

CARL NIELSEN

1865 - 1931

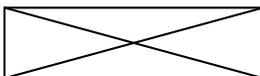
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Copenhagen 2003





CARL NIELSEN

KAMMERMUSIK 2

CHAMBER MUSIC 2

Udgivet af

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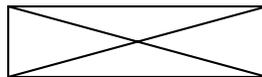
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GENERAL PREFACE

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 nodeteksten.

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, partituropstilling, instrument- og genrebetegnelser er normaliseret efter nutidig praksis. Med enkelte undtagelser, som der er gjort nærmere rede for i den kritiske beretning, er de mange tilføjelser og ændringer i Carl Niensens værker, der er foretaget af venner og kolleger, fjernet.

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised in 2003

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2003

FORORD

PREFACE

The present volume contains Carl Nielsen's chamber music with piano comprising the two violin sonatas opus 9 and opus 35, *Fantasy Pieces for Oboe and Piano* opus 2 and *Canto serio* for French horn and piano; as well as *Serenata in vano* for clarinet, bassoon, French horn, cello and double-bass and the Quintet for flute, oboe, clarinet, French horn and bassoon, opus 43. To these we can add the three pieces for 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 serio*.

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

SONATA NO. 1 FOR VIOLIN AND PIANO, OPUS 9

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

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

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

Det redaktionelle arbejde har været fordelt mellem udgiverne således:

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

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

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

SONATE NR. 1 FOR VIOLIN OG KLAVER, OPUS 9

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

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

himself in Copenhagen concert life with the first performance of his First Symphony in 1894, and some of his minor works had been presented to the public: the String Quintet in G major, the String Quartet in F minor opus 5, the *Suite* opus 1, *Fantasy Pieces for Oboe and Piano* opus 2 and *Symphonic Rhapsody* for orchestra. To these we can add songs to texts by J.P. Jacobsen opus 6 and the music for the plays *Snefrid* and *An Evening at Giske*. The same year as the sonata was composed, *Symphonic Suite* for piano was premiered. Carl Nielsen was thus a familiar name in Copenhagen music circles.

About the actual work on the sonata, on the other hand, we do not know much. In a letter to Alfred Hansen,² Carl Nielsen writes on 2nd July 1895:

“Today my wife and children are coming, and then I hope to get to grips with my sonata again; now I have gathered material for an explosion.”³

The first performance was given on 15th January 1896 in Koncertpalæet in Copenhagen as part of the Neruda Quartet’s second chamber music soirée, where the programme further comprised Johannes Brahms’ String Quartet in B flat major opus 67 and Ludwig van Beethoven’s Septet in E flat major opus 20. The sonata was premiered by Anton Svendsen⁴ and Johanne Stockmarr.⁵ Carl Nielsen knew Anton Svendsen from several contexts. He had taken violin lessons from him, and Svendsen appeared in the first public performance of the String Quartet in F minor opus 5 in 1892; more generally, they were colleagues in the Royal Danish Orchestra. Carl Nielsen knew Johanne Stockmarr from his study years at the Royal Danish Academy of Music in Copenhagen and he remained in contact with her throughout his life.

Carl Nielsen was very satisfied with Anton Svendsen’s performance, as is clear from a letter to him of 5th February 1898, two days after a performance of the sonata in the small hall of Koncertpalæet, where he writes:

“Despite all this I was still in certain respects even more pleased to hear you play my sonata again. I know of no one in this country or abroad who can match it.”⁶

2 Danish music publisher (1854-1923).
3 DK-Kk, Wilhelm Hansen Archives, correspondence, 1912-35. K-R.
4 Danish violinist (1846-1930).
5 Danish pianist and teacher (1869-1944). Also gave the first performance of *Suite for Piano*, opus 45, 14.3.1921.
6 DK-Kk, N.K.S. 4082, 4°.

etableret sig i det københavnske koncertliv med uropførelsen af sin første symfoni i 1894, og en del af hans mindre værker var blevet præsenteret for publikum: strygekvintet i G-dur, strygekvartet i f-mol opus 5, *Suite* opus 1, *Fantastykker for Obo og Klaver* opus 2 og *Symphonisk Rhapsodi* for orkester. Hertil kommer sange til tekster af J.P. Jacobsen opus 6 og musikken til skuespilene *Snefrid* og *En aften paa Giske*, og samme år, som sonaten blev komponeret, uropførtes *Symphonisk Suite* for klaver. Carl Nielsen var således en kendt person i københavnske musik kredse.

Om selve arbejdet med sonaten vides derimod ikke meget. I et brev til Alfred Hansen² skriver Carl Nielsen den 2. juli 1895:

“Idag kommer min Kone og Børnene og saa haaber jeg atter at kunne tage fat paa min Sonate; nu har jeg samlet Stof til en Explotion.”³

Uropførelsen fandt sted den 15. januar 1896 i Koncertpalæet i København ved Neruda-kvartettens 2. Kammermusik-Soirée, hvor programmet yderligere bestod af Johannes Brahms Strygekvartet i B-dur opus 67 og Ludwig van Beethovens Septet i Es-dur opus 20. Sonaten blev uropført af Anton Svendsen⁴ og Johanne Stockmarr.⁵ Carl Nielsen kendte Anton Svendsen fra flere sammenhænge. Han havde modtaget undervisning i violinspil hos ham, og Svendsen medvirkede ved den første offentlige opførelse af Strygekvartet i f-mol opus 5 i 1892; i øvrigt var de kolleger i Det Kongelige Kapel. Carl Nielsen kendte Johanne Stockmarr fra sin studietid på Københavns Musikkonservatorium, og hende var han i kontakt med hele livet.

Carl Nielsen var meget tilfreds med Anton Svendsens udførelse, hvilket fremgår af et brev til ham d. 5. februar 1898, to dage efter en opførelse af sonaten i Koncertpalæets lille sal, hvor han skriver:

“Trods alt dette har det alligevel i visse Henseender glædet mig endnu mere at høre Dem spille min Sonate igjen. Jeg kjender ingen herhjemme eller ude som gjør det efter.”⁶

2 Musikforlægger (1854-1923).
3 DK-Kk, Wilhelm Hansen Arkivet, korrespondance, 1912-35. K-R.
4 Violinist (1846-1930).
5 Pianist og pædagog (1869-1944). Uropførte ligeledes *Suite for Klaver*, opus 45, 14.3.1921.
6 DK-Kk, N.K.S. 4082, 4°.

The reception of the violin sonata was not decidedly positive. In *Dannebrog* Robert Henriques wrote:

“On close scrutiny the new composition by Mr. Nielsen does not fulfil the promise of the other pieces.⁷ The more lucid sections are repetitions of what the composer has already had in mind on earlier occasions, and the remainder, after the first impression, seems to have arisen through mathematical combinations rather than inspiration and feeling. At the very beginning one expects a good deal. The first subject is rhythmically interesting and is shortly afterwards treated in expanded form with imitations in the piano. But in the development section the fear of not being interesting enough leads Mr. Nielsen away from the natural paths and makes him wish to be brilliant in both chord sequences and contrapuntal fixed ideas.”⁸

And in *Nationaltidende* of 17th January 1896 Angul Hammerich wrote:⁹

“Is it Willumsen's laurels in the Symbolist camp that have tempted the young musician? In his piano pieces¹⁰ this was the banner he more or less raised, and presumably also in the violin sonata. Presumably, I have to say, because with the best will in the world it was impossible for the undersigned to understand anything of what it was all really supposed to mean. This discussion between the violin and the piano almost gave the appearance that two warring parties had faced off and, dispensing with the courtesies, were giving each other a drubbing, as will happen on such occasions, each animatedly drowning the other out without caring the least about his opponent's arguments. If this should not be the intention, I must apologize profusely. Like Willumsen's pictures this sonata should be furnished with the appropriate explanation for the uninitiated, introducing them to all the mysteries of Symbolism.

Miss Johanne Stocmar and Mr. Anton Svedsen conducted the said animated argument with an artistic decorum that was perhaps, given the intention here, on the dignified side. All the same, one wondered that these concerts were willing to open their programmes to experiments like this.”

Modtagelsen af violinsonaten var ikke udpræget positiv. I *Dannebrog* skriver Robert Henriques:

“Den nye Komposition af Hr. Nielsen holder ikke paa nært Hold, hvad de andre Stykker lovede.⁷ De mere klare Partier er Gjentagelser af, hvad Komponisten allerede ved tidligere Lejligheder har haft paa Hjærte, og Resten synes efter det første Indtryk at være opstaaet ved matematiske Kombinationer snarere end ved Inspiration og Følelse. Strax i Begyndelsen venter man sig en hel Del. Det første Motiv er rhythmisk interessant og benyttes behændig kort efter i udvidet Form med Imitationer i Klaveret. Men Frygten for ikke at være tilstrækkelig interessant leder i Gjennemføringsdelen Hr. Nielsen bort fra de naturlige Baner og faar ham til at vil være genial baade i Akkordfølger og kontrapunktiske Tvangsideer.”⁸

Og i *Nationaltidende* den 17. januar 1896 skriver Angul Hammerich.⁹

“Er det Willumsens Laurbær i Symbolismens Leir, som have fristet den unge Musiker? I sine Klaverstykker sidst¹⁰ var det dette Flag, han nærmest toned, i Violin-Sonaten vel ogsaa. Vel ogsaa, maa jeg sige, thi det var Undertegnede med den bedste Villie af Verden umuligt at forstaa Nogetsomhelst af, hvad det Hele i Grunden skulde sige. Denne Diskussion mellem Violinen og Klaveret tog sig nærmest ud, som om det var to stridende Parter, der vare komne i Totterne paa hinanden og uden videre Komplimenter gav hinanden det glatte Lag, som det flere ved slige Leiligheder, under den livligste Snakken i Munden paa hinanden, hver med sine Argumenter, uden at kjære sig det Vitterste om Modstanderens. Skulde dette ikke være Meningen, beder jeg meget at undskylde. Som de Willumsenske Billeder burde da denne Sonate være forsynet med den til Indførelse i den hele Symbolismes Mysterier hørende Forklaring for Uindviende.

Frøken Johanne Stocmar og Hr. Anton Svedsen førte den nævnte livlige Diskussion med en kunstnerisk Anstand, der maaske dog i Forhold til Hensigten her var noget vel fornem. Man undrede sig alligevel over, at disse Koncerter ville aabne deres Programmer for Experimentere som dette.”

7 The remark comes immediately after a particularly favourable report on the String Quartet in G minor, opus 13.

8 *Dannebrog*, 16.1.1896.

9 Danish musicologist (1848-1931).

10 Presumably *Symphonisk Suite for Piano* opus 8.

7 Bemærkningen følger umiddelbart efter en særdeles rosende omtale af strygekvartetten i g-mol, opus 13.

8 *Dannebrog*, 16.1.1896.

9 Musikforsker (1848-1931).

10 Formodentlig *Symphonisk Suite for Klaver*, opus 8.

Carl Nielsen commented on the reception in a letter to Bror Beckmann of 30th January the same year:¹¹

“The concert in Dresden [First Symphony] you ask about is not until the 18th of March and we are looking forward to the journey and hoping that we can build up there what the esteemed Danish critics have broken down as regards my new sonata. Just about all these gentlemen have been rather united in agreeing that my last work is not music or at least is bad music.

This has not made me discouraged, indeed one exquisitely stupid article by our Dr Hammerick has actually several times put me in a good mood; I enclose cuttings of it. Imagine the boundless obtuseness! No more about that. Myself, I believe fully and firmly in my work, and there are at any rate a few excellent musicians in this country who follow me and will understand, or rather, like the public, look impartially at the matter.”¹²

As late as 1907 he is still nonplussed by the critics’ assessment of the sonata. In a letter to Alette Schou¹³ he writes

“Wouldn’t you like to go to Henrik Knudsen’s concert tomorrow (Tuesday); he and Axel Gade are playing a sonata by me. Op 9, about which I once had to listen to so many hard words. Now it’s about ten years since it came out; perhaps it will not seem so ungodly now. At all events I would like you to hear it and tell me your opinion of it when the opportunity arises.”¹⁴

The sonata was performed many times in Carl Nielsen’s lifetime. At the Chamber Music Society (Kammermusikforeningen) alone it had six performances,¹⁵ and the great violinists of the age like Axel Gade,¹⁶ Thorvald Nielsen,¹⁷ Peder Møller¹⁸ and Emil Telmányi¹⁹ all had it in their repertoires. But with the passing years the critics did not take a more positive view of the sonata either. At one of three gala concerts in 1925

11 Swedish composer (1866-1929).

12 DK-Kk, CNA, I.A.d.

13 Danish pianist (1847-1939) who played opus 9 several times with Carl Nielsen.

14 Letter to Alette Schou, 14.1.1907 (private collection).

15 19.2.1896, 24.11.1899, 26.01.1905, 13.01.1921, 25.11.1926, 19.04.1928. Cf. Kai Christensen (ed.), *Kammermusikforeningen i 125 år*, Copenhagen 1994, p. 524.

16 (1860-1921).

17 (1891-1965).

18 (1877-1940).

19 (1892-1988).

Carl Nielsen kommenterede modtagelsen i et brev til Bror Beckmann fra den 30. januar samme år:¹¹

“Concerten i Dresden [1. symfoni], som Du spørger om, er først den 18^{de} Marts og vi glæder os meget til Turen og haaber der at faa oprettet hvad de ærede danske Kritikere har nedbrudt i Anledning af min nye Sonate. Omtrent samtlige Herrer har været temmelig enige om at mit sidste Arbejde ikke er Musik eller ihvertfald slet Musik.

Det har ikke gjort mig mismodig, ja en enkelt udsøgt dum Artikel af vor Dr Hammerick har virkelig flere Gange bragt mig i godt Humør, jeg sender den hermed i Udsklip. Tænk hvilken grændseløs Tykhudethed! Ikke mere om den Ting. Jeg tror selv fuldt og fast paa mit Arbejde og enkelte fortræffelige Musikere findes der dog i dette Land som følger mig og vil forstaa, eller rettere, ligesom Publikum ser uhildet paa Tingen.”¹²

Så sent som i 1907 er han stadig uforstående overfor anmeldernes vurdering af sonaten. I brev til Alette Schou¹³ skriver han:

“Har De ikke lyst at gaa paa Henrik Knudsen’s Concert imorgen (Tirsdag); han og Axel Gade spiller en Sonate af mig Op 9 som jeg i sin Tid maatte høre saa meget ondt for. Nu er det en halv Snes Aar siden den kom frem, maaske den nu ikke mere synes saa ugudelig. Ihvertfald vilde jeg gjerne De skulde høre den og ved Lejlighed sige mig Deres Mening om den.”¹⁴

Sonaten blev opført mange gange i Carl Niensens levetid. Alene i Kammermusikforeningen fik den 6 opførelser,¹⁵ og tidens store violinister som Axel Gade,¹⁶ Thorvald Nielsen,¹⁷ Peder Møller¹⁸ og Emil Telmányi¹⁹ havde den alle på deres repertoire. Heller ikke med årene fik kritikerne et mere positivt syn på sonaten. Ved den ene af tre festkoncerter i 1925 i anledning af Carl Niensens 60 års fødselsdag er sonaten igen på programmet,

11 Svensk komponist (1866-1929).

12 DK-Kk, CNA, I.A.d.

13 (1847-1939). Pianist, som flere gange spillede opus 9 med Carl Nielsen.

14 Brev til Alette Schou, 14.1.1907 (privateje).

15 19.2.1896, 24.11.1899, 26.01.1905, 13.01.1921, 25.11.1926, 19.04.1928. Jf. Kai Christensen (red.), *Kammermusikforeningen i 125 år*, København 1994, s. 524.

16 (1860-1921).

17 (1891-1965).

18 (1877-1940).

19 (1892-1988).

to mark Carl Nielsen's sixtieth birthday the sonata is again on the programme, and here it is described as a sonata "with its glorious self-assertion and adolescent lyrical expression,"²⁰ and a sonata "in which the first movement's noble theme and the free flight of the final movement outshine still imperfect episodes."²¹

Whereas the reception in Denmark was very reserved, the sonata prompted an article that the Czech author and composer Max Brod²² wrote in the periodical *Der Merker*. He described Carl Nielsen in very glowing terms, and after an initial discussion of violin sonatas from Johann Sebastian Bach to Johannes Brahms he continued about the sonata opus 9:

"One must be grateful when a new light appears, a truly beautiful work for these two instruments, which sound so shrilly and softly together among the familiar furniture. I know of such a violin sonata; it is by C a r l N i e l s e n and I will praise it."

Max Brod asks Carl Nielsen to send a review copy of opus 9 to the same periodical,²⁴ but *Der Merker* published no review in the course of 1910-1911.

Even before the first performance Carl Nielsen had sold the sonata to Wilhelm Hansens Musikforlag, as is evident from his accounts book for 18th September 1895, where a fee of DKr 400 is entered,²⁵ and no later than the beginning of 1896 the printed edition must have been available, since the composer's dedication copy to Anton Svendsen is dated in January that year.²⁶ The cover was drawn by Anne-Marie Carl Nielsen,²⁷ and on the cover of the first edition the sonata is dedicated to the violinist Henri Marteau,²⁸ whom Carl Nielsen may have known from several concerts in Copenhagen in 1894 and 1895.²⁹

og her beskrives den som en sonate "med sin gloriøse Selvhævdelse og ynglingeagtige lyriske Udfoldelse,"²⁰ og en sonate "i hvilken den første Sats' ædle Tema og Finalens frie Flugt lyser over endnu ufuldkomne Episoder."²¹

Hvor modtagelsen i Danmark således var meget forbeholden, blev sonaten anledning til en artikel, som den tjekkiske forfatter og komponist Max Brod²² skrev i tidsskriftet *Der Merker*. Artiklens forfatter beskriver Carl Nielsen meget rosende, og efter indledende omtale af violinsonater fra Johann Sebastian Bach til Johannes Brahms fortsætter han om sonate opus 9:

"Da muß jeder dankbar sein, dem ein neues Licht begegnet, ein wirklich schönes Werk für diese beiden Instrumente, die so schrill und sanft zusammenklingen zwischen den bekannten Möbeln. Ich kenne eine solche Violinsonate, die von C a r l N i e l s e n, ich will sie loben."²³

Til samme tidsskrift beder Max Brod Carl Nielsen om at sende et anmeldereksemplar af opus 9,²⁴ men *Der Merker* bragte dog ikke nogen anmeldelse i løbet af 1910-1911.

Allerede før uropførelsen havde Carl Nielsen solgt sonaten til Wilhelm Hansens Musikforlag, som det fremgår af hans regnskabsbog den 18. september 1895, hvor et honorar på 400 kr. står anført,²⁵ og senest i begyndelsen af 1896 må den trykte udgave have foreligget, eftersom komponistens dedikationseksemplar til Anton Svendsen er dateret i januar dette år.²⁶ Omslaget er tegnet af Anne Marie Carl-Nielsen,²⁷ og sonaten er på forsiden af førsteudgaven tilegnet violinisten Henri Marteau,²⁸ som Carl Nielsen kan have kendt fra flere koncerter i København i 1894 og 1895.²⁹

20 *Politiken*, 22.11.1925.

21 *Nationaltidende*, 22.11.1925.

22 (1884-1968).

23 Max Brod, "Kleine Konzerte", *Der Merker. Österreichische Zeitschrift für Musik und Theater*, vol. 2., no. 1, 10th October 1910, p. 43.

24 Letter from Max Brod to Carl Nielsen, 11.11.1910, quoted from *Oplevelser og studier omkring Carl Nielsen*, Tønder 1966, pp. 22-24.

25 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevsamling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 127.

26 On the dedication copy for Anton Svendsen: "To Anton Svendsen / with grateful affection / from / Carl Nielsen / 21-1-96" (Private collection).

27 Torben Schousboe, *op. cit.*, p. 146.

28 French-Swedish violinist (1874-1934).

29 15.9.1894 in the Hornung & Møller Concert Hall; 27.10.1894 in the small hall of Koncertpalæet; 31.1.1895 in the small hall of Koncertpalæet (DK-Kk, småtrykssamling. Koncerter navneordnet efter kunstnere Må-Me).

20 *Politiken*, 22.11.1925.

21 *Nationaltidende*, 22.11.1925.

22 (1884-1968).

23 Max Brod, "Kleine Konzerte", *Der Merker. Österreichische Zeitschrift für Musik und Theater*, 2. årg., hefte 1, 10. oktober 1910, s. 43.

24 Brev fra Max Brod til Carl Nielsen, 11.11.1910, citeret efter *Oplevelser og studier omkring Carl Nielsen*, Tønder 1966, s. 22-24.

25 Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevsamling med Anne Marie Carl-Nielsen*, København 1983, s. 127.

26 På dedikations-eksemplaret til Anton Svendsen: "Til Anton Svendsen / i taknemmelig Hengivenhed / fra / Carl Nielsen / 21-1-96" (Privateje).

27 Torben Schousboe, *op. cit.*, s. 146.

28 Fransk-svensk violinist (1874-1934).

29 15.9.1894 i Hornung og Møllers Concertsal, 27.10.1894 i Koncertpalæets mindre sal, 31.1.1895 i Koncertpalæets mindre sal. (DK-Kk, småtrykssamling. Koncerter navneordnet efter kunstnere Må-Me).

The source material for the sonata consists of Carl Nielsen's personal copy of the printed edition (**A**) and the solo part inserted there (**Aa**), an ink manuscript of the piano part with the solo part (**B**) and the solo part separately (**Ba**), a pencil manuscript (**C**) and sketches (**D, E**). **Ba** is unlikely to have been copied from the violin part in **B**, as there are rather a lot of differences between the two versions. Since both **B** and **Ba** were printing manuscripts for **A** and **Aa** respectively, one finds the same differences in the violin part between **A** and **Aa**.

The first print (**A**) has been chosen as the main source. In the case of the violin part the loosely inserted part (**Aa**) was used to a great extent as a corrective source, since it seems to have been drawn up in more detail than the violin part notated above the piano part in **A**.

In the sources both the violin part and the piano part exhibit a number of differences in articulation and slurring between the exposition and recapitulation respectively in all movements; such differences have mostly been retained, since the editorial work has not produced evidence justifying uniform treatment.

Kirsten Flensburg Petersen

SONATA NO. 2 FOR VIOLIN
AND PIANO, OPUS 35

Carl Nielsen's Violin Sonata opus 35 was composed in 1912 specifically for a performance in a concert planned for the following year with two of the composer's friends and colleagues, the violinist Peder Møller³⁰ – who had given his Violin Concerto its first performance in February 1912 – and the pianist Henrik Knudsen.³¹ The composition must have been begun before the summer of 1912, for on 7th July 1912 he notes in his diary: "Worked a lot on the sonata".³²

Henrik Knudsen observed the composition work at close quarters and for some periods he had the rough draft at his disposal. In an undated letter to the composer he wrote:

"I have been somewhat ill and bedridden, so I have not managed to get through so much of the sonata, but I hope at least

30 Danish violinist (1877-1940).

31 Danish pianist (1873-1946). Cf. Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, vol. 2, p. 46.

32 Torben Schousboe, *op. cit.*, p. 334.

Kildematerialet til sonaten består af Carl Niensens håndeksemplar af den trykte udgave (**A**) og den heri indlagte solostemme (**Aa**), blækmanuskript af henholdsvis klaverstemme med solostemme (**B**) og solostemme separat (**Ba**), blyantsmanuskript (**C**) samt skitser (**D, E**). **Ba** er næppe afskrevet efter violinstemmen i **B**, da der er temmelig mange afvigelser mellem de to versioner. Da såvel **B** som **Ba** har været trykførlæg for henholdsvis **A** og **Aa**, findes de samme forskelle i violinstemmen mellem **A** og **Aa**.

Førstetrykket (**A**) er valgt som hovedkilde. For violinstemmens vedkommende har den løst indlagte stemme (**Aa**) i høj grad været brugt som korrigerende kilde, da den synes mere udførligt udarbejdet end violinstemmen noteret over klaverstemmen i **A**.

Både violinstemmen og klaverstemmen udviser i kilderne en række forskelligheder i artikulation og buesætning mellem henholdsvis eksposition og reprise i alle satser; sådanne forskelligheder i alt væsentligt er bibeholdt, idet revisionsarbejdet ikke har skabt belæg for en ensretning.

Kirsten Flensburg Petersen

SONATE NR. 2 FOR VIOLIN
OG KLAVER, OPUS 35

Carl Niensens violinsonate opus 35 er komponeret i 1912 med direkte henblik på en opførelse ved en koncert planlagt til det følgende år med to af komponistens venner og kolleger, violinisten Peder Møller³⁰ – som i februar 1912 havde uropført hans violinkoncert – og pianisten Henrik Knudsen.³¹ Kompositionen må være påbegyndt inden sommeren 1912, for 7. juli 1912 noterer han i sin dagbog: "Arbejdede meget paa Sonaten."³²

Henrik Knudsen fulgte kompositionsarbejdet på nært hold og havde i perioder kladden til sin rådighed. I et udateret brev til komponisten skriver han:

"Jeg har været noget dårlig og sengeliggende, så jeg har ikke nået så meget af sonaten, men jeg håber da i det mindste at få

30 Violinist (1877-1940).

31 Pianist (1873-1946). Jf. Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 2, s. 46.

32 Torben Schousboe, *op. cit.*, s. 334.

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.

- Violin part, **Ba**.
34.5x25.5 cm, 8 folios, written in black and blue ink, pagination in pencil: 1-15, unnumbered page.
Paper type: 10 hand-ruled staves.
Title on p. 1: "~~Violino~~ / Sonate i A-Dur / af Carl Nielsen / Op 9". "(A-dur)" added in pencil, "Violino" added in pencil (unknown hand).
Additions of tempo markings, bowing, dynamics, wedges, playing instructions in pencil and blue pen. End of 3rd movement: "Fine".
The source has been restored. Additions by engraver in pencil, blue and red crayon.
- C** Score, autograph, draft.
DK-Kk, CNS 24b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35x26 cm, 35.5x27 cm, total 10 bifolios and 2 folios, of which 42 pages written in pencil.
Pagination: CNS 24b (1): 1-15, unnumbered page; CNS 24b (2): 1-2, 2 unnumbered pages, 3-6, 1-8, 2 unnumbered pages, 9-11, 4 unnumbered pages, page numbered "(42) (21)", 2 unnumbered pages.
Paper type:
CNS 24b (1): 1 bifolio 16 hand-ruled staves, 1 folio 18 hand-ruled staves, 2 bifolios 12 hand-ruled staves, 1 folio 20 hand-ruled staves.
CNS 24b (2): 4 bifolios B & H.Nr.14. D., 2 bifolios 12 hand-ruled staves, 1 bifolio 16 hand-ruled staves.
Additions in ink.
The source contains several sketches, some of which can be ascribed to Op. 9.
- D** Score, autograph, sketch.
DK-Kk, CNS 24c.
35.5x27 cm, 1 bifolio, written in pencil and ink.
Paper type: B & H. Nr. 4. C.
Includes a sketch for violin and piano: 18 bars, 4/4 time, A major, and a sketch for piano: 2 bars, 4/4, D minor (*Symphonic Suite*, Op. 8).
- E** Sketch.
DK-Kk, CNS 17a.
- Dating on ink fair copy p. 2: "Gjørslev Bøgeskov / d. 1 August 94".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.3x25.3 cm, 9 folios written in ink and pencil.
Paper type: 16 staves, written in pencil.
Sketch for violin and piano, 4 bars, 4/4 time, A major (op. 9 ?), inserted in an ink fair copy of *Symphonic Suite* Op. 8.
- F** Printed score, dedication copy for Julius Lehmann.
DK-Kk, Dan Fogs Musiksamlinger, samling 29, nr. 33. 6.
Title page: As **A**.
Pl. No.: 11759 (1895-1896).
Acquired by the Royal Library from the music antiquarian Dan Fog in 1995.
Piano score:
34x27 cm, 35 numbered pages, sewn.
Dedication: "Til / Julius Lehmann / med Venskab og Tak. / Din hengivne / Carl Nielsen / Kjøbenhavn 7 April 1911".¹
Additions of accidentals in pencil (CN).
Violin part missing.
- G** Printed score, Carl Nielsen's copy.
DK-Kk, C II, 10.
Title page: "WILHELM HANSEN EDITION. / TIL HENRI MARTEAU. / SONATE / A-dur / for / Violin og Piano / af / Carl Nielsen. / Op. 9. / EIGENTUM DES VERLEGERES FÜR ALLE LÄNDER - PROPRIÉTÉ POUR TOUS PAYS / AUFFÜHRUNGS-RECHT VORBEHALTEN - DROITS DE REPRÉSENTATION RÉSERVÉS / KJØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA NORSK MUSIK-FORLAG / (BRØDRENE HALS-WARMUTH-WILHELM HANSEN) / PARIS / DÉPOSITAIRE EXCLUSIF POUR LA FRANCE / MAX ESCHIG / BRUXELLES / DÉPOSITAIRE EXCLUSIF POUR LA BELGIQUE / J. B. KATTO / SOLE AGENTS / LONDON / SCHOTT & Co. / BOSTON, MASS. U. S. A. / THE BOSTON MUSIC Co. / 26 & 28 West St. / NEW YORK / G. SCHIRMER, (Inc.)".
Pl. No.: 11759 (1910-1914).
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
Score:
34.5x27.5 cm, 35 pages, cover with title page.

¹ "To / Julius Lehmann / with friendship and thanks. / Your devoted / Carl Nielsen / Copenhagen 7 April 1911".

Violin part:

34.5x27.5 cm, 8 pages.

Score and solo part in dust covers.

The music is a reprint of **A**.

Printed dedication on fol. 2^r: "Til / Henri Marteau."

The earliest sources for the sonata are the sketches (**D**, **E**). From these Carl Nielsen drew up the pencil draft (**C**), and from this the ink fair copy (**B**) and the loose violin part (**Ba**). The fair copy formed the printing manuscript for the first printed edition (**A**, **Aa**). The fair copy seems to have been drawn up as each movement was composed; cf. the dates in the ink fair copy: "5/4 95" (first movement), "22^{de} Juni / 95" (second movement), "23/8 95" (third movement). It is doubtful whether the loose violin part (**Ba**) was copied from the ink fair copy of the piano score (**B**), since there are several differences between **Ba** and the violin part in **B**. Since **B** and **Ba** were printing manuscripts there are also differences in the violin part between **A** and **Aa**.

The first printed edition (**A**) has been chosen as the main source. The violin part has been collated with the loose printed violin part (**Aa**), the violin part in the fair copy (**B**) and the loose fair copy of the violin part (**Ba**). The piano part has been compared with the fair copy (**B**). Where the violin part (**Aa**) supplements the piano score (**A**) the material has been added. In cases where there are two possibilities in the same place, **Aa** has been preferred. In significant cases where important information in **A** is not found in **Aa**, it is noted as "Missing in **Aa**", if it must be assumed to have been forgotten. The rough draft (**C**) has been consulted where there could have been errors in the fair-copying process.

In the sources both the violin part and the piano part exhibit a number of differences in articulation and slurring between exposition and recapitulation in all movements; such differences have mostly been retained since the editorial work has provided no evidence justifying uniformity.

S O N A T A F O R V I O L I N A N D P I A N O ,
O P U S 35

- A** Printed score
- B** Score, autograph, draft
- C** Violin part, copy and autograph draft
- D** Violin part, copy
- E** Sketch, autograph
- F** Sketch, autograph
- G** Score, copy, Carl Nielsen's copy

A Printed score.

Title page: "Wilhelm Hansen Edition. Nr.1982 / SONATE / Nr.2 / FOR / VIOLIN OG KLAVER / AF / Carl Nielsen / Op. 35 / EIGENTUM DES VERLEGERES FÜR ALLE LÄNDER – PROPRIÉTÉ POUR TOUS PAYS / AUFFÜHRUNGSRECHT VORBEHALTEN – DROITS DE REPRÉSENTATION RÉSERVÉS / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / BRØDRENE HALS-WARMUTH-WILHELM HANSEN / STOCKHOLM & GÖTEBORG / A. B. NORDISKA MUSIKFÖRLAGET / PARIS / DÉPOSITAIRE EXCLUSIF POUR LA FRANCE / MAX ESCHIG / BRUXELLES / DÉPOSITAIRE EXCLUSIF POUR LA BELGIQUE / J. B. KATTO / SOLE AGENTS / LONDON / SCHOTT & Co / BOSTON, MASS. U. S. A. / THE BOSTON MUSIC Co. / 26 & 28 West St. / NEW YORK / G. SCHIRMER, (Inc.) / Copyright 1919 by Wilhelm Hansen, Copenhagen".

Pl. No.: 17198 (1919).

Score:

34.5x28 cm, 27 numbered pages.

Violin part, **Aa**.

34.5x27.5 cm, 11 numbered pages.

Title heading: "Sonate. / Violino. / Carl Nielsen, Op. 35."

B Score, autograph, draft.

DK-Kk, CNS 25a.

Acquired by the Royal Library from the estate of the pianist Henrik Knudsen in 1947.

34.5x26 cm, 12 bifolios, 47 pages written in pencil. Pagination: 1-21, three unnumbered pages, 1, three unnumbered pages, 5, three unnumbered pages, 1, two unnumbered pages, 4-5, two unnumbered pages, 8-16.

Paper type: 6 bifolios 12 hand-ruled staves and 6 bifolios "Heimdal 1652" (12 staves).

Additions in red crayon, blue crayon and black pen.

Includes the whole sonata and a sketch notated after the first movement: 5 bars, 3 staves for solo instrument and accompaniment, C flat major, 4/4.

Title heading on first music page: "Sonate"; on p. 17:

"Sonate"; 2nd movement p. 6: "adagio Sonate".

The source has been restored.

C Violin part, copy and autograph draft.

DK-Kk, CNS 25c.

35x26 cm, 1 gathering, 4 bifolios, 16 pages, 10 of these written in ink (Henrik Knudsen?) and 5 written in pencil (CN). Pagination: pp. 1-2 unnumbered, 3-10, unnumbered page, IV-V, II-III, II.

EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

In works with piano the following abbreviations are used:

pf.1: upper staff in the piano

pf.2: lower staff in the piano

In the manuscripts including piano, dynamic markings are often positioned both at *pf.1* and *pf.2*. These have been normalized by positioning them between *pf.1* and *pf.2*. Wherever there could be any doubt, Carl Nielsen's notation has been retained. In particular complex bars the position of the note in the bar is stated as follows:



The chord x) is designated "pf.1 third crotchet". The note y) is designated "pf.1 middle part note 4".

SONATA FOR VIOLIN AND PIANO, OPUS 9

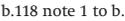
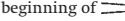
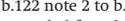
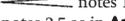
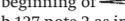
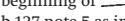
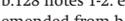
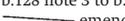
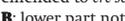
First Movement

Bar	Part	Comment
1	vl.	chord 1: \square added as in Aa, Ba
2	vl.	note 4: marc. emended to stacc. as in Aa, Ba; B : note 1: stacc.
2	pf.	B : chords 1, 3: stacc.
2	pf.2	chord 4: stacc. added by analogy with <i>pf.1</i>
3	vl.	end of slur emended from note 9 as in Aa, Ba
3	pf.1	upper part chords 2-3: slur omitted (misreading of B)
4	vl.	note 1: marc. omitted as in Aa, Ba : note 1: stacc.
4	vl.	note 2: marc. emended to stacc. as in Aa, Ba
5	pf.1	B : chord 1: f^{\sharp} ; b^{\sharp} ; d^{\natural}
7	vl.	note 2: marc. added as in Aa, Ba
9	vl.	B : note 1: stacc.
13	vl.	\square added as in Aa, Ba
14	vl.	note 3: stacc. added as in Aa, Ba; Aa : note 4: marc. missing
14	pf.1	chords 3-4: ten. omitted by analogy with b.13 chord 2 to b.14 chord 2; B : b.14 chord 2 to b.15 chord 1: stacc.
15	vl.	notes 1-3: slur added as in Aa, Ba
15-16	vl.	b.15 note 4 to b.16 note 1: slur added as in Aa, B, Ba
16-17	vl.	b.16 notes 2, 5, b.17 note 2: marc. added as in Aa, Ba
18	vl.	<i>pesante</i> added as in Aa, Ba ; note 2: ten. added as in Aa, Ba ; note 2: \square added as in Aa, Ba ; notes 3-4: slur emended from slur b.18 note 2 to b.19 note 1 as in Aa, Ba
19	vl.	notes 2-5: <i>dolce</i> added as in Aa, Ba; Ba : note 1: <i>p</i>
19	pf.1	chord 2: \sharp added
19	pf.2	B : A, e, a
21	vl.	Aa, Ba : note 2: \flat tied with a \flat ; Ba : note 1: marc., notes 1-3: slur

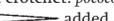
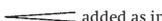
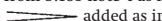
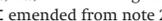
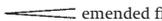
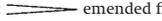
Bar	Part	Comment
22	vl.	note 3: <i>cresc.</i> added as in Aa, Ba; B : note 5: <i>cresc.</i>
22	pf.1	A : upper part fourth and fifth quaver: 4 added in pencil (CN?), lower part (a, c [♯]): 1 added in pencil (CN?), lower part (e [♯]): 2 added in pencil (CN?)
22-23	vl.	slur b.22 notes 1-3 and slur b.22 note 4 to b.23 note 1 emended to slurs b.22 notes 1-2, 3-4 as in Aa, Ba
23-24	vl.	b.23 note 1 to b.24 note 1: added as in Aa, Ba
24	pf.1	B : chord 6: stacc.
26	pf.1	B : chords 2-3: <i>cres.</i>
27-28	pf.2	b.27 chord 4, b.28 chords 1, 4: stacc. added by analogy with b.26 chord 4 and as in B (b.28 chords 1, 4)
29	pf.2	B : second to eighth quaver: beginning of slur chord 1 instead of second quaver, end of slur open before change of system
30	pf.	note 4: <i>dim.</i> added as in B
33-34	vl.	b.33 note 1: beginning of emended from b.31 note 1 as in Aa, Ba : b.32 note 3: beginning of
34-35	vl.	b.34 note 3 to b.35 note 3: beginning of slur emended from b.35 note 1 as in Aa, Ba; B : b.34 note 3 to b.35 note 3: slur added in pencil
36	vl.	note 1: beginning of emended from b.35 note 1 as in Aa, Ba; Ba : b.37 note 1 to b.38 note 1: no longer legible
40-43	vl.	beginning of emended from b.41 note 1 in accordance with Aa, Ba; Aa, Ba: cre-scen-do
45	vl.	note 2: marc. omitted as in Aa, Ba
45	pf.2	B : fifth quaver: c, sixth quaver: c [♯]
45-48	pf.2	b.48 lower part first quaver: end of slur emended from second quaver by analogy with <i>pf.1</i>
47	vl.	notes 1-2: end of slur emended from b.48 note 1 as in Aa, Ba
48-49	vl.	b.48 note 2 to b.49 note 1: slur added as in Aa, Ba
48-51	pf.2	b.51 lower part first quaver: end of slur emended from second quaver by analogy with <i>pf.1</i>
49	pf.2	B : sixth quaver: <i>F</i>
51	vl.	note 1: <i>p</i> added as in Aa, Ba ; note 2: <i>mf</i> added as in Aa, Ba
51-59	pf.2	b.59 fifth quaver: end of slur emended from sixth quaver by analogy with <i>pf.1</i>
56	pf.2	fifth quaver: A emended to G [♯] as in B
59	vl.	slur notes 1-14 emended to two slurs notes 1-8, 9-14 as in Aa, Ba ; notes 5-14: added as in Aa, Ba
60	pf.2	A : fourteenth to sixteenth semiquaver: 3-2-1 added in pencil (CN?)
61	pf.2	B : lower part notes 1-3: end of slur open before change of system
61-69	pf.1	third crotchet: marc. added by analogy with b.60
63	vl.	note 3: marc. added as in Aa, Ba
64	pf.1	B : chord 1: stacc.
66	pf.2	B : chords 1-2: end of slur open before page turn
67	vl.	chord 1: marc. added as in Aa, Ba

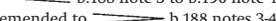
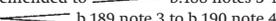
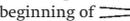
Bar	Part	Comment
67-75	vl.	Aa: b.67 chord 1 to b.75 chord 1: bottom note in all chords crossed out in mauve crayon (CN?)
69	vl.	end of slur emended from chord 3 as in Aa, Ba
70	vl.	chords 2-3: slur emended from chords 1-2 as in Aa, Ba
70	pf.2	B: first crotchet: \downarrow (A) added in pencil, third crotchet: \downarrow (A) with downward stem
70-71	pf.1	upper part b.70 third crotchet (e'') to b.71 first crotchet (e''): tie added as in B, B: b.70 third crotchet to b.71 third crotchet: end of slur open before change of system
70-71	pf.2	B: upper part b.70 notes 1-5, 6-9: slurs chord 1 top note: c''' emended to b''' as in Aa, Ba
72	vl.	chord 1: marc. omitted as in Aa, Ba
74	vl.	B: chord 2: marc.
74	pf.1	chord 2: ten. added by analogy with b.75
76	pf.1	chord 1 to b.76 chord 1 and as in B
78	pf.1	chords 1, 3: ten. added by analogy with b.76 chord 3 to b.77 chord 3 and as in B
79	vl.	f omitted as in Aa, Ba ; notes 5-6: <i>dim.</i> emended to b.80 as in Aa, Ba
79-82	pf.2	b.79 chord 1 to b.82 chord 3: ten. added by analogy with bb.75-78
81	vl.	note 1: chord (b^{\flat} , b^{\flat}) emended to one note (b^{\flat}) as in Aa, Ba ; B: bb.79 note 9, 80 note 1: b^{\flat} crossed out
81	vl.	notes 2-3: <i>dim.</i> added as in Aa, Ba
82	pf.	B: chords 1-2: <i>dim.</i>
83	vl.	note 2: p added as in Aa, Ba . In Aa p has been placed under note 1, probably because of a misreading of Ba
87	pf.1	second crotchet: marc. added as in B and by analogy with pf.2
87-88	pf.2	upper part b.87 second crotchet to b.88 first crotchet: slur added by analogy with pf.1 lower part
88	vl.	note 4: marc. added as in Aa, B, Ba
88	pf.1	fourth quaver bottom note to fifth quaver bottom note: tie added as in B
88-89	vl.	b.88 note 4 to b.89 note 1: \longleftarrow added as in Aa, B, Ba
88-100	pf.2	slurs emended to one slur; A: b.88 fourth quaver to b.94 note 4: slur, end of slur open before change of system, b.94 note 4: beginning of slur with end of slur open, b.95 lower part note 1 to b.97 lower part note 1: slur; B: b.88 fourth quaver to b.94 note 4: slur with end of slur open before change of system, b.95: slur transferred from b.94 in margin, but at the same time there are a new slur from b.95 lower part note 1 to b.97 note 1 and a slur b.97 note 1 to b.98 note 4 with end of slur open before change of system
90	pf.2	chords 2-3 bottom note: tie added by analogy with pf.1
90-91	pf.2	b.90 chord 4, b.91 chord 2: marc. added by analogy with pf.1
90-92	pf.1	b.90 chord 4, b.91 chords 2, 4, b.92 chords 2, 4: marc. added by analogy with bb.88-90
91, 92, 94	vl.	notes 2, 5: marc. added as in Aa
92	pf.1	chords 1-2: slur omitted by analogy with pf.2 and in accordance with C

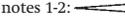
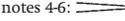
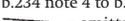
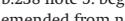
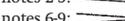
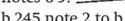
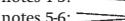
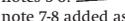
Bar	Part	Comment
93	vl.	note 5: marc. added as in Aa
95	vl.	b.95 notes 2-9: end of slur emended from b.96 note 1 as in Aa, B, Ba ; notes 2-5: \longleftarrow added as in Aa, B, Ba ; notes 6-10: \longleftarrow added as in Aa, B, Ba
96	vl.	notes 1-4: \longleftarrow added as in Aa, B, Ba ; note 6 (tr): \sharp added as in Aa, Ba
96	pf.1	B: chord 4: b^{\flat} , a' , b^{\flat}
97	pf.1	chord 2: marc. added as in B
99-100	pf.1	b.99 chords 2, 4, b.100 chord 2: marc. added by analogy with bb.88-98
100-101	vl.	b.100 note 5 to b.101 note 1: beginning of slur emended from b.100 note 6 as in Aa, Ba
101	vl.	note 1: \downarrow emended to \downarrow as in Aa, Ba ; notes 2-9: end of slur emended from note 10 as in Aa, Ba
101-102	vl.	b.101 note 10 to b.102 note 1: slur emended from b.102 notes 1-3 as in Aa, Ba
101-103	vl.	Aa: b.101 note 2 to b.102 note 1: <i>cre-scen-do</i>
102-103	vl.	Ba: b.102 notes 5-6: slur, end of slur open before change of system, b.103 notes 1-4: slur
103	pf.2	B: note 7: A
103-104	vl.	b.103 note 5 to b.104 note 1: end of slur emended from b.104 note 2 as in Aa, Ba ; one slur b.104 notes 3-8 emended to slurs notes 2-4, 5-8 as in Aa, Ba
105	vl.	notes 3-10: end of slur emended from note 11 as in Aa, Ba ; note 11: b^{\flat} emended to c'' as in Aa, B, Ba
105-106	vl.	b.105 note 11 to b.106 note 1: slur added as in Ba and by analogy with bb.101-102
106	vl.	notes 1-3: b^{\flat} , a^{\flat} , b^{\flat} emended to c''' , b^{\flat} , c''' as in Aa, Ba ; note 1: tr emended to tr^{\flat} as in Aa, Ba ; third crotchet top note: f'' emended to f^{\sharp} as in Aa, B, Ba ; third crotchet: 2, 0 added as in Aa, B, Ba ; Aa: third crotchet top note: [tr] \sharp added in pencil (CN?); Ba: third crotchet top note: [sul] A
106-108	vl.	b.106 third crotchet to b.108 first crotchet: ties added in accordance with pf.1 bb.102-104; B, C (b.107): tr chord 6: b^{\flat} , b^{\sharp} emended to b^{\flat} , b^{\flat} as in C
107	pf.1	Aa, Ba: \longleftarrow
107-108	vl.	Aa, Ba: grace notes missing
108	vl.	B: chords 2-8: slur, end of slur open before change of system
108	pf.1	Ba: chord 1: d^{\sharp} only
109	vl.	lower part notes 2, 4: stacc. added by analogy with upper part
109-114	pf.1	fff : brackets omitted
109	pf.2	b.109 note 1 to b.113 note 1: ties added by analogy with b.102 note 6 to b.104 note 1 (pf.1) and bb.113-114
109-113	pf.2	A: twelfth semiquaver (a''): \sharp added in pencil (CN)
111	pf.1	b.111 chord 5, b.112 chord 2: marc. added by analogy with bb.109-110
111-112	vl.	b.112 chord 5, b.114 note 1, b.115 note 1: three <i>dim.</i> emended to <i>di-mi-nu-en-do</i> as in Aa
112-116	vl.	B: note 4: D
114	pf.2	A: \longleftarrow added in pencil (CN)
116	pf.	lower part: \longleftarrow added because of two-part notation bb.116-125
116	pf.1	

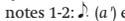
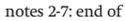
Bar	Part	Comment
117	vl.	Aa, B, Ba: note 1: <i>p</i> ; B: note 1: <i>dolce</i> , notes 2-3: slur
117	pf.	B: first crotchet: <i>p dolce</i>
117-118	pf.1	A: b.117 lower part second minim to b.118 lower part first crotchet: tie added in pencil (CN)
117-119	pf.	end of  emended from b.118 fourth crotchet as in B
117-120	pf.2	B: b.117 note 4 to b.118 note 3: slur, b.119 note 1 to b.120 note 2: beginning of slur open after change of system
118-119	vl.	b.118 note 1 to b.119 note 2:  emended from b.117 note 2 to b.118 note 5 as in Aa, Ba
118-121	pf.1	B: lower part b.119 note 1 to b.121 note 1: slur, beginning of slur open after change of system
119	vl.	B: notes 2-3: slur
119-120	vl.	b.119 note 3 to b.120 note 4: beginning of  emended from b.119 note 2 as in Aa
119-120	pf.	beginning of  emended from b.120 first crotchet to b.119 second crotchet as in B
120	vl.	notes 1-2: end of slur emended from note 4 as in Aa, B, Ba
120-129	pf.1	upper part b.120 note 5 to b.129 note 7: slur b.120 note 5 to b.127 eighth quaver (end of slur open before change of system) and slur b.128 first crotchet to b.129 note 7 emended to one slur as in B
122-123	vl.	b.122 note 2 to b.123 note 1:  emended from b.122 note 3 to b.123 note 3 as in Aa, Ba
123	vl.	Aa: end of slur note 3 instead of note 2
124-125	vl.	b.124 note 4 to b.125 note 2: slurs b.124 notes 4-5 and b.124 note 6 to b.125 note 2 emended to one slur as in Aa, Ba ; b.124 note 6, b.125 note 1: <i>a</i> [♯] emended to <i>g</i> [♯] as in Aa, Ba
124-125	pf.1	upper part b.124 note 2 to b.125 note 1: tie added as in B, C
125	vl.	 notes 1-3 emended to  notes 2-5 as in Aa, Ba
126-127	vl.	beginning of  emended from b.127 note 3 as in Aa ; b.127 notes 4-6: beginning of  emended from b.127 note 5 as in Aa
128-129	vl.	b.128 notes 1-2: end of  emended from b.128 note 3 as in Aa ; b.128 note 3 to b.129 note 4: beginning of  emended from b.128 note 4 as in Aa, Ba
129	vl.	note 2: <i>tr</i> emended to <i>tr</i> [♭] as in Aa, Ba ; notes 2-4: slur omitted as in Aa, B, Ba
129-131	pf.2	B: b.131 note 1: end of slur
131	pf.1	B: chord 5 bottom note: <i>b</i> [♯]
131-133	vl.	<i>cre-</i> b.131 note 1 and  b.133 notes 1-2 and  b.133 notes 3-5 emended to <i>cre-scen-do</i> as in Aa, Ba
132	pf.2	B: lower part notes 1-5: slur
135	pf.2	last chord: a vertical wavy line added by analogy with b.133
136	vl.	<i>cresc.</i> added as in Aa, Ba
136	pf.1	B: chord 1: <i>a</i> [♯] , <i>a</i> [♯] , fourth crotchet: upper part (<i>g</i> [♯] , <i>d</i> [♯]) missing

Bar	Part	Comment
136	pf.2	chord 6: a vertical wavy line added by analogy with b.137; B: chord 2: <i>B</i> [♯] , <i>e</i> , <i>c</i> [♯]
137	pf.1	B: chord 1: <i>e</i> [♯] , <i>e</i> [♯] , fourth crotchet: upper part (<i>a</i> [♯] , <i>c</i> [♯]) missing
138	pf.1	B: chord 1: <i>d</i> [♯] , <i>d</i> [♯] , fourth crotchet: upper part (<i>g</i> [♯] , <i>b</i> [♯]) missing
139	pf.	sixteenth semiquaver: stacc. added by analogy with bb.140, 141
139	pf.1	B: chord 1: <i>c</i> [♯] , <i>c</i> [♯]
140	pf.1	A: chord 1: <i>a</i> [♯] changed to <i>a</i> [♯] in pencil (CN)
141	pf.2	chord 4: stacc. and marc. emended to stacc. by analogy with b.140 and by analogy with pf.1
141, 142	pf.1	B: chords 1-2: ten. added in pencil (CN?)
142	pf.	sixth quaver: <i>fz</i> added as in B
142	pf.2	chords 4-5: marc. added by analogy with pf.1
142-144	vl.	<i>accel. accelerando</i> emended to <i>ac-cel-er-ran-do</i> (page turn in A)
143-144	vl.	b.143 chords 1-2, b.144 chord 1: 0, 2 added as in Aa, Ba ; b.144 chord 2: 0, 2 added by analogy with b.143 chords 1-2, b.144 chord 1:  added as in Aa, Ba ; third crotchet:  added as in Aa
145	vl.	note 4: marc. emended to stacc. as in Aa, Ba
146	vl.	chord 4: stacc. added by analogy with b.2
146	pf.	end of slur emended from note 9 as in Aa, Ba
147	vl.	Ba: note 10:  emended to  as in Aa, Ba
148	vl.	notes 1-2: stacc. emended to marc. as in Aa, Ba
149-150	vl.	b.149 note 3 to b.150 note 1: slur omitted as in Aa, Ba ; Ba: slur erased
151	vl.	note 2: marc. added as in Aa, Ba
152	vl.	B: end of slur note 5 instead of note 4
153	vl.	note 1:  emended to  as in Aa, Ba
153, 154	pf.1	b.153 first crotchet, b.154 fourth crotchet: stacc. added by analogy with bb.9-10; b.153 third crotchet, b.154 chord 1: stacc. added by analogy with b.154 chord 2
154	pf.1	chord 2: <i>fz</i> added as in B
154	pf.2	chords 3-5: slur added by analogy with b.10; chord 6: ten. added by analogy with b.10 and bb.155-160
154-160	pf.2	b.154 chord 6 to b.160 chord 4: beginning of slur emended from b.155 chord 1 by analogy with b.10; B: b.155 chord 1 to b.160 chord 4: end of slur open before page turn
155	vl.	note 2: marc. added as in Aa, Ba
155-163	pf.1	b.155 chord 2 to b.163 chord 2: beginning of slur emended from b.155 chord 1 by analogy with bb.11-19 (error in B)
156	vl.	note 3: stacc. emended to marc. and stacc. as in Aa, Ba ; note 3: marc.
156	pf.1	A: fourth crotchet: <i>e</i> changed to <i>e</i> [♯] in pencil (CN)
157	vl.	 added as in Aa, B, Ba
158	vl.	note 5: ten. omitted as in Aa, B, Ba, Ba: note 3: marc.
158-159	pf.1	b.158 chord 2 to b.159 chord 1: ten. omitted by analogy with b.157 chord 2 to b.158 chord 1
159	vl.	note 1: stacc. omitted as in Aa, Ba ; note 4: marc. added as in Aa, Ba, B: note 1:  note 2: marc. added as in Aa, Ba
160	vl.	b.160 note 5, b.161 note 2: marc. added by analogy with b.159 note 4, b.160 note 2
160-161	vl.	

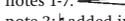
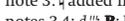
Bar	Part	Comment
162	vl.	notes 1-2: <i>pesante</i> added as in Aa ; note 2: ten. and m added as in Aa, Ba ; note 3: V added as in Aa, Ba ; B : note 3: <i>poco</i> [rit.]; notes 3-4: slur emended from slur b.162 note 2 to b.163 note 1 as in Aa, Ba
162	pf.	B : second crotchet: <i>pococo rit.</i>
163	vl.	note 1:  added as in Aa, Ba
163	vl. pf.	B : first crotchet: <i>a tempo</i>
163	pf.1	chord 2: \sharp added
163	pf.2	B : <i>A, e, a</i>
164	vl.	notes 3-5:  added as in Aa, Ba
164-165	vl.	b.164 note 5 to b.165 note 3: end of slur emended from b.165 note 4 as in Aa, Ba
165	vl.	notes 1-3:  added as in Aa, Ba
165-166	vl.	b.165 note 4 to b.166 note 1: slur added as in Aa, Ba
166	vl.	notes 2-8: end of slur emended from note 6 as in Aa, Ba ; notes 1-4: beginning of  emended from note 2 as in Aa, Ba ; notes 5-8:  added as in Aa, Ba
166-167	vl.	slur b.166 note 7 to b.167 note 3 omitted as in Aa, Ba
167	vl.	notes 1-5:  emended from b.166 note 7 to b.168 note 1 as in Aa, Ba
167-168	vl.	b.167 note 4: marc. added as in Aa, Ba ; Ba : slur b.167 note 4 to b.168 note 1 changed to slur b.167 note 3 to b.168 note 1
167-168	vl.	b.167 note 5 to b.168 note 1: tie added as in Aa, Ba ; b.167 note 3 to b.168 note 1: end of slur emended from b.168 note 2 as in Aa, Ba ; b.168 notes 2-3: slur added as in Aa, Ba
168	vl.	b.168 notes 1-2:  added as in Aa, Ba
168-175	pf.1	upper part b.168 third crotchet to b.175 note 8: end of slur added; A, B : (b.175): end of slur open before change of system in A , page turn in B
169	vl.	notes 3-4:  emended from notes 2-5 as in Aa
171	vl.	notes 2-8: slur notes 2-6 and slur notes 7-8 emended to one slur as in Aa, Ba ; B : b.171 note 7 to b.172 note 1: slur
171	pf.2	note 6: <i>e''</i> emended to <i>e'''</i> as in Aa, Ba
171-175	pf.2	B : chords 2-3: $\downarrow \downarrow$
172-175	pf.2	B : upper part b.172 first crotchet to b.175 eighth quaver: slur, end of slur open before page turn, b.176-178: slur with open beginning erased
173-175	vl.	beginning of  emended from b.173 note 3 as in Aa, Ba ; Ba : b.176 note 2: end of 
175-176	vl.	b.175 notes 5-6: slur omitted as in Aa, Ba ; b.175 note 5 to b.176 note 2: beginning of slur emended from note 4 as in Aa, Ba
176	vl.	note 1: <i>f</i> added as in Aa
178	vl.	<i>espressivo</i> added as in Aa, Ba ; beginning of slur emended from note 2 as in Aa, Ba
179	vl.	beginning of slur emended from note 2 as in Aa, Ba ; notes 1-2: slur
180	vl.	end of slur emended from note 2 as in Aa, Ba
181	vl.	note 3: <i>fs</i> emended to <i>fp</i> as in Aa, Ba ;
184	vl.	note 2: <i>p</i> , note 3: <i>f</i> Ba : note 1: <i>p</i>

Bar	Part	Comment
184, 186	vl.	beginning of slur emended from note 2 as in Aa, Ba
186-187	vl.	b.186 note 2 to b.187 note 3:  added as in Aa, Ba
188-190	vl.	 b.188 note 3 to b.190 note 4 emended to  b.188 notes 3-4 and  b.189 note 3 to b.190 note 4 as in Aa, Ba
189	vl.	notes 4-6: end of slur emended from note 5 as in Aa, Ba
191	pf.1	lower part chord 2 bottom note: <i>e''</i> emended to <i>e'''</i> by analogy with upper part note 2
192	pf.2	B : fourth crotchet: <i>A</i> , eighth quaver: <i>a</i>
192-195	pf.2	b.195 second crotchet: end of slur emended from fourth quaver by analogy with pf.1
193	pf.1	B : lower part chord 3: only <i>c''</i>
194	vl.	end of slur emended from b.195 note 1 as in Aa, Ba
194-195	vl.	end of  emended from b.195 note 2 as in Aa, Ba
195-198	pf.1	B : b.195 note 3 to b.198 note 1: b.198 lower part chord 1: end of slur
195-198	pf.2	b.198 first crotchet: end of slur emended from second quaver by analogy with pf.1
196	pf.1	B : lower part chord 3: only <i>e''</i>
197	vl.	beginning of  emended from b.196 note 3 as in Aa, Ba ; note 1: <i>dim.</i>
198-205	pf.2	added as in Aa, Ba
199	vl.	b.205 fourth crotchet: end of slur emended from eighth quaver by analogy with slur endings bb.195, 198
200-201	vl.	notes 2-3: slur omitted as in Aa, Ba ; B : slur notes 2-3 changed to slur notes 1-3
202	vl.	b.200 note 1 to b.201 note 1: end of slur emended from b.200 note 4 as in Aa, Ba ;
203	vl.	b.201 notes 2-4: beginning of slur emended from note 1 as in Aa, Ba
203-204	vl.	note 1: <i>sul G</i> added as in Aa, Ba
205	vl.	note 1: marc. added as in Aa, Ba
206	pf.2	b.203 note 3 to b.204 note 3: slur b.203 note 3 to b.204 note 1 and slur b.204 notes 2-4 emended to one slur as in Aa, Ba ; B : b.203 note 3 to b.204 note 1, b.204 notes 2-3: slurs
206, 207, 211, 212, 213, 214, 215	pf.1	notes 3-14:  added as in Aa, Ba
207	pf.2	chord 1 to sixteenth semiquaver: beginning of slur emended from fourteenth semiquaver as in B
207	pf.1	fourth crotchet: stacc. added by analogy with bb.208, 209, 210
207	pf.2	upper part notes 4-6: slur added by analogy with b.208
207	pf.2	lower part notes 1-3: end of slur emended from b.208 note 1 in accordance with b.208 lower part note 2; B : b.207 lower part notes 1-3: end of slur open before change of system, b.208 lower part notes 1-2: slur
209	vl.	note 3: marc. emended to <i>fs</i> as in Aa, Ba
210	pf.2	lower part notes 1-3: slur added by analogy with b.209

Bar	Part	Comment
211	vl.	Ba: end of slur note 3 instead of note 4
211	pf.2	upper part third crotchet to sixteenth semiquaver: slur added as in B
213	vl.	chord 1: marc. added as in Aa, Ba
213	pf.2	B: lower part notes 1-3: end of slur open before page turn
213-219	vl.	Aa: b.213 chord 1 to 219 chord 2: bottom note crossed out in pencil (CN?)
216	vl.	chords 1-2: slur added as in Aa
216-217	pf.1	b.216 third crotchet to b.217 first crotchet: slur added as in B
217	vl.	chords 3-4: ten. emended to slur as in Aa, Ba; Ba: chords 3-4: ten. changed to slur (CN)
217	pf.2	B: lower part note 2: ten.
219-221	vl.	b.219 chords 2-3, b.220 chords 2-3, b.221 chord 2: marc. added as in Aa, Ba; Ba: b.219 chord 3, b.220 chord 3: marc. added in pencil (CN)
221	vl.	chords 2-3: end of slur emended from b.222 chord 1 as in Aa, Ba
221	pf.2	chord 1: ten. added as in B
226	vl.	<i>dim.</i> added as in Aa, Ba
227	vl.	notes 1-2:  omitted as in Aa, Ba; notes 4-6:  omitted as in Aa, Ba; note 1: chord (<i>e'</i> , <i>e''</i>) emended to <i>e''</i> as in Aa, Ba; B: b.225 note 9 and b.226: <i>e'</i> erased, page turn between b.226 and b.227
227	pf.	B: first crotchet: <i>dim.</i>
228	vl.	<i>dim.</i> added as in Aa, Ba
228	pf.1	chord 1: ten. added as in B
229	vl.	note 2: <i>p</i> added as in Aa, Ba
231-232	pf.2	ten. added by analogy with pf.1
233	vl.	note 4: <i>dolce</i> added as in Aa, Ba
233	pf.2	lower part second crotchet: marc. added by analogy with pf.1 upper part
233-234	pf.1	lower part b.233 fourth crotchet to b.234 first crotchet: tie added as in B
234	vl.	note 2: marc. omitted as in Aa, Ba; notes 2-4: slur added as in Aa, Ba; note 4: stacc. added as in Aa, Ba
234-235	vl.	b.234 note 4 to b.235 note 1: slur and  omitted as in Aa, Ba
234-237	pf.2	b.234 chord 4, bb.235-236 chords 2, 4, b.237 chord 2: marc. added by analogy with b.234 chord 2
234-238	pf.1	bb.234-238 chords 2, 4: marc. added by analogy with b.234 chord 2 (pf.2)
235	pf.2	chords 3-4: slur omitted by analogy with pf.1
235, 236	vl.	notes 2, 5: marc. added as in Aa
236	pf.2	chords 1-2: slur omitted by analogy with pf.1
237-238	vl.	b.237 notes 2, 5 and b.238 note 2: marc. added by analogy with bb.235-236
238-239	vl.	b.238 note 5: beginning of  emended from note 6 as in Aa
239	pf.1	lower part sixth quaver: marc. added as in B
245	vl.	notes 2-5:  added as in Aa, Ba; notes 6-9:  added as in Aa, Ba
245-246	vl.	b.245 note 2 to b.246 note 1: end of slur emended from b.245 note 9 as in Aa, Ba
246	vl.	notes 1-3:  added as in Aa, Ba; notes 5-6:  added as in Aa, Ba; note 7-8 added as in Aa, Ba; B, Ba: end of slur note 3 instead of note 4

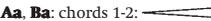
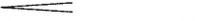
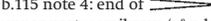
Bar	Part	Comment
246-247	pf.2	b.246 upper part third crotchet to b.247 upper part fourth crotchet: slur added as in B; B: b.247 upper part chords 1-4: slur, beginning of slur open after change of system
247	vl.	notes 1-2:  (<i>a'</i>) emended to  (<i>a'</i>)  (<i>a'</i>) as in Aa; Ba: notes 1-2:  (rhythmic error)
247	vl.	notes 2-7: end of slur emended from note 9 as in Aa, Ba; note 8 to chord 1: slur added as in Aa, Ba; Aa: notes 2-7: <i>accel. al Fine;</i> Aa, Ba: notes 6-7: <i>cresc.;</i> Ba: chord 2: marc. third semiquaver to eighth semiquaver: end of slur emended from tenth semiquaver as in Aa, Ba; ninth semiquaver to chord 2: slur added as in Aa, Ba
248	vl.	<i>crescend-do</i> added as in Aa
249-250	vl.	lower part b.249 note 7 to b.250 note 6: slur emended from slur b.249 (end of slur open before change of system) and slur b.250 notes 1-6 as in B
249-250	pf.2	sixth crotchet: <i>fz</i> emended to <i>ff</i> as in B
252	pf.	b.252 chord 1 to b.254 chord 1: ties added as in Aa (b.253 to b.254), Ba
252-254	vl.	

Second Movement

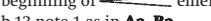
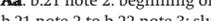
Bar	Part	Comment
1	vl.	note 2: <i>sul D</i> added as in Aa, Ba
1-2	vl.	b.1 note 3 to b.2 note 5: end of slur emended from note 4 as in Aa, Ba
3-14	vl.	b.3 note 6 to b.14 note 5: <i>sul G---</i> added as in Aa, Ba
8	vl.	<i>f</i> added as in Aa, Ba
10	vl.	B: note 1: <i>rit.</i>
11	vl.	<i>molto espressivo</i> added as in Aa, Ba; note 1: <i>p</i> added as in Aa, Ba
11-12	vl.	b.11 note 3 to b.12 note 5: end of slur emended from b.12 note 4 as in Aa
12, 13	vl.	note 6: marc. added as in Aa, Ba
14	vl.	note 6: <i>sul D</i> added as in Aa; Ba: note 6: <i>loco</i>
14-15	vl.	b.14 note 6 to b.15 note 1: tie added as in Aa, Ba
15	vl.	notes 2-3: beginning of slur emended from note 1 as in Aa, Ba; note 2: marc. omitted as in Aa, Ba
17	vl.	beginning of slur emended from note 1 as in Aa, B, Ba
18	vl.	notes 1-7:  added as in Aa, Ba; A: note 3:  added in pencil (CN); Aa, Ba: notes 3-4: <i>d''</i> ; B: beginning of slur note 5 instead of note 6
20-21, 22-24	pf.2	b.20 chords 1-2, b.21 chords 4-5: ten. added by analogy with b.19 chords 1-6; b.22 chord 2 to b.24 seventh quaver: ten. added as in B; B: b.23 chord 5 to b.24 seventh quaver: ten. added in pencil (CN)
22, 23, 24	pf.1	b.22 lower part chord 5: ten. added by analogy with b.22 chords 1-4; b.23 lower part chords 2-5: ten. added as in B; b.24 chord 1: ten. added by analogy with b.23 lower part chords 2-5; b.24 chords 2-5: ten. added as in B; B: b.24 chords 2-5: ten. added in pencil (CN)
23-25	pf.1	B: b.23 second crotchet to b.24 chord 5: end of slur open before change of system
25	vl.	Aa: chords 1-2: ten. missing
25	pf.	first quaver: ten. added as in B

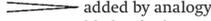
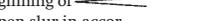
Bar	Part	Comment
25	pf.1	B : upper part chords 2-5: end of slur open seventh to eighth quaver: ten. added by analogy with pf.2
26	pf.1	
26-28	pf.	Aa : <i>poco a poco animato (non troppo)</i> ; B : <i>poco a poco piu animato (ma non troppe)</i> ; Ba : <i>Poco a poco animato (ma non troppo)</i>
27	pf.1	A : upper part seventh quaver bottom note: ♯ added in pencil (CN)
27-29	pf.1	B : upper part b.27 second quaver to b.29 chord 8: end of slur open before page turn
28	pf.1	chord 1: <i>dim.</i> omitted as in B
29-30	pf.2	b.29 note 1 to b.30 chord 1 top note: tie added as in B
36-38	pf.2	B : lower part b.36 note 1 to b.37 note 6: end of slur open before change of system <i>grazioso</i> added as in Aa, Ba ; notes 1-2: ten. and slur added as in Aa, Ba
38	vl.	B : notes 1-2: ten.
39	vl.	Aa, Ba : b.40 note 1: beginning of
39-40	vl.	—————, b.41 note 1: end of —————
40	vl.	notes 7-8: ten. omitted as in Aa, Ba ; notes 7-8: beginning of slur emended from note 3 as in Aa, Ba
40-42	pf.2	B : b.40 note 2 to b.41 note 6: end of slur open before page turn
41	vl.	Aa, Ba : note 2: beginning of —————
43	vl.	A : note 2: <i>a</i> changed to <i>c[♯]</i> in pencil (CN)
44	vl.	A : note 2: <i>♯</i> changed to <i>♭</i> in pencil (CN); Aa, Ba : notes 3-5: <i>cresc.</i>
46	vl.	note 1: <i>f</i> added as in Aa, Ba ; note 2: marc. added as in Aa, Ba
46	pf.2	B : chords 1-5: marc., chords 1-3, 4-5: slurs
47, 48	pf.2	B : chords 1-5: slur
48	pf.1	chord 2: ten. emended to marc. by analogy with b.46 chord 2 to b.47 chord 3; chord 3: marc. added by analogy with b.46 chord 2 to b.47 chord 3
50, 51	pf.1	B : chords 1-5: slur
51	pf.2	chord 2: ten. added by analogy with b.50 chord 2
52	pf.1	chord 3: ten. added by analogy with bb.50-51 and b.52 chords 1-2
52-53	vl.	b.52 note 4 to b.53 note 1: slur emended from b.52 notes 2-4 as in Aa, Ba, Ba ; b.52 notes 1-3: slur
53	vl.	chords 1-2, 3-4: slurs added as in Aa, B, Ba ; B : chord 1: only <i>e</i> ''; Ba : chords 1-4: top notes only
53	pf.1	eighth quaver bottom note: <i>d[♯]</i> emended to <i>d</i> ' by analogy with top note (<i>d</i> '')
54	vl.	chords 1-2: ten. added as in Aa, Ba, Ba ; chord 3: marc.
54	pf.	<i>con passione</i> added as in B
55	vl.	chord 2 bottom note: ♯ added by analogy with top note; chords 3-4: ten. added as in Aa, Ba
55-56	pf.2	middle part b.55 third crotchet to b.56 first crotchet: slur emended from open slur; A : b.55: end of slur open before change of system
57, 58	vl.	chord 1 bottom note: ♯ added by analogy with top note
58	pf.1	upper part chord 1 (<i>d</i> '', <i>g</i> ''): ♯ added as in B
59	vl.	chord 1 bottom note: ♯ added by analogy with top note

Bar	Part	Comment
59-60	pf.2	B : b.59 chord 3 to b.60 chord 1: end of slur b.59 chord 4 open before change of system
63	vl.	chord 1 bottom note: ♯ added by analogy with top note; chord 3 bottom note: ♯ added by analogy with top note
63, 65	vl.	chords 1-2, 4-5: ten. added as in Aa
65	vl.	A, Aa : chord 3: ♯ added in pencil (CN)
66	vl.	the correct term is <i>allargando</i>
66	vl.	chord 1 bottom note: ♯ added by analogy with top note
66-68	pf.1	lower part b.68 fourth crotchet: slur emended from open slur as in B, A ; page turn before b.68
67	vl.	chord 2 bottom note: ♯ added by analogy with top note
68	vl.	beginning of slur emended from chord 1 as in Aa, Ba
70	vl.	Aa : <i>p.</i> marc. missing; B : <i>mf</i> ; Ba : <i>dim. p.</i> marc. missing
70-71	pf.2	lower part b.70 note 2 to b.71 note 1: slur omitted as in B
71	vl.	Aa, Ba : note 4: <i>rit.</i>
72	vl.	note 1: <i>dim.</i> added as in Aa
73	vl.	note 3: marc. added as in Aa, Ba
74	vl.	note 6: marc. omitted as in Aa, Ba
74-75	vl.	b.74 note 6 to b.75 note 4: end of slur emended from b.75 note 5 as in B, Ba and by analogy with bb.73-74
75-86	vl.	b.75 note 6 to b.86 note 5: <i>sul G</i> ---- added as in Aa, Ba ; b.75 note 6 to b.82 note 2: <i>Sul G</i> ---
77-79	vl.	Aa, Ba : b.77 third crotchet to b.79 third crotchet: <i>cre-scen-do</i>
78-79	vl.	Aa : b.78 note 5 to b.79 note 2: slur forgotten during printing
80-81	pf.1	b.80 third crotchet (<i>e'</i>) to b.81 first crotchet (<i>e'</i>): tie added in accordance with bb.8-9
82	vl.	note 1: <i>dim.</i> added as in Aa, Ba ; note 2: <i>p</i> emended from b.83 note 1 as in B, Aa, Ba ; <i>p</i> missing
82	pf.	fourth crotchet: <i>p</i> added by analogy with vl.
83	vl.	<i>molto espressivo</i> added as in Aa, Ba
83-84	vl.	B : end of slur b.84 note 5 instead of note 4
84-85	vl.	B : end of slur b.85 note 5 instead of note 4
84-85	pf.2	B : b.84 chord 1 to b.85 chord 1: beginning of slur open after page turn
85-86	vl.	b.85 note 6 to b.86 note 4: end of slur emended from b.86 note 5 as in Aa, Ba
86	vl.	note 6: <i>sul D</i> added as in Aa
86-87	vl.	b.86 note 6 to b.87 note 1: tie added as in Aa, Ba
87	vl.	beginning of slur emended from note 1 as in Aa, Ba
90	vl.	notes 2-4: beginning of slur emended from note 1 as in Aa, Ba ; notes 6-7: beginning of slur emended from note 5 as in Aa, Ba ; note 5: ten. added as in Aa
91	vl.	<i>f</i> added as in Aa, B, Ba
91	pf.2	chord 1: ten. added by analogy with pf.1
91-94	pf.2	B : beginning of slur b.91 second crotchet instead of b.91 first crotchet
92-93	pf.2	b.92 chords 1-2, b.93 chords 4-5: ten. added by analogy with b.91 chords 2-6
92, 94	vl.	chords 3-4: ten. added as in Aa, Ba

Bar	Part	Comment
94	pf.1	B : upper part fifth quaver to seventh quaver: ten., slur missing
95-97	vl.	Ba : <i>crescendo</i> from b.96 chord 1
96	pf.2	chord 3: ten. added as in B
98	vl.	Aa, Ba : chords 1-2: 
99	vl.	chord 1: <i>ff</i> added as in Aa, B, Ba ; chords 1-2: slur added as in Aa, Ba
99	pf.1	slur emended from open slur; A, B : chords 2-4: end of slur open before change of system
101	vl.	chords 1-2: <i>pesante</i> added as in Ba ; chord 4: top note: \sharp added by analogy with bottom note
101	pf.1	upper part first crotchet to fourth quaver: ten. added as in B
101	pf.2	B : chords 1-5: ten., chords 1-4: slur missing
102, 103	pf.2	B : upper part chords 1-4, 5-8: slurs
105	pf.2	upper part chord 7 bottom note: g^{\sharp} emended to g^{\natural} as in B, C
106	vl.	note 1: \square added as in Aa, Ba ; A : note 5: \sharp added in pencil (CN); Aa, Ba : note 5: b^{\sharp}
106, 107	pf.1	B : chords 1-4, 5-8: slurs
106-108	vl.	Aa, Ba : b.107 note 1: beginning of 
108	pf.1	B : upper part notes 1-4, 5-7: slurs
109	pf.1	B : upper part notes 1-3: slur, fifth to eighth quaver: slur, end of slur open before page turn
110	vl.	end of slur emended from note 2 as in Aa, Ba
110	pf.1	B : chords 1-4, 5-8: slurs
111-113	vl.	Aa, Ba : b.112 note 2: beginning of 
114	vl.	third crotchet: <i>dim.</i> added as in B, Aa, Ba ; b.115 note 4: end of 
114	pf.1	upper part: semibreve (<i>c</i>) added as in B, C
115	pf.	first minim: <i>dim.</i> added as in B
116	vl.	<i>pp</i> emended from b.117 as in Aa, Ba

Third Movement

Bar	Part	Comment
+1	vl.	<i>sul G</i> added as in Ba ; \square added as in Ba
5-30	pf.1	stacc. added by analogy with bb.1-4
7-29	pf.2	b.7 note 1 to b.29 note 2: stacc. added by analogy with bb.1-6
11	vl.	Aa : end of  b.12 note 1
12	vl.	beginning of  emended from b.13 note 1 as in Aa, Ba
20	vl.	note 1: marc. added as in Aa, Ba
20-22	vl.	Aa : b.21 note 2: beginning of 
21-22	vl.	b.21 note 2 to b.22 note 3: slur emended from slurs b.21 notes 2-3 and b.22 notes 1-3 as in Aa, Ba ; b.21 notes 2-3: end of slur open before change of system
24	vl.	Aa, Ba : note 2: <i>mp</i>
24, 26, 28	vl.	note 2: marc. omitted as in Aa, Ba
26, 28	vl.	note 2: \circ added as in Aa
29-30	pf.2	A : b.30: \downarrow (<i>e</i>) added in pencil and tied to the previous note (CN)
31	pf. vl.	B : <i>con fuoco</i> ; Ba (vl.): <i>con fouco</i>
33	pf.2	chord 1: marc. added by analogy with pf.1
34	vl.	<i>fz</i> added as in Aa, Ba
36	vl.	<i>f</i> added as in Aa, Ba ; note 1: marc. added as in Aa, Ba
36-37	vl.	b.36 to b.37 note 1: tie added as in Aa, B, Ba
37	vl.	B, Ba : note 3 missing

Bar	Part	Comment
37	pf.	chord 1: marc. added by analogy with b.33 chord 1
38	vl.	B, Ba : chord 1: g^{\sharp} ; e^{\flat} ; b^{\sharp}
39	vl.	note 1: \vee added as in Aa, Ba ; note 1: marc. added as in Aa, Ba
39	pf.2	third crotchet (<i>g</i>): marc. added as in B, B : marc. added in pencil (CN)
39-40	pf.2	B : b.39 first crotchet to b.40 third crotchet: slur
40	vl.	notes 1, 3, 5: marc. added as in Aa, Ba
43	vl.	note 1: \vee added as in Aa, Ba ; note 1: marc. added by analogy with b.39
43	pf.	upper part third crotchet: marc. added by analogy with b.39
43-44	pf.1	b.43 second crotchet to b.44 third crotchet: slur added by analogy with bb.39-40
43-44	pf.2	A : upper part b.43 third crotchet to b.44 first crotchet: tie added in pencil (CN)
44	vl.	notes 1, 3, 5: marc. added as in Aa
44	pf.2	lower part third crotchet top note: B^{\sharp} emended to B^{\flat} as in B
45	pf.2	upper part notes 1-3: marc. added by analogy with b.41
45-47	vl.	b.45 note 1 to b.47 note 1: beginning of slur emended from b.45 note 2 as in Aa, Ba
46	pf.1	 added by analogy with b.42
52	vl.	note 2: 2 added as in Aa
52	pf.2	lower part: marc. added by analogy with bb.48, 50
57	pf.1	notes 5-6: <i>dim.</i> added as in B
59	vl.	<i>tranq.</i> emended to <i>espressivo</i> as in Aa, Ba
62	vl. pf.	<i>quasi rit.</i> : brackets omitted
63-64	vl.	B : end of slur open before change of system
67	pf.2	A : upper part note 2: <i>e</i> changed to e^{\sharp} in pencil (CN)
68-70	vl.	<i>cresc.</i> (b.68) emended to <i>cres-scen-do</i> as in Aa ;
68-70	pf.	Ba : bb.69-71: <i>cres-cen-do</i>
69-70	vl.	<i>cresc.</i> (b.68) emended to <i>cres-scen-do</i> as in B
70	vl.	b.69 to b.70 note 2 slur added as in Aa, B, Ba
72-74	vl.	note 3: d^{\flat} emended to d^{\sharp} in accordance with b.68; notes 5-6: slur added as in Aa, Ba
74	vl.	Ba
75-77	vl.	Aa : b.73 note 6: end of 
75-84	pf.2	<i>calando</i> added as in Aa
79	pf.	Aa, Ba : b.76 note 1: beginning of 
79, 80, 81,	vl.	slur emended from open slur in accordance with beginning of slur b.85 chord 1; A : bb.75-83: end of slur open before page turn; B : b.75 to b.85 chord 2: end of slur open before change of system
82, 83	pf.1	first crotchet: <i>p</i> added by analogy with vl.
84-88	vl.	Aa, Ba : b.80 note 1: beginning of 
93-94	vl.	lower part: slurs added by analogy with bb.75-78 (page turn before b.79 in B)
97-102	vl.	<i>cres-scen-do</i> emended from bb.86-88 as in Aa, Ba
100-102	pf.	slur added as in Aa
101-102	vl.	<i>dim.</i> (b.98) emended to <i>di-mi-nu-en-do</i> as in Aa ;
104	pf.	Ba (bb.97, 98): <i>dim.</i> ; B (b.100 notes 2-3): <i>dim.</i>
		<i>dim.</i> (b.100) emended to <i>di-mi-nu-en-do</i> as in B
		b.101 note 2, b.102 notes 2, 4: marc. added as in Aa, Ba
		Aa, Ba (at cue for piano): <i>string.</i>

Bar	Part	Comment
107	vl.	note 1: <i>f</i> added as in Aa, Ba ; note 3: V added as in Aa, B, Ba ; Aa, Ba : note 3: stacc. missing
107	pf.	chord 1: <i>fz</i> emended to <i>fz</i> by analogy with b.113
108	vl.	<i>ad lib.</i> added as in Aa, B, Ba
109	vl.	fourth quaver: <i>b[♯]</i> emended to <i>a[♯]</i> as in Aa, Ba
111	vl.	chords 1-2: <i>mf</i> added as in Aa, B, Ba
113	vl.	<i>ad lib.</i> added as in Aa, B, Ba ; Aa : chord 1: stacc. missing
117	vl.	chords 1-2: <i>mf</i> added as in Aa, Ba
118	vl.	chord 1: <i>mf</i> added as in Aa, B, Ba ; chord 2: V added as in Aa, B, Ba ; chords 2-3: stacc. added as in Aa, B, Ba
122	vl.	chord 1: <i>mf</i> added as in Aa, B, Ba ; chord 2: V added as in Aa, B, Ba ; chord 2: stacc. added as in Aa, Ba
123	vl.	chord 1: <i>mf</i> added as in Aa, Ba ; fourth quaver: V added as in Aa, Ba
125	vl.	chord 1: ten. added as in Aa ; chord 1: V added as in Aa, Ba ; chord 1 (<i>a'</i>): <i>d[♯]</i> emended to <i>a'</i> as in Aa, Ba, C, B ; chord 1: marc.
133	vl.	chord 1: ten. added by analogy with b.125 chord 1
135	pf.1	B, C : chord 1: <i>c', f', a[♯]</i> , (an emendation of <i>c[♯]</i> would create parallel fifths)
137-138	vl.	Ba : b.137 note 1 to b.138 note 2: slur
138	vl.	note 1: <i>c[♯]</i> emended to <i>d[♯]</i> as in Aa, Ba, C ; chord 1: <i>mf</i> added as in Aa, Ba ; fifth quaver to sixth quaver: ten. omitted as in Aa, Ba
139, 141	vl.	chord 1 bottom note: <i>d</i> (<i>a'</i>) added as in Aa, Ba, Ba : 
139-140	vl.	b.139 chord 1 to b.140 chord 1 bottom notes: tie added by analogy with top notes
140, 142	vl.	chord 1 bottom note: <i>d</i> (<i>a'</i>) added as in Aa, Ba
141-142	vl.	b.141 chord 1 to b.142 chord 1: ties added as in Aa, Ba
142	vl.	fifth quaver to sixth quaver: ten. omitted as in Aa, Ba
143	vl.	note 4: <i>dim.</i> emended from note 1 as in Aa, Ba ; notes 1-4: ten. added as in Aa, Ba, Ba ; ten. is no longer legible in the original manuscript, only in an old copy of it
151	pf.1	chord 1 top note: <i>♯</i> added by analogy with bottom note
156	pf.1	upper part note 2: <i>g[♯]</i> emended to <i>g[♯]</i> by analogy with bb.154-155, 157
156-158	pf.1	upper part b.156 note 2 to b.158 note 1: slur added as in B
157	vl.	note 2: <i>♯</i> added
162-165	pf.1	B : lower part b.162 note 2 to b.164: end of slur open before page turn
164-171	pf.1	B : upper part b.164 note 1: end of slur open before page turn, upper part b.165 note 1 to b.171 note 1: slur
167	pf.2	upper part note 2 to chord 2: tie added as in B
169	pf.2	<i>B[♯]</i> to <i>B[♯]</i> : tie added as in B
171	vl.	note 1: <i>f</i> added as in Aa, Ba
171	pf.	first quaver: <i>f</i> added by analogy with vl.
171	vl.	note 2: V added as in Aa, B, Ba
173	vl. pf.	B : <i>tempo primo</i>

Bar	Part	Comment
173	vl.	note 1: <i>θ</i> added as in Aa, Ba ; note 2: <i>stl</i> G added as in Ba
173-200	pf.	stacc. added by analogy with bb.1-28. Staccato is indicated in A , where pf. differs from bb.1-28: b.175 chord 2 to b.176 chord 6 (pf.1), b.180 chords 1-5 (pf.1), b.183 chord 2 to b.184 chord 6 (pf.1), b.183 note 1 to b.184 note 3 (pf.2)
174-176	vl.	Aa : beginning of slur b.175 note 1 instead of b.174 note 2, error in Aa
175	vl.	note 1: marc. added by analogy with b.3
181-182	vl.	Aa, Ba : b.180 note 2: beginning of 
183	vl.	note 1: <i>c[♯]</i> emended to <i>c[♯]</i> as in Aa, B, Ba
183-184	vl.	Aa : b.184 note 2: end of 
184-186	vl.	Aa : b.184 note 3: beginning of 
185	pf.1	chord 3 bottom note: <i>a</i> added as in B
192	vl.	note 1: marc. added as in Aa, Ba
193-194	vl.	b.193 note 2 to b.194 note 3: slur emended from slur b.193 notes 2-3 and slur b.194 notes 1-3 as in Aa : beginning of 
195	vl.	emended from b.191 note 1 as in Aa, Ba : b.193 note 1: beginning of 
195-196	vl. pf.	<i>f</i> added as in Aa, B, Ba
202	pf.1	beginning of  emended from b.196 as in Aa (page turn in B)
203	vl. pf.	chords 1-6: stacc. added by analogy with b.201
204	vl.	B : <i>con fuoco</i> added in pencil (CN)
205	pf.1	Ba : <i>con fuoco</i>
208	vl.	C : chord 2: <i>e', a', c[♯], e''</i>
209	vl.	<i>fz</i> added as in Aa, Ba
209, 217	vl.	note 1: <i>f</i> added as in Aa, Ba ; note 1: V added as in Aa, Ba
219, 223	pf.	third crotchet: marc. added by analogy with bb.39, 43
210	vl.	notes 1, 3, 5: marc. added as in Aa ; notes 2, 4, 6: <i>θ</i> added as in Aa
213	pf.2	chord 2: marc. added by analogy with b.205 and by analogy with pf.1
216	vl.	<i>fz</i> added by analogy with b.208; A : <i>pizz.</i> added in pencil (CN)
217	vl.	note 1: V added as in Aa, Ba ; note 1: <i>arco</i> added as in Aa, Ba ; Aa, Ba : <i>fz</i> missing
218	vl.	notes 1, 3, 5: marc. added as in Aa
219	vl.	note 1: <i>fz</i> added by analogy with b.217
220	vl.	note 1; note 1: V added as in Aa, Ba
220	vl.	notes 1, 3, 5: marc. added by analogy with b.218
223	vl.	note 1: <i>fz</i> added by analogy with b.217
224	vl.	note 1; note 1: V added as in Aa, Ba
225	pf.2	notes 1, 3, 5: marc. added as in Aa
225-227	vl.	upper part note 1: marc. added by analogy with b.221
225-227	vl.	b.225 note 2 to b.227 note 1: slur emended from slur b.225 note 1 to b.226 note 1 and slur b.226 note 2 to b.227 note 1 as in Aa :
226	pf.2	Ba : b.225 note 1 to b.227 note 1: slur
227	vl.	marc. added by analogy with b.222
227-238	pf.2	note 3: marc. omitted as in Aa, Ba
228-232	vl.	B : upper part b.238 third crotchet: end of slur open before change of system
228-232	vl.	Ba : b.228 notes 2-5, b.229 note 1 to b.230 note 1, b.230 notes 2-5, b.231 note 1 to b.232 note 1: slurs

Bar	Part	Comment
232-238	pf.1	B : b.238 note 6: end of slur open before change of system
237	pf.1	B : notes 1-3: <i>dim.</i>
238	pf.2	second crotchet to third crotchet: slur omitted as in B
240	vl.	notes 1-3:  added as in Aa ; notes 4-6:  added as in Aa ; Ba ; notes 1-2:  , notes 3-5: 
242	vl. pf.	<i>quasi rit.</i> : brackets omitted
244-245	vl.	Aa , Ba : b.245 note 1: beginning of 
249-252	vl.	cresc. (b.249) emended to <i>cre-scen-do</i> as in Aa , Ba
251-252	vl.	b.251 note 1 to b.252 note 2: end of slur emended from b.252 note 1 as in Aa , B , Ba
254	vl.	Aa , Ba : <i>calando</i> missing
258	pf.1	upper part first crotchet: $\frac{1}{2}$ added
263-264	vl.	Aa : b.264 note 1 to b.267 note 1: <i>poco a poco cresc</i>
267	pf.1	chord 2: stacc. added as in B
268	pf.1	third quaver: stacc. added as in B
269-270	vl.	slur added as in Aa ;  added by analogy with pf.
275	pf.2	first crotchet: $\frac{1}{2}$ emended to $\frac{1}{4}$ by analogy with bb.274-275 and as in B
283	vl.	note 2: $\frac{1}{2}$ added
286	vl.	Aa , Ba : notes 1-3: <i>pesante</i>
291	vl.	Aa : notes 1-3: <i>accel.</i> ; B : note 1: <i>dim.</i>
291-292	vl.	Aa : b.291 note 2, b.292 notes 2, 5: marc. added in pencil (CN?); Ba : b.291 note 2, b.292 notes 2, 5: marc. missing
292	pf.2	upper part notes 2-3: slur added by analogy with b.291 note 2 to b.292 note 1
292-293	pf.1	b.292 chord 2 to b.293 chord 1: slur added by analogy with bb.291 chord 3 to b.292 chord 1
293-294	pf.2	upper part b.293 note 2, b.294 notes 2, 4: marc. added by analogy with bb.291-292
294	pf.2	upper part notes 2-3: slur added by analogy with b.293 note 2 to b.294 note 1
302	pf.2	A : upper part: dot added in pencil (CN)
305-309	vl.	Aa , Ba : b.306 note 2 to b.308 note 3:  ; Ba : b.309 notes 1-2: 
310	vl.	Aa , Ba : b.311 note 3: end of 
311-313	vl.	Aa , Ba : b.312 note 1: beginning of 
319-322	vl.	cresc. (b.320) emended to <i>cre-scen-do</i> as in Aa ; Ba : b.319 note 2: <i>cresc.</i> , b.321 note 3 to b.326: <i>cresc. --</i>
319-322	pf.	cresc. (b.320) emended to <i>cre-scen-do</i> by analogy with vl.
320	pf.1	A : chord 2: <i>e''</i> changed to <i>a''</i> in pencil (CN)
324	pf.1	chords 2-3: <i>e''</i> added in accordance with bb.323, 325-326 and as in C
327	vl.	\vee added as in Aa , B , Ba
328	vl.	\sqcap added as in Aa , B , Ba
329	vl.	note 1: \vee added as in Aa , B , Ba ; chord 1: \sqcap added as in Aa , B , Ba ; chord 1: <i>e'</i> , <i>e''</i> , <i>a''</i> emended to <i>a</i> , <i>e'</i> , <i>e''</i> , <i>a''</i> as in Aa , Ba
330	vl.	note 1: \vee added as in B and by analogy with b.329; chord 1: \sqcap added as in B and by analogy with b.329
331-332	pf.	on the bar line: \ast added as in B
332	vl.	\sqcap added as in Aa , B , Ba
333	vl.	\sqcap added as in Aa , Ba ; Aa , Ba : on the bar line: \curvearrowright

SONATA FOR VIOLIN AND PIANO,
OPUS 35

First Movement

Bar	Part	Comment
1		The tempo marking has been retained as in A and G although it must be described as a combination of a tempo marking and an expression marking. B , D : <i>Allegro</i> ; C : tempo marking missing
1	vl.	note 1: <i>pp</i> emended to <i>p</i> as in Aa , B , C , D and in accordance with Ga ; note 1: <i>senza espressione</i> added as in Aa , D and in accordance with Ga
1	pf.	B : first crotchet: <i>p</i> ; G : first crotchet: <i>p</i> changed to <i>pp</i> in pencil (CN)
3	vl.	G : notes 1-2: slur added in pencil (CN)
3-4	pf.1	G : lower part b.3 to b.4 first crotchet: tie added in pencil (CN)
4	vl.	note 6: <i>f^{tr}</i> emended to <i>f''</i> as in Aa , B and in accordance with Ga ; G : note 6: $\frac{1}{2}$ added in pencil (CN)
9	pf.	B : <i>sempre p</i>
10	pf.	G : fourth crotchet: <i>sempre p</i> changed to <i>sempre pp</i> in pencil (CN)
13	vl.	B : note 4: stacc.
13	pf.2	B : chord 1 top note (<i>c</i>): crossed out in pencil
13-15	pf.2	B : b.13 seventh quaver to b.14 note 3, b.14 chord 1 to eighth quaver, b.15 first crotchet to second crotchet: slurs
15	pf.	B : first crotchet: <i>p</i> ; G : first crotchet: <i>p</i> changed to <i>pp</i> in pencil (CN)
15	pf.1	chords 1, 3: marc. added as in B ; G : chords 1, 3: marc. added in pencil (CN?)
15-20	pf.2	B : b.15 seventh quaver to b.16 note 6: slur, end of slur open before change of system, b.18 note 4 to b.20 note 8: slur
17	vl.	note 1: \sqcap added as in Aa , B
17-18	vl.	C : b.17 note 1 to b.18 note 6: slur
20	vl.	Aa : note 3: stacc. missing; C : note 1: stacc. missing
21	vl.	B : <i>p</i>
22-23	vl.	b.22 note 1 to b.23 note 4: marc. emended to stacc. and marc. as in Aa
22-26	vl.	b.22 note 1 to b.26 note 3: <i>Sul G --</i> added as in Aa , C , D and in accordance with G , Ga
23	vl.	C : notes 1-4: marc. missing
23	pf.2	G : chord 4: stacc. added in pencil (CN?)
24	vl.	note 4: stacc. added as in Aa ; note 5: \sqcap added as in Aa and in accordance with Ga ; Ga : note 4: marc.
24	pf.2	B : chord 2: marc. and <i>fz</i> ; G : chords 1, 3: stacc. added in pencil (CN?)
25	vl.	note 2: \vee added as in Aa
25	pf.2	B : chord 2: <i>E'</i> , <i>e'</i>
26	pf.1	G : chord 1: stacc. added in pencil (CN?)
27	pf.2	G : chord 1: stacc. added in pencil (CN?)
28	vl.	Aa , C , D : note 2: <i>fz</i> missing; B : note 3: $\frac{1}{2}$
28-31	vl.	b.28 note 2 to b.31 note 3: <i>Sul G ---</i> added as in Aa , B , D
28	pf.1	B : chord 3: <i>d'</i> , <i>f'</i> ; <i>g'</i> , <i>d''</i>
28	pf.2	G : chord 4: stacc. added in pencil (CN?)
30	pf.2	B : slur b.30 chords 1-2 instead of b.29 chord 4 to b.30 chord 1
31	pf.2	chord 3: stacc. added by analogy with chord 1; G : chords 1, 3: stacc. added in pencil (CN?)