CARL NIELSEN

VÆRKER

WORKS

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CARL NIELSEN

1865-1931

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CARL NIELSEN

JUVENILIA ET ADDENDA

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GENERELT FORORD

GENERAL PREFACE

The Carl Nielsen Edition is an independent project under the auspices of the Music and Theatre 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 Musik- og Teaterafdeling, iværksat i 1994 på Kulturministeriets foranledning og finansieret af Kulturministeriet og *Carl Nielsen og Anne Marie Carl-Nielsens Legat*, hvortil kommer støtte fra en række private fonde til udgivelse af de enkelte bind.

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

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

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
Songs
Choral Pieces

Series IV, Juvenilia et Addenda

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♭) 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. The same goes for missing punctuation in Nielsen's texts.

Clefs are normally given as in the main source.

Copenhagen 1998
The Carl Nielsen Edition

Revised 2008

Serie III, Vokalmusik

Kantater
Sange
Korsatser

Serie IV, Juvenilia et Addenda

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♭) 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. Ligeledes er manglende, nødvendig tegnsætning i Carl Nielsens tekster stiltiende tilføjet.

Nøgler gengives normalt som i hovedkilden.

København 1998
Carl Nielsen Udgaven

Revideret 2008

FORORD

PREFACE

This volume contains a number of Nielsen's instrumental *juvenilia* (Add. 1-16)[1] together with sketches that were seemingly not worked out with a view to publication or performance, but which nevertheless constitute complete compositions (Add. 17-27, 45-49). In addition we publish the composer's arrangements of his own works (Add. 29-37), a selection of his counterpoint exercises (Add. 38-44) and a single work that has survived incomplete but nevertheless can be reconstructed (Add. 28). Not all these works survive in Nielsen's hand. But if they can be traced to his authorship with nearly complete certainty – for example, if they carry his signature or if their provenance can be traced back to him directly – they are included here.[2]

The aim of the *Carl Nielsen Edition* is to publish all the composer's completed compositions, which in practice means all his completed *movements*, since it is not always possible to determine whether or not one or several individual movements were to have formed part of a cycle. The Edition's criterion for whether a movement may be considered complete has up to now been whether it concludes with a double bar; however, it has not been possible to stick to this principle here. In certain cases there are too many incomplete bars on the way to the double bar; in others there are movements that are undoubtedly finished, but where the double bar itself is lacking. Still other unpublished works without a concluding double bar or with many incomplete bars may be completed or reconstructed by means of modest editorial initiative, mainly by analogy with other parts of the music. In addition it has not been considered relevant whether or not a composition should finish with a tonic chord in the home key. For example, the *Trauermarsch* (Add. 15) for string quartet ends with a half close followed by a double bar and repeat sign, which implies that it may in principle be repeated any number of times.

1 For practical reasons the compositions are given addenda numbers (Add.) from 1 to 49.
2 As distinct from other genres, all songs, irrespective of their possible status as *juvenilia*, are published in CNU III/4-7.

Dette bind indeholder en række af Carl Nielsens instrumentale *juvenilia* (Add. 1-16)[1] samt skitser, som tilsyneladende ikke er gennemarbejdet med henblik på udgivelse eller opførelse, men som dog udgør afsluttede kompositioner (Add. 17-27, 45-49). Desuden publiceres komponistens arrangementer af egne værker (Add. 29-37), et udvalg af hans kontrapunktstudier (Add. 38-44) samt et enkelt ufuldstændigt overleveret værk (Add. 28), som dog har kunnet rekonstrueres.

Ikke alle disse værker er overleveret i Carl Nielsens håndskrift. Men hvis de med en til vished grænsende sikkerhed kan henføres til hans autorskab, f.eks. ved at de er forsynet med hans signatur eller ved at proveniensen kan føres direkte tilbage til ham, er de medtaget her.[2]

Målsætningen med *Carl Nielsen Udgaven* er at udgive alle komponistens fuldførte kompositioner, hvilket i praksis vil sige alle hans fuldførte *satser*, da man ikke kan afgøre, om en eller flere enkeltsatser skulle have indgået i en cyklus af flere satser eller ej. Kriteriet for, at en sats anses for at være fuldført, har i CNU hidtil været, at den slutter med en dobbeltstreg; imidlertid har dette princip ikke kunnet fastholdes her. I nogle tilfælde har der været for mange uudfyldte takter på vej hen til dobbeltstregen, i andre tilfælde findes satser, der utvivlsomt er afsluttede, men hvor dobbeltstregen mangler. Atter andre utrykte værker uden afsluttende dobbeltstreg eller med mange uudfyldte takter har vist sig at kunne kompletteres eller rekonstrueres ved sparsomme redaktionelle indgreb, først og fremmest analogikompletteringer. Det har således ikke været et krav, at en komposition skulle slutte på en grundakkord i hovedtonearten. For eksempel munder *Trauermarsch* (Add. 15) for strygekvartet ud i en halvslutning fulgt af dobbeltstreg og repetitionstegn, hvilket indebærer at den i princippet kan gentages uendeligt mange gange.

1 Af praktiske årsager er kompositionerne forsynet med addenda-numre (Add.) fra 1 til 49.
2 I modsætning til hvad der gælder øvrige genrer, er samtlige sange, uanset deres eventuelle status som *juvenilia*, gengivet i CNU III/4-7.

In principle we publish all the arrangements made by the composer himself, or that are found in a version approved by him with a view to performance in this form. On the other hand, we omit rehearsal scores, arrangements that may be considered principally for study purposes, or short scores made with a view to being orchestrated. In practice, however, it can be difficult to determine the purpose of a particular arrangement, as in the case of the *Dances from 'Aladdin' for Piano* (see below, Add. 34).

The compositions in this volume are edited according to the same guidelines as the composer's other works, with the exception of Add. 45-49, included here in an appendix, which are of such a character that they can hardly have been thought of as independent pieces of music. This is the case with a page of music in a visitors' book and four sketches that may serve to show something of the composer's process of work or biographical circumstances. The movements in the appendix are published in unedited notation, side by side with facsimiles of their respective manuscripts. Since there is no critical commentary as such for the movements in the appendix, the source description in these cases is given beneath each movement.

Below is a list of compositions that survive under Nielsen's name but which by the above-mentioned criteria for publication are not included in the Carl Nielsen Edition, together with works that are mentioned in the literature but which are either lost or never existed.

The volume is arranged such that chamber works appear first; these are followed by piano pieces, the *Cantata for the Commemoration of P.S. Krøyer*, the composer's arrangements of his own works, and a selection of his exercises in counterpoint. The *Appendix* concludes the volume. Within the individual categories the compositions are arranged so far as possible chronologically (alternatively according to genres or instrumental forces), although the criteria for dating are in some instances highly uncertain. By contrast with the volumes in Series I-III, the source descriptions and emendations for individual movements are placed in immediate continuation from each other at the end of the volume under the heading *Critical Commentary*.

The compositions were shared out between the editors as follows:

Lisbeth Ahlgren Jensen: Add. 1, 4, 6-17, 19-20, 25, 27, 29-30, 32, 35, 37-44
Lisbeth Larsen: Add. 2-3, 5, 18, 21-24, 26, 28, 31, 33, 36, 45-49
Niels Krabbe: Add. 34

Ideelt set udgives alle de arrangementer, der er udarbejdet af komponisten selv, eller som forefindes i et af ham godkendt arrangement med henblik på at blive opført i denne skikkelse. Derimod udelades indstuderingspartiturer, arrangementer, der må formodes fortrinsvis at tjene studieformål eller particeller, der er udført med henblik på at blive instrumenteret. I praksis kan det dog være svært at afgøre formålet med det enkelte arrangement; det gælder således *Dansene til Aladdin for klaver* (se nedenfor, Add. 34).

Kompositionerne i dette bind er redigeret efter samme retningslinjer som komponistens øvrige værker, med undtagelse af Add. 45-49, der er udgivet i et appendiks, og som har en sådan karakter, at de næppe er tænkt som selvstændige musikstykker. Det drejer sig om et musikalsk stambogsblad og fire skitser, der kan tjene til at vise noget om komponistens arbejdsproces eller biografiske omstændigheder. Satserne i *Appendiks* udgives i en uredigeret nodesats side om side med en faksimile af det pågældende manuskript. Da der ikke bringes et egentligt revisionsapparat for satser i *Appendiks*, bringes kildebeskrivelsen under den enkelte sats.

Nedenfor bringes en liste over kompositioner, der er overleveret under Carl Nielsens navn, men som på grund af ovennævnte udvælgelseskriterier ikke er medtaget i Carl Nielsen Udgaven, samt værker, der er omtalt i litteraturen, men som enten er gået tabt eller aldrig har eksisteret.

Bindet er disponeret således, at kammermusikalske værker anbringes først; derpå følger klaverværker, *Kantate til Mindefesten for P.S. Krøyer*, komponistens arrangementer af egne værker samt et udvalg af hans kontrapunktopgaver. Endelig afslutter *Appendiks* bindet. I de enkelte kategorier er kompositionerne søgt anbragt kronologisk (subsidiært efter genre eller besætning), omend kriterierne for en datering undertiden er meget usikre. Til forskel fra bindene i serie I-III sættes kildebeskrivelse og *Editorial Emendations* for de enkelte satser i umiddelbar forlængelse af hinanden bag i bindet under overskriften *Critical Commentary.*

Kompositionerne er fordelt mellem udgiverne således:

Lisbeth Ahlgren Jensen: Add. 1, 4, 6-17, 19-20, 25, 27, 29-30, 32, 35, 37-44
Lisbeth Larsen: Add. 2-3, 5, 18, 21-24, 26, 28, 31, 33, 36, 45-49
Niels Krabbe: Add. 34

WORKS BY NIELSEN NOT INCLUDED IN CNU

I Works that most likely have existed but to which no sources are known

"Der er et yndigt Land" ("A fair and lovely land") for choir/voice and orchestra.
The correspondence between Nielsen and Wilhelm Hansen suggests that such an arrangement existed. There is furthermore evidence that the song with orchestra accompaniment was performed at The Royal Theatre. A sketch for voice and strings[3] and a sketch for brass ensemble have also survived (see Add. 36).

Duet for to Damestemmer (Duet for Two Female Voices) with piano accompaniment.
According to Emilie Demant Hatt, Nielsen composed this work on 4 February 1889.[4]

Fædrelandssang (Patriotic Song) ("Du danske Mand! af al din Magt") for orchestra.
As explained in CNU III/7, an arrangement of this song for symphony orchestra, presumably by Nielsen, has existed. The arrangement was played at the fortieth-year jubilee concert of Københavns Orkesterforening on 24 April 1914, conducted by Nielsen.

Tre mazurkaer (Three Mazurkas).
Mentioned in a letter of 24 January 1913 from Vilhelm Matthison-Hansen to Nielsen on the occasion of Nielsen's 25th year jubilee as composer:

"[...] but the jubilee makes me consider the fate of the three Mazurkas which you formerly (when you lived with the Bauditz family in Frederiksberggade) dedicated to me.

Where have they actually ended up? After you had presented them to me, you borrowed them to draft a fair copy, but I'm still waiting for the return of the gift. Precisely 25 years have elapsed now."[5]

3 *DK-Kk*, CNS 289k. See also CNU III/7, preface to No. 262.
4 Emilie Demant Hatt, *Foraarsbølger*, ed. John Fellow, Copenhagen 2002, p. 92.
5 *Carl Nielsen Brevudgaven*, Copenhagen 2008, vol. 4, p. 398.

VÆRKER AF CARL NIELSEN, SOM IKKE ER UDGIVET I CNU

I Værker, som efter al sandsynlighed har eksisteret, men hvortil der ikke kendes musikalske kilder

"Der er et yndigt Land" for kor/sang og orkester.
Korrespondance mellem Carl Nielsen og Wilhelm Hansen tyder på, at et sådant arrangement har eksisteret. Derudover er der vidnesbyrd om en opførelse af sangen med orkesterledsagelse på Det Kongelige Teater. Desuden findes en skitse for sang og strygere[3] samt en skitse for messingblæsere (se Add. 36).

Duet for to Damestemmer med klaverledsagelse.
Ifølge Emilie Demant Hatt skrev Carl Nielsen dette værk den 4.2.1889.[4]

Fædrelandssang ("Du danske Mand! af al din Magt") for orkester.
Som der er redegjort for i CNU III/7 har der eksisteret et arrangement af denne sang for symfoniorkester, muligvis af Carl Nielsen. Det pågældende arrangement blev opført ved Københavns Orkesterforenings 40-års jubilæumskoncert 24. april 1914, dirigeret af Carl Nielsen.

Tre mazurkaer.
Omtalt i et brev af 24.1.1913 fra Vilhelm Matthison-Hansen til Carl Nielsen i anledningen af dennes 25-års jubilæum som komponist:

"[...] men Jubilæet faar mig til at tænke over de 3 Mazurkaers Skæbne, som De i sin Tid (da De residerede hos Familjen Bauditz i Frederiksberggade) dedicerede *mig*.

Hvor er de egentlig havnede? Efter at have foræret mig dem, laante De dem til Renskrift, men jeg venter stadig paa Tilbageleveringen af Gaven. Det er nu akkurat 25 Aar siden".[5]

3 *DK-Kk*, CNS 289k. Se også CNU III/7, forord vedr. nr. 262.
4 Emilie Demant Hatt, *Foraarsbølger*, red. John Fellow, København 2002, s. 92.
5 *Carl Nielsen Brevudgaven*, København 2008, bd. 4, s. 398.

Tre tostemmige Salmer, (Three Two-Part Hymns) "Ak, min Rose visner bort" (Brorson), "Guds Engle i Flok" (Grundtvig), "Luk Øjne op, al Kristenhed" (Grundtvig).
In a letter from Anker Olesen to Nielsen, dated 27.2.1928, Olesen thanks for "the lovely two-part songs"; an enclosed concert programme from the Elias Church in Copenhagen (dated 17.2.1928) mentions the titles and that the songs were performed using "the manuscript. 1st performance".[6]

For "Ak min Rose visner bort", only an incomplete sketch for tenor, baryton and organ has survived.[7]

II Doubtful works

Allegro for piano (manuscript, *DK-Kk*, CNS 352a, gathering 26). Nielsen has written "Allegro" on the top of the page while the rest is presumably in his daughter's (Irmelin's) hand.

Nisserne (The Gnomes) ("De Nisser de pusler i Lo og i Lade"). Canon, notated from memory by Margrete Rosenberg, 1950; reproduced in Emilie Demant Hatt, *Foraarsbølger*.[8]

Skomagerens Brudevals (The Shoemaker's Bridal Waltz). Reproduced in Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*.[9] According to Nielsen's childhood friend, Jørgen Jul. Hansen, this waltz was composed by Nielsen with the assistance of Niels Maler.

III Works which are only known from the literature on Nielsen

"De onde Øjne".
Mentioned by Nielsen in a note book (CNA, I.D.3.b (gathering 8)). The work may be a joke, possibly referring to Eugen d'Albert's opera, *Die toten Augen* of 1916, premiered at The Royal Theatre, 17 March 1918.

6 CNA, I.A.b.,18. The concert received advanced publicity in *Berlingske Tidende*, 29.1.1928, where the songs are mentioned as "three quite new two-part Hymns (in manuscript) by Carl Nielsen".
7 *DK-Kk*, CNS 73c. A version for song and piano is available in CNU III/4, No. 38.
8 Emilie Demant Hatt, *op. cit.*, p. 39.
9 Copenhagen 1947, p. 32.

Tre tostemmige Salmer, "Ak, min Rose visner bort" (Brorson), "Guds Engle i Flok" (Grundtvig), "Luk Øjne op, al Kristenhed" (Grundtvig).
I et brev fra Anker Olesen til Carl Nielsen, dateret 27.2.1928, takker førstnævnte for "de dejlige tostemmige Sange"; brevet er vedlagt program fra koncert i Eliaskirken i København 17.2.1928, hvor titlerne nævnes, og hvor det hedder, at de opføres efter "Manuskript. 1. Gang".[6]

Til "Ak min Rose visner bort" eksisterer en ufuldstændig skitse for tenor, baryton og orgel.[7]

II Tvivlsomme værker

Allegro for klaver (Manuskript, *DK-Kk*, CNS 352a, læg 26). Carl Nielsen har noteret "Allegro" øverst på siden, resten er sandsynligvis af datteren Irmelin.

Nisserne ("De Nisser de pusler i Lo og i Lade").
Kanon, nedskrevet efter hukommelsen af Margrete Rosenberg i 1950. Gengivet i Emilie Demant Hatt, *Foraarsbølger*.[8]

Skomagerens Brudevals.
Gengivet i Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*.[9] Ifølge Carl Nielsens barndomsven Jørgen Jul. Hansen er denne vals komponeret af Carl Nielsen med assistance af Niels Maler.

III Værker, som kun kendes fra Carl Nielsen-litteraturen

"De onde Øjne".
Omtalt af Carl Nielsen i en notesbog (CNA, I.D.3.b. (læg 8)) Der kan være tale om en spøg, evt. med henvisning til Eugen d'Alberts opera fra 1916, *Die toten Augen*, som havde premiere på Det Kongelige Teater 17.3.1918.

6 CNA, I.A.b.,18. Koncerten er foromtalt i Berlingske Tidende 29.1.1928, hvor sangene omtales som "tre ganske nye tostemmige Salmer (i Manuskript) af Carl Nielsen".
7 *DK-Kk*, CNS 73c. En version for sang og klaver er udgivet som nr. 38 i CNU III/4.
8 Emilie Demant Hatt, *op. cit.*, s. 39.
9 København 1947, s. 32.

"Det, som lysner over Vangen" for song and piano.
Nielsen has noted the title in his diary on 23 September 1931 without further comments; mentioned in Dan Fog, *Carl Nielsen. Kompositioner*, as FS 160,[10] according to whom a manuscript is privately owned with Nielsen's final composition dated "23.IX.1931". The manuscript is not known. The text, *Sang til Vallekilde* [*Højskole*] of 1876, is by Jens C. Hostrup (1818-1892).

Fjorden ("Jeg elsker Skrænterne ned mod Fjorden").
Hanne Engberg mentions in her book on Helge Rode that Nielsen composed a melody to this text. She may have had Otto Mortensen's melody to this poem in mind.[11]

Sangbogen Danmark, new revised edition (1926/27).
Mentioned in Fog, *Carl Nielsen. Kompositioner*, at FS 111; as explained in CNU III/7, the error is due to confusion between the edition of 1926/7 and the one of 1940.

I Seraillets Have (In Seraglio Garden) ("Rosen sænker sit Hoved, tungt af Dug og Duft") for TTBB.
The only source to this arrangement of the song (CNU III/4, No. 2) is Fog, *Carl Nielsen. Kompositioner*, at FS 12.

Early brass music.
Fog, *Carl Nielsen. Kompositioner* (FS 3a) lists a number of "Trios and quartets for cornetto, trumpet, treble trombone and tenor trombone"; these works are not known from other sources.

IV Nielsen's arrangements of other composers' works

According to *DK-Kk*, CNS 360-402 43 such arrangements have survived.

10 Copenhagen 1965. The song has also – though presumably erroneously – been ascribed to Nielsen in Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen Kunstneren og Mennesket*, Copenhagen 1947-1948, vol. 2, pp. 334, 355 and 359.
11 Hanne Engberg, *En digters historie. Helge Rode 1870-1937*, Copenhagen 1996, p. 300.

"Det, som lysner over Vangen" for sang og klaver.
Carl Nielsen har noteret titlen i sin dagbog den 23.9.1931 uden yderligere kommentarer. Nævnt i Dan Fog, *Carl Nielsen. Kompositioner* som FS 160.[10] Ifølge Dan Fog drejer det sig om et manuskript i privat eje med Carl Nielsens sidste komposition, dateret "23.IX.1931". Dette manuskript kendes ikke. Teksten, *Sang til Vallekilde* [*Højskole*] fra 1876 er af Jens C. Hostrup (1818-1892).

Fjorden ("Jeg elsker Skrænterne ned mod Fjorden").
Hanne Engberg nævner i sin bog om Helge Rode, at Carl Nielsen skulle have komponeret en melodi til denne tekst. Det er muligt, at hun har tænkt på Otto Mortensens melodi hertil.[11]

Sangbogen Danmark, Ny revideret Udgave (1926/27).
Nævnt i Dan Fog, *Carl Nielsen. Kompositioner* under FS 111. Som der er redegjort for i CNU bind III/7, er der formentlig her sket en forveksling med den reviderede udgave fra 1940.

I Seraillets Have ("Rosen sænker sit Hoved, tungt af Dug og Duft") for TTBB.
Eneste kilde til dette arrangement af sangen (CNU III/4, nr. 2) er Dan Fog, *Carl Nielsen. Kompositioner* under FS 12.

Tidlig blæsermusik.
Dan Fog, *Carl Nielsen. Kompositioner* (FS 3a) anfører et antal "Trioer og kvartetter for kornet, trompet, alttrombone og tenortrombone"; disse værker kendes ikke fra andre kilder.

IV Carl Nielsens arrangementer af andres værker

Ifølge *DK-Kk*, CNS 360-402, er overleveret 43 sådanne arrangementer.

10 København 1965. Sangen tilskrives også – formentlig fejlagtigt – Carl Nielsen i Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen Kunstneren og Mennesket*, København 1947-1948, bd. 2, s. 334, 355 og 359.
11 Hanne Engberg, *En digters historie. Helge Rode 1870-1937*, København 1996, s. 300.

V Andres arrangementer af Carl Nielsens værker

VI Indstuderingsmateriale

Indstuderingsmateriale til Carl Nielsens værker, udarbejdet i hans levetid, er anført i kildebeskrivelsen til hvert af de pågældende værker.

Hertil kommer et fire-hændigt klaverarrangement af Symfoni nr. 3, *Sinfonia Espansiva*. Arrangementet kendes fra Carl Nielsens blyantkladde (CNS 64c, CNU II/3 kilde **D**) samt en renskrift af dele af værket i ukendt hånd i Sächsisches Staatsarchiv Leipzig (jf. *Carl Nielsen Studies* vol. 2, s. 229-233). Denne klaverversion synes at have været planlagt til trykning hos forlaget Kahnt i Leipzig i 1913.

V Arrangements of Nielsen's works by others

VI Rehearsal material

Rehearsal materials to Nielsen's works drafted during his lifetime are listed in the description of sources under the respective works.

In addition to this material is also a four-hand piano arrangement of Symphony No. 3, *Sinfonia Espansiva*. The arrangement is known from Nielsen's pencil sketch (CNS 64c, CNU II/3 Source **D**), and a fair copy of parts of the work in a foreign hand has been located in Sächsisches Staatsarchiv Leipzig (see *Carl Nielsen Studies* Vol. 2, pp. 229-233). The piano version seems to have been planned to be published by Kahnt in Leipzig, 1913.

CHAMBER MUSIC

POLKA FOR VIOLIN (ADD. 1)

In his autobiography, *Min fynske Barndom*, Nielsen relates that his *Polka for Violin* was first played at a party where he was standing in for his father, Niels Maler.[12] The latter entered just as the young Nielsen's heavily syncopated "great work" was being played, and according to his own report he could see in Niels Maler's face that the music did not please him:

"but he still came up with his violin under his arm and began to support me. But when they had finished dancing he said: 'You'd better stop this funny business; they can't dance to it'."[13]

Nielsen states that the polka "began" this way; therefore, at least according to his recollection, it must have been longer than the 16 bars that are notated, but no fuller notated version of the music is known. In Torben Meyer and Frede Schandorf Petersen's discussion[14] the same 16 bars of the polka are reproduced (see facsimiles p. 1) – but interestingly in a different notation – so this first part of the structure is therefore what truly lodged in the composer's memory. In the same place Nielsen is also quoted as having said much later about this melody:

"I decided to try out the effect of the polka on the dancers, [...] It was by no means conventional, but full of syncopations throughout, yet also very static. As when a child writes an exercise, I couldn't get off the ground with my motif."[15]

The *Polka for Violin* thus survives in two varying sources, both apparently written down many years after its composition; the one (**A**) includes articulation, whereas the other (**B**) lacks it and is notated on a hastily scrawled stave without use of ruler or stave-rule. Source **A** is taken as the basis for the present edition, but both **A** and **B** are given in facsimile, since they represent what was presumably Nielsen's first publicly performed work.

12 Nielsen's father, Niels Jørgensen (1835-1915), was known as Niels Maler (i.e. Niels the Painter).
13 Carl Nielsen, *Min Fynske Barndom*, Copenhagen 1927, p. 101.
14 Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol.1, p. 30.
15 Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol 1, p. 31.

KAMMERMUSIK

POLKA FOR VIOLIN (ADD. 1)

I sin selvbiografi, *Min fynske Barndom*, fortæller Carl Nielsen, at *Polka for violin* første gang blev spillet offentligt under et gilde, hvor han spillede som stedfortræder for sin far, Niels Maler.[12] Faren trådte ind i salen, netop som den unge Carls stærkt synkoperede "storværk" blev spillet, og sønnen kunne efter eget udsagn se på Niels Malers ansigt, at musikken ikke behagede ham:

"han kom dog nærmere med sin Violin under Armen og gav sig til at sekundere mig. Men da de havde danset færdig, sagde han: 'Du skulde hellere lade være med de Kunster, det er ikke til at danse efter'". [13]

Carl Nielsen pointerer i øvrigt, at polkaen "begynder" på denne måde; den må altså – i det mindste ifølge hans erindring – have været mere omfangsrig end de 16 takter, der er noteret, men en mere omfattende nedskrift af musikken kendes ikke. I Torben Meyer og Frede Schandorf Petersens fremstilling[14] gengives de samme 16 takter af polkaen (se faksimiler s. 1) – men vel at mærke i en anden nedskrift – så dette første formled er altså, hvad der har fæstnet sig varigt i komponistens hukommelse. Sammesteds citeres Nielsen desuden for langt senere om denne melodi at have sagt:

"Jeg besluttede at prøve Virkningen af Polkaen paa de dansende, [...] Helt almindelig var den ikke, men fuld af Synkoper hele Vejen, i øvrigt meget stillestaaende. Ligesom naar et Barn skriver Stil, kom heller ikke jeg af Pletten med mit Motiv".[15]

Polkaen er således overleveret i to forskellige kilder, der begge synes at være skrevet ned mange år efter tilblivelsen; den ene kilde (**A**) er forsynet med artikulation, mens den anden (**B**) er uden artikulation og noteret på et hastigt nedkradset nodesystem uden brug af lineal eller rasterulle. Kilde **A** er lagt til grund for nærværende udgave, men både **A** og **B** gengives i faksimile, da de viser Carl Nielsens angiveligt første offentligt fremførte værk.

12 Carl Nielsens far, Niels Jørgensen (1835-1915), blev kaldt Niels Maler.
13 Carl Nielsen, *Min Fynske Barndom*, København 1927, s. 101.
14 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 30.
15 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 31.

DUET FOR VIOLINS (ADD. 2)

So far as we can tell, the *Duet for Violins* was composed during Nielsen's time as a military bandsman in Odense, between 1880 and 1883. No further details of its origins or performances are known, but in an interview in *Ekstrabladet* on 15 October 1905 the composer related that already by that time he had gained a reputation among his fellow bandsmen as someone who could write music, and he names a duet as an example:

"I wrote and wrote. And this was noticed. The very fact that someone could put something together at all was a big thing. I may have been writing terrible rubbish. But my comrades liked it. When we got together in the evening with some drinks and so on, it was always: 'Have you done something new, Carl?' 'No, but I've nearly finished a duet.' And then we would play it through. Well, anyhow, it was a fun time."[16]

The *Duet for Violins* only survives as separate parts. They are fair copied in another hand, which both shows that Nielsen was surrounded by musicians more skilled in notation than he was and underlines that he considered the composition to be so successful that it could bear the scrutiny of other peoples' eyes and ears. The fact that the manuscript carries the number "I" indicates that the young composer had plans to write more of the same, but no further violin duets by him are known. No performances of the duet can be documented, but it was probably among the duets that Nielsen allegedly played with a certain inspector Wessel, when he was lodging as a youngster with the Bauditz family in Copenhagen.[17]

16 John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 59.
17 Torben Meyer & Frede Schandorf Petersen, *op. cit.,* p. 60. On Bauditz, see commentary to Add. 45.

DUET FOR VIOLINER (ADD. 2)

Duet for violiner blev efter alt at dømme til under Carl Nielsens tid som militærmusiker i Odense, det vil sige imellem 1880 og 1883. De nærmere omstændigheder omkring tilblivelsen og opførelsen kendes ikke, men i et interview i *Ekstrabladet* den 15. oktober 1905 fortalte komponisten, at han allerede dengang blandt militærmusikerne i Odense fik ry for at kunne skrive musik, og som eksempel nævnes en duet:

"Jeg skrev væk. Og det lagde man jo Mærke til. Alene det, at man kunde sætte noget sammen, var jo stort. For resten noget skrækkeligt Juks, det jeg lavede! Men mine Kammerater var glade for det. Naar vi kom sammen om Aftnen med lidt Drikkevarer og saadan, hed det altid: Har du lavet noget nyt, Carl? Nej, men nu er jeg snart færdig med en Duet. Og saa spillede vi den jo igennem. Jo, det var alligevel en morsom Tid".[16]

Duet for violiner findes udelukkende i stemmer. De er renskrevne i fremmed hånd, hvad der dels vidner om, at Nielsen omgikkes musikere med en mere rutineret nodeskrift end sin egen, dels understreger, at han fandt kompositionen så vellykket, at den tålte andres øjne og øren. Det forhold, at manuskriptet betegnes ved nummeret "I", tyder på, at den unge komponist havde planer om at skrive flere af samme slags, men yderligere violinduetter fra hans hånd kendes ikke. Der kan ikke dokumenteres opførelser af duetten, men måske har den været blandt de duetter, som Nielsen angiveligt skulle have spillet med en inspektør Wessel, mens han som ung logerede hos familien Bauditz i København.[17]

16 John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 59.
17 Torben Meyer og Frede Schandorf Petersen, *op. cit.,* s. 60. Om Bauditz, se forord til Add. 45.

ROMANCES FOR VIOLIN AND PIANO (ADD. 3-4)

Of Nielsen's two romances for violin and piano the Romance in G major (Add. 3) is dedicated to Carl Larsen, who was his violin teacher for a time in Odense.[18] The dedication to his esteemed teacher is the only thing in his handwriting on the manuscript, which was fair copied by someone else. Apart from the score, a copy of the violin part has been preserved, possibly made by Larsen himself; however, so far as phrasing and accidentals are concerned this is fairly defective and casts no further light on the origins of the piece. Nevertheless, a performance of the Romance is known, since it was played as an encore at a concert in the Odense Music Society on 16 October 1888. The main work in this concert was Nielsen's *Suite for String Orchestra*, conducted by the composer himself, who was also soloist in Hubert Léonard's demanding *Souvenir d'Haydn*, after whose performance:

"a veritable storm of applause broke out, and when Mr Nielsen had played one of his own compositions, a fine and beautiful romance for violin, as an encore, the applause resumed just as tempestuously."[19]

There are indications in the newspaper *Nationaltidende* of 20 November 1888 of a planned performance of another romance for violin and piano by Nielsen, which was to take place at a concert in the Private Chamber Music Society in Copenhagen that evening; whether this was the Romance in G major (Add. 3) or the Romance in D major (Add. 4), and whether a romance by Nielsen was actually performed at all on this occasion, is unknown. The concerts in this private society were apparently not reviewed publicly; nor does a concert programme seem to have survived.

By contrast with the above-mentioned Romance in G major (Add. 3), Nielsen's *Romance for Violin and Piano* in D major (Add. 4) survives in autograph form, which is also the only source for the composition. The Romance in D major is in a less finished state than its sister-work and bears no dedication to any of the composer's acquaintances or benefactors.

18 Counsellor Carl Larsen (1844-1929) was conductor of the Odense Music Society and active as bell-ringer and sacristan at the Church of our Lady in Odense.
19 Review in *Fyns Stifttidende*, 17.10.1888, cited in Peter Hauge, "Carl Nielsens første opus. Problemer omkring tilblivelsen og førsteopførelsen af Lille Suite", *Fund & Forskning*, Vol. 35, Copenhagen 1996, p. 232.

ROMANCER FOR VIOLIN OG KLAVER (ADD. 3-4)

Af Carl Nielsens to romancer for violin og klaver er romancen i G-dur (Add. 3) tilegnet Carl Larsen, der en tid var hans violinlærer i Odense.[18] Dedikationen til den skattede lærer er det eneste i hans håndskrift på manuskriptet, der altså er renskrevet af en anden. Foruden partituret er der bevaret en afskrift af violinstemmen, muligvis udført af Carl Larsen selv; den er imidlertid hvad angår frasering og fortegn temmelig mangelfuld og har ikke kunnet kaste yderligere lys over tilblivelsesomstændighederne. Derimod kendes en opførelse af romancen, idet den ved en koncert i Musikforeningen i Odense den 16. oktober 1888 blev spillet som ekstranummer. Koncertens hovednummer var Carl Nielsens *Suite for Strygeorkester,* dirigeret af komponisten selv, der endog ved samme lejlighed var violinsolist i Hubert Léonards krævende *Souvenir d'Haydn.* Efter foredraget af sidstnævnte stykke:

"brød der en sand Bifaldsstorm løs fra Publikum, og da Hr. Nielsen havde spillet en af sine egne Kompositioner, en fin og smuk Romance for Violin, som *dacapo*-Numer, gjentoges Bifaldet lige stormende".[19]

Der findes oplysninger i *Nationaltidende* den 20. november 1888 om en planlagt opførelse af endnu en romance for violin og klaver af Carl Nielsen, der skulle finde sted ved en koncert i Privat Kammermusikforening i København den samme aften; hvorvidt det var romancen i G-dur (Add. 3) eller romancen i D-dur (Add. 4), der var på tale – og om der overhovedet blev opført en romance af Nielsen ved denne lejlighed – er ukendt. Koncerterne i denne private forening blev tilsyneladende ikke anmeldt offentligt, og heller ikke et koncertprogram synes at være bevaret.

Til forskel fra den omtalte romance i G-dur er Nielsens *Romance for violin og klaver i D-dur* (Add. 4) overleveret i autograf, der i øvrigt udgør den eneste kilde til kompositionen. Romancen har et mere ufærdigt præg end sit søsterværk, og den bærer da heller ikke tilegnelse til en af komponistens bekendte eller velyndere.

18 Kammerråd Carl Larsen (1844-1929) var dirigent for Odense Musikforening og virkede som klokker og kordegn ved Vor Frue Kirke i Odense.
19 Anmeldelse i *Fyns Stifttidende*, 17.10.1888, citeret efter Peter Hauge, "Carl Nielsens første opus. Problemer omkring tilblivelsen og førsteopførelsen af Lille Suite", *Fund & Forskning*, bd. 35, København 1996, s. 232.

SONATA FOR VIOLIN AND PIANO (ADD. 5)

The *Sonata for Violin and Piano* in G major is presumably one of Nielsen's earliest compositions, if we can trust the date "1881", which was subsequently placed on the manuscript. No public performances of the sonata are known, but we do have an account of something that might perhaps be called a private premiere. Although Nielsen as a regimental musician in 1880 had received a pay rise and was promoted to corporal, he was dissatisfied with his situation, since he felt that he could learn no more in Odense. Then he met the musician Olfert Jespersen,[20] later to become musical director at the Zoological Gardens in Copenhagen, with whom he swiftly became friends and began to make music. In a letter to Nielsen of 1902, Jespersen looked back on their first meeting and recalled the impression the violin sonata had made on him:

"It's damned fine to know that you are the same person, the same human being, now as then when the pianist from 'Det blaa Øje'[21] in Odense was sitting at the piano in your little room, and applied his modest gifts to playing the piano part – not to a march or polka, as I thought it would be before I arrived – but to a young man's sonata (in G), with its scent of Mozartean youth."[22]

The composer himself also recalled the time the two young men played his first violin sonata, although he remembered the premiere of his Mozart-inspired sonata as having taken place in "Det blaa Øje":

"We met one day in the basement tavern where Outzen made music, and there we played several of my compositions, amongst them a sonata that I had just composed, and the cheerful, talented little young man, who brought a breath of the capital city, enlivened me and expressed the opinion that I had a future as a musician."[23]

20 Danish pianist and conductor (1863-1932), author of the memoirs, *Oplevelser*, Copenhagen 1930. A chapter about Nielsen is contained in the second edition of the book, published in 1931.
21 The name of a local pub in Odense (The Blue Eye).
22 *Carl Nielsen Brevudgaven*, vol. 2, p. 253.
23 Carl Nielsen, *op. cit.*, p. 211.

SONATE FOR VIOLIN OG KLAVER (ADD. 5)

Sonate for violin og klaver i G-dur er formentlig en af Carl Nielsens tidligste kompositioner, hvis man skal fæste lid til årstallet "1881", som efterfølgende er påført manuskriptet. Der kendes ikke offentlige opførelser af sonaten, men derimod er der bevaret en skildring af noget, der måske kan betegnes som en førsteopførelse under private former. Skønt Nielsen som regimentsmusiker i 1880 havde modtaget lønforhøjelse og var blevet udnævnt til korporal, var han utilfreds med sin situation, fordi han mente, at han ikke kunne lære mere i Odense. Men så mødte han musikeren Olfert Jespersen,[20] den senere musikdirektør i Zoologisk Have i København, med hvem han hurtigt sluttede venskab og begyndte at spille. I et brev til Carl Nielsen så Jespersen i 1902 tilbage på deres første møde og på det indtryk, hans violinsonate havde gjort på ham:

"Det er pokkers rart at vide at De er den samme, Person og Menneske, nu, som dengang da Pianisten fra 'Det blaa Øje'[21] i Odense sad ved Klaveret i Deres lille Værelse, og efter fattig Evne spillede Klaverstemmen – ikke til en Marsch eller Polka, som jeg troede det drejede sig om forinden jeg kom til Dem – men til en ung Mands Sonate (i G.) hvorover der var en Duft af Mozartsk Ungdom".[22]

Komponisten selv huskede også tilbage på dengang, de to som unge havde spillet hans første violinsonate, om end han erindrede sig, at uropførelsen af hans Mozart-inspirerede sonate var foregået i "Det blaa Øje":

"Vi traf hinanden en Dag i den Kælder, hvor Outzen musicerede; dèr spillede vi nogle af mine Kompositioner sammen, blandt andet en Sonate, som jeg lige havde komponeret; og den lille friske, begavede unge Mand, der bragte et Pust fra Hovedstaden, animerede mig og mente, at jeg havde en Fremtid for mig som Musiker".[23]

20 Pianist og dirigent (1863-1932), forfatter til erindringsværket *Oplevelser*, København 1930. Et kapitel om Carl Nielsen er indeholdt i 2. udgave af bogen, udgivet 1931.
21 Lokalt værtshus i Odense.
22 *Carl Nielsen Brevudgaven*, bd. 2, s. 253.
23 Carl Nielsen, *op. cit.*, s. 211.

Playing with Olfert Jespersen also helped to convince Nielsen that his future lay in music, and in his memoirs the meeting with Jespersen is mentioned immediately before he describes his departure from Odense and his first journey to Copenhagen in the spring of 1883 – carrying in his bag the following string quartet in D minor (Add. 8).

QUARTET FOR TWO VIOLINS, VIOLA AND CELLO IN D MINOR (ADD. 8)

According to Nielsen's memoirs, the quartet was composed in Odense while he was having lessons with the above-mentioned choirmaster Carl Larsen and playing chamber music with some of his friends:

"Here I got to know quartets by Haydn, Mozart, Pleyel and Onslow, and I was so enthusiastic that I set about composing a quartet of my own; in a month or so it was finished. I still have this work, and I actually can't understand how I was able without the slightest theoretical skills to set it on its feet. The Quartet, in the key of D minor, is really well put together, and in the scherzo there is even a canon, correctly executed. Naturally there's no originality there, but it's fresh and alive."[24]

It is interesting that this scherzo, the third movement in the D minor Quartet, uses the same motif as the concluding scherzo of the Violin Sonata (Add. 5). However, which of the two works was composed first cannot be determined on this basis. There is no indication of performances of the early string quartet, but it is probable that Nielsen played it together with his quartet friends in Odense. He also proudly presented his quartet together with a letter of recommendation from Klaus Berntsen[25] to the man he regarded as unquestionably the highest authority on this matter:

"So one day in May 1883 I travelled to Copenhagen for a violin audition with V. Tofte[26] and to present my string quartet to

24 Carl Nielsen, *op. cit.*, p. 183.
25 Danish politician and folk high school principal (1844-1927).
26 Danish violinist (1832-1907).

Samspillet med Olfert Jespersen var altså med til at bestyrke Nielsen i, at hans fremtid lå inden for musikken, og i hans erindringsværk er mødet med Jespersen da også omtalt umiddelbart inden han skildrer sit opbrud fra Odense og for første gang rejste til København i foråret 1883 – i øvrigt med nedenstående kvartet i d-mol (Add. 8) i bagagen.

KVARTET FOR TO VIOLINER, BRATSCH OG CELLO I D MOL (ADD. 8)

Kvartetten er ifølge Nielsens erindringer komponeret, mens han i Odense tog undervisning hos den tidligere nævnte kantor Carl Larsen og dyrkede kvartetsammenspil med nogle af sine kammerater:

"Her lærte jeg Haydns, Mozarts, Pleyls og Onslows Kvartetter at kende, og jeg blev saa betaget, at jeg foresatte mig at komponere en Kvartet; i Løbet af en Maanedstid var den også færdig. Jeg er endnu i Besiddelse af dette Arbejde og begriber egentlig ikke, at jeg dengang uden de ringeste theoretiske Kundskaber har kunnet stable den paa Benene. Kvartetten, der staar i d moll, er nemlig rigtig godt formet, og i Scherzoen forekommer endogsaa en Kanon, som er korrekt gennemført. Naturligvis er den uden al Originalitet, men levende og frisk".[24]

Det er interessant, at den omtalte scherzo, der udgør d-mol kvartettens tredje sats, benytter samme motiv som den afsluttende scherzo i violinsonaten (Add. 5). Hvilket af de to værker, der er komponeret først, kan dog næppe afgøres på dette grundlag. Der kendes ingen beretninger om opførelser af den tidlige strygekvartet, men det er sandsynligt, at Nielsens har opført den sammen med sine kvartetkammerater i Odense. Desuden præsenterede han stolt sin kvartet (sammen med en anbefaling fra Klaus Berntsen)[25] for den i hans øjne højeste autoritet udi det spørgsmål:

"Saa rejste jeg da en skønne Dag i Maj 1883 til Kjøbenhavn for at aflægge prøve paa Violinen for V. Tofte[26] og for at præsentere min

24 Carl Nielsen, *op. cit.*, s. 183.
25 Politiker og højskoleforstander (1844-1927).
26 Violinist (1832-1907).

Niels W. Gade.[27] I had prepared a solo piece for violin, 'Souvenir de Boulogne' by H. Leonard,[28] and I had had my quartet fair copied so that it looked nice."[29]

As is well known, Nielsen's audition for Tofte was successful, and he came away with the likely prospect of being accepted at the Conservatory. Of his visit to Gade, Nielsen reported:

"He read the letter, but did not want to hear me play the violin, saying that I could go and play for Tofte; since he was about to back into his room, I hurriedly said that I had already played for concert-master Tofte, but that I had a string quartet that I would like Professor Gade to look at. So he coughed and said: 'Well, all right then; but I really don't have much time!', so I made do with plucking the score of the andante from my violin case and gave it to him. He turned away from me towards the light and read the score. Now I could observe him without trembling. As he read, his face betrayed nothing whatsoever that would indicate approval or the reverse; just a couple of times his lips moved as though he was going to whistle or hum. Eventually he finished, and he gave the manuscript back to me, looked directly at me for a moment with his grey-blue eyes and said that I had a good sense of form, and that I could certainly enrol as a student at the conservatory if I was also successful in my violin test."[30]

Nielsen's memory of this occasion would seem to be corroborated by the fact that in the conservatory's student reports after Nielsen's third year of study Gade noted: "Has composed a string quartet that displays no small gifts for composition."[31] But it may also have been a subsequently composed quartet that Gade was writing about.

It may seem surprising that Nielsen did not show Gade the scherzo, since he considered it so successful that he used it twice; but after all the motif may have seemed to him too impersonal for the purposes of showing his work to such an authority.

27 Danish composer (1817-1890).
28 Belgian composer and violinist (1819-1890).
29 Carl Nielsen, *op. cit.*, p. 212.
30 Carl Nielsen, *op. cit.*, pp. 214-215.
31 Det Kgl. danske Musikkonservatoriums Arkiv, nr. 1579, Rigsarkivet. (Elevprotokoller 1886-87).

Strygekvartet for Niels W. Gade.[27] Jeg havde indstuderet et Solonummer for Violin, 'Souvenir de Boulogne' af H. Leonard,[28] og min Kvartet havde jeg ladet afskrive, saa den tog sig pænt ud".[29]

Som det vil være bekendt, faldt Nielsens prøvespil for Tofte gunstigt ud, og han blev stillet i udsigt, at han formentlig ville kunne blive optaget på musikkonservatoriet. Om besøget hos Niels W. Gade hedder det:

"Han læste Brevet, men vilde ikke høre mig paa Violin og sagde, jeg kunde gaa ud og spille for Tofte; da han vilde til at gaa ind i Stuen igen, skyndte jeg mig at sige, at jeg allerede havde spillet for Koncertmester Tofte, men jeg havde en Strygekvartet, som jeg vilde bede Professor Gade se paa. Saa rømmede han sig og sagde: 'Naa, ja, lad gaa; men jeg har sg'unte megen Tid!' hvorfor jeg nøjedes med kun at pille Partituret til Andanten frem af min Violinkasse og give ham det. Han drejede sig om fra mig for Lyset og læste i Papiret. Nu kunde jeg uden at skælve iagttage ham. Under Gennemlæsningen var der ikke nogetsomhelst at opdage i hans Ansigt, der kunde tydes som Bifald eller det modsatte, kun et Par Gange gjorde hans Læber en Bevægelse, som vilde han fløjte eller smaasynge. Endelig var han færdig, og idet han gav mig Papiret tilbage, saa han et kort Øjeblik bestemt paa mig med sine graablaa Øjne og sagde, at jeg havde god Formsans, og at jeg nok kunde komme ind som Elev paa Konservatoriet, ifald jeg ogsaa klarede mig i Violinspil".[30]

Nielsens erindringer om forløbet synes at blive bekræftet af, at Niels W. Gade i musikkonservatoriets elevprotokol efter Nielsens tredje studieår noterede: "Har componeret en Strygekvartet som røber ikke lidt Compositions-Evner".[31] Men det kan dog også have været en senere komponeret kvartet, Gade udtalte sig om.

Man kan undre sig over, at Nielsen ikke viste Gade scherzosatsen, siden han syntes, den var blevet så vellykket, at han anvendte den hele to gange; men motivet har måske trods alt forekommet ham for upersonligt til, at han ville vise sit arbejde frem for en sådan autoritet.

27 Komponist (1817-1890).
28 Belgisk komponist og violinist (1819-1890).
29 Carl Nielsen, *op. cit.*, s. 212.
30 Carl Nielsen, *op. cit.*, s. 214-215.
31 Det Kgl. danske Musikkonservatoriums Arkiv, nr. 1579, Rigsarkivet. (Elevprotokoller 1886-87).

FANTASY FOR CLARINET AND PIANO (ADD. 6)

The *Fantasy for Clarinet and Piano* shows in another sense the admiration Nielsen harboured at least in his early days for Niels W. Gade. The piano part is remarkable for the words added in pencil and later partly erased: "I am not constrained by the form [...] is called poetry." The erased words are here marked with square brackets, but even though it is not possible to determine how many words were originally inscribed here, there can be no doubt that Nielsen had in mind the lines of the poet J.L. Uhland "Formula does not constrain us; our art is called poetry."[32] These lines became known in Danish music history since Gade presented his prize-winning debut work, the overture *Echoes of Ossian*, to The Music Society in Copenhagen under this motto,[33] a fact which, in the light of Gade's later fame, has been retold again and again, and which Nielsen perhaps hoped might bring his own work good fortune if he wrote the lines over his score.

The *Fantasy for Clarinet and Piano*, like several of the other youthful works, survives in a meticulous fair copy, written in another hand, and since it is preserved exclusively in the form of separate parts for the piano and clarinet, this may be an indication that they were material for performance. Perhaps the piece was performed by the "Hr. M. Hansen" of uncertain identity to whom the work is dedicated.[34]

TRIO FOR VIOLIN, CELLO AND PIANO (ADD. 7)

The *Trio for Violin, Cello and Piano* is provided with the promising addition "No.1", which suggests that it was thought of as the first in a series. However, it remained Nielsen's only piano trio – not only from his youth but in his entire output. So far as the musical language is concerned, it is unmistakably coloured by the Viennese classical chamber works Nielsen played with his colleagues in his Odense days,

32 Johann Ludwig Uhland, German poet (1787-1862). The verses come from the poem "Freie Kunst" (1815).
33 Cf. preface by Finn Mathiassen in *Niels W. Gade, Echoes of Ossian. Niels W. Gade, Works. Werke*. 1:9 facs., Copenhagen 2002, p. VI.
34 In the preface to Torben Schousboe's edition of Carl Nielsen, *Fantasistykke for klarinet og klaver* (Edition Wilhelm Hansen, Copenhagen 1981) the view is proposed that "Hr. M. Hansen" is identical either with Mads Hansen (1840-?), musician in the 16th batallion in Odense, or with Marius J.C. Hansen (1862-?), who served in the same batallion from 1876 and moved to the same regiment as Carl Nielsen in 1880.

FANTASISTYKKE FOR KLARINET OG KLAVER (ADD. 6)

Fantasistykke for klarinet og klaver vidner på anden vis om den beundring, han i det mindste i sine unge dage nærede for Niels W. Gade. Klaverstemmen udmærker sig således ved, at Nielsen med blyant tilføjede og siden delvis udviskede ordene: "Formen har mig ikke bundet [...] hedder Poesi." De udviskede ord er her markeret med skarp parentes, men selv om det ikke er muligt at afgøre, hvor mange ord der oprindelig har været prentet, kan der ikke være tvivl om, at Nielsen har haft digteren J.L. Uhlands strofer "Formel hält uns nicht gebunden, Unsre Kunst heisst Poesie" i tankerne.[32] Disse strofer er blevet kendt i dansk musikhistorie, fordi Niels W. Gade indleverede sit prisvindende debutværk, ouverturen *Efterklang af Ossian* til Musikforeningen i København under dette mærke[33] – en begivenhed, der i lyset af Gades senere berømmelse, er blevet fortalt igen og igen, og som Nielsen måske har håbet ville kunne bringe hans eget værk held, hvis han skrev stroferne hen over sit partitur.

Fantasistykke for klarinet og klaver er som flere af de andre ungdomsværker overleveret i en sirlig renskrift, udført i fremmed hånd, og da det udelukkende er bevaret i form af to stemmer for hhv. klaveret og klarinetten, kan man måske heri se en indikation af, at det drejer sig om opførelsesmateriale. Måske er det blevet opført af den ikke med sikkerhed identificerede "Hr. M. Hansen," hvem værket er tilegnet.[34]

TRIO FOR VIOLIN, CELLO OG KLAVER (ADD. 7)

Trio for violin, cello og klaver er forsynet med den lovende tilføjelse "No.1", der tyder på, at den var tænkt som den første i en række. Den forblev imidlertid Carl Nielsens eneste klavertrio – ikke bare i ungdommen men i hele produktionen. Hvad tonesproget angår, er den umiskendeligt farvet af de wienerklassiske kammermusikværker, Nielsen spillede sammen med sine kollegaer i Odense-tiden, og den må derfor

32 Johann Ludwig Uhland, tysk digter (1787-1862). Stroferne stammer fra digtet "Freie Kunst" (1815).
33 Jf. forord af Finn Mathiassen i *Niels W. Gade, Echoes of Ossian. Niels W. Gade, Works. Werke*. 1:9 facs., Copenhagen 2002, s. VI.
34 I forordet til Torben Schousboes udgave af Carl Nielsen, *Fantasistykke for klarinet og klaver* (Edition Wilhelm Hansen, Copenhagen 1981) fremsættes en formodning om, at "Hr. M. Hansen" er identisk med Mads Hansen (1840-?), musiker ved 16. bataljon i Odense, eller Marius J.C. Hansen (1862-?), ansat ved samme bataljon fra 1876, og som overflyttedes til samme regiment som Carl Nielsen i 1880.

and the piece may therefore be supposed to have been written at the beginning of the 1880s. It survives as a score in Nielsen's hand, which is the basis for the present edition.

MOVEMENTS FOR TWO VIOLINS, VIOLA AND CELLO IN F MAJOR (ADD. 9-10)

There is information to the effect that Nielsen composed and had performed one or several string quartets before 1889 when he had the first of his opus-numbered (and later published) string quartets, the *Quartet for Two Violins, Viola and Cello* in G minor, Op. 13, performed. In a letter to his girlfriend Emilie Demant, Nielsen wrote of the proud moment when he showed a recently completed string quartet to his former theory and composition teacher Orla Rosenhoff:[35]

"Now let me tell you how it went. He sat down at the grand piano and placed my quartet on the music stand. I had the feeling that he was going to slash into my flesh with a sharp knife, because I know how sharp his verdict can be. Then he began to play. First some time went by, during which he did not utter a word; but gradually as he went further and the development of the main idea in the piece proceeded, his face grew less stern and he gave some little grunts. At the end I heard a clear 'Good!' (Pause) 'Yes, yes, ah yes'. Then he went on, and how glad I was to have heard so much. From time to time he completely forgot himself and burst out 'Very beautiful'; but he regretted that straight away, because he doesn't like to give praise. Finally he finished. I drew breath. He turned round to face me and said that there was much warmth and energy in my music, and added with a laugh: 'do promise to control yourself'. 'Well, what do you mean?' I asked. 'I mean that you should promise me not to have it performed anywhere, because I am in the process of forming a society to be called The Society of Composers. All our finest musicians and a number of noble families are supporting my project, and so I think that your quartet should be premiered there.' [...] And then we went through the composition once again, making a few simple little changes here and there, at the stroke of a pen."[36]

35 Danish music theorist and composer (1844-1905).
36 *Carl Nielsen Brevudgaven*, vol. 1, pp. 56-57. Letter no. 7 from Nielsen to Emilie Demant, "Petersborg pr. Aarslev St: 24 Dec 1887". Footnote 3 in this source suggests that the performance in question was of the subsequently revised quartet in G minor, Op. 13, but in view of the fact that one month later Nielsen had a quartet in F major performed, it seems more likely that this is the one referred to in the letter.

formodes at være blevet til i begyndelsen af 1880erne. Den er overleveret i et partitur i Carl Nielsens hånd, der ligger til grund for nærværende udgave.

SATSER FOR TO VIOLINER, BRATSCH OG CELLO I F DUR (ADD. 9-10)

Der findes oplysninger om, at Carl Nielsen komponerede og fik spillet en eller flere strygekvartetter, før han i 1889 fik opført den første af sine opusnummererede (og siden udgivne) strygekvartetter, *Kvartet for to violiner, bratsch og cello* i g-mol, opus 13. I et brev til veninden Emilie Demant skrev Nielsen om det stolte øjeblik, da han viste sin tidligere teori- og kompositionslærer Orla Rosenhoff[35] den nyligt fuldførte strygekvartet:

"Nu skal du høre, hvordan det saa gik. Han satte sig hen til Flygelet, lagde min Kvartet paa Nodestolen. Jeg havde en Følelse, som om han skulde flænge i mit Kjød med en skarp Kniv, for jeg kjender hans skarpe Dom. Saa spillede han. Først gik der en lang Tid; hvori han ikke mælede et Ord; men efterhaanden [som] han kom videre og Udviklingen af Hovedtanken i Stykket skred frem, afklaredes hans Ansigt, og nu kom der smaa Grynt. Tilsidst kunde jeg tydelig høre: 'Godt'! (Pause) 'Ja, ja, jo'. Saa gik det atter videre og glad var jeg, at jeg havde hørt saameget. Af og til glemte han ganske sig selv og udbrød: 'Meget smukt'; men det fortrød han strax igjen, thi han holder ikke af at rose. Endelig var han færdig. Jeg trak Vejret. Han vendte sig hèlt om til mig og sagde, at der var megen Varme og Fart i min Musik, og saa tilføjede han og lo: 'Vil De nu love mig at holde Dem i Skindet'. 'Ja; hvad mener De?' spurgte jeg. 'Min Mening er, at De skal love mig ikke at lade den opføre nogetsteds; thi jeg er i færd med at stifte en Forening, som skal hedde Componistforeningen. Alle vore største Musikere og en Dèl adelige Familier støtter mit Foretagende og saa méner jeg, at Deres Kvartet skal opføres dèr første Gang.' [...] Og nu gik vi Compositionen igjennem nok engang, hvorved den undergik en enkelt lille Forandring hist og her, som kunde ændres med et Pennestrøg".[36]

35 Musikteoretiker og komponist (1844-1905).
36 *Carl Nielsen Brevudgaven*, bd 1, s. 56-57. Brev nr. 7, fra Carl Nielsen til Emilie Demant, "Petersborg pr. Aarslev St: den 24de Decb: 1887". I fodnote 3 oplyses, at det drejer sig om en opførelse af den senere reviderede kvartet i g-mol opus 13, men sammenholdt med oplysningerne om at Nielsen en måned senere fik opført en kvartet i F-dur, er det snarere denne, der sigtes til i brevet.

It cannot be established with any certainty whether Rosenhoff took steps to create a society called "The Society of Composers", just as it is not possible to determine whether the quartet was performed there or in another private music society by the name "Floridus", which Rosenhoff is also supposed to have founded.[37] We may just observe that many years later in January 1913, Nielsen wrote in a letter to Svend Godske-Nielsen:

"my silver jubilee as a composer falls on Saturday 25th this month, since it is 25 years ago that a string quartet* of mine was played in 'The Private Chamber Music Society', which was the first performance of any of my works."[38]

Counting back 25 years, we can place Nielsen's public debut as a composer to 25 January 1888, and in *Nationaltidende* on that day we find an advertisement for the Private Chamber Music Society, which had two items on the programme at an extraordinary meeting that evening:

> "Carl Nielsen: String Quartet in F. (new).
> Mozart: Clarinet Quintet".

One week earlier, on 18 January 1888, Nielsen had played in a string quartet at a Private Chamber Music Society concert, together with Fr. Schnedler-Petersen, Julius Borup and Anton Bloch,[39] and the musicians at the concert on 25 January were presumably the same.[40] The concerts in this society were, however, reserved for members and not reviewed in the papers, so it is not known how the F major quartet was received. Similarly it is not known which movements made up Nielsen's early F major quartet.[41] Very probably the two quartet movements in F major, *Allegro* (Add. 9) and *Finale* (Add. 10) constituted the framing move-

37 For more details, see Lisbeth Ahlgren Jensen, "Rosenhoff-affæren", in Anne Ørbæk Jensen, John T. Lauridsen, Erland Kolding-Nielsen, and Claus Røllum-Larsen (eds.), *Musikvidenskabelige Kompositioner. Festskrift til Niels Krabbe*, Det Kongelige Bibliotek, Copenhagen 2006, pp. 517-518 (note 29); English translation in *Carl Nielsen Studies* III, 2008, pp. 50-64.

38 Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsens Breve i Udvalg og med Kommentarer*, Copenhagen 1954, p. 131. It appears from a footnote that the work in question is an unpublished string quartet in F major from 1887.

39 Fr. Schnedler-Petersen (1867-1938), Julius Borup (1865-1938) and Anton Bloch (1862-1936).

40 Torben Meyer & Frede Schandorf Petersen, *op. cit.,* vol. 1. p. 63.

41 *Ibid*. Meyer & Schandorf Petersen on p.62 quotes titles of movements which they claim are part of the early F major quartet. This is surely incorrect; the titles probably rather concern the later F major quartet Op. 44 in an early version (See CNU II/10, p. xlviii).

Det kan ikke med sikkerhed fastslås, om Rosenhoff tog skridt til at stifte en forening ved navn "Componistforeningen", ligesom det heller ikke er muligt at afgøre, om kvartetten blev opført dér, eller i en anden privat musikforening ved navn "Floridus", som Rosenhoff også formodes at have stiftet.[37] Blot kan man konstatere, at Carl Nielsen mange år senere, nærmere bestemt i et brev til Sv. Godske-Nielsen i januar 1913, skrev:

"mit Jubilæum som Komponist falder paa Lørdag den 25de ds., da det saa er 25 Aar siden en Strygekvartet* af mig blev spillet i 'Privat Kammermusikforening' hvilket var den allerførste Opførelse af mine Ting".[38]

Regner man 25 år tilbage, når man frem til, at Carl Nielsens debut som komponist indtraf den 25. januar 1888, og i *Nationaltidende* fra den dag finder man da også en annonce for Privat Kammermusikforening, der ved et ekstraordinært møde samme aften havde sat to punkter på programmet:

> "Carl Nielsen: Strygekvartet i F. (ny).
> Mozart: Klarinetkvintet."

Nielsen havde en uge forinden, den 18. januar 1888, medvirket som kvartetspiller ved en koncert i Privat Kammermusikforening sammen med Fr. Schnedler-Petersen, Julius Borup og Anton Bloch,[39] og musikerne ved koncerten den 25. januar var antagelig de samme.[40] Koncerterne i denne forening var imidlertid forbeholdt medlemmer og blev ikke anmeldt i dagbladene, så det er ukendt, hvordan F-dur kvartetten blev modtaget. Ligeledes er det uvist, hvilke satser Nielsens tidlige F-dur kvartet udgjordes af.[41] Med stor sandsynlighed har de to kvartetsatser i F-dur, *Allegro* (Add. 9) og *Finale* (Add. 10) dannet

37 Se nærmere i Lisbeth Ahlgren Jensen, "Rosenhoff-affæren" i Anne Ørbæk Jensen, John T. Lauridsen, Erland Kolding-Nielsen, Claus Røllum-Larsen (red.), *Musikvidenskabelige Kompositioner. Festskrift til Niels Krabbe*, Det Kongelige Bibliotek, København 2006, s. 517-518 (note 29).

38 Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Nielsens Breve i Udvalg og med Kommentarer*, København 1954, s. 131. I en fodnote meddeles det, at det drejer sig om en utrykt kvartet i F-dur, komponeret 1887.

39 Fr. Schnedler-Petersen (1867-1938), Julius Borup (1865-1938) og Anton Bloch (1862-1936).

40 Torben Meyer og Frede Schandorf Petersen, *op. cit.,* bd. 1. s. 63.

41 *Ibid*. Meyer og Schandorf Petersen angiver på s. 62 satstitler, som de hævder er fra denne tidlige F-dur kvartet. Dette er næppe korrekt, idet disse satser nok snarere vedrører den senere F-dur kvartet opus 44 i en tidlig version (se CNU II/10, s. xlviii).

ments in a complete quartet of three or four movements, since the former (Add. 9) carries the title "Quartet", which indicates that the two movements belong together in the same cycle. Furthermore there are signs that Add. 9 was looked over by someone else, in that there are markings in blue coloured pen and added indications of cuts probably made by Nielsen himself.

MOVEMENT FOR TWO VIOLINS, VIOLA AND CELLO IN F MAJOR (ADD. 11)

On the manuscript of the string quartet movement in F major (Add. 11) Nielsen added "[Bee]thoven Op 18 N° 1". Comparison between Nielsen's quartet movement and the first movement of Beethoven's String Quartet in F major Op. 18 No. 1 shows that Nielsen followed the thematic layout and form of Beethoven's movement quite precisely. This exercise was probably carried out for study purposes, but he also gave his movement so many special features that it has an independent character and therefore justifies its place in the present volume. In addition the composer was very careful in adding dynamics, articulation and phrase-marks, which may be a sign that the piece was played, presumably by himself and some fellow students.

Nielsen's admiration for Beethoven's sense of form may also be seen from an article he wrote in 1906 to a commission from the newspaper *Politiken*.[42] The article admittedly had Mozart as its focus and was commissioned for the 150th anniversary celebrations of Mozart's birth; when it came to form, Nielsen found Mozart "freer and less constrained" than "certain other classical masters, who used the difficult sonata form, so favoured since C.P.E. Bach, which is of course also the norm for the symphony".[43] Nielsen considered, however, that one should turn to other models for formal construction, and in this connection he pointed to another of the great classical masters:

"From Beethoven he [the young composer-to-be] learns to build an allegro movement with its two themes and modulatory section. But it is remarkable how this composer – the greatest lyric poet in music – is rule-bound, indeed often quite wooden and unyielding, in his approach to form."[44]

42 "Mozart og vor Tid", feature article in *Politiken*, 27.1.1906. Printed in John Fellow, *op. cit.*, pp. 78-86.
43 See John Fellow, *op. cit.*, p. 80.
44 *Ibid.*

rammesatser i en fuldført kvartet på 3-4 satser, idet den førstnævnte (Add. 9) har overskriften "Quartet", hvad der tyder på, at de to satser har været cyklisk sammenhængende. Desuden er der tegn på, at Add. 9 har været gennemset af en fremmed, idet der er sat mærker med blå farvepen og indføjet notater, formentlig af Carl Nielsen selv, om at den skal forkortes.

SATS FOR TO VIOLINER, BRATSCH OG CELLO I F DUR (ADD. 11)

På manuskriptet til strygekvartetsatsen i F-dur (Add. 11) har Carl Nielsen tilføjet "[Bee]thoven Op 18 N° 1". En sammenligning mellem Nielsens kvartetsats og første sats af Beethovens strygekvartet i F-dur opus 18 nr. 1 viser, at Carl Nielsen har kopieret temadannelsen og formopbygningen i Beethovens sats ganske nøje. Denne øvelse er sandsynligvis sket i studieøjemed, men han har dog givet sin sats så meget særpræg, at den har en selvstændig karakter og dermed er berettiget til udgivelse i nærværende bind. Komponisten har desuden været meget omhyggelig med at tilføje satsen dynamik, artikulation og fraseringsbuer, hvilket kan være tegn på, at den er blevet spillet, formentlig af ham selv og nogle studiekammerater.

Carl Nielsens beundring for Beethovens formsans fremgår i øvrigt af en kronik, han i 1906 skrev på bestilling fra dagbladet *Politiken*.[42] Kronikken har ganske vist Mozart som emne og var foranlediget af fejringen af 150-året for Mozarts fødsel; når det kom til form, fandt Carl Nielsen Mozart "mere fri og ubunden" end "nogen anden af de klassiske Mestre, som har benyttet den af alle Komponister siden Ph. Emanuel Bach saa eftertragtede og vanskelige Sonateform, der jo ogsaa er Normen for Symfonien".[43] Carl Nielsen mente imidlertid, at man måtte vende sig til andre forbilleder, når det gjaldt formopbygning, og i denne forbindelse pegede han på en anden af de store klassiske mestre:

"Af Beethoven lærer han [den unge vordende komponist] at bygge en Allegro-Sats med sine to Temaer og Modulationsdel. Men det er mærkværdigt, saa denne mester – Musikens største Lyriker – er regelret, ja ofte helt træet og ubøjelig i sin Form".[44]

42 "Mozart og vor Tid", kronik i *Politiken*, 27.1.1906. Trykt i John Fellow, *op. cit.*, s. 78-86.
43 Citeret efter John Fellow, *op. cit.*, s. 80.
44 *Ibid.*

Nielsen possibly composed, or perhaps to be more precise *constructed*, the movement immediately after his student years,[45] but there is evidence that he himself used this technique in his teaching of others, making the pupil copy an existing formal construction, and he also advised his young Swedish colleague Bror Beckmann to use this method:

"but if you will accept a piece of advice from me, I would say: do plenty of exercises in counterpoint and modulation – that will purify, mature and strengthen your talent. And if you tackle the larger forms, then you will find things easier in the smaller ones. For example, as an exercise write a quartet just like the allegro first movement of Beethoven's Op. 18 No. 1. The same number of bars, the same modulations and the same working-out all the way through. You'll see, it's worthwhile. Or a Bach fugue!".[46]

Thus it was a kind of an apprenticeship Nielsen was recommending to his young Swedish colleague.

MOVEMENT FOR TWO VIOLINS, VIOLA AND CELLO IN G MINOR (ADD. 12)

So far as dynamics, articulation and phrasing are concerned, this movement is notated in greater detail than the other independent quartet movements. It has been regarded as a preliminary study[47] for the first movement, *Allegro*, of the *Quartet for Two Violins, Viola and Cello* in G minor Op. 13, which was published in 1900, but given that the motivic similarities between the two movements are not great, it would seem to be more a case of a rejected movement for Op. 13. Since that quartet underwent revision before it was printed, and since there is no known performance material from the time prior to its revision, this assumption cannot be substantiated. The quartet movement survives in an autograph pencil fair copy and is known only in the form of this source.

45 Lene Skov, *Karakteristiske stiltræk i Carl Nielsens kammermusik for 4-5 strygeinstrumenter indtil ca. 1906*. Dissertation, University of Copenhagen 1974, p. 37.
46 Cf. letter to Bror Beckmann (1866-1929) 23.5.1897, *Carl Nielsen Brevudgaven*, vol. 1, p. 511.
47 In Birgit Bjørnum & Klaus Møllerhøj, *Carl Nielsens Samling*, Copenhagen 1992, the movement (CNS 39d) is catalogued as a sketch for the *Quartet for Two Violins, Viola and Cello* Op. 13.

Carl Nielsen har muligvis komponeret, eller måske mere præcist *konstrueret*, satsen umiddelbart efter sin studietid,[45] men der er vidnesbyrd om, at han selv i sin undervisning af andre benyttede denne teknik med at lade eleven kopiere en eksisterende kompositions formopbygning, og også sin unge svenske kollega Bror Beckmann rådede han til at benytte denne fremgangsmåde:

"men ifald Du vil modtage et Raad af mig saa siger jeg: Øv Dig meget i Kontrapunkt og Modulation, det vil rense, modne og fæstne dit Talent. Og tag saa engang fat paa større Former saa har Du lettere ved de mindre. Skriv f: Expl til Studium en Kvartet ganske som Beethovens Op 18 N° 1 1ste Allegro. Samme Antal Takter, samme Modulationer og samme Udarbejdelse helt igjennem. Du skal sè det lønner sig. Eller en Fuga af Bach!"[46]

Det er således i mere end én forstand en mesterlære, Carl Nielsen tilråder den unge svenske kollega.

SATS FOR TO VIOLINER, BRATSCH OG CELLO I G MOL (ADD. 12)

Denne sats er, hvad dynamik, artikulation og frasering angår, mere udførligt noteret end de øvrige selvstændige kvartetsatser. Den har været betragtet som et forarbejde[47] til den indledende sats, *Allegro*, i *Kvartet for to violiner, bratsch og cello* i g-mol, opus 13, der blev udgivet i 1900, men da den motiviske lighed mellem de to satser ikke er stor, er der snarere tale om, at den udgør en forkastet førstesats til opus 13. Da sidstnævnte kvartet var igennem en revision, før den trykkes, og da der ikke kendes opførelsesmateriale fra tiden forud for dens revision, kan denne formodning dog ikke bekræftes. Kvartetsatsen er bevaret i en autograf blyantrenskrift og kendes kun i form af denne kilde.

45 Lene Skov, *Karakteristiske stiltræk i Carl Nielsens kammermusik for 4-5 strygeinstrumenter indtil ca. 1906*. Hovedfagsspeciale, Københavns Universitet 1974, s. 37.
46 Jf. brev til Bror Beckmann (1866-1929) 23.5.1897, citeret efter *Carl Nielsen Brevudgaven*, bd. 1, s. 511.
47 I Birgit Bjørnum og Klaus Møllerhøj, *Carl Nielsens Samling*, København 1992, er satsen (CNS 39d) katalogiseret som en skitse til *Kvartet for to violiner, bratsch og cello* opus 13.

MOVEMENT FOR TWO VIOLINS, VIOLA AND CELLO IN F SHARP MINOR (ADD. 13)

Seen in relation to the above discussed quartet movements (Add. 9-11), all of which are headed *Allegro* and were presumably conceived as the opening or concluding movements to a quartet in F major, this *Andante sostenuto* (Add. 13) must be considered as an inner movement to a quartet in, for example, A major. However, its hypothetical surrounding movements are not known. The movement survives both in a pencil draft and an ink fair copy, and is painstakingly supplied with articulation, dynamics and phrase-markings.

MOVEMENT FOR TWO VIOLINS, VIOLA AND CELLO IN B FLAT MAJOR (ADD. 14)

This *Menuetto* (Add. 14) survives both in parts and score. The four parts also contain parts for the *Andante tranqvillamento*, which was performed in 1887 together with a scherzo movement in a version for string orchestra at a concert in Tivoli under the title *Andante Tranquillo e Scherzo*.[48]

The *Menuetto* may thus originally have belonged with the *Andante tranqvillamento* as part of a quartet; but since the latter is published in CNU II/7 as part of the *Andante Tranquillo e Scherzo*, only the *Menuetto* is published here.

TRAUERMARSCH FOR TWO VIOLINS, VIOLA AND CELLO (ADD. 15)

The *Trauermarsch* (Funeral March) for four strings was perhaps composed as a kind of stylistic exercise in the characteristic musical language of this genre: a slow, dignified tempo, serious minor-mode character and sharp, pointed rhythmic motifs. In this way it bears similarities to the Viennese classical stylised funeral march that could be included, for instance, in a sonata cycle but could also constitute a self-sufficient composition. The *Trauermarsch* only survives in this source, and it is therefore impossible to determine whether it was meant to be the first movement or perhaps only the first section of a larger composition. The absence of a final chord in the tonic might point to the latter possibility, but may also indicate that this was just a compositional exercise.

48 On the performance and more detailed circumstances surrounding the publication, see CNU II/7, pp. xi-xiii.

SATS FOR TO VIOLINER, BRATSCH OG CELLO I FIS MOL (ADD. 13)

Set i forhold til de ovenfor omtalte kvartetsatser (Add. 9-11), der alle har karakterbetegnelsen *Allegro* og formentlig er tænkt som begyndelses- eller slutsatser i en kvartet i F-dur, må *Andante sostenuto* betragtes som en midtersats i f.eks. en A-dur kvartet. Dens eventuelle omgivende satser kendes imidlertid ikke. Satsen er overleveret i såvel en blyantkladde som en blækrenskrift og er omhyggeligt udarbejdet med artikulation, dynamik og frasering.

SATS FOR TO VIOLINER, BRATSCH OG CELLO I B DUR (ADD. 14)

Denne *Menuetto* er overleveret i såvel stemmer som partitur. De fire stemmer indeholder tillige stemmerne til *Andante tranqvillamento*, der sammen med en scherzosats i 1887 blev opført i en version for strygeorkester ved en koncert i Tivoli under titlen *Andante Tranquillo e Scherzo*.[48]

Menuetto kan altså oprindelig have været forbundet med *Andante tranqvillamento* inden for rammerne af en kvartet; men da sidstnævnte er udgivet i CNU II/7 som led i *Andante Tranquillo e Scherzo*, udgives kun *Menuetto* i dette bind.

TRAUERMARSCH FOR TO VIOLINER, BRATSCH OG CELLO (ADD. 15)

Trauermarsch for fire strygere er måske komponeret som en slags stiløvelse i sørgemarch-genrens karakteristiske tonesprog: langsomt og værdigt tempo, alvorlig molkarakter og skarpt punkterede figurer. Den har herved lighed med wienerklassikkens stiliserede sørgemarch, der kunne indgå som sats i f.eks. en sonatecyklus men tillige kunne udgøre en selvstændig komposition. *Trauermarsch* er kun overleveret i denne kilde, og det er derfor ikke muligt at afgøre, om den skulle have udgjort første sats – eller for den sags skyld: første formled – i en større komposition. Den manglende slutakkord i grundtonearten kunne pege på sidstnævnte mulighed men kan også være udtryk for, at det drejer sig om en kompositionsøvelse.

48 Om opførelsen og de nærmere omstændigheder ved udgivelsen, se CNU II/7, s. xi-xiii.

PIANO PIECES (ADD. 16-27)

The piano pieces in the present volume are for the most part to be considered as drafts. None of the pieces was printed, and only Add. 16 (*Two Character Pieces*) and Add. 25 (*Andantino*) survive as ink fair copies, while the remainder are notated in pencil and left in a more or less incomplete state. Thus several of the pieces lack articulation, dynamics or tempo markings, while some of them are only sketchily notated as to their form. Nielsen himself was perhaps not satisfied with these pieces; in any case he did not choose to work on them further. Many of them are notated in manuscripts containing sketches or fair copies of other works, and on this basis it has been possible to suggest approximate dates of composition. The remaining pieces are placed chronologically according to their handwriting.

To judge from the handwriting, Add. 16 (*Two Character Pieces*) dates from Nielsen's time in Odense and is therefore among his earliest compositions. Nielsen made ink fair copies and must therefore have considered that the pieces were quite successful. Add. 17 (*Norwegian Folk Dance*) seems also to be from the 1880s, but it is only found in the form of a pencil draft. It may possibly be a movement that Nielsen rejected when he was putting together his *Five Piano Pieces* Op. 3. In a letter from Berlin of 24 November 1890 to Orla Rosenhoff he wrote: "It's going to be a collection of five little pieces. I have played three of them for you, of which I am only going to include two, the Elf's Dance and Humoresque; the other three I have composed here in Berlin."[49] But it is equally probable that this is a different piano piece, composed in 1890 or earlier.

Add. 18 (*Andante*, see facsimile p. lii) is notated in pencil on the reverse of an ink fair copy of a fugal movement from Nielsen's student years at the Conservatory (Add. 43, *Three-part Fugue*). It is therefore natural to assume that the piano piece also dates from this time, which is to say between 1884 and 1886. However, it is also possible that Nielsen merely used the pages with his conservatory exercise as sketch leaves several years later.

Add. 19 (*Piano Piece*) is notated in Nielsen's sketch book from the period around 1888 to circa 1891 (see pp. l-li). This piece is not completely finished either, and it is not pos-

49 *Carl Nielsen Brevudgaven*, vol. 1, p. 156.

KLAVERSTYKKER (ADD. 16-27)

Klaverstykkerne i nærværende bind er for størstedelens vedkommende at betragte som udkast. Ingen af stykkerne er trykt, og kun Add. 16 (*To Karakterstykker*) og Add. 25 (*Andantino*) er overleveret i blækrenskrift, mens de øvrige er noteret med blyant og efterladt i mere eller mindre færdig tilstand. Således mangler flere af stykkerne artikulation, dynamiske betegnelser eller tempobetegnelser, ligesom enkelte af dem kun er summarisk noteret, hvad angår form. Carl Nielsen har muligvis ikke selv været tilfreds med disse stykker, i hvert fald valgte han ikke at arbejde videre på dem. Mange af dem er noteret på manuskripter indeholdende skitser til eller renskrifter af andre værker, og ud fra dette har det været muligt at foretage en omtrentlig datering. De øvrige stykker er placeret kronologisk ud fra nodeskriften.

At dømme efter skriften stammer Add. 16 (*To Karakterstykker*) fra Carl Nielsens tid i Odense og er dermed blandt hans tidligste kompositioner. Carl Nielsen har renskrevet dem med blæk og må derfor selv have ment, at det var nogle ganske vellykkede kompositioner. Add. 17 (*Norsk Folkedans*) skønnes ligeledes at være fra 1880erne, men findes kun i form af en blyantskladde. Der kan muligvis være tale om en sats, som Carl Nielsen fravalgte, da han sammenstillede *Fem Klaverstykker* opus 3. I et brev fra Berlin dateret den 24. november 1890 til Orla Rosenhoff skrev han nemlig: "Det bliver et Hefte paa 5 smaa Stykker. Jeg har spillet 3 for Dem, hvoraf jeg dog kun tager de to, Alfedans og Humoreske, med, de tre andre har jeg componeret her i Berlin".[49] Det er dog lige så sandsynligt, at der her er tale om et andet klaverstykke komponeret i 1890 eller tidligere.

Add. 18 (*Andante*, se faksimile s. lii) er noteret med blyant bag på blækrenskriften af en fugasats fra Carl Nielsens studietid på konservatoriet (Add. 43, *Trestemmig Fuga*). Det er derfor nærliggende at antage, at klaverstykket også stammer fra denne tid, det vil sige mellem 1884 og 1886. Det er dog også muligt, at Carl Nielsen flere år senere blot har benyttet arket med konservatorieopgaven som kladdepapir.

Add. 19 (*Clavierstück*) er noteret i Carl Nielsens skitsebog fra perioden omkring 1888 til cirka 1891 (se s. l-li). Heller ikke dette stykke er færdigbearbejdet, og det er ikke muligt

49 *Carl Nielsen Brevudgaven*, bd. 1, s. 156.

sible to determine with certainty where it ends. In the present edition it is presupposed that the movement ends after the repeat on the first beat of the last bar (in the present edition notated as the seconda volta).

Add. 20 (*Peasant Dance*) is notated on a pencil sketch for *Hymnus amoris*, which was composed in 1896.[50] The piano piece has nothing to do with that work, however, and Nielsen has once again merely reused manuscript paper. On the other hand, it is possible that the piece originated in connection with the composition of the *Humoresque-Bagatelles* Op. 11, around 1897.

The three piano pieces, Add. 21 (*Allegretto*), 22 and 23 (*Minuet*), cannot be precisely dated. However, the handwriting indicates that that these are not juvenilia proper. It is possible that the pieces were composed with a pedagogical aim in mind, since they are all easy to play, despite often complicated harmony. Add. 22 is incomplete in respect of bb. 6-8 in the left hand. The editor has completed these bars by continuing the figure repeated in the preceding bars, although it cannot be confirmed that this is what the composer had in mind. Nielsen's notation of Add. 23 is very scanty, and the present edition is therefore only to be regarded as one among several possible guesses as to how the form may have been meant to go (see facsimile p. liii).

Add. 24 can be dated to after 1921. Nielsen notated the piece in pencil on manuscript paper containing the three songs, *Song of the Sea*, "Look about one summer day" and "Simple-rooted, simple-rooted!", arranged for SSA presumably by Albert Jørgensen.[51] The last of the songs was composed between 1917 and 1921, and the arrangement was therefore made afterwards. Nielsen subsequently received the arrangement and then reused the paper for his piano sketch, which in addition has the character of a song with accompaniment, however without indication of any text.

Add. 25 seems to date from around 1929. The piece is written in ink, and at the bottom of the page Nielsen has noted: "The piece is safe and sound in 'The United Jutland Fire Insurance Companies' under the marking 'Poplar Leaf'". The piece seems to have been composed as a joke, but in what connection is not known. The manuscript survives together with sketches

50 See also CNU III/1, pp. xi-xx.
51 Teacher and editor of song books.

med sikkerhed at afgøre, hvor stykket slutter. I nærværende udgave, formodes det dog, at satsen slutter efter gentagelsen på første slag i sidste takt (svarende til 2. volte i nærværende udgave).

Add. 20 (*Bondedans*) er noteret på en blyantskitse til *Hymnus amoris*, komponeret i 1896.[50] Klaverstykket har dog intet med dette værk at gøre, og Carl Nielsen har endnu engang blot genbrugt nodepapiret. Derimod er det muligt, at stykket blev til i forbindelse med kompositionen af *Humoreske-Bagateller* opus 11 omkring 1897.

De tre klaverstykker, Add. 21 (*Allegretto*), 22 og 23 (*Menuet*), kan ikke nøjagtigt dateres. Skriften tyder dog på, at der ikke er tale om ungdomsværker. Det er muligt, at stykkerne blev komponeret med et pædagogisk mål for øje, idet de alle er lette at spille trods ofte kompliceret harmonik. Add. 22 er ikke komplet, hvad angår t. 6-8 i venstre hånd. Redaktøren har udfyldt takterne ved at fortsætte den figur, som er blevet gentaget i de foregående takter, dog uden at det kan godtgøres, at det er sådan, komponisten har tænkt det. Carl Nielsens notation af Add. 23, er meget summarisk, og nærværende udgave er derfor blot at betragte som et blandt flere mulige bud på, hvordan formen kan have været tænkt (se faksimile s. liii).

Add. 24 kan bestemmes til at være fra efter 1921. Carl Nielsen har noteret stykket med blyant på et nodeark indeholdende de tre sange *Havets Sang*, "Se dig ud en Sommerdag" og "Paa det jævne, paa det jævne!" arrangeret for SSA, formodentligt af Albert Jørgensen.[51] Den sidste af sangene blev komponeret mellem 1917 og 1921, og arrangementet er altså blevet til herefter. Siden har Carl Nielsen modtaget arrangementerne og genbrugt papiret til sin klaverskitse, som i øvrigt har karakter af at være en sang med akkompagnement, uden at der dog er angivet nogen tekst.

Add. 25 formodes at være fra omkring 1929. Stykket er skrevet med blæk, og nederst på siden har Carl Nielsen noteret: "Stykket er nagelfast og forsikret i 'De forenede jydske Brandassuranceselskaber' under Mrk: 'Poppelblad'". Stykket er tilsyneladende blevet til som en spøg, men i hvilken sam-

50 Se i øvrigt CNU III/1, s. xi-xx.
51 Lærer og sangbogsredaktør.

for *The Silent Woman*, a comedy by Ben Jonson for which Nielsen was considering writing music. The sketches for *The Silent Woman* may be found in sources such as the *29 Little Preludes* Op. 51, *Three Motets* Op. 55 and *Cupid and the Poet*, all from 1929.

Add. 26 is also from 1929 or after. The piece is notated on manuscript paper that originally formed the title page to the *Hymn to Art* of 1929. As mentioned above, it was in this same year that he wrote the *29 Little Preludes* Op. 51, and it is therefore possible that the piece was composed in this connection and subsequently rejected. However, there are also certain signs that it was conceived for organ rather than piano, namely several crossed-out Roman numerals in b. 8, which may be interpreted as indications of organ registration.

The last of the piano pieces, Add. 27 (*A Little Piano Piece*), is notated on a pencil sketch for *Commotio* Op. 58, composed 1930-1931. It may therefore be assumed that the scantily notated piano piece is from the same period.

CANTATA FOR THE COMMEMORATION OF P.S. KRØYER (ADD. 28)

The defective state of source materials for Nielsen's *Cantata for the Commemoration of P.S. Krøyer* means that the work is published in the present volume rather than in those containing the other cantatas.

The cantata was performed on 4 December 1909 at Charlottenborg in Copenhagen, in memory of the painter P.S. Krøyer, who died on 20 November that year. The exhibition committee at Charlottenborg had arranged the festivities and in this connection had invited Nielsen, along with poet L.C. Nielsen, to write a cantata.

Nielsen mentioned his cantata in a diary entry for 28 November 1909: "Wrote at the theatre the first chorus for the Krøyer celebration 'Med dig gik noget mægtigt bort!'". According to his diary, on 30 November he composed the chorus "Barnet leger", and on 2 December he noted: "Finished the cantata for the Krøyer Celebration. Rehearsal with the students."[52]

The work was performed by a small choir from The Students' Choral Society under the direction of Salomon Levysohn, with Emilie Ulrich and Albert Høeberg as soloists;

52 *Carl Nielsen Brevudgaven*, vol. 3, pp. 466, 469.

menhæng vides ikke. Manuskriptet er overleveret sammen med skitser til *The Silent Woman*, en komedie af Ben Jonson, som Carl Nielsen overvejede at skrive musik til. Skitserne til *The Silent Woman* er blandt andet at finde i kilder til *29 smaa Præludier* opus 51, *Tre Motetter* opus 55 og *Amor og Digteren*, alle fra 1929.

Også Add. 26 er fra 1929 eller derefter. Stykket er noteret på et nodeark, der oprindeligt udgjorde titelbladet til *Hymne til Kunsten* fra 1929. Som nævnt ovenfor var det netop dette år, han komponerede *29 smaa Præludier* opus 51, og det er derfor muligt, at stykket her er komponeret i den forbindelse og siden forkastet. Der er dog også visse tegn på, at det er tænkt for orgel og ikke for klaver, nemlig nogle overstregede romertal noteret ved t. 8, som kan tolkes som angivelser af orgelregistrering.

Det sidste af klaverstykkerne, Add. 27 (*Et lille Klaverstykke*), er noteret på en blyantsskitse til *Commotio* opus 58, komponeret i 1930-1931. Det må derfor antages, at det summarisk noterede klaverstykke er fra samme periode.

KANTATE TIL MINDEFESTEN FOR P.S. KRØYER (ADD. 28)

Den mangelfulde overlevering af Carl Nielsens *Kantate til Mindefesten for P.S. Krøyer* gør, at den bringes i nærværende bind og ikke i bindene med de øvrige kantater.

Kantaten blev opført den 4. december 1909 på Charlottenborg i København til minde om maleren P.S. Krøyer, som var død den 20. november samme år. Udstillingskomitéen på Charlottenborg havde arrangeret højtideligheden og havde i den forbindelse anmodet digteren L.C. Nielsen og Carl Nielsen om at skrive en kantate.

Carl Nielsen omtaler kantaten i sin dagbog den 28. november 1909: "Skrev paa Theatret det første Kor til Krøyer-Festen 'Med dig gik noget mægtigt bort!'". Den 30. november komponerede han ifølge dagbogen koret "Barnet leger", og den 2. december noterede han: "Kantaten til Krøyer-Mindefesten færdig. Prøve med Studenterne".[52]

Værket blev opført af et mindre kor fra Studentersangforeningen under ledelse af Salomon Levysohn med Emilie Ulrich og Albert Høeberg som solister; Nicolai Neiiendam

52 *Carl Nielsen Brevudgaven*, bd. 3, s. 466, 469.

Nicolai Neiiendam recited, with Nielsen at the piano.[53] Many artists from Copenhagen were present, together with a large number of the city's notables, and the hall in Charlottenborg was completely full.[54] From the review in *Nationaltidende* it appears that the celebration was introduced by "a short prelude from a string quartet"; *Berlingske Tidende* wrote that "The strings struck up a muted musical introduction" and *Politiken* similarly mentioned some "Music from a string orchestra", without stating what this music was.[55]

The occasion was coloured by the fact that the popular Princess Marie,[56] married to Christian IX's son, Prince Valdemar, had died the same day. The evening's first speaker, chairman of Charlottenborg's exhibition committee, Christian Blache,[57] therefore began by remembering the princess before the actual memorial address about P.S. Krøyer. Then followed the cantata, whose contents *Berlingske Tidende* described as follows:

"Now L.C. Nielsen's cantata with music by Carl Nielsen was performed – a deeply felt and melodious work, which made an extremely powerful impression. First a muted chorus from The Students' Choral Society's chamber choir under the direction of opera repetiteur S. Levysohn (...). Two soloists – Royal Chamber singer Mrs Ulrich and opera singer Høeberg – sang in praise of light: light that is born out of the dark and in turn begets life, and in his recitation actor N. Neiiendam praised Krøyer as a child of the sun, while the choral verses provided an effective musical background to the spoken words."[58]

After the first part of the cantata, the main speech of the evening was given by philosopher Harald Høffding, followed by a speech by the painter Lauritz Tuxen.[59] The last part of the cantata provided the conclusion to the memorial celebration.[60]

53 *Dannebrog*, *Politiken* and *Berlingske Tidende*, 5.12.1909. Salomon Levysohn, opera repetiteur (1858-1926). Emilie Ulrich (1872-1952). Albert Alexander Høeberg (1879-1949). Nicolai Anders Neiiendam, actor, director (1865-1945).
54 In a letter to Alette Schou of 1.12.1909 Nielsen wrote: "Sometime I shall play it [the cantata] for you, because it's impossible to get a ticket" (*Carl Nielsen Brevudgaven*, vol. 3, p. 469).
55 *Nationaltidende*, *Berlingske Tidende*, and *Politiken*, 5.12.1909.
56 (1865-1909). The princess was a member of the Academy of Art.
57 Danish seascape artist (1838-1920).
58 *Berlingske Tidende*, 12.5.1909.
59 Lauritz Regner Tuxen (1853-1927). Harald Høffding (1843-1931).
60 *Dagbladet*, *København* and *Nationaltidende*, 5.12.1909.

udførte recitativet, og Carl Nielsen sad ved klaveret.[53] Mange københavnske kunstnere var til stede sammen med en lang række af byens spidser, og salen på Charlottenborg var fyldt til sidste plads.[54] Af omtalen af mindefesten i *Nationaltidende* fremgår det, at festen indledtes med "et kort Præludium fra en Strygekvartet"; *Berlingske Tidende* skriver at "Strygere istemmede en dæmpet, musikalsk Introduktion" og *Politiken* omtaler ligeledes noget "Musik fra et Strygeorkester", men det nævnes ikke, hvilken musik der er tale om.[55]

Højtideligheden blev præget af, at den folkekære Prinsesse Marie,[56] gift med Christian IX's søn, Prins Valdemar, samme dag var afgået ved døden. Aftenens første taler, formanden for Charlottenborgs udstillingskomité Christian Blache,[57] indledte derfor med at mindes prinsessen inden den egentlige mindetale om P.S. Krøyer. Derpå fulgte kantaten, hvis forløb *Berlingske Tidende* beskrev således:

"Nu udførtes L.C. Nielsens Kantate med Musik af Carl Nielsen, et stemningsfuldt og melodiøst Arbejde, som gjorde overordentligt stærkt Indtryk. Først et dæmpet Kor fra Studentersangforeningens mindre Kor under Operarepetitør S. Levysohns ledelse (...). To Solostemmer Kgl. Kammersangerinde Fru Ulrich og operasanger Høeberg sang Lysets Pris – Lyset, som avles af Mørke og atter avler levende Liv, og Skuespiller N. Neiiendam priste i Recitation Krøyer som Solens Søn, medens Korstrofer afgav en virkningsfuld musikalsk Baggrund for det talte Ord".[58]

Efter første del af kantaten blev aftenens hovedtale holdt af filosoffen Harald Høffding efterfulgt af en tale af maleren Lauritz Tuxen.[59] Herpå fulgte som afslutning på mindefesten sidste del af kantaten.[60]

53 *Dannebrog*, *Politiken* og *Berlingske Tidende*, 5.12.1909. Salomon Levysohn, operarepetitør (1858-1926); Emilie Ulrich (1872-1952); Albert Alexander Høeberg (1879-1949); Nicolai Anders Neiiendam, skuespiller, sceneinstruktør (1865-1945).
54 I et brev til Alette Schou skriver Carl Nielsen 1.12.1909: "Jeg skal engang spille den [kantaten] for Dem, da det er umuligt at faa en Billet" (*Carl Nielsen Brevudgaven*, bd. 3, s. 469).
55 *Nationaltidende*, *Berlingske Tidende*, og *Politiken*, 5.12.1909.
56 (1865-1909). Prinsessen var medlem af Kunstakademiet.
57 Marinemaler (1838-1920).
58 *Berlingske Tidende*, 12.5.1909.
59 Lauritz Regner Tuxen (1853-1927). Harald Høffding (1843-1931).
60 *Dagbladet*, *København* og *Nationaltidende*, 5.12.1909.

In *København* the cantata was described as "beautiful" and "sonorous". *Nationaltidende* considered that it "made a strong and beautiful impression throughout, strange as it was both in text and music." The Cantata's second choral part, "Barnet leger", was described as "a lovely little choral song in the most muted piano."[61]

Nielsen subsequently wrote in his diary about the events of 4 December: "The memorial celebration for P.S. Kröyer in the Exhibition Hall at Charlottenborg. The venue – the great inner hall – is absolutely excellent for music. The celebration beautiful and tasteful, but the speeches (Blache, Höffding and Tuxen) too long."[62] The arrangers were satisfied with Nielsen's cantata. Accordingly N.V. Dorph, who apparently was one of the principal forces behind the arrangement, wrote to the composer on 6 December 1909:

"I must thank you for having taken on the musical part of the mourning celebration for Kröyer so willingly and in such a remarkable fashion. Together with L.C. Nielsen's beautiful words you contributed to the highest degree with your simple yet elevated music to achieving a mood that certainly impressed all those present."[63]

To his great surprise Nielsen received a fee for his work,[64] and he wrote on 7 December in his diary: "Nice communication from the Exhibition Committee and from Mr N.V. Dorph, with 300 kroner for my work on the cantata, for which I had not expected a fee."[65] The same day he acknowledged receipt of the fee in a letter of thanks to the chairman of the committee: "I had really not thought that I would be paid a fee for my work and I was therefore most pleasantly surprised. May I ask you to express my most grateful thanks to the committee."[66]

So far as is known, the cantata was only performed this once, on 4 December 1909. The surviving source material is of a rather fragmentary character, in that only the choral movements survive in complete fair-copied form. From the printed programme, however, the cantata's entire contents are known, and on this basis – supplemented by information from

61 *Nationaltidende*, 5.12.1909.
62 *Carl Nielsen Brevudgaven*, vol. 3, p. 470.
63 *DK-Kk*, CNA, I.A.b.
64 *DK-Kk*, CNA.I.B.1, 33.
65 *Carl Nielsen Brevudgaven*, vol. 3, p. 471.
66 Charlottenborgudstillingens Arkiv, 1629, Rigsarkivet. Korrespondance 1909-1910, L.

I *København* blev kantaten beskrevet som "skøn" og "malmfuld". *Nationaltidende* fandt, at den "helt igennem virkede stærk og smuk, ejendommelig som den var baade i Text og Musik". Kantatens anden kordel, "Barnet leger", blev beskrevet som "en yndig lille Korsang i det mest dæmpede Piano".[61]

Carl Nielsen skrev efterfølgende i sin dagbog om begivenheden den 4. december: "Mindefest for P.S. Kröyer i Udstillingssalen Charlottenborg. Lokalet – den store Midtersal – er aldeles fortræffelig til Musik. Festen smuk og stilfuld, men Talerne (Blache, Höffding og Tuxen[)] for lange".[62]

Der var hos arrangørerne tilfredshed med Carl Nielsens kantate. Således skrev N.V. Dorph, der tilsyneladende var en af hovedkræfterne bag arrangementet, den 6. december til komponisten:

"Jeg maa sige Dem Tak fordi De saa beredvilligt og paa saa udmærket Maade paatog Dem den musikalske Del af Sørgefesten for Kröyer. Sammen med L.C. Nielsens smukke Ord bidrog De i højeste Grad med Deres paa én Gang simple og storladne Musik til Opnaaelsen af den Stemning, der sikkert greb alle Tilstedeværende".[63]

Til sin store overraskelse modtog Carl Nielsen et honorar for sit arbejde[64] og skrev den 7. december i sin dagbog: "Nydelig Skrivelse fra Udstillingskommiteen og fra Hr N.V. Dorph samt 300 Kr for mit Arbejde med Kantaten hvad jeg ikke havde ventet Honorar for".[65] Samme dag kvitterede han for honoraret i et takkebrev til komiteens formand: "Jeg havde virkelig ikke tænkt mig, at der blev betalt Honorar for mit Arbejde og blev derfor meget behagelig overrasket. Maa jeg bede Dem udtale til Komiteen min bedste Tak".[66]

Kantaten er så vidt vides kun blevet opført denne ene gang, den 4. december 1909. Det overleverede kildemateriale er af en noget fragmentarisk karakter, idet kun korsatserne er overleveret i komplet og renskrevet form. Fra det trykte program kendes imidlertid hele kantatens forløb, og på baggrund af dette – suppleret med informationer fra renskriften af kor-

61 *Nationaltidende*, 5.12.1909.
62 *Carl Nielsen Brevudgaven*, bd. 3, s. 470.
63 *DK-Kk*, CNA, I.A.b.
64 *DK-Kk*, CNA.I.B.1, 33.
65 *Carl Nielsen Brevudgaven*, bd. 3, s. 471.
66 Charlottenborgudstillingens Arkiv, 1629, Rigsarkivet. Korrespondance 1909-1910, L.

the fair copy of the choral movements and the draft for the solo movements and the recitation part – it has been possible to reconstruct the cantata, though with a few gaps in the piano accompaniment to the solo and recitation parts.

The fair copy of the solo and recitation parts has apparently gone missing, and the draft therefore constitutes the main source for this part. However, it is possible that there never existed a fair copy of these parts. The draft is essentially complete, so far as the voice and piano parts are concerned, while the sections for reciter and piano are incomplete. Nielsen himself was at the piano at the performance, and if he played from the draft, he could also have filled out the empty bars in the accompaniment, while the singer may have recited from the text alone.

The solo male voice part is described as both for bass and baritone. But since the part is notated in the treble clef and lies in the natural baritone register, it is here published for baritone. This is also grounded in the fact that in the draft of the solo part Nielsen wrote the name and address of the baritone Albert Høeberg, who was soloist at the performance in 1909.

satserne og kladden til solosatserne og recitationsdelen – har det været muligt at rekonstruere kantaten, dog med enkelte huller i klaverakkompagnementet i solo- og recitationsdelene.

Renskriften af solo- og recitationsdelene er tilsyneladende gået tabt, og kladden udgør derfor hovedkilden til denne del. Det er dog muligt, at der aldrig har eksisteret en renskrift af disse dele. Kladden er stort set komplet, hvad angår partierne for sang og klaver, mens afsnittene for recitation og klaver er ufuldstændige. Carl Nielsen sad ved opførelsen selv ved klaveret, og har han spillet efter kladden, har han altså selv kunnet udfylde de tomme takter i akkompagnementet, mens sangeren har kunnet recitere efter teksten alene.

Den solistiske herrestemme er anført for både bas og baryton, men da stemmen er noteret i G-nøgle og ligger i et naturligt barytonleje, er den her udgivet for baryton. Dette er yderligere begrundet i, at Carl Nielsen på kladden til solodelen har skrevet navn og adresse på barytonen Albert Høeberg, som var solist ved opførelsen i 1909.

ARRANGEMENTS

Many of Nielsen's compositions have in the course of time been arranged for different or smaller forces than the original. Also in his lifetime several of his works were arranged, most often by other musicians, for example Henrik Knudsen, Emil Telmányi, Emil Reesen and Hakon Andersen, but in several cases also by Nielsen himself. In general these arrangements brought about a wide dissemination of Nielsen's music. They were made with a view either to performing the music in another context or to publishing and selling the music for use in private homes.

Among the arrangements made with a view to getting a work performed in a different context from the original are *'Snefrid' for Recitation and Piano Quintet* (Add. 30), the '*Cantata for the Centenary of the Polytechnic College' for Reciter, Male Choir, Strings and Piano* (Add. 37) and *'A Fair and Lovely Land' for Brass* (Add. 36). None of these arrangements were published. Also in this group is the *'Canto serioso' for Cello and Piano* (Add. 33). Here, however, the aim was to give another instrument from the original the chance to perform the work. Whether Nielsen hoped to have the arrangement printed is not known, but in any case this did not happen until after his death.

Among the arrangements made with a view to publication are the *Prelude to 'Snefrid' for Piano* (Add. 29), '*Elves' Dance' from 'Sir Oluf he rides–' for Piano* (Add. 31), *'Dance of the Handmaidens' from 'Hagbarth and Signe' for Piano* (Add. 32) and *Excerpts from 'The Mother' for Piano* (Add. 35). A common factor for this group is they are movements from incidental theatre music, which Nielsen – and probably also his publisher – thought might achieve a certain popularity. They are therefore all arranged for piano.

As will be seen, it is unclear to which of the above groups the *Dances from 'Aladdin' for Piano* (Add. 34) belong, if any (see below, Add. 34).

However, the greater part of Nielsen's arrangements of his own work comprises songs, arranged in various versions for various forces. In addition there are a large number of songs from cantatas and plays that he arranged for voice and piano with a view to publication. All these songs are published in the song volumes, series III, volumes 4-7, while the remaining arrangements – mainly instrumental – are published in the present volume.

ARRANGEMENTER

Mange af Carl Nielsens kompositioner er i tidens løb blevet arrangeret for en anden eller mindre besætning end den oprindelige. Også i hans levetid blev flere af hans værker arrangeret, som oftest af andre musikere, f.eks. Henrik Knudsen, Emil Telmányi, Emil Reesen og Hakon Andersen, men i flere tilfælde også af Carl Nielsen selv. Overordnet set afstedkom arrangementerne en større udbredelse af Carl Nielsens musik. De blev til enten med det mål for øje at opføre musikken i en anden sammenhæng eller med henblik på at få udgivet og solgt musikken til brug i private hjem.

Til de arrangementer, som er blevet til med henblik på at få et værk opført i en anden sammenhæng end den oprindelige, hører *Snefrid for recitation og klaverkvintet* (Add. 30), *Kantate ved Polyteknisk Læreanstalts 100 Aarige Jubilæum for recitator, mandskor, strygere og klaver* (Add. 37) samt *'Der er et yndigt Land' for messingblæsere* (Add. 36). Fælles for disse arrangementer er, at de er utrykte. Også '*Canto serioso' for cello og klaver* (Add. 33) hører til denne gruppe. Her var formålet blot, at give en anden besætning end den oprindelige mulighed for at kunne opføre værket. Om Carl Nielsen havde håbet at få arrangementet trykt, vides ikke, men i hvert fald skete det ikke før efter hans død.

Til gruppen af arrangementer udarbejdet med henblik på udgivelse hører *Forspil til 'Snefrid' for klaver* (Add. 29), *'Elverdans' fra 'Hr. Oluf han rider–' for klaver* (Add. 31), *'Ternernes Dans' fra 'Hagbarth og Signe' for klaver* (Add. 32) og *Uddrag af 'Moderen' for klaver* (Add. 35). Fælles for denne gruppe er, at der er tale om satser fra skuespilmusikken, som Carl Nielsen – og sandsynligvis også hans forlag – mente, kunne opnå en vis popularitet. De er derfor alle arrangeret for klaver.

Som det fremgår af det følgende, er det uklart, til hvilken – om overhovedet nogen – af ovennævnte grupper *Dansene til 'Aladdin' for klaver* (Add. 34) hører.

Størstedelen af Carl Nielsens arrangementer af egne værker udgøres dog af sange, som er udarbejdet i forskellige versioner med forskellig besætning. Dertil kommer en lang række sange fra kantater og skuespil, som han arrangerede for sang og klaver med henblik på udgivelse. Alle disse sange er udgivet i sangbindene, serie III, bind 4-7, mens de øvrige arrangementer – fortrinsvis af instrumental art – udgives i nærværende bind.

PRELUDE TO 'SNEFRID' FOR PIANO AND 'SNEFRID' FOR RECITATION AND PIANO QUINTET (ADD. 29-30)

The original version of *Snefrid* was composed with a view to a performance at The Free Theatre in 1893. However, the first performance only took place in 1894 in a matinee at the Koncertpalæ, and no staged performance thus took place before 1899 at The Dagmar Theatre, in a heavily revised version. Here the music was well reviewed, while the dramatic part was rather coolly received.[67]

The music for *Snefrid* was in fact heard mainly outside the theatre. In 1895 the Prelude was printed in the journal *Ungt Blod* in an arrangement for piano. The Prelude, which Nielsen dedicated to his friend Anna Kjær, was the only movement that was printed in his lifetime.[68] It seems that it was therefore only the readers of *Ungt Blod* who could take pleasure in the arrangement, and no public performance is known of.

In 1902 Nielsen once again took up his music for *Snefrid* and arranged it for four reciting actors, string quartet and piano. This reduced version arose in connection with a tour to Funen and Jutland, which he undertook in June 1902 with some colleagues from The Royal Orchestra, the pianist Dagmar Borup and four actors from The Royal Theatre. The tour started with a performance in Nyborg on 9 June and continued from 10-14 June with one performance each evening, in Svendborg, Odense, Vejle, Horsens, and Aalborg. Apart from *Snefrid* the programme consisted of the comedy *Literature* by Arthur Schnitzler, Nielsen's *Humoresque-Bagatelles* Op. 11 and the *Festival Prelude for the New Century* (both of which he played himself), the songs *Sunset, Irmelin Rose*, *Song Behind the Plough* and *Tonight* (all sung by Jonna Neiiendam) and a piano quintet by Christian Sinding.[69]

The performances in the six provincial towns did not draw full houses, which apparently was due to the high

67 CNU I/6, pp. xvi-xxii.

68 Anna Kjær née Ancker (1838-1907). Played the piano and had made contact with Nielsen via the Conservatory, since she was looking for a violinist playing partner. See Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 59.

69 Apart from Nielsen as second violinist and the pianist Dagmar Borup (1867-1959) the musicians were Julius Borup (1865-1938), Johannes Schiørring (1869-1951) and Peter Ejler Jensen (?-1906). The actors were Nicolai Neiiendam (see note 44), Johannes Nielsen (1870-1935), Holger Hofman (1868-1929) and Jonna Neiiendam (1872-1938). See *Carl Nielsen Brevudgaven*, vol. 2, pp. 245-246. Christian Sinding (1856-1941), Norwegian composer.

FORSPIL TIL 'SNEFRID' FOR KLAVER OG 'SNEFRID' FOR RECITATION OG KLAVERKVINTET (ADD. 29-30)

Den oprindelige version af *Snefrid* blev komponeret med henblik på en opførelse på Det frie Theater i 1893. Den første opførelse fandt dog først sted i 1894 ved en matiné i Koncertpalæet, og der var således ikke tale om nogen scenisk opførelse, før man i 1899 opførte *Snefrid* på Dagmarteatret i en stærkt revideret version. Her blev musikken godt modtaget af anmelderne, mens det dramatiske fik en noget hård medfart.[67]

Musikken til *Snefrid* fik da også fortrinsvis sin udbredelse udenfor teatret. I 1895 blev forspillet således trykt i tidskriftet *Ungt Blod* i et arrangement for klaver. Forspillet, som Carl Nielsen tilegnede veninden Anna Kjær, var den eneste sats fra musikken til *Snefrid*, som blev trykt i Carl Nielsens levetid.[68] Tilsyneladende var det altså kun *Ungt Blod*s læsere, som fik glæde af arrangementet, og der kendes da heller ikke til nogen offentlige opførelser af dette.

I 1902 tog Carl Nielsen endnu engang fat på musikken til *Snefrid* og arrangerede den for fire reciterende skuespillere, strygekvartet og klaver. Denne reducerede version blev til med henblik på en tourné til Fyn og Jylland, som han foretog i juni 1902 sammen med nogle kollegaer fra Det Kongelige Kapel, pianisten Dagmar Borup og fire skuespillere fra Det Kongelige Teater. Tournéen startede med en opførelse i Nyborg den 9. juni og fortsatte den 10. til 14. juni med en opførelse hver aften i henholdsvis Svendborg, Odense, Vejle, Horsens og Aalborg. Foruden *Snefrid* omfattede programmet lystspillet *Litteratur* af Arthur Schnitzler, Carl Nielsens *Humoreske-Bagateller* opus 11 og *Fest-Præludium ved Aarhundredskiftet* (begge dele spillet at ham selv), *Solnedgang*, *Irmelin Rose*, *Sang bag Ploven* og *I Aften* (alle sunget af Jonna Neiiendam) og en klaverkvintet af Christian Sinding.[69]

Forestillingerne i de seks provinsbyer trak ikke fulde huse, hvilket tilsyneladende skyldtes høje billetpriser

67 CNU I/6, s. xvi-xxii.

68 Anna Kjær f. Ancker (1838-1907). Spillede klaver og havde via konservatoriet fået kontakt til Carl Nielsen, idet hun ønskede at øve sammenspil med en violinist. Se Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 59.

69 Musikerne var, foruden Carl Nielsen på 2. violin og Dagmar Borup (1867-1959), Julius Borup (1865-1938), Johannes Schiørring (1869-1951) og Peter Ejler Jensen (?-1906). Skuespillerne var Nicolai Neiiendam, Johannes Nielsen (1870-1935), Holger Hofman (1868-1929) og Jonna Neiiendam (1872-1938). Se *Carl Nielsen Brevudgaven*, bd. 2, s. 245-246. Christian Sinding (1856-1941), norsk komponist.

seat prices in several places,[70] but the reviewers in the local papers were mostly positive, also as regards *Snefrid*. According to *Svendborg Avis*:

"The recitation of Holger Drachmann's melodrama 'Snefrid', accompanied by Carl Nielsen's beautiful, fitting music, was a quite new and original attempt in the direction of literary entertainment. It would be pleasure for a larger literary public to hear it."[71]

In *Horsens Avis* the reviewer praised the four actors and commented that Nielsen's music displayed a rich understanding of Drachmann's text.[72]

Despite the fact that the tour included performances in theatres, *Snefrid* was not given with costumes and props. These were concert performances, which disappointed the reviewer 'L' in *Horsens Social-Demokrat*, who was more enthusiastic about the music than about the performance itself:

"By contrast many felt rather disappointed by Holger Drachmann's melodrama 'Snefrid', where we had to make do with seeing 'the Nordic heroes' with King Harald Haarfager at their head sally forth in modern evening dress and white neckties, whereas we had expected impressive historical costumes with corresponding accessories; there was nothing of that, and the audience's more or less lively imaginations had to paint their own picture. The recitation, which was performed with great skill by the various participants, was accompanied by attractive, characterful music, performed by the skilful musicians of The Royal Orchestra who are accompanying the tour."[73]

'ELVES' DANCE' FROM 'SIR OLUF HE RIDES–' FOR PIANO (ADD. 31)

The *Elves' Dance* was originally one of the *Five Piano Pieces* Op. 3, which Nielsen published in 1891 with the title *Elf's Dance*.[74] Two of the pieces – No. 2 (originally with the title *Novelette*) and No. 5 (originally with the German title *Elfentanz*) – had, however, already been composed at the end of

70 *Svendborg Avis*, *Horsens Social-Demokrat*, 14.6.1902.
71 *Svendborg Avis*, 11.6.1902.
72 *Horsens Avis*, 14.6.1902.
73 *Horsens Social-Demokrat*, 14.6.1902.
74 See CNU II/12, pp. xii-xiv.

flere steder,[70] men anmelderne ved de lokale aviser var overvejende positive, også hvad angik *Snefrid*. I *Svendborg Avis* hedder det således:

"Recitationen af Holger Drachmanns Melodrama 'Snefrid' med Ledsagelse af Carl Nielsens smukke træffende Musik var et ganske nyt og ejendommeligt Forsøg i Retning af literær Underholdning. For et større literært Publikum vil det være en Ørenlyst at overvære".[71]

I *Horsens Avis* roste anmelderen de fire skuespillere og fremhævede desuden, at Carl Nielsens musik vidnede om en rig forståelse af Drachmanns tekst.[72]

Til trods for, at man under turnéen optrådte på teatre, blev *Snefrid* ikke opført med kostumer og rekvisitter. Der var tale om en koncertopførelse, hvilket skuffede anmelderen 'L' i *Horsens Social-Demokrat*, der var mere begejstret for musikken og musikerne end for selve opførelsen:

"Noget skuffet følte mange sig derimod ved Holger Drachmanns Melodrama 'Snefrid', hvor man maatte nøjes med at se 'de nordiske Helte' med Kong Harald Haarfager i Spidsen møde frem i moderne Selskabsdragt og hvidt Slips, medens man havde ventet flotte historiske Dragter med tilsvarende Udstyr, men det var der intet af, alt saadant maatte Tilskuerens mer eller mindre livlige Fantasi selv udmale sig. Recitationen, der iøvrigt udførtes med megen Dygtighed af de forskellige agerende, ledsagedes af en iørefaldende og karakteristisk Musik, der udførtes af de flinke Kapelmusici, som følger med Tourneen".[73]

'ELVERDANS' FRA 'HR. OLUF HAN RIDER–' FOR KLAVER (ADD. 31)

Elverdans var oprindeligt et af de *Fem Klaverstykker* opus 3, som Carl Nielsen udgav i 1891, her under titlen *Alfedans*.[74] To af stykkerne, nr. 2 (oprindeligt med titlen *Novelette*) og nr. 5 (oprindeligt med titlen *Elfentanz*) havde han dog allerede komponeret i slutningen af 1880erne, idet de begge er at finde

70 *Svendborg Avis*, *Horsens Social-Demokrat*, 14.6.1902.
71 *Svendborg Avis*, 11.6.1902.
72 *Horsens Avis*, 14.6.1902.
73 *Horsens Social-Demokrat*, 14.6.1902.
74 Se CNU II/12, s. xii-xiv.

the 1880s, since they are both to be found with Emilie Demant Hatt's memoirs of this period.[75]

In connection with his music to Drachmann's play *Sir Oluf He Rides–* of 1906 Nielsen reused the *Elves' Dance* in Act 2 (No. 15, bb. 73-211) under the title *Dance*, here orchestrated for symphony orchestra by Julius Röntgen.[76] In the draft score for his incidental music at bb. 73-120 in No. 15, Nielsen therefore noted: "Here insert *Elf's Dance* from the Piano Pieces Op. 3, the first 47 bars where Oluf says [...]". At bar 146 he noted "*here bars 3-16 of the piano piece" and at bar 187: "x From here, piano piece b. 35-58 inclusive".[77] In connection with the instrumentation the piece was extended by a middle section after bar 47 of the original piano piece, based on themes used earlier in the work (Act 2, No. 14).

The same year as *Sir Oluf He Rides–* was completed and staged, Nielsen arranged four excerpts – *Little Helen*, *Oluf's Song*, *Dancing Ballad* (all for voice and piano) and *Elves' Dance* (for piano) for publication by Wilhelm Hansen.[78] For this edition Nielsen arranged the expanded version of the *Elves' Dance* for piano. Apart from a few differences in articulation and phrasemarks, this version relates to those in the *Five Piano Pieces* Op. 3 and the orchestral version in *Sir Oluf He Rides–* as follows:

Elves' Dance for piano (138 bars)	*Elf's Dance* in *Five Piano Pieces*, Op. 3 (66 bars)	*Dance* in *Sir Oluf He Rides–* (Act 2, No. 15, bb. 73-215)
bb. 1-47	bb. 1-47	bb. 73-119
bb. 48-74		bb. 120-146
bb. 75-88	bb. 3-16	bb. 147-160
bb. 89-90, second beat		
		bb. 161-170, second beat
bb. 90, third beat-106		bb. 171, third beat-186
bb. 107-130	bb. 35-58 (variant in b. 50, pf.2)	bb. 187-210
bb. 131-138	bb. 59-66	

The main source for the present edition of *Elves' Dance* is the printed edition of 1906. In view of the structural differences between the various versions, the editing of the *Elves' Dance* has been carried out entirely according to the premises of this source, not taking into account any other versions.

75 Emilie Demant Hatt, *op. cit.*, pp. 9, 28, 168-175.
76 See CNU I/7 (for description of Julius Röntgen's score, see p. 214). Julius Röntgen, German-Dutch composer, pianist and conductor (1855-1932).
77 *DK-Kk*, CNS 342b.
78 The three songs are published as Nos. 17-19 in CNU III/4.

sammen med Emilie Demant Hatts erindringer om denne periode.[75]

I forbindelse med sin musik til Drachmanns skuespil *Hr. Oluf han rider–* fra 1906 genbrugte Carl Nielsen *Elverdans* i anden akt (nr. 15, t. 73-211) under titlen *Dans*, her instrumenteret for symfoniorkester af Julius Röntgen.[76] I kladden til skuespilmusikken har Carl Nielsen således i nr. 15 ved takterne 73 til 120 noteret følgende: "Her indføres Alfedans af Klaverstykker Op 3 de første 47 Takter hvorunder Oluf siger [...]". Ved takt 146 er noteret "*her kommer fra 3^{die} til 16de Takt af Klaverstykket" og ved takt 187: "x Herfra Klaverstykket fra 35 t inkl: til 58 Takt".[77] I forbindelse med instrumentationen blev stykket udvidet med en mellemdel efter det oprindelige klaverstykkes takt 47, baseret på temaer anvendt tidligere i værket (Anden akt nr. 14).

Samme år som *Hr. Oluf han rider–* blev færdiggjort og fik sin opsætning, udarbejdede Carl Nielsen fire uddrag herfra: *Hellelidens Sang*, *Hr. Olufs sang*, *Dansevise* (alle for sang og klaver) og *Elverdans* (for klaver) til udgivelse hos Wilhelm Hansen.[78] Til denne udgave arrangerede han den udvidede version af *Elverdans* for klaver. Bortset fra enkelte forskelle i artikulation og frasering forholder denne version sig til henholdsvis versionen fra *Fem Klaverstykker* opus 3 og fra orkesterversionen i *Hr. Oluf han rider–* på følgende vis:

Elverdans for klaver (138 takter)	*Alfedans* i *Fem Klaverstykker*, opus 3 (66 takter)	*Dans* i *Hr. Oluf han rider–* (Anden akt, nr. 15, t. 73-215)
t. 1-47	t. 1-47	t. 73-119
t. 48-74		t. 120-146
t. 75-88	t. 3-16	t. 147-160
t. 89-90, 2. slag		
		t. 161-170, 2. slag
t. 90, 3. slag-106		t. 171, 3. slag-186
t. 107-130	t. 35-58 (variant i t. 50, pf.2)	t. 187-210
t. 131-138	t. 59-66	

Hovedkilde for nærværende udgave af *Elverdans* er den trykte udgave fra 1906. På grund af de formmæssige forskelle mellem de forskellige versioner er revisionen af *Elverdans* udelukkende foretaget på hovedkildens egne præmisser, og der er set bort fra andre versioner end den trykte klaversats fra 1906.

75 Emilie Demant Hatt, *op. cit.*, s. 9, 28, 168-175.
76 Se CNU I/7 (beskrivelse af Julius Röntgens partitur, se s. 214). Julius Röntgen, tysk-hollandsk komponist, pianist og dirigent (1855-1932).
77 *DK-Kk*, CNS 342b.
78 De tre sange er udgivet som nr. 17-19 i CNU III/4.

'DANCE OF THE HANDMAIDENS' FROM 'HAGBARTH AND SIGNE' FOR PIANO (ADD. 32)

The *Dance of the Handmaidens* comes from Nielsen's music for Adam Oehlenschläger's play *Hagbarth and Signe*, which was written in 1910 and premiered on 4 June that year at the Open-air Theatre in Dyrehaven north of Copenhagen.[79] The music was originally composed for singers and wind orchestra, with a view to open-air performance, and the *Dance of the Handmaidens* from Act 3 was scored for flute, oboe, two clarinets, two bassoons and two horns.

The production was a success in every way, and already in October 1910 the *Dance of the Handmaidens* was published together with *Halloge's Song* from the same play by Wilhelm Hansen in the composer's own arrangement for piano and for voice and piano respectively.[80] The publications were dedicated to Marie and Hother Ploug, who were good friends of Nielsen.[81]

'CANTO SERIOSO' FOR CELLO AND PIANO (ADD. 33)

The *Canto serioso for Cello and Piano* is an arrangement of the original version for horn and piano, which Nielsen composed in 1913 in connection with a competition for the post of hornist in the orchestra of The Royal Theatre on 24 April 1913.

When the horn version was published in CNU II/11, attempts failed to locate the manuscript of the version for cello and piano, known from Nielsen's diaries and published in 1944.[82] The manuscript finally turned up in August 2006, as did a copy of the work in October 2008 (see description of sources for Add. 33).

The version for cello and piano was premiered in the Lesser Hall of the Odd Fellow Palæ on Friday 11 February 1916, with Agnete Tobiesen at the piano and Carl Meyer as cellist, and so far as we can tell this was the only public performance

79 CNU I/6, pp. xliv-l.
80 Cf. *DK-Kk* Wilhelm Hansen, engravers' book, from which it appears that both movements were engraved on 3.10.1910. *Halloge's Song* is published as No. 228 in CNU III/5.
81 Hother Ploug, Danish composer and office manager (1856-1932).
82 CNU II/11, pp. xxvii-xxviii.

'TERNERNES DANS' FRA 'HAGBARTH OG SIGNE' FOR KLAVER (ADD. 32)

Ternernes Dans stammer fra Carl Nielsens musik til Adam Oehlenschlägers skuespil *Hagbarth og Signe*, som blev til i 1910 og uropført den 4. juni samme år på friluftsscenen i Ulvedalene i Dyrehaven.[79] Musikken var oprindelig komponeret for sangere og blæseorkester med henblik på opførelsen i det fri, og *Ternernes Dans* i forestillingens tredje akt var instrumenteret for fløjte, obo, to klarinetter, to fagotter og to horn.

Forestillingen var på alle måder en succes, og allerede i oktober 1910 blev *Ternernes Dans* sammen med *Halloges Sang* fra samme skuespil udgivet på Wilhelm Hansens forlag i komponistens eget arrangement for henholdsvis klaver og for sang og klaver.[80] Udgivelserne var dedikeret til Marie og Hother Ploug, som var gode venner af Carl Nielsen.[81]

'CANTO SERIOSO' FOR CELLO OG KLAVER (ADD. 33)

Canto serioso for cello og klaver er et arrangement af den oprindelige version for horn og klaver, som Carl Nielsen komponerede i 1913 i forbindelse med en stillingskonkurrence for hornister til Det Kongelige Kapel den 24. april 1913.

Da man udgav horn-versionen i CNU II/11 forsøgte man forgæves at finde manuskriptet til versionen for cello og klaver, som man kendte til fra Carl Nielsens dagbøger, og som fandtes i en trykt version fra 1944.[82] Manuskriptet dukkede imidlertid op i august 2006; desuden dukkede en afskrift af værket op i oktober 2008 (jf. kildebeskrivelsen til Add. 33).

Versionen for cello og klaver blev uropført i Odd Fellow Palæets Mindre Sal fredag den 11. februar 1916 med Agnete Tobiesen ved klaveret og Carl Meyer på cello, hvilket efter alt at dømme var den eneste offentlige opførelse i Carl

79 CNU I/6, s. xliv-l.
80 Jf. *DK-Kk* Wilhelm Hansen, Stikkerbog, hvoraf det fremgår, at begge satser blev stukket den 3.10.1910. *Halloges Sang* er udgivet som nr. 228 i CNU III/5.
81 Hother Ploug, komponist og kontorchef (1856-1932).
82 CNU II/11, s. xxvii-xxviii.

in Nielsen's lifetime.[83] Both Agnete Tobiesen and Carl Meyer knew Nielsen personally,[84] since Agnete Tobiesen was a former pupil and Carl Meyer had been present several times at the estate Fuglsang together with the composer.[85] According to the programme, the first performance was given from the manuscript, under the title "Andante sostenuto". The arrangement must therefore have been made in the period between April 1913 and February 1916, though it was only printed in 1944 by Skandinavisk Musikforlag, along with the original version for horn and piano.

The title *Canto serioso* was apparently added to the two versions a little time after composition. Thus the fair copy of the piano score for the version with horn and a copy of the version for cello are the only sources that give this title in Nielsen's hand, in the form of a pencil addition. In the version for cello, the title has likewise been added in pencil, apparently by the engraver. In 1913 Nielsen titled the version for horn "Fantasy Piece for Horn and Piano",[86] and in 1930 he mentioned the version with cello as "Andante", when he noted in his diary that he had lent the score to the cellist Erik Skeel-Gjørling, who copied it for his own use.[87] At the performance of the cello version in 1916, as mentioned above, the work only carried the designation "Andante sostenuto". All in all it would therefore seem to be the case that the title *Canto serioso* emerged long after the work's composition.

The main source for the present edition is Nielsen's fair copy of the piano score and the cello part, which constituted the engraver's copy for the 1944 publication. Apart from this there is a copy of the score and part that belonged to Carl Meyer. On the copy Nielsen noted the title, "Canto serioso" in pencil and on the part also his name. However, since he does not appear to have had anything more to do with the source, it is not taken into account in the current edition.

83 *DK-Kk*, Småtrykssamlingen, Koncertprogram, Odd Fellow Palæet 11.2.1916. The concert also contained (quoted directly from the programme): César Frank, Prélude; Anton Dvorák: Waldesruhe; Bach – Saint-Saëns, Overture from Cantata No. 29; W. A. Mozart, 10 Variationer on "Unser dummer Pöbel meint"; Luigi Boccherini (A. Piatti): Sonata in A major; Emmanuel Moór: Sonata in G major, Op. 55.

84 Agnete Tobiesen (1883-1963). H.V. Carl Bretton-Meyer, doctor and cellist (1872-1939); in 1919 he changed his surname from Meyer to Bretton-Meyer after his mother, Cathrine Jane Emerson, baronesse de Bretton.

85 Torben Schousboe, *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 218.

86 Letter to Max Brod, 29.4.1913.

87 Torben Schousboe, *op. cit.*, p. 575. The copy has not been accessible. Erik Skeel-Gjørling (1903-1974).

Nielsens levetid.[83] Både Agnete Tobiesen og Carl Meyer kendte Carl Nielsen personligt,[84] idet Agnete Tobiesen var tidligere elev af Carl Nielsen, og Carl Meyer flere gange var på Fuglsang sammen med komponisten.[85] Ifølge programmet skete uropførelsen efter manuskript under titlen 'Andante sostenuto'. Arrangementet må altså være blevet til i perioden mellem april 1913 og februar 1916, men blev først trykt i 1944 på Skandinavisk Musikforlag ligesom den originale version for horn og klaver.

Titlen *Canto serioso* er tilsyneladende tilføjet de to versioner et stykke tid efter tilblivelsen. Således er renskriften af klaverpartituret til versionen for horn samt en afskrift af versionen for cello de eneste kilder, hvor titlen findes i Carl Nielsens hånd i form af en tilføjelse med blyant. I versionen for cello er titlen ligeledes tilføjet med blyant, tilsyneladende af nodestikkeren. Carl Nielsen benævner i 1913 versionen for horn som "Fantasistück für Horn und Klavier",[86] og i 1930 omtaler han versionen for cello som "Andante", da han i sin dagbog noterer, at han har lånt partituret ud til cellisten Erik Skeel-Gjørling, der afskrev det til eget brug.[87] Ved opførelsen af celloversionen i 1916 bar værket, som nævnt ovenfor, kun betegnelsen "Andante sostenuto". Alt i alt tyder det altså på, at titlen *Canto serioso* er kommet til længe efter værkets tilblivelse.

Hovedkilden til nærværende udgave er Carl Nielsens renskrift af klaverpartitur og cellostemme, som udgjorde trykforlægget for udgivelsen i 1944. Derudover findes der en afskrift af partitur og stemme, som har tilhørt Carl Meyer. Carl Nielsen har på afskriften noteret titlen "Canto serioso" med blyant og på stemmen også sit navn. Han synes dog ikke at have haft mere med kilden at gøre, hvorfor der er set bort fra den i forbindelse med revisionen.

83 *DK-Kk*, Småtrykssamlingen, Koncertprogram, Odd Fellow Palæet 11.2.1916. Ved koncerten blev desuden opført (direkte citeret fra programmet): César Frank, Prélude; Anton Dvorák: Waldesruhe; Bach – Saint-Saëns, Ouverture af 29de Kirkecantate; W. A. Mozart, 10 Variationer over: "Unser dummer Pöbel meint"; Luigi Boccherini (A. Piatti): Sonate i A-dur; Emmanuel Moór: Sonate i G-dur, Op. 55.

84 Agnete Tobiesen (1883-1963). H.V. Carl Bretton-Meyer, læge og cellist (1872-1939); ændrede i 1919 sit efternavn fra Meyer til Bretton-Meyer efter sin mor, Cathrine Jane Emerson, baronesse de Bretton.

85 Torben Schousboe, *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 218.

86 Brev til Max Brod, 29.4.1913.

87 Torben Schousboe, *op. cit.*, s. 575. Afskriften har ikke været tilgængelig. Erik Skeel-Gjørling (1903-1974).

DANCES FROM 'ALADDIN' FOR PIANO (ADD. 34)

It is not certain for what purpose the piano version of the six dances (the fifth also with choir) was made. There are two possibilities. Either, despite the absence of any evidence connecting the material to The Royal Theatre,[88] it is a rehearsal score for the dancers and choir in connection with the performance in 1919, or it is a piano version of the suite of dances from *Aladdin* that Nielsen often performed as a purely orchestral work, with variable choice and ordering of dances, both before and after the play was performed at The Royal Theatre.

In favour of the first possibility – that the arrangement was made for a repetiteur – is the fact that the movement with choir from the end of Act 3 is included, that the choral shouts in in the *Negro Dance* are left out and that the order of the six movements corresponds to that in the full score of *Aladdin*. A number of details in the manuscript point in the other direction, however, namely that it was made as an independent piano version of the dances, with a view to performance, as a kind of parallel to the well-known orchestral suite from *Aladdin*. The piano writing shows a certain care on the composer's part; in various places he corrected and added articulation and dynamics after making the copy. In addition, certain passages are significantly altered in a more pianistic manner by comparison with the orchestral score. It *could* therefore be a piano arrangement made with a view to performance in circumstances where the well-known orchestral version of the dances was not practically possible; it should be emphasized, however, that there is no evidence of any performance of these dances in their piano version in Nielsen's lifetime. Two further details point to an arrangement that can be considered an independent work: the fully written-out title page, and the fact that the six dances are numbered in sequence rather than using the numbers from the performance material for *Aladdin*.

Given the above-mentioned doubts over the aim of this piano version of the dances, the work is published in the *Carl Nielsen Edition* with the proviso that it is an open question as to how far it fulfils the criteria otherwise applied by the edition for the choice of works for publication.

88 All other performance materials from the 1919 production of *Aladdin* at The Royal Theatre are stamped with the name of the theatre or the registration number (see Preface and Description of Sources in CNU I/8).

DANSENE TIL 'ALADDIN' FOR KLAVER (ADD. 34)

Det er usikkert, med hvilken hensigt klaverversionen af de seks danse (hvoraf den femte er med kor) er udarbejdet. Der kan være tale om to muligheder: enten er der – på trods af manglen på ydre tegn, der knytter materialet sammen med Det Kongelige Teater[88] – tale om et indstuderingsparti til brug for danserne og koret i forbindelse med opførelsen i 1919 eller om en klaverversion af den suite af danse fra *Aladdin*, som Carl Nielsen hyppigt opførte som rent orkesterværk med et skiftende udvalg af danse i skiftende rækkefølge både før og efter, at skuespillet havde været opført på Det Kongelige Teater.

For den første mulighed – at arrangementet er udarbejdet som repetitørparti – taler, at satsen med kor fra slutningen af tredje akt er medtaget, at korråbene i *Negerdans* er udeladt samt at rækkefølgen af de seks satser svarer til rækkefølgen i det fuldstændige partitur til *Aladdin.* En række detaljer i manuskriptet peger dog også i en anden retning, nemlig at det er udformet som en selvstændig klaverversion af dansene med henblik på opførelse – altså som et sidestykke til den velkendte orkestersuite fra *Aladdin:* klaversatsen udviser en vis omhu fra komponistens side; adskillige steder har han efter nedskriften rettet og tilføjet artikulation og dynamik. Hertil kommer, at visse passager er markant ændret i mere pianistisk retning i forhold til orkesterpartituret. Der *kunne* således være tale om et klaverarrangement udarbejdet med henblik på opførelse i sammenhænge, hvor den velkendte orkesterversion af dansene ikke var praktisk mulig; blot skal det understreges, at der ikke foreligger vidnesbyrd om en eneste opførelse for klaver af disse danse i Carl Nielsens levetid. Yderligere to detaljer peger på, at arrangementet kan opfattes som et selvstændigt værk: det fuldt udskrevne titelblad samt det forhold, at de seks danse er fortløbende nummereret og ikke anvender numrene fra opførelsesmaterialet til *Aladdin*.

På baggrund af ovennævnte tvivl om formålet med denne klaverversion af dansene udgives værket i *Carl Nielsen Udgaven*, idet det understreges, at det dermed efterlades som et åbent spørgsmål, hvorvidt det falder ind under de kriterier, som udgaven i øvrigt har anlagt for valget af udgivne værker.

88 Øvrige opførelsesmaterialer fra opsætningen i 1919 af *Aladdin* på det Kongelige Teater er forsynet med stempel eller registreringsnummer fra teatret (se forord og kildebeskrivelse i CNU I/8).

EXCERPTS FROM 'THE MOTHER' FOR PIANO (ADD. 35)

The festive play *The Mother* was composed in 1920 in connection with a gala performance at The Royal Theatre on the occasion of the reunification with North Schleswig. The piece consisted of a Prologue and seven scenes and was written by Helge Rode, while Nielsen composed the music for soloists, choir and orchestra. The production, which had its premiere on 30 January 1921, was a success with the public, and reviewers were full of praise not least for the music.[89] It was therefore natural to publish the music in extracts arranged for voice and piano. Already before the premiere, the firm of Wilhelm Hansen had shown interest in such a publication. In a letter to the publisher Asger Wilhelm Hansen, Nielsen had mentioned that he was working on the music for the gala performance, and already in November 1920 he sent the manuscript to the firm, together with a letter with suggestions as to how he wanted the contract:

"Herewith the manuscript for 'The Mother'. From the 20 or so numbers I have selected the 13 that constitute independent songs and instrumental pieces that can stand alone, each in its own right, if need be. –

May I ask you to send me a draft contract and suggested fee as soon as possible. The contract must contain a clause to the effect that I have and retain the rights to publication of the Preludes, Minuet, March, and the piece "The Mist is Rising" for orchestra. [...]

We could say provisionally as a starting-point for the fee that I receive for each number roughly the same sum as you pay, for example, Fini Henriques, Halvorsen, Alnæs, Rangström et al. for a song or a piano piece.

The printing (engraving) is significantly cheaper in my case than with any other composer, because I use fewer notes, as may easily be seen from the pieces themselves."[90]

89 CNU I/9, pp. xi-xxviii.
90 Letter from Nielsen to Asger Wilhelm Hansen dated 29.11.1920 (*DK-Kk*, Wilhelm Hansens Arkiv, Acc. 1997/153). See also draft contract, December 1920. From the draft contract it is apparent that Nielsen's wish concerning the rights to the prelude, march, minuet and *The Mist is Rising* was granted (*DK-Kk*, Wilhelm Hansens Arkiv 1920). However, the draft contract was annulled with a black stroke. In connection with the final contract, we only have the covering letter, dated 7.12.1920 (*DK-Kk*, Wilhelm Hansens Arkiv 1920).

UDDRAG AF 'MODEREN' FOR KLAVER (ADD. 35)

Festspillet *Moderen* blev til i 1920 i forbindelse med en festforestilling på Det Kongelige Teater i anledningen af Genforeningen. Stykket bestod af en prolog og syv billeder og var forfattet af Helge Rode, mens Carl Nielsen komponerede musikken for solister, kor og orkester. Forestillingen, der havde premiere den 30. januar 1921, blev en publikumssucces, og ikke mindst musikken fik mange roser fra anmeldernes side.[89] Det var derfor nærliggende at udgive musikken i uddrag arrangeret for sang og klaver. Forlaget Wilhelm Hansen havde allerede inden festspillets uropførelse vist interesse for en sådan udgivelse. Carl Nielsen havde i et brev til forlæggeren Asger Wilhelm Hansen nævnt, at han arbejdede på musik til festforestillingen, og allerede i november 1920 sendte han manuskriptet til forlaget vedlagt et brev med anvisninger på, hvordan han ønskede kontrakten:

"Hermed Manuskriptet til 'Moderen'. Af de circa 20 Numre har jeg udvalgt de 13 som udgør selvstændige Sange og Musikstykker der kan staa alene, hver for sig, om det skal være. –

Jeg vil bede jer sende mig et Forslag til Kontrakt og Honorar saa snart som muligt. Kontrakten maa indeholde en Passus om, at jeg har og beholder Retten til Udgivelsen af de Forspillene, Menuetten, Marschen samt Stykket "Taagen letter" for Orkester. [...]

Vi kunde jo foreløbig som Udgangspunkt for Honoraret sige at jeg faar for hvert Nummer ungefar det samme som I betaler f:Expl: Fini Henriques, Halvorsen, Alnæs, Rangström o. A. for en Sang eller et Klaverstykke.

Trykningen (Stikningen) bliver hos mig betydelig billigere end hos nogen anden Komponist, da jeg bruger færre Noder, hvilket let ses af Tingene selv".[90]

89 CNU I/9, s. xi-xxviii.
90 Brev fra Carl Nielsen til Asger Wilhelm Hansen dateret 29.11.1920 (*DK-Kk*, Wilhelm Hansens Arkiv, Acc. 1997/153). Se i øvrigt forslag til kontrakt, december 1920. Af kontraktforslaget fremgår det, at Carl Nielsens ønske om rettighederne på forspillene, marschen, menuetten og *Taagen letter* blev imødekommet (*DK-Kk*, Wilhelm Hansens Arkiv 1920). Kontraktudkastet er imidlertid blevet annulleret med en sort streg. I forhold til den endelig kontrakt kendes kun følgebrevet dateret 7.12.1920 (*DK-Kk*, Wilhelm Hansens Arkiv 1920).

In 1921 Wilhelm Hansen published the 13 arranged movements from *The Mother*, under the opus number 41.[91] Apart from eight songs with piano accompaniment[92] the publication contained *The Mist is Rising* from the first scene (originally for flute solo and harp), *Prelude to Scene Four* (originally for two clarinets, two bassoons, four horns and strings), the *Minuet* from the seventh scene (originally for woodwind, four horns, timpani and strings), *Prelude to Scene Seven* and *March* from the prologue (both movements originally for full orchestra), all arranged for piano. The songs are published as Nos. 117-124 in CNU III/4 while the arrangements of the instrumental movements for piano are published in the current volume.

The same year, Wilhelm Hansen also published a selection from *The Mother* for salon orchestra, comprising the *Minuet*, "Like golden amber is my girl", *March* and *Danish Patriotic Song*. However, since it is not known who was responsible for the arrangement, this version is not included in the present edition.

In the printer's copy for the publication of the 13 movements for piano and voice in 1921 (source **B**) the *Prelude to Scene Seven* is placed first, followed by *The Mist is Rising*. This indicates that Nielsen initially thought of the publication as a suite, beginning with the *Prelude to Scene Seven*. However, in the printed edition, the prelude was placed as No. XI, and *The Mist is Rising* as No. I.

The main source for the present edition is the 1921 printed edition, which is based on the fair copy of the piano movements. Because of time pressures Nielsen had to have help from, among others, Nancy Dalberg for production of the fair copy.[93] Thus Nielsen fair copied *The Mist is Rising*, *Prelude to Scene Four*, and *Prelude to Scene Seven* (the last-named was copied in ink over a pencil original, probably to save time), while Nancy Dalberg fair copied the *March* and *Minuet*, to which Nielsen later added a few dynamic markings. Sources for these fair copies are not known, and therefore it cannot be ruled out that it was Nancy Dalberg who worked out the piano arrangement of the *March* and *Minuet*. If so, it must be assumed that she produced the fair copy or arrangement on Nielsen's instructions, in the

91 According to the firm's engravers' book, the music was, however, already engraved on 7.12.1920 (*DK-Kk*, Wilhelm Hansen, Stikkerbog).

92 "Wild the storm on blackened waters", "Like golden amber is my girl", "When the eagle would fly to rule", "A mother at the feast was told", "Thistle crop looks promising", "My heart was truly bitter", "Testament, as he was dying", *Danish Patriotic Song*.

93 Nancy Dalberg, Danish composer, pupil of Nielsen (1881-1949).

I 1921 udgav Wilhelm Hansens forlag så de 13 arrangerede satser fra *Moderen* forsynet med opusnummeret 41.[91] Foruden otte sange med klaverakkompagnement[92] indeholdt udgivelsen *Taagen letter* fra første billede (oprindeligt for fløjte solo og harpe), *Forspil til fjerde Billede* (oprindeligt for to klarinetter, to fagotter, fire horn og strygere), *Menuet* fra sjette billede (oprindeligt for træblæsere, fire horn, pauker og strygere), *Forspil til syvende Billede* og *Marsch* fra prologen (begge satser oprindeligt for fuldt orkester), alle arrangeret for klaver. Sangene er udgivet som nr. 117-124 i CNU III/4, mens arrangementerne af de instrumentale satser for klaver er udgivet i nærværende bind.

Samme år udgav Wilhelm Hansen også et uddrag af *Moderen* for salonorkester omfattende *Menuet*, "Min Pige er saa lys som Rav", *Marsch* og *Fædrelandssang*. Hvem, der stod for arrangementet, er imidlertid uvist, og det er derfor ikke medtaget i nærværende udgave.

I trykforlægget til udgivelsen af de 13 satser for klaver og sang i 1921 (kilde **B**) er *Forspil til syvende Billede* anbragt forrest, efterfulgt af *Taagen letter*. Dette tyder på, at Carl Nielsen som udgangspunkt havde tænkt udgivelsen som en suite, begyndende med *Forspil til syvende Billede*. Forspillet blev dog i den trykte udgave placeret som nr. XI og *Taagen letter* som nr. I.

Hovedkilden for nærværende udgave er den trykte udgave fra 1921, som bygger på renskriften af klaversatserne. Af tidsmæssige årsager måtte Carl Nielsen have hjælp af blandt andre Nancy Dalberg til udarbejdelsen af renskriften.[93] Således renskrev Carl Nielsen *Taagen letter*, *Forspil til fjerde Billede* og *Forspil til syvende Billede* (sidstnævnte blev renskrevet med blæk oven på et blyantsforlæg, sandsynligvis for at spare tid), mens Nancy Dalberg renskrev *Marsch* og *Menuet*, som Carl Nielsen siden tilføjede enkelte dynamiske tegn. Forlægget for disse renskrifter kendes ikke, og det kan derfor ikke udelukkes, at det er Nancy Dalberg, der har udarbejdet klaverarrangementet af *Marsch* og *Menuet*. Dog må det formodes, at hun i så fald har udarbejdet renskriften eller arrangementet ud fra Carl Nielsens instruktion på samme måde som i forbindelse med *Fynsk Foraar*

91 Ifølge forlagets stikkerbog blev noderne dog allerede stukket 7.12.1920 (*DK-Kk*, Wilhelm Hansen, Stikkerbog)

92 "Vildt gaar Storm mod sorte Vande", "Min Pige er saa lys som Rav", "Dengang Ørnen var flyveklar", "Ved Festen fik en Moder Bud", "Tidselhøsten tegner godt", "Saa bittert var min Hjerte", "Dengang Døden var i Vente", *Fædrelandssang* ("Som en rejselysten Flaade").

93 Nancy Dalberg, komponist, elev af Carl Nielsen (1881-1949).

same way as she had done with *Springtime on Funen* and other works. If nothing else, he must have approved of her work, since he added the dynamic markings. The two movements in question are therefore also published here.

'A FAIR AND LOVELY LAND' FOR BRASS (ADD. 36)

'A *Fair and Lovely Land' for Brass* is an arrangement of Nielsen's melody for Adam Oehlenschläger's text. The melody was composed in 1924 on various people's suggestion, but it never won the broad popular appeal Nielsen hoped for. It is possible that the arrangement for brass is a part of the orchestral arrangement that we know existed but is apparently lost.[94]

The only source for the arrangement for brass is a six-part sketch in Nielsen's hand, which only bears the instrumental indication 'Tr' on the first stave and the note 'Remember in F' above the first line. These scant indications and the clefs (the two uppermost parts in treble clef, the middle ones in tenor clef, the two lowest in bass clef) indicate that this was an arrangement for two trumpets, three trombones and tuba.

CANTATA FOR THE CENTENARY OF THE POLYTECHNIC COLLEGE FOR RECITER, MALE CHOIR, STRINGS AND PIANO (ADD. 37)

The original version of the cantata for reciter, choir and wind orchestra was composed in July 1929 to a text by Hans Hartvig Seedorff Pedersen, and orchestrated by Johannes Andersen. The jubilee gala at which the cantata was performed, took place on 29 August 1929 at The Forum in Copenhagen.[95]

From the beginning the Polytechnic College had the idea that the cantata should be performed at the institution's future annual galas.[96] With this in mind, Nielsen arranged the

94 See CNU III/5 and 6, where the song is published as Nos. 262, 291, 307, 308, 329, 334, 394. Description of Sources is in CNU III/7.
95 See CNU III/3, pp. xix-xxii.
96 Letter from Nielsen to the poet L.C. Nielsen, who was originally to have written the text for the cantata, 13.5.1929 (*DK-Kk*, CNA, I.A.c.). R. Jespersen, 'Den Polytekniske Læreanstalts 100-Aars Fest' in Povl Vinding (ed.), *Beretning om det nordiske Ingeniørmøde i København 28. – 31. August 1929, samt om den Polytekniske Læreanstalts 100-Aars Fest*, Copenhagen 1930, p. 93.

og andre værker. Om ikke andet må han have godkendt hendes arbejde i forbindelse med, at han tilføjede de dynamiske tegn. De to pågældende satser udgives derfor også her.

'DER ER ET YNDIGT LAND' FOR MESSINGBLÆSERE (ADD. 36)

'D*er er et yndigt Land' for messingblæsere* er et arrangement af Carl Nielsens melodi til Adam Oehlenschlägers tekst. Melodien blev til i 1924 efter opfordringer fra flere sider, men den vandt aldrig nogen bred, folkelig udbredelse, sådan som Carl Nielsen havde håbet. Det er muligt, at arrangementet for messingblæsere er en del af det orkesterarrangement, som vi ved, har eksisteret, men som antageligt er gået tabt.[94]

Eneste kilde til arrangementet for messingblæsere er en seksstemmig skitse i Carl Nielsens hånd, som kun bærer instrumentbetegnelsen 'Tr' ved første nodelinje og notatet 'Husk i F' over første nodelinje. Disse sparsomme oplysninger og nøglerne (de to øverste stemmer: G-nøgle; 2 mellemste stemmer: tenor nøgle; de to nederste stemmer: bas nøgle) tyder på, at der er tale om et arrangement for to trompeter, tre tromboner og tuba.

KANTATE VED POLYTEKNISK LÆREANSTALTS 100 AARIGE JUBILÆUM FOR RECITATOR, MANDSKOR, STRYGERE OG KLAVER (ADD. 37)

Den oprindelige version af kantaten for recitator, kor og harmoniorkester blev komponeret i juli 1929 til en tekst af Hans Hartvig Seedorff Pedersen, og instrumenteret af Johannes Andersen. Jubilæumsfesten, hvor kantaten blev opført, fandt sted den 29. august samme år i Forum i København.[95]

Fra Polyteknisk Læreanstalts side ønskede man fra begyndelsen, at kantaten skulle opføres ved institutionens fremtidige årsfester.[96] Carl Nielsen udarbejdede til dette formål

94 Se CNU III/5 og 6, hvor sangen er udgivet som nr. 262, 291, 307, 308, 329, 334, 394. Kildebeskrivelse er i CNU III/7.
95 Se CNU III/3, s. xix-xxii.
96 Brev fra Carl Nielsen til digteren L.C. Nielsen, som oprindeligt skulle have skrevet teksten til kantaten, 13.5.1929 (*DK-Kk*, CNA, I.A.c.). R. Jespersen, 'Den Polytekniske Læreanstalts 100-Aars Fest' i Povl Vinding (red.), *Beretning om det nordiske Ingeniørmøde i København 28. – 31. August 1929, samt om den Polytekniske Læreanstalts 100-Aars Fest*, København 1930, s. 93.

version for reciter, male choir, strings and piano, which was performed for the first time at the graduation ceremony on 5 February 1931 by the Students' Choral Society, the actor Svend Methling (reciter) and an orchestra consisting of "Engineers and their wives" under the direction of headmaster K.O. Buch.[97]

The precise date of the revised version is not known, but it was probably done in the autumn of 1930. In a letter to Nielsen of 22 August 1930, the director of the Polytechnic College, H. I. Hannover, asked about the parts for the version for strings, which Nielsen had promised to make.[98] In addition it was obviously necessary to produce the parts in good time, since the musicians at the annual gala were apparently amateurs and needed a decent amount of time for practice and rehearsal.

The *Cantata for the Centenary of the Polytechnic College for Reciter, Male Choir, Strings and Piano* was performed at the annual graduation ceremony at the Polytechnic College in the years 1932-1936.

97 *Beretning om den Polytekniske Læreanstalt i Undervisningsaaret fra 1. August 1930 til 31. Juli 1931*, Copenhagen 1931, p. 31.
98 H.I. Hannover to Carl Nielsen 22.8.1930, *DK-Kk*, CNA I.A.b.

versionen for recitator, mandskor, strygere og klaver, som blev opført første gang ved eksamensfesten den 5. februar 1931 af Studentersangforeningen, skuespilleren Svend Methling (recitator) og et orkester bestående af "Ingeniører og Ingeniørfruer" under ledelse af skoleinspektør K.O. Buch.[97]

Det nøjagtige tidspunkt for tilblivelsen af den bearbejdede version kendes ikke, men den har sandsynligvis fundet sted i løbet af efteråret 1930. I et brev til Carl Nielsen dateret den 22. august 1930 spørger direktøren for Polyteknisk Læreanstalt, H.I. Hannover, nemlig efter stemmerne til den version for strygere, som Carl Nielsen havde lovet at fremstille.[98] Det har ganske givet været nødvendigt at fremstille stemmerne i god tid, idet musikerne ved årsfesten tilsyneladende var amatører og behøvede god tid til indstuderingen.

Kantate ved Polyteknisk Læreanstalts 100 Aarige jubilæum for recitator, mandskor, strygere og klaver blev opført ved den årlige eksamensfest på Polyteknisk Læreanstalt i årene 1932-1936.

97 *Beretning om den Polytekniske Læreanstalt i Undervisningsaaret fra 1. August 1930 til 31. Juli 1931*, København 1931, s. 31.
98 H.I. Hannover til Carl Nielsen 22.8.1930, *DK-Kk*, CNA I.A.b.

COUNTERPOINT EXERCISES
(ADD. 38-44)

Among Nielsen' surviving manuscripts there is a large quantity of theory exercises from his student years at Copenhagen Conservatory. The exercises comprise both harmony and counterpoint, together with comments from his lessons. Some of the harmony exercises have figured bass notation under the notes; others have chord degrees and inversions carefully indicated with letters and figures, while some of the counterpoint exercises similarly have solmisation syllables added under the fugue theme. All in all the manuscripts are evidence that Nielsen was a conscientious pupil, eager to learn, and to judge from the marks added to some of the exercises, he also received recognition of his skill. Usually his teacher added that the work was "good" and his end-of-year mark was at the upper end of the scale.[99] The favourable impression may possibly be enhanced by Nielsen's having chosen the best answers to preserve for posterity.

According to his own observations, the composer's fascination for counterpoint goes back to his childhood, when while playing with his father and his father's playing colleagues he experienced it as almost an act of rebellion to go against the fixed metrical rhythm and come in with a free lower part:

"Later when I joined the ensemble, I soon discovered that the accompanying musicians took pleasure in putting varied and free lower parts to the melodies, and it soon became my greatest pleasure to perform one of these parts and in various ways to break the rhythm; I think I might well say, in fact I know, that my contrapuntal gifts were developed in this way".[100]

There are certainly contrapuntal passages in Nielsen's compositions from his Odense days,[101] but for the most part he was relying on his ear at that time and paraphrasing Viennese classical

99 The Ørsted Scale was used for assessment, consisting of six levels, with "ug" (outstanding) as the best and "mg" (very good) the next best. Nielsen received "mg" in his end-of-year assessment in almost all subjects (Det Kgl. danske Musikkonservatoriums Arkiv, nr. 1579, Rigsarkivet. (Elevprotokoller 1886-87)).
100 Carl Nielsen, *op. cit.,* p. 102.
101 See for example, the scherzo movements in Add. 5 and Add. 8.

KONTRAPUNKTOPGAVER
(ADD. 38-44)

Blandt Carl Nielsens efterladte manuskripter findes en stor mængde teoriopgaver fra hans elevtid på Kjøbenhavns Musikkonservatorium. Opgaverne omfatter såvel øvelser i harmonisering som kontrapunktopgaver samt notater fra undervisningen. Nogle af harmoniseringsopgaverne har generalbas-becifring tilføjet under noderne, andre har akkordtrin og beliggenhed omhyggeligt angivet med bogstaver og tal, mens enkelte af kontrapunktopgaverne tilsvarende har solmisationsstavelser tilføjet under fugatemaet. Alt i alt vidner manuskripterne om, at Nielsen var en videbegærlig og flittig elev, som bedømt ud fra de karakter, der er angivet ved en del af opgaverne, da også fik anerkendelse for sin dygtighed. Som regel har hans lærer tilføjet, at opgaven var "God", og hans årskarakterer faldt i den bedre ende af bedømmelsesskalaen.[99] Det gunstige indtryk er dog muligvis forstærket af, at det var de bedste besvarelser, Nielsen valgte at bevare for eftertiden.

Komponistens fascination af kontrapunkt går efter hans egne udtalelser tilbage til barndommen, da han under sammenspil med farens og dennes spillemandskollegaer oplevede det som nærmest grænseoverskridende at gå imod den faste taktrytme og sætte ind med en fri understemme:

"Senere, da jeg kom med i Truppen, opdagede jeg snart, at de akkompagnerende Musikanter morede sig med at sætte afvekslende og frie Understemmer til Melodierne, og det blev snart min største Lyst at udføre en af disse Stemmer og paa forskellig Maade bryde Rytmen; jeg tror bestemt, ja, jeg kan godt sige, jeg véd, at min contrapunktiske Evne er bleven udviklet herved".[100]

Der forekommer ganske vist kontrapunktisk skrivemåde i kompositionerne fra Odense-tiden,[101] men Carl Nielsen benyttede sig dengang formentlig mest af sit gehør og plagierede de

99 Man benyttede den Ørsted'ske skala for karaktergivning, delt i seks trin, hvor "ug" var bedste karakter og "mg" næstbedste. Nielsen fik "mg" i årskarakter i næsten alle fag (Det Kgl. danske Musikkonservatoriums Arkiv, nr. 1579, Rigsarkivet. (Elevprotokoller 1886-87)).
100 Carl Nielsen, *op. cit.,* s. 102.
101 Se f.eks. scherzo-satserne i hhv. Add. 5 og Add. 8.

models. In contrast to that, his instruction at the Conservatory was thoroughly organized and arranged progressively, so that the pupil could acquire step by step the art of placing note against note and end up by being able to use strict counterpoint in an unrestricted way in his own free compositions. The instruction was mainly given on a major-minor tonal basis, while the composer only later and on his own initiative threw himself into renaissance counterpoint and thereby taught himself so-called Palestrina-counterpoint.[102]

wienerklassiske forbilleder; undervisningen på konservatoriet var derimod grundigt tilrettelagt og indrettet progressivt, så eleven trin for trin tilegnede sig den kunst at sætte node mod node og endte med at kunne anvende den strenge sats på en utvungen måde i egne, frie kompositioner. Undervisningen blev fortrinsvis givet på et dur-mol tonalt grundlag, mens komponisten først senere på eget initiativ kastede sig over studiet af renæssancens kontrapunkt og dermed lærte sig såkaldt Palestrina-kontrapunkt.[102]

102 Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 132, report that Nielsen carried out some 200 contrapuntal exercises before setting down to compose *Hymnus amoris*. Nielsen's interest in counterpoint may also be seen from his review of Knud Jeppesen's study "Palestrinastil med særligt Henblik paa Dissonansbehandlingen", Copenhagen 1923, given in its entirety in John Fellow, *op. cit.*, pp. 286-290.

102 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 132, hvor det hedder, at Nielsen løste ca. 200 kontrapunktiske opgaver, før han tog fat på *Hymnus amoris*. Carl Nielsens interesse for kontrapunkt fremgår desuden af hans anmeldelse af Knud Jeppesens afhandling "Palestrinastil med særligt Henblik paa Dissonansbehandlingen", København 1923, der er gengivet i sin helhed i John Fellow, *op. cit.*, s. 286-290.

APPENDIX

GREETING (ADD. 45)

The little musical greeting for violin, *Greeting*, is pasted in to an album belonging to Agnes Bauditz.[103] Nielsen taught Agnes Bauditz, who was ten years younger than himself, violin and piano during a significant part of his time at the Conservatory, while he was a lodger with her family in Frederiksborggade in Copenhagen. Together with a monthly rent of 19 kroner these lessons made up his payment for expenses and lodgings, and Nielsen soon became a close friend of the family. The date "1890" suggests that the bars were notated the same year as the other musical greeting from Nielsen in the album, namely the little melody with piano accompaniment setting the first lines of Jens Peter Jacobsen's poem "En svunden Dag".[104] Both additions are among the earliest in the album, whose first entry is dated 24 January 1890 (though a greeting dated 22 October 1888 and a drawing dated 5 December 1889 are also pasted in). "En svunden dag" is the third, while *Greeting* is the tenth.

PIECES FROM NIELSEN'S SKETCHBOOK (ADD. 46-49)

In the period roughly 1888-1891 Nielsen used a little leather-bound sketchbook, in which he notated sketches and ideas for his compositions. Here we find sketches for the string quartets Op. 13 and 14, which are among the earliest works represented, and for his Symphony No. 1, which appears to be the latest. Certain sketches constitute complete little movements, for which no other sources are known, and which are therefore printed here (see also *Piano Piece*, Add. 19).

The earliest of these complete little movements is *Gade* (Add. 46) for piano, on the notes G-A-D-E. The movement is not dated, but it may well have been composed under the immediate impression of Gade's death in December 1890, which moved Nielsen deeply.[105]

From the end of December 1899 until June 1900 Nielsen was staying with his wife Anne Marie Carl-Nielsen in Rome. The occasion was that Anne Marie had received an award

103 *DK-Kk*, acc. 2001/21. Agnes Bauditz, Danish pianist (1875-1946).
104 'En svunden Dag' is published as No. 429 in CNU III/6.
105 *Carl Nielsen Brevudgaven*, vol. 1, pp. 172, 174-175, 178.

APPENDIKS

GRÜSS (ADD. 45)

Den lille musikalske hilsen for violin, *Grüss*, er klæbet ind i en stambog tilhørende Agnes Bauditz.[103] Carl Nielsen underviste Agnes Bauditz i violin og klaver i forbindelse med, at han i en længere periode af sin konservatorietid boede til leje hos Agnes Bauditz' familie i Frederiksborggade i København. Sammen med en månedlig husleje på 19 kr. udgjorde undervisningen af den ti år yngre Agnes betalingen for kost og logi, og Carl Nielsen blev hurtigt en nær ven af familien. Dateringen, "1890", vidner om, at takterne blev noteret samme år, som den anden musikalske hilsen fra Carl Nielsen i stambogen, nemlig den lille melodi med klaverakkompagnement til de første linjer af J.P. Jacobsens digt "En svunden Dag".[104] Begge indførsler er nogle af de første i stambogen, hvis tidligste indførsel er dateret den 24. januar 1890 (en hilsen dateret 22. oktober 1888 og en tegning dateret 5. december 1889 er dog klæbet ind i bogen). "En svunden dag" er den tredje, mens *Grüss* er den tiende.

FRA CARL NIELSENS SKITSEBOG (ADD. 46-49)

I perioden fra omkring 1888 til cirka 1891 benyttede Carl Nielsen en lille læderindbundet skitsebog, hvori han noterede skitser og idéer til sine kompositioner. Heri finder vi skitser til strygekvartetterne opus 13 og 14, som er nogle af de tidligste værker, og til symfoni nr. 1, som tilsyneladende er det seneste værk repræsenteret i skitsebogen. Enkelte skitser udgør små afsluttede satser, hvortil der ikke kendes andre kilder, og som derfor gengives her (se også *Clavierstück*, Add. 19).

Den tidligste af disse små afsluttede satser er *Gade* (Add. 46) for klaver over tonerne G-A-D-E. Satsen er ikke dateret, men den kunne tænkes at være komponeret under indtryk af Niels W. Gades død i december 1890, som berørte Carl Nielsen dybt.[105]

Fra slutningen af december 1899 til juni 1900 opholdt Carl Nielsen sig sammen med sin kone Anne Marie Carl-Nielsen i Rom. Anledningen var, at Anne Marie havde modtaget

103 *DK-Kk*, acc. 2001/21. Agnes Bauditz, pianist (1875-1946).
104 'En svunden Dag' er udgivet som nr. 429 i CNU III/6.
105 *Carl Nielsen Brevudgaven*, bd. 1, s. 172, 174-175, 178.

from the Kauffmanns legat and was to study with the French sculptor Victor Ségoffin, who lived in Rome.[106] Nielsen made use of his stay in Rome primarily to work on the opera *Saul and David*, and in March 1900 he received a grant from the Ministry for Church and Education for "a stay in Italy to continue work on an opera".[107] He took his sketchbook with him to Rome, and while working on *Saul and David* he notated, amongst other things, the 16-bar melody *Denmark!* (Add. 47, different from song No. 242 in CNU III/5) and the four-bar piano piece, *Welcome to 20 Della Grazia, Little Marie!* (Add. 48).

Denmark! is dated "Rome April 1900", and from the title we might be tempted to think that the melody was composed in a mood of longing for his homeland. The manuscript contains isolated indications for harmonisation, which, however, was never realised. It is not known which instrument the piece was intended for, but the lower part in b. 7 indicates that the melody was to have been set for piano.

Welcome to 20 Della Grazia, Little Marie! for piano must be a greeting to Nielsen's wife Anne Marie. "20 Della Grazia" is presumably an address where the couple stayed. From letters we only know the addresses 62, II Via Consolazione (December-February) and 5, II Via del Babuino (from February to an unknown date), both in Rome. It is therefore probable that the address refers to another Italian town that the couple visited, perhaps Naples, where they spent the first half of May.[108]

Nielsen worked for a time on ideas for setting the tale from the Apocrypha of the pious widow Judith, who saves her city of Bethulia and her people Israel from the Babylonian host, by seducing the Babylonian commander Holofernes, making him drunk and cutting off his head. *The Shepherd's Melody* for oboe (Add. 49) is the only completed sketch for *Judith*. The remaining sketches are titled *Kor og Dans til Judith*, *Judith vender tilbage* and *Judiths Dans*. Since the sketches are found in the above-mentioned sketchbook, the period of composition may be defined as between 1888 and 1891. It is possible that Nielsen had talked to Gade about the idea of setting *Judith* to music, since Gade had himself several times considered composing a large work on the story, which in his case also remained in sketch form.[109]

106 Victor Ségoffin (1867-1925).
107 *Carl Nielsen Brevudgaven*, vol. 2, pp. 10, 172. Torben Schousboe, *op. cit.*, p. 168.
108 *Carl Nielsen Brevudgaven*, vol. 2, p. 188 (note 2).
109 Inger Sørensen, *Niels W. Gade. Et dansk verdensnavn*, Copenhagen 2002, pp. 184f., 236, 237, 254, 265.

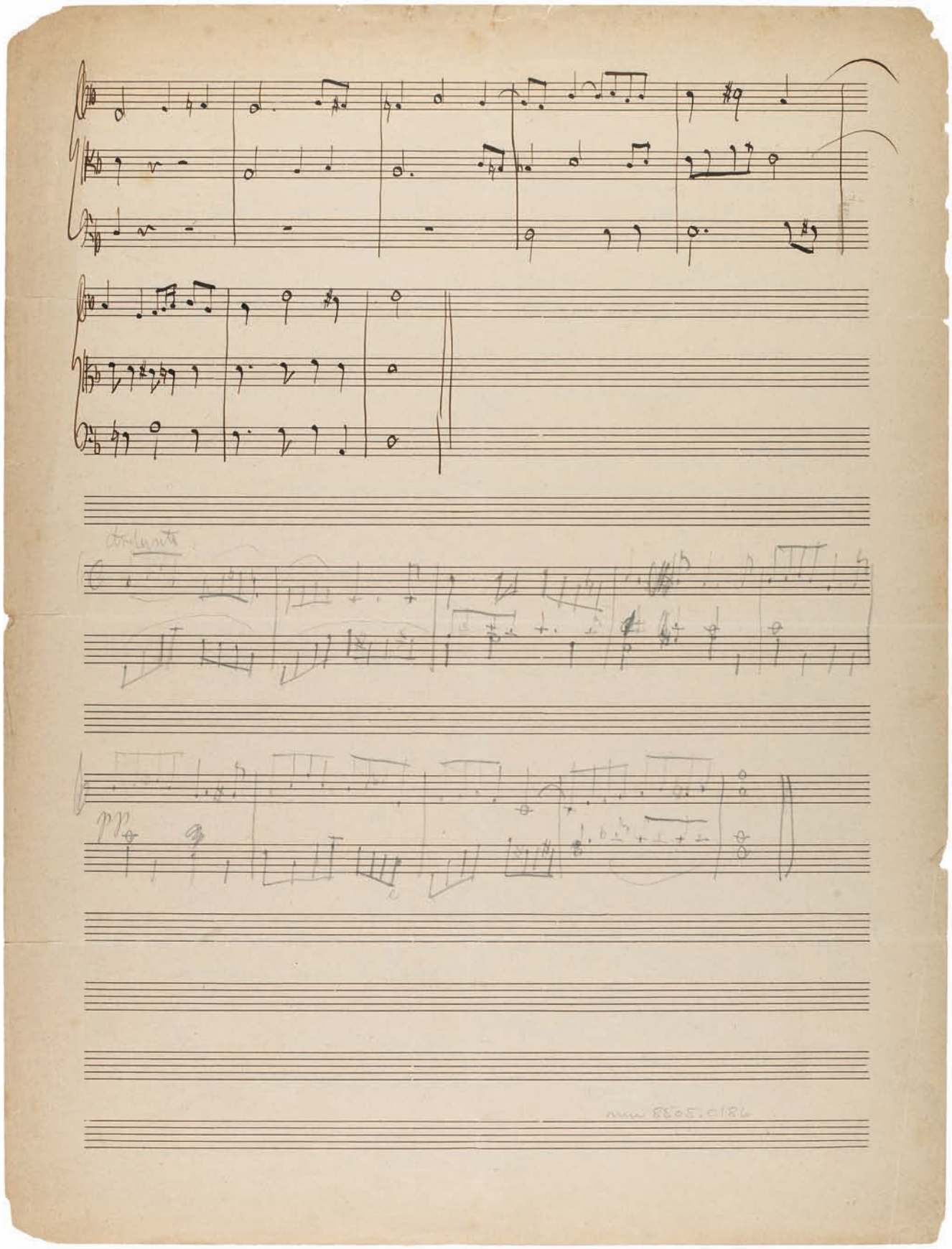
Kauffmanns legat og skulle studere hos den franske billedhugger Victor Ségoffin, som boede i Rom.[106] Carl Nielsen udnyttede primært opholdet i Rom til arbejdet med operaen *Saul og David*, og i marts 1900 modtog han en understøttelse fra Ministeriet for Kirke- og Undervisningsvæsnet til "Ophold i Italien til Arbejde paa en paabegyndt Opera".[107] Han medbragte sin skitsebog til Rom, og ind imellem arbejdet på *Saul og David* noterede han blandt andet den 16 takter lange melodi *Danmark!* (Add. 47, forskellig fra sang nr. 242 i CNU III/5) og det lille klaverstykke på fire takter, *Velkommen i Della Grazia 20, lille Marie!* (Add. 48).

Danmark! er dateret "Rom April 1900", og ud fra titlen kunne man fristes til at tro, at melodien er blevet til i en stemning af længsel hjem til fædrelandet. Manuskriptet bærer enkelte notater om, hvorledes melodien skulle harmoniseres, hvilket dog aldrig blev realiseret. Det vides ikke, hvilket instrument stykket er tænkt for, men understemmen i t. 7 tyder på, at melodien skulle have været udsat for klaver.

Velkommen i Della Grazia 20, lille Marie! for klaver må være en hilsen til hustruen Anne Marie. "Della Grazia 20" er formentlig en adresse, hvor ægteparret opholdt sig. Fra breve kendes kun adresserne Via Consolazione 62, II (december-februar) og Via del Babuino 5, II (fra februar-?), begge i Rom. Det er derfor sandsynligt, at adressen var i en anden italiensk by, som parret besøgte, måske Napoli hvor de var i første halvdel af maj.[108]

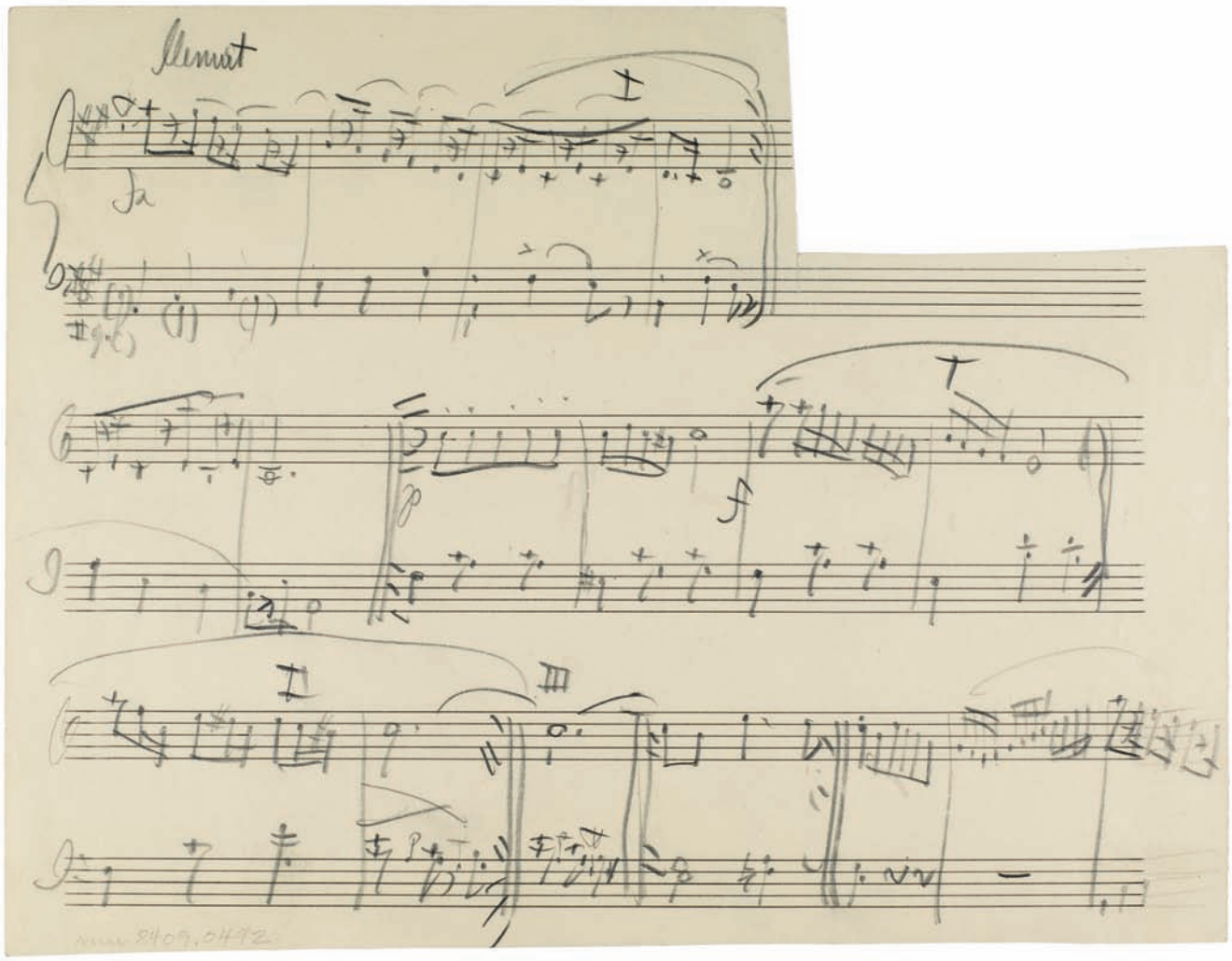
Carl Nielsen arbejdede på et tidspunkt med idéen om at sætte musik til fortællingen fra de gammeltestamentlige apokryfer om den fromme enke Judith, der redder sin by Betylua og sit folk Israel fra den babylonske hær, ved at forføre den babylonske hærfører Holofernes, drikke ham fuld og hugge hovedet af ham. *Hyrdedrengens Melodi* for obo (Add. 49) er den eneste afsluttede skitse til *Judith*. De øvrige skitser bærer titlerne *Kor og Dans til Judith*, *Judith vender tilbage* og *Judiths Dans*. Idet skitserne er at finde i den før omtalte skitsebog, kan tilblivelsesperioden fastslås til at være mellem 1888 og 1891. Det er muligt, at Carl Nielsen havde talt med Niels W. Gade om at sætte musik til *Judith*, for sidstnævnte havde selv flere gange overvejet at komponere et større værk over historien om *Judith*, hvilket dog også for hans vedkommende kun blev til nogle skitser.[109]

106 Victor Ségoffin (1867-1925).
107 *Carl Nielsen Brevudgaven*, bd. 2, s. 10, 172. Torben Schousboe, *op. cit.*, s. 168.
108 *Carl Nielsen Brevudgaven*, bd. 2, s. 188 (note 2).
109 Inger Sørensen, *Niels W. Gade. Et dansk verdensnavn*, København 2002, s. 184f., 236, 237, 254, 265.



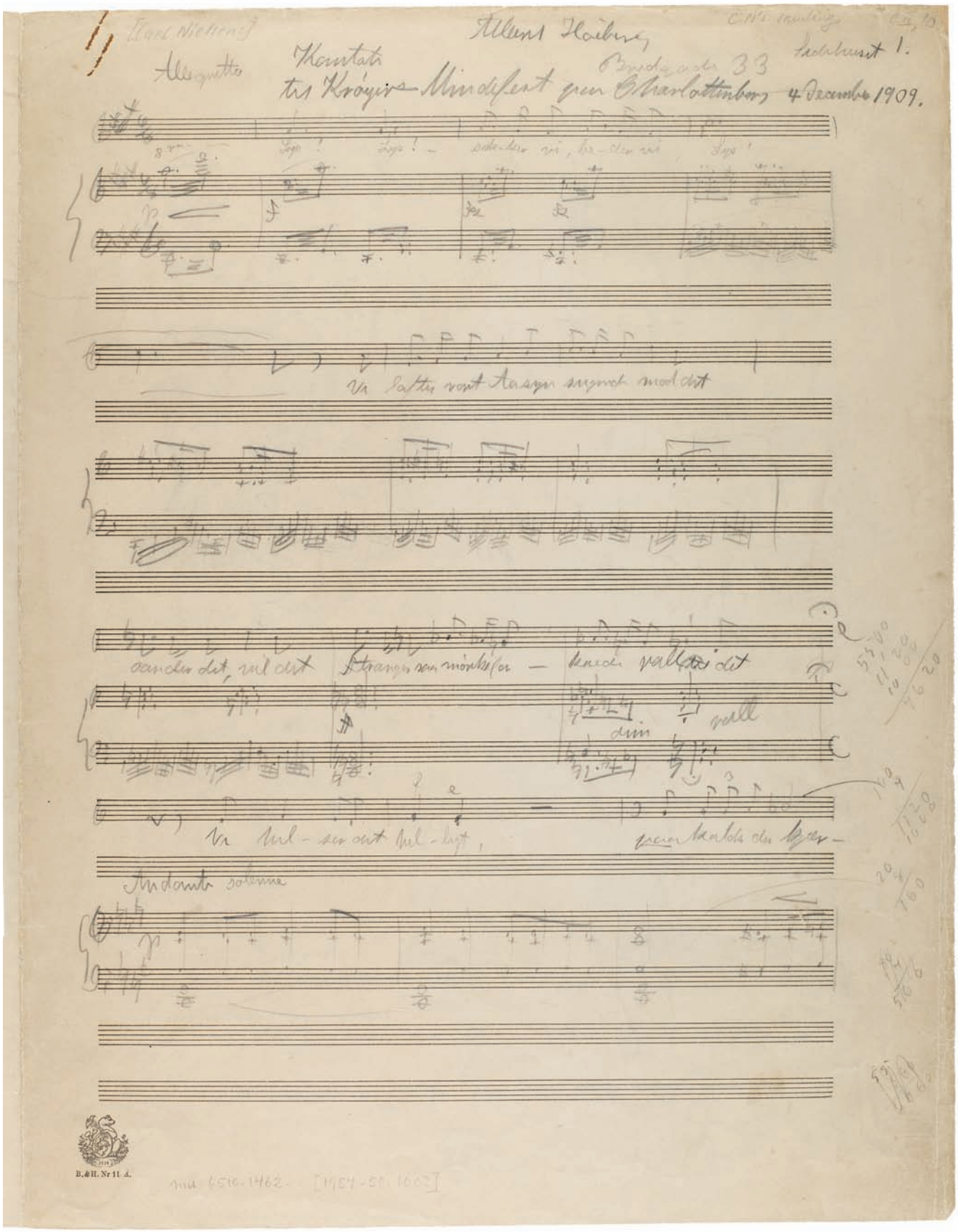
Add. 18, *Andante* (Source **A)**. Indistinct notation of bb. 1, 3, 4, 9 of pf.1.

Add. 18, *Andante* (Kilde **A**). Utydelig notation af t. 1, 3, 4, 9, pf.1



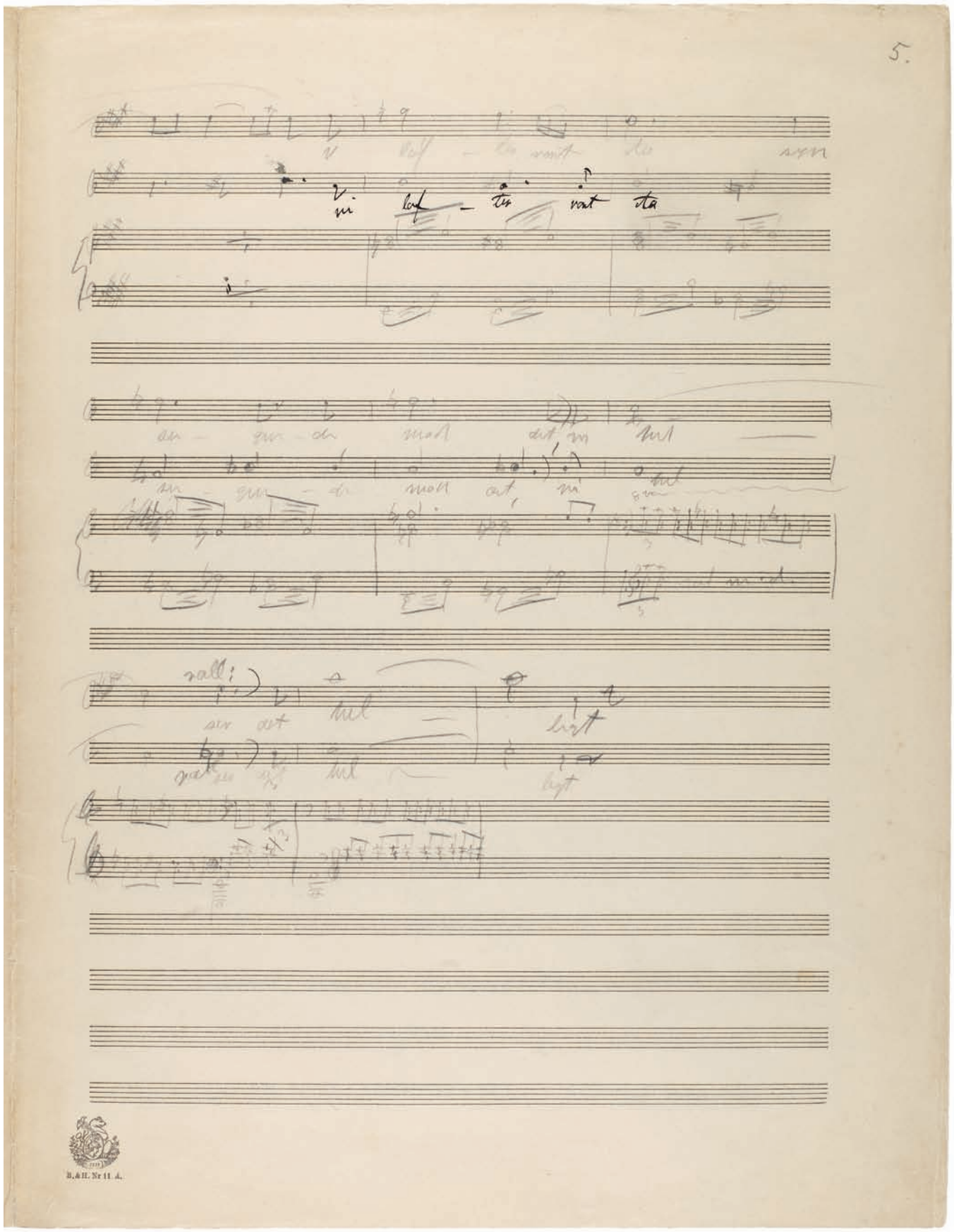
Add. 23, *Minuet* (Source **A**). Ambiguous notation of the form. In the present edition bb. 5-6 in **A** has been interpreted as the second volta (bb. 7-8 of the present edition). Furthermore, the final bar indicates that bb.1-6 of the source are to be repeated (bb. 21-28 of the present edition).

Add. 23, *Menuet* (Kilde **A**). Formen er meget summarisk noteret. I nærværende udgave er t. 5-6 i **A** læst som 2. volte (t. 7-8 i nærværende udgave). Derudover opfattes kildens sidste takt som indikation af, at kildens t. 1-6 skal gentages (t. 21-28 i nærværende udgave).



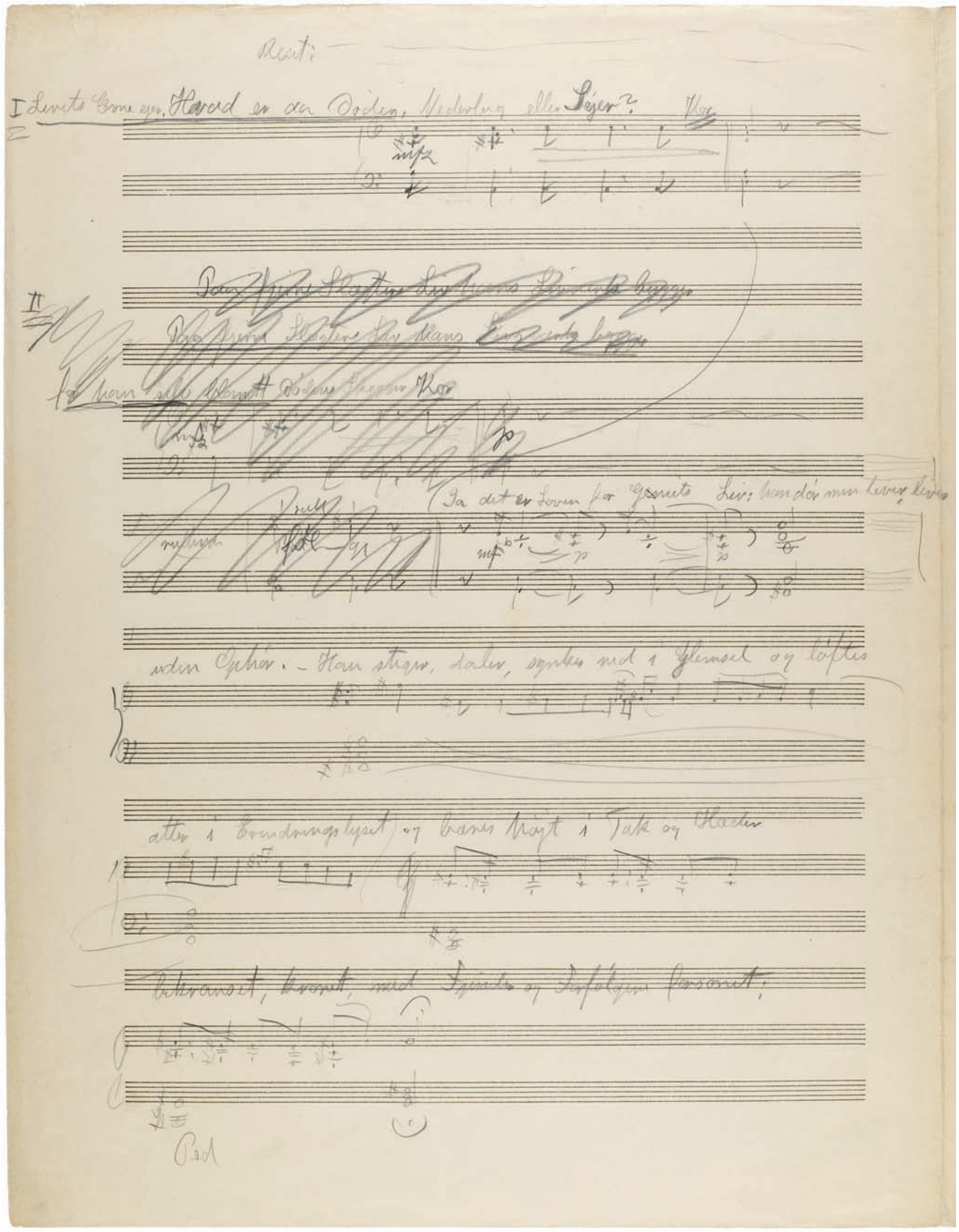
Add. 28, *Cantata for the Commemoration of P.S. Krøyer*, score, draft (Source **B**), No. 2, bb. 1-13. Indistinct notation of bb. 4, 5 and 8, pf.2.

Add. 28, *Kantate til Mindefesten for P.S. Krøyer*, partitur, kladde (Kilde **B**), nr. 2, t. 1-13. utydelig notation af t. 4, 5 og 8, pf.2.



Add. 28, *Cantata for the Commemoration of P.S. Krøyer*, score, draft (Source **B**), No. 2, bb. 49-57; b. 57, pf.2: empty bar.

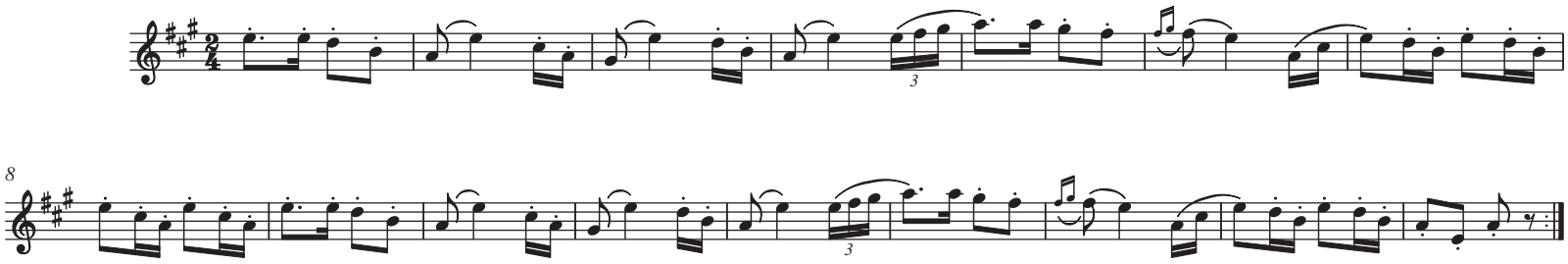
Add. 28, *Kantate til Mindefesten for P.S. Krøyer*, partitur, kladde (Kilde **B**), nr. 2, t. 49-57; t. 57, pf.2: tom takt.

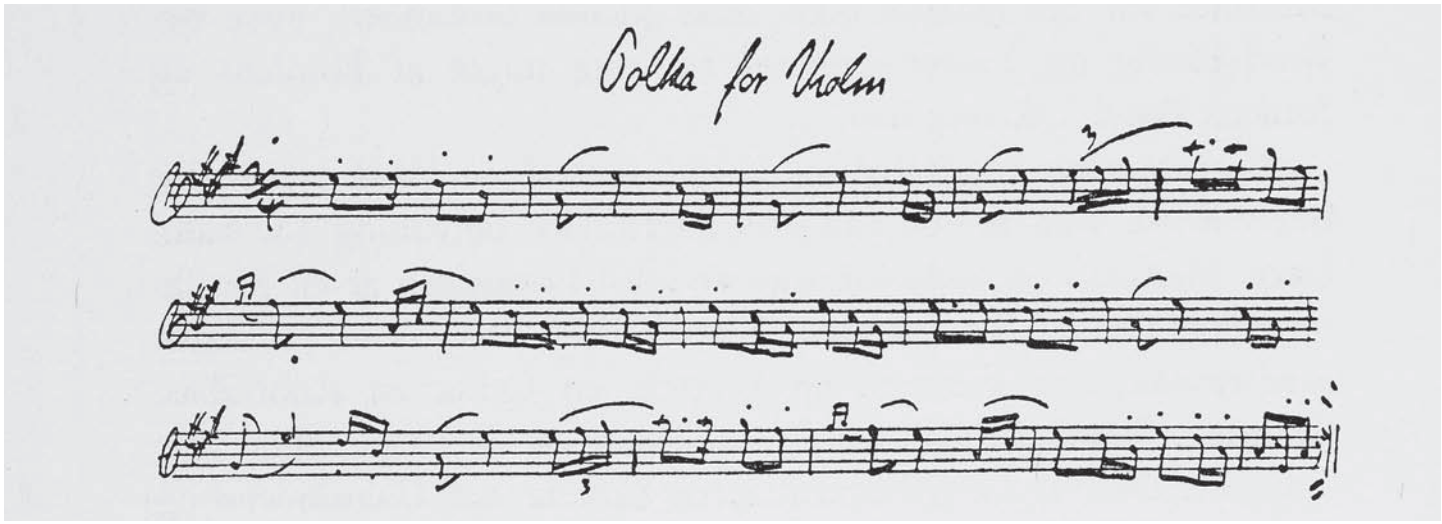


Add. 28, *Cantata for the Commemoration of P.S. Krøyer*, score, draft (Source **B**), No. 3, bb. 1 and 9-11. Between these sections: addition of recitation between bb. 13 and 14 as well as CORO, b. 14, both of them being crossed out.

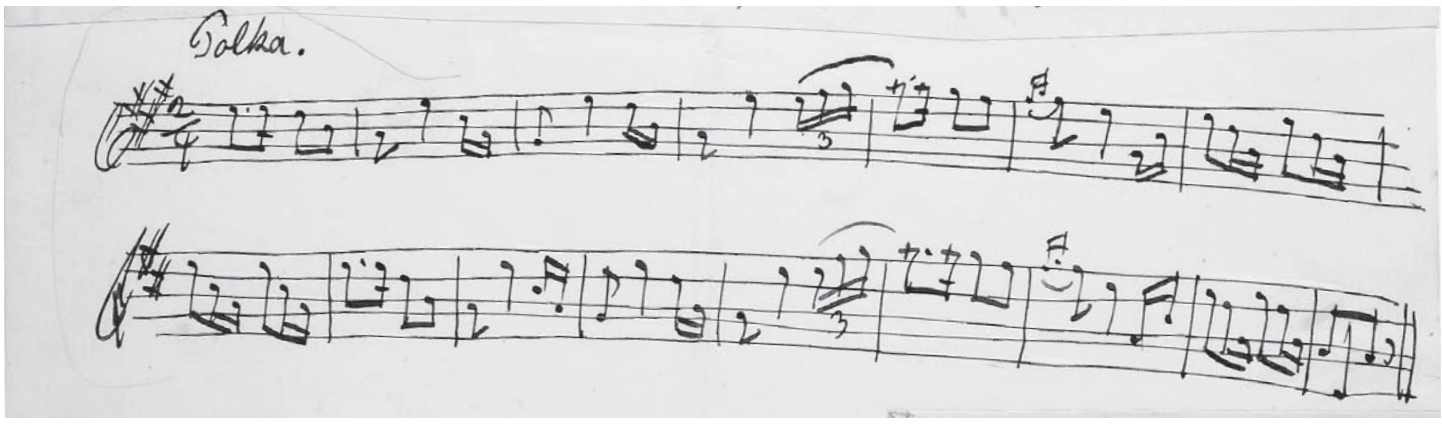
Add. 28, *Kantate til Mindefesten for P.S. Krøyer*, partitur, kladde (Kilde **B**), nr. 3, t. 1 og 9-11. Herimellem ses recitationen mellem t. 13 og 14 samt CORO, t. 14, begge dele udstreget.

POLKA FOR VIOLIN





Source **A**



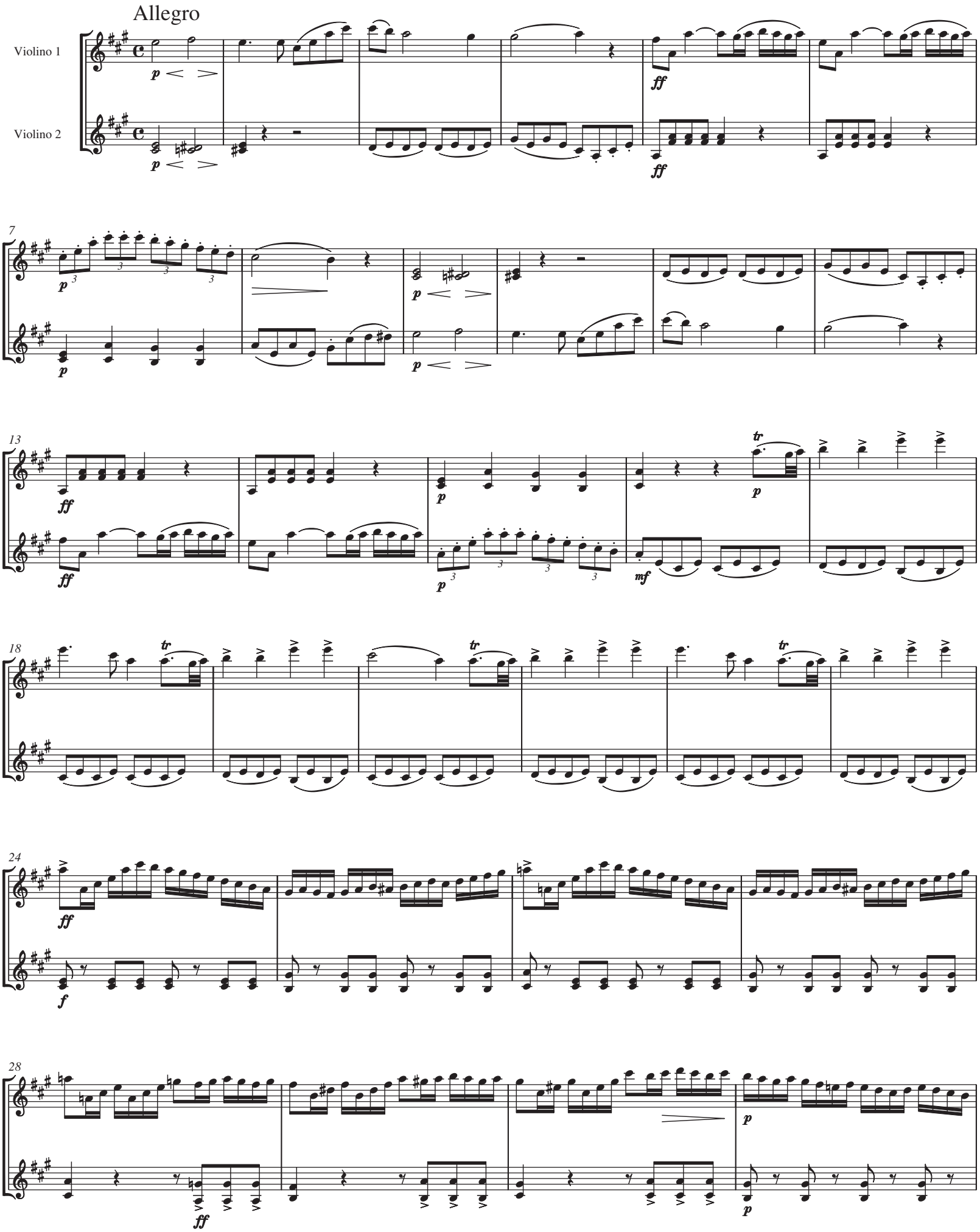
Source **B**

I

Allegro

Violino 1

Violino 2



32

ff

ff

p

p

36

pp dolce

pp dolce

42

tr

p

mf

tr

47

tr

tr

ff

ff

53

f

f

59

65

p

71

p

p dolce

77

83

ff

p

ff

p dolce

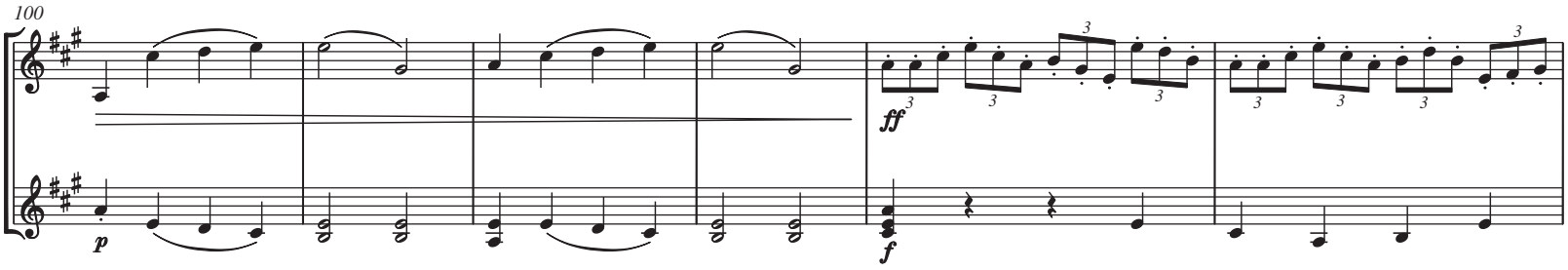
90

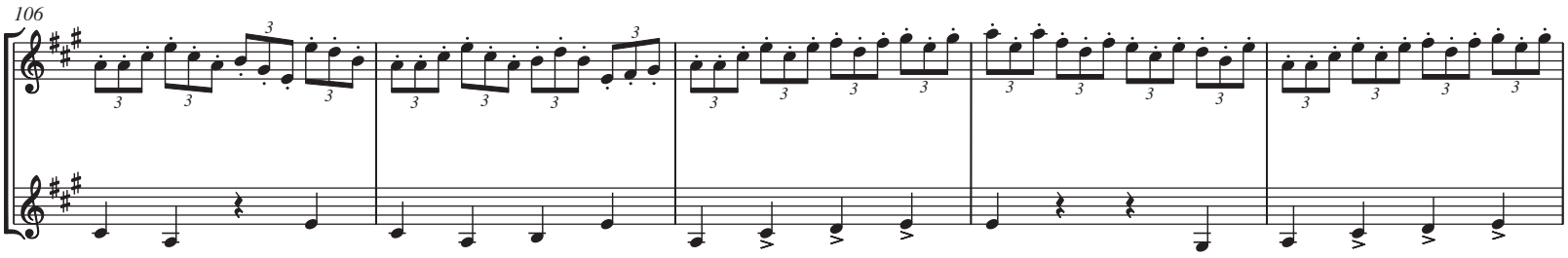
ff

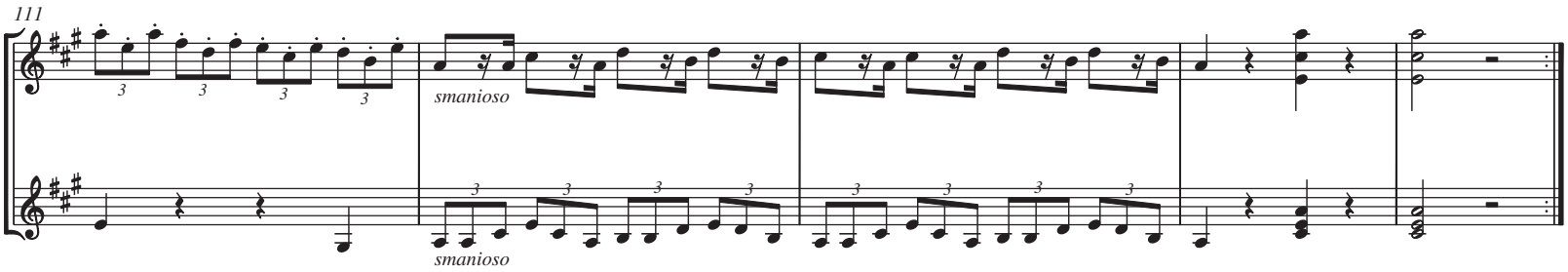
f

ff

95

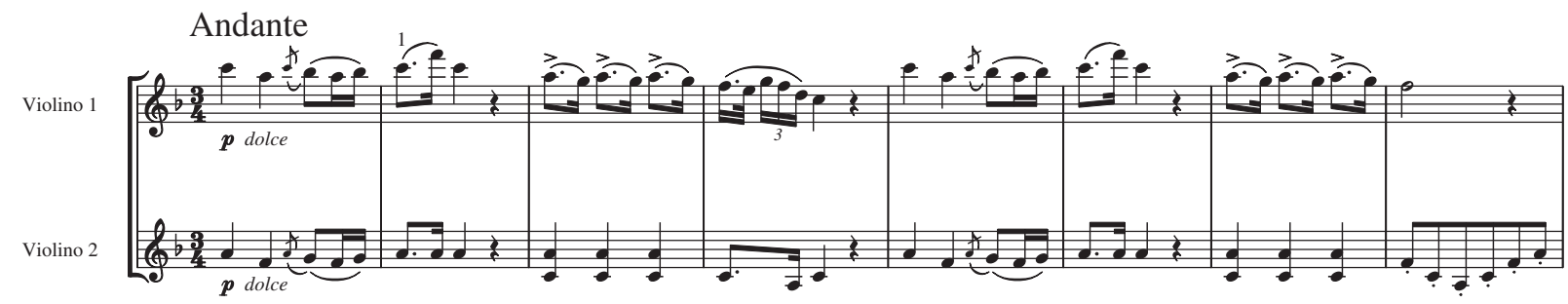

100
ff
p
f

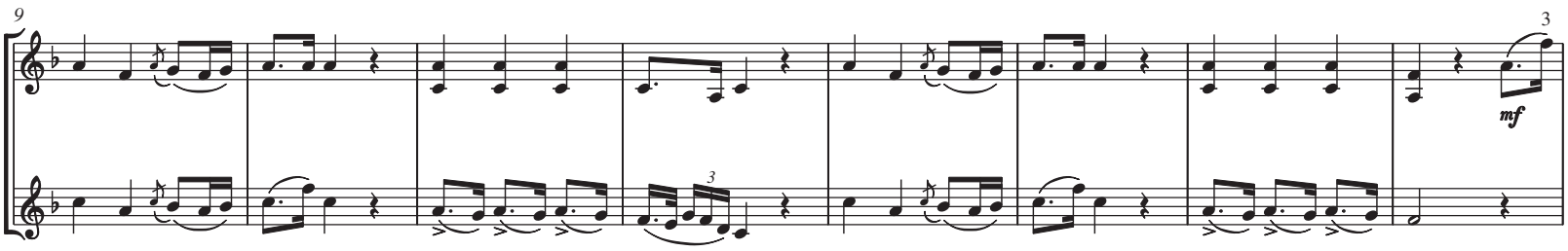

106

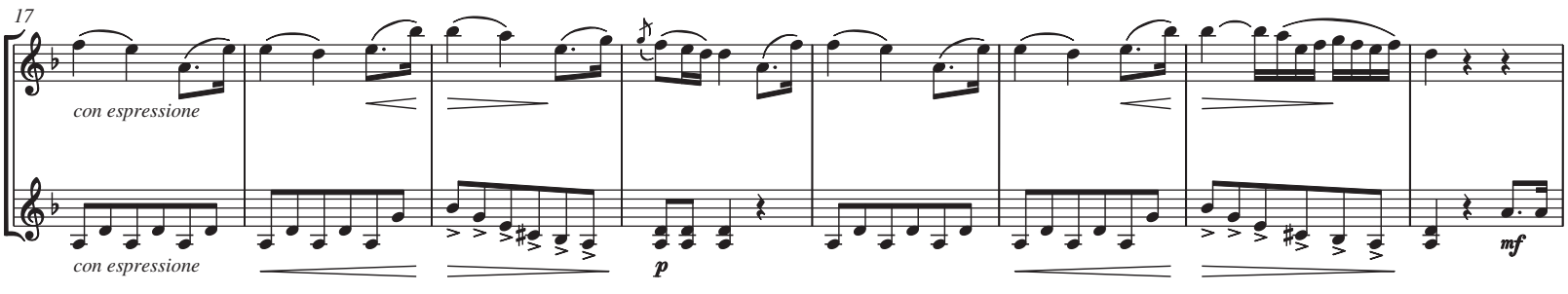

111
smanioso
smanioso

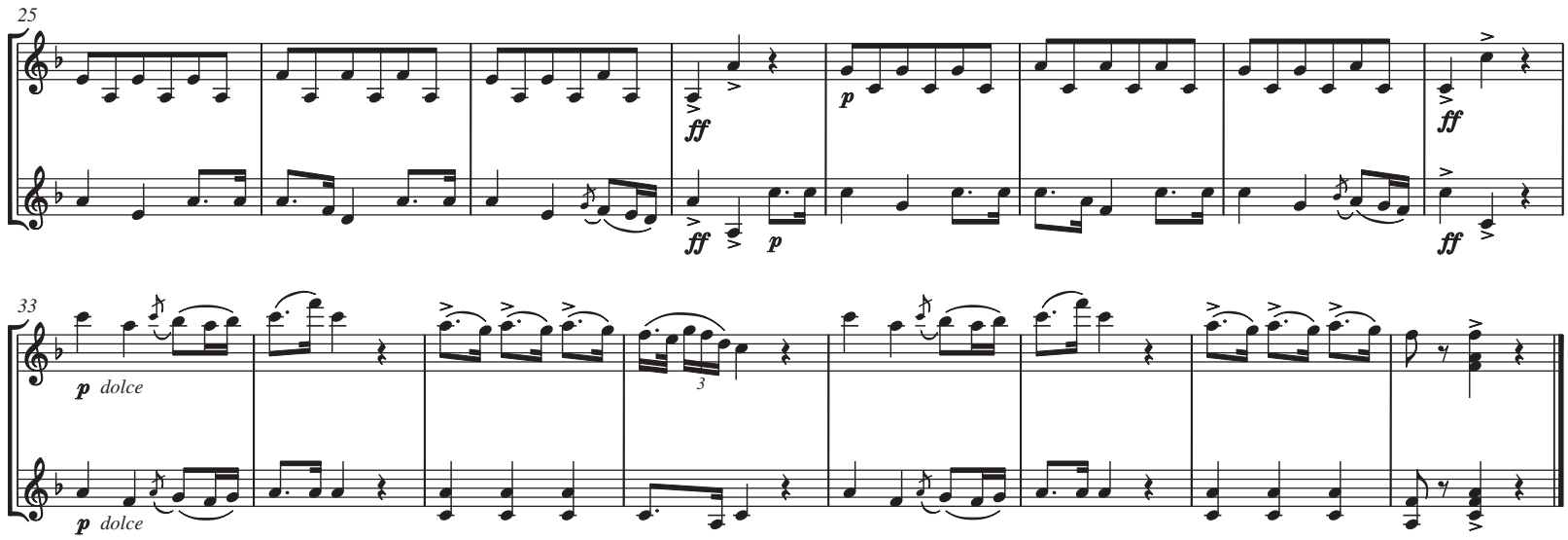
II

Andante


Violino 1
Violino 2
p dolce
p dolce

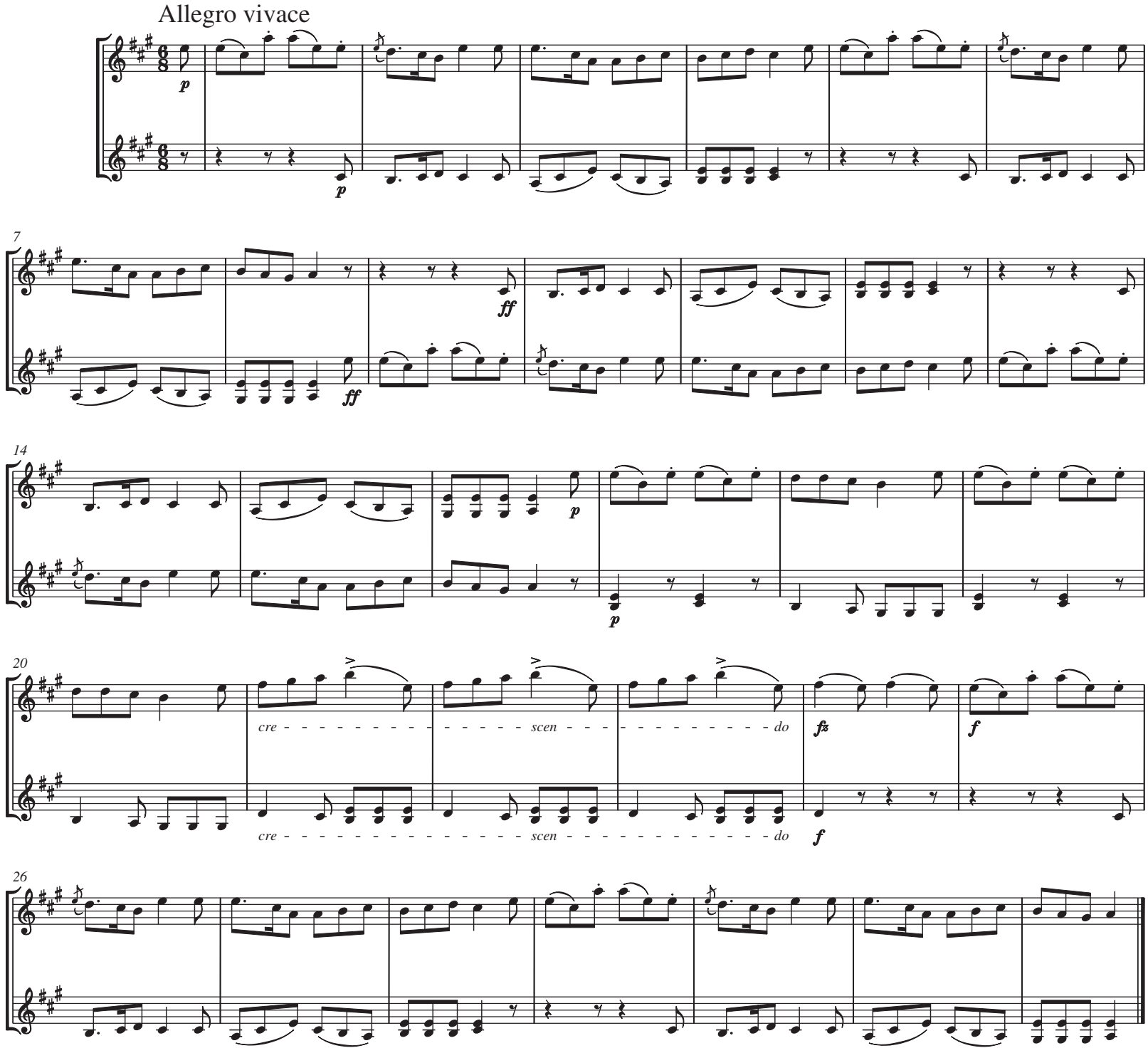

9
mf

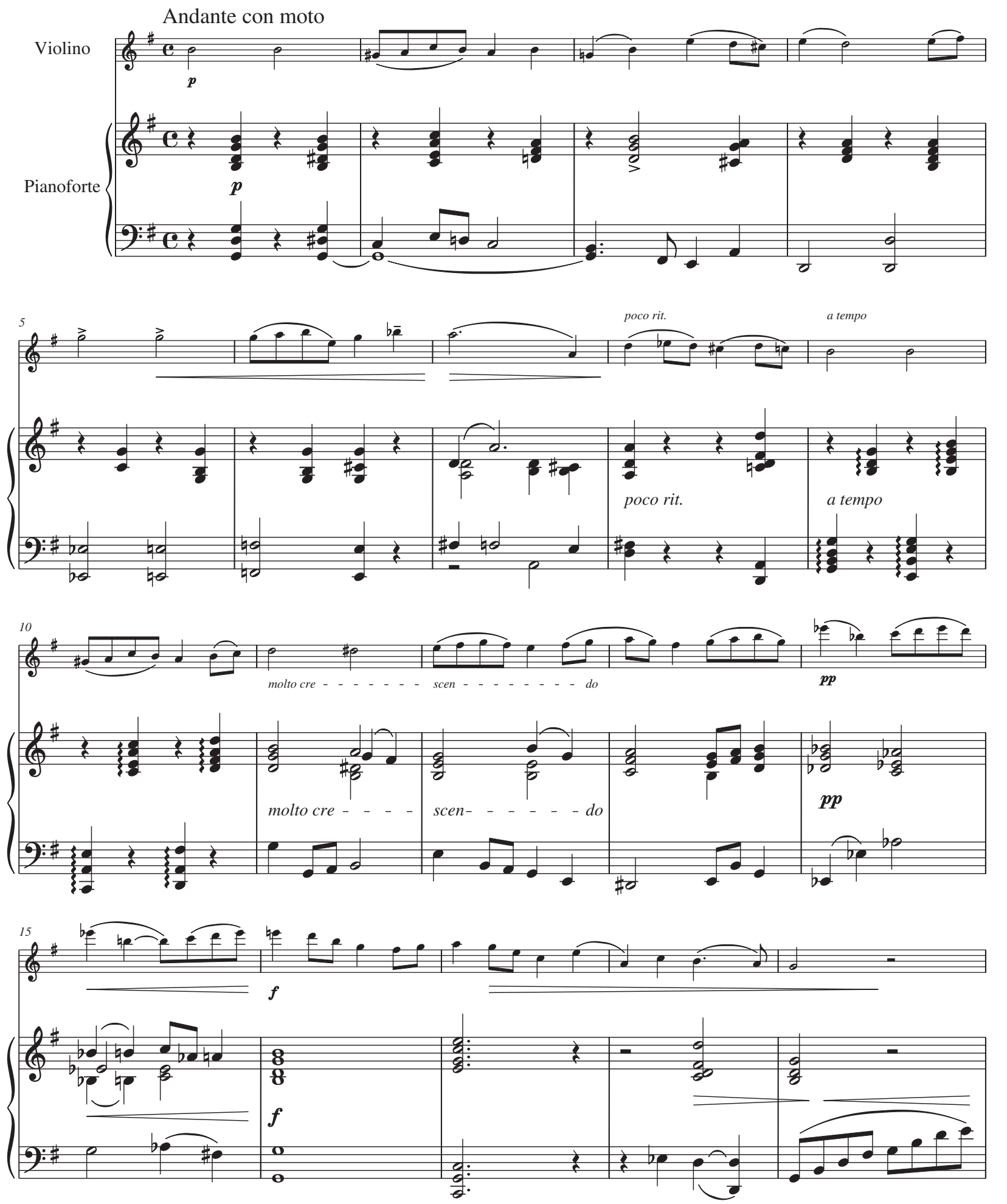

17
con espressione
con espressione
p
mf



III

RONDO
Allegro vivace




Andante con moto
Violino
Pianoforte
p
poco rit.
a tempo
molto cre - - - - - - - scen - - - - - - - - - do
pp
molto cre - - - - scen- - - - - - do
f

20

22

24

sul G

f

26

28

31

34

accelerando

37

40

a tempo

ff pesante

a tempo

ff

44

molto agitato poco a poco

Tempo 1

fff

fff

molto agitato poco a poco

50

poco rit.

a tempo

poco rit.

a tempo

55

mf

pp

Ped. * Ped. * Ped. * Ped. *

60

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

65

mf

71

di - - - - - - - - - - - mi - - - - - - - - nu - - - -

76

- - - - en - - - - do al Fi - - - - ne

pp

ROMANCE
FOR VIOLIN OG KLAVER

Andante sostenuto

Violino

Pianoforte

p

6

12

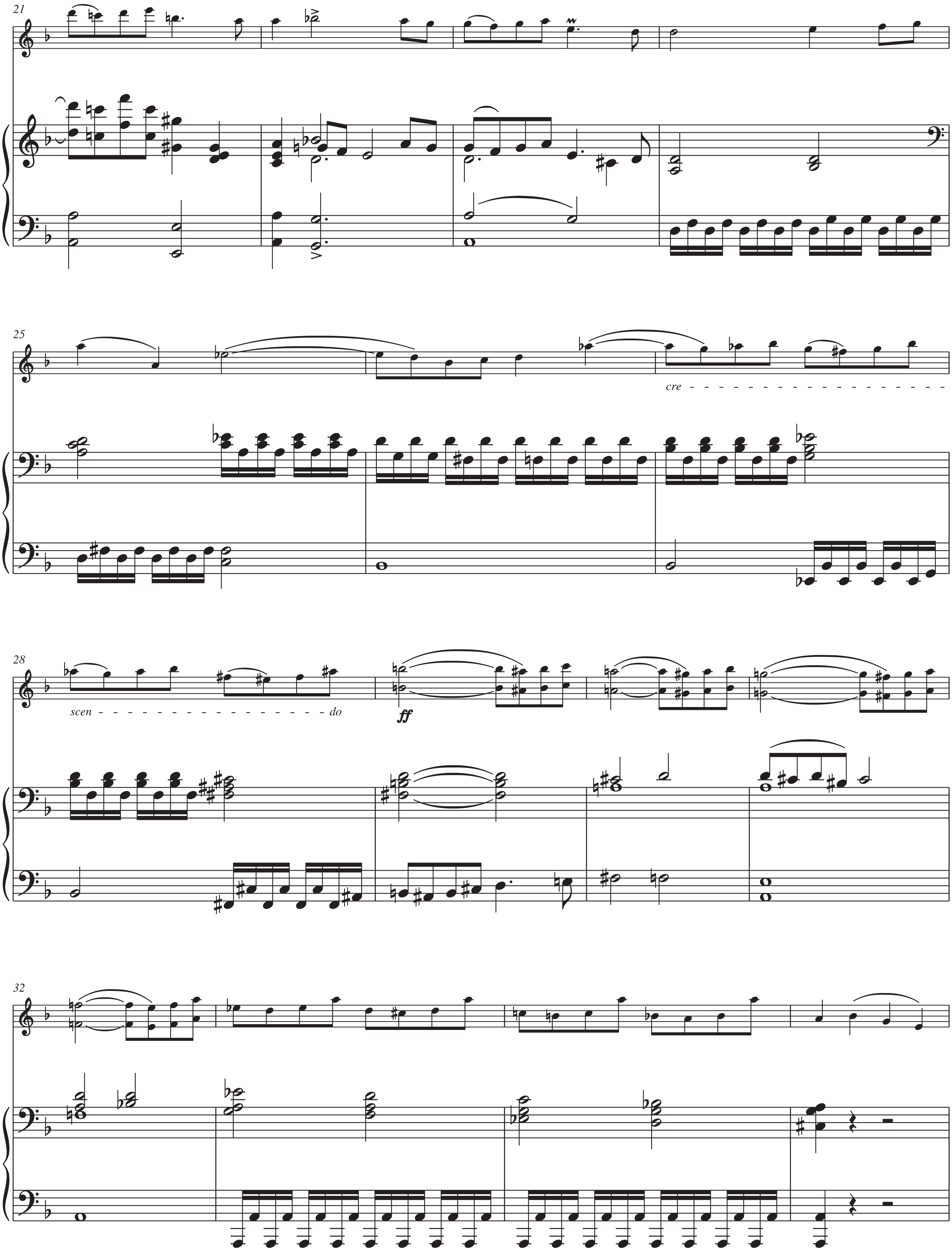
rit.

rit.

f

17

f


21
25
cre - - - - - - - - - - - - - - - - - -
28
scen - - - - - - - - - - - - - - - - - - do
ff
32

36

rit.

a tempo

rit.

a tempo

pp

42

3

47

3

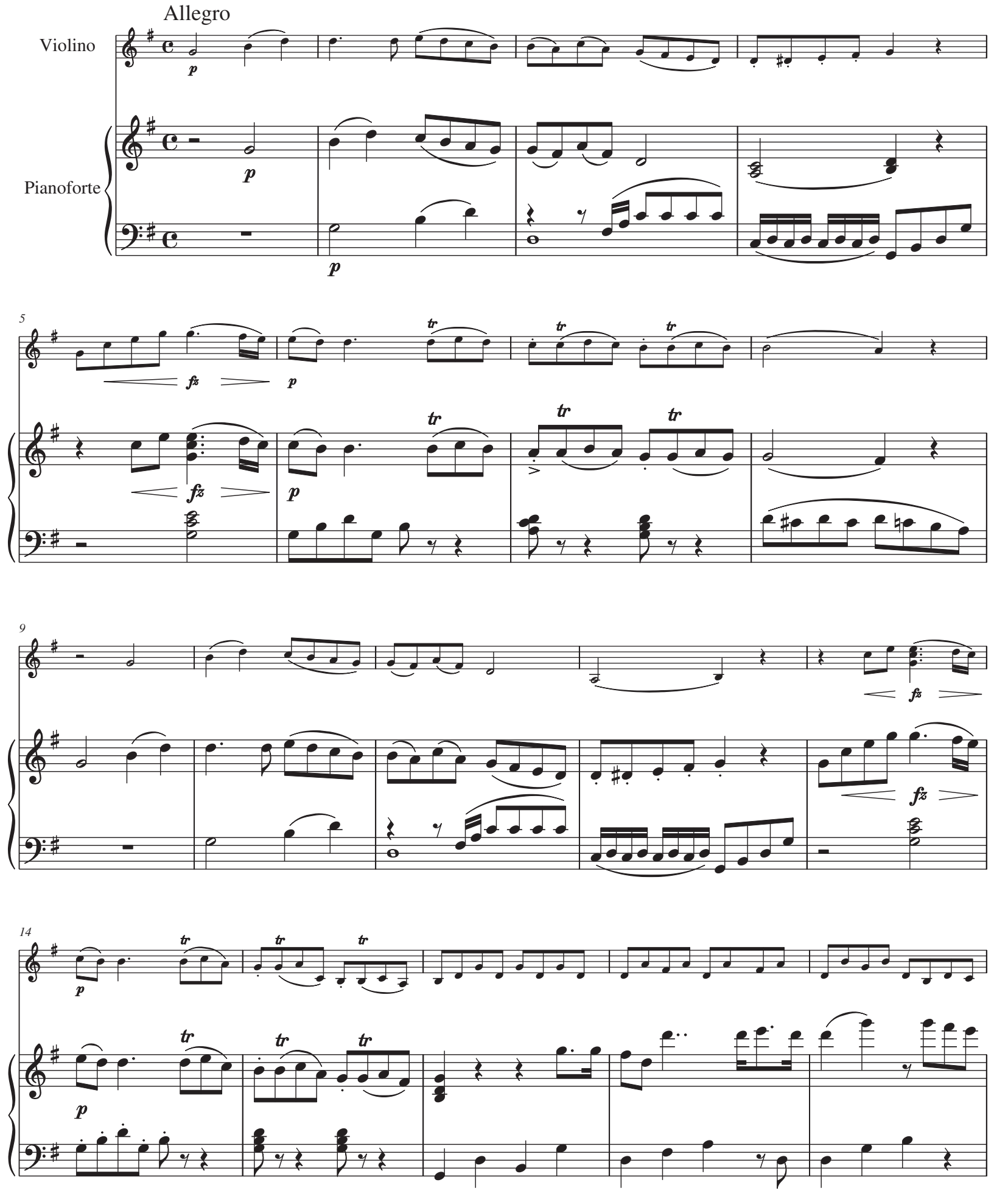
52

dim.

pp

Ped.

I



19

23

ff

ff

26

29

33

36

39

pp dolce

pp

44

ff

ff

49

ff

ff

p

p

53

ff

ff

p

p

57

mf

mf

60

63

66

69

fz *fz* *fz* *fz*

74

ff *p* *fz*

ff *p* *fz*

79

fz *ff* *p*

fz *ff* *p*

84

3

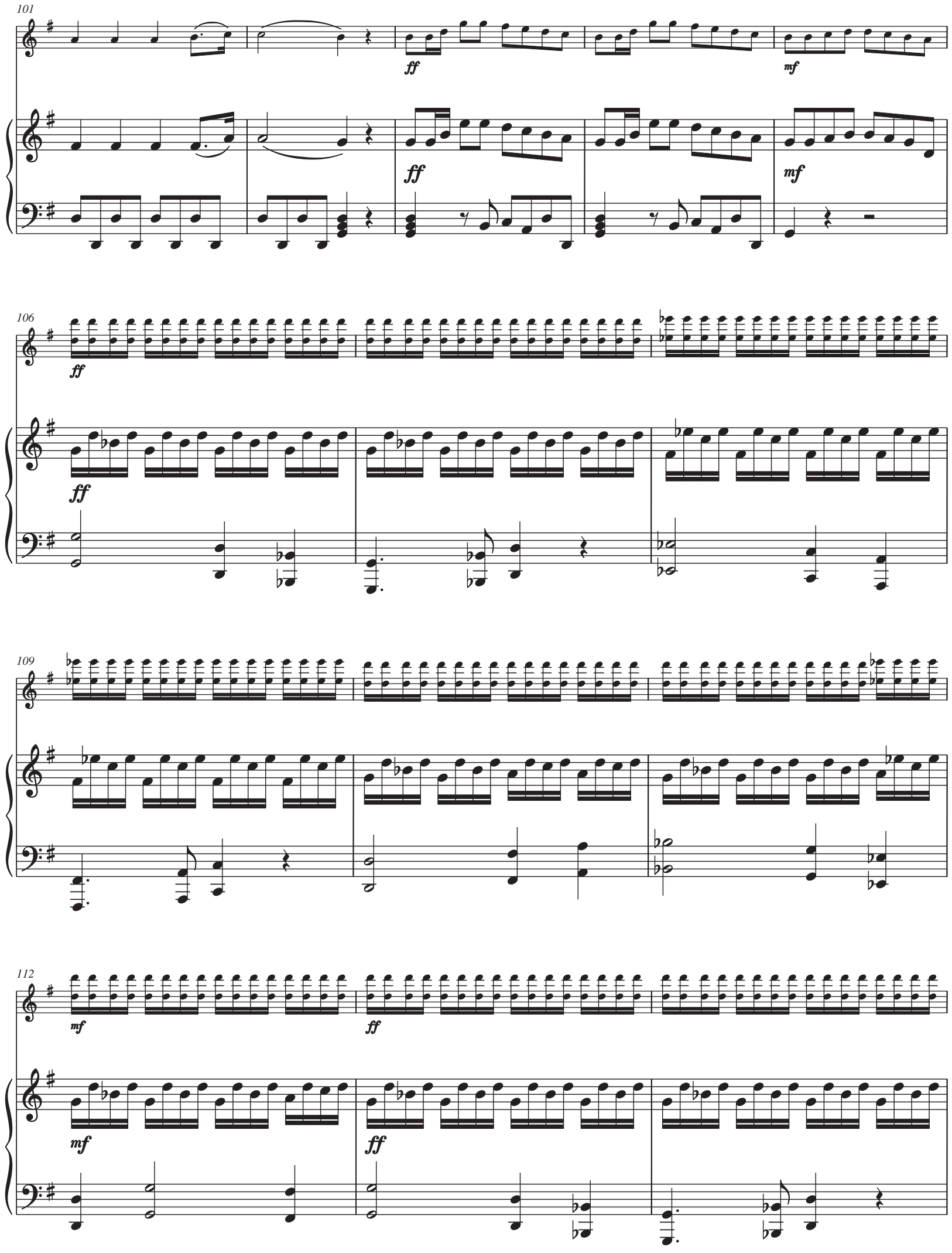
90

3

95

ff *mf* *p*

ff *mf* *p*


101
ff
mf
ff
mf
106
ff
ff
109
112
mf
ff
mf
ff

115

118

mf

p

mf

p

p

122

fz

p

tr

fz

p

tr

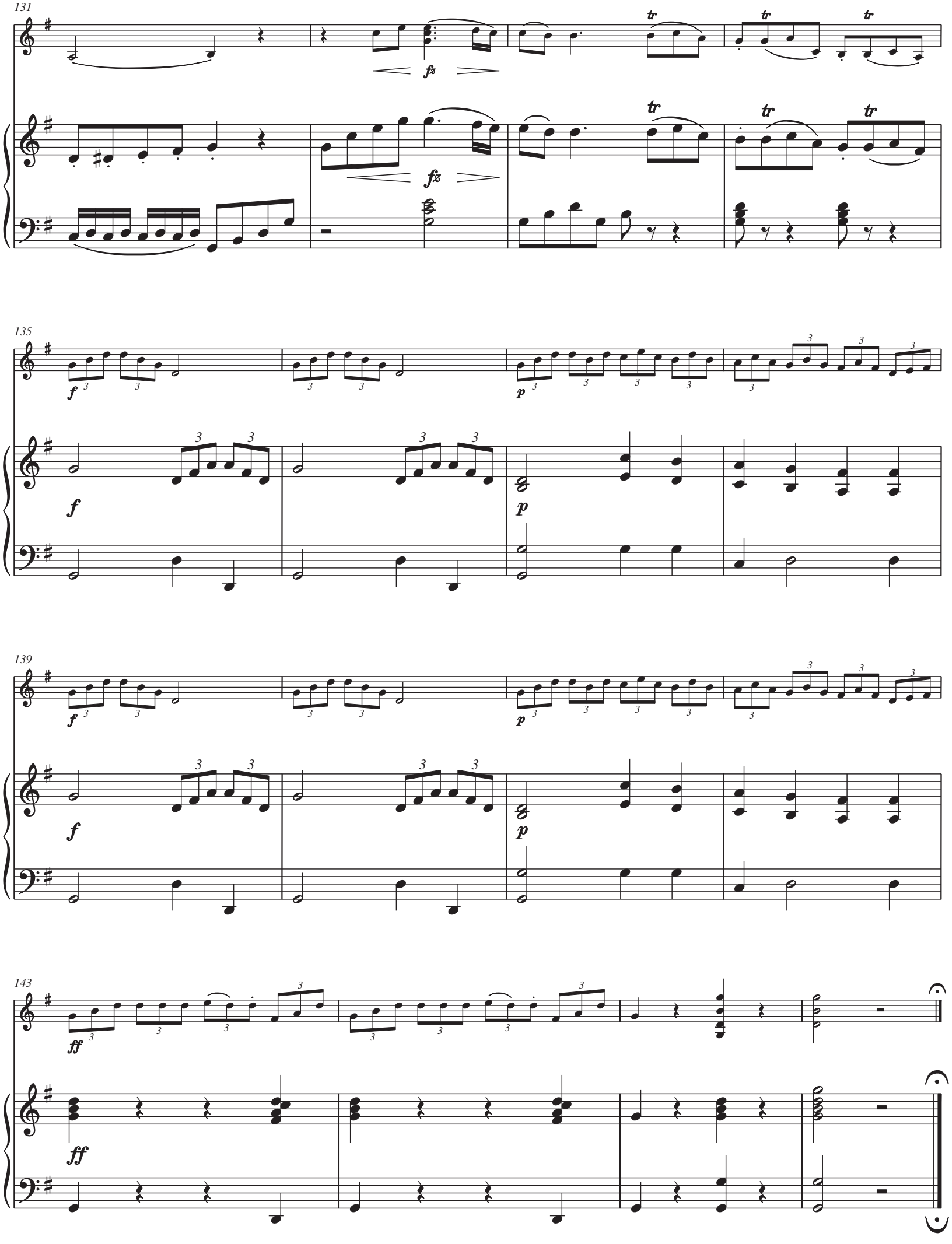
126

tr

tr

tr

tr


131
fz
tr
135
f
p
139
143
ff

II

Andante grazioso

pp *dolce*

pp *dolce*

5

10

15

cresc. *dim.*

p *dolce*

cresc. *dim.*

p *dolce*

Minore

20

25

poco a poco ritardando

poco a poco ritardando

Majore

29

a tempo

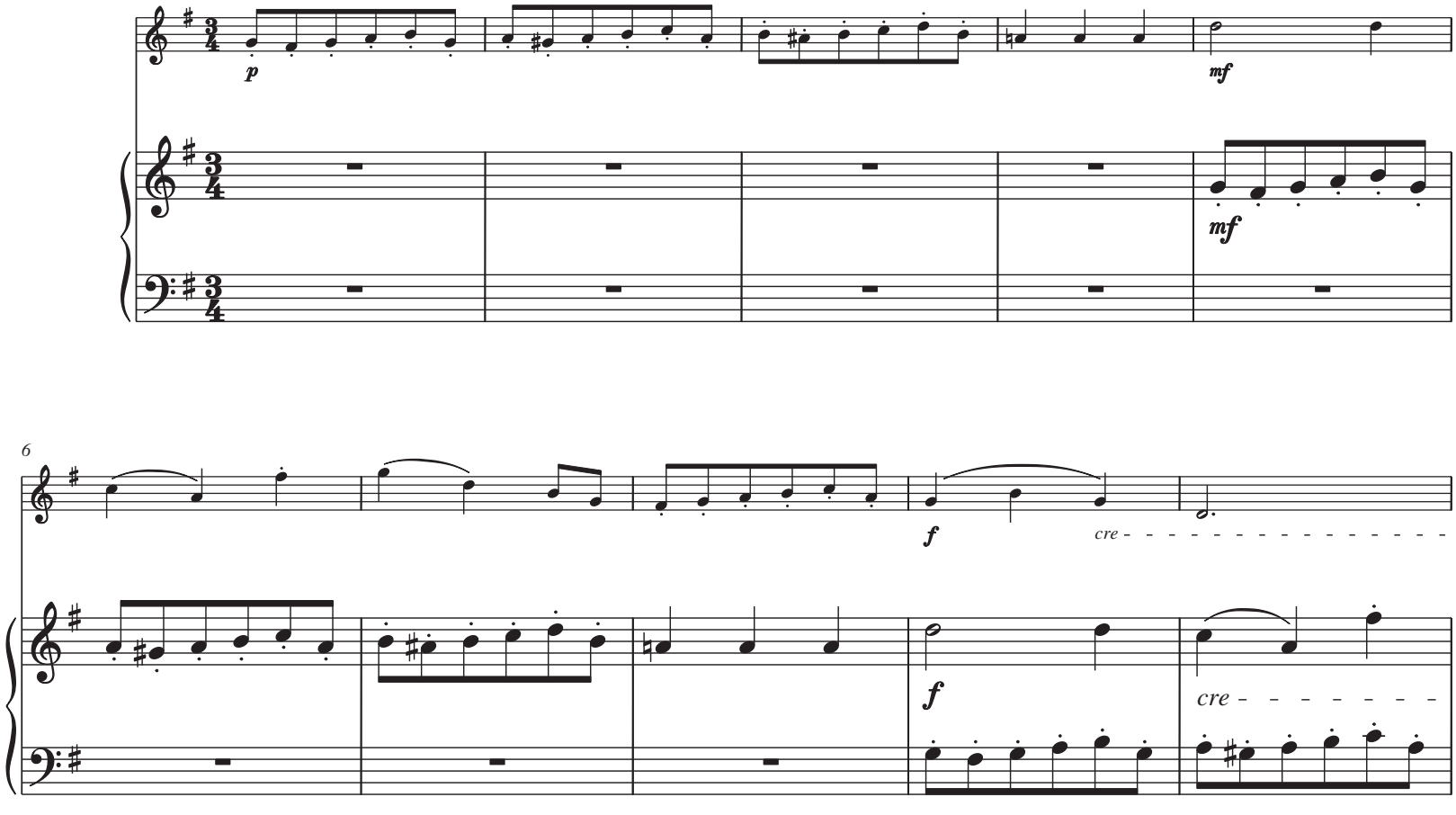
p

p a tempo

33

III

Scherzo



23

p *dolce*

p

29

f

ff

35

Fine

41

Trio

p

p

f

f

46

p

p

51

mf

mf

56

mf

mf

61

67

73

solo

79

85

rit.

rit.

da capo al Fine

Andante cantabile

Clarinetto (B♭)

Pianoforte

ff *pp* *ff* *pp*

5

p dolce

ff *p*

9

3 3 3 3

13

crescendo 3 *ff* *dim.* *decrescendo*

crescendo *ff* *p*

17

p

p

tr

21

25

tr

cre - - - - - - -

29

1.

p dolce

- - - scen - do

ff

p

31

2.

34

35

Allegro agitato

ff

37

39

mf

mf

42

45

p

p

ff

p

48

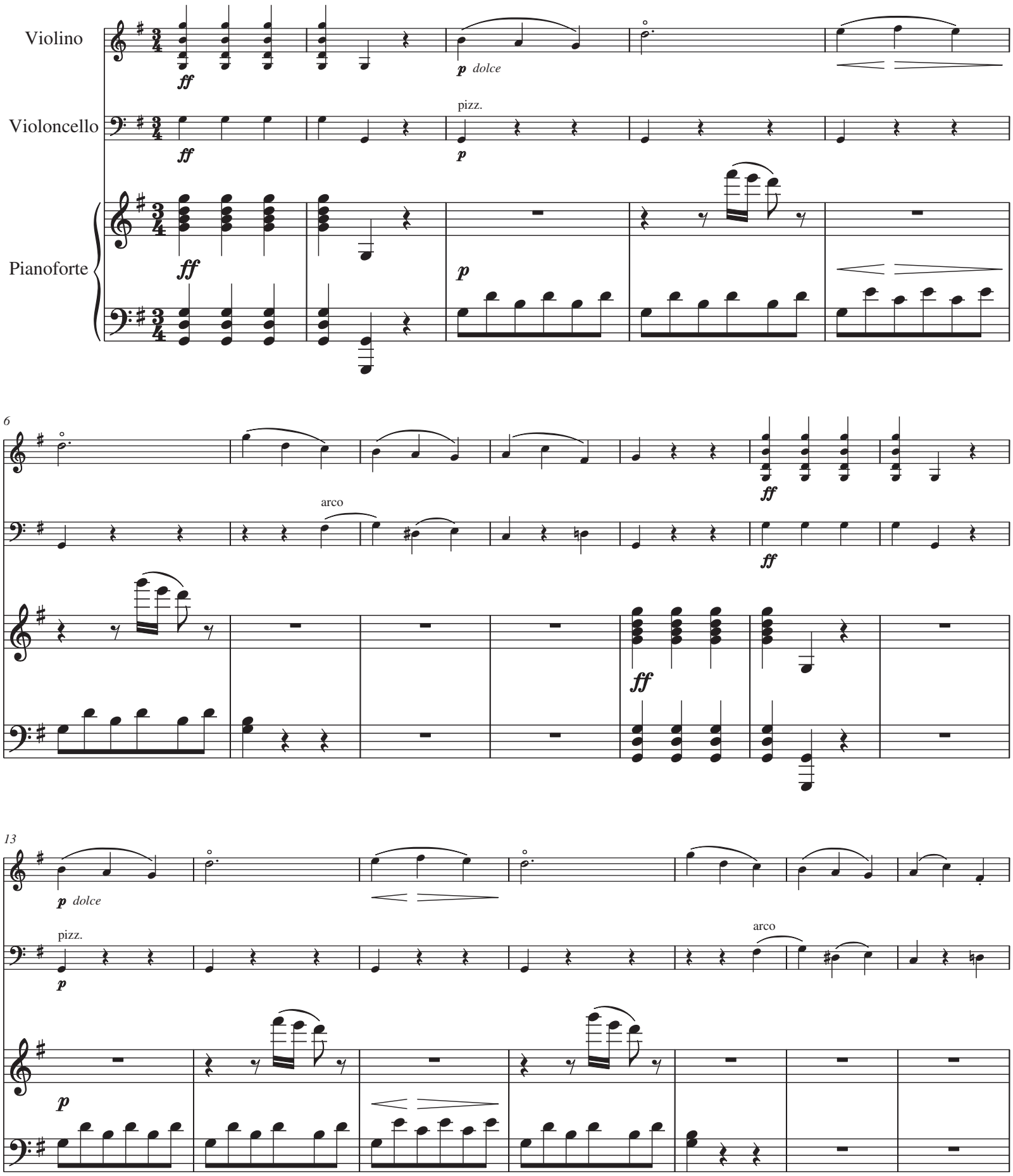
ff

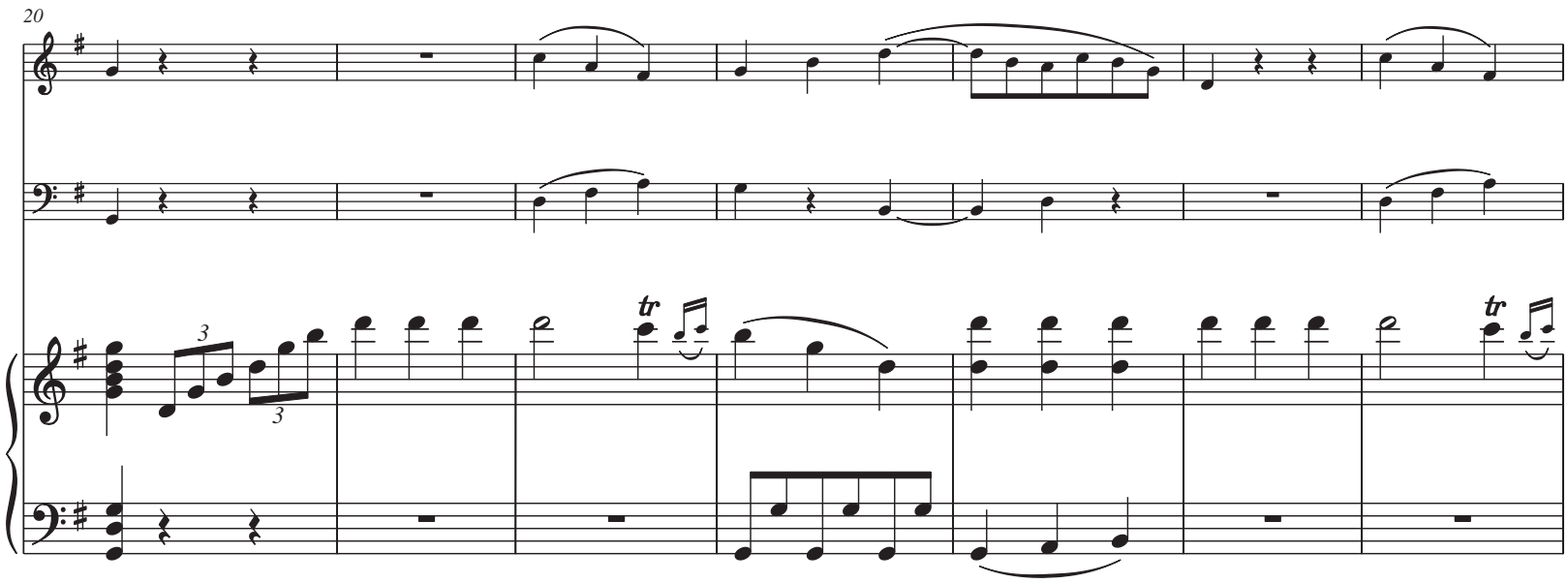
ff

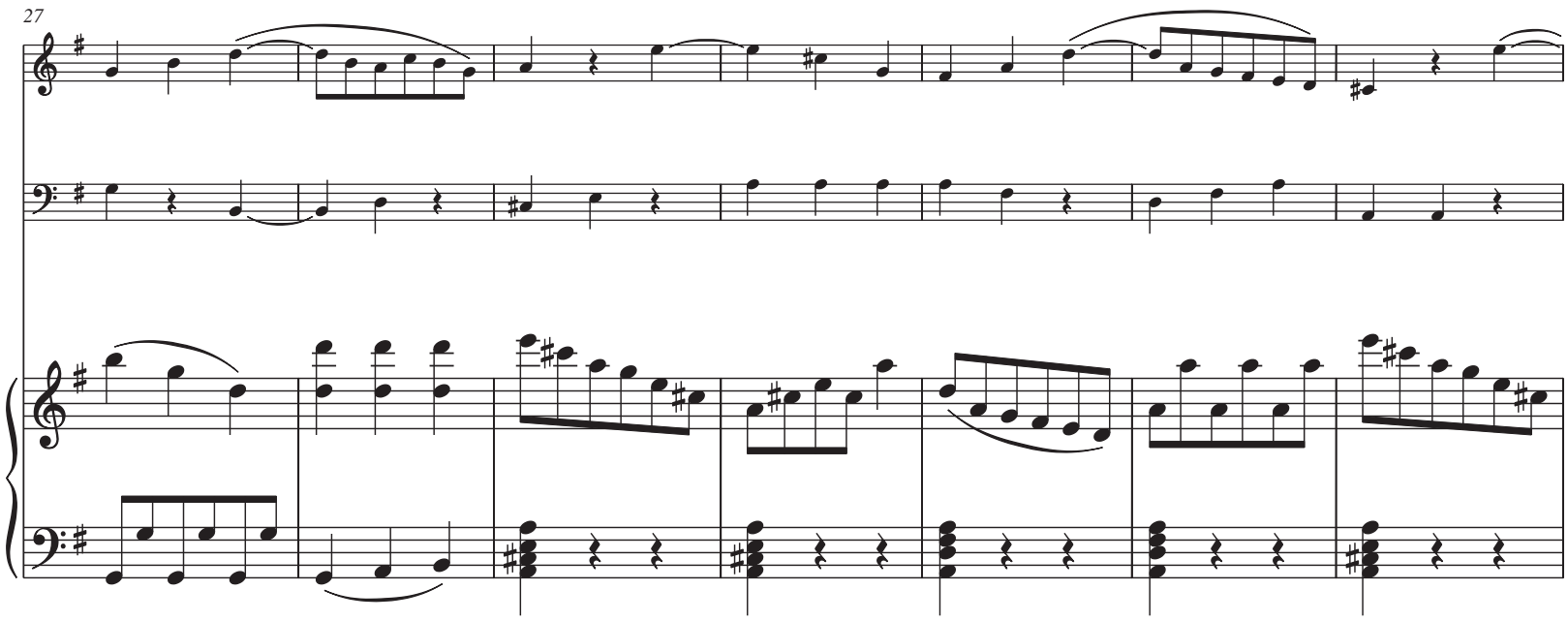
p

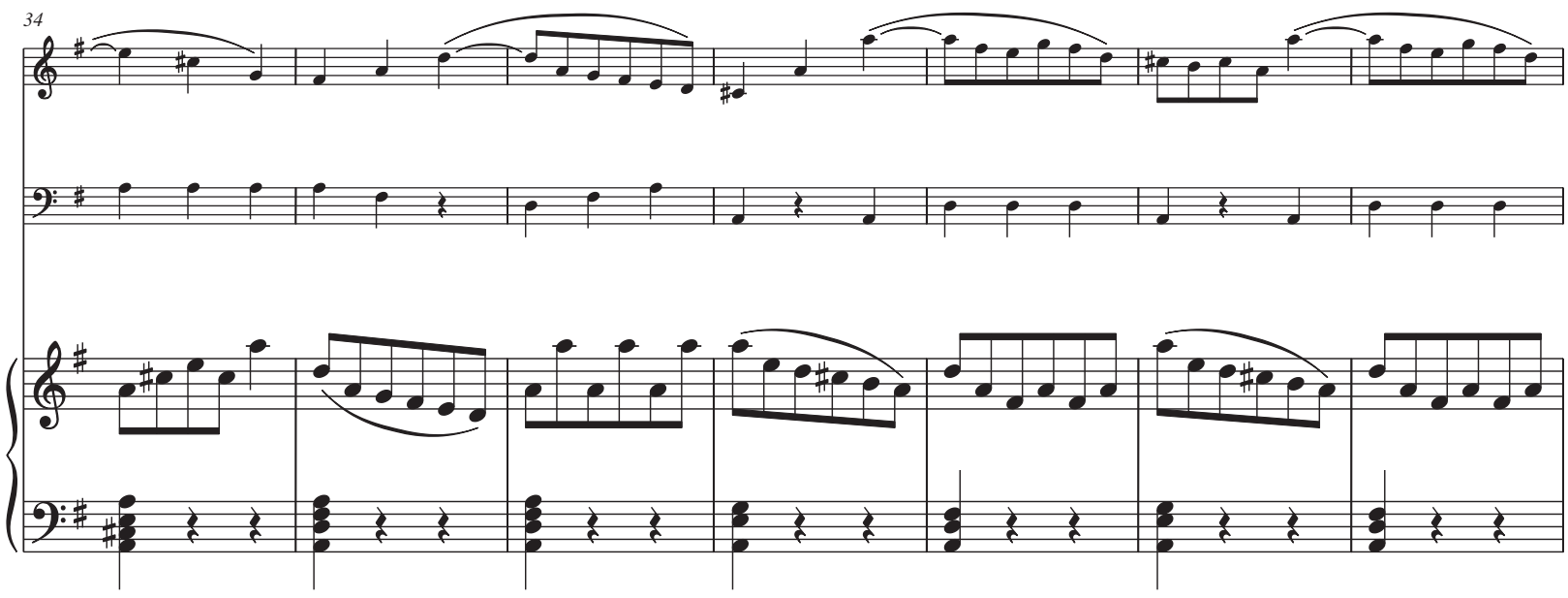
ff

I


Violino
Violoncello
Pianoforte
ff
p dolce
pizz.
p
ff
p
6
arco
ff
ff
ff
13
p dolce
pizz.
p
arco
p


20
3
3
tr
tr


27


34

41

p *dolce*

p

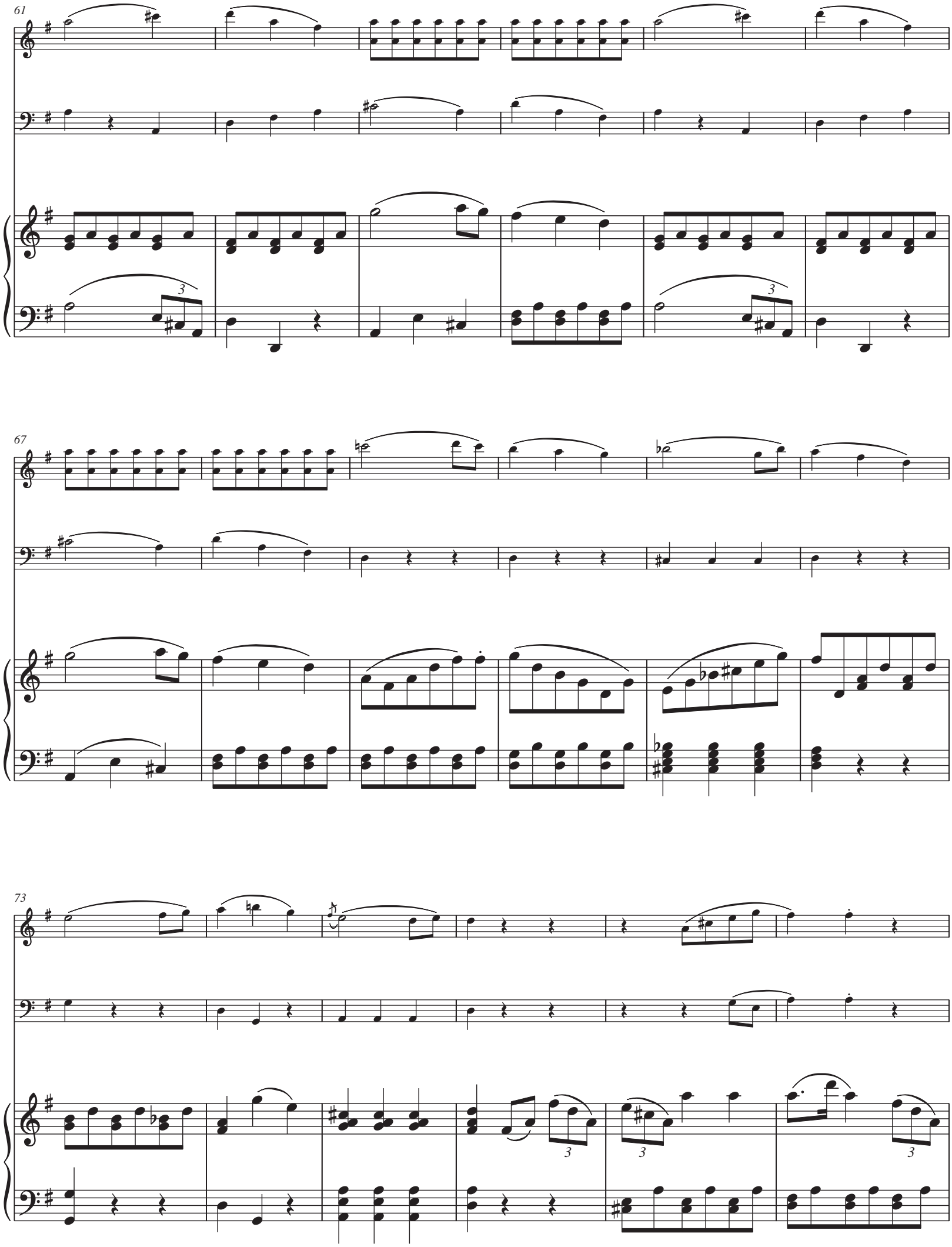
p

48

3

55

3


61
67
73

79

85

91

tr

tr

tr

ff

ff

ff

97

ff

p *dolce*

pizz.

ff

p

ff

p

103

ff

arco

ff

ff

109

p

cre

pizz.

p

arco

cre

p

cre

114

scen do

ff

scen do

ff

scen do

ff

119

p

p

p

3 3 3

124

pizz.

130

p *ff* *p dolce*

arco *ff* pizz. *p*

p *ff* *p*

136

arco

141

ff *p dolce*

ff pizz. *p*

ff *p*

147

arco

152

3

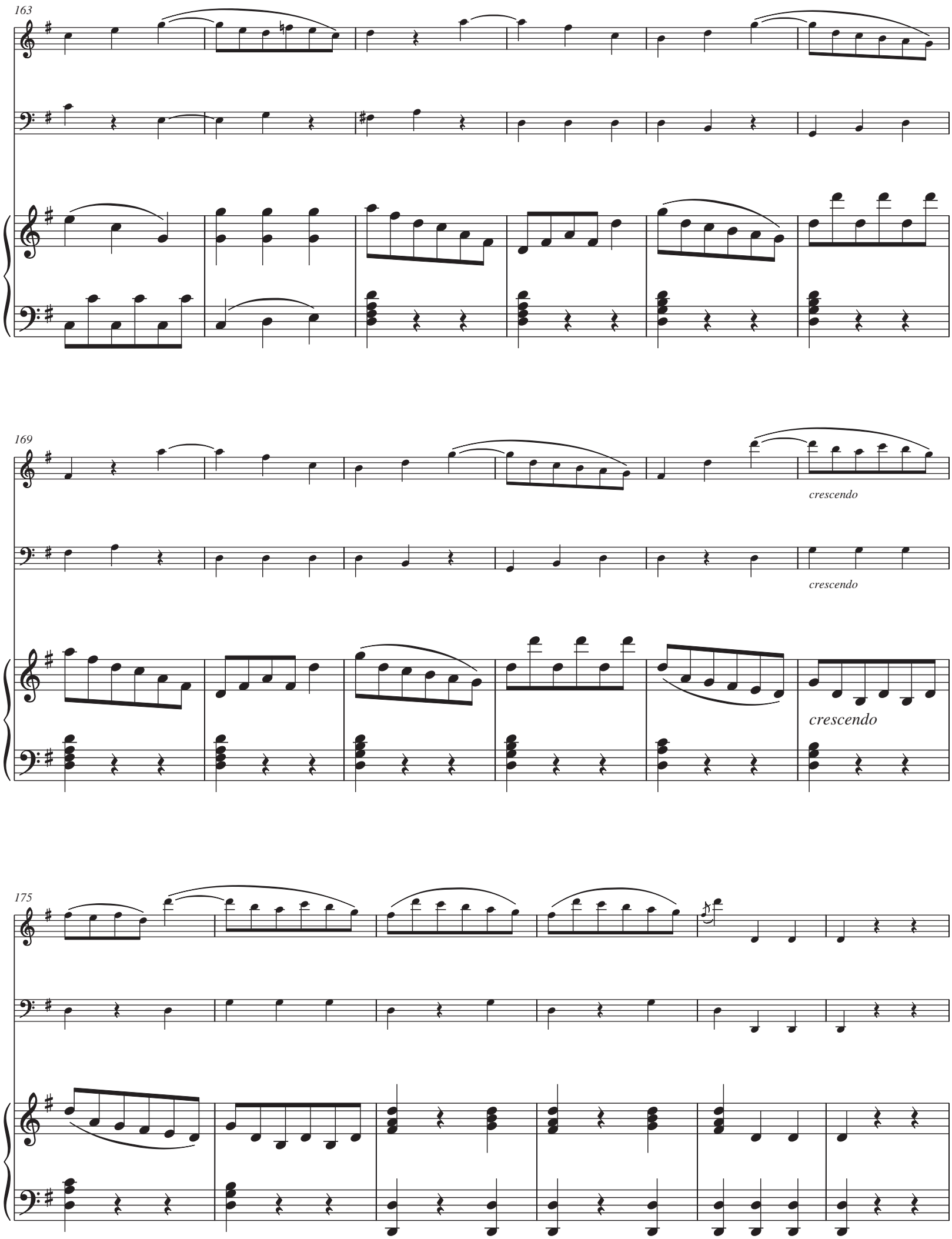
3

tr

158

tr

tr


163
169
crescendo
crescendo
crescendo
175

181

p *dolce*

p

p

186

3

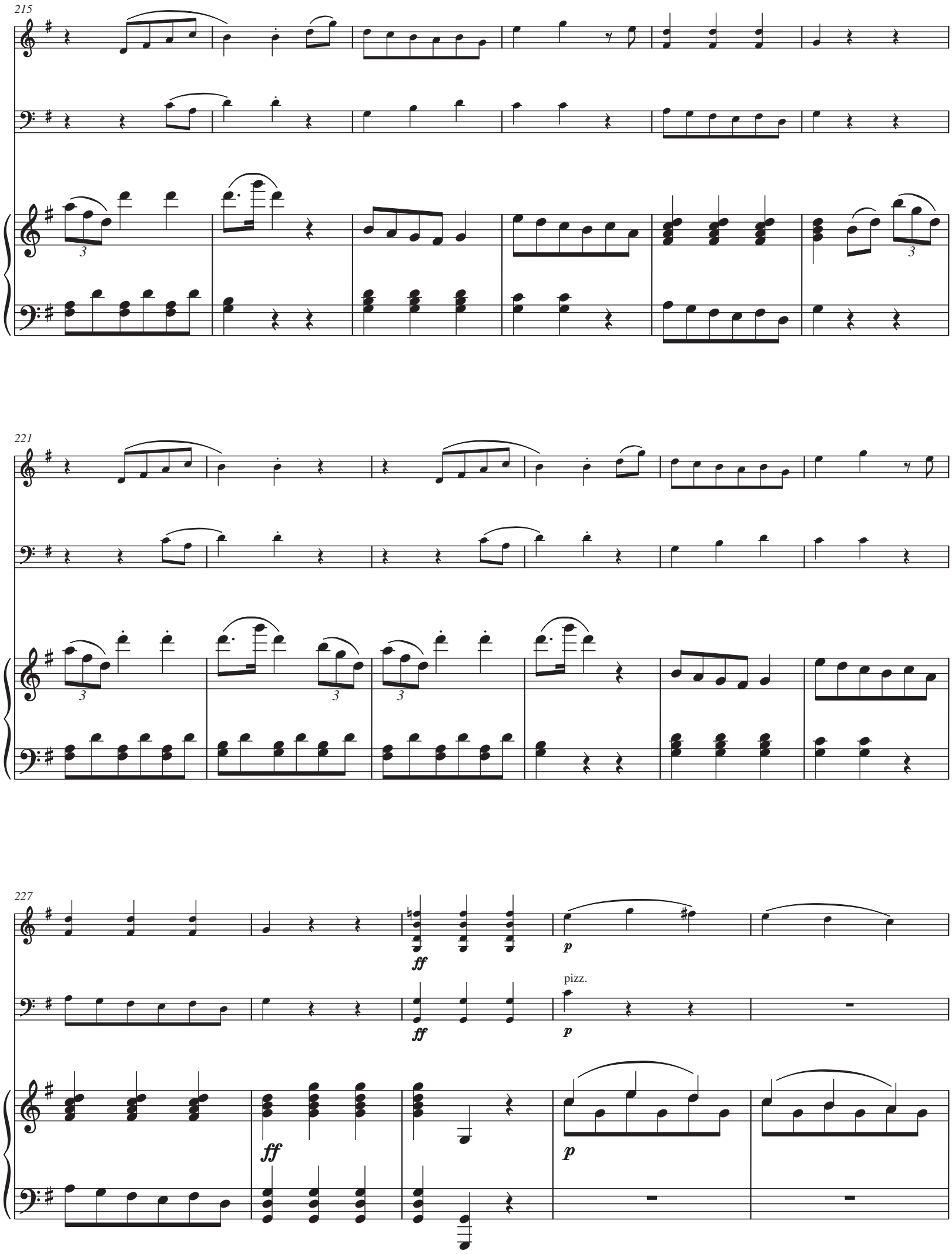
191

3

197

203

209


215
221
227
ff
p
pizz.

232

ff

p

arco

ff

pizz.

p

ff

p

238

ff

arco

ff

p

ff

244

3

3

3

II

Andante

mf

mf

mf

6

fz

fz

fz

12

crescendo

ff

dim.

p

crescendo

ff

dim.

crescendo

ff

dim.

17

f

f

p

f

22

27

dim. *decrescendo*

p

pp

dim.

dim. *decrescendo*

32

rit.

pp

rit.

38

p dolce

pizz.

p

p

44

arco

pizz.

arco

49

pizz.

53

rit.

f

f

rit.

57

mf

mf

mf

61

65

69

dim.

dim.

pp

dim.

pp

dim.

pp

Ped.

III

Allegretto grazioso

p

pizz.

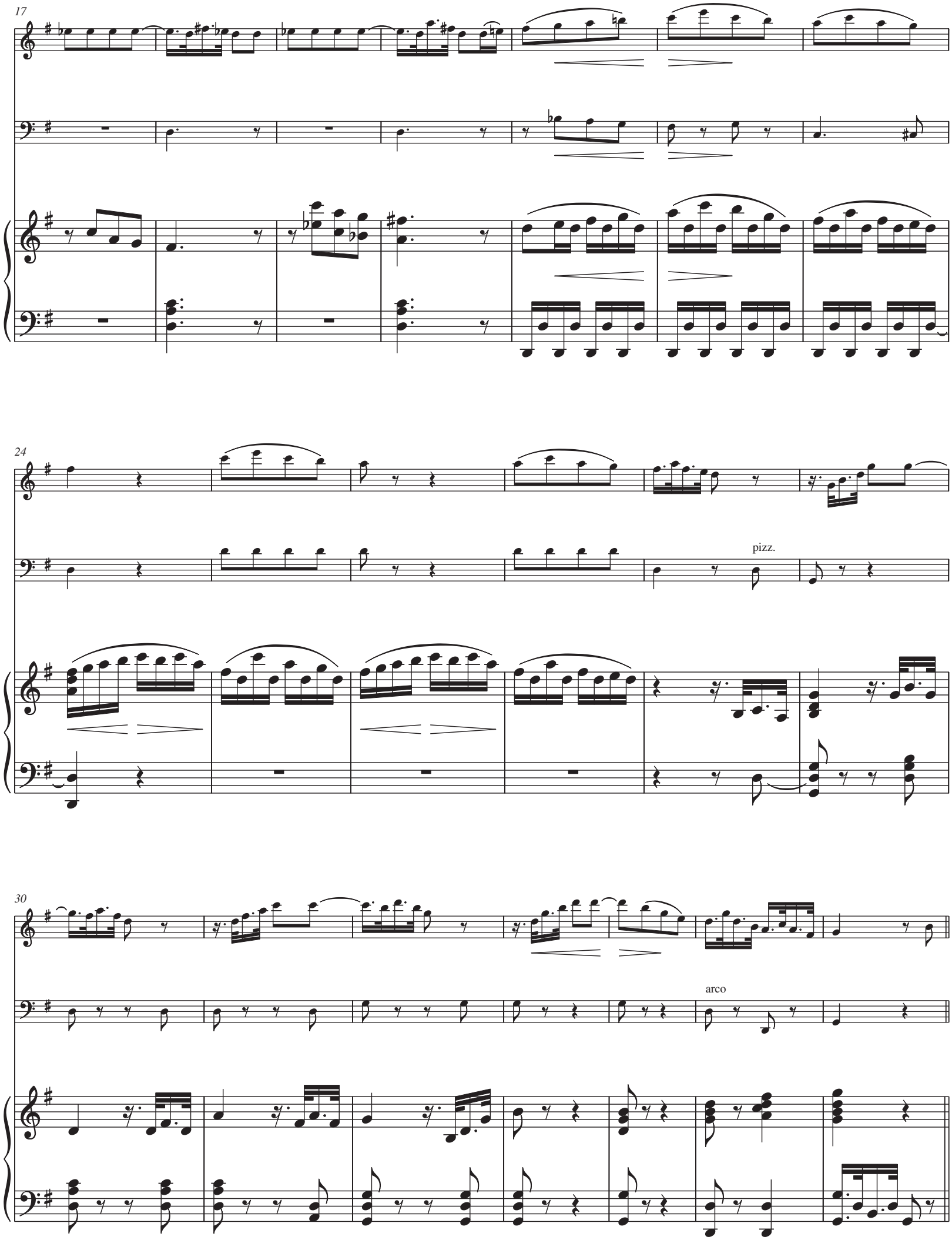
p

p

6

11

arco


17
24
pizz.
30
arco

37

pizz.

arco

43

pizz.

48

arco

56

pizz.

61

arco

pizz.

66

arco

71

76

pizz.

81

86

arco

91

96

I

Allegro vivace

Violino 1
Violino 2
Viola
Violoncello

solo

16

21

25

29

33

p dolce

ff

f

38

dim.

p dolce

43

ff

f

dim.

48

p

pp dim.

53

58

1.

63 I

61 II

2.

64

68

pp *smorzando*

pp *dim.*

pp *dim.*

pp *dim.*

73

dim.

dim.

rit.

78

a tempo

82

86

dim.

90

cre - - - - scen - - - - - do

94

ff

p dolce

99

ff

ff

f

f

dim.

dim.

dim.

dim.

4

p dolce

p dolce

p dolce

p dolce

104

ff

ff

f

f

109

tr

p

p

p

114

tr

tr

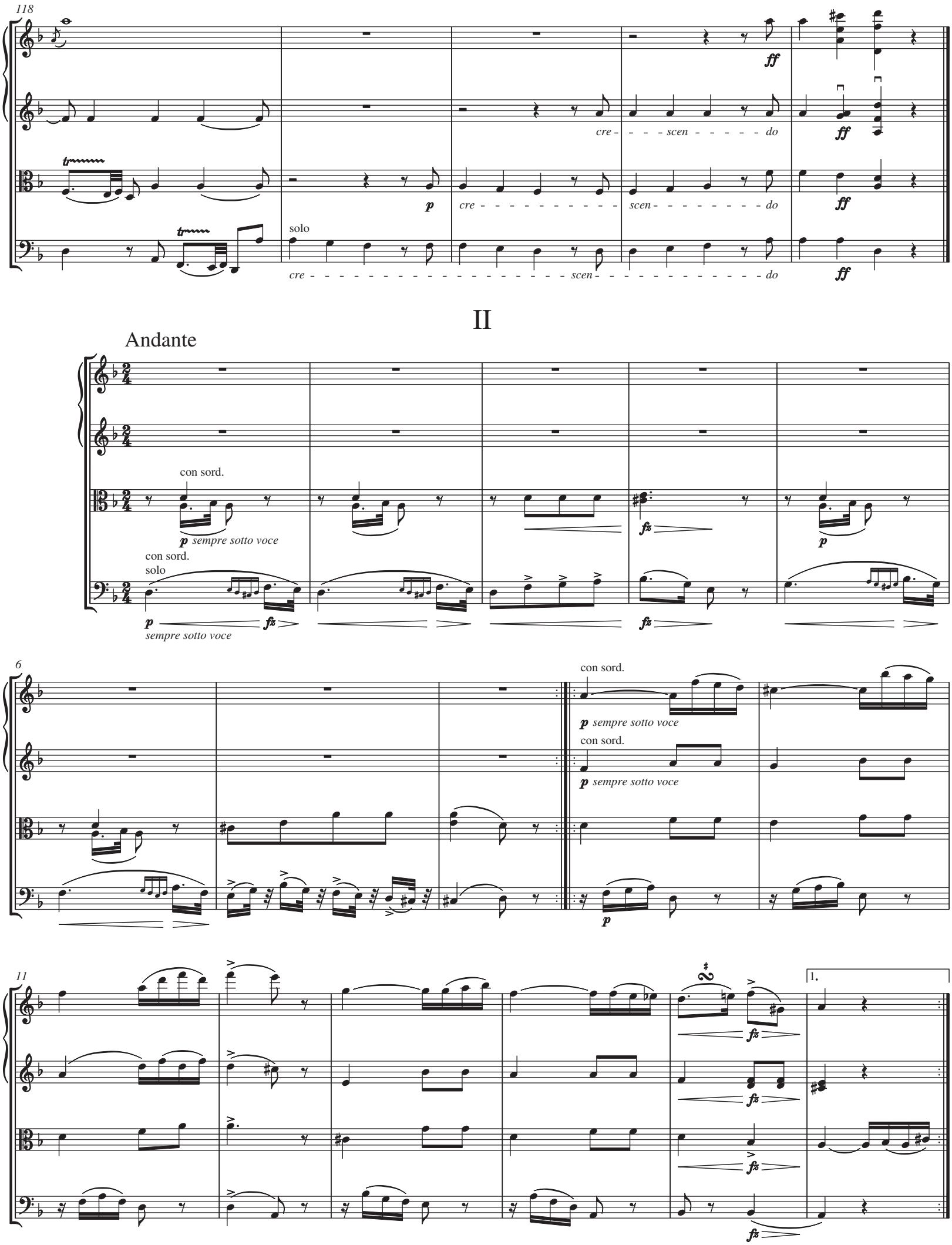
pp

pp

pp

pp dim.

p


118
cre - - - scen - - - - - do
cre - - - - - - - - - - - scen - - - - - - - - - do
solo
cre - scen - - - - - - - - - - - - - - do
II
Andante
con sord.
p sempre sotto voce
con sord.
solo
p sempre sotto voce
6
con sord.
p sempre sotto voce
con sord.
p sempre sotto voce
11
1.

16 II

2.

dim.

22

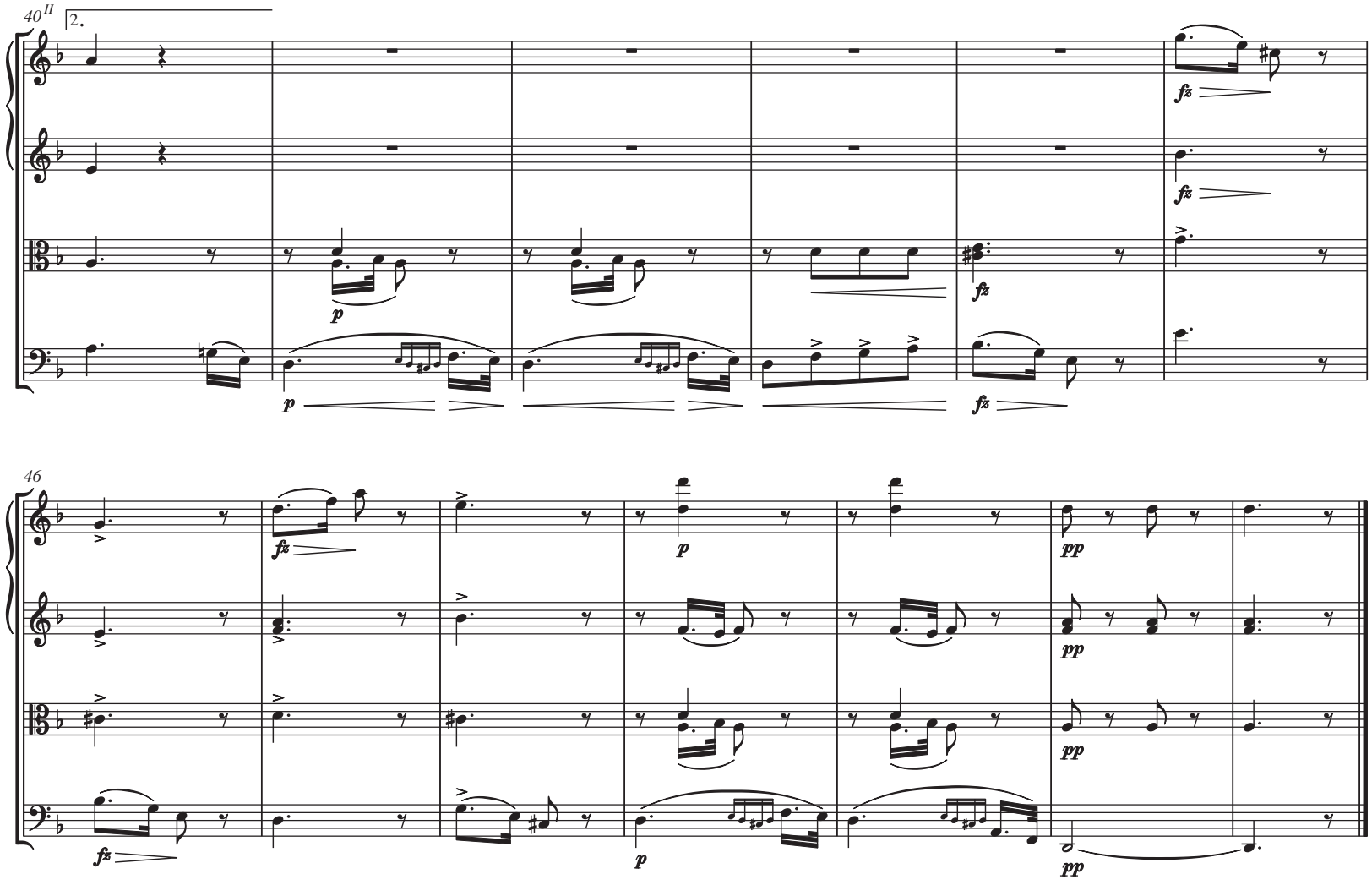
dolce

28

dim.

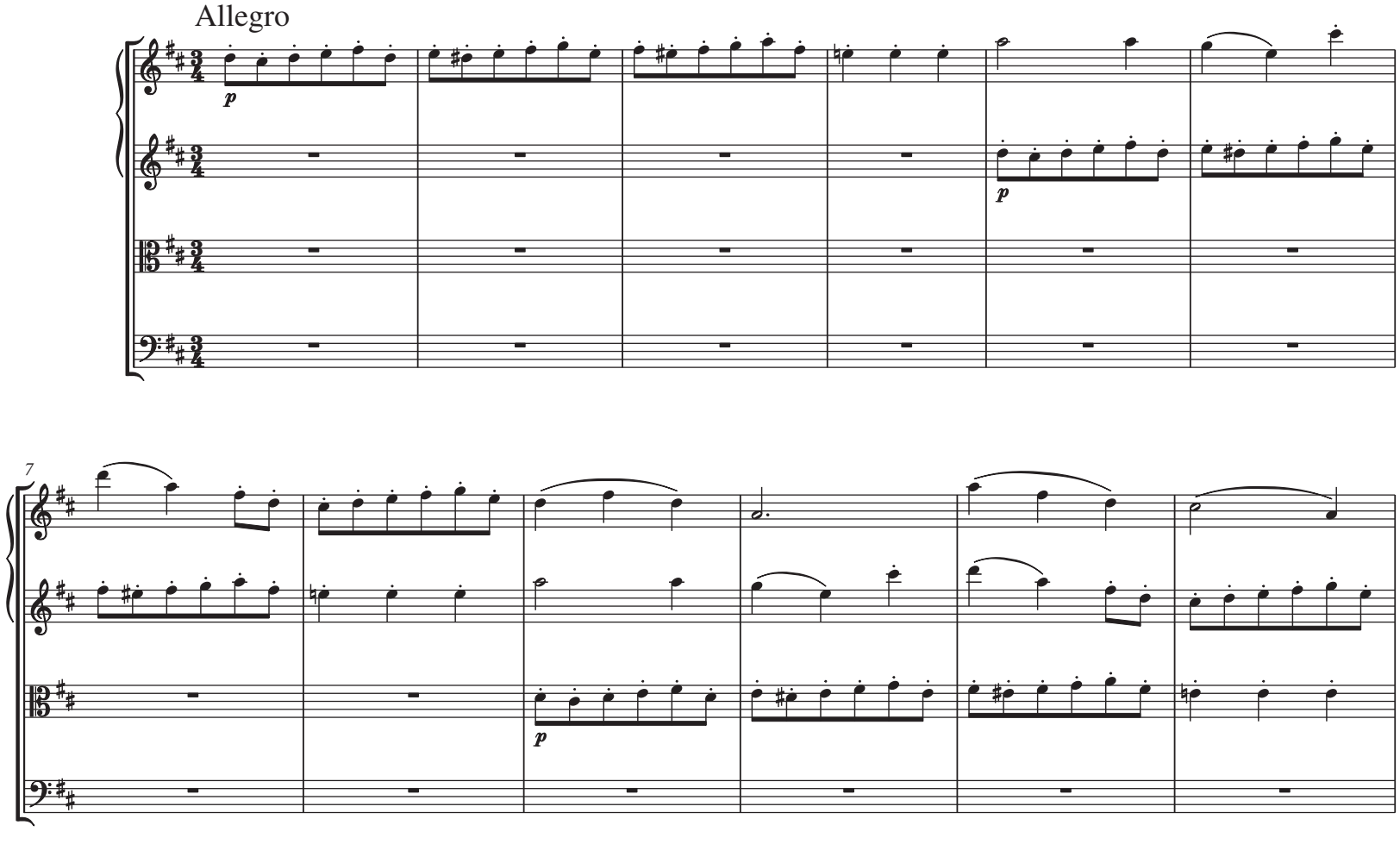
34

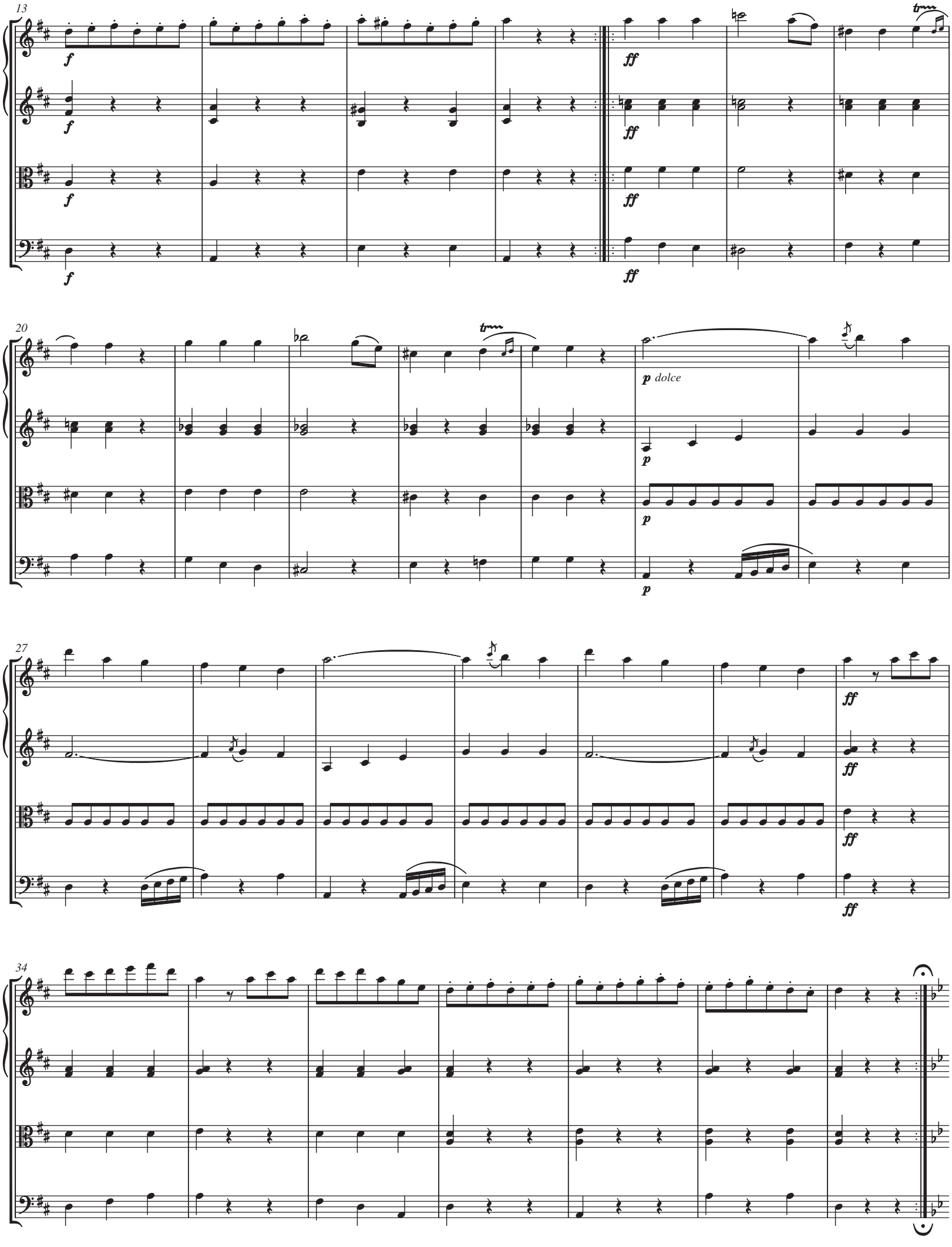
1.



III

SCHERZO
Allegro




13
f
ff
20
p dolce
p
27
34

TRIO

41

47

53

59

65

71

solo

78

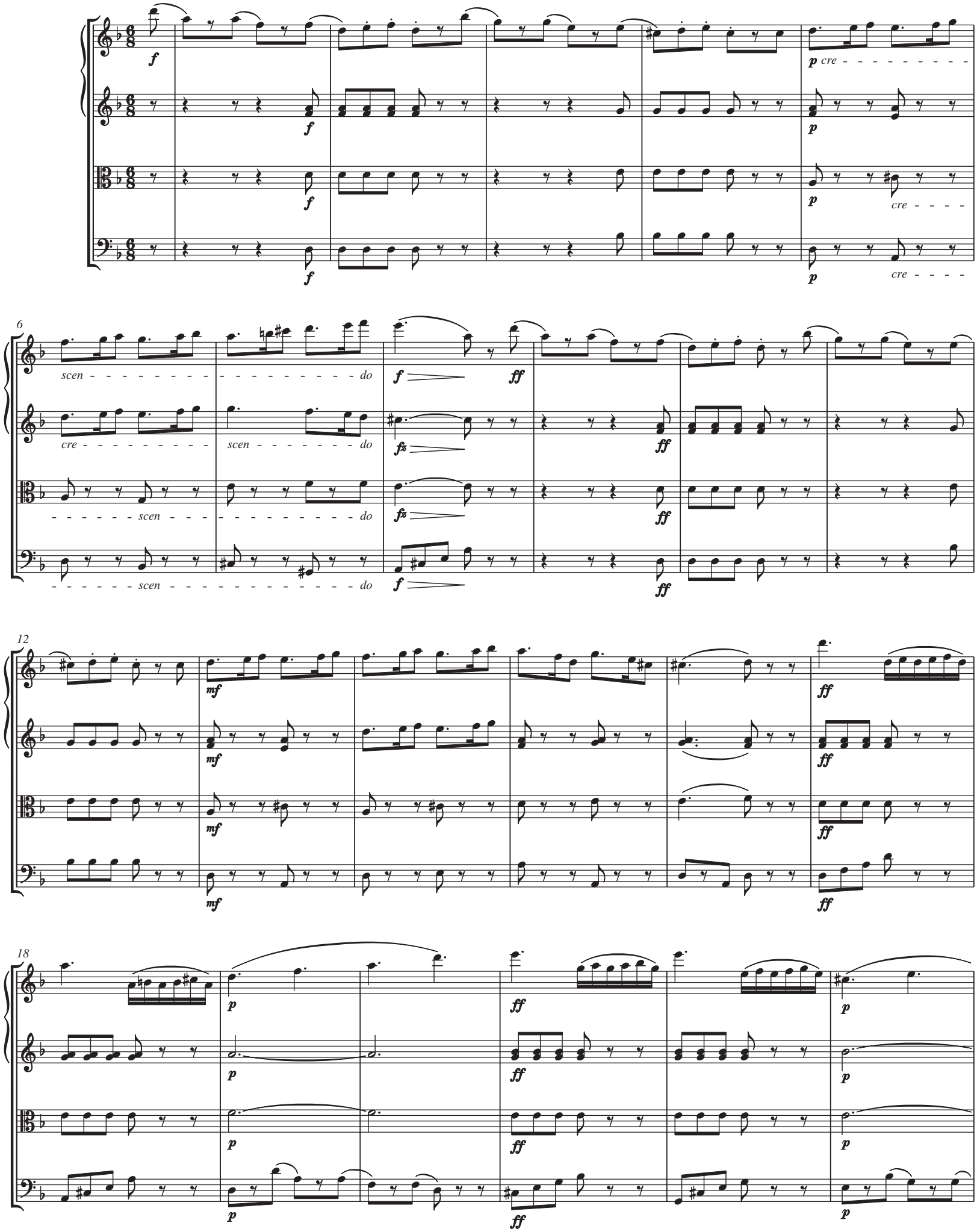
solo

84

D.C. al

IV

FINALE
Allegro molto



24

mf

30

f

fz

ff

p

36

rit.

p dolce

42

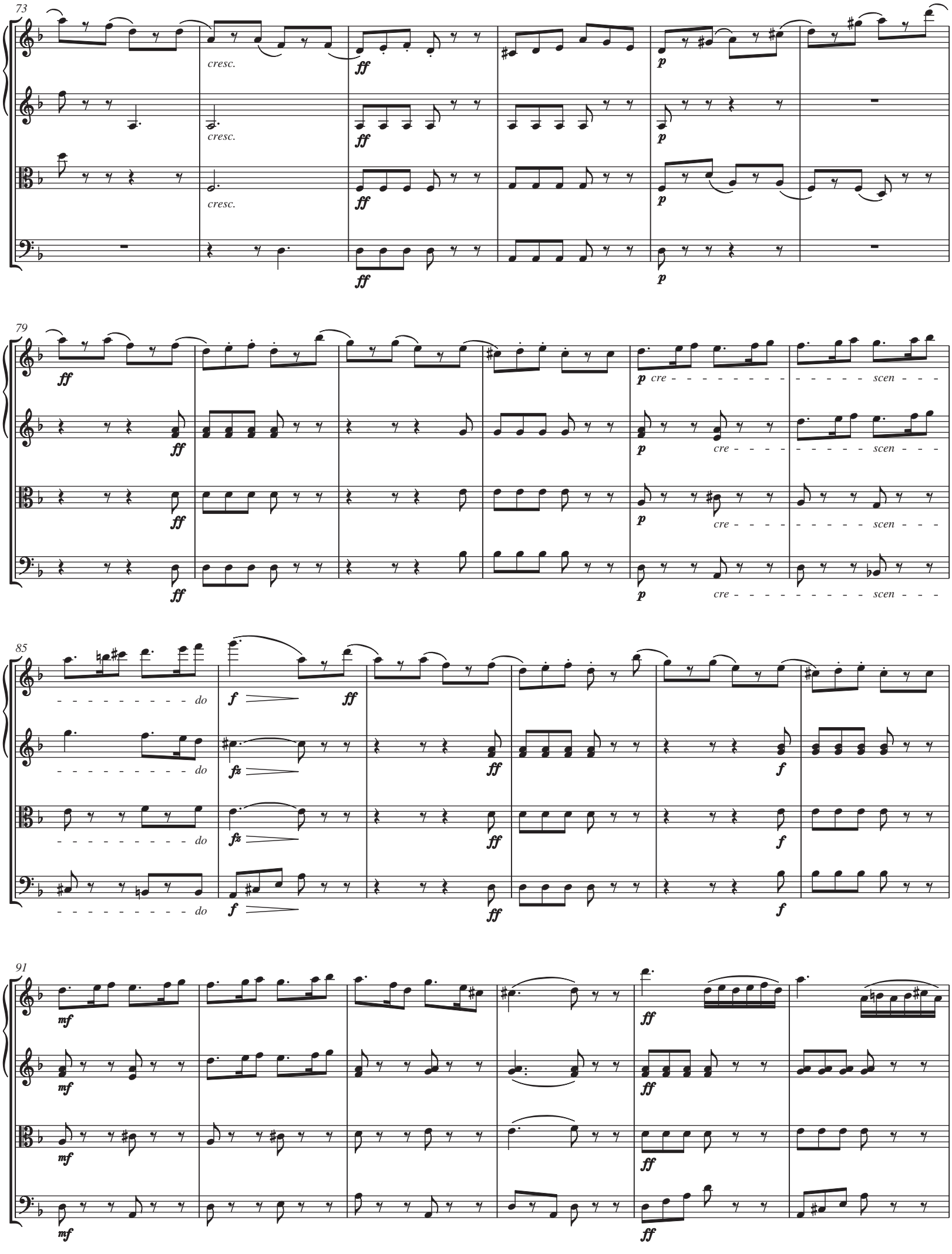
fz

48

55

61

67


73
cresc.
ff
p
79
cre - - - - - - - - - - - - - - scen - - -
85
- - - - - - - - - - - - do
f
fz
91
mf

97

p ff p

p ff p

p ff p

p ff p

103

mf

mf

mf

mf

109

rit.

fz ff p

fz ff p

fz ff p

fz ff p

115

p dolce fz

p dolce fz

p dolce fz

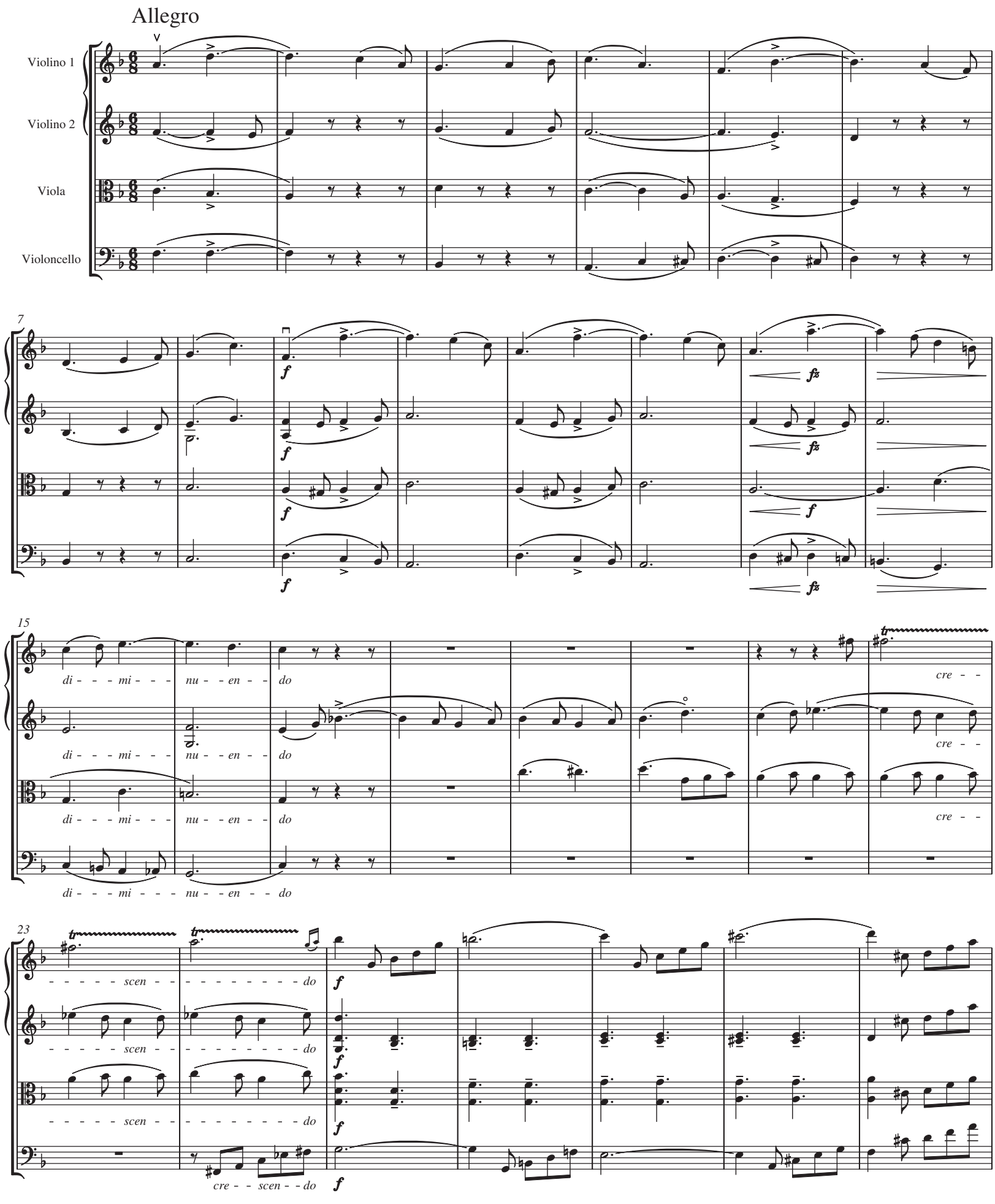
p dolce fz

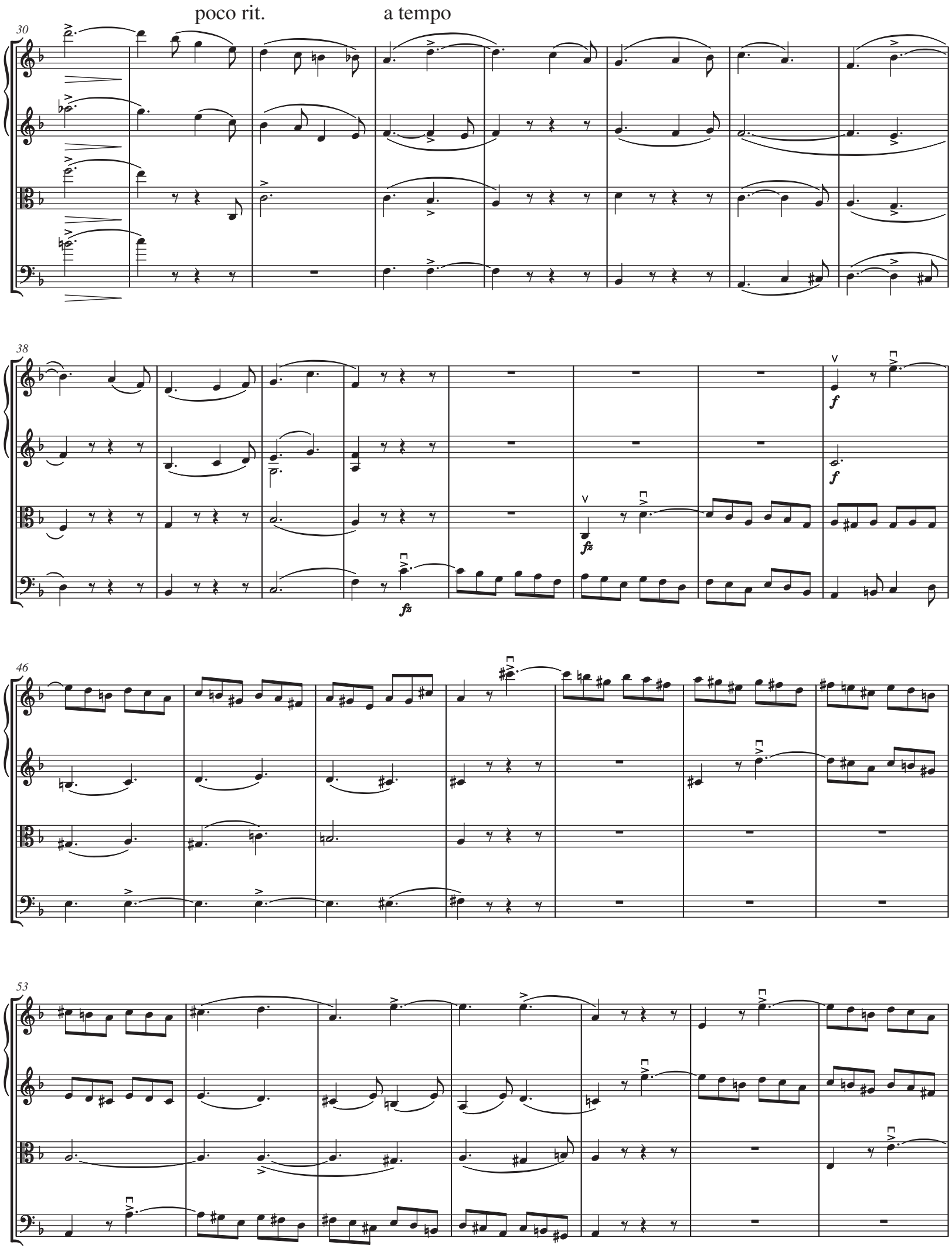
121

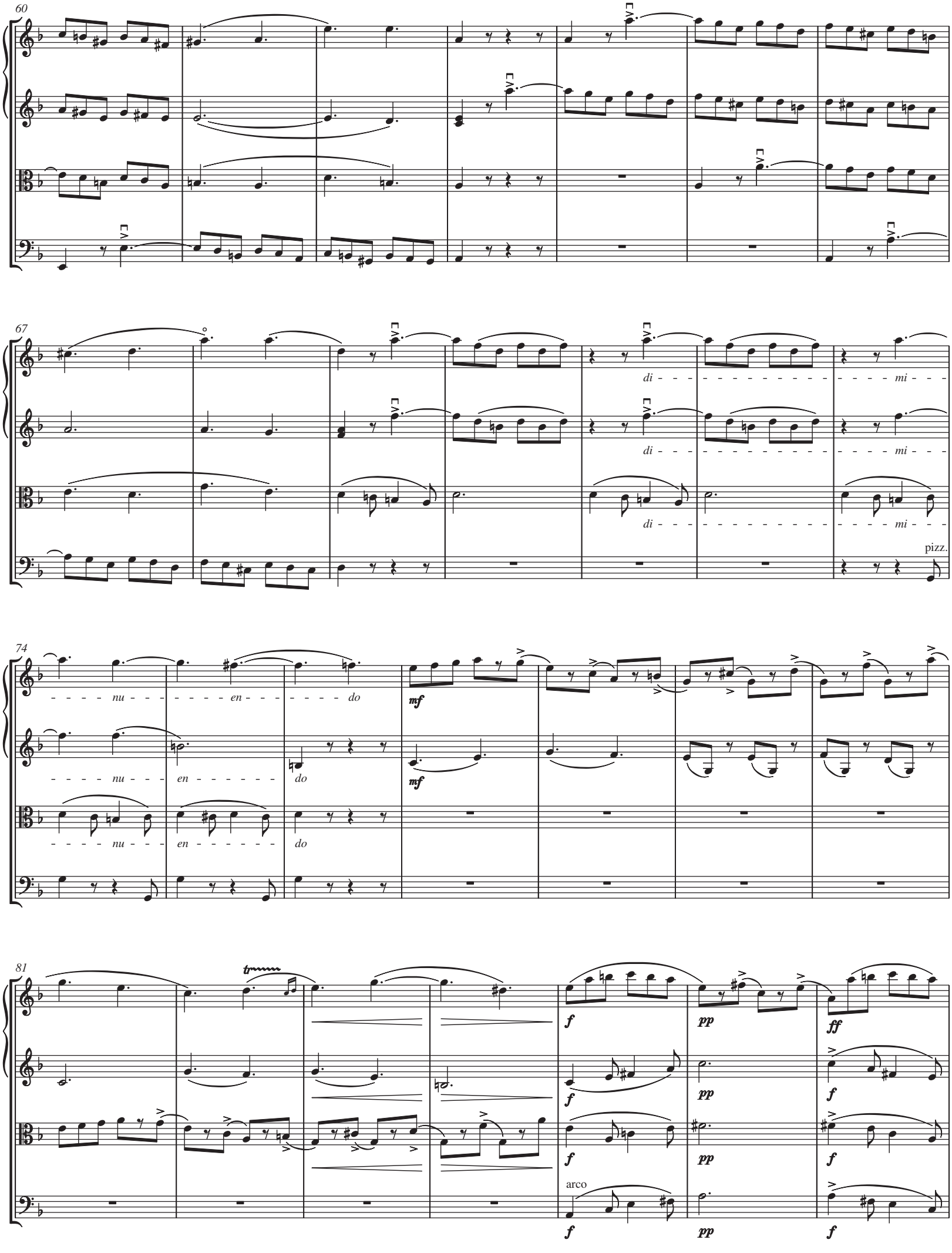
127

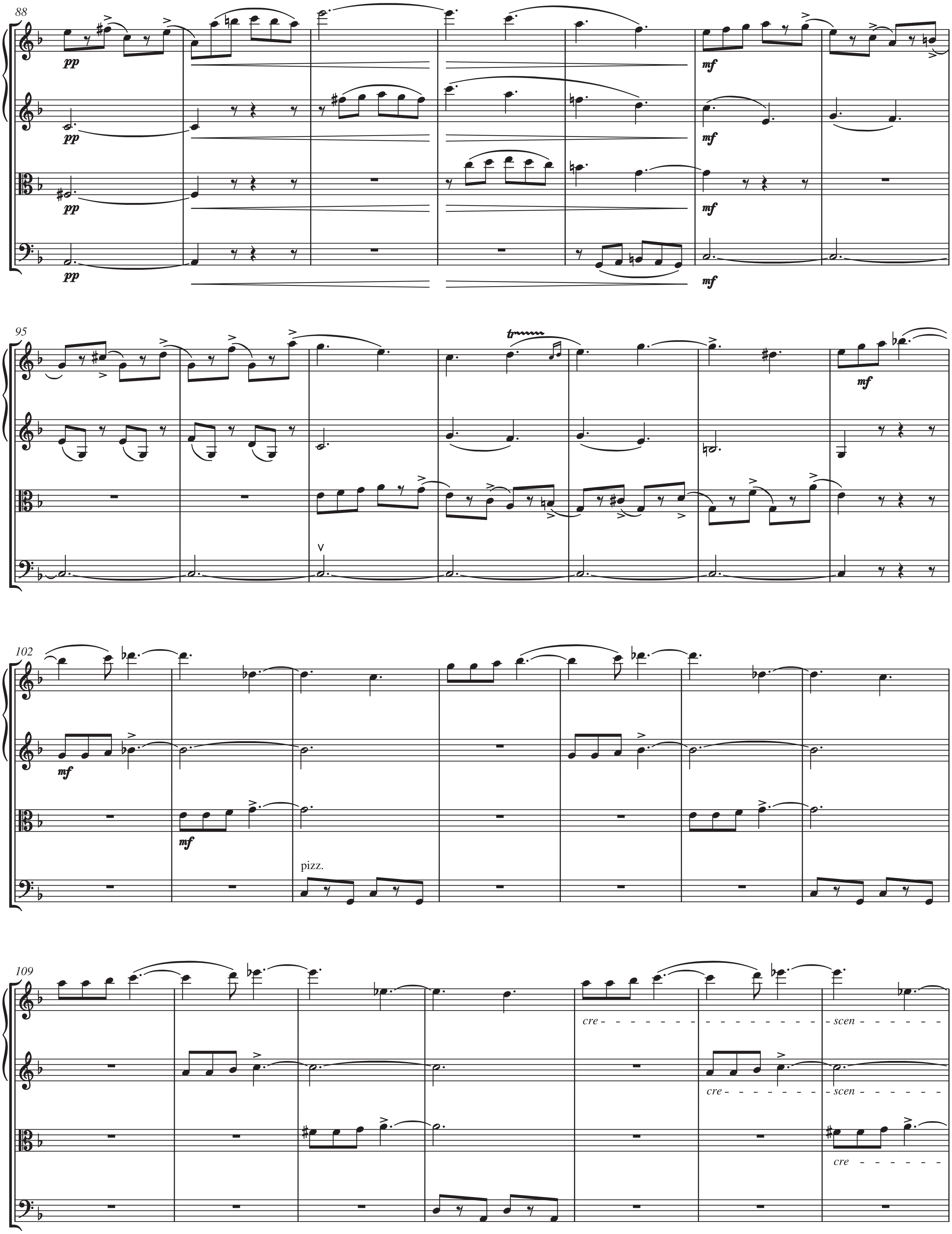
133

138


Allegro
Violino 1
Violino 2
Viola
Violoncello
7
15
23
di - - - mi - - - nu - - en - - do
cre - -
- - - - - scen - - - - - - - - - - do
cre - - scen - - do


poco rit.
a tempo
30
38
46
53


60
67
di - mi - - -
di - mi - - -
di - mi - - -
pizz.
74
- - - - nu - - - - - - - - en - - - - - - - - do
- - - - nu - - - en - - - - - - - do
- - - - nu - - - en - - - - - - - do
mf
mf
81
tr
f
pp
ff
f
pp
f
f
pp
f
arco
f
pp
f


88
pp
pp
pp
pp
mf
mf
mf
mf
95
tr
mf
102
mf
mf
pizz.
109
cre - scen - - - - - -
cre - - - - - - - - - scen - - - - - -
cre - - - - - -

116

do

do

do

arco

123

molto crescendo pesante

molto crescendo pesante

molto crescendo pesante

molto crescendo pesante

130

137

145

p

p

fp

fp

fp

154

fp

fp

rit.

a tempo

161

f

fz

dim.

dim.

fp

fp

fp

dim.

169

f

fz

f

fz

f

fz

177

185

sul A

pp

193

202

pp

211

220

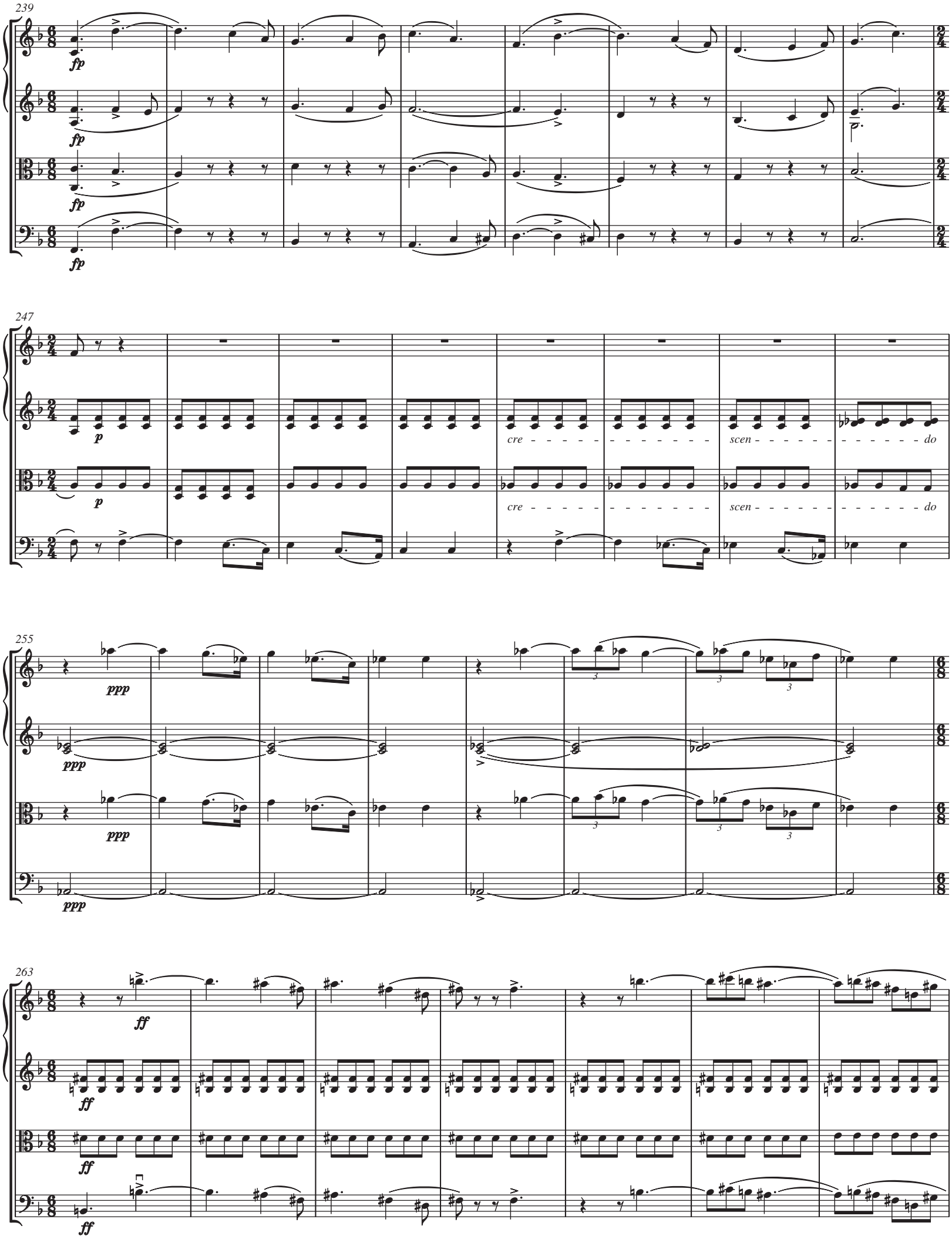
cre

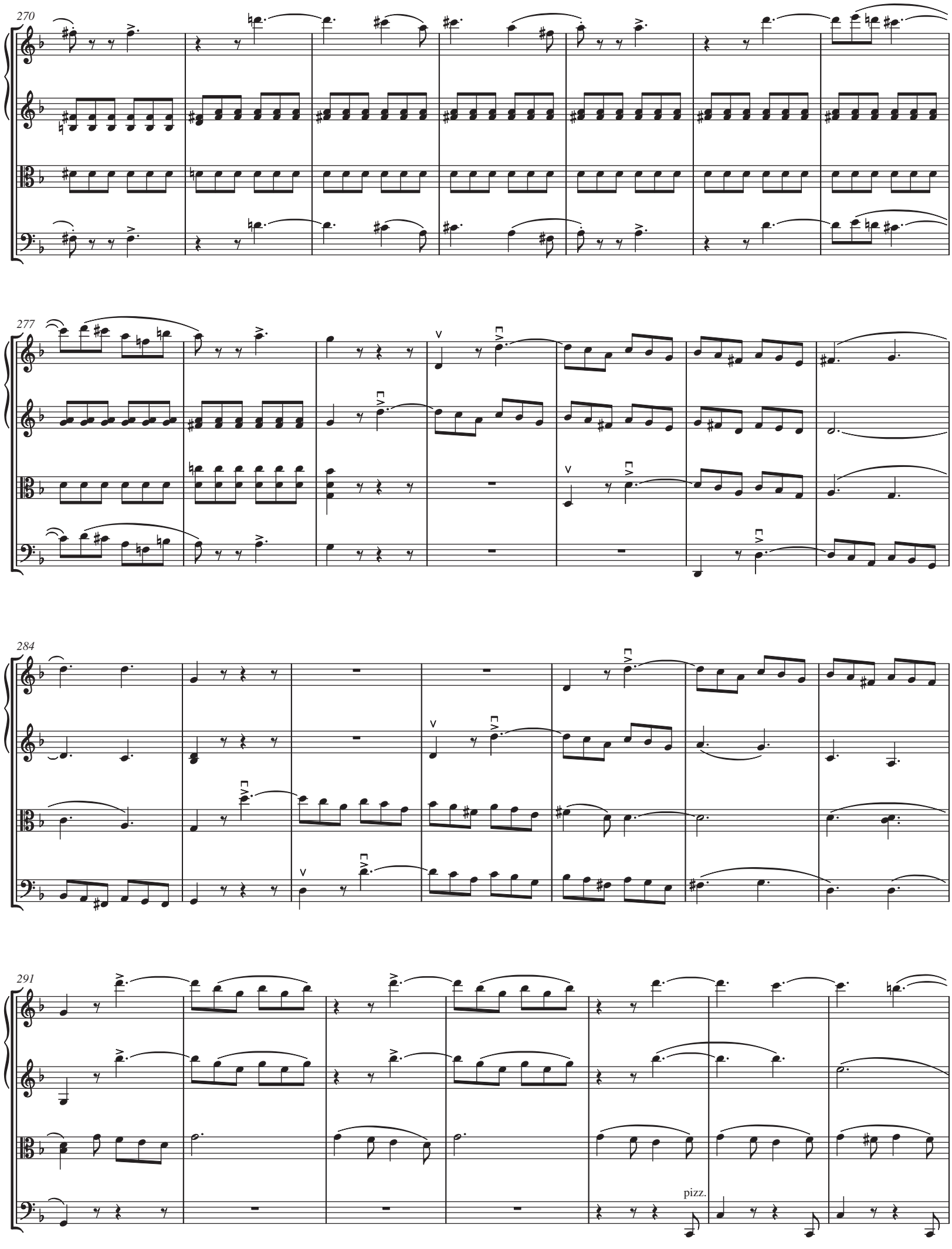
227

scen

do

233


239
fp
fp
fp
fp
247
p
p
cre - - - - - - - - - - - - - - scen - - - - - - - - - - - - - - do
cre - - - - - - - - - - - - - - scen - - - - - - - - - - - - - - do
255
ppp
ppp
ppp
ppp
263
ff
ff
ff
ff


270
277
284
291
pizz.

298

305

ff pp ff pp

ff pp ff pp

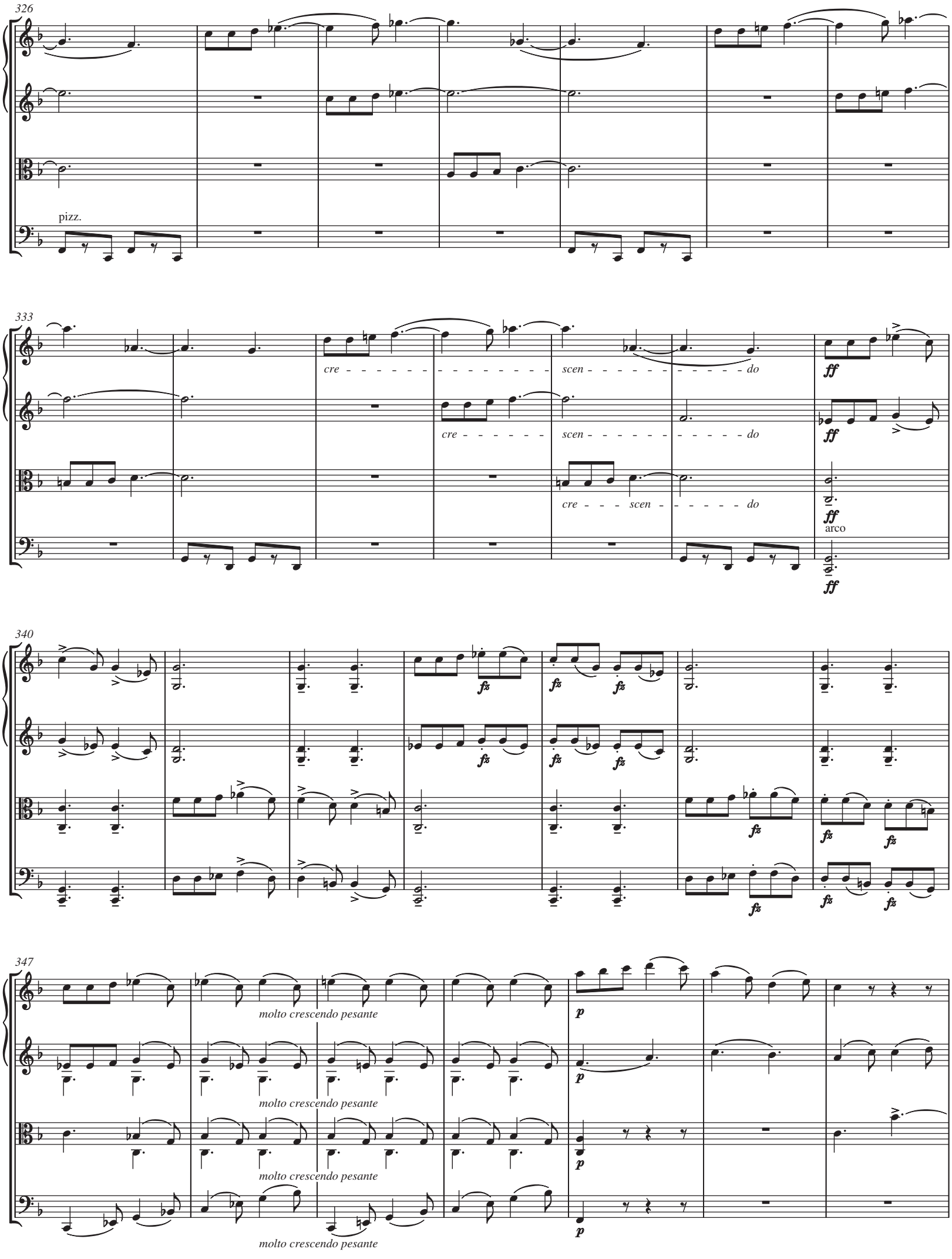
ff pp ff pp

arco

ff pp ff pp

312

319


326
pizz.
333
cre - - - - - - - - - - - - - - - - scen - - - - - - - - - - - - - - do
cre - - - - - - - scen - - - - - - - - - - - - - - do
cre - - - scen - - - - - - - do
ff
arco
340
fz
347
molto crescendo pesante
p

354

361

Presto

cre - - - - - - - - - - - - - scen - - - - - - - - - - - - - do

ff

368

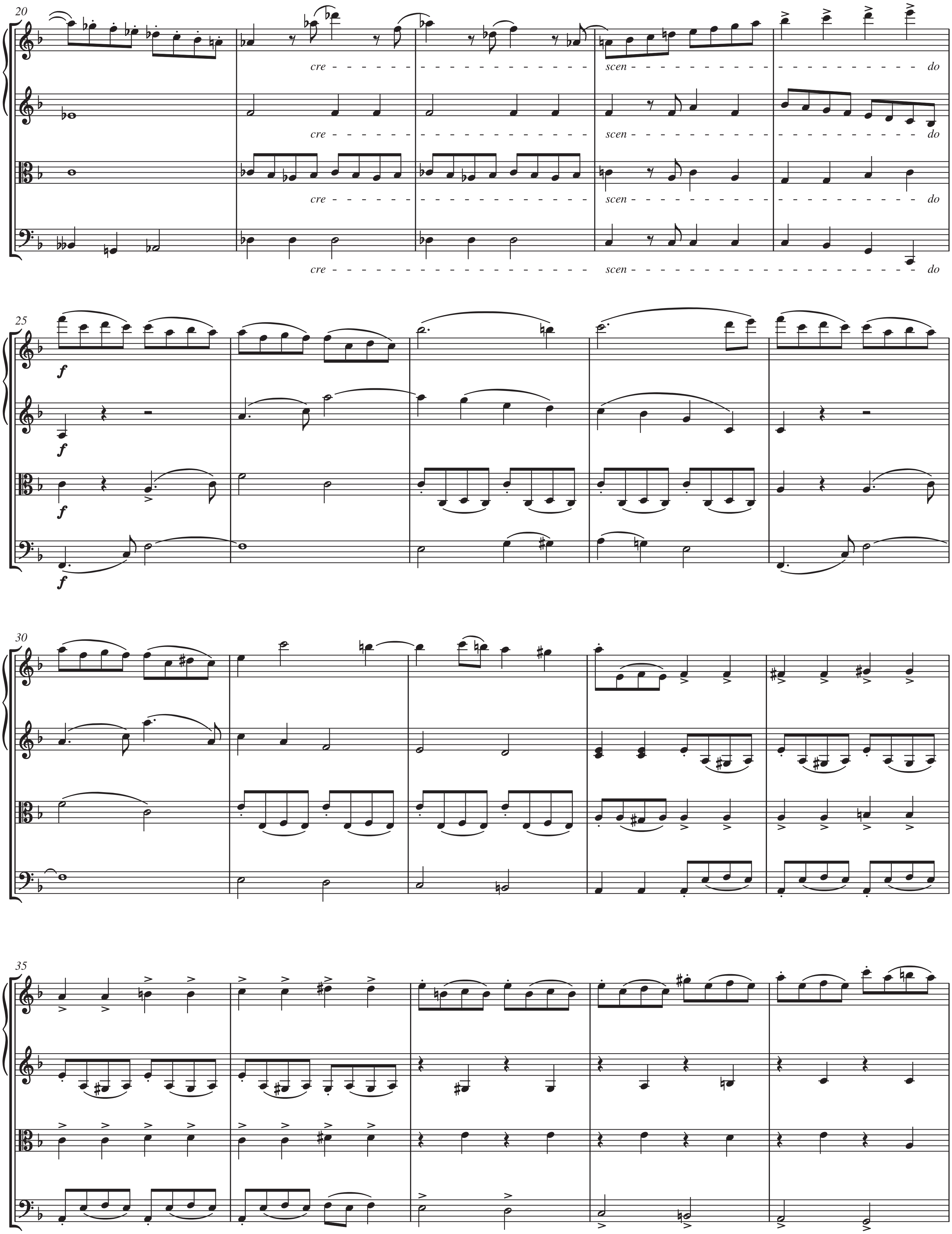
375

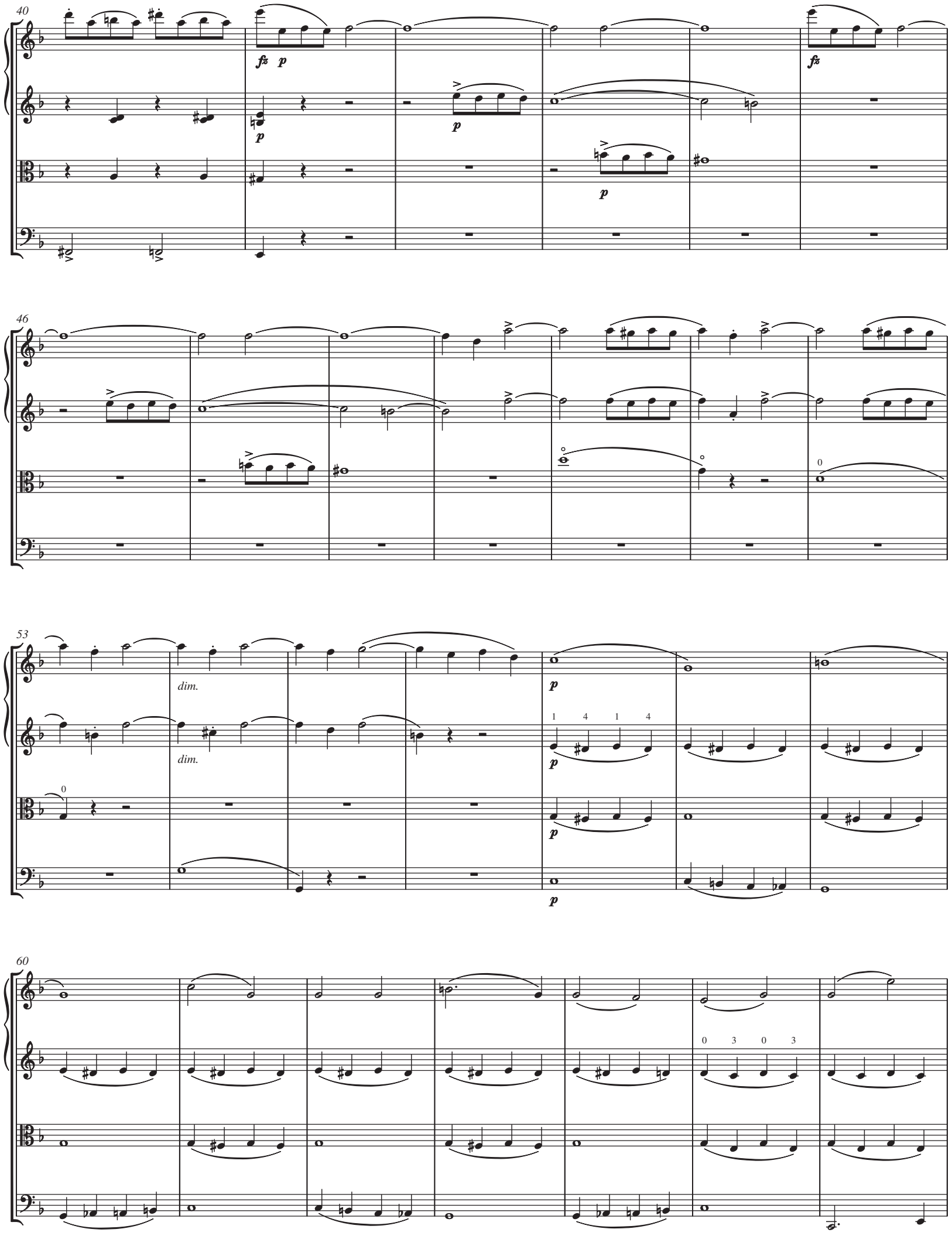
2

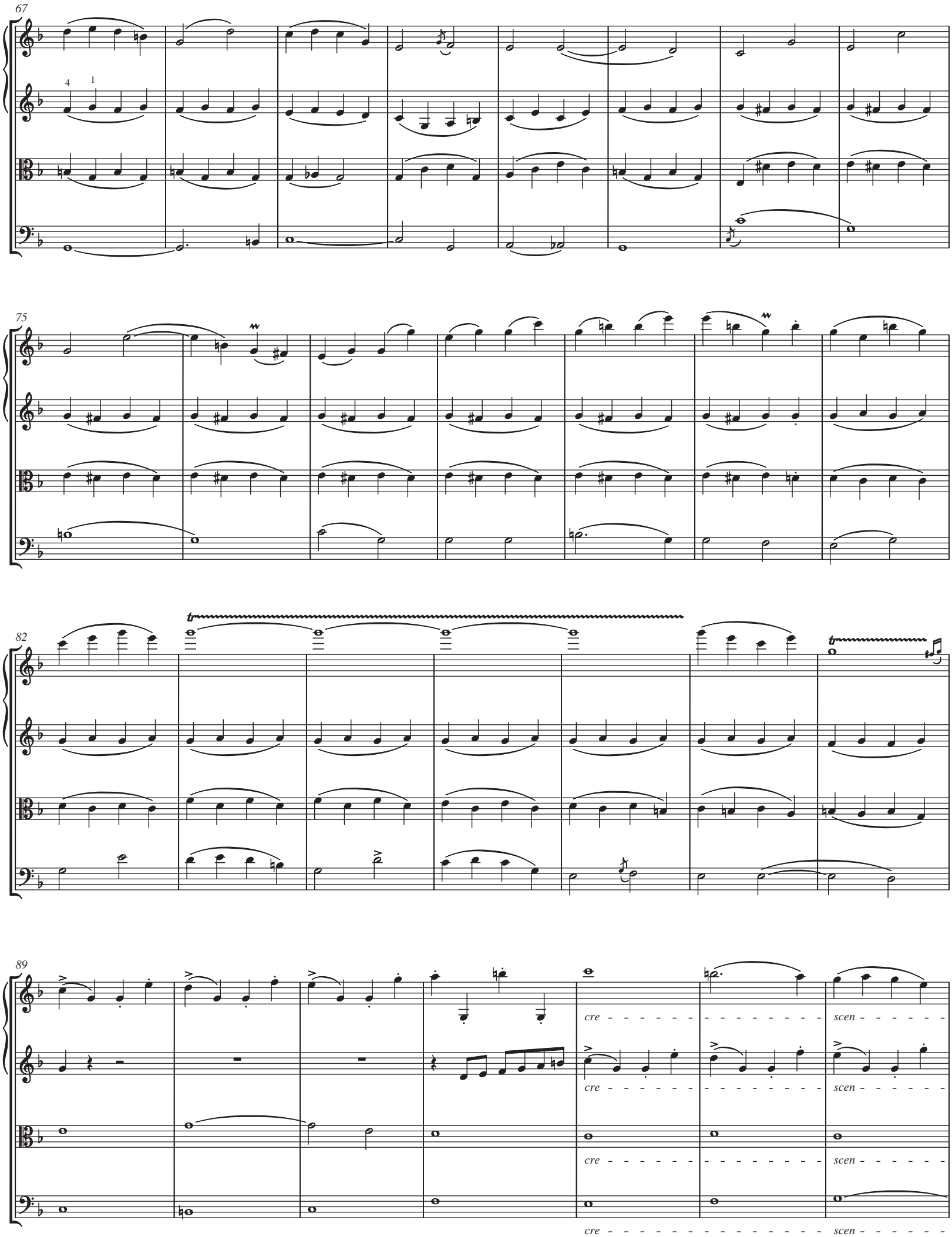
0

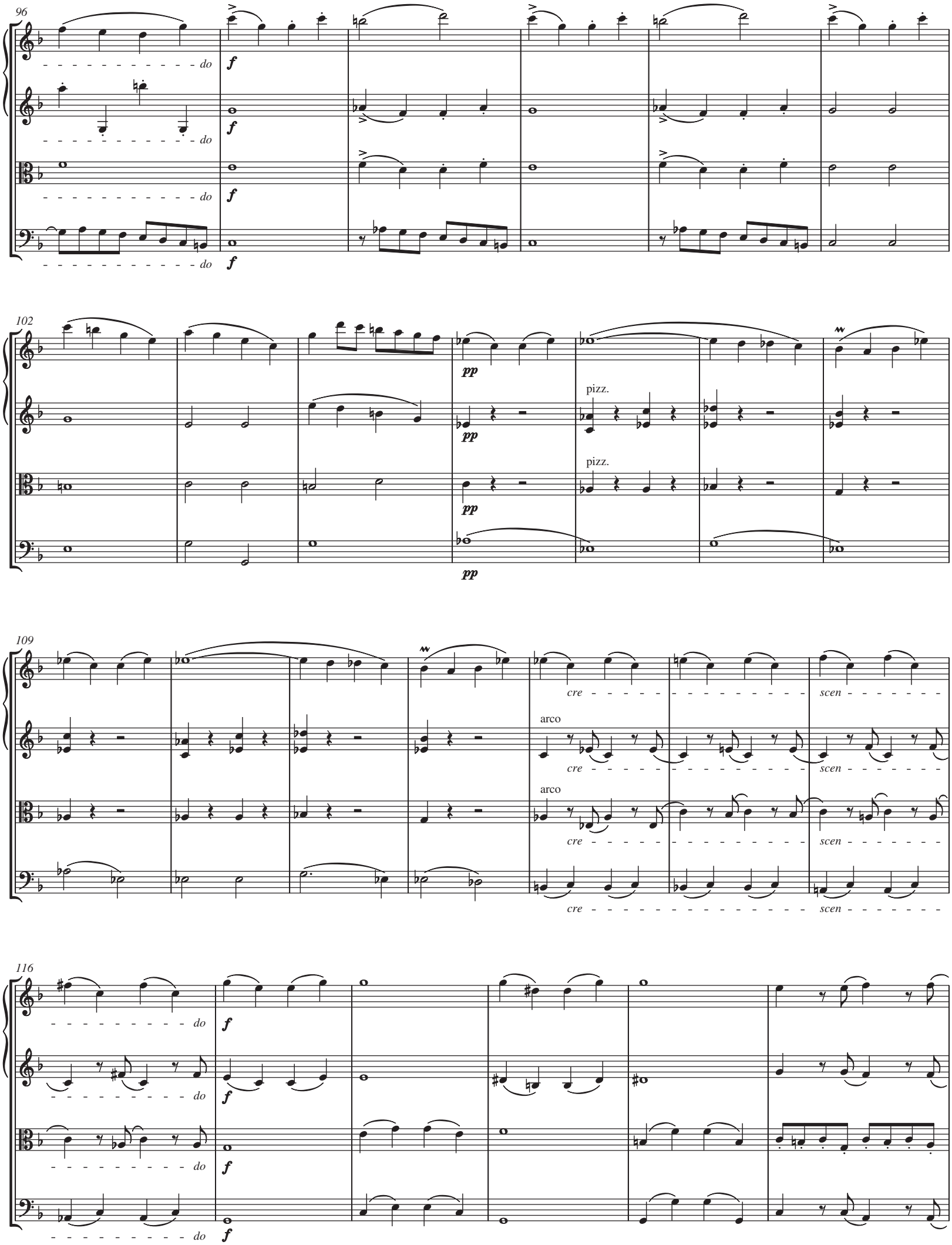
FINALE
Allegro molto

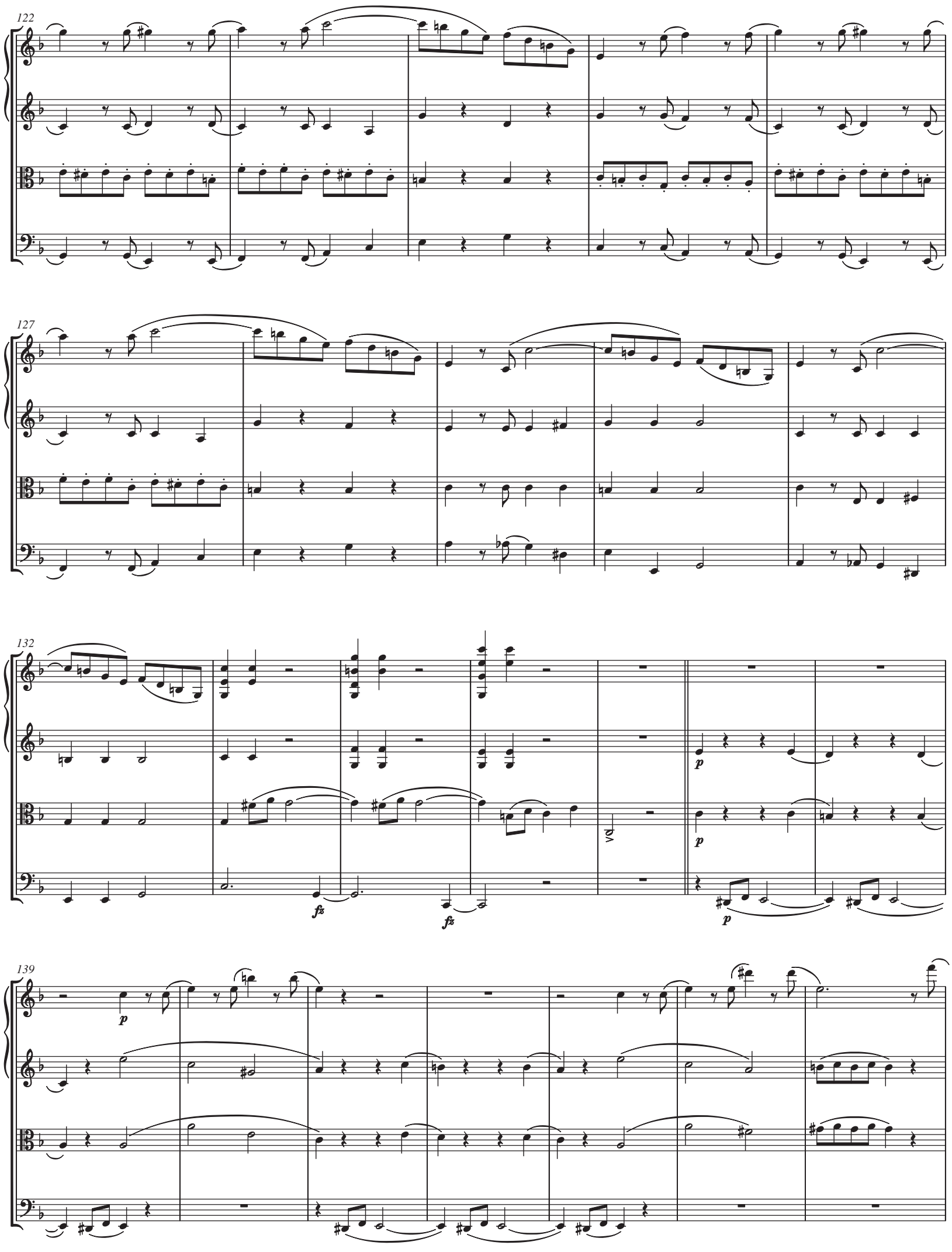
Violino 1
Violino 2
Viola
Violoncello


20
cre
scen
do
25
f
30
35


40
fz
p
p
p
p
fz
46
53
dim.
dim.
p
p
p
p
60


67
75
82
89
cre
scen


96
do
f
102
pp
pizz.
109
cre
scen
arco
116


122
127
132
fz
fz
p
p
p
139
p

146

pizz. arco pizz. arco

pizz. arco pizz. arco

cre scen

152

do fp

pizz. arco pizz.

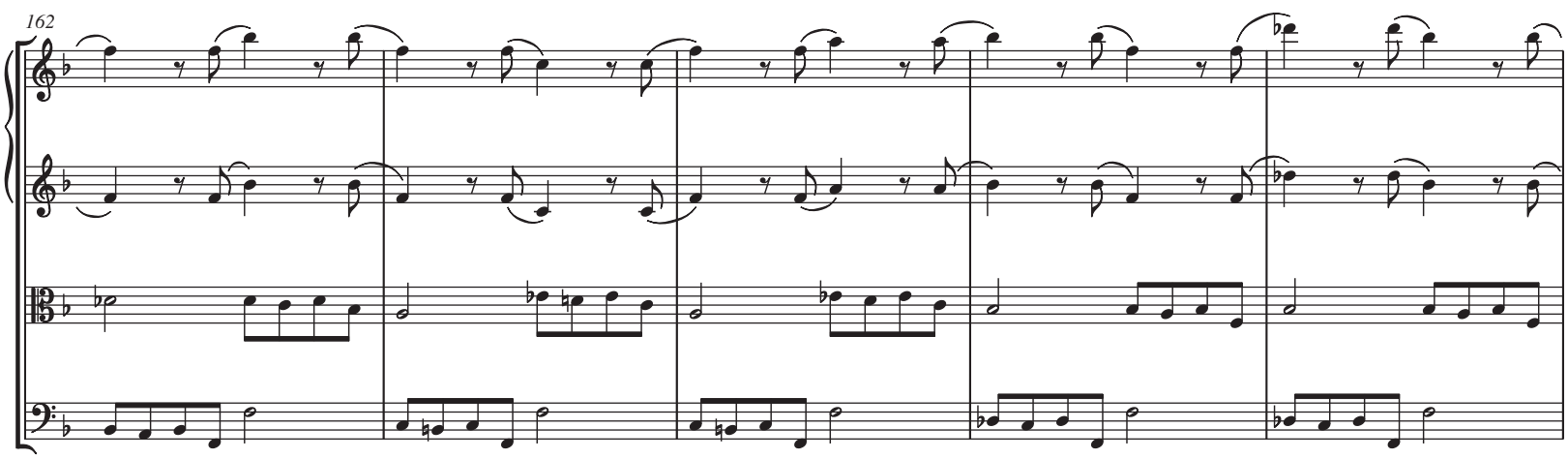
pizz. arco pizz.

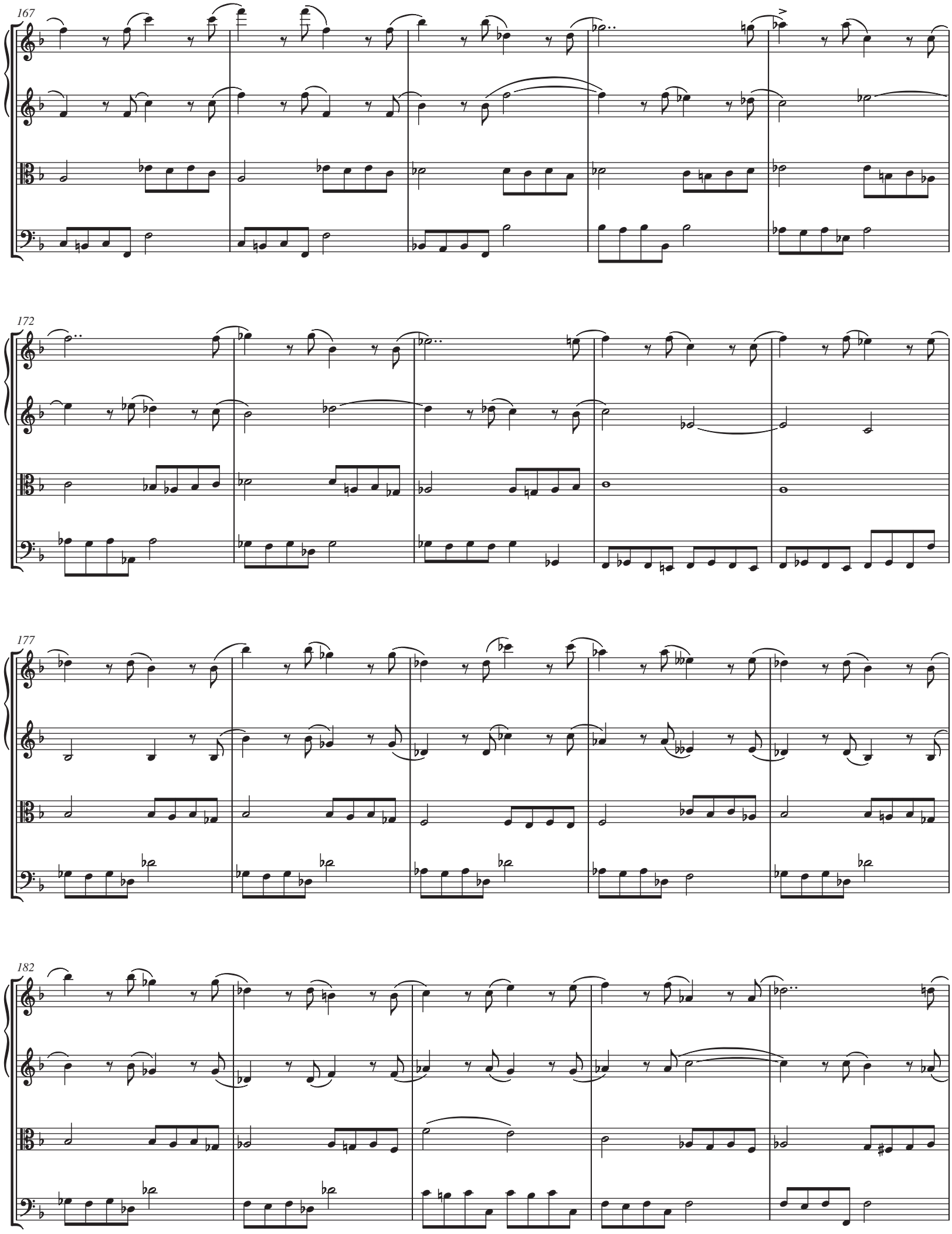
157

cre scen do ff

arco

arco




167
172
177
182

187

192

197

202

207

212

217

p

cre

222

scen *do*

f

227

232

237

cre - scen - do *fp*

cre - scen - do *fp*

cre - scen - do *fp*

cre - scen - do *fp*

242

di - - - - - - - - - - mi - - - - - - - - - - nu - - - - - - - - - - en - - - - - - - - - - - - do *p*

di - - - - - - - - - - mi - - - - - - - - - - nu - - - - - - - - - - en - - - - - - do *p*

di - - - - - - - - - - mi - - - - - - - - - - nu - - - - - - - - - - en - - - - - - do *p*

di - - - - - - - - - - - - - - mi - - - - - - - - - - - - - - nu - - - - - - - - - - - - - - en - - - - - - - - - - - - do *p*

250

257

264

271

tr

278

285

cre - - - - - - - - - - - - - - - - scen - - - - - - - - - - - - - - - - do

f

291

297

pp

pizz.

304

arco

arco

311

cre

cre

cre

cre

scen

scen

scen

scen

317

do

do

do

do

f

f

f

f

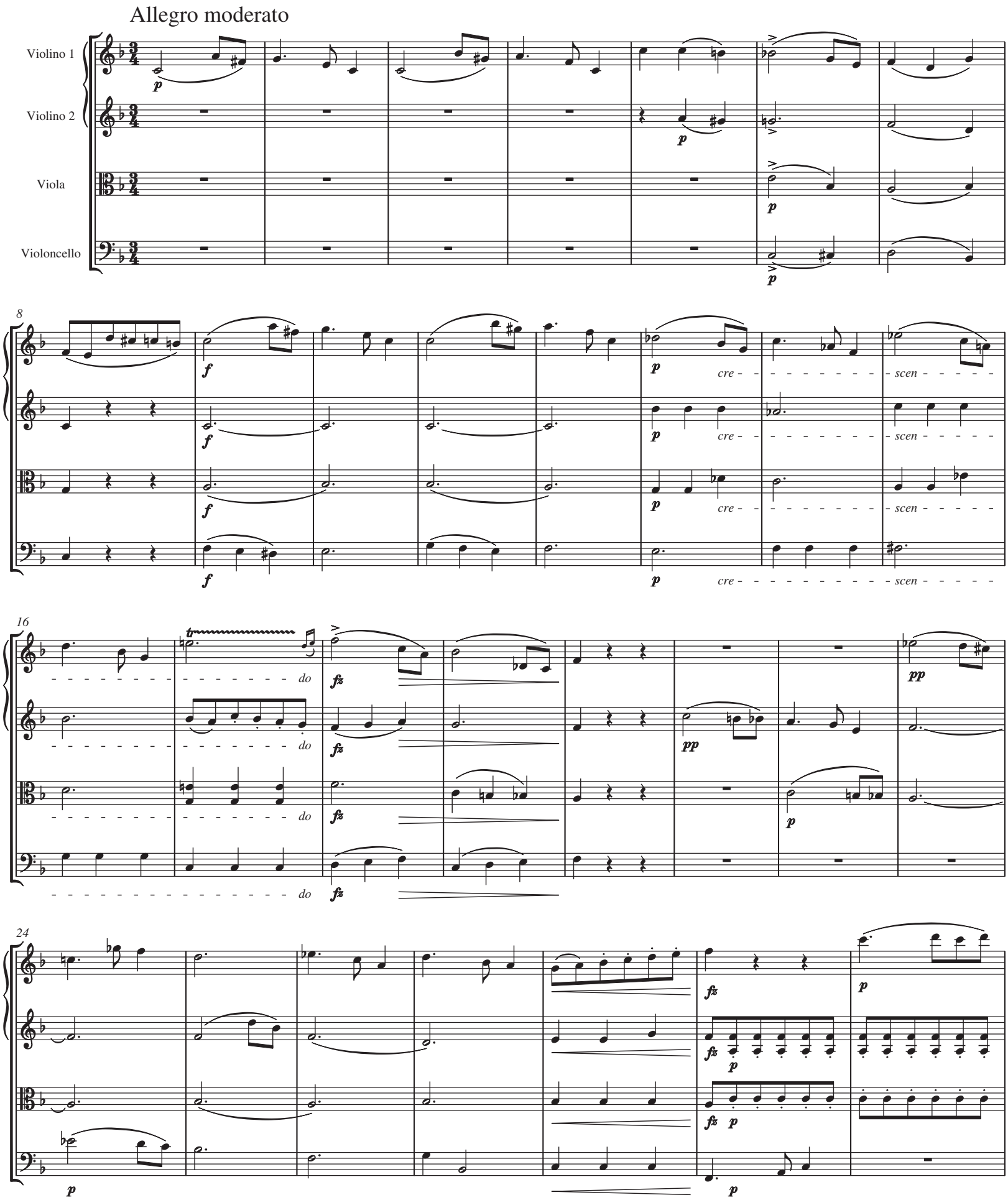
323

328

333

338

343


Allegro moderato
Violino 1
Violino 2
Viola
Violoncello
cre - - - - - - - - - - - - scen - - - - -
do
8
16
24

31

mf

38

pp

45

cre - - - - - - - - - - - - - - - - scen - - - - - - - - - - - - - - - - do

ff

52

fz

p

p dolce

59

dolce

66

73

cre - - - - - - - - scen - - - - - - - - - - - - - - do

ff

cre - - - - - - - - scen - - - - - - - - - - - - - - do

ff

cre - - - - - - - - scen - - - - - - - - - - - - - - do

ff

cre - - - - - - - - - - scen - - - - - - do

ff

79

p

p

p

p

85

pizz.

pizz.

pizz.

f

93

arco

arco

arco

p

ff

ff

ff

ff

100

p

p

p

p

dolce

pizz.

107

ff

ff

ff

ff

arco

115

ff

p

122

f

130

f

138

146

ff *ff* *ff* *ff* *pp* *pp* *pp* *pp*

153

pp

160

167

cre *scen*

173

do

do

do

do

179

ff

ff

ff

ff

p

p

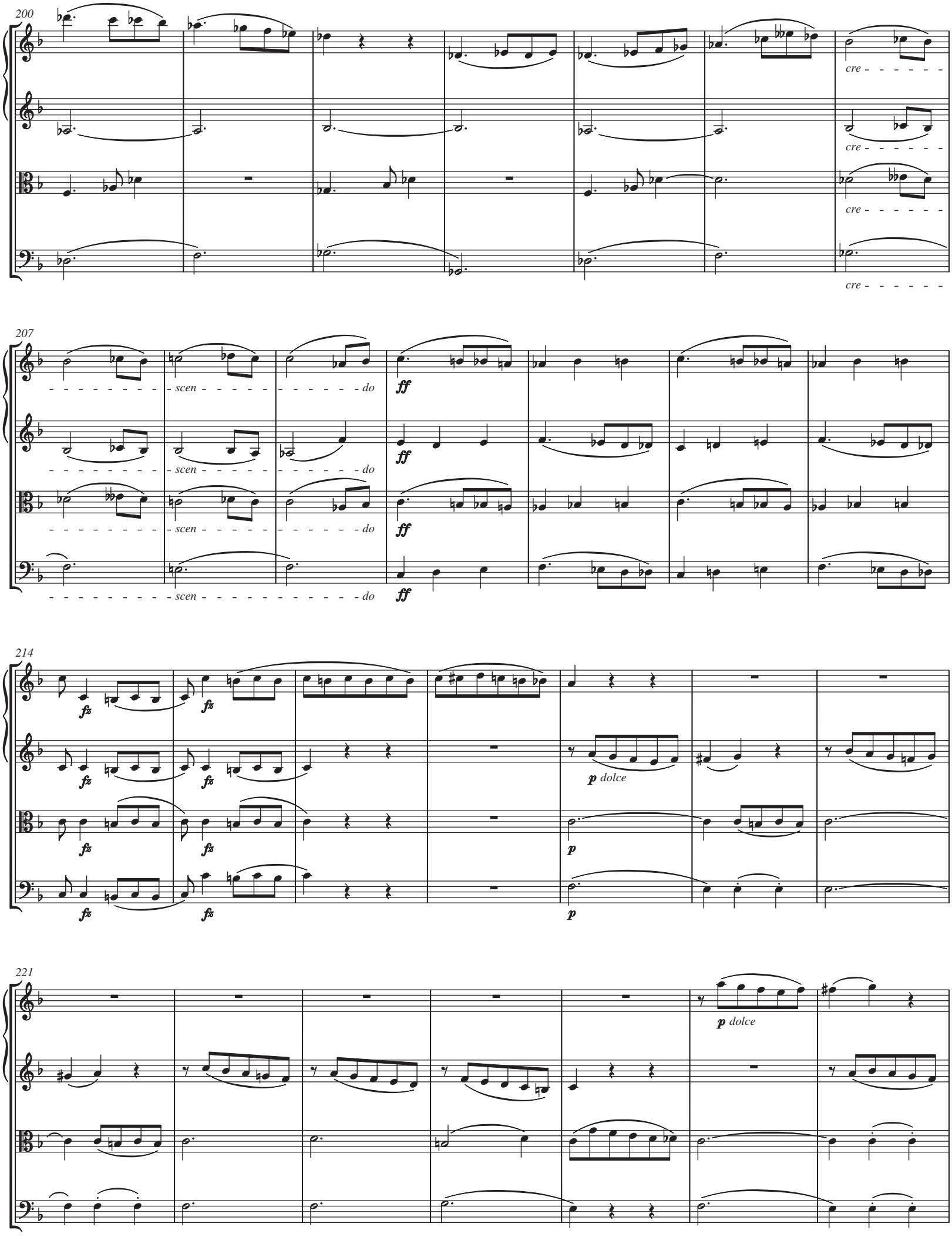
p

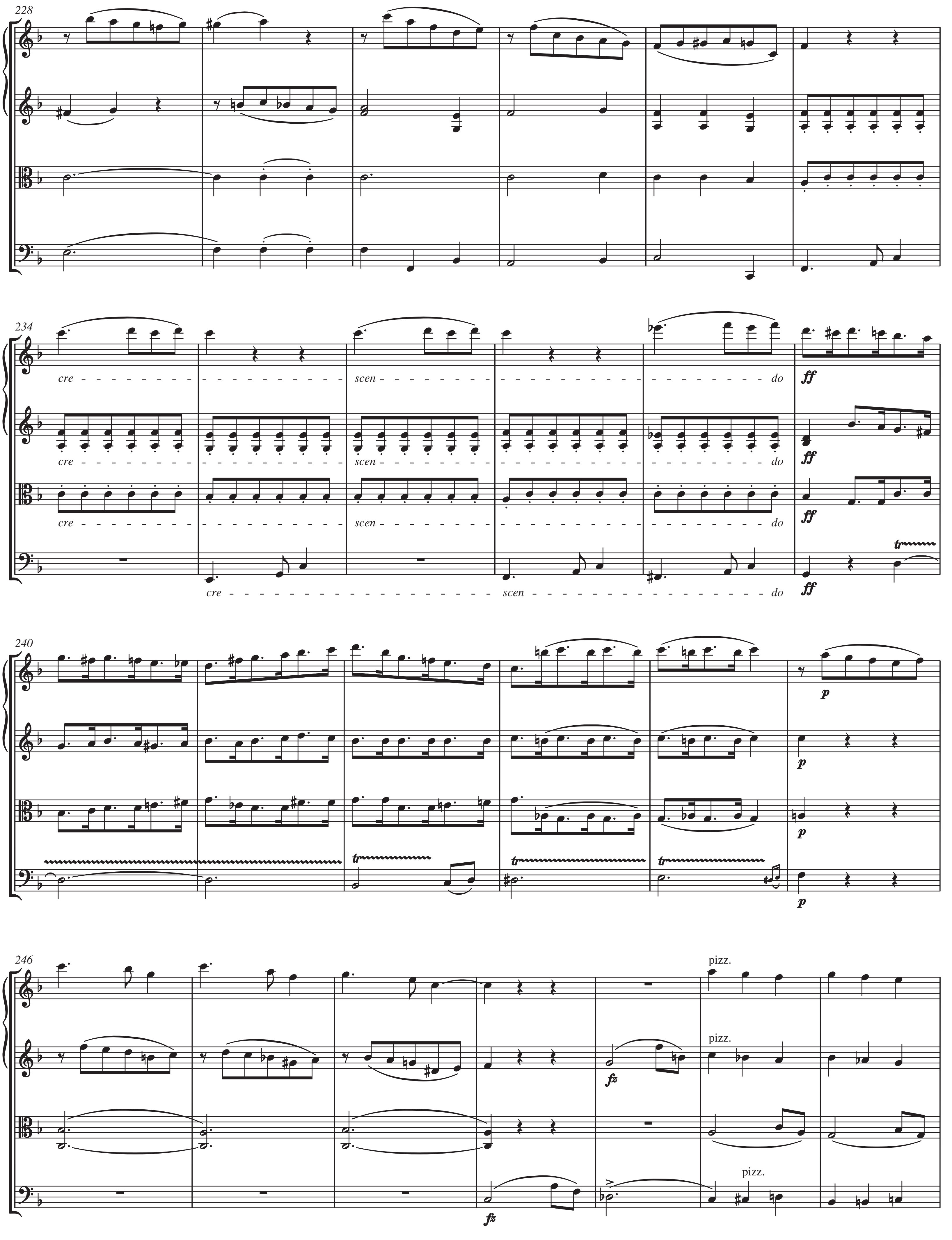
p

186

193

p


200
cre
207
scen
do
ff
214
fz
p dolce
p
221
p dolce


228
234
cre
scen
do
ff
240
p
tr
246
pizz.
fz

253

arco

arco

arco

ff

ff

ff

ff

259

p

p

p

p

p dolce

pizz.

265

270

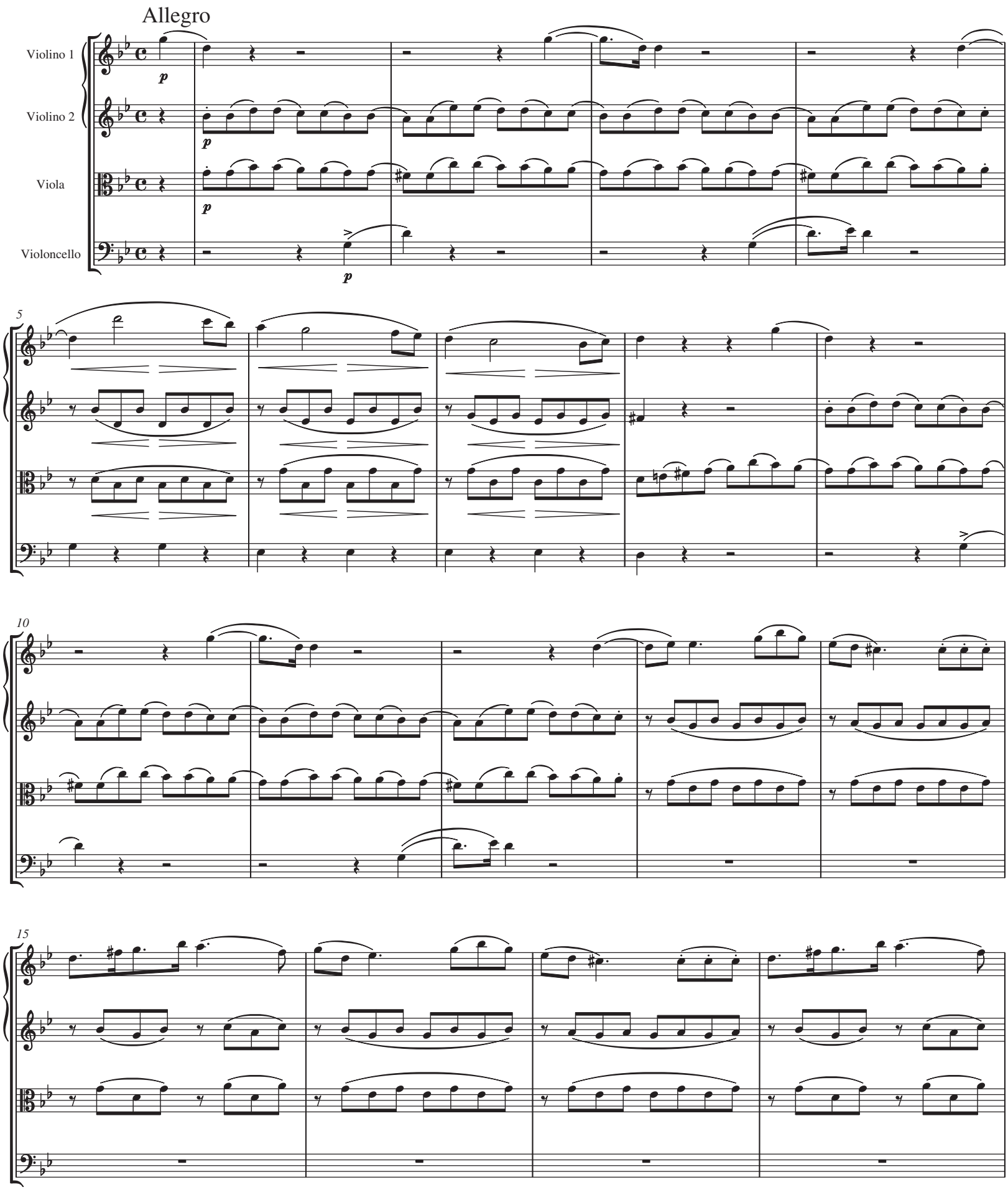
ff

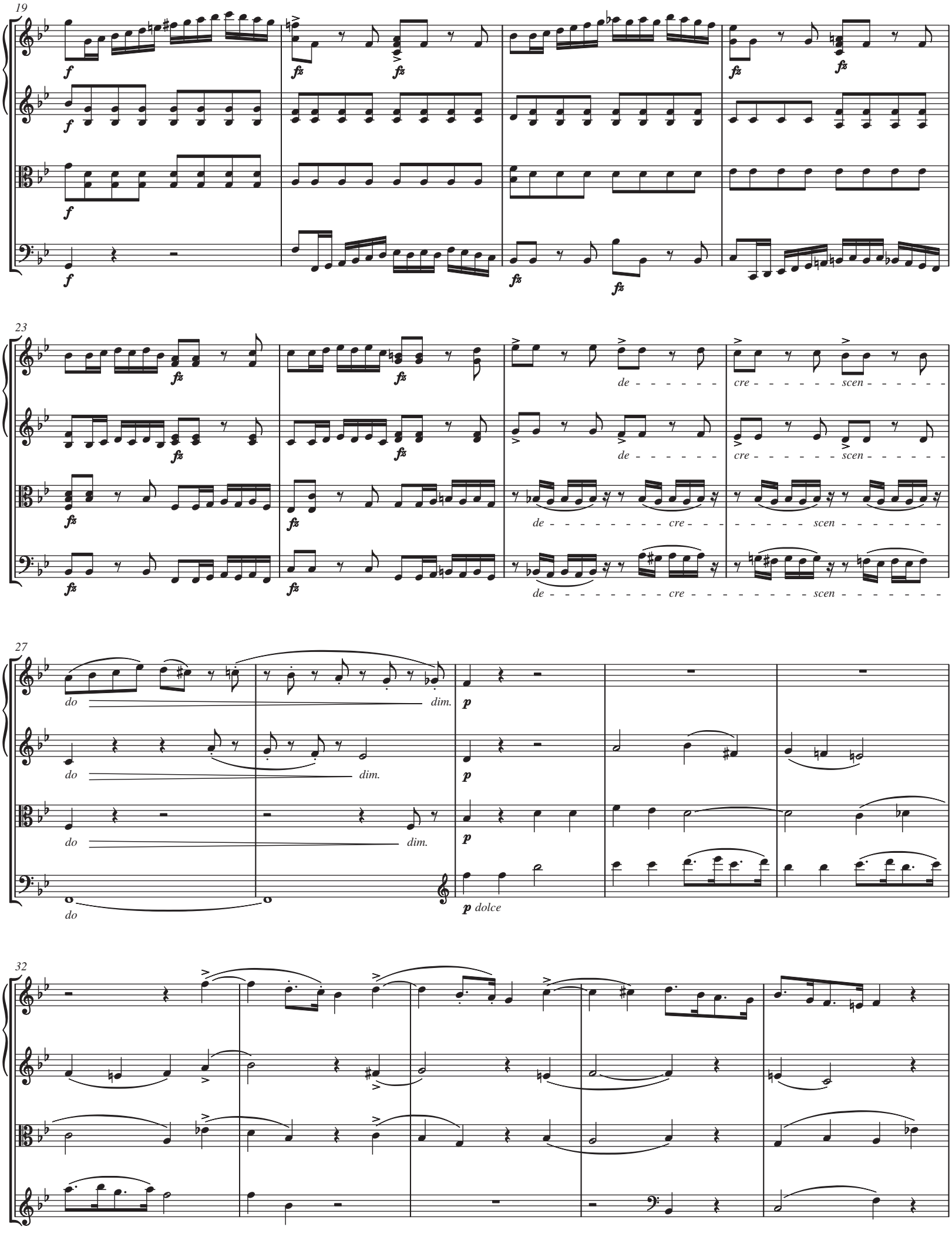
ff

ff

arco

ff


Allegro
Violino 1
Violino 2
Viola
Violoncello
p
5
10
15


19
23
27
32
de - - - - - - cre - - - - - - scen - - - - - -
do dim.
p dolce

37

mf

42

47

f

51

ff

1.

2.

55

p

p

pp

pp

pp

pp

60

cre - -

cre - - - - - - - - - - - -

cre - - - - - - - - - - - -

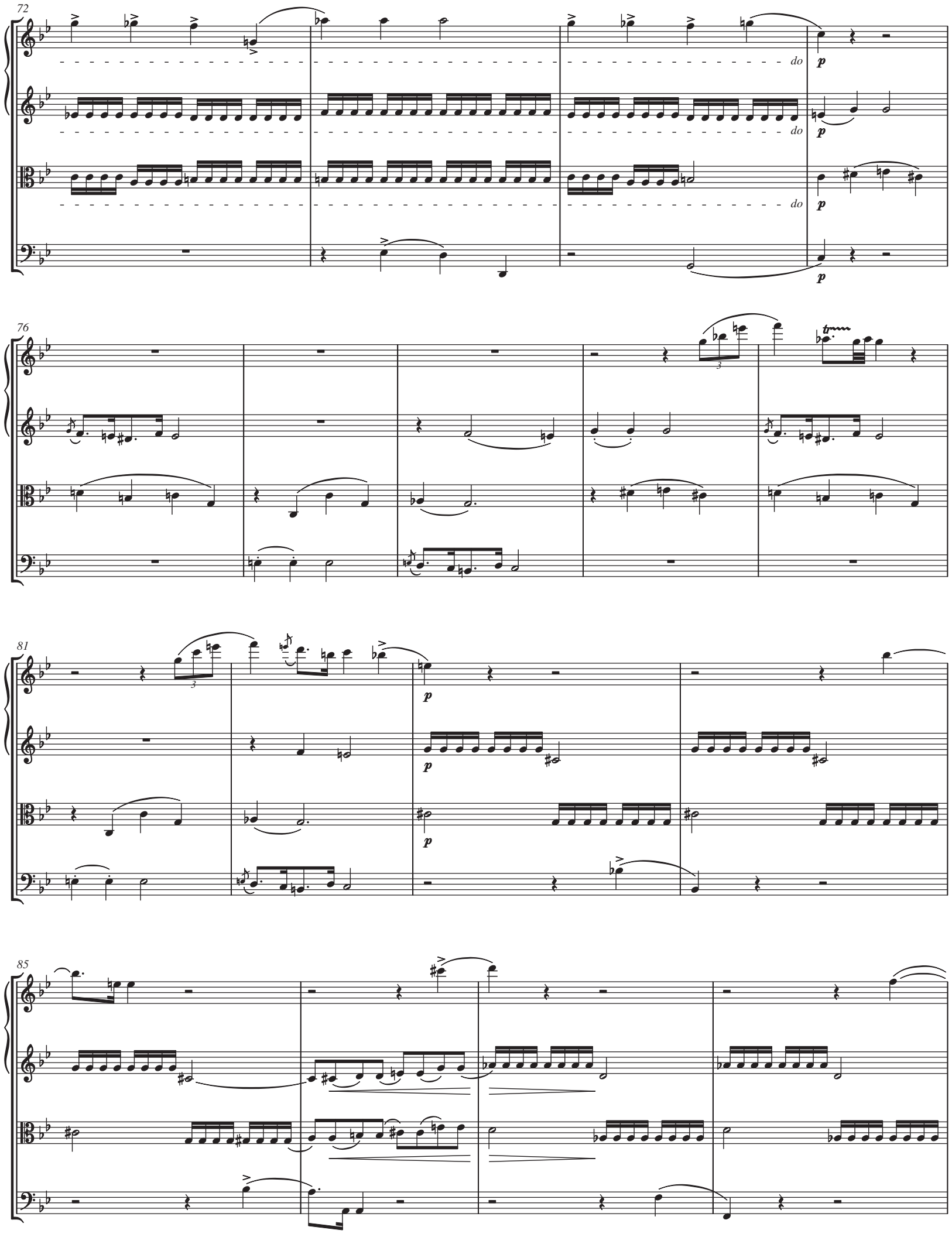
64

scen

scen

scen

68


72
do
p
76
81
85

89

mf

mf

mf

pizz.

mf

93

97

arco

102

cre - - - - - - - - - - scen - - - - - - - - - do

cre - - - - - - - - - - scen - - - - - - - - - do

cre - - - - - - - - - - scen - - - - - - - - - do

cre - - - - - - - - - - scen - - - - - - - - - do

107

fp

112

117

122

127

131

135

dim.

dim.

p

p

p

p dolce

140

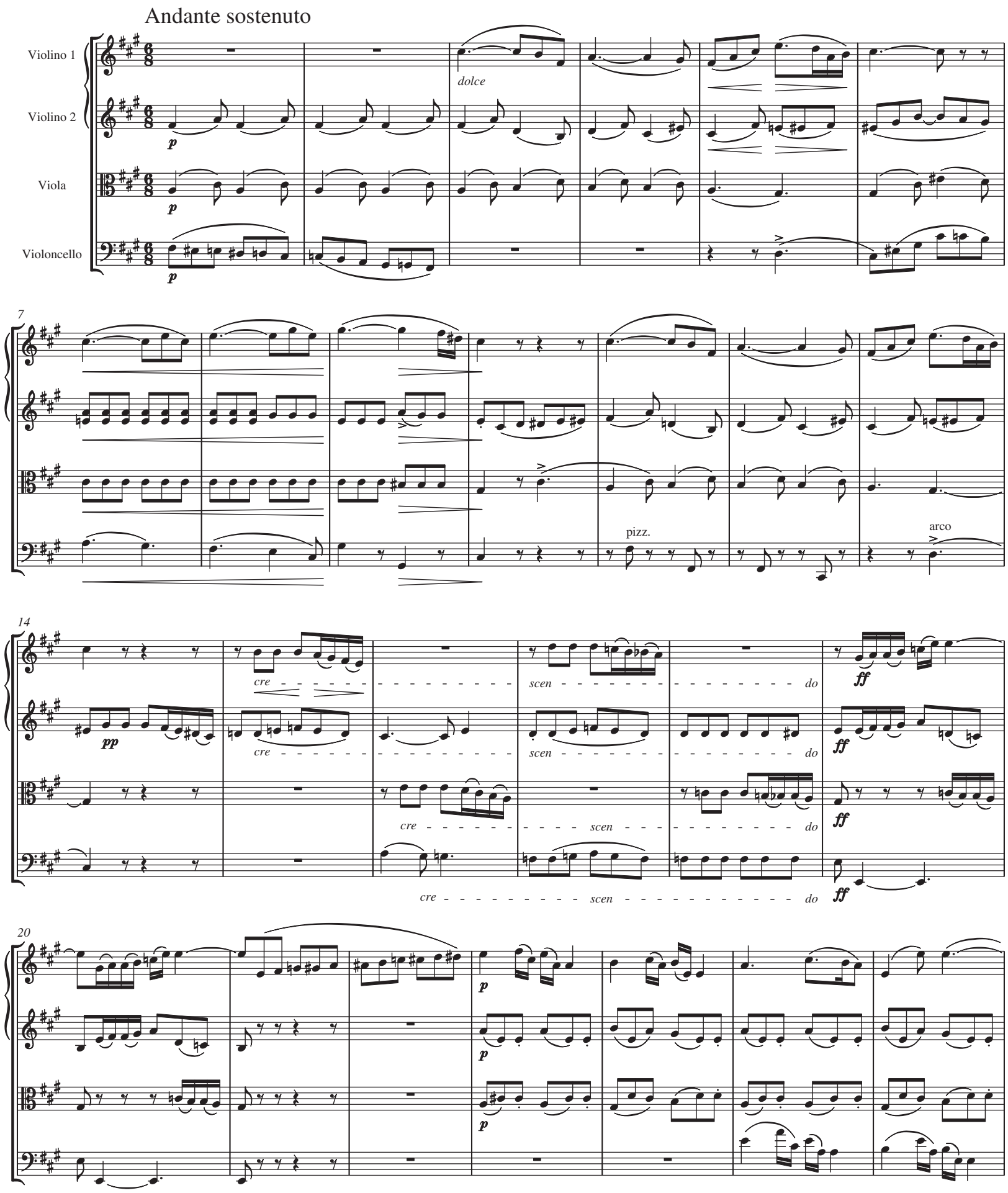
145

150

155

f

159


Andante sostenuto
Violino 1
Violino 2
Viola
Violoncello
dolce
p
7
pizz.
arco
14
pp
cre
scen
do
ff
20

27

fz p

33

f ff

38

pp

43

pp ff

47

50

pp

53

56

pizz.

arco

60

arco

63

68

71

dim.

pp

MENUETTO
Allegro moderato

Violino 1
Violino 2
Viola
Violoncello

24

pizz.

pizz.

pizz.

arco

arco

arco

31

38

TRIO

45

51

mf

58

p

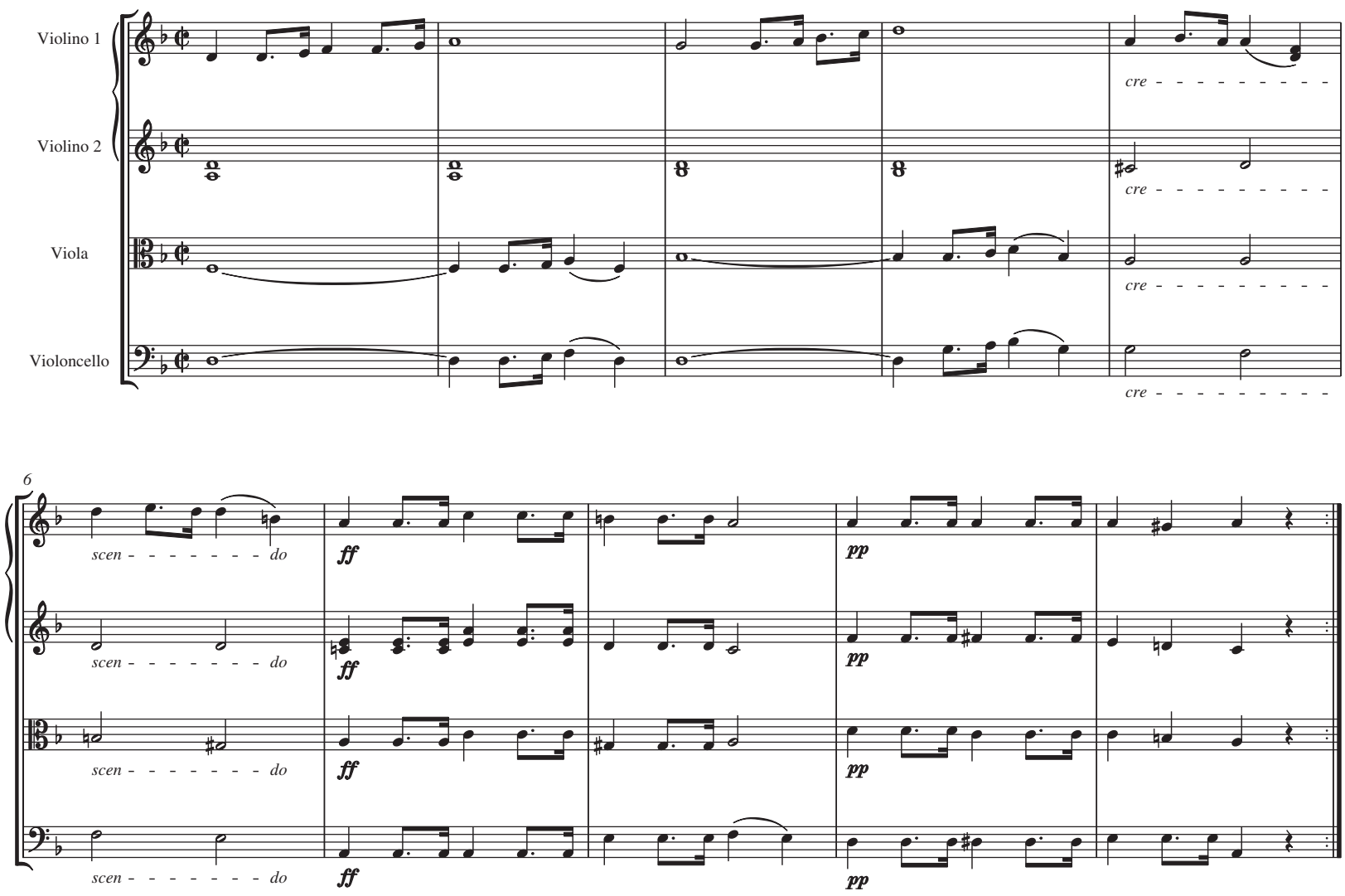
f

65

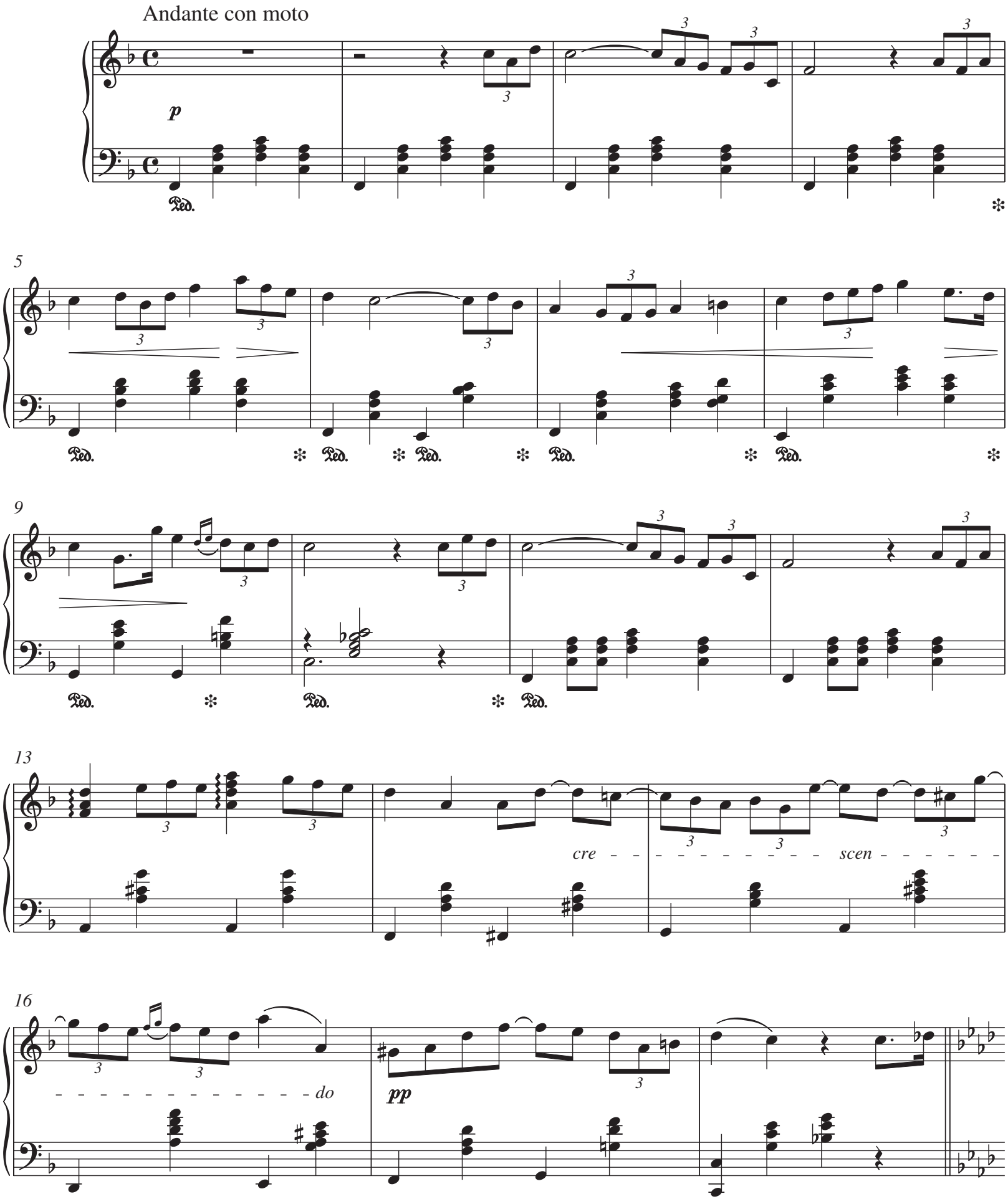
f

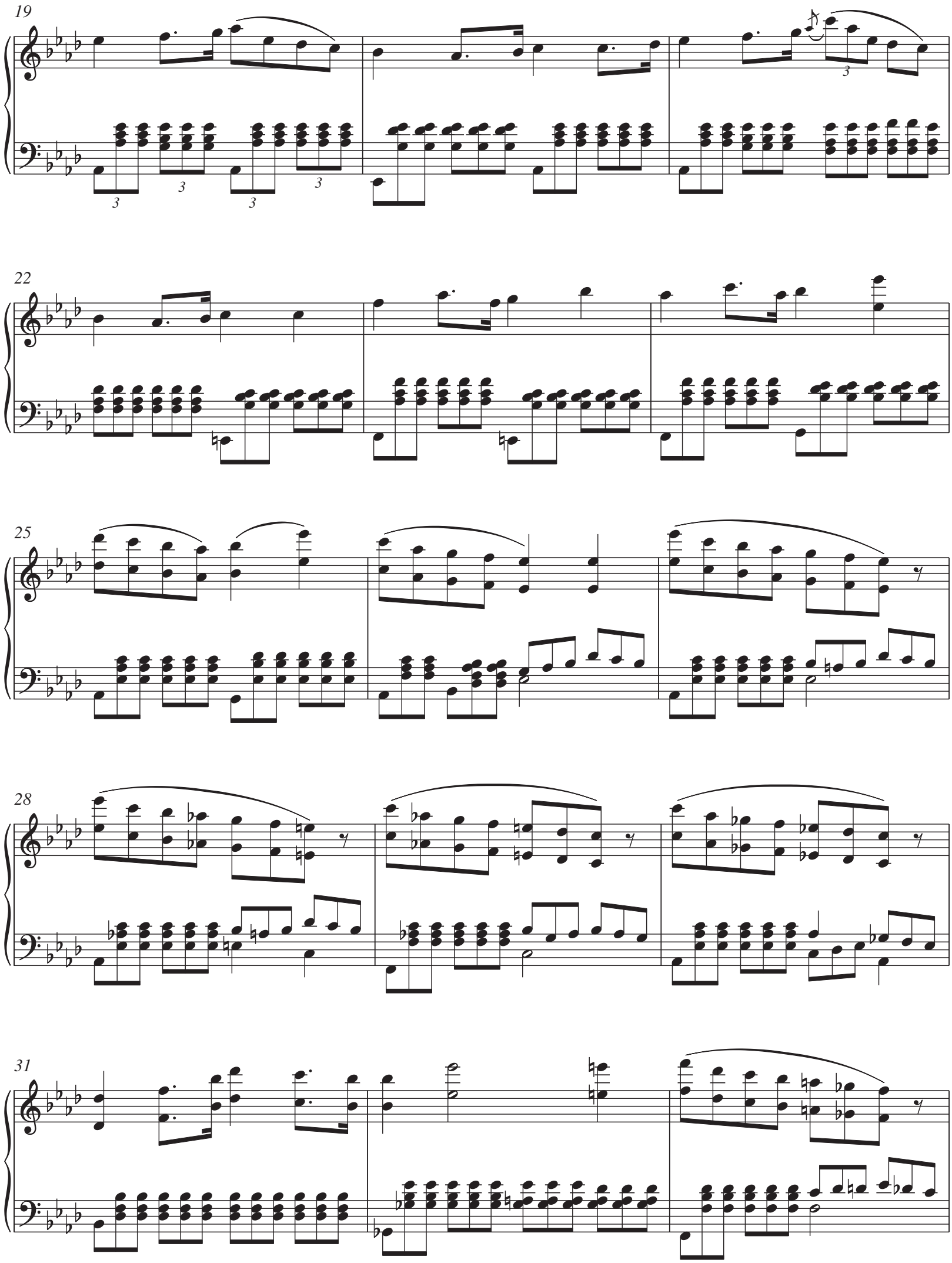
71

D.C. al


Violino 1
Violino 2
Viola
Violoncello
cre - - - - - - - - - -
6
scen - - - - - - - - do
ff
pp

No. 1




19
22
25
28
31

34

rit.

37

p

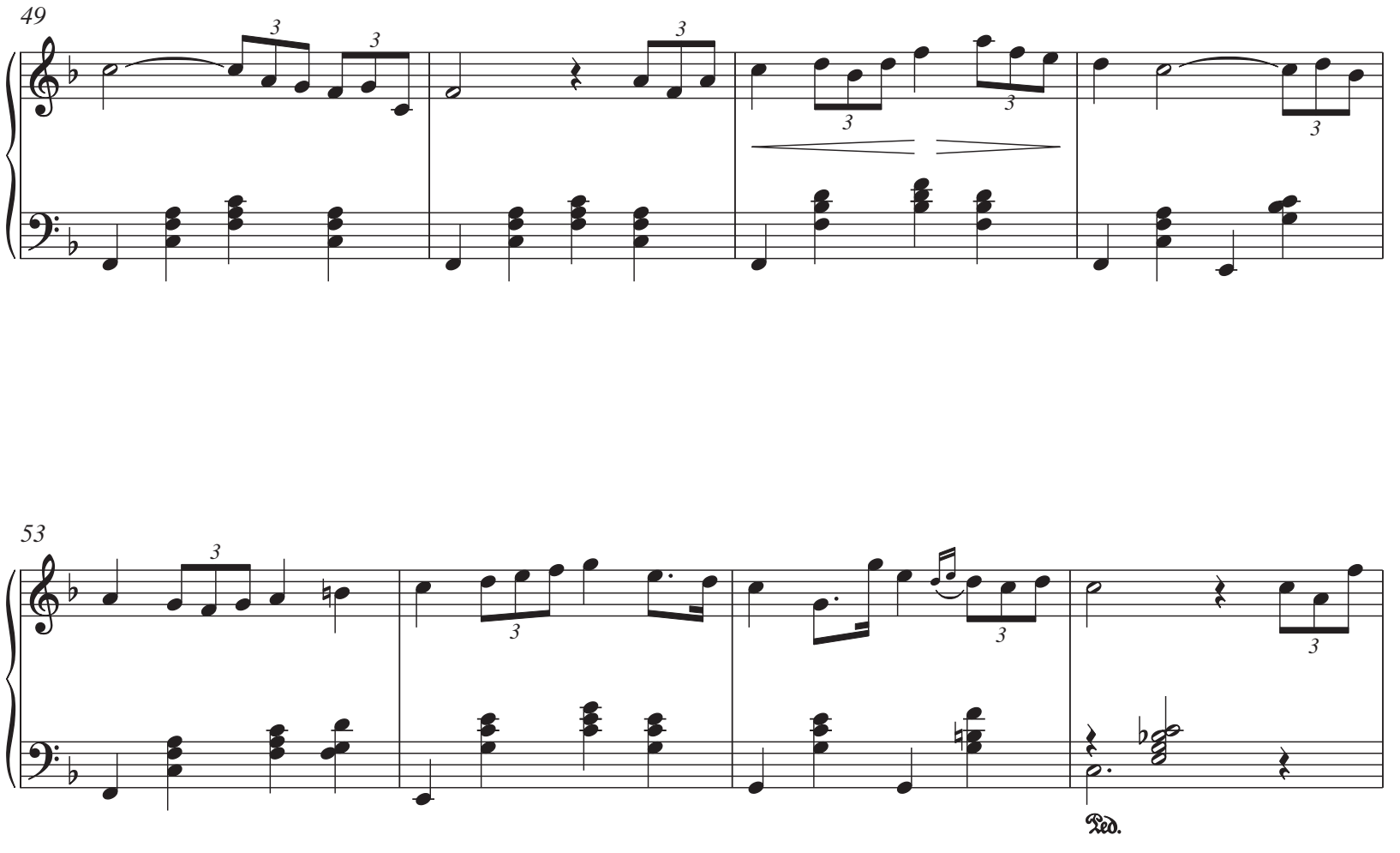
40

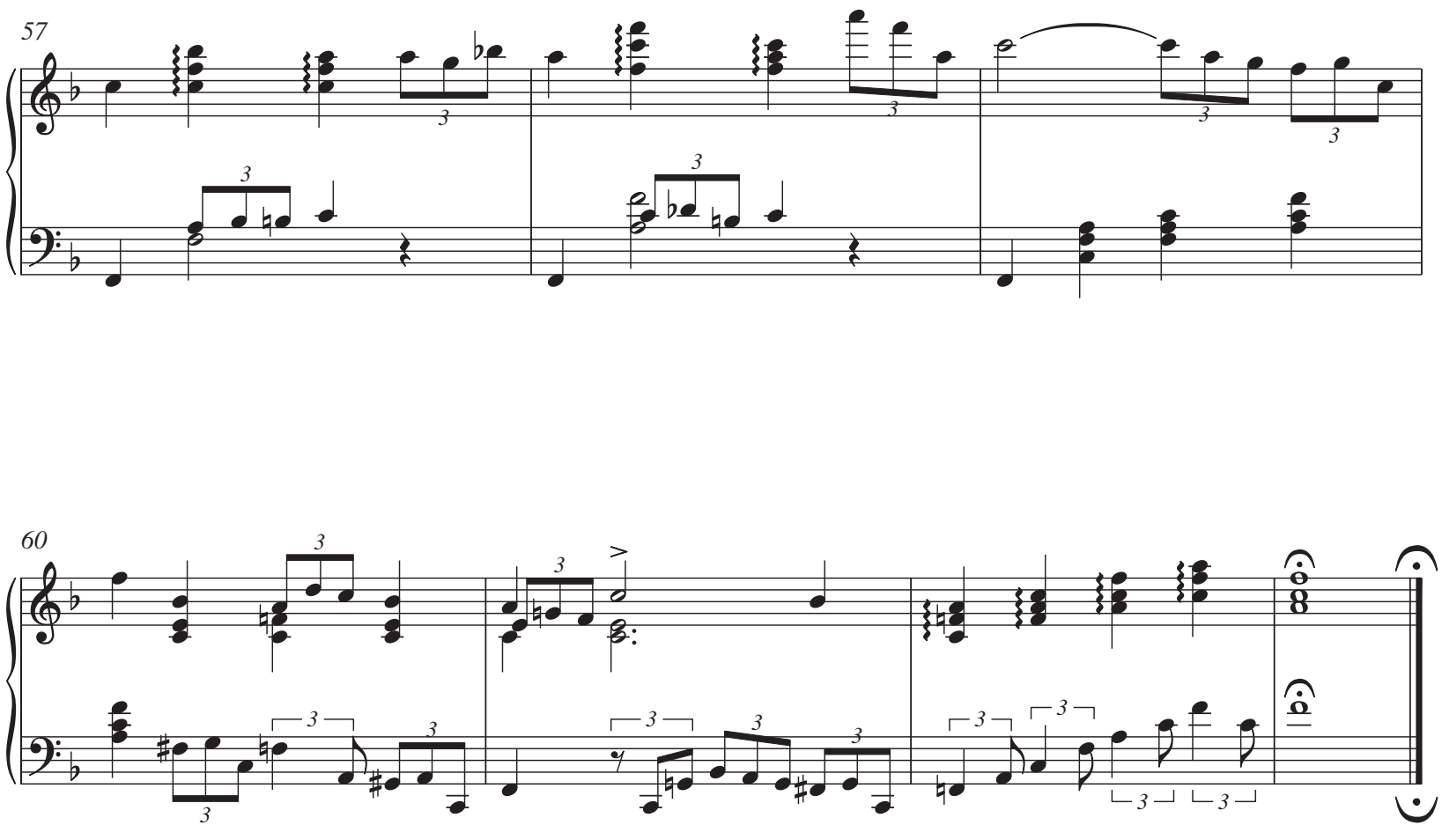
43

cre - - - - - - - - - - scen - - - - - - - - - - - - do

p

46


49
53
Ped.


57
60

No. 2

Andante quasi allegretto

p

5

p

f

8

dim.

p

11

p

pp

15

rit.

19

mf

cre - - - - - - - - - scen - - - - - - - - - - - - - - do

22

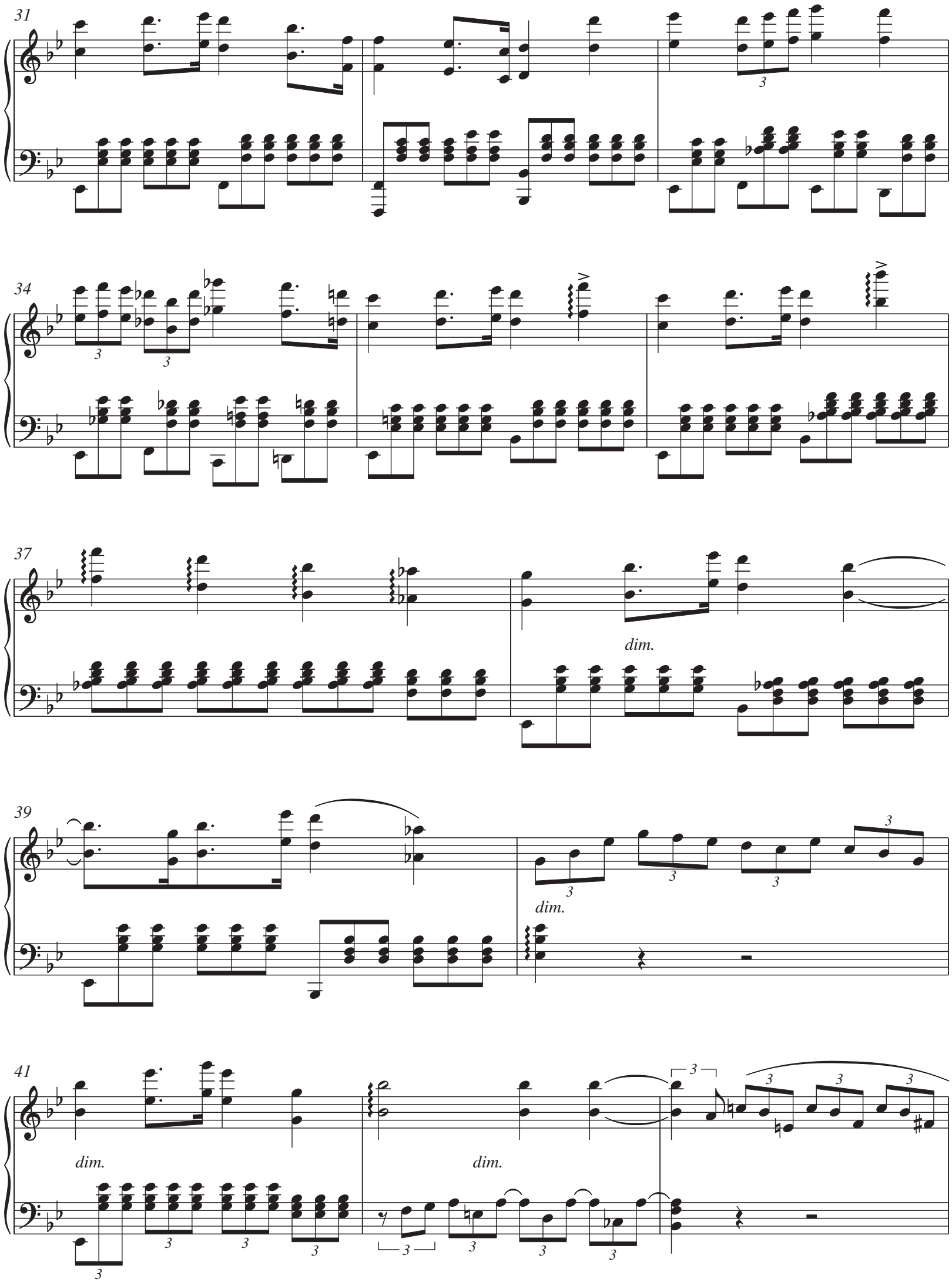
f

cre - - - scen - - - - - - - - - do

25

ff

28


31
34
37
dim.
39
dim.
41
dim.
dim.

44

rit.

47

p

50

f

dim.

rit.

53

p

Ped.

57

dim.

calando

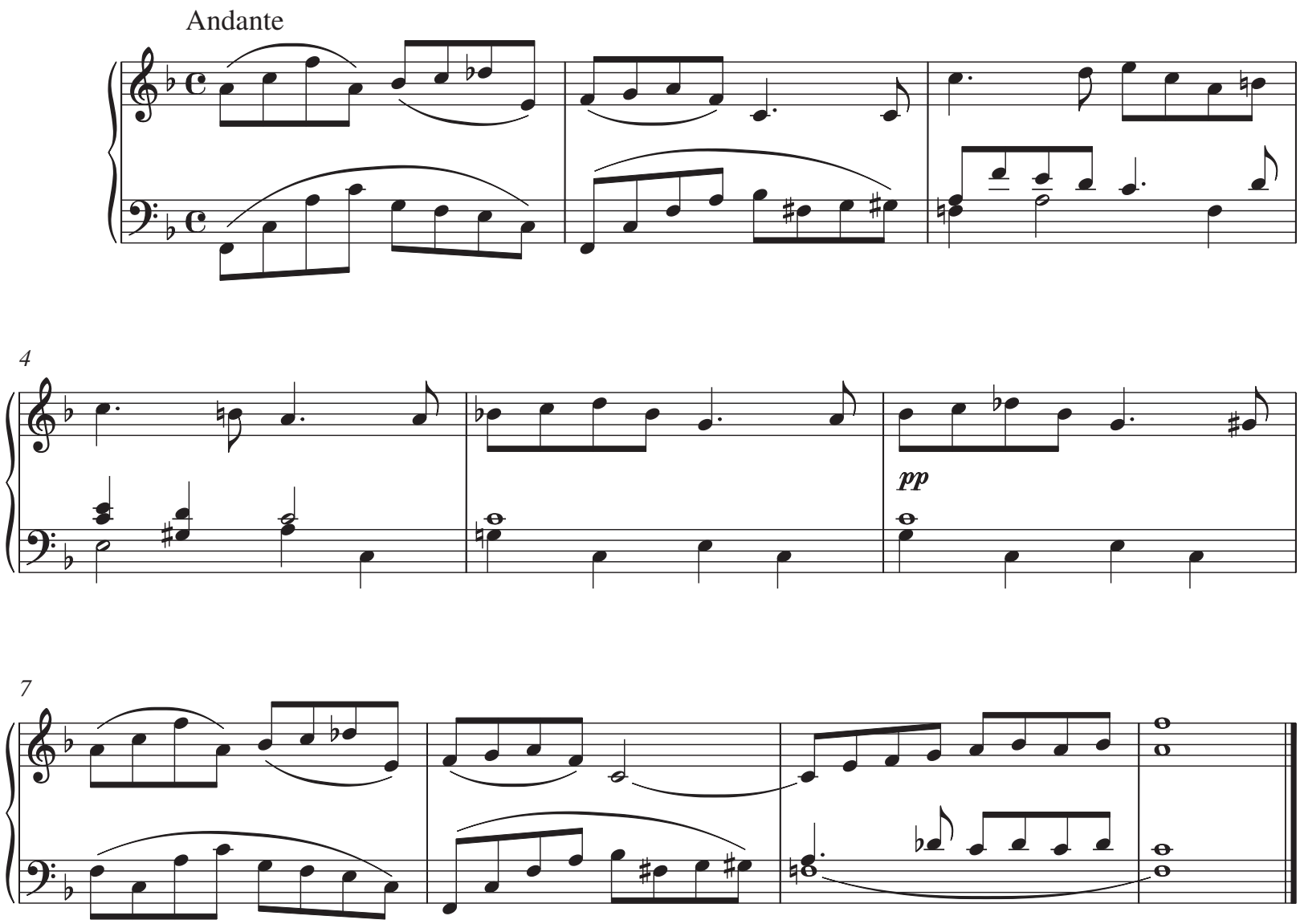
Ped.

Allegretto

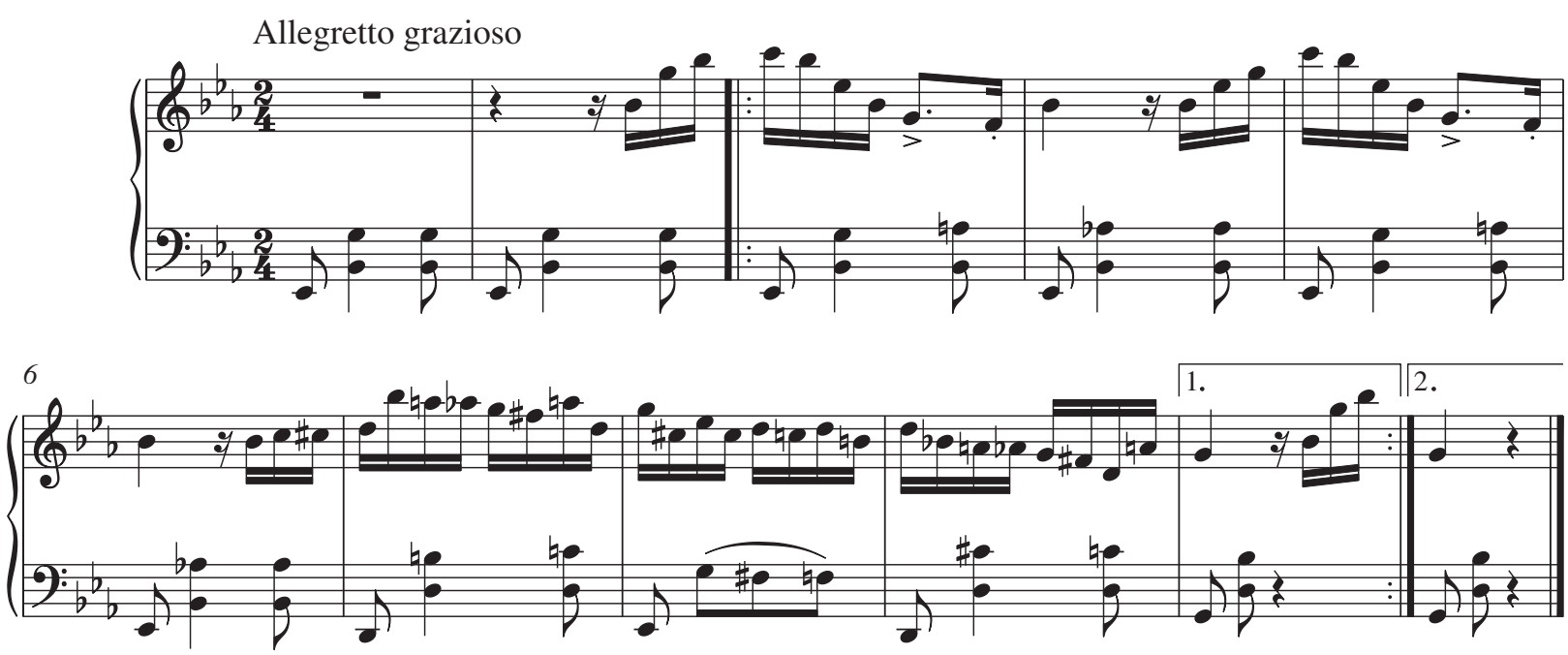
5 Allegro

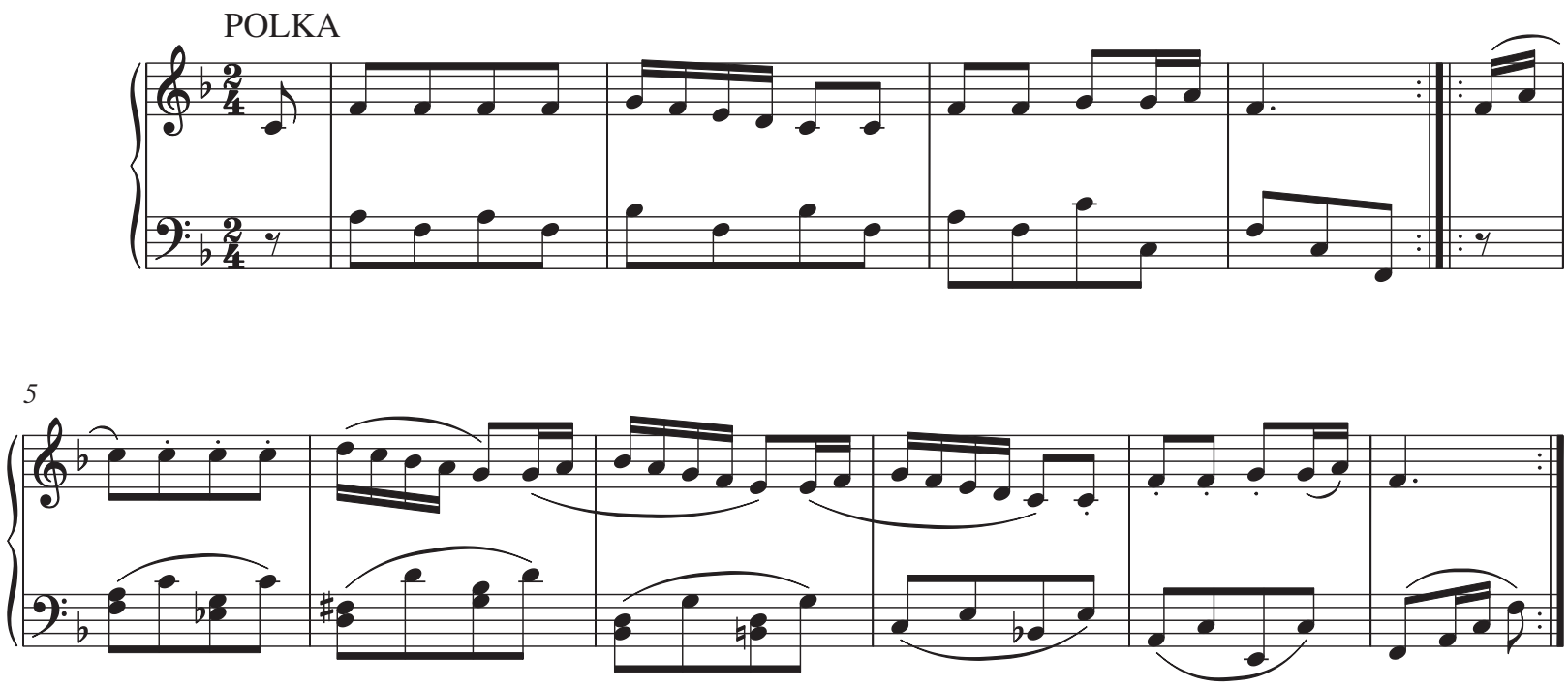
9 L'istesso tempo

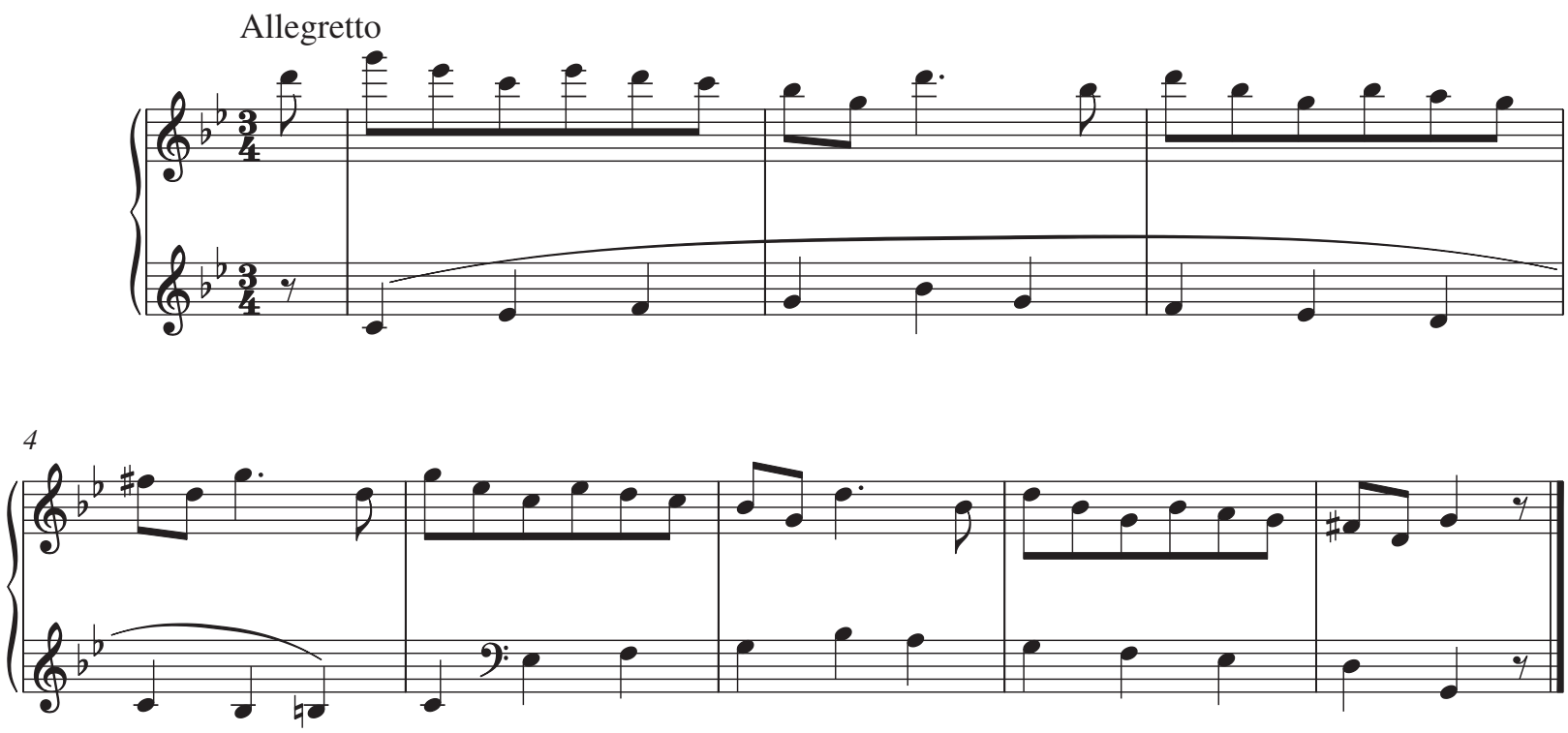
13

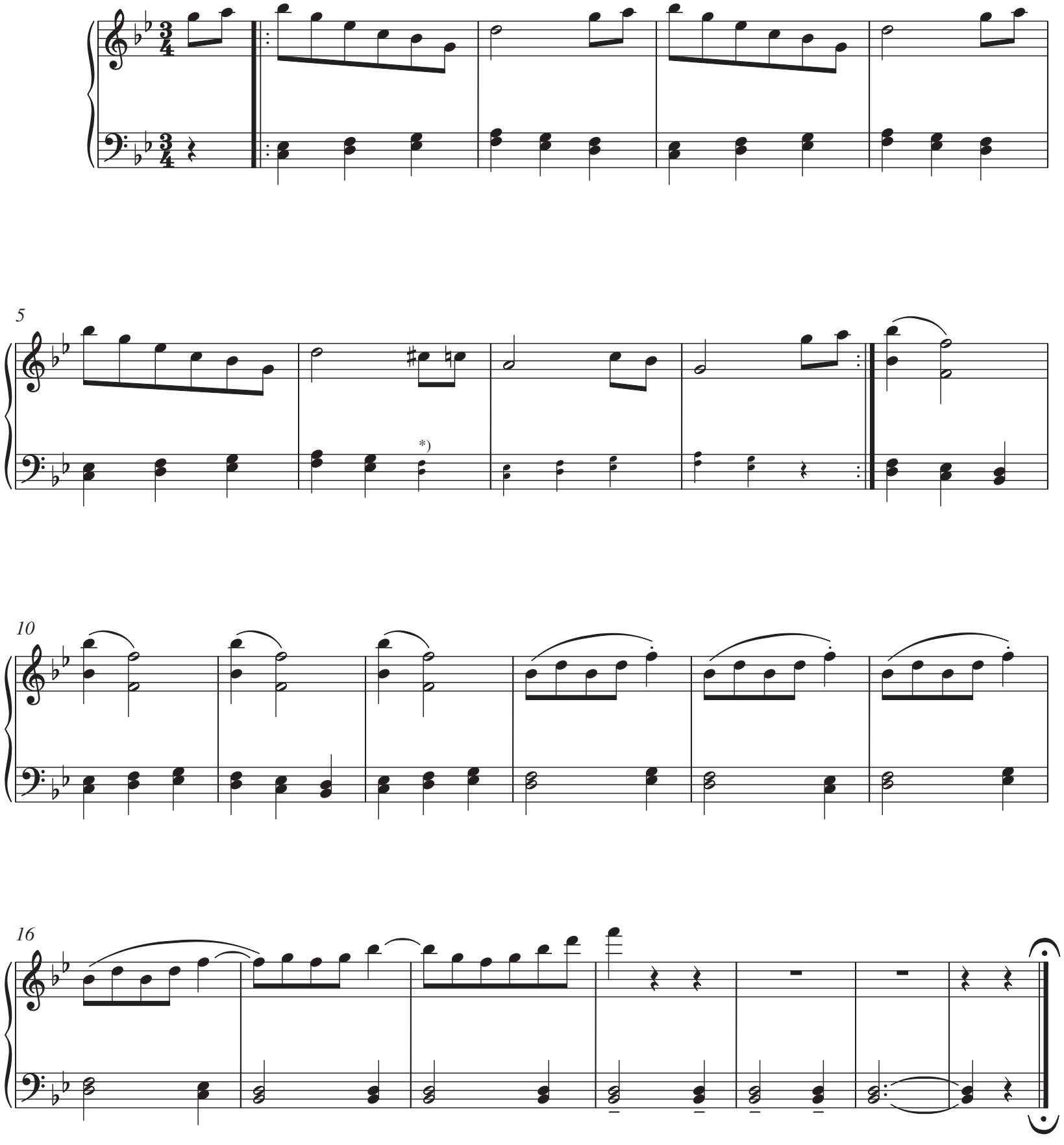


Add. 19 PIANO PIECE KLAVIERSTÜCK

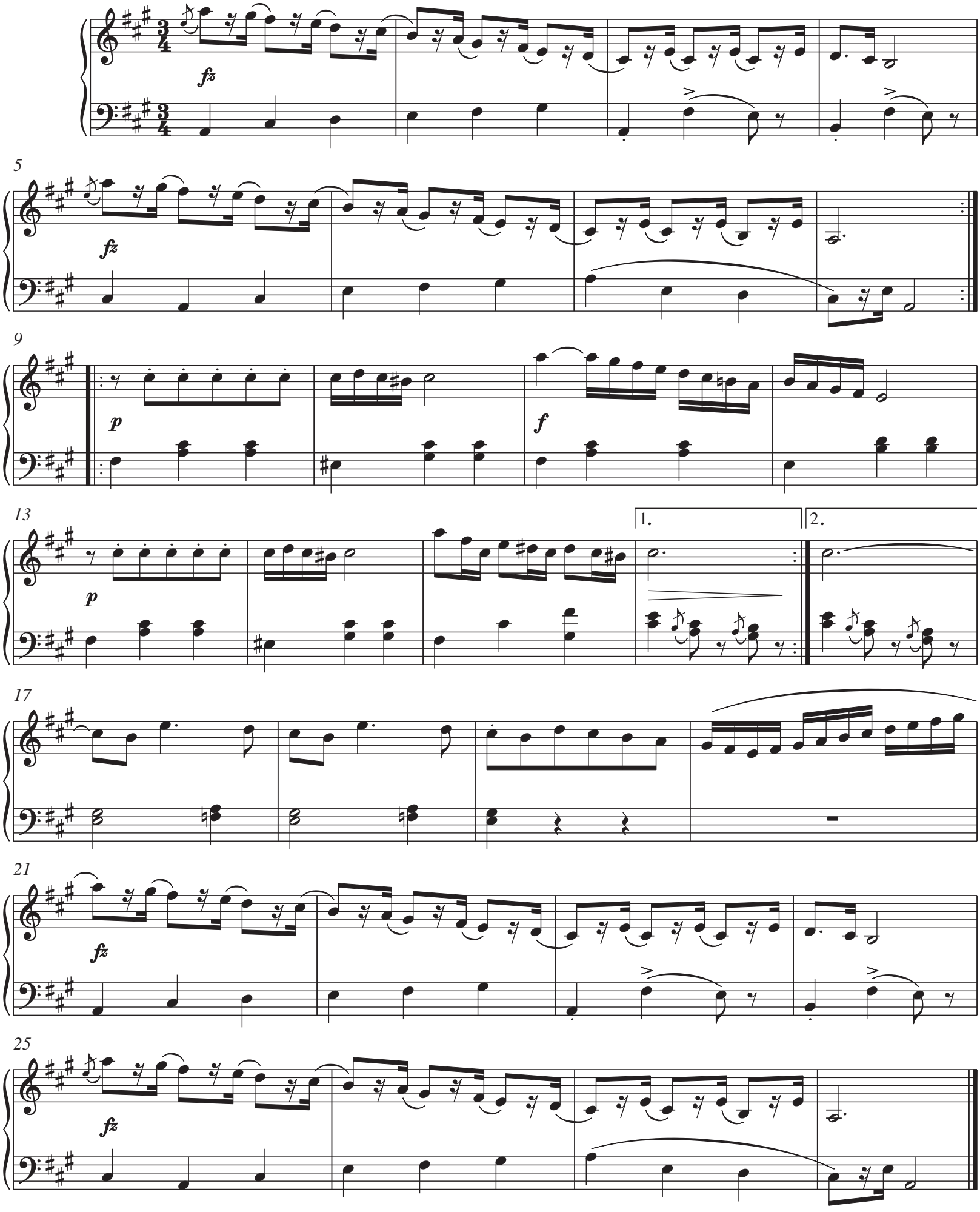


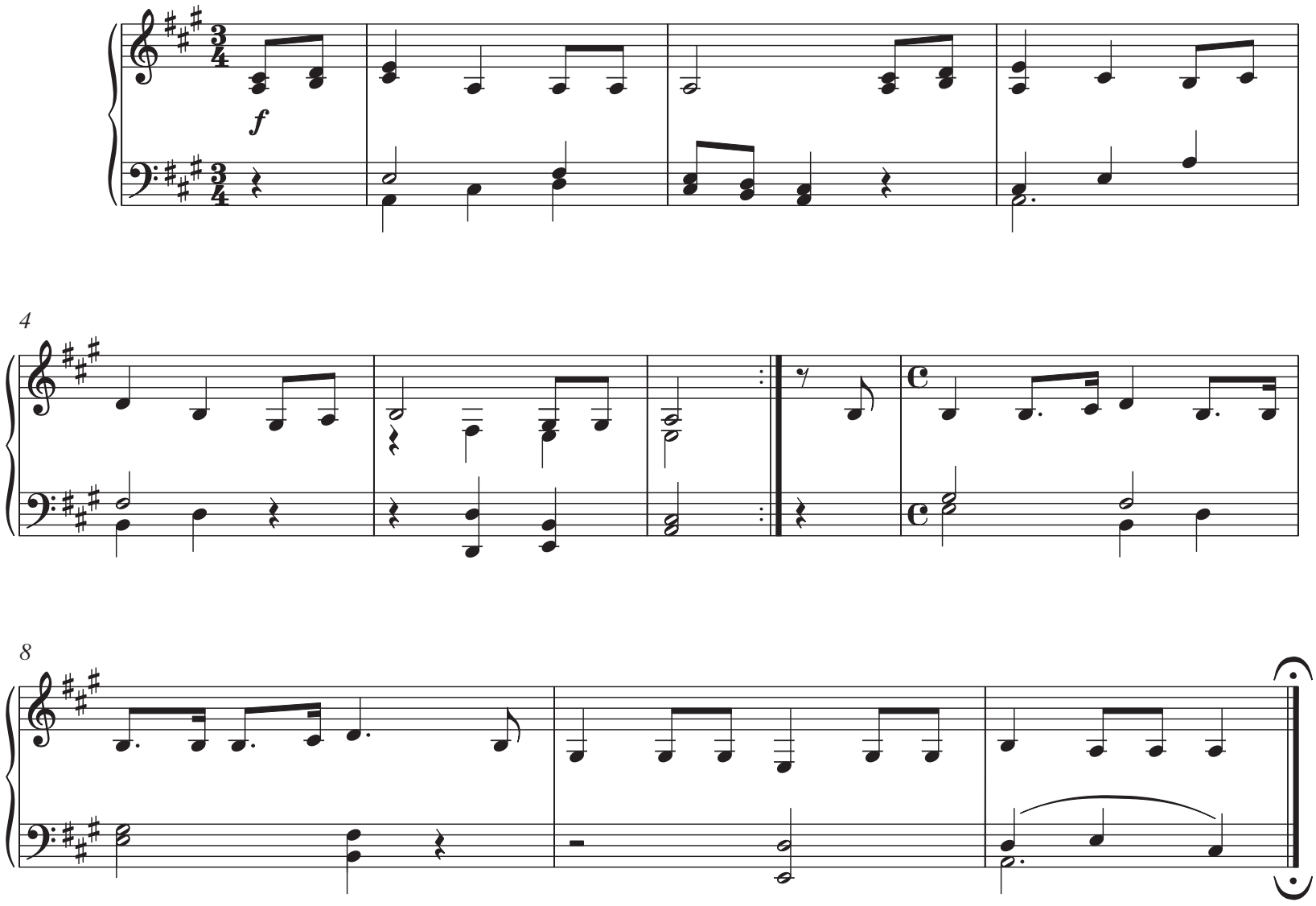

POLKA
5

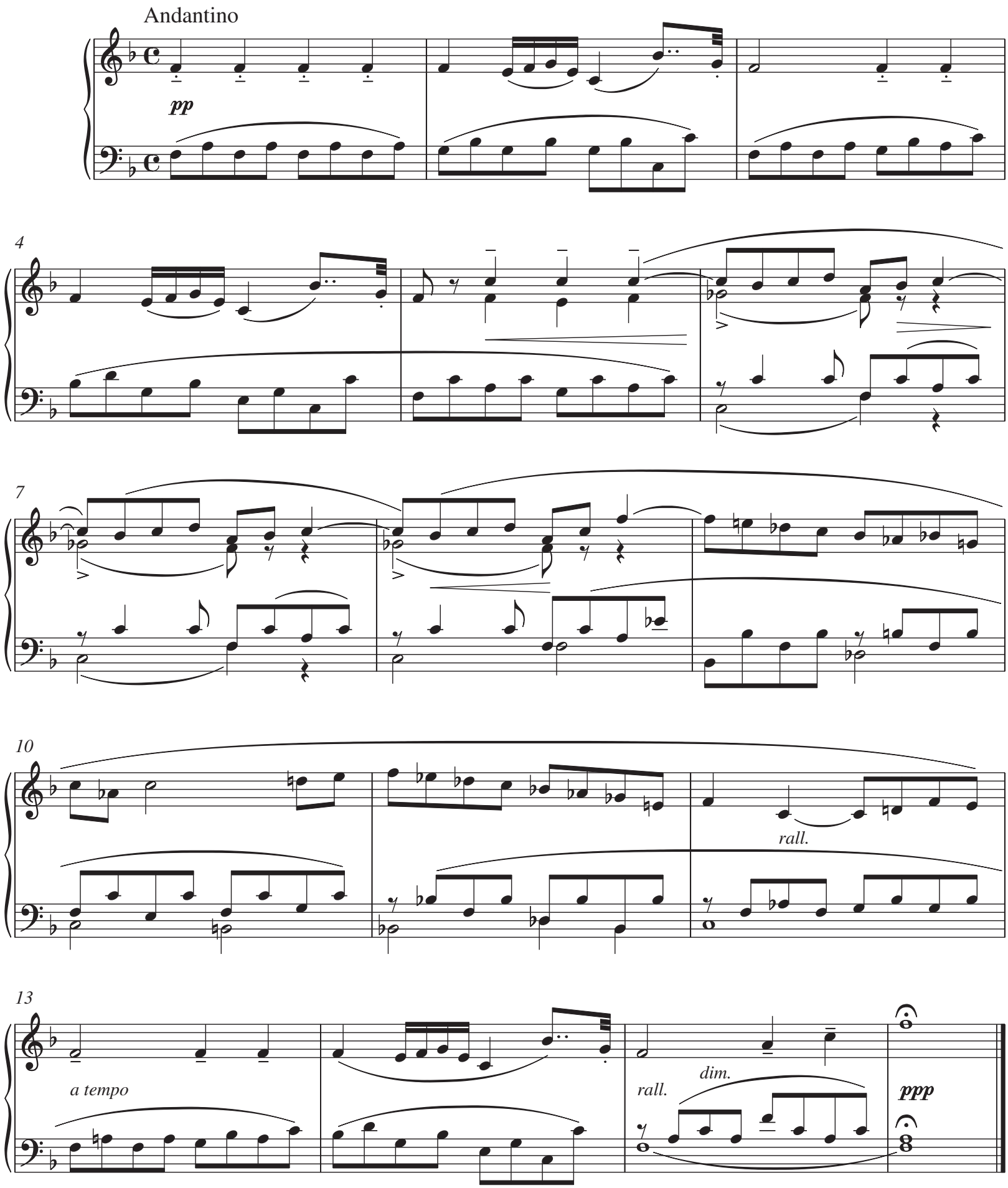

Allegretto
4

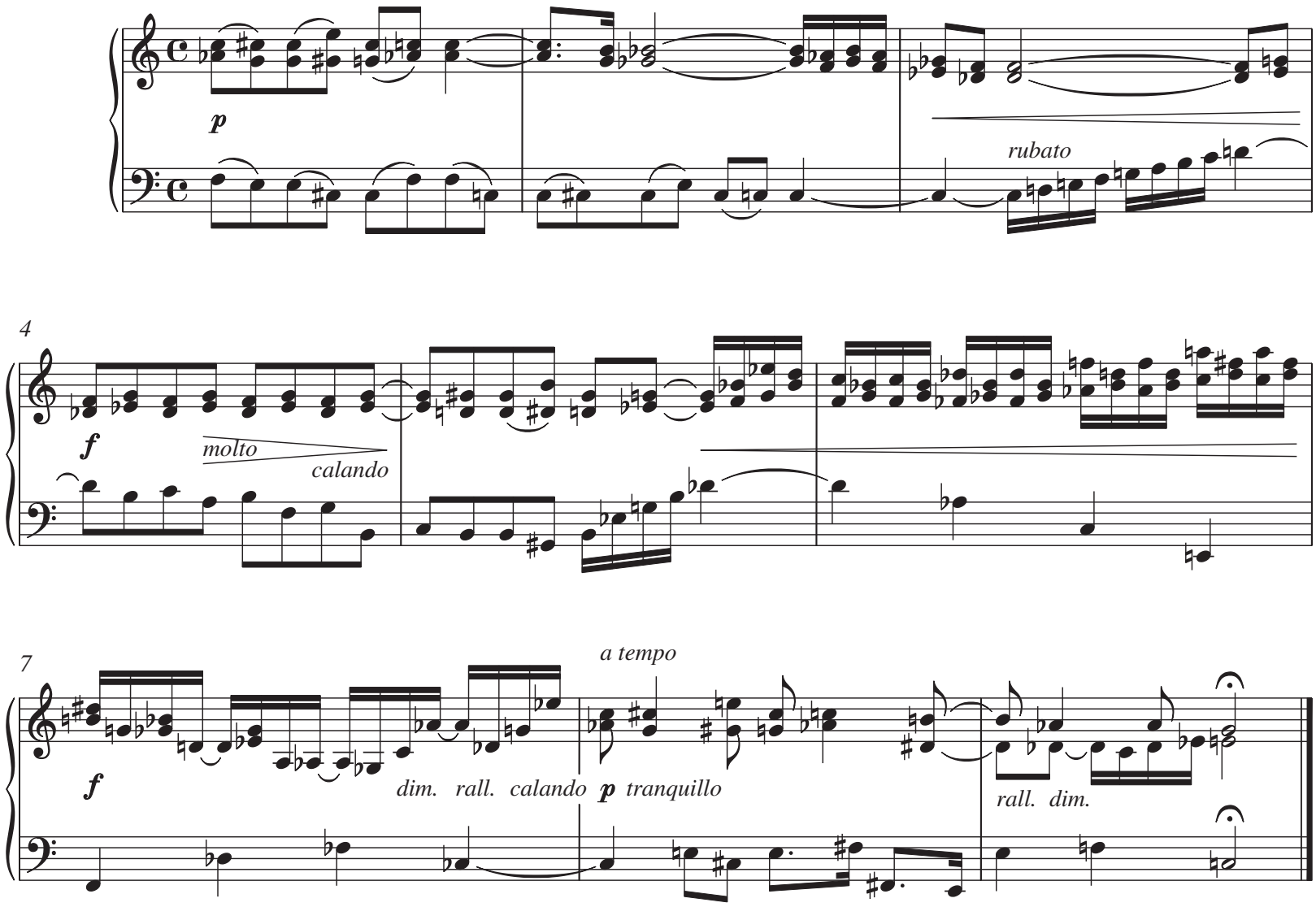


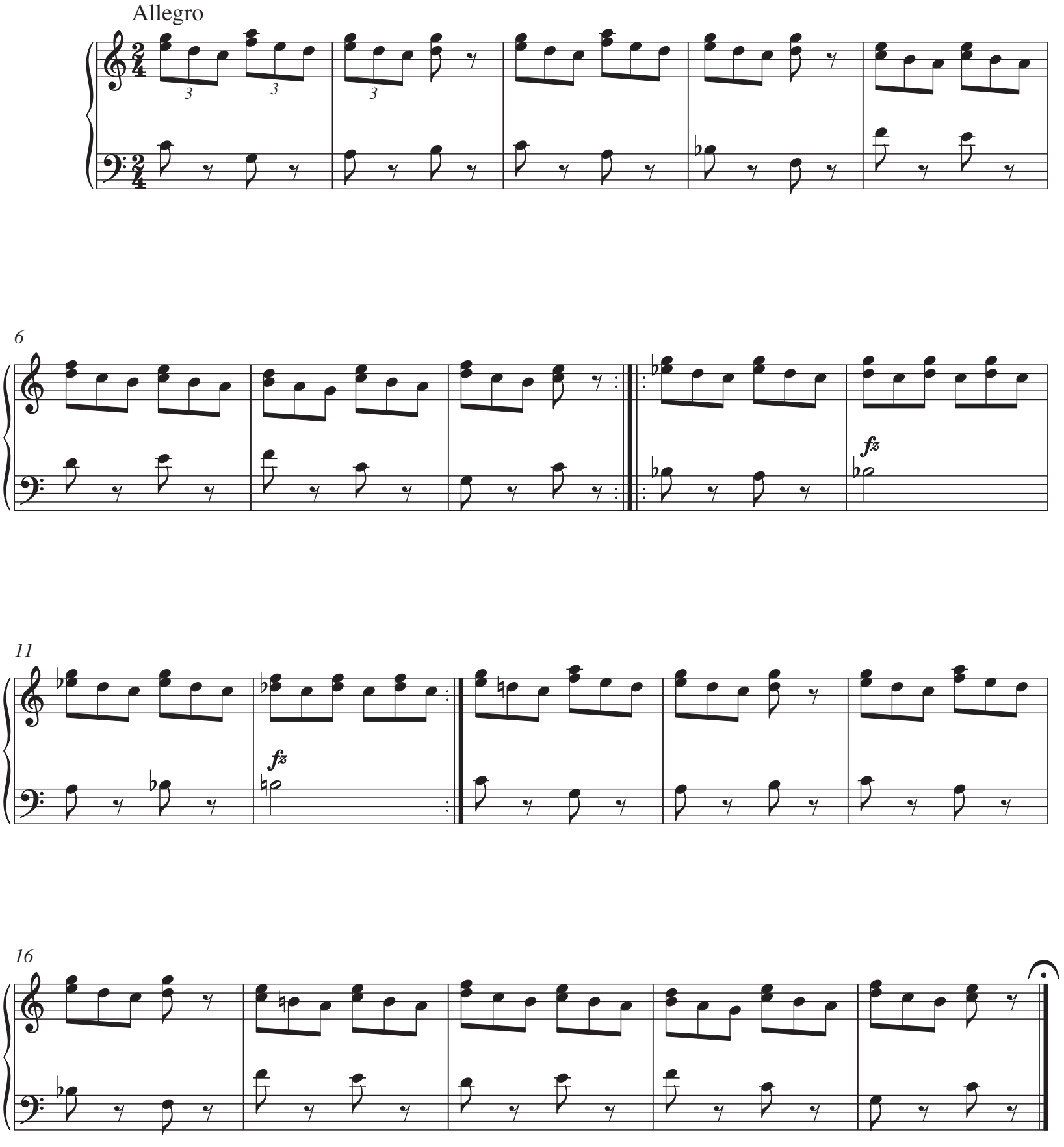
*) Added by the editor. See *Critical Commentary*.


fz
5
fz
9
p
f
13
p
1.
2.
17
21
fz
25
fz


f
4
8


Andantino
pp
4
7
10
rall.
13
a tempo
rall.
dim.
ppp


p
rubato
4
f
molto
calando
7
f
dim. rall. calando
a tempo
p tranquillo
rall. dim.


Allegro
6
fz
11
fz
16

BESÆTNING

ENSEMBLE

pianoforte

soprano solo

baritono solo

coro (T T B B)

reciter

No. 1

Andantino espressivo

T. 1 2 B. 1 2

mp *f*

1. Med dig gik no - get mæg - tigt bort, vor Ven og kæ - re Me - ster.

5 *f* *dim.* *f*

Midt i en Tid, hvis Syn var sort, bød du os Ly - sets Fe - ster. Din Far - ves Sol, som

10 *molto espressivo* *ppp*

Sagn fra Syd, be - fri - e - de vor Læng - sels Fryd og næ - re - de vort Hjær - te! 2. Vi

15 *f*

fik dig mer end no - gen kær, vor Ven og kæ - re Me - ster.

19 *mf* *f*

Og naar vi sam - les om dig her, er det som di - ne Gæ - ster. Din Far - ves Sol, din

24

Lyk - kes Fryd om - fav - ner os som Sagn fra Syd og skin - ner paa vort Hjær - te!

No. 2

Allegretto

Soprano solo

Baritono solo

Lys! Lys! – suk - ker vi, be - der vi,

Pianoforte

p *f* *fz* *fz*

Bar. solo

Lys! Vi

Pf.

Bar. solo

løf - ter vort Aa - - syn sug - en - de mod det,

Pf.

Bar. solo

aan - der det, vil det, træn - ger saa mør - ke - for - ku - e - de til det.

ff *rall.*

Pf.

ff *dim.* *rall.*

11 Andante solenne

Bar. solo

Vi hil - ser det hel - ligt, paa-kal-der det kær - - - ligt.

Pf.

p

15

Bar. solo

Strøm-mer det her - - ligt ned om vort mulm-ind-vi - e - de Liv, tryg-ler vi: Bliv!

Pf.

dim.

pp

19

Bar. solo

Hvad av - les af Mør - ket? Ly - set! Af Ly - set? Le-ven-de Liv!

Pf.

mp *ff* *mp* *ff*

23

S. solo

Lys! Lys! – sø - ger vi ska-ber vi Lys. I

Pf.

p

28

S. solo

Dy - bet som Aa - rer, glim - ten - de, gaar det, syn - ger det, ler det.

cresc.

Pf.

cresc.

31

S. solo

Gyl - - - dent som Sæd vi paa Ag - re - ne ser det.

Pf.

Ped.

35

S. solo

For Kunst - ne-rens Ø - je, i Dig-te-rens Sy - ner mæg-tigt det ly - ner gen-nem vort

Pf.

f *fz* *pp*

39

S. solo

nat - til-hyl-le-de Liv, Dag - ning-ens: Bliv!

Bar. solo

Vi av - ler af Mør - ket:

Pf.

f *mp*

43

Allegro

S. solo: Ly - set. Le-ven-de Liv! Lys! Lys! –

Bar. solo: Af Ly - set: Le-ven-de Liv! Lys! Lys!

Pf. *ff* *mp* *ff* *f*

47

S. solo: suk-ker vi, be-der vi, Lys! Vi løf - ter vort

Bar. solo: Lys! – suk - ker vi, be - der vi. Vi løf - ter vort

Pf.

51

S. solo: Aa - - syn su - - gen-de mod det, vi hil - - - -

Bar. solo: Aa - syn su - gen - de mod det, vi hil - - - -

Pf.

55

rall.

S. solo: - - - ser det hel - - - - - ligt.

Bar. solo: - - - ser det hel - - - - - ligt.

Pf. *rall.*

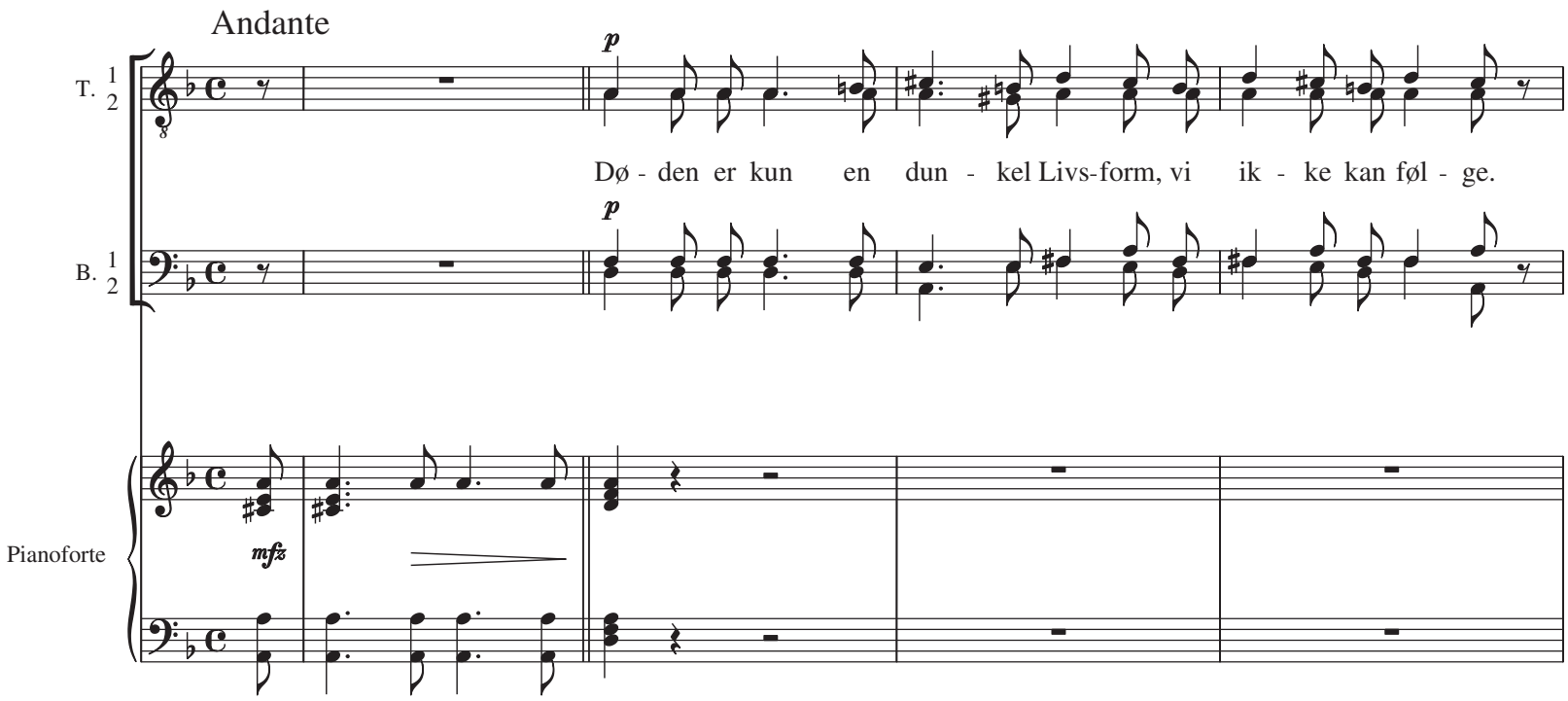
No. 3

Recitation:
Solen ser vi alle.
Og dog: hvem har set den?
Vi tager mod den, tænker ej derover.
Vi strider, træller, segner hen og sover
og ved kun halvt, den er vort Livs Behov,
vort høje Ophav og vor dybe Lov.
Vidt svinger Jorden om den i sin Bane,
rundt, rundt, i Ring med alle Rummets Kloder
som Børn i Dans om deres store Moder.
Og alt, som bølger, danser, svinger i os,
har Solen fremkaldt, da den fo'r forbi os.
Den aander paa vort Hjærte: Se, det gror!
Paa Havet: Se, det svulmer den i Møde!
Paa Støvet: og de svangre Frøkorn føde!
Paa mindste Kræ, som kryber over Jord!
Af Solens Naade fik vi Vækst og Varme;
og derfor løfter vi imod den, takkende, vore Arme!

Han tilbad Solen. Han var Solens Søn.
Lys af dens Lys fik han i Vuggegave.
Og ikke blot som Solskin i sin Sjæl.
En Glans af Sol omkring hans Hoved stod,
Sol i hans Haand og Sol foran hans Fod,
og nu, da han gik bort, hans Minde hvælver
sin Morgen, som et Gry, der solskært skælver.
Hans Kunst, der er som skønne, gyldne Kar,
straaler imod os af en Tid, som var.
Og vil engang vor Fremtid os bedømme
og spørge os: Hvem var I? Og hvordan
– vor Gerning, vore Tanker, vore Drømme – ?
da vil hos *ham* den fyldigt finde Svaret,
Geniets Svar, fordunklet og forklaret.
Thi i hans Billeder, med Farver skrevet,
Staar meget af det Liv, vor Slægt har levet!

Og nu er Penslen gleden af hans Haand.
Og disse gode, solblaa Øjne slukket.
Og Farven paa Paletten bleven tør.
Et mulmsort Kors staar tegnet paa hans Dør,
og den er bleven fast men lydløst lukket.
Hans lyse Skikkelse er ikke blandt os.
Er han da død? – Kan den, som skaber, dø,
naar det, han skabte, Livets Evne ejer?
Hvad er da Døden,

Nederlag eller Sejer?



5

T. 1 2 — B. 1 2 — Pf.

mf

En - de-løst bæ - res den Ska - ben-des Liv paa Døds - dy-bets rul - len-de Bøl - ge.

Recitation:

Ja, det er Loven for Geniets Liv: han dør, men lever, lever uden Ophør. Han stiger, daler, synker ned i Glemsel og løftes

9

Pf.

mf > *p* *mf* > *p*

(11) atter i Erindringslyset og bæres højt i Tak og Hæder bekranset, kronet, med

Pf.

Ped.

Fjender og Forfølgere forsonet;

(11)

Pf.

Ja, det er Lønnen for Geniets Liv: hans Lære lever, lever og belærer;

hans Sjæl forbliver blandt os og beaander sit Hjærtes Sang; dets Sol, dets Sorg, dets Sødme strækker

12

Pf.

han mod os fra sin stille Grav og maner os med Haabets Morgenrødme.

13

Pf.

Andante

14

T. 1 2

B. 1 2

Hans Tanker saar sit Frø
fra Slægt til Slægt.
Med tifold Vægt
paa fjerne Slægters Liv
hans Livsværk bygger,
fordi han vandrer selv
blandt

Dødens Skygger

p

E - ne Ge - ni - ets Ev - ne løf - ter sig

p

mfz

Pf.

17

T. 1 2

stort som en Bøl - ge, rul - len - de ud o - ver Gra - vens Rand saa

mf

B. 1 2

mf

Pf.

20

T. 1 2

langt som vi ik - ke kan føl - ge!

B. 1 2

Pf.

Recitation:
Var *han* da et Geni? – Vi ved det ikke.
En Tid, der kommer efter os, maa dømme.
Hans Billeder blev til for vore Øjne,
vi selv er i dem, med vor Sorg og Glæde,
beskinnet af hans Malerøjes Skønhed.
Vi elsked dem for deres Dages Rigdom,
for deres Nætters dufttilslørte Blaanen.
Naar Skagens Fiskere i Aftendisen
laa strakt i Sandet under Maanebrisen,
tungt lyttende til Havets tunge Fodtrin;
og naar han selv, ved sine Venners Side,
af Jagten træt, lod sig til Hvile glide
i Klittens Halm og nød den store Ro;
eller naar Drengene i Havet bade,
boltrende glade,
og gyldne i den gyldne Blidhed dykke –

22

Da kendte vi vort

23 Land, vort Liv, vor Lykke, skildret forelsket, saa vort Hjærte lo.
Og staar vi for hans Manddoms største Værker,
hvor han har fæstnet, stort, sin Samtids Mænd,
da møder vi hans Mesterskab igen
og ser, hvor hvast og sikkert han slog ned
med Blikkets Lyn i Linjespillets Kaos
og greb det Udtryk just, som aabenbarer
en ufødt Fremtid, hvad ej Ord forklarer!
Og nu er denne Evne tagen fra os! Du lysende Geni!

Pf.

(24) Du Lysets Maler! Vor danske Sommers Elsker og Tilbeder, vor kære Ven! Naar Mørkets

Pf.

(24) Armod truende sig breder, og vore Farvers Glød vil sygne hen,

Pf.

(24) B♭ dur

Pf.

lad da din Storhed med usvækket Styrke
paany igennem Taagesløret bryde
og genfødt gyde
sin gyldne Glans om nye Slægters Bane –
Du Solens Søn! Du festligt svungne Fane!

B♭ dur

No. 4

Andantino quasi allegretto

T.1

pp

1. Bar - net le - ger, fin - der Lyk - ken tit for - an sin Fod. *mp* Saa - dan fandt han
2. Man - den sø - ger, sam - ler, væl - ger mel - lem smaat og stort. Saa - dan blev hans
3. Barn og Mand, for - e - net lyk - ke - ligt med Lyk - kens Kaar. Blond og blaa som

T.2

pp

1. Bar - net le - ger, fin - der Lyk - ken tit for - an sin Fod, for - an sin Fod. *mp* Saa fandt han
2. Man - den sø - ger, sam - ler, væl - ger mel - lem smaat og stort, og smaat og stort. Saa blev hans
3. Barn og Mand, for - e - net lyk - ke - ligt med Lyk - kens Kaar, ja Lyk - kens Kaar; og blaa som

B.1

pp

1. Bar - net le - ger, fin - der Lyk - ken tit for - an sin Fod, for - an sin Fod. *mp* Saa fandt han
2. Man - den sø - ger, sam - ler, væl - ger mel - lem smaat og stort, og smaat og stort. Saa blev hans
3. Barn og Mand, for - e - net lyk - ke - ligt med Lyk - kens Kaar, ja Lyk - kens Kaar; og blaa som

B.2

pp

1. Bar - net le - ger, fin - der Lyk - ken tit for - an sin Fod. *mp* Saa - dan fandt han
2. Man - den sø - ger, sam - ler, væl - ger mel - lem smaat og stort. Saa - dan blev hans
3. Barn og Mand, for - e - net lyk - ke - ligt med Lyk - kens Kaar. Blond og blaa som

6

1.2. | 3.

T.1

So - len i sit e - - get Blod.
sto - re Kunst - ner - gjer - ning gjort.
Som - ren o - ver Dan - mark gaar!

T.2

So - len i sit e - - - get Blod.
sto - re Kunst - ner - gjer - - ning gjort.
Som - ren o - ver Dan - - mark gaar!

B.1

So - len i sit e - - - get Blod.
sto - re Kunst - ner - gjer - - ning gjort.
Som - ren o - ver Dan - - mark gaar!

B.2

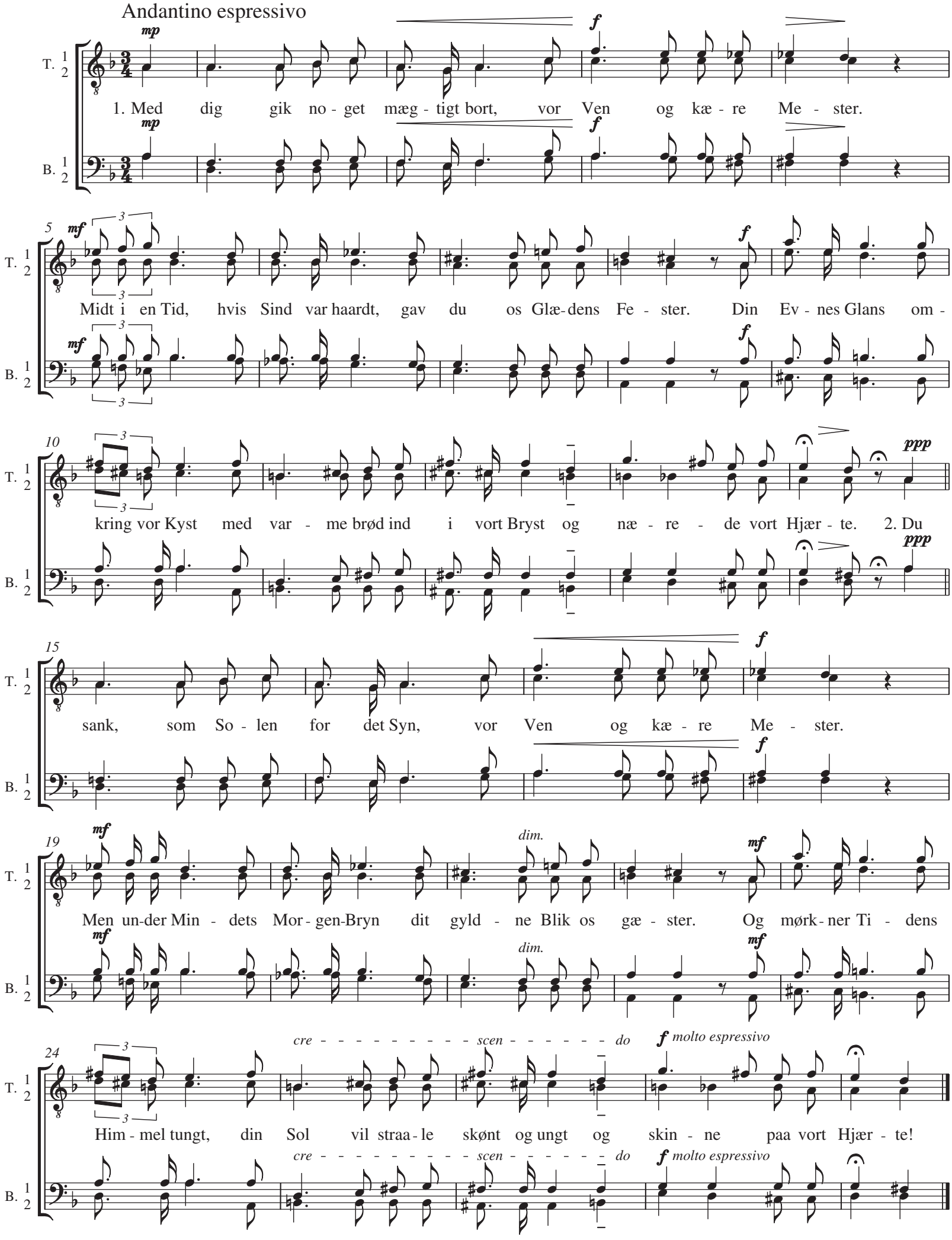
So - len i sit e - get Blod.
sto - re Kunst - ner - gjer - ning gjort.
Som - ren o - ver Dan - mark gaar!

SLUTNINGSKOR

FINAL CHORUS

Andantino espressivo

No. 5



Allegro moderato (tungt og bestemt /*heavy and determined*)

ff

5

fz

9

13

1. 2.

p dolce

17

23

p

29

1.

2.

34

cre - - - - scen - - - - - - - do

fz

ff

39

44

fz

49

mf

54

p

pp

61

pp

dim.

Ped.

66

ppp

poco a poco cre - - - - - - - - - - - - - scen - - - - - -

Ped.

71

do

ff

ACT ONE

FØRSTE AKT

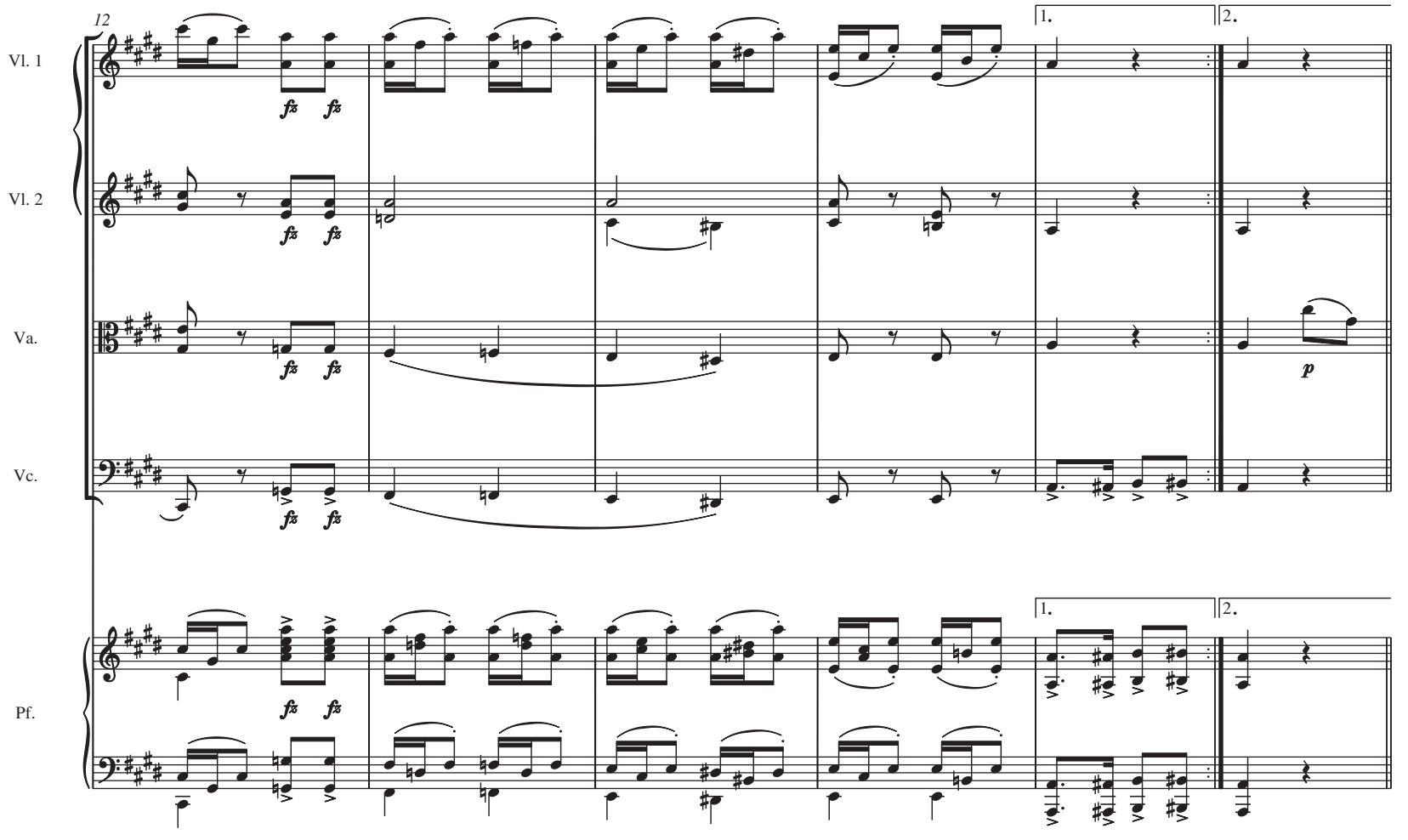
No. 1

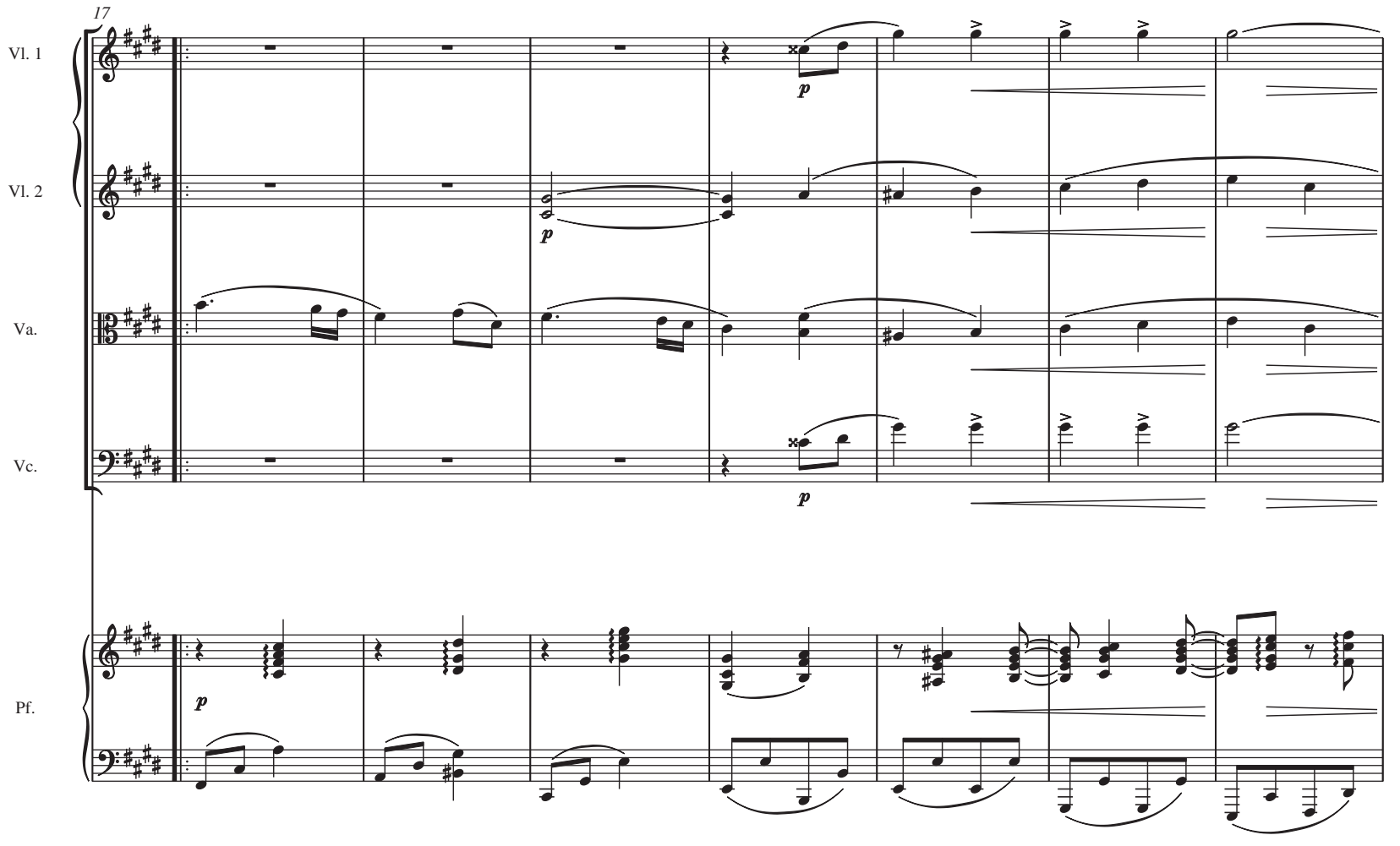
FORSPIL
PRELUDE
Allegro moderato e marcato

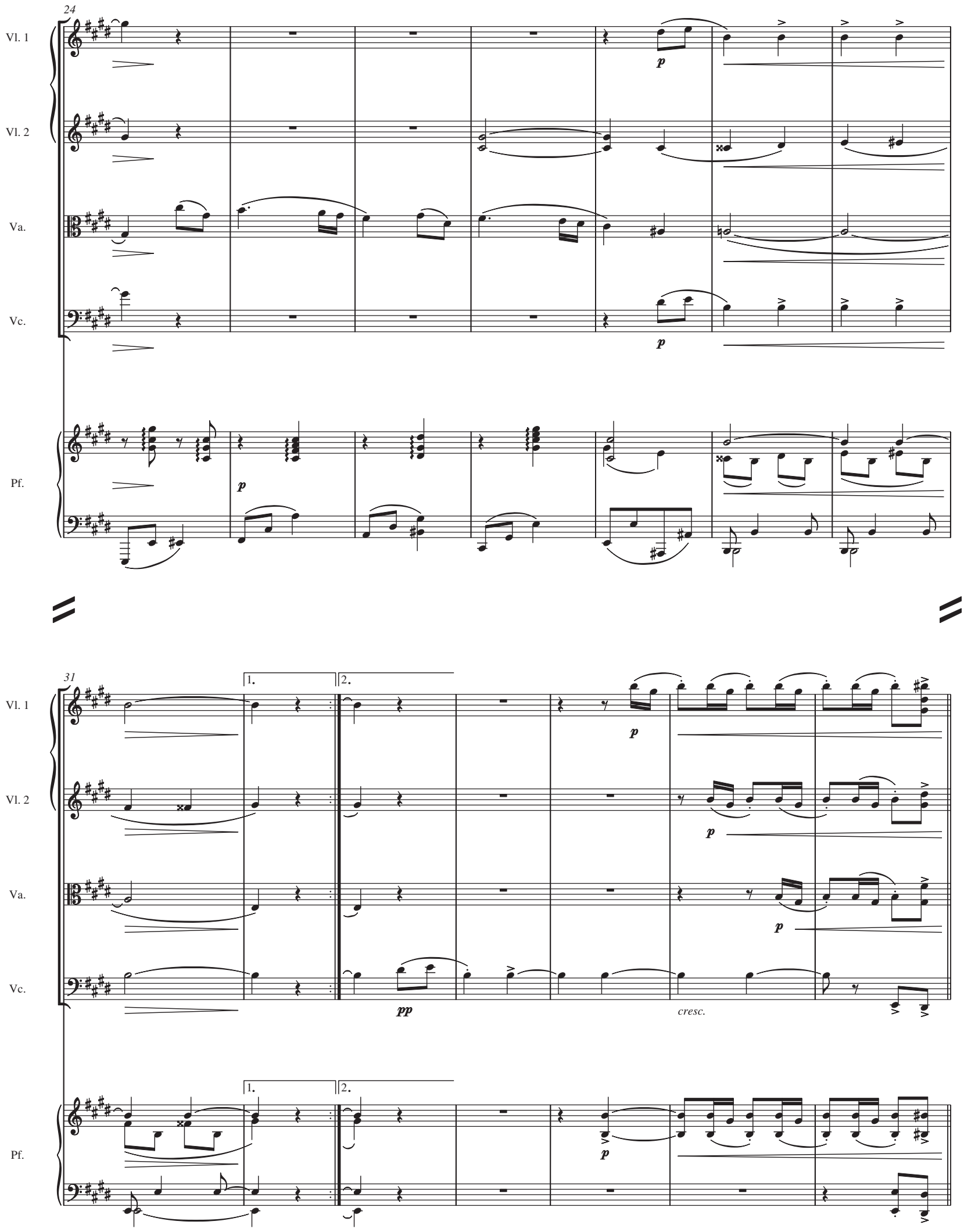
Violino 1
Violino 2
Viola
Violoncello
Pianoforte

Allegro moderato e marcato

Vl. 1
Vl. 2
Va.
Vc.
Pf.


12
Vl. 1
Vl. 2
Va.
Vc.
Pf.
fz
p
1.
2.


17
Vl. 1
Vl. 2
Va.
Vc.
Pf.
p


24
Vl. 1
Vl. 2
Va.
Vc.
Pf.
p
p
p
p
31
1.
2.
pp
cresc.
p
p
p
p

37

Vl. 1

Vl. 2

Va.

Vc.

Pf.

ff

43

fz

49

Vl. 1

Vl. 2

Va.

pizz.

dim.

Vc.

pizz.

dim.

Pf.

dim.

55

Vl. 1

Vl. 2

p

Va.

arco

p

Vc.

arco

fp

Pf.

p

63

Vl. 2

Va.

Vc.

Pf.

p

p

dim.

pp

p

pp

71

Vl. 2

Va.

Vc.

Pf.

dim.

pp

80

Va.

Vc.

Pf.

pizz.

pp

No. 2

Kongen:
Syng om mit Søtog, hvor Skummet bovner, hvor Dragen pruster, og Bredsejlet spændes, hvor Mænd gaar til Valhal, før

Poco allegretto

Violino 1

Violino 2

Viola

Violoncello

Poco allegretto

Pianoforte

Færden endes!

Gunnar:
– Giv Frist mens Jule-Galten jeg æder!

Kongen:
Saa mæsk da, Skjald, din forhungrede Krop. Men lidet sømmeligt synes dit Svar; og lidet vil Jule-Veitslerne smage, naar Kongen til Takke med Flæsket maa tage. Her tykkes mig trangt –

Thorleif:
Slaa Væg-Døren op!

Kongen:
Det lufter i Hallen – i Røg og Varme;

maanelys Sne over alle Fjælde,

Verdner, som kunde om Elskov fortælle;

Kongen:
hej, Gunnar, Gunnar – de hvide Arme!

Gunnar:
Nu er jeg mæt – og nu er jeg rede!
(rejser sig og griber Harpen)
Saa vil jeg Brudebolstrene brede:
(træder frem, kvæder)

5

poco rit.

Vl. 1

Vl. 2

Va.

Vc.

trem.

trem.

trem.

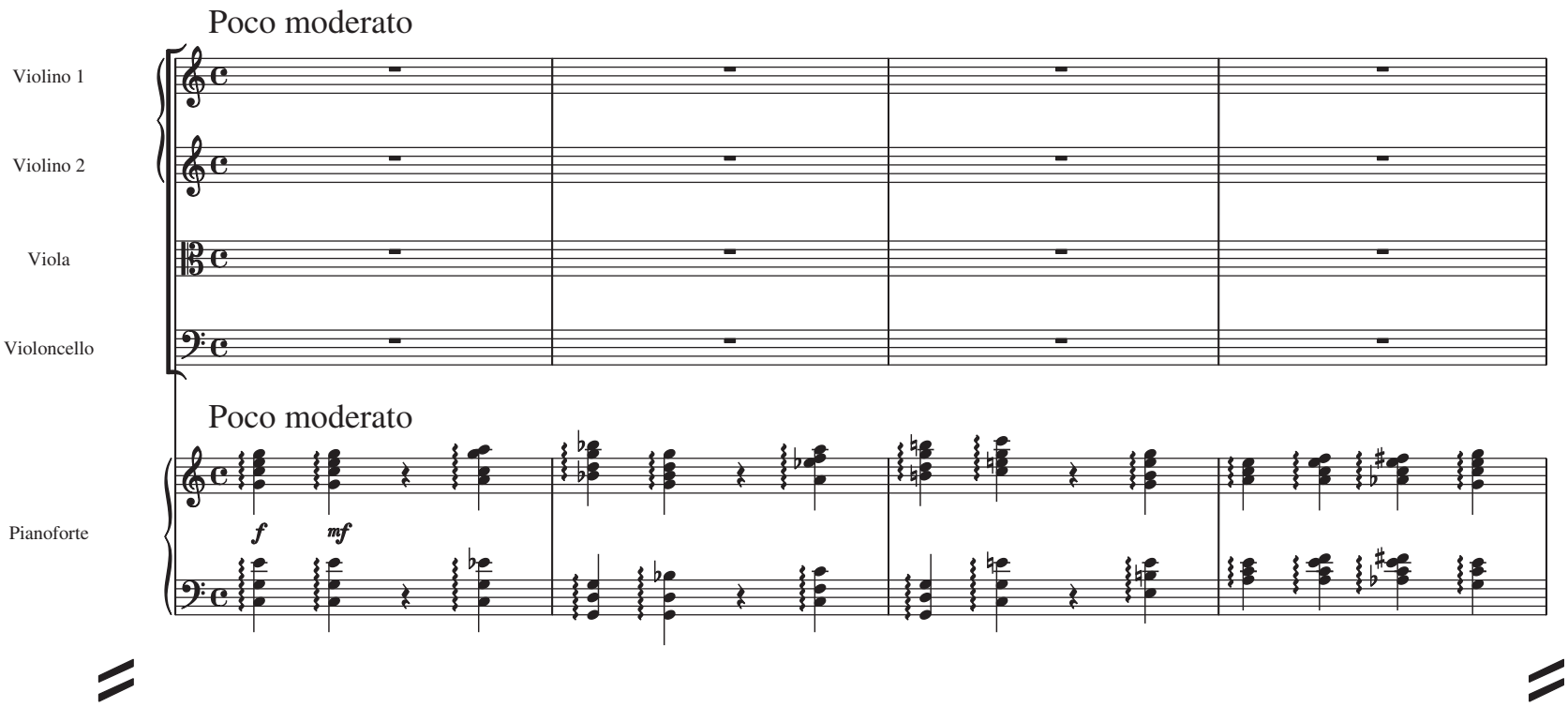
pizz.

poco rit.

Pf.

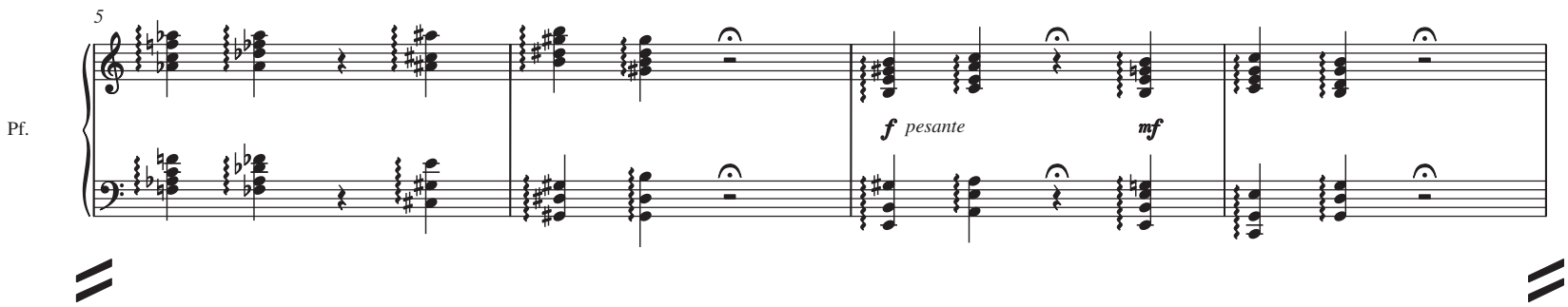
No. 3

Gunnar:
Drot er Harald paa sin Drage, Konge gennem Kampens Dage, stolt hans Pande, stærk hans Hage, Vældig Hunger har hans Vom;



lænde-slank og aksel-bred skyder Skuldren han tilbage, medens Haaret som en Flom ruller paa hans Bringe ned:

hvilken Kæmpe tør det tage op med Harald paa hans Drage!



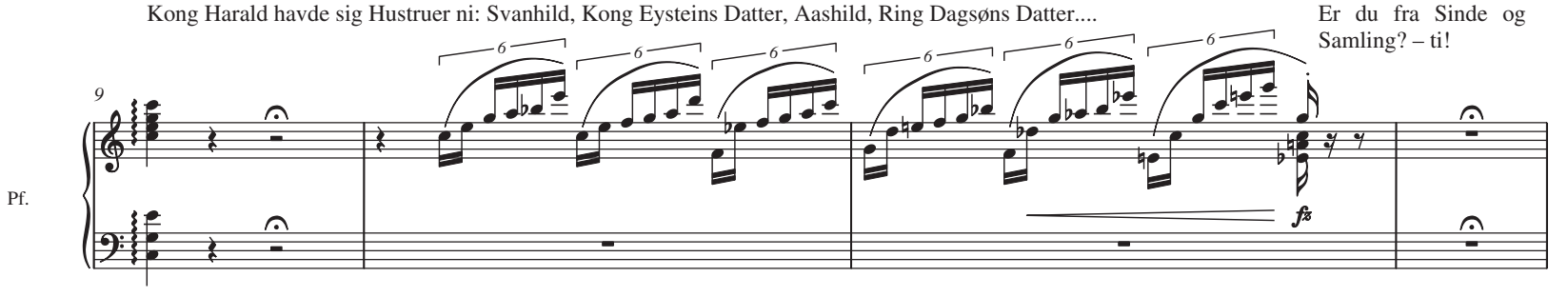
Kongen:
Jeg hænger dig, Skjald, i din Harpes Tarme. Hej, Gunnar, Gunnar – de hvide Arme!

Gunnar:
Det kommer, Herre, – giv ikkun Tid. Jærnet maa glødes, før man kan smedde;
Skjalden maa koge i Panden sit Vid, før Ordet som Bobler paa Læben kan sidde!

Kongen:
Saa kog – og kvæd; her er Brænde-Ved!
(stryger en Ring af Armen og kaster den til ham)

Gunnar:
Kong Harald havde sig Hustruer ni: Svanhild, Kong Eysteins Datter, Aashild, Ring Dagsøns Datter....

Kongen:
Er du fra Sinde og Samling? – ti!



Gunnar:
Kong Harald lod fare dem alle ni, dengang til Eirik af Jylland han drog og

Dotteren, Ragnhild, til Mage tog; han gav hende Skænk og Dronningenavn og slukned sin Ild i den vænes Favn....

13

Pf.

p *cre* - - - - - - - - - - - - *scen* - - - - - - - - - - - - - - - - *do* *f*

Kongen:
Ej er den sluknet – og ej er hun væn – og ikke for Skjald jeg dig regner;
og her skal jeg sidde blandt Finn og Kvæn og kedes blandt

Bønder og Thegner!

16

Vl. 1

Vl. 2

Va.

Vc.

Allegro

trem.

p *ff*

Pf.

mf *dim.* *p*

Allegro

trem.

p *ff*

No. 4

Gunnar:
Kender du Sne – nyfalden Sne, som i Maanen glimter? Under en Særk, som tugtig og

Andante quasi sostenuto

Violino 1

con sord.

p

Violino 2

con sord.

p

Viola

Violoncello

Andante quasi sostenuto

Pianoforte

bly dækker for Halsen og aabner for Armen, Tvillingbølgernes Hvidhed du skimter – farlige Søgang, for Kongen ej

5

Vl. 1

Vl. 2

Va.

Vc.

Pf.

mf *dim.* *pp*

con sord.

p

ny! Guldhaaret stiger og falder med Barmen medens det kranser den rundede Skulder – Ild under Huden som

10

dim. *ppp*

trem.

cre - - - - - - - - - scen - - - - - - - - - do

pp

Lavaen ruller; Snefjældets Jøkel har Brand bag sin Sne.

Saadan er Pigen, der
væne, at

15

Vl. 1

cre - - - - - - - - - - scen - - - - - - - - - do

f

di - - - - - - - - mi - - - - - - nu - - -

Vl. 2

cre - - - - - - - - - - scen - - - - - - - - - do

f

di - - - - - - - - mi - - - - - - nu - - -

Va.

cre - - - - - - - - - - scen - - - - - - - - - do

f

di - - - - - - - - mi - - - - - - nu - - -

Vc.

cre - - - - - - - - - - scen - - - - - - - - - do

f

di - - - - - - - - mi - - - - - - nu - - -

Pf.

cresc.

ff

se!

poco rit. a tempo ma molto tranq.

20

Vl. 1

- - - en - - - - - - - - - do

p

dim. *calando*

pp

Vl. 2

- - - en - - - - - - - - - do

p

dim. *calando*

Va.

- - - en - - - - - - - - - do

p

dim. *calando*

Vc.

pizz

- - - en - - - - - - - - - do

p

dim.

poco rit. a tempo ma molto tranq.

Pf.

molto dim.

No. 5

Allegro marziale

Pianoforte

f

Pf.

attacca

No. 6

Allegro misterioso

Violino 1

pp

Violino 2

pp

Viola

ff

mp

Violoncello

ff

mp

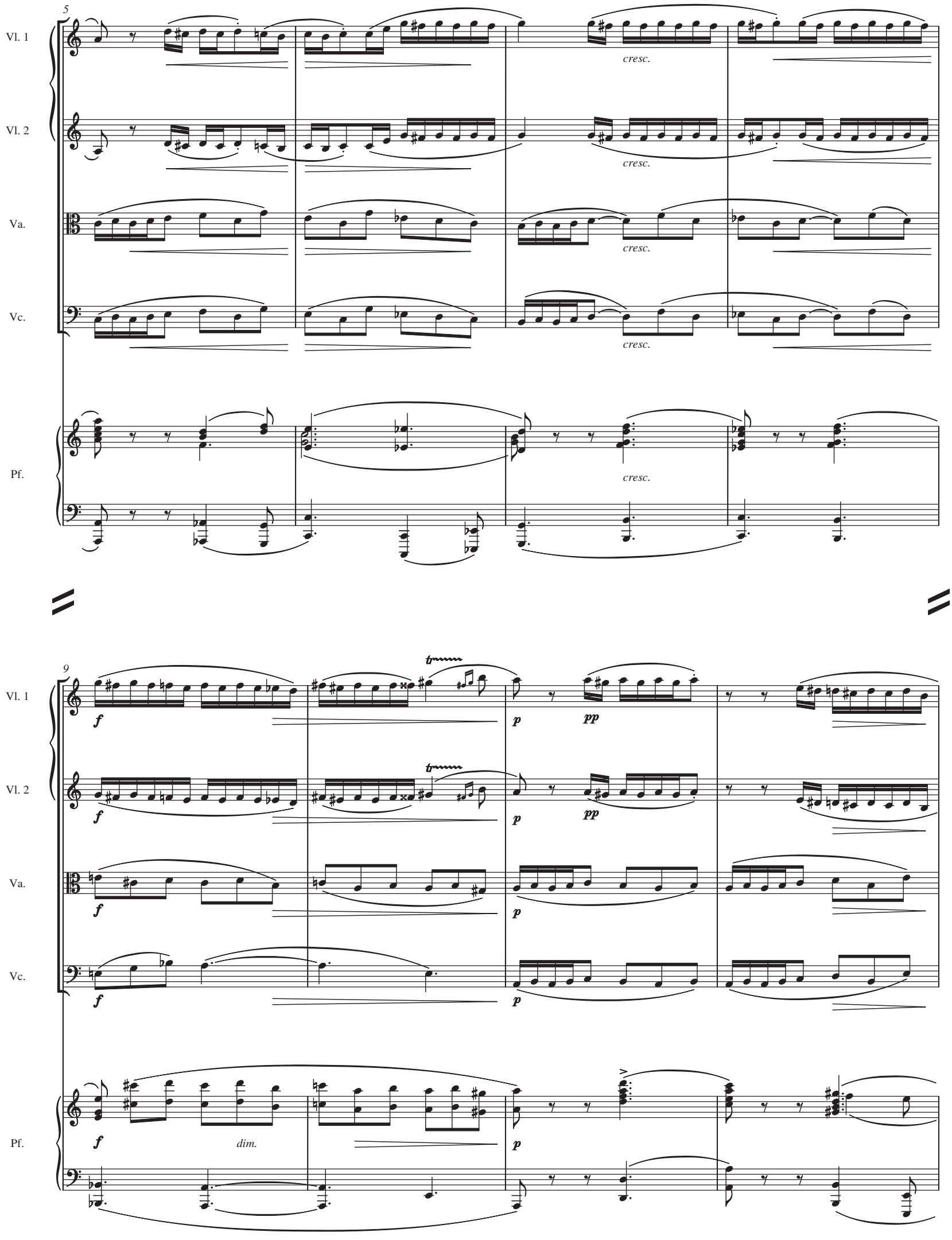
Allegro misterioso

Pianoforte

p

mp

p


5
Vl. 1
Vl. 2
Va.
Vc.
Pf.
cresc.
9
f
p
pp
dim.

13

Vl. 1

Vl. 2

Va.

Vc.

Pf.

pp *cresc.* *f*

trem.

17

p *pp* *molto*

21

Vl. 1

Vl. 2

Va.

Vc.

Pf.

26

poco rall.

poco rall.

No. 7

Allegretto

Violino 1

Violino 2

Viola

Violoncello

Finne-Kone:
Ja – galdre, galdre!
Sejden koges for alle Aldre,
smøres paa Mjødkummens ristede Ring,
svømmer paa Øllet som Øjne omkring,
synkes af Kvinde, sluges af Mand,
og tænder Hjærte og Blod i Brand.

4

Vl. 1

Vl. 2

Va.

Vc.

Snefrid: (rejser sig, slaar sit lange, lyse Haar tilbage)
Behøves ikke –

Finne-Kone:
Du laster mit Værk?

Snefrid: (rører smilende i Mjødbollen paa Ilden)
Jeg smager paa Mjøden – den tykkes mig
stærk – trænger endnu til lidt Honning kun,
saa er den liflig for Hjærte og Mund.

Finne-Kone:
Giv mig at smage –

Snefrid:
Der – saa drik! Hvad kender du?

Finne-Kone:
Vent dog et Øjeblik.

Snefrid: (i Tanker, ser mod kammeret)
Derinde! .... Har du Kong Harald set?

Finne-Kone:
Set ham – aa nej – men Lejet ham redt:
Plads for en Kæmpe, skulde jeg mene;
Rum til at sove sin Rus ud i Ro....
(gaar hen, vil skyde hende indenfor)

7

Allegro accel.

Vl. 1

Vl. 2

Va.

Vc.

p *cresc.* *f*

No. 8

Allegro marziale

Pianoforte

f *pp* *f* *pp*

Svase:
Træd ind, Kong Harald,
i Svases Stue!

6

Pf.

f

No. 9

Andantino pastorale

Violino 1

Violino 2

Viola

Violoncello

mp *pp* *mp* *cresc.*

Andantino pastorale

Pianoforte

8

Vl. 1

Vl. 2

Va.

Pf.

f *dim.* *p* *p* *dim.* *p* *dim.* *f* *dim.*

Kongen:
Ved alle Guder! den Blomst, *her* gror,
har Let og Farve som faa i Nord:
saa hvid og saa rød som Mælk og Blod....
(stiger ned ad Trinene)

Lad smage, om ogsaa din Mjød er god!

(Han tager om Hornet og Haanden tillige, stirrer ufravendt paa hende)

Kongen:
Hvad? – Brænder din Drik?

16

Vl. 1

Vl. 2

Va.

Pf.

p *pp* *f* *pp*

Snefrid:
Den er svalet, Herre!

Kongen:
Saa brænder dit Blod – og mit med det samme! Svase, du ejer en Skat i din Gamme. Snefrid, se

21

Vl. 1

Vl. 2

Va.

Vc.

Pf.

trem.

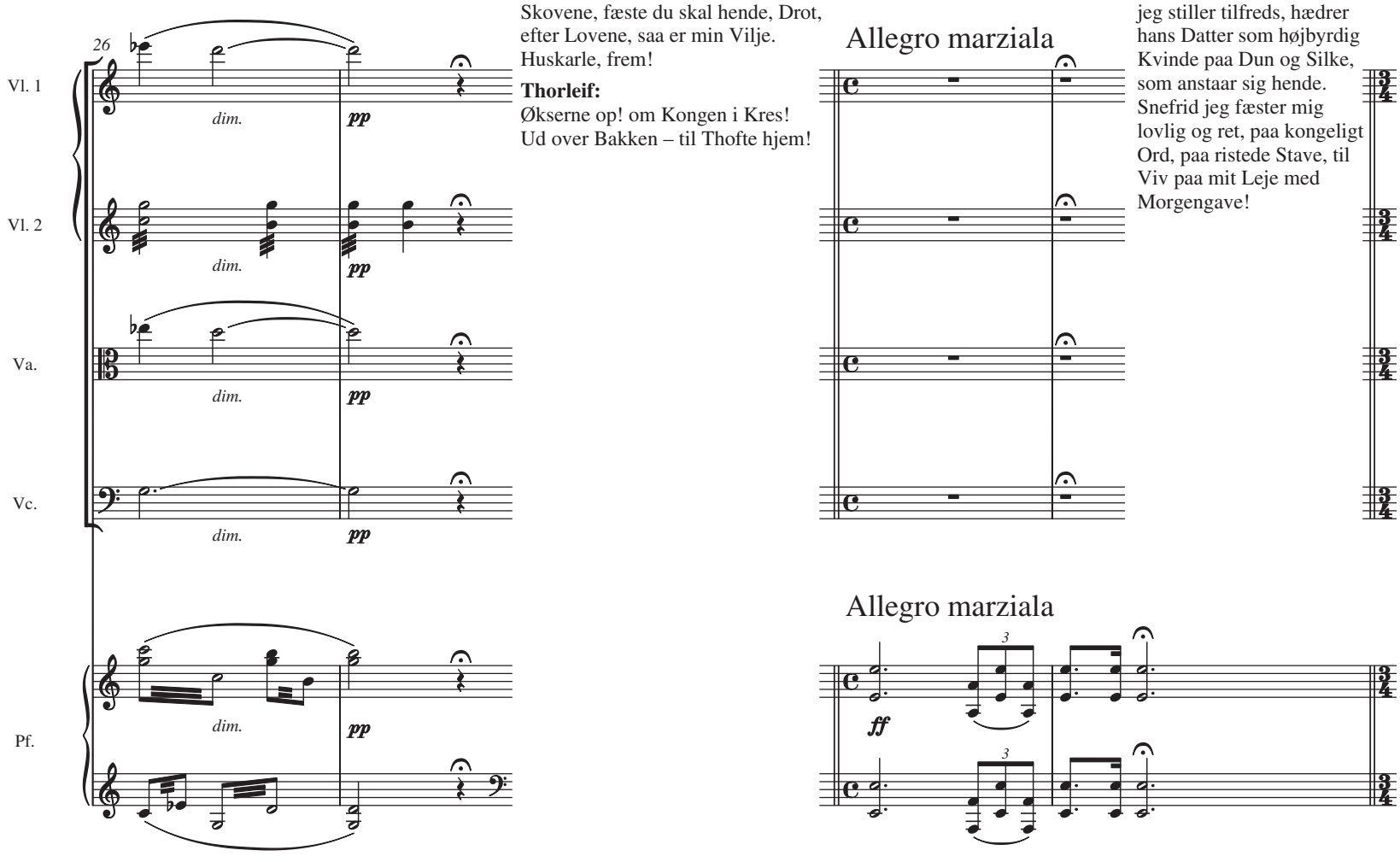
p *mf* *mf* *mf* *mf* *mf*

op! ... Det er *dig,* som volder den Brand i mit Legem.

Svase:
Ej skal her knyttes saa løse Baand –
Ej er min Datter som Vildt i
Skovene, fæste du skal hende, Drot,
efter Lovene, saa er min Vilje.
Huskarle, frem!

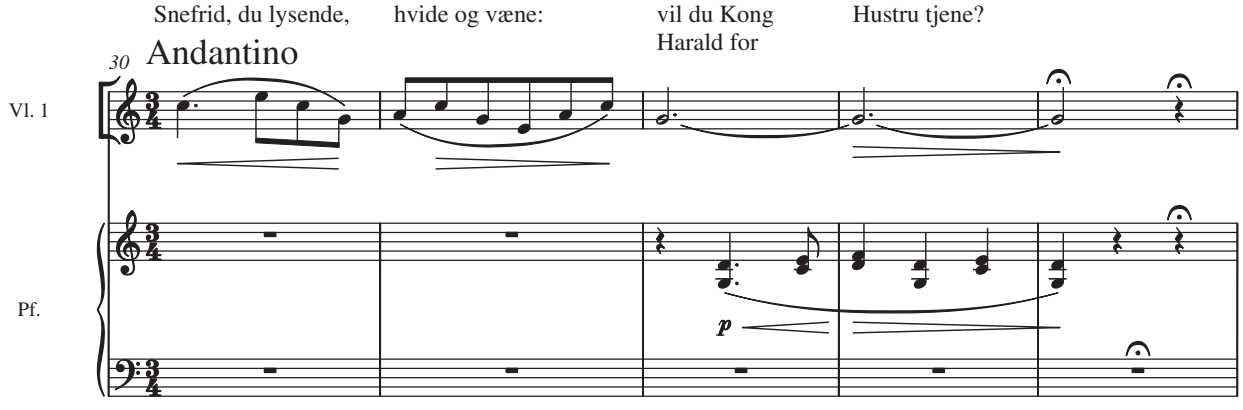
Thorleif:
Økserne op! om Kongen i Kres!
Ud over Bakken – til Thofte hjem!

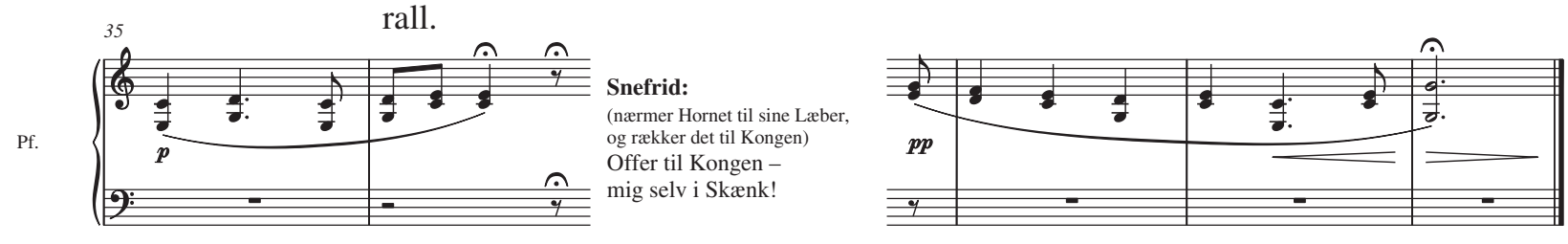
Kongen:
Økserne ned! – og rolig i
Hallen! Svase, vor Vært,
jeg stiller tilfreds, hædrer
hans Datter som højbyrdig
Kvinde paa Dun og Silke,
som anstaar sig hende.
Snefrid jeg fæster mig
lovlig og ret, paa kongeligt
Ord, paa ristede Stave, til
Viv paa mit Leje med
Morgengave!



Kongen:
Snefrid, du lysende, hvide og væne: vil du Kong Harald for Hustru tjene?

Snefrid:
Min Herre og Helt! Jeg ved ej at
svare: men tjene dig vil jeg for Hustru
god og dele med dig hver Fryd og hver
Fare; om du forlangte mit Hjærteblod,
jeg vilde det ej for mig selv bevare,
men lade det strømme saa ungt for din
Fod som denne min Drik – Harald
Haarfagers Mjød!
(gyder noget af Drikken ud paa Gulvet)
Offer til gode Vætter og Guder:





Snefrid:
(nærmer Hornet til sine Læber,
og rækker det til Kongen)
Offer til Kongen –
mig selv i Skænk!

Kongen:
(tømmer Hornet, slutter hende i sin Arm)
Sød bliver Søvnen paa Snefrids Puder –
lyst bliver Livet paa Haralds Bænk!
(Alle tømmer deres Horn og holder dem højt svungne i Vejret)

No. 10

Allegro

Pianoforte

ff

Svase:
(ved Kammeret til venstre, slaar Forhænget helt til Side)
Kammeret venter kærkommen Gæst!
Gunnar:
(idet Kongen og Snefrid gaar ind)
Bryllupskvad til vor Julefest!

No. 11

Moderato

Gunnar:
Hulde Vætter, høje Diser, Asgaards vældige Gudinde:

Pianoforte

f

eders Almagt I be - viser, bøjer Heltens Hu mod Kvinde, strækker ham, den stærke

5

Pf.

f

Mand, veg som Voks paa Lejet inde, hvor i Bølgegang hans Lyst, ej af Aar og Orlog

9

Pf.

p

ældet, som et Hav, der stormer Fjældet, brydes mod en skumblød Kyst.

Skjald, her tier din Forstand!
Du kan Rimets Slyngning finde,
som i Mørket hvide Arme
finder Heltens Hals, den brune –
men du raader aldrig Elskovs
gude-slyngte, stærke Rune!

13

Pf.

f

naar den sidste Brand paa Gruen
slukkes her i Finne-Stuen,
da vil hist en Fakkel flamme,
dobbelt, gennem Julenatten:
der hvor Harald hæver Skatten,
som han fandt i Svases Gamme!

Slaa din Stræng og kvæd dit Kvad, drik dig Rus og stræk dig glad:

17

Arpa

attacca

No. 12

ELSKOVSMUSIK
LOVE MUSIC
Allegro

Violino 1
Violino 2
Viola
Violoncello
Pianoforte

Allegro

6

Vl. 1
Vl. 2
Va.
Vc.
Pf.

cresc.

11

Vl. 1

Vl. 2

Va.

Vc.

Pf.

ff *p* *ff* *p*

ff *p* *ff* *p*

ff *p* *ff* *p*

ff *p* *ff* *p*

ff *p* *ff* *p*

15

pp *cresc.*

pp

pp

pp

pp *cresc.*

19

Vl. 1

Vl. 2

Va.

Vc.

Pf.

23

28

Vl. 1

Vl. 2

Va.

Vc.

Pf.

33

ff

38

Vl. 1

Vl. 2

Va.

Vc.

Pf.

mf

43

dim.

48

Vl. 1

Vl. 2

Va.

Vc.

Pf.

pp

ppp

53

8

Vl. 1

Vl. 2

Va.

Vc.

Pf.

dim.

pp

No. 13

FORSPIL
PRELUDE
Moderato e maestoso

Violino 1
sul G
ff

Violino 2
sul G
ff

Viola
ff

Violoncello
ff

Moderato e maestoso

Pianoforte
ff

4

Vl. 1
fz *fz* *fz* *pesante*

Vl. 2
fz *fz* *fz* *pesante*

Va.
fz *fz* *fz* *pesante*

Vc.
fz *fz* *fz* *pesante*

Pf.
fz *fz* *fz* *pesante*

(Kongens Sove-Stue. Til venstre er Sengen, halvt skjult af et Forhæng. Dør til højre. Rummet er svagt belyst. En Lampe hænger ned fra Loftet, nærmest Sengen. Paa Baggrunds-Væggen er den store Luge lukket; kun gennem en Sprække ser man Dagslyset udenfor. Klæder og Vaaben ligger uordentlig spredt paa Gulvet. *Kongen* sidder bøjet over Senge-Stokken.)
(The King's bedchamber. On the left the bed, half hidden by a curtain. Door on the right. The room is dimly lit. A lamp hangs from the ceiling, closest to the bed. On the back wall the large shutter is closed; the daylight outside is only seen through a crack. Clothes and weapons lie scattered on the floor. The King *sits hunched over the bedstock.)*

No. 14

Andantino

Violino 1

Violino 2

Viola

Solo

Violoncello

p

Andantino

Pianoforte

7

Vc.

f *f*

rall.

dim.

Kongen: (hvisker)
Snefrid – Snefrid... sover du end? Skal jeg dig stelle? – Giv Tid, mit Hjærte! Trænger du Klædsel –

13

Andantino

Vl. 1

p

Vl. 2

p

Va.

p

Vc.

p

kender du Smerte? Rolig – blot rolig! Her har du Drikke! – Nej, hvor er Kjængen? ... Jeg slog den itu

18

Vl. 1

Vl. 2

Va.

Vc.

cresc.

ikvæld, da du ej vilde føje min Hu – og nu maa du tørmundet ligge! Bliver du grætten? – Du svarer mig

23

pp

ikke – du taler saa lavmælt. Snefrid, mit Hjærte, volder den Feber dig Pinsel og

27

p

Smerte? Svar mig dog! *Hvad* skal jeg gøre for dig: du gjorde bestandig

31

Vl. 1

Vl. 2

Va.

Vc.

molto

p

rall.

det bedste for mig!

35

Vl. 1

Vl. 2

Va.

Vc.

pp

dim.

ppp

Ej sandt: Du har glemt hvert et hastigt Ord,
som kom os imellem – med *mig* som Ophav?
Du var den fredsæle – du lagde Baand –
tæmmed min Tunge, tøjled min Haand,
føjed dig efter mit Mands-Begær,
og var dog bestandig en Jomfru skær!
Med alle de ni – og Ragnhild dertil –
jeg vandt kan hændes for let et Spil:
paa Halvvejen kom de min Lyst i Møde,
ja skred over Grænsen, langt ind i det Land,
som bedst ligger ukendt for Kvinde og Mand,

om Elskov ikke sig selv vil døde! *Du* gik til Lejet hver Kvæld som Brud; i Mørket jeg

39

Quasi allegretto

Vc.

fz

pp

Quasi allegretto

Pf.

pp

hørte din kærlige Latter og følte din Graad – og din Glæde atter; men

43

Vc.

Pf.

46

Morgenen sletted Besiddelsen ud, og Dagen over du var som min Datter! Helt

Vc.

Pf.

49

pigeagtig du lod mig kun ane din Ild – skønt du gemte vor Frugt i dit Skød, og derfor var

Vc.

Pf.

53

Dagen en Længsel sød, og derfor blev Natten os aldrig til Vane. jeg hvisker dig her, min Elskov, i Løn.
Hvad aldrig jeg røbed for mandfødt Køn,

Vc.

Pf.

dim.

O Snefrid, Snefrid – du svarer mig ikke; hvor er din Blu - færdigheds vigende Blikke?

56

Andantino

Vl. 1

Vl. 2

Va.

Vc.

p *pp* *dim.*

No. 15

Kongen:
(lader Hænderne synke)

O, Valhals Guder: *hvem* har I lagt der paa Snefrids Puder?

Kongen:
(styrter frem og knæler)

Moderato

Violino 1 — trem. — *ff* — *fpp*

Violino 2 — trem. — *ff* — *fpp*

Viola — trem. — *ff* — *fpp*

Violoncello — trem. — *ff* — *fpp*

Moderato

Pianoforte — trem. — *ff* — *pp*

Barmen – som Is! Det herlige Skød: – en indsunket Grube! – Haanden – hvor lille, hvor

sul G

7

Vl. 1 — *fff* — *pp*

Vl. 2 — *fff* — *pp*

Va. — *fff* — *pp*

Vc. — *fff* — *pp*

Pf. — *fff* — *pp* — *p*

8

vissen! Hvor lugter min Blomst nu ilde! Aske blev Ilden – min Snefrid er død!

13

Vl. 1

Vl. 2

Va.

Vc.

Pf.

dim.

pp

8

No. 16

Allegro moderato e maestoso

Violino 1

Violino 2

Viola

Violoncello

Pianoforte

sul G

ff

f

5

Vl. 1

Vl. 2

Va.

Vc.

Pf.

9

rall.

sul G

ff

f

fff

No. 17

SØRGEMUSIK
FUNERAL MUSIC
Andante sostenuto

Violino 1
Violino 2
Viola
Violoncello
Andante sostenuto
Pianoforte

6

Vl. 1
Vl. 2
Va.
Vc.
Pf.

12

Vl. 1

Vl. 2

Va.

Vc.

Pf.

mf *p*

18

trem.

ff *mf* *ff*

24

Vl. 1

Vl. 2

Va.

Vc.

Pf.

mf *espressivo* *dim.* *dim.*

mf *dim.* *dim.*

mf *dim.* *dim.*

p *espressivo* *dim.* *dim.*

mf *dim.*

30

pp *pp* *mf* *p* *dim.* trem. *p* *dim.*

pp *pp* *mf* *p* *dim.* trem. *p* *dim.*

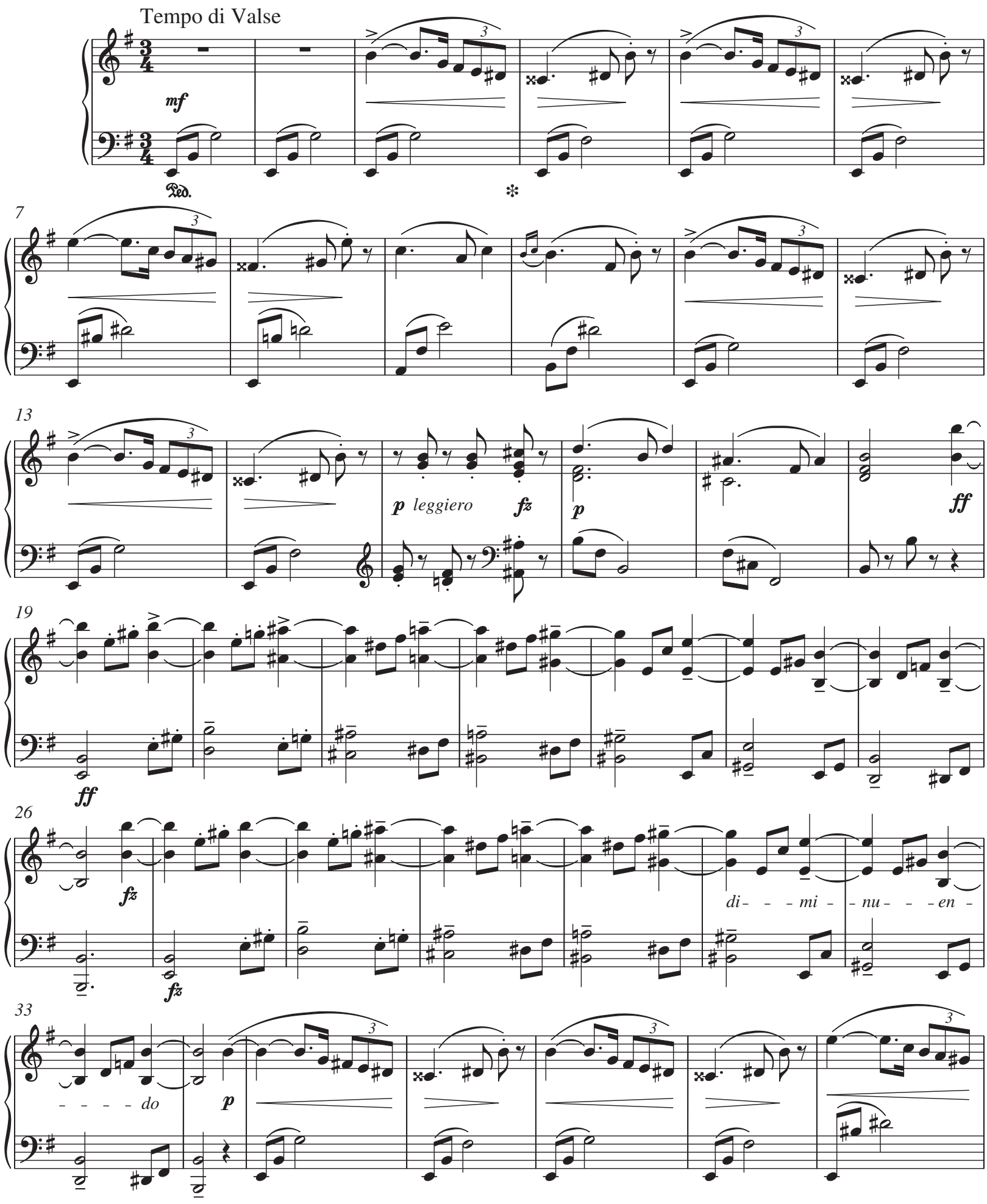
pp *pp* *mf* *p* *dim.* trem. *p* *dim.*

pp *pp* *mf* *p* *dim.* *p* *dim.*

pp *mf* *p* *dim.* *p*

'ELVES' DANCE'
FROM 'SIR OLUF HE RIDES–'
FOR PIANO

'ELVERDANS'
FRA 'HR. OLUF HAN RIDER–'
FOR KLAVER



40

46

f

dim.

p

52

mp

58

dim.

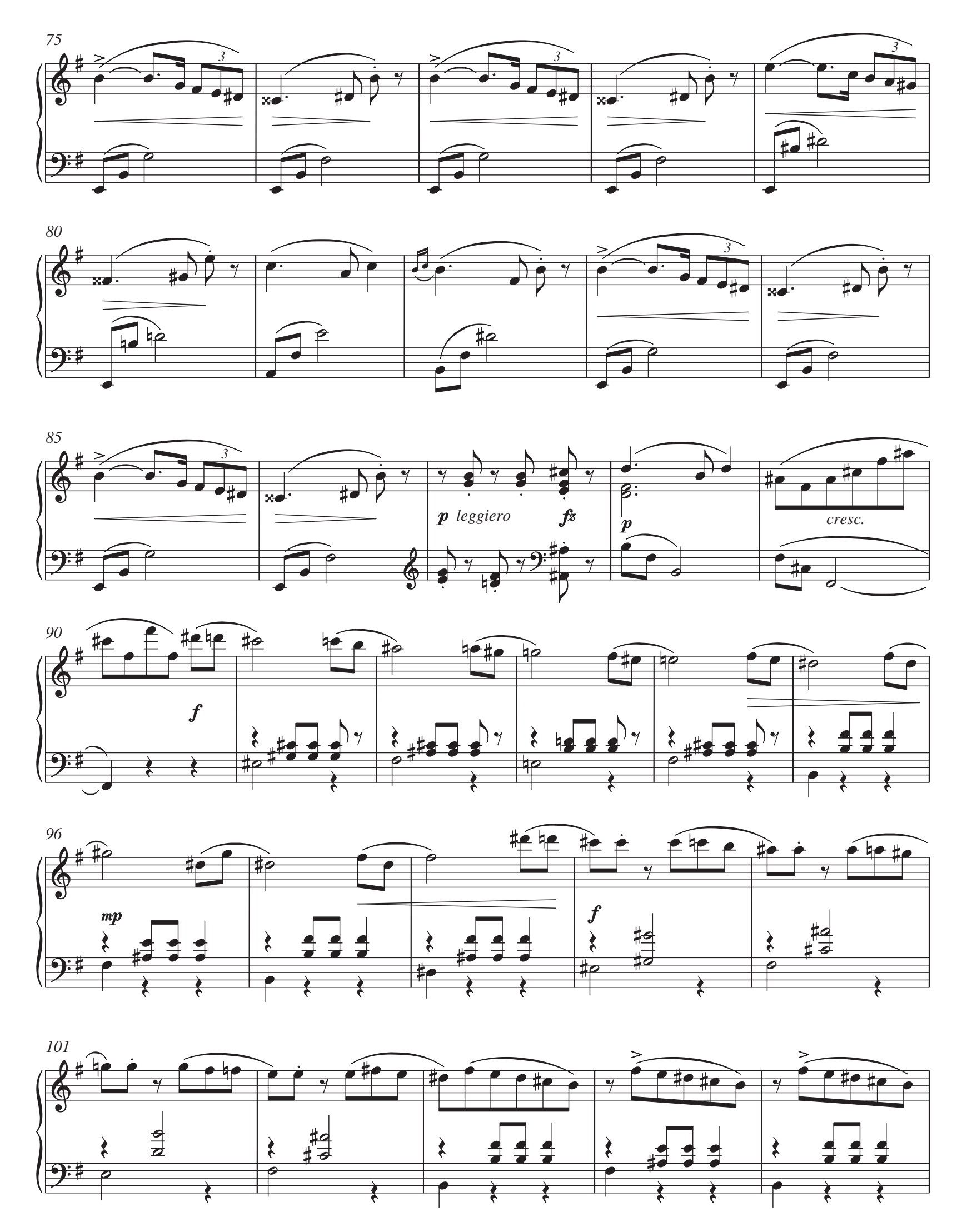
mp

64

f

69

dim.


75
80
85
p leggiero
fz
p
cresc.
90
f
96
mp
f
101

106

111

116

121

pesante

ff

ritardando

a tempo

pp

p

126

di - - -

132

mi - - - - - nu - - - - - en - - - - - - - do

pp

Poco allegretto quasi andantino

pp

6

mf

11

16

poco rall.
dim.

a tempo
pp

21

poco rall.

a tempo

pp

26

31

espressivo

36

41

ppp

dim.

rall.

dim.

Andante sostenuto

Violoncello

Pianoforte

mp *espressivo*

p

6

accel.

accel.

10

f

tranquillo

mf

di - - mi - -

f

mf *tranquillo*

dim.

di - - mi - -

14

rall.

Adagio molto

nu - - - en - - - do

p

nu - - en - - do

rall.

mp

17

di - - - mi - - nu - - en - - do

19

p

f

p

fz

p

fz

21

accel.

p

fz

p

accel.

f

fz

23

poco rall.

fz

dim.

a tempo (Adagio)

f

a tempo (Adagio)

fz

dim.

poco rall.

p

ff

25

sempre ff

agitato

ffz

fff

27

dim.

dim.

dim.

dim.

rall.

29

Tempo I (Andante sostenuto)

p

p

33

mf

37

Allegro

f

rall.

dim.

Andante

ff

rall.

dim. *p*

fz

ff

41

Allegro

fz

fz

rall.

Andante

dim. *p*

rall.

dim. *p*

45

Allegro

f

rall.

dim.

Andante

pp

f

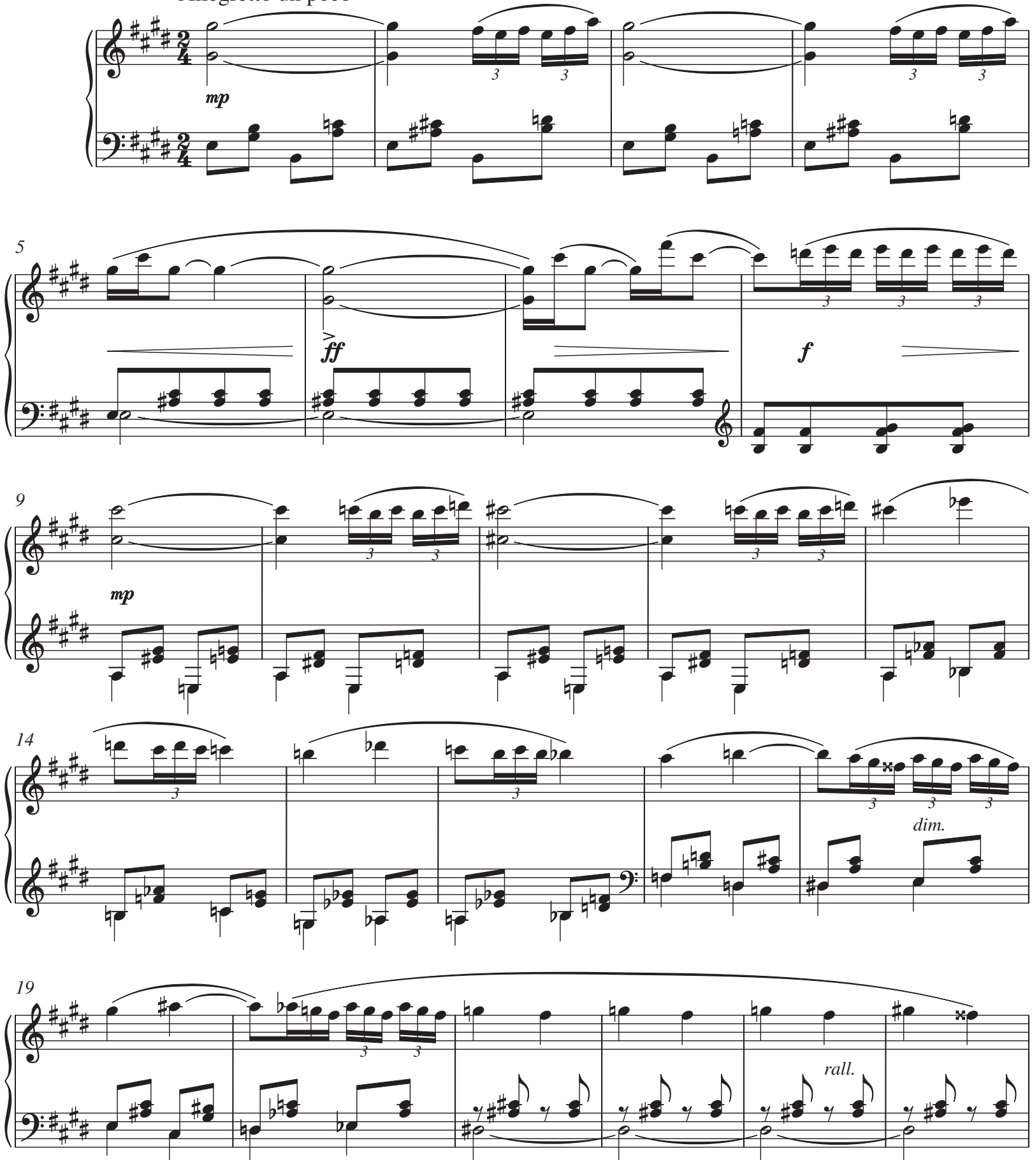
dim. *rall.*

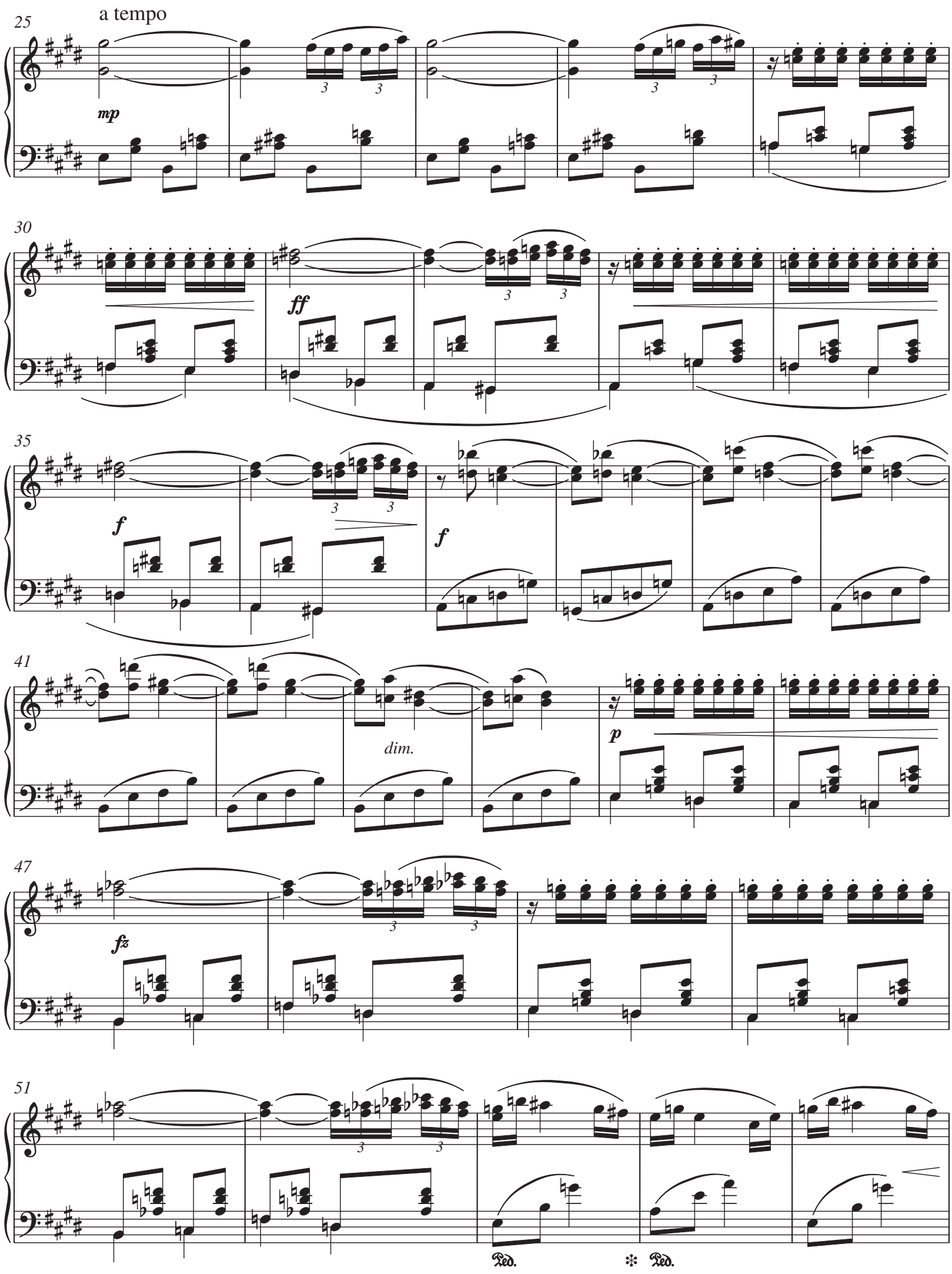
p *dim.*

pp

I

KINESISK DANS
CHINESE DANCE
Allegretto un poco




25
a tempo
mp
30
ff
35
f
f
41
dim.
p
47
fz
51
Ped.
Ped.

56

dim.

61

p

66

71

dim.

rall.

77

a tempo

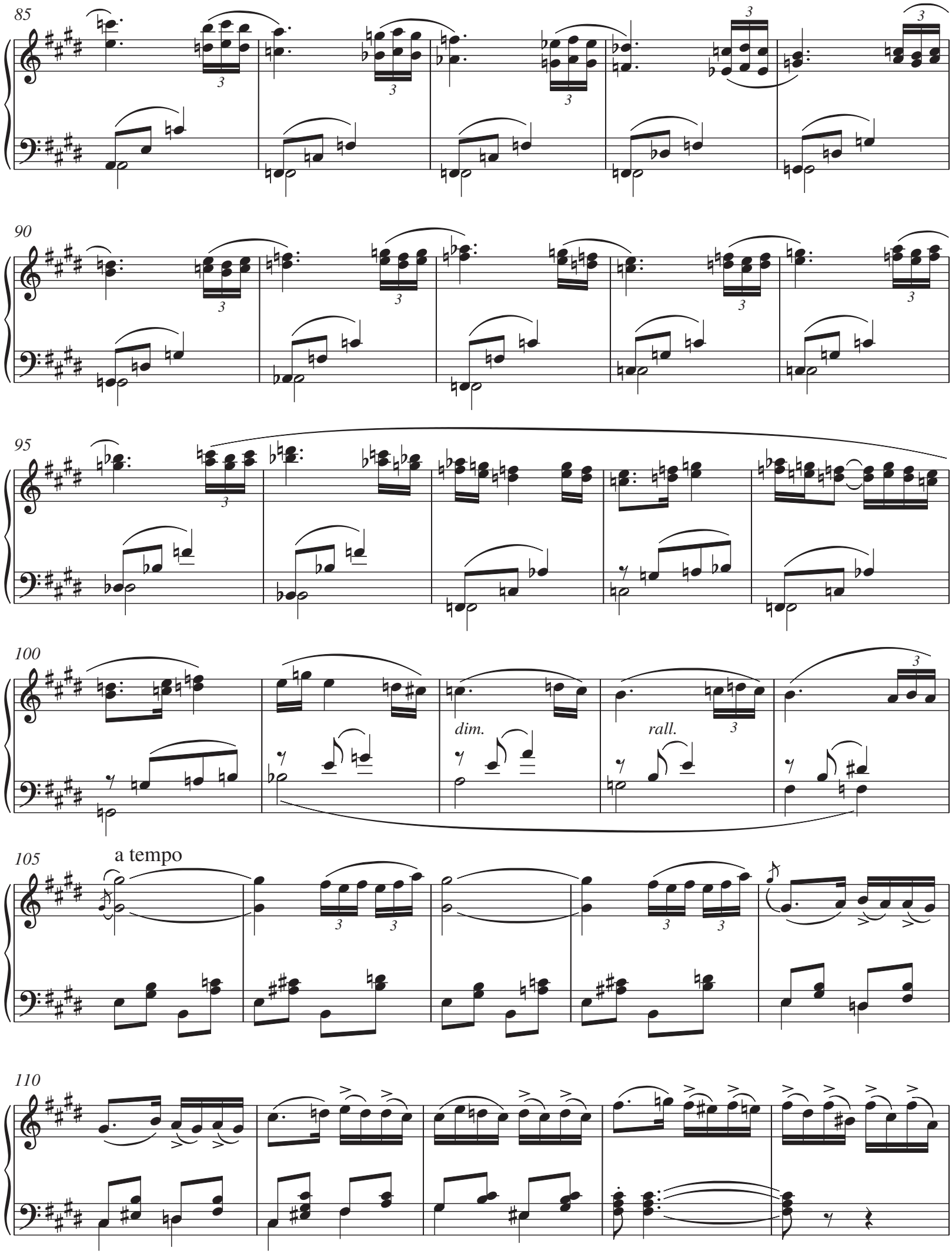
pp

f

81

pp

f


85
90
95
100
dim.
rall.
105
a tempo
110

115

120

pp

125

129

133

dim.

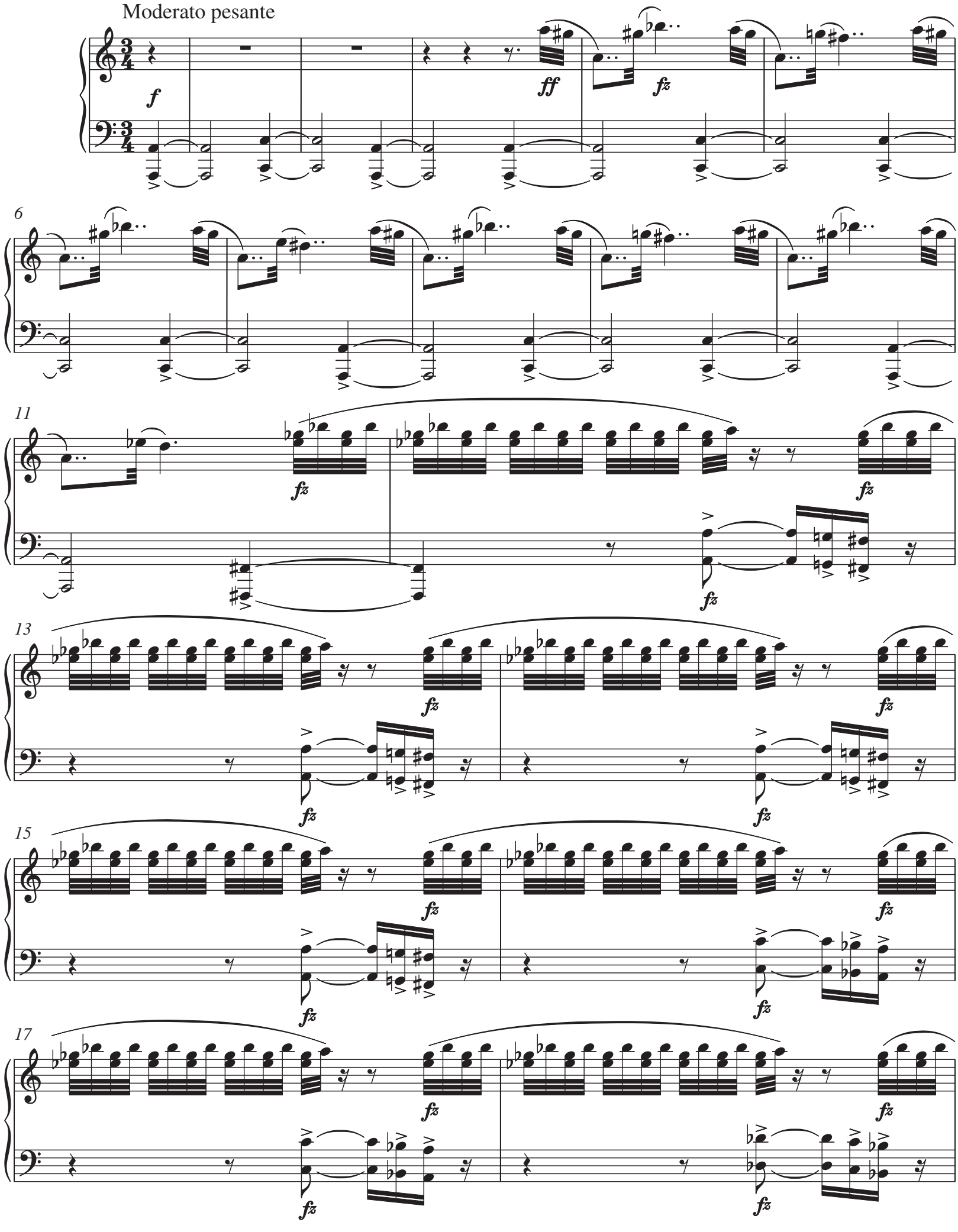
138

dim.

pp

II

FANGERNES DANS
PRISONERS' DANCE
Moderato pesante



19

fz

22

27

di - - - - - - - - - mi - - - - - - - - - nu - - - - - - - - - en - - - - - - - do

32

pp *molto*

f

p

35

f

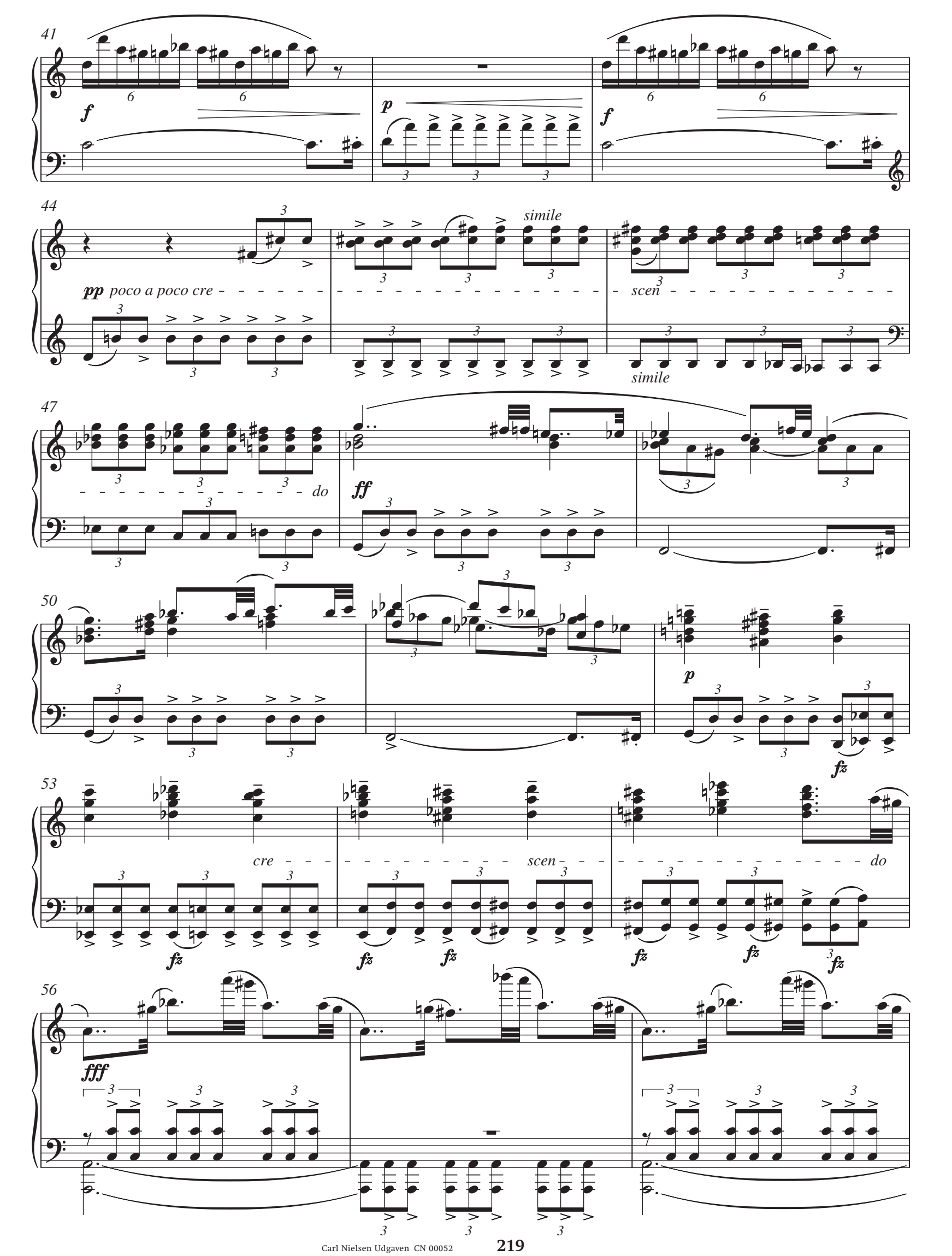
f

p *f*

38

fz *fz*

p


41
f
p
f
44
pp poco a poco cre
simile
scen
simile
47
do
ff
50
p
fz
53
cre
scen
do
fz
56
fff

59

62

ff *molto espressivo*

65

69

dim.

p

ff

73

77

dim.

p

80

ffz

ffz

83

ffz

ffz

86

ffz

dim.

89

dim.

93

dim.

III

HINDU-DANS
HINDU DANCE
Allegretto moderato

pp

5

9

mf

dim.

p

poco rall.

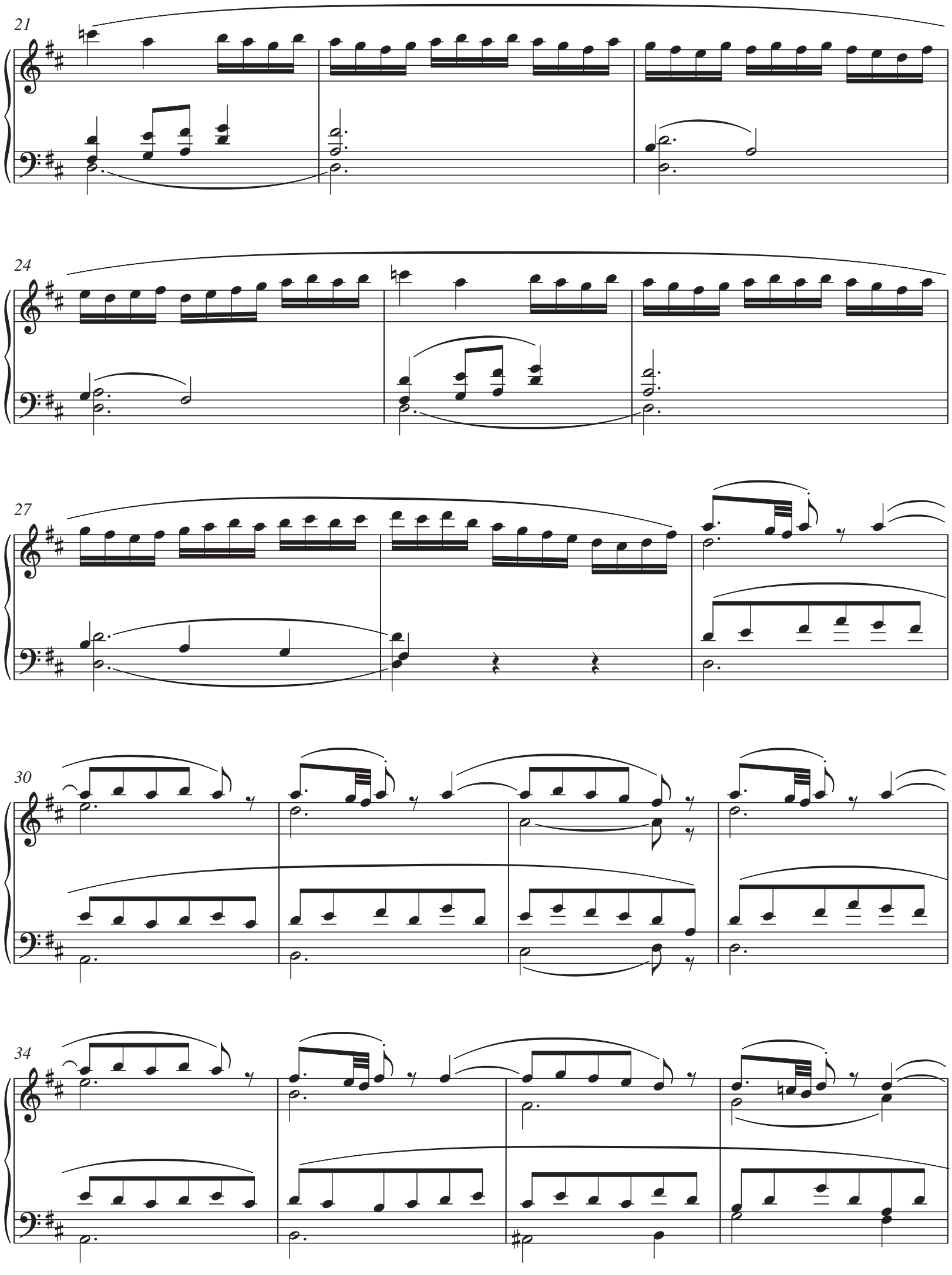
13

a tempo

pp

17

pp


21
24
27
30
34

38

poco rall.

41

a tempo

45

dim.

49

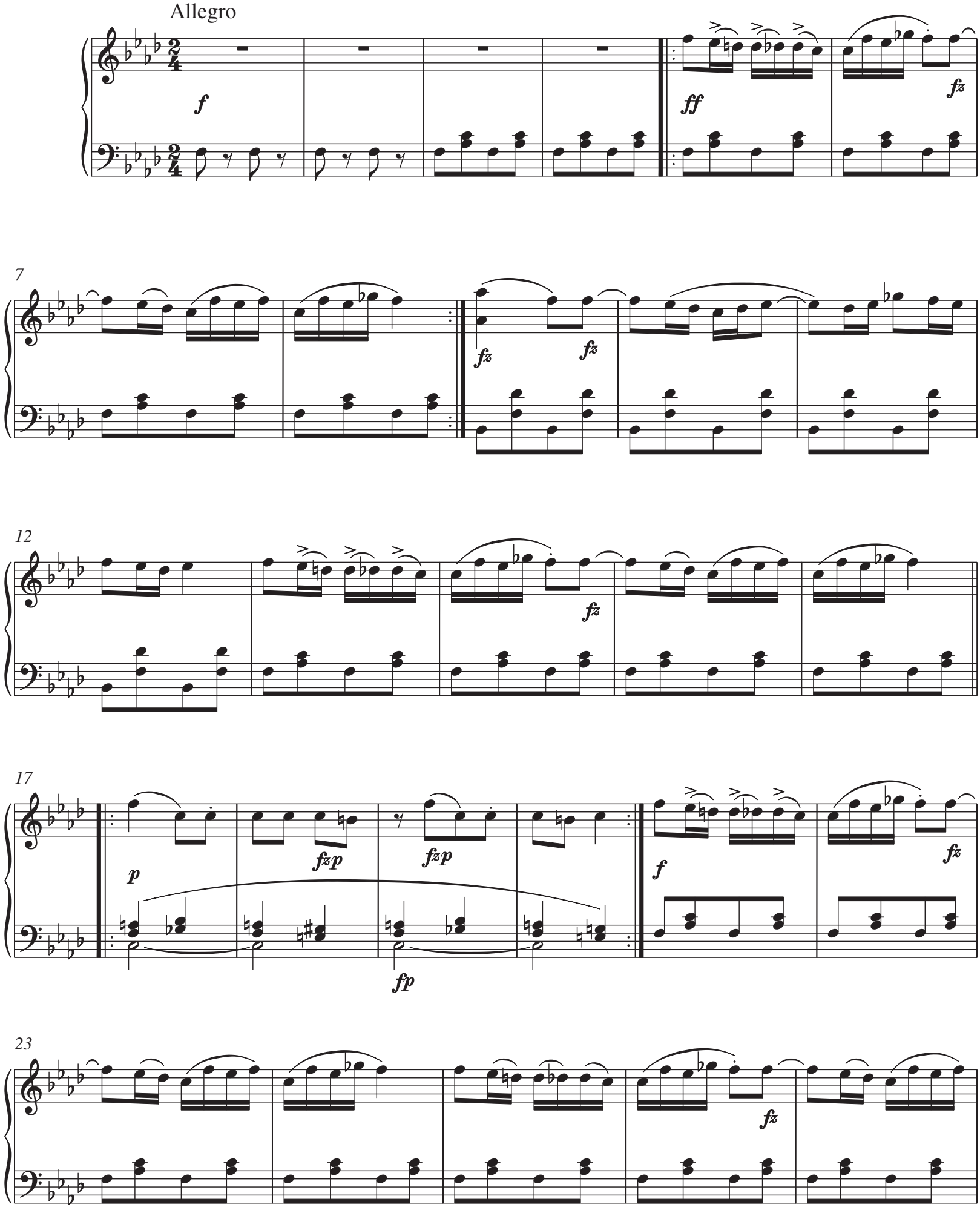
dim.

52

dim.

IV

NEGERDANS
NEGRO DANCE
Allegro



28

simile

35

42

fz

48

fz *mp*

54

fz *mp* *pp*

61

f *p* *f*

69

p

76

accel.

cresc.

ff

83

Più mosso

ff

fz

fz

fz

90

fz

96

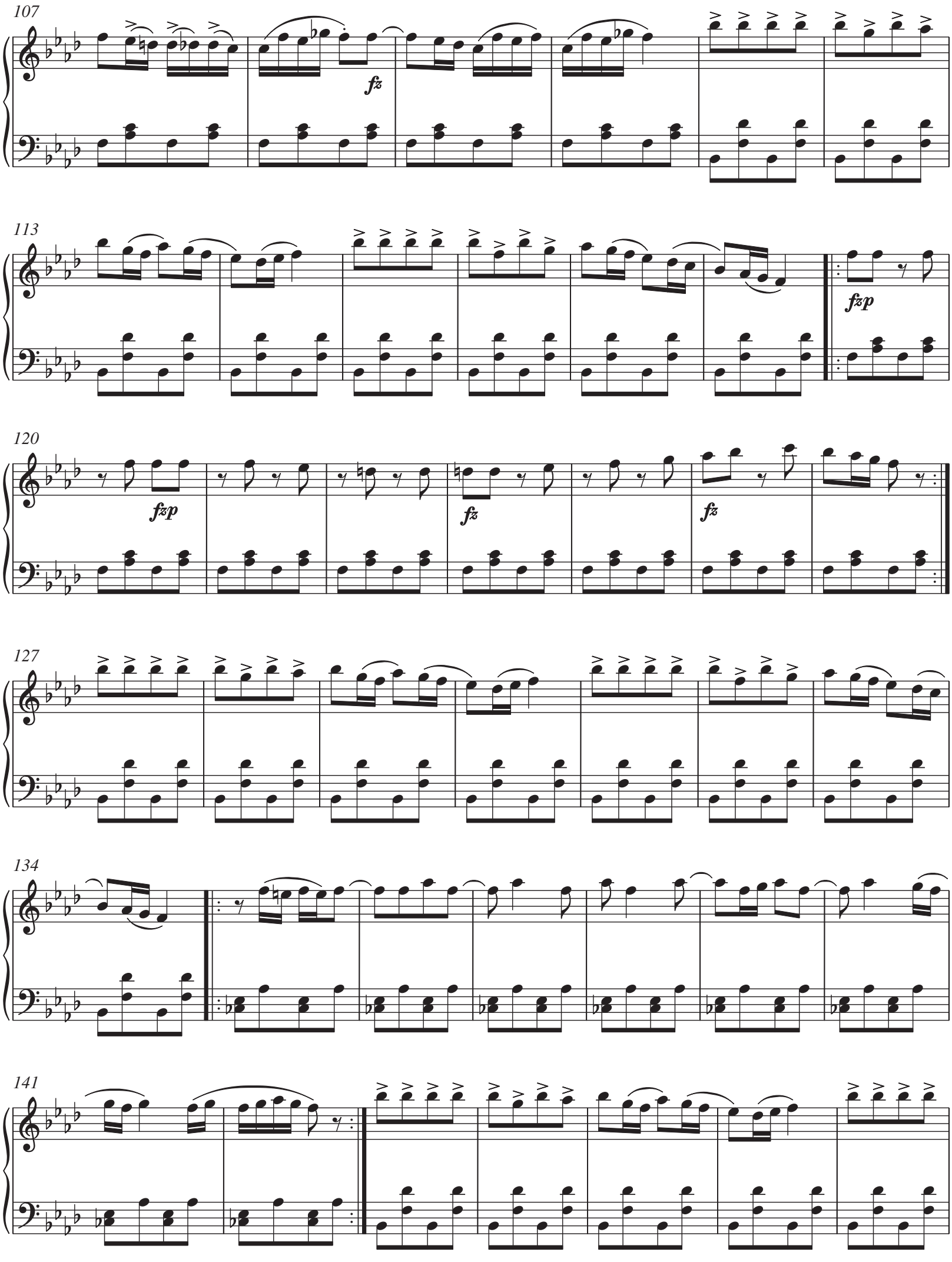
Tempo I

fz

101

fz

fz


107
fz
113
fzp
120
fzp
fz
fz
127
134
141

148

154

Più mosso

161

167

173

179

V

DANS OG KOR
DANCE AND CHORUS
Tempo giusto

mf

6

12

18

24

29

simile

34

tr

tr

40

tr

tr

45

50

56

62

68

74

80

S.

Ro - sens Tid, Ro - sens Tid _____ er kom - - men,

84

S.

bag det grøn-ne Blad svul - mer den og skil - - - ler Knop-pen huldt sig ad. _

89

S.

Lad da Stræn-gen ris - le som en Søl-ver-bæk, lad da Stem-men to - ne

94

S.

som en Fugl bag Hæk. Kær - - - lig - hed op - glø-der al

99

S.

Na-tu - rens Barm. Selv den

T.

Ro - sens Tid, Ro - sens Tid er kom - - men, bag det grøn-ne Blad

104

S.

træt - - te Ol - ding smi - ler el - skovs-varm. Jor - - den

T.

svul - mer den og skil - - - - - ler Knop - pen huldt sig

108

S. blus - ser op mod Him - - len i

T. ad. Lad Stren - gen ris - le som en Søl - ver - bæk, lad da

112

S. sin Kraft, i sin Kraft, lad da

A. Ro - sens Tid, Ro - sens Tid er kom - -

T. Stem - - - - men to - - ne som en

B. Ro - sens Tid, Ro - sens Tid er kom - -

116

S. frej - dig sprud - le Dru - - - - ens Pur - pur - saft,

A. - - men, bag det grøn - ne Blad svul-mer den og skil - ler Knop - pen huldt sig

T. Fugl bag Hæk Kær - lig -

B. - - men, bag det grøn - ne Blad svul-mer den og skil - ler Knop - pen huldt sig

120

S. lad frej - dig sprud - le Dru - ens Pur - - pur -

A. ad. Lad da Stren - gen ris - - le som en Søl - ver - bæk,

T. hed op - glø - der al Na - tu - - rens

B. ad. Lad da Stren - gen ris - - le som en Søl - ver - bæk,

124

S. saft. Se nu van - - dre de af

A. lad da Stem - - - men to - ne som en Fugl bag Hæk.

T. Barm, selv den træt - - te Ol - - ding

B. lad da Stem - - - men to - ne som en Fugl bag Hæk.

128

S. El - - - - - - - - - -

A. Kær-lig-hed op - glø - der al Na - tu-rens Barm. Se, nu van - dre de af El - skovs-

T. smi - ler, el - skovs - - varm. Se, nu van - dre

B. Kær-lig-hed op - glø - der al Na - tu-rens Barm. Se, nu van - dre de af El - skovs-

133

S. ___ skovs - lu - en varm _____ hen til

A. lu - en varm _____ hen til Bru-de-kam - ret Arm i Arm _

T. de af El - skovs - lu - en varm hen til

B. lu - en varm _____ hen til Bru-de-kam - ret Arm i Arm _

138

S. Bru - - de - kam - - ret Arm i Arm. O, Al - -

A. ____ Arm i Arm, _____ Arm i Arm. O, Al - -

T. Bru - de - kam - - ret Arm i Arm. O, Al - -

B. ____ Arm i Arm, _____ Arm i Arm. O, Al - -

143

S. lah! Al - lah! Al - lah!

A. - - lah! Al - - - lah! Al - - - -

T. - - lah! Al - - - lah! Al - - - -

B. - - lah! Al - - - lah! Al - - - -

tr tr

148

S. Al - - lah! Al - - lah! Al - - lah!

A. - - - - lah! Al - - - - lah!

T. - - - - lah! Al - - - - lah!

B. - - - - lah! Al - - - - lah!

tr tr

VI

MORGENTAAGERNES DANS (4de AKT)

DANCE OF THE MORNING MISTS (ACT FOUR)

Adagio

pp

tr

5

rall.

a tempo

9

ppp

rall.

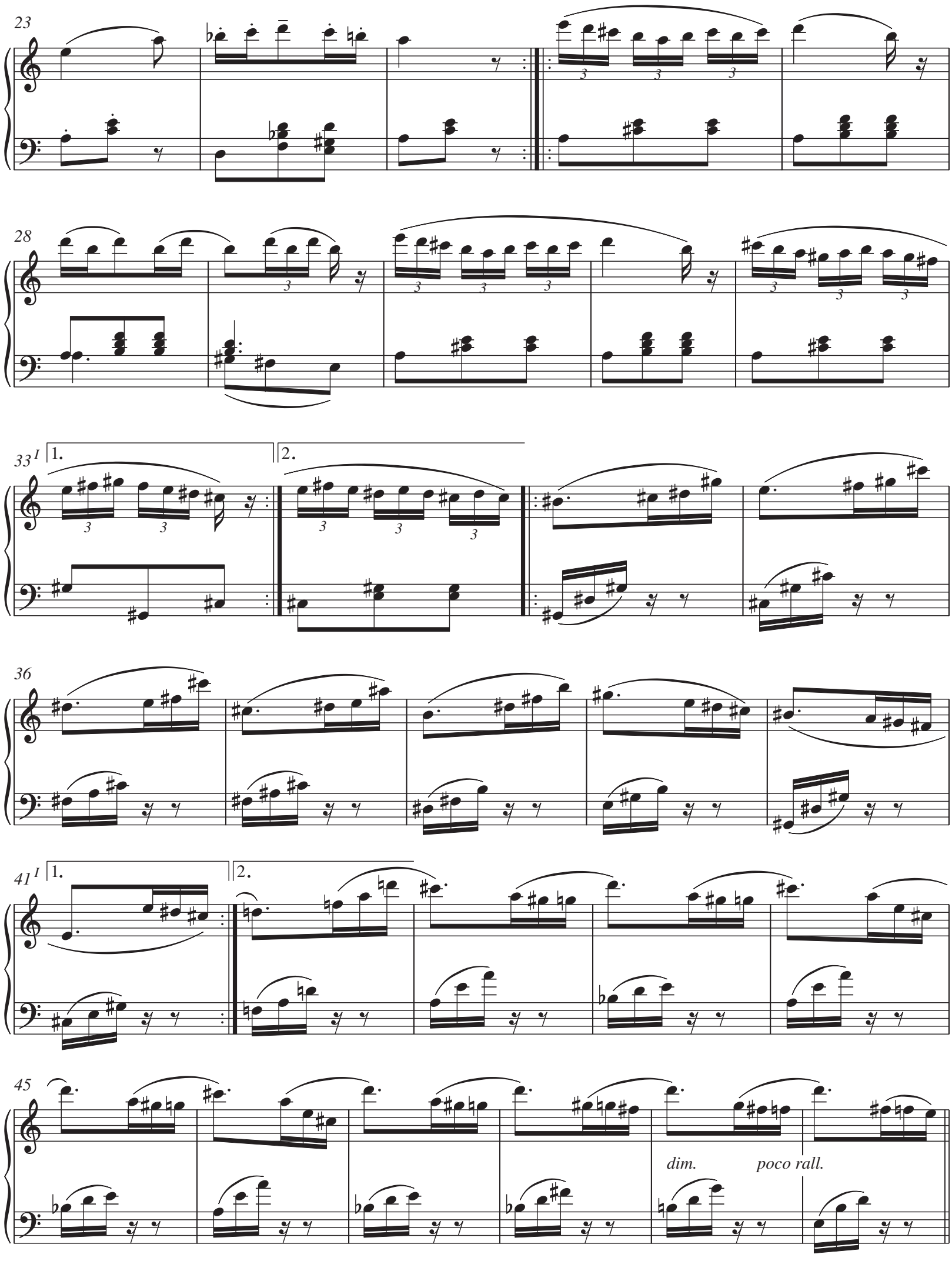
DANS / *DANCE*

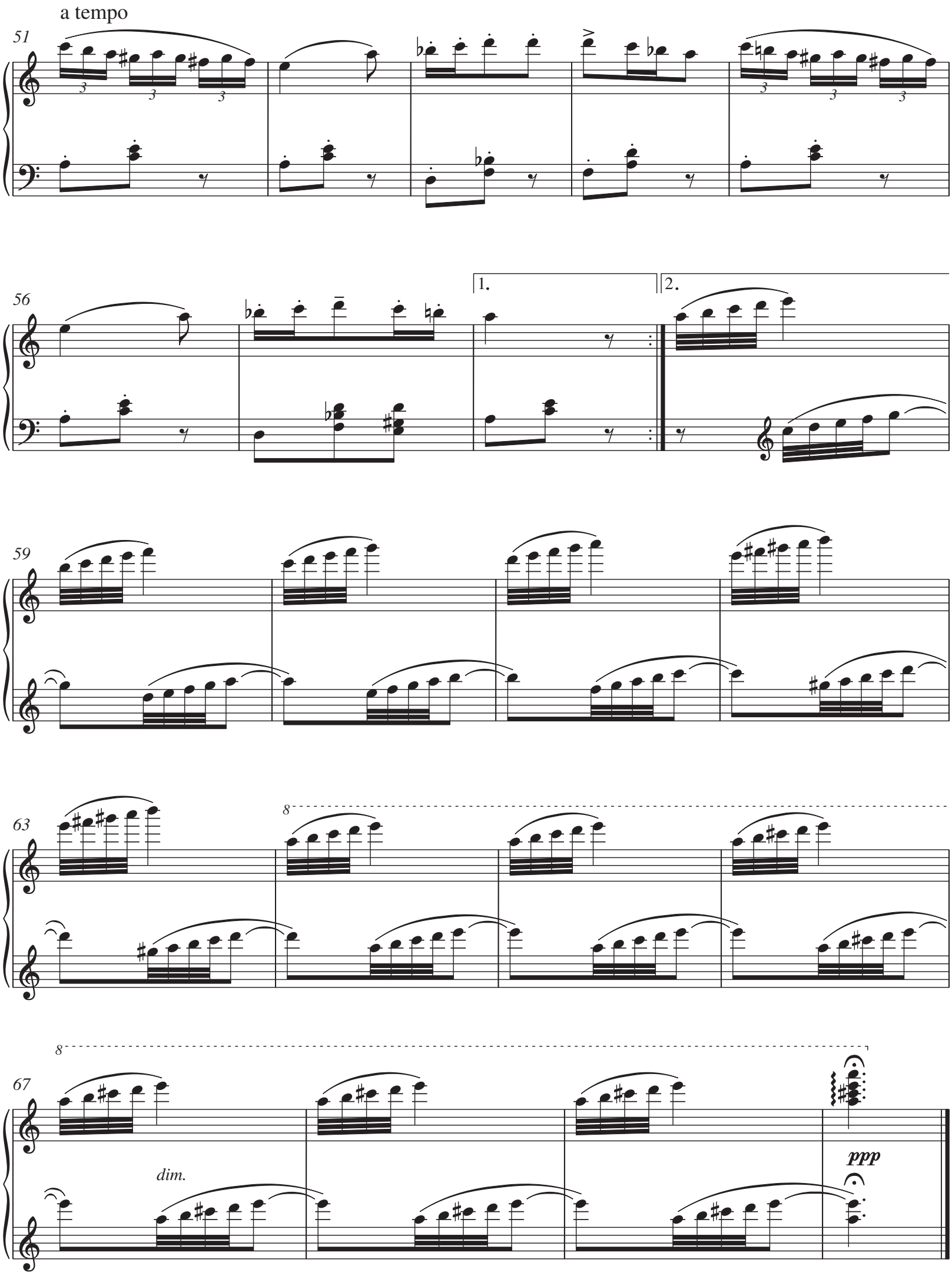
Tempo di valse

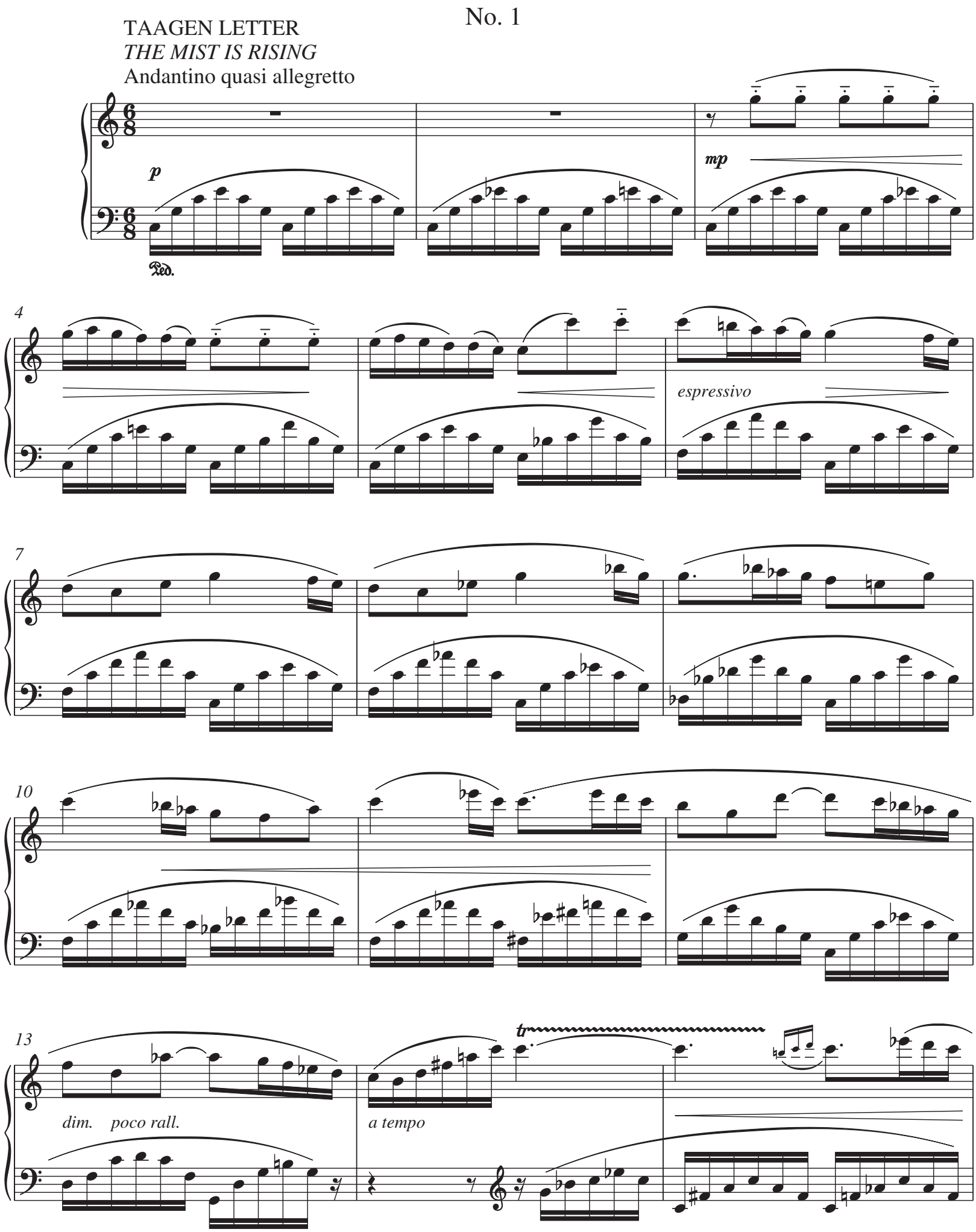
14

pp

18


23
28
33
1.
2.
36
41
1.
2.
45
dim.
poco rall.


a tempo
51
56
1.
2.
59
63
8
67
8
dim.
ppp


No. 1
TAAGEN LETTER
THE MIST IS RISING
Andantino quasi allegretto
p
mp
Ped.
espressivo
dim. poco rall.
a tempo
tr

16

p

19

p

cresc.

poco f

22

cresc.

25

rall.

dim.

p *a tempo*

28

espressivo

31

dim.

p

No. 2

FORSPIL TIL FJERDE BILLEDE

PRELUDE TO SCENE FOUR

Andante pesante

ff

dim.

5

ff

sempre ff

9

sempre ff

13

17

rall. e dim.

p

a tempo

22

cresc.

f

26

poco dim.

dim.

30

mp

34

mp

39

dim.

dim.

rall.

No. 3

MENUET
MINUET
(♩ = 100)

mp

6

13

f

mp

19

25

dim.

30

Un poco più vivo

p

p

34

38

mf

41

44

p

47

cresc.

51

f

dim.

mf

No. 4

FORSPIL TIL SYVENDE BILLEDE
PRELUDE TO SCENE SEVEN
Andante

f *pp*

5

sempre *pp*

9

molto *f*

14

fz

19

mf *f*

24

28

fz

ff

32

segue

fz

36

rall.

fff

a tempo

40

rall.

a tempo dim.

mp

45

cresc.

ff *rall.*

No. 5

MARSCH
MARCH
Tempo giusto

f

Ped.

6

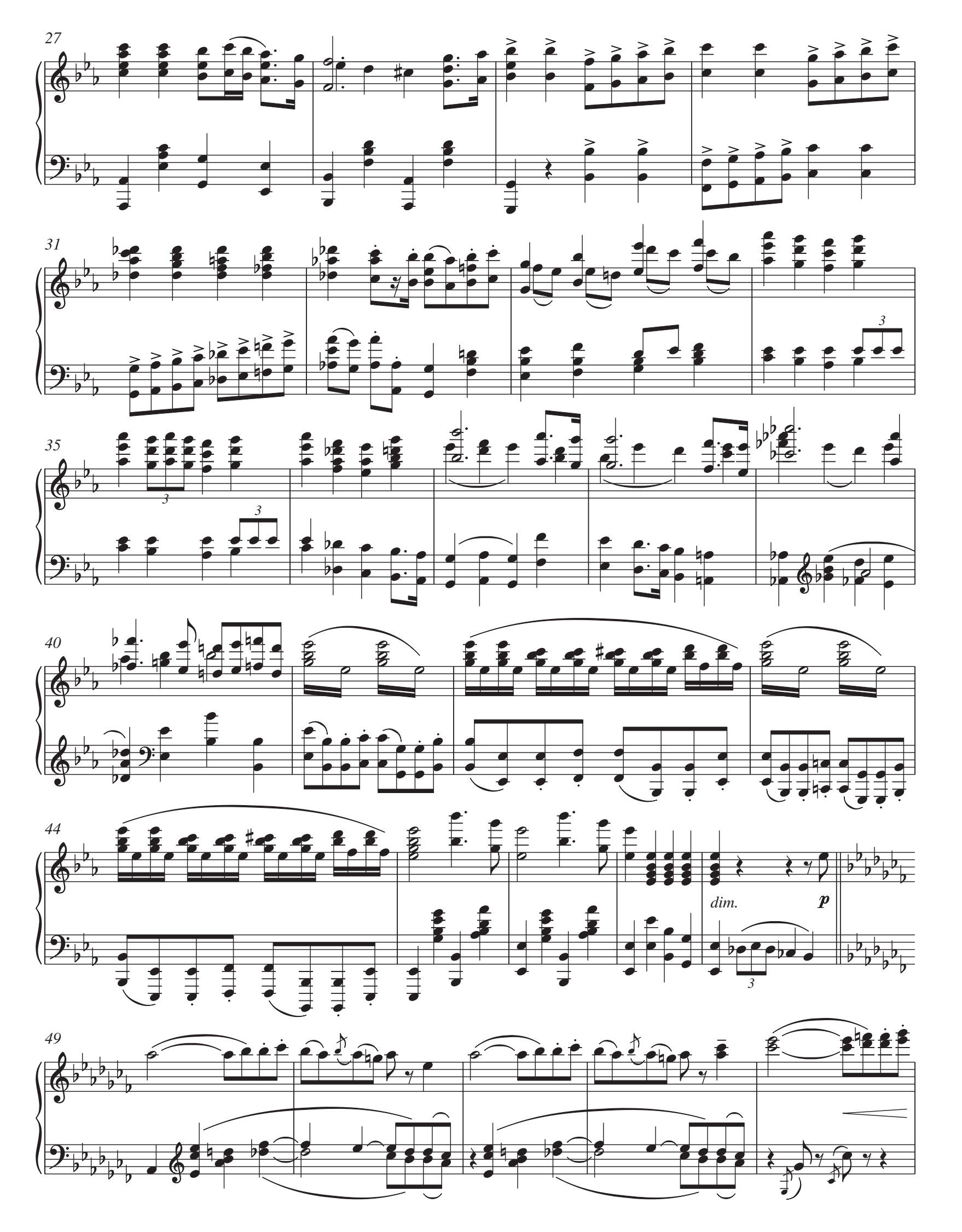
11

16

cresc.

ff

21


27
31
35
40
44
dim.
p
49

54

f

p

58

62

p

3

67

3

cresc.

71

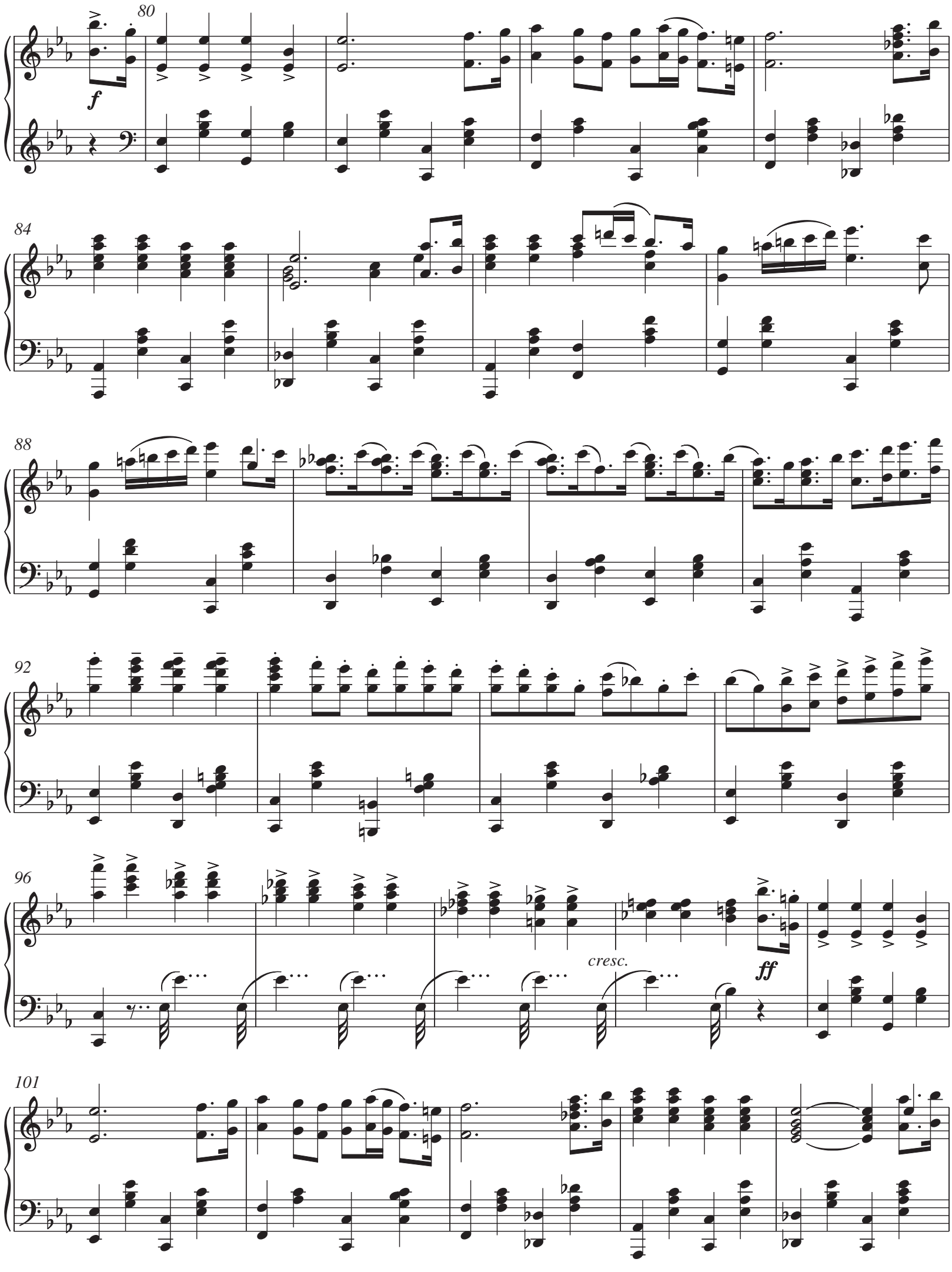
3

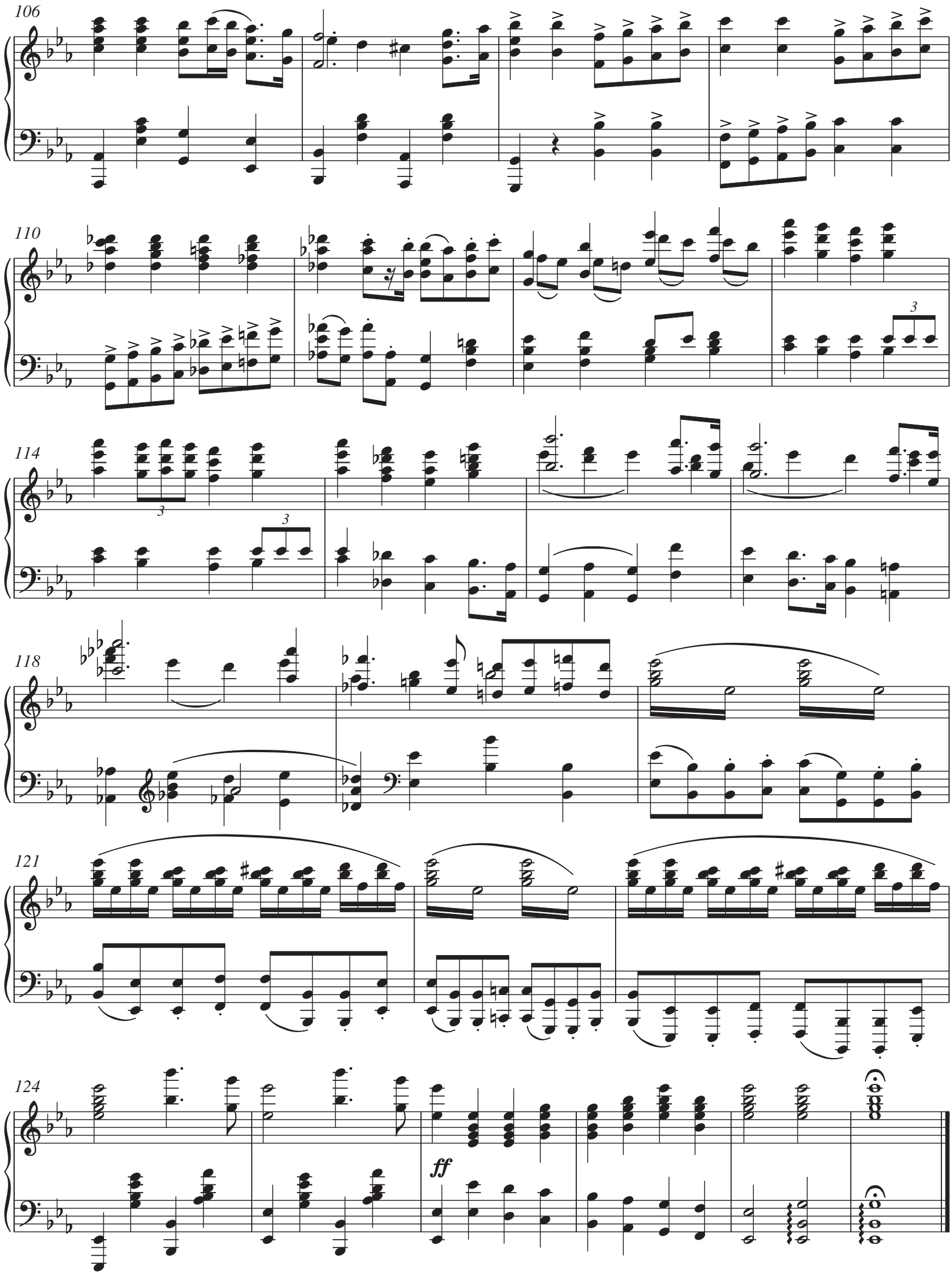
ff

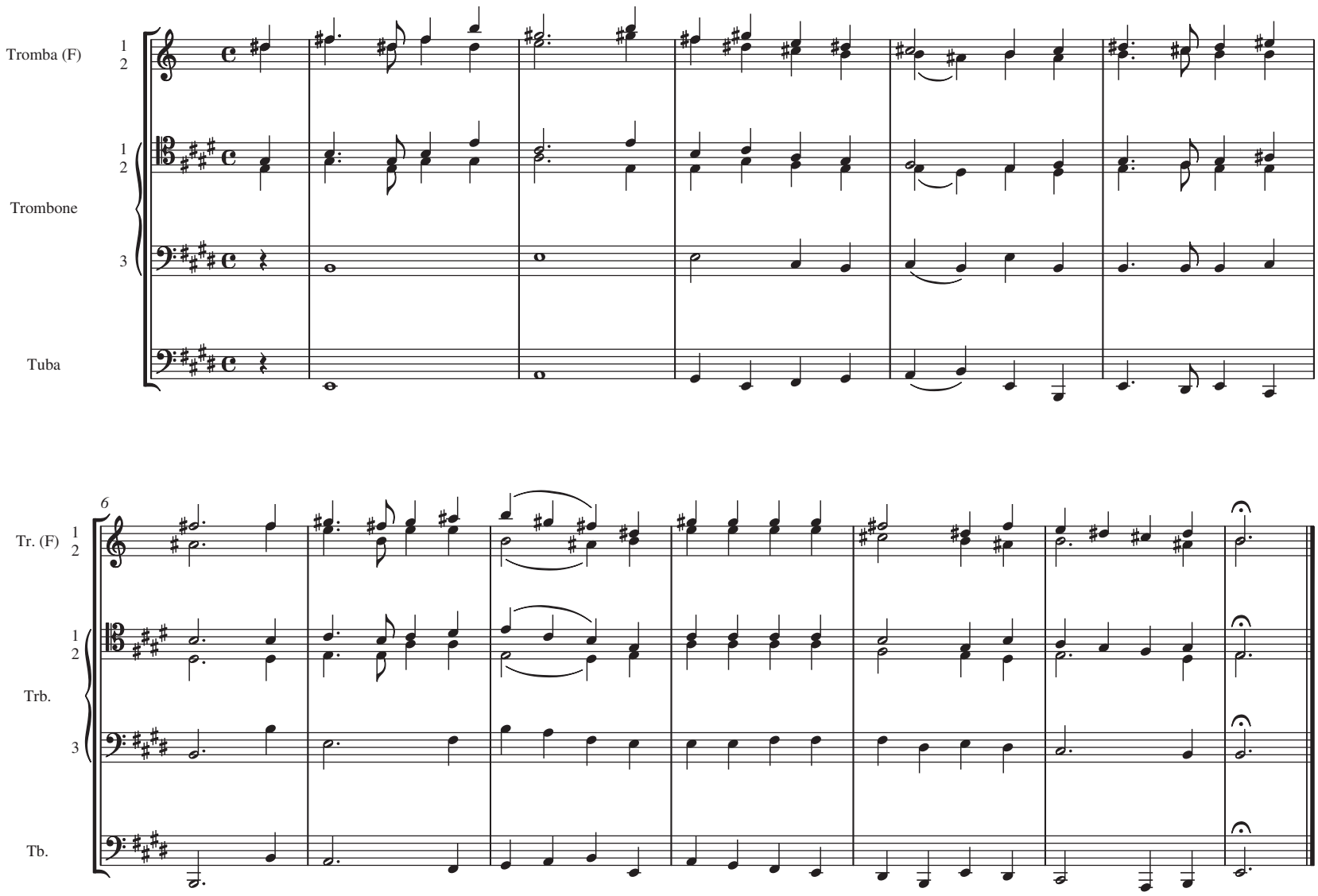
dim.

p

75


80
f
84
88
92
96
cresc.
ff
101


106
110
114
118
121
124
ff


Tromba (F)
1
2
Trombone
1
2
3
Tuba
6
Tr. (F)
1
2
Trb.
1
2
3
Tb.

BESÆTNING

ENSEMBLE

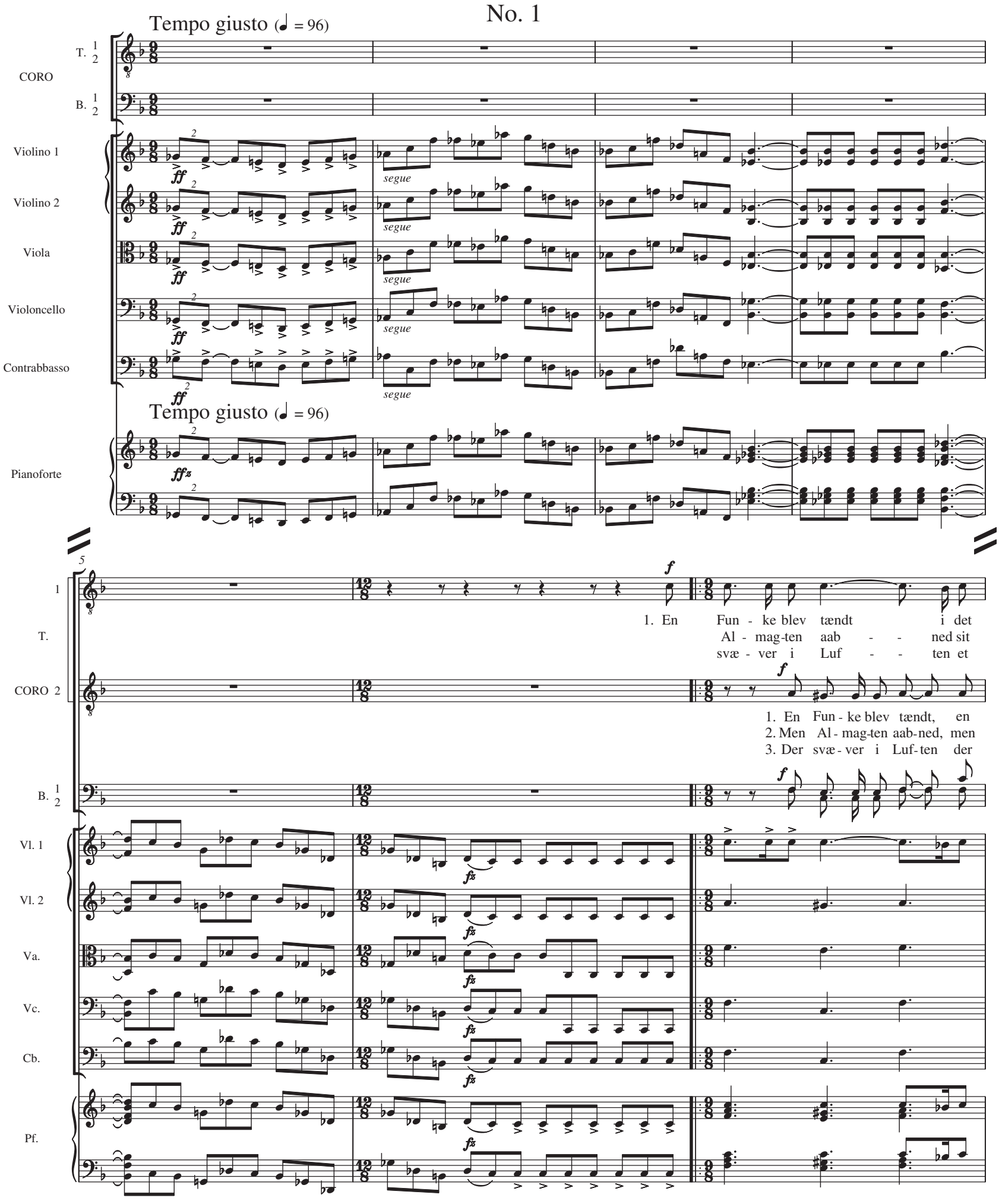
archi

pianoforte

coro (T T B B)

reciter

No. 1



Tekst trykt med tilladelse af Hans Hartvig Seedorffs arving.

8

T. 1

mæg - ti - ge Rum, en Taa - - ge be - gynd - te at glø - de... Først
is - nen - de Hvælv for Stor - - me - nes un - ge Ti - ta - - ner. De
Lø - ve - tands - fnugg... Der dri - - ver en Al - ge i Ha - - vet... Men

CORO 2

Fun - - ke blev tændt i det mæg - ti - ge Rum, en Taa - ge be - gynd - te at glø - de... Først
Al - - mag - ten aab - ned sit is - nen - de Hvælv for Stor - me - nes un - ge Ti - ta - ner. De
svæ - - ver i Luf - ten et Lø - ve - tands - fnugg... Der dri - ver en Al - ge i Ha - vet... Men

B. 1 2

en Taa - ge be - gynd - te at glø - - -
for Stor - me - nes un - ge Ti - ta - - -
Der dri - ver en Al - ge i Ha - - -

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Pf.

11

T. 1 2

CORO

flød den som Mor - ild i Stjær - ner - nes Skum. Saa klø - ved den Bøl - gen, der rej - ste sig
sang o - ver La - va - ens størk - ne - de Elv, de hil - ste med Lat - ter det dæm - pe - de
ny - fød - te Klo - der skal skin - ne af Dugg, af Lær - ke - stem - mer og Gø - ge -

B. 1 2

- - - - - - de. Først flød den som Mor - ild i Stjær - ner - nes Skum. Saa klø - ved den
- - - - - ner. De sang o - ver La - va - ens størk - ne - de Elv, de hil - ste med
- - - - vet... Men ny - fød - te Klo - der skal skin - ne af Dugg, af Lær - ke -

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Pf.

14

T. 1 2

CORO

stum af Luft - ha - vets væl - - ten - de Ø - - -
Skælv fra Kim - min - gens rø - - de Vul - ka - - -
kuk, naar vor er i Mør - - ket be - gra - - -

B. 1 2

Bøl - gen, der rej - ste sig stum af Luft - ha - vets væl - - ten - de Ø - - -
Lat - ter det dæm - pe - de Skælv fra Kim - min - gens rø - - de Vul - ka - - -
stem - mer og Gø - ge - kuk, naar vor er i Mør - - ket be - gra - - -

Vl. 1

Vl. 2

Va.

trem.

Vc.

Cb.

Pf.

18

T. 1 2

CORO

- - - - - - - de.
- - - - - - - ner.
- - - - - - - vet.

B. 1 2

Vl. 1

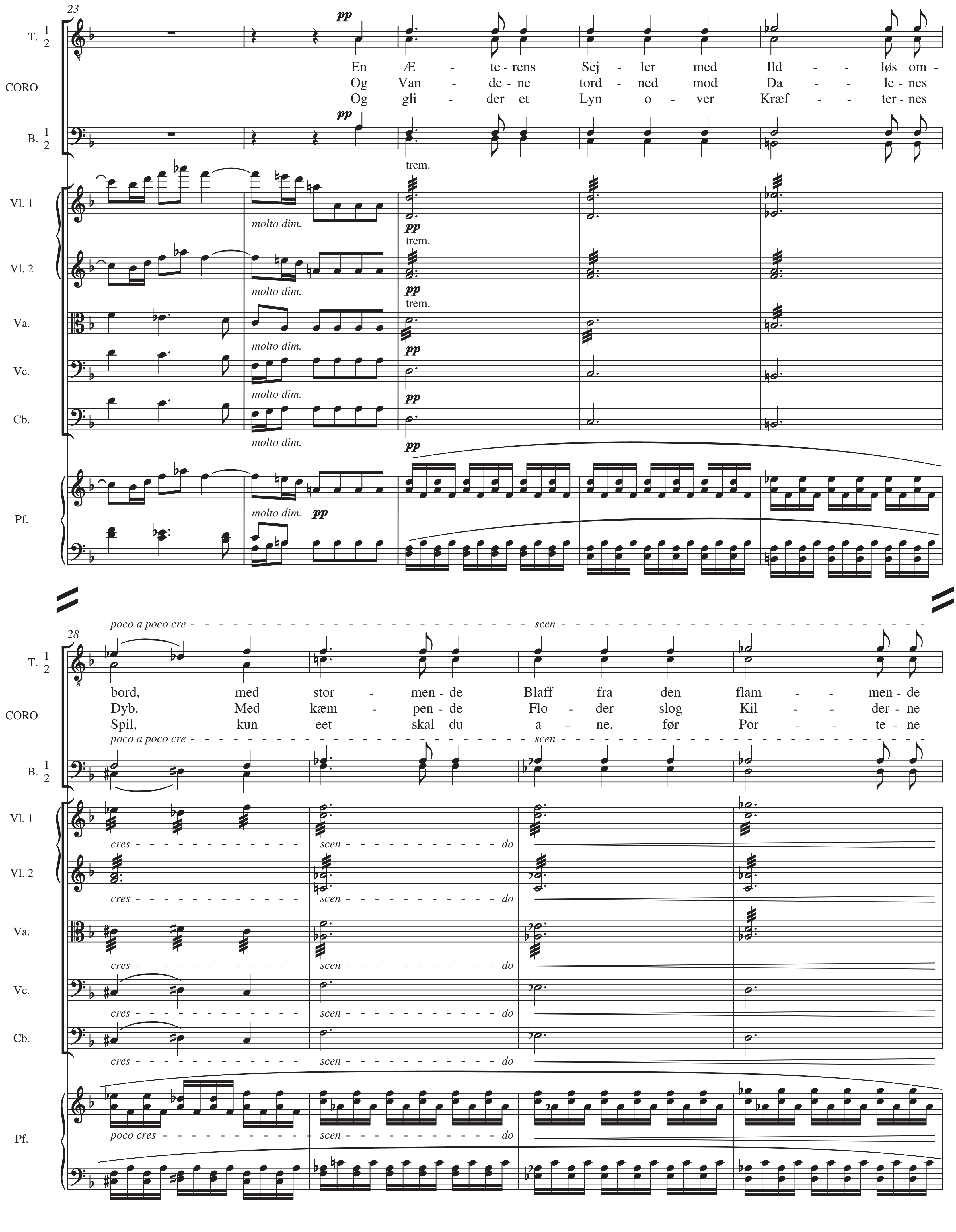
Vl. 2

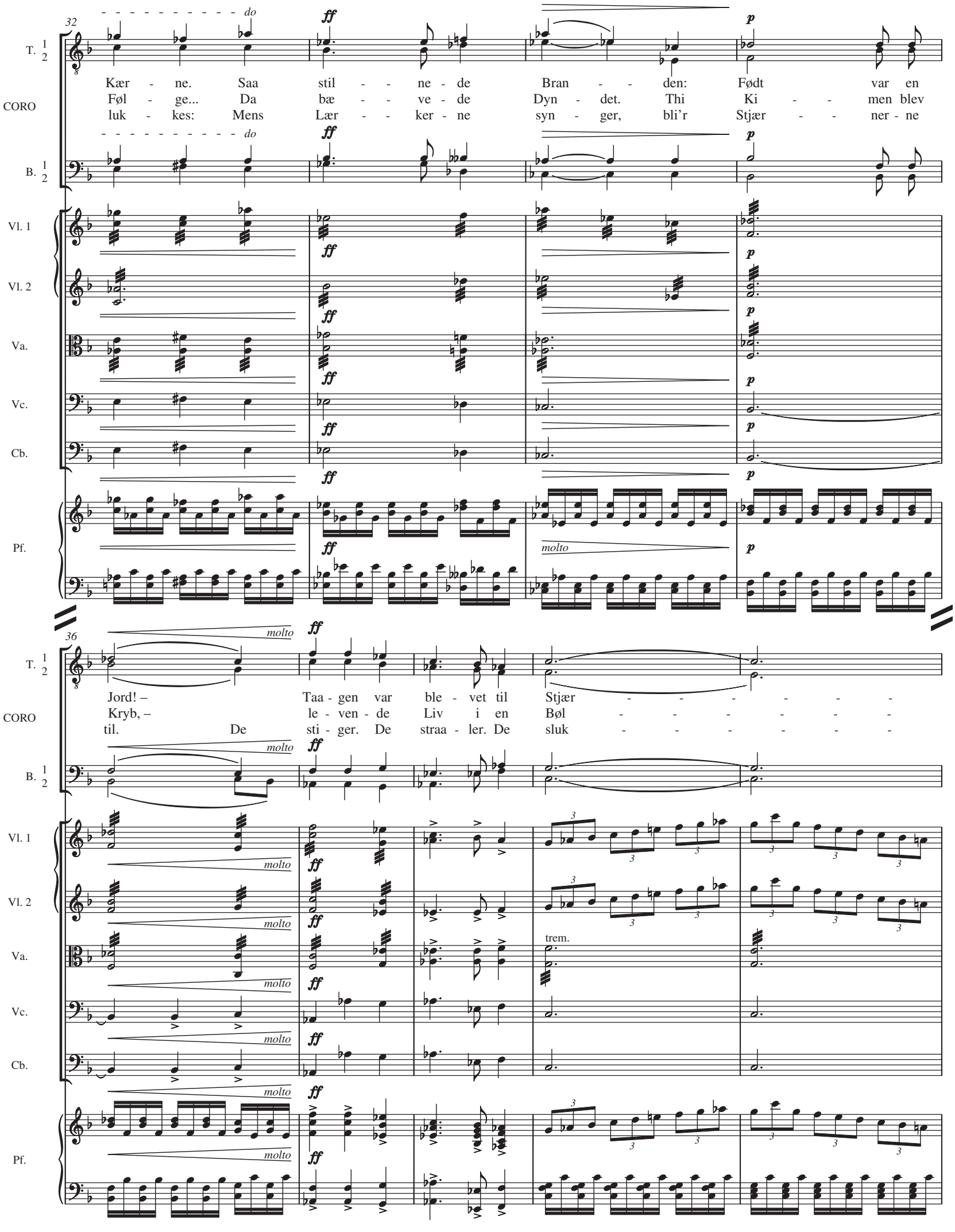
Va.

Vc.

Cb.

Pf.


23
T. 1 2
CORO
B. 1 2
Vl. 1
Vl. 2
Va.
Vc.
Cb.
Pf.
pp
En Æ - te-rens Sej - ler med Ild - - løs om -
Og Van - de-ne tord - ned mod Da - - le-nes
Og gli - der et Lyn o - ver Kræf - - ter-nes
trem.
molto dim.
28
poco a poco cre - - - - scen
bord, med stor - men-de Blaff fra den flam - - men-de
Dyb. Med kæm - pen-de Flo - der slog Kil - - der-ne
Spil, kun eet skal du a - ne, før Por - - te-ne
cres - - - scen - - - do
poco cres - - - scen - - - do


32
T. 1 2
CORO
B. 1 2
Vl. 1
Vl. 2
Va.
Vc.
Cb.
Pf.
do
ff
p
molto
Kær - ne. Saa stil - - ne - de Bran - - den: Født var en
Føl - ge... Da bæ - - ve - de Dyn - det. Thi Ki - - men blev
luk - kes: Mens Lær - - ker - ne syn - ger, bli'r Stjær - - ner - ne
36
Jord! – Taa - gen var ble - vet til Stjær - - - - - - -
Kryb, – le - ven - de Liv i en Bøl - - - - - - -
til. De sti - ger. De straa - ler. De sluk - - - - - - -
trem.

41

T. 1 2

CORO

B. 1 2

ne!
ge.
kes.

1.2. 3.

mf

2. Men
3. Der

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Pf.

dim.

div.

mf

44 II

pp

p dim.

pizz.

p

No. 2

RECITATION MED MANDSKOR
RECITATION WITH MALE CHOIR

Andante sostenuto

Recitation:

Skovene sank, ... Skæltræets grenede Lampe, Bregnernes klaprende Løv fyldte de Sumpe og Kløfter, Kampe laa som en
Viften og Palmernes hvor Øglernes Krusning i Tidens
forstenede Støv.

CORO T. 1 2 B. 1 2

Andante sostenuto

Pianoforte

mp legato *mfz*

Men imod Solen, der banede Manden paa labbende Poter sin Sti:– knugende Haanden
gyldned de blaa Horizonter,

un poco di più

6

Pf.

p *cresc.* *mf* *p*

om Flinten, naar graa Mastodonter drog ham som vældige, vandrende forbi. Stenen fik Sjæl!
Bjærge

10

T. 1 2 B. 1 2

ff *molto* *ppp*

Ste - nen fik Sjæl!

CORO

ff *molto* *ppp*

Pf.

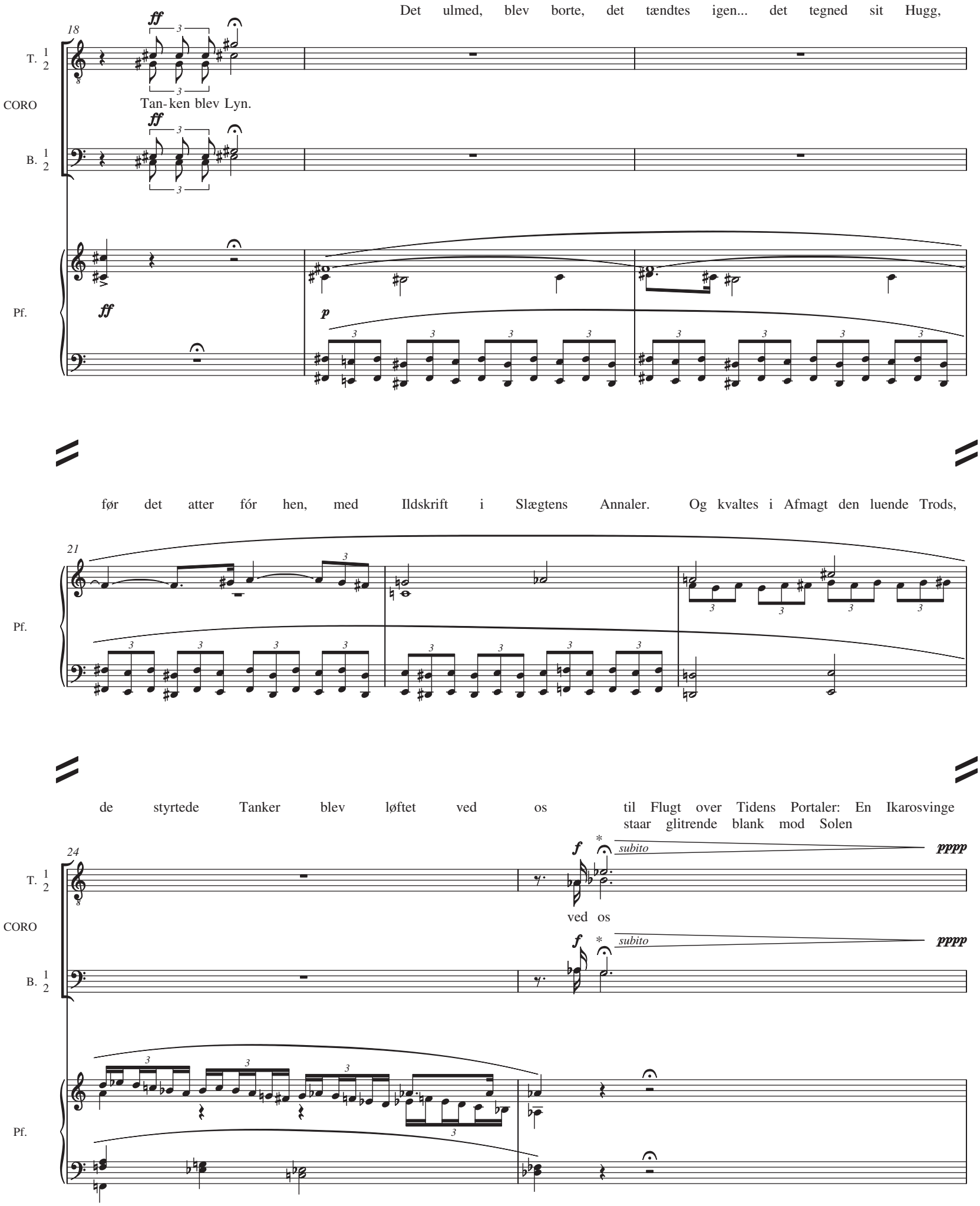
molto *molto*

Lystrede dog — som i Lænker — Sigtet, der brændte under det laveste Bryn. Manden var blevet til
Tænker. Tanken til Lyn!

14

Pf.

mp *mp*



* (Koret maa strax gøre diminuendo, saa man hører Ordene. Akkorden holdes indtil Ordet 'Solen'.)
(The chorus must immediately make a diminuendo so that the words are heard. The chord must be maintained until the word 'Solen'.)

(un poco più vivo)

og kender sin Klage forstummet. Thi Drømme, der bristede, Luftsyn, der sank, slynger vor flammende Tid som Triumfsang mod Rummet.

26

T. 1 2

CORO

Som Tri -

B. 1 2

Som Tri -

(un poco più vivo)

Pf.

Der drager en Slægt mod Underets Land, velsignet af Kræfternes Naade.

umf - sang i Rum - met.

Tempo I

29

T. 1 2

umf - sang i Rum - met.

CORO

B. 1 2

umf - sang i Rum - met.

Tempo I

Pf.

mp

Men nærmer sig Tanken den yderste Rand, da standser den ensomme, søgende Mand og smiler til Stjærnernes Gaade: Der driver i Luften et Løvetandsfnugg og

33

Pf.

fylder hans Verden
med Svimlen.

En Sommerskov løves til Gøgenes
Kuk...

og Lærkerne hæfter sig, vaade af Dugg,
som tonende Klokker, ja,

tonende Klokker

37

Pf.

til Himlen.

Più mosso

41

ff

T. 1 2

CORO

Til Him - len, til Him - len, ja, to - nen - de Klok - ker, ja, to - nen - de Klok - ker til

ff

B. 1 2

Più mosso

Pf.

ff

45

T. 1 2

CORO

Him - - - - - - - - len!

B. 1 2

Pf.

attacca

No. 3

Andantino

CORO

T. 1 2

B. 1 2

1. Tan - ker skal tæn - des og skri - de...
2. Kald - te vi Rum - met: det tom - me,
3. Ind i det Mulm skal vi van - dre,

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Andantino

Pianoforte

5

CORO

T. 1 2

B. 1 2

Luft - syn, som Fæd - re - ne saae – Bro, A - quæ-dukt, Py - ra - mi - - de!
bund - løst var Ga - ver - nes Kar! Rig er den Dag, der skal kom - - me,
ført af vort bræn - den - de Kald. Giv os at ly - se for an - - dre,

Vl. 1

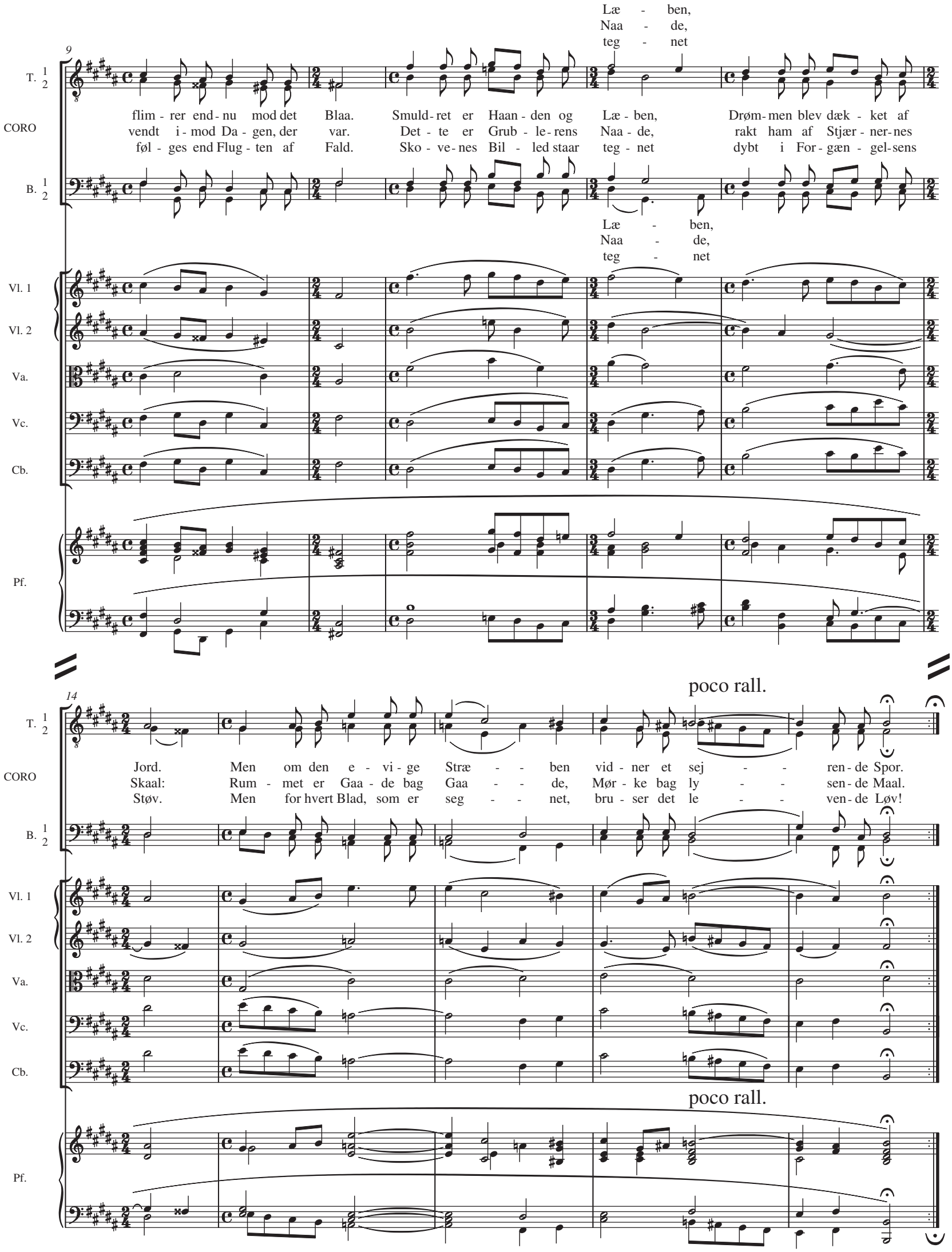
Vl. 2

Va.

Vc.

Cb.

Pf.


9
T. 1 2
CORO
B. 1 2
Vl. 1
Vl. 2
Va.
Vc.
Cb.
Pf.
Læ - ben,
Naa - de,
teg - net
flim - rer end - nu mod det Blaa. Smuld - ret er Haan - den og Læ - ben, Drøm - men blev dæk - ket af
vendt i - mod Da - gen, der var. Det - te er Grub - le - rens Naa - de, rakt ham af Stjær - ner - nes
føl - ges end Flug - ten af Fald. Sko - ve - nes Bil - led staar teg - net dybt i For - gæn - gel - sens
Læ - ben,
Naa - de,
teg - net
14
poco rall.
Jord. Men om den e - vi - ge Stræ - - ben vid - ner et sej - - ren - de Spor.
Skaal: Rum - met er Gaa - de bag Gaa - - de, Mør - ke bag ly - - sen - de Maal.
Støv. Men for hvert Blad, som er seg - - net, bru - ser det le - - ven - de Løv!
poco rall.

No. 4

Tempo giusto

CORO

1. Vort ly - se Land, du Drøm - mens Syn, højt bry - der du Bøl - gens
2. Flyt frem paa - ny dit Græn - se - skel, drag stolt i - mod Rum - mets

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Tempo giusto

Pianoforte

5

CORO

Pragt, en Høf - de, vendt mod Ha - vets Bryn og Stor - mens vaa - de Magt! Det
Port. Giv Aan - dens Vagt - mænd Vaa - ben - held, gør Dan - marks Ri - ge stort: Thi

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Pf.

10

CORO

mind - ste Land i Nor - den; men dog en Plet af Jor - den hvor Li - vets Flam - me
li - det Land skal bjær - ge ved Tan - kens tun - ge Vær - ge sin ly - se Del af

Vl. 1 — *mp*

Vl. 2 — *mp*

Va. — *mp*

Vc. — *mp*

Cb. — *mp*

Pf. — *mp*

15

CORO

tæn - - des med Ild - glimt fra Tan - kens Lyn, med Ild - glimt fra Tan - kens Lyn.
Da - - gen, der rin - der af Lyk - kens Væld, der rin - der af Lyk - kens Væld.

cre - - - - - - - - - - scen - - - - - - - - - - do — *f*

Vl. 1 — *cre - - - - - - - - - - scen - - - - - - - - - - do* — *f*

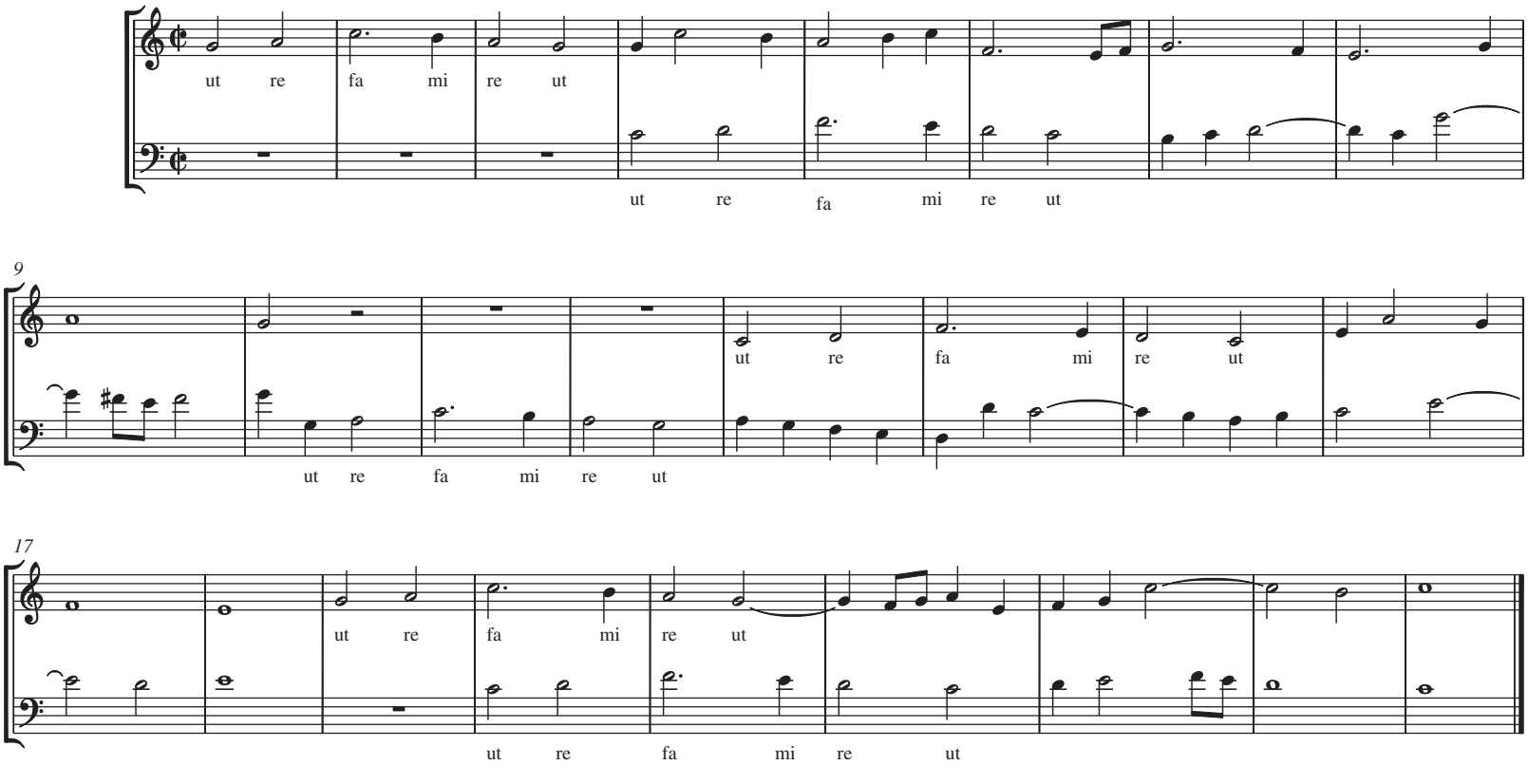
Vl. 2 — *cre - - - - - - - - - - scen - - - - - - - - - - do* — *f*

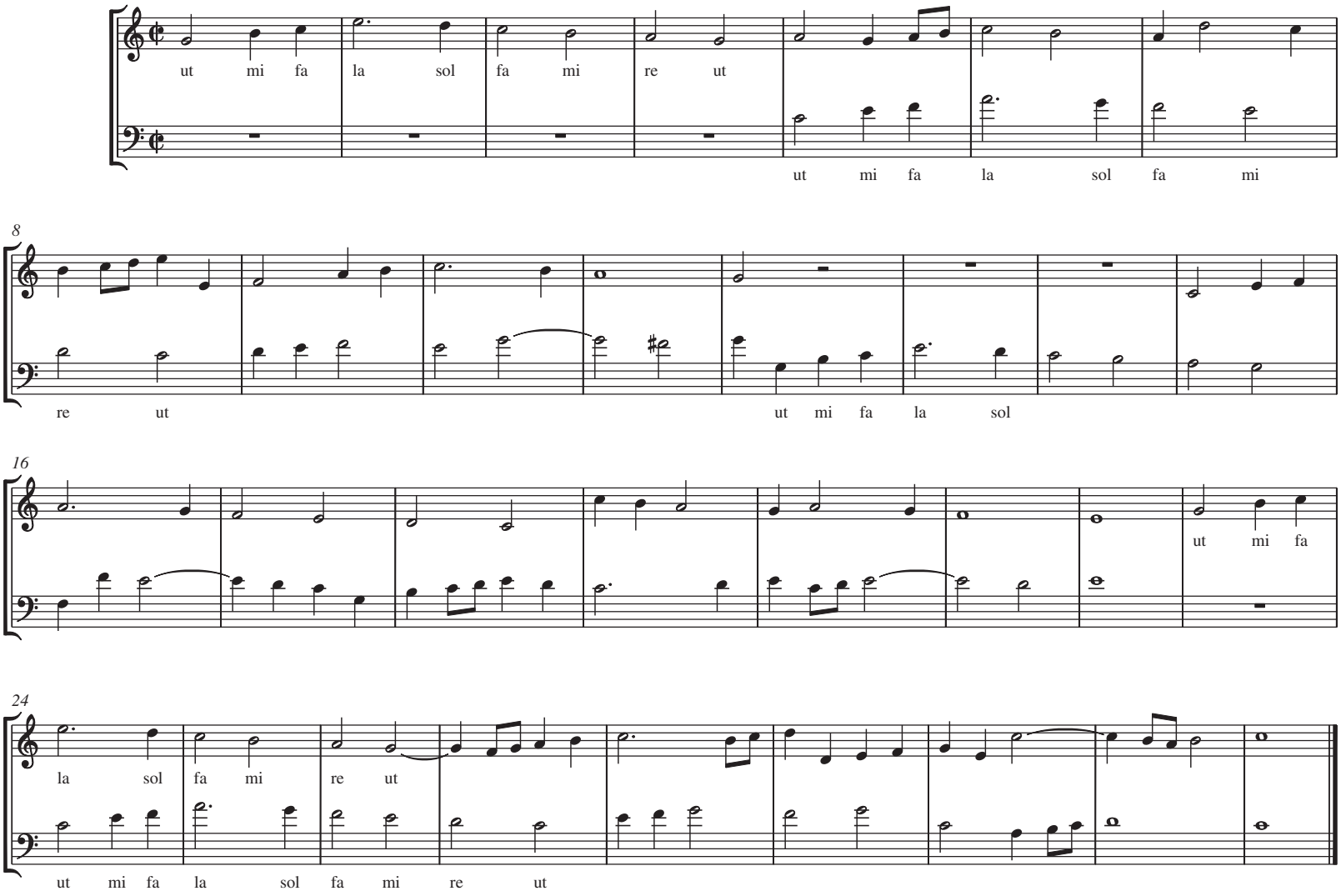
Va. — *cre - - - - - - - - - - scen - - - - - - - - - - do* — *f*

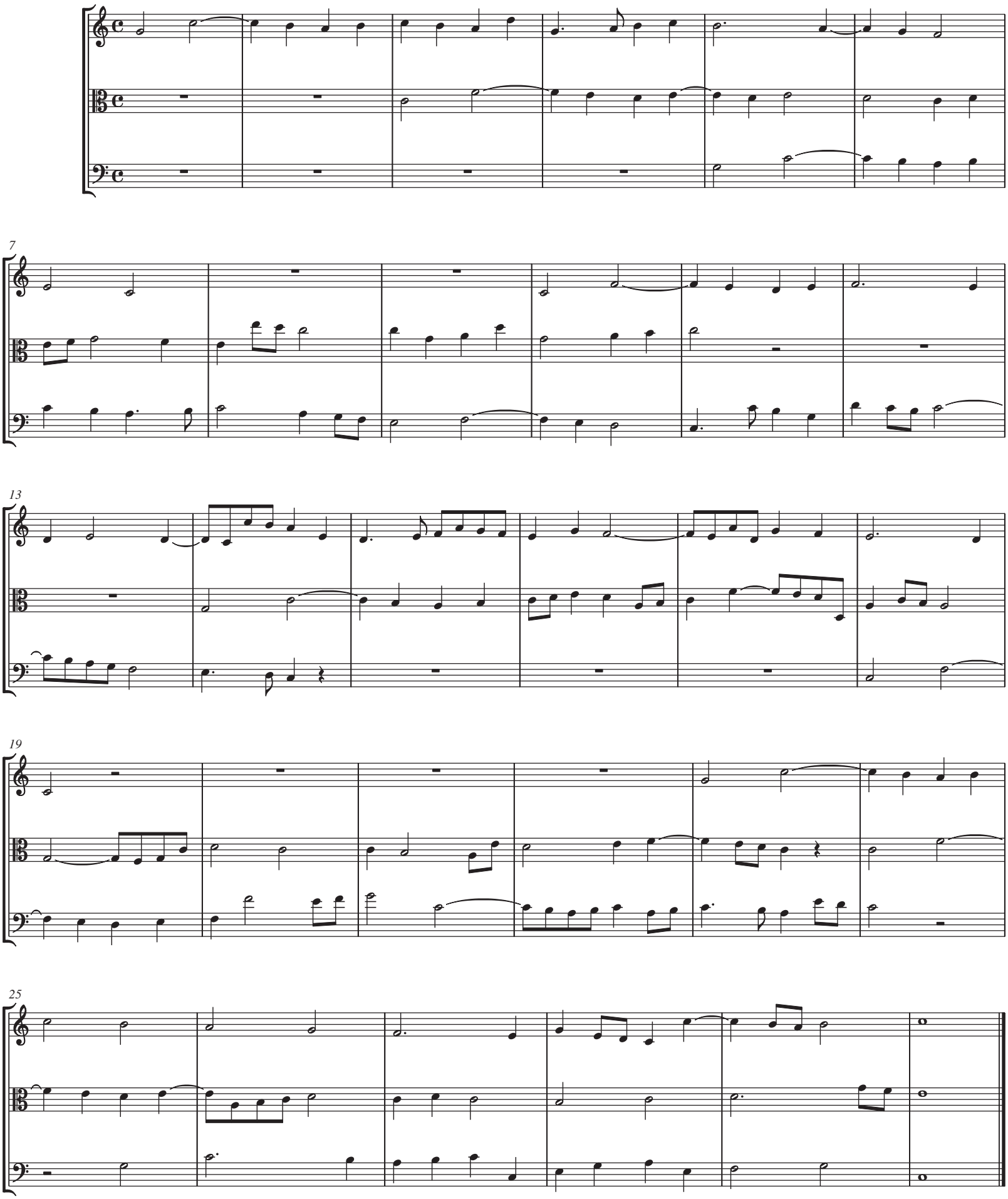
Vc. — *cre - - - - - - - - - - scen - - - - - - - - - - do* — *f*

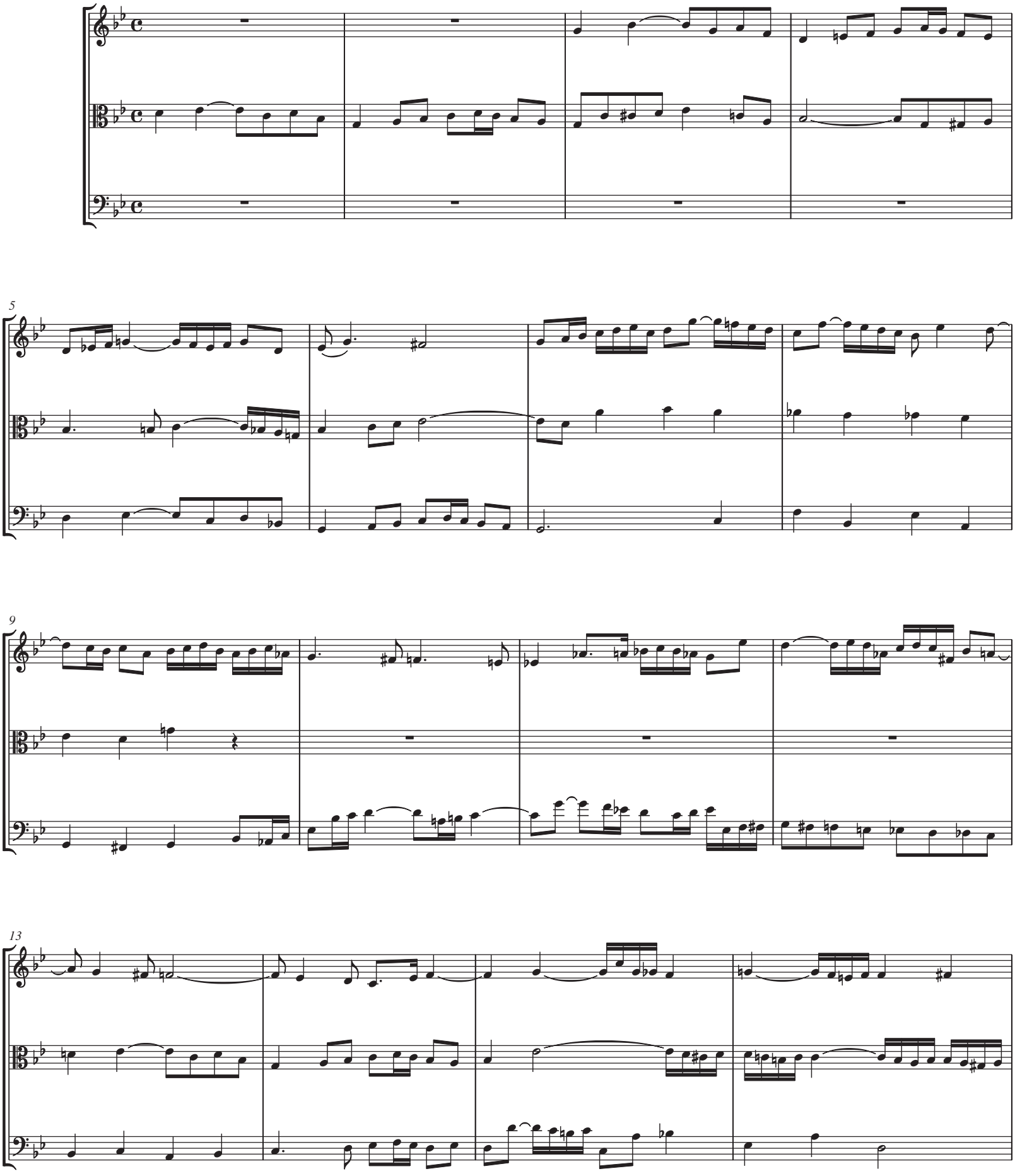
Cb. — *cre - - - - - - - - - - scen - - - - - - - - - - do* — *f*

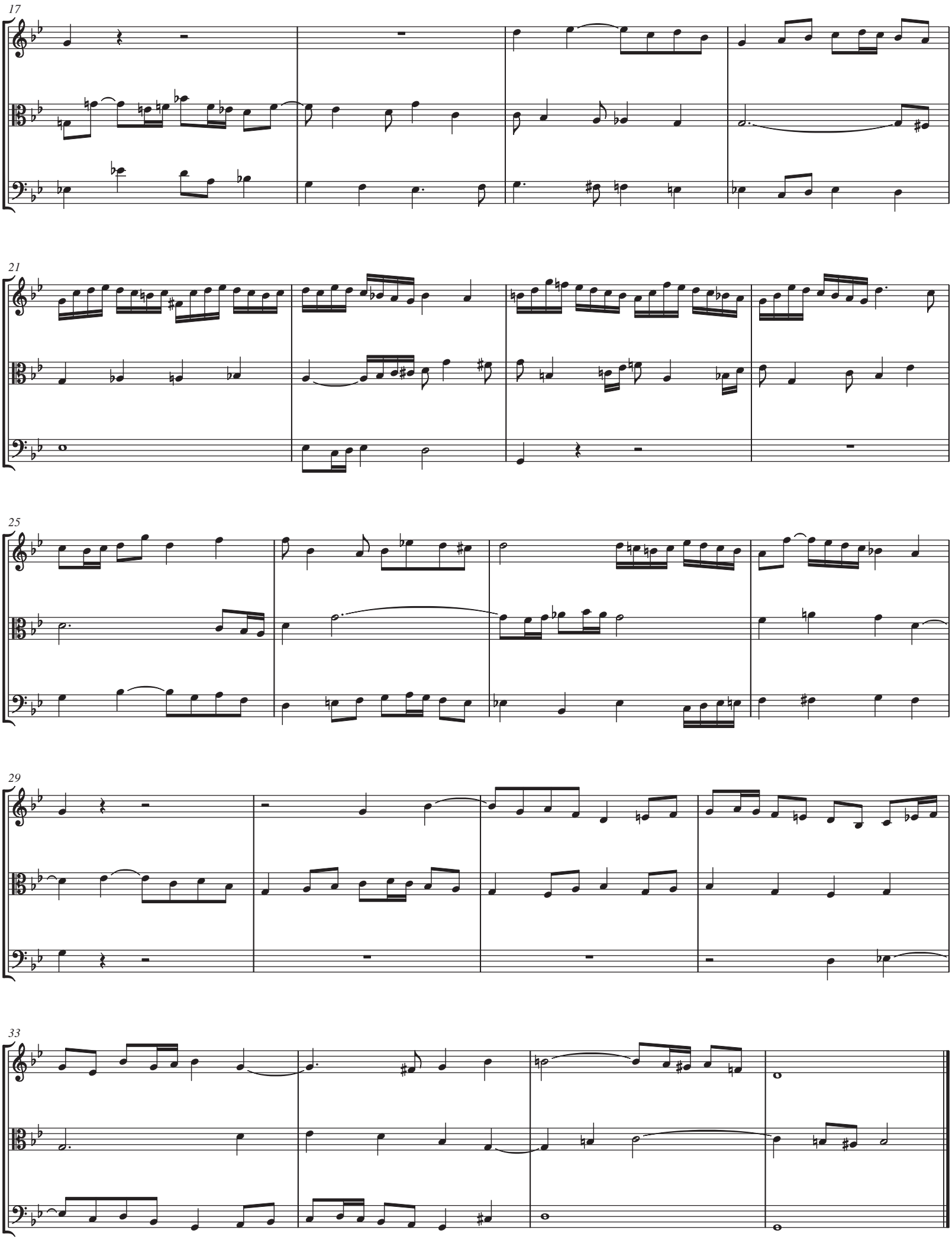
Pf. — *cre - - - - - - - - - - scen - - - - - - - - - - do* — *f*

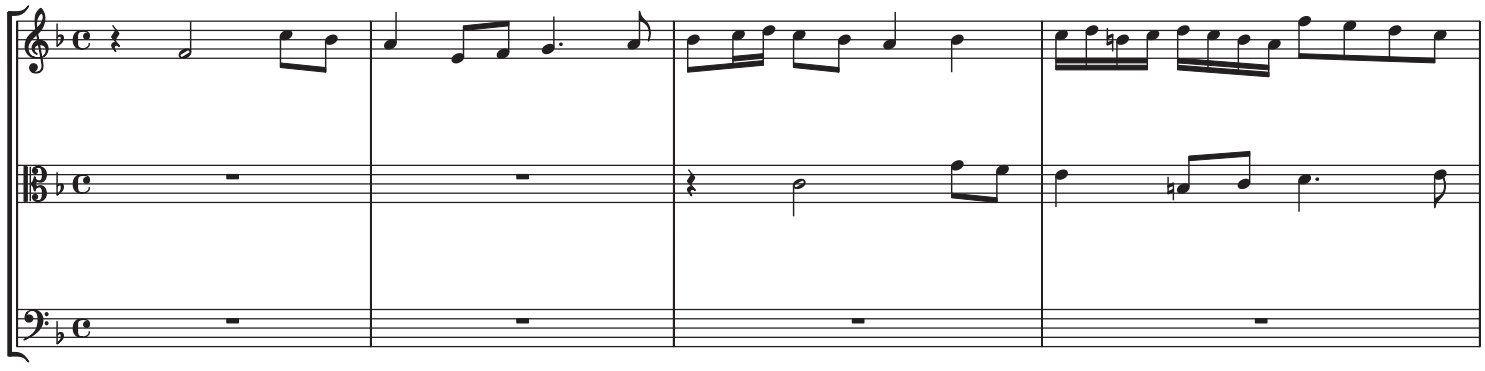

ut re fa mi re ut
ut re fa mi re ut
9
ut re fa mi re ut
ut re fa mi re ut
17
ut re fa mi re ut
ut re fa mi re ut

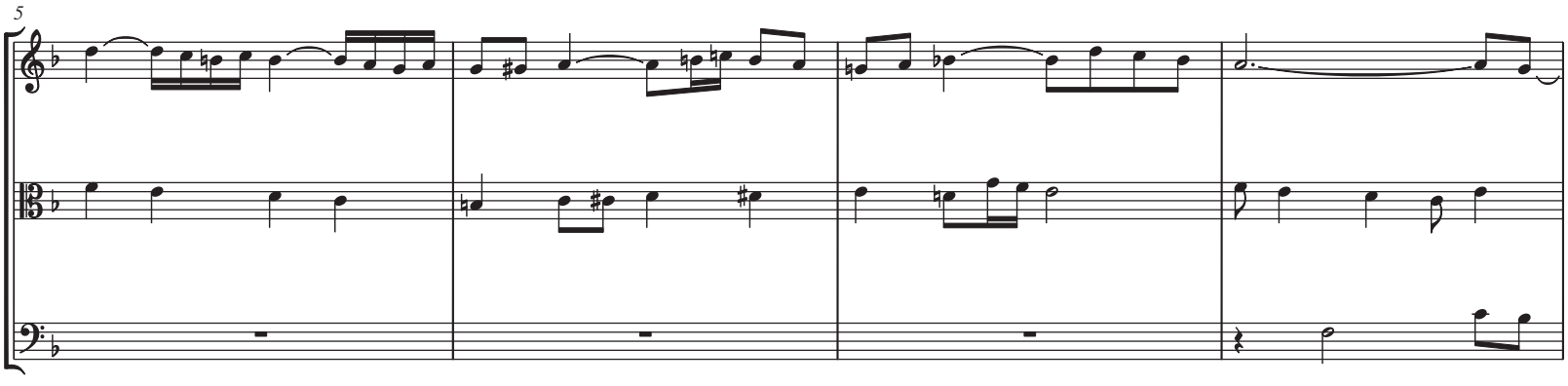

ut mi fa la sol fa mi re ut
ut mi fa la sol fa mi
8
re ut
ut mi fa la sol
16
ut mi fa
24
la sol fa mi re ut
ut mi fa la sol fa mi re ut

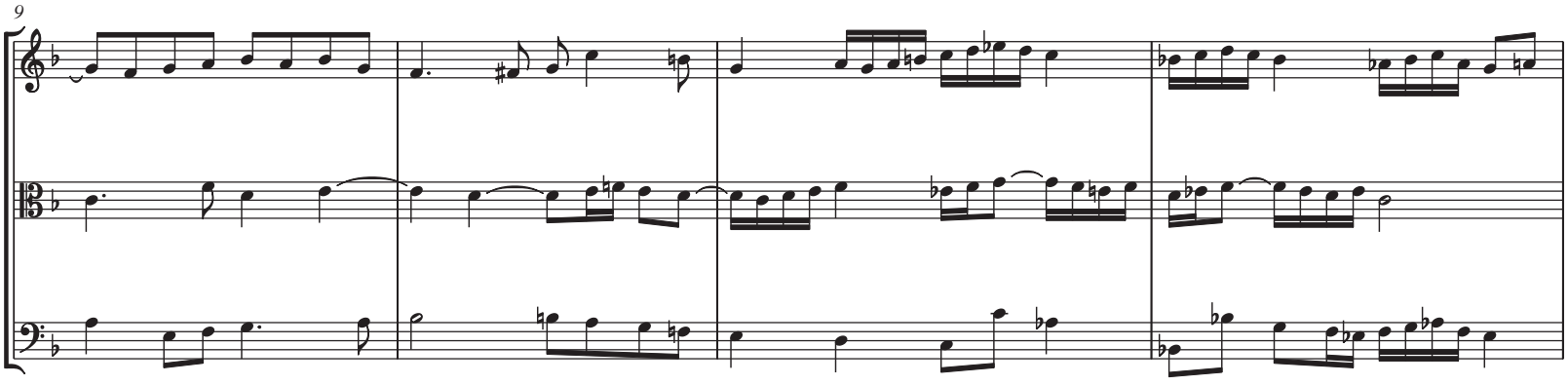

7
13
19
25


5
9
13


17
21
25
29
33




5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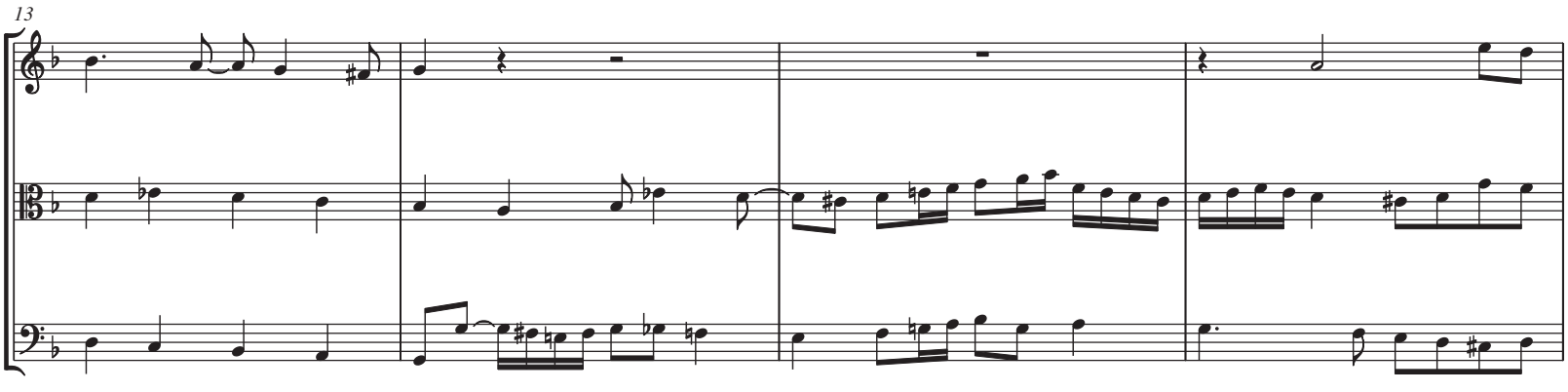
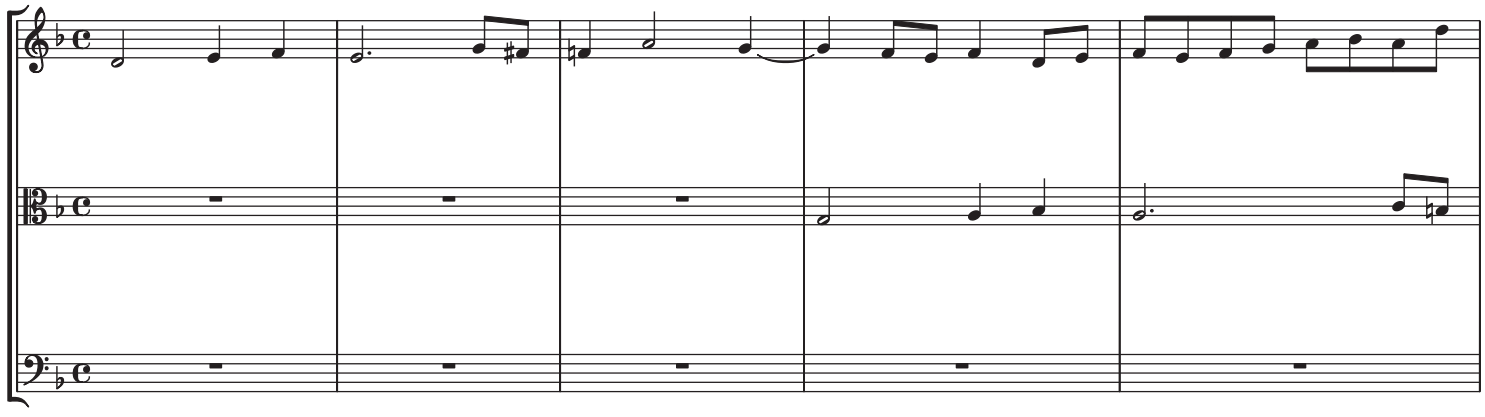

13

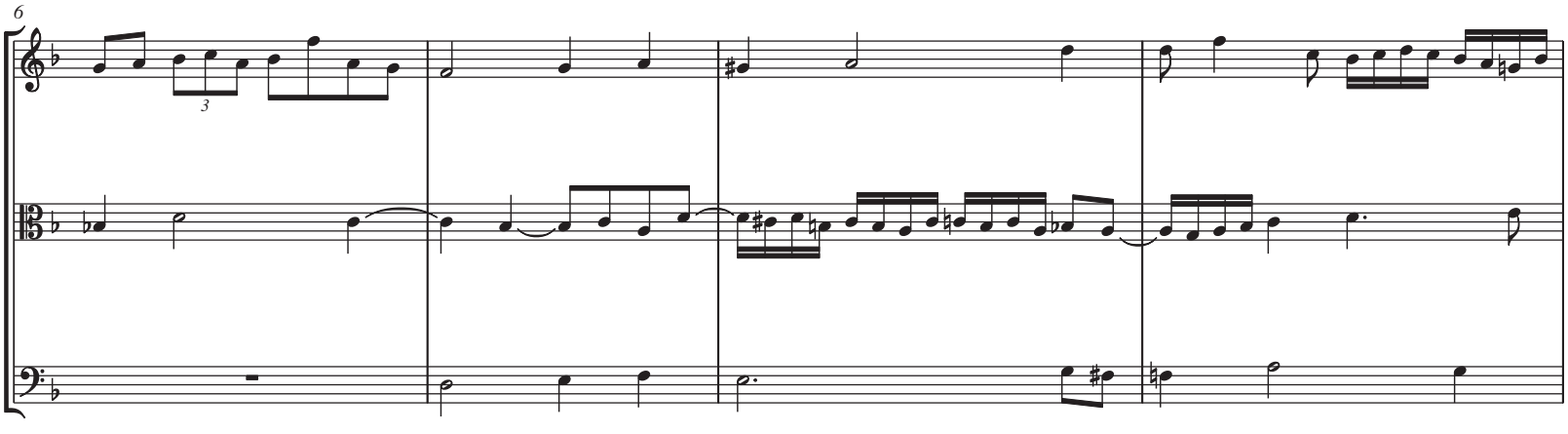
17

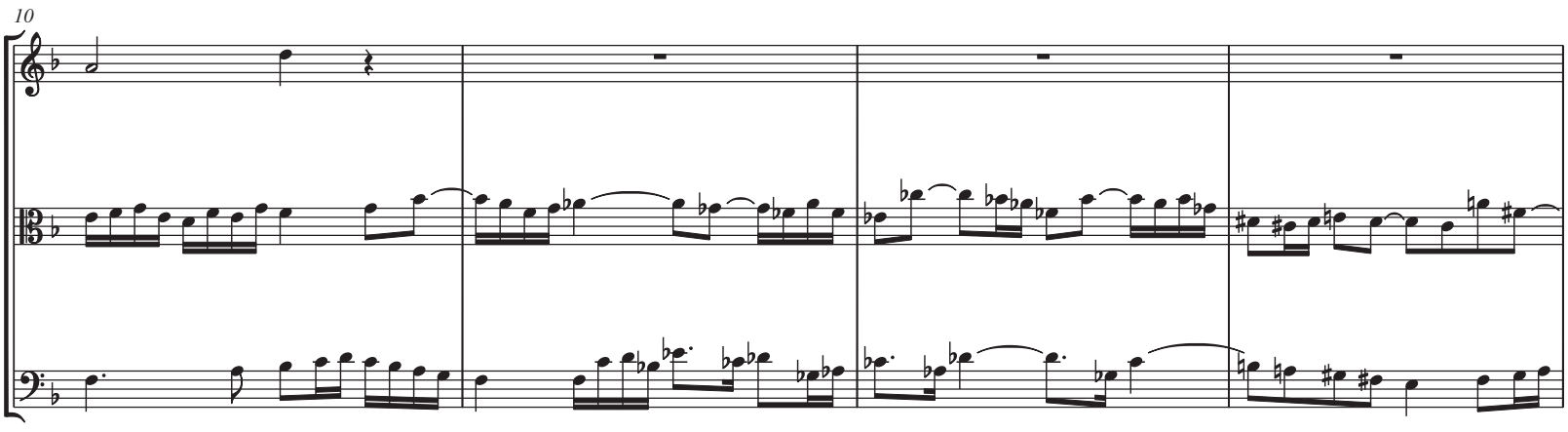
21

25

29




6
3

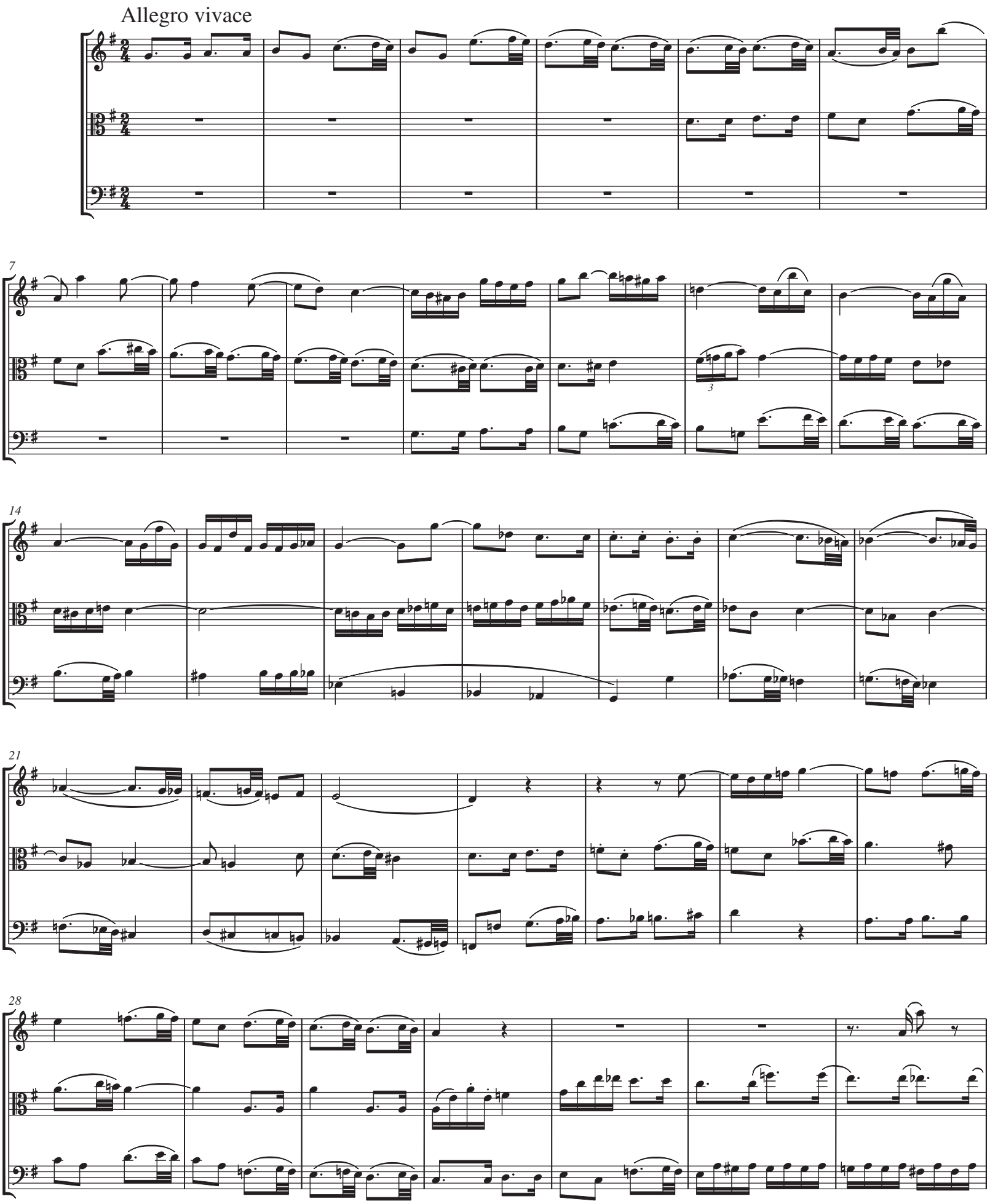

10

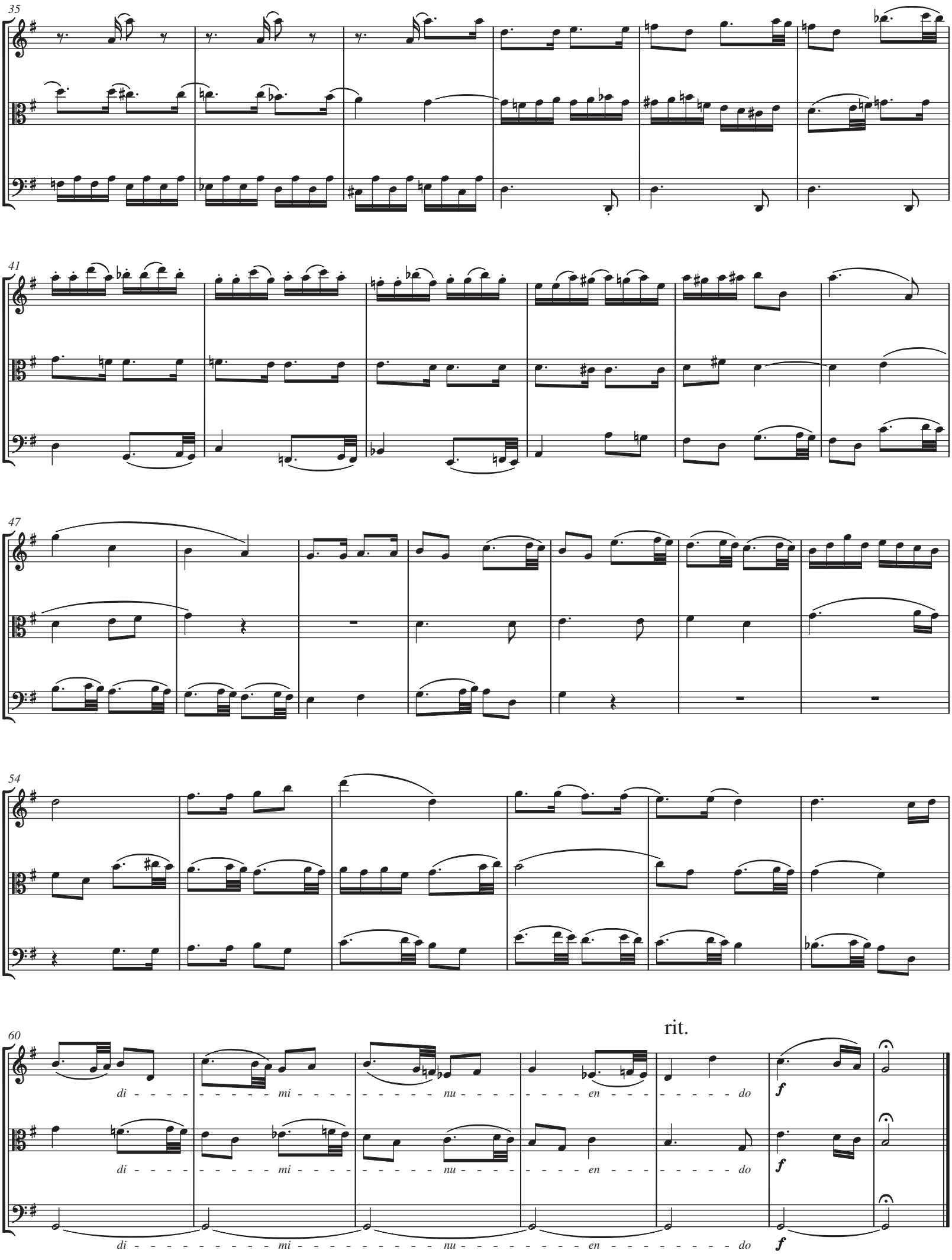
14

18

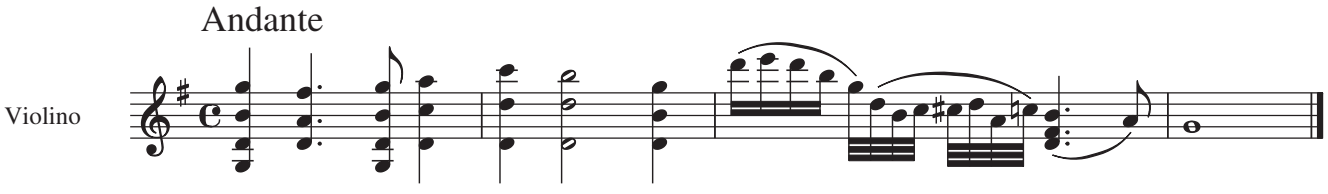
22

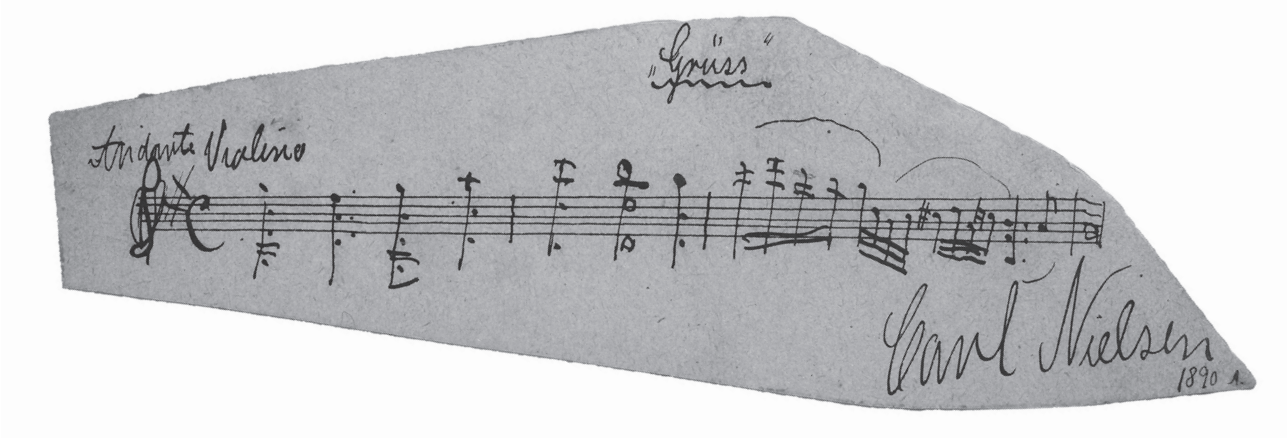
27


Allegro vivace
7
14
21
28


35
41
47
54
60
rit.
di - - - - - - - - mi - - - - - - - - nu - - - - - - - - en - - - - - - - - do
f

Add. 45 GREETING GRÜSS





A Autograph.
DK-Kk, Agnes Bauditz' Stambog, Acc. 2001/21.
14x20 cm, 90 pages bound in brown leather binding, unpaginated.
Grüss is glued on to p. 14.
Paper type: 1 staff (drawn in ink).
Dating: "1890".
Autograph, written in ink.
The source is an album containing photographs, drawings, poems, letters and 11 musical pieces by among others Carl Nielsen, Gottfred Matthison-Hansen, Georg Høeberg and Camillo Carlsen.

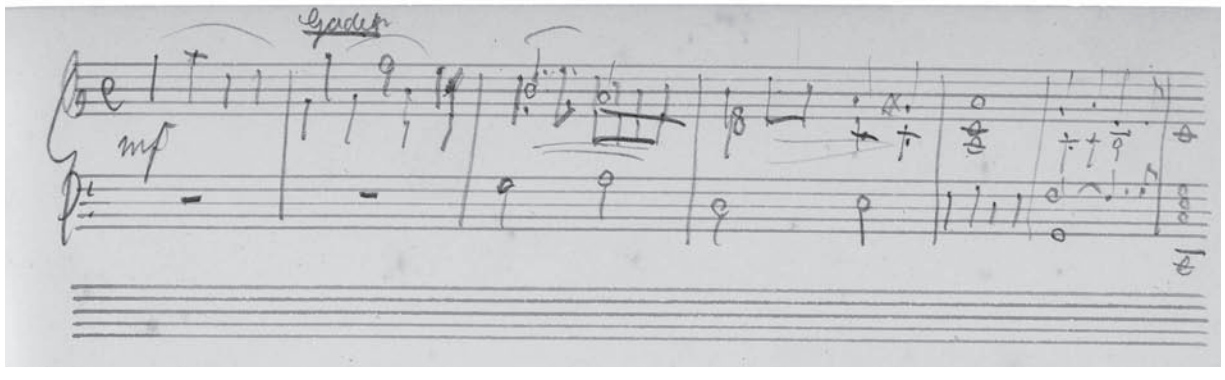
Add. 46

GADE

GADE

Pianoforte

mf

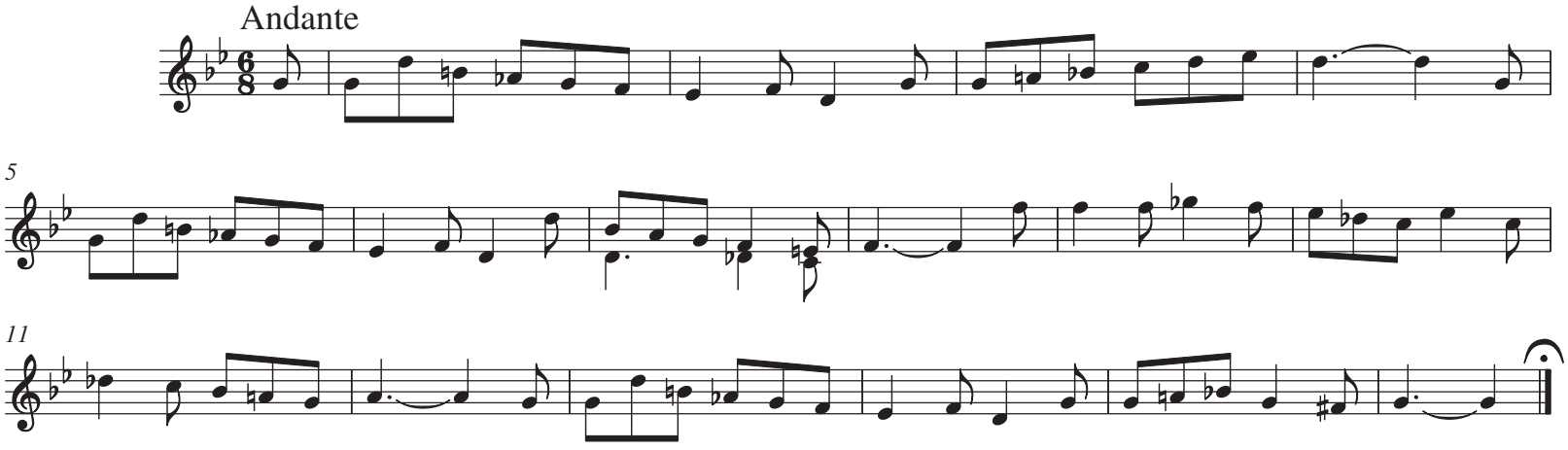


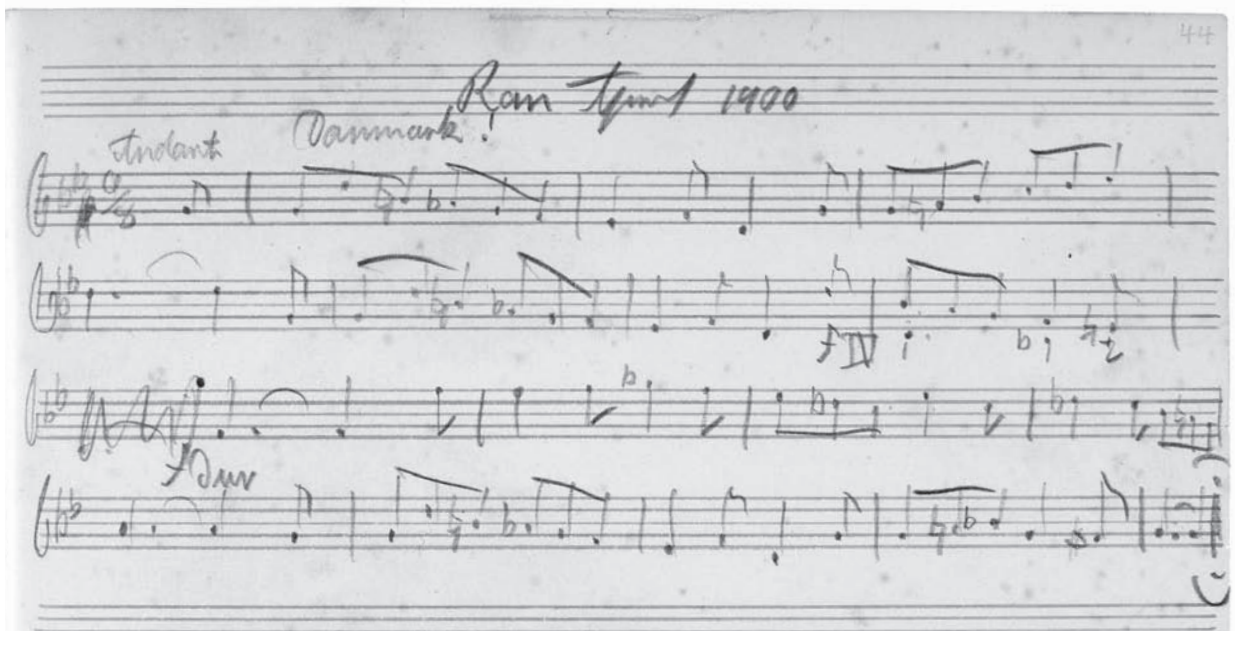
Add. 47

DENMARK!

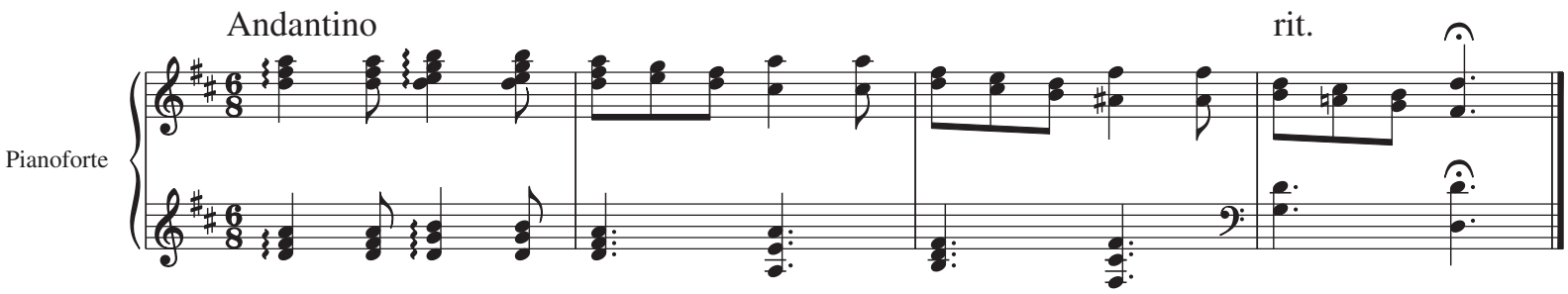
DANMARK!

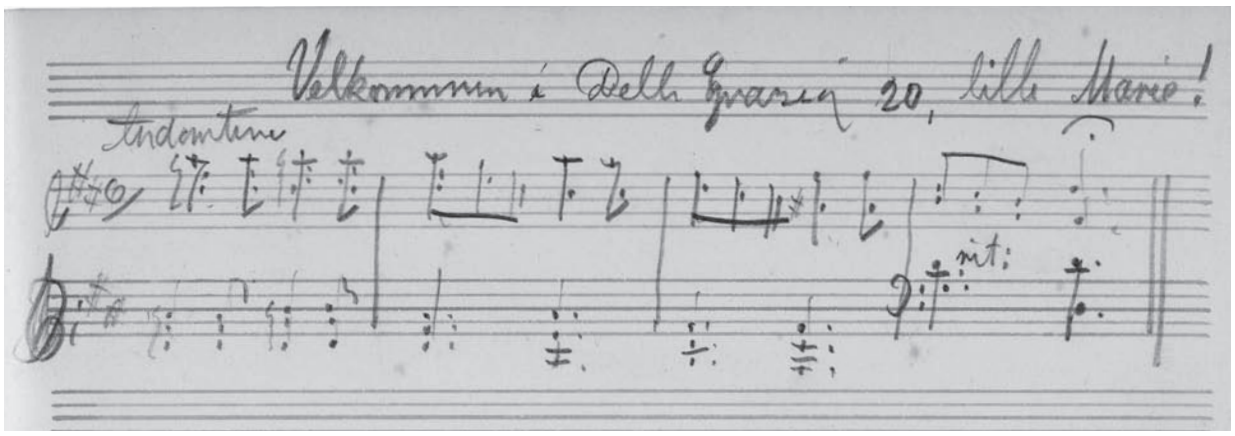
Andante



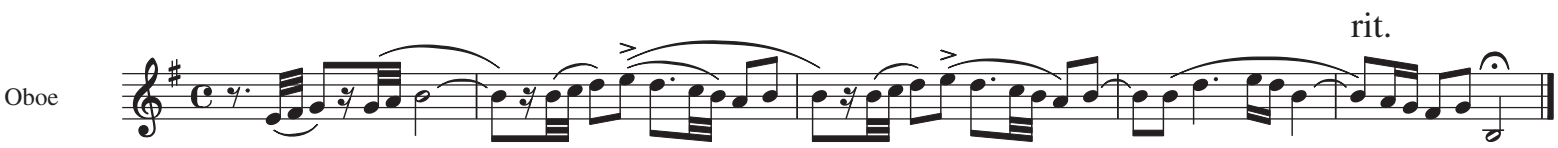


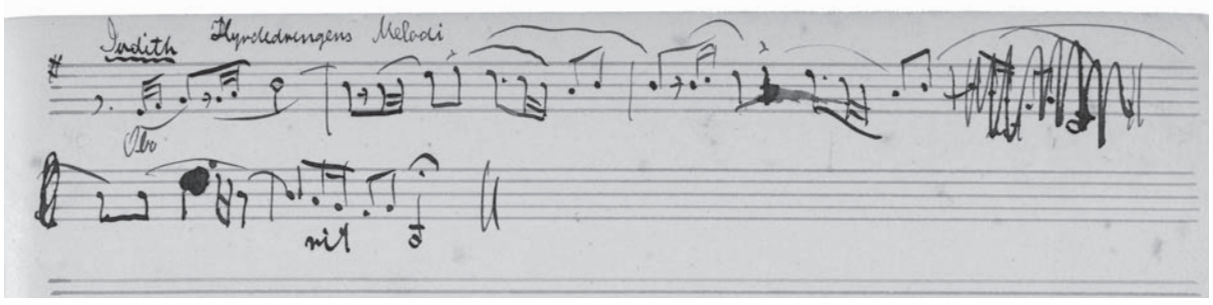
Add. 48 WELCOME TO 20 DELLA GRACIA, LITTLE MARIE! VELKOMMEN I DELLA GRAZIA 20, LILLE MARIE!





Add. 49 THE SHEPHERD'S MELODY HYRDEDRENGENS MELODI





A Autograph.
DK-Kk, CNS 330i [part of CNS 358a].
From the estate of Irmelin Eggert Møller, 1975.
10.5x16 cm, 95 folios, cut, brown leather binding.
Paper type: 7 hand-ruled staves.
Danmark! is dated "Rom April 1900".
The source has been partly restored. The source is a sketchbook with drafts and sketches for a number of works, all written in pencil, including *Gade*: fol. 60^{v}; *Danmark!* (Denmark!): fol. 44^{r}; *Velkommen i Della Grazia 20, lille Marie* (Welcome to 20 Della Grazia, little Marie): fol. 59^{v}; and *Hyrdedrengens Melodi* (The Shepherd's Melody): 50^{v}.

FORKORTELSER

ABBREVIATIONS

A.	alto
add.	addenda
b.	bar
B.	basso
Bar.	baritono
bb.	bars
cb.	contrabbasso
cl.	clarinetto
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)
CNS	Carl Nielsens Samling (The Carl Nielsen Collection)
CNU	Carl Nielsen Udgaven (The Carl Nielsen Edition)
cor.	corno
div.	divisi
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fol.	folio
marc.	marcato
pf.	pianoforte
pf.1	pianoforte, upper staff
pf.2	pianoforte, lower staff
Pl. No.	Plate Number
RECIT.	Recitation
S.	soprano
SD	stage direction
sord.	sordino
stacc.	staccato
str.	strings
T.	tenore
tb.	tuba
ten.	tenuto
tr.	tromba
trb.	trombone
trem.	tremolo
va.	viola
vc.	violoncello
vl.	violino

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

1 "by analogy with" is used when something has been "added", "emended" or "omitted" by analogy with another passage in the main source. The analogy may be vertical. When something is added "by analogy with" one or more instruments, it is understood that the analogy is with the same place in the same bar(s). Or it may be horizontal. When something is added "by analogy with" one or more bars, it is understood that the analogy is with a parallel place in the same instrument(s).

2 "as in" is used when something is "added", "emended" or "omitted" to correspond to the same place in another source.

3 "in accordance with" is used in cases where there is no authoritative source, only a guideline – for example printed part material.

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

CHAMBER MUSIC

Add. 1 POLKA FOR VIOLIN

A Score, autograph
B Score, manuscript, copy, partly autograph

A Score, autograph.
Title above top staff: *Polka for Violin*.
Printed as facsimile in:
"CARL NIELSEN / *Kunstneren og Mennesket* / EN BIOGRAFI AF / *Torben Meyer* / GENNEMGANG AF VÆRKERNE: / *Frede Schandorf Petersen* / *BIND* / I / *Nyt Nordisk Forlag. Arnold Busck* / KJØBENHAVN 1947", p. 30.
16x23.4 cm, 315 pages (vol. 1), 1947-1948. (Size and writing utensils unknown, as the original of the *Polka* cannot be located).
Provenance and time of writing of the manuscript unknown.

B Score, manuscript, copy, partly autograph.
DK-Kk, CNA I.D.1.
Title above the top staff: "Polka".
Provenance according to the catalogue record of The Royal Library: "Indlemmet i KB 1956/24".[1]
Consisting of two versions of the manuscript of *Min fynske Barndom* (My Childhood on Funen), "a" and "b", partly in manuscript, partly typewritten, partly written by Nielsen and partly by Frida Møller.
Manuscript "b", p. 47, is a typewritten page (32.3x24.7 cm) with handwritten additions in ink and on which a piece of music paper with two hand-ruled staves has been glued in; the music paper is a different paper type than the rest of the manuscript.
Letter carrying the logo of The Royal Library enclosed: "Dette Manuskript til 'Min fynske Barndom' er efter Oplysning af Professorinde Eggert Møller maskinskrevet af dennes Svigermoder, fru Frida Møller, efter Carl Nielsens diktat. / 1/9 1956".[2]

The chronological order of the two sources cannot be decided; **A** is chosen as the main source.

Bar	Comment
	A: 15 bars; **B**: 16 bars
1	note 1: ♪ emended to ♪. as in **B** and by analogy with b.9
2	notes 3-4: stacc. added by analogy with b.10

Add. 2 DUET FOR VIOLINS

A Parts, manuscript, fair copy.
DK-Kk, CNS 30.

1 "Added to the collection of The Royal Library 1956/24".
2 "According to information by Mrs. Eggert Møller, this manuscript of "My Childhood on Funen" was typed by her mother-in-law, Mrs Frida Møller, based on Nielsen's dictation. 1.9.1956".

Title on first music page: “Duetto I”.
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
34.8x26 cm, 2 bifolios, unpaginated, written in ink by unknown copyist.
Paper type: 12 staves (hand-ruled).
Fols. 1-2r: vl.1. Fols. 3-4r: vl.2. Contains a few corrections and additions written in pencil (CN). Fol. 4v: 1 bar with pencil sketch.

The only source for the work is the fair copy of the two parts (**A**), made by an unknown copyist probably from Nielsen’s score. The score must be considered as lost.

The source shows inconsistency regarding phrasing and dynamics. Most of the revision thus concerns standardisation of those two parameters in the two, often imitating, parts. Nielsen has added and changed a few of the dynamic marks. These are included in the present edition.

First Movement

Bar	Part	Comment
1	vl.2	***mf*** emended to ***p*** by analogy with bb.1, 9 (vl.1)
6	vl.2	**A**: ***f*** added in pencil (CN?)
7	vl.1	*stacc.* omitted because redundant; ***p*** added by analogy with vl.2 (bb.7, 15)
7, 15	vl.2	**A**: ***p*** added in pencil (CN)
12	vl.1	notes 1-5: end of slur emended from note 4 to note 5 by analogy with b.4 (vl.2)
15	vl.1	***p*** added by analogy with b.7 (vl.2)
16	vl.2	**A**: ***mf*** added in pencil (CN)
19, 21, 23	vl.1	marc. added by analogy with b.17
24	vl.1	note 1: marc. added by analogy with b.26
29-30, 32-34	vl.2	marc. added by analogy with b.28
38	vl.1	note 3: marc. added by analogy with b.42
42	vl.2	note 2: beginning of emended from note 1 by analogy with vl.1 and b.38; **A**: note 3: marc. added in pencil (CN)
45	vl.1	marc. added by analogy with b.17
47	vl.1	marc. added by analogy with b.19
49	vl.1	marc. added by analogy with b.21
51	vl.1	marc. added by analogy with b.23
52	vl.2	marc. added by analogy with vl.1; **A**: after barline: *Volti Subito*
55	vl.2	**A**: notes 3-4: *d′*-*b♮′* changed to *e′*- *c♯′*
61	vl.1	**A**: notes 1 and 3: *a* changed to *a′*
61	vl.2	note 1: 𝅗𝅥. emended to 𝅗𝅥 by analogy with b.65
66	vl.1	**A**: note 3: *b♮* changed to *g♯′*
70-71	vl.2	stacc. added by analogy with b.69
74	vl.2	notes 5-8: end of slur emended from note 7 to note 8 by analogy with b.73 and b.66 (vl.1)
83	vl.2	marc. added by analogy with vl.1
84	vl.2	*dolce* added by analogy with b.76
91	vl.1	marc. added by analogy with b.83
91	vl.2	marc. added by analogy with vl.1
92	vl.2	notes 2-3 and 7-12: stacc. added by analogy with notes 4-6 and bb.93-95
96-99	vl.2	*segue* (b.96) emended to stacc. by analogy with bb.93-95
104-111	vl.1	b.104 note 5 to b.111: stacc. added by analogy with b.104 notes 1-4 and by analogy with bb.92-99 (vl.2)
112	vl.1	note 8: ♪ emended to 𝅘𝅥𝅮 by analogy with b.113

Second Movement

Bar	Part	Comment
20	vl.2	**A**: ***p*** added in pencil (CN)
23	vl.2	marc. added by analogy with b.19
28	vl.1	marc. added by analogy with vl.2
28	vl.2	**A**: ***f*** changed to ***ff*** in pencil (CN)
32	vl.1	marc. added by analogy with vl.2
32	vl.2	**A**: ***f*** changed to ***ff*** in pencil (CN)

Third Movement

Bar	Part	Comment
7	vl.2	notes 1-3: beginning of slur emended from note 2 to note 1 by analogy with bb.3, 31 and b.11 (vl.1)
17	vl.1	notes 3, 6: stacc. added by analogy with bb.5, 25
19	vl.1	notes 3, 6: stacc. added by analogy with bb.5, 25
27	vl.2	notes 1-3: beginning of slur emended from note 2 to note 1 by analogy with bb.1, 7 and b.11 (vl.1); notes 4-6: slur added by analogy with bb.1, 7 and b.11 (vl.1)
31	vl.2	notes 4-6: slur added by analogy with bb.1, 7 and b.11 (vl.1)

Add. 3 ROMANCE FOR VIOLIN AND PIANO IN G MAJOR

A Score, manuscript copy
Aa Part, manuscript copy

A Score, manuscript copy.
DK-Kk, CNS 416 (add.).
Title on first music page: “Romance.”.
Acquired by The Royal Library from music antiquarian Dan Fog in 1993.
34.5x26 cm, 2 folios, unpaginated, written in ink in unknown hand.
Paper type: 12 staves (hand-ruled).
The source has been restored.
Dedication on fol. 1r: ”Til Hr Carl Larsen / venskabeligst fra / Carl Nielsen”[3] (CN).
Additions in ink by Nielsen and in unknown hand.

3 “For Mr. Carl Larsen / kindly from Carl Nielsen”.

Aa Part, manuscript copy.
Contained in the same wrapping as **A**.
Title on first music page: "Romance.".
34.5x26 cm, 1 folio, unpaginated, written in ink in unknown hand (Carl Larsen?).
Papertype: 10 staves (hand-ruled).
The source has been restored.
Dedication on fol. 1r: "Til Hr Carl Larsen / venskabeligst fra / Carl Nielsen."[4]

The score **A** has been chosen as the main source. The part **Aa** is probably a copy of the violin part in **A**, possibly by Carl Larsen. **Aa** is incomplete when it comes to phrasing, and a few accidentals are missing.

Bb. 24-27, 32-35, 40-41 are completed as regards ties. It is not possible to argue clearly for each added tie, but they seem to answer Nielsen's intentions. All the additions are mentioned below.

Bar	Part	Comment
5-6	vl.	**Aa**: from b.5 note 1 to b.6 note 5
9		*Tempo* emended to *a tempo* as in **Aa**
10	vl.	notes 1-4: end of slur emended from note 5 by analogy with b.2
14	vl.	**Aa**: note 1: *e'''*
15	vl.	**Aa**: note 3: beginning of
17	vl.	**Aa**: notes 1-5:
18	vl.	**Aa**: notes 2-4:
20	pf.2	lower part: added
21	pf.2	chord 4 top note: *b*♮ emended to *b*♭ in accordance with pf.1
22	pf.1	**A**: note 4: could also be read as *a*♭*''*
22	pf.2	third crotchet, lower part bottom note: *A'* emended to *A*♭*'* by analogy with lower part, top note
23	pf.1	first quaver, bottom note: *b*♮ emended to *b*♭ in accordance with the harmonic context; first crotchet, lower part: slur added by analogy with upper part; second crotchet: slur added by analogy with b.22 fourth crotchet
24	pf.1	third crotchet, upper part and lower part: ♪ ♪ emended to ♩ by analogy with first crotchet, lower parts; upper part note 6-7: tie added by analogy with lower part
25	pf.1	third and fourth crotchet, upper part: ♪ ♪ emended to ♩ by analogy with lower part
26	pf.1	first crotchet, upper part: ♪ ♪ emended to ♩ by analogy with lower part; upper and lower parts notes 1-2: ties added by analogy with b.25; third crotchet, upper part: ♪ ♪ emended to ♩ by analogy with lower part; fourth crotchet: superfluous 𝄾 omitted
27	pf.1	upper part notes 1-2: tie added by analogy with lower part; second crotchet: superfluous 𝄾 omitted
29	vl.	**Aa**: notes 2-5: ♩ ♩ ♩ ♩; note 3: beginning of
32	vl.	note 2: ♩. emended to ♩.. by analogy with b.24
33	pf.1	first and third crotchet: ♪ ♪ emended to ♩ by analogy with b.25; upper and lower parts notes 1-2: tie added by analogy with b.25
34	vl.	**Aa**: notes 2-3: ♩. ♪
34	pf.1	first and third crotchet: ♪ ♪ emended to ♩ by analogy with b.26; upper and lower parts notes 1-2: ties added by analogy with b.25; upper part notes 3-4 and lower part notes 4-5: ties added by analogy with b.26; middle part: notes 8-9: slur added by analogy with b.26
35	pf.1	first crotchet, upper and lower parts: ♪ ♪ emended to ♩ by analogy with b.27; upper and lower parts notes 1-2: slur added by analogy with b.27; middle part notes 3-4: slur added by analogy with b.27
37	vl.	**Aa**: notes 3-5: ♩ ♩ ♩
38	vl.	**Aa**: notes 2-3: *d'''*
39	vl.	chord 1 bottom note: *d'* emended to *d*♭*'* by analogy with top note
48-49	pf.1	b.48 to b.49 chord 1: ties added by analogy with bb.46-47 and pf.2
55	pf.1	chord 1 bottom note: *f'* emended to *f*♯*'* in accordance with the harmony of pf.2; chord 2 top note: *f''* emended to *f*♯*''* in accordance with the harmony of pf.2
55	pf.2	note 6 to chord 1: tie added by analogy with b.54
55-56	pf.2	slur added by analogy with b.54
65	vl.	**Aa**: notes 1-3, 2-3, 5-6: slurs
74-75	pf.1	b.74 chord 2 to b.75 chord 1: slur added by analogy with pf.2
76-77, 77-78, 78-79	pf.2	b.76 chord 2 to b.77 chord 1, b.77 chord 2 to b.78 chord 1, b.78 chord 2 to b.79 chord 1: slurs added by analogy with bb.73-76
77	vl.	note 5: *e'* emended to *e*♭*'* as in **Aa** and by analogy with bb.74, 76; after note 1: superfluous 𝄽 omitted
77-78	vl.	b.77 note 2 to b.78 note 1: end of slur emended from b.77 note 4 by analogy with bb.76-77
77-78, 78-79	pf.1	b.77 chord 2 to b.78 chord 1, b.78 chord 2 to b.79 chord 1: slurs added by analogy with bb.76-77
80	pf.2	**A**: *tremolo*

4 "For Mr. Carl Larsen / kindly from Carl Nielsen".

Add. 4 ROMANCE FOR VIOLIN AND PIANO IN D MAJOR

A Score, autograph.
DK-Kk, CNS 353b.
Title on first music page: "Romance". Addition in pencil: "[Carl Nielsen]" (in foreign hand).
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
26x35 cm, 1 bifolio, unpaginated, 3 pages written in ink and pencil, 1 page blank.
Paper type: 12 staves (hand-ruled).

Bar	Part	Comment
14	vl.	notes 2-3: slur added by analogy with b.13
29	vl.	chord 1: $b^{\flat\prime}$, $b^{\flat\prime\prime}$ emended to b', b'' by analogy with pf.1 (middle part), pf.2
32	vl.	chord 1 (lower part): ♮ added by analogy with upper part
32-55	vl.	**A**: vl. notated in pencil, pf. in ink
36	vl.	**A**: notes 3-4: slur crossed out
37	vl.	notes 1-2: tie added and notes 3-5: slur added by analogy with bb.1, 9
41	vl.	notes 1-2 and notes 3-5: slurs added by analogy with b.5
42-43	pf.1	b.42 chord 2 to b.43 chord 1 (lower part): tie emended from open tie; **A**: b.42: end of tie open (change of system)
43	vl.	notes 4-6 and notes 7-8: slurs added by analogy with b.7
43-44	pf.2	b.43 note 4 to b.44 note 1 (upper part): tie added by analogy with bb.7-8
45	vl.	notes 3-5: slur added by analogy with bb.1, 9
47	vl.	notes 1-3 and notes 4-6: slurs added by analogy with b.11
49, 50	vl.	notes 2-3: slur added by analogy with b.13
50-51	vl.	b.50 note 4 to b.51 note 1: tie added by analogy with bb.14-15
51	vl.	notes 5-6: slur added by analogy with b.15
52	pf.1	**A**: chord 2 top note: e' corrected to $e^{\sharp\prime}$ in pencil
55	pf.	chord 2: 𝅗𝅥. emended to 𝅗𝅥 because of the upbeat

Add. 5 SONATA FOR VIOLIN AND PIANO

A Piano score, autograph, fair copy.
DK-Kk, CNS 23.
Title on first music page: "Sonate № 1 / af Carl Nielsen".
Dating on first music page: "1881-1882", added in pencil (CN?).
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
33.5x25.6 cm, 8 folios and 1 bifolio (pp. 9-12), 19 pages written in ink and 1 page written in pencil. Paginated 1-20 in pencil (p. 1 unpaginated). The source has previously been sewn.
Paper type: 12 staves (hand-ruled).
Autograph additions in ink and pencil.
Contains:
pp.1-19: the sonata;
p. 20: 2 drafts: 1) draft for *Vuggevise*, 8 bars, D-major, 6/8; title "Vuggevise" added in pencil in unknown hand. 2) 2 bars, G-major (?), 8/4, and the text "Non plus ultra / der wat gut Klonsnak [?] ohne Worth" added in pencil (unknown hand).

In the manuscript the dynamic markings are often placed both in connection with pf.1 and pf.2. In the present edition they are placed between the systems in most cases; Nielsen's notation, however, is kept in cases of doubt.

First Movement

Bar	Part	Comment
1	vl. pf.	time signature added
1	vl.	notes 2-3: slur added by analogy with b.2 notes 1-2 (pf.1) and b.2 notes 2-3 (pf.2)
1	pf.1	rest 1: 𝄾 emended to 𝄿
3	vl.	notes 1-2, 3-4: slurs emended from slur notes 1-4 by analogy with pf.1 and b.11 notes 1-4 (pf.1) and b.122 notes 1-4
4	pf.2	end of slur emended from note 7 by analogy with b.12
5	pf.1	fourth crotchet: added by analogy with vl.
13	vl.	end of slur emended from fifteenth semiquaver by analogy with pf.1
13	pf.1	added by analogy with vl.
14	pf.1	notes 1-2: slur added by analogy with vl.
19	pf.1	note 16: stacc. added by analogy with notes 4, 8, 12
24	pf.	sixth to eighth quaver: slur added by analogy with b.28
45	pf.1	slur added by analogy with b.41
45, 46	pf.2	chords 1-2: slur added by analogy with bb.41-42
49	vl.	note 5: $f^{\sharp\prime}$ emended to $f^{\natural\prime}$ in accordance with note 1
49	pf.1	note 7: $f^{\sharp\prime\prime}$ emended to $f^{\natural\prime\prime}$ in accordance with note 3
57	pf.	***mf*** added by analogy with vl.
59	vl.	notes 3-6: slur emended from notes 4-7 by analogy with b.57
65	vl.	note 5: c''' emended to e''' by analogy with b.61
66	vl.	notes 4-5: slur added by analogy with b.62
72	vl.	end of slur emended from note 2 by analogy with b.70
77	vl.	note 4: stacc. added in accordance with b.79
78	pf.2	**A**: note 1: *c* changed to *A* (CN)
80	pf.1	note 3: $f^{\sharp\prime}$ emended to g' by analogy with b.73
82	vl.	note 6: stacc. added by analogy with note 1
86	pf.2	notes 2-3: slur emended from notes 1-2 by analogy with bb.84, 90
88	pf.1	end of slur emended from note 3 by analogy with b.84
89	pf.2	notes 2-3: slur added by analogy with b.85
101	pf.1	notes 4-5: slur added by analogy with vl.; **A**: note 4: could also be read as g'
122	pf.2	upper part: slur emended from slur notes 2-5 by analogy with bb.3, 11, 130
123	vl.	notes 1-4: stacc. added by analogy with b.4
124	vl.	notes 5-7: slur added by analogy with pf.2 and b.5
126	vl.	note 5: stacc. added by analogy with note 1 and b.7
126	pf.1	note 1: stacc. emended to stacc. and marc. by analogy with b.7
129	pf.2	notes 2-3: slur emended from slur notes 1-3 by analogy with bb.121, 128 (pf.1)

131	pf.1	notes 1-5: stacc. added by analogy with b.12
132	vl.	from third crotchet to sixteenth quaver: slur added by analogy with pf.1 and b.124 (pf.1); fourth crotchet: added by analogy with pf.1 and b.124
133	vl.	**A**: notes 1-2: slur added in pencil (CN)
134	pf.1	note 1: stacc. added by analogy with vl. and note 5
137	vl. pf.	**A**: ***p*** added in pencil (CN)
137	pf.1	chord 3 bottom note: *e′* emended to *d′* by analogy with b.141 chord 3
139	vl. pf.	**A**: ***f*** added in pencil (CN)
143	vl.	note 9: stacc. added by analogy with b.144

Second Movement

Bar	Part	Comment
3	vl.	note 2: stacc. added by analogy with b.31; note 5: stacc. added by analogy with note 2
8	pf.1	chords 1-2 top notes: tie added by analogy with b.36
9	pf.2	notes 2-3: slur added by analogy with b.13
13	vl.	end of slur emended from note 4 by analogy with b.9
16	vl. pf.	**A**: from fifth to eighth quaver: *decrescendo*
17	vl. pf.1	end of slur emended from note 4 by analogy with bb.1, 21
17	pf.1	note 5: *f″* emended to *e″* in accordance with vl. and bb.1, 5
22-23	vl.	b.22 note 4 to b.23 note 1: slur emended from open slur; **A**: end of slur open (change of system)
22-23	pf.1	b.22 note 4 to b.23 note 1: slur added by analogy with vl.
28		**A**: after bar line: *Volti Subito*, *a Tempo* (page turn)
29	vl.	end of slur emended from note 4 by analogy with pf.1 and b.1
29	pf.	note 1: ***p*** added by analogy with vl.
31	vl.	note 5: stacc. added by analogy with note 2 and b.3
34-35	pf.1	b.34 note 4 to b.35 note 1: slur added by analogy with vl. and bb.6-7
35	vl.	note 2: stacc. added by analogy with b.7 note 2
35	vl. pf.1	notes 3-5: slur emended from slur notes 3-4 by analogy with b.7

Third Movement

Bar	Part	Comment
12	pf.1	notes 1-6: stacc added by analogy with b.8 (vl.)
40		*Fine* added because of *da Capo al Fine* in b.90
40	vl. pf.	**A**: added in pencil (CN)
43	pf.2	**A**: next to chord 1: alternative chord (*f♯′*, *a′*, *c″*, *e♭″*) added in pencil
47	pf.2	*brats* omitted; **A**: *brats* added in pencil (CN)
48	vl.	notes 2-3: slur added by analogy with pf.1 and b.42
59	vl. pf.	**A**: ***p*** changed to ***mf*** in pencil (CN)
63	pf.1	note 5: could also be read as *f′*
69	vl.	notes 3-5: beginning of slur emended from note 4 by analogy with pf.1 and b.61
72	pf.1	notes 1-2: slur added by analogy with vl.
90	vl. pf.	last barline: omitted
90	vl.	**A**: *Da Ca al*

Add. 6 FANTASY FOR CLARINET AND PIANO

A Part for piano, autograph
Aa Part for clarinet, autograph

A Part for piano, autograph.
DK-Kk, CNS 27.
Title on first music page: "'Fantasistykke'"; "Tilegnet Hr. M. Hansen – / Formen har mig ikke bunden / [....] hedder Poesi"[5] added in pencil.
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
34.8x26 cm, 1 folio, unpaginated, written in ink. Dedication added in pencil. The source has been restored.
Paper type: 14 staves (hand-ruled).

Aa Part for clarinet, autograph.
DK-Kk, CNS 27.
Title on first music page: "'Fantasistykke'".
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
34.6x26 cm, 1 folio, unpaginated, written in ink, additions in pencil. The source has been restored.
Paper type: 14 staves (hand-ruled).

Bar	Part	Comment
15	cl.	slur notes 1-4 emended to slur notes 1-3 because of slur b.14 note 13 to b.15 note 1
15	cl.	*-do* added
32[1]	cl.	***p*** *dolce* added by analogy with b.8
34	cl. pf.	added
34	pf.	added to fit the time signature of cl.
35	cl.	**A**: *agitato* added in pencil
39	pf.	***mf*** added by analogy with cl.
40	pf.2	fourth crotchet: added
43	pf.2	note 3: *e♭* emended to *d* by analogy with pf.1 note 2
50	pf.	***ff*** added by analogy with cl.

Add. 7 TRIO FOR VIOLIN, CELLO AND PIANO

A Score, autograph.
DK-Kk, CNS 31.
Title on first music page: "Clavertrio No. 1 / C. Nielsen".
26x34.5 cm, 8 folios, unpaginated, written in ink, addition in pencil. The source has been restored.
Paper type: 12 staves (hand-ruled).

5 "Dedicated to Mr. M.Hansen. I am not constrained by the form [....] is called poetry".

Photo copy of the manuscript made before the restoration (preserved together with the original) carries the year "1883" added in the top right corner of the first music page. The year can no longer be seen on the original, as the paper has been damaged.

First Movement

Bar	Part	Comment
1	pf.1	chord 1: g'-b'-e''-g'' emended to g'-b'-d''-g'' by analogy with chords 2, 3
3	vc.	***p*** added by analogy with vl., pf.
5	pf.2	≺ added by analogy with vl. and bb.137, 147
10	vl.	***ff*** omitted
11	vl. vc.	***ff*** added by analogy with bb.1, 143 (vl.)
13	vc.	***p*** added by analogy with vl., pf.
15	vl.	≺ added by analogy with b.5
15	pf.2	≺ added by analogy with bb.137, 147
16	vl.	° added by analogy with bb.4, 6, 14
17-18	vl.	slur b.17 notes 1-3 emended from slur b.17 note 1 to b.18 note 3 by analogy with bb.7-8, 139-140, 149-150
29	pf.1	note 6: c' emended to $c^{\sharp\prime}$ by analogy with note 2
31	pf.1	slur added by analogy with b.35
33	pf.1	note 6: c' emended to $c^{\sharp\prime}$ by analogy with note 2
42	vl.	slur added by analogy with b.41
58	pf.2	slur added by analogy with b.55
59	pf.1	slur added by analogy with b.195
67	pf.2	slur added by analogy with b.203
74	vl.	note 2: $b^{\flat\prime\prime}$ emended to $b^{\natural\prime\prime}$
76	pf.1	notes 2-3: slur added by analogy with b.212
78	vl.	note 2: stacc. added by analogy with vc. and b.86 (vl.)
79-80	vl.	slur b.79 note 1 to b.80 note 1 emended from slur b.79 notes 1-4 by analogy with bb.77-78
80	vl.	note 2: stacc. added by analogy with vc. and b.78 (vl.1)
87-88	vl.	b.87 note 1 to b.88 note 1: slur added by analogy with bb.77-78, 79-80
87-88	vc.	b.87 note 1 to b.88 note 1: slur added by analogy with bb.85-86
88	vl. vc.	note 2: stacc. added by analogy with bb.78, 80, 86
97	pf.2	chord 1: $f^{\sharp}$ emended to $f^{\natural}$; chord 3: f added by analogy with chords 1, 2
99	vc.	***p*** added by analogy with vl., pf.
103	vl.	slur added by analogy with bb.7, 17
103	pf.2	top note: $f^{\sharp\prime}$ emended to $f^{\natural\prime}$
104	vl.	slur added by analogy with bb.8, 18
107	vc.	***ff*** added by analogy with vl. and b.97
113-116	vc.	*cre-scen-do* added by analogy with vl., pf.
118	vl. vc.	***ff*** added by analogy with the dynamic level of pf.
118	pf.1	chord 1: $f^{\sharp\prime\prime}$ emended to $f^{\natural\prime\prime}$
121	vc.	***p*** added by analogy with vl., pf.
121	pf.	first crotchet: redundant ***p*** omitted (***p*** in the previous bar; **A**: page turn)
122	vl. vc.	note 2: stacc. added by analogy with bb.78, 80
124	vc.	note 2: stacc. added by analogy with vl.
130	pf.1	𝄽 added; **A**: bar incomplete
132	vl. vc.	𝄻 added; **A**: bar empty
135	vl.	*dolce* added by analogy with bb.3, 13
138	vl.	° added by analogy with b.136
141	vl.	slur notes 1-3 emended from slur notes 1-2 by analogy with b.9
143	vc.	***ff*** added by analogy with vl.
145	vl.	*dolce* added by analogy with bb.3, 13
148	vl.	° added by analogy with bb.136
151	vl.	note 3: stacc. added by analogy with b.19
163	vl.	notes 1-2: slur omitted by analogy with bb.23, 27, 31, 35
173	pf.1	slur added by analogy with bb.35, 171
174	vc.	*crescendo* added by analogy with vl., pf.
175	pf.1	slur added by analogy with bb.35, 171
180	pf.2	𝄽 added; **A**: bar incomplete
194	pf.2	slur added by analogy with b.55
205	pf.1	notes 1-5: slur added and note 6: stacc. added by analogy with b.69
222	vl.	note 2: stacc. added by analogy with bb.214, 216
223-224	vc.	b.223 note 1 to b.224 note 1: slur added by analogy with bb.221-222
224	vc.	note 2: stacc. added by analogy with bb.214, 216
228	vc.	***ff*** omitted
229	vl. vc.	***ff*** added by analogy with the dynamic level of pf.
235	vc.	***ff*** added by analogy with vl.
238	pf.2	slur added by analogy with b.232
239-240	vl.	slur b.239 notes 1-3 emended from slur b.239 note 1 to b.240 note 1 by analogy with bb.22, 26
243	vc.	crotchet rests added; **A**: bar incomplete
246-247	vl.	b.246 note 2 to b.247 note 1: slur added by analogy with bb.92-93, 93-94, 94-95

Second Movement

Bar	Part	Comment
1	vc.	***mf*** added by analogy with the dynamic level of pf.
2	vl.	***mf*** added by analogy with the dynamic level of pf.
5	pf.1	note 1 (upper part): beginning of slur (no ending) omitted; notes 1-2 (lower part): slur added by analogy with b.6
6	vl.	notes 4-5: slur added by analogy with b.62
6	pf.1	upper part, note 1: 𝅗𝅥. emended to 𝅗𝅥
7	pf.1	**A**: chord 2: c' crossed out in pencil
7	pf.2	chord 2: G'-C emended to C-c as pencil correction in **A**
8	vl.1	lower part: open slur (no ending) omitted
15	vl.	note 1: $e^{\flat}$ emended to $e^{\natural}$; *dim.* added by analogy with vc., pf.
15	pf.1	chord 1 top note: $e^{\flat\prime}$ emended to $e^{\natural\prime}$
16-17	vl. vc. pf.	double bar after third crotchet moved to b.16 after fourth crotchet
18	pf.1	note 1: $e^{\flat\prime}$ emended to $e^{\natural\prime}$
19	pf.1	note 3: $e^{\flat\prime}$ emended to $e^{\natural\prime}$
19-20	vl.	tie emended from open tie; **A**: b.19: end of tie open (change of system)
27	vl.	note 1: ♩. emended to ♩..
31	vc.	𝄻 added; **A**: bar empty
37	vl.	note 1: marc. added by analogy with b.5

37	pf.1	note 1 (upper part): beginning of slur (no ending) omitted; lower part: slur added by analogy with b.6
41	vc.	***p*** added by analogy with vl., pf.
48	pf.2	last note emended from *F* to *D* by analogy with vc.
50	vl.	note 1: marc. added by analogy with b.49
53	vl.	note 3: marc. added by analogy with b.51
56	pf.1	slur added by analogy with pf.2
57	vc. pf.	***mf*** added by analogy with b.1 (vc.)
57	pf.2	chord 2: ⧘ added by analogy with b.1
58	vl.1	***mf*** added by analogy with the dynamic level of vc., pf.
58	pf.2	⧘ added by analogy with b.2
61	vl.	note 1: marc. added by analogy with b.5
61	pf.1	lower part: slur added by analogy with b.62 (lower part); 𝄾 added; **A**: bar incomplete
62	vl.	note 1: marc. added by analogy with bb.6, 38
62	pf.2	slur added by analogy with b.6
62	pf.2	𝄢 added
63	vc.	𝄾 added; **A**: bar incomplete
64	vl.1	notes 1-2: slur added by analogy with b.8

Third Movement

Bar	Part	Comment
+1	vc.	***p*** added by analogy with the dynamic level of pf.
1	vl.1	***p*** added by analogy with the dynamic level of vc., pf.
7	pf.1	note 1: $e^{\flat\prime\prime}$ emended to $e^{\natural\prime\prime}$
13	vc.	𝄾 added; **A**: bar incomplete
16-17	vl. vc. pf.	b.16: double bar before fourth quaver emended to double bar after fourth quaver
16	pf.2	second crotchet: ♩ emended to ♪ 𝄾
20	vl.	note 7: $e^{\flat\prime\prime}$ emended to $e^{\natural\prime\prime}$
22	vc.	═══ added by analogy with vl., pf.
23	vc.	**A**: first note: blurred (perhaps an attempted correction to *d*)
25	pf.1	slur added by analogy with bb.21-24
27	pf.1	slur added by analogy with bb.21-24
28	pf.1	𝄾 𝄢 added; **A**: bar incomplete
28-29	pf.2	tie added by analogy with b.+1, 8-9
29	pf.2	chord 2: *e, g, b* emended to *d, g, b* by analogy with bb.1, 9
38	pf.	═══ added by analogy with b.46
58	pf.	═══ added by analogy with b.46
64	pf.	═══ added by analogy with b.44
66	pf.	═══ added by analogy with b.46
70	vc.	second crotchet: 𝄾 emended to *b* 𝄾 by analogy with bb.69, 73, 74
71	pf.1	note 8: d' emended to $d^{\sharp\prime}$ by analogy with note 4
76-77	pf.2	tie added by analogy with bb.+1, 8-9
83	pf.1	note 1: $e^{\flat\prime\prime}$ emended to $e^{\natural\prime\prime}$
84-85	pf.2	tie added by analogy with bb.+1, 8, 9
98	pf.1	notes 5, 7: ♪ ♪ emended to ♪. ♪. and notes 6, 8: ♪ ♪ emended to 𝅘𝅥𝅯 𝅘𝅥𝅯 by analogy with the rhythm in b.92
100	vl.	𝄾 added; **A**: bar incomplete

Add. 8 QUARTET FOR TWO VIOLINS, VIOLA AND CELLO IN D MINOR

A Score, manuscript copy.

DK-Kk, CNS 37.

Title on first music page: "Quartetto N° 1."

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

26x34.5 cm, 8 folios (various paginations added later: 1, 2, 4, 3, –, 3, –, 7, –, 9, 10, 11, 12, 12, 14, 15, –) written in ink, additions in pencil. The source has been restored.

Paper type: 12 staves (hand-ruled).

First Movement

Bar	Part	Comment
1	vc.	***p*** added by analogy with vl.1,2, va.
4-5	va.	b.4 note 6 to b.5 note 1: tie added by analogy with vl.2
7	vc.	note 6: stacc. added by analogy with bb.5-6
8	vc.	*dim.* added by analogy with vl.1,2, va.
12	vl.1	note 4: c'' emended to $c^{\sharp\prime\prime}$ by analogy with b.4 and note 1; **A**: note 5: $c^{\sharp\prime\prime}$
13	vl.1,2 va. vc.	***f*** emended to ***ff*** by analogy with b.5
13	vc.	note 6: stacc. added by analogy with b.5
14	vc.	***f*** added by analogy with vl.1,2, va.; note 6: stacc. added by analogy with b.5
15	vc.	***f*** added by analogy with vl.1,2, va.; note 1: stacc. added by analogy with b.7; note 6: stacc. added by analogy with b.5; note 10: ***p*** added by analogy with vl.1,2, va.
16	vl.1	note 4: stacc. added by analogy with note 1 and b.17 notes 1, 4
18	vc.	***p*** added by analogy with vl.1,2, va.
25	vl.1 va. vc.	***ff*** added by analogy with vl.2 and b.21
33	vl.1	slur notes 2-7 emended to slur notes 1-5 by analogy with vl.2 and bb.95, 97
33	vl.2	**A**: note 4: $e^{\sharp\prime}$ (slip of the pen)
37	va.	***ff*** emended to ***f*** by analogy with vc.
38	vl.1	notes 6-7: stacc. omitted by analogy with vl. 2 and bb.37, 45, 46
39	vl.1	*decres.* omitted (because of *dim.*); notes 3-4: slur omitted because of slur notes 3-8
41	vl.1	slur notes 2-7 emended to slur notes 1-5 by analogy with vl.2 and bb.95, 97
41	vl.2	**A**: note 4: $e^{\sharp\prime}$ (slip of the pen)
41	vc.	*dolce* added by analogy with vl.1,2, va.
43	vl.1	slur notes 2-5 emended to slur notes 1-5 by analogy with vl.2
45	vc.	***f*** added by analogy with b.37
56	vc.	***tr*** added by analogy with b.55 (vl.1) and va.
61^{I}	vl.1	═══ added by analogy with vl.2, va., vc.
62^{I}	vl.1	═══ added by analogy with vl.2, va., vc.
62^{I}	vl.2 va. vc.	***p*** added by analogy with vl.1
62^{II}	vl.2	notes 11, 13, 15: marc. added by analogy with va., vc. and b.64
63^{I}	vl.1	═══ added by analogy with vl.2, va., vc.

63[I]	vl.1,2 va. vc.	***p*** added by analogy with b.61[I](vl.1)
64[I]	vl.1	added by analogy with vl.2, va., vc.
64[I]	vl.1,2 va. vc.	***p*** added by analogy with b.61[I](vl.1)
64[II]	vl.2	note 9: marc. omitted by analogy with va. (note 5), vc. (note 3)
65[I]	vl.1,2 va. vc.	***p*** added by analogy with b.61[I](vl.1)
65[I]	vl.1	notes 2-4: added by analogy with vl.2, va., vc.
65[I]	vl.1 va. vc.	fourth crotchet: ***fz*** added by analogy with vl.2
65[I]	vc.	notes 2-3: added by analogy with vl.2, va.
65[II]	vl.1,2 vc.	***p*** added by analogy with va.
66[I]	vl.1,2 va. vc.	***p*** added by analogy with b.61[I] (vl.1)
67	vl.2 va. vc.	***p*** added by analogy with vl.1
71	va.	*dim.* added by analogy with vl.2, vc.
71-72	va.	notes 1-3: stacc. omitted by analogy with vl.2, vc. and bb.115-116
77	vl.1	*rit.* emended from b.78 note 1 by analogy with vl.2, va., vc.
80	vl.1	notes 1-4: stacc. added by analogy with bb.2, 4
82	vl.1	notes 1-4: stacc. added by analogy with bb.2, 4; note 4: c'' emended to $c^{\sharp\prime\prime}$ by analogy with note 1 and b.12
83	vl.1	note 3: $b^{\flat\prime}$ emended to d' by analogy with b.5
83-85	vc.	note 6: stacc. added by analogy with bb.5-6
86	vl.1,2 vc.	*dim.* added by analogy with va.
87	va. vc.	***p*** added by analogy with vl.1,2
88	vl.1	notes 1-4: stacc. added by analogy with b.2
90	vl.1	notes 1-4: stacc. added by analogy with b.4; note 4: c'' emended to $c^{\sharp\prime\prime}$ by analogy with note 1 and b.12
90-91	vl.2	b.90 chord 6 to b.91 chord 1: tie added by analogy with bb.82-83
90-91	va.	b.90 note 6 to b.91 note 1: tie added by analogy with bb.82-83
91-92	vc.	note 6: stacc. added by analogy with bb.5-6
92	va. vc.	***f*** added by analogy with vl.1,2
96	va.	slur notes 2-5 emended to slur notes 3-5 by analogy with bb.34, 36, 98
97	vl.1	notes 6-7: slur added by analogy with b.95
100	vc.	slur added by analogy with b.99
101	vl.2	*dim.* added by analogy with vl.1, va., vc.
102	vl.2	notes 1-2: slur added by analogy with vl.1
103	va. vc.	*dolce* added by analogy with vl.1,2 and b.95
103-104	va.	b.103 note 1 to b.104 note 2: slur added by analogy with bb.95-96; b.104 notes 2-5: slur emended to slur notes 3-5 by analogy with b. 95
107	vl.1,2	***f*** emended to ***ff*** by analogy with b.99
111	vl.1	note 5: f'' emended to $f^{\sharp\prime\prime\prime}$ by analogy with note 2

Second Movement

Bar	Part	Comment
	vl.1,2 va. vc.	**A**: above staves: *Con sordini e sempre sotto voce*
1	vc.	slur notes 2-5 omitted because of slur notes 1-7
6	vc.	notes 1-7: slur added by analogy with b.5
8	vc.	slur added by analogy with va.
15	vl.2	**A**: chords 1-2: bottom note added with a different pen
15	vc.	**A**: note 2: d corrected to $B^{\flat}$
16	vl.2	**A**: $c^{\sharp\prime}$ added with a different pen
16	vc.	**A**: $c^{\sharp}$ corrected to A
25	vl.2	*dolce* added by analogy with vl.1
25-26	vl.2	b.25 note 3 to b.26 note 1: tie added by analogy with vl.1
26	vl.2	notes 2-3: slur added by analogy with vl.1 and b.28
27	vl.1 va. vc.	***p*** added by analogy with vl.2
28	va.	***fz*** added by analogy with vl.1,2, vc.
29	vl.1,2 va. vc.	***p*** added by analogy with b.25
30	vl.2	notes 1-8 emended from notes 1-4 by analogy with vl.1
32	vl.1	***pp*** added by analogy with vl.2
33	vl.1	***p*** added by analogy with vl.2, va., vc.; notes 1-2: slur added by analogy with vl.2
35	vl.1,2 va. vc.	***p*** added by analogy with bb.25, 27
36	va. vc.	***fz*** added by analogy with vl.1,2 and b.34
37	vl.2	notes 1-2: slur added by analogy with vl.1
38	vl.2	notes 1-2: slur added by analogy with vl.1
46	va.	marc. added by analogy with vl.1,2
46	vc.	notes 1-2: slur added by analogy with b.44

Third Movement

Bar	Part	Comment
1-4	vl.1	stacc. added by analogy with bb.5-8 (vl.2), 9-12 (va.)
5	vl.2	***p*** added by analogy with the dynamic level of vl.1
8	vl.1	stacc. added by analogy with bb.5-7 (vl.2)
9	va.	***p*** added by analogy with the dynamic level of vl., va.
12	va.	stacc. added by analogy with b.8 (va.)
13-15	vl.1	stacc. added by analogy with bb.5-7 (vl.2)
23-24	vl.1	b.23 note 1 to b.24 note 2: slur added by analogy with bb.19-20
33	vl.1	***f*** emended to ***ff*** by analogy with vl.1, va., vc.
37-39	vl.1	stacc. added by analogy with bb.5-7 (vl.2)
51	vl.2 vc.	***mf*** added by analogy with vl.1, vc.
65, 73, 78, 82	vl.1	stacc. added by analogy with bb.59, 62 (vl.2)
83	va.	stacc. added by analogy with b.9
84	vc.	stacc. added by analogy with b.4 (vl.1.), b.8 (vl.2)
85	va.	stacc. added by analogy with b.10
86	vc.	stacc. added by analogy with b.4 (vl.1.), b.8 (vl.2)
87	va.	stacc. added by analogy with b.11
88	vc.	stacc. added by analogy with b.4 (vl.1), b.8 (vl.2)
89-90	va.	stacc. added by analogy with bb.9-11

Fourth Movement

Bar	Part	Comment
4	vl.1	notes 2-4: stacc. added by analogy with b.2
5	vl.1,2 vc.	***p*** added by analogy with vc.
7-8	vl.1,2 va.	**A**: *NB* added in pencil at note 6 (vl.1) and note 1 (vl. 2) – presumably to point out the fifth and octave parallels
7	vc.	**A**: note 2: B corrected to $G^{\sharp}$ in pencil
8	vc.	added by analogy with vl.1,2, va.; ***ff*** emended to ***f*** by analogy with vl.1

12	vl.1	note 4: stacc. added by analogy with b.10
13	vl.2	***mf*** added by analogy with vl.1, va., vc.
19	va. vc.	***p*** added by analogy with vl.1,2
23-24	va.	tie added by analogy with vl.2
29	vl.1	note 4: stacc. added by analogy with b.30
31-32	vl.1	emended from ending b.31 note 6 by analogy with vl.2, va., vc.
31	vl.1	**A**: note 5: *NB* added in pencil – presumably to point out the fifth and octave parallels
31	vc.	**A**: note 2: *NB* added in pencil – presumably to point out the fifth and octave parallels
34	vc.	***p*** added by analogy with vl.1,2, va.
36-38	vl.1,2 vc.	slur b.36 note 2 to b.38 note 2 emended from slur b.36 note 2 to b.37 note 2 by analogy with bb.114-116 (vl.1, vc.)
37-38	va.	b.37 note 4 to b.38 note 2: slur added by analogy with bb.115-116
46	vc.	note 1: stacc. added by analogy with b.42
51-52	vl.2 va.	b.51 note 2 to b.52 note 1: tie added by analogy with vl.1
53	vc.	***p*** added by analogy with vl.1,2, va.
56	vc.	stacc. added by analogy with vl.1
58	vl.1,2	notes 2-4: stacc. added by analogy with b.56
58	vl.2	note 3: *f*♯″ emended to *f*♮″ by analogy with note 1 (vl.1, vc.)
58	va. vc.	stacc. added by analogy with vl.1,2
59	vl.1	notes 1-3: stacc. added by analogy with vl.2; note 4: stacc. added by analogy with b.56
59	vl.2	note 4: stacc. added by analogy with b.56
60	vl.1	notes 1-3: stacc. added by analogy with vl.2; note 4: stacc. added by analogy with b.56
60	vl.2	note 4: stacc. added by analogy with b.56
68-69	vc.	b.68 note 4 to b.69: slur added by analogy with bb.64-65
69	vc.	***p*** added by analogy with vl.1,2, va.
75	vl.1	note 4: stacc. added by analogy with b.2
77	vc.	***p*** added by analogy with vl.1,2, va.
80	vl.1	notes 2-4: stacc. added by analogy with b.2
82	vl.1	notes 2-4. stacc. added by analogy with b.4
83	vl.1,2 va.	***p*** added by analogy with vc.
86	vl.1 vc.	note 1: ***f*** emended from ***fz*** by analogy with b.8 (vl.1)
86	vc.	added by analogy with vl.1,2, va.
88	vl.1	notes 2-4: stacc. added by analogy with b.10
89	vl.2	***f*** added by analogy with va., vc.
90	vl.1	notes 2-4: stacc. added by analogy with b.12
103	vc.	***mf*** added by analogy with vl.1,2, va.
105	vl.1	note 3: stacc. added by analogy with bb.103-104, 106
107	vc.	notes 3-4: stacc. added by analogy with bb.29-30, 108
109	vl.1	***fz*** added by analogy with va., vc.
109	vl.2	added by analogy with va.,vc.
112	vc.	note 2: stacc. added by analogy with b.110
114-116	vl.2	slur b.114 note 2 to b.116 note 2 emended from slur b.114 note 2 to b.115 note 2 by analogy with vl.1, vc.
125-126	vc.	slur added by analogy with bb.117-118, 121-122
129-130	vl.2 va.	b.129 note 2 to b.130 note 1: tie added by analogy with vl.
135, 136	vl.1 va. vc.	notes 1-3: marc. added by analogy with vl.2
138	vl.1	note 2: marc. added by analogy with vl.2 (note 1)
138	va.	marc. added by analogy with vl.2

Add. 9 MOVEMENT FOR TWO VIOLINS, VIOLA AND CELLO IN F MAJOR

A Score, manuscript copy

B Part for viola, manuscript copy

A Score, manuscript copy.
DK-Kk, CNS 32,1.
Title on first music page: "Quartet. Carl Nielsen". / "Allegro ~~moderato~~".
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
26.5x35 cm, 12 pages (paginated 1-12), written in ink, p. 12 blank. Additions in pencil. The source has been restored.
Paper type: 12 staves (hand-ruled).
Additions in pencil on pp. 2, 4, 6, 7, 10.

B Part for viola, manuscript copy.
DK-Kk, CNS 353f.
Title on first music page: "Quartet af Carl Nielsen. / Viola".
34.5x26 cm, 3 folios, unpaginated, written in ink, additions in pencil (Carl Nielsen) and bluish-purple crayon (foreign hand). Bound with Add. 10 in library binding. The source has been restored.
Paper type: 12 staves (hand-ruled).

The connection between **A** and **B** is not known; ϕ added in **B** (before b.103 and after b.114) corresponds with ϕ in **A**, which might indicate that **B** was copied from **A** and may have been used for a performance.

Bar	Part	Comment
		A: *Allegro ~~moderato~~*
13	vl.2	note 3: marc. added by analogy with bb.9, 11 and vc.
13	vc.	***fz*** emended from note 4 to note 3 by analogy with vl.2
26	va.	chords 1-2: ten.added by analogy with vl.2
27-28	vl.2 va.	ten. added by analogy with b.26 (vl.2)
30	va.	marc. added by analogy with vl.1,2, vc.
30	vc.	added by analogy with vl.1,2, va.
49	vl.2 va. vc.	**A**: *rep.* and other markings added in pencil between the staves (CN?)
58-59	va. vc.	**A**: *fyldes ud* 'to be completed' added between the staves (CN?)

63	vl.2	**A**: *optakt* 'upbeat' added below the staff (CN?)
69	vl.1	note 2: marc. added by analogy with vl.2 and b.71
80	vl.1	fifth quaver: 𝄾 added; **A**: bar incomplete
81	va.	note 5: marc. added by analogy with b.77 (vl.1)
82	va.	note 2: marc. added by analogy with b.78 (vl.1.)
85	vc.	*arco* added
87	vl.2 va.	note 1: marc. added by analogy with vc.
88	vl.1	notes 2, 4: marc. added by analogy with b.86
98-99	vl.1	slur added by analogy with bb.82-83
99	va.	note 4: marc. added by analogy with b.83
99-100	vc.	tie emended from open tie; **A**: tie open (page turn)
101-102	vl.1	b.101 note 4 to b.102 note 1: tie added by analogy with bb.105-106
101-103		**A**: *forkortet en halv Gang* 'shortened half a time' added in pencil (CN)
103	va.	***mf*** added by analogy with b.101 (vl.1), 102 (vl.2); note 4: marc. added by analogy with b.102 (vl.2.)
105		**A**: ⊕ added in pencil above top staff
106	vl.2	note 4: marc. added by analogy with b.102
107	va.	note 4: marc. added by analogy with b.102 (vl.2)
110	vl.2	note 4: marc. added by analogy with b.102
111	va.	note 4: marc. added by analogy with b.102 (vl.2)
113		**A**: ⊕ added in pencil above top and bottom staves
114	vl.2	note 4: marc. added by analogy with b.102
115	va.	note 4: marc. added by analogy with b.102 (vl.2)
117	va.	ten. added by analogy with vc. and b.121
123	vl.1	ten. added by analogy with vl.2
125	vl.2	note 4: marc. added by analogy with vl.1
125-127	vl.2 va. vc.	*molto crescendo pesante* added by analogy with vl.1 and bb.348-350 (vl.1, vc.)
126	vl.2	notes 1-2 (upper part): slur added by analogy with vl.1, va.
148	vc.	𝅗𝅥 emended to 𝅗𝅥.
162	vc.	𝅗𝅥 emended to 𝅗𝅥.
168	vl.1	notes 2-3: slur added by analogy with b.170 (vl.2), 172 (va.), 174 (vc.)
169	vl.2	note 2: ***fz*** added by analogy with b.167 (vl.1)
171	va.	note 2: ***fz*** added by analogy with b.167 (vl.1)
173	vc.	note 2: ***fz*** added by analogy with b.167 (vl.1)
175	vl.2	note 2: marc. added by analogy with b.169
181	vl.1	note 2: marc. added by analogy with b.167
183-184		**A**: *foldes ud* 'to be developed' added in pencil (CN)
191-194	vl.1	*2da Corde* emended to *sul A*
207-219		**A**: bars crossed out in pencil
207	vc.	***pp*** emended from b.198; **A**: b.198: bar empty
215		**A**: marked with crosses between the staves
231	vl.1,2 va.vc.	*-do* added
234	vc.	note 2: marc. added by analogy with b.232
239	vc.	note 2: marc. added by analogy with b.1
239-240	vc.	b.239 note 2 to b.240 note 1: tie added by analogy with vl.1
243	vl.1,2 va. vc.	note 2: marc. added by analogy with b.5
243-244	va.	slur b.243 notes 1-2 emended to slur bb.243-244 by analogy with b.5-6
243-244	vc.	slur notes 1-3 emended to slur bb.243-244 by analogy with bb.5-6
247	vl.1	♩ emended to ♪; **A**: time signature: 6/8
255-256	va.	tie emended from open tie; **A**: b.255: tie open (change of system)
261	va.	note 4: *e′* emended to *e♭′* by analogy with vl.1
281	va.	note 2: marc. added by analogy with b.279 (vl.2), b.280 (vl.1)
286	vc.	note 2: marc. added by analogy with b.282
287	vl.2	note 2: marc. added by analogy with b.280 (vl.1)
300	vl.1	note 4: marc. added by analogy with b.78
301	vl.1	notes 2, 4: marc. added by analogy with b.79
304	vl.2	note 4: marc. added by analogy with b.78 (vl.1)
305	vl.2	note 4: marc. added by analogy with b.79 (vl.1)
306	vl.2	note 4: marc. added by analogy with b.80 (vl.1)
307	vc.	*arco* added
316	vl.1	note 4: marc. added by analogy with b.78
323-325	vl.1	end of slur emended from b.325 note 1 to b.324 note 2 by analogy with bb.102, 106, 328, 332
324	va.	**A**: *forkortet* 'shortened' added between second and third systems in pencil (CN)
327		**A**: ⊕ added above system
335		**A**: ⊕ added above system
337-338	va.	*cre-scen-do* added by analogy with vl.1 (bb.335-338) and vl.2 (bb.336-338)
339	va. vc.	ten. added by analogy with bb.340, 343 (va.)
342	vc.	note 3: marc. added by analogy with va.
343	vl.2	note 4: marc. omitted because of stacc.
343-344	vc.	ten. added by analogy with va.
344	vl.2	notes 1, 4: stacc. added by analogy with vl.1
345	vc.	note 4: stacc. added by analogy with va.
346	va. vc.	notes 1, 4: stacc. added by analogy with b.344 (vl.1)
348-350	vl.2 va.	*molto crescendo pesante* added by analogy with vl.1, vc.
357	va.	note 2: marc. added by analogy with b.353
358	vl.2	note 4: marc. added by analogy with b.357
379	vl.2.	*2,0* (fingering) emended from b.380

Add. 10 MOVEMENT FOR TWO VIOLINS, VIOLA AND CELLO IN F MAJOR

A Score, autograph.

DK-Kk, CNS 32,2.

Title on first music page: "Finale".

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

26x35 cm, 4 bifolios (later paginated in pencil 1a, –, 2b, –,

3b, –, 4a, –), written in ink. Bound with Add. 9 in library binding. The source has been restored.

Paper type: 16 staves (hand-ruled).

Two bars crossed out between bb.226 and 227, presumably due to a slip of the pen.

Bar	Part	Comment
1	vc.	notes 5-8: stacc. added by analogy with notes 1-4
2-3	va.	b.2 note 4 to b.3 note 1: slur added by analogy with vl.1 and bb.3-4
2-3	vc.	stacc. added by analogy with b.1 (notes 1-4)
5-6	va.	stacc. added by analogy with b.1 notes 1-4 (vc.)
9	vc.	notes 3-4: stacc. added by analogy with vl.2, va.
11	vl.1	***fz*** added by analogy with b.9
11	vl.2 va. vc.	stacc. added by analogy with b.9
15	vl.2	chords 1-3: stacc. added by analogy with b.13
15	va. vc.	notes 2-4: stacc. added by analogy with b.13
16	vl.2 va. vc.	stacc. added by analogy with b.14
20	vl.1	notes 2-8: stacc. added by analogy with b.18
34	vl.1	notes 2-4: marc. added by analogy with note 1
34	va.	marc. added by analogy with vl.2
35-36	vl.1 va.	marc. added by analogy with b.33
36	vl.2	note 5: stacc. added by analogy with bb.34-35
39	vl.1	note 1: stacc. added by analogy with bb.37-38, 40
40	vc.	note 2: marc. added by analogy with note 1 and bb.37-39
50-51	vl.1	**A**: slur b.50 note 2 to b.51 note 1 corrected from slur b.50 notes 2-5
50-51	vl.2	slur b.50 notes 2-5 emended to slur b.50 note 2 to b.51 note 1 by analogy with vl.1
51	vl.2	note 1: stacc. omitted by analogy with vl.1
52-53	vl.2	slur b.52 notes 2-5 emended to slur b.52 note 2 to b.53 note 1 by analogy with vl.1
53	vl.1,2	note 2: stacc. added by analogy with b.51
54	vl.1,2	note 2: stacc. added by analogy with b.51
63	va.	slur added by analogy with bb.57, 59, 61
84-85, 85-86	vl.1	ties added by analogy with bb.83-84; **A**: page turn
90, 91	vl.1	note 1: marc. added by analogy with b.89
93, 94, 95	vl.2	note 1: marc. added by analogy with b.89 (vl.1)
98	va.	notes 3-4: stacc. added by analogy with vl.2 and b.100
121-123	va.	stacc. added by analogy with bb.5-6
124	vl.1	note 7: $b^{\flat\prime}$ emended to b'
125-127	va.	stacc. added by analogy with bb.5-6
126-127	vl.2	b.126 note 4 to b.127 note 1: slur added by analogy with bb.122-123
128, 130, 132	vl.1	note 7: $b^{\flat\prime}$ emended to b'
133-134	va.	b.133 note 4 to b.134 note 1: tie added by analogy with bb.134-135
159	vc.	notes 1-2: slur omitted by analogy with vl.2, va.
165-166	vl.1,2	b.165 note 4 to b.166 note 1: slur emended from open slur; **A**: b.166: slur open (page turn)
165	vl.2	notes 2-3: slur added by analogy with vl.1
170	va.	**A**: slur notes 2-5 erased
188	vc.	note 4: E emended to $E^{\flat}$
190-191	vl.2	b.190 note 4 to b.191 note 1: slur added by analogy with bb.186-187, 188-189
193-194	vl.1	b.193 note 4 to b.194 note 1: slur added by analogy with vl.2
195-196	vl.1	b.195 note 4 to b.196 note 1: slur added by analogy with vl.2
200	vc.	notes 2-3: slur added by analogy with vl.1,2, va.
201-203	vc.	stacc. added by analogy with bb.1-3
202-203	vl.1 va.	b.202 note 4 to b.203 note 1: slur added by analogy with bb.2-3 (vl.1)
203-204	va.	b.203 note 4 to b.204 note 1: slur added by analogy with bb.3-4
205-206	va.	stacc. added by analogy with bb.5-6
206	vl.1	note 1: stacc. added by analogy with b.6
206-207	vl.2	b.206 note 4 to b.207 note 1: slur added by analogy with bb.6-7
209	vl.2 va. vc.	notes 3-4: stacc. added by analogy with b.9 (vl.2, va.)
211	vl.2 va. vc.	notes 3-4: stacc. added by analogy with b.9 (vl.2, va.)
213	vl.2 vc.	notes 2-4: stacc. added by analogy with b.13
213	va.	chords 2-4: stacc. added by analogy with b.13
214	vl.2 va. vc.	stacc. added by analogy with b.14
218, 220	vl.1	notes 2-8: stacc. added by analogy with b.18
225	vc.	notes 1-2: slur added by analogy with bb.25, 227
226	vl.2	notes 1-2: slur added by analogy with b.26
229-230	vc.	b.229 note 3 to b.230 note 1: slur emended from open slur; **A**: b.230: slur open (page turn)
232	va.	note 5: stacc. added by analogy with b.231
233	vl.1	note 1: stacc. added by analogy with b.33
242-243	vl.1 va. vc.	*dim.* emended from b.243 to b.242 by analogy with vl.2
242-244	va.	*dim.* emended from b.244 to b.242 by analogy with vl.2
242-247	vc.	*di-mi-nu-en-do* added by analogy with vl.1,2, va.
243, 245, 246	vl.1,2	note 2: stacc. added by analogy with b.51
247	vc.	*dim.* omitted because of *di-mi-nu-en-do* from b.242
284	vl.1	stacc. added by analogy with b.92
285	vl.2	notes 3-4: stacc. added by analogy with bb.286-287
288	vc.	slur notes 2-4 omitted by analogy with b.96
290	vl.2	notes 3-4: stacc. added by analogy with bb.98, 100, 292
292	vc.	notes 1-3: stacc. omitted by analogy with bb.96, 98, 100, 290
293	vl.1	note 1: marc. added by analogy with b.289, 291
305	va.	notes 1-2: tie omitted (because it links together two different notes)
306	vl.2	*arco* added
307	vl.2	$b^{\flat\prime}$ emended to b' by analogy with vl.1
325-327, 329-331	vl.2	stacc. added by analogy with bb.5-6 (va.)

334	vl.2	note 2: marc. added by analogy with va. and bb.333, 335
343	vl.1	note 1: marc. emended to stacc. by analogy with b.344
343	vl.2	note 1: stacc. added by analogy with b.344 (vl.1)
343	vl.2 va.	note 5: stacc. added by analogy with vl.1, vc.
344	vl.2 vc.	notes 1, 5: stacc. added by analogy with vl.1, va.

Add. 11 MOVEMENT FOR TWO VIOLINS, VIOLA AND CELLO IN F MAJOR

A Score, autograph, fair copy
Aa Parts, autograph, fair copy
B Score, autograph, draft

A Score, autograph, fair copy.
DK-Kk, CNS 42a.
Title on first music page: "Quartet". Added in pencil: "[...]thoven Op 18. N° 1 / Nielsen".
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
26x34.5 cm, 3 folios (paginated 1, 2, 3, 3, 4(5), –), written in ink, additions in pencil. The source has been restored.
Paper type: 16 staves (hand-ruled).

Aa Parts, autograph, fair copy.
DK-Kk, CNS 42a.
34.5x26 cm, 4 folios (unpaginated parts for vl.1,2, va., vc.), written in ink, additions in pencil. The source has been restored.
Paper type: 16 staves (hand-ruled).

B Score, autograph, draft.
DK-Kk, CNS 42b.
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
25.5x34 cm, 4 folios (paginated 1, 2, –, 5, –, –), written in pencil, additions in ink. The source has been restored.
Paper type: 12 staves (hand-ruled).
Includes sketch for bb.1-114 and bb.225-281; the intermediate bars missing. From b.274 the ending differs from that of **A**. Also includes 16-bar sketch (voice and pf.?), 𝄋, D major, and a 16-bar sketch for a piano piece, 𝄾, C minor. None of them can be identified.

Bar	Part	Comment
1	vl.1	**Aa**: notes 2-3: slur
5	vl.1	notes 2-3: slur added by analogy with vl.2 and b.183
5	vl.2	***p*** and slur added as in **Aa**
6	va.	***p*** added as in **Aa**
6	va. vc.	***p*** added by analogy with vl.2 (b.5)
7	vc.	slur added by analogy with va.
8	vl.1	**Aa**: note 4: $d^{\flat\prime\prime}$
22	va.	***p*** added as in **Aa**
23	vl.1	***pp*** added in **Aa**
24	vc.	***p*** added by analogy with b.22 (va.)
26-27	vl.2	slur added as in **Aa**
27-28	va.	**Aa**: b.27 to b.28 note 1: tie
29	vl.1,2	***fz*** added as in **Aa**
29	va.	***fz*** added by analogy with vl.1,2
30-40	vl.2 va.	stacc. added by analogy with b.29
40-41	vl.1	b.40 note 4 to b.41 note 1: tie added as in **Aa**
41-42	vl.1	**Aa**: b.41 note 3 to b.42 note 3: slur
42	vl.1	**Aa**: notes 4-5: slur
42	vl.2	𝅗𝅥 emended to 𝅗𝅥. as in **Aa**; **A**: bar incomplete
43-44	vl.1	**Aa**: b.43 note 3 to b.44 note 3: slur
44	vl.1	**Aa**: notes 4-5: slur
45-46	va.	b.45 note 4 to b.46 note 1: slur emended from open slur; **A**: b.45: slur open (change of system)
45	vc.	*cre-* added as in **Aa** and by analogy with vl.1,2, va.
49	vl.2	**Aa**: notes 2-3: marc.
49	vc.	**Aa**: notes 1-3: marc.
50	vl.1 va.	**Aa**: notes 1-3: marc.
50	vl.2 vc.	**Aa**: note 1: marc.
51	vl.2 vc.	**Aa**: notes 1-3: marc.
52	vl.1 va.	**Aa**: notes 1-3: marc.
53	vl.1	**Aa**: note 1: g
54	vl.1	**Aa**: notes 3-5: slur
56	vl.1	**Aa**: note 4: $g^{\sharp\prime\prime}$
57	vl.1	***p*** added as in **Aa**
65	vl.1	*dolce* added as in **Aa**
71	vl.1	note 5: $d^{\sharp\prime}$ emended to $d^{\natural\prime}$ as in **Aa**
73	vl.1	**Aa**: notes 2-4: slur
73-77	vl.2 va.	stacc. added by analogy with b.72
79-80	vc.	tie added as in **Aa**
81	va.	note 6: c' emended to $c^{\sharp\prime}$ as in **Aa**
81	vc.	note 1: ***tr*** added and notes 2-3: slur added as in **Aa**
82	vc.	***tr*** added as in **Aa**
83-84	vl.2	**Aa**: b.83 note 5 to b.84: tie
83	vc.	***tr*** added as in b.82
85-86	va.	slur and tie added as in **Aa**
87-88	va.	slur and tie added as in **Aa**
88	vc.	***fz*** emended to ***f*** as in **Aa**, **B**
90	vl.2	**Aa**: notes 2-3: stacc.
91	vl.2	**Aa**: notes 1-3: stacc.
93	vl.2	***p*** added as in **Aa**
97	vl.2	**Aa**: ***f***
97	vc.	**Aa**: ***ff***
101	va.	stacc. added as in **Aa**
102	vl.2	**Aa**: ***p***
102-108	va.	stacc. added by analogy with b.101
111	vl.2 va.	**Aa**: ***ff***
123-124	va.	**Aa**: b.123 note 3 to b.124: tie
127-128	vc.	tie added as in **Aa**
129	vl.1	note 1: marc. added as in **Aa**
130	vl.2	note 1: marc. added as in **Aa**; ***f*** emended from b.129
131	vl.2	***f*** emended from b.129; **Aa**: note 1: marc.

131	va.	**Aa**: ***ff***
132	vl.2	**Aa**: note 1: marc.
132	vc.	***f*** emended from b.130 and note 1: marc. added as in **Aa**
133	vl.1	**Aa**: note 4 marc.
133	vl.2 vc.	**Aa**: note 1: marc.
134	vl.2 va. vc.	**Aa**: note 1: marc.
135	vl.2	marc. added as in **Aa**
136	vc.	note 1: marc. added as in **Aa**
137	va.	note 1: marc. added as in **Aa**
138	vl.2	**Aa**: marc.
139	vl.1	**Aa**: note 4: marc.
139, 140	vl.2	**Aa**: note 1: marc.
139, 141	vc.	**Aa**: note 1: marc.
142	vl.1	**Aa**: note 1: marc.
143	va.	**Aa**: note 1: marc.
144	vc.	**Aa**: marc.
145, 146	vl.2 vc.	**Aa**: note 1: marc.
147	vl.2	**Aa**: note 4: marc.
147-148	vl.2	b.147 note 4 to b.148 note 1: tie added as in **Aa**
147	va.	**Aa**: note 3: marc.
147	vc.	**Aa**: note 1: marc.; notes 1-3: slur
148	vc.	**Aa**: note 1: marc.
149-150	vl.2	b.149 note 4 to b.150 note 1: tie added as in **Aa**
149	va.	**Aa**: note 3: marc.
152-166	vl.2 va.	stacc. added by analogy with b.151
155	vc.	***pp*** added as in **Aa**
158	vl.2	**Aa**:
158	va.	added by analogy with vl.2
168-169	vl.2	tie added by analogy with bb.167-168, 169-170
172-173	vl.2 va.	tie emended from open tie; **A**: b.172: tie open (page turn)
173-174	va.	tie added by analogy with bb.171-172, 174-175
174-175	vl.2	tie added by analogy with va.
176-177	vl.2	tie added by analogy with va.
177-178	vl.2	tie added by analogy with va.
184	vl.2	**Aa**: marc.
184	vc.	**Aa**: note 1: marc.
185	va. vc.	slur added by analogy with b.7 (va.)
190-191	vl.2	**Aa**: b.190 note 3 to b.191: slur
195-196	vl.2	**Aa**: slur
195	vc.	***p*** added as in **Aa**
197	vl.2	**Aa**: °
197-199	vl.2	**Aa**: slur
201	vl.1	note 4: *e″* emended to *e♭″* as in **Aa**
203	vl.1	note 2: *e′* emended to *e♭′* as in **Aa**
204-205	vc.	slur added as in **Aa** and by analogy with bb.200-201
206-209	vl.2	*cre-scen-do* added as in **Aa** and by analogy with vl.1, va., vc.
210	vl.2 vc.	**Aa**: notes 1-3: marc.
211	vl.1 va.	**Aa**: notes 1-3: marc.
211	vl.2	**Aa**: note 1: marc.
212	vl.2 vc.	**Aa**: notes 1-3: marc.
213	vl.2	**Aa**: note 1: marc.
218	vc.	***p*** added as in **Aa**
224-225	vc.	slur added as in **Aa**
226-227	va.	tie emended from open tie; **A**: b.226: tie open (page turn)
234-238	vl.2 va.	stacc. added by analogy with b.233
239-240	vc.	tie emended from open tie as in **Aa**
240-241	vc.	tie added by analogy with bb.239-240
241	vl.1	**Aa**: note 6: *a″*
242	vl.1	**Aa**:
242	vc.	***tr*** added as in **B**
243	vc.	***tr*** added as in **B**
244	vl.1	**Aa**: notes 1-4: slur
244-245	vl.2	**Aa**: b.244 note 5 to b.245 note 1: tie
244	vc.	***tr*** added as in **B**
246-247	va.	tie and slur added as in **Aa**
248-249	va.	tie and slur added as in **Aa**
250	vl.2	**Aa**: note 1: *f′*; **B**: note 1: *g′*
251	vl.2	**Aa**: note 2: *pizz.*
256-257	vc.	b.256 to b.257 note 1: slur added as in **Aa**
258	vc.	**Aa**: ***ff***
262	vl.1,2 vc.	***p*** added by analogy with va.
262-269	va.	stacc. added as in **Aa**
270	vl.2 va. vc.	**Aa**: no ***ff***
272	vl.2 va. vc.	**Aa**: ***ff***

Add. 12 MOVEMENT FOR TWO VIOLINS, VIOLA AND CELLO IN G MINOR

A Score, autograph, fair copy

B Score, autograph, draft

A Score, autograph, fair copy.
DK-Kk, CNS 39d.
Title on first music page: "Quartetto".
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
26x34 cm, 4 folios, (paginated 1-7), written in pencil. The source has been restored.
Paper type: 12 staves (hand-ruled).

B Score, autograph, draft.
DK-Kk, CNS 250a.
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
26.5x34.5 cm, 1 folio, unpaginated, written in pencil.
Paper type: 9 staves (hand-ruled).
Including sketch for bb.1-11; on bottom staff a six-bar sketch (unison song) with the text "O, Skovmand spar det grønne Træ" (see description of the source in CNU III/7, MS 33 2224).

Bar	Part	Comment
4	va.	note 8: stacc. added by analogy with vl.2
7	va.	added by analogy with vl.1,2, va.
9	vl.2	note 1: stacc. added by analogy with b.1
10-11	vl.1	bb.10-11: slur emended from open slur; **A**: b.11: slur open (change of system)

10	vl.2	notes 4-5, 6-7: slurs added by analogy with b.2
10-11	vl.2	slur b.10 note 8 to b.11 note 1 emended from open slur; **A**: b.11 note 1: slur open (change of system)
11-12	vc.	b.11 to b.12 note 1: slur added by analogy with bb.3-4, 109-110, 117-118
12	vl.2 va.	note 8: stacc. added by analogy with b.4 (vl.2)
25	vl.1	**A**: note 3: ***p*** erased
27	vl.1,2	*-do* added by analogy with va., vc.
28-29	vc.	tie omitted (because it links together two different notes)
32-33	vl.1	tie emended from open tie; **A**: b.32: tie open (change of system)
32-33	vl.2	slur emended from open slur; **A**: b.32: slur open (change of system)
33-34	vl.1	b.33 to b.34 note 3: slur added by analogy with bb.32-33
34	vl.1	notes 2-3: stacc. added by analogy with b.33
42	va.	**A**: fourth crotchet: *c′*-*c*♯′(♪) corrected to *a* (𝅗𝅥)
43	va.	**A**: first crotchet: *b*♭ corrected from *d′*
45	va.	added by analogy with vl.1,2
48-49	vl.1	slur emended from open slur; **A**: b.49: slur open (page turn)
65-66	vl.1	slur emended from open slur; **A**: b.65: slur open (change of system)
72	vl.1	note 4: *g*♭′ emended to *g*♮′ by analogy with b.73
75	vl.2	note 1: open slur omitted; **A**: page turn
81	vl.2	added; **A**: bar empty
86	va.	note 5: *c′* emended to *c*♯′
89-90	va.	slur added by analogy with bb.85-86
92-93	vl.1	tie emended from open tie; **A**: b.92: tie open (change of system)
105-106	vc.	*cre-scen-do* added by analogy with vl.1,2, va.
108-109	vl.1	slur added by analogy with bb.2-3, 10-11
110-111	vl.1	end of slur emended from b.111 note 2 to t.111 note 4 by analogy with b.5
110	vl.2 va.	note 8: stacc. added by analogy with b.4
115	vl.2	note 1: stacc. added by analogy with b.9
118	vl.2 va.	note 8: stacc. added by analogy with b.12
124	vl.1	note 2: 𝅗𝅥 emended to 𝅗𝅥.
128	vl.1	note 2: 𝅗𝅥 emended to 𝅗𝅥.
134-135	vl.1 va.	notes 1, 4: marc. added by analogy with b.25 (vl.1,2)
141-142	vl.1	slur b.142 notes 2-4 emended to slur b.141 to b.142 note 3 by analogy with bb.32-33
142	vl.1	notes 2-3: stacc. added by analogy with b.33
142-143	vl.1	slur b.143 notes 2-4 emended to slur b.142 note 5 to b.143 note 3 by analogy with bb.32-33
143	vl.1	notes 2-3: stacc. added by analogy with b.33
163	vl.1,2 va. vc.	𝄽 added; **A**: bar incomplete

Add. 13 MOVEMENT FOR TWO VIOLINS, VIOLA AND CELLO IN F SHARP MINOR

A Score, autograph, fair copy

B Score, autograph, draft

A Score, autograph, fair copy.

DK-Kk, CNS 33a.

Title on first music page: "Andante sostenuto"; "[Stryge-kvartetsats i fis-moll]"[6] added in pencil in foreign hand.

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

26x34.5 cm, 1 bifolio (paginated 1, –, 2, –), written in ink.

Library binding. The source has been restored.

Paper type: 12 staves (hand-ruled).

B Score, autograph, draft.

DK-Kk, CNS 33b.

26.5x35 cm, 2 folios, upaginated, written in pencil. The source has been restored.

Paper type: 16 staves (hand-ruled).

Sketches for bb.1-66.

Bar	Part	Comment
		A: $\frac{6}{8}$; **B**: $\frac{3}{4}$
1-6		**B**: bb.1-12
7	vl.1	slur notes 3-4 emended to slur notes 1-4 by analogy with bb.8, 63-64
13	vc.	*arco* added as in **B** (b.19)
14	vl.1	**B** (b.20): fourth quaver: ♩ (*c″*)
17	vl.1	**B** (b.23): note 4: *c*♯′
17	vl.2 vc.	**B** (b.23): note 4: marc.; notes 4-5: slur
21	vc.	**B** (b.27): *e*
23	va.	note 6: stacc. added by analogy with note 3
24	vl.2	note 6: stacc. added by analogy with bb.23, 27
24	va.	note 6: stacc. added by analogy with b.23 note 3
25-26	vl.1	**B** (bb.31-32): 𝄼
25	vl.2	slur notes 4-6 emended to slur notes 4-5 by analogy with notes 1-2 and va.; note 6: stacc. added by analogy with note 3
25	va.	note 6: stacc. added by analogy with note 3
26	vl.2 va.	note 6: stacc. added by analogy with bb.23, 27
27	va.	note 6: stacc. added by analogy with vl.2
28	va.	note 6: stacc. added by analogy with vl.2
31	vl.2	**B** (b.37): *e′, a′* [i.e. double stop]
31	vc.	***p*** added by analogy with vl.1,2, va.
32	vc.	**B** (b.38): notes 4-6: slur
35	va.	**B** (b.41): note 2: marc.
36-37	vl.2 va.	slur emended from open slur; **A**: b.36: end of slur open (change of system)
40	vc.	notes 3-4: slur added by analogy with b.39
49	va.	slur notes 3-4 emended to slur notes 1-4 by analogy with bb.8, 63-64 (vl.1)
50	va.	slur notes 3-4 emended to slur notes 1-4 by analogy with bb.8, 63-64 (vl.1)
51-58	vl.2	**B** (b.57-64): notated on the staff of vl.1
59	vl.1	slur notes 1-4 added, slur notes 3-4 omitted by analogy with bb.3, 11; **A**: added above system: *Hs*
59	vl.2 va.	*arco* added
59	va.	notes 1, 6, 9-10: stacc. added by analogy with vl.2

6 "[String quartet movement in F♯ minor]".

60	vl.2 va.	notes 1, 4-6, 9-10: stacc. added by analogy with b.59 (vl.2)
61	vl.1	added by analogy with b.5
62-63	vl.2	slur b.62 note 11 to b.63 chord 1 omitted by analogy with va.
62	va.	**A**: slurs notes 1-2 and notes 3-4 corrected to slurs notes 2-3 and notes 4-6
63-65	vl.1,2 va. vc.	added by analogy with bb.7-9 (vl.1)
65-66	vl.1,2 va. vc.	added by analogy with bb.9-10
70	vl.1	slur added by analogy with b.68
71	vc.	note 2: *F* emended to *F*♯ by analogy with va.
73	vc.	*dim.* added by analogy with vl.1,2, va.
74	vc.	***pp*** added by analogy with vl.1,2, va.

Add. 14 MOVEMENT FOR TWO VIOLINS, VIOLA AND CELLO IN B FLAT MAJOR

A Score, autograph, fair copy.

DK-Kk, CNS 35.

Title on first music page: "Menuetto"; "Nielsen" added in pencil in the top right corner (foreign hand?).

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

26x34.5 cm, 2 folios, unpaginated, 3 pages written in ink, 1 page blank. The source has been restored.

Paper type: 12 staves (hand-ruled).

Bar	Part	Comment
2-3	vl.1	b.2 note 2 to b.3 note 2: slur added as in **B**
2	vc.	***mf*** added by analogy with vl.1 (b.+1), vl.2 (b.1)
3	vl.2	**B**: notes 1-2: slur
3-4	vl.1	b.3 note 3 to b.4 note 2: slur added as in **B** and by analogy with bb.31-32
4	vl.2	note 6: *d*♭″ emended to *d*♮″ as in **B**
4-5	vl.1	b.4 note 3 to b.5 note 2: slur added as in **B** and by analogy with bb.32-33
5-6	vc.	b.5 note 1 to b.6: added as in **B**
7	vc.	**B**: notes 2-4: slur
8	vc.	**B**: note 2 missing
9	vc.	**B**: notes 1-3: slur
11	vc.	**B**: notes 1-3: slur
12	vl.2	added as in **B**
12	va.	added by analogy with vl.2
13	vc.	***ff*** added as in **B**
19-20	vl.2	slur b.19 note 1 to b.20 note 1 emended to slur b.19 as in **B** and by analogy with b.17
19	vc.	note 1: marc. added as in **B** and by analogy with b.18 (vl.1)
20	vl.1	note 1: marc. added by analogy with b.18
23	vc.	*dim.* added by analogy with vl.2, va.
25	vl.1	**B**: notes 4, 6: stacc.
29	va.	note 1: stacc. added by analogy with vl.2
29-30	va.	slur b.30 notes 1-6 emended to slur b.29 note 4 to b.30 note 6 as in **B** and by analogy with vl.2
30-31	vl.1	slur b.30 note 2 to note 4 emended to slur b.30 note 2 to b.31 note 1 as in **B** and by analogy with bb.37-38
30	vc.	*arco* added as in **B**; **B**: notes 1-3: slur
31	vl.2	**B**: notes 1-2: slur
31	va.	notes 2-5: slur added by analogy with b.3
32	vl.2	note 6 : *d*♭″ emended to *d*♮″ as in **B**
33	vl.2	**B**: third crotchet: ♩ (*e*♭″)
35	vc.	**B**: notes 2-4: slur
37	vl.2	note 1: stacc. added as in **B**
37	va.	note 1: stacc. added by analogy with vl.2
37-38	va.	**B**: b.37 note 4 to b.38 note 5: slur
39	vl.2	note 1: stacc. added as in **B**
39	va.	note 1: stacc. added by analogy with vl.2
41	vc.	***ff*** added by analogy with vl.1,2, va. and as in **B**
43	va.	**B**: chord 2:
45	vc.	***p*** added as in **B**; marc. added by analogy with vl.1 (b.44), va. (b.46)
46	va.	***p*** added as in **B**
47	va.	note 4: marc. added as in **B**; **B**: note 2: stacc.
48	va.	note 2: stacc.
49-50	vl.1	**A**: b.49 note 4: marc. and b.49 note 4 to b.50 note 1: slur added in pencil
50	vl.2	***p*** added as in **B**
50	vc.	**B**: note 2: stacc.
52	vl.2	note 1: stacc. added by analogy with va.; notes 1-6 emended to notes 2-6 by analogy with va. and b.72; slur notes 1-6 emended to slur notes 2-6 by analogy with va.
53	vl.2 va.	**B**: note 2: stacc.
53	va.	**B**: notes 1-3: slur
54	vl.2 va.	**B**: note 2: stacc.
54-56	vc.	added by analogy with vl.1,2, va.
55	vl.2 vc.	**B**: note 2: stacc.
55-56	vl.2	b.55 note 4 to b.56 note 1: slur added as in **B**
56	vc.	**B**: note 2: stacc.
57	vl.1	**B**: b.57 notes 1-4: slur
57	vl.2	***mf*** added as in **B**; **B**: node 4: stacc.
57	va.	***mf*** added by analogy with vl.1 (b.56)
58-59	vl.2	**B**: b.58 to b.59 note 3: slur
58	va.	**B**: notes 1-4: slur; note 2: ***p***
60	vc.	***p*** added by analogy with vl.1,2, va.
64	vl.1	**B**: note 2: marc.
65	vl.2	**B**: notes 3-4: stacc.
66	vl.1	notes 3-4: slur added by analogy with b.46
66	vl.2	**B**: notes 3-6: stacc.
66	vc.	**B**: note 2: stacc.
67	vl.1	**A**: notes 2-5: slur added in pencil
67	vl.2	**B**: notes 3-4: stacc.
66	va.	***f*** added as in **B**
67	va.	note 4: marc. added by analogy with b.73; **B**: note 2: stacc.
67-68	va.	b.67 note 4 to b.68 note 1: slur added as in **B**
67-68	vc.	b.67 note 2 to b.68 note 1: slur added as in **B**
68	vl.2	**B**: notes 3-4: stacc.
68	va.	**B**: note 2: stacc.
69	vl.1	note 4: marc. added as in **B**
69	vl.2	**B**: notes 3-4: stacc.
70	vl.2	**B**: notes 3-6: stacc.
70	vc.	**B**: note 2: stacc.

72-73	vl.2	**B**: b.72 note 1 to b.72 note 4: slur
73	vl.2 va.	**B**: note 2: stacc.
74	va.	note 4: marc. added as in **B**; **B**: note 2: stacc.
75	vl.2 vc.	**B**: note 2: stacc.
efter 76		**B**: *Menuetto D.C. al* 𝄐

Add. 15 TRAUERMARSCH FOR TWO VIOLINS, VIOLA AND CELLO

A Score, autograph.
DK-Kk, CNS 358b (gathering 3).
Title on first music page: "Trauermarchs".
26x34.8 cm, 1 folio, unpaginated, written in pencil. The source has been restored.
Paper type: 14 staves (hand-ruled).
Including an eight-bar sketch for a "Romance" for violin and piano (Andante, E♭ major, 3/4) and an eight-bar sketch for "Belsazzar sad paa Tronen blandt Satrapers Trop Vel" (voice, pf.) without indication of the poet (George Gordon Byron, translated by Caralis).

Bar	Part	Comment
2	vl.1	𝅗𝅥 emended to 𝅝; **A**: bar incomplete
5-6	vc.	*cre-scen-do* added by analogy with vl.1,2, va.
7	vc.	***ff*** added by analogy with vl.1,2, va.
9	va.	***pp*** emended from ***p*** by analogy with vl.1,2, vc.

PIANO PIECES

Add. 16 TWO CHARACTER PIECES FOR PIANO

No. 1

A Score, autograph, fair copy.
DK-Kk, CNS 7,1.
Title on first music page: "Caraktèrstykke N°.1", in the top right corner: "Carl Nielsen".
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
34.4 x26 cm, 1 folio, unpaginated, written in ink. The source has been restored.
Paper type: 14 staves (hand-ruled).
The folio originally belonged to the same bifolio as "No. 2" .

No. 2

A Score, autograph, fair copy.
DK-Kk, CNS 7,2.
Title on first music page: "N°. 2".
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
34.4x26 cm, 1 folio, unpaginated, written in ink. The source has been restored.
Paper type: 14 staves (hand-ruled).
The folio originally belonged to the same bifolio as "Carakterstykke No. 1".

No. 1

Bar	Part	Comment
11	pf.2	**A**: no pedal indication of where to undamp. The pedal sign below first note apparently indicates that pedalling is to be used in this piece (a similar use of pedalling signs may be seen in the *Humoresque* for oboe and piano, see: CNU II/11 p.85)
19	pf.	key signatures for A♭ major added; **A**: notated in F major
21	pf.2	fourth crotchet, chords 1-2 top note: *f*♭′ emended to *f*♮′ by analogy with bottom note
28	pf.1	chord 4: *a*″, *a*′ emended to *a*♭″, *a*♭′ by analogy with b.27
32	pf.1	chord 2: *e*″, *e*‴ emended to *e*♭″, *e*♭‴ by analogy with pf. 2 (top note)
33	pf.2	note 10 (upper part): *e*′ emended to *e*♭′
39	pf.1	note 3: *a*″ emended to *a*♭″ by analogy with pf. 2 (chord 1, middle note)
43	pf.1	chord 1 bottom note: *a*′ emended to *a*♭′ by analogy with top note
48-49	pf.	double bar and F major key signatures added
60	pf.2	chord 1 top note: *e*′ emended to *f*′ by analogy with pf. 1 (note 1)
63	pf.2	𝄐 added by analogy with pf.1

No. 2

Bar	Part	Comment
6	pf.1	**A**: slurs notes 1-2 and 3-5 corrected to slur notes 1-5
9	pf.1	note 2: marc. added by analogy with b.1
13, 14	pf.1	note 4: ♪ emended to 𝅘𝅥𝅯 in order to fit the meter
18-19	pf.	G minor key signatures added; **A**: notated in E♭ major
19	pf.1	note 2: *a*♭′ emended to *a*′ by analogy with b.18 (notes 1, 10)
19	pf.2	chords 7-9, top note: *a*♭′ emended to *a*′ by analogy with pf.1
20-21	pf.	*cres-cen* emended to *cre-scen-do*
20	pf.2	note 3: *A*♭ emended to *A* by analogy with pf.1, chords 7-9 (top note)
38	pf.1	chord 4: lower note emended from *b*♭′ to *d*″ (by analogy with top note)
44-45	pf.	double bar and key signatures for *a*♭ major added
45	pf.1	note 2: marc. added by analogy with b.1
46	pf.1	notes 1-5: slur added by analogy with b.2
50	pf.1	slur notes 1-2 and 3-5 emended to slur notes 1-5 by analogy with b.6
52	pf.	*dim.* added by analogy with b.8

53	pf.1	note 2: marc. added by analogy with bb.1, 9, 45
53	pf.1	note 4: grace note added by analogy with b.9
55	pf.1	note 4: grace note added by analogy with note 1 and b.46
59	pf.2	chord 1: ⎨ added by analogy with chord 2 and pf.1

Add. 17 NORWEGIAN FOLK DANCE FOR PIANO

A Score, autograph.
DK-Kk, CNS 352a (gathering 25).
Title on first music page: "Norsk Folkedans".
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
26.2x34.5 cm, 1 folio, unpaginated, written in pencil.
Paper type: 14 staves (hand-ruled).
Including an eight-bar sketch for a piano piece (C minor, 𝄵), and on the verso a 55-bar sketch for piano with the title "~~Mazurka~~" (Allegretto, G♯ minor, 𝄾).

Considering the form, it is presumed that the first phrase (bb.1-4) should be identical with the third phrase (bb.9-12). The two phrases are therefore emended so that they supplement and correct each other. All four phrases have repeat signs, but it is not indicated where the repeats are to begin. As the first phrase has to be repeated from the beginning, the other phrases are presumably to be repeated according to the same pattern.

Bar	Part	Comment
1	pf.1	note 3: stacc. added by analogy with b.9
3	pf.1	notes 1-3: *g′-a′-g′* emended from *a′-b′-a′* by analogy with bb.1, 9, 11
4	pf.1	**A**: chord 1 top note: may also be read as *b′*
8	pf.1	repeat sign added by analogy with pf.2
9	pf.1	note 2: ♪ emended to 𝅘𝅥𝅯 by analogy with b.1
10	pf.1	notes 1-3: slur added by analogy with b.2; note 4: stacc. added by analogy with b.2
11	pf.1	note 3: stacc. added by analogy with b.9
12	pf.1	chord 2: marc. added by analogy with b.4
12	pf.2	lower part: 𝄽 added; **A**: bar incomplete
14	pf.2	chord 3: marc. added by analogy with pf.1 and b.13
16	pf.2	third crotchet: 𝄽 added; **A**: bar incomplete

Add. 18 ANDANTE

A Score, autograph, draft.
DK-Kk, CNS 352a (gathering 22).
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, 1 folio, written in pencil.
Paper type: 16 staves.
Tempo marking: *Andante.*
The piece is written on the verso. On the recto and on the first 9 staves of the verso "Trestemmig Fuga"[7] is written in ink (see Add. 43).

Bar	Part	Comment
		key signature added
	pf.2	𝄢 added; time signature added
1	pf.1	**A**: note 8: could also be read as *b♭′* (see facsimile p. lii)
3	pf.1	**A**: first and second crotchet: could also be read as ♩ (*c″*)-♪ (*c″*)-♪ (*d″*) (see facsimile p. lii)
3	pf.2	**A**: second crotchet, lower part: ♩ changed to 𝅗𝅥
4	pf.1	**A**: illegible passage crossed out (see facsimile p. lii)
4	pf.2	**A**: first crotchet, top note: changed from 𝅗𝅥 (*e′*)
7	pf.1	slurs added by analogy with b.1; note 4: *c″* emended to *a′* by analogy with b.1 note 4
7	pf.2	slur added by analogy with b.1; **A**: note 4: *a* changed to *c′*; note 8: *c* written below the note
8	pf.2	slur added by analogy with b.2
8	pf.1	notes 1-4: slur added by analogy with b.2
9	pf.1	**A**: notes 7-8: *b♮′-c″* changed to *a′-b♭′* (see facsimile p. lii)
9	pf.2	**A**: first crotchet, top note: 𝅗𝅥 changed to ♩.

Add. 19 PIANO PIECE

A Piano score, autograph, draft.
DK-Kk, CNS 358a.
Title on music page: "Clavèrstücke".
From the estate of Irmelin Eggert Møller; donated to The Royal Library by Eggert Møller in 1975.
10.5x16 cm, 95 folios, cut; brown full binding.
Paper type: 7 staves (hand-ruled). The source is partly restored.
CNS 358a is a sketchbook with drafts for a number of works notated in pencil; the present sketch is notated on fol. 83r.

Bar	Part	Comment
5	pf.1	note 5: marc. added; note 6: stacc. added by analogy with b.3
6	pf.	key signatures for E♭ major added; **A**: no key signatures
9	pf.1	note 8: *a♭′* emended to *a♮′* by analogy with b.7
10II	pf.	bar and ⌈2. added

7 "Three-part fugue".

Add. 20 PEASANT DANCE

A Piano score, autograph.
DK-Kk, CNS 352c.
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
35.5x27 cm, 1 bifolio, unpaginated, written in pencil.
Paper type: B. & H. Nr. 14.*A* (24 staves).
Including sketches for *Hymnus Amoris* (for further details, see CNU III/1, Source **L**).

Bar	Part	Comment
4	pf.	repeat sign added
7-8	pf.2	slur added by analogy with bb.5-6
9	pf.2	**A**: note 1: *c* corrected to *A*
9-10	pf.2	slurs added by analogy with bb.5-6

Add. 21 ALLEGRETTO

A Score, autograph, draft.
DK-Kk, CNS 358b (gathering 9a).
Registered at The Royal Library in 1933.
33.2x25.8 cm, 1 folio written in pencil.
Paper type: 18 staves.
Tempo marking: *Allegretto*.
The source includes also four bars of a cadence, probably for organ.

Bar	Part	Comment
4	pf.1	**A**: note 4: *e″* changed to *d″*

Add. 22

A Score, autograph, draft.
DK-Kk, CNS 352a (gathering 24).
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, 1 bifolio, unpaginated, first page written in pencil, the rest of the pages are blank.
Paper type: 18 staves (hand-ruled).

Bar	Part	Comment
5-6	pf.2	b.5 second crotchet to b.6 second crotchet: added by analogy with bb.1-2 and 3-4; **A**: b.5 second crotchet to b.6 second crotchet: empty
6-8	pf.2	b.6 third crotchet to b.8 third crotchet: added by the editor; **A**: b.6 third crotchet to b.8 third crotchet: empty
10-12	pf.1	slurs added by analogy with b.9
20	pf.2	ten. added by analogy with b.19

Add. 23 MINUET

A Score, autograph, draft.
DK-Kk, CNS 14.
Title above first staff: *Menuet*.
Registered at The Royal Library in 1985.
20x26 cm, 1 folio, written in pencil.
Paper type: 6 staves (page cut).
Upper right corner is cut off.

Bar	Part	Comment
		time signature added
7	pf.1	notes 2-3 and 4-5: slurs added by analogy with b.3
7-8	pf.2	slur emended from open slur; **A**: beginning of slur open
8		repeat sign added
16[II]	pf.1	**A**: slur with open end
21		***fz*** added by analogy with bb.1, 5
22-28		bars added (repeat of bb.2-8) as indicated in **A** (see facsimile p. liii)

Add. 24

A Score, autograph, draft.
DK-Kk, CNS 352a (gathering 2).
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
34.6x26 cm, 1 bifolio, unpaginated.
Paper type: 12 staves (hand-ruled).
The piece is written in pencil on fol. 2[v]. Fol. 1[r]: *Havets Sang*; fol. 1[v]: "Se dig ud en Sommerdag" and fol. 2[r]: "Paa det jævne". All three songs are arranged for SSA and written in ink, probably by Albert Jørgensen.

Bar	Part	Comment
1	pf.2	𝄢 added; time signature added
6	pf.2	third crotchet: 𝅗𝅥 emended to 𝄽

Add. 25 ANDANTINO

A Score, autograph.
DK-Kk, CNS 357b (gathering 1).
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
34.8x26 cm, 1 folio, unpaginated, written in ink, additions (by a librarian or a conservator) in pencil. The source has been restored, but is marked by rust from paper clips removed during restoration.
Paper type: 12 staves (hand-ruled).

Addition in the top left corner in pencil: "[Carl Nielsen: The silent woman]"; addition in ink by CN below the bottom stave: "Stykket er nagelfast og forsikret i 'De forenede jydske Brandassuranceselskaber' under Mrk. 'Poppelblad'".[8] "[Har været fastsat med 12 clips på en papplade]"[9] added in pencil below the bottom staff.

Bar	Part	Comment
4	pf.1	note 7: ♪. emended to ♪.. by analogy with b.2
7, 8	pf.1	note 1 (lower part): marc. added by analogy with b.6

Add. 26

A Score, autograph, draft.
DK-Kk, CNS 358b (gathering 11).
Registered at The Royal Library in 1933.
25.5x35.6 cm, 1 folio, written in pencil.
Paper type: 10 staves.
Title: "Hymne til Kunsten / for Soli, Kor og Orkester. / Musik / af / Carl Nielsen / Tekst / af / Sophus Michäelis" written in ink.
The piece is written on the recto in pencil with a few crossed out additions in ink. The verso contains a sketch written in pencil for T. solo bb.16-25[II] of *Hymn to Art*.

Bar	Part	Comment
1	pf.2	note 8: *c*♯ emended to *c*♮ in accordance with pf.1
1-2	pf.2	**A**: b.1 note 8 to b.2 note 2: slur crossed out
5	pf.1	**A**: second quaver: slur with open beginning
+8		**A**: *XII XXVIII stærkt og robust / XXIII markant* 'XII XXVIII loud and strongly / XXIII pointedly' written in ink and crossed out in pencil
8	pf.1	**A**: first quaver: slur with open beginning

Add. 27 A LITTLE PIANO PIECE

A Score, autograph.
DK-Kk, CNS 5.
Title on music page: "Allegro (et lille Klaverstykke)".
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
26.2x34.5 cm, 1 folio (paginated 24-25 in ink), written in pencil.
Paper type: 10 staves (hand-ruled).
The piano piece is written on fol.1[r], staves 1-2.
Sketches for *Commotio* on staves 3-10 and fol.1[v], staves 1-10 (for further details, see CNU II/12, *Commotio*, Source **F**)

Bar	Part	Comment
	pf.	time signature added
8		**A**: above and below staff: 𝄐; below staff: *Fine*
12	pf.	repeat sign added; **A**: the repetition of bb.1-8 is indicated by an arrow that points back at b.1

CANTATA

Add. 28 CANTATA FOR THE COMMEMORATION OF P.S. KRØYER

A Vocal score, autograph, fair copy
B Score, autograph, draft
C Vocal score, autograph, draft
D Printed text

A Vocal score, autograph, fair copy.
Dk-Kk, CNS 322a.
Title on cover: "TO SANGE AF KANTATEN TIL MINDEFESTEN FOR P.S.KRÖYER".
Title page: "To Sange / for mandskor / af Kantaten / til Mindefesten / for / P.S. Kröyer / den 4de December 1909 / af / Carl Nielsen".
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
25.6x17.2 cm, 12 pages.
pp. 2-11: paginated 1-10, written in ink.
p. 12: unpaginated, written in pencil.
Paper type: 6 staves (hand-ruled).
Contains No. 1 [numbered "I"], No. 4 [numbered "II"], No. 5: "Slutningskor" [numbered "III"] and choir parts for No. 3.
After No. 1: "(II efter Soli og Recitation)" written in ink (CN), "med Kor: se sidste Side".[10] written in pencil (Salomon Levysohn?). After No. 4: "Talm" [Talen][11] written in ink (CN).
Most of the recitation text is missing. On the last page is written parts of the recitation and piano chords from No. 3 in pencil (CN) and the vocal score for No. 3 (Salomon Levysohn?).

8 "The piece is safe and sound in 'The United Jutland Fire Insurance Companies' under the marking 'Poplar Leaf'".
9 "[has been fixed to a cardboard plate with 12 paper clips]".
10 "(II after soli and recitation)"; "with choir; see the last page".
11 "The speech".

B Score, autograph, draft.
Dk-Kk, CNS 322b.
Title on first music page: "Kantate til Krøyer Mindefest paa Charlottenborg 4 December 1909".
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
35.6x27 cm, 3 bifolios written in pencil.
First bifolio: paginated 1-4.
Second bifolio: fol.1^{r} paginated 5; fol.1^{v}-2^{v}: unpaginated; fol.1^{r}, Bar.solo: a few notes and some of the text written in ink.
Third bifolio: unpaginated; fols.1^{v}-2^{v}: blank; fol. 1^{r}: contains No. 3, bb.1-8.
Papertype:
first and second bifolio: B.&H. Nr 11 A. (18 staves)
third bifolio: B. & H. Nr. 1 *E.* / 7. 09. (12 staves)
Contains Nos. 2 and 3. Several empty bars especially in No. 3. Most of the unaccompanied recitation text in No. 3 is missing. First bifolio, fol.1^{r}: "Albert Høeberg / Bredgade 33 Sidehuset". Right margin, p. 1: various figures (sums).

C Vocal score, autograph, draft.
Dk-Kk, CNS 322c.
Title on first music page: "Med Dig gik noget".
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
25.7x34.5 cm, 1 bifolio, unpaginated.
Fol.1^{r} written in pencil. Fols.1^{v}-2^{v}: blank.
16 staves (hand-ruled).
Contains No. 1 and No. 4, bb.1-4.

D Printed text.
Dk-Kk, CNS CII, 10.
Title on front page: "Kantate ved / Sørgefesten for / P.S. Krøyer / UDSTILLINGSBYGNINGEN * VED / CHARLOTTENBORG * D$^{\underline{en}}$ 4 DCBR * 1909".
27.5x9.8 cm, 2 bifolios. Sewn.
Fol.1^{v}: "Tekst: *L. C. Nielsen.* / Musik: *Carl Nielsen.* / Solopartierne udføres af kgl. Operasangerinde *Fru* / *Ulrich* og *Hr. Operasanger Høeberg.* Recitationen af / *Hr. Skuespiller N. Neiiendam.* Korene af Studentersang / foreningen under *Operarepetitør S. Levysohn's* Ledelse. / HERTZ'S BOGTRYKKERI :: KØBENHAVN".
Several comments in pencil in the recitation parts.

As there is no musical source for the whole work, the main sources of the present edition consist of **A**, which is the main source for Nos. 1, 4 and 5, and the draft **B**, which is the main source for Nos. 2 and 3. It must be presumed that **A**, Nos. 1 and 4 are based on the draft **C**.

The program of the performance (**D**) has been used in deciding the order of the individual movements. Most of the text for the recitation and several lines for the solo parts in **B** are missing; in such cases **D** has been used as an additional source. This is, however, only the case when complete lines are missing, as Nielsen may have left out single words in order to make the rhythm of the text fit the piano accompaniment.

A uses the orthography "kære" and "kendte", where **B** uses "kjære" and "kjendte"; in such cases the versions of the fair copy **A** have been used.

As mentioned above the musical sources for Nos. 2 and 3 are somewhat insufficient (see also preface pp. xxxv-xxxvi). Three details have given special problems:

In **B**, No. 2, b.57 the accompaniment is missing. The editor has added the accompaniment as a continuation of the accompaniment of the previous bar, which seems obvious.

In **B**, No. 3, bb.11-13 a number of bar lines are missing. It is not certain whether this is deliberate, but if so, it might indicate that Nielsen has tried to let the piano accompaniment follow the rhythm of the text, thus making the bar lines superfluous. Because of this, no bar lines have been added in the present edition.

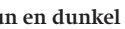
B, No. 3 from b.24 only shows the text of the recitation. The manuscript, however, leaves space for the piano accompaniment which is probably meant to start after the line "Og nu er den Evne tagen fra os", which has been underlined as a signal to the accompanist to start here; both **B** and the printed text of **D** indicate an accompaniment in B♭ major. The final preparation of this part of the accompaniment is left to the performer. Furthermore it must be stressed that on the whole source **B** is almost illegible in certain places, for which reason the interpretation chosen in the present edition is doubtful.

No. 1 "Med dig gik noget mægtigt bort"

Bar	Part	Comment
	T.1,2	𝄞 emended to 𝄡
1		*1.* added because of *2.* in b.14
3		**A**: first crotchet: *accel* added in pencil (Levysohn)
7		**A**: *og* changed to *os* in pencil (Levysohn?)
10	T.1	**A**: third crotchet: ***f*** added in pencil (Levysohn?)
11	T.2	notes 2-3: ten. added by analogy with the other parts
12	T.1	note 3: stacc. omitted by analogy with the other parts
13	T.2	note 1: *b*♭′ emended to *b*♮′ by analogy with b.27
14	B.2	note 2: stacc. added by analogy with the other parts

20		*om* emended from *med* by analogy with pencil correction in **A** (Levysohn?) and as in **D**
28	T.2 B.2	note 2: stacc. added by analogy with T.1, B.1 and b.14

No. 2 "Lys! Lys! – sukker vi, beder vi"

Bar	Part	Comment
	Bar.solo	𝄞 emended to 𝄞
+1	pf.2	𝄢 omitted because redundant
1	pf.2	slur added by analogy with pf.1
3	pf.1	chord 2 top note: emended from 𝅘𝅥𝅮 to 𝅘𝅥𝅮. by analogy with chord 1
3	pf.2	chord 2 top note: emended from 𝅘𝅥𝅮 to 𝅘𝅥𝅮. by analogy with chord 1
4-5	Bar.solo	b.4 to b.5 note 2: slur omitted because redundant
4	pf.2	**B**: notes 21-24: indistinct (see facsimile p. liv)
5	pf.2	**B**: indistinct; notes 3, 5, 9, 11: could also be read as $B^{\natural}$; note 4: could also be read as $d^{\sharp}$; note 12: illegible (see facsimile p. liv)
6	pf.2	**B**: notes 17, 20: indistinct; note 17 could also be read as *e*; note 20: could also be read as $c^{\sharp}$ (see facsimile p. liv)
8	pf.2	**B**: notes 14, 18, 20: indistinct, could also be read as $B^{\natural}$ (see facsimile p. liv)
10	Bar.solo	note 4: beginning of *rall.* emended from note 3 by analogy with pf.
10	pf.1	chord 1: top and bottom note: emended from 𝅗𝅥 to 𝅗𝅥. by analogy with pf.2 top note
11	pf.1	third quaver middle note: emended from *d′* to *c′* (missing ledger line) by analogy with eighth quaver
13-14	Bar.solo	slur emended from open slur; **B**: b.14: beginning of slur open (page turn)
13-14	pf.1	slur emended form open slur; **B**: b.13: end of slur open (page turn)
13	pf.2	eighth quaver: $b^{\natural}$ emended to $b^{\flat}$ by analogy with Bar.solo
15	Bar.solo	end of  emended from third quaver to fourth quaver by analogy with pf.
16	pf.2	**B**: first crotchet: chord (*G-d*) crossed out
18	pf.	**B**: fourth crotchet: 𝅗𝅥. corrected to 𝅗𝅥; fourth crotchet: crossed out; from fourth crotchet: ties with open endings crossed out
19	pf.	**B**: ties with open beginnings (change of system)
+20	pf.1	missing 𝄞 added by analogy with b.43
22	Bar.solo	**B**: first semiquaver: 𝅘𝅥𝅮 ($b^{\natural\prime}$) and 𝄢 crossed out
24	S.solo	**B**: note 1: corrected from 𝅗𝅥. (CN)
24	Bar.solo	**B**: $c^{\sharp\prime\prime}$ (𝅗𝅥) - $b^{\natural\prime}$ (𝅗𝅥) in brackets crossed out
25	Bar.solo	**B**: a' (𝅗𝅥) - e' (𝅗𝅥) in brackets crossed out; first crotchet: *Lys* crossed out
26	Bar.solo	**B**: $b^{\natural\prime}$ (𝅗𝅥.) - $b^{\sharp\prime\prime}$ (𝅘𝅥𝅮) - c'' (𝅗𝅥.) - 𝄾 in brackets crossed out; *sor-gen vi* crossed out
27	Bar.solo	**B**: 𝅗𝅥. ($b^{\natural\prime}$) - 𝅘𝅥𝅮 ($b^{\sharp\prime\prime}$) - 𝅗𝅥. (c'') - 𝄾 crossed out
+29	pf.2	𝄢 added
+33	pf.2	𝄢 added
34	pf.	slur added by analogy with b.33
35	S.solo	**B**: note 3: $d^{\natural\prime\prime}$ corrected to $d^{\flat\prime\prime}$
36	pf.1	chord 1 top note: $f^{\sharp\prime\prime}$ emended to $f^{\natural\prime\prime}$ by analogy with pf.2; **B**: chord 1 corrected from $b^{\flat\prime}$, $d^{\flat\prime\prime}$, $f^{\natural\prime\prime}$ (CN)
36	pf.2	chord 2: 𝅝 emended to 𝅗𝅥; **B**: chord 1 corrected from $f^{\natural}$, *a*, $c^{\natural\prime}$, $e^{\natural\prime}$ (CN)
38	pf.1	**B**: second minim: chord (*a*, $c^{\sharp\prime}$, $f^{\natural}$) crossed out and corrected to $c^{\natural\prime}$, $f^{\natural\prime}$
39	S.solo	**B**: *mulmindviede* corrected to *nattilhyllede*
39	pf.1	chord 1 middle note: $c^{\sharp\prime}$ emended to $c^{\natural\prime}$ by analogy with the previous bar
39	pf.2	second minim: $G^{\sharp}$ emended to $g^{\natural}$ because of the harmonic context
+40	Bar.solo	**B**: before bar line: *Bas*
43	Bar.solo	**B**: 𝅗𝅥 (e'')-𝅗𝅥 (e'') crossed out
44-45	Bar.solo	text added by analogy with bb.21-22; **B**: text missing
45	S.solo	note 3: 𝅗𝅥 emended to 𝅘𝅥𝅮 by analogy with Bar.solo; text added by analogy with Bar. solo; **B**: text missing
+45	pf.1	missing 𝄞 added; **B**: second semibreve: e''' could also be read as $f^{\sharp\prime\prime\prime}$
46		*Allo* emended to *Allegro*
46	S.solo	text added by analogy with Bar.solo; **B**: text missing
47-59	S.solo	bb.47-49 note 6: text added by analogy with bb.3-5; **B**: text missing
48	pf.2	**B**: second minim: *d* corrected to $c^{\sharp}$
48-49	Bar.solo	bb.47-49 note 6: text added by analogy with bb.3-5; **B**: text missing
49	S. solo	note 7: *Vi* added by analogy with B.bar. solo; **B**: *V*
49-51	Bar.solo	**B**: *vi løfter vort Aa*[syn] written in ink
50	S.solo	notes 3-5: 𝅘𝅥𝅮 emended to ♫
51	Bar.solo	note 2: [Aa]- *syn* added by analogy with S.solo; **B**: syllable missing
51	pf.1	**B**: first crotchet: d'' corrected to $f^{\sharp\prime}$, b'
52	S.solo	**B**: note 2: 𝅘𝅥𝅮. corrected to 𝅘𝅥𝅮
54	S.solo	**B**: 𝅗𝅥 corrected to 𝅝
55-56	pf.1	*8...* added by analogy with b.54
56	pf.2	**B**: before second quaver: 𝄞 crossed out
57		double bar added; **B**: bar line missing
57	pf.	added only as a suggested option; **B**: empty bar (see facsimile p. lv)

No. 3 "Døden er kun en dunkel Livsform"

		No. 3 added as in **D**
	RECIT.	*Solen ser vi alle...Livets Evne ejer* added as in **D**; **B**: text missing
	T.1 T.2	𝄞 emended to 𝄞
6	T.2	note 4: $b^{\flat\prime}$ emended to $b^{\natural\prime}$ by analogy with B.2
+9		**B**: before b.9: <u>II</u> *Paa fjerne Slægters Liv hans Livsværk bygger / Paa fjerne Slægters Liv hans Livsværk bygger / <u>før han selv blandt</u> Dødens Skygger* and bb.+14-15, (pf.) and 21 (T, B) crossed out. (see facsimile p. lvi)
9	pf.	fourth crotchet: ***mf*** added by analogy with second crotchet
10	pf.	𝄐 added because of recitation text
11	RECIT.	**D**: *og bæres tifold højt i Tak og Hæder* instead of *og bæres højt i Tak og Hæder*
11	pf.1	tie emended from open tie; **B**: end of tie open
11	pf.	**B**: after twentyfourth quaver: barline crossed out
11-12		between bb.11 and 12: bar lines added because of text
11-12	RECIT.	between bb.11 and 12: *Ja, det er Lønnen for Geniets Liv* added as in **D**; **B**: <u>*hans Lærer lever, lever og belærer (Musik)*</u>

12-13	RECIT.	**D**: *og beaander; hans Hjærtes Sang, dets Sol, dets Sorg, dets Sødme stiger imod os fra hans stille Grav*
12	pf.1	**B**: note 1: 𝅗𝅥 corrected to ♩
12	pf.1	note 16: $a^{\flat\prime\prime}$ emended to $a^{\natural\prime\prime}$ because of the harmonic context; notes 30 and 32: $b^{\flat\prime}$ emended to $b^{\natural}$ because of the harmonic context
12	pf.2	tenth crotchet, note 2: $b^{\flat}$ emended to $b^{\natural}$ because of the harmonic context.
13	pf.	key signature added by analogy with b.12
after 13	RECIT.	*Hans Tanker saar sit Frø fra Slægt til Slægt. Med tifold Vægt paa fjerne Slægters Liv hans Livsværk bygger*, added as in **D**; **B**: text missing
+14-14	pf.	***mf*** added by analogy with bb.+1-1
15-20	CORO	bars added as in **A** (music) and **D** (text); **B**: bars only indicated
15	pf.2	middle note: *f* added by analogy with b.2
19	T.2	note 5: $b^{\flat\prime}$ emended to $b^{\natural\prime}$ by analogy with B.2
after 21	RECIT.	*Var han da et Geni.....boltrende glade* added as in **D**; **B**: text missing
22	pf.1	**B**: first crotchet: 𝄐 crossed out
after 22	RECIT.	*vort Liv, vor Lykke...hvad ej Ord forklarer* added as in **D**; **B**: text missing
24	RECIT.	*vor kjære!* emended to *vor kære Ven* as in **D**
25	RECIT.	*lad da din Storhed...Du festligt svungne Fane!* added as in **D**; **B**: text missing
25		double bar added; *B♭-dur* added as in **D**; **D**: *B*

No. 4 "Barnet leger"

Bar	Part	Comment
		II emended to *No. 4* as in **D**
	T.1 T.2	𝄞 emended to 𝄞
1	B.2	**C**: notes 3-4: *d-d*
3		**A**: second stanza: *og* corrected to *ja* in pencil (Levysohn?)
4	T.2 B.1	**A**: third stanza: *ja* corrected to *med* in pencil (Levysohn?)
5	B.1 B.2	***mp*** added by analogy with T.1, T.2
8^{III}	B.1 B.2	sixth quaver: 𝄐 omitted because redundant

No. 5 Final chorus

Bar	Part	Comment
		III emended to *No. 5* as in **D**
2		**A**: second crotchet: *accel* added in pencil (Levysohn?)
2	B.1 B.2	beginning of < emended from note 3 to note 1 by analogy with T.1, T.2
11	CORO	**A**: first crotchet: marc. added in pencil (Levysohn?)
12	B.2	note 4: ten. added by analogy with T.1, T.2, B.1
17	CORO	*vor Ven vor kære Mester* emended to *vor Ven og kære Mester* as in **D** and by analogy with stanza 1
17	T.1 T.2	beginning of < emended from b.16 note 4 to b.17 note 1 by analogy with B.1,, B.2
21	B.1 B.2	*dim.* added by analogy with T.1, T.2
26	B.2	note 4: ten. added by analogy with T.1, T.2, B.1

ARRANGEMENTS

Add. 29 PRELUDE TO 'SNEFRID' FOR PIANO

A Printed score
B Piano arrangement, manuscript copy

A Printed score.
Title page illustrated by Louis Moe:"AARGANG 1895-96. 2. Oplag. Hefte I. / UNGT BLOD / LITERÆRT MAANEDSSKRIFT / REDAKTION / Louis Levy / og L. Mylius-Erichsen / Indhold / Poesi af Soph. Claussen, / Drachmann, / Holstein, / Levy, Michaëlis, Rafael, / Schandorph. / Prosa af A.E. Betzonich, / Hjernø, Alfred Ipsen, / Joh.s Jørgensen, My- / lius-Erichsen, Stucken- / berg. / Kritik. / Musik af Carl Nielsen. / N.M. Kjærs Forlag / Döcker & Kjær / Kjöbenhavn".
20.5x13 cm, 95 pages.
Contains piano arrangement of prelude (No.1) with the dedication: "Fru Anna Kjær tilegnet" pp. 54-59.

B Piano arrangement, manuscript copy.
DK-Kk, CND 331h.
Title page: "Carl Nielsen: / Forspil / til / 'Snefrid' / af / Holger Drachmann", below which Nielsen has added "denne Udsættelse / er bedst."[12] in blue crayon.
Dating: "9.10.1922".
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
35x26 cm, 1 bifolio, 2 pages written in ink.
Paper type: 16 staves (hand-ruled).
Additions and changes in pencil (CN); at bottom of page 2, the following text appears: "Kære Carl Nielsen! Jeg har gjort mig selv den Glæde, og Dem maaske en lille Tieneste ved at kopiere Forspillet af Snefrid for Dem. Det er et daarligt Arbejde, men tag det som et Forsøg paa en ringe Tak for den store Tieneste De gør Solistforeningen af 1921. Med hiertelig Hilsen Deres hengivne Ellen Beck 9.10.22".[13]

Bar	Part	Comment
2	pf.2 (upper part)	note 1: marc. added and note 3: stacc. added by analogy with pf.1
2	pf.2 (upper part)	**B**: notes 1, 3: *e*

12 "This setting is the best."
13 "Dear Carl Nielsen! I have given myself the pleasure, and perhaps done you a little favour by copying the prelude to Snefrid for you. It is poor work, but take it as an attempt at some humble thanks for the great favour you are providing the Soloist Association of 1921. Cordial greetings, Yours faithfully, Ellen Beck 9.10.22".

3	pf.2 (upper part)	notes 3, 6: stacc. added and note 4: marc. added by analogy with pf.1
4	pf.1 (upper part)	note 3: stacc. added by analogy with bb.1-3
4	pf.1	**B**: notes 4-5: no marc.
4	pf.2 (upper part)	note 1: marc. added and note 3: stacc. added by analogy with bb.1-3; notes 1-3: slur added by analogy with bb.1-3
5	pf.1 (upper part)	note 4: marc. added and note 6: stacc. added by analogy with notes 1-3
5	pf.2 (upper part)	note 3, 6: stacc. added and note 4: marc. added by analogy with pf.1; notes 4-6: slur added by analogy with pf.1
6	pf.1,2 (upper parts)	note 1: marc. added and note 3: stacc. added by analogy with b.5
9	pf.1,2 (upper parts)	notes 1, 4: marc. added and notes 3, 6: stacc. added by analogy with b.1
10	pf.1,2 (upper parts)	note 1: marc. added and note 3: stacc. added by analogy with b.2
11	pf.1,2 (upper parts)	notes 1, 4: marc. added by analogy with bb.1, 3, 5
12	pf.1,2 (upper parts)	note 1: marc. added by analogy with b.2
13,14	pf.2 (upper part)	notes 1, 4: marc. added by analogy with pf.1
26-27	pf.1 (upper part)	**B**: b.26 note 2 to b.27 note 1: slur
36	pf.	**B**: last note: no stacc.
36	pf.2 (lower part)	note 4: stacc. added by analogy with pf.1
39	pf.1,2 (upper parts)	notes 1, 4: marc. added by analogy with bb.37-38
40	pf.1,2 (upper parts)	note 1: marc. added by analogy with bb.37-38
41	pf.1,2 (upper parts)	notes 1, 4: marc. added by analogy with bb.37-38
42	pf.1,2 (upper parts)	note 1: marc. added by analogy with bb.37-38
45	pf.1,2 (upper parts)	notes 1, 4: marc. added and notes 3, 6: stacc. added by analogy with b.9
46	pf.1,2 (upper parts)	note 1: marc. added and note 3: stacc. added by analogy with b.10
51	pf.1 (upper part)	**B**: chord 2: $c^{\sharp\prime\prime}$, e''
54-56	pf.2 (lower part)	**B**: no slur
56	pf.	**B**: ***p*** added in pencil (CN?)
60	pf.	**B**: ***pp*** added in pencil (CN?)
62	pf.2 (upper part)	notes 2-4: slur added by analogy with pf.1
66	pf.2 (upper part)	notes 2-4: slur added by analogy with b.63; note 4: stacc. added by analogy with pf.1
67	pf.2 (upper part)	notes 1-3, 4-6: slurs added by analogy with pf.1; notes 4,7: stacc. added by analogy with pf.1
68	pf.2 (upper part)	note 4: stacc. added by analogy with pf.1
68	pf.2	Ped. added by analogy with b.64
70	pf.1 (upper part)	note 4: stacc. emended to marc. by analogy with b.71
70	pf.2 (upper part)	note 6: stacc. added by analogy with pf.1
70	pf.2 (lower part)	notes 1-2: slur added by analogy with b.68
71	pf.2 (upper part)	note 3, 6: stacc. added by analogy with pf.1
72	pf.2 (upper part)	note 6: stacc. added by analogy with pf.1
75, 76	pf.1	**B**: marc. added in pencil

Add. 30 'SNEFRID' FOR RECITATION AND PIANO QUINTET

A Score, partly autograph, fair copy
B Manuscript string parts, partly autograph
C Piano arrangement, manuscript copy
D Printed melodrama, first edition

A Score, partly autograph, fair copy.
DK-Kk, CNS 331c.
Title page: "Snefrid / Melodrama af Holger Drachmann / Musiken / af / Carl Nielsen", written in pencil.
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, 68 pages, written in ink, numbered 1-66; 1 blank page between pp. 32 and 33 and 1 blank page between pp. 59 and 60; in library binding.
Paper type: 12 staves (hand-ruled).
The score fair-copied by Henrik Knudsen and Nielsen jointly.

B Manuscript string parts, partly autograph.
DK-Kk, CNS 331d.
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
35x26 cm, 4 parts (vl.1,2, va., vc.); each part in a cover of newspaper.
Paper type: 12 staves.
The 4 parts originally functioned as orchestral parts (1899 version), but have later been adapted for the piano quintet version; Nielsen himself added the music for the final piece, No. 17 *Funeral Music*, orchestrated for winds in the orchestral version.
Va. part fol. 6^{v}: pencil sketch for *Sang bag Ploven*.

C Piano arrangement, manuscript copy.
See: Add. 29 (Source **B**)

D Printed melodrama, first edition.
Title page: "DANMARK. / ILLUSTRERET KALENDER FOR 1893. / UDGIVEN AF / JOURNALISTFORENINGEN I KØBENHAVN. / I HOVEDKOMMISSION HOS / UNIVERSITETSBOGHANDLER C. E. C. GAD I KØBENHAVN. / CENTRALTRYKKERIET."
16.8x11.2 cm, 180 pages.
Snefrid pp. 56-86.

ACT ONE

No. 1 Prelude

Bar	Part	Comment
		ACT ONE / FØRSTE AKT added as a consequence of **A**: p. 43: *2den Akt*
2	pf.2	chords 1-2: marc. added by analogy with pf.1
3	pf.1,2 (upper parts)	note 4: marc. added by analogy with note 1 (pf.1)
3	pf.2	note 1: marc. added by analogy with pf.1
4	pf.1,2 (upper parts)	note 1: marc. added by analogy with vl.1 and b.2
4	pf.1,2	chords 1-2: marc. added by analogy with vl.2, va., vc. and b.2
4	pf.2 (upper part)	notes 1-3: slur added by analogy with pf.1
5	vl.1	note 4: marc. added as in **B**
6	vl.1	note 1: marc. added as in **B**
6	pf.1	chords 1-2: marc. added by analogy with pf.2
7-8	vl.2 va.	marc. added by analogy with vc., pf.
7	pf.1	marc. added by analogy with pf.2
8	pf.	chords 1-3: marc. added by analogy with vc. and b.7
9	vl.1	notes 1, 4: marc. added as in **B**
9	pf.2 (upper part)	notes 1, 4: marc. added by analogy with pf.1
10	vl.1	note 1: marc. added as in **B**
10	pf.2 (upper part)	note 1: marc. added by analogy with pf.1
15	vl.1	notes 3, 6: stacc. added by analogy with bb.13-14
15	pf.1	chords 3, 6: stacc. added by analogy with pf.2
16	pf.2	marc. added by analogy with pf.1
24	pf.1	chord 2: ⧘ added by analogy with chord 1
24	pf.2	notes 1-3: slur added by analogy with bb.25-27
30	vl.1	note 2: marc. added as in **B** and by analogy with vc.
31-32[II]	vc.	tie added by analogy with bb.31-32[I]
36	va.	notes 1, 4: stacc. added and last quaver: marc. added by analogy with vl.1,2
36	pf.	last quaver: marc. added by analogy with str.
36	pf.1	chord 3: stacc. added by analogy with b.35
36	pf.2	chord 1: stacc. added by analogy with pf.1
37	vc.	***ff*** added as in **B** and by analogy with vl.1,2., va., pf.
40	vl.1	note 3: stacc. added as in **B**
40	pf.2	chords 1-2: marc. added by analogy with pf.1
43-44	vl.2 va.	marc. added by analogy with vc., pf.
43	pf.1	marc. added by analogy with pf.2
44	pf.	marc. added by analogy with vc. and b.43
45	vl.1	notes 1, 4: marc. added as in **B**
45	pf.2 (upper part)	notes 1, 4: marc. added by analogy with pf.1
46	vl.1	note 1: marc. added as in **B**
46	pf.1,2 (upper parts)	note 1: marc. added by analogy with b.45
47	vl.1	note 4: $b^{\flat\prime\prime}$ emended to $b^{\sharp\prime\prime}$ by analogy with vl.2, pf.1; **B**: note 4: ♮ corrected to ♯
49	pf.2 (upper part)	note 3: stacc. added by analogy with pf.1
50	pf.2 (upper part)	note 6: stacc. added by analogy with pf.1
51	vl.1	notes 3, 6: stacc. added by analogy with bb.49-50; **B**: note 6: stacc.
51	pf.1	chords 3, 6: stacc. added by analogy with pf.2
53	vc.	*dim.* added by analogy with va., pf.
54	pf.1	notes 1-2: marc. emended to stacc. by analogy with pf.2 and notes 3-4; **A**: notes 1-2: stacc. corrected to marc.
56	va.	*arco* added as in **B**
58	pf.	fourth crotchet: marc. added by analogy with vl.2, vc.
60	va.	notes 2-3: stacc. added by analogy with b.56
62	vc.	marc. added by analogy with vl.2
70	vl.2	note 3: stacc. added by analogy with b.71 (notes 3, 6)
70	va.	note 3: stacc. added by analogy with vl.2
71	va.	notes 3, 6: stacc. added by analogy with vl.2
71	pf.2	note 2: stacc. added by analogy with pf.1
72	pf.2	stacc. added by analogy with pf.1
76	pf.1	stacc. added by analogy with pf.2
79-81	va.	slur emended from open slur; **A**: b.80: slur open (change of system)
79-80	pf.	stacc. added by analogy with b.75
86	pf.2	stacc. added by analogy with pf.1
87-88	pf.	stacc. added by analogy with b.86 (pf.1)

No. 2 Poco allegretto

Bar	Part	Comment
2	vc.	rest added; **A**: bar empty
3	vl.1	chord 1 bottom note: $d^{\sharp\prime}$ emended to $d^{\flat\prime}$ by analogy with top note
3	vl.2	chord 1 bottom note: $d^{\sharp\prime}$ emended to $d^{\flat\prime}$ by analogy with vl.1
4	pf.2	𝅗𝅥 emended to 𝅗𝅥.; **A**: bar incomplete
5	vl.1,2 va. vc.	rest added; **A**: bar empty
7	vl.1,2 va.	*trem.* added; **B**: above staves: *Adagio* added in pencil
7	vc.	**B**: above staff: *Adagio* added in pencil
8	vl.1,2 va.	**B**: 𝄐 added in pencil

No. 3 Poco allegretto

Bar	Part	Comment
6	pf.	chords 1-2: ⧘ added by analogy with bb.1-5, 7-9
7	KONGEN	*tør det tage op* emended from *tør vel tage op* as in **D**
10	GUNNAR	*Svanhild, Kong Eysteins Datter* emended from *Ragnhild, Kong Eysteins Datter* as in **D**
14-15	pf.2	𝄼 added; **A**: bar empty
18	vl.1,2 va. vc. pf.	*trem.* added
18	vc.	note 3: *G* emended to $G^{\flat}$ by analogy with pf.
18	pf.2	third crotchet: *G′, G* emended to $G^{\flat\prime}$, $G^{\flat}$ as in vc.
18-19	pf.1	slur beginning and ending in b.18 emended to slur b.18 to b.19 by analogy with pf.2

No. 4 Andantino quasi sostenuto

Bar	Part	Comment
5	va.	***mf*** added by analogy with vl.1,2; *con sord.* emended from b.1
7	vc.	*con sord.* emended from b.1; **B**: *con sordino* added in pencil
8	vc.	*dim.* added by analogy with vl.1,2, va.

9	vl.2 va.	***pp*** added by analogy with the dynamic level of vl.1, vc.
10	vc.	*dim.* added as in **B** and by analogy with vl.1,2, va.
11	va.	*trem.* added by analogy with vl.2
11	vc.	***ppp*** added by analogy with vl.1,2, va.
14	va.	note 2: $g^{\sharp}$ emended to $g^{\flat}$ and note 3: $g^{\sharp\prime}$ emended to $g^{\flat\prime}$ by analogy with vl.1 (notes 1, 6), pf.1
14	pf.1	***pp*** emended from b.15 note 1
15	vl.1	note 2: $c^{\sharp\prime\prime\prime}$ emended to $c^{\natural\prime\prime\prime}$ as in **B** and by analogy with vl.2 (note 1, top note); **B**: note 2: ♮ added in pencil
15-16	vl.2 va.	*cre-scen-do* added by analogy with vl.1
15	vc.	*c* emended from $c^{\sharp}$ as in **B** and by analogy with vl.2; *cresc.* added as in **B** and by analogy with vl.1; **B**: ♮ added in pencil
17	vl.2	***f*** added by analogy with vl.1, va., vc.
17	vc.	note 6: d' emended to $c^{\flat\prime}$ by analogy with vl.1, va.; **B**: note 6: d' corrected to $c^{\flat\prime}$ in pencil
18	vl.1	**B**: note 4: ♘ added in pencil
18-20	vl.1,2	b.18: *dim.* and b.20: *dim.* emended to *di-mi-nu-en-do* bb.18-20
18-20	va.	*dim.* b.18 emended to *di-mi-nu-en-do* bb.18-20 by analogy with vl.1,2
18-20	vc.	*di-mi-nu-en-do* added by analogy with vl.1,2, va.
20-21	pf.1	slur emended from open slur; **A**: b.20: end of slur open (change of system)
20	pf.1,2	**A**: note 4: *rall.*
22	va.	*calando* added by analogy with vl.1,2
23-34	vc.	**B**: *a* corrected to *A* in pencil

No. 5 Allegro marziale

Bar	Part	Comment
9	pf.1,2	notes 2-4 emended to 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯-triplet; **A**: bar incomplete

No. 6 Allegro misterioso

Bar	Part	Comment
	va.	**B**: *Sord* added in red crayon before first staff
1	pf.1 (lower note)	open tie omitted because redundant; **A**: beginning of tie open (page turn)
3	vc.	***mp*** added as in **B** and by analogy with va.
5	vc.	added by analogy with va.
6	vc.	added by analogy with vl.1,2, va.
7	vc.	*cresc.* added as in **B** and by analogy with vl.1,2, va.
8	vl.1	note 3: stacc. added as in **B**
8	vl.2	note 3: stacc. added by analogy with vl.1
8	vc.	added by analogy with vl.1,2, va.
9	vc.	***f*** added as in **B** and by analogy with vl.1,2, va.
9-10	vc.	added as in **B** and by analogy with vl.1,2, va.
11	pf.1	chord 2, second note from the top: 𝅗𝅥 emended to 𝅗𝅥.
13	va. vc.	***pp*** added as in **B** and by analogy with vl.1,2
14-15	vl.1	b.14 note 4 to b.15 note 3: slur emended from open slur; **A**: b.14: end of slur open
15	va.	slur added by analogy with b.14
15	vc.	*cresc.* added by analogy with vl.1,2, va., pf.
17	vc.	added by analogy with vl.1,2, va.
17-18	vc.	slur emended from open slur as in **B**; **A**: b.18 slur open (page turn)
17-18	pf.1	slur b.17 note 7 to b.18 note 1 emended from open slur; **A**: b.17: slur open (page turn)
18	vl.2	slur added by analogy with b.19 (notes 1-6, 7-12)
18	vl.1	**B**: note 1: stacc.
18	vc.	***pp*** added as in **B** and by analogy with vl.1,2
20	vl.2	notes 1-6: slur added by analogy with b.19 (notes 1-6, 7-12)
20	va.	slur emended from open slur as in **B**; **A**: b.20: end of slur open (change of system)
20	vc.	*molto* and notes 1-2: stacc. added as in **B**
20	pf.1	chords 1-5: stacc. added by analogy with bb.18-19
20	pf.2	chords 1-5: stacc. added by analogy with b.19
21	vl.2	***f*** added as in **B** and by analogy with vl.1, va., vc., pf.
22	vl.1	**B**: notes 1-3, 4-6: slurs added and notes 1-6: slur added in pencil
22	vc.	added by analogy with vl.1,2, va.
22	pf.2	note 1 (upper part): 𝅗𝅥 emended to 𝅗𝅥.
25-27	vl.2	slur bb.25-27 emended from slur bb.25-26 and open slur ending in b.27 (**A**: change of system)
26-27	va. vc.	slur bb.26-27 emended from slur beginning and ending b.26 and open slur ending b.27 (**A**: change of system)
29-30	vl.1	**B**: notes erased in pencil

No. 7 Allegretto

Bar	Part	Comment
1-6	vl.1	**B**: bars erased in blue crayon
1	va. vc.	added as in **B** and by analogy with vl.1,2
2	vc.	rest and 𝄐 added; **A**: bar empty
3	va.	added as in **B** and by analogy with vl.1,2, vc.
4	SD	*FINNE-KONE* added as in **D**; **A**: no name before the line
4	vl.1,2 va. vc.	rest and 𝄐 added; **A**: bar empty
5	vl.2	notes 6-7: slur added as in **B** and by analogy with b.1 notes 6-7; **B**: notes 6-7: slur added in pencil
5	va.	added as in **B** and by analogy with vl.1,2
5	vc.	added by analogy with vl.1,2
6	SD	*(gaar hen, vil skyde hende indenfor)* emended from *(gaar hen og vil skyde Snefrid indenfor)*
7	vl.2	note 1: marc. added by analogy with vl.1
7	va. vc.	*cresc.* added by analogy with vl.1,2
9	vl.2 va. vc.	***f*** added as in **B** and by analogy with vl.1

No. 8 Allegro marziale

Bar	Part	Comment
		identical with No. 5 apart from the articulation
10	pf.1,2	notes 2-4 emended to 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯-triplet to fit the meter

No. 9 Andantino pastorale

Bar	Part	Comment
13	va.	***p*** added as in **B** and by analogy with vl.1,2
17	pf.	**A**: ***mf*** corrected to ***f*** in pencil
19	SD	*(Han tager om Hornet)* emended from *(Han tager Hornet)* as in **D**
22	vl.2	*trem.* added; chord 1 (bottom note): e'' emended to $e^{\flat}''$ by analogy with va.
22	vc.	⟍ added as in **B**
23	vc.	***mf*** added as in **B** and by analogy with vl.1,2, va.
25	vc.	⟍ added as in **B** and by analogy with vl.1,2, va.
27	THORLEIF	*Bakken* emended from *Bakkerne* as in **D**
27	vc.	***pp*** added as in **B** and by analogy with vl.1,2, va.
28	pf.	*Allegro marziale* added by analogy with the tempo marking of No. 8; **A**: above system: *Allegro marziale* added in pencil
28	KONGEN	**A**: above system: *Økserne ned* added in pencil
29	KONGEN	**A**: above system: *Økserne ned!* erased in pencil
30	vl.1 pf.	*Andantino* added
30	vl.1	**B**: above staff: *Solo!* added in pencil
32-33	vl.1	tie added as in **B**
33-34	vl.1	tie added as in **B**
36	pf.2	𝄽 added; **A**: bar incomplete

No. 10 Allegro

Bar	Part	Comment
2	pf.	third quaver: 𝅗𝅥 emended to 𝅗𝅥.; **A**: bar incomplete

No. 11 Moderato

Bar	Part	Comment
before 1	SD	*(ved Kammeret til venstre, slaar Forhænget helt til Side)* added as in **D**
before 1	SD	*(idet Kongen og Snefrid gaar ind)* added as in **D**
7	pf.2	**A**: chord 2, bottom note: d' corrected to $b^{\flat}$ in pencil
8	pf.2	chord 2: ⎨ added by analogy with pf.1
9	GUNNAR	*Vox* emended to *Voks* as in **D**
9	pf.	redundant ***f*** omitted (**A**: b.8 chord 2: ***f***)
10	pf.	chords 1-2: ⎨ added by analogy with b.9
11	pf.	chord 1: ⎨ added by analogy with chords 2-3
13	pf.2	chord 2 middle note: f' emended to $f^{\sharp}'$ by analogy with pf.1
16	pf.1	chord 1: ⎨ added by analogy with pf.2
20	pf.	arpeggios added by analogy with b.19
after 20	GUNNAR	*Harald gjemmer Skatten* emended to *Harald hæver Skatten* as in **D**

No. 12 Love Music

Bar	Part	Comment
3	vl.2	***p*** added by analogy with vl.1 (b.2)
3	pf.	chord 3: stacc. emended to ten. by analogy with bb.4-8
4	vl.1	note 2: marc. added by analogy with bb.3, 5
8	vl.1	note 3: marc. added by analogy with b.7
15	vc.	***pp*** added as in **B** and by analogy with vl.1,2, va.
16	pf.2	redundant 𝄢 omitted
17	pf.1	notes 3-4: tie added by analogy with bb.15-16
19	pf.1	slur added by analogy with b.21
20	vl.1	notes 3-4: tie added by analogy with bb.15-16
21	va.	chords 1, 3: ten. added and chords 2-4: stacc. added by analogy with b.19
22	vl.1	notes 3-4: tie added by analogy with bb.15-16
23-24	va.	⟍ added as in **B** and by analogy with vl.1,2
25	pf.1 (upper part)	slur added by analogy with bb.26-28
32	vl.1	note 8: g'' emended to $g^{\sharp}''$ by analogy with vl.2; **B**: g'' corrected to $g^{\sharp}''$ in pencil
32	va.	**B**: *trem.* added in pencil
32	pf.1(upper part)	slurs added by analogy with vc.
43	vl.2	note 1: stacc. added as in **B**
43	vc.	*dim.* added as in **B** and by analogy with vl.1,2, va.
45-48	pf.1 (lower part)	slur emended from open slur; **A**: b.48: end of slur open (change of system)
52-53	vc.	tie emended from open tie; **A**: end of tie open (page turn)
53	pf.1	𝄼 added; **A**: bar empty
57	vl.2 va. vc.	*dim.* added by analogy with vl.1
58	va.	𝅗𝅥 emended to 𝅝 as in **B** and by analogy with vl.1,2

ACT TWO

No.13 Prelude

Bar	Part	Comment
2	vl.2	note 2: ♪. emended to ♪.. and note 5: marc. added as in **B**
2	vc.	note 5: ♪. emended to ♪.. as in **B**
3	pf.1	chords 2-3, lower note and chord 3, upper note: ♪. emended to ♪.. by analogy with chord 1
5	vl.1	notes 5-6: e''-d'' emended to $d^{\sharp}''$-$c^{\sharp}''$ as in **B** and by analogy with vl.2; **B**: e''-d'' corrected to $d^{\sharp}''$-$c^{\sharp}''$ in pencil and *dis cis* added above system
6	va.	**B**: chord 2: bottom note (*g*) erased in pencil
6	vc.	note 2: stacc. added by analogy with vl.1,2, va.
6	pf.2	third crotchet: stacc. added by analogy with pf.1
7	vl.2	note 2: stacc. added by analogy with vl.1
7	pf.	fourth crotchet: marc. added by analogy with vl.1,2, va., vc.
8	va. vc.	*pesante* added by analogy with vl.1,2
8	pf.2	chords 5-6: marc. added by analogy with pf.1

No. 14 Andantino

Bar	Part	Comment
	SD	stage direction added as in **D**; **A**: *(Kongen sidder bøjet over Senge-Stolpen.)*
1	vc.	**B**: above system: *sordin* added in pencil
2	vc.	**B**: slur notes 1-4 corrected to slur notes 1-3 in pencil
4	vc.	**B**: slur notes 1-4 corrected to slur notes 1-3 in pencil

7	vc.	note 2: *e′* emended to *e♭′* as in **B**; **B**: note 2: *e′* corrected to *e♭′*
8	vc.	**B**: slur notes 1-3 corrected to slur notes 1-2 in pencil
15	vc.	added as in **B** and by analogy with vl.1,2, va.
16	vc.	added as in **B** and by analogy with vl.1,2, va.
20	va.	added by analogy with vl.1,2, vc.
26	vl.2	added by analogy with vl.1, va., vc.
27	vl.2	added by analogy with vl.1, va., vc.
27-28	vc.	slur emended from open slur; **A**: b.27: slur open (page turn)
36-38	vc.	tie emended from open tie; **A**: b.36: tie open (change of system)
37	vc.	*dim.* added as in **B** and by analogy with vl.2, va.
38	KONGEN	**A**: *som helst ligger ukjendt for Kvinde og Mand*
41	vc.	***pp*** added by analogy with pf.
38-39	KONGEN	**A**: ~~*ja skred over Grænsen, langt ind i det land, som helst ligger ukjendt for Kvinde og Mand, om Kjærlighed ikke sig selv vil døde*~~ erased, *og var dog bestandig en Jomfru skær!* added in pencil in foreign hand
41	pf.2	**A**: below staff: *pizz.* added
42-43	vc.	tie emended from open tie; **A**: b.43: beginning of tie open (page turn)
43	pf.1	notes 5, 9: stacc. added by analogy with b.47
44	KONGEN	*følte Graad* emended to *følte din Graad* as in **D**
44-45	pf.1	slur b.44 note 6 to b.45 note 1 emended from open slur; **A**: b.44: end of slur open (change of system)
49-50	vc.	tie emended from open tie; **A**: b.50: beginning of tie open (page turn)
49	pf.2	stacc. added by analogy with bb.43, 45-47
51	pf.1	note 5: stacc. added by analogy with b.50
52	pf.1	note 1: stacc. added by analogy with b.48
53-54	vc.	tie emended from open tie; **A**: b.54: beginning of tie open (change of system)
53	pf.1	note 6: stacc. added by analogy with b.47
53	pf.2	stacc. added by analogy with bb.50-51
59	vl.2	**B**: *g′-a′-b♭′* (lower part missing)
59	va.	**B**: note 2: *dim.*

Between nos. 14 and 15 the following lines have been left out in the present edition: *– – – / – – – / – – – / Gunnar: Bliver Du dagræd Herre? Taaler du Synet og Stanken ej? Nu hjælp mig at løfte!*

No. 15 Moderato

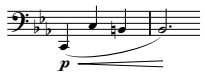
Bar	Part	Comment
	vl.1	**B**: above system: *Senza Sordino* added in pencil; the whole movement crossed out in blue crayon
	vl.2	**B**: above system: *Senza* added in pencil; the whole movement crossed out in blue crayon
3-4	vc.	tie emended from open tie as in **B**; **A**: b.4: beginning of tie open (page turn)
6	SD	**D**: *(styrter frem, afdækker hende atter, knæler ned)*
6	vc.	added as in **B** and by analogy with vl.1,2, va., pf.
8-9	pf.	***pp*** emended from b.9 to b.8 because of ***p*** in b.9
15	KONGEN	*Asken* emended to *Aske* as in **D**
15	vl.2	open slur (no ending) omitted; **A**: b.15: open slur (page turn); **B**: no slur

No. 16 Allegro moderato e maestoso

Bar	Part	Comment
	SD	**A**: above system: *Gunnar: Branden sluknet – Lejet er koldt – – lægger for Munden den gjaldende Lur: Kongen ombord!*
	vl.1,2	**B**: the whole movement crossed out in blue crayon
	vc.	**B**: includes a deleted copy of vl.2
2	pf.2	emended to ; **A**: bar incomplete
4	vl.1	**B**: note 1: marc.
4	vl.2	***ff*** added as in **B** and by analogy with vl.1, va., vc., pf.; **B**: note 1: marc.
4	vc.	**B**: note 1: marc.
4	pf.2	fourth crotchet: added
5	vl.2	**B**: notes 1-3, 5-6: marc.
5	va.	**B**: notes 4-6:
5	vc. (vl.2)	**B**: notes 1-4: marc. (vl.2 notated in the vc. part)
6	pf.1	last crotchet: marc. added by analogy with str. and by analogy with b.7
7	vl.1,2 va.	note 1: marc. added as in **B** (vl.1) and by analogy with notes 4, 7, 10
10	vl.1,2 va.	**B**: note 1: ***fz***
10	vc.	***ffz*** added as in **B** and by analogy with vl.1,2, va.
10	pf.2	third crotchet: stacc. added by analogy with pf.1
11	vl.2	**B**: note 3: ***ff***
11	vc.	third crotchet: stacc. added by analogy with vl.1,2, va.
11	pf.	third crotchet: stacc. added by analogy with b.10 (pf.1)
12	vl.2	**B**: notes 4-6: marc.
13	vl.1,2 va. vc.	**B**:

Between nos. 16 and 17 the following line has been left out in the present edition: *Bær hende højt som jeg bar hende selv!*

No. 17 Funeral Music

Bar	Part	Comment
1	va.	***p*** added as in **B**
4	vl.1	**B**: notes 1-3: slur; note 3: ° added in blue crayon
4	vc.	**B**: fourth crotchet: (note missing)
6	vc.	**B**: changed to 
8	vl.2	**B**: note 1: ***p***; note 2: *dim.*
8	va. vc.	**B**: ***p***
8	pf.	**A**: added after b.8
9-12		**A**: erased in pencil
9-12	vl.1,2 vc.	**B**: erased in pencil; above system: *spilles* 'to be played' added in blue crayon
9	vc.	*dim.* added by analogy with vl.1,2, va., pf.
9-12	vc.	**B**: marked with a ; above system: *spilles* 'to be played' added in pencil
10	va.	**B**: ***pp*** *dim.*
10	vc.	**B**: ***pp***

12	va.	**B**: ***p***
13	pf.	**A**: Φ added in the margin before b.13
14	vl.1,2 vc.	note 2: marc. added as in **B**
14-15	vc.	**B**: b.14 note 1 to b.15 note 1: slur
16	vl.2	added by analogy with vl.1, va.; **B**: note 1: ***p***
18	vl.2 va. vc.	**B**: *molto*
18	va.	*trem.* added
18	va.	**B**: note 2: *c′* (bottom note missing)
19	va.	**B**: above staff: *non trem.* added in blue crayon
19	pf.1	chord 1: ten. added and chord 2: marc. added by analogy with vl.1,2
20	vl.2	note 1: marc. added as in **B** and by analogy with vl.1
20-22	vc.	beginning of slur emended from b.21 note 1 to b.20 note 3 as in **B**; **A**: page turn
21-22	va. (upper part)	**B**: b.21: notes 1-4: slur; b.21 note 2 to b.22 note 1: no tie
21	pf.1	last quaver: *d♭′* emended to *d♮′* by analogy with va.
22	vl.1,2 va.	**B**: *molto*
24	vl.1,2	note 1: marc. added as in **B**; added as in **B** (vl.1)
24	va.	added as in **B**
24-25	vc.	added by analogy with vl.1,2, va.
24	pf.	added by analogy with vl.1,2, va., vc.
24	pf.1	chord 3: *c′*, *c″* emended to *c′*, *g′*, *c″* by analogy with chord 2; **A**: bar incomplete (middle note or pause missing)
25	pf.1	last quaver: *d♭′* emended to *d♮′* by analogy with va.
26	vc.	**B**: ***mf***
26	vl.1,2 va. pf.	**A**: note 1: ***p*** erased; ***mf*** added in pencil
28	vl.1 va.	note 1: *dim.* added as in **B**
28	vl.2 vc.	*dim.* added by analogy with vl.1, va.
30	vl.1	***pp*** added as in **B**
30	vc.	***pp*** emended from b.31 note 1 by analogy with vl.1
31	vl.1	***pp*** emended from b.32 note 1 by analogy with vc.
31	vl.1	**B**: note 3: ***pp***
31	vl.2	***pp*** added by analogy with va.
31	va.	***pp*** added as in **B**
31	vc.	**B**: note 1: ***pp***
32	vl.1	**B**: note 1: above system: *dim.* added (CN)
32-33	vc.	**B**: begins b.32 note 3
34-35	vl.1	**B**: erased in pencil; bars marked in blue crayon
34-35	vl.2 vc.	**B**: erased in pencil
35	vc.	*dim.* added by analogy with vl.1,2, va.
36	vl.1,2 va.	*trem.* added
37	vl.2	**B**: ***pp***

Add. 31 'ELVES' DANCE' FROM 'SIR OLUF HE RIDES –' FOR PIANO

A Printed score, first edition, Ove Scavenius' copy

B Score, autograph, printing manuscript

A Printed score, first edition, Ove Scavenius' copy.
Title on title page: "HR:OLUF:HAN:RIDER: / DRAMA: AF / HOLGER:DRACHMANN / MUSIK:AF / CARL:NIELSEN: / I HELLELIDEN^S:SANG: II HR:OLUF^S SANG:- / III DANSEVISE: IV ELVERDANS: " At the bottom in the left corner: "1".
Pl. No.: 13900 (1906).
34.2x27.2 cm, 3 pages in cover.
Cover recto: as title page, illustrated by Anne Marie Carl-Nielsen (?); Cover verso: "Forlæggerens Ejendom for alle Lande. / Kjøbenhavn & Leipzig. / Wilhelm Hansen, Musik.-Forlag.".

B Score, autograph, printing manuscript.
See CNU vol I/7, *Sources*, source **M**[i].
The source has not been available for the present volume.

Bar	Part	Comment
13, 85, 117	pf.1	note 1: marc. added by analogy with b.5
43, 45	pf.1	note 1: marc added by analogy with bb.3, 5, 11, 13
122-123		end of *ritardando* emended from b.123 second crotchet to b.122 fourth quaver because of *a tempo* b.123
124	pf.1	note 1: stacc. added by analogy with bb.125, 126, 127

Add. 32 'DANCE OF THE HAND-MAIDENS' FROM 'HAGBARTH OG SIGNE' FOR PIANO

A Printed piano score

B Piano score, autograph, printing manuscript

C Piano score, autograph, fair copy

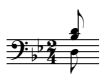
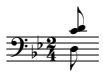
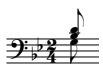
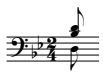
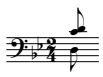
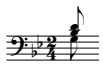
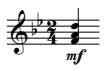
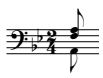
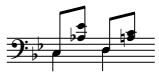
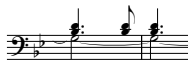
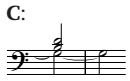
A Printed piano score.
Title page: "Til Vennerne /MARIE OG HOTHER PLOUG / TERNERNES / DANS / AF / HAGBARTH / OG / SIGNE / MUSIK / af / CARL NIELSEN /FORLÆGGERENS EJENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / KRISTIANIA. NORSK MUSIK-FORLAG. / (BRØDRENE HALS-WARMUTH-WILHELM HANSEN)."
Pl. No. 14744 (1910).
34x27 cm, 3 pages.

B Piano score, autograph, printing manuscript.
DK-Kk, CNS 18a.
Title page: "Ternerne^s Dans / af Oelensshläger^s / 'Hagbarth og Signe' / komponeret / af / Carl Nielsen." Added in pencil in foreign hand: "29l / 14744".

Donated to The Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.
34.5x26 cm, 3 folios, (paginated –, –, 1, –,2, –), with 3 pages written in ink. The source has been restored.
Paper type: 12 staves (hand-ruled).

C Piano score, autograph, fair copy.
DK-Kk, CNS 18b.
Title page: "Dans af 'Hagbarth og Signe' / af / Carl Nielsen."
Acquired by The Royal Library from The Royal Theatre in 1958.
26x35 cm, 1 bifolio, unpaginated, 3 pages written in ink.
Paper type: 12 staves (hand-ruled).
The source has been restored.

The printed edition (**A**) is based on the autograph fair copy (**B**). **C** is also an autograph fair copy whose tempo, however, differs from the printed edition. Generally speaking, **C** has fewer markings of articulation than **B**.

Bar	Part	Comment
		C: Andantino quasi allegretto ♩=96
1	pf.	**C**: *p*
1	pf.2	note 2 (lower part): stacc. added as in **B**
1	pf.2	**C**: fourth quaver: 
2	pf.2	note 2 (lower part): stacc. added as in **B**
2	pf.2	**C**: fourth quaver: 
3	pf.2	**C**: fourth quaver: 
4	pf.2	**C**: notes 2-4 (upper part): slur
5	pf.2	**C**: fourth quaver: 
6	pf.2	note 2: stacc. added by analogy with b.5
6	pf.2	**C**: fourth quaver: : 
7	pf.2	**C**: fourth quaver: 
9	pf.1	**C**: chord 1: 
9	pf.2	**B**: second quaver: bottom note added in pencil; **C**: fourth quaver: 
10	pf.2	note 2 (lower part): stacc. added by analogy with bb.1-2, 4-5
10	pf.2	**C**: fourth quaver:
12	pf.2	**C**: chords 1-2: *g, d′*
13	pf.2	**C**: first quaver: *d*; third quaver: *c*
14	pf.2	**C**: fourth quaver: *d, g*
15	pf.2	**C**: fourth quaver: *d, g*
17	pf.2	**C**: chords 1-2: *f, a*
18	pf.2	**C**: chords 1-2: *e♭, a♭*
21	pf.2	**C**: chords 1-2: *f, a*
22	pf.2	**C**: chords 1-2: *e♭, a♭*
23	pf.2	**C**: chord not broken
24	pf.2	*pizz.* below staff omitted
25	pf.2	note 2 (lower part): stacc. added by analogy with b.1
25-31	pf.2	**C**: see bb.1-7
26	pf.2	note 2 (lower part): stacc. added by analogy with b.2
32	pf.2	**C**: 
36	pf.2	*pizz.* below staff omitted and notes 1-4: stacc. added as in **B** and by analogy with b.40; **B**: below system: *pizz.*; **C**: notes 1-2: stacc.
41-45	pf.2	**C**: bottom notes tied bb.41-45
42-43	pf.2	**C**: first quaver: 
44	pf.2	**C**: 

Add. 33 'CANTO SERIOSO' FOR CELLO AND PIANO

A Score, autograph, fair copy, printing manuscript
Aa Part, autograph, fair copy, printing manuscript
B Score, manuscript copy
Bb Part, manuscript copy

A Score, autograph, fair copy, printing manuscript.
DK-Kk, CNS 26d (add.).
From the estate of Vagn Heilesen. Acquired by The Royal Library from music antiquarian Lene Fog in 2006.
Title page: "Canto serioso" written in pencil by the engraver. "Andante sostenuto / for Pianoforte / og / Violoncello / af / Carl Nielsen." written in ink by CN.
Title on first music page: "Canto Serioso", written in pencil by the engraver. "Andante sostenuto" crossed out in pencil.
34.5x26 cm, 2 bifolios, title page unpaginated, fol. 1^{v} – fol. 3^{v} paginated 1-5 in pencil.

Paper type: 12 staves.
On the top of page 1: "Stikkes efter den løse Cellostemme"[14] written in ink by the engraver; first bar of the staff for the cello part framed by a circle in ink.
Above "~~Andante sostenuto~~": "Med" (meaning: "to be included") written in ink.
On the bottom of page 1: "Copyright 1944 by / SKANDINAVISK MUSIKFORLAG, Copenhagen", "S. M. 5323" written in ink.
Fol. 4: blank.
Written in ink. Additions in pencil by CN and by two unknown hands – probably the engraver and Agnete Tobiesen, who played the piano at the first performance in 1916 or Carl Meyer, who played the cello (see preface). Engraver's notes in blue and red crayon.

Aa Part, autograph, fair copy, printing manuscript.
DK-Kk, CNS 26d (add.)
Enclosed with **A**.
Title page: "Carl Nielsen: / Andante sostenuto [crossed out in pencil] / Cello".
Title on first music page: "Andante sostenuto" [crossed out]. "Carl Nielsen" written in pencil (CN).
34.5x26 cm, 1 bifolio, unpaginated, written in ink.
Paper type: 12 staves.
Fol. 2^{v}: Blank.
Contains a few additions by CN written in pencil. Bowings and fingerings added in pencil by a cellist, probably Carl Meyer (or Erik Skeel-Gjørling) (see preface).
Fair copy of a 13 bar viola part of an unknown piece with the tempo marking "Allegro" enclosed with **A** and **Aa**. The part is written in ink by an unknown hand and has a few additions in pencil.
34.5x26 cm. Paginated p.6 in pencil.
Paper type: 10 staves (hand ruled).

B Score, manuscript, copy.
DK-Kk, CNS 26e.
Title page: "Carl Nielsen. / Andante / for Cello og Piano." written in pencil by Carl Bretton-Meyer. Title on first music page: "Canto serioso" [pencil, CN] / "Andante sostenuto. / for / Pianoforte og Violoncello. af Carl Nielsen" [ink, unknown hand].
Acquired by The Royal Library from music antiquarian Lene Fog in 2008.[15]
35.6x17 cm, 1 folio and 1 bifolio, unpaginated, written in ink.
Paper type: B. & H. nr. 5. *A.* / 1. 13. (12 staves).
Written in ink by unknown hand. "Andante sostenuto" written in pencil by CN. Fingerings and a few other additions in the piano part written in pencil.
At the bottom of the title page: Carl Bretton-Meyer's signature written in ink.
Copy signed "i-i".

Bb Part, manuscript, copy.
DK-Kk, CNS 26e.
Enclosed with **B**.
Title on first music page: "Canto serioso Carl Nielsen [pencil, CN] / Andante sostenuto. [ink, unknown hand]".
35.6x17 cm, 1 bifolio, unpaginated, written in ink.
Written in unknown hand. Contains a few additions in pencil (Carl Bretton-Meyer?).
At the bottom of the title page: Carl Bretton-Meyer's signature written in ink.
Copy signed "i-i".

The sources for *Canto serioso* for violoncello and piano consist of an autograph fair copy of the piano score (**A**), the violoncello part (**Aa**) and a copy of these two sources (**B** and **Bb**). The original version for horn and piano must be considered the source of Nielsen's arrangement for violoncello and piano.[16] But as Nielsen has made several changes in the violoncello version (first of all as to articulation and tempo designations), the horn version has not been taken into consideration in the revision of the present version.

Both the handwriting and the type of paper and ink indicate that **A** and **Aa** were written at the same time, and that both were used as the printing manuscript for the printed edition in 1944 by Skandinavisk Musikforlag. It cannot be told whether **Aa** was copied from **A**, as there are a few discrepancies between **A** and **Aa**. Still, **A** has been used as the main source, with **Aa** as a correlative for the violoncello part; the latter contains a more complete indication of articulation than **A**.

In both **A** and **Aa** – especially the latter – corrections and additions are indicated in pencil; this especially goes for phrasing, articulation and expression marks, and for **Aa** also bowing and fingering. The corrections and additions were made by three different hands: Nielsen (soft, dark pencil), musicians – probably the pianist Agnete Tobiesen and cellist Carl Meyer – (hard, light pencil) and the engraver (hard and light pencil, ink and blue or red crayon). As for the cellist another possibility is Erik Skeel-Gjørling, who in 1930 borrowed the manuscript in order to make a copy, which is no longer available.[17]

14 "To be engraved after the separate violoncello part".
15 The manuscript was formerly owned by Vagn Heilesen, who had a job at Skandinavisk Musikforlag.

16 *DK-Kk*, CNS 26a. See CNU I/11.
17 See Preface, p. xli-xliii.

B and **Bb** are copied by the unknown copyist "i.-i.".[18] They have belonged to Carl Meyer, which may be seen from the title page with his own signature "Carl Bretton-Meyer". As Carl Meyer changed his surname to "Bretton-Meyer" in 1919, one can reasonably believe that the copy was not made before that. Another possibility might be that he did not add his name until sometime after he had got the copies, or that they had earlier belonged to someone else.

As **B** contains most of the pencil corrections and additions in **A**, it may be assumed that **B** was copied from **A**. A few of the indications of phrasing and articulation, which are not to be found in **A** but only in **Aa**, are also included in **B**. **Bb** also contains some of the non-autograph fingerings added in pencil in **Aa**.

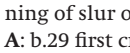
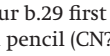
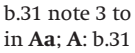
In spite of the fact that Nielsen has added title and name on the copies he does not seem to have been involved in the actual copying of the music. Therefore **B** and **Bb** have not been consulted in the revision.

Changes and correction in **A** made by musicians as preparation for a performance or by the engraver for the edition from 1944 has not been taken into consideration in the present edition. Nielsen's autograph additions and corrections are included in the edition, although in some cases it has been difficult to decide the provenance of some of these additions.

Apart from fingerings and bowings, all pencil additions in **A** and **Aa** are mentioned below.

Bar	Part	Comment
1		**A**, **Aa**: *Andante sostenuto* crossed out in pencil
3	vc.	*espressivo* added as in **Aa**; **Aa**: note 2: ten. added in pencil
4	vc.	**A**, **Aa**: note 3: ten. added in pencil; end of slur changed from note 3 to note 2 in pencil
5	vc.	**A**: slur from note 1 to note 4 changed in pencil to two slurs: notes 1-2 and notes 3-4
6	vc.	**A**: note 3: ten. crossed out in pencil
6-11	pf.1	beginning of slur emended from b.7 first crotchet to b.6 eighth quaver by analogy with pf.2; **A**: end of slur changed from b.10 fourth crotchet to b.11 first crotchet in pencil (CN?)
7	vc.	**Aa**: notes 1-4: slur
7	pf.	**A**: fourth crotchet: *NB* added in pencil between staves (CN?)
8	vc.	**A**: slur from note 1 to note 5 added in pencil; **Aa**: note 3: ten. added in pencil
9	vc.	*accell.* added by analogy with pf.
9	pf.	**A**: *accell* added in pencil (CN)
10	pf.	second crotchet: *dim* emended to ═══ by analogy with vc.
11	vc.	**A**: note 2: *tranquillo* added in pencil
11	pf.	**A**: second quaver: *tranq:* added in pencil (CN)
12	vc.	**A**: notes 3-4 and 6-7: slurs crossed out in pencil; notes 2-4 and 6-7: stacc. crossed out in pencil; above staff: *(kun marc. Streg)* 'marcato line only', added in pencil (by the engraver); **Aa**: note 2: ten. added in pencil; no slurs; no stacc.
12-14	pf.2	slur emended from open slur; **A**: end of slur open; beginning of slur changed from open slur to b.12 note 1 in pencil (CN?)
13-14	vc.	**A**: b.13 note 1 to b.14 note 2: slur crossed out in pencil; *dim.* in b.13 changed to *dim* – – – in pencil
13-14	pf.	**A**: *dim.* – – – added in pencil
14	vc.	**A**: second crotchet: *rall.* crossed out in pencil
14	pf.2	**A**: second crotchet and second minim: added in pencil
16	vc.	**A**: notes 1-7: slur changed in pencil to two slurs: notes 1-4 and notes 5-7; **Aa**: notes 4, 6, 8 and 12: ten. added in pencil
17	vc.	**A**: notes 2-3: ten. added in pencil; **Aa**: note 3: ten. added in pencil
17-18	vc.	**A**, **Aa**: b.17 note 2 to b.18 note 1: beginning of slur changed from b.17 note 2 to b.17 note 4 in pencil
17-18	pf.	slur emended from open slur; **A**: beginning and end of slur open
18	vc.	**A**: slur notes 2-9 changed in pencil to two slurs: slur notes 2-7 and slur notes 8-9
19	vc.	phrase transposed from 𝄡 to 𝄢; notes 1-5: marc. and ten. added as in **Aa**; notes 6-15: marc. and ten. added by analogy with notes 1-5; **A**: before last bar line: 𝄢 added in pencil; **Aa**: below staff: *accel* added in pencil (CN)
20	vc.	notes 1-5: ten. added as in **Aa**; notes 6-15: ten. added by analogy with notes 1-5; note 11: *f* added by analogy with b.19 note 11; **A**, **Aa**: notes 20-21: ten. and slur added in pencil; **Aa**: note 11: *fz*
21	vc.	note 19: *fz* added as in **Aa**; **A**: note 19: *f* crossed out in pencil, *sfz* added in pencil; from note 4: *accell* added in pencil (CN); **Aa**: below staff: *a* added in pencil (CN); note 19: *fz*
21	pf.	*accel.* added by analogy with vc. and as pencil addition in **Aa** (CN); *cresc.* emended to ═══ by analogy with vc.
21-22	pf.	**A**: b.21 first quaver to b.22 last semiquaver: slur added in pencil (CN?)
22	vc.	**A**: from note 7: ═══ added in pencil (CN?); from note 19: *cresc.* – – – added in pencil; **Aa**: notes 2-4: ten. added in pencil; notes 8-19: ═══ added in pencil (CN?); notes 22-24: marc. and ten. added in pencil
23	vc.	notes 1-5 and 7-9: stacc. added as in **Aa**; note 6: stacc. added by analogy with notes 1-5 and 7-9; beginning of *poco rall.* emended from note 8 to note 12 by analogy with pf.; **A**: note 1: *sfz* added in pencil; note 13: stacc. crossed out in pencil; **Aa**: note 1: *fz*; from note 9: *poco rall*; notes 10-11: ten. added in pencil
23	pf.1	**A**: second crotchet, top note and bottom note: 𝅗𝅥 corrected to 𝅗𝅥. in pencil

18 The same copyist made six copies of the original version for horn and piano to be used for the competition for the appointment of hornist in the Royal Orchestra in 1913.

25	vc.	**A**: notes 8-11: slur added in pencil; notes 8-11 slur with open end crossed out in pencil; **Aa**: notes 1-3: marc. added in pencil; notes 3-4 below staff: *strinq* (?) added in pencil; notes 7-11: slur crossed out in ink
25-26	vc.	b.25 note 8 to b.26 note 2: slur emended from open slur; **A**: b.25: slur with open end crossed out in pencil; **Aa**: b.25 notes 8-11: end of slur changed from b.25 note 8 to b.26 note 1 in pencil
25	pf.1	**A**: chord 4: *NB* added in pencil (CN?)
26	vc.	**A**: notes 3-4: marc. crossed out and slur added in pencil; note 4: stacc. added in pencil; **Aa**: note 3: marc. changed to ten. in pencil; notes 3-4: slur added in pencil; notes 5-8: ten. added in pencil
26-27	pf.1	b.26 second minim bottom note to b.27 first minim bottom note: tie added by analogy with top and middle notes
27	vc.	**A**: note 5: marc. crossed out in pencil; notes 12-14: slur added in pencil; end of bar: barline added in pencil; **Aa**: notes 1-4: ten. added in pencil; note 7 above staff: *dim.*; notes 12-14: slur
27	pf.1	**A**: chord 2: 𝅗𝅥 changed to ♪ (CN?)
27	pf.2	fourth crotchet: 𝄽 added in pencil
27-28	vc.	**A**: b.27 notes 12 to b.28 note 1: slur crossed out in pencil
+28	vc.	**A**: before bar line: 𝄢 added in pencil
28	vc.	*rall.* added by analogy with pf.; **A**: note 1: corrected from *e* to *b*♮ in pencil because of added 𝄢; note 2: *b*♮ corrected to *f*♯ in ink; note 2: *rall:* crossed out in pencil (CN?); notes 1-4: beginning of slur corrected from note 2 to note 1 in pencil; notes 2-4: *dim* corrected to *dim.*— in pencil; after note 2: 𝄢 crossed out in ink; **Aa**: note 1: *rall*; notes 1-4: slur
28	pf.1	lower part notes 1-2: tie added by analogy with upper part notes 5-6
28	pf.2	slur emended from open slur; **A**: beginning of slur open
29-36	pf.1	**A**: b.29 first crotchet to b.36 last quaver: two open slurs changed to one slur in pencil (CN?); b.29 note 1 to b.30: slur with open end; b.35-36 last semiquaver: slur with open beginning
29-36	pf.2	**A**: slur with open beginning bb.35-36 changed to slur b.29 first minim to b.36 last minim in pencil (CN?)
31	vc.	**A**: notes 1-2: slur added in pencil; notes 3-4: slur and ten. added in pencil; **Aa**: notes 1-2: slur
31	pf.	**A**:  added in pencil (CN?)
31-32	vc.	b.31 note 3 to b.32 note 2: slur added as in **Aa**; **A**: b.31 note 5 to b.32 note 2: slur added in pencil; b.31 note 5 to b.32 note 1: tie crossed out in pencil; **Aa**: b.31 note 1 to b.32 note 2:  added in pencil
32-33	vc.	**A**: b.32 note 3 to b.33 note 1: slur added in pencil; **Aa**: b.32 note 3 to b.33 note 1: slur
32-33	pf.	**A**:  beginning at b.32 third crotchet added in pencil (CN?)
33	vc.	**A**: notes 2-3: slur added in pencil; notes 4-5: slur and ten. added in pencil; **Aa**: notes 2-3: slur; notes 4-5: slur crossed out in pencil
34	vc.	**A**: notes 2-3: ten. touched up in pencil; **Aa**: notes 2-3: ten.
34-35	pf.	b.34 and b.35 emended to one ; **A**: b.34 added in pencil (CN?)
36		**A**: end of bar: double bar added in pencil
36	vc.	**Aa**: open slur from b.36 note 1 changed to two slurs in pencil: slur notes 2-4 and slur notes 5-6
36-37	vc.	**A**: b.36 note 2 to b.37: slur crossed out and changed to two slurs in pencil: notes 2-4 and notes 5-6
37-40	pf.2	**A**: upper part: open slur from b.37 note 1 changed to slur b.37 note 1 to b.40 note 2 in pencil (CN?)
38	vc.	**Aa**: note 1: ten. added in pencil
38-39	vc.	**A**, **Aa**: b.38 note 5 to b.39 note 4: end of slur changed from b.39 note 4 to b.39 note 2 in pencil
39	pf.	beginning of *rall.* emended from third crotchet to fifth quaver as in **Aa** and by analogy with vc.
39-40	vc.	**A**, **Aa**: b.39 note 5 to b.40: end of slur changed from b.40 note 1 to b.39 note 7 in pencil
40	vc.	**A**: *rall* crossed out in ink (CN); **Aa**: *dim*
40	pf.1	**A**: upper part notes 1-6: slur added in pencil (CN?)
40	pf.2	**A**: fourth crotchet: ***ff*** added in pencil (CN)
41		**A**: *Allegro* added in pencil (CN)
41	vc.	**A**: ***fz*** changed to ***sfz*** in pencil
42	vc.	**A**: ***fz*** changed to ***sfz*** in pencil
43	vc.	**A**: note 1: *rall* crossed out in pencil; note 2: *rall.*– – – added in pencil
44	vc.	**A**: *dim.* crossed out and changed to in pencil; notes 2-4: slur added in pencil; note 5: ***p*** added in pencil; **Aa**: notes 2-4: slur; note 5: ***p***
47	vc.	**A**: *diminuendo rall.* added in pencil; **Aa**: *poco rall. dim*
48-49	vc.	**A**: open tie from b.48 corrected to tie bb.48-49 in pencil
48	vc.	**Aa**: no tempo marking
49	vc.	**A**: ***pp*** added in pencil; **Aa**: *dim.* ***pp***

Add. 34 DANCES FROM 'ALADDIN' FOR PIANO

A Score, autograph, fair copy.
DK-Kk, CNS 332f.
Title page: "Dansene / til / Aladdin / for Pianoforte / Carl Nielsen".
Acquired by The Royal Library in 2006, unknown provenance.
35x26 cm, 6 folios, 3 unpaginated pages, pp. 2-28 (page between pp.13 and 14 unpaginated; pagination "27" missing), one unpaginated page, written in ink.
Paper type: 12 staves.

Contents: *I* [originally *II*] *Kinesisk Dans*, *II* [originally *III*] *Fangernes Dans*, *III Hindu-Dans*, *IV Negerdans*, *V Dans og Kor* og *VI Morgentaagernes Dans (4de Akt)*. Additions and corrections in pencil and ink (CN).

I Chinese Dance

Bar	Part	Comment
9-10	pf.2	chords 1, 3, bottom note: ♪ emended to ♩ by analogy with bb.11-16
30		**A**: ——— added in pencil (CN)
31		**A**: ***ff*** added in pencil (CN)
33	pf.1	chords 4-7: stacc. added by analogy with b.34
33-34	pf.2	slur added by analogy with bb.31-32
70, 71	pf.2	slur added by analogy with b.69
77-78	pf.1	stacc. added by analogy with bb.81-82
102-103		**A**: additional barline added in blue crayon
105		*a tempo* added by analogy with b.1 and because of *rall.* in b.103
111	pf.1	note 5: marc. added by analogy with note 3
112-114	pf.1	marc. added by analogy with bb.109-111
118	pf.1	**A**: slur added in pencil
120	pf.2	second quaver: *a* emended to *a*♯ by analogy with b.108
122	pf.1	stacc. added by analogy with b.121
123	pf.1	**A**: note 4: *c*♯″ corrected to *c*♮″ in pencil (CN)
125-126	pf.1	stacc. added by analogy with bb.121-122
127	pf.1	**A**: note 4: *c*♯″ corrected to *c*♮″ in pencil (CN)
131	pf.2	chord 1: stacc. added by analogy with b.129
133	pf.2	chord 1: stacc. added by analogy with b.129
133		**A**: *dim* added in pencil (CN)
135	pf.2	chord 1: stacc. added by analogy with b.129
136	pf.1	**A**: slur added in pencil (continuing the open slur of b.135)
143		**A**: ***pp*** added in pencil (CN)

II Prisoners' Dance

Bar	Part	Comment
3, 6-11	pf.2	marc. added by analogy with bb.1-2, 4
13	pf.2	note 1: marc. added by analogy with b.12
14-19	pf.2	marc. added by analogy with bb.12-13
33	pf.2	note 3: stacc. added by analogy with b.41
34	pf.2	marc. added by analogy with b.32
37-38		**A**: additional barline added in blue crayon
40	pf.2	notes 4-9: marc. added by analogy note 3
45	pf.1	*simile* added by analogy with notes 1-3
46	pf.2	*simile* added by analogy with b.45
48-49	pf.1	**A**: slur added in pencil
50	pf.1	**A**: chord 2: *f*″ corrected to *f*♯″ in pencil (CN)
51	pf.2	note 3: stacc. added by analogy with bb.41, 43
52		**A**: ***p*** added in blue crayon (CN)
54	pf.2	notes 7-9: marc. added by analogy with notes 1-6
58, 59	pf.2	marc. added by analogy with b.57
60	pf.2	marc. added by analogy with b.58
63	pf.2	marc. added by analogy with b.61
64		**A**: ***ff*** *molto espress:* added in pencil (CN)

III Hindu Dance

Bar	Part	Comment
13-16	pf.2	slur added by analogy with bb.1-4
14-16	pf.2	lower part added by analogy with bb.2-4
19	pf.1	stacc. added by analogy with b.17
35	pf.1	stacc. added by analogy with bb.29, 31, 33
35-39	pf.2	slur added by analogy with bb.17-20
37, 38	pf.1	stacc. added by analogy with bb.29, 31, 33
48	pf.1	upper part: second and third crotchet: 𝄾 𝄾 added
52	pf.1	**A**: lower part, note 1: *a* added in pencil
52	pf.1	**A**: lower part: rests added because of addition of *a* (see above)

IV Negro Dance

Bar	Part	Comment
8	pf.2	fourth quaver, lower part: *f* emended to *a* by analogy with bb.5-7
9-12		**A**: repeat signs crossed out in pencil (CN)
13	pf.1	marc. added by analogy with b.5
13-16		**A**: repeat signs crossed out in pencil (CN)
14	pf.1	note 5: stacc. added by analogy with b.6
19	pf.1	note 3: stacc. added by analogy b.17
21	pf.1	marc. added by analogy with b.5
37-44		**A**: repeat signs crossed out in pencil (CN)
41	pf.1	marc. added by analogy with bb.37-38
45	pf.1	marc. added by analogy with b.5
53	pf.1	stacc. added by analogy with bb.50-52
54	pf.1	slur added by analogy with b.49
55	pf.1	stacc. added by analogy with b.50
57-58	pf.2	slur added by analogy with bb.52-53
79-82	pf.1	**A**: lower part of ⎨ added in pencil (CN)
97	pf.1	marc. added by analogy with b.93
99	pf.1	marc. added by analogy with b.5
99-102		**A**: repeat signs crossed out in pencil (CN)
101	pf.1	notes 4-7: two slurs emended to one slur by analogy with b.7
102	pf.1	slur added by analogy with b.8
103	pf.1	chord 1: *a*′ added by analogy with b.9
104-105	pf.1	slur added by analogy with bb.10-11
107	pf.1	marc. added by analogy with b.5
107-110		**A**: repeat signs crossed out in pencil (CN)
111-118		**A**: repeat signs crossed out in pencil (CN)
112	pf.1	marc. added by analogy with b.42
116	pf.1	marc. added by analogy with b.42
123	pf.1	**A**: *d*♭″ corrected to *d*″ in pencil (CN)
125		**A**: ***fz*** added in pencil (CN)
127-128	pf.1	marc. added by analogy with bb.37-38
131-132	pf.1	marc. added by analogy with bb.37-38
134	pf.1	notes 2-4: slur added by analogy with b.118
147-148	pf.1	marc. added by analogy with bb.41-42
151	pf.1	marc. added by analogy with b.5
155	pf.1	chord 1: *a*′ added by analogy with b.9
156-157	pf.1	slur added by analogy with bb.10-11
160	pf.1	chord 4: *c*′ added by analogy with chords 1-3
163	pf.2	marc. added by analogy with bb.162, 184
168	pf.1	notes 1-2: slur added by analogy with b.167
171	pf.2	marc. added by analogy with b.162
178	pf.1	notes 2-3: slur added by analogy with bb.173-177

V Dance and Chorus

Bar	Part	Comment
29	pf.2	*simile* added by analogy with bb.26-28
33-34	pf.2	**A**: lower part added in pencil
70	pf.2	**A**: note 1: upper part: 𝄾 corrected to ♪ in pencil (CN)
80-81	pf.1	slur added by analogy with bb.2-3

118-141		slurs added by analogy with bb.1-117
138-140	pf.2	**A**: middle part added in pencil (CN)
139	S.	note 1: *c*♯″ emended to *d*″ by analogy with pf.1
139	pf.1	notes 1-2: tie omitted; **A**: illegible note corrected to *c*♯″ and tie to note 2 added; because of this (probably wrong) correction and because the full Aladdin score, CNU I/8 (S. and instruments in unison), has *d*″, the present edition has *d*″
144-145	pf.2	slur added by analogy with bb.142-143

VI Dance of the Morning Mists

Bar	Part	Comment
		time signature added
10-13	pf.2	slur added by analogy with bb.1-4
23	pf.2	note 1: stacc. added by analogy with bb.19-22
40-41^{I}	pf.1	**A**: slur added in pencil (CN)
50	pf.1	**A**: slur added in pencil (CN)
51-56	pf.2	stacc. added by analogy with bb.18-23
58^{II}	pf.2	**A**: *8*^{va} crossed out

Add. 35 EXCERPTS FROM 'THE MOTHER' FOR PIANO

A Printed piano score

B Piano score, partly autograph, fair copy, printing manuscript

A Printed piano score.
Title page: "*Carl Nielsen / Musik / til Helge Rode's Skuespil / Moderen / Op 41 / Klaverudtog.* / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / GÖTEBORG – STOCKHOLM – MALMÖ / A. B. NORDISKA MUSIKFÖRLAGET / Copyright 1921 by Wilhelm Hansen, Copenhagen."
Pl. No.: 17565 (1921).
30.5x23.5 cm, 23 pages, sewn in covers.
Contents: I *The Mist is Rising*, II "Vildt gaar Storm mod sorte Vande", III "Min Pige er saa lys som Rav", IV "Dengang Ørnen var flyveklar", V "Ved Festen fik en Moder Bud", VI "Tidselhøsten tegner godt", VII *Prelude* [to Scene Four], VIII "Saa bittert var mit Hjerte", IX "Dengang Døden var i Vente", X *Minuet*, XI *Prelude* [to Scene Seven], XII *March*, XIII "Som en rejselysten Flaade". Text on cover as on title page with addition at top: "3. Oplag. Det kgl. Teaters Repertoire".

B Piano score, partly autograph, fair copy, printing manuscript.
DK-Kk, CNS 345n.
Title page: "Carl Nielsen / Musik / til / Helge Rodes Skuespil / 'Moderen' / Op 41 / (Klarverudtog)". In pencil in an unknown hand: "1. Hefte / Opførelsesret forbeh / Copyright 1921 WH / paa alle 13 Numre / alm F". "Copyright 1921 WH / paa alle 13 Numre / alm F" is underlined in blue crayon and "Peters" has been added; "alm F" is crossed out in pencil. Dating on p. 1 in pencil: "Copyright 1921 by W H Copenhagen".
Acquired by The Royal Library from Wilhelm Hansens Musikforlag in 1997.
35x27 cm, 14 folios, with 27 pages written in ink and pencil, inserted by the publisher in brown paper cover. Paginated: 1-28.
Paper type:
pp.1-4: 10 staves (hand-ruled)
pp. 5-6, 13-14, 19-21, 23-28: 12 staves
pp. 7-12: 15-18, 22: 12 staves; pages 7-8, 9-10, 11-12, 15-16, 17-18, 21-22, 27-28 are music pages pasted together.
Hands:
Nielsen: pp. 1-3, 5-6, 13-14, 27-28
Unknown copyist: pp. 7-12, 15-18, 22
Nancy Dalberg: pp. 19-21, 23-26
Contents: *Prelude* [to Scene Seven], *The Mist is Rising*, "Vildt gaar Storm mod sorte Vande", "Min Pige er saa lys som Rav", "Dengang Ørnen var flyveklar", "Tidselhøsten tegner godt", *Prelude* [to Scene Four], "Saa bittert var mit Hjerte", "Dengang Døden var i Vente", *Minuet*, "Ved Festen fik en Moder Bud", *March*, "Som en rejselysten Flaade".
Additions and changes in pencil and ink (Nielsen and foreign hands).
Title on cover in foreign hand: "CARL NIELSEN: 'MODEREN OP 41 / (Klaverudtog)" and "F.17565" (plate number). "Copyright 1921 by WH Copenhagen 17565" and "Opff / Dansk 4 Fransk Moderen / Skuespil af Helge Rode" added in pencil on the first music page in foreign hand.

No. 1 The Mist is Rising

Bar	Part	Comment
		A: number on first music page: *I*; **B**: number on first music page: *II.*
1-2	pf.1	**B**: ▬.
10	pf.1	**B**: note 2: *b*″ emended to *b*♭″ in pencil
15	pf.1	notes 1-2: tie omitted as in **B**
18	pf.1	**B**: notes 7-8: open tie (page turn)
19	pf.	*cresc.* added as in **B**
24	pf.	*cresc.* added as in **B**
26	pf.1	**B**: note 5: stacc. (perhaps a slip of the pen)
30	pf.	⟶ added by analogy with b.6

No. 2 Prelude to Scene Four

Bar	Part	Comment
		A: number on first music page: *VII*; **B**: title and number on first music page: *VII. Forspil til femte Billede*.

7	pf.1	notes 4-5 (lower part): tie omitted as in **B**
9	pf.1	notes 1-4 (lower part): slur added as in **B**
11	pf.1	notes 4, 7: ♪.. emended to ♪.
15	pf.2	note 1 (upper part): ♩.. emended to ♩. as in **B**

No. 3 Minuet

Bar	Part	Comment
		A: number on first music page: *X*
3	pf.2	chord 3 (bottom note): *a* emended to *g* as in **B** and by analogy with bb.1, 17, 19
4	pf.1	**B**: note 3: *g″*
10	pf.1	note 3: stacc. added by analogy with bb.8-9
11	pf.1	note 3: stacc. added by analogy with bb.8-9
14	pf.1	chord 3 (bottom note): *a′* emended to *a♭′* by analogy with pf.2
33	pf.	**B**: no indication of tempo

No. 4 Prelude to Scene Seven

Bar	Part	Comment
		A: number on first music page: *XI*; **B**: title on first music page: *Forspil.*
8	pf.2	note 6: *F♯* emended to *F♮* by analogy with pf.1 (chord 2)
11	pf.1	note 3 (lower part): *f♯′* emended to *f♮′* by analogy with pf.2 (note 1)
11	pf.2	note 1: stacc. omitted because of slur; **B**: note 1: stacc. (slip of the pen)

No. 5 March

Bar	Part	Comment
		A: number on first music page: *XII*
7	pf.1	**B**: chord 1: *c″, e♭″, g″, c‴*
16	pf.1	**B**: chord 3: stacc.
20	pf.1	chord 4: marc. added and chord 5: stacc. added by analogy with b.+1
21	pf.1	marc. added by analogy with b.1
31	pf.2	chord 7: courtesy signatures in brackets emended to courtesy signatures without brackets; **B**: chord 7: courtesy signatures in brackets
33	pf.1	lower part, notes 5-6, 7-8: slurs added by analogy with notes 1-2, 3-4
39-40	pf.2	**B**: b.39 chord 2 to b.40 chord 1: slur added in pencil
51-52	pf.2	b.51 chord 3 to b.52 chord 4 (lower part): slur emended from slur b.52 chords 3-4 by analogy with bb.49-50
52	pf.1	**B**: notes 1-6: slur
54	pf.1	**B**: chords 1-6: slur
56	pf.1	**B**: chord 1: 𝅗𝅥.
57-58	pf.2	b.57 chord 4 to b.58 chord 1 (bottom notes): tie added by analogy with upper notes; b.57 chord 4 to b.58 chord 4: slur emended from slur b.58 chords 3-4 by analogy with bb.49-50
58	pf.1	**B**: notes 1-6: slur
73	pf.	*dim.* added as in **B**
74-75	pf.2	b.74 chord 3 to b.75 chord 4: slur emended from slur b.75 chord 3-4 by analogy with bb.49-50
75	pf.1	**B**: notes 1-6: slur
76-77	pf.2	b.74 chord 3 to b.75 chord 1 (bottom notes): tie added by analogy with bb.73-74 and top notes
79		**A**, **B**: *D.C. al* 𝄋 *e poi Coda*
112	pf.1	lower part, notes 5-6, 7-8: slurs added by analogy with notes 1-2, 3-4
126		**A**: *Coda* (**A** is notated with repeat signs; b.126 of the present edition thus corresponds with b.80 of source **A**)

Add. 36 'A FAIR AND LOVELY LAND' FOR BRASS

A Score, autograph, draft.
DK-Kk, CNS 187.
See description of the source in CNU III/7, MS 33 2152.
Donated to The Royal Library by Albert Jørgensen in 1962[?].
35.5x 26.3 cm, 52 folios written in ink and pencil, 3 folios unpaginated, 48 folios paginated "1-48" on recto of folios in pencil, final folio unpaginated; most verso of folios blank.
Paper type: manuscript paper in miscellaneous formats and with miscellaneous staves glued on to brown or grey pasteboard.
Page 1 of unpaginated pages: History of the provenance.
Page 2 of unpaginated pages: Alphabetic list of composers.
Page 3 of unpaginated pages: Alphabetic list of texts.
Contains drafts for and manuscript copies of songs by Nielsen in *Melodier til Sangbogen 'Danmark'*.
Fol. 1ʳ: autograph draft without text (6 brass instruments) written in pencil for "Der er et yndigt Land", above top staff "Husk i F."[19] added in pencil (CN).

Bar	Part	Comment
		time signature added
	trb. tb.	indications of instruments added; key signatures added
1-12	tr.1-2	**A**: parts written at sounding pitch
4	tr.2	notes 1-2: slur added by analogy with trb.2-3, tb.
5-6		**A**: at bar line between b.5 and b.6: + added in ink
7	trb.2	**A**: note 1: *a* corrected to *e*
8	tr.1 trb.1	**A**: notes 1-3: slur could also be read as slur notes 1-2
8	trb.1	**A**: 𝅗𝅥 (*f♯*) corrected to 𝅗𝅥 (*e*)
10	trb.1-2	added by analogy with tr.1-2; **A**: bar empty
12	tr.1-2 trb.1-2	𝄐 added by analogy with trb.3, tb.

19 "Remember, in F".

Add. 37 CANTATA FOR THE CENTENARY OF THE POLYTECHNIC COLLEGE FOR RECITER, MALE CHOIR, STRINGS AND PIANO

A Score, partly autograph
B Parts for piano and strings, manuscript copies
C Printed choral parts (Nos. 1-3)
D Piano score, autograph
E Printed text

A Score, partly autograph.
DK-Kk, CNS 324a.
Donated to The Royal Library by The Royal Theatre in 1954.
Title page: "Carl Nielsen / Kantate ved Polyteknisk Læreanstalts 100 aarige Jubilæum. / 30 August 1929. / Kor, Recitation og Orkester / (Udtog for Strygere og Klaver) / (Partitur)".
34.5x26 cm, 26 pages written in black ink (unpaginated page, paginated 1-23, two unpaginated pages) additions in pencil, red and blue crayon. Library binding.
Paper type: 18 staves.
Strings in No. 1 in Nielsen's hand, vocal and piano parts in foreign hand, and the text of the vocal part added in foreign hand in blue crayon; No. 2 written in foreign hand with indications of instruments added in Nielsen's hand in blue crayon; p.16 includes a five-bar sequence of harmonies and indications of instruments in pencil; strings in No. 3 (except bb.5-7 of vc., cb.) written in Nielsen's hand, but vocal part including text and piano part in foreign hand; on p. 20 "IV Slutsang. / Til Slutsangen benyttes Melodien til: 'Du danske Mand.'"[20] added in foreign hand; No. 4 in Nielsen's hand with the heading "VI / Synges af Koret og Forsamlingen enstemmigt";[21] vocal part is without text.

B Parts for piano and strings, manuscript copies.
Studenter-Sangforeningen, Copenhagen.
34.8x26 cm, 7 parts, including paper-bound piano part.

C Printed choral parts (Nos.1-3).
Studenter-Sangforeningen, København.
Title on first music page: "Studenter-Sangforeningen / Kantate / ved / Polyteknisk Læreanstalts 100 årige jubilæum / 30 august 1929 / Mödet med jorden[22] / Tekst: Hans Hartvig Seedorff Pedersen".
27x18 cm.

D Piano score, autograph.
DK-Kk, CNS 324b.
Title on first music page: "Carl Nielsen / Kantate ved Polyteknisk Læreanstalts 100 Aars Jubilæum / 30 August 1929".
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, 14 pages written in black ink paginated 1-13, unpaginated page, additions in pencil. Library binding.
Paper type: 18 staves.
Contains Nos. 1-3 for male choir and piano; p. 10 includes sketch for the ending of the second movement, crossed out in pencil; p. 11 includes a discarded fair copy of bb.17-19 crossed out in pencil; added on p. 13: "IV Slutningssang. / Til Slutningssangen benyttes Melodien til: 'Du / danske Mand'."[23]

E Printed text.
DK-Kk, CNA, I.E.b.
Title page: "MØDET MED JORDEN / * / DIGTNING VED / POLYTEKNISK LÆREANSTALTS / 100-AARS FEST / 1829 * 30. AUGUST * 1929".
On back cover: "J.Jørgensen & Co. * Ivar Jantzen".
26.5x19 cm, 2 bifolios in 1 gathering.

The present edition is based on **A**, which has been collated with the string parts **B**, the printed choral parts **C** (Nos. 1-3 only), and the autograph piano score **D**. In **A** the vocal text of Nos. 1-3 has been added by several different hands, whereas No. 4 is without text. In the present edition the text of No. 4 is therefore based on the version for wind orchestra (published in CNU III/3).

No. 1 "En Funke blev tændt"

Bar	Part	Comment
1	vl.2	notes 1-2: duplet numerals added by analogy with vl.1, va., vc., cb.; **B**: notes 1-2: added in pencil
1	pf.	note 4: ♮ added by analogy with str.
2	vl.2	**B**: note 4: *0* (fingering) added in pencil
2	cb.	*segue* added by analogy with vl.1,2, va., vc.
3	vl.2	**B**: note 5: *0* (fingering) added in pencil
5	vl.2	**B**: note 4: ♮ added in pencil
6-7		double bar and repeat sign added because of stanzas 2-3
6	pf.2	added as in **B**; **A**: bar empty
7	vc.	**B**: below staff: *II Vers* ***mf*** added in pencil
8	T.1,2 B.1,2	**A**: stanza 1: *Løvetandsfnug*
9	vl.1	**B**: note 6: *3* (fingering) added in pencil
9	vl.2	note 7: *c*♭″ emended to *c*″ as in **B**; **B**: *c*♭″ emended to *c*″ in pencil
11	va.	**B**: notes 3-4: marc. added in pencil
11	vc.	**B**: added in pencil
11	cb.	**B**: below staff: horizontal line added in blue crayon
12	T.1,2 B.1,2	**A**: stanza 1: *Dug,*

20 "IV Final Song. / For the final song the melody of 'Du danske Mand.' is to be used."
21 "VI / to be sung by choir and audience in unison". "VI" must be wrong for "IV".
22 "The encounter with the Earth".

23 " IV Final Song. / For the final song the melody of 'Du / danske Mand' is to be used."

12	B.	**C**: note 9: *c*
13	T.1,2	**A**: stanza 1: *kløvet*
13	T.1,2	**A**: stanza 1: *som rejste sig*
13	vc.	**B**: added in pencil
13	bc.	**B**: below staff: line added in blue crayon
13	pf.1	chord 3, middle note: *d″* emended to *d♭″* as in **B** and by analogy with vl.2 (note 9); **B**: *d″* emended to *d♭″* in pencil
15	va.	ten. added as in **B** and by analogy with vl.1,2
15	pf.1	chord 1: ♪ emended to ♪. by analogy with pf.2, vc., cb.
16	pf.1	**A**: chord 6, middle note: *g♯′* emended to *g♭′* in pencil; **B**: ♮ added in a different type of ink
16	pf.2	slur added by analogy with pf.1
17	va.	*trem.* added
20	B.2	vocal text added by analogy with T.1,2, B.1
20	cb.	marc. added by analogy with b.19
21	vl.1	**B**: notes 1-2: added in pencil
21	vl.2	**B**: chord 1: added and note 2: added in pencil
22	vl.1	**B**: notes 2-4: added and note 5: added in pencil
22	vl.2	**B**: notes 2-4: and ten. added in pencil; note 5: added in pencil
23	vl.1	**B**: note 2: *2* (fingering) and added in pencil; note 3: *1* (fingering) added in pencil
23	vl.2	**B**: note 2: added and notes 2-5: ten. added in pencil
23-24	T.1	**A**: above staff: added in blue crayon
24	vl.1	**B**: note 2: *3* (fingering) and added in pencil; note 3: *2* (fingering), note 4: *3* (fingering), note 5: , notes 5-7: slur, ten., note 6: added in pencil
24	vl.2	**B**: note 2: added and notes 5-7: , ten., slur added in pencil
25	vl.1,2 va.	*trem.* added
28-32	T.1,2 B.1,2	*poco a poco cre-scen-do* added as in **C**
28-30	vc.	**A**: added in blue crayon
30-31	vl.2	**B**:
32	T.1,2 B.1,2	***ff*** added as in **C**
33	pf.2	**A**: below staff: added in blue crayon
34	T.1,2 B.1	added by analogy with B.2; **C**: *molto*
35	T.1,2 B.1	***p*** added by analogy with B.2
35	T.1,2	**A**: stanza : ~~*var-Kryb*~~
36	T.1,2 B.1,2	emended to *molto* as in **C**
36	vl.2 va. vc. cb.	emended to *molto* by analogy with vl.1, pf.
37	T.1,2 B.1,2	***ff*** added as in **C**
38	vl.2	note 3: marc. added by analogy with vl.1
38	va. pf.2	chords 1-3: marc. added by analogy with vl.1, pf.1
39	va.	*trem.* added
42	vl.1	**B**: *dim.* begins note 2
42	cb.	*dim.* added by analogy with vl.1,2, va., vc.
42-43[II]	vl.1,2	tie added by analogy with bb.42-43[I]
43[II]-46	vc.	**B**: upper part erased
44[II]-45	vl.1,2	tie emended from open tie; **A**: b.44[II]: tie open (page turn)
45	vc.	*dim.* added by analogy with vl.1,2, va., vc., cb.
48	cb.	***p*** added as in **B**
49	vc. cb.	***pp*** added by analogy with va.

No. 2 Recitation with male choir, "Skovene sank"

Bar	Part	Comment
4-5	pf.	**A**: above system: *accelerando* added in blue crayon
9-12	pf.1	slur emended from open slur; **A**: b.11: slur open (change of system)
11-12	pf.1	tie emended from open tie; **A**, **B**: b.11: tie open (change of system)
13	T.2	**C**: note 4: *c″*
13	B.1,2	*molto* added by analogy with T.1,2
14	RECIT.	dash after *dog* added as in **E**
14	T.1,2	***ppp*** added by analogy with B.1,2
17	pf.1	**A**: *Bas Cello* added, presumably in connection with the arrangement for symphony orchestra.
18	T.1,2 B.1,2	**C**: *Tan-ken til Lyn!*; **B**: *Tan-ken blev Lyn!*
18-19		**A**: above bar line:
20	RECIT.	... added as in **E**
23	RECIT.	dash after *Trods* omitted as in **E**
24	pf.1	second crotchet, third crotchet: added because of two-part notation
24	pf.2	**A**: fourth crotchet: *d-f* (♪. ♪) and *pos.* added in blue crayon (presumably in connection with arrangement for symphony orchestra)
25	T.1,2 B.1,2	***f*** added as in **C**
26-28	pf.2	slur emended from open slur as in **B**; **A**: b.27: open slur (change of system)
29	CORO pf.	*un poco più vivo* in brackets emended to *un poco più vivo* without brackets
28-29	T.1,2 B.1,2	*Som Triumfsang i* emended from *Som Triumfsang* as in **C**; **A**: note 4: no vocal text
30	pf.1	**B**: fourth crotchet: added in pencil above staff
34	pf.2	**A**, **B**: note 5: ♮ in brackets
31-36	pf.	slur emended from open slur; **A**: b.34: slur open (page turn)
36	RECIT.	**A**: *Løvetandsfnug*
36	pf.1	– added; **A**: bar incomplete
38	RECIT.	**A**: *Gøgens*
40-41	pf.2	slur emended from open slur; **A**: b.40: slur open (change of system)

No. 3 "Tanker skal tændes"

Bar	Part	Comment
	vl.1,2 va. cb. pf.	**B**: *C* (3/4 2/4)
1	vl.2	**B**: note 2: ♮ added in pencil
1	pf.1	***mf*** added as in **B** and by analogy with vl.1,2
3	T.2	**A**: second stanza: *Kal-de vi Rum-met*
3	vl.1	slur notes 1-6 emended from slur notes 1-5 as in **B** and by analogy with vl.2
3	vl.1	**B**: above staff: *3. Vers* (***pp***) 'Third stanza (***pp***)' added in ink, blue crayon and pencil
6	cb.	**B**: note 2: marc. added in blue crayon
17	T.1	**A**: ~~*spi-*~~ corrected to *sej-* in pencil above staff
17-18	vl.2	**B**: below staff: *3[die] Gang* ***pp***. 'Third time ***pp***.' added in pencil
18	pf.1	**B**: chord 1: *g♯′*, *b♭′* (bottom note missing)

No. 4 "Vort lyse Land"

Bar	Part	Comment
		Tempo giusto added as in the version for wind orchestra; **A**: no indication of tempo nor character

1		repeat sign added because of second stanza
1	pf.	*f* added by analogy with str.
12-17	CORO	bars added by analogy with vl.1, pf.1; **A**: bars empty
16	vl.2	**B**: notes 2-3: slur added in pencil
18	vl.2	**B**: notes 2-3: slur added in pencil
19	tutti	repeat signs added because of second stanza

COUNTERPOINT EXERCISES

Add. 38 TWO-PART FUGUE

A Score, autograph
B Score, draft
C Score, draft
D Score, sketch

A Score, autograph.
DK-Kk, CNS 359 (gathering 6).
Title on music page: "Fuga".
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
26x34.5 cm, 1 folio, unpaginated, written in ink. The source has been restored.
Paper type: 12 staves (hand-ruled).
Including Add. 39.

B Score, draft.
DK-Kk, CNS 359 (gathering 5, fol. 18^{r}).
Title above top staff: "Tostemmige Fuger";[24] signature in the top right corner: "Carl Nielsen".
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
26x34.5 cm, 1 folio, unpaginated, written in pencil, red and blue crayon. The source has been restored.
Paper type: 12 staves (hand-ruled).
"ut", "re" added to notes 1-2. "God"[25] in foreign hand after the last bar.
Including draft for Add. 39.

C Score, draft.
DK-Kk, CNS 359 (gathering 5, fol. 11^{r-v}).
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
26x34.5 cm, 1 folio, unpaginated, written in pencil. The source has been restored.
Paper type: 12 staves (hand-ruled).
Add. 38 is written on fol. 11^{r-v}, staves 4-7 with the heading "N° 1".

D Score, sketch.
DK-Kk, CNS 359 (gathering 5, fol.13^{v}).
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
26x34.5 cm, 1 folio, unpaginated, written in pencil. The source has been restored.
Paper type: 12 staves (hand-ruled).
Add. 38 is written on fol. 13^{v}, staves 1-6.

Add. 39 TWO-PART FUGUE

A Score, autograph
B Score, draft
C Score, draft

A Score, autograph.
DK-Kk, CNS 359 (gathering 6).
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
26x34.5 cm, 1 folio, unpaginated, written in ink. The source has been restored.
Paper type: 12 staves (hand-ruled).
Including Add. 38.

B Score, draft.
DK-Kk, CNS 359 (gathering 5, fol.18^{r}).
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
26x34.5 cm, 1 folio, unpaginated, written in pencil, red and blue crayon. The source has been restored.
Paper type: 12 staves (hand-ruled).
"ut", "re" added to notes 1-2.
"God"[26] added in foreign hand after the last bar.
Including draft for Add. 38.

C Score, draft.
DK-Kk, CNS 359 (gathering 5, fol. 11^{r-v}).
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
26x34.5 cm, 1 folio, unpaginated, written in pencil.
Paper type: 12 staves (hand-ruled).

24 "Two-part fugues".
25 "Fine".
26 "Fine".

Add. 39 begins on fol. 11r, staves 10-11 (the lowest staves containing music), continues on staves 9-10 and ends on fol. 11v, staves 8-9.

Add. 40 THREE-PART FUGUE

A Score, autograph.
DK-Kk, CNS 359 (gathering 4).
Title above top staff: "Fuge".
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
25.8x34.5 cm, 1 folio, unpaginated, written in ink. The source has been restored.
Paper type: 12 staves (hand-ruled).
Unfinished three-part fugue without title (D minor, 𝄵, 19 bars) written on verso.

Bar	Part	Comment
3-4	middle part	tie added by analogy with bb.1-2
5-6	lower part	tie added by analogy with bb.1-2
10-11	upper part	tie emended from open tie; **A**: b.10: end of tie open (change of system)

Add. 41 THREE-PART FUGUE

A Score, autograph.
DK-Kk, CNS 359 (gathering 4).
Title above top staff: "Trestemmig Fuga".[27]
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
26x34.5 cm, 1 folio, unpaginated, written in ink. The source has been restored.
Paper type: 12 staves (hand-ruled).

Bar	Part	Comment
		time signature added
5	middle part	note 5: *b* emended to *b*♭
11	lower part	note 5: *e′* emended to *e*♭*′* by analogy with upper part (note 1)
15	lower part	note 10: *b* emended to *b*♭
23	upper part	note 15: *b′* emended to *b*♭*′*
23	middle part	note 7: *b* emended to *b*♭
27	lower part	**A**: note 1: *e*♯ emended to *e*♭ in pencil
32	upper part	note 9: *e′* emended to *e*♭*′* by analogy with lower part

Add. 42 THREE-PART FUGUE

A Score, autograph.
DK-Kk, CNS 359 (gathering 6).
Title above top staff: "Trestemmig Fuga".
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
35x26 cm, 1 folio, unpaginated, written in ink, additions in pencil. The source has been restored.
Paper type: 14 staves (hand-ruled).

Bar	Part	Commment
10	middle part	key signatures added
13	middle part	**A**: note 2: *e*♯*′* corrected to *e*♭*′* in pencil
17	upper part	**A**: note 4: *b*♭*′* corrected to *b*♯*′* in pencil
19	upper part	note 3: *b*♭*′* emended to *b*♯*′*
21	upper part	note 5: *b*♭*′* emended to *b*♯*′* by analogy with lower part (note 2)
22, 26, 31	all parts	key signatures added

Add. 43 THREE-PART FUGUE

A Score, autograph
B Sketch

A Score, autograph.
DK-Kk, CNS 352a (gathering 22).
Title above top staff: "Trestemmig Fuga".
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
34.2x26.2 cm, 1 folio, unpaginated, written in ink, additions in pencil, blue and red crayon.
Paper type: 16 staves.
Including Add. 18 (*Andante* for piano).

B Sketch.
DK-Kk, CNS 358a.
From the estate of Irmelin Eggert Møller, donated to The Royal Library by Eggert Møller in 1975.
10.5x16 cm, 95 folios, cut, brown binding.
Paper type: 7 hand-rules staves.
The source has been partly restored.
CNS 358 is a sketchbook with drafts for a number of works notated in pencil. Fol. 79v contains a sketch for three bars (approximately bb.25-28) of the fugue with "Tætføring"[28] added below the second bar of the middle staff.

27 "Three-part fugue".

28 "Stretto".

Bar	Part	Comment
8	upper part	**A**: notes 2-3: marking in red crayon (presumably to mark that the 6-4 chord (the first crotchet) is not resolved correctly
8	lowest part	**A**: notes 1-2: marking in red crayon (presumably to mark that the 6-4 chord (the first crotchet) is not resolved correctly
10	middle part	**A**: question mark added in red crayon at notes 1-4 of the first crotchet
16	middle part	note 3: *c′* emended to *c♯′* by analogy with note 4 (lowest voice)
17	lowest part	**A**: question mark added in red crayon at note 2 (presumably to indicate a problem of voice leading)
20-21	middle part	tie emended from open tie; **A**: b.20 note 5: end of tie open (change of system)
23	upper part	note 1: *b♭′* emended to *b′* by analogy with b.22 note 5 and lowest part (note 5)
29-30	upper part	tie emended from open tie; **A**: b.29 note 3: end of tie open (change of system)
29-30	middle part	tie emended from open tie; **A**: b.29 note 5: end of tie open (change of system)

Add. 44 THREE-PART FUGUE

A Score, autograph

B Score, draft

A Score, autograph.
DK-Kk, CNS 359 (gathering 4).
Title above top staff: “Trestemmig Fuga”.
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, 1 folio, unpaginated,written in ink. The source has been restored.
Paper type: 16 staves (hand-ruled).

B Score, draft.
DK-Kk, CNS 359 (gathering 6).
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
35x26 cm, 1 folio, unpaginated, written in pencil. The source has been restored.
Paper type: 14 staves (hand-ruled) with an extra staff added by hand at the bottom of the paper.
Including draft for bb.1-59.
Tempo indication above top staff: “Alle”.

Bar	Part	Comment
12	lower part	note 3: ♪ emended to ♪. by analogy with b.11
34-37	upper part	brackets before and after the passage omitted; **A**: above system: brackets before and after the passage added in pencil
43	upper part	notes 1-2: stacc. added by analogy with b.42
54	middle part	notes 3-5: slur added by analogy with bb.50-52 (upper part)
55	middle part	notes 1-3, 4-6: slurs added by analogy with bb.50-52 (upper part)

CARL NIELSEN UDGAVEN

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Komische Oper in drei Aufzügen | Komisk Opera i tre Akter

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Oper in vier Aufzügen | Opera i fire Akter

SAUL AND DAVID I/4-5/E **SAUL OG DAVID**
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INCIDENTAL MUSIC 1	**I/6**	**SKUESPILMUSIK 1**
Music for Andreas Munch's Play An Evening at Giske		Musik til Andreas Munchs Skuespil En Aften paa Giske
Music for Holger Drachmann's Melodrama Snefrid		Musik til Holger Drachmanns Melodrama Snefrid
Song for Helge Rode's Play The Fights in Stefan Borg's House		Sang til Helge Rodes Skuespil Kampene i Stefan Borgs Hjem
Song for Gustav Wied's and Jens Petersen's Play Atalanta		Sang til Gustav Wieds og Jens Petersens Skuespil Atalanta
Music for Lauritz Christian Nielsen's Play Willemoes		Musik til Lauritz Christian Nielsens Skuespil Willemoes
Music for Otto Benzon's Play Parents		Musik til Otto Benzons Skuespil Forældre
Music for Ludvig Holstein's Play Tove		Musik til Ludvig Holsteins Skuespil Tove
Music for Jeppe Aakjær's Play The Wolf's Son		Musik til Jeppe Aakjærs Skuespil Ulvens Søn

Music for Adam Oehlenschläger's Play
Hagbarth and Signe

Music for Adam Oehlenschläger's
Midsummer Eve Play

Music for Einar Christiansen's Play
Native Land

Music for Helge Rode's
Prologue Shakespeare

Ballad for Jóhann Sigurjónsson's Play
The Liar

Musik til Adam Oehlenschlägers Skuespil
Hagbarth og Signe

Musik til Adam Oehlenschlägers
Sanct Hansaftenspil

Musik til Einar Christiansens Skuespil
Fædreland

Musik til Helge Rodes
Prolog Shakespeare

Kvad til Jóhann Sigurjónssons Skuespil
Løgneren

MUSIC FOR HOLGER DRACHMANN'S
SIR OLUF HE RIDES–
A DANISH SUMMER-NIGHT'S DRAMA
IN FOUR ACTS AND A PRELUDE

I/7

MUSIK TIL HOLGER DRACHMANNS
HR. OLUF HAN RIDER–
DEN DANSKE SOMMERNATS DRAMA
I FIRE AKTER OG ET FORSPIL

ALADDIN
OR THE WONDERFUL LAMP
DRAMATIC FAIRY TALE IN FIVE ACTS

I/8

ALADDIN
ELLER DEN FORUNDERLIGE LAMPE
DRAMATISK EVENTYR I FEM AKTER

INCIDENTAL MUSIC 2
The Mother
A Play in a Prologue and Seven Scenes

Songs for Einar Christiansen's Play
Cosmus

Music for Hans Hartvig Seedorff Pedersen's
Homage to Holberg

Music for Harald Bergstedt's Open-Air Play
Ebbe Skammelsen

Song for Vilhelm From Bartrumsen's Play
From Rold to Rebild

Music for Sophus Michaëlis's Play
Cupid and the Poet

Music for
A Grundtvig Easter Evening

I/9

SKUESPILMUSIK 2
Moderen
Et Eventyrspil i en Prolog og syv Billeder

Sange til Einar Christiansens Skuespil
Cosmus

Musik til Hans Hartvig Seedorff Pedersens
Hyldest til Holberg

Musik til Harald Bergstedts Frilufts-Spil
Ebbe Skammelsen

Sang til Vilhelm From Bartrumsens Skuespil
Fra Rold til Rebild

Musik til Sophus Michaëlis' Skuespil
Amor og Digteren

Musik til
Grundtvig-Paaske-Aften

SERIES II, INSTRUMENTAL MUSIC		SERIE II, INSTRUMENTALMUSIK
SYMPHONY NO. 1, OPUS 7	**II/1**	**SYMFONI NR. 1, OPUS 7**
SYMPHONY NO. 2, OPUS 16 The Four Temperaments	**II/2**	**SYMFONI NR. 2, OPUS 16** De fire Temperamenter
SYMPHONY NO. 3, OPUS 27 Sinfonia Espansiva	**II/3**	**SYMFONI NR. 3, OPUS 27** Sinfonia Espansiva
SYMPHONY NO. 4, OPUS 29 The Inextinguishable	**II/4**	**SYMFONI NR. 4, OPUS 29** Det Uudslukkelige
SYMPHONY NO. 5, OPUS 50	**II/5**	**SYMFONI NR. 5, OPUS 50**
SYMPHONY NO. 6 Sinfonia Semplice	**II/6**	**SYMFONI NR. 6** Sinfonia Semplice
ORCHESTRAL WORKS 1 Andante Tranquillo e Scherzo for String Orchestra	**II/7**	**ORKESTERVÆRKER 1** Andante Tranquillo e Scherzo for Strygeorkester
Suite for String Orchestra, Opus 1		Suite for Strygeorkester, opus 1
Symphonic Rhapsody		Symfonisk Rhapsodi
Overture, Helios, Opus 17		Ouverture, Helios, opus 17
ORCHESTRAL WORKS 2 Saga Dream, Opus 39	**II/8**	**ORKESTERVÆRKER 2** Saga-Drøm, opus 39
At the Bier of a Young Artist for String Orchestra Andante Lamentoso		Ved en ung Kunstners Baare for Strygeorkester Andante Lamentoso
Nearer My God to Thee Paraphrase for Wind Band		Nærmere Gud til dig Parafrase for Blæseorkester
Pan and Syrinx, Opus 49 Pastoral Scene for Orchestra		Pan og Syrinx, opus 49 Naturscene for Orkester
Rhapsody Overture An Imaginary Journey to the Faroe Islands		Rhapsodisk Ouverture En Fantasirejse til Færøerne
Bohemian-Danish Folk Songs Paraphrase for String Orchestra		Bøhmisk-Dansk Folketone Parafrase for Strygeorkester

CONCERTOS	**II/9**	**KONCERTER**
Concerto for Violin and Orchestra, Opus 33		Koncert for Violin og Orkester, opus 33
Concerto for Flute and Orchestra		Koncert for Fløjte og Orkester
Concerto for Clarinet and Orchestra, Opus 57		Koncert for Klarinet og Orkester, opus 57
CHAMBER MUSIC 1	**II/10**	**KAMMERMUSIK 1**
Prelude, Theme and Variations for Solo Violin, Opus 48		Præludium og Tema med Variationer for Soloviolin, opus 48
Preludio e Presto for Solo Violin, Opus 52		Preludio e Presto for Soloviolin, opus 52
Quartet for Two Violins, Viola and Cello in G Minor, Opus 13		Kvartet for to Violiner, Bratsch og Cello i G mol, opus 13
Quartet for Two Violins, Viola and Cello in F Minor, Opus 5		Kvartet for to Violiner, Bratsch og Cello i F mol, opus 5
Quartet for Two Violins, Viola and Cello in E Flat Major, Opus 14		Kvartet for to Violiner, Bratsch og Cello i Es Dur, opus 14
Quartet for Two Violins, Viola and Cello in F Major, Opus 44		Kvartet for to Violiner, Bratsch og Cello i F Dur, opus 44
Quintet for Two Violins, Two Violas and Cello		Kvintet for to Violiner, to Bratscher og Cello
CHAMBER MUSIC 2	**II/11**	**KAMMERMUSIK 2**
Sonata No. 1 for Violin and Piano, Opus 9		Sonate Nr. 1 for Violin og Klaver, opus 9
Sonata No. 2 for Violin and Piano, Opus 35		Sonate nr. 2 for Violin og Klaver, opus 35
Fantasy Pieces for Oboe and Piano, Opus 2		Fantasistykker for Obo og Klaver, opus 2
Canto serioso		Canto serioso
Serenata in Vano		Serenata in Vano
Quintet for Flute, Oboe, Clarinet, French Horn and Bassoon, Opus 43		Kvintet for Fløjte, Obo, Klarinet, Horn og Fagot, opus 43
Three Pieces for Langeleik		Tre Stykker for Langeleg
Allegretto for Two Recorders		Allegretto for to Blokfløjter
PIANO AND ORGAN WORKS	**II/12**	**KLAVER- OG ORGELVÆRKER**
Piano Works		*Klaverværker*
Five Piano Pieces, Opus 3		Fem Klaverstykker, opus 3
Symphonic Suite, Opus 8		Symphonisk Suite, opus 8
Humoresque-Bagatelles, Opus 11		Humoreske-Bagateller, opus 11
Festival Prelude for the New Century		Fest-Præludium ved Aarhundredskiftet
A Dream about ‘Silent Night’		Drømmen om ‘Glade Jul’

Chaconne, Opus 32	Chaconne, opus 32
Theme and Variations, Opus 40	Thema med Variationer, opus 40
Suite, Opus 45	Suite, opus 45
Three Piano Pieces	Tre Klaverstykker
Piano Music for Young and Old I, Opus 53	Klavermusik for smaa og store I, opus 53
Piano Music for Young and Old II, Opus 53	Klavermusik for smaa og store II, opus 53
Piano Piece	Klaverstykke
Organ Works	*Orgelværker*
29 Little Preludes, Opus 51	29 smaa Præludier, opus 51
Two Preludes	To Præludier
Melody	Melodi
Commotio, Opus 58	Commotio, opus 58

SERIES III, VOCAL MUSIC		**SERIE III, VOKAL MUSIK**
CANTATAS 1	**III/1**	**KANTATER 1**
Hymnus Amoris, Opus 12		Hymnus Amoris, opus 12
Sleep, Opus 18		Søvnen, opus 18
Springtime on Funen, Opus 42		Fynsk Foraar, opus 42
CANTATAS 2	**III/2**	**KANTATER 2**
Cantata for the Lorenz Frølich Celebration		Kantate til Lorenz Frølich-Festen
Cantata for the Inauguration of the Student Union Building		Kantate ved Studentersamfundets Bygnings Indvielse
Cantata for the Annual University Commemoration, Opus 24		Kantate ved Universitetets Aarsfest, Opus 24
Cantata for the Commemoration of the 250th Anniversary of the Storming of Copenhagen		Kantate til Mindefesten i Anledning af 250-Aarsdagen for Stormen paa København
Cantata for the Opening Ceremony of the National Exhibition in Aarhus 1909		Kantate ved Aarhus Landsudstillings Aabnings-Højtidelighed 1909
CANTATAS 3	**III/3**	**KANTATER 3**
Franz Neruda in Memoriam		Franz Neruda in Memoriam
Hymn for the Commemoration of the Niels W. Gade Centenary		Hymne til Mindefesten paa Niels W. Gades 100-Aarsdag
Cantata for the Centenary of the Chamber of Commerce		Kantate ved Grosserer-Societetets Hundredaarsfest

Cantata for the Centenary of the Polytechnic College		Kantate ved Polyteknisk Læreanstalts 100 Aars Jubilæum
Hymn to Art		Hymne til Kunsten
Cantata for the Fiftieth Anniversary of the Society for the Education of Young Merchants		Kantate ved Foreningen til unge Handelsmænds Uddannelses 50-Aars Jubilæum
Poetry in Song and Music for the Inauguration of the Public Swimming Baths		Digtning i Sang og Toner ved Svømmehallens Indvielse
SONGS 1 Nos. 1-144	**III/4**	**SANGE 1** Nr. 1-144
SONGS 2 Nos. 145-292	**III/5**	**SANGE 2** Nos. 145-292
SONGS 3 Nos. 293-431	**III/6**	**SANGE 3** Nr. 293-431
SONGS (Editorial Text)	**III/7**	**SANGE (Kommentarer)**

SERIES IV, JUVENILIA ET ADDENDA		**SERIE IV, JUVENILIA ET ADDENDA**
	IV/1	
Chamber Music		Kammermusik
Piano Pieces		Klaverstykker
Cantata		Kantate
Arrangements		Arrangementer
Counterpoint Exercises		Opgaver i Kontrapunkt
Appendix		Appendiks