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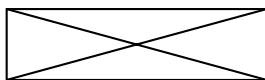
VÆ R K E R
W O R K S

Udgivet af Carl Nielsen Udgiven
Det Kongelige Bibliotek
Hovedredaktør Niels Krabbe

Serie II. Instrumentalmusik. Bind 12

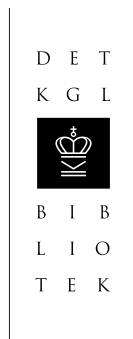
Published by The Carl Nielsen Edition
The Royal Library
Editor in chief Niels Krabbe

Series II. Instrumental Music. Volume 12



Edition Wilhelm Hansen
Copenhagen 2006





CARL NIELSEN

KLAVER - OG
ORGELVÆRKER

PIANO AND
ORGAN WORKS

Udgivet af
Edited by
David Fanning
Niels Bo Foltmann



Edition Wilhelm Hansen
Copenhagen 2006



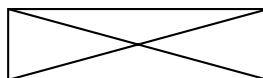
Graphic design Kontrapunkt A/S, Copenhagen
Music set in SCORE by Wiener Notensatz, Vienna
Text set in Swift
Printed by Quickly Tryk A/S, Copenhagen

CN 00042
ISBN 87-598-5395-6 / 978-87-598-5395-5
ISMN M-66134-201-4

Sponsored by Beckett-Fonden

Distribution Edition Wilhelm Hansen A/S, Bornholmsgade 1, DK-1266 Copenhagen K

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GENERAL PREFACE

GENERELT FORORD

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

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

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

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

Series I, Stage Music

- Operas
- Incidental music

Series II, Instrumental Music

- Symphonies
- Other orchestral works
- Concertos
- Chamber music
- Piano and organ works

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.

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

Serie I, Scenemusik

- Operaer
- Skuespilmusik

Serie II, Instrumentalmusik

- Symfonier
- Andre orkesterværker
- Koncerter
- Kammermusik
- Klaver- og orgelværker

Series III, Vocal Music

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

Series IV, Juvenilia, Addenda et Corrigenda

Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2006

Serie III, Vokalmusik

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

Serie IV, Juvenilia, Addenda et Corrigenda

Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse er dokumenteret i den kritiske beretning. Typografi, partituropstilling, instrument- og genrebetegnelser er normaliseret efter nutidig praksis. Med enkelte undtagelser, som der er gjort nærmere rede for i den kritiske beretning, er de mange tilføjelser og ændringer i Carl Nielsens værker, der er foretaget af venner og kolleger, fjernet.

Nodeteksten er normaliseret med hensyn til artikulation, dynamik, buer, foredragsbetegnelser og spilletekniske anvisninger således, at der er analogi mellem entydige parallelsteder. Alle sådanne kompletteringer dokumenteres i den kritiske beretning. Oplagte skrive- og trykfejl er stiltiende rettet.

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

"Muta in" i forbindelse med omstemning af pauker og skift mellem to instrumenter (f.eks. klarinet i A og B^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 2006

FORORD

PREFACE

PIANO WORKS

According to his autobiography, Nielsen's first home housed a disused spinet, which served as a kitchen table, and which excited his curiosity when he was allowed a rare glimpse at the broken mechanism.¹ His first encounter with a piano in working condition is not dated, but it is recounted in a section of the autobiography dealing with his life around the age of six. This was the upright instrument at the home of his mother's blind half-brother, Hans Andersen, an organist at Dalum Church near Odense:

"I cannot remember whether I found chords or triads, but with one finger of each hand I played a long succession of sweet thirds, and as my two fingers thus kept company I thought, remembering a snatch of an old song: 'Two thrushes sat on a beech-tree branch'."²

Nielsen also records the influence on him as a teenager of an old pianist named Outzen, from whom he received his first piano lessons in Odense. It was at this time that he saved up his bandsman's pay to buy an old piano, some cheap tutors and some second-hand music, including a Mozart C major Sonata (most likely KV 545) and Book 1 of Bach's *Well-Tempered Clavier*.³

From 1884 to 1886 Nielsen took piano lessons with Gottfred Matthison-Hansen⁴ at the Royal Danish Academy of Music in Copenhagen, where his first-year report commented: "very prettily played, *cantabile* and careful in every respect",

KLAVERVÆRKER

Isine erindringer fortæller Carl Nielsen at der i barndomshjemmet fandtes et ubenyttet spinet, der tjente som køkkenbord, og som vakte hans nysgerrighed, når han en sjælden gang fik lov til få et glimt af dets slidte mekanik.¹ Hans første møde med et rigtigt spilbart klaver er ikke dateret, men det beskrives i den del af erindringerne der beskæftiger sig med tiden omkring hans seksårsalder. Det drejede sig om et opretstående klaver hos moderens blinde halvbroder, Hans Andersen, der var organist ved Dalum Kirke nær Odense:

"Jeg husker ikke, om jeg fandt Akkorder eller Treklange, men med en Finger fra hver Haand spillede jeg lange Rækker af søde Tertsgange, og naar mine to Fingre saaledes fulgtes ad, tænkte jeg: 'To Drosler sad paa Bøgekvis'".²

Carl Nielsen fortæller også om hvordan han som teenager mødte en gammel pianist ved navn Outzen og hos ham fik sine første klavertimer i Odense. Det var på den tid han som militærmusiker kunne spare penge op, så han kunne købe et gammelt klaver, nogle billige klaverskoler og nogle antikvariske noder – herunder Mozarts C dur sonate (sandsynligvis KV 545) og første bind af Bachs *Wohltemperierte Clavier*.³

I årene 1884 til 1886 fik Carl Nielsen klaverundervisning hos Gottfred Matthison-Hansen⁴ på Musikkonservatoriet i København; vidnesbyrdet efter det første år lød således: "meget kjønt foredraget sangbart og omhyggeligt i alle Henseender", og hans udførelse af et af Schuberts Impromptus efter

1 *Min fynske Barndom*, Copenhagen 1927, pp. 22-23, *My Childhood*, London [1953], pp. 20-21.
2 *Ibid.*, p. 28, *My Childhood*, p. 24. "To Drosler sad paa Bøgekvis" (Two thrushes sat on a beech-tree branch) is a well-known Danish song by Christian Winther.
3 *Ibid.*, pp. 165 ff., *My Childhood*, p. 117.
4 Danish organist, pianist, composer and pedagogue (1832-1909).

1 *Min fynske Barndom*, København 1927, s. 22-23.
2 *Ibid.*, s. 28.
3 *Ibid.*, s. 165 ff.
4 Organist, pianist, komponist og pædagog (1832-1909).

and his playing of a Schubert Impromptu in his third year was described as “clear and precise. Completely secure.”⁵ He never had pretensions to great skill as a pianist, and the repertoire for his annual tests was relatively undemanding.⁶

Nielsen continued to compose at the piano throughout his creative life. Yet by earliest inclination, and notwithstanding several of his teenage years as bugler and alto trombonist in a military band at Odense, he was a violinist. The violin was his first study at the Academy, and it was as a violinist that he earned his living for 16 years in the Royal Theatre Orchestra and enjoyed occasional participation in chamber music-making. A private recording, probably made sometime between December 1920 and 1924 gives a glimpse of Nielsen as pianist, and even briefly (and not entirely convincingly) extemporising.⁷ Only few examples are known of Nielsen performing his own or others’ works in concert as a pianist. On 10 June 1902 at the Svendborg Theatre (Svendborg is on the south coast of the island of Funen) he played his *Humoresques for Piano* and the *Festival Prelude for the New Century*.⁸ Another occasion was at a reception held in honour of Nielsen himself at the Danish Embassy in Paris on 22 October 1926, when he played his *Humoresque-Bagatelles*.⁹ Reports of his pianistic abilities give no indication of hidden prowess. On the contrary, even as staunch a friend and music-making partner as Henrik Knudsen¹⁰ declared that Nielsen’s piano-playing was “hopeless, generally with a vile sound – worse than his violin playing – except for his marvellous musical and artistic intentions.”¹¹

All the same, in his early composing years, and again during the last 15 years of his life, Nielsen composed piano music at fairly regular intervals (during the gap between 1897 and 1916 he produced only two short *pièces d’occasion*: the

tredje år blev beskrevet som “tydeligt og klart. Ret sikkert.”⁵ Han nærede dog ingen ambitioner om at udvikle sig til den store pianist, og repertoiret ved hans årsprøver stillede forholdsvis beskedne pianistiske krav.⁶

I resten af sit liv komponerede Carl Nielsen normalt ved klaveret; han var dog – på trods af ungdomsårenes virksomhed som militærmusiker i Odense – først og fremmest violinist. Violinen var hans hovedinstrument på konservatoriet, og som violinist fik han sit udkomme gennem 16 år i Det Kongelige Kapel og lejlighedsvis som kammermusiker. En privatoptagelse, som formentlig stammer fra perioden mellem december 1920 og 1924, giver et indtryk af Carl Nielsen som pianist – oven i købet i et kort øjeblik også som (ikke særlig overbevisende) improvisator.⁷ Der kendes kun få eksempler på at Carl Nielsen har optrådt offentligt som pianist med egne eller andres værker. På Svendborg Theater den 10. juni 1902 spillede han *Humoresker for Piano* samt *Festpræludium ved Aarhundredskiftet*,⁸ og ved en reception afholdt til ære for ham selv på den danske ambassade i Paris den 22. oktober 1926 spillede han sine *Humoreske-Bagateller*.⁹ Ej heller er der andre vidnesbyrd om at han skulle have eventuelle evner på dette felt. Tværtimod erklærede en af hans bedste venner, kammermusikpartneren Henrik Knudsen,¹⁰ at hans klaverspil var “haabløst, det klang nederdrægtigt i Reglen, værre end Violinspillet, bortset fra alle de musikermæssige og kunstneriske storartede Intentioner.”¹¹

På trods af dette skrev han regelmæssigt klavermusik, både i sine tidlige år som komponist og igen gennem de sidste 15 år af sit liv (i den mellemliggende periode mellem 1897 og 1916 foreligger kun to korte lejlighedsværker, *Fest-Prælu-*

- 5 Niels Krabbe, “The music”, in *Carl Nielsen spiller Carl Nielsen: Tre fonografvalser fortæller*. Booklet with CDROM SBCD 05, Statsbiblioteket, Århus 2003, p. 36.
- 6 The records mention Neupert, *Etude* in E minor, Mendelssohn, *Song without Words* in E flat major, Beethoven, Sonata in C minor Op. 10, Schubert, *Impromptu* in E flat major, Gade, *Folk-dance*. *Ibid.*, p. 46.
- 7 CDROM SBCD 05, Statsbiblioteket, Århus 2003.
- 8 The poster for this occasion (*Dk-Kk*) indicates that the programme also included Arthur Schnitzler’s comedy *Literatur*, songs by Nielsen, Christian Sinding’s Piano Quintet with Nielsen as second violin, and Holger Drachmann’s melodrama *Snefrid* with Nielsen’s music. The performance received a brief review in *Fyens Tidende* 12.6.1902. Earlier, at a concert in The Private Chamber Music Society on 16.11.1899 Nielsen accompanied the singer Vilhelm Herold in a selection of his own songs (according to the printed programme the concert also included the Sonata for Violin and Piano and the String Quartet in G minor, Op. 13).
- 9 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevsveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 509.
- 10 Danish pianist (1873-1946).
- 11 Cited in Niels Krabbe, *op. cit.*, p. 38.

- 5 Niels Krabbe, “Musikken”, i *Carl Nielsen spiller Carl Nielsen: Tre fonografvalser fortæller*. Booklet med CDROM SBCD 05, Statsbiblioteket, Århus, 2003, s. 37.
- 6 Konservatoriets protokol anfører Neuperts *Etude* i e mol, Mendelssohns *Lied ohne Worte* i Es dur, Beethovens sonate i c mol op. 10, Schuberts *Impromptu* i Es dur og Gades *Folkedans*. *Ibid.*, s. 46.
- 7 CDROM SBCD 05, Statsbiblioteket, Århus 2003.
- 8 Af teatrets plakat fra den pågældende forestilling (*Dk-Kk*) fremgår det at programmet – udover den nævnte optræden af Carl Nielsen som pianist – omfattede Arthur Schnitzlers lystspil *Literatur*, sange af Carl Nielsen, klaverkvintet af Christian Sinding (med Carl Nielsen som anden violinist) samt Holger Drachmanns melodrama *Snefrid* med musik af Carl Nielsen. Aftenens program blev efterfølgende kort omtalt i *Fyens Tidende* 12.6.1902. Hertil kommer at Carl Nielsen ved en koncert 16.11.1899 i Privat Kammermusikforening akkompagnerede Vilhelm Herold i et udvalg af sine sange (ifølge det trykte koncertprogram opførtes yderligere violinsonaten, opus 9 og strygekvartetten i g mol, opus 13).
- 9 Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevsveksling med Anne Marie Carl-Nielsen*, København 1983, s. 509.
- 10 Pianist (1873-1946).
- 11 Citeret efter Niels Krabbe, *op. cit.*, s. 39.

Festival Prelude and *A Dream about 'Silent Night'*). Five of these works – the *Symphonic Suite*, *Chaconne*, *Theme and Variations*, *Suite*, and *Three Piano Pieces* – are of significant scale and achievement, both in terms of Nielsen's oeuvre and of early 20th-century piano music as a whole. Their artistic success has been variously assessed. Adverse criticism of their piano writing dates back to Walter Niemann's book on Nordic piano music.¹² Yet for other commentators the piano works are more revealing than any other genre of the essential Nielsen,¹³ thanks partly to the colouristic limitations of the medium, which throw greater musical weight onto the notes themselves, and partly to the fact that he did not approach the instrument with the pre-formed instincts of a professionally adept exponent.

Various performers championed Nielsen's piano music in his own lifetime, including Louis Glass,¹⁴ Johanne Stockmarr,¹⁵ Alexander Stoffregen,¹⁶ Christian Christiansen,¹⁷ Herman D. Koppel¹⁸ and, in Germany, Eduard Erdmann.¹⁹ There is anecdotal evidence for their input into certain details of the first published editions, firmly documented in the case of Stoffregen and the *Chaconne*.²⁰ As a result, two more recent editions of the piano music have in varying degrees favoured returning to Nielsen's manuscripts, with the aim of eliminating other people's modifications of his compositional intentions.²¹ However, in no instance do the surviving sources available to the Carl Nielsen Edition give documentary evidence of the composer's dissatisfaction with the editions published in his lifetime, other

dium og *Drømmen om 'Glade Jul'*). Fem af disse værker – *Symphonisk Suite*, *Chaconne*, *Thema med Variationer*, *Suite*, og *Tre Klaverstykker* – er betydelige værker, både set i lyset af Carl Nielsens samlede produktion og i lyset af klavermusikken som sådan i begyndelsen af det 20. århundrede. Deres kunstneriske kvalitet er blevet vurderet forskelligt. Kritikken af det pianistiske i værkerne går tilbage til Walter Niemanns bog om nordisk klavermusik.¹² Men for andre kommentatorer¹³ viser klaverværkerne mere end nogen anden genre den egentlige Carl Nielsen, dels som en følge af instrumentets begrænsede klanglige muligheder som derved sætter det musikalske fokus på selve noderne, dels på grund af at han ikke nærmer sig instrumentet med den professionelle virtuos' forudfattede pianistiske tilgang.

Adskillige pianister bidrog til udbredelsen af Carl Nielsens klavermusik allerede i hans egen levetid, heriblandt Louis Glass,¹⁴ Johanne Stockmarr,¹⁵ Alexander Stoffregen,¹⁶ Christian Christiansen,¹⁷ Herman D. Koppel¹⁸ og i Tyskland Eduard Erdmann.¹⁹ Ifølge overleveringen foretog flere af dem forskellige indgreb i musikken efterhånden som værkerne blev trykt – hvilket for Stoffregens vedkommende kan dokumenteres ved *Chaconne*.²⁰ Som en følge heraf har to af de nyere udgaver af klavermusikken forsøgt at bringe musikken mere i overensstemmelse med komponistens manuskripter ved at fjerne den fremmede indgriben og forsøge at komme nærmere til Carl Nielsens oprindelige intentioner.²¹ Imidlertid er der intet i det overleverede kildemateriale der dokumenterer,

- 12 Walter Niemann, *Die nordische Klaviermusik*, Leipzig 1918, pp. 25-26.
- 13 See, for example, Arne Skjold Rasmussen's introduction to his *Carl Nielsen samlede klaverværker*, Egtved 1987.
- 14 Danish pianist and composer (1864-1936).
- 15 Danish pianist and pedagogue (1869-1944).
- 16 Danish pianist (1884-1966).
- 17 Danish pianist, organist and composer (1884-1955).
- 18 Danish pianist and composer (1908-1998).
- 19 German pianist and composer (1896-1958).
- 20 Cf. Torben Herbol, "Alexander Stoffregen om Carl Nielsens Chaconne for klaver", *Dansk Musiktidsskrift*, vol. 55 (1981), pp. 200-201.
- 21 *The Complete Solo Piano Music of Carl Nielsen*. A Critical Revised Edition by Mina F. Miller. Copenhagen 1982; *Carl Nielsen samlede klaverværker*, ed. Arne Skjold Rasmussen, [Egtved] 1987. Rasmussen's edition is published in eight separate volumes, containing Op. 3, Op. 8, Op. 11, Op. 32, Op. 40, Op. 45, Op. 53 and Op. 59, each with the same single-page preface. Miller's is in a single volume, including, additionally, the *Festival Prelude* and *A Dream about 'Silent Night'*, with source descriptions and a critical commentary; this commentary, however, is based in part on an oral tradition and on stylistic grounds that are outside the principles of the *Carl Nielsen Edition*.

- 12 Walter Niemann, *Die nordische Klaviermusik*, Leipzig 1918, s. 25-26.
- 13 Se fx Arne Skjold Rasmussens indledning til sin udgave af *Carl Nielsen samlede klaverværker*, Egtved 1987.
- 14 Pianist og komponist (1864-1936).
- 15 Pianist og pædagog (1869-1944).
- 16 Pianist (1884-1966).
- 17 Pianist, organist og komponist (1884-1955).
- 18 Pianist og komponist (1908-1998).
- 19 Tysk pianist og komponist (1896-1958).
- 20 Jf. Torben Herbol, "Alexander Stoffregen om Carl Nielsens Chaconne for klaver", *Dansk Musiktidsskrift*, årg. 55 (1981), s. 200-201.
- 21 *The Complete Solo Piano Music of Carl Nielsen*. A Critical Revised Edition by Mina F. Miller. København 1982; *Carl Nielsen samlede klaverværker*, udg. Arne Skjold Rasmussen, [Egtved] 1987. Skjold Rasmussens udgivelse er i otte selvstændige hæfter med henholdsvis op. 3, op. 8, op. 11, op. 32, op. 40, op. 45, op. 53 og op. 59, alle med det samme forord på en enkelt side. Mina Millers udgave består af et enkelt bind som yderligere indeholder *Fest-Præludium* og *Drømmen om 'Glade Jul'*, med kildebeskrivelser og kritiske kommentarer; disse kommentarer bygger dog til en vis grad på en rygtebaseret overlevering og hviler på et stilistisk grundlag; en sådan redaktionel tilgang lever ikke i alle detaljer op til *Carl Nielsen Udgavens* principper.

than a few corrections of minor typographical errors. Accordingly, these early editions are taken as the principal sources for the current Critical Edition, with the exception of Op. 59, which was published posthumously, and for which Nielsen's fair copies therefore represent his last documentable intentions. In some instances, minor corrections are to be found in the composer's hand in his copies of the published scores (see the *Critical Commentary* at the end of the present volume). Where different performance traditions have become established as a result of choice between manuscripts or first editions, the rejected alternatives are shown by musical examples in the list of emendations and by facsimiles at the end of this Preface.

Nielsen's early manuscripts include a number of complete movements for piano. These will be included in the final volume of the *Carl Nielsen Edition – Juvenilia, Addenda et Corrigenda*. The *Cobbler's Wedding March*²² (Skomagerens Brudevals) is excluded since it is considered to be a composition by Nielsen's father.

FIVE PIANO PIECES, OPUS 3

Nielsen assembled his first published collection of piano pieces during his extended study tour of European cultural centres in 1890-1891. He had apparently completed Nos. 2 (originally entitled *Novellette*) and 5 (originally *Elfentanz*) earlier, since these are preserved along with the memoirs of Emilie Demant Hatt²³ and were therefore presumably notated during their times together in the summers of 1887-1889, or perhaps sent to Emilie from Copenhagen as gifts. He noted his progress on several of the others, together with ideas for their publication, in his diary, which he began to keep on 1 September 1890, two days before embarking on a lengthy European tour. On 12 September 1890 in Dresden, he recorded: "Have composed a Piano Piece in A minor: In Folk Style";²⁴ on 27 October, now in Berlin: "Composed 'The Devil' today [original title for No. 3, *Arabesque*]; Fini²⁵ thinks that it is something completely new in music";²⁶ the next day: "Today I had the idea for publishing my 3-4 piano pieces in the form

at komponisten var utilfreds med de udgaver som forelå i hans levetid, når man ser bort fra et mindre antal rettelser af trykfejl. Disse tidlige tryk har derfor udgjort hovedkilderne for nærværende kritiske udgave med undtagelse af opus 59 som først blev trykt posthumt, og hvor Carl Nielsens renskrift derfor repræsenterer komponistens seneste, dokumenterede intentioner. I enkelte tilfælde indeholder de trykte udgaver mindre rettelser i komponistens hånd; disse er registreret i den kritiske beretning i nærværende bind. I tilfælde hvor en bestemt opførelsestradition er blevet knæsat som følge af et valg blandt flere manuskripter eller førsteudgaver, er de ikke-valgte alternativer anført som musikeksempler i den kritiske beretning.

Carl Nielsens tidlige manuskripter indeholder yderligere et antal satser for klaver; disse vil blive bragt i Carl Nielsen Udgavens afsluttende bind, *Juvenilia, Addenda et Corrigenda*. *Skomagerens Brudevals*²² er udeladt, eftersom den menes at være komponeret af Nielsens far.

FEM KLAVERSTYKKER, OPUS 3

I ndholdet af sin første trykte samling klaverstykker sammenstillede Carl Nielsen under sin store rejse til europæiske kulturcentre i 1890-1891. Han havde øjensynligt allerede tidligere komponeret nr. 2 (oprindeligt med titlen *Novellette*) og 5 (oprindeligt *Elfentanz*), eftersom disse er overleveret sammen med Emilie Demant Hatts erindringer²³ og derfor formentlig nedskrevet under deres samvær i årene 1887-1889 eller muligvis sendt til Emilie fra København som gave. I sin dagbog, påbegyndt 1. september 1890 to dage før han drog ud på den lange Europarejse, noterede han hvordan arbejdet med flere af de andre stykker skred fremad, og fremsatte forskellige ideer om hvordan han kunne få stykkerne trykt. Den 12. september 1890 i Dresden skriver han: "Har komponeret et Clavèrstykke i a moll: i Folketone";²⁴ 27. oktober, nu i Berlin: "Componerede 'Fanden' idag [oprindelig titel på nr. 3, *Arabesque*]; Fini²⁵ mener det er noget helt Nyt i Musiken";²⁶ den følgende dag: "Har idag faaet Ideen til at udgive mine 3-4 Clavèrstykker i

22 Reproduced in Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-1948, vol. 1, p. 32.

23 *Foraarsbølger. Erindringer om Carl Nielsen*. Edited by John Fellow, Copenhagen 2002, pp. 9, 28, 168-175.

24 Torben Schousboe, *op. cit.*, p. 14.

25 Fini Henriques, Danish composer (1867-1940).

26 Torben Schousboe, *op. cit.*, p. 22.

22 Gengivet i Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 1, s. 32.

23 *Foraarsbølger. Erindringer om Carl Nielsen*. Udgivet af John Fellow, København 2002, s. 9, 28, 168-175.

24 Torben Schousboe, *op. cit.*, s. 14.

25 Fini Henriques, komponist (1867-1940).

26 Torben Schousboe, *op. cit.*, s. 22.

Wiedemann, was repeated on 7 March. It also included César Franck's *Prelude, Chorale and Fugue*, songs by Nielsen (including a new one, *Hjemstavn*,¹³⁷ to words by Frederik Poulsen) and others.

Gunnar Hauch found the pieces "very typical of their composer, even if they perhaps do not belong to those of his works that will win the widest renown. The first, 'Allegro fluente', seemed to have the strongest character."¹³⁸ An anonymous review noted of the *Three Piano Pieces* that Christiansen "allowed their remarkable pianistic qualities, their polyphonic timbral richness and clear structure to emerge beautifully".¹³⁹ Presumably in view of the earlier performance of the *Adagio* and *Impromptu*, this review mentioned that the pieces were presented "in altered and expanded form", and the same claim was made by Kai Flor¹⁴⁰ for Stockmarr's performance on 5 May 1930 in the Odd-Fellow Palæ, lesser hall, in a recital that included the *Humoresque-Bagatelles* and the *Suite*, the *Three Piano Pieces* being advertised on the programme as "Second Performance"; Flor mistakenly noted this as a first performance of the pieces in their new form.

Nielsen's draft score of the first and third pieces and his fair copy of all three, are extant. Several manuscript copies were made before the eventual publication (posthumously in 1937). These include two copies of the *Adagio* made by Nielsen, and one of all three pieces and one of No. 3 by an unknown copyist with sporadic pencil indications in the composer's hand. Since the first publication was posthumous, the fair copies – in the case of No. 2, the apparently most correct of the fair copies – are taken as the main source.

PIANO MUSIC FOR YOUNG AND OLD, OPUS 53

On 18 December 1929 Nielsen gave an introductory address at the Music-Pedagogic Society (Musikpædagogisk Forening) at Borups Højskole in Copenhagen, in the course of which he observed:

"If we are to debate this evening the question of whether our composers could imagine composing music which on the one hand has a folk-like, or better, accessible character, and on the other hand would be suitable for teaching purposes – for not

Franck's *Prélude, Chorale et Fugue*, sange af Carl Nielsen (heriblandt den nykomponerede *Hjemstavn*¹³⁷ til tekst af Frederik Poulsen) og andre.

Gunnar Hauch fandt stykkerne "meget typiske for deres Autor, selv om de maaske ikke hører til dem af hans Arbejder, som vil vinde videst Terræn. Stærkest i Karakteren syntes den første 'Allegro fluente' at virke".¹³⁸ En anonym anmelder noterede om de *Tre Klaverstykker* at Christiansen "lod deres udmærkede klavermæssige Egenskaber, deres polyfone Klangrigdom og klare Struktur træde smukt frem".¹³⁹ Sandsynligvis med henvisning til den tidligere opførelse af *Adagio* og *Impromptu* oplyser denne anmelder at stykkerne blev præsenteret i "ændret og øget Form"; noget lignende siges af Kai Flor¹⁴⁰ om Johanne Stockmarrs opførelse den 5. maj 1930 i Odd-Fellow Palæets Mindre Sal ved en koncert der også omfattede *Humoreske-Bagateller* og *Suite* opus 45; her annonceres klaverstykkerne i programmet som "Anden Opførelse", mens Flor fejlagtigt taler om en førsteopførelse i deres nye skikkelse.

Carl Nielsens blyantskladde af første og tredje stykke samt renskriften af alle tre stykker er bevaret. Før den endelige trykning forelå (posthumt i 1937), blev udarbejdet en række kopier, heraf to af *Adagio* i Carl Nielsens hånd, yderligere en af alle tre stykker samt en af nr. 3 i fremmed hånd med enkelte blyantsnotater af Carl Nielsen. Eftersom førstetrykket udkom posthumt, er renskriften (A) anvendt som hovedkilde for nr. 1 og 3 i nærværende udgave, mens B er anvendt som hovedkilde for nr. 2.

KLAVERMUSIK FOR SMAA OG STORE, OPUS 53

Den 18. december 1929 holdt Carl Nielsen et foredrag på Borups Højskole i København ved et møde i Musikpædagogisk Forening hvor han bl.a. sagde:

"Naar vi nu i aften skal drøfte det Spørgsmaal om vore Komponister kunde tænke sig at være med til at komponere Musik som dels har en folkelig eller rettere letfattelig Karakter og dels egnede sig til Undervisningsbrug for den ikke altfor teknisk

137 "Jeg vandrer over mine Fædres Jord", dateret "30/10 29" (DK-Kk, CNS 149).

138 *Dagens Nyheder/Nationaltidende*, 7.3.1930.

139 *Berlingske Tidende*, 8.3.1930.

140 *Berlingske Tidende*, 6.5.1930.

137 "Jeg vandrer over mine Fædres Jord", end date "30/10 29" (DK-Kk, CNS 149).

138 *Dagens Nyheder/Nationaltidende*, 7.3.1930.

139 *Berlingske Tidende*, 8.3.1930.

140 *Berlingske Tidende*, 6.5.1930.

very advanced young players or beginners – then I think it’s a good thing, a good idea, and most welcome that it should be the young leadership of the ‘Music-Pedagogic Society’ that has taken this initiative.”¹⁴¹

At first glance it would seem likely that Nielsen began composing his *Piano Music for Young and Old* straight after that meeting, at the rate of roughly one piece per day. But it may also be that some of the pieces already existed, since a newspaper review of the meeting noted that after his lecture “there were demonstrations of recent Danish educational music by Carl Nielsen.”¹⁴² And the idea at least for the composition may go back some months before that, since the first mention of the pieces is in a letter from Johanne Stockmarr to the composer dated 7 August 1929, where she floats the idea of playing one or both books in public, along with the *Three Piano Pieces*: “and I also thought about playing the book of your miniatures, or perhaps both books; what do you think?”¹⁴³ As noted above, this recital was postponed until 5 May 1930.

Nielsen recorded his work on the *Piano Music for Young and Old* starting from No. 10 on 1 January 1930. The following completion dates are noted in his diary (which gives one number higher than indicated for Nos. 10-21, because the composer originally counted Nos. 3a and 3b, both in G major, as separate numbers; having presumably renumbered the set, No. 22 is correctly entered, as are No. 23 (which Nielsen returned to having originally numbered it 21) and No. 24.

No.10	1 January
No.11	2 January
No.12	3 January
No.13	4 and 6 January
No.14	7 January
No.15	9 January
No.16	10 January
(On 12 January Nielsen travelled to Damgaard)	
No.17	13 January
No.18	14 January
No.19	15 January
No.20	16 January
No.21	17 January
No.22	20 January
No.23	18 and 21 January
No.24	22 January ¹⁴⁴

udviklede Ungdom, eller for Begyndere, saa mener jeg det er en god Sag og en god Ide og det er højest glædelig at det er den unge Ledelse af ‘Musikpædagogisk Forening’ som har taget dette Initiativ.”¹⁴¹

Umiddelbart kunne det se ud som om Carl Nielsen begyndte kompositionen af *Klavermusik for Smaa og Store* straks efter dette møde med gennemsnitligt et stykke per dag, men det er også muligt at nogle af stykkerne allerede var færdige, idet man i en avisomtale kunne læse at der efter foredraget “var [...] Demonstrationer af nyere dansk Undervisningsmusik af Carl Nielsen.”¹⁴² Selve ideen til værket gik efter al sandsynlighed nogle måneder tilbage, eftersom den tidligste omtale af stykkerne findes i et brev fra Johanne Stockmarr til komponisten, dateret 7. august 1929, hvor hun nævner sine planer om at spille begge samlinger offentligt sammen med de *Tre Klaverstykker*: “og saa havde jeg tænkt at spille det Hefte med dine Smaaestykker eller maaske begge Hefterne; hvad synes du?”¹⁴³ Som nævnt ovenfor blev denne koncert udsat til 5. maj 1930.

Carl Nielsen anfører at arbejdet med *Klavermusik for Smaa og Store* begyndte med nr. 10 den 1. januar 1930. Efterfølgende slutdatoer stammer fra dagbogen som dog anfører de enkelte stykker fra nr. 10 til nr. 21 med et nummer højere end i den endelige version, fordi Carl Nielsen oprindeligt havde betegnet nr. 3a og 3b, begge i G-dur, som selvstændige numre. Efter formentlig at have nummereret hele samlingen på ny, indførte Carl Nielsen nr. 22 med sit korrekte nummer, ligesom det er tilfældet med nr. 23 (som tidligere havde heddet nr. 21) samt nr. 24:

Nr.10	1. januar
Nr.11	2. januar
Nr.12	3. januar
Nr.13	4. og 6. januar
Nr.14	7. januar
Nr.15	9. januar
Nr.16	10. januar
[Den 12. januar rejste Carl Nielsen til Damgaard]	
Nr.17	13. januar
Nr.18	14. januar
Nr.19	15. januar
Nr.20	16. januar
Nr.21	17. januar
Nr.22	20. januar
Nr.23	18. og 21. januar
Nr.24	22. januar ¹⁴⁴

141 John Fellow (1999), *op. cit.*, s. 530.
142 “Snobber vi for Klassikerne?”, *Politiken*, 22.12.1929.
143 DK-Kk, CNA, I.A.b.21.
144 Jf. Torben Schousboe (1983), *op. cit.*, s. 573-575.

Contrary to information in Meyer & Schandorf,¹⁴⁵ Nielsen's diary entries reveal that he was not at Gothenburg at this time but only went there on 7 February (for conducting appearances on the 12th and 16th), after returning from Damgaard for a few days to Copenhagen.

Nielsen considered No. 18 in C minor to be the best of the pieces he had composed to that point,¹⁴⁶ and he made a special copy of it (source C) and sent it to Irmelin on 16 January 1930. She replied three days later:

"Thanks for your letter and the lovely little piece. I've been practising, but I have so few pianistic gifts. Nevertheless I can hear that it's delightful, and I can imagine you playing it with your small, broad, but sensitive, or rather lightly and delicately gliding fingers."¹⁴⁷

Apart from the Preface to the first published score (see *Critical Commentary* pp. 246-247), Nielsen explained his concept in a letter to Telmányi of 19 January 1930:

"And I've been composing each day a little piano piece in a new tonality, because I want to get up to 24 (up to B major/G sharp minor and G flat major/E flat minor), and it interests me like nothing before, because the task is so circumscribed that it's very difficult. These are five-note pieces; and naturally that means that for example in C major I use within the range  both D flat and C sharp, E flat and D sharp, F sharp and G flat. But look: you can move your hand or hands in many ways within the tonality, e.g. in the right hand (e.g. in B minor)  and the left  or (right)  (left)  etc. in many ways without thumb-crossing and still get variety. The old piano methods (so far as I know) only have the basic range in both hands; so for G major:



So I regard it as something new to work in this way, and as I've said, it has my greatest devotion in this little form."¹⁴⁸

¹⁴⁵ Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 2, p. 305.

¹⁴⁶ See letter to Anne Marie Carl-Nielsen 15.1.1930, DK-Kk, CNA, II.A.a.

¹⁴⁷ Letter from Irmelin to Nielsen, DK-Kk, CNA, I.A.a.2, 3.

¹⁴⁸ Anon., "Af to Carl Nielsen-Breve", *Dansk Musiktidsskrift*, vol. 7 (1932), pp. 2-3. The original of this letter appears to be lost.

Af dagbogsoptegnelserne fremgår det at Carl Nielsen ikke – således som det hævdes hos Meyer og Schandorf¹⁴⁵ – var i Göteborg på denne tid, men først tog dertil den 7. februar (med henblik på at dirigere ved koncerter den 12. og 16.) efter at være vendt tilbage fra Damgaard til København for nogle få dage.

Carl Nielsen anså nr. 18 i c mol for at være det bedste af de stykker han hidtil havde komponeret,¹⁴⁶ og han lavede en særlig kopi af det (kilde C) som han sendte til Irmelin den 16. januar 1930. Tre dage senere svarede hun tilbage:

"Tak for Brev – og det fine lille Stykke. Jeg over mig – men jeg har jo saa faa pianistiske Evner; trods det kan jeg høre at det er henrivende – og jeg kan forestille mig dig spille det, med dine smaa brede – men 'følsomme' eller rettere, let og delikat henglidende Fingre."¹⁴⁷

Udover hvad han skrev i forordet til den trykte udgave (se *Critical Commentary*, s. 246-247), forklarede Carl Nielsen sine ideer i et brev til Telmányi fra 19. januar 1930:

"og jeg komponerer hver Dag et lille Klaverstykke i en ny Tone-art, da jeg skal have 24 (altsaa indtil H Dur – gis moll, Ges Dur – es moll), og det interesserer mig som intet før, fordi Opgaven er jo saa bunden, at det bliver meget vanskeligt. Det er altsaa femtonige Stykker d.v.s., naturligvis benytter jeg f. Ex. i C dur indenfor  baade (des og cis) (es dis) (fis-ges). Men se her: man kan jo flytte Haanden eller Hænderne paa mange Maader indenfor Tonearten f. Expl. i højre Haand (f. Expl. i h moll)  i venstre  eller (højre)  (venstre)  o.s.v. paa flere Maader uden Over- eller Undersætning og dog faa Afveksling. De gamle Klaverskoler har (saavidt jeg ved?) kun Grundbeliggenhed i begge Hænder, altsaa G Dur



derfor anser jeg det for en Fornyelse at arbejde med dette og det har, som sagt, min største Hengivelse i denne lille Form."¹⁴⁸

¹⁴⁵ Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 305.

¹⁴⁶ Se brev til Anne Marie Carl-Nielsen 15.1.1930, DK-Kk, CNA, II.A.a.

¹⁴⁷ Brev fra Irmelin til Carl Nielsen, DK-Kk, CNA, I.A.a.2, 3.

¹⁴⁸ Anon., "Af to Carl Nielsen-Breve" *Dansk Musiktidsskrift*, 7. årg. (1932), s. 2-3. Originalkilden til dette brev synes at være forsvundet.

On 12 August 1931 he wrote to Hans Henny Jahnn¹⁴⁹, describing the set as “music for children, but in a somewhat different meaning from the wholly innocent kind.”¹⁵⁰

On 13 August 1930 Finn Høffding¹⁵¹ wrote to Nielsen in terms that show that the meeting of the Music-Pedagogic Association led to a competition for new educational pieces:

“At the same time I must touch on the question of your Piano Pieces. I was quite speechless when my wife explained Wilhelm Hansen’s position with regard to you; I had no idea that the company had the slightest thing to do with the Piano Pieces; on the contrary before the competition began, I was given to understand that your Piano Pieces were going to be published by Borup, which pleased me no end. Wilhelm Hansen offered to collaborate in a competition, prompted, so they said, by that discussion evening at the Music-Pedagogic Association which you introduced. In the Association we’re considering a performance of these newly composed piano pieces given by children; I hope you won’t have anything against your pieces being played alongside the others. It goes without saying that if the Music-Pedagogic Association takes it upon itself to premiere and publicly to acknowledge certain pieces, then your collection of Preludes will automatically be acknowledged and the Society will be obliged to inform its members. I hope that the collections will come out in two or three volumes, which will be a big advantage for their dissemination, and I also believe economically more advantageous; it would have been wonderful if the Music-Pedagogic Association had been able to publish your Preludes, but unfortunately there are no funds for it.”¹⁵²

On 17 September 1930 Nielsen’s pupil Rudolph Simonsen¹⁵³ wrote to compliment him: “There’s an extraordinary richness of Fantasy within the five notes.”¹⁵⁴

149 German organ expert and music publisher (1894-1959).

150 “Jugendmusik in einer etwas anderen Bedeutung als die ganz unschuldige Art.” *Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky*, copy in DK-Kk.

151 Danish composer (1899-1997).

152 DK-Kk, CNA, I.a.b. That the Music-Pedagogic Association was involved in such a competition may also be seen from the undated minutes of a board meeting which say: “Finally, together with Wilh. Hansen, we have arranged a competition for the best children’s music” (*Musikhistorisk Museum*, Copenhagen; the date of the minutes is 1930 because of the reference to the recent death of violinist Anton Svendsen).

153 Danish pianist and composer (1889-1947).

154 DK-Kk, CNA, I.A.b., 21.

Den 12. august 1931 omtalte han i et brev til Hans Henny Jahnn¹⁴⁹ samlingen som “Jugendmusik in einer etwas anderen Bedeutung als die ganz unschuldige Art.”¹⁵⁰

Den 13. august 1930 henvendte Finn Høffding¹⁵¹ sig til Carl Nielsen i vendinger der viser at mødet i Musikpædagogisk Forening havde ført til en konkurrence om ny undervisningsmusik:

“Samtidigt maa jeg lige berøre Spørgsmaalet om de smaa Klaverstykker; jeg var ganske maalløs da min Kone fortalte om Wilh. Hansens Stilling overfor Dem; jeg anede intet om at Forlaget have haft det mindste med de Klaverstykker at gøre, tværtimod inden Konkurrencen blev startet, havde jeg faaet at vide at Deres Klaverstykker kom hos Borup, hvilket i høj Grad glædede mig. Wilh. Hansen tilbød at samarbejde i en Konkurrence, tilskyndet, som de sagde, af hin Diskussionsaften i Musikpædagogisk Forening, hvor De indledede. Vi paatænker i Foreningen en Demonstration af disse nykomponerede Klaverstykker spillet af Børn, jeg haaber da ikke, at De vil have noget imod at vi lader Deres Stykker demonstrere sammen med de andre. Det er jo givet at naar MPF tager sig paa at præmiere og offentlig anerkende visse Stykker, saa er deres Præludiesamling a fort[il]ori anerkendt og Foreningen forpligtiget til at gøre sine Medlemmer opmærksom paa dem. Jeg haaber paa at Samlingen vil komme i 2 eller 3 Hefter, det vil være en stor Fordel for deres Udbredelse, og jeg tror ogsaa økonomisk fordelagtigere; det havde været dejligt om MPF havde kunnet udgive Deres Præludier, men det er der jo desværre ikke Raad til.”¹⁵²

Carl Niensens elev Rudolph Simonsen¹⁵³ omtalte i brev af 17. september samlingen i rosende vendinger: “Det er en ubegribelig Fantasirigdom indenfor de 5 Toner!”¹⁵⁴

149 Tysk orgeleksptert og musikforlægger (1894-1959).

150 *Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky*, kopi i DK-Kk.

151 Komponist (1899-1997).

152 DK-Kk, CNA, I.a.b. Musikpædagogisk Forenings engagement i den nævnte konkurrence fremgår ligeledes af et udateret referat fra et bestyrelsesmøde, hvori det bl.a. hedder: “Endelig har vi sammen med Wilh. Hansen foranstaltet Konkurrencen om den bedste Børnemusik” (*Musikhistorisk Museum*, København; referatet kan dateres til 1930 på grund af omtalen af violinisten Anton Svendsens død).

153 Pianist og komponist (1889-1947).

154 DK-Kk, CNA, I.A.b., 21.

On 27 October 1930 Herman D. Koppel¹⁵⁵ gave an all-Nielsen piano recital in the hall of Copenhagen Conservatoire. August Felsing's review praised the whole enterprise and noted that Koppel

"crowned the performance by humming subtly and perceptively six pieces from the recently published collection *For Young and Old*, in which Nielsen writes so transparently, simply and straightforwardly, that it *must* appeal to all who have just the slightest feeling for absolute music in its purest form. How subtly major and minor modes alternated in No. 2, and how beautifully formed was No. 13 in F major, a pastoral idyll that is comically interrupted by the following grotesque Clodhopper's-March."¹⁵⁶

Reviewing the same concert, Kai Flor claimed that these "educational piano pieces, just as clearly as his greatest art music, bear witness to [the composer's] genius, because they show perhaps the hardest thing of all to achieve – greatness in small dimensions."¹⁵⁷

Apart from the fair copy of No. 18 that Nielsen made for his daughter (C), the first three pieces also exist as fair copies (B). A complete draft score survives (D), but no printer's copy. The first published edition is taken as the main source.

PIANO PIECE

The only surviving information about this piece seems to be the editorial paragraph preceding its publication in *Dansk Musiktidsskrift* a few months after the composer's death:

"The following piano piece, which is of a later date [than the *Piano Music for Young and Old*], shows that Nielsen continued to work with the problem of piano music for educational purposes, but was looking for solutions along other lines from Op. 53. The piece is published here for the first time."¹⁵⁸

How the journal came by the piece is not known; nor is the date of composition, or the whereabouts of the manuscript.

David Fanning

155 Danish pianist and composer (1908-1998).

156 *Dagens Nyheder/Nationaltidende*, 28.10.1930.

157 *Berlingske Tidende*, 28.10.1930.

158 "Af to Carl Nielsen-Breve", *Dansk Musiktidsskrift*, vol. 7 (1932), pp. 2-3.

Den 27. oktober 1930 gav Herman D. Koppel¹⁵⁵ en Carl Nielsen-klaveraften i musikkonservatoriets koncertsal i København. August Felsing's anmeldelse roste arrangementet og bemærkede at Koppel

"satte Kronen paa Værket ved at nynne fint og forstaaende de seks Stykker af den nyligt udsendte Samling for Smaa og Store, hvori Carl Nielsen skriver en Sats saa gennemsigtig og nem og lige til, at den *maa* gaa i alle, som blot har den ringeste Føling for den absolute Musik i sin primitive Form. Hvor fint veksledes Moll og Dur i Nr. 2, hvor skønt formet var Nr. 13 i F-Dur, en pastoral Ynde, som brødes pudsigt af den paafølgende groteske Klodrian-March."¹⁵⁶

I sin anmeldelse af koncerten fremhævede Kai Flor disse "Undervisnings-Klaverstykker, der lige saa tydeligt som hans største Kunstmusik viser Rækkevidden af hans Genialitet, fordi de giver det maaske vanskeligste af alt – det store i det smaa."¹⁵⁷

Udover renskriften af nr. 18 som Carl Nielsen lavede til datteren (C), foreligger også de første tre stykker i renskrift (B). Endvidere er bevaret en fuldstændig kladde (D), men intet trykforlæg. Førstetrykket er hovedkilde til nærværende udgave.

KLAVERSTYKKE

Eneste oplysning om denne komposition synes at være redaktørens indledning i *Dansk Musiktidsskrift* hvor den blev offentliggjort et par måneder efter komponistens død:

"Det efterfølgende klaverstykke, der er af senere dato [end *Klavermusik for Store og Smaa*], viser, at Carl Nielsen fortsat har arbejdet med problemet klavermusik til undervisningsbrug, men søgt løsningen ad andre veje end i op. 53. Stykket offentliggøres her for første gang."¹⁵⁸

Det vides ikke hvordan tidsskriftet er kommet i besiddelse af stykket; ej heller kendes kompositionsdato eller et eventuelt manuskripts senere skæbne.

David Fanning
(Danish translation: Niels Krabbe)

155 Pianist og komponist (1908-1998).

156 *Dagens Nyheder/Nationaltidende*, 28.10.1930.

157 *Berlingske Tidende*, 28.10.1930.

158 "Af to Carl Nielsen-Breve", *Dansk Musiktidsskrift*, 7. årg. (1932), s. 2-3.

Nr. 3b. *Grazioso. (♩ = 108)*

The musical score for Nr. 3b, *Grazioso*, is written for piano. It begins with a tempo marking of 108 beats per minute. The score is divided into five systems. The first system is marked *mp*. The second system includes a section marked *f pesante*. The third system features *sfz* markings. The fourth system includes *p*, *f pesante*, and *mf* markings. The fifth system concludes with *pp* and *cresc.* markings.

S.B.M. 755

Piano Music for Young and Old, Opus 53, No. 3b, printed score (Source A). Shows dubious placing of left-hand staccatos in bb. 1-6 and right-hand staccatos in bb. 13-14.

Klavermusik for Smaa og Store, opus 53, nr. 3b (kilde A). Siden viser den lidt uklare placering af staccatomarkeringerne i venstre hånd, t. 1-6 og i højre hånd, t. 13-14.

FORKORTELSER ABBREVIATIONS

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

PIANO WORKS

FIVE PIANO PIECES, OPUS 3

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

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

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

Pl. No.: 10748 (1891).

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

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

Addition of accidentals etc. in pencil (CN).

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

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

ca. 13.5x27 cm, 1 folio, 2 pages written in pencil.
 Paper type: fragment, 5 ½ staves.
 Fol.^r: Three-bar sketch for No. III (bb. 124-126). Fol.^v: Five bars of single-line music in 2/8.

F Score, copy.

Dk-Kk, CNS 19b.

Title page: "Carl Nielsen. / Tre Klaverstykker. / [in a different hand in pencil:] [Op. 59] / (Drei Klavierstücke) / Impromptu. / [in a different hand in pencil:] Borups Musikverlag. Kopenhagen."

35x26.2 cm, 5 bifolios in one loose gathering, 15 pages written in ink, paginated 2-17 (page 7 blank).

Paper type: 12 staves.

Fair copy with a few pencil additions in Nielsen's hand. The title of the first piece is erroneously given on the title page.

G Score, copy (No. I).

Title page: "Carl Nielsen: Impromptu".

Private ownership.

34.5x26 cm, 1 bifolio, 4 pages written in ink.

Paper type: 14 staves.

Fair copy in unknown hand (system four, however, CN); in the margin at the end of system four: "denne Linie har Mester selv skrevet".²⁰

H Score, copy (No. III).

Dk-Kk, CNS 19g.

End-dating: "Damgaard 6 Novbr 1928".

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

34.5x26 cm, 2 bifolios in one loose gathering, 8 pages written in ink, paginated 2-7 (page 1, 8 unpaginated).

Paper type: 10 staves.

Title on top of first music page: "III / Carl Nielsen". Fair copy of the third piece with a few pencil additions in Nielsen's hand,

I Printed score.

Title page: "CARL NIELSEN / TRE KLAVERSTYKKER / OPUS 59 POSTH. / KOMPONERET 1928 / EDITION DANIA – KØBENHAVN – DANMARK".

Pl. No.: E.D.26 (1937).

32.6x24 cm, title page, index, 16 pages, paginated 4-19.

Footnote to first page of score: "Nuanceringsbetegnelserne, fra Begyndelsen og indtil det nye Tempo, er tilføjet af Christian Christiansen efter Tilskyndelse af Carl Nielsen, som ønskede at den Spillende skulde have Frihed i Udformnin-

gen af det klanglige Udtryk i dette Afsnit af Klaverstykket og derfor ikke har noteret nogen Nuancering.

Betegnelserne maa derfor kun betragtes som et Forslag."²¹

From the draft score (**D**), Nielsen prepared the fair copy (**A**) and later the copies of No. II (**B**, **C**) which include the corrections noted separately in **A**. It is not possible to determine the chronology of **B** and **C**, and each contains a number of evident mis-copyings as well as corrections. As **B** is more carefully notated, it is taken as the main source for the second piece, together with the first and third pieces in **A**. Since **I** was published posthumously it is not taken into account in the preparation of the current edition. However, in view of Christian Christiansen's claim that the dynamic markings in bb. 1-24 of the first piece reflect the composer's general intention (see comment reproduced above) the two pages with these markings are included as facsimiles on pp. lxii and lxiii.

P I A N O M U S I C F O R Y O U N G A N D
O L D , O P U S 5 3

A Printed score

B Score, autograph, fair copy (Nos. I-III)

C Score, autograph, fair copy (No. XVIII)

D Score, autograph, draft

E Score, autograph, draft (No. I)

F Score, autograph, sketch (No. XXII)

A Printed score.

Title page (Nos. I-XII): "Carl Nielsen / Klavermusik for Smaa og Store / 24 femtonige Smaastykker i alle Tonarter / Op 53. / Hefte I / Ejendom for alle Lande / SKANDINAVISK OG BORUPS MUSIKFORLAG / BREDGADE 31 AKTIESELSKAB KØBENHAVN". Pl. No.: S.B.M. 755 (1930).

30.6x23.8 cm, title page, preface, 11 pages, paginated 5-15.

Title page (Nos. XIII-XXIV): "Carl Nielsen / Klavermusik for Smaa og Store / 24 femtonige Smaastykker i alle Tonarter / Op 53. / Hefte II / Ejendom for alle Lande / SKANDINAVISK OG BORUPS MUSIKFORLAG / BREDGADE 31 AKTIESELSKAB KØBENHAVN".

Pl. No.: S.B.M. 756 (1930).

30.6x23.8 cm, title page, 14 pages, paginated 2-15.

²¹ "The indications of dynamic from the beginning until the new tempo [b.25] have been added by Christian Christiansen according to the wishes of Carl Nielsen, who wanted the performer to be free to shape the sonorous expression in this section and who therefore did not notate any dynamic nuances. The indications should therefore only be regarded as suggestions."

²⁰ "this line written by the master himself".

(in vol.1 only)

"FORORD. Ved et Møde i "Musikpædagogisk Forening" i December ifjor blev det drøftet, hvorvidt vore Komponister kunde tænke sig at komponere lette og for Undervisningen brugbare Smaastykker for Klaver. Nærværende Samling af korte og lette Stykker i alle Tonarter er et Forsøg paa en Udvidelse at Begrebet: "Femtonige Klaverstykker". Jeg har ganske vist ikke overskredet det femtonige Omraade (Kvintbeliggenheden) i disse Smaastykker, men derimod indenfor de beskedne Rammer ved modulatoriske og polyfone Elementer bestræbt mig for at imødekomme en almindelig Trang i Tiden til at komme lidt mere forberedt og maaske ogsaa lidt hurtigere forstaaende hen til den store Musiklitteratur. København i Juli 1930 CARL NIELSEN²²

VORWORT. Es wurde in einer Sitzung des "Musikpädagogischen Vereins" im Dezember vorigen Jahres erwägt, inwiefern unsere Tonsetzer sich denken könnten, leichte und für den Unterricht geeignete kleine Klavierstücke zu schreiben. Die vorliegende Sammlung von kurzen und leichten Stücken in allen Tonarten ist ein Versuch zur Erweiterung des Begriffes "Fünftönige Klavierstücke". Ich habe zwar das fünftönige Gebiet (die Quintlage) in diesen kleinen Stücken nicht überschritten, habe mich jedoch innerhalb des bescheidenen Rahmens durch modulatorische und polyphone Elemente bestrebt, dem gegenwärtig allgemein herrschenden Bedürfniss entgegenzukommen: etwas besser vorbereitet und vielleicht auch mit mehr Verständnis in der grossen Musiklitteratur zu gelangen. Kopenhagen im Juli 1930 CARL NIELSEN"

- B** Score, autograph, fair copy (Nos. I-III).
Dk-Kk, CNS 13b.
Registered 1932.
34.5x27.3 cm, 2 pages, written in ink.
Paper type: 12 staves.
Contains Nos. I, II, III[a] only.

22 "PREFACE: At a meeting of the 'Music-Pedagogic Society' last December there was a discussion as to how our composers might consider composing easy little piano pieces suitable for teaching purposes. The present collection of short, easy pieces in all the keys is an attempt to broaden the term 'Five-note Piano Pieces'. Although I have not exceeded the five-note range (the perfect fifth) in these little pieces, on the other hand within the modest framework I have endeavoured by means of modulation and polyphony to meet a general urge nowadays to gain access to the great literature of music a little more readily and perhaps with a little more rapid understanding. Copenhagen, July 1930 CARL NIELSEN"

- C** Score, autograph, fair copy (No. XVIII).
Dk-Kk, CNS 13c.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
ca. 17.2x27.2 cm, 1 folio, 1 page written in ink.
Paper type: 6 staves.
Contains No. XVIII only. Some hairpins and final *ppp* in pencil.
- D** Score, autograph, draft.
Dk-Kk, CNS 13a .
End-dating: "Damgaard 22-I-30".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
22 pages written in pencil, paginated 1-22.
- | | | | |
|-----------|----------------|---------------|--------------|
| 1 bifolio | 26x34.5 cm | | (16 staves). |
| 3 folios | 34.2x27.2 cm | Nr. 3. F. 12. | (12 staves). |
| 2 folios | 34.2x27.2 cm | | (12 staves). |
| 1 folio | 34.2x27.2 cm | Nr. 1 F.S. | (12 staves). |
| 2 folios | 34.2x27.2 cm | | (12 staves). |
| 1 folio | ca. 22.5x27 cm | | (8 staves). |
- Some ink markings, e.g. No. VII, b. 11 dynamics.
No. I entitled "Smil og Taarer".²³
- E** Score, autograph, draft (No. I).
Dk-Kk, CNS 13d.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.8x26.2 cm, 1 page written in pencil.
Paper type: 12 staves.
Draft for No. I (entitled "Smil og Taarer") contained in soprano 1 part for *Hymne til Kunsten* (CNS 316).
- F** Score, autograph, sketch (No. XXII).
Dk-Kk, CNS 413.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x27.2 cm, 1 page written in pencil.
Paper type: 22 staves.
Sketches (8 bars) on p. 14 (staves 11-12, 17-18) for the concluding bars of No. XXII, added between the systems of fair copy of Leif Bratt: String Quartet No. 2 (dedicated to Carl Nielsen) along with ideas for *Commotio*.

The draft score (D) contains all 25 pieces, but no complete fair copy evidently survives and no printing manuscript. Phrase markings in the fair copy of Nos. I-III (B) differ significantly from those in the printed score, and presumably the same would apply to the lost fair copy of the remaining pieces (all but No. XVIII, of which Nielsen made a copy, Source C). Only the most significant variant readings in the draft score are noted in the list of *Editorial Emendations and Alternative Readings*.

23 "Smiles and Tears".

Bar	Part	Comment
16	pf.1	upper part: notes 1-2: A : no articulation; C : ten.
16	pf.2	A : chord 1: no articulation

No. III

Bar	Part	Comment
7		D : <i>pp</i>
11		F : <i>mp</i> added in pencil by CN
16	pf.2	third quaver: marc. added by analogy with b.15
19	pf.1	D : 
		erasures in A suggest that Nielsen changed his mind at fair copy stage
26	pf.1	D : chord 1: f, c [♯] emended in A
33	pf.2	D : notes 2,4: stacc.
34	pf.1	note 9: e [♯] emended to e [♯] by analogy with pf.2; note 11: b [♯] emended to b [♯] by analogy with b.35 note 3 and as in D
41		marc. added by analogy with bb.39-40, 42
62	pf.1	note 10: e [♯] emended to e [♯] as in A (on separate page, notation of bb.58-64 abandoned because of ink blot) and D
69		F : <i>molto dim</i> added in pencil by CN
81		<i>ppp</i> as addition in red crayon in A (CN); brackets around <i>mfz</i> omitted
81	pf.1	D : chord 2: <i>mfz</i>
81	pf.2	D : fourth quaver: <i>pp</i>
89		D : fourth quaver: <i>Tempo 1</i> crossed out
96	pf.2	D : notes 1,3: ♯ ♯
98-100		dynamic added as in D ; F : <i>cresc.</i> added in pencil by CN
101	pf.2	note 1: stacc. added by analogy with bb.90-100
106	pf.1	third crotchet chord 1: a [♯] emended to a [♯] by analogy with upper part and b.107
109	pf.1	note 18: a [♯] emended to a [♯] by analogy with b.108
111	pf.1	note 5: a [♯] emended to a [♯] by analogy with b.110, notes 2, 5, 8
113	pf.1	end of slur emended from last note of b.112 (open slur) by analogy with pf.2
114		D : <i>pesante</i>
116	pf.1, pf.2	chords 4-6: marc. added by analogy with bb.114-115
117	pf.1	chord 1: marc. added by analogy with b.116
117	pf.2	chords 1-3: marc. added by analogy with b.116
118		D : <i>un poco accelerando</i>
118-121	pf.1	marc. added from b.118 (chord 4) by analogy with b.118 (chords 1-3)
120	pf.2	chords 2-3: marc. added by analogy with bb.118-119
121-123	pf.2	marc. added by analogy with bb.118-119
124	pf.2	D : <i>ffz</i>
126	pf.1, pf.2	D : ♯ with pause
126	pf.2	notes 3,4: <i>ppp</i>
142		D : eighth semiquaver: <i>accelerando</i>
145		D : <i>Allegro</i> ; <i>f</i>
149	pf.3	chords 1-2: ♯ emended to ♯ tied to ♯
152	pf.2	chords 2-3: marc. added by analogy with chord 1 and b.151

PIANO MUSIC FOR YOUNG AND OLD , O P U S 5 3

BOOK I

No. I

Bar	Part	Comment
		footnote: A : <i>Disse Noder viser Hændernes Belliggenhed paa Instrumentet / Diese Töne zeigen die Stellung der Hände auf der Klaviatur</i>
		B : <i>mp</i>
		B : one slur
		B : one slur
		B : one slur
1, 17	pf.1	B : note 1: rall.; second crotchet: dim.
1-12	pf.2	B : first crotchet: ♯
13, 15	pf.1	B : note 5: ♯
13-16	pf.2	B : second quaver: <i>calando</i>
16		
17	pf.1	
17, 19	pf.2	
20		

No. II

		♯ = ca.144 emended to ♯ = ca.144 (printer's error); B : <i>Andantino quasi Allegretto</i>
	pf.1	B : slurs bb.1-2 (note 1), 2 (note 2)-4, 5-6 (note 1), 6 (note 2)-8, 9-16, 17-18 (note 1), 18 (note 2)-20, 21-22 (note 1), 22 (note 2)-27
	pf.2	B : slurs bb.1-8, 8 (seconda volta)-27
8		D : <i>rall. II</i> (i.e. second time only); B : seconda volta bar added, marked <i>rall.</i>
9		B , D : <i>a tempo</i>

No. IIIa

		B : <i>Allegro non troppo</i> ; no dynamics or tempo nuances throughout
	pf.1	B : slurs bb.1-2 (note 1), 2 (note 3)-4 (no tie), 5-6 (note 1), 6 (note 3)-8, 17-18 (note 1), 18 (note 3)-21 (note 1), 22 (note 2)-23 (note 1), 23 (note 2)-24 (note 1), 24 (note 2)-25 (note 1), 25 (note 2)-26 (note 1), 26 (note 2)-28, 29-30 (note 1), 30 (note 3)-32 (note 1), 32 (notes 2-3), 32 (note 4)-34 (note 1), 34 (note 3)-35 (note 1), thereafter as printed
	pf.2	B : slurs bb.7 (open slur)-8, 9-16, 17-26, 29-39
35	pf.1	B : ♯
38		B : second crotchet: <i>rall.</i>

No. IIIb

		D : <i>Andante</i>
1, 2, 3, 5, 6, 17, 18, 19, 21, 23	pf.2	stacc. on second chord of slurred figures moved from upper to lower note by analogy with bb.13,14 (see facsimile, p. lxxiv); D : no articulation specified
4	pf.2	note 5: c [♯] emended to c [♯] by analogy with b.20
13, 14	pf.1	stacc. on second chord of slurred figures moved from upper to lower note; D : no articulation specified

Bar	Part	Comment
No. IV		
4-5	pf.2	D: lower part: tie from b.4 note 2 to b.5
No. V		
11	pf.1	footnote: A: <i>Giocoso=lystigt / lustig</i> note 3: marc. added by analogy with bb.9, 10
19	pf.2	D: fourth semiquaver: <i>calando</i>
20		D: <i>a tempo</i>
No. VI		
		D: <i>Andantino</i>
No. VII		
		D: headed (<i>skridtmaaleren</i>) '(the pedometer)'
No. VIII		
7		D: <i>molto espressivo</i>
8		D: <i>molto rall.</i>
No. IX		
13	pf.1	footnote: A: <i>civettuolo=koket / kokett</i> notes 4-5: fingering indication transferred from notes 3 and 4 as in D (where <i>glissando</i> indicates that the finger should slide from one note to the next, as b.14 notes 2-3); D: no marking in b.6
24		D: <i>calando</i>
25		D: <i>a tempo</i>
No. X		
13		D: <i>più vivo</i>
15		D: <i>adagio</i>
15		D: first crotchet: <i>f</i>
15-16		D:  from b.15 fourth quaver to b.16 second crotchet
16		third crotchet: <i>pp</i>
No. XI		
		D: <i>Andantino</i>
		footnote: A: <i>poco tiepido=lidt trægt / etwas träge</i>
10		D: third crotchet: <i>rall.</i>
11		D: <i>a tempo</i>
15		D: no tempo marking
16		D: second crotchet: <i>rall.</i>
No. XII		
		D: <i>Adagio</i>
		D: dotted figures consistently notated as  ; figures with triplets consistently notated as 
5		D: first crotchet: no dynamic; second crotchet: 
6		D: <i>f</i>

Bar	Part	Comment
BOOK II		
No. XIII		
		footnote: A: <i>carino=hjertenskært / allerliebst</i> ; footnote: A: <i>Disse Noder viser Hændernes Beliggenhed paa Instrumentet / Diese Töne zeigen die Stellung der Hände auf der Klaviatur</i>
1		D: <i>mp</i>
3, 4		D: first crotchet: <i>f</i>  ; fourth crotchet: <i>p</i>
9		D: no 
10		D: first crotchet: <i>rit.</i> ; no <i>f</i>
11		D: <i>a tempo</i>
18		D: no tempo indication
No. XIV		
13, 26		D: <i>p</i>
28-29	pf.1	stacc. added by analogy with bb.15-16 and as in D (b.28)
34		D: <i>poco rit.</i>
No. XV		
4-5		slur extended from end of b.3 (open slur) by analogy with bb.1-2
8		D: third crotchet: <i>poco rit.</i>
9		D: <i>a tempo</i>
No. XVI		
		footnote: A: <i>A la Contadino=bondeagtig / bäuerisch</i>
13	pf.2	note 1: stacc. added by analogy with notes 2-3
28		D: <i>rit.</i>
29		D: <i>a tempo</i>
42		D: <i>rall.</i>
No. XVII		
5-6	pf.1	D: <i>Adagio</i>
6		slur added
6	pf.2	D: first crotchet: <i>poco</i> [<i>rall.</i> ?] lower part note 6: <i>e'</i> emended to <i>e^b'</i>
No. XVIII		
		C: many additional indications of phrasing and dynamic, reproduced in later printings; C: <i>Andante</i>
		C: <i>pp</i>
		C: slurs on each crotchet beat up to b.12 second crotchet
3		C: 
4		C: 
4		D: note 5: <i>e^b'</i>
5		C, D: notes 15, 16: <i>a^b'</i> , <i>g'</i>
6		C: first and second crotchets:  ; fourth crotchet: 
6		C: note 15: <i>a^b'</i>
7		C: third crotchet: 
8		C: second crotchet: 
8		C: note 7: <i>rall.</i>

Bar	Part	Comment
9		C: <i>a tempo</i> ; first crotchet: ppp
9		C: note 8:
10		C:
11		C:
12		C: ; fourth crotchet: ppp
No. XIX		
		$\text{♩} = 92$ emended to $\text{♩} = 92$ (printer's error)
No. XX		
		D: <i>Adagio</i>
1		D: mp <i>espressivo</i>
1, 9	pf.1	D: fourth crotchet:
4		D: third and fourth crotchets:
5		D: note 1: p
7		D: note 1: pp
8		D: first and second crotchets: ; third and fourth crotchets:
9		D: note 1: mp
11-12		D: no dynamics
No. XXI		
		footnote: A: <i>goffo</i> =Klodrian / <i>tölpisch</i>
11	pf.1	lower part: note 2: cautionary accidental added
12	pf.1	upper part: note 2: $g^{b'}$ emended to $g^{a'}$ by analogy with b.11 and as in D
15		D: <i>poco rall.</i>
17		D: <i>a tempo</i>
31		D: <i>dim.</i>
33		D: pp
No. XXII		
1, 5, 20	pf.1	D: note 10: ♩
3, 6, 29	pf.2	D: note 10: ♩
11	pf.1	lower part: D: note 10: ♩
13	pf.2	D: note 1: ♩
27	pf.1	upper part notes 1-2: tie omitted by analogy with bb.11, 14; D: tie from b.26 third dotted crotchet to b.27 note 1 crossed out
No. XXIII		
11		<i>segue</i> emended from b.10
12		D: fourth quaver:
13		D: ppp
27		D: f
28		D: no dynamic
32		D: mp
No. XXIV		
		D: <i>Adagio</i>
		D: <i>molto espressivo</i>
1		upper part note 9: $a^{b'}$ emended to $a^{a'}$ by analogy with note 4 and as in D; D: upper part notes 2, 4, 7, 9: $a^{b'}$; lower part notes 2-3: tie added as in D
7	pf.2	note 2: c^b emended to c^a as in D
7	pf.2	note 10: B^b emended to B^a by analogy with pf.1
+10		D: <i>Allegretto</i>

PIANO PIECE

Bar	Part	Comment
22		stacc. added by analogy with bb.6, 10, 14
23		stacc. added by analogy with b.22

ORGAN WORKS

st.1: upper staff
st.2: middle or lower staff
ped: pedal staff

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No. I		
Bar	Part	Comment
1		C: mp
1		D: ϕ
13-14	st.1	C: lower part: no tie across the bar line
18	st.1	upper part: note 2: b added as in D
19	st.1	C: lower part: note 4: ♩ ; D: lower part, last quaver: two ♩ (a' , g')

No. II		
1		D: notes 1-8: slur, note 8: stacc.
1-2	st.1	D: b.1 note 9 to b.2 note 5: slur, b.2 note 5: stacc.
3	st.2	D: notes 1-8: slur, note 8: stacc.
6		middle part: line between notes 1 and 2 added as in C
7	st.2	D: sixth to seventh quaver: slurs

No. III		
13-14	st.2	C: upper part: no tie

No. IV		
8		D: notated as two bars ($\frac{2}{4}$ C)

No. V		
1		D: ff <i>Fuldt Værk</i> (<i>smertefuldt nærværende</i>)
4		' ff organo pleno (painfully present)'
5		D: second crotchet: <i>poco rit.</i> and <i>dim.</i>
9		D: beginning of bar: ff
10		D: second minim: <i>rall.</i> and <i>dim.</i>
		D: beginning of bar: ff and <i>a tempo</i>

No. VI		
+1-1		D: b.+1 to b.1 third crotchet: slur
1-2		D: b.1 fourth crotchet to b.2 third crotchet: slur
4	st.2	lower part: note 1: ♩ emended to ♩ as in C, D and by analogy with st.1
8		D: note 1: <i>rall.</i>