



CARL NIELSEN

1865 - 1931

VÆRKER WORKS

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CARL NIELSEN

KAMMERMUSIK 1

CHAMBER MUSIC 1

Udgivet af

Edited by

Lisbeth Ahlgren Jensen

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Copenhagen 2004

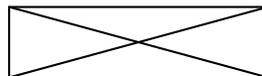


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GENERELT FORORD

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.

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

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

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

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

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

Series I, Stage Music

Operas
Music for other stage works
Incidental music and arrangements

Series II, Instrumental Music

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

Series III, Vocal Music

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

Series IV, Juvenilia, Addenda et Corrigenda

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

Editorial principles

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

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

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, partituropstilling, 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 consists of Carl Nielsen's chamber music for strings composed after his official debut as a composer with *Suite for Strings* in 1888; the earlier violin works, not least several individual quartet movements,¹ are featured in the *Carl Nielsen Edition's* concluding volume, *Juvenilia, Addenda et Corrigenda*. As will be evident from the following, the opus numbering of the four string quartets that Carl Nielsen himself published does not correspond to their order of composition, since opus 13² was written before opus 5. Besides the four quartets the volume includes the early string quintet as well as the two mature works for solo violin written for the composer's son-in-law, Emil Telmányi.³

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

Lisbeth Ahlgren Jensen: String Quartets, opus 13 and opus 44.
Elly Bruunshuus Petersen: String Quartets, opus 5 and opus 14 and String Quintet.

Kirsten Flensburg Petersen: *Prelude, Theme and Variations*, opus 48 and *Preludio e Presto*, opus 52.

PRELUDE, THEME AND VARIATIONS FOR SOLO VIOLIN, OPUS 48

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

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

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

Som det fremgår af efterfølgende, svarer opusnummereringen af de fire strygekvartetter, som Carl Nielsen selv lod udgive, ikke til deres tilblivelsestidspunkt, idet opus 13² er skrevet før opus 5. Udover de fire kvartetter bringes den tidlige strygekvintet samt de to modne værker for soloviolin skrevet til komponistens svigersøn, Emil Telmányi.³

Det redaktionelle arbejde har været fordelt mellem udgiverne således:

Lisbeth Ahlgren Jensen: Strygekvartet opus 13 og opus 44.
Elly Bruunshuus Petersen: Strygekvartet opus 5 og opus 14 samt strygekvintet.

Kirsten Flensburg Petersen: *Præludium og Tema med Variationer* opus 48 og *Preludio e Presto* opus 52.

PRÆLUDIUM OG TEMA MED VARIATIONER FOR SOLOVIOLIN, OPUS 48

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

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

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

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

Lisbeth Ahlgren Jensen

QUINTET FOR TWO VIOLINS, TWO VIOLAS AND CELLO

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

In the years 1887-1890 Carl Nielsen was in love with the eight years younger Emilie Demant Hatt, the niece of his foster-parents in Copenhagen, Jens and Marie Demant Nielsen. According to her memoirs, *Foraarsbølger, Erindringer om Carl Nielsen* and its background documents¹⁶⁸ – among other things a notebook with datings of a number of Nielsen's compositions – the second movement was concluded on 3rd October, the third movement on 12th November 1888 and finally the fourth movement on 1st January 1889.

¹⁶⁷ Ludvig Dolleris, *op. cit.*, p. 159.

¹⁶⁸ Emilie Demant Hatt, *op. cit.*, pp. 90ff.

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

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

Lisbeth Ahlgren Jensen

KVINTET FOR TO VIOLINER, TO BRATSCHER OG CELLO

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

I årene 1887-1890 var Carl Nielsen forelsket i den 8 år yngre Emilie Demant Hatt, niece til hans plejeførelde i København, Jens og Marie Demant Nielsen. Ifølge hendes erindringer, *Foraarsbølger, Erindringer om Carl Nielsen* og dertil hørende bilag¹⁶⁸ – blandt andet en notesbog med dateringer af en række af Carl Niensens kompositioner – blev anden sats afsluttet den 3. oktober, tredje sats den 12. november 1888 og endelig fjerde sats 1. januar 1889.

¹⁶⁷ Ludvig Dolleris, *op. cit.*, s. 159.

¹⁶⁸ Emilie Demant Hatt, *op. cit.*, s. 90 ff.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“Thursday.

Dear Mr. Svendsen!

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

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

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

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

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

“Torsdag.

Kjære Hr. Svendsen!

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

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

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

174 Undated letter (DK-Kk, NKS 4082, 4^o).

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

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

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

174 Udateret brev (DK-Kk, NKS 4082, 4^o).

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

176 Udateret brev (DK-Kk, NKS 4082, 4^o).

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

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

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

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

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

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

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

179 Famous restaurant in Copenhagen.

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

181 *Socialdemokraten*, 1.5.1889.

182 *Politiken*, 30.4.1889.

183 *Berlingske Tidende*, 29.4.1889.

værk var faktisk den direkte årsag til foreningens oprettelse. I forbindelse med foreningens ophør 1895 skrev stifteren Robert Henriques¹⁷⁸ om anledningen til foreningens stiftelse:

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

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

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

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

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

179 Berømt københavnsk restaurant.

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

181 *Socialdemokraten*, 1.5.1889.

182 *Politiken*, 30.4.1889.

183 *Berlingske Tidende*, 29.4.1889.

The string quintet saw some five or six performances in Nielsen's lifetime, one of the last of these in connection with the celebration of his sixtieth birthday on 9th June 1925.¹⁸⁴ According to a review in *Nationaltidende* some of the features that were to be Nielsen's hallmarks are already present to some extent in this work of his youth: "The music-forming power is clearly present, but the budding personality really only unfolds in the Scherzo. So typical of the artist Carl Nielsen that he reveals himself precisely in humour and optimism."¹⁸⁵

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

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

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

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

185 *Nationaltidende*, 29.11.1925.

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

187 DK-Kk, NKS 5155 4°.

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

189 1904-1992.

Strygekvintetten fik omkring fem-seks opførelser i Carl Nielsens levetid, heraf en af de sidste i forbindelse med fejringen af hans 60 års fødselsdag 9. juni 1925.¹⁸⁴ Ifølge en anmeldelse i *Nationaltidende* findes nogle af de træk, der skulle blive Carl Nielsens særkende, mere eller mindre allerede i ungdomsværket: "Den musikformende Evne er tydelig til Stede, men den spirende Personlighed folder sig egentlig kun ud i Scherzoen. Saa typisk for Kunstneren Carl Nielsen, at han netop røber sig ved Humor og Optimisme."¹⁸⁵

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

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

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

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

185 *Nationaltidende*, 29.11.1925.

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

187 DK-Kk, NKS 5155 4°.

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

189 1904-1992.

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

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

Elly Bruunshuus Petersen

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

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

Elly Bruunshuus Petersen

¹⁹⁰ Kai Christensen, *op. cit.*, p. 41.
¹⁹¹ Edition Dania, E.D. 24, Copenhagen 1937.

¹⁹⁰ Kai Christensen, *op. cit.*, s. 41.
¹⁹¹ Edition Dania, E.D. 24, København 1937.

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

Acc.	Accession
b.	bar
bb.	bars
bd.	bind
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (the Carl Nielsen Archives)
CNS	Carl Niensens Samling (the Carl Nielsen Collection)
CNU	Carl Nielsen Udgaven (the Carl Nielsen Edition)
DK-Kk	Det Kongelige Bibliotek, København (the Royal Library, Copenhagen)
fol.	folio
gliss.	glissando
marc.	marcato
NKS	Ny Kongelig Samling (New Royal Collection)
pizz.	pizzicato
Pl. No.	Plate Number
spicc.	spiccato
sord.	sordino
stacc.	staccato
t.	takt
ten.	tenuto
trem.	tremolo
va.	viola
vibr.	vibrato
vc.	violoncello
vl.	violino

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

PRELUDE, THEME AND VARIATIONS
FOR SOLO VIOLIN, OPUS 48

- A** Printed part, Ove Scavenius' copy
 - A¹** Printed part, Emil Telmányi's copy
 - B** Part, Emil Telmányi's autograph, fair copy, printing manuscript
 - C** Part, autograph, fair copy
 - D** Part, autograph, draft
-
- A** Printed part, Ove Scavenius' copy.
DK-Kk, CNU, Scavenius' collection.

Title page: “Emil Telmányi gewidmet. / Praeludium / und / Thema mit Variationen / für / Violine solo / von / CARL NIELSEN / OP. 48 / Aufführungsrecht vorbehalten. / Eigentum des Verlegers. / 10456 / LEIPZIG / C. F. PETERS. / F. Baumgarten, del. / Druck v. C.G.Röder, G.m.b.H., Leipzig.”
Pl. No.: Edition C. F. Peters 10456 (1925).
Donated to the Royal Library by Alette Scavenius in 1996.
31x24 cm, 15 numbered pages in original covers.

- A¹** Printed part, Emil Telmányi's copy.
Privately owned, copy in DK-Kk.
Title page: as **A**.
Pl. No.: Edition C. F. Peters 10456 (1925).
Dedication: “Til min kære Emil / med Tak for dette Værk / fra Din Ven / Carl / 31-7-25 / Damgaard”.¹
31x24 cm, 15 numbered pages in original covers.
Additions in pencil and black pen.
- B** Part, Emil Telmányi autograph, fair copy, printing manuscript.
Sächsisches Staatsarchiv Leipzig, Musikverlag C. F. Peters Leipzig, No. 5196.
No visible datings.
34.2x26.4 cm (size of original), total of 14 pages written in ink. Pagination: one unnumbered page, 2-14.
Paper type: J.E.&C. Protokoll. Schutzmarke N^o. 1 10 linig. (10 staves).
The first page of the manuscript looks much worn.
Heading: “Emil Telmányi gewidmet. / Praeludium und Thema mit Variationen für Solo-Violine. / Violine solo 900 V. / Carl Nielsen / Op. 48.” The heading is in Emil Telmányi's hand except for “Violine solo 900 V.” The manuscript is notated in Emil Telmányi's hand and signed on p. 14.
On p. 1: “+ = pizz. mit der linken Hand / with the left hand. / avec la main gauche. / Anm. Die Vorzeichen in Praeludium gelten bis sie aufgehoben werden.” The plate number 10456 is inscribed.

¹ “To my dear Emil / with thanks for this work / from your friend / Carl / 31-7-25 / Damgaard”.

Faber und Paulus Bache / freundschaftlich gewidmet /
Kvartet / i / F. Dur / for. / 2 Violiner, Viola og Violoncello / af
/ Carl Nielsen. / Op. 44".

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

34.7x27 cm, 14, 14, 17, 15 numbered pages, written in ink,
blue crayon and pencil; the individual parts are sewn and
have carton covers.

Paper type: B. & H. Nr. 1. E. (12 staves).

There is also a title page for vl.2, va. and vc. The viola part
has the addition: "Louis Witzansky. Østerbro Kammer-
musikf. 1912 / Kammermusikforeningen 1913. April. /
Privat Kammermusikforening 1913. April." The parts have
been copied out by "AD". The parts belonged to the four
string players to whom the quartet is dedicated. Under the
opus number "44" one can make out an erased "19".

Comments and cues have been added in pencil in connec-
tion with the printing of the parts. Rehearsal numbers
have been added in blue crayon. In all the parts 5-6 bars
have been crossed out in the fourth movement between b.
101 and b. 102. The dedication on the title pages and a few
additions in ink are by CN.

D Score, autograph draft, first and second movements.

DK-Kk, CNS 41a.

Four gatherings. Datings: gatherings 1, 2 undated; gather-
ing 3 "9/2 06"; gathering 4 "21/III 06".

Accessioned to the Royal Library from the estate of the
pianist Henrik Knudsen in 1947.

Gatherings 1-3:

33.2x25.7 cm, 4 pages written in pencil, numbered 1-3, last
page unnumbered, sewn in brown boards.

29.5x35 cm, 4 pages written in pencil, numbered 4-7, sewn
in brown boards.

25.2x34.2 cm, 10 pages written in pencil, numbered 8-17,
sewn in brown boards.

Gathering 4:

35.2x27 cm, 12 pages written in pencil, numbered 1-11, last
page unnumbered, sewn in brown boards.

Paper type:

pp. 1-3, and unpaginated: 18 staves (hand-ruled)
pp. 4-7: 20 staves (hand-ruled)
pp. 8-17: 14 staves (hand-ruled)
pp. 1-11, and unpaginated: B. & H. Nr. 2. E. (14 staves)

The source has been restored.

Gatherings 1-3 contain the first movement, gathering 4
contains the second movement. Title on first music page:
"Quartet". The first movement has the character "Allegro
con moto.", on the first page the second movement has the
title "Quartet", the character designation has been changed
from "~~Andante sosten.~~" to "Adagio pesante e religioso". On
gathering 1 page 4 the overture to *Masquerade* has been
sketched.

E Score, autograph draft, third and fourth movements.

DK-Kk, CNS 41b.

Datings: third movement "21 Juni 1906"; fourth movement
"2de Juli 1906".

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

26x34.5 cm, 24 pages numbered 1-8 and 1-15, written in
pencil and blue crayon. Library binding.

Paper type:

pp. 1-8: 12 staves.

pp. 1-15: 16 staves.

The source has been restored.

Contains the draft for the third and fourth movements.

F Sketches.

DK-Kk, CNS 41c.

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

27.8x25.8 cm, 1 bifolio (4 unnumbered pages), and 25.5x34.5
cm, 1 folio (2 unnumbered pages), written in pencil.

Paper type: 16 staves (hand-ruled) and 14 staves (hand-ruled).

Contains sketches for the first and second movements.

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

A Score, autograph, fair copy

B Parts, manuscript copy

C Sketches

A Score, autograph, fair copy.

DK-Kk, CNS 44a.

Third movement dated "12/11 88".

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

First movement:

26x34.5 cm, 8 folios written in ink and pencil, folio 1 unpaginated, folios 2-8 paginated 3-16.

Paper type: hand-ruled (12 staves).

Title on first music page: "Allegro pastorale"; added at bottom of page in ink by Carl Nielsen: "Thorvald Nielsen-Kvartetten tilegnet 1931";¹² page 1: pasted-in music paper 1.5x15 cm with second violin bb. 13-16; page 7: pasted-in music paper 9.5x 17 cm containing bb. 97-100, and pasted-in music paper 10x4 cm containing b. 101; page 10: pasted-in music paper 10x4 cm containing b. 146.

Second, third and fourth movements:

34x25.7 cm, 14 folios written in ink and pencil, folio 1^r: unpaginated, folio 1^v – folios 2-6: paginated 2-12 in pencil, folios 7-14: pagination 14-30 changed to 13-28 in pencil in unknown hand.

Paper type: 16 staves, folios 1-12: hand-ruled.

A few pages have been cut during restoration.

Title on first music page second movement: "II" added in pencil; above first staff: "Adagio". Third movement: "III" added in pencil; above first staff: "Allegretto scherzando".

Fourth movement "Finale / Allegro molto". Folio 11^r, pasted-in music paper 11x9 cm containing bb. 87-91¹; folio 12^v, pasted-in music paper 9x10.5 cm containing bb. 149-151. The score has autograph corrections and additions, mainly of dynamics, in ink, pencil and red and blue crayon, and a few additions in pencil in an unknown hand.

B Parts, manuscript copy.

DK-Kk, CNS 44c.

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

35x26 cm, 5 parts of 14 pages each written in ink.

Paper type: hand-ruled (12 staves).

The parts have been restored.

Title page: Instrument name written in ink in unknown hand, "Quintetto" in ink and "(1888)" in pencil in autograph. Title page in vl.2: 3-bar monophonic sketch in 3/4 time. Last page verso va.2: One-bar sketch for two flutes in E flat major entitled "To Fugle / Andante".¹³

The parts contain many autograph corrections and additions, mainly of dynamics, in ink and pencil; rehearsal letters added in blue crayon and pencil in an unknown hand. Vl.2: page 4 above bar 9, added in autograph: "vend for Svendsen".¹⁴

C Sketches.

DK-Kk, CNS 44b. [part of CNS 358a.]

From the estate of Irmelin Eggert Møller; donated to the Royal Library by Eggert Møller in 1975.

10.5x16 cm, 95 folios, cut; brown full binding.

Paper type: 7 hand-ruled staves.

Partly restored.

CNS 358a is a sketchbook with drafts for a number of works notated in pencil. Fols. 95^v and 95^r contains sketches for the string quintet, fourth movement bb. 38-45 written out for vl.1,2 and va.1,2 as well as bb. 46-51 for vl.1.

The only complete sources for the String Quintet are the fair copy of the score (**A**) and the parts (**B**); the draft that formed the background for **A** must be considered lost. The parts (**B**) may have been written out on the basis of either the draft or **A**. We cannot infer from the sources when the sketches (**C**) for the fourth movement bb. 38-51 were made.

The score (**A**) and the parts (**B**) both contain many autograph additions in ink:

1. additions found in both **A** and **B**;
2. additions found only in **A**;
3. additions found only in **B**.

The additions covered by Items 1 and 2 belong with the main source and have thus simply been transferred to the edited score. The additions and changes in Item 3 have been used as corrective material in the cases where Carl Nielsen corrected consistently – either in all parts or in one part by repeating the same phrase. All additions in score and parts have been included in the List of emendations and alternative readings.

The fair copy (**A**) has been chosen as the main source, since it represents the last complete source from Carl Nielsen's hand. Most of the problems in the editorial work have concerned the placing of dynamics and articulation. We have attempted to solve the problems on the premises of the main source itself with the parts as guidelines – and in the above cases as corrective and supplementary material.

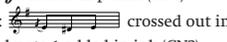
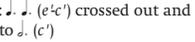
¹² "Dedicated to the Thorvald Nielsen Quartet, 1931".

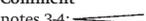
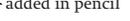
¹³ "Two birds / Andante"

¹⁴ "turn for Svendsen"

QUINTET FOR TWO VIOLINS, TWO
VIOLAS AND CELLO

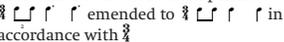
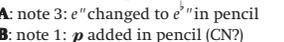
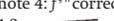
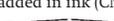
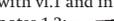
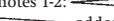
First Movement

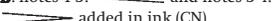
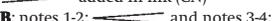
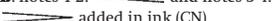
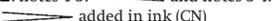
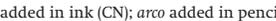
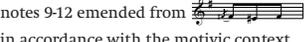
Bar	Part	Comment
1	vl.2 va.1,2 vc.	<i>f</i> added by analogy with vl.1 and in accordance with B ; B : note 1: <i>f</i> added (CN)
2	vl.1	B :  added (CN)
3	vl.1	B : notes 2-4: slur added in pencil (CN?); note 4: stacc. added in pencil (CN?)
3	va.2	end of slur emended from note 5 to note 4 by analogy with vl.2 and b.136
3	vc.	notes 1-3, 4-6: slurs emended to slurs notes 1-4, 5-6 by analogy with vl.2 and b.136
4	vl.1	B : note 3: <i>ff</i> added in pencil (CN?)
4	vl.2	A : note 1:  crossed out in pencil and note 1 added in ink (CN?)
4	vl.2	A : notes 2-3, 6-7: slurs added in pencil
4	va.1	notes 4-5: slur omitted by analogy with b.137
4-5	va.1	b.4 note 5 to b.5 note 1: tie added by analogy with b.137
4	va.1	A : notes 3-5 added in pencil, previous notes <i>d'g</i> " crossed out in mauve crayon 
4	va.2	notes 1-2, 3-5: slurs emended from slur notes 1-5 by analogy with vc. and b.137
5	vl.2	A : notes 1-2, 5-6: slurs added in pencil
5	va.1	A : note 1: <i>c</i> ' changed to <i>g</i> " in pencil and mauve crayon
5	va.2	A : note 1:  (<i>e'c'</i>) crossed out and changed to  (<i>c'</i>)
6	vl.2	A : notes 1-2: slur added in pencil
7	vl.1	B : <i>p</i> changed to <i>pp</i> (CN)
7-8	vl.2	b.7 note 6 to b.8 note 1: slur added by analogy with vl.1 and bb. 140-141
8-12	vl.1	<i>cre-scen-do</i> bb.8-10 and b.11 to b.12 note 3 emended to <i>cre-scen-do</i> b.8 to b.12 note 4 in accordance with B
8-12	vl.2	<i>cre-scen-do</i> b.8 to b.9 note 1 and b.8 note 2 to b.12 note 6 emended to <i>cre-scen-do</i> b.8 to b.12 note 6 in accordance with B
8-12	va.1,2 vc.	<i>cre-scen-do</i> bb.8-10 and b.11 to b.12 note 3 emended to <i>cre-scen-do</i> b.8 to b.12 note 6 in accordance with B (vl.1,2, vc.)
8	va.1	A :  added in right margin in ink (CN?)
9	vl.1	A : note 1: dot crossed out in pencil
9-10	vl.1	marc. added by analogy with b.8
9	va.1	A : notes 1-5 changed from  in pencil
10	vl.2	B : notes 2-5: slur
10	va.1	A : notes 1-5 changed from  in pencil
11-12	va.2	B : <i>cen-do</i> -- added (CN)
11	va.2	slurs notes 1-6, 7-9 emended from slur notes 1-9 by analogy with vl.2, va.1 and b.144
12	va.1	chord 1: <i>g</i> ' added by analogy with b.145
12	va.2	A : b.12: notes 1-6, 9-11: slurs

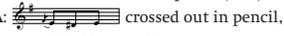
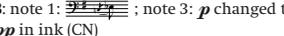
Bar	Part	Comment
12	vc.	notes 3-4:  added by analogy with the other str.
13	va.1	B : <i>ff</i> added (CN?)
13	va.2	B : <i>ff</i> added (CN?)
14	vl.2	notes 5-6: stacc. added by analogy with vl.1
14	va.2	note 9: stacc. added by analogy with notes 3, 6 in accordance with B
15	vl.2	note 4 added by analogy with b.13 and in accordance with B ; A : hole in pasted-in strip
16	vl.1	notes 7-8: stacc. added by analogy with b.14 and in accordance with B ; A : notes 1, 4:  added in mauve crayon
16	vl.2	notes 7-8: stacc. added by analogy with b.14 (vl.1); A : notes 1, 4:  added in mauve crayon
17		A : rehearsal letter <i>A</i> added in pencil
17	vl.1 vc.	B : rehearsal letter <i>A</i> added in blue crayon
17	vl.1	A : <i>p</i> changed to <i>pp</i> ; B : <i>p</i> changed to <i>pp</i> in ink (CN)
17	vl.2	A : <i>p</i> changed to <i>pp</i> in pencil
17	vl.2 va.1,2 vc.	B : rehearsal letter <i>A</i> added in pencil
17	vl.2 va.1	B : <i>p</i> added (CN), <i>p</i> changed to <i>pp</i> in pencil (CN)
17	va.1	A : <i>Viola I f</i>
17	va.1	B : <i>solo</i> added in pencil (CN)
17-18	va.2 vc.	<i>pp</i> b.18 omitted and added b.17 by analogy with vl.2
17	vc.	B : note 2: <i>pp</i> added in ink (CN)
18	va.2	B : <i>p</i> changed to <i>pp</i> in pencil (CN)
18	va.2	A : chord 1:  changed to  in pencil
18	vc.	note 2: stacc. omitted by analogy with bb.17, 19-23
21	vl.1	B : <i>arco</i> added (CN)
22	vl.1	notes 1-3: slur added by analogy with bb.41, 45 and in accordance with B
22-25	va.1	stacc. added by analogy with bb.21, 26 and bb.152-156
23-24	vl.1	B : beginning of slur b.24 note 1
23	vl.2	B : <i>arco</i> added in red crayon
23	va.2	B : note 2: <i>p</i> added (CN)
24	vl.2	last crotchet: <i>e^b</i> emended to <i>e^b</i> by analogy with vc. and in accordance with B
24	va.2	B :  added (CN)
24-25	vc.	b.24 note 6: beginning of tie omitted in accordance with B ; A : b.24 note 6: end of tie open
25	vl.1	B : <i>p</i> added (CN); B : notes 1-4: beginning of slur changed from note 3 to note 1 in pencil; notes 5-7: slur added in pencil
25	vl.2 va.1,2 vc.	B : <i>p</i> added (CN)
25	va.2	slur added by analogy with vl.2
25	vc.	<i>p</i> added by analogy with the other str. and in accordance with B
26	vl.1	B : notes 1-3: slur added in pencil (CN?)
26	va.1	B : notes 3-4: ten. instead of stacc.
27	va.1	B :  added in pencil (CN?)
30	va.1	B : note 2: ° or 0 added in pencil (CN?)
33-34	vl.1	A : b.33 note 2 to b.34 note 1: tie added in pencil
33	vl.2	B : <i>f</i> added (CN)
34	va.1	note 3: <i>a</i> emended to <i>b^b</i> by analogy with vc.
35	vl.1	notes 2-3: slur added by analogy with the surrounding slurring and in accordance with B

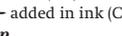
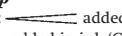
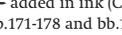
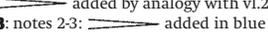
Bar	Part	Comment
36	vl.1	notes 1-2: tie added
36	vc.	A: note 3: h added in pencil
41	vl.1 vl.2 va.1 va.2 vc.	B: <i>p</i> added (CN)
42	vl.1	notes 1-2: slur omitted by analogy with b.46
43	vc.	A: note 6: A corrected to G in pencil
45	vl.1	A: notes 1-3: slur added in pencil
45-49	vl.1 vl.2 va.2 vc.	B: <i>cre-scen-do</i> -- added (CN)
45-50	vl.2	A: phrase added in pencil
45	vl.2	notes 1-3: slur added by analogy with vl.1 and in accordance with B
45-59	va.1	B: <i>cre-scen-do</i> -- added (CN)
45-50	va.2	A: b.45 to b.50 note 1: phrase added in pencil (CN?)
46	vl.2	notes 1-2: slur omitted by analogy with vl.1
47	vl.1	B: notes 3-4, 5-6: slurs crossed out in pencil (CN?)
50	vl.1,2 va.1,2 vc.	B: <i>f</i> added (CN)
50-52	vl.1	B: ————— added (CN)
50	va.2	B: chord 1: marc.
50	vc.	B: chord 1: marc. added in ink (CN)
51	vl.1	B: notes 1-3: ————— added (CN)
51	vl.2	B: note 1: <i>fs</i> added in pencil (CN)
51	va.1	B: <i>f</i> added (CN); note 1: marc. added (CN)
52	vl.1	B: notes 1-3: ————— added (CN)
52	vl.2	B: note 1: <i>fs</i> added in pencil (CN)
53, 55	vl.1	B: notes 1-5: ————— added in ink (CN)
55-56	vc.	A: b.55 note 2 to b.56 note 1: tie added in pencil (CN?)
56	vl.2	A: chord 7: e^{\sharp} changed to e^{\flat} in pencil
56	va.1	A: chord 7: e^{\sharp} changed to e^{\flat} in pencil
57	vl.1 va.1	<i>ff</i> omitted b.58 and added b.57
57	vl.2 va.1,2 vc.	B: rehearsal letter B added in pencil
57-58	va.1	tie added by analogy with vl.1 and in accordance with B
57-58	va.1	B: b.57 fourth quaver to b.58 note 1: slur crossed out in pencil; b.57 last note to b.58 note 1: tie added in pencil
57	va.2	chord 1: g, f^{\sharp} corrected to a, f^{\sharp} as in B ; B: chord 1: g, f^{\sharp} changed to a, f^{\sharp} in pencil (CN?)
59	vl.1	B: note 3: marc. added in pencil (CN?)
59-60	vl.1	b.59 note 3 to b.60 note 1: tie added by analogy with bb.57-58
59-60	va.1	tie added by analogy with bb.57-58 (vl.1) and in accordance with B ; B: b.59 note 2 to b.60 note 1: slur crossed out in pencil, tie added in pencil
60	va.2	B: note 1: <i>ff</i>
61	vc.	A: note 2: \sharp added in pencil
63-64	vl.1	b.63 note 3 to b.64 note 2: slur omitted
63	vc.	B: <i>pp</i> note 2 instead of note 3
64	vl.1	B: notes 1-3: ————— and notes 3-5: ————— added in ink (CN)
64	vl.2	B: notes 4-6: slur added in pencil (CN?)
64	va.2	B: <i>p</i> added (CN)
64	vc.	————— added by analogy with bb.65-70 and in accordance with B
64-70	vc.	B: ————— added (CN)
65-66	vl.1,2	B: notes 1-3: ————— and notes 3-5: ————— added (CN)
65	vl.2	B: notes 3-5: slur added in pencil

Bar	Part	Comment
68-69	vl.1	B: notes 1-3: ————— added and notes 4-7: ————— added in ink (CN)
68-70	va.1	B: bb.68, 69, 70: ————— added (CN)
70	vl.1	B: notes 2-3: ————— and notes 3-6: ————— added (CN)
71 ⁱ	vl.1,2 va.1,2 vc.	<i>pp</i> added as in B (vl.2, va.1, vc.)
71 ⁱ	vl.2	B: note 1: <i>pp</i> added in pencil (CN)
71 ⁱ	va.1 vc.	B: note 2: <i>pp</i> added in pencil (CN)
74 ⁱ	vl.1,2 va.1,2 vc.	A: seventh quaver: it cannot be determined from the sources whether the inconsistent dynamic markings are the result of an error or express CN's deliberate intention. No normalization has therefore been carried out.
74 ⁱ	va.2	B: note 5: <i>f</i> added (CN?)
71 ⁱⁱ	vl.1	A: <i>p</i> changed to <i>pp</i> in pencil; B: <i>p</i> changed to <i>pp</i> in ink (CN)
71 ⁱⁱ	vc.	A: <i>p</i> changed to <i>pp</i> in ink (CN); B: <i>p</i> changed to <i>pp</i> (CN)
72 ⁱⁱ	vl.1	————— omitted by analogy with vc. and in accordance with B
72 ⁱⁱ	vl.1	B: notes 1-3: ————— and notes 4-5: ————— added (CN?), and crossed out in blue crayon
73 ⁱⁱ	vl.2 va.1,2	<i>pp</i> added by analogy with b.71 ⁱⁱ (vl.1) and in accordance with CN's change of <i>p</i> to <i>pp</i> b.71 ⁱⁱ (vl.1); A: <i>pizz</i> : added in pencil (CN)
73 ⁱⁱ	va.2	B: <i>p</i> added (CN)
74 ⁱⁱ	vl.1	B: notes 1-3: ————— and notes 4-5: ————— added (CN?), and crossed out in blue crayon
76	vl.1	B: ————— added (CN?)
76	vc.	A: note 3: <i>d</i> changed to <i>d'</i> in pencil; B: ————— added in pencil (CN?)
77	vl.1	B: ————— added (CN?)
77	vc.	B: ————— added in pencil (CN?)
79	vl.2	A: ————— added in pencil (CN?); quadruplet crossed out in pencil
79-95	vl.2	————— emended to ————— in accordance with the —————
79	vl.2 va.1,2	A: <i>arco</i> added in pencil (CN)
79	va.1	B: note 1: <i>p</i> added in ink (CN)
79	va.2	note 2: b^{\flat} emended to b^{\sharp} as in B ; B: <i>pp</i> added (CN)
80	vl.1	B: note 1: <i>p</i> added in ink (CN?)
80	va.1	B: note 3: <i>Solo</i> added in pencil (CN)
82	va.1	A: notes 1-2: slur crossed out in pencil
84	vl.2	B: note 1: <i>p</i> ————— added (CN)
85-86	va.1	A: b.85 note 3 to b.86 note 1: tie added in pencil
87	va.1	A: ————— added in pencil
87	va.2	B: rehearsal letter C added in pencil
88	va.2	B: note 1: <i>pp</i> added (CN)
89	vl.1	A: note 1: [?] changed to b^{\flat} in ink; note 3: ————— added in pencil; B: note 1: d^{\flat}
89	va.2	A: note 2: f^{\sharp} changed to f^{\flat} in pencil
90	va.2	A: note 3: ————— added in pencil
91	vl.2	B: notes 1-12: ————— added (CN?)
91	va.1	B: <i>p</i> added (CN)
91	va.2	A: note 3: ————— added in pencil
92	vl.1	A: note 6: ————— added in pencil
92	vc.	<i>p</i> added by analogy with the dynamic level in the other str. and in accordance with B ; B: <i>p</i> added in ink (CN)

Bar	Part	Comment
92	vc.	A: f^{\sharp} changed to f^{\natural} in pencil (?)
93	vl.2	B:  added (CN?)
93	va.1	notes 1-4: 4 omitted in quadruplet
93	vc.	A: note 6: f^{\sharp} changed to f^{\natural} in pencil
94	vl.1	note 4: b^{\flat} emended to b^{\natural} by analogy with b.92; A: note 6: f^{\sharp} changed to f^{\natural} in pencil
94	vc.	A: note 1: f^{\sharp} changed to f^{\natural} in pencil
95	vl.1	A: note 1: f^{\sharp} changed to f^{\natural} in pencil
95	vl.2	note 11: f^{\sharp} emended to f^{\natural} by analogy with b.94
95	va.1	B: note 9: a^{\flat}
95	vc.	b^{\flat} emended to b^{\natural} by analogy with b.93 and in accordance with B; A: note 6: f^{\sharp} changed to f^{\natural} in pencil; B: note 4: b^{\flat} changed to b^{\natural} in pencil
96	vl.1	A: $\frac{3}{4}$ added in pencil (?)
96-99	vl.1	A: note 1: dot crossed out in pencil
96-101	vl.2	$\frac{3}{4}$  emended to $\frac{3}{4}$  in accordance with $\frac{3}{4}$
96	vl.2	A: note 3: e^{\flat} changed to e^{\natural} in pencil
96	vl.2 va.2 vc.	B: note 1: p added in pencil (CN?)
96	va.2	notes 2-3: slur omitted by analogy with bb.97-101 and in accordance with B
96	va.2	B: notes 2-3: slur erased (scraped out)
97	vl.1	notes 3-5: beginning of slur emended from note 2 by analogy with bb.98-101
97	vl.2	B: notes 1-2: ten. and slur added in pencil (CN?)
98	vl.2	B: notes 1-2: ten. and slur added in pencil (CN?)
99-101	va.2	B: <i>cres.-cen-do</i> -- added (CN)
100	vl.2	b^{\flat} corrected to b^{\natural} in accordance with B; B: note 3: b^{\flat} changed to b^{\natural} in pencil
101-102	vl.1,2 va.1	B: between b.101 and b.102: double bar line
102	vl.1,2 va.1	A: $\frac{3}{4}$ crossed out in pencil
102-103	vl.2	b.102 note 2 to b.103 note 1: end of slur emended from b.102 note 3 by analogy with bb.105-112; b.102 note 3 to b.103 note 1: tie added by analogy with bb.105-112
102	va.1	notes 5-12: stacc. added by analogy with notes 1-4; B: <i>ff</i> added in ink (CN)
102	va.2	B: note 1: <i>ff</i> changed to <i>fff</i> in ink (CN?)
103-114	va.1	stacc. added by analogy with b.102 notes 1-4
108	vl.1	note 1: f^{\sharp} corrected to f^{\natural}
109	va.1	A: note 5: \sharp added above staff in pencil; B: f^{\sharp}
113-114	vl.2	beginning of slur emended from b.113 note 3 by analogy with bb.105-112
115	vl.1	B: notes 1-4: stacc. added in pencil (CN?); notes 1-2, 3-4: slurs added in pencil (CN?)
117	vl.1	B: notes 1-4: stacc. added in pencil (CN?); notes 1-2, 3-4: slurs added in pencil (CN?)
118	vl.2	A, B: note 1: f^{\sharp} changed to f^{\natural} in pencil
118	vl.2 va.2	B: rehearsal letter <i>D</i> added in pencil
118	va.1	B: <i>pizz</i> added in pencil (CN?)
119	vl.1	note 4: f^{\sharp} corrected to f^{\natural} as in B; B: notes 1-2:  and notes 3-4:  added in ink (CN)
119	vl.2 va.1,2	 added by analogy with vl.1 and in accordance with B; B: notes 1-2:  and notes 3-4:  added in ink (CN)
121-122	vl.1	B: b.121 note 1 to b.122 note 2:  erased

Bar	Part	Comment
121-122	vl.2	B: b.121 notes 1-4:  erased
121-122	va.1 va.2	B: b.121 notes 1-4:  [CN?] erased
122	vl.1	B: notes 1-3:  and notes 3-4:  added in ink (CN)
122	vl.2 va.1 va.2	B: notes 1-2:  and notes 3-4:  added in ink (CN)
122	vc.	B: <i>ppp</i> added in ink (CN)
124	vl.1	B: notes 1-3:  and notes 3-4:  added in ink (CN)
124	vl.2 va.1,2	 added by analogy with vl.1 and in accordance with B; B: notes 1-2:  ; notes 3-4:  added in ink (CN)
125-126	vc.	chord 5 upper part: e^{\flat} emended to d by analogy with bb.123-124, 127-129, 131-132 and bb.128-133 (va.2) and in accordance with B
126-127	vl.1	B: beginning of  changed from b.126 note 1 to b.127 note 1
126	vl.2	B:  erased
127	vl.2 va.2	B: notes 1-2:  ; note 2: 
127	va.1	B: notes 1-2:  ; note 3:  added in ink (CN); <i>arco</i> added in pencil (CN?)
128	vl.1	slur added by analogy with bb.129-131; A: notes 4-5: superfluous beam crossed out in pencil
128	va.2	<i>pp</i> added by analogy with b.122 (vc.) and in accordance with B; B: note 1: <i>pp</i> added in ink (CN)
130	vl.1	A: note 1: \sharp added in pencil
130	vc.	A: chord 5 upper part: e^{\flat} changed to d in pencil
131	vl.2	note 3: g^{\flat} emended to g^{\natural} by analogy with phrase bb.128-130
131-134	va.1	B: b.131 note 3 to b.133 note 12: <i>cres.-cen-do</i> -- chords 3, 6: d^{\flat} added by analogy with chord 5 and in accordance with B
132	vl.2	notes 9-12 emended from  in accordance with the motivic context
133	vl.1	chords 3, 7: d^{\flat} added by analogy with chord 5 and in accordance with B; B: <i>rit</i> added in blue crayon (CN?); <i>rit</i> added below staff in ink (CN)
133	vl.2	note 9: g^{\flat} emended to g^{\natural} by analogy with phrase bb.131-132
133	vc.	chord 5 upper part: e^{\flat} emended to d by analogy with bb.123-124, 127-129, 131-132 and bb.128-133 (va.2)
134	vl.1	notes 4-6: slur added by analogy with b.1; notes 5-6: slur added by analogy with b.1; B: notes 4-6: slur added in blue crayon (CN?)
134	vl.1	notes 7-8: stacc. added by analogy with b.1
134	vl.1	note 9: g^{\flat} emended to g^{\natural} in accordance with the motivic context bb.132-133
134-135	vl.2	A: b.138 note 2 to b.139 note 1: tie added in pencil
134	va.1 vc.	B: <i>f</i> added in ink (CN)
135	vl.1	note 3: marc. added by analogy with b.2 and in accordance with B
135	vl.2	A: note 1: f^{\sharp} changed to g^{\flat} in pencil
136	vl.1	B: notes 2-4: slur added in pencil (CN?); note 4: stacc. added in pencil (CN?)

Bar	Part	Comment
137	vl.1	A: x added above staff in pencil (CN?)
137	vl.2	A:  crossed out in pencil, note 1 added in pencil
138	va.1	A: note 1: c' changed to g' in pencil
138	va.2	A: note 1: \dot{c} (e^c) changed to \dot{d} (c) in pencil (CN?)
140-141	vl.1	B: b.140 note 6 to b.141 note 1: slur added in pencil (CN?)
140	vl.2	B: p added in ink (CN)
140	va.2	slur added by analogy with b.7
141-143	vl.1	marc. added by analogy with b.8
141	va.1	A: notes 2-5 changed from  in pencil
141-146	va.1	B: b.141 note 2 to b.146 chord 1: <i>cre-scen-do</i> added in ink
142	vl.1	B: notes 1-2: slur added in pencil (CN)
142	va.1	A: notes 2-5 changed from  in pencil
143	va.1	A: notes 2-5 changed from  in pencil
145	va.2	notes 1-6, 9-11: slurs added by analogy with b.12 (vl.2)
145-146	vc.	slur emended from open slur by analogy with va.1; A: b.145 note 3: end of slur open before pasted-in strip/sheet
146		A: phrase written on pasted-in music paper
146-147	vl.1	tie added by analogy with va.2; B: tie added in pencil
146	vl.2 va.1,2	B: rehearsal letter <i>E</i> added in pencil
146	va.1	B: seventh quaver: <i>pp</i> added in ink (CN)
146	vc.	note 1: <i>f</i> omitted as in B ; note 2: <i>ff</i> emended to <i>fp</i> by analogy with the other str.; A: note 1: <i>f</i> belongs to the phrase below the pasted-in paper
146	vc.	B: note 1:  ; note 3: <i>p</i> changed to <i>pp</i> in ink (CN)
147	vl.1,2	B: <i>pp</i> added in ink (CN)
147	va.1	stacc. added by analogy with b.150 (vl.1, vc.)
147	va.2	B: note 1: <i>pp</i> added in ink (CN)
148	va.2	stacc. added by analogy with b.150 (vl.1, vc.)
150	vl.1	B: note 1: <i>pp</i> added in ink (CN)
150	vc.	B: note 1: <i>p</i> added in ink (CN)
154	va.1	B: note 5: $\dot{c}^{\#}$ added in pencil
155-158	vl.1	B: <i>cre-scen-do</i> --- added in ink (CN)
156	vl.2	b.156: note 7: slur emended from open slur; A: b.156 note 2: end of slur open before page turn
159	vl.1	<i>mf</i> emended from note 7 to note 4 by analogy with vc. and in accordance with B ; B: <i>fp</i> and <i>mf</i> added in ink (CN)
159	vl.2	B: note 1: <i>f</i> added in ink (CN)
159-160	vl.2	b.159 rest 4: <i>mf</i> omitted and added b.160 in accordance with B
159	va.1	<i>mf</i> emended from seventh quaver to note 2 by analogy with vc. and in accordance with B
159	va.2	<i>mf</i> emended from chord 3 to chord 2 by analogy with vc.
160	vl.2	B: <i>mf</i> added in ink (CN)
166	vl.1	note 8: $\dot{d}^{\#}$ emended to $\dot{d}^{\#}$ by analogy with notes 1, 3

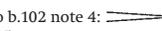
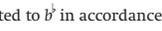
Bar	Part	Comment
167	vl.1 va.1,2 vc.	B: <i>p</i> added in ink (CN)
168	va.1 vc.	B:  added in ink (CN?)
169	vl.2	B: chord 1: <i>p</i>
169	va.1 vc.	B: notes 2-6:  added in ink (CN)
170	vc.	B:  added in ink (CN?)
171-187	vl.1	<i>cre-scen-do</i> bb.171-174 and bb.179-187 emended to <i>cre-scen-do</i> bb.171-187
171-187	vl.2 va.1	<i>cre-scen-do</i> bb.171-174, bb.175-179 and bb.180-187 emended to <i>cre-scen-do</i> bb.171-187
171	va.2	beginning of <i>cre-scen-do</i> emended from rest 1 to note 1
171-187	va.2	<i>cre-scen-do</i> bb.171-172, bb.173-179 and bb.180-187 emended to <i>cre-scen-do</i> bb.171-187
171-174	va.2	B: <i>cre-scen-do</i> - added in ink (CN)
171-187	vc.	<i>cre-scen-do</i> bb.171-172, bb.173-175, bb.176-179 and bb.180-187 emended to <i>cre-scen-do</i> bb.171-187; B: <i>crescendo</i> - added in ink (CN)
172-177	vl.2	B: <i>cre-scen-do</i> - - added in ink (CN)
172-73	va.1	B: <i>cresc.</i> - - added in ink (CN)
174-187	vl.1 va.1,2	B: <i>cre-scen-do</i> - - added in ink (CN)
175	vl.2	B: rehearsal letter <i>F</i> added in blue crayon
175	va.1,2	B: rehearsal letter <i>F</i> added in pencil
175	vc.	B: notes 1-2: slur crossed out in pencil
178-182	vl.2	B: <i>cre-scen-do</i> - - added in ink (CN)
179-183	va.1	B: <i>cen-do</i> - - added in ink (CN)
179-182	va.2	B: <i>do</i> - - added in ink (CN)
182	va.1	lower part note 3: b^{\flat} emended to b^{\flat} by analogy with vc.
182	va.2	note 6: b^{\flat} emended to b^{\flat} by analogy with vl.2, marc. added by analogy with vl.2; B: note 6: b^{\flat} changed to b^{\flat} in pencil
182	vc.	lower part notes 1-3: slur added by analogy with va.1
182	vc.	A: upper part notes 1-2: f^{\flat} changed to e^{\flat} in pencil
183-187	va.2	B: <i>cre-scen-do</i> - added in ink (CN)
184-187	vl.2	B: <i>cre-scen-do</i> - - added in ink (CN)
184-187	va.1	B: <i>cre-scen-do</i> - - added in ink (CN)
184	va.2	marc. added by analogy with vl.2
186	va.2	marc. added by analogy with vl.2
187	vl.1	A: note 3: b^{\flat} changed to b^{\flat} in pencil
188	vl.2	B: chord 1: <i>fff</i> added in ink (CN?); chord 1: $d^{\#}$ added in pencil (CN?)
188	va.1	B: <i>fff</i> added in ink (CN)
191	va.1	B: notes 3-5: slur crossed out in pencil
191	va.2	A: chord 2: g^{\sharp} crossed out in ink; B: <i>rit.</i> added in ink (CN)
191	vc.	B: <i>rit.</i> added in ink (CN)
192	vl.1	B: notes 2-3, 4-6: slurs added in pencil (CN?)
192	vl.2	B: notes 1-2, 3-5: slurs added in pencil (CN?)
192	va.1	B: <i>f</i> added in ink (CN?)
193	vl.1,2	B: notes 2-3, 4-6: slurs added in pencil (CN?)
196	vl.1	notes 1-2: slur omitted by analogy with vl.2
201-202	vc.	b.202 note 1: tie emended from open tie; A: b.201 note 2 to b.202 note 1: end of tie open before change of system
210	va.2	B: <i>f</i> added in ink (CN)
211	vl.2 va.1	B: <i>f</i> added in ink (CN)
213	va.2 vc.	 added by analogy with vl.2
213	va.2	B: notes 2-3:  added in blue crayon
214	vl.2	B: <i>p</i>  added in ink (CN); notes 2-3, 4-6: slurs added in pencil (CN?)
214	va.2	<i>p</i> added by analogy with vl.2, va.1 and in accordance with B ; B: note 2: <i>p</i> added in ink (CN)

Bar	Part	Comment
215	vl.2	B: notes 2-3, 4-6: slurs added in pencil (CN?); notes 1-3: and notes 4-5: added in ink (CN)
215	va.2	B: <i>p</i> added in ink (CN)
216	vl.2	B: notes 1-3: and notes 4-6: added in ink (CN)
217	va.1	B: <i>p</i> added in ink (CN)
217	va.2	A: <i>ff</i> changed to <i>f</i> in ink (CN); B: <i>arco</i> added in pencil
218	vl.2 va.1	B: <i>f</i> added in ink (CN)
220	vl.2	B: added in ink (CN)
220	va.2 vc.	added by analogy with vl.2
221	vl.1 va.1	B: added in ink (CN)
221	vl.2	B: <i>p</i> added in ink (CN), added in ink (CN)
221	vc.	<i>p</i> added by analogy with the dynamic level in the other str. and in accordance with B: <i>p</i> added in ink (CN)
222	vl.1	added by analogy with vl.2, va.1 and in accordance with B
222	vl.1,2 va.1	B: added in ink (CN)
222	va.	note 5: \sharp added
223	vl.1,2 va.1	B: added in ink (CN)
228	vl.1	B: notes 2-3, 4-5: slurs added in pencil (CN?)
228	vl.2	B: notes 4-5: slur added in pencil (CN?)
228-229	va.1	marc. added by analogy with b.228 (va.2) and in accordance with B: B: note 2: marc. added (CN)
228-229	vc.	marc. added by analogy with b.228 (va.2) and in accordance with B (va.1)
229	vl.1	B: notes 2-3, 4-5: slurs added in pencil (CN?)
229	vl.2	B: notes 4-5: slur added in pencil (CN?)
229	va.1	B: note 2: marc. added (CN)
229	va.2	marc. added by analogy with b.228
229	vc.	marc. added by analogy with b.228 (va.2) and in accordance with B (va.1)

Second Movement

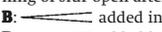
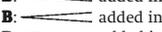
Bar	Part	Comment
		$C\frac{2}{4}$ added in pencil (CN)
2	vl.2 va.1	B: added in ink (CN)
3	va.1	note 5: g^{\flat} corrected to g^{\sharp} ; B: note 5: \sharp added in pencil
4	va.1	B: notes 2-5: added in ink (CN)
5	vl.2	B: notes 2, 4: ten. instead of stacc.
5	va.1	B: <i>p</i> added in ink (CN)
6-13	vl.2	B: notes 1, 3: ten. instead of stacc.
7-8	vc.	B: b.7 note 3 to b.8 note 3: slur crossed out in pencil; b.7 note 3 to b.8 note 1: slur added in pencil
8	va.1	B: added in ink (CN)
9	va.1	B: added in ink (CN)
11-12	va.1	B: added in ink (CN)
13	va.1	B: note 1: marc.
14	va.1	B: added in pencil
15	vl.1,2 va.1,2 vc.	A: <i>p</i> changed to <i>pp</i> in ink (CN)
15	vl.1	B: <i>p</i>
15	vl.2 va.1 va.2 vc.	B: <i>p</i> changed to <i>pp</i> in ink (CN)
17-20	vl.1,2 va.1,2 vc.	<i>cre-scen-do</i> bb.17-18 and bb.19-20 emended to <i>cre-scen-do</i> bb.17-20
19	vl.1	A: NB added in pencil above staff
19	va.1	note 2: d^{\flat} emended to e^{\flat} by analogy with vc.; A: note 2: \flat added in pencil
20	vl.1	B: <i>crescendo</i> added in ink (CN)

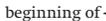
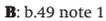
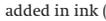
Bar	Part	Comment
23-24	vl.1	slur emended from open slur; A: B: b.23 note 1: end of slur open before change of system
23	va.2	A: <i>mf</i> erased and <i>p</i> added in ink (CN); B: <i>p</i> changed to <i>pp</i> in ink (CN)
26-27	va.1	B: b.26 note 2 to b.27 note 1: added in ink (CN)
27-28	va.1	B: b.27 note 2 to b.28 note 1: added in ink (CN)
28	va.2	B: notes 1-2: ; notes 3-6: added in ink (CN)
31-32	va.1	B: b.31 note 2 to b.32 note 2: added in ink (CN)
32	vl.2 va.1	<i>con moto</i> added by analogy with b.33 (vl.1, va.2) and in accordance with B
32	vl.2 va.2	B: <i>con moto</i> added in pencil (CN)
32	va.2	B: chords 1-5: ten. or stacc.
33	vl.1	A: <i>con moto</i> added in pencil (CN); B: stacc. instead of ten.
33	va.1	A: <i>con moto</i> added in ink (CN)
35	va.2	pp added by analogy with b.33 (va.1); B: <i>p</i> added in ink (CN)
36-38	vl.1,2	ten. and slurs added by analogy with bb.33-35
38	va.2	ten. and slur added by analogy with b.32
39	vl.1,2 va.2	beginning of <i>cre-scen-do</i> emended from rest 1 to note 1
39	vl.1	B: note 1: <i>p</i> added in pencil (CN)
41	vl.1	A: note 3: b^{\flat} changed to b^{\sharp} in pencil; B: note 3: b^{\flat} changed to b^{\sharp} in blue crayon
42	vl.2	chord 1: \sharp omitted
43	va.2	B: chord 4: <i>dim</i> added in pencil (CN) and crossed out in pencil
44	vc.	note 1: marc. added by analogy with va.2
44-45	vc.	B: <i>dim.</i> added in pencil (CN?)
45	vl.1	note 1: <i>p</i> omitted and added at note 2 by analogy with vl.2 and b.46 (va.1)
45	vl.2	note 2: e^{\flat} corrected to e^{\sharp} ; A: note 1: e^{\flat} changed to e^{\sharp} in pencil
49	vl.1	A: e^{\flat} changed to e^{\sharp} in pencil
49-50	va.1	B: b.49 note 2 to b.50 note 2: added in ink (CN)
50	va.1	B: notes 2-4: added in ink (CN)
51	va.1	note 3: e^{\flat} emended to d^{\sharp} by analogy with vl.2 and in accordance with B
52	vl.2 va.1	A: added in pencil
52	vl.2	B: no
52	va.2 vc.	B: notes 2-3: slur and stacc. added in pencil
53-54	vl.2	A: added in pencil
53-54	va.1	added by analogy with vl.2
54	va.2 vc.	B: notes 2-3: slur and stacc. added in pencil
59	vl.1,2 va.1,2 vc.	A: <i>ff</i> changed to <i>f</i> (CN)
59	vl.1 va.1 va.2 vc.	B: <i>Piu mosso</i> added in ink (CN)
59	vl.2	B: <i>Piu mosso</i> added in pencil (CN)
59	va.2 vc.	B: <i>f</i> added in ink (CN)
62	vc.	A: note 5: changed from
63	vl.1	A: note 4: g^{\flat} changed to g^{\sharp} in ink (?); B: notes 4-5: stacc. instead of ten.; note 4: g^{\flat}
63	vl.2	A: notes 4-5: $a^{\flat}-b^{\flat}$ changed to $g^{\flat}-a^{\flat}$ in ink (CN?); B: note 4: g^{\flat}
63	vc.	A: note 3: A changed to A^{\flat} in pencil

Bar	Part	Comment
66	va.2	notes 6-11: slur emended to slurs notes 6-8, 9-11 by analogy with bb.60, 62 and va.1; A: note 6: \flat or \sharp erased
68	va.1	notes 6-11: slur emended to slurs notes 6-8, 9-11 by analogy with bb.60, 62, 66 and va.2
69	vl.1	A: <i>con fuoco</i> added in pencil (CN?)
73	va.1	A: note 3: g' changed to g'' in pencil
75-76	va.2	beginning of tie omitted in accordance with B ; A: b.75 to b.76 note 1: end of tie open
78	vl.1,2 va.1,2 vc.	B: <i>rit.</i> added in ink (CN)
78	va.2	B: notes 1-2: slur added by analogy with va.1
79	vl.1,2 va.1,2 vc.	B: <i>Tempo Imo</i> added in ink (CN)
81-82	vl.1	b.82 note 1: end of slur omitted
81-82	vl.1	b.82 note 1: beginning of slur omitted; A: b.81 to b.82 note 1: beginning of slur open end of slur omitted; A: note 1: beginning of slur open; note 4: beginning of slur open; B: b.81 note 1 to b. 82 note 4: slur; b.81 note 2 to b.82 note 1: slur
83-88	vl.1	<i>cre-scen-do</i> bb.83-85 and bb.86-88 emended to <i>cre-scen-do</i> bb.83-88
83-88	vl.2	<i>cre-scen-do</i> bb.83-86 and bb.87-88 emended to <i>cre-scen-do</i> bb.83-88
83-88	va.1	<i>cre-scen-scen-do</i> emended to <i>cre-scen-do</i>
83-88	va.2	<i>cre-scen-do-do</i> emended to <i>cre-scen-do</i>
86-88	va.2	B: <i>cre-scen-do</i> added in ink (CN)
86-88	vc.	<i>cre-scen-scen-do</i> emended to <i>cre-scen-do</i>
88	vl.1	B: notes 1-2: slur added in pencil
89	vl.1,2 va.1,2 vc.	A: p changed to ppp in ink (CN)
89	vl.1 va.2 vc.	B: pp changed to ppp in ink (CN)
89	vl.2	B: p changed to ppp in pencil (CN)
89	va.1	B: [?] erased, ppp added in ink (CN)
89	va.2	notes 2-3: slur omitted by analogy with vc.; slur emended from open slur; A: b. 89 note 1: end of slur open before change of system
90	vc.	notes 1-2: superfluous slur omitted
92	va.1	omitted
95-98	va.1	B: b.95 note 1 to b.98 note 1: slur added in ink (CN?)
96	va.1	notes 2-3: slur added by analogy with bb.95, 99
98-102	va.1	B: b.98 note 2 to b.102 note 4:  added in ink (CN)
101	vl.2	B: note 4: 
102	vl.2	B: note 1: 
103	va.1	note 1: a corrected to b^{\flat} in accordance with B
103	va.1	B: note 1: a erased and b^{\flat} added in ink

Third Movement

Bar	Part	Comment
+1	vl.1	A: p crossed out in pencil and f added in pencil (CN); B: p changed to f in pencil (CN)
1	vl.1	A, B: note 10: p added in pencil (CN)
1	vl.2 va.1	A: note 1: f added in pencil (CN)
1	vl.2	B: note 1: p changed to f in pencil (CN)
1	va.1	B: note 1: p changed to ff in pencil
1	va.2	p added by analogy with b.126 and in accordance with B ; B: note 1: p added in ink (CN) and emphasized in pencil
2	vl.2	A, B: note 1: p added in pencil (CN)

Bar	Part	Comment
2	va.1	p added by analogy with vl.2 and in accordance with B ; B: note 1: p added in pencil (CN)
4-6	vl.1	b.4 note 2 to b.6 note 1: slur emended from open slur by analogy with bb.128-130 and in accordance with B ; A: note 1: beginning of slur open after change of system
5	vl.1	B:  added in pencil (CN?)
5	va.1	B:  added in ink (CN)
6	vl.2	B:  added in ink (CN)
6	va.1	B: ffz  added in ink (CN)
6	va.2	B: note 1: <i>mf</i> added in ink (CN)
7-8	vl.1 va.1	b.7 note 2 to b.8 note 1: slur added by analogy with bb.131-132
7-8	va.1	b.7 note 2 to b.8 note 2: beginning of slur emended from b.7 note 3 to b.7 note 2 by analogy with vl.1 and b.131
11	vc.	stacc. added by analogy with va.2
15-16	va.2	b.15 to b.16: superfluous slur omitted
15	vc.	p added by analogy with the other str. and in accordance with B ; B: note 2: p added in ink (CN)
+17	vc.	<i>arco</i> added by analogy with the other str.; B: <i>arco</i> added in ink (CN)
20-22	vl.1	b.20 note 1 to b.21 note 1: slur added by analogy with bb.144-146
22	vl.1	B: notes 1-2: \flat \flat \flat changed to \flat \flat \flat in ink (CN?)
22	va.1	A: note 1: c^{\sharp} crossed out in pencil and f^{\sharp} added in pencil; B: note 1: f^{\sharp}
23-24	va.1	b.23 note 1 to b.24 note 1: slur added by analogy with bb.147-148
23	vc.	B: note 1: marc. added in pencil
24	va.1	notes 1-2: slur omitted; B: note 1: \flat changed to \flat \flat in ink (CN)
25-26	vl.1	b.25 note 1 to b.26 note 1: slur added by analogy with bb.149-150
25	vl.2	note 4: f^{\sharp} emended to a by analogy with the motivic context and with b.149
26	vl.1	notes 1-2: slur omitted; B: notes 1: \flat changed to \flat in ink (CN?)
26	va.1	A: note 1: c^{\sharp} crossed out in pencil and f^{\sharp} added in pencil
26	va.1	B: f^{\sharp}
27-28	va.1	b.27 note 1 to b.28 note 1: slur added by analogy with bb.151-152
27	vc.	B: note 1: marc. added in pencil
28	va.1	notes 1-2: slur omitted; B: note 1: \flat changed to \flat \flat in ink (CN)
29-30	vl.1	b.29 note 1 to b.30 note 1: slur added by analogy with bb.153-154; b.30: notes 1-2: slur omitted
30-31	va.1	b.30 note 1 to b.31 note 1: slur added by analogy with bb.154-155; b.30: notes 1-2: slur omitted
31-32	vl.1	b.31 note 1 to b.32 note 1: slur added by analogy with bb.155-156; b.32: notes 1-2: slur omitted
31	va.1	B: note 1: \flat changed to \flat in ink (CN)
32	vl.1	B: note 1: \flat changed to \flat in ink (CN?)
32	va.2	p added by analogy with b.30 (vc.)
33-36	vl.1,2 va.1,2	<i>crescendo</i> bb.33-34 and bb.35-36 emended to <i>crescendo</i> bb.33-36
33	va.2	f^{\sharp} emended to f^{\flat} by analogy with vl.1 and with b.157; B: f^{\sharp} changed to f^{\flat} in ink and in pencil

Bar	Part	Comment
35	va.2	A: note 2: <i>d'</i> b.160 in the recapitulation: <i>d'</i> [#] (it cannot be determined from the sources whether Carl Nielsen intended this variant, and since both possibilities are equally likely, this has not been emended)
37	vl.1,2 va.1,2 vc.	B: rehearsal letter A added in blue crayon
38	vl.1	A:  imprecisely notated
39	vl.2	A:  imprecisely notated
40	vl.1	A:  imprecisely notated
41	vl.2	 added by analogy with b.39
41-42	va.1	beginning of <i>di-mi-nu-en-do</i> emended from b.41 to b.42 note 1
42-44	vl.1	B: continuation lines to <i>dim.</i> added in pencil (CN)
45		A: rehearsal letter A added in pencil
45	vl.1	B: note 1: <i>p</i> added in pencil (CN)
45	vl.2	B: note 1: <i>p</i> changed to <i>fp</i> in pencil (CN)
45	va.2	B: note 2: <i>pizz</i> added twice in pencil (CN?)
45	vc.	B: note 2: <i>pizz</i> : added in ink (CN)
48-50	vl.1	b.48 note 2 to b.50 note 1: slur added by analogy with bb.172-174; notes 1-2: slur omitted; B: b.48 note 2: end of slur open beginning of  emended from b.48 note 2 to b.49 note 1 by analogy with b.5
49	vl.1	B: b.49 note 1 to b.50 note 2: slur
49-50	vl.1	B:  added in ink (CN)
49	va.1	stacc. added by analogy with vl.1
50	vl.2 va.1	 added by analogy with vl.2 and
50	va.1	in accordance with B: <i>fz</i>  added in ink (CN); notes 2-4:  added in ink (CN)
53	vl.1	A: note 1: stacc. added in pencil
53	vl.2	A: note 2: <i>a'</i> changed to <i>a'</i> in pencil
53-54	va.2 vc.	beginning of <i>di-mi-nu-en-do</i> emended from b.53 to b.54 note 1
54	vl.1	A: note 1: stacc. added in pencil
54	va.2 vc.	<i>arco</i> added in accordance with B:
54	vc.	B: <i>arco</i> added in ink (CN)
55	va.1	B: note 1: <i>f</i> added in ink (CN)
55	va.2	A: chord 9: <i>c'</i> erased; B: chord 9: <i>e'</i> , <i>a'</i>
60	va.1	<i>f</i> added by analogy with b.59 (vc.) and the dynamic level in vl.1; B: notes 1-2:  <i>fz</i> added in ink (CN)
61	vl.1	B: note 2: <i>fz</i> added in ink (CN); note 2: marc.
62	vc.	note 4: <i>f</i> [#] corrected to <i>f</i> [#] by analogy with va.1
63	vl.1	B: note 1: <i>pp</i> added in ink (CN)
63	va.1	B: last bar line: repeat mark crossed out in pencil
63	va.2	B: note 2: stacc.
63	vc.	B: <i>ppp</i> added in ink (CN)
64	va.1	B: first bar line: repeat mark added in pencil
64-70	va.2	B: notes 1, 3: stacc.
65-68	vl.2 va.2	marc. added by analogy with bb.63-64
66-67	vc.	ties added by analogy with bb.105-106
71	vl.1	marc. added by analogy with the other str.
71	vl.2	note 1: marc. omitted by analogy with va.1,2, vc.
71	va.1,2	va.1,2 have exchanged staves by analogy with vl.2 and vc.
75-78	va.2	stacc. added by analogy with bb.73-74
77-78	vl.1	b.77 note 5 to b.78 note 8: stacc. added by analogy with b.73 to b.76 note 4

Bar	Part	Comment
77	va.1	B:  added in ink (CN)
78	vl.1 va.1	B:  added in pencil (CN)
78	vl.2 va.1	A:  added in pencil
79	vl.1	B: notes 1-6: stacc. added in pencil
80	vl.2	stacc. added by analogy with b.79 (vl.1)
80	vl.2	<i>arco</i> added by analogy with vl.1 and in accordance with B: <i>arco</i> added in pencil (CN)
80	va.1	B: last bar line: repeat mark crossed out in pencil
80	va.2	<i>arco</i> added for the repetition
80	vc.	After repetition the tie to b.81 note 1 should obviously be omitted
81	va.1	B: last bar line: repeat mark added in pencil
82	va.1	<i>arco</i> added by analogy with vl.2 and in accordance with B: <i>arco</i> added in pencil (CN?)
85	vl.1	B: <i>f</i>
85	vc.	marc. added by analogy with va.2
86-88	vl.1	marc. added by analogy with bb.82, 84-85
87	vl.2	A: note 2: <i>h</i> added in ink
87	va.1	A: note 2: <i>h</i> added in pencil
89		A: rehearsal letter B added in blue crayon
89	vl.1,2 va.1,2	B: rehearsal letter B added in blue crayon
89	vc.	B: rehearsal letter B added in pencil
90-95	va.1	b.90 note 3 to 95 note 3: stacc. added by analogy with bb.89-90 (vl.1)
90-100	va.2	B: note 1: 
91-96	vl.1	stacc. added by analogy with bb.89-90
91-100	vl.2	B: note 1:  changed to  in ink (CN)
96-102	vl.1,2 va.1,2 vc.	<i>crescendo</i> bb.96-99 and bb.100-102 emended to <i>crescendo</i> bb.96-102
96-102	vl.1	B: <i>cre-scen-do</i> - - added in ink (CN)
96-102	vl.2	B: <i>cre-cen-do</i> - do - - added in ink (CN)
96-97	va.1	B: <i>cre-cen-do</i> - - added in ink (CN)
96-102	va.2	B: <i>cre-cen-do</i> - added in ink (CN)
96-102	vc.	B: <i>cre-cen-cen - cen-do</i> added in ink (CN)
98-102	va.1	B: <i>cre-cen-do</i> - added in ink (CN)
101	vl.2 va.2	B: notes 1, 6:  changed to  in ink (CN)
102	vl.2	B: note 3:  changed to  in ink (CN)
103		A: rehearsal letter C added in blue crayon
103	va.1 va.2	B: rehearsal letter C added in blue crayon
103	va.2	B: chord 1: <i>c</i> omitted
103-108	va.2	B: first quaver:  changed to  in ink (CN)
103	vc.	B: rehearsal letter C added in pencil
103	vc.	B: note 1: <i>ppp</i> added in ink (CN); second crotchet: <i>ppp</i> added in ink (CN)
104-108	vl.2	B: note 1:  changed to  in ink (CN)
104-105	va.2	b.104 note 5 to b.105 note 1: slur added by analogy with bb.103-104
107-108	vl.2	slur emended from open slur; A: b.107 note 5 to b.108: end of slur open before change of system
107	va.1	A: ? added in ink in right margin
108-111	va.1,2	parts exchanged in accordance with B: A (va.1): <i>I</i> added in pencil in the staff for va.1 [phrase bb.108-111 to be played by va.2]; A (va.2.): <i>I</i> added in pencil in the staff for va.2 pencil [phrase bb.108-111 to be played by va.1]; B: phrase for va.2 erased and phrase for va.1 added in ink (CN)
111	va.2 vc.	marc. added by analogy with vl.2 and b.71
111	vc.	<i>fz</i> emended to <i>f</i> by analogy with the other str. and b.71; A: second quaver: <i>A</i> changed to <i>G</i> in pencil

Bar	Part	Comment
112	va.1	A: <i>f</i> added in pencil (see comment bb.108-111)
112	va.2	A: <i>ff</i> added in pencil (see comment bb.108-111)
114-115	va.2	stacc. added by analogy with b.113
115-118	vl.1	stacc. added by analogy with bb.113-114
118	vl.1	B:  added in pencil
118	va.2	note 1: stacc. omitted by analogy with vl.2, va.1
119	vl.1	B: note 1: <i>mp</i> added in pencil (CN); notes 1-6: stacc. added in pencil (CN)
120	vl.2	<i>arco</i> added by analogy with b.119 (vl.1) and in accordance with B
121		superfluous bar line omitted; A: G major signature erased
122	va.1 vc.	<i>arco</i> added by analogy with vl.1 and in accordance with B ; B: <i>arco</i> added in ink (CN)
122	vc.	<i>f</i> added by analogy with vl.2
123	vl.1	B: note 1: <i>f</i> added in ink (CN)
123	va.2	note 7:  corrected to  in accordance with B
125		A: rehearsal letter <i>D</i> added in blue crayon
125	vl.1	B: rehearsal letter <i>D</i> added in blue crayon
125	vl.1	b.126 note 1: <i>p</i> omitted and added b.125 note 10 by analogy with b.1 and in accordance with B ; B: b.125 note 10: <i>p</i> added in pencil (CN); b.126: <i>p</i> crossed out in pencil
125	vl.2 va.1	B: rehearsal letter <i>D</i> added in blue crayon
125	vc.	B: rehearsal letter <i>D</i> added in pencil and emphasized in blue crayon
126-127	vl.1,2 va.1	stacc. added by analogy with bb.2-3
128-130	vl.1	b.128 note 2 to b.130 note 1: slur added by analogy with bb.4-6
128	vl.2 va.1 vc.	marc. added by analogy with b.4
129	vl.1	beginning of  emended from b.128 note 2 by analogy with b.5
129	va.1	B:  added in ink (CN)
130	vl.1	<i>ffz</i> added by analogy with vl.2 and in accordance with B ; B: note 1: <i>ffz</i> added in ink (CN?)
130	va.1	stacc. added by analogy with vl.2
130	va.1	<i>ffz</i>  added by analogy with vl.2 and in accordance with B ; B: note 1: <i>ffz</i>  added in ink (CN)
130-131	va.1	b.130 note 4 to b.131 note 1: tie added by analogy with bb.6-7
130	va.2	<i>arco</i> added in accordance with B
132	vl.1 va.1	A: note 1:  changed to  in ink (CN)
132	va.1	B: note 1: 
135	va.2 vc.	stacc. added by analogy with b.11 (va.2)
137	vl.1,2 va.1,2 vc.	<i>f</i> added by analogy with b.13 and in accordance with B (vc.)
137	vl.1	marc. added by analogy with b.13 and in accordance with B
137	vl.1	B: note 2: <i>f</i>
137	vc.	B: note 1: <i>f</i> added in ink (CN)
138	vl.1	B: note 2: marc.
+141	vc.	<i>arco</i> added by analogy with vl.1,2, va.1,2
141-142	vl.1	b.141 note 5 to b.142 note 1: slur added by analogy with vl.2 and in accordance with B
144-146	vl.1	b.144 note 1 to b.146 note 1: slur emended from open slur by analogy with bb.149-150 and bb.172-174; A: b.145 to b.146 note 1: beginning of slur open after page turn
146	vl.1	B: note 1:  changed to  in ink (CN?)

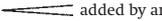
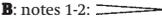
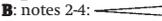
Bar	Part	Comment
146	va.1	note 1: <i>c[♯]</i> emended to <i>f[♯]</i> by analogy with b.22
147	vc.	B: note 1: marc. added in pencil
148	va.1	B: note 1:  changed to  in ink (CN)
148	va.2	<i>pp</i> added by analogy with b.24
149	vl.2	A: note 4: <i>f[♯]</i> change to <i>a'</i>
150	vl.1	marc. added by analogy with bb.26
150	va.1	note 1: <i>c[♯]</i> emended to <i>f[♯]</i> by analogy with b.26
150	vc.	<i>pp</i> added by analogy with b.26 and in accordance with B ; B: note 1: <i>pp</i> added in ink (CN)
151	vc.	B: note 1: marc. added in pencil
152	va.1	B: note 1:  changed to  in ink (CN)
152	va.2	<i>pp</i> added by analogy with b.28
154	vl.1	<i>ffz</i> added by analogy with bb.146, 150; B: note 1:  changed to  in ink (CN?)
154-155	va.1	b.154 note 1 to b.155 note 2: slur added by analogy with bb.151-152
155	va.1	<i>ffz</i> added by analogy with bb.147, 151 and in accordance with B ; B: <i>ffz</i> added in ink (CN)
155	va.1	stacc. added by analogy with b.154 (vl.1)
155	va.1	B: note 1:  changed to  in ink (CN)
156	vl.1	<i>ffz</i> added by analogy with bb.146, 150 and in accordance with B ; B: <i>ffz</i> added in ink (CN)
156-157	vl.1	b.156 note 3 to b.157 note 1: slur added by analogy with bb.32-33
156	va.2	<i>p</i> added by analogy with b.154 (vc.)
162	vl.1	notes 1-2:  added by analogy with b.38
162-164	vc.	marc. added by analogy with va.2 and bb.38-40
163	vl.1	note 1: emended from  by analogy with b.164 (vl.2)
163	vl.2	notes 1-2:  added by analogy with b.39
164	vl.1	notes 1-2:  added by analogy with b.40
165	vl.2	notes 1-2:  added by analogy with b.39
165-166	va.1	beginning of <i>di-mi-nu-en-do</i> emended from b.165 to b.166 note 1
169	va.2 vc.	note 4: <i>mf</i> omitted and added note 2 by analogy with b.45
169	va.2	B: note 1: <i>p</i> added in pencil (CN); note 2: <i>pizz.</i> added in ink (CN); note 4: <i>mf</i> added in ink (CN)
169	vc.	B: note 2: <i>pizz</i> added in ink (CN); note 4: <i>mf</i> added in ink (CN); note 2: * added and <i>Mit dem Finger über die Saiten ziehen</i> added below last staff
174	vl.2 va.1	stacc. added in by analogy with vl.1
181	vc.	B: <i>pp</i>
183	va.2	<i>arco</i> added; <i>pp</i> added by analogy with the dynamic level in vl.1 and va.1; B: <i>mfz</i> added in pencil (CN?)
184	vl.2	<i>pp</i> added by analogy with the dynamic level in vl.1 and va.1
184	vl.2	B: <i>p</i> added in ink (CN)
185	vl.1	note 2: Emil Telmányi suggests <i>a[♯]</i> with reference to the canon between vl.1 and va.1
185-186	vl.2	beginning of <i>cre-scen-do</i> emended from b.185 rest 1 to b.186 note 1

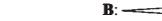
Bar	Part	Comment
185-187	va.2	beginning of <i>cre-scen-do</i> emended from b.185 to b.187 note 1
186	vl.1	note 1: <i>c''</i> emended to <i>c[♯]</i> by analogy with b.185 (va.1)
186-188	va.1	B: <i>cre-scen-do</i> added in ink (CN)
187	va.2	B: <i>mfz</i> added in pencil (CN?)
189-190	va.2	beginning of <i>cre-scen-do</i> emended from b.189 to b.190 note 1
193-195	vl.1,2 va.1,2	A, B: b.193 note 4 and bb.194, 195 notes 1, 4: <i>♯</i> changed to <i>♮</i> and marc. added in ink (CN)
193	vl.1	B: <i>accel.</i> added in pencil (CN?); note 4: <i>♯</i>
193	vl.2	B: <i>accel.</i> added in pencil (CN)
194	vc.	slur added by analogy with b.193
195	va.2	B: <i>rit.</i> added in pencil (CN)
195-196	vc.	b.195 note 2 to b.196 note 1: slur emended from open slur; A: b.195 note 2: end of slur open before change of system
196	vl.1,2 va.1	B: <i>♯</i> changed to <i>♮</i> and <i>♮</i> added in pencil (CN)

Fourth Movement

Bar	Part	Comment
3	vl.1,2 va.1,2 vc.	B: repeat mark first bar line b.3 instead of b.2
3	vl.1	B: note 4: ten. added in pencil (CN?)
3	vl.2	B: notes 3-4: slur crossed out in pencil
5	vl.1,2	B: note 1: <i>fz</i> added in ink (CN)
5	vl.1	B: note 5: <i>d'''</i> corrected to <i>e'''</i> in blue crayon (CN?)
6	vl.1	B: note 4: stacc. added in pencil
7	vl.2	B: note 1: <i>fz</i> added in ink (CN); notes 3-5: slur added in pencil (CN?)
9-10	vl.1	B: note 1: <i>fz</i> added in ink (CN)
9	vl.2	B: note 1: <i>fz</i> added in ink (CN)
11	vl.2	B: notes 1-3: slur added in pencil (CN?); note 3: stacc. added in pencil (CN?)
16	vl.1	notes 2, 4: marc. omitted by analogy with vl.2 and in accordance with B: notes 5, 7: marc. added by analogy with vl.2 and in accordance with B
16	vl.2	notes 5-8: stacc. omitted by analogy with vl.1 and in accordance with B
16	vc.	A: <i>D</i> changed to <i>d</i> in pencil
17	vc.	B: note 1: <i>p</i> added in ink (CN)
19	vl.2 va.1	<i>p</i> added by analogy with b.18 (vl.1) and in accordance with B: note 1: <i>p</i> added in ink (CN)
25-31	vl.1,2 va.1,2 vc.	<i>fz</i> added as in B . Since CN has consistently added <i>fz</i> in ink in all parts except va.1 b.26 and vl.2 b.31, we have here exceptionally chosen to follow Source B
26	va.1	<i>fz</i> added as in B (vl.2)
26	va.1	B: note 2: marc. added in ink (CN)
31	vl.2	<i>fz</i> added as in B (vl.1)
31	va.2	B: <i>f</i> added in ink (CN)
33	vl.1	B: note 3: <i>fz</i> added in ink (CN)
34	va.2 vc.	<i>fz</i> added as in B (bb.27, 30)
35	vl.2	B: note 2: <i>dim</i> added in ink (CN)
36	vl.1 va.1	B: note 1: <i>dim</i> added in ink (CN)
36-37	va.1	upper part: tie added by analogy with va.2
36-38	va.1,2	beginning of slur emended from b.37 by analogy with vc.
36	va.2 vc.	B: <i>dim</i> added in ink (CN)
38	va.2	A: <i>♯</i> added in pencil (CN?)
39	va.2	B: note 1: <i>p</i> changed to <i>mf</i> in pencil (?)

Bar	Part	Comment
39	vc.	<i>p</i> added by analogy with vl.1,2, va.1,2; A: <i>d</i> added in pencil, <i>pizz</i> added in pencil (CN)
41-61	vl.1	b.41 note 1: <i>♯</i> emended to <i>♮</i> and <i>♮</i> as in B . Since in this part CN has corrected <i>f</i> <i>f</i> <i>♯</i> <i>f</i> to <i>f</i> <i>f</i> <i>♮</i> <i>f</i> in bb.40-41, 44-45, 48-49, 56-57, 60-61, 183-184, 187-188 we have exceptionally chosen to follow B in these cases
41	vl.1	B: note 2: <i>p</i> added in ink (CN)
45-46	va.1	tie omitted in accordance with the change by CN b.46 note 1; A: b.46 note 1: <i>c[♯]</i> changed to <i>a</i> in pencil (CN)
46-47	vl.1	b.46 note 2: slur emended from open slur as in B, A: b.47 note 2: beginning of slur open after change of system
46	va.2	<i>c'</i> emended to <i>c[♯]</i> by analogy with b.45 (vl.1) and in accordance with B, A: note 1: <i>a</i> changed to <i>c'</i> in pencil (CN)
46-47	va.2	b.46 note 2 to b.47 note 2: slur emended from open slur; A: b.47 note 2: beginning of slur open after change of system
51-52	va.1	b.51 note 1 to b.52 note 2: slur omitted; A: b.51 note 1 to b.52 note 2: slur changed to slurs b.51 notes 1-2 and b.52 notes 1-2 in ink (CN?)
51-53	va.1	B: b.51 note 1 to b. 53 note 2: 
53	vl.1	A: notes 1-2: slur changed to slur notes 1-4
53-54	vl.2	A: beginning of tie added in pencil (CN?)
53	va.1	b.53 note 2: beginning of tie omitted; A: note 2: end of tie open before change of system
54	va.1	stacc. added by analogy with b.55 notes 1-4 and in accordance with B
55-62	va.1	b.55 note 5 to b.62: stacc. added by analogy with b.55 notes 1-4 and in accordance with B (b.55 notes 1-8)
55	vc.	A: <i>arco</i> added in pencil (CN)
56	vl.2	B: note 1: <i>mf</i> added in ink (CN)
56	va.1	A: note 4: <i>♯</i> added in pencil (CN?)
57	vl.2	notes 3-4: stacc. added by analogy with b.55 (vl.1)
59	vl.1	notes 3-4: stacc. added by analogy with b.55
60	vl.1	 added by analogy with b.56
60-61	vl.2	b.60 note 2: slur emended from open slur; A: b.61 note 2: beginning of slur open after page turn
61	vl.1	<i>fz</i> added by analogy with b.57 and in accordance with B, B: <i>fz</i> added in ink (CN)
61	vl.2	notes 3-4: stacc. added by analogy with b.59 (vl.1)
61	va.2	ends of ties omitted by analogy with b.57; A: beginnings of ties open after page turn tie and slur added by analogy with bb.57-58
61-62	va.2	in the phrases bb.63-68 and bb.69-74 it is not possible on the basis of the sources to normalize note 1 <i>f</i> <i>♯</i> eller <i>f</i> in the bars 63, 64, 69, 70, 72, so we have made no emendations. All variants in the part have been included in the editorial commentary.
63-74	vl.1	B: first crotchet: <i>♯</i> <i>♮</i> <i>♯</i>
64	vl.1	B: <i>p</i> changed to <i>pp</i> in pencil (CN?)
65	vc.	

Bar	Part	Comment
66	vl.1	notes 2-3: $c^{\sharp m}$ emended to $c^{\sharp m}$ as in B
66-67	va.2	b.66 notes 1-2: slur emended to tie b.66 note 2 to b.67 by analogy with bb.72-73
69	va.2	B : f added in pencil (CN); [?] added in pencil (CN)
71	vl.1	B : note 1: p added in ink (CN)
71-72	va.2	A :  added in mauve crayon (CN?)
71	vc.	B : p changed to pp in pencil (CN?)
72	vl.1	notes 1-2: stacc. and slur added by analogy with b.66.
72	va.2	 added by analogy with b.67; B : notes 1-2:  added in ink (CN?)
73	va.2	B : notes 1-2:  added in ink (CN?)
74-75	vl.1	b.74 note 2: ff omitted and added b.75 note 1 by analogy with the beginning of phrase in the other parts
79	vl.1	A , B : p changed to pp in ink (CN)
80	vl.1	stacc. added by analogy with b.55
80	va.1	B : pp added in ink (CN)
80	va.2	B : pp added in pencil (CN)
82	va.1	B : pp added in ink (CN)
83	vl.2	p added by analogy with the dynamic level in the other str. and in accordance with B ; B : p added in ink (CN)
90-91 ^I	va.1	B : slur added in ink (CN?)
92 ^I	va.2	p added by analogy with b.91 ^I (vc.)
93 ^I -94 ^I	vl.1,2	b.92 ^I to b.93 ^I chord 1 lower part: tie added in accordance with slur
93 ^I	vl.1,2	B : chord 1: marc. added in pencil
94 ^I	vl.1,2	b.94 ^I chords 2-3 lower part: tie added in accordance with slur
94 ^I	vl.2	marc. added by analogy with vl.1; B : chord 2: marc. added in pencil
95 ^I	vc.	note 7: a emended to g by analogy with va.1,2; B : note 7: g
91 ^{II}	vl.2	slur emended from open slur by analogy with b.91 ^I ; A : end of slur open before repetition
92 ^{II}	va.2	B : p and marc. added in ink (CN)
93 ^{II}	va.2	stacc. added by analogy with b.92 ^{II} (vc.)
94 ^{II}	va.2	marc. added by analogy with b.93 ^{II} (vc.)
95 ^{II}	vc.	marc. added by analogy with bb. 91 ^{II} , 93 ^{II}
97	va.1	p added by analogy with the dynamic level in va.2, vc. and in accordance with B ; B : p added in ink (CN)
97-100	va.1	bb.97-98, bb.98-99 and bb.99-100: slurs emended to slur bb. 97-100
98-100	vl.2	bb.98-99 and bb.99-100: slurs emended to slur bb.98-100
98	vl.2	B : note 1: marc. added in pencil
100	vl.1	B : note 2: p added in ink (CN)
101	va.1	B : p added in ink (CN)
102	va.1	B : notes 2-4:  added in pencil (CN?)
107-109	vl.1	marc. added by analogy with vl.2, va.1,2 and in accordance with B (bb.107,108)
107	va.1	A : note 1 added in pencil
107	va.2	B : f added in ink (CN)
109	vc.	note 4: marc. added by analogy with b.108
110	vl.1,2	notes 1, 4: marc added by analogy with va.1
110	va.2 vc.	marc. added by analogy with b.109 (va.2)
111-112	vl.2	b.111 note 2 to b.112 note 1: superfluous slur omitted
111	vl.2	note 1: marc. added by analogy with vl.1

Bar	Part	Comment
111	va.2 vc.	note 2: marc. added by analogy with va.1
114	vl.1,2	note 1: ? emended to ? as in B (bb.40-41, 44-45, 48-49, 56-57, 60-61)
114-116	va.1	marc. added by analogy with b.114 (vc.), b.115 note 1 (vc.)
115-116	vc.	b.115 note 4 to b.116 note 1: marc. added by analogy with b.114 note 2 to b.115 note 1
116	va.1	A : notes 1-3: slur added in pencil (CN?)
116	va.2	note 8: a emended to b^{\flat} by analogy with b.112
118	vl.1,2	note 1: ? emended to ? as in B (bb.40-41, 44-45, 48-49, 56-57, 60-61)
118-120	va.1 vc.	marc. added by analogy with b.114 (vc.), b.115 note 1 (vc.)
123	va.1	note 4: c^{\sharp} emended to b^{\flat} by analogy with the parallel melodic sequence in thirds bb.121-123 (vl.2 og va.1)
128	vl.2	B : ppp
130	vl.1	A , B : note 2: b^{\flat} changed to b^{\flat}
133	vl.2	notes 3-4: stacc. added by analogy with b.130
135	vl.1	notes 3-4: stacc. added by analogy with b.129
137-138	vc.	b.137 to b.138 note 1: tie emended from open tie; A : b.138 note 1: beginning of tie open after change of system
140-149		<i>crescendo</i> bb.140-144 and bb.145-149: emended to <i>crescendo</i> bb.140-149 (page turn)
146-147	vl.1	B : notes 1, 4: marc.
148	vl.1	B : notes 4-5: slur added in pencil
148	va.1	A : chord 1: d' , b' changed to d' , d'' in ink (CN)
150	vl.1	B : note 1: ff added in ink (CN)
153	vl.1	A : ? between notes 2-3 crossed out in pencil; B : ? between notes 2-3
154-155	va.2	beginning of slur emended from b.155 note 1 to b.154 note 2 by analogy with vc. notes 2-3: slur added by analogy with bb.153-154
155	vl.1,2	B : notes 2-3: slur added in pencil
155	vl.1	B : p changed to pp in pencil (CN?)
160-161	va.1	tie added in accordance with slur
161	va.2	upper part note 1: d' emended to d'' by analogy with d'' in vl.1,2
162	va.2	p added by analogy with b.17 and in accordance with B ; B : note 1: p added in ink (CN)
162	vc.	p added by analogy with b.17 and in accordance with B (va.2)
164-165	va.1 vc.	B :  added in ink (CN)
166	vl.1	p added by analogy with b.163 (va.1)
167	va.1	A : note 2: f^{\sharp} changed to f^{\sharp}
168-169	va.2	B :  added in pencil (CN?)
169	vc.	B :  added in pencil (CN?)
170-175		fz added in accordance with emendations in bb.25-31
170	vl.1	fz added by analogy with b.25 and in accordance with B ; B : note 2: fz added in ink (CN)
171	vl.2	fz added by analogy with b.26
171	va.1	fz added by analogy with b.26; B : marc. added ink (CN)
172	va.2 vc.	fz added by analogy with b.27 and in accordance with B ; B : note 2 fz added in ink (CN)

Bar	Part	Comment
173	vl.1	fz added by analogy with b.28 and in accordance with B ; B : note 2: fz added in ink (CN)
174	vl.2	fz added by analogy with b.29
174	va.1	fz added by analogy with b.29; B : note 2: marc. added in ink
175	va.2	fz added by analogy with b.30 and in accordance with B ; B : note 2: fz added in ink (CN)
175	vc.	fz added by analogy with b.30
177-178	vl.1	b.177 chord 2 upper part to b.178 chord 1 upper part: superfluous slur omitted
178	vc.	fp added by analogy with vl.1, va.1,2
179	va.1	B : <i>dim</i> added in ink (CN)
181	va.2	<i>dim.</i> added by analogy with vl.1, va.1,2 and in accordance with B
181	va.2	<i>c'</i> emended to <i>c'</i> in accordance with B
181	va.2	B : <i>dim</i> added in ink (CN)
182	vl.1 va.1	B : notes 3-4: stacc.
183-188	vl.1 va.1	note 1: \downarrow emended to \downarrow as in B and in accordance with the emendation of bb.40-61. Since in this part CN has corrected the figure $\uparrow \downarrow \uparrow \downarrow$ to $\uparrow \downarrow \uparrow \downarrow$ in bb.183-184 and bb.187-188 we have exceptionally chosen to follow B in these cases.
184	vl.1 va.1	fz added as in B (vl.1) and by analogy with b.41; B : note 1: fz added in ink (CN)
184-186	va.2	end of slur emended from b.185 note 2 to b.186 by analogy with vl.2; A : b.184 note 2 to b.185 note 2: slur added in pencil (CN?)
186	vl.1	B : notes 3-4: stacc.
186-187	va.2	B : tie
186	vc.	p added by analogy with b.182 (va.2) and in accordance with B ; B : p added in ink (CN)
187-188	vl.1	slur added by analogy with va.1
188	vl.1 va.1	fz added as in B (vl.1) and by analogy with b.49 (vl.1)
188	vl.1	B : note 1: fz added in ink (CN)
191	va.2	note 1: \downarrow emended to \downarrow by analogy with va.1, vc. and b.192
193	vc.	p added by analogy with b.195 (vl.1) and in accordance with B ; B : note 3: p added in ink (CN)
201	vl.2	B : <i>arco</i> added in pencil (CN)
201	va.2	lower part: \hat{a} emended to \hat{a} by analogy with vl.1, va.1, vc. and in accordance with B
202	vl.1	note 1: \downarrow emended to \downarrow as in B (bb.183-184, 187-188)
204	vl.1,2 va.1,2 vc.	<i>poco a poco accelerando et crescendo al Presto</i> omitted and added above system
204	va.1	note 1: $f^{\#}$ emended to $f^{\#}$ by analogy with vl.1,2, vc. and in accordance with B ; B : note 1 $f^{\#}$ changed to $f^{\#}$ in pencil
205	vl.1	notes 3-4: stacc. added by analogy with b.204
205-206	vc.	B : note 3: marc. added in ink (CN)
206	va.1	notes 1-2: slur omitted and stacc. added by analogy with b.205 and in accordance with B ; notes 3-4: stacc. omitted and slur added by analogy with b.205 and in accordance with B
207	vl.1,2	notes 3-4: stacc. added by analogy with b.206
208-219	tutti	bb.208-214: <i>crescendo</i> and bb.215-219: <i>crescendo</i> emended to one <i>crescendo</i>

Bar	Part	Comment
211-212	vl.2	notes 3-4: stacc. added by analogy with vl.1
211-212	va.1	B : note 3: marc. added in ink (CN)
211-214	vc.	marc. added by analogy with bb.211-212 (va.1)
213-215	va.1	note 3: marc. added by analogy with bb.211-212
216-217	vc.	marc. added by analogy with b.215
231	vc.	B : note 1: <i>e</i>
232-240	vc.	bass clef emended to tenor clef
236-237	vc.	marc. added by analogy with bb.233-235
239	vc.	note 2: <i>c'</i> corrected to <i>c'</i>
240-244	va.1	stacc. added by analogy with b.240 (va.2)
240-243	va.1	B : note 1: fz added in ink (CN)
241-244	va.2	stacc. added by analogy with b.240 and in accordance with B (b.242)
243	vl.1	marc. added by analogy with vl.2
243-245	vc.	marc. added by analogy with bb.240-242
244-246	vl.1,2	marc. added by analogy with bb.240-242, b.247
247	vc.	bass clef emended to tenor clef
249	vl.2	notes 3-4: stacc. added by analogy with vl.1
250	vl.1,2	notes 3-4: stacc. added by analogy with b.249 (vl.1) and in accordance with B (vl.1)
250-251	vc.	marc. added by analogy with bb.247-249
255	vl.2	B : last bar line: \frown and <i>Fine</i> added in pencil (CN)