

C A R L N I E L S E N

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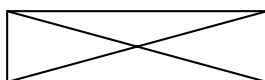
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W O R K S

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Serie II. Instrumentalmusik. Bind 10

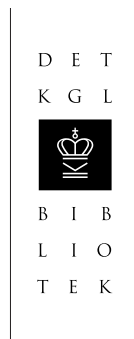
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Edition Wilhelm Hansen
Copenhagen 2004





C A R L N I E L S E N

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

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

Udgivet af

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Lisbeth Ahlgren Jensen

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Edition Wilhelm Hansen
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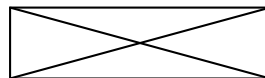


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QUARTET FOR TWO VIOLINS, VIOLA AND CELLO
IN E FLAT MAJOR, OPUS 14

KVARTET FOR TO VIOLINER, BRATSCH OG CELLO
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QUINTET FOR TWO VIOLINS, TWO VIOLAS AND CELLO

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GENERAL PREFACE

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

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

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

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

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

GENERELT FORORD

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

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

Hvert værk er forsynet med en indledning, der kort beskriver værkets tilblivelseshistorie og placerer det i den samlede produktion, samt en kritisk beretning, hvor der redegøres for kildesituationen, redaktionelle ændringer og tilføjelser og vigtige varianter. Den kritiske beretning udgives sammen med 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, foredragsbetegnelse og spilletekniske anvisninger således, at der er analogi mellem entydige parallelsteder. Alle sådanne kompletteringer dokumenteres i den kritiske beretning. Oplagte skrive- og trykfejl er stiltiende rettet.

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 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 Flensborg 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

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 Flensborg 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 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).

- 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).

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

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

Elly Bruunshuus Petersen

QUARTET FOR TWO VIOLINS, VIOLA
AND CELLO IN E FLAT MAJOR,
OPUS 14

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

The farming work took up all his time and energy, and in a letter of 8th July 1897 Carl Nielsen thanked Axel Olrik¹¹³ for the receipt of some folk ballads he had intended to set to music; “but must leave it aside for the moment as I have

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

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

Elly Bruunshuus Petersen

KVARTET FOR TO VIOLINER,
BRATSCH OG CELLO I E S D U R,
OPUS 14

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

Landbrugsarbejdet tog al hans tid og energi, og i et brev af 8. juli 1897 takkede Carl Nielsen Axel Olrik¹¹³ for modtagelsen af nogle folkeviser, som han havde tænkt sig at sætte i musik, “men maa lade det bero foreløbig da jeg har et

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

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

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

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

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

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

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

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

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

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

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

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

Carl to Anne Marie:

“Are you coming next week?



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

Anne Marie to Carl, 29th July 1898:

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

Carl to Anne Marie, 29th July 1898:

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

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

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

“Sluttede Arbejdet paa 1^{ste} Sats af en Kvartet i Es Dur i December 97. Arbejder paa Andanten for Tiden.”¹¹⁵

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

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

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

Carl til Anne Marie:

“Kommer Du i næste Uge?



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

Anne Marie til Carl, 29. juli 1898:

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

Carl til Anne Marie, 29. juli 1898:

“Mit Arbejde gaar noget trægt endnu men dog lidt fremad.”¹¹⁹

114 *DK-Folkemindesamlingen*, 1917/125.

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

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

117 *ibid.*

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

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

Carl to Anne Marie, 1st August 1898:

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

Anne Marie to Carl, 2nd August 1898:

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

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

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

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

Carl til Anne Marie, 1. august 1898:

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

Anne Marie til Carl, 2. august 1898:

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

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

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

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

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

121 *ibid.*

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

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

121 *ibid.*

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

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

The quartet was given its first performance in Our Society (Vor Forening) on 1st May 1899 with Anton Svendsen, Ludvig Holm, Frederik Marke and Ejler Jensen as performers.¹²³ It is unlikely that there are any reviews of this concert, since it probably took place in a private context; only in connection with a concert on 4th October 1901¹²⁴ are we told anything about the audience's reception of the work. According to *Dannebrog* there was a performance in 1900, since the reviewer Leopold Rosenfeld began his review of the work as follows: “I heard this new string quartet one evening last year in one of the ‘Dansk Komponistsamfund’ evenings.”¹²⁵ The Danish Composers’ Society (Dansk Komponistsamfund) was founded on 15th October 1900 in order to discuss at monthly meetings how performances of Danish music could be promoted.¹²⁶ The E flat major quartet may very well have been performed at one of these meetings, but since they were held privately, it has not been possible to confirm this from programmes or reviews.

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

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

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

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

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

I *Adresseavisen København* betegnedes førstesatsen som “ildeldyde”,¹²⁸ og af anmeldelsen i *Kristeligt Dagblad* fremgår, at “Hvad Carl Nielsens Kvartet angaar, maa vi bekende vor totale Mangel paa Evne til at forstaa blot det allermindste af den: for os lød det som et Virvar af Toner uden Mening eller

123 Carl Nielsen Programme Collection, DK-Kk, CNA, I.E.b.1.

124 Cf. programme for the concert of 4.10.1901 in the Odd Fellow Palæ (DK-Kk, Småtrykssamlingen).

125 *Dannebrog*, 5.10.1901.

126 Cf. Claus Røllum-Larsen, *Impulser i Københavns koncertrepertoire 1900-1935*, Copenhagen 2002, vol. 1, pp. 118-119. The discussions resulted in the foundation of Dansk Koncertforening on 8.6.1901.

127 *Nationaltidende*, 5.10.1901.

128 *Adresseavisen København*, 5.10.1901.

123 Carl Nielsens programsamling, DK-Kk, CNA, I.E.b.1.

124 Jf. program for koncerten 4.10.1901 i Odd Fellow Palæet (DK-Kk, Småtrykssamlingen).

125 *Dannebrog*, 5.10.1901.

126 Jf. Claus Røllum-Larsen, *Impulser i Københavns koncertrepertoire 1900-1935*, København 2002, bd. 1, s. 118-119. Diskussionerne mundede ud i stiftelsen af Dansk Koncertforening 8.6.1901.

127 *Nationaltidende*, 5.10.1901.

128 *Adresseavisen København*, 5.10.1901.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

129 *Kristeligt Dagblad*, 7.10.1901.

130 *Nationaltidende*, 5.10.1901.

131 *Kristeligt Dagblad*, 7.10.1901.

132 *Politiken*, 5.10.1901.

129 *Kristeligt Dagblad*, 7.10.1901.

130 *Nationaltidende*, 5.10.1901.

131 *Kristeligt Dagblad*, 7.10.1901.

132 *Politiken*, 5.10.1901.

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

The quartet, opus 14, was played many times in Carl Nielsen's lifetime by both the Høeberg Quartet and the Breuning-Bache Quartet,¹³⁴ and by other quartets with among others Peder Møller¹³⁵ and Emil Telmányi on first violin in the Chamber Music Society and in other music societies in various parts of Denmark and abroad,¹³⁶ and as with other works the Danish public took it to their hearts and in time understood the "rare bird" better. In 1925 the quartet was performed at the first of three concerts in the ceremonial hall of the University on the occasion of the composer's sixtieth birthday, and the review in *Politiken* described the work as follows:

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

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

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

Kvartetten opus 14 blev spillet mange gange i Carl Nielsens levetid både af Høeberg-kvartetten og Breuning-Bache kvartetten¹³⁴ samt af andre kvartetter med blandt andre Peder Møller¹³⁵ og Emil Telmányi på førsteviolinen i Kammermusikforeningen og i andre musikforeninger rundt om i Danmark og i udlandet,¹³⁶ og i lighed med andre værker tog det danske publikum den til sig og forstod med tiden den "sjældne Fugl" bedre. I 1925 opførtes kvartetten på den første af tre koncerter i Universitetets Solennitetssal i anledning af komponistens 60-års dag, og i anmeldelsen i *Politiken* karakteriseres værket således:

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

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

¹³³ *Illustreret Tidende*, 24.11.1901.

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

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

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

¹³⁷ *Politiken*, 22.11.1925.

¹³³ *Illustreret Tidende*, 24.11.1901.

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

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

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

¹³⁷ *Politiken*, 22.11.1925.

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

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

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

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

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

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

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

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

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

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

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

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

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

139 *Ibid.*

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

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

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

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

139 *Ibid.*

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

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

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

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

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

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

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

“New Quartet

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

Miss Nielsen Via Umbria N^o 7 (Intrata 12).”¹⁴⁵

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

According to Wilhelm Hansen’s engraver’s books C.G. Bohlmann read the first proofs of both works¹⁴⁶ and in *Orkesterforeningens Medlemsblad* (no. 4, April 1908), on the occasion of his seventieth birthday, Carl Nielsen offered the following description of him as a proof-reader:

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

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

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

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

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

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

“Nye Kvartet

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

Frk Nielsen Via Umbria N^o 7 (Intrata 12).”¹⁴⁵

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

Ifølge Wilhelm Hansens stikkerbøger har C.G. Bohlmann læst førstekorrektoren på begge værker¹⁴⁶ og Carl Nielsen gav i *Orkesterforeningens Medlemsblad* (nr. 4, april 1908) i anledning af hans 70 års fødselsdag følgende karakteristik af ham som korrekturlæser:

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

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

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

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

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

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

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

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

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

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

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

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

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

Since the score, as pointed out earlier, was published in 1900, it must be the publication of the parts in October/November 1901 that Hother Ploug refers to in the above-quoted review of 24th November 1901 in *Illustreret Tidende*, which fits chronologically with the first entry on the work in the music register *Dansk Musikfortegnelse* in 1901.¹⁴⁹ The parts were probably engraved after the printed score, since by and large there is agreement between score and parts.

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

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

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

Da partituret som tidligere nævnt udkom år 1900, må det være udgivelsen af stemmerne i oktober/november 1901, som Hother Ploug henviser til i ovenfor citerede anmeldelse fra 24. november 1901 i *Illustreret Tidende*, hvilket tidsmæssigt passer med den første optagelse af værket i *Dansk Musikfortegnelse* i 1901.¹⁴⁹ Stemmerne er formentlig stukket efter det trykte partitur da der i det store og hele er overensstemmelse mellem partitur og stemmer.

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

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

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

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

150 See facsimile, p. lxx.

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

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

150 Se facsimile, s. lxx.

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

Elly Bruunshuus Petersen

QUARTET FOR TWO VIOLINS,
VIOLA AND CELLO IN F MAJOR,
OPUS 44

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

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

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

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

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

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

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

Elly Bruunshuus Petersen

KVARTET FOR TO VIOLINER,
BRATSCH OG CELLO I F DUR,
OPUS 44

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

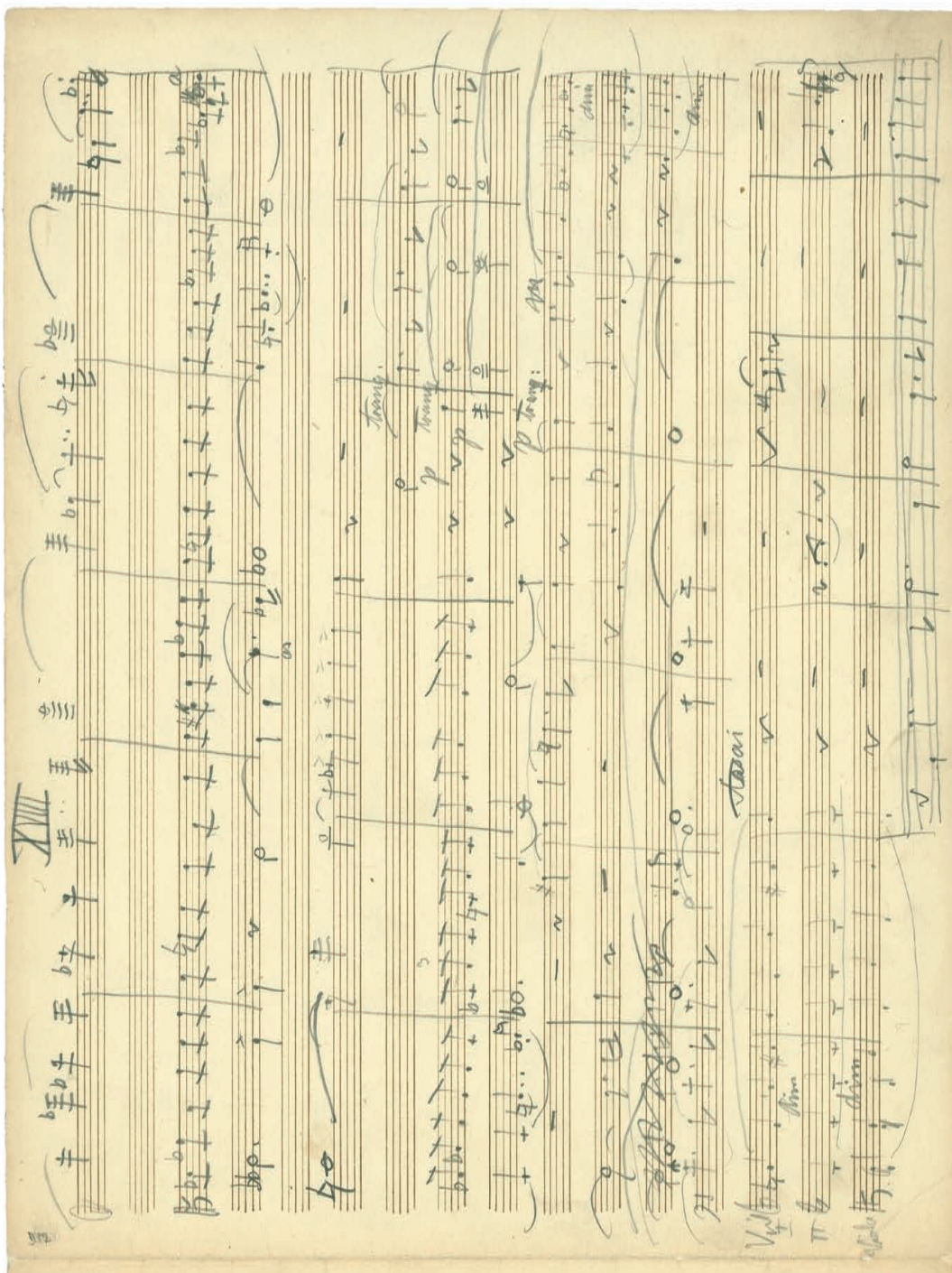
Kvartetten fik sin første opførelse under private former under Carl Niensens sommerferieophold hos godsejerparret Viggo og Bodil Neergaard på Fuglsang på Lolland. Første del af sommeren havde Carl Nielsen tilbragt i sit sommerhus på Skagen, og herfra skrev han den 26. juli 1906 til Bodil Neergaard:

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

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

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

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



Quartet for Two Violins, Viola and Cello, opus 14, draft (Source **C**), fourth movement bb. 345-370. At the bottom of the page one sees Carl Nielsen's addition of the staff for the cello part (bb. 366-370); in the fourth-last and third-last bars we see his change of the semibreve rest in vl.2 (b. 367) and vl.1 (b. 368).

Kvartet for to violiner, bratsch og cello, opus 14, kladde (kilde **C**), fjerde sats t. 345-370. Nederst på siden ses Carl Nielsens tilføjelse af cellostemmens system (t. 366-370); i fjerde- og tredjesidste takt ses hans ændring af helnodepausen i vl.2 (t. 367) og vl.1 (t. 368).

FORKORTELSER ABBREVIATIONS

Acc.	Accession
b.	bar
bb.	bars
bd.	bind
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)
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 Telemanyi 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 Telmanyi gewidmet. / Praeludium und Thema mit Variationen für Solo-Violine. / Violine solo 900 V. / Carl Nielsen / Op. 48." The heading is in Emil Telmányi's hand except for "Violine solo 900 V." The manuscript is notated in Emil Telmányi's hand and signed on p. 14.
On p. 1: "+ = pizz. mit der linken Hand / with the left hand. / avec la main gauche. / Anm. Die Vorzeichen in Praeludium gelten bis sie aufgehoben werden." The plate number 10456 is inscribed.

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

- F** Sketch.
DK-Kk, CNS 10a.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
1 folio unpaginated.
34.5x 26 cm 14 staves.
8-bar sketch for second movement, used in altered form at bb. 5-10.
Inserted among sketches for *Five Piano Pieces* opus 3 nos. 1, 2, 4.
- G** Printed score, Emil Telmányi's copy.
DK-Kk, C II, 10.
Reprint of **A**.
Title page: "WILHELM HANSEN EDITION / QUARTETT / F-MOLL / für / 2 Violinen, Viola und / Violoncell / von / CARL NIELSEN / Op. 5 / EIGENTUM DES VERLEGERS FÜR ALLE LÄNDER – PROPRIÉTÉ POUR TOUS PAYS / AUFFÜHRUNGS-RECHT VORBEHALTEN – DROITS DE REPRÉSENTATION RÉSERVÉS / København & Leipzig / WILHELM HANSEN, MUSIK-FORLAG / OSLO / NORSK MUSIK-FORLAG / STOCKHOLM / A. B. NORDISKA MUSIKFÖRLAGET".
Corrections and additions in ink by Emil Telmányi.
- H** Printed parts, Emil Telmányi's copy.
DK-Kk, C II, 10.
Reprint of **B**.
Corrections and additions in ink by Emil Telmányi.

The earliest drafts for the Quartet opus 5 are in the case of the first, second and third movements to be found in the draft (**D**). This source includes, besides a draft for all four movements, many unused sketches for the second and fourth movements as well as a number of sketches for other works. In addition Carl Nielsen has noted sketches for the fourth movement in his sketchbook (**E**). It is evident from the draft (**D**) for the second movement that on fol. C1^v after b. 24 Carl Nielsen continued – on the same folio – with 27 bars representing a version of the "Agitato" in $\frac{4}{4}$, after which the composition stops at the bottom of fol. C2^v. In the gathering with fols. E1-E4 the middle movement can be found with the tempo marking "Più mosso" in $\frac{3}{4}$ and expanded to 79 bars (fols. E1^r-E2^v, second system), after which the composition continues with the present edition's b. 60 up to and including the cadence at b. 96 in fol. E3^v. This version of the second movement, and the remainder of the draft with the other movements, form the basis for the fair

copy (**C**). However, Carl Nielsen changed his mind a second time, inasmuch as this middle section is not included in the printed edition. On a separate bifolio (fols. D1-D2) he has written bars 25-59. The draft (**D**) – fols. C1-C2, D1-D2, E2^v from the third system to fol. E3^v – was thus the basis for the second movement in an unknown printing manuscript containing the whole quartet as it looked in the first printed edition from 1892. This printed score (**A**) has been chosen as the main source, since it represents the latest source approved by the composer. The manuscript parts were probably lost in connection with the printing; however, Carl Nielsen attached great importance to them, since in a letter of 14.6.1892 to the publisher Wilhelm Hansen in connection with the printing, he asked to be sent the parts so that he could transfer additions in them to the score.⁹ As a result of this the printed parts (**B**) have been used as complementary documentation. All variants in this have been included in the List of emendations and alternative readings.

Beyond corrections of many errors in the music, most of the problems during the editorial work have concerned missing dynamics or articulation. We have attempted to solve these on the premises of the main source itself with the parts (**B**) as complementary material. Although the fair copy (**C**) and the draft (**D**) contain earlier versions of the work, the passages they share with the main source (**A**) conform closely to one another, so the sources have been consulted in cases of doubt. This is especially true of the emendations of notes. In the List of emendations and alternative readings only those variants in the draft (**D**) and the fair copy (**C**) that can shed light on particularly complex places in the main source (**A**) have been included.

Q U A R T E T F O R T W O V I O L I N S , V I O L A
A N D C E L L O I N E F L A T M A J O R ,
O P U S 14

- A** Printed score
B Printed parts, Carl Nielsen's copy
C Score, autograph, draft
D Sketches
E Part, autograph
F Piano score, manuscript copy
G Printed score, Emil Telmányi's copy
H Printed parts, Emil Telmányi's copy

⁹ DK-Kk, Wilhelm Hansen Arkivet, correspondence 1912-1935, K-R.

A Printed score.

Title page: "Edvard Grieg / gewidmet. / QUARTETT / (Es-Dur) / für / 2 Violinen, Viola und Violoncell / von / Carl Nielsen. / Op.14. / Partitur und Stimmen. / Eigenthum des Verlegers für alle Länder. / KOPENHAGEN & LEIPZIG. / Wilhelm Hansen, Musik-Verlag."

Pl. No.: 12573 (1900).

33.5x27 cm, title page, 28 pages numbered 3-29, last page unpaginated.

B Printed parts, Carl Nielsen's copy.

DK-Kk, CNS 38d.

Wilhelm Hansen, Musik-Forlag. Pl. No. 12573.

Donated to the Royal Library by Eggert Møller in 1975.

33x26.5 cm, 4 parts (1901).

Bound together with the parts for the Quartet opus 5 and the Quartet opus 13.

C Score, autograph, draft.

DK-Kk, CNS 40a.

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

41 folios written in pencil, ink and red crayon.

First movement:

fol. A1-A12: 12 folios, paginated 1-24.

Second movement:

fol. B1-B6: 6 folios, unpaginated.

Third movement:

fol. C1-C8: 4 folios, 2 bifolios; fol. C1^v -C7^r paginated 1-12,

fol. C1^r, fol. C7^v -C8^v unpaginated.

Fourth movement:

fol. D1-D12: 1 bifolio, 5 folios, 1 bifolio, 1 folio, 1 bifolio;

fol. D1^v -D5^r paginated I-VII, fol. D6-D10 paginated VII-XVI,

fol. D12 paginated XVIII-XIX, fol. D1^r, D5^v, D11 unpaginated,

fol. D3 also paginated 100-101 in ink.

Sketches:

fol. E1-E3: 3 folios, unpaginated.

All folios hand-ruled.

fol. A1-A11, fol. B1-B4, fol. C1-C4, fol. D1-D2, fol. D7-D10,

fol. E3 26x34.5 cm 14 staves.

fol. A12 17.5x34.5 cm, cut 10 staves.

fol. B5-B6 26x17 cm 8 staves.

fol. C5-C8, fol.

D11-D12, fol. E2 26x34.5 cm 16 staves.

fol. D3 35.5x26.5 cm 24 staves.

fol. D4-D5 35x26.5 cm 22 staves.

fol. D6 34.5x25 cm 18 staves.

fol. E1 16x34.5 cm, cut 9 staves.

The folios were cut during restoration.

Besides the sketches, fol. E1-E3, the score itself has many crossed-out bars and many sketches for all four movements, several of which were used in altered forms.

On fol. B3^v there is a 4-bar two-part sketch with an E flat major signature in ♩ notated on a staff between two systems, designated "Portias Signal til Opbrud".¹⁰

D Sketches.

DK-Kk, CNS 40b. [part of CNS 358a.]

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

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

Paper type: (hand-ruled) 7 staves.

Partly restored.

CNS 358a is a sketchbook with drafts for a number of works notated in pencil; fol. 92^v-93^r contain unused sketches for the first movement.

E Part, autograph.

DK-Kk, CNS 40c.

34.5x26 cm, 2 folios written in ink, unpaginated.

Paper type: hand-ruled (18 staves).

Title on fol. 1^v: "Cello".

Contains, in numerical order:

"1)" first movement bb. 191-220.

"2)" first movement bb. 242-257.

"3)" first movement bb. 282-298.

"4)" first movement bb. 312-315 + half a bar not found in the score.

8-bar sketch in D major in ♩ notated in piano score and designated "Andantino".

2-bar sketch for string quartet in G major in ♩ .

F Piano score, manuscript copy.

DK-Kk, CNS 40d.

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

¹⁰ "Portia's signal for departure". Portia is the heroine of Shakespeare's *The Merchant of Venice*, which Carl Nielsen may have known from performances at the Royal Theatre on 30.9, 26.11, 7.12.1897 and 3.1.1898.

6 folios written in pencil, paginated 2-12, fol. 1^r unpaginated.
26x34.5 cm, hand-ruled (10 staves).
Contains first movement bb. 1-128 in four-handed piano score in Henrik Knudsen's hand.

- G** Printed score, Emil Telmányi's copy.
DK-Kk, C II,10.
Title page: "WILHELM HANSEN EDITION. / WILHELM HANSEN EDITION / QUARTETT / (ES-DUR) / FÜR / 2 VIOLINEN, VIOLA UND VIOLONCELLO / VON / CARL NIELSEN / Op. 14 / PARTITUR UND STIMMEN / Eigentum des Verlegers für alle Länder / København & Leipzig / Wilhelm Hansen, Musik-Forlag / Oslo / Norsk Musikforlag / Stockholm / A. B. Nordiska Musikförlaget / WILHELM HANSEN EDITION."
Reprint of **A** (after 1925).
Contains a few additions in pencil and red crayon by Emil Telmányi.

- H** Printed parts, Emil Telmányi's copy.
Reprint of **B**.
Contains additions in red crayon by Emil Telmányi.

The earliest fragmentary sources for the Quartet opus 14 are to be found in Carl Nielsen's sketchbook (**D**). After these come the draft (**C**), which also contains many sketches, especially for the fourth movement. The draft (**C**) is complete and represents the only complete source in Carl Nielsen's own hand. The printing manuscript was probably lost in connection with the printing; Carl Nielsen lost an earlier fair copy of the third and fourth movement in 1900.¹¹ The printed score (**A**) has been chosen as the main source, since it is the last complete source approved by Carl Nielsen. The parts (**B**) did appear a few years later, but since the printing manuscripts are not known, and since, given the available information, we cannot know whether Carl Nielsen read proofs of these, they cannot be used as a main source. The incomplete four-handed piano score (**F**), which was written out by Henrik Knudsen from an unknown original or drawn up from the draft, and the fragmentary cello part (**E**) with four different phrases in the first movement written out on the basis of the draft, or the lost printing manuscript, have had no significance for the edition. This is equally true of the score (**G**) and parts (**H**) published after 1925 as a reprint of the music but with no title page.

¹¹ See Preface, page xxxvii.

The editorial work has mainly consisted of completions of dynamics and articulation. We have attempted to solve the problems on the premises of the main source itself, while the parts (**B**) and the draft (**C**) have been used as guidelines. Important variants in the draft and parts have been included in the List of emendations and alternative readings.

QUARTET FOR TWO VIOLINS, VIOLA AND CELLO IN F MAJOR, OPUS 44

- A** Printed parts
B Printed study score
C Parts, manuscript copy, printing manuscript
D Score, autograph draft, first and second movements
E Score, autograph draft, third and fourth movements
F Sketch

- A** Printed parts.
Title page: "Dem Kopenhagener Streichquartett / Gunna Breuning, Gerhard Rafn, Ella Faber / u. Paulus Bache / freundschaftlich gewidmet. / Quartett / [Fdur] / für / zwei Violinen, Viola und Violoncello / von / Carl Nielsen / Opus 44 / Aufführungsrecht vorbehalten. / Eigentum des Verlegers. / Leipzig / C. F. Peters. / 10363."
Pl. No.: "10363". Stamped "Copyright 1923 by C.F. Peters, Leipzig".
31x23.5 cm.
There is also a title page for vl.2, va. and vc.

- B** Printed study score.
Title page: "Dem Kopenhagener Streichquartett / Gunna Breuning, Gerhard Rafn, Ella Faber u. Paulus Bache / freundschaftlich gewidmet. / Quartett / [Fdur] / für / zwei Violinen, Viola und Violoncello / von / Carl Nielsen / Opus 44 / Aufführungsrecht vorbehalten. / Eigentum des Verlegers. / Leipzig, C. F. Peters. / 10362." Pl. No.: "10362". Stamped "Copyright 1923 by C.F. Peters, Leipzig".
18.5x13.5 cm, 43 pages.

- C** Parts, manuscript copy, printing manuscript.
DK-Kk, CNS 41d.
On the title page: "Violino 1^{mo} / Dem Kopenhagener Streichquartett / Gunna Breuning, Gerhard Rafn / Ella

Bar	Part	Comment
214	vl.1	B : note 2: V
218	vl.1	B : notes 2, 4: marc.
223-225	vl.2	stacc. added by analogy with b.222
227	vl.2	B : note 5: 3 (fingering)
229	va.	B : chord 1: $e^{\flat}$, $b^{\flat}$
230	vl.2	B : last crotchet: 2 (fingering)
231	vl.2	note 1: c'' emended to $c^{\flat}$ as in B and in accordance with C
233	vl.1	note 2: marc. or  omitted as in B and by analogy with vc.
238	vl.1,2 va. vc.	B : <i>sempre</i> ff
242	va.	B : marc., 
242	vc.	B : note 2: 1 (fingering)
248	vl.2	marc. added by analogy with b.240
248	va.	note 7: marc. added by analogy with b.240
249	va.	marc. added by analogy with b.241
250	va.	B : note 6: 
251	vl.2	marc. added by analogy with b.243
252	vl.2	note 2: $d^{\flat}$ emended to $c^{\flat}$ as in B and by analogy with b.244
252	vc.	notes 2-3: slur added as in B and by analogy with bb.250-251
256	vc.	marc. added by analogy with bb.254-255
257	vl.1	b.257 notes 1-3: end of slur emended from b.258 note 1 to b.257 note 3 by analogy with vl.2 and b.253 and in accordance with C
257	va.	note 7: $e^{\flat}$ emended to $e^{\natural}$ as in B
258-260	vc.	marc. added by analogy with bb.254-255
260	vl.1,2	marc. added as in B (vl.1) and by analogy with bb.258-259
260	vl.2	B : note 2: V
263-266	va.	marc. added by analogy with bb.238-241, 246-247
265	vl.2	marc. added by analogy with b.240
267	vl.2	marc. added by analogy with b.242
268-270	vl.1	marc. added by analogy with b.268 (vl.2)
268	va.	marc. added as in B and by analogy with bb.269-270
269-270	vl.2	marc. added by analogy with b.268
272	vc.	<i>pesante</i> added as in D ; see comment on b.273 va.
273-274	vl.2	<i>sul G</i> added as in B and by analogy with vl.1
273	va.	<i>pesante</i> omitted as in D ; A : <i>pesante</i> in va. probably a copying error; B : <i>pesante</i>
274		<i>Fine</i> . omitted

QUARTET FOR TWO VIOLINS, VIOLA
AND CELLO IN E FLAT MAJOR, OPUS 14

First Movement

Bar	Part	Comment
1	vc.	B : stacc.
7-8	vl.2 va.	C : b.7 note 5 to b.8 note 3: slur
8	vl.1	B : note 1: stacc.; C : note 5: $b^{\flat}$
8-9	vl.2	C : b.8 note 4 to b.9 note 1: slur
9	vl.1	B : note 2: 
11	vl.2	C : note 2: 
14	vc.	note 4: G emended to F by analogy with vl.1, va.
15	vl.2	B : note 1: V
15	vl.2	C : note 1: V
16	va.	 added by analogy with b.20 (vl.1) and b.238

Bar	Part	Comment
17	va.	note 1: marc. emended to  notes 1-2 by analogy with b.21 (vl.1) and bb.234, 243 (vl.1)
17	va.	beginning of  emended from note 1 to note 3 by analogy with b.21 (vl.1) and bb.234, 243 (vl.1)
19	vl.1	B : note 1: V ; C : <i>p</i>
20-21	vl.1	C : b.20 note 1 to b.21 note 4: 
20	vl.2	<i>mf</i> note 1 and <i>p</i> note 2 emended to <i>mf</i> <i>p</i> (printer's error); C : note 2: <i>fz</i> <i>p</i>
21	vl.2	beginning of  emended from note 3
22-24	vl.1	C : b.22 note 1 to b.24 note 1: 
24		<i>con fuoco</i> notated as tempo marking; C : <i>accelerando</i>
25	vl.2	C : note 3: <i>fz</i>
25	va.	B : note 1: 
27	vl.1	note 1: marc. added by analogy with b.28 (vl.2)
27	vl.2	<i>fz</i> added by analogy with b.26 and in accordance with C
27	va.	notes 1-7: stacc. added by analogy with b.25
29	vl.1	note 1: marc. added by analogy with b.28 (vl.2)
29	vl.2	notes 1-7: stacc. added by analogy with b.25 (va.); B : note 1: 
30	vc.	B : note 1: 
31	vl.2	B : note 1: 
32-34	vl.1	B : notes 3-4: ten.; notes 3-6: beginning of slur note 5
32-34	va.	C : note 2: <i>fz</i> instead of marc.
34	vl.2	C : note 11: $c^{\flat}$
36	vl.2	C : notes 1-5: slur; note 6: no stacc.
37	vl.2	notes 1-2: stacc. added as in B
38-39	va.	tie added in accordance with slur bb.36-39
39	vl.1	C : note 1: 2; note 4: $d^{\flat}$
46	vl.2	C : note 1: $d^{\flat}$
49	vc.	note 1: superfluous <i>p</i> omitted
51	va.	C : beginning of slur note 2
53	vl.1	C : note 2: $b^{\flat}$
53	va.	C : notes 1-2: slur
54-55	va.	C : b.54 note 1 to b.55: slur
56	vl.2	C : rest 1: <i>pp</i>
62	vc.	C : note 2: $a^{\flat}$ changed to $a^{\natural}$ in ink
63	vl.1	C : note 3: $a^{\flat}$
63	vc.	C : note 1: $e^{\flat}$ changed to $e^{\natural}$ in ink
65	vc.	C : beginning of slur note 2
66	vl.1	C : note 2: $a^{\flat}$
68	vl.2	note 4: marc. added by analogy with vl.1
70	vc.	B : note 3: 
72	vl.1	note 3: stacc. omitted by analogy with bb.74, 75
74	vl.1	C : note 3: g'''
75	vl.1	C : note 3: g'''
76	vl.1	C : note 3: $b^{\flat}'''$, <i>c</i> added
77	vc.	C : note 4: stacc.
78-87	vl.1	marc. added by analogy with b.77
81-88	vl.2	marc. added by analogy with bb.78-80 and in accordance with C (bb.81-82, 84-86, 88)
89	vl.1	notes 4-9: stacc. added by analogy with notes 1-3
90	va.	note 3: marc. added by analogy with vl.2
91-93	vl.1	notes 1-9: stacc. added by analogy with b.89 notes 1-3 and in accordance with C (b.93)
96	vl.1	B : notes 1, 2: V

Bar	Part	Comment
97	vl.1	C: beginning of <i>molto espressivo</i> b.97 note 3
98	vl.1,2 va.	C: <i>poco f</i>
98	vl.1	B: note 1: marc.
98-99	vl.1	C: beginning of  b.99 note 1
99	vl.2 va.	C: <i>mf</i>
99	va.	note 2: stacc. added by analogy with note 1
100	vl.1	C: note 1: <i>p</i>
100	va.	C: chord 1: <i>fz</i> <i>p</i> ; chord 2: <i>fp</i>
100	vc.	<i>p</i> added by analogy with b.96 (vl.1) and in accordance with C
101	vl.1,2	C: <i>fp</i>
104	vl.1	C: note 1: <i>p dim</i>
104	vc.	<i>p</i> added as in B and by analogy with vl.1,2, va.
106	vl.1	C: note 1: <i>pp dim</i>
108	vl.1	C: note 1: <i>ppp</i>
108	vc.	C: note 2: <i>p</i> ; notes 2-3: stacc.
109-110	vl.1	B: note 1: V
109	vc.	C: notes: 1-2: stacc.
110	va.	C: 
110	vc.	note 3: stacc. omitted by analogy with bb.108-109
112	vl.1	B: note 1: V
114	va.	C: note 1: 
115	vl.1	C: note 5: <i>b^b</i>
115	vl.2	B: note 1: V
116		C: first crotchet: <i>cresc. et accel.</i>
116	vl.1	B: note 1: 
116	vl.2	B: note 1: V
117		C: last rest: 
117	va. vc.	C: note 2: stacc.
126	vl.2	C: notes 2-4: slur; note 5: marc. instead of <i>fz</i>
128	vl.1	note 3: stacc. added by analogy with bb.126, 130, 132
128	vl.2	C: note 5: <i>g''</i>
130-131	va.	C: b.131: end of slur note 6
131	vl.1	C: note 7: <i>b''</i>
133	vl.2	note 5: <i>fz</i> added by analogy with b.131
133-134	va.	C: b.133: beginning of slur note 2
134	vc.	C: note 3: <i>F</i> changed to <i>f</i> in ink
136	vl.1	notes 1-4: slur added as in B and by analogy with b.134; note 4: stacc. added as in B and by analogy with b.134
136	vl.1	B: note 1: 
137	vc.	C: beginning of slur note 1
138	vl.1	C: note 5: <i>c'</i>
139	vl.2	B: note 1: 
139	vl.1	notes 4-6: superfluous slur omitted
141-142	vl.2	C: slur b.141 note 3 to b.142 note 1 changed to slurs b.141 notes 3-6 and b.141 note 7 to b.142 note 1
143	vl.1	C: note 2: marc.
144	vl.1	C: note 1: marc.
145	vl.1	C: note 2: ten.
145	va. vc.	C: chord 1: marc.
146	vl.1	C: note 1: ten.
147	vl.2 va. vc.	C: note 2: marc. instead of <i>fz</i> , no ten.
148	vl.2 va. vc.	C: note 1: marc. instead of <i>fz</i> , no ten.
148-149	vc.	C: note 2: marc. instead of <i>fz</i> , no ten.
151	vl.1	note 3: <i>f''</i> emended to <i>g''</i> as in B and C ; C: note 5: <i>g'''</i> ; C: notes 5-6: stacc. instead of marc.
152	vl.1	C: note 4: marc.
153	vl.2	C: note 7: marc.

Bar	Part	Comment
154	va.	C: notes 1, 5, 6: stacc. instead of marc.
154	vc.	C: note 5: marc.
155	vl.2	B: note 1: V
155	va.	B: note 1: stacc.
155	vc.	note 1: marc. added by analogy with b.154
156	vl.1	C: note 6: 
156	vl.2	B: chord 1: 
157	vl.1	C: note 2: <i>fz</i> <i>p</i>
158	vl.1	C: <i>p</i> instead of <i>pp</i>
159	vl.2	notes 1, 3: marc. added by analogy with b.158 and in accordance with C
159	vc.	C: <i>p</i>
160-162	vl.2	C: b.160 note 2 to b.162 note 1: slur
161	vc.	C: note 1: marc.; note 2: stacc.
162-164	vl.2	C: b.162 note 2 to b.164 note 1: slur
163	vl.1	note 2: <i>d''</i> emended to <i>d'''</i> as in B , C
164-165	vl.2	C: b.164 note 2: end of slur open after change of system
165	va.	C: upper part: 
166	vc.	C: notes 1-2: slur
166-167	vc.	C: b.166 note 3 to b.167 note 1: slur
167	vl.1	note 1: marc. added by analogy with bb.166, 168, 169
167-169	vc.	C: b.167 note 2 to b.169 note 2: one slur
168	vl.2	<i>espressivo</i> added by analogy with b.162 (vc.); B: note 1: V
169-171	vc.	b.169 note 3 to b.171:  added by analogy with vl.1,2, va.
169-172	vc.	b.169 note 3 to b.172 note 1: slur emended from open slur in accordance with C , A : b.169 note 3 to b.170: end of slur open before change of system; b.171 to b.172 note 1: slur; C: end of slur b.171 note 1 <i>espressivo</i> omitted, see b.168
171	vl.2	B: note 2: ten. and marc.
172	vl.2	C: above system: 
175-176		B: note 1: V
175	vl.1	C: above system: 
177-178		C: notes 1-2: slur
181	va.	C: b.181 note 3 to b.182 note 1: slur
181-182	va.	C: b.183 note 2 to b.184 note 1: slur
183-184	va.	C: notes 2-3: slur
184	va.	C: note 3: <i>d⁴ⁿ</i>
185	vl.1	C: notes 2-4: slur crossed out
190	vl.1	C: note 4: <i>d'''</i>
192	vl.1	C: b.192 note 1 to b.194 note 1:  <i>f</i>
192-194	vl.1	B: note 1: V
192	vl.2	C: beginning of slur b.192
193-194	vc.	C: end of slur b.196 note 3
196-197	vl.1	B: note 3: V
197	vl.2	C: <i>cresc.</i> instead of 
199	vl.1,2 va. vc.	C: <i>dim.</i> b.203 instead of b.202
202	vl.2 va. vc.	C: note 2: <i>p leggiero</i> instead of <i>brioso</i> ; note 4: no stacc.
205	vl.1	B: node 1: <i>brioso</i>
205	vl.2	C: note 1: <i>p</i>
205	va.	note 2: <i>pizz</i> added in accordance with C
205	vc.	C: note 4: no stacc.
206	vl.1	note 1: stacc. added by analogy with bb.205, 206 note 3
207	vl.1	C: note 2: <i>p</i>
207	vc.	note 1: stacc. added by analogy with b.208
209	vl.1	C: note 4: no stacc.
211	vl.1	C: note 4: <i>f</i>
211	vc.	C: second quaver: <i>cresc.</i> added in ink
213	vl.1,2 va. vc.	C: note 3: no stacc.
213-214	vl.1	

Bar	Part	Comment
214	va. vc.	C: notes 5-6: stacc. instead of marc.
215	vl.1	note 3: marc. added by analogy with notes 4-6
215-216	vl.1	C: b.215 note 4 to b.216 note 6: stacc. instead of marc.
215	vl.2	note 1: marc. added by analogy with notes 2-6
215-216	va. vc.	C: stacc. instead of marc.
217	vl.1	¶ added by analogy with b.1
218		C: <i>ect. // som Beg.</i> ('as at the beginning')
219	vl.2	note 5: marc. added by analogy with b.3 and in accordance with B (va.)
219	va.	note 5: marc. added by analogy with b.3 and in accordance with B
222	vl.1	note 3: ten. emended to stacc. by analogy with b.8
224	vl.1	notes 2, 3: stacc. added by analogy with b.8 and in accordance with B (note 2)
225	vl.1	note 2: marc. added by analogy with b.9; B: note 2: ¶
227	vl.1	notes 1, 4: stacc. omitted by analogy with b.11
227	vl.2	note 4: stacc. omitted by analogy with b.11
228	vl.1	notes 1, 6: stacc. omitted by analogy with b.12
228	va.	note 1: marc. added by analogy with b.12 and in accordance with B ; note 4: stacc. omitted by analogy with b.12
229	vc.	note 2: stacc. emended to marc. by analogy with b.13
230	vl.1	notes 5, 6: marc. added by analogy with b.14 and in accordance with B (note 6)
230	vl.1 va.	notes 5-6: slur added by analogy with b.14
230	vl.1	C: note 6:
230	va.	notes 5, 6: marc. added by analogy with b.14 and in accordance with B
230	vc.	note 5: marc. added by analogy with b.14 and in accordance with B
231	vc.	<i>tranqu.</i> (expression marking) omitted and added b.237
231	vl.2	A: <i>con riflessione</i> can mean reflectively or 'with bouncing back'; CN probably means it in the latter sense, i.e. like spiccato; C: <i>tranqu.</i> instead of <i>con riflessione</i>
232	vl.1	B: note 1: V
232	vl.2	C: note 1: marc.
232	vl.2	C: note 2:
232	va.	<i>tranquillo</i> added by analogy with b.231 (vl.2)
233	va.	C: note 1: marc.
234	vl.2	C: note 2:
236	vl.2	C: note 2:
237	vc.	<i>tranquillo</i> added by analogy with b.231 (vl.2)
238	vc.	C: note 2:
239	vl.2	C: note 2:
240	va.	C: note 1: <i>d'</i>
241	vl.1	B: note 1: V ; C: note 1: stacc. instead of ten.
241	vc.	B: note 2: ¶
242	vl.2	C: note 2: marc. instead of <i>mfz</i> ; note 3:
243-244	va.	beginning of emended from b.244 note 1 to b.243 note 1 by analogy with vl.1, vc.
245	vc.	notes 1-4: slur added as in B and by analogy with b.243 (va.)

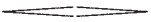
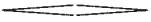
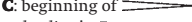
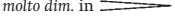
Bar	Part	Comment
246		<i>con fuoco</i> notated as tempo marking by analogy with b.24
246	vl.2	beginning of <i>poco a poco cresc.</i> emended from b.247 note 1 to b.246 note 2 by analogy with b.24
246	vc.	beginning of <i>poco a poco cresc.</i> emended from b.247 note 1 to b.246 note 2 by analogy with b.24
247	va.	B: note 1: ¶
248	vl.1	notes 8-9: stacc. omitted and slur added by analogy b.247 (va.) and in accordance with B , C ; B: note 1: ¶
248	vl.2	C: note 3: marc. instead of <i>mfz</i>
249	va.	B: note 1: ¶
251	vl.1	C: note 3: marc.
251	vl.2	B: note 1: ¶
252	vc.	B: note 1: ¶
253	vl.1	C: note 3: illegible
253	vl.2	B: note 1: ¶
253	va.	C: notes 4-6: <i>f^{sc} - d[♯] - d[♯]</i> ; note 4: 0
253	vc.	B: note 6: °
254-256	vl.1	B: notes 3-4: ten.; notes 3-6: beginning of slur note 5
254	vl.2	C: notes: 11-12: <i>d[♯] - c[♯]</i>
258-259	vc.	C: b.258 to b.259 note 3: slur crossed out
259-261	vc.	C: b.259 note 2 to b.261: slur
260	vl.1	C: notes 1-2, 3-4: slurs
261	vl.1	end of slur emended from b.262 note 1 by analogy with bb.39-40 and in accordance with C
261	vl.1	C: notes 1-2, 3-4: slurs
262	vl.1,2	C: note 2: stacc.
262	vl.1	B: <i>pp</i>
262	va.	C: treble clef added after alto clef
263	vl.1,2	C: note 3: stacc. instead of ten.
264	vl.1,2	C: notes 3, 4: stacc.
265	vl.1,2	C: note 1: marc. instead of
266	vl.2	C: note 1: stacc. instead of ten.
267	vl.1	C: note 3: stacc. instead of ten.
268	vl.1,2	C: note 3: stacc. instead of ten.
269	vl.1,2 va.	note 2: stacc. added by analogy with b.265 (vl.1,2)
269	vl.2	C: note 2: <i>b[♭]</i> changed to <i>e[♭]</i>
269	va.	C: note 2: <i>b[♭]</i>
270	vl.1,2	C: note 1: stacc. instead of ten.
271	vl.1,2	C: note 3: stacc. instead of ten.
272	vl.1,2	C: notes 3, 4: stacc.
272	vl.1	B: note 4: stacc.
273	vl.1	C: note 1: marc.
273	vl.2	C: note 1: marc. crossed out and ten. added
277	vl.1,2	B: notes 1, 2: instead of marc.
277	vl.2	C: note 2: <i>e[♭]</i> changed to <i>f</i>
278-279	va.	C: b.279: end of slur note 3
286	vl.1,2	C: note 1: <i>p</i> added in ink, notated between staves
286	va. vc.	C: <i>pp</i> added in ink
290	vl.1,2 va. vc.	C: second crotchet: <i>cresc.</i> added in ink
291-292	vl.2	b.291 note 2 to b.292 note 2: slur added by analogy with vl.1
293	vl.2	C: note 2: <i>a[♯]</i> changed to <i>d[♯]</i> in ink
293-294	va. vc.	C: b.293 note 5 to b.294 note 1: slur added in ink
295	vl.2	C: note 1: <i>d[♯]</i> changed to <i>d[♯]</i> in ink
297-298	vl.1	B: b.297 note 9 to b.298 note 1: slur
298	va.	C: note 6: 0

Bar	Part	Comment
300	va.	B : notes 1, 3; <i>0</i>
300	vc.	C : note 4: stacc.
306	vl.1	C : note 5: <i>d'''</i>
308	va.	C : note 4: <i>d'</i>
310-311	vc.	b.310 note 4 to b.311 note 1: one slur emended to slurs b.310 notes 4-5 and b.310 note 6 to b.311 note 1 by analogy with bb.90-91 and in accordance with C note 9: <i>b''</i> emended to <i>c'''</i> by analogy with phrase b.91 and in accordance with C
311	vl.1	C : notated one octave lower
312-315	vl.1	C : slur b.313 note 3 to b.314 note 2
313-314	vc.	changed to slurs b.313 notes 3-4 and b.314 notes 1-2
316	vl.2	C : note 1: <i>fp</i>
316	vc.	<i>tranquillo</i> (expression marking) omitted; see b.320
318	vl.1	B : note 1: marc.
320	vl.2	<i>fz</i> <i>p</i> emended to <i>fp</i> by analogy with vl.1 and in accordance with C
320	vc.	<i>tranquillo</i> added by analogy with b.16 (vl.1)
324	vl.1,2 va.	C : <i>fp</i>
325	vl.2	note 1: stacc. added by analogy with va.
325-328	vl.2 va.	C : note 1: <i>♪</i>
327-328	vl.1,2 va.	C : b.327 note 1 to b.328 last quaver:
329	vl.1	C : notes 1-4:
330-331	vl.1	C : b.330 note 4 to b.331 note 4:
330	va.	C : note 1: <i>♪</i>
330-332	va.	C : b.330 rest 1 to b.332 note 1:
331	va.	C : above system: <i>poco rit.</i>
331	va.	added by analogy with vc.
332	vl.1,2 va. vc.	C : note 2: <i>fp</i>
332	vl.2	<i>pp</i> added by analogy with vl.1, va., vc.; C : note 1: <i>dim.</i>
333	vl.1	C : note 4: <i>cresc.</i>
333	va.	note 3: marc. added by analogy with vc. and in accordance with B
336	va.	note 3: marc. added by analogy with vc. and in accordance with B
337	vl.1	C : note 2: <i>d'''</i>
340	vl.1	C : <i>f</i>
340-341	vc.	C : chord 4: marc.; chords 4, 5: stacc.; chords 4-5: slur
341-344	vl.2 va.	stacc. added by analogy with b.340
346	vl.2 va.	notes 1-6: stacc. added by analogy with b.340
347	vl.2 va.	stacc. added by analogy with b.340
348	vl.1	C : note 1: <i>fz</i>
352	va.	C : before note 9: treble clef
354	vl.2	notes 1-4: stacc. omitted by analogy with va.
360	vl.1	C : last note: <i>d'''</i>
361	vl.1,2	C : note 1: marc. instead of <i>fz</i>
361	va.	C : <i>accelerando al Fine</i>
362	vl.1,2 va. vc.	notes 3-4: stacc. added by analogy with bb.361, 363 (vl.1) and in accordance with B (vl.1)
363	vl.2 va. vc.	notes 3-4: stacc. added by analogy with vl.1 and in accordance with C (va.)
Second Movement		
Bar	Part	Comment
1-8	vl.2	B : <i>sul G</i>
3	vc.	note 5: <i>d♯</i> emended to <i>d♮</i> as in B and in accordance with C

Bar	Part	Comment
5	va.	B : note 2: marc. instead of ten.
6	va.	B : note 2: ten. instead of marc.
17	vl.2	<i>p</i> added by analogy with vl.1, va., vc.
21	vl.1	<i>espressivo</i> added by analogy with b.17 (vl.2) and b.101 (vl.2)
28	vl.2 va.	C : note 4: <i>?</i>
28	va.	C : notes 5-7: phrase omitted
28	vc.	B : notes 3-4, 5-6: slurs
30	vl.2	ten. added by analogy with vc.
31	va.	fourth crotchet: ten. added by analogy with vl.1,2, vc.
31-32	va.	C :
31-32	vc.	C : b.31 note 2 to b.32 note 1: slur
32	vc.	C : notes 2-4: slur
33	vl.2	C : chord 2: marc.
33	vc.	C : chords 1-2: marc., chord 1 lower part: <i>°</i>
34	vc.	chord 1: marc. added by analogy with b.35 and in accordance with C
35	vl.2	marc. added by analogy with vc.
36	va.	chords 1-3 lower part: tie added in accordance with slur note 2 to chord 2; C : chords 1-2 lower part: <i>♪</i>
41	vl.1,2 va. vc.	C : <i>p</i>
44	vl.2	B : notes 5, 6: stacc.
44-45	vc.	C : b.45 note 1: beginning of tie open after change of system
48	vl.2	notes 1-2 lower part: tie added in accordance with slur b.47 note 4 to b.48 chord 2
51-52	va.	C : notes 1, 3, 5, 7: <i>♪</i>
62	vl.1 va.	C : <i>cresc.</i>
65	vl.1,2 va.	C : <i>p</i>
67	va.	B : note 1: <i>V</i>
69	vl.1	C : <i>cresc</i> note 1 instead of note 5
71	va.	upper part notes 3-6: stacc. omitted by analogy with b.72
72	vl.1,2	C : note 9: marc.
73	vl.1	C : notes 1-4: ten; notes 5-6: stacc.; notes 7-10: <i>V</i> <i>■</i> <i>V</i> <i>■</i>
74	vl.1	C : note 1: <i>V</i> ; notes 3-4: <i>■</i> <i>V</i>
82	vc.	C : lower part notes 1-16: <i>♪</i> <i>♪</i> <i>♪</i> <i>♪</i>
83	vl.2	chord 4: <i>°</i> emended to <i>0</i>
83	vl.2	C : chord 4: <i>°</i> , 4
84	vl.2	fingerings added by analogy with b.83
85	vc.	C : note 13: <i>♪</i>
86	vc.	C : note 5: <i>♪</i>
89	vc.	C : <i>mf</i>
93	vc.	stacc. added by analogy with b.91
95	vl.2	C : b.95 note 12 to b.96 note 1: tie
96-97	va.	b.96 upper part note 1 to b.97 note 1: slur emended from open slur as in B ; A : end of slur open before change of system
96-97	va.	bb.96-97 lower part: slur added by analogy with upper part
99-100	va.	C : note 3: marc.
101-103	vl.2	C : beginning of b.101 note 1
102	va.	note 2: stacc. omitted by analogy with notes 4, 6
103	va.	B : note 2: <i>ε'</i>
104	vl.2	C : note 3: marc.
105	vl.1	B : note 1: <i>V</i>
106	vl.2	B : note 1: <i>■</i>
108	va.	lower part notes 1-4: slur added by analogy with <i>♪</i> in upper part
110	vl.1	B : notes 2, 5: <i>■</i> ; note 3: <i>V</i>
111	vl.1	C : <i>f</i>

Bar	Part	Comment
113	va.	C: note 1: <i>g</i>
115	va.	C: note 1: <i>pp</i>
117	va.	note 1: stacc. added by analogy with bb.115-116
121	vl.1,2 va. vc.	C: 
122	vc.	C: 
123-125	vl.1,2 va.	C: b.123 note 1 to b.125: <i>f</i>  <i>ppp</i>
123	vc.	C: note 1: <i>f</i>
124	vl.1	B: note 1 to chord 1: slur and ten.
124-125	vc.	B: chord: E^b, B^b
125		C: above system: <i>dim.</i>
125	vc.	C: <i>pp</i>
125		C: last bar line: 

Third Movement

Bar	Part	Comment
1		C: <i>Sensibile e pensoso</i>
2-5	vl.2 va. vc.	stacc. added by analogy with b.1
6	vl.1	C: note 1: beginning of slur open after change of system
14	vc.	note 1: <i>b</i> corrected to <i>b^b</i> by analogy with vl.2, va. and in accordance with b.232
27	vl.1	B: note 2: <i>0</i> instead of $^{\circ}$
29	vl.2	p added by analogy with vl.1, va. and in accordance with b.247
29	vc.	C: <i>pp</i>
31	vc.	stacc. added by analogy with b.29
32	vc.	note 2: stacc. added by analogy with b.30
33-36	vc.	bb.33-34, 35-36: stacc. added by analogy with bb.29-30
34	vl.2	note 2: stacc. added by analogy with vc.; C: note 5: stacc. added in ink
36	vl.1	<i>tenuto</i> added by analogy with b.8
37	vl.2	p added by analogy with vl.1 and in accordance with b.247
41	vc.	note 3: stacc. omitted by analogy with bb.42-46 and in accordance with bb.259-261
42	vl.1	C: note 1: marc. instead of ten.
42-43	vc.	note 2: stacc. added by analogy with b.41
44	vl.1	C: note 1: marc. instead of ten.
44	vl.2	notes 1-2: stacc. added by analogy with b.42
45	vl.2	b.45 notes 2-6: stacc. added by analogy with b.43
46-47	vl.1	 added by analogy with bb.42-43, 44-45
46	vl.2	notes 1-2: stacc. added by analogy with b.42
47-48	vl.2	 added by analogy with bb.41-42, 43-44, 45-46
48	vl.1	ten. added by analogy with bb.42, 44, 46
49-50		C: above system: <i>cresc. molto</i>
49-51	vc.	C: b.49 last crotchet to b.51 note 1: slur
50	va.	notes 3, 4: <i>0, 0</i> added by analogy with b.272 and in accordance with C
51	va.	<i>arco</i> added as in B, C and by analogy with b.273
51	va.	notes 1-3: ten. added by analogy with b.273; B: notes 1-3: slur
51-52	vc.	C: b.51 note 2 to b.52 note 1: slur
52	vl.1	C: between note 4 and note 5: $\vee$
52	vl.2	C: no lower part
52	vc.	C: note 2: marc.
55	vl.1	C: beginning of  b.55 note 1, <i>molto dim.</i> in 

Bar	Part	Comment
55	vl.2	note 3: marc. added by analogy with bb.53-54
56-57	vl.1	C: 
56-57	vl.1	C: notes 2-3 crossed out
57	vl.1,2 va. vc.	C: note 1: <i>p</i>
57	vl.1	C: note 1: $\downarrow$
64-65	vl.1	C: b.64 note 4 to b.65 note 4: slur
66	vl.1	C: note 4: marc.
66	vl.2	B: note 2: <i>0</i>
67-68	vl.1	C: b.67 note 5 to b.68 note 3: slur
67-69	vl.2	C: b.67 note 1 to b.69 note 1: slur changed in ink from open slur after change of system
68-70	vl.1	C: b.68 note 4 to b.70 note 1: slur
69	vl.2	pp added by analogy with va., vc. and in accordance with C
70	vc.	C: note 2: <i>morendo</i>
73		C: <i>Prestissimo</i>
73	vl.2 va. vc.	C: first quaver: $\downarrow$
74-75		C: above bar line between b.74 and b.75: * referring to the top of the page: * <i>naar dette Thema vender tilbage da i d moll.</i> 'when this theme returns, it must be in $\underline{D}$ minor'
74	vl.1	note 1: marc. omitted by analogy with bb.90, 179, b.176 (va.), b.178 (vc.)
75	vl.1	note 1: marc. added by analogy with b.74
76	vc.	notes 2-6; C: note 1: only one stem
77-84	vl.1	note 1: marc. added by analogy with vl.1,2, va.
77-82	vl.2	marc. added by analogy with bb.74-76
77-84	va.	marc. added by analogy with bb.75-76
77-78	vc.	b.77 note 2 to b.78 note 3: marc. added by analogy with bb.75-77 note 1
79-84	vc.	marc. added by analogy with vl.1
83-84	vl.2	marc. added by analogy with bb.75-76 and in accordance with additions of marc. in vl.1
85	va.	chord 1: ten. added by analogy with vl.1,2, vc.
89	vl.2 va. vc.	C: note 1: $\downarrow$
91-100	vl.1	marc. added by analogy with bb.74-76, b.90
91-98	vl.2	marc. added by analogy with bb.75-76 and in accordance with additions of marc. bb.77-82
91-100	va.	marc. added by analogy with bb.75-76 and in accordance with additions of marc. bb.77-84
91-100	vc.	marc. added by analogy with bb.75-77 note 1 and in accordance with additions bb.77-84
99	vl.2	note 1: <i>a''</i> corrected to <i>a'''</i> by analogy with vl.1
99-100	vl.2	marc. added by analogy with bb.75-76 (vl.1) and in accordance with additions of marc. bb.83-84
106	vl.1	note 1: marc. omitted by analogy with bb.90, 179, b.176 (va.), b.178 (vc.)
108	va.	note 1: marc. omitted by analogy with bb.90, 179 (vl.1)
108-112	vc.	stacc. and slurs added by analogy with bb.101-107
109	vl.1	marc. omitted by analogy with b.105 and b.197 (va.)
109	vl.2	stacc. and slurs added by analogy with bb.107-108

Bar	Part	Comment
109	va.	B: notes 1-4: stacc.
113-120	va.	stacc. and slurs added by analogy with bb.110-112
b.115-120	vl.1	stacc. and slurs added by analogy with bb.113-114 and in accordance with <i>segue</i> in B (b.115)
115	va.	C: note 3: <i>0</i>
121	vl.2 va.	C: note 2: <i>p</i> changed to <i>pp</i> in ink
122	vl.1	C: note 1: <i>pp</i> added in ink
124	vl.1	C: note 1: marc.
125	vl.1 va.	C: note 1: <i>mf</i> added in ink
125	vl.2	note 1: stacc. added by analogy with bb.122-123
127-128	vl.1	C: b.127 note 1 to b.128 note 3:  added in ink
131	vl.2	note 1: stacc. added by analogy with bb.126-130
132	vl.1	C: stacc.
138	vl.2	note 1: stacc. added by analogy with bb.132-137
141-144	vl.2	note 1: stacc. added by analogy with bb.139-140
145		C: below system: <i>poco tranqu.</i>
159		C: above and below bar line between b.159 and b.169: * with reference to loose sheet (fol. E2')
159	vl.1	C: note 1: <i>mf</i> added in ink
159-160	vl.1	C:  added in ink
161-162	vl.1	C:  added in ink
161-163	vl.1	slur b.161 note 1 to b.162 note 1 and slur b.163 notes 1-3 emended to one slur
167	vl.1,2 va. vc.	C: note 1: <i>f</i> crossed out
168	vl.1,2 va. vc.	C: note 1: <i>f</i>
169	vc.	<i>b'</i> emended to <i>b¹</i> by analogy with vl.2, va.
180	vl.2	note 1: marc. omitted by analogy with b.179 (vl.1)
181	vl.2	note 1: marc. omitted by analogy with va., vc.
182	va.	C: note 1: <i>f</i>
183	va.	note 1: marc. added by analogy with b.180 (vl.1)
183	vc.	<i>ff</i> added by analogy with vl.1 and in accordance with C
185	vc.	chord 1: marc. added by analogy with b.183
186-192	vl.2	marc. added by analogy with bb.183-185 (vl.2, va.)
187-192	vc.	b.187 chord 2 to b.192: marc. added by analogy with bb.183-184
188-192	vl.1,2 va.	marc. added by analogy with bb.183-185 (vl.2)
193	va.	B: note 6: <i>0</i>
198	va.	note 1: marc. omitted by analogy with b.176 and b.178 (vc.)
199	va.	C: note 1: single stem
201-202	va. vc.	marc. added by analogy with bb.199-200
204-206	vl.2 va.	ten. added by analogy with b.203
207	vl.1,2 vc.	C: <i>dim.</i> crossed out
209	vl.1,2 va. vc.	C: <i>dim</i>
213	va. vc.	C: <i>dim</i>
214	vl.1	C: <i>dim.</i>
214	vc.	C: <i>p</i>
215	vc.	C: <i>pp</i>
219		C: <i>Allegretto</i>
219	vl.2 va. vc.	stacc. added by analogy with bb.222-223 (vc.) and b.1

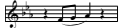
Bar	Part	Comment
231	vl.1	note 2: stacc. omitted by analogy with b.13; <i>espressivo</i> added by analogy with b.13
231	vl.2	<i>leggero</i> added by analogy with b.13
239	vl.2	B: 
245	vl.1	B: note 2: <i>0</i> instead of <i>°</i>
246	vl.1	<i>p</i> added by analogy with bb.1, 8, 28, 37
255	vl.2	<i>p</i> added by analogy with b.247
258	vc.	stacc. added by analogy with b.156
260	vl.1	 added by analogy with b.258
262		C: below system: <i>nyt</i> ('new')
268	vl.1,2 va.	C: note 1: <i>cresc.</i>
269	vc.	C: 
274	vl.1,2 va. vc.	 added as in B (vl.2) and in accordance with b.52
275	va.	B: note 1: V
283	va.	C: notes 2-4: below staff: <i>des e f</i> ; note 4:  probably crossed out
283-286	vc.	C: beginning of  b.283 note 2
283-286	vc.	C: b.283 note 2 to b.286: end of slur open before page turn
289-293	vl.2	C: notes added an octave higher and crossed out
293-296	vl.2	B: b.293 note 3 to b.296 note 1: slur
295	vl.2 va.	C: 
295	vc.	C:  changed to 
296	vl.2	C:  (<i>f</i>) changed to  in ink
301	vl.1	<i>dim.</i> added by analogy with vl.2, va., vc.
308	vc.	upper part notes 1-2: tie added in accordance with slur b.307 note 2 to b.311 chord 2 and in accordance with C
310-311	vc.	b.310: end of tie open before change of system
311	va.	C: chord 1: <i>pp</i>
311	vc.	C: chord 1: <i>ppp</i>
313		C: last bar line: 

Fourth Movement

Bar	Part	Comment
1		C: above system: <i>Kraftig ubekymret</i> . ('highly unconcerned')
1	vl.1	C: notes 2-3: stacc. instead of marc.
1	va.	B: chord 1: <i>p</i>
7	vl.1	C: note 2: 4
7	vc.	C: note 2: <i>e^b</i> , <i>0</i>
8	vl.1	C: 2
8	vc.	C: note 1: <i>e^b</i>
9	vc.	note 1: stacc. added by analogy with b.266
11	vl.1	 added by analogy with b.9
11	vl.2 va. vc.	note 1: stacc. added by analogy with b.268
12	vl.2	C: note 1: 2
13	vl.1	 added by analogy with b.9
13	vl.2 va. vc.	note 1: stacc. added by analogy with b.270 (vl.2, va.)
15-16	vl.2	C: b.15 note 1 to b.16 note 3: one slur
18-20	vl.2	B: b.18 note 1 to b.20 note 1: marc.
19-23	va.	b.19 note 3 to b. 23 note 3: marc. added by analogy with bb.17-19
19-23	vc.	b.19 note 2 to b.23 note 3: marc. added by analogy with bb.17-19
23	vc.	C: note 4: marc.
26	va.	note 2: marc. omitted by analogy with vc.
27-28	vc.	B: note 1: stacc.
28	vc.	note 1: stacc. omitted by analogy with va. and b.27
29	vc.	C: note 1: FS [<i>fz</i>]
34	vl.1	B: note 1: <i>°</i>

Bar	Part	Comment
42	vl.2	p added by analogy with the dynamic level in the other parts and in accordance with B
44-45	vl.1	beginning of slur emended from b.44 note 2 by analogy with bb.42-43 and in accordance with C
45	va.	fp added by analogy with bb.41, 43
46	vc.	C : below system: <i>berører senere Hovedtemaets frejdige</i> [?] <i>Motiv</i> ('later touches on the exuberant motif of the first subject')
46-47	vc.	C : b.46 note 1 to b.47 note 2: slur
47	vl.2	C : rest 1: pp
47	vc.	C : notes 3-4: slur
48	vc.	C : notes 1-2, 3-4: slurs
49	vl.1,2 va.vc.	C : <i>cresc.</i>
55	vl.1	C : note 1: $\downarrow$
56-58	va.	b.56 chord 1 to b.58 chord 2: marc. added by analogy with vc. (bb.56-57)
58	vc.	marc. added by analogy with bb.56-57
59	vl.1	C : note 1: $\downarrow$
60	vl.1	ten. added by analogy with b.56
60-61	vl.2	b.60 chord 1 to b.61 chord 2: marc. added by analogy with vc. and bb.62-63 (vl.2)
61	va.	ten. added by analogy with b.56 (vl.1) and b.57 (vl.2)
63	vl.1	C : note 1: $\downarrow$
65	vl.1	C : notes 1-2: slur
65-66	vl.1	C : b.65 note 2 to b.66 note 1: no tie
66	vl.1	C : notes 1-2: slur
67	vl.1	C : note 1: b^b and $\downarrow$
68	vl.1	C : between note 1 and note 2: caesura; note 2: $\blacksquare$
68-71	vl.1	C : b.68 note 2 to b.71 note 1: one slur
69-70	vl.1	added by analogy with vl.2, va. and in accordance with C (b.70 notes 1-4)
70	vl.1	C : between note 3 and note 4: caesura
83	vl.2	C : notes 1-2: tie
89	vl.1,2 va. vc.	B : <i>poco più</i>
89	va.	C : note 1: $d^{\sharp}$
96	vl.2 va. vc.	B : note 1: <i>leggiere</i>
102	vl.1	C : note 6: <i>cresc.</i>
103-104	vl.2	C : b.103 note 3, b.104 note 1: $e^{\sharp}$
103	va.	emended to
105	vl.1	C : <i>f</i> , marc.
105	vl.2	C : marc.
105	va.	C : <i>f</i>
107-108	vl.1	C : b.107 note 1 to b.108 note 2: slur
108	vl.1,2	note 2: marc. added by analogy with b.106
115	vc.	C : note 3: marc.; note 4: stacc.
117	vc.	B : note 2: marc.
120	vc.	C : note 2: marc.
121-124	va.	beginning of slur emended from b.122 note 1 by analogy with vl.2
124	vl.1	notes 1-2: tie added in accordance with slur b.123 note 1 to b.125 note 1
125-129	va.	end of slur emended from b.126 in accordance with bb.358-362
126-128	vl.2	C : b.126 note 2 to b.128 note 2: one slur
133	vc.	C : <i>p</i> and <i>pizz</i> crossed out, <i>mp</i> added
134	vc.	C : note 1: pp
139-140	va.	C : b.139 note 1 to b.140: <i>mf</i>
141-142	vl.2	C : b.141 note 1 to b.142:
146	vl.1	C : <i>pp</i> ; <i>pizz</i> crossed out;

Bar	Part	Comment
147	vl.1	C : note 2: pp
152-161	vl.1	stacc. added by analogy with b.147 note 2 to b.151
152-162	vl.2 va. vc.	stacc. added by analogy with bb.134-151 (vc.), bb.139-151 (va.) and bb.147-151 (vl.1)
161	va.	B : note 1: <i>mfz</i>
168	vl.1	C : note 2: <i>cresc.</i>
170	vc.	superfluous <i>pizz.</i> omitted
174	vc.	C : $\sim$
176	vc.	C : $\sim$
178-179	vl.1	C : b.178 to b.179: slur
185	va.	C : note 2: $[tr] d^{\sharp}$
189	vl.1	C : note 2: marc.
197	vl.1	C : note 2: $d^{\sharp}$
204	vl.2	note 2: stacc. added by analogy with bb.212, 214 (vl.1) and in accordance with C
205-206	vl.2	fingering added by analogy with bb.203-204
206	vl.2	note 2: stacc. added by analogy with bb.212, 214 (vl.1) and in accordance with C
209	vl.2	C : marc.
213-214	vl.1	fingering added by analogy with bb.211-212
215	vc.	C : $\downarrow$
220	vl.2	fingering added by analogy with bb.218-219 and in accordance with C (b.221)
222	vl.1	B : note 3: <i>p</i>
222	vl.2	C : note 2: marc.
222	vl.2	<i>espressivo</i> added by analogy with b.71 (vc.), b.89 (vl.1), b.302 (va.) and in accordance with B
224	va.	C : note 1: $\circ, 4$
231-233	vc.	C : beginning of b.231 note 1
234	vl.1	chord 1: lower part ($a^{\sharp}$) added by analogy with b.236 and in accordance with C
234	vl.1,2 va.	C : note 1: <i>p</i>
234	vl.2 va.	B : <i>espressivo</i>
235	vc.	C : note 2: <i>dim.</i>
236-238	vl.2 va.	C : end of slur b.237 note 2
247-248	vl.1	C : b.247 to b.248: no tie
251	vc.	C : note 1: <i>mf</i> , marc.
257	vl.2 va. vc.	C : last crotchet: <i>f</i>
264-265	vc.	b.264 note 2 to b. 265 note 1: emended from
266,		
268, 270	vc.	$\blacksquare$ added by analogy with b.9
270	vc.	note 1: stacc. added by analogy with vl.2, va.
272	vc.	B : note 1. stacc.
276-280	va.	b.276 note 3 to b.280: marc. added by analogy with b.274 note 2 to b.276 note 2
276-280	vc.	b.276 note 2 to b.280: marc. added by analogy with b.274 note 1 to b.276 note 1
279	vc.	note 4: <i>d</i> emended to $d^{\sharp}$ by analogy with b.22
281	va.	marc. added by analogy with vc.
281	vc.	stacc. omitted by analogy with va.
282	vl.1,2	note 3: <i>fz</i> added by analogy with b.25 and in accordance with B (vl.1)
286	vl.1	note 3: marc. added by analogy with b.287 (vl.2)
286	va.	note 1: $b^{\flat}$ corrected to $a^{\flat}$; C : $a^{\flat}$ changed to $a^{\flat}$ in pencil; $\sharp$ crossed out
290	vl.1	notes 2-3: marc. added by analogy with b.287 (vl.2)
290	vl.1	C : note 1: $\downarrow$

Bar	Part	Comment
290	va. vc.	♩ added by analogy with b.286
291	vl.2	notes 1-2: stacc. added by analogy with b.287
292	va.	C : chords 1, 2 : 0, 4
294	vl.1	notes 2-3: marc. added by analogy with b.287 (vl.2)
294	vl.1	C : note 1: ♩
295	vl.1,2 va.	C : <i>dim.</i>
296	va.	C : note 1: ♩
298	vl.1	C : note 1: ♩
298	vl.1,2	C : second minim: <i>dim.</i>
299-302	vl.1	C : b.299 note 2 to b.302: one slur
301	vl.2	C : note 1: p
302		C : <i>tranqu.</i> , not <i>a tempo</i>
316	vl.2	C : 
317	vl.2	C : 
318	vc.	C : notes 1-2: slur
319-320	vc.	C : b.319 note 1 to b.320 note 1: slur
320	vl.1,2 vc.	B : <i>poco più</i>
322	vl.1	C : notes 2-3: slur
325	vl.2 va. vc.	B : note 2: <i>leggiere</i>
332-333	vl.2	C : b.332 note 3, b.333 note 1: $a^{\flat}$ "
334	vl.1,2 va. vc.	<i>con fuoco</i> added by analogy with b.105 and in accordance with B
334	vc.	ff omitted note 1 and added note 2 by analogy with b.105
335	vl.1	C : notes 2-4: slur
338-340	vl.1,2	note 2: marc. added by analogy with bb.109-111
339-340	vc.	b.339 note 2 to b.340: marc. added by analogy with bb.110-111 and in accordance with C (bb.339-340 note 2)
340-341	vc.	C : b.340 note 2 to b.341 note 1: slur
342-343	vc.	C : b.342 note 2 to b.343 chord 1: slur
343	vl.1	note 2: $e^{\flat}$ " corrected to $f^{\flat}$ " as in B , C
344	vc.	note 2: ♩ corrected to ♩ by analogy with b.347; C : last note: ♪
346	vc.	B : note 2: marc.
352	vl.1,2	note 2: marc. added by analogy with b.119
354-356	va.	C : b.354 note 1 to b.356 note 1: slur
356-357	va.	C : b.356 note 2 to b.357 note 2: slur
358-362	va.	C : b.358 note 1 to b.362: one slur
360-361	vl.2	C : b.360 note 2 to b.361 note 2: one slur
364	vl.2	C : note 3: <i>dim.</i>
366		superfluous ♯ omitted
366		C : <i>Assai</i>
366-370	vc.	C : bars written on an extra staff added below the bottom staff on the page: see facsimile [p. lxx]
367	vl.2	phrase moved from staff for va. to staff for vl.2 as in C , see <i>Preface</i> p. xliii and <i>Facsimiles</i> p. lxx; C :  changed to 
368	vl.1	C :  changed to 
374	va.	B : note 1: V
378	vc.	stacc. added by analogy with va.
383	vl.1	B : note 1: V
384	va.	B : note 1: V
392	vl.1	chords 1-2 lower part: tie added in accordance with slur in the upper part
392	vl.2	chords 1-2 upper part: slur added in accordance with tie in the lower part
394	vl.1	C : chord 4: 2

Bar	Part	Comment
395	vl.1	C : chord 1: 2, 4
395	vl.2	chord 2 top note: $e^{\flat}$ " emended to $a^{\flat}$ " by analogy with vl.1 and in accordance with B , C ; C : chord 4: $a^{\flat}$ ', $e^{\flat}$ "
396	vl.2	C : chord 1: $g^{\flat}$ ', $e^{\flat}$ "
405	vl.1	C : chord 2 top note: $b^{\flat}$ "; last crotchet: $\sharp$
406	vl.1	C : chord 1: $g^{\flat}$ ', $e^{\flat}$ "', $e^{\flat}$ "
408	vl.1	C : chord 1: g , $e^{\flat}$ ', $e^{\flat}$ "
408	vl.2	C : g , $e^{\flat}$ ', $b^{\flat}$ '
408		C : last bar line: 

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First Movement

Bar	Part	Comment
3	va.	C : note 1: marc.
9	vl.1,2 va.	C : <i>mp</i>
13	vl.1	B :  begins below note 2
24	vl.1	C : note 1: " added in pencil
27	vl.1	note 1: fz emended to f by analogy with vl.2
27	va.	B : f
39	vl.2	marc. added by analogy with bb.40-41; B : fz
40	vl.2	B : fz
41	vl.2	B : fz
44	va.	C : p
54-59	vc.	marc. added by analogy with bb.52-53
57	vl.1,2	B :  begins below note 2
63	vl.1,2	note 3: marc. added by analogy with b.62 (note 4)
67-70	vl.1	<i>dim.</i> emended to <i>di-mi-nu-en-do</i> by analogy with vl.2, va., vc.
80	vl.1	note 2: $\sharp$ added as in D
80	vl.1	C : note 1: stacc.
93	vc.	note 3: stacc. added by analogy with bb.90-92
131	vc.	B : note 3: $d^{\flat}$ "
133	va.	C : <i>pp</i>
134	vc.	note 1: stacc. added by analogy with b.17
158	va.	<i>marcato</i> omitted because of marc.
175	vc.	notes 4-5: stacc. added by analogy with bb.171-174
189	vc.	note 1: stacc. added as in B and by analogy with b.186
193	vl.1,2	C : notes 2-3: stacc.
193	vc.	stacc. added as in B and by analogy with va.
194	va. vc.	C : notes 2-3: stacc.
196	va. vc.	C : notes 2-3: stacc.
196	vc.	note 1: marc. added as in B and by analogy with bb.198 and 195 (vl.1,2)
197	vl.1,2	C : notes 2-3: stacc.
198	va.	C : notes 2-3: stacc.
199-201	vl.1,2	C : notes 2-3: stacc.
209	va.	<i>dim.</i> emended from note 2 to note 1 by analogy with vl.1,2, vc.
240	vc.	C : <i>pp</i>
246	vl.2 va.	 added by analogy with vl.1
249	vl.1	superfluous ppp omitted
276	vl.1,2	B : note 2: <i>cresc.</i>
276	vl.2	<i>cresc.</i> emended from second to first crotchet by analogy with vl.1
297	vl.1,2 va.	B : third crotchet: <i>dim.</i>
297-298	vl.1,2	note 1: <i>dim.</i> emended from position between b.297 and b.298 to b.297 first crotchet by analogy with va.