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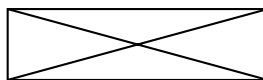
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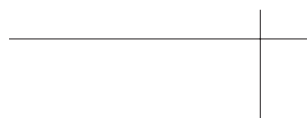
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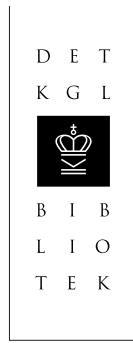
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Copenhagen 2006





CARL NIELSEN

KLAVER - OG
ORGELVÆRKER

PIANO AND
ORGAN WORKS

Udgivet af
Edited by
David Fanning
Niels Bo Foltmann



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Copenhagen 2006

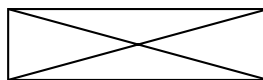
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GENERAL PREFACE

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

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

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

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

Series I, Stage Music

Operas
Incidental music

Series II, Instrumental Music

Symphonies
Other orchestral works
Concertos
Chamber music
Piano and organ works

GENERELT FORORD

Carl Nielsen Udgiven er et selvstændigt projekt under Det Kongelige Biblioteks Musikafdeling, iværksat i 1994 på Kulturministeriets foranledning og finansieret af Kulturministeriet og *Carl Nielsen og Anne Marie Carl-Nielsens Legat*, hvortil kommer støtte fra en række private fonde til udgivelse af de enkelte bind.

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

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

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

Serie I, Scenemusik

Operaer
Skuespilmusik

Serie II, Instrumentalmusik

Symfonier
Andre orkesterværker
Koncerter
Kammermusik
Klaver- og orgelværker

Series III, Vocal Music

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

Series IV, Juvenilia, Addenda et Corrigenda

Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2006

Serie III, Vokalmusik

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

Serie IV, Juvenilia, Addenda et Corrigenda

Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2006

FORORD

PREFACE

PIANO WORKS

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

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

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

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

KLAVERVÆRKER

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

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

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

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

1 *Min fynske Barndom*, København 1927, s. 22-23.

2 *Ibid.*, s. 28.

3 *Ibid.*, s. 165 ff.

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

1 *Min fynske Barndom*, Copenhagen 1927, pp. 22-23, *My Childhood*, London [1953], pp. 20-21.

2 *Ibid.*, p. 28, *My Childhood*, p. 24. "To Drosler sad paa Bøgekvis" (Two thrushes sat on a beech-tree branch) is a well-known Danish song by Christian Winther.

3 *Ibid.*, pp. 165 ff., *My Childhood*, p. 117.

4 Danish organist, pianist, composer and pedagogue (1832-1909).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

FIVE PIANO PIECES, OPUS 3

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

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

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

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

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

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

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

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

FEM KLAVERSTYKKER, OPUS 3

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

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

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

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

25 Fini Henriques, komponist (1867-1940).

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

Dagens Nyheder noted merely that the piece “was well in keeping with the two previously performed extracts from the ‘Symphonic Suite’ Op. 8”.⁸⁷

From the first printed edition it can be deduced that the manuscript version reproduced in facsimile in *Politiken* (B) also served as the printer’s copy, since both sources have the same inconsistencies in articulation. The composer’s copy of the Wilhelm Hansen printed edition (A) has been chosen as the main source.

A DREAM ABOUT ‘SILENT NIGHT’

Nothing is known about this piece, beyond the fact that the draft score is dated 3 December 1905 and that it was composed for a collection of Christmas album pieces published by the Society of Danish Composers (Dansk Tonekunstnerforening).⁸⁸ Draft and fair copy (used as printing copy) survive, and these and the first printed score (A, taken as the main source) are in almost complete agreement.

CHACONNE, OPUS 32

On 19 December 1916 Nielsen wrote to his elder daughter Irmelin (he was spending Christmas away from his family because of his marital crisis):

“and I have begun the first days of my holiday by embarking on a large Chaconne for piano, which I am already well along with. You probably know that the passacaglia and chaconne forms are more or less the same: a fundamental theme or bass that is varied in numerous ways. I think this piece will grow strong and big over Christmas; just for now it greatly amuses me to give my fantasy free rein within these fixed periods (8 bars in a moderate 3/4 metre). You must know Bach’s beautiful Chaconne for solo violin. If I could reach up to his shoulders with mine for piano!”⁸⁹

On 18 January 1917 he told Irmelin that the work was finished: “a really big piece, and I think effective.”⁹⁰

Dagens Nyheder bemærker kort, at stykket “faldt godt i Traad med de to forud opførte Brudstykker af den ‘Symfoniske Suite’ Op. 8.”⁸⁷

Af førstetrykket fremgår at *Politikens* faksimile fra 1901 (B) har tjent som trykførlæg, idet de samme inkonsekvenser i artikulationen findes i såvel førstetryk som faksimile. Komponistens eksemplar af den trykte udgave hos Wilhelm Hansen (A) er valgt som hovedkilde.

DRØMMEN OM ‘GLADE JUL’

Om dette stykke vides ikke andet end at kladden er dateret 3. december 1905, og at det er komponeret til en samling med julemusik udgivet af Dansk Tonekunstnerforening.⁸⁸

Kladde og renskrift (trykførlæg) er bevaret, og disse svarer med få undtagelser til den trykte version (A) som er valgt som hovedkilde.

CHACONNE, OPUS 32

Den 19. december 1916 skrev Carl Nielsen til sin ældste datter Irmelin (han tilbragte julen adskilt fra sin familie som følge af en ægteskabelig krise):

“jeg har begyndt, mine første Ferie dage med at paabegynde en stor Ciaconne for Klaver, som jeg er godt igang med. Du ved nok at Passacaglia og Ciaconne-Formen er næsten ens; et til Grund liggende Thema eller Bas som varieres paa mangfoldige Maader. Jeg tænker den skal vokse sig stærk og stor nu i Julen, foreløbig morer det mig meget at slippe min Fantasi løs indenfor disse bundne Perioder (8 Takter i maadelig 3/4 Takt). Du kender jo Bachs dejlige Ciaconne for Solo-Violin. Kunde jeg naa ham til Skuldrene med min for Klaver!”⁸⁹

18. januar 1917 kunne han fortælle Irmelin at værket var færdigt, og at det er “et ret stort Stykke og jeg tror virkningsfuldt.”⁹⁰

⁸⁷ *Dagens Nyheder*, 5.3.1901.

⁸⁸ Se *Sources*, kilde A.

⁸⁹ DK-Kk, CNA, III.A.a.1.

⁹⁰ DK-Kk, CNA, III.A.a.1.

⁸⁷ *Dagens Nyheder*, 5.3.1901.

⁸⁸ See *Sources*, Source A.

⁸⁹ DK-Kk, CNA, III.A.a.1.

⁹⁰ DK-Kk, CNA, III.A.a.1.

The *Chaconne* was premiered by Alexander Stoffregen on 13 April 1917, in the second of Nielsen's two concerts of Danish songs with his collaborator Thomas Laub,⁹¹ an event widely reviewed in the Danish press. On 19 April the composer himself told Irmelin that Stoffregen "had had great success with it".⁹² For their part, however, reviewers tended to mention the *Chaconne* only as a footnote to the main business of the concert.

B.W.G. called it "an interesting work, but one which needs to be heard several times before one can become completely familiar with its details. Mr Stoffregen performed the work with authority and no mean pianistic proficiency."⁹³ Axel Kjerulf⁹⁴ simply called it "a welcome instrumental contrast [to the vocal items in the concert]... a fresh and characterful work".⁹⁵ Emilius Bangert found the *Chaconne* "very heavy and rather stale, not least in its abstruse piano writing".⁹⁶ An anonymous reviewer simply labelled it "interesting, intricate, old-fashioned music".⁹⁷ The most extended review of the *Chaconne* was from Gustav Hetsch:

"It held the audience's attention the whole time with its many surprises, especially at the beginning, which we would like to have heard again in order to gain a better appreciation of the connections and details. Unfortunately, however, it was not the beginning but the much more easily assimilable conclusion that was repeated after the applause. This much is nevertheless clear: that Nielsen has here produced an interesting and original work in a new field for him."⁹⁸

These judgments were echoed in summary form two days later in an anonymous notice in *Social-Demokraten*: "original and interesting".⁹⁹

On 11 February 1918, Christian Christiansen played the *Chaconne* during a concert of Nielsen's orchestral works including the premiere of *Pan and Syrinx*, and *The Inextinguishable*. Charles Kjerulf noted the ovation for Christiansen and described the piece as "a genuine Carl Nielsen piano-experiment,

Chaconne blev førsteopført af Alexander Stoffregen den 13. april 1917 ved den anden af to koncerter med danske sange skrevet af Carl Nielsen og hans samarbejdspartner, Thomas Laub,⁹¹ en begivenhed som vandt genklang i den danske presse. 19. april fortalte komponisten selv Irmelin at Stoffregen "gjorde stor Lykke" med værket.⁹² Hvad angår anmelderne nøjedes de imidlertid med at nævne *Chaconne* som en fodnote ved koncerten.

B.W.G. omtalte det som "et interessant Værk, som dog bør høres flere Gange, for at man fuldt ud kan blive fortrolig med dets Enkeltheder. Hr. Stoffregen foredrog Værket med Myndighed og en ikke ringe pianistisk Dygtighed."⁹³ Axel Kjerulf⁹⁴ kaldte det blot "en kærkommen instrumental Afveksling [for koncertens vokale numre]... et friskt og karakterfuldt Arbejde."⁹⁵ Emilius Bangert fandt *Chaconne* "meget tungt og noget ufrisk, ikke mindst ved sin knudrede Klaverbehandling",⁹⁶ og en anonym anmelder betegnede det simpelt hen som "interessant, snørklet, gammeldags Musik."⁹⁷ Den mest indgående anmeldelse kom fra Gustav Hetsch:

"Den holdt Tilhørerne i Aande hele Tiden ved sine mange Overraskelser, navnlig i Begyndelsen, som vi ønskede at kunne høre igen for at faa bedre fat paa Sammenhængen og Enkelthederne. Desværre blev det imidlertid ikke Begyndelsen men den langt lettere overskuelige og tilegnelige Slutning der gentoges efter Bifaldet. Saa meget syntes dog givet, at Carl Nielsen her paa et ham nyt Felt har frembragt et interessant og ejendommeligt Arbejde."⁹⁸

Disse vurderinger blev gentaget i kort form to dage senere i en anonym notits i *Social-Demokraten*: "ejendommelig og interessant".⁹⁹

Den 11. februar 1918 spillede Christian Christiansen *Chaconne* ved en koncert med orkesterværker af Carl Nielsen, heriblandt *Det Uudslykkelige* og førsteopførelsen af *Pan og Syrinx*. Charles Kjerulf hæftede sig ved bifaldet til Christiansen og be-

91 Danish organist and composer (1852-1927).

92 DK-Kk, CNA, III.A.a.1.

93 *Vort Land*, 15.4.1917.

94 Danish critic (1884-1964), son of Charles Kjerulf (1858-1919).

95 *Politiken*, 14.4.1917.

96 *Hovedstaden*, 14.4.1917.

97 *København*, 14.4.1917.

98 *Nationaltidende* (evening edition), 14.4.1917.

99 *Social-Demokraten*, 16.4.1917.

91 Organist og komponist (1852-1927).

92 DK-Kk, CNA, III.A.a.1.

93 *Vort Land*, 15.4.1917.

94 Kritiker (1884-1964), søn af Charles Kjerulf (1858-1919).

95 *Politiken*, 14.4.1917.

96 *Hovedstaden*, 14.4.1917.

97 *København*, 14.4.1917.

98 *Nationaltidende* (aftenudgave), 14.4.1917.

99 *Social-Demokraten*, 16.4.1917.

a contrapuntal piano study without the slightest recourse to 'pianistic writing' or any of the grand piano's richness of colour. Everything is just calligraphy, lines and curves, but it's the most attractive, neatest, old-fashioned ornamentation."¹⁰⁰ Kjerulf had recently become something of a convert to Nielsen's music, and this review signals a shift in the tone of critical reception of his piano works.

Christiansen is reported to have been given licence by the composer to alter anything in the Coda to the *Chaconne* that he felt to be pianistically uncomfortable. However, he left the passage in question unchanged.¹⁰¹ Stoffregen later claimed responsibility for the two low bass notes at the end of the scale passages and preceding the final chord, which, Nielsen apparently sanctioned and which appear in the first printed edition, but which Stoffregen came to believe misrepresented the composer by introducing a mannerism deriving from the romantics and Franck and Debussy.¹⁰² It has not proved possible to determine who was responsible for other extensive differences in keyboard layout between fair copy and first printing, though it is widely assumed to have been Stoffregen.¹⁰³

In the absence of any evidence for Nielsen's disapproval of these changes, the first printed edition (A), published by Wilhelm Hansen in 1917, is taken as the main source. The composer's own copy of the *Chaconne* – as of all the subsequent piano works – has not been preserved in archives.

Further sources for the *Chaconne* are a draft score (C), possibly made without prior sketching, and a fair copy (B), which shows no sign of having served as printing copy (the latter must be presumed lost). The fair copy was presented by Nielsen to the Royal Academy of Music in Stockholm in 1924, having left it to the Swedish composer Bror Beckman¹⁰⁴

skrev stykket som "et ægte Carl Niensens Klaver-Eksperiment, en kontrapunktisk Piano-Studie med den mindste Anvendelse af 'Klaversats' eller overhovedet Flyglets Rigdom af Klangfarver. Alt kun Tegning, Streger og Sving, men den nydeligste, sirligste, gammeldags Ornamentik".¹⁰⁰ Kjerulf var på dette tidspunkt blevet en stærk tilhænger af Carl Niensens musik, og denne anmeldelse indvarsler et skift i den kritiske modtagelse af hans klaverværker.

Det siges at Christian Christiansen havde fået lov til af komponisten at ændre alt det i codaen, som han måtte finde pianistisk uhensigtsmæssigt; han lod dog den pågældende passage forblive som den var.¹⁰¹ Senere påtog Stoffregen sig ansvaret for tilføjelsen af de to dybe bastoner i slutningen af skalapassagen før den afsluttende akkord – en ændring som Carl Nielsen tilsyneladende anerkendte, og som er gengivet i førstetrykket, men som Stoffregen senere mente passede dårligt til komponistens stil, fordi den indførte en stilkliche der stammer fra romantikere som César Franck og Debussy.¹⁰² Det har ikke været muligt at fastslå hvem der var ansvarlig for andre afvigelser i klaversaten mellem renskriften og førstetrykket, selvom det almindeligvis hævdes at have været Stoffregen.¹⁰³

Da der ikke foreligger vidnesbyrd om Carl Niensens afstandtagen fra disse ændringer, er førstetrykket (A), udgivet af Wilhelm Hansen i 1917, valgt som hovedkilde. Komponistens eget eksemplar af førstetrykket er gået tabt, således som det også er tilfældet med alle de andre efterfølgende klaverværker.

De øvrige kilder til *Chaconne* består af kladden (C), formentlig udarbejdet uden forudgående skitser, og renskriften (B) som ikke viser nogen tegn på at have været benyttet som trykforlæg (et sådant er formentlig gået tabt). I 1924 skænkede Carl Nielsen renskriften til Kungliga Musikaliska Akademien i Stockholm efter forinden at have overladt det til den svenske komponist Bror Beckmans¹⁰⁴ afgørelse om han vil beholde

100 *Politiken*, 12.2.1918.

101 Cf. Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 2, p. 139. Meyer & Schandorf's study was compiled using extensive interview material with those who had known the composer. This information about the *Chaconne* is noted as "personal reminiscence" of Christiansen to Meyer. Note that this source does not say that the pianist who added the final deep bass note was Stoffregen (as suggested in Herbøl, *op. cit.*), but only talks of "some pianist or other".

102 Cf. Herbøl, *op. cit.*

103 Cf. Mina Miller, "En kritisk revideret udgave af Carl Niensens klaverværker: berettigelse, rækkevidde og mål". *Dansk Musiktidsskrift*, vol. 55 (1980), p. 57.

104 (1866-1929).

100 *Politiken*, 12.2.1918.

101 Jf. Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 139. Denne blev til på baggrund af talrige interviews med personer som havde kendt komponisten. Denne oplysning om *Chaconne* bygger angiveligt på en "personlig Erindring" hos Einar Christiansen fortalt til Torben Meyer. Kilden anfører ikke at den pianist der tilføjede den afsluttende dybe bastone, var Stoffregen (således som det fremgår af Herbøl, *op. cit.*), men taler blot om "en eller anden Pianist".

102 Jf. Herbøl, *op. cit.*

103 Jf. Mina Miller, "En kritisk revideret udgave af Carl Niensens klaverværker: berettigelse, rækkevidde og mål". *Dansk Musiktidsskrift*, årg. 55 (1980), s. 57.

104 (1866-1929).

to decide whether to keep the manuscript or to pass it to the Academy.¹⁰⁵ In a letter of 1 February 1924 Beckman thanked Nielsen for the manuscript and continued: "Of course I have given the manuscript of the Chaconne to the library of the Academy, where it will be considered a treasure."¹⁰⁶

THEME AND VARIATIONS, OPUS 40

Barely two months after finishing the *Chaconne*, Nielsen embarked on another piano work embodying the variation principle. On 22 March 1917 he wrote to Irmelin:

"I have had a lot to do, and I've also begun a new piano work, a Theme and Variations, which interests me enormously. The theme begins in B minor and ends in G minor. It follows that every time a new variation begins we are refreshed again. I've often thought that variation works can be tonally monotonous, and this is a way round the problem. But now I have to put this work to one side for a while. Because yesterday I accepted a commission for a cantata and I will get so much money for it that I cannot in all decency say no."¹⁰⁷

The first performance was given by Alexander Stoffregen in the larger hall of the Koncertpalæ on 29 November 1917 in an evening of Nielsen's music. Stoffregen's performance was unanimously praised, but reaction to the new piano work was still equivocal. Most positive was B.W.G., who noted that the Variations were "built on a theme which in its simple form and remarkable modulatory content was original in its effect". His following comment placed the work in the line of the *Saul and David* excerpts, the *Second Symphony*, and *Saga Dream*, heard in the same programme:

"One has the impression that Nielsen is progressing further and further. He is not like anyone else. He has the gift for finding what is valuable and genuine, and if he makes demands on those who would like to enjoy his treasures, then it is worth the trouble."¹⁰⁸

¹⁰⁵ Letter of 14.1.1924, DK-Kk, CNA, I.A.d.

¹⁰⁶ DK-Kk, CNA, I.A.b.

¹⁰⁷ DK-Kk, CNA, III.A.a.1. The work in question is *Cantata for the Wholesalers' Society's Centennial Meeting* (Kantate ved Grosseresocietetets Hundredeaarsfest den 23. April 1917).

¹⁰⁸ *Vort Land*, 30.11.1917.

originalmanuskriptet, eller om han vil overdrage det til akademiet.¹⁰⁵ I brev til Carl Nielsen af 1.2.1924 takker Bror Beckman for manuskriptet og fortsætter: "Helt naturligt har jeg overlånat manuskriptet til Ciaconnen till akademiens bibliotek, där det kommer at betraktas som en skatt."¹⁰⁶

THEMA MED VARIATIONER, OPUS 40

Knap to måneder efter at have afsluttet *Chaconne* påbegyndte Carl Nielsen endnu et klaverværk byggende på variationsprincippet. 22. marts 1917 skrev han til Irmelin:

"Jeg har haft meget at gøre og har desuden begyndt paa en nyt Klaverværk et Thema med Variationer, som interesserer mig i sjelden Grad. Themaet begynder i h moll og ender [i] g moll[:] deraf følger at hvergang en ny Variation begynder friskes man op ogsaa af den Nye. Variationsværker kan, synes jeg, ofte virke monotont i tonal Henseende, det undgaaes paa denne Maade. Men nu maa jeg lægge dette tilside i nogen Tid. Jeg har nemlig taget imod en Bestilling paa en Kantate igaar og skal have et saa vældigt Honorar at jeg ikke kan forsvare at sige nej."¹⁰⁷

Førsteopførelsen ved Alexander Stoffregen fandt sted ved en Carl Nielsen-aften den 29. november 1917 i Odd-Fellow Palæets Store Sal. Stoffregens udførelse vandt almindelig anerkendelse, men modtagelsen af det nye klaverværk var stadig blandet. Mest positiv var B.W.G. som bemærkede, at variationerne var "bygget over et Tema, som gennem sin enkle Form og sit mærkværdige modulatoriske Indhold var af en ejendommelig Virkning", og i det følgende placerede han værket på linje med uddrag fra *Saul og David*, den anden symfoni samt *Saga-Drøm* som alle stod på programmet ved samme koncert:

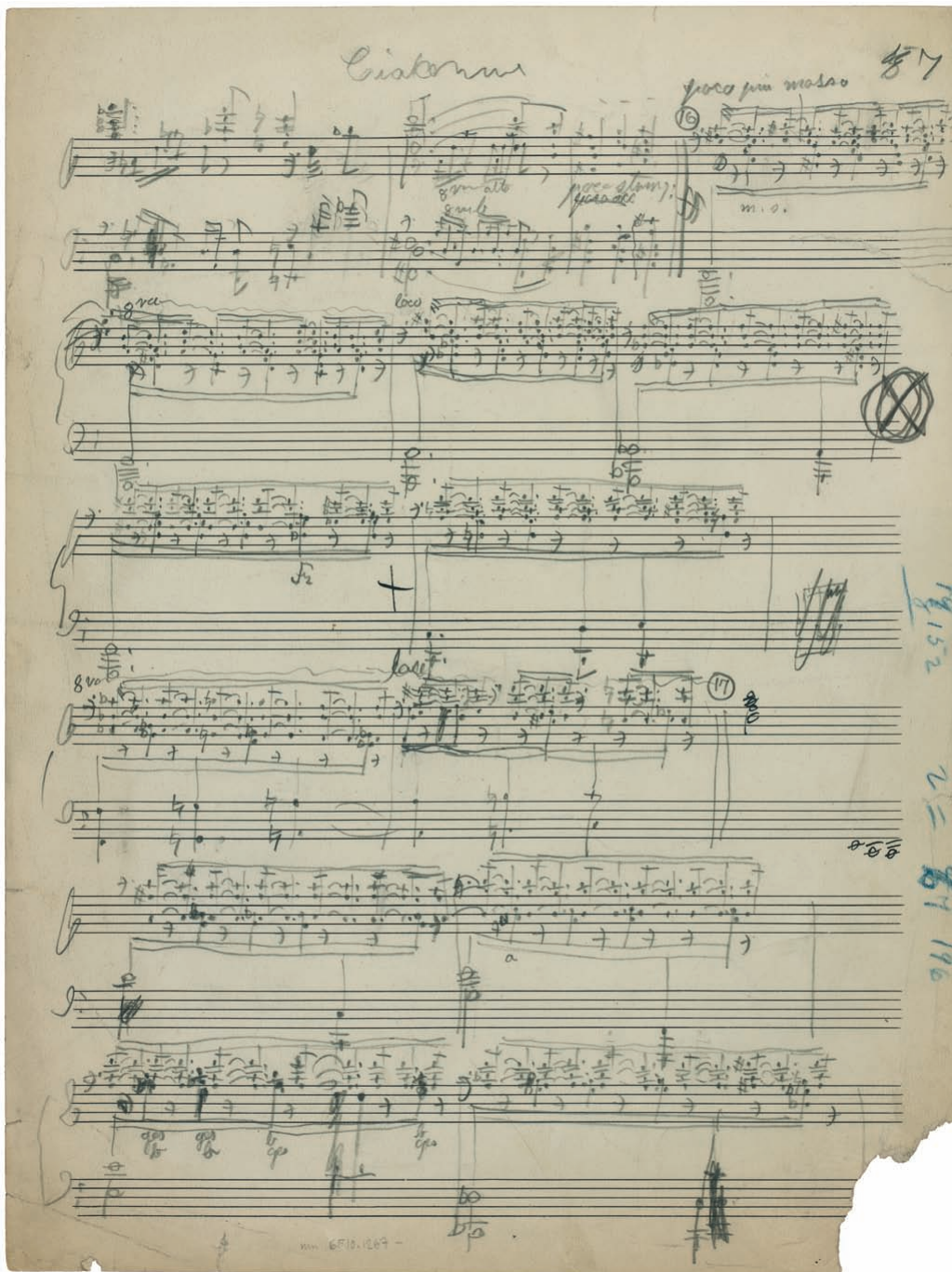
"Man har paa Fornemmelsen, at Carl Nielsen stadig gaar videre og videre. Han er nu engang ikke som andre. Han har Evnen til at finde det lodige og ægte, og stiller han end Fordringer til den, der vil nyde godt af hans Fund, saa lønner det sig at paatage sig Besværet."¹⁰⁸

¹⁰⁵ Brev af 14.1.1924, DK-Kk, CNA, I.A.d.

¹⁰⁶ DK-Kk, CNA, I.A.b.

¹⁰⁷ DK-Kk, CNA, III.A.a.1. Det omtalte værk er *Kantate ved Grosseresocietetets Hundredeaarsfest den 23. April 1917*.

¹⁰⁸ *Vort Land*, 30.11.1917.



Chaconne, Opus 32, bb. 127-159, draft (Source C). Shows original layout of texture in bb.138-145 (see the following facsimile).

Chaconne, opus 32, t. 127-159, klädde (kilde C). Viser den oprindelige satsstruktur i t. 138-145 (se efterfølgende faksimile).

Handwritten musical score, measures 8-17. Includes markings: *8va*, *laco*, *molto rall:*, *ris*, *gracioso*.

Handwritten musical score, measures 18-27. Includes markings: *18*, *senza*, *dm*, *m*.

Handwritten musical score, measures 28-37.

Handwritten musical score, measures 38-47. Includes a circular stamp at the bottom right.



9.

Handwritten musical score for Chaconne, Opus 32, t. 134-157. The score is written on aged paper and consists of three systems of music. Each system has a treble and bass staff. The first system includes a 'graz' marking. The second system includes 'lento' markings. The third system includes another 'graz' marking. The notation includes various rhythmic values, accidentals, and dynamic markings.

Chaconne, Opus 32, bb. 134-157, fair copy (Source B). See the equivalent passage in Source C on previous pages.

Chaconne, opus 32, t. 134-157, renskrift (kilde B). Se den tilsvarende passage i kilde C på de foregående sider.

piante

molto rall. *mos.*

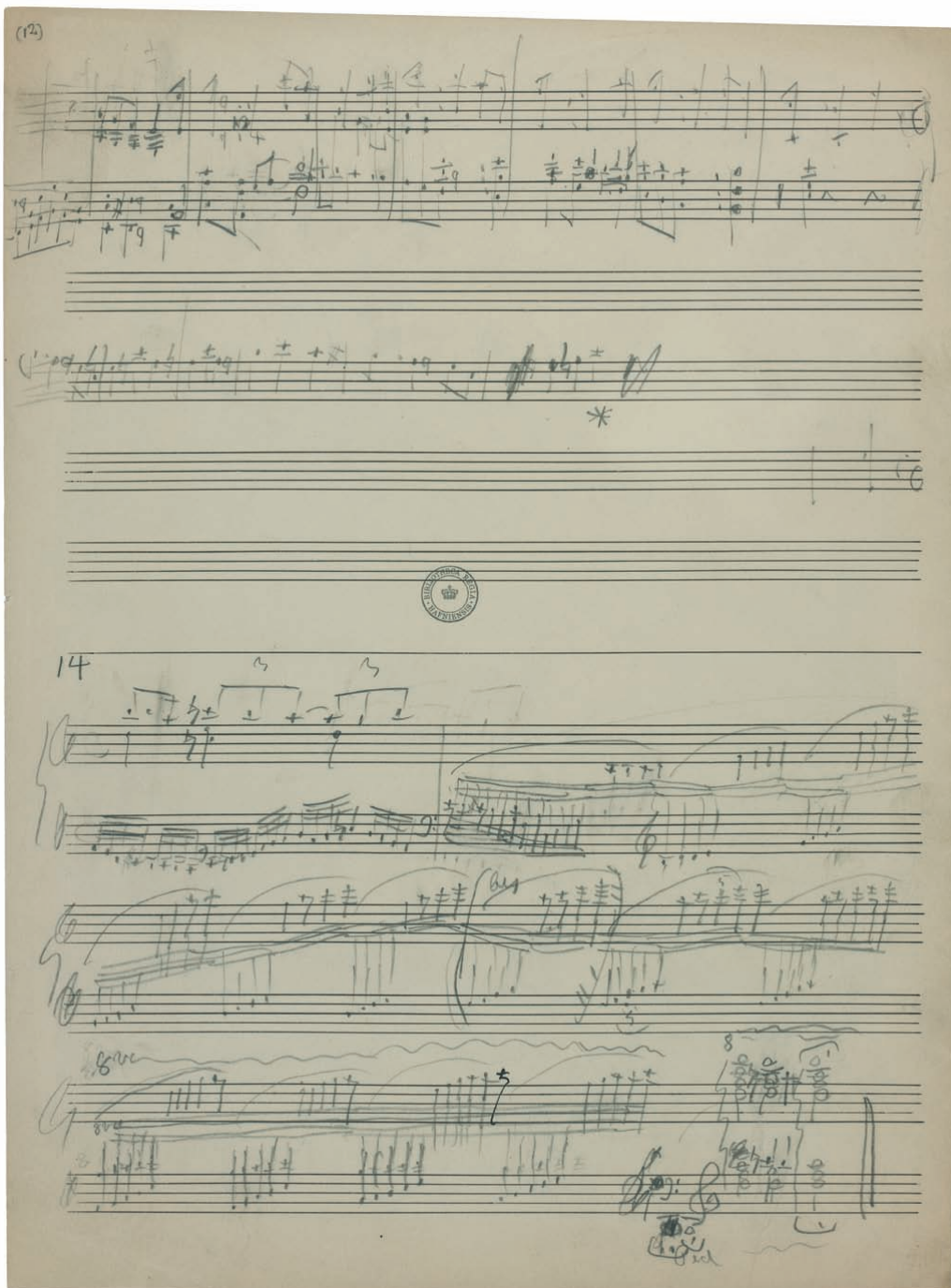
a tempo

sempre

molto dim. *calando*

p. *cantando*





Chaconne, Opus 32, final bars, draft (Source C). Shows original layout of concluding chords (see the following facsimile).

Chaconne, opus 32, afsluttende takter, kladde (kilde C). Viser afvigelser i opbygningen af de afsluttende akkorder (se efterfølgende faksimile).



Chaconne, Opus 32, final bars, fair copy (Source B).

Chaconne, opus 32, avsluttende takter, renskrift (kilde B).

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

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

PIANO WORKS

FIVE PIANO PIECES, OPUS 3

- A Printed score, Nielsen’s copy
 - B Score, sketch, autograph (Nos. I, II, IV)
 - C Score, sketch, autograph (No. III)
 - D Score, sketch, autograph (No. V)
 - E Printed score (No. V)
 - F Score, autograph and copy (Nos. II, V)
- A Printed score, Nielsen’s copy.
The Carl Nielsen Museum, Odense.
Title page: “Til Fru Orpheline Olsen. / f. Wexschall-Schram.
/ 5 / KLAVERSTYKKER / CARL NIELSEN. / Op. 3 / Forlæggerens

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

Pl. No.: 10748 (1891).

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

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

Addition of accidentals etc. in pencil (CN).

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

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

- A** Printed score, Nielsen's copy.
The Carl Nielsen Museum, Odense.
Title page: "TIL I.F. WILLUMSEN. / FEST-PRÆLUDIUM / AF / CARL-NIELSEN / WILHELM:HANSEN⁵ FORLAG / KIØBENHAVN & LEIPZIG."
Pl. No.: 12902 (1901).
Acquired by the Carl Nielsen Museum from Anne Marie Carl-Nielsen's estate.
34.4x27.3 cm, title page, 2 pages, paginated 2-3.
"Ved Aarhundredskiftet"⁹ included beneath main heading on first notated page.

- B** Facsimile, score.
In *Politiken* 1 January 1901, p. 1. Facsimile of Nielsen's fair copy (original lost); presumably printing manuscript for **A**.

No complete draft or fair copy survives of the *Festival Prelude* in its original form. The fair copy is only known from the facsimile in *Politiken* (**B**). The composer's copy of the first Wilhelm Hansen printed edition (**A**) is taken as the main source.

A D R E A M A B O U T " S I L E N T N I G H T "

- A** Printed score
B Score, autograph, fair copy, printing manuscript
C Score, autograph, draft

- A** Printed score.
Title page: "JUL / STEMNINGER og BILLEDER / for Klaver af / DANSKE KOMPONISTER / CHR. BARNEKOW _ VICTOR BENDIX _ LOUIS GLASS _ / GUSTAV HELSTED _ FINI HENRIQUES _ P. E. LANGE-MÜLLER _ / OTTO MALLING _ CARL NIELSEN _ ALFRED TOFFT. _ / 1905 / DANSK TONEKUNSTNER=FORENINGS FORLAG / C.G. RÖDER, G.M.B.H. LITH. ETABL. LEIPZIG".
No Pl. No. (marked D.T.¹⁰) (1905).
27.5x19.5 cm, title page, 23 pages, paginated 3-25.
Pp. 22-23: Title: "Drømmen. / om / 'Glade Jul.' / ('Stille Nacht.')."

- B** Score, autograph, fair copy, printing manuscript.
DK-Kk, CNS 9a.
Title page: "Drømmen / om / 'Glade Jul' (Stille Nacht) / for / Pianoforte / af / Carl Nielsen".
End-dating: "3/12 05."
Donated to the Royal Library by Irmelin Eggert-Møller, Anne Marie Telmányi and the music publisher Wilhelm Hansen in 1953.

34.4x26.5 cm, 1 bifolio, 2 pages (fol.1^v - fol.2^r) written in ink, paginated 1-2.
Paper type: J.E. & Co. / Protokoll Schutzmarke / No.2 / 12 linig. (12 staves).
Several printer's markings in orange and blue crayon.

- C** Score, autograph, draft.
DK-Kk, CNS 9b.
End-dating: "3/12 05".
Acquired by the Royal Library from the estate of pianist Henrik Knudsen in 1947.
26x34.5 cm, 1 bifolio, 4 pages written in pencil.
Paper type: 10 staves.
The source has been restored.
Title on first music page: "Juledrøm" (Christmas Dream).
Fol.1^r and fol. 2^v: Sketches for *Maskarade* (act three, closing scene).

The sources for this piece form an orderly progression from draft (**C**) to fair copy (**B**) to printed score, with hardly any variants. The printed score (**A**) is taken as the main source.

C H A C O N N E , O P U S 3 2

- A** Printed score
B Score, autograph, fair copy
C Score, autograph, draft
D Score, autograph, sketch

- A** Printed score.
Title page: "Wilhelm Hansen Edition. / CARL NIELSEN / Chaconne / for Piano=Forte / Op. 32. / [...] / KJØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / [...] / Copy-right 1917 by Wilhelm Hansen, Leipzig".
Pl. No.: 16743 (1917).¹¹
31.5x23.4 cm, title page, 16 pages, paginated 2-17.

- B** Score, autograph, fair copy.
Kungliga Musikaliska Akademiens Bibliotek, Stockholm (copy in DK-Kk, CNS 8a).
Library marking on title page: "[Gåva från Komponisten 1924]. Autographsamling X: 90: 2"¹²
Title page: "Carl Nielsen. / Chaconne / for / Pianoforte / Op 32."
35.5x27 cm, 15 pages written in ink, paginated 1-12, 14-16.
Paper type: B.& H. Nr. 18. A. / 7.14. (10-staves).

⁹ "(At the turn of the century)".

¹⁰ Short for *Dansk Tonekunstner-Forening* (Society of Danish Composers).

¹¹ According to *Wilhelm Hansens Stikkerbog* (DK-Kk) the work was engraved on 7.7.1917.

¹² "Gift from the composer, 1924, autograph collection X: 90: 2".

Contains pencil sketch on p. 9, apparently for possible two-stave layout of variation bb. 130-45.

C Score, autograph, draft.

Dk-Kk, CNS 8b.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 1 bifolio (34.7x26 cm), 1 folio (35.6x27 cm), 1 folio (34.5x26 cm), 1 bifolio (34.4x26), 12 pages written in pencil, paginated 1-14 (fols. 5-6 in different format, with dividing line between upper and lower halves of page, upper halves numbered 9, 10, 11, (12), lower halves numbered [no number], 12, 13, 14). Paper type: 12 staves.

Small emendations in ink, principally affecting bb. 109-13. Variations are numbered throughout.

D Score, autograph, sketch.

Dk-Kk, CNS 8c.

Registered at the Royal Library 17 November 1983.

26x34.6 cm, 1 folio, fol.¹ written in pencil, fol.² written in ink. Paper type: 12-staves.

Fol.¹: Sketch for notation of variation from bb. 130-145. Fol.²: Ink autograph of song by Paul Hellmuth. After the double bar added in Hellmuth's hand: "Kære Carl Nielsen! hvad synes De nu er den bedre? jeg synes det, næsten. Deres hengivne PH".¹³

Apart from the short sketch in source **D**, no sketches prior to the draft score survive. The draft (**C**) contains numerous erasures and revisions, suggesting that it may have been made without prior sketching. There is no indication of which, if any, of the surviving sources served as printing manuscript. Important variants between the fair copy (**B**) and the first printing (**A**) are shown by musical examples in the *Editorial Emendations* and may be seen on the facsimiles pp. lviii-lxiii.

T H E M E A N D V A R I A T I O N S , O P U S 4 0

A Printed score.

Title page: "Wilhelm Hansen Edition. Nr. 2035. / Thema med Variationer / for Piano-Forte / af / Carl Nielsen / Op. 40. / [...] / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / [...] /"

Pl. No.: 17336 (1920).¹⁴

30.3x23 cm, title page, 26 pages, paginated 2-27.

There are no surviving sources prior to the printed score.

S U I T E , O P U S 4 5

A Printed score

B Score, autograph, fair copy (first and second movement), copy (fifth movement)

C Autograph, drafts and sketches, fair copy.

D Copy by Nancy Dalberg, fair copy

A Printed score.

Title page: "Artur Schnabel freundschaftlich gewidmet. / SUITE / für / Klavier zu 2 Händen / von / Carl Nielsen / Opus 45 / Aufführungsrecht vorbehalten. / Eigentum des Verlegers. / 10365 / LEIPZIG / C. F. PETERS.".

Pl. No.: 10365 (1923).

31x23.8 cm, title page, preface, 32 pages, paginated 3-34.

"VORBEMERKUNG

Ursprünglich hatte ich mir gedacht, dem Titel dieser Suite das Wort "Luziferisch" hinzuzufügen, aber da dieses Wort die Gefahr einer einseitigen Auffassung in sich schließt, will ich lieber andeuten, wie die sechs Musikstücke aufgefaßt werden können. Ich sage ausdrücklich: aufgefaßt werden können, nicht aufgefaßt werden sollen, denn jeder talentvolle Künstler muß für seine eigene Auffassung Freiheit und Raum haben, und man sieht ja so oft in der ausübenden Kunst – Musik, Schauspielkunst – daß, wie ein Wunder, ein Nachteil sich zu einem Vorteil wenden kann, – gerade eine jener sonderbaren Erscheinungen, welche der Kunst oft ein wunderbares Leben verleiht.

Wenn ich Klavierkünstler wäre, würde ich mein Opus ungefähr wie folgt ausführen:

Den Anfang des ersten Satzes etwas kalt und spröde im Ton und in einem ruhig dahinfließenden Tempo. Bei "un poco meno" das Tempo wohl etwas langsamer, aber mehr inneres Leben. Bei "con fuoco" und schon etwas vorher ein mehr drohender Charakter. Der 5., 6. und 7. Takt nach "Tempo I pp" sehr innig.

Zweiter Satz: "Poco moderato" mit dem zartesten Klang und auserlesener Anwendung der Pedale, gleichsam lauschend.

Dritter Satz mit überlegener Ruhe und Kraft und an manchen Stellen – z.B. Takt 5 usw. und Takt 20 usw. – mit einer gewissen brutalen Laune.



Vierter Satz mit vollkommen kühlem gläsernen¹⁵ Vortrag, ohne Spur von "Gefühl" aber mit auserlesenem Klang.

Der fünfte Satz ergibt sich von selber.

¹³ "Dear Carl Nielsen! what do you think now, is it better? I actually think so. Yours affectionally, PH". Paul Hellmuth (1879-1919), Danish composer and pupil of Nielsen.

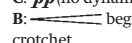

¹⁴ According to *Wilhelm Hansens Stikkerbog (DK-Kk)* the work was engraved on 14.11.1919.

¹⁵ The correct German should be *gläsernem*

Bar	Part	Comment
8	pf.2	chord 1: marc. added by analogy with pf.1
9	pf.1	chord 1: marc. added by analogy with b.1
10	pf.1	chord 1: marc. added by analogy with b.2
12	pf.1	chord 1: marc. added by analogy with b.4
12	pf.2	chord 2: <i>fz</i> added by analogy with b.4; chord 3: marc. added by analogy with b.4
14	pf.1	chord 1: marc. added by analogy with b.13
15	pf.1	marc. added by analogy with b.13 (pf.2)
15	pf.2	chord 1: marc. added by analogy with b.13 (pf.1)
16	pf.1	chords 1, 2: marc. added by analogy with b.13 (pf.2)
16	pf.2	chord 3: marc. added by analogy with pf.1
19	pf.2	chord 4: marc. added by analogy with pf.1
20	pf.2	marc. added by analogy with pf.1
27	pf.1	chord 1: marc. added by analogy with b.11 and as in B
27	pf.2	chord 3: marc. added by analogy with b.11
28	pf.2	chords 1, 3: marc. added by analogy with pf.1; chord 2: marc. added by analogy with b.4 and as in B
29		chord 3: marc. added by analogy with b.11
29	pf.2	chord 1: marc. added by analogy with pf.1
30	pf.1	B: 
31		B: chord 2: <i>fz</i>
32	pf.2	B: chord 1: G, g
33-34	pf.2	B: 
35	pf.2	chord 1: marc. added by analogy with bb.36, 38
35	pf.2	chord 1 lower part: C [♯] emended to E [♯] by analogy with upper part
36	pf.1	chord 1: e [♯] omitted by analogy with bb.37-38
36	pf.2	chord 2: marc. added by analogy with pf.1
37	pf.1	chord 1: marc. added by analogy with bb.36, 38
37	pf.2	chord 2: marc. added by analogy with pf.1
38	pf.2	chord 2: marc. added by analogy with pf.1

A D R E A M A B O U T " S I L E N T N I G H T "

Bar	Part	Comment
		C: <i>Andante sostenuto, Andantino con sentimento</i> both crossed out
1		C: <i>p</i> : <i>Gla-de jul!</i> (first two words in Danish of the well-known Christmas carol "Silent Night, Holy Night") added between staves
4-5	pf.2	slur open at end of b.4, continued to b.5 note 1 as in B
5		C: <i>pp</i>
9		B, C: <i>ppp</i>
11		C: <i>espress., rubato; pppp poco[?] adagio</i> crossed out

Bar	Part	Comment
19		C: <i>un poco adagio</i>
25		C: <i>ppp</i>
C H A C O N N E , O P U S 3 2		
1		C: <i>pp</i> (no dynamics thereafter until b.41)
11-12		B:  begins at b.12, second crotchet
17		B: no dynamic or performance indication
25		B: no dynamic
29, 30, 31		B: no dynamic
36	pf.2	B: slur broken between notes 1 and 2
39	pf.1	twelfth semiquaver: c [♯] , d [♯] emended to d [♯] and fingering indication omitted by analogy with fourth and eighth semiquavers and bar 40, fourth, eighth and twelfth semiquavers, and as in B (printer probably confused ledger line with a note)
42		C: <i>pp</i>
42, 43	pf.1	B: chord 1: marc.
44	pf.1	B: last two chords: additional c [♯]
48		C: first crotchet: <i>fz</i>
48	pf.1	upper part: note 8: d [♯] emended to d [♯] by analogy with pf.2
62	pf.2	third quaver: slur omitted
65	pf.1	B: chords 1, 2: ten.
66		C: <i>p</i> (<i>ppp</i> crossed out)
68, 72	pf.2	notes 1-5: slur omitted as in B
74		B: no tempo indication
75	pf.2	stacc. added by analogy with b.74 and as in C
86		B: no 
88		B: <i>pp</i>
89-90	pf.2	slur to beginning of b.90 extended from b.89 (open slur) as in B
90	pf.1	B, C: <i>mp</i>
90	pf.2	C: note 1: <i>ppp</i>
96	pf.2	B: note 2: marc.
98	pf.2	‡ ‡ added
98-99	pf.1	slur added by analogy with bb.100-101 (pf.2)
104	pf.1	B: upper part note 2: marc
105-106	pf.2	tie added as in B
108	pf.2	B, C: note 4: G
110	pf.1	note 3: b [♯] emended to b [♯] by analogy with note 1 and pf.2 note 2 and as in B, C
122	pf.2	B: lower part chord 1: F [♯] , D
125		chord 1: <i>fz</i> added by analogy with bb.123-124 and as in B, C
126		chord 1: <i>fz</i> added by analogy with bb.123-124 and as in C
126	pf.1	chord 1: g [♯] , b [♯] , d [♯] , g [♯] emended to g [♯] , b [♯] , e [♯] , g [♯] by analogy with bb.124-125 and as in B, C
127		chord 1: <i>fz</i> added by analogy with bb.123-124
127	pf.2	lower part chords 1-2: marc. added by analogy with pf.1
128		chord 1: <i>fz</i> added by analogy with bb.123-124
128	pf.1	B: lower part chord 1: d [♯] , f [♯] , a [♯] , d [♯]
128	pf.2	B: upper part chord 1: F [♯] , A, d, f [♯]
129	pf.1	B: chord 1: f [♯] , a [♯] , d [♯] , f [♯]
129	pf.2	chord 3: ten. added by analogy with pf.1

Bar	Part	Comment
134		B, C: third crotchet: <i>fz</i>
136	pf.1	B: chords 5, 6: <i>f^o</i> , <i>d^o</i> , <i>f^o</i>
136	pf.2	C: second quaver: <i>g^o</i> , <i>b^o</i>
138-145		B, C:

141-143	pf.3	see also facsimiles on pp. lviii-lxi
142	pf.2	B: ten. note 1: \downarrow emended to \downarrow by analogy with pf.3
146		B, C: <i>ma pesante</i> not marked
146	pf.1	marc. added by analogy with pf.2 and as in B
146	pf.2	sixth quaver: marc. added by analogy with b.147 (pf.1) and as in B ; B: grace notes tied to <i>D'</i> , <i>D</i>
147	pf.1	chord 1: marc. added by analogy with b.146 (pf.2) and as in B
153		B: <i>molto dim.</i>
153	pf.1	upper part sixth quaver: tie from b.154 quaver 1 open, completed as in B, C ; lower part sixth quaver: <i>g'</i> emended to <i>f'</i> as in B, C
154-155		B, C: b.154 chord 1: <i>p</i> thereafter no dynamic
158		B, C: no <i>rall.</i>
159		B, C: no \rightrightarrows
163	pf.1	note 24: B, C: <i>d^o</i>
164-165	pf.2	lower part: slur, open at beginning and end, omitted by analogy with bb.194-195
174	pf.1	note 17: <i>b'</i> emended to <i>d''</i> as in B, C
175	pf.2	upper part note 2: <i>a'</i> emended to <i>f^o</i> by analogy with notes 5-6 and as in B, C
176		B: crotchet 2: <i>con sentimento</i>
180	pf.2	note 10: <i>g</i> emended to <i>g^o</i> by analogy with note 2
181	pf.2	note 13: <i>G</i> emended to <i>G^o</i> by analogy with note 2
183		\rightrightarrows from fourth to sixth quaver extended by analogy with b.181
189	pf.1	chord 2: <i>d^o</i> , <i>a^o</i> , <i>c^o</i> , <i>d^o</i> , <i>f^o</i> emended to <i>f^o</i> , <i>a^o</i> , <i>c^o</i> , <i>d^o</i> , <i>f^o</i> as in C ; B: <i>d^o</i> , <i>f^o</i> , <i>c^o</i> , <i>d^o</i> , <i>f^o</i>

Bar	Part	Comment
190	pf.1	chord 2: <i>f^o</i> emended to <i>f^o</i> by analogy with pf.2
192		<i>marcato e cantando</i> moved from first crotchet
192	pf.2	note 1: slur extended from b.191 last note as in B
198	pf.2	fifth quaver: B: no marc; upper part: B: slur begins at note 8
201	pf.1	lower part, third crotchet: <i>d''</i> added as in B, C
202		B, C: see facsimile p. lxii, lxiii and comments in <i>Preface</i> to this volume
202	pf.2	C: fourth group of quintuplets: <i>g^o</i> , <i>a^o</i> , <i>b^o</i> , <i>c^o</i> , <i>d^o</i>

THEME AND VARIATIONS, OPUS 40

Bar	Part	Comment
7	pf.1	ten. added by analogy with b.3
8	pf.1	upper part note 1: ten. added by analogy with b.4
14	pf.1	chord 3: ten. added by analogy with chords 1, 2, 4
19	pf.1	first crotchet: <i>a^o</i> emended to <i>f^o</i> and ten. added by analogy with b.3
21	pf.1	lower part fourth crotchet: slur added by analogy with b.29
22	pf.1	chord 4: ten. emended to stacc. by analogy with bb.19-23
26	pf.1	lower crotchets 1-3: slur added by analogy with b.24
29	pf.1	chord 1: ten. added by analogy with bb.30-31
35	pf.1	lower part seventh quaver: ten. added by analogy with b.33
37	pf.1	semiquaver 12: <i>b'</i> emended to <i>c''</i> by analogy with bb.34, 36, 38
42	pf.1	beginning of slur emended from chord 2 by analogy with b.39; chords 2-3: stacc. added by analogy with b.39
45	pf.1	chord 1: stacc emended to ten. by analogy with chords 4, 7, 10 and bb.41-44
47	pf.1	lower part note 8: <i>a^o</i> emended to <i>a^o</i> by analogy with b.15 (chord 2)
65	pf.1	sixth triplet semiquaver: marc. added by analogy with fourth and fifth triplet semiquavers
67	pf.1	sixteenth and eighteenth triplet semiquavers: marc. added by analogy with b.68
77		fifth quaver: stacc. added by analogy with bb.67, 68
78	pf.1	chord 1: marc. deleted by analogy with third crotchet
79	pf.2	seventh quaver: marc. added by analogy with b.80
80	pf.1	third crotchet: marc. added by analogy with pf.2
84	pf.2	note 8: cautionary $\frac{1}{2}$ added (cf. bb.52, 100; but see also bb.4, 20, 36, 68)
109		A: <i>cresc. et ac-cel-le-ran-do</i>
132		brackets around tempo marking omitted
140	pf.1	lower part second and third triplet quavers: tie added to <i>e''</i> by analogy with b.138; sixth triplet quaver: <i>b^o</i> emended to <i>b^o</i> by analogy with triplet quavers 9,12 and