

## Viking Dahl: Sensations Op.7

Op.7 comprises two short pieces, apparently composed in Paris 1920, and accordingly with directions in French. The subtitle clarifies the title “Sensation” as sensation in a psychological sense, “perception, impression”. The autograph of No.1 is clear without any changes, while there are several less clear pencil additions in No.2. This edition is based on the original version, without the pencil additions listed below.

- 1<sup>st</sup> line: In the beginning of the upper staff there are added nine notes, seven crotchets and two minims, without any rhythmical correlation to the notes in the lower staff.
- 3<sup>rd</sup> line: Under the 2<sup>nd</sup> chord in the upper staff there is a note: “sans..”, the remaining three words are illegible.  
The chord C<sup>#</sup><sub>4</sub>-F<sub>4</sub>-B<sub>4</sub>-E<sub>5</sub> towards the end of the line is originally a crotchet, but has been changed to a semiquaver. There is a group of four preceding semidemiquavers in the upper staff which seem to have been added.
- 4<sup>th</sup> line: Before the triplet in the upper staff there are added two filled notes without stems on B<sub>b4</sub> and C<sub>b6</sub>.  
There is no change of clef in the upper staff of the 4<sup>th</sup> line, but I have inserted a bass clef before the triplet, in symmetry with the 1<sup>st</sup> line, and as a chord E<sub>4</sub>-F<sub>b5</sub> seems like a strange notation. I have also inserted a descant clef before the last chord. Before the last chord in the upper staff there are added two filled notes without stems on D<sub>b5</sub> and C<sub>6</sub>, which also supports the descant clef, as it otherwise would be a chord F<sub>b3</sub>-E<sub>4</sub>.  
A final minim chord, D<sub>b1</sub>-C<sub>7</sub> has been added in the MS in a different style.

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