

CARL NIELSEN

1865 - 1931

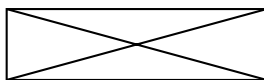
VÆRKER
WORKS

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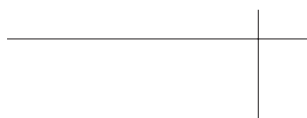
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Copenhagen 2006





CARL NIELSEN

KLAVER - OG
ORGELVÆRKER

PIANO AND
ORGAN WORKS

Udgivet af
Edited by
David Fanning
Niels Bo Foltmann



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Copenhagen 2006

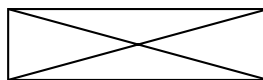
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GENERAL PREFACE

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 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 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.

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.

Series I, Stage Music

Operas
Incidental music

Series II, Instrumental Music

Symphonies
Other orchestral works
Concertos
Chamber music
Piano and organ works

GENERELT FORORD

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

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

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

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

Serie I, Scenemusik

Operaer
Skuespilmusik

Serie II, Instrumentalmusik

Symfonier
Andre orkesterværker
Koncerter
Kammermusik
Klaver- og orgelværker

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

Editorial principles

The music is reproduced with no typographical indications of editorial additions or emendations. These are 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 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.

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 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 2006

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

Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse er 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.

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 Niensens 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 2006

ORGAN WORKS

NIELSEN AND ORGAN MUSIC

Unlike the piano works, Carl Nielsen's organ works come exclusively from the last part of his life. However, this does not mean that he had no interest in the organ before this period. An occasional interest in the organ can be traced back to his very earliest works from the end of the 1880s. For example, the first of two fantasy pieces for oboe and piano opus 2 – *Romance* – was probably originally intended for oboe and organ.¹ And we know with certainty that the *Romance* was performed by these instruments several times.²

In the autumn of 1913 Nielsen met the German organist Karl Straube³ in Copenhagen. The meeting appears to have inspired him to start on a work for organ. In a letter dated 6th October to his wife Anne Marie⁴ he talks about his plans, saying among other things: "I have the urge to write a fantasia for organ and have already begun. It is tremendous how an organ can sound when a great master is handling it".⁵ This is confirmed by a very brief sketch designated *Organ Fantasia*,⁶ but in all probability the work never got beyond the sketch stage. Other undated sketches for organ suggest that Nielsen worked from time to time with the instrument,⁷ but as already mentioned it was only in the last years that the organ left visible traces in his list of works.

Although there is no direct statement about this from the composer, it seems reasonable to see a connection between Carl Nielsen's organ works and the reform effort that was taking place at that time in Danish sacred music. Thomas Laub⁸ had begun this reform many years earlier, but it was to make its fullest impact during the 1920s. Laub's reform was concerned with abandoning emotive *Lied*-like hymn-singing in favour of a reintroduction of the older stylistic types – the Protestant chorale and Renaissance vocal

ORGELVÆRKER

CARL NIELSEN OG ORGELMUSIKKEN

Imodsætning til klaverværkerne stammer Carl Niensens orgelværker udelukkende fra den sidste del af hans liv. Dette betyder dog ikke at det først var på dette tidspunkt, at interessen for orglet meldte sig. En lejlighedsvis beskæftigelse med orglet kan spores tilbage til hans allertidligste værker fra slutningen af 1880'erne. Således var det første af de to fantasistykker for obo og klaver opus 2 – *Romance* – antagelig oprindeligt tænkt for obo og orgel.¹ Og det vides med sikkerhed at denne sats gentagne gange er blevet fremført offentligt for denne besætning.²

Da Carl Nielsen i efteråret 1913 traf den tyske organist Karl Straube³ i København, inspirerede mødet ham tilsyneladende til at påbegynde et værk for orgel. I et brev dateret den 6. oktober til hustruen Anne Marie⁴ fortæller han om sine planer. Det hedder bl.a.: "Jeg har faaet lyst til at skrive en Phantasi for Orgel og har allerede begyndt. Det er mægtigt som et Orgel kan lyde, naar en stor Mester tumler med det."⁵ Udsagnet bekræftes af en ganske kort skitse betegnet *Orgelfantasi*,⁶ men efter al sandsynlighed er værket aldrig kommet ud over skitseplanet. Andre udaterede skitser for orgel kunne tyde på at Carl Nielsen fra tid til anden har arbejdet med dette instrument,⁷ men som nævnt var det først i de seneste år at orglet satte sig synlige spor i hans værkrække.

Skønt der ikke findes nogen direkte udsagn herom fra komponistens side, er det nærliggende at se en forbindelse mellem Carl Niensens orgelværker og de reformbestrebelse der netop i disse år fandt sted indenfor den danske kirkemusik – en reform som Thomas Laub⁸ havde indledt mange år tidligere, og som i løbet af 1920'erne for alvor slog igennem. Laubs reform gik ud på at afskaffe den følelsesbetonede, romancelignende salmesang til fordel for en genindførelse af de klassiske stilfor-

1 DK-Kk, Tilg. 391; published by John Fellow as Emilie Demant Hatt, *Foraarsbølger, Erindringer om Carl Nielsen*, Copenhagen 2002, p. 92.
2 *Carl Nielsen, Works*. Published by the Carl Nielsen Edition, Royal Library, Copenhagen. Series II. Vol. 11. Edited by Lisbeth Ahlgren Jensen, Elly Bruunshuus Petersen and Kirsten Flensborg Petersen, Copenhagen 2003, pp. xxiii-xxvi.
3 Organist and conductor, Kantor at the Thomaskirche in Leipzig (1873-1950).
4 Sculptress, née Brodersen (1863-1945).
5 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 353.
6 DK-Kk, CNS 351b.
7 DK-Kk, CNS 351a.
8 Danish composer and organist (1852-1927).

1 DK-Kk, Tilg. 391; udgivet af John Fellow som Emilie Demant Hatt, *Foraarsbølger, Erindringer om Carl Nielsen*, København 2002, s. 92.
2 *Carl Nielsen, Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie II. Bind 11. Udgivet af Lisbeth Ahlgren Jensen, Elly Bruunshuus Petersen og Kirsten Flensborg Petersen, Copenhagen 2003, s. xxiii-xxvi.
3 Organist og dirigent, kantor ved Thomaskirken i Leipzig (1873-1950).
4 Billedhugger, født Brodersen (1863-1945).
5 Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 353.
6 DK-Kk, CNS 351b.
7 DK-Kk, CNS 351a.
8 Komponist og organist (1852-1927).

polyphony – and in the case of organ music replacing the sonority- and harmony-based romantic stylistic ideals with those that characterized the art of organ music in the seventeenth century.⁹ This change was also manifested in the so-called “Organ Movement”, with its origins in Germany, which rejected the nineteenth-century idea of good organ-style, aspiring to sound orchestral, in favour of a return to the idioms of the “Baroque” period. Considering Carl Nielsen’s decidedly polyphonic mode of writing, it is not surprising that these currents appealed to his compositional curiosity.

29 LITTLE PRELUDES FOR ORGAN OR HARMONIUM, OPUS 51

It appears to have been another external factor that prompted Nielsen to get to grips with his first organ work, namely that the organist Johannes Hansen¹⁰ asked him to compose some organ preludes for use in divine service. This request resulted in the *29 Little Preludes for Organ or Harmonium* opus 51.

The preludes were written over a relatively short period at the beginning of 1929. They are mentioned for the first time in a letter from Carl Nielsen to his wife, dated 5th February. At this time he was staying at the Damgaard estate near Fredericia and wrote: “I have made a little ‘celestial’ prelude which – if it were to take on human form – would look like a smiling angel from the Renaissance”.¹¹ The pencil draft for Preludes 14-27 contains scattered datings, which document their composition between 19th February and 19th March, and it must be presumed that the whole collection was finished by the end of March.¹²

9 Povl Hamburger, “Ny Orgelmusik til gudstjenestebrug”, *Dansk Musiktidsskrift*, vol. 5, (1930), p. 165.

10 Married to Nielsen’s friend Thorvald Aagaard’s sister, Inger.

11 Torben Schousboe, *op. cit.*, p. 559.

12 The printed programme for the Carl Nielsen Memorial Concert in Roskilde Cathedral on 11.2.1932 states that one of the preludes was composed in 1900, while the others were from 1929. We must assume that this information comes from Emilius Bangert (1883-1962), who organized the concert. Torben Schousboe believes he can demonstrate that Prelude 3 was from 1900, since the draft for this piece is written on a different type of music paper from the other preludes, and the style of No. 3 suggests the period around the turn of the century (cf. Torben Schousboe, “Carl Niensens prælude for orgel”, *Organistbladet*, vol. 32 (1966), pp. 20-27). However, there seems to be no proof for such an assumption, since the music paper used for the draft of Prelude 3 originally served as the title page for a manuscript copy of the Three Piano Pieces Op. 59 (composed in 1928). See also the *Sources* pp. 248-249.

mer – den protestantiske koral og renæssancens vokalpolyfoni – og for orgelmusikkens vedkommende at lade den klangligt og harmonisk funderede romantiske orgelmusik vige for de stilidealer der kendetegnede det 17. århundredes orgelkunst.⁹ Sidstnævnte aspekt kom ligeledes til udtryk i den såkaldte orgelbevægelse som i disse år med udgangspunkt i Tyskland stod for et opgør med det romantiske, orkesterefterlignende orgel, idet man søgte en tilbagevenden til barokorglet. Tager man Carl Niensens udpræget polyfone skrivemåde i betragtning, er det oplagt at disse strømninger har appelleret til hans kompositoriske nysgerrighed.

29 SMAA PRÆLUDIER FOR ORGEL ELLER HARMONIUM, OPUS 51

Det var dog tilsyneladende en ydre anledning der fik Carl Nielsen til at tage fat på det første orgelværk, idet organisten Johannes Hansen¹⁰ havde bedt ham om at komponere nogle prælude for orgel til brug ved gudstjenesten. Denne anmodning udmøntede sig i de *29 Smaa Præludier for Orgel eller Harmonium* opus 51.

Præludierne blev til over en relativ kort periode i begyndelsen af 1929. De omtales første gang i et brev fra Carl Nielsen til hustruen dateret den 5. februar. Han opholdt sig på dette tidspunkt på godset Damgaard ved Fredericia og skriver: “Jeg har lavet et lille ‘himmelsk’ Præludium, som – ifald det antog menneskelig Skikkelse – vilde ligne en smilende Engel fra Renaissance.”¹¹ Spredte dateringer i blyantskladden til prælude nr. 14-27 godtgør at de er komponeret i tidsrummet 19. februar til 19. marts, og det må antages at hele samlingen har været færdig i slutningen af marts.¹²

9 Povl Hamburger, “Ny Orgelmusik til gudstjenestebrug”, *Dansk Musiktidsskrift*, 5. årg. (1930), s. 165.

10 Gift med Carl Niensens ven Thorvald Aagaards søster Inger.

11 Torben Schousboe, *op. cit.*, s. 559.

12 I det trykte program til Carl Nielsen-mindekoncerten i Roskilde Domkirke 11.2.1932 anføres det at et enkelt af prælude nr. 3 skulle være komponeret år 1900, mens de øvrige var fra 1929. Det må antages, at denne oplysning stammer fra Emilius Bangert (1883-1962) der arrangerede koncerten. Torben Schousboe mener at kunne godtgøre at det er prælude nr. 3 som stammer fra år 1900, idet kladden til denne sats er skrevet på en anden type nodepapir end de øvrige prælude, ligesom stilen i nr. 3 peger på tiden omkring århundredeskiftet (jf. Torben Schousboe, “Carl Niensens prælude for orgel”, *Organistbladet*, 32. årg. (1966), s. 20-27). Der synes dog ikke at være belæg for en sådan antagelse, idet det nodepapir som er anvendt til kladden til prælude nr. 3 oprindeligt har tjent som titelblad for en afskrift af de tre klaverstykker op. 59 (komponeret 1928). Se i øvrigt *Sources*, s. 248-249.

COMMOTIO, OPUS 58

After the composition of the *29 Little Preludes for Organ or Harmonium* Nielsen began work on what was to be his last major composition, the organ work *Commotio*.³⁴ In so doing he was fulfilling a wish of many years' standing,³⁵ and unlike the little preludes, this work seems to have had no external prompting. For example on 4 March 1931 he remarked in a letter to his close friend Vera Michaelsen:³⁶ "It is perhaps foolish to create a work for which there may be no use and for which no one has asked, but I suppose we are all foolish when it comes down to it, and yet -- --!"³⁷

It is not quite clear precisely when Nielsen began working on *Commotio*; it can only be noted that some pages in the middle of the pencil draft are written on music paper that contained theory problems set for the organ examination of the conservatoire in June 1930, indicating the earliest possible date for these pages. The composition work lasted until the end of February 1931, when he put the finishing touches to the work during a stay at Damgaard. In Nielsen's extensive correspondence with family and friends it is clear that he ascribed extraordinary importance to the work. On 24th February he wrote to his son-in-law Emil Telmányi:³⁸

"None of my other works has demanded such great concentration as this: an attempt to reconstitute what is truly the only valid organ style, the polyphonic music that is especially suited to this instrument, which for a long time has been regarded as a kind of orchestra, which it absolutely is not. More on this when the occasion arises".³⁹

34 Latin: movement.

35 Cf. letter from Nielsen to Ebbe Hamerik (17.2.1931), where he writes: "I am here for 10-12 days to put the finishing touches to a major organ work that I have wanted to try to write for many years" (DK-Kk, NBD, 2. rk.).

36 (1893-1974), gift med Carl Niensens benefactor Carl Johan Michaelsen.

37 DK-Kk, CNA, I.A.c. It should, however, be mentioned in this connection that Emilius Bangert is said to have urged Nielsen to compose a concert piece for him (information kindly provided by Mrs Elin Bangert). As for the relation between Bangert and Nielsen, see Niels Bo Foltmann, "Emilius Bangert, Carl Nielsen og 'Commotio'", *Musik i Roskilde - fra Jødeharpe til festival* (Historisk årbog fra Roskilde Amt 1996/97), pp. 51-62.

38 Hungarian-Danish violinist (1892-1988).

39 DK-Kk, C II, 10.

COMMOTIO, OPUS 58

After the completion of the *29 smaa Præludier for Orgel eller Harmonium* påbegyndte Carl Nielsen arbejdet med det der skulle blive hans sidste større komposition, nemlig orgelværket *Commotio*.³⁴ Hermed realiserede han et mangeårigt ønske,³⁵ og i modsætning til de små præludier skyldes dette værk tilsyneladende ikke nogen ydre anledning. Således bemærkede han den 4. marts 1931 i et brev til sin gode veninde Vera Michaelsen³⁶ at: "Det er maaske fjollet at man udfører et Værk som der maaske slet ikke er Brug for og som ingen har spurgt om, men vi er vel alle fjolledede, naar det kommer til Stykket og dog -- --!"³⁷

Det står ikke helt klart præcis hvornår Carl Nielsen påbegyndte arbejdet med *Commotio*, blot kan det konstateres at nogle sider midt i blyantskladden er nedskrevet på nodepapir der har indeholdt teoriopgaver til konservatoriets organisteksamen juni 1930; altså kan disse sider af kladden tidligst være nedskrevet på dette tidspunkt. Arbejdet med kompositionen strakte sig frem til slutningen af februar 1931 hvor han under et ophold på Damgaard lagde sidste hånd på værket. I Carl Niensens omfattende korrespondance med familie og venner fremgår det klart at han tillagde værket overordentlig stor betydning. Den 24. februar skrev han til sin svigersøn Emil Telmányi:³⁸

"Intet af mine andre Arbejder har krævet saa stor Koncentration som dette: Et Forsøg paa at genopbygge den virkelig eneste gældende Orgelstil, nemlig den polyfone Musik som passer specielt for dette Instrument, som i lang Tid er blevet betragtet som et Slags Orkester, hvad det aldeles ikke er. Mere herom ved Lejlighed."³⁹

34 Latin: Bevægelse.

35 Jf. brev fra Carl Nielsen til Ebbe Hamerik (17.2.1931) hvori han skriver: "Jeg er her en 10-12 Dage for at lægge sidste Haand paa et større Orgelværk som jeg i mange Aar har ønsket at prøve paa" (DK-Kk, NBD 2. rk.).

36 (1893-1974), gift med Carl Niensens velgører Carl Johan Michaelsen.

37 DK-Kk, CNA, I.A.c. Det skal dog i denne forbindelse nævnes at Emilius Bangert angiveligt skulle have opfordret Carl Nielsen til at komponere et koncertstykke til ham (venligst meddelt af fru Elin Bangert). Forholdet mellem Bangert og Carl Nielsen er behandlet i Niels Bo Foltmann "Emilius Bangert, Carl Nielsen og 'Commotio'", *Musik i Roskilde - fra Jødeharpe til festival* (Historisk årbog fra Roskilde Amt 1996/97), s. 51-62.

38 Ungarsk-dansk violinist (1892-1988).

39 DK-Kk, C II, 10.

On 26 February he wrote to Knud Jeppesen:⁴⁰

“I am here to make the last concentrated effort on my big organ work, and in a few days I shall have finished. It has interested me a great deal, but that is of course not to say that it has arrived at the goal I set myself, and I am really very anxious to know what you – and perhaps one or two other artists – will say about it. Only in one respect have I outdone Johan Seb. Bach’s organ works: in length. I think it plays between 22 and 24 minutes”.

The same day Nielsen related in a letter to his wife that now he was sure about his work and had actually finished it. He had only a few hours left before he could begin to make the fair copy.⁴¹

The draft is end-dated “Damgaard 27 Febr 31”, and on 2 March the relieved composer could again write to his wife:

“Now my big organ piece is quite finished and I am happy about the work because it has been done with greater skill than all my other things; I myself must be the best judge of that, although not of what it is otherwise like in spirit. It is a large work, and lasts I think about 22 minutes. Bach’s longest organ work (the Prelude and Fugue in E minor) is 368 bars long, mine is 511; so as far as size is concerned – – ? Bach is unreachable!”⁴²

On the title page of the fair copy the title is given as *Commotio. Nr. I*, which might indicate that Nielsen had planned this work as the first in a whole series of works of the same kind. As we know, such a plan was never realized.

There was great interest in the new work among Danish organists, and it was played privately by three different organists before its first public performance. The first of these private performances took place on 24 April 1931 in Christiansborg Palace Chapel. Shortly before this Nielsen had given Peter Thomsen the manuscript to look through, and after he had

Og den 26. februar skriver han til Knud Jeppesen:⁴⁰

“Jeg er her for at faa den sidste Koncentration til mit store Orgelværk, og om et Par Dage er jeg færdig. Det har interesseret mig i stærkeste Grad, men det er naturligvis ikke ensbetydende med at det er ved Maalet, jeg satte mig, og jeg er egentlig meget spændt paa, hvad De – og maaske en eller to Kunstnere mere – vil sige til det. Kun i en henseende har jeg overgaaet Johan Seb. Bachs Orgelværker: i Omfanget. Jeg tror det spiller mellem 22 og 24 Minutter.”

Samme dag berettede Carl Nielsen i et brev til hustruen Anne Marie at han nu var sikker på sit værk og i virkeligheden færdig. Der manglede blot nogle timers arbejde før han kunne tage fat på renskriften.⁴¹

Kladden er slutdateret “Damgaard 27 Febr 31”, og den 2. marts kunne en lettet komponist atter skrive til sin hustru:

“Nu er mit store Orgelstykke helt færdigt og jeg er glad for det Arbejde fordi det er gjort med større Dygtighed end alle mine andre Ting; det kan jeg jo nok selv bedømme, derimod ikke hvordan det ellers er i Aanden. Det er et stort Værk og varer vist circa 22 Minutter. Bachs største Orgelværk (Præludium og Fuga i e moll) er paa 368 Takter, mit er 511, saa hvad Omfanget angaar – – ? Bach er uopnaaelig!”⁴²

På titelbladet af renskriften anføres værkets titel som *Commotio. Nr. I*, hvilket kunne tyde på, at Carl Nielsen forestillede sig dette værk som det første af en hel række værker af samme art. En sådan plan blev som bekendt aldrig realiseret.

Forhåndsinteressen for det nye orgelværk var stor blandt de hjemlige organister, og inden den første offentlige fremførelse blev det spillet gentagne gange under private former af tre forskellige organister. Den første af disse koncerter fandt sted den 24. april 1931 i Christiansborg Slotskirke. Carl

40 Danish musicologist and composer (1892-1974). DK-Kk, CNA, I.A.c. The following letter (DK-Kk, CNA, I.A.c.) is dated 26.1.1931, which must be a mistake, as Nielsen was in Copenhagen at this date. He did not go to Damgaard until 17.2.1931, cf. Schousboe (1983), *op. cit.*, pp. 591-593.

41 Torben Schousboe (1983), *op. cit.*, p. 596.

42 Torben Schousboe (1983), *op. cit.*, p. 599.

40 Musikforsker og komponist (1892-1974). DK-Kk, CNA, I.A.c. Efterfølgende brev (DK-Kk, CNA, I.A.c.) er dateret 26.1.1931 hvilket må være en fejl, idet Carl Nielsen på dette tidspunkt befandt sig i København. Han tog først til Damgaard 17.2.1931, jf. Schousboe (1983), *op. cit.*, s. 591-593.

41 Torben Schousboe (1983), *op. cit.*, s. 596.

42 Torben Schousboe (1983), *op. cit.*, s. 599.

gained a rudimentary knowledge of the work they agreed on a time and place for playing it through for the composer. On this occasion the work was played through twice.⁴³

On Sunday 14th June it was Finn Viderø⁴⁴ who performed *Commotio* (also twice) in a private performance in the St. Nikolaj Church Hall, where a new Marcussen organ, built according to the principles of the Organ Movement, had been installed the previous year. Unfortunately we have no statements from Nielsen about the new organ and its possible significance for the realization of his intentions.⁴⁵

A week later Emilius Bangert performed the work in Roskilde Cathedral. Again, the composer was present with a group of family and friends.⁴⁶

Finally, at some point just before 16th July, Peter Thomsen must again have played the work for Nielsen, since the latter wrote (in a letter to Thomsen dated 16th July 1931): "It pleased me greatly to hear the stage you've reached with my 'Commotio'."⁴⁷

On 27th June Bangert wrote to Nielsen, suggesting how the work might be shortened:

"However, there is one place in it where I feel a deficiency – or rather, that there is too much. It is the little idyllic piece in 3/4 time. I have a feeling that it forms too great a break in the fugue and makes the work as a whole slightly too long. Do not take it the wrong way that I write this; I feel my argument is strengthened by the fact that Christiansen, without my saying anything about it, tells me that he [had] quite the same impression – that is, that the fugue, from about ten bars before the idyll, should not slacken, but rise in intensity to the excellent final set of entries. I myself think that there should be a cut from about bar 9 before the idyll to bar 9 before the cadence or at this point there should be a bridging passage without any abatement in tempo and dynamics. Excuse my immodest and unsolicited interference in this matter. Please think about it – I would so much like to see your first major organ work have the great, monumental feel quite consistently. It is the only really 'great' organ work at all in contemporary music".⁴⁸

Nielsen havde kort forinden givet Peter Thomsen manuskriptet til gennemsyn, og efter at denne havde sat sig nødtørftigt ind i værket, havde de aftalt tid og sted for en gennemspilning. Ved denne lejlighed blev værket spillet to gange.⁴³

Søndag den 14. juni var det Finn Viderø⁴⁴ der opførte *Commotio* (ligeledes to gange) ved en privat koncert i Sankt Nikolaj Kirkesal hvor der året før var blevet opstillet et nyt Marcussen-orgel, bygget efter orgelbevægelsens principper. Desværre foreligger ingen udtalelser fra Carl Niensens side om det nye orgel og dets mulige betydning for virkeliggørelsen af hans intentioner.⁴⁵

Senere på måneden – sankthansaftensdag – spillede Emilius Bangert værket i Roskilde Domkirke hvor komponisten igen var til stede sammen med en kreds af familie og venner.⁴⁶

Endelig må Peter Thomsen på et tidspunkt umiddelbart før den 16. juli have spillet værket for Carl Nielsen, idet denne i et brev til Peter Thomsen (dateret den 16. juli 1931) skrev: "Det glædede mig meget at høre den Form, De nu har faaet paa min 'Commotio'".⁴⁷

Den 27. juni skrev Bangert til Carl Nielsen og foreslog en forkortelse af værket:

"Der er dog et Sted i det, hvor jeg føler en Mangel, – eller rettere, at der staar formeget. Det er den lille idylliske Sats i 3/4 Takt. Jeg har paa Følelsen, at den gør for stærkt Indbrud i Fugaen og gør Værket som Helhed noget for langt. Tag mig ikke ilde op, at jeg skriver det; jeg bestyrkedes i Sagen ved, at Christiansen, uden at jeg havde nævnt noget derom, siger mig, at han [havde] ganske det samme Indtryk, – altsaa, at Fugaen fra en halv Snes Takter før Idyllen ikke maa afslappes, men tværtimod stige i Intensitet til den udmærkede Slutningsgennemførelse. Jeg tror selv, at der skulde gøres et Spring fra c. Takt 9 før Idyllen til Takt 9 før Slutningsgennemførelsen eller paa dette Sted laves en Overgang uden Afspænding i Tempo og Dynamik. Undskyld min uskaansomme og ukaldede Indblanding i denne Sag. Tænk venligt derover, – jeg vilde jo saa gerne, at Deres første store Orgelværk skulde have det store, monumentale Præg helt gennemført. Det er overhovedet det eneste virkelig 'store' Orgelværk i ny Musik."⁴⁸

43 Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-1948, vol. 2, p. 330.

44 (1906-1987).

45 Torben Schousboe (1983), *op. cit.*, p. 611 and Svend Prip, "Omkring Nikolaj", *Dansk Orgelaarvog 1985-1986*, Copenhagen 1987, p. 52.

46 Torben Schousboe (1983), *op. cit.*, pp. 616-617.

47 DK-Kk, NBD 2. rk., 1981/101.

48 DK-Kk, CNA, I.A.b.

43 Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 2, s. 330.

44 (1906-1987).

45 Torben Schousboe (1983), *op. cit.*, s. 611 og Svend Prip: "Omkring Nikolaj", *Dansk Orgelaarvog 1985-1986*, København 1987, s. 52.

46 Torben Schousboe (1983), *op. cit.*, s. 616-617.

47 DK-Kk, NBD 2. rk. 1981/101.

48 DK-Kk, CNA, I.A.b.

A month later, on 26 July, Nielsen replied:

“I have thought about your suggestion for the cut in ‘Commotio’, but I think the fault (in the architecture) lies elsewhere, and perhaps in the fact that the last fugato movement should be mightier, that’s to say also broader.

But we will talk again, and you must not think that I would feel for a moment that your honest criticism is offensive. I may be an old cavalier, but I don’t like to get on my high horse, and I am simply grateful if we can arrive at the best result through mutual help and sincere exchanges of opinions”.⁴⁹

It is generally known that Nielsen was very open to colleagues’ suggestions for small changes in his works. It is therefore all the more notable in this case to see how he was not in doubt about the viability of his own ideas.

The circumstances surrounding the actual first performance of *Commotio* are slightly obscure. The fact of the matter is that Nielsen had somehow “promised” the first performance to both Emilius Bangert and Peter Thomsen.⁵⁰ However, the problem was solved by Bangert “premiering” the work in Aarhus, while Peter Thomsen first performed it in Copenhagen.⁵¹ The actual first performance thus took place in Aarhus Cathedral on 14th August 1931, at the Aarhus Tourist Association’s 40th Organ Recital.⁵² Nielsen, who was by this time greatly weakened by a heart condition, deliberated to the last whether he had the strength to make the trip. But in the end he did go to Aarhus, where he attended the concert. The first performance appears to have passed off quite unremarked, for apart from a small advance notice in *Aarhus Stiftstidende* on 12th August, it has not been possible to find any mention, let alone reviews, of this concert.

In the course of the summer the news of Nielsen’s major organ work also reached south of the Danish border, and in July the cathedral organist and *Landeskirchenmusik-*

49 Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 267.

50 Information kindly provided by Mrs Elin Bangert. Finn Vidør had furthermore asked Carl Nielsen for permission to give the work its first performance in Copenhagen, but this was refused (cf. Torben Schousboe (1983), *op. cit.*, p. 611). The confusion has been aggravated by the fact that Emilius Bangert himself, in *Roskilde Tidende*, 10.2.1932, spoke of the Lübeck performance as the first performance.

51 This performance took place 9.11.1931 in the church Helligåndskirken in the first concert of the Dansk Koncert-Forening.

52 Torben Schousboe (1983), *op. cit.*, p. 617.

En måned senere, den 26. juli, svarede Carl Nielsen:

“Jeg har tænkt meget paa Deres Forslag om det Spring i ‘Commotio’, men jeg tror Fejlen (i det arkitektoniske) ligger anderledes og maaske deri at den sidste fugerede Sats skal være mere mægtig, altsaa ogsaa bredere.

Men vi tales ved og De maa ikke tro at jeg et Øjeblik skulde føle Deres ærlige Kritik som stødende. Vel er jeg en ældre Kavallér, men det pukker jeg nødigt paa og jeg er bare taknemmelig ifald vi kan naa til det bedste Resultat ved fælles Hjælp og oprigtig Udveksling af Meninger.”⁴⁹

Det er almindelig kendt at Carl Nielsen var meget åben over for kollegers forslag til mindre ændringer i hans værker. Så meget desto mere bemærkelsesværdigt er det derfor at konstatere hvordan han i dette tilfælde ikke var i tvivl om bæredygtigheden af sine egne ideer.

Forholdene omkring den egentlige uropførelse af *Commotio* er lidt dunkle. Sagen er den at Carl Nielsen var kommet til at “love” uropførelsen til såvel Emilius Bangert som Peter Thomsen.⁵⁰ Problemet blev imidlertid løst ved at Bangert “uropførte” værket i Aarhus, medens Peter Thomsen opførte det “1ste Gang” det i København.⁵¹ Den egentlige uropførelse fandt således sted i Aarhus Domkirke den 14. august 1931 ved Aarhus Turistforenings 40. Orgelforedrag.⁵² Carl Nielsen der på dette tidspunkt var stærkt svækket pga. en hjertelidelse, overvejede til det sidste om han havde kræfter til turen, men endte dog med at tage til Århus hvor han overværede koncerten. Uropførelsen er tilsyneladende foregået ganske ubemærket, for bortset fra en lille forhåndstale i Aarhus Stiftstidende den 12. august har det ikke været muligt at finde omtaler, endsize anmeldelser af denne koncert.

I løbet af sommeren var nyheden om Carl Niensens store orgelværk også nået syd for grænsen, og i juli henvendte domorganisten og Landeskirchenmusikdirektor fra Schleswig,

49 Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 267.

50 Venligst meddelt af fru Elin Bangert. Ydermere havde Finn Vidør bedt Carl Nielsen om at få lov til at førsteopføre værket i København, hvilket dog blev afslået (jf. Torben Schousboe (1983), *op. cit.*, s. 611). Forvirringen er ikke blevet mindre af at Emilius Bangert i *Roskilde Tidende*, 10.2.1932 selv har omtalt Lübeck-opførelsen som uropførelsen.

51 Denne opførelse fandt sted 9.11.1931 i Helligåndskirken ved Dansk Koncert-Forenings første koncert.

52 Torben Schousboe (1983), *op. cit.*, s. 617.

direktor from Schleswig, Erwin Zillinger,⁵³ approached Bangert and Carl Nielsen⁵⁴ with a request for permission to perform *Commotio* at the Nordic-German Organ Week that was to take place in Lübeck in October. However it was Bangert who eventually gave this performance. During the preparations for the concert Nielsen was asked to write programme notes for his new organ work, and on 30 August he wrote to Bangert:

"I do not really know how we should furnish the programme, but in the title I think we must furnish *Commotio* with a footnote, thus:

Carl Nielsen:

*Commotio** for Organ Op. 58

[footnote:] *Bewegung, auch geistig.

I do not want to add the word 'phantasierender'⁵⁵.

After all, the work is so rigorous in its form and part-writing that I am incapable of doing anything more fixed. I would like the following, if more explanation is wanted than the title itself (overleaf), which I would really rather see it limited to:⁵⁶

The Latin word *Commotio* really applies to all music, but the word is used more specifically here as an expression of self-objectification.

In a major work for the mighty instrument that is called the organ, whose sound is determined by the natural element we call air, the composer must attempt to suppress all personal, lyrical feelings. – The expression becomes great and rigorous and demands a kind of dryness instead of the emotional, and must rather be gazed at with the ear than embraced by the heart.

The work is borne up by two fugues, to which an introduction, intervening movements and coda cling like climbing plants to the tree-trunks of the forest; however, the composer thinks that further analysis is superfluous.

The Germans of course like to have something, but down there you can give them three alternatives: 1) the bare title; 2) the bracketed { piece;⁵⁷ 3) your suggestion on the card (which I enclose in case you have not made a copy.)"⁵⁸

Erwin Zillinger,⁵³ sig til Bangert og Carl Nielsen⁵⁴ med en anmodning om tilladelse til at opføre *Commotio* ved den nordiske orgeluge som skulle finde sted i Lübeck i oktober måned. Det blev dog i sidste ende Bangert der kom til at forestå denne opførelse. Under forberedelserne til den pågældende koncert blev Carl Nielsen opfordret til at skrive programnoter til sit nye orgelværk, og den 30. august skrev han til Bangert:

"Jeg ved ikke rigtigt hvorledes vi skal forsyne Programmet, men i Titlen maa vi vist helst forsyne *Commotio* med en Fodnote, saaledes altsaa:

Carl Nielsen:

*Commotio** für Orgel Op 58

[note] *Bewegung, auch geistig.

Jeg vil ikke gerne have noget om 'phantasierender' ind. Værket er jo saa strengt i sin Form og Stemmeføring at jeg ikke evner at gøre noget fastere.

Jeg kunde tænke mig følgende ifald man vil have mere Forklaring end selve Titlen (omstaaende) som jeg egentlig helst saa det indskrænket til:

Das lateinische Wort *Commotio* gilt eigentlich alle Musik, aber das Wort ist hier besonders benutzt als ein Ausdruck für Selbst-Objektivierung.

In einem grösseren Werke für das mächtige Instrument welches man Orgel nennt, und dessen Töne von dem Naturelement, welches man Luft nennt, bedingt sind, muss der Komponist versuchen alle persönliche, lyrische Gefühle zu unterdrücken. – Die Ausgabe wird gross und streng und fordert eine Art Trockenheit anstatt das Gefühlsvolle und muss lieber mit dem Ohre⁵⁵ beschaut als vom Herzen umschlungen sein.

Das Werk wird von zwei Fugen getragen wozu Introduction, Zwischensätze und Koda sich klammern, wie Schlingpflanzen an den Stämmen des Waldes; der Komponist meint aber dass weitere Analyse überflüssig ist.

Tyskerne vil jo gerne have noget men De kan jo give dem dervede 3 Alternativer 1) den tørre Titel 2) det indklammede { Stykke⁵⁶ 3) Deres Forslag paa Kortet (som jeg sender med ifald De ikke har taget Kopi)."⁵⁷

53 (1893-1974).

54 Cf. letter from Erwin Zillinger to Nielsen, 11.7.1930 (DK-Kk, CNA, I.A.b.).

55 German for "improvising".

56 The following three paragraphs are written by Nielsen in German.

57 i.e. the German text, which Nielsen has marked by a brace in the margin.

58 DK-Kk, CNA, I.A.c.

53 (1893-1974).

54 Jf. brev fra Erwin Zillinger til Carl Nielsen, 11.7.1930 (DK-Kk, CNA, I.A.b.).

55 Bogstavet "e" i "Ohre" er overstreget med blyant.

56 Dvs. den tyske tekst, som Carl Nielsen har markeret med en klamme i margenen.

57 DK-Kk, CNA, I.A.c.

The plan had been that Nielsen himself would go to Lübeck and attend the concert. This came to nothing,⁵⁹ but immediately before Bangert went off to Lübeck, he played *Commotio* one more time for Nielsen in Roskilde Cathedral.⁶⁰

In the middle of the Nordic-German Organ Week the announcement of Nielsen's death came. All the participants were profoundly moved, and when Bangert performed *Commotio* in the final concert on 6th October, the concert had completely changed character. What should have been a tribute to Denmark's great living composer became instead a moving valediction. The concert was reviewed by Svend-Ove Møller⁶¹ in *Dansk Kirkemusiker-Tidende*. The review says among other things:

"In the final concert, which also took place in the Marienkirche, the cathedral precentor Emilius Bangert (Roskilde) played Nielsen's last work: *Commotio* for organ. Mixed with the melancholy feelings that fill us on the death of Nielsen, is gratitude that it was granted him to complete this work, which we may designate without exaggeration as the most significant production in recent organ literature. Nielsen understood as few others did how to deploy the resources of his time such that they do not appear modern in the negative sense. His mode of expression, peculiar and distinctive as it may be, feels quite natural; not for an instant does one get the impression that he sought out new paths simply to get away from the well-known roads; the affectation which so often characterizes modern music is not to be found in Carl Nielsen; his thoroughly wholesome musical idiom and his ability to create living music has produced here an organ work of enduring value.

Emilius Bangert gave Nielsen's work a masterly performance. Deeply immersed in the composition, he was able to create the effect of a sculpted totality with a meticulous account of all details; even the smallest figure was given precisely the musical form that it should have – something that is in fact typical of Bangert's eminent organ art. It was an experience to attend the first performance of Nielsen's *Commotio* in the memorable Marienkirche, where presumably most of the other great Danish master Buxtehude's organ works sounded for the first time".⁶²

59 Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 2, p. 332.

60 According to an article on the memorial concert for Nielsen on 11.2.1932 in Roskilde Cathedral (*Roskilde Tidende*, 10.2.1932).

61 Danish organist and composer (1903-1949).

62 *Dansk Kirkemusiker-Tidende*, vol. 28 (1931), p. 140.

Det havde egentlig været planen at Carl Nielsen selv skulle tage til Lübeck og overvære koncerten. Dette blev imidlertid ikke til noget,⁵⁸ men umiddelbart før Bangert drog af sted til Lübeck, spillede han endnu engang *Commotio* for Carl Nielsen i Roskilde Domkirke.⁵⁹

Midt under den nordisk-tyske orgeluge indløb meddelelsen om Carl Niensens død. Alle deltagere var dyb berørte, og da Bangert fremførte *Commotio* ved afslutningskoncerten den 6. oktober, havde koncerten ganske skiftet karakter. Det der skulle have været en hyldest til Danmarks store nulevende komponist, blev i stedet en bevægende afsked. Koncerten blev anmeldt af Svend-Ove Møller⁶⁰ i *Dansk Kirkemusiker-Tidende*. Heri hedder det bl.a.:

"Ved Afslutningskoncerten, som ligeledes fandt Sted i Mariekirken, spillede Domkantor Emilius Bangert (Roskilde) Carl Niensens sidste Værk: *Commotio* for Orgel. I de vemodige Følelser, der fylder os ved Tanken om Carl Niensens Død, blander sig Taknemmeligheden over, at det forundtes ham at fuldføre dette Arbejde, der uden Overdrivelse tør betegnes som den nyere Orgellitteraturs betydeligste Frembringelse. Carl Nielsen forstod som faa at benytte sin Tids Virkemidler paa en saadan Maade, at de ikke virker moderne i daarlig Forstand. Hans Udtryksmaade, hvor ejendommelig og særpræget den end er, føles ganske naturlig, ikke et Øjeblik faar man Indtryk af, at han søgte nye Stier blot for at komme bort fra de kendte Veje; det forskruede, der saa ofte præger moderne Musik, findes ikke hos Carl Nielsen, hans kernesunde Tonesprog og Evne til at skabe levende Musik har her frembragt et Orgelværk af blivende Værdi.

Emilius Bangert gav Carl Niensens Værk en mesterlig Udførelse. Dybt indlevet i Kompositionen formaaede han at skabe en plastisk Helhedsvirkning med omhyggelig Redegørelse for alle Enkeltheder, selv den mindste Figur fik netop den musikalske Form, som den skulde have, – noget der jo er typisk for Bangerts fornemme Orgelkunst. Det var en Oplevelse at overvære Uropførelsen af Carl Niensens *Commotio* i den mindelige Mariekirke, hvor vel de fleste af den anden danskfødte Stormester, Buxtehudes, Orgelværker har lydt for første Gang."⁶¹

58 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 332.

59 Iflg. artikel om mindekoncerten for Carl Nielsen 11.2.1932 i Roskilde Domkirke (*Roskilde Tidende*, 10.2.1932).

60 Organist og komponist (1903-1949).

61 *Dansk Kirkemusiker-Tidende*, 28. årg. (1931), s. 140.

On the journey home from Lübeck Bangert wrote the following letter of condolence (dated 7 October) to Anne Marie Carl-Nielsen. He said among other things:

“At the pre-concert meeting for the ‘Organ Week’ on Monday morning, the President, Dr. Domes, informed those in attendance what had happened, and urged me to say some commemorative words about your husband, which I did as well as I could, struggling both with the foreign language and with my own emotions. The whole company was greatly moved – and not least on Tuesday at the performance of the work. I myself hardly know how it went, but in the judgement of competent listeners it went well. The enthusiasm for the new organ work was overwhelming; at the gathering after the concert the manuscript was circulated – all the organists studied and discussed it, and expressed the unanimous wish that it might become available through publication soon.”⁶³

In the course of the summer of 1931 Carl Nielsen had begun to investigate the possibility of having *Commotio* printed. He wrote to the German organ expert and music publisher Hans Henny Jahnn⁶⁴ and asked about the possibility of having *Commotio* published by a German publishing house, which he thought would make the work more widely known than if it appeared from a Danish publisher. However, Jahnn was rather sceptical about the possibility of the work being printed in Germany – Peters in particular he considered out of the question – yet he was not averse to a possible publication from his own publishing house Ugrino.⁶⁵ But before the negotiations with Jahnn had been completed Nielsen died, and instead it was Emil Telmányi who came to be responsible for the publication. As early as 1932 *Commotio* was available in print, published by Samfundet til udgivelse af Dansk Musik (3rd series, No. 40) in collaboration with the Danish publisher Skandinavisk- og Borups Musikforlag and the German firm Fr. Kistner & C.F.W. Siegel. As his basis for the edition Telmányi had used two sources, Nielsen’s ink manuscript and the pencil draft. He corrected the ink manu-

På rejsen hjem fra Lübeck skrev Bangert følgende kondolencebrev (dateret den 7. oktober) til Anne Marie Carl-Nielsen. Heri hed det bl.a.:

“Ved ‘Orgelugens’ Forhandlingsmøde Mandag Morgen meddelte Præsidenten, Dr. Domes, Deltagerne, hvad der var sket, og rettede Opfordring til mig om at sige nogle Mindeord om Deres Mand, hvad jeg gjorde, saa godt jeg kunde, kæmpende baade med det fremmede Sprog og min egen Bevægelse. Der var stor Grebthed over Forsamlingen, – og ikke mindre i Tirsdags ved Værkets Opførelse. Jeg ved selv knapt nok, hvordan det gik, men efter kompetente Tilhøreres Dom skal det være gaaet godt. Begejstringen over det nye Orgelværk var overvældende; ved Sammenkomsten efter Koncerten circulerede Manuskriptet, – alle Organisterne studerede og diskuterede det og fremsatte énstemmigt Ønske om, at det gennem en snarlig Offentliggørelse maa blive tilgængeligt.”⁶²

I løbet af sommeren 1931 havde Carl Nielsen begyndt at undersøge mulighederne for at få *Commotio* trykt. I den forbindelse henvendte han sig til den tyske orgelelspert og musikforlægger Hans Henny Jahnn⁶³ og forhørte sig om mulighederne for at få *Commotio* udgivet på et tysk forlag, hvilket han mente ville give værket en større udbredelse, end hvis det udkom på et dansk forlag. Jahnn var imidlertid noget skeptisk mht. værkets muligheder for at bliver trykt i Tyskland – ikke mindst forlaget Peters regnede han for udelukket – han var dog ikke utilbøjelig til en eventuel udgivelse på sit eget forlag Ugrino.⁶⁴ Men inden forhandlingerne med Jahnn var ført til ende, døde Carl Nielsen, og det blev i stedet Emil Telmányi der kom til at forestå udgivelsen. Allerede i 1932 forelå *Commotio* på tryk udgivet af Samfundet til udgivelse af dansk Musik (3. serie, nr. 40) i et samarbejde med det danske forlag Skandinavisk- og Borups Musikforlag samt det tyske Fr. Kistner & C.F.W. Siegel. Som grundlag for udgaven havde Telmányi anvendt to kilder, nemlig Carl Niensens blækmanuskript og blyantskladde. Blækmanuskriptet rettede han til således at det kunne anvendes som trykforlæg, og hele

63 DK-Kk, CNA, II.A.b.

64 (1894-1959).

65 Cf. letters from Hans Henny Jahnn to Nielsen, 6.8.1931, 18.8.1931 (DK-Kk, CNA, I.A.b.) and letters from Nielsen to Hans Henny Jahnn, 3.8.1931, 12.8.1931 (Hamburger Staats- und Universitätsbibliothek, Carl von Ossietzky).

62 DK-Kk, CNA, II.A.b.

63 (1894-1959).

64 Jf. breve fra Hans Henny Jahnn til Carl Nielsen 6.8.1931, 18.8.1931 (DK-Kk, CNA, I.A.b.) og breve fra Carl Nielsen til Hans Henny Jahnn 3.8.1931, 12.8.1931 (Hamburger Staats- und Universitätsbibliothek, Carl von Ossietzky).

script so that it could be used as the printing manuscript, and he documented the whole of the editorial work in an extensive list of emendations and alternative readings. Thus Nielsen's ink manuscript – the main source for the present new edition – appears with a large number of additions and changes in Telmányi's hand. For unexplained reasons Telmányi also made some additions – accidentals – in pencil in Carl Nielsen's pencil draft. These circumstances have greatly complicated the editorial work for this edition. To some extent Telmányi's list of emendations documents what he added and changed, but there remain a number of details where it has been impossible to determine whether a given addition in pencil comes from Nielsen's or Telmányi's hand. All doubtful cases are documented in the list of *Editorial Emendations and Alternative Readings* (pp. 267-270).

During Nielsen's lifetime at least three copies of the work were made, of which only a copy by Peter Thomsen (source C) is known to us today. From this, the copyist Otto Köppe made another copy, which was sent to Erwin Zillinger, who probably passed it on to Hans Henny Jahnn.⁶⁶ Besides, Finn Viderø is said to have possessed a copy of the manuscript.⁶⁷

Finally it should be mentioned that at one point Nielsen considered publishing the work entirely without expression and performance instructions.⁶⁸ However, the present edition includes all the markings that can be established with certainty as from Nielsen's hand.

Niels Bo Foltmann

(English translation: James Manley)

revisionsarbejdet dokumenterede han i et omfattende revisions- og variantapparat. På denne måde fremtræder Carl Niensens blækmanuskript – hovedkilden til nærværende nyudgave – med en lang række tilføjelser og ændringer i Telmányis hånd. Af uforklarlige grunde foretog Telmányi endvidere nogle tilføjelser – løse fortegn – med blyant i Carl Niensens blyantskladde. Disse forhold har i høj grad kompliceret revisionsarbejdet til denne udgave. Telmányis revisionsberetning godtgør i en vis udstrækning hvad han har tilføjet og ændret, men tilbage står en række detaljer hvor det har være umuligt at afgøre, hvorvidt en given tilføjelse med blyant stammer fra Carl Niensens eller Telmányis hånd. Alle tvivlstilfælde er dokumenteret i revisions- og variantfortegnelsen (s. 267-270).

I Carl Niensens levetid blev der udarbejdet i det mindste tre afskrifter af værket hvoraf vi i dag kun har kendskab til den ene, nemlig en afskrift foretaget af Peter Thomsen (kilde C). På grundlag af denne udfærdigede kopisten Otto Köppe en afskrift der blev sendt til Erwin Zillinger, som antagelig har sendt den videre til Hans Henny Jahnn.⁶⁵ Endelig skal Finn Viderø have haft en kopi af manuskriptet.⁶⁶

Til slut skal det nævnes at Carl Nielsen på et tidspunkt overvejede at udgive værket helt uden nuancerings- og foredragsbetegnelser.⁶⁷ Nærværende udgave medtager dog alle betegnelser der med sikkerhed kan fastslås til at stamme fra Carl Niensens hånd.

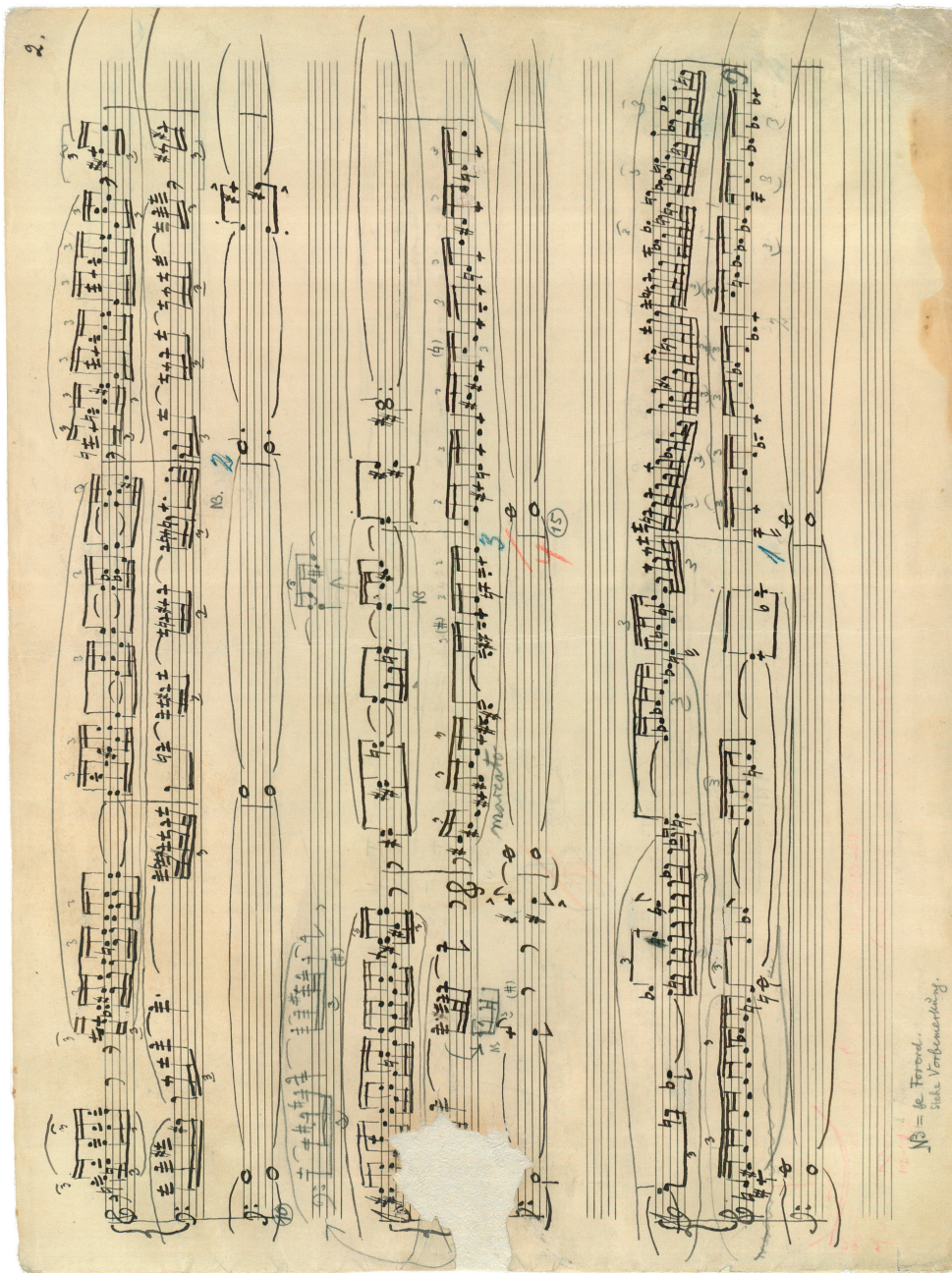
Niels Bo Foltmann

66 Cf. letter from Nielsen to Peter Thomsen, 16.7.1931 (DK-Kk, NBD 2. rk., 1981/101), letter from Peter Thomsen to Nielsen 27.7.1931 (DK-Kk, CNA, I.A.b.), and letter from Nielsen to Hans Henny Jahnn, 12.8.1931 (Hamburger Staats- und Universitätsbibliothek, Carl von Ossietzky).
67 Torben Schousboe (1983), *op. cit.*, s. 611.
68 Cf. letter from Carl Nielsen to Hans Henny Jahnn (Hamburger Staats- und Universitätsbibliothek, Carl von Ossietzky).

65 Jf. brev fra Carl Nielsen til Peter Thomsen, 16.7.1931 (DK-Kk, NBD 2. rk., 1981/101) og brev fra Peter Thomsen til Carl Nielsen 27.7.1931 (DK-Kk, CNA, I.A.b.) samt brev fra Carl Nielsen til Hans Henny Jahnn, 12.8.1931 (Hamburger Staats- und Universitätsbibliothek, Carl von Ossietzky).

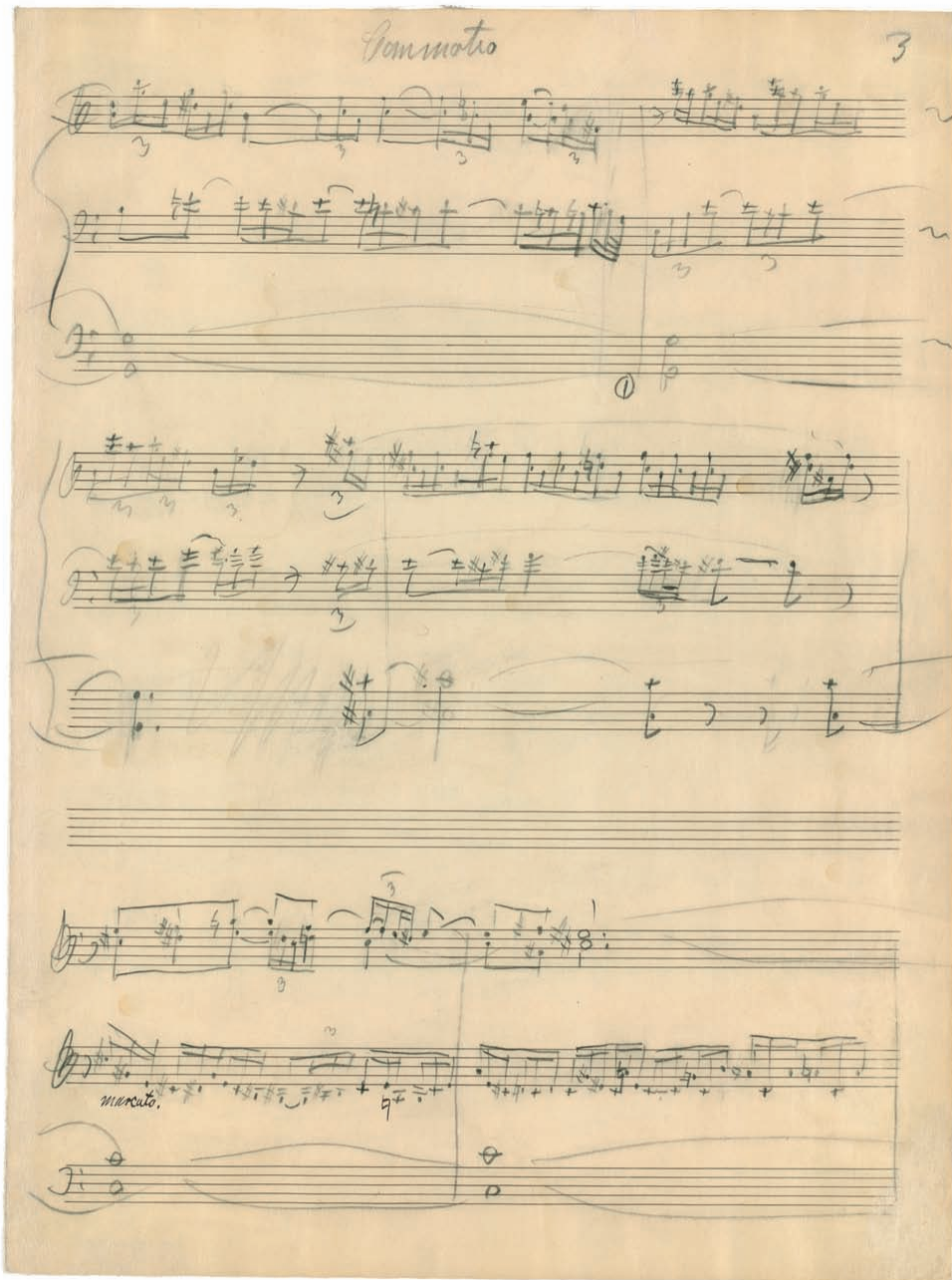
66 Torben Schousboe (1983), *op. cit.*, s. 611.

67 Jf. brev fra Carl Nielsen til Hans Henny Jahnn (Hamburger Staats- und Universitätsbibliothek, Carl von Ossietzky).



Commotio (Source A), bb. 10-17. When preparing the fair copy Nielsen changed a triplet in b. 13 and b. 14 to a dotted rhythm, which, however, does not fit into the metre of the bar. It is probably a scribal error. The pencil additions were made by Emil Telmányi. See the same passage in source B (facsimile, p. lxxvii).

Commotio (kilde A), t. 10-17. I forbindelse med renskrivningen ændrede Carl Nielsen en triolfigur i t. 13 og t. 14 til en punkteret rytme, som imidlertid ikke passer ind i taktens metrum. Det må antages, at der er tale om en skrivefejl. Tilføjelserne med blyant er foretaget af Emil Telmányi. Se samme passage i kilde B (faksimile, s. lxxvii).



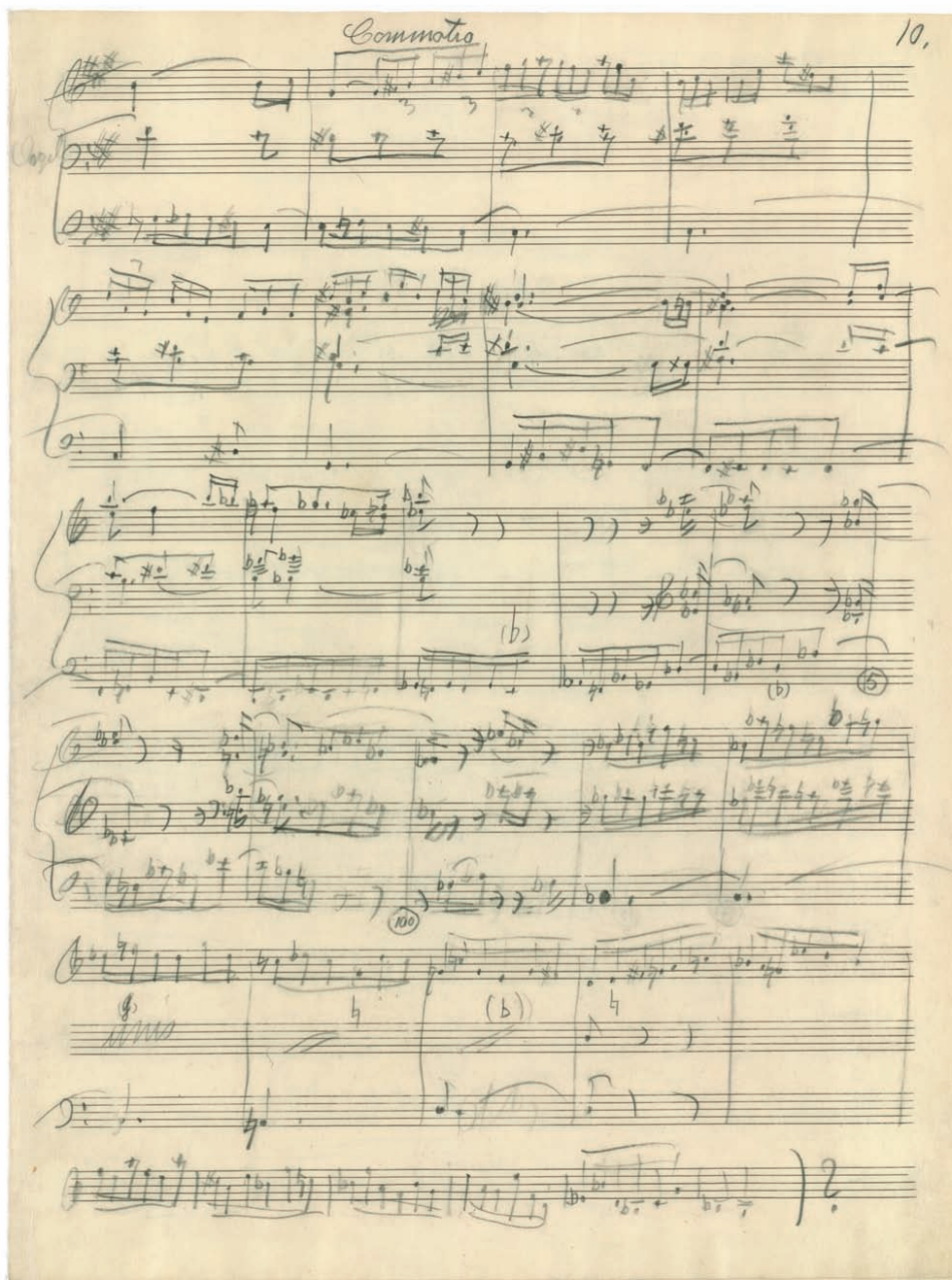
Commotio (Source B), bb. 11-15.

Commotio (kilde B), t. 11-15.

6.

Commotio (Source A), bb. 82-112: When preparing the fair copy Nielsen changed the key signature in this passage from three \sharp to four \flat , which calls into question whether note 4 of b. 106 should be an e' or an e^{\flat} . (4? is added by Emil Telmányi). Note that Nielsen apparently forgot one bar in the pedal (bb. 104-107), which Emil Telmányi has corrected in pencil. See the same passage in source B (facsimile, p. lxxix).

Commotio (kilde A), t. 82-112: I forbindelse med renskrivningen ændrede Carl Nielsen de faste fortegn i denne passage fra tre \sharp til fire \flat , hvilket har givet anledning til spørgsmålet om hvorvidt note 4 i t. 106 skal være et e' eller et e^{\flat} . (4? er Emil Telmányis tilføjelse). Bemærk ligeledes at Carl Nielsen øjensynligt har glemt en takt i pedalet (t. 104-107), hvilket Emil Telmányi har korrigeret med blyant. Se samme passage i kilde B (faksimile, s. lxxix).



Commotio (Source B), bb. 86-108: The accidentals below staff 13 are probably added by Emil Telmányi.

Commotio (kilde B), t. 86-108: De løse fortegn under system 13 er sandsynligvis tilføjet af Emil Telmányi.

F O R K O R T E L S E R

A B B R E V I A T I O N S

b.	bar
bb.	bars
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (the Carl Nielsen Archives)
CNS	Carl Niensens Samling (the Carl Nielsen Collection)
<i>DK-Kk</i>	Det Kongelige Bibliotek, København (the Royal Library, Copenhagen)
marc.	marcato
ped.	pedal staff
pf.1	upper staff
pf.2	lower staff
Pl. No.	Plate Number
st.1	upper staff
st.2	middle or lower staff
stacc.	staccato
t.	takt
ten.	tenuto

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

PIANO WORKS

FIVE PIANO PIECES, OPUS 3

- A Printed score, Nielsen’s copy
- B Score, sketch, autograph (Nos. I, II, IV)
- C Score, sketch, autograph (No. III)
- D Score, sketch, autograph (No. V)
- E Printed score (No. V)
- F Score, autograph and copy (Nos. II, V)

A Printed score, Nielsen’s copy.
The Carl Nielsen Museum, Odense.
Title page: “Til Fru Orpheline Olsen. / f. Wexschall-Schram.
/ 5 / KLAVERSTYKKER / CARL NIELSEN. / Op. 3 / Forlæggerens

Eiendom for alle Lande. / KJØBENHAVN & LEIPZIG. / Wilhelm Hansen, Musik-Forlag.”

Pl. No.: 10748 (1891).

Acquired by the Carl Nielsen Museum from Anne Marie Carl-Nielsen’s estate.

34x27 cm, title page, 8 pages, paginated 2-9.

Addition of accidentals etc. in pencil (CN).

- B Score, sketch, autograph (Nos. I, II, IV).
DK-Kk, CNS 10a.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
6 pages written in ink and pencil.
Paper type:
1 bifolio 35.4x27 cm C.A.KLEMM. B.No.2. (12 staves).
1 folio 35.5x26.9 cm (14 staves).
1 folio 34.8x26 cm (14 staves).
Sketches for Nos. I, II, IV. Also contains sketches for String Quartet in F minor, Op. 5, and two incomplete works. No. II conclusion separately sketched. No. IV headed “Og hun dansede, men med Fortvivlelse i Hjertet”¹ and with provisional four-bar conclusion crossed out.
- C Score, sketch, autograph (No. III).
DK-Kk, CNS 38b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35x26 cm, 1 page, written in pencil.
Paper type: 14 staves (hand ruled).
18 bars of sketch for No. III, contained in the sketches (fol. I1^v) for finale of String Quartet in F minor, Op. 5.
- D Score, sketch, autograph (No. V).
DK-Kk, CNS 10b.
From the legacy of Irmelin Eggert Møller, donated to the Royal Library by Eggert Møller in 1975.
10.5x16.5 cm, 6 pages (fol. 63^v, fols. 64^v-65^t, fol. 66^t, fol. 84^v, fol. 85^v of sketchbook, CNS 358a) written in pencil.
Paper type: 7 staves (folio 65^t is a torn fragment of different paper).
Sketches for No. V headed “[?] Kleine Vals”.

1 “And she danced, but with despair in her heart”. The motto and the title of the piece refer to the female character, Mignon, in Goethe’s *Wilhelm Meisters Lehrjahre*.
2 Illegible word.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 33.6x26.8 cm, 1 folio, fol.^f written in ink.

Paper type: No. 8 Folio 22 (22 staves).

Note after No. II: "Maaske burde II være noteret med lange Nodeværdier / og ϕ da stykket naturligtvis meget skal spilles meget / roligt".²⁸

The music engraver's remarks in blue and red crayon and two pasted-in labels at the bottom of the page with the wording "Copyright 1947 by / SKANDINAVISK MUSIKFORLAG, Copenhagen" with the date 1947 changed to 1946 in blue crayon and "Fodnote paa første Nodeside: / Disse to efterladte Præludier er komponeret i / Fortsættelse af Op. 51 29 smaa Præludier."²⁹

B Draft.

DK-Kk, CNS 4b.

Dated "27/10 30" (No. I), "26/10 30" (No. II).

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34x27 cm, 1 bifolio, fol.1^v written in pencil.

Paper type: B. & H. Nr. 14 (24z.) (24 staves).

Also contains a sketch for *Commotio* (CNS 1e).

C Manuscript copy, Peter Thomsen.

DK-Kk, Music and Theatre Dept. ms 6427 mu 0208.3100.

Acquired by the Royal Library from Lene Fog in 2002.

26.2x34.7 cm, 1 folio, fol.^f written in ink.

Paper type: 12 staves.

Title at top of page: "To smaa Præludier af Carl Nielsen, komp. [Fbr.Marts] 1931; afskrevet af P. Th.". Addition in pencil at beginning of No. II: "Nikolaj: / Oktav 4. / sesquialtera.". Addition in pencil at bottom of page: "Maaske burde II være noteret i ϕ og lange Noder, da Tempoet / naturligtvis er meget roligt. (Komponistens Bemærkning)."³⁰

The source material for these two preludes is limited to a pencil draft (**B**), which was the source for the fair copy (**A**), which in turn served as the source for Peter Thomsen's manuscript copy (**C**). The main source for the present edition is the fair copy (**A**), which is also identical to the printed edition of 1947.

28 "Perhaps II should be notated in long note values / and ϕ since the piece of course very must be played very / calmly".

29 "Footnote on first music page: / These two posthumous preludes were composed as a / continuation of Op. 51 29 Small Preludes."

30 "Perhaps II should be notated in [alla breve mark] and long notes, since the tempo is / of course very calm. (Composer's remark)."

C O M M O T I O , O P U S 5 8

A Fair copy, autograph, printing manuscript

B Draft

C Manuscript copy, Peter Thomsen

D Sketches

E Sketch

F Sketches

G Sketches

H Sketch

I Suggested proof correction, Peter Thomsen

A Fair copy, autograph, printing manuscript.

DK-Kk, CNS 1a.

Title page: "Commotio. Nr I / componeret for / Orgel / af / Carl Nielsen" (unknown hand?).

End-dating: "Damgaard 27 Febr. 31" added in pencil (Emil Telmányi).

Donated to the Royal Library by Anne Marie Carl-Nielsen in 1935.

26.2x34.8 cm, 14 loose folios, 24 pages written in ink, paginated 1-24. 3 blank pages at the end.

Paper type: 12 staves.

The source has been restored.

Editorial additions and emendations in pencil (Emil Telmányi) and the music engraver's notes in pencil as well as red and blue crayon.

B Draft.

DK-Kk, CNS 1b.

End-dating: "Damgaard 27 febr: 31".

ca. 35x26 cm, 3 folios and 7 bifolios, 31 pages written in pencil, paginated 1-9, 9-30 (wrongly paginated), between pages 15 and 16, 18 and 19, 21 and 22: 3 pages written in ink (not part of the work, see below).

Paper type:

pages 1-9: (10 staves).

pages 10-13: (16 staves).

pages 14-16: (12 staves).

pages 17-19: (10 staves).

pages 20-22: (12 staves).

pages 23-26: (Wilhelm Hansen Nr. 3. F. 12) (12 staves).

pages 27-30: (16 staves).

The source has been restored.

Title on first music page: "Commotio" added in ink. Between pages 15 and 16: 1 page written in ink designated

"1st Dag. Opgaver til Organistexamen Juni 1930".³¹ This page is crossed out in pencil. Between page 18 and 19: 1 page written in ink designated "2^{den} Dag. Kontrapunktisk Opgave."³² This page also has pencil sketches for bb. 288-293 and 1 bar that does not appear in the work. Between page 21 and 22: 1 page written in ink designated "1^{ste} Dag. Opgaver til Organistexamen Juni 1930".³³ This page further has pencil sketches for the passage bb. 319-355, but does not appear in the same form in the final version of the work.

C Manuscript copy, Peter Thomsen.

DK-Kk, CNS 1g (add.).

Title page: "Commotio Nr. 1 for Orgel / af / Carl Nielsen. / (Afskrevet af Peter Thomsen)."

End-dating: "Damgaard 27-2-31." [simply a repeat of the end-dating in Source B].

Acquired by the Royal Library from Lene Fog in 2002.

26x34.8 cm, 1 folio and 6 bifolios in one gathering. 22 pages written in ink.

Paper type: 12 staves.

In b. 441 Carl Nielsen has added an "Andante" in pencil.

Also additions in Peter Thomsen's hand in pencil, red and blue crayon, first and foremost about organ stops.

D Sketches.

DK-Kk, CNS 1c.

Cover title: "Indeholder / skitser til / Commotio f. orgel" (unknown hand).

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

34.5x27.2 cm, full leather binding. 7 pages written in pencil.

Paper type: [house logo] 22 System (22 staves).

Carl Nielsen has noted these sketches in the autograph score for Leif Bratt's String Quartet No. 2, Op. 11 (CNS 413), which is dedicated to Carl Nielsen. Sketches for *Commotio*, *Klavermusik for Smaa og Store* and possibly other works on the following pages:

Inside binding, front:

Two musical notes designated "Gedakt 8" probably refer to the work with *Commotio*.

Title page^f:

Staves 2-3, left: 1½ bars, unidentified sketch, 4/4 time.

Staff 3, right: bb. 153-154.

Staves 15-17: 4 bars, 12/8 time, possibly a precursor to bb. 372-380.

Staves 19-22: bb. 113-120 followed by 5 bars of *Fortspinnung* that do not appear in the final version.

Page 12:

Staves 17-20: unidentified motif designated "Slutning".³⁴

Page 14:

Staves 11-12, 17-18: sketch for *Klavermusik for Smaa og Store* Op. 53, No. 22.

On a blank music page^f after p. 26:

Staves 2-21: bb. 204-239.

Staff 22: pedal sketch?

On a blank music page^v after p. 26:

Staves 1-20: bb. 180-203.

Staves 21-22: unidentified sketch, 4/4 time and theme bb. 356-357, but notated a fifth below.

Inside binding, back: Sketches notated on irregularly hand-drawn music staves (described here from the top down):

Precursor of bb. 356-358 designated "C.F.", but notated a fifth below.

5 bars, G major, 3/8 time, possibly a precursor of bb. 69-94 or bb. 113-ca. 175.

Bb. 239-248 but notated in G major; after this passage the following instructions: "her en langsom alvorlig Sats derefter følgende udarbejdes til stor Bredde og Afslutning paa Værket".³⁵

Unidentified motif, 6/8 time.

Bb. 319-321, but rhythmically varied.

Bb. 356-365, but notated a fifth below.

Bb. 322-329, but not the same rhythm (triplets notated as dotted).

E Sketch.

DK-Kk, CNS 1e.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34x27 cm, 1 bifolio, 1 page written in pencil.

Paper type: B. & H. (24z.) (24 staves).

Fol.2^f:

Staves 1-2, 4-5: unidentified two-part imitative texture, 8 bars, 4/4, major.

Staves 7-19: sketches for bb. 505-512.

Contained in draft for *To Præludier*, CNS 4b.

F Sketches.

DK-Kk, CNS 5.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.8x26.2 cm, 1 folio, 2 pages written in pencil, paginated 24-25 in ink.

31 "1st day. Papers for organist exam June 1930"

32 "2nd day. Counterpoint paper"

33 "1st day. Papers for organist exam June 1930"

34 "Ending"

35 "here a slow, serious movement then following is elaborated to great breadth and the conclusion of the work"

Paper type: 10 staves.

Fol.^f:

Staves 3-4: 4-bar precursor of bb. 469-472.
Staves 3-7: bb. 441-450, but notated in 6/8 time and halved note values compared with the final version.
Staves 6-10: bb. 451-460.
Staves 9-10: 3-bar precursor of bb. 469-472.

Fol.^v:

Staves 1-4: bb. 373-381.
Staves 5-6, left-hand page: unidentified sketch designated "Allegretto", 2 bars, 6/8 time, E minor.
Staves 6-7, right-hand page: monophonic draft of motif included in bb. 371-406.
Staves 8-9: motif from bb. 393-395.
Staves 9-10, middle: precursor of bb. 469-472. Staves 9-10, right-hand page: bb. 481-484, but in a different octave from the final version.

Contained in sketch for *Allegro. Et lille Klaverstykke*, CNS 5.

G Sketches.

DK-Kk, CNS 1d.

35x26 cm, 1 bifolio, 2 pages written in pencil.

Paper type: 10 staves.

Fol.1^r:

Staves 2-3: draft of bb. 39-41.
Staves 6-8: presumably a precursor of bb. 14-18.
Staves 9-10: 8 bars in 3/8 time, possibly a precursor of bb. 39ff.

Fol.2^r:

Staves 1-6, 9-10: unidentified sketch, 14 bars fugato, A major, 4/4 time.

H Sketch.

DK-Kk, CNS 414.

34x27 cm, 1 page written in pencil.

Paper type: K.U.V. Beethoven Papier Nr.11. (4 Systeme) (12 staves).

Fol.1^r:

Sketch possibly related to bb. 206-207.

Contained in manuscript for *Woher-Wohin* by Moses Pergament to a text by Gustavo Adolfo Becuér for song and piano. Autograph dedicated to Carl Nielsen and dated "Värmdö, Saltarö i juni 1927" (CNS 414).

I Suggested proof correction, Peter Thomsen.

DK-Kk, CNS 1f.

9x34.8 cm, 1 folio written in ink (fol.^f) and pencil (fol.^v).

Paper type: 4 staves (paper fragment).

Suggested corrections to bb. 176-177 written by Peter Thomsen.

(May belong to the time after Nielsen's death).


The earliest evidence of Nielsen's work with *Commotio* is to be found in the fragmentary sketches and draft (**D**, **E**, **F**, **G**, **H**). These were the point of departure for the complete pencil draft (**B**), which was in turn the source for the fair copy (**A**). Peter Thomsen's manuscript copy (**C**) was drawn up from **A**. On the basis of this the copyist Otto Köppe made a manuscript copy that was sent to Erwin Zillinger, who presumably sent it on to Hans Henny Jahnn.³⁶ Finally, Finn Viderø is said to have had a copy of the manuscript.³⁷ Neither of these two sources is known today. Peter Thomsen's suggested proof corrections (**I**) presumably arose after the death of the composer, probably in connection with the printing. In 1932 *Commotio* was available in print, edited by Emil Telmányi for *Samfundet til udgivelse af dansk Musik* (3rd series, no. 40) in a collaboration with the Danish publisher *Skandinavisk- og Borups Musikforlag* and the German *Fr. Kistner & C.F.W. Siegel*. As the basis for the edition Telmányi used two sources, Carl Nielsen's ink manuscript (**A**) and pencil draft (**B**). He prepared the ink manuscript for use as a printing manuscript, and he documented the whole of the editorial work in an extensive list of editorial emendations and variants. Thus Carl Nielsen's ink manuscript – the main source for the present new edition – appears with a large number of additions and changes in Telmányi's hand. For unexplained reasons Telmányi also made some additions – accidentals – in pencil in Carl Nielsen's pencil draft. These factors have greatly complicated the editorial work for this edition. Telmányi's editorial commentary documents to a great extent what he added and changed, but there remain a number of details where it has been impossible to tell whether a given addition in pencil is from Carl Nielsen's or Telmányi's hand. In the present edition we have disregarded Telmányi's revisions, although they are documented in the *Editorial Emendations and Alternative Readings*.

³⁶ Cf. letter from Carl Nielsen to Peter Thomsen, 16.7.1931 (DK-Kk, NBD 2. rk., 1981/101) and letter from Peter Thomsen to Carl Nielsen 27.7.1931 (DK-Kk, CNA, I.A.b.) as well as a letter from Carl Nielsen to Hans Henny Jahnn, 12.8.1931 (Hamburger Straats- und Universitätsbibliothek, Carl von Ossietzky).

³⁷ Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevsamling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 611.

TWO PRELUDES

No. I

Bar	Part	Comment
1	st.1	B: fourth crotchet: apparently two parts: <i>e'</i> , <i>g'</i>
18	st.1	B: 

No. II


Bar	Part	Comment
11-12	st.1	A: the movement is furnished with an annotation with the wording: "Maaske burde II [dvs. Præludium nr. II] være noteret i lange Nødeværdier og ♩ da Stykket naturligtvis skal spilles meget roligt" (CN) 'Perhaps II [i.e. Prelude No. II] should be notated in long note-values and ♩ since the piece, of course, is to be played very calmly' (CN)
13	st.2	tie across the bar line added as in B lower part: ♩ emended to ♩

MELODY


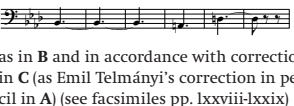
Bar	Part	Comment
1		A: <i>Andante sost.</i> changed to <i>Adagio</i>

COMMOTIO, OPUS 58

In the introduction to his editorial commentary Emil Telmányi mentions a number of subdivisions by him of the phrasing slurs in Source A (see for example the facsimile p. xvii). These have in all cases been omitted in the present edition.

Bar	Part	Comment
1	st.1	note 10: ♩ emended to ♩
6	st.1	B: chord 1: 
7	st.2	note 22: ♩ added by analogy with notes 11, 13 (as Emil Telmányi's addition in pencil in A, B)
8	st.1	lower part: notes 7, 9: ♩ added by analogy with st.2 notes 1, 8, 15, 17 and in accordance with C (as Emil Telmányi's addition in pencil in A, B)
8	st.1	lower part: note 10: ♩ added by analogy with st.2 note 19
11	st.1	upper part: note 17: ♩ added by analogy with st.2 notes 8, 10, 11
11	st.2	notes 14-17: ♩ emended to ♩ by analogy with b. 13 st.2 notes 6-9 and b. 14 st.1 upper part notes 6-9
12-13	st.1	lower part: one slur emended to two slurs by analogy with the upper part
13		A: damaged, only partially legible. Above top staff Emil Telmányi has added the missing section in pencil according to B







Bar	Part	Comment
13	st.2	notes 6-9: ♩ emended to ♩ as in B and by analogy with rhythm in st.1 (as Emil Telmányi's addition in pencil in A and Peter Thomsens addition in pencil in C)
14	st.1	upper part: notes 6-9: ♩ emended to ♩ as in B and by analogy with rhythm in st.2 (as Emil Telmányi's addition in pencil in A and Peter Thomsens addition in pencil in C)
14	st.2	<i>marcato</i> added as in B (as Emil Telmányi's addition in pencil in A); B: <i>marcato</i> added in ink (CN)
15-16	st.1	A: lower part: end of slur changed from b.16 note 16 to b.16 note 17 in pencil
16	st.2	A: lower part: beginning of slur changed from note 2 to note 1 in pencil
18	st.1	fourth quaver: ♩ added by analogy with st.2 note 20 (as Emil Telmányi's addition in pencil in A, B)
20	st.1	upper part: note 9: <i>f''</i> emended to <i>f'''</i> by analogy with lower part notes 1, 10, 11, 13 and st.2 notes 6, 9, 12, 30
20-21	st.2	end of slur emended from b.20 last note to b.21 note 1 by analogy with st.1
20	st.2	note 28: ♩ added as in B (as Emil Telmányi's addition in pencil in A)
21	st.2	note 1: stacc. added by analogy with st.1
21		A: last chord: ♩ added in pencil above st.1 (Emil Telmányi?); B: last chord: ♩ added in pencil between st.1 and st.2 (Emil Telmányi?)
22		A: chord 4: ♩ added in pencil between st.1 and st.2 (Emil Telmányi?)
23		A: second minim: damaged, only partially legible
24	st.2	chord 1: <i>e'</i> emended to <i>d'</i> as in B and in accordance with C (as Emil Telmányi's correction in pencil in A)
24	st.2	upper part note 10: ♩ added by analogy with st.1
26	st.2	note 21: ♩ added as in B (as Emil Telmányi's addition in pencil in A)
28-29		single bar line emended to double bar line
28	st.1	A, C: note 30: <i>f'</i> changed to <i>f''</i> in pencil; B: note 30: <i>f'</i>
29		B: <i>Allegretto</i>
36	st.1	note 2: <i>f'</i> emended to <i>f''</i> as in B and in accordance with C
39		B: <i>a tempo</i>
39		C: <i>quasi allegretto</i> crossed out in pencil, according to Emil Telmányi's list of emendations and variant readings the cancellation is Carl Nielsen's
39	st.1	B: III Rørfl: 4, 8
39	st.2	B: II Quintaton 8, 4
39-51	st.2	B: notated in unison, only upper part
45	st.1	note 3: ♩ added as in B and in accordance with C (as Emil Telmányi's addition in pencil in A)
52-53		single bar line emended to double bar line because of change of key signature
53-112		B: key signature: three sharps
58	st.2	♩ emended to ♩ as in B (as Emil Telmányi's correction in pencil in A)
66	st.1	B: lower part: note 2: ♩ added in pencil (Emil Telmányi)




Bar	Part	Comment
66	ped.	note 4: d^{\sharp} emended to d^{\flat} as in B (as Emil Telmányi's correction in pencil in A)
68-69		single bar line emended to double bar line because of change of key signature
70-71	st.1	upper part: tie added as in B (as Emil Telmányi's addition in pencil in A)
75	st.1	note 2: \sharp added as in B
76	st.1	note 6: c^{\flat} emended to c^{\sharp} as in B and in accordance with correction in C (as Emil Telmányi's correction in pencil in A)
78-81	st.2	B : notated in unison, only upper part
89	st.1	note 6: c^{\sharp} emended to e^{\flat} as in B and in accordance with correction in C (as Emil Telmányi's correction in pencil in A)
94-95		single bar line emended to double bar line because of change of key signature
94	st.1	B : lower part: note 1: only e^{\flat}
104-107	ped.	 emended to 
106	st.1 st.2	as in B and in accordance with correction in C (as Emil Telmányi's correction in pencil in A) (see facsimiles pp. lxxviii-lxxix) A : note 4: \sharp ? added in pencil (Emil Telmányi); B : note 4: e^{\flat} and (b) added in pencil (Emil Telmányi); C : note 4: e^{\flat}
107	st.2	d^{\flat} emended to d^{\sharp} as in B and in accordance with C (as Emil Telmányi's correction in pencil in A)
124	st.1	B : note 5: f^{\sharp}
126	st.2	B : no upper part
133	st.1	a^{\flat} emended to a^{\sharp} by analogy with b.132 st.2 note 3 and b.134 st.2 note 1; A : note 2: b^{\flat} ? added in pencil (Emil Telmányi)
133	st.2	B : upper part: note 2: f^{\sharp}
134	st.2	B : lower part: note 2: F^{\sharp}
149	st.1	B : upper part: note 2: (\natural) added in pencil (Emil Telmányi)
149	st.2	B : lower part: note 3: (\natural) added in pencil (Emil Telmányi)
152	st.1	B : upper part: note 3: (\natural) added in pencil (Emil Telmányi)
154-155	st.1	A : tie added in pencil across the bar line (Emil Telmányi); B : tie
161-168	st.1	A : b.161 to b.168 note 1: slurs changed from one slur in pencil
166	st.2	B : upper part: note 3: (\sharp) added in pencil (Emil Telmányi)
170	st.1	lower part: note 3: \sharp added as in B and in accordance with C (as Emil Telmányi's addition in pencil in A)
171-173	st.1	A : slur added in pencil
172	st.2	upper part: note 4: \flat emended to \sharp as in B (as Emil Telmányi's correction in pencil in A)
174	st.1	upper part: note 3: \sharp added as in B and in accordance with C (as Emil Telmányi's addition in pencil in A)
177-190	st.2	A : b.177 to b.190 note 1: changed from one slur in pencil
178	st.2	B : note 3: f^{\sharp}
179-200	st.1	A : upper part: b.179 to b.200 note 1: slurs changed from one slur in pencil

Bar	Part	Comment
179	st.1	B : lower part: \flat
180-239		B : only notated in st.1 (st.2 and ped.: blank)
186-190	st.2	A : lower part: b.186 to b.190 note 1: slur added in pencil
189-190		single bar line emended to double bar line because of change of key signature
190-200	st.2	A : lower part: b.190 note 2 to b.200: slurs changed from one slur in pencil
190-199		B : no change of key signature
191-200	st.2	A : upper part: b.191 note 2 to b.200: slurs changed from one slur in pencil
194	st.1	B : note 10: \sharp added in pencil (Emil Telmányi)
199-200		single bar line emended to double bar line because of change of key signature
205	st.1	B : note 8: f^{\sharp}
207-209	ped.	A : upper part: b.206 to t.209 note 1: open slur crossed out in pencil
214-215	st.1	A : upper part: b.214 to b.215 note 12: slur added in pencil (Emil Telmányi)
214-219	st.2	A : b.214 to b.219 chord 1: slur added in pencil (Emil Telmányi)
216-217	st.1	A : upper part: b.216 note 1 to b.219 note 12: slur added in pencil (Emil Telmányi)
218-219	st.1	A : b.218 to b.219 chord 1: slur added in pencil (Emil Telmányi)
220-223	st.1 st.2	A : stacc. added in pencil
224	st.1 st.2	A : notes 1-7: slur added in pencil (Emil Telmányi)
224, 225	ped.	\flat emended to \sharp
225-226	st.1 st.2	A : b.225 note 1 to b.226: slur added in pencil (Emil Telmányi)
226	st.1	B : \flat
232	st.1	B : \flat
238-239	ped.	A : b.238 note 1 to b.239: slur added in pencil (Emil Telmányi)
251-252	st.2	A : lower part: F^{\sharp} changed to F^{\natural} in pencil (CN); B : lower part: F^{\sharp}
258		B : only <i>Andante</i>
258-270	st.1	A : lower part: end of slur changed from b.271 note 1 to b.270 note 2 in pencil
258	st.2	upper part: note 1: \flat emended to \sharp as in B ; A : upper part: note 1: \flat changed to \sharp in pencil
258	st.2	upper part: note 2: \sharp added as in B
270	ped.	A : notes 1-3: slur added in pencil (Emil Telmányi)
278	st.1	upper part note 3: \flat added by analogy with lower part note 1
278	st.1	lower part: note 3: f^{\sharp} emended to f^{\natural} by analogy with st.2 note 2 and in accordance with correction in C (as Emil Telmányi's addition in pencil in A)
278	st.1	B : upper part: note 5: (\natural) added in pencil (Emil Telmányi); lower part: note 3: (\natural) added in pencil (Emil Telmányi)
279	st.1	B : lower part: note 2: (\natural) added in pencil (Emil Telmányi)
280	st.1	B : upper part: note 3: (\natural) added in pencil (Emil Telmányi)
283	st.1	B : note 7: \sharp added in pencil (Emil Telmányi)
285	st.2	upper part: note 2: f^{\sharp} emended to f^{\natural} by analogy with st.1 note 2 and in accordance with correction in C (as Emil Telmányi's addition in pencil in A, B)

Bar	Part	Comment
286	st.1	B: note 4: (h) added in pencil (Emil Telmányi)
295	st.1	note 12: h added as in B and in accordance with C (as Emil Telmányi's addition in pencil in A)
296-303	st.2	A: upper part: end of slur changed from open slur at end of b.305 to b.303 note 3 in pencil
298	st.1	B: lower part: note 3: (h) added in pencil (Emil Telmányi)
298	st.2	B: lower part: note 2: (h) added in pencil (Emil Telmányi)
300	st.1	B: upper part: note 7: (h) added in pencil (Emil Telmányi)
301-302	st.2	A: upper part: tie added in pencil; B: upper part: tie
304-307	st.1	B: lower part: notated as semiquavers together with the upper part
304-307	st.2	upper part: slurs and ten. added by analogy with the lower part
304	st.2	lower part: note 6: # added by analogy with st.1 upper part note 11
305	st.1	upper part: note 2: f ¹ emended to e" as in B and in accordance with C (as Emil Telmányi's correction in pencil in A)
305	st.1	upper part: note 9: # added as in B (as Emil Telmányi's correction in pencil in A)
308-318	st.1	A: upper part: b.308 note 3 to b.318: slurs changed from one slur in pencil
308-318	st.2	A: upper part: b.308 note 1 to b.318: slurs changed from one slur in pencil
309	st.1	B: lower part: notated as semiquavers together with upper part
309-310	st.2	A: tie across bar line added in pencil
311	st.1	B: upper part: notated as semiquavers together with lower part
312	st.2	B: blank
313	st.2	B: upper part: notes 1-2 notated as j (f'); lower part: note 4: (b) added in pencil (Emil Telmányi)
315-316	st.1	A: upper part: tie across bar line added in pencil
324-355	st.1	A: upper part: slurs changed from one slur in pencil
331, 332	ped.	A: note 4: # ? added in pencil (Emil Telmányi); note 6: h ? added in pencil (Emil Telmányi)
336	st.1	upper part: note 8: # added by analogy with lower part note 3
336	st.1	upper part: note 6: h added by analogy with st.2 note 9 (as Emil Telmányi's correction in pencil in A, B); B: upper part: note 7: (h) added in pencil (Emil Telmányi)
340-347	st.1	A: lower part: slur added in pencil
340	st.1	A: lower part: notes 5-6: tie added in pencil; B: lower part: notes 5-6: tie
340	st.2	B: upper part: note 9: (#) added in pencil (Emil Telmányi)
342	ped.	A: note 8: ? added in pencil (Emil Telmányi); B: note 8: e but later changed to d; C: note 8: d but beneath the note, the letter 'e' is added in pencil
345-352	ped.	A: slurs changed from one slur in pencil
348, 349	ped.	A: note 4: marc. added in pencil; B: note 4: marc.

Bar	Part	Comment
349	ped.	A: notes 2-3: tie added in pencil; B: notes 2-3: tie
352	st.1	upper part: note 1: f" emended to f ¹ as in B (as Emil Telmányi's correction in pencil in A); upper part: note 3: f" emended to d" as in B (as Emil Telmányi's correction in pencil in A)
353	st.1	lower part: note 12: # added by analogy with upper part note 4
355	st.2	lower part: notes 1-3 added as in B and in accordance with C (as Emil Telmányi's correction in pencil in A)
362-363	st.1	A: lower part: tie across bar line added in pencil; B: lower part: tie across bar line
364-365	st.1	A: lower part: tie across bar line added in pencil; B: lower part: tie across bar line
369	st.1	B: upper and lower part: note 1: j
372-376	st.2	A: open slur bb.374-376 changed to slur bb.372-376 in pencil
373-376	st.1	B: upper part: notated as semiquavers together with the lower part, in the margin CN has given an example on how the final form of the notation should be like
377-380	st.1	B: lower part: notated as semiquavers together with the upper part
380	st.1	lower part: stacc. added by analogy with bb.377-379
383-384	st.2	lower part: slur added by analogy with the upper part
385-392	st.1	A: lower part: open slur bb. 386-392 changed to slur bb.385-392 in pencil
387	st.1	upper part: note 7: b added by analogy with lower part note 2 and st.2 note 10
388	st.2	upper part: note 4: b added by analogy with lower part note 2
391	ped.	note 3: e ¹ emended to f ¹ as in B and in accordance with C
392	ped.	B: only <i>pesante</i>
393	ped.	<i>a tempo</i> added as in B and in accordance with C (as Emil Telmányi's addition in pencil in A)
396	st.1	B: upper part: notated as semiquavers together with the lower part
396	ped.	A: <i>ff</i> added in pencil, according to Emil Telmányi's list of emendations and alternative readings there is no <i>ff</i> in A , but apparently CN himself added <i>ff</i> in pencil in A
396-397	ped.	A: b.396 and b.397 note 1: ten. added in pencil; B: b.396 and b.397 note 1: ten.
401	st.1	B: lower part: notes 6-7: notated as b ¹
403	st.1	upper part: note 5: # added as in B and in accordance with C (as Emil Telmányi's correction in pencil in A)
407-416	st.1	B: b.407 to b.416 second crotchet: all quavers notated as semiquavers
407-416	st.2	A: lower part: b.412 note 1 to b.416 note 2: open slur added in pencil (page turn)
410	st.2	upper part: note 5: h added by analogy with st.1 fourth crotchet (as Emil Telmányi's correction in pencil in A, B)
412-413	st.1	lower part: slurs added by analogy with b.411
414	st.1	upper part: slur added by analogy with b.411
415-416	st.1	lower part: slurs added by analogy with b.411

Bar	Part	Comment
419	st.2	upper part: note 3: \flat added by analogy with lower part note 2
423	st.2	B: 
437		B: <i>dim.</i> in this bar instead of b.438
438-440		B: <i>poco rall.</i>
441		C: <i>Andante</i> added in pencil (CN)
441	st.1	note 5: \sharp added by analogy with $f^{\sharp'}$ in bb. 440, 442-444 (as Emil Telmányi's addition in pencil in A, B)
450	st.2	A, C: notes 1-2:  changed to  in pencil; B: notes 1-2:  , but at the bottom of the page the following variant is added in pencil (CN): 
451	ped.	p added as in B (as Emil Telmányi's addition in pencil in A)
460	st.1	A, C: upper part: notes 2-3: changed from \downarrow (e') in pencil; B: upper part: notes 2-3: \downarrow (e') but  (e', f') added above the staff in pencil (CN)
467	st.1	lower part: note 10: f' emended to $f^{\sharp'}$ as in B and in accordance with C (as Emil Telmányi's correction in pencil in A)
470	st.2	upper part: note 1: \downarrow emended to \downarrow by analogy with the lower part; B, C: notated as one voice
470	st.2	lower part: note 3: \flat added as in B (as Emil Telmányi's addition in pencil in A)
472	st.2	note 3: \flat added as in B (as Emil Telmányi's correction in pencil in A)
473-477		<i>crescendo sempre</i> emended to <i>sempre crescendo</i>
475	st.2	upper part: note 3: \flat added by analogy with note 1 (as Emil Telmányi's correction in pencil in A)
477	st.1	B: upper part: note 1: notated as $f^{\sharp''}$
481	st.1	note 5: \flat added as in B and in accordance with C (as Emil Telmányi's correction in pencil in A)
487		second crotchet: <i>poco rall.</i> added as in B
+489-499	st.1	upper part: open slur emended to slur (change of system)

Bar	Part	Comment
489		B: <i>Slutningsapothose</i> 'final apotheosis'
498	st.1	B: lower part: note 9: (\flat) added in pencil (Emil Telmányi)
499	st.1	A: lower part: notes 3-4, 5-6: ties added in pencil; B: lower part: notes 3-4, 5-6: ties added in pencil; B: upper and lower part: notes 2-3: ties
499	st.2	A: upper and lower part: notes 2-3: ties added in pencil; B: upper and lower part: notes 2-3: ties
501-502	st.1	A: tie across the bar line added in pencil; B: no tie across bar line
501	st.2	B: lower part: note 5: (\natural) added in pencil (Emil Telmányi)
502	st.1	B: lower part: note 5: (\natural) added in pencil (Emil Telmányi)
502	st.2	B: upper part: note 9: (\natural) added in pencil (Emil Telmányi)
506	st.2	B: lower part: note 5: missing
510	st.2	lower part: tie added as in B
510	st.2	lower part: 
		emended to 
		as in B (as Emil Telmányi's correction in pencil in A)
510	ped.	<i>pesante</i> added as in B (as Emil Telmányi's correction in pencil in A)
511		B: <i>molto rall.</i> - - - -
512	ped.	A: 
		added in pencil (Emil Telmányi), according to Emil Telmányi's list of emendations and alternative readings, CN - towards Peter Thomsen - seems to have accepted this alternative notation, since the low fifth does not sound well on all organs