

CARL NIELSEN

1865 - 1931

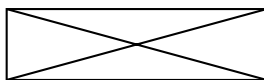
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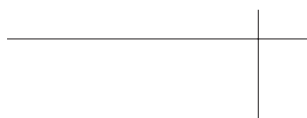
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Copenhagen 2006





CARL NIELSEN

KLAVER - OG
ORGELVÆRKER

PIANO AND
ORGAN WORKS

Udgivet af
Edited by
David Fanning
Niels Bo Foltmann



Edition Wilhelm Hansen
Copenhagen 2006

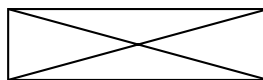
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GENERAL PREFACE

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 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

GENERELT FORORD

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.

Udgiven 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.

Udgiven 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 Niensens værker, der er foretaget af venner og kolleger, fjernet.

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

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

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

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

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*, København 1927, s. 22-23.

2 *Ibid.*, s. 28.

3 *Ibid.*, s. 165 ff.

4 Organist, pianist, komponist og pædagog (1832-1909).

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).

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 repertoireet 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 brevveksling 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 brevveksling 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 preformed 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 Niensens 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 Niensens 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 Niensens 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 pedagog (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 Herbøl, "Alexander Stoffregen om Carl Niensens 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 Herbøl, "Alexander Stoffregen om Carl Niensens 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 rygtbaseret 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

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.

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 Niensens 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 Niensens tidlige manuskripter indeholder yderligere et antal satter 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 Niensens 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 Clavørstykke i a moll: i Folketone";²⁴ 27. oktober, nu i Berlin: "Componerede 'Fanden' idag [oprindelig titel på nr. 3, *Arabeske*]; Fini²⁵ mener det er noget helt Nyt i Musiken";²⁶ den følgende dag: "Har idag faaet Ideen til at udgive mine 3-4 Clavørstykker i

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.

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 musik konservatoriets 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.

F O R K O R T E L S E R
A B B R E V I A T I O N S

b.	bar
bb.	bars
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (the Carl Nielsen Archives)
CNS	Carl Niensens Samling (the Carl Nielsen Collection)
<i>DK-Kk</i>	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^t, fol. 66^t, fol. 84^v, fol. 85^v of sketchbook, CNS 358a) written in pencil.
Paper type: 7 staves (folio 65^t 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.

PIANO PIECE IN C

A Printed score.

Dansk Musiktidsskrift vii/1 (January 1932), p. 4.
1 page.

No sources for the Piano Piece in C survive, other than its printed version.

ORGAN WORKS

29 LITTLE PRELUDES FOR ORGAN
OR HARMONIUM, OPUS 51

A Printed score

B Score, autograph, printing manuscript, fragment

C Score, partly autograph, fair copy

D Draft

E Printed score, P.S. Rung-Keller's dedication copy

F Proofs, Peter Thomsen

G Draft for Nos. XXII and XXIII, fragment

H Draft for No. XXVII, fragment

A Printed score.

Title page: "Carl Nielsen / 29 smaa Præludier / for Orgel eller Harmonium / Op 51 / Ejendom for alle Lande / Skandinavisk og Borups Musikforlag / Bredgade 31 Aktieselskab København".

Pl. No.: S.B.M. 752 (1930).

21.7x29.3 cm, title page, 22 pages, paginated 2-23.

B Fair copy, autograph, printing manuscript, fragment.

DK-Kk, CNS 3b.

Title page: "II / Smaa Præludier / for / Orgel eller Harmonium. / af / Carl Nielsen".

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 16.5x25.5 cm, bound in black boards, on the front cover a title label with the words "Smaa Præludier / for / Orgel eller Harmonium / af / Carl Nielsen / II".

14 pages written in ink, followed by 9 blank pages paginated 1-10, pp. 11-13 unpaginated, p. 14 paginated in an unknown hand.

Paper type: 6 staves.

Contains the printing manuscript for preludes XXIII-XXIX. Additions by the music engraver in pencil, and in red and black crayon.

C Score, partly autograph, fair copy.

Göteborgs universitetsbibliotek.

Title: Outside the binding: "Smaa Præludier / for / Orgel / eller / Harmonium / af / Carl Nielsen." (unknown hand).

Top of first music page: "Smaa Præludier / for Orgel eller Harmonium" (CN).

On the inside of the binding the following note added in ink in CN's hand: "Kære Lisa! Hermed de lovede smaa Præludier. Som du ser har jeg næsten ingenting anført med Hensyn til Udførelsen (f, p o.s.v.) men f Expl II skal spilles stærkt og festligt, XII og XXVIII stærkt og patetisk og XXIII markant; Resten maa enhver selv se at finde ud af Hilsen Din Carl N. 22-10-29."²⁴

Dating: 22.10.1929 (cf. Carl Nielsen's remarks to Lisa Mannheimer on the inside of the binding).

The score was presented to the Mannheimer family by the composer.

24.7x16.9 cm, bound in stiff black boards. 40 pages written in ink, paginated 4-40 (pp. 1-3 unpaginated). The last eight pages are blank. A factory-made music book consisting of 12 bifolios, i.e. 48 pages of music paper. On the inside of the binding (back) "N^o 1161" (stamp) and "1.50" (added in pencil). Paper type: 12 staves.

Contents: pp. 1-3: Preludes I-II (autograph), pp. 4-40: Preludes III-XXIX (manuscript copy with a few autograph additions in pencil, all commented on in the *Editorial Emendations and Alternative Readings*, pp. 264-266).

D Draft.

DK-Kk, CNS 3a.










Datings: "19/2 29" (No. XIV), "20/2 29" (No. XV), "21/2 29" (No. XVI), "1-3-29" (No. XIX), "4-3-29" (No. XX), "5-3-29" (No. XXI), "6-3-29" (No. XXII), "6-3-29" (No. XXIII), "7-3-29" (No. XXIV), "11-3-29" (No. XXV), "18-3-29" (No. XXVI), "19-3-29" (No. XXVII). Donated to the Royal Library by Irmelin Eggert Møller in 1958. ca. 34x26 cm, 14 folios and 3 bifolios in a loose gathering. 39 pages written in pencil, a few additions in ink and in red and blue crayon. Paginated 1-4, 4a-4c, 5-36 (p. 35 unpaginated) partly in an unknown hand.

Paper type: 12 staves.

The source has been restored.

Title on 1st music page: "Smaa Præludier for Orgel eller / Harmonium".

²⁴ "Dear Lisa! Here are the small preludes I promised. As you can see I have indicated hardly anything as regards the performance (f, p etc.) but II for example is to be played vigorously and festively, XII and XXVIII strongly and emotionally and XXIII incisively; the rest people must find out for themselves. Greetings, Your Carl N. 22-10-29."

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		
		$\downarrow = 92$ emended to $\downarrow = 92$ (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: \downarrow
3, 6, 29	pf.2	D: note 10: \downarrow
11	pf.1	lower part: D: note 10: \downarrow
13	pf.2	D: note 1: \downarrow
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

29 LITTLE PRELUDES FOR ORGAN OR HARMONIUM, OPUS 51

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: \downarrow ; D: lower part, last quaver: two \downarrow (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
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No. IV

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

1		D: ff <i>Fuldt Værk (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>
10		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: \downarrow emended to \downarrow as in C, D and by analogy with st.1
8		D: note 1: <i>rall.</i>