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## GENERAL PREFACE

The Carl Nielsen Edition is an independent project under the auspices of the Music and Theatre 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

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## GENERELT FORORD

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

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

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

Udgaven 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  
Songs  
Choral Pieces

### Series IV, Juvenilia et Addenda

#### 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<sup>b</sup>) 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. The same goes for missing punctuation in Nielsen's texts.

Clefs are normally given as in the main source.

*Copenhagen 1998  
The Carl Nielsen Edition*

*Revised 2008*

### Serie III, Vokalmusik

Kantater  
Sange  
Korsatser

### Serie IV, Juvenilia et Addenda

#### 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 Nielsens 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<sup>b</sup>) er stiltiende normaliseret. Det samme gælder kombinationen af buer og bindebuer.

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

Nøgler gengives normalt som i hovedkilden.

*København 1998  
Carl Nielsen Udgaven*

*Revideret 2008*

# FORORD

## PREFACE

This volume contains a number of Nielsen's instrumental *juvenilia* (Add. 1-16)<sup>1</sup> together with sketches that were seemingly not worked out with a view to publication or performance, but which nevertheless constitute complete compositions (Add. 17-27, 45-49). In addition we publish the composer's arrangements of his own works (Add. 29-37), a selection of his counterpoint exercises (Add. 38-44) and a single work that has survived incomplete but nevertheless can be reconstructed (Add. 28). Not all these works survive in Nielsen's hand. But if they can be traced to his authorship with nearly complete certainty – for example, if they carry his signature or if their provenance can be traced back to him directly – they are included here.<sup>2</sup>

The aim of the *Carl Nielsen Edition* is to publish all the composer's completed compositions, which in practice means all his completed *movements*, since it is not always possible to determine whether or not one or several individual movements were to have formed part of a cycle. The Edition's criterion for whether a movement may be considered complete has up to now been whether it concludes with a double bar; however, it has not been possible to stick to this principle here. In certain cases there are too many incomplete bars on the way to the double bar; in others there are movements that are undoubtedly finished, but where the double bar itself is lacking. Still other unpublished works without a concluding double bar or with many incomplete bars may be completed or reconstructed by means of modest editorial initiative, mainly by analogy with other parts of the music. In addition it has not been considered relevant whether or not a composition should finish with a tonic chord in the home key. For example, the *Trauermarsch* (Add. 15) for string quartet ends with a half close followed by a double bar and repeat sign, which implies that it may in principle be repeated any number of times.

- 1 For practical reasons the compositions are given addenda numbers (Add.) from 1 to 49.
- 2 As distinct from other genres, all songs, irrespective of their possible status as *juvenilia*, are published in CNU III/4-7.

Dette bind indeholder en række af Carl Niensens instrumentale *juvenilia* (Add. 1-16)<sup>1</sup> samt skitser, som tilsyneladende ikke er gennemarbejdet med henblik på udgivelse eller opførelse, men som dog udgør afsluttede kompositioner (Add. 17-27, 45-49). Desuden publiceres komponistens arrangementer af egne værker (Add. 29-37), et udvalg af hans kontrapunktstudier (Add. 38-44) samt et enkelt ufuldstændigt overleveret værk (Add. 28), som dog har kunnet rekonstrueres.

Ikke alle disse værker er overleveret i Carl Niensens håndskrift. Men hvis de med en til vished grænsende sikkerhed kan henføres til hans autorskab, f.eks. ved at de er forsynet med hans signatur eller ved at proveniensen kan føres direkte tilbage til ham, er de medtaget her.<sup>2</sup>

Målsætningen med *Carl Nielsen Udgaven* er at udgive alle komponistens fuldførte kompositioner, hvilket i praksis vil sige alle hans fuldførte *satser*, da man ikke kan afgøre, om en eller flere enkeltsatser skulle have indgået i en cyklus af flere satser eller ej. Kriteriet for, at en sats anses for at være fuldført, har i CNU hidtil været, at den slutter med en dobbeltstreg; imidlertid har dette princip ikke kunnet fastholdes her. I nogle tilfælde har der været for mange udfyldte takter på vej hen til dobbeltstregen, i andre tilfælde findes satser, der utvivlsomt er afsluttede, men hvor dobbeltstregen mangler. Atter andre utrykte værker uden afsluttende dobbeltstreg eller med mange udfyldte takter har vist sig at kunne kompletteres eller rekonstrueres ved sparsomme redaktionelle indgreb, først og fremmest analogikompletteringer. Det har således ikke været et krav, at en komposition skulle slutte på en grundakkord i hovedtonearten. For eksempel munder *Trauermarsch* (Add. 15) for strygekvartet ud i en halvslutning fulgt af dobbeltstreg og repetitionstegn, hvilket indebærer at den i princippet kan gentages uendeligt mange gange.

- 1 Af praktiske årsager er kompositionerne forsynet med addenda-numre (Add.) fra 1 til 49.
- 2 I modsætning til hvad der gælder øvrige genrer, er samtlige sange, uanset deres eventuelle status som *juvenilia*, gengivet i CNU III/4-7.

In principle we publish all the arrangements made by the composer himself, or that are found in a version approved by him with a view to performance in this form. On the other hand, we omit rehearsal scores, arrangements that may be considered principally for study purposes, or short scores made with a view to being orchestrated. In practice, however, it can be difficult to determine the purpose of a particular arrangement, as in the case of the *Dances from 'Aladdin' for Piano* (see below, Add. 34).

The compositions in this volume are edited according to the same guidelines as the composer's other works, with the exception of Add. 45-49, included here in an appendix, which are of such a character that they can hardly have been thought of as independent pieces of music. This is the case with a page of music in a visitors' book and four sketches that may serve to show something of the composer's process of work or biographical circumstances. The movements in the appendix are published in unedited notation, side by side with facsimiles of their respective manuscripts. Since there is no critical commentary as such for the movements in the appendix, the source description in these cases is given beneath each movement.

Below is a list of compositions that survive under Nielsen's name but which by the above-mentioned criteria for publication are not included in the Carl Nielsen Edition, together with works that are mentioned in the literature but which are either lost or never existed.

The volume is arranged such that chamber works appear first; these are followed by piano pieces, the *Cantata for the Commemoration of P.S. Krøyer*, the composer's arrangements of his own works, and a selection of his exercises in counterpoint. The *Appendix* concludes the volume. Within the individual categories the compositions are arranged so far as possible chronologically (alternatively according to genres or instrumental forces), although the criteria for dating are in some instances highly uncertain. By contrast with the volumes in Series I-III, the source descriptions and emendations for individual movements are placed in immediate continuation from each other at the end of the volume under the heading *Critical Commentary*.

The compositions were shared out between the editors as follows:

Lisbeth Ahlgren Jensen: Add. 1, 4, 6-17, 19-20, 25, 27, 29-30, 32, 35, 37-44

Lisbeth Larsen: Add. 2-3, 5, 18, 21-24, 26, 28, 31, 33, 36, 45-49  
Niels Krabbe: Add. 34

Ideelt set udgives alle de arrangemente, der er udarbejdet af komponisten selv, eller som forefindes i et af ham godkendt arrangement med henblik på at blive opført i denne skikkelse. Derimod udelades indstuderingspartiturer, arrangemente, der må formodes fortrinsvis at tjene studieformål eller partiturer, der er udført med henblik på at blive instrumenteret. I praksis kan det dog være svært at afgøre formålet med det enkelte arrangement; det gælder således *Dansene til Aladdin for klaver* (se nedenfor, Add. 34).

Kompositionerne i dette bind er redigeret efter samme retningslinjer som komponistens øvrige værker, med undtagelse af Add. 45-49, der er udgivet i et appendiks, og som har en sådan karakter, at de næppe er tænkt som selvstændige musikstykker. Det drejer sig om et musikalsk stambogsblad og fire skitser, der kan tjene til at vise noget om komponistens arbejdsproces eller biografiske omstændigheder. Satserne i *Appendiks* udgives i en uredigeret nodesats side om side med en faksimile af det pågældende manuskript. Da der ikke bringes et egentligt revisionsapparat for satser i *Appendiks*, bringes kildebeskrivelsen under den enkelte sats.

Nedenfor bringes en liste over kompositioner, der er overleveret under Carl Nielsens navn, men som på grund af ovennævnte udvælgelseskriterier ikke er medtaget i Carl Nielsen Udgaven, samt værker, der er omtalt i litteraturen, men som enten er gået tabt eller aldrig har eksisteret.

Bindet er disponeret således, at kammermusikalske værker anbringes først; derpå følger klaverværker, *Kantate til Mindefesten for P.S. Krøyer*, komponistens arrangemente af egne værker samt et udvalg af hans kontrapunktopgaver. Endelig afslutter *Appendiks* bindet. I de enkelte kategorier er kompositionerne søgt anbragt kronologisk (subsidiært efter genre eller besætning), omend kriterierne for en datering undertiden er meget usikre. Til forskel fra bindene i serie I-III sættes kildebeskrivelse og *Editorial Emendations* for de enkelte satser i umiddelbar forlængelse af hinanden bag i bindet under overskriften *Critical Commentary*.

Kompositionerne er fordelt mellem udgiverne således:

Lisbeth Ahlgren Jensen: Add. 1, 4, 6-17, 19-20, 25, 27, 29-30, 32, 35, 37-44

Lisbeth Larsen: Add. 2-3, 5, 18, 21-24, 26, 28, 31, 33, 36, 45-49  
Niels Krabbe: Add. 34

## PIANO PIECES (ADD. 16 - 27)

The piano pieces in the present volume are for the most part to be considered as drafts. None of the pieces was printed, and only Add. 16 (*Two Character Pieces*) and Add. 25 (*Andantino*) survive as ink fair copies, while the remainder are notated in pencil and left in a more or less incomplete state. Thus several of the pieces lack articulation, dynamics or tempo markings, while some of them are only sketchily notated as to their form. Nielsen himself was perhaps not satisfied with these pieces; in any case he did not choose to work on them further. Many of them are notated in manuscripts containing sketches or fair copies of other works, and on this basis it has been possible to suggest approximate dates of composition. The remaining pieces are placed chronologically according to their handwriting.

To judge from the handwriting, Add. 16 (*Two Character Pieces*) dates from Nielsen's time in Odense and is therefore among his earliest compositions. Nielsen made ink fair copies and must therefore have considered that the pieces were quite successful. Add. 17 (*Norwegian Folk Dance*) seems also to be from the 1880s, but it is only found in the form of a pencil draft. It may possibly be a movement that Nielsen rejected when he was putting together his *Five Piano Pieces* Op. 3. In a letter from Berlin of 24 November 1890 to Orla Rosenhoff he wrote: "It's going to be a collection of five little pieces. I have played three of them for you, of which I am only going to include two, the Elf's Dance and Humoresque; the other three I have composed here in Berlin."<sup>49</sup> But it is equally probable that this is a different piano piece, composed in 1890 or earlier.

Add. 18 (*Andante*, see facsimile p. lii) is notated in pencil on the reverse of an ink fair copy of a fugal movement from Nielsen's student years at the Conservatory (Add. 43, *Three-part Fugue*). It is therefore natural to assume that the piano piece also dates from this time, which is to say between 1884 and 1886. However, it is also possible that Nielsen merely used the pages with his conservatory exercise as sketch leaves several years later.

Add. 19 (*Piano Piece*) is notated in Nielsen's sketch book from the period around 1888 to circa 1891 (see pp. l-li). This piece is not completely finished either, and it is not pos-

## KLAVERSTYKKER (ADD. 16 - 27)

Klaverstykkerne i nærværende bind er for størstedelens vedkommende at betragte som udkast. Ingen af stykkerne er trykt, og kun Add. 16 (*To Karakterstykker*) og Add. 25 (*Andantino*) er overleveret i blækrenskrift, mens de øvrige er noteret med blyant og efterladt i mere eller mindre færdig tilstand. Således mangler flere af stykkerne artikulation, dynamiske betegnelser eller tempobetegnelser, ligesom enkelte af dem kun er summarisk noteret, hvad angår form. Carl Nielsen har muligvis ikke selv været tilfreds med disse stykker, i hvert fald valgte han ikke at arbejde videre på dem. Mange af dem er noteret på manuskripter indeholdende skitser til eller renskrifter af andre værker, og ud fra dette har det været muligt at foretage en omtrentlig datering. De øvrige stykker er placeret kronologisk ud fra nodeskriften.

At dømme efter skriften stammer Add. 16 (*To Karakterstykker*) fra Carl Nielsens tid i Odense og er dermed blandt hans tidligste kompositioner. Carl Nielsen har renskrevet dem med blæk og må derfor selv have ment, at det var nogle ganske vellykkede kompositioner. Add. 17 (*Norsk Folkedans*) skønnes ligeledes at være fra 1880'erne, men findes kun i form af en blyantskladde. Der kan muligvis være tale om en sats, som Carl Nielsen fravalgte, da han sammenstillede *Fem Klaverstykker* opus 3. I et brev fra Berlin dateret den 24. november 1890 til Orla Rosenhoff skrev han nemlig: "Det bliver et Hefte paa 5 smaa Stykker. Jeg har spillet 3 for Dem, hvoraf jeg dog kun tager de to, Alfedans og Humoreske, med, de tre andre har jeg komponeret her i Berlin".<sup>49</sup> Det er dog lige så sandsynligt, at der her er tale om et andet klaverstykke komponeret i 1890 eller tidligere.

Add. 18 (*Andante*, se facsimile s. lii) er noteret med blyant bag på blækrenskriften af en fugasats fra Carl Nielsens studietid på konservatoriet (Add. 43, *Trestemmig Fuga*). Det er derfor nærliggende at antage, at klaverstykket også stammer fra denne tid, det vil sige mellem 1884 og 1886. Det er dog også muligt, at Carl Nielsen flere år senere blot har benyttet arket med konservatorieopgaven som kladdepapir.

Add. 19 (*Clavierstück*) er noteret i Carl Nielsens skitsebog fra perioden omkring 1888 til cirka 1891 (se s. l-li). Heller ikke dette stykke er færdigbearbejdet, og det er ikke muligt

<sup>49</sup> Carl Nielsen *Brevudgaven*, bd. 1, s. 156.

sible to determine with certainty where it ends. In the present edition it is presupposed that the movement ends after the repeat on the first beat of the last bar (in the present edition notated as the *seconda volta*).

Add. 20 (*Peasant Dance*) is notated on a pencil sketch for *Hymnus amoris*, which was composed in 1896.<sup>50</sup> The piano piece has nothing to do with that work, however, and Nielsen has once again merely reused manuscript paper. On the other hand, it is possible that the piece originated in connection with the composition of the *Humoresque-Bagatelles* Op. 11, around 1897.

The three piano pieces, Add. 21 (*Allegretto*), 22 and 23 (*Minuet*), cannot be precisely dated. However, the handwriting indicates that these are not juvenilia proper. It is possible that the pieces were composed with a pedagogical aim in mind, since they are all easy to play, despite often complicated harmony. Add. 22 is incomplete in respect of bb. 6-8 in the left hand. The editor has completed these bars by continuing the figure repeated in the preceding bars, although it cannot be confirmed that this is what the composer had in mind. Nielsen's notation of Add. 23 is very scanty, and the present edition is therefore only to be regarded as one among several possible guesses as to how the form may have been meant to go (see facsimile p. liii).

Add. 24 can be dated to after 1921. Nielsen notated the piece in pencil on manuscript paper containing the three songs, *Song of the Sea*, "Look about one summer day" and "Simple-rooted, simple-rooted!", arranged for SSA presumably by Albert Jørgensen.<sup>51</sup> The last of the songs was composed between 1917 and 1921, and the arrangement was therefore made afterwards. Nielsen subsequently received the arrangement and then reused the paper for his piano sketch, which in addition has the character of a song with accompaniment, however without indication of any text.

Add. 25 seems to date from around 1929. The piece is written in ink, and at the bottom of the page Nielsen has noted: "The piece is safe and sound in 'The United Jutland Fire Insurance Companies' under the marking 'Poplar Leaf'". The piece seems to have been composed as a joke, but in what connection is not known. The manuscript survives together with sketches

med sikkerhed at afgøre, hvor stykket slutter. I nærværende udgave, formodes det dog, at satsen slutter efter gentagelsen på første slag i sidste takt (svarende til 2. volte i nærværende udgave).

Add. 20 (*Bondedans*) er noteret på en blyantskitse til *Hymnus amoris*, komponeret i 1896.<sup>50</sup> Klaverstykket har dog intet med dette værk at gøre, og Carl Nielsen har endnu engang blot genbrugt nodepapiret. Derimod er det muligt, at stykket blev til i forbindelse med kompositionen af *Humoreske-Bagateller* opus 11 omkring 1897.

De tre klaverstykker, Add. 21 (*Allegretto*), 22 og 23 (*Menuet*), kan ikke nøjagtigt dateres. Skriften tyder dog på, at der ikke er tale om ungdomsværker. Det er muligt, at stykkerne blev komponeret med et pædagogisk mål for øje, idet de alle er lette at spille trods ofte kompliceret harmonik. Add. 22 er ikke komplet, hvad angår t. 6-8 i venstre hånd. Redaktøren har udfyldt takterne ved at fortsætte den figur, som er blevet gentaget i de foregående takter, dog uden at det kan godtgøres, at det er sådan, komponisten har tænkt det. Carl Nielsens notation af Add. 23, er meget summarisk, og nærværende udgave er derfor blot at betragte som et blandt flere mulige bud på, hvordan formen kan have været tænkt (se facsimile s. liii).

Add. 24 kan bestemmes til at være fra efter 1921. Carl Nielsen har noteret stykket med blyant på et nodeark indeholdende de tre sange *Havets Sang*, "Se dig ud en Sommerdag" og "Paa det jævne, paa det jævne!" arrangeret for SSA, formentlig af Albert Jørgensen.<sup>51</sup> Den sidste af sangene blev komponeret mellem 1917 og 1921, og arrangementet er altså blevet til herefter. Siden har Carl Nielsen modtaget arrangementerne og genbrugt papiret til sin klaverskitse, som i øvrigt har karakter af at være en sang med akkompagnement, uden at der dog er angivet nogen tekst.

Add. 25 formodes at være fra omkring 1929. Stykket er skrevet med blæk, og nederst på siden har Carl Nielsen noteret: "Stykket er nagelfast og forsikret i 'De forenede jyske Brandassuranceselskaber' under Mrk: 'Poppelblad'". Stykket er tilsyneladende blevet til som en spøg, men i hvilken sam-

<sup>50</sup> Se i øvrigt CNU III/1, s. xi-xx.

<sup>51</sup> Lærer og sangbogsredaktør.

<sup>50</sup> See also CNU III/1, pp. xi-xx.

<sup>51</sup> Teacher and editor of song books.

for *The Silent Woman*, a comedy by Ben Jonson for which Nielsen was considering writing music. The sketches for *The Silent Woman* may be found in sources such as the *29 Little Preludes* Op. 51, *Three Motets* Op. 55 and *Cupid and the Poet*, all from 1929.

Add. 26 is also from 1929 or after. The piece is notated on manuscript paper that originally formed the title page to the *Hymn to Art* of 1929. As mentioned above, it was in this same year that he wrote the *29 Little Preludes* Op. 51, and it is therefore possible that the piece was composed in this connection and subsequently rejected. However, there are also certain signs that it was conceived for organ rather than piano, namely several crossed-out Roman numerals in b. 8, which may be interpreted as indications of organ registration.

The last of the piano pieces, Add. 27 (*A Little Piano Piece*), is notated on a pencil sketch for *Commotio* Op. 58, composed 1930-1931. It may therefore be assumed that the scantily notated piano piece is from the same period.

#### CANTATA FOR THE COMMEMORATION OF P. S. KRØYER (ADD. 28)

The defective state of source materials for Nielsen's *Cantata for the Commemoration of P.S. Krøyer* means that the work is published in the present volume rather than in those containing the other cantatas.

The cantata was performed on 4 December 1909 at Charlottenborg in Copenhagen, in memory of the painter P.S. Krøyer, who died on 20 November that year. The exhibition committee at Charlottenborg had arranged the festivities and in this connection had invited Nielsen, along with poet L.C. Nielsen, to write a cantata.

Nielsen mentioned his cantata in a diary entry for 28 November 1909: "Wrote at the theatre the first chorus for the Krøyer celebration 'Med dig gik noget mægtigt bort!'"'. According to his diary, on 30 November he composed the chorus "Barnet leger", and on 2 December he noted: "Finished the cantata for the Krøyer Celebration. Rehearsal with the students."<sup>52</sup>

The work was performed by a small choir from The Students' Choral Society under the direction of Salomon Levysohn, with Emilie Ulrich and Albert Høeberg as soloists;

menhæng vides ikke. Manuskriptet er overleveret sammen med skitser til *The Silent Woman*, en komedie af Ben Jonson, som Carl Nielsen overvejede at skrive musik til. Skitserne til *The Silent Woman* er blandt andet at finde i kilder til *29 smaa Præludier* opus 51, *Tre Motetter* opus 55 og *Amor og Digteren*, alle fra 1929.

Også Add. 26 er fra 1929 eller derefter. Stykket er noteret på et nodeark, der oprindeligt udgjorde titelbladet til *Hymne til Kunsten* fra 1929. Som nævnt ovenfor var det netop dette år, han komponerede *29 smaa Præludier* opus 51, og det er derfor muligt, at stykket her er komponeret i den forbindelse og siden forkastet. Der er dog også visse tegn på, at det er tænkt for orgel og ikke for klaver, nemlig nogle overstregede romertal noteret ved t. 8, som kan tolkes som angivelser af orgelregistrering.

Det sidste af klaverstykkerne, Add. 27 (*Et lille Klaverstykke*), er noteret på en blyantsskitse til *Commotio* opus 58, komponeret i 1930-1931. Det må derfor antages, at det summarisk noterede klaverstykke er fra samme periode.

#### KANTATE TIL MINDEFESTEN FOR P. S. KRØYER (ADD. 28)

Den mangelfulde overlevering af Carl Niensens *Kantate til Mindefesten for P.S. Krøyer* gør, at den bringes i nærværende bind og ikke i bindene med de øvrige kantater.

Kantaten blev opført den 4. december 1909 på Charlottenborg i København til minde om maleren P.S. Krøyer, som var død den 20. november samme år. Udstillingskomitéen på Charlottenborg havde arrangeret højtideligheden og havde i den forbindelse anmodet digteren L.C. Nielsen og Carl Nielsen om at skrive en kantate.

Carl Nielsen omtaler kantaten i sin dagbog den 28. november 1909: "Skrev paa Theatret det første Kor til Krøyer-Festen 'Med dig gik noget mægtigt bort!'"'. Den 30. november komponerede han ifølge dagbogen koret "Barnet leger", og den 2. december noterede han: "Kantaten til Krøyer-Mindefesten færdig. Prøve med Studenterne".<sup>52</sup>

Værket blev opført af et mindre kor fra Studenter-sangforeningen under ledelse af Salomon Levysohn med Emilie Ulrich og Albert Høeberg som solister; Nicolai Neiendam

<sup>52</sup> Carl Nielsen *Brevudgaven*, bd. 3, s. 466, 469.

<sup>52</sup> Carl Nielsen *Brevudgaven*, vol. 3, pp. 466, 469.

# FORKORTELSER

## ABBREVIATIONS

|         |                                                                    |
|---------|--------------------------------------------------------------------|
| A.      | alto                                                               |
| add.    | addenda                                                            |
| b.      | bar                                                                |
| B.      | basso                                                              |
| Bar.    | baritono                                                           |
| bb.     | bars                                                               |
| cb.     | contrabbasso                                                       |
| cl.     | clarinetto                                                         |
| CN      | Carl Nielsen                                                       |
| CNA     | Carl Nielsen Arkivet (The Carl Nielsen Archives)                   |
| CNS     | Carl Nielsens Samling (The Carl Nielsen Collection)                |
| CNU     | Carl Nielsen Udgaven (The Carl Nielsen Edition)                    |
| cor.    | corno                                                              |
| div.    | divisi                                                             |
| DK-Kk   | Det Kongelige Bibliotek, København (The Royal Library, Copenhagen) |
| fol.    | folio                                                              |
| marc.   | marcato                                                            |
| pf.     | pianoforte                                                         |
| pf.1    | pianoforte, upper staff                                            |
| pf.2    | pianoforte, lower staff                                            |
| Pl. No. | Plate Number                                                       |
| RECIT.  | Recitation                                                         |
| S.      | soprano                                                            |
| SD      | stage direction                                                    |
| sord.   | sordino                                                            |
| stacc.  | staccato                                                           |
| str.    | strings                                                            |
| T.      | tenore                                                             |
| tb.     | tuba                                                               |
| ten.    | tenuto                                                             |
| tr.     | tromba                                                             |
| trb.    | trombone                                                           |
| trem.   | tremolo                                                            |
| va.     | viola                                                              |
| vc.     | violoncello                                                        |
| vl.     | violino                                                            |

# CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

## CHAMBER MUSIC

### Added 1 POLKA FOR VIOLIN

- A** Score, autograph  
**B** Score, manuscript, copy, partly autograph
- A** Score, autograph.  
 Title above top staff: *Polka for Violin*.  
 Printed as facsimile in:  
 "CARL NIELSEN / Kunstneren og Mennesket / EN BIOGRAFI AF / Torben Meyer / GENNEMGANG AF VÆRKERNE: / Frede Schandorf Petersen / BIND 1 / Nyt Nordisk Forlag. Arnold Busck / KJØBENHAVN 1947", p. 30.  
 16x23.4 cm, 315 pages (vol. 1), 1947-1948. (Size and writing

utensils unknown, as the original of the *Polka* cannot be located).  
 Provenance and time of writing of the manuscript unknown.

- B** Score, manuscript, copy, partly autograph.  
 DK-Kk, CNA I.D.1.  
 Title above the top staff: "Polka".  
 Provenance according to the catalogue record of The Royal Library: "Indlemmet i KB 1956/24".<sup>1</sup>  
 Consisting of two versions of the manuscript of *Min fynske Barndom* (My Childhood on Funen), "a" and "b", partly in manuscript, partly typewritten, partly written by Nielsen and partly by Frida Møller.  
 Manuscript "b", p. 47, is a typewritten page (32.3x24.7 cm) with handwritten additions in ink and on which a piece of music paper with two hand-ruled staves has been glued in; the music paper is a different paper type than the rest of the manuscript.  
 Letter carrying the logo of The Royal Library enclosed:  
 "Dette Manuskript til 'Min fynske Barndom' er efter Oplysning af Professorinde Eggert Møller maskinskrevet af dennes Svigermoder, fru Frida Møller, efter Carl Nielsens diktat. / 1/9 1956".<sup>2</sup>

The chronological order of the two sources cannot be decided; **A** is chosen as the main source.

| Bar | Comment                                                                                                 |
|-----|---------------------------------------------------------------------------------------------------------|
| 1   | <b>A</b> : 15 bars; <b>B</b> : 16 bars<br>note 1: ♪ emended to ♪ as in <b>B</b> and by analogy with b.9 |
| 2   | notes 3-4: stacc. added by analogy with b.10                                                            |

### Added 2 DUET FOR VIOLINS

- A** Parts, manuscript, fair copy.  
 DK-Kk, CNS 30.

<sup>1</sup> "Added to the collection of The Royal Library 1956/24".  
<sup>2</sup> "According to information by Mrs. Eggert Møller, this manuscript of "My Childhood on Funen" was typed by her mother-in-law, Mrs Frida Møller, based on Nielsen's dictation. 1.9.1956".

D E T

K G L



B I B

L I O

T E K

C A R L N I E L S E N

1 8 6 5 - 1 9 3 1

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VÆ R K E R  
W O R K S

Udgivet af Carl Nielsen Udgaven  
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Editor in chief Niels Krabbe

Series IV. Juvenilia et Addenda. Volume 1

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Edition Wilhelm Hansen  
Copenhagen 2009



C A R L N I E L S E N

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J U V E N I L I A  
E T A D D E N D A

J U V E N I L I A  
E T A D D E N D A

Udgivet af  
Edited by  
Lisbeth Ahlgren Jensen  
Lisbeth Larsen



Edition Wilhelm Hansen  
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|    |      |                                                               |
|----|------|---------------------------------------------------------------|
| 53 | pf.1 | note 2: marc. added by analogy with bb.1, 9, 45               |
| 53 | pf.1 | note 4: grace note added by analogy with b.9                  |
| 55 | pf.1 | note 4: grace note added by analogy with note 1 and b.46      |
| 59 | pf.2 | chord 1: $\frac{3}{4}$ added by analogy with chord 2 and pf.1 |

#### A d d . 1 7 N O R W E G I A N F O L K D A N C E F O R P I A N O

##### A Score, autograph.

DK-Kk, CNS 352a (gathering 25).

Title on first music page: "Norsk Folkedans".

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

26.2x34.5 cm, 1 folio, unpaginated, written in pencil.

Paper type: 14 staves (hand-ruled).

Including an eight-bar sketch for a piano piece (C minor,  $\frac{3}{4}$ ), and on the verso a 55-bar sketch for piano with the title "Mazurka" (Allegretto, G $\sharp$  minor,  $\frac{3}{4}$ ).

Considering the form, it is presumed that the first phrase (bb.1-4) should be identical with the third phrase (bb.9-12). The two phrases are therefore emended so that they supplement and correct each other. All four phrases have repeat signs, but it is not indicated where the repeats are to begin. As the first phrase has to be repeated from the beginning, the other phrases are presumably to be repeated according to the same pattern.

| Bar | Part | Comment                                                                             |
|-----|------|-------------------------------------------------------------------------------------|
| 1   | pf.1 | note 3: stacc. added by analogy with b.9                                            |
| 3   | pf.1 | notes 1-3: g'-a'-g' emended from a'-b'-a' by analogy with bb.1, 9, 11               |
| 4   | pf.1 | A: chord 1 top note: may also be read as b'                                         |
| 8   | pf.1 | repeat sign added by analogy with pf.2                                              |
| 9   | pf.1 | note 2: $\text{♩}$ emended to $\text{♩}$ by analogy with b.1                        |
| 10  | pf.1 | notes 1-3: slur added by analogy with b.2; note 4: stacc. added by analogy with b.2 |
| 11  | pf.1 | note 3: stacc. added by analogy with b.9                                            |
| 12  | pf.1 | chord 2: marc. added by analogy with b.4                                            |
| 12  | pf.2 | lower part: $\frac{3}{4}$ added; A: bar incomplete                                  |
| 14  | pf.2 | chord 3: marc. added by analogy with pf.1 and b.13                                  |
| 16  | pf.2 | third crotchet: $\frac{3}{4}$ added; A: bar incomplete                              |

#### A d d . 1 8 A N D A N T E

##### A Score, autograph, draft.

DK-Kk, CNS 352a (gathering 22).

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

34.5x26 cm, 1 folio, written in pencil.

Paper type: 16 staves.

Tempo marking: *Andante*.

The piece is written on the verso. On the recto and on the first 9 staves of the verso "Trestemmig Fuga"<sup>7</sup> is written in ink (see Add. 43).

| Bar | Part | Comment                                                                                                                                              |
|-----|------|------------------------------------------------------------------------------------------------------------------------------------------------------|
|     |      | key signature added                                                                                                                                  |
|     | pf.2 | $\text{♩}$ added; time signature added                                                                                                               |
| 1   | pf.1 | A: note 8: could also be read as b $\flat$ ' (see facsimile p. lii)                                                                                  |
| 3   | pf.1 | A: first and second crotchet: could also be read as $\text{♩}$ (c $\flat$ )- $\text{♩}$ (c $\flat$ )- $\text{♩}$ (d $\flat$ ) (see facsimile p. lii) |
| 3   | pf.2 | A: second crotchet, lower part: $\text{♩}$ changed to $\text{♩}$                                                                                     |
| 4   | pf.1 | A: illegible passage crossed out (see facsimile p. lii)                                                                                              |
| 4   | pf.2 | A: first crotchet, top note: changed from $\text{♩}$ (e')                                                                                            |
| 7   | pf.1 | slurs added by analogy with b.1; note 4: c'' emended to a' by analogy with b.1 note 4                                                                |
| 7   | pf.2 | slur added by analogy with b.1; A: note 4: a changed to c'; note 8: c written below the note                                                         |
| 8   | pf.2 | slur added by analogy with b.2                                                                                                                       |
| 8   | pf.1 | notes 1-4: slur added by analogy with b.2                                                                                                            |
| 9   | pf.1 | A: notes 7-8: b $\flat$ -c'' changed to a'-b $\flat$ ' (see facsimile p. lii)                                                                        |
| 9   | pf.2 | A: first crotchet, top note: $\text{♩}$ changed to $\text{♩}$                                                                                        |

#### A d d . 1 9 P I A N O P I E C E

##### A Piano score, autograph, draft.

DK-Kk, CNS 358a.

Title on music page: "Clavèrstücke".

From the estate of Irmelin Eggert Møller; donated to The Royal Library by Eggert Møller in 1975.

10.5x16 cm, 95 folios, cut; brown full binding.

Paper type: 7 staves (hand-ruled). The source is partly re-stored.

CNS 358a is a sketchbook with drafts for a number of works notated in pencil; the present sketch is notated on fol. 83 $\text{r}$ .

| Bar           | Part | Comment                                                        |
|---------------|------|----------------------------------------------------------------|
| 5             | pf.1 | note 5: marc. added; note 6: stacc. added by analogy with b.3  |
| 6             | pf.  | key signatures for E $\flat$ major added; A: no key signatures |
| 9             | pf.1 | note 8: a $\flat$ ' emended to a $\flat$ ' by analogy with b.7 |
| 10 $\text{r}$ | pf.  | bar and $\sqrt{2}$ . added                                     |

<sup>7</sup> "Three-part fugue".