

C A R L N I E L S E N

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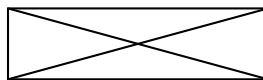
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W O R K S

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Edition Wilhelm Hansen
Copenhagen 2003





C A R L N I E L S E N

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C H A M B E R M U S I C 2

Udgivet af

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Lisbeth Ahlgren Jensen

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Copenhagen 2003

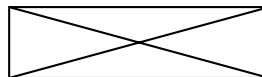


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SERENATA IN VANO	SERENATA IN VANO
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GENERAL PREFACE

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

The edition is for both practical and scholarly use, and is based on critical editorial principles. It comprises all 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 Udgiven er et selvstændigt projekt under Det Kongelige Biblioteks Musikafdeling, iværksat i 1994 på Kulturministeriets foranledning og finansieret af Kulturministeriet og *Carl Nielsen og Anne Marie Carl-Nielsens Legat*, hvortil kommer støtte fra en række private fonde til udgivelse af de enkelte bind.

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 nodeteksten.

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.

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

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 Nielsens 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 genrebetegnelse er normaliseret efter nutidig praksis. Med enkelte undtagelser, som der er gjort nærmere rede for i den kritiske beretning, er de mange tilføjelser og ændringer i Carl Nielsens værker, der er foretaget af venner og kolleger, fjernet.

Nodeteksten er normaliseret med hensyn til artikulation, dynamik, buer, foredragsbetegnelse 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 Nielsens barndoms-erindringer, *Min fynske Barndom*.

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 contains Carl Nielsen's chamber music with piano comprising the two violin sonatas opus 9 and opus 35, *Fantasy Pieces for Oboe and Piano* opus 2 and *Canto serio* for French horn and piano; as well as *Serenata in vano* for clarinet, bassoon, French horn, cello and double-bass and the Quintet for flute, oboe, clarinet, French horn and bassoon, opus 43. To these we can add the three pieces for langleik and *Allegretto for Two Recorders*. The early chamber music works with piano¹ will be in the final volume of the *Carl Nielsen Edition*, *Juvenilia*, *Addenda et Corrigenda*, as will the other works written before Carl Nielsen's official debut as a composer with *Suite for Strings* in 1888.

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

Lisbeth Ahlgren Jensen: *Fantasy Pieces for Oboe and Piano*, *Three Pieces for Langeleik* and *Allegretto for Two Recorders*.

Elly Bruunshuus Petersen: *Serenata in vano*, *Quintet for Flute, Oboe, Clarinet, French Horn, and Bassoon* and *Canto serio*.

Kirsten Flensborg Petersen: *Sonata No. 1 for Violin and Piano*, opus 9 and *Sonata No. 2 for Violin and Piano*, opus 35.

SONATA NO. 1 FOR VIOLIN AND PIANO, OPUS 9

The date of the composition can be determined fairly accurately on the basis of the end-datings on the fair copy: "5/4 95" (first movement), "22^{de} Juni / 95" (second movement), "23/8 95" (third movement). By this time Carl Nielsen had established

¹ These are the Sonata for Violin and Piano in G major, Trio for Violin, Violoncello and Piano and Fantasy Pieces for Clarinet and Piano. The printed version from 1944 of *Canto serio* in an arrangement for cello and piano has not been included in the Carl Nielsen Edition because of the uncertainty of the source situation (cf. below p. xxviii).

Nærværende bind indeholder Carl Nielsens kammermusik med klaver omfattende de to violinsonater opus 9 og opus 35, *Fantasistykker for Obo og Klaver* opus 2 samt *Canto Serioso* for horn og klaver; endvidere *Serenata in vano* for klarinet, fagot, horn, violoncello og kontrabas og Kvintetten for fløjte, obo, klarinet, horn og fagot, opus 43. Hertil kommer de tre stykker for langleik og *Allegretto for to Blokfløjter*. De tidlige kammermusikværker med klaver¹ bringes i *Carl Nielsen Udgavens* afsluttende bind, *Juvenilia*, *Addenda et Corrigenda*, ligesom det er tilfældet med de øvrige værker skrevet forud for Carl Nielsens officielle komponistdebut med *Suite for Strygere* i 1888.

Det redaktionelle arbejde har været fordelt mellem udgiverne således:

Lisbeth Ahlgren Jensen: *Fantasistykker for obo og klaver*, *Tre stykker for Langeleg* samt *Allegretto for to Blokfløjter*.

Elly Bruunshuus Petersen: *Serenata in vano*, *Kvintet for fløjte, obo, klarinet, horn og fagot* samt *Canto serio*.

Kirsten Flensborg Petersen: *Sonate Nr. 1 for Violin og Klaver*, opus 9 og *Sonate Nr. 2 for Violin og Klaver*, opus 35.

SONATE NR. 1 FOR VIOLIN OG KLAVER, OPUS 9

Tidspunktet for kompositionens tilblivelse kan bestemmes temmelig nøjagtigt på baggrund af slutdateringerne på renskriften: "5/4 95" (første sats), "22^{de} Juni / 95" (anden sats), "23/8 95" (tredje sats). På dette tidspunkt havde Carl Nielsen

¹ Det drejer sig om Sonate for Violin og Klaver i G-dur, Trio for violin, cello og klaver samt *Fantasistykker for Klarinet og Klaver*. Den trykte udgave fra 1944 af *Canto Serioso* i et arrangement for violoncello og klaver bringes ikke i Carl Nielsen Udgaven på grund af de usikre kildeforhold (jf. nedenfor, s. xxviii).

It is evident from the correspondence between Carl Nielsen and Wilhelm Hansen that the composer read proofs of both the parts and the score, since the publisher sent the proofs to him in Berlin, where he was staying in connection with the above-mentioned International Music Week.¹⁵² The dedication to the musicians, which is not found in the autograph sources, was something Carl Nielsen asked Wilhelm Hansen in a letter to add to the title page “or wherever it can be placed”.¹⁵³

The greatest problem in editing this work has been the handling of the two equally good sources, which exhibit a number of contradictions – mostly in the dynamics: the printed score and the printed parts, both approved by Carl Nielsen at the same time. The importance of the parts is further rendered problematical by the fact that the originals of the parts for clarinet, French horn and bassoon in the second movement were written out by Carl Nielsen himself. However, the printed score has been selected as the main source, since it represents the last complete version approved by Carl Nielsen. The parts have been used in editing where they have been able to compensate for obvious errors and deficiencies in the score, while the draft has been consulted in cases of doubt. All variants in printed and manuscript parts have been included in the list of editorial emendations and alternative readings.

Elly Bruunshuus Petersen

THREE PIECES FOR LANGELEIK

Carl Nielsen's three compositions for langeleik were written in 1918 at the request of the music historian Hortense Panum.¹⁵⁴ It was Hortense Panum's wish to foster an interest in the old zither instrument the langeleik, which she claimed on the basis of extensive studies to have been widely used throughout the Nordic area in former times.¹⁵⁵ In her view, a revival of langeleik playing, especially among the rural communities, would counterbalance the eradication by foreign popular

152 Letter of 31.3.1923 from Wilhelm Hansen to Carl Nielsen (DK-Kk, Wilhelm Hansen Arkiv, 62, N-G, 1923).

153 Letter of 4.2.1923 (DK-Kk, Wilhelm Hansen Arkiv, correspondence 1912-1935, K-R). In the first printed edition (Source A) the dedication was printed on the back of the title page.

154 (1856-1933).

155 The view is expressed for example in Hortense Panum, *Middelalderlige Musikinstrumenter, der endnu er i Brug hos Nordens Almue, og deres Musik*, Copenhagen, 1917, and Hortense Panum, "Om det norske Almueinstrument 'Langeleiken'", *Musikbladet* 1917, nos. 8 and 9, pp. 81-84, 93-95.

Det fremgår af korrespondancen mellem Carl Nielsen og Wilhelm Hansen, at komponisten læste korrektur på både stemmer og partitur, idet forlaget sendte korrekturen til ham i Berlin, hvor han opholdt sig i forbindelse med den tidligere omtalte Internationale Musikuge.¹⁵² Dedikationen til musikerne, som ikke findes i de autografe kilder, bad Carl Nielsen i et brev Wilhelm Hansen om at tilføje på titelbladet “eller hvor det kan anbringes”.¹⁵³

Det største problem ved revisionen af dette værk har været håndteringen af to ligeværdige kilder, som indeholder en række modsigelser – mest af dynamisk art: det trykte partitur og de trykte stemmer, begge godkendt af Carl Nielsen på samme tidspunkt. Stemmerne status problematiseres yderligere af, at forlægget til klarinet-, horn- og fagotstemmen i anden sats er skrevet af Carl Nielsen selv. Det trykte partitur er dog valgt til hovedkilde, idet det repræsenterer den af Carl Nielsen senest godkendte komplette version. Stemmerne er inddraget i revisionen, hvor de har kunnet komplettere åbenlyse fejl og mangler i partituret, mens kladden har været konsulteret i tvivlstilfælde. Samtlige varianter i trykte og håndskrevne stemmer er medtaget i revisions- og variantfortegnelsen.

Elly Bruunshuus Petersen

TRE STYKKER FOR LANGELEG

Carl Niensens tre kompositioner for langeleg blev til i 1918 på opfordring af musikhistorikeren Hortense Panum.¹⁵⁴ Det var Hortense Panums ønske at skabe interesse for det gamle citerinstrument, langelegen, som hun på grundlag af omfattende studier hævdede havde været udbredt i hele det nordiske område i tidligere tider.¹⁵⁵ En genoplivning af langelegspillet ville efter hendes mening især blandt almuen kunne udgøre en modvægt til den udenlandske populærmusiks udslettelse af

152 Brev af 31.3.1923 fra Wilhelm Hansen til Carl Nielsen (DK-Kk, Wilhelm Hansen Arkiv, 62, N-G, 1923).

153 Brev af 4.2.1923 (DK-Kk, Wilhelm Hansen Arkiv, korrespondance 1912-1935, K-R). I den første trykte udgave (kilde A) blev dedikationen trykt på bagsiden af titelbladet.

154 (1856-1933).

155 Synspunktet er blandt andet udfoldet i Hortense Panum, *Middelalderlige Musikinstrumenter, der endnu er i Brug hos Nordens Almue, og deres Musik*, København, 1917 og Hortense Panum, "Om det norske Almueinstrument 'Langeleiken'", *Musikbladet* 1917, Nr. 8 og 9, s. 81-84, 93-95.

music of the original folk culture. That Carl Nielsen hardly disagreed with her can be seen from his letter to her:

“I am pleased to see that things are going well with “the cause”; it would be marvellous if the langeleik could become popular and help to clean the people’s ears of gramophones and the like and make people listen to its fine sound.”¹⁵⁶

In the same letter he promises to send her some melodies if she will just tell him which keys and compasses are suited to the instrument. At this time Carl Nielsen was composing music for the play *Aladdin* and he cannot have spent many hours on the three pieces for langeleik, which were furnished with mood-evoking titles: *When the Sun Shines*, *The Sad News* and *Like the Fish in the Water*. As far as the notation was concerned he left it to Hortense Panum to make any necessary improvements:

“You really must notate my small pieces as you yourself think they should be, and if you can make an improvement you have complete carte blanche!

So you think:



Just do that, then, and, as I said, as you wish. Is it perhaps better for the eye with beams:



Sorry about such a slovenly letter. I am so awfully busy with ‘Aladdin’.

Yours Carl Nielsen¹⁵⁷

The music example concerns a figure with similarities to a motif in *Like the Fish in the Water*, and of the two notation methods the one with the flags instead of the beams was chosen.

Carl Nielsen’s compositions for langeleik were published in Hortense Panum’s *Langelegen som dansk Folkeinstrument*,¹⁵⁸ where they appear in the second booklet, about which the editor’s preface says:

156 Letter to Hortense Panum, 23.8.1918. (DK-Km).

157 Letter to Hortense Panum, 3.9.1918. (DK-Km).

158 Hortense Panum, *Langelegen som dansk Folkeinstrument*. Nos. 1-2. Lehmann & Stage (P. Haase). n.d.

den oprindelige bondekultur. At Carl Nielsen næppe var uenig i målsætningen, kan læses ud af hans brev til hende:

“Det glæder mig at det gaar godt med “Sagen”; det vilde være herligt om Langelegen kunde vinde Udbredelse og hjælpe til at rense Folkets Øren for Gramofoner o.l. og bringe Mennesker til at lytte til den fine Klang.”¹⁵⁶

I samme brev lover han at sende hende nogle melodier, hvis hun blot vil orientere ham om, hvilke tonearter og melodi-omfang, der egner sig for instrumentet. Carl Nielsen var på dette tidspunkt i færd med at komponere skuespilmusikken til *Aladdin* og kan ikke have brugt mange stunder på de tre stykker for langeleg, der blev forsynet med stemningsgivende titler: *Naar Solen skinner*, *Det tunge Budskab* og *Som Fisken i Vandet*. Med hensyn til notationen overlod han det til Hortense Panum at foretage eventuelle forbedringer:

“De maa endelig notere mine Smaastykker som De selv synes, og ifald De kan gøre en Forbedring har De fuldkommen carte blanche!

De mener altsaa:



Gør blot det og, som sagt, hvad De vil. Er det maaske bedre for Øjet med Bjælker:



Undskyld dette jaskede Brev. Jeg har saa frygtelig travlt med ‘Aladdin’.

Deres Carl Nielsen¹⁵⁷

Nodeeksemplet vedrører en figur af lighed med et motiv i *Som Fisken i Vandet*, og af de to notationsmåder er det den med faner i stedet for bjælker, der blev valgt.

Carl Nielsens kompositioner for langeleg blev publiceret i Hortense Panums *Langelegen som dansk Folkeinstrument*.¹⁵⁸ Her indgår de i det andet hæfte, om hvilket det i udgiverens forord hedder:

156 Brev til Hortense Panum, 23.8.1918. (DK-Km).

157 Brev til Hortense Panum, 3.9.1918. (DK-Km).

158 Hortense Panum, *Langelegen som dansk Folkeinstrument*. Hæfte 1-2. Lehmann & Stage, (P. Haase). Uden år.

"The second booklet is meant for *the advanced players* and among other things contains the quintessence of the langeleik music that I noted down in 1916-17 in Norway. It begins with *three original Danish langeleik compositions* by Carl Nielsen, who takes up *tone-painting* after the example of the Norwegians and in masterly fashion proves that the langeleik can also be used to render *Danish genre pictures*."

The pieces are only known in the printed version, so it is not known whether the fingering and the special plucking instructions (forward stroke, backward stroke, 'pizzicato', slides/glissandi), are Carl Nielsen's own or were added by Hortense Panum. However, since the additions – according to the letter quoted above – must have been approved by the composer, they are given in this edition.

Lisbeth Ahlgren Jensen

ALLEGRETTO FOR TWO RECORDERS

Carl Nielsen's *Allegretto for Two Recorders* was composed at the request of C. M. Savery,¹⁵⁹ in whose recorder primer, *Blokfløjten. Vejledning i at spille Blokfløjte og synge dertil* (1931), it was published. In Savery's preface to the publication he thanks Carl Nielsen for his contribution:

"In this work the expert guidance of the composer CARL NIELSEN and the Royal Orchestra musician SV. CHR. FELUMB has been of great assistance to me.
C.M.S."

After more or less falling into disuse in the course of the eighteenth century, in the first decades of the twentieth century the recorder experienced a renaissance, first and foremost as a teaching instrument; it was only rather later that it became common to use the instrument in historical performances of music.

In Denmark the advance of the recorder took place among the circle of young cultural-radical composers (including Otto Mortensen, Finn Høffding, Jørgen Bentzon, Jørgen Jersild, Gunnar Heerup and Flemming Weis), who supported the idea of popular music schools both ideologically and

"Det 2det Hefte, der er bestemt for *de viderekomne* og bl.a. rummer Kvintessensen af den Langelegsmusik, jeg i 1916-17 optegnede i Norge, indledes med 3 originale danske Langelegskompositioner af Carl Nielsen, der efter Nordmændenes Eksempel optager *Tonemaleriet* og paa mesterlig Maade godtgør, at Langelegen ogsaa lader sig bruge til Gengivelse af danske Genre billeder."

Stykkerne kendes kun i den trykte version, og det er derfor uvist, om fingersætningen og de specielle anslagsangivelser, der hører til langelegen (fremslag, tilbageslag, pizzicato, glidning), skyldes Carl Nielsen, eller om de er tilføjet af Hortense Panum. Da tilføjelserne imidlertid – ifølge det ovenfor citerede brev – må være billigt af komponisten, gengives de i denne udgave.

Lisbeth Ahlgren Jensen

ALLEGRETTO FOR TWO BLOKFLØJTER

Carl Niensens blokfløjteduet *Allegretto for to Blokfløjter* blev komponeret på foranledning af C. M. Savery,¹⁵⁹ i hvis blokfløjteskole, *Blokfløjten. Vejledning i at spille Blokfløjte og synge dertil* (1931), den blev udgivet. I Saverys forord til udgivelsen takkes Carl Nielsen for sin medvirken:

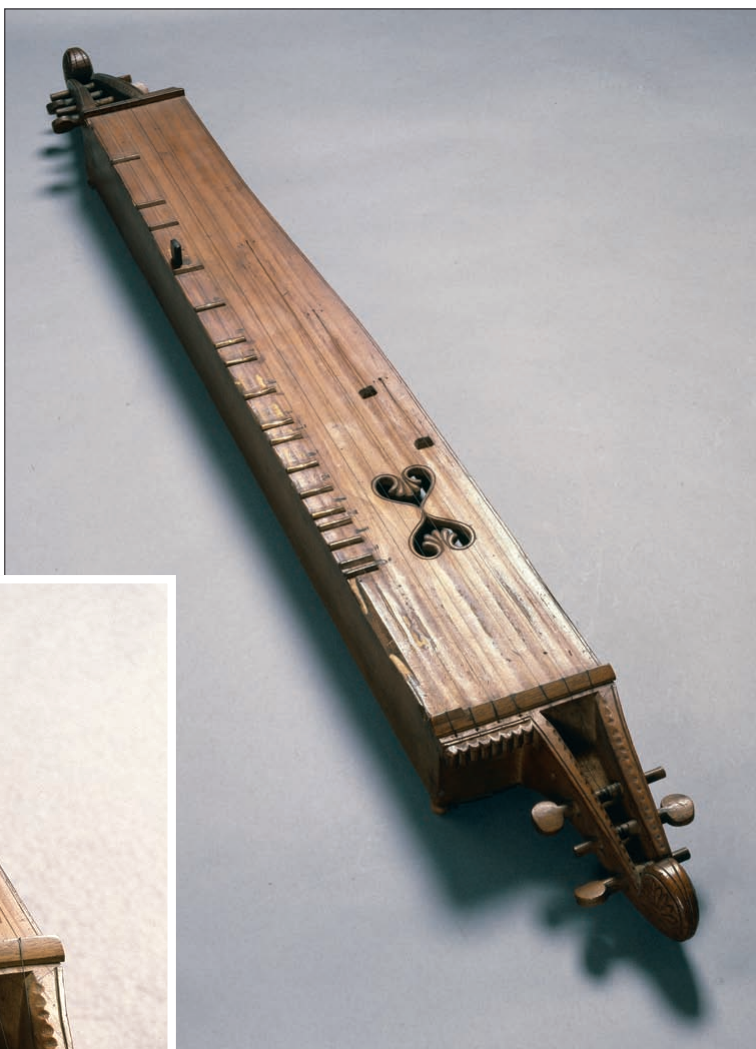
"Komponisten CARL NIELSEN og Kgl. Kapelmusikus SV. CHR. FELUMB har under Udarbejdelsen af dette Arbejde ydet mig stor Støtte ved deres kyndige Vejledning.
C.M.S."

Efter stort set at have været gået ud af brug i løbet af det 18. århundrede oplevede blokfløjten i de første årtier af det 20. århundrede en renaissance, først og fremmest som pædagogisk instrument, mens det først noget senere blev almindeligt at anvende instrumentet ved opførelser af "historisk musik".

Blokfløjten's fremmarch fandt i Danmark sted i kredsen af unge kulturradikale komponister (bl.a. Otto Mortensen, Finn Høffding, Jørgen Bentzon, Jørgen Jersild, Gunnar Heerup og Flemming Weis), der både ideologisk og praktisk støttede tanken om folkemusikskoler. Efter forbillede fra den

¹⁵⁹ Tysk-dansk pianist og musikpædagog (1897-1969).

¹⁵⁹ German-Danish pianist and music teacher (1897-1969).



Langeleik that once belonged to the Danish music historian Hortense Panum, at whose request Carl Nielsen composed his three pieces for langeleik (Musikhistorisk Museum og Carl Claudius' Samling, Copenhagen. Photo: Karsten Bundgaard).

Langeleg, der har tilhørt den danske musikhistoriker Hortense Panum, på hvis opfordring Carl Nielsen komponerede sine tre stykker for langeleg (Musikhistorisk Museum og Carl Claudius' Samling, København. Foto: Karsten Bundgaard).

FORKORTELSER ABBREVIATIONS

b.	bar
bb.	bars
cb.	contrabbasso
cl.	clarinetto
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (the Carl Nielsen Archives)
CNS	Carl Nielsens Samling (the Carl Nielsen Collection)
CNU	Carl Nielsen Udgaven (the Carl Nielsen Edition)
cor.	corno
cor.ingl.	corno inglese
DK-Kk	Det Kongelige Bibliotek, København (the Royal Library, Copenhagen)
DK-Km	Musikhistorisk Museum og Carl Claudius' Samling, København
fg.	fagotto
fl.	flute
marc.	marcato
NKS	Ny Kongelig Samling (New Royal Collection)
ob.	oboe
pf.	pianoforte
picc.	flauto piccolo
pizz.	pizzicato
Pl. No.	Plate Number
spicc.	spiccato
stacc.	staccato
ten.	tenuto
trem.	tremolo
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

SONATA FOR VIOLIN AND PIANO,
OPUS 9

- A** Printed score, Carl Nielsen’s copy
- B** Score, fair copy, autograph, printing manuscript
- C** Score, draft, autograph
- D** Score, sketch, autograph
- E** Sketch
- F** Printed score, dedication copy for Julius Lehmann
- G** Printed score, Carl Nielsen’s copy

- A** Printed score, Carl Nielsen’s copy.
DK-Kk, CNS 24d.
Title page: “TIL-HENRI-MARTEAU / SONATE / A-dur / VIOLIN-PIANOFORTE / CARL-NIELSEN / OPIX / WILHELM-HANSEN²-FORLG / KJØBENHAVN:LEIPZIG”.
Pl. No.: 11759 (1895-1896).
Donated to the Royal Library by Eggert Møller in 1975.
34x27 cm, 35 numbered pages, bound with endpapers in yellow-patterned half-binding. The source has been restored. Bound together with *Fantasy Pieces for Oboe and Piano*, Op. 2. Additions of accidentals and note corrections in pencil (CN).

Violin part, **Aa**.

34x27 cm, 8 numbered pages, bound with endpapers in yellow-patterned half-binding. The source has been restored. Bound with *Fantasy Pieces for Oboe and Piano*, Op. 2. Corrections and additions of fingering, positions, bowing in pencil, mauve crayon (CN? and unknown hand).

- B** Score, autograph, fair copy, printing manuscript.
DK-Kk, CNS 24a.
Datings: 1st movement end-dated “5/4 95”; 2nd movement “22^{de} Juni / 95”; 3rd movement “23/8 95”.
Acquired by the Royal Library from the estate of Henrik Knudsen in 1947.
34.5x26 cm, 22 folios, written in ink, pagination in pencil: unnumbered page, 2-31, unnumbered page, 32-39, unnumbered page, 40-42.
Paper type:
18 folios (pp. 2-31): hand-ruled (10 staves)
6 folios (pp. 32-42): hand-ruled (12 staves)
Title on p. 2: “Sonate for Pianoforte og Violin / Carl Nielsen / Op 9.” “(A-dur.)” added in pencil.
The source has been restored. Additions of notes, tempo markings, bowing, dynamics, wedges, accidentals, playing instructions in pencil (CN). Additions by engraver in pencil, red and blue crayon.

The movement consists of: pp. 1-10: Prelude, theme and variations no. 1-8 numbered I-VIII; pp. 11-15: variations nos. 10-11 numbered IX og XI and Andantino festivo; p. 16: variation no. 9 numbered X; added at bottom of page: "Skal ind efter IX. / uden stor naiv Hengivelse i Naturstemning nytter det ikke".²⁰
The movement has additions and corrections in ink.

- F** Fragment of part, autograph, fair copy.
DK-Kk, CNS 270.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
3 folios paginated 1-5, folio 3 verso unpaginated, written in pencil og ink.
folio 1: 35x26 cm.
folio 2: 35.5x27 cm.
folio 3: 21.5x 26 cm, 1 folio cut off.
Paper type: 12 hand-ruled staves.
Title page 2: "Corno / Menuetto"
Inside *Vocalise – Etude* page 2: fair copy of horn part, 2nd movement bb. 1-16 (16-bar pause).

The autograph sources consist of the draft (**E**), the fair copy (**B**) and a fragment of the horn part (**F**). The last of these exhibits copying errors and the music paper was later used for another purpose. In addition there are manuscript parts (**D**); the parts were written out on the basis of **B** – all five parts in the first and third movements and flute and oboe in the second movement in an unknown hand, while the clarinet, horn and bassoon parts in the second movement were written out by Carl Nielsen. Since Carl Nielsen numbered the pages twice, it is likely that the autograph sections of the parts come from a lost set of parts from the first performance in April 1922, while the remainder is a copy of later date. **B** and **D** functioned as the printing source for the first printed edition of the score (**A**) and parts (**C**) respectively, published in 1923 by Wilhelm Hansen Musikforlag. Carl Nielsen received proofs of both score and parts, which must therefore be regarded as equally good sources; the printed score (**A**) was however chosen as the main source, since it represents the latest complete version approved by the composer. The printed parts (**C**), which differ at many points from the score (**A**) – especially in terms of dynamics – were used in the editing wherever they could compensate for obvious errors and deficiencies in the score. The draft (**E**) was consulted in cases of doubt. All variants in printed and manuscript parts (**C**, **D**) and important variants in the draft (**E**) have been included in the list of editorial emendations and alternative readings.

²⁰ "To go in after IX. Without great naive abandonment to the mood of nature it will not work".

THREE PIECES FOR LANGELEIK

As regards the method of playing the langeleik, it can be noted briefly that one uses the three middle fingers of the left hand to stop and play a melody string on a fretted fingerboard, while a plectrum in the right hand is used to play and strike a number of drone strings with a forward or backward motion.

Below the staff one sees certain numbers (3, 2, 1), which indicate fingering, or 0, which means "open string". Stepwise sliding motion up and down the frets is indicated by a slur and the abbreviation "gl.". The direction of striking the drone strings is indicated by ∇ (backward stroke), ^ (forward stroke) or "Sl.", which means several strokes during one plectrum beat, as well as "pizz.", which is explained as follows:

"Pizzicato is always executed in descending note sequences with a finger plucking and releasing the string to allow the next note below to sound. In the fingering this is shown by placing the number of the finger that is to pluck the string above the number of the fixed finger" (Book 1, p. 13).

A Printed edition.

"Naar Solen skinner./ Originalt komponeret for Langeleg. / Spilles med Holder. / Carl Nielsen."²¹

"Det tunge Budskab". Originalt komponeret for Langeleg. / Spilles uden Holder./ Carl Nielsen."²²

"Som Fisken i Vandet. / Spilles med Holder. / Carl Nielsen."²³

Printed in: "LANGELEGEN / SOM DANSK FOLKEINSTRUMENT / AF / HORTENSE PANUM / ARRANGEMENTET / FOR LÆGGERENS EJEJENDOM / LEHMANN & STAGE, (P. HAASE). HÆFTE II." Pl. No. L. & S. 2.

27.7x19.4 cm, paginated 8-21 and 2-23, prefaces in Books 1 and 2.

The preface of the edition provides information on the stringing, tuning and playing of the langeleik.

Carl Niensens compositions are printed in Book 2 pp. 2-3.

²¹ "When the Sun Shines./ Original composition for langeleik. / To be played with movable bridge. / Carl Nielsen."

²² "The Sad News. Originally composed for langeleik. / To be played without movable bridge./ Carl Nielsen."

²³ "Like the Fish in the Water. / To be played with movable bridge. / Carl Nielsen."

