

C A R L N I E L S E N

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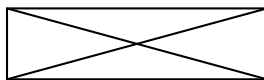
V Æ R K E R
W O R K S

Udgivet af Carl Nielsen Udgaven
Det Kongelige Bibliotek

Serie II. Instrumentalmusik. Bind 11

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Series II. Instrumental Music. Volume 11



Edition Wilhelm Hansen
Copenhagen 2003





C A R L N I E L S E N

K A M M E R M U S I K 2

C H A M B E R M U S I C 2

Udgivet af

Edited by

Lisbeth Ahlgren Jensen

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Kirsten Flensborg Petersen



Edition Wilhelm Hansen
Copenhagen 2003

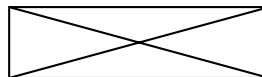


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SERENATA IN VANO	SERENATA IN VANO
Allegro non troppo ma brioso	95
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GENERAL PREFACE

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

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

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

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

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

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

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 Nielsens 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 genrebetegnelse 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 Nielsens værker, der er foretaget af venner og kolleger, fjernet.

Nodeteksten er normaliseret med hensyn til artikulation, dynamik, buer, foredragsbetegnelse 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 Nielsens 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 contains Carl Nielsen's chamber music with piano comprising the two violin sonatas opus 9 and opus 35, *Fantasy Pieces for Oboe and Piano* opus 2 and *Canto serio* for French horn and piano; as well as *Serenata in vano* for clarinet, bassoon, French horn, cello and double-bass and the Quintet for flute, oboe, clarinet, French horn and bassoon, opus 43. To these we can add the three pieces for langleik and *Allegretto for Two Recorders*. The early chamber music works with piano¹ will be in the final volume of the *Carl Nielsen Edition*, *Juvenilia*, *Addenda et Corrigenda*, as will the other works written before Carl Nielsen's official debut as a composer with *Suite for Strings* in 1888.

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

Lisbeth Ahlgren Jensen: *Fantasy Pieces for Oboe and Piano*, *Three Pieces for Langleik* and *Allegretto for Two Recorders*.

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

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

SONATA NO. 1 FOR VIOLIN AND PIANO, OPUS 9

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

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

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

Det redaktionelle arbejde har været fordelt mellem udgiverne således:

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

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

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

SONATE NR. 1 FOR VIOLIN OG KLAVER, OPUS 9

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

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

"The second booklet is meant for *the advanced players* and among other things contains the quintessence of the langeleik music that I noted down in 1916-17 in Norway. It begins with *three original Danish langeleik compositions* by Carl Nielsen, who takes up *tone-painting* after the example of the Norwegians and in masterly fashion proves that the langeleik can also be used to render *Danish genre pictures*."

The pieces are only known in the printed version, so it is not known whether the fingering and the special plucking instructions (forward stroke, backward stroke, 'pizzicato', slides/glissandi), are Carl Nielsen's own or were added by Hortense Panum. However, since the additions – according to the letter quoted above – must have been approved by the composer, they are given in this edition.

Lisbeth Ahlgren Jensen

ALLEGRETTO FOR TWO RECORDERS

Carl Nielsen's *Allegretto for Two Recorders* was composed at the request of C. M. Savery,¹⁵⁹ in whose recorder primer, *Blokfløjten. Vejledning i at spille Blokfløjte og synge dertil* (1931), it was published. In Savery's preface to the publication he thanks Carl Nielsen for his contribution:

"In this work the expert guidance of the composer CARL NIELSEN and the Royal Orchestra musician SV. CHR. FELUMB has been of great assistance to me.
C.M.S."

After more or less falling into disuse in the course of the eighteenth century, in the first decades of the twentieth century the recorder experienced a renaissance, first and foremost as a teaching instrument; it was only rather later that it became common to use the instrument in historical performances of music.

In Denmark the advance of the recorder took place among the circle of young cultural-radical composers (including Otto Mortensen, Finn Høffding, Jørgen Bentzon, Jørgen Jersild, Gunnar Heerup and Flemming Weis), who supported the idea of popular music schools both ideologically and

"Det 2det Hefte, der er bestemt for *de viderekomne* og bl.a. rummer Kvintessensen af den Langelegsmusik, jeg i 1916-17 optegnede i Norge, indledes med 3 originale danske Langelegskompositioner af Carl Nielsen, der efter Nordmændenes Eksempel optager *Tonemaleriet* og paa mesterlig Maade godtgør, at Langelegen ogsaa lader sig bruge til Gengivelse af danske Genre billeder."

Stykkerne kendes kun i den trykte version, og det er derfor uvist, om fingersætningen og de specielle anslagsangivelser, der hører til langelegen (fremslag, tilbageslag, pizzicato, glidning), skyldes Carl Nielsen, eller om de er tilføjet af Hortense Panum. Da tilføjelserne imidlertid – ifølge det ovenfor citerede brev – må være billigt af komponisten, gengives de i denne udgave.

Lisbeth Ahlgren Jensen

ALLEGRETTO FOR TWO BLOKFLØJTER

Carl Niensens blokfløjteduet *Allegretto for to Blokfløjter* blev komponeret på foranledning af C. M. Savery,¹⁵⁹ i hvis blokfløjteskole, *Blokfløjten. Vejledning i at spille Blokfløjte og synge dertil* (1931), den blev udgivet. I Saverys forord til udgivelsen takkes Carl Nielsen for sin medvirken:

"Komponisten CARL NIELSEN og Kgl. Kapelmusikus SV. CHR. FELUMB har under Udarbejdelsen af dette Arbejde ydet mig stor Støtte ved deres kyndige Vejledning.
C.M.S."

Efter stort set at have været gået ud af brug i løbet af det 18. århundrede oplevede blokfløjten i de første årtier af det 20. århundrede en renaissance, først og fremmest som pædagogisk instrument, mens det først noget senere blev almindeligt at anvende instrumentet ved opførelser af "historisk musik".

Blokfløjten fremmarch fandt i Danmark sted i kredsen af unge kulturradikale komponister (bl.a. Otto Mortensen, Finn Høffding, Jørgen Bentzon, Jørgen Jersild, Gunnar Heerup og Flemming Weis), der både ideologisk og praktisk støttede tanken om folkemusikskoler. Efter forbillede fra den

¹⁵⁹ Tysk-dansk pianist og musikpædagog (1897-1969).

¹⁵⁹ German-Danish pianist and music teacher (1897-1969).

practically. Following the example of the German music teacher Fritz Jöde, in this context the recorder was viewed as a new, inexpensive instrument that could help to spread music to the general populace, not least in the form of so-called *Gebrauchsmusik*.

One of the earliest presentations of this 'utility' or 'everyday' music was at an entertainment given by the society The Music Theatre in connection with the Artists' Autumn Exhibition on 15th November 1931. At this event Carl Nielsen's *Allegretto for Two Recorders* was played¹⁶⁰ – very likely for the first time, although we cannot exclude the possibility that it had already become known through Savery's recorder primer. The players were Agnete Foght and Otto Mortensen, who also performed in one of the other items, Jørgen Bentzon's *Morning and Evening Music for Recorders, Strings and Snare Drum*.¹⁶¹

It may seem paradoxical that this small, simple *Allegretto for Two Recorders* comes from the final years of Carl Nielsen's life, and is thus contemporary with the great organ work *Commotio*. But the simplicity must be viewed partly in the light of the work of educating the general public musically from which the project arose, and partly of the fact that the duets were written with beginners in mind.

Allegretto for Two Recorders was published with the upper part transposed a fifth, because at the time people preferred to use the same fingering for all flutes (regardless of their tuning), and therefore transposed the music; but it is given here with the upper part transposed to the key in which it sounds, and as it appeared from Carl Nielsen's hand in Sources **B** and **C**.

The original printed version is shown in facsimile (see p. lii).

Lisbeth Ahlgren Jensen

tyske musikpædagog Fritz Jöde blev blokfløjten i denne sammenhæng opfattet som et nyt, prisbilligt instrument, der kunne være med til at udbrede musikken til folket, ikke mindst i form af den såkaldte "brugsmusik".

En af tidligste præsentationer af brugsmusik fandt sted ved en underholdning, som foreningen Musikteatret holdt i tilslutning til Kunstnernes Efteraarsudstilling den 15. november 1931. Ved denne begivenhed blev Carl Niensens *Allegretto for to Blokfløjter* spillet¹⁶⁰ – med stor sandsynlighed for første gang, selv om det ikke kan udelukkes, at den allerede var blevet kendt gennem Saverys blokfløjteskole. De spillende var Agnete Foght og Otto Mortensen, som tillige medvirkede i et af de andre indslag, Jørgen Bentzons *Morgen- og Aftenmusik for blokfløjter, strygere og lilletrøme*.¹⁶¹

Det kan virke paradoksalt, at den lille, enkle *Allegretto for to Blokfløjter* stammer fra Carl Niensens sidste leveår, og altså er samtidig med det store orgelværk *Commotio*. Men simpliciteten må ses dels i lyset af det folkeligt musikopdragende arbejde, som folkemusikskole-projektet udsprang af, dels at duetterne blev skrevet med henblik på begyndere.

Allegretto for to Blokfløjter blev udgivet med overstemmen kvintransponeret, fordi man dengang foretrak at anvende de samme greb til alle fløjter (uanset deres stemning) og derfor transponerede musikken, men gengives her med overstemmen transponeret til den toneart, som den klinger i, således som den foreligger fra Carl Niensens hånd i kilderne **B** og **C**.

Det oprindelige tryk er gengivet i facsimile (se s. lii).

Lisbeth Ahlgren Jensen

¹⁶⁰ Politiken 16.11.1931, has a piece on the concert, to which both the Minister of Education Borbjerg and Fritz Jöde had been invited.

¹⁶¹ The programme also included Otto Mortensen's *Music for Gymnastics* (with demonstrations), Finn Høffding's *Overture to a School Performance*, opus 18, and his Cantata, opus 19 (cf. programme in *DK-Km*).

¹⁶⁰ Politiken 16.11.1931 bringer en omtale af koncerten, hvortil både undervisningsminister F.J. Borbjerg og Fritz Jöde var inviteret.

¹⁶¹ Programmet omfattede i øvrigt Otto Mortensens *Musik til Gymnastik* (med demonstrationer), Finn Høffdings *Ouverture til en skoleforestilling*, opus 18 og sammes Kantate, opus 19. (Jf. program i *DK-Km*).

Forsiringer*)

Skifter en Tone med en eller flere af sine Nabotoner inden den falder til Ro i sig selv, kaldes dette en „Forsiring“. De kendteste Forsiringer er:

65. Trillen:  udføres saaledes: 

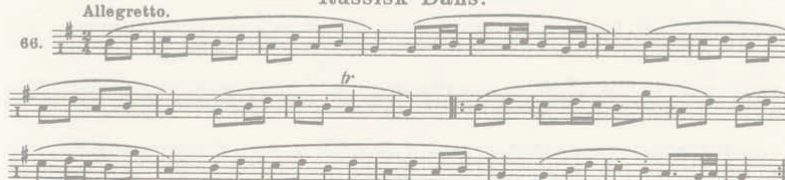
Dobbeltslaget:  ” ” 

Pralltrillen:  ” ” 

Melodi med en Trille

Løft og sænk venstre Haands Langefinger hurtigt i regelmæssige Afstande, saa kommer Trillen i den efterfølgende Melodi.

Russisk Dans.

66. 

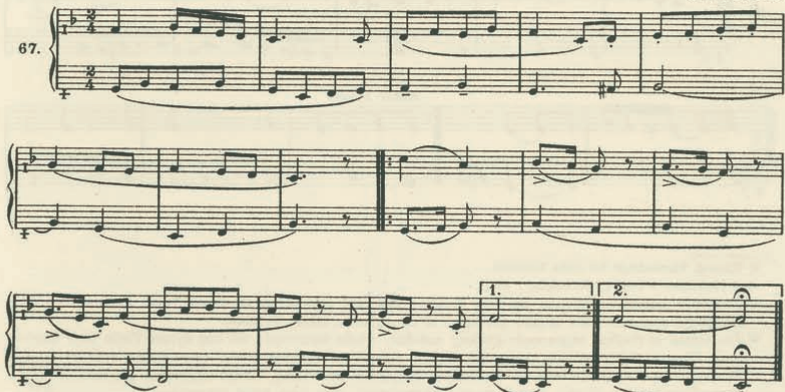
Om Styrkegrader

Som allerede tidligere nævnt, staar Blokfløjten Tone naiv og ren. Stærkere Nuancer i Retning af crescendo  = tiltagende i Styrke eller diminuendo  = aftagende i Styrke, eller forte = kraftigt og piano = svagt kan den kun udtrykke indenfor meget smaa Grænser, og man gør bedst i helt at undlade disse Nuancer og bevare Fløjten Særegenhed.

Allegretto.

For to Blokfløjter i Kvintafstand (Original).

Carl Nielsen.

67. 

*) Gode Klaver-Skoler, Leksika eller lignende giver detaljerede Oplysninger. Det ligger udenfor Rammen i denne lille Vejledning.

Allegretto for Two Recorders a Fifth Apart was printed in C.M. Savery's recorder primer *Blokfløjten. Vejledning i at spille Blokfløjte og synge dertil* (1931). The upper part was transposed down a fifth compared with the manuscript sources (**B** og **C**) so that one could use the same fingerings on both recorders.

Allegretto for to Blokfløjter i Kvintafstand blev trykt i C.M. Saverys blokfløjteskole, *Blokfløjten. Vejledning i at spille Blokfløjte og synge dertil* (1931). Overstemmen er transponeret en kvint ned i forhold til de håndskrevne kilder (**B** og **C**) for at muliggøre, at man kan benytte samme greb på begge blokfløjter.

FORKORTELSER ABBREVIATIONS

b.	bar
bb.	bars
cb.	contrabbasso
cl.	clarinetto
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (the Carl Nielsen Archives)
CNS	Carl Nielsens Samling (the Carl Nielsen Collection)
CNU	Carl Nielsen Udgaven (the Carl Nielsen Edition)
cor.	corno
cor.ingl.	corno inglese
DK-Kk	Det Kongelige Bibliotek, København (the Royal Library, Copenhagen)
DK-Km	Musikhistorisk Museum og Carl Claudius' Samling, København
fg.	fagotto
fl.	flute
marc.	marcato
NKS	Ny Kongelig Samling (New Royal Collection)
ob.	oboe
pf.	pianoforte
picc.	flauto piccolo
pizz.	pizzicato
Pl. No.	Plate Number
spicc.	spiccato
stacc.	staccato
ten.	tenuto
trem.	tremolo
vc.	violoncello
vl.	violino

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

SONATA FOR VIOLIN AND PIANO,
OPUS 9

- A** Printed score, Carl Nielsen’s copy
- B** Score, fair copy, autograph, printing manuscript
- C** Score, draft, autograph
- D** Score, sketch, autograph
- E** Sketch
- F** Printed score, dedication copy for Julius Lehmann
- G** Printed score, Carl Nielsen’s copy

- A** Printed score, Carl Nielsen’s copy.
DK-Kk, CNS 24d.
Title page: “TIL-HENRI-MARTEAU / SONATE / A-dur / VIOLIN-PIANOFORTE / CARL-NIELSEN / OPIX / WILHELM-HANSEN²-FORLG / KJØBENHAVN:LEIPZIG”.
Pl. No.: 11759 (1895-1896).
Donated to the Royal Library by Eggert Møller in 1975.
34x27 cm, 35 numbered pages, bound with endpapers in yellow-patterned half-binding. The source has been restored. Bound together with *Fantasy Pieces for Oboe and Piano*, Op. 2. Additions of accidentals and note corrections in pencil (CN).

Violin part, **Aa**.

34x27 cm, 8 numbered pages, bound with endpapers in yellow-patterned half-binding. The source has been restored. Bound with *Fantasy Pieces for Oboe and Piano*, Op. 2. Corrections and additions of fingering, positions, bowing in pencil, mauve crayon (CN? and unknown hand).

- B** Score, autograph, fair copy, printing manuscript.
DK-Kk, CNS 24a.
Datings: 1st movement end-dated “5/4 95”; 2nd movement “22^{de} Juni / 95”; 3rd movement “23/8 95”.
Acquired by the Royal Library from the estate of Henrik Knudsen in 1947.
34.5x26 cm, 22 folios, written in ink, pagination in pencil: unnumbered page, 2-31, unnumbered page, 32-39, unnumbered page, 40-42.
Paper type:
 - 18 folios (pp. 2-31): hand-ruled (10 staves)
 - 6 folios (pp. 32-42): hand-ruled (12 staves)Title on p. 2: “Sonate for Pianoforte og Violin / Carl Nielsen / Op 9.” “(A-dur.)” added in pencil.
The source has been restored. Additions of notes, tempo markings, bowing, dynamics, wedges, accidentals, playing instructions in pencil (CN). Additions by engraver in pencil, red and blue crayon.

ALLEGRETTO FOR TWO RECORDERS

- A** Printed edition
- B** Copy of autograph
- C** Draft

A Printed edition.
“Allegretto. / For to Blokfløjter i Kvintafstand (Original). / Carl Nielsen.”²⁴
Printed in: “BLOKFLØJTEN / VEJLEDNING I AT SPILLE BLOKFLØJTE OG SYNGE DERTIL / AF / C.M. SAVERY. / EJENDOM FOR ALLE LANDE / SKANDINAVISK OG BORUPS MUSIKFORLAG / AKTIESELSKAB / BREDGADE 31 KØBENHAVN K.”
“COPYRIGHT 1931 by SKANDINAVISK OG BORUPS MUSIKFORLAG, Akts. KØBENHAVN.”
Pl. No.: S.B.M. 782.
27.5x19.8 cm, 32 pp. (numbered 3-27).
“Allegretto for to Blokfløjter” printed on p. 23.

B Manuscript, copy of autograph (original privately owned).
CNS 29b. DK-Kk, CNU.
Signed: “Carl Nielsen / 1931”.
Donated to the Royal Library by Torben Schousboe in 1992.
C. 17x17.5 cm, one folio, written in ink.
Title on first music page: “To Blokfløjter”.
Content: The folio also includes *Den Spillemand spiller paa Streng* for three violins.

C Draft.
DK-Kk, CNS 29a.
1 folio: 26x34.4 cm, written in pencil.
1 folio: c. 26x17 cm, unevenly cut, written in pencil.
Title on first music page: “Blokfløjter”.
Content: The music is notated as it sounds. The second (cut) folio has a 2-bar sketch for another composition. A few changes have been added in ink.

The manuscript sources for the Allegretto for Two Recorders comprise a fair copy (**B**) and a pencil draft (**C**). The basis of the new edition is the printed edition (**A**) which is however republished here with the upper part notated at the pitch given in **B**. During the editing **A** has been used to supplement **B**.

²⁴ “Allegretto. / For two recorders a fifth apart (original). / Carl Nielsen.”

Bar	Part	Comment
213-214	fg.	b.213 to b.214 note 1: tie added; B : end of the tie open before change of system
214	fl.	C, D : note 4: <i>ff</i>
214-218	cl.	B : b.214 note 1 to b.218 note 4: slur
215	cl.	E : <i>ff</i> added in ink
215	cl.	D : <i>f</i>
215	cl.	C : b.215 to b.218 note 4: slur
215	cor.	E : <i>f</i> added in ink
216-217	cor. fg.	<i>dim</i> emended from b.217 note 1 to b.216 as in B and by analogy with fl., ob., cl.
216-217	fl. ob. cl. cor. fg.	E : b.216: <i>dim.</i> , b.217: <i>dim</i> crossed out
217	fl. ob. cl. cor. fg.	E : <i>poco rall</i>
217	cl.	C, D : <i>dim.</i>
217	fg.	C, D : <i>poco rall.</i>
218	fl.	E : <i>rall</i>
218	cl.	C, D : note 4: <i>pp</i>
218	cor.	C, D : <i>poco rall.</i> , note 2: <i>pp</i>
+219		E : Var. X changed to Var. XI in pencil
+219	cl.	D, E : <i>f</i>
219	ob.	E : note 1: <i>f</i>
219	ob. fg.	<i>b</i> added at <i>tr</i> as in B, E ; B : '+' at <i>tr</i> added in pencil, '+ <i>b</i> ' below final staff added in pencil
219	cor.	D, E : note 1: <i>mf</i>
219	fg.	D : <i>f</i> ; C : <i>f</i> added in pencil (?)
220	fl.	E : notes 1-3: slur, notes 1-3: stacc. added in ink
220	cl.	E : note 4: <i>♯</i> added in ink
221	fl.	C : notes 1, 5: marc. instead of ten; D : note 1: marc. instead of ten.
224	fl.	C, D : notes 1-3: marc.
225	cor.	C, D : note 1: <i>poco f</i>
226	ob.	C, D : notes 4-5: <i>♪ ♪</i>
228	ob.	E : <i>‡</i> added in ink (CN)
228	fg.	C, D : third crotchet: 
232	cl.	C, D : note 7: <i>a[#]</i>
233	fl.	C, D : notes 1-4: marc. and stacc.
233-234	fl.	E : b.233 note 1 to b.234 note 5: slur added in ink
234	cor.	C, D : notes 1-5: slur; E : notes 1-5: slur added in ink
235		<i>più mosso</i> added as in C, D, E
238-241	cl.	E : b.238 note 1 to b.241: slur added in ink
238-240	cor.	C, D : b.238 note 2 to b.240 note 2: slur
238-244	cor.	E : b.238 note 1 to b.244: slur added in ink
239	cl.	E : note 2: <i>b[♭]</i> changed to <i>b[♮]</i> in ink
240-241	fg.	C, D : notes 1-2: ten.
242-243	cl.	E : b.242 note 1 to b.243 note 1: slur added in ink
242-243	cl. fg.	C, D : 
243	fl.	C, D : notes 1-8:  instead of <i>cresc.</i>
243	fl. ob. cl. cor. fg.	E : <i>cresc.</i> added in ink (CN)
243-244	fl. ob.	C, D, E : b.243 note 8 to b.244 note 1, b.244 notes 2-3: slurs
243	fg.	C : note 2: ten.; D : note 2: marc.
244	fl.	E : note 1: <i>ff</i> added in ink (CN)
244	fl. ob. cl.	C, D, E : note 1: <i>♪ ‡</i> instead of <i>♪</i> , note 3: <i>♪ ♪</i> instead of <i>♪</i>
244	cl.	E : notes 2-3: slur
244	cor. fg.	C, D, E : <i>♪</i> instead of <i>♪</i>
245	cl.	C, D : <i>tranquillo</i> ; E : notes 1-3: slur added in ink
246	fl.	E : note 1: <i>rall</i> : added in ink (CN)
246-247	cor. fg.	C, D : b.246 note 1 to b.247 note 1: <i>p</i>  <i>pp</i>
246	fg.	B : <i>rall</i> note 1 instead of third crotchet
247	fl.	B : rest 3:  added in pencil

Bar	Part	Comment
247	ob.	B: <i>Eng Horn</i> crossed out in pencil
247	cor. line.	C, D: last bar line: 
247	cor. fg.	E: note 1: <i>pp dim</i>
+248-251	fl.	C, D: b.+248 to b.251 note 1: slur
+248-265	ob.	B: phrase crossed out and added in cor. ingl. in ink (CN), on staff below system: <i>obo</i> . A major key signature and phrase in ob. added in pencil (CN?)
+248	cl.	B: <i>pp</i> changed to <i>p</i> in pencil (CN); E: <i>pp</i>
+248-255	fg.	D: end of slur b.254 note 4 instead of b.255 note 1
248-255	fl. ob. cl. fg.	E: b.248 note 1 to b.255 note 1: 
249-250	fl. fg.	C, D:  instead of <i>poco a poco cresc.</i>
250	fg.	E: notes 3, 4: 
251-255	fl.	C, D: b.251 note 2 to b.255 note 1: slur
253	cor. fg.	E: notes 1-4: 
254	fg.	E: notes 1, 2: 
255-265	fl. ob. cl. cor. fg.	E: b.255: o.s.v., 'etc.', bb.255-265: bars empty
255	cl.	C, D: <i>p</i>
258	fg.	marc. added as in C, D ; D: note 1: marc. added in pencil
259-265	ob. cl.	B: end of slur b.265 instead of b.264 note 4
259-262	cor.	D: b.259 note 2 to b.262: end of slur open before change of system
260-262	cor.	C, D: 
263	fg.	C, D: notes 1-2: marc.
264	fg.	C, D: notes 1-3: marc.
265	cor.	D: <i>ff</i> (<i>ma non troppo</i>)

THREE PIECES FOR LANGELEIK

1.	Bar	Comment
		A: * <i>Spilles med Holder. Springerslag.</i> 'To be played with movable bridge. Springer stroke.'
2.	Bar	Comment
		A: * <i>Spilles uden Holder. Moll-Stemming.</i> 'To be played without movable bridge. Minor tuning'
3.	Bar	Comment
		A: * <i>Spilles med Holder.</i> 'To be played with movable bridge'
10		end of  emended from fifth to third ♭ by analogy with b.6
19		first ♯: slur added by analogy with b. 3

ALLEGRETTO FOR TWO RECORDERS

Bar	Part	Comment
		A: <i>Allegretto for to Blokfløjter i Kvintafstand.</i> A: 'Allegretto for Two Recorders a fifth apart'; B: <i>To Blokfløjter</i> 'Two recorders'; C: <i>Blokfløjter</i> 'Recorders' (♩ =100) added as in B
1		
1-2	1	b.1 note 1 to b.2 note 1: slur added as in B
14	1	note 3: stacc. added as in B
14	2	note 2: marc. added as in B
14	2	C: notes 1-2: slur crossed out in ink
15	2	note 2: marc. added as in B
15	2	C: notes 1-2: slur crossed out in ink