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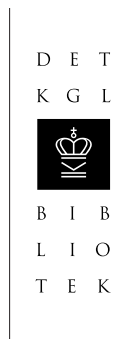
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Series IV. Juvenilia et Addenda. Volume 1



Edition Wilhelm Hansen
Copenhagen 2009



C A R L N I E L S E N

J U V E N I L I A
E T A D D E N D A

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E T A D D E N D A

Udgivet af
Edited by
Lisbeth Ahlgren Jensen
Lisbeth Larsen



Edition Wilhelm Hansen
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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

GENERELT FORORD

Carl Nielsen Udgiven 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 noteteksten.

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

Serie I, Scenemusik

- Operaer
- Skuespilmusik

Serie II, Instrumentalmusik

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

Series III, Vocal Music

Cantatas
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^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^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 udfyldte 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 udfyldte 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 arrangemente, 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, arrangemente, der må formodes fortrinsvis at tjene studieformål eller partiturer, 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 arrangemente 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

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,

FANTASISTYKKE FOR KLARINET
OG KLAVER (ADD. 6)

*F*antasistykke 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 oprindeligt har været prentet, kan der ikke være tvivl om, at Nielsen har haft digteren J.L. Uhlands strofer "Formel hålt 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 mærke³³ – 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)

*T*rio 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, 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 battalion in Odense, or with Marius J.C. Hansen (1862-?), who served in the same battalion from 1876 and moved to the same regiment as Carl Nielsen in 1880.

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 1880'erne. Den er overleveret i et partitur i Carl Nielsens hånd, der ligger til grund for nærværende udgave.

SATSER FOR TO VIOLINER,
BRATSCHE 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 kompositions lærer Orla Rosenhoff³⁵ 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. Tilslidst 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 helt 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 Døl adelige Familier støtter mit Foretagende og saa méner jeg, at Deres Kvartet skal opføres dér første Gang.' [...] Og nu gik vi Compositionen igjen nok engang, hvorved den undergik en enkelt lille Forandring hist og her, som kunde ændres med et Pennestrog".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 siges til i brevet.

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

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 1 / 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 Op-lysning 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
1	A : 15 bars; B : 16 bars 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".

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: <i>p</i> added in pencil (CN)
137	pf.1	chord 3 bottom note: <i>e'</i> emended to <i>d'</i> by analogy with b.141 chord 3
139	vl. pf.	A: <i>f</i> 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 anal- ogy with b.9
16	vl. pf.	A: from fifth to eighth quaver: <i>decrescendo</i>
17	vl. pf.1	end of slur emended from note 4 by anal- ogy with bb.1, 21
17	pf.1	note 5: <i>f</i> emended to <i>e</i> 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: <i>Volti Subito, a Tempo</i> (page turn)
29	vl.	end of slur emended from note 4 by anal- ogy with pf.1 and b.1
29	pf.	note 1: <i>p</i> 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		<i>Fine</i> added because of <i>da Capo al Fine</i> in b.90
40	vl. pf.	A:  added in pencil (CN)
43	pf.2	A: next to chord 1: alternative chord (<i>f</i> ² , <i>a'</i> , <i>c''</i> , <i>e</i> ^{b''}) added in pencil
47	pf.2	<i>brats</i> omitted; A: <i>brats</i> added in pencil (CN)
48	vl.	notes 2-3: slur added by analogy with pf.1 and b.42
59	vl. pf.	A: <i>p</i> changed to <i>mf</i> in pencil (CN)
63	pf.1	note 5: could also be read as <i>f'</i>
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: <i>Da Ca al</i> 

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. Dedic-
ation 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.	<i>-do</i> added
32 ¹	cl.	<i>p dolce</i> added by analogy with b.8
34	cl. pf.	 added
34	pf.	 added to fit the time signature of cl.
35	cl.	A: <i>agitato</i> added in pencil
39	pf.	<i>mf</i> added by analogy with cl.
40	pf.2	fourth crotchet:  added
43	pf.2	note 3: <i>e</i> ^b emended to <i>d</i> by analogy with pf.1 note 2
50	pf.	<i>ff</i> 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”.

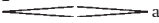
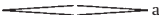
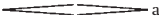
26x34.5 cm, 8 folios, unpaginated, written in ink, addition
in pencil. The source has been restored.

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: $g^{\flat}-b^{\flat}-e^{\flat}-g^{\flat}$ emended to $g^{\flat}-b^{\flat}-d^{\flat}-g^{\flat}$ 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^{\flat} emended to $c^{\flat\flat}$ by analogy with note 2
31	pf.1	slur added by analogy with b.35
33	pf.1	note 6: c^{\flat} emended to $c^{\flat\flat}$ 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} emended to $b^{\flat\flat}$
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 $f^{\sharp\flat}$; 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: $f^{\sharp\flat}$ emended to f^{\sharp}
104	vl.	slur added by analogy with bb.8, 18
107	vc.	ff added by analogy with vl. and b.97
113-116	vc.	<i>cre-scen-do</i> added by analogy with vl., pf.
118	vl. vc.	ff added by analogy with the dynamic level of pf.
118	pf.1	chord 1: $f^{\sharp\flat}$ emended to f^{\sharp}
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	\sharp added; A: bar incomplete
132	vl. vc.	\neg added; A: bar empty
135	vl.	<i>dolce</i> 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.	<i>dolce</i> 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.	<i>crescendo</i> added by analogy with vl., pf.
175	pf.1	slur added by analogy with bb.35, 171
180	pf.2	\sharp 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: \downarrow emended to \downarrow
7	pf.1	A: chord 2: c^{\flat} crossed out in pencil
7	pf.2	chord 2: $G^{\flat}-C$ 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 $e^{\flat\flat}$; <i>dim.</i> added by analogy with vc., pf.
15	pf.1	chord 1 top note: $e^{\flat\flat}$ emended to e^{\flat}
16-17	vl. vc. pf.	double bar after third crotchet moved to b.16 after fourth crotchet
18	pf.1	note 1: e^{\flat} emended to $e^{\flat\flat}$
19	pf.1	note 3: e^{\flat} emended to $e^{\flat\flat}$
19-20	vl.	tie emended from open tie; A: b.19: end of tie open (change of system)
27	vl.	note 1: \downarrow emended to \downarrow
31	vc.	\neg 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.	<i>p</i> 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.	<i>mf</i> added by analogy with b.1 (vc.)
57	pf.2	chord 2: \sharp added by analogy with b.1
58	vl.1	<i>mf</i> added by analogy with the dynamic level of vc., pf.
58	pf.2	\sharp 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); \sharp 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	P added
63	vc.	\sharp added; A: bar incomplete
64	vl.1	notes 1-2: slur added by analogy with b.8

Third Movement

Bar	Part	Comment
+1	vc.	<i>p</i> added by analogy with the dynamic level of pf.
1	vl.1	<i>p</i> added by analogy with the dynamic level of vc., pf.
7	pf.1	note 1: $e^{1/2}$ emended to $e^{2/2}$
13	vc.	\sharp 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: \downarrow emended to $\downarrow \gamma$
20	vl.	note 7: $e^{1/2}$ emended to $e^{2/2}$
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	$\sharp \gamma$ 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: \sharp emended to b γ by analogy with bb.69, 73, 74
71	pf.1	note 8: d' emended to d $^{\sharp}$ by analogy with note 4
76-77	pf.2	tie added by analogy with bb.+1, 8-9
83	pf.1	note 1: $e^{1/2}$ emended to $e^{2/2}$
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.	γ 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.	<i>p</i> 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.	<i>dim.</i> added by analogy with vl.1.2, va.
12	vl.1	note 4: c'' emended to c $^{\sharp}$ by analogy with b.4 and note 1; A: note 5: c $^{\sharp}$
13	vl.1.2 va. vc.	<i>f</i> emended to <i>ff</i> by analogy with b.5
13	vc.	note 6: stacc. added by analogy with b.5
14	vc.	<i>f</i> added by analogy with vl.1.2, va.; note 6: stacc. added by analogy with b.5
15	vc.	<i>f</i> 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: <i>p</i> 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.	<i>p</i> added by analogy with vl.1.2, va.
25	vl.1 va. vc.	<i>ff</i> 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 $^{\sharp}$ (slip of the pen)
37	va.	<i>ff</i> emended to <i>f</i> 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	<i>decrs.</i> omitted (because of <i>dim.</i>); 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 $^{\sharp}$ (slip of the pen)
41	vc.	<i>dolce</i> 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.	<i>f</i> added by analogy with b.37
56	vc.	<i>tr</i> added by analogy with b.55 (vl.1) and va.
61 ¹	vl.1	===== added by analogy with vl.2, va., vc.
62 ¹	vl.1	===== added by analogy with vl.2, va., vc.
62 ²	vl.2 va. vc.	<i>p</i> added by analogy with vl.1
62 ³	vl.2	notes 11, 13, 15: marc. added by analogy with va., vc. and b.64
63 ²	vl.1	===== added by analogy with vl.2, va., vc.