

C A R L N I E L S E N

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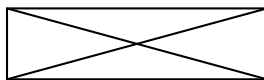
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Copenhagen 2003





C A R L N I E L S E N

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

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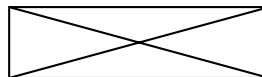


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GENERAL PREFACE

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

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

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

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

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

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

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.

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 Nielsens litterære arbejder foreligger udgivet i tilknytning til Udgaven.¹

Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse vil være dokumenteret i den kritiske beretning. Typografi, partituropstilling, instrument- og genrebetegnelse er normaliseret efter nutidig praksis. Med enkelte undtagelser, som der er gjort nærmere rede for i den kritiske beretning, er de mange tilføjelser og ændringer i Carl Nielsens 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 Nielsens barndoms-erindringer, *Min fynske Barndom*.

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised in 2003

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2003

FORORD PREFACE

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

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

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

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

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

SONATA NO. 1 FOR VIOLIN AND PIANO, OPUS 9

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

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

Det redaktionelle arbejde har været fordelt mellem udgiverne således:

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

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

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

SONATE NR. 1 FOR VIOLIN OG KLAVER, OPUS 9

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

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

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

FANTASY PIECES FOR OBOE
AND PIANO, OPUS 2

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

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

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

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

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

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

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

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

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

FANTASISTYKKER FOR OBO
OG KLAVER, OPUS 2

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

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

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

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

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

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

69 Musikpædagog og komponist (1844-1905).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

⁷² Danish pianist and composer (1851-1926).

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

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

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

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

⁷² Pianist og komponist (1851-1926).

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

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

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

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

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

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

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

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

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

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

Berlingske Tidende wrote:

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

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

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

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

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

Politikens anmelder var lige så fornøjet med musikken:

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

Berlingske Tidende skrev:

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

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

⁷⁸ *Politiken* 17.3.1891.

⁷⁹ *Berlingske Tidende (Aften)* 17.3.1891.

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

⁷⁸ *Politiken* 17.3.1891.

⁷⁹ *Berlingske Tidende (Aften)* 17.3.1891.

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

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

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

Lisbeth Ahlgren Jensen

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

81 *Nationaltidende* 29.4.1892.

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

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

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

85 *Nationaltidende*, 29.4.1892.

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

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

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

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

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

Lisbeth Ahlgren Jensen

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

81 *Nationaltidende* 29.4.1892.

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

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

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

85 *Nationaltidende*, 29.4.1892.

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

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

Romance for Violoncello and Piano

Mr. Brindum telegraphed at
Paul Nelson

Handwritten musical score for "Romance for Violin and Piano" by Camille Saint-Saëns. The score is written on ten staves. The top staff is for the Violin (Viol.) and the bottom staff is for the Piano (Piano). The tempo is marked "Andante con moto". The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "pp". The lyrics "ou - en - da - ce - da" are written below the piano part.

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

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

4

Handwritten musical score for Fantasy Pieces for Oboe and Piano, opus 2, system bb. 61-64. The score is written on eight systems of staves. The top system (bb. 61-64) shows a piano figure that was changed in the printed edition. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'p'.

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

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

FORKORTELSER ABBREVIATIONS

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

SONATA FOR VIOLIN AND PIANO,
OPUS 9

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

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

Violin part, **Aa**.

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

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

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

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

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

FANTASY PIECES FOR OBOE AND PIANO, OPUS 2

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

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

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

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

- B** Score, autograph.
 DK-Kk, CNS 28a.
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.
 34.2x26.6 cm, 5 folios (=10 pages) written in ink, pencil and blue crayon, paginated (in pencil) as 1a, unnumbered page, 2, 2, 1b, 2, 3, 4, 5, 6. The source has been restored.

Paper type:

pp. 1a, [], 2, 2:	14 staves
pp. 1b, 2, 3, 4, 5, 6:	12 staves

The titles, "Romance" and "Intermezzo", and characterizations of the two pieces differ from those in the printed edition. There are few articulation markings and slurs. The end has been crossed out and the last two four-bar groups appear in reverse order compared with **A**.

- C** Oboe part, autograph (defective).
 DK-Kk, CNS 28d.
 Circa 25x26.2 cm, 1 folio, torn across the middle, written in ink. Additions in pencil (CN?).
 Contains the first c. 50 bars of the oboe part for *Romance*.
 Preserved together with **E**, which has been torn across with the same hand movement as **C**.

- D** Score, autograph.
 DK-Kk, CNS 28f.
 Acquired by the Royal Library in 2002.
 34.5x26 cm, 1 bifolio, written on 3 pages in ink.
 Paper type: 16 staves.
 Title on first music page: "Romance for Oboe og Piano / Hr. Brøndum tilegnet af Carl Nielsen."³
 A number of corrections and additions in pencil (CN). The manuscript probably formed the basis for **B**. It only includes the first fantasy piece.

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

E Score, copy in unknown hand (defective).
DK-Kk, CNS 28d.
Circa 25x26.2 cm, 1 folio, torn across the middle, written in ink.
Contains the beginning of *Romance* in score, 10 bars. The piano part differs in many respects from the printed version.

F Score, sketch.
DK-Kk, CNS 28b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
Circa 35x25.5 cm, 2 folios, unpaginated, written in pencil.
Paper type: 12 staves.
Title on first music page: "Intermezzo til en Suite for Strygeorkester."⁴
The first folio contains bb.5-18 of the first fantasy piece, *Romance*, and a sketch of the song "Nu vil jeg skrive for Dig". The second folio contains bb.5-8 of the oboe part of *Humoresque*.

G Score, sketches.
DK-Kk, CNS 28c [CNS 358a].
From the estate of Irmelin Eggert Møller; donated to the Royal Library by Eggert Møller in 1975.
10.5x16 cm, 95 folios, cut, brown full binding. (Pages 75^r, 78^v, and 84^{rv}).
Paper type: 7 hand-ruled staves.
Partly restored.
"Slutningen af Obostykket."⁵ (page 75^r). "Coda til Obostykket"⁶ (page 78^v). "Oboe. Allegretto" (page 84^r). "Obostykkerne"⁷ (page 84^v).
CNS 358a is a sketchbook with drafts for a number of works notated in pencil. The sketches on fol. 75^r give the last eight bars of *Humoresque* in score for oboe and piano; fol. 78^v gives eight bars in score, which were not used; fol. 84^v has a sketch in score for the beginning of one of the pieces (2/4, D major, 11 bars with repeat mark inserted after b. 4); and fol. 84^v has a draft for an oboe melody.

The autograph score **B** is the only manuscript that has both fantasy pieces in their entirety, while **G** has sketches for both pieces. **C**, **D** and **E** only have the first piece, while **F** is a sketch for the second – intended in fact for string orchestra.

The printed edition, **A**, is probably based on the ink manuscript **B**, but differs from this in some respects. For

example the first fantasy piece in **B** and **D** has the tempo and character marking *Andante con moto* (not ... *con duolo*), and the title of the second fantasy piece in **B** is *Intermezzo* (not *Humoresque*). Other differences between **A**, **B** and **D** can be seen in the piano part, which seems to have undergone changes all the way up to the proofreading phase for the printed edition. This is often a matter of enharmonic changes in the notation and of changed doublings in the chords. Marked variants which did not give rise to revisions are listed in the editorial emendations and alternative readings.

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

A Score, autograph, printing manuscript
B Score, autograph, draft
Cⁱ Score, copy
Cⁱⁱ Score, copy
Cⁱⁱⁱ Score, copy
C^{iv} Score, copy
C^v Score, copy
C^{vi} Score, copy

A Score, autograph, printing manuscript.
DK-Kk, CNS 26a.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27 cm, 2 folios written in ink and pencil.
Paper type: B. & H. Nr. 14 A. / 7.09. (24 staves).
Title on first music page: "Andante sostenuto", "Canto serio." added in pencil. Bottom of first music page: "Copyright 1944 by / SKANDINAVISK MUSIKFORLAG, Copenhagen". Plate number: "S. M. 5270", and "All rights reserved" added in ink in unknown hand. The score has autograph additions and corrections in pencil, as well as engraver's notes.
On the title page there is a pencil sketch with 5 bars of piano score.

B Score, autograph, draft.
DK-Kk, CNS 26b.
35.5x26 cm, 5 pages written in pencil numbered IV, V, II, III, I.
Paper type: *Heimdal 1652* (12 staves).
Title on first music page: "Poco adagio". The score also contains the violin part of Sonata for Violin and Piano, Op. 35, DK-Kk, CNS 25c (see p. 157, Source **C**).

4 "Intermezzo for a Suite for String Orchestra".

5 "The end of the oboe piece".

6 "Coda for the oboe piece".

7 "The oboe pieces".

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

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

FANTASY PIECES FOR OBOE AND PIANO, OPUS 2

1. Romance

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

Bar	Part	Comment
29	ob. pf.	D : fourth crotchet: <i>dim</i> .
29	pf.2	B : note 1:  , fourth crotchet: 
29	pf.2	D : note 1:  , note 6: 
29	pf.2	B : second <i>D</i> with tie missing
30	pf.2	B, D : note 1:  ; B : fourth crotchet:  ; D : note 7: 
30	pf.2	B : second <i>D</i> with tie missing
31	pf.2	B, D : note 1: 
31	pf.2	B : note 1: 
32	pf.2	D : 
32	pf.2	B : note 1: 
35	pf.2	D : note 1: <i>ff</i>
36-38	pf.	D : 
39	pf.1	B : last crotchet: marc.
39	pf.2	D : <i>poco a poco rit.</i>
39-42	pf.2	D : notes not doubled in the lower octave
40	pf.1	B : last crotchet: marc.
42	pf.	B : third crotchet: <i>rit.</i>
42	pf.	B : fourth crotchet: ten.
43	ob.	B : notes 1-3: slur
43	pf.1	B : note 1: ten., <i>mf</i>
43	pf.2	B : note 1: ten.
44	ob.	B : notes 1-4: slur, notes 5-6: slur
44	ob.	D : note 5: end of  , note 6: end of 
44	pf.1	B : chord 1 third crotchet: <i>c''</i> emended in pencil to <i>d''</i> , <i>c''</i> 
45	ob.	D : chord 1: <i>d'</i> , <i>c''</i>
45	pf.1	B : notes 1-3: slur
46	ob.	B : note 1: <i>c''</i>
47	ob.	B : notes 1-2: slur
47	pf.1	B, D : notes 1-3: slur, notes 4-5: slur
48	pf.1	B : note 2: 
49	ob.	D : notes 1-3: slur, notes 4-5: slur
49	pf.1	B : note 2: 
50	pf.2	D : last crotchet: marc.
51-52	ob.	beginning of  emended from b.51 note 4 to b.52 note 1 as in D and by analogy with pf.
51	ob.	B : notes 1-3: slur
51	pf.2	D : 
51	pf.2.	chord 1 bottom note: ten. added as in B
51-54	pf.	D : <i>cre-scen-do</i>
52	ob.	B : notes 1-4: slur, notes 5-6: slur
52	ob.	D : beginning of  note 1
52	pf.2	upper part note 1: ten. added as in B
53	ob.	D : beginning of <i>cre-scen-do</i> note 1
53-54	pf.2	D : bass notes not doubled in the lower octave
55	ob.	D : notes 1-5: slur, notes 6-8: slur
56	ob.	B : notes 1-6: slur, notes 7-8: slur
56	ob.	D : notes 1-4: slur, notes 5-6: slur
56-57	pf.2	D : bass notes not doubled in the lower octave
57	ob.	B : notes 1-8: slur
58	ob.	B : notes 1-6: slur
58	pf.	end of  emended from third to fourth crotchet as in B
58	pf.2	B : second to fourth quaver: slur added in pencil
58	pf.2	D : fourth crotchet: marc.
59-60	ob. pf.	B : b.59 second crotchet to b.60 fourth crotchet: 

Bar	Part	Comment
59-64	pf.	D :
		
60	ob.	D : beginning of  note 1
61-62	ob.	B : b.61 note 2 to b.62 note 4: slur
62	ob.	B : notes 5-6: slur
62	ob.	D : beginning of  note 6
63	pf.	<i>dim.</i> added as in B, D
64-65	ob.	B : no slur
65	pf.1	D : <i>rit.</i>
65	pf.2	D : <i>pp</i> , <i>8va</i> added below fourth crotchet

2. Intermezzo

Bar	Part	Comment
		B : <i>Intermezzo</i>
		B : <i>Allegretto scherzando</i> ; G (folio 84r): <i>Allegretto</i>
1	pf.	A, B : no indication of when to release the pedal
7	ob.	B : notes 7-8: ten. and incorrectly notated 
8	ob.	note 3: <i>ff</i> added as in B and by analogy with bb.10, 12
10	pf.1	chord 1: marc. added as in B and by analogy with b.9
11-12	pf.1	B : 
13	pf.1	B : chord 2 top note: <i>c''</i>
19	ob.	B : notes 7-8: notated as  [see b.7]
19	pf.2	stacc. added by analogy with bb.7, 17-18
20	pf.2	notes 1-2: stacc. added by analogy with bb. 8, 17-18
20	pf.1	notes 1-4: slur removed
23	pf.2	B : chords 1, 2: stacc.
24	ob.	note 2: <i>ff</i> added as in B
24	pf.2	chord 3: stacc. emended to marc. as in B
26	ob.	notes 1-8: stacc. added by analogy with b.25
26	pf.	stacc. added as in B and by analogy with b.25
27	ob.	notes 1-4: stacc. added by analogy with b.25
27	pf.	stacc. added by analogy with b.25
28	pf.1	stacc. added by analogy with pf.2
29	pf.1	stacc. added by analogy with b.25 (ob.)
30	pf.1	stacc. added by analogy with b.25 (ob.)
30-34	pf.2	stacc. added by analogy with b.25
31	pf.1	notes 1-4: stacc. added by analogy with b.27 (ob.)
33	pf.1	notes 5-8: stacc. added by analogy with notes 1-4
33	pf.	<i>p</i> added as in B
34	pf.1	stacc. added by analogy with b.33
35	pf.1	stacc. added by analogy with b.33-34
37	pf.1	notes 5-8: stacc. added by analogy with notes 1-4
38	pf.1	stacc. added by analogy with bb.33-35, 37
39	pf.1	stacc. added by analogy with b.35
44	pf.1	note 1: stacc. added as in B and by analogy with notes 2-6

Bar	Part	Comment
46	ob.	stacc. added by analogy with bb.42, 44 (pf.1)
48	pf.1	stacc. added by analogy with bb.42 (ob.), 44
50	ob.	stacc. added by analogy with bb.42, 46, 48 (pf.1)
52	pf.1	stacc. added by analogy with b.44
53	ob.	notes 5-8: stacc. added by analogy with notes 1-4
54	pf.	notes 5-8: stacc. added by analogy with notes 1-4
55	ob.	stacc. added by analogy with b.53
58	pf.1	chords 3, 4: $e^{\flat}$ emended to $e^{\flat}$ as in B
61	ob.	B : note 4: ten.
61	pf.	<i>mp</i> emended to <i>mf</i> as in B and by analogy with bb.5, 17, 73
61-64	pf.2	B :
		
63	ob.	B : notes 7-8: ten.; notated as ♪ (see b.7)
65	ob.	<i>p</i> added as in B
69	pf.1	B : note 2: c''
73	ob.	<i>mf</i> added by analogy with pf. and bb.5, 17, 61
73-75	pf.2	B : see bb.61-64
74	ob.	notes 1, 4: ten. added as in B and by analogy with b.62
75	ob.	B : notes 1, 7-8: ten.
77	ob.	<i>ppp</i> emended to <i>pp</i> as in Aa , B
90	ob.	stacc. added by analogy with b.42
92	pf.1	stacc. added by analogy with b.42 (ob.)
94	ob.	stacc. added by analogy with b.42
95	ob.	notes 3-5: stacc. added by analogy with b.91
96	pf.1	stacc. added by analogy with b.44
97	pf.1	notes 3-5: stacc. added by analogy with bb.45, 49, 93
98	ob.	stacc. added by analogy with b.50
99	ob.	notes 3-5: stacc. added by analogy with b.51
100	pf.1	stacc. added by analogy with b.44
106	ob.	stacc. added by analogy with b.42
107	ob.	notes 3-5: stacc. added by analogy with b.91
108	pf.1	stacc. added by analogy with b.42 (ob.)
110	ob.	stacc. added by analogy with b.42
111	ob.	notes 3-5: stacc. added by analogy with b.91
112	pf.1	stacc. added by analogy with b.42 (ob.)
114	ob.	note 2: stacc. omitted as in B , Aa and by analogy with b.116; note 4: stacc. added by analogy with b.116
121-124	ob. pf.	B : bars crossed out in pencil
122-123	ob.	Aa : b.122 notes 2-3 to b.123 note 1: notes crossed out in pencil

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Bar	Part	Comment
1		A : <i>Poco adagio</i> crossed out; B : <i>Andante</i> crossed out and changed to <i>Poco adagio</i>
3	pf.	C^m : — added in pencil
3-4	cor.	C^m : b.3 note 1 to b.4 note 2: — added in pencil
5	cor. pf.	C^m : — added in pencil
5-6	pf.2	b.6 lower part note 2: open slur omitted; A : b.6 lower part note 2: beginning of slur open after change of system
6	cor.	B : between note 2 and note 3: breathing caesura
6	pf.	B : second minim to bar line: —
6	pf.2	A : chord 3: d' ; f' erased and corrected to e' , g'
8-11	cor.	b.8 to b.11 note 1: bass clef emended to treble clef; B : b.8 to b.11 note 1: phrase written at actual pitch (not transposed)
8	pf.2	upper part note 8: superfluous $\flat$ omitted
9	cor.	— added as in B ; C^m : — added in pencil
9	pf.	C^m : — added in pencil
9-10	cor.	b.9 note 1: open slur omitted; A : b.9 note 1: end of slur open before change of system
9-11	cor.	B : b.9 to b.11 note 1: slur
10	pf.	<i>dim.</i> emended to — by analogy with cor.
13	cor.	<i>dim.</i> added by analogy with pf.
13-14	cor.	B : b.13 note 2 to b.14 note 1: slur
15		<i>adagio molto</i> emended to <i>Adagio molto</i> , B : <i>molto adagio più adagio</i>
15	pf.1	A : chord 1: <i>p</i> changed to <i>mp</i> (CN); B : <i>pui adagio</i>
15-16	pf.2	b.16: open slur omitted as in B ; A : b.16: beginning of slur open after change of system; B : bb.15-16: slur crossed out
16	cor.	A , C^t : note 7: $\flat$ added in pencil
16	pf.1	B : d' instead of d''
17	pf.1	B : chord 3: d'' instead of $d^{\flat}$
17	pf.2	B : chord 3: $d^{\flat}$ instead of $d^{\sharp}$
18	cor.	B : note 8: ♪ changed to ♪
19	cor.	notes 6-14: stacc. added as in B ; notes 15-21: stacc. added by analogy with notes 1-5
19	pf.	B : third crotchet: <i>mfz</i> changed to <i>ffz</i> or <i>fz</i>
19	pf.1	C^t : last quaver: $b^{\flat}$ changed to b' in pencil
20	cor.	notes 1-11: — <i>f</i> added by analogy with b.19 and in accordance with C^m , Cⁿ : — <i>f</i> added in pencil (CN?)
20	cor.	notes 19-21: — added by analogy with b.19 and in accordance with C^m , Cⁿ : — added in pencil
20-21	cor.	stacc. added by analogy with b.19
21	cor.	B : note 13: <i>fz</i> crossed out, notes 10-19: — , notes 12-19: — , note 19: —
21	pf.	<i>cresc.</i> emended to — by analogy with — above pf.1, — above pf.1 omitted
21	pf.2	chord 11: e emended to $e^{\flat}$ by analogy with chord 7
21-22	pf.1	beginning of slur b.22 chord 1 emended to b.21 chord 1; A : b.21 chord 1: end of slur open before change of system, b.22 chord 1 to last semiquaver: slur