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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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Udgivet af
Edited by
Lisbeth Ahlgren Jensen
Lisbeth Larsen



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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 Niensens 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 Niensens 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

ARRANGEMENTS

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

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

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

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

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

ARRANGEMENTER

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

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

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

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

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

COUNTERPOINT EXERCISES
(A D D . 3 8 - 4 4)

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

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

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

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

KONTRAPUNKTOPGAVER
(A D D . 3 8 - 4 4)

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

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

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

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

99 Man benyttede den Ørsted'ske skala for karaktergivning, delt i seks trin, hvor "ug" var bedste karakter og "mg" næstbedste. Nielsen fik "mg" i årskarakter i næsten alle fag (Det Kgl. danske Musikkonservatoriums Arkiv, nr. 1579, Rigsarkivet. (Elevprotokoller 1886-87)).

100 Carl Nielsen, *op. cit.*, s. 102.

101 Se f.eks. scherzo-satserne i hhv. Add. 5 og Add. 8.

99 The Ørsted Scale was used for assessment, consisting of six levels, with "ug" (outstanding) as the best and "mg" (very good) the next best. Nielsen received "mg" in his end-of-year assessment in almost all subjects (Det Kgl. danske Musikkonservatoriums Arkiv, nr. 1579, Rigsarkivet. (Elevprotokoller 1886-87)).

100 Carl Nielsen, *op. cit.*, p. 102.

101 See for example, the scherzo movements in Add. 5 and Add. 8.

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

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

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

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

FORKORTELSER ABBREVIATIONS

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

CHAMBER MUSIC

Add. 1 POLKA FOR VIOLIN

- A** Score, autograph
B Score, manuscript, copy, partly autograph
- A** Score, autograph.
 Title above top staff: *Polka for Violin*.
 Printed as facsimile in:
 "CARL NIELSEN / Kunstneren og Mennesket / EN BIOGRAFI AF / Torben Meyer / GENNEMGANG AF VÆRKERNE: / Frede Schandorf Petersen / BIND 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 Oplysning af Professorinde Eggert Møller maskinskrevet af dennes Svigermoder, fru Frida Møller, efter Carl Nielsens diktat. / 1/9 1956".²

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

Bar	Comment
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".

1		repeat sign added because of second stanza
1	pf.	<i>f</i> added by analogy with str.
12-17	CORO	bars added by analogy with vl.1, pf.1; A : bars empty
16	vl.2	B : notes 2-3: slur added in pencil
18	vl.2	B : notes 2-3: slur added in pencil
19	tutti	repeat signs added because of second stanza

C O U N T E R P O I N T E X E R C I S E S

A d d . 3 8 T W O - P A R T F U G U E

- A** Score, autograph
B Score, draft
C Score, draft
D Score, sketch

- A** Score, autograph.
DK-Kk, CNS 359 (gathering 6).
 Title on music page: "Fuga".
 Donated to The Royal Library by Irmelin Eggert Møller in 1958.
 26x34.5 cm, 1 folio, unpaginated, written in ink. The source has been restored.
 Paper type: 12 staves (hand-ruled).
 Including Add. 39.
- B** Score, draft.
DK-Kk, CNS 359 (gathering 5, fol. 18^v).
 Title above top staff: "Tostemmige Fuger";²⁴ signature in the top right corner: "Carl Nielsen".
 Donated to The Royal Library by Irmelin Eggert Møller in 1958.
 26x34.5 cm, 1 folio, unpaginated, written in pencil, red and blue crayon. The source has been restored.
 Paper type: 12 staves (hand-ruled).
 "ut", "re" added to notes 1-2. "God"²⁵ in foreign hand after the last bar.
 Including draft for Add. 39.
- C** Score, draft.
DK-Kk, CNS 359 (gathering 5, fol. 11^{rv}).
 Donated to The Royal Library by Irmelin Eggert Møller in 1958.
 26x34.5 cm, 1 folio, unpaginated, written in pencil. The source has been restored.

²⁴ "Two-part fugues".
²⁵ "Fine".

Paper type: 12 staves (hand-ruled).
 Add. 38 is written on fol. 11^{rv}, staves 4-7 with the heading "Nº 1".

- D** Score, sketch.
DK-Kk, CNS 359 (gathering 5, fol.13^v).
 Donated to The Royal Library by Irmelin Eggert Møller in 1958.
 26x34.5 cm, 1 folio, unpaginated, written in pencil. The source has been restored.
 Paper type: 12 staves (hand-ruled).
 Add. 38 is written on fol. 13^v, staves 1-6.

A d d . 3 9 T W O - P A R T F U G U E

- A** Score, autograph
B Score, draft
C Score, draft
- A** Score, autograph.
DK-Kk, CNS 359 (gathering 6).
 Donated to The Royal Library by Irmelin Eggert Møller in 1958.
 26x34.5 cm, 1 folio, unpaginated, written in ink. The source has been restored.
 Paper type: 12 staves (hand-ruled).
 Including Add. 38.
- B** Score, draft.
DK-Kk, CNS 359 (gathering 5, fol.18^v).
 Donated to The Royal Library by Irmelin Eggert Møller in 1958.
 26x34.5 cm, 1 folio, unpaginated, written in pencil, red and blue crayon. The source has been restored.
 Paper type: 12 staves (hand-ruled).
 "ut", "re" added to notes 1-2.
 "God"²⁶ added in foreign hand after the last bar.
 Including draft for Add. 38.
- C** Score, draft.
DK-Kk, CNS 359 (gathering 5, fol. 11^{rv}).
 Donated to The Royal Library by Irmelin Eggert Møller in 1958.
 26x34.5 cm, 1 folio, unpaginated, written in pencil.
 Paper type: 12 staves (hand-ruled).

²⁶ "Fine".

Add. 39 begins on fol. 11^r, staves 10-11 (the lowest staves containing music), continues on staves 9-10 and ends on fol. 11^v, staves 8-9.

A d d . 4 0 T H R E E - P A R T F U G U E

- A** Score, autograph.
 DK-Kk, CNS 359 (gathering 4).
 Title above top staff: "Fuge".
 Donated to The Royal Library by Irmelin Eggert Møller in 1958.
 25.8x34.5 cm, 1 folio, unpaginated, written in ink. The source has been restored.
 Paper type: 12 staves (hand-ruled).
 Unfinished three-part fugue without title (D minor, $\frac{4}{4}$, 19 bars) written on verso.

Bar	Part	Comment
3-4	middle part	tie added by analogy with bb.1-2
5-6	lower part	tie added by analogy with bb.1-2
10-11	upper part	tie emended from open tie; A: b.10: end of tie open (change of system)

A d d . 4 1 T H R E E - P A R T F U G U E

- A** Score, autograph.
 DK-Kk, CNS 359 (gathering 4).
 Title above top staff: "Trestemmig Fuga".²⁷
 Donated to The Royal Library by Irmelin Eggert Møller in 1958.
 26x34.5 cm, 1 folio, unpaginated, written in ink. The source has been restored.
 Paper type: 12 staves (hand-ruled).

Bar	Part	Comment
		time signature added
5	middle part	note 5: <i>b</i> emended to <i>b</i> [♭]
11	lower part	note 5: <i>e</i> [♭] emended to <i>e</i> [♭] [♭] by analogy with upper part (note 1)
15	lower part	note 10: <i>b</i> emended to <i>b</i> [♭]
23	upper part	note 15: <i>b</i> [♭] emended to <i>b</i> [♭] [♭]
23	middle part	note 7: <i>b</i> emended to <i>b</i> [♭]
27	lower part	A: note 1: <i>e</i> [♯] emended to <i>e</i> [♯] in pencil
32	upper part	note 9: <i>e</i> [♭] emended to <i>e</i> [♭] [♭] by analogy with lower part

²⁷ "Three-part fugue".

A d d . 4 2 T H R E E - P A R T F U G U E

- A** Score, autograph.
 DK-Kk, CNS 359 (gathering 6).
 Title above top staff: "Trestemmig Fuga".
 Donated to The Royal Library by Irmelin Eggert Møller in 1958.
 35x26 cm, 1 folio, unpaginated, written in ink, additions in pencil. The source has been restored.
 Paper type: 14 staves (hand-ruled).

Bar	Part	Comment
10	middle part	key signatures added
13	middle part	A: note 2: <i>e</i> [♭] corrected to <i>e</i> [♭] [♭] in pencil
17	upper part	A: note 4: <i>b</i> [♭] corrected to <i>b</i> [♭] [♭] in pencil
19	upper part	note 3: <i>b</i> [♭] emended to <i>b</i> [♭] [♭]
21	upper part	note 5: <i>b</i> [♭] emended to <i>b</i> [♭] [♭] by analogy with lower part (note 2)
22, 26, 31	all parts	key signatures added

A d d . 4 3 T H R E E - P A R T F U G U E

- A** Score, autograph
B Sketch
- A** Score, autograph.
 DK-Kk, CNS 352a (gathering 22).
 Title above top staff: "Trestemmig Fuga".
 Donated to The Royal Library by Irmelin Eggert Møller in 1958.
 34.2x26.2 cm, 1 folio, unpaginated, written in ink, additions in pencil, blue and red crayon.
 Paper type: 16 staves.
 Including Add. 18 (*Andante* for piano).
- B** Sketch.
 DK-Kk, CNS 358a.
 From the estate of Irmelin Eggert Møller, donated to The Royal Library by Eggert Møller in 1975.
 10.5x16 cm, 95 folios, cut, brown binding.
 Paper type: 7 hand-ruled staves.
 The source has been partly restored.
 CNS 358 is a sketchbook with drafts for a number of works notated in pencil. Fol. 79^v contains a sketch for three bars (approximately bb.25-28) of the fugue with "Tætføring"²⁸ added below the second bar of the middle staff.

²⁸ "Stretto".