

CARL NIELSEN

1865 - 1931

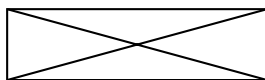
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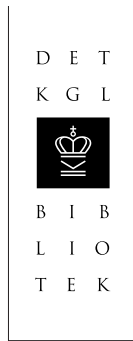
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Edition Wilhelm Hansen
Copenhagen 2004





CARL NIELSEN

KAMMERMUSIK 1

CHAMBER MUSIC 1

Udgivet af

Edited by

Lisbeth Ahlgren Jensen

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Kirsten Flensburg Petersen



Edition Wilhelm Hansen
Copenhagen 2004

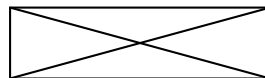


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GENERELT FORORD

GENERAL PREFACE

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

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

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

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

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

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

Udgaven er til såvel praktisk som videnskabelig brug, tilrettelagt efter kritisk-videnskabelige udgivelsesprincipper. Den omfatter samtlige Carl Nielsens afsluttede værker og enkeltsatser og søger i videst mulige omfang at afspejle værkerne i den af komponisten senest sanktionerede version. I tilfælde, hvor sange foreligger i flere forskellige arrangementer fra Carl Nielsens hånd, udgives alle versioner.

Hvert værk er forsynet med en indledning, der kort beskriver værkets tilblivelseshistorie og placerer det i den samlede produktion, samt en kritisk beretning, hvor der redegøres for kildesituationen, redaktionelle ændringer og tilføjelser og vigtige varianter. Den kritiske beretning udgives sammen med noteteksten.

Værker, der indgår i bind med flere selvstændige værker, udgives også i separate hæfter. Til alle orkester- og kammermusikværker udgives stemmemateriale, og til operaerne og de større korværker udgives såvel stemmer som klaverpartitur.

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

Series I, Stage Music

Operas
Music for other stage works
Incidental music and arrangements

Series II, Instrumental Music

Symphonies
Other orchestral works
Concertos
Chamber music
Works for organ
Works for piano

Series III, Vocal Music

Cantatas
A cappella choral pieces
Songs and recitations with piano, songs without accompaniment
Songs arranged for vocal soloists and orchestra

Series IV, Juvenilia, Addenda et Corrigenda

Carl Nielsen's literary works are available in connection with the Edition.¹

Editorial principles

The music is reproduced with no typographical indications of editorial additions or emendations. These will be documented in the Critical Commentary. Typography, score disposition, genre names, and instrument names have been normalized in accordance with present-day practice. With a few exceptions, discussed in more detail in the Critical Commentary, the many additions and changes in Carl Nielsen's works that have been made by friends and colleagues have been removed.

Articulation, dynamics, ties and slurs, execution markings and playing instructions have been normalized on the basis of analogies between clearly parallel passages. All such completions are documented in the Critical Commentary. Obvious writing and printing errors have been tacitly corrected.

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*.

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised in 2003

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2003

FORORD

PREFACE

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

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

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

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

PRELUDE, THEME AND VARIATIONS FOR SOLO VIOLIN, OPUS 48

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

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

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

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

Det redaktionelle arbejde har været fordelt mellem udgiverne således:

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

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

PRÆLUDIUM OG TEMA MED VARIATIONER FOR SOLOVIOLIN, OPUS 48

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

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

Springtime on Funen – which was first performed on 26th November. *Prelude, Theme and Variations* was the only instrumental work that occupied him between the first performance of the wind quintet and the summer of 1923.

Carl Nielsen was invited to London to conduct the London Symphony Orchestra in a concert at the Queen's Hall on 22nd June 1923,⁴ and since his son-in-law, Emil Telmányi, was to make his debut with the English music audiences at the same time, he engaged him as soloist in the first performance of the violin concerto in England. On the same tour Telmányi gave two violin recitals on 20th June and 27th June, and for the latter concert Carl Nielsen composed *Prelude, Theme and Variations*. According to the violinist's memoirs Carl Nielsen had promised him a work for solo violin after hearing him play violin works by Bach.⁵

As far back as the years after his studies at the Conservatory Carl Nielsen had cherished a wish to compose a work for solo violin. In 1889 he wrote to his friend, Emilie Demant Hatt⁶:

"I have been thinking about writing some solo pieces for violin, as Svendsen⁷ has several times said I should; but now I think it will probably become a quartet all the same – I simply can't leave my quartets alone, dear..."⁸

The wish was only realized in 1922-1923. The form of the work is apparently the aspect that was clear to him earliest, for in a letter to Emil Telmányi Carl Nielsen wrote of the violin concerto that the latter had just performed in Berlin, Vienna and Budapest:

"We can perhaps say that the first movement is more lively and temperamental, but does that make it better music? I think not, and I have in fact made every effort in the Rondo to

- 4 The programme consisted of Symphony no. 4, *Pan and Syrinx*, the Concerto for Violin and Orchestra, the *Cockereels' Dance* from the opera *Masquerade* and five orchestral pieces from the play *Aladdin*.
- 5 Emil Telmányi, *Afen musikeres billedbog*, Copenhagen 1978, p. 134.
- 6 Danish writer, artist and ethnologist (1873-1958); see also pp. I-II.
- 7 Johan Svendsen, Norwegian composer and conductor (1840-1911).
- 8 Letter from Carl Nielsen to Emilie Demant Hatt, 15.4.1889, quoted from Emilie Demant Hatt, *Foraarsbølger. Erindringer om Carl Nielsen*. Edited by John Fellow, Copenhagen 2002, p. 98.

kvintetten og sommeren 1923 er *Præludium og Tema med Variationer* det eneste instrumentale værk, han arbejder med.

Carl Nielsen blev inviteret til London for at dirigere London Symphony Orchestra ved en koncert i Queen's Hall den 22. juni 1923,⁴ og da hans svigersøn, Emil Telmányi, på samme tid skulle debutere for det engelske musikpublikum, engagerede han ham som solist i den første opførelse af violinkoncerten i England. Telmányi afholdt ved samme lejlighed to kammermusikaftener den 20. juni og den 27. juni, og til sidstnævnte koncert komponerede Carl Nielsen *Præludium og Tema med Variationer*. Ifølge violinistens erindringer havde Carl Nielsen lovet ham et værk for soloviolin efter at have hørt ham spille violinværker af Bach.⁵

Helt tilbage til årene efter konservatorietiden havde Carl Nielsen næret ønske om at komponere et værk for soloviolin. I et brev til sin ungdoms veninde, Emilie Demant Hatt,⁶ skriver han i 1889:

"Jeg har tænkt paa at skrive nogle Solostykker for Violin; hvilket Svendsen⁷ flere Gange har sagt jeg skulde gøre; men jeg tror nu nok, at det bliver til en Kvartet alligevel, jeg kan nu ikke lade være med mine Kvartetter, Basse ..." ⁸

Først i 1922-1923 blev ønsket til virkelighed. Tilsyneladende er værkets form det, som tidligst har stået klart for ham, for i et brev til Emil Telmányi skriver Carl Nielsen om violinkoncerten, som denne umiddelbart forinden havde opført i Berlin, Wien og Budapest:

"Vi kan maaske sige at 1^{ste} Sats er mere levende og temperamentsfuld, men er det derfor bedre Musik? Jeg mener nej, og jeg har netop gjort mig al Umage i Rondo'en for at udtrykke

- 4 Programmet bestod af Symfoni nr. 4, *Pan og Syrinx*, Koncert for violin og orkester, *Hanedans* af operaen *Maskarade* samt fem orkesterstykker fra skuespillet *Aladdin*.
- 5 Emil Telmányi, *Afen musikeres billedbog*, København 1978, s. 134.
- 6 Forfatter, kunstner og etnolog (1873-1958); se ligeledes s. I-II.
- 7 Johan Svendsen, norsk komponist og dirigent (1840-1911).
- 8 Brev til Emilie Demant Hatt, 15.4.1889, citeret efter Emilie Demant Hatt, *Foraarsbølger Erindringer om Carl Nielsen*. Udgivet af John Fellow, København 2002, s. 98.

express clearly that the milieu is now quite different and the ending itself quite renounces anything that can dazzle or impress. I think that is as clearly expressed as possible. It would have been an easy matter to end it dazzlingly, but – – well, perhaps it was stupid of me. All the same I wouldn't mind making another movement instead of the Rondo (perhaps a theme with a number of variations??) we can talk about it some time when we meet."⁹

However, the result was not to be a revision of the violin concerto but a new work for solo violin. When exactly this was begun we do not know, but in April 1923 he had started work on the piece. Since Telmányi was staying in Hungary, he had the composition sent to him as it was composed.¹⁰ In a letter dealing with a number of practical details concerning their concerts in London, Carl Nielsen wrote about opus 48:

"The variations will be good and not as difficult as what you have received; I think of you all the time when I am working and I believe you will like them, in a few days I will send you some more. It should be possible to learn them; it would be marvellous if you could!"¹¹

The last variations were composed at Damgaard, where Carl Nielsen went at the end of May, and from there he wrote to the pianist Rudolph Simonsen:¹²

"I am sitting here putting the finishing touches to a rather bulky work for solo violin which he – if he can learn it – would play in the concert on the 28th [...]

The new work is Prelude, Theme and Variations for Solo Violin; it is keeping me very busy, in terms of violin technique too."¹³

Carl Nielsen's fair copy was end-dated 28th May 1923. However, Emil Telmányi was not satisfied with the seventh variation. He therefore asked Carl Nielsen to rework it, which he did, but the variation was not finished before his departure for London, so the last details were composed in the hotel and concluded on 24th June.¹⁴

9 Letter of 28.10.1922 (DK-Kk, CII, 10).

10 Emil Telmányi (1978), *op. cit.*, p. 159.

11 Dated "April / Maj?1923" (DK-Kk, CII, 10).

12 Danish pianist and composer (1889-1947).

13 Letter of 25.5.1923 (DK-Kk, CNA, I.A.c). The concert date in the letter is incorrect.

14 Emil Telmányi (1978), *op. cit.* pp. 159-160.

tydeligt at nu er Millieuet et helt andet og selve Slutningen giver helt Afkald paa alt hvad der kan blænde eller imponere. Jeg synes det er saa tydeligt udtrykt som muligt. Det havde været en let Sag at slutte brillant, men – – ja, maaske var det dumt af mig. Dog kunde jeg tænke mig at gøre en anden Sats istedetfor Rondoen, (maaske Tema med en Række Variationer??) vi kan engang tale om det naar vi ses."⁹

Det blev imidlertid ikke til en revision af violinkoncerten men i stedet til et nyt værk for soloviolin. Hvornår det præcist er påbegyndt, vides ikke, men i april 1923 er han i gang med arbejdet. Da Telmányi opholdt sig i Ungarn, fik han kompositionen tilsendt, efterhånden som den blev komponeret.¹⁰ I forbindelse med en række praktiske oplysninger om deres koncerter i London skriver Carl Nielsen om opus 48:

"Variationerne bliver godt og ikke saa svære som det Du har faaet med; jeg tænker paa Dig hele Tiden naar jeg arbejder og jeg tror Du vil synes om dem, en af Dagen sender jeg nogle flere. Det gaar vel at lære dem; det vil være storartet om Du kunde!"¹¹

De sidste variationer er komponeret på Damgaard, hvortil Carl Nielsen rejste i slutningen af maj, og herfra skriver han til pianisten Rudolph Simonsen:¹²

"Jeg sidder her og lægger sidste Haand paa et ret omfangsrigt Arbejde for Soloviolin som han – ifald han kan naa at lære det – vilde spille ved Konserten den 28^{de} [...]

Det nye Arbejde er: Præludium og Thema med Variationer for Soloviolin; det optager mig meget, ogsaa af rent Violin-tekniske Grunde."¹³

Carl Nielsens renskrift blev slutdateret den 28. maj 1923. Imidlertid var Emil Telmányi ikke tilfreds med den syvende variation. Derfor bad han Carl Nielsen omarbejde den, hvilket han gjorde, men variationen blev ikke færdig inden afrejsen til London, så de sidste detaljer blev komponeret på hotellet og afsluttet den 24. juni.¹⁴

9 Brev af 28.10.1922 (DK-Kk, CII, 10).

10 Emil Telmányi (1978), *op. cit.*, s. 159.

11 Dateret "April / Maj?1923" (DK-Kk, CII, 10).

12 Pianist og komponist (1889-1947).

13 Brev af 25.5.1923 (DK-Kk, CNA, I.A.c). Koncertdatoen i brevet er ikke korrekt.

14 Emil Telmányi (1978), *op. cit.* s. 159-160.

The first performance took place on 27th June 1923 in the Æolian Hall in London. Carl Nielsen was very satisfied with the recital, which also had Mendelssohn's violin concerto on the programme; in this work Telmányi was accompanied by the pianist Karl Worm. In a letter to Vera Michaelsen¹⁵ the composer wrote from London:

"Yesterday evening Telmanyi gave his last concert and believe me, it was also a very great success! My new piece for violin alone was the biggest success of all and in the end I had to stand up and thank them just as in Tivoli the last time."¹⁶

The concert was reviewed in *The Times* on 29th June 1923:

"At his second recital (Wednesday night, Æolian Hall), M. Telmanyi gave further proof, if any were needed, that he has a pure tone, a clean technique, and plenty of vitality in his violin playing. But his programme gave him no opportunity, beyond what the Mendelssohn Concerto affords, of sounding the more profound emotions of music. He played no fewer than three sets of variations, which were of more interest to fiddlers than to the general listener, whose appetite for virtuosity is limited. Special interest, however, attached to the Introduction, Theme, and Variations of Karl Nielsen, the Danish composer, whose concerto M. Telmanyi played at Queen's Hall a week or so ago. This is a work of some dimensions for unaccompanied violin, which bears the inevitable comparison with the Bach Chaconne very creditably. The Introduction contains passages of real beauty, while the Variations exploit most of the resources of the violin. M. Telmanyi's brilliant playing commended it to the audience and held their attention throughout its considerable length."¹⁷

The first Danish performance was given on 1st October 1923 in the small hall of the Odd Fellow Palæ in a recital by Emil Telmányi¹⁸

15 A close friend of Carl Nielsen (1893-1974).

16 Letter of 28.6.1923 (DK-Kk, Acc. 1995/1996).

17 The review is unsigned. The mention of Bach probably refers to the fact that in his first chamber concert in London on 20.6.1923 Telmányi had performed Bach's Chaconne.

18 The title in the programme was *Præludium, Tema og Variationer for Violin Solo*.

Uropførelsen fandt sted den 27. juni 1923 i Æolian Hall i London. Carl Nielsen var meget tilfreds med koncerten, som yderligere havde Mendelssohns violinkoncert på programmet; i dette værk blev Telmányi akkompagneret af pianisten Karl Worm. I et brev til Vera Michaelsen¹⁵ skriver komponisten fra London:

"Iaftes havde Telmanyi sin sidste Koncert og det blev ogsaa en meget stor Succes kan Du tro! Mit nye Stykke for Violin alene gjorde allermost Lykke og tilsidst maatte jeg staa op og takke ligesom i Tivoli sidst."¹⁶

Koncerten blev anmeldt i *The Times* den 29. juni 1923:

"At his second recital (Wednesday night, Æolian Hall), M. Telmanyi gave further proof, if any were needed, that he has a pure tone, a clean technique, and plenty of vitality in his violin playing. But his programme gave him no opportunity, beyond what the Mendelssohn Concerto affords, of sounding the more profound emotions of music. He played no fewer than three sets of variations, which were of more interest to fiddlers than to the general listener, whose appetite for virtuosity is limited. Special interest, however, attached to the Introduction, Theme, and Variations of Karl Nielsen, the Danish composer, whose concerto M. Telmanyi played at Queen's Hall a week or so ago. This is a work of some dimensions for unaccompanied violin, which bears the inevitable comparison with the Bach Chaconne very creditably. The Introduction contains passages of real beauty, while the Variations exploit most of the resources of the violin. M. Telmanyi's brilliant playing commended it to the audience and held their attention throughout its considerable length."¹⁷

Den danske førsteopførelse fandt sted ved en solokoncert arrangeret af Emil Telmányi den 1. oktober 1923 i Odd Fellow-Palæets Mindre Sal,¹⁸ hvor han derudover spillede kammermu-

15 God veninde af Carl Nielsen (1893-1974).

16 Brev af 28.6.1923 (DK-Kk, Acc. 1995/1996).

17 Anmeldelsen er ikke signeret. Henvisningen til Bach refererer sandsynligvis til, at Telmányi ved sin første kammerkoncert i London 20.6.1923 havde opført Chaconne af Bach.

18 Titlen i programmet var *Præludium, Tema og Variationer for Violin Solo*.

accompanied by Christian Christiansen.¹⁹ The concert was the second of two similar chamber music concerts, and all the reviewers were charmed by Emil Telmányi's virtuosity. In *Berlingske Tidende* K. F. wrote:

"His highly substantial programme began with Brahms and Couperin; but however beautifully he played them both emotionally and stylistically – with Mr. C h r. C h r i s t i a n s e n as his matchless partner – it cannot be denied that it was the new work of the evening that was particularly captivating: Carl Nielsen's 'Prelude, Theme and Variations', which in fact, despite certain modern features in the sonority, went so well with the classics on the programme.

And it was not only because this Prelude was a solo piece for violin that one came to think of Bach and his Chaconne; there was, in its magnificent lines, in its monumental clarity and in its profound temperament, some of the same spirit.

And this theme, which was as simple, as homely and as sincere as one of Carl Nielsen's Danish songs, endeared his music even more to us. In the variations of the theme he showed himself as one of the great musicians for whom both structure and shading fall into place as in a game. Each of these variations was formed with the directness, richness and imagination in the expression that are distinctive of Carl Nielsen's other variation works.

Telmanyi performed his difficult task brilliantly. It was not his fault that the heat gradually threatened to dissolve both him and the violin and forced him, in the middle of one of the variations, to fetch a new instrument. However, it was fortunately he himself who continued and concluded his sculpturally flowing playing.

There was long, enthusiastic applause for Telmanyi and for Carl Nielsen, who received the most cordial homage from his seat in the hall."²⁰

In *København*, Ejnar Forchhammer was preoccupied with the soloist's interpretation of the work:

¹⁹ Danish Pianist (1884-1955). The other works in the concert: Johannes Brahms' Sonata in D minor, op. 108; François Couperin's Seventh Concerto from the collection *Les goûts réunis*; one of Felix Mendelssohn's *Lieder ohne Worte* in Telmányi's arrangement; Nancy Dalberg's *Fantasy Piece*; Johannes Amberg's *Traumewirren* and *Scherzo Capriccioso*; Jenő Hubay's *Czardas Scene* no. 2 (DK-Kk, CNA, 1.E.b.1b).

²⁰ *Berlingske Tidende*, 2.10.1923.

sik, akkompagneret af Christian Christiansen.¹⁹ Koncerten var den anden af to kammermusikkoncerter, og alle anmeldere var betaget af Emil Telmányis virtuositet. I *Berlingske Tidende* skrev K. F.:

"Brahms og Couperin indledte hans fornemt lodige Program; men hvor smukt baade i Følelsen og Stilen han end spillede dem – med Hr. C h r. C h r i s t i a n s e n som sin uforlignelige Partner – det kan dog ikke nægtes, at det var Aftenens Nyhed, der særlig fængslede: Carl Niensens 'Præludium, Tema og Variationer', som forøvrigt trods visse moderne Træk i klanglig Henseende, sluttede sig saa smukt til Programmets Klassikere.

Det var jo ikke alene, fordi dette Præludium var et Solo-Stykke for Violinen, at man kom til at tænke paa Bach og hans Ciaconne. Der var i dets storladne Linier, i dets monumentale Klarhed og dybe Temperament noget af den samme Aand.

Og dette Tema, der var saa enkelt, saa hjemligt og ærligt som en af Carl Niensens danske Viser, knyttede hans Musik endnu nærmere til os. I Variationerne af Tema'et viste han sig som den store Musiker, for hvem baade Opbygning og Nuancering følger sig som en Leg. Hver af disse Variationer var formet med den Prægnans, den Rigdom og Fantasi i Udtrykket, der udmærker Carl Niensens øvrige Variations-Arbejder.

Telmanyi løste sin vanskelige Opgave med Glans. Det var ikke hans Skyld, at Varmen efterhaanden truede med at opløse baade ham og Violinen og tvang ham til midt i en af Variationerne at hente et nyt Instrument. De var dog heldigvis stadig ham selv, der fortsatte og sluttede sit plastisk formede Spil.

Der var langvarigt og begejstret Bifald for Telmanyi og for Carl Nielsen, som modtog den hjertelige Hyldest fra sin Plads i Salen."²⁰

I *København* var Ejnar Forchhammer optaget af solistens fortolkning af værket:

¹⁹ Pianist (1884-1955). Koncertens øvrige værker: Johannes Brahms Sonate i d-mol, op. 108, François Couperins 7. koncert fra samlingen *Les goûts réunis*, en af Felix Mendelssohns *Lieder ohne Worte* i Telmányis arrangement, Nancy Dalbergs *Fantasistykke*, Johannes Ambergs *Traumewirren* og *Scherzo Capriccioso*, Jenő Hubays *Czardas Scene* nr. 2 (DK-Kk, CNA, 1.E.b.1b).

²⁰ *Berlingske Tidende*, 2.10.1923.

“As the outstanding young musician Telmányi is, he takes a lively interest in the music that is created in our time and which affects our time. The problems with which this music grapples so undauntedly, with which it wrestles and over which it is at such pains to gain the mastery, set his own impressionable mind a-quiver. Full of life and temperament, he throws himself into his task with zeal and devotion, and with his great sense of musical form he makes the new work as accommodating for the listener as is possible.

So it was on Wednesday with Béla Bartók's Sonata, and so it was yesterday evening with Carl Nielsen's 'Prelude, Theme and Variations for Violin Solo'. He filled the slightly heavily flowing Prelude with its strong ascents with his own temperament and elaborated it down to the smallest detail. After a beautifully played melodious theme with a general appeal there followed a set of variations that did not all seem equally to have been written for the sake of the music; much struck one as having been written first and foremost in order to give the virtuoso the opportunity to shine. But it cannot be denied that many of the variations were genuine, pure music, and when the artist had concluded the stately last variation with its broad, full-bodied chords, there was such loud applause that the composer had to bow his thanks from his seat in the hall while the audience rose.”²¹

Hugo Seligmann in *Politiken* was exercised by the composer's talent for the variation form and the melodic character of the work:

“On his first evening *Emil Telmányi* brought us an extremely interesting new work in the Hungarian Béla Bartók's Sonata; yesterday he tempted us with the first performance of a brand new work by *Carl Nielsen*. Its name was 'Prelude, Theme and Variations for Violin Solo'. And it was the true child of its progenitor. Recently Carl Nielsen has time and time again amused himself by reining in and giddy up his imagination in the art of variations – Chaconne, Theme with Variations, both for piano, the final movement of the Wind Quintet – and now it is the violin's turn. It has nothing to complain about. This music-making through a purely melodic line is just the thing for Carl Nielsen, as it shows his tonal sensitivity and rhythmic freshness in the brightest light. What is one most to admire – the magnificent Prelude with its wild, mighty

²¹ *København*, 2.10.1923.

“Som den fremragende unge Musiker Telmányi er, interesserer han sig levende for den Musik, der skabes i vor Tid og præger vor Tid. De Problemer, denne Musik saa uforfærdet giver sig i Kast med, som den bakser med og har saa ondt ved rigtig at faa Herredømme over, sætter hans eget bevægelige Sind i Svingning. Fuld af Liv og Temperament, med Begejstring og Hengivelse kaster han sig ind i sin Opgave, og med sin store musikalske Formsans lægger han det nye Værk saa klart tilrette for Tilhørerne, som det er muligt.

Saaledes var det i Onsdags med Béla Bartoks Sonate, saaledes var det igaar Aftes med Carl Niensens 'Præludium, Tema og Variationer for Violin Solo'. Det lidt tungt flydende Præludium med dets stærke Stigninger fyldte han med sit Temperament og penslede det ud i de mindste Enkeltheder. Efter et dejligt spillet, folkelig melodios Tema fulgte en Række Variationer, der ikke alle i lige Grad syntes skrevne for Musikens Skyld; adskilligt forekom én i første Linie skrevet for at give Virtuosen Lejlighed til at brillere. Men nægtes skal det ikke, at mange af Variationerne var ægte, lødige Musik, og da Kunstneren havde endt den pompøse sidste Variation med dens brede, fuldttonende Akkorder, lød der et saa kraftigt Bifald, at Komponisten fra sin Plads i Salen maatte takke, mens Publikum rejste sig.”²¹

Hugo Seligmann er i *Politiken* optaget af komponistens evner for variationsformen og værkets melodiske karakter:

“Paa sin første Aften bragte *Emil Telmányi* os en overmaade interessant Nyhed i Ungareren Béla Bartók's Sonate, i Gaar lokkede han med Førsteopførelsen af et helt nyt Værk af *Carl Nielsen*. Dets Navn var 'Præludium, Tema og Variationer for Violin Solo'. Og sit Ophavs ægte Barn var det. I sin senere Epoke har Carl Nielsen Gang paa Gang mere sig med at ave og hidse sin Fantasi i Variationernes Kunst – Chaconne, Tema med Variationer, begge for Klaver, Blæserkvintettens Finale – nu kom altsaa Turen til Violinen. Den er ikke blevet forfordelt. Denne Musiceren i den rent melodiske Linje er rigtig noget for Carl Nielsen, stiller hans tonale Finfølelse og rytmiske Friskhed i det smukkeste Lys. Hvad skal man mest beundre – det storladne Præludium med den mægtige, vilde Fantasi, Temaets ædle og inderlige, koral-klingende Andante eller selve Rækken af Variationer, snart strømmende og hvirvlende i spændstig

²¹ *København*, 2.10.1923.

imagination, the noble and inward Theme, the chorale-like Andante, or the actual set of variations, now flowing and whirling in supple rhythms, now expressive and inward-looking, the pure song of the heart? – Carl Nielsen's new work, despite the solo part being sometimes actually polyphonically written, was what one could call with a popular expression a brute to play, and gave Telmányi the opportunity to show not only the beauty and fieriness of his temperament but also his violinistic greatness. When it had been played to its end the applause thundered over him, only to merge into ovations for the attending composer."²²

A few weeks afterwards the work was repeated by Emil Telmányi at the Society for New Music's (Foreningen Ny Musik) concert of 20th October at the Royal Danish Academy of Music.²³ The programming, with *Prelude, Theme and Variations* set against violin sonatas by Béla Bartók and Arnold Bax respectively, was commented upon the next day by Axel Kjerulf in *Politiken*:

"It was a very uneven programme that Ny Musik offered yesterday evening at the second concert in the Academy Hall: the Hungarian Béla Bartók's Violin and Piano Sonata – the stark future; Carl Nielsen's 'Prelude, Theme and Variations' – the serene, mature present; and the Englishman Arnold Bax's Piano Sonata – new and old in a saccharine, choking hotch-potch [...]

How Telmányi has grown as a personality! For each new time one hears him, he seems deeper and richer. The way he played Carl Nielsen's new violin solo last evening! – Indeed, who could conceivably compare with him in beauty of tone, supple energy of rhythm, truth of character and the fiery enthusiasm of the spirit? He wonderfully reproduced this splendid music, which from the aspect of both form and content is so serenely beautiful, so pure, frank and genuine – a new Bach's Chaconne in the same grand style and moreover brightened by good humour that is like a sweet, wise smile.

This was the experience of the evening."

Because of its great demands on the soloist's technical skills this work had few performers in Nielsen's own time. But thanks to of Emil Telmányi's concert tours it was played not only in Denmark but in several countries abroad.²⁴ Apart from

Rytmik, snart espressive og indadvendte, Hjertets rene Sang? – Carl Niensens ny Værk var med sin trods Soloinstrumentets til Tider ligefrem polyfone Sats, hvad man med et populært Udtryk kalder hundesvært, og gav Telmányi Lejlighed til at vise ikke blot sit Temperaments Skønhed og Fyrighed, men ogsaa sin violinistiske Storhed. Da det var spillet til Ende, bragede Bifaldet over ham, for saa at omsættes i Ovationer for den tilstedeværende Komponist."²²

Få uger efter blev værket gentaget af Emil Telmányi ved Foreningen Ny Musik's koncert den 20. oktober på det Kongelige Danske Musikkonservatorium.²³ Programlægningen med *Præludium og Tema med Variationer* sat over for violinsonater af henholdsvis Béla Bartók og Arnold Bax blev dagen efter kommenteret af Axel Kjerulf i *Politiken*:

"Det var et noget ujævnt Program, 'Ny Musik' bød paa i Aftes ved den anden Koncert i Musikkonservatoriets Sal: Ungareren Béla Bartóks Violin- og Klaver-Sonate: den krasse Fremtid, Carl Niensens 'Præludium, Tema og Variationer': den afklarede, modne Nutid, og Englænderen Arnold Bax's Klaversonate: baade nyt og gammelt i en sødlig, kvalmende Pærevælling. [...]

Hvor er Telmányi vokset som Personlighed! For hver ny Gang man hører ham, synes han dybere og rigere. Som han i Aftes spillede Carl Niensens ny Violinsolo! – Ja, hvem tænker at maales med ham i den Tonens Skønhed, Rytmens spændstige Energi, Karakterens Sandhed og Sindets flammende Begejstring? Han gengav vidunderligt denne prægtige Musik, der baade fra Formens og Indholdets Side er saa afklaret smuk, saa renlivet, ærlig og ægte – en ny Bachs Ciaconne i samme store Stil og tilmed lysnet af et Lune, der er som et kønt og klogt Smil.

Det var Aftenens Oplevelse."

På grund af sine store krav til solistens tekniske færdigheder havde dette værk kun få udøvere i samtiden. Men i kraft af Emil Telmányis koncertturnéer blev det spillet såvel i Danmark som mange steder i udlandet.²⁴ Bortset fra ham kendes kun en

²² *Politiken*, 2.10.1923.

²³ Emil Telmányi (1978), *op. cit.*, s. 300.

²⁴ Opførelser i udlandet i komponistens levetid: Chicago 10.2.1924, New York 28.2.1924, Malmö 24.9.1924, Madrid 19.10.1924, Arad (Rumænien) 4.2.1925, Timisoara (Rumænien) 6.2.1925, Berlin 12.11.1925, Budapest 11.11.1928, Baja (Ungarn) 3.12.1928.

²² *Politiken*, 2.10.1923.

²³ Emil Telmányi (1978), *op. cit.*, p. 300.

²⁴ Performances outside Denmark in the composer's lifetime: Chicago 10.2.1924, New York 28.2.1924, Malmö 24.9.1924, Madrid 19.10.1924, Arad (Romania) 4.2.1925, Timisoara (Romania) 6.2.1925, Berlin 12.11.1925, Budapest 11.11.1928, Baja (Hungary) 3.12.1928.

Telmányi, only one other contemporary performer is known: Julius Chonowitsch,²⁵ who performed opus 48 on 27th February 1928 in Fyens Forsamlingshus on Funen.

Prelude, Theme and Variations was printed by the publishing house C.F. Peters in Leipzig in 1925. Prior to this, Emil Telmányi had tried unsuccessfully to get the composition printed in the USA. At the suggestion of Carl Nielsen he had made a copy at the end of November 1923, which he took on a concert tour in the USA in 1924.²⁶ Only at the beginning of 1925 were concrete negotiations established with the Peters publishing house: Carl Nielsen arranged for Emil Telmányi to play the composition for Henri Hinrichsen²⁷ from the publishers on 10th February 1925. After the performance Hinrichsen commented that the work was “undoubtedly as original as it is rewarding, although in the nature of things only a limited number of violinists will be able to play the difficult work.”²⁸ After the proofs had been read and the final print had been received Carl Nielsen was able to send a copy to Emil Telmányi, to whom the work is dedicated, on 31st July 1925.²⁹ The sales of the work were too limited for the publishers to wish to take on more of Carl Nielsen’s compositions later, although Hinrichsen took a positive view of Carl Nielsen as a composer and had earlier published both the String Quartet in F major, opus 44 and the Suite for Piano, opus 45.³⁰

The source material for opus 48 consists of the first print from 1925, Emil Telmányi’s printing manuscript, Carl Nielsen’s fair copy and a draft. Telmányi’s fair copy, which was probably drawn up after the first performance, exhibits deviations from Carl Nielsen’s fair copy in many respects. For example, the introductory theme in Variation 2 is not notated with harmonics in Carl Nielsen’s fair copy. However, since Telmányi’s fair copy served as a printing manuscript, it must be assumed to have been sanctioned by Carl Nielsen.

25 Danish-Russian violinist and teacher (1883-1975).

26 Letters of 24.11.1923 and 6.12.1923 from Carl Nielsen to Emil Telmányi (DK-Kk, CII, 10).

27 (1868-1942), partner in the publishing house.

28 Letter of 11.2.1925 from Hinrichsen to Carl Nielsen (Sächsisches Staatsarchiv, Leipzig, copy in DK-Kk, CNU).

29 Letter from Carl Nielsen to Emil Telmányi (DK-Kk, CII, 10) and dedication in the music (Source A¹).

30 Letter of 15.10.1926 from Henri Hinrichsen to Carl Nielsen (Sächsisches Staatsarchiv, Leipzig, copy in DK-Kk, CNU).

anden samtidig udøver, Julius Chonowitsch,²⁵ som den 27. februar 1928 opførte opus 48 i Fyens Forsamlingshus.

Præludium og Tema med Variationer blev trykt hos forlaget C.F. Peters i Leipzig i 1925. Forinden havde Emil Telmányi uden held forsøgt at få kompositionen trykt i USA, idet han på opfordring af Carl Nielsen havde foretaget en afskrift i slutningen af november 1923, som han medbragte på en koncertrejse i USA i 1924.²⁶ Først i begyndelsen af 1925 blev konkrete forhandlinger med forlaget Peters etableret, idet Carl Nielsen fik arrangeret, at Emil Telmányi den 10. februar 1925 spillede kompositionen for Henri Hinrichsen²⁷ fra forlaget. Efter opførelsen kommenterede Hinrichsen værket som “zweifellos ebenso originell wie dankbar, wenn auch die Zahl der Geiger, die das sehr schwierige Werk spielen können, naturgemäss eine nur beschränkte sein kann.”²⁸ Efter endt korrekturlæsning og modtagelse af det endelige tryk kan Carl Nielsen den 31. juli 1925 sende et eksemplar af kompositionen til Emil Telmányi, hvem værket er tilegnet.²⁹ For forlaget blev salget af dette værk for beskedent til at de senere vovede at udgive flere af Carl Niensens kompositioner, selv om Hinrichsen var positivt indstillet over for Carl Nielsen som komponist og tidligere havde udgivet såvel strygekvartetten i F-dur opus 44 som suite for klaver opus 45.³⁰

Kildematerialet til opus 48 rummer førstetrykket fra 1925, Emil Telmányis trykforlæg, Carl Niensens renskrift samt en kladde. Telmányis renskrift, som sandsynligvis er udarbejdet efter uropførelsen, har afvigelser fra Carl Niensens renskrift i en række henseender. Som et eksempel kan nævnes, at indledningstemaet i Variation 2 i Carl Niensens renskrift ikke er noteret med flageolettoner. Da Telmányis renskrift imidlertid har tjent som trykforlæg, må den antages at være sanktioneret af Carl Nielsen.

25 Dansk-russisk violinist og pædagog (1883-1975).

26 Brev af 24.11.1923 og 6.12.1923 fra Carl Nielsen til Emil Telmányi (DK-Kk, CII, 10).

27 (1868-1942), partner i forlaget.

28 Brev af 11.2.1925 fra Hinrichsen til Carl Nielsen (Sächsisches Staatsarchiv, Leipzig, kopi i DK-Kk, CNU).

29 Brev fra Carl Nielsen til Emil Telmányi (DK-Kk, CII, 10) samt dedikation i noden (kilde A¹).

30 Brev af 15.10.1926 fra Henri Hinrichsen til Carl Nielsen (Sächsisches Staatsarchiv, Leipzig, kopi i DK-Kk, CNU).

The first printing of 1925 has been chosen as the main source. It has been collated with both fair copies, and deviations from these are noted in *Editorial Emendations and Alternative Readings*. Carl Nielsen's reworking of Variation 7 just before the first performance is not in his fair copy but is included in Emil Telmányi's. Since the reworked variation as it is given in the present edition is to be found in the draft – with the exception of very few bars – the latter has been included in the collation of the reworked bars.

Kirsten Flensburg Petersen

PRELUDIO E PRESTO FOR SOLO
VIOLIN, OPUS 52

The earliest known source for *Preludio e Presto* is a musical birthday greeting in the newspaper *Politiken* to the violinist and composer Fini Henriques³¹ on the occasion of his sixtieth birthday on 20th December 1927. As his contribution to a page of congratulations in the newspaper Carl Nielsen had sent a nine-bar introduction to a prelude for solo violin. Carl Nielsen's son-in-law, Emil Telmányi, writes in his memoirs that after seeing this birthday greeting he urged the composer to continue with the work.³²

After mentioning the work for solo violin to his daughter Irmelin³³ in a letter of 17th January 1928 the composer writes on 25th January to his daughter from Lillehammer:

"One day passes like another here in the most splendid sunlight: but before we travelled up here I did a couple of new (smallish) things: an impromptu for piano and a piece for solo violin. The latter piece is actually not that short, and I am myself rather pleased with it. Emil too, although it's difficult to play and he has to play it in March in 'Ny Musik'."³⁴

The work was finished by the end of March 1928: the draft of the *Presto* is end-dated 26th March and the fair copy of the whole composition is end-dated 28th March. During the process Carl Nielsen regularly discussed technical problems, among other things the use and possibilities of the mute, with Emil Telmányi. It is evident from the source material that the latter was deeply involved in the completion of the score; he was moreover the soloist in the first presentation of the work.

31 1867-1940. (See p. lxi).

32 Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-48, vol. 2, p. 283. Emil Telmányi (1978), *op. cit.*, pp. 184-185.

33 1891-1974.

34 DK-KK, CNA III.Aa.1. Foreningen Ny Musik existed in Copenhagen in 1921-1930.

Førstetrykket fra 1925 er valgt til hovedkilde. Det er kollationeret med begge renskrifter, og afvigelser herfra er noteret i *Editorial emendations and alternative readings*. Carl Niensens omarbejdning af Variation 7 umiddelbart inden uropførelsen findes ikke i dennes renskrift men er medtaget i Emil Telmányis. Da den omarbejdede variation, således som den fremtræder i nærværende udgave, med undtagelse af ganske få takter kan findes i kladden, er kladden inddraget i kollationeringen af de omarbejdede takter.

Kirsten Flensburg Petersen

PRELUDIO E PRESTO FOR SOLO -
VIOLIN, OPUS 52

Den tidligste kendte kilde til *Preludio e Presto* er en musikalsk hilsen i *Politiken* til violinisten og komponisten Fini Henriques³¹ i anledning af hans 60 års fødselsdag den 20. december 1927. Som sit bidrag til en side i avisen med gratulationer havde Carl Nielsen sendt ni takters indledning til et præludium for soloviolin. Carl Niensens svigersøn, Emil Telmányi, skriver i sine erindringer, at han opfordrede komponisten til at fortsætte det påbegyndte arbejde.³²

Efter at have nævnt værket for soloviolin for sin datter Irmelin³³ i brev af 17. januar 1928 skriver komponisten den 25. januar fra Lillehammer til datteren:

"Den ene Dag gaar her som den anden i den herligste Sol; men inden vi rejste herop lavede jeg et Par nye (mindre) Ting: Et Impromptu for Klaver og et Stykke for Soloviolin, dette Stykke er ikke saa kort endda og jeg er selv glad for det. Emil ogsaa skønt det er vanskeligt at spille og han skal spille det i Marts i 'Ny Musik'."³⁴

Arbejdet blev afsluttet i slutningen af marts 1928, idet kladden til *Presto* er slutdateret den 26. marts og renskriften af hele kompositionen den 28. marts. Undervejs i processen drøftede Carl Nielsen jævnligt tekniske problemer om blandt andet sordinens anvendelse og muligheder med Emil Telmányi. Af kildematerialet fremgår, at denne var særdeles involveret i færdiggørelsen af partituret, og i øvrigt var han solist ved den første præsentation af værket.

31 1867-1940. (Se s. lxi).

32 Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-48, bd. 2, s. 283. Emil Telmányi (1978), *op. cit.*, s. 184-185.

33 1891-1974.

34 DK-KK, CNA, III.Aa.1. Foreningen Ny Musik eksisterede i København 1921-1930.

[Carl Nielsen:] CN's samling II, 10

Præludium. [Eg Tema med Variationer, Op. 48.]

Poco adagio (circa $\text{♩} = 50$)

mu 6510.0461 -
[mu 6503.3119]

Prelude, Theme and Variations, opus 48, fair copy (Source C).
Prelude in fair copy by Carl Nielsen.

Præludium og Tema med Variationer, opus 48, renskrift (kilde C).
Præludium i renskrift af Carl Nielsen.

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, likely for a piano. The notation is dense, featuring many beamed notes, slurs, and dynamic markings. The key signature has one flat (B-flat). The music is written in a cursive, handwritten style. At the bottom of the page, there are several dynamic and performance markings: *poco rall*, *dim*, *p*, *dim*, *ppp*, and *attacco*. There are also some handwritten annotations like "noe a poco dim" and "dim" scattered throughout the lower staves.

Preludium, Theme and Variations, opus 48, fair copy (Source C).
 Variation 7 as it first appeared from Carl Nielsen's hand before
 the changes made immediately before the first performance
 (see Preface p. xiii).

Præludium og Tema med Variationer, opus 48, renskrift (kilde C).
 Variation 7 som den først forelå fra Carl Niensens hånd for
 ændringerne umiddelbart inden uropførelsen (se Forord s. xiii)

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes various annotations, dynamics, and performance instructions. The first section consists of several staves of music, with measures numbered 44 through 61. Dynamics include *dim*, *rall:*, and *pppp*. A *lunga* marking is present at the end of the first section. The second section is titled "Var. VIII. Poco adagio" and includes markings such as *p*, *rall:*, *a tempo*, *pp*, *ppp*, and *more accel*. The score concludes with a *rit* marking and the number "19".

F O R K O R T E L S E R
A B B R E V I A T I O N S

Acc.	Accession
b.	bar
bb.	bars
bd.	bind
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (the Carl Nielsen Archives)
CNS	Carl Niensens Samling (the Carl Nielsen Collection)
CNU	Carl Nielsen Udgaven (the Carl Nielsen Edition)
DK-Kk	Det Kongelige Bibliotek, København (the Royal Library, Copenhagen)
fol.	folio
gliss.	glissando
marc.	marcato
NKS	Ny Kongelig Samling (New Royal Collection)
pizz.	pizzicato
Pl. No.	Plate Number
spicc.	spiccato
sord.	sordino
stacc.	staccato
t.	takt
ten.	tenuto
trem.	tremolo
va.	viola
vibr.	vibrato
vc.	violoncello
vl.	violino

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

PRELUDE, THEME AND VARIATIONS
FOR SOLO VIOLIN, OPUS 48

- A** Printed part, Ove Scavenius' copy
 - A¹** Printed part, Emil Telmányi's copy
 - B** Part, Emil Telmányi's autograph, fair copy, printing manuscript
 - C** Part, autograph, fair copy
 - D** Part, autograph, draft
-
- A** Printed part, Ove Scavenius' copy.
DK-Kk, CNU, Scavenius' collection.

Title page: “Emil Telmányi gewidmet. / Praeludium / und / Thema mit Variationen / für / Violine solo / von / CARL NIELSEN / OP. 48 / Aufführungsrecht vorbehalten. / Eigentum des Verlegers. / 10456 / LEIPZIG / C. F. PETERS. / F. Baumgarten, del. / Druck v. C.G.Röder, G.m.b.H., Leipzig.”
Pl. No.: Edition C. F. Peters 10456 (1925).
Donated to the Royal Library by Alette Scavenius in 1996.
31x24 cm, 15 numbered pages in original covers.

- A¹** Printed part, Emil Telmányi's copy.
Privately owned, copy in DK-Kk.
Title page: as **A**.
Pl. No.: Edition C. F. Peters 10456 (1925).
Dedication: “Til min kære Emil / med Tak for dette Værk / fra Din Ven / Carl / 31-7-25 / Damgaard”.¹
31x24 cm, 15 numbered pages in original covers.
Additions in pencil and black pen.
- B** Part, Emil Telmányi autograph, fair copy, printing manuscript.
Sächsisches Staatsarchiv Leipzig, Musikverlag C. F. Peters Leipzig, No. 5196.
No visible datings.
34.2x26.4 cm (size of original), total of 14 pages written in ink. Pagination: one unnumbered page, 2-14.
Paper type: J.E.&C. Protokoll. Schutzmarke N^o. 1 10 linig. (10 staves).
The first page of the manuscript looks much worn.
Heading: “Emil Telmányi gewidmet. / Praeludium und Thema mit Variationen für Solo-Violine. / Violine solo 900 V. / Carl Nielsen / Op. 48.” The heading is in Emil Telmányi's hand except for “Violine solo 900 V.” The manuscript is notated in Emil Telmányi's hand and signed on p. 14.
On p. 1: “+ = pizz. mit der linken Hand / with the left hand. / avec la main gauche. / Anm. Die Vorzeichen in Praeludium gelten bis sie aufgehoben werden.” The plate number 10456 is inscribed.

¹ “To my dear Emil / with thanks for this work / from your friend / Carl / 31-7-25 / Damgaard”.

The manuscript has additions, probably in pencil.
The source had been described from a photocopy.

C Part, autograph, fair copy.

DK-Kk, CNS 22a.

End-dated: "28^{de} Maj 23."

Acquired by the Royal Library from Emil Telmányi in 1965.
34x26 cm, 7 folios written in ink, paginated 1-7 in pencil in an unknown hand.

Paper type: 12 staves except for folio 3, which has 7 staves (19.5x26 cm). The folios are cut. Fol. 5 was originally a bifolio where the last page has been torn off.

The source has been restored.

Heading, fol. 1^r: "Præludium.", fol. 2^v: "Tema", fol. 4^r: "Var. 4", fol. 4^v: "Var: III", fol. 5^v: "Var VI", fol. 6^r: title page "Violin solo / (Variationer VII og VIII) / Carl Nielsen.", fol. 6^v: "Var VII". Additions in pencil by Nielsen, by Telmányi, and in unknown hand. At the bottom of fol. 5^v there is a pencil sketch with a different suggestion for the last bars in an unknown hand.

D Part, autograph, rough draft.

DK-Kk, CNS 22b.

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

35x27.5 cm, 2 bifolios and 5 folios, 14 of the pages written in pencil and brown crayon (CN and Emil Telmányi); the first four pages are numbered 1, 2, 4, 3, after which there is no original pagination.

Paper type:

fol. 1-2: J & S / I (18 staves)

fol. 3: 18 staves

fol. 4-9: 12 staves, cut.

On fol. 4^r: "H - Jones Adresse er / 37 Eatin Terrace / (Sloane Square) / 1/2 8!" (Emil Telmányi?); fol. 7^r: on the bottom three staves music has been added in pencil (Emil Telmányi); fol. 7^v: in brown crayon, calculation of the multiplication 16x64, corresponding to the number of 64th-notes in whole bars of Variation 7; fol. 9^r: the page is written in pencil (Emil Telmányi); bottom of fol. 9^r (in English): "Wire (?) please whether / two rooms for gentlemen / june thirteenth can be / reserved / Telmányi / Musik (?) Kop.". Contents:

fol. 1^r,v and fol. 2^r: Adagio

fol. 2^r: end of Variation 6, Variation 3

fol. 2^v: beginning of Variation 6, beginning of Variation 1,

sketch for the Theme

fol. 3^r: Variation 4, Variation 5, beginning of Variation 7

fol. 3^v: end of Variation 1, Variation 2 (changed somewhat later)

fol. 4^r: sketch for Variation 7

fol. 5^r: Theme, beginning of Variation 1

fol. 6^r: last 6 bars of Variation 7, revised version

fol. 7^r: Variation 7 (changed somewhat later)

fol. 7^v: earliest ending of Variation 7

fol. 8: repetition of Theme and Variation 8

fol. 9^r: Emil Telmányi's corrections with precise numbered references to places in the Prelude.

The source material for opus 48 consists of the first printing from 1925 (Source **A**, **A**¹), Emil Telmányi's printing manuscript (Source **B**), Carl Nielsen's fair copy (Source **C**) and a rough draft (Source **D**). Telmányi's fair copy, which was probably drawn up after the first performance, has some deviations from Carl Nielsen's fair copy in almost all parameters. An example that can be mentioned is that the introductory theme in Variation 2 notated as harmonics is not to be found in Carl Nielsen's fair copy. However, since the Telmányi fair copy was chosen as the printing manuscript for the printed edition, it must be assumed to have been sanctioned by Carl Nielsen. The first printing from 1925 has been chosen as the main source. It has been collated with both fair copies, and deviations from these are noted in the *Editorial emendations and alternative readings*.

Carl Nielsen's reworking of Variation 7 immediately before the first performance is not to be found in the composer's fair copy, but was included in Emil Telmányi's. Since the reworked variation, with the exception of very few bars, can be found in the draft, the draft has been included in the collation of the reworked bars. The fingering and bowing in this edition come from the main source, which is almost identical to Emil Telmányi's fair copy. Deviations from this in Carl Nielsen's fair copy are listed in the *Editorial emendations and alternative readings*.

P R E L U D I O E P R E S T O F O R S O L O
V I O L I N . O P U S 5 2

A Printed part

A¹ Printed part, dedication copy

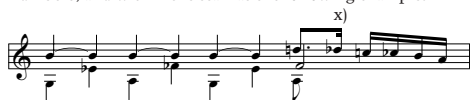
B Part, autograph, fair copy

C Printed part. Emil Telmányi's own copy

D Part, autograph, draft


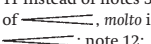


EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS





In parts without fixed metre the notes are given by page and staff numbers, and within the staff as the following example:






The note x) is designated as "7th crotchet upper part note 2".

PRELUDE, THEME AND VARIATIONS FOR SOLO VIOLIN, OPUS 48

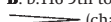

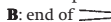

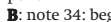
Bar	Comment
p.1	Original note: + = <i>pizz. mit der linken Hand.</i> / Die Vorzeichen im Praeludium gelten / bis sie aufgehoben werden. / + = <i>pizz. with the left Hand.</i> / Observe the signatures in the prelude / until the corresponding note is resto- / red by a natural. / + = <i>pizz. avec la main gauche.</i> / Il faut observer les signes dans le / prélude jusqu'à ce que la note relative / soit marquée d'un bécarre.
p.1 staff 1	C: upper part notes 5-6, 9-11, 12-15, 16-21, 22-27, 28-34: slurs changed from slurs notes 5-8, 9-14, 15-20, 21-26, 27-32 in pencil; notes 21-22: <i>dim.</i> (<i>poco accel.</i> is missing); note 24: b^{\flat} ; notes 27-34: only six notes 
p.1 staff 2	C: upper part note 1: <i>p</i> ; slurs notes 1-5, 6-11 instead of notes 3-11; note 5: beginning of <i>molto</i> in connection with  ; note 12: <i>f</i> ; notes 12-22: 
p.1 staff 3	upper part last three notes: <i>marc.</i> instead of <i>marc.</i> and <i>ten.</i> ; lower part last three notes: one quaver chord with a wavy line C: note 1: <i>marc.</i> ; notes 21-22: <i>dim.</i> ; notes 26-28: <i>accel.</i>
p.1 staves 3-5	C: staff 3 note 29 to staff 5 note 24: five groups instead of nine groups, different articulation, dynamics and no tempo or metronome markings 
p.1 staff 5	notes 33, 34: \sharp added; B: notes 17-22: <i>stacc.</i> , crossed out, probably in pencil; notes 23-24: <i>stacc.</i> and <i>marc.</i> , <i>stacc.</i> crossed out, probably in pencil
p.1 staff 6	C: notes 33-40: missing in C , added in shorthand notation in pencil (Emil Télmányi?)
p.1 staff 7	C: note 3: <i>fz.</i> ; note 27: <i>marc.</i> ; notes 31-32: <i>dim.</i>




Bar	Comment
p.1-2 p.1-2 p.1-2	p.1 staff 7- p.2 staff 2 C: p.1 staff 7 note 33 to p.2 staff 2 note 32: only five groups 
p.2 p.2	staves 1-2 staff 2 staff 1 note 25 to staff 2 note 8: <i>stacc.</i> added (<i>spiccato</i>) C: last part of staff 2: 
p.2	staff 3 upper part notes 9, 21: \sharp added; 13th quaver: <i>fz.</i> emended to <i>sfz.</i> as in B ; B: upper part last four notes: slur from <i>g</i> to <i>f</i> ; C: upper part notes 1, 5: 3; 7th crotchet: <i>fz.</i> ; 13th crotchet: <i>fz.</i>
p.2	staves 3-4 C: staff 3 last quaver to staff 4 8th semi-quaver:  <i>p</i>
p.2	staff 4 upper part note 2: \sharp added; lower part note 8: \sharp added; C: third crotchet: <i>fz.</i> ; third crotchet (d^{\flat}): \downarrow changed to \downarrow in pencil; 5th and 6th crotchet lower part: \downarrow ; upper part 5th crotchet note 1 to 6th crotchet note 1: slur
p.2	staff 5 lower part note 7: \sharp added; lower part note 8: \downarrow emended to \downarrow as in B ; C: and in accordance with correction in A ; A: chords 2-4: <i>tranquillo e dolce</i> ; C: first crotchet: <i>dim.</i> ; 5th crotchet: <i>pp</i>
p.2	staff 6 chords 7, 16, 18 top notes: \sharp added; A: chord 9: <i>più cresc. et accel.</i> ; A : chords 1-2: slur added in pencil; 7th crotchet chords 2-5: 1, 2, 1, 2 added in pencil
p.2	staff 7 lower part notes 12, 14: \sharp added; 4th crotchet (<i>c</i>): \sharp added; 37th and 38th demisiquaver: \sharp added; A: third crotchet: <i>rallentando e dim. molto</i> ; B: third and 4th crotchet: <i>rallentando e dim. molto</i> ; C: upper part notes 1-2, 3-4, 5-6: \downarrow ; 6th quaver: <i>dim.</i> ; 8th quaver: <i>poco rall.</i> ; 9th quaver note 1: <i>pp</i>
p.3	staves 1-2 C: staff 1 7th quaver to staff 2 first quaver: <i>cres-cen-do</i>
p.3	staff 2 note 21: \sharp added in accordance with C ; C: note 32: <i>dim.</i>
p.3	staff 3 d^{\flat} : \sharp added; A ¹ (g^{\flat} to e^{\flat}): 3, 2, 1, 2, 1 added in pencil; C: note 7: <i>rall.</i> ; note 13: fermata; last crotchet chord 1 to last note: slur
p.3	staff 4 chord 10 top note: \sharp added; chord 12 (f^{\flat}): \sharp added; A: chords 4-5: <i>cresc. molto</i> ; B: chord 9: <i>molto</i> ; C: notes 1-9: slur; chords 11-15: 
p.3	staff 5 C: note 1: <i>f</i> ; note 20: 0
p.3	staff 7 C: first to 8th quaver: triplets with c^{\sharp} missing; note 1: 2; note 2: 1; note 4: 4; note 17: 2; note 18: 1; note 20: 4
p.3	staff 8 C: first to 4th quaver: triplets with b^{\sharp} missing
p.4	staff 1 C: notes 1-3: 1, 2, 3; notes 18-19: 0
p.4	staff 2 B: <i>cresc.</i> from note 18; C: notes 1-4: 2, 4, 3, 1; notes 9-32: missing, reference to D fol.9 r staff 8, where notes 9-32 are notated (Emil Télmányi)
p.4	staff 3 C: notes 1-4: 1, 3, 2, 4
p.4	staff 5 note 2: \sharp added; C: notes 1-4: 1, 1, 2, 4






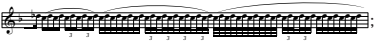
Bar		Comment
p.4	staff 6	note 17: ten. added by analogy with note 1
p.4	staff 7	note 1: ♯ added; notes 1, 17: ten. added by analogy with staves 5 and 6 notes 1, 17; A : notes 1-32: <i>molto cresc. e ritard.</i> - - -; C : notes 17-32 missing
p.4	staff 8	<i>f</i> ^{''} : ♯ added; C : chord 1: one ♭. (<i>b</i> ^{''}) changed to chord <i>g, f</i> , <i>d</i> ^{''} , <i>b</i> ^{''} (<i>b</i> ^{''} as ♭) in pencil; chord 1: ♯; third crotchet note 1: ♯ changed to ♯ in pencil, V
p.5	staff 1	B : 5th crotchet note 2: <i>poco</i> ; C : chord 1: one ♭. (<i>f</i> ^{''}) changed to chord <i>g, f</i> , <i>d</i> ^{''} , <i>f</i> ^{''} (<i>f</i> ^{''} as ♭) in pencil, ♯
p.5	staff 2	third crotchet note 14: ♯ added; C : chord 1: one ♭. (<i>b</i> ^{''}) changed to chord (<i>g, f</i> ; <i>b</i> ^{''}) in pencil; chord 1: ♯; third crotchet note 1: V; third crotchet note 10: <i>g</i> ^{''}
p.5	staff 3	C : note 1: ♭, ♯; notes 21-31: <i>poco a poco dim</i>
p.5	staff 4	note 4: ♯ added; A ¹ : note 9: 2 added in pencil; C : note 1: ♭, ♯; note 2: V; note 24: ♭, <i>dim.</i> , ♯; note 25: V
p.5	staves 4-5	B : staff 4 notes 13-24: <i>dim.</i> - - -; staff 4 note 25 to staff 5 note 2: <i>e</i> - - -; staff 5 notes 3-28: <i>poco a poco rit.</i> - - -
p.5	staff 5	notes 5-6: slur added as in B ; C : notes 3-6: <i>poco rall.</i> ; notes 12-13: <i>dim.</i> ; note 18: <i>p</i> ; notes 22-24: <i>dim.</i> ; note 27: <i>pp</i>
3		C : notes 1-3: slur
4		C : 4th crotchet: chord ♭ (<i>g</i> , <i>e</i> ^{''}) changed to ♭ (<i>c</i> ^{''}) ♭ (<i>e</i> ^{''}) in pencil
8		C : chord 2: <i>c</i> , <i>a</i> ' changed to <i>e</i> ', <i>a</i> ' in pencil, <i>e</i> ' as minim (incorrect rhythm)
11		C : chord 2: bottom note <i>f</i> ' added in pencil
12		A ¹ : upper part 7th quaver: 4 added in pencil; lower part 4th crotchet: 2 added in pencil; C : 4th crotchet upper part: ♭ (<i>c</i> ^{''}) added in pencil
13		A ¹ : upper part note 1: 3 added in pencil
16		C : second to third crotchet: ♭ (<i>f</i> ^{''}) added in pencil
20		C : notes 5-8: slur
21		B : 4th semiquaver: beginning of  ; C : <i>f</i> at third crotchet instead of 4th crotchet
23		C : third to 4th crotchet: upper part notes 1-4: slur; lower part: slur notes 1-4 changed to slurs notes 1-2, 3-4 in pencil
24		C : upper part notes 1-4: slur; notes 5-8: slur changed to slurs notes 5-6, 7-8 in pencil; lower part notes 1-2, 3-4: slurs changed from slur notes 1-4 in pencil; notes 5-8: slur
26		C : notes 6-9: 3, 3, 2, 0; notes 6-8, 14-16: triplets in semiquavers changed to 7 and triplets in demisemiquavers in pencil (CN)
27		Original note: <i>NB: pizzicato mit der linken Hand und / arco zugleich</i>
28		C : notes 6-8: triplets in semiquavers; note 9: 0
29-30		C : b.29 4th crotchet note 8: end of slur
30		C : note 14: 4
31		C : notes 15-16: <i>dim.</i>
31-32		C : end of slur b.32 note 4 instead of b.32 note 8
32-33		C : beginning of slur b.32 note 5 instead of b.32 note 9, end of slur open (change of system)

Bar	Comment
33	C : note 1: <i>p</i> ; second to 8th semiquaver: notated in chords instead of two parts; third crotchet: fermata
+34	C : note 1: <i>grazioso</i> ; note 1: stacc.
+34-40	C : b.+34 to b.40 third crotchet: no harmonics, only ordinary notes beginning with <i>f</i> ^{''}
34	C : notes 1, 4, 8: stacc.
35	C : notes 1, 4, 8: stacc.; note 8: <i>f</i> changed to <i>p</i>
36	A : notes 1-3: <i>accel. molto.</i> ; C : note 1: stacc.; notes 10-11: <i>dim.</i> instead of b.37 note 1
37	note 7: ♯ added as in B ; A : notes 1-3: <i>rall. molto</i> ; C : notes 4, 8: <i>p</i>
39	C : notes 3-4: <i>d</i> ^{''} ; before note 10: accidentals (<i>b</i> ^{''} , <i>c</i> ^{''}); note 10: marc.
40	A ¹ : note 2: 2 added in black pen; C : note 5: <i>p</i>
41	C : note 1: <i>f</i> ^{''} ; chord 1: <i>c</i> [♯] added in pencil, stacc.
42, 44	C : note 1: V; note 2: ♯; note 6: V
46	C : note 1: <i>f</i> ^{''} ; note 7: ♯; chords 7-9: only bottom notes <i>g-a</i> ^{''} <i>g</i> ; chord 4: <i>Sul G, D</i>
47	C : upper part note 8: ♭ added in pencil
48	C : chord 1: reference to music example notated after b.49 with the heading <i>Indhold</i> [Content]
	
	chords 1, 4: ♯; 8th demisemiquaver: 1, 4; third quaver: 2; 20th demisemiquaver: 3; 6th quaver: 1, 4; 9th quaver: 0, 2; 44th demisemiquaver: 2; 8th, 20th, 32nd, 44th demisemiquaver: ♭
49	third, 6th and 9th quaver: stacc. added by analogy with b.48; A : 8th demisemiquaver to 4th quaver: <i>rit. e dim.</i> ; C : third quaver: 0, 2; 8th, 20th, 32nd demisemiquaver: ♭; 7th to 9th quaver: slur; last chord: 0, 0
+50	C : ten.
53	B : note 4: 3 added, probably in pencil
58	note 2: beginning of  emended from note 3 as in B
60	C : note 4: ♭, ten.
61	A ¹ : note 6: 4 added in pencil
61, 62	C : notes 1, 3, 5: ♭
62	A ¹ : note 1: 2 added in pencil
63	C : note 1: ♭
63-64	B : b.63 note 5 to b.64 note 5: <i>dim.</i> - - -
64	C : note 3: marc.
66	C : chords 2-4: slur added in pencil
67	chord 1: dots omitted as in B (rhythmic error); C : chord 1: <i>D, A</i> (CN?); chord 2: <i>G, D</i> (CN?)
70	note 5: 0 omitted; A ¹ : note 5: 2 added in pencil, 0 crossed out
73	C : chords 2-3, 4-6: slurs, ten. missing
76	A ¹ : upper part note 3: 3 added in pencil
77	C : first crotchet: <i>poco rall.</i> ; third crotchet: <i>Tempo I (Andante)</i>
78	C : beginning of slur note 3 instead of note 4
78-80	A : <i>morendo e ritardando</i> - - -
80	C : note 1: <i>Sul D, rall.</i>
+82	C : note 1: <i>mf</i> ; note 2: <i>d</i> [♯] ; A ¹ : note 1: 2 added in pencil

Bar	Comment
82	A ¹ : note 4: 2 added in pencil; note 9: 3 crossed out in pencil; note 12: 1 added in pencil
84	B : 11th semiquaver: 3; C : upper part notes 10, 14: e ^{'''} ; note 12: b ^{''}
85	C : note 1: ♯; note 2: V; notes 16-22: marc.
88	C : notes 3, 15-17: stacc.
89	last five notes: semiquavers emended to demisemiquavers (rhythmic error); A ¹ : last five notes: semiquavers changed to demisemiquavers in pencil
92	C : upper part notes 1-3: stacc.
94	C : note 3: ♭ added in pencil
94-95	b.94 13th semiquaver to b.95 8th semiquaver: stacc. added by analogy with b.94 9th to 12th semiquaver
95	4th crotchet note 1: stacc. added by analogy with b.93 second crotchet note 1 and 4th crotchet note 1
97	B : end of slur note 5 instead of note 6; C : notes 5-8: <i>poco rall</i> --- crossed out in pencil
+98	C : note 1: <i>mf</i>
98	chord 3: marc. emended to stacc. and marc. by analogy with note 3, chord 6; C : notes 4-5: marc.; 4th to 6th quaver, 8th to 12th quaver: marc.; chords 1-2, 4-5: only top notes
99	C : note 1: ten.
99-100	C : b.99 5th quaver to b.100 chord 1: marc.
100	B : end of slur changed from 7th quaver to 12th semiquaver; C : 7th quaver: end of slur instead of 12th semiquaver; 8th to 12th quaver: marc.
103	A ¹ : <i>f^{'''}</i> : 2 added in pencil; C : 5th quaver: a chord (g, g [']) changed to one note (g) in pencil; chord 6: stacc.; 14th semiquaver: beginning of slur instead of chord 6; 18th and 19th semiquaver: 4
104	C : first to third quaver: marc.
105	chord 1 lower part: ten. added by analogy with upper part; C : 10th to 12th quaver: marc.
107	C : notes 7-11: 3, 2, 1, 3, 4; note 12: end of slur instead of note 9; note 13: beginning of slur instead of note 10
108	C : chord 8: only one note (c ^{''})
109	4th crotchet: demisemiquavers changed to semiquavers as in B , C (rhythmic error); C : chord 1: only one note (b ^{''}); chord 1: stacc.; 20th to 24th semiquaver: stacc.
110	C : chord 8: one note (d [']) changed to a chord (d, b ^{''}) in pencil; chord 9: d ^{''} , f ^{''} changed to b ^{''} , f ^{''} in pencil
111	C : third to 6th semiquaver: end of slur changed from 7th semiquaver in pencil; first and 4th quaver: ♯ added in pencil; 9th to 12th semiquaver: end of slur open (change of system)
112	C : note 1: V and <i>restez</i> added in pencil (Emil Telmányi); chord 3: only c ^{'''} ; notes 2-3: 2, 4 added in pencil; notes 8-10: 2, 4, 1 added in pencil; 10th quaver: beginning of slur instead of 21st semiquaver
113	C : first to 11th semiquaver: stacc.; chord 1 to second semiquaver: slur missing

Bar	Comment
116-117	B : b.116 9th to 12th demisemiquaver:  (change of system in B)
120	B : lower part note 10: end of slur
121	A ¹ : lower part note 4: 2 added in pencil; note 6: 3 added in pencil
125	C : chord 1: g, e ['] , c ['] , a ^{''} changed to a, e', c ^{''} , a ^{''} in pencil (Emil Telmányi)
127	B : lower part third quaver: demisemiquavers (rhythmic error); C : second quaver lower part note 1: 3; note 2: 0
130, 131	C : upper part note 3: ♯; note 4: ♯
132	C : upper part note 4: ♯, V
134	C : upper part notes 1-3: marc.
135	C : notes 13-21: 
136	C : lower part notes 1-3: marc.
137	B : end of  note 17 instead of note 18
137-138	C : end of slur b.137 note 18 instead of b.138 note 1
138, 139	C : note 1, chord 1: ♯
140	C : chord 6 bottom note: a' changed to a ^{b'} in pencil
142, 143	C : chord 1, note 1: ♯
144	B : upper part: end of slur note 16 instead of note 17
144-145	C : only one bar 
+147	C : notes 13-14: 0, 2 added in pencil
147	C : note 9: 0 added in pencil; note 21: 2
148	A ¹ : note 46: 2 added in pencil; note 49: 1 added in pencil; note 50: 0 changed to 3 in pencil; note 52: 4 changed to 1 in pencil; note 53: 1 added in pencil; note 54: 4 changed to 2 in pencil; note 62: 2 added in pencil; C : note 20: 0
149	A ¹ : note 7: 2 added in pencil; note 23: 2 added in pencil; note 39: 2 added in pencil; note 57: 2 added in pencil; C : notes 9, 11, 13, 15: marc.; notes 9-10, 11-12, 13-14, 15-16: slurs; notes 25, 27, 29, 31: marc.; notes 25-26, 27-28, 29-30, 31-32: slurs; note 27: 4; notes 41, 43, 45, 47: marc.; notes 41-42, 43-44, 45-46, 47-48: slurs; note 42: 1; note 43: 4; note 49: <i>restez</i> ; notes 49-50, 51-52, 53-54, 55-56: slurs; note 58: 2
150	A ¹ : note 9: (1) added in pencil; C : note 33: <i>restez</i> ; note 35: V; notes 35-48: stacc.; note 39: 1; notes 61-62: stacc. changed to slur in pencil
151	B : note 34: beginning of  note 34 instead of note 33; C : notes 3, 7, 11, 15: a lower part at the same pitch in hemidemisemiquavers; note 6: 3 changed to 4 in pencil; note 7: 2 changed to 3 in pencil; note 10: 3; note 13: 1 changed to 2 in pencil; note 14: 3 changed to 4 in pencil; note 15: 2 changed to 3 in pencil; notes 19, 23, 27, 31: an upper part at the same pitch in hemidemisemiquavers; notes 17-19: 1, 3, 2; note 21: 1; note 29: A; note 33: 1; notes 35, 39, 43, 47: an upper part at the same pitch in hemidemisemiquavers;

Bar	Comment
	note 37: 1 changed to 2 in pencil; note 38: 4 added in pencil; note 45: 2 added in pencil; notes 51, 55, 59, 63: an upper part at the same pitch in hemidemisiquavers; note 61: 1; note 64: [sul] <i>E</i>
152	note 1: ten. added as in B ; C : note 1: 4; note 14: 2 changed to 1 in pencil; notes 49-52: 4, 1, 3, 0; notes 51, 55, 59, 63: an upper part at the same pitch in hemidemisiquavers; note 54: 1; note 57: 3 changed to 4 in pencil; note 59: 2 changed to 3 in pencil; note 63: 3
153	notes 15-18: slur emended from notes 13-16 as corrected in A ¹ ; C : note 3: 3; notes 3, 7, 11, 15: an upper part at the same pitch in hemidemisiquavers; notes 17-19: 3, 1, 2; notes 19, 23, 27, 31: an upper part at the same pitch in hemidemisiquavers; note 26: 0; note 27: <i>b</i> added in pencil; notes 35, 39: a lower part at the same pitch in hemidemisiquavers
154	C : first to 16th hemidemisiquaver: stacc.; chord 1: bottom note missing; chords 2, 4: <i>e</i> ^{''} , <i>d</i> ^{'''} ; chords 3, 5, 15, 17, 19, 21: <i>d</i> ^{''} , <i>d</i> ^{'''} ; chords 18, 20: <i>d</i> ['] , <i>e</i> ^{''} ; chords 22, 24, 26, 28, 30, 32, 34, 36, 37: marc.
154-163	C : the source contains the earliest ending of variation 7, which differs from b.154 4th crotchet to b.163; see facsimile pp. lix-lx
155	chord 63 bottom note: ♯ added
156	39th hemidemisiquaver: [sul] <i>A</i> added as in B ; B : chord 1: ten.; chord 23 top note: ♯ added; D : first to second crotchet: missing; third to 4th crotchet:
	
156-157	b.156 49th hemidemisiquaver to b.157 32nd hemidemisiquaver: stacc. added (spiccato)
157	C : third crotchet chord 1 (Source C fol. 7 staff 2 third crotchet chord 1): <i>e</i> ^{''} , <i>e</i> ^{'''} , ten.; D : first to second crotchet:
	
	4th crotchet:
	
158	C : chord 33 (Source C fol. 7 staff 3 third crotchet chord 1): <i>g</i> ['] , <i>g</i> ^{''} ; third crotchet 7th hemidemisiquaver to 16th hemidemisiquaver: marc.; 8th, 10th, 12th, 16th hemidemisiquaver: 0; D : third crotchet 7th hemidemisiquaver to 14th hemidemisiquaver: marc.; third crotchet 7th hemidemisiquaver: 1; third crotchet 8th, 10th, 12th, 14th, 15th, 16th hemidemisiquaver: 0
158-163	The draft for the last part of the new ending is in Source D fol. 6
159	chord 28 top note: ♯ added; A ¹ : 54th hemidemisiquaver: 0 added in pencil;

Bar	Comment
	55th hemidemisiquaver: 1 added in pencil; 56th hemidemisiquaver: 0 added in pencil; D : chord 33: <i>g</i> , <i>e</i> ^{''} , <i>e</i> ^{'''} ; third crotchet 5th hemidemisiquaver: 3; third crotchet 13th hemidemisiquaver: 2; 4th crotchet 5th to 8th hemidemisiquaver: 3, 0, 1, 0
160	A ¹ : chord 2: stacc.; 35th hemidemisiquaver: 1 changed to 3 in pencil; D : 4th crotchet notes 1-12: stacc.
161	B : 18th to 32nd hemidemisiquaver: stacc. changed to marc., probably in pencil; D : chords 9-16: marc.; second crotchet 13th hemidemisiquaver: <i>e</i> ^{''} ; third crotchet chord 2: 3; chord 5: 4; third crotchet 9th to 16th hemidemisiquaver: marc.
162-163	D : only one bar
	
+164	C : ten.
164	C : notes 1-4: slur
165, 166,	
167	C : lower part added in pencil (CN)
166	C : notes 1-4: beginning of slur b.165 upper part note 2 instead of b.166 note 1, end of slur changed from upper part note 5 to upper part note 4 in pencil; upper part note 5: fermata crossed out in pencil
167	B : last note: 3 added, probably in pencil; C : note 1: fermata added in pencil (CN); upper part notes 10-11: end of slur note 12 instead of note 11; note 12: fermata crossed out in pencil (CN); last note: <i>p</i> , ten.
68	C : notes 1-4: slur
168-169	C : b.169 notes 1-3: 
169, 170,	
171	C : lower part added in pencil (CN)
170	C : first crotchet: <i>f</i>
170-171	C : b.170 third crotchet to b.171 second crotchet: 
171	C : note 1: <i>rall.</i> ; note 2: <i>Sul D</i> added in pencil (CN); upper part: end of slur note 5 instead of note 4; upper part note 6: <i>a tempo</i>
172	C : notes 2-7: <i>poco accel.</i> ; notes 3-4:  ; notes 5-6: 
173	A : notes 36-40: <i>dim. molto</i> ; C : note 1: <i>rall.</i> - - ; note 5: <i>dim.</i> ; notes 6-41:
	
	notes 48-51: <i>dim.</i> ; note 64: <i>dim. ppp</i> ; after bar line: <i>virt</i>
+174	b.+174 (<i>a</i> [']): ♯ added. In B the note is given without a natural, but this must be assumed to be an error, since in C after the preceding <i>g</i> ['] in variation 8 CN has a bar line and immediately afterwards a page turn.
174	C : chord 3 bottom note: <i>d</i> ['] changed to <i>f</i> ['] in pencil; chord 4: <i>f</i> ['] changed to <i>e</i> ['] in pencil
175	C : first and third quaver: one chord (<i>♯</i>); first quaver: <i>f</i> ['] changed to <i>d</i> ['] in pencil; 7th quaver: <i>g</i> ['] added in pencil; 8th quaver: <i>a</i> ['] added in pencil

Bar	Comment
176	C: chord 1: g, d, b^b, d^m changed to b^b, b^b, d^m in pencil; chord 3: d, f^m, f^m changed to a, f^m, f^m in pencil; chord 4: g, e, e^m changed to c, g, e^m in pencil
177	C: between chord 1 and chord 2: $\circ (g, b^b, g, d^m)$ added in pencil
178	C: lower part note 1: \downarrow changed to \downarrow, γ in pencil; lower part note 2: \downarrow
179	C: first and third quaver: one chord (\downarrow)
182	C: second crotchet: upper part: $\downarrow (a, a^m)$; lower part: $\downarrow (f) \downarrow (e)$
183	C: first crotchet: upper part: $\downarrow (f^m) \downarrow (c^m)$; lower part $\downarrow (c, a)$; second crotchet: upper part: $\downarrow (f^m) \downarrow (g^m)$; lower part: $\downarrow (d, b^b)$
184	7th to 8th quaver: slur added as in B ; A ¹ : 7th to 8th quaver: slur added in pencil; C: second crotchet: upper part: $\downarrow (a, a^m)$; lower part: $\downarrow (g) \downarrow (f)$; 7th quaver bottom note: g changed to c in pencil; 8th quaver: bottom note missing; 7th and 8th quaver: ten.
185	A ¹ : second crotchet: 1, 1 changed to 2, 2 in pencil; 4th quaver: 2, 3 changed to 1, 2 in pencil; C: third quaver: bottom note missing; 4th crotchet: a bottom note (g) crossed out in pencil
185-186	b.185 last chord to b.186 first chord: brackets around glissando lines removed
186	C: chord 1 bottom note: g changed to c in pencil; chord 4: g, e^m, e^m
186, 187	C: chords 2-3: slur, ten. missing
187	B: chord 4: only g, e^m ; C: chord 1: d, a^b, a^m changed to d, f^m, a^m ; chord 3: f^m, f^m changed to a^b, f^m in pencil
188	C: chord 3: bottom note missing; chord 4: grace note (c) added in pencil and crossed out in pencil; chord 4: 3; chord 5: bottom note added in pencil and grace note (c) added in pencil and crossed out in pencil
189	B: after bar line: <i>Fine</i> ; C: after b.189: fermata on bar line

PRELUDIO E PRESTO FOR SOLO VIOLIN,
OPUS 52

Bar	Comment
p.17	A: Original note: see <i>Description of Sources</i> p. 249
p.17 staff 1	B: $\downarrow = cirka$ 72 changed to $\downarrow = 66-72$ in pencil (Emil Telmányi?); note 1: 3 added in pencil (Emil Telmányi); 5th crotchet (d^m); fz and 3 added in pencil (Emil Telmányi); 5th crotchet (e^m): 4 added in pencil (Emil Telmányi); 5th crotchet (e^m): \vee added in pencil (Emil Telmányi)
p.17 staves 1-2	B: staff 1 4th crotchet (f^m) to staff 2 note 1: slur
p.17 staff 2	B: note 2: 1 added in pencil (Emil Telmányi); notes 2-7: slur; note 7: \vee added in pencil; last eight notes: stacc.; C: note 3: 2 added in pencil
p.17 staff 3	B: note 21: \blacksquare and 2 added in pencil (Emil Telmányi)
p.17 staff 4	B: note 1: marc. added in pencil (Emil Telmányi); note 10: 1 added in pencil (Emil Telmányi)

Bar	Comment
p.17 staff 4	notes 10-12: ten. added by analogy with notes 7-9; B: notes 10-12: ten. added in pencil (Emil Telmányi); notes 13-15: 3-3 added in pencil (Emil Telmányi); chord 1: 3, 1; chords 1-2, 3-8: slur added in pencil (Emil Telmányi?); chords 3-6: <i>tranq.</i> added in pencil (Emil Telmányi); chords 6-8: ===== added in pencil (Emil Telmányi?)
p.17 staff 5	B: chords 1-2, 3-4: slur added in pencil (Emil Telmányi?); 6th semiquaver: 2 added in pencil (Emil Telmányi); 6th crotchet lower part first f' : 4 added in pencil (Emil Telmányi); C: chord 4 top note: 4 added in pencil; 6th crotchet (e'): 4 added in pencil lower part note 1: superfluous <i>rall.</i> omitted (change of system); B: second c' : 3 added in pencil (Emil Telmányi); 4th crotchet to 5th crotchet chord 1: lines between fingerings added in pencil (Emil Telmányi); C: first crotchet (e'): 4 added in pencil
p.17 staff 6	B: chord 7: ten; chord 7: \vee added in pencil (Emil Telmányi); chords 3, 6 and chords 11-12: chords added in pencil and rhythm changed to triplets in pencil (Emil Telmányi); chord 15: \vee added in pencil (Emil Telmányi); chords 17-18: <i>cresc.</i> added in pencil (Emil Telmányi)
p.17 staff 7	B: first crotchet 8th demisemiquaver: end of slur; second crotchet note 1: 1 added in pencil; second crotchet notes 4-5: stacc.
p.17 staff 8	B: $\downarrow = 40$ written in pencil (CN?) crossed out in pencil; note 1: ten. and marc. added in pencil (Emil Telmányi); note 24: 1 added in pencil (Emil Telmányi)
p.18 staff 1	notes 3-6: superfluous <i>molto accel</i> omitted (change of system); B: notes 11, 15, 19, 23: f^m ; notes 16-19: notes added in pencil (Emil Telmányi); note 22: 1 added in pencil (Emil Telmányi)
p.18 staff 2	note 25: f^m emended to f^b as in B, D ; C: note 25: \flat added in blue ink
p.18 staves 2-3	B: staff 2 note 25 to staff 3 note 8: =====
p.18 staff 3	notes 1-8: <i>dim. molto</i> --- emended to <i>molto diminuendo</i> ; B: note 8: 2 added in pencil (CN?); third crotchet lower part: slur crossed out in pencil; 4th crotchet lower part: slur; 6th crotchet last semiquaver: <i>accel</i> added in pencil (Emil Telmányi); C: 5th crotchet upper part note 3: 3 added in pencil
p.18 staff 4	notes 1-8: <i>accel. --- molto</i> emended to <i>molto accelerando</i> ; notes 17-24: <i>dim. - - e rall. - molto</i> emended to <i>molto rallen-tan-do</i> and <i>diminu-en-do</i> ; B: note 1: 4 added in pencil; notes 4, 8, 12: c^m changed to b^b in pencil (Emil Telmányi); note 13: f ; notes 19-30: <i>rall. ---</i>
p.18 staff 5	note 9: \blacksquare emended from note 10; 6th crotchet: b at tr. added; 6th to 10th crotchet: <i>molto dim. e rall.</i> emended to <i>molto rall.</i> and <i>molto dim.</i> ; B: note 10: <i>Imo</i> added in ink (Emil Telmányi); first e^b : 4 added in pencil (Emil Telmányi); first d^b : 3 added in pencil (Emil Telmányi)