

CARL NIELSEN

1865 - 1931

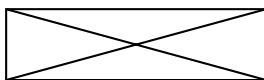
VÆRKER WORKS

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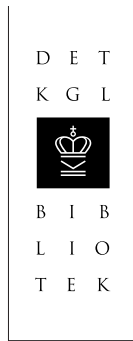
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Copenhagen 2004





CARL NIELSEN

KAMMERMUSIK 1

CHAMBER MUSIC 1

Udgivet af

Edited by

Lisbeth Ahlgren Jensen

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Edition Wilhelm Hansen
Copenhagen 2004

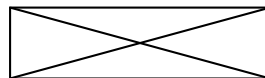


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GENERELT FORORD

GENERAL PREFACE

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

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

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

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

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

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

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

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

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

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

Series I, Stage Music

Operas
Music for other stage works
Incidental music and arrangements

Series II, Instrumental Music

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

Series III, Vocal Music

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

Series IV, Juvenilia, Addenda et Corrigenda

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

Editorial principles

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

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

Serie I, Scenemusik

Operaer
Musik til andre sceneværker
Enkelte satser i sceneværker samt arrangementer

Serie II, Instrumentalmusik

Symfonier
Andre orkesterværker
Koncerter
Kammermusik
Værker for orgel
Værker for klaver

Serie III, Vokalmusik

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

Serie IV, Juvenilia, Addenda et Corrigenda

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

Redaktionelle principper

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

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

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

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

PRELUDE, THEME AND VARIATIONS FOR SOLO VIOLIN, OPUS 48

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

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

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

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

Det redaktionelle arbejde har været fordelt mellem udgiverne således:

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

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

PRÆLUDIUM OG TEMA MED VARIATIONER FOR SOLOVIOLIN, OPUS 48

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

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

soloist played on the open A-string, so that the difference in tone with and without the mute was clear.⁵³ However, this kind of thing was especially difficult with the mute types known then; but thanks to Emil Telmányi and the luthier Hjort it was possible to obtain what was probably a German type that could be used for this purpose (cf. illustration, p. lxiv). The mute is not on sale today, and its use on modern violin strings cannot be recommended, since it tends to break them.⁵⁴

The source material for *Preludio e Presto* includes a fragment (the above-mentioned nine bars in *Politiken*), a draft, a fair copy and the printed edition. The fair copy is notated in ink by Carl Nielsen, but much has been added in pencil, some of this by Emil Telmányi. It was apparently not used as a printing manuscript, and since Emil Telmányi presumably prepared the composition for printing in 1930 (cf. above), it is possible either that the printing manuscript has been lost or that Emil Telmányi made further corrections with Carl Nielsen's acceptance in connection with the proof-reading. The printed edition has been chosen as the main source.

Kirsten Flensburg Petersen

QUARTET FOR TWO VIOLINS,
VIOLA AND CELLO IN G MINOR,
OPUS 13

The string quartet in G minor, opus 13, is the earliest composed of Carl Nielsen's four published quartets. It was written in 1887-1888, and only the first of the four movements' date of composition is not precisely known: the second movement is dated at both the beginning and the end, 21st and 29th January 1888 respectively; the third movement is dated 23rd December 1887; and the fourth movement is dated 6th February 1888. The quartet has a special position in the composer's quartet production, as it belongs among the works of his youth but was not published until more than ten years after it was written – and then in revised form. Prior to the G minor quartet Carl Nielsen had composed at least two other whole quartets (in D minor and F major) and some individual movements, all of which remained unprinted; the G minor quartet was thus the only one of the early quartets he later considered worth publishing.

53 Emil Telmányi, *Vejledning til indstudering og fortolkning af Carl Niensens violinværker og kvintet for strygere*, Copenhagen 1982, p. 65.

54 Information from the luthier Mads Hjort, Copenhagen.

tydeligt.⁵³ En sådan teknik var imidlertid meget vanskelig med de dengang kendte sordintyper, men ved Emil Telmányi og violinbygger Hjorts mellemkomst lykkedes det at fremskaffe en formodentlig tysk type, som var anvendelig i den henseende (jf. gengivelse s. lxiv). Sordinen er ikke i handel i dag, og brug af den på moderne violinstrengene må frarådes, da den er tilbøjelig til at knække strengene.⁵⁴

Kildematerialet til *Preludio e Presto* rummer et fragment (svarende til de omtalte ni takter i *Politiken*), kladde, renskrift og den trykte udgave. Renskriften er noteret med blæk af Carl Nielsen, men meget er tilføjet med blyant, for en dels vedkommende af Emil Telmányi. Tilsyneladende har den ikke været benyttet som trykforlæg, og da Emil Telmányi formodentlig har forberedt kompositionen til trykning i 1930 (jf. ovenstående), er det muligt enten at trykforlægget er gået tabt eller at Emil Telmányi yderligere har foretaget en række korrektioner med Carl Niensens accept i forbindelse med korrekturlæsning. Den trykte udgave er valgt til hovedkilde.

Kirsten Flensburg Petersen

KVARTET FOR TO VIOLINER,
BRATSCH OG CELLO I G MOL,
OPUS 13

Strygekvartet i g-mol opus 13 er den tidligst komponerede af Carl Niensens fire udgivne kvartetter. Den blev til 1887-1888, men kun de tre sidste satser kan dateres nærmere: 2. sats er både begyndelses- og slutdateret, henholdsvis 21. og 29. januar 1888, 3. sats er dateret 23. december 1887 og 4. sats 6. februar 1888. Kvartetten indtager en særstilling i komponistens kvartetproduktion, idet den hører til blandt hans ungdomsarbejder, men først blev udgivet mere end ti år efter tilblivelsen – og da i revideret skikkelse. Forud for g-mol kvartetten havde Carl Nielsen komponeret mindst to andre hele kvartetter (i hhv. d-mol og F-dur) samt nogle enkeltstående satser, der alle forblev utrykte; g-mol kvartetten var således den eneste af de tidlige kvartetter, han senere fandt værdig til udgivelse.

53 Emil Telmányi, *Vejledning til indstudering og fortolkning af Carl Niensens violinværker og kvintet for strygere*, København 1982, s. 65.

54 Oplysning fra violinbygger Mads Hjort, København.

The quartet was probably given its first performance on 26th March 1889 in the relatively recently founded Private Chamber Music Society.⁵⁵ But we know of no reviews of either this or three subsequent performances in the Chamber Music Society of 1868 (Kammermusikforeningen af 1868).⁵⁶ In a performance of the quartet on 18th December 1889 in the Freemasons' Lodge, Carl Nielsen himself played first violin, while the other parts were played by Holger Møller, Kristian Sandby and Fritz Bendix.⁵⁷ At this time Carl Nielsen had just been engaged by the Royal Orchestra as a second violinist.

On the reception of the quartet Carl Nielsen commented many years later in an interview in 1918, talking about the significance of criticism for artists:

"I then put my energy into a string quartet. It was good, I still think so [...] but when it was performed in the Concert Palæ and the Chamber Music Society, the audience was friendly enough, but the critics ... oh, it was painful for me. They cut my quartet completely to pieces and said that it was incomprehensible."⁵⁸

The statement should however probably be taken with some reservations, for – as will be evident from the review below – the uncomprehending attitude to his music seems rather to have concerned the other compositions of his that were played.

The earliest reviews of the quartet are probably those that appeared after Carl Nielsen's composition concert in the small hall of the Concert Palæ on 3rd February 1898. The programme says that the quartet is being played "for the first time", meaning that it is being played for the first time in this

55 The concert was advertised in *Berlingske Tidende* and *Nationaltidende* 26.3.1889, but there is no documentation of the event itself, for example in the form of reviews. However, that it did take place is suggested by the fact that an article in *Illustreret Tidende* (1912, no. 10, p. 119) marking the 25th anniversary of *Privat Kammermusikforening* mentions that the G minor quartet was given its first performance there on the above-mentioned date. An undated concert programme which is preserved in Hilda Sehested's archives (no. 6344 package 2) at *Rigsarkivet* shows that Carl Nielsen's G minor quartet was performed at some time, probably c. 1890, in a concert along with Hilda Sehested's quartet in F major.

56 18.12.1889, 20.3.1895, 8.4.1896 (cf. Kai Christensen (ed.), *Kammermusikforeningen i 125 år*, Copenhagen 1994, p. 524). In the revised form the quartet was also performed there on 2.3.1898 and 22.3.1904.

57 Kai Christensen, *op. cit.*, p. 126.

58 Quoted from John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 229.

Kvartetten blev formentlig uropført den 26. marts 1889 i den relativt nystiftede Privat Kammermusikforening.⁵⁵ Men hverken fra denne eller fra tre følgende opførelser i Kammermusikforeningen af 1868⁵⁶ kendes der anmeldelser. Ved en opførelse af kvartetten den 18. december 1889 i Frimurerlogen spillede Carl Nielsen selv primo violinen, mens de øvrige stemmer blev udført af Holger Møller, Kristian Sandby og Fritz Bendix.⁵⁷ På dette tidspunkt havde Carl Nielsen netop opnået ansættelse i Det kongelige Kapel som 2. violinist.

Om modtagelsen af kvartetten udtalte Carl Nielsen sig mange år efter i et interview i 1918, der drejede sig om kritikens betydning for kunstnerne:

"jeg samlede mig nu til en Strygekvartet. Den var god, jeg synes det endnu, [...] men da den blev opført i Koncertpalæet og i Kammermusikforeningen, var Publikum nok venligt, men Kritiken ... aa, det var en Ynk for mig. Den nedsablede min Kvartet fuldstændigt og sagde, at den var uforstaaelig."⁵⁸

Udtalelsen skal dog nok tages med et vist forbehold, for – således som det fremgår af nedenstående anmeldelse – lader den uforstående holdning til hans musik snarere til at være møntet på de øvrige af hans kompositioner, der blev spillet.

De tidligste anmeldelser af kvartetten er antagelig dem, der fremkom efter Carl Niensens kompositionskoncert i Koncertpalæets Mindre Sal den 3. februar 1898. På programmet

55 Koncerten blev annonceret i *Berlingske Tidende* og *Nationaltidende* 26.3.1889, men der findes ingen dokumentation af at den fandt sted, f.eks. i form af anmeldelser. Herfor taler dog, at det i en artikel i *Illustreret Tidende* (1912, nr. 10, s. 119) i anledning af Privat Kammermusikforenings 25 års jubilæum nævnes, at g-mol kvartetten blev uropført her på den oven for nævnte dato. Et udateret koncertprogram, der er bevaret i Hilda Sehesteds arkiv (nr. 6344 pk.2) på *Rigsarkivet*, viser at Carl Niensens g-mol kvartet på et tidspunkt, formentlig ca. 1890, blev opført ved en koncert sammen med Hilda Sehesteds kvartet i F-dur.

56 18.12.1889, 20.3.1895, 8.4.1896 (jf. Kai Christensen, (red.), *Kammermusikforeningen i 125 år*, København 1994, s. 524). I den reviderede skikkelse blev kvartetten tillige opført her 2.3.1898 og 22.3.1904.

57 Kai Christensen, *op. cit.*, s. 126.

58 Citeret efter John Fellow, (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 229.

form, that is in a revised version. By and large, the quartet receives unstinting praise, while the criticism of the other items on the programme (including the *Symphonic Suite* for piano, opus 8 and the Sonata for Violin and Piano, opus 9, *Songs to Texts by Ludvig Holstein*, opus 10) did have a rather scathing character. Carl Nielsen's memory probably failed him as regards the reception of the quartet, but his memory of what was written about his talent on this occasion was perfectly accurate. For example *Nationaltidende's* reviewer thought that the composer was still unable to capture the interest of the audience for a whole evening:

“Carl Nielsen is undoubtedly a talent, even a fine, highly cultivated talent. But his fear of being ordinary has often made him stilted and mannered, and large quantities of stilted and mannered music have a particularly depressing effect.

And for that reason one was sometimes quite embarrassed to hear some of the composer's works, which gave the impression of having been written with the sweat of his brow with all his nerves on edge, rather than originating in the joy of creating beauty [...] Perhaps we must leave it to posterity to find beautiful and natural much of what Carl Nielsen has written, which for our part we can only regard as ingenious peculiarities. Qui vivra, verra!

Unfortunately the programme did not indicate the year when the various works performed were written. That would probably have afforded some guidance in understanding the course of the composer's development. As far as we could gauge, there has been a movement from a relatively natural freshness and immediacy, which pleasingly marks the G minor string quartet from 1888, through a period of fermentation where the composer has made life difficult for himself with scruples, broodings and experiments, to a salutary clarity, a free perspicuity, a triumphant mastery of the resources in the interesting and yet natural choral work “Hymn to Love” from last year.”⁵⁹

Politiken similarly preferred to listen to the G minor quartet, given that Carl Nielsen absolutely insisted on holding a full evening of his own works:

anføres det, at kvartetten spilles “1^{ste} Gang”, hvormed der menes, at den spilles første gang i denne skikkelse, nemlig i en revideret version. I det store og hele roses kvartetten uforbeholdent, mens kritikken af de øvrige punkter på programmet (bl.a. *Symphonisk Suite* for klaver, opus 8 og Sonate for violin og klaver, opus 9, *Sange til Texter af Ludvig Holstein*, opus 10), snarere havde karakter af nedrakning. Carl Niensens hukommelse har altså nok svigtet ham, hvad angår modtagelsen af kvartetten, men hans erindring om, hvordan man ved denne lejlighed skrev om hans talent, bekræftes til fulde. F.eks. mente *Nationaltidendes* anmelder, at komponisten endnu ikke var i stand til at holde publikums interesse fangen en hel aften igennem:

“Carl Nielsen er utvivlsomt et Talent, tilmed et fint og stærkt kultiveret Talent. Men hans Frygt for at blive almindelig har ofte gjort ham skruet og manieret, og større Kvantta skruet og manieret Musik virke særdeles deprimerende.

Derfor blev man ogsaa sommetider helt pinlig berørt af at høre paa enkelte af Komponistens Værker, der gjorde Indtryk af at være skrevne i hans Ansigts Sved, med alle Nerver spændte, og ikke udsprungne af Glæde ved at skabe det Skjønne. [...] Maaske er det forbeholdt Fremtiden at finde det skjønt og naturligt, meget af det Carl Nielsen har skrevet, og som vi for vort Vedkommende kun kunne betragte som udspekulerede Særheder. Qui vivra, verra!

Desværre indeholdt Programmet ikke Angivelse af de forskellige opførte Arbejders Tilblivelsesaar. Det vilde sikkert have kunnet vejlede En noget til Forstaaelsen af Gangen i Komponistens Udvikling. Saavidt vi kunne skjønne, har Bevægelsen gaaet fra en forholdsvis naturlig Friskhed og Umiddelbarhed, som paa en glædelig Maade udmærker g-mol Strygekvarterten fra 1888, gennem en Gæringsperiode, hvor Komponisten har gjort sig Livet surt under Anfægtelser, Grublerier og Experimenter, til en velgjørende Klarhed, et frit Overblik, en sejrrig Beherskelse af Midlerne i det interessante og dog naturlige Korværk “Hymne til Kjærligheden” fra i Fjor.”⁵⁹

Politiken foretrak ligeledes at lytte til g-mol kvartetten, når nu Carl Nielsen absolut insisterede på at afholde en hel aften med egne værker:

⁵⁹ *Nationaltidende*, 4.2.1898. Anmeldelsen signeret af “-st-ts-”. (Gustav Hetsch).

⁵⁹ *Nationaltidende*, 4.2.1898. Review signed by “-st-ts-” (Gustav Hetsch).

“Quite specifically, a composer like Carl Nielsen should have avoided such a challenge. For he is imprisoned in a hard-skinned cocoon of mannerism. When will this burst and his talent flutter out freely and easily into the clear sunlight of day? [...] The new string quartet in G minor, which ended the concert, unconditionally gave the greatest pleasure. It is fresher and more even, and more often reveals the indisputable talent that we all know Carl Nielsen possesses.”⁶⁰

Dannebrog took the same view:

“His fine, assured talent was particularly evident from the string quartet in G minor with which the evening ended, undoubtedly the most important, most beautiful and in all respects most appealing piece of music one heard in the concert, and finally and above all, the most immediate and wholesome. Unfortunately its origins lie some ten years back in time. The composer’s Opus 8, Symphonic Suite for Piano and Opus 9, the Violin Sonata in A major, testify that the personality one encounters in a work like the string quartet has been driven out into oddity and mannerism.”⁶¹

Aftenbladet and *Vort Land*⁶² also singled out the more than ten-year-old string quartet at the expense of the more recent works.

As early as 1896, Carl Nielsen must have entered into an agreement with the publisher Wilhelm Hansen on the publication of the quartet. For his income accounts for 1895-96 say: “June 1896 from Wilh-Hansen as an advance on a quartet in G minor and other compositions, 400 Kr.”⁶³ However, the quartet was not printed until 1900 and thus appeared – with the opus number 13 – at the same time as the quartet in E flat major, opus 14. The two quartets were first published in score, and in 1902 they appeared in parts.⁶⁴ In connection with the publication, the quartet in G minor was dedicated to the conductor at the Royal Theatre in Copenhagen, Johan S. Svendsen.⁶⁵

“Ganske særlig burde en Komponist som Carl Nielsen have undgaaet en saadan Udfordring. Thi han sidder indeklemt i en haardhudet Puppe af Maner. Hvornaar vil dog denne sprænges og hans Talent frit og let flagre ud i Dagens klare Solskin. [...] Den nye Strygekvartet i G-moll, der sluttede Koncerten, glædede ubetinget mest. Den er friskere og jævner, og røber oftere det ubestridelige Talent, som vi alle véd Carl Nielsen sidder inde med.”⁶⁰

Dannebrog var af samme opfattelse:

“Om hans fine og sikre Talent vidnede navnlig Strygekvartetten i G-Moll, hvormed Aftenen sluttede, utvivlsomt det betydeligste, smukkeste og i enhver Henseende mest tiltalende Stykke Musik, man hørte ved Koncerten, og endelig først og fremmest det mest umiddelbare og sundeste. Desværre ligger dets Tilblivelse en halv Snes Aar tilbage i Tiden. Komponistens Opus 8, symfonisk Suite for Klaver og Opus 9, Violinsonaten i A-dur, vidner om, at den Personlighed, man møder i et Arbejde som Strygekvartetten, er drevet ud i Særhed og Manierthed.”⁶¹

Også i *Aftenbladet* og *Vort Land*⁶² fremhævede man den mere end 10 år gamle strygekvartet på bekostning af de nyere værker.

Allerede i 1896 må Carl Nielsen have indgået en aftale med Wilhelm Hansens forlag om udgivelse af kvartetten. I hans regnskabsbog over indtægter 1895-96 hedder det nemlig: “Juni 1896 Fra Wilh-Hansen som Forskud paa Kvartet i g moll og andre Kompositioner 400 Kr.”⁶³ Kvartetten blev imidlertid først trykt i år 1900 og udkom således – med opusnummeret 13 – samtidig med kvartetten i Es-dur, opus 14. De to kvartetter blev først udgivet i partitur, og i 1902 udkom de i stemmer.⁶⁴ I forbindelse med udgivelsen blev kvartetten i g-mol tilegnet kapelmester ved Det Kgl. Teater, Johan S. Svendsen.⁶⁵

60 *Politiken*, 4.2.1899. Review signed by “Ch. K.” (Charles Kjerulf).

61 *Dannebrog*, 4.2.1898. Review signed “N.L.” (Nanna Liebmann).

62 *Aftenbladet*, 4.2.1898. Review signed “Vikar”. *Vort Land*, 4.2.1898. Review signed “A.T.”

63 Quoted from Torben Schousboe, *op. cit.*, p. 127.

64 In a letter to Bror Beckmann of 3.3.1902, Carl Nielsen mentioned that the parts for the two quartets were being printed; cf. Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsens Brev*, Copenhagen 1954, p. 43.

65 1840-1911.

60 *Politiken*, 4.2.1899. Anmeldelsen signeret af “Ch. K.” (Charles Kjerulf).

61 *Dannebrog*, 4.2.1898. Anmeldelsen signeret “N.L.” (Nanna Liebmann).

62 *Aftenbladet*, 4.2.1898. Anmeldelsen er signeret “Vikar”. *Vort Land*, 4.2.1898. Anmeldelsen signeret “A.T.”

63 Citeret efter Torben Schousboe, *op. cit.*, s. 127.

64 Carl Nielsen omtaler i et brev til Bror Beckmann 3.3.1902, at stemmerne til de to kvartetter er ved at blive trykt, jf. Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Nielsens Brev*, København 1954, s. 43.

65 1840-1911.

In principle Carl Nielsen's revision of the quartet may have been carried out at any time between 1889 and 1898, but it is most likely that he revised it after agreeing on the publication, that is in the course of 1896-97. The new performance in February 1898 may thus have been motivated by the fact that he had just revised it. The crossings-out in the score show that it was mainly in the first movement that Carl Nielsen tightened up the musical structure. For example, he crossed out six bars between b. 125 and b. 126 and four bars between b. 164 and b. 165, while an earlier version of bb. 225-230 is hidden under a pasted-in strip of paper. In the second movement bb. 15-23 have been added in connection with the revision. In the fourth movement the tempo and character marking *Allegro* has been modified by the addition of (*inquiet*), two bars have been crossed out between b. 55 and b. 56, and a passage just before the end has been revised. Since the score has additions in ink, coloured crayon and pencil, the revisions may have been done in several sessions. Finally, one cannot exclude the possibility that a quartet movement in G minor (CNS 39d)⁶⁶ was a fully composed but later rejected version of the first movement. However, since it has no thematic resemblances to the first movement of opus 13, it is treated as an isolated movement and published in the final volume of the *Carl Nielsen Edition*, the *Juvenilia, Addenda et Corrigenda*.

The present edition is based on the printed score (source **A**), which has been completed on the basis of the printed parts (source **B**) and the ink manuscript (source **C**).

Lisbeth Ahlgren Jensen

QUARTET FOR TWO VIOLINS,
VIOLA AND CELLO IN F MINOR,
OPUS 5

The string quartet, opus 5, was mainly composed in Germany on a journey Carl Nielsen made after receiving the grant *Det Anckerske Legat* for the 1890-1891 season. On 3rd September 1890 he left Denmark on course for Dresden after seeking leave from his position as a second violinist in the Royal Orchestra, where he had been employed since August 1889.

The composition had already been begun in Copenhagen. Carl Nielsen himself spoke in an interview about how

⁶⁶ In Birgit Bjørnum & Klaus Møllerhøj, *Carl Nielsen Samling. The Carl Nielsen Collection*, Copenhagen 1992, p. 45, this movement is catalogued as a sketch for the first movement of the G minor quartet op. 13.

Carl Niensens revision af kvartetten kan i princippet være sket når som helst mellem 1889 og 1898, men det mest sandsynlige er dog, at han reviderede den efter at han havde truffet aftale om udgivelsen, altså i løbet af 1896-97. Genopførelsen af den i februar 1898 kan således være motiveret af, at han netop havde revideret den. Overstregninger i partituret viser, at det især var i første sats, Carl Nielsen strammede det musikalske forløb op. F.eks. overstregede han seks takter mellem t. 125 og t. 126 og fire takter mellem t. 164 og t. 165, mens en tidligere version af takterne 225-230 er skjult under en indklæbet strimmel papir. I anden sats er takterne 15-23 blevet tilføjet i forbindelse med revisionen. I fjerde sats er tempo- og karakterbetegnelsen *Allegro* blevet modificeret ved tilføjelsen af (*inquiet*), to takter er streget ud mellem t. 55 og t. 56 og en passage lige før slutningen er revideret. Da partituret rummer tilføjelser i såvel blæk som farvestift og blyant, kan revisionerne være sket ad flere omgange. Endelig kan man ikke udelukke, at en kvartetsats i g-mol (CNS 39d)⁶⁶ udgør en færdigkomponeret, men senere forkastet version af første sats. Da den imidlertid ikke har tematisk lighed med første sats af opus 13, behandles den som en enkeltstående sats og publiceres i *Carl Nielsen Udgavens* afsluttende bind, *Juvenilia, Addenda et Corrigenda*.

Til grund for nærværende udgave ligger det trykte partitur (kilde **A**), der er kompletteret med de trykte stemmer (kilde **B**) og blækmanuskriptet (kilde **C**).

Lisbeth Ahlgren Jensen

KVARTET FOR TO VIOLINER,
BRATSCH OG CELLO I F MOL,
OPUS 5

Strygekvartetten opus 5 er størstedelens vedkommende komponeret i Tyskland på en rejse, som Carl Nielsen foretog efter at have modtaget det Anckerske Legat for sæsonen 1890 til 1891. Den 3. september 1890 forlod han Danmark med kurs mod Dresden efter at have søgt orlov fra sin stilling som anden violinist i Det Kongelige Kapel, hvor han havde været ansat siden august 1889.

Kompositionen var forinden blevet påbegyndt i København. Carl Nielsen har selv i et interview fortalt, hvorle-

⁶⁶ I Birgit Bjørnum og Klaus Møllerhøj, *Carl Niensens Samling. The Carl Nielsen Collection*, København 1992, s. 45 er denne sats katalogiseret som en skitse til første sats af g-mol kvartetten op. 13.

9589 1

The image shows a page of handwritten musical notation for a string quartet. It consists of ten staves, grouped into four pairs for Violin I, Violin II, Viola, and Cello. The notation includes various rhythmic values, accidentals, and dynamic markings. There are several handwritten annotations in pencil and ink. At the top left, there is a handwritten number '9589' and a page number '1'. The score begins with the tempo marking 'Allegro (inquiet)' and dynamic markings 'mf' and 'f'. There are also markings for 'marcato', 'cresc', 'arco', and 'cresc' throughout the piece. A circular stamp from the 'REGIA BIBLIOTECA' is located on the right side of the page.

Quartet for Two Violins, Viola and Cello, opus 13, printing manuscript (Source C), fourth movement, bb. 1-4. The page shows that Carl Nielsen, when revising the string quartet, modified the tempo with *inquiet* in added brackets (in Source A changed to *inquieto*); the dynamics were intensified from *mf* to *f* on the first chord, and *marcati* have been added in vl.1.

Kvartet for to violiner, bratsch og cello, opus 13, trykførlæg (kilde C), fjerde sats, t. 1-4. Siden viser, at Carl Nielsen ved revisionen modificerede tempoet med *inquiet* i en tilføjet parentes (i kilde A ændret til *inquieto*), dynamikken blev forstærket fra *mf* til *f* på første akkord, og der er med blyant tilføjet *marcati* i vl.1.

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

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

PRELUDE, THEME AND VARIATIONS
FOR SOLO VIOLIN, OPUS 48

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

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

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

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

F O R K O R T E L S E R

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

Acc.	Accession
b.	bar
bb.	bars
bd.	bind
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (the Carl Nielsen Archives)
CNS	Carl Niensens Samling (the Carl Nielsen Collection)
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DK-Kk	Det Kongelige Bibliotek, København (the Royal Library, Copenhagen)
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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

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SOURCES

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FOR SOLO VIOLIN, OPUS 48

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 - 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
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- A** Printed part, Ove Scavenius' copy.
DK-Kk, CNU, Scavenius' collection.

Title page: “Emil Telmányi gewidmet. / Praeludium / und / Thema mit Variationen / für / Violine solo / von / CARL NIELSEN / OP. 48 / Aufführungsrecht vorbehalten. / Eigentum des Verlegers. / 10456 / LEIPZIG / C. F. PETERS. / F. Baumgarten, del. / Druck v. C.G.Röder, G.m.b.H., Leipzig.”
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QUARTET FOR TWO VIOLINS, VIOLA
AND CELLO IN G MINOR, OPUS 13

- A** Printed score
- B** Printed parts, Carl Nielsen's copy
- C** Score, autograph, printing manuscript
- D** Score, sketches
- E** Score, sketches
- F** Sketch

A Printed score.

Title page: "Johan S. Svendsen / gewidmet. /QUARTETT / (G-moll) / für / 2 Violinen, Viola und Violoncell / von / Carl Nielsen. / Op. 13. / Partitur und Stimmen. / Eigentum des Verlegers für alle Länder. / KOPENHAGEN & LEIPZIG. / Wilhelm Hansen, Musik-Verlag."

Pl. No. 12574 (1900).

33.5x26.5 cm, 23 pages, numbered 3-23.

Above the top staff on the first music page: "Carl Nielsen, Op. 13. (1888)".

B Printed parts, Carl Nielsen's copy.

DK-Kk, CNS 39f (38d).

Pl. No. 12574 (1902).

Donated to the Royal Library by Eggert Møller in 1975.

34x26.5 cm, 9, 11, 10, 9 pages. In hard half-binding together with the Quartet opus 5 and the Quartet opus 14.

Vl.1 has a few additions in pencil, some of these presumably by Carl Nielsen.

C Score, autograph, printing manuscript.

DK-Kk, CNS 39a.

The beginning of the second movement is dated "21/1 88" and the movement is end-dated "29/1 88"; the beginning of the third movement is dated "23/12 87", and the beginning of the fourth movement is dated "6/2 88".

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

25.5x35 cm, 38 pages written in ink and blue crayon.

Various paginations. Several notes and a loose strip (9.5x30 cm) pasted/glued into the second movement.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Title on first music page: "Kvartet for 2 Violiner, Viola og Cello g". On page 6, six bars have been crossed out (be-

tween b. 125 and b. 126 in the printed edition); on page 8, four bars have been crossed out (between b. 164 and b. 165); on page 11 a strip has been pasted/glued in (bb. 125-130); on page 15 on a loose strip (numbered as page 13) eight bars have been added (after b. 14); on page 28 two bars have been crossed out (between b. 55 and b. 56); on page 36 a slip of paper has been pasted/glued in (vc. bb. 249-252); on page 37 two slips have been pasted/glued in (bb. 301-309). The source only has meagre indications of dynamics and tempo.

D Score, sketches.

DK-Kk, CNS 39c.

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

25.5x34.5 and 34.4x25.8 cm, 5 folios in oblong format, 1 bifolio in oblong format and 1 folio in upright format, unpaginated. Written in ink, pencil and mauve crayon.

Paper type:

2 folios: 16 staves (hand-ruled?).

1 folio: 12 staves.

1 folio: 16 staves (hand-ruled?).

1 bifolio: 12 staves (hand-ruled).

1 folio: 12 staves (hand-ruled).

1 folio: 16 staves (hand-ruled).

The source has been restored.

One folio contains a 24-bar sketch for the beginning of the first movement. On the back of the folio, sketches for bb. 23-27 and a sketch for another work, "Minuet" (G minor, 2/4, 14 bars). One folio has the heading: "Modulationsdelen til G? Mol= Allegro. De fire Takters Pause slutter paa en Maade (?) 1ste Deel, altsaa 2den Volte". The folio contains a sketch for the first movement bb. 72-89. On the back of the folio is a sketch for "Brudevals" ("Wedding Waltz"), F major, 3/4, c. 32 bars. One folio (upright format) contains a sketch for the first movement bb. 55-59 and on the back a sketch for the first movement bb. 5-11 and bb. 19-22. One folio contains a sketch for the beginning of the first movement (c. 59 bars). One bifolio, on which "kun 8 Takter til Sidethema"⁵ is written in the bottom right-hand corner of the recto side, contains a sketch for the first movement bb. 124-179. One folio contains a sketch for the first movement bb. 180-191 and bb. 63-71. One folio with the heading "Fuga" contains a sketch for the first movement bb. 192-218 and a sketch for an unrelated work.

⁵ 'only eight bars for/to the second subject'

E Score, sketches.

DK-Kk, CNS 39b.

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

25x16 cm, 20 pages (numbered 1-20), written in ink, pencil and mauve crayon. Bound in hard covers.

The sketchbook was originally used for exercises in music theory but was later used for sketches. Besides sketches for the quartet in G minor (pp. 13-20) the material includes three-part settings of C.E.F. Weyse's songs *Dagen gaar med raske Fjed* and *I fjerne Kirketaarne hist*. On page 14 one can recognize bb. 27-30 (va., vc.), and a little further down a few bars with motivic similarities to bb. 35-36 (vl.2, va.). On page 19 eight bars with the first subject in vc. are sketched.

F Sketch.

DK-Kk, CNS 39e [part of sketchbook 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. (Fol 74^v).

Paper type: 7 hand-ruled staves.

Partly restored.

CNS 358 is a sketchbook with drafts for a number of works notated in pencil. Fol. 74^v contains the "Finale of the G minor Quartet", 4/4, six bars notated on two staves in treble and bass clefs. Not used.

The ink manuscript (**C**) was presumably the printing manuscript for the printed score (**A**), while the parts (**B**) were probably printed on the basis of a manuscript set of parts no longer known today. The basis of the edition is **A**, occasionally corrected against the background of **B** and **C**.

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 F M I N O R , O P U S 5

A Printed score

B Printed parts, Carl Nielsen's copy

C Score, autograph, fair copy

D Score, autograph, draft

E Sketches

F Sketch

G Printed score, reprint, Emil Telmányi's copy

H Printed parts, Emil Telmányi's copy

A Printed score.

Title page: "Anton Svendsen / gewidmet. / QUARTETT / (F-moll) / für / 2 Violinen, Viola und Violoncell / von / Carl Nielsen. / Op. 5. / Partitur und Stimmen. / Eigenthum des Verlegers für alle Länder. / KOPENHAGEN & LEIPZIG. / Wilhelm Hansen, Musik-Verlag."

Pl. No. 11126 (1892).

34x27 cm, 24 pages, title page (recto and verso unnumbered), music pages 3-23. Page 24: catalogue of works by a number of other composers published by Wilhelm Hansen.

Movement titles:

First movement: "Allegro non troppo ma energico."

Second movement: "Un poco adagio."

Third movement: "Allegretto scherzando."

Fourth movement: "Finale. / Allegro appassionato."

B Printed parts, Carl Nielsen's copy.

DK-Kk, CNS 38d.

Wilhelm Hansen, Musik-Forlag. Pl. No. 11126.

Donated to the Royal Library by Eggert Møller in 1975.

33x26.5 cm, 4 parts.

Bound together with the parts for the quartets opus 13 and opus 14.

C Score, autograph, fair copy.

DK-Kk, CNS 38a.

From the estate of Irmelin Eggert Møller; donated to the Royal Library by Irmelin Eggert Møller in 1958.

26.5x34 cm, 19 folios written in ink, paginated 1-37, last page unnumbered.

Paper type: hand-ruled (12 staves).

The source has been restored.

Title on first music page: "Quartet / for 2 Violiner, Viola og Cello."

Fair copy without corrections and additions.

In the second movement between b. 25 and b. 60 of the present edition there are 79 bars containing an unused middle section, designated "Agitato" in $\frac{3}{4}$ time with a C minor key signature. In the fourth movement between b. 101 and b. 102 there are 13 bars with motivic work as in bb. 98-101.



Movement titles:

First movement: "Allegro moderato".

Second movement: "Un poco Adagio, Agitato, Tempo I".

Third movement: "Allegretto scherzando".


Fourth movement: "Finale, Allegro appassionato".

Bar		Comment
60		B: note 5: 3 added in pencil (CN/Emil Telmányi?)
61		Original note: 1. <i>Finger bliver sat paa E og A Streng. / 1. Finger soll hier auf E und A Saite gesetzt werden. / 1. Finger shall be put down on the E and A String.</i>
61		B: note 1: <i>ff</i> ; note 1: 1 added in pencil (CN/Emil Telmányi?); notes 1-2: slur added in pencil; note 7: 4 added in pencil (CN/Emil Telmányi?)
62		B: notes 1-2, 5-6: stacc.
63		<i>mf</i> sub emended to <i>subito mf</i>
64		B: note 5: 3 added in pencil (CN/Emil Telmányi?)
65		B: note 1: 1 added in pencil (CN/Emil Telmányi?); note 2: 4 added in pencil (CN/Emil Telmányi?); note 4: 0 added in pencil (CN/Emil Telmányi?); note 5: 3 added in pencil (CN/Emil Telmányi?)
66		B: notes 1-2, 5-6: stacc.
68		B: second quaver: 2, 3 added in pencil (CN/Emil Telmányi?)
68, 70		lower part notes 1-2, 3-5: slur added by analogy with upper part and as in B
69		lower part note 2: stacc. added by analogy with upper part
78		B: note 4: 4 added in pencil (CN/Emil Telmányi?); note 5: 2 added in pencil (CN/Emil Telmányi?); note 8: 2 added in pencil (CN/Emil Telmányi?)
80		<i>mono forte</i> emended to <i>meno f</i>
83		B: notes 5-6: slur added in pencil (CN/Emil Telmányi)
83-85		B: b.83 note 5: beginning of 
92, 93		B: chord 2: 4, 1 added in pencil (CN/Emil Telmányi?)
95		B: chord 1: <i>rall.</i> ; chord 3: 3, 0 added in pencil (CN/Emil Telmányi?)
p.25	staff 6	B: <i>con fantasia</i> missing
p.25	staff 7	notes 20, 22, 24, 26, 28, 30: <i>b</i> added; B: note 36: <i>fis</i> ?; note 37: <i>h</i> added in pencil
p.25	staff 8	notes 8, 11: <i>h</i> added; B: note 21: <i>V</i> added in pencil; note 23: 2 added in pencil (CN/Emil Telmányi?); note 24: \blacksquare added in pencil; note 30: 2 added in pencil (CN/Emil Telmányi?)
p.25	staff 9	notes 6, 12: <i>h</i> added; notes 29-33: <i>p - - pp</i> emended to <i>p dim. pp</i> ; B: note 33: 
p.26	staff 1	chords 3-8, 10: <i>b</i> added; chord 12 bottom note: <i>b</i> added; chords 13, 15, 17: <i>b</i> added; chord 19 bottom note: \sharp added; chord 22 top note: \sharp added; chords 26-27 top note: \sharp added; chord 30 bottom note: \sharp added; B: chords 9-10: ten.; chord 11: top note: <i>f³ⁿ</i>
p.26	staves 1-2	<i>poco a poco dim. - - - dim. - - -</i> emended to <i>poco a poco di-mi-nu-en-do</i>
p.26	staff 2	chord 3 bottom note: \sharp added; chord 4 top note: \sharp added; chord 6 bottom note: <i>b</i> added; chord 7-8 top note: <i>b</i> added; B: chords 1-6: <i>poco rall. - - -</i>
97		B: note 1: <i>pp</i>
103-108		B: b.103 note 6 to b.108 note 8: <i>accelerando e crescendo - - -</i>
104		B: note 1: <i>V</i> added in pencil; note 7: 1 added in pencil (CN/Emil Telmányi?)

Bar		Comment
105		B: note 4: 3 added in pencil (CN/Emil Telmányi?); note 5: 1 added in pencil (CN/Emil Telmányi?)
106		B: note 8: 3 added in pencil (CN/Emil Telmányi?)
108		B: note 1: 3 added in pencil (CN/Emil Telmányi?); note 7: 1 added in pencil (CN/Emil Telmányi?)
109		B: note 1: <i>ff</i> b.109 instead of b.110 note 1
110		B: note 2: 1 added in pencil (CN/Emil Telmányi?)
111		B: note 1: 1 added in pencil (CN/Emil Telmányi?)
113		B: notes 1-2: slur added in pencil (CN/Emil Telmányi?)
114		tempo marking: brackets omitted; B: note 1: \blacksquare added in pencil; C: note 3: 4 changed to 3 in pencil; note 4: 2 added in pencil
115		B: note 1: marc.
116		B: chord 1: marc.; chord 2: <i>fz</i>
117		B: note 1: \blacksquare added in pencil; note 4: 3 added in pencil (CN/Emil Telmányi?)
118		B: chord 1: <i>fz</i>
123		B: note 3: 0 added in pencil (CN/Emil Telmányi?); note 5: 4 added in pencil (CN/Emil Telmányi?)
124		B: note 5: 1 added in pencil (CN/Emil Telmányi?)
125		B: note 7: 1 added in pencil (CN/Emil Telmányi?)
131		B: note 5: 2 added in pencil (CN/Emil Telmányi?)
131-132		<i>f - - ff</i> emended to <i>f cre-scen-do ff</i>
133-135		B: b.133 4th quaver, b.134 first and 4th quaver, b.135 note 1: marc.
134		B: chord 1: marc. added in pencil (CN/Emil Telmányi?)
135		B: chord 1: marc. added in pencil (CN/Emil Telmányi?); <i>fz</i> ; chord 2: <i>sfz</i> missing

QUARTET FOR TWO VIOLINS, VIOLA AND CELLO IN G MINOR, OPUS 13

First Movement

Bar	Part	Comment
		A, B: <i>Allegro energico</i> . The year (1888) is printed on the first music page
		C: no metronome marking
4	vl.1	C: note 2: marc. added in pencil
14	vl.1,2	<i>cresc.</i> added as in B
18	vl.1,2 va. vc.	C: no <i>poco rall.</i>
20	vl.1	C: notes 1-4: 
27	vc.	B: note 1: <i>V</i>
28-32	vl.1	stacc. added by analogy with b.27
28-34	vl.2	stacc. added by analogy with b.27
33	va.	B: note 3: <i>c'</i> (i.e. not the chord <i>c', f'</i>)
38	vl.2 va.	notes 2-3: ten. added by analogy with b.36
43	vl.1	B: <i>espressivo</i> added in pencil
53-54	vl.2	b.53 fourth crotchet to b.54 chord 1 bottom note: tie (from <i>b</i> to <i>b'</i>) omitted
56	vl.2 vc.	slur added by analogy with vl.1, va.
56	vc.	C: note 4: marc.; notes 2-4: no slur
57	vl.1	A: note 1: <i>D</i> above the staff, apparently indicating that <i>sul G</i> is no longer valid
57	vl.1,2 va. vc.	C: note 1: no marc.

Bar	Part	Comment
58	va.	B: V
71 ¹	vl.1,2 va.	<i>arco</i> added for the recapitulation
72	vl.1,2 va. vc.	C: <i>p</i>
78	va.	C: notes 1-3: erroneously notated as
80-87	va.	notes 3, 6, 9, 12: stacc. added by analogy with bb.78-79
81-87	vl.2	notes 1, 4, 7, 10: stacc. added by analogy with bb.78-80
87	vl.2	note 2: <i>f</i> [♯] emended to <i>f</i> [♯] as in B
87	va.	note 1: <i>d</i> [♯] emended to <i>d</i> [♯] as in B
88	vl.1,2 va. vc.	C: no <i>Animato</i>
96	vl.1	note 15: <i>♯</i> added as in B
97	va.	note 2: marc. added by analogy with b.94
99	vl.1	C: notes 5-6: no slur
99	vl.1	note 3: <i>♯</i> added by analogy with va., vc.
101	va.	note 2: marc. added by analogy with bb. 94, 97
108-109	vc.	note 3: <i>fz</i> added by analogy with bb. 104-107
110	vl.1	note 2: marc. added by analogy with bb. 108-109
110	vc.	note 3: marc. added by analogy with bb. 104-107
112	va.	B: chord 1:
113	va.	B: chord 1: V ; chord 2:
114	vl.2	notes 2-3: slur added by analogy with vl.1
124	vc.	B: note 1: no stacc.
135	vl.1	C: note 1: <i>f</i> [♯] (but tied to <i>f</i> [♯] in the previous bar)
140	vc.	B: lower part note 4: beginning of slur <i>cre-scen-do</i> omitted (because the instrument does not play)
150-152	vc.	note 10: <i>♭</i> added in accordance with the harmony in vl.1, va., vc.
161	vl.2	note 10: <i>♭</i> added as in B
162-163	vc.	end of slur emended from b.163 note 1 to b.162 note 2
168	va.	C: note 6: <i>c'</i>
180	vc.	C: first crotchet: <i>g</i> (not <i>♯</i>) and <i>p</i>
186	va.	note 1: <i>g</i> [♯] emended to <i>f</i> [♯] as in C, B
187	vc.	C:
		B:
204	va.	B: note 2: <i>p</i>
206	vl.1	C: first crotchet:
206-211	vl.2 vc.	<i>poco a poco cre-scen-do</i> added by analogy with vl.1, va.
208	vl.1	C: first crotchet:
232	vl.1,2 va. vc.	C: <i>ppp</i>


Second Movement

Bar	Part	Comment
5	vl.1	C: note 2: marc.
6	vl.1	C: note 4: marc.
7	vl.2	chord 1 to chord 2 top notes: tie added because of slur chords 1 to 3; chord 2 to chord 3 top notes: tie added because of slur chords 1 to 3
18	va.	chord 4 to chord 5: ties added as in B
24	vl.2 va. vc.	C: <i>accelerando</i>
30	vl.1,2 va. vc.	C:
32	vl.1,2 va. vc.	C:
32-33	vc.	B: b.32 note 1 to b.33 note 1: slur
35	vl.2	note 1:
52	va.	chord 2: <i>fz</i> added as in B



Bar	Part	Comment
52	vc.	<i>f</i> [♯] emended to <i>mf</i> [♯] by analogy with vl.1,2, va. and as in C; B: note 1: <i>fz</i>
54	vl.1	note 2: <i>fz</i> added as in C; notes 2-3:
61-62	vc.	B: b.61 note 1 to b.62 note 1: slur
71	vl.1,2 va. vc.	C: note 1: <i>p</i>
71	vl.1	note 1: <i>♯</i> added by analogy with vc. and b.75
78	vc.	C: note 1: <i>c</i> [♯]
95	vl.2	<i>molto tranquillo</i> added as in B and by analogy with vl.1, va., vc.
96	vl.2	notes 1-2: tie omitted as in C and by analogy with the articulation of the motif in the other parts
99	vc.	notes 1-2: tie added as in C
100	va.	note 7: <i>♯</i> emended from note 8 to note 7
105	tutti	
118	vl.1	C: note 2:
118-119	vl.1,2 va. vc.	C: <i>p</i> placed between b.118 and b.119
123-124	vl.2	B: b.123 note 2 to b.124: no tie

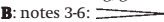
Third Movement

Bar	Part	Comment
1	vl.2	note 1: stacc. added by analogy with vl.1
3	va.	notes 2-4: stacc. added by analogy with notes 1-3 (vl.2)
4	vl.2	notes 1-3: stacc. added by analogy with b.3
4	va.	notes 2-4: stacc. added by analogy with b.3
5-6	vl.1,2 va.	stacc. added by analogy with bb.1-2
5-6	vc.	stacc. added by analogy with vl.1,2, va.
7-8	vl.2	notes 1-3: stacc. added by analogy with b.3
7-8	va.	notes 2-4: stacc. added by analogy with b.3
9	vl.1,2 va.	stacc. added by analogy with b.1
9	vc.	stacc. added by analogy with vl.1,2, va.
14	vl.2 va.	B: notes 1-2: stacc. and slur
16	vl.2 va.	B: notes 1-2: stacc. and slur
17	vc.	C: note 2: <i>F</i>
30	vl.1	B: <i>p</i> added in pencil (CN)
32	va.	note 1: stacc. added by analogy with b.30
33	vl.2	note 1: stacc. added by analogy with bb.29, 31
34	va.	note 1: stacc. added by analogy with b.30
35	vl.2	note 1: stacc. added by analogy with bb.29, 31
36	va.	note 1: stacc. added by analogy with b.30
42	vl.1	C: note 1: <i>fz</i>
42	vl.1	note 1: marc. added by analogy with b.44
43	va.	C: note 1: <i>fz</i>
44	vl.1	C: note 1: <i>fz</i>
45	va.	note 1: marc. added by analogy with b.44 (vl.1)
47	va.	note 1: marc. added by analogy with b.44 (vl.1)
46	vl.1	note 1: marc. added by analogy with b.44
48	va.	C: no marc.
49-50	vl.1,2 va. vc.	stacc. added by analogy with bb.1-2
49	vl.1,2 va. vc.	C: <i>f</i>
51-52	vl.2	notes 1-3: stacc. added by analogy with bb.3-4
51-52	va.	notes 2-4: stacc. added by analogy with b.3
53-54	vl.1,2 va.	stacc. added by analogy with bb.1-2
53-54	vc.	stacc. added by analogy with vl.1,2, va.
55-56	vl.2	notes 1-3: stacc. added by analogy with bb.3-4
55-56	va.	notes 2-4: stacc. added by analogy with bb.3-4

Bar	Part	Comment
57	vl.1,2 va.	stacc. added by analogy with b.1
57	vc.	stacc. added by analogy with vl.1,2, va.
62	vl.2 va.	notes 3-4: ten. added by analogy with b.14
64	vl.2 va.	notes 3-4: ten. added by analogy with b.16
71-72	vl.1	B : b.71 note 1 to b.72 note 4: slur added in pencil (CN?)
73-74	vl.1	B : b.73 note 1 to b.74 note 1: slur added in pencil (CN?)
75	vl.1	note 4: 0 added by analogy with b.109
76	vl.1	notes 2, 4: 0 added by analogy with b.110
77	va.	<i>p</i> added by analogy with vl.1 (b.70) and vl.2 (b.74)
78	vl.2	 added as in B and by analogy with vl.1, va., vc.
102-103	va.	B : tie
118	va.	note 2: ten. added as in B and by analogy with b.84
122	vl.1	note 4: marc. added as in B
122	vl.2	note 4: marc. added by analogy with vl.1
124-125	vc.	C : no tie
126	vl.1	note 4: marc. added as in B
126	vl.2	note 4: marc. added by analogy with vl.1
135	vl.1,2 va. vc.	C : <i>mf</i>
150	vl.1,2 va. vc.	C : the bar is missing
150/151	vl.1,2 va. vc.	C : the final chord is C major

Fourth Movement

Bar	Part	Comment
		C : 6/2 88
		C : <i>Allegro (inquiet)</i> ; no metronome marking; (<i>inquiet</i>) added in a lighter shade of ink
1	vl.1	C : note 1: <i>f</i> ; note 2: <i>mf</i>
2	vl.2 va. vc.	C : note 1: <i>mf</i>
27-28	vc.	C : notated an octave higher 
46-47	va.	C : b.46 note 2 to b.47 note 1: tie
62	va.	first quaver: missing γ added
73	vl.1	C : note 1: \downarrow
75	vl.1,2	C : note 1: \downarrow
81	vl.1	C : note 1: \downarrow
83	vl.1,2	C : note 1: \downarrow
83-85	vc.	C : b.84 note 2: end of slur
101	vc.	note 3: stacc. added as in B
102	vc.	notes 1, 3: stacc. added as in B
103	vc.	B : note 1: stacc.
105	vl.2	C : first crotchet: 
113-114	vc.	C : b.113 to b.114 note 1: slur
119	va.	<i>dim.</i> added by analogy with vl.1,2, vc.
133	vl.1,2 va. vc.	C : note 1: marc.
134	vl.1,2 va. vc.	C : note 1: marc.
144	vl.1	note 3: \flat added
146	vl.2	note 5: <i>g'</i> emended to <i>a'</i> as in B , C
158	vl.1,2 va. vc.	C : note 1: \downarrow
163	vl.1,2, va. vc.	C : note 1: \downarrow
172-173	va.	tie (between <i>fst</i> and <i>f'</i>) omitted
187	va.	B : chord 1: the bottom note is missing
191	vl.2	C : <i>pp Solo</i>
197	vc.	note 3: stacc. added by analogy with bb.191, 193, 195
198	va.	note 3: stacc. added by analogy with bb.192, 194, 196
199	vc.	note 3: stacc. added by analogy with bb.191, 193, 195

Bar	Part	Comment
200	va.	note 3: stacc. added by analogy with bb.192, 194, 196
201	vc.	note 3: stacc. added by analogy with bb.191, 193, 195
202	va.	note 3: stacc. added by analogy with bb.192, 194, 196
203	vc.	note 3: stacc. added by analogy with bb.191, 193, 195
204	va.	note 3: stacc. added by analogy with bb.192, 194, 196
205	vc.	note 3: stacc. added by analogy with bb.191, 193, 195
220	vl.1	note 2: marc. added by analogy with bb.6, 216, 218
243	vl.1	note 4: \flat added as in B
254-255	vl.1	stacc. added by analogy with bb.250-251
257-258	vl.1	stacc. added by analogy with bb.250-251
258	vl.2	slur added as in C and by analogy with b.264
259	vl.2	note 6: <i>g'</i> emended to <i>b'</i> as in C
263-264	vl.1	stacc. added by analogy with bb.250-251
276	va.	B : chords 1-3: <i>g, g'</i>
290	vl.2	B : notes 3-6: 
306	vc.	<i>b</i> emended to <i>c'</i> as in B , C
322	vl.1	B : \flat and \vee
323	vl.1	B : \flat

QUARTET FOR TWO VIOLINS, VIOLA AND CELLO IN F MINOR, OPUS 5

First Movement

Bar	Part	Comment
1		C : <i>Allegro moderato</i>
1-2	vl.1	b.2 note 1: <i>sul G</i> omitted and added in b.1 by analogy with b.3 note 5 and in accordance with C
5	vl.1	end of <i>sul G</i> emended from note 4 to note 2 as in B
6-7	vl.2	b.6: beginning of slur emended from note 2 to note 1 as in B and by analogy with va.
7-8	vc.	B : b.7 note 4 to b.8 note 4: no slur; b.8 notes 2-4: slur
9	vl.1	B : notes 4, 5: 3, 2 (fingering); notes 3-5: no slur; note 5: \flat
9	vc.	stacc. added as in B and by analogy with b.7; B : note 2: 4 (fingering)
10	vl.1,2 va. vc.	B : <i>sempre f</i>
10	vl.2	B : note 1: \downarrow
10	vc.	B : notes 1, 2, 4: 3, 2, 1 (fingering)
11	vl.2	stacc. added by analogy with vl.1; \flat added by analogy with vl.1
11	va.	C : phrase as b.10
11	vc.	B : note 4: 1 (fingering)
12	vl.2	B : note 1: <i>c''</i>
12	vc.	stacc. added by analogy with b.11
13	vc.	note 3: stacc. omitted as in B and by analogy with va.
15-19	vl.2 va.	<i>segue</i> omitted b.15 and marc. added as in B
15	va.	<i>d''</i> emended to <i>dst</i> as in B and by analogy with vl.2
22	vl.1	B : note 2: <i>fz p</i> instead of <i>fp</i> ; B : note 2: \vee ; C : note 2: \flat
23	vc.	B : \vee , 4 (fingering)
30-37	vl.1,2 va. vc.	<i>cre-scen-do</i> b.30 note 1 to b.33 and b.34 note 1 to b.37 third crotchet emended to one <i>cre-scen-do</i> as in B (vl.1)