan - - - - do

*molto cre* - - - - *scen* - - - - *do*

*ff* brillante sul E

1 2 3 4  
*sfz* *meno forte* *poco*

2 1 4 4  
*sfz* *a* *poco*

1 2 3 4 2 4  
*sfz* *meno forte*

3 3 3 3  
*mf* di - - - mi - - - nu - - - en - - - do

poco a poco ri - - - tar - - - dan - - - do  
*p* 2 1 2 *pp* *espressivo*  
 sul G *attacca*

Tema  
 Theme

Andante (♩ = ca. 72)  
*p semplice* 3 2-2 1 2 *poco* *mp*

2 4 0 *p dolce* *mp con calore*  
 V V

1 1 2 3 *f* *ten.* *mp* *morendo*  
 V V

Var. I  
Più mosso (♩ = ca. 96)

*tr* *spiccato* *mp* *f* *mp*

20 *tr* *f*

22 *sul E* *mp*

24 *di - - - mi - - - nu - - - en - - - do* *p* *ff subito* *sul G* *tr* *mf*

26 *f* *mf* *f* *grazioso* *mf* *tr*

28 *f* *pizz. arco* *arco* *arco* *arco* *arco* *arco* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *1*

30 *f* *p*

32 *dim.* *pp* *ff subito* *ff*

\* Left-hand pizzicato and arco simultaneously.



Var. II  
Andantino quasi Allegretto (♩ = ca. 66)

à la Arlecchino

Musical notation for measures 1-35. The piece is in 12/8 time. It begins with a *p* dynamic and a *v* (vibrato) marking. The first measure has a fingering of 4 1. The piece features a series of eighth-note chords with a *ff* dynamic and *vibr. ten.* marking. The notation includes repeat signs and dynamic markings of *p* and *ff*.

molto accel.

sul A

sul D

molto rall.

sul G

vibr. ten.

Musical notation for measures 36-37. Measure 36 starts with a *cresc.* marking. The piece is marked *ff* with *vibr. ten.* and a repeat sign. Measure 37 is marked *pp* *grazioso*.

Musical notation for measures 38-39. Measure 38 is marked *facile e con fantasia*. The notation includes a slur over the first two measures and a fingering of 1 1 1.

accel.

vibr. ten.

vibr. ten.

Musical notation for measures 40-43. Measure 40 is marked *f*. Measure 41 is marked *ff*. Measure 42 is marked *f*. Measure 43 is marked *ff* and *rinforzando*. The notation includes a slur over measures 40-41 and a repeat sign.

vibr. ten.

0 2

Musical notation for measures 44-45. Measure 44 is marked *mf*. The notation includes a slur over the first measure and a fingering of 0 2.

Musical notation for measures 46-49. Measure 46 is marked *f poco espressivo*. Measure 47 is marked *dim.*. Measure 48 is marked *p*. Measure 49 is marked *mf*. The notation includes a slur over measures 46-47 and a repeat sign.

Musical notation for measures 50-55. Measure 50 is marked *mf*. Measure 51 is marked *di-mi-nu-en-do*. Measure 52 is marked *p*. Measure 53 is marked *f*. The notation includes a slur over measures 50-51 and a repeat sign.

tranq.  
sul A

Musical notation for measures 56-61. Measure 56 is marked *espressivo*. Measure 57 is marked *ff*. Measure 58 is marked *p subito*. Measure 59 is marked *quieto e flebile*. Measure 60 is marked *p*. Measure 61 is marked *amoroso*. The notation includes a slur over measures 56-57 and a repeat sign.

rit.

Musical notation for measures 62-67. Measure 62 is marked *più flautando*. Measure 63 is marked *dim.*. Measure 64 is marked *rit.*. Measure 65 is marked *1 2*. Measure 66 is marked *sul G*. Measure 67 is marked *0 2*. The notation includes a slur over measures 62-63 and a repeat sign.

Var. III  
Andante espressivo (♩ = ca. 63-66)

musical notation for measures 42-53. Includes markings: *molto espressivo*, *p*, *ff*, *tr*, *gliss.*, *sul D vibr.*, *sul A*.

musical notation for measures 54-57. Includes markings: *dim.*, *sul D*.

musical notation for measures 58-61. Includes markings: *poco a poco accel.*, *molto espressivo*, *f*, *sul A*, *sul E*.

musical notation for measures 62-65. Includes lyrics: *ri - - - tar - - - dan - - - do*. Includes markings: *maestoso*, *pp*, *sempre ff*, *dim.*.

musical notation for measures 66-69. Includes markings: *poco rubato e poco a poco accel.*, *ff*, *mf*.

musical notation for measures 70-73. Includes markings: *espressivo*, *ff molto espressivo*, *sul A*, *sul E*.

musical notation for measures 74-77. Includes lyrics: *ral - - - len - - - tan - - - do*. Includes markings: *Tempo I*, *tr*, *mf*, *sempre f*, *dim.*.

musical notation for measures 78-81. Includes lyrics: *ri - - - tar - - - dan - - - do*. Includes markings: *morendo*, *tr*, *sul D tenuto*, *pp*.

Var. IV  
Poco allegro, molto ritmico (♩ = ca. 72-76)

sotto voce *p* mistico e fantastico sempre spiccato simile

83

85

87

89

91

93

96

*fz* brillante *pp* *fz* *pp* *fz* *pp*

senza rit. sul G





Var. VI  
Tempo giusto (♩ = 100)

*p cantabile*  
pizz. vibr. arco pizz. vibr. arco pizz. vibr. arco  
3 3 2  
cresc.

118  
pizz. vibr. arco pizz. vibr. arco  
1 2  
f dim. 3 3 2 0 2  
arco p

122  
pizz. arco pizz. arco pizz. arco pizz.  
f mf f mp f p mf >

126  
arco pizz. arco  
f ff ff  
senza dim.

129  
pizz. arco  
sfz p semplice e gracioso  
3 3 + + +

134  
f brillante sfz f  
3 3 3 3 9 0 0 + + +

137  
sf f p f mp  
sul D arco

140  
f mf p mp p arco  
sul A pizz.

144  
morendo rallen - - tan - - do  
ppp

Var. VII

Presto

spiccato

*pp*

sul A

simile

148

*molto cresc.*

153 *sul D*

*pp* *détaché*

154

*cre - - - - - scen - - - - - do* *molto*

*ff*

155

*poco dim.*

156 *cresc.*

*sul A*

*spiccato*

*p*

157

*molto cresc.*

4 détaché

*ff*

158

*ff*

*dim.*

*f*

159

*f agitato*

*ff*

sul A

détaché

*f*

*f*

*f*

*f*

160

*ff*

*dim.*

*p*

*f*

161

*f*

*f*

sul A

sul D

*ff*

*poco a poco dim.*



162

*p* *molto* *dim.*  
*molto ritardando*

*molto dim.* *morendo* *ppp*

Var. VIII

Poco adagio (♩ = 60)

*pp* *espressivo* *poco* *sfz* *quieto ad libitum* *espressivo* *p* *mf*

*rall.* *a tempo*

poco animato

168

*f* *espressivo* *pp* *mf* *pp* *espressivo* *mf*

*sul D* *Tempo I*

173

*f* *pp* *molto*

*fff* *brillante* *molto dim.* *espressivo* *lunga*

Tempo di Tema

*f* *solenne*

179

*dolce* *poco a poco rit.* *espressivo*

185

*ff* *ff* *pesante*



# PRELUDIO E PRESTO PRELUDIO E PRESTO

FOR SOLO VIOLIN

FOR SOLO VIOLIN

## PRELUDIO

Con fantasia (♩ = ca. 60-72)

Op. 52

*f deciso* *sfz* *détaché* *sfz*  
*sfz* *pesante* *dim.* *tenuto* *cresc.*  
molto ac - - - - ce - - - - le - - - - ran - - do a tempo  
*f* *mf*  
tranq.  
*f* *mp*  
cre - - scen - do *f*  
poco agitato  
*f* *f* *f* ral - - len - -  
tan - - - - do a tempo  
*f deciso* sul E  
sul A  
sul D  
sul G rapido lunga  
*f* *sfz* *sfz* *sfz*  
*f pesante* *sfz*

In the Preludio the accidentals apply only to the notes they immediately precede.

adagio molto (♩ = 69) molto ac - - ce - -

*f* *espressivo*

le - - - - ran - - - do (♩ = ca. 69) molto rallentando

*pp* *cresc.*

molto tranq. (♩ = 69) sul A

*pp* *cresc.*

molto accelerando (come prima) molto ral - - - len - tan - do

*f* *ff* *di - - - mi - - - nu - - - en - - do*

a tempo (♩ = 50) molto rall.

*mp* *molto dim.* *gliss. sul E*

molto agitato (♩ = 58) molto rallentando molto tranq.

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

tranq. sul E sul A

*meno forte* *gliss.* *gliss.*

spiccato sul D

*sfz* *sfz* *sfz* *segue*

*sfz* *sfz* *sfz* *cresc.*



sempre spiccato e forte

arco 1 2 pizz. arco 1 2 pizz.

arco 2 3 1 2 arco arco 4 2 4 1 2 arco arco pizz. + pizz. +

arco 3 2 arco pizz. arco 2 4 0 pizz. arco 2

pesante arco > > arco > > spiccato fluyente

pizz. + pizz. pizz. + pizz. +

molto tranquillo (♩ = 50)

molto diminuendo e rallentando ppp pp

sul D

ral - - len - - tan - - do

sul D gliss. sul A molto agitato e marcato molto ff sul G sul D sul A

*cresc.* *fff* *restez* *meno f*  
*più f* *sffz*  
*mf giocoso* *fz* *cresc. e agitato*  
*f* *dim.* *cresc.* *f* *dim.* *cresc.*  
*molto ral - - - len - - - tan - - - do* *saltato* *vibr.* *3* *vibr.* *3* *vibr.* *3* *vibr.* *3* *pp*  
*(♩ = ca. 92)* *sempre saltato* *mf* *3* *3* *3* *3* *3* *ff* *3*  
*poco rall.* *a tempo* *saltato* *mf* *3* *3* *3* *3* *3* *di - - - mi - - -*  
*nu - - - en - - - do* *spiccato* *f* *3* *agitato*

a tempo (♩ = 92)

*molto cresc.* **ff** *dim. e rall.* *molto* **mf**

spiccato

*tranq.* *a tempo*

*détaché* **f con forza subito**

*poco rall.* *a tempo* **f con forza agitato**

saltarello

*pesante* *leggiere*

flautato

*con forza* *flaute* **f** *molto vibr.* *molto più rall.* *lento* *gliss.* *gliss.* *dim.*

sul A sul D vibr. flautato molto vibr. sul D sul G

*adagio molto* (♩ = 69) *con sord.* **p** *molto espressivo* *cresc.*

*rallentando* *a tempo* *poco agitato ma molto espressivo*

**mf** **p** *molto espressivo* **molto f sempre glissando**

*ral - - len - - do* *molto tranq.* *di - mi - nu - en - do* **pp** *gliss.* *gliss.* *molto espressivo* **pp** *teneramente*

sempre molto tranqu.

sempre *pp* *molto pp* teneramente sempre *pp*

gliss. 3 3 4 4 dim. *ppp*

rall. più vivo (♩ = 72) *pp* molto spiccato

dim. molto rall. dim. *ppp*

Tempo I

senza sord.

*f* subito deciso *ff*

sul A  
sul D

sempre glissando

molto espressivo

poco a poco dim. ral. len. tan. do con sord. *p*

poco gliss. molto *ppp*



PRESTO

(♩ = ca. 132)

Musical score for guitar, measures 1-30. The score is written in treble clef with a 2/4 time signature. It features various dynamics and articulations:

- Measures 1-4: *p* (piano), *f* (forte), *fz* (forzando), *p* (piano).
- Measures 5-8: *f* (forte), *fz* (forzando), *ff* (fortissimo), *f* (forte).
- Measures 9-13: *fz* (forzando), *sfz* (sforzando), *più forte* (more forte).
- Measures 14-17: *fz* (forzando), *p* (piano), *ff* (fortissimo), *f* (forte).
- Measures 18-21: *p* (piano), *ff* (fortissimo), *f* (forte).
- Measures 22-25: *mf* (mezzo-forte).
- Measures 26-29: *cresc.* (crescendo), *f* (forte).
- Measures 30-33: *ff* (fortissimo), *f cantabile* (forte cantabile).

Technical markings include fingerings (1-4), slurs, accents, and specific techniques like *sul G*, *sul A*, *sul E*, and *détaché*. A *V* (vibrato) marking is present at measure 9.

35 *gliss.* *pp* *spiccato*

40 *pp* *spiccato*

44 *f* *gliss.* *fleBILE*

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

49

54 *pp* *détaché* *poco a poco cre - - - - -*

ral - - - - - len - - - - - tan - - - - - do a tempo

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

58 *f* *ff* *sul A*

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

62 *subito mf* *e cre - - - - -* *f* *sul A*

subito *mf* e cre - - - - - scen - - - - - do *f*

66 *ff* *gliss.* *f*

\* The first finger should be placed on the E and A strings.

70

*f*

75

détaché

*f*

80

poco rall.

a tempo

*meno f*

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

84

sul A

sul E

*f feroce*

88

*ff*

appassionato  
sempre glissando

93

ral - - len - - tan - - do lunga

Cadenza con fantasia

*cresc.*

*ff*

*fz tenuto*

sul A

*poco feroce*

di - - mi - - nu - - en - - do *p* dim. *pp*

rall.

rall.

tranq.

1 —————

3 1 3 2-2 2

2 3 4 1 2 0 4 0 4 3

sul A sul D sul E sul A

*dolce* *più appassionato* *poco a poco di - - - -*

ral- - len- - tan- - do Allegretto (♩ = 92)

0 2 0 2 3 3 3 3

2 4 2 4 2 2 3 3

mi - - - nu - - - en - - - do *pp* *sempre pp*

spiccato

100 *poco a poco accelerando*

3 3 3 3 3 3 1

105 *détaché*

1 0 1 3 1 1 4 4 2 1 1 b

*cresc. - - - - molto - - - -*

110 *ff* *Tempo I*

3 2 2 2 3 3 4 2 4 1

sul G *mf*

115 *sfz* *sfz* *sfz* *ff furioso*

2 V 1 2 0 4 1 V 2

121 *dim.* *cresc.*

4 4 0 1 1 2

126 *grandioso senza rit.* *p* *molto cre - - - - scen - - - - do*

3 4 1 1 1 1

131 *f* *cre - - - - scen - - - - do* *ff* *sfz* *ffz* *ffz* *sfz*

1 2 sul G sec

*molto pesante*



QUARTET  
FOR TWO VIOLINS,  
VIOLA AND CELLO

KVARTET  
FOR TO VIOLINER,  
BRATSCH OG CELLO

I

Op. 13

Allegro energico (♩ = 132)

Violino 1  
Violino 2  
Viola  
Violoncello

5  
10  
14

*f*  
*f*  
*f*  
*f*

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

do  
do  
do  
do

*f*  
*f*  
*f*  
*f*

*cresc.*  
*cresc.*

*f*  
*f*  
*f*  
*f*

poco rall.

19 a tempo

22

25

28

31

Musical score for measures 31-33. The score is in G minor (two flats) and 3/4 time. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a more melodic line in the left hand. The melody in the right hand starts with a series of eighth notes and includes a trill-like figure in measure 32.

34

Musical score for measures 34-37. The piano accompaniment continues with the eighth-note pattern. The melody in the right hand features a series of eighth notes with a trill-like figure. The dynamic marking *pp* (pianissimo) is indicated in measures 34, 35, 36, and 37. The key signature changes to F major (one flat) in measure 35.

38

Musical score for measures 38-41. The piano accompaniment continues. The melody in the right hand features a series of eighth notes with a trill-like figure. The dynamic marking *pp* is present. The key signature changes to G minor (two flats) in measure 38. The lyrics "cre" and "scen" are written below the staff in measures 38, 39, 40, and 41.

42

Musical score for measures 42-45. The piano accompaniment continues. The melody in the right hand features a series of eighth notes with a trill-like figure. The dynamic marking *f* (forte) is indicated in measures 42, 43, 44, and 45. The lyrics "do" are written below the staff in measures 42, 43, 44, and 45.

45

*p cre*

48

*scen - do*

51

*cre*

*scen - do*

*scen - do*

*scen - do*

55

*ff*

*f*

*p*

*sul G*



59

*fz* *fz* *fz* *p* *p* *pizz.* *p*

63

*pp* *pp* *pp* *pp* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pp*

67

*arco* *1.* *arco* *pizz.* *arco* *arco* *pizz.* *arco* *dim.*

68<sup>II</sup> 2.

*pizz.* *pizz.* *pizz.* *arco* *pp* *arco* *pp* *arco* *pp* *pizz.* *pp*

74

arco  
*p*

78

*poco a poco* cre - - - scen

*poco a poco* cre - - - scen

*poco a poco* cre - - - scen

*poco a poco* cre - - - scen

81

do cre - - -

do cre - - -

do cre - - -

do cre - - -

84

scen - - -

scen - - -

scen - - -

scen - - -

87 *Animato*

do *f*

do *f*

do *f*

do *f*

92

*mf* *fz* *mf*

*f* *fz*

95

*fz* *mf* *fz*

*mp* *fz* *mf*

*fz*

98

*mf* *mf* *mf*

*fz* *mf* *fz*

*fz* *fz*

101

Musical score for measures 101-103. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a treble and bass clef. The right hand plays a melodic line with dynamics *ff* and *mf*. The left hand plays a bass line with triplets and dynamics *mf* and *ff*. Measure 101 starts with a *ff* dynamic in the right hand and a *mf* dynamic in the left hand. Measure 102 has a *mf* dynamic in the right hand and a *ff* dynamic in the left hand. Measure 103 has a *ff* dynamic in the right hand and a *mf* dynamic in the left hand.

104

Musical score for measures 104-106. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a treble and bass clef. The right hand plays a melodic line with dynamics *ff*. The left hand plays a bass line with dynamics *ff*. Measure 104 starts with a *ff* dynamic in the right hand and a *ff* dynamic in the left hand. Measure 105 has a *ff* dynamic in the right hand and a *ff* dynamic in the left hand. Measure 106 has a *ff* dynamic in the right hand and a *ff* dynamic in the left hand.

107

Musical score for measures 107-109. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a treble and bass clef. The right hand plays a melodic line with dynamics *ff*. The left hand plays a bass line with dynamics *ff*. Measure 107 starts with a *ff* dynamic in the right hand and a *ff* dynamic in the left hand. Measure 108 has a *ff* dynamic in the right hand and a *ff* dynamic in the left hand. Measure 109 has a *ff* dynamic in the right hand and a *ff* dynamic in the left hand.

110

Musical score for measures 110-112. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a treble and bass clef. The right hand plays a melodic line with dynamics *ff*. The left hand plays a bass line with dynamics *ff*. Measure 110 starts with a *ff* dynamic in the right hand and a *ff* dynamic in the left hand. Measure 111 has a *ff* dynamic in the right hand and a *ff* dynamic in the left hand. Measure 112 has a *ff* dynamic in the right hand and a *ff* dynamic in the left hand.



114

*sempre f*

*sempre f*

*fz* *sempre f*

*fz* *sempre f*

119

poco rit.

*dim.*

*dim.*

*dim.*

*dim.*

Tempo I

124

*p*

*p*

*p*

*p*

129

*p* *cre* - - - - -

*p* *cre* - - - - -

*p* *cre* - - - - -

*p* *cre* - - - - -

molto rit.

134

scen do  
scen do  
scen do  
scen do

138 **Tempo I**

*ff*  
*ff*  
*ff*  
*ff*  
*dim.*

143

*pp*  
*pp*  
*pp*  
*pp*  
*pizz.*  
*pp*

148

cre - - - - - scen - - - - -  
cre - - - - - scen - - - - -  
cre - - - - - scen - - - - -

152

do  
do  
do arco  
cre  
cre  
cre  
cre

155

scen  
do  
scen  
do  
scen  
do  
scen  
do

158

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

161

164

ff

ff

ff

ff

Musical score for measures 164-166. The system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It features a melodic line with a fermata over the first measure and a slur over the next two. The second and third staves are piano accompaniment, both marked *ff*. The bottom staff is a bass line with a bass clef, also marked *ff*, featuring a melodic line with a slur over the first two measures.

167

di -

di -

di -

di -

Musical score for measures 167-169. The system consists of four staves. The top staff is a vocal line with a treble clef, marked *di -*. The second and third staves are piano accompaniment. The bottom staff is a bass line with a bass clef, marked *di -*. The piano accompaniment continues with rhythmic patterns.

170

mi - nu

mi - nu

mi - nu

mi - nu

Musical score for measures 170-172. The system consists of four staves. The top staff is a vocal line with a treble clef, marked *mi - nu*. The second and third staves are piano accompaniment. The bottom staff is a bass line with a bass clef, marked *mi - nu*. The piano accompaniment continues with rhythmic patterns.

173

en do

en do

en do

en do

Musical score for measures 173-175. The system consists of four staves. The top staff is a vocal line with a treble clef, marked *en do*. The second and third staves are piano accompaniment. The bottom staff is a bass line with a bass clef, marked *en do*. The piano accompaniment continues with rhythmic patterns.



176

Musical score for measures 176-178. The system consists of four staves. The top staff (treble clef) features a melodic line with a long slur. The second staff (treble clef) has a rhythmic accompaniment of eighth notes. The third staff (bass clef) continues the rhythmic accompaniment. The bottom staff (bass clef) has a melodic line with a long slur. A 'pizz.' marking is present in the third staff at measure 178.

179

Musical score for measures 179-182. The system consists of four staves. The top staff (treble clef) has a melodic line with slurs. The second staff (treble clef) has a rhythmic accompaniment of eighth notes. The third staff (bass clef) continues the rhythmic accompaniment. The bottom staff (bass clef) has a melodic line with slurs. Dynamic markings include *pp* in the top staff at measure 179, *p* in the second staff at measure 179, and *pp* in the bottom staff at measure 180. A 'pizz.' marking is present in the second staff at measure 179.

183

Musical score for measures 183-187. The system consists of four staves. The top staff (treble clef) has a melodic line with slurs. The second staff (treble clef) has a rhythmic accompaniment of eighth notes. The third staff (bass clef) continues the rhythmic accompaniment. The bottom staff (bass clef) has a melodic line with slurs.

188

Musical score for measures 188-192. The system consists of four staves. The top staff (treble clef) has a melodic line with slurs. The second staff (treble clef) has a melodic line with slurs and an 'arco' marking. The third staff (bass clef) has a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) has a melodic line with slurs. Dynamic markings include *p* in the top staff at measure 188 and *p* in the bottom staff at measure 188.

193

cre - - - - -  
 cre - - - - -  
 arco  
 cre - - - - -  
 cre - - - - -

197

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

201

**fz fz** **p**  
**fz fz** **p**  
**fz fz** **p**  
**fz fz** **p**

205

*poco a poco* cre - - - - -  
*poco a poco* cre - - - - -  
*poco a poco* cre - - - - -  
*poco a poco* cre - - - - -

208

scen - - - - -

scen - - - - -

scen - - - - -

scen - - - - -

211

do *ff*

do *ff*

do *ff*

do *ff*

214

*dim.*

*dim.*

*dim.*

*dim.*

217

*dim.*

*dim.*

*dim.*

*dim.*

220

223

226

229

rit.



II

Andante amoroso

Musical score for measures 1-5. The score is in 8/8 time and features four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The key signature has three flats. The dynamics are marked *p* (piano) in each staff.

Musical score for measures 6-10. The score continues with four staves. Dynamics are marked *p* (piano) in each staff. There are some rests and accents in the right-hand staves.

Musical score for measures 11-15. The score continues with four staves. Dynamics are marked *pp* (pianissimo) in each staff. The lyrics "cre - - - - - scen - - - - -" are written below the vocal lines.

Musical score for measures 16-20. The score continues with four staves. Dynamics are marked *ff* (fortissimo) in each staff. The lyrics "do" are written below the vocal lines.



47

*f* *p* *f* *mf* *fz* *fz* *fz*

*p* *f* *mf* *fz* *fz*

*p* *f* *mf* *fz*

*fz* *fz* *p* *f* *mf* *fz* *fz*

54

*fz* *p* *f* *p* *cre - - - - scen -*

*p* *f* *p* *cre - - - - scen -*

*p* *f* *p* *cre - - - - scen -*

*fz* *fz* *p* *f* *p* *cre - - - - scen -*

61

*fz* *f* *p* *cre - - - - scen -*

*f* *p* *cre - - - - scen -*

*fz* *f* *p* *cre - - - - scen -*

*f* *p* *cre - - - - scen -*

68

*f* *pp*

*fz* *f* *pp*

*fz* *f* *pp* *fz* *fz*

*f* *pp* *pp* *fz*

74

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

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

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

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

81

di - - - mi - - - *ff*

di - - - mi - - - *ff*

di - - - mi - - - *ff*

di - - - mi - - - *ff*

89

rit.

nu - - - en - - - do *ff*

nu - - - en - - - do *ff*

nu - - - en - - - do *ff*

nu - - - en - - - do *ff*

95

Tempo I

nu - - - en - - - do *p molto tranquillo*

nu - - - en - - - do *p molto tranquillo*

nu - - - en - - - do *p molto tranquillo*

nu - - - en - - - do *p molto tranquillo*



98

Musical score for measures 98-100. The score is in G minor (three flats) and 4/4 time. It features a vocal line with a long note in measure 98, followed by a melodic line in measure 99. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

101

Musical score for measures 101-104. The score includes lyrics: "cre - - - - - scen - - - - - do". The vocal line is in G minor. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are aligned with the vocal line.

105

Musical score for measures 105-108. The score is in G minor. It features a vocal line with a long note in measure 105, followed by a melodic line in measure 106. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The dynamic marking *p* (piano) is present in measures 106, 107, and 108.

109

Musical score for measures 109-112. The score is in G minor. It features a vocal line with a long note in measure 109, followed by a melodic line in measure 110. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The dynamic markings *pp* (pianissimo) and *cresc.* (crescendo) are present in measures 109, 110, 111, and 112.

114

*f*

*f*

*f*

*f*

117

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

121

*pp*

*pp*

*pp*

*pp*

*espressivo*

126

*dim.* *ppp*

*dim.* *ppp*

*dim.* *ppp*

*dim.* *ppp*

*dim.* *ppp*

SCHERZO  
Allegro molto

III

The musical score is divided into four systems. The first system (measures 1-6) features a piano accompaniment with a forte (*ff*) dynamic. The second system (measures 7-13) continues the piano accompaniment with various articulations like slurs and accents. The third system (measures 14-20) introduces a vocal line with lyrics: "p cre - - - - scen - - - - do f" and "1. - - - do f | 2. - - - do f". The piano accompaniment in this system includes dynamics like *pp*, *ppp*, and *ff*. The fourth system (measures 21-26) features a piano accompaniment with a *dim.* (diminuendo) dynamic and a *f* (forte) dynamic.





56

56

*fzpp*

*pp*

*pp*

Measures 56-62: This system contains six measures of music. It features a complex texture with multiple voices. The first measure has a dynamic marking of *fzpp*. The final measure of the system has dynamic markings of *pp* for the upper voices and *pp* for the lower voices. There are several slurs and fingerings (e.g., *2*) throughout the system.

63

63

*ppp*

*ff*

*ppp*

*ppp*

*ff*

*ff*

*fzpp*

*ff*

Measures 63-68: This system contains six measures of music. It features a complex texture with multiple voices. The first measure has a dynamic marking of *fzpp*. The second measure has a dynamic marking of *ppp*. The third measure has a dynamic marking of *ff*. The fourth measure has a dynamic marking of *ff*. The fifth measure has a dynamic marking of *ff*. The sixth measure has a dynamic marking of *ff*. There are several slurs and fingerings (e.g., *2*) throughout the system.

69 Trio

69 Trio

*p*

*p*

*p*

Measures 69-76: This system contains eight measures of music. It features a complex texture with multiple voices. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *p*. The fifth measure has a dynamic marking of *p*. The sixth measure has a dynamic marking of *p*. The seventh measure has a dynamic marking of *p*. The eighth measure has a dynamic marking of *p*. There are several slurs and fingerings (e.g., *0*) throughout the system.

77

77

*p*

*dim.*

*dim.*

*dim.*

Measures 77-84: This system contains eight measures of music. It features a complex texture with multiple voices. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *dim.*. The third measure has a dynamic marking of *dim.*. The fourth measure has a dynamic marking of *dim.*. The fifth measure has a dynamic marking of *dim.*. The sixth measure has a dynamic marking of *dim.*. The seventh measure has a dynamic marking of *dim.*. The eighth measure has a dynamic marking of *dim.*. There are several slurs and fingerings (e.g., *0*) throughout the system.

85

*fz* > *p* *fz* > *p* *cre* - - - - *scen* - - - - *do*  
*fz* > *p* *cre* - - - - *scen* - - - - *do*  
*fz* > *p* *cre* - - - - *scen* - - - - *do*  
*fz* > *mp* *cre* - - - - *scen* - - - - *do*

93

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

101

*pp* *pizz.* *p* *arco* *0* *0*  
*pp* *pizz.* *p* *arco*  
*pp* *pizz.* *p* *pizz.*  
*pp* *p*

110

*dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*  
*pizz.* *dim.* *dim.* *dim.* *dim.* *dim.* *pizz.*  
*dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

119

*ff*  
arco  
*ff*  
*ff*  
arco  
*ff*

127

*ff*  
arco  
*ff*  
arco  
*ff*

131 Coda

*fz* *pp*  
*pp*  
*pp*  
*mp*

Scherzo D.C. al  $\oplus$  da Coda

135

*f*  
*f*  
pizz.  
*f*  
pizz.  
*f*  
di - mi  
di - mi  
di - mi

143

nu - en do  
nu - en do  
arco  
nu - en do  
arco  
nu - en do  
*ff*  
*ff*  
*ff*  
arco  
*molto ff*

FINALE  
Allegro (inquieto) (♩ = 120)

IV

Musical score for measures 1-8. The score is in 2/4 time with a key signature of two flats. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The right hand starts with a forte (*f*) dynamic and includes a pizzicato (*pizz.*) section. The left hand also starts with a forte (*f*) dynamic and includes a pizzicato (*pizz.*) section.

Musical score for measures 9-15. The score continues with the piano accompaniment. The right hand features an arco section starting in measure 10. The left hand continues with a bass line. Dynamics include *p cre* (piano crescendo) and *f* (forte).

Musical score for measures 16-22. This section includes vocal lines with lyrics: "scen - - - do". The piano accompaniment continues with a bass line. Dynamics include *f* (forte).

Musical score for measures 23-29. The piano accompaniment continues with a bass line. Dynamics include *ff* (fortissimo) and *f* (forte).

30

*ff*

37

*f*

*dim.*

43

*dim.*

50

*dim.*



58

*p*

*p*

*p*

67

*p*

cre - - - - -

cre - - - - -

cre - - - - -

cre - - - - -

76

*p*

scen - - - - -

scen - - - - -

scen - - - - -

scen - - - - -

85

*p*

*ff*

do

*ff*

do

*ff*

do

*ff*

do

*ff*

do

92

Musical score for measures 92-97. The score is in G minor (two flats) and 3/4 time. It features a complex texture with multiple staves. The right hand has a melodic line with many slurs and ties. The left hand has a rhythmic accompaniment with many slurs and ties. There are triplets in measures 96 and 97.

98

Musical score for measures 98-104. The score continues from the previous system. It features a complex texture with multiple staves. The right hand has a melodic line with many slurs and ties. The left hand has a rhythmic accompaniment with many slurs and ties. There are triplets in measures 98, 99, and 100.

105

Musical score for measures 105-112. The score continues from the previous system. It features a complex texture with multiple staves. The right hand has a melodic line with many slurs and ties. The left hand has a rhythmic accompaniment with many slurs and ties. There are triplets in measures 105, 106, and 107. The dynamic marking *p* is present in measures 105, 106, and 107. The marking *pizz.* is present in measure 105.

113

Musical score for measures 113-119. The score continues from the previous system. It features a complex texture with multiple staves. The right hand has a melodic line with many slurs and ties. The left hand has a rhythmic accompaniment with many slurs and ties. The dynamic marking *dim.* is present in measures 113, 114, 115, 116, 117, 118, and 119.

121 Animato

pp arco pp ff ff

131 rit. Tempo I

fs fs fs pp 3 3 3 3 pp

139

146

cre - - - - -  
cre - - - - -  
cre - - - - -  
p cre - - - - -

153

scen do *ff*

scen do *ff*

scen do *ff*

scen do *ff*

160

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

167

*f* *f* *f*

*f*

174

*f*

181

188

195

202



210

scen - - - - - do *ff*

scen - - - - - do *ff*

scen - - - - - do *ff*

scen - - - - - do *ff*

218

225

*dim.*

*dim.*

*dim.*

*dim.*

231

237

dim. *fz*

dim. *fz*

dim. *fz*

dim. *fz*

ri - - - tar - - - dan - - - do

243

*fz*

*fz*

*fz*

Résumé  
a tempo

249

*ff*

*ff*

*ff*

*ff*

256

*marcato*

263

*p* cre - scen -

*p* cre - scen -

*p* 3 3 cre - scen -

*p* cre - scen -

270

Animato

do *ff*

do *ff*

do *ff* 3

do *ff*

277

284

291

299

rit. a tempo

309

Allegro molto

*ff*

316





23

fp fp fp fp fp fp

This system contains six measures of music. The top staff has a melodic line with notes and rests. The middle two staves have a rhythmic accompaniment of eighth notes. The bottom staff has a bass line with notes and rests. The dynamic marking *fp* is repeated six times, once for each measure.

29

fp *cre* - - - - - *scen* - - - - -  
fp *cre* - - - - - *scen* - - - - -  
fp *cre* - - - - - *scen* - - - - -  
fp *cre* - - - - - *scen* - - - - -

This system contains six measures of music. The top staff has a melodic line with notes and rests. The middle two staves have a rhythmic accompaniment of eighth notes. The bottom staff has a bass line with notes and rests. The dynamic marking *fp* is repeated six times. The lyrics *cre* and *scen* are written below the staves, with dashed lines indicating the vocal line.

35

do *f agitato*  
do *f agitato*  
do *f agitato*  
do *f agitato*

This system contains six measures of music. The top staff has a melodic line with notes and rests. The middle two staves have a rhythmic accompaniment of eighth notes. The bottom staff has a bass line with notes and rests. The dynamic marking *f agitato* is repeated six times. The lyrics *do* are written below the staves, with dashed lines indicating the vocal line.

41

*pesante*  
*pesante*  
*pesante*  
*pesante*

This system contains six measures of music. The top staff has a melodic line with notes and rests. The middle two staves have a rhythmic accompaniment of eighth notes. The bottom staff has a bass line with notes and rests. The dynamic marking *pesante* is repeated six times.

47

52

poco rit. a tempo

58

65

72

*ppp*

79

*fsp* *fsp* *p*

*fsp* *fsp* *p*

*fsp* *fsp* *p*

*fsp* *fsp* *p*

cre - - -

cre - - -

cre - - -

85

*trmm* *trmm* *trmm* *trmm*

cre

scen

scen

scen

scen

scen

scen

90

*più mosso*

*trmm* *trmm* *trmm* *trmm*

do

do

do

do

do

do

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

95

100

105

Tempo I

110

117

sul G.....

124

1.

132<sup>I</sup>

sul G.....

*pp* *cre* *scen* *do* *ff*

*pp* *cre* *scen* *do* *ff*

*pp* *cre* *scen* *do* *ff*

*arco*

127<sup>II</sup>

2.



135<sup>II</sup>

ppp

ppp

ppp

ppp

Detailed description: This system contains measures 135 through 143. It features four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and alto clefs). The music is in a minor key with a key signature of three flats. The dynamics are consistently marked as *ppp* (pianissimo) across all staves. The notation includes various note values, slurs, and phrasing slurs.

144

mp

mp

mp

mp

pizz.

mp

Detailed description: This system contains measures 144 through 150. The right hand continues with melodic lines, while the left hand features a more rhythmic accompaniment. The dynamic is marked as *mp* (mezzo-piano). A *pizz.* (pizzicato) instruction is present in the left hand starting at measure 147. The notation includes slurs and phrasing slurs.

151

arco

pizz. arco

fzp

Detailed description: This system contains measures 151 through 157. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. The dynamic is marked as *fzp* (forzando piano). Instructions for *arco* and *pizz. arco* are present in the left hand. The notation includes slurs and phrasing slurs.

158

pizz.

p

pizz.

p

p

Detailed description: This system contains measures 158 through 164. The right hand features a melodic line with slurs. The left hand has a rhythmic accompaniment. The dynamic is marked as *p* (piano). Instructions for *pizz.* (pizzicato) are present in the right and middle staves. The notation includes slurs and phrasing slurs.

165

arco

arco

*mf*

*mf*

*mf*

*mf*

This system contains measures 165 through 171. It features a piano accompaniment with four staves. The upper two staves (treble clef) have a melodic line with eighth-note patterns, marked with *arco*. The lower two staves (bass clef) provide a harmonic accompaniment with sustained notes and moving bass lines. The dynamic marking *mf* is present throughout.

172

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

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

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

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

This system contains measures 172 through 177. It includes a vocal line with lyrics: "cre - - - - - scen - - - - - do". The piano accompaniment continues with four staves, maintaining the harmonic structure from the previous system. The dynamic marking *mf* is consistent.

178

*f*

*f*

*f*

*f*

This system contains measures 178 through 182. The piano accompaniment is more active, featuring sixteenth-note patterns in the upper staves and sustained notes in the lower staves. The dynamic marking *f* (forte) is used throughout.

183

*f*

*f*

*f*

*f*

This system contains measures 183 through 187. The piano accompaniment continues with sixteenth-note patterns and sustained notes. The dynamic marking *f* is maintained.

188

Musical score for measures 188-192. The score is written for piano in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. It consists of four staves: two for the right hand and two for the left hand. The right hand features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with quarter and eighth notes. The music is marked with accents and slurs.

193

Musical score for measures 193-197. The score continues with the same instrumentation and key signature. The right hand's melody becomes more intricate, with frequent sixteenth-note patterns. The left hand accompaniment remains consistent. A dynamic marking of *ff* (fortissimo) is present in the first measure of this system. The music is marked with accents and slurs.

198

Musical score for measures 198-202. The score continues with the same instrumentation and key signature. The right hand's melody is highly rhythmic and complex. The left hand accompaniment is steady. The music is marked with accents and slurs.

203

Musical score for measures 203-207. The score continues with the same instrumentation and key signature. The right hand's melody is highly rhythmic and complex. The left hand accompaniment is steady. The music is marked with accents and slurs.

208

ff p

ff p

ff p

ff p

216

pp

pizz.

pp

pizz.

ff p

pp

223

230

poco rit. a tempo

sul G

cresc.

cresc.

cresc.

cresc.

arco

arco

ff

ff

ff

ff

236

Musical score for measures 236-240. The score is in 3/4 time and features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The key signature has three flats. The music includes various rhythmic patterns and dynamic markings.

241

Musical score for measures 241-245. The score continues the piano accompaniment from the previous system, maintaining the same key signature and time signature. It features intricate melodic and harmonic textures.

246

Musical score for measures 246-250. This system includes a vocal line with lyrics and a piano accompaniment. The lyrics are "poco a poco di - -". The piano part is marked with a forte dynamic (*ff*) and features a steady eighth-note accompaniment. The vocal line is marked with a *poco a poco* dynamic.

251

Musical score for measures 251-255. This system includes a vocal line with lyrics and a piano accompaniment. The lyrics are "mi nu en -". The piano part continues with the eighth-note accompaniment. The vocal line is marked with a *poco a poco* dynamic.



256

do

do

do

*p*

*mf dolce*

264

*p*

271

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

279

286

*mf* *molto*

294

più mosso

*f*

299

*f*

304

*f*

Tempo I

309

fp p p

316

p p

323

sul G... sul G...

p

330

pp pp p

cresc. cresc. dim. dim.

\* For at undgaa Misforstaaelse bemærker jeg, at det her anbragte *dimin.* i Viola & Cello samtidig med *cresc.* i begge Violiner er tilsigtet.

\* To prevent misunderstandings please note that the *dimin.* marked in the viola and cello here at the same time as *cresc.* in both violins is intentional.

335

*mf cresc.*  
*mf cresc.*  
*pp*  
*mf*  
*mf*

340

*f*  
*f*  
*f*  
*f*

344

*f*  
*f*  
*f*  
*f*

348

*ff*  
*ff*  
*ff*  
*ff*  
*pesante*  
*pesante*  
*pesante*  
*pesante*  
*rit.*

II

Un poco adagio

sul G

The musical score is divided into four systems, each containing three staves (treble, middle, and bass clefs).  
- **System 1 (Measures 1-5):** The right hand has rests. The left hand starts with a *mf* dynamic, marked with a *v* (accents) and *dim.* (diminuendo). It features a rhythmic pattern of eighth notes. At measure 5, the right hand begins with a *p* (piano) dynamic, playing a melodic line. The left hand continues with *p* dynamics.  
- **System 2 (Measures 6-12):** The right hand continues its melodic line. The left hand maintains the eighth-note pattern with *p* dynamics.  
- **System 3 (Measures 13-19):** The right hand continues with *mf* dynamics, marked with *v* and *dim.*. The left hand continues with *mf* dynamics, marked with *v* and *dim.*. At measure 19, the right hand changes to *p* and *pp* dynamics. The left hand also changes to *p* and *pp* dynamics. A *dim.* marking is present in the left hand.  
- **System 4 (Measures 20-24):** The right hand continues with *p* dynamics, marked with *v*. The left hand continues with *pp* dynamics. A *dim.* marking is present in the left hand. The piece concludes with a final chord in the right hand.



26

*p* *mf* *mf* *mf* *mf* *mf*

32

*sempre mf* *sempre mf* *sempre mf* *sempre mf* *sempre mf* *sempre mf*

38

*f* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

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

43

*f* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

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

48

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

51

*sempre ff* *sempre ff* *sempre ff* *sempre ff*

54

*dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *p* *p* *dim.* *dim.* *dim.* *p* *dim.*

60

*pp* *pp* *p* *p*

63

Musical score for measures 63-65. The score is written for four staves: two treble clefs (upper and lower) and two bass clefs (upper and lower). Measures 63-65 feature complex rhythmic patterns with triplets and slurs. Measure 63 starts with a treble clef and a key signature of one flat. Measure 64 has a key signature change to one sharp. Measure 65 has a key signature change to two sharps.

66

Musical score for measures 66-68. The score is written for four staves. Measures 66-68 feature complex rhythmic patterns with triplets and slurs. Measure 66 starts with a treble clef and a key signature of one sharp. Measure 67 has a key signature change to two sharps. Measure 68 has a key signature change to one sharp. Dynamics include *f*, *pp*, and *p*.

69

Musical score for measures 69-72. The score is written for four staves. Measures 69-72 feature complex rhythmic patterns with triplets and slurs. Measure 69 starts with a treble clef and a key signature of one sharp. Measure 70 has a key signature change to two sharps. Measure 71 has a key signature change to one sharp. Measure 72 has a key signature change to one flat. Dynamics include *mf* and *dim.*

73

Musical score for measures 73-76. The score is written for four staves. Measures 73-76 feature complex rhythmic patterns with triplets and slurs. Measure 73 starts with a treble clef and a key signature of one flat. Measure 74 has a key signature change to one sharp. Measure 75 has a key signature change to two sharps. Measure 76 has a key signature change to one sharp. Dynamics include *p* and *pp*.

78

Musical score for measures 78-82. The score is written for piano in G major, 4/4 time. It features a complex texture with multiple voices in both hands. The right hand has a melodic line with grace notes and slurs, while the left hand provides harmonic support with chords and moving lines. A *pp* dynamic marking is present at the end of the system.

83

Musical score for measures 83-87. This system continues the piece with intricate melodic and harmonic development. The right hand features a prominent triplet in the final measure. The left hand maintains a steady accompaniment. A *pp* dynamic marking is visible at the end of the system.

88

Musical score for measures 88-90. This system is characterized by dense triplet patterns in both the right and left hands. The right hand has a melodic triplet, and the left hand has a rhythmic triplet accompaniment. A *p* dynamic marking is present.

91

Musical score for measures 91-94. The piece concludes with a *rit.* (ritardando) marking. The dynamics range from *pp* to *ppp*. The right hand has a melodic line with grace notes, and the left hand provides a final accompaniment. A *pp* dynamic marking is present at the end of the system.

# III

## Allegretto scherzando

The musical score is written for piano and consists of four systems of four staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The piece is marked 'Allegretto scherzando'.  
- **System 1 (Measures 1-6):** The right hand starts with a piano (*p*) dynamic, playing a series of eighth notes. The left hand plays a simple accompaniment of quarter notes, also marked *p*. Both hands are marked 'pizz.' (pizzicato).  
- **System 2 (Measures 7-13):** The right hand begins with a forte (*f*) dynamic, then gradually decreases to piano (*p*) with a 'dim.' (diminuendo) marking. The left hand continues with quarter notes, also marked *p*. The right hand is marked 'arco' (arco) starting in measure 11.  
- **System 3 (Measures 14-19):** This system contains a first and second ending. The right hand features triplet patterns, starting with *f* and ending with *p*. The left hand also features triplet patterns, starting with *f* and ending with *p*. Both hands are marked 'dim.' in the first ending. The right hand is marked 'pizz.' in the second ending.  
- **System 4 (Measures 20-25):** The right hand continues with triplet patterns, marked with *f*. The left hand continues with triplet patterns, also marked with *f*.



26

Musical score for measures 26-32. The score is in 3/4 time and features a key signature of three flats. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (alto and bass clefs). The music includes various dynamics such as *f*, *p*, *mf*, and *dim.*, as well as performance instructions like *arco*, *pizz.*, and *dim.*. Measure 26 starts with a forte (*f*) dynamic. Measure 27 features a triplet in the right hand. Measure 28 has a piano (*p*) dynamic. Measure 29 includes a triplet in the left hand. Measure 30 has a piano (*p*) dynamic and a *pizz.* instruction. Measure 31 has a piano (*p*) dynamic and a *pizz.* instruction. Measure 32 ends with a piano (*p*) dynamic and an *arco* instruction.

33

Musical score for measures 33-39. The score continues from the previous system. It features four staves with dynamics including *f*, *p*, and *mf*. Performance instructions include *arco* and *pizz.*. Measure 33 starts with a forte (*f*) dynamic. Measure 34 has a forte (*f*) dynamic. Measure 35 has a forte (*f*) dynamic. Measure 36 has a forte (*f*) dynamic. Measure 37 has a forte (*f*) dynamic. Measure 38 has a piano (*p*) dynamic and an *arco* instruction. Measure 39 ends with a piano (*p*) dynamic and a *pizz.* instruction.

40

Musical score for measures 40-46. The score continues with four staves. Dynamics include *p*, *mf*, and *p*. Performance instructions include *arco*. Measure 40 starts with a piano (*p*) dynamic. Measure 41 has a piano (*p*) dynamic. Measure 42 has a piano (*p*) dynamic. Measure 43 has a piano (*p*) dynamic. Measure 44 has a piano (*p*) dynamic. Measure 45 has a piano (*p*) dynamic. Measure 46 ends with a piano (*p*) dynamic and an *arco* instruction.

47

Musical score for measures 47-53. The score continues with four staves. Dynamics include *fp*, *mf*, and *f*. Performance instructions include *arco*. Measure 47 starts with a fortissimo (*fp*) dynamic. Measure 48 has a fortissimo (*fp*) dynamic. Measure 49 has a fortissimo (*fp*) dynamic. Measure 50 has a fortissimo (*fp*) dynamic. Measure 51 has a fortissimo (*fp*) dynamic. Measure 52 has a fortissimo (*fp*) dynamic. Measure 53 ends with a fortissimo (*fp*) dynamic.

54

*p*

*mf*<sup>3</sup>

*p*

*p*

61

poco rit. a tempo

*ff* *fz*

*fz*

*fz*

*p*

*pizz.* *arco*

*p*

*ff* *fz*

*fz*

*fz*

*p*

*pizz.* *arco*

*p*

68

*f*

*p*

*pizz.* *arco*

*p*

*f*

*fz*

*p*

*pizz.* *arco*

*p*

*fz*

75

*p*<sup>3</sup>

*p*

*p*

*p*

*fz*

81

81

*p*

*p*

88

Detailed description: This system contains measures 81 through 88. It features a grand staff with three staves. The top staff is mostly silent, with a few notes appearing in measure 88. The middle staff has a melodic line starting in measure 82 with a piano (*p*) dynamic. The bottom staff has a rhythmic accompaniment of eighth notes, also starting in measure 82 with a piano (*p*) dynamic. A double bar line is present at the beginning of measure 82.

89

89

*f*

*f*

*f*

pizz. arco

pizz. arco

pizz. arco

94

Detailed description: This system contains measures 89 through 94. The top staff has a melodic line with a forte (*f*) dynamic. The middle and bottom staves have accompaniment, with the middle staff also marked *f*. In measures 93 and 94, the middle and bottom staves are marked "pizz." (pizzicato) and "arco" (arco). A double bar line is present at the beginning of measure 90.

95

95

*p* *fp* *fp* *dim.* *pp*

*p* *fp* *fp* *dim.* *pp*

*fp* *fp* *fp* *dim.* *pp*

103

Detailed description: This system contains measures 95 through 103. The top staff has a melodic line with dynamics *p*, *fp*, *fp*, *dim.*, and *pp*. The middle staff has accompaniment with dynamics *p*, *fp*, *fp*, *dim.*, and *pp*. The bottom staff has accompaniment with dynamics *fp*, *fp*, *fp*, *dim.*, and *pp*. A double bar line is present at the beginning of measure 96.

104

104

*ff* *ff*

109

Detailed description: This system contains measures 104 through 109. The top staff has a melodic line with a fortissimo (*ff*) dynamic. The middle and bottom staves have accompaniment, with the middle staff also marked *ff*. A double bar line is present at the beginning of measure 105.



139

*pizz.*  
*pp*  
*f*

146

*arco*  
*pp*  
*f*

153

*f*  
*p* *leggiero*  
*pizz.*  
*p*

159

*f*  
*f*  
*f*  
*arco*  
*f#*



165

*f* *f* *f* *p* *p* *p*

*dim.* *pizz.* *p* *arco*

171

*p* *p* *p* *p* *f* *f* *p*

*arco* *pizz.*

178

*p* *p* *p* *p* *p* *mf* *p*

*arco*

185

*fp* *fp* *fp* *fp* *mf* *mf*

192

199

poco rit. a tempo

206

213

rit.

221 a tempo

Musical score for measures 221-230. The score is in 4/4 time and features a piano accompaniment with four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature has three flats. The tempo is marked 'a tempo'. Dynamics include *mf* and *p*. The word 'cre' is written below the piano part in the final measure.

230

Musical score for measures 230-238. The score is in 4/4 time and features a piano accompaniment with four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature has three flats. Dynamics include *mf*, *f*, and *p*. The word 'scen - - - - do' is written below the piano part in the first measure. The instruction 'poco a poco cresc.' is written below the piano part in the final measure.

238

Musical score for measures 238-245. The score is in 4/4 time and features a piano accompaniment with four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature has three flats. Dynamics include *fz* and *cresc.*. The instruction 'cresc. fz' is written above the first staff in the third measure.

245

Musical score for measures 245-250. The score is in 4/4 time and features a piano accompaniment with four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature has three flats. Dynamics include *ff* and *fz*. The instruction 'ff' is written above the first staff in the second measure.

FINALE

IV

Allegro appassionato (♩ = 80)

The musical score is presented in four systems, each with four staves. The first two staves of each system are for the piano, and the last two are for the bass. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo is marked 'Allegro appassionato' with a quarter note equal to 80 beats per minute. The score begins with a forte (ff) dynamic and includes various articulations such as accents, slurs, and breath marks. The piano part features a complex rhythmic pattern of eighth and sixteenth notes, while the bass part provides a steady accompaniment. The score concludes with a fortissimo (fz) dynamic.

17

*mp* *ff*

22

*f* *ff*

27 *poco rall.* *a tempo*

*p* *p*

32

*p* *fp* *p*



poco rit.

37

Musical score for measures 37-41. The score is in G minor (three flats) and 3/4 time. It features a piano (p) dynamic. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment with triplets (3 0 3 0 3 0 3) and slurs. A fermata is present over the final measure.

42 a tempo

Musical score for measures 42-46. The tempo is marked 'a tempo'. The score is in G minor. Dynamics include piano (p), piano-piano (pp), and mezzo-forte (mf). The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with slurs.

47

Musical score for measures 47-51. The score is in G minor. Dynamics include piano (p). The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with slurs.

52

Musical score for measures 52-56. The score is in G minor. Dynamics include forte (f), piano (p), and piano-piano (pp). The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with slurs.

57

*pp*

cre - - - - - scen - - - - -

*pp*

cre - - - - - scen - - - - -

*pp*

cre - - - - - scen - - - - -

62

- do *ff*

- do *ff*

- do *ff*

*fz cresc.*

*ff*

67

*fz*

*fz*

72

*pesante*

*pesante*

*pesante*

*pesante*

*p*

*p*

*p*

79<sup>1</sup> | 1.

Musical score for measures 79-84, first ending. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has three flats. Dynamics include *mf*, *p dim.*, and *mfz*. There are fingerings '0' in the bass staff.

85<sup>1</sup> | 2.

Musical score for measures 85-88, second ending. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has three flats. Dynamics include *ff*, *mf*, *p*, and *pp*. There is a *dim.* marking in the bass staff.

82<sup>II</sup>

Musical score for measures 82-88, second ending. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has three flats. Dynamics include *pp*, *ppp*, and *mp*.

89

Musical score for measures 89-92. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has three flats. Dynamics include *p* and *cre* markings.

Meno allegro ma energico

95

scen do f fz

scen do f fz

scen do f fz

scen do f fz

poco a poco Tempo I

100

fz agitato fz agitato

fz agitato pizz. arco

fz agitato pizz. f

fz agitato

Tempo I

105

dim. dim. p p

dim. p fz p fz p

dim. p

p fz p fz p

110

fz p fz p fz p fz p fz p

p fz p fz p fz p fz p

115

*fz p* *fz p* *fz p* *fz p* *fz p*

arco

*poco a poco cre* - - - -

*poco a poco cre* - - - -

*poco a poco cre* - - - -

*poco a poco cre* - - - -

120

*f p* *f p* *f p* *f p* *f p*

*scen*

*scen*

*scen*

*scen*

124

*f p* *f p* *f p* *f p* *f p*

*do*

*do*

*do*

*do*

128

*f agitato* *fz* *fz* *fz* *fz* *fz*

*f agitato* *fz* *fz* *fz* *fz* *fz*

*f agitato* *fz* *fz* *fz* *fz* *fz*

*f agitato* *fz* *fz* *fz* *fz* *fz*



134

139

rit.

cresc. *fz* *fz* *fz pesante* *fz* *ff*

cresc. pesante *ff*

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

cresc.

cresc.

144

a tempo

*ff*

*ff*

148

*fz animato*

*fz animato*

*fz animato*

*fz animato*

152

156

poco rit.

160

Tempo I

165

170

*p* *cresc.* *mf*

175

*mf* *pp*

180

*molto* *pp*

185

*pp* *poco a poco cre-*  
*pp* *poco a poco cre-*  
*pp* *poco a poco cre-*  
*pizz.* *pp*

190

scen - - - - - do *f*

scen - - - - - do *f*

scen - - - - - do *f*

*mf* cre - - - - - do *f*

195

*f*

*ff*

*ff*

*ff*

*ff*

201

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

207

*pp*

*poco a poco cre*

*pp*

*poco a poco cre*

*pp*

*poco a poco cre*

*pp*

*poco a poco cre*

Allegro molto

212

- scen - do

*f*

216

220

*ff*

*ff*

*ff*

*ff*

224



228

Musical score for measures 228-231. The score is written for piano in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. It features four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music consists of long, flowing melodic lines with various ornaments and a steady accompaniment in the lower registers.

232

Musical score for measures 232-236. The score continues with the same instrumentation and key signature. It features a more complex texture with multiple voices in both hands, including some rests and dynamic markings.

237

Presto

Musical score for measures 237-240, marked "Presto". The tempo is significantly faster than the previous section. The score features a driving accompaniment in the left hand and a more active right hand. Dynamic markings of *ff* (fortissimo) are present throughout the section.

241

Musical score for measures 241-244. The score continues with the "Presto" tempo. It features a complex texture with multiple voices in both hands, including some rests and dynamic markings. The music is characterized by rapid passages and a sense of urgency.

245

Musical score for measures 245-247. The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The right hand (RH) plays a melodic line with a long slur over measures 245-247. The left hand (LH) plays a rhythmic accompaniment with eighth notes and quarter notes. The bass line (BL) provides a steady accompaniment with quarter notes and rests.

248

Musical score for measures 248-250. The score continues in 4/4 time with the same key signature. The RH melodic line continues with slurs and accents. The LH accompaniment features eighth-note patterns with slurs and accents. The BL continues with quarter notes and rests.

251

Musical score for measures 251-253. The score continues in 4/4 time with the same key signature. The RH melodic line includes slurs and accents, with some notes marked with a double flat (bb). The LH accompaniment features eighth-note patterns with slurs and accents. The BL continues with quarter notes and rests.

254

Musical score for measures 254-256. The score continues in 4/4 time with the same key signature. The RH melodic line includes slurs and accents, with some notes marked with a double flat (bb). The LH accompaniment features eighth-note patterns with slurs and accents. The BL continues with quarter notes and rests.

257

261

265

269

rit.

sul G .....  
v  
**ff**

sul G .....  
v  
**ff**

v  
**ff**

v  
**ff**

pesante **ff**

# QUARTET

FOR TWO VIOLINS,  
VIOLA AND CELLO

# KVARTET

FOR TO VIOLINER,  
BRATSCH OG CELLO

## I

Op. 14

Allegro con brio (♩ = 144)

Violino 1

Violino 2

Viola

Violoncello

7

13

**A**

20

*f*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fp*

*pp*

*p*

*mp*

*mf*

*dim.*

*mp*

*con fuoco*

*mp*

*p*

*poco a poco cresc.*

*mf*

*pp*

*poco a poco cresc.*

*p*

*pp*

*poco a poco cresc.*

26

*mf cresc.* *fz cresc.* *fz* *fz* *f* *cresc.*

*cresc.* *fz* *fz* *cresc.*

30

*fz* *fz* *ff adirato* *ff adirato*

*f cresc.* *ff adirato* *ff adirato*

34

poco rit.

*poco a poco dim.* *dim.* *poco rit.*

*poco a poco dim.* *dim.* *dim.*

*poco a poco dim.* *dim.* *dim.*

*poco a poco dim.* *dim.* *dim.*

40

a tempo

*p* *mf tranquillo* *p*

*p molto tranquillo* *mf* *p*

*p molto tranquillo* *mf* *p*

*p molto tranquillo* *mf* *p*



47 sul D  
2

*mf pp p*

54 sul A più mosso

*pp p pp p*

**B**

61

*pp pp pp pp*

68

*poco a poco cre - - - - - scen - - - - - do cresc.*

*poco a poco cre - - - - - scen - - - - - do cresc.*

*poco a poco cre - - - - - scen - - - - - do cresc.*

a tempo

Musical score for measures 75-79. The score is in 3/4 time and features a key signature of two flats. It consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The music includes triplets and dynamic markings such as *molto cresc.* and *ff*. A wavy line in the left hand at measure 78 indicates a tremolo effect.

Musical score for measures 80-84. The score continues with four staves. The right hand part features a series of eighth-note patterns with accents. The left hand part consists of sustained chords and moving bass lines.

Musical score for measures 85-89. The score continues with four staves. The right hand part features a series of eighth-note patterns with accents. The left hand part consists of sustained chords and moving bass lines. Dynamic markings include *fz*.

Musical score for measures 90-94. The score continues with four staves. The right hand part features a series of eighth-note patterns with accents and triplets. The left hand part consists of sustained chords and moving bass lines. Dynamic markings include *fz*.

95 **C**

*fp p tranquillo* *molto espressivo*

*fp p tranquillo* *espressivo*

*p tranquillo* *espressivo*

*mp* *pizz.*

*mp* *p*

100

*fp* *mf p* *mf molto espressivo* *p* *dim.*

*fp* *mf p* *mf molto espressivo* *p* *dim.*

*fp* *mf molto espressivo* *p* *dim.*

*fp p* *molto espressivo* *p* *dim.*

106

*pp* *dim.* *p*

*pp* *dim.* *p*

*pp* *dim.* *pizz.* *cresc.*

*dim.* *pizz.* *cresc.*

113

*mp* *mf cresc.* *f cresc.* *accel.*

*mp* *mf cresc.* *f cresc.*

*f* *ff* *arco*

*f* *ff* *arco*

Tempo I

118

Measures 118-123. The score is in 3/4 time with a key signature of two flats. It features a piano (p) dynamic in the first measure, followed by a forte (f) dynamic. The music consists of a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand.

124

Measures 124-129. The score continues with a forte (f) dynamic. The melodic line in the right hand becomes more intricate with many slurs and accents. The left hand provides a steady accompaniment.

130

Measures 130-134. The score continues with a forte (f) dynamic. The melodic line in the right hand features many slurs and accents. The left hand provides a steady accompaniment.

135

Measures 135-140. The score continues with a forte (f) dynamic. The melodic line in the right hand features many slurs and accents. The left hand provides a steady accompaniment.

140

Musical score for measures 140-144. The score is in a key with two flats and a 3/4 time signature. It features a piano accompaniment with a treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand provides a steady bass line. Dynamics include forte (f) and fortissimo (ff).

**D**

145

Musical score for measures 145-151. This section is marked with a 'D' in a box. It continues the piano accompaniment with more complex rhythmic patterns and slurs. Dynamics range from fortissimo (ff) to piano (p).

152

Musical score for measures 152-156. This section features a more active piano accompaniment with many slurs and accents. Dynamics include fortissimo (ff) and piano (p).

**E**

157

Musical score for measures 157-161. This section is marked with an 'E' in a box. It features a piano accompaniment with a more lyrical and expressive feel. Dynamics include fortissimo piano (fp), pianissimo (pp), mezzo-piano (mp), and piano (p). The tempo/mood is marked 'tranquillo'.

*fp tranquillo*    *pp*    *pp*    *pp*

*pp tranquillo*    *mp tranquillo*    *p*    *pp*    *pp*

*mp*    *p espressivo*



164

*pp*

*p espressivo*

*pp*

*pp*

171

**F**

sul A

*ppp*

*p*

*pp*

*ppp*

*p*

*pp*

*ppp*

*p*

*pp*

*ppp*

*p*

179

*molto espressivo*

*p*

*molto espressivo*

*p*

*molto espressivo*

*p*

*molto espressivo*

*p*

185

*molto espressivo*

*molto espressivo*

*molto espressivo*

*molto espressivo*

*molto espressivo*

**G**

191

*p* *semplice*

*p* *p* *semplice*

*p* *semplice*

*p* *semplice*

197

*p* *f* *dim.*

*p* *f* *dim.*

*p* *f* *dim.*

*mf* *f* *dim.*

**H**

204

*pp* *brioso*

*pp* *brioso*

*pp* *brioso*

*pp* *pizz.* *ff*

*pp* *sempre pp* *sempre pp* *ff* *arco*

209

*pp* *arco* *pp* *pizz.* *ff* *arco* *pp*

*pp* *pp* *pp* *pp* *pp* *cresc.*

*ff* *pp* *ff* *pp* *pp* *cresc.*

*ff* *pp* *ff* *pp* *pp* *cresc.*

214

I

*molto cresc.*

*f*

*molto cresc.*

*f*

*molto cresc.*

*f*

*molto cresc.*

*f*

220

*fz*

*fz*

*fz*

*fz*

226

K

*fz*

*fz*

*fz*

*fz*

*p con riflessione tranquillo*

232

sul A

*p*

*p*

*p con riflessione tranquillo*

*p*

*p*

*p con riflessione tranquillo*

Musical score for measures 238-243. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. It features four staves: two for the right hand (treble and alto clefs) and two for the left hand (alto and bass clefs). Dynamics include *p*, *mf*, and *mp*. There are several slurs and accents throughout the passage.

**L** con fuoco

Musical score for measures 244-248. The score continues in the same key signature and time signature. Dynamics include *pp*, *poco a poco cresc.*, *mf*, and *mfz*. The tempo is marked *con fuoco*. There are slurs and accents throughout the passage.

Musical score for measures 249-252. The score continues in the same key signature and time signature. Dynamics include *ffz*. There are slurs and accents throughout the passage.

Musical score for measures 253-256. The score continues in the same key signature and time signature. Dynamics include *ff adirato* and *poco a poco*. There are slurs and accents throughout the passage.

257 *poco rit.*

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

262 *a tempo*

*p* *molto tranquillo* *pp* *pp* *pp* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

sul D. sul A.

269

*p* *pp* *pp* *p* *pp* *p* *pp* *p* *pp*

276 **M** più mosso

*pp* *p* *pp* *pp* *pp* *pp* *pp* *pp*

283

*pp*

*pp*

*pp*

*pp*

290

*poco a poco cre-* - - - - *scen* - - - - *do*

*poco a poco cre-* - - - - *scen* - - - - *do*

*poco a poco cre-* - - - - *scen* - - - - *do*

*poco a poco cre-* - - - - *scen* - - - - *do*

**N** a tempo

296

*molto cresc.* *ff* sul G.

*molto cresc.* *ff*

*molto cresc.* *ff*

*molto cresc.* *ff*

301



306

311

316

**O**

322

328

cre - - - scen - - - do

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

*f* *pp* *fz* *pp*

*f* *p* *pp* *fz* *pp*

*f* *pp* *fz* *pp*

*dim.*

334

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

*fz* *pp*

340

*ff* *fz* *fz*

*f* *fz* *fz* *fz* *fz*

*f* *fz* *fz* *fz* *fz*

*f* *fz* *fz* *fz* *fz*

345

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

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

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

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

350

Musical score for measures 350-353. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features four staves: two grand staves (treble and bass) and two single staves. The music is characterized by a strong, driving rhythm with frequent accents (*fs*) and dynamic markings. The grand staves contain melodic lines with slurs and accents, while the single staves provide a rhythmic accompaniment with chords and moving lines.

354

Musical score for measures 354-357. The score continues in the same 4/4 time and key signature. Measures 354-355 show a continuation of the previous texture. From measure 356, the music becomes more complex, with the grand staves featuring rapid sixteenth-note passages. Dynamic markings include *fs* and *ff*. The single staves continue to provide a steady accompaniment.

358

Musical score for measures 358-361. The score continues with the same 4/4 time and key signature. Measures 358-360 feature dense, rapid sixteenth-note passages in the grand staves. Measure 361 shows a change in texture, with the grand staves playing a more melodic line and the single staves providing a rhythmic accompaniment. Dynamic markings include *fs*.

362

Musical score for measures 362-365. The score continues with the same 4/4 time and key signature. Measures 362-364 feature dense, rapid sixteenth-note passages in the grand staves. Measure 365 shows a change in texture, with the grand staves playing a more melodic line and the single staves providing a rhythmic accompaniment. Dynamic markings include *fs*. The score concludes with a *sul G<sub>1</sub>* marking, indicating a shift to the first G string.

# II

Andante sostenuto (♩ = 52)

Musical score for measures 1-5. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Andante sostenuto with a quarter note equal to 52 beats per minute. The score consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). Dynamics include *f* (forte) in the first measure, *mp* (mezzo-piano) in the second, and *p* (piano) in the third and fourth measures.

Musical score for measures 6-11. The tempo changes to Andante with a quarter note equal to 60 beats per minute. Measure 6 is marked *poco rit.* (ritardando). Measures 6-11 feature *dim.* (diminuendo) markings. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The notation includes various articulations and phrasing slurs.

Musical score for measures 12-17. A section marker **A** is present in the top right corner. The tempo remains Andante. Dynamics include *p* (piano) and *p espressivo* (piano, expressive). The score features intricate melodic lines and harmonic support.

Musical score for measures 18-23. Dynamics include *p* (piano) and *p espressivo* (piano, expressive). The notation continues with complex melodic and harmonic structures.

24

*p* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

*p espressivo cresc.* *cresc.* *cresc.*

*p* *cresc.* *mp espressivo cresc.* *cresc.*

29

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

cre - scen - do

cre - scen - do

cre - scen - do

cre - scen - do

35

**B** *poco rall.*

*sempre ff* *sempre ff* *sempre ff* *sempre ff*

sul G. di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

41

*a tempo*

*mp espressivo* *mf* *p* *p* *p*

*p* *mf* *p* *p* *p*

*p* *mf* *p* *p* *p*

*p* *mf* *p* *p* *p*

un poco più mosso

47

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

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

cre - - - - - scen - - - - - do *f* *pesante* *p*

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

52

**C**

*p* *p* *p* *p*

56

*p* *trmm* *p* *p* *p* *p*

60

**D**

*trmm* *p* *trmm* *p* *p* *p*



64

64

*pp* *espressivo*

*pp*

*pp*

*pp*

*espressivo*

*pp*

Detailed description: This system contains measures 64 through 67. It features a piano accompaniment with four staves. The top staff has a melodic line with a trill in measure 64. The middle two staves provide harmonic support, and the bottom staff has a rhythmic bass line. Dynamics include *pp* and *espressivo*.

68

68

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

Detailed description: This system contains measures 68 through 71. It includes a vocal line with lyrics: "cre - - - scen - - - do". The piano accompaniment continues with four staves, providing harmonic support for the vocal melody. Dynamics are not explicitly marked in this system.

72

72

**E**

*molto ff*

*molto ff*

*molto ff*

*molto ff*

Detailed description: This system contains measures 72 through 74. It begins with a section marker **E**. The piano accompaniment is more active, with *molto ff* dynamics. The top two staves have melodic lines, and the bottom two staves have a rhythmic bass line. There are some markings like 'v' and 'v' in the top staves.

75

75

Detailed description: This system contains measures 75 through 77. The piano accompaniment continues with four staves, maintaining the *molto ff* dynamics. The top two staves have melodic lines, and the bottom two staves have a rhythmic bass line. There are some markings like 'v' and 'v' in the top staves.

78

81

*pesante*

*sempre ff*

*pesante*

*sempre ff*

*pesante*

*sempre ff*

*pesante*

*sempre ff*

84

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

87

poco rit.

Tempo I

*dim.*

*pp*

*pp*

*pp*

*pp*

*pp*

*p espressivo*

91

*sempre pp*

*mf*

**F**

95

*pp*

*p*

*mp espressivo*

*p*

99

*p*

*pp*

*mf*

*dim.*

*pp*

*mp espressivo*

103

*p*

*pp*

*mf*

*dim.*

*pp*

*mp espressivo*

*p*

*pp*

*cre - - - -*

*cre - - - -*

*cre - - - -*

*pp*

*cre - - - -*

107

scen do

scen do

scen do

scen do

111

**G**

*ff* *pesante* *p tranquillo*

*ff* *pesante* *p tranquillo*

*ff* *pesante* *dim.* *tranquillo*

*ff* *pesante* *p tranquillo*

116

*p*

*p*

*p*

*p*

120

*molto espressivo* *f* *p dim.* *pp* *ppp*

*f* *p dim.* *pp* *ppp*

*f* *p dim.* *pp* *ppp*

*f* *p dim.* *pp* *ppp*

# III

## Allegretto pastorale (♩ = 88)

Musical score for measures 1-6. The score is in 2/4 time and features four staves: Treble, Violin, Viola, and Bass. Dynamics include *p*, *pizz.*, *tenuto*, and *poco f*.

Musical score for measures 7-13. The score continues with four staves. Dynamics include *p*, *tenuto*, *poco f espressivo arco*, *poco f leggero*, and *poco f arco*.

Musical score for measures 14-20. The score continues with four staves. Dynamics include *poco f* and *molto*.

Musical score for measures 21-26. The score continues with four staves. Dynamics include *f*, *arco*, *dim.*, *poco rit.*, and *a tempo*. A section marker **A** is present at the beginning of measure 21.

29

*p espresso*  
*pizz.*  
*p*  
*ppp*  
*tenuto*  
*poco f*  
*poco f*  
*poco f*  
*p*  
*poco f*

36

**B**

*tenuto*  
*p*  
*p espresso*  
*p*  
*pp*  
*pp*  
*pp*  
*pizz.*  
*ppp*

43

*cre*  
*cre*  
*cre*  
*arco*  
*cre*

50

**C**

*scen*  
*do*  
*ff*  
*dim.*  
*scen*  
*do*  
*ff*  
*dim.*  
*scen*  
*do*  
*ff*  
*dim.*  
*scen*  
*do*  
*ff*  
*dim.*



57

*mp* *poco f* *dim.*

*mp* *poco f* *dim.*

*mp* *poco f* *dim.*

*mp* *p*

65

*dim.* *pp* *dim.*

*dim.* *pp* *dim.* *pizz.*

*dim.* *pp* *dim.*

*pp* *dim.*

Presto (♩ = ♩.)

73

*ff*

*ff* *arco*

*ff*

*ff*

79

*fz*

*fz*

*fz*

*fz*

85 **D**

*sempre ff*

*fz*

*sempre ff*

*sempre ff*

*sempre ff*

91

97

*fz*

*sempre ff*

*fz*

*sempre ff*

*fz*

*sempre ff*

*fz*

*sempre ff*

103 **E**

*fz*

*ff*

*fz*

109 sul G

115

121

127

133

*mf* *pp* *p*

*mf* *dim.* *p*

*mf* *dim.* *p*

*mf* *dim.* *p*

139

*dim.* *mf* *molto*

*dim.* *p* *mf* *molto*

*dim.* *p* *mf* *molto*

*dim.* *pp* *p* *molto*

**G**

145

*ppp* *ppp* *ppp* *ppp*

151

*p*

cre - scen -

cre - scen -

cre - scen -

cre - scen -

157

do *f*

do *f*

do *f*

do *f*

do *f*

do *f*

*mp*

163

*p*

*p*

*p*

*p*

*f*

*f*

*f*

*f*

**H**

169

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

*p*

*f*

*f*

*f*

di - mi - nu - en - do

175

*p*

*p*

*p*

*fz* cre - scen - do

*fz* cre - scen - do

*fz* cre - scen - do

*fz* cre - scen - do

*fz* cre - scen - do

181

ff

ff

*molto*

ff

ff

This system contains measures 181 through 186. It features a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes. The first staff has a treble clef, and the second staff has a bass clef. The music is marked with a forte dynamic (*ff*) and includes a *molto* marking with a hairpin indicating a gradual increase in volume.

I

187

*ff*

*ff*

*ff*

This system contains measures 187 through 192. It begins with a first ending bracket labeled 'I' over measures 187 and 188. The piano accompaniment continues with a similar rhythmic pattern. The music is marked with a forte dynamic (*ff*).

193

*sempre ff*

*sempre ff*

*sempre ff*

*ff*

*sempre ff*

This system contains measures 193 through 198. The piano accompaniment features a dense texture of chords and moving lines. The music is marked with a forte dynamic (*ff*) and includes the instruction *sempre ff* (always forte) in all staves. A *ff* marking is also present in the lower staves.

199

This system contains measures 199 through 204. The piano accompaniment continues with a similar rhythmic pattern. The music is marked with a forte dynamic (*ff*).



205

dim.

dim.

dim.

dim.

211

dim.

*p*

*p*

*p*

*p*

Allegretto pastorale

219

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*tenuto*

*poco f*

*poco f*

*poco f*

*poco f*

**K**

226

*tenuto*

*p*

*p*

*p*

*tenuto*

*poco f espressivo*

*arco*

*poco f leggiero*

*poco f*

*arco*

*poco f*

233

*poco f* *molto* *f* *arco*

240

*dim.* *dim.* *dim.* *dim.* *poco rit.* *a tempo* *p*

247

*p espressivo* *pizz.* *p* *ppp* *tenuto* *poco f* *poco f* *poco f*

254

*tenuto* *p* *pp* *p espressivo* *pp* *ppp* *pp* *pizz.* *pp*

261

ppp

ppp

ppp

arco

ppp

267

cre - scen -

cre - scen -

cre - scen -

cre - scen -

ppp

273

do

do

do

do

ff

dim.

mp

espressivo

mp

espressivo

mp

mp

dim.

mp

M

280

cre - scen - do

cre - scen - do

cre - scen - do

cre - scen - do

f

f

f

f

287

*mp* *f* *dim.*

294

*mf* *dim.* *p*

*tr* *mf* *mf* *pizz.* *mf* *pizz.* *mp* *p* *p* *p* *arco*

300

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

306

*pizz.* *arco* *ppp* *arco* *dim.*

*pizz.* *ppp* *arco* *dim.* *arco*

*pizz.* *dim.* *dim.* *arco* *dim.* *pizz.*

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

FINALE

IV

Allegro coraggioso (♩ = 116)

First system of the musical score, measures 1-7. It features a grand staff with four staves. The music is in a key with two flats and a 4/4 time signature. The first staff has a dynamic marking of *f*. The second and third staves also have *f* markings. The fourth staff has a *f* marking at the beginning. The music consists of chords and some melodic lines with accents.

Second system of the musical score, measures 8-14. It continues the grand staff with four staves. The music features various chordal textures and melodic fragments. There are dynamic markings of *f* and *ff* throughout the system.

Third system of the musical score, measures 15-21. It continues the grand staff with four staves. The music is characterized by strong dynamics, with multiple *ff* markings. The texture is dense with many notes and chords.

Fourth system of the musical score, measures 22-28. It continues the grand staff with four staves. The music features a mix of dynamics, including *fz* and *f*. The texture remains complex with many notes and chords.

29 A

*f* *ff* *fp* *fp* *p tranquillo*

36

*fpp* *mp tranquillo* *fp* *p* *p tranquillo*

43

*p* *pp* *mp* *pp* *p* *pp*

50

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



56

sul G.

61

di - - - - mi - -  
di - - - - mi - -  
di - - - - mi - -  
di - - - - mi - -

66

poco rall. **B** a tempo ma molto tranq.

nu - - - - en - - - - do  
nu - - - - en - - - - do  
nu - - - - en - - - - do  
nu - - - - en - - - - do

*mp* *p* *p*  
*p espressivo*

73

*cresc.* *f*  
*cresc.* *f*  
*cresc.* *f*

80

Musical score for measures 80-86. The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The dynamics are marked *p* (piano) throughout. The melody consists of eighth and quarter notes, often beamed together.

87

Musical score for measures 87-92. The score continues in the same key signature and time signature. The dynamics are marked *p* (piano) and *mp espressivo* (mezzo-piano, expressive). The right hand features several triplet markings (indicated by a '3' over a bracket) and slurs. The left hand continues with a steady bass line.

93

Musical score for measures 93-98. The score continues in the same key signature and time signature. The dynamics are marked *pp* (pianissimo). The right hand features several triplet markings and slurs. The left hand continues with a steady bass line.

99

Musical score for measures 99-104. The score continues in the same key signature and time signature. The dynamics are marked *pp* (pianissimo). The right hand features several triplet markings and slurs. The left hand continues with a steady bass line. The lyrics "cre" and "scen - do" are written below the notes in the right hand.

104 **C**

*ff con fuoco*

*ff con fuoco*

*ff con fuoco*

*ff con fuoco*

108

112

116

120

*p tranquillo dolce*

*p tranquillo*

*p tranquillo*

126

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

**D**

133

*pp*

*pp*

*pp*

*mp*

*pizz.*

*mp*

*pizz.*

141

*mp*

*pizz.*

*mp*

*pizz.*

149

Musical score for measures 149-156. The score is in G minor (three flats) and 4/4 time. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The music is characterized by a steady eighth-note accompaniment in the left hand and a more active melodic line in the right hand. A dynamic marking of *ff* (fortissimo) is present in the lower right of the system.

157

Musical score for measures 157-164. The score continues in G minor and 4/4 time. It includes a vocal line with lyrics "cre -" and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamic markings of *mf* (mezzo-forte) are present. The system concludes with a *cre -* lyric line.

165

Musical score for measures 165-171. The score continues in G minor and 4/4 time. It includes a vocal line with lyrics "scen -" and "do" and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamic markings of *ff* (fortissimo) are present. A section marker **E** is located above the staff. The system concludes with a *scen -* lyric line.

172

Musical score for measures 172-179. The score continues in G minor and 4/4 time. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The music is characterized by a steady eighth-note accompaniment in the left hand and a more active melodic line in the right hand.

177

arco  
*ff*

182

187

192



197

202 **F**

209

216

223

pp

p

pp

pp

Detailed description: This system contains measures 223 through 228. It features four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music is in a key with two flats and a common time signature. Dynamics include *pp* (pianissimo) and *p* (piano). The notation includes various note values, rests, and slurs.

229

*ff*

*molto dim.*

*pp*

*ff*

*molto dim.*

*pp*

*ff*

*molto dim.*

*pp*

*ff*

*molto dim.*

*pp*

Detailed description: This system contains measures 229 through 234. It features four staves. Dynamics include *ff* (fortissimo), *molto dim.* (molto diminuendo), and *pp* (pianissimo). The notation includes various note values, rests, and slurs.

235

Detailed description: This system contains measures 235 through 240. It features four staves. The notation includes various note values, rests, and slurs.

241

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

Detailed description: This system contains measures 241 through 246. It features four staves. The dynamic marking *sempre pp* (sempre pianissimo) is used throughout. The notation includes various note values, rests, and slurs.

247

cre - - - -  
cre - - - -  
cre - - - -  
cre - - - -

Detailed description: This system contains measures 247 through 252. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is three flats (B-flat major or D-flat minor). The vocal lines are marked with 'cre' and have long horizontal lines indicating sustained notes. The piano accompaniment consists of chords and moving lines in both hands.

253

scen - - - - do  
scen - - - - do  
scen - - - - do  
scen - - - - do

**G**  
*f*

Detailed description: This system contains measures 253 through 259. It features four staves: two vocal staves and two piano staves. The vocal lines are marked with 'scen' and 'do'. A box containing the letter 'G' is placed above the vocal staves in measure 258. A dynamic marking of *f* (forte) is present in measure 258. The piano accompaniment includes chords and moving lines.

260

Detailed description: This system contains measures 260 through 266. It features four staves: two vocal staves and two piano staves. The vocal lines are mostly silent, indicated by horizontal lines. The piano accompaniment consists of chords and moving lines in both hands.

267

Detailed description: This system contains measures 267 through 272. It features four staves: two vocal staves and two piano staves. The vocal lines are marked with 'a' and have long horizontal lines indicating sustained notes. The piano accompaniment consists of chords and moving lines in both hands.

274

*ff*

280

*ff*

*sempre ff*

286

*sempre ff*

291

*sempre ff*

poco rall.

296

Musical score for measures 296-301. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: di - mi - en - do, mi - nu - en - do, nu - en - do, nu - en - do. The piano part consists of arpeggiated chords in the right hand and a more active bass line in the left hand. The tempo is marked 'poco rall.'.

**H**

a tempo

302

Musical score for measures 302-307. The score is in G major and 4/4 time. It features a piano accompaniment. The right hand has a simple harmonic accompaniment, while the left hand has a more active bass line. The tempo is marked 'a tempo'. Dynamics include piano (*p*) and piano espressivo (*p espressivo*).

308

Musical score for measures 308-313. The score is in G major and 4/4 time. It features a piano accompaniment. The right hand has a simple harmonic accompaniment, while the left hand has a more active bass line. The tempo is marked 'a tempo'. Dynamics include piano (*p*) and forte (*f*).

314

Musical score for measures 314-319. The score is in G major and 4/4 time. It features a piano accompaniment. The right hand has a simple harmonic accompaniment, while the left hand has a more active bass line. The tempo is marked 'a tempo'. Dynamics include piano (*p*) and piano (*p*). The score ends with a *dim.* (diminuendo) marking.

320

*p*

*p*

*p*

*p*

325

*pp*

*pp*

*pp*

*pp*

cre - - - - -

cre - - - - -

cre - - - - -

cre - - - - -

330

*pp*

*pp*

*pp*

*pp*

scen - - - - - do

scen - - - - - do

scen - - - - - do

scen - - - - - do

I

334

*ff con fuoco*

*ff con fuoco*

*ff con fuoco*

*ff con fuoco*



338

Musical score for measures 338-341. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. Measure 338 starts with a whole rest in the upper staves and a rhythmic pattern in the lower staves. Measures 339-341 feature melodic lines in the upper staves with slurs and accents, and a consistent rhythmic accompaniment in the lower staves.

342

Musical score for measures 342-345. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. Measure 342 begins with a long slur in the upper staves. Measures 343-345 continue the melodic and rhythmic development, with the lower staves providing a steady accompaniment.

346

Musical score for measures 346-349. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. Measure 346 shows melodic movement in the upper staves. Measures 347-349 feature a more active rhythmic pattern in the lower staves, with the upper staves continuing their melodic lines.

350

Musical score for measures 350-353. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. Measure 350 starts with a melodic phrase in the upper staves. Measures 351-353 include triplets in the upper staves and a complex rhythmic accompaniment in the lower staves.

354 **K**

*p tranquillo*

*p tranquillo*

*p tranquillo*

*p*

**Allegro molto**

361

*pp*

*p*

*pp*

*p*

*pp*

*pp*

369

*pp*

*pp*

377

*p*

*p*

383

do *ff*

do *ff*

do *ff* *fz*

do *ff* *fz*

*fz*

*fz*

This system contains measures 383 through 388. It features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. The key signature has two flats, and the time signature is 4/4. Dynamics include *ff* and *fz*. The vocal line includes the syllable 'do'.

389

*fz*

*fz*

This system contains measures 389 through 394. The piano accompaniment continues with a rhythmic pattern, and the vocal line has some rests. Dynamics include *fz*.

395

This system contains measures 395 through 400. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes. Dynamics include *fz*.

401

This system contains measures 401 through 406. The piano accompaniment continues with a rhythmic pattern, and the vocal line has some rests. Dynamics include *fz*.

# QUARTET

FOR TWO VIOLINS,  
VIOLA AND CELLO

# KVARTET

FOR TO VIOLINER,  
BRATSCH OG CELLO

## I

Op. 44

Allegro non tanto e comodo

Violino 1

Violino 2

Viola

Violoncello

7

14

21

*mp*

*pp*

*mp espressivo*

*pp*

*mp espressivo*

*pp*

*f*

*f*

*f*

*f*

28

*p cresc.* *fz* *p pizz.*  
*p cresc.* *f* *mfz p*  
*p cresc.* *f* *p pizz.*  
*p cresc.* *f* *mfz p*

34

*mfz p* *mfz p* *mfz p* *f fz arco*  
*mfz p* *mfz p* *mfz p* *f fz*  
*mfz p* *mfz p* *mfz p* *fz*

40

*fz* *fz* *mp* *fz*  
*fz* *fz* *mp* *fz*  
*fz* *fz* *mp* *fz*  
*fz* *fz* *p* *f*

46

*fz* *fz* *fz* *fz*  
*fz* *fz* *fz* *fz*  
*fz* *fz* *fz* *fz*  
*p* *f* *p* *fz* *f*

**C**

52

*ff*

58

*fz*

64

*poco a poco di - - - mi - - nu - - en - - do*

*poco a poco di - - - mi - - nu - - en - - do*

*poco a poco di - - - mi - - nu - - en - - do*

*poco a poco di - - - mi - - nu - - en - - do*

*poco rall.*      *a tempo*

71

*do*

*en - - - do*

*pp*

*pizz.*      *arco*      *p*

*pizz.*      *arco*      *p*

*pizz.*      *pp*



78

mp arco

84

fp mp fp fp fp fp f p f p f p f mp

**D**

90

mp cresc. cresc. cresc.

**E**

96

fz ff dim. fz ff dim. fz ff dim.

103

dim. *p* *pp* *pp*

dim. *p* *pp*

dim. *p* *pp*

pizz. *dim.*

110

poco rall.

*pp* *mp*

pizz. *calando* *pizz.* *calando*

*arco* *pp* *calando*

a tempo

118

*arco* *mp* *arco* *mp*

125

*mp* *mp* *mp* *mp*

132 **F**

pp  
pp  
mp marcato  
pp  
pp

139

mf  
mf  
mf  
mf

145

cresc.  
cresc.  
cresc.  
f espressivo  
f espressivo  
f espressivo  
dim.  
dim.  
dim.  
dim.

152

mp  
mp  
mp  
cresc.  
cresc.  
cresc.  
cresc.

158

**G**

*f* *f* *fz*

165

*fz* *fz* *f* *fz*

171

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

177

sul G

sul A

*marcato*

*f* *fz* *fz* *fz*

183 **H**

*fz*

189

*fz*

196

*fz*

203 **I**

*f* sul A

209

dim. mp dim. mp dim. di - -

215

**K**

pp pp

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

pizz.

223

pp arco pp

233

mf mf mf mf dim. dim. dim. dim.



poco rall.

241

*pp* *dim.* *ppp*

*pp* *dim.*

*pp* *dim.*

*pp* *dim.*

a tempo

249

*ppp*

*ppp*

L

256

*mf* *mf* *mf* *mf* *mf* *mf* *mf*

*mf espressivo*

di - - - - mi - - -

di - - - - mi - - -

263

*p* *pizz.* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

*pizz.* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

nu - - - - en - - - do

nu - - - - en - - - do

nu - - - - en - - - do *p*

270

arco *p* *cresc.*

*mf p* *p* *cresc.*

arco *p*

*mf p* *p*

*tr* *pp* *p* *cresc.*

**M**

277

*cresc.* *f espressivo* *dim.*

*cresc.* *f espressivo* *dim.* *mf*

*cresc.* *f espressivo* *dim.*

*cresc.* *f espressivo* *dim.*

*cresc.* *f espressivo* *dim.*

284

*mf* *cresc.* *f espressivo*

*mf* *cresc.* *f espressivo*

*mf* *cresc.* *f espressivo*

*mf* *cresc.* *f espressivo*

*mf* *cresc.* *f espressivo*

291

*molto* *ff* *dim.*

*molto* *ff* *dim.*

*molto* *ff* *dim.*

*molto* *ff* *dim.*

298 *poco rall.* *a tempo*

*p*  
*p*  
*p*  
*pizz.*  
*p*

305

*arco*  
*mp* *marcato* *espressivo*

312

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

*mp*

319

*f* *mp*  
*f* *mp*  
*f* *trill* *mp*  
*f* *mp*

326

*p*

333

*p*

*ff*

cre - scen - do

cre - scen - do

cre - scen - do

cre - scen - do

**P**

340

*ff*

*ff*

*ff*

*ff*

346

*ff*

*vivo*

*ff*

*ff*

354

**Q**

*fz* *sempre ff* *fz* *sempre ff* *fz* *sempre ff* *sempre ff*

362

*dim.* *sempre dim.* *dim.* *sempre dim.* *dim.* *sempre dim.* *dim.* *sempre dim.*

372

*ppp* *ppp* *ppp* *ppp* *pizz.*

381

*mp* *mp* *arco mp* *dim.* *dim.* *dim.* *dim.* *dim.* *mp* *dim.* *dim.*

*rall.*

# II

Adagio con sentimento religioso

Musical score for measures 1-4. The score is in 4/4 time and consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The music is marked *ff* (fortissimo) at the beginning and *p* (piano) in the middle. There are trills in measures 1 and 3, and triplets in measures 2 and 4.

un poco più mosso

Musical score for measures 5-8. The score is in 4/4 time and consists of four staves. The music is marked *mp* (mezzo-piano) and *p espressivo* (piano, expressive). There are triplets in measures 5 and 6.

Tempo I

Musical score for measures 9-12. The score is in 4/4 time and consists of four staves. The music is marked *f* (forte) and *pesante* (heavy). There are dynamics of *dim.* (diminuendo) and *pp* (pianissimo) in the later measures.

A

Musical score for measures 13-16. The score is in 4/4 time and consists of four staves. The music is marked *ff* (fortissimo) and *p* (piano). There are triplets in measures 13 and 14.



17

*p*

*p*

*p*

*p*

20

**B**

*f*

*pp*

*pp*

*dim.*

*f*

*pp*

*pp*

*dim.*

*f*

*p*

*pp espressivo*

*pp espressivo*

*dim.*

*pp espressivo*

*dim.*

23

sul G

*molto dim.*

*ppp*

*ff*

*molto dim.*

*ppp*

*ff*

*molto dim.*

*ppp*

*ff*

*molto dim.*

*ppp*

*ff*

*fz*

*fz*

*fz*

*fz*

26

**C**

*fz*

*mp*

*ff*

cre - - - scen - - - do

*fz*

*mp*

*ff*

cre - - - scen - - - do

*fz*

*mp*

*ff*

cre - - - scen - - - do

*fz*

*mp*

*ff*

cre - - - scen - - - do

30 *v.* poco rall.

*ff* sempre *ff* pesante

*ff* sempre *ff* pesante

sempre *ff* pesante

sempre *ff* pesante

34 a tempo **D**

*ff* dim. *p* *pp*

*ff* dim. *p* *pp*

*ff* dim. *p* *pp*

*ff* dim. *p* *pp*

39 un pochettino di più

*ppp* *p* *ppp* *p* *ppp* *p* *mp* espressivo

poco marcato

44

*p*

in tempo

48

*f* *mp* *mf*

51

**E**

*mp* *mp espressivo*

53

*p* *mp espressivo*

55

*cre* *scen*

*cre* *scen*

*cre* *scen*

*cre* *scen*

57

do

*f* *ff* *ff*

60

63

**F**

sul G

*ff* *ff* *ff*

66

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

69

*mp* *dim.*

Tempo I

71

*pp dim.* *ff* *p* *ff*

75

*p* *ff* *p dolce* *p dolce*

79

*p dolce* *espressivo*

82 **H**

*f*

85 *poco rall.*

*ff* *pesante*

89 *a tempo* *rall.* *a tempo*

*ff* *dim.* *p*

93 *allargando*

*pp* *ff*



III

Allegretto moderato ed innocente

The musical score is divided into three systems, each with four staves (treble, right-hand piano, left-hand piano, and bass). The first system (measures 1-6) features a melody in the right-hand piano with fingerings 0 3 0 3 and dynamics *p*, *ff*, and *fz*. It includes techniques like *pizz.*, *arco*, and *gliss.*. The second system (measures 7-12) starts with a box labeled 'A' and features a complex texture with *ff* chords and *fz* dynamics. The third system (measures 13-18) is marked *mf* and *dim.*, with *arco* markings. The fourth system (measures 19-24) is marked *poco rall.* and *a tempo*, featuring triplets and dynamics *p*, *mfz*, and *dim.*.

25 B

arco

*mp espressivo*

*mp*

arco

pizz.

*mp*

31

*mp espressivo*

37

*trmm*

*trmm*

C

43

*ff*

*p*

*ff*

*p*

arco

*p*

*p staccato*

47

*ff*

51

poco rall. a tempo

**D**

*dim.* *p* *mp espressivo*

56

62

68 E

ff

ff

ff

ff

Detailed description: This system contains measures 68 through 73. It features four staves: two treble clefs and two bass clefs. The music is in a minor key with a key signature of one flat. Measures 68-73 show a melodic line in the upper treble staff with slurs and ties, and a rhythmic accompaniment in the lower staves. A dynamic marking of *ff* (fortissimo) is present in measures 71, 72, and 73. A section marker 'E' in a box is located above measure 69.

74

*dim.*

*dim.*

*dim.*

*dim.*

*sempre dim.*

*sempre dim.*

*sempre dim.*

*sempre dim.*

Detailed description: This system contains measures 74 through 80. The music continues with the same four-staff layout. The dynamic marking *dim.* (diminuendo) is used in measures 74, 75, 76, 77, 78, and 79. The marking *sempre dim.* (sempre diminuendo) is used in measures 80 and 81. The bass line features a steady eighth-note accompaniment.

81

*pp*

*pp*

*pp*

*pp*

Detailed description: This system contains measures 81 through 87. The music continues with the same four-staff layout. The dynamic marking *pp* (pianissimo) is used in measures 82, 83, 84, 85, 86, and 87. The melodic line in the upper treble staff has some rests, and the bass line continues with its accompaniment.

88 F

*meno p*

*meno p*

*meno p*

*meno p*

*mf*

*fz > p*

*fz > p*

*gliss.*

*gliss.*

*arco*

*arco*

Detailed description: This system contains measures 88 through 93. It features four staves. Measures 88-90 have a dynamic marking of *meno p* (meno piano). Measure 89 includes a *pizz.* (pizzicato) marking. Measure 91 starts with a dynamic marking of *mf* (mezzo-forte). Measures 92-93 have a dynamic marking of *fz > p* (forzando decrescendo piano). The upper treble staff includes *gliss.* (glissando) markings in measures 92 and 93. The lower staves include *arco* (arco) markings in measures 92 and 93. A section marker 'F' in a box is located above measure 89.

95

gliss.

*ff* *fz* *p* *ff* *fz* *fz* *fz*

100

*p* *pizz.* *p* *arco*

105

*mf* *dim.* *p* *mfz* *3* *mfz* *3*

*mf* *dim.* *p* *mfz*

*mf* *dim.* *p* *mfz*

*arco* *mf* *dim.* *p* *mfz*

poco rall.

a tempo

110

*p* *pizz.* *p* *pp* *arco* *pp* *pp* *arco*

*p* *pp* *pp* *arco*

*p* *pizz.* *pp* *pp* *arco*

**G**

117

*fz* *p* *p* *p* *p*

123

*fz* *p* *p* *p* *p* *p*

sul A

129

*mf* *mf* *mf* *mf* *mf* *mf* *dim.* *dim.* *dim.* *dim.* *p* *p*

135

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

poco rall.

pizz.



FINALE  
Molto adagio

IV

Allegro non tanto, ma molto scherzoso

ff

f

f

f

ff

6

pizz.

fz

fz

fz

p

cre - - - -

cre - - - -

cre - - - -

cre - - - -

12

A

f

f

fz

fz

fz

fz

arco

f

arco

f

scen - - - - do

scen - - - - do

scen - - - - do

scen - - - - do

18

fz

fz

fz

fz

fz

fz

23

28

34

40

poco rall.

a tempo

46

Musical score for measures 46-52. The score is in 3/4 time and features a piano accompaniment with four staves. The tempo is marked 'poco rall.' and 'a tempo'. Dynamics include *p*, *mp*, *espressivo*, and *mf*. A fermata is present over the final measure of the system.

53

C

Musical score for measures 53-60. The score is in 3/4 time and features a piano accompaniment with four staves. A section marker 'C' is placed above the first measure. Dynamics include *dim.*, *p*, *mp*, and *f*. The tempo is 'a tempo'.

61

Musical score for measures 61-68. The score is in 3/4 time and features a piano accompaniment with four staves. Dynamics include *p* and *f*. The tempo is 'a tempo'.

69

Musical score for measures 69-76. The score is in 3/4 time and features a piano accompaniment with four staves. Dynamics include *pp*, *f*, and *mp*. The tempo is 'a tempo'.

**D**

Musical score for measures 77-83. The system consists of four staves: two treble clefs and two bass clefs. The music is in a minor key. Dynamics include *ff* and *fz*. There are trills in the first two measures of the first two staves.

Musical score for measures 84-89. The system consists of four staves. Dynamics include *p*, *cresc.*, *mf*, *f*, and *fz*. Performance instructions include *pizz.* and *arco*.

Musical score for measures 90-95. The system consists of four staves. Dynamics include *dim.*, *p*, and *cresc.*. Performance instructions include *pizz.*.

Musical score for measures 96-101. The system consists of four staves. Dynamics include *f*, *fz*, *dim.*, *p*, and *pp*. Performance instructions include *arco* and *pizz.*.

103

dim.

arco

ppp

109

poco rall.

a tempo

ppp

meno *p* tranquillo

pp

117

pp

p

125

p

132

139

**E**

*mf* *mf* *mf* *mf* *marcato* *trill*

147

*cresc.* *ff* *ff* *ff* *ff* *ff*

153

**F**

*ff* *ff* *ff* *ff* *ff* *ff* *pizz.* *arco* *pizz.* *arco*



159

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

*trill* *v*

166

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

*sempre f* *2 2*

173

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

*rall.*  
*sul G* *p*

180

*f* *dim.* *p* *pp* *pp* *ff* *ff*

*Andante* *rall.* *Molto adagio*

*cadenz* *3* *3* *3* *3* *3* *3* *3*

*sul D*

Tempo I (Allegro)

183

188

193

G

199

205 **H**

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

*poco rall.*

*a tempo*

211

*dim.* *dim.* *pizz.* *p* *p* *p*

219

*arco* *p* *marcato*

227 **I**

*f* *mf* *f* *mf* *f* *mf* *p*

Musical score for measures 235-242. The score is in 3/4 time and features a piano (p) dynamic throughout. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with slurs and ties.

Musical score for measures 243-250. The score shows a dynamic progression from mezzo-forte (mf) to forte (f) and fortissimo (ff). It includes markings for 'trinu' (trills) and 'cresc.' (crescendo). The right hand features a melodic line with trills and slurs, while the left hand has a steady accompaniment.

**K**

Musical score for measures 251-258, marked with a 'K' section. The score is characterized by a fortissimo (ff) dynamic. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with slurs and ties.

Musical score for measures 259-266. The score includes dynamic markings such as mezzo-piano (mp), piano (p), and forte (f). It also features 'pizz.' (pizzicato) and 'arco' (arco) markings. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with slurs and ties.

266

dim. *p* *mf* *f* *fz*

*p* *pizz.* *arco*

dim. *p* *f* *fz*

dim. *pizz.* *arco*

dim. *p* *f* *fz*

273

L

*fz* *fz* *pp* *fz*

*fz* *fz* *pp* *fz*

*fz* *fz* *pp* *fz*

*fz* *fz* *pp* *fz*

*fz* *fz* *pp* *fz*

280

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

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

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

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

286

rall.

dim. *p* *f*

dim. *p* *f*

dim. *p* *f*

dim. *p* *f*

dim. *p* *f*

QUINTET  
FOR TWO VIOLINS,  
TWO VIOLAS AND CELLO

KVINTET  
FOR TO VIOLINER,  
TO BRATSCHER OG CELLO

I

Allegro pastorale

Musical score for measures 1-4 of the first system. The score is for five instruments: Violino 1, Violino 2, Viola 1, Viola 2, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/8. All instruments start with a forte (*f*) dynamic. The music features a mix of eighth and quarter notes with some slurs and accents.

Musical score for measures 5-9 of the first system. The score continues for the five instruments. Dynamics include *p* (piano) and *ff* (fortissimo). The lyrics "cre-" are written below the staves for Violino 1, Violino 2, Viola 1, and Viola 2. The cello part has lyrics "cre-" and "ff".

Musical score for measures 10-13 of the first system. The score continues for the five instruments. Dynamics include *ff* (fortissimo). The lyrics "scen" and "do" are written below the staves for Violino 1, Violino 2, Viola 1, and Viola 2. The cello part has lyrics "scen" and "do".



15

pp

pizz.

f

pizz.

pp

pizz.

pp

Detailed description: This system contains measures 15 through 18. It features five staves. The top two staves are in treble clef, and the bottom three are in bass clef. Measure 15 starts with a treble clef and a key signature of one sharp (F#). The music includes various articulations such as slurs, accents, and dynamic markings. The first staff has a *pp* marking. The second staff has a *pizz.* marking. The third staff has a *f* marking. The fourth staff has a *pizz.* marking. The fifth staff has a *pp* marking. The system concludes with a *pizz.* marking.

19

arco

pizz.

arco

Detailed description: This system contains measures 19 through 22. It features five staves. The top two staves are in treble clef, and the bottom three are in bass clef. Measure 19 starts with a treble clef and a key signature of one sharp (F#). The music includes various articulations such as slurs, accents, and dynamic markings. The first staff has an *arco* marking. The second staff has a *pizz.* marking. The third staff has an *arco* marking. The system concludes with a *pizz.* marking.

23

arco

arco

arco

4

2

p

p

p

p

4

2

p

Detailed description: This system contains measures 23 through 26. It features five staves. The top two staves are in treble clef, and the bottom three are in bass clef. Measure 23 starts with a treble clef and a key signature of one sharp (F#). The music includes various articulations such as slurs, accents, and dynamic markings. The first staff has an *arco* marking. The second staff has an *arco* marking. The third staff has an *arco* marking. The fourth staff has an *arco* marking. The system concludes with a *p* marking.

27

cre - - - - - scen - - - - -

cre - - - - - scen - - - - -

cre - - - - - scen - - - - -

cre - - - - - scen - - - - -

cre - - - - - scen - - - - -

cre - - - - - scen - - - - -

31

- do *ff*

- do *ff*

- do *ff*

- do *ff*

- do *ff*

- do *ff*

35

39

*p*

43

*cre -*

*cre -*

*cre -*

*cre -*

47

*scen - do*

*f*

*scen - do*

*f*

*scen - do*

*f*

*scen - do*

*f*

*scen - do*

*f*

51

Musical score for measures 51-56. The score is written for five staves (treble and bass clefs for both hands). It features a complex texture with many sixteenth notes and slurs. Fingerings are indicated with numbers 1-2. Dynamics include *ff* (fortissimo) in measures 55 and 56. The key signature has one sharp (F#).

57

Musical score for measures 57-62. The score is written for five staves. It features a complex texture with many sixteenth notes and slurs. Dynamics include *ff* (fortissimo) in measures 57, 58, and 60. The key signature has one sharp (F#).

63

Musical score for measures 63-68. The score is written for five staves. It features a complex texture with many sixteenth notes and slurs. Dynamics include *p* (piano) in measures 63, 64, 67, and 68. The key signature has one sharp (F#).

69

1.

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

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

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

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

71<sup>II</sup>

2.

*pp*

pizz.  
*pp*

pizz.  
*pp*

pizz.  
*pp*

*pp*

77

arco

arco

arco

82

Musical score for measures 82-86. The system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various notes and rests. The second staff is a piano accompaniment with a treble clef, featuring a continuous eighth-note pattern. The third and fourth staves are piano accompaniment with bass clefs, showing harmonic support. The fifth staff is a bass line with a bass clef, mostly containing rests. A 3/4 time signature is visible at the end of the system.

87

Musical score for measures 87-91. The system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various notes and rests. The second staff is a piano accompaniment with a treble clef, featuring a continuous eighth-note pattern. The third and fourth staves are piano accompaniment with bass clefs, showing harmonic support. The fifth staff is a bass line with a bass clef, mostly containing rests. A 3/4 time signature is visible at the end of the system.

92

Musical score for measures 92-96. The system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various notes and rests. The second staff is a piano accompaniment with a treble clef, featuring a continuous eighth-note pattern. The third and fourth staves are piano accompaniment with bass clefs, showing harmonic support. The fifth staff is a bass line with a bass clef, mostly containing rests. A 3/4 time signature is visible at the end of the system. The word "cre -" is written below the vocal line in the final measure.



97

scen - - - - - do

scen - - - - - do

scen - - - - - do

scen - - - - - do

scen - - - - - do

102

*ff*

*ff*

*ff*

*ff*

*ff*

107

scen - - - - - do

scen - - - - - do

scen - - - - - do

scen - - - - - do

scen - - - - - do

112

Musical score for measures 112-116. The score is in G major and 3/4 time. It features a complex texture with multiple staves. The right hand has a melodic line with slurs and a triplet in measure 115. The left hand has a rhythmic accompaniment with slurs and a triplet in measure 115. The bottom two staves provide a harmonic foundation with chords and single notes.

117

Musical score for measures 117-121. The score is in G major and 3/4 time. It features a complex texture with multiple staves. The right hand has a melodic line with slurs and a triplet in measure 117. The left hand has a rhythmic accompaniment with slurs and a triplet in measure 117. The bottom two staves provide a harmonic foundation with chords and single notes. Dynamics include *p* and *pizz.*

122

Musical score for measures 122-126. The score is in G major and 3/4 time. It features a complex texture with multiple staves. The right hand has a melodic line with slurs and a triplet in measure 122. The left hand has a rhythmic accompaniment with slurs and a triplet in measure 122. The bottom two staves provide a harmonic foundation with chords and single notes. Dynamics include *pp*.

127

cre - - - - - scen

arco

arco

pp

cre - - - - - scen

cre - - - - - scen

132

rit. Tempo I

do

do

do

do

do

do

f

f

f

f

f

f

137

cre - - - - -

cre - - - - -

cre - - - - -

cre - - - - -

cre - - - - -

p

p

p

p

p

fz

142

scen -

scen -

scen -

scen -

*fz* *fz*

scen -

146

do *fp* *pp*

do *fp* *pp*

do *fp* *pp*

do *fp* *pp*

do *fp* *pp*

150

cre -

cre -

cre -

cre -

cre -

154

scen

scen

scen

scen

scen

158

do

do

do

do

do

*fp* *mf*

*fp*

*fp* *mf*

*fp* *mf*

*fp* *mf*

pizz.

pizz.

163

p

p

p

p

p

168

cre -

arco

cre -

arco

cre -

cre -

173

4

2

2

178

4

scen -

scen -

scen -

scen -

scen -

4

2

4

scen -



183

do do do do do

188

rit. più mosso

ff f f f f f

do do do do do

194

do do do do do

200

Musical score for measures 200-205. The score is written for five staves (two treble clefs and three bass clefs) in a key signature of one sharp (F#). The music features complex melodic lines with many slurs and ties, indicating a highly technical and expressive passage. The dynamics are not explicitly marked in this section.

206

Musical score for measures 206-210. The score continues with five staves. The music is characterized by rapid sixteenth-note passages in the upper staves. Dynamic markings include *f* (forte) and *ff* (fortissimo) in the lower staves, indicating a powerful and intense section.

211

Musical score for measures 211-215. The score continues with five staves. The music features a mix of dynamics, including *f* (forte), *ff* (fortissimo), *p* (piano), and *pizz.* (pizzicato). The lower staves show a more melodic and sustained texture, while the upper staves have more rhythmic activity.

Musical score for measures 216-220. The score is written for a grand piano with five staves. The key signature is one sharp (F#). The music features a complex texture with multiple voices. Dynamic markings include *f* (forte) and *ff* (fortissimo). The word "arco" is written above the second staff in measure 218, indicating that the strings should be played with the bow. The notation includes various note values, rests, and slurs.

Musical score for measures 221-225. The score continues with five staves. Dynamic markings include *p* (piano) and *f* (forte). The word "pizz." (pizzicato) is written above the first staff in measure 221, and "arco" is written above the first staff in measure 225, indicating a change from plucked to bowed strings. The notation includes various note values, rests, and slurs.

Musical score for measures 226-230. The score continues with five staves. The notation includes various note values, rests, and slurs. The key signature remains one sharp (F#). The music features a complex texture with multiple voices.

# II

Adagio

poco rit.

Musical score for measures 1-4. The score is written for piano in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Adagio' and 'poco rit.'. The music features a melody in the right hand with slurs and accents, and a bass line in the left hand. The dynamic marking 'p' (piano) is present in the first measure of each staff.

a tempo

Musical score for measures 5-9. The score is written for piano in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'a tempo'. The music features a melody in the right hand with slurs and accents, and a bass line in the left hand. The dynamic marking 'p' (piano) is present in the first measure of each staff.

Musical score for measures 10-14. The score is written for piano in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a melody in the right hand with slurs and accents, and a bass line in the left hand. The dynamic marking 'p' (piano) is present in the first measure of each staff.

15

*pp* cre - scen - do

*pp* cre - scen - do

*pp* cre - scen - do

*pp* cre - scen - do

*pp* cre - scen - do

21

*f* *mf*

*f* *mf*

*f* *mf*

*f* *p*

*f* *p*

27

cre - scen - do *f*

cre - scen - do *f* con moto

cre - scen - do *f*

cre - scen - do *f* con moto

cre - scen - do *f*

33

*pp con moto*

*pp*

*pp*

*pizz.*

*pp*

37

*pp*

*f*

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

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

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

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

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

41

*ff*

*ff*

*ff*

*ff*

*arco*

*ff*

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



45

*p*

51

*p*

cre - - - - -

cre - - - - -

cre - - - - -

cre - - - - -

57

più mosso

*f*

scen - - - - - do

scen - - - - - do

scen - - - - - do

scen - - - - - do

*f*

61

Musical score for measures 61-64. The score is written for piano and features a complex texture with multiple staves. The upper staves (treble clef) contain melodic lines with some grace notes and slurs. The lower staves (bass clef) are dominated by intricate triplet patterns, with many notes beamed together and marked with a '3' and a slur. The key signature has two flats, and the time signature is 3/4.

65

Musical score for measures 65-68. This section continues the complex texture from the previous measures. The upper staves show melodic development with some rests. The lower staves maintain the dense triplet patterns, with some notes marked with accents. The overall mood is one of intense, rhythmic activity.

con fuoco

69

Musical score for measures 69-72, marked *con fuoco* (with fire). The score begins with a *ff* (fortissimo) dynamic marking. The texture becomes even more intense, with the triplet patterns in the lower staves becoming more pronounced and driving. The upper staves feature more active melodic lines, including some chromatic passages. The piece concludes with a final chord in the upper staves.

73

dim. *p*

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

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

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

rit. Tempo I

78

dim. *pp*

en - - - do *pp* cre - - -

en - - - do *pp* cre - - -

en - - - do *pp* cre - - -

pizz.

83

cre - - - scen - - -

cre - - - scen - - -

scen - - -

scen - - -

arco

scen - - -

88

do *ppp*

do *ppp*

do *ppp*

do *ppp*

do *ppp*

93

*pp*

*pp*

*pp*

*pp*

*pp*

99

*dim.* *ppp*

*dim.* *ppp*

*dim.* *ppp*

*dim.* *ppp*

*dim.* *ppp*

# III

## Allegretto scherzando

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with a forte (*f*) dynamic and a piano (*p*) dynamic. The second and third staves are the right and left hands of the piano, both starting with a forte (*f*) dynamic and a piano (*p*) dynamic. The fourth staff is the double bass line, starting with a piano (*p*) dynamic and a pizzicato (*pizz.*) instruction. The fifth staff is the cello line, starting with a piano (*p*) dynamic. The music is in 2/4 time and features a key signature of one sharp (F#).

The second system of the musical score consists of five staves. The top staff is the vocal line, starting with a fortissimo (*ff*) dynamic and containing the lyrics "di - mi - nu - en - do cre - scen -". The second and third staves are the right and left hands of the piano, both starting with a fortissimo (*ff*) dynamic and containing the lyrics "di - mi - nu - en - do cre - scen -". The fourth staff is the double bass line, starting with a piano (*p*) dynamic and a pizzicato (*pizz.*) instruction, and containing the lyrics "di - mi - nu - en - do cre - scen -". The fifth staff is the cello line, starting with a fortissimo (*ff*) dynamic and containing the lyrics "di - mi - nu - en - do cre - scen -". The music is in 2/4 time and features a key signature of one sharp (F#).

The third system of the musical score consists of five staves. The top staff is the vocal line, starting with a forte (*f*) dynamic and containing the lyrics "do". The second and third staves are the right and left hands of the piano, both starting with a forte (*f*) dynamic and containing the lyrics "do". The fourth staff is the double bass line, starting with a forte (*f*) dynamic and containing the lyrics "do". The fifth staff is the cello line, starting with a forte (*f*) dynamic and containing the lyrics "do". The music is in 2/4 time and features a key signature of one sharp (F#).

17

Musical score for measures 17-21. The score is written for five staves: Treble 1, Treble 2, Bass 1, Bass 2, and Bass 3. The key signature is one sharp (F#). Measure 17 starts with a forte (*ff*) dynamic. Measure 18 continues with *ff*. Measure 19 has a piano (*p*) dynamic. Measure 20 has a piano (*p*) dynamic. Measure 21 has a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

22

Musical score for measures 22-26. The score is written for five staves: Treble 1, Treble 2, Bass 1, Bass 2, and Bass 3. The key signature is one sharp (F#). Measure 22 starts with a fortissimo (*ff*) dynamic. Measure 23 continues with *ff*. Measure 24 has a fortissimo (*ff*) dynamic. Measure 25 has a fortissimo (*ff*) dynamic. Measure 26 has a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

27

Musical score for measures 27-31. The score is written for five staves: Treble 1, Treble 2, Bass 1, Bass 2, and Bass 3. The key signature is one sharp (F#). Measure 27 starts with a fortissimo (*ff*) dynamic. Measure 28 continues with *ff*. Measure 29 has a fortissimo (*ff*) dynamic. Measure 30 has a fortissimo (*ff*) dynamic. Measure 31 has a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.



32

*f* cre scen do

*f* cre scen do

*p* cre scen do

cre scen do

37

*f* di

*f* di

*f* di

*f* di

*f* di

42

mi nu en do *p*

mi nu en do *p*

di mi nu en do *p*

mi nu en do *p*

mi nu en do *p*

pizz. *mf*

pizz. *mf*

47

di - - - - mi -

di - - - - mi -

52

-- nu - - - en - - - do

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

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

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

arco

arco

crescendo

f

57

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

63

pp p pp pp pp pp

69

f ff p pizz. p pizz. p ff ff pp

75

6 arco 6 pizz. arco

81

Musical score for measures 81-86. The score is written for five staves. The top two staves represent the right hand, and the bottom three represent the left hand. Dynamics include *f* and *fz*. *arco* markings are present above the first two staves.

87

Musical score for measures 87-92. The score is written for five staves. Dynamics include *fz*, *p*, and *pp*.

93

Musical score for measures 93-98. The score is written for five staves. Dynamics include *p*. There are *cre* markings with dashed lines and triplets in the bottom two staves.

99

scen - - - do

scen - - - do

scen - - - do

scen - - - do

scen - - - do

ff

ff

ff

ff

ff

di - - -

di - - -

104

mi - nu - - en - do

mi - nu - - en - do

mi - nu - - en - do

pp

pp

pp

pp

pp

pp

pp

pp

110

f

ff

pizz.

p

pizz.

p

pp

f

ff

f

ff

f

ff

f

ff

f

ff

116

arco

6

pizz.

pizz.

121

*f*

*f*

arco

*f*

arco

6

*f*

*f*

*f*

*f*

*f*

*f*

126

*p*

*p*

pizz.

*p*

*ff*

*ff*

*ff*

arco

pizz.

*ff*



131

di - mi - - nu - - en - - do cre - - - - - scen - - - - - do

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

di - mi - - nu - - en - - do cre - - - - - scen - - - - - do

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

arco

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

137

*f* *p dim.* *ff*

*f* *p dim.* *ff*

*f* *p dim.* *ff*

*f* *p dim.* *ff*

*f* *p* *ff*

*pizz.*

*arco*

141

*p* *p* *p* *pp*

*v* *fz*

*pp*

147

*fz*

*pp*

*pp*

152

*fz*

*fz*

*pp*

*p*

cre - - - - -

cre - - - - -

cre - - - - -

cre - - - - -

cre - - - - -

158

scen - - - - - do *f*

scen - - - - - do *f*

scen - - - - - do *f*

scen - - - - - do *f*

scen - - - - - do *f*

164

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

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

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

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

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

169

*p*

*p*

*p*

*pizz.*  
*p* *mf*

*pizz.*  
*p* *mf*

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

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

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

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

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

174

*fz*

*fz*

*fz*

*pizz.*

*arco*

*p* *dim.*

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

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

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

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

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



FINALE  
Allegro molto

IV

Musical score for measures 1-6. The score is in 2/4 time with a key signature of one sharp (F#). It features five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The music begins with a forte (*f*) dynamic. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and moving lines. The piece concludes with a fortissimo (*ff*) dynamic.

Musical score for measures 7-12. The score continues with the same five-staff arrangement. The right hand features a prominent melodic line with slurs and accents, marked with fortissimo (*ff*). The left hand continues with a rhythmic accompaniment, including chords and moving lines. The piece concludes with a fortissimo (*ff*) dynamic.

Musical score for measures 13-18. The score continues with the same five-staff arrangement. The right hand features a melodic line with slurs and accents, marked with piano (*p*). The left hand continues with a rhythmic accompaniment, including chords and moving lines, with some passages marked *pizz.* (pizzicato). The piece concludes with a piano (*p*) dynamic.

20

Musical score for measures 20-28. The score is written for five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one sharp (F#). The music features various dynamics including *f*, *ff*, and *fz*. There are also markings for *arco* in the lower staves.

29

Musical score for measures 29-35. The score is written for five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one sharp (F#). The music features various dynamics including *f*, *ff*, and *fz*.

36

Musical score for measures 36-41. The score is written for five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one sharp (F#). The music features various dynamics including *dim.*, *p*, and *ff*. There are also markings for *v* (accents) and *pizz.* (pizzicato) in the lower staves.

46

Musical score for measures 46-55. The score is written for a grand piano with five staves. The key signature is one sharp (F#). The music features a complex texture with multiple melodic lines and dynamic markings. Measure 46 starts with a *mf* dynamic. Measure 47 has a *fz* marking. Measure 48 has a *mf* marking. Measure 55 has a *mf* marking and an *arco* instruction.

56

Musical score for measures 56-62. The score is written for a grand piano with five staves. The key signature is one sharp (F#). The music features a complex texture with multiple melodic lines and dynamic markings. Measure 56 has a *fz* marking. Measure 57 has a *mf* marking. Measure 58 has a *fz* marking. Measure 59 has a *fz* marking. Measure 60 has a *fz* marking. Measure 61 has a *fz* marking. Measure 62 has a *fz* marking.

63

Musical score for measures 63-72. The score is written for a grand piano with five staves. The key signature is one sharp (F#). The music features a complex texture with multiple melodic lines and dynamic markings. Measure 63 has a *f* marking. Measure 64 has a *p* marking. Measure 65 has a *f* marking. Measure 66 has a *p* marking. Measure 67 has a *f* marking. Measure 68 has a *p* marking. Measure 69 has a *f* marking. Measure 70 has a *p* marking. Measure 71 has a *f* marking. Measure 72 has a *p* marking.



72

*ff* *pp*

*ff* *ff* *ff*

*ff*

80

*p*

*pp* *pp*

89

1.

*f* *f* *f*

*p* *f* *f* *f*

*p* *f* *f* *f*

*p* *f* *f* *f*

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

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

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

91<sup>II</sup> 2.

*fp*

*fp*

*p* cre - - - - - scen - - - - - do *fp*

*p* cre - - - - - scen - - - - - do *fp*

*p* cre - - - - - scen - - - - - do *fp*

101

*f*

*f*

*f*

*f*

*fp* *fp* *f*

110

*fs*

*fs*

117

Measures 117-123. The score is in G major (one sharp) and 4/4 time. It features a complex texture with multiple staves. The upper staves (treble clef) contain melodic lines with slurs and accents. The lower staves (bass clef) contain rhythmic accompaniment with slurs and accents. A dynamic marking of *ff* (fortissimo) is present in the first two measures.

124

Measures 124-130. The score continues in G major and 4/4 time. The texture becomes more sparse, with some staves containing rests. A dynamic marking of *pp* (pianissimo) is present in the fifth measure. The lower staves feature rhythmic patterns, including a series of eighth notes in the bass clef.

131

Measures 131-136. The score continues in G major and 4/4 time. The texture is similar to the previous system, with melodic lines in the upper staves and rhythmic accompaniment in the lower staves. The piece concludes with a final chord in the bass clef.

138

cre - - - - -  
cre - - - - -  
cre - - - - -  
cre - - - - -  
cre - - - - -

145

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

151

*p* *f*  
*p* *f*  
*p* *f*  
*p* *f*

159

Musical score for measures 159-166. The score is in G major and 4/4 time. It features a piano accompaniment with five staves. The right hand has two staves, and the left hand has three staves. The music includes various articulations such as pizzicato (pizz.) and arco, and dynamic markings like piano (p).

167

Musical score for measures 167-174. The score is in G major and 4/4 time. It features a piano accompaniment with five staves. The right hand has two staves, and the left hand has three staves. The music includes various articulations such as arco and dynamic markings like forte (f) and fortissimo (fz).

175

Musical score for measures 175-182. The score is in G major and 4/4 time. It features a piano accompaniment with five staves. The right hand has two staves, and the left hand has three staves. The music includes various articulations such as dim. and p, and dynamic markings like fortissimo (fz) and fortissimo piano (fp).

Musical score for measures 183-191. The score is in G major and 4/4 time. It features a complex texture with multiple staves. Dynamics include fortissimo (f), fortissimo con sordina (fz), and piano (p).

Musical score for measures 192-199. The score continues in G major and 4/4 time. Dynamics include piano (p), piano piano (pp), and piano dolce (p dolce). Performance instructions include pizzicato (pizz.) and decrescendo (dim.).

poco a poco accelerando et crescendo

Musical score for measures 200-207. The score continues in G major and 4/4 time. Performance instructions include arco and pizzicato (pizz.).

al Presto

207

cre -

cre -

cre -

cre -

cre -

213

cren

cren

cren

cren

cren

do

do

do

do

do

220

Presto

*ff*

*ff*

*ff*

*ff*

*ff*



229

238

247



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# FORKORTELSER

## ABBREVIATIONS

Acc.	Accession
b.	bar
bb.	bars
bd.	bind
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)
DK-Kk	Det Kongelige Bibliotek, København (the Royal Library, Copenhagen)
fol.	folio
gliss.	glissando
marc.	marcato
NKS	Ny Kongelig Samling (New Royal Collection)
pizz.	pizzicato
Pl. No.	Plate Number
spicc.	spiccato
sord.	sordino
stacc.	staccato
t.	takt
ten.	tenuto
trem.	tremolo
va.	viola
vibr.	vibrato
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

PRELUDE, THEME AND VARIATIONS  
FOR SOLO VIOLIN, OPUS 48

- A** Printed part, Ove Scavenius’ copy
  - A<sup>1</sup>** Printed part, Emil Telmányi’s copy
  - B** Part, Emil Telmányi’s autograph, fair copy, printing manuscript
  - C** Part, autograph, fair copy
  - D** Part, autograph, draft
- 
- A** Printed part, Ove Scavenius’ copy.  
DK-Kk, CNU, Scavenius’ collection.

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Pl. No.: Edition C. F. Peters 10456 (1925).  
Donated to the Royal Library by Alette Scavenius in 1996.  
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- A<sup>1</sup>** Printed part, Emil Telmányi’s copy.  
Privately owned, copy in DK-Kk.  
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- B** Part, Emil Telmányi autograph, fair copy, printing manuscript.  
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34.2x26.4 cm (size of original), total of 14 pages written in ink. Pagination: one unnumbered page, 2-14.  
Paper type: J.E.&C. Protokoll. Schutzmarke N<sup>o</sup>. 1 10 linig. (10 staves).  
The first page of the manuscript looks much worn.  
Heading: “Emil Telmanyi gewidmet. / Praeludium und Thema mit Variationen für Solo Violine. / Violine solo 900 V. / Carl Nielsen / Op. 48.” The heading is in Emil Telmányi’s hand except for “Violine solo 900 V.” The manuscript is notated in Emil Telmányi’s hand and signed on p. 14.  
On p. 1: “+ = pizz. mit der linken Hand / with the left hand. / avec la main gauche. / Anm. Die Vorzeichen in Praeludium gelten bis sie aufgehoben werden.” The plate number 10456 is inscribed.

<sup>1</sup> “To my dear Emil / with thanks for this work / from your friend / Carl / 31-7-25 / Damgaard”.

The manuscript has additions, probably in pencil.

The source had been described from a photocopy.

**C** Part, autograph, fair copy.

DK-Kk, CNS 22a.

End-dated: “28<sup>de</sup> Maj 23.”

Acquired by the Royal Library from Emil Telmányi in 1965. 34x26 cm, 7 folios written in ink, paginated 1-7 in pencil in an unknown hand.

Paper type: 12 staves except for folio 3, which has 7 staves (19.5x26 cm). The folios are cut. Fol. 5 was originally a bifolio where the last page has been torn off.

The source has been restored.

Heading, fol. 1<sup>r</sup>: “Præludium.”, fol. 2<sup>v</sup>: “Tema”, fol. 4<sup>r</sup>: “Var. 4”, fol. 4<sup>v</sup>: “Var: III”, fol. 5<sup>v</sup>: “Var VI”, fol. 6<sup>r</sup>: title page “Violin solo / (Variationer VII og VIII) / Carl Nielsen.”, fol. 6<sup>v</sup>: “Var VII”. Additions in pencil by Nielsen, by Telmányi, and in unknown hand. At the bottom of fol. 5<sup>v</sup> there is a pencil sketch with a different suggestion for the last bars in an unknown hand.

**D** Part, autograph, rough draft.

DK-Kk, CNS 22b.

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

35x27.5 cm, 2 bifolios and 5 folios, 14 of the pages written in pencil and brown crayon (CN and Emil Telmányi); the first four pages are numbered 1, 2, 4, 3, after which there is no original pagination.

Paper type:

fol. 1-2: J & S / I (18 staves)

fol. 3: 18 staves

fol. 4-9: 12 staves, cut.

On fol. 4<sup>r</sup>: “H – Jones Adresse er / 37 Eatin Terrace / (Sloane Square) / 1/2 8!” (Emil Telmányi?); fol. 7<sup>r</sup>: on the bottom three staves music has been added in pencil (Emil Telmányi); fol. 7<sup>v</sup>: in brown crayon, calculation of the multiplication 16x64, corresponding to the number of 64th-notes in whole bars of Variation 7; fol. 9<sup>r</sup>: the page is written in pencil (Emil Telmányi); bottom of fol. 9<sup>r</sup> (in English): “Wire (?) please whether / two rooms for gentlemen / june thirteenth can be / reserved / Telmányi / Musik (?) Kop.”.

Contents:

fol. 1<sup>r</sup>,v and fol. 2<sup>r</sup>: Adagio

fol. 2<sup>r</sup>: end of Variation 6, Variation 3

fol. 2<sup>v</sup>: beginning of Variation 6, beginning of Variation 1,

sketch for the Theme

fol. 3<sup>r</sup>: Variation 4, Variation 5, beginning of Variation 7

fol. 3<sup>v</sup>: end of Variation 1, Variation 2 (changed somewhat later)

fol. 4<sup>v</sup>: sketch for Variation 7

fol. 5<sup>r</sup>: Theme, beginning of Variation 1

fol. 6<sup>r</sup>: last 6 bars of Variation 7, revised version

fol. 7<sup>r</sup>: Variation 7 (changed somewhat later)

fol. 7<sup>v</sup>: earliest ending of Variation 7

fol. 8: repetition of Theme and Variation 8

fol. 9<sup>r</sup>: Emil Telmányi’s corrections with precise numbered references to places in the Prelude.

The source material for opus 48 consists of the first printing from 1925 (Source **A**, **A**<sup>1</sup>), Emil Telmányi’s printing manuscript (Source **B**), Carl Nielsen’s fair copy (Source **C**) and a rough draft (Source **D**). Telmányi’s fair copy, which was probably drawn up after the first performance, has some deviations from Carl Nielsen’s fair copy in almost all parameters. An example that can be mentioned is that the introductory theme in Variation 2 notated as harmonics is not to be found in Carl Nielsen’s fair copy. However, since the Telmányi fair copy was chosen as the printing manuscript for the printed edition, it must be assumed to have been sanctioned by Carl Nielsen. The first printing from 1925 has been chosen as the main source. It has been collated with both fair copies, and deviations from these are noted in the *Editorial emendations and alternative readings*.

Carl Nielsen’s reworking of Variation 7 immediately before the first performance is not to be found in the composer’s fair copy, but was included in Emil Telmányi’s. Since the reworked variation, with the exception of very few bars, can be found in the draft, the draft has been included in the collation of the reworked bars. The fingering and bowing in this edition come from the main source, which is almost identical to Emil Telmányi’s fair copy. Deviations from this in Carl Nielsen’s fair copy are listed in the *Editorial emendations and alternative readings*.

P R E L U D I O E P R E S T O F O R S O L O  
V I O L I N , O P U S 5 2

**A** Printed part

**A**<sup>1</sup> Printed part, dedication copy

**B** Part, autograph, fair copy

**C** Printed part. Emil Telmányi’s own copy

**D** Part, autograph, draft

**E** Part, autograph, draft

**F** Part, autograph, fragment

**A** Printed part.

Title page on original cover: "Carl Nielsen / Op 52 / Præludio e Presto / per / Violino Solo / Copyright: Carl Nielsen

Copenhagen / All rights reserved / ENEFORHANDLER: SKANDINAVISK OG BORUPS MUSIK FORLAG / Aktieselskab / Bredgade 31 / København."

End-dated on p. 8: "Fine. 28/3 1928."

36x29.5 cm, 8 numbered pages bound with original covers and end-papers in library binding.

The title page is illustrated by Anne Marie Telmányi.

Printed as autograph manuscript.

Top of first music page: "E = E Streng, Saite, String. / A = A Streng, Saite, String. / D = D Streng Saite, String. / G. = G.

Streng, Saite, String. / pizz. = pizzicato med højre Haand. / pizz. = pizzicato mit der rechten Hand. / pizz. = pizzicato

with the right hand. / (4) + = pizzicato med fjerde Finger af venstre Haand. / (4) + = pizzicato mit d. 4. Finger der linken

Hand. / (4) + = pizzicato with the 4. Finger of the left hand. / 3 - 3 = glissando med 3. Finger. / 3 - 3 glissando mit dem 3.

Finger. / 3 - 3 glissando with the 3. Finger. / 4 - = 4. Finger bliver liggende. / 4 - = 4. Finger bleibt liegen. / 4 - = 4.

Finger to be kept down. / - - - dét. détaché, lang jævn Strøg. / - - - dét. détaché, Strich. / - - - dét. détaché, Stroke.

/ NB. I Præludio gælder Fortegn #, ♯, ♭, kun for samme Node. / NB Im Praeludio beziehen sich die Vorzeichen #, ♯, ♭,

nür auf den Noten, vor welchen / sie stehen. / NB. In the Praeludio the signature, #, ♯, ♭, are valid only for the same

note. / Sordine skal betjenes med venstre Haand, imens / man stryger paa den løse Streng. Patent Sordino / faaes hos

Hjorth Violinbygger. København. / Der Dämpfer soll während des Spiels auf der leeren / Saite, mit der linken

Hand gehandhabt werden. / Patent Dämpfer bei Gaigenbauer Hjorth, Kopenhagen. / The mute should be applied

with the left hand / during the playing on the empty strings. / Patent-mute at Violin makers Hjorth / Copenhagen."

**A<sup>1</sup>** Printed part, dedication copy.

DK-Kk, Dan Fogs Samling 29, 33 no. 15

Title page on original cover as **A**.

End-dated on p. 8: "Fine. 28/3 1928."

36x29.5 cm, 8 numbered pages bound with original covers and end-papers in library binding.

The title page is illustrated by Anne Marie Telmányi.

Printed as autograph manuscript.

Note on first music page: as **A**.

Dedication on first music page: "Til Brødrende Hjorth med Tak for den / udmærkede Sordino, Kbhn 1928-1937 Emil Telmányi".<sup>2</sup>

**B** Part, autograph, fair copy.

DK-Kk, CNS 21a.

End-dated "28/3 28".

Acquired by the Royal Library from Emil Telmányi in 1965.

35x26 cm, three bifolios and one folio, a total of 14 pages, 11 of these written in ink. In the first bifolio a folio and a

bifolio have been inserted. Pagination: one unnumbered page, 2-7, four unnumbered pages, 1-2, one unnumbered

page.

Paper type:

fol. 1-5: 2 (12 Staves)

fol. 6-7: W. Hansen no. 3. F. 12. (12 staves)

Additions in pencil by CN and Emil Telmányi.

Heading on fol. 6<sup>v</sup>: "Presto".

**C** Printed part, Emil Telmányi's own copy.

Privately owned, copy in Dk-Kk.

Title page on original cover as **A**.

End-dated on p. 8: "Fine. 28/3 1928."

36x29.5 cm, 8 numbered pages bound with original cover.

The title page is illustrated by Anne Marie Telmányi.

Printed as autograph manuscript.

In the printed music Emil Telmányi's timings and

fingerings have been added in pencil. Note on first music page: as **A**.

**D** Part, autograph, draft.

DK-Kk, CNS 21b.

Acquired by the Royal Library from Emil Telmányi in 1965.

35x27 cm, three folios, written in pencil. Pagination: two unnumbered pages, 3, one unnumbered page, 4, one unnumbered page.

Paper type: 12 staves (two folios) and 18 staves (one folio).

Heading on first music page: "SoloViolin / Præludium / Carl Nielsen". Contains the *Praeludio*. Written on fol. 2<sup>v</sup> in ink on

middle of page: "Kære Hr Carl Nielsen, her er et Arrangement / af den første Melodi. Jeg har holdt mig / meget nøje

<sup>2</sup> "To the Hjorth brothers with thanks for the / excellent mute, Copenhagen 1928-1937 Emil Telmányi".

til Deres Harmonier; synes De / om det, vil De nok ringe mig op helst i / Aften, forat jeg kan arbejde videre / Med Deres / Hakon Andersen”.<sup>3</sup> In the draft the *Preludio* is notated in 4/4 from the beginning to p. 3 staff 6. Additions by Emil Telmányi in pencil.

- E** Part, autograph, draft.  
DK-Kk, CNS 21c.  
End-dated: “26/III 28”.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x27 cm, one bifolio, bound with end-papers in library binding, four music pages, three of these written in pencil.  
Paper type: W. Hansen No. 6. F. 18 (18 staves).  
Heading on first music page: “Presto for Solo-Violin”.
- F** Part, autograph, fragment.  
DK-Kk, Palsbo collection.  
Accessioned to the Royal Library in 1954.  
34.5x26 cm, one folio, where five staves are written in ink. The folio is inserted in non-autograph covers.  
Paper type: 12 staves.  
Contains the beginning of opus 52 – notated here with bar lines, a total of nine bars in C time and a 2-flat key signature; the fragment was printed in the newspaper *Politiken* on 20.12.1927 on the occasion of the sixtieth birthday of Fini Henriques.  
Heading: “Til Fini Henriques. / Præludium for Soloviolin af Carl Nielsen”.  
Below the staff, a dedication to Fini Henriques: “Jeg glemmer aldrig – min Ven – da jeg første Gang / hørte Dig spille Bach<sup>5</sup> g moll Præludium, ejheller hvilket / lykkeligt Indtryk jeg modtog af Din “Vølund” og Din / rige og frodige Musikeraand og Skaberhaand. / Tak for de unge Dage og tillykke med Din Fødsels- / dag. Din C.N.”<sup>4</sup> On the reverse, a setting for two voices and piano of Carl Nielsen’s melody for the first verse of the hymn *Luk Øjne op, al Kristenhed* in an unknown hand.

Cover title: “Carl Nielsen: / ‘Præludium for Soloviolin’ / med længere dedikation til Fini Henriques.”

The source material for *Preludio e Presto* includes a fragment (Source **F**), a draft (Sources **D**, **E**), a fair copy (Source **B**) and an autographed edition (Source **A**). To these we can add Emil Telmányi’s personal copy (Source **C**). The fair copy is notated in ink by Carl Nielsen, but much has been added in pencil, some of this by Emil Telmányi. Since many details (dynamics, tempo markings etc.) were added between fair copy and printing, the ink manuscript must have been further adjusted or copied out again. From Source **B** it is not evident whether this was the printing manuscript for the printed edition, but any printing manuscript must have been copied from Source **B**, since some of the pencil additions were included in the autographed printing. Since Emil Telmányi presumably prepared the composition for printing in 1930, we must assume that the printing manuscript was either lost or that Emil Telmányi made further corrections with Carl Nielsen’s acceptance in connection with the proof-reading.

The printed edition has been chosen as the main source, and has been collated with the ink fair copy and Emil Telmányi’s personal copy. In the *Editorial emendations and alternative readings* variants from the fair copy in Carl Nielsen’s hand have been included as well as the pencilled additions by Emil Telmányi that deviate from the main source. Since there are many places where the hand could not be identified with reasonable certainty, the authorship of the variant has been listed as (CN/Emil Telmányi?). Fingering and bowing in the present edition are given as they are found in the main source, and variants in relation to the fair copy are included in the *Editorial emendations and alternative readings*.

<sup>3</sup> “Dear Mr. Carl Nielsen, here is an arrangement / of the first melody. I have stayed / very close to your harmonies; if you like / it, please call me, preferably this / evening, so I can work further / with yours / Hakon Andersen”. Hakon Andersen is presumably referring here either to the collaboration with Carl Nielsen on the choral setting of *Sangen til Danmark* from 1921 or to *Sangbogen Danmark* from 1924.

<sup>4</sup> “I shall never forget – my friend – the first time / I heard you play Bach’s G minor Prelude, nor the / happy impression I got from your “Wayland” and your / rich and fertile musicianly spirit and creative hand. / Thank you for the young days and congratulations on your birth- / day. Your C.N.”



QUARTET FOR TWO VIOLINS, VIOLA  
AND CELLO IN G MINOR, OPUS 13

- A** Printed score
- B** Printed parts, Carl Nielsen's copy
- C** Score, autograph, printing manuscript
- D** Score, sketches
- E** Score, sketches
- F** Sketch

**A** Printed score.

Title page: "Johan S. Svendsen / gewidmet. /QUARTETT / (G-moll) / für / 2 Violinen, Viola und Violoncell / von / Carl Nielsen. / Op. 13. / Partitur und Stimmen. / Eigenthum des Verlegers für alle Länder. / KOPENHAGEN & LEIPZIG. / Wilhelm Hansen, Musik-Verlag."

Pl. No. 12574 (1900).

33.5x26.5 cm, 23 pages, numbered 3-23.

Above the top staff on the first music page: "Carl Nielsen, Op. 13. (1888)".

**B** Printed parts, Carl Nielsen's copy.

DK-Kk, CNS 39f (38d).

Pl. No. 12574 (1902).

Donated to the Royal Library by Eggert Møller in 1975.

34x26.5 cm, 9, 11, 10, 9 pages. In hard half-binding together with the Quartet opus 5 and the Quartet opus 14.

Vl.1 has a few additions in pencil, some of these presumably by Carl Nielsen.

**C** Score, autograph, printing manuscript.

DK-Kk, CNS 39a.

The beginning of the second movement is dated "21/1 88" and the movement is end-dated "29/1 88"; the beginning of the third movement is dated "23/12 87", and the beginning of the fourth movement is dated "6/2 88".

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

25.5x35 cm, 38 pages written in ink and blue crayon.

Various paginations. Several notes and a loose strip (9.5x30 cm) pasted/glued into the second movement.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Title on first music page: "Kvartet for 2 Violiner, Viola og Cello g". On page 6, six bars have been crossed out (be-

tween b. 125 and b. 126 in the printed edition); on page 8, four bars have been crossed out (between b. 164 and b. 165); on page 11 a strip has been pasted/glued in (bb. 125-130); on page 15 on a loose strip (numbered as page 13) eight bars have been added (after b. 14); on page 28 two bars have been crossed out (between b. 55 and b. 56); on page 36 a slip of paper has been pasted/glued in (vc. bb. 249-252); on page 37 two slips have been pasted/glued in (bb. 301-309). The source only has meagre indications of dynamics and tempo.

**D** Score, sketches.

DK-Kk, CNS 39c.

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

25.5x34.5 and 34.4x25.8 cm, 5 folios in oblong format, 1 bifolio in oblong format and 1 folio in upright format, unpaginated. Written in ink, pencil and mauve crayon.

Paper type:

2 folios: 16 staves (hand-ruled?).

1 folio: 12 staves.

1 folio: 16 staves (hand-ruled?).

1 bifolio: 12 staves (hand-ruled).

1 folio: 12 staves (hand-ruled).

1 folio: 16 staves (hand-ruled).

The source has been restored.

One folio contains a 24-bar sketch for the beginning of the first movement. On the back of the folio, sketches for bb. 23-27 and a sketch for another work, "Minuet" (G minor, 2/4, 14 bars). One folio has the heading: "Modulationsdelen til G? Mol= Allegro. De fire Takters Pause slutter paa en Maade (?) 1ste Deel, altsaa 2den Volte". The folio contains a sketch for the first movement bb. 72-89. On the back of the folio is a sketch for "Brudevals" ("Wedding Waltz"), F major, 3/4, c. 32 bars. One folio (upright format) contains a sketch for the first movement bb. 55-59 and on the back a sketch for the first movement bb. 5-11 and bb. 19-22. One folio contains a sketch for the beginning of the first movement (c. 59 bars). One bifolio, on which "kun 8 Takter til Sidethema"<sup>5</sup> is written in the bottom right-hand corner of the recto side, contains a sketch for the first movement bb. 124-179. One folio contains a sketch for the first movement bb. 180-191 and bb. 63-71. One folio with the heading "Fuga" contains a sketch for the first movement bb. 192-218 and a sketch for an unrelated work.

<sup>5</sup> 'only eight bars for/to the second subject'

**E** Score, sketches.  
 DK-Kk, CNS 39b.  
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
 25x16 cm, 20 pages (numbered 1-20), written in ink, pencil and mauve crayon. Bound in hard covers.  
 The sketchbook was originally used for exercises in music theory but was later used for sketches. Besides sketches for the quartet in G minor (pp. 13-20) the material includes three-part settings of C.E.F. Weyse's songs *Dagen gaar med raske Fjed* and *I fjerne Kirketaarne hist*. On page 14 one can recognize bb. 27-30 (va., vc.), and a little further down a few bars with motivic similarities to bb. 35-36 (vl.2, va.). On page 19 eight bars with the first subject in vc. are sketched.

**F** Sketch.  
 DK-Kk, CNS 39e [part of sketchbook 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. (Fol 74<sup>v</sup>).  
 Paper type: 7 hand-ruled staves.  
 Partly restored.  
 CNS 358 is a sketchbook with drafts for a number of works notated in pencil. Fol. 74<sup>v</sup> contains the "Finale of the G minor Quartet", 4/4, six bars notated on two staves in treble and bass clefs. Not used.

The ink manuscript (**C**) was presumably the printing manuscript for the printed score (**A**), while the parts (**B**) were probably printed on the basis of a manuscript set of parts no longer known today. The basis of the edition is **A**, occasionally corrected against the background of **B** and **C**.

Q U A R T E T F O R T W O V I O L I N S , V I O L A  
 A N D C E L L O I N F M I N O R , O P U S 5

- A** Printed score
- B** Printed parts, Carl Nielsen's copy
- C** Score, autograph, fair copy
- D** Score, autograph, draft
- E** Sketches
- F** Sketch
- G** Printed score, reprint, Emil Telmányi's copy
- H** Printed parts, Emil Telmányi's copy

**A** Printed score.  
 Title page: "Anton Svendsen / gewidmet. / QUARTETT / (F-moll) / für / 2 Violinen, Viola und Violoncell / von / Carl Nielsen. / Op. 5. / Partitur und Stimmen. / Eigenthum des Verlegers für alle Länder. / KOPENHAGEN & LEIPZIG. / Wilhelm Hansen, Musik-Verlag."  
 Pl. No. 11126 (1892).  
 34x27 cm, 24 pages, title page (recto and verso unnumbered), music pages 3-23. Page 24: catalogue of works by a number of other composers published by Wilhelm Hansen.  
 Movement titles:  
 First movement: "Allegro non troppo ma energico."  
 Second movement: "Un poco adagio."  
 Third movement: "Allegretto scherzando."  
 Fourth movement: "Finale. / Allegro appassionato."

**B** Printed parts, Carl Nielsen's copy.  
 DK-Kk, CNS 38d.  
 Wilhelm Hansen, Musik-Forlag. Pl. No. 11126.  
 Donated to the Royal Library by Eggert Møller in 1975.  
 33x26.5 cm, 4 parts.  
 Bound together with the parts for the quartets opus 13 and opus 14.

**C** Score, autograph, fair copy.  
 DK-Kk, CNS 38a.  
 From the estate of Irmelin Eggert Møller; donated to the Royal Library by Irmelin Eggert Møller in 1958.  
 26.5x34 cm, 19 folios written in ink, paginated 1-37, last page unnumbered.  
 Paper type: hand-ruled (12 staves).  
 The source has been restored.  
 Title on first music page: "Quartet / for 2 Violiner, Viola og Cello."  
 Fair copy without corrections and additions.  
 In the second movement between b. 25 and b. 60 of the present edition there are 79 bars containing an unused middle section, designated "Agitato" in  $\frac{3}{4}$  time with a C minor key signature. In the fourth movement between b. 101 and b. 102 there are 13 bars with motivic work as in bb. 98-101.  
 Movement titles:  
 First movement: "Allegro moderato".  
 Second movement: "Un poco Adagio, Agitato, Tempo I".  
 Third movement: "Allegretto scherzando".  
 Fourth movement: "Finale, Allegro appassionato".

**D** Score, autograph, draft.

DK-Kk, CNS 38b.

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

First movement:

12 folios written in pencil consisting of

fol. A1-A10: 8 folios and 1 bifolio, paginated 1-20.

fol. B1-B2: 2 folios, unpaginated.

Second movement:

8 folios written in pencil and ink:

fol. C1-C2: 1 bifolio, with fol. C1<sup>r</sup> paginated 1, fol. C1<sup>v</sup>, fol.

C2 unpaginated.

fol. D1-D2: 1 bifolio, unpaginated.

fol. E1-E4: 1 gathering of 2 bifolios, with fol. E1<sup>r</sup> paginated

“Seite 2”, fol. E1<sup>v</sup>-E3<sup>r</sup> paginated 3-6, fol. E3<sup>v</sup> unpaginated,

fol. E4<sup>r</sup> unwritten and unpaginated, E4<sup>v</sup> written and

unpaginated.

Third movement:

7 folios written in pencil and ink:

fol. F1-F7: 1 folio, 2 bifolios, 2 folios; fol. F1-F6<sup>r</sup> paginated

I-XI, fol. F6<sup>v</sup> and fol. F7 unpaginated.

Fourth movement:

14 folios written in pencil and ink:

fol. G1-G5: 2 folios, 1 bifolio and 1 folio; fol. G1-G5<sup>r</sup>

paginated “Side I-II”, “Side IIB”, “Side III”, “Side IV-VIII”, fol.

G5<sup>v</sup> unpaginated.

fol. H1-H2, I1-I2, J1-J2, K1-K3: 4 bifolios and one folio,

unpaginated.

Format and paper type:

Mostly c. 34.5x26.5 cm, 16 staves, with fol. A7-A8, D1-D2, E1-E4 hand-ruled.

fol. A5-A6: 25x34.8 cm hand-ruled (9 staves)

fol. F2-F3: 34.5x26.5 cm (12 staves)

fol. G2, G3, G4: 34.8x26.2 cm hand-ruled (12 staves)

fol. I1-I2, J1-J2: 35x26 cm hand-ruled (14 staves)

The source has been restored, during which some bifolios and folios have been cut.

Contains the draft for Source **C**.

Movement titles on first music page:

first movement: “All<sup>o</sup> moderato”,

second movement: “Andante”,

third movement: “Intermezzo til Kvartetten i F-moll. /

Allegretto”,

fourth movement: “Finale”.

In many places sketches for all four movements interrupt the continuous music. Many of these are crossed out, others have not been used. Fol. E1<sup>r</sup>-E2<sup>v</sup> furthermore include the draft for the unused middle section of 79 bars in the second movement between b. 25 and b. 60 (see Source **C**), but here entitled “Andante / Piu mosso”; fol. C1<sup>v</sup> til C2<sup>v</sup> contain a 27-bar sketch for the same unused middle section entitled “Agitato  $\text{♩} = \text{♩}$ ”, in  $\frac{4}{4}$  in F minor, with the first 9 bars crossed out. There are also sketches for other works:

fol. D2<sup>r</sup>: 13-bar sketch in  $\frac{3}{8}$  in F minor notated in piano score, entitled “Andante”.

fol. D2<sup>v</sup>: top staff, 4-bar sketch for First Symphony bb. 233-236, “unisono”.

20-bar sketch in  $\frac{3}{4}$  with D major signature notated in piano score, Allegretto”.

upside down: 11-bar monophonic sketch in  $\frac{4}{4}$  without key signature, with text fragment “An den Ring” notated in systems with three staves, “Allegretto”.

fol. E4<sup>v</sup>: 33-bar monophonic sketch in  $\frac{2}{4}$  in E minor notated on one staff.

fol. F7<sup>r</sup>: above top staff: “Folkevis (Svend Grundtvig)”.<sup>6</sup>

fol. I1<sup>v</sup>: 10-bar sketch for Five Piano Pieces opus 3 no. 3 designated “Slutning”,<sup>7</sup> “Allegretto”, b. 21 to end.

fol. K1<sup>v</sup>: 6-bar sketch for Berceuse without key signature. Above top staff: “sidste Gang Accompanement”.<sup>8</sup>

fol. K2<sup>r</sup>: c. 20-bar sketch for Berceuse, D flat major signature, “Andante, Berceuse”.

fol. K2<sup>v</sup>: 12-bar sketch for Berceuse without key signature.

fol. K3<sup>r</sup>: 17-bar sketch for song Jomfru, du maa ikke sove, “Serenade”.

fol. K3<sup>v</sup>: 5-bar monophonic sketch in  $\frac{3}{8}$  the D major signature. “Maggofon” added in right margin.

**E** Sketches.

DK-Kk, CNS 38c. [part of 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.

Paper type: hand-ruled (7 staves).

Partly restored. CNS 358a is a sketchbook with drafts for a number of works notated in pencil; fol. 6<sup>r</sup>-11<sup>r</sup>, 64<sup>r</sup>-65<sup>v</sup>, 68<sup>v</sup>, 77<sup>v</sup>-76<sup>v</sup>, 81<sup>v</sup>-81<sup>r</sup>, 86<sup>r</sup>-86<sup>v</sup> contain sketches for the fourth movement, Finale.

<sup>6</sup> “Folk ballad. Svend Grundtvig.”

<sup>7</sup> “Ending”

<sup>8</sup> “Last time accompaniment”.

- F** Sketch.  
DK-Kk, CNS 10a.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
1 folio unpaginated.  
34.5x 26 cm 14 staves.  
8-bar sketch for second movement, used in altered form at bb. 5-10.  
Inserted among sketches for *Five Piano Pieces* opus 3 nos. 1, 2, 4.
- G** Printed score, Emil Telmányi's copy.  
DK-Kk, C II,10.  
Reprint of **A**.  
Title page: "WILHELM HANSEN EDITION / QUARTETT / F-MOLL / für / 2 Violinen, Viola und / Violoncell / von / CARL NIELSEN / Op. 5 / EIGENTUM DES VERLEGERS FÜR ALLE LÄNDER – PROPRIÉTÉ POUR TOUS PAYS / AUFFÜHRUNGS-RECHT VORBEHALTEN – DROITS DE REPRÉSENTATION RÉSERVÉS / København & Leipzig / WILHELM HANSEN, MUSIK-FORLAG / OSLO / NORSK MUSIK-FORLAG / STOCKHOLM / A. B. NORDISKA MUSIKFÖRLAGET".  
Corrections and additions in ink by Emil Telmányi.
- H** Printed parts, Emil Telmányi's copy.  
DK-Kk, C II,10.  
Reprint of **B**.  
Corrections and additions in ink by Emil Telmányi.

The earliest drafts for the Quartet opus 5 are in the case of the first, second and third movements to be found in the draft (**D**). This source includes, besides a draft for all four movements, many unused sketches for the second and fourth movements as well as a number of sketches for other works. In addition Carl Nielsen has noted sketches for the fourth movement in his sketchbook (**E**). It is evident from the draft (**D**) for the second movement that on fol. C1<sup>v</sup> after b. 24 Carl Nielsen continued – on the same folio – with 27 bars representing a version of the "Agitato" in  $\frac{4}{4}$ , after which the composition stops at the bottom of fol. C2<sup>v</sup>. In the gathering with fols. E1-E4 the middle movement can be found with the tempo marking "Più mosso" in  $\frac{3}{4}$  and expanded to 79 bars (fols. E1<sup>r</sup> - E2<sup>v</sup>, second system), after which the composition continues with the present edition's b. 60 up to and including the cadence at b. 96 in fol. E3<sup>v</sup>. This version of the second movement, and the remainder of the draft with the other movements, form the basis for the fair

copy (**C**). However, Carl Nielsen changed his mind a second time, inasmuch as this middle section is not included in the printed edition. On a separate bifolio (fols. D1-D2) he has written bars 25-59. The draft (**D**) – fols. C1-C2, D1-D2, E2<sup>v</sup> from the third system to fol. E3<sup>v</sup> – was thus the basis for the second movement in an unknown printing manuscript containing the whole quartet as it looked in the first printed edition from 1892. This printed score (**A**) has been chosen as the main source, since it represents the latest source approved by the composer. The manuscript parts were probably lost in connection with the printing; however, Carl Nielsen attached great importance to them, since in a letter of 14.6.1892 to the publisher Wilhelm Hansen in connection with the printing, he asked to be sent the parts so that he could transfer additions in them to the score.<sup>9</sup> As a result of this the printed parts (**B**) have been used as complementary documentation. All variants in this have been included in the List of emendations and alternative readings.

Beyond corrections of many errors in the music, most of the problems during the editorial work have concerned missing dynamics or articulation. We have attempted to solve these on the premises of the main source itself with the parts (**B**) as complementary material. Although the fair copy (**C**) and the draft (**D**) contain earlier versions of the work, the passages they share with the main source (**A**) conform closely to one another, so the sources have been consulted in cases of doubt. This is especially true of the emendations of notes. In the List of emendations and alternative readings only those variants in the draft (**D**) and the fair copy (**C**) that can shed light on particularly complex places in the main source (**A**) have been included.

Q U A R T E T F O R T W O V I O L I N S , V I O L A  
A N D C E L L O I N E F L A T M A J O R ,  
O P U S 1 4

- A** Printed score  
**B** Printed parts, Carl Nielsen's copy  
**C** Score, autograph, draft  
**D** Sketches  
**E** Part, autograph  
**F** Piano score, manuscript copy  
**G** Printed score, Emil Telmányi's copy  
**H** Printed parts, Emil Telmányi's copy

<sup>9</sup> DK-Kk, Wilhelm Hansen Arkivet, correspondence 1912-1935, K-R.

- A** Printed score.  
Title page: “Edvard Grieg / gewidmet. / QUARTETT / (Es-Dur) / für / 2 Violinen, Viola und Violoncell / von / Carl Nielsen. / Op.14. / Partitur und Stimmen. / Eigentum des Verlegers für alle Länder. / KOPENHAGEN & LEIPZIG. / Wilhelm Hansen, Musik-Verlag.”  
Pl. No.: 12573 (1900).  
33.5x27 cm, title page, 28 pages numbered 3-29, last page unpaginated.
- B** Printed parts, Carl Nielsen’s copy.  
DK-Kk, CNS 38d.  
Wilhelm Hansen, Musik-Forlag. Pl. No. 12573.  
Donated to the Royal Library by Eggert Møller in 1975.  
33x26.5 cm, 4 parts (1901).  
Bound together with the parts for the Quartet opus 5 and the Quartet opus 13.
- C** Score, autograph, draft.  
DK-Kk, CNS 40a.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
41 folios written in pencil, ink and red crayon.  
First movement:  
fols. A1-A12: 12 folios, paginated 1-24.  
Second movement:  
fols. B1-B6: 6 folios, unpaginated.  
Third movement:  
fols. C1-C8: 4 folios, 2 bifolios; fols. C1<sup>v</sup> -C7<sup>r</sup> paginated 1-12, fols. C1<sup>r</sup>, fols. C7<sup>v</sup> -C8<sup>v</sup> unpaginated.  
Fourth movement:  
fols. D1-D12: 1 bifolio, 5 folios, 1 bifolio, 1 folio, 1 bifolio; fols. D1<sup>v</sup> -D5<sup>r</sup> paginated I-VII, fols. D6-D10 paginated VII-XVI, fol. D12 paginated XVIII- XIX, fols. D1<sup>r</sup>, D5<sup>v</sup>, D11 unpaginated, fol. D3 also paginated 100-101 in ink.  
Sketches:  
fols. E1-E3: 3 folios, unpaginated.  
All folios hand-ruled.  
fols. A1-A11, fols. B1-B4, fols. C1-C4, fols. D1-D2, fols. D7-D10,  
fol. E3                    26x34.5 cm                    14 staves.  
fol. A12                    17.5x34.5 cm, cut                    10 staves.  
fols. B5-B6                    26x17 cm                    8 staves.  
fols. C5-C8, fols.  
D11-D12, fol. E2                    26x34.5 cm                    16 staves.  
fol. D3                    35.5x26.5 cm                    24 staves.

fols. D4-D5	35x26.5 cm	22 staves.
fol. D6	34.5x25 cm	18 staves.
fol. E1	16x34.5 cm, cut	9 staves.

The folios were cut during restoration.

Besides the sketches, fols. E1-E3, the score itself has many crossed-out bars and many sketches for all four movements, several of which were used in altered forms. On fol. B3<sup>v</sup> there is a 4-bar two-part sketch with an E flat major signature in  $\frac{8}{8}$  notated on a staff between two systems, designated “Portias Signal til Opbrud”.<sup>10</sup>

- D** Sketches.  
DK-Kk, CNS 40b. [part of 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.  
Paper type: (hand-ruled) 7 staves.  
Partly restored.  
CNS 358a is a sketchbook with drafts for a number of works notated in pencil; fols. 92<sup>v</sup>-93<sup>r</sup> contain unused sketches for the first movement.
- E** Part, autograph.  
DK-Kk, CNS 40c.  
34.5x26 cm, 2 folios written in ink, unpaginated.  
Paper type: hand-ruled (18 staves).  
Title on fol. 1<sup>v</sup>: “Cello”.  
Contains, in numerical order:  
“1)” first movement bb. 191-220.  
“2)” first movement bb. 242-257.  
“3)” first movement bb. 282-298.  
“4)” first movement bb. 312-315 + half a bar not found in the score.  
8-bar sketch in D major in  $\frac{8}{8}$  notated in piano score and designated “Andantino”.  
2-bar sketch for string quartet in G major in  $\frac{4}{4}$ .
- F** Piano score, manuscript copy.  
DK-Kk, CNS 40d.  
Acquired by the Royal Library from the estate of the pianist Henrik Knudsen in 1947.

<sup>10</sup> “Portia’s signal for departure”. Portia is the heroine of Shakespeare’s *The Merchant of Venice*, which Carl Nielsen may have known from performances at the Royal Theatre on 30.9, 26.11, 7.12.1897 and 3.1.1898.

6 folios written in pencil, paginated 2-12, fol. 1<sup>r</sup> unpaginated.  
26x34.5 cm, hand-ruled (10 staves).  
Contains first movement bb. 1-128 in four-handed piano score in Henrik Knudsen's hand.

- G** Printed score, Emil Telmányi's copy.  
DK-Kk, C II,10.  
Title page: "WILHELM HANSEN EDITION. / WILHELM HANSEN EDITION / QUARTETT / (ES-DUR) / FÜR / 2 VIOLINEN, VIOLA UND VIOLONCELLO / VON / CARL NIELSEN / Op. 14 / PARTITUR UND STIMMEN / Eigentum des Verlegers für alle Länder / København & Leipzig / Wilhelm Hansen, Musik-Forlag / Oslo / Norsk Musikforlag / Stockholm / A. B. Nordiska Musikförlaget / WILHELM HANSEN EDITION."  
Reprint of **A** (after 1925).  
Contains a few additions in pencil and red crayon by Emil Telmányi.

- H** Printed parts, Emil Telmányi's copy.  
Reprint of **B**.  
Contains additions in red crayon by Emil Telmányi.

The earliest fragmentary sources for the Quartet opus 14 are to be found in Carl Nielsen's sketchbook (**D**). After these come the draft (**C**), which also contains many sketches, especially for the fourth movement. The draft (**C**) is complete and represents the only complete source in Carl Nielsen's own hand. The printing manuscript was probably lost in connection with the printing; Carl Nielsen lost an earlier fair copy of the third and fourth movement in 1900.<sup>11</sup> The printed score (**A**) has been chosen as the main source, since it is the last complete source approved by Carl Nielsen. The parts (**B**) did appear a few years later, but since the printing manuscripts are not known, and since, given the available information, we cannot know whether Carl Nielsen read proofs of these, they cannot be used as a main source. The incomplete four-handed piano score (**F**), which was written out by Henrik Knudsen from an unknown original or drawn up from the draft, and the fragmentary cello part (**E**) with four different phrases in the first movement written out on the basis of the draft, or the lost printing manuscript, have had no significance for the edition. This is equally true of the score (**G**) and parts (**H**) published after 1925 as a reprint of the music but with no title page.

The editorial work has mainly consisted of completions of dynamics and articulation. We have attempted to solve the problems on the premises of the main source itself, while the parts (**B**) and the draft (**C**) have been used as guidelines. Important variants in the draft and parts have been included in the List of emendations and alternative readings.

Q U A R T E T F O R T W O V I O L I N S , V I O L A  
A N D C E L L O I N F M A J O R , O P U S 4 4

- A** Printed parts  
**B** Printed study score  
**C** Parts, manuscript copy, printing manuscript  
**D** Score, autograph draft, first and second movements  
**E** Score, autograph draft, third and fourth movements  
**F** Sketch

- A** Printed parts.  
Title page: "Dem Kopenhagener Streichquartett / Gunna Breuning, Gerhard Rafn, Ella Faber / u. Paulus Bache / freundschaftlich gewidmet. / Quartett / [Fdur] / für / zwei Violinen, Viola und Violoncello / von / Carl Nielsen / Opus 44 / Aufführungsrecht vorbehalten. / Eigentum des Verlegers. / Leipzig / C. F. Peters. / 10363."  
Pl. No.: "10363". Stamped "Copyright 1923 by C.F. Peters, Leipzig".  
31x23.5 cm.  
There is also a title page for vl.2, va. and vc.

- B** Printed study score.  
Title page: "Dem Kopenhagener Streichquartett / Gunna Breuning, Gerhard Rafn, Ella Faber u. Paulus Bache / freundschaftlich gewidmet. / Quartett / [Fdur] / für / zwei Violinen, Viola und Violoncello / von / Carl Nielsen / Opus 44 / Aufführungsrecht vorbehalten. / Eigentum des Verlegers. / Leipzig, C. F. Peters. / 10362." Pl. No.: "10362". Stamped "Copyright 1923 by C.F. Peters, Leipzig".  
18.5x13.5 cm, 43 pages.

- C** Parts, manuscript copy, printing manuscript.  
DK-Kk, CNS 41d.  
On the title page: "Violino 1<sup>mo</sup> / Dem Kopenhagener Streichquartett / Gunna Breuning, Gerhard Rafn / Ella

11 See Preface, page xxxvii.



Faber und Paulus Bache / freundschaftlich gewidmet /  
Kvartet / i / F. Dur / for. / 2 Violiner, Viola og Violoncello / af  
/ Carl Nielsen. / Op. 44".

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

34.7x27 cm, 14, 14, 17, 15 numbered pages, written in ink,  
blue crayon and pencil; the individual parts are sewn and  
have carton covers.

Paper type: B. & H. Nr. 1. E. (12 staves).

There is also a title page for vl.2, va. and vc. The viola part  
has the addition: "Louis Witzansky. Østerbro Kammer-  
musikf. 1912 / Kammermusikforeningen 1913. April. /  
Privat Kammermusikforening 1913. April." The parts have  
been copied out by "AD". The parts belonged to the four  
string players to whom the quartet is dedicated. Under the  
opus number "44" one can make out an erased "19".

Comments and cues have been added in pencil in connec-  
tion with the printing of the parts. Rehearsal numbers  
have been added in blue crayon. In all the parts 5-6 bars  
have been crossed out in the fourth movement between b.  
101 and b. 102. The dedication on the title pages and a few  
additions in ink are by CN.

**D** Score, autograph draft, first and second movements.

DK-Kk, CNS 41a.

Four gatherings. Datings: gatherings 1, 2 undated; gather-  
ing 3 "9/2 06"; gathering 4 "21/III 06".

Accessioned to the Royal Library from the estate of the  
pianist Henrik Knudsen in 1947.

Gatherings 1-3:

33.2x25.7 cm, 4 pages written in pencil, numbered 1-3, last  
page unnumbered, sewn in brown boards.

29.5x35 cm, 4 pages written in pencil, numbered 4-7, sewn  
in brown boards.

25.2x34.2 cm, 10 pages written in pencil, numbered 8-17,  
sewn in brown boards.

Gathering 4:

35.2x27 cm, 12 pages written in pencil, numbered 1-11, last  
page unnumbered, sewn in brown boards.

Paper type:

pp. 1-3, and unpaginated: 18 staves (hand-ruled)

pp. 4-7: 20 staves (hand-ruled)

pp. 8-17: 14 staves (hand-ruled)

pp. 1-11, and unpaginated: B. & H. Nr. 2. E. (14 staves)

The source has been restored.

Gatherings 1-3 contain the first movement, gathering 4  
contains the second movement. Title on first music page:  
"Quartet". The first movement has the character "Allegro  
con moto.", on the first page the second movement has the  
title "Quartet", the character designation has been changed  
from "~~Andante sosten.~~" to "Adagio pesante e religioso". On  
gathering 1 page 4 the overture to *Masquerade* has been  
sketched.

**E** Score, autograph draft, third and fourth movements.

DK-Kk, CNS 41b.

Datings: third movement "21 Juni 1906"; fourth movement  
"2de Juli 1906".

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

26x34.5 cm, 24 pages numbered 1-8 and 1-15, written in  
pencil and blue crayon. Library binding.

Paper type:

pp. 1-8: 12 staves.

pp. 1-15: 16 staves.

The source has been restored.

Contains the draft for the third and fourth movements.

**F** Sketches.

DK-Kk, CNS 41c.

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

27.8x25.8 cm, 1 bifolio (4 unnumbered pages), and 25.5x34.5  
cm, 1 folio (2 unnumbered pages), written in pencil.

Paper type: 16 staves (hand-ruled) and 14 staves (hand-ruled).

Contains sketches for the first and second movements.

Q U I N T E T F O R T W O V I O L I N S , T W O  
V I O L A S A N D C E L L O I N G M I N O R

**A** Score, autograph, fair copy

**B** Parts, manuscript copy

**C** Sketches

**A** Score, autograph, fair copy.

DK-Kk, CNS 44a.

Third movement dated "12/11 88".

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



First movement:

26x34.5 cm, 8 folios written in ink and pencil, folio 1 unpaginated, folios 2-8 paginated 3-16.

Paper type: hand-ruled (12 staves).

Title on first music page: "Allegro pastorale"; added at bottom of page in ink by Carl Nielsen: "Thorvald Nielsen-Kvarteten tilegnet 1931";<sup>12</sup> page 1: pasted-in music paper 1.5x15 cm with second violin bb. 13-16; page 7: pasted-in music paper 9.5x 17 cm containing bb. 97-100, and pasted-in music paper 10x4 cm containing b. 101; page 10: pasted-in music paper 10x4 cm containing b. 146.

Second, third and fourth movements:

34x25.7 cm, 14 folios written in ink and pencil, folio 1<sup>r</sup>: unpaginated, folio 1<sup>v</sup> – folios 2-6: paginated 2-12 in pencil, folios 7-14: pagination 14-30 changed to 13-28 in pencil in unknown hand.

Paper type: 16 staves, folios 1-12: hand-ruled.

A few pages have been cut during restoration.

Title on first music page second movement: "II" added in pencil; above first staff: "Adagio". Third movement: "III" added in pencil; above first staff: "Allegretto scherzando".

Fourth movement "Finale / Allegro molto". Folio 11<sup>r</sup>, pasted-in music paper 11x9 cm containing bb. 87-91<sup>1</sup>; folio 12<sup>v</sup>, pasted-in music paper 9x10.5 cm containing bb. 149-151.

The score has autograph corrections and additions, mainly of dynamics, in ink, pencil and red and blue crayon, and a few additions in pencil in an unknown hand.

**B** Parts, manuscript copy.

DK-Kk, CNS 44c.

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

35x26 cm, 5 parts of 14 pages each written in ink.

Paper type: hand-ruled (12 staves).

The parts have been restored.

Title page: Instrument name written in ink in unknown hand, "Quintetto" in ink and "(1888)" in pencil in autograph. Title page in vl.2: 3-bar monophonic sketch in 3/4 time. Last page verso va.2: One-bar sketch for two flutes in E flat major entitled "To Fugle / Andante".<sup>13</sup>

The parts contain many autograph corrections and additions, mainly of dynamics, in ink and pencil; rehearsal letters added in blue crayon and pencil in an unknown hand. Vl.2: page 4 above bar 9, added in autograph: "vend for Svendsen".<sup>14</sup>

**C** Sketches.

DK-Kk, CNS 44b. [part of 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.

Paper type: 7 hand-ruled staves.

Partly restored.

CNS 358a is a sketchbook with drafts for a number of works notated in pencil. Fols. 95<sup>v</sup> and 95<sup>r</sup> contains sketches for the string quintet, fourth movement bb. 38-45 written out for vl.1,2 and va.1,2 as well as bb. 46-51 for vl.1.

The only complete sources for the String Quintet are the fair copy of the score (**A**) and the parts (**B**); the draft that formed the background for **A** must be considered lost. The parts (**B**) may have been written out on the basis of either the draft or **A**. We cannot infer from the sources when the sketches (**C**) for the fourth movement bb. 38-51 were made.

The score (**A**) and the parts (**B**) both contain many autograph additions in ink:

1. additions found in both **A** and **B**;
2. additions found only in **A**;
3. additions found only in **B**.

The additions covered by Items 1 and 2 belong with the main source and have thus simply been transferred to the edited score. The additions and changes in Item 3 have been used as corrective material in the cases where Carl Nielsen corrected consistently – either in all parts or in one part by repeating the same phrase. All additions in score and parts have been included in the List of emendations and alternative readings.

The fair copy (**A**) has been chosen as the main source, since it represents the last complete source from Carl Nielsen's hand. Most of the problems in the editorial work have concerned the placing of dynamics and articulation. We have attempted to solve the problems on the premises of the main source itself with the parts as guidelines – and in the above cases as corrective and supplementary material.

<sup>12</sup> "Dedicated to the Thorvald Nielsen Quartet, 1931".

<sup>13</sup> "Two birds / Andante"

<sup>14</sup> "turn for Svendsen"

## EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

In parts without fixed metre the notes are given by page and staff numbers, and within the staff as the following example:

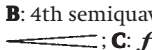



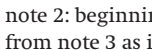
The note x) is designated as "7th crotchet upper part note 2".

### PRELUDE, THEME AND VARIATIONS FOR SOLO VIOLIN, OPUS 48

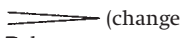




Bar	Comment
p.1	Original note: + = pizz. mit der linken Hand. / Die Vorzeichen im Praeludium gelten / bis sie aufgehoben werden. / + = pizz. with the left Hand. / Observe the signatures in the prelude / until the corresponding note is resto- / red by a natural. / + = pizz. avec la main gauche. / Il faut observer les signes dans le / prélude jusqu'à ce que la note relative / soit marquée d'un bécarre.
p.1 staff 1	<b>C:</b> upper part notes 5-6, 9-11, 12-15, 16-21, 22-27, 28-34: slurs changed from slurs notes 5-8, 9-14, 15-20, 21-26, 27-32 in pencil; notes 21-22: <i>dim.</i> (poco accel. is missing); note 24: <i>b<sup>b</sup></i> ; notes 27-34: only six notes
p.1 staff 2	<b>C:</b> upper part note 1: <i>p</i> ; slurs notes 1-5, 6-11 instead of notes 3-11; note 5: beginning of  , <i>molto</i> in connection with  ; note 12: <i>f</i> ; notes 12-22:
p.1 staff 3	upper part last three notes: marc. instead of marc. and ten.; lower part last three notes: one quaver chord with a wavy line <b>C:</b> note 1: marc.; notes 21-22: <i>dim.</i> ; notes 26-28: <i>accel.</i>
p.1 staves 3-5	<b>C:</b> staff 3 note 29 to staff 5 note 24: five groups instead of nine groups, different articulation, dynamics and no tempo or metronome markings
p.1 staff 5	notes 33, 34: $\sharp$ added; <b>B:</b> notes 17-22: stacc., crossed out, probably in pencil; notes 23-24: stacc. and marc., stacc. crossed out, probably in pencil
p.1 staff 6	<b>C:</b> notes 33-40: missing in <b>C</b> , added in shorthand notation in pencil (Emil Telmányi?)
p.1 staff 7	<b>C:</b> note 3: <i>fz</i> ; note 27: marc.; notes 31-32: <i>dim.</i>

Bar	Comment
p.1-2 p.1 staff 7- p.2 staff 2	<b>C:</b> p.1 staff 7 note 33 to p.2 staff 2 note 32: only five groups 
p.2 staves 1-2	staff 1 note 25 to staff 2 note 8: stacc. added (spiccato)
p.2 staff 2	<b>C:</b> last part of staff 2: 
p.2 staff 3	upper part notes 9, 21: $\sharp$ added; 13th quaver: <i>fz</i> emended to <i>sfz</i> as in <b>B</b> ; <b>B:</b> upper part last four notes: slur from <i>g</i> " to <i>f</i> "; <b>C:</b> upper part notes 1, 5: 3; 7th crotchet: <i>fz</i> ; 13th crotchet: <i>fz</i> <b>C:</b> staff 3 last quaver to staff 4 8th semi-quaver: <i>p</i>
p.2 staves 3-4	upper part note 2: $\sharp$ added; lower part note 8: $\sharp$ added; <b>C:</b> third crotchet: <i>fz</i> ; third crotchet ( <i>d<sup>b</sup></i> ): $\flat$ changed to $\flat$ in pencil; 5th and 6th crotchet lower part: $\flat$ ; upper part 5th crotchet note 1 to 6th crotchet note 1: slur
p.2 staff 4	lower part note 7: $\sharp$ added; lower part note 8: $\flat$ emended to $\flat$ as in <b>B</b> , <b>C</b> and in accordance with correction in <b>A<sup>1</sup></b> ; <b>A:</b> chords 2-4: <i>tranquillo e dolce</i> ; <b>C:</b> first crotchet: <i>dim.</i> ; 5th crotchet: <i>pp</i>
p.2 staff 5	chords 7, 16, 18 top notes: $\sharp$ added; <b>A:</b> chord 9: <i>più cresc. et accel.</i> ; <b>A<sup>1</sup></b> : chords 1-2: slur added in pencil; 7th crotchet chords 2-5: 1, 2, 1, 2 added in pencil
p.2 staff 6	lower part notes 12, 14: $\sharp$ added; 4th crotchet ( <i>c'</i> ): $\sharp$ added; 37th and 38th demisemiquaver: $\sharp$ added; <b>A:</b> third crotchet: <i>rallentando e dim. molto</i> ; <b>B:</b> third and 4th crotchet: <i>rallentando e dim. molto</i> ; <b>C:</b> upper part notes 1-2, 3-4, 5-6: $\flat$ ; 6th quaver: <i>dim.</i> ; 8th quaver: <i>poco rall.</i> ; 9th quaver note 1: <i>pp</i>
p.2 staff 7	<b>C:</b> staff 1 7th quaver to staff 2 first quaver: <i>cres-cen-do</i>
p.3 staves 1-2	note 21: $\sharp$ added in accordance with <b>C</b> ; <b>C:</b> note 32: <i>dim.</i>
p.3 staff 2	<i>d'</i> : $\sharp$ added; <b>A<sup>1</sup></b> ( <i>g'</i> to <i>e<sup>b</sup></i> ): 3, 2, 1, 2, 1 added in pencil; <b>C:</b> note 7: <i>rall.</i> ; note 13: fermata; last crotchet chord 1 to last note: slur
p.3 staff 3	chord 10 top note: $\sharp$ added; chord 12 ( <i>f''</i> ): $\sharp$ added; <b>A:</b> chords 4-5: <i>cresc. molto</i> ; <b>B:</b> chord 9: <i>molto</i> ; <b>C:</b> notes 1-9: slur; chords 11-15:
p.3 staff 4	
p.3 staff 5	<b>C:</b> note 1: <i>f</i> ; note 20: 0
p.3 staff 7	<b>C:</b> first to 8th quaver: triplets with <i>c<sup>#</sup></i> " missing; note 1: 2; note 2: 1; note 4: 4; note 17: 2; note 18: 1; note 20: 4
p.3 staff 8	<b>C:</b> first to 4th quaver: triplets with <i>b<sup>#</sup></i> " missing
p.4 staff 1	<b>C:</b> notes 1-3: 1, 2, 3; notes 18-19: 0
p.4 staff 2	<b>B:</b> <i>cresc.</i> from note 18; <b>C:</b> notes 1-4: 2, 4, 3, 1; notes 9-32: missing, reference to <b>D</b> fol.9 r staff 8, where notes 9-32 are notated (Emil Telmányi)
p.4 staff 3	<b>C:</b> notes 1-4: 1, 3, 2, 4
p.4 staff 5	note 2: $\sharp$ added; <b>C:</b> notes 1-4: 1, 1, 2, 4

Bar		Comment
p.4	staff 6	note 17: ten. added by analogy with note 1
p.4	staff 7	note 1: ♯ added; notes 1, 17: ten. added by analogy with staves 5 and 6 notes 1, 17; <b>A</b> : notes 1-32: <i>molto cresc. e ritard.</i> ---; <b>C</b> : notes 17-32 missing
p.4	staff 8	<b>f</b> : ♯ added; <b>C</b> : chord 1: one ♯. ( <b>b</b> "") changed to chord <i>g, f, d</i> "", <i>b</i> "" ( <i>b</i> " as ♯) in pencil; chord 1: ♯; third crotchet note 1: ♯ changed to ♯ in pencil, V
p.5	staff 1	<b>B</b> : 5th crotchet note 2: <i>poco</i> ; <b>C</b> : chord 1: one ♯ ( <i>f</i> "") changed to chord <i>g, f, d</i> "", <i>f</i> "" ( <i>f</i> " as ♯) in pencil, ♯
p.5	staff 2	third crotchet note 14: ♯ added; <b>C</b> : chord 1: one ♯ ( <i>b</i> "") changed to chord ( <i>g, f, b</i> "") in pencil; chord 1: ♯; third crotchet note 1: V; third crotchet note 10: <i>g</i> "
p.5	staff 3	<b>C</b> : note 1: ♯, ♯; notes 21-31: <i>poco a poco dim</i>
p.5	staff 4	note 4: ♯ added; <b>A</b> <sup>1</sup> : note 9: 2 added in pencil; <b>C</b> : note 1: ♯, ♯; note 2: V; note 24: ♯, <i>dim.</i> , ♯; note 25: V
p.5	staves 4-5	<b>B</b> : staff 4 notes 13-24: <i>dim.</i> ---; staff 4 note 25 to staff 5 note 2: <i>e</i> ---; staff 5 notes 3-28: <i>poco a poco rit.</i> ---
p.5	staff 5	notes 5-6: slur added as in <b>B</b> ; <b>C</b> : notes 3-6: <i>poco rall.</i> ; notes 12-13: <i>dim.</i> ; note 18: <i>p</i> ; notes 22-24: <i>dim.</i> ; note 27: <i>pp</i>
3		<b>C</b> : notes 1-3: slur
4		<b>C</b> : 4th crotchet: chord ♯ ( <i>g', e''</i> ) changed to ♯ ( <i>c''</i> ) ♯ ( <i>e''</i> ) in pencil
8		<b>C</b> : chord 2: <i>c', a'</i> changed to <i>e', a'</i> in pencil, <i>e'</i> as minim (incorrect rhythm)
11		<b>C</b> : chord 2: bottom note <i>f'</i> added in pencil
12		<b>A</b> <sup>1</sup> : upper part 7th quaver: 4 added in pencil; lower part 4th crotchet: 2 added in pencil; <b>C</b> : 4th crotchet upper part: ♯ ( <i>c''</i> ) added in pencil
13		<b>A</b> <sup>1</sup> : upper part note 1: 3 added in pencil
16		<b>C</b> : second to third crotchet: ♯ ( <i>f'</i> ) added in pencil
20		<b>C</b> : notes 5-8: slur
21		<b>B</b> : 4th semiquaver: beginning of  ; <b>C</b> : <i>f</i> at third crotchet instead of 4th crotchet
23		<b>C</b> : third to 4th crotchet: upper part notes 1-4: slur; lower part: slur notes 1-4 changed to slurs notes 1-2, 3-4 in pencil
24		<b>C</b> : upper part notes 1-4: slur; notes 5-8: slur changed to slurs notes 5-6, 7-8 in pencil; lower part notes 1-2, 3-4: slurs changed from slur notes 1-4 in pencil; notes 5-8: slur
26		<b>C</b> : notes 6-9: 3, 3, 2, 0; notes 6-8, 14-16: triplets in semiquavers changed to 7 and triplets in demisemiquavers in pencil (CN)
27		Original note: <i>NB: pizzicato mit der linken Hand und / arco zugleich</i>
28		<b>C</b> : notes 6-8: triplets in semiquavers; note 9: 0
29-30		<b>C</b> : b.29 4th crotchet note 8: end of slur
30		<b>C</b> : note 14: 4
31		<b>C</b> : notes 15-16: <i>dim.</i>
31-32		<b>C</b> : end of slur b.32 note 4 instead of b.32 note 8
32-33		<b>C</b> : beginning of slur b.32 note 5 instead of b.32 note 9, end of slur open (change of system)

Bar	Comment
33	<b>C</b> : note 1: <i>p</i> ; second to 8th semiquaver: notated in chords instead of two parts; third crotchet: fermata
+34	<b>C</b> : note 1: <i>grazioso</i> ; note 1: stacc.
+34-40	<b>C</b> : b.+34 to b.40 third crotchet: no harmonics, only ordinary notes beginning with <i>f</i> "
34	<b>C</b> : notes 1, 4, 8: stacc.
35	<b>C</b> : notes 1, 4, 8: stacc.; note 8: <i>f</i> changed to <i>p</i>
36	<b>A</b> : notes 1-3: <i>accel. molto.</i> ; <b>C</b> : note 1: stacc.; notes 10-11: <i>dim.</i> instead of b.37 note 1
37	note 7: ♯ added as in <b>B</b> ; <b>A</b> : notes 1-3: <i>rall. molto</i> ; <b>C</b> : notes 4, 8: <i>p</i>
39	<b>C</b> : notes 3-4: <i>d</i> ""; before note 10: accidentals ( <i>b</i> "", <i>c</i> ""); note 10: marc.
40	<b>A</b> <sup>1</sup> : note 2: 2 added in black pen; <b>C</b> : note 5: <i>p</i>
41	<b>C</b> : note 1: <i>f</i> ; chord 1: <i>c</i> " added in pencil, stacc.
42, 44	<b>C</b> : note 1: V; note 2: ♯; note 6: V
46	<b>C</b> : note 1: <i>f</i> ; note 7: ♯; chords 7-9: only bottom notes <i>g-a-g</i> ; chord 4: <i>Sul G, D</i>
47	<b>C</b> : upper part note 8: ♯ added in pencil
48	<b>C</b> : chord 1: reference to music example notated after b.49 with the heading <i>Indhold</i> [Content]
	
49	chords 1, 4: ♯; 8th demisemiquaver: 1, 4; third quaver: 2; 20th demisemiquaver: 3; 6th quaver: 1, 4; 9th quaver: 0, 2; 44th demisemiquaver: 2; 8th, 20th, 32nd, 44th demisemiquaver: ♯ third, 6th and 9th quaver: stacc. added by analogy with b.48; <b>A</b> : 8th demisemiquaver to 4th quaver: <i>rit. e dim.</i> ; <b>C</b> : third quaver: 0, 2; 8th, 20th, 32nd demisemiquaver: ♯; 7th to 9th quaver: slur; last chord: 0, 0
+50	<b>C</b> : ten.
53	<b>B</b> : note 4: 3 added, probably in pencil
58	note 2: beginning of  emended from note 3 as in <b>B</b>
60	<b>C</b> : note 4: ♯, ten.
61	<b>A</b> <sup>1</sup> : note 6: 4 added in pencil
61, 62	<b>C</b> : notes 1, 3, 5: ♯
62	<b>A</b> <sup>1</sup> : note 1: 2 added in pencil
63	<b>C</b> : note 1: ♯
63-64	<b>B</b> : b.63 note 5 to b.64 note 5: <i>dim.</i> ---
64	<b>C</b> : note 3: marc.
66	<b>C</b> : chords 2-4: slur added in pencil
67	chord 1: dots omitted as in <b>B</b> (rhythmic error); <b>C</b> : chord 1: <i>D, A</i> (CN?); chord 2: <i>G, D</i> (CN?)
70	note 5: 0 omitted; <b>A</b> <sup>1</sup> : note 5: 2 added in pencil, 0 crossed out
73	<b>C</b> : chords 2-3, 4-6: slurs, ten. missing
76	<b>A</b> <sup>1</sup> : upper part note 3: 3 added in pencil
77	<b>C</b> : first crotchet: <i>poco rall.</i> ; third crotchet: <i>Tempo I (Andante)</i>
78	<b>C</b> : beginning of slur note 3 instead of note 4
78-80	<b>A</b> : <i>morendo e ritardando</i> ---
80	<b>C</b> : note 1: <i>Sul D, rall.</i>
+82	<b>C</b> : note 1: <i>mf</i> ; note 2: <i>d</i> ""; <b>A</b> <sup>1</sup> : note 1: 2 added in pencil

Bar	Comment
82	<b>A</b> <sup>1</sup> : note 4: 2 added in pencil; note 9: 3 crossed out in pencil; note 12: 1 added in pencil
84	<b>B</b> : 11th semiquaver: 3; <b>C</b> : upper part notes 10, 14: e <sup>''</sup> ; note 12: b <sup>♭</sup>
85	<b>C</b> : note 1: ♯; note 2: ♮; notes 16-22: marc.
88	<b>C</b> : notes 3, 15-17: stacc.
89	last five notes: semiquavers emended to demisemiquavers (rhythmic error); <b>A</b> <sup>1</sup> : last five notes: semiquavers changed to demisemiquavers in pencil
92	<b>C</b> : upper part notes 1-3: stacc.
94	<b>C</b> : note 3: ♭ added in pencil
94-95	b.94 13th semiquaver to b.95 8th semiquaver: stacc. added by analogy with b.94 9th to 12th semiquaver
95	4th crotchet note 1: stacc. added by analogy with b.93 second crotchet note 1 and 4th crotchet note 1
97	<b>B</b> : end of slur note 5 instead of note 6; <b>C</b> : notes 5-8: <i>poco rall</i> --- crossed out in pencil
+98	<b>C</b> : note 1: <i>mf</i>
98	chord 3: marc. emended to stacc. and marc. by analogy with note 3, chord 6; <b>C</b> : notes 4-5: marc.; 4th to 6th quaver, 8th to 12th quaver: marc.; chords 1-2, 4-5: only top notes
99	<b>C</b> : note 1: ten.
99-100	<b>C</b> : b.99 5th quaver to b.100 chord 1: marc.
100	<b>B</b> : end of slur changed from 7th quaver to 12th semiquaver; <b>C</b> : 7th quaver: end of slur instead of 12th semiquaver; 8th to 12th quaver: marc.
103	<b>A</b> <sup>1</sup> : f <sup>'''</sup> : 2 added in pencil; <b>C</b> : 5th quaver: a chord (g, g') changed to one note (g) in pencil; chord 6: stacc.; 14th semiquaver: beginning of slur instead of chord 6; 18th and 19th semiquaver: 4
104	<b>C</b> : first to third quaver: marc.
105	chord 1 lower part: ten. added by analogy with upper part; <b>C</b> : 10th to 12th quaver: marc.
107	<b>C</b> : notes 7-11: 3, 2, 1, 3, 4; note 12: end of slur instead of note 9; note 13: beginning of slur instead of note 10
108	<b>C</b> : chord 8: only one note (c'')
109	4th crotchet: demisemiquavers changed to semiquavers as in <b>B</b> , <b>C</b> (rhythmic error); <b>C</b> : chord 1: only one note (b <sup>♭</sup> ); chord 1: stacc.; 20th to 24th semiquaver: stacc.
110	<b>C</b> : chord 8: one note (d') changed to a chord (d', b <sup>♭</sup> ) in pencil; chord 9: d'', f'' changed to b <sup>♭</sup> , f'' in pencil
111	<b>C</b> : third to 6th semiquaver: end of slur changed from 7th semiquaver in pencil; first and 4th quaver: ♯ added in pencil; 9th to 12th semiquaver: end of slur open (change of system)
112	<b>C</b> : note 1: ♮ and <i>restez</i> added in pencil (Emil Telmányi); chord 3: only c'''; notes 2-3: 2, 4 added in pencil; notes 8-10: 2, 4, 1 added in pencil; 10th quaver: beginning of slur instead of 21st semiquaver
113	<b>C</b> : first to 11th semiquaver: stacc.; chord 1 to second semiquaver: slur missing

Bar	Comment
116-117	<b>B</b> : b.116 9th to 12th demisemiquaver:  (change of system in <b>B</b> )
120	<b>B</b> : lower part note 10: end of slur
121	<b>A</b> <sup>1</sup> : lower part note 4: 2 added in pencil; note 6: 3 added in pencil
125	<b>C</b> : chord 1: g, e <sup>♭</sup> , c'', a'' changed to a, e', c <sup>♯</sup> , a'' in pencil (Emil Telmányi)
127	<b>B</b> : lower part third quaver: demisemiquavers (rhythmic error); <b>C</b> : second quaver lower part note 1: 3; note 2: 0
130, 131	<b>C</b> : upper part note 3: ♯; note 4: ♯
132	<b>C</b> : upper part note 4: ♯, ♮
134	<b>C</b> : upper part notes 1-3: marc.
135	<b>C</b> : notes 13-21: 
136	<b>C</b> : lower part notes 1-3: marc.
137	<b>B</b> : end of  note 17 instead of note 18
137-138	<b>C</b> : end of slur b.137 note 18 instead of b.138 note 1
138, 139	<b>C</b> : note 1, chord 1: ♯
140	<b>C</b> : chord 6 bottom note: a' changed to a <sup>♭</sup> in pencil
142, 143	<b>C</b> : chord 1, note 1: ♯
144	<b>B</b> : upper part: end of slur note 16 instead of note 17
144-145	<b>C</b> : only one bar 
+147	<b>C</b> : notes 13-14: 0, 2 added in pencil
147	<b>C</b> : note 9: 0 added in pencil; note 21: 2
148	<b>A</b> <sup>1</sup> : note 46: 2 added in pencil; note 49: 1 added in pencil; note 50: 0 changed to 3 in pencil; note 52: 4 changed to 1 in pencil; note 53: 1 added in pencil; note 54: 4 changed to 2 in pencil; note 62: 2 added in pencil; <b>C</b> : note 20: 0
149	<b>A</b> <sup>1</sup> : note 7; 2 added in pencil; note 23: 2 added in pencil; note 39: 2 added in pencil; note 57: 2 added in pencil; <b>C</b> : notes 9, 11, 13, 15: marc.; notes 9-10, 11-12, 13-14, 15-16: slurs; notes 25, 27, 29, 31: marc.; notes 25-26, 27-28, 29-30, 31-32: slurs; note 27: 4; notes 41, 43, 45, 47: marc.; notes 41-42, 43-44, 45-46, 47-48: slurs; note 42: 1; note 43: 4; note 49: <i>restez</i> ; notes 49-50, 51-52, 53-54, 55-56: slurs; note 58: 2
150	<b>A</b> <sup>1</sup> : note 9: (1) added in pencil; <b>C</b> : note 33: <i>restez</i> ; note 35: ♮; notes 35-48: stacc.; note 39: 1; notes 61-62: stacc. changed to slur in pencil
151	<b>B</b> : note 34: beginning of  note 34 instead of note 33; <b>C</b> : notes 3, 7, 11, 15: a lower part at the same pitch in hemidemisemiquavers; note 6: 3 changed to 4 in pencil; note 7: 2 changed to 3 in pencil; note 10: 3; note 13: 1 changed to 2 in pencil; note 14: 3 changed to 4 in pencil; note 15: 2 changed to 3 in pencil; notes 19, 23, 27, 31: an upper part at the same pitch in hemidemisemiquavers; notes 17-19: 1, 3, 2; note 21: 1; note 29: A; note 33: 1; notes 35, 39, 43, 47: an upper part at the same pitch in hemidemisemiquavers;

**Bar** **Comment**  
 note 37: 1 changed to 2 in pencil; note 38: 4 added in pencil; note 45: 2 added in pencil; notes 51, 55, 59, 63: an upper part at the same pitch in hemidemisemi-quavers; note 61: 1; note 64: [sul] E

152 note 1: ten. added as in **B**; **C**: note 1: 4; note 14: 2 changed to 1 in pencil; notes 49-52: 4, 1, 3, 0; notes 51, 55, 59, 63: an upper part at the same pitch in hemidemisemi-quavers; note 54: 1; note 57: 3 changed to 4 in pencil; note 59: 2 changed to 3 in pencil; note 63: 3


153 notes 15-18: slur emended from notes 13-16 as corrected in **A**<sup>1</sup>; **C**: note 3: 3; notes 3, 7, 11, 15: an upper part at the same pitch in hemidemisemi-quavers; notes 17-19: 3, 1, 2; notes 19, 23, 27, 31: an upper part at the same pitch in hemidemisemi-quavers; note 26: 0; note 27: *b* added in pencil; notes 35, 39: a lower part at the same pitch in hemidemisemi-quavers

154 **C**: first to 16th hemidemisemi-quaver: stacc.; chord 1: bottom note missing; chords 2, 4: *e*<sup>''</sup>, *d*<sup>'''</sup>; chords 3, 5, 15, 17, 19, 21: *d*<sup>''</sup>, *d*<sup>'''</sup>; chords 18, 20: *d*<sup>'</sup>, *e*<sup>''</sup>; chords 22, 24, 26, 28, 30, 32, 34, 36, 37: marc.

154-163 **C**: the source contains the earliest ending of variation 7, which differs from b.154 4th crotchet to b.163; see facsimile pp. lix-lx


155 chord 63 bottom note: *h* added

156 39th hemidemisemi-quaver: [sul] A added as in **B**; **B**: chord 1: ten.; chord 23 top note: *h* added; **D**: first to second crotchet: missing; third to 4th crotchet:




156-157 b.156 49th hemidemisemi-quaver to b.157 32nd hemidemisemi-quaver: stacc. added (spiccato)

157 **C**: third crotchet chord 1 (Source **C** fol. 7 staff 2 third crotchet chord 1): *e*<sup>b''</sup>, *e*<sup>b'''</sup>, ten.; **D**: first to second crotchet:



4th crotchet:



158 **C**: chord 33 (Source **C** fol. 7 staff 3 third crotchet chord 1): *g*<sup>'</sup>, *g*<sup>''</sup>; third crotchet 7th hemidemisemi-quaver to 16th hemidemisemi-quaver: marc.; 8th, 10th, 12th, 16th hemidemisemi-quaver: 0; **D**: third crotchet 7th hemidemisemi-quaver to 14th hemidemisemi-quaver: marc.; third crotchet 7th hemidemisemi-quaver: 1; third crotchet 8th, 10th, 12th, 14th, 15th, 16th hemidemisemi-quaver: 0

158-163 The draft for the last part of the new ending is in Source **D** fol. 6<sup>t</sup>


159 chord 28 top note: *h* added; **A**<sup>1</sup>: 54th hemidemisemi-quaver: 0 added in pencil;

**Bar** **Comment**  
 55th hemidemisemi-quaver: 1 added in pencil; 56th hemidemisemi-quaver: 0 added in pencil; **D**: chord 33: *g*, *e*<sup>''</sup>, *c*<sup>'''</sup>; third crotchet 5th hemidemisemi-quaver: 3; third crotchet 13th hemidemisemi-quaver: 2; 4th crotchet 5th to 8th hemidemisemi-quaver: 3, 0, 1, 0

160 **A**<sup>1</sup>: chord 2: stacc.; 35th hemidemisemi-quaver: 1 changed to 3 in pencil; **D**: 4th crotchet notes 1-12: stacc.

161 **B**: 18th to 32nd hemidemisemi-quaver: stacc. changed to marc., probably in pencil; **D**: chords 9-16: marc.; second crotchet 13th hemidemisemi-quaver: *e*<sup>b''</sup>; third crotchet chord 2: 3; chord 5: 4; third crotchet 9th to 16th hemidemisemi-quaver: marc.

162-163 **D**: only one bar




+164 **C**: ten.

164 **C**: notes 1-4: slur

165, 166, 167 **C**: lower part added in pencil (CN)


166 **C**: notes 1-4: beginning of slur b.165 upper part note 2 instead of b.166 note 1, end of slur changed from upper part note 5 to upper part note 4 in pencil; upper part note 5: fermata crossed out in pencil

167 **B**: last note: 3 added, probably in pencil; **C**: note 1: fermata added in pencil (CN); upper part notes 10-11: end of slur note 12 instead of note 11; note 12: fermata crossed out in pencil (CN); last note: *p*, ten. **C**: notes 1-4: slur



68 **C**: b.169 notes 1-3: 

168-169, 170, 171 **C**: lower part added in pencil (CN)

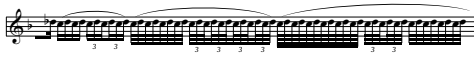
170 **C**: first crotchet: *f*

170-171 **C**: b.170 third crotchet to b.171 second crotchet: 

171 **C**: note 1: *rall.*; note 2: *Sul D* added in pencil (CN); upper part: end of slur note 5 instead of note 4; upper part note 6: *a tempo*

172 **C**: notes 2-7: *poco accell.*; notes 3-4: ; notes 5-6: 

173 **A**: notes 36-40: *dim. molto*; **C**: note 1: *rall.*- - ; note 5: *dim.*; notes 6-41:



notes 48-51: *dim.*; note 64: *dim. ppp*; after bar line: *virt*

+174 b.+174 (*a'*): *h* added. In **B** the note is given without a natural, but this must be assumed to be an error, since in **C** after the preceding *g'* in variation 8 CN has a bar line and immediately afterwards a page turn.

174 **C**: chord 3 bottom note: *d'* changed to *f'* in pencil; chord 4: *f'* changed to *e'* in pencil

175 **C**: first and third quaver: one chord (*h*); first quaver: *f'* changed to *d'* in pencil; 7th quaver: *g'* added in pencil; 8th quaver: *a'* added in pencil



Bar	Comment
176	<b>C:</b> chord 1: $g, d', b^{b''}, d'''$ changed to $b^b, b^{b''}, d'''$ in pencil; chord 3: $d', f'', f'''$ changed to $a', f'', f'''$ in pencil; chord 4: $g', e'', e'''$ changed to $c'', g'', e'''$ in pencil
177	<b>C:</b> between chord 1 and chord 2: $\circ (g, b^b, g'', d''')$ added in pencil
178	<b>C:</b> lower part note 1: $\downarrow$ changed to $\downarrow \cdot \gamma$ in pencil; lower part note 2: $\downarrow$
179	<b>C:</b> first and third quaver: one chord ( $\downarrow$ )
182	<b>C:</b> second crotchet: upper part: $\downarrow (a', a'')$ ; lower part: $\downarrow (f') \downarrow (e')$
183	<b>C:</b> first crotchet: upper part: $\downarrow (f'') \downarrow (c'')$ ; lower part $\downarrow (c', a')$ ; second crotchet: upper part: $\downarrow (f'') \downarrow (g'')$ ; lower part: $\downarrow (d', b^b)$
184	7th to 8th quaver: slur added as in <b>B</b> ; <b>A</b> <sup>1</sup> : 7th to 8th quaver: slur added in pencil; <b>C:</b> second crotchet: upper part: $\downarrow (a', a'')$ ; lower part: $\downarrow (g') \downarrow (f')$ ; 7th quaver bottom note: $g$ changed to $c'$ in pencil; 8th quaver: bottom note missing; 7th and 8th quaver: ten.
185	<b>A</b> <sup>1</sup> : second crotchet: 1, 1 changed to 2, 2 in pencil; 4th quaver: 2, 3 changed to 1, 2 in pencil; <b>C:</b> third quaver: bottom note missing; 4th crotchet: a bottom note ( $g$ ) crossed out in pencil
185-186	b.185 last chord to b.186 first chord: brackets around glissando lines removed
186	<b>C:</b> chord 1 bottom note: $g$ changed to $c'$ in pencil; chord 4: $g', e^{b''}, e^{b'''}$
186, 187	<b>C:</b> chords 2-3: slur, ten. missing
187	<b>B:</b> chord 4: only $g'', e'''$ ; <b>C:</b> chord 1: $d', a^{b''}, a^{b'''}$ changed to $d', f'', a^{b''}$ ; chord 3: $f'', f'''$ changed to $a^{b''}, f'''$ in pencil
188	<b>C:</b> chord 3: bottom note missing; chord 4: grace note ( $c'$ ) added in pencil and crossed out in pencil; chord 4: 3; chord 5: bottom note added in pencil and grace note ( $c'$ ) added in pencil and crossed out in pencil
189	<b>B:</b> after bar line: <i>Fine</i> ; <b>C:</b> after b.189: fermata on bar line

PRELUDIO E PRESTO FOR SOLO VIOLIN, OPUS 52


Bar	Comment
p.17	<b>A:</b> Original note: see <i>Description of Sources</i> p. 249
p.17 staff 1	<b>B:</b> $\downarrow = cirka 72$ changed to $\downarrow = 66-72$ in pencil (Emil Telmányi?); note 1: 3 added in pencil (Emil Telmányi); 5th crotchet ( $d^{b''}$ ): $fz$ and 3 added in pencil (Emil Telmányi); 5th crotchet ( $e'''$ ): 4 added in pencil (Emil Telmányi); 5th crotchet ( $e''$ ): $\vee$ added in pencil (Emil Telmányi)
p.17 staves 1-2	<b>B:</b> staff 1 4th crotchet ( $f''$ ) to staff 2 note 1: slur
p.17 staff 2	<b>B:</b> note 2: 1 added in pencil (Emil Telmányi); notes 2-7: slur; note 7: $\vee$ added in pencil; last eight notes: stacc.; <b>C:</b> note 3: 2 added in pencil
p.17 staff 3	<b>B:</b> note 21: $\blacksquare$ and 2 added in pencil (Emil Telmányi)
p.17 staff 4	<b>B:</b> note 1: marc. added in pencil (Emil Telmányi); note 10: 1 added in pencil (Emil Telmányi)





Bar	Comment
p.17 staff 4	notes 10-12: ten. added by analogy with notes 7-9; <b>B:</b> notes 10-12: ten. added in pencil (Emil Telmányi); notes 13-15: 3-3 added in pencil (Emil Telmányi); chord 1: 3, 1; chords 1-2, 3-8: slur added in pencil (Emil Telmányi?); chords 3-6: <i>tranq.</i> added in pencil (Emil Telmányi); chords 6-8: $\text{=====}$ added in pencil (Emil Telmányi?)
p.17 staff 5	<b>B:</b> chords 1-2, 3-4: slur added in pencil (Emil Telmányi?); 6th semiquaver: 2 added in pencil (Emil Telmányi); 6th crotchet lower part first $f'$ : 4 added in pencil (Emil Telmányi); <b>C:</b> chord 4 top note: 4 added in pencil; 6th crotchet ( $e'$ ): 4 added in pencil lower part note 1: superfluous <i>rall.</i> omitted (change of system); <b>B:</b> second $c'$ : 3 added in pencil (Emil Telmányi); 4th crotchet to 5th crotchet chord 1: lines between fingerings added in pencil (Emil Telmányi); <b>C:</b> first crotchet ( $e'$ ): 4 added in pencil
p.17 staff 6	<b>B:</b> chord 7: ten; chord 7: $\vee$ added in pencil (Emil Telmányi); chords 3, 6 and chords 11-12: chords added in pencil and rhythm changed to triplets in pencil (Emil Telmányi); chord 15: $\vee$ added in pencil (Emil Telmányi); chords 17-18: <i>cresc.</i> added in pencil (Emil Telmányi)
p.17 staff 7	<b>B:</b> first crotchet 8th demisemi-quaver: end of slur; second crotchet note 1: 1 added in pencil; second crotchet notes 4-5: stacc.
p.17 staff 8	<b>B:</b> $\downarrow = 40$ written in pencil (CN?) crossed out in pencil; note 1: ten. and marc. added in pencil (Emil Telmányi); note 24: 1 added in pencil (Emil Telmányi)
p.18 staff 1	notes 3-6: superfluous <i>molto accel</i> omitted (change of system); <b>B:</b> notes 11, 15, 19, 23: $f''$ ; notes 16-19: notes added in pencil (Emil Telmányi); note 22: 1 added in pencil (Emil Telmányi)
p.18 staff 2	note 25: $f'''$ emended to $f^{b''}$ as in <b>B</b> , <b>D</b> ; <b>C:</b> note 25: $b$ added in blue ink
p.18 staves 2-3	<b>B:</b> staff 2 note 25 to staff 3 note 8: $\text{=====}$
p.18 staff 3	notes 1-8: <i>dim. molto</i> --- emended to <i>molto diminuendo</i> ; <b>B:</b> note 8: 2 added in pencil (CN?); third crotchet lower part: slur crossed out in pencil; 4th crotchet lower part: slur; 6th crotchet last semiquaver: <i>accell</i> added in pencil (Emil Telmányi); <b>C:</b> 5th crotchet upper part note 3: 3 added in pencil
p.18 staff 4	notes 1-8: <i>accell. --- molto</i> emended to <i>molto accelerando</i> ; notes 17-24: <i>dim. - - e rall. - molto</i> emended to <i>molto ral-len-tan-do</i> and <i>di-mi-nu-en-do</i> ; <b>B:</b> note 1: 4 added in pencil; notes 4, 8, 12: $c'''$ changed to $b^{b''}$ in pencil (Emil Telmányi); note 13: $f$ ; notes 19-30: <i>rall. ---</i>
p.18 staff 5	note 9: $\blacksquare$ emended from note 10; 6th crotchet: $b$ at <i>tr.</i> added; 6th to 10th crotchet: <i>molto dim. e rall.</i> emended to <i>molto rall. and molto dim.</i> ; <b>B:</b> note 10: <i>Imo</i> added in ink (Emil Telmányi); first $e^{b''}$ : 4 added in pencil (Emil Telmányi); first $d^{b''}$ : 3 added in pencil (Emil Telmányi)

Bar		Comment
p.18	staff 6	notes 11-19: <i>dim. e rall. molto</i> - - emended to <i>molto rallentando</i> and <i>di-mi-nu-en-do</i> ; chords 1-2: <i>molto tranq. e espress.</i> emended to <i>molto tranq.</i> and <i>espressivo</i> ; <b>B</b> : notes 1-7, 8-12: slurs changed from slurs notes 1-9, 10-12 in pencil; notes 3-8: <i>accel e agitato</i> ; note 4: 3 added in pencil (Emil Telmányi?); notes 17-18: <i>rit.</i> added in pencil (Emil Telmányi); chord 4 top note: 4 added in pencil (Emil Telmányi)
p.18	staff 7	<b>A</b> : third crotchet: <i>tranq. e meno forte</i> ; <b>B</b> : chord 3 top note: 4 added in pencil; chords 6-7: <i>pesante</i> crossed out in pencil; chord 15 top note: 0
p.18	staff 8	chord 7 upper part: <i>stacc.</i> added by analogy with lower part; <b>B</b> : chord 2: 0, 3 added in pencil; chords 4-6: <i>a'</i> added in pencil (Emil Telmányi); chords 10-12: <i>g'</i> added in pencil (Emil Telmányi); chords 16-18: <i>a'</i> added in pencil (Emil Telmányi)
p.18	staff 9	<b>B</b> : chord 1: <i>fz</i> ; chords 4-6: <i>e<sup>b</sup></i> added in pencil (Emil Telmányi); chord 7: <i>fz</i> ; third crotchet chord 1: <i>fz</i> ; 17th demisemiquaver upper part: a top note ( <i>e''</i> ) crossed out in pencil; third crotchet lower part notes 2-3: a bottom note ( <i>a'</i> ) crossed out in pencil; chord 14 top note: 2 added in pencil (CN?); chord 15 top note: 3 added in pencil (CN?); chord 15 top note: <i>c'''</i> ; chord 16: 4 added in pencil (CN?)
p.19	staff 1	<b>B</b> : second, third, 10th, 11th, 13th, 15th, 18th, 19th, 21st, 23rd demisemiquaver: a bottom note ( <i>a'</i> ) crossed out in pencil; 4th demisemiquaver top note: 4 added in pencil (Emil Telmányi); 11th demisemiquaver: 2 added in pencil (Emil Telmányi?); 21st demisemiquaver: 4 added in pencil (CN?)
p.19	staff 2	<b>B</b> : third, 5th, 7th, 11th, 13th, 15th demisemiquaver: a bottom note ( <i>a'</i> ) crossed out in pencil; third demisemiquaver: 2 added in pencil (CN?); 12th demisemiquaver top note: 1 added in pencil (CN?)
p.19	staff 4	<b>B</b> : 10th demisemiquaver: one note ( <i>d''</i> ) changed to a chord ( <i>b<sup>b</sup></i> , <i>e''</i> ) in pencil (Emil Telmányi); 17th to 18th demisemiquaver: <i>arco</i> ; 18th to 20th demisemiquaver: bottom note ( <i>d'</i> ) added in pencil; <b>C</b> : third demisemiquaver bottom note: $\natural$ added in blue ballpoint
p.19	staves 4-5	<b>B</b> : staff 4 22nd demisemiquaver to staff 5 chord 4: bottom note ( <i>a'</i> ) added in pencil
p.19	staff 5	<b>B</b> : chords 6-8: bottom note ( <i>e'</i> ) added in pencil; chords 10-16: bottom note ( <i>e<sup>b</sup></i> ) added in pencil; chords 18-20: bottom note ( <i>f'</i> ) added in pencil; chords 22-24: bottom note ( <i>f<sup>#</sup>'</i> ) added in pencil; chords 26-28: bottom note ( <i>g<sup>#</sup>'</i> ) added in pencil; chords 21-28: <i>poco a poco dim.</i>
p.19	staves 5-6	staff 5 chord 9 to staff 6 chord 16: <i>stacc.</i> added by analogy with staff 4 chord 17 to staff 5 chord 8
p.19	staff 6	upper part ( <i>c''</i> ): $\blacksquare$ emended from the following <i>b<sup>b</sup>'</i> ; <b>A</b> : chords 13-16: <i>ppp</i> - - -; <b>B</b> : second demisemiquaver: 0, 3; 16th demisemiquaver: <i>pp</i> ; last three notes: ten.

Bar		Comment
p.19	staff 7	note 2: <i>tr.</i> emended to <i>tr.b</i> in accordance with <b>B</b> ; <b>B</b> : lower part notes 1-3: ten.; <i>g<sup>#</sup>'</i> to second <i>b<sup>b</sup>'</i> : marc.; next note: <i>seque</i> ; first <i>g<sup>#</sup>'</i> : 2 added in pencil (CN?); the fourth note from last: 4 added in pencil (CN?)
p.20	staff 1	<b>B</b> : after note 20: twelve notes crossed out in pencil
p.20	staves 1-2	<b>B</b> : staff 1 chord 1 to staff 2 chord 18: notated in thirds beginning with <i>c<sup>#</sup>'</i> , <i>e''</i> . Noted above music in pencil: <i>decimer E.T.-s forslag</i> [tenths E.T.'s suggestion] (Emil Telmányi)
p.20	staff 2	chords 6-7: <i>piu forte</i> emended to <i>piu f</i> ; <b>B</b> : chord 6 bottom note: <i>c''</i> ; chord 18: <i>seque</i> ; chord 19: ( <i>loco</i> ) added in pencil (Emil Telmányi)
p.20	staff 3	<b>B</b> : 24th and 25th demisemiquaver: <i>stacc.</i> ; the second chord from last: $\natural$ added in pencil; last two chords top notes: <i>c<sup>#</sup>'</i> - <i>d'''</i> changed to <i>d<sup>#</sup>'</i> - <i>e'''</i> in pencil
p.20	staff 4	<b>B</b> : chord 2: $\frac{7}{4}$ changed to chord ( <i>d''</i> , <i>b<sup>b</sup>'</i> ) in pencil; chord 6 top note: 2 added in pencil (CN?); 22nd demisemiquaver: 4 added in pencil (CN?)
p.20	staves 4-5	<b>B</b> : staff 4 the fourth chord from last to staff 5 chord 4: <i>sul G</i> - - -
p.20	staff 6	notes 4-16: <i>rall. - molto</i> emended to <i>molto ral-len-tan-do</i> ; chords 1-4: <i>saltato e dim.</i> emended to <i>saltato</i> and <i>dim.</i> ; <b>B</b> : chords 1-3: <i>molto rall.</i> , <i>rall.</i> crossed out in pencil; chords 1, 5, 9: $\blacksquare$ changed to $\nabla$ in pencil; chords 12-13: <i>dim.</i> ; chord 13: $\nabla$ added in pencil
p.20	staff 7	<i>saltato sempre</i> emended to <i>sempre saltato</i> ; <b>B</b> : second crotchet ( <i>g<sup>b</sup>'</i> ): $\blacksquare$ ; 5th crotchet note 1: $\nabla$ ; 5th crotchet chords 1, 3: $\nabla$ changed to $\blacksquare$ in pencil; chord 2: $\blacksquare$ changed to $\nabla$ in pencil; last three chords: bottom note ( <i>d'</i> ) added in pencil (Emil Telmányi)
p.20	staff 9	<b>B</b> : 5th crotchet chord 1: $\nabla$
p.21	staff 1	note 1: superfluous ( <i>agitato</i> ) omitted (change of system); <b>B</b> : chord 6: <i>dim.</i> , chords 10-15: <i>e molto rall.</i> ; chord 21: <i>pp</i>
p.21	staff 2	<b>B</b> : chord 1: $\nabla$ ; third semiquaver: $\blacksquare$
p.21	staff 3	<b>B</b> : notes 4-5: <i>subito</i> missing
p.21	staff 4	<b>B</b> : note 1: <i>e<sup>b</sup>'</i> changed to <i>g''</i> in pencil; note 11: <i>d''</i> changed to <i>b<sup>b</sup>'</i> in pencil; notes 11-16: <i>poco rall.</i> ; notes 15-17, 21-23: $\flat$ changed to artificial harmonics in pencil
p.21	staff 6	<b>B</b> : chords 8, 12: top note ( <i>a'</i> ) added in pencil (Emil Telmányi); chord 9: <i>piu lento</i> , marked in pencil that <i>piu lento</i> moved to chord 11; chord 10: top note ( <i>d''</i> ) added in pencil (Emil Telmányi); chords 11-13: <i>poco rall.</i> ; last four notes: <i>con sordino</i>
p.21	staff 7	chord 1: marking in music and <i>Patent-sordino</i> at bottom of page removed; <b>B</b> : chord 1: <i>espress</i> ; chord 4: 3, 1
p.21	staff 8	second crotchet: <i>tempo</i> emended to <i>a tempo</i> ; <b>B</b> : chords 12-13: <i>poco piu</i> changed to <i>poco agitato</i> in pencil (Emil Telmányi)
p.21	staff 9	chords 1-7: <i>dim. e rall.</i> - - emended to <i>ral-len-tan-do</i> and <i>di-mi-nu-en-do</i> ; third crotchet:



Bar	Comment
	<i>tranq. molto</i> emended to <i>molto tranq.</i> ; 5th to 6th crotchet: <i>espr. molto</i> emended to <i>molto espressivo</i> ; <b>B</b> : chord 2: 3, 1 added in pencil; chord 6: 3, 1 added in pencil; chords 5-6: <i>dim.</i> ; chord 8: <b>pp</b> ; third to 4th crotchet: <i>poco a poco molto tranq.</i> ; chord 11: 3, 0 added in pencil (Emil Telmányi); chord 15: 3- added in pencil (Emil Telmányi); chord 16: 0, 0, 4 added in pencil (Emil Telmányi)
p.22 staff 1	<b>B</b> : chord 1: 4 added in pencil (Emil Telmányi); chord 3: ten.; chord 5: changed from chord (g, b <sup>b</sup> ) in pencil (Emil Telmányi); chord 6: 0, 3 emended to 0, 4 in pencil (Emil Telmányi?); chord 7: ten.; chord 9: 3, 1 added in pencil (Emil Telmányi?); chord 11: 4, 2 added in pencil (Emil Telmányi?); last four notes: <i>sempre tranq.</i> staff 1 7th crotchet to staff 2 note 6: <i>sempre molto tranq e pp</i> emended to <i>sempre molto tranq. and sempre pp</i>
p.22 staves 1-2	<b>B</b> : notes 2-5, 6-9: slurs changed from one slur notes 2-9 in pencil; notes 10-11, 12-13: slurs changed from one slur notes 10-13 in pencil
p.22 staff 2	<b>B</b> : chord 5: <i>dim.</i> ; 5th crotchet: <b>pp</b> ; 6th crotchet: <i>spiccato</i> ; last note: 1 added in pencil (CN/Emil Telmányi?)
p.22 staff 3	<b>B</b> : note 1: 4 added in pencil (CN/Emil Telmányi?); note 7: 4 added in pencil (CN/Emil Telmányi?); 23rd semiquaver to 27th demisemiquaver: <i>molto rall. - - -</i>
p.22 staff 4	note 1: marking in music and <i>Patent-sordino</i> at bottom of page removed; chords 4, 7, 10: superfluous <b>ff</b> omitted; <b>B</b> : note 1: <i>a tempo</i>
p.22 staff 5	<b>B</b> : note 2: 2 added in pencil (CN/Emil Telmányi?); second to 4th a': ↓ changed to ↓ in pencil (CN/Emil Telmányi); <b>C</b> : b <sup>b</sup> : 1 added in blue ballpoint; c <sup>b</sup> : 2 added in blue ballpoint
p.22 staff 7	<b>B</b> : note 2: 2 added in pencil (CN/Emil Telmányi?); second to 4th a': ↓ changed to ↓ in pencil (CN/Emil Telmányi?); 10th crotchet: <i>con sord.</i> ; upper part notes 14-16: <i>rall.</i> ; last note: ten.; <b>C</b> : upper part note 1: 3 added in blue ballpoint; upper part note 10: <i>sul D</i> added in blue ballpoint
p.22 staff 8	upper part chord 4: ten. added by analogy with chords 1-3 and in accordance with <b>B</b> ; <b>A</b> : brevis note: the sources do not justify a rectification of the rhythm of the upper and lower parts; <b>B</b> : 5th crotchet: <i>dim.</i> ; 10th crotchet: <i>dim.</i> ; end of system at bar line: fermata; <b>C</b> : upper part chord 1: 4, 0 added in blue ballpoint
p.22 staff 9	<b>B</b> : note 7: 4 added in pencil (CN/Emil Telmányi?)
2	<b>B</b> : note 1: <b>p</b> emended from note 2 by analogy with b.1 and as in <b>B</b>
4	b.4 note 2: beginning of 
4-5	emended from note 4 by analogy with b.1
11	<b>B</b> : note 1: lower part ↓ (d') with downward stem crossed out
12	<b>B</b> : chord 2: <i>dim.</i>
12-14	<b>B</b> : b.12 chord 2, b.13 note 1, b.13 chord 2, b.14 note 1: V
16	<b>B</b> : note 5: 3 added in pencil (CN/Emil Telmányi?)

Bar	Comment
17	<b>B</b> : note 1: <b>f</b> ; note 1: 4 added in pencil (CN/Emil Telmányi?); second quaver: V added in pencil (CN/Emil Telmányi?)
18	<b>B</b> : note 1: 4 added in pencil (CN/Emil Telmányi?)
18-19	b.18 note 2: beginning of  emended from b.18 note 1 by analogy with b.15
20	<b>B</b> : second quaver: <b>f</b> ; second quaver: V added in pencil (CN/Emil Telmányi?)
21	<b>B</b> : note 1: <i>sempre f</i>
25	<b>B</b> : note 1: 3 added in pencil (CN/Emil Telmányi?)
26	<b>B</b> : notes 5-6: slur added in pencil (CN/Emil Telmányi?); notes 4-5: slur missing
29	<b>B</b> : upper part note 1: stacc.
32	<b>B</b> : note 5: 4 added in pencil (CN/Emil Telmányi?)
33	<b>B</b> : note 1: stacc. added in pencil
34	<b>B</b> : upper part note 2: 3 added in pencil (CN/Emil Telmányi?)
35	<b>B</b> : chord 1: 4, 2 added in pencil (CN/Emil Telmányi?)
36	<b>B</b> : chord 1: beginning of  ; chord 2: 4, 1 added in pencil (CN/Emil Telmányi?)
37	<b>B</b> : chord 1: <b>p</b> ; 4th semiquaver: 2- added in pencil (CN/Emil Telmányi?)
37-38	<b>B</b> : b.37 chord 1 to b.38 note 8:  crossed out in pencil
38	<b>B</b> : note 5: 3 added in pencil (CN/Emil Telmányi?); note 7: 2 added in pencil (CN/Emil Telmányi?)
39	<b>B</b> : chord 2: <b>fz</b> crossed out in pencil
40	<b>B</b> : note 1: <b>p</b> ; note 1: V added in pencil; note 5: 0 added in pencil (CN/Emil Telmányi?)
40-41	<b>B</b> : b.40 note 4 to b.41 note 8:  crossed out in pencil
42	<b>B</b> : chord 2: <b>fz</b> crossed out in pencil
44	<b>B</b> : note 4: 2 added in pencil (CN/Emil Telmányi?)
48	<b>B</b> : chord 4 top note: 2 added in pencil (CN/Emil Telmányi?)
49	<b>B</b> : chord 1: 1, 2 added in pencil (CN/Emil Telmányi?); chords 3-4: stacc., slur missing; chord 4 bottom note: 0 added in pencil (CN/Emil Telmányi?)
50	<b>B</b> : chord 3: 2, 1 added in pencil (CN/Emil Telmányi?); chord 4: bottom note: 1 added in pencil (CN/Emil Telmányi?)
51	<b>B</b> : chord 2 top note: 2 added in pencil (CN/Emil Telmányi?); chord 4 top note: 1 added in pencil (CN/Emil Telmányi?)
52	<b>B</b> : chord 2: 4, 1 added in pencil (CN/Emil Telmányi?); chord 4: stacc., <i>dim.</i> ; chord 4 top note: 2 added in pencil (CN/Emil Telmányi?)
54	<i>rall. - - - e dim. - -</i> emended to <i>rall-ten-tan-do di-mi-nu-en-do</i>
54-55	<b>B</b> : no double bar line
55	<b>B</b> : note 2: 0 added in pencil (CN/Emil Telmányi?); note 3: 3 added in pencil (CN/Emil Telmányi?); note 6: 2 added in pencil (CN/Emil Telmányi?); note 7: 4 added in pencil (CN/Emil Telmányi?)

Bar	Comment
60	<b>B:</b> note 5: 3 added in pencil (CN/Emil Telmányi?)
61	Original note: 1. <i>Finger bliver sat paa E og A Streng. / 1. Finger soll hier auf E und A Saite gesetzt werden. / 1. Finger shall be put down on the E and A String.</i>
61	<b>B:</b> note 1: <i>f</i> ; note 1: 1 added in pencil (CN/Emil Telmányi?); notes 1-2: slur added in pencil; note 7: 4 added in pencil (CN/Emil Telmányi?)
62	<b>B:</b> notes 1-2, 5-6: stacc.
63	<i>mf</i> sub emended to <i>subito mf</i>
64	<b>B:</b> note 5: 3 added in pencil (CN/Emil Telmányi?)
65	<b>B:</b> note 1: 1 added in pencil (CN/Emil Telmányi?); note 2: 4 added in pencil (CN/Emil Telmányi?); note 4: 0 added in pencil (CN/Emil Telmányi?); note 5: 3 added in pencil (CN/Emil Telmányi?)
66	<b>B:</b> notes 1-2, 5-6: stacc.
68	<b>B:</b> second quaver: 2, 3 added in pencil (CN/Emil Telmányi?)
68, 70	lower part notes 1-2, 3-5: slur added by analogy with upper part and as in <b>B</b>
69	lower part note 2: stacc. added by analogy with upper part
78	<b>B:</b> note 4: 4 added in pencil (CN/Emil Telmányi?); note 5: 2 added in pencil (CN/Emil Telmányi?); note 8: 2 added in pencil (CN/Emil Telmányi?)
80	<i>mono forte</i> emended to <i>meno f</i>
83	<b>B:</b> notes 5-6: slur added in pencil (CN/Emil Telmányi?)
83-85	<b>B:</b> b.83 note 5: beginning of
92, 93	<b>B:</b> chord 2: 4, 1 added in pencil (CN/Emil Telmányi?)
95	<b>B:</b> chord 1: <i>rall.</i> ; chord 3: 3, 0 added in pencil (CN/Emil Telmányi?)
p.25 staff 6	<b>B:</b> <i>con fantasia</i> missing
p.25 staff 7	notes 20, 22, 24, 26, 28, 30: <i>b</i> added; <b>B:</b> note 36: <i>fis</i> ?; note 37: <i>h</i> added in pencil
p.25 staff 8	notes 8, 11: <i>h</i> added; <b>B:</b> note 21: <i>V</i> added in pencil; note 23: 2 added in pencil (CN/Emil Telmányi?); note 24: <i>h</i> added in pencil; note 30: 2 added in pencil (CN/Emil Telmányi?)
p.25 staff 9	notes 6, 12: <i>h</i> added; notes 29-33: <i>p - - pp</i> emended to <i>p dim. pp</i> ; <b>B:</b> note 33:
p.26 staff 1	chords 3-8, 10: <i>b</i> added; chord 12 bottom note: <i>b</i> added; chords 13, 15, 17: <i>b</i> added; chord 19 bottom note: <i>#</i> added; chord 22 top note: <i>#</i> added; chords 26-27 top note: <i>#</i> added; chord 30 bottom note: <i>#</i> added; <b>B:</b> chords 9-10: ten.; chord 11: top note: <i>f<sup>b</sup></i>
p.26 staves 1-2	<i>poco a poco dim. - - - dim. - - -</i> emended to <i>poco a poco di-mi-nu-en-do</i>
p.26 staff 2	chord 3 bottom note: <i>#</i> added; chord 4 top note: <i>#</i> added; chord 6 bottom note: <i>b</i> added; chord 7-8 top note: <i>b</i> added; <b>B:</b> chords 1-6: <i>poco rall. - - -</i>
97	<b>B:</b> note 1: <i>pp</i>
103-108	<b>B:</b> b.103 note 6 to b.108 note 8: <i>accelerando e crescendo - - -</i>
104	<b>B:</b> note 1: <i>V</i> added in pencil; note 7: 1 added in pencil (CN/Emil Telmányi?)

Bar	Comment
105	<b>B:</b> note 4: 3 added in pencil (CN/Emil Telmányi?); note 5: 1 added in pencil (CN/Emil Telmányi?)
106	<b>B:</b> note 8: 3 added in pencil (CN/Emil Telmányi?)
108	<b>B:</b> note 1: 3 added in pencil (CN/Emil Telmányi?); note 7: 1 added in pencil (CN/Emil Telmányi?)
109	<b>B:</b> note 1: <i>ff</i> b.109 instead of b.110 note 1
110	<b>B:</b> note 2: 1 added in pencil (CN/Emil Telmányi?)
111	<b>B:</b> note 1: 1 added in pencil (CN/Emil Telmányi?)
113	<b>B:</b> notes 1-2: slur added in pencil (CN/Emil Telmányi?)
114	tempo marking: brackets omitted; <b>B:</b> note 1: <i>h</i> added in pencil; <b>C:</b> note 3: 4 changed to 3 in pencil; note 4: 2 added in pencil
115	<b>B:</b> note 1: marc.
116	<b>B:</b> chord 1: marc.; chord 2: <i>fz</i>
117	<b>B:</b> note 1: <i>h</i> added in pencil; note 4: 3 added in pencil (CN/Emil Telmányi?)
118	<b>B:</b> chord 1: <i>fz</i>
123	<b>B:</b> note 3: 0 added in pencil (CN/Emil Telmányi?); note 5: 4 added in pencil (CN/Emil Telmányi?)
124	<b>B:</b> note 5: 1 added in pencil (CN/Emil Telmányi?)
125	<b>B:</b> note 7: 1 added in pencil (CN/Emil Telmányi?)
131	<b>B:</b> note 5: 2 added in pencil (CN/Emil Telmányi?)
131-132	<i>f - - - ff</i> emended to <i>f cre-scen-do ff</i>
133-135	<b>B:</b> b.133 4th quaver, b.134 first and 4th quaver, b.135 note 1: marc.
134	<b>B:</b> chord 1: marc. added in pencil (CN/Emil Telmányi?)
135	<b>B:</b> chord 1: marc. added in pencil (CN/Emil Telmányi?), <i>fz</i> ; chord 2: <i>ssfz</i> missing

QUARTET FOR TWO VIOLINS, VIOLA AND CELLO IN G MINOR, OPUS 13

First Movement

Bar	Part	Comment
		<b>A, B:</b> <i>Allegro energico</i> . The year (1888) is printed on the first music page
		<b>C:</b> no metronome marking
		<b>C:</b> note 2: marc. added in pencil
		<b>C:</b> note 2: marc. added as in <b>B</b>
		<b>C:</b> no <i>poco rall.</i>
		<b>C:</b> notes 1-4:
		<b>B:</b> note 1: <i>V</i>
		stacc. added by analogy with b.27
		stacc. added by analogy with b.27
		<b>B:</b> note 3: <i>c'</i> (i.e. not the chord <i>c'</i> ; <i>f'</i> )
		notes 2-3: ten. added by analogy with b.36
		<b>B:</b> <i>espressivo</i> added in pencil
		b.53 fourth crotchet to b.54 chord 1 bottom note: tie (from <i>b</i> to <i>b<sup>b</sup></i> ) omitted
		slur added by analogy with vl.1, va.
		<b>C:</b> note 4: marc.; notes 2-4: no slur
		<b>A:</b> note 1: <i>D</i> above the staff, apparently indicating that <i>sul G</i> is no longer valid
		<b>C:</b> note 1: no marc.
4	vl.1	
14	vl.1,2	
18	vl.1,2 va. vc.	
20	vl.1	
27	vc.	
28-32	vl.1	
28-34	vl.2	
33	va.	
38	vl.2 va.	
43	vl.1	
53-54	vl.2	
56	vl.2 vc.	
56	vc.	
57	vl.1	
57	vl.1,2 va. vc.	

Bar	Part	Comment
58	va.	<b>B:</b> V
71 <sup>1</sup>	vl.1,2 va.	<i>arco</i> added for the recapitulation
72	vl.1,2 va. vc.	<b>C:</b> <i>p</i>
78	va.	<b>C:</b> notes 1-3: erroneously notated as
80-87	va.	notes 3, 6, 9, 12: stacc. added by analogy with bb.78-79
81-87	vl.2	notes 1, 4, 7, 10: stacc. added by analogy with bb.78-80
87	vl.2	note 2: <i>f'</i> emended to <i>f<sup>♯</sup></i> as in <b>B</b>
87	va.	note 1: <i>d'</i> emended to <i>d<sup>♯</sup></i> as in <b>B</b>
88	vl.1,2 va. vc.	<b>C:</b> no <i>Animato</i>
96	vl.1	note 15:  added as in <b>B</b>
97	va.	note 2: marc. added by analogy with b.94
99	vl.1	<b>C:</b> notes 5-6: no slur
99	vl.1	note 3:  added by analogy with va., vc.
101	va.	note 2: marc. added by analogy with bb. 94, 97
108-109	vc.	note 3: <i>fz</i> added by analogy with bb. 104-107
110	vl.1	note 2: marc. added by analogy with bb. 108-109
110	vc.	note 3: marc. added by analogy with bb. 104-107
112	va.	<b>B:</b> chord 1:
113	va.	<b>B:</b> chord 1: V ; chord 2:
114	vl.2	notes 2-3: slur added by analogy with vl.1
124	vc.	<b>B:</b> note 1: no stacc.
135	vl.1	<b>C:</b> note 1: <i>f<sup>♯</sup></i> (but tied to <i>f<sup>♯</sup></i> in the previous bar)
140	vc.	<b>B:</b> lower part note 4: beginning of slur
150-152	vc.	<i>cre-scen-do</i> omitted (because the instrument does not play)
160	vl.2	note 10:  added in accordance with the harmony in vl.1, va., vc.
161	vl.2	note 10:  added as in <b>B</b>
162-163	vc.	end of slur emended from b.163 note 1 to b.162 note 2
168	va.	<b>C:</b> note 6: <i>c'</i>
180	vc.	<b>C:</b> first crotchet: <i>g</i> (not  ) and <i>p</i>
186	va.	note 1: <i>g<sup>♯</sup></i> emended to <i>f<sup>♯</sup></i> as in <b>C, B</b>
187	vc.	<b>C:</b>
		<b>B:</b>
204	va.	<b>B:</b> note 2: <i>p</i>
206	vl.1	<b>C:</b> first crotchet:
206-211	vl.2 vc.	<i>poco a poco cre-scen-do</i> added by analogy with vl.1, va.
208	vl.1	<b>C:</b> first crotchet:
232	vl.1,2 va. vc.	<b>C:</b> <i>ppp</i>


### Second Movement

Bar	Part	Comment
5	vl.1	<b>C:</b> note 2: marc.
6	vl.1	<b>C:</b> note 4: marc.
7	vl.2	chord 1 to chord 2 top notes: tie added because of slur chords 1 to 3; chord 2 to chord 3 top notes: tie added because of slur chords 1 to 3
18	va.	chord 4 to chord 5: ties added as in <b>B</b>
24	vl.2 va. vc.	<b>C:</b> <i>accelerando</i>
30	vl.1,2 va. vc.	<b>C:</b>
32	vl.1,2 va. vc.	<b>C:</b>
32-33	vc.	<b>B:</b> b.32 note 1 to b.33 note 1: slur
35	vl.2	note 1:  added as in <b>C</b>
52	va.	chord 2: <i>fz</i> added as in <b>B</b>









Bar	Part	Comment
52	vc.	<i>f</i> emended to <i>mf</i> by analogy with vl.1,2, va. and as in <b>C, B</b> ; note 1: <i>fz</i>
54	vl.1	note 2: <i>fz</i> added as in <b>C</b> ; notes 2-3:  added as in <b>C</b>
61-62	vc.	<b>B:</b> b.61 note 1 to b.62 note 1: slur
71	vl.1,2 va. vc.	<b>C:</b> note 1: <i>p</i>
71	vl.1	note 1:  added by analogy with vc. and b.75
78	vc.	<b>C:</b> note 1: <i>c<sup>♯</sup></i>
95	vl.2	<i>molto tranquillo</i> added as in <b>B</b> and by analogy with vl.1, va., vc.
96	vl.2	notes 1-2: tie omitted as in <b>C</b> and by analogy with the articulation of the motif in the other parts
99	vc.	notes 1-2: tie added as in <b>C</b>
100	va.	note 7:  emended from note 8 to note 7
105	tutti	added as in <b>C</b>
118	vl.1	<b>C:</b> note 2:
118-119	vl.1,2 va. vc.	<b>C:</b> <i>p</i> placed between b.118 and b.119
123-124	vl.2	<b>B:</b> b.123 note 2 to b.124: no tie


### Third Movement

Bar	Part	Comment
1	vl.2	note 1: stacc. added by analogy with vl.1
3	va.	notes 2-4: stacc. added by analogy with notes 1-3 (vl.2)
4	vl.2	notes 1-3: stacc. added by analogy with b.3
4	va.	notes 2-4: stacc. added by analogy with b.3
5-6	vl.1,2 va.	stacc. added by analogy with bb.1-2
5-6	vc.	stacc. added by analogy with vl.1,2, va.
7-8	vl.2	notes 1-3: stacc. added by analogy with b.3
7-8	va.	notes 2-4: stacc. added by analogy with b.3
9	vl.1,2 va.	stacc. added by analogy with b.1
9	vc.	stacc. added by analogy with vl.1,2, va.
14	vl.2 va.	<b>B:</b> notes 1-2: stacc. and slur
16	vl.2 va.	<b>B:</b> notes 1-2: stacc. and slur
17	vc.	<b>C:</b> note 2: <i>F</i>
30	vl.1	<b>B:</b> <i>p</i> added in pencil (CN)
32	va.	note 1: stacc. added by analogy with b.30
33	vl.2	note 1: stacc. added by analogy with bb.29, 31
34	va.	note 1: stacc. added by analogy with b.30
35	vl.2	note 1: stacc. added by analogy with bb.29, 31
36	va.	note 1: stacc. added by analogy with b.30
42	vl.1	<b>C:</b> note 1: <i>fz</i>
42	vl.1	note 1: marc. added by analogy with b.44
43	va.	<b>C:</b> note 1: <i>fz</i>
44	vl.1	<b>C:</b> note 1: <i>fz</i>
45	va.	note 1: marc. added by analogy with b.44 (vl.1)
47	va.	note 1: marc. added by analogy with b.44 (vl.1)
46	vl.1	note 1: marc. added by analogy with b.44
48	va.	<b>C:</b> no marc.
49-50	vl.1,2 va. vc.	stacc. added by analogy with bb.1-2
49	vl.1,2 va. vc.	<b>C:</b> <i>f</i>
51-52	vl.2	notes 1-3: stacc. added by analogy with bb.3-4
51-52	va.	notes 2-4: stacc. added by analogy with b.3
53-54	vl.1,2 va.	stacc. added by analogy with bb.1-2
53-54	vc.	stacc. added by analogy with vl.1,2, va.
55-56	vl.2	notes 1-3: stacc. added by analogy with bb.3-4
55-56	va.	notes 2-4: stacc. added by analogy with bb.3-4

Bar	Part	Comment
57	vl.1,2 va.	stacc. added by analogy with b.1
57	vc.	stacc. added by analogy with vl.1,2, va.
62	vl.2 va.	notes 3-4: ten. added by analogy with b.14
64	vl.2 va.	notes 3-4: ten. added by analogy with b.16
71-72	vl.1	<b>B:</b> b.71 note 1 to b.72 note 4: slur added in pencil (CN?)
73-74	vl.1	<b>B:</b> b.73 note 1 to b.74 note 1: slur added in pencil (CN?)
75	vl.1	note 4: 0 added by analogy with b.109
76	vl.1	notes 2, 4: 0 added by analogy with b.110
77	va.	<b>p</b> added by analogy with vl.1 (b.70) and vl.2 (b.74)
78	vl.2	 added as in <b>B</b> and by analogy with vl.1, va., vc.
102-103	va.	<b>B:</b> tie
118	va.	note 2: ten. added as in <b>B</b> and by analogy with b.84
122	vl.1	note 4: marc. added as in <b>B</b>
122	vl.2	note 4: marc. added by analogy with vl.1
124-125	vc.	<b>C:</b> no tie
126	vl.1	note 4: marc. added as in <b>B</b>
126	vl.2	note 4: marc. added by analogy with vl.1
135	vl.1,2 va. vc.	<b>C:</b> <i>mf</i>
150	vl.1,2 va. vc.	<b>C:</b> the bar is missing
150/151	vl.1,2 va. vc.	<b>C:</b> the final chord is C major


#### Fourth Movement

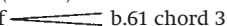
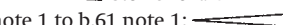
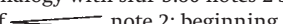
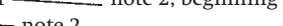

Bar	Part	Comment
		<b>C:</b> 6/2 88
		<b>C:</b> <i>Allegro (inquiet)</i> ; no metronome marking; ( <i>inquiet</i> ) added in a lighter shade of ink
1	vl.1	<b>C:</b> note 1: <i>f</i> ; note 2: <i>mf</i>
2	vl.2 va. vc.	<b>C:</b> note 1: <i>mf</i>
27-28	vc.	<b>C:</b> notated an octave higher 
46-47	va.	<b>C:</b> b.46 note 2 to b.47 note 1: tie
62	va.	first quaver: missing $\gamma$ added
73	vl.1	<b>C:</b> note 1: 
75	vl.1,2	<b>C:</b> note 1: 
81	vl.1	<b>C:</b> note 1: 
83	vl.1,2	<b>C:</b> note 1: 
83-85	vc.	<b>C:</b> b.84 note 2: end of slur
101	vc.	note 3: stacc. added as in <b>B</b>
102	vc.	notes 1, 3: stacc. added as in <b>B</b>
103	vc.	<b>B:</b> note 1: stacc.
105	vl.2	<b>C:</b> first crotchet: 
113-114	vc.	<b>C:</b> b.113 to b.114 note 1: slur
119	va.	<i>dim.</i> added by analogy with vl.1,2, vc.
133	vl.1,2 va. vc.	<b>C:</b> note 1: marc.
134	vl.1,2 va. vc.	<b>C:</b> note 1: marc.
144	vl.1	note 3: $\flat$ added
146	vl.2	note 5: <i>g'</i> emended to <i>a<sup>b</sup>'</i> as in <b>B, C</b>
158	vl.1,2 va. vc.	<b>C:</b> note 1: 
163	vl.1,2, va. vc.	<b>C:</b> note 1: 
172-173	va.	tie (between <i>f<sup>#</sup>'</i> and <i>f'</i> ) omitted
187	va.	<b>B:</b> chord 1: the bottom note is missing
191	vl.2	<b>C:</b> <i>pp Solo</i>
197	vc.	note 3: stacc. added by analogy with bb.191, 193, 195
198	va.	note 3: stacc. added by analogy with bb.192, 194, 196
199	vc.	note 3: stacc. added by analogy with bb.191, 193, 195





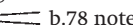


Bar	Part	Comment
200	va.	note 3: stacc. added by analogy with bb.192, 194, 196
201	vc.	note 3: stacc. added by analogy with bb.191, 193, 195
202	va.	note 3: stacc. added by analogy with bb.192, 194, 196
203	vc.	note 3: stacc. added by analogy with bb.191, 193, 195
204	va.	note 3: stacc. added by analogy with bb.192, 194, 196
205	vc.	note 3: stacc. added by analogy with bb.191, 193, 195
220	vl.1	note 2: marc. added by analogy with bb.6, 216, 218
243	vl.1	note 4: $\flat$ added as in <b>B</b>
254-255	vl.1	stacc. added by analogy with bb.250-251
257-258	vl.1	stacc. added by analogy with bb.250-251
258	vl.2	slur added as in <b>C</b> and by analogy with b.264
259	vl.2	note 6: <i>g'</i> emended to <i>b<sup>b</sup>'</i> as in <b>C</b>
263-264	vl.1	stacc. added by analogy with bb.250-251
276	va.	<b>B:</b> chords 1-3: <i>g, g'</i>
290	vl.2	<b>B:</b> notes 3-6: 
306	vc.	<i>b</i> emended to <i>c'</i> as in <b>B, C</b>
322	vl.1	<b>B:</b> $\circ$ and $\vee$
323	vl.1	<b>B:</b> $\square$

#### QUARTET FOR TWO VIOLINS, VIOLA AND CELLO IN F MINOR, OPUS 5

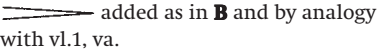
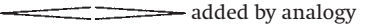
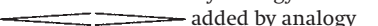
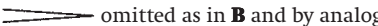
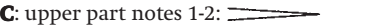

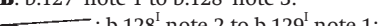
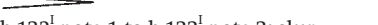
#### First Movement



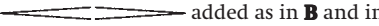
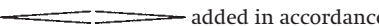
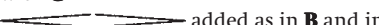
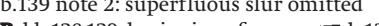
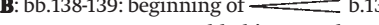






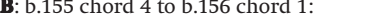

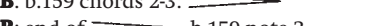
Bar	Part	Comment
1		<b>C:</b> <i>Allegro moderato</i>
1-2	vl.1	b.2 note 1: <i>sul G</i> omitted and added in b.1 by analogy with b.3 note 5 and in accordance with <b>C</b>
5	vl.1	end of <i>sul G</i> emended from note 4 to note 2 as in <b>B</b>
6-7	vl.2	b.6: beginning of slur emended from note 2 to note 1 as in <b>B</b> and by analogy with va.
7-8	vc.	<b>B:</b> b.7 note 4 to b.8 note 4: no slur; b.8 notes 2-4: slur
9	vl.1	<b>B:</b> notes 4, 5: 3, 2 (fingering); notes 3-5: no slur; note 5: $\square$
9	vc.	stacc. added as in <b>B</b> and by analogy with b.7; <b>B:</b> note 2: 4 (fingering)
10	vl.1,2 va. vc.	<b>B:</b> <i>sempre f</i>
10	vl.2	<b>B:</b> note 1: 
10	vc.	<b>B:</b> notes 1, 2, 4: 3, 2, 1 (fingering)
11	vl.2	stacc. added by analogy with vl.1; $\square$ added by analogy with vl.1
11	va.	<b>C:</b> phrase as b.10
11	vc.	<b>B:</b> note 4: 1 (fingering)
12	vl.2	<b>B:</b> note 1: <i>c''</i>
12	vc.	stacc. added by analogy with b.11
13	vc.	note 3: stacc. omitted as in <b>B</b> and by analogy with va.
15-19	vl.2 va.	<i>segue</i> omitted b.15 and marc. added as in <b>B</b>
15	va.	<i>d<sup>b</sup>'</i> emended to <i>d<sup>b</sup>'</i> as in <b>B</b> and by analogy with vl.2
22	vl.1	<b>B:</b> note 2: <i>fz p</i> instead of <i>fp</i> ; <b>B:</b> note 2: $\vee$ ; <b>C:</b> note 2: $\square$
23	vc.	<b>B:</b> $\vee$ , 4 (fingering)
30-37	vl.1,2 va. vc.	<i>cre-scen-do</i> b.30 note 1 to b.33 and b.34 note 1 to b.37 third crotchet emended to one <i>cre-scen-do</i> as in <b>B</b> (vl.1)

Bar	Part	Comment
30-37	vl.2	<b>B:</b> b.30 note 4 to b.32 note 1, b.33 note 1 to b.35 note 1: <i>cre-scen-do</i>
30-37	va.	<b>B:</b> <i>cre-scen-do sempre</i> --
32	vl.1	<b>B:</b> note 2: <i>fz</i>
32-33	vc.	note 4: marc. added as in <b>B</b> and by analogy with bb.30-31
33	va.	notes 1-2: slur added by analogy with bb.23-31
34	va.	note 3: $d^b$ emended to $d^{\sharp}$ as in <b>B</b> and by analogy with vl.1 note 2
34-37	vc.	<b>B:</b> b.36 note 2 to b.37 note 4: <i>cre-scen-do</i>
35	vc.	note 4: marc. added as in <b>B</b> and by analogy with bb.30-31
38	vl.1	<b>C:</b> notes 2-5: stacc.
38	vc.	<b>B:</b> note 1: $\square$ ; notes 2-3: slur
39-40	va.	b.39 note 6 to b.40 note 1: slur added as in <b>B</b> and by analogy with vl.1,2, vc.
40	vl.1	note 1: stacc. omitted by analogy with vl.2, va., vc.
42	vl.1 va.	<b>B:</b> chords 1, 3: ten.
43	va.	<b>B:</b> ninth semiquaver: <i>fz</i>
44	va.	<b>B:</b> chords 1, 3: ten.
45	va.	chord 1: marc. omitted as in <b>B</b> and by analogy with vl.1; <b>B:</b> ninth semiquaver: <i>fz</i>
46, 47	va.	<b>B:</b> note 2: <i>fz</i>
52	vl.1,2 va.	<b>B:</b> note 1: <i>fz</i>
53	vl.1,2 vc.	<b>B:</b> note 1: <i>fz</i>
53	vc.	<b>B:</b> note 1: $\square$ , 2 (fingering)
54	vl.1,2 va.	<b>B:</b> notes 1, 5: <i>fz</i>
54	vl.1	notes 1, 5: marc. added by analogy with bb.52-53
54	vl.2	note 5: marc. added by analogy with bb.52-53 (vl.1,2) and in accordance with <b>C</b>
54	va.	note 1: marc. added as in <b>B</b> by analogy with vl.1,2
54	vc.	<b>B:</b> Solo
55	vl.1,2 va.	<b>B:</b> <i>rall</i> instead of <i>poco rit.</i>
55	vl.2	<b>B:</b> note 1: <i>fz</i>
56	vc.	<i>p</i> added as in <b>B</b> and by analogy with vl.2, va.
58	vl.2	<b>B:</b> notes 2-3: slur
59	vc.	$d^b$ emended to $d^{\sharp}$ as in <b>B</b> and by analogy with va. (note 1)
60-62	vl.2	<b>B:</b> end of  b.61 chord 3
60-61	vc.	<b>B:</b> b.60 note 1 to b.61 note 1: 
61	vl.2	chord 1: stacc. added as in <b>B, C</b> and by analogy with b.60 note 2 and b.62 chords 1-2; chord 3: stacc. omitted as in <b>B</b> and by analogy with b.60 note 3 and b.62 chord 3
61	vl.2	end of slur emended from chord 3 as in <b>B</b> and by analogy with slur b.60 notes 2-3
62	vl.1	<b>B:</b> end of  note 2; beginning of  note 2
62	vl.2	<b>B, C:</b> chord 3: stacc.
62	vc.	<b>B:</b> notes 1-2: 
64-65	vl.2	b.64 note 2 to b.65 note 1: slur added by analogy with bb.63-64
64	va.	end of slur emended from note 2 to note 3 as in <b>B</b> and by analogy with b.65
65	vl.2	$c^{\sharp}$ emended to $c^{\sharp}$ and $e^b$ emended to $e^{\sharp}$ as in <b>B</b>
65-66	vl.2	b.65 note 2 to b.66 note 1: slur added by analogy with bb.63-64
66	vl.2	$d^b$ emended to $d^{\sharp}$ as in <b>B</b> and by analogy with vl.1
67	vl.1,2 vc.	<b>B:</b> note 1: <i>fz</i>
69	vl.1	<b>B:</b> note 1: 2 (fingering)








Bar	Part	Comment
70	vl.1	note 4: $f^{\sharp}$ emended to $f^{\sharp}$ by analogy with vl.2 note 5
76	vl.1	<b>B:</b> notes 1-4: 
76-78	vl.2	<b>B:</b> b.76 notes 1-3, b.77 note 1 to b.78 note 1: 
76-78	va.	<b>B:</b> beginning of  b.76 note 3
76-78	vc.	<b>B:</b> beginning of  b.77 note 1; end of  b.78 note 3
77	vl.2	$e^b$ emended to $e^{\sharp}$ as in <b>B</b> and by analogy with va.
78	vl.2	note 2: marc. added as in <b>B</b> and by analogy with va.
80	vl.1 va. vc.	<b>B, C:</b> <i>fp</i>
82	vl.1 va. vc.	<b>B:</b> <i>fp</i>
82	vl.1	<b>C:</b> <i>fp</i>
82	va.	notes 1, 3, 5: $b^b$ emended to $b^{\sharp}$ as in <b>B</b> and by analogy with b.80
84	vl.2 va. vc.	<i>p</i> added as in <b>B</b> and by analogy with vl.1
84-91	vl.2	<i>cre-scen-do</i> b.84 note 4 to b.86 note 4 and b.87 note 2 to b.91 last quaver emended to one <i>cre-scen-do</i>
84-90	vl.2	<b>B:</b> b.84 note 4 to b.87 note 4, b.88 note 4 to b.90 note 2: <i>cre-scen-do</i>
84-86	va.	<b>B:</b> beginning of <i>cre-scen-do</i> b.85 note 1; end of <i>cre-scen-do</i> b.86 note 12
85	vl.1	stacc. added by analogy with b.84 (va.) and in accordance with <b>C</b>
86	va.	notes 9-12: stacc. added as in <b>B</b> and by analogy with notes 2-8
87	vl.1	notes 5-12: stacc. added by analogy with notes 2-4; <b>B:</b> notes 10, 12: 4, 1 (fingering)
87-88	va.	<b>B:</b> end of slur b.87 note 6
87-91	va.	<b>B:</b> beginning of <i>cre-scen-do</i> b.88 note 5; end of <i>cre-scen-do</i> b.90 note 9
88	va.	notes 5-8: stacc. added as in <b>B</b> and by analogy with notes 2-4, 9-12; <b>B:</b> note 1 stacc.
89	vl.1	stacc. added by analogy with b.84 (va.) and b.87 notes 2-4
89-90	va.	<b>B:</b> end of slur b.89 note 6
90	va.	<b>B:</b> note 1: stacc.
91	vl.2	<b>B:</b> note 1: <i>ff</i>
91-92	vl.2	<b>B:</b> b.91 note 1 to b.92 note 1: slur
91	va.	notes 4-6: end of slur emended from b.92 note 1 as in <b>B</b> and by analogy with vl.2
93	vc.	<b>B:</b> marc.
94	va.	note 1: marc. omitted as in <b>B</b> and by analogy with bb.92-93
104	vl.1	<b>B:</b> notes 4, 10: 1, 2 (fingering)
105	vl.1	<b>B:</b> note 6: 2 (fingering)
105	va.	note 4: $\natural$ added; <b>B:</b> note 7: 3 (fingering)
105	vc.	- emended to $\natural$ $(A^{\sharp})$ ; $\natural$ as in <b>B</b> and in accordance with CN's corresponding change in <b>D</b> ; <b>C:</b> - ; <b>D:</b> - changed to $\natural$ $(A^{\sharp})$ ; $\natural$
105	vc.	<i>pizz.</i> added as in <b>B, C</b>
106	vl.1	<b>B:</b> note 8: 3 (fingering)
107	vl.1,2 va. vc.	<b>B:</b> last crotchet: ten.
107	vc.	last crotchet: $d^b$ emended to $d^{\sharp}$ by analogy with vl.1,2, va.
107	vc.	<b>C:</b> 
108-109	vl.1	 added as in <b>B</b> and by analogy with vl.2, va.
109	vl.1	<b>B:</b> note 5: 1 (fingering)
109	va.	$d^b$ emended to $d^{\sharp}$ as in <b>B</b> and by analogy with b.111 and vl.1 notes 5, 6



Bar	Part	Comment
110	vl.2	lower part: $d^b$ emended to $d^{\sharp}$ as in <b>B</b> and by analogy with b.108
110-111	va.	b.110 note 1 to b.111 note 2: slur omitted by analogy with bb.108-109
111	va.	notes 1-2: slur added by analogy with b.108
111-112	vl.2	b.111 upper part note 1 to b.112 note 1: tie omitted as in <b>B</b> and by analogy with bb.109-110 and in accordance with <b>C</b>
112	vl.2	 added as in <b>B</b> and by analogy with vl.1, va.
112	vc.	<b>B: p</b>
112	vc.	 added by analogy with vl.1,2, va.
113	vl.1	notes 1-3: slur added by analogy with b.112
113	vc.	 added by analogy with vl.1,2, va.
114	vl.1	superfluous <i>arco</i> omitted
114-115	va.	b.114 note 1 to b.115 note 4: slur omitted as in <b>B</b> and in accordance with <b>C</b>
114-115	vc.	b.114 note 2 to b.115 note 3: beginning of slur emended from b.114 note 1 to note 2 as in <b>B</b>
115	va.	notes 1-4: slur added as in <b>B</b> and by analogy with b.114
116	vl.2 va. vc.	<b>p</b> added by analogy with b.318 and in accordance with <b>C</b>
116	vl.2	continuation line at <i>sul G</i> added in accordance with <b>C</b>
116	vc.	<b>B: pp</b>
117	vc.	<b>B:</b> chords 1-2: no ties
119	vc.	chords 1-2: ties added by analogy with bb.116-118 and bb.120-123 and in accordance with <b>C</b>
120	vl.1	<b>p</b> added by analogy with <b>B</b> b.318 (vl.2) and in accordance with <b>C</b>
120-124	vl.1	continuation line at <i>sul G</i> added
120	vl.2	 omitted as in <b>B</b> and by analogy with bb.121, 122 and in accordance with <b>C</b>
120	vc.	chord 2: marc. added as in <b>B</b>
123-124	vl.2	b.123 note 2 to b.124 upper part note 2: beginning of slur emended from b.123 third crotchet to note 2 as a consequence of tie in lower part notes 2-3
124-125	vl.2	lower part note 2: marc. added by analogy with upper part
124-126	va.	<b>C:</b> empty bars
126	va.	right bar line emended from double bar line
126	vl.2	<b>C:</b> upper part notes 1-2: 
127 <sup>1</sup> -128 <sup>1</sup>	vc.	<i>dim.</i> --- emended from <i>dim.</i> in b.127 <sup>1</sup> due to 
127 <sup>1</sup> -129 <sup>1</sup>	vc.	<b>B:</b> b.127 <sup>1</sup> note 1 to b.128 <sup>1</sup> note 3:  ; b.128 <sup>1</sup> note 2 to b.129 <sup>1</sup> note 1: 
132 <sup>1</sup> -133 <sup>1</sup>	vl.2	b.132 <sup>1</sup> note 1 to b.133 <sup>1</sup> note 3: slur emended from open slur; <b>A:</b> b.132 <sup>1</sup> note 1: beginning of slur open after page turn
132 <sup>1</sup>	vl.2	<b>V</b> added as in <b>B</b> and by analogy with vl.1
133 <sup>1</sup> -136 <sup>1</sup>	vl.1,2 va. vc.	<i>cre-scen-do</i> added as in <b>B</b> and in accordance with <b>C</b>
133 <sup>1</sup>	vl.1	stacc. added as in <b>B</b> and by analogy with bb.133 <sup>1</sup> -134 <sup>1</sup>
133 <sup>1</sup> -134 <sup>1</sup>	va.	stacc. added as in <b>B</b> and by analogy with bb.135 <sup>1</sup>
135 <sup>1</sup>	vl.1	note 3: $\flat$ emended to $\sharp$ as in <b>B</b> and by analogy with bb.133 <sup>1</sup> -134 <sup>1</sup>

Bar	Part	Comment
135 <sup>1</sup>	vl.2	stacc. added as in <b>B</b> and by analogy with bb.133 <sup>1</sup> -134 <sup>1</sup>
135 <sup>1</sup>	va.	note 1: $e^b$ emended to $f$ as in <b>B</b> and by analogy with bb.133 <sup>1</sup> -134 <sup>1</sup>
136 <sup>1</sup>	vl.1	stacc. added as in <b>B</b> and by analogy with bb.133 <sup>1</sup> -135 <sup>1</sup> ; <i>Sul G</i> added by analogy with b.3 and in accordance with <b>C</b>
127 <sup>II</sup>	vc.	<b>B:</b> note 1: <i>dim.</i>
128 <sup>II</sup> -129 <sup>II</sup>	vc.	<b>B:</b> b.128 <sup>II</sup> notes 1-2:  ; b.129 <sup>II</sup> notes 1-2: 
134 <sup>II</sup>	vl.1	<b>B:</b> $\square$
135 <sup>II</sup>	vl.2	 added as in <b>B</b> and in accordance with <b>C</b>
136 <sup>II</sup>	vc.	 added in accordance with <b>C</b>
137	vl.2	 added as in <b>B</b> and in accordance with <b>C</b>
138-139	va.	upper part: ties added by analogy with bb.136 <sup>II</sup> -137; upper part b.138 note 1 to b.139 note 2: superfluous slur omitted
138-139	va.	<b>B:</b> bb.138-139: beginning of  b.138
138	vc.	 added in accordance with <b>C</b>
139	vl.2	notes 1-2: superfluous slur omitted
140	vl.2	 added as in <b>B</b> (bb.135 <sup>II</sup> , 137) and in accordance with <b>C</b> ;
141	vl.2 va.	<b>B:</b> note 2: marc.  omitted in vl.2 and added in va. in accordance with <b>C</b> (printing error)
141	va.	<b>B:</b> note 2: marc.
142	vl.2	 added as in <b>B</b> (bb.135 <sup>II</sup> , 137) and in accordance with <b>C</b> ;
143	vl.2 va.	<b>B:</b> note 2: marc.  omitted in vl.2 and added in va. in accordance with <b>C</b> (printing error)
143	va.	<b>B:</b> note 2: marc.
144	vl.2	<b>B:</b> notes 1-3:  ; notes 3-4: 
145	vc.	note 2: $a^b$ emended to $a^{\sharp}$ as in <b>B</b>
145-146	vc.	b.145 note 2 to b.146 note 1: end of slur emended from b.145 note 3 as in <b>B</b> and in accordance with <b>C</b>
146	va.	$a^b$ emended to $a^{\sharp}$ as in <b>B</b> and by analogy with vl.1
150	va.	<b>B:</b> note 1: <i>mp</i>
150-153	vc.	note 2: 0 (fingering) added by analogy with bb.146-149
151	vl.2	chord 2: $a^b$ emended to $a^{\sharp}$ as in <b>B</b> and by analogy with bb.146-150
151	vc.	notes 1-3: stacc. omitted as in <b>B</b> and by analogy with bb.146-150 and in accordance with <b>C</b>
153	vl.1	<b>B:</b> note 3: marc.
155-156	vl.2	<b>B:</b> b.155 chord 4 to b.156 chord 1: 
155	vc.	<b>B:</b> <i>fp</i>
158	vl.2	chord 2 bottom note: $e^b$ emended to $e^{\sharp}$ as in <b>B</b> and in accordance with <b>C</b> ; chord 2 top note: $a^b$ emended to $a^{\sharp}$ as in <b>B</b> and by analogy with bb.146-150 and bb.152-157
158	vc.	$c'$ emended to $c^{\sharp}$ as in <b>B</b> and in accordance with <b>C</b>
159	vl.2	<b>B:</b> b.159 chords 2-3: 
159-160	va.	<b>B:</b> end of  b.159 note 3


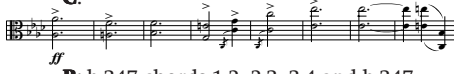
Bar	Part	Comment
160	vl.1	<b>B</b> : notes 2-3: beam broken
160	vl.2	top notes 1-2: tie added
161	vl.1	$a^{\flat''}$ emended to $a^{\sharp''}$ by analogy with b.160
161-162	vl.1	<b>B</b> : b.161 note 3 to b.162 note 1: beam broken
162	vl.1	superfluous <i>pizz</i> omitted
162-163	vl.2	<b>B</b> : b.162 note 3 to b.163 note 1: beam broken
163-164	vl.1	<b>B</b> : b.163 note 3 to b.164 note 1: beam broken
163	vl.2	<b>B</b> : notes 2-3: beam broken
165	va.	$a^{\flat'}$ emended to $a^{\sharp'}$ as in <b>B</b> and by analogy with b.163 (vc.)
166-167	vl.2	<b>B</b> : b.166 note 3 to b.167 note 1: beam broken
168-169	vl.2	<b>B</b> : b.168 note 3 to b.169 note 1: beam broken
169	vl.1	$a^{\flat''}$ emended to $a^{\sharp''}$ as in <b>B</b> and by analogy with b.168
169	vl.2	<b>B</b> : last crotchet: <i>mf</i> instead of b.170 chord 1
169-170	vl.2	b.169 last chord to b.170 chord 1: slur added as in <b>B</b> and in accordance with <b>C, D</b>
169	vc.	$\text{—————}$ added as in <b>B</b> and by analogy with va.
170	vl.1	chord 1 bottom note: $a^{\flat}$ emended to $a^{\sharp}$ as in <b>B</b> ; rest 2 added as in <b>B</b>
170-171	vl.1	<b>B</b> : chord 1: arpeggio
171	vl.1	<i>arco</i> added as in <b>B</b> and in accordance with <b>C</b>
171	va.	$g^{\sharp}$ emended to $g^{\flat}$ as in <b>B</b>
171	vc.	$e^{\flat}$ emended to $e^{\sharp}$ as in <b>B</b>
172	va.	$a^{\flat}$ emended to $a^{\sharp}$ as in <b>B</b>
175	vl.1	$b^{\flat''}$ emended to $b^{\sharp''}$ as in <b>B</b>
176	vl.1	<b>B</b> : note 1: <i>mf</i> ; note 4: 2 (fingering)
177	vl.1	<b>B</b> : note 2: $\text{■}$
178	va.	<b>B</b> : note 1: $e^{\flat'}$
179	vc.	<b>B</b> : note 1: V
180	va.	V added by analogy with vc.
181	vc.	<b>B</b> : note 1: V; notes 2, 6, 9: 4, 1, 1 (fingering)
182	va. vc.	marc. added by analogy with bb.178, 180
183	vl.1,2	marc. added by analogy with bb.179, 181
184	va. vc.	marc. added by analogy with bb.178, 180
184	vc.	<b>B</b> : note 2: $\text{■}$ , 4 (fingering)
185	vl.1,2	marc. added by analogy with bb.179, 181
185	vc.	<b>B</b> : note 1: V; notes 1, 9, 11: 3, 1, 3 (fingering)
187	va.	marc. added as in <b>B</b> and by analogy with b.186
188	vl.2	marc. added as in <b>B</b> and by analogy with vl.1
189	vl.1	$g^{\flat''}$ emended to $g^{\sharp''}$ by analogy with b.188; <b>B</b> : note 4: 2 (fingering)
191-193	va.	<b>B</b> : b.191 chord 1 to b.193 chord 2: $\text{—————}$
192	va.	marc. added as in <b>B</b> by analogy with bb.186, 188-191
193	vl.2	marc. added by analogy with bb.186-192
194	vl.1	<b>B</b> : notes 6, 9: 1, 4 (fingering)
194	vl.2	stacc. added as in <b>B</b> (chord 3) and by analogy with bb.196-204
194	vl.2	<b>B</b> : chord 2: V
194-206	vl.2	<b>C</b> : chord 2: <i>fz</i>
194	va.	<b>B</b> : <i>Solo</i>
195	vl.2	chord 2: marc. added as in <b>B</b> and by analogy with b.194; chord 2: stacc. added by analogy with <b>B</b> (b.197) and by analogy with bb.196-204
195	vl.2	<b>B</b> : chord 2: V
196	vl.1	<b>B</b> : notes 1, 2, 5, 6, 12: 2, 2, 3, 4, 2 (fingering)
196-198	vl.2	marc. added as in <b>B</b> by analogy with b.194

Bar	Part	Comment
197	vl.1	<b>B</b> : notes 1, 2, 4: 3, 4, 2 (fingering)
198	vl.1	<b>B</b> : notes 7, 8: 2, 2 (fingering)
199-204	vl.2	marc. added as in <b>B</b> (bb.194-198) and by analogy with b.194
200	vl.1	<b>B</b> : <i>restez</i> ; notes 1, 5, 6, 7, 8, 9, 10: 3, 4, 4, 4, 4, 3 (fingering)
201	vl.1	<b>B</b> : notes 1, 2, 4, 5, 6, 8, 9, 10, 12: 3, 2, 4, 4, 3, 4, 4, 4, 2 (fingering)
201	vl.2	<b>B</b> : chord 2: V
202	vl.1	<b>B</b> : note 1: 2 (fingering)
203	vl.1	<b>B</b> : note 12: 4 (fingering)
204	vl.1	<b>B</b> : note 1: 2 (fingering)
205-206	vl.2	stacc. added by analogy with bb.196-204; marc. added as in <b>B</b> (bb.194-198) and by analogy with b.194
205-206	vl.2	chords 2-3: slur added by analogy with bb.194-204
206	vl.1	<b>B</b> : notes 1, 6, 9, 10, 12: 2, 2, 2, 3, 4 (fingering)
207	vl.1	<b>B</b> : notes 1, 2, 3, 4, 5, 6: 4, 3, 3, 1, 1, 2 (fingering)
215	vl.2	notes 1-2: superfluous slur omitted
217	vl.2	$b^{\flat'}$ emended to $b^{\sharp'}$ in accordance with <b>C</b>
217	va.	marc. added as in <b>B</b> by analogy with vl.1, va.
217	vc.	<b>B</b> : stacc.
229	va.	notes 2-4: $\text{—————}$ added as in <b>B</b> and by analogy with bb.218-228
230-231	vl.1	<i>cresc.</i> --- emended from <i>cresc.</i> in b.230 due to $\text{—————}$
232	vc.	<b>B</b> : chord 1: V
233	vl.1	<i>sul G</i> added by analogy with b.3 and in accordance with <b>C</b>
233	va.	cæsura between note 4 and note 5 omitted and added between note 3 and note 4 by analogy with vl.1.
233	vc.	<b>B</b> : chord 1: $\text{■}$ ; <b>B</b> : chord 2: <i>f</i>
234	vc.	<b>B</b> : beginning of slur note 1
237	vl.1	stacc. added as in <b>B</b> and by analogy with b.235; <b>B</b> : note 5: $\text{■}$
238-255	vl.2	<b>C</b> :
238	va.	
238	vc.	
238	vl.1	
238	vl.2	
238-250	va.	<b>C</b> :
238	vc.	
238	vl.1	
238	vl.2	
238	va.	<b>B</b> : chord 3: marc.
238	vc.	stacc. added as in <b>B</b> and by analogy with bb.242, 243; notes 2-4: slur added by analogy with bb.242-243
























Bar	Part	Comment
238	vc.	<b>C:</b>
239	vc.	<b>B, C:</b> note 1: stacc.
240	vl.1	<b>B:</b> note 2: 4 (fingering)
240	vc.	notes 2-4: slur added by analogy with bb.242-243; stacc. added as in <b>B</b> by analogy with bb. 242-243
240	vc.	<b>B:</b>
241	vl.1	stacc. added as in <b>B</b> by analogy with b.239; <b>B:</b> note 3: 1 (fingering)
242	vl.1	<b>B:</b> notes 1, 2: 4, 4 (fingering)
244	vl.1	<b>B:</b> notes 1, 2, 3: 4, 3, 1 (fingering)
244-245	vl.1	<b>B:</b> beginning of  note 1
244-245	vl.2	<b>B:</b> end of  b.244 note 12
244-245	vc.	<b>B:</b> beginning of  b.244 note 1
245	vl.1	stacc. added as in <b>B</b> and by analogy with bb.247, 249; <b>B:</b> notes 1, 2, 3: 4, 2, 4 (fingering)
246	vl.1	<b>B:</b> notes 2, 3: 2, 1 (fingering)
246	va.	arpeggio added by analogy with bb.247-249
250	vl.1	note 1: <i>a<sup>'''</sup></i> emended to <i>c<sup>'''</sup></i> as in <b>B</b> and by analogy with b.248
250-259	vl.1	<b>B:</b> b.250 note 1: <i>poco a poco dimin.</i> ; b.258 chord 2: <i>dim.</i>
250-259	vl.2	<b>B:</b> beginning of <i>poco a poco dim.</i> b.249 note 12 instead of b.250 chord 5
260	va.	‡ ‡ added; <b>B:</b> third crotchet: <i>p</i>
261	va.	<b>B:</b> Solo, note 1: <i>ten.</i> ; notes 1-4:
262	vl.1,2	<b>C:</b> note 1: <i>p</i>
262-266	vl.1	<b>B:</b> b.262 note 1 to b.266 rest 2: <i>di-mi-nu-en-do</i>
266-268	va.	<b>B:</b> end of  b.267 note 3
268-269	vl.1,2	bb.268, 269:  added by analogy with bb.262-267
268-269	va.	<b>B:</b> beginning of  b.268 note 3
271	vl.2	added as in <b>B</b> and by analogy with bb.262-267, b.270
277	vl.2	<b>B:</b> b.277 notes 1-2:
282	vl.2	<b>B:</b> note 2: marc.
282-284	vl.2	b.282 note 2 to b.284 note 1: slur added by analogy with bb.278-280, 280-282; <b>B:</b> end of slur b.283 note 3 instead of b.284 note 1
282	vc.	<b>B:</b> <i>p</i>
284	vl.1	<b>B:</b> note 1: <i>pp</i>
284-286	vl.2	b.284 note 2 to b.286 note 1: slur added by analogy with bb.278-280, 280-282
285	va.	marc. added by analogy with bb.283-284
287	vl.1	marc. added as in <b>B</b> by analogy with b.288; <b>B:</b> notes 1-4:
287	vl.2	<b>B:</b> notes 1-4:
287-289	vc.	<b>B:</b> b.287 note 1 to b.289 note 3:
288	vl.2	notes 2-3: slur omitted as in <b>B</b> and by analogy with b.287
288-289	va.	<b>B:</b> b.289 notes 1-3
289	vl.1	notes 1-2, 2-5: slurs omitted as in <b>B</b> ; notes 2-3: slur added as in <b>B</b> and by analogy with b.293; <b>C:</b> notes 1-2: slur; notes 3-5: slur
289	vl.2	chord 1: <i>g</i> , <i>d<sup>3</sup></i> emended from <i>g</i> as in <b>B</b> and in accordance with <b>C</b>
289-290	vl.2	b.289 last quaver to b.290 first quaver: ties added as in <b>B</b> and by analogy with va.
290	vl.2	chord 1: <i>g</i> , <i>d<sup>3</sup></i> emended from <i>e<sup>b</sup></i> as in <b>B</b> and in accordance with <b>C</b>
290-291	vl.2 va. vc.	added by analogy with vl.1
291	vl.1	notes 3-4:  added by analogy with vl.2, va., vc.; <b>B:</b> notes 2-4:
291	vl.2	<b>B:</b> notes 1-4:






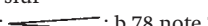
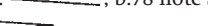







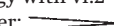
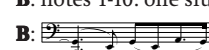
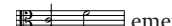
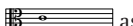
Bar	Part	Comment
292	vl.1	<b>B:</b> notes 1-4:
292	va.	added as in <b>B</b> and by analogy with vl.2
293	vl.1	notes 1-2, 2-5: slurs omitted as in <b>B</b> ; <b>C:</b> notes 1-2: slur; notes 3-5: slur
293	vl.2	notes 3-4: slur added by analogy with va.
293	va. vc.	<i>molto</i> added by analogy with vl.1,2 and in accordance with <b>C</b>
294	va.	notes 4-5: slur added by analogy with notes 2-3
300	va.	<b>C:</b> note 1: <i>c</i>
301	vl.1	notes 1-2:  emended to  by analogy with bb.302-305; stacc. added as in <b>B</b> and by analogy with bb.302-305
305	vl.2	stacc. added as in <b>B</b> and by analogy with bb.302-305 (vl.1); notes 5-6:  emended to  by analogy with vl.1 and in accordance with <b>C</b>
306	vl.1	<b>B:</b> note 10: 2 (fingering)
307	vl.1	<b>B:</b> note 10: 1 (fingering)
309	vl.1,2 va. vc.	<b>B:</b> last crotchet: <i>ten.</i>
309	vl.2 vc.	<b>B:</b> last crotchet: <i>fz</i>
309	va.	<b>B:</b> top note: <i>e<sup>b</sup>'</i>
309	vc.	notes 5-6: superfluous slur omitted
311	vl.1	<b>B:</b> notes 1-8:
313	vl.1	<b>B:</b> notes 1-8:
317	vl.2	<b>B:</b> notes 1-3:
318	vl.2	<b>B:</b> Solo
318	va.	<b>B:</b> <i>p</i> note 1 instead of note 2
318	vc.	marc. added as in <b>B</b> and by analogy with bb.319-320, 322-324
320-321	va.	<b>B:</b> end of slur b.321 note 2
320	vc.	chords 1-2: ties added by analogy with bb.318-319 and in accordance with <b>C</b>
321-322	va.	<b>B:</b> beginning of slur b.321 note 3
321	vc.	marc. added as in <b>B</b> and by analogy with bb.319-320, 322-324
322	vl.1	<i>p</i> added by analogy with b.318 (vl.2)
323	vc.	chords 1-2: ties added by analogy with bb.318-319, 321-322 and in accordance with <b>C</b>
324-325	vl.2	<b>B:</b> end of slur b.325 note 3
325	vl.1	<b>B:</b> note 2: 2 (fingering)
325-326	vl.2	<b>B:</b> beginning of slur b.325 note 4
325	vc.	marc. added as in <b>B</b> and by analogy with bb.319-320, 322-324
326	vc.	<b>B:</b> chord 1: <i>mf</i>
327	va.	<b>B:</b> note 3: marc.
327	vc.	note 2: <i>G</i> emended to <i>G<sup>b</sup></i> as in <b>B</b> and in accordance with <b>C</b>
329	vc.	note 2: <i>G</i> emended to <i>G<sup>b</sup></i> as in <b>B</b> (b.327) and in accordance with <b>C</b> ; note 3: <i>h</i> added as in <b>B</b> (b.327) and in accordance with <b>C</b>
330	vl.1	notes 6-7: tie added as in <b>B</b> and by analogy with vl.2
330-331	vl.1,2	b.330 note 6 to b.331 note 1: superfluous slur omitted
330	va.	<b>B:</b> note 1: <i>pp</i> ; note 2: no <i>p</i>
331	vl.1	notes 6-7: tie added as in <b>B</b> and by analogy with vl.2
331-332	vl.1,2	b.331 note 6 to b.332 note 1: superfluous slur omitted
332	vl.1,2	<b>C:</b> <i>cresc. - -</i> , = <i>Cest cela cresc et dim aux même temps</i> written above system (CN)
332-333	va.	tie emended from open tie; <b>A:</b> b.332 note 2: end of tie open before change of system

Bar	Part	Comment
337	vl.1	<b>B:</b> notes 8, 12: 3, 1 (fingering)
337-339	va. vc.	<b>B:</b> b.337 note 3 to b.39 note 2: <i>cre-scen-do</i> V added by analogy with va.
337	vc.	<b>C:</b>
338-339	vl.2	
340	va.	note 2: c' emended to d' as in <b>B</b> and by analogy with note 4 and in accordance with <b>D</b>
340-347	va.	<b>C:</b> 
347-348	va.	<b>B:</b> b.347 chords 1-2, 2-3, 3-4 and b.347 chord 4 to b.348 chord 1: no ties
347-348	vc.	<b>B:</b> end of slur b.347 note 3 instead of b.348 note 1
348	va.	fourth quaver to last crotchet: tie added as in <b>B</b> and by analogy with b.349; <b>B:</b> fifth semiquaver: marc.
348-349	va.	b.348 fourth quaver to b.349 note 1: superfluous slur omitted
349	va.	<b>B:</b> note 4: marc.
349-350	va.	b.349 note 6 to b.350 note 1: superfluous slur omitted

### Second Movement

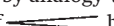





Bar	Part	Comment
+1	vc.	V added by analogy with va.
1	vc.	<i>dim.</i> added by analogy with va.
4	vc.	<b>B:</b> <i>p</i> b.4 instead of b.5
6	va.	notes 2-3: superfluous slur omitted as in <b>B</b> and in accordance with <b>C</b>
6-7	va.	<b>B:</b> end of slur b.6 note 1
7	vl.1	notes 1-3: slur added as in <b>B</b> and by analogy with b.2 (va.)
7-9	va.	<b>B:</b> b.7 note 1 to b.9 note 2: 
8	vl.2	<b>B:</b> notes 1-3: 
8	vc.	<b>B:</b> notes 1-3: slur
10-11	vl.1	<b>B:</b> b.10 note 3 to b.11 note 3:  ; b.10 note 4 to b.11 note 1: no tie
10-11	vl.2	<b>B:</b> beginning of  b.11 note 1
10-11	va.	<b>B:</b> beginning of  b.11
10-11	vc.	<b>B:</b> beginning of  b.11 note 1
11	vl.2	<b>C:</b> notes 2-3: <i>a-a'</i>
15	vl.1	notes 3-6: beginning of slur emended from note 2 as in <b>B</b> and by analogy with va.
15-19	vl.2	b.15 note 1 to b.19 note 1: continuation line after <i>sul D</i> added in accordance with <b>C</b>
15-16	vc.	<b>B:</b> b.15 note 1 to b.16: slur
16-17	va.	<b>B:</b> beginning of slur b.17 note 1
17-18	vl.1,2 va. vc.	 b.17 first crotchet to fourth crotchet and b.18 first crotchet to last quaver emended to one  as in <b>B</b> stacc. added as in <b>B</b> and by analogy with b.15
17	vl.1 va.	note 1: <i>b<sup>b</sup></i> emended to <i>b<sup>b'</sup></i> as in <b>B</b> and by analogy with va.; <b>B:</b> <i>p</i> b.18 note 6
19	vl.1	<i>p</i> added by analogy with va., vc.
19	vl.2	<i>p</i> added as in <b>B</b> and by analogy with va., vc.
20	va.	<b>B:</b> notes 1-3: 
21-22	vl.2	<b>B:</b> end of  b.22 note 2 instead of b.21 note 5
23-24	vl.1	<b>B:</b> b.23 note 4 to b.24 note 2: 
23	vl.2	<b>B:</b> note 2:  ; notes 3-4: 


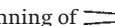
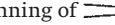
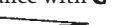


Bar	Part	Comment
24	va.	last crotchet:  added by analogy with vl.2; <b>B:</b> seventh quaver: marc. instead of 
25	va.	<b>C:</b> after b.25 come 79 bars in $\frac{3}{4}$ with c minor signature and tempo marking <i>Agitato</i>
25-26	va.	<b>B:</b> end of slur b.26 note 1
26	vl.2	<i>p</i> added as in <b>B</b> and by analogy with va., vc.
26-27	vl.2	<b>B:</b> b.26 note 2 to b.27 note 1: one slur
31	vl.1	notes 1-2:  emended to  as in <b>B</b> and by analogy with b.32 (va.)
32-33	vl.1	tie added as in <b>B</b> and by analogy with bb.37-38
32	vl.1	<b>B:</b> notes 2-3: slur
32	va.	V added as in <b>B</b> and by analogy with b.30
33	vl.1,2 va. vc.	cæsura before last crotchet omitted as in <b>B</b>
33	vl.2	 added as in <b>B</b> and by analogy with b.32 (va.); V added as in <b>B</b> and by analogy with vl.1
35	va.	notes 2-3: beginning of slur emended from note 1 as in <b>B</b> and by analogy with vc.
36	vc.	marc. added by analogy with va.
37	va.	marc. added as in <b>B</b> and by analogy with vc.
40	vl.1	note 3: stacc. omitted as in <b>B</b> ;  added as in <b>B</b> and by analogy with b.42 (va.)
40	vl.1	<b>B:</b> note 3: beginning of <i>cre-scen-do</i>
40-42	vl.2	<b>B:</b> end of <i>cre-scen-do</i> b.42 note 2 instead of note 3
41	vl.2	<b>B:</b> note 2: marc.
42	vl.1	notes 1-2:  added by analogy with notes 1-2 (vl.2)
43	vc.	<b>B:</b> notes 1-2: 
44	va.	marc. added by analogy with vc.
46	va.	marc. added by analogy with b.44 (vc.)
46	vc.	marc. added as in <b>B</b> (notes 1, 3) and by analogy with b.44; notes 6-7: slur added by analogy with va.
49	vl.1	<b>B:</b> notes 1-3, 4-6, 7-9, 10-12: slurs
49	vl.2	V added as in <b>B</b> and by analogy with va.; <b>B:</b> <i>Solo</i>
52-53	vl.1	b.52 note 11 to b.53 note 1: slur emended from open slur; <b>A:</b> note 11: end of slur open before page turn
52	vl.1	<b>D:</b> notes 8-12: slur
52-53	va.	b.52 note 2 to b.53 note 1: slur emended from open slur by analogy with vl.2; <b>A:</b> b.52 note 2: end of slur open before page turn
53	vl.1	<b>B:</b> note 1: stacc.; <b>D:</b> notes 1-6, 5-17: slurs
55	vl.1	<i>a<sup>b</sup></i> emended to <i>a<sup>b'''</sup></i> as in <b>B</b>
56-57	vl.1,2 va. vc.	<b>B:</b> <i>dim</i> b.56 third crotchet instead of b.57 first crotchet
57	va.	chord 1 top note: <i>e<sup>b</sup></i> emended to <i>e<sup>b'</sup></i> by analogy with b.56 third crotchet ( <i>e<sup>b</sup></i> ) and by analogy with b.57 (vl.1)
58-59	vl.1	<b>B:</b> b.58 note 5 to b.59 note 10: <i>dim.</i> - -
59	vc.	<b>B:</b> note 2: <i>mp</i> ; <i>Solo</i>
61	vl.1	note 5: <i>c<sup>b'''</sup></i> emended to <i>d<sup>b'''</sup></i> as in <b>B</b>
61	vc.	<b>B:</b> note 2: 0 (fingering)
62	vc.	<b>B:</b> note 2: 4 (fingering)
68	vl.1,2	<b>B:</b> <i>p</i>
69	va.	<b>B:</b> note 2: <i>Solo</i>


Bar	Part	Comment
69	vc.	<b>B</b> : beginning of  note 1
72-73	vl.1	<b>B</b> : end of slur b.73 note 4
72-73	vl.2	<b>B</b> : <i>dim.</i> b.73 instead of b.72 note 4
72	va.	stacc. added by analogy with b.70 and in accordance with <b>C</b>
72-73	vc.	<b>B</b> : beginning of slur b.72 note 2
73	va.	<b>B</b> : end of slur note 4
76-77	vl.1	<b>B</b> : b.76 to b.77 note 1: tie; b.77 notes 1-2: slur
76	vl.2	<b>B</b> : notes 1-5: one slur
76-77	vc.	<b>B</b> : b.76 note 4 to b.77 note 3:  ; b.77 notes 3-4: 
77	vl.1	<b>B</b> : notes 1-2: 
77	va.	<b>B</b> : notes 2-3:  ; notes 2-3: slur
77	vc.	<b>B</b> : notes 1-4: one slur
78-79	vl.1	<b>B</b> : b.78 notes 1-2:  ; b.78 note 3 to b.79 note 2: 
78	vc.	 added as in <b>B</b> and by analogy with b.23
79	va.	<b>B</b> : lower part:  ; upper part notes 1-3: slur
80	va.	<b>C</b> : upper part: <i>g</i>
81	va.	<b>B</b> : chord 1: <i>p</i>
85	vl.2	 added as in <b>B</b> and by analogy with bb.80, 82, 84
85	va.	 added as in <b>B</b> and by analogy with bb.81-82, 83-84; <b>B</b> : beginning of slur note 1
87	vl.1	<b>B</b> : note 1: <i>mf</i>
87	vc.	 added as in <b>B</b> and by analogy with vl.2
88	vl.2	<b>C</b> : note 1: <i>mf</i>
88	vc.	 added as in <b>B</b> and by analogy with vl.1,2, va.
89	va.	upper part note 3: <i>b<sup>b</sup></i> emended to <i>b<sup>b</sup></i> as in <b>B</b> and by analogy with b.90
89	vc.	<b>B</b> : <i>V</i>
90	vl.1	 added by analogy with vl.2
91	vl.1,2 va. vc.	<b>B</b> : first quaver to last quaver: 
91	vl.2	<b>B</b> : notes 1-10: one slur
92	vc.	<b>B</b> : 
94	vc.	marc. added by analogy with va.
95	va.	 emended to  as in <b>B</b> and in accordance with <b>C</b> (printing error)
95	va.	<b>B</b> : <i>p dim.</i>
96	vl.1	<b>B</b> : <i>sul A</i> , ° below note
96	vl.2	<b>B</b> : <i>Flag</i> , ° above <i>g''</i>
96	va.	° added as in <b>B</b> ; <b>B</b> : <i>pp</i>






### Third Movement





Bar	Part	Comment
+1	vl.1	<b>B</b> : <i>ppp</i>
1-2	vl.1	stacc. added as in <b>B</b> and by analogy with b.9 notes 2-4
4	vl.1	<b>B</b> : notes 6-7: 0, 2 (fingering)
6	vl.1	notes 1-2, 3-4: slurs added as in <b>B</b> and by analogy with b.5 notes 5-6, 7-8
8	vl.1	<i>p</i> emended from b.9 note 1 as in <b>B</b> and by analogy with b.+1
9-10	vl.1	b.9 note 5 to b.10 note 4: stacc. added as in <b>B</b> (b.1 note 2 to b.2 note 4) and by analogy with b.9 notes 2-4
12	vl.1	<b>B</b> : notes 1, 5, 6: 4, 4, 1 (fingering)
13	vl.2	<i>arco</i> added as in <b>B</b>

Bar	Part	Comment
13-15	va.	slur b.13 note 1 to b.15 note 1 omitted as in <b>B</b> and by analogy with bb.11-12
14	va.	marc. added as in <b>B</b> and by analogy with bb.11-13; <b>B</b> : beginning of  b.14 note 1
15	vl.1	note 6: stacc. omitted by analogy with vl.2 and in accordance with <b>C</b> ; <b>B</b> : note 1: stacc.
15	vl.2	stacc. added as in <b>B</b> and by analogy with vl.1
15	va. vc.	<b>B</b> : note 1: <i>fz</i>
16 <sup>I</sup>	vl.2 va.	<b>B</b> : note 1: stacc.
16 <sup>I</sup>	va.	<b>B</b> : note 2: <i>p</i>
16 <sup>II</sup>	vl.1	<i>p</i> added as in <b>B</b> and by analogy with b.17 (vc.), b.18 (vl.2), b.19 (va.)
16 <sup>II</sup>	vl.2	<b>B</b> : note 1: stacc.
16 <sup>II</sup>	vl.2 va.	stacc. added as in <b>B</b> (va.) and by analogy with b.16 <sup>I</sup>
18	vl.1	stacc. added as in <b>B</b> and by analogy with b.17 note 5
19	va.	stacc. added by analogy with b.19
19-24	vc.	stacc. added by analogy with bb.17-18
20	va.	stacc. added as in <b>B</b> and by analogy with b.19
21	vl.1	stacc. added as in <b>B</b> (note 5) and by analogy with b.19 (va.)
23-24	va.	stacc. added by analogy with b.19
25	vl.1	note 5: stacc. added as in <b>B</b> and by analogy with bb.17, 21-22
25-26	vl.1,2 va.	end of  emended from b.25 last note to b.26 note 1 as in <b>B</b> (vl.1,2)
26	vc.	<b>B</b> : <i>f</i>
26	vc.	<b>B</b> : note 1:  , note 1: 4 (fingering)
27	vl.1	note 4: stacc. added by analogy with bb.17, 21-22
28	vc.	<b>B</b> : <i>f</i> ; <b>B</b> : note 1: 
29	vc.	<b>B</b> : note 1: 1 (fingering)
31	vl.2	<b>B</b> : <i>Solo</i>
32	vl.2	note 4: stacc. added as in <b>B</b> and by analogy with bb.31, 34
35-36	vl.1	b.35 note 2 to b.36 note 1: superfluous slur omitted
35	vl.2	note 1: marc. added by analogy with bb.31, 33, 39, 41
36	vc.	marc. added as in <b>B</b> and by analogy with bb.32, 34; <b>B</b> : note 1: 2 (fingering)
37	vl.1,2	<b>B</b> : notes 3-4: stacc. instead of ten.
37-38	vc.	<b>B</b> : 
38	va.	 added as in <b>B</b> and by analogy with vl.1,2, vc.
39	va.	marc. added as in <b>B</b> and by analogy with b.41; <b>B</b> : <i>Solo</i>
42	va.	note 5: stacc. omitted by analogy with b.40
43	va.	( <i>mf</i> ) emended to <i>mf</i> as in <b>B</b> ; <b>B</b> : <i>Solo</i>
44	va.	<b>B</b> : notes 2-3: stacc. instead of ten.
47	va.	<b>B</b> : <i>fz</i>
51	vl.1	stacc. added as in <b>B</b> and by analogy with bb.40-49
51	va.	( <i>f</i> ) emended to <i>f</i> as in <b>B</b>
51-52	va.	tie emended from open tie; <b>A</b> : note 2: end of tie open before page turn
55	vl.2	chord 2 bottom note: <i>b<sup>b</sup></i> emended to <i>a<sup>b</sup></i> as in <b>B</b> and in accordance with <b>C</b>
56	vl.2	( <i>mf</i> ) emended to <i>mf</i> as in <b>B</b> ; <b>B</b> : <i>Solo</i> , notes 1-3: stacc. instead of ten.
56	vc.	<b>B</b> : <i>pp</i>
57	vl.1	<b>B</b> : note 1: 0 (fingering)



Bar	Part	Comment
58	vl.1	note 5: $d^{\flat}$ emended to $d^{\sharp}$ as in <b>B</b> and by analogy with vl.2, vc.
58-59	vl.1	note 5: stacc. omitted as in <b>B</b> and by analogy with bb.52, 54, 56
58	vl.2	<b>B</b> : notes 2-4: stacc. instead of ten.
60	vl.1	<b>B</b> : note 1: $\square$
60-61	va.	<b>B</b> : end of  b.61 chord 1
61-63	vl.1,2	<b>B</b> : note 1: stacc.
61	va.	<b>B</b> : <i>ff</i> note 2 instead of note 1
61	vc.	<b>B</b> : notes 2-3: $\vee$ $\square$
63	vl.1,2	<i>fp</i> emended to <i>fz</i> by analogy with bb.61-62
63	va.	<b>B</b> : beginning of  note 1
63	vc.	note 5: $B^{\flat}$ emended to $G$ as in <b>B</b> and in accordance with <b>C</b>
63-64	vc.	<b>B</b> : beginning of  b.63 note 1
64-65	vl.1 va.	<i>p</i> omitted b.65 note 1 and added b.64 as in <b>B</b> and by analogy with b.+1 (vl.1)
64	vc.	<b>B</b> : $\gamma$ caesura $\gamma$
66	vl.1	note 5: stacc. omitted as in <b>B</b> and by analogy with va.
67-69	vc.	<b>B</b> : end of slur b.68 note 3
68-69	vl.2	beginning of slur emended from note 3 to note 2 as in <b>B</b> and by analogy with bb.69-70
68-69	va.	b.68 note 7 to b.69 note 2: slur added by analogy with bb.67-68 and in accordance with <b>C</b> ; <b>A</b> : note 1: beginning of slur open after change of system
69	va.	notes 3-4: slur added as in <b>B</b> and by analogy with b.68; <b>B</b> : notes 1-2: slur
69	vc.	note 1: $D^{\flat}$ emended to $D^{\sharp}$ as in <b>B</b> and in accordance with <b>C</b>
71-72	vl.2	<b>B</b> : one 
71	va.	<b>B</b> : <i>f</i>
71-72	va.	<b>B</b> : one 
71-72	va.	slurs upper part b.71 notes 1-4 and b.72 notes 1-2 emended to one slur as in <b>B</b> and by analogy with vc.; lower part: b.71 to b.72: tie added as in <b>B</b>
71-72	vc.	<b>B</b> : one 
72	vl.1	<b>B</b> : note 4: marc.
72-73	vl.1 va.	<i>p</i> omitted b.73 note 1 and added b.72 as in <b>B</b> (b.64) and by analogy with b.+1 (vl.1)
72-73	vl.1	b.72 note 4 to b.73 note 2: slur omitted as in <b>B</b> and by analogy with va.
72	va.	<b>B</b> : notes 1-2: slur
73-74	vl.1 va.	stacc. added by analogy with bb.64-65
73-76	vc.	<b>B</b> : b.73 last note to b.74, bb.74-75, bb.75 to b.76 note 1: slurs
79	vl.1,2	note 4: stacc. added as in <b>B</b> and by analogy with bb.16 <sup>I</sup> , 16 <sup>II</sup> note 5 (vl.2, va.)
79	vl.2	<b>B</b> : notes 1, 4, 5: 2, 1, 2 (fingerings)
85	vl.2	<b>B</b> : Solo
91-92	vl.1,2	stacc. added as in <b>B</b> (vl.1) and by analogy with bb.97, 99, 101 (vl.2, va.)
93	vl.1	<b>B</b> : notes 1-5, 6-10: slurs
94	vl.2 va.	<i>arco</i> added b.94 because of the repeat
95	vc.	<i>fz p</i> emended to <i>fp</i> by analogy with bb.97, 99; <b>B</b> : marc.
96	vc.	stacc. added as in <b>B</b> and by analogy with b.95 (vl.2, va.)
102-103	vl.1	<b>B</b> : <i>pp</i> b.103 instead of b.102
104	vl.1	<b>B</b> : note 2: 2 (fingerings)
104	vl.2	note 4: stacc. omitted by analogy with bb.105-107

Bar	Part	Comment
104	va.	<b>B</b> : note 1: 0 (fingerings)
107	va.	<b>B</b> : note 1: 0 (fingerings)
108	vl.2	( <i>fz</i> ) emended to <i>fz</i> ; <b>B</b> : <i>fzp</i>
110	vl.2	marc. added by analogy with b.108
110	vl.2	( <i>fz</i> ) emended to <i>fz</i> ; <b>B</b> : <i>fzp</i>
111-113	vl.1,2	marc. added as in <b>B</b> and by analogy with bb.115-117 (va., vc.)
111	vl.1,2 va. vc.	<b>B</b> : <i>ff</i>
111	vl.2	<i>f</i> added by analogy with vl.1
112-114	va. vc.	b.112 second crotchet to b.114: $\square$ added by analogy with b.111
114	vl.1,2	<b>B</b> : notes 2-6: marc. instead of ten.
115	vl.2	<b>B</b> : chord 1: $\square$
116-118	vl.1,2	b.116 second quaver to b.118 first quaver: $\square$ added by analogy with b.115 second quaver to b.116 second quaver
124	vl.2	<b>B</b> : marc.
127	vl.2	stacc. added by analogy with vl.1
127-128	vl.2	b.127 note 4 to b.128 note 1: slur omitted by analogy with vl.1
127-128	va.	b.127 note 5 to b.128 note 8: stacc. added by analogy with b.182 notes 1-4
129	vl.1	<b>B</b> : notes 1-5, 6-10: slurs
131	va.	<b>B</b> : note 1: 2 (fingerings)
131	vc.	<b>B</b> : <i>fzp</i>
132	vl.2	<b>C</b> : notes 3-5: stacc.
132	va.	note 2: <i>a</i> emended to <i>a</i> <sup>b</sup> as in <b>B</b> and by analogy with vl.2
133	va.	<b>B</b> note 1: 2 (fingerings)
133-134	va.	<b>C</b> : b.133 note 3 to b.134 note 5: stacc.
134	va.	note 2: <i>a</i> emended to <i>a</i> <sup>b</sup> as in <b>B</b> and by analogy with vl.2
135	va.	<i>fp</i> added as in <b>B</b> and by analogy with bb.131, 133
136	vc.	<i>D</i> emended to <i>D</i> <sup>b</sup> as in <b>B</b> and in accordance with <b>C</b>
136	vc.	<i>fp</i> added as in <b>B</b> and by analogy with bb.131, 134
137	va.	<i>fp dim.</i> added by analogy with vl.2
138-139	vl.1	<i>pp</i> added b.138 and omitted b.139 as in <b>B</b> ; <b>B</b> : note 2: <i>ppp</i>
139-212		with the exception of bb.155-166, which has slightly different slurring in vl.2, bb.139-212 have been emended by analogy with bb.1-74; <b>D</b> : CN stops writing out the recapitulation at b.154
139-140	vl.1	stacc. added by analogy with bb.1-2 and in accordance with <b>C</b> (b.139)
139	vl.2 va. vc.	<i>pp</i> added by analogy with b.138 (vl.1); <b>B</b> : <i>p</i>
142	vc.	note 3: <i>G</i> emended to <i>F</i> as in <b>B</b> and in accordance with <b>C</b>
143	vl.1	<b>B</b> : beginning of  note 5
143	vc.	note 2: $C^{\sharp}$ emended to $D^{\sharp}$ as in <b>B</b> and in accordance with <b>C</b>
146	vl.1	<b>B</b> : note 4: <i>p</i>
147-148	vl.1	stacc. added as in <b>B</b> (b.1 note 2 to b.2 note 4) and by analogy with b.9 notes 2-4 and in accordance with <b>C</b> (b.139)
151-152	va.	marc. added as in <b>B</b> and by analogy with bb.149-150
151-153	vc.	b.151 note 2 to b.153 note 1: slur added as in <b>B</b> and in accordance with <b>C</b>
152-153	va.	slur b.152 note 1 to b.153 note 1 emended to slur b.151 notes 1-3 as in <b>B</b> and by analogy with bb.14-15






Bar	Part	Comment
153	vl.1,2	stacc. added as in <b>B</b> (vl.1) and by analogy with b.15
153	vl.1	marc. added as in <b>B</b> (vl.2) and by analogy with vl.2; <b>B</b> : notes 1, 6: stacc.
154	vl.2 va.	stacc. added as in <b>B</b> (va.) and by analogy with b.16 <sup>1</sup>
154	va.	<b>B</b> : note 1: stacc.
155	vc.	<i>p</i> added as in <b>B</b> and by analogy with vl.1
157	vl.2	note 3: stacc. omitted as in <b>B</b> and by analogy with bb.159, 161
159	vl.1	<b>B</b> : note 1: stacc.
159	va.	note 2: <i>e</i> <sup>b</sup> emended to <i>c</i> as in <b>B</b> and in accordance with <b>C</b>
161	vl.1	 added as in <b>B</b> and by analogy with b.157; note 2: <i>d</i> <sup>b</sup> emended to <i>d</i> <sup>♯</sup> as in <b>B</b> and in accordance with <b>C</b>
163	vl.1	notes 2, 6: <i>c</i> <sup>♯</sup> emended to <i>c</i> <sup>b</sup> as in <b>B</b> and in accordance with <b>C</b>
164	vc.	notes 1-3: slur added as in <b>B</b> and by analogy with b.166
164	vc.	<b>B</b> : <i>fp</i> ; note 1: 
167	vc.	<b>B</b> : note 2: 2 (fingering)
168	vl.2	<i>dim</i> added by analogy with b.167 (va.); <b>B</b> : <i>p</i> ; end of slur note 3
169	vl.2	<b>B</b> : <i>Solo</i>
169	va.	notes 1-2: stacc. omitted as in <b>B</b> and by analogy with bb.170-174
169	va.	<i>p</i> added by analogy with vc. and in accordance with <b>C</b> ; <b>B</b> : <i>mp</i>
171	vl.1	note 2: <i>a</i> <sup>b</sup> emended to <i>a</i> <sup>♯</sup> as in <b>B</b> and in accordance with <b>C</b>
171	vl.2	marc. added by analogy with b.169
172	vc.	marc. added by analogy with b.170
173-174	vl.1	b.174 notes 1-2: slur emended to slur b.173 note 2 to b.174 note 2 by analogy with bb.35-36; <b>A</b> : b.173 note 2: end of slur open before change of system; <b>B</b> : b.173 note 2 to b.174 note 1: slur; b.173 note 2 to b.174 note 2: slur
173	vl.2	marc. added by analogy with b.169
174	vc.	marc. added by analogy with b.170; <b>B</b> : note 1: 2 (fingering)
175	vl.1	<b>B</b> : notes 3-4: stacc. instead of ten.
175	vc.	<b>B</b> : note 1: 4 (fingering)
176	va.	marc. emended to  as in <b>B</b> (printing error)
176-177	vc.	<b>B</b> : 
176	vc.	 added as in <b>B</b> and by analogy with vl.1,2, va.
179	va.	marc. added by analogy with b.177
181	va.	( <i>mf</i> ) emended to <i>mf</i> as in <b>B</b>
182	vl.1	stacc. as in <b>B</b> and by analogy with bb.178, 180
182	va.	<b>B</b> : notes 2-3: stacc. instead of marc.
184	va.	ten. added as in <b>B</b> and by analogy with b.182
185	va.	<b>B</b> : <i>fz</i>
186	va.	<b>B</b> : note 2: <i>d</i> <sup>b</sup>
188	vl.2	stacc. added as in <b>B</b> and by analogy with bb.181-187
188	va.	marc. added by analogy with b.50 and in accordance with <b>C</b>
189	va.	( <i>f</i> ) emended to <i>f</i> as in <b>B</b>
194	vl.2	( <i>mf</i> ) emended to <i>mf</i> as in <b>B</b> ; <b>B</b> : notes 1-3: stacc. instead of ten.





Bar	Part	Comment
194	va.	<i>p</i> added note 1 and omitted chord 1 as in <b>B</b> and by analogy with vl.1, vc.
196	vl.2	ten. added by analogy with b.194
198	vl.1	<b>B</b> : note 1: 
198-199	vc.	b.198 note 1 to b.199 note 1: slur omitted as in <b>B</b> and by analogy with bb.59-60
199	vl.1	note 2: marc. omitted as in <b>B</b> and by analogy with vl.2 and b.61
199	vl.2	note 2: <i>e</i> <sup>b</sup> emended to <i>e</i> <sup>♯</sup> as in <b>B</b> and by analogy with vl.1
199	vc.	<b>B</b> : note 2: stacc.
199	vc.	<b>B</b> : notes 2-3: 
200	vl.1,2	<i>f</i> emended to <i>fz</i> as in <b>B</b> and by analogy with b.199
200	vl.1	note 2: marc. omitted by analogy with b.62
200	vc.	<b>B</b> : note 5: stacc.
201	vl.1	marc. added as in <b>B</b> and by analogy with b.63; <b>B</b> : note 2: <i>fp</i>
201	va. vc.	note 6: marc. added by analogy with b.63; <b>C</b> : note 6: <i>fz</i>
201	vc.	<b>B</b> : note 5: stacc.; note 6: marc.
202		beginning of <i>poco rit.</i> emended from note 2 to note 1 as in <b>B</b> (vl.1,2, va.) and by analogy with b.64
202-203	vl.1 va.	<i>mf</i> added b.202 and omitted b.203 note 1 as in <b>B</b> (va.)
202	vl.1	<b>B</b> : note 3: <i>p</i>
203-204	vl.1 va.	stacc. added as in <b>B</b> (vl.1) and by analogy with bb.65-66
203	vl.2	<b>B</b> : chord 1: <i>p</i>
204	vl.1 va.	marc. added as in <b>B</b> (vl.1) and by analogy with b.66
207	va.	notes 3-4: slur added as in <b>B</b> and by analogy with vl.1
209-210	va.	slurs upper part b.209 notes 1-4 and b.210 notes 1-2 emended to one slur b.209 note 1 to b.210 note 2 as in <b>B</b> (bb.71-72) and in accordance with <b>C</b> ; lower part: bb.209-210: tie added as in <b>B</b> (bb.71-72)
210	vl.1	<b>B</b> : note 4: marc.
211-212	vl.1 va.	stacc. added by analogy with <b>B</b> (bb.203-204, vl.1)
211	vl.1,2	<b>B</b> : first quaver: <i>p</i>
211	vl.2	chord 1 bottom note: <i>b</i> <sup>b</sup> emended to <i>d</i> <sup>b</sup> as in <b>B</b> and in accordance with <b>C</b>
212	vl.2	beginning of slur emended from note 1 to note 2 by analogy with b.71 and in accordance with <b>C</b>
213-218	vl.1	<b>B</b> : notes 2, 4: stacc.
215-218	vl.2	<b>B</b> : notes 2, 4: stacc.
217	va.	<b>B</b> : <i>pp</i>
217-218	va.	<b>B</b> : notes 2, 4: stacc.
219	vc.	<i>p</i> added by analogy with b.213 (vl.1), b.215 (vl.2) and b.217 (va.)
220	vl.1,2 va. vc.	<b>B</b> : <i>poco rit.</i>
220	vl.2	<b>B</b> : notes 1, 3, 4: 1, 4, 2 (fingering)
220	va.	<b>B</b> : note 3: 3 (fingering)
229	vc.	<b>B</b> : note 1: 1 (fingering)
232-235	vl.1 va.	<b>B</b> : one 
233	vc.	<b>B</b> : note 5: 2 (fingering)
234	va.	<b>B</b> : note 5: <i>e</i> <sup>b</sup>
234-235	vc.	<b>B</b> : note 1: 1 (fingering)
237-239	vc.	<b>B</b> : note 2: 
238	vl.2	chord 3 top note: <i>d</i> <sup>b</sup> emended to <i>e</i> as in <b>B</b> and by analogy with bb.239-241
243	vl.2	<i>fz</i> added as in <b>B</b> and by analogy bb.241-242



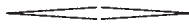
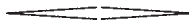

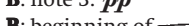


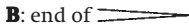
Bar	Part	Comment
244	vl.1	<b>B</b> : notes 4, 5: 1 (fingering)
246	vl.1	note 3: <i>fz</i> added by analogy with vl.2
249	va.	<b>B</b> : notes 1-8: 
250	va.	<b>B</b> : notes 1-8: 
250	vc.	<b>B</b> : note 4: 1 (fingering)
251	va.	notes 2-4: slur added as in <b>B</b> and by analogy with vl.2
252	vl.1	<b>B</b> : <i>a<sup>b</sup></i> , <i>c<sup>u</sup></i> , <i>f<sup>n</sup></i>
252	vc.	<i>c</i> added as in <b>B</b> and in accordance with <b>D</b>

#### Fourth Movement

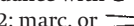


Bar	Part	Comment
1	vl.1,2	stacc. added as in <b>B</b> and by analogy with b.5; <b>B</b> : notes 2-4: slur
2	vl.1,2	<i>V</i> added as in <b>B</b> (vl.1) and by analogy with b.+1; marc. added by analogy with b.+1
3	vl.1,2	stacc. added as in <b>B</b> (vl.1) and by analogy with b.5; <b>B</b> : notes 2-4: slur
5	vl.1,2	<b>B</b> : notes 2-4: slur
6	vl.1,2	stacc. added as in <b>B</b> (note 4) and by analogy with b.5; <b>B</b> : notes 2-4: slur
8	vl.1,2	note 2: marc. added as in <b>B</b> (vl.1) and by analogy with b.+1
8	vl.1,2	<i>V</i> added as in <b>B</b> (vl.1) and by analogy with b.+1
9	vl.1,2	note 4: stacc. added as in <b>B</b> and by analogy with b.5; notes 5-6: stacc. added as in <b>B</b> (b.1) and by analogy with b.5; <b>B</b> : notes 2-4: slur
10	vl.1,2	<i>V</i> added as in <b>B</b> (vl.1) and by analogy with b.+1
10	vl.1,2	marc. added as in <b>B</b> (b.8, vl.1) and by analogy with b.+1
11	vl.1,2	note 4: stacc. added as in <b>B</b> and by analogy with b.5; notes 5-6: stacc. added as in <b>B</b> (b.1) and by analogy with b.5
11	vl.1,2	<b>B</b> : notes 2-4: slur
12	vl.1	<b>B</b> : chord 1: 
14	vl.1	<b>B</b> : chord 2: 
17	va.	<b>B</b> : note 2: marc.
17	vc.	beginning of slur emended from note 2 to note 1 as in <b>B</b> and by analogy with vl.1,2
19	vc.	notes 2-4: slur added as in <b>B</b> and by analogy with b.21
20-21	vc.	b.20 note 3 to b.21 note 1: tie added as in <b>B</b> and and by analogy with b.19 notes 3-4
21-22	vl.1	<b>B</b> : end of slur b.22 note 2
22-23	vl.1	<b>B</b> : beginning of slur b.22 note 3
25	vl.2	<b>B</b> , <b>C</b> : chord 3: <i>a<sup>b</sup></i>
27	vl.1,2 va. vc.	 added as in <b>B</b> (va.) and in accordance with <b>C</b>
27	vl.1	marc. added as in <b>B</b> and by analogy with va., vc.
31	vl.1	<b>B</b> : marc.
33	vc.	lower part:  emended to  as in <b>B</b> and in accordance with <b>C</b>
33-34	vc.	<b>B</b> : lower part: b.33 to b.34 note 1: slur
40-42	vc.	beginning of slur emended from b.41 note 1 to b.40 note 5 as in <b>B</b> ; <b>A</b> : b.40 note 5: end of slur open before change of system
41	vl.1	<b>B</b> : <i>p</i> b.41 instead of b.42
43	vl.1	marc. added by analogy with bb.41, 55
44	va.	<b>B</b> : note 2: <i>g</i>
45-46	vl.1	<b>B</b> : <i>mf</i> b.45 note 4
48	vc.	note 2: <i>d<sup>b</sup></i> emended to <i>d<sup>b</sup></i> as in <b>B</b>
52	vl.2 vc.	<b>B</b> : note 1: <i>f</i>

Bar	Part	Comment
53	vl.1	marc. added as in <b>B</b> and by analogy with bb.41, 55
56	vl.1	<b>B</b> : beginning of  note 2
60-63	vl.1,2 va.	<i>cre-scen-do</i> bb.60-61 and <i>cresc.</i> b.63 emended to one <i>cre-scen-do</i> as in <b>B</b> ; <b>C</b> : <i>cresc.</i> b.60 and b.61 (page turn after b.60)
60-61	vl.1	<b>B</b> : end of slur b.61 note 4
63	vl.1	<b>B</b> : note 3: marc.
66	vl.2	note 6: <i>f<sup>#</sup></i> emended to <i>f<sup>#</sup></i> as in <b>B</b>
67	vl.2	note 7: <i>a<sup>b</sup></i> emended to <i>a<sup>b</sup></i> as in <b>B</b>
73	vl.1	end of slur emended from note 5 to note 4 by analogy with vl.2
74	vl.1	note 3: marc. added by analogy with vl.2
74	vl.2	note 1: <i>d<sup>b</sup></i> emended to <i>d<sup>b</sup></i> as in <b>B</b>
76-77	vc.	beginning of slur b.76 note 1 emended from b.76 note 2 as in <b>B</b> and by analogy with vl.1,2
79 <sup>I</sup>	vc.	<b>B</b> : <i>mf</i>
79 <sup>I</sup> -80 <sup>I</sup>	vc.	<b>B</b> : end of slur note 3
80 <sup>I</sup>	vc.	<b>B</b> : note 4: 1 (fingering)
85 <sup>I</sup>	va.	note 1: <i>a<sup>b</sup></i> emended to <i>a<sup>b</sup></i> as in <b>B</b>
87 <sup>I</sup>	va.	<b>B</b> : <i>p</i>
80 <sup>II</sup> -81 <sup>II</sup>	vl.1	<b>B</b> : b.80 <sup>II</sup> note 1 to b.81 <sup>II</sup> note 2: one slur
81 <sup>II</sup>	vl.2 va. vc.	 added by analogy with vl.1
83 <sup>II</sup>	va.	<b>B</b> : end of slur note 4
85 <sup>II</sup>	vl.1	<b>B</b> : notes 2, 3: 4, 3 (fingering)
86 <sup>II</sup>	vl.1	<b>B</b> : note 3: 1 (fingering)
86 <sup>II</sup> -87 <sup>II</sup>	va.	b.87 <sup>II</sup> note 1: slur emended from open slur; <b>A</b> : end of slur open before change of system
87 <sup>II</sup>	vl.1	<b>B</b> : note 6: 1 (fingering)
87 <sup>II</sup>	va.	<b>B</b> : note 1: 1 (fingering)
87 <sup>II</sup> -88	va.	<b>B</b> : end of slur b.88 note 6
89	vl.1	note 5: <i>b<sup>b</sup></i> emended to <i>a<sup>b</sup></i> as in <b>B</b> and in accordance with <b>C</b>
90	vl.1	<b>B</b> : note 3: 1 (fingering)
90	va.	<b>B</b> : note 5: 1 (fingering)
90	va.	<b>B</b> : end of slur note 6
91-92	va.	<b>B</b> : end of slur b.92 note 6
93-94	va.	<b>B</b> : end of slur b.94 note 6
94	vc.	<b>B</b> : notes 1-2: 2, 1 (fingering)
94	va.	note 3: <i>b<sup>#</sup></i> emended to <i>c<sup>#</sup></i> as in <b>B</b> and in accordance with <b>C</b>
95	vl.1	<b>B</b> : end of slur note 6
95-96	va.	<b>B</b> : end of slur b.96 note 6
96	vl.2	chord 1 bottom note: <i>a<sup>b</sup></i> emended to <i>b<sup>b</sup></i> as in <b>B</b> and in accordance with <b>C</b> ; chord 2 bottom note: <i>b<sup>b</sup></i> emended to <i>b<sup>b</sup></i> as in <b>B</b>
97	vl.2	chord 2 bottom note: <i>b<sup>b</sup></i> emended to <i>b<sup>b</sup></i> as in <b>B</b>
97-98	vl.2	<b>B</b> : <i>f</i> b.98 chord 1 instead of b.97 chord 3
97	vc.	marc. added by analogy with vl.1,2, va.
99	vl.1	<b>B</b> : note 6: 
100	vl.1	<b>B</b> : note 1: 2 (fingering); note 8: 4 (fingering)
101	vl.1	<b>B</b> : note 6: 
101	vl.1	<b>B</b> : note 6: 2 (fingering)
101	vl.2 va. vc.	marc. added by analogy with b.97 (vl.1,2, va.)
101	vc.	chord 2 top note: <i>B<sup>b</sup></i> emended to <i>B<sup>b</sup></i> as in <b>B</b>
102	vl.1	<b>B</b> : note 1: 2 (fingering); note 6: 4 (fingering)
105-107	vl.1	<b>B</b> : one <i>di-mi-nu-en-do</i>
109	vl.1	<b>B</b> : notes 5-6: 0-2 (fingering)
110-111	vl.1	<b>B</b> : b.110 note 6 to b.111 note 1: tie
111-112	vl.1	<b>B</b> : beginning of slur note 2
112	vl.1	<b>B</b> : notes 3, 5: 1, 3 (fingering)

Bar	Part	Comment
114-115	vl.1	<b>B:</b> b.114 note 6 to b.115 note 1: tie
115	vl.1	note 1: $d^{\flat''}$ emended to $d^{\sharp''}$ as in <b>B</b> and in accordance with <b>C</b>
115	vc.	<b>p</b> added as in <b>B</b> and by analogy with bb.109-114
116	vl.1	note 1: $d^{\flat''}$ emended to $d^{\sharp''}$ as in <b>B</b> and in accordance with <b>C</b>
116	vc.	<b>B:</b> note 1: $d^{\flat}$
117	vl.2	<b>p</b> added by analogy with bb.108-116
121	vl.1	<b>B:</b> end of slur note 6
121-122	vl.1	<b>B:</b> beginning of slur b.121 note 7
121	va.	<b>B:</b> note 1: $e^{\flat'}$
122-124	vl.1	<b>B:</b> <i>cresc.</i> - - -
124	vl.1	<b>B:</b> note 9: $g''$
126	va.	note 1: $b^{\flat'}$ emended to $b^{\sharp'}$ as in <b>B</b>
128	vl.1,2 va. vc.	<b>B:</b> <i>con fuoco</i> instead of <i>agitato</i>
128	vl.2 vc.	<b>B:</b> chords 1, 2: $\square$
128	va.	<b>B:</b> notes 1, 2: $\square$ ; note 2: $a^{\sharp}$
129	vl.2	<b>B:</b> chords 1-3: $\square$ $\vee$ $\square$
129	va.	<b>B:</b> notes 1-2: $\square$ $\vee$
129	vc.	<b>B:</b> notes 1-2: $\square$ $\vee$
130	vl.2	<b>B:</b> chord 2: $\square$
130	va. vc.	<b>B:</b> note 2: $\square$
131	vl.2	<b>B:</b> chords 1-3: $\square$ $\vee$ $\square$
131	va. vc.	<b>B:</b> notes 1-2: $\square$ $\vee$
132	vl.2	stacc. added by analogy with b.136 and in accordance with <b>D</b> (b.134)
132	vl.2	<b>B:</b> third quaver: $\vee$
134	vl.2	stacc. added by analogy with b.136 and in accordance with <b>D</b> ; <b>fz</b> added by analogy with b.132
136	vl.2	<b>fz</b> added by analogy with b.132
139	vl.1	chord 1 top note: $f'''$ emended to $d^{\flat''}$ as in <b>B</b> and in accordance with <b>C</b>
141	vl.1	<b>B:</b> chord 2: $a^{\flat'}$ , $a^{\flat''}$
141	vl.2	marc. added as in <b>B</b> and by analogy with b.142
141-142	vc.	marc. added as in <b>B</b> and by analogy with b.140
142	va.	note 3: <b>fz</b> added as in <b>B</b> and by analogy with bb.136-141
143	vl.1,2	<b>B:</b> last crotchet: $\vee$
143-144	va.	b.143 note 3 to b.144 note 1: slur emended from open slur in accordance with <b>C</b> ; <b>A:</b> b.143 note 3: end of slur open before page turn
144	vl.1,2	note 2: marc. added by analogy with bb.1, 9; <b>B:</b> notes 2-4: slur; note 4: stacc.
144-145	vc.	note 2: marc. added as in <b>B</b> and by analogy with bb.148, 150
145	vl.1,2	marc. added as in <b>B</b> (vl.1 b.143) and by analogy with b.143; <b>B:</b> note 3: $\vee$
146	vl.1,2	<b>B:</b> notes 2-4: slur; note 4: stacc.
146	vc.	marc. added as in <b>B</b> (note 4) and by analogy with bb.148, 150
147	vl.1,2	<b>B:</b> note 3: $\vee$
147	vc.	note 2: marc. added as in <b>B</b> and by analogy with bb.148, 150
149	vc.	note 4: marc. added as in <b>B</b> and by analogy with bb.148, 150
151	vl.2	marc. added by analogy with vl.1
155-158	vl.1	marc. added by analogy with bb.151-154
159	vl.1	<b>B:</b> <i>rall</i> instead of <i>poco rit.</i>
159-160	vl.2	b.159 chord 2 to b.160 chord 1: slur emended from open slur as in <b>B</b> ; <b>A:</b> chord 2: end of slur open before change of system




Bar	Part	Comment
159-160	vc.	b.159 note 2 to b.160 note 1: slur emended from open slur in accordance with <b>C</b> ; <b>A:</b> note 2: end of slur open before change of system
160	vc.	beginning of slur emended from note 1 in accordance with <b>C</b>
160	vc.	<b>B:</b> notes 1, 5: 1 (fingering)
162-163	va.	<b>B:</b> end of slur b.163 note b.4
168	vl.2	marc. added by analogy with b.166
168	va.	note 6: superfluous beginning of tie omitted; <b>B:</b> note 6: superfluous end of tie open before change of system
173-174	va.	b.173 note 3 to b.174 note 5: slur added as in <b>B</b> and by analogy with vl.2
173-174	vc.	<b>B:</b> <i>mf</i> b.174 instead of b.173 note 2
174-175	vl.1	b.174 note 3 to b.175 note 4:  omitted by analogy with b.175 note 3 to b.176 note 4 (vl.2, va.) and in accordance with <b>C</b>
175-176	va.	b.175 note 3 to b.176 note 5: slur added as in <b>B</b>
176-177	vl.1	b.176 note 3 to b.177 note 4:  omitted by analogy with bb.177-178, 179-180 and in accordance with <b>C</b>
176-177	va.	<b>B:</b> b.176 note 6 to b.177 note 1 and b.176 note 6 to b.177 note 2: slurs
178	vl.1	<b>B:</b> note 3: <i>calando</i>
179	vl.1	 added as in <b>B</b> and by analogy with vl.2 notes 2-3
179-180	vl.1	b.179 note 3 to b.180 note 5: slur added by analogy with bb.177-178; <b>B:</b> b.179 note 3 to b.180 note 4: slur
180	vc.	<b>B:</b> note 3: <i>pp</i>
182	vl.1	<b>B:</b> beginning of  note 2
182	vc.	note 3: $A^{\flat}$ emended to $F$ as in <b>B</b> and in accordance with <b>C</b>
183	vl.2 vc.	<b>B:</b> <i>calando</i>
183	vc.	<b>B:</b> note 4: <i>f</i>
184-185	vl.2	<b>B:</b> end of slur b.185 note 4
191-192	vl.1	b.191 chord 5 to b.192 chord 1: ties added as in <b>B</b> and by analogy with bb.189-190
191	va.	note 3: $c^{\sharp''}$ emended to $c^{\sharp''}$ as in <b>B</b>
193-194	vc.	b.193 note 4 to b.194 note 1: slur emended from open slur as in <b>B</b> and in accordance with <b>C</b> ; <b>A:</b> b.193 note 4: end of slur open before page turn
195	vl.2	beginning of slur emended from note 1 to note 2 as in <b>B</b> and by analogy with b.197
197	vl.1	<b>B:</b> beginning of  note 1
198-201	vl.2	<b>B:</b> b.198 note 1 to b.201 note 2: one 
198-200	vc.	<b>B:</b> end of  b.200 note 1
200	vc.	<b>B:</b> note 2: <i>p</i>
202	vl.2	tie added as a consequence of slur
202	vc.	<b>B:</b> note 2: <i>pp</i>
207	vc.	<b>B:</b> note 6: $C$
209-213	vl.1	<b>B:</b> beginning of <i>poco a poco cresc.</i> b.210 note 1
210	va.	<b>B:</b> note 5: 1 (fingering)
212	vl.1	<b>B:</b> note 8: 3 (fingering)
213	vl.1	note 1: $d^{\flat''}$ emended to $d^{\sharp''}$ in accordance with <b>C</b>
213	vl.1	<b>B:</b> notes 1-3: 3, 4, 3, 4 (fingering)
213-214	va.	b.213 note 7 to b.214 note 1: slur added as in <b>B</b> and by analogy with vl.2




















Bar	Part	Comment
214	vl.1	<b>B:</b> note 2: V
218	vl.1	<b>B:</b> notes 2, 4: marc.
223-225	vl.2	stacc. added by analogy with b.222
227	vl.2	<b>B:</b> note 5: 3 (fingerings)
229	va.	<b>B:</b> chord 1: $e^{\sharp}, b^{\flat}$
230	vl.2	<b>B:</b> last crotchet: 2 (fingerings)
231	vl.2	note 1: $c''$ emended to $c^{\flat}$ as in <b>B</b> and in accordance with <b>C</b>
233	vl.1	note 2: marc. or  omitted as in <b>B</b> and by analogy with vc.
238	vl.1,2 va. vc.	<b>B:</b> <i>sempre ff</i>
242	va.	<b>B:</b> marc., 
242	vc.	<b>B:</b> note 2: 1 (fingerings)
248	vl.2	marc. added by analogy with b.240
248	va.	note 7: marc. added by analogy with b.240
249	va.	marc. added by analogy with b.241
250	va.	<b>B:</b> note 6: 
251	vl.2	marc. added by analogy with b.243
252	vl.2	note 2: $d^{\flat}$ emended to $c'$ as in <b>B</b> and by analogy with b.244
252	vc.	notes 2-3: slur added as in <b>B</b> and by analogy with bb.250-251
256	vc.	marc. added by analogy with bb.254-255
257	vl.1	b.257 notes 1-3: end of slur emended from b.258 note 1 to b.257 note 3 by analogy with vl.2 and b.253 and in accordance with <b>C</b>
257	va.	note 7: $e^{\flat}$ emended to $e^{\sharp}$ as in <b>B</b>
258-260	vc.	marc. added by analogy with bb.254-255
260	vl.1,2	marc. added as in <b>B</b> (vl.1) and by analogy with bb.258-259
260	vl.2	<b>B:</b> note 2: V
263-266	va.	marc. added by analogy with bb.238-241, 246-247
265	vl.2	marc. added by analogy with b.240
267	vl.2	marc. added by analogy with b.242
268-270	vl.1	marc. added by analogy with b.268 (vl.2)
268	va.	marc. added as in <b>B</b> and by analogy with bb.269-270
269-270	vl.2	marc. added by analogy with b.268
272	vc.	<i>pesante</i> added as in <b>D</b> ; see comment on b.273 va.
273-274	vl.2	<i>sul G</i> added as in <b>B</b> and by analogy with vl.1
273	va.	<i>pesante</i> omitted as in <b>D</b> ; <b>A:</b> <i>pesante</i> in va. probably a copying error; <b>B:</b> <i>pesante Fine.</i> omitted
274		










QUARTET FOR TWO VIOLINS, VIOLA AND CELLO IN E FLAT MAJOR, OPUS 14

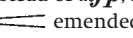
First Movement



Bar	Part	Comment
1	vc.	<b>B:</b> stacc.
7-8	vl.2 va.	<b>C:</b> b.7 note 5 to b.8 note 3: slur
8	vl.1	<b>B:</b> note 1: stacc.; <b>C:</b> note 5: $b^{\sharp}$
8-9	vl.2	<b>C:</b> b.8 note 4 to b.9 note 1: slur
9	vl.1	<b>B:</b> note 2: 
11	vl.2	<b>C:</b> note 2: 
14	vc.	note 4: <i>G</i> emended to <i>F</i> by analogy with vl.1, va.
15	vl.2	<b>B:</b> note 1: V
15	vl.2	<b>C:</b> note 1: V
16	va.	 added by analogy with b.20 (vl.1) and b.238


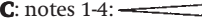
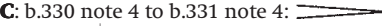
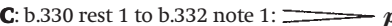
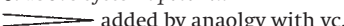
Bar	Part	Comment
17	va.	note 1: marc. emended to  notes 1-2 by analogy with b.21 (vl.1) and bb.234, 243 (vl.1)
17	va.	beginning of  emended from note 1 to note 3 by analogy with b.21 (vl.1) and bb.234, 243 (vl.1)
19	vl.1	<b>B:</b> note 1: V; <b>C:</b> <i>p</i>
20-21	vl.1	<b>C:</b> b.20 note 1 to b.21 note 4: 
20	vl.2	<i>mf</i> note 1 and <i>p</i> note 2 emended to <i>mfp</i> (printer's error); <b>C:</b> note 2: <i>fzp</i>
21	vl.2	beginning of  emended from note 3
22-24	vl.1	<b>C:</b> b.22 note 1 to b.24 note 1: 
24		<i>con fuoco</i> notated as tempo marking; <b>C:</b> <i>accelerando</i>
25	vl.2	<b>C:</b> note 3: <i>fz</i>
25	va.	<b>B:</b> note 1: 
27	vl.1	note 1: marc. added by analogy with b.28 (vl.2)
27	vl.2	<i>fz</i> added by analogy with b.26 and in accordance with <b>C</b>
27	va.	notes 1-7: stacc. added by analogy with b.25
29	vl.1	note 1: marc. added by analogy with b.28 (vl.2)
29	vl.2	notes 1-7: stacc. added by analogy with b.25 (va.); <b>B:</b> note 1: 
30	vc.	<b>B:</b> note 1: 
31	vl.2	<b>B:</b> note 1: 
32-34	vl.1	<b>B:</b> notes 3-4: ten.; notes 3-6: beginning of slur note 5
32-34	va.	<b>C:</b> note 2: <i>fz</i> instead of marc.
34	vl.2	<b>C:</b> note 11: $c'$
36	vl.2	<b>C:</b> notes 1-5: slur; note 6: no stacc.
37	vl.2	notes 1-2: stacc. added as in <b>B</b>
38-39	va.	tie added in accordance with slur bb.36-39
39	vl.1	<b>C:</b> note 1: 2; note 4: $a^{\flat}$
46	vl.2	<b>C:</b> note 1: $a^{\flat}$
49	vc.	note 1: superfluous <i>p</i> omitted
51	va.	<b>C:</b> beginning of slur note 2
53	vl.1	<b>C:</b> note 2: $b^{\flat}$
53	va.	<b>C:</b> notes 1-2: slur
54-55	va.	<b>C:</b> b.54 note 1 to b.55: slur
56	vl.2	<b>C:</b> rest 1: <i>pp</i>
62	vc.	<b>C:</b> note 2: $a^{\flat}$ changed to $a^{\sharp}$ in ink
63	vl.1	<b>C:</b> note 3: $a^{\flat}$
63	vc.	<b>C:</b> note 1: $e^{\flat}$ changed to $e^{\sharp}$ in ink
65	vc.	<b>C:</b> beginning of slur note 2
66	vl.1	<b>C:</b> note 2: $a^{\flat}$
68	vl.2	note 4: marc. added by analogy with vl.1
70	vc.	<b>B:</b> note 3: 
72	vl.1	note 3: stacc. omitted by analogy with bb.74, 75
74	vl.1	<b>C:</b> note 3: $g'''$
75	vl.1	<b>C:</b> note 3: $g'''$
76	vl.1	<b>C:</b> note 3: $b^{\flat}$ , $c$ added
77	vc.	<b>C:</b> note 4: stacc.
78-87	vl.1	marc. added by analogy with b.77
81-88	vl.2	marc. added by analogy with bb.78-80 and in accordance with <b>C</b> (bb.81-82, 84-86, 88)
89	vl.1	notes 4-9: stacc. added by analogy with notes 1-3
90	va.	note 3: marc. added by analogy with vl.2
91-93	vl.1	notes 1-9: stacc. added by analogy with b.89 notes 1-3 and in accordance with <b>C</b> (b.93)
96	vl.1	<b>B:</b> notes 1, 2: V

Bar	Part	Comment
97	vl.1	<b>C:</b> beginning of <i>molto espressivo</i> b.97 note 3
98	vl.1,2 va.	<b>C:</b> <i>poco f</i>
98	vl.1	<b>B:</b> note 1: marc.
98-99	vl.1	<b>C:</b> beginning of  b.99 note 1
99	vl.2 va.	<b>C:</b> <i>mf</i>
99	va.	note 2: stacc. added by analogy with note 1
100	vl.1	<b>C:</b> note 1: <i>p</i>
100	va.	<b>C:</b> chord 1: <i>fzp</i> ; chord 2: <i>fp</i>
100	vc.	<i>p</i> added by analogy with b.96 (vl.1) and in accordance with <b>C</b>
101	vl.1,2	<b>C:</b> <i>fp</i>
104	vl.1	<b>C:</b> note 1: <i>p dim</i>
104	vc.	<i>p</i> added as in <b>B</b> and by analogy with vl.1,2, va.
106	vl.1	<b>C:</b> note 1: <i>pp dim</i>
108	vl.1	<b>C:</b> note 1: <i>ppp</i>
108	vc.	<b>C:</b> note 2: <i>p</i> ; notes 2-3: stacc.
109-110	vl.1	<b>B:</b> note 1: V
109	vc.	<b>C:</b> notes: 1-2: stacc.
110	va.	<b>C:</b> 
110	vc.	note 3: stacc. omitted by analogy with bb.108-109
112	vl.1	<b>B:</b> note 1: V
114	va.	<b>C:</b> note 1: 
115	vl.1	<b>C:</b> note 5: <i>b<sup>bb</sup></i>
115	vl.2	<b>B:</b> note 1: V
116	vc.	<b>C:</b> first crotchet: <i>cresc. et accel.</i>
116	vl.1	<b>B:</b> note 1: 
116	vl.2	<b>B:</b> note 1: V
117	vc.	<b>C:</b> last rest: 
117	va. vc.	<b>C:</b> note 2: stacc.
126	vl.2	<b>C:</b> notes 2-4: slur; note 5: marc. instead of <i>fz</i>
128	vl.1	note 3: stacc. added by analogy with bb.126, 130, 132
128	vl.2	<b>C:</b> note 5: <i>g''</i>
130-131	va.	<b>C:</b> b.131: end of slur note 6
131	vl.1	<b>C:</b> note 7: <i>b<sup>b</sup></i>
133	vl.2	note 5: <i>fz</i> added by analogy with b.131
133-134	va.	<b>C:</b> b.133: beginning of slur note 2
134	vc.	<b>C:</b> note 3: <i>F</i> changed to <i>f</i> in ink
136	vl.1	notes 1-4: slur added as in <b>B</b> and by analogy with b.134; note 4: stacc. added as in <b>B</b> and by analogy with b.134
136	vl.1	<b>B:</b> note 1: 
137	vc.	<b>C:</b> beginning of slur note 1
138	vl.1	<b>C:</b> note 5: <i>c'</i>
139	vl.2	<b>B:</b> note 1: 
139	vl.1	notes 4-6: superfluous slur omitted
141-142	vl.2	<b>C:</b> slur b.141 note 3 to b.142 note 1 changed to slurs b.141 notes 3-6 and b.141 note 7 to b.142 note 1
143	vl.1	<b>C:</b> note 2: marc.
144	vl.1	<b>C:</b> note 1: marc.
145	vl.1	<b>C:</b> note 2: ten.
145	va. vc.	<b>C:</b> chord 1: marc.
146	vl.1	<b>C:</b> note 1: ten.
147	vl.2 va. vc.	<b>C:</b> note 2: marc. instead of <i>fz</i> , no ten.
148	vl.2 va. vc.	<b>C:</b> note 1: marc. instead of <i>fz</i> , no ten.
148-149	vc.	<b>C:</b> note 2: marc. instead of <i>fz</i> , no ten.
151	vl.1	note 3: <i>f'''</i> emended to <i>g'''</i> as in <b>B</b> and <b>C</b> ; <b>C:</b> note 5: <i>g'''</i> ; <b>C:</b> notes 5-6: stacc. instead of marc.
152	vl.1	<b>C:</b> note 4: marc.
153	vl.2	<b>C:</b> note 7: marc.

Bar	Part	Comment
154	va.	<b>C:</b> notes 1, 5, 6: stacc. instead of marc.
154	vc.	<b>C:</b> note 5: marc.
155	vl.2	<b>B:</b> note 1: V
155	va.	<b>B:</b> note 1: stacc.
155	vc.	note 1: marc. added by analogy with b.154
156	vl.1	<b>C:</b> note 6: 
156	vl.2	<b>B:</b> chord 1: 
157	vl.1	<b>C:</b> note 2: <i>fzp</i>
158	vl.1	<b>C:</b> <i>p</i> instead of <i>pp</i>
159	vl.2	notes 1, 3: marc. added by analogy with b.158 and in accordance with <b>C</b>
159	vc.	<b>C:</b> <i>p</i>
160-162	vl.2	<b>C:</b> b.160 note 2 to b.162 note 1: slur
161	vc.	<b>C:</b> note 1: marc.; note 2: stacc.
162-164	vl.2	<b>C:</b> b.162 note 2 to b.164 note 1: slur
163	vl.1	note 2: <i>a'</i> emended to <i>a<sup>b</sup></i> as in <b>B</b> , <b>C</b>
164-165	vl.2	<b>C:</b> b.164 note 2: end of slur open after change of system
165	va.	<b>C:</b> upper part: 
166	vc.	<b>C:</b> notes 1-2: slur
166-167	vc.	<b>C:</b> b.166 note 3 to b.167 note 1: slur
167	vl.1	note 1: marc. added by analogy with bb.166, 168, 169
167-169	vc.	<b>C:</b> b.167 note 2 to b.169 note 2: one slur <i>espressivo</i> added by analogy with b.162 (vc.); <b>B:</b> note 1: V
168	vl.2	<b>C:</b> b.164 note 2: end of slur open after change of system
169-171	vc.	<b>C:</b> upper part: 
169-172	vc.	b.169 note 3 to b.171:  added by analogy with vl.1,2, va.
169-172	vc.	b.169 note 3 to b.172 note 1: slur emended from open slur in accordance with <b>C</b> ; <b>A:</b> b.169 note 3 to b.170: end of slur open before change of system; b.171 to b.172 note 1: slur; <b>C:</b> end of slur b.171 note 1 <i>espressivo</i> omitted, see b.168
171	vl.2	<b>B:</b> note 2: ten. and marc.
172	vl.2	<b>C:</b> above system: 
175-176	vl.1	<b>B:</b> note 1: V
177-178	va.	<b>C:</b> above system: 
181	va.	<b>C:</b> notes 1-2: slur
181-182	va.	<b>C:</b> b.181 note 3 to b.182 note 1: slur
183-184	va.	<b>C:</b> b.183 note 2 to b.184 note 1: slur
184	va.	<b>C:</b> notes 2-3: slur
185	vl.1	<b>C:</b> note 3: <i>d<sup>bb</sup></i>
190	vl.1	<b>C:</b> notes 2-4: slur crossed out
192	vl.1	<b>C:</b> note 4: <i>d'''</i>
192-194	vl.1	<b>C:</b> b.192 note 1 to b.194 note 1:  <i>f</i>
192	vl.2	<b>B:</b> note 1: V
193-194	vc.	<b>C:</b> beginning of slur b.192
196-197	vl.1	<b>C:</b> end of slur b.196 note 3
197	vl.2	<b>B:</b> note 3: V
199	vl.1,2 va. vc.	<b>C:</b> <i>cresc.</i> instead of 
202	vl.2 va. vc.	<b>C:</b> <i>dim.</i> b.203 instead of b.202
205	vl.1	<b>C:</b> note 2: <i>p leggiero</i> instead of <i>brioso</i> ; note 4: no stacc.
205	vl.2	<b>B:</b> note 1: <i>brioso</i>
205	va.	<b>C:</b> note 1: <i>p</i>
205	vc.	note 2: <i>pizz</i> added in accordance with <b>C</b>
206	vl.1	<b>C:</b> note 4: no stacc.
207	vl.1	note 1: stacc. added by analogy with bb.205, 206 note 3
207	vc.	<b>C:</b> note 2: <i>p</i>
209	vl.1	note 1: stacc. added by analogy with b.208
211	vl.1	<b>C:</b> note 4: no stacc.
211	vc.	<b>C:</b> note 4: <i>f</i>
213	vl.1,2 va. vc.	<b>C:</b> second quaver: <i>cresc.</i> added in ink
213-214	vl.1	<b>C:</b> note 3: no stacc.


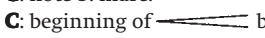
Bar	Part	Comment
214	va. vc.	<b>C:</b> notes 5-6: stacc. instead of marc.
215	vl.1	note 3: marc. added by analogy with notes 4-6
215-216	vl.1	<b>C:</b> b.215 note 4 to b.216 note 6: stacc. instead of marc.
215	vl.2	note 1: marc. added by analogy with notes 2-6
215-216	va. vc.	<b>C:</b> stacc. instead of marc.
217	vl.1	☐ added by analogy with b.1
218	vl.1	<b>C:</b> <i>ect. // som Beg.</i> ('as at the beginning')
218	vl.2	note 5: marc. added by analogy with b.3 and in accordance with <b>B</b> (va.)
219	va.	note 5: marc. added by analogy with b.3 and in accordance with <b>B</b>
222	vl.1	note 3: ten. emended to stacc. by analogy with b.8
224	vl.1	notes 2, 3: stacc. added by analogy with b.8 and in accordance with <b>B</b> (note 2)
225	vl.1	note 2: marc. added by analogy with b.9; <b>B:</b> note 2: ☐
227	vl.1	notes 1, 4: stacc. omitted by analogy with b.11
227	vl.2	note 4: stacc. omitted by analogy with b.11
228	vl.1	notes 1, 6: stacc. omitted by analogy with b.12
228	va.	note 1: marc. added by analogy with b.12 and in accordance with <b>B</b> ; note 4: stacc. omitted by analogy with b.12
229	vc.	note 2: stacc. emended to marc. by analogy with b.13
230	vl.1	notes 5, 6: marc. added by analogy with b.14 and in accordance with <b>B</b> (note 6)
230	vl.1 va.	notes 5-6: slur added by analogy with b.14
230	vl.1	<b>C:</b> note 6: ♯
230	va.	notes 5, 6: marc. added by analogy with b.14 and in accordance with <b>B</b>
230	vc.	note 5: marc. added by analogy with b.14 and in accordance with <b>B</b>
231	vc.	<i>tranqu.</i> (expression marking) omitted and added b.237
231	vl.2	<b>A:</b> <i>con riflessione</i> can mean reflectively or 'with bouncing back'; CN probably means it in the latter sense, i.e. like spiccato; <b>C:</b> <i>tranqu.</i> instead of <i>con riflessione</i>
232	vl.1	<b>B:</b> note 1: V
232	vl.2	<b>C:</b> note 1: marc.
232	vl.2	<b>C:</b> note 2: ♯
232	va.	<i>tranquillo</i> added by analogy with b.231 (vl.2)
233	va.	<b>C:</b> note 1: marc.
234	vl.2	<b>C:</b> note 2: ♯
236	vl.2	<b>C:</b> note 2: ♯
237	vc.	<i>tranquillo</i> added by analogy with b.231 (vl.2)
238	vc.	<b>C:</b> note 2: ♯
239	vl.2	<b>C:</b> note 2: ♯
240	va.	<b>C:</b> note 1: d'
241	vl.1	<b>B:</b> note 1: V; <b>C:</b> note 1: stacc. instead of ten.
241	vc.	<b>B:</b> note 2: ☐
242	vl.2	<b>C:</b> note 2: marc. instead of <i>mfz</i> ; note 3: ♯
243-244	va.	beginning of  emended from b.244 note 1 to b.243 note 1 by analogy with vl.1, vc.
245	vc.	notes 1-4: slur added as in <b>B</b> and by analogy with b.243 (va.)





Bar	Part	Comment
246		<i>con fuoco</i> notated as tempo marking by analogy with b.24
246	vl.2	beginning of <i>poco a poco cresc.</i> emended from b.247 note 1 to b.246 note 2 by analogy with b.24
246	vc.	beginning of <i>poco a poco cresc.</i> emended from b.247 note 1 to b.246 note 2 by analogy with b.24
247	va.	<b>B:</b> note 1: ☐
248	vl.1	notes 8-9: stacc. omitted and slur added by analogy b.247 (va.) and in accordance with <b>B, C, B:</b> note 1: ☐
248	vl.2	<b>C:</b> note 3: marc. instead of <i>mfz</i>
249	va.	<b>B:</b> note 1: ☐
251	vl.1	<b>C:</b> note 3: marc.
251	vl.2	<b>B:</b> note 1: ☐
252	vc.	<b>B:</b> note 1: ☐
253	vl.1	<b>C:</b> note 3: illegible
253	vl.2	<b>B:</b> note 1: ☐
253	va.	<b>C:</b> notes 4-6: f <sup>x</sup> . a <sup>♯</sup> . d <sup>♯</sup> ; note 4: 0
253	vc.	<b>B:</b> note 6: °
254-256	vl.1	<b>B:</b> notes 3-4: ten.; notes 3-6: beginning of slur note 5
254	vl.2	<b>C:</b> notes: 11-12: d <sup>♯</sup> c <sup>♯</sup>
258-259	vc.	<b>C:</b> b.258 to b.259 note 3: slur crossed out
259-261	vc.	<b>C:</b> b.259 note 2 to b.261: slur
260	vl.1	<b>C:</b> notes 1-2, 3-4: slurs
261	vl.1	end of slur emended from b.262 note 1 by analogy with bb.39-40 and in accordance with <b>C</b>
261	vl.1	<b>C:</b> notes 1-2, 3-4: slurs
262	vl.1,2	<b>C:</b> note 2: stacc.
262	vl.1	<b>B:</b> <i>pp</i>
262	va.	<b>C:</b> treble clef added after alto clef
263	vl.1,2	<b>C:</b> note 3: stacc. instead of ten.
264	vl.1,2	<b>C:</b> notes 3, 4: stacc.
265	vl.1,2	<b>C:</b> note 1: marc. instead of 
266	vl.2	<b>C:</b> note 1: stacc. instead of ten.
267	vl.1	<b>C:</b> note 3: stacc. instead of ten.
268	vl.1,2	<b>C:</b> note 3: stacc. instead of ten.
269	vl.1,2 va.	note 2: stacc. added by analogy with b.265 (vl.1,2)
269	vl.2	<b>C:</b> note 2: b <sup>b</sup> changed to e <sup>b</sup>
269	va.	<b>C:</b> note 2: b <sup>b</sup>
270	vl.1,2	<b>C:</b> note 1: stacc. instead of ten.
271	vl.1,2	<b>C:</b> note 3: stacc. instead of ten.
272	vl.1,2	<b>C:</b> notes 3, 4: stacc.
272	vl.1	<b>B:</b> note 4: stacc.
273	vl.1	<b>C:</b> note 1: marc.
273	vl.2	<b>C:</b> note 1: marc. crossed out and ten. added
277	vl.1,2	<b>B:</b> notes 1, 2:  instead of marc.
277	vl.2	<b>C:</b> note 2: e <sup>b</sup> changed to f
278-279	va.	<b>C:</b> b.279: end of slur note 3
286	vl.1,2	<b>C:</b> note 1: <i>p</i> added in ink, notated between staves
286	va. vc.	<b>C:</b> <i>pp</i> added in ink
290	vl.1,2 va. vc.	<b>C:</b> second crotchet: <i>cresc.</i> added in ink
291-292	vl.2	b.291 note 2 to b.292 note 2: slur added by analogy with vl.1
293	vl.2	<b>C:</b> note 2: a <sup>b</sup> changed to a <sup>b</sup> in ink
293-294	va. vc.	<b>C:</b> b.293 note 5 to b.294 note 1: slur added in ink
295	vl.2	<b>C:</b> note 1: d <sup>b</sup> changed to d <sup>b</sup> in ink
297-298	vl.1	<b>B:</b> b.297 note 9 to b.298 note 1: slur
298	va.	<b>C:</b> note 6: 0

Bar	Part	Comment
300	va.	<b>B:</b> notes 1, 3: 0
300	vc.	<b>C:</b> note 4: stacc.
306	vl.1	<b>C:</b> note 5: $d'''$
308	va.	<b>C:</b> note 4: $d'$
310-311	vc.	b.310 note 4 to b.311 note 1: one slur emended to slurs b.310 notes 4-5 and b.310 note 6 to b.311 note 1 by analogy with bb.90-91 and in accordance with <b>C</b>
311	vl.1	note 9: $b^b$ emended to $c'''$ by analogy with phrase b.91 and in accordance with <b>C</b>
312-315	vl.1	<b>C:</b> notated one octave lower
313-314	vc.	<b>C:</b> slur b.313 note 3 to b.314 note 2 changed to slurs b.313 notes 3-4 and b.314 notes 1-2
316	vl.2	<b>C:</b> note 1: <i>fp</i>
316	vc.	<i>tranquillo</i> (expression marking) omitted; see b.320
318	vl.1	<b>B:</b> note 1: marc.
320	vl.2	<i>fz p</i> emended to <i>fp</i> by analogy with vl.1 and in accordance with <b>C</b>
320	vc.	<i>tranquillo</i> added by analogy with b.16 (vl.1)
324	vl.1,2 va.	<b>C:</b> <i>fp</i>
325	vl.2	note 1: stacc. added by analogy with va.
325-328	vl.2 va.	<b>C:</b> note 1: $\downarrow$
327-328	vl.1,2 va.	<b>C:</b> b.327 note 1 to b.328 last quaver: 
329	vl.1	<b>C:</b> notes 1-4: 
330-331	vl.1	<b>C:</b> b.330 note 4 to b.331 note 4: 
330	va.	<b>C:</b> note 1: $\downarrow$
330-332	va.	<b>C:</b> b.330 rest 1 to b.332 note 1:  <b>p</b>
331	va.	<b>C:</b> above system: <i>poco rit.</i>
331	va.	 added by analogy with vc.
332	vl.1,2 va. vc.	<b>C:</b> note 2: <i>fp</i>
332	vl.2	<i>pp</i> added by analogy with vl.1, va., vc.; <b>C:</b> note 1: <i>dim.</i>
333	vl.1	<b>C:</b> note 4: <i>cresc.</i>
333	va.	note 3: marc. added by analogy with vc. and in accordance with <b>B</b>
336	va.	note 3: marc. added by analogy with vc. and in accordance with <b>B</b>
337	vl.1	<b>C:</b> note 2: $d'''$
340	vl.1	<b>C:</b> <i>f</i>
340-341	vc.	<b>C:</b> chord 4: marc.; chords 4, 5: stacc.; chords 4-5: slur
341-344	vl.2 va.	stacc. added by analogy with b.340
346	vl.2 va.	notes 1-6: stacc. added by analogy with b.340
347	vl.2 va.	stacc. added by analogy with b.340
348	vl.1	<b>C:</b> note 1: <i>fz</i>
352	va.	<b>C:</b> before note 9: treble clef
354	vl.2	notes 1-4: stacc. omitted by analogy with va.
360	vl.1	<b>C:</b> last note: $d'''$
361	vl.1,2	<b>C:</b> note 1: marc. instead of <i>fz</i>
361	va.	<b>C:</b> <i>accelerando al Fine</i>
362	vl.1,2 va. vc.	notes 3-4: stacc. added by analogy with bb.361, 363 (vl.1) and in accordance with <b>B</b> (vl.1)
363	vl.2 va. vc.	notes 3-4: stacc. added by analogy with vl.1 and in accordance with <b>C</b> (va.)



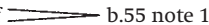

## Second Movement





Bar	Part	Comment
1-8	vl.2	<b>B:</b> <i>sul G</i>
3	vc.	note 5: $d^\sharp$ emended to $d^\natural$ as in <b>B</b> and in accordance with <b>C</b>

Bar	Part	Comment
5	va.	<b>B:</b> note 2: marc. instead of ten.
6	va.	<b>B:</b> note 2: ten. instead of marc.
17	vl.2	<b>p</b> added by analogy with vl.1, va., vc.
21	vl.1	<i>espressivo</i> added by analogy with b.17 (vl.2) and b.101 (vl.2)
28	vl.2 va.	<b>C:</b> note 4: $\dot{\gamma}$
28	va.	<b>C:</b> notes 5-7: phrase omitted
28	vc.	<b>B:</b> notes 3-4, 5-6: slurs
30	vl.2	ten. added by analogy with vc.
31	va.	fourth crotchet: ten. added by analogy with vl.1,2, vc.
31-32	va.	<b>C:</b> 
31-32	vc.	<b>C:</b> b.31 note 2 to b.32 note 1: slur
32	vc.	<b>C:</b> notes 2-4: slur
33	vl.2	<b>C:</b> chord 2: marc.
33	vc.	<b>C:</b> chords 1-2: marc., chord 1 lower part: $^\circ$
34	vc.	chord 1: marc. added by analogy with b.35 and in accordance with <b>C</b>
35	vl.2	marc. added by analogy with vc.
36	va.	chords 1-3 lower part: tie added in accordance with slur note 2 to chord 2; <b>C:</b> chords 1-2 lower part: $\downarrow$
41	vl.1,2 va. vc.	<b>C:</b> <b>p</b>
44	vl.2	<b>B:</b> notes 5, 6: stacc.
44-45	vc.	<b>C:</b> b.45 note 1: beginning of tie open after change of system
48	vl.2	notes 1-2 lower part: tie added in accordance with slur b.47 note 4 to b.48 chord 2
51-52	va.	<b>C:</b> notes 1, 3, 5, 7: $\downarrow$
62	vl.1 va.	<b>C:</b> <i>cresc.</i>
65	vl.1,2 va.	<b>C:</b> <b>p</b>
67	va.	<b>B:</b> note 1: V
69	vl.1	<b>C:</b> <i>cresc</i> note 1 instead of note 5
71	va.	upper part notes 3-6: stacc. omitted by analogy with b.72
72	vl.1,2	<b>C:</b> note 9: marc.
73	vl.1	<b>C:</b> notes 1-4: ten; notes 5-6: stacc.; notes 7-10: V $\square$ V $\square$
74	vl.1	<b>C:</b> note 1: V; notes 3-4: $\square$ V
82	vc.	<b>C:</b> lower part notes 1-16: $\downarrow \downarrow \downarrow \downarrow$
83	vl.2	chord 4: $^\circ$ emended to 0
83	vl.2	<b>C:</b> chord 4: $^\circ$ , 4
84	vl.2	fingerings added by analogy with b.83
85	vc.	<b>C:</b> note 13: $\downarrow$
86	vc.	<b>C:</b> note 5: $\downarrow$
89	vc.	<b>C:</b> <i>mf</i>
93	vc.	stacc. added by analogy with b.91
95	vl.2	<b>C:</b> b.95 note 12 to b.96 note 1: tie
96-97	va.	b.96 upper part note 1 to b.97 note 1: slur emended from open slur as in <b>B</b> ; <b>A:</b> end of slur open before change of system
96-97	va.	bb.96-97 lower part: slur added by analogy with upper part
99-100	va.	<b>C:</b> note 3: marc.
101-103	vl.2	<b>C:</b> beginning of  b.101 note 1
102	va.	note 2: stacc. omitted by analogy with notes 4, 6
103	va.	<b>B:</b> note 2: $d^{\flat}$
104	vl.2	<b>C:</b> note 3: marc.
105	vl.1	<b>B:</b> note 1: V
106	vl.2	<b>B:</b> note 1: $\square$
108	va.	lower part notes 1-4: slur added by analogy with $\downarrow$ in upper part
110	vl.1	<b>B:</b> notes 2, 5: $\square$ ; note 3: V
111	vl.1	<b>C:</b> <b>f</b>




Bar	Part	Comment
113	va.	<b>C:</b> note 1: <i>g</i>
115	va.	<b>C:</b> note 1: <i>pp</i>
117	va.	note 1: stacc. added by analogy with bb.115-116
121	vl.1,2 va. vc.	<b>C:</b> 
122	vc.	<b>C:</b> 
123-125	vl.1,2 va.	<b>C:</b> b.123 note 1 to b.125: <i>f</i>  <i>ppp</i>
123	vc.	<b>C:</b> note 1: <i>f</i>
124	vl.1	<b>B:</b> note 1 to chord 1: slur and ten.
124-125	vc.	<b>B:</b> chord: <i>E<sup>b</sup>, B<sup>b</sup></i>
125		<b>C:</b> above system: <i>dim.</i>
125	vc.	<b>C:</b> <i>pp</i>
125		<b>C:</b> last bar line: 



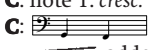







### Third Movement

Bar	Part	Comment
1		<b>C:</b> <i>Sensibile e pensoso</i>
2-5	vl.2 va. vc.	stacc. added by analogy with b.1
6	vl.1	<b>C:</b> note 1: beginning of slur open after change of system
14	vc.	note 1: <i>b</i> corrected to <i>b<sup>b</sup></i> by analogy with vl.2, va. and in accordance with b.232
27	vl.1	<b>B:</b> note 2: <i>0</i> instead of <i>°</i>
29	vl.2	<i>p</i> added by analogy with vl.1, va. and in accordance with b.247
29	vc.	<b>C:</b> <i>pp</i>
31	vc.	stacc. added by analogy with b.29
32	vc.	note 2: stacc. added by analogy with b.30
33-36	vc.	bb.33-34, 35-36: stacc. added by analogy with bb.29-30
34	vl.2	note 2: stacc. added by analogy with vc.;
		<b>C:</b> note 5: stacc. added in ink
36	vl.1	<i>tenuto</i> added by analogy with b.8
37	vl.2	<i>p</i> added by analogy with vl.1 and in accordance with b.247
41	vc.	note 3: stacc. omitted by analogy with bb.42-46 and in accordance with bb.259-261
42	vl.1	<b>C:</b> note 1: marc. instead of ten.
42-43	vc.	note 2: stacc. added by analogy with b.41
44	vl.1	<b>C:</b> note 1: marc. instead of ten.
44	vl.2	notes 1-2: stacc. added by analogy with b.42
45	vl.2	b.45 notes 2-6: stacc. added by analogy with b.43
46-47	vl.1	 added by analogy with bb.42-43, 44-45
46	vl.2	notes 1-2: stacc. added by analogy with b.42
47-48	vl.2	 added by analogy with bb.41-42, 43-44, 45-46
48	vl.1	ten. added by analogy with bb.42, 44, 46
49-50		<b>C:</b> above system: <i>cresc. molto</i>
49-51	vc.	<b>C:</b> b.49 last crotchet to b.51 note 1: slur
50	va.	notes 3, 4: <i>0, 0</i> added by analogy with b.272 and in accordance with <b>C</b>
51	va.	<i>arco</i> added as in <b>B, C</b> and by analogy with b.273
51	va.	notes 1-3: ten. added by analogy with b.273; <b>B:</b> notes 1-3: slur
51-52	vc.	<b>C:</b> b.51 note 2 to b.52 note 1: slur
52	vl.1	<b>C:</b> between note 4 and note 5: <i>V</i>
52	vl.2	<b>C:</b> no lower part
52	vc.	<b>C:</b> note 2: marc.
55	vl.1	<b>C:</b> beginning of  b.55 note 1, <i>molto dim.</i> in 



Bar	Part	Comment
55	vl.2	note 3: marc. added by analogy with bb.53-54
56-57	vl.1	<b>C:</b> 
56-57	vl.1	<b>C:</b> notes 2-3 crossed out
57	vl.1,2 va. vc.	<b>C:</b> note 1: <i>p</i>
57	vl.1	<b>C:</b> note 1: 
64-65	vl.1	<b>C:</b> b.64 note 4 to b.65 note 4: slur
66	vl.1	<b>C:</b> note 4: marc.
66	vl.2	<b>B:</b> note 2: <i>0</i>
67-68	vl.1	<b>C:</b> b.67 note 5 to b.68 note 3: slur
67-69	vl.2	<b>C:</b> b.67 note 1 to b.69 note 1: slur changed in ink from open slur after change of system
68-70	vl.1	<b>C:</b> b.68 note 4 to b.70 note 1: slur
69	vl.2	<i>pp</i> added by analogy with va., vc. and in accordance with <b>C</b>
70	vc.	<b>C:</b> note 2: <i>morendo</i>
73		<b>C:</b> <i>Prestissimo</i>
73	vl.2 va. vc.	<b>C:</b> first quaver: 
74-75		<b>C:</b> above bar line between b.74 and b.75: * referring to the top of the page: * <i>naar dette Thema vender tilbage da i d moll.</i> 'when this theme returns, it must be in <i>D</i> minor'
74	vl.1	note 1: marc. omitted by analogy with bb.90, 179, b.176 (va.), b.178 (vc.)
75	vl.1	note 1: marc. added by analogy with b.74 notes 2-6; <b>C:</b> note 1: only one stem
76	vc.	note 1: marc. added by analogy with vl.1,2, va.
77-84	vl.1	marc. added by analogy with bb.74-76
77-82	vl.2	marc. added by analogy with bb.75-76
77-84	va.	marc. added by analogy with bb.75-76
77-78	vc.	b.77 note 2 to b.78 note 3: marc. added by analogy with bb.75-77 note 1
79-84	vc.	marc. added by analogy with vl.1
83-84	vl.2	marc. added by analogy with bb.75-76 and in accordance with additions of marc. in vl.1
85	va.	chord 1: ten. added by analogy with vl.1,2, vc.
89	vl.2 va. vc.	<b>C:</b> note 1: 
91-100	vl.1	marc. added by analogy with bb.74-76, b.90
91-98	vl.2	marc. added by analogy with bb.75-76 and in accordance with additions of marc. bb.77-82
91-100	va.	marc. added by analogy with bb.75-76 and in accordance with additions of marc. bb.77-84
91-100	vc.	marc. added by analogy with bb.75-77 note 1 and in accordance with additions bb.77-84
99	vl.2	note 1: <i>a''</i> corrected to <i>a<sup>b</sup></i> by analogy with vl.1
99-100	vl.2	marc. added by analogy with bb.75-76 (vl.1) and in accordance with additions of marc. bb.83-84
106	vl.1	note 1: marc. omitted by analogy with bb.90, 179, b.176 (va.), b.178 (vc.)
108	va.	note 1: marc. omitted by analogy with bb.90, 179 (vl.1)
108-112	vc.	stacc. and slurs added by analogy with bb.101-107
109	vl.1	marc. omitted by analogy with b.105 and b.197 (va.)
109	vl.2	stacc. and slurs added by analogy with bb.107-108







Bar	Part	Comment
109	va.	<b>B:</b> notes 1-4: stacc.
113-120	va.	stacc. and slurs added by analogy with bb.110-112
b.115-120	vl.1	stacc. and slurs added by analogy with bb.113-114 and in accordance with <i>segue</i> in <b>B</b> (b.115)
115	va.	<b>C:</b> note 3: 0
121	vl.2 va.	<b>C:</b> note 2: <i>p</i> changed to <i>pp</i> in ink
122	vl.1	<b>C:</b> note 1: <i>pp</i> added in ink
124	vl.1	<b>C:</b> note 1: marc.
125	vl.1 va.	<b>C:</b> note 1: <i>mf</i> added in ink
125	vl.2	note 1: stacc. added by analogy with bb.122-123
127-128	vl.1	<b>C:</b> b.127 note 1 to b.128 note 3:  added in ink
131	vl.2	note 1: stacc. added by analogy with bb.126-130
132	vl.1	<b>C:</b> stacc.
138	vl.2	note 1: stacc. added by analogy with bb.132-137
141-144	vl.2	note 1: stacc. added by analogy with bb.139-140
145		<b>C:</b> below system: <i>poco tranqu.</i>
159		<b>C:</b> above and below bar line between b.159 and b.169: * with reference to loose sheet (fol. E2 <sup>r</sup> )
159	vl.1	<b>C:</b> note 1: <i>mf</i> added in ink
159-160	vl.1	<b>C:</b>  added in ink
161-162	vl.1	<b>C:</b>  added in ink
161-163	vl.1	slur b.161 note 1 to b.162 note 1 and slur b.163 notes 1-3 emended to one slur
167	vl.1,2 va. vc.	<b>C:</b> note 1: <i>f</i> crossed out
168	vl.1,2 va. vc.	<b>C:</b> note 1: <i>f</i>
169	vc.	<i>b'</i> emended to <i>b<sup>b</sup>'</i> by analogy with vl.2, va.
180	vl.2	note 1: marc. omitted by analogy with b.179 (vl.1)
181	vl.2	note 1: marc. omitted by analogy with va., vc.
182	va.	<b>C:</b> note 1: <i>f</i>
183	va.	note 1: marc. added by analogy with b.180 (vl.1)
183	vc.	<i>ff</i> added by analogy with vl.1 and in accordance with <b>C</b>
185	vc.	chord 1: marc. added by analogy with b.183
186-192	vl.2	marc. added by analogy with bb.183-185 (vl.2, va.)
187-192	vc.	b.187 chord 2 to b.192: marc. added by analogy with bb.183-184
188-192	vl.1,2 va.	marc. added by analogy with bb.183-185 (vl.2)
193	va.	<b>B:</b> note 6: 0
198	va.	note 1: marc. omitted by analogy with b.176 and b.178 (vc.)
199	va.	<b>C:</b> note 1: single stem
201-202	va. vc.	marc. added by analogy with bb.199-200
204-206	vl.2 va.	ten. added by analogy with b.203
207	vl.1,2 vc.	<b>C:</b> <i>dim.</i> crossed out
209	vl.1,2 va. vc.	<b>C:</b> <i>dim</i>
213	va. vc.	<b>C:</b> <i>dim</i>
214	vl.1	<b>C:</b> <i>dim.</i>
214	vc.	<b>C:</b> <i>p</i>
215	vc.	<b>C:</b> <i>pp</i>
219		<b>C:</b> <i>Allegretto</i>
219	vl.2 va. vc.	stacc. added by analogy with bb.222-223 (vc.) and b.1

Bar	Part	Comment
231	vl.1	note 2: stacc. omitted by analogy with b.13; <i>espressivo</i> added by analogy with b.13
231	vl.2	<i>leggiere</i> added by analogy with b.13
239	vl.2	<b>B:</b> 
245	vl.1	<b>B:</b> note 2: 0 instead of °
246	vl.1	<i>p</i> added by analogy with bb.1, 8, 28, 37
255	vl.2	<i>p</i> added by analogy with b.247
258	vc.	stacc. added by analogy with b.156
260	vl.1	 added by analogy with b.258
262		<b>C:</b> below system: <i>nyt</i> ('new')
268	vl.1,2 va.	<b>C:</b> note 1: <i>cresc.</i>
269	vc.	<b>C:</b> 
274	vl.1,2 va. vc.	 added as in <b>B</b> (vl.2) and in accordance with b.52
275	va.	<b>B:</b> note 1: V
283	va.	<b>C:</b> notes 2-4: below staff: <i>des e f</i> ; note 4: <i>b</i> probably crossed out
283-286	vc.	<b>C:</b> beginning of  b.283 note 2
283-286	vc.	<b>C:</b> b.283 note 2 to b.286: end of slur open before page turn
289-293	vl.2	<b>C:</b> notes added an octave higher and crossed out
293-296	vl.2	<b>B:</b> b.293 note 3 to b.296 note 1: slur
295	vl.2 va.	<b>C:</b> 
295	vc.	<b>C:</b>  changed to 
296	vl.2	<b>C:</b>  ( <i>f'</i> ) changed to - in ink
301	vl.1	<i>dim.</i> added by analogy with vl.2, va., vc.
308	vc.	upper part notes 1-2: tie added in accordance with slur b.307 note 2 to b.311 chord 2 and in accordance with <b>C</b>
310-311	vc.	b.310: end of tie open before change of system
311	va.	<b>C:</b> chord 1: <i>pp</i>
311	vc.	<b>C:</b> chord 1: <i>ppp</i>
313		<b>C:</b> last bar line: 

#### Fourth Movement

Bar	Part	Comment
1		<b>C:</b> above system: <i>Kraftig ubekymret</i> . ('highly unconcerned')
1	vl.1	<b>C:</b> notes 2-3: stacc. instead of marc.
1	va.	<b>B:</b> chord 1: <i>p</i>
7	vl.1	<b>C:</b> note 2: 4
7	vc.	<b>C:</b> note 2: <i>e<sup>bb</sup></i> , 0
8	vl.1	<b>C:</b> 2
8	vc.	<b>C:</b> note 1: <i>e<sup>bb</sup></i>
9	vc.	note 1: stacc. added by analogy with b.266
11	vl.1	 added by analogy with b.9
11	vl.2 va. vc.	note 1: stacc. added by analogy with b.268
12	vl.2	<b>C:</b> note 1: 2
13	vl.1	 added by analogy with b.9
13	vl.2 va. vc.	note 1: stacc. added by analogy with b.270 (vl.2, va.)
15-16	vl.2	<b>C:</b> b.15 note 1 to b.16 note 3: one slur
18-20	vl.2	<b>B:</b> b.18 note 1 to b.20 note 1: marc.
19-23	va.	b.19 note 3 to b. 23 note 3: marc. added by analogy with bb.17-19
19-23	vc.	b.19 note 2 to b.23 note 3: marc. added by analogy with bb.17-19
23	vc.	<b>C:</b> note 4: marc.
26	va.	note 2: marc. omitted by analogy with vc.
27-28	vc.	<b>B:</b> note 1: stacc.
28	vc.	note 1: stacc. omitted by analogy with va. and b.27
29	vc.	<b>C:</b> note 1: FS [ <i>fz</i> ?]
34	vl.1	<b>B:</b> note 1: °

Bar	Part	Comment
42	vl.2	<b>p</b> added by analogy with the dynamic level in the other parts and in accordance with <b>B</b>
44-45	vl.1	beginning of slur emended from b.44 note 2 by analogy with bb.42-43 and in accordance with <b>C</b>
45	va.	<b>fp</b> added by analogy with bb.41, 43
46	vc.	<b>C</b> : below system: <i>berører senere Hovedtemaets frejdige</i> [?] <i>Motiv</i> ('later touches on the exuberant motif of the first subject')
46-47	vc.	<b>C</b> : b.46 note 1 to b.47 note 2: slur
47	vl.2	<b>C</b> : rest 1: <b>pp</b>
47	vc.	<b>C</b> : notes 3-4: slur
48	vc.	<b>C</b> : notes 1-2, 3-4: slurs
49	vl.1,2 va.vc.	<b>C</b> : <i>cresc.</i>
55	vl.1	<b>C</b> : note 1: $\downarrow$
56-58	va.	b.56 chord 1 to b.58 chord 2: marc. added by analogy with vc. (bb.56-57)
58	vc.	marc. added by analogy with bb.56-57
59	vl.1	<b>C</b> : note 1: $\downarrow$
60	vl.1	ten. added by analogy with b.56
60-61	vl.2	b.60 chord 1 to b.61 chord 2: marc. added by analogy with vc. and bb.62-63 (vl.2)
61	va.	ten. added by analogy with b.56 (vl.1) and b.57 (vl.2)
63	vl.1	<b>C</b> : note 1: $\downarrow$
65	vl.1	<b>C</b> : notes 1-2: slur
65-66	vl.1	<b>C</b> : b.65 note 2 to b.66 note 1: no tie
66	vl.1	<b>C</b> : notes 1-2: slur
67	vl.1	<b>C</b> : note 1: $b^{\flat}$ and $\downarrow$ 
68	vl.1	<b>C</b> : between note 1 and note 2: caesura; note 2: $\blacksquare$
68-71	vl.1	<b>C</b> : b.68 note 2 to b.71 note 1: one slur
69-70	vl.1	$\text{—————}$ added by analogy with vl.2, va. and in accordance with <b>C</b> (b.70 notes 1-4)
70	vl.1	<b>C</b> : between note 3 and note 4: caesura
83	vl.2	<b>C</b> : notes 1-2: tie
89	vl.1,2 va.vc.	<b>B</b> : <i>poco più</i>
89	va.	<b>C</b> : note 1: $d^{\flat}$
96	vl.2 va.vc.	<b>B</b> : note 1: <i>leggiere</i>
102	vl.1	<b>C</b> : note 6: <i>cresc.</i>
103-104	vl.2	<b>C</b> : b.103 note 3, b.104 note 1: $e^{\sharp}$
103	va.	 emended to 
105	vl.1	<b>C</b> : <b>f</b> , marc.
105	vl.2	<b>C</b> : marc.
105	va.	<b>C</b> : <b>f</b>
107-108	vl.1	<b>C</b> : b.107 note 1 to b.108 note 2: slur
108	vl.1,2	note 2: marc. added by analogy with b.106
115	vc.	<b>C</b> : note 3: marc.; note 4: stacc.
117	vc.	<b>B</b> : note 2: marc.
120	vc.	<b>C</b> : note 2: marc.
121-124	va.	beginning of slur emended from b.122 note 1 by analogy with vl.2
124	vl.1	notes 1-2: tie added in accordance with slur b.123 note 1 to b.125 note 1
125-129	va.	end of slur emended from b.126 in accordance with bb.358-362
126-128	vl.2	<b>C</b> : b.126 note 2 to b.128 note 2: one slur
133	vc.	<b>C</b> : <b>p</b> and <i>pizz</i> crossed out, <b>mp</b> added
134	vc.	<b>C</b> : note 1: <b>pp</b>
139-140	va.	<b>C</b> : b.139 note 1 to b.140: <b>mf</b> $\text{—————}$
141-142	vl.2	<b>C</b> : b.141 note 1 to b.142: $\text{—————}$
146	vl.1	<b>C</b> : <b>pp</b> ; <i>pizz</i> crossed out; $\text{—————}$

Bar	Part	Comment
147	vl.1	<b>C</b> : note 2: <b>pp</b>
152-161	vl.1	stacc. added by analogy with b.147 note 2 to b.151
152-162	vl.2 va. vc.	stacc. added by analogy with bb.134-151 (vc.), bb.139-151 (va.) and bb.147-151 (vl.1)
161	va.	<b>B</b> : note 1: <b>mfz</b>
168	vl.1	<b>C</b> : note 2: <i>cresc.</i>
170	vc.	superfluous <i>pizz.</i> omitted
174	vc.	<b>C</b> : -
176	vc.	<b>C</b> : -
178-179	vl.1	<b>C</b> : b.178 to b.179: slur
185	va.	<b>C</b> : note 2: [tr] $d^{\sharp}$
189	vl.1	<b>C</b> : note 2: marc.
197	vl.1	<b>C</b> : note 2: $d^{\sharp}$
204	vl.2	note 2: stacc. added by analogy with bb.212, 214 (vl.1) and in accordance with <b>C</b>
205-206	vl.2	fingerings added by analogy with bb.203-204
206	vl.2	note 2: stacc. added by analogy with bb.212, 214 (vl.1) and in accordance with <b>C</b>
209	vl.2	<b>C</b> : marc.
213-214	vl.1	fingerings added by analogy with bb.211-212
215	vc.	<b>C</b> : $\downarrow$ -
220	vl.2	fingerings added by analogy with bb.218-219 and in accordance with <b>C</b> (b.221)
222	vl.1	<b>B</b> : note 3: <b>p</b>
222	vl.2	<b>C</b> : note 2: marc.
222	vl.2	<i>espressivo</i> added by analogy with b.71 (vc.), b.89 (vl.1), b.302 (va.) and in accordance with <b>B</b>
224	va.	<b>C</b> : note 1: $\circ, 4$
231-233	vc.	<b>C</b> : beginning of $\text{—————}$ b.231 note 1
234	vl.1	chord 1: lower part ( $a^{\sharp}$ ) added by analogy with b.236 and in accordance with <b>C</b>
234	vl.1,2 va.	<b>C</b> : note 1: <b>p</b>
234	vl.2 va.	<b>B</b> : <i>espressivo</i>
235	vc.	<b>C</b> : note 2: <i>dim.</i>
236-238	vl.2 va.	<b>C</b> : end of slur b.237 note 2
247-248	vl.1	<b>C</b> : b.247 to b.248: no tie
251	vc.	<b>C</b> : note 1: <b>mf</b> , marc.
257	vl.2 va. vc.	<b>C</b> : last crotchet: <b>f</b>
264-265	vc.	b.264 note 2 to b. 265 note 1: emended from 
266,		
268, 270	vc.	$\blacksquare$ added by analogy with b.9
270	vc.	note 1: stacc. added by analogy with vl.2, va.
272	vc.	<b>B</b> : note 1, stacc.
276-280	va.	b.276 note 3 to b.280: marc. added by analogy with b.274 note 2 to b.276 note 2
276-280	vc.	b.276 note 2 to b.280: marc. added by analogy with b.274 note 1 to b.276 note 1
279	vc.	note 4: <i>d</i> emended to $d^{\flat}$ by analogy with b.22
281	va.	marc. added by analogy with vc.
281	vc.	stacc. omitted by analogy with va.
282	vl.1,2	note 3: <b>fz</b> added by analogy with b.25 and in accordance with <b>B</b> (vl.1)
286	vl.1	note 3: marc. added by analogy with b.287 (vl.2)
286	va.	note 1: $b^{\flat}$ corrected to $a^{\flat}$ ; <b>C</b> : $a^{\flat}$ changed to $a^{\flat}$ in pencil; $\sharp$ crossed out
290	vl.1	notes 2-3: marc. added by analogy with b.287 (vl.2)
290	vl.1	<b>C</b> : note 1: $\downarrow$



Bar	Part	Comment
290	va. vc.	☐ added by analogy with b.286
291	vl.2	notes 1-2: stacc. added by analogy with b.287
292	va.	<b>C:</b> chords 1, 2 : 0, 4
294	vl.1	notes 2-3: marc. added by analogy with b.287 (vl.2)
294	vl.1	<b>C:</b> note 1: ♩.
295	vl.1,2 va.	<b>C:</b> <i>dim.</i>
296	va.	<b>C:</b> note 1: ♩.
298	vl.1	<b>C:</b> note 1: ♩.
298	vl.1,2	<b>C:</b> second minim: <i>dim.</i>
299-302	vl.1	<b>C:</b> b.299 note 2 to b.302: one slur
301	vl.2	<b>C:</b> note 1: <b>p</b>
302		<b>C:</b> <i>tranqu.</i> , not <i>a tempo</i>
316	vl.2	<b>C:</b>
317	vl.2	<b>C:</b>
318	vc.	<b>C:</b> notes 1-2: slur
319-320	vc.	<b>C:</b> b.319 note 1 to b.320 note 1: slur
320	vl.1,2 va.	<b>B:</b> <i>poco più</i>
322	vl.1	<b>C:</b> notes 2-3: slur
325	vl.2 va. vc.	<b>B:</b> note 2: <i>leggiero</i>
332-333	vl.2	<b>C:</b> b.332 note 3, b.333 note 1: $a^{\flat''}$
334	vl.1,2 va. vc.	<i>con fuoco</i> added by analogy with b.105 and in accordance with <b>B</b>
334	vc.	<b>ff</b> omitted note 1 and added note 2 by analogy with b.105
335	vl.1	<b>C:</b> notes 2-4: slur
338-340	vl.1,2	note 2: marc. added by analogy with bb.109-111
339-340	vc.	b.339 note 2 to b.340: marc. added by analogy with bb.110-111 and in accordance with <b>C</b> (bb.339-340 note 2)
340-341	vc.	<b>C:</b> b.340 note 2 to b.341 note 1: slur
342-343	vc.	<b>C:</b> b.342 note 2 to b.343 chord 1: slur
343	vl.1	note 2: $e'''$ corrected to $f'''$ as in <b>B</b> , <b>C</b>
344	vc.	note 2: ♩. corrected to ♩. by analogy with b.347; <b>C:</b> last note: ♩
346	vc.	<b>B:</b> note 2: marc.
352	vl.1,2	note 2: marc. added by analogy with b.119
354-356	va.	<b>C:</b> b.354 note 1 to b.356 note 1: slur
356-357	va.	<b>C:</b> b.356 note 2 to b.357 note 2: slur
358-362	va.	<b>C:</b> b.358 note 1 to b.362: one slur
360-361	vl.2	<b>C:</b> b.360 note 2 to b.361 note 2: one slur
364	vl.2	<b>C:</b> note 3: <i>dim.</i>
366		superfluous $\phi$ omitted
366		<b>C:</b> <i>Assai</i>
366-370	vc.	<b>C:</b> bars written on an extra staff added below the bottom staff on the page: see facsimile [p. lxx]
367	vl.2	phrase moved from staff for va. to staff for vl.2 as in <b>C</b> , see <i>Preface</i> p. xliii and <i>Facsimiles</i> p. lxx; <b>C:</b> changed to
368	vl.1	<b>C:</b> changed to
374	va.	<b>B:</b> note 1: V
378	vc.	stacc. added by analogy with va.
383	vl.1	<b>B:</b> note 1: V
384	va.	<b>B:</b> note 1: V
392	vl.1	chords 1-2 lower part: tie added in accordance with slur in the upper part
392	vl.2	chords 1-2 upper part: slur added in accordance with tie in the lower part
394	vl.1	<b>C:</b> chord 4: 2

Bar	Part	Comment
395	vl.1	<b>C:</b> chord 1: 2, 4
395	vl.2	chord 2 top note: $c^{\flat''}$ emended to $a^{\flat'}$ by analogy with vl.1 and in accordance with <b>B</b> , <b>C</b> ; <b>C:</b> chord 4: $a^{\flat'}$ , $e^{\flat''}$
396	vl.2	<b>C:</b> chord 1: $g'$ , $e^{\flat''}$
405	vl.1	<b>C:</b> chord 2 top note: $b^{\flat''}$ ; last crotchet: †
406	vl.1	<b>C:</b> chord 1: $g'$ , $e^{\flat''}$ , $e^{\flat''''}$
408	vl.1	<b>C:</b> chord 1: $g$ , $e^{\flat'}$ , $e^{\flat''}$
408	vl.2	<b>C:</b> $g$ , $e^{\flat'}$ , $b^{\flat'}$
408		<b>C:</b> last bar line:



QUARTET FOR TWO VIOLINS, VIOLA AND CELLO IN F MAJOR, OPUS 44

First Movement


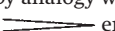
Bar	Part	Comment
3	va.	<b>C:</b> note 1: marc.
9	vl.1,2 va.	<b>C:</b> <i>mp</i>
13	vl.1	<b>B:</b> begins below note 2
24	vl.1	<b>C:</b> note 1: ° added in pencil
27	vl.1	note 1: <b>ff</b> emended to <b>f</b> by analogy with vl.2
27	va.	<b>B:</b> <b>f</b>
39	vl.2	marc. added by analogy with bb.40-41; <b>B:</b> <b>ff</b>
40	vl.2	<b>B:</b> <b>ff</b>
41	vl.2	<b>B:</b> <b>ff</b>
44	va.	<b>C:</b> <b>p</b>
54-59	vc.	marc. added by analogy with bb.52-53
57	vl.1,2	<b>B:</b> begins below note 2
63	vl.1,2	note 3: marc. added by analogy with b.62 (note 4)
67-70	vl.1	<i>dim.</i> emended to <i>di-mi-nu-en-do</i> by analogy with vl.2, va., vc.
80	vl.1	note 2: † added as in <b>D</b>
80	vl.1	<b>C:</b> note 1: stacc.
93	vc.	note 3: stacc. added by analogy with bb.90-92
131	vc.	<b>B:</b> note 3: $d''$
133	va.	<b>C:</b> <b>pp</b>
134	vc.	note 1: stacc. added by analogy with b.17
158	va.	<i>marcato</i> omitted because of marc.
175	vc.	notes 4-5: stacc. added by analogy with bb.171-174
189	vc.	note 1: stacc. added as in <b>B</b> and by analogy with b.186
193	vl.1,2	<b>C:</b> notes 2-3: stacc.
193	vc.	stacc. added as in <b>B</b> and by analogy with va.
194	va. vc.	<b>C:</b> notes 2-3: stacc.
196	va. vc.	<b>C:</b> notes 2-3: stacc.
196	vc.	note 1: marc. added as in <b>B</b> and by analogy with bb.198 and 195 (vl.1,2)
197	vl.1,2	<b>C:</b> notes 2-3: stacc.
198	va.	<b>C:</b> notes 2-3: stacc.
199-201	vl.1,2	<b>C:</b> notes 2-3: stacc.
209	va.	<i>dim.</i> emended from note 2 to note 1 by analogy with vl.1,2, vc.
240	vc.	<b>C:</b> <b>pp</b>
246	vl.2 va.	added by analogy with vl.1
249	vl.1	superfluous <b>ppp</b> omitted
276	vl.1,2	<b>B:</b> note 2: <i>cresc.</i>
276	vl.2	<i>cresc.</i> emended from second to first crotchet by analogy with vl.1
297	vl.1,2 va.	<b>B:</b> third crotchet: <i>dim.</i>
297-298	vl.1,2	note 1: <i>dim.</i> emended from position between b.297 and b.298 to b.297 first crotchet by analogy with va.

Bar	Part	Comment
309	vc.	<b>B</b> : note 1: <i>marc.</i>
344-347	vc.	<i>marc.</i> added by analogy with bb.340-343
356	vc.	<i>marc.</i> added as in <b>B</b> and by analogy with vl.1,2, va.

### Second Movement




Bar	Part	Comment
4	va. vc.	note 6: ten. added by analogy with vl.1,2 and b.75
6	va.	note 6: <i>marc.</i> added by analogy with vl.1,2, vc.
11	vl.1	beginning of  emended from b.11 to b.12; <i>dim.</i> added by analogy with vl.2, va., vc. and as in <b>B</b>
12	vl.1	<i>pp</i> added by analogy with vl.2, va., vc.
23	vl.1	<i>dim.</i> added as in <b>B</b> and by analogy with vl.2, va., vc.
28	vl.1,2 va. vc.	<b>C</b> : note 1: <i>f</i>
31	vl.2	<i>f</i> emended to <i>ff</i> by analogy with vl.1, va., vc.; <b>C</b> : note 8: <i>f</i>
31	va.	<b>C</b> : note 1: <i>f</i>
31	vc.	<b>C</b> : note 5: <i>f</i>
33	va.	<b>C</b> : note 5: <i>marc.</i>
47	vl.2	<b>C</b> : note 2: stacc.
51		<b>B</b> : <i>in tempo</i> above top staff
52	vl.2	<i>espressivo</i> added by analogy with va., vc. (b.51)
55	vl.2	<b>C</b> : note 4: stacc.
57	va.	<b>C</b> : note 5: ten.
58	va.	note 3: <i>marc.</i> added as in <b>B</b> and by analogy with vc. and b.59 (vl.1,2)
62	vc.	notes 4-5: slur added by analogy with vl.1,2, va.
64	vc.	 added as in <b>B</b> and by analogy with vl.1,2, va.
66	vc.	<b>C</b> : note 11: stacc.
70	vc.	<i>dim.</i> emended from note 1 to note 2 by analogy with vl.1,2, va.
77	vl.1,2 va. vc.	stacc. added by analogy with bb.73, 75
93-95	vc.	b.93 note 5 to b.95 note 1: superfluous slur omitted

### Third Movement

Bar	Part	Comment
10-11	va.	end of  emended from b.11 note 1 to b.10 note 4 by analogy with vl.1
11	va.	<i>p</i> added as in <b>B</b>
12-14	va.	stacc. added by analogy with b.11
19-20	vl.2	beginning of  emended from b.20 note 1 to b.19 note 2 by analogy with vc.
20	vl.2 vc.	<b>B</b> : <i>dim.</i>
21	vl.1	<i>0 3 0 3</i> (fingering) added by analogy with bb.1, 90, 110
28	vc.	note 4: stacc. added by analogy with b.26 and bb.29-43 (vl.2)
34	vl.1	<b>B</b> : note 2: stacc.
41	vl.2	note 3: <i>c<sup>♯</sup></i> emended to <i>c<sup>♮</sup></i> as in <b>B</b>
45	vc.	note 1: ( <i>arco</i> ) omitted
45	vc.	<b>B</b> : ( <i>arco</i> )
52	vl.1	<b>C</b> : <i>poco rit.</i>
72	va.	<b>C</b> : chords 2-3: ten.
72	vc.	<b>C</b> : chords 3-4: ten.
73	va.	<b>C</b> : chords 2-3: ten.
73	vc.	<b>C</b> : chords 3-4: ten.
74-76	va.	<b>C</b> : chords 2-3: no articulation


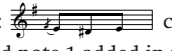




Bar	Part	Comment
74	vc.	<b>C</b> : chords 3-4: no articulation
79-80	vc.	lower part: b.79 third quaver to b.80 first quaver: slur omitted because of slur from b.79 third quaver to b.80 second quaver
89	va.	stacc. added by analogy with bb.87-88
90	vl.2	stacc. omitted by analogy with bb.1, 21, 55 and as in <b>B</b>
98	vc.	note 2: stacc. added by analogy with b.9
99	va.	note 1: stacc. added by analogy with vl.1
99	vc.	note 2: stacc. added by analogy with b.10
100	va.	notes 2-3: stacc. added by analogy with b.11
101-103	va.	stacc. added by analogy with bb.12-14
107	vl.2	<b>C</b> : note 1: stacc. and <i>marc.</i> ; note 5: stacc.
118	vl.2	<b>B</b> : chords 2-4: ten.
125	vl.2	<b>C</b> : chords 2-4: ten.
128	vl.2	chord 1: stacc. emended to ten. by analogy with chords 2-3
131	vl.2	<b>C</b> : ten.
131	vc.	<b>C</b> : notes 1-3: ten. and slur



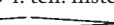
### Fourth Movement




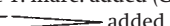



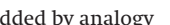
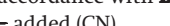
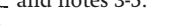

Bar	Part	Comment
1	va.	chord 2: double dotting emended to triple dotting as in <b>B</b> ; <b>C</b> : double dotting
23	va.	<b>C</b> : notes 4-5: stacc. added in pencil
32	vl.2	trill added as in <b>B</b>
34	vl.2	<b>C</b> : stacc.
38	vl.1	<b>C</b> : note 1: stacc.
41-42	vc.	<b>C</b> : ten.
43	va.	<i>dim.</i> emended from note 1 to note 2 as in <b>B</b> and by analogy with vc.
56-57	vl.1 va.	<b>C</b> : <i>poco più</i> added below staff (CN)
57	vl.2 vc.	<b>C</b> : <i>poco più</i> added above staff (CN)
82	vl.2	<b>C</b> : note 2: <i>marc.</i>
90	vl.2	<b>C</b> : note 2: <i>marc.</i> added in pencil
98	va.	<i>dim.</i> emended from note 1 to note 2 by analogy with vc.
98	vc.	<b>B</b> : note 1: <i>dim.</i>
148	vc.	<b>C</b> : note 5: <i>marc.</i> added in pencil
149	vc.	<b>C</b> : note 1: <i>marc.</i> added in pencil
155	va.	<b>C</b> : chord 2: top note missing
173	va.	<b>C</b> : note 4: stacc. and <i>marc.</i>
175	vl.2	<b>C</b> : chord 1: <i>marc.</i>
193	va.	notes 1-2: stacc. omitted by analogy with vc. and b.192 (vl.1,2)
197	va.	<b>C</b> : note 2: <i>marc.</i>
204	va.	<i>cre-scen-do</i> emended to <i>cresc.</i> by analogy with vl.1,2, vc.
206	vc.	notes 1,5: <i>marc.</i> added by analogy with va.
217	vl.1	note 2: stacc. added as in <b>B</b> , <b>C</b> and by analogy with b.247
218	va.	<i>p</i> added by analogy with vl.1 (b.214), vl.2 (b.216), vc. (b. 222)
225	vl.1	note 2: stacc. added as in <b>B</b> , <b>C</b>
226	vl.1	note 2: stacc. added as in <b>B</b> , <b>C</b>
229-230	vl.1,2 va. vc.	<b>C</b> : 
231	vl.1,2 va. vc.	<b>C</b> : <i>mf</i>
252	vl.2	<b>C</b> : note 2: beginning of 
277	va.	<b>C</b> : notes 1,4,5: <i>marc.</i>
291-292	va.	 added as in <b>B</b> , <b>C</b> and by analogy with vl.1,2

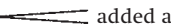
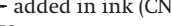

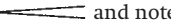
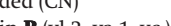

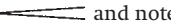
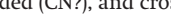
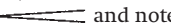
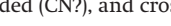

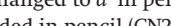




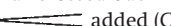
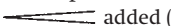
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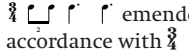
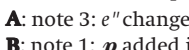
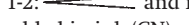
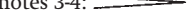
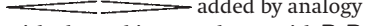
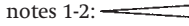


First Movement

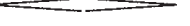


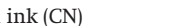


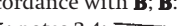

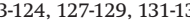


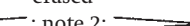
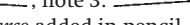

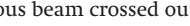


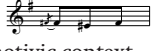
Bar	Part	Comment
1	vl.2 va.1,2 vc.	<b>f</b> added by analogy with vl.1 and in accordance with <b>B</b> ; <b>B</b> : note 1: <b>f</b> added (CN)
2	vl.1	<b>B</b> :  added (CN)
3	vl.1	<b>B</b> : notes 2-4: slur added in pencil (CN?); note 4: stacc. added in pencil (CN?)
3	va.2	end of slur emended from note 5 to note 4 by analogy with vl.2 and b.136
3	vc.	notes 1-3, 4-6: slurs emended to slurs notes 1-4, 5-6 by analogy with vl.2 and b.136
4	vl.1	<b>B</b> : note 3: <b>fz</b> added in pencil (CN?)
4	vl.2	<b>A</b> : note 1:  crossed out in pencil and note 1 added in ink (CN?)
4	vl.2	<b>A</b> : notes 2-3, 6-7: slurs added in pencil
4	va.1	notes 4-5: slur omitted by analogy with b.137
4-5	va.1	b.4 note 5 to b.5 note 1: tie added by analogy with b.137
4	va.1	<b>A</b> : notes 3-5 added in pencil, previous notes <i>d-g</i> crossed out in mauve crayon 
4	va.2	notes 1-2, 3-5: slurs emended from slur notes 1-5 by analogy with vc. and b.137
5	vl.2	<b>A</b> : notes 1-2, 5-6: slurs added in pencil
5	va.1	<b>A</b> : note 1: <i>c'</i> changed to <i>g'</i> in pencil and mauve crayon
5	va.2	<b>A</b> : note 1: <i>e-c'</i> crossed out and changed to <i>c'</i> ( <i>c'</i> )
6	vl.2	<b>A</b> : notes 1-2: slur added in pencil
7	vl.1	<b>B</b> : <b>p</b> changed to <b>pp</b> (CN)
7-8	vl.2	b.7 note 6 to b.8 note 1: slur added by analogy with vl.1 and bb. 140-141
8-12	vl.1	<i>cre-scen-do</i> bb.8-10 and b.11 to b.12 note 3 emended to <i>cre-scen-do</i> b.8 to b.12 note 4 in accordance with <b>B</b>
8-12	vl.2	<i>cre-scen-do</i> b.8 to b.9 note 1 and b.8 note 2 to b.12 note 6 emended to <i>cre-scen-do</i> b.8 to b.12 note 6 in accordance with <b>B</b>
8-12	va.1,2 vc.	<i>cre-scen-do</i> bb.8-10 and b.11 to b.12 note 3 emended to <i>cre-scen-do</i> b.8 to b.12 note 6 in accordance with <b>B</b> (vl.1,2, vc.)
8	va.1	<b>A</b> :  added in right margin in ink (CN?)
9	vl.1	<b>A</b> : note 1: dot crossed out in pencil
9-10	vl.1	marc. added by analogy with b.8
9	va.1	<b>A</b> : notes 1-5 changed from  in pencil
10	vl.2	<b>B</b> : notes 2-5: slur
10	va.1	<b>A</b> : notes 1-5 changed from  in pencil
11-12	va.2	<b>B</b> : <i>cen-do</i> -- added (CN)
11	va.2	slurs notes 1-6, 7-9 emended from slur notes 1-9 by analogy with vl.2, va.1 and b.144
12	va.1	chord 1: <i>g'</i> added by analogy with b.145
12	va.2	<b>A</b> : b.12: notes 1-6, 9-11: slurs

Bar	Part	Comment
12	vc.	notes 3-4:  added by analogy with the other str.
13	va.1	<b>B</b> : <b>ff</b> added (CN?)
13	va.2	<b>B</b> : <b>ff</b> added (CN?)
14	vl.2	notes 5-6: stacc. added by analogy with vl.1
14	va.2	note 9: stacc. added by analogy with notes 3, 6 in accordance with <b>B</b>
15	vl.2	note 4 added by analogy with b.13 and in accordance with <b>B</b> ; <b>A</b> : hole in pasted-in strip
16	vl.1	notes 7-8: stacc. added by analogy with b.14 and in accordance with <b>B</b> ; <b>A</b> : notes 1, 4: <i>h</i> added in mauve crayon
16	vl.2	notes 7-8: stacc. added by analogy with b.14 (vl.1); <b>A</b> : notes 1, 4: <i>h</i> added in mauve crayon
17		<b>A</b> : rehearsal letter <i>A</i> added in pencil
17	vl.1 vc.	<b>B</b> : rehearsal letter <i>A</i> added in blue crayon
17	vl.1	<b>A</b> : <b>p</b> changed to <b>pp</b> ; <b>B</b> : <b>p</b> changed to <b>pp</b> in ink (CN)
17	vl.2	<b>A</b> : <b>p</b> changed to <b>pp</b> in pencil
17	vl.2 va.1,2 vc.	<b>B</b> : rehearsal letter <i>A</i> added in pencil
17	vl.2 va.1	<b>B</b> : <b>p</b> added (CN), <b>p</b> changed to <b>pp</b> in pencil (CN)
17	va.1	<b>A</b> : <i>Viola I f</i>
17	va.1	<b>B</b> : <i>solo</i> added in pencil (CN)
17-18	va.2 vc.	<b>pp</b> b.18 omitted and added b.17 by analogy with vl.2
17	vc.	<b>B</b> : note 2: <b>pp</b> added in ink (CN)
18	va.2	<b>B</b> : <b>p</b> changed to <b>pp</b> in pencil (CN)
18	va.2	<b>A</b> : chord 1: <i>♪</i> changed to <i>♩</i> in pencil
18	vc.	note 2: stacc. omitted by analogy with bb.17, 19-23
21	vl.1	<b>B</b> : <i>arco</i> added (CN)
22	vl.1	notes 1-3: slur added by analogy with bb.41, 45 and in accordance with <b>B</b>
22-25	va.1	stacc. added by analogy with bb.21, 26 and bb.152-156
23-24	vl.1	<b>B</b> : beginning of slur b.24 note 1
23	vl.2	<b>B</b> : <i>arco</i> added in red crayon
23	va.2	<b>B</b> : note 2: <b>p</b> added (CN)
24	vl.2	last crotchet: <i>e<sup>h</sup></i> emended to <i>e<sup>h</sup></i> by analogy with vc. and in accordance with <b>B</b>
24	va.2	<b>B</b> :  added (CN)
24-25	vc.	b.24 note 6: beginning of tie omitted in accordance with <b>B</b> ; <b>A</b> : b.24 note 6: end of tie open
25	vl.1	<b>B</b> : <b>p</b> added (CN); <b>B</b> : notes 1-4: beginning of slur changed from note 3 to note 1 in pencil; notes 5-7: slur added in pencil
25	vl.2 va.1,2 vc.	<b>B</b> : <b>p</b> added (CN)
25	va.2	slur added by analogy with vl.2
25	vc.	<b>p</b> added by analogy with the other str. and in accordance with <b>B</b>
26	vl.1	<b>B</b> : notes 1-3: slur added in pencil (CN?)
26	va.1	<b>B</b> : notes 3-4: ten. instead of stacc.
27	va.1	<b>B</b> :  added in pencil (CN?)
30	va.1	<b>B</b> : note 2: ° or 0 added in pencil (CN?)
33-34	vl.1	<b>A</b> : b.33 note 2 to b.34 note 1: tie added in pencil
33	vl.2	<b>B</b> : <b>f</b> added (CN)
34	va.1	note 3: <i>a</i> emended to <i>b<sup>h</sup></i> by analogy with vc.
35	vl.1	notes 2-3: slur added by analogy with the surrounding slurring and in accordance with <b>B</b>





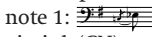
Bar	Part	Comment
36	vl.1	notes 1-2: tie added
36	vc.	<b>A:</b> note 3:  added in pencil
41	vl.1 vl.2 va.1 va.2 vc.	<b>B:</b> <i>p</i> added (CN)
42	vl.1	notes 1-2: slur omitted by analogy with b.46
43	vc.	<b>A:</b> note 6: A corrected to G in pencil
45	vl.1	<b>A:</b> notes 1-3: slur added in pencil
45-49	vl.1 vl.2 va.2 vc.	<b>B:</b> <i>cre-scen-do</i> -- added (CN)
45-50	vl.2	<b>A:</b> phrase added in pencil
45	vl.2	notes 1-3: slur added by analogy with vl.1 and in accordance with <b>B</b>
45-59	va.1	<b>B:</b> <i>cres-cen-do</i> -- added (CN)
45-50	va.2	<b>A:</b> b.45 to b.50 note 1: phrase added in pencil (CN?)
46	vl.2	notes 1-2: slur omitted by analogy with vl.1
47	vl.1	<b>B:</b> notes 3-4, 5-6: slurs crossed out in pencil (CN?)
50	vl.1,2 va.1,2 vc.	<b>B:</b> <i>f</i> added (CN)
50-52	vl.1	<b>B:</b>  added (CN)
50	va.2	<b>B:</b> chord 1: marc.
50	vc.	<b>B:</b> chord 1: marc. added in ink (CN)
51	vl.1	<b>B:</b> notes 1-3:  added (CN)
51	vl.2	<b>B:</b> note 1: <i>ff</i> added in pencil (CN)
51	va.1	<b>B:</b> <i>f</i> added (CN); note 1: marc. added (CN)
52	vl.1	<b>B:</b> notes 1-3:  added (CN)
52	vl.2	<b>B:</b> note 1: <i>ff</i> added in pencil (CN)
53, 55	vl.1	<b>B:</b> notes 1-5:  added in ink (CN)
55-56	vc.	<b>A:</b> b.55 note 2 to b.56 note 1: tie added in pencil (CN?)
56	vl.2	<b>A:</b> chord 7: <i>e<sup>♯</sup></i> changed to <i>e<sup>♮</sup></i> in pencil
56	va.1	<b>A:</b> chord 7: <i>e<sup>♯</sup></i> changed to <i>e<sup>♮</sup></i> in pencil
57	vl.1 va.1	<i>ff</i> omitted b.58 and added b.57
57	vl.2 va.1,2 vc.	<b>B:</b> rehearsal letter B added in pencil
57-58	va.1	tie added by analogy with vl.1 and in accordance with <b>B</b>
57-58	va.1	<b>B:</b> b.57 fourth quaver to b.58 note 1: slur crossed out in pencil; b.57 last note to b.58 note 1: tie added in pencil
57	va.2	chord 1: <i>g, f<sup>♯</sup></i> corrected to <i>a, f<sup>♯</sup></i> as in <b>B</b> ; <b>B:</b> chord 1: <i>g, f<sup>♯</sup></i> changed to <i>a, f<sup>♯</sup></i> in pencil (CN?)
59	vl.1	<b>B:</b> note 3: marc. added in pencil (CN?)
59-60	vl.1	b.59 note 3 to b.60 note 1: tie added by analogy with bb.57-58
59-60	va.1	tie added by analogy with bb.57-58 (vl.1) and in accordance with <b>B</b> ; <b>B:</b> b.59 note 2 to b.60 note 1: slur crossed out in pencil, tie added in pencil
60	va.2	<b>B:</b> note 1: <i>ff</i>
61	vc.	<b>A:</b> note 2: <i>♯</i> added in pencil
63-64	vl.1	b.63 note 3 to b.64 note 2: slur omitted
63	vc.	<b>B:</b> <i>pp</i> note 2 instead of note 3
64	vl.1	<b>B:</b> notes 1-3:  and notes 3-5:  added in ink (CN)
64	vl.2	<b>B:</b> notes 4-6: slur added in pencil (CN?)
64	va.2	<b>B:</b> <i>p</i> added (CN)
64	vc.	 added by analogy with bb.65-70 and in accordance with <b>B</b>
64-70	vc.	<b>B:</b>  added (CN)
65-66	vl.1,2	<b>B:</b> notes 1-3:  and notes 3-5:  added (CN)
65	vl.2	<b>B:</b> notes 3-5: slur added in pencil

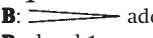
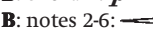
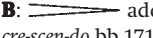
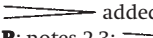
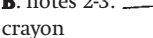

Bar	Part	Comment
68-69	vl.1	<b>B:</b> notes 1-3:  added and notes 4-7:  added in ink (CN)
68-70	va.1	<b>B:</b> bb.68, 69, 70:  added (CN)
70	vl.1	<b>B:</b> notes 2-3:  and notes 3-6:  added (CN)
71 <sup>I</sup>	vl.1,2 va.1,2 vc.	<i>pp</i> added as in <b>B</b> (vl.2, va.1, vc.)
71 <sup>I</sup>	vl.2	<b>B:</b> note 1: <i>pp</i> added in pencil (CN)
71 <sup>I</sup>	va.1 vc.	<b>B:</b> note 2: <i>pp</i> added in pencil (CN)
74 <sup>I</sup>	vl.1,2 va.1,2 vc.	<b>A:</b> seventh quaver: it cannot be determined from the sources whether the inconsistent dynamic markings are the result of an error or express CN's deliberate intention. No normalization has therefore been carried out.
74 <sup>I</sup>	va.2	<b>B:</b> note 5: <i>f</i> added (CN?)
71 <sup>II</sup>	vl.1	<b>A:</b> <i>p</i> changed to <i>pp</i> in pencil; <b>B:</b> <i>p</i> changed to <i>pp</i> in ink (CN)
71 <sup>II</sup>	vc.	<b>A:</b> <i>p</i> changed to <i>pp</i> in ink (CN); <b>B:</b> <i>p</i> changed to <i>pp</i> (CN)
72 <sup>II</sup>	vl.1	 omitted by analogy with vc. and in accordance with <b>B</b>
72 <sup>II</sup>	vl.1	<b>B:</b> notes 1-3:  and notes 4-5:  added (CN?), and crossed out in blue crayon
73 <sup>II</sup>	vl.2 va.1,2	<i>pp</i> added by analogy with b.71 <sup>II</sup> (vl.1) and in accordance with CN's change of <i>p</i> to <i>pp</i> b.71 <sup>II</sup> (vl.1); <b>A:</b> <i>pizz:</i> added in pencil (CN)
73 <sup>II</sup>	va.2	<b>B:</b> <i>p</i> added (CN)
74 <sup>II</sup>	vl.1	<b>B:</b> notes 1-3:  and notes 4-5:  added (CN?), and crossed out in blue crayon
76	vl.1	<b>B:</b>  added (CN?)
76	vc.	<b>A:</b> note 3: <i>d</i> changed to <i>d<sup>♯</sup></i> in pencil; <b>B:</b>  added in pencil (CN?)
77	vl.1	<b>B:</b>  added (CN?)
77	vc.	<b>B:</b>  added in pencil (CN?)
79	vl.2	<b>A:</b> $\frac{3}{4}$ added in pencil (CN?); quadruplet crossed out in pencil
79-95	vl.2	$\frac{3}{4}$  emended to $\frac{3}{4}$  in accordance with the $\frac{3}{4}$
79	vl.2 va.1,2	<b>A:</b> <i>arco</i> added in pencil (CN)
79	va.1	<b>B:</b> note 1: <i>p</i> added in ink (CN)
79	va.2	note 2: <i>b<sup>♯</sup></i> emended to <i>b<sup>♮</sup></i> as in <b>B</b> ; <b>B:</b> <i>pp</i> added (CN)
80	vl.1	<b>B:</b> note 1: <i>p</i> added in ink (CN?)
80	va.1	<b>B:</b> note 3: <i>Solo</i> added in pencil (CN)
82	va.1	<b>A:</b> notes 1-2: slur crossed out in pencil
84	vl.2	<b>B:</b> note 1: <i>p</i>  added (CN)
85-86	va.1	<b>A:</b> b.85 note 3 to b.86 note 1: tie added in pencil
87	va.1	<b>A:</b> $\frac{3}{4}$ added in pencil
87	va.2	<b>B:</b> rehearsal letter C added in pencil
88	va.2	<b>B:</b> note 1: <i>pp</i> added (CN)
89	vl.1	<b>A:</b> note 1: [?] changed to <i>b<sup>♮</sup></i> in ink; note 3: $\frac{3}{4}$ added in pencil; <b>B:</b> note 1: <i>a<sup>♮</sup></i>
89	va.2	<b>A:</b> note 2: <i>f<sup>♯</sup></i> changed to <i>f<sup>♮</sup></i> in pencil
90	va.2	<b>A:</b> note 3: $\frac{3}{4}$ added in pencil
91	vl.2	<b>B:</b> notes 1-12:  added (CN?)
91	va.1	<b>B:</b> <i>p</i> added (CN)
91	va.2	<b>A:</b> note 3: $\frac{3}{4}$ added in pencil
92	vl.1	<b>A:</b> note 6: $\frac{3}{4}$ added in pencil
92	vc.	<i>p</i> added by analogy with the dynamic level in the other str. and in accordance with <b>B</b> ; <b>B:</b> <i>p</i> added in ink (CN)

Bar	Part	Comment
92	vc.	<b>A:</b> $f^\sharp$ changed to $f^\natural$ in pencil (?)
93	vl.2	<b>B:</b>  added (CN?)
93	va.1	notes 1-4: 4 omitted in quadruplet
93	vc.	<b>A:</b> note 6: $f^\sharp$ changed to $f^\natural$ in pencil
94	vl.1	note 4: $b^\natural$ emended to $b^\flat$ by analogy with b.92; <b>A:</b> note 6: $f^\sharp$ changed to $f^\natural$ in pencil
94	vc.	<b>A:</b> note 1: $f^\sharp$ changed to $f^\natural$ in pencil
95	vl.1	<b>A:</b> note 1: $f^\sharp$ changed to $f^\natural$ in pencil
95	vl.2	note 11: $f^\sharp$ emended to $f^\natural$ by analogy with b.94
95	va.1	<b>B:</b> note 9: $a^\flat$
95	vc.	$b^\flat$ emended to $b^\flat$ by analogy with b.93 and in accordance with <b>B;</b> <b>A:</b> note 6: $f^\sharp$ changed to $f^\natural$ in pencil; <b>B:</b> note 4: $b^\flat$ changed to $b^\flat$ in pencil
96	vl.1	<b>A:</b> $\frac{3}{4}$ added in pencil (?)
96-99	vl.1	<b>A:</b> note 1: dot crossed out in pencil
96-101	vl.2	$\frac{3}{4}$  emended to $\frac{3}{4}$  in accordance with $\frac{3}{4}$
96	vl.2	<b>A:</b> note 3: $e''$ changed to $e''$ in pencil
96	vl.2 va.2 vc.	<b>B:</b> note 1: $p$ added in pencil (CN?)
96	va.2	notes 2-3: slur omitted by analogy with bb.97-101 and in accordance with <b>B</b>
96	va.2	<b>B:</b> notes 2-3: slur erased (scraped out)
97	vl.1	notes 3-5: beginning of slur emended from note 2 by analogy with bb.98-101
97	vl.2	<b>B:</b> notes 1-2: ten. and slur added in pencil (CN?)
98	vl.2	<b>B:</b> notes 1-2: ten. and slur added in pencil (CN?)
99-101	va.2	<b>B:</b> <i>cres.cen-do</i> -- added (CN)
100	vl.2	$b^\flat$ corrected to $b^\flat$ in accordance with <b>B;</b> <b>B:</b> note 3: $b^\flat$ changed to $b^\flat$ in pencil
101-102	vl.1,2 va.1	<b>B:</b> between b.101 and b.102: double bar line
102	vl.1,2 va.1	<b>A:</b> $\frac{3}{4}$ crossed out in pencil
102-103	vl.2	b.102 note 2 to b.103 note 1: end of slur emended from b.102 note 3 by analogy with bb.105-112; b.102 note 3 to b.103 note 1: tie added by analogy with bb.105-112
102	va.1	notes 5-12: stacc. added by analogy with notes 1-4; <b>B:</b> $ff$ added in ink (CN)
102	va.2	<b>B:</b> note 1: $ff$ changed to $fff$ in ink (CN?)
103-114	va.1	stacc. added by analogy with b.102 notes 1-4
108	vl.1	note 1: $f^\sharp$ corrected to $f^\natural$
109	va.1	<b>A:</b> note 5: $\natural$ added above staff in pencil; <b>B:</b> $f^\sharp$
113-114	vl.2	beginning of slur emended from b.113 note 3 by analogy with bb.105-112
115	vl.1	<b>B:</b> notes 1-4: stacc. added in pencil (CN?); notes 1-2, 3-4: slurs added in pencil (CN?)
117	vl.1	<b>B:</b> notes 1-4: stacc. added in pencil (CN?); notes 1-2, 3-4: slurs added in pencil (CN?)
118	vl.2	<b>A, B:</b> note 1: $f^\sharp$ changed to $f^\natural$ in pencil
118	vl.2 va.2	<b>B:</b> rehearsal letter <i>D</i> added in pencil
118	va.1	<b>B:</b> <i>pizz</i> added in pencil (CN?)
119	vl.1	note 4: $f^\sharp$ corrected to $f^\natural$ as in <b>B;</b> <b>B:</b> notes 1-2:  and notes 3-4:  added in ink (CN)
119	vl.2 va.1,2	 added by analogy with vl.1 and in accordance with <b>B;</b> <b>B:</b> notes 1-2:  and notes 3-4:  added in ink (CN)
121-122	vl.1	<b>B:</b> b.121 note 1 to b.122 note 2:  erased

Bar	Part	Comment
121-122	vl.2	<b>B:</b> b.121 notes 1-4:  erased
121-122	va.1 va.2	<b>B:</b> b.121 notes 1-4:  [CN?] erased
122	vl.1	<b>B:</b> notes 1-3:  and notes 3-4:  added in ink (CN)
122	vl.2 va.1 va.2	<b>B:</b> notes 1-2:  and notes 3-4:  added in ink (CN)
122	vc.	<b>B:</b> <i>ppp</i> added in ink (CN)
124	vl.1	<b>B:</b> notes 1-3:  and notes 3-4:  added in ink (CN)
124	vl.2 va.1,2	 added by analogy with vl.1 and in accordance with <b>B;</b> <b>B:</b> notes 1-2:  ; notes 3-4:  added in ink (CN)
125-126	vc.	chord 5 upper part: $e^\flat$ emended to $d$ by analogy with bb.123-124, 127-129, 131-132 and bb.128-133 (va.2) and in accordance with <b>B</b>
126-127	vl.1	<b>B:</b> beginning of  changed from b.126 note 1 to b.127 note 1
126	vl.2	<b>B:</b>  erased
127	vl.2 va.2	<b>B:</b> notes 1-2:  ; note 2: 
127	va.1	<b>B:</b> notes 1-2:  ; note 3:  added in ink (CN); <i>arco</i> added in pencil (CN?)
128	vl.1	slur added by analogy with bb.129-131; <b>A:</b> notes 4-5: superfluous beam crossed out in pencil
128	va.2	<i>pp</i> added by analogy with b.122 (vc.) and in accordance with <b>B;</b> <b>B:</b> note 1: <i>pp</i> added in ink (CN)
130	vl.1	<b>A:</b> note 1: $\natural$ added in pencil
130	vc.	<b>A:</b> chord 5 upper part: $e^\flat$ changed to $d$ in pencil
131	vl.2	note 3: $g'$ emended to $g^\sharp$ by analogy with phrase bb.128-130
131-134	va.1	<b>B:</b> b.131 note 3 to b.133 note 12: <i>cres.cen-do</i> --
132	vl.1	chords 3, 6: $d''$ added by analogy with chord 5 and in accordance with <b>B</b>
132	vl.2	notes 9-12 emended from  in accordance with the motivic context
133	vl.1	chords 3, 7: $d''$ added by analogy with chord 5 and in accordance with <b>B;</b> <b>B:</b> <i>rit</i> added in blue crayon (CN?); <i>rit</i> added below staff in ink (CN)
133	vl.2	note 9: $g'$ emended to $g^\sharp$ by analogy with phrase bb.131-132
133	vc.	chord 5 upper part: $e^\flat$ emended to $d$ by analogy with bb.123-124, 127-129, 131-132 and bb.128-133 (va.2)
134	vl.1	notes 4-6: slur added by analogy with b.1; notes 5-6: slur added by analogy with b.1; <b>B:</b> notes 4-6: slur added in blue crayon (CN?)
134	vl.1	notes 7-8: stacc. added by analogy with b.1
134	vl.1	note 9: $g'$ emended to $g^\sharp$ in accordance with the motivic context bb.132-133
134-135	vl.2	<b>A:</b> b.138 note 2 to b.139 note 1: tie added in pencil
134	va.1 vc.	<b>B:</b> $f$ added in ink (CN)
135	vl.1	note 3: marc. added by analogy with b.2 and in accordance with <b>B</b>
135	vl.2	<b>A:</b> note 1: $f^\sharp$ changed to $g'$ in pencil
136	vl.1	<b>B:</b> notes 2-4: slur added in pencil (CN?); note 4: stacc. added in pencil (CN?)



Bar	Part	Comment
137	vl.1	<b>A:</b> x added above staff in pencil (CN?)
137	vl.2	<b>A:</b>  crossed out in pencil, note 1 added in pencil
138	va.1	<b>A:</b> note 1: c' changed to g' in pencil
138	va.2	<b>A:</b> note 1: $\downarrow$ . $\downarrow$ . (e'c') changed to $\downarrow$ . (c') in pencil (CN?)
140-141	vl.1	<b>B:</b> b.140 note 6 to b.141 note 1: slur added in pencil (CN?)
140	vl.2	<b>B:</b> <b>p</b> added in ink (CN)
140	va.2	slur added by analogy with b.7
141-143	vl.1	marc. added by analogy with b.8
141	va.1	<b>A:</b> notes 2-5 changed from  in pencil
141-146	va.1	<b>B:</b> b.141 note 2 to b.146 chord 1: <i>cre-scen-do</i> added in ink
142	vl.1	<b>B:</b> notes 1-2: slur added in pencil (CN)
142	va.1	<b>A:</b> notes 2-5 changed from  in pencil
143	va.1	<b>A:</b> notes 2-5 changed from  in pencil
145	va.2	notes 1-6, 9-11: slurs added by analogy with b.12 (vl.2)
145-146	vc.	slur emended from open slur by analogy with va.1; <b>A:</b> b.145 note 3: end of slur open before pasted-in strip/sheet
146	vl.1	<b>A:</b> phrase written on pasted-in music paper tie added by analogy with va.2; <b>B:</b> tie added in pencil
146	vl.2 va.1,2	<b>B:</b> rehearsal letter <i>E</i> added in pencil
146	va.1	<b>B:</b> seventh quaver: <b>pp</b> added in ink (CN)
146	vc.	note 1: <b>f</b> omitted as in <b>B</b> ; note 2: <b>fs</b> emended to <b>fp</b> by analogy with the other str.; <b>A:</b> note 1: <b>f</b> belongs to the phrase below the pasted-in paper
146	vc.	<b>B:</b> note 1:  ; note 3: <b>p</b> changed to <b>pp</b> in ink (CN)
147	vl.1,2	<b>B:</b> <b>pp</b> added in ink (CN)
147	va.1	stacc. added by analogy with b.150 (vl.1, vc.)
147	va.2	<b>B:</b> note 1: <b>pp</b> added in ink (CN)
148	va.2	stacc. added by analogy with b.150 (vl.1, vc.)
150	vl.1	<b>B:</b> note 1: <b>pp</b> added in ink (CN)
150	vc.	<b>B:</b> note 1: <b>p</b> added in ink (CN)
154	va.1	<b>B:</b> note 5: c <sup>3</sup> added in pencil
155-158	vl.1	<b>B:</b> <i>cre-scen-do</i> --- added in ink (CN)
156	vl.2	b.156: note 7: slur emended from open slur; <b>A:</b> b.156 note 2: end of slur open before page turn
159	vl.1	<b>mf</b> emended from note 7 to note 4 by analogy with vc. and in accordance with <b>B</b> ; <b>B:</b> <b>fp</b> and <b>mf</b> added in ink (CN)
159	vl.2	<b>B:</b> note 1: <b>f</b> added in ink (CN)
159-160	vl.2	b.159 rest 4: <b>mf</b> omitted and added b.160 in accordance with <b>B</b>
159	va.1	<b>mf</b> emended from seventh quaver to note 2 by analogy with vc. and in accordance with <b>B</b>
159	va.2	<b>mf</b> emended from chord 3 to chord 2 by analogy with vc.
160	vl.2	<b>B:</b> <b>mf</b> added in ink (CN)
166	vl.1	note 8: d <sup>3</sup> emended to d <sup>2</sup> by analogy with notes 1, 3

Bar	Part	Comment
167	vl.1 va.1,2 vc.	<b>B:</b> <b>p</b> added in ink (CN)
168	va.1 vc.	<b>B:</b>  added in ink (CN?)
169	vl.2	<b>B:</b> chord 1: <b>p</b>
169	va.1 vc.	<b>B:</b> notes 2-6:  added in ink (CN)
170	vc.	<b>B:</b>  added in ink (CN?)
171-187	vl.1	<i>cre-scen-do</i> bb.171-178 and bb.179-187 emended to <i>cre-scen-do</i> bb.171-187
171-187	vl.2 va.1	<i>cre-scen-do</i> bb.171-174, bb.175-179 and bb.180-187 emended to <i>cre-scen-do</i> bb.171-187
171	va.2	beginning of <i>cre-scen-do</i> emended from rest 1 to note 1
171-187	va.2	<i>cre-scen-do</i> bb.171-172, bb.173-179 and bb.180-187 emended to <i>cre-scen-do</i> bb.171-187
171-174	va.2	<b>B:</b> <i>cre-scen-do</i> - added in ink (CN)
171-187	vc.	<i>cre-scen-do</i> bb.171-172, bb.173-175, bb.176-179 and bb.180-187 emended to <i>cre-scen-do</i> bb.171-187; <b>B:</b> <i>cre-scen-do</i> - added in ink (CN)
172-177	vl.2	<b>B:</b> <i>cre-scen-do</i> -- added in ink (CN)
172-73	va.1	<b>B:</b> <i>cre-sc.</i> -- added in ink (CN)
174-187	vl.1 va.1,2	<b>B:</b> <i>cre-scen-do</i> -- added in ink (CN)
175	vl.2	<b>B:</b> rehearsal letter <i>F</i> added in blue crayon
175	va.1,2	<b>B:</b> rehearsal letter <i>F</i> added in pencil
175	vc.	<b>B:</b> notes 1-2: slur crossed out in pencil
178-182	vl.2	<b>B:</b> <i>cre-scen-do</i> -- added in ink (CN)
179-183	va.1	<b>B:</b> <i>cen-do</i> -- added in ink (CN)
179-182	va.2	<b>B:</b> <i>do</i> -- added in ink (CN)
182	va.1	lower part note 3: b <sup>3</sup> emended to b <sup>2</sup> by analogy with vc.
182	va.2	note 6: b <sup>3</sup> emended to b <sup>2</sup> by analogy with vl.2, marc. added by analogy with vl.2; <b>B:</b> note 6: b <sup>3</sup> changed to b <sup>2</sup> in pencil
182	vc.	lower part notes 1-3: slur added by analogy with va.1
182	vc.	<b>A:</b> upper part notes 1-2: f <sup>3</sup> changed to e <sup>3</sup> in pencil
183-187	va.2	<b>B:</b> <i>cre-scen-do</i> - added in ink (CN)
184-187	vl.2	<b>B:</b> <i>cre-scen-do</i> -- added in ink (CN)
184-187	va.1	<b>B:</b> <i>cre-scen-do</i> -- added in ink (CN)
184	va.2	marc. added by analogy with vl.2
186	va.2	marc. added by analogy with vl.2
187	vl.1	<b>A:</b> note 3: b <sup>3</sup> changed to b <sup>2</sup> in pencil
188	vl.2	<b>B:</b> chord 1: <b>fff</b> added in ink (CN?); chord 1: d <sup>3</sup> added in pencil (CN?)
188	va.1	<b>B:</b> <b>ff</b> added in ink (CN)
191	va.1	<b>B:</b> notes 3-5: slur crossed out in pencil
191	va.2	<b>A:</b> chord 2: g <sup>3</sup> crossed out in ink; <b>B:</b> <i>rit.</i> added in ink (CN)
191	vc.	<b>B:</b> <i>rit.</i> added in ink (CN)
192	vl.1	<b>B:</b> notes 2-3, 4-6: slurs added in pencil (CN?)
192	vl.2	<b>B:</b> notes 1-2, 3-5: slurs added in pencil (CN?)
192	va.1	<b>B:</b> <b>f</b> added in ink (CN?)
193	vl.1,2	<b>B:</b> notes 2-3, 4-6: slurs added in pencil (CN?)
196	vl.1	notes 1-2: slur omitted by analogy with vl.2
201-202	vc.	b.202 note 1: tie emended from open tie; <b>A:</b> b.201 note 2 to b.202 note 1: end of tie open before change of system
210	va.2	<b>B:</b> <b>f</b> added in ink (CN)
211	vl.2 va.1	<b>B:</b> <b>f</b> added in ink (CN)
213	va.2 vc.	 added by analogy with vl.2
213	va.2	<b>B:</b> notes 2-3:  added in blue crayon
214	vl.2	<b>B:</b> <b>p</b>  added in ink (CN); notes 2-3, 4-6: slurs added in pencil (CN?)
214	va.2	<b>p</b> added by analogy with vl.2, va.1 and in accordance with <b>B</b> ; <b>B:</b> note 2: <b>p</b> added in ink (CN)

























Bar	Part	Comment
215	vl.2	<b>B:</b> notes 2-3, 4-6: slurs added in pencil (CN?); notes 1-3:  and notes 4-5:  added in ink (CN)
215	va.2	<b>B:</b> <i>p</i> added in ink (CN)
216	vl.2	<b>B:</b> notes 1-3:  and notes 4-6:  added in ink (CN)
217	va.1	<b>B:</b> <i>p</i> added in ink (CN)
217	va.2	<b>A:</b> <i>ff</i> changed to <i>f</i> in ink (CN); <b>B:</b> <i>arco</i> added in pencil
218	vl.2 va.1	<b>B:</b> <i>f</i> added in ink (CN)
220	vl.2	<b>B:</b> added in ink (CN)
220	va.2 vc.	added by analogy with vl.2
221	vl.1 va.1	<b>B:</b> added in ink (CN)
221	vl.2	<b>B:</b> <i>p</i> added in ink (CN),  added in ink (CN)
221	vc.	<i>p</i> added by analogy with the dynamic level in the other str. and in accordance with <b>B:</b> <i>p</i> added in ink (CN)
222	vl.1	added by analogy with vl.2, va.1 and in accordance with <b>B</b>
222	vl.1,2 va.1	<b>B:</b> added in ink (CN)
222	va.	note 5: $\sharp$ added
223	vl.1,2 va.1	<b>B:</b> added in ink (CN)
228	vl.1	<b>B:</b> notes 2-3, 4-5: slurs added in pencil (CN?)
228	vl.2	<b>B:</b> notes 4-5: slur added in pencil (CN?)
228-229	va.1	marc. added by analogy with b.228 (va.2) and in accordance with <b>B:</b> note 2: marc. added (CN)
228-229	vc.	marc. added by analogy with b.228 (va.2) and in accordance with <b>B</b> (va.1)
229	vl.1	<b>B:</b> notes 2-3, 4-5: slurs added in pencil (CN?)
229	vl.2	<b>B:</b> notes 4-5: slur added in pencil (CN?)
229	va.1	<b>B:</b> note 2: marc. added (CN)
229	va.2	marc. added by analogy with b.228
229	vc.	marc. added by analogy with b.228 (va.2) and in accordance with <b>B</b> (va.1)




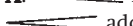
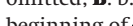
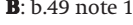
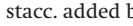
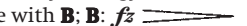
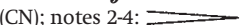

## Second Movement

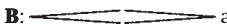

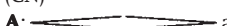














Bar	Part	Comment
		$C \frac{4}{4}$ added in pencil (CN)
2	vl.2 va.1	<b>B:</b> added in ink (CN)
3	va.1	note 5: $g^b$ corrected to $g^{\sharp}$ ; <b>B:</b> note 5: $\sharp$ added in pencil
4	va.1	<b>B:</b> notes 2-5:  added in ink (CN)
5	vl.2	<b>B:</b> notes 2, 4: ten. instead of stacc.
5	va.1	<b>B:</b> <i>p</i> added in ink (CN)
6-13	vl.2	<b>B:</b> notes 1, 3: ten. instead of stacc.
7-8	vc.	<b>B:</b> b.7 note 3 to b.8 note 3: slur crossed out in pencil; b.7 note 3 to b.8 note 1: slur added in pencil
8	va.1	<b>B:</b> added in ink (CN)
9	va.1	<b>B:</b> added in ink (CN)
11-12	va.1	<b>B:</b> added in ink (CN)
13	va.1	<b>B:</b> note 1: marc.
14	va.1	<b>B:</b> added in pencil
15	vl.1,2 va.1,2 vc.	<b>A:</b> <i>p</i> changed to <i>pp</i> in ink (CN)
15	vl.1	<b>B:</b> <i>p</i>
15	vl.2 va.1 va.2 vc.	<b>B:</b> <i>p</i> changed to <i>pp</i> in ink (CN)
17-20	vl.1,2 va.1,2 vc.	<i>cre-scen-do</i> bb.17-18 and bb.19-20 emended to <i>cre-scen-do</i> bb.17-20
19	vl.1	<b>A:</b> NB added in pencil above staff
19	va.1	note 2: $d^b$ emended to $e^b$ by analogy with vc.; <b>A:</b> note 2: [?] added in pencil
20	vl.1	<b>B:</b> <i>crescendo</i> added in ink (CN)




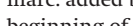
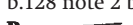







Bar	Part	Comment
23-24	vl.1	slur emended from open slur; <b>A:</b> <b>B:</b> b.23 note 1: end of slur open before change of system
23	va.2	<b>A:</b> <i>mf</i> erased and <i>p</i> added in ink (CN); <b>B:</b> <i>p</i> changed to <i>pp</i> in ink (CN)
26-27	va.1	<b>B:</b> b.26 note 2 to b.27 note 1:  added in ink (CN)
27-28	va.1	<b>B:</b> b.27 note 2 to b.28 note 1:  added in ink (CN)
28	va.2	<b>B:</b> notes 1-2: ; notes 3-6:  added in ink (CN)
31-32	va.1	<b>B:</b> b.31 note 2 to b.32 note 2:  added in ink (CN)
32	vl.2 va.1	<i>con moto</i> added by analogy with b.33 (vl.1, va.2) and in accordance with <b>B</b>
32	vl.2 va.2	<b>B:</b> <i>con moto</i> added in pencil (CN)
32	va.2	<b>B:</b> chords 1-5: ten. or stacc.
33	vl.1	<b>A:</b> <i>con moto</i> added in pencil (CN); <b>B:</b> stacc. instead of ten.
33	va.1	<b>A:</b> <i>con moto</i> added in ink (CN)
35	va.2	<i>pp</i> added by analogy with b.33 (va.1); <b>B:</b> <i>p</i> added in ink (CN)
36-38	vl.1,2	ten. and slurs added by analogy with bb.33-35
38	va.2	ten. and slur added by analogy with b.32
39	vl.1,2 va.2	beginning of <i>cre-scen-do</i> emended from rest 1 to note 1
39	vl.1	<b>B:</b> note 1: <i>p</i> added in pencil (CN)
41	vl.1	<b>A:</b> note 3: $b^b$ changed to $b^{\sharp}$ in pencil; <b>B:</b> note 3: $b^b$ changed to $b^{\sharp}$ in blue crayon
42	vl.2	chord 1: $\sharp$ omitted
43	va.2	<b>B:</b> chord 4: <i>dim</i> added in pencil (CN) and crossed out in pencil
44	vc.	note 1: marc. added by analogy with va.2
44-45	vc.	<b>B:</b> <i>dim.</i> added in pencil (CN?)
45	vl.1	note 1: <i>p</i> omitted and added at note 2 by analogy with vl.2 and b.46 (va.1)
45	vl.2	note 2: $e^b$ corrected to $e^{\sharp}$ ; <b>A:</b> note 1: $e^b$ changed to $e^{\sharp}$ in pencil
49	vl.1	<b>A:</b> $e^{\sharp}$ changed to $e^{\flat}$ in pencil
49-50	va.1	<b>B:</b> b.49 note 2 to b.50 note 2:  added in ink (CN)
50	va.1	<b>B:</b> notes 2-4:  added in ink (CN)
51	va.1	note 3: $e^{\sharp}$ emended to $d^{\sharp}$ by analogy with vl.2 and in accordance with <b>B</b>
52	vl.2 va.1	<b>A:</b> added in pencil
52	vl.2	<b>B:</b> no
52	va.2 vc.	<b>B:</b> notes 2-3: slur and stacc. added in pencil
53-54	vl.2	<b>A:</b> added in pencil
53-54	va.1	added by analogy with vl.2
54	va.2 vc.	<b>B:</b> notes 2-3: slur and stacc. added in pencil
59	vl.1,2 va.1,2 vc.	<b>A:</b> <i>ff</i> changed to <i>f</i> (CN)
59	vl.1 va.1 va.2 vc.	<b>B:</b> <i>Più mosso</i> added in ink (CN)
59	vl.2	<b>B:</b> <i>Più mosso</i> added in pencil (CN)
59	va.2 vc.	<b>B:</b> <i>f</i> added in ink (CN)
62	vc.	<b>A:</b> note 5: changed from
63	vl.1	<b>A:</b> note 4: $g^b$ changed to $g^{\sharp}$ in ink (?); <b>B:</b> notes 4-5: stacc. instead of ten.; note 4: $g^b$
63	vl.2	<b>A:</b> notes 4-5: $a^b$ - $b^b$ changed to $g^{\flat}$ - $a^b$ in ink (CN?); <b>B:</b> note 4: $g^b$
63	vc.	<b>A:</b> note 3: A changed to $A^b$ in pencil











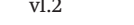
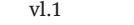

Bar	Part	Comment
66	va.2	notes 6-11: slur emended to slurs notes 6-8, 9-11 by analogy with bb.60, 62 and va.1; <b>A:</b> note 6: $\flat$ or $\natural$ erased
68	va.1	notes 6-11: slur emended to slurs notes 6-8, 9-11 by analogy with bb.60, 62, 66 and va.2
69	vl.1	<b>A:</b> <i>con fuoco</i> added in pencil (CN?)
73	va.1	<b>A:</b> note 3: <i>g'</i> changed to <i>g<sup>b</sup></i> in pencil
75-76	va.2	beginning of tie omitted in accordance with <b>B</b> ; <b>A:</b> b.75 to b.76 note 1: end of tie open
78	vl.1,2 va.1,2 vc.	<b>B:</b> <i>rit.</i> added in ink (CN)
78	va.2	notes 1-2: slur added by analogy with va.1
79	vl.1,2 va.1,2 vc.	<b>B:</b> <i>Tempo Imo</i> added in ink (CN)
81-82	vl.1	b.82 note 1: end of slur omitted
81-82	vl.1	b.82 note 1: beginning of slur omitted; <b>A:</b> b.81 to b.82 note 1: beginning of slur open
81-82	va.1	end of slur omitted; <b>A:</b> note 1: beginning of slur open; note 4: beginning of slur open; <b>B:</b> b.81 note 1 to b.82 note 4: slur; b.81 note 2 to b.82 note 1: slur
83-88	vl.1	<i>cre-scen-do</i> bb.83-85 and bb.86-88 emended to <i>cre-scen-do</i> bb.83-88
83-88	vl.2	<i>cre-scen-do</i> bb.83-86 and bb.87-88 emended to <i>cre-scen-do</i> bb.83-88
83-88	va.1	<i>cre-scen-scen-do-</i> emended to <i>cre-scen-do</i>
83-88	va.2	<i>cre-scen-do-do-</i> emended to <i>cre-scen-do</i>
86-88	va.2	<b>B:</b> <i>cre-scen-do</i> added in ink (CN)
86-88	vc.	<i>cre-scen-scen-do</i> emended to <i>cre-scen-do</i>
88	vl.1	<b>B:</b> notes 1-2: slur added in pencil
89	vl.1,2 va.1,2 vc.	<b>A:</b> <i>p</i> changed to <i>ppp</i> in ink (CN)
89	vl.1 va.2 vc.	<b>B:</b> <i>pp</i> changed to <i>ppp</i> in ink (CN)
89	vl.2	<b>B:</b> <i>p</i> changed to <i>ppp</i> in pencil (CN)
89	va.1	<b>B:</b> [?] erased, <i>ppp</i> added in ink (CN)
89	va.2	notes 2-3: slur omitted by analogy with vc.; slur emended from open slur; <b>A:</b> b.89 note 1: end of slur open before change of system
90	vc.	notes 1-2: superfluous slur omitted
92	va.1	 omitted
95-98	va.1	<b>B:</b> b.95 note 1 to b.98 note 1: slur added in ink (CN?)
96	va.1	notes 2-3: slur added by analogy with bb.95, 99
98-102	va.1	<b>B:</b> b.98 note 2 to b.102 note 4:  added in ink (CN)
101	vl.2	<b>B:</b> note 4: 
102	vl.2	<b>B:</b> note 1: 
103	va.1	note 1: <i>a</i> corrected to <i>b<sup>b</sup></i> in accordance with <b>B</b>
103	va.1	<b>B:</b> note 1: <i>a</i> erased and <i>b<sup>b</sup></i> added in ink
<b>Third Movement</b>		
Bar	Part	Comment
+1	vl.1	<b>A:</b> <i>p</i> crossed out in pencil and <i>f</i> added in pencil (CN); <b>B:</b> <i>p</i> changed to <i>f</i> in pencil (CN)
1	vl.1	<b>A, B:</b> note 10: <i>p</i> added in pencil (CN)
1	vl.2 va.1	<b>A:</b> note 1: <i>f</i> added in pencil (CN)
1	vl.2	<b>B:</b> note 1: <i>p</i> changed to <i>f</i> in pencil (CN)
1	va.1	<b>B:</b> note 1: <i>p</i> changed to <i>ff</i> in pencil
1	va.2	<i>p</i> added by analogy with b.126 and in accordance with <b>B</b> ; <b>B:</b> note 1: <i>p</i> added in ink (CN) and emphasized in pencil
2	vl.2	<b>A, B:</b> note 1: <i>p</i> added in pencil (CN)

Bar	Part	Comment
2	va.1	<i>p</i> added by analogy with vl.2 and in accordance with <b>B</b> ; <b>B:</b> note 1: <i>p</i> added in pencil (CN)
4-6	vl.1	b.4 note 2 to b.6 note 1: slur emended from open slur by analogy with bb.128-130 and in accordance with <b>B</b> ; <b>A:</b> note 1: beginning of slur open after change of system
5	vl.1	<b>B:</b>  added in pencil (CN?)
5	va.1	<b>B:</b>  added in ink (CN)
6	vl.2	<b>B:</b>  added in ink (CN)
6	va.1	<b>B:</b> <i>fz</i>  added in ink (CN)
6	va.2	<b>B:</b> note 1: <i>mf</i> added in ink (CN)
7-8	vl.1 va.1	b.7 note 2 to b.8 note 1: slur added by analogy with bb.131-132
7-8	va.1	b.7. note 2 to b.8 note 2: beginning of slur emended from b.7 note 3 to b.7 note 2 by analogy with vl.1 and b.131
11	vc.	stacc. added by analogy with va.2
15-16	va.2	b.15 to b.16: superfluous slur omitted
15	vc.	<i>p</i> added by analogy with the other str. and in accordance with <b>B</b> ; <b>B:</b> note 2: <i>p</i> added in ink (CN)
+17	vc.	<i>arco</i> added by analogy with the other str.; <b>B:</b> <i>arco</i> added in ink (CN)
20-22	vl.1	b.20 note 1 to b.21 note 1: slur added by analogy with bb.144-146
22	vl.1	<b>B:</b> notes 1-2:   changed to   in ink (CN?)
22	va.1	<b>A:</b> note 1: <i>c<sup>#</sup></i> crossed out in pencil and <i>f<sup>#</sup></i> added in pencil; <b>B:</b> note 1: <i>f<sup>#</sup></i>
23-24	va.1	b.23 note 1 to b.24 note 1: slur added by analogy with bb.147-148
23	vc.	<b>B:</b> note 1: marc. added in pencil
24	va.1	notes 1-2: slur omitted; <b>B:</b> note 1:  changed to  in ink (CN)
25-26	vl.1	b.25 note 1 to b.26 note 1: slur added by analogy with bb.149-150
25	vl.2	note 4: <i>f<sup>#</sup></i> emended to <i>a</i> by analogy with the motivic context and with b.149
26	vl.1	notes 1-2: slur omitted; <b>B:</b> notes 1:  changed to  in ink (CN?)
26	va.1	<b>A:</b> note 1: <i>c<sup>#</sup></i> crossed out in pencil and <i>f<sup>#</sup></i> added in pencil
26	va.1	<b>B:</b> <i>f<sup>#</sup></i>
27-28	va.1	b.27 note 1 to b.28 note 1: slur added by analogy with bb.151-152
27	vc.	<b>B:</b> note 1: marc. added in pencil
28	va.1	notes 1-2: slur omitted; <b>B:</b> note 1:  changed to  in ink (CN)
29-30	vl.1	b.29 note 1 to b.30 note 1: slur added by analogy with bb.153-154; b.30: notes 1-2: slur omitted
30-31	va.1	b.30 note 1 to b.31 note 1: slur added by analogy with bb.154-155; b.30: notes 1-2: slur omitted
31-32	vl.1	b.31 note 1 to b.32 note 1: slur added by analogy with bb.155-156; b.32: notes 1-2: slur omitted
31	va.1	<b>B:</b> note 1:  changed to  in ink (CN)
32	vl.1	<b>B:</b> note 1:  changed to  in ink (CN?)
32	va.2	<i>p</i> added by analogy with b.30 (vc.)
33-36	vl.1,2 va.1,2	<i>crescendo</i> bb.33-34 and bb.35-36 emended to <i>crescendo</i> bb.33-36
33	va.2	<i>f<sup>#</sup></i> emended to <i>f<sup>ti</sup></i> by analogy with vl.1 and with b.157; <b>B:</b> <i>f<sup>#</sup></i> changed to <i>f<sup>ti</sup></i> in ink and in pencil

Bar	Part	Comment
35	va.2	<b>A:</b> note 2: <i>d'</i> b.160 in the recapitulation: <i>d<sup>#</sup></i> (it cannot be determined from the sources whether Carl Nielsen intended this variant, and since both possibilities are equally likely, this has not been emended)
37	vl.1,2 va.1,2 vc.	<b>B:</b> rehearsal letter <i>A</i> added in blue crayon
38	vl.1	<b>A:</b>  imprecisely notated
39	vl.2	<b>A:</b>  imprecisely notated
40	vl.1	<b>A:</b>  imprecisely notated
41	vl.2	 added by analogy with b.39
41-42	va.1	beginning of <i>di-mi-nu-en-do</i> emended from b.41 to b.42 note 1
42-44	vl.1	<b>B:</b> continuation lines to <i>dim.</i> added in pencil (CN)
45		<b>A:</b> rehearsal letter <i>A</i> added in pencil
45	vl.1	<b>B:</b> note 1: <i>p</i> added in pencil (CN)
45	vl.2	<b>B:</b> note 1: <i>p</i> changed to <i>fp</i> in pencil (CN)
45	va.2	<b>B:</b> note 2: <i>pizz</i> added twice in pencil (CN?)
45	vc.	<b>B:</b> note 2: <i>pizz</i> : added in ink (CN)
48-50	vl.1	b.48 note 2 to b.50 note 1: slur added by analogy with bb.172-174; notes 1-2: slur omitted; <b>B:</b> b.48 note 2: end of slur open beginning of  emended from b.48 note 2 to b.49 note 1 by analogy with b.5
49	vl.1	<b>B:</b> b.49 note 1 to b.50 note 2: slur
49-50	vl.1	<b>B:</b>  added in ink (CN)
49	va.1	stacc. added by analogy with vl.1
50	vl.2 va.1	 added by analogy with vl.2 and
50	va.1	in accordance with <b>B:</b> <b>B:</b> <i>fz</i>  added in ink (CN); notes 2-4:  added in ink (CN)
53	vl.1	<b>A:</b> note 1: stacc. added in pencil
53	vl.2	<b>A:</b> note 2: <i>a<sup>b</sup></i> changed to <i>a<sup>b</sup></i> in pencil
53-54	va.2 vc.	beginning of <i>di-mi-nu-en-do</i> emended from b.53 to b.54 note 1
54	vl.1	<b>A:</b> note 1: stacc. added in pencil
54	va.2 vc.	<i>arco</i> added in accordance with <b>B</b>
54	vc.	<b>B:</b> <i>arco</i> added in ink (CN)
55	va.1	<b>B:</b> note 1: <i>f</i> added in ink (CN)
55	va.2	<b>A:</b> chord 9: <i>c</i> 'erased; <b>B:</b> chord 9: <i>e<sup>b</sup></i> , <i>a<sup>b</sup></i>
60	va.1	<i>f</i> added by analogy with b.59 (vc.) and the dynamic level in vl.1; <b>B:</b> notes 1-2:  <i>fz</i> added in ink (CN)
61	vl.1	<b>B:</b> note 2: <i>fz</i> added in ink (CN); note 2: marc.
62	vc.	note 4: <i>f<sup>#</sup></i> corrected to <i>f<sup>b</sup></i> by analogy with va.1
63	vl.1	<b>B:</b> note 1: <i>pp</i> added in ink (CN)
63	va.1	<b>B:</b> last bar line: repeat mark crossed out in pencil
63	va.2	<b>B:</b> note 2: stacc.
63	vc.	<b>B:</b> <i>ppp</i> added in ink (CN)
64	va.1	<b>B:</b> first bar line: repeat mark added in pencil
64-70	va.2	<b>B:</b> notes 1, 3: stacc.
65-68	vl.2 va.2	marc. added by analogy with bb.63-64
66-67	vc.	ties added by analogy with bb.105-106
71	vl.1	marc. added by analogy with the other str.
71	vl.2	note 1: marc. omitted by analogy with va.1,2, vc.
71	va.1,2	va.1,2 have exchanged staves by analogy with vl.2 and vc.
75-78	va.2	stacc. added by analogy with bb.73-74
77-78	vl.1	b.77 note 5 to b.78 note 8: stacc. added by analogy with b.73 to b.76 note 4

Bar	Part	Comment
77	va.1	<b>B:</b>  added in ink (CN)
78	vl.1 va.1	<b>B:</b>  added in pencil (CN)
78	vl.2 va.1	<b>A:</b>  added in pencil
79	vl.1	<b>B:</b> notes 1-6: stacc. added in pencil
80	vl.2	stacc. added by analogy with b.79 (vl.1)
80	vl.2	<i>arco</i> added by analogy with vl.1 and in accordance with <b>B:</b> <b>B:</b> <i>arco</i> added in pencil (CN)
80	va.1	<b>B:</b> last bar line: repeat mark crossed out in pencil
80	va.2	<i>arco</i> added for the repetition
80	vc.	After repetition the tie to b.81 note 1 should obviously be omitted
81	va.1	<b>B:</b> last bar line: repeat mark added in pencil
82	va.1	<i>arco</i> added by analogy with vl.2 and in accordance with <b>B:</b> <b>B:</b> <i>arco</i> added in pencil (CN?)
85	vl.1	<b>B:</b> <i>f</i>
85	vc.	marc. added by analogy with va.2
86-88	vl.1	marc. added by analogy with bb.82, 84-85
87	vl.2	<b>A:</b> note 2:  added in ink
87	va.1	<b>A:</b> note 2:  added in pencil
89		<b>A:</b> rehearsal letter <i>B</i> added in blue crayon
89	vl.1,2 va.1,2	<b>B:</b> rehearsal letter <i>B</i> added in blue crayon
89	vc.	<b>B:</b> rehearsal letter <i>B</i> added in pencil
90-95	va.1	b.90 note 3 to 95 note 3: stacc. added by analogy with bb.89-90 (vl.1)
90-100	va.2	<b>B:</b> note 1:  
91-96	vl.1	stacc. added by analogy with bb.89-90
91-100	vl.2	<b>B:</b> note 1:  changed to  in ink (CN)
96-102	vl.1,2 va.1,2 vc.	<i>crescendo</i> bb.96-99 and bb.100-102 emended to <i>crescendo</i> bb.96-102
96-102	vl.1	<b>B:</b> <i>cre-scen-do - -</i> added in ink (CN)
96-102	vl.2	<b>B:</b> <i>cre-cen-do - do - -</i> added in ink (CN)
96-97	va.1	<b>B:</b> <i>cre-cen-do - -</i> added in ink (CN)
96-102	va.2	<b>B:</b> <i>cre-cen-do -</i> added in ink (CN)
96-102	vc.	<b>B:</b> <i>cre-cen-cen - cen-do</i> added in ink (CN)
98-102	va.1	<b>B:</b> <i>cre-cen-do -</i> added in ink (CN)
101	vl.2 va.2	<b>B:</b> notes 1, 6:  changed to  in ink (CN)
102	vl.2	<b>B:</b> note 3:  changed to  in ink (CN)
103		<b>A:</b> rehearsal letter <i>C</i> added in blue crayon
103	va.1 va.2	<b>B:</b> rehearsal letter <i>C</i> added in blue crayon
103	va.2	<b>B:</b> chord 1: <i>c</i> omitted
103-108	va.2	<b>B:</b> first quaver:  changed to  in ink (CN)
103	vc.	<b>B:</b> rehearsal letter <i>C</i> added in pencil
103	vc.	<b>B:</b> note 1: <i>fp</i> added in ink (CN); second crotchet: <i>ppp</i> added in ink (CN)
104-108	vl.2	<b>B:</b> note 1:  changed to  in ink (CN)
104-105	va.2	b.104 note 5 to b.105 note 1: slur added by analogy with bb.103-104
107-108	vl.2	slur emended from open slur; <b>A</b> b.107 note 5 to b.108: end of slur open before change of system
107	va.1	<b>A:</b> ? added in ink in right margin
108-111	va.1,2	parts exchanged in accordance with <b>B:</b> <b>A</b> (va.1): <i>II</i> added in pencil in the staff for va.1 [phrase bb.108-111 to be played by va.2]; <b>A</b> (va.2): <i>I</i> added in pencil in the staff for va.2 pencil [phrase bb.108-111 to be played by va.1]; <b>B:</b> phrase for va.2 erased and phrase for va.1 added in ink (CN)
111	va.2 vc.	marc. added by analogy with vl.2 and b.71
111	vc.	<i>fz</i> emended to <i>f</i> by analogy with the other str. and b.71; <b>A:</b> second quaver: <i>A</i> changed to <i>G</i> in pencil



Bar	Part	Comment
112	va.1	<b>A:</b> <i>I</i> added in pencil (see comment bb.108-111)
112	va.2	<b>A:</b> <i>II</i> added in pencil (see comment bb.108-111)
114-115	va.2	stacc. added by analogy with b.113
115-118	vl.1	stacc. added by analogy with bb.113-114
118	vl.1	<b>B:</b>  added in pencil
118	va.2	note 1: stacc. omitted by analogy with vl.2, va.1
119	vl.1	<b>B:</b> note 1: <i>mp</i> added in pencil (CN); notes 1-6: stacc. added in pencil (CN)
120	vl.2	<i>arco</i> added by analogy with b.119 (vl.1) and in accordance with <b>B</b>
121		superfluous bar line omitted; <b>A:</b> G major signature erased
122	va.1 vc.	<i>arco</i> added by analogy with vl.1 and in accordance with <b>B;</b> <b>B:</b> <i>arco</i> added in ink (CN)
122	vc.	<i>fz</i> added by analogy with vl.2
123	vl.1	<b>B:</b> note 1: <i>fz</i> added in ink (CN)
123	va.2	note 7:  corrected to  in accordance with <b>B</b>
125		<b>A:</b> rehearsal letter <i>D</i> added in blue crayon
125	vl.1	<b>B:</b> rehearsal letter <i>D</i> added in blue crayon
125	vl.1	b.126 note 1: <i>p</i> omitted and added b.125 note 10 by analogy with b.1 and in accordance with <b>B;</b> <b>B:</b> b.125 note 10: <i>p</i> added in pencil (CN); b.126: <i>p</i> crossed out in pencil
125	vl.2 va.1	<b>B:</b> rehearsal letter <i>D</i> added in blue crayon
125	vc.	<b>B:</b> rehearsal letter <i>D</i> added in pencil and emphasized in blue crayon
126-127	vl.1,2 va.1	stacc. added by analogy with bb.2-3
128-130	vl.1	b.128 note 2 to b.130 note 1: slur added by analogy with bb.4-6
128	vl.2 va.1 vc.	marc. added by analogy with b.4
129	vl.1	beginning of  emended from b.128 note 2 by analogy with b.5
129	va.1	<b>B:</b>  added in ink (CN)
130	vl.1	<i>fz</i> added by analogy with vl.2 and in accordance with <b>B;</b> <b>B:</b> note 1: <i>fz</i> added in ink (CN?)
130	va.1	stacc. added by analogy with vl.2
130	va.1	<i>fz</i>  added by analogy with vl.2 and in accordance with <b>B;</b> <b>B:</b> note 1: <i>fz</i>  added in ink (CN)
130-131	va.1	b.130 note 4 to b.131 note 1: tie added by analogy with bb.6-7
130	va.2	<i>arco</i> added in accordance with <b>B</b>
132	vl.1 va.1	<b>A:</b> note 1:  changed to  in ink (CN)
132	va.1	<b>B:</b> note 1: 
135	va.2 vc.	stacc. added by analogy with b.11 (va.2)
137	vl.1,2 va.1,2 vc.	<i>fz</i> added by analogy with b.13 and in accordance with <b>B</b> (vc.)
137	vl.1	marc. added by analogy with b.13 and in accordance with <b>B</b>
137	vl.1	<b>B:</b> note 2: <i>fz</i>
137	vc.	<b>B:</b> note 1: <i>fz</i> added in ink (CN)
138	vl.1	<b>B:</b> note 2: marc.
+141	vc.	<i>arco</i> added by analogy with vl.1,2, va.1,2
141-142	vl.1	b.141 note 5 to b.142 note 1: slur added by analogy with vl.2 and in accordance with <b>B</b>
144-146	vl.1	b.144 note 1 to b.146 note 1: slur emended from open slur by analogy with bb.149-150 and bb.172-174; <b>A:</b> b.145 to b.146 note 1: beginning of slur open after page turn
146	vl.1	<b>B:</b> note 1:  changed to  in ink (CN?)

Bar	Part	Comment
146	va.1	note 1: <i>c</i> <sup>#</sup> emended to <i>f</i> <sup>#</sup> by analogy with b.22
147	vc.	<b>B:</b> note 1: marc. added in pencil
148	va.1	<b>B:</b> note 1:  changed to  in ink (CN)
148	va.2	<i>pp</i> added by analogy with b.24
149	vl.2	<b>A:</b> note 4: <i>f</i> <sup>#</sup> change to <i>a</i> '
150	vl.1	marc. added by analogy with bb.26
150	va.1	note 1: <i>c</i> <sup>#</sup> emended to <i>f</i> <sup>#</sup> by analogy with b.26
150	vc.	<i>pp</i> added by analogy with b.26 and in accordance with <b>B;</b> <b>B:</b> note 1: <i>pp</i> added in ink (CN)
151	vc.	<b>B:</b> note 1: marc. added in pencil
152	va.1	<b>B:</b> note 1:  changed to  in ink (CN)
152	va.2	<i>pp</i> added by analogy with b.28
154	vl.1	<i>fz</i> added by analogy with bb.146, 150; <b>B:</b> note 1:  changed to  in ink (CN?)
154-155	va.1	b.154 note 1 to b.155 note 2: slur added by analogy with bb.151-152
155	va.1	<i>fz</i> added by analogy with bb.147, 151 and in accordance with <b>B;</b> <b>B:</b> <i>fz</i> added in ink (CN)
155	va.1	stacc. added by analogy with b.154 (vl.1)
155	va.1	<b>B:</b> note 1:  changed to  in ink (CN)
156	vl.1	<i>fz</i> added by analogy with bb.146, 150 and in accordance with <b>B;</b> <b>B:</b> <i>fz</i> added in ink (CN)
156-157	vl.1	b.156 note 3 to b.157 note 1: slur added by analogy with bb.32-33
156	va.2	<i>p</i> added by analogy with b.154 (vc.)
162	vl.1	notes 1-2:  added by analogy with b.38
162-164	vc.	marc. added by analogy with va.2 and bb.38-40
163	vl.1	note 1: emended from  by analogy with b.164 (vl.2)
163	vl.2	notes 1-2:  added by analogy with b.39
164	vl.1	notes 1-2:  added by analogy with b.40
165	vl.2	notes 1-2:  added by analogy with b.39
165-166	va.1	beginning of <i>di-mi-nu-en-do</i> emended from b.165 to b.166 note 1
169	va.2 vc.	note 4: <i>mf</i> omitted and added note 2 by analogy with b.45
169	va.2	<b>B:</b> note 1: <i>p</i> added in pencil (CN); note 2: <i>pizz.</i> added in ink (CN); note 4: <i>mf</i> added in ink (CN)
169	vc.	<b>B:</b> note 2: <i>pizz</i> added in ink (CN); note 4: <i>mf</i> added in ink (CN); note 2: * added and <i>Mit dem Finger über die Saiten ziehen</i> added below last staff
174	vl.2 va.1	stacc. added in by analogy with vl.1
181	vc.	<b>B:</b> <i>pp</i>
183	va.2	<i>arco</i> added; <i>pp</i> added by analogy with the dynamic level in vl.1 and va.1; <b>B:</b> <i>mfz</i> added in pencil (CN?)
184	vl.2	<i>pp</i> added by analogy with the dynamic level in vl.1 and va.1
184	vl.2	<b>B:</b> <i>p</i> added in ink (CN)
185	vl.1	note 2: Emil Telmányi suggests <i>a</i> <sup>3</sup> with reference to the canon between vl.1 and va.1
185-186	vl.2	beginning of <i>cre-scen-do</i> emended from b.185 rest 1 to b.186 note 1



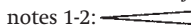
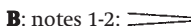
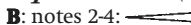
Bar	Part	Comment
185-187	va.2	beginning of <i>cre-scen-do</i> emended from b.185 to b.187 note 1
186	vl.1	note 1: <i>c</i> '' emended to <i>c</i> <sup>#</sup> '' by analogy with b.185 (va.1)
186-188	va.1	<b>B</b> : <i>cres.-cen-do</i> - added in ink (CN)
187	va.2	<b>B</b> : <i>mfz</i> added in pencil (CN?)
189-190	va.2	beginning of <i>cre-scen-do</i> emended from b.189 to b.190 note 1
193-195	vl.1,2 va.1,2	<b>A, B</b> : b.193 note 4 and bb.194, 195 notes 1, 4: ♪ changed to ♪ ♪ and marc. added in ink (CN)
193	vl.1	<b>B</b> : <i>accel.</i> added in pencil (CN?); note 4: ♪
193	vl.2	<b>B</b> : <i>accel.</i> added in pencil (CN)
194	vc.	slur added by analogy with b.193
195	va.2	<b>B</b> : <i>rit.</i> added in pencil (CN)
195-196	vc.	b.195 note 2 to b.196 note 1: slur emended from open slur; <b>A</b> : b.195 note 2: end of slur open before change of system
196	vl.1,2 va.1	<b>B</b> : ♪ changed to ♪ and ♪ added in pencil (CN)




#### Fourth Movement

Bar	Part	Comment
3	vl.1,2 va.1,2 vc.	<b>B</b> : repeat mark first bar line b.3 instead of b.2
3	vl.1	<b>B</b> : note 4: ten. added in pencil (CN?)
3	vl.2	<b>B</b> : notes 3-4: slur crossed out in pencil
5	vl.1,2	<b>B</b> : note 1: <i>fz</i> added in ink (CN)
5	vl.1	<b>B</b> : note 5: <i>d</i> ''' corrected to <i>e</i> ''' in blue crayon (CN?)
6	vl.1	<b>B</b> : note 4: stacc. added in pencil
7	vl.2	<b>B</b> : note 1: <i>fz</i> added in ink (CN); notes 3-5: slur added in pencil (CN?)
9-10	vl.1	<b>B</b> : note 1: <i>fz</i> added in ink (CN)
9	vl.2	<b>B</b> : note 1: <i>fz</i> added in ink (CN)
11	vl.2	<b>B</b> : notes 1-3: slur added in pencil (CN?); note 3: stacc. added in pencil (CN?)
16	vl.1	notes 2, 4: marc. omitted by analogy with vl.2 and in accordance with <b>B</b> ; notes 5, 7: marc. added by analogy with vl.2 and in accordance with <b>B</b>
16	vl.2	notes 5-8: stacc. omitted by analogy with vl.1 and in accordance with <b>B</b>
16	vc.	<b>A</b> : <i>D</i> changed to <i>d</i> in pencil
17	vc.	<b>B</b> : note 1: <i>p</i> added in ink (CN)
19	vl.2 va.1	<i>p</i> added by analogy with b.18 (vl.1) and in accordance with <b>B</b> ; <b>B</b> : note 1: <i>p</i> added in ink (CN)
25-31	vl.1,2 va.1,2 vc.	<i>fz</i> added as in <b>B</b> . Since CN has consistently added <i>fz</i> in ink in all parts except va.1 b.26 and vl.2 b.31, we have here exceptionally chosen to follow Source <b>B</b>
26	va.1	<i>fz</i> added as in <b>B</b> (vl.2)
26	va.1	<b>B</b> : note 2: marc. added in ink (CN)
31	vl.2	<i>fz</i> added as in <b>B</b> (vl.1)
31	va.2	<b>B</b> : <i>f</i> added in ink (CN)
33	vl.1	<b>B</b> : note 3: <i>fz</i> added in ink (CN)
34	va.2 vc.	<i>fz</i> added as in <b>B</b> (bb.27, 30)
35	vl.2	<b>B</b> : note 2: <i>dim</i> added in ink (CN)
36	vl.1 va.1	<b>B</b> : note 1: <i>dim</i> added in ink (CN)
36-37	va.1	upper part: tie added by analogy with va.2
36-38	va.1,2	beginning of slur emended from b.37 by analogy with vc.
36	va.2 vc.	<b>B</b> : <i>dim</i> added in ink (CN)
38	va.2	<b>A</b> : † added in pencil (CN?)
39	va.2	<b>B</b> : note 1: <i>p</i> changed to <i>mf</i> in pencil (?)

Bar	Part	Comment
39	vc.	<i>p</i> added by analogy with vl.1,2, va.1,2; <b>A</b> : <i>d</i> added in pencil, <i>pizz</i> added in pencil (CN)
41-61	vl.1	b.41 note 1: ♪ emended to ♪ and ♪ as in <b>B</b> . Since in this part CN has corrected $\text{r} \mid \text{f} \text{ } \text{f}$ to $\text{r} \mid \text{f} \text{ } \text{f}$ in bb.40-41, 44-45, 48-49, 56-57, 60-61, 183-184, 187-188 we have exceptionally chosen to follow <b>B</b> in these cases
41	vl.1	<b>B</b> : note 2: <i>p</i> added in ink (CN)
45-46	va.1	tie omitted in accordance with the change by CN b.46 note 1; <b>A</b> : b.46 note 1: <i>c</i> <sup>#</sup> changed to <i>a</i> in pencil (CN)
46-47	vl.1	b.46 note 2: slur emended from open slur as in <b>B</b> ; <b>A</b> : b.47 note 2: beginning of slur open after change of system
46	va.2	<i>c</i> ' emended to <i>c</i> <sup>#</sup> ' by analogy with b.45 (vl.1) and in accordance with <b>B</b> ; <b>A</b> : note 1: <i>a</i> changed to <i>c</i> ' in pencil (CN)
46-47	va.2	b.46 note 2 to b.47 note 2: slur emended from open slur; <b>A</b> : b.47 note 2: beginning of slur open after change of system
51-52	va.1	b.51 note 1 to b.52 note 2: slur omitted; <b>A</b> : b.51 note 1 to b.52 note 2: slur changed to slurs b.51 notes 1-2 and b.52 notes 1-2 in ink (CN?)
51-53	va.1	<b>B</b> : b.51 note 1 to b. 53 note 2: 
53	vl.1	<b>A</b> : notes 1-2: slur changed to slur notes 1-4
53-54	vl.2	<b>A</b> : beginning of tie added in pencil (CN?)
53	va.1	b.53 note 2: beginning of tie omitted; <b>A</b> : note 2: end of tie open before change of system
54	va.1	stacc. added by analogy with b.55 notes 1-4 and in accordance with <b>B</b>
55-62	va.1	b.55 note 5 to b.62: stacc. added by analogy with b.55 notes 1-4 and in accordance with <b>B</b> (b.55 notes 1-8)
55	vc.	<b>A</b> : <i>arco</i> added in pencil (CN)
56	vl.2	<b>B</b> : note 1: <i>mf</i> added in ink (CN)
56	va.1	<b>A</b> : note 4: † added in pencil (CN?)
57	vl.2	notes 3-4: stacc. added by analogy with b.55 (vl.1)
59	vl.1	notes 3-4: stacc. added by analogy with b.55
60	vl.1	 added by analogy with b.56
60-61	vl.2	b.60 note 2: slur emended from open slur; <b>A</b> : b.61 note 2: beginning of slur open after page turn
61	vl.1	<i>fz</i> added by analogy with b.57 and in accordance with <b>B</b> ; <b>B</b> : <i>fz</i> added in ink (CN)
61	vl.2	notes 3-4: stacc. added by analogy with b.59 (vl.1)
61	va.2	ends of ties omitted by analogy with b.57; <b>A</b> : beginnings of ties open after page turn
61-62	va.2	tie and slur added by analogy with bb.57-58
63-74	vl.1	in the phrases bb.63-68 and bb.69-74 it is not possible on the basis of the sources to normalize note 1 $\text{f} \text{ } \text{f}$ eller $\text{f}$ in the bars 63, 64, 69, 70, 72, so we have made no emendations. All variants in the part have been included in the editorial commentary.
64	vl.1	<b>B</b> : first crotchet: ♪ ♪
65	vc.	<b>B</b> : <i>p</i> changed to <i>pp</i> in pencil (CN?)



Bar	Part	Comment
66	vl.1	notes 2-3: $c^{\sharp''''}$ emended to $c^{\sharp''''}$ as in <b>B</b>
66-67	va.2	b.66 notes 1-2: slur emended to tie b.66 note 2 to b.67 by analogy with bb.72-73
69	va.2	<b>B</b> : $f$ added in pencil (CN); [?] added in pencil (CN)
71	vl.1	<b>B</b> : note 1: $p$ added in ink (CN)
71-72	va.2	<b>A</b> :  added in mauve crayon (CN?)
71	vc.	<b>B</b> : $p$ changed to $pp$ in pencil (CN?)
72	vl.1	notes 1-2: stacc. and slur added by analogy with b.66.
72	va.2	 added by analogy with b.67; <b>B</b> : notes 1-2:  added in ink (CN?)
73	va.2	<b>B</b> : notes 1-2:  added in ink (CN?)
74-75	vl.1	b.74 note 2: $ff$ omitted and added b.75 note 1 by analogy with the beginning of phrase in the other parts
79	vl.1	<b>A</b> , <b>B</b> : $p$ changed to $pp$ in ink (CN)
80	vl.1	stacc. added by analogy with b.55
80	va.1	<b>B</b> : $pp$ added in ink (CN)
80	va.2	<b>B</b> : $pp$ added in pencil (CN)
82	va.1	<b>B</b> : $pp$ added in ink (CN)
83	vl.2	$p$ added by analogy with the dynamic level in the other str. and in accordance with <b>B</b> ; <b>B</b> : $p$ added in ink (CN)
90-91 <sup>I</sup>	va.1	<b>B</b> : slur added in ink (CN?)
92 <sup>I</sup>	va.2	$p$ added by analogy with b.91 <sup>I</sup> (vc.)
93 <sup>I</sup> -94 <sup>I</sup>	vl.1,2	b.92 <sup>I</sup> to b.93 <sup>I</sup> chord 1 lower part: tie added in accordance with slur
93 <sup>I</sup>	vl.1,2	<b>B</b> : chord 1: marc. added in pencil
94 <sup>I</sup>	vl.1,2	b.94 <sup>I</sup> chords 2-3 lower part: tie added in accordance with slur
94 <sup>I</sup>	vl.2	marc. added by analogy with vl.1; <b>B</b> : chord 2: marc. added in pencil
95 <sup>I</sup>	vc.	note 7: $a$ emended to $g$ by analogy with va.1,2; <b>B</b> : note 7: $g$
91 <sup>II</sup>	vl.2	slur emended from open slur by analogy with b.91 <sup>I</sup> ; <b>A</b> : end of slur open before repetition
92 <sup>II</sup>	va.2	<b>B</b> : $p$ and marc. added in ink (CN)
93 <sup>II</sup>	va.2	stacc. added by analogy with b.92 <sup>II</sup> (vc.)
94 <sup>II</sup>	va.2	marc. added by analogy with b.93 <sup>II</sup> (vc.)
95 <sup>II</sup>	vc.	marc. added by analogy with bb. 91 <sup>II</sup> , 93 <sup>II</sup>
97	va.1	$p$ added by analogy with the dynamic level in va.2, vc. and in accordance with <b>B</b> ; <b>B</b> : $p$ added in ink (CN)
97-100	va.1	bb.97-98, bb.98-99 and bb.99-100: slurs emended to slur bb. 97-100
98-100	vl.2	bb.98-99 and bb.99-100: slurs emended to slur bb.98-100
98	vl.2	<b>B</b> : note 1: marc. added in pencil
100	vl.1	<b>B</b> : note 2: $p$ added in ink (CN)
101	va.1	<b>B</b> : $p$ added in ink (CN)
102	va.1	<b>B</b> : notes 2-4:  added in pencil (CN?)
107-109	vl.1	marc. added by analogy with vl.2, va.1,2 and in accordance with <b>B</b> (bb.107,108)
107	va.1	<b>A</b> : note 1 added in pencil
107	va.2	<b>B</b> : $f$ added in ink (CN)
109	vc.	note 4: marc. added by analogy with b.108
110	vl.1,2	notes 1, 4: marc added by analogy with va.1
110	va.2 vc.	marc. added by analogy with b.109 (va.2)
111-112	vl.2	b.111 note 2 to b.112 note 1: superfluous slur omitted
111	vl.2	note 1: marc. added by analogy with vl.1

Bar	Part	Comment
111	va.2 vc.	note 2: marc. added by analogy with va.1
114	vl.1,2	note 1: $\flat$ emended to $\sharp$ $\flat$ as in <b>B</b> (bb.40-41, 44-45, 48-49, 56-57, 60-61)
114-116	va.1	marc. added by analogy with b.114 (vc.), b.115 note 1 (vc.)
115-116	vc.	b.115 note 4 to b.116 note 1: marc. added by analogy with b.114 note 2 to b.115 note 1
116	va.1	<b>A</b> : notes 1-3: slur added in pencil (CN?)
116	va.2	note 8: $a'$ emended to $b^{\flat'}$ by analogy with b.112
118	vl.1,2	note 1: $\flat$ emended to $\sharp$ $\flat$ as in <b>B</b> (bb.40-41, 44-45, 48-49, 56-57, 60-61)
118-120	va.1 vc.	marc. added by analogy with b.114 (vc.), b.115 note 1 (vc.)
123	va.1	note 4: $c^{\sharp'}$ emended to $b^{\sharp'}$ by analogy with the parallel melodic sequence in thirds bb.121-123 (vl.2 og va.1)
128	vl.2	<b>B</b> : $ppp$
130	vl.1	<b>A</b> , <b>B</b> : note 2: $b^{\flat'}$ changed to $b^{\flat''}$
133	vl.2	notes 3-4: stacc. added by analogy with b.130
135	vl.1	notes 3-4: stacc. added by analogy with b.129
137-138	vc.	b.137 to b.138 note 1: tie emended from open tie; <b>A</b> : b.138 note 1: beginning of tie open after change of system
140-149		<i>crescendo</i> bb.140-144 and bb.145-149: emended to <i>crescendo</i> bb.140-149 (page turn)
146-147	vl.1	<b>B</b> : notes 1, 4: marc.
148	vl.1	<b>B</b> : notes 4-5: slur added in pencil
148	va.1	<b>A</b> : chord 1: $d'$ , $b^{\flat'}$ changed to $d'$ , $d''$ in ink (CN)
150	vl.1	<b>B</b> : note 1: $ff$ added in ink (CN)
153	vl.1	<b>A</b> : $\flat$ between notes 2-3 crossed out in pencil; <b>B</b> : $\flat$ between notes 2-3
154-155	va.2	beginning of slur emended from b.155 note 1 to b.154 note 2 by analogy with vc.
155	vl.1,2	notes 2-3: slur added by analogy with bb.153-154
155	vl.1	<b>B</b> : notes 2-3: slur added in pencil
156	va.2	<b>B</b> : $p$ changed to $pp$ in pencil (CN?)
160-161	va.1	tie added in accordance with slur
161	va.2	upper part note 1: $d'$ emended to $d^{\flat'}$ by analogy with $d^{\flat'}$ in vl.1,2
162	va.2	$p$ added by analogy with b.17 and in accordance with <b>B</b> ; <b>B</b> : note 1: $p$ added in ink (CN)
162	vc.	$p$ added by analogy with b.17 and in accordance with <b>B</b> (va.2)
164-165	va.1 vc.	<b>B</b> :  added in ink (CN)
166	vl.1	$p$ added by analogy with b.163 (va.1)
167	va.1	<b>A</b> : note 2: $f^{\flat'}$ changed to $f^{\sharp'}$
168-169	va.2	<b>B</b> :  added in pencil (CN?)
169	vc.	<b>B</b> :  added in pencil (CN?)
170-175		$fz$ added in accordance with emendations in bb.25-31
170	vl.1	$fz$ added by analogy with b.25 and in accordance with <b>B</b> ; <b>B</b> : note 2: $fz$ added in ink (CN)
171	vl.2	$fz$ added by analogy with b.26
171	va.1	$fz$ added by analogy with b.26; <b>B</b> : marc. added ink (CN)
172	va.2 vc.	$fz$ added by analogy with b.27 and in accordance with <b>B</b> ; <b>B</b> : note 2 $fz$ added in ink (CN)



Bar	Part	Comment
173	vl.1	<i>ffz</i> added by analogy with b.28 and in accordance with <b>B</b> ; <b>B</b> : note 2: <i>ffz</i> added in ink (CN)
174	vl.2	<i>ffz</i> added by analogy with b.29
174	va.1	<i>ffz</i> added by analogy with b.29; <b>B</b> : note 2: marc. added in ink
175	va.2	<i>ffz</i> added by analogy with b.30 and in accordance with <b>B</b> ; <b>B</b> : note 2: <i>ffz</i> added in ink (CN)
175	vc.	<i>ffz</i> added by analogy with b.30
177-178	vl.1	b.177 chord 2 upper part to b.178 chord 1 upper part: superfluous slur omitted
178	vc.	<i>fp</i> added by analogy with vl.1, va.1,2
179	va.1	<b>B</b> : <i>dim</i> added in ink (CN)
181	va.2	<i>dim.</i> added by analogy with vl.1, va.1,2 and in accordance with <b>B</b>
181	va.2	<i>c'</i> emended to <i>c'</i> in accordance with <b>B</b>
181	va.2	<b>B</b> : <i>dim</i> added in ink (CN)
182	vl.1 va.1	<b>B</b> : notes 3-4: stacc.
183-188	vl.1 va.1	note 1: <i>♩</i> emended to <i>♩</i> <i>♯</i> as in <b>B</b> and in accordance with the emendation of bb.40-61. Since in this part CN has corrected the figure <i>♩</i>   <i>♩</i> <i>♯</i> <i>♩</i> to <i>♩</i>   <i>♩</i> <i>♯</i> <i>♩</i> in bb.183-184 and bb.187-188 we have exceptionally chosen to follow <b>B</b> in these cases.
184	vl.1 va.1	<i>ffz</i> added as in <b>B</b> (vl.1) and by analogy with b.41; <b>B</b> : note 1: <i>ffz</i> added in ink (CN)
184-186	va.2	end of slur emended from b.185 note 2 to b.186 by analogy with vl.2; <b>A</b> : b.184 note 2 to b.185 note 2: slur added in pencil (CN?)
186	vl.1	<b>B</b> : notes 3-4: stacc.
186-187	va.2	<b>B</b> : tie
186	vc.	<i>p</i> added by analogy with b.182 (va.2) and in accordance with <b>B</b> ; <b>B</b> : <i>p</i> added in ink (CN)
187-188	vl.1	slur added by analogy with va.1
188	vl.1 va.1	<i>ffz</i> added as in <b>B</b> (vl.1) and by analogy with b.49 (vl.1)
188	vl.1	<b>B</b> : note 1: <i>ffz</i> added in ink (CN)
191	va.2	note 1: <i>♩</i> <i>♯</i> emended to <i>♩</i> : by analogy with va.1, vc. and b.192
193	vc.	<i>p</i> added by analogy with b.195 (vl.1) and in accordance with <b>B</b> ; <b>B</b> : note 3: <i>p</i> added in ink (CN)
201	vl.2	<b>B</b> : <i>arco</i> added in pencil (CN)
201	va.2	lower part: <i>a</i> <sup>♯</sup> emended to <i>a</i> <sup>♯</sup> by analogy with vl.1, va.1, vc. and in accordance with <b>B</b>
202	vl.1	note 1: <i>♩</i> emended to <i>♩</i> <i>♯</i> as in <b>B</b> (bb.183-184, 187-188)
204	vl.1,2 va.1,2 vc.	<i>poco a poco accelerando et crescendo al Presto</i> omitted and added above system
204	va.1	note 1: <i>f</i> <sup>♯</sup> emended to <i>f</i> <sup>♯</sup> by analogy with vl.1,2, vc. and in accordance with <b>B</b> ; <b>B</b> : note 1 <i>f</i> <sup>♯</sup> changed to <i>f</i> <sup>♯</sup> in pencil
205	vl.1	notes 3-4: stacc. added by analogy with b.204
205-206	vc.	<b>B</b> : note 3: marc. added in ink (CN)
206	va.1	notes 1-2: slur omitted and stacc. added by analogy with b.205 and in accordance with <b>B</b> ; notes 3-4: stacc. omitted and slur added by analogy with b.205 and in accordance with <b>B</b>
207	vl.1,2	notes 3-4: stacc. added by analogy with b.206
208-219	tutti	bb.208-214: <i>crescendo</i> and bb.215-219: <i>crescendo</i> emended to one <i>crescendo</i>

Bar	Part	Comment
211-212	vl.2	notes 3-4: stacc. added by analogy with vl.1
211-212	va.1	<b>B</b> : note 3: marc. added in ink (CN)
211-214	vc.	marc. added by analogy with bb.211-212 (va.1)
213-215	va.1	note 3: marc. added by analogy with bb.211-212
216-217	vc.	marc. added by analogy with b.215
231	vc.	<b>B</b> : note 1: <i>e</i>
232-240	vc.	bass clef emended to tenor clef
236-237	vc.	marc. added by analogy with bb.233-235
239	vc.	note 2: <i>c'</i> corrected to <i>c</i> <sup>♯</sup>
240-244	va.1	stacc. added by analogy with b.240 (va.2)
240-243	va.1	<b>B</b> : note 1: <i>ffz</i> added in ink (CN)
241-244	va.2	stacc. added by analogy with b.240 and in accordance with <b>B</b> (b.242)
243	vl.1	marc. added by analogy with vl.2
243-245	vc.	marc. added by analogy with bb.240-242
244-246	vl.1,2	marc. added by analogy with bb.240-242, b.247
247	vc.	bass clef emended to tenor clef
249	vl.2	notes 3-4: stacc. added by analogy with vl.1
250	vl.1,2	notes 3-4: stacc. added by analogy with b.249 (vl.1) and in accordance with <b>B</b> (vl.1)
250-251	vc.	marc. added by analogy with bb.247-249
255	vl.2	<b>B</b> : last bar line: <i>∩</i> and <i>Fine</i> added in pencil (CN)