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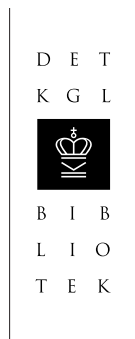
Editor in chief Niels Krabbe

Series IV. Juvenilia et Addenda. Volume 1



Edition Wilhelm Hansen
Copenhagen 2009





CARL NIELSEN

JUVENILIA
ET ADDENDA

JUVENILIA
ET ADDENDA

Udgivet af
Edited by
Lisbeth Ahlgren Jensen
Lisbeth Larsen



Edition Wilhelm Hansen
Copenhagen 2009

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GENERAL PREFACE

The Carl Nielsen Edition is an independent project under the auspices of the Music and Theatre 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 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 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.

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.

Series I, Stage Music

- Operas
- Incidental music

Series II, Instrumental Music

- Symphonies
- Other orchestral works
- Concertos
- Chamber music
- Piano and organ works

GENERELT FORORD

Carl Nielsen Udgiven er et selvstændigt projekt under Det Kongelige Biblioteks Musik- og Teaterafdeling, 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.

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

Serie I, Scenemusik

- Operaer
- Skuespilmusik

Serie II, Instrumentalmusik

- Symfonier
- Andre orkesterværker
- Koncerter
- Kammermusik
- Klaver- og orgelværker

Series III, Vocal Music

Cantatas
Songs
Choral Pieces

Series IV, Juvenilia et Addenda

Editorial principles

The music is reproduced with no typographical indications of editorial additions or emendations. These are 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 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.

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 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. The same goes for missing punctuation in Nielsen's texts.

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2008

Serie III, Vokalmusik

Kantater
Sange
Korsatser

Serie IV, Juvenilia et Addenda

Redaktionelle principper

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

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

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 Niensens manuskripter er de dynamiske angivelser undertiden placeret noget skødesløst, hvilket afspejler sig i de tidlige trykte udgaver. Dette er stiltiende justeret. Ligeledes er manglende, nødvendig tegnsætning i Carl Niensens tekster stiltiende tilføjet.

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2008

FORORD

PREFACE

This volume contains a number of Nielsen's instrumental *juvenilia* (Add. 1-16)¹ together with sketches that were seemingly not worked out with a view to publication or performance, but which nevertheless constitute complete compositions (Add. 17-27, 45-49). In addition we publish the composer's arrangements of his own works (Add. 29-37), a selection of his counterpoint exercises (Add. 38-44) and a single work that has survived incomplete but nevertheless can be reconstructed (Add. 28). Not all these works survive in Nielsen's hand. But if they can be traced to his authorship with nearly complete certainty – for example, if they carry his signature or if their provenance can be traced back to him directly – they are included here.²

The aim of the *Carl Nielsen Edition* is to publish all the composer's completed compositions, which in practice means all his completed *movements*, since it is not always possible to determine whether or not one or several individual movements were to have formed part of a cycle. The Edition's criterion for whether a movement may be considered complete has up to now been whether it concludes with a double bar; however, it has not been possible to stick to this principle here. In certain cases there are too many incomplete bars on the way to the double bar; in others there are movements that are undoubtedly finished, but where the double bar itself is lacking. Still other unpublished works without a concluding double bar or with many incomplete bars may be completed or reconstructed by means of modest editorial initiative, mainly by analogy with other parts of the music. In addition it has not been considered relevant whether or not a composition should finish with a tonic chord in the home key. For example, the *Trauermarsch* (Add. 15) for string quartet ends with a half close followed by a double bar and repeat sign, which implies that it may in principle be repeated any number of times.

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- 1 For practical reasons the compositions are given addenda numbers (Add.) from 1 to 49.
 - 2 As distinct from other genres, all songs, irrespective of their possible status as *juvenilia*, are published in CNU III/4-7.

Dette bind indeholder en række af Carl Niensens instrumentale *juvenilia* (Add. 1-16)¹ samt skitser, som tilsyneladende ikke er gennemarbejdet med henblik på udgivelse eller opførelse, men som dog udgør afsluttede kompositioner (Add. 17-27, 45-49). Desuden publiceres komponistens arrangeringer af egne værker (Add. 29-37), et udvalg af hans kontrapunktstudier (Add. 38-44) samt et enkelt ufuldstændigt overleveret værk (Add. 28), som dog har kunnet rekonstrueres.

Ikke alle disse værker er overleveret i Carl Niensens håndskrift. Men hvis de med en til vished grænsende sikkerhed kan henføres til hans autorskab, f.eks. ved at de er forsynet med hans signatur eller ved at proveniensen kan føres direkte tilbage til ham, er de medtaget her.²

Målsætningen med *Carl Nielsen Udgaven* er at udgive alle komponistens fuldførte kompositioner, hvilket i praksis vil sige alle hans fuldførte *satser*, da man ikke kan afgøre, om en eller flere enkeltsatser skulle have indgået i en cyklus af flere satser eller ej. Kriteriet for, at en sats anses for at være fuldført, har i CNU hidtil været, at den slutter med en dobbeltstreg; imidlertid har dette princip ikke kunnet fastholdes her. I nogle tilfælde har der været for mange udfyldte takter på vej hen til dobbeltstregen, i andre tilfælde findes satser, der utvivlsomt er afsluttede, men hvor dobbeltstregen mangler. Atter andre utrykte værker uden afsluttende dobbeltstreg eller med mange udfyldte takter har vist sig at kunne kompletteres eller rekonstrueres ved sparsomme redaktionelle indgreb, først og fremmest analogikompletteringer. Det har således ikke været et krav, at en komposition skulle slutte på en grundakkord i hovedtonearten. For eksempel munder *Trauermarsch* (Add. 15) for strygekvartet ud i en halvslutning fulgt af dobbeltstreg og repetitionstegn, hvilket indebærer at den i princippet kan gentages uendeligt mange gange.

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- 1 Af praktiske årsager er kompositionerne forsynet med addenda-numre (Add.) fra 1 til 49.
 - 2 I modsætning til hvad der gælder øvrige genrer, er samtlige sange, uanset deres eventuelle status som *juvenilia*, gengivet i CNU III/4-7.

In principle we publish all the arrangements made by the composer himself, or that are found in a version approved by him with a view to performance in this form. On the other hand, we omit rehearsal scores, arrangements that may be considered principally for study purposes, or short scores made with a view to being orchestrated. In practice, however, it can be difficult to determine the purpose of a particular arrangement, as in the case of the *Dances from 'Aladdin' for Piano* (see below, Add. 34).

The compositions in this volume are edited according to the same guidelines as the composer's other works, with the exception of Add. 45-49, included here in an appendix, which are of such a character that they can hardly have been thought of as independent pieces of music. This is the case with a page of music in a visitors' book and four sketches that may serve to show something of the composer's process of work or biographical circumstances. The movements in the appendix are published in unedited notation, side by side with facsimiles of their respective manuscripts. Since there is no critical commentary as such for the movements in the appendix, the source description in these cases is given beneath each movement.

Below is a list of compositions that survive under Nielsen's name but which by the above-mentioned criteria for publication are not included in the Carl Nielsen Edition, together with works that are mentioned in the literature but which are either lost or never existed.

The volume is arranged such that chamber works appear first; these are followed by piano pieces, the *Cantata for the Commemoration of P.S. Krøyer*, the composer's arrangements of his own works, and a selection of his exercises in counterpoint. The *Appendix* concludes the volume. Within the individual categories the compositions are arranged so far as possible chronologically (alternatively according to genres or instrumental forces), although the criteria for dating are in some instances highly uncertain. By contrast with the volumes in Series I-III, the source descriptions and emendations for individual movements are placed in immediate continuation from each other at the end of the volume under the heading *Critical Commentary*.

The compositions were shared out between the editors as follows:

Lisbeth Ahlgren Jensen: Add. 1, 4, 6-17, 19-20, 25, 27, 29-30, 32, 35, 37-44

Lisbeth Larsen: Add. 2-3, 5, 18, 21-24, 26, 28, 31, 33, 36, 45-49
Niels Krabbe: Add. 34

Ideelt set udgives alle de arrangemente, der er udarbejdet af komponisten selv, eller som forefindes i et af ham godkendt arrangement med henblik på at blive opført i denne skikkelse. Derimod udelades indstuderingsspartiturer, arrangemente, der må formodes fortrinsvis at tjene studieformål eller particeller, der er udført med henblik på at blive instrumenteret. I praksis kan det dog være svært at afgøre formålet med det enkelte arrangement; det gælder således *Dansene til Aladdin for klaver* (se nedenfor, Add. 34).

Kompositionerne i dette bind er redigeret efter samme retningslinjer som komponistens øvrige værker, med undtagelse af Add. 45-49, der er udgivet i et appendiks, og som har en sådan karakter, at de næppe er tænkt som selvstændige musikstykker. Det drejer sig om et musikalsk stambogsblad og fire skitser, der kan tjene til at vise noget om komponistens arbejdsproces eller biografiske omstændigheder. Satserne i *Appendiks* udgives i en uredigeret nodesats side om side med en faksimile af det pågældende manuskript. Da der ikke bringes et egentligt revisionsapparat for satser i *Appendiks*, bringes kildebeskrivelsen under den enkelte sats.

Nedenfor bringes en liste over kompositioner, der er overleveret under Carl Niensens navn, men som på grund af ovennævnte udvælgelseskriterier ikke er medtaget i Carl Nielsen Udgaven, samt værker, der er omtalt i litteraturen, men som enten er gået tabt eller aldrig har eksisteret.

Bindet er disponeret således, at kammermusikalske værker anbringes først; derpå følger klaverværker, *Kantate til Mindefesten for P.S. Krøyer*, komponistens arrangemente af egne værker samt et udvalg af hans kontrapunkt opgaver. Endelig afslutter *Appendiks* bindet. I de enkelte kategorier er kompositionerne søgt anbragt kronologisk (subsidiært efter genre eller besætning), omend kriterierne for en datering undertiden er meget usikre. Til forskel fra bindene i serie I-III sættes kildebeskrivelse og *Editorial Emendations* for de enkelte satser i umiddelbar forlængelse af hinanden bag i bindet under overskriften *Critical Commentary*.

Kompositionerne er fordelt mellem udgiverne således:

Lisbeth Ahlgren Jensen: Add. 1, 4, 6-17, 19-20, 25, 27, 29-30, 32, 35, 37-44

Lisbeth Larsen: Add. 2-3, 5, 18, 21-24, 26, 28, 31, 33, 36, 45-49
Niels Krabbe: Add. 34

and the piece may therefore be supposed to have been written at the beginning of the 1880s. It survives as a score in Nielsen's hand, which is the basis for the present edition.

MOVEMENTS FOR TWO VIOLINS,
VIOLA AND CELLO IN F MAJOR
(ADD. 9-10)

There is information to the effect that Nielsen composed and had performed one or several string quartets before 1889 when he had the first of his opus-numbered (and later published) string quartets, the *Quartet for Two Violins, Viola and Cello* in G minor, Op. 13, performed. In a letter to his girlfriend Emilie Demant, Nielsen wrote of the proud moment when he showed a recently completed string quartet to his former theory and composition teacher Orla Rosenhoff.³⁵

"Now let me tell you how it went. He sat down at the grand piano and placed my quartet on the music stand. I had the feeling that he was going to slash into my flesh with a sharp knife, because I know how sharp his verdict can be. Then he began to play. First some time went by, during which he did not utter a word; but gradually as he went further and the development of the main idea in the piece proceeded, his face grew less stern and he gave some little grunts. At the end I heard a clear 'Good!' (Pause) 'Yes, yes, ah yes'. Then he went on, and how glad I was to have heard so much. From time to time he completely forgot himself and burst out 'Very beautiful'; but he regretted that straight away, because he doesn't like to give praise. Finally he finished. I drew breath. He turned round to face me and said that there was much warmth and energy in my music, and added with a laugh: 'do promise to control yourself'. 'Well, what do you mean?' I asked. 'I mean that you should promise me not to have it performed anywhere, because I am in the process of forming a society to be called The Society of Composers. All our finest musicians and a number of noble families are supporting my project, and so I think that your quartet should be premiered there.' [...] And then we went through the composition once again, making a few simple little changes here and there, at the stroke of a pen."³⁶

³⁵ Danish music theorist and composer (1844-1905).

³⁶ *Carl Nielsen Brevudgaven*, vol. 1, pp. 56-57. Letter no. 7 from Nielsen to Emilie Demant, "Petersborg pr. Aarslev St: 24 Dec 1887". Footnote 3 in this source suggests that the performance in question was of the subsequently revised quartet in G minor, Op. 13, but in view of the fact that one month later Nielsen had a quartet in F major performed, it seems more likely that this is the one referred to in the letter.

formodes at være blevet til i begyndelsen af 1880erne. Den er overleveret i et partitur i Carl Niensens hånd, der ligger til grund for nærværende udgave.

SATSER FOR TO VIOLINER,
BRATSCH OG CELLO I F DUR
(ADD. 9-10)

Der findes oplysninger om, at Carl Nielsen komponerede og fik spillet en eller flere strygekvartetter, før han i 1889 fik opført den første af sine opusnummererede (og siden udgivne) strygekvartetter, *Kvartet for to violiner, bratsch og cello* i g-mol, opus 13. I et brev til veninden Emilie Demant skrev Nielsen om det stolte øjeblik, da han viste sin tidligere teori- og kompositions lærer Orla Rosenhoff³⁵ den nyligt fuldførte strygekvartet:

"Nu skal du høre, hvordan det saa gik. Han satte sig hen til Flygelet, lagde min Kvartet paa Nodestolen. Jeg havde en Følelse, som om han skulde flænge i mit Kjød med en skarp Kniv, for jeg kjender hans skarpe Dom. Saa spillede han. Først gik der en lang Tid; hvori han ikke mælede et Ord; men efterhaanden [som] han kom videre og Udviklingen af Hovedtanken i Stykket skred frem, afklaredes hans Ansigt, og nu kom der smaa Grynt. Tilsidst kunde jeg tydelig høre: 'Godt!' (Pause) 'Ja, ja, jo'. Saa gik det atter videre og glad var jeg, at jeg havde hørt saameget. Af og til glemte han ganske sig selv og udbrød: 'Meget smukt'; men det fortrød han strax igjen, thi han holder ikke af at rose. Endelig var han færdig. Jeg trak Vejret. Han vendte sig helt om til mig og sagde, at der var megen Varme og Fart i min Musik, og saa tilføjede han og lo: 'Vil De nu love mig at holde Dem i Skindet'. 'Ja; hvad mener De?' spurgte jeg. 'Min Mening er, at De skal love mig ikke at lade den opføre nogetsteds; thi jeg er i færd med at stifte en Forening, som skal hedde Componistforeningen. Alle vore største Musikere og en Døl adelige Familier støtter mit Foretagende og saa méner jeg, at Deres Kvartet skal opføres dér første Gang.' [...] Og nu gik vi Compositionen igjen nok engang, hvorved den undergik en enkelt lille Forandring hist og her, som kunde ændres med et Pennestrøg".³⁶

³⁵ Musikteoretiker og komponist (1844-1905).

³⁶ *Carl Nielsen Brevudgaven*, bd 1, s. 56-57. Brev nr. 7, fra Carl Nielsen til Emilie Demant, "Petersborg pr. Aarslev St: den 24de Decb: 1887". I fodnote 3 oplyses, at det drejer sig om en opførelse af den senere reviderede kvartet i g-mol opus 13, men sammenholdt med oplysningerne om at Nielsen en måned senere fik opført en kvartet i F-dur, er det snarere denne, der sigtes til i brevet.

It cannot be established with any certainty whether Rosenhoff took steps to create a society called “The Society of Composers”, just as it is not possible to determine whether the quartet was performed there or in another private music society by the name “Floridus”, which Rosenhoff is also supposed to have founded.³⁷ We may just observe that many years later in January 1913, Nielsen wrote in a letter to Svend Godske-Nielsen:

“my silver jubilee as a composer falls on Saturday 25th this month, since it is 25 years ago that a string quartet* of mine was played in ‘The Private Chamber Music Society’, which was the first performance of any of my works.”³⁸

Counting back 25 years, we can place Nielsen’s public debut as a composer to 25 January 1888, and in *Nationaltidende* on that day we find an advertisement for the Private Chamber Music Society, which had two items on the programme at an extraordinary meeting that evening:

“Carl Nielsen: String Quartet in F. (new).
Mozart: Clarinet Quintet”.

One week earlier, on 18 January 1888, Nielsen had played in a string quartet at a Private Chamber Music Society concert, together with Fr. Schnedler-Petersen, Julius Borup and Anton Bloch,³⁹ and the musicians at the concert on 25 January were presumably the same.⁴⁰ The concerts in this society were, however, reserved for members and not reviewed in the papers, so it is not known how the F major quartet was received. Similarly it is not known which movements made up Nielsen’s early F major quartet.⁴¹ Very probably the two quartet movements in F major, *Allegro* (Add. 9) and *Finale* (Add. 10) constituted the framing move-

Det kan ikke med sikkerhed fastslås, om Rosenhoff tog skridt til at stifte en forening ved navn “Componistforeningen”, ligesom det heller ikke er muligt at afgøre, om kvartetten blev opført dér, eller i en anden privat musikforening ved navn “Floridus”, som Rosenhoff også formodes at have stiftet.³⁷ Blot kan man konstatere, at Carl Nielsen mange år senere, nærmere bestemt i et brev til Sv. Godske-Nielsen i januar 1913, skrev:

“mit Jubilæum som Komponist falder paa Lørdag den 25de ds., da det saa er 25 Aar siden en Strygekvartet* af mig blev spillet i ‘Privat Kammermusikforening’ hvilket var den allerførste Opførelse af mine Ting”.³⁸

Regner man 25 år tilbage, når man frem til, at Carl Niensens debut som komponist indtraf den 25. januar 1888, og i *Nationaltidende* fra den dag finder man da også en annonce for Privat Kammermusikforening, der ved et ekstraordinært møde samme aften havde sat to punkter på programmet:

“Carl Nielsen: Strygekvartet i F. (ny).
Mozart: Klarinetkvintet.”

Nielsen havde en uge forinden, den 18. januar 1888, medvirket som kvartetsspiller ved en koncert i Privat Kammermusikforening sammen med Fr. Schnedler-Petersen, Julius Borup og Anton Bloch,³⁹ og musikerne ved koncerten den 25. januar var antagelig de samme.⁴⁰ Koncerterne i denne forening var imidlertid forbeholdt medlemmer og blev ikke anmeldt i dagbladene, så det er ukendt, hvordan F-dur kvartetten blev modtaget. Ligeledes er det uvist, hvilke satser Niensens tidlige F-dur kvartet udgjordes af.⁴¹ Med stor sandsynlighed har de to kvartetsatser i F-dur, *Allegro* (Add. 9) og *Finale* (Add. 10) dannet

37 For more details, see Lisbeth Ahlgren Jensen, “Rosenhoff-Affæren”, in Anne Ørbæk Jensen, John T. Lauridsen, Erland Kolding-Nielsen, and Claus Røllum-Larsen (eds.), *Musikvidenskabelige Kompositioner. Festskrift til Niels Krabbe*, Det Kongelige Bibliotek, Copenhagen 2006, pp. 517-518 (note 29); English translation in *Carl Nielsen Studies III*, 2008, pp. 50-64.

38 Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Niensens Breve i Udvalg og med Kommentarer*, Copenhagen 1954, p. 131. It appears from a footnote that the work in question is an unpublished string quartet in F major from 1887.

39 Fr. Schnedler-Petersen (1867-1938), Julius Borup (1865-1938) and Anton Bloch (1862-1936).

40 Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 63.

41 *Ibid.* Meyer & Schandorf Petersen on p.62 quotes titles of movements which they claim are part of the early F major quartet. This is surely incorrect; the titles probably rather concern the later F major quartet Op. 44 in an early version (See CNU II/10, p. xlviii).

37 Se nærmere i Lisbeth Ahlgren Jensen, “Rosenhoff-affæren” i Anne Ørbæk Jensen, John T. Lauridsen, Erland Kolding-Nielsen, Claus Røllum-Larsen (red.), *Musikvidenskabelige Kompositioner. Festskrift til Niels Krabbe*, Det Kongelige Bibliotek, København 2006, s. 517-518 (note 29).

38 Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Niensens Breve i Udvalg og med Kommentarer*, København 1954, s. 131. I en fodnote meddeles det, at det drejer sig om en utrykt kvartet i F-dur, komponeret 1887.

39 Fr. Schnedler-Petersen (1867-1938), Julius Borup (1865-1938) og Anton Bloch (1862-1936).

40 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 63.

41 *Ibid.* Meyer og Schandorf Petersen angiver på s. 62 satstitler, som de hævder er fra denne tidlige F-dur kvartet. Dette er næppe korrekt, idet disse satser nok snarere vedrører den senere F-dur kvartet opus 44 i en tidlig version (se CNU II/10, s. xlviii).

ments in a complete quartet of three or four movements, since the former (Add. 9) carries the title “Quartet”, which indicates that the two movements belong together in the same cycle. Furthermore there are signs that Add. 9 was looked over by someone else, in that there are markings in blue coloured pen and added indications of cuts probably made by Nielsen himself.

MOVEMENT FOR TWO VIOLINS,
VIOLA AND CELLO IN F MAJOR
(ADD. 11)

On the manuscript of the string quartet movement in F major (Add. 11) Nielsen added “[Bee]thoven Op 18 N^o 1”. Comparison between Nielsen’s quartet movement and the first movement of Beethoven’s String Quartet in F major Op. 18 No. 1 shows that Nielsen followed the thematic layout and form of Beethoven’s movement quite precisely. This exercise was probably carried out for study purposes, but he also gave his movement so many special features that it has an independent character and therefore justifies its place in the present volume. In addition the composer was very careful in adding dynamics, articulation and phrase-marks, which may be a sign that the piece was played, presumably by himself and some fellow students.

Nielsen’s admiration for Beethoven’s sense of form may also be seen from an article he wrote in 1906 to a commission from the newspaper *Politiken*.⁴² The article admittedly had Mozart as its focus and was commissioned for the 150th anniversary celebrations of Mozart’s birth; when it came to form, Nielsen found Mozart “freer and less constrained” than “certain other classical masters, who used the difficult sonata form, so favoured since C.P.E. Bach, which is of course also the norm for the symphony”.⁴³ Nielsen considered, however, that one should turn to other models for formal construction, and in this connection he pointed to another of the great classical masters:

“From Beethoven he [the young composer-to-be] learns to build an allegro movement with its two themes and modulatory section. But it is remarkable how this composer – the greatest lyric poet in music – is rule-bound, indeed often quite wooden and unyielding, in his approach to form.”⁴⁴

42 “Mozart og vor Tid”, feature article in *Politiken*, 27.1.1906. Printed in John Fellow, *op. cit.*, pp. 78-86.
43 See John Fellow, *op. cit.*, p. 80.
44 *Ibid.*

rammesatser i en fuldført kvartet på 3-4 satser, idet den førstnævnte (Add. 9) har overskriften “Quartet”, hvad der tyder på, at de to satser har været cyklisk sammenhængende. Desuden er der tegn på, at Add. 9 har været gennemset af en fremmed, idet der er sat mærker med blå farvepen og indføjte noter, formentlig af Carl Nielsen selv, om at den skal forkortes.

SATS FOR TO VIOLINER, BRATSCH
OG CELLO I F DUR (ADD. 11)

På manuskriptet til strygekvarteretsatsen i F-dur (Add. 11) har Carl Nielsen tilføjet “[Bee]thoven Op 18 N^o 1”. En sammenligning mellem Nielsens kvartetetsats og første sats af Beethovens strygekvarter i F-dur opus 18 nr. 1 viser, at Carl Nielsen har kopieret temadannelsen og formopbygningen i Beethovens sats ganske nøje. Denne øvelse er sandsynligvis sket i studieøjemed, men han har dog givet sin sats så meget særpræg, at den har en selvstændig karakter og dermed er berettiget til udgivelse i nærværende bind. Komponisten har desuden været meget omhyggelig med at tilføje satsen dynamik, artikulation og fraseringsbuer, hvilket kan være tegn på, at den er blevet spillet, formentlig af ham selv og nogle studiekammerater.

Carl Nielsens beundring for Beethovens formsans fremgår i øvrigt af en kronik, han i 1906 skrev på bestilling fra dagbladet *Politiken*.⁴² Kronikken har ganske vist Mozart som emne og var foranlediget af fejringen af 150-året for Mozarts fødsel; når det kom til form, fandt Carl Nielsen Mozart “mere fri og ubunden” end “nogen anden af de klassiske Mestre, som har benyttet den af alle Komponister siden Ph. Emanuel Bach saa eftertragtede og vanskelige Sonateform, der jo ogsaa er Normen for Symfonien”.⁴³ Carl Nielsen mente imidlertid, at man måtte vende sig til andre forbilleder, når det gjaldt formopbygning, og i denne forbindelse pegede han på en anden af de store klassiske mestre:

“Af Beethoven lærer han [den unge vordende komponist] at bygge en Allegro-Sats med sine to Temaer og Modulationsdel. Men det er mærkværdigt, saa denne mester – Musikens største Lyriker – er regelret, ja ofte helt træet og ubøjelig i sin Form”.⁴⁴

42 “Mozart og vor Tid”, kronik i *Politiken*, 27.1.1906. Trykt i John Fellow, *op. cit.*, s. 78-86.

43 Citeret efter John Fellow, *op. cit.*, s. 80.

44 *Ibid.*

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

A.	alto
add.	addenda
b.	bar
B.	basso
Bar.	baritono
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
div.	divisi
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fol.	folio
marc.	marcato
pf.	pianoforte
pf.1	pianoforte, upper staff
pf.2	pianoforte, lower staff
Pl. No.	Plate Number
RECIT.	Recitation
S.	soprano
SD	stage direction
sord.	sordino
stacc.	staccato
str.	strings
T.	tenore
tb.	tuba
ten.	tenuto
tr.	tromba
trb.	trombone
trem.	tremolo
va.	viola
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.

CHAMBER MUSIC

A d d . 1 P O L K A F O R V I O L I N

- A** Score, autograph
B Score, manuscript, copy, partly autograph

A Score, autograph.

Title above top staff: *Polka for Violin*.

Printed as facsimile in:

“CARL NIELSEN / *Kunstneren og Mennesket* / EN BIOGRAFI AF / *Torben Meyer* / GENNEMGANG AF VÆRKERNE: / *Frede Schandorf Petersen* / BIND | 1 | *Nyt Nordisk Forlag, Arnold Busck* / KJØBENHAVN 1947”, p. 30.

16x23.4 cm, 315 pages (vol. 1), 1947-1948. (Size and writing

utensils unknown, as the original of the *Polka* cannot be located).

Provenance and time of writing of the manuscript unknown.

B Score, manuscript, copy, partly autograph.

DK-Kk, CNA I.D.1.

Title above the top staff: “Polka”.

Provenance according to the catalogue record of The Royal Library: “Indlemmet i KB 1956/24”.¹

Consisting of two versions of the manuscript of *Min fynske Barndom* (My Childhood on Funen), “a” and “b”, partly in manuscript, partly typewritten, partly written by Nielsen and partly by Frida Møller.

Manuscript “b”, p. 47, is a typewritten page (32.3x24.7 cm) with handwritten additions in ink and on which a piece of music paper with two hand-ruled staves has been glued in; the music paper is a different paper type than the rest of the manuscript.

Letter carrying the logo of The Royal Library enclosed:

“Dette Manuskript til ‘Min fynske Barndom’ er efter Oplysning af Professorinde Eggert Møller maskinskrevet af dennes Svigermoder, fru Frida Møller, efter Carl Niensens diktat. / 1/9 1956”.²

The chronological order of the two sources cannot be decided; **A** is chosen as the main source.

Bar	Comment
1	A : 15 bars; B : 16 bars note 1: ♪ emended to ♪ as in B and by analogy with b.9
2	notes 3-4: stacc. added by analogy with b.10

A d d . 2 D U E T F O R V I O L I N S

A Parts, manuscript, fair copy.
DK-Kk, CNS 30.

¹ “Added to the collection of The Royal Library 1956/24”.

² “According to information by Mrs. Eggert Møller, this manuscript of “My Childhood on Funen” was typed by her mother-in-law, Mrs Frida Møller, based on Nielsen’s dictation. 1.9.1956”.

63 vl.2 A: *optakt* 'upbeat' added below the staff (CN?)

69 vl.1 note 2: marc. added by analogy with vl.2 and b.71

80 vl.1 fifth quaver: γ added; A: bar incomplete

81 va. note 5: marc. added by analogy with b.77 (vl.1)

82 va. note 2: marc. added by analogy with b.78 (vl.1.)

85 vc. *arco* added

87 vl.2 va. note 1: marc. added by analogy with vc.

88 vl.1 notes 2, 4: marc. added by analogy with b.86

98-99 vl.1 slur added by analogy with bb.82-83

99 va. note 4: marc. added by analogy with b.83

99-100 vc. tie emended from open tie; A: tie open (page turn)

101-102 vl.1 b.101 note 4 to b.102 note 1: tie added by analogy with bb.105-106

101-103 A: *förkortet en halv Gang* 'shortened half a time' added in pencil (CN)

103 va. *mf* added by analogy with b.101 (vl.1), 102 (vl.2); note 4: marc. added by analogy with b.102 (vl.2.)

105 A: Φ added in pencil above top staff

106 vl.2 note 4: marc. added by analogy with b.102

107 va. note 4: marc. added by analogy with b.102 (vl.2)

110 vl.2 note 4: marc. added by analogy with b.102

111 va. note 4: marc. added by analogy with b.102 (vl.2)

113 A: Φ added in pencil above top and bottom staves

114 vl.2 note 4: marc. added by analogy with b.102

115 va. note 4: marc. added by analogy with b.102 (vl.2)

117 va. ten. added by analogy with vc. and b.121

123 vl.1 ten. added by analogy with vl.2

125 vl.2 note 4: marc. added by analogy with vl.1

125-127 vl.2 va. vc. *molto crescendo pesante* added by analogy with vl.1 and bb.348-350 (vl.1, vc.)

126 vl.2 notes 1-2 (upper part): slur added by analogy with vl.1, va.

148 vc. \downarrow emended to \downarrow .

162 vc. \downarrow emended to \downarrow .

168 vl.1 notes 2-3: slur added by analogy with b.170 (vl.2), 172 (va.), 174 (vc.)

169 vl.2 note 2: *fs* added by analogy with b.167 (vl.1)

171 va. note 2: *fs* added by analogy with b.167 (vl.1)

173 vc. note 2: *fs* added by analogy with b.167 (vl.1)

175 vl.2 note 2: marc. added by analogy with b.169

181 vl.1 note 2: marc. added by analogy with b.167

183-184 A: *földes ud* 'to be developed' added in pencil (CN)

191-194 vl.1 2^{da} *Corde* emended to *sul A*

207-219 A: bars crossed out in pencil

207 vc. *pp* emended from b.198; A: b.198: bar empty

215 A: marked with crosses between the staves

231 vl.1,2 va.vc. *-do* added

234 vc. note 2: marc. added by analogy with b.232

239 vc. note 2: marc. added by analogy with b.1

239-240 vc. b.239 note 2 to b.240 note 1: tie added by analogy with vl.1

243 vl.1,2 va. vc. note 2: marc. added by analogy with b.5

243-244 va. slur b.243 notes 1-2 emended to slur bb.243-244 by analogy with b.5-6

243-244 vc. slur notes 1-3 emended to slur bb.243-244 by analogy with bb.5-6

247 vl.1 \downarrow emended to \downarrow ; A: time signature: 6/8

255-256 va. tie emended from open tie; A: b.255: tie open (change of system)

261 va. note 4: *e'* emended to *e''* by analogy with vl.1

281 va. note 2: marc. added by analogy with b.279 (vl.2), b.280 (vl.1)

286 vc. note 2: marc. added by analogy with b.282

287 vl.2 note 2: marc. added by analogy with b.280 (vl.1)

300 vl.1 note 4: marc. added by analogy with b.78

301 vl.1 notes 2, 4: marc. added by analogy with b.79

304 vl.2 note 4: marc. added by analogy with b.78 (vl.1)

305 vl.2 note 4: marc. added by analogy with b.79 (vl.1)

306 vl.2 note 4: marc. added by analogy with b.80 (vl.1)

307 vc. *arco* added

316 vl.1 note 4: marc. added by analogy with b.78

323-325 vl.1 end of slur emended from b.325 note 1 to b.324 note 2 by analogy with bb.102, 106, 328, 332

324 va. A: *förkortet* 'shortened' added between second and third systems in pencil (CN)

327 A: Φ added above system

335 A: Φ added above system

337-338 va. *cre-scen-do* added by analogy with vl.1 (bb.335-338) and vl.2 (bb.336-338)

339 va. vc. ten. added by analogy with bb.340, 343 (va.)

342 vc. note 3: marc. added by analogy with va.

343 vl.2 note 4: marc. omitted because of stacc.

343-344 vc. ten. added by analogy with va.

344 vl.2 notes 1, 4: stacc. added by analogy with vl.1

345 vc. note 4: stacc. added by analogy with va.

346 va. vc. notes 1, 4: stacc. added by analogy with b.344 (vl.1)

348-350 vl.2 va. *molto crescendo pesante* added by analogy with vl.1, vc.

357 va. note 2: marc. added by analogy with b.353

358 vl.2 note 4: marc. added by analogy with b.357

379 vl.2 2,0 (fingering) emended from b.380

A d d . 1 0 M O V E M E N T F O R T W O
V I O L I N S , V I O L A A N D C E L L O
I N F M A J O R

A Score, autograph.

DK-Kk, CNS 32,2.

Title on first music page: "Finale".

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

26x35 cm, 4 bifolios (later paginated in pencil 1a, -, 2b, -,

3b, -, 4a, -), written in ink. Bound with Add. 9 in library binding. The source has been restored.

Paper type: 16 staves (hand-ruled).

Two bars crossed out between bb.226 and 227, presumably due to a slip of the pen.

Bar	Part	Comment
1	vc.	notes 5-8: stacc. added by analogy with notes 1-4
2-3	va.	b.2 note 4 to b.3 note 1: slur added by analogy with vl.1 and bb.3-4
2-3	vc.	stacc. added by analogy with b.1 (notes 1-4)
5-6	va.	stacc. added by analogy with b.1 notes 1-4 (vc.)
9	vc.	notes 3-4: stacc. added by analogy with vl.2, va.
11	vl.1	<i>fz</i> added by analogy with b.9
11	vl.2 va. vc.	stacc. added by analogy with b.9
15	vl.2	chords 1-3: stacc. added by analogy with b.13
15	va. vc.	notes 2-4: stacc. added by analogy with b.13
16	vl.2 va. vc.	stacc. added by analogy with b.14
20	vl.1	notes 2-8: stacc. added by analogy with b.18
34	vl.1	notes 2-4: marc. added by analogy with note 1
34	va.	marc. added by analogy with vl.2
35-36	vl.1 va.	marc. added by analogy with b.33
36	vl.2	note 5: stacc. added by analogy with bb.34-35
39	vl.1	note 1: stacc. added by analogy with bb.37-38, 40
40	vc.	note 2: marc. added by analogy with note 1 and bb.37-39
50-51	vl.1	A: slur b.50 note 2 to b.51 note 1 corrected from slur b.50 notes 2-5
50-51	vl.2	slur b.50 notes 2-5 emended to slur b.50 note 2 to b.51 note 1 by analogy with vl.1
51	vl.2	note 1: stacc. omitted by analogy with vl.1
52-53	vl.2	slur b.52 notes 2-5 emended to slur b.52 note 2 to b.53 note 1 by analogy with vl.1
53	vl.1,2	note 2: stacc. added by analogy with b.51
54	vl.1,2	note 2: stacc. added by analogy with b.51
63	va.	slur added by analogy with bb.57, 59, 61
84-85, 85-86	vl.1	ties added by analogy with bb.83-84; A: page turn
90, 91	vl.1	note 1: marc. added by analogy with b.89
93, 94, 95	vl.2	note 1: marc. added by analogy with b.89 (vl.1)
98	va.	notes 3-4: stacc. added by analogy with vl.2 and b.100
121-123	va.	stacc. added by analogy with bb.5-6
124	vl.1	note 7: <i>b'</i> emended to <i>b'</i>
125-127	va.	stacc. added by analogy with bb.5-6
126-127	vl.2	b.126 note 4 to b.127 note 1: slur added by analogy with bb.122-123
128, 130,		
132	vl.1	note 7: <i>b'</i> emended to <i>b'</i>
133-134	va.	b.133 note 4 to b.134 note 1: tie added by analogy with bb.134-135
159	vc.	notes 1-2: slur omitted by analogy with vl.2, va.
165-166	vl.1,2	b.165 note 4 to b.166 note 1: slur emended from open slur; A: b.166: slur open (page turn)
165	vl.2	notes 2-3: slur added by analogy with vl.1
170	va.	A: slur notes 2-5 erased
188	vc.	note 4: <i>E</i> emended to <i>E[♯]</i>
190-191	vl.2	b.190 note 4 to b.191 note 1: slur added by analogy with bb.186-187, 188-189
193-194	vl.1	b.193 note 4 to b.194 note 1: slur added by analogy with vl.2
195-196	vl.1	b.195 note 4 to b.196 note 1: slur added by analogy with vl.2
200	vc.	notes 2-3: slur added by analogy with vl.1,2, va.
201-203	vc.	stacc. added by analogy with bb.1-3
202-203	vl.1 va.	b.202 note 4 to b.203 note 1: slur added by analogy with bb.2-3 (vl.1)
203-204	va.	b.203 note 4 to b.204 note 1: slur added by analogy with bb.3-4
205-206	va.	stacc. added by analogy with bb.5-6
206	vl.1	note 1: stacc. added by analogy with b.6
206-207	vl.2	b.206 note 4 to b.207 note 1: slur added by analogy with bb.6-7
209	vl.2 va. vc.	notes 3-4: stacc. added by analogy with b.9 (vl.2, va.)
211	vl.2 va. vc.	notes 3-4: stacc. added by analogy with b.9 (vl.2, va.)
213	vl.2 vc.	notes 2-4: stacc. added by analogy with b.13
213	va.	chords 2-4: stacc. added by analogy with b.13
214	vl.2 va. vc.	stacc. added by analogy with b.14
218, 220	vl.1	notes 2-8: stacc. added by analogy with b.18
225	vc.	notes 1-2: slur added by analogy with bb.25, 227
226	vl.2	notes 1-2: slur added by analogy with b.26
229-230	vc.	b.229 note 3 to b.230 note 1: slur emended from open slur; A: b.230: slur open (page turn)
232	va.	note 5: stacc. added by analogy with b.231
233	vl.1	note 1: stacc. added by analogy with b.33
242-243	vl.1 va. vc.	<i>dim.</i> emended from b.243 to b.242 by analogy with vl.2
242-244	va.	<i>dim.</i> emended from b.244 to b.242 by analogy with vl.2
242-247	vc.	<i>di-mi-nu-en-do</i> added by analogy with vl.1,2, va.
243, 245,		
246	vl.1,2	note 2: stacc. added by analogy with b.51
247	vc.	<i>dim.</i> omitted because of <i>di-mi-nu-en-do</i> from b.242
284	vl.1	stacc. added by analogy with b.92
285	vl.2	notes 3-4: stacc. added by analogy with bb.286-287
288	vc.	slur notes 2-4 omitted by analogy with b.96
290	vl.2	notes 3-4: stacc. added by analogy with bb.98, 100, 292
292	vc.	notes 1-3: stacc. omitted by analogy with bb.96, 98, 100, 290
293	vl.1	note 1: marc. added by analogy with b.289, 291
305	va.	notes 1-2: tie omitted (because it links together two different notes)
306	vl.2	<i>arco</i> added
307	vl.2	<i>b'</i> emended to <i>b'</i> by analogy with vl.1
325-327,		
329-331	vl.2	stacc. added by analogy with bb.5-6 (va.)

334	vl.2	note 2: marc. added by analogy with va. and bb.333, 335
343	vl.1	note 1: marc. emended to stacc. by analogy with b.344
343	vl.2	note 1: stacc. added by analogy with b.344 (vl.1)
343	vl.2 va.	note 5: stacc. added by analogy with vl.1, vc.
344	vl.2 vc.	notes 1, 5: stacc. added by analogy with vl.1, va.

A d d . 1 1 M O V E M E N T F O R T W O
V I O L I N S , V I O L A A N D C E L L O
I N F M A J O R

A Score, autograph, fair copy

Aa Parts, autograph, fair copy

B Score, autograph, draft

A Score, autograph, fair copy.

DK-Kk, CNS 42a.

Title on first music page: "Quartet". Added in pencil:

"[...]thoven Op 18. N° 1 / Nielsen".

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

26x34.5 cm, 3 folios (paginated 1, 2, 3, 3, 4(5), -), written in ink, additions in pencil. The source has been restored.

Paper type: 16 staves (hand-ruled).

Aa Parts, autograph, fair copy.

DK-Kk, CNS 42a.

34.5x26 cm, 4 folios (unpaginated parts for vl.1,2, va., vc.), written in ink, additions in pencil. The source has been restored.

Paper type: 16 staves (hand-ruled).

B Score, autograph, draft.

DK-Kk, CNS 42b.

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

25.5x34 cm, 4 folios (paginated 1, 2, -, 5, -, -), written in pencil, additions in ink. The source has been restored.

Paper type: 12 staves (hand-ruled).

Includes sketch for bb.1-114 and bb.225-281; the intermediate bars missing. From b.274 the ending differs from that of A. Also includes 16-bar sketch (voice and pf.), $\frac{8}{8}$, D major, and a 16-bar sketch for a piano piece, $\frac{3}{4}$, C minor. None of them can be identified.

Bar	Part	Comment
1	vl.1	Aa : notes 2-3: slur
5	vl.1	notes 2-3: slur added by analogy with vl.2 and b.183
5	vl.2	p and slur added as in Aa
6	va.	p added as in Aa
6	va. vc.	p added by analogy with vl.2 (b.5)
7	vc.	slur added by analogy with va.
8	vl.1	Aa : note 4: $d^{b''}$
22	va.	p added as in Aa
23	vl.1	pp added in Aa
24	vc.	p added by analogy with b.22 (va.)
26-27	vl.2	slur added as in Aa
27-28	va.	Aa : b.27 to b.28 note 1: tie
29	vl.1,2	fz added as in Aa
29	va.	fz added by analogy with vl.1,2
30-40	vl.2 va.	stacc. added by analogy with b.29
40-41	vl.1	b.40 note 4 to b.41 note 1: tie added as in Aa
41-42	vl.1	Aa : b.41 note 3 to b.42 note 3: slur
42	vl.1	Aa : notes 4-5: slur
42	vl.2	\downarrow emended to \downarrow as in Aa ; A : bar incomplete
43-44	vl.1	Aa : b.43 note 3 to b.44 note 3: slur
44	vl.1	Aa : notes 4-5: slur
45-46	va.	b.45 note 4 to b.46 note 1: slur emended from open slur; A : b.45: slur open (change of system)
45	vc.	<i>cre</i> - added as in Aa and by analogy with vl.1,2, va.
49	vl.2	Aa : notes 2-3: marc.
49	vc.	Aa : notes 1-3: marc.
50	vl.1 va.	Aa : notes 1-3: marc.
50	vl.2 vc.	Aa : note 1: marc.
51	vl.2 vc.	Aa : notes 1-3: marc.
52	vl.1 va.	Aa : notes 1-3: marc.
53	vl.1	Aa : note 1: g
54	vl.1	Aa : notes 3-5: slur
56	vl.1	Aa : note 4: $g^{#''}$
57	vl.1	p added as in Aa
65	vl.1	<i>dolce</i> added as in Aa
71	vl.1	note 5: $d^{b''}$ emended to $d^{b'}$ as in Aa
73	vl.1	Aa : notes 2-4: slur
73-77	vl.2 va.	stacc. added by analogy with b.72
79-80	vc.	tie added as in Aa
81	va.	note 6: <i>c'</i> emended to <i>c''</i> as in Aa
81	vc.	note 1: <i>tr</i> added and notes 2-3: slur added as in Aa
82	vc.	<i>tr</i> added as in Aa
83-84	vl.2	Aa : b.83 note 5 to b.84: tie
83	vc.	<i>tr</i> added as in b.82
85-86	va.	slur and tie added as in Aa
87-88	va.	slur and tie added as in Aa
88	vc.	fz emended to f as in Aa , B
90	vl.2	Aa : notes 2-3: stacc.
91	vl.2	Aa : notes 1-3: stacc.
93	vl.2	p added as in Aa
97	vl.2	Aa : f
97	vc.	Aa : ff
101	va.	stacc. added as in Aa
102	vl.2	Aa : p
102-108	va.	stacc. added by analogy with b.101
111	vl.2 va.	Aa : ff
123-124	va.	Aa : b.123 note 3 to b.124: tie
127-128	vc.	tie added as in Aa
129	vl.1	note 1: marc. added as in Aa
130	vl.2	note 1: marc. added as in Aa ; f emended from b.129
131	vl.2	f emended from b.129; Aa : note 1: marc.