

CARL NIELSEN

1865 - 1931

VÆRKER

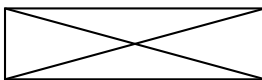
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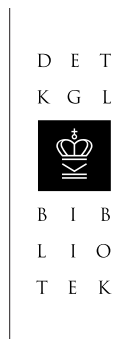
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Edition Wilhelm Hansen
Copenhagen 2003





CARL NIELSEN

KAMMERMUSIK 2

CHAMBER MUSIC 2

Udgivet af

Edited by

Lisbeth Ahlgren Jensen

Elly Bruunshuus Petersen

Kirsten Flensburg Petersen



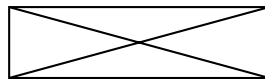
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GENERAL PREFACE

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

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

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

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

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

GENERELT FORORD

Carl Nielsen 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 serioso* for French horn and piano; as well as *Serenata in vano* for clarinet, bassoon, French horn, cello and double-bass and the Quintet for flute, oboe, clarinet, French horn and bassoon, opus 43. To these we can add the three pieces for langeleg 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 Langeleg* and *Allegretto for Two Recorders*.

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

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 serioso* in an arrangement for cello and piano has not been included in the Carl Nielsen Edition because of the uncertainty of the source situation (cf. below p. xxviii).

Nærværende bind indeholder Carl 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 serioso*.

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).

CANTO SERIOSO

Carl Nielsen composed *Canto serio* for French horn and piano in connection with a competition for hornists for the Royal Orchestra on 24th April 1913, as is evident from a note added to three of the six manuscript copies of the score used in the competition.⁸⁸ The background for the competition was that the then hornist, Emil Tornfeldt, had not proved good enough,⁸⁹ and on 3rd April 1913 the Royal Theatre wrote the following text for a situations-vacant advertisement which then appeared in *Berlingske Tidende* and *Politiken*:

“On Thursday 24th April at 12 noon a competition will be held for the position of a fourth French hornist. Entries for the competition to be received up to Tuesday 22nd inst., 2 p.m. at the Theatre Office, Holmens Kanal 3.”⁹⁰

On the basis of these dates it seems reasonable to think that *Canto serio* was composed between 3rd and 22nd or 24th April 1913. This is supported by the fact that the rough draft was written on the last pages of the fair copy of the violin part for the Sonata for violin and piano opus 35, which Carl Nielsen had at hand in connection with the first performance on 7th April 1913.⁹¹

Judging from the comment in *Dansk Musikertidende* the result of the competition was something of a surprise:

“ORCHESTRA COMPETITION. It was none of the French hornists who frequently deputize in the Orchestra who carried off the victory last month in the competition on 24th April. Messrs. Thornberg and Magnus Nielsen, the latter of whom in particular was considered to have good chances, had to yield to the hornist from the Guards, Martin Sørensen. The new Royal

⁸⁸ Source **C**^{1-IV}.

⁸⁹ Cf. letter of dismissal of 25.4.1913 (Rigsarkivet, Det Kongelige Teaters Arkiv, Korrespondance 1905-1930, kopibog 25.4.1913-12.8.1915, Nr. 1201); member of the Royal Orchestra 1912-1913; cf. Niels Friis, *Det Kongelige Kapel, Fem Aarhundreder ved Hoffet, paa Teatret og i Koncertsalen*, Copenhagen 1948, p. 330.

⁹⁰ Advertisement text, 3.4.1913, in Rigsarkivet, Det Kongelige Teaters Arkiv, Korrespondance 1901-1950, Indkomne sager 1911-1913, Nr. 1227; advertisement in *Berlingske Tidende* 4.4, 8.4, 12.4.1913 and in *Politiken* 4.4, 15.4, 19.4.1913.

⁹¹ See Source **C** for the violin sonata opus 35, *Description of Sources* p. 158.

CANTO SERIOSO

Carl Nielsen komponerede *Canto serio* for horn og klaver i forbindelse med en konkurrence for hornister til Det Kongelige Kapel den 24. april 1913, således som det fremgår af en tilføjelse på tre af de seks afskrifter af partituret, der blev brugt ved konkurrencen.⁸⁸ Baggrunden for konkurrencen var, at daværende hornist, Emil Tornfeldt, ikke havde vist sig dygtig nok,⁸⁹ og den 3. april 1913 skrev Det Kongelige Teater følgende tekst til en stillingsannonce, der efterfølgende blev bragt i *Berlingske Tidende* og *Politiken*:

“Torsdag d. 24 April Kl. 12 vil der blive afholdt Konkurrence om en 4de Waldhornistplads. Indtegning til Konkurrence kan ske indtil Tirsdag d. 22. ds Kl. 2 i Theatrets Bureau, Holmens Kanal 3”.⁹⁰

På grundlag af de nævnte datoer er det nærliggende at tro, at *Canto serio* er komponeret mellem den 3. og den 22. eller 24. april 1913. Dette understøttes af, at kladden er skrevet på de sidste sider af renskriften af violinstemmen til Sonata for violin og klaver opus 35, som Carl Nielsen havde ved hånden i forbindelse med uropførelsen den 7. april 1913.⁹¹

Skal man tro kommentaren i *Dansk Musikertidende* var udfaldet af konkurrencen tilsyneladende overraskende:

“KAPELKONKURRENCEN. Det blev ingen af de hyppigt i Kapellet assisterende Valdhornister, der gik af med Sejren i den i forrige Maaned den 24. April afholdte Konkurrence. D'Hrr. Thornberg og Magnus Nielsen, af hvilke navnlig den Sidste ansaas for at have gode Chancer, maatte bukke under for Hornist i Garden, Martin Sørensen. Den ny Kapelmusik er 23 Aar og har

⁸⁸ Kilde **C**^{1-IV}.

⁸⁹ Jf. afskedigelsesbrev af 25.4.1913 (Rigsarkivet, Det Kongelige Teaters Arkiv, Korrespondance 1905-1930, kopibog 25.4.1913-12.8.1915, Nr. 1201); medlem af Det Kongelige Kapel 1912-1913; jf. Niels Friis, *Det Kongelige Kapel, Fem Aarhundreder ved Hoffet, paa Teatret og i Koncertsalen*, København 1948, s.330.

⁹⁰ Annoncetekst 3.4.1913 i Rigsarkivet, Det Kongelige Teaters Arkiv, Korrespondance 1901-1950, Indkomne sager 1911-1913, Nr. 1227; annonce i *Berlingske Tidende* 4.4., 8.4., 12.4. 1913 og i *Politiken* 4.4., 15.4., 19.4.1913.

⁹¹ Se kildebeskrivelse (kilde **C**) for violinsonaten opus 35, *Description of Sources* s. 158.

Orchestra musician is 23 years old and thus, as well as particularly splendid accomplishments as a hornist, also has time – and we may hope an auspicious future – on his side.⁹²

Emil Tornfeldt was dismissed as of 30th June 1913, then Martin Sørensen joined on 1st July.⁹³

Canto serio was probably also used as an unseen examination task for hornists at the Royal Academy of Music.⁹⁴ The work was not printed until 1944, and in that year too a version for violoncello and piano appeared, on the title page of which was printed “ARR. BY THE COMPOSER”.⁹⁵ According to a diary entry for 5th February 1930 Carl Nielsen lent out a work for cello and piano with the designation *Andante* – the name of the movement in *Canto serio* is *Andante sostenuto* – to the cellist Erik Skeel-Gjørting. Torben Schousboe writes in a footnote to the diary entry: “The work that he borrowed from CN, and which he copied out on 13.2.1930 for his own use (MS in the author’s possession), was an arrangement for violoncello and piano of ‘Canto serio’ for horn and piano.”⁹⁶ It is not possible to ascertain any further details of Carl Nielsen’s work with this ‘*Andante*’, and since the original manuscript must be considered lost and the manuscript copy has not been available, the editors have decided to disregard this version, which is thus only available in a printed edition which appeared thirteen years after the death of the composer.

The preserved sources for *Canto serio* comprise a rough draft, fair copy and six manuscript copies of the score used in the horn competition in 1913. The fair copy has been chosen as the main source, since it represents the last version from Carl Nielsen’s own hand. The editorial work has primarily consisted of completing the articulation and dynamics on the basis of analogies on the main source’s own premises. The rough draft was consulted in cases of doubt.

Elly Bruunshuus Petersen

92 *Dansk Musikertidende*, vol. 13. no. 5, p. 67; “Thornberg” is a mistake for “Tornfeldt”.

93 Cf. Tornfeldt’s letter of dismissal (see note 89) and Martin Sørensen’s letter of engagement of 6.5.1913 from the Royal Theatre (*Rigsarkivet*, Det Kongelige Teaters Arkiv, Korrespondance 1905-1930, Indkomne sager og koncepter 1909-1930, 1913, Nr. 1226).

94 Cf. Ludvig Dolleris, *Carl Nielsen, En Musikografi*, Odense 1949, p. 327.

95 Both published by Skandinavisk Musikforlag, Copenhagen 1944. Real variants in the edition for violoncello and piano are limited to a change in the key from F major to E major, changes in slurring as a result of the character of the cello and a few other differences in articulation and dynamics.

96 Torben Schousboe, *op. cit.*, p. 575. Erik Skeel-Gjørting (1903-1974).

saaledes foruden særdeles glimrende Betingelser som Hornist ogsaa Tiden – lad os haabe en haabefuld Fremtid – for sig.⁹²

Emil Tornfeldt blev afskediget med fratræden 30. juni 1913, hvorpå Martin Sørensen tiltrådte pr. 1. juli.⁹³

Canto serio har sandsynligvis også været anvendt som prima vista opgave ved eksamen for hornister ved konservatoriet i København.⁹⁴ Værket blev først trykt i 1944, og samme år udkom en udgave for violoncello og klaver, på hvis titelblad er trykt “ARR. AF KOMPONISTEN”.⁹⁵ Ifølge et dagbogsnotat den 5. februar 1930 udlånte Carl Nielsen et værk for violoncello og klaver med betegnelsen *Andante* – satsbetegnelsen i *Canto serio* er *Andante sostenuto* – til cellisten Erik Skeel-Gjørting; Torben Schousboe skriver i en fodnote til dagbogsnotatet: “Det værk, som han lånte af CN, og som han afskrev den 13.2.1930 til eget brug (MS hos forf.), var et arrangement for violoncello og klaver af ‘Canto serio’ for horn og klaver.”⁹⁶ De nærmere omstændigheder omkring Carl Nielsens udarbejdelse af denne ‘*Andante*’ lader sig ikke fastslå, og da originalmanuskriptet må anses for tabt og afskriften ikke har været tilgængelig, er det valgt at se bort fra denne version, der således kun foreligger i et tryk, udkommet 13 år efter komponistens død.

De overleverede kilder til *Canto serio* består af kladder, renskrift og seks afskrifter af partituret anvendt ved hornkonkurrencen i 1913. Renskriften er valgt som hovedkilde, idet den repræsenterer den sidste version fra Carl Nielsens hånd. Revisionen har primært bestået i at komplettere artikulation og dynamik på basis af analogislutninger på hovedkildens egne præmisser. Kladden har været konsulteret i tvivlstilfælde.

Elly Bruunshuus Petersen

92 *Dansk Musikertidende*, 3. Årgang, nr. 5, s. 67; “Thornberg” er en fejlskrivning af “Tornfeldt”.

93 Jf. Thornfeldts afskedigelsesbrev (se note 89) og Martin Sørensens ansættelsesbrev af 6.5.1913 fra Det Kongelige Teater (*Rigsarkivet*, Det Kongelige Teaters Arkiv, Korrespondance 1905-1930, Indkomne sager og koncepter 1909-1930, 1913, Nr. 1226).

94 Jf. Ludvig Dolleris, *Carl Nielsen, En Musikografi*, Odense 1949, s. 327.

95 Begge udgivet på Skandinavisk Musikforlag, København 1944. Egentlige varianter i udgaven for violoncello og klaver indskrænker sig til en ændring af tonearten fra F-dur til E-dur, ændret buesætning som følge af celloens karakter samt enkelte andre forskelle i artikulation og dynamik.

96 Torben Schousboe, *op. cit.*, s. 575. Erik Skeel-Gjørting (1903-1974).

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.

E Score, copy in unknown hand (defective).
DK-Kk, CNS 28d.
Circa 25x26.2 cm, 1 folio, torn across the middle, written in ink.
Contains the beginning of *Romance* in score, 10 bars. The piano part differs in many respects from the printed version.

F Score, sketch.
DK-Kk, CNS 28b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
Circa 35x25.5 cm, 2 folios, unpaginated, written in pencil.
Paper type: 12 staves.
Title on first music page: "Intermezzo til en Suite for Strygeorkester."⁴
The first folio contains bb.5-18 of the first fantasy piece, *Romance*, and a sketch of the song "Nu vil jeg skrive for Dig". The second folio contains bb.5-8 of the oboe part of *Humoresque*.

G Score, sketches.
DK-Kk, CNS 28c [CNS 358a].
From the estate of Irmelin Eggert Møller; donated to the Royal Library by Eggert Møller in 1975.
10.5x16 cm, 95 folios, cut, brown full binding. (Pages 75^r, 78^v, and 84^{rv}).
Paper type: 7 hand-ruled staves.
Partly restored.
"Slutningen af Obostykket."⁵ (page 75^r). "Coda til Obostykket"⁶ (page 78^v). "Oboe. Allegretto" (page 84^r). "Obostykkerne"⁷ (page 84^v).
CNS 358a is a sketchbook with drafts for a number of works notated in pencil. The sketches on fol. 75^r give the last eight bars of *Humoresque* in score for oboe and piano; fol. 78^v gives eight bars in score, which were not used; fol. 84^v has a sketch in score for the beginning of one of the pieces (2/4, D major, 11 bars with repeat mark inserted after b. 4); and fol. 84^v has a draft for an oboe melody.

The autograph score **B** is the only manuscript that has both fantasy pieces in their entirety, while **G** has sketches for both pieces. **C**, **D** and **E** only have the first piece, while **F** is a sketch for the second – intended in fact for string orchestra.

The printed edition, **A**, is probably based on the ink manuscript **B**, but differs from this in some respects. For

example the first fantasy piece in **B** and **D** has the tempo and character marking *Andante con moto* (not ... *con duolo*), and the title of the second fantasy piece in **B** is *Intermezzo* (not *Humoresque*). Other differences between **A**, **B** and **D** can be seen in the piano part, which seems to have undergone changes all the way up to the proofreading phase for the printed edition. This is often a matter of enharmonic changes in the notation and of changed doublings in the chords. Marked variants which did not give rise to revisions are listed in the editorial emendations and alternative readings.

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

A Score, autograph, printing manuscript
B Score, autograph, draft
C^I Score, copy
C^{II} Score, copy
C^{III} Score, copy
C^{IV} Score, copy
C^V Score, copy
C^{VI} Score, copy

A Score, autograph, printing manuscript.
DK-Kk, CNS 26a.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27 cm, 2 folios written in ink and pencil.
Paper type: B. & H. Nr. 14 A. / 7.09. (24 staves).
Title on first music page: "Andante sostenuto", "Canto serio." added in pencil. Bottom of first music page: "Copyright 1944 by / SKANDINAVISK MUSIKFORLAG, Copenhagen". Plate number: "S. M. 5270", and "All rights reserved" added in ink in unknown hand. The score has autograph additions and corrections in pencil, as well as engraver's notes.
On the title page there is a pencil sketch with 5 bars of piano score.

B Score, autograph, draft.
DK-Kk, CNS 26b.
35.5x26 cm, 5 pages written in pencil numbered IV, V, II, III, I.
Paper type: *Heimdal 1652* (12 staves).
Title on first music page: "Poco adagio". The score also contains the violin part of Sonata for Violin and Piano, Op. 35, DK-Kk, CNS 25c (see p. 157, Source **C**).

4 "Intermezzo for a Suite for String Orchestra".
5 "The end of the oboe piece".
6 "Coda for the oboe piece".
7 "The oboe pieces".

C^I Score, copy.

DK-Kk, CNS 26c.

Title page: Royal Theatre stamp "DET KGL. TEATER". Top left corner: "Corno. / Piano." added in ink.

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

35.5x27 cm, 1 bifolio and 1 folio. Paginated 1-4 (title page and last page unnumbered).

Paper type: B. & H. Nr.1.A. / 6. 12. (12 staves).

Title on first music page: "Andante sostenuto". The copy is signed "I.I.". The score has corrections and additions in pencil and blue crayon by Carl Nielsen and in an unknown hand.

C^{II} Score, copy.

DK-Kk, C II, 10.

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

Title page: Royal Theatre Archives stamp "Det KGL. TEATERS MUSIKARKIV" and "DET KGL. TEATER"; "Til Kapel-Konkurrencen 1913"⁸ added in pencil; in the top left corner "Mp.87" has been added in blue crayon and "Corno / Piano." in ink. 35.5x27 cm, 1 bifolio and 1 folio. Paginated 1-4 (title page and last page unnumbered).

Paper type: B. & H. Nr.1.A. / 6. 12. (12 staves).

Title on first music page "Andante sostenuto"; above the first staff "Carl Nielsen" has been added in pencil. Copy signed "I.I." The score has additions and corrections in pencil and blue crayon by Carl Nielsen (?) and in an unknown hand.

C^{III} Score, copy.

DK-Kk, C II, 10.

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

35.5x27 cm, 1 bifolio, paginated 1-4.

Paper type: B. & H. Nr.1.A. / 6. 12. (12 staves).

First music page stamped "DET KGL. TEATER"; "Mp 87" added in blue crayon; "Til Kapelkonkurrencen (Horn)" added in pencil; above the first staff "Carl Nielsen" has been added in pencil.

Title on first music page: "Andante sostenuto." Copy signed "I.I.". The score has additions and corrections in pencil by Carl Nielsen (?), and breathing caesuras in the horn part added in pencil.

C^{IV} Score, copy.

DK-Kk, C II, 10.

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

35.5x27 cm, 1 bifolio, paginated 1-4.

Paper type: B. & H. Nr.1.A. / 6. 12. (12 staves).

First music page stamped "DET KGL. TEATER".

Title on first music page "Andante sostenuto." Copy signed "I.I.". The score has corrections and additions in pencil by Carl Nielsen.

C^V Score, copy.

DK-Kk, C II, 10.

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

35.5x27 cm, 1 bifolio, paginated 1-4.

Paper type: B. & H. Nr.1.A. / 6. 12. (12 staves).

First music page stamped "DET KGL. TEATER"; above the first staff "Carl Nielsen" has been added in pencil.

Title on first music page: "Andante sostenuto." Copy signed "I.I.". The score has corrections and additions in pencil by Carl Nielsen (?).

C^{VI} Score, copy.

DK-Kk, C II, 10.

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

35.5x27 cm, 1 bifolio, paginated 1-4.

Paper type: B. & H. Nr.1.A. / 6. 12. (12 staves).

First music page stamped "DET KGL. TEATER"; in the top left corner "Mp 87" has been added in blue crayon; "Til Kapelkonkurrence 1913" added in blue crayon; above the first staff "Carl Nielsen" has been added in blue crayon.

Title on first music page: "Andante sostenuto." Copy signed "I.I.". The score has corrections and additions in pencil by Carl Nielsen (?).

The earliest preserved source for *Canto Serioso* for French horn and piano is the draft (**B**), which is the basis for the fair copy (**A**). From the fair copy six scores have been copied out (**C^{I-VI}**), which were used for the French horn competition for the Royal Orchestra in 1913. The fair copy (**A**) has been chosen as the main source, since it represents the latest version from Carl Nielsen's hand. The editorial work has mainly consisted of completing the articulation and dynamics on the basis of analogies on the

⁸ "For the Orchestra Competition 1913".

main source's own premises. The draft was consulted in cases of doubt. All additions in the manuscript copies (**C^{1-vi}**) and important variants in the draft have been included in the list of emendations and alternative readings.

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

- A** Score, autograph, fair copy, printing manuscript
B Parts, autograph
C Score, autograph, draft
D Part, viola, autograph
E Score, copy
- A** Score, autograph, fair copy, printing manuscript.
DK-Kk, CNS 45a.
Title page: "Serenade / for / Clarinet, Fagot, Horn, Cello og Contrabas / af / Carl Nielsen. / (komponeret i Maj 1914)".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27.4 cm, 3 bifolios with title page and 11 numbered pages written in ink, sewn.
Paper type: B. & H. Nr. 13. A. / 1. 13, 22 staves.
The score has been removed from the binding for restoration. The title label is preserved with the autograph title: "Carl Nielsen: Serenade / for / Clarinet, Fagot, Horn, Violoncelle og Kontrabas. / (Partitur)".
The score includes additions and changes in pencil in Carl Nielsen's hand; at the bottom of p. 2 (added by Aage Oxenvad): "+ Rettet af Carl Nielsen 1930 paa Forespørgsel af mig. Aage Oxenvad."⁹
- B** Parts, autograph.
DK-Kk, CNS 45a.
Title pages:
cl.: "Serenade / Clarinetto" in pencil.
fg.: "Serenade / Fagot" in ink in an unknown hand.
cor.: "Corno / Serenata in vano Carl Nielsen".
vc.: "Serenade (Cello)" in ink.
cb.: "Serenade / (Basso)" in ink.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x25.5 cm, 5 parts consisting of 1 bifolio or 1 bifolio and 1 folio written in ink.

Paper type: 12 staves.
Title on first music page: cl., fg., cor., vc.: "Serenata in vano."; cb.: "Serenade".
The parts have autograph additions in pencil as well as additions in pencil and blue crayon in an unknown hand.
In the clarinet part, added in pencil at the bottom of the last page: "d. 3/6 14 Nyk.-Falster. til den 30/6 14. Skanderborg. Carl Skjerne".¹⁰

- C** Score, autograph, draft.
DK-Kk, CNS 45b.
Acquired by the Royal Library from the estate of Henrik Knudsen in 1947.
35x27 cm, 12 pages numbered 1-10, pages 11-12 unnumbered, bound with end-papers.
Paper type: B.& H. Nr. 13. A. / 8. 10, 22 staves.
Title on first music page: "Serenade Serenata in vano."
The score has additions and changes in ink and blue crayon in Carl Nielsen's hand.
- D** Part, viola, autograph.
DK-Kk, CNS 45c.
Title page: "Viola" in pencil.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, 1 gathering of 2 bifolios.
Paper type: 12 staves.
The part is a transcription of the French horn part, with additions and changes in pencil in an unknown hand.
- E** Score, copy.
Swedish Broadcasting Resources, The Music Library, Stockholm.
Donated to the Swedish radio, Stockholm, in 1929 by Julius Rabe.
Title page: "Serenata in vanna / (Misslyckad serenad) / af / Carl Nielsen"¹¹ in Carl Nielsen's hand; the first "n" in "vanna" is crossed out in pencil; "Fäfång"¹² added in pencil in an unknown hand.
Below the bottom staff: "Gåva av Julius Rabe. (1929)"¹³ added in an unknown hand.
34.5x26 cm, 16 pages, title page, 12 pages numbered in pencil (CN?), pages 14-16 unnumbered.


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

¹⁰ "3/6/14 Nyk.-Falster. until 30/6/14. Skanderborg. Carl Skjerne".

¹¹ Swedish: "Unsuccessful serenade".

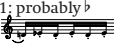
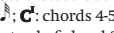
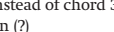
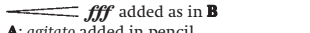
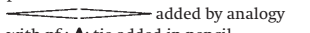
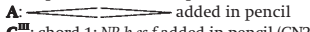
¹² Swedish: "in vain".


¹³ Swedish: "Gift from Julius Rabe".

Bar	Part	Comment
46	ob.	stacc. added by analogy with bb.42, 44 (pf.1)
48	pf.1	stacc. added by analogy with bb.42 (ob.), 44
50	ob.	stacc. added by analogy with bb.42, 46, 48 (pf.1)
52	pf.1	stacc. added by analogy with b.44
53	ob.	notes 5-8: stacc. added by analogy with notes 1-4
54	pf.	notes 5-8: stacc. added by analogy with notes 1-4
55	ob.	stacc. added by analogy with b.53
58	pf.1	chords 3, 4: $e^{\flat 2}$ emended to e^{\flat} as in B
61	ob.	B : note 4: ten.
61	pf.	mp emended to mf as in B and by analogy with bb.5, 17, 73
61-64	pf.2	B :
		
63	ob.	B : notes 7-8: ten.; notated as ♪ (see b.7)
65	ob.	p added as in B
69	pf.1	B : note 2: c''
73	ob.	mf added by analogy with pf. and bb.5, 17, 61
73-75	pf.2	B : see bb.61-64
74	ob.	notes 1, 4: ten. added as in B and by analogy with b.62
75	ob.	B : notes 1, 7-8: ten.
77	ob.	ppp emended to pp as in Aa , B
90	ob.	stacc. added by analogy with b.42
92	pf.1	stacc. added by analogy with b.42 (ob.)
94	ob.	stacc. added by analogy with b.42
95	ob.	notes 3-5: stacc. added by analogy with b.91
96	pf.1	stacc. added by analogy with b.44
97	pf.1	notes 3-5: stacc. added by analogy with bb.45, 49, 93
98	ob.	stacc. added by analogy with b.50
99	ob.	notes 3-5: stacc. added by analogy with b.51
100	pf.1	stacc. added by analogy with b.44
106	ob.	stacc. added by analogy with b.42
107	ob.	notes 3-5: stacc. added by analogy with b.91
108	pf.1	stacc. added by analogy with b.42 (ob.)
110	ob.	stacc. added by analogy with b.42
111	ob.	notes 3-5: stacc. added by analogy with b.91
112	pf.1	stacc. added by analogy with b.42 (ob.)
114	ob.	note 2: stacc. omitted as in B , Aa and by analogy with b.116; note 4: stacc. added by analogy with b.116
121-124	ob. pf.	B : bars crossed out in pencil
122-123	ob.	Aa : b.122 notes 2-3 to b.123 note 1: notes crossed out in pencil

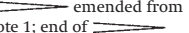
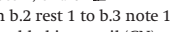
CANTO SERIOSO

Bar	Part	Comment
1		A : <i>Poco adagio</i> crossed out; B : <i>Andante</i> crossed out and changed to <i>Poco adagio</i>
3	pf.	C^{IV} : — added in pencil
3-4	cor.	C^{IV} : b.3 note 1 to b.4 note 2: — added in pencil
5	cor. pf.	C^{IV} : — added in pencil
5-6	pf.2	b.6 lower part note 2: open slur omitted; A : b.6 lower part note 2: beginning of slur open after change of system
6	cor.	B : between note 2 and note 3: breathing caesura
6	pf.	B : second minim to bar line: —
6	pf.2	A : chord 3: d' ; f' erased and corrected to e' , g'
8-11	cor.	b.8 to b.11 note 1: bass clef emended to treble clef; B : b.8 to b.11 note 1: phrase written at actual pitch (not transposed)
8	pf.2	upper part note 8: superfluous \flat omitted
9	cor.	— added as in B ; C^{IV} : — added in pencil
9	pf.	C^{IV} : — added in pencil
9-10	cor.	b.9 note 1: open slur omitted; A : b.9 note 1: end of slur open before change of system
9-11	cor.	B : b.9 to b.11 note 1: slur
10	pf.	$dim.$ emended to — by analogy with cor.
13	cor.	$dim.$ added by analogy with pf.
13-14	cor.	B : b.13 note 2 to b.14 note 1: slur
15		<i>adagio molto</i> emended to <i>Adagio molto</i> , B : <i>molto adagio più adagio</i>
15	pf.1	A : chord 1: p changed to mp (CN); B : <i>pui adagio</i>
15-16	pf.2	b.16: open slur omitted as in B ; A : b.16: beginning of slur open after change of system; B : bb.15-16: slur crossed out
16	cor.	A , C^I : note 7: \flat added in pencil
16	pf.1	B : d' instead of d''
17	pf.1	B : chord 3: d' instead of d''
17	pf.2	B : chord 3: d' instead of d''
18	cor.	B : note 8: ♪ changed to ♩
19	cor.	notes 6-14: stacc. added as in B ; notes 15-21: stacc. added by analogy with notes 1-5
19	pf.	B : third crotchet: mfz changed to ffz or fz
19	pf.1	C^I : last quaver: b^{\flat} changed to b^{\flat} in pencil
20	cor.	notes 1-11: f added by analogy with b.19 and in accordance with C^{IV} , C^V : — added in pencil (CN?)
20	cor.	notes 19-21: — added by analogy with b.19 and in accordance with C^{IV} , C^V : — added in pencil
20-21	cor.	stacc. added by analogy with b.19
21	cor.	B : note 13: fz crossed out, notes 10-19: — , notes 12-19: — , note 19: —
21	pf.	$cresc.$ emended to — by analogy with — above pf.1, — above pf.1 omitted
21	pf.2	chord 11: e emended to e^{\flat} by analogy with chord 7
21-22	pf.1	beginning of slur b.22 chord 1 emended to b.21 chord 1; A : b.21 chord 1: end of slur open before change of system, b.22 chord 1 to last semiquaver: slur

Bar	Part	Comment
21-22	pf.2	beginning of slur b.22 chord 1 emended to b.21 note 1; A : b.21 note 1: end of slur open before change of system, b.22 chord 1 to chord 8: slur
22	cor.	note 2: \sharp omitted; A : note 1; probably \flat crossed out, note 2: d^{\flat} ; B :  crossed out, next note: d^{\flat}
22	cor.	note 7: \sharp added; b.22 notes 7-24: stacc. added by analogy with notes 2-6
22	pf.	B : <i>f</i> instead of <i>ff</i>
22	pf.2	C^{III} , C^{IV} : chord 5: g corrected to a^{\flat} in pencil
23	pf.2	stacc. added as in B
24	pf.	B : tempo <i>adagio</i> , a tempo crossed out
24	pf.	A : chord 4: superfluous dots crossed out in pencil; B : chords 4-5:  ; C : chords 4-5:  ; end of slur chord 4 instead of chord 3
24	pf.1	A : NB added in blue crayon (?)
25	cor.	B : notes 8-11: slur
25-26	cor.	b.25 note 7: slur emended from open slur; b.25 note 8: open slur omitted; A : b.25 note 7: end of slur open before change of system; A : b.25 note 8: slur with an open end added in pencil before change of system
25	pf.1	B : chord 5: <i>ff</i>
25-26	pf.1	b.25 chord 20 to b.26 chord 2: slur emended from open slur; A , B : b.26 chord 2: beginning of slur open after change of system
25-26	pf.2	A : b.25 chord 4 to b.26 chord 1: ties changed from open ties after change of system in blue crayon
26	cor.	 <i>fff</i> added as in B
26	pf.	A : <i>agitato</i> added in pencil
26	pf.1	B : chord 13: <i>ff</i> instead of <i>fff</i>
26-27	pf.	B : b.27 chord 1: beginning of ties open after page turn
27	cor.	C^{II} : note 3: \flat added in blue crayon; C^{III} : note 3: \flat added in pencil
27-28	cor.	B : b.28 note 4: beginning of slur open after page turn
28	cor.	notes 3-4: tie added as in B
28	pf.2	b.28 notes 1-6: slur emended from open slur; A : b.28 note 6: beginning of slur open after page turn
29		B : Tempo I (<i>Andante</i>)
29	pf.	A : <i>pp</i> changed to <i>p</i> (one <i>p</i> erased)
30	pf.	B : second minim: ten.
30	pf.1	B : lower part note 4: end of tie open before change of system
30-33	cor.	beginning of slur emended from b.30 note 3 by analogy with b.3
31-32	cor.	tie emended from open tie as in B ; A : b.31: end of tie open before change of system
31-33	cor.	C^I : bb.31-33 note 1: beginning of slur open after change of system
31-36	pf.	b.31 note 1 to b.36 last note: slur emended from open slur in accordance with C^I ; A : b.31 last crotchet to b.36: end of slur open before change of system
35	pf.1	C^I : second minim: e^{\flat} changed to e^{\flat} in pencil
35-36	cor.	 added by analogy with pf.; A : tie added in pencil
35-36	pf.	A :  added in pencil
36	pf.1	C^{III} : chord 1: NB <i>b es f</i> added in pencil (CN?)

Bar	Part	Comment
36	pf.1	C^I , C^{II} , C^{III} , C^{IV} : lower part chord 2: <i>a</i> changed to <i>g</i> in pencil
37	pf.1	B : upper part: \circ instead of \flat ; C^{II} , C^{III} , C^{IV} : upper part note 1: e^{\flat} corrected to f^{\flat} in pencil
37-38	pf.1	B : upper part:  tie crossed out in pencil
37-38	pf.2	B : lower part b.37 to b.38: tie
38	cor.	C^I , C^{II} , C^{III} , C^{IV} : note 4: b^{\flat} corrected to c^{\flat} in pencil
39-40	cor.	B : b.40: beginning of slur open after change of system
39-40	pf.1	B : b.40: lower part note 1: beginning of tie open after change of system
40	pf.1	lower part: \flat emended to \flat (copying error)
40	pf.2	lower part note 1: \circ emended to \flat as in B
40-41	pf.2	A : b.40 fourth crotchet to b.41 first crotchet: ties added in blue crayon
41		B : <i>A tempo</i> crossed out and changed to <i>agitato</i>
41	pf.	C^I , C^{II} : <i>ff</i> added in pencil (CN)
41	pf.	B : upper parts notes 2-3, 6-7: slurs instead of marc.
42-43	pf.2	ten. added by analogy with pf.1
43	cor.	B : note 2: <i>poco a poco rall</i>
45		A : <i>allegro</i> changed to <i>poco allegro</i> in pencil; B : <i>allegro</i>
45-46	cor.	B : <i>E</i> crossed out
45-49	cor.	slur emended from open slur as in B ; A : b.45: end of slur open before change of system
48	pf.1	A : chord 2: <i>dim</i> added in pencil (CN)
49	pf.2	A : chord 1: \curvearrowright crossed out

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

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