

CARL NIELSEN

1865 - 1931

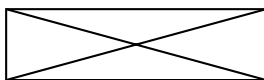
VÆRKER WORKS

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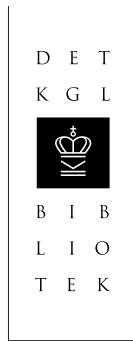
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Copenhagen 2004





CARL NIELSEN

KAMMERMUSIK 1

CHAMBER MUSIC 1

Udgivet af

Edited by

Lisbeth Ahlgren Jensen

Elly Bruunshuus Petersen

Kirsten Flensburg Petersen



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Copenhagen 2004

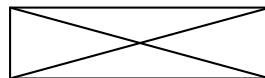


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I N D H O L D
C O N T E N T S

General Preface	vii	Generelt forord
Preface	xi	Forord
Facsimiles	lvi	Faksimiler
PRELUDE, THEME AND VARIATIONS FOR SOLO VIOLIN, OPUS 48	1	PRÆLUDIUM OG TEMA MED VARIATIONER FOR SOLOVIOLIN, OPUS 48
PRELUDIO E PRESTO FOR SOLO VIOLIN, OPUS 52		PRELUDIO E PRESTO FOR SOLOVIOLIN, OPUS 52
Preludio	17	Preludio
Presto	23	Presto
QUARTET FOR TWO VIOLINS, VIOLA AND CELLO IN G MINOR, OPUS 13		KVARTET FOR TO VIOLINER, BRATSCH OG CELLO I G MOL, OPUS 13
I Allegro energico	27	I Allegro energico
II Andante amoroso	43	II Andante amoroso
III Scherzo. Allegro molto	49	III Scherzo. Allegro molto
IV Finale. Allegro (inquieto)	54	IV Finale. Allegro (inquieto)
QUARTET FOR TWO VIOLINS, VIOLA AND CELLO IN F MINOR, OPUS 5		KVARTET FOR TO VIOLINER, BRATSCH OG CELLO I F MOL, OPUS 5
I Allegro non troppo ma energico	65	I Allegro non troppo ma energico
II Un poco adagio	80	II Un poco adagio
III Allegretto scherzando	85	III Allegretto scherzando
IV Finale. Allegro appassionato	94	IV Finale. Allegro appassionato

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.

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 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).

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.

The first public performance took place on 14th April 1928 at the college Borups Højskole as the third of the season's concerts in the Society for New Music.³⁵ In the same concert the *Adagio* and *Impromptu* from *Three Piano Pieces*, opus 59 were given their first performance by Christian Christiansen;³⁶ the Gerhard Rafn Quartet³⁷ played Béla Bartók's first String Quartet, opus 7; and Gizella Selden-Goth's³⁸ Suite for Violin and Piano, opus 6 was performed by Emil Telmányi and Christian Christiansen. Carl Nielsen attended the full rehearsal the evening before the concert and expressed his pleasure in the performances of the musicians to his wife, Anne Marie Carl-Nielsen.³⁹

"The concert with my new pieces is this evening. Yesterday we had a full rehearsal at Christiansen's, where we went for tea. Irmelin and Søs were there. Emil played his two pieces quite splendidly several times, better and better. Christiansen also played his two excellently. Søs and Irmelin were greatly charmed and I myself was quite surprised by some new things in the performance. It has been decided that my pieces are to be played twice right away since it is said that they are difficult to grasp the first time. This will be done at Borups Højskole and I am to have a number of the young artists here this evening after the concert. Turtle and layer cake!"⁴⁰

The reception by the press was extremely positive. All the reviewers were enthusiastic about Emil Telmányi's virtuosity, and the composition was described in *Nationaltidende* as "a sparkling work, full of humour and wit and technical wonders on the violin."⁴¹ *Berlingske Tidende* speaks of the work as "out-standing. Throughout its musically pure logical form it exhibited both gracefulness and imagination, humour and power – some of the same strength and wholesomeness, some of the same pure enchantment of music as a Bach Chaconne."⁴² In *Politiken* Hugo Seligmann similarly has very positive things to say about the composition:

35 In the programme the title of the work is *Preludium og Presto for Violin*.

36 Danish pianist (1884-1955).

37 The Gerhard Rafn Quartet consisted of Gerhard Rafn, Carlo Andersen, Niels Borre and Torben Anton Svendsen.

38 Hungarian composer, pianist and musicologist (1884-1975).

39 Danish sculptor (1863-1945).

40 Letter of 14.4.1928 quoted from Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, pp. 538-539.

41 *Nationaltidende*, 15.4.1928.

42 *Berlingske Tidende*, 16.4.1928.

Den første offentlige opførelse fandt sted den 14. april 1928 på Borups Højskole som den tredje af sæsonens koncerter i Foreningen Ny Musik.³⁵ Ved samme koncert blev *Adagio* og *Impromptu* fra *Tre klaverstykker* opus 59 uropført af Christian Christiansen,³⁶ Gerhard Rafn-Kvartetten³⁷ spillede Bela Bartóks første strygekvartet opus 7, og Gizella Selden-Goths³⁸ Suite for violin og klaver opus 6 blev opført af Emil Telmányi og Christian Christiansen. Carl Nielsen overværede generalprøven aftenen før koncerten og udtrykker sin glæde over musikernes præstationer til sin hustru, Anne Marie Carl-Nielsen.³⁹

"Iaften er Konserten med mine nye Ting. Igaar havde vi Generalprøve hos Christiansen hvor vi var til The. Irmelin og Søs var med. Emil spillede sine to Stykker aldeles storartet, flere Gange, bedre og bedre. Christiansen udførte ogsaa sine to fortræffeligt. Søs og Irmelin var meget betaget og jeg undrede mig selv over disse nye Ting i den Udførelse. Det er bleven besluttet at mine Ting skal spilles strax to Gange da man siger at de er vanskelige at opfatte første Gang. Det foregaar i Borup⁵ Højskole og jeg skal have en Del af de unge Kunstnere her iaften efter Konserten. Skildpadde og Lagkage!"⁴⁰

Pressens modtagelse var yderst positiv. Alle anmeldere er begejstrede for Emil Telmányis virtuositet, og kompositionen beskrives i *Nationaltidende* som "et gnistrende Arbejde, fuldt af Humør og Vid og violintekniske Vidunderligheder."⁴¹ *Berlingske Tidende* omtaler værket som "fremragende. I hele sin musikalskrene, logiske Form rummede det paa een Gang Ynde og Fantasi, Lune og Vælde – noget af den samme Kraft og Sundhed, noget af den samme rene Musikens Fortryllelse som en Bach'sk Ciaconne."⁴² I *Politiken* udtrykker Hugo Seligmann sig ligeledes meget positivt om kompositionen:

35 I programmet er værkets titel *Preludium og Presto for Violin*.

36 Pianist (1884-1955).

37 Gerhard Rafn-Kvartetten bestod af Gerhard Rafn, Carlo Andersen, Niels Borre og Torben Anton Svendsen.

38 Ungarsk komponist, pianist og musikforsker (1884-1975).

39 Billedhugger (1863-1945).

40 Brev af 14.4.1928 citeret efter Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 538-539.

41 *Nationaltidende*, 15.4.1928.

42 *Berlingske Tidende*, 16.4.1928.

“Ny Musik, which lives on, although a little unobtrusively, emphasized its existence last evening with a zing. The man who brought this about was *Carl Nielsen*, the Indomitable! In a new work – the work with which he recently paid tribute here in *Politiken* to his fellow composer, Fini Henriques – he has not only, as so often before, created a masterpiece, but also once again – as so often before – given us a shock. It was a magnificent work, this *Prelude and Presto* for violin solo. Basking in brilliant inspiration, fantastical and fanatical, as powerful in its lines as in its eruptions of temperament. Technically of a boldness that cocks a snook at the most drastic whims of many an ingenious and intrepid modernist. Yet never forced, never contrary to the essence of music. For Carl Nielsen knows no guile; the well of health from which his nature draws sustenance is never muddied by impure elements. What Reger could not achieve with his tonal mathematics superimposed on Classicism, Carl Nielsen has achieved: he has clad classical art in the garments of true modernism. In that sense he has become, here in his latest work, the *Bach redivivus* of the solo violin sonata.”⁴³

In *Socialdemokraten* Axel Wessel likewise addresses the temperamental style of the composition. After discussing the two piano pieces he continues:

“More amusing and distinctive was the same composer’s *Prelude and Presto for Violin*, a highly original and imaginative composition that demands the utmost from the capacity of the strings and even more from the soloist’s virtuosity. His left hand must work like an eagle’s talon, and his bow must be strung with angel-hair and steel wire. In its wildness and in its midnight-dark moods this new work (which is dedicated to *Fini Henriques*) is a whole Scaramouche Concerto which will probably make history. *Emil Telmanyi* played the solo piece with an exuberant splendour that elicited intense applause.”⁴⁴

There is much to indicate that the jury committee of the Society for New Music was enthusiastic about the composition too. Members of the committee included Knudåge Riisager,⁴⁵ Finn Høffding⁴⁶ and Johan Hye-Knudsen,⁴⁷ and that year the society nominated one of Carl Nielsen’s works for solo violin

“Ny Musik, der lever, om end en Smule indgetogen, understregede i Aftes sin Tilværelse med et Hopla. Manden, som voldte det, var *Carl Nielsen*, den Uovervindelige! I et nyt Værk – det Værk, hvormed han for nylig her i *Politiken* hyldede sin Kollega i Kunsten Fini Henriques – havde han ikke blot som saa ofte før skabt et Mesterværk, men ogsaa paa ny, som saa ofte før, gav han os Choket. Et pragtfuldt Værk var dette *Preludium og Presto* for Violinsolo. Henslængt i genial Inspiration, fantastisk og fanatisk, lige vældigt i Linjerne og Temperamentsruptionerne. Teknisk set af en Dristighed, som sagde Sparto til mangen udspekuleret og hasarderet Modernists skrappeste Paahit. Dog aldrig hverken søgt eller imod Musikens Væsen. Thi Carl Nielsen kender ikke til Svig, den Sundhedens Kilde, hvoraf hans Natur øser, plumres ingen Sinde af urene Elementer. Det, som Reger ikke naaede med sin over Klassicismen kalkerede Tone-matematik, naaede Carl Nielsen: han iklædte den klassiske Kunst den sande Modernismes Klædebon. I den Forstand blev han her i sit sidste Værk Soloviolinsonaternes *Bach redivivus*.”⁴³

I *Socialdemokraten* kommer Axel Wessel ligeledes ind på kompositionens temperamentsfulde stil. Efter en omtale af de to klaverstykker fortsætter han:

“Morsommere og ejendommeligere lød samme Komponist’s *Preludium og Presto for Violin*, en højst original og fantasifuld Komposition, der kræver det mest mulige af Strengenes Ydeevne og endnu mere af Solistens Virtuositet. Hans venstre Haand maa arbejde som en Ørneklø, og hans Bue maa være besat med Englehaar og Jerntraad. I sin Vildskab og i sine midnatsdunkle Stemninger er dette nye Arbejde (der er tilegnet *Fini Henriques*) en hel Scharamousche-Koncert, som vistnok vil gaa over i Historien. *Emil Telmanyi* spillede Solostykket med en overdaadig Pragt, der fremkaldte et intensivt Bifald.”⁴⁴

Meget tyder på, at også censorkomiteen i Foreningen Ny Musik blev begejstret for kompositionen. I komiteen sad blandt andre Knudåge Riisager,⁴⁵ Finn Høffding⁴⁶ og Johan Hye-Knudsen,⁴⁷ og foreningen indstillede dette år et af Carl Niensens værker for soloviolin til en international komite. Det har formentlig drejet

⁴³ *Politiken*, 15.4.1928.

⁴⁴ *Socialdemokraten*, 15.4.1928.

⁴⁵ Komponist (1897-1974).

⁴⁶ Komponist (1899-1997).

⁴⁷ Dirigent og komponist (1896-1975).

⁴³ *Politiken*, 15.4.1928.

⁴⁴ *Socialdemokraten*, 15.4.1928.

⁴⁵ Danish composer (1897-1974).

⁴⁶ Danish composer (1899-1997).

⁴⁷ Danish conductor and composer (1896-1975).

for consideration by an international committee. This was probably the ISCM (International Society for Contemporary Music), since the society was entitled to recommend works to it, and Carl Nielsen's Fifth Symphony had been performed at the international music festival the previous year.⁴⁸ In that connection Emil Telmányi was involved, and Carl Nielsen asked him to deal with the sheet music:

“Ny Musik’ would like to send the international music jury my solo violin pieces and since they have to be in Geneva before 1st December they ask whether, at the expense of the society, you will have them copied and send them to Geneva.* Address: M. Giovanna / (Orchestre Roman) / Boulevard du Theatre 2 / Geneva

I hope this can be done and would greatly prefer you to play them at the next ‘international’.

* but only if they can be there by 1st December.⁴⁹

The material was sent as he had asked,⁵⁰ but the composition was not accepted for performance.

On a later occasion Emil Telmányi was again involved in the work with the manuscript, as is evident from the following remark in a letter from Carl Nielsen of 19th June 1930: “I’m pleased to see that you have got the violin pieces ready. You can deal with them as you think fit, and I will in all respects be satisfied with that.”⁵¹ Presumably he was thinking here about the preparation of the score for printing, since *Preludio e Presto* appeared at his own expense with the publisher *Skandinavisk og Borups musikforlag* as sole agent in 1930. Emil Telmányi is the only soloist known to have performed the composition in Carl Nielsen’s lifetime.⁵²

The performance of the work requires a special mute. On the first music page of the printed edition one reads the following instructions: “Muting should be done with the left hand while one bows the open string. A patent sordino is available from the luthier Hjort, Copenhagen.” For Carl Nielsen it was particularly important that the mute could be operated while the

sig om ISCM (International Society for Contemporary Music), eftersom foreningen havde indstillingsret hertil, og Carl Niensens 5. symfoni i øvrigt blev opført ved den internationale musikfest året før.⁴⁸ I den forbindelse blev Emil Telmányi inddraget, idet Carl Nielsen beder ham sørge for node-materialet:

“Ny Musik’ vil gerne indsende til den international Musikjury mine Violinsolostykker og da de skal være i Genève inden 1^{ste} Decebr beder man, om Du paa Foreningens Regning vil lade dem kopiere og sende dem til Geneve.* Adresse: M. Giovanna / (Orchestre Roman) / Boulevard du Theatre 2 / Geneva

Jeg haaber det kan lade sig gøre og allerhelst at Du saa kom til at spille dem til næste ‘internationale.’

*men kun ifald den kan være der til 1^{ste} Decembr.⁴⁹

Materialet blev fremsendt, som han bad om,⁵⁰ men kompositionen blev ikke antaget til opførelse.

Ved en senere lejlighed har Emil Telmányi igen været inddraget i arbejdet med manuskriptet, hvilket fremgår af følgende bemærkning i brev fra Carl Nielsen 19. juni 1930: “Det var morsomt at Du har faaet Violinstykkerne istand. Du kan disponere over dem som Du selv synes, saa er jeg i alle Henseender tilfreds med det.”⁵¹ Der tænkes formentlig her på forberedelse af partituret til trykning, eftersom *Preludio e Presto* udkom på eget forlag med Skandinavisk og Borups musikforlag som eneforhandler i 1930. Emil Telmányi var den eneste solist, som vides at have opført kompositionen i Carl Niensens levetid.⁵²

Til udførelsen af værket kræves en særlig sordin. På første nodeside af den trykte udgave gives følgende anvisning: “Sordine skal betjenes med venstre Haand, imens man stryger paa den løse streng. Patent Sordino faaes hos Hjort Violinbygger. København”. For Carl Nielsen var det særdeles væsentligt, at sordinen kunne betjenes, medens solisten spillede på den løse A-streng, så klangforskellen med og uden sordin fremstod

48 It has not been possible to confirm definitively whether this is op. 48 or op. 52. Similarly, the assumption about ISCM could not be confirmed in the ISCM archives in DK-Kk, which has only a little material from the earliest years.

49 Letter of 21.11.1928. (DK-Kk, CII, 10).

50 Letter from Carl Nielsen to Emil Telmányi of 7.12.1928 (DK-Kk, CII, 10).

51 DK-Kk, CII, 10.

52 19.4.1928 in *Kammermusikforeningen* in Copenhagen and 5.3.1930 in Berlin.

48 Det har ikke entydigt kunnet bekræftes, om det drejer sig om op. 48 eller op. 52. Ligeledes har antagelsen om ISCM ikke kunnet bekræftes i ISCM-arkivet på DK-Kk, da der her kun findes få foreningsarkivalier fra de tidligste år.

49 Brev af 21.11.1928. (DK-Kk, CII, 10).

50 Brev fra Carl Nielsen til Emil Telmányi af 7.12.1928 (DK-Kk, CII, 10).

51 DK-Kk, CII, 10.

52 19.4.1928 i *Kammermusikforeningen* i København og 5.3.1930 i Berlin.

soloist played on the open A-string, so that the difference in tone with and without the mute was clear.⁵³ However, this kind of thing was especially difficult with the mute types known then; but thanks to Emil Telmányi and the luthier Hjort it was possible to obtain what was probably a German type that could be used for this purpose (cf. illustration, p. lxiv). The mute is not on sale today, and its use on modern violin strings cannot be recommended, since it tends to break them.⁵⁴

The source material for *Preludio e Presto* includes a fragment (the above-mentioned nine bars in *Politiken*), a draft, a fair copy and the printed edition. The fair copy is notated in ink by Carl Nielsen, but much has been added in pencil, some of this by Emil Telmányi. It was apparently not used as a printing manuscript, and since Emil Telmányi presumably prepared the composition for printing in 1930 (cf. above), it is possible either that the printing manuscript has been lost or that Emil Telmányi made further corrections with Carl Nielsen's acceptance in connection with the proof-reading. The printed edition has been chosen as the main source.

Kirsten Flensburg Petersen

QUARTET FOR TWO VIOLINS,
VIOLA AND CELLO IN G MINOR,
OPUS 13

The string quartet in G minor, opus 13, is the earliest composed of Carl Nielsen's four published quartets. It was written in 1887-1888, and only the first of the four movements' date of composition is not precisely known: the second movement is dated at both the beginning and the end, 21st and 29th January 1888 respectively; the third movement is dated 23rd December 1887; and the fourth movement is dated 6th February 1888. The quartet has a special position in the composer's quartet production, as it belongs among the works of his youth but was not published until more than ten years after it was written – and then in revised form. Prior to the G minor quartet Carl Nielsen had composed at least two other whole quartets (in D minor and F major) and some individual movements, all of which remained unprinted; the G minor quartet was thus the only one of the early quartets he later considered worth publishing.

53 Emil Telmányi, *Vejledning til indstudering og fortolkning af Carl Niensens violinværker og kvintet for strygere*, Copenhagen 1982, p. 65.

54 Information from the luthier Mads Hjort, Copenhagen.

tydeligt.⁵³ En sådan teknik var imidlertid meget vanskelig med de dengang kendte sordintyper, men ved Emil Telmányi og violinbygger Hjorts mellemkomst lykkedes det at fremskaffe en formodentlig tysk type, som var anvendelig i den henseende (jf. gengivelse s. lxiv). Sordinen er ikke i handel i dag, og brug af den på moderne violinstrengene må frarådes, da den er tilbøjelig til at knække strengene.⁵⁴

Kildematerialet til *Preludio e Presto* rummer et fragment (svarende til de omtalte ni takter i *Politiken*), kladde, renskrift og den trykte udgave. Renskriften er noteret med blæk af Carl Nielsen, men meget er tilføjet med blyant, for en dels vedkommende af Emil Telmányi. Tilsyneladende har den ikke været benyttet som trykforlæg, og da Emil Telmányi formodentlig har forberedt kompositionen til trykning i 1930 (jf. ovenstående), er det muligt enten at trykforlægget er gået tabt eller at Emil Telmányi yderligere har foretaget en række korrektioner med Carl Niensens accept i forbindelse med korrekturlæsning. Den trykte udgave er valgt til hovedkilde.

Kirsten Flensburg Petersen

KVARTET FOR TO VIOLINER,
BRATSCH OG CELLO I G MOL,
OPUS 13

Strygekvartet i g-mol opus 13 er den tidligst komponerede af Carl Niensens fire udgivne kvartetter. Den blev til 1887-1888, men kun de tre sidste satser kan dateres nærmere: 2. sats er både begyndelses- og slutdateret, henholdsvis 21. og 29. januar 1888, 3. sats er dateret 23. december 1887 og 4. sats 6. februar 1888. Kvartetten indtager en særstilling i komponistens kvartetproduktion, idet den hører til blandt hans ungdomsarbejder, men først blev udgivet mere end ti år efter tilblivelsen – og da i revideret skikkelse. Forud for g-mol kvartetten havde Carl Nielsen komponeret mindst to andre hele kvartetter (i hhv. d-mol og F-dur) samt nogle enkeltstående satser, der alle forblev utrykte; g-mol kvartetten var således den eneste af de tidlige kvartetter, han senere fandt værdig til udgivelse.

53 Emil Telmányi, *Vejledning til indstudering og fortolkning af Carl Niensens violinværker og kvintet for strygere*, København 1982, s. 65.

54 Oplysning fra violinbygger Mads Hjort, København.

FINI HENRIQUES

I Dag har *Fini Henriques* tre Aars Fødselsdag, og naturligvis tænkte Jule-Hilsenen Demmedes om at hilses og hylde dig.

Hvor ligesom det er en Stakkels Hilsen — en beskedet Hilsen, læselig og afsløret, endnu, som alligevel kan læses om den med Besættelse og Hengivenhed den eneste Hilsen.

KAMMERSANGER VILHEM HEROLD:

Kære Fini!

At alle vi, der hvem Tænder er en Standsberedthed, hylde dig på din 3. Aars Fødselsdag, er en Selskab, som den Dag, da har fødselsdags Gæster, "Fødselsdags", vil vi juble!

Dine hengivne
W. Herold.

FORFATTEREN DR. NORMANN-HANSEN:

Den klassiske Fiol, der passer sig mest paa sin unge alder, er en Grønhøns og Myrs, faldet i alle ubehageligt ind ved Tanken paa Fini Henriques. For det første har Fini nemlig en ikke mindre Eftersigt end en Grønhøns, frem den fine borte Violinson — som det forkommer sig mig, at Fini i alle sine Fødselsdage læser sine egne aviser og aviser, som Myrs. Og dog er Finsens dybste Moral den samme: Sel her er al den Hengivenhed, Kammeret har med sig med begge Hænder — men lever et Vinterferie!

Langt før de moderne Eksplosionsinstrumenter blev opfundet, spillede Fini Kammeret efter det samme selvforstændte Princip — i spillede Kammeret eller dybt redt — som en Motor skat. Og ikke mindre! Det er virkelig, hvad en Motor kan holde til!

C. M. Norman Hansen

KAMMERMUSIKUS PEDER MOLLER:

Kære Fini!

Der er ingen Keds eller Dyreriendte paa det pæne, jeg gerne vilde sige dig i Dagens Anledning. Men for at fante mig i Kærlighed vil jeg udtrykke mig som sædvanlig:

"Du er en af de største af os."

Til Lykke og Hilsen fra din K. M. Moller, Kammermusikens Tjeneste.

Peder Moller

KAMMERSANGERINDE TENNA FREDERIKSEN:

Kære Fini!

Naar jeg tænker paa alle Dine søjelige Toner og især de paa Forspillet til "Vælend Smød", som har jeg som regel at sige til Dem og takke Dem for, som jeg kan ikke sige det, saa det bliver godt nok. Derfor kan endnu engang Tak.

Dine hengivne
Tenna Frederiksen

FORFATTEREN HARALD BERGSTEDT:

Zig mig, Zig mig!

Om du er det, som har det Haar, som du spiller, trods Tænder og Håret foran.

Alt jordisk er falsk, fuldt af Hæklighed og Men. Kun din Fiol er uskyldig og ren.

Og du er en Engel fra Himmerne ind — har det Haar, vi Jæderfolk er Bæk — det er vist. Men har du det, som kan stikke sin Flugt og tilføje om?

Men du spiller som smukt!

Harald Bergstedt

KAPPELMESTER JOH. HYE-KNUDSEN:

Kære Fini!

Da var den første agte-faldte Kunstner, jeg lærte som Dreng, og for mig er du stadig den, der kan fæse mig Hjerte til at høre i Begrebet for din Kunst og for dig selv.

Mange af os Dreng er i dybeste Taknemmelighedspligt til dig for den opmuntrende Sympati, du altid lægger for os Uvundne i vore første Studiaar — vi tilhede dig som godmændet Kammeret, som frit og smødet Menneke — det gav os Bevidsthed, at de vilde spille med os og berige os med den Opførelse af Væsenes Kunst — og vore Følelser lever endnu med overbevisende Kraft, fordi du var trædet med os og den Dag i Dag overrasker og bekræfter os med et Lær og Læse, som en engang er dit Største.

Ikke alene fra mig skal disse Linjer være en hjerterlig Fødselsdagsgratulation — jeg vil hylde mig paa den musikalske Ungdoms Vegne, som har søgt Næring af din Kunstnerpersonlighed, at sige dig Tak — og øvrige dig Trods.

Joh. Hye-Knudsen



FORFATTEREN TOM KRISTENSEN DICTER TIL DEN 60-AARIGE:

Som i Billedet skabt er den sammende MYG, er Faldkommanden Gæst, overfølelig og fin, og den spiller dit Spil til den tyndeste Spil som af Vælg og Vid fra en Fin Violin.

Tom Kristensen

VIOLINCELLISTEN LOUIS JENSEN:

Kære Fini!

For os, der som unge spillede sammen med dig, blev du den, der ved dit gamle Kammerind sadde vore Øjne for Kammermusikens Tjener, og tænker særlig paa Minnet om det Kvært. Ingen kunde paa sin Violin forklare den sammen, med de givende. Jeg takker dig for, hvad du var for mig i de ærvudne Aar.

Hjertelig til Lykke!

Dine gamle Ven
Louis Jensen

KOMPONISTEN JØRGEN HENTZON:

Fini Henriques er en Slet Udømt, der har sin Stund til at tage med holt og til vore Dage. Men "U. U. U.", hvis første Violin paa Erfaringsvejret det var noget mest end de de let kjen fra Skole og paa en Myg som minnede som de spillede paa Violinen og dia Hils Vægen som Her nogle var livet af H. C. Andersen du var allesteds.

Til Lykke fra
Jørgen Hentzon

OPERASANGERINDE EBBA WILTON:

Kære Fini!

Til Lykke med "Skokken" og Tak for alle de mange Gange vi to har spillet og sunget sammen, hver Gang har det været en Oplevelse for mig. Jeg er dig som den store Kammeret og er, og jeg sidder dig som det store, gode Haar du er — "trødt Skokken".

Dine hengivne
Ebba Wilton

KAPPELMUSIKUS AAGE OKSEVAD:

Kære Fini!

I Anledning af din 3. Aars Fødselsdag er jeg blevet rammet om en Udtales.

Hvis jeg nu havde det samme Talent for at skrive som du for at minde, hvilket Fortællertal du har, der vilde det da ikke blive! — Na nu jeg lidt nøjes med at høre mig i dybt Beundring.

Dine hengivne
Aage Oxevad

LILLE INGER:

Kære Fini, Fini Henriques

Har her sagt, at jeg skal skrive til dig fordi det er din Fødselsdag selv om du ikke kender mig som jeg kender dig for du spillede jo for os i København på Erfaringsvejret det var noget mest end de de let kjen fra Skole og paa en Myg som minnede som de spillede paa Violinen og dia Hils Vægen som Her nogle var livet af H. C. Andersen du var allesteds.

Til Lykke fra
Lille Inger

KOMPONISTEN OLEFERT JENSEN:

I min gamle Ungdom spillede jeg Klaver i "Vallha" — en Fortæller for de senere Tidens "Klaver".

En Alting, jeg ind og klippede Deltiden Nylid, "Der Været kommet", gik Dens op med et Drag og et Udbrud som et lille Jordbælt. Et Datas mesters Dreng spillede Vallha med den Stiel, som kan Ungdom kan frembringe.

Jeg lever op i Klaveret, men i samme Øjeblik revs mit Arm ved fra Tankens for en aligevel — dattet — Dreng, der næsten kængelt sprægt, om ikke en af Væsenes smukke spille lidt paa Klaveret. "Hilse med gæst", svarede jeg og overfød Spillemusik til hele Dreng-Oplevet, som værgede Klaveret og skjalte den Lille Kunst, som er mig for i Tangentens i Skedet for mig.

Men hvad var dig det! Dana Dreng kunde ikke spille Klaver, og dog spillede han som en Engel. Han komhistoriske Tangenter med Tangenter, som Skakmesteren flytter de gode Bræker. Men Dreng skabte Klange — herlige Klange, som jeg det ikke træde, Vallha Klaver gode. Han maldede og komponerede paa da Gang, for dette var af Dreng selv — hvad han spillede, smukke vore godbeskatted Inspiration. For første Gang — og det blev eneste Gang — var jeg et sprødt Gent paa mit søst Hold, at jeg begyndte at kende hende den gen. Alle Følelser satte denne Dreng i Bevægelse hos mig. Jeg smagte vide, hvem han var, og jeg smagte en af hans Kammeret i Klaveret.

Hvem er dog Dens vidunderlige Ven —!

— Han! Han hedde Fini, og således at Sigt! Der var Schakkløst som han de Gamle, og så sprødt vi, som vi ikke smukke gen en Trødt, og saa sprødt vi har ind i Vallha! Men nu har vi heller ikke blive for længere, for —

Rosten af Følelsingen forsvandt sammen med Drengens, der brændt ud af Dens som en Tjener af julehøden Ungdom og Lykke.

Hvor er det fjælet, kære Fini, at du Alder skrive med Tak, du, som aldrig vohver fra at være Hæret. Barret, som du var i Dreng-Oplevet, Ogle i Vallha, hvor Gudens har Njæmm.

Dine hengivne
Olefert Jensen

KOMPONISTEN J. THORVALD LAHSEN — FINI HENRIQUES' SJESTE ELEVE:

Har man den Lykke at fra Fini Henriques til Lære, som har man trukket det store Lød. Med et eneste Blik overens kan det hele, og hans Kritik er altid lige i Præktion. Jeg, som fantastisk er som Erus til at sætte sig ind i andres musikalske Tanker, og kan bedre end vi selv vil og kan sige de, hvad det egentlig er, vi har smukt og vilde.

J. Thorvald Lahsen

KOMPONISTEN CARL NIELSEN FORMER SIN HILSEN I NODER — DE FØRSTE TANKER AF ET PRÆLUDIUM FOR SOLO-VIOLIN, TITELNET FINI HENRIQUES

Fini Henriques

Tempo giusto

Præludium for Soloviolin af Carl Nielsen

ad libitum

7. frang: dim

a tempo

rit.

Jeg glæmte alting — men Ven — da jeg først gæst

Hvite Dag spillede Bach's 3. moll Præludium, spillede det første lykkeligt i minnet af den "Været" og den rigt og forstærkt Musikeren og Hæret.

Tak for de mange Dage og tillykke med den første dag.

Carl Nielsen

Preludio e Presto, opus 52. From the newspaper Politiken, 20th December 1927. Photographic reproduction of the earliest source for the beginning of the Prelude (see Preface p. xix).

Preludio e Presto, opus 52. Politiken d. 20. december 1927. Fotografisk gengivelse af den tidligste kilde til begyndelsen af værket (se Forord s. xix).

Til Brodrene Hjorth med Tak for den
vundne Søndags, Kbhvn 1928-1937 *Emil Telmer*

E = E Streng, Saite, Sting.
A = A " " "
D = D " " "
G = G " " "

[NB.] Præludio gælder Fortegn #4b kun for samme Note.
[NB.] Im Præludio bedrücken sich die Zeichen #, ♯, b, auf den Noten, in welchen sie stehen.
[NB.] In the Præludio the signature, #, ♯, b, are valid only for the same note.

[pi22] = pizzicato med højre Haand.
[pi22] = pizzicato mit der rechten Hand.
[pi22] = pizzicato with the right hand.

[4] = pizzicato med fjerde Finger af venstre Haand.
[4] = " " mit der 4. Finger der linken Hand.
[4] = " " with the 4. Finger of the left hand.

[3] = glissando med 3. Finger.
[3] = " " mit dem 3. Finger.
[3] = " " with the 3. Finger.

[4] = Finger bliver løsnede.
[4] = " " : bëist løsnen.
[4] = " " to be kept down.

[det.] = ^{lang især} deluchi Streg.
[det.] = " " Stach.
[det.] = " " Stroke.

Præludio e Presto
per violino solo.

de mitte should be applied with the left hand during the playing on the empty strings.
deut-mitte auf Violon-mitteln Strich.
Copenhagen
Carl Nielsen.

Con fantasia (♩ = ca 60 = 72)

V. S. P.

Preludio e Presto, opus 52. (Source **A**). First music page of the first printed edition (printed manuscript).

Preludio e Presto, opus 52 (kilde **A**). Første nodeside af den første trykte udgave (autograferet manuskript).

Carl Nielsen

Op 52

Præludio e Presto
per
Violino Solo



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ENEFORHANDLER: SKANDINAVISK OG BORUPS MUSIK FORLAG

Bredgade 31

Aktieselskab

København

Præludio e Presto, opus 52. (Source A). Front cover of the first printed edition, illustrated by Carl Nielsen's daughter, Anne Marie Telmányi.

Præludio e Presto, opus 52 (kilde A). Forsiden til den første trykte udgave illustreret af Carl Niensens datter, Anne Marie Telmányi.



"Patent sordino", the mute which, as mentioned in the Preface p. xxiii, was originally to be used in the prelude of *Preludio e Presto*, opus 52. Mute and violin made available by the luthier Mads Hjorth. The illustration shows the mute in activated and deactivated position. Photo: Karsten Bundgaard, The Royal Library.

"Patent sordino", der som nævnt i *Forord* s. xxiii oprindeligt var tænkt anvendt i præludiet af *Preludio e Presto*, opus 52. Sordin og violin stillet til rådighed af violinbygger Mads Hjorth. Illustrationen viser henholdsvis aktiveret og ikke aktiveret sordin. Foto: Karsten Bundgaard, Det Kongelige Bibliotek.

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

- E** Part, autograph, draft
F Part, autograph, fragment

A Printed part.

Title page on original cover: "Carl Nielsen / Op 52 / Præludio e Presto / per / Violino Solo / Copyright: Carl Nielsen Copenhagen / All rights reserved / ENEFORHANDLER: SKANDINAVISK OG BORUPS MUSIK FORLAG / Aktieselskab / Bredgade 31 / København."

End-dated on p. 8: "Fine. 28/3 1928."

36x29.5 cm, 8 numbered pages bound with original covers and end-papers in library binding.

The title page is illustrated by Anne Marie Telmányi.

Printed as autograph manuscript.

Top of first music page: "E = E Streng, Saite, String. / A = A Streng, Saite, String. / D = D Streng Saite, String. / G. = G. Streng, Saite, String. / pizz. = pizzicato med højre Haand. / pizz. = pizzicato mit der rechten Hand. / pizz. = pizzicato with the right hand. / (4) + = pizzicato med fjerde Finger af venstre Haand. / (4) + = pizzicato mit d. 4. Finger der linken Hand. / (4) + = pizzicato with the 4. Finger of the left hand. / 3 - 3 = glissando med 3. Finger. / 3 - 3 glissando mit dem 3. Finger. / 3 - 3 glissando with the 3. Finger. / 4 - = 4. Finger bliver liggende. / 4 - = 4. Finger bleibt liegen. / 4 - = 4. Finger to be kept down. / - - - dét. détaché, lang jævn Strøg. / - - - dét. détaché, Strich. / - - - dét. détaché, Stroke. / NB. I Præludio gælder Fortegn #, ♯, ♭, kun for samme Node. / NB Im Præludio beziehen sich die Vorzeichen #, ♯, ♭, nūr auf den Noten, vor welchen / sie stehen. / NB. In the Præludio the signature, #, ♯, ♭, are valid only for the same note. / Sordine skal betjenes med venstre Haand, imens / man stryger paa den løse Streng. Patent Sordino / faaes hos Hjorth Violinbygger. København. / Der Dämpfer soll während des Spiels auf der leeren / Saite, mit der linken Hand gehandhabt werden. / Patent Dämpfer bei Gaigenbauer Hjorth, Kopenhagen. / The mute should be applied with the left hand / during the playing on the empty strings. / Patent-mute at Violin makers Hjorth / Copenhagen."

A¹ Printed part, dedication copy.

DK-Kk, Dan Fogs Samling 29, 33 no. 15

Title page on original cover as **A**.

End-dated on p. 8: "Fine. 28/3 1928."

36x29.5 cm, 8 numbered pages bound with original covers and end-papers in library binding.

The title page is illustrated by Anne Marie Telmányi.

Printed as autograph manuscript.

Note on first music page: as **A**.

Dedication on first music page: "Til Brødrende Hjorth med Tak for den / udmærkede Sordino, Kbhn 1928-1937 Emil Telmányi".²

B Part, autograph, fair copy.

DK-Kk, CNS 21a.

End-dated "28/3 28".

Acquired by the Royal Library from Emil Telmányi in 1965. 35x26 cm, three bifolios and one folio, a total of 14 pages, 11 of these written in ink. In the first bifolio a folio and a bifolio have been inserted. Pagination: one unnumbered page, 2-7, four unnumbered pages, 1-2, one unnumbered page.

Paper type:

fols. 1-5: 2 (12 Staves)

fols. 6-7: W. Hansen no. 3. F. 12. (12 staves)

Additions in pencil by CN and Emil Telmányi.

Heading on fol. 6^v: "Presto".

C Printed part, Emil Telmányi's own copy.

Privately owned, copy in DK-Kk.

Title page on original cover as **A**.

End-dated on p. 8: "Fine. 28/3 1928."

36x29.5 cm, 8 numbered pages bound with original cover.

The title page is illustrated by Anne Marie Telmányi.

Printed as autograph manuscript.

In the printed music Emil Telmányi's timings and fingerings have been added in pencil. Note on first music page: as **A**.

D Part, autograph, draft.

DK-Kk, CNS 21b.

Acquired by the Royal Library from Emil Telmányi in 1965. 35x27 cm, three folios, written in pencil. Pagination: two unnumbered pages, 3, one unnumbered page, 4, one unnumbered page.

Paper type: 12 staves (two folios) and 18 staves (one folio).

Heading on first music page: "SoloViolin / Præludium / Carl Nielsen". Contains the *Preludio*. Written on fol. 2^v in ink on middle of page: "Kære Hr Carl Nielsen, her er et Arrangement / af den første Melodi. Jeg har holdt mig / meget nøje

² "To the Hjorth brothers with thanks for the / excellent mute, Copenhagen 1928-1937 Emil Telmányi".

til Deres Harmonier; synes De / om det, vil De nok ringe mig op helst i / Aften, forat jeg kan arbejde videre / Med Deres / Hakon Andersen".³ In the draft the *Preludio* is notated in 4/4 from the beginning to p. 3 staff 6. Additions by Emil Telmányi in pencil.

E Part, autograph, draft.

DK-Kk, CNS 21c.

End-dated: "26/III 28".

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.5x27 cm, one bifolio, bound with end-papers in library binding, four music pages, three of these written in pencil. Paper type: W. Hansen No. 6. F. 18 (18 staves).

Heading on first music page: "Presto for Solo-Violin".

F Part, autograph, fragment.

DK-Kk, Palsbo collection.

Accessioned to the Royal Library in 1954.

34.5x26 cm, one folio, where five staves are written in ink. The folio is inserted in non-autograph covers.

Paper type: 12 staves.

Contains the beginning of opus 52 – notated here with bar lines, a total of nine bars in C time and a 2-flat key signature; the fragment was printed in the newspaper *Politiken* on 20.12.1927 on the occasion of the sixtieth birthday of Fini Henriques.

Heading: "Til Fini Henriques. / Præludium for Soloviolin af Carl Nielsen".

Below the staff, a dedication to Fini Henriques: "Jeg glemmer aldrig – min Ven – da jeg første Gang / hørte Dig spille Bach's g moll Præludium, ej heller hvilket / lykkeligt Indtryk jeg modtog af Din "Vølund" og Din / rige og frodige Musikeraand og Skaberhaand. / Tak for de unge Dage og tillykke med Din Fødsels- / dag. Din C.N".⁴ On the reverse, a setting for two voices and piano of Carl Nielsen's melody for the first verse of the hymn *Luk Øjne op, al Kristenhed* in an unknown hand.

Cover title: "Carl Nielsen: / 'Præludium for Soloviolin' / med længere dedikation til Fini Henriques."

The source material for *Preludio e Presto* includes a fragment (Source **F**), a draft (Sources **D**, **E**), a fair copy (Source **B**) and an autographed edition (Source **A**). To these we can add Emil Telmányi's personal copy (Source **C**). The fair copy is notated in ink by Carl Nielsen, but much has been added in pencil, some of this by Emil Telmányi. Since many details (dynamics, tempo markings etc.) were added between fair copy and printing, the ink manuscript must have been further adjusted or copied out again. From Source **B** it is not evident whether this was the printing manuscript for the printed edition, but any printing manuscript must have been copied from Source **B**, since some of the pencil additions were included in the autographed printing. Since Emil Telmányi presumably prepared the composition for printing in 1930, we must assume that the printing manuscript was either lost or that Emil Telmányi made further corrections with Carl Nielsen's acceptance in connection with the proof-reading.

The printed edition has been chosen as the main source, and has been collated with the ink fair copy and Emil Telmányi's personal copy. In the *Editorial emendations and alternative readings* variants from the fair copy in Carl Nielsen's hand have been included as well as the pencilled additions by Emil Telmányi that deviate from the main source. Since there are many places where the hand could not be identified with reasonable certainty, the authorship of the variant has been listed as (CN/Emil Telmányi?). Fingering and bowing in the present edition are given as they are found in the main source, and variants in relation to the fair copy are included in the *Editorial emendations and alternative readings*.

³ "Dear Mr. Carl Nielsen, here is an arrangement / of the first melody. I have stayed / very close to your harmonies; if you like / it, please call me, preferably this / evening, so I can work further / with yours / Hakon Andersen". Hakon Andersen is presumably referring here either to the collaboration with Carl Nielsen on the choral setting of *Sangen til Danmark* from 1921 or to *Sangbogen Danmark* from 1924.

⁴ "I shall never forget – my friend – the first time / I heard you play Bach's G minor Prelude, nor the / happy impression I got from your "Wayland" and your / rich and fertile musicianly spirit and creative hand. / Thank you for the young days and congratulations on your birth- / day. Your C.N."

Bar	Comment
176	C: chord 1: <i>g, d, b^b, d^m</i> changed to <i>b^b, b^b, d^m</i> in pencil; chord 3: <i>d, fⁿ, f^m</i> changed to <i>a, fⁿ, f^m</i> in pencil; chord 4: <i>g, e, e^m</i> changed to <i>c, g, e^m</i> in pencil
177	C: between chord 1 and chord 2: <i>o (g, b^b, gⁿ, d^m)</i> added in pencil
178	C: lower part note 1: <i>♩</i> changed to <i>♪</i> ; <i>γ</i> in pencil; lower part note 2: <i>♩</i>
179	C: first and third quaver: one chord (<i>♩</i>)
182	C: second crotchet: upper part: <i>♩ (a, aⁿ)</i> ; lower part: <i>♩ (fⁿ) ♩ (e)</i>
183	C: first crotchet: upper part: <i>♩ (fⁿ) ♩ (cⁿ)</i> ; lower part <i>♩ (c, a)</i> ; second crotchet: upper part: <i>♩ (fⁿ) ♩ (gⁿ)</i> ; lower part: <i>♩ (d, b^b)</i>
184	7th to 8th quaver: slur added as in B ; A¹ : 7th to 8th quaver: slur added in pencil; C: second crotchet: upper part: <i>♩ (a, aⁿ)</i> ; lower part: <i>♩ (gⁿ) ♩ (fⁿ)</i> ; 7th quaver bottom note: <i>g</i> changed to <i>c</i> in pencil; 8th quaver: bottom note missing; 7th and 8th quaver: ten.
185	A¹ : 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 (<i>g</i>) 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: <i>g</i> changed to <i>c</i> in pencil; chord 4: <i>g, eⁿ, e^m</i>
186, 187	C: chords 2-3: slur, ten. missing
187	B: chord 4: only <i>gⁿ, e^m</i> ; C: chord 1: <i>d, a^b, a^m</i> changed to <i>d, fⁿ, a^m</i> ; chord 3: <i>fⁿ, f^m</i> changed to <i>a^b, f^m</i> in pencil
188	C: chord 3: bottom note missing; chord 4: grace note (<i>c</i>) added in pencil and crossed out in pencil; chord 4: 3; chord 5: bottom note added in pencil and grace note (<i>c</i>) 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: <i>♩</i> = <i>circa</i> 72 changed to <i>♩</i> = 66-72 in pencil (Emil Telmányi?); note 1: 3 added in pencil (Emil Telmányi); 5th crotchet (<i>d^m</i>); <i>fz</i> and 3 added in pencil (Emil Telmányi); 5th crotchet (<i>e^m</i>): 4 added in pencil (Emil Telmányi); 5th crotchet (<i>eⁿ</i>): <i>V</i> added in pencil (Emil Telmányi)
p.17 staves 1-2	B: staff 1 4th crotchet (<i>fⁿ</i>) 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: <i>V</i> added in pencil; last eight notes: stacc.; C: note 3: 2 added in pencil
p.17 staff 3	B: note 21: <i>■</i> 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: <i>—————</i> 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 <i>f^l</i> : 4 added in pencil (Emil Telmányi); C: chord 4 top note: 4 added in pencil; 6th crotchet (<i>eⁿ</i>): 4 added in pencil lower part note 1: superfluous <i>rall.</i> omitted (change of system); B: second <i>c</i> : 3 added in pencil (Emil Telmányi); 4th crotchet to 5th crotchet chord 1: lines between fingerings added in pencil (Emil Telmányi); C: first crotchet (<i>eⁿ</i>): 4 added in pencil
p.17 staff 6	B: chord 7: ten; chord 7: <i>V</i> 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: <i>V</i> 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: <i>♩</i> = 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: <i>fⁿ</i> ; notes 16-19: notes added in pencil (Emil Telmányi); note 22: 1 added in pencil (Emil Telmányi)
p.18 staff 2	note 25: <i>f^m</i> emended to <i>f^b</i> as in B, D, C: note 25: <i>b</i> added in blue ink
p.18 staves 2-3	B: staff 2 note 25 to staff 3 note 8: <i>—————</i>
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: <i>c^m</i> changed to <i>b^b</i> in pencil (Emil Telmányi); note 13: <i>f</i> ; notes 19-30: <i>rall. - - -</i>
p.18 staff 5	note 9: <i>■</i> emended from note 10; 6th crotchet: <i>b</i> 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 <i>eⁿ</i> : 4 added in pencil (Emil Telmányi); first <i>dⁿ</i> : 3 added in pencil (Emil Telmányi)

Bar		Comment
p.18	staff 6	notes 11-19: <i>dim. e rall. molto</i> - - emended to <i>molto rallentando</i> and <i>di-mi-nu-en-do</i> ; chords 1-2: <i>molto tranq. e espress.</i> emended to <i>molto tranq.</i> and <i>espressivo</i> ; B : notes 1-7, 8-12: slurs changed from slurs notes 1-9, 10-12 in pencil; notes 3-8: <i>accel e agitato</i> ; note 4: 3 added in pencil (Emil Telmányi?); notes 17-18: <i>rit.</i> added in pencil (Emil Telmányi); chord 4 top note: 4 added in pencil (Emil Telmányi)
p.18	staff 7	A : third crotchet: <i>tranq. e meno forte</i> ; B : chord 3 top note: 4 added in pencil; chords 6-7: <i>pesante</i> crossed out in pencil; chord 15 top note: 0
p.18	staff 8	chord 7 upper part: stacc. added by analogy with lower part; B : chord 2: 0, 3 added in pencil; chords 4-6: <i>a'</i> added in pencil (Emil Telmányi); chords 10-12: <i>g'</i> added in pencil (Emil Telmányi); chords 16-18: <i>a'</i> added in pencil (Emil Telmányi)
p.18	staff 9	B : chord 1: <i>fz</i> ; chords 4-6: <i>e''</i> added in pencil (Emil Telmányi); chord 7: <i>fz</i> ; third crotchet chord 1: <i>fz</i> ; 17th demisemiquaver upper part: a top note (<i>e''</i>) crossed out in pencil; third crotchet lower part notes 2-3: a bottom note (<i>a'</i>) crossed out in pencil; chord 14 top note: 2 added in pencil (CN?); chord 15 top note: 3 added in pencil (CN?); chord 15 top note: <i>c'''</i> ; chord 16: 4 added in pencil (CN?)
p.19	staff 1	B : second, third, 10th, 11th, 13th, 15th, 18th, 19th, 21st, 23rd demisemiquaver: a bottom note (<i>a'</i>) crossed out in pencil; 4th demisemiquaver top note: 4 added in pencil (Emil Telmányi); 11th demisemiquaver: 2 added in pencil (Emil Telmányi?); 21st demisemiquaver: 4 added in pencil (CN?)
p.19	staff 2	B : third, 5th, 7th, 11th, 13th, 15th demisemiquaver: a bottom note (<i>a'</i>) crossed out in pencil; third demisemiquaver: 2 added in pencil (CN?); 12th demisemiquaver top note: 1 added in pencil (CN?)
p.19	staff 4	B : 10th demisemiquaver: one note (<i>d''</i>) changed to a chord (<i>b''</i> , <i>e''</i>) in pencil (Emil Telmányi); 17th to 18th demisemiquaver: <i>arco</i> ; 18th to 20th demisemiquaver: bottom note (<i>d'</i>) added in pencil; C : third demisemiquaver bottom note: ♯ added in blue ballpoint
p.19	staves 4-5	B : staff 4 22nd demisemiquaver to staff 5 chord 4: bottom note (<i>a'</i>) added in pencil
p.19	staff 5	B : chords 6-8: bottom note (<i>e'</i>) added in pencil; chords 10-16: bottom note (<i>e''</i>) added in pencil; chords 18-20: bottom note (<i>f'</i>) added in pencil; chords 22-24: bottom note (<i>f''</i>) added in pencil; chords 26-28: bottom note (<i>g''</i>) added in pencil; chords 21-28: <i>poco a poco dim.</i>
p.19	staves 5-6	staff 5 chord 9 to staff 6 chord 16: stacc. added by analogy with staff 4 chord 17 to staff 5 chord 8
p.19	staff 6	upper part (<i>e''</i>): ♯ emended from the following <i>b''</i> ; A : chords 13-16: <i>ppp</i> - - ; B : second demisemiquaver: 0, 3; 16th demisemiquaver: <i>pp</i> ; last three notes: ten.

Bar		Comment
p.19	staff 7	note 2: <i>tr.</i> emended to <i>tr.b</i> in accordance with B ; B : lower part notes 1-3: ten.; <i>g''</i> to second <i>b''</i> ; marc.; next note: <i>segue</i> ; first <i>g''</i> ; 2 added in pencil (CN?); the fourth note from last: 4 added in pencil (CN?)
p.20	staff 1	B : after note 20: twelve notes crossed out in pencil
p.20	staves 1-2	B : staff 1 chord 1 to staff 2 chord 18: notated in thirds beginning with <i>c''</i> , <i>e''</i> . Noted above music in pencil: <i>decimer E.T.-s förslag</i> [tenths E.T.'s suggestion] (Emil Telmányi)
p.20	staff 2	chords 6-7: <i>piu forte</i> emended to <i>piu fz</i> ; B : chord 6 bottom note: <i>c''</i> ; chord 18: <i>segue</i> ; chord 19: (<i>loco</i>) added in pencil (Emil Telmányi)
p.20	staff 3	B : 24th and 25th demisemiquaver: stacc.; the second chord from last: ♯ added in pencil; last two chords top notes: <i>c'''-d'''</i> changed to <i>d'''-e'''</i> in pencil
p.20	staff 4	B : chord 2: ♯ changed to chord (<i>d''</i> , <i>b''</i>) in pencil; chord 6 top note: 2 added in pencil (CN?); 22nd demisemiquaver: 4 added in pencil (CN?)
p.20	staves 4-5	B : staff 4 the fourth chord from last to staff 5 chord 4: <i>sul G</i> - - -
p.20	staff 6	notes 4-16: <i>rall. molto</i> emended to <i>molto ral-len-tan-do</i> ; chords 1-4: <i>saltato e dim.</i> emended to <i>saltato</i> and <i>dim.</i> ; B : chords 1-3: <i>molto rall.</i> , <i>rall.</i> crossed out in pencil; chords 1, 5, 9: ♯ changed to ♯ in pencil; chords 12-13: <i>dim.</i> ; chord 13: ♯ added in pencil
p.20	staff 7	<i>saltato sempre</i> emended to <i>sempre saltato</i> ; B : second crotchet (<i>g''</i>): ♯; 5th crotchet note 1: ♯; 5th crotchet chords 1, 3: ♯ changed to ♯ in pencil; chord 2: ♯ changed to ♯ in pencil; last three chords: bottom note (<i>d'</i>) added in pencil (Emil Telmányi)
p.20	staff 9	B : 5th crotchet chord 1: ♯
p.21	staff 1	note 1: superfluous (<i>agitato</i>) omitted (change of system); B : chord 6: <i>dim.</i> , chords 10-15: <i>e molto rall.</i> ; chord 21: <i>pp</i>
p.21	staff 2	B : chord 1: ♯; third semiquaver: ♯
p.21	staff 3	B : notes 4-5: <i>subito</i> missing
p.21	staff 4	B : note 1: <i>e''</i> changed to <i>g''</i> in pencil; note 11: <i>d''</i> changed to <i>b''</i> in pencil; notes 11-16: <i>poco rall.</i> ; notes 15-17, 21-23: ♯ changed to artificial harmonics in pencil
p.21	staff 6	B : chords 8, 12: top note (<i>a'</i>) added in pencil (Emil Telmányi); chord 9: <i>piu lento</i> , marked in pencil that <i>piu lento</i> moved to chord 11; chord 10: top note (<i>d''</i>) added in pencil (Emil Telmányi); chords 11-13: <i>poco rall.</i> ; last four notes: <i>con sordino</i> chord 1: marking in music and <i>Patent-sordino</i> at bottom of page removed; B : chord 1: <i>espress</i> ; chord 4: 3, 1
p.21	staff 8	second crotchet: <i>tempo</i> emended to <i>a tempo</i> ; B : chords 12-13: <i>poco piu</i> changed to <i>poco agitato</i> in pencil (Emil Telmányi)
p.21	staff 9	chords 1-7: <i>dim. e rall.</i> - - emended to <i>ral-len-tan-do</i> and <i>di-mi-nu-en-do</i> ; third crotchet:

Bar	Comment
	<i>tranq. molto</i> emended to <i>molto tranq.</i> ; 5th to 6th crotchet: <i>espr. molto</i> emended to <i>molto espressivo</i> ; B : chord 2: 3, 1 added in pencil; chord 6: 3, 1 added in pencil; chords 5-6: <i>dim.</i> ; chord 8: pp ; third to 4th crotchet: <i>poco a poco molto tranq.</i> ; chord 11: 3, 0 added in pencil (Emil Telmányi); chord 15: 3- added in pencil (Emil Telmányi); chord 16: 0, 0, 4 added in pencil (Emil Telmányi)
p.22 staff 1	B : chord 1: -4 added in pencil (Emil Telmányi); chord 3: ten.; chord 5: changed from chord (g, b ⁿ) in pencil (Emil Telmányi); chord 6: 0, 3 emended to 0, 4 in pencil (Emil Telmányi?); chord 7: ten.; chord 9: 3, 1 added in pencil (Emil Telmányi?); chord 11: 4, 2 added in pencil (Emil Telmányi?); last four notes: <i>sempre tranq.</i> staff 1 7th crotchet to staff 2 note 6: <i>sempre molto tranq e pp</i> emended to <i>sempre molto tranq.</i> and <i>sempre pp</i>
p.22 staves 1-2	B : notes 2-5, 6-9: slurs changed from one slur notes 2-9 in pencil; notes 10-11, 12-13: slurs changed from one slur notes 10-13 in pencil
p.22 staff 2	B : notes 2-5, 6-9: slurs changed from one slur notes 2-9 in pencil; notes 10-11, 12-13: slurs changed from one slur notes 10-13 in pencil
p.22 staff 3	B : chord 5: <i>dim.</i> ; 5th crotchet: pp ; 6th crotchet: <i>spiccato</i> ; last note: 1 added in pencil (CN/Emil Telmányi?)
p.22 staff 4	B : note 1: 4 added in pencil (CN/Emil Telmányi?); note 7: 4 added in pencil (CN/Emil Telmányi?); 23rd semiquaver to 27th demisemiquaver: <i>molto rall.</i> - - -
p.22 staff 5	note 1: marking in music and <i>Patent-sordino</i> at bottom of page removed; chords 4, 7, 10: superfluous ff omitted; B : note 1: <i>a tempo</i>
p.22 staff 7	B : note 2: 2 added in pencil (CN/Emil Telmányi?); second to 4th a': \downarrow changed to \downarrow in pencil (CN/Emil Telmányi); C : b ⁵ : 1 added in blue ballpoint; f ⁿ : 2 added in blue ballpoint; c ⁿ : 3 added in blue ballpoint
p.22 staff 8	B : first, third and 7th crotchet lower part: \downarrow changed to \downarrow in pencil (CN/Emil Telmányi?); 10th crotchet: <i>con sord.</i> ; upper part notes 14-16: <i>rall.</i> ; last note: ten.; C : upper part note 1: 3 added in blue ballpoint; upper part note 10: <i>sul D</i> added in blue ballpoint
p.22 staff 9	upper part chord 4: ten. added by analogy with chords 1-3 and in accordance with B ; A : brevis note: the sources do not justify a rectification of the rhythm of the upper and lower parts; B : 5th crotchet: <i>dim.</i> ; 10th crotchet: <i>dim.</i> ; end of system at bar line: fermata; C : upper part chord 1: 4, 0 added in blue ballpoint
2	B : note 7: 4 added in pencil (CN/Emil Telmányi?)
4	note 1: p emended from note 2 by analogy with b.1 and as in B
4-5	b.4 note 2: beginning of 
11	emended from note 4 by analogy with b.1
12	B : note 1: lower part \downarrow (d') with downward stem crossed out
12-14	B : chord 2: <i>dim.</i>
16	B : b.12 chord 2, b.13 note 1, b.13 chord 2, b.14 note 1: V
	B : note 5: 3 added in pencil (CN/Emil Telmányi?)


Bar	Comment
17	B : note 1: f ; note 1: 4 added in pencil (CN/Emil Telmányi?); second quaver: V added in pencil (CN/Emil Telmányi?)
18	B : note 1: 4 added in pencil (CN/Emil Telmányi?)
18-19	b.18 note 2: beginning of  emended from b.18 note 1 by analogy with b.15
20	B : second quaver: f ; second quaver: V added in pencil (CN/Emil Telmányi?)
21	B : note 1: <i>sempre f</i>
25	B : note 1: 3 added in pencil (CN/Emil Telmányi?)
26	B : notes 5-6: slur added in pencil (CN/Emil Telmányi?); notes 4-5: slur missing
29	B : upper part note 1: stacc.
32	B : note 5: 4 added in pencil (CN/Emil Telmányi?)
33	B : note 1: stacc. added in pencil
34	B : upper part note 2: 3 added in pencil (CN/Emil Telmányi?)
35	B : chord 1: 4, 2 added in pencil (CN/Emil Telmányi?)
36	B : chord 1: beginning of  ; chord 2: 4, 1 added in pencil (CN/Emil Telmányi?)
37	B : chord 1: p ; 4th semiquaver: 2- added in pencil (CN/Emil Telmányi?)
37-38	B : b.37 chord 1 to b.38 note 8:  crossed out in pencil
38	B : note 5: 3 added in pencil (CN/Emil Telmányi?); note 7: 2 added in pencil (CN/Emil Telmányi?)
39	B : chord 2: ff crossed out in pencil
40	B : note 1: p ; note 1: V added in pencil; note 5: 0 added in pencil (CN/Emil Telmányi?)
40-41	B : b.40 note 4 to b.41 note 8:  crossed out in pencil
42	B : chord 2: ff crossed out in pencil
44	B : note 4: 2 added in pencil (CN/Emil Telmányi?)
48	B : chord 4 top note: 2 added in pencil (CN/Emil Telmányi?)
49	B : chord 1: 1, 2 added in pencil (CN/Emil Telmányi?); chords 3-4: stacc., slur missing; chord 4 bottom note: 0 added in pencil (CN/Emil Telmányi?)
50	B : chord 3: 2, 1 added in pencil (CN/Emil Telmányi?); chord 4: bottom note: 1 added in pencil (CN/Emil Telmányi?)
51	B : chord 2 top note: 2 added in pencil (CN/Emil Telmányi?); chord 4 top note: 1 added in pencil (CN/Emil Telmányi?)
52	B : chord 2: 4, 1 added in pencil (CN/Emil Telmányi?); chord 4: stacc., <i>dim.</i> ; chord 4 top note: 2 added in pencil (CN/Emil Telmányi?)
54	<i>rall.</i> - - - <i>e dim.</i> - - emended to <i>rall-len-tan-do di-mi-nu-en-do</i>
54-55	B : no double bar line
55	B : note 2: 0 added in pencil (CN/Emil Telmányi?); note 3: 3 added in pencil (CN/Emil Telmányi?); note 6: 2 added in pencil (CN/Emil Telmányi?); note 7: 4 added in pencil (CN/Emil Telmányi?)

Bar		Comment
60		B: note 5: 3 added in pencil (CN/Emil Telmányi?)
61		Original note: 1. <i>Finger bliver sat paa E og A Streng. / 1. Finger soll hier auf E und A Saite gesetzt werden. / 1. Finger shall be put down on the E and A String.</i>
61		B: note 1: <i>ff</i> ; note 1: 1 added in pencil (CN/Emil Telmányi?); notes 1-2: slur added in pencil; note 7: 4 added in pencil (CN/Emil Telmányi?)
62		B: notes 1-2, 5-6: stacc.
63		<i>mf</i> sub emended to <i>subito mf</i>
64		B: note 5: 3 added in pencil (CN/Emil Telmányi?)
65		B: note 1: 1 added in pencil (CN/Emil Telmányi?); note 2: 4 added in pencil (CN/Emil Telmányi?); note 4: 0 added in pencil (CN/Emil Telmányi?); note 5: 3 added in pencil (CN/Emil Telmányi?)
66		B: notes 1-2, 5-6: stacc.
68		B: second quaver: 2, 3 added in pencil (CN/Emil Telmányi?)
68, 70		lower part notes 1-2, 3-5: slur added by analogy with upper part and as in B
69		lower part note 2: stacc. added by analogy with upper part
78		B: note 4: 4 added in pencil (CN/Emil Telmányi?); note 5: 2 added in pencil (CN/Emil Telmányi?); note 8: 2 added in pencil (CN/Emil Telmányi?)
80		<i>mono forte</i> emended to <i>meno f</i>
83		B: notes 5-6: slur added in pencil (CN/Emil Telmányi)
83-85		B: b.83 note 5: beginning of 
92, 93		B: chord 2: 4, 1 added in pencil (CN/Emil Telmányi?)
95		B: chord 1: <i>rall.</i> ; chord 3: 3, 0 added in pencil (CN/Emil Telmányi?)
p.25	staff 6	B: <i>con fantasia</i> missing
p.25	staff 7	notes 20, 22, 24, 26, 28, 30: <i>b</i> added; B: note 36: <i>fis</i> ?; note 37: <i>h</i> added in pencil
p.25	staff 8	notes 8, 11: <i>h</i> added; B: note 21: <i>V</i> added in pencil; note 23: 2 added in pencil (CN/Emil Telmányi?); note 24: \blacksquare added in pencil; note 30: 2 added in pencil (CN/Emil Telmányi?)
p.25	staff 9	notes 6, 12: <i>h</i> added; notes 29-33: <i>p - - pp</i> emended to <i>p dim. pp</i> ; B: note 33: 
p.26	staff 1	chords 3-8, 10: <i>b</i> added; chord 12 bottom note: <i>b</i> added; chords 13, 15, 17: <i>b</i> added; chord 19 bottom note: \sharp added; chord 22 top note: \sharp added; chords 26-27 top note: \sharp added; chord 30 bottom note: \sharp added; B: chords 9-10: ten.; chord 11: top note: <i>f³ⁿ</i>
p.26	staves 1-2	<i>poco a poco dim. - - - dim. - - -</i> emended to <i>poco a poco di-mi-nu-en-do</i>
p.26	staff 2	chord 3 bottom note: \sharp added; chord 4 top note: \sharp added; chord 6 bottom note: <i>b</i> added; chord 7-8 top note: <i>b</i> added; B: chords 1-6: <i>poco rall. - - -</i>
97		B: note 1: <i>pp</i>
103-108		B: b.103 note 6 to b.108 note 8: <i>accelerando e crescendo - - -</i>
104		B: note 1: <i>V</i> added in pencil; note 7: 1 added in pencil (CN/Emil Telmányi?)

Bar		Comment
105		B: note 4: 3 added in pencil (CN/Emil Telmányi?); note 5: 1 added in pencil (CN/Emil Telmányi?)
106		B: note 8: 3 added in pencil (CN/Emil Telmányi?)
108		B: note 1: 3 added in pencil (CN/Emil Telmányi?); note 7: 1 added in pencil (CN/Emil Telmányi?)
109		B: note 1: <i>ff</i> b.109 instead of b.110 note 1
110		B: note 2: 1 added in pencil (CN/Emil Telmányi?)
111		B: note 1: 1 added in pencil (CN/Emil Telmányi?)
113		B: notes 1-2: slur added in pencil (CN/Emil Telmányi?)
114		tempo marking: brackets omitted; B: note 1: \blacksquare added in pencil; C: note 3: 4 changed to 3 in pencil; note 4: 2 added in pencil
115		B: note 1: marc.
116		B: chord 1: marc.; chord 2: <i>fz</i>
117		B: note 1: \blacksquare added in pencil; note 4: 3 added in pencil (CN/Emil Telmányi?)
118		B: chord 1: <i>fz</i>
123		B: note 3: 0 added in pencil (CN/Emil Telmányi?); note 5: 4 added in pencil (CN/Emil Telmányi?)
124		B: note 5: 1 added in pencil (CN/Emil Telmányi?)
125		B: note 7: 1 added in pencil (CN/Emil Telmányi?)
131		B: note 5: 2 added in pencil (CN/Emil Telmányi?)
131-132		<i>f - - ff</i> emended to <i>f cre-scen-do ff</i>
133-135		B: b.133 4th quaver, b.134 first and 4th quaver, b.135 note 1: marc.
134		B: chord 1: marc. added in pencil (CN/Emil Telmányi?)
135		B: chord 1: marc. added in pencil (CN/Emil Telmányi?); <i>fz</i> ; chord 2: <i>sfz</i> missing

QUARTET FOR TWO VIOLINS, VIOLA AND CELLO IN G MINOR, OPUS 13

First Movement

Bar	Part	Comment
		A, B: <i>Allegro energico</i> . The year (1888) is printed on the first music page
		C: no metronome marking
4	vl.1	C: note 2: marc. added in pencil
14	vl.1,2	<i>cresc.</i> added as in B
18	vl.1,2 va. vc.	C: no <i>poco rall.</i>
20	vl.1	C: notes 1-4: 
27	vc.	B: note 1: <i>V</i>
28-32	vl.1	stacc. added by analogy with b.27
28-34	vl.2	stacc. added by analogy with b.27
33	va.	B: note 3: <i>c'</i> (i.e. not the chord <i>c', f'</i>)
38	vl.2 va.	notes 2-3: ten. added by analogy with b.36
43	vl.1	B: <i>espressivo</i> added in pencil
53-54	vl.2	b.53 fourth crotchet to b.54 chord 1 bottom note: tie (from <i>b</i> to <i>b'</i>) omitted
56	vl.2 vc.	slur added by analogy with vl.1, va.
56	vc.	C: note 4: marc.; notes 2-4: no slur
57	vl.1	A: note 1: <i>D</i> above the staff, apparently indicating that <i>sul G</i> is no longer valid
57	vl.1,2 va. vc.	C: note 1: no marc.