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# CARL NIELSEN

1865-1931

## VÆRKER

## WORKS

Udgivet af Carl Nielsen Udgaven
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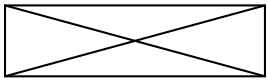
Serie II. Instrumentalmusik. Bind 11

Published by The Carl Nielsen Edition
The Royal Library

Series II. Instrumental Music. Volume 11

Edition Wilhelm Hansen
Copenhagen 2003



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# CARL NIELSEN

## KAMMERMUSIK 2

## CHAMBER MUSIC 2

**Udgivet af**
**Edited by**
**Lisbeth Ahlgren Jensen**
**Elly Bruunshuus Petersen**
**Kirsten Flensborg Petersen**

Edition Wilhelm Hansen
Copenhagen 2003

Carl Nielsen Udgaven CN 00024

**Graphic design** Kontrapunkt A/S, Copenhagen
**Music set in** SCORE by New Notations, London
**Text set in** Swift
**Printed by** Quickly Tryk A/S, Copenhagen

**CN** 00024
**ISBN** 87-598-1091-2
**ISMN** M-66134-103-1

**Distribution** Edition Wilhelm Hansen A/S, Bornholmsgade 1, DK-1266 Copenhagen K
**Translation** James Manley

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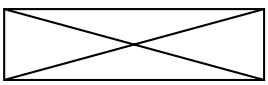

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|---|---|---|
| **SERENATA IN VANO** | | **SERENATA IN VANO** |
| Allegro non troppo ma brioso | **95** | Allegro non troppo ma brioso |
| **QUINTET FOR FLUTE, OBOE, CLARINET, FRENCH HORN, AND BASSOON, OPUS 43** | | **KVINTET FOR FLØJTE, OBO, KLARINET, HORN OG FAGOT, OPUS 43** |
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# GENERELT FORORD

# GENERAL PREFACE

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

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

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

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

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

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

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

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

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

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

**Series I, Stage Music**

Operas
Music for other stage works
Incidental music and arrangements

**Series II, Instrumental Music**

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

**Series III, Vocal Music**

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

**Series IV, Juvenilia, Addenda et Corrigenda**

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

**Editorial principles**

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

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

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

**Serie I, Scenemusik**

Operaer
Musik til andre sceneværker
Enkelte satser i sceneværker samt arrangementer

**Serie II, Instrumentalmusik**

Symfonier
Andre orkesterværker
Koncerter
Kammermusik
Værker for orgel
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**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 genrebetegnelser er normaliseret efter nutidig praksis. Med enkelte undtagelser, som der er gjort nærmere rede for i den kritiske beretning, er de mange tilføjelser og ændringer i Carl Nielsens værker, der er foretaget af venner og kolleger, fjernet.

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

1 John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999. Heri er ikke medtaget Carl Nielsens barndomserindringer, *Min fynske Barndom.*

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

"Muta in" in connection with the retuning of timpani and changes between two instruments (for example clarinet in A and B♭) 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♭) er stiltiende normaliseret. Det samme gælder kombinationen af buer og bindebuer.

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

Nøgler gengives normalt som i hovedkilden.

*København 1998*
*Carl Nielsen Udgaven*

*Revideret 2003*

# FORORD

# PREFACE

The present volume contains Carl Nielsen's chamber music with piano comprising the two violin sonatas opus 9 and opus 35, *Fantasy Pieces for Oboe and Piano* opus 2 and *Canto serioso* for French horn and piano; as well as *Serenata in vano* for clarinet, bassoon, French horn, cello and double-bass and the Quintet for flute, oboe, clarinet, French horn and bassoon, opus 43. To these we can add the three pieces for langeleik and *Allegretto for Two Recorders*. The early chamber music works with piano[1] will be in the final volume of the *Carl Nielsen Edition, Juvenilia, Addenda et Corrigenda*, as will the other works written before Carl Nielsen's official debut as a composer with *Suite for Strings* in 1888.

The editorial work has been shared among the editors as follows:
Lisbeth Ahlgren Jensen: *Fantasy Pieces for Oboe and Piano*, *Three Pieces for Langeleik* and *Allegretto for Two Recorders*.
Elly Bruunshuus Petersen: *Serenata in vano*, *Quintet for Flute, Oboe, Clarinet, French Horn, and Bassoon* and *Canto serioso*.
Kirsten Flensborg Petersen: *Sonata No. 1 for Violin and Piano*, opus 9 and *Sonata No. 2 for Violin and Piano*, opus 35.

## SONATA NO. 1 FOR VIOLIN AND PIANO, OPUS 9

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

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

Nærværende bind indeholder Carl Nielsens kammermusik med klaver omfattende de to violinsonater opus 9 og opus 35, *Fantasistykker for Obo og Klaver* opus 2 samt *Canto Serioso* for horn og klaver; endvidere *Serenata in vano* for klarinet, fagot, horn, violoncello og kontrabas og Kvintetten for fløjte, obo, klarinet, horn og fagot, opus 43. Hertil kommer de tre stykker for langeleg og *Allegretto for to Blokfløjter*. De tidlige kammermusikværker med klaver[1] bringes i *Carl Nielsen Udgavens* afsluttende bind, *Juvenilia, Addenda et Corrigenda*, ligesom det er tilfældet med de øvrige værker skrevet forud for Carl Nielsens officielle komponistdebut med *Suite for Strygere* i 1888.

Det redaktionelle arbejde har været fordelt mellem udgiverne således:
Lisbeth Ahlgren Jensen: *Fantasistykker for obo og klaver*, *Tre stykker for Langeleg* samt *Allegretto for to Blokfløjter*.
Elly Bruunshuus Petersen: *Serenata in vano, Kvintet for fløjte, obo, klarinet, horn og fagot* samt *Canto serioso*.
Kirsten Flensborg Petersen: *Sonate Nr. 1 for Violin og Klaver*, opus 9 og *Sonate Nr. 2 for Violin og Klaver*, opus 35.

## SONATE NR. 1 FOR VIOLIN OG KLAVER, OPUS 9

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

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

## SERENATA IN VANO

*Serenata in vano* for clarinet, bassoon, French horn, violoncello and double-bass was composed in 1914. No major works by Carl Nielsen appeared that year; he worked for several years with songs: *Hymns and Spiritual Songs* (Salmer og Aandelige Sange) from 1912 until 1916, published in 1919, and in collaboration with Thomas Laub[97] *A Score of Danish Songs. Vol. 1* (En snes Danske Viser, I) from 1913 until 1915, first performed and published in 1915.

A very important event in Carl Nielsen's life in the first half of 1914 was his negotiations with the Royal Theatre in Copenhagen: George Høeberg had been engaged as conductor alongside Carl Nielsen[98] – an arrangement that Carl Nielsen could not accept – and after six years as deputy conductor he handed in his notice as of the end of the 1913-14 season. By all indications he composed the little quintet *Serenata in vano* in May, before he began composing his fourth symphony, *The Inextinguishable* (Det Uudslukkelige), in the summer.

According to Torben Meyer *Serenata in vano* was written as a commission from Hegner[99] for use on a tour in the provinces.[100] This is supported by a letter from Henrik Knudsen,[101] which Dag Winding-Sørensen quotes:[102]

"Of the many famous examples of Carl Nielsen's unceasing energy, I can quote the following from a letter from one of his friends, the pianist Henrik Knudsen: 'Once when I went to see him a printed programme for a tour in the provinces lay there. On it was written: Carl Nielsen – Serenade. It was to be held in about a week. 'What is that', I said. 'Serenade, I don't know that one.' 'Nor do I,' he said. But it was composed and fully rehearsed within a week'."[103]

97 Danish composer (1852-1927).
98 Danish conductor, violinist and composer (1872-1950), functioned as conductor at the Royal Theatre 1914-1930.
99 Royal Orchestra musician Johan Poulsen (b. 1921) has kindly informed me that this was Ludvig Hegner (1851-1923), member of the Royal Orchestra 1884-1919; Johan Poulsen has the information from his teacher Louis Hegner (1876-1968), member of the Royal Orchestra 1902-1942 and the son of Ludvig Hegner.
100 Torben Meyer & Frede Schandorf Petersen, *op.cit.*, Vol. 2, p. 95.
101 Danish pianist (1873-1946).
102 Norwegian organist and music critic (1909-1993).
103 Dag Winding-Sørensen, 'Carl Nielsen', *Festskrift til O.M. Sandvik*, Oslo 1945, p. 213. This letter is only known from the above-mentioned article.

SERENATA IN VANO

*Serenata in vano* for klarinet, fagot, horn, violoncello og kontrabas er komponeret i 1914. Der kom ikke nogle større værker fra Carl Nielsen dette år; han arbejdede i en årrække med sange, nemlig *Salmer og Aandelige Sange* fra 1912 til 1916, udgivet 1919, og i samarbejde med Thomas Laub[97] *En snes Danske Viser, I* fra 1913 til 1915, uropført og udgivet 1915.

En meget vigtig begivenhed i Carl Nielsens liv i første halvår af 1914 var hans forhandlinger med Det Kongelige Teater: efter at George Høeberg var blevet ansat som kapelmester sideordnet med Carl Nielsen[98] – en ordning, som Carl Nielsen ikke kunne forlige sig med – søgte han efter seks års ansættelse som 2. kapelmester sin afsked med virkning fra udløbet af sæsonen 1913-1914. Efter alt at dømme komponerede han den lille kvintet *Serenata in vano* i maj måned, inden han om sommeren påbegyndte arbejdet med sin fjerde symfoni, *Det Uudslukkelige*.

Ifølge Torben Meyer er *Serenata in vano* blevet til på bestilling af Hegner[99] til brug for en turné i provinsen.[100] Dette understøttes af et brev fra Henrik Knudsen,[101] som den norske organist og musikkritiker Dag Winding-Sørensen citererer:[102]

"Av de mange berømte eksempler på Carl Nielsens ustanselige velopplagthet, kan jeg sitere følgende av et brev fra en av hans venner, pianisten Henrik Knudsen: 'En Gang jeg kom til ham laa der et færdig trykt Program til en Turné i Provinserne. Paa det stod: Carl Nielsen – Serenade. Den skulde løbe af Stabelen om smaa 8 Dage. 'Hvad er det.' sagde jeg, 'Serenade, den kender jeg jo ikke.' 'Det gør jeg heller ikke,' sagde han, Men den blev komponeret og færdig indstuderet i en Uge.' "[103]

97 Komponist (1852-1927).
98 Dirigent, violinist og komponist (1872-1950), fungerede som kapelmester ved Det Kongelige Teater 1914-1930.
99 Kapelmusiker Johan Poulsen (f. 1921) har venligst oplyst, at der er tale om Ludvig Hegner (1851-1923), medlem af Det Kongelige Kapel 1884-1919; Johan Poulsen har oplysningen fra sin lærer, Louis Hegner (1876-1968), medlem af Det Kongelige Kapel 1902-1942 og søn af Ludvig Hegner.
100 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 95.
101 Pianist (1873-1946).
102 Norsk organist og musikkritiker (1909-1993).
103 Dag Winding-Sørensen, 'Carl Nielsen', *Festskrift til O.M. Sandvik*, Oslo 1945, s. 213. Det pågældende brev kendes kun fra ovennævnte artikel.

According to a note in the clarinet part (Source **B**, p. 4) by the musician Carl Skjerne, the tour began on 3rd June 1914 in Nykøbing Falster and ended on 30th June in Skanderborg.[104] The next day, after the first concert, the newspaper *Nykjøbing Dagblad* had a brief notice:

"Yesterday evening the Music Society held its fourth concert in this season. It was the Hegner tour, consisting of members of the Royal Orchestra and Messrs. Dietzmann and Espersen, who visited the society. The programme was Mozart's Divertissemento, a serenade by Carl Nielsen – it was performed yesterday evening for the first time – and Beethoven's 'Septet'. The performance, not least of the last great work, was greeted with loud applause from the numerous gathering." [105]

On 8th June the concert was repeated in Horsens, and as it is evident from the programme for this, the serenade was played by the members of the Royal Orchestra Carl Skjerne (clarinet), Peter Robertson[106] (French horn), Ludvig Hegner (double-bass), and, as mentioned in *Nykjøbing Dagblad*, the bassoonist Carlos Espersen and the cellist Rudolf Dietzmann.[107] Carl Nielsen's work was played between Mozart's Divertimento for violin, viola and cello K. 563 and Beethoven's Septet, op. 20;[108] and the next day the newspaper *Horsens Folkeblad* had the following comment:

"In the company of these two great composers our own Carl Nielsen naturally fell through, although his 'Serenato in vano' is actually an amusing effort – in particular the instrumentation in the peculiar configuration clarinet, bassoon, French horn, cello and double-bass is adroit. But it cannot be denied that last evening it gave a slightly heavy and strained impression.

Carl Nielsen had come into over-fine company, and that is just as unfortunate as being in bad company!"

104 Carl Christian Skjerne (1854-1927), solo clarinettist, member of the Royal Orchestra 1886-1922.
105 4.6.1914.
106 Member of the Royal Orchestra 1894-1922.
107 Carlos Rosin Espersen, 1890-1983, succeeded Knud Lassen in the Royal Orchestra in 1917; Rudolf Dietzmann, 1895-1949, from 1925 cellist in the Danish Broadcasting Corporation.
108 *DK-Kk*, Småtrykssamlingen, Koncertforeninger. I owe my thanks to Knud Ketting for drawing my attention to this programme and a number of other items of information in connection with this tour.

Ifølge notat i klarinetstemmen (kilde **B** s. 4) af musikeren Carl Skjerne indledtes turnéen 3. juni 1914 i Nykøbing Falster og sluttede 30. juni i Skanderborg. [104] Dagen efter den første koncert skrev *Nykjøbing Dagblad* kort:

"Musikforeningen afholdt i Aftes sin 4. Koncert i denne Sæson. Det var Hegner-Tournéen, bestaaende af Medlemmer fra det kgl. Kapel samt d'Herr Dietzmann og Espersen, der besøgte Foreningen. Programmet lød på Mozart: Divertissemento, en Serenade af Carl Nielsen – den opførtes i Aftes for første Gang – og Beethovens 'Septet'. Udførelsen, ikke mindst af det sidste store Værk, blev hilst med stærkt Bifald af den talrige Forsamling."[105]

Den 8. juni blev koncerten gentaget i Horsens, og af programmet hertil fremgår, at serenaden blev spillet af medlemmerne fra Det Kongelige Kapel Carl Skjerne, klarinet, Peter Robertson,[106] valdhorn, Ludvig Hegner, kontrabas samt som nævnt i *Nykjøbing Dagblad* fagottisten Carlos Espersen og cellisten Rudolf Dietzmann.[107] Også her blev Carl Nielsens opus spillet mellem Mozarts Divertimento for violin, bratsch og cello, K. 563 og Beethovens Septet, opus 20;[108] *Horsens Folkeblad* havde dagen efter følgende kommentar:

"I Selskab med disse to store Tonedigtere faldt vor egen Carl Nielsen jo naturligt igennem, skønt hans 'Serenato in vano' egentlig talt er et morsomt Forsøg – særlig er Instrumentationen af den ejendommelige Besætning: Klarinet, Fagot, Valdhorn, Violoncel og Kontrabas fiks. Men nægtes kan det jo ikke, at den i Aftes faldt lidt tung og anstrængt ud.

Carl Nielsen var kommen i for fint Selskab, og det er lige saa uheldigt som at være i daarligt!"

104 Carl Christian Skjerne (1854-1927), soloklarinettist, medlem af Det Kongelige Kapel 1886-1922.
105 4.6.1914
106 Medlem af Det Kongelige Kapel 1894-1922.
107 Carlos Rosin Espersen, 1890-1983, efterfulgte Knud Lassen i Det Kongelige Kapel i 1917, Rudolf Dietzmann, 1895-1949, fra 1925 cellist i Statsradiofonien.
108 *DK-Kk*, Småtrykssamlingen, Koncertforeninger. Jeg skylder Knud Ketting tak for at have henledt min opmærksomhed på dette program og en række andre oplysninger i forbindelse med værkets forskellige opførelser.

This attitude is also evident from the review of the Hegner tour's concerts on 11th June at The Lemvig Music Society,[109] and on 12th June at The Ringkjøbing Music Society. *Ringkjøbing Amts Avis* writes: "A work that demonstrated no new side of this talented composer, for this it was far too ordinary in the real good old serenade style."[110] It cannot be established where or how many times the quintet was further performed on this tour.

The first performance in Copenhagen did not take place until 13th April 1915 in the small hall of the Odd Fellow Palæ, where it was on the programme with the first performance of the earlier-mentioned *A Score of Danish Songs. Vol. I* .[111] In a letter to Gustav Hetsch, a critic on *Nationaltidende*, Carl Nielsen writes of the work:

"That serenade for clarinet, bassoon, French horn, cello and double-bass divides the songs into two sections, and with its different sound will presumably provide fine variety."[112]

In the programme the quintet is listed as "Mellemspil" (Interlude) with the title "Serenade for clarinet, bassoon, French horn, violoncello and bass. (Manuscript)." The musicians were N.P.S. Nørlund (clarinet), August Devald (bassoon), K.V. Sørensen (French horn), Dr. Carl Meyer (violoncello) and Anton Petersen (double-bass).[113]

The reviews of this concert concentrated on the songs, while the quintet was only briefly mentioned as an "Interlude",[114] or as inserted "for the sake of variety".[115] The general tone was rather dismissive, despite the fact that "it was a success, and the final movement, which was the best, had to be repeated."[116]

Gustav Hetsch, who had been informed of the content of the concert in the above-mentioned letter from Carl Nielsen, wrote in his review about the serenade:

109 Reviewed in *Ringkjøbing Amts Avis*, 12.6.1914.
110 *Ringkjøbing Amts Avis*, 13.6.1914.
111 Cf. programme for this concert (*DK-Kk*, Småtrykssamlingen). The programme is reproduced in facsimile in John Fellow, *op.cit.*, p. 184.
112 *DK-Kk*, CNA, I.A.c., erroneously dated 8.5.1915.
113 According to the programme the songs were performed by Emilie Ulriche, Carl Madsen and Anders Brems with Samuel Levysohn at the piano.
114 *Berlingske Tidende*, 15.4.1915.
115 *Politiken*, 14.4.1915.
116 *Berlingske Tidende*, 15.4.1915.

Denne holdning gør sig også gældende i anmeldelserne af Hegner-turnéens koncerter den 11. juni i Musikforeningen for Lemvig og Omegn[109] og den 12. juni i Ringkjøbing Musikforening. *Ringkjøbing Amts Avis* skriver om værket: "Et Arbejde, der ikke fremviste nogen ny Side hos denne evnerige Komponist, dertil var det alt for almindeligt i den rigtig gode gamle Serenade-Stil."[110] Det lader sig ikke fastslå, hvor og hvor mange gange kvintetten yderligere blev opført på denne turné.

Den første opførelse i København fandt først sted 13. april 1915 i Odd Fellow Palæets mindre sal, hvor den indgik i programmet sammen med uropførelsen af den tidligere nævnte *En Snes Danske Viser, I*. [111] I et brev til Gustav Hetsch, anmelder ved *Nationaltidende*, skriver Carl Nielsen om værket:

"Den Serenade for Clarinet, Fagot, Horn, Cello og Contra Basso deler Viserne i to Afdelinger og vil ved sin forskelligartede Klang formentlig danne en pæn Afvexling."[112]

På programmet anførtes kvintetten som "Mellemspil" med titlen "Serenade for Klarinet, Fagot, Horn, Violoncel og Bas. (Manuskript)." De medvirkende musikere var N.P.S. Nørlund (klarinet), August Devald (fagot), K.V. Sørensen (horn), Dr. Carl Meyer (violoncello) og Anton Petersen (kontrabas).[113]

Anmeldelserne af denne koncert koncentrerede sig om viserne, mens kvintetten kun blev ganske kort omtalt som "Mellemspil",[114] eller indlagt "for Afvekslings Skyld".[115] Man forholdt sig generelt noget afvisende, på trods af, at "Den gjorde Lykke, og Finalen, der var det bedste, maatte gentages."[116]

Gustav Hetsch, som var blevet informeret om koncertens indhold i det tidligere nævnte brev fra Carl Nielsen, skrev i sin anmeldelse om serenaden:

109 Anmeldelse i *Ringkjøbing Amts Avis*, 12.6.1914.
110 Anmeldelse i *Ringkjøbing Amts Avis*, 13.6.1914.
111 Programmet (*DK-Kk*, Småtrykssamlingen) gengivet i faksimile i John Fellow, *op. cit.*, s. 184.
112 *DK-Kk*, CNA, I.A.c. Brevet er fra 8.4.1915 men er fejldateret 8.5.1915.
113 Ifølge programmet blev sangene udført af Emilie Ulrich, Carl Madsen og Anders Brems med Samuel Levysohn ved klaveret.
114 *Berlingske Tidende*, 15.4.1915.
115 *Politiken*, 14.4.1915.
116 *Berlingske Tidende*, 15.4.1915.

"Between the two sections of the songs an new instrumental piece was created by Carl Nielsen, a serenade for clarinet, bassoon, French horn, violoncello and bass. An odd little work which does not seem to have much content and at all events any 'sound'. More curious than amusing or beautiful. But perhaps it will improve on closer acquaintance like so many of this composer's works."[117]

This concert was repeated at the same place on 20th November 1915. It can be seen from the following quotation from a review why there is a transcription of the horn part for viola among the preserved parts:

"Between the song sections Carl Nielsen's peculiarly instrumented serenade for bassoon, French horn, clarinet, cello and double-bass was played. The composer had to conduct the serenade, since the hornist, Mr. N.A. Rasmussen[118] had fallen ill at the last moment and was replaced by a violist: the viola was – as Mr. Carl Nielsen explained – the instrument which came closest in timbre to the French horn, and in reality this ensemble was completely adequate to the requirements in terms of sound."[119]

Much later, on 21st December 1928, Carl Nielsen wrote about the work to Julius Rabe, the then director of the Swedish broadcasting corporation in Stockholm:[120]

"Dear friend! As you see I am in Gothenburg. This evening I am to conduct 'Saul and D' here and I am really looking forward to it. [...] At the same time I have sent the score of a little serenade for clarinet, bassoon, French horn, cello and bass. You may be quite surprised, but the fact of the matter is this:

A hornist from *Hovkapellet* (?) who plays in your radio orchestra asked me in a rehearsal whether I had anything for winds that had not been played in Stockholm. I promised to send him this serenade (which has been played a lot in Copenhagen, but not printed. It was written some 15 years ago for some Royal Orchestra musicians who were to tour the provinces) – but I have forgotten his name and I even got his address on a piece of paper which I have unfortunately lost. I am very ashamed of this situation, for I could see from the court

117 *Nationaltidende*, 14.4.1915.
118 Member of the Royal Orchestra 1908-1942.
119 *Berlingske Tidende*, 21.11.1915.
120 Swedish musicologist and music writer (1890-1969).

"Imellem Visernes 2 Afdelinger kreeredes en instrumental Nyhed af Carl Nielsen, en 'Serenade' for Klarinet, Fagot, Horn, Violoncel og Bas. Et løjerligt lille Arbejde, der ikke syntes meget indholdsrigt og i hvert Fald ikke 'klang'. Mere kuriøst end morsomt eller smukt. Men maaske det vil vinde ved nærmere Bekendtskab som saa mange andre af denne Komponists Arbejder."[117]

Koncerten blev gentaget samme sted den 20. november 1915. Af følgende citat fra en anmeldelse fremgår, hvorfor der blandt de overleverede stemmer foreligger en transskription af hornstemmen for bratsch:

"Imellem Sang-Afdelingerne spilledes Carl Nielsens ejendommeligt instrumenterede Serenade for Fagot, Horn, Klarinet, Violoncel og Bas. Komponisten maatte dirigere Serenaden, da Hornisten Hr. N.A. Rasmussen[118] var blevet syg og i sidste Øjeblik erstattedes af en Bratschist; Bratschen var – som Hr. Carl Nielsen forklarede – det Instrument, der i Klangfarve kom Hornet nærmest, og i Virkeligheden virkede denne Sammensætning i klanglig Henseende fuldstændig dækkende for den foreskrevne."[119]

Langt senere, 21. december 1928, skriver Carl Nielsen om værket til Julius Rabe, daværende chef for Sveriges Radio i Stockholm:[120]

"Kære Ven! Som Du ser er jeg i Göteborg. Jeg skal iaften dirigere 'Saul og D' her og jeg glæder mig virkelig dertil. [...] Samtidig med dette har jeg sendt Partitur til en lille Serenade for Klarinet, Fagot, Horn, Cello og Bas. Du bliver kanske meget forundret, men Sagen er følgende:

En Hornist fra Hovkapellet (?) som spiller i Dit Radioorkester spurgte mig ved en Prøve om jeg ikke havde noget for Blæsere som ikke var spillet i Stokholm. Jeg lovede ham at sende denne Serenade (som er spillet meget i Kjøbenhavn, men ikke trykt. Den er skrevet for circa 15 Aar siden til nogle Kapellister som skulde paa Tourne i Provinsen) – Men jeg har glemt hvad han hed og jeg fik endda hans Adresse paa et Papir som jeg desværre har 'förloret'. Jeg er meget skamfuld over denne Situation, for jeg kunde se paa Hovmusikeren at han gik

117 *Nationaltidende*, 14.4.1915.
118 Medlem af Det Kongelige Kapel 1908-1942.
119 *Berlingske Tidende*, 21.11.1915.
120 Svensk musikforsker og musikskribent (1890-1969).

musician that he assumed that I knew him well, and I didn't. – Well, then, I thought I would ask you to find out who in the *Hovkapellet* is a member of an ensemble that plays wind quintets, and the one who plays French horn, that's him. Would you then give him the music from me with my regards? Then I will find out again what his name is and will never forget it again!! – 'Serenata in vanno' is a light joke: the gentlemen first play a little chivalrically and impressively to lure the beauty out on to the balcony, but she doesn't show herself. Then they play a little touchingly (poco adagio), but that doesn't help either. Then when they've played in vain (in vanno) they give up caring about the whole business and 'shuffle off' home during the little final march that they play for their own amusement."[121]

The score that Carl Nielsen sent was given in 1929 by Julius Rabe to the Music Library, Sveriges Radio (Source **E**), where it is still preserved.[122] In Denmark the work was performed several times before the death of the composer, and there are programmes from the following concerts in the Royal Library:

| | |
|---|---|
| 3rd April 1917 | Kasino Concert Hall with the Olivo Krause Ensemble |
| 3rd November 1923 | Fredericia Sang- og Musikforening |
| 8th December 1923 | Royal Orchestra's Saturday Matinées |
| 11th June 1924 | Concert at Ryslinge Folk High School |
| 22nd September 1924 | Faaborg Musikforening |
| 2nd April 1925 | Faxe og Omegns Musikforening |
| 14th November 1925 | Royal Orchestra's Saturday Matinées |
| 28th March 1928 | Odense Musikforening |
| 14th April 1928 | 7th Chamber Music Matinée in the Odd Fellow Palæ |
| 28th Novermber 1928 | Silkeborg Musikforening[123] |

In the programmes there are a number of differences in both the title and the section names. In the tour programme for Horsens on 8th June 1914 the sections are called "Allegretto – Andante – Modia." These are not found in the sources. Since the tour was planned and the programme, according to Henrik

121 *DK-Kk*, CNA, I.A.d. The letter is reproduced in Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsen Breve*, Copenhagen 1954, pp. 260-261.
122 Cf. addition on title page: "Gift from Julius Rabe. (1929)".
123 *DK-Kk*, Dolleris' Samling, Småtrykssamlingen (Sangforeninger, Det Kongelige Kapel, Musikforeninger, Koncerter stedordnet, 4°).

ud fra jeg godt kendte ham og det gjorde jeg ikke. – Nu var det at jeg altsaa vilde bede Dig om at undersøge hvem i Hovkapellet der er Medlem at et Ensemble som spiller Blæsekvintet, og han der spiller Horn, ham er det. Vil Du saa give ham Noderne fra mig og hilse. Jeg erfarer saa nok engang hvad han hedder og glemmer det aldrig mere!! – 'Serenata in vanno' er en let Spøg: Herrerne spiller først lidt chevaleresk og flot for at lokke den Skønne frem paa Balkonen, men hun viser sig ikke. Saa spiller de lidt rørende (poco adagio) men det hjælper heller ikke. Da de nu har spillet forgjæves (in vanno) er de lige glade med det hele og 'tøfler' hjemad under den lille Slutningsmarsch som de spiller for deres egen Fornøjelse." [121]

Partituret, som Carl Nielsen sendte, har Julius Rabe i 1929 foræret til Musikbiblioteket i Sveriges Radio (kilde **E**), hvor det fortsat er bevaret.[122] I Danmark blev værket opført adskillige gange inden komponistens død; programmer fra følgende koncerter findes på Det Kongelige Bibliotek:

| | |
|---|---|
| 3. april 1917 | Kasinos Koncertsal med Olivo Krause-Ensemblet |
| 3. november 1923 | Fredericia Sang- og Musikforening |
| 8. december 1923 | Det Kongelige Kapels lørdagsmatinéer |
| 11. juni 1924 | Koncert på Ryslinge Højskole |
| 22. september 1924 | Faaborg Musikforening |
| 2. april 1925 | Faxe og Omegns Musikforening |
| 14. november 1925 | Det Kongelige Kapels lørdagsmatinéer |
| 28. marts 1928 | Odense Musikforening |
| 14. april1928 | Syvende Kammermusikmatinée i Odd Fellow Palæet |
| 28. november 1928 | Silkeborg Musikforening[123] |

I programmerne er der en del afvigelser både med hensyn til titlen og afsnitsbetegnelserne. I turné-programmet fra koncerten i Horsens den 8. juni 1914 benævnes afsnittene: *Allegretto – Andante – Modia*. Disse betegnelser findes ikke i kilderne. Da turnéen var planlagt og programmet ifølge Henrik Knudsen

121 *DK-Kk*, CNA, I.A.d. Brevet er gengivet i Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Nielsen Breve*, København 1954, s. 260-261.
122 Jf. tilføjelse på titelside: "Gåva av Julius Rabe. (1929)".
123 *DK-Kk*, Dolleris' Samling samt Småtrykssamlingen (Sangforeninger, Det Kongelige Kapel, Musikforeninger, Koncerter stedordnet, 4°).

Knudsen, appears to have been printed before the work was finished, the designations were probably Carl Nielsen's first ideas for sections and tempi. "Modia" is presumably a misreading of an abbreviation of moderato. The name of the first section, "Allegro non troppo ma brioso", comes from the fair copy and the transcribed viola part . The designation is also found in the programme for the concert of 8th December 1923, while "Allegro non troppo", which comes from the draft and the parts, is printed in most of the other programmes.

It may seem surprising that the title in the fair copy is "Serenade", not "Serenata in vano". This may be because Carl Nielsen probably only drew up the fair copy in connection with the performance in the Odd Fellow Palæ in 1915.[124] The printed programme bore the heading "Danish Song Evening" (Dansk Vise-Aften), and it is possible that he deliberately avoided the Italian title in the otherwise exclusively Danish programme; this would explain in the first place why the title "Serenata in vano", which exists in both draft and parts, was not transferred to the fair copy, and secondly why "Serenade", is added in the draft; with a single exception the work bears the Italian title in all the other programmes, and Carl Nielsen himself used it both in his letter of 1928 to Julius Rabe and on the front cover of the score that he sent with the letter. For this reason the title is used in the present edition on the basis of the draft and the parts.

The most important source material consists of Carl Nielsen's draft, the fair copy (printing manuscript for the score published in 1942) and parts. The score that Carl Nielsen sent to Julius Rabe in 1928 has the title on the front cover and the heading on the first music page in autograph, while the actual music is a copy; the fair copy is thus the latest source approved by the composer and has therefore been used as the main source for the present edition.

*Elly Bruunshuus Petersen*

124 Carl Nielsen put the year of composition in brackets: "(composed in 1914)", which is not his normal practice for dating his manuscripts.

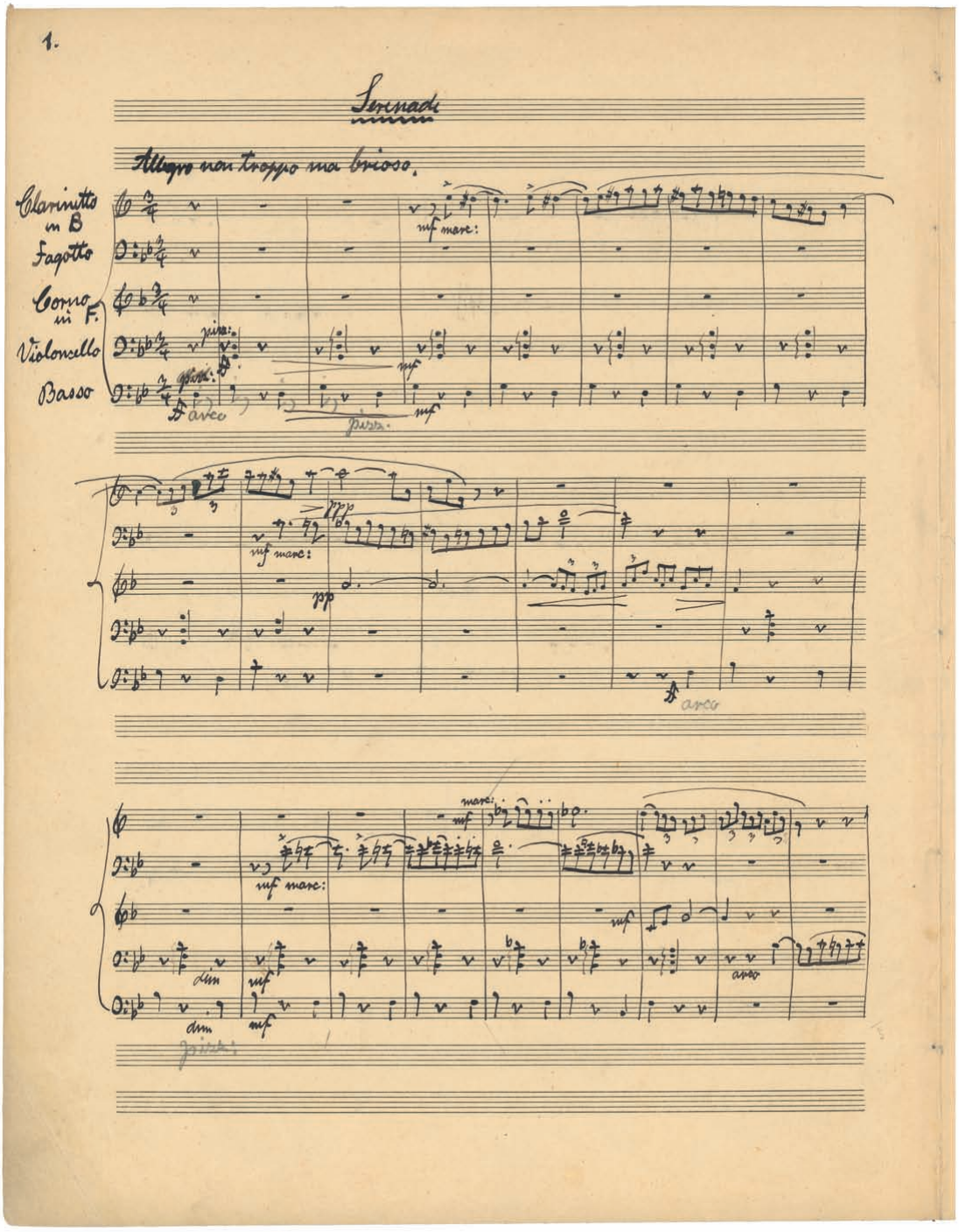
tilsyneladende trykt før værket var færdigkomponeret, har betegnelserne sandsynligvis været Carl Nielsens første ideer om afsnit og tempi. "Modia" er formentlig en fejltolkning af en forkortelse af moderato. Nærværende udgaves første afsnitsbetegnelse *Allegro non troppo ma brioso* stammer fra renskriften og den transskriberede violastemme. Betegnelsen findes ligeledes i programmet for koncerten den 8. december 1923, mens *Allegro non troppo*, som stammer fra kladden og stemmerne, er trykt i de fleste andre programmer.

Det kan undre, at titlen i renskriften er "Serenade" og ikke "Serenata in vano". Dette kan skyldes, at Carl Nielsen formentlig først udarbejdede renskriften i forbindelse med opførelsen i Odd Fellow Palæet i 1915;[124] det trykte program bar overskriften "Dansk Vise-Aften", og det er muligt, at han bevidst har villet undgå den italienske titel i det ellers udelukkende danske program; det kan forklare for det første, at titlen *Serenata in vano*, som findes både i kladde og stemmer, ikke er overført til renskriften og for det andet, at *Serenade* er tilføjet i kladden; med en enkelt undtagelse bærer værket den italienske titel i alle de øvrige programmer, og Carl Nielsen anvendte den selv både i sit brev fra 1928 til Julius Rabe og på forsiden af det partitur, som fulgte med brevet. Af denne grund er titlen i nærværende udgave gengivet på grundlag af kladden og stemmerne.

Det vigtigste kildemateriale er Carl Nielsens kladde, renskrift, der senere dannede forlæg for det trykte partitur fra 1942, samt stemmer. Partituret, som Carl Nielsen sendte til Julius Rabe i 1928, indeholder titel på titelsiden og overskrift på første nodeside i autograf, mens selve nodeteksten er en afskrift; renskriften er således den af komponisten senest godkendte kilde og er derfor anvendt som hovedkilde for nærværende udgave.

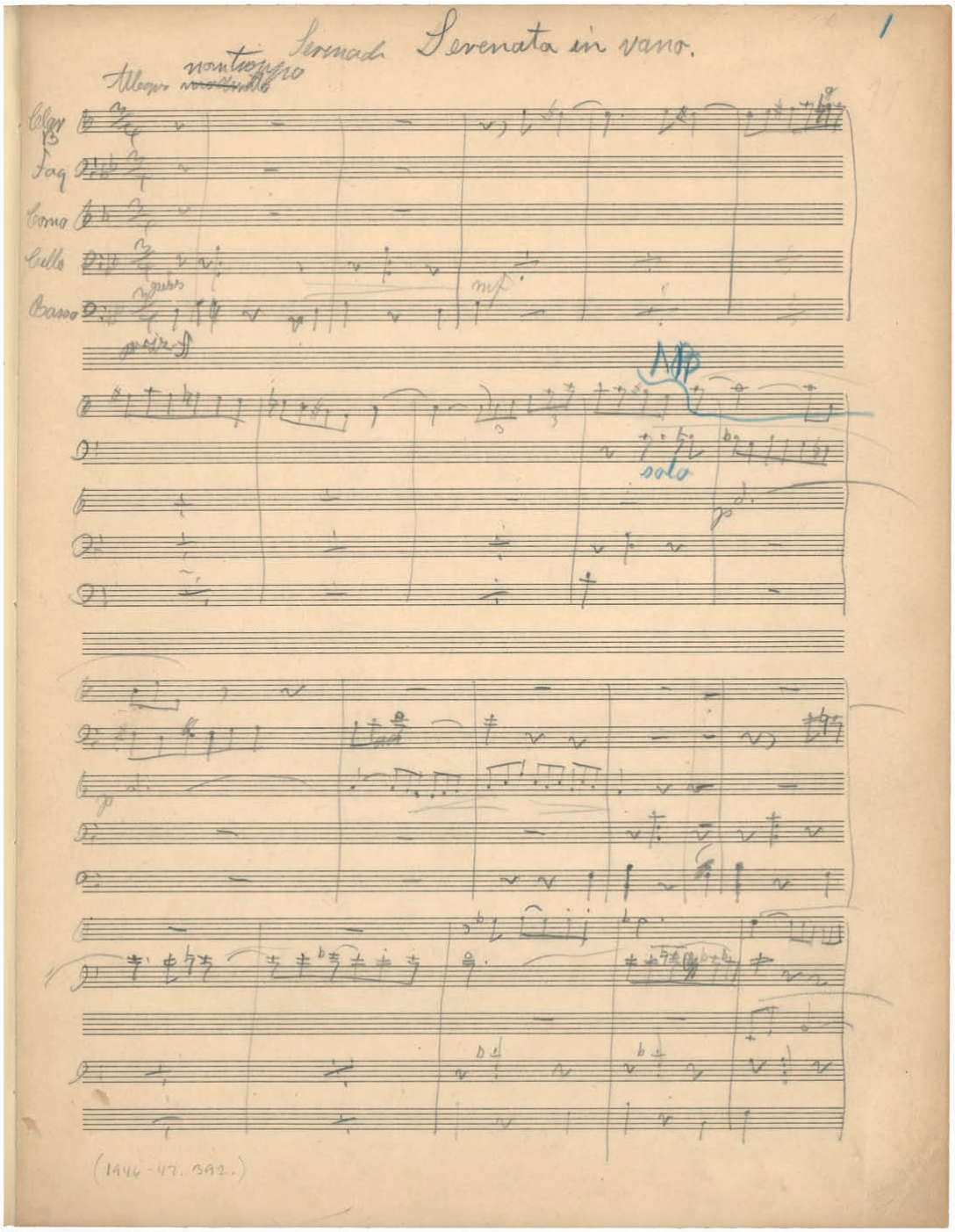
*Elly Bruunshuus Petersen*

124 Carl Nielsen har sat kompositionsåret i parentes: "(komponeret 1914)", hvilket ikke er hans normale praksis for datering af sine manuskripter.




*Serenata in vano* (Source **A**) bb. +1-23. Printing source with the Danish title "Serenade". In bb. +1, 2, 13, 15 additions in pencil in Carl Nielsen's hand can be seen.

*Serenata in vano* (kilde **A**) t. +1-23. Trykforlægget med den danske titel "Serenade". I t. +1, 2, 13, 15 ses tilføjelser med blyant i Carl Nielsens hånd.




*Serenata in vano* (Source **C**) bb.+1-20. Draft with the Danish title "Serenade" and the Italian title "Serenata in vano."

*Serenata in vano* (kilde **C**) t.+1-20. Kladde med den danske titel "Serenade" og den italienske titel "Serenata in vano."

# FORKORTELSER
# ABBREVIATIONS

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

# CRITICAL COMMENTARY

**In the Critical Commentary the following conventions are used:**

**1** "by analogy with" is used when something has been "added", "emended" or "omitted" by analogy with another passage in the main source. The analogy may be vertical. When something is added "by analogy with" one or more instruments, it is understood that the analogy is with the same place in the same bar(s). Or it may be horizontal. When something is added "by analogy with" one or more bars, it is understood that the analogy is with a parallel place in the same instrument(s).

**2** "as in" is used when something is "added", "emended" or "omitted" to correspond to the same place in another source.

**3** "in accordance with" is used in cases where there is no authoritative source, only a guideline – for example printed part material.

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

## SOURCES

### SONATA FOR VIOLIN AND PIANO, OPUS 9

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

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

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

**B** Score, autograph, fair copy, printing manuscript.
*DK-Kk*, CNS 24a.
Datings: 1st movement end-dated "5/4 95"; 2nd movement "22$^{de}$ Juni / 95"; 3rd movement "23/8 95".
Acquired by the Royal Library from the estate of Henrik Knudsen in 1947.
34.5x26 cm, 22 folios, written in ink, pagination in pencil: unnumbered page, 2-31, unnumbered page, 32-39, unnumbered page, 40-42.
Paper type:

| | |
|---|---|
| 18 folios (pp. 2-31): | hand-ruled (10 staves) |
| 6 folios (pp. 32-42): | hand-ruled (12 staves) |

Title on p. 2: "Sonate ~~for Pianoforte og Violin~~ / Carl Nielsen / Op 9." "(A-dur.)" added in pencil.
The source has been restored. Additions of notes, tempo markings, bowing, dynamics, wedges, accidentals, playing instructions in pencil (CN). Additions by engraver in pencil, red and blue crayon.

main source's own premises. The draft was consulted in cases of doubt. All additions in the manuscript copies (**C**$^{\text{I-VI}}$) and important variants in the draft have been included in the list of emendations and alternative readings.

## SERENATA IN VANO

**A** Score, autograph, fair copy, printing manuscript
**B** Parts, autograph
**C** Score, autograph, draft
**D** Part, viola, autograph
**E** Score, copy

**A** Score, autograph, fair copy, printing manuscript.
*DK-Kk*, CNS 45a.
Title page: "Serenade / for / Clarinet, Fagot, Horn, Cello og Contrabas / af / Carl Nielsen. / (komponeret i Maj 1914)".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27.4 cm, 3 bifolios with title page and 11 numbered pages written in ink, sewn.
Paper type: B. & H. Nr. 13. *A.* / 1. 13, 22 staves.
The score has been removed from the binding for restoration. The title label is preserved with the autograph title: "Carl Nielsen: / Serenade / for / Clarinet, Fagot, Horn, Violoncelle og Kontrabas. / (Partitur)".
The score includes additions and changes in pencil in Carl Nielsen's hand; at the bottom of p. 2 (added by Aage Oxenvad): "+ Rettet af Carl Nielsen 1930 paa Forespørgsel af mig. Aage Oxenvad."[9]

**B** Parts, autograph.
*DK-Kk*, CNS 45a.
Title pages:
cl.: "Serenade / Clarinetto" in pencil.
fg.: "Serenade / Fagot" in ink in an unknown hand.
cor.: "Corno / Serenata in vano Carl Nielsen".
vc.: "Serenade (Cello)" in ink.
cb.: "Serenade / (Basso)" in ink.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x25.5 cm, 5 parts consisting of 1 bifolio or 1 bifolio and 1 folio written in ink.
Paper type: 12 staves.
Title on first music page: cl., fg., cor., vc.: "Serenata in vano."; cb.: "Serenade".
The parts have autograph additions in pencil as well as additions in pencil and blue crayon in an unknown hand.
In the clarinet part, added in pencil at the bottom of the last page: "d. 3/6 14 Nyk.-Falster. til den 30/6 14. Skanderborg. Carl Skjerne".[10]

**C** Score, autograph, draft.
*DK-Kk*, CNS 45b.
Acquired by the Royal Library from the estate of Henrik Knudsen in 1947.
35x27 cm, 12 pages numbered 1-10, pages 11-12 unnumbered, bound with end-papers.
Paper type: B.& H. Nr. 13. *A.* / 8. 10, 22 staves.
Title on first music page: "Serenade Serenata in vano."
The score has additions and changes in ink and blue crayon in Carl Nielsen's hand.

**D** Part, viola, autograph.
*DK-Kk*, CNS 45c.
Title page: "Viola" in pencil.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, 1 gathering of 2 bifolios.
Paper type: 12 staves.
The part is a transcription of the French horn part, with additions and changes in pencil in an unknown hand.

**E** Score, copy.
*Swedish Broadcasting Resources, The Music Library*, Stockholm.
Donated to the Swedish radio, Stockholm, in 1929 by Julius Rabe.
Title page: "Serenata in vanno / (Misslyckad serenad) / af / Carl Nielsen"[11] in Carl Nielsen's hand; the first "n" in "vanno" is crossed out in pencil; "Fåfäng"[12] added in pencil in an unknown hand.
Below the bottom staff: "Gåva av Julius Rabe. (1929)"[13] added in an unknown hand.
34.5x26 cm, 16 pages, title page, 12 pages numbered in pencil (CN?), pages 14-16 unnumbered.

9 "Corrected by Carl Nielsen 1930 at my request. Aage Oxenvad."

10 "3/6/14 Nyk.-Falster. until 30/6/14. Skanderborg. Carl Skjerne".
11 Swedish: "Unsuccessful serenade".
12 Swedish: "in vain".
13 Swedish: "Gift from Julius Rabe".

Paper type: 18 staves.
The actual music is a copy of Source **A**. Title on first music page: "Forgjæves Serenade."[14] in Carl Nielsen's hand; rehearsal letters added in blue crayon in red frame.

The sources for *Serenata in vano* consist of the draft (**C**), after which the parts (**B**) were copied out. The fair copy (**A**), written out on the basis of the draft, was probably only drawn up in connection with the first performance of the work in Copenhagen in 1915, as can be assumed from the dating in brackets on the title page. The fair copy (**A**) has more information on dynamics and articulation than both the draft (**C**) and the parts (**B**), and it is evident from the engraver's notes that it was the printing manuscript for the first edition in 1942. At one point Carl Nielsen made changes and additions in the score in pencil; after this the viola part (**D**) was written out after the fair copy (**A**) for the concert on 20th November 1915. The copy of the score which Carl Nielsen sent to Julius Rabe (**E**) was made on the basis of the fair copy as changed by Carl Nielsen, but before the correction made at the request of Aage Oxenvad in 1930.

Since the fair copy (**A**) represents the latest source approved by Carl Nielsen, it has been chosen as the main source. A special problem is the title *Serenata in vano*, which is not found in the main source, but in the draft (**C**) and in four of the parts (**B**). However, most of the programmes use the title, and Carl Nielsen himself used it again in the letter and the accompanying score (**E**) sent to Julius Rabe as late as 1928; it was therefore decided in this case to follow the parts (**B**) and the draft (**C**). Articulation has been the biggest problem, and it has mainly been solved on the basis of analogies drawn from the main source itself; in cases of doubt the parts (**B**) and the draft (**C**) have been consulted. All significant variants in parts (**B**) and draft (**C**) have been included in the list of emendations and alternative readings.

14 "Serenade in vain".

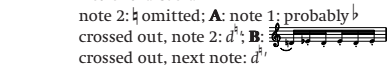
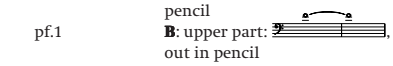
## QUINTET FOR FLUTE, OBOE, CLARINET, FRENCH HORN, AND BASSOON, OPUS 43

**A** Printed score, study score
**B** Score, fair copy, autograph, printing manuscript
**C** Printed parts
**D** Parts, part-autograph, printing manuscript
**E** Score, autograph, draft
**F** Fragment of part, autograph, fair copy

**A** Printed score, study score.
Title page:
"WILHELM HANSEN EDITION / N° 2285/ Carl Nielsen / OPUS 43 / KVINTET FOR FLØJTE, OBO, / KLARINET, HORN OG FAGOT / PARTITUR / Eigentum des Verlegers für alle Länder – Propriété pour tous pays / Aufführungsrecht vorbehalten – Droits de représentation réservés / KØBENHAVN & LEIPZIG / WILHELM HANSEN / MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / GÖTEBORG – STOCKHOLM-MALMÖ / A. B. NORDISKA MUSIKFÖRLAGET / Copyright 1923 by Wilhelm Hansen, Copenhagen".
Title page, verso:
"BLÆSERKVINTETTEN / DHRR / SVEND FELUMB, PAUL HAGEMANN, / KNUD LASSEN, AAGE OXENVAD / OG HANS SØRENSEN / VENSKABELIGST / TILEGNET".[15]
Pl. No.: 18204 (1923).
19x13.7 cm, 43 pages.
Bottom of first music page: "Oscar Brandstetter, Leipzig."

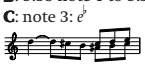
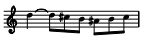
**B** Score, fair copy, autograph, printing manuscript.
*DK-Kk*, CNS 43a.
Title page:
"Kvintet / for / Fløjte, Obo, Klarinet, Horn og Fagot. / af / Carl Nielsen. / Komponeret i April 1922." Additions in unknown hand: "Opus 43." added in pencil, adhesive label stuck on: "Sektion 'DENMARK'. / Foreningen 'NY MUSIK'./ Copenhagen V. / 54 Frederiksberg Alle.", "2' Sal"[16] added in red crayon in top left-hand corner; "B, S.M.2" added in blue crayon, "Editionsnummer für Umschlag. 2284. Stimmen 2284a." corrected to "2285" and "2285a" in ink and added in pencil, "Verlagsnummer 18204." added in ink in bottom right-hand corner, "~~Manuskript / til Stemmerne / følger /~~

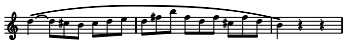
15 "The wind quintet, dedicated in all friendship to Messrs. Svend Felumb, Paul Hagemann, Knud Lassen, Aage Oxenvad and Hans Sørensen".
16 "2nd floor".

| Bar | Part | Comment |
|---|---|---|
| 21-22 | pf.2 | beginning of slur b.22 chord 1 emended to b.21 note 1; **A**: b.21 note 1: end of slur open before change of system, b.22 chord 1 to chord 8: slur |
| 22 | cor. | note 2: ♮ omitted; **A**: note 1: probably ♭ crossed out, note 2: $d^{\natural}$; **B**:  crossed out, next note: $d^{\natural}$, |
| 22 | cor. | note 7: ♮ added; b.22 notes 7-24: stacc. added by analogy with notes 2-6 |
| 22 | pf. | **B**: ***f*** instead of ***fz*** |
| 22 | pf.2 | **C**$^{\text{III}}$, **C**$^{\text{VI}}$: chord 5: *g* corrected to $a^{\flat}$ in pencil |
| 23 | pf.2 | stacc. added as in **B** |
| 24 | | **B**: *tempo adagio*, *a tempo* crossed out |
| 24 | pf. | **A**: chord 4: superfluous dots crossed out in pencil; **B**: chords 4-5: ; **C**$^{\text{I}}$: chords 4-5: , end of slur chord 4 instead of chord 3 |
| 24 | pf.1 | **A**: *NB* added in blue crayon (?) |
| 25 | cor. | **B**: notes 8-11: slur |
| 25-26 | cor. | b.25 note 7: slur emended from open slur; b.25 note 8: open slur omitted; **A**: b.25 note 7: end of slur open before change of system; **A**: b.25 note 8: slur with an open end added in pencil before change of system |
| 25 | pf.1 | **B**: chord 5: ***fz*** |
| 25-26 | pf.1 | b.25 chord 20 to b.26 chord 2: slur emended from open slur; **A**, **B**: b.26 chord 2: beginning of slur open after change of system |
| 25-26 | pf.2 | **A**: b.25 chord 4 to b.26 chord 1: ties changed from open ties after change of system in blue crayon |
| 26 | cor. |  ***fff*** added as in **B** |
| 26 | pf. | **A**: *agitato* added in pencil |
| 26 | pf.1 | **B**: chord 13: ***fz*** instead of ***ff*** |
| 26-27 | pf. | **B**: b.27 chord 1: beginning of ties open after page turn |
| 27 | cor. | **C**$^{\text{II}}$: note 3: ♭ added in blue crayon; **C**$^{\text{III}}$: note 3: ♭ added in pencil |
| 27-28 | cor. | **B**: b.28 note 4: beginning of slur open after page turn |
| 28 | cor. | notes 3-4: tie added as in **B** |
| 28 | pf.2 | b.28 notes 1-6: slur emended from open slur; **A**: b.28 note 6: beginning of slur open after page turn |
| 29 | | **B**: *Tempo I (Andante)* |
| 29 | pf. | **A**: ***pp*** changed to ***p*** (one ***p*** erased) |
| 30 | pf. | **B**: second minim: ten. |
| 30 | pf.1 | **B**: lower part note 4: end of tie open before change of system |
| 30-33 | cor. | beginning of slur emended from b.30 note 3 by analogy with b.3 |
| 31-32 | cor. | tie emended from open tie as in **B**; **A**: b.31: end of tie open before change of system |
| 31-33 | cor. | **C**$^{\text{I}}$: bb.31-33 note 1: beginning of slur open after change of system |
| 31-36 | pf. | b.31 note 1 to b.36 last note: slur emended from open slur in accordance with **C**$^{\text{I}}$; **A**: b.31 last crotchet to b.36: end of slur open before change of system |
| 35 | pf.1 | **C**$^{\text{I}}$: second minim: *e*′ changed to $e^{\flat\prime}$ in pencil |
| 35-36 | cor. |  added by analogy with pf.; **A**: tie added in pencil |
| 35-36 | pf. | **A**:  added in pencil |
| 36 | pf.1 | **C**$^{\text{III}}$: chord 1: *NB b es f* added in pencil (CN?) |
| 36 | pf.1 | **C**$^{\text{I}}$, **C**$^{\text{II}}$, **C**$^{\text{III}}$, **C**$^{\text{IV}}$: lower part chord 2: *a* changed to *g* in pencil |
| 37 | pf.1 | **B**: upper part: 𝅝 instead of 𝅗𝅥 𝅗𝅥; **C**$^{\text{II}}$, **C**$^{\text{III}}$, **C**$^{\text{IV}}$: upper part note 1: *e*′ corrected to *f*′ in pencil |
| 37-38 | pf.1 | **B**: upper part:  , tie crossed out in pencil |
| 37-38 | pf.2 | **B**: lower part b.37 to b.38: tie |
| 38 | cor. | **C**$^{\text{I}}$, **C**$^{\text{II}}$, **C**$^{\text{III}}$, **C**$^{\text{IV}}$: note 4: $b^{\flat}$ corrected to *c*′ in pencil |
| 39-40 | cor. | **B**: b.40: beginning of slur open after change of system |
| 39-40 | pf.1 | **B**: b.40: lower part note 1: beginning of tie open after change of system |
| 40 | pf.1 | lower part: 𝅗𝅥 emended to 𝅗𝅥. (copying error) |
| 40 | pf.2 | lower part note 1: 𝅝 emended to 𝅗𝅥. as in **B** |
| 40-41 | pf.2 | **A**: b.40 fourth crotchet to b.41 first crotchet: ties added in blue crayon |
| 41 | | **B**: *A tempo* crossed out and changed to *agitato* |
| 41 | pf. | **C**$^{\text{I}}$, **C**$^{\text{IV}}$: ***ff*** added in pencil (CN) |
| 41 | pf. | **B**: upper parts notes 2-3, 6-7: slurs instead of marc. |
| 42-43 | pf.2 | ten. added by analogy with pf.1 |
| 43 | cor. | **B**: note 2: *poco a poco rall* |
| 45 | | **A**: *allegro* changed to *poco allegro* in pencil; **B**: *allegro* |
| 45-46 | cor. | **B**: *E* crossed out |
| 45-49 | cor. | slur emended from open slur as in **B**; **A**: b.45: end of slur open before change of system |
| 48 | pf.1 | **A**: chord 2: *dim* added in pencil (CN) |
| 49 | pf.2 | **A**: chord 1: 𝄐 crossed out |

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

| Bar | Part | Comment |
|---|---|---|
| | | title *Serenade* emended to *Serenata in vano* as in **B** (cl., fg., cor., vc.), **C** |
| +1 | | *ma brioso.* emended to *ma brioso* |
| +1 | | **B** (cl., fg., cor., vc., cb.): *Allegro non troppo*; **C**: *Allegro moderato* changed to *Allegro non troppo* |
| +1 | cb. | **A**: *pizz:* crossed out in pencil, *arco* added in pencil (CN); **B**, **C**: *pizz:* |
| +1-2 | cb. | **A**: b.+1 to b.2 note 1: 𝅗𝅥 changed to 𝅘𝅥𝅯𝄾, stacc. added in pencil (CN); **B**, **C**: b.+1 to b.2 note 1: 𝅗𝅥 |
| 1 | vc. | arpeggio added by analogy with bb.2-7 |
| 1-3 | vc. | beginning of  emended from b.1 rest 1 to note 1; end of  emended from b.2 rest 1 to b.3 note 1 |
| 2 | cb. | **A**: note 2: *pizz.* added in pencil (CN) |
| 3 | cl. | **B**: ***mp*** |
| 8-9 | vc. | arpeggio added by analogy with bb.2-7 |
| 9-10 | cl. | **C**: b.9 note 5: *NB* added in blue crayon, b.9 note 5 to b.10 note 3: underlined in blue crayon |
| 9-11 | cl. | **C**: b.9 note 5 to b.11 note 3: slur |
| 9 | fg. | **B**: ***mp***; **C**: *solo* added in blue crayon (CN) |
| 9 | vc. | **B**: chord: *D*, *A*, *d*, *a* |
| 10 | cor. | **B**, **C**: ***p*** |
| 10-14 | cor. | b.10 to b.14: slur added by analogy with bb.39-41 (fl.) |
| 11 | fg. | **C**: note 3: $e^{\flat}$ |

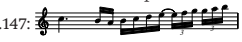
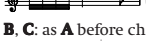
| Bar | Part | Comment |
|---|---|---|
| 11 | cor. | **C**: ***p*** |
| 13-18 | fg. | **B**: bars notated on pasted-in paper in unknown hand |
| 13 | cb. | **A**: *arco* added in pencil (CN); **B**: ***mf*** |
| 14 | vc. | arpeggio added by analogy with bb.15-21 |
| 15 | vc. | **C**: 𝄼 |
| 15 | cb. | **A**: *pizz*: added in pencil (CN) |
| 19 | vc. | **B**: slur from first to last bar line added in pencil (CN), above staff: *bis* added in pencil (CN) |
| 20-21 | fg. | **C**: end of slur note 6 instead of b.21 note 1 |
| 21 | cl. | **C**: b.21 note 1: end of slur open before page turn |
| 21 | cor. | **B**: ***p*** |
| 21-22 | cor. | **C**: b.21 note 1 to b.22: slur |
| 23 | vc. | **B**:  added in pencil (CN?) |
| 24 | vc. | **B**:  added in pencil (CN?) |
| 25 | cor. | **B**: ***p*** |
| 25 | vc. | **B**, **C**: *espressivo* |
| 26 | fg. | **C**: b.26 note 1: beginning of slur open after change of system |
| 26-29 | fg. | **B**: end of slur b.29 instead of b.28 note 3 |
| 26-27 | cor . | **B**: b.26 note 2 to b.27 note 1: tie added in pencil (CN?) |
| 26-29 | cor. | slur added as in **B**; **B**: b.26 note 2 to b.28 note 1: slur added in pencil (CN?) |
| 29 | vc. | **B**: notes 2-4: ten. |
| 30-31 | fg. | **B**: slur |
| 30 | vc. | $e^{\flat\prime}$ emended to $e^{\natural\prime}$ as in **B**; **B**: note 1: ♪ |
| 31 | | **A**: *A* (rehearsal letter) added in pencil (?) |
| 31-32 | cl. | **B**:  b.31 notes 2-3 instead of b.32 notes 1-3 |
| 31 | cl. fg. cor. vc. cb. | **B**: *A* (rehearsal letter) added in pencil (?) |
| 31 | fg. | **C**: note 1: beginning of slur open after change of system |
| 31 | cor. | note 1: stacc. added by analogy with cl. |
| 31 | vc. | **C**: note 3: ***fz*** crossed out |
| 31 | cb. | **C**: *pizz* |
| 32 | cor. | **B**: note 2: ***p*** |
| 33 | cl. fg. cor. | **A**: ***mf*** crossed out in pencil, ***p*** added in pencil (CN) |
| 33 | fg. | **B**: ***p*** added in pencil (CN); **C**: note 2: $e^{\flat}$ instead of $e^{\natural}$ |
| 33 | cor. | **B**: ***p*** added in mauve crayon (CN) |
| 34-35 | fg. | **B**: b.34 to b.35 note 2: slur |
| 34 | cor. | note 4: stacc. added as in **B** |
| 34 | vc. | **C**: note 3: $e^{\flat\prime}$ |
| 36 | cor. | **C**: $b^{\flat\prime}$ |
| 36 | vc. | **B**: notes 2-3: ten. |
| 36 | cb. | **C**: $e^{\flat}$ |
| 36 | cb. | ***p*** added by analogy with dynamic level in cl., fg., cor. |
| 37 | cl. cor. | **B**, **C**: note 1: ♪ |
| 37 | cb. | note 2: stacc. added by analogy with b.36 |
| 37-38 | cb. | **B**: notated an octave lower, *8+* added in pencil (CN?); **C**: b.37 note 2 to b.38 note 1: notes boxed and *8* added in pencil |
| 38 | cl. cor. | **B**, **C**: note 1: ♪ |
| 38-39 | fg. | **B**: b.38 note 1 to b.39: slur |
| 38 | vc. | **C**: note 3: $e^{\flat}$ |
| 39 | cl. |  corrected to  |

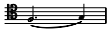
| Bar | Part | Comment |
|---|---|---|
| | | as in **C** and by analogy with b.12 (cor.); **A**: b.39 notes 5-7: the upper part added in pencil; **B**: b.39 notes 5-7: $c^{\sharp\prime\prime}$-$d^{\prime\prime}$-$e^{\prime\prime}$ |
| 39 | cl. | **A**: note 1: *+)*, referring to the following addition on the lowest staff of the page:  *Rettet af Carl Nielsen 1930 paa Forespørgsel af mig. Aage Oxenvad.* 'Corrected by Carl Nielsen 1930 at my request. Aage Oxenvad' |
| 40 | cl. | note 3: $a^{\prime\prime}$ emended to $b^{\natural\prime\prime}$ as in **B**, **C**; **A**: b.40 notes 1-3: ♪ $d^{\prime\prime}$-$f^{\sharp\prime\prime}$-$b^{\natural\prime\prime}$ added in pencil |
| 41 | fg. | **C**: note 4: $e^{\flat}$ |
| 42 | | superfluous *a tempo* omitted; **C**: *rall:* instead of *poco rall.* |
| 42 | fg. | **C**: note 2: $e^{\flat}$ |
| 43 | cor. | ***mf*** added as in **C**; **B**: *a tempo* added in pencil (CN) |
| 43 | cor. | **C**: note 2: $b^{\flat\prime}$ changed to $b^{\natural\prime}$ in ink (CN) |
| 43-59 | cor. | **B**: b.43 note 1 to b.59: one slur |
| 43 | vc. cb. | **B**: *a tempo* added in pencil (CN) |
| 43 | cb. | **B**: ***mf*** added in pencil (CN) |
| 45 | cor. | **C**: note 1: $b^{\flat\prime}$ changed to $b^{\natural\prime}$ in ink (CN) |
| 47 | vc. | **C**: b.47 note 1: beginning of tie open after change of system |
| 49 | cor. | **B**: note 1: $b^{\flat}$; **C**: note 1: $b^{\flat\prime}$ changed to $b^{\natural\prime}$ in ink (CN) |
| 50 | cor. | **C**: note 2: $b^{\flat\prime}$ changed to $b^{\natural\prime}$ |
| 51 | cor. | **C**: note 2: $b^{\flat\prime}$ changed to $b^{\natural\prime}$ |
| 52-58 | cl. | **B**: end of slur b.58 note 3 instead of b.58 note 1 |
| 52 | fg. | **C**: note 2: $b^{\flat}$ |
| 53-55 | fg. | notes 2-4: stacc. added as in **B** |
| 53-54 | fg. | **C**: note 3: $b^{\flat}$ |
| 53 | vc. | **C**: upper part note 2: $B^{\flat}$ |
| 53 | cb. | **C**: $b^{\flat}$ |
| 54 | cl. cor. | *cresc.-* emended to *cresc.* as in **B** and by analogy with vc., cb. |
| 56 | fg. | notes 2-4: stacc. added by analogy with b.52; **C**: note 4: $b^{\flat}$ |
| 57 | cl. | **C**: note 1: ***f*** |
| 57 | fg. | notes 2-4: stacc. added as in **B** |
| 57 | vc. cb. | **C**: note 2: $B^{\flat}$ |
| 58 | cl. | **C**: note 2: marc. |
| 58 | fg. | **C**: note 2: $e^{\flat}$ |
| 59 | vc. cb. | **A**: ***p*** changed to ***f*** (CN); **C**: note 1: $e^{\flat}$ changed to $e^{\natural}$ in ink (CN) |
| 60-61 | cl. | **B**: stacc. instead of marc. |
| 60-62 | fg. | **B**: note 2: stacc. instead of marc. |
| 60 | cor. | **B**: bar added in blue crayon |
| 60 | vc. | **C**: notes 1, 5: $e^{\flat}$ |
| 60 | vc. cb. | beginning of *cresc.* emended from b.59 note 6 as in **B** (vc.); **B** (vc.): notes 5-10: ; **B** (cb.): notes 1-9:  |
| 61 | cb. | *8va* omitted, notes 1-7 transposed an octave up as in **B**, **C** |
| 62-64 | cl. | **B**: beginning of slur b.61 note 3 instead of b.62 note 3 |
| 62 | cl. | **C**: beginning of slur note 2 instead of note 3, end of slur open before page turn |
| 63 | fg. | **B**: notes 1-6, 7-9: slurs added in pencil (CN?) |
| 63 | cb. | **B**: notes 1-2: ten. |
| 64 | vc. | **B**: chord 2: ***p*** added in pencil (CN), chords 3-6: marc. |

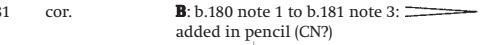
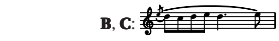
| Bar | Part | Comment |
|---|---|---|
| 64 | cb. | **B**: note 2: marc. and ***fz***, notes 3-6: marc. crossed out in pencil (CN?) |
| 65 | vc. | **B**: chord 2: ***p*** added in pencil (CN), chords 2-5: marc. |
| 65 | cb. | **B**: notes 2-5: marc. crossed out in pencil (CN?) |
| 66 | cl. | **B**: note 1: ***f*** |
| 66 | fg. | beginning of slur emended from b.68 note 1 as in **B** |
| 66-67 | cor. | **B**: b.66 note 1 to b.67 note 1: slur |
| 66 | vc. | **B**: chords 2-5: marc. |
| 67 | cl. | **C**: note 2: marc. |
| 68 | fg. | **C**: note 5: $d^{\sharp}$ |
| 68 | vc. cb. | **B**: 𝅗𝅥 ($a^{\flat}$) 𝄽 𝄽 instead of 𝄻; **C**: 𝅗𝅥 ($a^{\flat}$) 𝄽 changed to 𝄻 in ink |
| 69 | fg. | **B**: notes 1-3, 4-9: slurs added in pencil (CN?) |
| 70-71 | cl. | **B**: end of slur b.71 note 2 instead of note 1 |
| 71 | cor. | **B**: note 2: ***fz*** added in pencil (CN?) |
| 71 | vc. | **B**: chord 2:  added in pencil (CN?) |
| 72-73 | cl. | **B**: end of slur b.73 note 2 instead of note 1 |
| 73 | cor. | **B**: note 2: ***fz*** added in pencil (CN?) |
| 73 | vc. | tie added; **B**: chord 2:  added in pencil (CN?) |
| 75 | cl. | **B**: note 2: ***fz*** |
| 75 | cl. cor. | marc. added as in **B** (cor.) and **C** |
| 75-76 | cor. | **B**: b.75 note 2 to b.76 note 3: one slur |
| 76 | cl. | **B**: notes 1-2: slur added in pencil |
| 76-77 | cl. | **B**: b.76 note 3 to b.77: slur added in pencil |
| 76-82 | cl. | **B**: b.76 note 2 to b.82 note 4: one slur |
| 76 | cor. |  added by analogy with cl.; **B**: *dim.* |
| 76-78 | cor. | **C**: b.76 note 2 to b.78 note 1: slur |
| 76 | vc. cb. | **C**: slur added in ink |
| 76 | cb. | ***p*** emended from ***pp*** b.77 as in **B** |
| 77 | | **A**: *B* (rehearsal letter) added in pencil (CN?) |
| 77 | cl. fg. cor. vc. cb. | **B**: *B* (rehearsal letter) added in pencil (CN?) |
| 77 | cl. fg. cor. vc. cb. | **C**: ***p*** changed to ***pp*** (CN) |
| 77-80 | cl. | b.77 note 1 to b.80 note 1: slur emended from open slur by analogy with b.82; **A**: b.77 note 1 to b.78: end of slur open before change of system |
| 77-80 | cor. | slur emended from open slur as in **B**; **A**: b.77 note 1 to b.78: end of slur open before change of system; **B**: b.78 to b.79 note 1: beginning of slur open after change of system |
| 77 | cb. | **C**: ***pp*** crossed out in pencil (CN?) |
| 78 | cor. | **C**: b.78 note 2: end of slur open before change of system |
| 78 | vc. | **C**: b.78: end of slur open before change of system |
| 79 | fg. | **C**: note 2: *d'* |
| 80-81 | fg. | **A**: b.80 note 3 to b.81 note 1: tie added in pencil (CN?) |
| 81-82 | cor. | **B**: b.81 note 1 to b.82 note 4:  |
| 82 | cl. | **B**: notes 2-4:  |
| 82 | cor. | marc. added by analogy with cl. |
| 84 | cl. | **B**: note 2: ***fz*** |
| 84 | cb. | slur added by analogy with vc. upper part |
| 84-85 | cl. | **B**: b.84 note 2 to b.85: slur |
| 85-89 | fg. | **B**: b.85 note 1 to b.89: one slur |
| 88-89 | fg. | **C**: beginning of slur b.87 instead of b.88 |
| 89-90 | cor. | **B**: b.89 note 2 to b.90 note 1: tie added in pencil (CN?) |
| 89 | cor. | **C**: b.89 note 1: end of slur open before change of system |
| 89 | vc. | notes 7-9: stacc. added by analogy with notes 5-6 |
| 90 | cl. | **B**: marc. |
| 90-93 | cl. | **B**: b.90 to b.93 note 1: one slur |
| 90-91 | vc. | **C**: b.90 note 1 to b.91 note 1: slur |
| 92 | fg. | note 5: *a* emended to $a^{\flat}$ as in **B**, **C** |
| 92 | vc. | **B**: notes 1-3: ten. |
| 96 | vc. | **B**: note 2: ***fz*** |
| 97-98 | cl. | **C**: b.97 note 2 to b.98: end of slur open before change of system |
| 97-98 | fg. | **C**: b.97 note 1 to b.98: end of slur open before change of system |
| 97-105 | fg. | b.97 note 1 to b.105: slur emended from open slur by analogy with cl.; **A**: b.97 note 1 to b.103: end of slur open before page turn |
| 97 | cor. | **B**: notes 2-3: slur |
| 97-98 | cor. | **B**: b.97 note 4 to b.98 note 1: slur; **C**: b.97 note 2 to b.98: end of slur open before change of system |
| 97 | vc. | **B**: *dim* |
| 97-98 | vc. | **B**: b.97 note 2 to b.98 note 1: slur |
| 98 | cl. | **C**: b.98 note 2: end of slur open before change of system |
| 98 | cor. | **B**, **C**: b.98 note 2: end of slur open before change of system |
| 98 | vc. | **B**: b.98 notes 2-3: slur |
| 98-99 | vc. | **B**: b.98 note 4 to b.99: slur |
| 99 | cl. | **C**: note 3: *dim.* |
| 99 | fg. | **C**: *dim* |
| 99 | vc. | **B**: *dim* |
| 99 | vc. | **C**: $d^{\sharp}$ |
| 100-105 | cl. | **C**: b.100 note 1 to b.105: slur |
| 100-105 | fg. cor. | **C**: b.100 note 1 to b.105 note 1: slur |
| 101-102 | cor. | **A**: tie added in pencil (CN?) |
| 101-102 | vc. | **B**: b.101 note 2 to b.102: slur |
| 102 | cl. | *dim* above system removed |
| 103-105 | vc. | **B**: b.103 note 1 to b.105: slur |
| 103-104 | vc. | tie emended from open tie; **A**: b.104: beginning of tie open after page turn |
| 104-106 | cb. | **C**: b.104 note 1 to b.106 note 1: notes boxed in blue crayon |
| 104-118 | cb. | **B**: notated an octave lower, *8va- -* added bb.104, 106, 108 |
| 106-118 | cb. | **C**: b.106 note 2 to b.118 note 1: notes boxed in blue crayon |
| 108 | cor. | ***pp*** omitted |
| 109 | | **C**: Poco lento *roligt, dog ikke for langsomt* '...calmly but not too slow' added in blue crayon |
| 109 | cl. | *tranquillo i dolce* (tempo marking) emended to *tranquillo e dolce* (expression marking) as in **B**; **B**: *molto tranq:*, ***pp*** changed to ***ppp*** in pencil (CN) |
| 109 | fg. | *tranquillo e dolce* added by analogy with cl.; **B**: *tranq:*, ***pp*** |
| 109 | cb. | *tranq: è dolce* emended to *tranquillo e dolce*; **B**: *molto tranq*, ***mp*** |
| 110 | cor. | *tranquillo e dolce* added by analogy with b.109 (cl.); **B**: *tranq:*, ***pp***; **C**: ***p*** |
| 110 | vc. | *tranquillo e dolce* added by analogy with cl.; **B**: *poco lento* instead of *poco lento tranquillo è dolce* |
| 110 | vc. | ***ppp*** added by analogy with cor.; **B**: ***pp*** |
| 110 | vc. | **B**: notes 1-7: slur added in pencil (CN?), notes 3-7: slur |

| Bar | Part | Comment |
|---|---|---|
| 111-112 | cl. | **C**: b.111 note 1 to b.112: end of slur open before change of system |
| 112-118 | cor. | slur b.112 note 1 to b.113 note 1 and slur b.113 note 1 to b.118 emended to one slur as in **B** |
| 112 | vc. | **C**: b.112 note 1: end of slur open before change of system; **B**: notes 3-7: slur |
| 113 | fg. | **B**: notes 1-3: slur |
| 113 | cor. | **B**: *dim* |
| 113-118 | vc. | **C**: b.113 note 1 to b.118: one slur |
| 115-116 | vc. | **B**: b.115 note 1 to b.116 note 2: slur |
| 116 | vc. | *dim*. added as in **B** |
| 117-118 | vc. | **B**: slur |
| 118 | cb. | **B**: note 2: *loco Solo* added in pencil (CN?) |
| 119 | cb. | **B**: notes 2-3: slur |
| 120 | cb. | **B**: notes 1-2: slur; **C**: *dim* |
| 121 | cb. | **B**: notes 1-2: slur |
| 122 | cb. | **B**: notes 2-3: ♩ ♩ changed to ♩. ♪ in blue crayon (CN?) |
| 122 | cb. | **C**: *rit.* |
| 122-123 | cb. | **B**: b.122 note 1 to b.123 note 1: slur |
| 123 | cl. fg. vc. cb. | **B**: no change of key signature |
| 123 | fg. | **C**: ***p*** |
| 123-124 | fg. | **B**: b.123 to b.124 note 1: tie crossed out in pencil, b.123 to b.124 note 2: slur crossed out in pencil, b.124 notes 1-2: slur added in pencil |
| 123 | cor. | **B**, **C**: ***p*** |
| 123-190 | cor. | **B**: no key signature |
| 123 | vc. | **C**: chord 1: marc., end of tie open before change of system |
| 125 | fg. | **B**: notes 3-4: slur |
| 125-126 | fg. | **B**: b.125 note 5 to b.126: slur |
| 125 | cor. | **B**: notes 3-4: slur, b.125 note 5: end of slur open before change of system |
| 125-127 | cl. | slur emended from open slur; **A**: b.127 note 2: beginning of slur open after page turn |
| 126 | cl. | **B**: ***mp*** |
| 126 | cor. | **B**: notes 1-3: slur |
| 127 | cb. | **B**: note 2: *G* changed to *g* in blue crayon, note 2: *8va* added in pencil; **C**: note 2: boxed in blue crayon, note 2: *G* instead of *g* |
| 128 | cl. | **B**: notes 2-4: ; **C**: b.128 note 2: beginning of slur open after page turn |
| 128-129 | cl. | **B**: b.128 note 3 to b.129 note 3: one slur |
| 128 | fg. | note 3: ♭ removed; **B**: notes 1-4: slur, notes 1-4:  |
| 128 | cor. | **B**:  |
| 128 | vc. | **B**: notes 1-2:  |
| 128 | vc. cb. | **C**: notes 1-2: 𝅗𝅥 (*c*) changed to ♩ ♩ (*c*-*c′*) in blue crayon, notes 3-4: $c^{\flat}$-$b^{\flat}$ changed to $c^{\flat\prime}$-$b^{\flat\prime}$ in blue crayon, notes 2-4:  |
| 128 | cb. | **B**: note 1: *loco* added in pencil, 𝅗𝅥 changed to ♩ ♩ (*c*-*c″*) in blue crayon, notes 2-3: notated an octave lower, *8va* added in pencil |
| 129 | cl. | **B**: notes 1-2: , notes 3-6:  |
| 129 | fg. | note 1: ♭ removed; **B**: note 1: , notes 2-3:  |
| 129 | cor. | **B**:  |
| 129 | vc. cb. | **B**: note 1: , note 2: ; **C**: note 1: $A^{\flat}$ changed to $a^{\flat}$ in blue crayon, notes 1-2:  |
| 129 | cb. | **B**: note 1: notated an octave lower, *8va* added in pencil (CN?) |

| Bar | Part | Comment |
|---|---|---|
| 129-130 | cb. | **B**: b.129 note 2 to b.130 note 1: tie crossed out |
| 130-133 | cl. | **B**: b.130 note 1 to b.133 note 3: slur |
| 130-136 | cl. | b.130 note 1 to b.136 note 8: slur emended from open slur by analogy with fg.; **A**: b.130 note 1 to b.136: end of slur open before change of system |
| 130 | fg. | **B**: notes 1-4: slur |
| 130 | vc. cb. | **B**: notes 1-2, 3-4: slurs |
| 131 | fg. | **B**:  added in pencil (CN?) |
| 131-133 | fg. | **B**: b.131 note 1 to b.133 note 2: slur |
| 131 | cb. | **B**: bar added in pencil |
| 132 | fg. | note 1: ♭ removed |
| 132-133 | cor. | **B**: b.132 note 5 to b.133 note 1: slur |
| 133-134 | cl. | **B**: b.133 note 3 to b.134 note 1: no tie |
| 133 | fg. cor. | **B**, **C**: ***p*** instead of ***mp*** |
| 134-135 | cl. | **B**: b.134 note 1 to b.135 note 1: slur |
| 135-136 | cl. | **B**: b.135 note 3 to b.136 note 8: slur |
| 135-136 | fg. | **B**: end of slur b.135 note 4 instead of b.136 note 3 |
| 135 | cor. | **B**: notes 3-4: slur |
| 135-136 | cor. | **B**: b.135 note 5 to b.136 note 3: slur |
| 135-136 | vc. | **B**: tie |
| 136 | vc. cb. | **C**: beginning of tie open after change of system |
| 137 | fg. | **C**: b.137: *espressivo* |
| 137 | vc. | note 2: ten. added as in **B**, **C** |
| 137 | vc. cb. | **B**: note 6: ♩ changed from ♪♪ (*g*-*G*) in pencil (CN) |
| 137 | vc. cb. | **C**: note 6: ♩ changed from ♪♪ (*g*-*G*) in blue crayon (CN) |
| 137 | cb. | notes 1-2: ten. added as in **B**; **C**: *espress* |
| 138-139 | fg. | **B**: *vivo* instead of *poco agitato* |
| 138-145 | vc. | **B**: b.138 to b.145 note 1: notated an octave lower and notes added an octave higher in pencil and emphasized in ink |
| 138 | vc. cb. | **C**: notes 1-4: $b^{\flat}$-$d^{\flat\prime}$-$c$-$b^{\flat}$ added in blue crayon |
| 138 | cb. | ***f*** added as in **B**, **C** |
| 138-145 | cb. | **B**: b.138 to b.145 note 1: *8va*—added in pencil, b.145 note 2: *loco* added in pencil (CN?), b.138 to b.144 note 2: notated an octave lower |
| 139 | cl. | **B**: *poco vivo* instead of *poco agitato* in b.138 |
| 139 | vc. cb. | **C**: $B^{\flat}$ crossed out, $b^{\flat}$ added in blue crayon |
| 140 | | **C**: *poco rall* crossed out |
| 140-142 | cl. | slur added as in **B**; **A**: b.140 note 1 to b.141: slur, b.142 note 2: beginning of slur open after page turn |
| 140-142 | fg. | end of slur emended from b.140 note 4 as in **B** and by analogy with cl. |
| 140 | vc. | **B**: note 2: chord (*d*, $b^{\flat}$) instead of $d^{\prime}$; **C**: $c^{\prime}$ added in blue crayon |
| 140-145 | vc. cb. | **C**: b.140 note 2 to b.145 note 1: boxed in blue crayon, notated an octave lower |
| 140 | cb. | **C**: *c* added in blue crayon |
| 141 | | **C**: *poco agitato* crossed out |
| 141-142 | cl. | tie added as in **B**; **A**: b.141: end of tie open before page turn |
| 141-142 | fg. | tie added as in **B**; **A**: b.142: beginning of tie open after page turn |
| 142 | cl. | **B**: notes 1-2: slur |
| 145 | vc. | **B**: chord 2: *dim* |
| 146 | cl. | note 3: $c^{\flat\prime\prime}$ added as in **C**; **B**: *poco rit.* instead of *poco rall.*, notes 2-4:  |
| 146 | fg. | **B**: beginning of slur b.145 note 5 instead of b.146 note 1 |

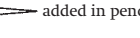
| Bar | Part | Comment |
|---|---|---|
| 146 | cb. | **B**: *dim* , *rall* instead of *poco rall* |
| 147 | | **C**: *Tempo I^mo* crossed out in pencil, *a tempo* added in pencil (CN) |
| 147 | cl. | **B**: *Tempo I^mo* instead of *a tempo*; |
| | | **C**: ***p***, b.147:  |
| 147-148 | cl. | **B**: b.147 note 11: open tie crossed out in pencil |
| 147 | cor. | **B**: *a tempo* added in pencil (CN?) |
| 147 | vc. cb. | **B**: *Tempo I^mo* |
| 148 | | superfluous *Tempo I^mo* removed |
| 148 | | **C**: *rall* instead of *poco rit.* - |
| 148 | cl. | **C**: notes 1, 3: $b^{\flat\prime\prime}$ |
| 148 | cl. cb. | **B**: *poco rall*: instead of *poco rit.* |
| 148 | cor. fg. vc. | **B**: *rall* instead of *poco rit.* |
| 149 | fg. | **B**: ***p*** |
| 149-150 | fg. | beginning of slur emended from b.149 note 4 as in **B**, **C** and by analogy with cor. |
| 149 | cor. | **B**: notes 3-4: slur |
| 149 | vc. cb. | **B**: *a tempo* instead of *Tempo I^mo* |
| 150 | cor. | **B**: notes 1-2: slur |
| 151-154 | cl. | **C**: b.151 to b.154 note 12: beginning of slur open after change of system |
| 151-154 | fg. | b.151 note 3 to b.154: slur emended from open slur as in **B**; **A**: b.151 note 3 to b.152: end of slur open before page turn; **C**: b.151 note 2: beginning of slur open after change of system |
| 151 | cor. | **A**: note 4: $g'$ changed to $b^{\flat\prime}$ in pencil, the letter *b* added in pencil (CN); **B**: note 4: *dim* |
| 151-154 | cor. | b.151 note 3 to b.154: slur emended from open slur as in **B**; **A**: b.151 note 3 to b.152: end of slur open before page turn |
| 151 | vc. cb. | **C**: beginning of tie open after change of system |
| 152 | | *poco rall*: *al* 𝄐 emended to *poco a poco rallentando* as in **C**; **C**: *poco a poco rall* |
| 152 | cl. | **A**: *poco rall*: - *al* 𝄐 |
| 152-153 | cl. | **B**: b.152 note 9 to b.153 note 24: *poco* a *poco* rit - |
| 152 | fg. | **A**: *poco a poco rall:* |
| 152 | cor. | **A**: *poco rall.* |
| 152 | vc. | **C**: chords 1-2: tie |
| 152 | cb. | **A**: *poco a poco rall: al* 𝄐 |
| 152-155 | cb. | **B**: *poco rall-* instead of *poco a poco rall-al* 𝄐 |
| 153-154 | cl. | triplets emended to sextuplets by analogy with b.151 |
| 154 | cl. | **A**: notes 15-16: slur added in pencil (CN?), notes 17-18: stacc. added in pencil; **B**, **C**: notes 17-18: slur instead of stacc. |
| 155 | cl. | **A**: notes 1-2, 5-6: slurs added in pencil (CN?), notes 3-4: stacc. added in pencil (CN?); **B**, **C**: notes 3-4: slur instead of stacc.; **B**: notes 7-8: 𝅘𝅥𝅯 tied to ♩ |
| 155 | vc. cb. | **C**: beginning of tie open after change of system |
| 155 | cb. | **B**: ***mf*** |
| 160 | cl. fg. | **C**: ***p*** |
| 160 | vc. cb. | **C**: ***mf*** crossed out and changed to ***mp*** (CN) |
| 162 | cl. | **A**: changed from |
| | |  (CN); |
| | | **B**, **C**: as **A** before change |
| 162 | cor. | **B**: notes 1-2: 𝅗𝅥. 𝄽 instead of 𝅗𝅥 tied to 𝅘𝅥𝅯; **C**: note 2: ♩ instead of 𝅘𝅥𝅯 |

| Bar | Part | Comment |
|---|---|---|
| 163 | cl. fg. | notes 1, 3: marc. added by analogy with b.160 |
| 163 | fg. | note 4: stacc. added by analogy with b.160 |
| 164 | cl. fg. | note 1: stacc. added by analogy with b.161 |
| 164 | fg. | **C**: note 1: beginning of slur open after change of system, note 2: stacc. |
| 165 | cl. | note 8: ***p*** omitted as in **B** and by analogy with b.168^I note 13; **B**: notes 2-5, 6-7: slurs, between notes 7 and 8: 𝄾 added in pencil (CN) |
| 166 | cl. | **B**: notes 10-13: ; **C**: ***p*** |
| 166 | fg. | **A**: notes 1-2: ♩ (*a*) ♩ (*f*) changed from 𝅗𝅥. (*f*) in pencil (CN?); **B**: 𝅗𝅥. (*f*) ♩ (*g*); **C**: ***mp***, b.166: |
| | |  |
| 166 | cor. | **B**: ***mf***; **C**: ***mp*** |
| 167 | cl. | **B**: note 1: , note 8: stacc. |
| 168^I | cl. | note 10: stacc. added by analogy with cor.; **B**: between notes 12 and 13: 𝄾 added in pencil (CN) |
| 168^I | vc. | *arco* added as in **B** |
| 168^I | vc. | **B**: 𝄼 𝄾 𝅘𝅥𝅯 𝅘𝅥𝅰 𝄽, *8va* added in pencil, above notes 1-2: *f'-f* added in pencil |
| 168^I | vc. cb. | **A**: rest 2: 𝄾 changed to 𝄾 in pencil, rest 3: 𝄾 added in pencil; **C**: rest 2 to note 2: boxed in blue crayon; |
| | | **C**: |
| 168^I | cb. | *arco* added as in **B** (vc.); **A**: *? arco* + added in pencil (engraver); **B**: *arco* added in pencil (?) |
| 168^I | cb. | **B**: rest 2: 𝄾 changed to 𝄾 in pencil (CN), rest 3: 𝄾 added in pencil (CN), notes 1-2: notated an octave lower, *8-tav.* added in pencil |
| 168^II | fg. cor. | stacc. added by analogy with b.168^I |
| 168^II | vc. | note 7: marc. added by analogy with notes 1-6; **B**: note 1: ***f***, notated an octave lower than **A** and notes added an octave higher |
| 168^II | vc. cb. | **C**: ***f*** |
| 168^II – 169 | vc. cb. | **C**: b.168^II rest 2 to b.169 note 1: boxed in blue crayon, notated an octave lower |
| 168^II | cb. | notes 4-7: marc. added by analogy with notes 1-3; **B**: ***f*** |
| 168^II – 169 | cb. | **B**: b.168^II to b.169 note 1: notated an octave lower, *8va* - - added in pencil (CN?) |
| 169 | cl. fg. | notes 1, 3: marc. added by analogy with b.160 |
| 169 | vc. | **B**, **C**: ***p*** |
| 169 | cb. | **B**: ***p*** |
| 170 | cor. | stacc. added by analogy with bb.161, 164 |
| 171-172 | | **B**, **C**: one bar in 4/4 |
| 172 | vc. cb. | *arco* added as in **B**; **A**: *? arco* + added in pencil (engraver) |
| 173 | cb. | stacc. added by analogy with vc.; **B**: beginning of  changed from b.73 note 2 to b.72 note 4 in pencil |
| 174 | cl. | **B**: notes 1-2, 3-7: slurs, note 6: marc. |
| 175 | cl. | **B**: note 4: marc. added in pencil (CN?), notes 1-8: slur |
| 175-176 | cl. | **B**: b.175 note 9 to b.176 note 10: slur |
| 176-177 | cl. | **B**: b.176 note 11: end of slur open before change of system |
| 176 | fg. | **B**: notes 1-4: slur added in pencil (CN?) |
| 177^I, 177^II | cl. | **B**: notes 4-5: stacc., notes 6-8: slur |
| 177^I, 177^II | fg. | **B**: notes 1-2: slur |

| Bar | Part | Comment |
|---|---|---|
| 177 I | vc. | **B**: ***f*** |
| 177 I | vc. cb. | **C**: ***fz***, note 5: ***p*** |
| 177 I, 177 II | vc. cb. | marc. and stacc. added as in **B** (vc. b.177 II) |
| 177 II | vc. | **B**: notes 1-3: marc., notes 4-6: stacc. |
| 177 II | vc. cb. | **B**, **C**: ***f*** |
| 179 | cor. | **B**: *dim* |
| 180-181 | cor. | **B**: b.180 note 1 to b.181 note 3:  added in pencil (CN?) |
| 181 | fg. | **B**: note 3: ♩ |
| 182 | | *Un poco di più* emended to *un poco di più*; **C**: *poco più* |
| 182 | cl. | **C**: ***f*** |
| 182 | cl. fg. | notes 1, 3: marc. added by analogy with b.160 |
| 182 | fg. | note 3: marc. added by analogy with cl. |
| 182 | cor. | **B**: ***ff*** |
| 182-183 | cor. | note 3: stacc. added by analogy with bb.161, 164, 185 |
| 182 | vc. | **B**: chord 1: *pizz* crossed out in pencil, *arco* added in pencil (?) |
| 182 | vc. cb. | **C**: *pizz.* crossed out in pencil |
| 182 | cb. | **B**: note 2: *pizz* (presumably) crossed out in pencil, smudged |
| 183 | cl. fg. | stacc. added by analogy with b.161 |
| 183 | cor. | **B**: notes 1-2: slur |
| 184 | cl. | **B**, **C**:  |
| 184 | fg. | **B**: notes 1-9: slur added in pencil (CN?) |
| 185-188 | cl. | **B**: beginning of slur note 6 instead of note 5 |
| 185 | cl. fg. | notes 1, 3: marc. added by analogy with b.160; **B**, **C**: notes 1-2: slur |
| 185-186 | fg. | **C**: b.185 note 7 to b.186: end of slur open before change of system |
| 185-188 | fg. | **B**: beginning of slur b.185 note 6 instead of note 5; b.185 note 6: end of slur open before change of system |
| 186 | fg. | **B**: notes 2-16: slur |
| 187-188 | fg. | **B**: b.187 note 1 to b.188: slur |
| 187 | vc. | **B**: chord 2: *arco*, chord 2: marc. |
| 187 | cb. | **B**: note 2: *arco* |
| 188 | vc. | **C**: notes 3-4: slur, notes 7-8: stacc. |
| 188 | cb. | **C**: notes 3-4: stacc. |
| 189 | vc. | **C**: notes 3-4, 7-8: stacc. |
| 189 | cb. | **C**: *pesante* |
| 190 | vc. | **B**: chord: $B^{\flat}$, *f* |

## QUINTET FOR FLUTE, OBOE, CLARINET, FRENCH HORN, AND BASSOON

### First Movement

| Bar | Part | Comment |
|---|---|---|
| 1 | | **E**: *Allegro moderato* changed to *Allegro ben moderato* |
| 1 | ob. | **C**, **D**: *allegro ben marcato* |
| 1 | fg. | **C**, **D**: note 2: stacc., not ten.; **E**: notes 1-2: stacc. |
| 2 | fg. | **D**: notes 1-8:  added in pencil (CN?) |
| 3 | fg. | **D**: notes 1-8:  added in pencil (CN?) |
| 4 | fl. | **C**, **D**, **E**: ***mf*** |
| 4 | cl. | **C**, **D**: note 1: $a''$ |
| 7-8 | fl. | **C**, **D**: end of slur b.7 note 6 instead of b.8 note 1 |
| 7 | cl. | **C**: ***mp*** |
| 7-9 | cl. | **C**: b.7 note 5 to b.9 note 5: slur |
| 7 | cor. | **C**, **D**: notes 1, 5: marc.; **E**: notes 1, 5: probably marc. |
| 7-9 | fg. | **D**: b.7 note 1 to b.9 note 1, b.9 notes 1-3: slurs; **C**, **E**: b.7 note 1 to b.8 note 9, b.9 notes 1-3: slurs |
| 8 | fl. | **C**, **D**, **E**: notes 2-6: slur |
| 8-9 | cl. | **B**: b.8 note 3: end of tie open before change of system |
| 9 | fl. | **E**: notes 1-8: slur |
| 9 | cl. | **E**: notes 10, 13: $f^{\sharp\prime\prime}$, $f^{\sharp\prime}$ |
| 9-10 | cl. | **C**: b.9 note 6 to b.10 note 5: slur |
| 10 | fl. | **B**: note 6: [?] erased |
| 10 | fl. | **C**: notes 1-8: slur; **D**: note 1: end of slur open; **E**: notes 1-6: slur |
| 10 | ob. | **E**: notes 5, 6, 9: $d^{\sharp\prime\prime\prime}$ |
| 10 | cl. | **E**: note 8: $f^{\sharp\prime\prime}$ |
| 11 | | *calando* (expression marking, fl., ob., cl.,) emended to *calando* (tempo marking) as in **C** (cor.), **D** (cor.) |
| 11 | fl. cl. | beginning of  emended from last bar line as in **E**; **E**: note 3: *dim* |
| 11-12 | fl. | **C**, **D**: b.11 note 1 to b.12 note 3: slur |
| 11 | cl. | **E**: note 3: *dim* |
| 11 | ob. | beginning of  emended from last bar line as in **E** (fl., cl.) |
| 12 | | *a tempo* added as in **C** (cor.), **D** (cor.) |
| 12 | fl. | **B**: notes 1-2: ♩. 𝅘𝅥𝅯 changed to ♩ ♩, ♩ ♩ added in margin in pencil |
| 12 | fl. | **E**: notes 1-3: , note 3: *calando* |
| 12 | cl. | **E**: notes 1, 4: $f^{\sharp\prime\prime}$ |
| 13 | cor. | **C**, **D**: beginning of  b.13 note 4 instead of b.14 note 3 |
| 13-15 | cor. | **C**, **D**: end of slur b.15 note 1 instead of b.14 note 8 |
| 14 | fg. | **C**, **D**: ***p*** |
| 16-17 | cor. | **B**: b.16 note 7: end of tie open before change of system |
| 17 | fg. | **B**: notes 1, 3: $d^{\sharp\prime}$ instead of $d^{\flat\prime}$ (copying error) |
| 18-21 | fg. | **C**, **D**: b.18 note 1 to b.21 note 1:  |
| 19 | fl. ob. cl. cor. | **E**: note 3: *dim* |
| 21 | fl. | **C**, **D**: note 1: ***mf***; **E**: note 2: ♩ |
| 21 | ob. | ***p*** added as in **C**, **D**, **E** |
| 21 | cl. | note 4: stacc. omitted by analogy with fl. and in accordance with **C**, **D**, **E**; **B**: note 4: stacc. |
| 21 | fg. | ***p*** added as in **B**; **C**, **D**: note 2: ***pp*** |
| 21 | fg. | **E**: rests 1-2: 𝄽 𝄼 added in blue crayon (CN) |
| 22 | ob. | **E**: note 2: marc. |
| 22 | cl. | **B**: ***mp*** added in pencil (CN) |
| 23 | fl. | **C**: ***ff*** |
| 23 | ob. | **B**: notes 1, 3: not marc.; **E**: note 5: ***p*** |
| 23 | cl. | ***p*** added as in **E** and by analogy with b.21 (ob.) |
| 23-24 | cl. | **D**: b.23 note 1 to b.24 note 2: slur, b.24: not stacc. |
| 24 | fl. | **C**, **D**: note 7: $f^{\sharp\prime\prime\prime}$, note 11: $f^{\sharp\prime\prime}$; **E**: note 11: $f^{\sharp\prime\prime}$ |
| 24-26 | fl. | **C**, **D**: b.24 note 2 to b.26: one slur |
| 24 | ob. | **E**: note 1: marc. and ***fz*** |
| 24 | cl. | **E**: note 1: marc. |
| 25 | ob. cl. | **B**: note 8: marc. added in pencil |
| 26 | fg. | **C**, **D**: ***mp*** |
| 27-28 | fl. | **C**, **D**: end of slur b.27 note 9 instead of b.28 note 1 |
| 27 | cl. | **C**, **D**: notes 1-9: slur |
| 28-29 | fl. | **C**, **D**: beginning of slur b.28 note 3 instead of b.28 note 2 |