

CARL NIELSEN

1865 - 1931

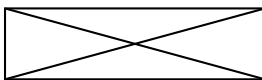
VÆRKER
WORKS

Udgivet af Carl Nielsen Udgaven
Det Kongelige Bibliotek

Serie II. Instrumentalmusik. Bind 11

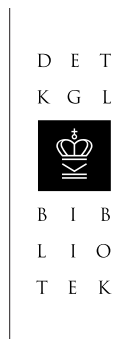
Published by The Carl Nielsen Edition
The Royal Library

Series II. Instrumental Music. Volume 11



Edition Wilhelm Hansen
Copenhagen 2003





CARL NIELSEN

KAMMERMUSIK 2

CHAMBER MUSIC 2

Udgivet af

Edited by

Lisbeth Ahlgren Jensen

Elly Bruunshuus Petersen

Kirsten Flensburg Petersen



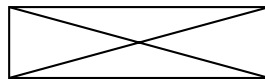
Edition Wilhelm Hansen
Copenhagen 2003

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

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

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

© 2003 Carl Nielsen Udgaven, Det Kongelige Bibliotek, København
All rights reserved 2003



SERENATA IN VANO	95	SERENATA IN VANO
Allegro non troppo ma brioso		Allegro non troppo ma brioso
QUINTET FOR FLUTE, OBOE, CLARINET, FRENCH HORN, AND BASSOON, OPUS 43		KVINTET FOR FLØJTE, OBO, KLARINET, HORN OG FAGOT, OPUS 43
I Allegro ben moderato	107	I Allegro ben moderato
II Menuet	121	II Menuet
III Prelude. Adagio	129	III Præludium. Adagio
Theme and Variations. Un poco andantino		Tema med variationer. Un poco andantino
THREE PIECES FOR LANGELEIK	151	TRE STYKKER FOR LANGELEG
ALLEGRETTO FOR TWO RECORDERS	153	ALLEGRETTO FOR TO BLOKFLØJTER
Abbreviations	154	Forkortelser
Critical Commentary	155	Kritisk beretning

GENERAL PREFACE

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

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

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

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

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

GENERELT FORORD

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

Udgiven 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.

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

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

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

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

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

SONATA NO. 1 FOR VIOLIN AND PIANO, OPUS 9

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

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

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

Det redaktionelle arbejde har været fordelt mellem udgiverne således:

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

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

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

SONATE NR. 1 FOR VIOLIN OG KLAVER, OPUS 9

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

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

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

Carl Nielsen had hardly put the double lines at the end of the last bar of his Fifth Symphony¹²⁵ before he plunged into a new composition: a quintet for flute, oboe, clarinet, French horn and bassoon. For three months from 1st February 1922 he undertook to be guest conductor at the Gothenburg Orchestral Society alongside his work in the Music Society, and there was also time for a guest performance in Bremen,¹²⁶ in May he resumed the work on the publication of the songbook *Folkehøjskolens Melodibog*.¹²⁷ At the end of May these tasks resulted in over-exertion which led to an attack of angina pectoris. Carl Nielsen had to spend the summer at Damgaard to recover in an atmosphere of calm and quiet, and to pass the time he learned to knit. However, he was not wholly inactive in musical terms, since in collaboration with Emil Telmányi he carried out a thorough revision of *Masquerade*,¹²⁸ and in August he composed a cantata, *Homage to Holberg*.¹²⁹

Even before his departure for Gothenburg he had started on the quintet.¹³⁰ In Gothenburg he lived with husband and wife Herman and Lisa Mannheimer,¹³¹ and this was where the remainder of the quintet was written. At the end of March the first movement was finished,¹³² and within a month the second and third movements were completed. Although the work caused him problems, it was quickly dispatched, as can be seen from the following letter to his wife Anne Marie:

- 125 Carl Nielsen's ink fair copy is end-dated 15.1.1922, and the symphony was played for the first time on 24.1.1922 at Musikforeningen in Copenhagen.
- 126 Concert in Bremen, 14.3.1922.
- 127 Published by Wilhelm Hansens Musikforlag in 1922 (Wilhelm Hansen Edition no. 1985).
- 128 The Opera in Antwerp had approached Carl Nielsen with a view to a performance; however, it never materialized. Cf. Peter Hauge, "Pigen med den skæve ryg", *Fund og Forskning*, 1999, Vol. 38, pp. 301-306.
- 129 Performed 26.9. and 3.10.1922 at the Royal Theatre, to mark the bicentenary of the performance of the first of Ludvig Holberg's comedies.
- 130 Cf. letter of 2.3.1922 to Anne Marie Carl-Nielsen; cf. Torben Schousboe, *op.cit.*, p. 449.
- 131 Herman Mannheimer (1867-1942), Swedish bank director, treasurer of the Gothenburg Orchestral Society 1905-1935 and chairman of the board of trustees 1922-1935.
- 132 The first movement in the draft (Source B) is end-dated 25.3.1922.

KVINTET FOR FLØJTE, OBO,
KLARINET, HORN OG FAGOT,
OPUS 43

Carl Nielsen havde næppe sat dobbeltstregerne i sidste takt af sin femte symfoni,¹²⁵ før han kastede sig over en ny komposition: en kvintet for fløjte, obo, klarinet, horn og fagot. Fra 1. februar 1922 og tre måneder frem påtog han sig at være gæstedirigent i Göteborg Orkesterforening sideløbende med sit arbejde i Musikforeningen, og en gæsteoptræden i Bremen blev der også tid til;¹²⁶ i maj genoptog han arbejdet med udgivelsen af *Folkehøjskolens Melodibog*.¹²⁷ I slutningen af maj resulterede disse opgaver i overanstrengelse, som medførte et anfald af angina pectoris. Sommeren måtte Carl Nielsen tilbringe på Damgaard for i fred og ro at komme til hægtterne, og som tidsfordriv lærte han sig at strikke. Helt uvirksom i musikalsk henseende var han dog ikke, idet han i samarbejde med Emil Telmányi foretog en gennemgribende revision af *Maskerade*,¹²⁸ og i august komponerede han en kantate, *Hyldest til Holberg*.¹²⁹

Allerede inden sin afrejse til Göteborg var han begyndt på kvintetten.¹³⁰ I Göteborg boede han hos ægteparret Herman og Lisa Mannheimer,¹³¹ og her blev resten af kvintetten til. I slutningen af marts måned blev første sats færdig,¹³² og i løbet af den næste lille måned blev anden og tredje sats afsluttet. Selv om arbejdet gav ham problemer, kom det hurtigt fra hånden, hvilket ses af følgende brev til hustruen Anne Marie:

- 125 Carl Niensens blækrenskrift er slutdateret 15.1.1922, og symfonien blev uropført 24.1.1922 i Musikforeningen i København.
- 126 Koncert i Bremen 14.3.1922.
- 127 Udgivet på Wilhelm Hansens Musikforlag 1922 (Wilhelm Hansen Edition no. 1985).
- 128 Operaen i Antwerpen havde rettet henvendelse til Carl Nielsen med henblik på en opførelse; den blev imidlertid aldrig til noget. Jf. Peter Hauge, "Pigen med den skæve ryg", *Fund og Forskning*, 1999, bd. 38, s. 301-306.
- 129 Opførtes 26.9. og 3.10.1922 på Det Kongelige Teater i anledning af 200-årsdagen for opførelsen af den første af Ludvig Holbergs komedier.
- 130 Jf. brev af 2.3.1922 til Anne Marie Carl-Nielsen; jf. Torben Schousboe, *op. cit.*, s. 449.
- 131 Herman Mannheimer (1867-1942), svensk bankdirektor, kasserer i Göteborgs Orkesterforening 1905-1935 og formand for bestyrelsen 1922-1935.
- 132 Første sats i kladden (kilde B) slutdateret 25.3.1922.

"I've been working very hard at my new quintet and indeed in a few days it will be all finished, since it amuses me greatly. It's strange that people praise you for what you can't help doing, and what is into the bargain a pleasure for you".¹³³

And from a letter to Vera Michaelsen:¹³⁴

"I have been very preoccupied with a large, new, difficult composition that I have finished. The externals are very modest (quintet for five winds) but the technicalities are for that very reason all the more difficult and this has spurred me on in a special [way?]."¹³⁵

The third movement consists of a theme with variations. For the theme Carl Nielsen chose his own melody for the hymn "My Jesus, let my heart receive" (Min Jesus, lad mit Hjerte faa). It comes from the period 1912-1916, when Carl Nielsen set several hymn texts to music; they were published in 1919 in the collection *Hymns and Spiritual Songs* (Salmer og Aandelige Sange).

The quintet was finished on 24th April,¹³⁶ and a week later on 30th April it was performed at a private concert at the Mannheimers'.¹³⁷ According to Torben Meyer, Carl Nielsen was inspired to compose the wind quintet by hearing the Copenhagen Wind Quintet (the flautist Paul Hagemann, the oboist Svend C. Felumb, the clarinetist Aage Oxenvad, the hornist Hans Sørensen and the bassoonist Knud Lassen) playing a piece by W.A. Mozart at the home of Christian Christiansen.¹³⁸

Carl Nielsen wrote his wind quintet for these musicians, and in that connection Torben Meyer quotes Carl Nielsen's remark to the hornist Hans Sørensen about the horn variation in the

"Jeg har arbejdet meget stærkt paa min nye Kvintet og om et Par Dage er den minsandten helt færdig, da det morer mig meget. Det er underligt at Mennesker roser En for det, man ikke kan lade være at gøre og som ovenikøbet er en Fornøjelse for en selv."¹³³

Samme tone anslås i et brev til Vera Michaelsen:¹³⁴

"Jeg har været meget optaget af en i Omfang stor ny og vanskelig Komposition som jeg har færdig. Det ydre Apparat er meget beskedent (Kvintet for 5 Blæsere) men det tekniske er netop derfor saa meget vanskeligere og dette har inciteret mig paa en egen [måde?]."¹³⁵

Tredje sats består af tema med variationer. Til tema valgte Carl Nielsen sin egen melodi til salmen "Min Jesus, lad mit Hjerte faa". Den stammer fra perioden 1912-1916, hvor Carl Nielsen satte musik til adskillige salmer, der efterfølgende blev udgivet 1919 i samlingen *Salmer og Aandelige Sange*.

Kvintetten blev færdig den 24. april,¹³⁶ og en uge senere den 30. april blev den opført ved en privat koncert hos Mannheimers'.¹³⁷ Ifølge Torben Meyer blev Carl Nielsen inspireret til at komponere blæserkvintetten ved at høre Københavns Blæserkvintet (fløjtenisten Paul Hagemann, oboisten Svend Chr. Felumb, klarinetlisten Aage Oxenvad, hornisten Hans Sørensen og fagottisten Knud Lassen) spille et stykke af W.A. Mozart hjemme hos Christian Christiansen.¹³⁸ Carl Nielsen skrev sin blæserkvintet til disse musikere, og Torben Meyer bringer i den forbindelse Carl Niensens bemærkning til horni-

133 Letter of 16.4.1922; cf. Torben Schousboe, *op. cit.*, p. 451.

134 Vera Michaelsen (1893-1974) and her husband Carl Johan Michaelsen (1855-1963) were close friends of Carl Nielsen.

135 Letter of 20.4.1922 (DK-Kk, CNA, I.A.c.).

136 Cf. letter of 24.4.1922 to Anne Marie (DK-Kk, CNA, I.I.A.a.1).

137 Cf. addition on the first music page in the draft (Source **Æ**): "First performed on Sunday 30/4/1922 on my birthday." Carl Nielsen later presented the Mannheimer family with the rough draft of the quintet. When it was borrowed in connection with a recording in 1954, it turned out to be incomplete, and the remaining pages were made available by Irmelin Eggert Møller. In 1965 the complete draft was transferred to the Royal Library. This is evident from a letter of 30.12.1965 from Valdemar Wolsing to Sven Lunn, then the head of the Library's Music Department (DK-Kk, CNS, CII 10).

138 Danish pianist (1884-1955). The piece was probably W.A. Mozart, Quintet for piano, oboe, clarinet, bassoon and French horn, K. 452. Torben Meyer erroneously describes the work as a concerto.

133 Brev af 16.4.1922; jf. Torben Scousboe, *op. cit.*, s. 451.

134 Vera Michaelsen (1893-1974) og hendes mand Carl Johan Michaelsen (1855-1963) var nære venner af Carl Nielsen.

135 Brev af 20.4.1922 (DK-Kk, CNA, I.A.c.).

136 Jf. brev af 24.4.1922 til Anne Marie (DK-Kk, CNA, I.I.A.a.1).

137 Jf. tilføjeelse på første nodeside i kladden (kilde **Æ**):

"Uroppførdes d 30/4 1922 Søndag på min fødselsdag."

Carl Nielsen forærede siden familien Mannheimer kladden til kvintetten. Da man i forbindelse med en pladeindspilning i 1954 lånte den af Lisa Mannheimer, viste den sig at være inkomplet, og de resterende sider blev stillet til rådighed af Irmelin Eggert Møller. I 1965 blev den komplette kladde overdraget til Det Kongelige Bibliotek. Dette fremgår af brev af 30.12.1965 fra Valdemar Wolsing til daværende leder af bibliotekets musikafdeling, Sven Lunn (DK-Kk, CNS, CII 10).

138 Pianist (1884-1955). Der er sandsynligvis tale om W.A. Mozart, *Quintet* for klaver, obo, klarinet, fagot og horn, K. 452. Torben Meyer omtaler fejlagtigt værket som en koncert.

third movement: "I imagined you sort of standing on a hill blowing so people can hear it in every nook and cranny and be delighted by it".¹³⁹ Accordingly Carl Nielsen added below the horn part in the draft: "Without great naive abandonment to the mood of nature it will not work".¹⁴⁰

Torben Meyer further relates that at a concert Carl Nielsen became so enthusiastic about the cor anglais when he heard Svend C. Felumb behind the scenes practicing a solo from Berlioz' *Symphonie fantastique*,¹⁴¹ that the very same night, after the concert, he phoned Felumb to ask whether one could change instruments in the middle of a movement.¹⁴² After being told one could, he is said to have immediately composed the prelude to the third movement.

In an undated letter Carl Nielsen sent a programme note to Emil Holm with a straightforward description of the content of the work:

"The quintet for winds is one of the composer's last works, in which he has attempted to render the characters of the various instruments. At one moment they are all talking at once, at another they are quite alone. The work consists of three movements: a) Allegro, b) Minuet and c) Prelude - Theme with Variations. The theme for these variations is the melody for one of C.N.'s spiritual songs, which has here been made the basis of a set of variations, now merry and quirky, now elegiac and serious, ending with the theme in all its simplicity and very quietly expressed."¹⁴³

Carl Nielsen's friend and colleague at the Royal Academy of Music, Rudolph Simonsen, had the opportunity to read the score before the first public performance,¹⁴⁴ and in a letter of 1st September 1922 to the composer he pays unreserved tribute to the work, writing among other things:

"After coming home I went up to see you the other day to find out how you were; fortunately I got good news, everything is going so much better. At the same time I could not resist investigating to see whether the leather case with the quintet

sten Hans Sørensen vedrørende hornvariationen i tredje sats: "Jeg har tænkt mig dig saadan staaende paa en Høj og blæse, saa man kan høre det i hver en Afkrog og fryde sig derover."¹³⁹ I overensstemmelse hermed har Carl Nielsen under hornstemmen i kladden tilføjet: "Uden stor naiv Hengivelse i Naturstemning nytter det ikke."¹⁴⁰

Endvidere fortæller Torben Meyer, at Carl Nielsen ved en koncert blev så begejstret for engelsk hornet ved at høre Svend Chr. Felumb øve sig bag scenen på en solo fra Berlioz, *Symphonie fantastique*,¹⁴¹ at han samme nat, efter koncerten, ringede til Felumb for at spørge, om man kunne skifte instrument i løbet af en sats.¹⁴² Efter et bekræftende svar skulle han straks have komponeret præludivet i tredje sats.

I et udateret brev sendte Carl Nielsen en programnote til Emil Holm med en nøjtern beskrivelse af værkets indhold:

"Kvintetten for Blæsere er et af Komponistens sidste Arbejder, hvori han har forsøgt at give de forskellige Instrumenters Karakter. Snart snakker de i Munden paa hverandre, snart helt alene. Værket bestaar af 3 Sats: a) Allegro, b) Menuet og c) Præludium - Tema med Variationer. Temaet til disse Variationer er Melodien til en af C. N.s aandelige Sange, som her er lagt til Grund for en Række, snart muntre og barokke, snart elegiske og alvorlige Variationer, der tilsidst ender med Temaet i al sin Enkelhed og ganske stilfærdigt i Udtrykket."¹⁴³

Carl Niensens ven og kollega på musikkonservatoriet Rudolph Simonsen¹⁴⁴ fik lejlighed til at læse partituret igennem før første offentlige opførelse, og i et brev af 1. september 1922 til komponisten hylder han dette værk uden forbehold; han skriver bl.a.:

"Efter min Hjemkomst var jeg forleden oppe hos Dem for at høre hvordan De har det; heldigvis fik jeg gode Efterretninger, alt gaar jo saa langt bedre. Samtidigt kunde jeg ikke modstaa at undersøge, om den før Ferien omtalte Lædermappe med

139 Torben Meyer & Frede Schandorf Petersen, *op.cit.*, vol. 2, pp. 214-219.

140 Draft (Source B) p. 16.

141 Carl Nielsen conducted Berlioz, *Symphonie fantastique* at Musikforeningen on 28.3.1922 (DK-Kk, Musikforeningens Arkiv).

142 Cf. Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 2, pp. 214-215.

143 John Fellow, *op.cit.*, p. 634. See also note 62 above.

144 Danish piano teacher and composer (1889-1947).

139 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2 s. 214-219.

140 Kladde (kilde B) s. 16.

141 Carl Nielsen dirigerede Berlioz, *Symphonie fantastique* i Musikforeningen 28.3.1922 (DK-Kk, Musikforeningens Arkiv).

142 Jf. Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 214-215.

143 John Fellow, *op. cit.*, s. 634. Se også ovenfor note 62.

144 Klaverpædagog og komponist (1889-1947).

mentioned before the holiday was still there: and yes, it was. I must immediately thank you for the pleasure this wonderful work has given me, and cordially congratulate you on this new victory! It is from first to last Carl Nielsen, yet adds something one does not expect. That side of your personality is more rarely shown.

The mastery with which you juggle the best-loved themes is incredible; the old serenade mood from the Haydn-Mozart time rings out again with new originality. It is true music! How fine the first piece is! And how delightfully the minuet and trio contrast! How few resources and how great an effect! Quite magnificent, like a faraway thundercloud on a beautiful spring day, is the effect of the prelude with the cor anglais; this keeps the two A major movements distinct. The variations are perhaps the acme of it all. How fond I am of them! Also of the monophonic ones. The one for bassoon alone is superb 'monophonic counterpoint'! And the amusing one for clarinet and bassoon. And the canon, where French horn and bassoon lie still [on] e a.¹⁴⁵ But why go into detail? The effect of the theme at the end in 4/4 is of great breadth and power. Without having any understanding of winds, I am sure that it must also sound excellent; a poor literature has suddenly been enriched; all five instruments have been coddled. That 'Ny Musik' gets it for the first performance is a feast for the society, and the five winds will be able to play the piece so it is unlikely that others will be able to follow them."¹⁴⁶

On 9th October 1922 the wind quintet was given its first public performance in the smaller hall of the Odd Fellow Palæ at the first concert of the society New Music (Ny Musik),¹⁴⁷ and it was performed by the above-mentioned musicians. The reviews in the papers agree with Rudolph Simonsen's admiring attitude to the work; for example *Berlingske Tidende* wrote:

"Italian music has had great importance for Carl Nielsen – but with both classical and modern features he is entirely himself [...] the quintet was Carl Nielsen from first to last – full of manly seriousness, rhythmic grace, fertile humour [...] The weightiest part was the concluding theme with variations. The

145 Third movement, Var. 8.

146 DK-Kk, CNA, I.A.b. The letter is a reply to Carl Nielsen's letter of 29.6.1922 to Rudolph Simonsen, printed in Irmelin Eggert Møller and Torben Meyer, *op.cit.*, p. 217.

147 The programme also featured Francis Poulenc, Sonata for two clarinets; Maurice Ravel, "Introduction and Allegro" for harp with accompaniment of flute, clarinet and string quartet; and G.F. Malipiero, *Rispetti e Strambotti*, string quartet in one movement (DK-Kk, Småtrykssamlingen, Musikforeninger).

Kvintetten endnu var der: jo, det var den. Jeg maa da straks takke Dem for den Nydelse, dette herlige Værk har beredt mig, og hjerteligt ønske Dem til Lykke med denne nye Sejr! Det er fra først til sidst Carl Nielsen, men bringer dog noget, man ikke venter. Den Side af Deres Personlighed kommer sjældnere frem.

Utroligt er det Mesterskab, hvormed De tumler med de allerkæreste Themaer; den gamle Serenadestemming fra Haydn-Mozarts Tid klinger atter i ny Originalitet. Det er rigtig Musik! Hvor fint er det første Stykke! Og hvor bedaarende kontrasterer Menuet og Trio! Hvor faa Midler, og hvor stor Virkning! Helt storslaaet, som en fjern Tordensky en skøn Foraarsdag, virker Præludiet med det engelske Horn; derved skilles de 2 A Dur-Satser ad. Variationerne er maaske Top-punktet. Hvor jeg holder af dem! ogsaa af de enstemmige. Den for Fagot alene er ypperligt 'enstemmigt Kontrapunkt!' Og den morsomme for Klarinet og Fagot. Og Kanonen, hvor Horn og Fagot ligger stille [på] e a.¹⁴⁵ Men hvorfor gaa i Detailler? Temaet virker tilsidst i 4/4 med stor Bredder og Magt. Uden at have Forstand paa Blæsere er jeg sikker paa, at den desuden maa klinge fortræffeligt; en fattig Literatur er blevet pludselig beriget; alle 5 Instrumenter er der kælet for. At 'ny Musik' faar den til 1ste Opførelse er en Fest for Foreningen, og de 5 Blæsere vil kunne spille Stykket, saa næppe andre gør dem det efter."¹⁴⁶

Den 9. oktober 1922 fik blæserkvintetten sin første offentlige opførelse i Odd Fellow Palæets mindre sal ved den første koncert i foreningen Ny Musik,¹⁴⁷ og den opførtes af de tidligere nævnte musikere. Anmeldelserne i bladene tilslutter sig Rudolph Simonsens beundrende holdning til værket; således skriver *Berlingske Tidende*:

"Italiensk Musik har haft sin store Betydning for Carl Nielsen – men han er med baade klassiske og moderne Træk helt sig selv. [...] Kvintetten var Carl Nielsen fra først til sidst – fuld af mandig Alvor, rytmisk Ynde, frodigt Lune. [...] Vægtigst var det afsluttende Tema med Variationer. Temaet viste sig at være Carl

145 Tredje sats, Var. 8.

146 DK-Kk, CNA, I.A.b. Brevet er et svar på Carl Niensens brev af 29.6.1922 til Rudolph Simonsen, gengivet i Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 217.

147 På programmet stod yderligere Francis Poulenc, Sonata for 2 Clarinetter, Maurice Ravel, Introduction og Allegro for Harpe med Akkompagnement af Fløjte, Clarinet og Strygekvartet samt G.F. Malipiero, *Rispetti e Strambotti*, Strygekvartet i en Sats (DK-Kk, Småtrykssamlingen, Musikforeninger).

theme turned out to be Carl Nielsen's beautiful melody for the hymn 'My Jesus, let my heart receive' (from 'Halvthundrede Salmer') – only one line of music, but the longing and devotion of a mind are released in these few bars. The five instruments of the wind quintet were exploited in an extraordinarily characteristic way. True, one was quickly carried away from the chorale mood of the theme; but almost every variation was a pearl [...] The members of the Wind Quintet gave the new work an excellent performance and were rewarded with the warmest applause, which was in the end directed to the composer, who was present."¹⁴⁸

The Nielsenesque aspect was also emphasized by Gustav Hetsch in *Nationaltidende*, although the reviewer showed at the end that his expectations had not quite been fulfilled:

"He exploits the artistic capacity of these instruments boldly and mercilessly. With respect to both the character of the themes and their thorough, logical development, he stands on the ground of the tradition; but at the same time he wallows in the details quite as the spirit takes him [...] it was a disappointment that the piece, which was of course full of ingenious, clever technical work, did not culminate in a fugue; that would have increased the impression of its importance."¹⁴⁹

Carl Nielsen's wind quintet was already a very frequently-played work in the composer's lifetime; abroad it was played at among other events the International Music Week in Berlin on 29th March 1923.¹⁵⁰ "My Jesus, let my heart receive" was the first hymn sung at his funeral on 9th October 1931, and the theme with the designation *Andantino festivo* at the end of the third movement was played by the Wind Quintet of the Royal Orchestra as the coffin was lowered into the grave.¹⁵¹

The surviving source material consists of the autograph sources – ink fair copy, pencil draft and parts (both autograph and copies). In 1923 the score and parts were published by Wilhelm Hansens Musikforlag with the fair copy and the parts as the printing manuscript.

¹⁴⁸ *Berlingske Tidende*, 10.10.1922.

¹⁴⁹ *Nationaltidende*, 10.10.1922.

¹⁵⁰ According to the programmes it was the same musicians – with the exception of Paul Hagemann, who was replaced by Holger Gilbert Jespersen – who performed the quintet throughout Carl Nielsen's life (DK-Kk, Småtrykssamlingen).

¹⁵¹ Torben Schousboe, *op. cit.*, p. 628.

Nielsens skønne Melodi til Salmen: 'Min Jesus, lad mit Hjerte faa' (fra 'Halvthundrede Salmer') – kun een eneste Nodelinie, men et Sinds Længsel og Hengivenhed er udløst i disse faa Takter. Overordentlig karakteristisk var Blæserkvintettens fem Instrumenter udnyttet. Ganske vist førtes man hurtigt bort fra Temaets Koralmstemning. Men næsten hver Variation var en Perle. [...] Blæserkvintetten's Medlemmer gav det nye Arbejde en fortræffelig Udførelse og lønnedes med det varmeste Bifald, der tilsidst rettedes til den tilstedeværende Komponist."¹⁴⁸

Det Nielseneske fremhæves også af Gustav Hetsch i *Nationaltidende*, selvom anmelderen til slut viser, at hans forventninger ikke helt var blevet opfyldt:

"Han udnytter disse Instrumenters kunstneriske Ydeevne dristigt og ubarmhjertigt. Baade m.H.t. Temaernes Karakter og deres grundige, logiske Udarbejdelse, staar han paa Traditionens Grund, men samtidig boltrer han sig i Enkelthederne ganske efter sit eget Hovede. [...] En Skuffelse var det, at Værket, der selvfølgelig var fuldt af sindrigt og klogt tematisk Arbejde ikke kulminerede i en Fuga; det vilde have forøget Indtrykket af dens Vægtighed."¹⁴⁹

Carl Nielsens blæserkvintet blev et meget ofte spillet værk allerede i komponistens levetid; i udlandet blev det blandt andet spillet ved Den Internationale Musikuge i Berlin 29. marts 1923.¹⁵⁰ "Min Jesus, lad mit hjerte få" var første salme ved hans begravelse 9. oktober 1931, og temaet med betegnelsen *Andantino festivo* i slutningen af tredje sats blev spillet af Det Kongelige Kapels Blæserkvintet, mens kisten sænkedes i graven.¹⁵¹

Det overleverede kildemateriale består af de autografe kilder blækrenskrift, blyantskladde og stemmer (visse af stemmerne dog i afskrift). I 1923 udkom partitur og stemmer på Wilhelm Hansens Musikforlag med renskriften og de nævnte stemmer som trykforlæg.

¹⁴⁸ *Berlingske Tidende*, 10.10.1922.

¹⁴⁹ *Nationaltidende*, 10.10.1922.

¹⁵⁰ Jf. programmerne var det – med undtagelse af Paul Hagemann, som afløstes af Holger Gilbert Jespersen – de samme musikere, som opførte kvintetten i hele Carl Nielsens levetid. (DK-Kk, Småtrykssamlingen).

¹⁵¹ Torben Schousboe, *op. cit.*, s. 628.

It is evident from the correspondence between Carl Nielsen and Wilhelm Hansen that the composer read proofs of both the parts and the score, since the publisher sent the proofs to him in Berlin, where he was staying in connection with the above-mentioned International Music Week.¹⁵² The dedication to the musicians, which is not found in the autograph sources, was something Carl Nielsen asked Wilhelm Hansen in a letter to add to the title page "or wherever it can be placed".¹⁵³

The greatest problem in editing this work has been the handling of the two equally good sources, which exhibit a number of contradictions – mostly in the dynamics: the printed score and the printed parts, both approved by Carl Nielsen at the same time. The importance of the parts is further rendered problematical by the fact that the originals of the parts for clarinet, French horn and bassoon in the second movement were written out by Carl Nielsen himself. However, the printed score has been selected as the main source, since it represents the last complete version approved by Carl Nielsen. The parts have been used in editing where they have been able to compensate for obvious errors and deficiencies in the score, while the draft has been consulted in cases of doubt. All variants in printed and manuscript parts have been included in the list of editorial emendations and alternative readings.

Elly Bruunshuus Petersen

THREE PIECES FOR LANGELEIK

Carl Nielsen's three compositions for langeleik were written in 1918 at the request of the music historian Hortense Panum.¹⁵⁴ It was Hortense Panum's wish to foster an interest in the old zither instrument the langeleik, which she claimed on the basis of extensive studies to have been widely used throughout the Nordic area in former times.¹⁵⁵ In her view, a revival of langeleik playing, especially among the rural communities, would counterbalance the eradication by foreign popular

152 Letter of 31.3.1923 from Wilhelm Hansen to Carl Nielsen (DK-Kk, Wilhelm Hansen Arkiv, 62, N-G, 1923).

153 Letter of 4.2.1923 (DK-Kk, Wilhelm Hansen Arkiv, correspondence 1912-1935, K-R). In the first printed edition (Source A) the dedication was printed on the back of the title page.

154 (1856-1933).

155 The view is expressed for example in Hortense Panum, *Middelalderlige Musikinstrumenter, der endnu er i Brug hos Nordens Almue, og deres Musik*, Copenhagen, 1917, and Hortense Panum, "Om det norske Almueinstrument 'Langeleiken'", *Musikbladet 1917*, nos. 8 and 9, pp. 81-84, 93-95.

Det fremgår af korrespondancen mellem Carl Nielsen og Wilhelm Hansen, at komponisten læste korrektur på både stemmer og partitur, idet forlaget sendte korrekturen til ham i Berlin, hvor han opholdt sig i forbindelse med den tidligere omtalte Internationale Musikuge.¹⁵² Dedikationen til musikerne, som ikke findes i de autografe kilder, bad Carl Nielsen i et brev Wilhelm Hansen om at tilføje på titelbladet "eller hvor det kan anbringes".¹⁵³

Det største problem ved revisionen af dette værk har været håndteringen af to ligeværdige kilder, som indeholder en række modsigelser – mest af dynamisk art: det trykte partitur og de trykte stemmer, begge godkendt af Carl Nielsen på samme tidspunkt. Stemmernes status problematiseres yderligere af, at forlægget til klarinet-, horn- og fagotstemmen i anden sats er skrevet af Carl Nielsen selv. Det trykte partitur er dog valgt til hovedkilde, idet det repræsenterer den af Carl Nielsen senest godkendte komplette version. Stemmerne er inddraget i revisionen, hvor de har kunnet komplettere åbenlyse fejl og mangler i partituret, mens kladden har været konsulteret i tvivlstilfælde. Samtlige varianter i trykte og håndskrevne stemmer er medtaget i revisions- og variantfortegnelsen.

Elly Bruunshuus Petersen

TRE STYKKER FOR LANGELEG

Carl Niensens tre kompositioner for langeleg blev til i 1918 på opfordring af musikhistorikeren Hortense Panum.¹⁵⁴ Det var Hortense Panums ønske at skabe interesse for det gamle citerinstrument, langelegen, som hun på grundlag af omfattende studier hævdede havde været udbredt i hele det nordiske område i tidligere tider.¹⁵⁵ En genoplivning af langelegspillet ville efter hendes mening især blandt almuen kunne udgøre en modvægt til den udenlandske populærmusiks udslettelse af

152 Brev af 31.3.1923 fra Wilhelm Hansen til Carl Nielsen (DK-Kk, Wilhelm Hansen Arkiv, 62, N-G, 1923).

153 Brev af 4.2.1923 (DK-Kk, Wilhelm Hansen Arkiv, korrespondance 1912-1935, K-R). I den første trykte udgave (kilde A) blev dedikationen trykt på bagsiden af titelbladet.

154 (1856-1933).

155 Synspunktet er blandt andet udfoldet i Hortense Panum, *Middelalderlige Musikinstrumenter, der endnu er i Brug hos Nordens Almue, og deres Musik*, København, 1917 og Hortense Panum, "Om det norske Almueinstrument 'Langeleiken'", *Musikbladet 1917*, Nr. 8 og 9, s. 81-84, 93-95.

32.

Andantino festivo.

Handwritten musical score for Quintet for Flute, Oboe, Clarinet, French Horn, and Bassoon, opus 43, third movement. The score is on aged paper and features five systems of staves. The first system includes dynamic markings like 'p', 'rall', and 'ppp', and tempo markings 'Andantino festivo' and 'poco a poco smusa'. The second system has 'legato' markings. The third system includes 'molto rall.' and 'p' markings. The fourth system ends with a large 'Fine' written in blue ink. There are various annotations in ink and pencil throughout the score, including crossed-out parts and additional parts added in different colors.

Quintet for Flute, Oboe, Clarinet, French Horn, and Bassoon, opus 43, third movement bb. 248-265. Fair copy (Source B). Oboe part crossed out and cor anglais part added in ink (CN); oboe part added below the system in pencil (CN?).

Kvintet for fløjte, obo, klarinet, horn og fagot, opus 43, tredje sats t. 248-265. Renskrift (kilde B). Obostemmen overstreget, og stemme for corno inglese tilføjet med blæk (CN); obostemme tilføjet under akkoladen med blyant (CN?).

Corno 5.

II
Menuetto

Carl Nielsen

The musical score consists of ten staves of handwritten notation. The first staff begins with a tempo marking of $\text{♩} = 160$ and a dynamic of *pp*. The second staff has a dynamic of *p*. The third staff has a dynamic of *p*. The fourth staff has a dynamic of *mp* and a marking of *Trio.*. The fifth staff has a dynamic of *mp*. The sixth staff has a dynamic of *p*. The seventh staff has a dynamic of *mp*. The eighth staff has a dynamic of *p*. The ninth staff has a dynamic of *f*. The tenth staff begins with *dim rall:* and ends with a fermata over a whole note.

Quintet for Flute, Oboe, Clarinet, French Horn, and Bassoon, opus 43, second movement, French horn part (Source **D**). Autograph. In the first bar of the last staff but one, the crescendo at the transition to the coda (b. 115) is marked, which seems to be why Nielsen in this horn part - instead of the *da capo dal segno* in the score fair copy and the first printed edition - has repeated the minuet between trio and coda.

Kvintet for fløjte, obo, klarinet, horn og fagot, opus 43, anden sats, hornstemme (kilde **D**). Autograf. I næstsidste systems første takt ses en crescendokile for overgangen til satsens coda (t. 115), som synes at være grunden til, at Carl Nielsen i denne stemme har gentaget menuetten mellem trio og coda - i modsætning til *da capo dal segno*-angivelsen efter trioen i partiturrenskriften og førstetrykket.

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

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

SONATA FOR VIOLIN AND PIANO,
OPUS 9

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

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

Violin part, **Aa**.

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

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

Paper type: 18 staves.

The actual music is a copy of Source **A**. Title on first music page: “*Forgjæves Serenade*.”¹⁴ in Carl Nielsen’s hand; rehearsal letters added in blue crayon in red frame.

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

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

14 “Serenade in vain”.

Q U I N T E T F O R F L U T E , O B O E ,
C L A R I N E T , F R E N C H H O R N , A N D
B A S S O O N , O P U S 4 3

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

- A** Printed score, study score.

Title page:

“WILHELM HANSEN EDITION / N° 2285/ Carl Nielsen / OPUS 43 / KVINTET FOR FLØJTE, OBO, / KLARINET, HORN OG FAGOT / PARTITUR / Eigentum des Verlegers für alle Länder – Propriété pour tous pays / Aufführungsrecht vorbehalten – Droits de représentation réservés / KØBENHAVN & LEIPZIG / WILHELM HANSEN / MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / GÖTEBORG – STOCKHOLM-MALMÖ / A. B. NORDISKA MUSIKFÖRLAGET / Copyright 1923 by Wilhelm Hansen, Copenhagen”.

Title page, verso:

“BLÆSERKVINTETTEN / DHRR / SVEND FELUMB, PAUL HAGEMANN, / KNUD LASSEN, AAGE OXENVAD / OG HANS SØRENSEN / VENSABELIGST / TILEGNET”.¹⁵

Pl. No.: 18204 (1923).

19x13.7 cm, 43 pages.

Bottom of first music page: “Oscar Brandstetter, Leipzig.”

- B** Score, fair copy, autograph, printing manuscript.

DK-Kk, CNS 43a.

Title page:

“Kvintet / for / Fløjte, Obo, Klarinet, Horn og Fagot. / af / Carl Nielsen. / Komponeret i April 1922.” Additions in unknown hand: “Opus 43.” added in pencil, adhesive label stuck on: “Sektion ‘DENMARK’. / Foreningen ‘NY MUSIK’ / Copenhagen V. / 54 Frederiksberg Alle.”, “2’ Sal”¹⁶ added in red crayon in top left-hand corner; “B, S.M.2” added in blue crayon, “Editionsnummer für Umschlag. 2284. Stimmen 2284a.” corrected to “2285” and “2285a” in ink and added in pencil, “Verlagsnummer 18204.” added in ink in bottom right-hand corner, “Manuskript / til Stemmerne / følger /

15 “The wind quintet, dedicated in all friendship to Messrs. Svend Felumb, Paul Hagemann, Knud Lassen, Aage Oxenvad and Hans Sørensen”.

16 “2nd floor”.

Stemmer: almindeligt Format / Partitur: Lomme Format¹⁷
added in pencil and crossed out in ink. "Wilhelm Hansen, Copenhagen 19/II 23 Ei[gentum]".¹⁸

Dating: "Komponeret i April 1922".

Donated to the Royal Library by Irmelin Eggert Møller, Anne Marie Telmányi and Wilhelm Hansen Musikforlag in 1953.

34x27 cm, 18 folios consisting of title page and 32 numbered and 3 unnumbered pages written in ink.

Paper type: FABRIKSMÅRKE P.H. No 8. (18 staves).

The pages had been taken out of the binding and trimmed on restoration.

Title on first music page added in ink in unknown hand: "Kvintet / Fløjte, Obo, Klarinet, Horn og Fagot". On the right above the first staff, added in ink in unknown hand: "Carl Nielsen". Bottom of page, added in pencil in unknown hand: "Copyright 1923 by WH. Copenhagen".

Publisher's number: "18204" added in ink.

The score has additions and corrections in ink and pencil in Carl Nielsen's hand as well as notes by the music engraver.

C Printed parts.

Wilhelm Hansen, musikforlag, Pl. No.: 18204a, (1923).

34x27 cm, 5 parts.

D Parts, copy and autograph, printing manuscript.

DK-Kk, CNS 43c.

Acquired by the Royal Library from Wilhelm Hansen Musikforlag Archives in 1997.

34.5x27 cm, 5 parts in gatherings of two bifolios written in ink.

Paper type:

No. 2. F. 10	10 staves.
cl. pp. 5-6:	14 staves.
cor. p. 5:	12 staves.
fg. pp. 5-6:	12 staves.

Cl. pp. 5-6, cor. p. 5 and fg. pp. 5-6 have the second movement in autograph with two identical paginations. The whole set of parts has a few autograph additions in pencil as well as engraver's notes.

E Score, autograph, draft.

DK-Kk, CNS 43b.

Dating: First movement end-dated "25de Marts 22".

Donated to the Royal Library by Bertil Mannheimer, Ted

Mannheimer, Axel Mannheimer and Anna Lisa Vøgg Lunn, Gothenburg, in 1965.

First movement:

34.5x27 cm, 2 bifolios paginated 2-8, first page unnumbered, written in pencil.

34.7x26 cm, 1 bifolio and 1 folio paginated 9-14 written in pencil.

Second movement:

26x34.5 cm, 1 folio paginated 1-2 written in pencil, blue crayon and ink.

35x25.5 cm, 1 folio paginated 3-4 written in pencil.

11x27 cm, 1 folio paginated 5-6 written in pencil.

Third movement:

35.5x27 cm, 1 bifolio paginated 1-4 written in pencil.

37.5x27.5 cm, 1 folio paginated 5-6 written in pencil.

34.5x27.5 cm, 2 bifolios paginated 7-14 written in pencil.

17.5x26.5 cm, 1 folio, recto paginated 15 written in pencil, verso unpaginated.

35x26 cm, 1 folio, recto paginated 16 written in pencil, verso blank music page.

Paper type:

First movement:

pp. 1-8: No. 8. Folio 22 22 staves.

pp. 9-14: 10 staves.

Second movement:

pp. 1-2: 12 staves.

pp. 3-4: 16 staves.

pp. 5-6: torn-off folio with 8 staves.

Third movement:

pp. 1-4: B.&H. Nr. 11 A. 18 staves.

pp. 5-6: watermarked with crown. 20 staves.

pp. 7-14: JÖS [?] 16 staves.

p. 15: 6 staves.

p. 16: 14 staves.

First movement:

Title on first music page: "Kvintet for Blæsere".

Bottom of first page, added in blue ballpoint: "Uroppfördes d 30/4 1922 Söndag på min födelsedag".¹⁹ The movement has a few autograph additions in ink and blue crayon.

Second movement:

Title on first music page: "Kvintet./ Menuet". The movement has autograph additions in blue crayon and in ink.

Third movement:

Title on first music page: "III Kvintet for Bl / Præludium."

Title p. 15: "Andante festivo."

Title p. 16: "Horn-Variation".

¹⁷ "Manuscript for parts follows. Parts: Ordinary Format
Score: Pocket format".

¹⁸ Last part of addition illegible.

¹⁹ "First performance 30/4/1922 Sunday on my birthday".

The movement consists of: pp. 1-10: Prelude, theme and variations no. 1-8 numbered I-VIII; pp. 11-15: variations nos. 10-11 numbered IX og XI and Andantino festivo; p. 16: variation no. 9 numbered X; added at bottom of page: "Skal ind efter IX. / uden stor naiv Hengivelse i Naturstemning nytter det ikke".²⁰

The movement has additions and corrections in ink.

F Fragment of part, autograph, fair copy.

DK-Kk, CNS 270.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 3 folios paginated 1-5, folio 3 verso unpaginated, written in pencil og ink.

folio 1: 35x26 cm.

folio 2: 35.5x27 cm.

folio 3: 21.5x 26 cm, 1 folio cut off.

Paper type: 12 hand-ruled staves.

Title page 2: "Corno / Menuetto"

Inside *Vocalise - Etude* page 2: fair copy of horn part, 2nd movement bb. 1-16 (16-bar pause).

The autograph sources consist of the draft (**E**), the fair copy (**B**) and a fragment of the horn part (**F**). The last of these exhibits copying errors and the music paper was later used for another purpose. In addition there are manuscript parts (**D**); the parts were written out on the basis of **B** – all five parts in the first and third movements and flute and oboe in the second movement in an unknown hand, while the clarinet, horn and bassoon parts in the second movement were written out by Carl Nielsen. Since Carl Nielsen numbered the pages twice, it is likely that the autograph sections of the parts come from a lost set of parts from the first performance in April 1922, while the remainder is a copy of later date. **B** and **D** functioned as the printing source for the first printed edition of the score (**A**) and parts (**C**) respectively, published in 1923 by Wilhelm Hansen Musikforlag. Carl Nielsen received proofs of both score and parts, which must therefore be regarded as equally good sources; the printed score (**A**) was however chosen as the main source, since it represents the latest complete version approved by the composer. The printed parts (**C**), which differ at many points from the score (**A**) – especially in terms of dynamics – were used in the editing wherever they could compensate for obvious errors and deficiencies in the score. The draft (**E**) was consulted in cases of doubt. All variants in printed and manuscript parts (**C**, **D**) and important variants in the draft (**E**) have been included in the list of editorial emendations and alternative readings.

²⁰ "To go in after IX. Without great naive abandonment to the mood of nature it will not work".

T H R E E P I E C E S F O R L A N G E L E I K

As regards the method of playing the langeleik, it can be noted briefly that one uses the three middle fingers of the left hand to stop and play a melody string on a fretted fingerboard, while a plectrum in the right hand is used to play and strike a number of drone strings with a forward or backward motion.

Below the staff one sees certain numbers (3, 2, 1), which indicate fingering, or 0, which means "open string". Stepwise sliding motion up and down the frets is indicated by a slur and the abbreviation "gl.". The direction of striking the drone strings is indicated by ∇ (backward stroke), ∧ (forward stroke) or "Sl.", which means several strokes during one plectrum beat, as well as "pizz.", which is explained as follows:

"Pizzicato is always executed in descending note sequences with a finger plucking and releasing the string to allow the next note below to sound. In the fingering this is shown by placing the number of the finger that is to pluck the string above the number of the fixed finger" (Book 1, p. 13).

A Printed edition.

"Naar Solen skinner./ Originalt komponeret for Langeleg. / Spilles med Holder. / Carl Nielsen."²¹

"Det tunge Budskab". Originalt komponeret for Langeleg. / Spilles uden Holder./ Carl Nielsen."²²

"Som Fisken i Vandet. / Spilles med Holder. / Carl Nielsen."²³

Printed in: "LANGELEGEN / SOM DANSK FOLKEINSTRUMENT / AF / HORTENSE PANUM / ARRANGEMENTET / FORLÆGGERENS EJENDOM / LEHMANN & STAGE. (P. HAASE). HÆFTE II." Pl. No. L. & S. 2.

27.7x19.4 cm, paginated 8-21 and 2-23, prefaces in Books 1 and 2.




The preface of the edition provides information on the stringing, tuning and playing of the langeleik.

Carl Niensens compositions are printed in Book 2 pp. 2-3.

²¹ "When the Sun Shines./ Original composition for langeleik. / To be played with movable bridge. / Carl Nielsen."



²² "The Sad News. Originally composed for langeleik. / To be played without movable bridge./ Carl Nielsen."






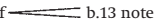
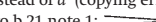


²³ "Like the Fish in the Water. / To be played with movable bridge. / Carl Nielsen."

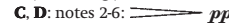
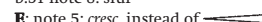
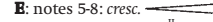
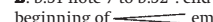

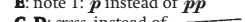
Bar	Part	Comment
177 ⁱ	vc.	B: <i>f</i>
177 ⁱ	vc. cb.	C: <i>ff</i> , note 5: <i>p</i>
177 ⁱ , 177 ⁱⁱ	vc. cb.	marc. and stacc. added as in B (vc. b.177 ⁱⁱ)
177 ⁱⁱ	vc.	B: notes 1-3: marc., notes 4-6: stacc.
177 ⁱⁱ	vc. cb.	B, C: <i>f</i>
179	cor.	B: <i>dim</i>
180-181	cor.	B: b.180 note 1 to b.181 note 3: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

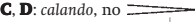
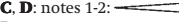
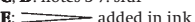
QUINTET FOR FLUTE, OBOE,
CLARINET, FRENCH HORN,
AND BASSOON


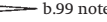

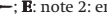


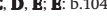
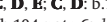
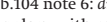
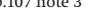
First Movement












Bar	Part	Comment
1		E: <i>Allegro moderato</i> changed to <i>Allegro ben moderato</i>
1	ob.	C, D: <i>allegro ben marcato</i>
1	fg.	C, D: note 2: stacc., not ten.; E: notes 1-2: stacc.
2	fg.	D: notes 1-8:  added in pencil (CN?)
3	fg.	D: notes 1-8:  added in pencil (CN?)
4	fl.	C, D, E: <i>mf</i>
4	cl.	C, D: note 1: <i>a</i> "
7-8	fl.	C, D: end of slur b.7 note 6 instead of b.8 note 1
7	cl.	C: <i>mp</i>
7-9	cl.	C: b.7 note 5 to b.9 note 5: slur



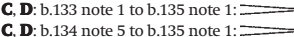
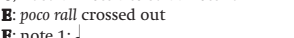


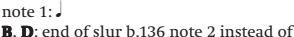




Bar	Part	Comment
7	cor.	C, D: notes 1, 5: marc.; E: notes 1, 5: probably marc.
7-9	fg.	D: b.7 note 1 to b.9 note 1, b.9 notes 1-3: slurs; C, E: b.7 note 1 to b.8 note 9, b.9 notes 1-3: slurs
8	fl.	C, D, E: notes 2-6: slur
8-9	cl.	B: b.8 note 3: end of tie open before change of system
9	fl.	E: notes 1-8: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

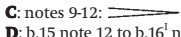
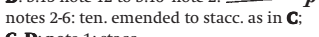
Bar	Part	Comment
28-29	cl.	C, D, E: b.28 note 1 to b.29 note 1: slur
29-30	fl.	C, D: beginning of slur b.29 note 11 instead of note 10
30	cor.	p added as in B, C, D: note 1: mp
30	fg.	B, C, D: note 1: <i>stacc.</i>
31		E: rehearsal letter A emphasized in blue crayon
31	fg.	G^{\sharp} emended to G^{\flat} (engraver's error)
32	fg.	C: notes 1-3: semiquavers
33	fl.	C, D: notes 3-7: slur
33-34	ob.	C, D: beginning of slur b.33 note 5 instead of note 3
34	fl.	C, D: notes 1-7: slur
34	ob.	C: note 6: ff (engraver's error)
34	cl.	note 4: f^{\sharp} emended to f^{\flat} by analogy with fl.; E: note 5: e^{\flat}
34-35	cl.	C, D: b.34 note 3 to b.35 note 1: slur; E: b.34 note 2: end of slur open before change of system
34	fg.	C: notes 1-3: semiquavers; E: rest 2: γ changed to γ in ink, notes 1-3: semiquavers changed to demisemiquavers in ink (CN)
35	fl.	C, D: notes 1-2: slur
35-36	cl.	C, D: b.35 note 2 to b.36 note 2: slur
37	fg.	C: <i>calando</i> ; D: <i>cal.</i>
38		<i>calando</i> (<i>quasi rall.</i>) omitted in fg. and added as in C (fl., cl., fg.), D (fl., cl., fg.); last quaver: <i>a tempo</i> added as in C (fl., cor., fg.), D (fl., cor., fg.)
38	fg.	C, D: notes 2-6:  pp
40	cor.	C, D: note 1: mf
41	cor.	D: note 2: a^{\sharp} changed to a^{\flat} in pencil (CN?)
43-44	cl.	B: b.43 note 7: end of slur open before change of system
46	cor.	note 3: a^{\sharp} emended to a^{\flat} as in C, D, E
48-49	cl.	B: b.48 note 7: end of slur open before change of system
48	fg.	C, D: <i>col obo</i>
50	cor.	C, D: note 4: <i>dim</i>
50-51	fg.	D: b.50 note 4 to b.51: end of slur open before change of system; C: b.50 note 4 to b.51 note 8: slur
51	fl.	E: note 5: <i>cresc.</i> instead of 
51	ob.	E: notes 5-8: <i>cresc.</i> 
51-52 ^{II}	cl.	B: b.51 note 7 to b.52 ^{II} : end of slur open beginning of  emended from note 2 by analogy with ob.
52 ^I -57 ^I	cl.	end of slur emended from b.58 ^I note 1 to b.57 ^I note 5 as in C, D
52 ^I -57 ^I	cl. cor.	E: b.52 ^I note 7 to b.57 ^I note 5: slur
52 ^I -53 ^I	cor.	B: b.52 ^I note 3 to b.53 ^I : end of slur open before page turn
52 ^I -57 ^I	cor.	end of slur emended from b.58 ^I note 2 to b.57 ^I note 5 as in E
52 ^I -53 ^I	fg.	C, D: b.52 ^I note 1 to b.53 ^I note 1: slur
53 ^I	fg.	C, D: note 2: marc.
53 ^I -57 ^I	fg.	C: b.53 note 2 to b.54 note 1: slur; C, D: b.53 ^I note 2 to b.57 ^I note 1: one slur
55 ^I -56 ^I	fl. ob. cl. cor. fg.	E: <i>dim.</i> b.56 ^I instead of b.55 ^I
57 ^I	cor.	<i>calando</i> added by analogy with fl., cl.
58 ^I	fg.	beginning of slur emended from note 2 to note 3 (engraver's error)
59 ^I -60 ^I	fl.	C: end of  b.60 ^I note 5
59 ^I	ob.	E: note 1: p instead of pp
59 ^I	fg.	C, D: <i>cresc.</i> instead of 
60 ^I	ob.	E: note 6: marc.



Bar	Part	Comment
61 ^I	fl.	C, D: <i>calando</i> , no 
61 ^I	cl.	note 3: a' emended to a^{\flat}
61 ^I	cor.	B: note 1: p
61 ^I	cor. fg.	C, D: note 1: <i>calando</i>
52 ^{II}		E: rehearsal letter B emphasized in ink
52 ^{II}	fl.	C, D: notes 1-2: 
52 ^{II} -54 ^{II}	ob. fg.	B: beginning of slur b.52 ^{II} note 1 corrected to b.50 note 3 in mauve crayon
52 ^{II}	cl.	B: note 6: beginning of slur open
53 ^{II}	cor.	C, D: note 1: f
53 ^{II}	fg.	C, D: notes 3-7: slur
54 ^{II}	cl. cor. fg.	E:  added in ink
54 ^{II}	fg.	C, D: notes 1-9: slur, note 9: not stacc.
55 ^{II}	fl.	notes 1-6: stacc. added as in C, D and by analogy with b.54 ^{II} (ob.); C, D: notes 8, 11: g^{\sharp}
56 ^{II}	fl.	C, D: note 2: g^{\sharp}
56 ^{II}	ob.	B: b.56 ^{II} note 5: beginning of slur open after page turn
56 ^{II}	cl.	notes 8, 11: stacc. added as in C, D, E; mf added as in C, D
56 ^{II}	cl.	E: f^{\sharp}
57 ^{II}	cl.	C, D: notes 1-4: slur, note 1: not stacc.; E: note 1: f^{\sharp} ; note 2: end of slur open before change of system
58 ^{II}	fl.	C, D: note 1: marc.
60 ^{II}	fg.	E: note 1: \sharp added in ink
62	cl. cor. fg.	E: note 1: \downarrow
62	cor. fg.	C, D: note 1: \downarrow
63	ob.	E: note 3: marc.
64-67	cor.	C, D: notes 2, 4: marc.
64	fg.	B: note 1: \downarrow instead of \downarrow (copying error); C, D: note 1 to rest 1: \downarrow
66-68	fg.	C, D: b.66 note 7 to b.68 note 1: one slur
67	cor.	E: note 4: <i>senza sord</i> instead of b.68
68	fl.	C, D: \downarrow
68-69	cl.	C: b.68 note 1 to b.69 note 1: slur
69	fl.	C, D: note 1: mf
70-71	cl.	C, D: b.70 note 1 to b.71 note 1: slur
71	fl.	E: note 10: stacc.
72	fl.	E: (pp)
72	ob.	B: note 1: p added in pencil (CN); C: p , notes 1-6: slur; E: <i>poco f</i>
72	cl.	B: notes 3-4: slur added in pencil (CN?); C, D: note 3: marc.
72	fg.	B: note 1: p added in pencil (CN); C: mp <i>espressivo</i> ; D: <i>poco f</i> crossed out in pencil, mp <i>espress.</i> added in pencil (CN)
72-73	fg.	C, D: b.72 note 2 to b.73 note 6: slur
73	ob.	note 5: \sharp added; E: note 5: marc.
73-74	ob.	C, D: b.73 note 5 to b.74 note 6: slur
73	cl.	C, D: <i>sempre pp</i>
74	fg.	C, D: notes 1-4: slur
74-75	fg.	C, D: b.74 note 5 to b.75 note 8: slur
76	fg.	C, D: notes 1-4: slur
76-77	fg.	D: b.76 note 5 to b.77: end of slur open before change of system
77	fl.	C, D, E: note 5: stacc.
77-78	cor.	note 1: stacc. added by analogy with bb.75-76
78-79	fg.	C, D: b.78 note 5 to b.79 note 5: slur
79	fl.	C, D: note 5: stacc.
80	fg.	B: b.80 note 5: end of slur open before change of system; C, D: notes 1-4: slur
80-81	fg.	C, D: b.80 note 5 to b.81 note 1: slur
81	cor.	C, D: note 1: <i>dim.</i> , note 4: \downarrow , note 5: p






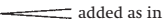
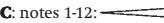

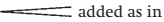

Bar	Part	Comment
81	fg.	D : note 3: end of slur open before change of system
82	cl.	E : <i>fz</i>
82	cor.	B, D : note 2: ^b tr added in pencil (CN); C, D : <i>fz</i>
82	cor.	E : <i>tr</i> crossed out in pencil, <i>stop</i> added in pencil (CN)
83	fl.	E : note 4: <i>mf</i> changed to <i>p</i>
83	fl. ob. cl.	E : note 1: <i>fz</i>
83	cor.	B, D : note 1: <i>tr</i> added in pencil (CN)
83	cor.	C, D : <i>fz</i> , rest 3: <i>senza sord</i> ; E : <i>tr</i> crossed out in pencil, <i>stop</i> added in pencil (CN)
83	fg.	D : <i>molto rall</i>
84	cl.	C, D : note 1: <i>mp</i> , notes 1-4: slur; E : note 1: <i>mp</i> , note 3: ^b added in blue crayon
84	fg.	note 3: <i>e</i> emended to <i>e^b</i> as in C, D, E
84	fg.	C : notes 1-2: slur; D : <i>mp</i> , notes 1-4: slur
85	cl.	C : notes 1-4: slur; D : notes 2-3: slur
85	fg.	C : notes 1-2: slur; D : notes 1-4: slur
86	cl.	C, D : notes 1-3: slur
86-88	cl.	C, D : b.86 note 4 to b.88 note 1: slur
86	fg.	C, D : notes 1-3: slur
86-88	fg.	C, D : b.86 note 4 to b.88 note 1: slur
87	cl.	B : note 5: <i>b^b</i> changed to <i>b^b</i> in pencil
87	cor.	<i>senza sord.</i> added as in C, D (b.83 rest 3)
88	fg.	C, D : notes 2-5: slur
89-90	cl.	B : b.89 to b.90 note 1: beginning of slur open after page turn
90	cl.	D, E : note 8: <i>b^b</i>
91	fg.	D : b.91 note 1: end of slur open before change of system
92	ob.	D : <i>p</i>
92	cl.	stacc. omitted as in B, C, D, E
93	fl. cl.	<i>f</i> added as in C
93	ob.	C, D : notes 2-4, 6-8: slurs
94	ob.	C, D : notes 1-2: slur
94	fg.	notes 1-3: 3 in triplet added; <i>f</i> added as in C
94-95	fg.	E : b.94 note 6 to b.95 note 8: 
96	fl.	<i>pp</i>
97-98	cl.	C, D : note 1: <i>mp</i> b.97 note 6 to b.98 note 1: slur emended from open slur as in B ; A : b.97 note 6: end of slur open before change of system
98-99	cor.	C, D : beginning of  b.99 note 1 instead of b.98 note 2, end of  b.99 note 2 instead of note 4
98	fg.	C : <i>col Horn</i> ; D : <i>col corno</i>
99	cor.	C, D : notes 3-4:  ; E : note 2: end of  , note 3: <i>dim.</i>
100	cl.	B : b.100 note 7: end of slur open before page turn
100	cor.	C, D : notes 1-6: slur
101	fg.	 added as in B
104	cl.	B : b.104 note 7: end of slur open before change of system
104	cor.	beginning of slur emended from note 2 to note 1 as in B
104-105	cor.	 added as in C, D, E ; E : b.104 note 6: <i>dim.</i>
104-105	fg.	 added as in C, D, E ; C, D : b.105 notes 1-2:  ; E : b.104 note 6: <i>dim.</i>
105	fg.	note 2: stacc. added by analogy with cor. and bb.99, 106 (cor., fg.)
106	cor. fg.	B : note 2: not stacc.
106-107	fg.	C, D : end of  b.107 note 3

Bar	Part	Comment
107-108	cor.	 added as in C, D, E
107-108	fg.	 added as in C, D
108	cl.	B : b.108 note 10: end of tie open before change of system
108-111	cor.	C, D : b.108 note 4 to b.111 note 8: slur
108-109	fg.	C, D : b.108 note 4 to b.109 note 5: slur
109	fl.	B : note 3: ^b crossed out in pencil (CN?); notes 1-8: 
109	cl.	E : notes 1-10: 
109	cor.	C : note 6: <i>ff</i>
109	fg.	E : note 6: <i>f</i> added in blue crayon (CN?)
110	cor.	D : note 1: <i>ff</i>
110-112	fg.	D : b.110 note 2 to b.112: end of slur open before change of system
110-113	fg.	C : b.110 note 1 to b.113 note 1: slur
111	fl.	C, D : note 5: <i>dim</i> , notes 7-8:  ; E : note 6: <i>dim</i>
111-112	cor.	D : b.111 note 8 to b.112 note 5: slur
112	fl.	C, D : note 5: <i>pp</i>
112	ob.	B : <i>p</i> erased and <i>poco f</i> added (CN)
112	cl.	C, D : notes 2-4:  ; E : note 1: <i>dim</i>
112	cor.	C : notes 1-7: slur; D : breathing marking crossed out in pencil
112-115	cor.	C, D : b.112 note 7 to b.115: slur
113	ob.	C, D : notes 1-4:  , notes 5-8: 
113	fg.	C, D : notes 2-5: slur
113-116	fg.	C, D : b.113 note 5 to b.116 note 1: slur
114	cor.	C, D : note 5:  ; E : note 5: <i>dim</i>
114	fg.	B : note 7: <i>dim.</i>
115	ob.	E : <i>calando</i> , no <i>poco rall.</i>
115	cor.	E : note 1: 
115	fg.	C, D : note 5: <i>calando</i>
116	ob.	notes 8-9, 11-12: stacc. added as in C, D ; E : notes: 9, 12: stacc.
117	fl.	B : note 8: not stacc.
117	fl.	<i>mp</i> added as in C and by analogy with b.116 (ob.); C : <i>mp</i>
117-120	ob.	B : b.117 note 2 to b.120: end of slur open before change of system
118	fl.	note 4: stacc. added as in B, E and by analogy with b.117 (ob.)
118-120	fl.	C, D : b.118 note 5 to b.120 note 1: one slur
118	ob.	E : note 8: <i>dim.</i>
119	cor.	<i>mp</i> added as in C, D ; notes 8, 11: stacc. added as in C, D and by analogy with b.120
120	cor.	note 7: stacc. added as in B, C, D, E and by analogy with b.117 (ob.)
121-123	fl.	C, D : b.121 note 2 to b.123: 
122	cl.	C, D : notes 7-10: slur
122	fg.	C, D : <i>rall</i> , caesura marked between note 1 and note 2
123	ob.	E : <i>ppp</i>
123	cl.	C, D : notes 1-2: slur
123-124	fg.	B : b.123 note 2 to b.124: end of slur open before page turn
124-127	cor.	C, D : b.124 note 1 to b.126 note 1: one slur
126-128	fl.	B : b.126 note 1 to b.128: end of slur open before change of system
126-127	cl.	C, D : no tie, b.127 note 1: <i>tr</i>
127	fl.	B : note 8: <i>a</i> changed to <i>b</i> in pencil
127-128	cl.	C : b.127 note 1 to b.128 note 3: slur
127-128	fg.	B : b.127 note 2 to b.128: end of slur open before change of system

Bar	Part	Comment
128	ob.	E:  changed to  in blue crayon
128	cor.	B: b.128 note 5: end of slur open before change of system
129	fl.	C, D, E: note 5: stacc.
129	cor.	marc. added by analogy with bb.126, 127
131	ob.	stacc. added by analogy with b.130 (cl.)
132	ob.	p emended to mp as in B, C, D ; mf ; B: note 1: end of slur open before change of system
132	cl.	note 1: stacc. added by analogy with b.130; mp added as in C, D
133-135	fl.	E: b.133 note 5 to b.135 note 1: slur
133	ob.	B: b.133 note 1 to b.135 note 1: slur
133-135	ob.	C, D: b.133 note 1 to b.135 note 1: 
134-135	fl.	C, D: b.134 note 5 to b.135 note 1: 
135	fl.	E: poco rall crossed out
135	fl. ob. cl.	E: note 1: 
135-136	fl.	C, D: b.135 note 2 to b.136 note 1: 
135	ob.	C: note 2: dim.
135	cl.	C, D: poco rall b.135 instead of b.134; D: note 1: 
135-136	cl.	B, D: end of slur b.136 note 2 instead of note 1
135	cor.	C, D: pp
135-136	cor.	B: end of slur b.136 note 2 instead of note 1
135	fg.	p added as in C, D and by analogy with the dynamic level in the other parts
135	fg.	dim. added by analogy with fl., ob., cl.; C, D: note 1: poco rall
135-136	fg.	C, D: b.135 note 3 to b.136 note 1:  pp last bar line:  added as in B, D
136	ob. fg.	E: p
136	cl.	pp added by analogy with cor.; C, D: note 2: col Horn
136	cor.	D: notes 1-2:  note 2: col cl.; C: col Klar.
136	fg.	C, D:  pp
Second Movement		
Bar	Part	Comment
+1	cl. cor.	D: Menuetto M; $\downarrow = 100$ a104. crossed out in pencil
+1	fg.	D: Menuetto crossed out, $\downarrow = 104$ changed to $\downarrow = 96$
1		E: first bar line: double bar line and repeat sign added in blue crayon
1-2	cl.	D: note 4: stacc. added in pencil
1	fg.	B: notes 1-6: ten. crossed out in pencil; C, D: p ; D: notes 1-6: stacc. added in pencil
2	cl.	notes 3-4: slur added as in B, C, D
2	fg.	stacc. added by analogy with b.1
3	fg.	B: notes 1-4: ten.
5	fg.	B: notes 1-6: ten. crossed out in pencil
7	fg.	stacc. added as in C, B, D: notes 1-6: ten.
9	cor.	C, D: pp
9	fg.	note 5: stacc. added as in C ; B: notes 1-2: ten.; D: notes 1-5: ten.
10-11	cl.	C, D: b.10 note 4 to b.11 note 3: slur
11-12	cl.	C, D: b.11 note 4 to b.12 note 3: slur
11	fg.	B: note 2: d^{\sharp} changed to d^{\flat} in pencil



Bar	Part	Comment
12	cl.	C, D: notes 4-9: slur
13	fg.	ten. emended to stacc. as in C, D: notes 1-6: ten.
14	cor.	C, D: p
14	fg.	C, E: end of slur b.14 note 5 instead of b.15 note 1
15	cl.	C: notes 9-12: 
15-16 ¹	cl.	D: b.15 note 12 to b.16 ¹ note 2:  p
15	fg.	notes 2-6: ten. emended to stacc. as in C, D: note 1: stacc.
16 ¹	cl.	p added as in C, D
16 ¹	fl.	E: p
16 ¹	cl.	p added as in C, D
18	fl.	D: note 2: stacc.
21	fl.	B: note 2: g^{\sharp} changed to g^{\flat} in pencil
27	fl.	C, D: ff
28	ob.	E: note 4: e^{\flat} , note 5: f^{\sharp}
28	cor.	C: mp , note 2: marc.; D: p
29	fl.	C: dim note 1 instead of note 3
30	fl. ob.	E: note 3: dim added in ink
31		note 3: rit added as in C, D (fl., ob. (b.32))
31	fl.	D: note 3: rit added in pencil (CN)
32		third crotchet: a tempo added in consequence of rit. in b.31
32	ob.	pp added as in C, D ; D: note 1: rit. added in pencil (CN)
32	cor.	C: pp ; D: p ; E: note 2: marc.
33	cl.	E: note 3: marc. and ten. added in blue crayon
33	fg.	ten. emended to stacc. as in C and by analogy with bb.13, 15; C: notes 1-6: stacc.
34	cor.	D: p
34-40	cor.	bass clef emended to treble clef
34-35	fg.	b.34 note 1 to b.35 note 3: stacc. added by analogy with b.33
37	fg.	notes 1-2: ten. emended to stacc. as in C ; notes 3-6: stacc. added as in C, D: notes 1-6: ten.
39	fg.	notes 1-6: stacc. added as in C, D: notes 1-6: ten.
41	cl.	mf added as in B, C, D
41	fg.	ten. emended to stacc. as in C
42-44	cl.	C, D: b.42 note 1 to b.44 note 2: one slur
43	fg.	ten. emended to stacc. as in C, D: notes 2-6: ten.
44		B: Φ added in pencil
44	cor.	C, D: note 3: p
44	fg.	C, D: note 4: p
45		TRIO added as in C (fl., cl., cor.), D (fl., cl., cor.), E
46	ob.	C, D: beginning of slur note 2 instead of note 1
46	cl.	D: p changed to pp in pencil (CN); C: pp
47	ob.	C: beginning of slur note 2 instead of note 1
47	cl.	C, D: notes 1-3: marc. and ten.
48	fl.	C, D: mp
49	fl.	C, D: notes 2-3: marc. and stacc.
49	cl.	C, D: notes 1-5: slur
50	fl.	C: note 1: marc.; D: note 1: marc. and stacc.
50-52 ¹	cl.	C, D: b.50 note 1 to b.52 note 5: slur
52 ¹	ob.	note 2: stacc. removed and slur added as in C, D and by analogy with b.44
52 ¹	cl.	end of slur emended from note 4 by analogy with b.52 ¹

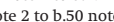

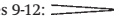

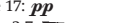
Bar	Part	Comment
52 ^{II}	fl.	note 2: stacc. added as in C, D and by analogy with b.54; B : b.52 ^I note 2 to b.53: slur crossed out in pencil
52 ^{II}	fg.	p added by analogy with b.52 ^I
56	cl.	p added as in C, D
57-60	fl.	C, D : b.57 note 2 to b.60 note 3: marc. and stacc.
58	cl.	C, D : p
59	cl.	C, D : notes 2-3: marc. and stacc.
60-62	fl. ob. cl.	marc. and ten. added by analogy with bb.57-59
60	cl.	D : notes 1-2: marc. and stacc.
60-62	cl.	C : notes 1-3: marc. and stacc.
61-62	fl.	D : <i>cres-cen-do</i>
61-63	fl.	B : b.61 note 1 to b.63 note 2: <i>cres-cen-do</i>
61-62	ob.	D : <i>cres-cen-do</i>
61-63	ob.	B : b.61 note 1 to b.63 note 1: <i>cres-cen-do</i>
61-62	cl.	B : b.61 note 1 to b.62 note 3: <i>cres-cen</i> ; D : notes 1-3: stacc. and marc.
61-62	fg.	B : b.61 note 1 to b.62 note 7: <i>cres-cen-do</i>
64-65	cor.	C, D : b.64 note 1 to b.65 note 3: slur
66	cl.	C, D : <i>dim.</i> instead of 
66-67	cor.	C, D : b.66 note 1 to b.67 note 1: slur
66	fg.	C, D : note 2: stacc.; E : notes 1-2: stacc.
66-67	fg.	C, D : beginning of slur b.66 note 2 instead of note 1
67-68	fl.	C : b.67 note 2 to b.68 note 1: slur; D : b.67 note 2 to b.68 note 1: slur; D : b.67 note 2 to b.68 note 1: beginning of slur changed from b.67 note 3 to note 2 in pencil
67	cl.	C, D : notes 1-3: 
67	cor.	C, D : p
68-69	fl.	C : b.68 note 2 to b.69 note 1: slur
68-70	fl.	D : b.68 note 3 to b.70 note 4: end of slur changed from b.70 note 4 to b.69 note 1 in pencil, b.68 note 3 to b.70 note 4: beginning of slur changed from b.69 note 1 to note 2 in pencil
68	fl. ob. cl. fg.	E : note 1: <i>mf</i> added in ink
69-70	fl.	C : b.69 note 2 to b.70 note 4: slur
69	cl.	E : note 2: <i>dim</i> added in ink
70	fl.	E : <i>rall</i> instead of <i>poco rall.</i>
70	cor.	E : <i>poco f</i>
70	fg.	E : <i>dim</i>
71		MENUET added; A, B : <i>Menuet da capo al ♯ e poi coda</i>
71	fl.	E : pp note 2 instead of note 1
71	cl.	C, D : pp note 2 instead of note 1
71	fg.	C, D : pp note 2 instead of note 1
72		first bar line: double bar line emended to normal bar line
72-113		bb.72-113, identical to bb.1-42, added as in C (cl., cor., fg.), D (cl., cor., fg.)
72	cl.	D : note 4: stacc. added in pencil
73	cl.	notes 3-4: slur added as in C, D , and by analogy with b.2
73-74	fg.	stacc. added by analogy with b.1; C : notes 1-6: stacc.
78	fg.	stacc. added by analogy with b.7
80	cor.	C, D : pp
80	fg.	note 5: stacc. added as in C and by analogy with b.9
81-82	cl.	C, D : b.81 note 4 to b.82 note 3: slur
82-83	cl.	C, D : b.82 note 4 to b.83 note 3: slur
82	fg.	C, D : note 5: no stacc.
83	fg.	C, D : note 5: no stacc.

Bar	Part	Comment
83	cl.	C, D : notes 4-9: slur
84	fg.	stacc. added by analogy with b.13
85	cl.	C, D : notes 1-12: slur
85	cor.	C, D : p
86-87	cl.	end of  emended from b.86 note 12 as in C, D ; p added by analogy with b.16 ^{II}
86-87	cl.	C, D : b.86 note 1 to b.87 note 2: slur
86	fg.	stacc. added as in C and by analogy with b.15
87	cl.	D : notes 1-2: 
99-100	cor.	C, D : mp  p
103	cor.	C : ppp ; D : pp changed to ppp (CN)
104	fg.	ten. emended to stacc. as in C and by analogy with b.33; C, D : p
105	cor.	C, D : p
112	cl.	<i>mf</i> added as in C, D and by analogy with b.41
112	fg.	ten. emended to stacc. as in C and by analogy with b.41 ^{II}
113-114	fl.	end of  emended from b.113 note 12 as in C (cl., cor., fg.), D (cl., cor., fg.)
113-114	cl.	end of  emended from b.113 note 12 as in C, D ; C, D : b.113 note 1 to b.114 note 12: one slur
113-114	fg.	 added as in C (b.114), D (b.114) and by analogy with fl., cl.
114	cl.	slur added as in C, D
114	cl.	C : notes 1-12:  ; D : notes 3-12: 
114	cor.	 added as in C, D
114	fg.	D : stacc. added by analogy with b.43
120	fl.	C, D : note 3: marc.; E : note 3: marc. crossed out and stacc. added
120	cl.	note 2: ten. emended to marc. as in E
120	cl.	C, D : notes 2-3: marc.; E : note 3: stacc.
120	cor.	C, D : note 7: <i>dim</i>
121		<i>rall.</i> added as in C (cl., cor., fg.), D (cl., cor., fg.), E
121	fl.	E : note 1: <i>dim</i> .
121	fl.	C, D : notes 1-3: marc.; E : notes 1-3: stacc.
121	cl.	C, D : <i>poco rall.</i> ; D : notes 1-2: [?] erased
121	cor.	D : <i>dim</i>
121	fg.	C : notes 2-3: stacc.; C, D : <i>rall.</i> ; D : <i>dim</i>
122		last bar line:  added as in B, D (ob., cl., cor., fg.)
122	fg.	D : note 1: (A) crossed out in pencil

Third Movement

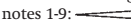

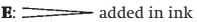
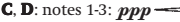
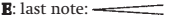
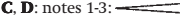


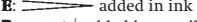
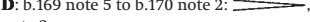
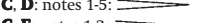
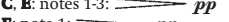

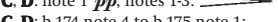
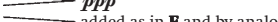

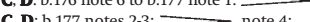
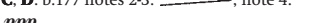
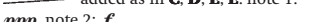
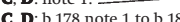
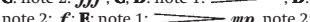
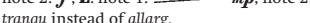

Bar	Part	Comment
1		E : <i>Poco adagio</i> changed to <i>Adagio</i>
2	cor.	pp emended from note 3 to note 4 as in E
2	fg.	E : note 4: ppp
3	fg.	C : b omitted
4	fl.	E : note 1: marc.
6		E : <i>poco accel.</i>
6	fl.	marc. added as in C, D (notes 1, 3, 5) and by analogy with b.5 notes 11, 13
7	fl.	notes 1, 3, 5: marc. added by analogy with b.5 notes 11, 13
8	fl.	C, D : notes 8-11: slur
8	cor.	pp added as in B, E
9	fl.	C, D : notes 2-13: slur, notes 14-17: slur; D : note 17: end of tie open before change of system

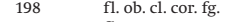
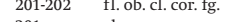
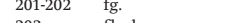
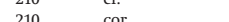
Bar	Part	Comment
9	cl. fg.	E: <i>mf</i> added and crossed out in ink
10	fl.	B: note 6: <i>rall</i>
11	fg.	B: note 6: marc. added in pencil
12	fg.	B: note 4; marc. added in pencil
14	cor.ingl.	note 10: <i>c</i> ³ emended to <i>c</i> ⁵
17	cl.	E: note 2: pp
17	cor. fg.	E: note 4: p
18	cl.	E: note 6: <i>b</i> added in ink
18	cor.	E: <i>ff</i> added in ink
19	fg.	E: note 3: p
20	cor.ingl.	E: <i>poco agitato</i>
20	cor.ingl.	E: <i>f</i>
20	cl.	note 22: <i>c</i> ¹ emended to <i>c</i> ³ as in E ; E: note 15: <i>c</i> ¹
20	cl.	B: <i>ff</i> added in pencil
21	cor.ingl.	B: b.21 note 3: end of slur open before page turn; C, D: beginning of <i>poco a poco tranquillo</i> b.21 note 3 instead of b.22
21	cl.	C, D: note 13: <i>dim.</i>
22	cor.ingl.	B: note 3: <i>dim</i> crossed out; C, D: ppp b.22 note 6 instead of b.23 note 4
22-26	cor.ingl.	D: original phrase erased and bb.22-24 notated as in A, B , bb.25-26 as in C , see bb.25-26 below
23	cor.ingl.	end of  emended from b.22 last bar line as in B ; E: note 3: pp
23	cl.	C, D: note 4: <i>g</i> ²
24	cor.ingl.	B: obo crossed out in pencil
24	cl.	E: note 5: <i>g</i> ²
25-26	cor.ingl.	C: 
25	cl.	pp added as in B, C, D
25	cor.	pp emended from note 2 as in B
25-26	cor.	C, D: b.25 note 2 to b.26 note 1: phrase omitted, see bb.22-26 and bb.25-26 above
26	cor.	E: ppppp
+27		<i>Tema con variazioni</i> , emended to <i>TEMA MED VARIATIONER "THEME AND VARIATIONS"</i> as in E ; E: <i>med variationer</i> crossed out in pencil, <i>poco andantino</i> added in ink (CN)
+27	fl.	C, D: <i>poco portamento</i>
+27-28	fl.	C, D: b.+27 to b.28 note 3: slur
+27	cor.ingl.	B: in left margin: Obo: crossed out in pencil, before b.+27: <i>Engl.Horn</i> added in pencil (CN)
+27-28	cor.ingl.	B: b.+27 to b.28: slur erased and added again in pencil
+27-31	cor.ingl.	B: b.+27 to b.31 note 2: phrase in ob. erased and added in cor.ingl. in ink (CN?)
+27	cl.	B: p changed to mp in pencil (CN); C, D: p portamento
+27-30	cl.	C, D: b.+27 to b.30 note 1: slur
28-30	fl.	C, D: b.28 note 4 to b.30 note 1: slur
28	cor.ingl.	C, D: <i>♯</i>
28	fg.	D: note 3: stacc.
29-30	fl.	C, D: b.29 note 1 to b.30 note 1: slur
29-31	cor.ingl.	B: part of slur erased and added again in pencil
30	fl.	E: note 1: <i>a</i> ¹ instead of <i>c</i> ¹
30-32	fl.	C, D: b.30 note 2 to b.32 note 3: slur
30-34	cor.ingl. cl.	C, D: b.30 note 2 to b.34 note 1: slur
31-42	cor.ingl.	B: b.31 note 3 to b.42 note 1: phrase for ob. crossed out in ink and added in cor.ingl. in ink (CN?)
32-34	fl.	C, D: b.32 note 4 to b.34 note 1: slur






Bar	Part	Comment
34	cor.ingl.	p added as in C, D and by analogy with cl.
34	cl.	p added in consequence of CN's change of p to mp b.+27 (B)
34	cor.	p added by analogy with the other instruments; C, D: ppp
37	fg.	marc. added as in C, D ; D: note 1: marc. added in pencil
38-40	fl.	C, D: b.38 note 1 to b.40 note 3: slur
40-42	fl.	C, D: b.40 note 4 to b.42 note 1: slur
42	cor.ingl.	<i>muta in ob.</i> added as in C, D
44	fg.	C, D, E: notes 2-3: slur
44-45	fg.	C, D, E: b.44 note 4 to b.45 note 3: slur
45	fg.	E: notes 2-3: slur
45-46	cor.	E: b.45 note 4 to b.46 note 3: slur
45	fg.	E: notes 4, 5: marc.
47-48	fg.	C, D, E: b.47 note 4 to b.48 note 1: slur
48-49	fg.	C, D: b.48 note 2 to b.49 note 1: slur
49-50	cor.	D: b.49 note 2 to b.50 note 1:  p
50	cor.	C, D: pp
51	fg.	C, D: pp
52-53	fg.	C, D: b.52 note 2 to b.53 note 1: slur
53	fg.	C, D: note 2: ten.
53-54	fg.	C, D: b.53 note 3 to b.54 note 1: slur
54-55	cor.	C, D: b.54 note 3 to b.55 note 1: slur
54-55	fg.	C: b.54 note 2 to b.55 note 1: slur; D: b.54 note 2 to b.55 note 2: slur
55-56	cor.	C, D: b.55 note 2 to b.56 note 1: slur
55-56	fg.	D: b.55 note 2 to b.56 note 1: slur
56-57	cor.	C, D: b.56 note 2 to b.57 note 1: slur
56	fg.	C, D: notes 2-5: ten. no slur
57-58	cor.	C, D: b.57 note 2 to b.58: slur
58	fg.	E: notes 2-4: slur added in read crayon
+59		E: <i>Poco vivo</i>
60	fl.	notes 9-10, 11-12: slurs added as in C, E
61-62	cor.	D: b.61 note 2 to b.62 note 1: slur
62	fl.	note 13: stacc. added as in C
62	fl.	C, D: end of  note 8; C: note 13: stacc.
62	cl.	C, D: notes 9-12:  instead of notes 1-10
62	fg.	end of slur emended from b.63 note 1 as in B, C, E ; B: note 1: end of slur open before page turn, notes 1-6: slur added in pencil; C, D: notes 1-6: sextuplets
63	fl.	C, D: mp
63	cl.	note 1: p omitted and added as in E
63	cor.	p added as in E ; C, D: pp
63	fg.	notes 1-2: slur added as in B, C, D ; B: notes erased and added in the staff below the system (CN); E: note 1: marc.
66	ob.	C, D: <i>mf</i>
67	ob.	C: note 1: <i>ff</i>
67	fl. ob. cl. cor. fg.	B: second crotchet: p added in pencil (CN); E:  added in ink
67	cl.	C, D: note 17: pp
67	cor.	C, D: notes 2-7:  pp
68	fl.	C, D: note 17: pp
68	fl. ob. cl. fg.	note 17: stacc. added by analogy with b.67
68	fl. ob. cl.	B: note 17: p added in pencil (CN)
68	ob.	C: note 1: <i>ff</i>
68	cl.	C, D: note 17: pp
68	cor.	p added by analogy with b.67 and fl., ob., cl.; C, D: pp note 6 instead of note 4
68	fg.	p added as in C, D and by analogy with b.67
69	fl. ob. cl. cor. fg.	E: mp added in ink (CN)


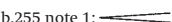
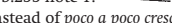

Bar	Part	Comment
69	cor.	notes 1-2: stacc. omitted and slur added as in C, D and by analogy with notes 5-6, 9-10
70	fl.	B : note 15: \sharp added in pencil (CN?); D : b^{\sharp} "
74	fl.	C : note 7: \flat ; D : rests 1-2: \flat instead of γ
74	ob.	B, E : note 2: stacc.
74	fg.	C : note 1: <i>marc.</i>
+75	ob.	E : \flat added in ink (CN)
75	fg.	C, D, E : <i>mp</i>
79	fg.	D : note 3: g^{\sharp} changed to f^{\sharp} in pencil
82	ob.	D : note 2: <i>p</i>
82	cl.	E : <i>p</i> note 5 instead of b.83 note 1
82	cor.	C, D : note 2: <i>pp</i> ; D, E : <i>p</i> note 2 instead of b.83 note 1
82	fg.	C, D, E : <i>p</i> note 2 instead of b.83 note 1
84	ob.	C : notes 2-3: slur
84-86	ob.	C : b.84 note 4 to b.86 note 1: slur
86	fl.	C, D : b.87 note 3: end of
87-90	cl.	C, D : b.87 note 1 to b.90 note 2: one slur
88	cor.	C, D : note 1: <i>p</i>
88-90	cor	C, D : b.88 note 2 to b.90 note 3:
89	fl.	E : note 1: <i>mfz</i> , <i>marc.</i>
89	cl.	C, D : <i>rall</i> b.89 instead of b.90
90	fl. ob. cl. cor. fg.	E : <i>poco rall</i>
90	fl.	E : note 5: <i>p</i>
90	ob. cl.	E : note 2: <i>p</i>
+91		E : <i>Poco vivo</i> changed to <i>piu vivo</i> in ink (CN)
92	cl.	note 11: a^{\flat} emended to a^{\flat} as in E
94	fg.	stacc. added by analogy with the other parts
95	cl.	C, D : note 1: stacc.
96-97	fl.	E : b.96 note 5: end of slur open before page turn, b.96 note 5 to b.97 note 1: slur changed from open slur in ink
97	ob.	note 12: a^{\flat} emended to a^{\flat} as in E ; E : note 11: g^{\sharp}
97	cor.	B : note 7: \flat added in pencil
98	ob.	note 1: b^{\flat} emended to g^{\flat} as in E
99	cl.	C, D : note 1: stacc.
99	fg.	note 5: stacc. added as in B
100	fl.	C, D : note 1: stacc.
101	fl.	C, D : note 1: ten.
102	cl.	C, D : notes 3-10: stacc.
102	cor.	C, D : notes 2-5: stacc. instead of <i>marc.</i>
103	fl.	C, D : note 1: no <i>marc.</i>
103	ob.	E : note 1: e^{\flat} changed to e^{\flat} in pencil
105	fl. ob. cl.	E : note 1: \flat instead of \flat
105	fg.	C : note 2: <i>ff</i> ; E : note 2: <i>marc.</i>
106	fl.	C, D : \curvearrowright rest 2 instead of rest 3
106	cl.	C, D : note 3: no <i>marc.</i> ; E : note 2: <i>ff</i>
106	cor.	C, D, E : note 2: <i>ff</i>
106	cor. fg.	E : note 1: \flat instead of \flat
+107		E : <i>tempo giusto</i> added in ink (CN)
+107	cor.	E : <i>p</i>
+107-107	cor.	E : phrase in cl. notated on the staff for cor. crossed out in pencil
107	fg.	C, D : note 1: <i>p</i> ; C, D, E : notes 1, 3, 5, 7, 9: <i>marc.</i>
108	cl.	E : note 1: <i>fff</i>
108	fg.	C, D, E : note 3: <i>ff</i> ; E : note 1: <i>marc.</i> ,
109	cl.	note 3: e^{\flat} emended to d^{\flat} as in E
110	cl.	E : note 9: <i>ppp</i>
110-111	cl.	C, D : b.110 note 4 to b.111 note 2:
111	fg.	C : <i>mf</i> ; E : notes 1, 3, 5, 7, 9: <i>marc.</i>
112	cl.	E : note 1: <i>fff</i>

Bar	Part	Comment
112	fg.	D : <i>ff</i> note 1 instead of note 3; E : notes 1, 3: <i>marc.</i> , note 3: <i>ffz</i>
114-115	cl.	C, D : b.114 note 8 to b.115 note 3:
116	fg.	D : notes 3-4: B^{\sharp} , C^{\sharp}
117	cl.	C : note 15: c^{\flat}
118	cl.	E : note 2: f^{\sharp}
118	fg.	D : last rest omitted
119	fg.	note 4: <i>marc.</i> added as in C, D, E ; C, D : note 1: <i>fz</i>
121	cl.	C, D : notes 1-6:
121	cl.	note 15: g^{\flat} emended to f^{\flat} as in B, C, E ; D : note 9: d^{\sharp} "
122		last bar line: \curvearrowright added as in E
+123		E : <i>andante con moto</i> changed to <i>andantino con moto</i> in ink (CN)
+123-123	fl.	C, D : b.+123 to b.123 note 3: no slur
+123	cl.	E : stacc.
+123-123	fg.	C, D : b.+123 to b.123 note 2: slur
123	fl.	C, D, E : notes 1-2: ten. and stacc.; E : notes 1-2: slur
123	cl.	E : notes 1-2: ten. and stacc., slur
123	fg.	D : note 2: stacc.
124	fl.	C, D, E : note 4: stacc.
124	cl.	C : notes 1-2: ten.
124	fg.	note 5: ten. added by analogy with fl., cl.
124-125	fg.	C, D : b.124 note 5 to b.125 note 2: ten. and stacc.
125	fl.	C, D, E : notes 1-2: ten. and stacc., notes 1-2: slur; E : note 3: stacc.
125	ob.	B : note 1: <i>pp</i> added in pencil (CN)
125	cl.	B : γ added in pencil (CN); E : notes 1-2: ten. and stacc., notes 1-2: slur added in ink
125	cl. cor.	E : notes 1-2: ten. and slur added in ink
125	cor	C, D : stacc., no slur
127	fl.	D : notes 1-2: ten. added in pencil
128	fl.	B : note 2: \flat added in pencil, note 4: \flat added in pencil
134	fl. ob.	<i>p</i> added as in C, D and by analogy with the dynamic level in cl., cor., fg.
136-137	cor.	added as in E (b.137) and by analogy with the other parts; E : b.137: note 1: <i>dim.</i>
136-137	fg.	beginning of emended from b.137 note 1 by analogy with fl.
137	fl. ob. cl. cor.	E : note 1: <i>dim.</i>
137	cor.	C, D : notes 1-3: <i>dim.</i>
137	fg.	D : <i>dim.</i>
+139	fg.	<i>mf</i> added as in C, D, E ; E : <i>mf</i> added in ink (CN)
+139-140	fg.	E : b.+139 note 1 to b.140 note 5: slur added in ink
140-142	fg.	E : b.140 note 6 to b.142 note 5: slur added in ink
142	fg.	C, D : note 6: <i>f</i>
142-144	fg.	E : b.142 note 6 to b.144 note 2: slur added in ink
144	fg.	<i>p</i> added as in C, D, E ; E : note 3: <i>p</i> added in ink (CN)
144-146	fg.	E : b.144 note 3 to b.146 note 1: slur added in ink
150	fg.	added as in C, D, E
150	fg.	E : notes 2-7: added in ink
151	fg.	B : note 6: B^{\flat} changed to c in pencil; E : notes 1-9: added in ink


Bar	Part	Comment
152	fg.	B: note 6: b^{\flat} changed to c^{\flat} in pencil; E: notes 1-9:  added in ink
153	fg.	f added as in C, D, E ; E: note 1: f added in ink (CN)
153-154	fg.	D: b.153 note 3 to b.154 note 1:  ; E:  added in ink
154	fg.	C, D: note 7: \downarrow ; C, D, E: <i>poco rall.</i>
+155-158	ob.	C, D: b.+158 to b.158 note 2: slur
155	cl.	B: note 4: \sharp added in pencil; C, D: <i>mp</i> ; E: note 4: b^{\flat} , notes 1-4: slur
155-159	cl.	C, D: b.155 note 1 to b.159 note 1: slur
157	cl.	B: note 5: \sharp added in pencil; E: note 5: b^{\flat}
158	fl.	C, D: <i>pp</i>
158	ob.	C, D: <i>pp</i> b.158 note 3 instead of b.159
158-162	ob.	C, D: b.158 note 3 to b.162 note 2: slur
159	cl.	B: note 5: \sharp added in pencil; C, D, E: note 1: <i>pp</i> ; E: note 5: b^{\flat}
159-166	cl.	C, D: b.159 note 2 to b.166 note 5: slur
162	fl.	C, D: notes 1-3: <i>ppp</i>  ; D: <i>ppp</i> added in pencil
162	fl. ob.	E: last note: 
162	cl.	C, D: notes 1-3:  <i>mf</i>
163-165	fl.	C, D: b.163 note 2 to b.165 note 4: ten.
163	ob. cl. cor. fg.	E: note 1: <i>mf</i>
164-165	cl.	E: tie added in ink
165-166	fl.	beginning of  emended from b.166 note 1 by analogy with ob.
165-166	cl.	beginning of  emended from b.166 note 2 as in C, D and by analogy with ob.
166	fl. ob. cl. cor. fg.	E:  added in ink
167	cl.	B: note 4: \sharp added in pencil; E: note 4: b^{\flat}
168	cl.	<i>dim.</i> emended from note 2 as in B, E
168	cor. fg.	<i>dim.</i> emended from b.169 as in B, E
168	fg.	D: <i>dim.</i> b.168 instead of b.169
169-170	ob.	D: b.169 note 5 to b.170 note 2:  , note 3: <i>pp</i>
169	cl.	C, D: notes 1-5: 
170	ob.	C, E: notes 1-3:  <i>pp</i>
170	cl. cor. fg.	E: note 1:  <i>pp</i>
+171	cor.	E: Var. X instead of Var. IX, <i>Allegro moderato</i> crossed out and <i>Andantatin quasi allegretto</i> added in pencil
+171	cor.	E: <i>mf</i>
171	cor.	C, D: note 6: b^{\flat} instead of g^{\flat}
172	cor.	E: note 6: <i>p</i>
173	cor.	C, D: note 1: <i>pp</i> , notes 1-3: 
173-174	cor.	C, D: b.174 note 4 to b.175 note 1:  <i>ppp</i>
174	cor.	 added as in E and by analogy with b.173 notes 1, 3; E: note 2: f
176	cor.	E: note 6: <i>p</i>
176-177	cor.	C, D: b.176 note 6 to b.177 note 1: 
177	cor.	C, D: b.177 notes 2-3:  , note 4: <i>ppp</i>
178	cor.	 added as in C, D, E ; E: note 1: <i>ppp</i> , note 2: f
178	cor.	C, D: note 1: 
178-180	cor.	C, D: b.178 note 1 to b.180 note 7: one slur
181-182	cor.	E: b.181 notes 2-4, 5-7 and b.181 note 8 to b.182 note 1: slurs
182	cor.	C: note 2: <i>fff</i> ; C, D: note 1:  ; D: note 2: f ; E: note 1:  <i>mp</i> , note 2: <i>tranqu</i> instead of <i>allarg.</i>
184	cor.	E: note 2: beginning of  , note 6: <i>p</i>

Bar	Part	Comment
184-185	cor.	b.184 note 6 to b.185 note 1: slur added as in B, C, D, E
184-186	cor.	b.184 note 6 to b.186: slur omitted as in B, C, D, E
186	fl. ob. cl. fg.	E: — emended to $\text{—} \uparrow$ by analogy with b.138
186	cor.	E: <i>dim.</i> ; \circ emended to \downarrow by analogy with b.138
+187		<i>Allegretto</i> added as in C (fl., cl., cor.), D (fl., cl., cor.), E: <i>allegretto</i> added in ink
+187	fl.	E: <i>mp</i> added in ink
+187-218	cor.	E: $\frac{2}{4}$
+187	cor. fg.	E: $\frac{2}{4}$ changed to $\frac{8}{8}$ time in ink
+187	fg.	C, D: <i>poco Allegretto</i>
187-192	fg.	C, D: one slur
192-194	ob.	C, D: b.192 to b.194: slur
192-202	ob.	b.192 note 1 to b.202 note 2: slur emended from open slur; A, B: b.192 note 1 to b.199: end of slur open before page turn
192	cl.	C, D: <i>mp</i>
192-202	cl.	C, D: b.192 note 1 to b.202 note 4: one slur
193-199	cor.	B: b.193 note 3 to b.199: end of slur open before change of system
195-198	ob.	C, D: b.195 note 1 to b.198 note 1: slur
197-202	fg.	C, D: one slur
198-199	fl.	C, D: b.198 note 4 to b.199 note 1: slur
198	fl. ob. cl. cor. fg.	E:  added in ink
199	fl.	C, D: note 1: <i>poco f</i> ; C: note 1: e^{m}
199-200	fl.	C, D: b.199 note 2 to b.200 note 1: slur
199-202	ob.	C, D: b.199 note 1 to b.202 note 2: slur
199	cor.	E: notes 1, 2: \downarrow
200-201	fl.	C, D: b.200 note 2 to b.201 note 1: slur
200-202	cor.	B: b.200 note 1 to b.202 note 2: slur superfluous 2 in duplet omitted
200	fg.	B: note 2: a^{\flat} changed to e^{m} in pencil
201	fl.	C, D: b.201 note 2 to b.202 note 4: slur
201-202	fl. ob. cl. cor. fg.	E:  added in ink
201	cl.	D: note 2: d^{\flat} corrected to e^{\flat} in pencil
201-202	fg.	 added as in E
202	fl. cl.	E: note 4: \downarrow changed to $\downarrow \uparrow \uparrow$ in ink
202	cor. fg.	E: note 2: \downarrow changed to $\downarrow \uparrow \uparrow$ in ink
203	cl.	mf emended to mfz as in C, D and by analogy with b.205 (C, D, E); E: <i>mp, mf</i> crossed out in pencil
203	fg.	mfz added as in D, E
203	fg.	B: $\frac{8}{8}$ time added in pencil (?); C, D, E: no change of time signature
204	fl.	E: <i>p</i> added in ink (CN)
204	fg.	E: note 2: <i>p</i> added in ink (CN)
205	cl. fg.	mfz added as in C, D, E
206	fg.	E: note 2: <i>p</i> added in ink (CN)
208	fl.	E: note 4: \downarrow
208	cl.	E: f
208-210	cl.	D: b.208 note 1 to b.210: end of slur open before change of system
208-215	cl.	C: b.208 note 1 to b.215: one slur
210	fl.	E: <i>p</i> added in ink (CN)
210	cl.	E: notes 1-6:  <i>p</i> added in ink
210	cor.	D: rest 2: \downarrow (a^{\flat}) instead of \uparrow
211-218	cl.	D: b.211 note 2 to b.218: one slur
211-218	cor.	C, D: b.211 note 1 to b.218 note 2: one slur
211	cor. fg.	E: <i>p</i> added in ink
211-218	fg.	C, D: b.211 note 1 to b.218 note 1: one slur
212-213	cl.	B: b.212 note 4 to b.213: end of slur open before change of system
213	fl.	B: note 6: e^{m} changed to g^{m} in pencil

Bar	Part	Comment
213-214	fg.	b.213 to b.214 note 1: tie added; B : end of tie open before change of system
214	fl.	C, D : note 4: <i>ff</i>
214-218	cl.	B : b.214 note 1 to b.218 note 4: slur
215	cl.	E : <i>ff</i> added in ink
215	cl.	D : <i>f</i>
215	cl.	C : b.215 to b.218 note 4: slur
215	cor.	E : <i>f</i> added in ink
216-217	cor. fg.	<i>dim</i> emended from b.217 note 1 to b.216 as in E and by analogy with fl., ob., cl.
216-217	fl. ob. cl. cor. fg.	E : b.216: <i>dim.</i> , b.217: <i>dim</i> crossed out
217	fl. ob. cl. cor. fg.	E : <i>poco rall</i>
217	cl.	C, D : <i>dim</i> .
217	fg.	C, D : <i>poco rall</i> .
218	fl.	E : <i>rall</i>
218	cl.	C, D : note 4: <i>pp</i>
218	cor.	C, D : <i>poco rall.</i> , note 2: <i>pp</i>
+219		E : Var. X changed to Var. XI in pencil
+219	cl.	D, E : <i>f</i>
219	ob.	E : note 1: <i>f</i>
219	ob. fg.	<i>b</i> added at <i>tr</i> as in B, E ; B : '+' at <i>tr</i> added in pencil, '+' below final staff added in pencil
219	cor.	D, E : note 1: <i>mf</i>
219	fg.	D : <i>f</i> ; C : <i>f</i> added in pencil (?)
220	fl.	E : notes 1-3: slur, notes 1-3: stacc. added in ink
220	cl.	E : note 4: <i>b</i> added in ink
221	fl.	C : notes 1, 5: marc. instead of ten; D : note 1: marc. instead of ten.
224	fl.	C, D : notes 1-3: marc.
225	cor.	C, D : note 1: <i>poco f</i>
226	ob.	C, D : notes 4-5: <i>b</i> <i>b</i>
228	ob.	E : <i>b</i> added in ink (CN)
228	fg.	C, D : third crotchet: 
232	cl.	C, D : note 7: <i>a</i> ^{tr}
233	fl.	C, D : notes 1-4: marc. and stacc.
233-234	fl.	E : b.233 note 1 to b.234 note 5: slur added in ink
234	cor.	C, D : notes 1-5: slur; E : notes 1-5: slur added in ink
235		<i>piu mosso</i> added as in C, D, E
238-241	cl.	E : b.238 note 1 to b.241: slur added in ink
238-240	cor.	C, D : b.238 note 2 to b.240 note 2: slur
238-244	cor.	E : b.238 note 1 to b.244: slur added in ink
239	cl.	E : note 2: <i>b</i> ¹ changed to <i>b</i> ² in ink
240-241	fg.	C, D : notes 1-2: ten.
242-243	cl.	E : b.242 note 1 to b.243 note 1: slur added in ink
242-243	cl. fg.	C, D : 
243	fl.	C, D : notes 1-8:  instead of <i>cresc.</i>
243	fl. ob. cl. cor. fg.	E : <i>cresc.</i> added in ink (CN)
243-244	fl. ob.	C, D, E : b.243 note 8 to b.244 note 1, b.244 notes 2-3: slurs
243	fg.	C : note 2: ten.; D : note 2: marc.
244	fl.	E : note 1: <i>ff</i> added in ink (CN)
244	fl. ob. cl.	C, D, E : note 1: <i>b</i> ⁷ instead of <i>b</i> ¹ , note 3: <i>b</i> ⁷ instead of <i>b</i>
244	cl.	E : notes 2-3: slur
244	cor. fg.	C, D, E : <i>b</i> ¹ instead of <i>b</i>
245	cl.	C, D : <i>tranquillo</i> ; E : notes 1-3: slur added in ink
246	fl.	E : note 1: <i>rall</i> : added in ink (CN)
246-247	cor. fg.	C, D : b.246 note 1 to b.247 note 1: <i>p</i> 
246	fg.	B : <i>rall</i> note 1 instead of third crotchet
247	fl.	B : rest 3:  added in pencil

Bar	Part	Comment
247	ob.	B : <i>Eng Horn</i> crossed out in pencil
247	cor.	C, D : last bar line: 
247	cor. fg.	E : note 1: <i>pp dim</i>
+248-251	fl.	C, D : b.+248 to b.251 note 1: slur
+248-265	ob.	B : phrase crossed out and added in cor. ingl. in ink (CN), on staff below system: <i>obo</i> , A major key signature and phrase in ob. added in pencil (CN?)
+248	cl.	B : <i>pp</i> changed to <i>p</i> in pencil (CN); E : <i>pp</i>
+248-255	fg.	D : end of slur b.254 note 4 instead of b.255 note 1
248-255	fl. ob. cl. fg.	E : b.248 note 1 to b.255 note 1: 
249-250	fl. fg.	C, D :  instead of <i>poco a poco cresc.</i>
250	fg.	E : notes 3, 4: <i>b</i>
251-255	fl.	C, D : b.251 note 2 to b.255 note 1: slur
253	cor. fg.	E : notes 1-4: <i>b</i> <i>b</i> <i>b</i> <i>b</i>
254	fg.	E : notes 1, 2: <i>b</i>
255-265	fl. ob. cl. cor. fg.	E : b.255: <i>a.s.v.</i> , 'etc.', bb.255-265: bars empty
255	cl.	C, D : <i>p</i>
258	fg.	marc. added as in C, D ; D : note 1: marc. added in pencil
259-265	ob. cl.	B : end of slur b.265 instead of b.264 note 4
259-262	cor.	D : b.259 note 2 to b.262: end of slur open before change of system
260-262	cor.	C, D : 
263	fg.	C, D : notes 1-2: marc.
264	fg.	C, D : notes 1-3: marc.
265	cor.	D : <i>ff</i> (<i>ma non troppo</i>)

THREE PIECES FOR LANGELEIK

1.	Bar	Comment
		A : * <i>Spilles med Holder. Springerslag</i> . 'To be played with movable bridge. Springer stroke.'
		2.
		Comment
		A : * <i>Spilles uden Holder. Moll-Stemning</i> . 'To be played without movable bridge. Minor tuning'
		3.
		Comment
		A : * <i>Spilles med Holder</i> . 'To be played with movable bridge'
		10 end of  emended from fifth to third <i>b</i> by analogy with b.6
		19 first <i>b</i> : slur added by analogy with b. 3

ALLEGRETTO FOR TWO RECORDERS

Bar	Part	Comment
		A : <i>Allegretto for to Blokfløjter i Kvintafstand</i> . 'Allegretto for Two Recorders a fifth apart'; B : <i>To Blokfløjter</i> 'Two recorders'; C : <i>Blokfløjter</i> 'Recorders'
		(<i>b</i> = 100) added as in B
1		b.1 note 1 to b.2 note 1: slur added as in B
1-2	1	note 3: stacc. added as in B
14	1	note 2: marc. added as in B
14	2	C : notes 1-2: slur crossed out in ink
14	2	note 2: marc. added as in B
15	2	note 2: marc. added as in B
15	2	C : notes 1-2: slur crossed out in ink