

CARL NIELSEN

1865 - 1931

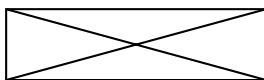
VÆRKER WORKS


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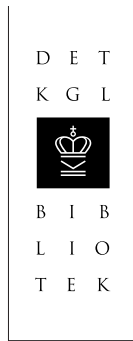
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Copenhagen 2004





CARL NIELSEN

KAMMERMUSIK 1

CHAMBER MUSIC 1

Udgivet af

Edited by

Lisbeth Ahlgren Jensen

Elly Bruunshuus Petersen

Kirsten Flensburg Petersen



Edition Wilhelm Hansen
Copenhagen 2004

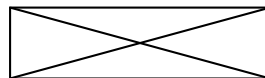


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QUARTET FOR TWO VIOLINS, VIOLA AND CELLO
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QUINTET FOR TWO VIOLINS, TWO VIOLAS AND CELLO

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GENERELT FORORD

GENERAL PREFACE

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

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

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

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

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

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

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

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

Værker, der indgår i bind med flere selvstændige værker, udgives også i separate hæfter. Til alle orkester- og kammermusikværker udgives stemmemateriale, og til operaerne og de større korværker udgives såvel stemmer som klaverpartitur.

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

Series I, Stage Music

Operas
Music for other stage works
Incidental music and arrangements

Series II, Instrumental Music

Symphonies
Other orchestral works
Concertos
Chamber music
Works for organ
Works for piano

Series III, Vocal Music

Cantatas
A cappella choral pieces
Songs and recitations with piano, songs without accompaniment
Songs arranged for vocal soloists and orchestra

Series IV, Juvenilia, Addenda et Corrigenda

Carl Nielsen's literary works are available in connection with the Edition.¹

Editorial principles

The music is reproduced with no typographical indications of editorial additions or emendations. These will be documented in the Critical Commentary. Typography, score disposition, genre names, and instrument names have been normalized in accordance with present-day practice. With a few exceptions, discussed in more detail in the Critical Commentary, the many additions and changes in Carl Nielsen's works that have been made by friends and colleagues have been removed.

Articulation, dynamics, ties and slurs, execution markings and playing instructions have been normalized on the basis of analogies between clearly parallel passages. All such completions are documented in the Critical Commentary. Obvious writing and printing errors have been tacitly corrected.

Serie I, Scenemusik

Operaer
Musik til andre sceneværker
Enkelte satser i sceneværker samt arrangementer

Serie II, Instrumentalmusik

Symfonier
Andre orkesterværker
Koncerter
Kammermusik
Værker for orgel
Værker for klaver

Serie III, Vokalmusik

Kantater
Korsatser a cappella
Enstemmige sange og recitation med klaver,
enstemmige sange uden akkompagnement
Enstemmige sange i arrangement for orkester

Serie IV, Juvenilia, Addenda et Corrigenda

Carl Niensens litterære arbejder foreligger udgivet i tilknytning til Udgaven.¹

Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse vil være dokumenteret i den kritiske beretning. Typografi, partituropstilling, instrument- og 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.

¹ John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999. Heri er ikke medtaget Carl Niensens barndoms-erindringer, *Min fynske Barndom*.

¹ John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999. Nielsen's childhood memoirs (*Min fynske Barndom*) are not included.

Carl Nielsen often notated horns and trumpets with key signatures. This practice has been normalized to a notation exclusively using accidentals.

“Muta in” in connection with the retuning of timpani and changes between two instruments (for example clarinet in A and B^b) have been tacitly normalized. This also applies to the combination of ties and slurs.

In Carl Nielsen’s manuscripts the dynamic markings are sometimes rather carelessly placed, and this is also reflected in the early printed editions. This has been tacitly adjusted.

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised in 2003

Carl Nielsen noterede ofte horn og trompeter med faste fortegn. Denne praksis er normaliseret til notation udelukkende med løse fortegn.

“Muta in” i forbindelse med omstemning af pauker og skift mellem to instrumenter (f.eks. klarinet i A og B^b) er stiltiende normaliseret. Det samme gælder kombinationen af buer og bindebuer.

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2003

FORORD

PREFACE

The present volume consists of Carl Nielsen's chamber music for strings composed after his official debut as a composer with *Suite for Strings* in 1888; the earlier violin works, not least several individual quartet movements,¹ are featured in the *Carl Nielsen Edition's* concluding volume, *Juvenilia, Addenda et Corrigenda*. As will be evident from the following, the opus numbering of the four string quartets that Carl Nielsen himself published does not correspond to their order of composition, since opus 13² was written before opus 5. Besides the four quartets the volume includes the early string quintet as well as the two mature works for solo violin written for the composer's son-in-law, Emil Telmányi.³

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

Lisbeth Ahlgren Jensen: String Quartets, opus 13 and opus 44.
Elly Bruunshuus Petersen: String Quartets, opus 5 and opus 14 and String Quintet.

Kirsten Flensburg Petersen: *Prelude, Theme and Variations*, opus 48 and *Preludio e Presto*, opus 52.

PRELUDE, THEME AND VARIATIONS FOR SOLO VIOLIN, OPUS 48

The period 1921-1922 was very productive for Carl Nielsen. Three of his major compositions saw their first performance in 1922: Symphony no. 5 on 24th January, *Springtime on Funen* on 8th July and *Quintet for Flute, Oboe, Clarinet, French Horn and Bassoon* on 9th October. He also wrote *Homage to Holberg* for soloists, choir and orchestra – a less substantial work than

-
- 1 There is a complete quartet and a number of movements that probably once made up a complete multi-movement work.
 - 2 Although opus 13 also belongs among the composer's *juvenilia* it is published in this volume since Carl Nielsen had it printed in a revised version in 1900.
 - 3 Danish-Hungarian violinist (1892-1988).

Nærværende bind indeholder Carl Niensens kammermusik for strygere, komponeret efter hans officielle komponistdebut med *Suite for Strygere* i 1888; de tidligere violinværker, ikke mindst adskillige kvartetsatser,¹ bringes i det afsluttende bind, *Juvenilia, Addenda et Corrigenda*.

Som det fremgår af efterfølgende, svarer opusnummereringen af de fire strygekvartetter, som Carl Nielsen selv lod udgive, ikke til deres tilblivelsestidspunkt, idet opus 13² er skrevet før opus 5. Udover de fire kvartetter bringes den tidlige strygekvintet samt de to modne værker for soloviolin skrevet til komponistens svigersøn, Emil Telmányi.³

Det redaktionelle arbejde har været fordelt mellem udgiverne således:

Lisbeth Ahlgren Jensen: Strygekvartet opus 13 og opus 44.
Elly Bruunshuus Petersen: Strygekvartet opus 5 og opus 14 samt strygekvintet.

Kirsten Flensburg Petersen: *Præludium og Tema med Variationer* opus 48 og *Preludio e Presto* opus 52.

PRÆLUDIUM OG TEMA MED VARIATIONER FOR SOLOVIOLIN, OPUS 48

Perioden 1921-1922 var meget produktive år for Carl Nielsen. Tre af hans store kompositioner fik deres første opførelse i 1922: Symfoni nr. 5 den 24. januar, *Fynsk Foraar* den 8. juli og *Kvintet for fløjte, obo, klarinet, horn og fagot* den 9. oktober. Hertil kommer et i forhold til *Fynsk Foraar* mindre omfangsrigt værk: *Hyldest til Holberg* for soli, kor og orkester, som blev uropført den 26. november. I tidsrummet mellem uropførelsen af blæser-

-
- 1 Det drejer sig om en række enkeltstående satser, en komplet kvartet samt om satser, der formentlig har udgjort et fuldstændigt, flersatset værk.
 - 2 Selvom også opus 13 hører til blandt komponistens *Juvenilia* bringes den i dette bind, eftersom Carl Nielsen lod den trykke i en revideret version i år 1900.
 - 3 Dansk-ungarsk violinist (1892-1988).

Most of the editorial work has consisted of completing the dynamics and articulation on the premises of the main source, but the draft has been consulted in cases of doubt.

Elly Bruunshuus Petersen

QUARTET FOR TWO VIOLINS,
VIOLA AND CELLO IN F MAJOR,
OPUS 44

Between two major achievements in dramatic music, the opera *Masquerade* and the music for Holger Drachmann's melodrama *Sir Oluf He Rides* – (Hr. Oluf, han rider –), Carl Nielsen composed a chamber music work, the string quartet in F major. The first two movements of the quartet are dated at the beginning of 1906, 9th February and 21st March respectively, while the last two movements were finished in the summer and are end-dated 21st June and 2nd July 1906.

The quartet was given its first performance in private during Carl Nielsen's summer holiday stay with the landowner couple Viggo and Bodil Neergaard at their estate Fuglsang on the island of Lolland. Carl Nielsen had spent the first part of the summer in his summer cottage at Skagen, and from there he wrote on 26th July 1906 to Bodil Neergaard:

“Just before I travelled from Copenhagen I completed a new string quartet; I have had the parts written out and am thus taking them with me to christen them with you. It will be amusing to hear and see Röntgen's new composition; and then Brucken-Fock!”¹⁵¹

The quartet was thus given its first performance in the company of good friends at Fuglsang, apparently to the full satisfaction of the composer:

“Today we have played my new quartet and it sounds as I had expected; after all I am becoming quite familiar with the true nature of the string instruments. It is amazing how many years you have to coax and cajole such a delicate creature as a string

¹⁵¹ DK-Kk, Acc. 2002/11. The musicians mentioned in the letter, who participated in the first performance of the quartet, were the Dutch composer Julius Röntgen (1855-1932), his son, the cellist Engelbert Röntgen (1886-1958) and the composer Gerard von Brucken Fock (1859-1935).

Revisionsarbejdet har i øvrigt for størstedelen bestået af komplettering af dynamik og artikulation, hvilket er gjort på hovedkildens egne præmisser, mens kladden har været konsulteret i tvivlstilfælde.

Elly Bruunshuus Petersen

KVARTET FOR TO VIOLINER,
BRATSCH OG CELLO I F DUR,
OPUS 44

I mellem de to store musikdramatiske præstationer, operaen *Maskarade* og skuespilmusikken til Holger Drachmanns melodrama *Hr. Oluf, han rider* -, tog Carl Nielsen sig tid til at komponere et kammermusikalsk værk, nemlig strygekvartetten i F-dur. De to første satser af kvartetten er dateret i begyndelsen af 1906, hhv. 9. februar og 21. marts, mens de to sidste satser blev færdige om sommeren og er slutdateret 21. juni og 2. juli 1906.

Kvartetten fik sin første opførelse under private former under Carl Niensens sommerferieophold hos godsejerparret Viggo og Bodil Neergaard på Fuglsang på Lolland. Første del af sommeren havde Carl Nielsen tilbragt i sit sommerhus på Skagen, og herfra skrev han den 26. juli 1906 til Bodil Neergaard:

“Lige inden jeg rejste fra København fuldenkte jeg en ny Strygekvartet jeg har ladet Stemmerne udskrive og tager dem saa med, at jeg kunne holde den over Daaben hos Jer. Det skal blive morsomt at høre og se Röntgens nye Komposition; og saa Brucken-Fock!”¹⁵¹

Kvartetten blev altså førsteopført i gode venners lag på Fuglsang, tilsyneladende til komponistens fulde tilfredshed:

“Vi har i dag spillet min nye Kvartet og den klinger som jeg havde ventet mig; jeg kjender jo nu snart Strygeinstrumenternes sande Væsen. Forresten er det forunderligt som man i mange Aar skal lokke og kjæle for et saa sart Væsen som en

¹⁵¹ DK-Kk, Acc. 2002/11. De i brevet nævnte musikere, der var med til at uropføre kvartetten, var den hollandske komponist Julius Röntgen (1855-1932), hans søn, cellisten Engelbert Röntgen (1886-1958) og komponisten Gerard von Brucken Fock (1859-1935).

quartet before she gives in. Only now do I think I have more or less got the hang of its coy, chaste character.”¹⁵²

On 30th November 1907 the work was given its first public performance in Carl Nielsen's composition concert in the small hall of the Odd Fellow Palæ.¹⁵³ The reception was rather mixed. In *Vort Land* the reviewer Robert Henriques was surprised that the composer had such a broad expressive range:

“If a man who did not already know anything of Carl Nielsen heard his new string quartet in F major and immediately afterwards his melody for Jeppe Aakjær's brilliant poem 'Jens Vejmand', he would swear that these two things had not been written by the same composer [...] In his songs Carl Nielsen as a rule evokes only one mood. He is either sensitive or witty. But in his chamber music he plays on all the registers of his temperament [...]

His last string quartet in F major is, on first acquaintance, not as immediately charming as the F minor quartet, but both pieces have the advantage that the second subject of the final movement is refreshingly natural and of seductive grace. In the first movement of the new quartet one immediately admires the polyphonic dexterity with which the composer expresses himself and the merry bird-tweeting sound that gives the piece its own tone. Unlike this fresh approach, the Andante is a piece of cathedral music in the pure Johannes Jørgensen vein, often atmospheric but a little elaborate. It is succeeded by a graceful Allegretto, which wittily cheats the listeners out of anything obvious, yet still does not depart from what is possible to grasp. And then the final movement ends the piece in full harmony with an overall impression that leaves one wanting to renew one's acquaintance with the interesting work, whose satisfying performance is due to Messrs. Ludvig Holm, Schiørring, Sandby and Ernst Høeberg.”¹⁵⁴

Nationaltidende regarded the quartet as “a new example of the composer's urge to go his own way”, but also declared that “the value of the musical sustenance was not in reasonable propor-

tion.”¹⁵²

Den 30. november 1907 fik værket sin første offentlige opførelse ved Carl Niensens kompositionskoncert i Odd Fellow Palæets Mindre Sal.¹⁵³ Modtagelsen var temmelig blandet. I *Vort Land* undrede anmelderen Robert Henriques sig over, at komponisten besad en så stor udtryksmæssig spændvidde:

“Hvis en Mand, der ikke i Forvejen kendte noget af Carl Nielsen, hørte hans ny Strygekvartet i F-Dur og umiddelbart efter hans Melodi til Jeppe Aakjærs brillante Digt 'Jens Vejmand', vilde han forsværge, at disse to Ting var skrevet af den samme Komponist. [...] I sine Sange anslaaer Carl Nielsen som Regel kun én Stemning. Han er enten følsom eller vittig. Men i sin Kammermusik spiller han paa alle Registerne af sit Temperament. [...]

Hans sidste Strygekvartet i F-Dur er ved første Bekendtskab ikke saa umiddelbart charmerende som F-moll-Kvartetten, men begge Stykker har den Fordel, at Finalens Sidemotiv er af forfriskende Naturlighed og indsmigrende Ynde. I den ny Kvartetens Førstesats beundrer man strax den polyfone behændighed, hvormed Komponisten udtrykker sig og den muntre, fuglekvidrende Klang, der giver Stykket sin egen Tone. I Modsætning til dette friske Anslag er Andanten et Stykke Domkirke-Musik i Johannes Jørgensens Renkultur, ofte stemningsfuld, men lidt vidtspunden. Den afløses af en gratiøs Allegretto, der vittigt narrer Tilhørerne for alle Selvfølgeligheder, men alligevel ikke viger udenom, hvad der er overkommeligt at tilegne sig. Og saa slutter Finalen Stykket af i fuld Harmoni med et Helhedsindtryk, der ønsker fornyet Bekendtskab med det interessante Værk, hvis tilfredsstillende Udførelse skyldtes d'Hrr. Ludvig Holm, Schiørring, Sandby og Ernst Høeberg.”¹⁵⁴

Nationaltidende betragtede kvartetten som “et nyt Udslag af Komponistens Trang til at gaa sine egne Veje”, men erklærede også, at “den musikalske Nærings værdi ikke stod i rimeligt

152 Letter from Carl Nielsen to Henrik Knudsen, 9.8.1906 (DK-Kk, CNA, I.A.c.) Also printed in Irmelin Eggert Møller & Torben Meyer, *op. cit.*, pp. 77-78.

153 The concert also included the first performance of *Strophic Songs*, op. 21, *Symfonisk Suite* for piano, op. 8 and two choral pieces a cappella, *Kom, Gudsengel, stille Død!* and *Sidskensang* (cf. programme in DK-Kk, Småtrykssamlingen).

154 *Vort Land*, 1.12.1907. Review signed “R.H.” (Robert Henriques).

152 Brev fra Carl Nielsen til Henrik Knudsen, 9.8.1906 (DK-Kk, CNA, I.A.c.) Også trykt i Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 77-78.

153 Koncerten omfattede også en uropførelse af *Strofiske Sange*, op. 21, *Symfonisk Suite* for klaver, op. 8 og to korsatser a capella, *Kom, Gudsengel, stille Død!* og *Sidskensang* (jf. program i DK-Kk, Småtrykssamlingen).

154 *Vort Land*, 1.12.1907. Anmeldelsen signeret “R.H.” (Robert Henriques).

tion to the labour applied and the contrapuntal invention mustered."¹⁵⁵ *Dannebrog* emphasized Carl Nielsen's "usual meticulousness in the elaboration" of the string quartet and continued:

"There was most swing and dash in the two last movements of the quartet. The first two were dry as dust. Unfortunately one missed inner warmth, song and profound musical content in the new composition. But in the Allegretto there was a certain distinguished coolness and grace that not just anyone could produce."¹⁵⁶

The most detailed discussion could be read in *Politiken*, where the reviewer Charles Kjerulf¹⁵⁷ certainly did not care for the quartet:

"The first item on the programme was a new string quartet in *F major*, with the designation 'Piacvolezza'. To cap this the first movement had the tempo marking 'Allegro *piacevole* ed indolente.' Now whether the composer wants the label to be understood as 'pleasing' or 'as you please', after hearing the quartet one must at all events sigh: 'Well, you certainly can't please everybody'. If what the four gentlemen with the strings sat up there playing is to be taken in deadly earnest for good, beautiful music, then Messrs. Beethoven, Mozart, Schubert, Schumann and consorts – Wagner and Tchaikovsky too – the whole gang, including our own with Hartmann and Gade at their head – have all been pulling the wool over our eyes, indeed using misleading trade descriptions. And sciatica is a musical pleasure. For that too is very unpleasant.

Am I too jocular? – Well, the last movement of the quartet itself had the designation '*molto scherzoso*' – and in fact it is a great question whether this was not all a jolly prank from Carl Nielsen, to see how far he could go – and still keep the cognoscenti on board."¹⁵⁸

The *København* reviewer, on the other hand, thought that in the quartet Carl Nielsen had achieved clarity as an artist:

"Over the past few years it seems that Mr. Carl Nielsen has had both his soul and his ears charged up with what he previously lacked. He no longer paints grey on grey, his musical physiog-

Forhold til det anvendte Arbejde og den opbudte Kontrapunkt-Opfindsomhed."¹⁵⁵ *Dannebrog* fremhævede Carl Niensens "sædvanlige Omhyggelighed i Udarbejdelsen" af strygekvartetten og fortsatte:

"Mest Sving og Flugt var der i Kvartetens to sidste Stykker. De to første var knastørre. Indre Varme, Sang og dybere Musik-indhold maatte man desværre savne i den nye Komposition. Men i Allegrettoen var der en vis fornem Kølighed og Ynde, som det ikke er alle og enhvers Sag at frembringe."¹⁵⁶

Den mest udførlige omtale stod at læse i *Politiken*, hvor anmelderen Charles Kjerulf¹⁵⁷ bestemt ikke brød sig om kvartetten:

"Det første Numer paa Programmet var en ny Strygekvartet i *F-Dur*, med Betegnelsen 'Piacvolezza'. Til Overflod havde første Sats som Tempo-Betegnelser 'Allegro *piacevole* ed indolente.' Enten nu Komponisten vil have Etiketten opfattet som 'behagelig' eller 'efter Behag', saa maatte man efter at have hørt Kvartetten i hvert Fald sukke: 'Ja, Smag og Behag er forskellig'. Hvis det, som de fire Herrer Strygere sad deroppe og spillede, for ramme Alvor skal opfattes som skøn og god Musik, ja, saa har de Herrer Beethoven, Mozart, Schubert, Schumann og Konsorter – Wagner og Tschaikowsky med – hele Banden, ogsaa vore egne med Hartmann og Gade i Spidsen – saa har de alle sammen taget os ved Næsen, ja, brugt falsk Varebetegnelse. Og saa er Ischias en Musiknydelse. For det er ogsaa meget ubehageligt.

Er det for spøgefuldt? – Naa, sidste Sats i Kvartetten havde selv Betegnelsen '*molto scherzoso*' – og det er saamænd et stort Spørgsmaal, om ikke det hele var en munter Spøg af Carl Nielsen, for at se, hvor vidt han kunde gaa – og dog faa sine Pappenheimere med sig."¹⁵⁸

Københavns anmelder mente derimod, at Carl Nielsen i kvartetten havde opnået en afklaring som kunstner:

"Paa de sidste Aaringer synes det, som Hr. Carl Nielsen har faaet baade Sjæl og Øren opladte for, hvad der tidligere manglede ham. Han maler ikke længere graat i graat, det musikalske

155 *Nationaltidende*, 1.12.1907. Anmeldelsen signeret af "-st-ts-" (Gustav Hetsch).

156 *Dannebrog*, 1.12.1907. Anmeldelsen signeret af "L.R."

157 Kritiker og komponist (1858-1919).

158 *Politiken*, 1.12.1907.

155 *Nationaltidende*, 1.12.1907. Review signed by "-st-ts-" (Gustav Hetsch).

156 *Dannebrog*, 1.12.1907. Review signed by "L.R."

157 Danish critic and composer (1858-1919).

158 *Politiken*, 1.12.1907.

mony has become milder – and in addition the artist reveals a wonderful talent that is nowadays very rare in music: high spirits, liberating humour [...] listen for example to Carl Nielsen's string quartet in F major, which was performed for the first time yesterday evening! It is as if the composer has sloughed off his cocoon and flutters around like a graceful butterfly, a giddy dragonfly. Joyful and straightforward, he gambols in the delightful Allegretto (which incidentally had to be repeated) and in the last bubbling Finale. And yet as the mature artist who knows how to use all the difficult technical resources.”¹⁵⁹

Despite the fact that the quartet saw many performances in the subsequent years,¹⁶⁰ sixteen years were to pass before it was printed. As late as 1922 Carl Nielsen took stock in a letter to his wife of the number of unprinted compositions he had lying, and these included the quartet:

“Circumstances are in fact such now in the world that there is hardly any call for art. Now I have a whole stack of works lying that I am unlikely to get printed, and even less to be paid for. 1) a symphony, 2) a string quartet, 3) a wind quintet, 4) the music for “Aladdin” 5) choral pieces, 6) “Pan and Syrinx” etc. Don't you think that's depressing?”¹⁶¹

However, the German publisher C.F. Peters in Leipzig was interested in publishing it, and it can be seen from Carl Nielsen's correspondence with the publisher¹⁶² that in the summer of 1923 he was reading proofs of the printed music which was published in September 1923 in both parts and a study score. The quartet was dedicated to the Breuning-Bache Quartet (Kopenhagener Streichquartett), which had it in its repertoire and helped to make it known beyond the borders of Denmark. In connection with the publication the quartet was given the opus number 44, but it no longer had the title under which it was given its first performance: *Piacevolezza*.

Fysiognomi er blevet mildere – og saa aabenbarer Kunstneren dertil en herlig Evne, som nu til Dags er saare sjælden i Musik: Lunet, den befriende Humor, [...] hør f. Eks. Carl Niensens Strygekvartet i F-Dur, som opførtes for første Gang i Aftes! Det er som Komponisten har strøget Puppessvøbet af sig og tumlede om som en graciøs Sommerfugl, en forfløjen Guldsmed. Munter og ligetil boltrer han sig i den henrivende Allegretto (som i øvrigt maatte gentages) og i den sidste sprudlende Finale. Og alligevel som den modne Kunstner, der kender alle Teknikens vanskelige Virkemidler.”¹⁵⁹

Til trods for at kvartetten i de følgende år opnåede mange opførelser,¹⁶⁰ kom der til at gå 16 år, før den blev trykt. Så sent som i 1922 havde Carl Nielsen i et brev til sin hustru gjort status over mængden af utrykte kompositioner, han havde liggende, og heriblandt var kvartetten:

“Forholdene er jo faktisk nu saadanne i Verden at der næsten ingen Brug er for Kunst. Nu har jeg liggende en hel Stabel Arbejder som jeg neppe kan faa trykt og endnu mindre faa Betaling for. 1) En Symfoni, 2) en Strygekvartet, 3) en Blæserkvintet, 4) Musikken til “Aladdin” 5) Korstykker, 6) “Pan og Syrinx” o.s.v. Synes Du ikke det er nedstemmende?”¹⁶¹

Det tyske forlag C.F. Peters i Leipzig blev imidlertid interesseret i at udgive den, og af Carl Niensens korrespondance med forlaget¹⁶² fremgår, at han i sommeren 1923 læste korrektur på de trykte noder, der i september 1923 blev udgivet i såvel stemmer som studiepartitur. Kvartetten blev tilegnet Breuning-Bache Kvartetten (Kopenhagener Streichquartett), som havde den på sit repertoire og medvirkede til at gøre den kendt også uden for landets grænser. I forbindelse med udgivelsen fik kvartetten opusnummeret 44, men den havde ikke længere det tilnavn, hvorunder den blev uropført: *Piacevolezza*.

159 København, 1.12.1907. Review signed by “S.A.”. The concert was also mentioned in *Ekstrabladet*, 1.12.1907 and *Berlingske Tidende*, 2.12.1907.

160 *Privat Kammermusikforening* (9.1.1909, 21.4.1913); *Kammermusikforeningen af 1868* (12.12.1907, 10.4.1913, 10.4.1919, 19.3.1925, 14.1.1926, 20.3.1930, 10.1.1931); *Studerforeningen* (17.4.1909); *Østerbro Kammermusikforening* (13.12.1912); “Carl Nielsen – Emil Telmanyi, Kammermusikafteften” (27.3.1919); Copenhagen University Third Gala Concert 3.12.1925; Kungl. Musikonservatorium, Stockholm (14.5.1927).

161 Letter to Anne Marie Carl-Nielsen, 23.8.1922. Quoted from Torben Schousboe, *op. cit.*, p. 458.

162 The correspondence between the music publisher C.F. Peters (represented by Henri Hinrichsen) and Carl Nielsen is preserved in Sächsisches Staatsarchiv, Leipzig (copy in DK-KK, CNU).

159 København, 1.12.1907. Anmeldelsen signeret af “S.A.”. Koncerten blev også omtalt i *Ekstrabladet*, 1.12.1907 og *Berlingske Tidende*, 2.12.1907.

160 *Privat Kammermusikforening* (9.1.1909, 21.4.1913); *Kammermusikforeningen af 1868* (12.12.1907, 10.4.1913, 10.4.1919, 19.3.1925, 14.1.1926, 20.3.1930, 10.1.1931); *Studerforeningen* (17.4.1909); *Østerbro Kammermusikforening* (13.12.1912); “Carl Nielsen - Emil Telmanyi, Kammermusikafteften” (27.3.1919); Københavns Universitets 3. Festkoncert 3.12.1925; Kungl. Musikonservatorium, Stockholm (14.5.1927).

161 Brev til Anne Marie Carl-Nielsen, 23.8.1922. Citeret efter Torben Schousboe, *op. cit.*, s. 458.

162 Korrespondancen mellem musikforlaget C.F. Peters (ved Henri Hinrichsen) og Carl Nielsen er bevaret i Sächsisches Staatsarchiv, Leipzig (kopi i DK-KK, CNU).

There are indications that Carl Nielsen revised the quartet several times. The first revision apparently took place between the writing of the manuscript in 1906 (Sources **D, E**) and the first public performance in November 1907. Since no set of parts has been preserved that is known with certainty to have been used for this performance, the revision cannot be demonstrated in the music sources themselves, only by comparing the movement titles, which for each performance have been taken from the concert programme.

In the table below the first and last columns are based on the *music*, while the columns in between are based on the *concert programmes*.

It can be seen from a comparison of the first and second column of the table that the movement titles were changed, and that in this process the Allegro movement was given the character designation *piacevole ed indolente*, which explains why the quartet originally had the by-name *Piacevolezza*. Another revision can be seen in the second movement, where the tempo was originally conceived as a modified *Andante*, but was later changed to *Adagio, pesante e religioso*. From the third column it appears that as early as 9th January 1909 the quartet was performed with the changed movement titles with which it was printed (these can be seen in the sixth column). There must thus have been a further revision of the work between 1907 and January 1909. Against this background

Der er tegn på, at Carl Nielsen reviderede kvartetten flere gange. Den første revision fandt tilsyneladende sted mellem tilblivelsen af manuskriptet i 1906 (kilde **D, E**) og den første offentlige opførelse i november 1907. Da der ikke er bevaret et stemmesæt, der med sikkerhed vides at have været brugt ved denne opførelse, lader revisionen sig ikke påvise i *nodeteksten* men kun ved sammenligning af satstitlerne, der for opførelsens vedkommende er udledt af det trykte koncertprogram.

I nedenstående skema bygger første og sidste kolonne på *nodetekst*, mens de mellemliggende kolonner bygger på *koncertprogrammer*.

Af skemaet fremgår det ved sammenligning af første og anden kolonne, at satstitlerne blev ændret, og at Allegro-satsen i denne proces fik tilføjet karakterbetegnelsen *piacevole ed indolente*, hvilket forklarer, hvorfor kvartetten oprindeligt fik tilnavnet *Piacevolezza*. En anden revision ses i anden sats, hvor tempoet oprindeligt var tænkt som et modificeret *Andante*, men senere blev ændret til *Adagio, pesante et religioso*. Af tredje kolonne fremgår det, at kvartetten allerede den 9. januar 1909 blev opført med de ændrede satstitler, hvormed den blev trykt (disse ses i sjette kolonne). Der må således være foretaget yderligere en revision af værket mellem 1907 og januar 1909. På denne baggrund kan det undre, at kvartetten i april 1909 blev opført under de "gamle" satstitler (sammenlign fjerde med

D, E (1906)	30.11.1907 <i>Piacevolezza</i>	9.1.1909	17.4.1909 "Op. 24"	13.12.1912 "Op. 19"	C, A, B (printed 1923) "Op. 44"
Allegro con moto	Allegro piacevole ed indolente	Allegro non tanto e comodo	Allegro piacevole ed indolente	Allegro non tanto e comodo	Allegro non tanto e comodo
Andante sostenuto Adagio, pesante e religioso	Andante espressivo	Adagio con sentimento religioso	Andante espressivo	Adagio con sentimento religioso	Adagio sentimento religioso
Poco Allegretto velamento	Allegretto con velamento	Allegro moderato ed innocente	Allegretto con velamento	Allegretto moderato ed innocente	Allegretto moderato ed innocente
Finale, Molto adagio. Allegro non tanto ma molto scherzoso	Finale; Allegro non troppo, ma molto scherzoso	Molto adagio – Allegro non tanto	Finale: Allegro non troppo, ma molto scherzoso	Finale, Molto adagio, allegro non tanto ma molto scherzoso	Finale. Molto adagio. Allegro non tanto, ma molto scherzoso

it may seem surprising that in April 1909 the quartet was performed with the 'old' movement titles (compare the fourth with the second column).¹⁶³ Note that on this occasion the quartet was performed under the opus number "24". That it was performed three years later as "Op. 19" (cf. fifth column) and on publication was called "Op. 44" emphasizes that in Carl Nielsen's work the opus numbers do not always reflect the chronology of the works. Incidentally a note in Source **C** (the viola part) shows that this set of parts was used for a performance in Østerbro Chamber Music society in 1912 and for performances in the Chamber Music Society and the Private Chamber Music Society in 1913.¹⁶⁴

Since Source **C** formed the printing manuscript for the printed parts and the study score (**A, B**), the next revision that Carl Nielsen gave the quartet can be documented on the basis of the *music*. But it is uncertain when the revision in question took place.

In January 1919 the F major quartet was played at the painter Harald Giersing's and the sculptor Johannes Clausen Bjerg's exhibition at Den Frie Udstilling in Copenhagen. On this occasion Carl Nielsen was interviewed for the weekly magazine *Hver 8. Dag*, to which he said that the quartet had still not yet been printed, "because I am still making some changes in it."¹⁶⁵ Three months later when the quartet was played at Carl Nielsen's and Emil Telmányi's chamber music evening, it was stated in the programme that it was played after the "manuscript." This has been interpreted to mean that the quartet was performed on this occasion in a new, revised version,¹⁶⁶ but it could just as well mean that the quartet was still not available in printed form.

The revision that can be demonstrated in the music (Source **C**), and which must thus have been done between 1919 and 1922, involves a very radical intervention in the final movement:

163 On the basis of the movement titles in the concert programme Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 63, state that it was Carl Nielsen's early quartet in F major (composed c. 1887) that was played in *Kammermusikforeningen* on 9.1.1909 and 21.4.1913, and not – as seems more likely – this late F major quartet.

164 Note by the musician Louis Witzansky in the viola part in Source **C**.

165 Quoted from John Fellow, *op. cit.*, p. 235.

166 In Carl Nielsen. *Kompositioner. En bibliografi ved Dan Fog i samarbejde med Torben Schousboe*, Copenhagen, 1965, p. 15, it is stated that the quartet was "reworked and performed in the printed form on 27.III.1919"; the same view is expressed in Ludvig Dolleris, *Carl Nielsen. En musikografi*, Odense 1949, p. 139. This does not accord with the above.

anden kolonne).¹⁶³ Bemærk, at kvartetten ved denne lejlighed blev opført under opusnummeret "24". At den tre år efter opførtes som "Op. 19" (jf. femte kolonne) og ved udgivelsen benævntes "Op. 44" understreger, at opusnumre hos Carl Nielsen ikke altid afspejler værkernes kronologi. I øvrigt viser en tilskrift i kilde **C** (violastemmen), at dette stemmesæt blev benyttet ved en opførelse i Østerbro Kammermusikforening i 1912 og ved opførelser i Kammermusikforeningen og Privat Kammermusikforening i 1913.¹⁶⁴

Da kilde **C** har udgjort trykforlægget for de trykte stemmer og studiepartituret (**A, B**), lader den næste revision, som Carl Nielsen underkastede kvartetten, sig dokumentere på grundlag af *nodeteksten*. Men det er usikkert, hvornår den pågældende revision fandt sted.

I januar 1919 blev F-dur kvartetten spillet ved maleren Harald Giersings og billedhuggeren Johannes Clausen Bjergs udstilling i Den Frie Udstillings bygning i København. Carl Nielsen blev i denne anledning interviewet til ugebladet *Hver 8. Dag*, hvortil han udtalte, at kvartetten endnu ikke var trykt, "fordi jeg stadig gør nogen Forandring i den."¹⁶⁵ Da kvartetten tre måneder senere blev spillet ved Carl Niensens og Emil Telmányis kammermusikaften, blev det i programmet anført, at den blev spillet efter "Manuskript". Det er blevet udlagt, som om kvartetten ved denne lejlighed blev opført i en nyrevideret skikkelse,¹⁶⁶ men det kan dog lige så godt betyde, at kvartetten endnu forelå utrykt.

Den revision, der lader sig påvise i *nodeteksten* (kilde **C**), og som altså må være udført mellem 1919 og 1922, omfatter et ganske drastisk indgreb i *finalesatsen*, idet Carl Nielsen

163 På grundlag af *sats titlerne* i koncertprogrammet anfører Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 63, at det var Carl Niensens *tidlige* kvartet i F-dur (komponeret ca. 1887), der blev spillet i Kammermusikforeningen 9.1.1909 og 21.4.1913, og ikke – som det virker mere sandsynligt – denne sene F-dur kvartet.

164 Tilskrift af musikeren Louis Witzansky i violastemmen i kilde **C**.

165 Citeret efter John Fellow, *op. cit.*, s. 235.

166 I Carl Nielsen. *Kompositioner. En bibliografi ved Dan Fog i samarbejde med Torben Schousboe*, København, 1965, s. 15, siges det, at kvartetten blev "omarbejdet og opført i den trykte skikkelse 27.III.1919"; samme opfattelse kommer til udtryk i Ludvig Dolleris, *Carl Nielsen. En musikografi*, Odense 1949, s. 139. Dette stemmer således ikke overens med ovenstående.

Nielsen crossed out a passage after b. 101 (c. four bars) originally leading back to a repetition of the exposition. Ludvig Dolleris claims that Nielsen was dissatisfied with the end of the quartet and therefore composed a new one, but all the same he had it printed with the original ending.¹⁶⁷ However, it has not been possible to locate such an alternative ending, and the quartet is therefore published here in the form in which it appears in the printed edition (**A, B**).

The manuscript sources preserved for the F major quartet are a sketch for the first movement (**F**), a pencil draft for all four movements (**D, E**) and a set of non-autograph parts (**C**). The parts formed the basis for the printed parts (**A**) which were published in 1923, but it is not known whether the study score published the same year (**B**) was printed on the basis of the parts or was produced from a possible ink fair copy of the score which is, however, not known today. The point of departure used for the edition is the printed parts (**A**), complemented with **B**.

Lisbeth Ahlgren Jensen

QUINTET FOR TWO VIOLINS, TWO VIOLAS AND CELLO

In 1886 Nielsen finished his studies at the Copenhagen Conservatory, but he continued to take lessons in composition from Orla Rosenhoff. In 1888, while he was still studying with him, he composed the *Suite for String Orchestra*, opus 1. With this work, which was given its first performance in Tivoli on 8th September to the great enthusiasm of audience and critics, his name had been made as a young, talented, promising composer. Immediately afterwards he started composing the Quintet for Strings in G major.

In the years 1887-1890 Carl Nielsen was in love with the eight years younger Emilie Demant Hatt, the niece of his foster-parents in Copenhagen, Jens and Marie Demant Nielsen. According to her memoirs, *Foraarsbølger, Erindringer om Carl Nielsen* and its background documents¹⁶⁸ – among other things a notebook with datings of a number of Nielsen's compositions – the second movement was concluded on 3rd October, the third movement on 12th November 1888 and finally the fourth movement on 1st January 1889.

¹⁶⁷ Ludvig Dolleris, *op. cit.*, p. 159.

¹⁶⁸ Emilie Demant Hatt, *op. cit.*, pp. 90ff.

overstregede en passage efter t. 101 (ca. 4 takter), der skulle føre tilbage til en repetition af ekspositionsdelen. Ludvig Dolleris hævder, at Carl Nielsen var utilfreds med kvartetens slutning og derfor komponerede en ny, men alligevel lod den trykke med den oprindelige slutning.¹⁶⁷ Det har imidlertid ikke været muligt at lokalisere en sådan alternativ slutning, og kvartetten udgives derfor i den skikkelse, hvori den fremtræder i den trykte udgave (**A, B**).

Af håndskrevne kilder til F-dur kvartetten er der bevaret en skitse til første sats (**F**), blyantskladde til alle fire satser (**D, E**) samt et sæt ikke-autografe stemmer, (**C**). Stemmerne ligger til grund for de trykte stemmer, (**A**), der blev udgivet i 1923, mens det er uvist om det samme år udgivne studiepartitur, (**B**), blev trykt på grundlag af stemmerne, eller om det blev fremstillet ud fra en eventuel blækrenskrift af partituret, der dog i dag ikke kendes. Som udgangspunkt for udgaven er benyttet de trykte stemmer, (**A**), der er kompletteret med **B**.

Lisbeth Ahlgren Jensen

KVINTET FOR TO VIOLINER, TO BRATSCHER OG CELLO

I 1886 afsluttede Carl Nielsen sine studier på Københavns Konservatorium, men han fortsatte med at modtage undervisning i komposition hos Orla Rosenhoff. Mens han endnu studerede hos ham, komponerede han i 1888 *Suite for Strygeorkester*, opus 1. Med dette værk, som blev uropført i Tivoli den 8. september til stor begejstring for publikum og kritikere, var hans navn som ung talentfuld, lovende komponist slået fast. Umiddelbart efter gik han i gang med at komponere Kvintetten for strygere i G-dur.

I årene 1887-1890 var Carl Nielsen forelsket i den 8 år yngre Emilie Demant Hatt, niece til hans plejefædre i København, Jens og Marie Demant Nielsen. Ifølge hendes erindringer, *Foraarsbølger, Erindringer om Carl Nielsen* og dertil hørende bilag¹⁶⁸ – blandt andet en notesbog med dateringer af en række af Carl Niensens kompositioner – blev anden sats afsluttet den 3. oktober, tredje sats den 12. november 1888 og endelig fjerde sats 1. januar 1889.

¹⁶⁷ Ludvig Dolleris, *op. cit.*, s. 159.

¹⁶⁸ Emilie Demant Hatt, *op. cit.*, s. 90 ff.

13.

p *pp* *mp* *f*
f *pp* *pizz*
fz *dim* *p* *pizz*
cresc. *arco* *fz* *dim* *p*
cresc. *fz* *arco* *dim*
pp *pizz* *dim*
Molto adagio
arco *pppp*
poco rall. *V.S.*

Quartet for Two Violins, Viola and Cello, opus 44 (Source C), Finale, viola bb. 101ff. Prior to the printing of the work Carl Nielsen deleted six bars that were to have formed the transition to a repeat of the exposition.

Kvartet for to violiner, bratsch og cello, opus 44 (kilde C), Finale, bratsch t.101 ff. Forud for trykningen af værket overstregede Carl Nielsen seks takter, der skulle have dannet overledning til en gentagelse af ekspositionsdelen.

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

Acc.	Accession
b.	bar
bb.	bars
bd.	bind
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)
DK-Kk	Det Kongelige Bibliotek, København (the Royal Library, Copenhagen)
fol.	folio
gliss.	glissando
marc.	marcato
NKS	Ny Kongelig Samling (New Royal Collection)
pizz.	pizzicato
Pl. No.	Plate Number
spicc.	spiccato
sord.	sordino
stacc.	staccato
t.	takt
ten.	tenuto
trem.	tremolo
va.	viola
vibr.	vibrato
vc.	violoncello
vl.	violino

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

PRELUDE, THEME AND VARIATIONS
FOR SOLO VIOLIN, OPUS 48

- A** Printed part, Ove Scavenius’ copy
 - A¹** Printed part, Emil Telmányi’s copy
 - B** Part, Emil Telmányi’s autograph, fair copy, printing manuscript
 - C** Part, autograph, fair copy
 - D** Part, autograph, draft
-
- A** Printed part, Ove Scavenius’ copy.
DK-Kk, CNU, Scavenius’ collection.

Title page: “Emil Telmányi gewidmet. / Praeludium / und / Thema mit Variationen / für / Violine solo / von / CARL NIELSEN / OP. 48 / Aufführungsrecht vorbehalten. / Eigentum des Verlegers. / 10456 / LEIPZIG / C. F. PETERS. / F. Baumgarten, del. / Druck v. C.G.Röder, G.m.b.H., Leipzig.”
Pl. No.: Edition C. F. Peters 10456 (1925).
Donated to the Royal Library by Alette Scavenius in 1996.
31x24 cm, 15 numbered pages in original covers.

- A¹** Printed part, Emil Telmányi’s copy.
Privately owned, copy in DK-Kk.
Title page: as **A**.
Pl. No.: Edition C. F. Peters 10456 (1925).
Dedication: “Til min kære Emil / med Tak for dette Værk / fra Din Ven / Carl / 31-7-25 / Damgaard”.¹
31x24 cm, 15 numbered pages in original covers.
Additions in pencil and black pen.
- B** Part, Emil Telmányi autograph, fair copy, printing manuscript.
Sächsisches Staatsarchiv Leipzig, Musikverlag C. F. Peters Leipzig, No. 5196.
No visible datings.
34.2x26.4 cm (size of original), total of 14 pages written in ink. Pagination: one unnumbered page, 2-14.
Paper type: J.E.&C. Protokoll. Schutzmarke N^o. 1 10 linig. (10 staves).
The first page of the manuscript looks much worn.
Heading: “Emil Telmányi gewidmet. / Praeludium und Thema mit Variationen für Solo-Violine. / Violine solo 900 V. / Carl Nielsen / Op. 48.” The heading is in Emil Telmányi’s hand except for “Violine solo 900 V.” The manuscript is notated in Emil Telmányi’s hand and signed on p. 14.
On p. 1: “+ = pizz. mit der linken Hand / with the left hand. / avec la main gauche. / Anm. Die Vorzeichen in Praeludium gelten bis sie aufgehoben werden.” The plate number 10456 is inscribed.

¹ “To my dear Emil / with thanks for this work / from your friend / Carl / 31-7-25 / Damgaard”.

6 folios written in pencil, paginated 2-12, fol. 1^r unpaginated.
26x34.5 cm, hand-ruled (10 staves).
Contains first movement bb. 1-128 in four-handed piano score in Henrik Knudsen's hand.

G Printed score, Emil Telmányi's copy.

DK-Kk, C II,10.

Title page: "WILHELM HANSEN EDITION. / WILHELM HANSEN EDITION / QUARTETT / (ES-DUR) / FÜR / 2 VIOLINEN, VIOLA UND VIOLONCELLO / VON / CARL NIELSEN / Op. 14 / PARTITUR UND STIMMEN / Eigentum des Verlegers für alle Länder / København & Leipzig / Wilhelm Hansen, Musik-Forlag / Oslo / Norsk Musikforlag / Stockholm / A. B. Nordiska Musikförlaget / WILHELM HANSEN EDITION."

Reprint of **A** (after 1925).

Contains a few additions in pencil and red crayon by Emil Telmányi.

H Printed parts, Emil Telmányi's copy.

Reprint of **B**.

Contains additions in red crayon by Emil Telmányi.

The earliest fragmentary sources for the Quartet opus 14 are to be found in Carl Nielsen's sketchbook (**D**). After these come the draft (**C**), which also contains many sketches, especially for the fourth movement. The draft (**C**) is complete and represents the only complete source in Carl Nielsen's own hand. The printing manuscript was probably lost in connection with the printing; Carl Nielsen lost an earlier fair copy of the third and fourth movement in 1900.¹¹ The printed score (**A**) has been chosen as the main source, since it is the last complete source approved by Carl Nielsen. The parts (**B**) did appear a few years later, but since the printing manuscripts are not known, and since, given the available information, we cannot know whether Carl Nielsen read proofs of these, they cannot be used as a main source. The incomplete four-handed piano score (**F**), which was written out by Henrik Knudsen from an unknown original or drawn up from the draft, and the fragmentary cello part (**E**) with four different phrases in the first movement written out on the basis of the draft, or the lost printing manuscript, have had no significance for the edition. This is equally true of the score (**G**) and parts (**H**) published after 1925 as a reprint of the music but with no title page.

¹¹ See Preface, page xxxvii.

The editorial work has mainly consisted of completions of dynamics and articulation. We have attempted to solve the problems on the premises of the main source itself, while the parts (**B**) and the draft (**C**) have been used as guidelines. Important variants in the draft and parts have been included in the List of emendations and alternative readings.

QUARTET FOR TWO VIOLINS, VIOLA AND CELLO IN F MAJOR, OPUS 44

A Printed parts

B Printed study score

C Parts, manuscript copy, printing manuscript

D Score, autograph draft, first and second movements

E Score, autograph draft, third and fourth movements

F Sketch

A Printed parts.

Title page: "Dem Kopenhagener Streichquartett / Gunna Breuning, Gerhard Rafn, Ella Faber / u. Paulus Bache / freundschaftlich gewidmet. / Quartett / [Fdur] / für / zwei Violinen, Viola und Violoncello / von / Carl Nielsen / Opus 44 / Aufführungsrecht vorbehalten. / Eigentum des Verlegers. / Leipzig / C. F. Peters. / 10363."

Pl. No.: "10363". Stamped "Copyright 1923 by C.F. Peters, Leipzig".

31x23.5 cm.

There is also a title page for vl.2, va. and vc.

B Printed study score.

Title page: "Dem Kopenhagener Streichquartett / Gunna Breuning, Gerhard Rafn, Ella Faber u. Paulus Bache / freundschaftlich gewidmet. / Quartett / [Fdur] / für / zwei Violinen, Viola und Violoncello / von / Carl Nielsen / Opus 44 / Aufführungsrecht vorbehalten. / Eigentum des Verlegers. / Leipzig, C. F. Peters. / 10362." Pl. No.: "10362". Stamped "Copyright 1923 by C.F. Peters, Leipzig".

18.5x13.5 cm, 43 pages.

C Parts, manuscript copy, printing manuscript.

DK-Kk, CNS 41d.

On the title page: "Violino 1^{mo} / Dem Kopenhagener Streichquartett / Gunna Breuning, Gerhard Rafn / Ella

Faber und Paulus Bache / freundschaftlich gewidmet /
Kvartet / i / F. Dur / for. / 2 Violiner, Viola og Violoncello / af
/ Carl Nielsen. / Op. 44".

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

34.7x27 cm, 14, 14, 17, 15 numbered pages, written in ink,
blue crayon and pencil; the individual parts are sewn and
have carton covers.

Paper type: B. & H. Nr. 1. E. (12 staves).

There is also a title page for vl.2, va. and vc. The viola part
has the addition: "Louis Witzansky. Østerbro Kammer-
musikf. 1912 / Kammermusikforeningen 1913. April. /
Privat Kammermusikforening 1913. April." The parts have
been copied out by "AD". The parts belonged to the four
string players to whom the quartet is dedicated. Under the
opus number "44" one can make out an erased "19".

Comments and cues have been added in pencil in connec-
tion with the printing of the parts. Rehearsal numbers
have been added in blue crayon. In all the parts 5-6 bars
have been crossed out in the fourth movement between b.
101 and b. 102. The dedication on the title pages and a few
additions in ink are by CN.

D Score, autograph draft, first and second movements.

DK-Kk, CNS 41a.

Four gatherings. Datings: gatherings 1, 2 undated; gather-
ing 3 "9/2 06"; gathering 4 "21/III 06".

Accessioned to the Royal Library from the estate of the
pianist Henrik Knudsen in 1947.

Gatherings 1-3:

33.2x25.7 cm, 4 pages written in pencil, numbered 1-3, last
page unnumbered, sewn in brown boards.

29.5x35 cm, 4 pages written in pencil, numbered 4-7, sewn
in brown boards.

25.2x34.2 cm, 10 pages written in pencil, numbered 8-17,
sewn in brown boards.

Gathering 4:

35.2x27 cm, 12 pages written in pencil, numbered 1-11, last
page unnumbered, sewn in brown boards.

Paper type:

pp. 1-3, and unpaginated:	18 staves (hand-ruled)
pp. 4-7:	20 staves (hand-ruled)
pp. 8-17:	14 staves (hand-ruled)
pp. 1-11, and unpaginated:	B. & H. Nr. 2. E. (14 staves)

The source has been restored.

Gatherings 1-3 contain the first movement, gathering 4
contains the second movement. Title on first music page:
"Quartet". The first movement has the character "Allegro
con moto.", on the first page the second movement has the
title "Quartet", the character designation has been changed
from "~~Andante sosten.~~" to "Adagio pesante e religioso". On
gathering 1 page 4 the overture to *Masquerade* has been
sketched.

E Score, autograph draft, third and fourth movements.

DK-Kk, CNS 41b.

Datings: third movement "21 Juni 1906"; fourth movement
"2de Juli 1906".

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

26x34.5 cm, 24 pages numbered 1-8 and 1-15, written in
pencil and blue crayon. Library binding.

Paper type:

pp. 1-8: 12 staves.

pp. 1-15: 16 staves.

The source has been restored.

Contains the draft for the third and fourth movements.

F Sketches.

DK-Kk, CNS 41c.

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

27.8x25.8 cm, 1 bifolio (4 unnumbered pages), and 25.5x34.5
cm, 1 folio (2 unnumbered pages), written in pencil.

Paper type: 16 staves (hand-ruled) and 14 staves (hand-ruled).

Contains sketches for the first and second movements.

Q U I N T E T F O R T W O V I O L I N S , T W O
V I O L A S A N D C E L L O I N G M I N O R

A Score, autograph, fair copy

B Parts, manuscript copy







C Sketches

A Score, autograph, fair copy.

DK-Kk, CNS 44a.

Third movement dated "12/11 88".




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

Bar	Part	Comment
290	va. vc.	♯ added by analogy with b.286
291	vl.2	notes 1-2: stacc. added by analogy with b.287
292	va.	C : chords 1, 2 : 0, 4
294	vl.1	notes 2-3: marc. added by analogy with b.287 (vl.2)
294	vl.1	C : note 1: \downarrow
295	vl.1,2 va.	C : <i>dim.</i>
296	va.	C : note 1: \downarrow
298	vl.1	C : note 1: \downarrow
298	vl.1,2	C : second minim: <i>dim.</i>
299-302	vl.1	C : b.299 note 2 to b.302: one slur
301	vl.2	C : note 1: p
302		C : <i>tranqu.</i> , not <i>a tempo</i>
316	vl.2	C : 
317	vl.2	C : 
318	vc.	C : notes 1-2: slur
319-320	vc.	C : b.319 note 1 to b.320 note 1: slur
320	vl.1,2 vc.	B : <i>poco più</i>
322	vl.1	C : notes 2-3: slur
325	vl.2 va. vc.	B : note 2: <i>leggiere</i>
332-333	vl.2	C : b.332 note 3, b.333 note 1: a^{\flat} "
334	vl.1,2 va. vc.	<i>con fuoco</i> added by analogy with b.105 and in accordance with B
334	vc.	ff omitted note 1 and added note 2 by analogy with b.105
335	vl.1	C : notes 2-4: slur
338-340	vl.1,2	note 2: marc. added by analogy with bb.109-111
339-340	vc.	b.339 note 2 to b.340: marc. added by analogy with bb.110-111 and in accordance with C (bb.339-340 note 2)
340-341	vc.	C : b.340 note 2 to b.341 note 1: slur
342-343	vc.	C : b.342 note 2 to b.343 chord 1: slur
343	vl.1	note 2: e^{\flat} corrected to f^{\flat} as in B , C
344	vc.	note 2: \downarrow corrected to \downarrow by analogy with b.347; C : last note: \downarrow
346	vc.	B : note 2: marc.
352	vl.1,2	note 2: marc. added by analogy with b.119
354-356	va.	C : b.354 note 1 to b.356 note 1: slur
356-357	va.	C : b.356 note 2 to b.357 note 2: slur
358-362	va.	C : b.358 note 1 to b.362: one slur
360-361	vl.2	C : b.360 note 2 to b.361 note 2: one slur
364	vl.2	C : note 3: <i>dim.</i>
366		superfluous ϕ omitted
366		C : <i>Assai</i>
366-370	vc.	C : bars written on an extra staff added below the bottom staff on the page: see facsimile [p. lxx]
367	vl.2	phrase moved from staff for va. to staff for vl.2 as in C . see <i>Preface</i> p. xliii and <i>Facsimiles</i> p. lxx; C :  changed to 
368	vl.1	C :  changed to 
374	va.	B : note 1: V
378	vc.	stacc. added by analogy with va.
383	vl.1	B : note 1: V
384	va.	B : note 1: V
392	vl.1	chords 1-2 lower part: tie added in accordance with slur in the upper part
392	vl.2	chords 1-2 upper part: slur added in accordance with tie in the lower part
394	vl.1	C : chord 4: 2

Bar	Part	Comment
395	vl.1	C : chord 1: 2, 4
395	vl.2	chord 2 top note: e^{\flat} emended to a^{\flat} by analogy with vl.1 and in accordance with B , C ; C : chord 4: a^{\flat} ; e^{\flat} "
396	vl.2	C : chord 1: g^{\flat} ; e^{\flat} "
405	vl.1	C : chord 2 top note: b^{\flat} "; last crotchet: †
406	vl.1	C : chord 1: g^{\flat} ; e^{\flat} "
408	vl.1	C : chord 1: g^{\flat} ; e^{\flat} "
408	vl.2	C : g^{\flat} ; e^{\flat} ; b^{\flat}
408		C : last bar line: \curvearrowright

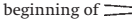
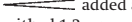
QUARTET FOR TWO VIOLINS, VIOLA AND CELLO IN F MAJOR, OPUS 44

First Movement


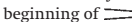
Bar	Part	Comment
3	va.	C : note 1: marc.
9	vl.1,2 va.	C : <i>mp</i>
13	vl.1	B :  begins below note 2
24	vl.1	C : note 1: ° added in pencil
27	vl.1	note 1: fs emended to f by analogy with vl.2
27	va.	B : f
39	vl.2	marc. added by analogy with bb.40-41; B : fs
40	vl.2	B : fs
41	vl.2	B : fs
44	va.	C : p
54-59	vc.	marc. added by analogy with bb.52-53
57	vl.1,2	B :  begins below note 2
63	vl.1,2	note 3: marc. added by analogy with b.62 (note 4)
67-70	vl.1	<i>dim.</i> emended to <i>di-mi-nu-en-do</i> by analogy with vl.2, va., vc.
80	vl.1	note 2: \sharp added as in D
80	vl.1	C : note 1: stacc.
93	vc.	note 3: stacc. added by analogy with bb.90-92
131	vc.	B : note 3; d^{\flat} "
133	va.	C : pp
134	vc.	note 1: stacc. added by analogy with b.17
158	va.	<i>marcato</i> omitted because of marc.
175	vc.	notes 4-5: stacc. added by analogy with bb.171-174
189	vc.	note 1: stacc. added as in B and by analogy with b.186
193	vl.1,2	C : notes 2-3: stacc.
193	vc.	stacc. added as in B and by analogy with va.
194	va. vc.	C : notes 2-3: stacc.
196	va. vc.	C : notes 2-3: stacc.
196	vc.	note 1: marc. added as in B and by analogy with bb.198 and 195 (vl.1,2)
197	vl.1,2	C : notes 2-3: stacc.
198	va.	C : notes 2-3: stacc.
199-201	vl.1,2	C : notes 2-3: stacc.
209	va.	<i>dim.</i> emended from note 2 to note 1 by analogy with vl.1,2, vc.
240	vc.	C : pp
246	vl.2 va.	 added by analogy with vl.1
249	vl.1	superfluous ppp omitted
276	vl.1,2	B : note 2: <i>cresc.</i>
276	vl.2	<i>cresc.</i> emended from second to first crotchet by analogy with vl.1
297	vl.1,2 va.	B : third crotchet: <i>dim.</i>
297-298	vl.1,2	note 1: <i>dim.</i> emended from position between b.297 and b.298 to b.297 first crotchet by analogy with va.

Bar	Part	Comment
309	vc.	B : note 1: <i>marc.</i>
344-347	vc.	<i>marc.</i> added by analogy with bb.340-343
356	vc.	<i>marc.</i> added as in B and by analogy with vl.1,2, va.

Second Movement




Bar	Part	Comment
4	va. vc.	note 6: ten. added by analogy with vl.1,2 and b.75
6	va.	note 6: <i>marc.</i> added by analogy with vl.1,2, vc.
11	vl.1	beginning of  emended from b.11 to b.12; <i>dim.</i> added by analogy with vl.2, va., vc. and as in B
12	vl.1	pp added by analogy with vl.2, va., vc.
23	vl.1	<i>dim.</i> added as in B and by analogy with vl.2, va., vc.
28	vl.1,2 va. vc.	C : note 1: f
31	vl.2	f emended to ff by analogy with vl.1, va., vc.; C : note 8: f
31	va.	C : note 1: f
31	vc.	C : note 5: f
33	va.	C : note 5: <i>marc.</i>
47	vl.2	C : note 2: stacc.
51		B : <i>in tempo</i> above top staff
52	vl.2	<i>espressivo</i> added by analogy with va., vc. (b.51)
55	vl.2	C : note 4: stacc.
57	va.	C : note 5: ten.
58	va.	note 3: <i>marc.</i> added as in B and by analogy with vc. and b.59 (vl.1,2)
62	vc.	notes 4-5: slur added by analogy with vl.1,2, va.
64	vc.	 added as in B and by analogy with vl.1,2, va.
66	vc.	C : note 11: stacc.
70	vc.	<i>dim.</i> emended from note 1 to note 2 by analogy with vl.1,2, va.
77	vl.1,2 va. vc.	stacc. added by analogy with bb.73, 75
93-95	vc.	b.93 note 5 to b.95 note 1: superfluous slur omitted

Third Movement

Bar	Part	Comment
10-11	va.	end of  emended from b.11 note 1 to b.10 note 4 by analogy with vl.1
11	va.	p added as in B
12-14	va.	stacc. added by analogy with b.11
19-20	vl.2	beginning of  emended from b.20 note 1 to b.19 note 2 by analogy with vc.
20	vl.2 vc.	B : <i>dim.</i>
21	vl.1	0 3 0 3 (fingering) added by analogy with bb.1, 90, 110
28	vc.	note 4: stacc. added by analogy with b.26 and bb.29-43 (vl.2)
34	vl.1	B : note 2: stacc.
41	vl.2	note 3: <i>c^{tr}</i> emended to <i>c^{tr}</i> as in B
45	vc.	note 1: (<i>arco</i>) omitted
45	vc.	B : (<i>arco</i>)
52	vl.1	C : <i>poco rit.</i>
72	va.	C : chords 2-3: ten.
72	vc.	C : chords 3-4: ten.
73	va.	C : chords 2-3: ten.
73	vc.	C : chords 3-4: ten.
74-76	va.	C : chords 2-3: no articulation

Bar	Part	Comment
74	vc.	C : chords 3-4: no articulation
79-80	vc.	lower part: b.79 third quaver to b.80 first quaver: slur omitted because of slur from b.79 third quaver to b.80 second quaver
89	va.	stacc. added by analogy with bb.87-88
90	vl.2	stacc. omitted by analogy with bb.1, 21, 55 and as in B
98	vc.	note 2: stacc. added by analogy with b.9
99	va.	note 1: stacc. added by analogy with vl.1
99	vc.	note 2: stacc. added by analogy with b.10
100	va.	notes 2-3: stacc. added by analogy with b.11
101-103	va.	stacc. added by analogy with bb.12-14
107	vl.2	C : note 1: stacc. and <i>marc.</i> ; note 5: stacc.
118	vl.2	B : chords 2-4: ten.
125	vl.2	C : chords 2-4: ten.
128	vl.2	chord 1: stacc. emended to ten. by analogy with chords 2-3
131	vl.2	C : ten.
131	vc.	C : notes 1-3: ten. and slur

Fourth Movement

Bar	Part	Comment
1	va.	chord 2: double dotting emended to triple dotting as in B ; C : double dotting
23	va.	C : notes 4-5: stacc. added in pencil
32	vl.2	trill added as in B
34	vl.2	C : stacc.
38	vl.1	C : note 1: stacc.
41-42	vc.	C : ten.
43	va.	<i>dim.</i> emended from note 1 to note 2 as in B and by analogy with vc.
56-57	vl.1 va.	C : <i>poco più</i> added below staff (CN)
57	vl.2 vc.	C : <i>poco più</i> added above staff (CN)
82	vl.2	C : note 2: <i>marc.</i>
90	vl.2	C : note 2: <i>marc.</i> added in pencil
98	va.	<i>dim.</i> emended from note 1 to note 2 by analogy with vc.
98	vc.	B : note 1: <i>dim.</i>
148	vc.	C : note 5: <i>marc.</i> added in pencil
149	vc.	C : note 1: <i>marc.</i> added in pencil
155	va.	C : chord 2: top note missing
173	va.	C : note 4: stacc. and <i>marc.</i>
175	vl.2	C : chord 1: <i>marc.</i>
193	va.	notes 1-2: stacc. omitted by analogy with vc. and b.192 (vl.1,2)
197	va.	C : note 2: <i>marc.</i>
204	va.	<i>crescen-do</i> emended to <i>cresc.</i> by analogy with vl.1,2, vc.
206	vc.	notes 1,5: <i>marc.</i> added by analogy with va.
217	vl.1	note 2: stacc. added as in B , C and by analogy with b.247
218	va.	p added by analogy with vl.1 (b.214), vl.2 (b.216), vc. (b. 222)
225	vl.1	note 2: stacc. added as in B , C
226	vl.1	note 2: stacc. added as in B , C
229-230	vl.1,2 va. vc.	C : 
231	vl.1,2 va. vc.	C : mf
252	vl.2	C : note 2: beginning of 
277	va.	C : notes 1,4,5: <i>marc.</i>
291-292	va.	 added as in B , C and by analogy with vl.1,2