

CARL NIELSEN

1865 - 1931

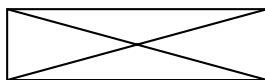
VÆRKER
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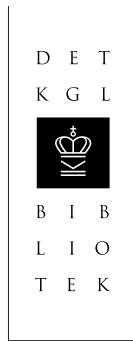
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Copenhagen 2004





CARL NIELSEN

KAMMERMUSIK 1

CHAMBER MUSIC 1

Udgivet af

Edited by

Lisbeth Ahlgren Jensen
Elly Bruunshuus Petersen
Kirsten Flensburg Petersen



Edition Wilhelm Hansen
Copenhagen 2004

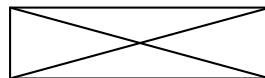


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GENERELT FORORD

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.

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

Serie I, Scenemusik

Operaer
Musik til andre sceneværker
Enkelte satser i sceneværker samt arrangementer

Serie II, Instrumentalmusik

Symfonier
Andre orkesterværker
Koncerter
Kammermusik
Værker for orgel
Værker for klaver

Serie III, Vokalmusik

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

Serie IV, Juvenilia, Addenda et Corrigenda

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

Redaktionelle principper

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

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised in 2003

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2003

FORORD

PREFACE

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

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

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

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

PRELUDE, THEME AND VARIATIONS FOR SOLO VIOLIN, OPUS 48

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

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

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

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

Det redaktionelle arbejde har været fordelt mellem udgiverne således:

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

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

PRÆLUDIUM OG TEMA MED VARIATIONER FOR SOLOVIOLIN, OPUS 48

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

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

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 Niensens 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 tilføjslen 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.

the first subject of the first movement had arisen: "The motif in one of my string quartets occurred to me when I was on a tram."⁶⁷ Fourteen years later he referred more specifically to opus 5, saying in an interview: "[But] it has happened that an idea – it was the motif for my string quartet in F minor – popped up while I was sitting in a crowded tramcar: then I noted it down on the edge of the newspaper I had just been reading."⁶⁸

The work was continued in his childhood home in Nørre Lyndelse, as is evident from his letter to his teacher at the Conservatory, Orla Rosenhoff,⁶⁹ with whom he had continued his composition studies after leaving the Conservatory:

"Petersborg via Aarslev St."⁷⁰

[...] the work on my new quartet is now going well. I had forgotten six pages of the pencil sketch in Copenhagen and had to write to Axel Gade the other day and ask him to go over to my flat and rummage around for the statement of the themes etc., otherwise I would long since have sent you the first allegro."⁷¹

The letter continues by saying: "now the fair-copying begins. I hope to have the whole quartet finished before my departure." From this one can conclude that the draft for the first movement, *Allegro non troppo ma energico*, must have been finished and ready for fair-copying by that time. We do not know how far Carl Nielsen had got with the other movements; however, the first sketches and drafts must have been written before his departure for Dresden, otherwise he would hardly have written so to his teacher. All the same, the composition process did not go equally smoothly for all the movements, as is evident from the draft⁷² and from letters to Orla Rosenhoff and his friend Emil Sachs. On 29th September – in Dresden, where he stayed from 3rd September until 19th October – he finished the third movement, *Allegretto scherzando*, apparently without problems; apart from crossing out a few sections and bars, he had written the movement in the draft in one session, and did not consider this worth mentioning in his letters from Germany, but wrote very briefly in his diary: "Finished the Allegretto (F minor) in the quartet this evening."⁷³

67 Riget, 18.1.1911, quoted from John Fellow, *op. cit.*, p. 158.

68 *Berlingske Tidende*, 3.6.1925, cited after John Fellow, *op. cit.*, p. 331.

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

70 His childhood home in Nr. Lyndelse, called Petersborg, had the postal address Aarslev.

71 Letter of 11.7.1890, quoted from Irmelin Eggert Møller and Torben Meyer, *op. cit.*, p. 7.

72 See *Sources*, p. 252f., Source **D**.

73 Torben Schousboe, *op. cit.*, p. 16.

des det første tema til første sats var blevet til: "Motivet i en af mine Strygekvartetter faldt mig netop ind i en Sporvogn."⁶⁷ 14 år senere præciserede han, at det drejede sig om opus 5, idet han i et interview sagde: "(Men) det er hændt mig, at en Idé – det var Motivet til min Strygekvartet i F-Moll – sprang ud, mens jeg sad paa en menneskefyldt Sporvogn: Da noterede jeg det paa Kanten af den Avis, jeg lige havde været ved at læse."⁶⁸

Arbejdet fortsattes i barndomshjemmet i Nr. Lyndelse, hvilket fremgår af hans brev til sin lærer fra konservatoriet, Orla Rosenhoff,⁶⁹ hos hvem han havde fortsat undervisningen i komposition efter sin studietid:

"Petersborg pr Aarslev St."⁷⁰

[...] Arbejdet paa min nye Kvartet gaar nu godt fremad. Jeg havde glemt 6 Sider i Kjøbenhavn af Blyantskitser og maatte skrive til Axel Gade forleden Dag og bede ham gaa over i min Lejlighed og rode efter den efter Opgivelse af Themaer o.s.v., ellers havde jeg forlængst sendt Dem første Allegro."⁷¹

Brevet fortsætter med at "nu begynder Renskrivningen. Jeg haaber at faa hele Kvartetten færdig inden jeg rejser." Heraf kan man slutte, at kladden til første sats, *Allegro non troppo ma energico* må have været færdig og klar til renskrift på det tidspunkt. Det vides ikke, hvor langt Carl Nielsen var kommet med de øvrige satser; de første skitser og kladder må dog nok have været skrevet inden afrejsen til Dresden, ellers ville han næppe have skrevet sådan til sin lærer. Imidlertid gik kompositionsprocessen ikke lige nemt for alle satser, hvilket fremgår af kladden⁷² og af breve til Orla Rosenhoff og vennen Emil Sachs. Den 29. september – i Dresden, hvor han opholdt sig fra den 3. september til den 19. oktober – afsluttedes tredje sats, *Allegretto scherzando*, tilsyneladende uden problemer; bortset fra overstregninger af nogle få perioder og takter er satsen i kladden skrevet i et stræk, og Carl Nielsen fandt det ikke umagen værd at omtale den i sine breve fra Tyskland men skrev ganske kort i sin dagbog: "Sluttede Allegrettoen (f:moll) i Kvartetten iaften."⁷³

67 Riget, 18.1.1911, citeret efter John Fellow, *op. cit.*, s. 158.

68 *Berlingske Tidende*, 3.6.1925, citeret efter John Fellow, *op. cit.*, s. 331.

69 Komponist og musikteoretiker (1844-1905).

70 Barndomshjemmet i Nr. Lyndelse, kaldet Petersborg, havde postadresse Aarslev.

71 Brev af 11.7.1890, citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 7.

72 Se *Sources*, p. 252f., Kilde **D**.

73 Torben Schousboe, *op. cit.*, s. 16.

The second movement, *Poco adagio* (in the draft called “Andante”), did however give him many problems, and it was not until 5th November in Berlin – where he had gone on 19th October – that he could note in his diary: “Today got further at last in the Andante for the quartet on which I have long stood still.”⁷⁴ On 20th November he wrote: “have composed a good way into the Andante of the quartet.”⁷⁵ When he had finished the whole quartet, he wrote to his teacher: “I have rewritten the Andante three times”,⁷⁶ and even after that he made changes. As late as 28th November, after the first and second rehearsals on 22nd and 25th November, he noted in the diary: “Have finished the Andante in the quartet today. At last! What that piece has cost me!”⁷⁷ Carl Nielsen’s difficulties are clearly reflected in the preserved draft. At the same time as he was composing the fourth movement, he was struggling with problems in the second movement, as is evident from the sketches for the second movement written on the pages with the fourth movement. In addition there are two rejected versions of a middle section after b. 25, one version of 30 bars in 4/4 time with the designation *Agitato*,⁷⁸ after which the composition stops; another version of 79 bars begins on a new sheet – now in 3/4 time with the tempo marking *Più mosso*.⁷⁹ This middle section continues with the last 37 bars of the movement. The preserved fair copy corresponds to this second version, except that the movement name *Andante* has been replaced by *Poco adagio* and the name of the middle section, *Più mosso*, by *Agitato*.⁸⁰ In the final analysis Carl Nielsen decided to omit this middle section and wrote the bars used, bb. 26-59, with a new transition in b. 25,⁸¹ after which the movement appears in the version that was printed two years later in 1892 from a no longer extant printing manuscript.⁸²

The fourth movement was completed in the period 5th September to 13th November. While Carl Nielsen was in Dresden, he visited the Dresden Art Gallery, and the following diary entry – read in the light of a note in the draft – gives us some insight into how another of the arts may have inspired him. On 5th September he wrote in his diary:

74 Torben Schousboe, *op. cit.*, p. 24.
 75 Torben Schousboe, *op. cit.*, p. 27.
 76 Letter of 24.11.1890, quoted from Irmelin Eggert Møller & Torben Meyer, *op. cit.* p. 15. Carl Nielsen gave the same account in a letter of 23.11.1890 to Emil Sachs (DK-Kk, Acc. 2000/95).
 77 Torben Schousboe, *op. cit.*, p. 28.
 78 Source **D**, fols. C1^v-C2^v.
 79 Source **D**, fols. E1^v-E2^v.
 80 Source **C**.
 81 Kilde **D**, fols. D1^v-D2^v.
 82 Source **A**. For further information see *Sources*, p. 252.

Anden sats, *Poco adagio* (i kladden betegnet “Andante”), voldte ham derimod mange problemer, og først den 5. november kunne han i Berlin – hvortil han var rejst den 19. oktober – notere i sin dagbog: “Kom endelig idag videre i Andanten til Kvartetten som jeg lang Tid har staaet stille paa.”⁷⁴ Den 20. november skrev han: “har komponeret et godt Stykke ind i Andanten af Kvartetten.”⁷⁵ Da han var færdig med hele kvartetten, skrev han til sin lærer: “Andanten har jeg skrevet om 3 Gange”,⁷⁶ og selv derefter foretog han ændringer: så sent som den 28. november, efter første og anden prøve den 22. og 25. november, noterede han i dagbogen: “Har sluttet Andanten i Kvartetten idag. Endelig! Hvad det Stykke har kostet mig!”⁷⁷ Carl Niensens vanskeligheder afspejler sig tydeligt i den efterladte kladde. Samtidig med at han komponerede fjerde sats, har han tumlet med problemer i anden sats, hvilket fremgår af skitserne til anden sats skrevet på siderne med fjerde sats. Desuden findes to forkastede versioner af en mellemdel efter t. 25, én version på 30 takter i 4/4-takt med betegnelsen *Agitato*,⁷⁸ hvorefter kompositionen stopper; en anden version på 79 takter begyndende på et nyt ark – nu i 3/4-takt med tempobetegnelsen *Più mosso*.⁷⁹ Denne mellemdel fortsætter med satsens sidste 37 takter. Den overleverede renskrift svarer til denne anden version, bortset fra at satsbetegnelsen *Andante* er skiftet ud med *Poco adagio* og mellemdelens betegnelse *Più mosso* med *Agitato*.⁸⁰ I sidste instans besluttede Carl Nielsen sig til at udelade denne mellemdel og skrev de anvendte t. 26-59 med en ny overledning i t. 25,⁸¹ hvorefter satsen fremtræder i den version, der blev trykt to år senere i 1892 efter et ikke længere eksisterende trykforlæg.⁸²

Fjerde sats fuldførtes i tiden 5. september til 13. november. Mens Carl Nielsen var i Dresden, besøgte han Dresden Galleri, og følgende dagbogsnotat giver – sammenholdt med en tilføjelse i kladden – et indblik i, hvorledes en anden kunstart muligvis har inspireret ham. Han skrev den 5. september i sin dagbog:

74 Torben Schousboe, *op. cit.*, s. 24.
 75 Torben Schousboe, *op. cit.*, s. 27.
 76 Brev af 24.11.1890, citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.* s. 15. Carl Nielsen berettede om det samme i et brev af 23.11.1890 til Emil Sachs (DK-Kk, Acc. 2000/95).
 77 Torben Schousboe, *op. cit.*, s. 28.
 78 Kilde **D**, fols. C1^v-C2^v.
 79 Kilde **D**, fols. E1^v-E2^v.
 80 Kilde **C**.
 81 Kilde **D**, fols. D1^v-D2^v.
 82 Kilde **A**. For yderligere oplysninger henvises til *Sources*, s. 252.

“Have been there today [to the exhibition of paintings in Dresden]. Divine! Did not manage to see many pictures in the three hours, as I could not tear myself away from Rembrandt’s ‘Goldwägerin’ and Ribera’s ‘Diogenes mit der Lanterne’.”⁸³

And in the draft for the fourth movement one can see the following note:

“The 2nd time the second subject does not come; a snatch of the coda in the first part appears as such, but with many odd harmonies. Remember ‘odd’, little Carl. Think of Ribèra!”⁸⁴

The note in the draft has been crossed out, but at some point Carl Nielsen associated Ribera’s dark, sombre painting with the music in the fourth movement. In another instance he was more specific, since on 26th September after an evening at the “Böhmischer Bahnhof” with some friends, he “went home and composed an expansion of the first subject of the final movement of the quartet in F which had occurred to me in the meantime. Good!”⁸⁵ This concerns bb. 22-26, which were written in the draft on a separate sheet numbered “Page II B.”⁸⁶ Only on 13th November in Berlin did he note in his diary: “Finished the Finale of the quartet today.”⁸⁷ And on 24th November he writes in a letter to Orla Rosenhoff: “There are a few bars in the Finale that I have worked on for months.”⁸⁸ His difficulties with the fourth movement are reflected in the draft in the numerous sketches that he rejected, so he was far from having finished the whole quartet before he left Denmark, as he had hoped in his letter to Orla Rosenhoff of 11th July 1890.

On 22nd November 1890 the first rehearsal was held at the Hochschule für Ausübende Tonkunst in Berlin, before the quartet was quite finished; as pointed out above, the second movement was only finished on 28th November. Carl Nielsen wrote in his diary:

“Rehearsal of my new quartet. It sounds absolutely exactly as I conceived it apart from a place in the 3rd movement; but that is only a single bar where I have miscounted.”⁸⁹

83 Torben Schousboe, *op. cit.*, p. 13. Jusepe de Ribera (1591-1652); the painting is still in Dresden.

84 Source **D**, fol. H1’.

85 Torben Schousboe, *op. cit.*, pp. 15-16.

86 Source **D**, fol. G2’.

87 Torben Schousboe, *op. cit.*, p. 26.

88 Quoted from Irmelin Eggert Møller & Torben Meyer, *op. cit.* p. 15.

89 Torben Schousboe, *op. cit.*, p. 27.

“Har været der idag. [på maleriudstilling i Dresden] Guddommeligt! Fik ikke set mange Billeder i de tre Timer, da jeg ej kunde løsrive mig fra Rembrandt’s ‘Goldwägerin’ og Ribera’s ‘Diogenes mit der Lanterne’.”⁸³

I kladden til fjerde sats ses følgende tilføjelse:

“2^{den} Gang kommer Sidetemaet ikke; men en Stump af Codaen i Første Dæl optræder som saadant men med mange sære Harmonier. Husk ‘sære’, lille Carl. Tænk paa Ribèra!”⁸⁴

Tilføjelsen i kladden er streget ud, men på et eller andet tidspunkt har Carl Nielsen sat Riberas mørke og dystre maleri i forbindelse med musikken i fjerde sats. På et andet punkt var han anderledes konkret, idet han den 26. september efter en aften på “Böhmischer Bahnhof” med nogle venner “Gik hjem og komponerede en Udvidelse af Hovedthemaet i Finalen af Kvartetten i f, som var falden mig ind undervejs. Godt!”⁸⁵ Det drejer sig om t. 22-26, som i kladden er skrevet på et separat blad pagineret “Side II B.”⁸⁶ Først den 13. november i Berlin noterede han i sin dagbog: “Sluttet Finalen til Kvartetten idag”,⁸⁷ og den 24. november hedder det i et brev til Orla Rosenhoff: “Enkelte Takter i Finalen har jeg arbejdet paa i Maaneder.”⁸⁸ Hans vanskeligheder med fjerde sats afspejler sig i kladden i de talrige skitser, som han kasserede, og han fik langt fra hele kvartetten færdig, inden han rejste fra Danmark, således som han havde håbet i sit brev til Orla Rosenhoff den 11. juli 1890.

Den 22. november 1890 fandt den første prøve sted på Hochschule für Ausübende Tonkunst i Berlin, inden kvartetten var helt færdig, idet anden sats som nævnt først afsluttedes 28. november. Carl Nielsen skrev i sin dagbog:

“Prøve paa min nye Kvartet. Den klinger aldeles nøjagtig som jeg har tænkt mig det paa et Sted nær i 3^{dte} Sats; men det er kun en eneste Takt hvor jeg har forregnet mig.”⁸⁹

83 Torben Schousboe, *op. cit.*, s. 13. Jusepe de Ribera (1591-1652); maleriet findes stadig i Dresden.

84 Kilde **D**, fol. H1’.

85 Torben Schousboe, *op. cit.*, s. 15-16.

86 Kilde **D**, fol. G2’.

87 Torben Schousboe, *op. cit.*, s. 26.

88 Citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.* s. 15.

89 Torben Schousboe, *op. cit.*, s. 27.

After more rehearsals on 25th November,⁹⁰ and on 14th and 18th December, the quartet was played for Joseph Joachim⁹¹ on the afternoon of 18th December at the Hochschule für ausübende Tonkunst.⁹² In letters to Emil Sachs⁹³ and Orla Rosenhoff Carl Nielsen gave an account of his own perception of the performance, in most detail in the letter to his teacher, where he wrote among other things:

“We had held five rehearsals and yet it still sounded very mediocre; it is extremely difficult to play well, since there are so many modulations, often enharmonic affairs that have to be played so cleanly that half the difficulty would have been enough. If you add to this the fear of playing for Joachim, you can imagine that it did not go all that well.”⁹⁴

Carl Nielsen was of course greatly preoccupied by what the famous Joseph Joachim would have to say about the composition. On the same day as the performance, he wrote in his diary that Joseph Joachim “thought that there was much that was ‘frightful’ in it but praised me greatly for the places he liked – there was enough imagination and talent; but the way of expressing it was too radical for him.” The next day he paid a visit to Joseph Joachim, and “he had given a lot of thought to my quartet and repeated with more warmth what he had said about imagination and talent”; and “Joachim suggested to me yesterday that I make changes in the quartet; but I won’t do it.”⁹⁵ From a letter to Emil Sachs one can see why Carl Nielsen would not agree to changes: “He suggested I should rework the places that I myself consider best in the quartet; then, he thought, it would be an excellent work, but of course I cannot agree to that.”⁹⁶ When one reads in Carl Nielsen’s letters and diaries how he felt while he was composing, one can understand how Joseph Joachim’s attack touched on the essence of his musical identity. Even before his departure he had written to Orla Rosenhoff:

“Yet there is nothing in the world to compare with the feeling of happiness one has when one’s work succeeds and grows day

Efter flere prøver den 25. november,⁹⁰ 14. og 18. december blev kvartetten spillet for Joseph Joachim⁹¹ den 18. december om eftermiddagen på Hochschule für ausübende Tonkunst.⁹² I breve til Emil Sachs⁹³ og Orla Rosenhoff fortalte Carl Nielsen om sin egen opfattelse af opførelsen, mest udførligt i brevet til sin lærer, hvor han blandt andet skrev:

“Vi havde haft 5 Prøver og dog gik den meget middelmaadigt; den er uhyre vanskelig at spille godt, da der er saa mange Modulati[on]er og ofte enharmoniske Historier, som maa spilles saa klokkerent, at det halve gjerne kunde være nok. Naar De dertil lægger Angsten for at spille for Joachim saa kan De regne ud, at den ikke gik videre godt.”⁹⁴

Carl Nielsen var naturligvis meget optaget af, hvad den berømte Joseph Joachim havde at sige om kompositionen. Samme dag som opførelsen fandt sted, skrev han i sin dagbog, at Joseph Joachim “Syntes at der var meget ‘Skrækkeligt’ deri men roste mig meget for de Steder han syntes om, Fantasi og Talent var der nok af; men Maaden at give det paa var ham for radical.” Den næste dag aflagde han besøg hos Joseph Joachim, og “Han havde tænkt meget paa min Kvartet og gjentog endnu varmere det om Fantasi og Talent.” og “Joachim foreslog mig igaar at forandre paa Kvartetten; men ikke jeg gjør det.”⁹⁵ Af et brev til Emil Sachs fremgår, hvorfor Carl Nielsen ikke ville gå med til forandringer: “Han foreslog at omarbejde de Steder, som netop jeg finder bedst i Kvartetten, saa vilde det, mente han, blive et udmærket Værk, men det kan jeg selvfølgelig ikke gaa ind paa.”⁹⁶ Når man i Carl Nielsens breve og dagbøger læser, hvad han følte, mens han komponerede, forstår man, at Joseph Joachim’s angreb berørte selve hans musikalske identitet. Allerede inden afrejsen havde han skrevet til Orla Rosenhoff:

“Der er dog intet i Verden som kan sammenlignes med den Følelse af Lykke man har, naar Ens Arbejde lykkes og vokser

90 Cf. letter of 24.11.1890 to Orla Rosenhoff in Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 15.

91 German violinist, composer and teacher (1831-1907), from 1868 teacher at Hochschule für ausübende Tonkunst in Berlin.

92 Cf. Torben Schousboe, *op. cit.*, pp. 31-32.

93 Letter of 27.12.1890 (DK-Kk, Acc. 2000/95).

94 Letter of 15.1.1891, quoted from Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 17.

95 Diary entries 18, 19 and 20.12.1890, Torben Schousboe, *op. cit.*, p. 32.

96 Letter of 27.12.1890 (DK-Kk, Acc. 2000/95).

90 Jf. brev af 24.11.1890 til Orla Rosenhoff i Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 15.

91 Tysk violinist, komponist og pædagog (1831-1907), fra 1868 lærer på Hochschule für ausübende Tonkunst i Berlin.

92 Jf. Torben Schousboe, *op. cit.*, s. 31-32.

93 Brev af 27.12.1890 (DK-Kk, Acc. 2000/95).

94 Brev af 15.1.1891, citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 17.

95 Dagbogsnotater 18., 19. og 20.12.1890, Torben Schousboe, *op. cit.*, s. 32.

96 Brev af 27.12.1890 (DK-Kk, Acc. 2000/95).

by day. I have that feeling at present, and even if my work were to turn out to be less good, I would by no means regret it.”⁹⁷

During the work with the quartet, he discovered that he was finding his own musical language; on 14th October 1890 he noted: “Have worked well today. I believe I have my own tone; throughout the F minor quartet its nature has become clearer to me.”⁹⁸ But there were also doubts in his mind about the likely reaction of audiences. He wrote after finishing the fourth movement, for example: “I wonder if it will be understood. Here they do not understand Svendsen, who is so supremely clear; so how will it go for me?”⁹⁹

After the second rehearsal Carl Nielsen wrote euphorically to Emil Sachs:

“I saw how deep an impression my quartet made yesterday and I myself felt that – no, that is too ridiculous! Enough to say that today I am the happiest person on earth: I could kiss the whole world and I have a feeling of strength and power that is ravishingly delightful. It is strange that every time I have completed a major work I have the feeling that only now am I really beginning.”¹⁰⁰

With these heady, affirmative emotions within him, Carl Nielsen could not accede to Joachim’s proposed changes without doing violence to himself. In the earlier-mentioned letter of 15th January 1891 to Orla Rosenhoff one can read how the discussion between the two ended:

“I said that I did not think there was any point to it and that I was afraid that the whole quartet would then lose its character. [...] Well, my dear Mr. Nielsen, perhaps I am just an old Philistine. Write as you wish, as long as that is how you feel it.”¹⁰¹

The quartet had its first performance in Copenhagen on 8th April 1892 in the small hall of the Odd Fellow Palæ with Anton Svendsen, Holger Møller, Christian Petersen and Frits Bendix. In the programme the string quartet is listed as “Opus 6” with the following movement names: *Allegro moderato ma energico*, *Un*

Dag for Dag. Den har jeg i denne Tid, og selv om mit Arbejde skulde vise sig at være mindre godt, saa vil jeg slet ikke fortryde derpaa.”⁹⁷

Under arbejdet med kvartetten, opdagede han, at han var ved at finde sit eget musikalske sprog; den 14. oktober 1890 noterede han: “Har arbejdet godt idag. Jeg tror jeg har min egen Tone; gjennem hele f moll: Kvartetten er det bleven mig mere klart hvori det bestaar.”⁹⁸ Men der var også tvivl i hans sind om tilhørernes reaktion. Således skrev han efter at have afsluttet fjerde sats: “Mon den vil blive forstaaet? Man forstaaer her ikke Svendsen, som er saa mesterlig klar; hvorledes skal det da gaa mig.”⁹⁹

Efter den anden prøve skrev Carl Nielsen euforisk til Emil Sachs:

“Jeg saa hvor dybt et Indtryk min Kvartet gjorde igaar og jeg følte selv at – nej det er for latterligt! Nok sagt idag er jeg det lykkeligste Menneske paa Jorden: jeg kunne kysse hele Verden og jeg har en Følelse af Styrke og Kraft som er henrivende dejlig. Det er mærkeligt at hver Gang jeg har fuldført et større Arbejde har jeg den Følelse, at nu skal jeg først rigtig til at begynde.”¹⁰⁰

Med disse medrivende og bekræftende følelser i sig kunne Carl Nielsen ikke anerkende Joseph Joachims ændringsforslag uden at gøre vold på sig selv. I tidligere nævnte brev af 15. januar 1891 til Orla Rosenhoff kan man læse, hvorledes diskussionen mellem de to endte:

“Jeg sagde, at jeg troede ikke det kunne nytte og jeg var bange for at hele Kvartetten saa vilde miste Karakteren. [...] Ja, lieber Hr. Nielsen vielleicht bin ich schon ein alter Filister. Schreiben Sie wie Sie wollen, nur aber dasz Sie es so fühlen.”¹⁰¹

Kvartetten fik sin første opførelse i København den 8. april 1892 i Odd Fellow Palæets Mindre Sal med Anton Svendsen, Holger Møller, Christian Petersen og Frits Bendix. I programmet anføres strygekvartetten som “Opus 6” med følgende satsbetegnelser: *Allegro moderato ma energico*, *Un poco Adagio*, *Alle-*

97 Quoted from Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 8.

98 Torben Schousboe, *op. cit.*, p. 19.

99 Torben Schousboe, *op. cit.*, p. 26.

100 Letter of 23.11.1890 (DK-Kk, Acc. 2000/95).

101 Quoted from Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 18.

97 Citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 8.

98 Torben Schousboe, *op. cit.*, s. 19.

99 Torben Schousboe, *op. cit.*, s. 26.

100 Brev af 23.11.1890 (DK-Kk, Acc. 2000/95).

101 Citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 18.

*poco Adagio, Allegretto scherzando, and Allegro molto.*¹⁰² The work was extremely well received by the audience and the reviewers all agreed that this was a work from the hand of a promising artist. Charles Kjærulf wrote:

“It emerged as clearly as anything that this talent is already capable of a quite remarkable tour de force: so fertile and swelling that it truly warms one’s heart and makes the blood course faster. Carl Nielsen is obviously a considerable talent; nothing of his work has proved this as assuredly as this quartet, which besides the most youthful exuberance exhibits a will-power and knowledge possessed by very few if any of our other very young composers’ works.”¹⁰³

Berlingske Aftenavis was no less enthusiastic, although there was a small reservation about the form and length of the work:

“There is something both new and attractive about the voluminous work which may well, especially in the two large outer movements, lack some of the rounded form and clarity that has a particularly salutary effect, but which does mark a great leap forward. The introductory motif in F minor (the so-called suicide key) immediately arouses interest, and the passionate, dark main mood of the piece, which may be said to appear sometimes with rather harsh colours and almost overworks the four instruments, has, in a gentle second subject, a beautifully contrasting, reconciliatory mood, and as the piece is also of an ample length, it still leaves an impression of coming from a composer who has something to say [...] and the long, agitated finale [...] went on to show that Mr. Carl Nielsen is a young composer from whom one seems justified in expecting something significant.”¹⁰⁴

The quartet received similar praise in *Nationaltidende, København* and *Avisen*.¹⁰⁵ Shortly afterwards the work was repeated by the same musicians at Carl Nielsen’s Composition Soirée in the same place on 28th April,¹⁰⁶ and the enthusiasm was still the same; *Berlingske Tidende* wrote among other things that “the

gretto scherzando og *Allegro molto*.”¹⁰² Værket blev overmåde vel modtaget af publikum, og anmelderne var alle enige om, at dette var et værk fra en lovende kunstners hånd. Charles Kjærulf skrev:

“Den viste saa klart som noget, at denne Begavelse allerede nu er i Stand til en ganske mærkelig Kraft-Udfoldelse: saa frodig og svulmende, at det ordenlig varmer En om Hjertet og faar Blodet til at rulle raskere. Carl Nielsen er aabenbart et betydeligt Talent; intet af hans Arbejder har vist det saa sikkert som denne Kvartet, der foruden den mest ungdommelige Frejdighed rummer saamegen Vilje og saamegen Kundskab, som kun meget faa, om noget af vore andre ganske unges Arbejder.”¹⁰³

Berlingske Aftenavis var ikke mindre begejstret, selv om der var et lille forbehold omkring formen og længden af værket:

“Der er noget baade Nyt og Tiltrækkende ved det omfangsrige Værk, som vel nok, navnlig i de to store yderste Stykker, savner noget af den sluttede Form og Klarhed, der især virker velgjørende, men som dog betegner et stort Skridt fremad. Det begyndende Motiv i F-moll (den saakaldte Selvmordertoneart) vækker strax interesse, og den lidenskabelige, mørke Hovedstemning i Stykket, som nok undertiden træder frem med temmelig grelle Farver og næsten overanstrenger de fire Instrumenter, har i et blidt Sidethema en smuk kontrasterende forsonende Stemning, og er Stykket ogsaa rigelig langt, efterlader det dog et Indtryk af at stamme fra en Komponist, der har Noget at sige [...] og den lange, urolige Finale [...] viste fremdeles, at Hr. Carl Nielsen er en ung Komponist, af hvem man skulde synes berettiget til at vente sig noget Betydeligt.”¹⁰⁴

Lignende rosede omtale fik kvartetten i *Nationaltidende, København* og *Avisen*.¹⁰⁵ Kort efter blev værket gentaget med de samme musikere ved Carl Niensens Kompositions-Soirée samme sted den 28. april,¹⁰⁶ og begejstringen var stadig den samme; *Berlingske Tidende* skrev blandt andet: “at Kvartetten behagede

102 Also on the programme were Otto Malling, *Slavisk Folkepoesi*, op. 45 and Hummel, *Septet for Piano, Flute, Oboe, French Horn, Viola, Cello and Double-Bass*, op. 74 (DK-Kk, Angul Hammerichs Programsamling).

103 *Politiken*, 9.4.1892.

104 *Berlingske Aftenavis*, 9.4.1892.

105 *Nationaltidende*, 9.4.1892; *København*, 12.4.1892; *Avisen*, 14.4.1892.

106 The programme also included four songs from *Music to Five Poems by I.P. Jacobsen*, op. 4, *Two Fantasy Pieces for Oboe and Piano*, String Quartet in G major, (DK-Kk, CNA, I.Eb.1a.).

102 På programmet stod endvidere Otto Malling, *Slavisk Folkepoesi*, op. 45 og Hummel, *Septet for klaver, fløjte, obo, horn, bratsch, cello og kontrabas*, op. 74 (DK-Kk, Småttryksamlingen, Angul Hammerichs Programsamling).

103 *Politiken*, 9.4.1892.

104 *Berlingske Aftenavis*, 9.4.1892.

105 *Nationaltidende*, 9.4.1892; *København*, 12.4.1892; *Avisen*, 14.4.1892.

106 På programmet stod endvidere fire sange fra *Musik til Fem Digte af I.P. Jacobsen*, op. 4, *To Fantastykker for Obo og Klaver*, *Strygekvintet i G-dur*. (DK-Kk, CNA, I.Eb.1a.).

quartet pleased us even more yesterday, and that it can safely be regarded as a very uncommon work from a young man in his mid-twenties.”¹⁰⁷

The quartet in F minor became one of Carl Nielsen’s most frequently played chamber music works, not only in Denmark, but also in and outside Europe, for example in Amsterdam, Rotterdam, Berlin, Leipzig, Manchester, Mexico and Buenos Aires. Carl Nielsen dedicated it to Anton Svendsen, who with his quartet, the Neruda Quartet, performed it several times in the Chamber Music Society (Kammermusikforeningen).¹⁰⁸

In the summer after the first performances in Copenhagen, Carl Nielsen negotiated with the publisher Wilhelm Hansens Musikforlag for the printing of the quartet and in that connection made some changes, as is clear from the following letter to Wilhelm Hansen:

“Now I have started reworking some details in my quartet, and hope that it will gain by it; at all events it will not lose by it; I can assure you of that with one hand on my heart and one on my head.”¹⁰⁹

In the same letter he asked to be sent the parts, so that he could transfer additions in those to the score; and at the same time he asked when the deadline for delivery of the score and parts for printing was. This question became the point of departure for extensive correspondence about whether the score should be printed or not. Carl Nielsen’s reply to the sending of the parts was:

“Thank you for the parts for my quartet. – But you write – and to my great surprise – that no score will be printed for the quartet [...] In Haydn’s and Mozart’s time one could still, at a pinch, publish the parts alone; for if one had any close familiarity with these men’s styles one could more or less guess at most things by reading through a first violin part. But this will not do any more. It would be rather like publishing a drama in the form of the separate actors’ parts!! So rather publish the score alone – in that case one can at least write the parts out if one likes the piece and wants to play it.”¹¹⁰

107 *Berlingske Tidende*, 29.4.1892.

108 Cf. Kai Christensen, *op. cit.*, p. 523.

109 Letter of 14.6.1892 (DK-Kk, Wilhelm Hansen Arkivet, correspondence, 1912-35, K-R).

110 Letter of 18.6.1892 (DK-Kk, Wilhelm Hansen Arkivet, correspondence 1912-1935, K-R).

os endnu mere igaar, og at den tør betragtes som et ganske ualmindeligt Arbejde af en ung Mand midt i Tyverne.”¹⁰⁷

Kvartetten i f-mol blev et af Carl Niensens mest spillede kammermusikværker, ikke bare i Danmark, men også i og uden for Europa, blandt andet i Amsterdam, Rotterdam, Berlin, Leipzig, Manchester, Mexico og Buenos Aires. Carl Nielsen tilegnede den Anton Svendsen, som med sin kvartet, Neruda-kvartetten, opførte den adskillige gange i Kammermusikforeningen.¹⁰⁸

I sommeren efter de første opførelser i København forhandlede Carl Nielsen med Wilhelm Hansens Musikforlag om trykning af kvartetten og foretog i denne forbindelse nogle ændringer, hvilket fremgår af følgende brev til Wilhelm Hansen:

“Nu har jeg taget fat paa Omarbejdelsen af nogle Enkeltheder i min Kvartet, og haaber at den vil vinde derved; tabe derved skal den ihvertfald ikke komme til, det kan jeg forsikre med én Haand paa Hjertet og én paa Hovedet.”¹⁰⁹

I samme brev bad han om at få tilsendt stemmerne, så han kunne overføre tilføjelser deri til partituret, og samtidig spurgte han, hvornår den sidste frist var for indlevering af partitur og stemmer til trykning. Dette spørgsmål blev udgangspunkt for en omfangsrig korrespondance om, hvorvidt partituret skulle trykkes eller ej. Carl Niensens svar på tilsendelsen af stemmerne lød:

“Tak for Stemmerne til min Kvartet. – Men De skriver – og til min største Forbavselse – at der ikke vil blive trykt Partitur til Kvartetten. [...] Paa Haydn’s og Mozart’s Tid kunde det endda tilnød og neppe gaa an at udgive Stemmer alene; thi naar man kjendte disse Mænds Stil noget nærmere, kunde man saa omtrent gætte sig til det meste ved Gjennemlæsningen af en Primo-Violinstemme. Nu gaar det ikke mere. Det svarer omtrent til at udgive et Drama i Rolleskrivninger!! Saa hellere udgive Partitur alene, der kan man dog skrive Stemmerne ud, om man synes om Stykket og faar Lyst til at spille det.”¹¹⁰

107 *Berlingske Tidende*, 29.4.1892.

108 Jf. Kai Christensen, *op. cit.*, s. 523.

109 Brev af 14.6.1892 (DK-Kk, Wilhelm Hansen Arkivet, korrespondance, 1912-35, K-R).

110 Brev af 18.6.1892 (DK-Kk, Wilhelm Hansen Arkivet, korrespondance, 1912-1935, K-R).

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

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

Elly Bruunshuus Petersen

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

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

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

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

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

Elly Bruunshuus Petersen

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

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

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

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

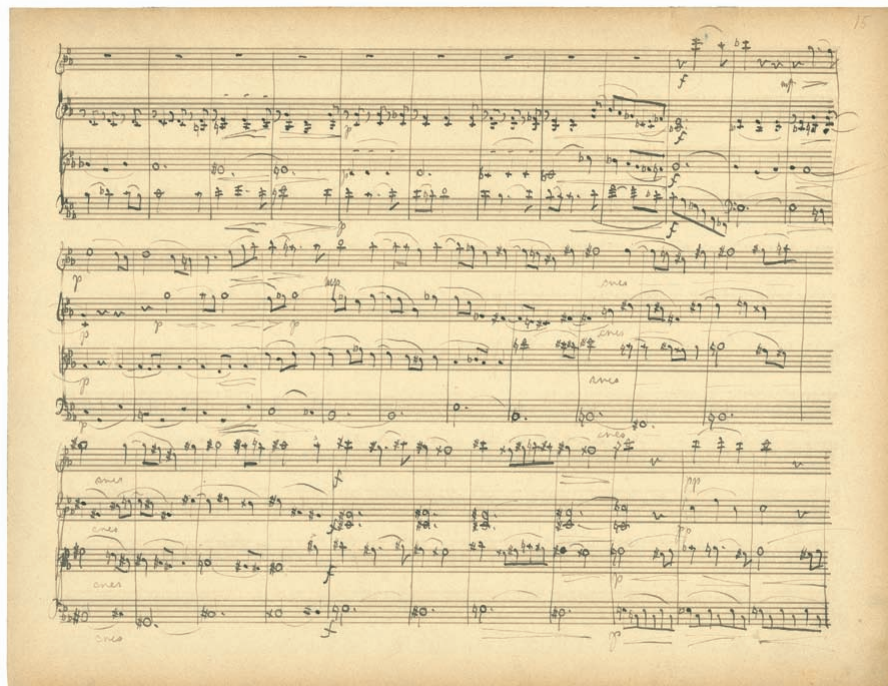
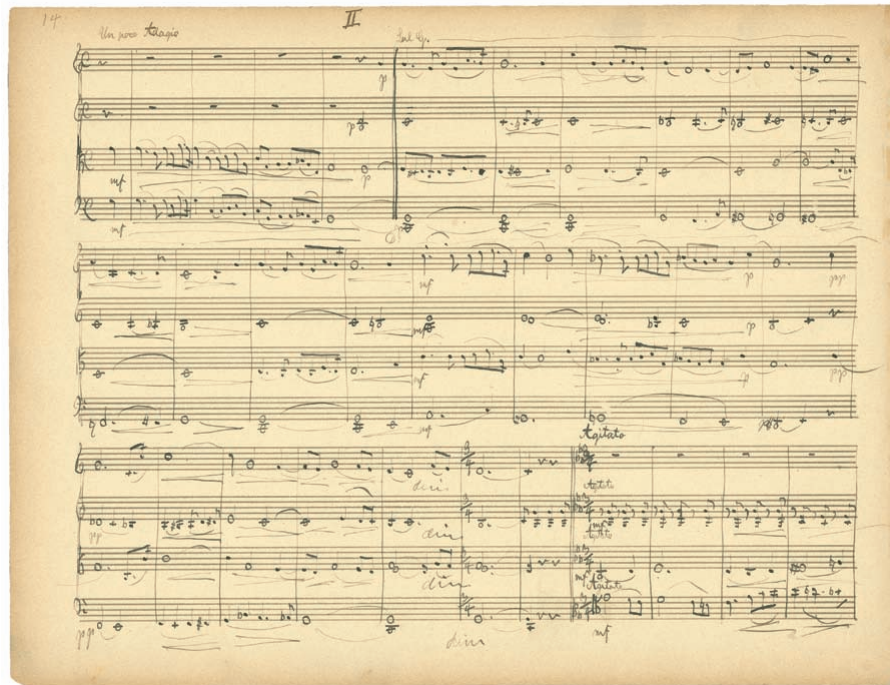
112 Kilde **F**, for yderligere oplysninger henvises til *Sources*, s. 255 f.

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

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

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

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



Quartet for Two Violins, Viola and Cello, opus 5, fair copy (Source **C**), second movement. The middle section "Agitato", (79 bars) between b. 26 and b. 60, which Carl Nielsen omitted and recomposed for the printed edition (Source **A**). The middle section can also be found in the draft (Source **D**) with the designation "Andante / Piu mosso".

Kvartet for to violiner, bratsch og cello, opus 5, renskrift (kilde **C**), anden sats. Mellemdelen "Agitato", (79 takter) mellem t. 26 og t. 60, som Carl Nielsen udelod og nykomponerede i den trykte udgave (kilde **A**). Mellemdelen findes også i kladden (kilde **D**) med betegnelsen "Andante / Piu mosso".

Handwritten musical score for page 16. The page contains ten staves of music. The notation includes various note values, rests, and dynamic markings such as *f*, *pp*, and *ppp*. The manuscript is written in dark ink on aged, yellowish paper.

Handwritten musical score for page 17. The page contains ten staves of music. A tempo marking *Tempo I* is visible at the top right. The notation includes various note values, rests, and dynamic markings such as *pp*, *ppp*, and *mf*. The manuscript is written in dark ink on aged, yellowish paper.

Handwritten musical score for a quartet, featuring multiple staves with musical notation, including notes, rests, and dynamic markings like "con poco" and "a tempo". The score is on aged, yellowed paper with some ink bleed-through and corrections.

gæn gang kommer Sidemaet ikke, men en Gang af Codaen i Første Del optræder som saadant men med mange søre Harmonier. Husk søre, lille Carl. Tænk paa Ribera!!

Quartet for Two Violins, Viola and Cello, opus 5, draft (Source **D**), fourth movement. The top three systems contain 13 unused bars between b. 101 and b. 102; the fourth system contains bb. 102-107; at the bottom of the page one sees Carl Nielsen's addition, which translates The 2nd time the secondary subject does *not* come; a snatch of the coda in the first part appears as such, but with many *odd* harmonies. Remember 'odd', little Carl. Think of Ribera!!

Kvartet for to violiner, bratsch og cello, opus 5, kladde (kilde **D**), fjerde sats. De tre øverste akkolader indeholder 13 ikke anvendte takter mellem t. 101 og t. 102; fjerde akkolade indeholder t. 102-107; nederst på siden ses Carl Niensens tilføjelse: 2^{de} Gang kommer Sidemaet ikke; men en Stump af Codaen i Første Del optræder som saadant men med mange søre Harmonier. Husk søre, lille Carl. Tænk paa Ribera!!

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”.

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".

D Score, autograph, draft.

DK-Kk, CNS 38b.

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

First movement:

12 folios written in pencil consisting of
fols. A1-A10: 8 folios and 1 bifolio, paginated 1-20.
fols. B1-B2: 2 folios, unpaginated.

Second movement:

8 folios written in pencil and ink:
fols. C1-C2: 1 bifolio, with fol. C1^r paginated 1, fol. C1^v, fol. C2 unpaginated.
fols. D1-D2: 1 bifolio, unpaginated.
fols. E1-E4: 1 gathering of 2 bifolios, with fol. E1^r paginated "Seite 2", fols. E1^v-E3^r paginated 3-6, fol. E3^v unpaginated, fol. E4^r unwritten and unpaginated, E4^v written and unpaginated.

Third movement:

7 folios written in pencil and ink:
fols. F1-F7: 1 folio, 2 bifolios, 2 folios; fols. F1-F6^r paginated I-XI, fol. F6^v and fol. F7 unpaginated.

Fourth movement:

14 folios written in pencil and ink:
fols. G1-G5: 2 folios, 1 bifolio and 1 folio; fols. G1-G5^r paginated "Side I-II", "Side IIB", "Side III", "Side IV-VIII", fol. G5^v unpaginated.
fols. H1-H2, I1-I2, J1-J2, K1-K3: 4 bifolios and one folio, unpaginated.

Format and paper type:

Mostly c. 34.5x26.5 cm, 16 staves, with fols. A7-A8, D1-D2, E1-E4 hand-ruled.

fols. A5-A6:	25x34.8 cm	hand-ruled (9 staves)
fols. F2-F3:	34.5x26.5 cm	(12 staves)
fols. G2, G3, G4:	34.8x26.2 cm	hand-ruled (12 staves)
fols. I1-I2, J1-J2:	35x26 cm	hand-ruled (14 staves)

The source has been restored, during which some bifolios and folios have been cut.

Contains the draft for Source **C**.

Movement titles on first music page:

first movement: "All^o moderato",
second movement: "Andante",
third movement: "Intermezzo til Kvartetten i F-moll. / Allegretto",
fourth movement: "Finale".

In many places sketches for all four movements interrupt the continuous music. Many of these are crossed out, others have not been used. Fols. E1^r-E2^v furthermore include the draft for the unused middle section of 79 bars in the second movement between b. 25 and b. 60 (see Source **C**), but here entitled "Andante / Piu mosso"; fols. C1^v til C2^r contain a 27-bar sketch for the same unused middle section entitled "Agitato $\text{♩} = \text{♩}$ ", in $\frac{4}{4}$ in F minor, with the first 9 bars crossed out. There are also sketches for other works:

- fol. D2^r: 13-bar sketch in $\frac{3}{8}$ in F minor notated in piano score, entitled "Andante".
- fol. D2^v: top staff, 4-bar sketch for First Symphony bb. 233-236, "unisono".
20-bar sketch in $\frac{3}{4}$ with D major signature notated in piano score, Allegretto".
upside down: 11-bar monophonic sketch in $\frac{4}{4}$ without key signature, with text fragment "An den Ring" notated in systems with three staves, "Allegretto".
- fol. E4^v: 33-bar monophonic sketch in $\frac{2}{4}$ in E minor notated on one staff.
- fol. F7^r: above top staff: "Folkveise (Svend Grundtvig)".⁶
- fol. I1^v: 10-bar sketch for Five Piano Pieces opus 3 no. 3 designated "Slutning",⁷ "Allegretto", b. 21 to end.
- fol. K1^v: 6-bar sketch for Berceuse without key signature. Above top staff: "sidste Gang Accompagnement".⁸
- fol. K2^r: c. 20-bar sketch for Berceuse, D flat major signature, "Andante, Berceuse".
- fol. K2^v: 12-bar sketch for Berceuse without key signature.
- fol. K3^r: 17-bar sketch for song Jomfru, du maa ikke sove, "Serenade".
- fol. K3^v: 5-bar monophonic sketch in $\frac{6}{8}$ the D major signature. "Maggofon" added in right margin.

E Sketches.

DK-Kk, CNS 38c. [part of CNS 358a.]

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

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

Paper type: hand-ruled (7 staves).

Partly restored. CNS 358a is a sketchbook with drafts for a number of works notated in pencil; fols. 6^r-11^r, 64^r-65^v, 68^v, 77^v-76^v, 81^v-81^r, 86^r-86^v contain sketches for the fourth movement, Finale.

⁶ "Folk ballad. Svend Grundtvig."

⁷ "Ending"

⁸ "Last time accompaniment".

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

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


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

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



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

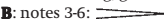
- A** Printed score
B Printed parts, Carl Nielsen's copy
C Score, autograph, draft
D Sketches
E Part, autograph
F Piano score, manuscript copy
G Printed score, Emil Telmányi's copy
H Printed parts, Emil Telmányi's copy

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

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.	p 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

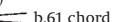
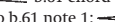
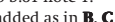
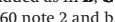
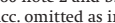
Bar	Part	Comment
		C: 6/2 88
		C: <i>Allegro (inquiet)</i> ; no metronome marking; (<i>inquiet</i>) added in a lighter shade of ink
1	vl.1	C: note 1: <i>f</i> ; note 2: <i>mf</i>
2	vl.2 va. vc.	C: note 1: <i>mf</i>
27-28	vc.	C: notated an octave higher 
46-47	va.	C: b.46 note 2 to b.47 note 1: tie
62	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: g^{\flat} emended to a^{\flat} 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 f^{\sharp} and f^{\flat}) 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

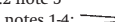
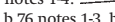
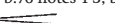

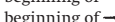

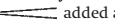
Bar	Part	Comment
200	va.	note 3: stacc. added by analogy with bb.192, 194, 196
201	vc.	note 3: stacc. added by analogy with bb.191, 193, 195
202	va.	note 3: stacc. added by analogy with bb.192, 194, 196
203	vc.	note 3: stacc. added by analogy with bb.191, 193, 195
204	va.	note 3: stacc. added by analogy 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: g^{\flat} emended to b^{\flat} as in C
263-264	vl.1	stacc. added by analogy with bb.250-251
276	va.	B: chords 1-3: g, g^{\flat}
290	vl.2	B: notes 3-6: 
306	vc.	b emended to c^{\flat} as in B, C
322	vl.1	B: \cdot and \vee
323	vl.1	B: \blacksquare









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: \blacksquare
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; \blacksquare 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: c^{\flat}
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.	d^{\flat} emended to d^{\sharp} as in B and by analogy with vl.2
22	vl.1	B: note 2: $f^{\sharp} p$ instead of <i>fp</i> ; B: note 2: \vee ; C: note 2: \blacksquare
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)







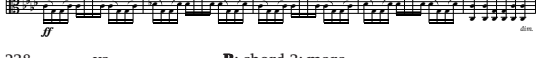
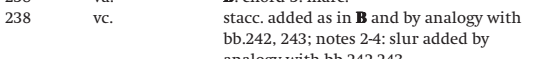
Bar	Part	Comment
30-37	vl.2	B: b.30 note 4 to b.32 note 1, b.33 note 1 to b.35 note 1: <i>cre-scen-do</i>
30-37	va.	B: <i>cre-scen-do sempre</i> - -
32	vl.1	B: note 2: <i>ffz</i>
32-33	vc.	note 4: marc. added as in B and by analogy with bb.30-31
33	va.	notes 1-2: slur added by analogy with bb.23-31
34	va.	note 3: d^{\flat} emended to d^{\natural} as in B and by analogy with vl.1 note 2
34-37	vc.	B: b.36 note 2 to b.37 note 4: <i>cre-scen-do</i>
35	vc.	note 4: marc. added as in B and by analogy with bb.30-31
38	vl.1	C: notes 2-5: stacc.
38	vc.	B: note 1: \square ; notes 2-3: slur
39-40	va.	b.39 note 6 to b.40 note 1: slur added as in B and by analogy with vl.1,2, vc.
40	vl.1	note 1: stacc. omitted by analogy with vl.2, va., vc.
42	vl.1 va.	B: chords 1, 3: ten.
43	va.	B: ninth semiquaver: <i>ffz</i>
44	va.	B: chords 1, 3: ten.
45	va.	chord 1: marc. omitted as in B and by analogy with vl.1; B: ninth semiquaver: <i>ffz</i>
46, 47	va.	B: note 2: <i>ffz</i>
52	vl.1,2 va.	B: note 1: <i>ffz</i>
53	vl.1,2 vc.	B: note 1: <i>ffz</i>
53	vc.	B: note 1: \square , 2 (fingering)
54	vl.1,2 va.	B: notes 1, 5: <i>ffz</i>
54	vl.1	notes 1, 5: marc. added by analogy with bb.52-53
54	vl.2	note 5: marc. added by analogy with bb.52-53 (vl.1,2) and in accordance with C
54	va.	note 1: marc. added as in B by analogy with vl.1,2
54	vc.	B: Solo
55	vl.1,2 va.	B: <i>rall</i> instead of <i>poco rit.</i>
55	vl.2	B: note 1: <i>ffz</i>
56	vc.	<i>p</i> added as in B and by analogy with vl.2, va.
58	vl.2	B: notes 2-3: slur
59	vc.	d^{\flat} emended to d^{\natural} as in B and by analogy with va. (note 1)
60-62	vl.2	B: end of  b.61 chord 3
60-61	vc.	B: b.60 note 1 to b.61 note 1: 
61	vl.2	chord 1: stacc. added as in B , C and by analogy with b.60 note 2 and b.62 chords 1-2; chord 3: stacc. omitted as in B and by analogy with b.60 note 3 and b.62 chord 3
61	vl.2	end of slur emended from chord 3 as in B and by analogy with slur b.60 notes 2-3
62	vl.1	B: end of  note 2: beginning of  note 2
62	vl.2	B, C: chord 3: stacc.
62	vc.	B: notes 1-2: 
64-65	vl.2	b.64 note 2 to b.65 note 1: slur added by analogy with bb.63-64
64	va.	end of slur emended from note 2 to note 3 as in B and by analogy with b.65
65	vl.2	c^{\flat} emended to c^{\natural} and e^{\flat} emended to e^{\natural} as in B
65-66	vl.2	b.65 note 2 to b.66 note 1: slur added by analogy with bb.63-64
66	vl.2	d^{\flat} emended to d^{\natural} as in B and by analogy with vl.1
67	vl.1,2 vc.	B: note 1: <i>ffz</i>
69	vl.1	B: note 1: 2 (fingering)

Bar	Part	Comment
70	vl.1	note 4: f^{\sharp} emended to f^{\natural} by analogy with vl.2 note 5
76	vl.1	B: notes 1-4: 
76-78	vl.2	B: b.76 notes 1-3, b.77 note 1 to b.78 note 1: 
76-78	va.	B: beginning of  b.76 note 3
76-78	vc.	B: beginning of  b.77 note 1; end of  b.78 note 3
77	vl.2	e^{\flat} emended to e^{\natural} as in B and by analogy with va.
78	vl.2	note 2: marc. added as in B and by analogy with va.
80	vl.1 va. vc.	B, C: <i>fp</i>
82	vl.1 va. vc.	B: <i>fp</i>
82	vl.1	C: <i>fp</i>
82	va.	notes 1, 3, 5: b^{\flat} emended to b^{\natural} as in B and by analogy with b.80
84	vl.2 va. vc.	<i>p</i> added as in B and by analogy with vl.1
84-91	vl.2	<i>cre-scen-do</i> b.84 note 4 to b.86 note 4 and b.87 note 2 to b.91 last quaver emended to one <i>cre-scen-do</i>
84-90	vl.2	B: b.84 note 4 to b.87 note 4, b.88 note 4 to b.90 note 2: <i>cre-scen-do</i>
84-86	va.	B: beginning of <i>cre-scen-do</i> b.85 note 1; end of <i>cre-scen-do</i> b.86 note 12
85	vl.1	stacc. added by analogy with b.84 (va.) and in accordance with C
86	va.	notes 9-12: stacc. added as in B and by analogy with notes 2-8
87	vl.1	notes 5-12: stacc. added by analogy with notes 2-4; B: notes 10, 12: 4, 1 (fingering)
87-88	va.	B: end of slur b.87 note 6
87-91	va.	B: beginning of <i>cre-scen-do</i> b.88 note 5; end of <i>cre-scen-do</i> b.90 note 9
88	va.	notes 5-8: stacc. added as in B and by analogy with notes 2-4, 9-12; B: note 1 stacc.
89	vl.1	stacc. added by analogy with b.84 (va.) and b.87 notes 2-4
89-90	va.	B: end of slur b.89 note 6
90	va.	B: note 1: stacc.
91	vl.2	B: note 1: <i>fff</i>
91-92	vl.2	B: b.91 note 1 to b.92 note 1: slur
91	va.	notes 4-6: end of slur emended from b.92 note 1 as in B and by analogy with vl.2
93	vc.	B: marc.
94	va.	note 1: marc. omitted as in B and by analogy with bb.92-93
104	vl.1	B: notes 4, 10: 1, 2 (fingering)
105	vl.1	B: note 6: 2 (fingering)
105	va.	note 4: \sharp added; B: note 7: 3 (fingering)
105	vc.	- emended to \sharp (A^{\flat}) ; \sharp as in B and in accordance with CN's corresponding change in D ; C: - ; D: - changed to \sharp (A^{\flat}) ; \sharp
105	vc.	<i>pizz.</i> added as in B, C
106	vl.1	B: note 8: 3 (fingering)
107	vl.1,2 va. vc.	B: last crotchet: ten.
107	vc.	last crotchet: d^{\flat} emended to d^{\natural} by analogy with vl.1,2, va.
107	vc.	C: 
108-109	vl.1	 added as in B and by analogy with vl.2, va.
109	vl.1	B: note 5: 1 (fingering)
109	va.	a^{\flat} emended to a^{\natural} as in B and by analogy with b.111 and vl.1 notes 5, 6



Bar	Part	Comment
110	vl.2	lower part: d^{\flat} emended to d^{\natural} as in B and by analogy with b.108
110-111	va.	b.110 note 1 to b.111 note 2: slur omitted by analogy with bb.108-109
111	va.	notes 1-2: slur added by analogy with b.108
111-112	vl.2	b.111 upper part note 1 to b.112 note 1: tie omitted as in B and by analogy with bb.109-110 and in accordance with C
112	vl.2	 added as in B and by analogy with vl.1, va.
112	vc.	B: p
112	vc.	 added by analogy with vl.1,2, va.
113	vl.1	notes 1-3: slur added by analogy with b.112
113	vc.	 added by analogy with vl.1,2, va.
114	vl.1	superfluous <i>arco</i> omitted
114-115	va.	b.114 note 1 to b.115 note 4: slur omitted as in B and in accordance with C
114-115	vc.	b.114 note 2 to b.115 note 3: beginning of slur emended from b.114 note 1 to note 2 as in B
115	va.	notes 1-4: slur added as in B and by analogy with b.114
116	vl.2 va. vc.	p added by analogy with b.318 and in accordance with C
116	vl.2	continuation line at <i>sul G</i> added in accordance with C
116	vc.	B: pp
117	vc.	B: chords 1-2: no ties
119	vc.	chords 1-2: ties added by analogy with bb.116-118 and bb.120-123 and in accordance with C
120	vl.1	p added by analogy with B b.318 (vl.2) and in accordance with C
120-124	vl.1	continuation line at <i>sul G</i> added
120	vl.2	 omitted as in B and by analogy with bb.121, 122 and in accordance with C
120	vc.	chord 2: marc. added as in B
123-124	vl.2	b.123 note 2 to b.124 upper part note 2: beginning of slur emended from b.123 third crotchet to note 2 as a consequence of tie in lower part notes 2-3
124-125	vl.2	lower part note 2: marc. added by analogy with upper part
124-126	va.	C: empty bars
126	va.	right bar line emended from double bar line
126	vl.2	C: upper part notes 1-2: 
127 ¹ -128 ¹	vc.	<i>dim.</i> --- emended from <i>dim.</i> in b.127 ¹ due to 
127 ¹ -129 ¹	vc.	B: b.127¹ note 1 to b.128¹ note 3:  ; b.128 ¹ note 2 to b.129 ¹ note 1: 
132 ¹ -133 ¹	vl.2	b.132 ¹ note 1 to b.133 ¹ note 3: slur emended from open slur; A: b.132¹ note 1: beginning of slur open after page turn
132 ¹	vl.2	V added as in B and by analogy with vl.1
133 ¹ -136 ¹	vl.1,2 va. vc.	<i>cre-scen-do</i> added as in B and in accordance with C
133 ¹	vl.1	stacc. added as in B and by analogy with bb.133 ¹ -134 ¹
133 ¹ -134 ¹	va.	stacc. added as in B and by analogy with bb.133 ¹
135 ¹	vl.1	note 3: d^{\flat} emended to d^{\natural} as in B and by analogy with bb.133 ¹ -134 ¹

Bar	Part	Comment
135 ¹	vl.2	stacc. added as in B and by analogy with bb.133 ¹ -134 ¹
135 ¹	va.	note 1: e^{\flat} emended to f as in B and by analogy with bb.133 ¹ -134 ¹
136 ¹	vl.1	stacc. added as in B and by analogy with bb.133 ¹ -135 ¹ ; <i>Sul G</i> added by analogy with b.3 and in accordance with C
127 ^{II}	vc.	B: note 1: dim.
128 ^{II} -129 ^{II}	vc.	B: b.128^{II} notes 1-2:  ; b.129 ^{II} notes 1-2: 
134 ^{II}	vl.1	B: \square
135 ^{II}	vl.2	 added as in B and in accordance with C
136 ^{II}	vc.	 added in accordance with C
137	vl.2	 added as in B and in accordance with C
138-139	va.	upper part: ties added by analogy with bb.136 ¹ -137; upper part b.138 note 1 to b.139 note 2: superfluous slur omitted
138-139	va.	B: bb.138-139: beginning of  b.138
138	vc.	 added in accordance with C
139	vl.2	notes 1-2: superfluous slur omitted
140	vl.2	 added as in B (bb.135 ^{II} , 137) and in accordance with C ; B: note 2: marc.
141	vl.2 va.	 omitted in vl.2 and added in va. in accordance with C (printing error)
141	va.	B: note 2: marc.
142	vl.2	 added as in B (bb.135 ^{II} , 137) and in accordance with C ; B: note 2: marc.
143	vl.2 va.	 omitted in vl.2 and added in va. in accordance with C (printing error)
143	va.	B: note 2: marc.
144	vl.2	B: notes 1-3:  ; notes 3-4: 
145	vc.	note 2: a^{\flat} emended to a^{\natural} as in B
145-146	vc.	b.145 note 2 to b.146 note 1: end of slur emended from b.145 note 3 as in B and in accordance with C
146	va.	a^{\flat} emended to a^{\natural} as in B and by analogy with vl.1
150	va.	B: note 1: mp
150-153	vc.	note 2: 0 (fingering) added by analogy with bb.146-149
151	vl.2	chord 2: a^{\sharp} emended to a^{\flat} as in B and by analogy with bb.146-150
151	vc.	notes 1-3: stacc. omitted as in B and by analogy with bb.146-150 and in accordance with C
153	vl.1	B: note 3: marc.
155-156	vl.2	B: b.155 chord 4 to b.156 chord 1: 
155	vc.	B: fp
158	vl.2	chord 2 bottom note: e^{\flat} emended to e^{\natural} as in B and in accordance with C ; chord 2 top note: a^{\sharp} emended to a^{\flat} as in B and by analogy with bb.146-150 and bb.152-157
158	vc.	c^{\flat} emended to e^{\flat} as in B and in accordance with C
159	vl.2	B: b.159 chords 2-3: 
159-160	va.	B: end of  b.159 note 3




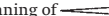
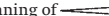
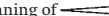
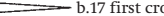






Bar	Part	Comment
160	vl.1	B : notes 2-3: beam broken
160	vl.2	top notes 1-2: tie added
161	vl.1	a^{\flat} emended to a^{\sharp} by analogy with b.160
161-162	vl.1	B : b.161 note 3 to b.162 note 1: beam broken
162	vl.1	superfluous <i>pizz</i> omitted
162-163	vl.2	B : b.162 note 3 to b.163 note 1: beam broken
163-164	vl.1	B : b.163 note 3 to b.164 note 1: beam broken
163	vl.2	B : notes 2-3: beam broken
165	va.	d^{\flat} emended to d^{\sharp} as in B and by analogy with b.163 (vc.)
166-167	vl.2	B : b.166 note 3 to b.167 note 1: beam broken
168-169	vl.2	B : b.168 note 3 to b.169 note 1: beam broken
169	vl.1	a^{\flat} emended to a^{\sharp} as in B and by analogy with b.168
169	vl.2	B : last crotchet: <i>mf</i> instead of b.170 chord 1
169-170	vl.2	b.169 last chord to b.170 chord 1: slur added as in B and in accordance with C , D
169	vc.	— added as in B and by analogy with va.
170	vl.1	chord 1 bottom note: a^{\flat} emended to a^{\sharp} as in B ; rest 2 added as in B
170-171	vl.1	B : chord 1: arpeggio
171	vl.1	<i>arco</i> added as in B and in accordance with C
171	va.	g emended to g^{\sharp} as in B
171	vc.	e^{\flat} emended to e^{\sharp} as in B
172	va.	a^{\flat} emended to a^{\sharp} as in B
175	vl.1	b^{\flat} emended to b^{\sharp} as in B
176	vl.1	B : note 1: <i>mf</i> ; note 4: 2 (fingering)
177	vl.1	B : note 2: \square
178	va.	B : note 1: e^{\flat}
179	vc.	B : note 1: V
180	va.	V added by analogy with vc.
181	vc.	B : note 1: V; notes 2, 6, 9: 4, 1, 1 (fingering)
182	va. vc.	marc. added by analogy with bb.178, 180
183	vl.1,2	marc. added by analogy with bb.179, 181
184	va. vc.	marc. added by analogy with bb.178, 180
184	vc.	B : note 2: \square , 4 (fingering)
185	vl.1,2	marc. added by analogy with bb.179, 181
185	vc.	B : note 1: V; notes 1, 9, 11: 3, 1, 3 (fingering)
187	va.	marc. added as in B and by analogy with b.186
188	vl.2	marc. added as in B and by analogy with vl.1
189	vl.1	g^{\flat} emended to g^{\sharp} by analogy with b.188; B : note 4: 2 (fingering)
191-193	va.	B : b.191 chord 1 to b.193 chord 2:
192	va.	— added as in B by analogy with bb.186, 188-191
193	vl.2	marc. added by analogy with bb.186-192
194	vl.1	B : notes 6, 9: 1, 4 (fingering)
194	vl.2	stacc. added as in B (chord 3) and by analogy with bb.196-204
194	vl.2	B : chord 2: V
194-206	vl.2	C : chord 2: <i>fz</i>
194	va.	B : Solo
195	vl.2	chord 2: marc. added as in B and by analogy with b.194; chord 2: stacc. added by analogy with B (b.197) and by analogy with bb.196-204
195	vl.2	B : chord 2: V
196	vl.1	B : notes 1, 2, 5, 6, 12: 2, 2, 3, 4, 2 (fingering)
196-198	vl.2	marc. added as in B by analogy with b.194



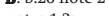


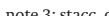
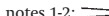

Bar	Part	Comment
197	vl.1	B : notes 1, 2, 4: 3, 4, 2 (fingering)
198	vl.1	B : notes 7, 8: 2, 2 (fingering)
199-204	vl.2	marc. added as in B (bb.194-198) and by analogy with b.194
200	vl.1	B : <i>reztez</i> ; notes 1, 5, 6, 7, 8, 9, 10: 3, 4, 4, 4, 4, 4, 3 (fingering)
201	vl.1	B : notes 1, 2, 4, 5, 6, 8, 9, 10, 12: 3, 2, 4, 4, 3, 4, 4, 2 (fingering)
201	vl.2	B : chord 2: V
202	vl.1	B : note 1: 2 (fingering)
203	vl.1	B : note 12: 4 (fingering)
204	vl.1	B : note 1: 2 (fingering)
205-206	vl.2	stacc. added by analogy with bb.196-204; marc. added as in B (bb.194-198) and by analogy with b.194
205-206	vl.2	chords 2-3: slur added by analogy with bb.194-204
206	vl.1	B : notes 1, 6, 9, 10, 12: 2, 2, 2, 3, 4 (fingering)
207	vl.1	B : notes 1, 2, 3, 4, 5, 6: 4, 3, 3, 1, 1, 2 (fingering)
215	vl.2	notes 1-2: superfluous slur omitted
217	vl.2	b^{\flat} emended to b^{\sharp} in accordance with C
217	va.	marc. added as in B by analogy with vl.1, va.
217	vc.	B : stacc.
229	va.	notes 2-4: — added as in B and by analogy with bb.218-228
230-231	vl.1	<i>cresc.</i> --- emended from <i>cresc.</i> in b.230 due to —
232	vc.	B : chord 1: V
233	vl.1	<i>sul G</i> added by analogy with b.3 and in accordance with C
233	va.	caesura between note 4 and note 5 omitted and added between note 3 and note 4 by analogy with vl.1.
233	vc.	B : chord 1: \square ; B : chord 2: <i>f</i>
234	vc.	B : beginning of slur note 1
237	vl.1	stacc. added as in B and by analogy with b.235; B : note 5: \square
238-255	vl.2	C :
238	va.	
238	vc.	
238	vl.1	
238	vl.2	
238-250	va.	C :
238	va.	
238	vc.	
238	vl.1	
238	vl.2	
238	va.	B : chord 3: marc.
238	vc.	stacc. added as in B and by analogy with bb.242, 243; notes 2-4: slur added by analogy with bb.242-243

Bar	Part	Comment	Bar	Part	Comment
238	vc.	C:	292	vl.1	B: notes 1-4:
239	vc.	B, C: note 1: stacc.	292	va.	added as in B and by analogy with vl.2
240	vl.1	B: note 2: 4 (fingering)	293	vl.1	notes 1-2, 2-5: slurs omitted as in B, C:
240	vc.	notes 2-4: slur added by analogy with bb.242-243; stacc. added as in B by analogy with bb. 242-243	293	vl.2	notes 1-2: slur; notes 3-5: slur
240	vc.	B:	293	va. vc.	notes 3-4: slur added by analogy with va. <i>molto</i> added by analogy with vl.1,2 and in accordance with C
241	vl.1	stacc. added as in B by analogy with b.239; B: note 3: 1 (fingering)	294	va.	notes 4-5: slur added by analogy with notes 2-3
242	vl.1	B: notes 1, 2: 4, 4 (fingering)	300	va.	C: note 1: <i>c</i>
244	vl.1	B: notes 1, 2, 3: 4, 3, 1 (fingering)	301	vl.1	notes 1-2: emended to by analogy with bb.302-305; stacc. added as in B and by analogy with bb.302-305
244-245	vl.1	B: beginning of note 1	305	vl.2	stacc. added as in B and by analogy with bb.302-305 (vl.1); notes 5-6: emended to by analogy with vl.1 and in accordance with C
244-245	vl.2	B: end of b.244 note 12	306	vl.1	B: note 10: 2 (fingering)
244-245	vc.	B: beginning of b.244 note 1	307	vl.1	B: note 10: 1 (fingering)
245	vl.1	stacc. added as in B and by analogy with bb.247, 249; B: notes 1, 2, 3: 4, 2, 4 (fingering)	309	vl.1,2 va. vc.	B: last crotchet: ten.
246	vl.1	B: notes 2, 3: 2, 1 (fingering)	309	vl.2 vc.	B: last crotchet: <i>fb</i>
246	va.	arpeggio added by analogy with bb.247-249	309	va.	B: top note: <i>e³</i>
250	vl.1	node 1: <i>a^m</i> emended to <i>c^m</i> as in B and by analogy with b.248	309	vc.	notes 5-6: superfluous slur omitted
250-259	vl.1	B: b.250 note 1: <i>poco a poco dim.</i> ; b.258 chord 2: <i>dim.</i>	311	vl.1	B: notes 1-8:
250-259	vl.2	B: beginning of <i>poco a poco dim.</i> b.249 note 12 instead of b.250 chord 5	313	vl.1	B: notes 1-8:
260	va.	<i>z z</i> added; B: third crotchet: <i>p</i>	317	vl.2	B: notes 1-3:
261	va.	B: Solo, note 1: <i>ten.</i> ; notes 1-4:	318	vl.2	B: Solo
262	vl.1,2	C: note 1: <i>p</i>	318	va.	B: <i>p</i> note 1 instead of note 2
262-266	vl.1	B: b.262 note 1 to b.266 rest 2: <i>di-mi-nu-endo</i>	318	vc.	marc. added as in B and by analogy with bb.319-320, 322-324
266-268	va.	B: end of b.267 note 3	320-321	va.	B: end of slur b.321 note 2
268-269	vl.1,2	bb.268, 269: added by analogy with bb.262-267	320	vc.	chords 1-2: ties added by analogy with bb.318-319 and in accordance with C
268-269	va.	B: beginning of b.268 note 3	321-322	va.	B: beginning of slur b.321 note 3
271	vl.2	added as in B and by analogy with bb.262-267, b.270	321	vc.	marc. added as in B and by analogy with bb.319-320, 322-324
277	vl.2	B: b.277 notes 1-2:	322	vl.1	<i>p</i> added by analogy with b.318 (vl.2)
282	vl.2	B: note 2: marc.	323	vc.	chords 1-2: ties added by analogy with bb.318-319, 321-322 and in accordance with C
282-284	vl.2	b.282 note 2 to b.284 note 1: slur added by analogy with bb.278-280, 280-282; B: end of slur b.283 note 3 instead of b.284 note 1	324-325	vl.2	B: end of slur b.325 note 3
282	vc.	B: <i>p</i>	325	vl.1	B: note 2: 2 (fingering)
284	vl.1	B: note 1: <i>pp</i>	325-326	vl.2	B: beginning of slur b.325 note 4
284-286	vl.2	b.284 note 2 to b.286 note 1: slur added by analogy with bb.278-280, 280-282	325	vc.	marc. added as in B and by analogy with bb.319-320, 322-324
285	va.	marc. added by analogy with bb.283-284	326	vc.	B: chord 1: <i>mf</i>
287	vl.1	marc. added as in B by analogy with b.288; B: notes 1-4:	327	va.	B: note 3: marc.
287	vl.2	B: notes 1-4:	327	vc.	note 2: <i>G</i> emended to <i>G^b</i> as in B and in accordance with C
287-289	vc.	B: b.287 note 1 to b.289 note 3:	329	vc.	note 2: <i>G</i> emended to <i>G^b</i> as in B (b.327) and in accordance with C: note 3: <i>z</i> added as in B (b.327) and in accordance with C
288	vl.2	notes 2-3: slur omitted as in B and by analogy with b.287	330	vl.1	notes 6-7: tie added as in B and by analogy with vl.2
288-289	va.	B: b.289 notes 1-3	330-331	vl.1,2	b.330 note 6 to b.331 note 1: superfluous slur omitted
289	vl.1	notes 1-2, 2-5: slurs omitted as in B: notes 2-3: slur added as in B and by analogy with b.293; C: notes 1-2: slur; notes 3-5: slur	330	va.	B: note 1: <i>pp</i> ; note 2: no <i>p</i>
289	vl.2	chord 1: <i>g</i> , <i>d³</i> emended from <i>g</i> as in B and in accordance with C	331	vl.1	notes 6-7: tie added as in B and by analogy with vl.2
289-290	vl.2	b.289 last quaver to b.290 first quaver: ties added as in B and by analogy with va.	331-332	vl.1,2	b.331 note 6 to b.332 note 1: superfluous slur omitted
290	vl.2	chord 1: <i>g</i> , <i>d³</i> emended from <i>e³</i> as in B and in accordance with C	332	vl.1,2	C: cresc. - - , = <i>Cest cela cresc et dim aux même temps</i> written above system (CN)
290-291	vl.2 va. vc.	added by analogy with vl.1	332-333	va.	tie emended from open tie; A: b.332 note 2: end of tie open before change of system
291	vl.1	notes 3-4: added by analogy with vl.2, va., vc.; B: notes 2-4:			
291	vl.2	B: notes 1-4:			

Bar	Part	Comment
337	vl.1	B : notes 8, 12: 3, 1 (fingering)
337-339	va. vc.	B : b.337 note 3 to b.39 note 2: <i>cre-scen-do</i>
337	vc.	V added by analogy with va.
338-339	vl.2	C : 
340	va.	note 2: c' emended to a ^b as in B and by analogy with note 4 and in accordance with D
340-347	va.	C : 
347-348	va.	B : b.347 chords 1-2, 2-3, 3-4 and b.347 chord 4 to b.348 chord 1: no ties
347-348	vc.	B : end of slur b.347 note 3 instead of b.348 note 1
348	va.	fourth quaver to last crotchet: tie added as in B and by analogy with b.349; B : fifth semiquaver: marc.
348-349	va.	b.348 fourth quaver to b.349 note 1: superfluous slur omitted
349	va.	B : note 4: marc.
349-350	va.	b.349 note 6 to b.350 note 1: superfluous slur omitted

Second Movement

Bar	Part	Comment
+1	vc.	V added by analogy with va.
1	vc.	<i>dim.</i> added by analogy with va.
4	vc.	B : p b.4 instead of b.5
6	va.	notes 2-3: superfluous slur omitted as in B and in accordance with C
6-7	va.	B : end of slur b.6 note 1
7	vl.1	notes 1-3: slur added as in B and by analogy with b.2 (va.)
7-9	va.	B : b.7 note 1 to b.9 note 2: 
8	vl.2	B : notes 1-3: 
8	vc.	B : notes 1-3: slur
10-11	vl.1	B : b.10 note 3 to b.11 note 3:  ; b.10 note 4 to b.11 note 1: no tie
10-11	vl.2	B : beginning of  b.11 note 1
10-11	va.	B : beginning of  b.11
10-11	vc.	B : beginning of  b.11 note 1
11	vl.2	C : notes 2-3: a-d ^b
15	vl.1	notes 3-6: beginning of slur emended from note 2 as in B and by analogy with va.
15-19	vl.2	b.15 note 1 to b.19 note 1: continuation line after <i>sul D</i> added in accordance with C
15-16	vc.	B : b.15 note 1 to b.16: slur
16-17	va.	B : beginning of slur b.17 note 1
17-18	vl.1,2 va. vc.	 b.17 first crotchet to fourth crotchet and b.18 first crotchet to last quaver emended to one  as in B
17	vl.1 va.	stacc. added as in B and by analogy with b.15
18	vl.1	note 1: b ^b emended to b ^b as in B and by analogy with va.; B : p b.18 note 6
19	vl.1	p added by analogy with va., vc.
19	vl.2	p added as in B and by analogy with va., vc.
20	va.	B : notes 1-3: 
21-22	vl.2	B : end of  b.22 note 2 instead of b.21 note 5
23-24	vl.1	B : b.23 note 4 to b.24 note 2: 
23	vl.2	B : note 2:  ; notes 3-4: 


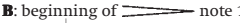
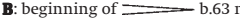


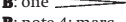
Bar	Part	Comment
24	va.	last crotchet:  added by analogy with vl.2; B : seventh quaver: marc. instead of 
25		C : after b.25 come 79 bars in $\frac{3}{4}$ with c minor signature and tempo marking <i>Agitato</i>
25-26	va.	B : end of slur b.26 note 1
26	vl.2	p added as in B and by analogy with va., vc.
26-27	vl.2	B : b.26 note 2 to b.27 note 1: one slur
31	vl.1	notes 1-2:  emended to  as in B and by analogy with b.32 (va.)
32-33	vl.1	tie added as in B and by analogy with bb.37-38
32	vl.1	B : notes 2-3: slur
32	va.	V added as in B and by analogy with b.30
33	vl.1,2 va. vc.	caesura before last crotchet omitted as in B
33	vl.2	 added as in B and by analogy with b.32 (va.); V added as in B and by analogy with vl.1
35	va.	notes 2-3: beginning of slur emended from note 1 as in B and by analogy with vc.
36	vc.	marc. added by analogy with va.
37	va.	marc. added as in B and by analogy with vc.
40	vl.1	note 3: stacc. omitted as in B ;  added as in B and by analogy with b.42 (va.)
40	vl.1	B : note 3: beginning of <i>cre-scen-do</i>
40-42	vl.2	B : end of <i>cre-scen-do</i> b.42 note 2 instead of note 3
41	vl.2	B : note 2: marc.
42	vl.1	notes 1-2:  added by analogy with notes 1-2 (vl.2)
43	vc.	B : notes 1-2: 
44	va.	marc. added by analogy with vc.
46	va.	marc. added by analogy with b.44 (vc.)
46	vc.	marc. added as in B (notes 1, 3) and by analogy with b.44; notes 6-7: slur added by analogy with va.
49	vl.1	B : notes 1-3, 4-6, 7-9, 10-12: slurs
49	vl.2	V added as in B and by analogy with va.; B : <i>Solo</i>
52-53	vl.1	b.52 note 11 to b.53 note 1: slur emended from open slur; A : note 11: end of slur open before page turn
52	vl.1	D : notes 8-12: slur
52-53	va.	b.52 note 2 to b.53 note 1: slur emended from open slur by analogy with vl.2; A : b.52 note 2: end of slur open before page turn
53	vl.1	B : note 1: stacc.; D : notes 1-6, 5-17: slurs
55	vl.1	a ^{tr} emended to a ^{tr} as in B
56-57	vl.1,2 va. vc.	B : <i>dim</i> b.56 third crotchet instead of b.57 first crotchet
57	va.	chord 1 top note: e ^b emended to e ^b by analogy with b.56 third crotchet (e ^b) and by analogy with b.57 (vl.1)
58-59	vl.1	B : b.58 note 5 to b.59 note 10: <i>dim.</i> - -
59	vc.	B : note 2: <i>mp</i> ; <i>Solo</i>
61	vl.1	node 5: c ^{tr} emended to d ^b as in B
61	vc.	B : note 2: 0 (fingering)
62	vc.	B : note 2: 4 (fingering)
68	vl.1,2	B : p
69	va.	B : note 2: <i>Solo</i>

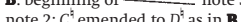
Bar	Part	Comment
69	vc.	B : beginning of note 1
72-73	vl.1	B : end of slur b.73 note 4
72-73	vl.2	B : <i>dim.</i> b.73 instead of b.72 note 4
72	va.	stacc. added by analogy with b.70 and in accordance with C
72-73	vc.	B : beginning of slur b.72 note 2
73	va.	B : end of slur note 4
76-77	vl.1	B : b.76 to b.77 note 1: tie; b.77 notes 1-2: slur
76	vl.2	B : notes 1-5: one slur
76-77	vc.	B : b.76 note 4 to b.77 note 3: ; b.77 notes 3-4:
77	vl.1	B : notes 1-2:
77	va.	B : notes 2-3: ; notes 2-3: slur
77	vc.	B : notes 1-4: one slur
78-79	vl.1	B : b.78 notes 1-2: ; b.78 note 3 to b.79 note 2:
78	vc.	added as in B and by analogy with b.23
79	va.	B : lower part: ; upper part notes 1-3: slur
80	va.	C : upper part: g
81	va.	B : chord 1: p
85	vl.2	added as in B and by analogy with bb.80, 82, 84
85	va.	added as in B and by analogy with bb.81-82, 83-84; B : beginning of slur note 1
87	vl.1	B : note 1: <i>mf</i>
87	vc.	added as in B and by analogy with vl.2
88	vl.2	C : note 1: <i>mf</i>
88	vc.	added as in B and by analogy with vl.1,2, va.
89	va.	upper part note 3: <i>b^b</i> emended to <i>b^b</i> as in B and by analogy with b.90
89	vc.	B : V
90	vl.1	added by analogy with vl.2
91	vl.1,2 va. vc.	B : first quaver to last quaver:
91	vl.2	B : notes 1-10: one slur
92	vc.	B :
94	vc.	marc. added by analogy with va.
95	va.	emended to as in B and in accordance with C (printing error)
95	va.	B : <i>p dim.</i>
96	vl.1	B : <i>sul A</i> , ° below note
96	vl.2	B : <i>Flag</i> , ° above g''
96	va.	° added as in B ; B : pp






Third Movement





Bar	Part	Comment
+1	vl.1	B : ppp
1-2	vl.1	stacc. added as in B and by analogy with b.9 notes 2-4
4	vl.1	B : notes 6-7: 0, 2 (fingering)
6	vl.1	notes 1-2, 3-4: slurs added as in B and by analogy with b.5 notes 5-6, 7-8
8	vl.1	p emended from b.9 note 1 as in B and by analogy with b.+1
9-10	vl.1	b.9 note 5 to b.10 note 4: stacc. added as in B (b.1 note 2 to b.2 note 4) and by analogy with b.9 notes 2-4
12	vl.1	B : notes 1, 5, 6: 4, 4, 1 (fingering)
13	vl.2	<i>arco</i> added as in B

Bar	Part	Comment
13-15	va.	slur b.13 note 1 to b.15 note 1 omitted as in B and by analogy with bb.11-12
14	va.	marc. added as in B and by analogy with bb.11-13; B : beginning of b.14 note 1
15	vl.1	note 6: stacc. omitted by analogy with vl.2 and in accordance with C ; B : note 1: stacc.
15	vl.2	stacc. added as in B and by analogy with vl.1
15	va. vc.	B : note 1: fz
16 ⁱ	vl.2 va.	B : note 2: p
16 ⁱ	va.	p added as in B and by analogy with b.17 (vc.), b.18 (vl.2), b.19 (va.)
16 ⁱⁱ	vl.1	B : note 1: stacc.
16 ⁱⁱ	vl.2	stacc. added as in B (va.) and by analogy with b.16 ⁱ
16 ⁱⁱ	vl.2 va.	stacc. added as in B and by analogy with b.17 note 5
18	vl.1	stacc. added by analogy with b.19
19	va.	stacc. added as in B and by analogy with bb.17-18
19-24	vc.	stacc. added as in B and by analogy with b.19
20	va.	stacc. added as in B (note 5) and by analogy with b.19 (va.)
21	vl.1	stacc. added by analogy with b.19 note 5: stacc. added as in B and by analogy with bb.17, 21-22
23-24	va.	end of emended from b.25 last note to b.26 note 1 as in B (vl.1,2)
25	vl.1	B : f
25-26	vl.1,2 va.	B : note 1: , note 1: 4 (fingering)
26	vc.	note 4: stacc. added by analogy with bb.17, 21-22
26	vc.	B : f ; B : note 1:
27	vl.1	B : note 1: 1 (fingering)
28	vc.	B : <i>Solo</i>
29	vc.	note 4: stacc. added as in B and by analogy with bb.31, 34
31	vl.2	b.35 note 2 to b.36 note 1: superfluous slur omitted
32	vl.2	note 1: marc. added by analogy with bb.31, 33, 39, 41
35-36	vl.1	marc. added as in B and by analogy with bb.32, 34; B : note 1: 2 (fingering)
35	vl.2	B : notes 3-4: stacc. instead of ten.
36	vc.	B :
37	vl.1,2	added as in B and by analogy with vl.1,2, vc.
37-38	vc.	marc. added as in B and by analogy with b.41; B : <i>Solo</i>
38	va.	note 5: stacc. omitted by analogy with b.40 (<i>mf</i>) emended to <i>mf</i> as in B ; B : <i>Solo</i>
39	va.	B : notes 2-3: stacc. instead of ten.
42	va.	B : fz
43	va.	stacc. added as in B and by analogy with bb.40-49
44	va.	(<i>f</i>) emended to <i>f</i> as in B
47	va.	tie emended from open tie: A : note 2: end of tie open before page turn
51	vl.1	chord 2 bottom note: <i>b^b</i> emended to <i>a^b</i> as in B and in accordance with C
51	va.	(<i>mf</i>) emended to <i>mf</i> as in B ; B : <i>Solo</i> , notes 1-3: stacc. instead of ten.
51-52	va.	B : pp
55	vl.2	B : note 1: 0 (fingering)
56	vl.2	
56	vc.	
57	vl.1	

Bar	Part	Comment
58	vl.1	note 5: d^{\sharp} emended to d^{\natural} as in B and by analogy with vl.2, vc.
58-59	vl.1	note 5: stacc. omitted as in B and by analogy with bb.52, 54, 56
58	vl.2	B : notes 2-4: stacc. instead of ten.
60	vl.1	B : note 1: \square
60-61	va.	B : end of  b.61 chord 1
61-63	vl.1,2	B : note 1: stacc.
61	va.	B : <i>ff</i> note 2 instead of note 1
61	vc.	B : notes 2-3: \vee \square
63	vl.1,2	<i>fp</i> emended to <i>fz</i> by analogy with bb.61-62
63	va.	B : beginning of  note 1
63	vc.	note 5: B^{\flat} emended to G as in B and in accordance with C
63-64	vc.	B : beginning of  b.63 note 1
64-65	vl.1 va.	<i>p</i> omitted b.65 note 1 and added b.64 as in B and by analogy with b.+1 (vl.1)
64	vc.	B : γ caesura γ
66	vl.1	note 5: stacc. omitted as in B and by analogy with va.
67-69	vc.	B : end of slur b.68 note 3
68-69	vl.2	beginning of slur emended from note 3 to note 2 as in B and by analogy with bb.69-70
68-69	va.	b.68 note 7 to b.69 note 2: slur added by analogy with bb.67-68 and in accordance with C ; A : note 1: beginning of slur open after change of system
69	va.	notes 3-4: slur added as in B and by analogy with b.68; B : notes 1-2: slur
69	vc.	note 1: D^{\sharp} emended to D^{\natural} as in B and in accordance with C
71-72	vl.2	B : one 
71	va.	B : <i>f</i>
71-72	va.	B : one 
71-72	va.	slurs upper part b.71 notes 1-4 and b.72 notes 1-2 emended to one slur as in B and by analogy with vc.; lower part: b.71 to b.72: tie added as in B
71-72	vc.	B : one 
72	vl.1	B : note 4: marc.
72-73	vl.1 va.	<i>p</i> omitted b.73 note 1 and added b.72 as in B (b.64) and by analogy with b.+1 (vl.1)
72-73	vl.1	b.72 note 4 to b.73 note 2: slur omitted as in B and by analogy with va.
72	va.	B : notes 1-2: slur
73-74	vl.1 va.	stacc. added by analogy with bb.64-65
73-76	vc.	B : b.73 last note to b.74, bb.74-75, bb.75 to b.76 note 1: slurs
79	vl.1,2	note 4: stacc. added as in B and by analogy with bb.16 ^I , 16 ^{II} note 5 (vl.2, va.)
79	vl.2	B : notes 1, 4, 5: 2, 1, 2 (fingering)
85	vl.2	B : <i>Solo</i>
91-92	vl.1,2	stacc. added as in B (vl.1) and by analogy with bb.97, 99, 101 (vl.2, va.)
93	vl.1	B : notes 1-5, 6-10: slurs
94	vl.2 va.	<i>arco</i> added b.94 because of the repeat
95	vc.	<i>fz p</i> emended to <i>fp</i> by analogy with bb.97, 99; B : marc.
96	vc.	stacc. added as in B and by analogy with b.95 (vl.2, va.)
102-103	vl.1	B : <i>pp</i> b.103 instead of b.102
104	vl.1	B : note 2: 2 (fingering)
104	vl.2	note 4: stacc. omitted by analogy with bb.105-107

Bar	Part	Comment
104	va.	B : note 1: 0 (fingering)
107	va.	B : note 1: 0 (fingering)
108	vl.2	(<i>fz</i>) emended to <i>fz</i> ; B : <i>fz p</i>
110	vl.2	marc. added by analogy with b.108
110	vl.2	(<i>fz</i>) emended to <i>fz</i> ; B : <i>fz p</i>
111-113	vl.1,2	marc. added as in B and by analogy with bb.115-117 (va., vc.)
111	vl.1,2 va. vc.	B : <i>ff</i>
111	vl.2	<i>f</i> added by analogy with vl.1
112-114	va. vc.	b.112 second crotchet to b.114: \square added by analogy with b.111
114	vl.1,2	B : notes 2-6: marc. instead of ten.
115	vl.2	B : chord 1: \square
116-118	vl.1,2	b.116 second quaver to b.118 first quaver: \square added by analogy with b.115 second quaver to b.116 second quaver
124	vl.2	B : marc.
127	vl.2	stacc. added by analogy with vl.1
127-128	vl.2	b.127 note 4 to b.128 note 1: slur omitted by analogy with vl.1
127-128	va.	b.127 note 5 to b.128 note 8: stacc. added by analogy with b.182 notes 1-4
129	vl.1	B : notes 1-5, 6-10: slurs
131	va.	B : note 1: 2 (fingering)
131	vc.	B : <i>fz p</i>
132	vl.2	C : notes 3-5: stacc.
132	va.	note 2: a emended to a^{\flat} as in B and by analogy with vl.2
133	va.	B note 1: 2 (fingering)
133-134	va.	C : b.133 note 3 to b.134 note 5: stacc.
134	va.	note 2: a emended to a^{\flat} as in B and by analogy with vl.2
135	va.	<i>fp</i> added as in B and by analogy with bb.131, 133
136	vc.	D emended to D^{\flat} as in B and in accordance with C
136	vc.	<i>fp</i> added as in B and by analogy with bb.131, 134
137	va.	<i>fp dim.</i> added by analogy with vl.2
138-139	vl.1	<i>pp</i> added b.138 and omitted b.139 as in B ; B : note 2: <i>ppp</i>
139-212		with the exception of bb.155-166, which has slightly different slurring in vl.2, bb.139-212 have been emended by analogy with bb.1-74; D : CN stops writing out the recapitulation at b.154
139-140	vl.1	stacc. added by analogy with bb.1-2 and in accordance with C (b.139)
139	vl.2 va. vc.	<i>pp</i> added by analogy with b.138 (vl.1); B : <i>p</i>
142	vc.	note 3: G emended to F as in B and in accordance with C
143	vl.1	B : beginning of  note 5
143	vc.	note 2: C^{\sharp} emended to D^{\flat} as in B and in accordance with C
146	vl.1	B : note 4: <i>p</i>
147-148	vl.1	stacc. added as in B (b.1 note 2 to b.2 note 4) and by analogy with b.9 notes 2-4 and in accordance with C (b.139)
151-152	va.	marc. added as in B and by analogy with bb.149-150
151-153	vc.	b.151 note 2 to b.153 note 1: slur added as in B and in accordance with C
152-153	va.	slur b.152 note 1 to b.153 note 1 emended to slur b.151 notes 1-3 as in B and by analogy with bb.14-15

Bar	Part	Comment
153	vl.1,2	stacc. added as in B (vl.1) and by analogy with b.15
153	vl.1	marc. added as in B (vl.2) and by analogy with vl.2; B : notes 1, 6: stacc.
154	vl.2 va.	stacc. added as in B (va.) and by analogy with b.16 ¹
154	va.	B : note 1: stacc.
155	vc.	<i>p</i> added as in B and by analogy with vl.1
157	vl.2	note 3: stacc. omitted as in B and by analogy with bb.159, 161
159	vl.1	B : note 1: stacc.
159	va.	note 2: <i>e</i> ^b emended to <i>c</i> ^b as in B and in accordance with C
161	vl.1	 added as in B and by analogy with b.157; note 2: <i>d</i> ^{'''} emended to <i>d</i> ^{'''} as in B and in accordance with C
163	vl.1	notes 2, 6: <i>c</i> ^{'''} emended to <i>c</i> ^{b'''} as in B and in accordance with C
164	vc.	notes 1-3: slur added as in B and by analogy with b.166
164	vc.	B : <i>fp</i> ; note 1: 
167	vc.	B : note 2: 2 (fingering)
168	vl.2	<i>dim</i> added by analogy with b.167 (va.); B : <i>p</i> ; end of slur note 3
169	vl.2	B : <i>Solo</i>
169	va.	notes 1-2: stacc. omitted as in B and by analogy with bb.170-174
169	va.	<i>p</i> added by analogy with vc. and in accordance with C ; B : <i>mp</i>
171	vl.1	note 2: <i>a</i> ^b emended to <i>a</i> ^b as in B and in accordance with C
171	vl.2	marc. added by analogy with b.169
172	vc.	marc. added by analogy with b.170
173-174	vl.1	b.174 notes 1-2: slur emended to slur b.173 note 2 to b.174 note 2 by analogy with bb.35-36; A : b.173 note 2: end of slur open before change of system; B : b.173 note 2 to b.174 note 1: slur; b.173 note 2 to b.174 note 2: slur
173	vl.2	marc. added by analogy with b.169
174	vc.	marc. added by analogy with b.170; B : note 1: 2 (fingering)
175	vl.1	B : notes 3-4: stacc. instead of ten.
175	vc.	B : note 1: 4 (fingering)
176	va.	marc. emended to  as in B (printing error)
176-177	vc.	B : 
176	vc.	 added as in B and by analogy with vl.1,2, va.
179	va.	marc. added by analogy with b.177
181	va.	(<i>mf</i>) emended to <i>mf</i> as in B
182	vl.1	stacc. as in B and by analogy with bb.178, 180
182	va.	B : notes 2-3: stacc. instead of marc.
184	va.	ten. added as in B and by analogy with b.182
185	va.	B : <i>fz</i>
186	va.	B : note 2: <i>d</i> ^b
188	vl.2	stacc. added as in B and by analogy with bb.181-187
188	va.	marc. added by analogy with b.50 and in accordance with C
189	va.	(<i>f</i>) emended to <i>f</i> as in B
194	vl.2	(<i>mf</i>) emended to <i>mf</i> as in B ; B : notes 1-3: stacc. instead of ten.

Bar	Part	Comment
194	va.	<i>p</i> added note 1 and omitted chord 1 as in B and by analogy with vl.1, vc.
196	vl.2	ten. added by analogy with b.194
198	vl.1	B : note 1: 
198-199	vc.	b.198 note 1 to b.199 note 1: slur omitted as in B and by analogy with bb.59-60
199	vl.1	note 2: marc. omitted as in B and by analogy with vl.2 and b.61
199	vl.2	note 2: <i>e</i> ^b emended to <i>e</i> ^b as in B and by analogy with vl.1
199	vc.	B : note 2: stacc.
199	vc.	B : notes 2-3: 
200	vl.1,2	<i>f</i> emended to <i>fz</i> as in B and by analogy with b.199
200	vl.1	note 2: marc. omitted by analogy with b.62
200	vc.	B : note 5: stacc.
201	vl.1	marc. added as in B and by analogy with b.63; B : note 2: <i>fp</i>
201	va. vc.	note 6: marc. added by analogy with b.63; C : note 6: <i>fz</i>
201	vc.	B : note 5: stacc.; note 6: marc.
202	vc.	beginning of <i>poco rit.</i> emended from note 2 to note 1 as in B (vl.1,2, va.) and by analogy with b.64
202-203	vl.1 va.	<i>mf</i> added b.202 and omitted b.203 note 1 as in B (va.)
202	vl.1	B : note 3: <i>p</i>
203-204	vl.1 va.	stacc. added as in B (vl.1) and by analogy with bb.65-66
203	vl.2	B : chord 1: <i>p</i>
204	vl.1 va.	marc. added as in B (vl.1) and by analogy with b.66
207	va.	notes 3-4: slur added as in B and by analogy with vl.1
209-210	va.	slurs upper part b.209 notes 1-4 and b.210 notes 1-2 emended to one slur b.209 note 1 to b.210 note 2 as in B (bb.71-72) and in accordance with C ; lower part: bb.209-210: tie added as in B (bb.71-72)
210	vl.1	B : note 4: marc.
211-212	vl.1 va.	stacc. added by analogy with B (bb.203-204, vl.1)
211	vl.1,2	B : first quaver: <i>p</i>
211	vl.2	chord 1 bottom note: <i>b</i> ^b emended to <i>a</i> ^b as in B and in accordance with C
212	vl.2	beginning of slur emended from note 1 to note 2 by analogy with b.71 and in accordance with C
213-218	vl.1	B : notes 2, 4: stacc.
215-218	vl.2	B : notes 2, 4: stacc.
217	va.	B : <i>pp</i>
217-218	va.	B : notes 2, 4: stacc.
219	vc.	<i>p</i> added by analogy with b.213 (vl.1), b.215 (vl.2) and b.217 (va.)
220	vl.1,2 va. vc.	B : <i>poco rit.</i>
220	vl.2	B : notes 1, 3, 4: 1, 4, 2 (fingering)
220	va.	B : note 3: 3 (fingering)
229	vc.	B : note 1: 1 (fingering)
232-235	vl.1 va.	B : one 
233	vc.	B : note 5: 2 (fingering)
234	va.	B : note 5: <i>e</i> ^b
234-235	vc.	B : note 1: 1 (fingering)
237-239	vc.	B : note 2: 
238	vl.2	chord 3 top note: <i>d</i> ^b emended to <i>e</i> ^b as in B and by analogy with bb.239-241
243	vl.2	<i>fz</i> added as in B and by analogy bb.241-242








Bar	Part	Comment
244	vl.1	B : notes 4, 5: 1 (fingering)
246	vl.1	note 3: <i>ff</i> added by analogy with vl.2
249	va.	B : notes 1-8:
250	va.	B : notes 1-8:
250	vc.	B : note 4: 1 (fingering)
251	va.	notes 2-4: slur added as in B and by analogy with vl.2
252	vl.1	B : <i>a'</i> , <i>c'</i> , <i>f''</i>
252	vc.	<i>c</i> added as in B and in accordance with D

Fourth Movement

Bar	Part	Comment
1	vl.1,2	stacc. added as in B and by analogy with b.5; B : notes 2-4: slur
2	vl.1,2	<i>V</i> added as in B (vl.1) and by analogy with b.+1; marc. added by analogy with b.+1
3	vl.1,2	stacc. added as in B (vl.1) and by analogy with b.5; B : notes 2-4: slur
5	vl.1,2	B : notes 2-4: slur
6	vl.1,2	stacc. added as in B (note 4) and by analogy with b.5; B : notes 2-4: slur
8	vl.1,2	note 2: marc. added as in B (vl.1) and by analogy with b.+1
8	vl.1,2	<i>V</i> added as in B (vl.1) and by analogy with b.+1
9	vl.1,2	note 4: stacc. added as in B and by analogy with b.5; notes 5-6: stacc. added as in B (b.1) and by analogy with b.5; B : notes 2-4: slur
10	vl.1,2	<i>V</i> added as in B (vl.1) and by analogy with b.+1
10	vl.1,2	marc. added as in B (b.8, vl.1) and by analogy with b.+1
11	vl.1,2	note 4: stacc. added as in B and by analogy with b.5; notes 5-6: stacc. added as in B (b.1) and by analogy with b.5
11	vl.1,2	B : notes 2-4: slur
12	vl.1	B : chord 1:
14	vl.1	B : chord 2:
17	va.	B : note 2: marc.
17	vc.	beginning of slur emended from note 2 to note 1 as in B and by analogy with vl.1,2
19	vc.	notes 2-4: slur added as in B and by analogy with b.21
20-21	vc.	b.20 note 3 to b.21 note 1: tie added as in B and and by analogy with b.19 notes 3-4
21-22	vl.1	B : end of slur b.22 note 2
22-23	vl.1	B : beginning of slur b.22 note 3
25	vl.2	B, C : chord 3: <i>a'</i>
27	vl.1,2 va. vc.	added as in B (va.) and in accordance with C
27	vl.1	marc. added as in B and by analogy with va., vc.
31	vl.1	B : marc.
33	vc.	lower part: <i>l</i> emended to <i>o</i> as in B and in accordance with C
33-34	vc.	B : lower part: b.33 to b.34 note 1: slur
40-42	vc.	beginning of slur emended from b.41 note 1 to b.40 note 5 as in B ; A : b.40 note 5: end of slur open before change of system
41	vl.1	B : <i>p</i> b.41 instead of b.42
43	vl.1	marc. added by analogy with bb.41, 55
44	va.	B : note 2: <i>g</i>
45-46	vl.1	B : <i>mf</i> b.45 note 4
48	vc.	note 2: <i>d'</i> emended to <i>d'</i> as in B
52	vl.2 vc.	B : note 1: <i>f</i>

Bar	Part	Comment
53	vl.1	marc. added as in B and by analogy with bb.41, 55
56	vl.1	B : beginning of note 2
60-63	vl.1,2 va.	<i>cre-scen-do</i> bb.60-61 and <i>cresc.</i> b.63 emended to one <i>cre-scen-do</i> as in B ; C : <i>cresc.</i> b.60 and b.61 (page turn after b.60)
60-61	vl.1	B : end of slur b.61 note 4
63	vl.1	B : note 3: marc.
66	vl.2	note 6: <i>f^z</i> emended to <i>f^z</i> as in B
67	vl.2	note 7: <i>a^z</i> emended to <i>a^z</i> as in B
73	vl.1	end of slur emended from note 5 to note 4 by analogy with vl.2
74	vl.1	note 3: marc. added by analogy with vl.2
74	vl.2	note 1: <i>d^z</i> emended to <i>d^z</i> as in B
76-77	vc.	beginning of slur b.76 note 1 emended from b.76 note 2 as in B and by analogy with vl.1,2
79 ^l	vc.	B : <i>mf</i>
79 ^l -80 ^l	vc.	B : end of slur note 3
80 ^l	vc.	B : note 4: 1 (fingering)
85 ^l	va.	note 1: <i>a'</i> emended to <i>a'</i> as in B
87 ^l	va.	B : <i>p</i>
80 ^{ll} -81 ^{ll}	vl.1	B : b.80 ^{ll} note 1 to b.81 ^{ll} note 2: one slur
81 ^{ll}	vl.2 va. vc.	added by analogy with vl.1
83 ^{ll}	va.	B : end of slur note 4
85 ^{ll}	vl.1	B : notes 2, 3: 4, 3 (fingering)
86 ^{ll}	vl.1	B : note 3: 1 (fingering)
86 ^{ll} -87 ^{ll}	va.	b.87 ^{ll} note 1: slur emended from open slur; A : end of slur open before change of system
87 ^{ll}	vl.1	B : note 6: 1 (fingering)
87 ^{ll}	va.	B : note 1: 1 (fingering)
87 ^{ll} -88	va.	B : end of slur b.88 note 6
89	vl.1	note 5: <i>b'</i> emended to <i>a'</i> as in B and in accordance with C
90	vl.1	B : note 3: 1 (fingering)
90	va.	B : note 5: 1 (fingering)
90	va.	B : end of slur note 6
91-92	va.	B : end of slur b.92 note 6
93-94	va.	B : end of slur b.94 note 6
94	vc.	B : notes 1-2: 2, 1 (fingering)
94	va.	note 3: <i>b^z</i> emended to <i>c^z</i> as in B and in accordance with C
95	vl.1	B : end of slur note 6
95-96	va.	B : end of slur b.96 note 6
96	vl.2	chord 1 bottom note: <i>a'</i> emended to <i>b^z</i> as in B and in accordance with C ; chord 2 bottom note: <i>b^z</i> emended to <i>b^z</i> as in B
97	vl.2	chord 2 bottom note: <i>b^z</i> emended to <i>b^z</i> as in B
97-98	vl.2	B : <i>f</i> b.98 chord 1 instead of b.97 chord 3
97	vc.	marc. added by analogy with vl.1,2, va.
99	vl.1	B : note 6:
100	vl.1	B : note 1: 2 (fingering); note 8: 4 (fingering)
101	vl.1	B : note 6:
101	vl.1	B : note 6: 2 (fingering)
101	vl.2 va. vc.	marc. added by analogy with b.97 (vl.1,2, va.)
101	vc.	chord 2 top note: <i>B^z</i> emended to <i>B^z</i> as in B
102	vl.1	B : note 1: 2 (fingering); note 6: 4 (fingering)
105-107	vl.1	B : one <i>di-mi-nu-en-do</i>
109	vl.1	B : notes 5-6: 0-2 (fingering)
110-111	vl.1	B : b.110 note 6 to b.111 note 1: tie
111-112	vl.1	B : beginning of slur note 2
112	vl.1	B : notes 3, 5: 1, 3 (fingering)

Bar	Part	Comment
114-115	vl.1	B: b.114 note 6 to b.115 note 1: tie
115	vl.1	note 1: d^{\sharp} emended to d^{\flat} as in B and in accordance with C
115	vc.	<i>p</i> added as in B and by analogy with bb.109-114
116	vl.1	note 1: d^{\sharp} emended to d^{\flat} as in B and in accordance with C
116	vc.	B: note 1: a^{\flat}
117	vl.2	<i>p</i> added by analogy with bb.108-116
121	vl.1	B: end of slur note 6
121-122	vl.1	B: beginning of slur b.121 note 7
121	va.	B: note 1: e^{\flat}
122-124	vl.1	B: <i>cresc.</i> ---
124	vl.1	B: note 9: g^{\flat}
126	va.	note 1: b^{\flat} emended to b^{\sharp} as in B
128	vl.1,2 va. vc.	B: <i>con fuoco</i> instead of <i>agitato</i>
128	vl.2 vc.	B: chords 1, 2: \square
128	va.	B: notes 1, 2: \square ; note 2: a^{\sharp}
129	vl.2	B: chords 1-3: \square V \square
129	va.	B: notes 1-2: \square V
129	vc.	B: notes 1-2: \square V
130	vl.2	B: chord 2: \square
130	va. vc.	B: note 2: \square
131	vl.2	B: chords 1-3: \square V \square
131	va. vc.	B: notes 1-2: \square V
132	vl.2	stacc. added by analogy with b.136 and in accordance with D (b.134)
132	vl.2	B: third quaver: V
134	vl.2	stacc. added by analogy with b.136 and in accordance with D ; <i>fz</i> added by analogy with b.132
136	vl.2	<i>fz</i> added by analogy with b.132
139	vl.1	chord 1 top note: f^{\flat} emended to d^{\flat} as in B and in accordance with C
141	vl.1	B: chord 2: a^{\flat} , a^{\sharp}
141	vl.2	marc. added as in B and by analogy with b.142
141-142	vc.	marc. added as in B and by analogy with b.140
142	va.	note 3: <i>fz</i> added as in B and by analogy with bb.136-141
143	vl.1,2	B: last crotchet: V
143-144	va.	b.143 note 3 to b.144 note 1: slur emended from open slur in accordance with C ; A: b.143 note 3: end of slur open before page turn
144	vl.1,2	note 2: marc. added by analogy with bb.1, 9; B: notes 2-4: slur; note 4: stacc.
144-145	vc.	note 2: marc. added as in B and by analogy with bb.148, 150
145	vl.1,2	marc. added as in B (vl.1 b.143) and by analogy with b.143; B: note 3: V
146	vl.1,2	B: notes 2-4: slur; note 4: stacc.
146	vc.	marc. added as in B (note 4) and by analogy with bb.148, 150
147	vl.1,2	B: note 3: V
147	vc.	note 2: marc. added as in B and by analogy with bb.148, 150
149	vc.	note 4: marc. added as in B and by analogy with bb.148, 150
151	vl.2	marc. added by analogy with vl.1
155-158	vl.1	marc. added by analogy with bb.151-154
159	vl.1	B: <i>rall</i> instead of <i>poco rit.</i>
159-160	vl.2	b.159 chord 2 to b.160 chord 1: slur emended from open slur as in B ; A: chord 2: end of slur open before change of system

Bar	Part	Comment
159-160	vc.	b.159 note 2 to b.160 note 1: slur emended from open slur in accordance with C ; A: note 2: end of slur open before change of system
160	vc.	beginning of slur emended from note 1 in accordance with C
160	vc.	B: notes 1, 5: 1 (fingering)
162-163	va.	B: end of slur b.163 note b.4
168	vl.2	marc. added by analogy with b.166
168	va.	note 6: superfluous beginning of tie omitted; B: note 6: superfluous end of tie open before change of system
173-174	va.	b.173 note 3 to b.174 note 5: slur added as in B and by analogy with vl.2
173-174	vc.	B: <i>mf</i> b.174 instead of b.173 note 2
174-175	vl.1	b.174 note 3 to b.175 note 4:  omitted by analogy with b.175 note 3 to b.176 note 4 (vl.2, va.) and in accordance with C
175-176	va.	b.175 note 3 to b.176 note 5: slur added as in B
176-177	vl.1	b.176 note 3 to b.177 note 4:  omitted by analogy with bb.177-178, 179-180 and in accordance with C
176-177	va.	B: b.176 note 6 to b.177 note 1 and b.176 note 6 to b.177 note 2: slurs
178	vl.1	B: note 3: <i>calando</i>
179	vl.1	 added as in B and by analogy with vl.2 notes 2-3
179-180	vl.1	b.179 note 3 to b.180 note 5: slur added by analogy with bb.177-178; B: b.179 note 3 to b.180 note 4: slur
180	vc.	B: note 3: <i>pp</i>
182	vl.1	B: beginning of  note 2
182	vc.	note 3: A^{\flat} emended to F as in B and in accordance with C
183	vl.2 vc.	B: <i>calando</i>
183	vc.	B: note 4: <i>f</i>
184-185	vl.2	B: end of slur b.185 note 4
191-192	vl.1	b.191 chord 5 to b.192 chord 1: ties added as in B and by analogy with bb.189-190
191	va.	note 3: c^{\sharp} emended to c^{\flat} as in B
193-194	vc.	b.193 note 4 to b.194 note 1: slur emended from open slur as in B and in accordance with C ; A: b.193 note 4: end of slur open before page turn
195	vl.2	beginning of slur emended from note 1 to note 2 as in B and by analogy with b.197
197	vl.1	B: beginning of  note 1
198-201	vl.2	B: b.198 note 1 to b.201 note 2: one 
198-200	vc.	B: end of  b.200 note 1
200	vc.	B: note 2: <i>p</i>
202	vl.2	tie added as a consequence of slur
202	vc.	B: note 2: <i>pp</i>
207	vc.	B: note 6: <i>C</i>
209-213	vl.1	B: beginning of <i>poco a poco cresc.</i> b.210 note 1
210	va.	B: note 5: 1 (fingering)
212	vl.1	B: note 8: 3 (fingering)
213	vl.1	note 1: d^{\sharp} emended to d^{\flat} in accordance with C
213	vl.1	B: notes 1-3: 3, 4, 3, 4 (fingering)
213-214	va.	b.213 note 7 to b.214 note 1: slur added as in B and by analogy with vl.2

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

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

First Movement

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

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