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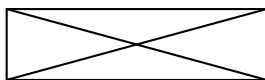
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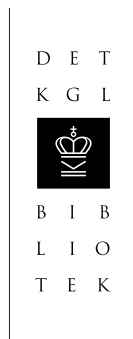
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Edition Wilhelm Hansen
Copenhagen 2006





CARL NIELSEN

KLAVER - OG
ORGELVÆRKER

PIANO AND
ORGAN WORKS

Udgivet af
Edited by
David Fanning
Niels Bo Foltmann



Edition Wilhelm Hansen
Copenhagen 2006

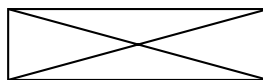
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GENERAL PREFACE

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

ORGAN WORKS

NIELSEN AND ORGAN MUSIC

Unlike the piano works, Carl Nielsen's organ works come exclusively from the last part of his life. However, this does not mean that he had no interest in the organ before this period. An occasional interest in the organ can be traced back to his very earliest works from the end of the 1880s. For example, the first of two fantasy pieces for oboe and piano opus 2 – *Romance* – was probably originally intended for oboe and organ.¹ And we know with certainty that the *Romance* was performed by these instruments several times.²

In the autumn of 1913 Nielsen met the German organist Karl Straube³ in Copenhagen. The meeting appears to have inspired him to start on a work for organ. In a letter dated 6th October to his wife Anne Marie⁴ he talks about his plans, saying among other things: "I have the urge to write a fantasia for organ and have already begun. It is tremendous how an organ can sound when a great master is handling it".⁵ This is confirmed by a very brief sketch designated *Organ Fantasia*,⁶ but in all probability the work never got beyond the sketch stage. Other undated sketches for organ suggest that Nielsen worked from time to time with the instrument,⁷ but as already mentioned it was only in the last years that the organ left visible traces in his list of works.

Although there is no direct statement about this from the composer, it seems reasonable to see a connection between Carl Nielsen's organ works and the reform effort that was taking place at that time in Danish sacred music. Thomas Laub⁸ had begun this reform many years earlier, but it was to make its fullest impact during the 1920s. Laub's reform was concerned with abandoning emotive *Lied*-like hymn-singing in favour of a reintroduction of the older stylistic types – the Protestant chorale and Renaissance vocal

ORGELVÆRKER

CARL NIELSEN OG ORGELMUSIKKEN

I modsætning til klaverværkerne stammer Carl Nielsens orgelværker udelukkende fra den sidste del af hans liv. Dette betyder dog ikke at det først var på dette tidspunkt, at interessen for orglet meldte sig. En lejlighedsvis beskæftigelse med orglet kan spores tilbage til hans allertidligste værker fra slutningen af 1880'erne. Således var det første af de to fantasistykker for obo og klaver opus 2 – *Romance* – antagelig oprindelig tænkt for obo og orgel.¹ Og det vides med sikkerhed at denne sats gentagne gange er blevet fremført offentligt for denne besætning.²

Da Carl Nielsen i efteråret 1913 traf den tyske organist Karl Straube³ i København, inspirerede mødet ham tilsyneladende til at påbegynde et værk for orgel. I et brev dateret den 6. oktober til hustruen Anne Marie⁴ fortæller han om sine planer. Det hedder bl.a.: "Jeg har faaet lyst til at skrive en Phantasi for Orgel og har allerede begyndt. Det er mægtigt som et Orgel kan lyde, naar en stor Mester tumler med det."⁵ Udsagnet bekræftes af en ganske kort skitse betegnet *Orgelfantasi*,⁶ men efter al sandsynlighed er værket aldrig kommet ud over skitseplanet. Andre udaterede skitser for orgel kunne tyde på at Carl Nielsen fra tid til anden har arbejdet med dette instrument,⁷ men som nævnt var det først i de seneste år at orglet satte sig synlige spor i hans værkrække.

Skønt der ikke findes nogen direkte udsagn herom fra komponistens side, er det nærliggende at se en forbindelse mellem Carl Nielsens orgelværker og de reformbestrebelse der netop i disse år fandt sted indenfor den danske kirkemusik – en reform som Thomas Laub⁸ havde indledt mange år tidligere, og som i løbet af 1920'erne for alvor slog igennem. Laubs reform gik ud på at afskaffe den følelsesbetonede, romancelignende salmesang til fordel for en genindførelse af de klassiske stilfor-

- 1 DK-Kk, Tilg. 391; published by John Fellow as Emilie Demant Hatt, *Foraarsbølger, Erindringer om Carl Nielsen*, Copenhagen 2002, p. 92.
- 2 *Carl Nielsen, Works*. Published by the Carl Nielsen Edition, Royal Library, Copenhagen. Series II. Vol. 11. Edited by Lisbeth Ahlgren Jensen, Elly Bruunshuus Petersen and Kirsten Flensborg Petersen, Copenhagen 2003, pp. xxiii-xxvi.
- 3 Organist and conductor, Kantor at the Thomaskirche in Leipzig (1873-1950).
- 4 Sculptress, née Brodersen (1863-1945).
- 5 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 353.
- 6 DK-Kk, CNS 351b.
- 7 DK-Kk, CNS 351a.
- 8 Danish composer and organist (1852-1927).

- 1 DK-Kk, Tilg. 391; udgivet af John Fellow som Emilie Demant Hatt, *Foraarsbølger, Erindringer om Carl Nielsen*, København 2002, s. 92.
- 2 *Carl Nielsen, Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie II. Bind 11. Udgivet af Lisbeth Ahlgren Jensen, Elly Bruunshuus Petersen og Kirsten Flensborg Petersen, Copenhagen 2003, s. xxiii-xxvi.
- 3 Organist og dirigent, kantor ved Thomaskirken i Leipzig (1873-1950).
- 4 Billedhugger, født Brodersen (1863-1945).
- 5 Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 353.
- 6 DK-Kk, CNS 351b.
- 7 DK-Kk, CNS 351a.
- 8 Komponist og organist (1852-1927).

polyphony – and in the case of organ music replacing the sonority- and harmony-based romantic stylistic ideals with those that characterized the art of organ music in the seventeenth century.⁹ This change was also manifested in the so-called “Organ Movement”, with its origins in Germany, which rejected the nineteenth-century idea of good organ-style, aspiring to sound orchestral, in favour of a return to the idioms of the “Baroque” period. Considering Carl Nielsen’s decidedly polyphonic mode of writing, it is not surprising that these currents appealed to his compositional curiosity.

29 LITTLE PRELUDES FOR ORGAN OR HARMONIUM, OPUS 51

It appears to have been another external factor that prompted Nielsen to get to grips with his first organ work, namely that the organist Johannes Hansen¹⁰ asked him to compose some organ preludes for use in divine service. This request resulted in the *29 Little Preludes for Organ or Harmonium* opus 51.

The preludes were written over a relatively short period at the beginning of 1929. They are mentioned for the first time in a letter from Carl Nielsen to his wife, dated 5th February. At this time he was staying at the Damgaard estate near Fredericia and wrote: “I have made a little ‘celestial’ prelude which – if it were to take on human form – would look like a smiling angel from the Renaissance”.¹¹ The pencil draft for Preludes 14-27 contains scattered datings, which document their composition between 19th February and 19th March, and it must be presumed that the whole collection was finished by the end of March.¹²

9 Povl Hamburger, “Ny Orgelmusik til gudstjenestebrug”, *Dansk Musiktidsskrift*, vol. 5, (1930), p. 165.

10 Married to Nielsen’s friend Thorvald Aagaard’s sister, Inger.

11 Torben Schousboe, *op. cit.*, p. 559.

12 The printed programme for the Carl Nielsen Memorial Concert in Roskilde Cathedral on 11.2.1932 states that one of the preludes was composed in 1900, while the others were from 1929. We must assume that this information comes from Emilius Bangert (1883-1962), who organized the concert. Torben Schousboe believes he can demonstrate that Prelude 3 was from 1900, since the draft for this piece is written on a different type of music paper from the other preludes, and the style of No. 3 suggests the period around the turn of the century (cf. Torben Schousboe, “Carl Nielsens præludier for orgel”, *Organistbladet*, vol. 32 (1966), pp. 20-27). However, there seems to be no proof for such an assumption, since the music paper used for the draft of Prelude 3 originally served as the title page for a manuscript copy of the Three Piano Pieces Op. 59 (composed in 1928). See also the *Sources* pp. 248-249.

mer – den protestantiske koral og renæssancens vokalphony – og for orgelmusikkens vedkommende at lade den klangligt og harmonisk funderede romantiske orgelmusik vige for de stilidealer der kendetegnede det 17. århundredes orgelkunst.⁹ Sidstnævnte aspekt kom ligeledes til udtryk i den såkaldte orgelbevægelse som i disse år med udgangspunkt i Tyskland stod for et opgør med det romantiske, orkesterefterlignende orgel, idet man søgte en tilbagevenden til barokorglet. Tager man Carl Nielsens udpræget polyfone skrivemåde i betragtning, er det oplagt at disse strømninger har appelleret til hans kompositoriske nysgerrighed.

29 SMAA PRÆLUDIER FOR ORGEL ELLER HARMONIUM, OPUS 51

Det var dog tilsyneladende en ydre anledning der fik Carl Nielsen til at tage fat på det første orgelværk, idet organisten Johannes Hansen¹⁰ havde bedt ham om at komponere nogle præludier for orgel til brug ved gudstjenesten. Denne anmodning udmøntede sig i de *29 Smaa Præludier for Orgel eller Harmonium* opus 51.

Præludierne blev til over en relativ kort periode i begyndelsen af 1929. De omtales første gang i et brev fra Carl Nielsen til hustruen dateret den 5. februar. Han opholdt sig på dette tidspunkt på godset Damgaard ved Fredericia og skriver: “Jeg har lavet et lille ‘himmelsk’ Præludium, som – ifald det antog menneskelig Skikkelse – vilde ligne en smilende Engel fra Renæssancen.”¹¹ Spredte dateringer i blyantskladden til præludierne nr. 14-27 godtgør at de er komponeret i tidsrummet 19. februar til 19. marts, og det må antages at hele samlingen har været færdig i slutningen af marts.¹²

9 Povl Hamburger, “Ny Orgelmusik til gudstjenestebrug”, *Dansk Musiktidsskrift*, 5. årg. (1930), s. 165.

10 Gift med Carl Nielsens ven Thorvald Aagaards søster Inger.

11 Torben Schousboe, *op. cit.*, s. 559.

12 I det trykte program til Carl Nielsen-mindekonzerten i Roskilde Domkirke 11.2.1932 anføres det at et enkelt af præludierne skulle være komponeret år 1900, mens de øvrige var fra 1929. Det må antages, at denne oplysning stammer fra Emilius Bangert (1883-1962) der arrangerede koncerten. Torben Schousboe mener at kunne godtgøre at det er præludium nr. 3 som stammer fra år 1900, idet kladden til denne sats er skrevet på en anden type nodepapir end de øvrige præludier, ligesom stilen i nr. 3 peger på tiden omkring århundredeskiftet (jf. Torben Schousboe, “Carl Nielsens præludier for orgel”, *Organistbladet*, 32. årg. (1966), s. 20-27). Der synes dog ikke at være belæg for en sådan antagelse, idet det nodepapir som er anvendt til kladden til præludium nr. 3 oprindeligt har tjent som titelblad for en afskrift af de tre klaverstykker op. 59 (komponeret 1928). Se i øvrigt *Sources*, s. 248-249.

1) Linear composition – that is, melodic parts that are not stopped by periodic phrase-building, da capo forms and the like.

2) Modulation that is not used to ‘colour’ the theme but which – when it is used at all – only appears because the motion of the parts actually requires it.

3) A certain ‘spaciousness’, so that listeners – in this case the congregation – do not get the impression that the music is the speech or reflections of one man.

I wholly agree with these words, and if ever again I engage in the composition of organ preludes, I will take pains to suppress personal taste and aspire to the crystal-clear values that lie latent in the will of the music itself, elevated above all kinds of personal feelings.³²

The main source for the present edition is the printed edition of 1930, but taking into account an errata list that Peter Thomsen drew up immediately after the appearance of the printed edition.³³ In addition, the two fragmentary fair copies and the pencil draft have, in certain instances, served to correct obvious errors.

MELODY

In the pencil draft of the 29 *Little Preludes for Organ or Harmonium*, between Nos. 13 and 14, there is a small piece designated *Melody*. It is clear from the manuscript that this piece was at first numbered as No. 14, but later the number was rubbed out and the whole piece was put in brackets. Apart from this draft there are no other sources for this little piece, which was probably never played in public. The piece is published here for the first time.

TWO PRELUDES

The two preludes with no opus number were composed for Peter Thomsen at the beginning of 1931, possibly after the composition of *Commotio* had been completed. It is reasonable to see these two pieces as the composer's attempt to meet the requirements for a sacred organ style that were expressed in the above-mentioned article in *Vor Ungdom*. The preludes were published in 1947 by Skandinavisk Musikforlag. The main source for the present edition is the fair copy that Nielsen sent to Peter Thomsen.

32 *Vor Ungdom*, op. cit., pp. 46-47. The article is also reproduced in John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, pp. 599-600.

33 Reproduced in Peter Thomsen, op. cit., p. 98.

1) Lineær Skrivemaade – altsaa melodiske Stemmer, der ikke standses af Periodebygning, da capo-Former o.l.

2) En Modulation, der ikke benyttes til at ‘farve’ Temaet, men som – naar den overhovedet fremkommer – kun optræder, fordi Stemmernes Gang ligefrem kræver den.

3) En vis ‘Rummelighed’, saa at Tilhørerne – i dette Tilfælde Menigheden – ikke faar Indtryk af, at Musikken er en Enkeltmands Tale eller Betragtninger.

Jeg slutter mig ganske til disse Ord, og skulde jeg endnu engang komme til Komposition af Orgelpræludier, vil jeg umage mig med Undertrykkelse af personlig Smag og stræbe imod de krystalklare Værdier, som ligger gemt i Tonerne Egenwillie, hævet over alle Slags Fornemmelser.³²

Hovedkilden til nærværende udgave er den trykte udgave fra 1930, idet der er taget hensyn til en trykfejlsliste som Peter Thomsen udarbejdede umiddelbart efter fremkomsten af den trykte udgave.³³ Endvidere har de to fragmentariske renskrifter og blyantskladden i visse tilfælde kunnet tjene til at korrigere oplagte fejl.

MELODI

I blyantskladden til 29 *smaa Præludier for Orgel eller Harmonium* findes mellem nr. 13 og 14 en lille sats der er betegnet *Melodi*. Det fremgår tydeligt af manuskriptet at denne sats først har været nummereret som nr. 14, men siden er nummeret blevet visket ud, og hele satsen er sat i parentes. Bortset fra denne kladde findes der ikke andre kilder til dette lille stykke som antagelig aldrig har været fremført offentligt. Satsen udgives hermed for første gang.

TO PRÆLUDIER

De to præludier uden opusnummer er komponeret til Peter Thomsen i begyndelsen af 1931, muligvis efter afslutningen af *Commotio*. Det er oplagt at se disse to satser som komponistens forsøg på at efterleve de krav til kirkelig orgelstil der kom til udtryk i den ovenfor omtalte artikel i *Vor Ungdom*. Præludierne udkom i 1947 på Skandinavisk Musikforlag. Hovedkilden til nærværende udgave er den renskrift som Carl Nielsen sendte til Peter Thomsen.

32 *Vor Ungdom*, op. cit., s. 46-47. Indlægget er tillige gengivet i John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 599-600.

33 Gengivet i Peter Thomsen, op. cit., s. 98.

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.

Contains a rough draft for all 29 preludes, as well as sketches for *Fra Rold til Rebild* (p. 4c), *The silent woman* (pp. 7, 33-34, 36), *Melodi* (pp. 15-16), *Blomsterstøv fra Blomsterbæger* (p. 33), *Nu er for stakket Tid* (p. 35), and manuscript copies from Tomás Luis de Victoria (p. 4b), G.P. da Palestrina (p. 4b), Giovanni Croce (p. 5). Page 4b is written on a scrapped manuscript title page with the words “Tre Klaverstykker / (Drei Klavierstücke) / af / Carl Nielsen.” written in ink.

E Printed edition, P.S. Rung-Keller’s copy.

DK-Kk, CNS 3e.

Dedication on the title page: “Kære Hr Rung-Keller! / Modtag de bedste Hilsener til / Højtiderne og en Tak for Deres / Interesse i det gamle Aar fra / Deres hengivne / Carl Nielsen / 23-12-1930”.²⁵

Donated to the Royal Library by P.S. Rung-Keller in 1965.

Same version as **A**.

The source has been trimmed.

Also contains a manuscript copy of *Fest-Præludium ved Aarhundredskiftet* [“Festival Prelude for the New Century”], designated “(XXX) Festprælud. (1900)”, arranged for organ (by Rung-Keller?). Pasted in on a single folio (25x27 cm, 14 staves) between p. 22 and p. 23.

Additions in pencil, and in red and blue crayon.

F Proofs, Peter Thomsen.

DK-Kk, CNS 3d.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 35x26 cm, 1 folio, fol.^r written in ink.

Paper type: 10 staves.

Contains proofs for Nos. VII, VIII, X, XXVII and XXVIII written in by Peter Thomsen.²⁶

G Draft for Nos. XXII and XXIII, fragment.

DK-Kk, CNS 003c.

No provenance.

35x27.2 cm, 1 folio, fol.^r written in pencil.

Paper type: 12 staves.

The source has been restored.

Contains a rough draft for No. XXII and No. XXIII, bb. 1-3 (presumably the source of Source **D**). In addition, cadential figures by G.P. da Palestrina, Jacob Handl, Clemens non Papa and Alessandro Scarlatti written in pencil by Carl Nielsen (fol.^v).

H Draft for No. XXVII.

DK-Kk, CNS 312b.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 35x27.5 cm., 2 pages written in pencil, additions in red crayon.

Contains an early draft for No. XXVII (fol. 2^r staves 7-10 – fol. 2^v, staves 3-4, 7-10) and a *ca.* 3-bar sketch designated “Præludium”, 9/8, F sharp minor (not included in op. 51).

Contained in sketch for *Island*, CNS 312b.

The earliest sources for the work are the two rough drafts (**G**, **H**), both of which are precursors to the complete draft (**D**). This was in turn the source for the fragmentarily preserved ink manuscript (**B**), which also functioned as the printing manuscript for the printed edition of 1930. The partly autograph score (**C**) was probably drawn up on the basis of **B**. The main source for the present edition is the printed edition (**A**), with allowances for a list of errata that Peter Thomsen drew up immediately after the appearance of the printed edition (**F**). Moreover, the two fragmentary fair copies and the pencil draft have in certain cases served to correct obvious errors.

M E L O D Y

A Draft.

DK-Kk, CNS 3a.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. Format: *ca.* 34x26 cm. 2 pages written in pencil.

Paper type: 12 staves.

The source has been restored.

The piece was at first numbered as “No. 14”, but later the number was rubbed out and the whole piece put in brackets. Contained in CNS 3a “29 smaa Præludier for Orgel eller Harmonium” Source **D**, pp. 15-16 (see above).

T W O P R E L U D E S

A Fair copy, autograph, printing manuscript

B Draft

C Manuscript copy, Peter Thomsen

A Fair copy, autograph, printing manuscript.

DK-Kk, CNS 4a.

Dedication: “Kære Hr Peter Thomsen: Hermed de to smaa Orgelpræludier, som De saa. Hilsen / fra Deres C.N.”²⁷

²⁵ “Dear Mr. Rung-Keller! / Accept my best regards for / the holidays and thank you for your / interest during the old year from / Your devoted / Carl Nielsen / 23-12-1930”.

²⁶ A list with the proofs is also to be found in Peter Thomsen, “Carl Nielsens Orgelpræludier”, *Dansk Kirkemusiker-Tidende*, vol. 27 (1930), p. 98.

²⁷ “Dear Mr. Peter Thomsen: Enclosed the two small Organ Preludes which you saw. Greetings, / Yours, C.N.”

ORGAN WORKS

NIELSEN AND ORGAN MUSIC

Unlike the piano works, Carl Nielsen's organ works come exclusively from the last part of his life. However, this does not mean that he had no interest in the organ before this period. An occasional interest in the organ can be traced back to his very earliest works from the end of the 1880s. For example, the first of two fantasy pieces for oboe and piano opus 2 – *Romance* – was probably originally intended for oboe and organ.¹ And we know with certainty that the *Romance* was performed by these instruments several times.²

In the autumn of 1913 Nielsen met the German organist Karl Straube³ in Copenhagen. The meeting appears to have inspired him to start on a work for organ. In a letter dated 6th October to his wife Anne Marie⁴ he talks about his plans, saying among other things: "I have the urge to write a fantasia for organ and have already begun. It is tremendous how an organ can sound when a great master is handling it".⁵ This is confirmed by a very brief sketch designated *Organ Fantasia*,⁶ but in all probability the work never got beyond the sketch stage. Other undated sketches for organ suggest that Nielsen worked from time to time with the instrument,⁷ but as already mentioned it was only in the last years that the organ left visible traces in his list of works.

Although there is no direct statement about this from the composer, it seems reasonable to see a connection between Carl Nielsen's organ works and the reform effort that was taking place at that time in Danish sacred music. Thomas Laub⁸ had begun this reform many years earlier, but it was to make its fullest impact during the 1920s. Laub's reform was concerned with abandoning emotive *Lied*-like hymn-singing in favour of a reintroduction of the older stylistic types – the Protestant chorale and Renaissance vocal

ORGELVÆRKER

CARL NIELSEN OG ORGELMUSIKKEN

I modsætning til klaverværkerne stammer Carl Nielsens orgelværker udelukkende fra den sidste del af hans liv. Dette betyder dog ikke at det først var på dette tidspunkt, at interessen for orglet meldte sig. En lejlighedsvis beskæftigelse med orglet kan spores tilbage til hans allertidligste værker fra slutningen af 1880'erne. Således var det første af de to fantasistykker for obo og klaver opus 2 – *Romance* – antagelig oprindelig tænkt for obo og orgel.¹ Og det vides med sikkerhed at denne sats gentagne gange er blevet fremført offentligt for denne besætning.²

Da Carl Nielsen i efteråret 1913 traf den tyske organist Karl Straube³ i København, inspirerede mødet ham tilsyneladende til at påbegynde et værk for orgel. I et brev dateret den 6. oktober til hustruen Anne Marie⁴ fortæller han om sine planer. Det hedder bl.a.: "Jeg har faaet lyst til at skrive en Phantasi for Orgel og har allerede begyndt. Det er mægtigt som et Orgel kan lyde, naar en stor Mester tumler med det."⁵ Udsagnet bekræftes af en ganske kort skitse betegnet *Orgelfantasi*,⁶ men efter al sandsynlighed er værket aldrig kommet ud over skitseplanet. Andre udaterede skitser for orgel kunne tyde på at Carl Nielsen fra tid til anden har arbejdet med dette instrument,⁷ men som nævnt var det først i de seneste år at orglet satte sig synlige spor i hans værkrække.

Skønt der ikke findes nogen direkte udsagn herom fra komponistens side, er det nærliggende at se en forbindelse mellem Carl Nielsens orgelværker og de reformbestrebelse der netop i disse år fandt sted indenfor den danske kirkemusik – en reform som Thomas Laub⁸ havde indledt mange år tidligere, og som i løbet af 1920'erne for alvor slog igennem. Laubs reform gik ud på at afskaffe den følelsesbetonede, romancelignende salmesang til fordel for en genindførelse af de klassiske stilfor-

- 1 DK-Kk, Tilg. 391; published by John Fellow as Emilie Demant Hatt, *Foraarsbølger, Erindringer om Carl Nielsen*, Copenhagen 2002, p. 92.
- 2 *Carl Nielsen, Works*. Published by the Carl Nielsen Edition, Royal Library, Copenhagen. Series II. Vol. 11. Edited by Lisbeth Ahlgren Jensen, Elly Bruunshuus Petersen and Kirsten Flensborg Petersen, Copenhagen 2003, pp. xxiii-xxvi.
- 3 Organist and conductor, Kantor at the Thomaskirche in Leipzig (1873-1950).
- 4 Sculptress, née Brodersen (1863-1945).
- 5 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 353.
- 6 DK-Kk, CNS 351b.
- 7 DK-Kk, CNS 351a.
- 8 Danish composer and organist (1852-1927).

- 1 DK-Kk, Tilg. 391; udgivet af John Fellow som Emilie Demant Hatt, *Foraarsbølger, Erindringer om Carl Nielsen*, København 2002, s. 92.
- 2 *Carl Nielsen, Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie II. Bind 11. Udgivet af Lisbeth Ahlgren Jensen, Elly Bruunshuus Petersen og Kirsten Flensborg Petersen, Copenhagen 2003, s. xxiii-xxvi.
- 3 Organist og dirigent, kantor ved Thomaskirken i Leipzig (1873-1950).
- 4 Billedhugger, født Brodersen (1863-1945).
- 5 Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 353.
- 6 DK-Kk, CNS 351b.
- 7 DK-Kk, CNS 351a.
- 8 Komponist og organist (1852-1927).

polyphony – and in the case of organ music replacing the sonority- and harmony-based romantic stylistic ideals with those that characterized the art of organ music in the seventeenth century.⁹ This change was also manifested in the so-called “Organ Movement”, with its origins in Germany, which rejected the nineteenth-century idea of good organ-style, aspiring to sound orchestral, in favour of a return to the idioms of the “Baroque” period. Considering Carl Nielsen’s decidedly polyphonic mode of writing, it is not surprising that these currents appealed to his compositional curiosity.

29 LITTLE PRELUDES FOR ORGAN OR HARMONIUM, OPUS 51

It appears to have been another external factor that prompted Nielsen to get to grips with his first organ work, namely that the organist Johannes Hansen¹⁰ asked him to compose some organ preludes for use in divine service. This request resulted in the *29 Little Preludes for Organ or Harmonium* opus 51.

The preludes were written over a relatively short period at the beginning of 1929. They are mentioned for the first time in a letter from Carl Nielsen to his wife, dated 5th February. At this time he was staying at the Damgaard estate near Fredericia and wrote: “I have made a little ‘celestial’ prelude which – if it were to take on human form – would look like a smiling angel from the Renaissance”.¹¹ The pencil draft for Preludes 14-27 contains scattered datings, which document their composition between 19th February and 19th March, and it must be presumed that the whole collection was finished by the end of March.¹²

9 Povl Hamburger, “Ny Orgelmusik til gudstjenestebrug”, *Dansk Musiktidsskrift*, vol. 5, (1930), p. 165.

10 Married to Nielsen’s friend Thorvald Aagaard’s sister, Inger.

11 Torben Schousboe, *op. cit.*, p. 559.

12 The printed programme for the Carl Nielsen Memorial Concert in Roskilde Cathedral on 11.2.1932 states that one of the preludes was composed in 1900, while the others were from 1929. We must assume that this information comes from Emilius Bangert (1883-1962), who organized the concert. Torben Schousboe believes he can demonstrate that Prelude 3 was from 1900, since the draft for this piece is written on a different type of music paper from the other preludes, and the style of No. 3 suggests the period around the turn of the century (cf. Torben Schousboe, “Carl Nielsens præludier for orgel”, *Organistbladet*, vol. 32 (1966), pp. 20-27). However, there seems to be no proof for such an assumption, since the music paper used for the draft of Prelude 3 originally served as the title page for a manuscript copy of the Three Piano Pieces Op. 59 (composed in 1928). See also the *Sources* pp. 248-249.

mer – den protestantiske koral og renæssancens vokalphony – og for orgelmusikkens vedkommende at lade den klangligt og harmonisk funderede romantiske orgelmusik vige for de stilidealer der kendetegnede det 17. århundredes orgelkunst.⁹ Sidstnævnte aspekt kom ligeledes til udtryk i den såkaldte orgelbevægelse som i disse år med udgangspunkt i Tyskland stod for et opgør med det romantiske, orkesterefterlignende orgel, idet man søgte en tilbagevenden til barokorglet. Tager man Carl Nielsens udpræget polyfone skrivemåde i betragtning, er det oplagt at disse strømninger har appelleret til hans kompositoriske nysgerrighed.

29 SMAA PRÆLUDIER FOR ORGEL ELLER HARMONIUM, OPUS 51

Det var dog tilsyneladende en ydre anledning der fik Carl Nielsen til at tage fat på det første orgelværk, idet organisten Johannes Hansen¹⁰ havde bedt ham om at komponere nogle præludier for orgel til brug ved gudstjenesten. Denne anmodning udmøntede sig i de *29 Smaa Præludier for Orgel eller Harmonium* opus 51.

Præludierne blev til over en relativ kort periode i begyndelsen af 1929. De omtales første gang i et brev fra Carl Nielsen til hustruen dateret den 5. februar. Han opholdt sig på dette tidspunkt på godset Damgaard ved Fredericia og skriver: “Jeg har lavet et lille ‘himmelsk’ Præludium, som – ifald det antog menneskelig Skikkelse – vilde ligne en smilende Engel fra Renaissance”.¹¹ Spredte dateringer i blyantskladden til præludierne nr. 14-27 godtgør at de er komponeret i tidsrummet 19. februar til 19. marts, og det må antages at hele samlingen har været færdig i slutningen af marts.¹²

9 Povl Hamburger, “Ny Orgelmusik til gudstjenestebrug”, *Dansk Musiktidsskrift*, 5. årg. (1930), s. 165.

10 Gift med Carl Nielsens ven Thorvald Aagaards søster Inger.

11 Torben Schousboe, *op. cit.*, s. 559.

12 I det trykte program til Carl Nielsen-mindekonzerten i Roskilde Domkirke 11.2.1932 anføres det at et enkelt af præludierne skulle være komponeret år 1900, mens de øvrige var fra 1929. Det må antages, at denne oplysning stammer fra Emilius Bangert (1883-1962) der arrangerede koncerten. Torben Schousboe mener at kunne godtgøre at det er præludium nr. 3 som stammer fra år 1900, idet kladden til denne sats er skrevet på en anden type nodepapir end de øvrige præludier, ligesom stilen i nr. 3 peger på tiden omkring århundredeskiftet (jf. Torben Schousboe, “Carl Nielsens præludier for orgel”, *Organistbladet*, 32. årg. (1966), s. 20-27). Der synes dog ikke at være belæg for en sådan antagelse, idet det nodepapir som er anvendt til kladden til præludium nr. 3 oprindeligt har tjent som titelblad for en afskrift af de tre klaverstykker op. 59 (komponeret 1928). Se i øvrigt *Sources*, s. 248-249.

TWO PRELUDES

No. I

Bar	Part	Comment
1	st.1	B: fourth crotchet: apparently two parts: <i>e'</i> , <i>g'</i>
18	st.1	B: 

No. II

		A: the movement is furnished with an annotation with the wording: "Maaske burde II [dvs. Præludium nr. II] være noteret i lange Nodeværdier og ♩ da Stykket naturligvis skal spilles meget roligt" (CN) 'Perhaps II [i.e. Prelude No. II] should be notated in long note-values and ♩ since the piece, of course, is to be played very calmly' (CN)
11-12	st.1	tie across the bar line added as in B
13	st.2	lower part: ♩ emended to ♩

MELODY

Bar	Part	Comment
1		A: <i>Andante sost.</i> changed to <i>Adagio</i>

COMMOTIO, OPUS 58

In the introduction to his editorial commentary Emil Telmányi mentions a number of subdivisions by him of the phrasing slurs in Source **A** (see for example the facsimile p. xvii). These have in all cases been omitted in the present edition.

Bar	Part	Comment
1	st.1	note 10: ♩ emended to ♩
6	st.1	B: chord 1: 
7	st.2	note 22: ♩ added by analogy with notes 11, 13 (as Emil Telmányi's addition in pencil in A , B)
8	st.1	lower part: notes 7, 9: ♩ added by analogy with st.2 notes 1, 8, 15, 17 and in accordance with C (as Emil Telmányi's addition in pencil in A , B)
8	st.1	lower part: note 10: ♩ added by analogy with st.2 note 19
11	st.1	upper part: note 17: ♩ added by analogy with st.2 notes 8, 10, 11
11	st.2	notes 14-17: ♩ emended to ♩ by analogy with b. 13 st.2 notes 6-9 and b. 14 st.1 upper part notes 6-9
12-13	st.1	lower part: one slur emended to two slurs by analogy with the upper part
13		A: damaged, only partially legible. Above top staff Emil Telmányi has added the missing section in pencil according to B

Bar	Part	Comment
13	st.2	notes 6-9: ♩ emended to ♩ as in B and by analogy with rhythm in st.1 (as Emil Telmányi's addition in pencil in A and Peter Thomsens addition in pencil in C)
14	st.1	upper part: notes 6-9: ♩ emended to ♩ as in B and by analogy with rhythm in st.2 (as Emil Telmányi's addition in pencil in A and Peter Thomsens addition in pencil in C)
14	st.2	<i>marcato</i> added as in B (as Emil Telmányi's addition in pencil in A); B: <i>marcato</i> added in ink (CN)
15-16	st.1	A: lower part: end of slur changed from b.16 note 16 to b.16 note 17 in pencil
16	st.2	A: lower part: beginning of slur changed from note 2 to note 1 in pencil
18	st.1	fourth quaver: ♩ added by analogy with st.2 note 20 (as Emil Telmányi's addition in pencil in A , B)
20	st.1	upper part: note 9: <i>f</i> emended to <i>f</i> [♯] by analogy with lower part notes 1, 10, 11, 13 and st.2 notes 6, 9, 12, 30
20-21	st.2	end of slur emended from b.20 last note to b.21 note 1 by analogy with st.1
20	st.2	note 28: ♩ added as in B (as Emil Telmányi's addition in pencil in A)
21	st.2	note 1: stacc. added by analogy with st.1
21		A: last chord: ♩ added in pencil above st.1 (Emil Telmányi?); B: last chord: ♩ added in pencil between st.1 and st.2 (Emil Telmányi?)
22		A: chord 4: ♩ added in pencil between st.1 and st.2 (Emil Telmányi?)
23		A: second minim: damaged, only partially legible
24	st.2	chord 1: <i>e'</i> emended to <i>d</i> [♯] as in B and in accordance with C (as Emil Telmányi's correction in pencil in A)
24	st.2	upper part note 10: ♩ added by analogy with st.1
26	st.2	note 21: ♩ added as in B (as Emil Telmányi's addition in pencil in A)
28-29		single bar line emended to double bar line
28	st.1	A , C: note 30: <i>f</i> [♯] changed to <i>f</i> [♯] in pencil; B: note 30: <i>f</i> [♯]
29		B: <i>Allegretto</i>
36	st.1	note 2: <i>f</i> [♯] emended to <i>f</i> [♯] as in B and in accordance with C
39		B: <i>a tempo</i>
39		C: <i>quasi allegretto</i> crossed out in pencil, according to Emil Telmányi's list of emendations and variant readings the cancellation is Carl Nielsen's
39	st.1	B: <i>III Rørfl.</i> 4, 8
39	st.2	B: <i>II Quintaton</i> 8, 4
39-51	st.2	B: notated in unison, only upper part
45	st.1	note 3: ♩ added as in B and in accordance with C (as Emil Telmányi's addition in pencil in A)
52-53		single bar line emended to double bar line because of change of key signature
53-112		B: key signature: three sharps
58	st.2	♩ emended to ♩ as in B (as Emil Telmányi's correction in pencil in A)
66	st.1	B: lower part: note 2: ♩ added in pencil (Emil Telmányi)