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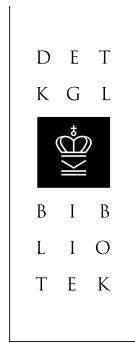
Series IV. Juvenilia et Addenda. Volume 1

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Edition Wilhelm Hansen  
Copenhagen 2009





CARL NIELSEN

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JUVENILIA  
ET ADDENDA

JUVENILIA  
ET ADDENDA

Udgivet af  
Edited by  
Lisbeth Ahlgren Jensen  
Lisbeth Larsen



Edition Wilhelm Hansen  
Copenhagen 2009

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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 Udgaven 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

- Symphonier
- 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 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<sup>b</sup>) 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. Ligeledes er manglende, nødvendig tegnsætning i Carl Niensens tekster stiltiende tilføjet.

Nøgler gengives normalt som i hovedkilden.

*København 1998  
Carl Nielsen Udgaven*

*Revideret 2008*

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# F O R O R D

## P R E F A C E

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.

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- 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.

Dele af 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.

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- 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 indstuderingsspartiturer, arrangemente, der må formodes fortrinsvis at tjene studieformål eller particeller, 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 Niensens 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 kontrapunkt opgaver. 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



## ARRANGEMENTS

Many of Nielsen's compositions have in the course of time been arranged for different or smaller forces than the original. Also in his lifetime several of his works were arranged, most often by other musicians, for example Henrik Knudsen, Emil Telmányi, Emil Reesen and Hakon Andersen, but in several cases also by Nielsen himself. In general these arrangements brought about a wide dissemination of Nielsen's music. They were made with a view either to performing the music in another context or to publishing and selling the music for use in private homes.

Among the arrangements made with a view to getting a work performed in a different context from the original are '*Snefrid' for Recitation and Piano Quintet* (Add. 30), the '*Cantata for the Centenary of the Polytechnic College' for Reciter, Male Choir, Strings and Piano* (Add. 37) and '*A Fair and Lovely Land' for Brass* (Add. 36). None of these arrangements were published. Also in this group is the '*Canto serioso' for Cello and Piano* (Add. 33). Here, however, the aim was to give another instrument from the original the chance to perform the work. Whether Nielsen hoped to have the arrangement printed is not known, but in any case this did not happen until after his death.

Among the arrangements made with a view to publication are the '*Prelude to 'Snefrid' for Piano* (Add. 29), '*Elves' Dance' from 'Sir Oluf he rides-' for Piano* (Add. 31), '*Dance of the Handmaidens' from 'Hagbarth and Signe' for Piano* (Add. 32) and '*Excerpts from 'The Mother' for Piano* (Add. 35). A common factor for this group is they are movements from incidental theatre music, which Nielsen – and probably also his publisher – thought might achieve a certain popularity. They are therefore all arranged for piano.

As will be seen, it is unclear to which of the above groups the '*Dances from 'Aladdin' for Piano* (Add. 34) belong, if any (see below, Add. 34).

However, the greater part of Nielsen's arrangements of his own work comprises songs, arranged in various versions for various forces. In addition there are a large number of songs from cantatas and plays that he arranged for voice and piano with a view to publication. All these songs are published in the song volumes, series III, volumes 4-7, while the remaining arrangements – mainly instrumental – are published in the present volume.

## ARRANGEMENTER

Mange af Carl Niensens kompositioner er i tidens løb blevet arrangeret for en anden eller mindre besætning end den oprindelige. Også i hans levetid blev flere af hans værker arrangeret, som oftest af andre musikere, f.eks. Henrik Knudsen, Emil Telmányi, Emil Reesen og Hakon Andersen, men i flere tilfælde også af Carl Nielsen selv. Overordnet set afstedkom arrangementerne en større udbredelse af Carl Niensens musik. De blev til enten med det mål for øje at opføre musikken i en anden sammenhæng eller med henblik på at få udgivet og solgt musikken til brug i private hjem.

Til de arrangementer, som er blevet til med henblik på at få et værk opført i en anden sammenhæng end den oprindelige, hører '*Snefrid' for recitation og klaverkvintet* (Add. 30), '*Kantate ved Polyteknisk Lærestalts 100 Aarige Jubilæum for recitator, mandskor, strygere og klaver* (Add. 37) samt '*Der er et yndigt Land' for messingblæsere* (Add. 36). Fælles for disse arrangementer er, at de er utrykte. Også '*Canto serioso' for cello og klaver* (Add. 33) hører til denne gruppe. Her var formålet blot, at give en anden besætning end den oprindelige mulighed for at kunne opføre værket. Om Carl Nielsen havde håbet at få arrangementet trykt, vides ikke, men i hvert fald skete det ikke før efter hans død.

Til gruppen af arrangementer udarbejdet med henblik på udgivelse hører '*Forspil til 'Snefrid' for klaver* (Add. 29), '*Elverdans' fra 'Hr. Oluf han rider-' for klaver* (Add. 31), '*Ternernes Dans' fra 'Hagbarth og Signe' for klaver* (Add. 32) og '*Uddrag af 'Moderen' for klaver* (Add. 35). Fælles for denne gruppe er, at der er tale om satser fra skuespilmusikken, som Carl Nielsen – og sandsynligvis også hans forlag – mente, kunne opnå en vis popularitet. De er derfor alle arrangeret for klaver.

Som det fremgår af det følgende, er det uklart, til hvilken – om overhovedet nogen – af ovennævnte grupper '*Dansene til 'Aladdin' for klaver* (Add. 34) hører.

Størstedelen af Carl Niensens arrangementer af egne værker udgøres dog af sange, som er udarbejdet i forskellige versioner med forskellig besætning. Dertil kommer en lang række sange fra kantater og skuespil, som han arrangerede for sang og klaver med henblik på udgivelse. Alle disse sange er udgivet i sangbindene, serie III, bind 4-7, mens de øvrige arrangementer – fortrinsvis af instrumental art – udgives i nærværende bind.

DANCES FROM 'ALADDIN' FOR  
PIANO (ADD. 34)

It is not certain for what purpose the piano version of the six dances (the fifth also with choir) was made. There are two possibilities. Either, despite the absence of any evidence connecting the material to The Royal Theatre,<sup>88</sup> it is a rehearsal score for the dancers and choir in connection with the performance in 1919, or it is a piano version of the suite of dances from *Aladdin* that Nielsen often performed as a purely orchestral work, with variable choice and ordering of dances, both before and after the play was performed at The Royal Theatre.

In favour of the first possibility – that the arrangement was made for a repetiteur – is the fact that the movement with choir from the end of Act 3 is included, that the choral shouts in in the *Negro Dance* are left out and that the order of the six movements corresponds to that in the full score of *Aladdin*. A number of details in the manuscript point in the other direction, however, namely that it was made as an independent piano version of the dances, with a view to performance, as a kind of parallel to the well-known orchestral suite from *Aladdin*. The piano writing shows a certain care on the composer's part; in various places he corrected and added articulation and dynamics after making the copy. In addition, certain passages are significantly altered in a more pianistic manner by comparison with the orchestral score. It *could* therefore be a piano arrangement made with a view to performance in circumstances where the well-known orchestral version of the dances was not practically possible; it should be emphasized, however, that there is no evidence of any performance of these dances in their piano version in Nielsen's lifetime. Two further details point to an arrangement that can be considered an independent work: the fully written-out title page, and the fact that the six dances are numbered in sequence rather than using the numbers from the performance material for *Aladdin*.

Given the above-mentioned doubts over the aim of this piano version of the dances, the work is published in the *Carl Nielsen Edition* with the proviso that it is an open question as to how far it fulfils the criteria otherwise applied by the edition for the choice of works for publication.

<sup>88</sup> All other performance materials from the 1919 production of *Aladdin* at The Royal Theatre are stamped with the name of the theatre or the registration number (see Preface and Description of Sources in CNU 1/8).

DANSENE TIL 'ALADDIN' FOR  
KLAVER (ADD. 34)

Det er usikkert, med hvilken hensigt klaverversionen af de seks danse (hvoraf den femte er med kor) er udarbejdet. Der kan være tale om to muligheder: enten er der – på trods af manglen på ydre tegn, der knytter materialet sammen med Det Kongelige Teater<sup>88</sup> – tale om et indstuderingsparti til brug for danserne og koret i forbindelse med opførelsen i 1919 eller om en klaverversion af den suite af danse fra *Aladdin*, som Carl Nielsen hyppigt opførte som rent orkesterværk med et skiftende udvalg af danse i skiftende rækkefølge både før og efter, at skuespillet havde været opført på Det Kongelige Teater.

For den første mulighed – at arrangementet er udarbejdet som repetitørparti – taler, at satsen med kor fra slutningen af tredje akt er medtaget, at korråbene i *Negerdans* er udeladt samt at rækkefølgen af de seks satser svarer til rækkefølgen i det fuldstændige partitur til *Aladdin*. En række detaljer i manuskriptet peger dog også i en anden retning, nemlig at det er udformet som en selvstændig klaverversion af dansene med henblik på opførelse – altså som et sidestykke til den velkendte orkesterversion fra *Aladdin*: klaversatsen udviser en vis omhu fra komponistens side; adskillige steder har han efter nedskriften rettet og tilføjet artikulation og dynamik. Hertil kommer, at visse passager er markant ændret i mere pianistisk retning i forhold til orkesterpartituret. Der *kunne* således være tale om et klaverarrangement udarbejdet med henblik på opførelse i sammenhænge, hvor den velkendte orkesterversion af dansene ikke var praktisk mulig; blot skal det understreges, at der ikke foreligger vidnesbyrd om en eneste opførelse for klaver af disse danse i Carl Niensens levetid. Yderligere to detaljer peger på, at arrangementet kan opfattes som et selvstændigt værk: det fuldt udskrevne titelblad samt det forhold, at de seks danse er fortløbende nummereret og ikke anvender numrene fra opførelsesmaterialet til *Aladdin*.

På baggrund af ovennævnte tvivl om formålet med denne klaverversion af dansene udgives værket i *Carl Nielsen Udgaven*, idet det understreges, at det dermed efterlades som et åbent spørgsmål, hvorvidt det falder ind under de kriterier, som udgaven i øvrigt har anlagt for valget af udgivne værker.

<sup>88</sup> Øvrige opførelsesmaterialer fra opsætningen i 1919 af *Aladdin* på det Kongelige Teater er forsynet med stempel eller registreringsnummer fra teatret (se forord og kildebeskrivelse i CNU 1/8).

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## 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

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 Niensens 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 Niensens 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 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”.

25 vc. A: notes 8-11: slur added in pencil; notes 8-11 slur with open end crossed out in pencil; Aa: notes 1-3: marc. added in pencil; notes 3-4 below staff: *string* (?) added in pencil; notes 7-11: slur crossed out in ink

25-26 vc. b.25 note 8 to b.26 note 2: slur emended from open slur; A: b.25: slur with open end crossed out in pencil; Aa: b.25 notes 8-11: end of slur changed from b.25 note 8 to b.26 note 1 in pencil

25 pf.1 A: chord 4: NB added in pencil (CN?)

26 vc. A: notes 3-4: marc. crossed out and slur added in pencil; note 4: stacc. added in pencil; Aa: note 3: marc. changed to ten. in pencil; notes 3-4: slur added in pencil; notes 5-8: ten. added in pencil

26-27 pf.1 b.26 second minim bottom note to b.27 first minim bottom note: tie added by analogy with top and middle notes

27 vc. A: note 5: marc. crossed out in pencil; notes 12-14: slur added in pencil; end of bar: barline added in pencil; Aa: notes 1-4: ten. added in pencil; note 7 above staff: *dim.*; notes 12-14: slur

27 pf.1 A: chord 2: ♯ changed to ♮ (CN?)

27 pf.2 fourth crotchet: † added in pencil

27-28 vc. A: b.27 notes 12 to b.28 note 1: slur crossed out in pencil

+28 vc. A: before bar line: ♯ added in pencil

28 vc. *rall.* added by analogy with pf.; A: note 1: corrected from *e* to *b<sup>b</sup>* in pencil because of added ♯; note 2: *b<sup>b</sup>* corrected to *f<sup>♯</sup>* in ink; note 2: *rall.* crossed out in pencil (CN?); notes 1-4: beginning of slur corrected from note 2 to note 1 in pencil; notes 2-4: *dim* corrected to *dim.*— in pencil; after note 2: ♯ crossed out in ink; Aa: note 1: *rall.*; notes 1-4: slur


28 pf.1 lower part notes 1-2: tie added by analogy with upper part notes 5-6


28 pf.2 slur emended from open slur; A: beginning of slur open

29-36 pf.1 A: b.29 first crotchet to b.36 last quaver: two open slurs changed to one slur in pencil (CN?); b.29 note 1 to b.30: slur with open end; b.35-36 last semiquaver: slur with open beginning


29-36 pf.2 A: slur with open beginning bb.35-36 changed to slur b.29 first minim to b.36 last minim in pencil (CN?)

31 vc. A: notes 1-2: slur added in pencil; notes 3-4: slur and ten. added in pencil; Aa: notes 1-2: slur

31 pf. A:  added in pencil (CN?)





31-32 vc. b.31 note 3 to b.32 note 2: slur added as in Aa; A: b.31 note 5 to b.32 note 2: slur added in pencil; b.31 note 5 to b.32 note 1: tie crossed out in pencil; Aa: b.31 note 1 to b.32 note 2:  added in pencil

32-33 vc. A: b.32 note 3 to b.33 note 1: slur added in pencil; Aa: b.32 note 3 to b.33 note 1: slur

32-33 pf. A:  beginning at b.32 third crotchet added in pencil (CN?)

33 vc. A: notes 2-3: slur added in pencil; notes 4-5: slur and ten. added in pencil; Aa: notes 2-3: slur; notes 4-5: slur crossed out in pencil

34 vc. A: notes 2-3: ten. touched up in pencil; Aa: notes 2-3: ten.

34-35 pf.  b.34 and  b.35 emended to one ; A:  b.34 added in pencil (CN?)

36 A: end of bar: double bar added in pencil

36 vc. Aa: open slur from b.36 note 1 changed to two slurs in pencil: slur notes 2-4 and slur notes 5-6

36-37 vc. A: b.36 note 2 to b.37: slur crossed out and changed to two slurs in pencil: notes 2-4 and notes 5-6

37-40 pf.2 A: upper part: open slur from b.37 note 1 changed to slur b.37 note 1 to b.40 note 2 in pencil (CN?)

38 vc. Aa: note 1: ten. added in pencil

38-39 vc. A, Aa: b.38 note 5 to b.39 note 4: end of slur changed from b.39 note 4 to b.39 note 2 in pencil

39 pf. beginning of *rall.* emended from third crotchet to fifth quaver as in Aa and by analogy with vc.

39-40 vc. A, Aa: b.39 note 5 to b.40: end of slur changed from b.40 note 1 to b.39 note 7 in pencil

40 vc. A: *rall* crossed out in ink (CN); Aa: *dim*

40 pf.1 A: upper part notes 1-6: slur added in pencil (CN?)


40 pf.2 A: fourth crotchet: *ff* added in pencil (CN)

41 A: *Allegro* added in pencil (CN)

41 vc. A: *fz* changed to *sfz* in pencil

42 vc. A: *fz* changed to *sfz* in pencil

43 vc. A: note 1: *rall* crossed out in pencil; note 2: *rall.*— added in pencil

44 vc. A: *dim.* crossed out and changed to  in pencil; notes 2-4: slur added in pencil; note 5: *p* added in pencil; Aa: notes 2-4: slur; note 5: *p*

47 vc. A: *diminuendo rall.* added in pencil; Aa: *poco rall. dim*

48-49 vc. A: open tie from b.48 corrected to tie bb.48-49 in pencil

48 vc. Aa: no tempo marking

49 vc. A: *pp* added in pencil; Aa: *dim. pp*

A d d . 3 4 D A N C E S F R O M ' A L A D D I N ' F O R P I A N O

A Score, autograph, fair copy.

DK-Kk, CNS 332f.

Title page: "Dansene / til / Aladdin / for Pianoforte / Carl Nielsen".

Acquired by The Royal Library in 2006, unknown provenance.

35x26 cm, 6 folios, 3 unpaginated pages, pp. 2-28 (page between pp.13 and 14 unpaginated; pagination "27" missing), one unpaginated page, written in ink.

Paper type: 12 staves.

Contents: I [originally II] *Kinesisk Dans*, II [originally III] *Fangerens Dans*, III *Hindu-Dans*, IV *Negerdans*, V *Dans og Kor* og VI *Morgentaagernes Dans* (4<sup>de</sup> Akt). Additions and corrections in pencil and ink (CN).

#### I Chinese Dance

Bar	Part	Comment
9-10	pf.2	chords 1, 3, bottom note: ♯ emended to ♭ by analogy with bb.11-16
30		A: <del>————</del> added in pencil (CN)
31		A: <i>ff</i> added in pencil (CN)
33	pf.1	chords 4-7: stacc. added by analogy with b.34
33-34	pf.2	slur added by analogy with bb.31-32
70, 71	pf.2	slur added by analogy with b.69
77-78	pf.1	stacc. added by analogy with bb.81-82
102-103		A: additional barline added in blue crayon
105		<i>a tempo</i> added by analogy with b.1 and because of <i>rall.</i> in b.103
111	pf.1	note 5: marc. added by analogy with note 3
112-114	pf.1	marc. added by analogy with bb.109-111
118	pf.1	A: slur added in pencil
120	pf.2	second quaver: <i>a</i> emended to <i>a</i> <sup>♯</sup> by analogy with b.108
122	pf.1	stacc. added by analogy with b.121
123	pf.1	A: note 4: <i>c</i> <sup>♯</sup> corrected to <i>c</i> <sup>♭</sup> in pencil (CN)
125-126	pf.1	stacc. added by analogy with bb.121-122
127	pf.1	A: note 4: <i>c</i> <sup>♯</sup> corrected to <i>c</i> <sup>♭</sup> in pencil (CN)
131	pf.2	chord 1: stacc. added by analogy with b.129
133	pf.2	chord 1: stacc. added by analogy with b.129
133		A: <i>dim</i> added in pencil (CN)
135	pf.2	chord 1: stacc. added by analogy with b.129
136	pf.1	A: slur added in pencil (continuing the open slur of b.135)
143		A: <i>pp</i> added in pencil (CN)

#### II Prisoners' Dance

Bar	Part	Comment
3, 6-11	pf.2	marc. added by analogy with bb.1-2, 4
13	pf.2	note 1: marc. added by analogy with b.12
14-19	pf.2	marc. added by analogy with bb.12-13
33	pf.2	note 3: stacc. added by analogy with b.41
34	pf.2	marc. added by analogy with b.32
37-38		A: additional barline added in blue crayon
40	pf.2	notes 4-9: marc. added by analogy note 3
45	pf.1	<i>simile</i> added by analogy with notes 1-3
46	pf.2	<i>simile</i> added by analogy with b.45
48-49	pf.1	A: slur added in pencil
50	pf.1	A: chord 2: <i>f</i> <sup>♯</sup> corrected to <i>f</i> <sup>♭</sup> in pencil (CN)
51	pf.2	note 3: stacc. added by analogy with bb.41, 43
52		A: <i>p</i> added in blue crayon (CN)
54	pf.2	notes 7-9: marc. added by analogy with notes 1-6
58, 59	pf.2	marc. added by analogy with b.57
60	pf.2	marc. added by analogy with b.58
63	pf.2	marc. added by analogy with b.61
64		A: <i>ff</i> <i>molto espress.</i> added in pencil (CN)

#### III Hindu Dance

Bar	Part	Comment
13-16	pf.2	slur added by analogy with bb.1-4
14-16	pf.2	lower part added by analogy with bb.2-4

19	pf.1	stacc. added by analogy with b.17
35	pf.1	stacc. added by analogy with bb.29, 31, 33
35-39	pf.2	slur added by analogy with bb.17-20
37, 38	pf.1	stacc. added by analogy with bb.29, 31, 33
48	pf.1	upper part: second and third crotchet: † † added
52	pf.1	A: lower part, note 1: <i>a</i> added in pencil
52	pf.1	A: lower part: rests added because of addition of <i>a</i> (see above)

#### IV Negro Dance

Bar	Part	Comment
8	pf.2	fourth quaver, lower part: <i>f</i> emended to <i>a</i> by analogy with bb.5-7
9-12		A: repeat signs crossed out in pencil (CN)
13	pf.1	marc. added by analogy with b.5
13-16		A: repeat signs crossed out in pencil (CN)
14	pf.1	note 5: stacc. added by analogy with b.6
19	pf.1	note 3: stacc. added by analogy b.17
21	pf.1	marc. added by analogy with b.5
37-44		A: repeat signs crossed out in pencil (CN)
41	pf.1	marc. added by analogy with bb.37-38
45	pf.1	marc. added by analogy with b.5
53	pf.1	stacc. added by analogy with bb.50-52
54	pf.1	slur added by analogy with b.49
55	pf.1	stacc. added by analogy with b.50
57-58	pf.2	slur added by analogy with bb.52-53
79-82	pf.1	A: lower part of ♯ added in pencil (CN)
97	pf.1	marc. added by analogy with b.93
99	pf.1	marc. added by analogy with b.5
99-102		A: repeat signs crossed out in pencil (CN)
101	pf.1	notes 4-7: two slurs emended to one slur by analogy with b.7
102	pf.1	slur added by analogy with b.8
103	pf.1	chord 1: <i>a</i> <sup>♯</sup> added by analogy with b.9
104-105	pf.1	slur added by analogy with bb.10-11
107	pf.1	marc. added by analogy with b.5
107-110		A: repeat signs crossed out in pencil (CN)
111-118		A: repeat signs crossed out in pencil (CN)
112	pf.1	marc. added by analogy with b.42
116	pf.1	marc. added by analogy with b.42
123	pf.1	A: <i>d</i> <sup>♯</sup> corrected to <i>d</i> <sup>♭</sup> in pencil (CN)
125		A: <i>fz</i> added in pencil (CN)
127-128	pf.1	marc. added by analogy with bb.37-38
131-132	pf.1	marc. added by analogy with bb.37-38
134	pf.1	notes 2-4: slur added by analogy with b.118
147-148	pf.1	marc. added by analogy with bb.41-42
151	pf.1	marc. added by analogy with b.5
155	pf.1	chord 1: <i>a</i> <sup>♯</sup> added by analogy with b.9
156-157	pf.1	slur added by analogy with bb.10-11
160	pf.1	chord 4: <i>c</i> <sup>♯</sup> added by analogy with chords 1-3
163	pf.2	marc. added by analogy with bb.162, 184
168	pf.1	notes 1-2: slur added by analogy with b.167
171	pf.2	marc. added by analogy with b.162
178	pf.1	notes 2-3: slur added by analogy with bb.173-177

#### V Dance and Chorus

Bar	Part	Comment
29	pf.2	<i>simile</i> added by analogy with bb.26-28
33-34	pf.2	A: lower part added in pencil
70	pf.2	A: note 1: upper part: ♯ corrected to ♭ in pencil (CN)
80-81	pf.1	slur added by analogy with bb.2-3

118-141		slurs added by analogy with bb.1-117
138-140	pf.2	A: middle part added in pencil (CN)
139	S.	note 1: <i>c<sup>d</sup></i> emended to <i>d</i> by analogy with pf.1
139	pf.1	notes 1-2: tie omitted; A: illegible note corrected to <i>c<sup>d</sup></i> and tie to note 2 added; because of this (probably wrong) correction and because the full Aladdin score, CNU I/8 (S. and instruments in unison), has <i>d</i> , the present edition has <i>d</i>
144-145	pf.2	slur added by analogy with bb.142-143

#### VI Dance of the Morning Mists

Bar	Part	Comment
10-13	pf.2	time signature added
23	pf.2	slur added by analogy with bb.1-4
40-41 <sup>1</sup>	pf.1	note 1: stacc. added by analogy with bb.19-22
50	pf.1	A: slur added in pencil (CN)
51-56	pf.2	A: slur added in pencil (CN)
58 <sup>II</sup>	pf.2	stacc. added by analogy with bb.18-23
		A: 8 <sup>va</sup> crossed out

#### A d d . 3 5 E X C E R P T S F R O M ' T H E M O T H E R ' F O R P I A N O

**A** Printed piano score

**B** Piano score, partly autograph, fair copy, printing manuscript

**A** Printed piano score.

Title page: "Carl Nielsen / Musik / til Helge Rode's Skuespil / Moderen / Op 41 / Klaverudtog. / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / GÖTEBORG - STOCKHOLM - MALMÖ / A. B. NORDISKA MUSIKFÖRLAGET / Copyright 1921 by Wilhelm Hansen, Copenhagen."

Pl. No.: 17565 (1921).

30.5x23.5 cm, 23 pages, sewn in covers.

Contents: I *The Mist is Rising*, II "Vildt gaar Storm mod sorte Vande", III "Min Pige er saa lys som Rav", IV "Dengang Ørnen var flyveklar", V "Ved Festen fik en Moder Bud", VI "Tidselhøsten tegner godt", VII *Prelude* [to Scene Four], VIII "Saa bittert var mit Hjerte", IX "Dengang Døden var i Vente", X *Minuet*, XI *Prelude* [to Scene Seven], XII *March*, XIII "Som en rejselysten Flaade". Text on cover as on title page with addition at top: "3. Oplag. Det kgl. Teaters Repertoire".

**B** Piano score, partly autograph, fair copy, printing manuscript. DK-Kk, CNS 345n.

Title page: "Carl Nielsen / Musik / til / Helge Rodes Skuespil / 'Moderen' / Op 41 / (Klarverudtog)". In pencil in an un-

known hand: "1. Hefte / Opførelsesret forbeh / Copyright 1921 WH / paa alle 13 Numre / alm F". "Copyright 1921 WH / paa alle 13 Numre / alm F" is underlined in blue crayon and "Peters" has been added; "alm F" is crossed out in pencil. Dating on p. 1 in pencil: "Copyright 1921 by WH Copenhagen".

Acquired by The Royal Library from Wilhelm Hansens Musikforlag in 1997.

35x27 cm, 14 folios, with 27 pages written in ink and pencil, inserted by the publisher in brown paper cover. Paginated: 1-28.

Paper type:

pp.1-4: 10 staves (hand-ruled)

pp. 5-6, 13-14, 19-21, 23-28: 12 staves

pp. 7-12: 15-18, 22: 12 staves; pages 7-8, 9-10, 11-12, 15-16, 17-18, 21-22, 27-28 are music pages pasted together.

Hands:

Nielsen: pp. 1-3, 5-6, 13-14, 27-28

Unknown copyist: pp. 7-12, 15-18, 22

Nancy Dalberg: pp. 19-21, 23-26

Contents: *Prelude* [to Scene Seven], *The Mist is Rising*, "Vildt gaar Storm mod sorte Vande", "Min Pige er saa lys som Rav", "Dengang Ørnen var flyveklar", "Tidselhøsten tegner godt", *Prelude* [to Scene Four], "Saa bittert var mit Hjerte", "Dengang Døden var i Vente", *Minuet*, "Ved Festen fik en Moder Bud", *March*, "Som en rejselysten Flaade".

Additions and changes in pencil and ink (Nielsen and foreign hands).

Title on cover in foreign hand: "CARL NIELSEN: 'MODEREN OP 41 / (Klaverudtog)" and "F.17565" (plate number). "Copyright 1921 by WH Copenhagen 17565" and "Opff / Dansk 4 Fransk Moderen / Skuespil af Helge Rode" added in pencil on the first music page in foreign hand.

#### No. 1 The Mist is Rising

Bar	Part	Comment
		A: number on first music page: I; B: number on first music page: II.
1-2	pf.1	B: -
10	pf.1	B: note 2: <i>b</i> emended to <i>b<sup>b</sup></i> in pencil
15	pf.1	notes 1-2: tie omitted as in B
18	pf.1	B: notes 7-8: open tie (page turn)
19	pf.	<i>cresc.</i> added as in B
24	pf.	<i>cresc.</i> added as in B
26	pf.1	B: note 5: stacc. (perhaps a slip of the pen)
30	pf.	===== added by analogy with b.6

#### No. 2 Prelude to Scene Four

Bar	Part	Comment
		A: number on first music page: VII; B: title and number on first music page: VII. Forspil til femte Billede.