

CARL NIELSEN

1865 - 1931

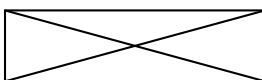
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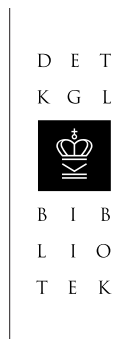
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Copenhagen 2003





CARL NIELSEN

KAMMERMUSIK 2

CHAMBER MUSIC 2

Udgivet af

Edited by

Lisbeth Ahlgren Jensen
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Kirsten Flensburg Petersen



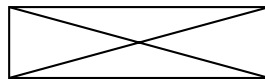
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GENERAL PREFACE

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 Udgiven 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.

Udgiven 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.

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

Series I, Stage Music

Operas
Music for other stage works
Incidental music and arrangements

Series II, Instrumental Music

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

Series III, Vocal Music

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

Series IV, Juvenilia, Addenda et Corrigenda

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

Editorial principles

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

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

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

Serie I, Scenemusik

Operaer
Musik til andre sceneværker
Enkelte satser i sceneværker samt arrangementer

Serie II, Instrumentalmusik

Symfonier
Andre orkesterværker
Koncerter
Kammermusik
Værker for orgel
Værker for klaver

Serie III, Vokalmusik

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

Serie IV, Juvenilia, Addenda et Corrigenda

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

Redaktionelle principper

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

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised in 2003

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2003

FORORD

PREFACE

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

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

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

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

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

SONATA NO. 1 FOR VIOLIN AND PIANO, OPUS 9

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

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

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

Det redaktionelle arbejde har været fordelt mellem udgiverne således:

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

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

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

SONATE NR. 1 FOR VIOLIN OG KLAVER, OPUS 9

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

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

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

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

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

Kirsten Flensborg Petersen

SONATA NO. 2 FOR VIOLIN
AND PIANO, OPUS 35

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

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

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

30 Danish violinist (1877-1940).

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

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

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

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

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

Kirsten Flensborg Petersen

SONATE NR. 2 FOR VIOLIN
OG KLAVER, OPUS 35

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

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

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

30 Violinist (1877-1940).

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

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

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

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

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

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

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

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

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

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

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

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

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

37 Danish violinist (1891-1965).

38 Danish pianist (1884-1955).

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

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

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

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

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

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

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

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

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

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

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

37 Violinist (1891-1965).

38 Pianist (1884-1955).

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

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

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

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

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

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

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

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

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

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

Anderledes forbeholden er Sextus Miskov i *Berlingske Tidende*:

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

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

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

39 Violinist (1860-1921).

40 *Riget*, 8.4.1913.

41 *Berlingske Tidende*, 8.4.1913.

39 Danish violinist (1860-1921).

40 *Riget*, 8.4.1913.

41 *Berlingske Tidende*, 8.4.1913.

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

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

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

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

42 *Nationaltidende*, 8.4.1913.

43 *København*, 8.4.1913.

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

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

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

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

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

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

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

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

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

42 *Nationaltidende*, 8.4.1913.

43 *København*, 8.4.1913.

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

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

46 Billedhugger, født Brodersen (1863-1945).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

54 Hungarian composer and pianist (1877-1960).

55 Swedish composer and pianist (1871-1927).

56 French-Swedish violinist (1874-1934).

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

58 Danish composer and violinist (1867-1940).

59 Danish composer and pianist (1889-1947).

60 Hungarian composer and pianist (1881-1945).

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

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

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

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

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

54 Ungarsk komponist og pianist (1877-1960).

55 Svensk komponist og pianist (1871-1927).

56 Fransk-svensk violinist (1874-1934).

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

58 Komponist og violinist (1867-1940).

59 Komponist og pianist (1889-1947).

60 Ungarsk komponist og pianist (1881-1945).

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

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

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

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

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

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

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

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

Kirsten Flensburg Petersen

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

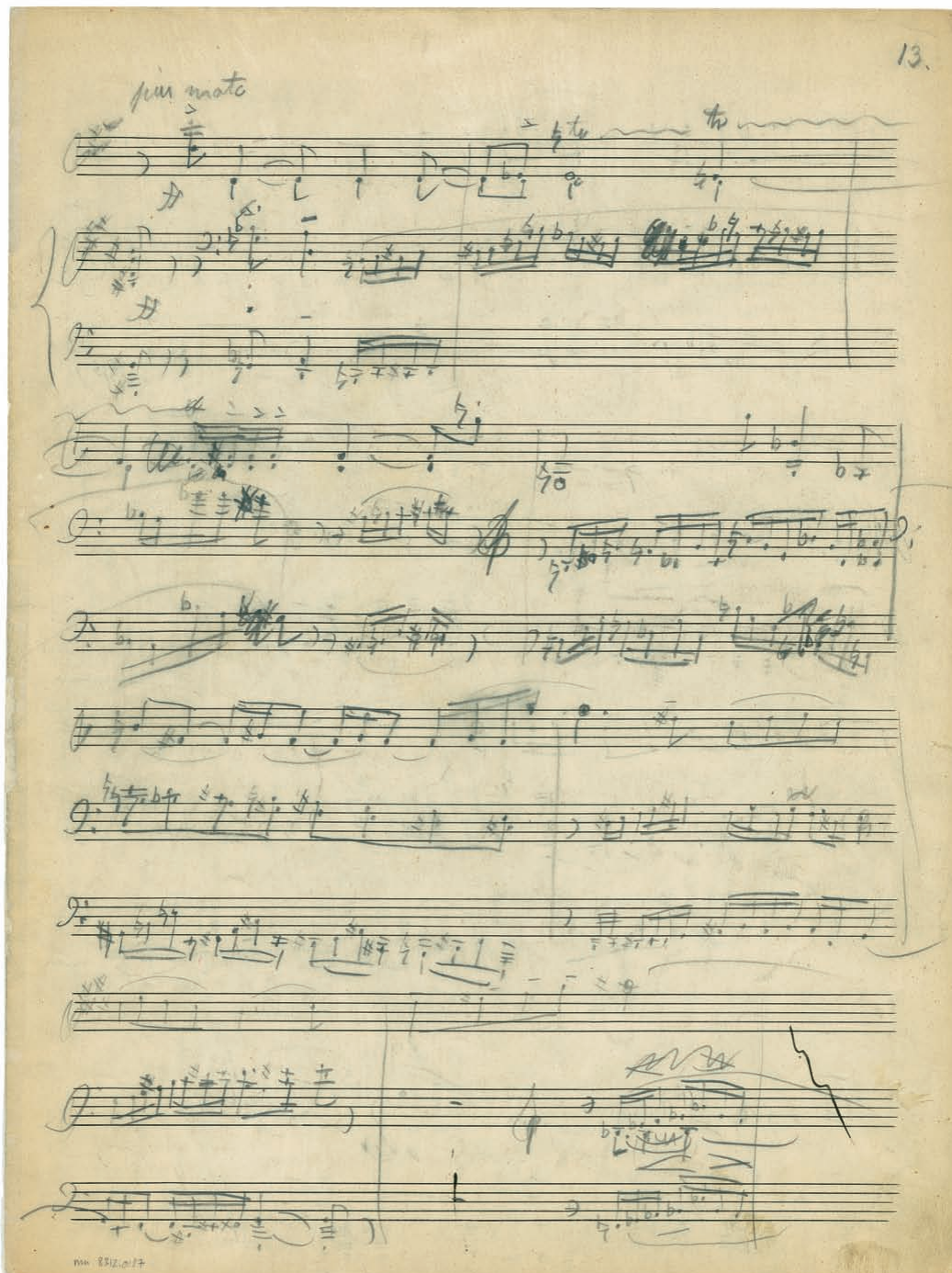
Kildematerialet til sonaten udgøres af tidlige skitser (**E, F**), en autograf kladde (**B**), Carl Niensens håndeksemplar af klaverpartitur i afskrift (**G**), det trykte klaverpartitur (**A**), samt to afskrifter af solostemmen (**C, D**). Trykførlægget er bortkommet, antagelig i forbindelse med sætning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

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

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

Kirsten Flensburg Petersen

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



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

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

F O R K O R T E L S E R
A B B R E V I A T I O N S

b.	bar
bb.	bars
cb.	contrabbasso
cl.	clarinetto
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (the Carl Nielsen Archives)
CNS	Carl Niensens Samling (the Carl Nielsen Collection)
CNU	Carl Nielsen Udgaven (the Carl Nielsen Edition)
cor.	corno
cor.ingl.	corno inglese
DK-Kk	Det Kongelige Bibliotek, København (the Royal Library, Copenhagen)
DK-Km	Musikhistorisk Museum og Carl Claudius' Samling, København
fg.	fagotto
fl.	flute
marc.	marcato
NKS	Ny Kongelig Samling (New Royal Collection)
ob.	oboe
pf.	pianoforte
picc.	flauto piccolo
pizz.	pizzicato
Pl. No.	Plate Number
spicc.	spiccato
stacc.	staccato
ten.	tenuto
trem.	tremolo
vc.	violoncello
vl.	violino

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

SONATA FOR VIOLIN AND PIANO,
OPUS 9

- A** Printed score, Carl Nielsen’s copy
- B** Score, fair copy, autograph, printing manuscript
- C** Score, draft, autograph
- D** Score, sketch, autograph
- E** Sketch
- F** Printed score, dedication copy for Julius Lehmann
- G** Printed score, Carl Nielsen’s copy

- A** Printed score, Carl Nielsen’s copy.
DK-Kk, CNS 24d.
Title page: “TIL-HENRI-MARTEAU / SONATE / A-dur / VIOLIN-PIANOFORTE / CARL-NIELSEN / OPIX / WILHELM-HANSEN²-FORLIG / KIØBENHAVN:LEIPZIG”.
Pl. No.: 11759 (1895-1896).
Donated to the Royal Library by Eggert Møller in 1975.
34x27 cm, 35 numbered pages, bound with endpapers in yellow-patterned half-binding. The source has been restored. Bound together with *Fantasy Pieces for Oboe and Piano*, Op. 2. Additions of accidentals and note corrections in pencil (CN).

Violin part, **Aa**.

34x27 cm, 8 numbered pages, bound with endpapers in yellow-patterned half-binding. The source has been restored. Bound with *Fantasy Pieces for Oboe and Piano*, Op. 2. Corrections and additions of fingering, positions, bowing in pencil, mauve crayon (CN? and unknown hand).

- B** Score, autograph, fair copy, printing manuscript.
DK-Kk, CNS 24a.
Datings: 1st movement end-dated “5/4 95”; 2nd movement “22^{de} Juni / 95”; 3rd movement “23/8 95”.
Acquired by the Royal Library from the estate of Henrik Knudsen in 1947.
34.5x26 cm, 22 folios, written in ink, pagination in pencil: unnumbered page, 2-31, unnumbered page, 32-39, unnumbered page, 40-42.
Paper type:
 - 18 folios (pp. 2-31): hand-ruled (10 staves)
 - 6 folios (pp. 32-42): hand-ruled (12 staves)Title on p. 2: “Sonate for Pianoforte og Violin / Carl Nielsen / Op 9.” “(A-dur.)” added in pencil.
The source has been restored. Additions of notes, tempo markings, bowing, dynamics, wedges, accidentals, playing instructions in pencil (CN). Additions by engraver in pencil, red and blue crayon.

Violin part:

34.5x27.5 cm, 8 pages.

Score and solo part in dust covers.

The music is a reprint of **A**.

Printed dedication on fol. 2^r: "Til / Henri Marteau."

The earliest sources for the sonata are the sketches (**D**, **E**). From these Carl Nielsen drew up the pencil draft (**C**), and from this the ink fair copy (**B**) and the loose violin part (**Ba**). The fair copy formed the printing manuscript for the first printed edition (**A**, **Aa**). The fair copy seems to have been drawn up as each movement was composed; cf. the dates in the ink fair copy: "5/4 95" (first movement), "22^{de} Juni / 95" (second movement), "23/8 95" (third movement). It is doubtful whether the loose violin part (**Ba**) was copied from the ink fair copy of the piano score (**B**), since there are several differences between **Ba** and the violin part in **B**. Since **B** and **Ba** were printing manuscripts there are also differences in the violin part between **A** and **Aa**.

The first printed edition (**A**) has been chosen as the main source. The violin part has been collated with the loose printed violin part (**Aa**), the violin part in the fair copy (**B**) and the loose fair copy of the violin part (**Ba**). The piano part has been compared with the fair copy (**B**). Where the violin part (**Aa**) supplements the piano score (**A**) the material has been added. In cases where there are two possibilities in the same place, **Aa** has been preferred. In significant cases where important information in **A** is not found in **Aa**, it is noted as "Missing in **Aa**", if it must be assumed to have been forgotten. The rough draft (**C**) has been consulted where there could have been errors in the fair-copying process.

In the sources both the violin part and the piano part exhibit a number of differences in articulation and slurring between exposition and recapitulation in all movements; such differences have mostly been retained since the editorial work has provided no evidence justifying uniformity.

SONATA FOR VIOLIN AND PIANO,
OPUS 35

- A** Printed score
- B** Score, autograph, draft
- C** Violin part, copy and autograph draft
- D** Violin part, copy
- E** Sketch, autograph
- F** Sketch, autograph
- G** Score, copy, Carl Nielsen's copy

A Printed score.

Title page: "Wilhelm Hansen Edition. Nr.1982 / SONATE / Nr.2 / FOR / VIOLIN OG KLAVER / AF / Carl Nielsen / Op. 35 / EIGENTUM DES VERLEGERES FÜR ALLE LÄNDER – PROPRIÉTÉ POUR TOUS PAYS / AUFFÜHRUNGSRECHT VORBEHALTEN – DROITS DE REPRÉSENTATION RÉSERVÉS / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / BRØDRENE HALS-WARMUTH-WILHELM HANSEN / STOCKHOLM & GÖTEBORG / A. B. NORDISKA MUSIKFÖRLAGET / PARIS / DÉPOSITAIRE EXCLUSIF POUR LA FRANCE / MAX ESCHIG / BRUXELLES / DÉPOSITAIRE EXCLUSIF POUR LA BELGIQUE / J. B. KATTO / SOLE AGENTS / LONDON / SCHOTT & Co / BOSTON, MASS. U. S. A. / THE BOSTON MUSIC Co. / 26 & 28 West St. / NEW YORK / G. SCHIRMER, (Inc.) / Copyright 1919 by Wilhelm Hansen, Copenhagen".

Pl. No.: 17198 (1919).

Score:

34.5x28 cm, 27 numbered pages.

Violin part, **Aa**.

34.5x27.5 cm, 11 numbered pages.

Title heading: "Sonate. / Violino. / Carl Nielsen, Op. 35."

B Score, autograph, draft.

DK-Kk, CNS 25a.

Acquired by the Royal Library from the estate of the pianist Henrik Knudsen in 1947.

34.5x26 cm, 12 bifolios, 47 pages written in pencil. Pagination: 1-21, three unnumbered pages, 1, three unnumbered pages, 5, three unnumbered pages, 1, two unnumbered pages, 4-5, two unnumbered pages, 8-16.

Paper type: 6 bifolios 12 hand-ruled staves and 6 bifolios "Heimdal 1652" (12 staves).

Additions in red crayon, blue crayon and black pen.

Includes the whole sonata and a sketch notated after the first movement: 5 bars, 3 staves for solo instrument and accompaniment, C flat major, 4/4.

Title heading on first music page: "Sonate"; on p. 17:

"Sonate"; 2nd movement p. 6: "adagio Sonate".

The source has been restored.

C Violin part, copy and autograph draft.

DK-Kk, CNS 25c.

35x26 cm, 1 gathering, 4 bifolios, 16 pages, 10 of these written in ink (Henrik Knudsen?) and 5 written in pencil (CN). Pagination: pp. 1-2 unnumbered, 3-10, unnumbered page, IV-V, II-III, II.

Paper type: "Heimdal" 1652 (12 staves).

Heading on p. 1: "Sonate / Carl Nielsen".

The source gives the whole sonata in fair copy and a draft of *Canto serioso* for French horn and piano (see p. 160, Source **B**). In the manuscript copy there are autograph additions in pencil.

The source has been restored.

On the first music page: "antagelig skrevet af Chr. Christiansen (E.T.)"² (Emil Telmányi). The copyist was probably Henrik Knudsen.

D Violin part, copy.

DK-Kk, CNS 25d.

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

35x26 cm, 4 folios, 7x26 cm, 1 cut folio, total 8 pages and 2 staves, written in pencil. Pagination: unnumbered page, 2-4, 4 unnumbered pages. The cut folio is unpaginated.

Paper type: 12 hand-ruled staves.

Title on p. 1: "Sonate / Carl Nielsen."

Additions in green crayon (unknown hand).

The source has been restored. It includes the whole sonata except for the last 33 bars of the third movement. The cut folio contains the first movement bb. 167-180, i.e. bars missing between p. 3 and p. 4.

E Sketch, autograph.

DK-Kk, CNS 288b.

Dating of *Vi Børn, vi Børn*: "Kjöbenhavn 27-5 -11."

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

34x26 cm, 1 folio with one page written in pencil and one page written in ink.

2 sketches in pencil:

1) 10 bars, the first 5 bars on 2 staves and the last 5 bars on 3 staves, 4/4. The first 5 bars are a sketch for the first movement bb. 12-14, the last 5 bars are a sketch for the first movement bb. 9-13.

2) 8 bars, 3 staves, 4/4, sketch for first movement bb. 1-8.

In ink: autograph fair copy and printing manuscript for the song for Child Welfare Day "Vi Børn, vi Børn" in a setting for male choir.

The source has been restored.

F Sketch, autograph.

DK-Kk, CNS 25b.

34.5x26 cm, 1 bifolio written in ink and pencil.

Paper type: 12 hand-ruled staves.

Contains 2 sketches:

1) 113 bars, 1 staff, G major, 3/4, written in ink

2) 5 bars, 3 staves, 3/4, written in pencil, sketch for 3rd movement bb. 193-198.

G Score, copy, Carl Nielsen's copy, later property of Emil Telmányi.

Private collection. There is a copy of the manuscript in DK-Kk.

Title page: "Sonate / for. Pianoforte og Violin. / af / Carl Nielsen. / op 35" with "op 35" added in pencil (Emil Telmányi).

Score:

35.5x27.5 cm, title page, 38 numbered pages, written in ink.

The manuscript is sewn and glued together at the spine.

Paper type: B. & H. Nr. 1. A. / 6. 12. (12 staves).

Violin part, **Ga**.

36x27.5 cm, 3 bifolios, with 11 numbered pages, written in ink. The last folio is cut. The manuscript is glued at the spine.

Paper type: B. & H. Nr. 1. A. / 6. 12. (12 staves).

The violin part has an erased sketch notated in pencil (CN) on the last unnumbered music page: G major, 4/4, 4 bars, 5 staves with instrument names *Oboe I, VI. I, II, Viola, cello*.

The source has additions in pencil and black pen (CN), as well as additions in pencil, red crayon, blue pen, blue ballpoint and red ballpoint (Emil Telmányi). Both piano part and violin part were copied by I.=I. (unknown).

The source material consists of a printed edition from Carl Nielsen's lifetime (**A**) with the inserted violin part (**Aa**), a rough draft in pencil (**B**), two manuscript copies of the violin part, (**C**) and (**D**), one manuscript copy of the piano score (**G, Ga**) and two sketches (**E, F**). Among the sources for op. 35 we thus lack a very important source, since the ink fair copy and printing manuscript for the printed piano score and printed solo part respectively appear to have been lost, probably in connection with printing by the firm of Röder in Leipzig.

The filiation of sources for this sonata is not quite clear. The presumably lost printing manuscript must be a fair copy of the draft. On the other hand it is not clear whether Carl Nielsen had the manuscript copy (**G, Ga**) at his disposal in connection with the proofreading of the printed edition (**A, Aa**). Additions in pencil by Carl Nielsen in the manuscript copy

2 "presumably written by Chr. Christiansen (E.T.)".

are not included in the printed edition, so there were probably two piano scores, one of which was the printing manuscript and the other of which was probably not available during proofreading.

Henrik Knudsen's manuscript copy of the solo part (**C**) is likely to have been copied from the rough draft (**B** – cf. Henrik Knudsen's correspondence with Carl Nielsen, Preface pp. xvi–xvii). Source **D** exhibits many differences from the printed edition, so if it was copied from a now lost solo part, this must have been considerably revised in connection with printing.

The printed edition (**A**) has been chosen as the main source. This has been collated with the inserted printed violin part (**Aa**), the rough draft (**B**), Henrik Knudsen's manuscript copy of the solo part (**C**) and the manuscript copy (**G**) as well as the separate violin part inside this (**Ga**). In the case of the violin part the loosely inserted part in the printed piano score (**Aa**) has been extensively used as a corrective part, since it seems to have been drawn up in more detail than the violin part notated above the piano part in **A**. Since additions in the manuscript copy (**G**, **Ga**) in pencil in Carl Nielsen's hand were not included in his proofs, they have not been incorporated in this edition either, but listed in the editorial emendations and alternative readings.

FANTASY PIECES FOR OBOE AND PIANO, OPUS 2

- A** Printed score, Carl Nielsen's copy
- B** Score, autograph
- C** Oboe part, autograph (defective)
- D** Score, autograph
- E** Score, copy in unknown hand (defective)
- F** Score, sketch
- G** Score, sketches

- A** Printed score, Carl Nielsen's copy.
DK-Kk, CNS 28e.
Title page: "OLIVO KRAUSE / gewidmet. / FANTASIESTÜCKE / für / OBOE / von / CARL NIELSEN. / Op.2. / Eigentum des Verlegers für alle Länder. / KOPENHAGEN & LEIPZIG. / Wilhelm Hansen, Musik-Verlag."
Pl. No.: 10657 (1890).
Donated to the Royal Library by Eggert Møller in 1975.

33.6x26.3 cm, 11 pages (score).
Bound with Carl Nielsen's own copy of Sonata for Violin and Piano, Op. 9.
Later reprinted with the edition number 2452.

Printed oboe part, Carl Nielsen's copy, **Aa**.
3 pages. Bound.
Addition in pencil (CN?).
Bound with Carl Nielsen's own copy of Sonata for Violin and Piano, Op. 9.

- B** Score, autograph.
DK-Kk, CNS 28a.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.2x26.6 cm, 5 folios (=10 pages) written in ink, pencil and blue crayon, paginated (in pencil) as 1a, unnumbered page, 2, 2, 1b, 2, 3, 4, 5, 6. The source has been restored.
Paper type:
pp. 1a, [], 2, 2: 14 staves
pp. 1b, 2, 3, 4, 5, 6: 12 staves
The titles, "Romance" and "Intermezzo", and characterizations of the two pieces differ from those in the printed edition. There are few articulation markings and slurs. The end has been crossed out and the last two four-bar groups appear in reverse order compared with **A**.
- C** Oboe part, autograph (defective).
DK-Kk, CNS 28d.
Circa 25x26.2 cm, 1 folio, torn across the middle, written in ink. Additions in pencil (CN?).
Contains the first c. 50 bars of the oboe part for *Romance*.
Preserved together with **E**, which has been torn across with the same hand movement as **C**.
- D** Score, autograph.
DK-Kk, CNS 28f.
Acquired by the Royal Library in 2002.
34.5x26 cm, 1 bifolio, written on 3 pages in ink.
Paper type: 16 staves.
Title on first music page: "Romance for Oboe og Piano / Hr. Brøndum tilegnet af Carl Nielsen."³
A number of corrections and additions in pencil (CN). The manuscript probably formed the basis for **B**. It only includes the first fantasy piece.

3 "dedicated to Mr. Brøndum by Carl Nielsen".

Bar	Part	Comment
232-238	pf.1	B: b.238 note 6: end of slur open before change of system
237	pf.1	B: notes 1-3: <i>dim.</i>
238	pf.2	second crotchet to third crotchet: slur omitted as in B
240	vl.	notes 1-3: added as in Aa ; notes 4-6: added as in Aa ; Ba ; notes 1-2: , notes 3-5:
242	vl. pf.	<i>quasi rit.</i> : brackets omitted
244-245	vl.	Aa , Ba : b.245 note 1: beginning of
249-252	vl.	cresc. (b.249) emended to <i>cre-scen-do</i> as in Aa , Ba
251-252	vl.	b.251 note 1 to b.252 note 2: end of slur emended from b.252 note 1 as in Aa , B , Ba
254	vl.	Aa , Ba : <i>calando</i> missing
258	pf.1	upper part first crotchet: $\frac{1}{2}$ added
263-264	vl.	Aa : b.264 note 1 to b.267 note 1: <i>poco a poco cresc</i>
267	pf.1	chord 2: stacc. added as in B
268	pf.1	third quaver: stacc. added as in B
269-270	vl.	slur added as in Aa ; added by analogy with pf.
275	pf.2	first crotchet: $\frac{1}{2}$ emended to $\frac{1}{4}$ by analogy with bb.274-275 and as in B
283	vl.	note 2: $\frac{1}{2}$ added
286	vl.	Aa , Ba : notes 1-3: <i>pesante</i>
291	vl.	Aa : notes 1-3: <i>accel.</i> ; B : note 1: <i>dim.</i>
291-292	vl.	Aa : b.291 note 2, b.292 notes 2, 5: marc. added in pencil (CN?); Ba : b.291 note 2, b.292 notes 2, 5: marc. missing
292	pf.2	upper part notes 2-3: slur added by analogy with b.291 note 2 to b.292 note 1
292-293	pf.1	b.292 chord 2 to b.293 chord 1: slur added by analogy with bb.291 chord 3 to b.292 chord 1
293-294	pf.2	upper part b.293 note 2, b.294 notes 2, 4: marc. added by analogy with bb.291-292
294	pf.2	upper part notes 2-3: slur added by analogy with b.293 note 2 to b.294 note 1
302	pf.2	A : upper part: dot added in pencil (CN)
305-309	vl.	Aa , Ba : b.306 note 2 to b.308 note 3: ; Ba : b.309 notes 1-2:
310	vl.	Aa , Ba : b.311 note 3: end of
311-313	vl.	Aa , Ba : b.312 note 1: beginning of
319-322	vl.	cresc. (b.320) emended to <i>cre-scen-do</i> as in Aa ; Ba : b.319 note 2: <i>cresc.</i> , b.321 note 3 to b.326: <i>cresc. --</i>
319-322	pf.	cresc. (b.320) emended to <i>cre-scen-do</i> by analogy with vl.
320	pf.1	A : chord 2: <i>e''</i> changed to <i>a''</i> in pencil (CN)
324	pf.1	chords 2-3: <i>e''</i> added in accordance with bb.323, 325-326 and as in C
327	vl.	\vee added as in Aa , B , Ba
328	vl.	\sqcap added as in Aa , B , Ba
329	vl.	note 1: \vee added as in Aa , B , Ba ; chord 1: \sqcap added as in Aa , B , Ba ; chord 1: <i>e'</i> , <i>e''</i> , <i>a''</i> emended to <i>a</i> , <i>e'</i> , <i>e''</i> , <i>a''</i> as in Aa , Ba
330	vl.	note 1: \vee added as in B and by analogy with b.329; chord 1: \sqcap added as in B and by analogy with b.329
331-332	pf.	on the bar line: \ast added as in B
332	vl.	\sqcap added as in Aa , B , Ba
333	vl.	\sqcap added as in Aa , Ba ; Aa , Ba : on the bar line: \curvearrowright

SONATA FOR VIOLIN AND PIANO,
OPUS 35


First Movement

Bar	Part	Comment
1		The tempo marking has been retained as in A and G although it must be described as a combination of a tempo marking and an expression marking. B , D : <i>Allegro</i> ; C : tempo marking missing
1	vl.	note 1: <i>pp</i> emended to <i>p</i> as in Aa , B , C , D and in accordance with Ga ; note 1: <i>senza espressione</i> added as in Aa , D and in accordance with Ga
1	pf.	B : first crotchet: <i>p</i> ; G : first crotchet: <i>p</i> changed to <i>pp</i> in pencil (CN)
3	vl.	G : notes 1-2: slur added in pencil (CN)
3-4	pf.1	G : lower part b.3 to b.4 first crotchet: tie added in pencil (CN)
4	vl.	note 6: <i>f^{tr}</i> emended to <i>f''</i> as in Aa , B and in accordance with Ga ; G : note 6: $\frac{1}{2}$ added in pencil (CN)
9	pf.	B : <i>sempre p</i>
10	pf.	G : fourth crotchet: <i>sempre p</i> changed to <i>sempre pp</i> in pencil (CN)
13	vl.	B : note 4: stacc.
13	pf.2	B : chord 1 top note (<i>c</i>): crossed out in pencil
13-15	pf.2	B : b.13 seventh quaver to b.14 note 3, b.14 chord 1 to eighth quaver, b.15 first crotchet to second crotchet: slurs
15	pf.	B : first crotchet: <i>p</i> ; G : first crotchet: <i>p</i> changed to <i>pp</i> in pencil (CN)
15	pf.1	chords 1, 3: marc. added as in B ; G : chords 1, 3: marc. added in pencil (CN?)
15-20	pf.2	B : b.15 seventh quaver to b.16 note 6: slur, end of slur open before change of system, b.18 note 4 to b.20 note 8: slur
17	vl.	note 1: \sqcap added as in Aa , B
17-18	vl.	C : b.17 note 1 to b.18 note 6: slur
20	vl.	Aa : note 3: stacc. missing; C : note 1: stacc. missing
21	vl.	B : <i>p</i>
22-23	vl.	b.22 note 1 to b.23 note 4: marc. emended to stacc. and marc. as in Aa
22-26	vl.	b.22 note 1 to b.26 note 3: <i>Sul G --</i> added as in Aa , C , D and in accordance with G , Ga
23	vl.	C : notes 1-4: marc. missing
23	pf.2	G : chord 4: stacc. added in pencil (CN?)
24	vl.	note 4: stacc. added as in Aa ; note 5: \sqcap added as in Aa and in accordance with Ga ; Ga : note 4: marc.
24	pf.2	B : chord 2: marc. and <i>fz</i> ; G : chords 1, 3: stacc. added in pencil (CN?)
25	vl.	note 2: \vee added as in Aa
25	pf.2	B : chord 2: <i>E'</i> , <i>e'</i>
26	pf.1	G : chord 1: stacc. added in pencil (CN?)
27	pf.2	G : chord 1: stacc. added in pencil (CN?)
28	vl.	Aa , C , D : note 2: <i>fz</i> missing; B : note 3: $\frac{1}{2}$
28-31	vl.	b.28 note 2 to b.31 note 3: <i>Sul G ---</i> added as in Aa , B , D
28	pf.1	B : chord 3: <i>d'</i> , <i>f'</i> ; <i>g'</i> , <i>d''</i>
28	pf.2	G : chord 4: stacc. added in pencil (CN?)
30	pf.2	B : slur b.30 chords 1-2 instead of b.29 chord 4 to b.30 chord 1
31	pf.2	chord 3: stacc. added by analogy with chord 1; G : chords 1, 3: stacc. added in pencil (CN?)

Bar	Part	Comment
32	vl.	note 4: ° added as in Aa, C, D and in accordance with G, Ga ; note 4: <i>sul D</i> added as in Aa, B, C, D and in accordance with G, Ga
33	vl.	Ga : notes 6-7: marc.
33	pf.1	G : fifth quaver: stacc. added in pencil (CN?)
34	vl.	notes 3-4: ten. emended to marc. as in Aa and in accordance with Ga
34	pf.	G : first crotchet: <i>sempre ff</i>
35	vl.	notes 1-2: marc. added as in Aa and in accordance with Ga
35	pf.1	B : chords 1-2: only top notes $f^{\sharp} : f^{\natural}$
36	vl.	Aa, C, D : notes 1-4: ten. missing
36	pf.1	B : chord 1: only e' , g^{\sharp} ; G : seventh quaver to eighth quaver: marc. added in pencil (CN?)
38-40	vl.	B : b.38 note 2 to b.40: g^{\sharp} ; G : b.38 note 2 to b.40: ties added in pencil (CN)
39	vl.	G, Ga : <i>dim.</i> added in pencil (CN)
40	pf.	G : second crotchet: <i>tranq.</i> added in pencil (CN)
41	pf.	B : third crotchet: <i>dim.</i>
42	vl. pf.	G : <i>poco rall.</i> (CN?)
43	vl. pf.	B : <i>poco meno</i> added in red crayon (CN?); C (vl.): <i>meno mosso</i> ; G : <i>poco meno mosso</i> changed to <i>meno mosso</i> in pencil (CN?); Ga : <i>meno mosso</i>
43	vl.	note 1: <i>Sul D</i> added as in Aa ; G : note 1: <i>espress</i> added in pencil (CN), <i>p</i> changed to <i>mp</i> in pencil (CN?); Ga : note 1: <i>p</i> changed to <i>mp</i> in pencil (CN), <i>espress</i> added in pencil (CN)
43-45	pf.2	G : b.45 chord 1: end of slur
44	vl.	note 6: ♯ added as in Aa ; note 7: V added as in Aa ; notes 7-8: beginning of slur emended from note 6 as in Aa ; Ga : notes 6-8: ten.
45	vl.	notes 1-4, 5-7: slurs emended from slur notes 1-7 as in Aa ; B : notes 1-4: slur
46	vl.	notes 1-2: ten. added as in Aa ; notes 1-4: slur omitted as in Aa, Ga ; note 3: <i>Sul A</i> added as in Aa
46	pf.2	marc. added as in B
47	vl.	notes 6-8: stacc. emended to marc. and stacc. by analogy with b.44 and as in B ; Aa, Ga : notes 6-8: ten.
48	vl.	B : notes 1-7: end of slur open before change of system
48-53	pf.2	B : b.48 fourth crotchet to b.51 note 4: end of slur open before page turn, b.52 note 3 to b.53 note 1: slur
49	vl.	notes 1-8: end of slur emended from b.50 note 1 as in Aa, Ga
50	vl.	note 3: marc. added as in Aa, B ; B : notes 3-4: slur
52-54	vl. pf.	B : partly written in red pencil
52	vl.	B : notes 4-6: ten.; C : notes 4-7: stacc. missing; Ga : notes 4-7: stacc. added in pencil (CN), notes 4-7: <i>tranq.</i> added in pencil (CN)
52-53	pf.1	B : b.52 chord 3 to b.53 chord 1: slur
53	vl.	notes 9-12: stacc. emended to ten. as in Aa ; B : notes 3-5: ten.; Ga : note 1: marc. added in pencil (CN)
53	pf.	G : second crotchet: <i>pp</i> added in pencil (CN)
53	pf.1	B : chord 2 bottom note: e^{\flat} ; chord 4 bottom note: e^{\flat}
54	vl.	C (by CN at the bottom of page): notes 1-5: slur






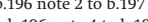
Bar	Part	Comment
54	pf.1	B : ninth semiquaver to twelfth semiquaver: ten., seventh to eighth quaver: slur
54-55	vl.	end of slur emended from b.55 note 1 to b.55 note 2 as in Aa
54-59	vl.	C : the bars added at the bottom of the music page in pencil (CN), page turn in C before b.54, are written in the copyist's hand on the next page
55-57	vl.	b.55 note 3 to b.57 note 1: <i>Sul D</i> --- added as in Aa
55	vl.	C : notes 2-5:
55	pf.	B : second quaver to eighth quaver:
55-57	pf.2	B : end of slur b.55 note 3 instead of b.57 note 1
56	vl. pf.	<i>rall.</i> emended to <i>poco rall.</i> as in Aa (vl.), B, D (vl.) and in accordance with G, Ga (vl.)
56	vl.	B : notes 2-3: <i>molto dim.</i> , note 3: e^{\flat} ; C : note 1: <i>mf</i>
56	pf.	B : first crotchet: <i>mfz</i> , second to fourth crotchet: ; G : first crotchet: <i>dim.</i>
56	pf.1	B : chord 1 (e^{\flat}): e^{\flat} ; third crotchet (e^{\flat}): e^{\flat}
57	vl.	note 2: V added as in Aa, D ; B : note 1: <i>ppp</i>
57	pf.	B : first crotchet: <i>ppp</i> ; G : second crotchet: <i>leggiere</i> added in pencil (CN?)
58	vl.	note 3: ♯ added as in Aa ; note 5: V added as in Aa ; note 8: ♯ added (chromatic progression); Aa : note 1: V
60	pf.	G : first crotchet: <i>f</i> added in pencil (CN), third to fourth crotchet: <i>calando</i> added in pencil (CN) but crossed out
61	vl.	note 1: marc. emended to stacc. and ten. as in Aa ; note 1: ♯ added as in Aa ; note 1: ° added as in Aa and in accordance with Ga, B ; notes 2-3: $f^{\sharp} : e^{\flat}$; D : note 1: V
62	vl.	note 6: stacc. and ten. emended to stacc. as in Aa ; note 6: ♯ added as in Aa ; note 7: beginning of slur emended from note 6 as in Aa ; note 7: V added as in Aa ; B : beginning of slur note 2 instead of note 1, notes 6-8: stacc.
63	vl.	Aa : note 4: marc. missing; B : notes 1-2: $f^{\sharp} : e^{\flat}$; note 4: stacc. and ten.; C, D : note 4: marc. missing
63	pf.1	B : upper part note 2: b^{\flat} ; note 7: f'
63	pf.2	B : upper part note 4: $\sharp (B^{\flat}) \sharp (c)$; G : upper part note 4: B^{\flat} changed to $\sharp (B^{\flat}-c)$ in red pencil (CN?)
64	vl.	B : note 4: marc.
65-66	vl.	C, D, G, Ga : end of slur b.65 note 4 instead of b.66 note 1, in D corrected to b.66 note 1 in green pencil
66, 67	pf.2	note 1: marc. added as in B
67-68	vl.	b.68 note 2: end of slur emended from b.68 note 3 as in Aa, B and in accordance with G
69	vl.	Ga : notes 4-6: <i>dim.</i> added in pencil (CN)
69	pf.	B : first crotchet: <i>p</i> , third crotchet: <i>pp</i> , fourth crotchet: <i>pp</i>
69	pf.1	note 2: stacc. added by analogy with b.68 note 8 (pf.2)
70	vl.	note 2: ♯ added as in Aa ; chord 1: ♯ added as in Aa, B ; Ga : <i>ff</i> changed from chord 1 to note 2 (CN)



Bar	Part	Comment
70	pf.	B : first quaver: stacc.; G : first quaver: stacc. added in red pencil (CN?); G : third crotchet: marc. and ten., thirteenth semiquaver: marc. added in red pencil (CN?)
70-71	pf.2	B : b.70 sixteenth semiquaver: end of slur open before change of system
71	vl.	B : chord 3: <i>ffz</i>
73	vl.	note 2: marc. added as in Aa , B and in accordance with Ga ; Ga : note 2: marc. added in pencil (CN)
73	vl.	notes 5-6: end of slur emended from b.74 note 1 as in Aa
74	vl.	note 2: ♩ added as in Aa
74	pf.	B : first crotchet: <i>ff</i>
76, 77	vl.	notes 1-2: end of slur emended from note 3 as in Aa
77	vl.	b.77 note 3: ten. added by analogy with b.76 note 3; B : notes 4-5: slur changed to ten. (CN)
78	vl.	C , D : note 2: marc. missing; D : note 1: stacc. missing
78	pf.2	B : chord 1 bottom note: C
79-80	vl.	Ga : end of slur b.80 note 1 instead of b.79 note 10
80	vl.	note 1: ♩ added as in Aa ; B : notes 4-8: slur; D : note 1: <i>e''</i>
81	vl.	Aa , D : notes 6-7: <i>rall.</i>
81	pf.1	B : third crotchet (<i>a'</i>): a, third crotchet to fourth crotchet: upper part notated with treble clef, lower part notated in pf.2
82	vl. pf.	<i>sempre ff</i> emended to <i>sempre fff</i> in accordance with <i>fff</i> (b.74) and in accordance with D
82-85	pf.1	G : b.82 first crotchet to b.83 last note: slur added in pencil (CN?), b.84 notes 1-13: slur added in pencil (CN?)
83-84	pf.2	B : ties, crossed out
84-85	pf.	<i>molto dim.</i> - <i>dim.</i> emended to <i>molto diminuendo</i>
85	pf.	B : second crotchet: <i>rall.</i> , <i>calando</i> ; G : <i>poco rall.</i> emended to <i>rall.</i> in pencil
85-86	pf.1	B : b.85 chord 1 to b.86 chord 1: slur; G : b.85 chord 1 to b.86 chord 1: slur added in pencil (CN?)
86	vl. pf.	B : <i>meno</i> ; C (vl.): <i>a tempo</i> ; G : <i>a tempo ma molto tranqu.</i> ; G (vl.): (<i>Meno</i>) added in red crayon (CN/Emil Telmányi?)
86	pf.	B : first crotchet: <i>p dim.</i> , second crotchet: <i>ppppp</i>
86-101	pf.1	G : b.100 note 6: end of slur open before change of system
87	pf.2	B : note 3: <i>e'</i>
89	pf.1	B : chord 2: <i>e'</i> , <i>e'</i> , chord 3: only <i>e'</i> , chord 1 to sixth quaver: beginning of slur open after change of system, fifteenth semiquaver to sixteenth semiquaver: slur
90	vl.	B : <i>A-dur</i> , first clear notation with A major signature from b.103
90	vl.	note 1: V added as in Aa ; B : no dynamics, but in a previous bar, which is crossed out: <i>pp</i> ; C : <i>a tempo</i> ; D : <i>ato</i> ; Ga : <i>piu moderato</i> added in pencil (CN)
90	pf.	B : <i>una corde</i>
94, 95, 96	vl.	note 8: ° added as in Aa
98	vl.	C , G , Ga : notes 7-11: <i>poco f</i>
98	pf.	G : fourth crotchet: <i>poco f</i>

Bar	Part	Comment
99	vl.	D : notes 10-11: <i>dim.</i> added (CN?)
100	vl.	B , D , G : note 3: <i>e'</i> ; C : note 3: ♩ added in pencil below staff (CN?)
101	vl.	Aa : note 1: <i>pp</i> missing
101	pf.1	B , G : note 2: <i>mf</i>
102	vl.	note 1: <i>p</i> added as in Aa
105	pf.2	B : notes 1-10: slur, note 4: <i>G[♯]</i>
106	vl.	note 6: marc. added as in Aa and in accordance with Ga ; Aa , C : note 6: <i>g[♯]</i>
106-109	pf.1	G : b.109 note 13: end of slur open before change of system
106-113	pf.2	B : b.106 note 2 to b.107 note 1, b.107 note 7 to b.108 note 1: slurs
107	vl.	note 6: marc. added as in Aa , B and in accordance with Ga
110	vl.	note 2: <i>pp</i> added as in Aa ; B : note 4: <i>b' tr</i>
113	pf.	B : first crotchet: <i>cresc.</i>
114	vl.	Aa : note 1: ♩ , third crotchet: V
114	pf.	B : third crotchet: <i>cresc.</i>
114-115	pf.1	G : b.115 note 48: end of slur open before change of system
115	vl.	B : ♩
115	vl.	fourth crotchet and ninth quaver: marc. omitted as in Aa and in accordance with G , Ga ; Aa : twelfth quaver bottom note: marc. missing
115	pf.2	B : note 12: <i>c'</i> , note 13: <i>B[♯]</i>
116	vl. pf.	B , C : first crotchet: <i>piu moto</i> ; D : <i>Agitato</i> added in pencil
116	vl.	chord 1: ten. emended to marc. as in Aa , B and in accordance with G , Ga ; chord 1: ♩ added as in Aa ; second crotchet: ♩ added as in Aa
116	pf.	B : chord 1: <i>ff</i> , chord 2: stacc.
116-119	pf.	B : see facsimile p. xlv.; G :
		
118	vl.	It is evident from Emil Telmányi's memoirs, <i>Afen musikers billedbog</i> , that these bars were changed by Carl Nielsen at the request of the pianist Arthur Schnabel just before the printing of the sonata. According to Telmányi, Carl Nielsen regretted this change, but since it has not been possible to verify this remark in letters or other statements by Carl Nielsen, the bars are given as in the first printed edition, which must be presumed to have been approved by the composer
		fifth semiquaver top note: stacc. added as in Aa , C : fifth semiquaver bottom note: stacc. added by analogy with top note; sixth to eighth semiquaver: stacc. and marc. added as in Aa ; B : last note: stacc.; B , C : sixth semiquaver to seventh quaver: <i>f[♯]</i> instead of <i>f</i> ; Ga : sixth semiquaver to seventh quaver: <i>f</i> changed to <i>f[♯]</i> in pencil (CN?), last note: marc. added in pencil (CN)




Bar	Part	Comment
119	vl.	note 2: marc. added as in Aa and in accordance with Ga
120	vl.	B : end of slur note 7 instead of note 6
121	vl.	Aa, C : note 2: ten. missing
123-125	pf.2	B : b.123 note 1 to b.124 note 1: slur below the staff, b.124 note 1 to b.125 chord 2: slur above the staff (beginning of slur open after page turn) B, D : note 1: b^{\flat} Ga : note 3: $^{\circ}$ B : upper part first crotchet: g^{\sharp}, g^{\sharp} b.125 note 5 to b.126 note 3: marc. emended to stacc. and marc. as in Aa note 4: \vee added as in Aa ; Ga : note 4: \square note 2: $^{\circ}$ added as in B ; D : note 2: flag added in pencil b.127 note 3 to b.128 note 2: marc. emended to stacc. and marc. as in Aa ; b.128 note 3: stacc. and marc. added as in Aa ; b.128 chord 1 to b.129 chord 4: marc. emended to stacc. and marc. as in Aa ; b.129 chord 5: stacc. emended to stacc. and marc. as in Aa chord 4, g^{\flat} ; \sharp added as in D and in accordance with G, Ga ; Ga : \sharp added in pencil chord 7: marc. added as in B and by analogy with chords 2-6 B : b.129 sixth quaver to b.130 note 1: slur notes 3-4: <i>dim.</i> emended to ==== as in Aa ; C : notes 2-3: marc. missing; D : note 1: d^{\sharp} note 2: <i>dim.</i> added as in Aa ; C, D, G : notes 2-3: slur B : b.131 note 2 to b.132 note 1: slur, b.131 note 4 to b.132: b^{\sharp} chord 3: marc. added as in B and by analogy with chords 2, 4 B : third crotchet: <i>dim.</i> , fourth crotchet: <i>rall.</i> chord 4: stacc. omitted by analogy with b.131 chord 5 and as in B G : first crotchet: <i>dim.</i> B : on the bar line: \curvearrowright and 4 4 G : <i>ma poco vivo</i> added in pencil (CN) B : note 1: p G : (<i>ma fluente</i>) added in pencil B : second crotchet: p B : chord 1 (e^{\flat}), chord 3 (e^{\flat}): e^{\flat} D : note 5: marc. B : second to third crotchet (b^{\flat}): $\downarrow \downarrow$ instead of \downarrow B : fourth crotchet: <i>espressivo</i> B : upper part note 2: marc. B, C, D : note 6: f^{\sharp} lower part note 3: stacc. added by analogy with upper part; B : lower part notes 1-2: slur, beginning of slur open after change of system Aa : note 5: stacc. missing, note 6: marc. missing note 5: stacc. added as in B and by analogy with b.139 note 5; note 6: marc. added as in B and by analogy with b.138 note 3, b.139 note 6; notes 6-8: <i>tranquillo</i> added as in Aa , brackets omitted; Aa : note 5: stacc. missing, note 6: marc. missing, note 7: $^{\circ}$ G : first quaver: stacc. A, G : eighth quaver: end of slur open before change of system
124	vl.	
125	vl.	
125	pf.1	
125-126	vl.	
126	vl.	
127	vl.	
127-129	vl.	
129	vl.	
129	pf.2	
129-130	vl.	
130	vl.	
131	vl.	
131-132	vl.	
131	pf.2	
132	pf.	
132	pf.2	
133	pf.	
133-134	vl.	
134	vl.	
134	pf.	
134	pf.1	
134	pf.1	
135	vl.	
135	pf.1	
136	pf.	
136	pf.1	
137	vl.	
138	pf.1	
139	vl.	
140	vl.	
140	pf.	
141	pf.1	

Bar	Part	Comment
142	pf.1	seventh quaver (f^{\flat}, f^{\flat}): stacc. added by analogy with b.143 upper part chord 5, b.144 upper part chords 2, 6 and in accordance with G
144	vl.	note 2: \square added as in Aa ; B : notes 1-4: ==== , note 3: end of slur B : second to fourth crotchet: ==== lower part notes 3-4: slur added by analogy with notes 1-2 B : lower part note 3: e b.145 note 1: end of slur emended from b.144 note 4 as in Aa and in accordance with Ga C emended to C as in Aa, B, C, D and in accordance with G, Ga
144	pf.	
144	pf.1	
144	pf.2	
144-145	vl.	
145	vl.	
145	pf.1	
145	pf.2	
146	pf.	
146	pf.1	
147	vl.	
147-148	pf.2	
148	vl.	
150	vl.	
150	pf.	
150	pf.2	
152	pf.1	
153-154	vl.	
153	pf.1	
153	pf.2	
156	vl.	
156	pf.2	
159	pf.1	
162	vl.	
162	pf.2	
164	vl.	
164-165	vl.	
164	pf.	
164	pf.1	
165-166	vl.	
165	pf.1	
165	pf.2	
166	vl.	
166	pf.	
166-167	vl.	
167-168	pf.2	
168	pf.1	
169	pf.2	
170	pf.2	

Bar	Part	Comment
171	pf.2	B: upper part note 2: d^{\sharp}
172	pf.2	B: second quaver: b^{\flat}
174	vl.	note 1: <i>sul G</i> added as in Aa ; B: notes 3-4: <i>dim.</i>
174, 175	pf.	B: first crotchet: <i>dim.</i>
175	pf.1	B: chord 1 (e, e'): $e^{\flat}, e^{\flat'}$, fifth quaver: c'
175-180	pf.1	B: middle part: slur
175-180	pf.2	B: upper part b.176 note 1 to b.180 note 3: beginning of slur open after change of system, see music example for b.180
176-180	pf.	<i>di-mi-nu-en-do dim.</i> emended to <i>di-mi-nu-en-do</i>
179	pf.	B: fourth crotchet: <i>dim.</i>
179-180	pf.2	G: upper part b.179 note 1 to b.180 note 6: slur added in pencil (CN)
180	pf.	B: first crotchet: <i>ppp</i>
180	pf.1	B: only \circ -chord (e, g, e'); G: middle part added in pencil (CN)
180	pf.2	 B: G: upper part notes 3-6 added in pencil (CN)
181		B: c
181	vl.	note 1: <i>sul D</i> added as in Aa ; B: <i>pochettino meno</i> ; C: <i>meno mosso</i> ; Ga: note 1: <i>pp</i> changed to <i>mp</i> in pencil (CN?)
181	pf.1	B: chord 1: <i>p</i>
184		B: c
184-186	vl.	B: b.184 note 7 to b.185 note 4, b.185 note 5 to b.186 note 1: slurs
184	pf.	B: chord 1: ten., chord 2: stacc. (slur missing)
185	vl.	note 7: <i>sul A</i> added as in Aa
185-186	vl.	b.186 note 1: end of slur emended from b.185 note 5 as in Aa ; G: slur b.185 notes 2-6 instead of b.185 note 2 to b.186 note 1
188		B: c
188	vl.	B: notes 1-2: 
188	pf.	B: third to fourth crotchet: <i>molto espress.</i>
189	vl.	notes 2-3:  added as in Aa ; Ga: notes 2-4:  added in pencil (CN)
190-191	pf.1	lower part b.190 note 3 to b.191 note 1: tie added as in B and in accordance with G ; G: tie added in pencil (CN?)
191	pf.	B: second crotchet: <i>dim.</i>
192	pf.	G: second crotchet: <i>dim.</i> , fourth crotchet: <i>pp</i>
193-197	pf.2	G: b.193 notes 1-8: slur, b.194 note 1 to b.197 note 1: slur
194	vl.	note 1: <i>tranquillo</i> added in accordance with pf. (b.193)
194	pf.2	B: 
195	vl.	B: end of slur note 4 instead of b.196 note 1
195-196	pf.2	b.195 second minim bottom note to b.196 bottom note: tie added as in B
196-197	vl.	B: b.196 note 2 to b.197 note 1:  , slur b.196 note 4 to b.197 note 3 instead of slurs b.196 notes 2-5 and b.197 notes 1-3
196	pf.1	upper part: <i>mf</i> emended from first quaver as in B ; B: third crotchet: <i>dim.</i> ; G: second quaver: <i>mf</i> changed to <i>mfz</i> in pencil (CN?), upper part note 2: marc. added in pencil (CN?)

Bar	Part	Comment
197	pf.1	upper part note 1: stacc. added as in B ; upper part notes 2-3: stacc. added by analogy with upper part b.196 note 2 to b.197 note 1
197	pf.2	G: second quaver: <i>mf</i> changed to <i>mfz</i> in pencil (CN?)
198-199	vl.	b.198 to b.199 note 1:  added as in Aa
199	vl.	note 2: \vee added as in Aa and in accordance with Ga
199	pf.	B: third to eighth quaver: 
200	vl.	note 4: \vee added as in Aa and in accordance with Ga ; Aa: note 3: stacc. missing
200	pf.1	B: note 7: d^{\sharp}
201	vl.	note 2: \circ added as in B ; Aa: note 2: \circ missing
201	pf.1	B: note 7: g^{\sharp}
204	vl.	note 1: \vee added as in Aa
205	vl.	Ga: notes 3-8: <i>rall.---</i>
205	pf.2	B: lower part: \downarrow (F) \downarrow . (F) instead of \circ (F)
206	vl.	note 1: \blacksquare added as in Aa ; chord 1: \blacksquare added as in Aa ; Aa: note 1: marc. missing
207	vl.	B: chord 1: d^{\flat} only
208-209	pf.2	B: b.208 chord 4 to b.209 chord 1: notated with bass clef
211-212	pf.1	B: end of slur b.211 note 7 instead of b.212 note 1
211-213	pf.	<i>di-mi-nu-en-do dim.</i> emended to <i>di-mi-nu-en-do</i>
213	vl. pf	B: third crotchet: <i>poco rall.</i>
213	vl.	Aa: note 5: <i>pp</i> missing, note 5: <i>rall.</i>
214		B: <i>poco meno</i> ; Ga: <i>poco piu mod^o</i> , <i>poco</i> added in pencil (CN)
216	vl.	note 1: \vee added as in Aa ; B: note 1: <i>pp</i>
217	pf.	B: <i>ppp</i>
218		note 2: judging from B , <i>lunga</i> must refer to the \curvearrowright above the note
218	vl.	note 1: <i>pp</i> added as in Aa and in accordance with Ga ; note 1: \vee added as in Aa ; note 2: \blacksquare added as in Aa ; note 2: <i>poco f</i> emended to <i>mf</i> as in Aa , C , D and in accordance with G , Ga
218	pf.	G: third crotchet: <i>f</i> changed to <i>mf</i> in pencil
218	pf.2	B: chord 1: C, E^{\flat}

Second Movement

Bar	Part	Comment
1	vl.	C, D: metronome marking missing
1	vl.	note 1:  added as in Aa , C, D and in accordance with Ga
1	pf.1	B: lower part 
2	vl.	Aa, D: note 1: marc. missing; B: slur notes 1-3 instead of notes 2-4
2	pf.1	B: third crotchet: <i>dim.</i>
2-5	pf.1	G: b.5 last chord: end of slur open before change of system
3	vl.	notes 1-2, 3-4: slurs emended from one slur notes 1-4 as in Aa and in accordance with Ga ; note 1: beginning of  emended from note 2 as in Aa
3	pf.2	last chord: \sharp added; B: last chord: a only;
3	pf.2	G: chord 1: beginning of slur, last chord: end of slur open before change of system
4	vl.	notes 1-2, 3-4: slurs emended from one slur notes 1-4 as in Aa
4	pf.1	B: lower part note 1: c^{\sharp}

Bar	Part	Comment
5	vl.	notes 1-2: slur added as in Aa and in accordance with Ga ; note 5: stacc. added as in Aa ; Ga : note 5: ten., notes 6-7: slur notes 14-16: <i>molto dim.</i> emended from b.7 note 2 as in Aa
6	vl.	lower part first crotchet: \downarrow emended to \downarrow (rhythmic error); lower part first crotchet: one note (<i>c</i>) emended to one chord (<i>g, c'</i>) as in B and in accordance with G ; third crotchet (<i>f</i>): \downarrow emended to \downarrow (rhythmic error); B : fourth crotchet: b^{\flat} instead of b^{\flat} note 1: beginning of ————— emended from note 2 as in Aa
7	vl.	B : fifteenth semiquaver (f^{\flat}): f^{\flat} ; G : upper part: end of slur open before page turn B : last demisemiquaver: E^{\flat} instead of C^{\flat}
7	pf.1	B : beginning of slur b.7 note 1 instead of b.7 note 2
7	pf.2	G : first crotchet: (<i>ma tranqu</i>) added in pencil (CN)
7-8	vl.	note 4: ten. added as in Aa ; notes 2-3: ————— added as in Aa and in accordance with Ga ; B : note 1: <i>a tempo tranqu.</i> ; Ga : note 2: <i>pp</i> . note 3: [sul] D- added in pencil (CN?)
8	vl.	first crotchet: <i>pp</i> added as in B
8	pf.1	B : upper part note 2: c^{\sharp} ; G : lower part b.9 note 1: end of slur
8-13	pf.1	G : upper part b.13 last chord: end of slur open before change of system
9	vl.	note 5: ten. added as in Aa ; Ga : notes 3-5: —————
9-10	pf.2	b.9 notes 2-5, b.10 notes 2-5: ten. added by analogy with b.8 last two notes
10	vl.	note 9: marc. added as in Aa ; notes 9-10, 11-12: slurs emended from one slur notes 9-12 as in Aa ; B : notes 3-4: ————— crossed out in pencil
10	pf.	B : second to fourth quaver: ————— crossed out in pencil
11	vl.	B : note 10: f^{\flat} ; note 10: \downarrow (rhythmic error); G : notes 9-10: \downarrow , \downarrow
11	pf.2	note 2: G^{\flat} emended to A^{\flat} as in B
11-12	pf.2	B : b.11 note 4 to b. 12 note 12: notated as sextuplets
12	vl.	B : note 15: ten.
12	pf.2	B : note 14: marc.
13	vl.	notes 2-6: ten. added as in Aa ; notes 2-6: slur omitted as in Aa ; notes 12-13: ten. added by analogy with notes 2-9; notes 12-15: slur omitted as in Aa ; B : notes 14-15: \downarrow ; G : notes 2-7: slur
13	pf.1	B : fourth quaver bottom note: e^{\flat}
14	vl.	note 2: ————— added as in Aa and in accordance with Ga ; B : chord 1: ten.
14	pf.	chord 1: marc. added as in B ; second crotchet: ten. added as in B
14	pf.	sixty-third hemidemisemiquaver: \downarrow added by analogy with fifty-sixth hemidemisemiquaver
15	vl.	chords 1-4: ten. added as in Aa
16	vl.	B : third crotchet (b^{\flat}): b^{\flat} ; C : eighth quaver (<i>g</i>): ten.; G : sixth quaver (d^{\flat}): d^{\flat} ; Ga : eighth quaver (<i>g</i>): —————
16	pf.1	chord 7 (b^{\flat}): \downarrow added by analogy with pf.2

Bar	Part	Comment
17	pf.	chord 4: marc. added by analogy with b.16 chord 2, b.17 chord 9
17	pf.1	chords 6-7 (f^{\sharp}): \sharp added
17-18	pf.2	b.17 chord 9 to b.18 chord 1: <i>G, g</i> emended to <i>G, D, g</i> in accordance with b.17 chords 4-5 (pf.1) and as in B
18	vl.	notes 2, 4, 6: marc. and stacc. added as in Aa ; notes 1-2, 3-4, 5-6: slurs added as in Aa ; notes 7-9: <i>pesante</i> added as in Aa and in accordance with Ga ; B : note 2: c^{\sharp} ; note 3: f^{\sharp} ; note 6: e^{\flat} ; Ga : note 1: ten. added in pencil (CN?), note 2: marc. added in pencil (CN), notes 1-2, 3-4, 5-6: slurs added in pencil (CN?)
18	pf.1	chord 11 (d, d^{\flat}): \downarrow added, chord 12 (e^{\flat}): \downarrow added; B : chords 6-7 top note: d^{\flat}
18	pf.2	B : chords 6-7: b^{\flat} , b^{\flat} , chords 9-10: c^{\sharp} , c^{\sharp}
19	vl.	note 3: ————— added as in Aa , note 19: ————— added as in Aa and in accordance with Ga ; notes 22, 26: \downarrow added; note 23: \sharp added (before note 17: change of system in B)
19	pf.1	first and third crotchet: \downarrow emended to \downarrow as in B ; chord 3 (a^{\flat}): \downarrow added; fortieth and forty-third hemidemisemiquaver: \downarrow added
20	vl.	notes 1-4: ten. added as in Aa ; notes 22-24: <i>dim.</i> emended from b.21 notes 1-2 as in Aa
21	vl.	notes 1-2: slur added as in Aa ; note 4: ————— added as in Aa ; notes 5-6: ten. added as in Aa ; notes 10-12: stacc. added as in Aa and in accordance with Ga ; notes 10-12: slur added as in Aa ; G. Ga : note 1: <i>dim.</i> ; Ga : notes 1-4: slur added in pencil (CN?), notes 11-12: slur B : chord 2: \downarrow
21	pf.	G : first crotchet: <i>ma quasi fantasia</i> added (CN); Ga (vl.): <i>quasi fantasia</i> added in pencil (CN)
22	vl. pf.	note 2: ————— added as in Aa
23	vl.	B : ————— , fourth quaver missing; C, D, G, Ga : $\frac{4}{4}$
23	vl.	B : notes 10-16: slur with open beginning, notes 17-23: slur; Ga : notes 8-12: <i>ad. lib.</i> added in pencil (CN)
23	pf.	B : third to fourth quaver: ————— ; G : third quaver: —————
23	pf.2	B : notes 9-11: f^{\sharp} - a - g^{\sharp}
24	vl.	note 1: ————— added as in Aa ; note 2: ————— added as in Aa ; notes 2-4: slur added as in Aa and in accordance with Ga ; notes 4-10: slur omitted as in Aa and in accordance with Ga ; notes 5-8: ten. added as in Aa and in accordance with Ga ; notes 13-14: tie added as in Aa, B, D and in accordance with Ga ; notes 15-25: ————— <i>pp</i> added as in Aa ; note 20: ————— added as in Aa ; Aa : notes 16-19: stacc. missing; B : note 1: marc.; B, C, D, G : notes 1-3: slur; G : note 1: <i>f</i> added in pencil (CN), notes 20-25: end of slur open before change of system; Ga : notes 16-20: <i>tranq.</i> added in pencil (CN)
24	pf.	G : third to fourth crotchet: <i>molto espress</i> added in pencil (CN)
24	pf.2	B : fifth quaver: end of slur, beginning of slur open after change of system before fifth quaver
25	vl.	note 1: <i>mf</i> added as in Aa ; Aa : notes 7-9: <i>rall.</i> ; B : note 1: <i>mfz</i>
25	pf.	B : fourth crotchet: ————— crossed out

Bar	Part	Comment
25	pf.1	lower part fourth quaver (e^b): b added by analogy with upper part
25	pf.2	B : third crotchet to last note in the bar: end of slur open before page turn
26	vl. pf.	G : first crotchet: <i>a tempo</i> added in pencil (CN)
26	vl.	note 6: ten. added by analogy with note 1; B : note 20: <i>mf</i>
26	pf.	second quaver: <i>dim.</i> added as in B
27		B : $\frac{3}{4}$
27	vl.	notes 11-12: b^5 emended to d'' as in Aa , B , D and in accordance with G , Ga ; notes 6-12: end of slur emended from note 10 as in Aa ; B : note 16: <i>p</i> ; C : notes 11-12: $d^{\sharp''}$
27	pf.	B : first to fourth quaver:
27-28	vl.	B : end of slur b.27 note 17 instead of b.28 note 1
28	vl.	Aa , C , D : note 1: <i>un poco di piu</i> missing; B : note 1: \downarrow ; Ga : note 25: g' changed to b'' in pencil (CN)
28	pf.	B , G : first crotchet: <i>f</i>
28	pf.1	B : chord 13: stacc.
28	pf.2	B : note 15: stacc.
29	vl.	note 2: <i>p</i> added as in Aa and in accordance with Ga ; notes 17-30: beginning of emended from note 26 as in B ; B : note 1: <i>p</i> , note 2: <i>pp</i> ; Ga : notes 19-30:
29-30	vl.	B , C , Ga : end of slur b.30 note 2 instead of b.29 note 30
30	vl.	notes 1, 3: \vee added as in Aa ; note 4: \square added as in Aa ; notes 4-6: slur added as in Aa and in accordance with Ga ; notes 12-13: stacc. emended to ten. as in Aa ; notes 17-20: slur added as in Aa ; Aa , B , C , D : notes 11-13: <i>espressivo</i> missing; B : note 21: <i>p</i> ; Ga : two slurs notes 4-6 and 4-10, slur notes 4-10 crossed out in pencil (CN?), notes 11-16: slur, crossed out in pencil (CN?), notes 11-20: , notes 17-20: slur, crossed out in pencil (CN?), note 21: <i>pp</i>
30	pf.	G : third crotchet: <i>molto espress</i> added in pencil (CN)
30	pf.1	B : chords 1-3: slur, fourth crotchet: <i>molto</i> , eighth quaver: <i>p</i> ; G : chords 1-3: slur added in pencil (CN?)
30	pf.2	chord 1: one note (e') emended to a chord (e , e') as in B ; B , G : chord 1: one note (e') changed to one chord (e , e') in pencil (CN); B : notes 1-3: slur; G : notes 1-3: slur added in pencil (CN?)
31	vl. pf.	<i>poco rall</i> emended from sixth quaver as in Aa
31	vl.	note 3: <i>molto espressivo</i> added as in Aa
31	pf.	G : second crotchet: <i>molto espress</i> added in pencil (CN)
31	pf.1	B : lower part first to third crotchet:
		G : lower part second crotchet: \downarrow (f^{\sharp}) with a grace note (e') \downarrow (c') added in pencil (CN?)
33	vl.	notes 2-3, 4-5, 8-9, 10-11: slurs added as in Aa and in accordance with Ga ; B : note 1: <i>f</i> ; Ga : note 1: \vee
33	pf.	B : second crotchet: , third crotchet: <i>fz</i>
34	vl.	notes 2-4, 5-6: slurs added as in Aa and in accordance with Ga

Bar	Part	Comment
34	pf.	B : fourth quaver: beginning of
34	pf.2	G : chords 5-6: \downarrow \downarrow , changed to \downarrow \downarrow (CN?)
35	vl.	notes 3-5: end of slur emended from note 4 as in Aa , Ga ; note 6: ten. omitted as in Aa
36	vl.	note 5: ten. added as in Aa
36-37	pf.1	B : upper part b.36 last \downarrow to b.37 note 1: tie
37	vl.	notes 8-10: slur added as in Aa and in accordance with Ga ; B : notes 6-10: slur, beginning of slur open after change of system before note 6; C , D , Ga : note 1: <i>tranq.</i> missing; G : first crotchet: <i>molto tranq.</i> added in pencil (CN)
37	pf.	B : fourth quaver: <i>cresc.</i> ; G : first to third quaver: slur added in pencil (CN?)
37	pf.1	lower part note 1: \downarrow emended to \downarrow as in B ; lower part note 4: \sharp added as in B
37-42		B : the score has partly been gone over in ink (CN)
38	vl.	notes 1-4: end of slur emended from note 2 as in Aa and in accordance with Ga ; notes 5-7: slur added as in Aa and in accordance with Ga ; notes 11-13, 15-17: slurs added as in Aa ; note 11: g' emended to g'' as in Aa and in accordance with Ga ; B : notes 14-17: ; Ga : notes 12-14: slur added in pencil (CN?)
38	pf.	B : third crotchet: <i>dim.</i> , sixth to eighth quaver:
38	pf.1	B : lower part notes 2-4: ties
38-39	vl.	Ga : slur b.38 notes 15-17 changed to slur b.38 note 15 to b.39 note 1 in pencil (CN?)
39	vl.	notes 5-6: ten. added as in Aa ; notes 7-9: slur added as in Aa and in accordance with Ga ; notes 9-10: <i>molto</i> added as in Aa ; notes 10-13: beginning of slur emended from note 9 as in Aa and in accordance with Ga ; Ga : notes 4-6: slur
40		C , D , G , Ga : first crotchet: <i>piu adagio</i> ; B : note 1-2: <i>a tempo</i> crossed out, <i>pesante</i>
40	vl.	notes 3-4: ten. and slur added as in Aa and in accordance with Ga ; note 7: ten. added as in Aa ; notes 8-9: ten. and slur added as in Aa and in accordance with Ga ; notes 10-11: slur added as in Aa and in accordance with Ga
40	pf.	B , G : first crotchet: <i>fz</i>
40	pf.1	last chord (g): \sharp added; B : lower part second crotchet (e): \downarrow (e) \downarrow (e)
41	vl.	notes 1-2, 5-6, 9-11, 12-15, 16-18: slurs added as in Aa and in accordance with Ga ; notes 3-4: ten. added as in Aa and in accordance with Ga ; notes 7-8: ten. and slur added as in Aa and in accordance with Ga ; B : notes 2-11: ; Ga : notes 1-2, 1-4: slurs
41	pf.	B : first to eighth quaver:
41	pf.1	lower part notes 4-5: tie added as in B , G
42	vl.	notes 1-2: slur added as in Aa and in accordance with Ga ; notes 3-12: ten. added as in Aa ; B : note 11: g^{\sharp} ; Ga : notes 3-4, 8-10: ten.
43	vl.	note 1: \vee added as in Aa and in accordance with Ga ; note 1: <i>p</i> added as in Aa ; notes 2-4, 5-7, 8-10: slurs added as in Aa and in accordance with Ga ; B : notes 1, 4, 7, 10: (rhythmic error), note 4: g' ; notes 7-8: slur

Bar	Part	Comment
43	pf.	B: fourth to eighth quaver: ; fourth crotchet: <i>pocchetto</i>
43-44	vl.	b.43 notes 4, 7, 10, b.44 notes 2, 5, 8, 11: ten. added as in Aa and in accordance with Ga ; b.43 note 11 to b.44 note 2: slur added as in Aa and in accordance with Ga
44	vl.	notes 3-5, 9-11: slurs added as in Aa and in accordance with Ga ; notes 6-8: slur added as in Aa and in accordance with Ga but emended from notes 5-8 by analogy with previous slurs; B: notes 2, 5, 8, 11: , notes 3, 6, 9: ; notes 2-4, 5-7, 8-10: slurs, note 8: <i>g</i> ⁴ ; C: note 8: <i>g</i> ⁴ changed to <i>g</i> ⁴ in pencil; D: notes 5-6: <i>dim.</i> added (CN?)
44	pf.1	B: first crotchet to third crotchet: ; fourth crotchet: <i>dim.</i> ; G: second crotchet: <i>dim.</i>
44	pf.2	lower part second crotchet to fifth quaver: tie added as in B
44-45	vl.	b.44 note 12 to b.45 note 2: slur added as in Aa and in accordance with Ga
45	vl.	note 2: <i>ppp</i> emended from note 3 as in Aa ; B: notes 1-4: (rhythmic error), notes 2-4: slur
45	pf.2	marc. added as in B








Third Movement



Bar	Part	Comment
1	vl.	B: note 2: marc.
2-4	vl.	B: end of slur b.4 note 1 instead of b.3 note 2
4	vl.	note 2: added as in Aa
4-8	vl.	B: b.4 note 2 to b.5 note 2; b.5 notes 1-2: beginning of slur open before change of system, b.5 note 3 to b.6 note 2, b.6 note 3 to b.8 note 1: slurs, b.6 note 3: marc.
7	vl.	B:
8-10	vl.	B: b.8 note 2 to b.9 note 2; b.9 notes 1-2: beginning of slur open before change of system, b.9 note 3 to b.10 note 2: slur
10-12	pf.1	B: b.10 note 1 to b.11 note 2, b.11 note 3 to b.12 note 2: slurs
10-12	pf.2	B: upper part b.10 note 1 to b.11 note 2, b.11 note 3 to b.12 note 1: slurs
14	pf.2	B: upper part note 1: <i>e</i> ⁴
16-17	pf.1	B: lower part b.16 third crotchet to b.17 first crotchet: slur
18-20	vl.	B: b.18 note 2 to b.20 note 1: slur
20	vl.	B: note 1: stacc.
22-24	vl.	B: b.22 note 2 to b.23 note 2, b.23 note 3 to b.24 note 2: slurs
25-26	vl.	B: b.25 note 1 to b.26 note 3:
25-26	pf.	B: b.25 second crotchet to b.26 third crotchet:
26	vl.	note 2: stacc. added by analogy with b.24 note 2
27	pf.1	B: lower part note 1: <i>b</i> ⁴
27	pf.2	B: upper part note 1: <i>b</i> ⁴
28	vl.	Aa: note 2: stacc. missing; B: note 2:
30	vl.	note 2: added after analysis of bb.22-30; B: note 2:
31	vl.	B: note 3: <i>pp</i>
32	vl.	note 2: <i>sul D</i> added as in Aa ; note 2: ⁴ added as in Aa, C, D and in accordance with Ga ; note 3: <i>sul G</i> added as in Aa ; B: notes 1-2: <i>poco rall.</i> , note 3: <i>mf</i> changed to <i>mp</i> (CN)
32	pf.1	B: third crotchet: <i>mp</i>

Bar	Part	Comment
34-36	vl.	B: b.35 note 2 to b.36 note 1: slur
36	vl.	note 2: added as in Aa
40	vl.	B: notes 2-3: slur
42	vl.	notes 2-5: ten. added as in Aa
43	pf.	<i>ten.</i> : brackets omitted; G: in margin after bar line: <i>ppp</i>
45	vl.	Aa, C: note 1: stacc. missing, note 2: marc. missing; B: note 1: ; after note 1: ⁴ ; C, D, G, Ga: note 1:
46	vl.	B: note 1: ; after note 1: ⁴ ; C, D, G, Ga: note 1:
47	vl.	Aa, C: note 2: marc. missing
49	vl.	B, C, D, G, Ga: note 1:
49-50	vl.	end of slur emended from b.49 note 5 as in Aa and in accordance with Ga
50	vl.	note 1: ten. omitted as in Aa
50-51	vl.	b.50 note 5 to b.51 note 2: slur added as in Aa
51	vl.	Aa: notes 3-6: missing
52	vl.	B: partly gone over in ink (CN); C: note 6: <i>f</i>
55-58	vl.	b.55 note 3 to b.56 note 1: <i>sul A</i> added as in Aa ; b.56 note 2 to b.57 note 1: <i>sul E</i> added as in Aa but end of <i>sul E</i> emended from b.57 note 2 (error in Aa); b.57 note 2 to b.58 note 1: <i>sul A</i> added as in Aa ; b.58 note 2: <i>sul E</i> added as in Aa
59	vl.	B: notes 3-4: stacc.
64	pf.2	lower part note 2: added as in B and in accordance with G
64-65	vl.	Ga: b.64 note 2 to b.65 note 2:
66-67	pf.1	B: lower part b.66 note 3 to b.67 note 1: slur
68	pf.1	B: third crotchet: <i>mp</i>
69	vl.	<i>spiccatissimo</i> added as in Aa ; Aa: note 1: <i>V</i>
71	vl.	notes 1-4: stacc. added as in Aa, D
72	vl.	note 5: added as in B, C, D ; notes 2-5: ten. added as in Aa
73	pf.1	note 5: ten. added as in B and by analogy with b.72 note 1
75-76	vl.	b.75 note 2 to b.76 note 1: emended from b.76 notes 1-3 as in Aa and in accordance with Ga ; b.76 note 2: <i>p</i> emended from b.76 note 1 as in Aa and in accordance with Ga
75-76	pf.	<i>dim.</i> emended to
80	pf.2	B: upper part notes 1-2: <i>e</i> ⁴ - <i>g</i>
84	pf.1	notes 1-6: stacc. added by analogy with bb.76-83
85	vl.	notes 2-3: <i>cresc.</i> added as in Aa and in accordance with Ga ; notes 2-3: <i>spicc.</i> added as in Aa , but emended from b.86 note 1 by analogy with bb.69-70; Aa: note 2: <i>V</i>
85-87	vl.	B: b.85 note 2 to b.87 note 5:
86-87	vl.	b.86 note 1 to b.87 note 4: marc. emended to stacc. as in Aa ; b.87 note 5: marc. omitted as in Aa and in accordance with Ga
88	vl.	notes 2-5: ten. added as in Aa
88	pf.	first crotchet: <i>f</i> emended from b.87 sixth quaver as in B
89	vl.	note 1: stacc. added as in Aa
89-90	vl.	Ga: b.89 note 5 to b.90 note 1: <i>dim.</i> added in pencil (CN?)
89-92	vl.	b.89 note 2 to b.92 note 5: articulation markings added by analogy with b.88 note 2 to b.89 note 1; Aa: b.89 notes 2-4: <i>simile</i> note 1: <i>dim.</i> omitted as in Aa ; B: notes 3-4: <i>dim.</i>
90	vl.	

Bar	Part	Comment
90, 91	pf.	B : second crotchet: <i>dim</i> .
91	vl.	Aa : notes 4-5: <i>dim</i> .; B : notes 2-3: <i>dim</i> .; C : notes 3-4: <i>dim</i> .
94-95	vl.	b.94 note 2 to b.95 note 2: slur added as in Aa ; b.95 note 2: stacc. added as in Aa
94	pf.	B : third crotchet: <i>p</i>
96	vl.	B : note 4: <i>cresc</i> .
96	pf.	B : second crotchet: <i>cresc</i> .
98-99	vl.	b.98 note 2 to b.99 note 2: slur added as in Aa ; b.99 note 2: stacc. added as in Aa
101	pf.1	B : chord 3: stacc.
102	pf.	B : third crotchet: marc.
103-140		B : notated with accidentals
104	pf.1	B : chord 1: b^{\flat} ; d^{\sharp} , a^{\flat} , b^{\flat}
105	pf.1	chords 1-4: marc. added by analogy with bb.103 chords 1-2, 104 chords 1-2, bb.106-107, 113-114
105	pf.1	B : chord 1: b^{\flat} ; d^{\sharp} , f^{\sharp} , b^{\flat}
109	pf.1	B : chord 2: d^{\sharp} ; e^{\flat} , f^{\sharp} , g^{\flat} , d^{\sharp}
111	vl.	B : note 1: <i>f</i>
111-114	vl.	b.111 note 1 to b.114 note 3: <i>sul G</i> as in Aa
113	vl.	notes 2-3: marc. added by analogy with bb.111 notes 1-2, 112 notes 2-3; notes 4-5: marc. added by analogy with bb.111 notes 3-4, 112 notes 4-5 and as in B
114	vl.	note 3: \sharp added in accordance with D and in accordance with note 2; B : notes 2-3: d^{\sharp} , d^{\sharp} ; Ga : note 2: \circ
115	vl.	B : note 1: \square , notes 4-5 missing; G : notes 1-2: <i>sempre ff</i> added in pencil (CN)
115	pf.	G : ----- <i>mf</i> added in pencil (CN)
116	vl.	B : notes 1-2: \square , notes 4-5 missing
117	vl.	B : notes 4-5 missing
117-118	pf.	G : b.117 first crotchet to b.118 fourth crotchet: ----- added in pencil (CN)
118	pf.	G : first crotchet: <i>ff</i> added in pencil (CN)
119-120	vl.	b.119 note 2 to b.120 note 2: slur added as in Aa and in accordance with Ga
119	pf.	G : chord 1: <i>ff</i> added in pencil (CN)
119	pf.2	B : fourth crotchet: a chord (c^{\flat} , e^{\flat})
120-121	vl.	b.120 note 3 to b.121 note 2: slur added as in Aa and in accordance with Ga ; Aa : b.121 note 2: marc. missing
120-121	pf.1	b.120 chord 2 to b.121 chord 2: marc. added by analogy with b.119 chord 2 to b.120 chord 1
120-121	pf.2	b.120 note 2: marc. added as in B ; b.121 notes 1-2: marc. added by analogy with b.119 note 2 to b.120 note 1
122	vl.	Aa : notes 1-3: <i>sempre ff</i> missing; Ga : note 4: <i>fz</i> added in pencil (CN)
123	vl.	Ga : note 1: <i>fz</i> added in pencil (CN)
123	pf.2	B : notes 4-5: stacc.
124	vl.	Ga : note 5: marc. added in pencil (CN)
125	vl.	Ga : note 1: marc. added in pencil (CN)
126	vl.	Ga : notes 2, 6: marc. added in pencil (CN)
127	vl.	note 1: \vee and \circ added as in Aa
127-128	vl.	Ga : b.127 note 2 to b.128 note 2: slur, crossed out in pencil (CN), b.128 note 2: marc. added in pencil (CN)
128, 129	vl.	note 2: \vee and \circ added as in Aa
128-129	vl.	Ga : b.128 note 3 to b.129 note 2: slur, crossed out in pencil (CN), b.129 note 2: marc. added in pencil (CN)
128-129	pf.	B : on bar line: <i>dim</i> .






Bar	Part	Comment
130	vl.	note 2: <i>sul A</i> added as in Aa ; notes 2-3: <i>gliss.</i> added as in Aa ; notes 4-6: stacc. emended to stacc. and marc. as in Aa ; Ga : notes 4-6: marc.
131-132	vl.	B : b.131 note 1 to b.132 note 1: slur
132	vl.	Aa , Ga : note 3: <i>dim</i> .
132	vl. pf.	G : fourth crotchet: <i>dim</i> .
134-135	vl.	B : b.134 note 2 to b.135 note 1: slur
137	vl.	Aa : note 2: d^{\sharp}
138	pf.	B : third crotchet: <i>dim</i> .
139	vl. pf.	B : <i>poco rall.</i> changed to <i>rall.</i> (CN)
139	pf.	B : fourth crotchet: <i>ppp</i>
140-141	pf.2	slur emended from open slur as in B ; A : b.141: beginning of slur open after change of system
144	vl.	note 2: \square added as in Aa
146	vl.	note 3: \circ added as in Aa
148	vl.	note 2: <i>sul A</i> added as in Aa ; note 3: \circ added as in Aa
148	pf.1	B : lower part note 2: \downarrow
150	vl.	note 2: <i>sul E</i> added as in Aa
151	vl.	note 1: marc. added as in Aa
153	vl.	Aa : note 1: marc. missing
154	vl.	note 2: <i>sul A</i> added as in Aa ; C : notes 2-5: marc. added in ink (CN); Ga : notes 2-5: stacc.
156	vl.	C : notes 2-5: marc. added in ink (CN); Ga : notes 2-5: stacc.
157	vl.	Aa : note 1: marc. missing; C : note 1: ten
158-160	vl.	Aa : <i>res-cen-do</i> ; C : b.158: <i>cresc.</i> added in pencil (CN)
159-160	vl.	notes 1-6: stacc. added by analogy with b.158 notes 2-6
160	vl.	Ga : notes 1-6: -----
161-164	vl.	note 1: stacc. added as in Aa
161	vl.	C : note 1: <i>f</i> added in pencil (CN)
163	vl.	C : notes 2-3: <i>dim</i> . added in pencil (CN)
166	vl.	<i>p</i> added as in Aa , C ; C : <i>p</i> added in pencil (CN)
167	vl.	Aa : note 2: marc. missing
168	vl.	note 2: marc. added by analogy with b.166 note 1, b.167 note 2 and in accordance with C
173, 174	vl.	note 2: marc. added as in Aa
174	vl.	B : note 1: \downarrow , note 2: \downarrow
174-177	pf.1	B : upper part: beginning of slur b.175 note 3 instead of b.174 note 3
176-177	pf.2	lower part b.176 note 2 to b.177 note 1: slur added as in B and in accordance with G
177-180	vl.	<i>cresc.</i> (b.177) emended to <i>res-cen-do</i> as in Aa ; C : b.177: <i>cresc.</i> added in pencil (CN)
179	vl.	note 5: <i>f</i> added as in C ; note 5: <i>f</i> added in pencil (CN); Aa : notes 1-4: stacc. missing; Ga : notes 1-4: -----
179-180	pf.	G : b.179 fourth quaver to b.180 fourth quaver: -----
179-180	pf.1	b.179 note 1 to b.180 note 4: stacc. added by analogy with b.178 notes 2-3
181	vl.	C , D : note 1: <i>fz</i> missing
182	vl.	C : <i>dim.</i> added in pencil (CN)
183	pf.1	B : notes 1-4: ten.
184	vl.	B , C : note 3: <i>p</i>
184	pf.1	notes 1-6: stacc. added by analogy with b.183 notes 1-4
185	vl.	note 1: <i>p</i> emended from b.184 note 2 as in Aa and in accordance with Ga

Bar	Part	Comment
189	vl.	fifth quaver: beginning of  emended from second quaver as in Aa
189	pf.	fifth quaver: beginning of  emended from fourth quaver by analogy with vl.
195	pf.2	G : notes 3-4: stacc. changed to marc. in pencil (CN?), notes 5-6: marc. changed to stacc. in pencil (CN?)
196	pf.2	G : notes 1-4: marc. changed to stacc. in pencil (CN?)
197	vl.	B, C, G : pizz.; Ga : pizz. crossed out, (<i>arco</i>) added in pencil (CN), <i>ffz</i>
201	vl.	B, C : <i>arco</i>
201-202	vl.	b.201 note 1 to b.202 note 2: marc. emended to stacc. and marc. as in Aa
202-203	vl.	b.202 note 4 to b.203 note 2: marc. emended to stacc. and marc. as in Aa
203-204	vl.	b.203 note 4 to b.204 note 2: marc. emended to stacc. and marc. as in Aa
204	vl.	notes 4-5: marc. emended to stacc. and marc. as in Aa
205	vl.	notes 1-2: marc. emended to stacc. and marc. by analogy with bb.202-204; note 3: ten. added as in Aa and in accordance with Ga ; notes 4-5: stacc. and marc. added by analogy with bb.202-204; Aa, Ga : notes 4-5: marc.
206	vl.	notes 1-4: stacc. and marc. added by analogy with b.201; B, C, Ga : <i>sul G</i> ; Aa, Ga : notes 1-4: marc.
207-210	vl.	stacc. and marc. added by analogy with previous bars
210	pf.1	B : chord 1: ten.
216	pf.	B : first crotchet: <i>dim</i> .
218	pf.	B : second crotchet: <i>dim</i> .
220	vl.	♮ added as in Aa and in accordance with Ga ; B : <i>mp</i> ; Ga : <i>p</i> changed to <i>mp</i> in pencil (CN)
221	pf.1	B : note 1: ten.
221-238	pf.1	B : note 1: 
224	vl.	note 2: ♯ added as in Aa ; Aa : note 2: <i>d'</i> (printer's error)
226-228	pf.1	note 1: stacc. added by analogy with bb.221-225
226	pf.2	chord 2: stacc. added by analogy with chord 1
229	vl. pf.	B : <i>poco f</i>
230-232	pf.	G : b.230 third crotchet to b.232 first crotchet:  added in pencil (CN)
232	pf.1	B : note 1: ten.
232-233	pf.	G : b.232 second crotchet to b.233 third crotchet:  added in pencil (CN)
241	vl. pf.	B : third crotchet: <i>dim</i> .
245	vl.	Ga : 
245	pf.	<i>molto agitato</i> added as in B
247-251	pf.	marc. added by analogy with bb.245-246
252	vl.	chord 1: V added as in Aa and in accordance with Ga ; B : <i>mf</i> changed to <i>ff</i> (CN)
252-264	vl.	B, C : b.252 to b.264 chord 1: only <i>g'</i> ; G : b.252 to b.264 note 1: <i>g'</i> changed to a chord (<i>g, g'</i>) in pencil (CN?); Ga : b.252 to b.264 chord 1: <i>g'</i> changed to a chord (<i>g, g'</i>) in pencil (CN)
253-255	vl.	Ga : b.253 chord 2 to b.255 chord 1:  <i>ffz</i> added in pencil (CN)

Bar	Part	Comment
258-259	vl.	Ga : b.258 second crotchet to b.259 first crotchet:  <i>ffz</i> added in pencil (CN)
259	vl. pf.	B : <i>dim</i> .
260	vl.	Ga : <i>Sul G</i> added in pencil (CN), note 1: V
261	vl.	Aa : chord 1: <i>dim</i> .
263	pf.	G : second crotchet: <i>dim</i> .
265	vl.	Aa : note 1: <i>p</i> missing, note 1: <i>dim</i> .
266	vl.	B : note 2: <i>rall</i> .
266-269	vl.	Aa : <i>rall - -</i>
267	vl.	B : <i>dim</i> .
268-269	vl.	B, C : two bars missing; G : above both bars: <i>bis</i> added in pencil (CN); Ga : repeat marks added
270-272	vl.	Aa : <i>rall - -</i>
272	vl. pf.	B : <i>pp</i> 
272	vl.	∩ on bar line added as in Aa, B, C and in accordance with C, Ga

FANTASY PIECES FOR OBOE
AND PIANO, OPUS 2

1. Romance

Bar	Part	Comment
		B, C, D : <i>Andante con moto</i> ; E : no tempo marking
		B : chord 3: ten.
2	pf.1	
3-6	ob.	
B :		
C :		
D :		
3	pf.1	B : chord 1: ten.
6-7	ob.	C : b.6 note 3 to b.7 note 2: slur
7	ob.	C : notes 4-5: slur
7	ob.	B, D : notes 1-5: slur
8-9	ob.	C : b.8 note 3 to b.9 note 2: slur
9	ob.	C : notes 3-5: slur
9	ob.	D : notes 1-3: slur, notes 4-5: slur
11-14	ob.	
B :		
14	ob.	C : notes 3-4: slur
16-17	ob.	B : b.16 note 7 to b.17 note 4: slur
16-17	ob.	D : b.16 note 1 to b.17 note 1: slur
17-18	ob.	D : b.17 notes 2-4: slur, b.17 note 5 to b.18 note 1: slur
18	pf.1	B : chord 2: stacc.
21	ob.	B : notes 1-3: slur, notes 4-6: slur
21	ob.	 added as in addition in pencil in C (CN)
22	ob.	<i>p</i> added as in addition in pencil (CN) in C
22-26	ob.	D : <i>cre-scen-do</i>
23-26	pf.2	D : notes not doubled in the lower octave
26	pf.2	B : chord 2: <i>G, d, marc.</i>
27	ob.	B, D : notes 1-2: slur, notes 3-5: slur
27	pf.2	B, D : note 1: ♯ <i>da</i> ; B : note 8: ♯
28	ob.	D : notes 1-2: slur
28	pf.1	B, D : notes 1-2: slur, notes 3-5: slur
29	ob.	B, D : notes 1-2: slur, notes 3-5: slur