CARL NIELSEN

VÆRKER

WORKS

DET KGL BIBLIOTEK

CARL NIELSEN

1865-1931

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DET KGL BIBLIOTEK

CARL NIELSEN

KLAVER- OG ORGELVÆRKER

PIANO AND ORGAN WORKS

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GENERELT FORORD

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

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

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

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

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

Serie I, Scenemusik

Operaer
Skuespilmusik

Serie II, Instrumentalmusik

Symfonier
Andre orkesterværker
Koncerter
Kammermusik
Klaver- og orgelværker

Series III, Vocal Music

Cantatas
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♭) have been tacitly normalized. This also applies to the combination of ties and slurs.

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

Clefs are normally given as in the main source.

Copenhagen 1998
The Carl Nielsen Edition

Revised 2006

Serie III, Vokalmusik

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

Serie IV, Juvenilia, Addenda et Corrigenda

Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

København 1998
Carl Nielsen Udgaven

Revideret 2006

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-Hansen[4] at the Royal Danish Academy of Music in Copenhagen, where his first-year report commented: "very prettily played, *cantabile* and careful in every respect",

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 Bøgekvist" (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).

KLAVERVÆRKER

I sine 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 Bøgekvist'."[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-Hansen[4] 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).

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-Bagatelles*.[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 Knudsen[10] 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

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.

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, "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. Koppel[18] 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

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 pedagogue (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 Nielsens 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*.

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 Nielsens 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 kommentatorer[13] 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 Nielsens klavermusik allerede i hans egen levetid, heriblandt Louis Glass,[14] Johanne Stockmarr,[15] Alexander Stoffregen,[16] Christian Christiansen,[17] Herman D. Koppel[18] 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 Nielsens oprindelige intentioner.[21] Imidlertid er der intet i det overleverede kildemateriale der dokumenterer,

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 Nielsens 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 rygtebaseret 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 Hatt[23] 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*]; Fini[25] 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 Nielsens 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 ikkevalgte alternativer anført som musikeksempler i den kritiske beretning.

Carl Nielsens tidlige manuskripter indeholder yderligere et antal satser 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 Nielsens 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 erindringer[23] 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 componeret et Clavèrstykke i a moll: i Folketone";[24] 27. oktober, nu i Berlin: "Componerede 'Fanden' idag [oprindelig titel på nr. 3, *Arabeske*]; Fini[25] mener det er noget helt Nyt i Musiken";[26] den følgende dag: "Har idag faaet Ideen til at udgive mine 3-4 Clavèrstykker 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.

of travel letters to mother: printed in a kind of letter format with an envelope around them etc.: a kind of diary. The staves should have not quite straight lines and so on, and the whole must look natural";[27] on 2 November: "Wrote to Wilhelm Hansen about the publication of the piano pieces with illustrations by Wivel."[28] On 9 November Nielsen noted "A letter from Wilhelm Hansen, offering to buy the rights to the Piano Pieces and to print them by Christmas."[29] The eventual publication, which came out some time during early 1891,[30] did not contain Wivel's (or any other) illustrations.

As Nielsen's study tour continued, he garnered positive opinions on the pieces. In Leipzig a certain Herr Wildt singled out the *Arabesque* as likely to make Nielsen famous in Germany,[31] while Adolf Brodsky's favourite was the *Humoresque*.[32] It has not been possible to trace a public premiere performance or an early reception in newspaper reviews.

The first mention of the pieces in Nielsen's surviving correspondence comes in a letter to Emil Sachs[33] of 23 November 1890, which echoes several of his diary entries and mentions an unidentified publisher, other than Wilhelm Hansen, interested in buying the pieces and the need to hurry in order to meet Hansen's commitment to publish them by Christmas. This letter elaborates on the third piece:

"The Arabesque is new and composed with Jacobsen's poem 'Arabesque' in mind. All musicians are calling the pieces highly original and 'märchenhaft', and a gifted young Finnish composer, Jernfeldt,[34] said one day that the Arabeske is something completely new in music. They are all quite short pieces. How do the first two lines of Jacobsen's poem go?[35] Isn't it:

'Have you gone astray in the deep woods?
Do you know Pan'?

I'm going to make that the motto for the Arabesque."[36]

27 Torben Schousboe, *op. cit.*, p. 23.
28 Niels Wivel (1855-1914), Danish illustrator. The letter to Wilhelm Hansen appears not to survive. Torben Schousboe, *op. cit.*, p. 24.
29 Torben Schousboe, *op. cit.*, p. 25.
30 Wilhelm Hansen's handwritten lists of plate numbers (*DK-Kk*) do not indicate any precise date for this edition.
31 Torben Schousboe, *op. cit.*, p. 38.
32 Torben Schousboe, *op. cit.*, p. 40. Adolf Brodsky (1851-1929), Russian-born violinist and founder of the first Brodsky Quartet.
33 Danish wholesaler (1855-1920), godfather to Nielsen's elder daughter, Irmelin.
34 Armas Järnefelt, Finnish-born conductor and composer (1869-1958); took Swedish nationality in 1910.
35 Jens Peter Jacobsen, Danish poet (1847-1885), *En Arabesk*, written in 1862 and published in 1874.
36 *Breve fra Carl Nielsen til Emil B. Sachs*, Copenhagen 1952, p. 16. Nielsen's version is slightly inaccurate; the correct text appears in the printed edition (see p. 6 in the present volume).

Form af Rejsebrev til Moder; altsaa trykt i en Slags Brevformat og Convolut udenom o.s.v.; en Art Dagbog. Nodesystemerne maa være med skjæve Linier o.s.v. og det hele maa se naturligt ud";[27] den 2. november: "Skrev til Wilh: Hansen om Udgivelsen af Clavèrstykkerne med Tegninger af Wivel";[28] 9. november noterede han: "Brev fra Wilhelm Hansen som tilbyder at ville kjøbe Forlagsretten til Clavèrstykkerne, og trykke dem inden Jul".[29] Den endelige udgave, som forelå engang i løbet af 1891,[30] indeholdt dog ingen illustrationer af Wivel eller andre.

Under sit studieophold modtog Carl Nielsen en række positive tilkendegivelser om stykkerne; i Leipzig mente en vis Herr Wildt at *Arabeske* sandsynligvis ville gøre Nielsens navn kendt i Tyskland,[31] mens Adolf Brodsky foretrak *Humoreske*.[32] Det har ikke været muligt at dokumentere den første offentlige fremførelse, ligesom der tilsyneladende heller ikke foreligger nogen omtale i aviserne.

Første gang stykkerne er nævnt i Carl Nielsens korrespondance er i et brev til Emil Sachs[33] fra den 23. november 1890, hvori han gentager en række af dagbogsoptegnelserne og også nævner, at en anden udgiver end Wilhelm Hansen er interesseret i at købe stykkerne; samtidig understreger han at det haster såfremt Wilhelm Hansens ønske om en udgave inden jul skal imødekommes. Brevet kommer specielt ind på det tredje af stykkerne:

"Arabesken er ny og er componeret med Jacobsen[s] Digt 'Arabeske' for Øje. Alle Musikere kalder Stykkerne meget originale og 'märchenhaft' og en ung begavet, finsk Componist, Jernfeldt[34] sagde en Dag at Arabesken var noget hèlt Nyt i Musiken. Det er alle ganske smaa Stykker. – Hvordan lyder de to første Linier af Jacobsen[s] Digt?[35] Er det ikke:

'Har Du faret vild i de dybe Skove?
Kjender Du Pan'?

De skulde nemlig staa som Motto over Arabesken."[36]

27 Torben Schousboe, *op. cit.*, s. 23.
28 Niels Wivel (1855-1914), tegner. Brevet til Wilhelm Hansen synes ikke at være bevaret. Torben Schousboe, *op. cit.*, s. 24.
29 Torben Schousboe, *op. cit.*, s. 25.
30 Wilhelm Hansens håndskrevne stikkerbog (*DK-Kk*) anfører ikke nogen præcis dato for udgivelsen.
31 Torben Schousboe, *op. cit.*, s. 38.
32 Torben Schousboe, *op. cit.*, s. 40. Adolf Brodsky (1851-1929), russisk-født violinist og grundlægger af den første Brodsky-Kvartet.
33 Grosserer (1855-1920), gudfader for Carl Nielsen's ældste datter, Irmelin.
34 Armas Järnefelt, finsk-født dirigent og komponist (1869-1958); blev svensk statsborger i 1910.
35 J.P. Jacobsen (1847-1885), *En Arabesk* skrevet i 1862 og udgivet i 1874.
36 *Breve fra Carl Nielsen til Emil B. Sachs*, København 1952, s. 16. Carl Nielsen citerer her forkert; den rette tekst fremgår af den trykte udgave (se s. 6 i nærværende bind).

The title of Jacobsen's poem refers to the free versification rather than to the content. Nielsen's first heading for the piece, *The Devil*, picks up on the figure of Pan and perhaps reveals more of the character of the music than does the definitive title.

The day after his letter to Sachs, Nielsen wrote to his former teacher Orla Rosenhoff,[37] declaring that the arabesque was the most original thing he had composed.[38] Writing back six days later, Rosenhoff expressed the wish to see the pieces in proof, in order to check on the piano writing. Nielsen read the proof on 14 December and sent it to Rosenhoff the following day.[39]

Other than the two pieces composed before his grand tour, no continuous draft score or fair copy for the *Five Piano Pieces* appears to survive, though several of the pieces are extensively sketched. A copy of the first edition with Nielsen's pencilled emendations is housed in the Carl Nielsen Museum in Odense (**A**), and this is the main source for the present edition.

No. 5, *Elf's Dance*, was later used, under the title *Elverdans*, in Nielsen's music to Holger Drachmann's play *Sir Oluf, he Rides* (Hr. Oluf han rider) of 1906, there orchestrated by Julius Röntgen and expanded by a 60-bar middle section with new musical material between bb. 48 and 49.[40] In connection with the printed edition of four extracts from *Hr. Oluf* (Wilhelm Hansen 1906) Nielsen transcribed the expanded version of the movement for piano, keeping part of the piano texture from the version in Op. 3. The expanded version from *Hr. Oluf* is of course not included in the present edition of Op. 3, No. 5, but the new middle section between bb. 48 and 49 will be included in the final volume of the edition, *Juvenilia, Addenda et Corrigenda*.

SYMPHONIC SUITE, OPUS 8

Composition of the *Symphonic Suite* followed on from the hugely successful premiere of Nielsen's First Symphony on 14 March 1894. The second movement is dated 23 May 1894, the first 1 August 1894 at Gjorslev Bøgeskov at Store Heddinge in Stevns (Zealand), where Nielsen worked in a rented farmhouse, while his sculptress wife was making studies of animals[41] (she eventually made the design for the front

37 Danish composer and pedagogue (1844-1905).
38 Cf. Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsens Breve*, Copenhagen 1954, p. 15.
39 Torben Schousboe, *op. cit.*, p. 31.
40 See preface to *Carl Nielsen, Works*. Published by the Carl Nielsen Edition, The Royal Library. Series I. Volume 7. Edited by Peter Hauge, Copenhagen 2006.
41 Torben Schousboe, *op. cit.*, p. 87.

J.P. Jacobsens titel hentyder til den frie metrik snarere end til digtets indhold. Carl Nielsens oprindelige titel *Fanden* knytter an til Pan-skikkelsen og siger måske mere om stykkets karakter end den endelige titel.

Dagen efter at have skrevet til Sachs skrev Carl Nielsen til sin gamle lærer Orla Rosenhoff[37] at arabesken var det mest originale musik, han hidtil havde komponeret,[38] hvortil Rosenhoff seks dage senere svarede at han meget gerne ville se et korrekturtryk af stykkerne med henblik på en kontrol af klaversatsen. Carl Nielsen læste korrektur den 14. december, og den følgende dag sendte han trykket til Rosenhoff.[39]

Bortset fra de to stykker komponeret før studierejsen er der ikke overleveret nogen kladde eller renskrift af *Fem Klaverstykker*, selvom der er omfattende skitser til flere af dem. På Carl Nielsen Museet i Odense opbevares komponistens eksemplar af førstetrykket med hans egne blyantsrettelser (kilde **A**), og dette eksemplar danner hovedkilden for nærværende udgave.

No 5, *Alfedans*, blev senere – med titlen *Elverdans* – genbrugt i Carl Nielsens musik til Drachmanns skuespil *Hr. Oluf han rider* fra 1906, her instrumenteret af Julius Röntgen og udvidet med en 60 takters mellemdel med nyt musikalsk stof mellem klaverudgavens t. 48 og 49.[40] I forbindelse med den trykte udgave af fire uddrag fra *Hr. Oluf* (Wilhelm Hansen 1906) transskriberede Carl Nielsen den udvidede version af satsen for klaver med bibeholdelse af den del af klaversatsen som går tilbage til versionen fra opus 3. Den udvidede version fra *Hr. Oluf* er selvsagt ikke inddraget i nærværende revision af opus 3, nr. 5, idet dog den nye mellemdel mellem t. 48 og 49 vil blive bragt i Carl Nielsen Udgavens afsluttende bind, *Juvenilia, Addenda et Corrigenda*.

SYMPHONISK SUITE, OPUS 8

Arbejdet med *Symphonisk Suite* fulgte umiddelbart efter den meget store succes som Carl Nielsen havde oplevet med førsteopførelsen af sin første symfoni den 14. marts 1894. Anden sats er dateret 23. maj 1894 og første sats 1. august 1894 på Gjorslev Bøgeskov ved Store Heddinge på Stevns hvor Carl Nielsen arbejdede i et lejet bondehus, mens hustruen, billedhuggeren, foretog dyrestudier med henblik på fremtidige skulpturer;[41] hun udarbejdede også forsiden til den

37 Komponist og pædagog (1844-1905).
38 Jf. Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Nielsens Breve*, København 1954, s. 15.
39 Torben Schousboe, *op. cit.*, s. 31.
40 Se forord til *Carl Nielsen, Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie I. Bind 7. Udgivet af Peter Hauge, København 2006.
41 Torben Schousboe, *op. cit.*, s. 87.

cover of the first published edition[42]). Back in Copenhagen he was working on the finale towards the end of August.[43]

On 17 November he reported to his wife[44] from Dresden that having failed to meet Brahms in Vienna, he had left the manuscript of the Suite at the great man's house;[45] but there is no record of Brahms's impressions of the work, despite Nielsen's prompting in a letter of 18 December.[46]

A revealing letter from Nielsen to Klaus Berntsen[47] of 24 May 1905, in response to a request for details of his working methods and the content of his music in general, discusses *Hymnus amoris*, *The Four Temperaments*, *Helios*, *Saul and David* and the *Symphonic Suite*; about the last-named he says:

"In one of my piano pieces ('Intonation' in the 'Symphonic Suite') I allowed myself to be affected by a big old oak tree in Gjorslev. During the period when I was writing the piece I went every day to the tree and received a strong impression, which I then tried to reproduce in a succession of powerful chord progressions in the aforementioned piece."[48]

Nielsen would later remember the time of composition of the *Symphonic Suite* as one of his happiest, as he wrote in one of his most intense letters to his wife, from the time of their marital crisis: "I think that was a long, marvellous and pure time, and I now want to devote my time to the study of all my works from that time."[49]

The first public performance was given on 4 May 1895 by composer-pianist Louis Glass at the twelfth and last concert of the organisation Symphonia,[50] alongside quartets by Glass and Gustav Helsted[51] and songs by Nielsen, in the lesser hall of the Koncertpalæ.[52] The concert programme included an introduction to the work, with four short musical examples; this note is uncredited but was presumably written by, or in consultation with, the composer:

42 Torben Schousboe, *op. cit.*, p. 146.
43 Torben Schousboe, *op. cit.*, p. 88.
44 Anne Marie Carl-Nielsen, *née* Brodersen, (1863-1945).
45 Torben Schousboe, *op. cit.*, pp. 123-124.
46 Cf. Irmelin Eggert Møller & Torben Meyer, *op. cit.*, pp. 26-27.
47 Danish educationalist and politician (1844-1927).
48 Original in *Carl Nielsen Museet*, Odense; copy in *DK-Kk*.
49 Letter of 31.5.1916, *DK-Kk*, CNA, II.A.a.
50 For more information on this society, founded in 1889 as a showcase for young Danish composers, see Torben Schousboe, "Foreningen Symfonia – sin tids DuT", *Dansk Musiktidsskrift*, vol. 46 (1970), pp. 156-168.
51 Danish composer and organist (1857-1924).
52 In 1900 the *Koncertpalæ* was taken over by the Odd-Fellow Order, and the building changed its name from *Koncertpalæet* to *Odd-Fellow Palæet*.

trykte udgave af suiten.[42] Tilbage i København fuldførte han finalen i slutningen af august.[43]

I et brev til hustruen[44] fra Dresden den 17. november meddelte han at det ikke var lykkedes ham at mødes med Brahms i Wien, men at han havde efterladt manuskriptet i den berømte mands hus;[45] der foreligger dog ingen vidnesbyrd om hvilket indtryk værket gjorde på Brahms på trods af Nielsens anmodninger om en udtalelse i et brev fra den 18. december.[46]

Som svar på en anmodning fra Klaus Berntsen[47] om at gøre rede for detaljer i den kompositoriske proces og for indholdet af sin musik i almindelighed, gav Carl Nielsen den 24. maj 1905 en indgående redegørelse for arbejdet med *Hymnus amoris*, *De Fire Temperamenter*, *Helios*, *Saul og David* og *Symphonisk Suite*; om sidstnævnte hedder det:

"I et af mine Claverstykker ('Intonation' i 'Symfonisk Suite') har jeg ladet mig paavirke af et stort, gammelt Egetræ ved Gjorslev. Jeg gik i de Dage, jeg skrev Stykket, hver Dag til Træet og modtog et stærkt Indtryk, som jeg saa prøvede at gjengive i en Række kraftige Accordfølger i det nævnte Stykke."[48]

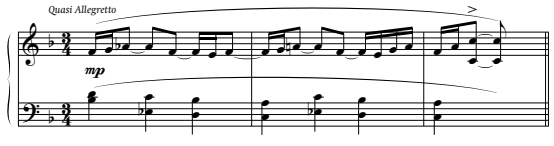
Senere erindrede Carl Nielsen tiden omkring kompositionen af *Symphonisk Suite* som en af sine lykkeligste, således som han beskrev det i et af sine mest intense breve til hustruen fra tiden omkring deres ægteskabelige krise: "Jeg synes det var en lang dejlig og ren Tid og jeg vil nu dyrke alle mine Arbejder fra den Tid."[49]

Den første offentlige fremførelse blev givet den 4. maj 1895 i Koncertpalæets Mindre Sal[50] af komponist og pianist Louis Glass ved den tolvte og sidste koncert i musikforeningen Symphonia[51] sammen med kvartetter af Glass og Gustav Helsted[52] og sange af Carl Nielsen. Det trykte program indeholdt en introduktion til værket med fire korte musikeksempler, formentlig skrevet af eller i samråd med Carl Nielsen uden at dette dog fremgår af programmet:

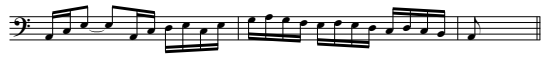
42 Torben Schousboe, *op. cit.*, s. 146.
43 Torben Schousboe, *op. cit.*, s. 88.
44 Anne Marie Carl-Nielsen, født Brodersen, (1863-1945).
45 Torben Schousboe, *op. cit.*, s. 123-124.
46 Cf. Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 26-27.
47 Højskolemand og politiker (1844-1927).
48 Original i Carl Nielsen Museet, Odense; kopi i *DK-Kk*.
49 Brev af 31.5.1916, *DK-Kk*, CNA II.A.a.
50 I 1900 blev *Koncertpalæet* overtaget af Odd-Fellow-ordenen. *Koncertpalæet* og *Odd-Fellow Palæet* refererer således til den samme bygning.
51 Foreningen blev grundlagt i 1889 som et udstillingsvindue for unge danske komponister, se Torben Schousboe, "Foreningen Symfonia – sin tids DuT", *Dansk Musiktidsskrift*, årg. 46 (1970), s. 156-168.
52 Komponist og organist (1857-1924).

"I. The composition begins with a movement in D minor, which in its broad and heavy chord progressions maintains a single thought, mood and nuance (***ff***) from first note to last.

II. The second movement begins in an undefined tonality, but soon slips unnoticeably into the main key of F major, while the melody continues, supported by peaceful sixths in the left hand:

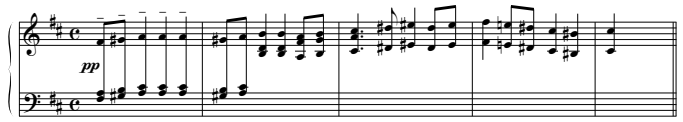


In the central section the bass takes up a fragment of the main motif



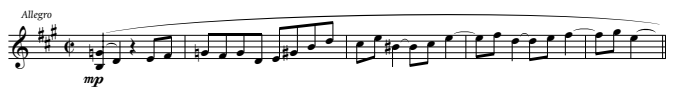
and in manifold ways this thought grows and develops until the main motif re-enters and the movement concludes more or less as it began.

III. The theme begins gently in D major and spins itself out in ascents and descents until the conclusion in this key. After a short transition, a new theme enters in F sharp minor



which is thoroughly worked out in contrapuntal combinations and strong modulations. At length we come back to the main theme, which enters in new guise and new tonalities until finally a broad coda leads to the conclusion.

IV. The finale's motif

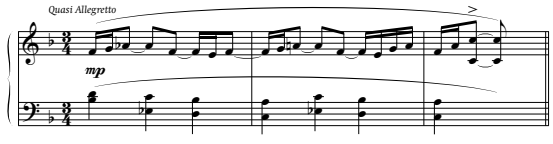


searches tentatively in runs and syncopations, until suddenly the theme from the first movement with its heavy chords bursts forth, only to be displaced immediately by motifs from the second and third movements, appearing sometimes separately, sometimes together. The finale motif once more gains the upper hand and, after yet another interruption, ends the movement in A major."[53]

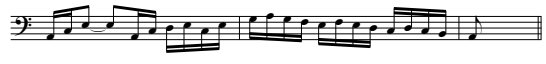
53 Programme in *DK-Kk*, also reproduced in John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, pp. 31-33.

"I. Kompositionen indledes med en Sats i d moll, som i brede og tunge Accordfølger fastholder én Tanke, én Stemning og én eneste Nuance (***ff***) fra første til sidste Node.

II. Anden Sats begynder i en ubestemmelig Toneart, men glider snart umærkeligt over i Hovedtonearten (*f* Dur), medens Melodien føres videre, understøttet af rolige Sextgange i venstre Haand:

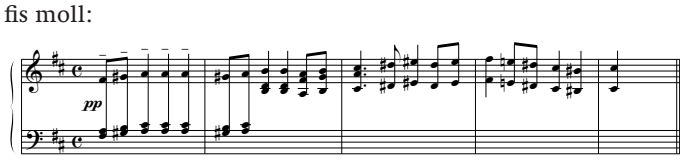


I Mellemsatsen griber Bassen en Stump af Hovedmotivet



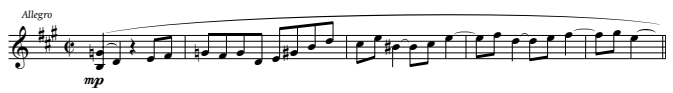
og paa mangfoldig Vis voxer og udvikles denne Tanke indtil Hovedmotivet atter indtræder og Satsen slutter omtrent som den begyndte.

III. Themaet begynder stilfærdigt i D Dur og spinder sig videre og videre i Stigen og Falden indtil Afslutningen i Tonearten. Efter en kort Overgang indtræder et nyt Thema i fis moll:



som gjennem contrapunktiske Combinationer og stærke Modulationer faar en indgaaende Behandling. Omsider kommer man tilbage til Hovedthemaet som optræder i ny Skikkelse og nye Tonearter indtil endelig en bred Coda fører til Slutningen.

IV. Finalens Motiv



famler og søger i Løb og Syncoper, indtil pludselig Themaet fra 1ste Sats med sine tunge Accorder bryder frem for strax igjen at blive fortrængt af Motiver fra 2den og 3die Sats, som snart optræde enkeltvis snart sammen. Finale-Motivet faar atter Overhaand og – efter endnu en Afbrydelse – slutter Satsen i A Dur."[53]

53 Program i *DK-Kk*, også citeret i John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 31-33.

A motto from No. 77 of Goethe's Venetian Epigrams (1790) appears at the front of the score, with a dedication to Victor Bendix:[54] "Ach, die zärtlichen Herzen! Ein Pfuscher vermag sie zu rühren" (Ah, those tender hearts! A bungler could stir them). In the original context the speaker is responding, disdainfully, to the suggestion that it is more noble to "stir a tender heart" than to give oneself over to the natural sciences, such as botany and ophthalmology. Whether that context is relevant to Nielsen's purpose in citing his chosen lines is impossible to determine. At any rate those lines are consistent with his antipathy towards what he regarded as the "softness" of much music of his time, and it was in this sense that they were understood in his lifetime. Indeed the *Symphonic Suite* as a whole retained an iconic status as an anti-romantic, therefore even proto-modernist, declaration, despite Nielsen's lack of interest in such terminology.[55]

The Goethe motto is not reproduced in the programme note for the premiere, but it may have been announced verbally, since at least one of the reviews mentions it. Many of the critics on this occasion found the work to be forced and contrived; this would become a routine observation in the critical reception of Nielsen's early works.

In *Politiken*, *B.* praised the general concept of the event and the dedication of the performances, singling out Glass's advocacy of Nielsen's "in content and technique equally difficult Suite". The reviewer postponed his verdict on the three main works, but noted:

"Remarkable, but also difficult to grasp was *Carl Nielsen's Suite*, a work from which sparks fly as if from a chiselling hammer, which testifies to the composer's craftsmanship and ability to present it, but perhaps also to too much work on the part of his *will*. One misses some sense of *atmosphere* amid the masses of notes in which the *Suite* abounds."[56]

M. of *Aftenbladet* was in broad agreement:

"The succeeding 'Symphonic Piano Suite' by Carl Nielsen was splendidly played by Mr. Glass. The first piece, 'Intonation', was powerful and clear like a firm man's will and promised more

54 Danish composer, pianist and conductor (1851-1926).
55 Cf. Hans Tørsleff, "Carl Nielsen og 'Modernismen'", in John Fellow (1999), *op. cit.*, pp. 616-619 (original article in *Dagbladet* [Oslo], 6.10.1931).
56 *Politiken*, 5.5.1895.

Titelbladet på den trykte udgave bærer, udover en tilegnelse til Victor Bendix,[54] et motto hentet fra nr. 77 i Goethes Venetianske epigrammer fra 1790: "Ach, die zärtlichen Herzen! Ein Pfuscher vermag sie zu rühren". I den originale sammenhæng forholder digteren sig foragteligt til påstanden om, at det skulle være et ædlere forehavende at "røre et følsomt hjerte" end at hengive sig til naturvidenskabelige sysler så som botanik og ophthalmology. Hvorvidt denne sammenhæng har foresvævet Carl Nielsen da han valgte de pågældende linjer som motto, lader sig ikke afgøre, men de står i klar forlængelse af hans modstand mod det, som han betragtede som "blødheden" i sin egen tids musik, og det var sådan de blev forstået af hans samtid. Faktisk har *Symphonisk Suite* opnået en form for ikon-status som et antiromantisk og dermed "modernistisk" manifest på trods af Carl Nielsens mangel på interesse for den slags udtryk.[55]

Mottoet fra Goethe er ikke gengivet i programnoten fra førsteopførelsen, men er muligvis blevet meddelt mundtligt ved koncerten, eftersom i hvert fald en enkelt af anmelderne omtaler det. Mange af anmelderne fandt værket forceret og forskruet; netop sådanne udtryk skulle fremover blive hyppigt brugte når det kom til den kritiske modtagelse af Carl Nielsens tidlige værker.

I *Politiken* roste *B.* koncertens overordnede programlægning og de udøvendes entusiasme og fremhævdede især Glass' præsentation af Nielsens "fra Indholdets og Teknikens Side lige vanskelige Suite". Anmelderen tilbageholdt sin vurdering af de tre hovedværker, men bemærkede:

"Mærkeligt, men ogsaa vanskeligt at faa fat paa var *Carl Nielsens Suite*, et Arbejde, af hvilket der staar Gnister som af den mejslende Hammer, der vidner om Komponistens Kundskabsfylde og Sans for at udfolde den, men vistnok for meget et *Viljesarbejde*. Noget savner man *Stemning* i de vældige Tonemasser, hvormed *Suiten* tumler."[56]

M. fra *Aftenbladet* var stort set enig:

"Den paafølgende 'Symfonisk Klaversuite' af Carl Nielsen spilledes fortræffeligt af Hr. Glass. Det første Stykke 'Intonation' var kraftigt og klart som en fast Mandsvillie og lovede mere end

54 Komponist, pianist og dirigent (1851-1926).
55 Jf. Hans Tørsleff, "Carl Nielsen og 'Modernismen'", i John Fellow (1999), *op. cit.*, s. 616-619 (oprindeligt trykt i *Dagbladet* [Oslo], 6.10.1931).
56 *Politiken*, 5.5.1895.

than the rest of the Suite delivered. The audience seemed to find the succeeding Allegretto interesting, but throughout it was hard to follow the very talented composer in his muse's extremely wild flight."[57]

In an uncredited review, *Adresse Avisen* noted that Nielsen, Glass and Gustav Helsted were the dominant names in Symphonia's concerts and hoped that the following season would bring more variety: "Mr Nielsen nearly dumbfounded us with a toccata-like Symphonic Suite for piano in four movements, performed by Mr. Glass. It was by no means a feast for the ears."[58]

The review in *Avisen*, also uncredited, likewise craved more variety of names on the programme and noted that the audience was not numerous; it also claimed that the three composers all lacked "strong structure" and "inner organic relationships in their work. [...] Mr. Louis Glass performed Carl Nielsen's Symphonic Suite with great energy. The grandiose counterpoint in this work, which piles up its harsh harmonies seemingly chaotically, certainly demands to be heard several times in order to be fully understood."[59]

For *København*, Sophus Andersen agreed that the concert deserved a larger audience but also noted the uningratiating nature of Nielsen's work.

"Mr. *Carl Nielsen's* Symphonic Suite for piano is distinguished by an uninhibited energy, which has a more imposing than captivating effect. One discerns in it the hand of an orchestral composer, in that it feels more like a piano arrangement of an orchestral work than a piano piece."[60]

In *Berlingske Tidende*, H.V. Schytte contradicted his colleagues by claiming that the hall was "well filled". Noting the Goethe motto, he went on:

"This composer's Opus 8 has, as we might expect from those German words, a very serious physiognomy. 'Not only for pleasure'[61] would be much too flattering. If we were to cross

57 *Aftenbladet*, 6.5.1895.
58 *Adresse-Avisen*, 6.5.1895.
59 *Avisen*, 5.5.1895.
60 *København*, 7.5.1895.
61 "Ei blot til Lyst", motto above the curtain of the Royal Theatre since 1774 (when it was introduced by the then director of the theatre, Jacobi) and still today; in the years 1798-1817 it was replaced by the Latin motto "Castigat ridendo mores" (criticises customs through humour).

den øvrige Del af Suiten holdt. Publikum formaaede vel at finde den paafølgende 'Allegretto' interessant, men gjennemgaaende var det for svært at følge den meget talentfulde Komponist paa hans Muses højst vildsomme Flugt."[57]

En usigneret anmeldelse i *Adresse Avisen* påpegede at Nielsen, Glass og Gustav Helsted var de dominerende navne ved Symphonias koncerter og udtrykte håb om, at den kommende sæson ville udvise større variation: "Hr. Nielsen forbausede nærmest ved en toccata-lignende Symphonisk Suite i fire Afdelinger for Piano, udført af Hr. Glass. Den var under alle Forhold ingen Ørenslyst".[58]

I *Avisen*, ligeledes i en usigneret anmeldelse, krævedes mere variation i programmerne, ligesom det bemærkedes at publikumstilstrømningen var begrænset. Det hævdedes også at alle tre komponister manglede "streng Struktur" og "indre organisk Sammenhæng i Kompositionen. [...] Hr. Louis Glass foredrog Carl Nielsens symfoniske Pianosuite med stor Energi. Den storslaaede Kontrapunktik i dette Værk, der tilsyneladende kaotisk taarner sine dristige Harmonier, fordrer sikkert at høres flere Gange for fuldt at forstaaes."[59]

I *København* er Sophus Andersen enig i at koncerten havde fortjent et større publikum, men hæftede sig også ved den lidet indsmigrende karakter der er over megen musik af Carl Nielsen:

"Hr. *Carl Nielsens* symfoniske Suite for Klaver, udmærker sig ved en hensynsløs Energi, der virker imponerende mere end fængslende. Man mærker i den Orkesterkomponisten, ti den føles mere som et Klaverarrangement af et Orkesterarbejde end som Klaverstykke."[60]

I *Berlingske Tidende* modsiger H.V. Schytte sine kolleger ved at hævde at salen var "ret godt besat med Tilhørere". Med henvisning til Goethes motto fortsætter han:

"Dette Componistens Opus 8, har, som man af disse tydske Ord kunde vente, et meget alvorsfuldt Physiognomi. 'Ei blot til Lyst'[61] vilde være altfor imødekommende Ord. Naar 'blot'

57 *Aftenbladet*, 6.5.1895.
58 *Adresse-Avisen*, 6.5.1895.
59 *Avisen*, 5.5.1895.
60 *København*, 7.5.1895.
61 Mottoet over Det Kongelige Teaters fortæppe som kan ses den dag i dag, blev indført i 1774 af den daværende teaterdirektør Jacobi. I årene 1798-1817 var det erstattet af det latinske motto "Castigat ridendo mores" (revser sæderne ved at more).

out ‘only’, those words would apply to this symphony for piano, which in Mr. Glass had an admirable interpreter. This composition – based essentially on harmonic and contrapuntal art, extremely difficult and complicated, fundamentally non-pianistic – was played with a conviction, clarity and energy that should command respect. In performing this original work from memory, Mr. Glass, who is so occupied with other activities that his time for playing the piano must be rather limited, achieved such a feat as we will have to wait and see if anyone can emulate. That the composer is no ‘bungler’ he has likewise often proved earlier, while his disdain for ‘the tender hearts’ may have gone a little too far in this new opus.”[62]

On 3 February 1898 the Suite was performed, along with the premiere of the *Humoresque-Bagatelles*, by Adolfa Johnsson[63] in the Koncertpalæ’s lesser hall,[64] a well-attended concert that Nielsen had apparently only decided upon a fortnight earlier, and which also included his G minor String Quartet and A major Violin Sonata.[65] In a letter two days later he thanked Johnsson for her performances.[66]

Critical reception had not noticeably mellowed by this stage. Gustav Hetsch in *Nationaltidende* mentioned what he considered to be Nielsen’s “fear of being ordinary”. By implication, and without naming the piece, he placed the Suite in a transitional period in which “the composer has made his life sour by attacks, broodings and experiments”.[67] After calling the Violin Sonata a “somewhat thankless task” for the performers, Nanna Liebmann in *Dannebrog* commented that “The skilful young pianist Miss Adolfa Johnsson had scarcely any more joy with the tedious Piano Suite.”[68] In *Politiken* Charles Kjerulf took the single-composer evening as a symptom of Nielsen’s insecurity about his reputation. Calling the suite “to say the least awkward”, he lumped it in with the Violin Sonata as “for the most part not really music; on the whole merely note-experiments, leading only to emptiness and boredom”.[69]

62 *Berlingske Tidende (Aftenblad)*, 6.5.1895.
63 Danish pianist (1867-1961).
64 Torben Schousboe (1983), *op. cit.*, pp. 146, 154.
65 Torben Schousboe (1983), *op. cit.*, p. 152.
66 *DK-Kk*, CNA I.A.c.
67 *Nationaltidende*, 4.2.1898.
68 *Dannebrog*, 4.2.1898.
69 *Politiken*, 4.2.1898.

stryges, passe Ordene til denne Symphoni for Claveer, som i Hr. Glass havde en beundringsværdig Fortolker. Den paa harmonisk og contrapuntisk Kunst væsentligst baserede, højst vanskelige og indviklede, i Grunden slet ikke claveermæssige Composition blev spillet med en Overlegenhed, Klarhed og Energi, der maatte vække Respect. Hr. Glass, der er saa optagen af anden Virksomhed, at hans Tid til selv at dyrke Claveerspillet maa være temmelig knap, gjorde ved at foredrage dette eiendomelige Værk udenad et Kunststykke, som vi ville see, om Nogen gjør ham efter. At Componisten ikke er nogen ‘Pfuscher’ har han her ligesom saa ofte tidligere godtgjort, medens hans Ringeagt for ‘die zärtlichen Herzen’ i dette nye Opus synes at gaae noget for vidt.”[62]

Den 3. februar 1898 blev suiten opført sammen med førsteopførelsen af *Humoreske-Bagateller* af Adolfa Johnsson[63] i Koncert-Palæets Mindre Sal[64] ved en velbesøgt koncert som Carl Nielsen øjensynligt først havde planlagt skulle finde sted 14 dage forinden, og som også indeholdt hans g moll strygekvartet og violinsonaten i A dur.[65] I et brev to dage senere takkede han Johnsson for hendes udførelse.[66]

På dette tidspunkt var kritikken endnu ikke blevet mærkbart formildet. I *Nationaltidende* beskrev Gustav Hetsch det som han kaldte Nielsens “Frygt for at blive almindelig”. Følgelig – og uden at nævne værket – placerede han suiten i en overgangsperiode hvori “Komponisten har gjort sig Livet surt under Anfægtelser, Grublerier og Experimenter”.[67] Efter at have kaldt violinsonaten et “lidet taknemmeligt Arbejde” for de udøvende bemærker Nanna Liebmann i *Dannebrog* at “Den flinke unge Pianistinde Frk. Adolfa Johnsson havde heller ikke stor Glæde af den kjedsommelige Klaversuite”.[68] I *Politiken* så Charles Kjerulf koncerten med kun én komponist på programmet som et symptom på Carl Nielsens usikkerhed omkring sin egen position. “Den mildest talt uhandelige” suite slog han i hartkorn med violinsonaten og beskrev de to værker som “i Virkeligheden kun undtagelsesvis Musik, som Regel Node-Eksperimenter, der ikke frembringer andet Resultat end Tomhed og Kedsommelighed”.[69]

62 *Berlingske Tidende (Aftenblad)*, 6.5.1895.
63 Pianist (1867-1961).
64 Torben Schousboe (1983), *op. cit.*, s. 146, 154.
65 Torben Schousboe (1983), *op. cit.*, s. 152.
66 *DK-Kk*, CNA I.A.c.
67 *Nationaltidende*, 4.2.1898.
68 *Dannebrog*, 4.2.1898.
69 *Politiken*, 4.2.1898.

By 1907, the *Symphonic Suite* was nevertheless well established in Danish concert life. Critical response in the press continued to be unfavourable, however. The work featured in another evening devoted to Nielsen's music on 30 November, and the review by Charles Kjerulf – by then a critic of considerable influence – was eloquent in its rejection. Kjerulf berated the composer for his new F major String Quartet (Op. 44) but praised his songs (including the then brand-new *Jens Vejmand*) as an example of the music he would have liked Nielsen to compose more of. Sharpening his pen, and perhaps not wholly informed as to the correct chronology, Kjerulf continued:

"Of course he immediately repented, and we got ... the Symphonic Suite for Piano, which has been publicly performed many times. It has the motto 'Ah, those tender hearts! A bungler could stir them.' Those poor bunglers, who have dared to stir sensitive musical souls. Shame on you, Mozart, Haydn, Wagner and Tchaikovsky! Why not look for another German motto to help us understand this cacophonic Suite: 'Only fools are modest'. Mr Henrik Knudsen played it with the most outstanding, the most fanatical dedication, from memory. Let's hope it did not stir the audience too much."[70]

Less sarcastically, but from a similar point of view, Alfred Tofft in *Berlingske Tidende* noted that the lesser hall in the Koncertpalæ was nearly full. Finding the new Quartet experimental and anxious not to be uninteresting, he echoed the general view of the *Symphonic Suite* as "ungrateful", ending with advice to Nielsen to continue to write "from the heart", as in the strophic songs and choruses performed at the concert, "without fear of getting too far away from himself."[71]

The opening movement, "Intonation", was arranged for organ by Paul Gerhardt[72] and published by Wilhelm Hansen in a collection jointly edited by Gerhardt and Max Reger.[73] It is not known whether Nielsen had any input into this project.

Source material for the *Symphonic Suite* consists of sketches, drafts (**C**) and a fair copy that served also as printing manuscript (**B**). As with the Five Pieces Op. 3, Nielsen's own copy of the first printed edition survives and has been chosen as the main source (**A**).

70 *Politiken*, 1.12.1907. The motto from Goethe continues "Brave freuen sich der Tat" (Virtuous men take joy in action).
71 *Berlingske Tidende Aftenblad* 2.12.1907.
72 German organist (1867-1946).
73 *Album Nordischer Komponisten für Orgel*, vol. 2, pp. 44-45, Copenhagen 1921.

Omkring 1907 havde *Symphonisk Suite* imidlertid efterhånden opnået en fast plads i dansk koncertliv, selvom musikkritikken vedblev at være negativ. Værket optrådte på endnu en Carl Nielsen-koncert den 30. November, efter hvilken Charles Kjerulf – på dette tidspunkt en kritiker med betydelig indflydelse – udtalte sig i stærke vendinger. Han kritiserede komponisten for hans nye strygekvartet i F dur (opus 44), men roste hans sange (herunder *Jens Vejmand*) som eksempel på musik han ville ønske Carl Nielsen havde skrevet noget mere af. Med noget skarpere pen og ikke ganske opdateret med hensyn til kronologien fortsatte Kjerulf:

"Selvfølgelig fortrød han det ogsaa straks, og vi fik ... den symfoniske Suite for Klaver, der adskillige Gang[e] før har været fremført offentligt. Den har til Motto 'Ach, – die zärtlichen Herzen! Ein Phuscher vermag sie zu rühren'. De stakkels Fuskere, der har vovet at røre følsomme Musik-Hjerter. Skam Jer, Mozart og Haydn, Wagner og Tschaikowsky! – Hvorfor ikke tage endnu et tysk Sprikwort til Hjælp til Forstaaelsen af denne kakofoniske Suite: 'Nur die Lumpen sind bescheiden'. – Hr. Henrik Knudsen spillede den med ypperste, mest fanatiske Hengivelse ... udenad. End ikke det rørte Tilhørerne synderligt."[70]

Mindre sarkastisk, men med samme udgangspunkt, bemærkede Alfred Tofft i *Berlingske Tidende* at Koncertpaæets Mindre Sal næsten var fuld. Idet han fandt den ny kvartet eksperimenterende og alt for optaget af ikke at være uinteressant, gentog han den almindelige vurdering af *Symphonisk Suite* som "ikke taknemlig" og sluttede med at tilråde Carl Nielsen at komponere "fra Hjertet" som i de strofiske sange og korene der var blevet opført ved samme koncert, "uden Frygt for at komme for langt bort fra sig selv."[71]

Den indledende "Intonation" blev arrangeret for orgel af Paul Gerhardt[72] og udgivet hos Wilhelm Hansen i en samling, redigeret af Gerhardt og Max Reger.[73] Det vides ikke om Carl Nielsen havde nogen andel i dette projekt.

Kildematerialet til *Symphonisk Suite* består af skitser, kladder (**C**) og renskrift, der også tjente som trykforlæg (**B**). Som det er tilfældet med de fem klaverstykker opus 3, er Carl Nielsens eget eksemplar af førstetrykket valgt som hovedkilde (**A**).

70 *Politiken*, 1.12.1907. Goethe-citatet fortsætter: "Brave freuen sich der Tat".
71 *Berlingske Tidende Aftenblad* 2.12.1907.
72 Tysk organist (1867-1946).
73 *Album Nordischer Komponisten für Orgel*, bd. 2, s. 44-45, Kopenhagen 1921.

HUMORESQUE-BAGATELLES, OPUS 11

Little is known of the genesis of the six pieces that make up Nielsen's Op.11, though it is generally assumed that they were written with his young family in mind (his daughters Irmelin and Anne Marie and his son Hans Børge, born in 1891, 1893 and 1895, respectively). The first documented mention of the *Humoresque-Bagatelles* is a letter from the composer to his wife on 12 May 1897, the same day as the completion date on the manuscript, where Nielsen writes that he has sold "the six little piano pieces", along with the Cantata *Hymnus amoris*, to Wilhelm Hansen for 650 kroner in total.[74] As with the *Symphonic Suite*, his wife made the title page, which in the case of the *Humoresque-Bagatelles* depicts their children playing.[75] On 6 January 1898 he noted in his diary that the *Humoresque-Bagatelles* had been published at Christmas.[76]

Neither Charles Kjerulf nor Nanna Liebmann had much to say about the pieces at their first performances, which was given by Adolfa Johnsson on 3 February 1898. The former merely noted that the *Humoresque-Bagatelles* "are actually out of place in the concert hall. They are pieces on the lines of Schumann's *Kinderszenen*, but in a much more refined-naïve manner",[77] while Nanna Liebmann commented that by comparison with the thankless task of the *Symphonic Suite*, the pianist "took her revenge with the amusing Humoresque-Bagatelles."[78] Gustav Hetsch reckoned that Adolfa Johnsson "acquitted herself nicely in the capriciously dashed off Humoresque-Bagatelles, which seemed to be intended for children of 30 years."[79] As mentioned above (p. x) Nielsen himself played his *Humoresque-Bagatelles* in public a few years later during a theatrical performance at the Svendborg Theatre.

At some time between December 1920 and 1924 (probably nearer to the earlier date), Nielsen made a private recording on wax cylinder of the *Puppet March* (No. 5) at the home of his friends Vera and Carl Johan Michaelsen. The sound quality is poor, and given the circumstances in which the recording was made, it is scarcely possible to draw any conclusions about the composer's playing or his preferred manner of interpretation. Nielsen's tempo is a little steadier than usually heard (the performance takes 1 minute 24 seconds), the left hand staccatos

74 Torben Schousboe (1983), *op. cit.*, p. 145.
75 Torben Schousboe (1983), *op. cit.*, pp. 146, 151.
76 Torben Schousboe (1983), *op. cit.*, p. 152.
77 *Politiken*, 4.2.1898.
78 *Dannebrog*, 4.2.1898.
79 *Nationaltidende*, 4.2.1898.

HUMORESKE-BAGATELLER, OPUS 11

Der er ikke overleveret megen viden om tilblivelsen af de seks stykker som udgør Carl Nielsens opus 11, selvom den almindelige antagelse er at de blev skrevet med henblik på familiens unge (døtrene Irmelin og Anne Marie og sønnen Hans Børge, født henholdsvis 1891, 1893 og 1895).

Den tidligste dokumenterede omtale af *Humoreske-Bagateller* er et brev til hustruen af 12. maj 1897, samme dag som slutdatoen på manuskriptet, hvor Nielsen skriver at han har solgt "de seks smaa Klaver Stykker" sammen med kantaten *Hymnus amoris* til Wilhelm Hansen for 650 kroner i alt.[74] Som det var tilfældet med *Symphonisk Suite*, udførte hans hustru titelbladet, som viser deres tre legende børn.[75] Den 6. januar 1898 kan han notere i sin dagbog at *Humoreske-Bagateller* er blevet udgivet til jul.[76]

Hverken Charles Kjerulf eller Nanna Liebmann havde meget at sige om stykkerne ved deres førsteopførelse af Adolfa Johnsson den 3. februar 1898. Førstnævnte bemærker blot at *Humoreske-Bagateller* "er egenlig ikke paa deres Plads i en Koncertsal. Det er Stykker i Smag med Schumanns Børne-Scener, men langt mere raffineret naivt gjorte",[77] mens Nanna Liebmann anfører at pianisten i sammenligning med det utaknemmelige job med udførelsen af *Symphonisk Suite* "tog siden Revanche med de morsomme 'Humoreske-Bagateller' ".[78] Gustav Hetsch fastslog at Adolfa Johnsson "skilte sig nydelig fra de i et Lune henkastede 'Humoreske-Bagateller', der synes at være bestemte for Børn paa 30 Aar".[79] Som nævnt ovenfor (s. x) spillede Carl Nielsen selv *Humoreske-Bagateller* offentligt et par år senere i forbindelse med en teaterforestilling på Svendborg Teater.

På et tidspunkt mellem 1920 og 1924 (formentlig nærmere førstnævnte årstal) foretog Carl Nielsen en privat indspilning på den tidligere omtalte voksvalse af *Dukke-Marsch* (No. 5), mens han var på besøg hos vennerne Vera og Carl Johan Michaelsen. Indspilningskvaliteten er yderst ringe, og det er næppe muligt at drage nogen konklusion med hensyn til komponistens klaverspil eller hans foretrukne udførelse af stykket. Tempoet er lidt roligere end man normalt hører det (udførelsen varer 1 minut og 24 sekunder), venstre hånds staccati er sløret

74 Torben Schousboe (1983), *op. cit.*, s. 145.
75 Torben Schousboe (1983), *op. cit.*, s. 146, 151.
76 Torben Schousboe (1983), *op. cit.*, s. 152.
77 *Politiken*, 4.2.1898.
78 *Dannebrog*, 4.2.1898.
79 *Nationaltidende*, 4.2.1898.

are disguised by pedal, and he has a lapse of memory in bb.21-23. The cylinder is housed at the State and University Library, Århus, which initiated the complex restoration process and issued the results on compact disc (source **E**).[80]

Surviving manuscript sources consist of pencil sketches (**C)** and an ink fair copy (**B**) which also served as printing manuscript. The composer's copy of the first printing (**A**), with his own annotations in three of the pieces, is in the Carl Nielsen Museum, Odense, and is taken as the main source.

FESTIVAL PRELUDE FOR THE NEW CENTURY

There is no documentary source describing the background to Nielsen's work on the *Festival Prelude*. The piece was dedicated to his friend, Jens Ferdinand Willumsen,[81] and was first published on the front page of *Politiken* on New Year's Day 1901.[82] Its first public performance was given by Dagmar Borup[83] at the Koncertpalæ on 4 March 1901.[84] It has been variously arranged for organ (at least twice) and other instruments.[85]

Politiken's Charles Kjerulf made a brief mention of the piece in his review of the concert, noting of Dagmar Borup's performance of the *Symphonic Suite* and the *Festival Prelude*:

"She even had the courage to play two pieces from Nielsen's virtually notorious Suite for Piano, and the woman really took hold of it with firm faith, though without convincing us that it is music. Whereas the Festival Prelude – which came out in *Politiken*'s New Year's Day issue – is truly genuine in its stately bearing."[86]

80 CDROM SBCD 05, *Statsbiblioteket*, Århus, 2003.
81 Danish painter (1863-1958).
82 See facsimile in John Fellow (1999), *op. cit.*, p. 40.
83 Danish pianist and teacher of solfège (1867-1959).
84 Dan Fog & Torben Schousboe, *Carl Nielsen. Kompositioner*, Copenhagen 1965, p. 11.
85 On 3.11.1929 Nielsen conducted Johannes Andersen's arrangement of the *Festival Prelude* for wind orchestra at a large-scale rally in the Forum. The arranger's hand-written score contains a number of additions in Nielsen's hand.
86 *Politiken* 5.3.1901

af pedalen, og der er et memorerings-udfald ved takterne 21-23. Valsen befinder sig på Statsbiblioteket i Århus som har forestået en kompliceret restaurerings-indsats og udgivet resultatet på compact disc (kilde **E**).[80]

Der er overleveret blyantsskitser (**C**) og renskrift (**B**) – sidstnævnte som trykforlæg for den første trykte udgave. Komponistens eksemplar af førstetrykket med egne påtegninger i tre af stykkerne (**A**) er bevaret i Carl Nielsen Museet i Odense og har tjent som hovedkilde for nærværende udgave.

FEST-PRÆLUDIUM VED AARHUNDREDSKIFTET

Der findes ingen dokumentation for baggrunden for Carl Nielsens arbejde med *Fest-Præludium*. Stykket blev tilegnet vennen Jens Ferdinand Willumsen[81] og blev første gang offentliggjort på forsiden af *Politiken* nytårsdag 1901 som faksimile i komponistens egen hånd.[82] Førsteopførelsen ved Dagmar Borup[83] fandt sted i Odd Fellow-Palæets Mindre Sal den 4. marts 1901.[84] Stykket er siden blevet arrangeret for orgel (mindst to gange) samt for andre instrumenter.[85]

Politikens Charles Kjerulf giver en kort omtale af stykket i forbindelse med sin anmeldelse af hele koncerten; om Dagmar Borups udførelse af *Symphonisk Suite* og *Fest-Præludium* hedder det:

"Hun havde endog det Mod at spille to Stykker af Carl Nielsens nærmest berygtede Suite for Piano og Fruen tog saamæn[d] fat paa den med haandfast Tro – dog uden at faa os overbevist om, at dette er Musik. Saa er Festpræludiet – der saa Lyset i 'Politiken's Nytaarsnum[m]er – anderledes ægte i sin pompøse Holdning."[86]

80 CDROM SBCD 05, *Statsbiblioteket*, Århus, 2003.
81 Maler (1863-1958).
82 Se faksimile i John Fellow (1999), *op. cit.*, s. 40.
83 Pianist og hørelære-pædagog (1867-1959).
84 Dan Fog og Torben Schousboe, *Carl Nielsen. Kompositioner*, København 1965, s. 11.
85 3.11.1929 dirigerede Carl Nielsen ved et stort anlagt stævne i Forum Johannes Andersens arrangement for harmoniorkester af *Fest-Præludium*. Arrangørens egenhændige partitur i Livgardens Musikkorps indeholder en række tilføjelser i Carl Nielsens hånd.
86 *Politiken* 5.3.1901

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]

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.

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 trykforlæg, 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 (trykforlæg) 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 Feriedage 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.

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 Kjerulf[94] 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,

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.

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 Kjerulf[94] 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 Enkeltheder. 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 Uudslukkelige* og førsteopførelsen af *Pan og Syrinx*. Charles Kjerulf hæftede sig ved bifaldet til Christiansen og be-

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 Beckman[104]

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 Nielsens klaværværker: berettigelse, rækkevidde og mål". *Dansk Musiktidsskrift*, vol. 55 (1980), p. 57.

104 (1866-1929).

skrev stykket som "et ægte Carl Nielsens 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 Nielsens musik, og denne anmeldelse indvarsler et skift i den kritiske modtagelse af hans klaværværker.

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 klaversatsen mellem renskriften og førstetrykket, selvom det almindeligvis hævdes at have været Stoffregen.[103]

Da der ikke foreligger vidnesbyrd om Carl Nielsens 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 klaværværker.

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 Beckmans[104] afgørelse om han vil beholde

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 Nielsens klaværværker: 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 Grosserersocietetets Hundredaarsfest 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 jag överlämnat 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 lødige 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 Grosserersocietetets Hundredaarsfest den 23. April 1917*.
108 *Vort Land*, 30.11.1917.

Charles Kjerulf, despite expressing his recent conversion to Nielsen's cause in extravagant praise for the symphony and the tone poem, called the Variations merely a *succès d'estime*:

"even though Mr Alex. Stoffregen played them extremely beautifully. But they were and are genuine Nielsenish experiment-music, which at times *could* sound poetic – almost inadvertently – but for the most part sounded mathematical, without any natural connection with the ear. Nielsen and the piano have never been really good friends."[109]

Emilius Bangert noted that:

"The theme was superbly set out and provided the seed for 16 variations, full of brilliant invention, including a two-voice canon. Nielsen's famous audacity was not to be denied – especially in the last variations, which on first acquaintance seemed rather outlandish."[110]

Sophus Andersen contrasted the *Theme and Variations* unfavourably with the "inspiration" of *Saga Dream*:

"It is a remarkably tortuous piece, which certainly must have interested the composer to work on at home – 'interesting' as it is, but intellectualised and unnatural in its sounds and not very flattering for the piano."[111]

On 23 December 1920 Nielsen received a letter from his friend Julius Röntgen,[112] thanking him for the present of, presumably, a published score. This letter is interesting not only as a document of reception history but for the response it elicited from the composer – one of his most candid statements concerning the creative process. Both documents therefore deserve quotation *in extenso*. Röntgen wrote:

"Warmest thanks for your Christmas present of the Variations, which have given me great, serious pleasure. I have been studying them thoroughly over the last few days and now want to give you my impression, just as I have received it from the work. Perhaps my judgment on the details that

109 *Politiken*, 30.11.1917.
110 *Hovedstaden*, 30.11.1917.
111 *København*, 30.11.1917.
112 Dutch composer, conductor and pianist (1855-1932).

Charles Kjerulf, som ellers havde givet udtryk for sin nylige omvendelse til Carl Nielsens sag i en overstrømmende begejstret omtale af symfonien og tonedigtet, kaldte blot variationerne for en begrænset succes der dog blev spillet "overordentlig smukt" af Stoffregen:

"Men de var og blev ægte Carl Nielsen'sk Eksperimental-Musik, der til Tider *kunde* klinge poetisk – nærmest som ved en Fejltagelse – men for det meste klang matematisk, uden nogen naturlig Forbindelse med Øret. Carl Nielsen og Klaveret har nu aldrig været rigtig gode Venner."[109]

Emilius Bangert bemærkede at

"Temaet var ypperligt fremsat og dannede Kimen til 16 Variationer, fulde af aandrige Paafund, bl.a. en henrivende tostemmig Kanon. Carl Nielsens berømte Dristighed nægtede sig intet – især i de sidste Variationer, som i første Omgang syntes noget uden for Lands Lov og Ret",[110]

og Sophus Andersen savnede i *Tema med Variationer* den "inspiration" som han havde mødt i *Saga-Drøm*:

"Det var et underlig forvredent Arbejde, som sikkert har interesseret Komponisten at sidde at arbejde med hjemme, 'interessant' som det er, men udpønsket og unaturligt i sine Klange og lidet flatterende for Klaveret."[111]

Den 23. december 1920 modtog Carl Nielsen et brev fra vennen Julius Röntgen,[112] hvori denne takkede ham for at have sendt ham noderne – formentlig den trykte udgave. Dette brev er interessant, ikke alene set fra et receptionshistorisk synspunkt men også på grund af det svar som det foranledigede fra komponisten – et af hans mest åbenhjertige udsagn om den kreative proces. Begge dokumenter fortjener derfor at blive gengivet *in extenso*.

"Herzlichen Dank für Deine Weihnachtsgabe: die Variationen, mit denen Du mir große, ernsthhafte Freude gemacht hast. Ich habe sie dieser Tage gründlich studiert und will Dir nun meinen Eindruck schreiben, ganz so wie ich ihn von dem Werk empfan-

109 *Politiken*, 30.11.1917.
110 *Hovedstaden*, 30.11.1917.
111 *København*, 30.11.1917.
112 Hollandsk komponist, dirigent og pianist (1855-1932).

still bother me will change with closer study. But the overall impression is that it's a most important work, entirely worthy of you. Everything about it is solid and masterly. I admire the strictness with which the theme is varied, which for me is the only correct application of variation form, just as Bach (Goldberg Variations) Beethoven and Brahms used it. A work such as Schumann's Symphonic Studies doesn't really consist of variations; it's just free fantasising on the theme, just as Reger does in his (beautiful!) Bach Variations and similar works.

With you we never lose the theme for a moment, and that makes the great variety of the variations all the more admirable. It's much harder to be inventive within the demands of the theme than when one renounces it. The fact that we sometimes need more brain than heart to bring this off may be unavoidable.

The theme itself is splendid in its firm melody and the most interesting and yet so natural harmonic-modulatory progression. By taking the path from B minor through F minor to G minor, the danger that all the Variations stay in the same tonality and that the whole thing could therefore become monotonous, is very felicitously avoided. Admittedly one waits in vain for some major-mode sunshine and lyricism, and so the whole thing becomes somewhat harsh, which was doubtless your intention in any case.

I find the double variation 7 and 8 the most beautiful of all. These and the following variations (9 and 10) are the only ones where you modulate away from the theme (though the structure is strictly maintained!). One could make a new series of variations on Variation 7 and use it as an independent theme. Maybe I'll do it sometime: I find the piece so very deep and beautiful!

Variation 13, with its ostinato figure in the right hand against the bass theme, is highly entertaining. Long live the logic whereby F minor, C major, D flat major, B flat minor and so on harmonise so naturally with B minor. Later on there are certainly some tougher misalliances, such as in Variation 15, bar 16 (F minor, F sharp minor, G minor), which don't exactly caress the ear, but which are still completely defensible.

gen habe. Vielleicht ändert sich bei noch genauerem Studium mein Urtheil über einige Details, die mich jetzt noch befremden. Der Gesammteindruck ist aber, daß es ein höchst bedeutendes, ganz Deiner würdiges Werk ist. Alles steht fest und mit vollkommener Meisterschaft dar.

Ich bewundere die Strengheit mit der das Thema variiert ist, für mich die einzig richtige Anwendung der Variationenform, so wie Bach (Goldberg Variat.) Beethoven und Brahms sie gebraucht haben. Ein Werk wie Schumanns Symph. Etuden sind doch eigentlich keine Variationen, es ist ein freies Phantasi[e]ren über das Thema, ebenso wie es Reger in seinen (schönen!) Bachvariationen und ähnlichen Werken thut.

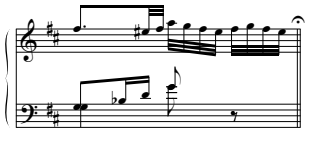
Bei Dir verliert man das Thema keinen Augenblick, um so mehr ist dann die grosse Verschiedenheit der Variationen zu bewundern. Es ist viel schwerer unter dem Zwang des Themas zu erfinden als wenn man sich davon lossagt. Dass dabei manchmal mehr Kopf als Herzarbeit nöthig ist, ist freilich unvermeidlich.

Das Thema selbst ist prachtvoll in seiner festen Melodie, u. dem höchst interessanten u. doch so natürlichen harmonisch-modulatorischen Gang. Durch den Weg von h moll über f moll nach g moll wird die Gefahr, dass alle Variationen in einer Tonart stehen u. das Ganze dadurch monoton werden könnte, sehr glücklich umgangen. Freilich etwas Dur-Sonnenschein und Lyrik erwartet man vergebens, dadurch bekommt das Ganze etwas sehr Herbes, was jedenfalls in Deiner Absicht gelegen hat.

Am Schönsten finde ich die Doppelvariation 7 und 8. Diese und die folgenden (9 und 10) sind die einzigen wo Du modulatorisch abweichst von dem Thema (die Struktur bleibt streng bewahrt!). Man könnte über Var. 7 eine Reihe neuer Variationen machen u. sie als selbständiges Thema gebrauchen. Vielleicht thue ich es einmal: ich finde das Stück so besonders tief und schön!

Sehr *morsomt* ist Var. 13 mit der Ostinatofigur in der rechten Hand gegen das Thema-Bass. Es lebe die Consequenz, wodurch f moll, C dur, Des dur, b moll u.s.w. so natürlich mit H moll zusammenklingen. Später kommts allerdings noch zu schlimmeren Mesalliancen, z.B. in Var. 15 Takt 16 f moll, fis moll, g moll, die dem Ohr nicht gerade schmeicheln, aber logisch vollkommen zu vertheidigen sind.

Precisely because of this logic, so strictly maintained, I find it a pity that in Variation 13 you sacrifice the ostinato in the last bar and end with G in the right hand. That destroys the ostinato effect for me. Why not:



The last two variations bring a massive accumulation, which reaches its high point in the coda, where the composer finally gets 'drunk'. The 'Come ubbriaco' is just crazy! After that, however, the B major conclusion tails off – I wish something else had occurred to you after you were no longer 'Come ubbriaco'.

So far (and maybe I'll change my mind on this) I find the conclusion dull, also because the theme is varied there without gaining any new meaning.

Well, now I've got all this off my chest, and you can see from the above how much the piece has got hold of and delighted me. Thanks once again for it."[113]

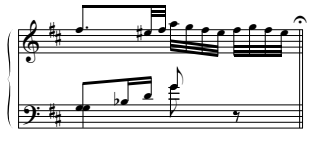
This letter prompted Nielsen to one of his most revealing self-justifications (3 January 1921):

"I thank you with all my heart for your interesting, thought-provoking letter. It's splendid to be understood, and kept up to the mark by a fellow-artist with critical or instructive comments, so that in defending oneself one is provoked to reflection.

I'll get on to the matter of the Variations, but first I want to mention a few words of Leonardo da Vinci, where he talks about intelligent criticism (from the German translation of his *Treatise on Painting*): 'We know how much man can deceive himself about his own achievements... So be willing to listen to the opinions of others. Look carefully and consider whether the fault-finder is right to find fault with you. If you think he is, then make corrections; if not, then behave as though you haven't heard or understood, or, *if it's a man you respect*, then bring him round by reason to realise that he is in error.'

113 *DK-Kk*, CNA, I.a.b.19.

Gerade wegen dieser so streng behandelten Logik finde ich es Schade, dass Du im Var. 13 im letzten Takt das 'Ostinato' opferst und mit g in der rechten schließt. Das zerstört mir den ganzen Ostinato Effekt. Warum nicht:



Die beiden letzten Variationen bringen eine große Steigerung, die ihren Höhepunkt erreicht in der Coda, wo der Componist schließlich wie 'besoffen' wird. 'Come ubbriaco' wirkt ganz toll! Danach fällt aber der H dur Schluß ab – ich möchte, dass Dir da noch etwas Anderes eingefallen wäre, nachdem Du nicht mehr 'Come ubbriaco' bist.

Bis jetzt (vielleicht werde ich noch anderer Meinung) finde ich den Schluß matt, auch weil das Thema verändert wird, ohne dass es dadurch an Bedeutung gewinnt.

So, nun habe ich mir alles vom Herzen geschrieben und Du siehst daraus, wie sehr mich das Stück gefeßelt und gefreut hat. Nochmals danke ich Dir dafür!"[113]

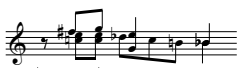
Carl Nielsens svar i brev af 3. januar 1921 er som nævnt en af hans mest ærlige selvvurderinger :

"Jeg takker af ganske Hjerte for dette indholdsrige og tankevækkende Brev. Det er herligt at blive forstaaet og det er godt at blive holdt til Ilden af en jevnbyrdig Kunstner ved kritiske eller belærende Bemærkninger, som man saa atter (ved at forsvare sig) bliver vakt til Eftertanke ved.

Jeg gaar nu lige til Sagen angaaende Variationerne, men vil først anføre nogle Ord af Leonardo da Vinci, hvor han taler om forstaaende Kritik (Tysk Oversættelse af hans Traktat over Maleri): 'Wir wissen, wie sehr der Mensch sich bei seinen eigenen Leistungen täuscht – So sei also bereitwillig anderer Meinung anzuhören. Schau wohl zu und überlege es dir, ob der Tadler recht hat dich zu tadeln. Findest du ja, so verbessere, findest du nein, so gib dir das Ansehen, als habe du's nicht gehört oder verstanden, oder aber, *ist es ein Mann, den du hochachtest*, so bringe ihn mit Vernunftgründen zu Einsicht, das er sich täuscht.'

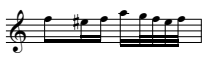
113 *DK-Kk*, CNA, I.a.b.19.

First of all I must ask you to correct a printing error, namely on page 13, bar 3, where the middle part in the right hand should read:



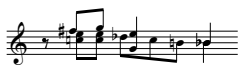
You're right to say that Variation 7 deviates from the theme harmonically, and that one might go on to compose new variations on it. *That's exactly what I have done*. Variations 8, 9 and 10 are based precisely on the harmonisation in Variation 7, although such that the progression in Variation 10 is much veiled or expanded. There are two bars in Variation 10 for every one in Variation 7, and with that there also results a shift in the phrasing, given that the one is in 4/4, the other in 3/4. Variation 11 refers again to the Theme.

I must also defend myself with respect to the ostinato. According to my conception, and my musical ear, the figure



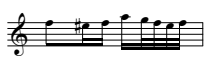
represents a continuous search for a way out, a despairing or comic running in circles to find a cave to disappear in. This cave is G minor, into which the leading-note in the end *must*, *should*, and *shall* scurry in. It's a psycho-physical necessity. (Schoenbergian lawlessness may be amusing for children, but not for a thinking, adult man. I recently looked again through his Three Piano Pieces Op.11 and I find them very childlike in their principles (continual altered octaves, minor second clashes, etc.) and stupid in their realisation.) So far as the conclusion of my Variations is concerned, I must say that I gave some thought to this during my work. It would have been easy enough to make a wild, effective conclusion; but I came to the result you see because the architectonic plan of the whole work is best served by an *ordinary* ending. Looking back for a moment over the whole piece and recalling the theme and its simple structure, then it must be as it is; or if we consider Variation 15 as a wild defence of a man who is fighting with his back to a mountain of ice and who finally, as if drunk (ubbrioso) and deafened by the battle, stumbles away, then it's right that the entire conclusion should be 'uninteresting', just like a character (in a play) who, having fought to the end and gone away, no longer has to attract the

Allerførst vil jeg bede Dig rette en Trykfejl, nemlig Side 13 Takt 3, hvor Mellemstemmen i højre Haand skal have



Du skriver rigtigt at Var: 7 viger ud fra Temaet i harmonisk Henseende og at man herudfra kunde komponere nye Variationer. *Det er netop hvad jeg har gjort*. Var: 8, 9 og 10 gaar netop strengt udfra Harmoniseringen i Var. 7, dog saaledes at Gangen i Var. 10 bliver meget tilsløret (verschleiert) eller udvidet. Der gaar to Takter af Var: 10 paa en Takt af Var. 7, herved fremkommer jo ogsaa en Fraseringsforskydning idet den ene staar i 4/4, den anden i 3/4 Takt. Var: 11 refererer sig atter til Temaet.

Jeg maa ogsaa forsvare mig angaaende ostinato'et. Efter min Ide og ogsaa efter mit musikalske Øre staar Figuren



som en bestandig Søgen efter en Udgang, et fortvivlet eller komisk Kredsløb for at finde et Hul at forsvinde i. Dette Hul er g-moll, hvori den som Ledetone tilsidst *maa*, *bør* og *skal* smutte ind. Det er en psykofysisk Nødvendighed. (Den Schönbergske Illigitimitet kan maaske more Børn, men ikke en tænkende, voksen Mand. Jeg har nylig gennemset paany hans 3 Klaverstykker Op. 11 og finder dem meget barnlige i Principperne (bestandige verspandte Octaver, smaa Secundsammenstød o. s. v.) og dumme i Udførelsen.) – Hvad Slutningen af Variationerne angaar, maa jeg sige, at jeg har tænkt herover under Arbejdet. Det vilde have været mig en let Sag at lave en vild og effektfuld Slutning; men jeg kom til det Resultat som nu foreligger, fordi hele Værkets arkitektoniske Plan er bedst tjent med en *almindelig* Slutning. Ser man med et Overblik tilbage paa hele Stykket og erindrer man sig Temaet og dets enkle (einfache) Struktur, saa maa det være som det er; eller betragter vi Var: 15 som et vildt Forsvar af en Mand der kæmper med Ryggen mod et Isfjeld og tilsidst, ligesom drukken (ubbrioso) og bedøvet (betäubt) af Kampen vakler bort, saa er det rigtigt, at hele Slutningen skal være 'uinteressant', saasandt en Person (i et Drama) der har kæmpet ud og gaar [sin] Vej ikke længere bør tilvende sig Hovedinteressen og heller intet Krav har derpaa. Du ser at

main interest to himself and has no wish to do so. So you can see that I quite consciously made the conclusion weaker and weaker; but in the event that this result is unconvincing in its effect, then of course you are right and I am wrong.

Now, dear friend! I thank you once again for your interest and your friendship and all the intelligent things you write. For your words have great value in themselves, even if I don't agree with you about everything; and if, as you write, you find my work worth engaging with, then that's a great encouragement to me and a spur to new things."[114]

In a letter sent from Villa "Højbo" (Tibberup, near Humlebæk) on 24 February 1921 to Professor Frants P.W. Buhl[115] Nielsen wrote in similar vein:

"You can see that these variations are kept in a very strict style, and it has presented me with a truly demanding task, particularly in Variation 3, because actually I had thought it would be impossible to carry through a canon on a theme with such wide-ranging modulations. This is probably the first time that variations have been composed on a theme that begins in one key and ends in another (rather distant) one. I feel that there's often some monotony in pieces of this kind by past composers, though at the same time of course I admit that they have thousands of other good points. I draw your attention to the fact that Variation 7, at the same time as being a genuine variation (though only harmonically) is also the theme for the next three variations, Nos. 8, 9 and 10, in that these follow its harmonic plan scrupulously. Variation 15 presents an extension of the Theme, which you will naturally have seen straight away."[116]

No sources survive for the *Theme and Variations* other than the printed score (**A**), which naturally serves as the main source.

114 Translated from Irmelin Eggert Møller & Torben Meyer, *op. cit.*, pp. 196-197.
115 Danish theologian and philologist (1850-1932).
116 *DK-Kk*, NKS 4962, 4°.

jeg saaledes fuldt bevidst har ladet Slutningen blive mattere og mattere, men ifald denne Udgang ikke virker overbevisende, saa har Du naturligvis Ret og jeg Uret.

Nu, kære Ven! Jeg takker endnu engang for Din Interesse og Dit Venskab og alle de begavede [Ting], Du siger. Thi Dine Ord har i sig selv en stor Værdi, selv om jeg ikke er enig med Dig i alle Ting og naar Du, som Du skriver, finder mit Arbejde værdt at beskæftige sig med, saa er det mig en stor Opmuntring og en Spore til nye Ting."[114]

I brev til Professor Frants P.W. Buhl[115] den 24. februar 1921 udtrykte Carl Nielsen sig i lignende vendinger:

"De ser at disse Variationer er holdte i den strengeste stil og det har været mig et ret besværligt Arbejde, navnlig Var. 3, fordi jeg egentlig havde anset det for umuligt at gennemføre en Kanon over et Thema med saa vidtsvævende Modulationer. – Det er vist første Gang der er komponeret Variationer over et Thema, der begynder i en og slutter i en anden (ret fjern) Toneart. Jeg synes man ofte føler nogen Monotoni i de ældres Arbejder af denne Art, men indrømmer naturligvis i samme Øjeblik at de har Tusinde andre Fortrin. Jeg gør Opmærksom paa, at Var. 7 samtidig med at den virkelig er en Variation (dog kun nærmest harmonisk) tillige er Thema for de følgende tre Var: 8, 9, 10 idet disse paa det nøjeste slutter sig til dens Harmonisation. Var. 15 er en Forlængelse af Themaet, hvad De naturligvis strax ser."[116]

Den eneste bevarede kilde til *Tema med Variationer* er førstetrykket (**A**), som selvsagt udgør hovedkilden.

114 Citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 196-197.
115 Teolog og filolog (1850-1932).
116 *DK-Kk* NKS 4962, 4°; sendt fra "Villa 'Højbo' Tibberup pr Humlebæk".

SUITE, OPUS 45

The only reference in Nielsen's surviving correspondence to his composition of the *Suite* comes in a letter to his pupil Knud Jeppesen[117] of 21 August 1919:

"I didn't write that many notes this Summer, but I did finish something, which is quite different from what I intended, namely piano music instead of orchestral music."[118]

This letter was written from Damgaard – the estate a few kilometres south of Fredericia on the eastern coast of Jutland facing Funen across the Little Belt – which belonged to his long-standing friend Charlotte Trap de Thygeson.[119]

He had composed the work partly in his recently purchased summer house "Finis Terræ" in Skagen at the northern tip of Jutland, and partly at Damgaard, where he swapped accommodation with Margrete Rosenberg,[120] a friend since student days and permanent resident on the estate, in order to work at a better piano. Various details of the piano writing were discussed with Rosenberg.[121]

An early sketch for the *Suite* is headed 'Ild og Vand' (Fire and Water), and it was the association with fire that presumably led Nielsen to add the subtitle *Luciferisk* for the first performance, thinking of Lucifer as the bringer of fire, rather than of his devilish associations. The fact that reviewers of the first performance all jumped to the unintended conclusion presumably led to his withdrawal of the title, as the preface to the published score explains (see *Sources*, pp. 243-244).

The *Suite* carries a dedication to Artur Schnabel,[122] whose later association with the work – if there was any – is, however, unknown.

In common with the *Fourth String Quartet*, and later the *Preludio e Presto for Solo Violin*, the *Suite* was published (in 1923) by C.F. Peters Musikverlag in Leipzig, following strained

117 Danish musicologist and composer (1892-1974).
118 *DK-Kk*, CNA, I.A.c.
119 (1856-1934).
120 Danish music teacher (1864-1956).
121 Cf. Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 2, pp. 159-160. No source is given for this information, and it has not been possible to corroborate it, other than by a marginal inscription in a fair copy of the first movement.
122 Austrian pianist and composer (1882-1951). His association with Nielsen came about in 1920 through acquaintance with Nielsen's son-in-law, the Hungarian-born violinist Emil Telmányi (1892-1988), and their work on Nielsen's *Second Violin Sonata*.

SUITE, OPUS 45

Den eneste henvisning til arbejdet med klaversuiten i Carl Nielsens bevarede korrespondance findes i et brev til eleven Knud Jeppesen[117] fra den 21. August 1919:

"Jeg har ikke skrevet saa mange Noder i Sommer, men noget har jeg dog færdigt og helt anderledes og andet end jeg havde tænkt mig, nemlig Klavermusik istedetfor Orkestermusik."[118]

Brevet er skrevet på godset Damgaard, beliggende få kilometer syd for Fredericia på Jyllands østkyst med udsigt til Fyn på den modsatte side af Lillebælt og tilhørende en af hans ældste venner, Charlotte Trap de Thygeson.[119]

Værket er komponeret dels i det nyligt erhvervede sommerhus "Finis Terræ" på Skagen, dels på Damgaard; her havde han byttet værelse med sin gamle veninde fra konservatoriet, Margrete Rosenberg[120] – der var fast bosiddende på Damgaard – med henblik på at få adgang til et bedre klaver, og med hvem han nu drøftede forskellige klavermæssige detaljer.[121]

En tidlig skitse til suiten bærer overskriften "Ild og Vand", og det var formentlig associationer fra ordet "ild" der fik Carl Nielsen til at tilføje undertitlen *Den luciferiske* ved førsteopførelsen, og således hæfte sig ved Lucifer som bærer af ilden snarere end ved de sataniske associationer. Det forhold at anmelderne i forbindelse med førsteopførelsen drog sådanne utilsigtede konklusioner, var øjensynligt årsagen til at titlen blev trukket tilbage, således som det forklares i forordet til den trykte udgave (se *Sources*, s. 243-244).

Suiten er tilegnet Artur Schnabel[122] hvis senere forbindelse med værket imidlertid er ukendt – hvis der da overhovedet har været nogen.

Ligesom det var tilfældet med den fjerde strygekvartet og senere med *Preludio e Presto for Soloviolin*, blev suiten

117 Musikforsker og komponist (1892-1974).
118 *DK-Kk*, CNA, I.A.c.
119 (1856-1934).
120 Musiklærer (1864-1956).
121 Jf. Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 159-160 anfører ingen kilde til denne oplysning, og det har ikke være muligt at underbygge den på anden måde end gennem en note i margenen i renskriften af første sats.
122 Østrigsk pianist og komponist (1882-1951). Hans forbindelse til Carl Nielsen stammede fra bekendtskabet i 1920 med Carl Nielsens svigersøn, den ungarsk-fødte violinist Emil Telmányi (1892-1988), og deres samarbejde omkring Carl Nielsens anden violinsonate.

relations between Nielsen and his main publisher to that point, Wilhelm Hansen, in difficult post-war financial conditions.[123]

The first performance was given on 14 March 1921 by Johanne Stockmarr in the lesser hall of the Odd-Fellow Palæ in a concert sponsored by the Danish Concert Society. In the most extended review Gustav Hetsch suggested that:

"Nielsen specialises in extravagant titles for his works. This certainly helps us to remember what they are called, even if one otherwise hasn't got any clear impression of them. This Suite is in truth 'black art', a witches' brew, full of musical devilry. Since Miss Stockmarr is an acknowledged solid pianist, who always knows her stuff, and since her memory is phenomenal, we must assume that she was playing everything that was prescribed, down to the very last note. But on the other hand she could have played totally at random, for the most part, *so* wilful and *so* weird did it sound. Since we must also assume that Nielsen knew what he was doing, we do not dare doubt that all the misshapen effects that assaulted our ears contained musical meaning, which we were merely incapable of assimilating all at once without closer study. Perhaps understanding will dawn another time. Perhaps not. The fact that in the midst of all the harsh oddities, all this apparently nonsensical chatter, bright little episodes shone through that one could grasp straight away and that were moreover of a specially attractive, genuinely Nielsenish beauty, indicates that it is not the composer who had anything wrong with him, even though it must be said that he has gone worryingly far with his experiments."[124]

Axel Kjerulf also took his misreading of the title as his point of departure, but came to a different conclusion:

"Nielsen's Suite was entitled 'Luciferian', although one could not detect anything particularly devilish in this work, which was more pianistically formed than he customarily manages, moreover clear and harmonically interesting; without appearing especially significant at first hearing, this Suite neverthe-

123 Cf. Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 2, pp. 251-254, and Axel Kjerulf, *Hundrede År mellem Noder. Wilhelm Hansen, Musik-Forlag 1857-1957 27. Oktober*, Copenhagen 1957, pp. 124-129.

124 *Nationaltidende*, 15.3.1921.

udgivet af C.F. Peters Musikverlag i Leipzig (i 1923). Der havde i nogen tid været et noget anstrengt forhold mellem Carl Nielsen og hans hovedforlægger indtil da, Wilhelm Hansen, der på dette tidspunkt i øvrigt havde svære økonomiske problemer bl.a. som følge af efterkrigstidens økonomiske afmatning.[123]

Førsteopførelsen med Johanne Stockmarr ved flyglet fandt sted i Odd-Fellow Palæets Mindre Sal den 14. marts 1921 ved en koncert arrangeret af Dansk Koncertforening. I den mest udførlige af anmeldelserne skrev Gustav Hetsch:

"Carl Nielsen eksellèrer i højst aparte Titler paa sine Værker. Det bevirker i alt Fald, at man kan huske, hvad de hedder, selvom man ellers ikke faar noget varigt Indtryk af dem. Denne Suite er i Sandhed 'sort Kunst', en Heksekedel, fuld af musikalsk Djævelskab. Da Frk. Johanne Stockmarr er en anerkendt solid Klaverspillerinde, der altid 'kan' sine Ting, og hendes Hukommelse er fænomenal, maa man gaa ud fra som givet, at hun ogsaa her til mindste Node spillede, hvad foreskrevet var. Men det kunde omtrent ligesaa godt have været ravgalt spillet, det meste af det; *saa* vilkaarligt og *saa* besynderligt lød det. Da nu ogsaa Carl Nielsen maa antages at vide, hvad han gør, tør man ikke tvivle paa, at alle de dysformistiske Tone-Virkninger, der ramte Ens Øren, besad en musikalsk Mening, som man blot ikke var i Stand til paa én Gang uden nærmere Indvielse at fatte. Maaske kommer Forstaaelsen en *anden* Gang. Maaske ikke. At der imellem alle de ildelydende Mærkeligheder, al denne tilsyneladende Snakken sort, lyste smaa Episoder op, som man kunde faa fat paa staks, og som tilmed var af en sært indtagende, ægte Carl Nielsensk Skønhed, tyder paa, at det ikke er Komponisten, der har været noget i Vejen med, selvom han maa siges her at være foruroligende langt ude i Eksperimenter."[124]

Også Axel Kjerulf tog udgangspunkt i en fejltolkning af titlen men drog en anden konklusion:

"Carl Nielsens Suite betegnedes som 'luciferisk', skønt man egentlig ikke kunde opdage noget særlig djævelsk i dette Arbejde, der var mere klavermæssigt formet, end C.N. plejer at evne det, desuden klart og harmonisk interessant; uden at forekomme syn-

123 Jf. Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 251-254, og Axel Kjerulf, *Hundrede År mellem Noder. Wilhelm Hansen, Musik-Forlag 1857-1957 27. Oktober*, København 1957, s. 124-129.

124 *Nationaltidende*, 15.3.1921.

less has unmistakable signs of its author's spirit, and Miss Johanne Stockmarr solved the pianistically extremely difficult task with bravura."[125]

M.S. bemoaned the clash with the concert in the larger hall of the Palæ, where Nielsen's *Sinfonia Espansiva* was being performed on the same evening. He called the Suite: "on the whole an inoffensive devil, even if once in a while he struck some mighty blows with his tail".[126]

An anonymous reviewer was also favourably disposed:

"Disregarding the merry whim of calling this Suite 'luciferian', when fire and brimstone are precisely what it lacks, one could only rejoice over this new child of Nielsen's muse. It was more pianistic than other works, where Nielsen has established a more intimate relationship with the piano, and this piece showed wit, subtlety and the genuine Nielsenish tone. It must have cost the performer, Miss Johanne Stockmarr, many sleepless nights to get to grips with, and many tortuous days to hammer into shape."[127]

More than one reviewer remarked that the piece was so well received that Nielsen had to rise from his seat to acknowledge the applause.[128]

On 28 November 1925 the *Suite* was performed by Christian Christiansen in the second concert celebrating Nielsen's 60th birthday. *København* noted that the *Suite* was performed "with outstanding pianistic skill by Christian Christiansen", but was otherwise more taken with the performance of G minor String Quintet, composed nearly 30 years earlier.[129] Gunnar Hauch's review in *Nationaltidende* was more detailed in its discussion of the Suite; having commented on the last movement of the *Violin Sonata* Op. 35, with its "liberating manifestation of healthy power, rich in ideas", the reviewer went on:

"A related effect is to be found even more in the conclusion of the Piano Suite (Op. 45), where the capricious ideas fly so playfully over the entire keyboard that the bass line, at once

125 *Politiken*, 15.3.1921.
126 *Ekstrabladet*, 15.3.1921.
127 *København*, 16.3.1921.
128 Anon., *Berlingske Tidende*, 15.3.1921, Axel Kjerulf in *Politiken*, 15.3.1921.
129 *København*, 29.11.1925.

derlig betydeligt ved en første Overhøring, har denne Suite dog umiskendelig Præg af sin Autors Aand, og Frk. Johanne Stockmarr løste den pianistisk saare vanskelige Opgave med Bravour."[125]

M.S. beklagede sammenfaldet med en koncert i Palæets Store Sal hvor Carl Nielsens *Sinfonia Espansiva* blev opført samme aften. Han kalde suiten "i det Hele og Store en skikkelig Djævel, selv om han en Gang imellem slog nogle vældige Slag med Halen".[126]

Hos en anonym anmelder hedder det:

"Saa man bort fra det muntre Paafund at kalde denne Suite, som netop manglede Svovl og Hekseri, luciferisk, kunde man kun glæde sig over dette nye Barn af den Carl Nielsenske Muse. Det var mere klavermæssigt gjort end andre Arbejder, hvor Carl Nielsen er traadt i intimere Forbindelse med Klaveret, og der var baade Lune, Finhed og den egne Carl Nielsenske Duft over dette Arbejde, som maa have kostet den Udførende (Frk. Johanne Stockmarr) mange søvnløse Nætter at holde Styr paa, mange kvalfulde Dage til den rene mekaniske Udhamring."[127]

Adskillige anmeldere hæftede sig ved at værket blev så vel modtaget at komponisten måtte rejse sig fra sin stol for at modtage publikums hyldest.[128]

28. november 1925 blev suiten opført af Christian Christiansen ved den anden af de koncerter hvormed Carl Nielsens 60-års dag blev fejret. *København* hæfter sig ved at Suiten blev udført "med fremragende pianistisk Dygtighed af Chr. Christiansen" men er i øvrigt mere optaget af opførelsen af den næsten 30 år gamle strygekvintet i g-mol.[129] Gunnar Hauchs anmeldelse i *Nationaltidende* er mere udførlig i sin omtale af suiten; efter at have omtalt sidste sats af Violinsonaten opus 35 med sit "befriende Udslag af sund, idérig Kraft" fortsætter anmelderen:

"Endnu mere finder dette et beslægtet Udslag i Slutningen af Klaversuiten (Op. 45), hvor de kapriciøse Indfald flyver saa kaadt over hele Klaviaturet, at Bassen, paa een Gang advarende og opmun-

125 *Politiken*, 15.3.1921.
126 *Ekstrabladet*, 15.3.1921.
127 *København*, 16.3.1921.
128 Anon., *Berlingske Tidende*, 15.3.1921, Axel Kjerulf i *Politiken*, 15.3.1921.
129 *København*, 29.11.1925.

warning and encouraging, has to beat out its two-note 'Look out!'. This Suite, whose remaining movements, however, have nothing like the same spontaneity as the finale, was played with true mastery by Mr. Christian Christiansen – a magnificent achievement, which he has seldom equalled."[130]

Extant autograph sources for the *Suite* are a complete pencil draft, with occasional sketches (**C**), and a fair copy of movements 1, 2 and 5 (**B**), evidently made for Margrete Rosenberg. A fair copy of movements 1-4 and 6 survives in the hand of Nancy Dalberg (**D**) but shows no signs of having been used as the printer's copy, which must be presumed lost. As in the case of the *Chaconne*, it may be that some of the unique readings in the first printed edition, published by C.F. Peters Musikverlag in 1923 (**A**), represent the advice of pianist friends of the composer, but in the absence of any evidence for Nielsen's disapproval, this score is taken as the main source.

THREE PIANO PIECES

Nielsen mentions his completion of the first of his *Three Piano Pieces* on 17 January 1928, in a letter to Irmelin, who was then in New York: "I have composed a new piece for solo violin, and one (a little one) for piano."[131] On the same day his wife wrote to Irmelin, probably describing the composer playing through the already completed piece: "And he is sitting now working on something very beautiful for the piano in the evening, and I'm sitting inside in the living-room, listening. When I ask him what it is or what it's going to become, he says he doesn't know."[132]

On 25 January another letter to Irmelin, written from Lillehammer in Norway, where Nielsen and his wife were on a skiing holiday, again mentions the pieces for violin and for piano, now identifying the latter as *Impromtu*, and over the next three weeks both Frida Møller and Margrete Rosenberg wrote to thank Nielsen for copies of the piece.

The second piece is dated 1 March in the manuscript, and the *Adagio* and *Impromptu* (in that order) were played by Christian Christiansen for the New Music Society (Forenin-

130 *Nationaltidende*, 29.11.1925.
131 *DK-Kk*, CNA, III.A.a.1.
132 *DK-Kk*, CNA, III.A.a.2.

trende, maa banke sit to-tonede 'Pas paa!' Denne Suite, hvis øvrige Satser dog næppe har den samme Spontaneitet som den sidste, blev spillet med et sandt Mesterskab af Hr. Chr. Christiansen, en Pragtpræstation, som han sjældent har præsteret Mage til."[130]

De bevarede autografe kilder til suiten omfatter en komplet blyantskladde med spredte skitser (**C**) og en renskrift af første, anden og femte sats (**B**), formentlig udarbejdet til Margrete Rosenberg. Renskrift i Nancy Dalbergs hånd er overleveret af satserne 1-4 samt 6 men udviser ikke nogen tegn på at have været anvendt som trykforlæg, hvilket således må formodes at være gået tabt. Som det var tilfældet med *Chaconne*, er det muligt at en række detaljer i nodeteksten i den trykte udgave fra 1923 hos C.F. Peters Musikverlag (**A**) skyldes råd fra nogle af komponistens pianistvenner. Da der ikke er belæg for at hævde at Carl Nielsen tog afstand fra disse ændringer, er førstetrykket valgt som hovedkilde for nærværende udgave.

TRE KLAVERSTYKKER

To dage efter at have slutdateret renskriften nævner Carl Nielsen i brev af 17. januar 1928 til Irmelin, som på det tidspunkt opholdt sig i New York, at han har fuldført det første af de tre klaverstykker: "Har komponeret en ny Ting for Soloviolin og en (lille) for Claver."[131] Samme dag fortalte hustruen i et brev til Irmelin hvordan komponisten havde gennemspillet sandsynligvis netop dette stykke: "Så sidder han nu og laver noget meget smukt på Claveret om Aftenen, og jeg sidder inde i Dagligstuen og lytter. Når jeg spørger ham hvad det er eller skal være siger han han ved det ikke."[132]

I et nyt brev til Irmelin, skrevet den 25. januar fra Lillehammer i Norge hvor Carl Nielsen var på skiferie med sin hustru, omtales igen nogle stykker for violin og for klaver, sidstnævnte nu under titlen *Impromtu*, og i løbet af de kommende tre uger skrev både Frida Møller og Margrete Rosenberg til Carl Nielsen for at takke ham for kopier af stykket.

Det andet stykke er i manuskriptet dateret 1. marts og *Adagio* og *Impromptu* (i nævnte rækkefølge) blev spillet af Christian Christiansen ved Foreningen Ny Musiks koncert på

130 *Nationaltidende*, 29.11.1925.
131 *DK-Kk*, CNA, III.A.a.1.
132 *DK-Kk*, CNA, III.A.a.2.

gen Ny Musik) on 14 April 1928 at Borups Højskole. In a letter to his wife, Nielsen reported on the dress rehearsal at Christiansen's house earlier the same day, noting that "Christiansen played his two [pieces] excellently."[133] Reviewing the concert, Kai Flor noted that they were "worthy of their author and received a sparkling, tonally nuanced performance."[134]

After an interval of eight months, largely taken up with Nielsen's work on the *Clarinet Concerto*, he completed the third piece on 6 November, which is mentioned in his correspondence to Eduard Erdmann:

"I've long wanted to dedicate some new piano pieces to you, but I've been taken up with various work and duties. Nevertheless I'm now sending you a modest harvest from the field of my work – three new piano pieces. It was fun to compose these three little sisters, but that's no guarantee of their quality, and since I'm personally implicated in the affair, I mustn't sit in judgment and instead must just keep my mouth shut."[135]

On 7 August 1929 Johanne Stockmarr proposed to Nielsen that she should play all three pieces in a recital on 11 December, together with some or all of the *Piano Music for Young and Old* (see below):

"I behaved like a complete blockhead the other day; I so wanted to talk to you about the fact that for my piano recital – which was unfortunately postponed last year – I should like to play the three pieces, the new ones, and that I should therefore like to ask permission to borrow the one that you unfortunately had to pick up – I have the other two. Now the piano recital will quite certainly not happen until 11 December – I have the hall for that evening. But I should like to know whether it's all right with you if I play the three pieces."[136]

However, this recital seems to have been postponed until 5 May 1930, when Stockmarr performed the *Three Piano Pieces* in the lesser hall of the Odd-Fellow Palæ.

Meanwhile the first complete performance had been given by Christian Christiansen on 6 March 1930 in the Antiksal of the Glyptotek, the art gallery in central Copenhagen, endowed by the Carlsberg Foundation. The programme, delayed from 4 March because of the indisposition of the singer, Poul

133 Torben Schousboe (1983), *op. cit.*, p. 538.
134 *Berlingske Tidende*, 16.4.1928.
135 Privately owned.
136 *DK-Kk*, CNA, I.A.b, 21.

Borups Højskole den 14. april 1928. I et brev til sin hustru bemærkede Nielsen at "Christiansen udførte ogsaa sine to [stykker] fortreffeligt" ved generalprøven i Christiansens hjem.[133] I sin anmeldelse af koncerten skrev Kai Flor at stykkerne var "sin autor værdig og fik en gnistrende, klangligt nuanceret Gengivelse."[134]

Efter en pause på otte måneder, hvor Carl Nielsen først og fremmest havde arbejdet på klarinetkoncerten, kunne han den 6. november afslutte det tredje stykke således som det er nævnt i et brev til Eduard Erdmann:

"Schon lange habe ich daran gedacht, Ihnen einige neue Klavierstücke zu widmen, bin aber von verschiedenen Arbeiten und Pflichten genommen. Jetzt sende ich Ihnen trotzdem eine bescheidene Ernte von meinem Arbeitsfelde – drei kleine Klavierstücke. Es hat mich amüsiert die drei Schwesterchen zu komponieren, aber es ist ja kein Kriterium, daß sie auch gut sind, und da ich persönlich in der Sache impliziert bin, muß ich als Schiedsrichter nett und zierlich meinen Mund halten."[135]

Den 7. august 1929 foreslog Johanne Stockmarr Carl Nielsen at spille stykkerne ved en koncert den 11. december sammen med samlingen *Klavermusik for Smaa og Store* (et udvalg af stykkerne eller dem alle; se nærmere i det følgende):

"Jeg bar mig ad som et stort Fæ forleden Dag; jeg vilde saa gærne have talt med dig om, at jeg til min Klaveraften, som jo desværre blev udsat forrige Aar, gærne vilde spille de 3 Stykker, de nye, og saa maa jeg jo altsaa have Lov at laane det igen, som du jo desværre lod hente; de 2 andre har jeg. Nu er Klaveraftenen ganske vist først d. 11te Dec., jeg har Salen den Aften; men jeg vilde gærne vide, om det passer dig, at jeg spiller de 3 Ting."[136]

Koncerten synes imidlertid at være blevet udskudt til 5. maj 1930 hvor Johanne Stockmarr opførte *Tre Klaverstykker* i Odd-Fellow Palæets Mindre Sal.

Forinden havde den første komplette opførelse fundet sted ved Christian Christiansen; det foregik den 6. marts 1930 i Antiksalen på Glyptoteket. Programmet, udskudt fra den 4. marts på grund af sangeren Poul Wiedemanns indisposition, blev gentaget den 7. marts og bestod yderligere af César

133 Torben Schousboe (1983), *op. cit.*, s. 538.
134 *Berlingske Tidende*, 16.4.1928.
135 Privateje.
136 *DK-Kk*, CNA, I.A.b, 21.

Wiedemann, was repeated on 7 March. It also included César Franck's *Prelude, Chorale and Fugue*, songs by Nielsen (including a new one, *Hjemstavn*,[137] to words by Frederik Poulsen) and others.

Gunnar Hauch found the pieces "very typical of their composer, even if they perhaps do not belong to those of his works that will win the widest renown. The first, 'Allegro fluente', seemed to have the strongest character."[138] An anonymous review noted of the *Three Piano Pieces* that Christiansen "allowed their remarkable pianistic qualities, their polyphonic timbral richness and clear structure to emerge beautifully".[139] Presumably in view of the earlier performance of the *Adagio* and *Impromptu*, this review mentioned that the pieces were presented "in altered and expanded form", and the same claim was made by Kai Flor[140] for Stockmarr's performance on 5 May 1930 in the Odd-Fellow Palæ, lesser hall, in a recital that included the *Humoresque-Bagatelles* and the *Suite*, the *Three Piano Pieces* being advertised on the programme as "Second Performance"; Flor mistakenly noted this as a first performance of the pieces in their new form.

Nielsen's draft score of the first and third pieces and his fair copy of all three, are extant. Several manuscript copies were made before the eventual publication (posthumously in 1937). These include two copies of the *Adagio* made by Nielsen, and one of all three pieces and one of No. 3 by an unknown copyist with sporadic pencil indications in the composer's hand. Since the first publication was posthumous, the fair copies – in the case of No. 2, the apparently most correct of the fair copies – are taken as the main source.

PIANO MUSIC FOR YOUNG AND OLD, OPUS 53

On 18 December 1929 Nielsen gave an introductory address at the Music-Pedagogic Society (Musikpædagogisk Forening) at Borups Højskole in Copenhagen, in the course of which he observed:

"If we are to debate this evening the question of whether our composers could imagine composing music which on the one hand has a folk-like, or better, accessible character, and on the other hand would be suitable for teaching purposes – for not

137 "Jeg vandrer over mine Fædres Jord", end date "30/10 29" (*DK-Kk*, CNS 149).
138 *Dagens Nyheder/Nationaltidende*, 7.3.1930.
139 *Berlingske Tidende*, 8.3.1930.
140 *Berlingske Tidende*, 6.5.1930.

Francks *Prélude, Chorale et Fugue*, sange af Carl Nielsen (heriblandt den nykomponerede *Hjemstavn*[137] til tekst af Frederik Poulsen) og andre.

Gunnar Hauch fandt stykkerne "meget typiske for deres Autor, selv om de maaske ikke hører til dem af hans Arbejder, som vil vinde videst Terræn. Stærkest i Karakteren syntes den første 'Allegro fluente' at virke".[138] En anonym anmelder noterede om de *Tre Klaverstykker* at Christian Christiansen "lod deres udmærkede klavermæssige Egenskaber, deres polyfone Klangrigdom og klare Struktur træde smukt frem".[139] Sandsynligvis med henvisning til den tidligere opførelse af *Adagio* og *Impromptu* oplyser denne anmelder at stykkerne blev præsenteret i "ændret og øget Form"; noget lignende siges af Kai Flor[140] om Johanne Stockmarrs opførelse den 5. maj 1930 i Odd-Fellow Palæets Mindre Sal ved en koncert der også omfattede *Humoreske-Bagateller* og *Suite* opus 45; her annonceres klaverstykkerne i programmet som "Anden Opførelse", mens Flor fejlagtigt taler om en førsteopførelse i deres nye skikkelse.

Carl Nielsens blyantskladde af første og tredje stykke samt renskriften af alle tre stykker er bevaret. Før den endelige trykning forelå (posthumt i 1937), blev udarbejdet en række kopier, heraf to af *Adagio* i Carl Nielsens hånd, yderligere en af alle tre stykker samt en af nr. 3 i fremmed hånd med enkelte blyantsnotater af Carl Nielsen. Eftersom førstetrykket udkom posthumt, er renskriften (**A**) anvendt som hovedkilde for nr. 1 og 3 i nærværende udgave, mens **B** er anvendt som hovedkilde for nr. 2.

KLAVERMUSIK FOR SMAA OG STORE, OPUS 53

Den 18. december 1929 holdt Carl Nielsen et foredrag på Borups Højskole i København ved et møde i Musikpædagogisk Forening hvor han bl.a. sagde:

"Naar vi nu iaften skal drøfte det Spørgsmaal om vore Komponister kunde tænke sig at være med til at komponere Musik som dels har en folkelig eller rettere letfattelig Karakter og dels egnede sig til Undervisningsbrug for den ikke altfor teknisk

137 "Jeg vandrer over mine Fædres Jord", dateret "30/10 29" (*DK-Kk*, CNS 149).
138 *Dagens Nyheder/Nationaltidende*, 7.3.1930.
139 *Berlingske Tidende*, 8.3.1930.
140 *Berlingske Tidende*, 6.5.1930.

very advanced young players or beginners – then I think it's a good thing, a good idea, and most welcome that it should be the young leadership of the 'Music-Pedagogic Society' that has taken this initiative."[141]

At first glance it would seem likely that Nielsen began composing his *Piano Music for Young and Old* straight after that meeting, at the rate of roughly one piece per day. But it may also be that some of the pieces already existed, since a newspaper review of the meeting noted that after his lecture "there were demonstrations of recent Danish educational music by Carl Nielsen."[142] And the idea at least for the composition may go back some months before that, since the first mention of the pieces is in a letter from Johanne Stockmarr to the composer dated 7 August 1929, where she floats the idea of playing one or both books in public, along with the *Three Piano Pieces*: "and I also thought about playing the book of your miniatures, or *perhaps both* books; what do you think?"[143] As noted above, this recital was postponed until 5 May 1930.

Nielsen recorded his work on the *Piano Music for Young and Old* starting from No. 10 on 1 January 1930. The following completion dates are noted in his diary (which gives one number higher than indicated for Nos. 10-21, because the composer originally counted Nos. 3a and 3b, both in G major, as separate numbers; having presumably renumbered the set, No. 22 is correctly entered, as are No. 23 (which Nielsen returned to having originally numbered it 21) and No. 24.

No.10	1 January
No.11	2 January
No.12	3 January
No.13	4 and 6 January
No.14	7 January
No.15	9 January
No.16	10 January
(On 12 January Nielsen travelled to Damgaard)	
No.17	13 January
No.18	14 January
No.19	15 January
No.20	16 January
No.21	17 January
No.22	20 January
No.23	18 and 21 January
No.24	22 January[144]

141 John Fellow (1999), *op. cit.*, p. 530.
142 "Snobber vi for Klassikerne?", *Politiken*, 22.12.1929.
143 *DK-Kk*, CNA, I.A.b., 21.
144 Cf. Torben Schousboe (1983), *op. cit.*, pp. 573-575.

udviklede Ungdom, eller for Begyndere, saa mener jeg det er en god Sag og en god Ide og det er højst glædelig at det er den unge Ledelse af 'Musikpædagogisk Forening' som har taget dette Initiativ;"[141]

Umiddelbart kunne det se ud som om Carl Nielsen begyndte kompositionen af *Klavermusik for Smaa og Store* straks efter dette møde med gennemsnitligt et stykke per dag, men det er også muligt at nogle af stykkerne allerede var færdige, idet man i en avisomtale kunne læse at der efter foredraget "var [...] Demonstrationer af nyere dansk Undervisningsmusik af Carl Nielsen."[142] Selve ideen til værket gik efter al sandsynlighed nogle måneder tilbage, eftersom den tidligste omtale af stykkerne findes i et brev fra Johanne Stockmarr til komponisten, dateret 7. august 1929, hvor hun nævner sine planer om at spille begge samlinger offentligt sammen med de *Tre Klaverstykker*: "og saa havde jeg tænkt at spille det Hefte med dine Smaastykker eller maaske begge Hefterne; hvad synes du?"[143] Som nævnt ovenfor blev denne koncert udsat til 5. maj 1930.

Carl Nielsen anfører at arbejdet med *Klavermusik for Smaa og Store* begyndte med nr. 10 den 1. januar 1930. Efterfølgende slutdatoer stammer fra dagbogen som dog anfører de enkelte stykker fra nr. 10 til nr. 21 med et nummer højere end i den endelige version, fordi Carl Nielsen oprindeligt havde betegnet nr. 3a og 3b, begge i G-dur, som selvstændige numre. Efter formentlig at have nummereret hele samlingen på ny, indførte Carl Nielsen nr. 22 med sit korrekte nummer, ligesom det er tilfældet med nr. 23 (som tidligere havde heddet nr. 21) samt nr. 24:

Nr.10	1. januar
Nr.11	2. januar
Nr.12	3. januar
Nr.13	4. og 6. januar
Nr.14	7. januar
Nr.15	9. januar
Nr.16	10. januar
[Den 12. januar rejste Carl Nielsen til Damgaard]	
Nr.17	13. januar
Nr.18	14. januar
Nr.19	15. januar
Nr.20	16. januar
Nr.21	17. januar
Nr.22	20. januar
Nr.23	18. og 21. januar
Nr.24	22. januar[144]

141 John Fellow (1999), *op. cit.*, s. 530.
142 "Snobber vi for Klassikerne?", *Politiken*, 22.12.1929.
143 *DK-Kk*, CNA, I.A.b.21.
144 Jf. Torben Schousboe (1983), *op. cit.*, s. 573-575.

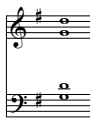
Contrary to information in Meyer & Schandorf,[145] Nielsen's diary entries reveal that he was not at Gothenburg at this time but only went there on 7 February (for conducting appearances on the 12th and 16th), after returning from Damgaard for a few days to Copenhagen.

Nielsen considered No. 18 in C minor to be the best of the pieces he had composed to that point,[146] and he made a special copy of it (source **C**) and sent it to Irmelin on 16 January 1930. She replied three days later:

"Thanks for your letter and the lovely little piece. I've been practising, but I have so few pianistic gifts. Nevertheless I can hear that it's delightful, and I can imagine you playing it with your small, broad, but sensitive, or rather lightly and delicately gliding fingers."[147]

Apart from the Preface to the first published score (see *Critical Commentary* pp. 246-247), Nielsen explained his concept in a letter to Telmányi of 19 January 1930:

"And I've been composing each day a little piano piece in a new tonality, because I want to get up to 24 (up to B major/G sharp minor and G flat major/E flat minor), and it interests me like nothing before, because the task is so circumscribed that it's very difficult. These are five-note pieces; and naturally that means that for example in C major I use within the range both D flat and C sharp, E flat and D sharp, F sharp and G flat. But look: you can move your hand or hands in many ways within the tonality, e.g. in the right hand (e.g. in B minor) and the left or (right) (left) etc. in many ways without thumb-crossing and still get variety. The old piano methods (so far as I know) only have the basic range in both hands; so for G major:


.

So I regard it as something new to work in this way, and as I've said, it has my greatest devotion in this little form."[148]

145 Torben Meyer & Frede Schandorf Petersen, *op. cit.,* vol. 2, p. 305.
146 See letter to Anne Marie Carl-Nielsen 15.1.1930, *DK-Kk*, CNA, II.A.a.
147 Letter from Irmelin to Nielsen, *DK-Kk,* CNA, I.A.a.2, 3.
148 Anon., "Af to Carl Nielsen-Breve", *Dansk Musiktidsskrift*, vol. 7 (1932), pp. 2-3. The original of this letter appears to be lost.

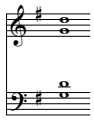
Af dagbogsoptegnelserne fremgår det at Carl Nielsen ikke – således som det hævdes hos Meyer og Schandorf[145] – var i Göteborg på denne tid, men først tog dertil den 7. februar (med henblik på at dirigere ved koncerter den 12. og 16.) efter at være vendt tilbage fra Damgaard til København for nogle få dage.

Carl Nielsen anså nr. 18 i c mol for at være det bedste af de stykker han hidtil havde komponeret,[146] og han lavede en særlig kopi af det (kilde **C**) som han sendte til Irmelin den 16. januar 1930. Tre dage senere svarede hun tilbage:

"Tak for Brev – og det fine lille Stykke. Jeg øver mig – men jeg har jo saa faa pianistiske Evner; trods det kan jeg høre at det er henrivende – og jeg kan forestille mig dig spille det, med dine smaa brede – men 'følsomme' eller rettere, let og delikat henglidende Fingre."[147]

Udover hvad han skrev i forordet til den trykte udgave (se *Critical Commentary*, s. 246-247), forklarede Carl Nielsen sine ideer i et brev til Telmányi fra 19. januar 1930:

"og jeg komponerer hver Dag et lille Klaverstykke i en ny Tonart, da jeg skal have 24 (altsaa indtil H Dur – gis moll, Ges Dur – es moll), og det interesserer mig som intet før, fordi Opgaven er jo saa bunden, at det bliver meget vanskeligt. Det er altsaa femtonige Stykker d.v.s., naturligvis benytter jeg f. Ex. i C dur indenfor baade (des og cis) (es dis) (fis-ges). Men se her: man kan jo flytte Haanden eller Hænderne paa mange Maader indenfor Tonearten f. Expl. i højre Haand (f. Expl. i h moll) i venstre eller (højre) (venstre) o.s.v. paa flere Maader uden Over- eller Undersætning og dog faa Afveksling. De gamle Klaverskoler har (saavidt jeg ved?) kun Grundbeliggenhed i begge Hænder, altsaa G Dur



derfor anser jeg det for en Fornyelse at arbejde med dette og det har, som sagt, min største Hengivelse i denne lille Form."[148]

145 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 305.
146 Se brev til Anne Marie Carl-Nielsen 15.1.1930, *DK-Kk*, CNA, II.A.a.
147 Brev fra Irmelin til Carl Nielsen, *DK-Kk,* CNA, I.A.a.2, 3.
148 Anon., "Af to Carl Nielsen-Breve'" *Dansk Musiktidsskrift*, 7. årg. (1932), s. 2-3. Originalkilden til dette brev synes at være forsvundet.

On 12 August 1931 he wrote to Hans Henny Jahnn[149], describing the set as "music for children, but in a somewhat different meaning from the wholly innocent kind."[150]

On 13 August 1930 Finn Høffding[151] wrote to Nielsen in terms that show that the meeting of the Music-Pedagogic Association led to a competition for new educational pieces:

"At the same time I must touch on the question of your Piano Pieces. I was quite speechless when my wife explained Wilhelm Hansen's position with regard to you; I had no idea that the company had the slightest thing to do with the Piano Pieces; on the contrary before the competition began, I was given to understand that your Piano Pieces were going to be published by Borup, which pleased me no end. Wilhelm Hansen offered to collaborate in a competition, prompted, so they said, by that discussion evening at the Music-Pedagogic Association which you introduced. In the Association we're considering a performance of these newly composed piano pieces given by children; I hope you won't have anything against your pieces being played alongside the others. It goes without saying that if the Music-Pedagogic Association takes it upon itself to premiere and publicly to acknowledge certain pieces, then your collection of Preludes will automatically be acknowledged and the Society will be obliged to inform its members. I hope that the collections will come out in two or three volumes, which will be a big advantage for their dissemination, and I also believe economically more advantageous; it would have been wonderful if the Music-Pedagogic Association had been able to publish your Preludes, but unfortunately there are no funds for it."[152]

On 17 September 1930 Nielsen's pupil Rudolph Simonsen[153] wrote to compliment him: "There's an extraordinary richness of Fantasy within the five notes."[154]

149 German organ expert and music publisher (1894-1959).
150 "Jugendmusik in einer etwas anderen Bedeutung als die ganz unschuldige Art." *Staats- und Universitäts-bibliothek Hamburg Carl von Ossietzky*, copy in *DK-Kk*.
151 Danish composer (1899-1997).
152 *DK-Kk*, CNA, I.a.b. That the Music-Pedagogic Association was involved in such a competition may also be seen from the undated minutes of a board meeting which say: "Finally, together with Wilh. Hansen, we have arranged a competition for the best children's music" (*Musikhistorisk Museum*, Copenhagen; the date of the minutes is 1930 because of the reference to the recent death of violinist Anton Svendsen).
153 Danish pianist and composer (1889-1947).
154 *DK-Kk*, CNA, I.A.b., 21.

Den 12. august 1931 omtalte han i et brev til Hans Henny Jahnn[149] samlingen som "Jugendmusik in einer etwas anderen Bedeutung als die ganz unschuldige Art."[150]

Den 13. august 1930 henvendte Finn Høffding[151] sig til Carl Nielsen i vendinger der viser at mødet i Musikpædagogisk Forening havde ført til en konkurrence om ny undervisningsmusik:

"Samtidigt maa jeg lige berøre Spørgsmaalet om de smaa Klaverstykker; jeg var ganske maalløs da min Kone fortalte om Wilh. Hansens Stilling overfor Dem; jeg anede intet om at Forlaget have haft det mindste med de Klaverstykker at gøre, tværtimod inden Konkurrencen blev startet, havde jeg faaet at vide at Deres Klaverstykker kom hos Borup, hvilket i høj Grad glædede mig. Wilh. Hansen tilbød at samarbejde i en Konkurrence, tilskyndet, som de sagde, af hin Diskussionsaften i Musikpædagogisk Forening, hvor De indledede. Vi paatænker i Foreningen en Demonstration af disse nykomponerede Klaverstykker spillet af Børn, jeg haaber da ikke, at De vil have noget imod at vi lader Deres Stykker demonstrere sammen med de andre. Det er jo givet at naar MPF tager sig paa at præmiere og offentlig anerkende visse Stykker, saa er deres Præludiesamling a fort[i]ori anerkendt og Foreningen forpligtiget til at gøre sine Medlemmer opmærksom paa dem. Jeg haaber paa at Samlingen vil komme i 2 eller 3 Hefter, det vil være en stor Fordel for deres Udbredelse, og jeg tror ogsaa økonomisk fordelagtigere; det havde været dejligt om MPF havde kunnet udgive Deres Præludier, men det er der jo desværre ikke Raad til."[152]

Carl Nielsens elev Rudolph Simonsen[153] omtalte i brev af 17. september samlingen i rosende vendinger: "Det er en ubegribelig Fantasirigdom indenfor de 5 Toner!"[154]

149 Tysk orgelekspert og musikforlægger (1894-1959).
150 *Staats- und Universitäts-bibliothek Hamburg Carl von Ossietzky*, kopi i *DK-Kk*.
151 Komponist (1899-1997).
152 *DK-Kk*, CNA, I.a.b. Musikpædagogisk Forenings engagement i den nævnte konkurrence fremgår ligeledes af et udateret referat fra et bestyrelsesmøde, hvori det bl.a. hedder: "Endelig har vi sammen med Wilh. Hansen foranstaltet Konkurrencen om den bedste Børnemusik" (*Musikhistorisk Museum*, København; referatet kan dateres til 1930 på grund af omtalen af violinisten Anton Svendsens død).
153 Pianist og komponist (1889-1947).
154 *DK-Kk*, CNA, I.A.b, 21.

On 27 October 1930 Herman D. Koppel[155] gave an all-Nielsen piano recital in the hall of Copenhagen Conservatoire. August Felsing's review praised the whole enterprise and noted that Koppel

"crowned the performance by humming subtly and perceptively six pieces from the recently published collection For Young and Old, in which Nielsen writes so transparently, simply and straightforwardly, that it *must* appeal to all who have just the slightest feeling for absolute music in its purest form. How subtly major and minor modes alternated in No. 2, and how beautifully formed was No. 13 in F major, a pastoral idyll that is comically interrupted by the following grotesque Clodhopper's-March."[156]

Reviewing the same concert, Kai Flor claimed that these "educational piano pieces, just as clearly as his greatest art music, bear witness to [the composer's] genius, because they show perhaps the hardest thing of all to achieve – greatness in small dimensions."[157]

Apart from the fair copy of No. 18 that Nielsen made for his daughter (**C**), the first three pieces also exist as fair copies (**B**). A complete draft score survives (**D**), but no printer's copy. The first published edition is taken as the main source.

PIANO PIECE

The only surviving information about this piece seems to be the editorial paragraph preceding its publication in *Dansk Musiktidsskrift* a few months after the composer's death:

"The following piano piece, which is of a later date [than the *Piano Music for Young and Old*], shows that Nielsen continued to work with the problem of piano music for educational purposes, but was looking for solutions along other lines from Op. 53. The piece is published here for the first time."[158]

How the journal came by the piece is not known; nor is the date of composition, or the whereabouts of the manuscript.

David Fanning

155 Danish pianist and composer (1908-1998).
156 *Dagens Nyheder/Nationaltidende*, 28.10.1930.
157 *Berlingske Tidende*, 28.10.1930.
158 "Af to Carl Nielsen-Breve", *Dansk Musiktidsskrift*, vol. 7 (1932), pp. 2-3.

Den 27. oktober 1930 gav Herman D. Koppel[155] en Carl Nielsen-klaveraften i musikkonservatoriets koncertsal i København. August Felsings anmeldelse roste arrangementet og bemærkede at Koppel

"satte Kronen paa Værket ved at nynne fint og forstaaende de seks Stykker af den nyligt udsendte Samling for Smaa og Store, hvori Carl Nielsen skriver en Sats saa gennemsigtig og nem og lige til, at den *maa* gaa i alle, som blot har den ringeste Føling for den absolute Musik i sin primitive Form. Hvor fint veksledes Moll og Dur i Nr. 2, hvor skønt formet var Nr. 13 i F-Dur, en pastoral Ynde, som brødes pudsigt af den paafølgende groteske Klodrian-March."[156]

I sin anmeldelse af koncerten fremhævede Kai Flor disse "Undervisnings-Klaverstykker, der lige saa tydeligt som hans største Kunstmusik viser Rækkevidden af hans Genialitet, fordi de giver det maaske vanskeligste af alt – det store i det smaa."[157]

Udover renskriften af nr. 18 som Carl Nielsen lavede til datteren (**C**), foreligger også de første tre stykker i renskrift (**B**). Endvidere er bevaret en fuldstændig kladde (**D**), men intet trykforlæg. Førstetrykket er hovedkilde til nærværende udgave.

KLAVERSTYKKE

Eneste oplysning om denne komposition synes at være redaktørens indledning i *Dansk Musiktidsskrift* hvor den blev offentliggjort et par måneder efter komponistens død:

"Det efterfølgende klaverstykke, der er af senere dato [end *Klavermusik for Store og Smaa*], viser, at Carl Nielsen fortsat har arbejdet med problemet klavermusik til undervisningsbrug, men søgt løsningen ad andre veje end i op. 53. Stykket offentliggøres her for første gang."[158]

Det vides ikke hvordan tidsskriftet er kommet i besiddelse af stykket; ej heller kendes kompositionsdato eller et eventuelt manuskripts senere skæbne.

David Fanning
(Danish translation: Niels Krabbe)

155 Pianist og komponist (1908-1998).
156 *Dagens Nyheder/Nationaltidende*, 28.10.1930.
157 *Berlingske Tidende*, 28.10.1930.
158 "Af to Carl Nielsen-Breve", *Dansk Musiktidsskrift*, 7. årg. (1932), s. 2-3.

ORGAN WORKS

NIELSEN AND ORGAN MUSIC

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

In the autumn of 1913 Nielsen met the German organist Karl Straube[3] in Copenhagen. The meeting appears to have inspired him to start on a work for organ. In a letter dated 6th October to his wife Anne Marie[4] he talks about his plans, saying among other things: "I have the urge to write a fantasia for organ and have already begun. It is tremendous how an organ can sound when a great master is handling it".[5] This is confirmed by a very brief sketch designated *Organ Fantasia*,[6] but in all probability the work never got beyond the sketch stage. Other undated sketches for organ suggest that Nielsen worked from time to time with the instrument,[7] but as already mentioned it was only in the last years that the organ left visible traces in his list of works.

Although there is no direct statement about this from the composer, it seems reasonable to see a connection between Carl Nielsen's organ works and the reform effort that was taking place at that time in Danish sacred music. Thomas Laub[8] had begun this reform many years earlier, but it was to make its fullest impact during the 1920s. Laub's reform was concerned with abandoning emotive *Lied*-like hymn-singing in favour of a reintroduction of the older stylistic types – the Protestant chorale and Renaissance vocal

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

ORGELVÆRKER

CARL NIELSEN OG ORGELMUSIKKEN

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

Da Carl Nielsen i efteråret 1913 traf den tyske organist Karl Straube[3] i København, inspirerede mødet ham tilsyneladende til at påbegynde et værk for orgel. I et brev dateret den 6. oktober til hustruen Anne Marie[4] fortæller han om sine planer. Det hedder bl.a.: "Jeg har faaet Lyst til at skrive en Phantasi for Orgel og har allerede begyndt. Det er mægtigt som et Orgel kan lyde, naar en stor Mester tumler med det."[5] Udsagnet bekræftes af en ganske kort skitse betegnet *Orgelfantasi*,[6] men efter al sandsynlighed er værket aldrig kommet ud over skitseplanet. Andre udaterede skitser for orgel kunne tyde på at Carl Nielsen fra tid til anden har arbejdet med dette instrument,[7] men som nævnt var det først i de seneste år at orglet satte sig synlige spor i hans værkrække.

Skønt der ikke findes nogen direkte udsagn herom fra komponistens side, er det nærliggende at se en forbindelse mellem Carl Nielsens orgelværker og de reformbestræbelser der netop i disse år fandt sted indenfor den danske kirkemusik – en reform som Thomas Laub[8] havde indledt mange år tidligere, og som i løbet af 1920erne for alvor slog igennem. Laubs reform gik ud på at afskaffe den følelsesbetonede, romancelignende salmesang til fordel for en genindførelse af de klassiske stilfor-

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

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

29 LITTLE PRELUDES FOR ORGAN OR HARMONIUM, OPUS 51

It appears to have been another external factor that prompted Nielsen to get to grips with his first organ work, namely that the organist Johannes Hansen[10] asked him to compose some organ preludes for use in divine service. This request resulted in the *29 Little Preludes for Organ or Harmonium* opus 51.

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

9 Povl Hamburger, "Ny Orgelmusik til gudstjenestebrug", *Dansk Musiktidsskrift*, vol. 5, (1930), p. 165.
10 Married to Nielsen's friend Thorvald Aagaard's sister, Inger.
11 Torben Schousboe, *op. cit.*, p. 559.
12 The printed programme for the Carl Nielsen Memorial Concert in Roskilde Cathedral on 11.2.1932 states that one of the preludes was composed in 1900, while the others were from 1929. We must assume that this information comes from Emilius Bangert (1883-1962), who organized the concert. Torben Schousboe believes he can demonstrate that Prelude 3 was from 1900, since the draft for this piece is written on a different type of music paper from the other preludes, and the style of No. 3 suggests the period around the turn of the century (cf. Torben Schousboe, "Carl Nielsens præludier for orgel", *Organistbladet*, vol. 32 (1966), pp. 20-27). However, there seems to be no proof for such an assumption, since the music paper used for the draft of Prelude 3 originally served as the title page for a manuscript copy of the Three Piano Pieces Op. 59 (composed in 1928). See also the *Sources* pp. 248-249.

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

29 SMAA PRÆLUDIER FOR ORGEL ELLER HARMONIUM, OPUS 51

Det var dog tilsyneladende en ydre anledning der fik Carl Nielsen til at tage fat på det første orgelværk, idet organisten Johannes Hansen[10] havde bedt ham om at komponere nogle præludier for orgel til brug ved gudstjenesten. Denne anmodning udmøntede sig i de *29 Smaa Præludier for Orgel eller Harmonium* opus 51.

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

9 Povl Hamburger, "Ny Orgelmusik til gudstjenestebrug", *Dansk Musiktidsskrift*, 5. årg. (1930), s. 165.
10 Gift med Carl Nielsens ven Thorvald Aagaards søster Inger.
11 Torben Schousboe, *op. cit.*, s. 559.
12 I det trykte program til Carl Nielsen-mindekoncerten i Roskilde Domkirke 11.2.1932 anføres det at et enkelt af præludierne skulle være komponeret år 1900, mens de øvrige var fra 1929. Det må antages, at denne oplysning stammer fra Emilius Bangert (1883-1962) der arrangerede koncerten. Torben Schousboe mener at kunne godtgøre at det er præludium nr. 3 som stammer fra år 1900, idet kladden til denne sats er skrevet på en anden type nodepapir end de øvrige præludier, ligesom stilen i nr. 3 peger på tiden omkring århundredeskiftet (jf. Torben Schousboe, "Carl Nielsens præludier for orgel", *Organistbladet*, 32. årg. (1966), s. 20-27). Der synes dog ikke at være belæg for en sådan antagelse, idet det nodepapir som er anvendt til kladden til præludium nr. 3 oprindeligt har tjent som titelblad for en afskrift af de tre klaverstykker op. 59 (komponeret 1928). Se i øvrigt *Sources*, s. 248-249.

In connection with the composition work Mogens Wöldike[13] lent Nielsen the keys to the Christiansborg Palace Chapel, where he tested the potential of the organ several times. Wöldike also presented Nielsen with Johann Pachelbel's organ works. However, the person who most directly shared the composer's deliberations was the organist Peter Thomsen,[14] from whom Nielsen borrowed music written by organ composers of the seventeenth and eighteenth centuries – like Frescobaldi, Scheidt, Scheidemann, Weckmann and Böhm. He made small marks by the passages that appealed to his taste, and the toccata forms in particular captured his interest. He is said to have considered Frescobaldi and Scheidt particularly worthy of imitation.[15] In this connection it should be mentioned, too, that Johannes Hansen had lent Carl Nielsen Thorvald Aagaard's[16] collection *25 Præludier til Gudstjenesten for Orgel uden Pedal eller Harmonium* (25 Preludes for Divine Service for Organ without Pedals or Harmonium) as a model. When Nielsen's *Preludes* turned out to be something quite different, Johannes Hansen is said to have been somewhat disappointed at the result.[17]

The greater part of a year was to pass before the Preludes were "christened" in public performance. This was on 23rd January 1930 in a concert at Skovshoved Church, north of Copenhagen, marking the debut of its new Frobenius organ as a concert instrument, when Poul Schierbeck[18] performed 28 of the Preludes. The concert was praised by reviewers, who particularly emphasised the highly differentiated character of the *Preludes*. In *Nationaltidende* the reviewer August Felsing thought that the collection had a retrospective tendency. He wrote amongst other things:

"He [Nielsen] chose the form of the preludes and in the course of the many long and short pieces gave of himself in a retrospective presentation beginning with broadly sustained

13 Danish conductor and organist (1897-1988).
14 (1893-1976).
15 Torben Schousboe (1966), *op. cit.*, pp. 20, 26 and Torben Schousboe (1983), *op. cit.*, p. 578.
16 Danish composer and organist (1877-1937).
17 Irmelin Eggert Møller & Torben Meyer, *Carl Nielsens Breve i Udvalg og med Kommentarer*, Copenhagen 1954, pp. 263-264.
18 Danish composer and organist (1888-1949). For some reason Schierbeck would not play Prelude 26. The concert divided the preludes into three groups (10 + 9 + 9), and in between these a vocal quartet consisting of Sylvia Schierbeck, Agnete Grunert, Poul Knudsen and Orla Petersen sang pieces by Thomas Laub, Michael Praetorius, Heinrich Isaac and Melchior Vulpius. Cf. printed concert programme (*DK-Kk*, CNA, I.E.b.).

I forbindelse med kompositionen havde Mogens Wöldike[13] lånt Carl Nielsen nøglerne til Christiansborg Slotskirke hvor han flere gange afprøvede orglets muligheder. Endvidere havde Wöldike foræret Carl Nielsen Johann Pachelbels orgelværker. Den person der mest direkte deltog i komponistens overvejelser, var dog organisten Peter Thomsen.[14] Hos denne lånte Carl Nielsen noder af det 17. og 18. århundredes orgelkomponister – navne som Frescobaldi, Scheidt, Scheidemann, Weckmann og Böhm. Han satte små tegn ved de passager der faldt i hans smag, og især toccata-formerne optog ham meget. Efter sigende skulle han have fundet Frescobaldi og Scheidt særligt efterfølgelsesværdige.[15] Det skal i denne forbindelse nævnes at Johannes Hansen havde lånt Carl Nielsen Thorvald Aagaards[16] samling *25 Præludier til Gudstjenesten for Orgel uden Pedal eller Harmonium* som forbillede. Da Carl Nielsens præludier gik hen og blev noget ganske andet, skal Johannes Hansen være blevet noget skuffet over resultatet.[17]

Der skulle gå det meste af et år før præludierne blev holdt over dåben ved en offentlig fremførelse. Det skete den 23. januar 1930 ved en koncert i Skovshoved Kirke nord for København hvor Poul Schierbeck[18] opførte 28 af præludierne. Ved denne koncert indviedes i øvrigt også kirkens nye Frobeniusorgel som koncertinstrument. Koncerten blev rosende anmeldt, idet man især heftede sig ved præludiernes meget forskelligartede karaktertræk. I *Nationaltidende* mente anmelderen August Felsing ligefrem at samlingen havde et retrospektivt anlæg. Han skrev bl.a.:

"Han [Carl Nielsen] valgte Præludiernes Form og gav i Løbet af de mange kortere eller længere Satser sig selv i en retrospektiv Fremstilling, begyndende med bredt baarne, fugerede Temaer

13 Dirigent og organist (1897-1988).
14 (1893-1976).
15 Torben Schousboe (1966), *op. cit.*, s. 20, 26 og Torben Schousboe (1983), *op. cit.*, s. 578.
16 Komponist og organist (1877-1937).
17 Irmelin Eggert Møller og Torben Meyer, *Carl Nielsens Breve i Udvalg og med Kommentarer*, København 1954, s. 263-264.
18 Komponist og organist (1888-1949). Af en eller anden grund ville Schierbeck ikke spille præludium nr. 26. Koncerten forløb således at præludierne var fordelt i tre grupper (10 + 9 + 9) hvorimellem en vokalkvartet bestående af Sylvia Schierbeck, Agnete Grunert, Poul Knudsen og Orla Petersen sang satser af Thomas Laub, Michael Praetorius, Heinrich Isaac og Melchior Vulpius. Jf. trykt koncertprogram (*DK-Kk*, CNA, I.E.b.).

fugato themes in the linear-clear idiom of 'Saul and David', on through the highly varied associations of ideas in the symphonies, through lyrically disposed motifs that recalled the plain song style that captures the mind of the common man, towards the gigantic content of the last great works, such as the swelling passage-work of the clarinet concerto, to end in a cantabile devotional strophe that rose high above the day and the age. One might say a collection of musical aphorisms, shot through with polyphonic vitality, standing now in instrumental relief as a modern counterpart of Chopin's great preludes for piano, opus 28, now in intellectual power and variety – with their captivating, stray ideas thrown up with an eruptive power that has its deep wellspring in Nielsen's expansive compositional urge, forming a sounding analogy to Søren Kierkegaard's Diapsalmata from Either–Or."[19]

The first complete performance of all 29 preludes played as a continuous cycle took place on 19 March the same year in the St. Johannes Church in Copenhagen with Peter Thomsen at the organ.[20] In connection with the preparations for this concert Nielsen attended two registration rehearsals.[21]

The composer does not appear to have regarded his preludes as an inviolable entity, and was happy to see groups performed; for example, he suggested a suite of eleven (22, 23, 10, 11, 21, 15, 24, 18, 13, 25 and 28) to the organist, P.S. Rung-Keller,[22] at the same time giving Rung-Keller a free hand to include more or change the order in which they were played.[23]

In October 1930, when the Preludes were published by Skandinavisk og Borups Musikforlag, Nielsen – quite in keeping with his models from the seventeenth and eighteenth centuries – had omitted any indications of dynamics, articulation and phrasing.[24] The only guidelines for the player were the

19 *Nationaltidende*, 24.1.1930.
20 The programme for this concert consisted of J.S. Bach, *Toccata, Adagio and Fugue* in C major BWV 564; Nielsen, *29 Preludes for Organ or Harmonium* op. 51; G.F. Händel, *Organ Concerto* in F major op. 4 no. 4 with an orchestra conducted by Emilius Bangert. Cf. printed concert programme (*Dk-Kk*, Småtryksafdelingen).
21 Torben Schousboe (1966), *op. cit.*, p. 24.
22 Danish organist and conductor (1879-1965).
23 Cf. letter from Nielsen to P.S. Rung-Keller, 17.10.1930 (*DK-Kk*, NKS 4692. D1).
24 In the pencil draft (Source **D**) and the part-autograph fair copy (Source **C**) there are scattered indications for dynamics and articulation. All these are mentioned in the *Editorial Emendations and Alternative Readings*, pp. 264-266.

i 'Saul og David's ophøjede, linear-klare Sprog, videre over Symfoniernes højst forskellige Idéassociationer, gennem lyrisk stemte Motiver, der ledte Tanken hen paa den jævne Sang, som fænger Hvermands Sind, hen mod de sidste store Værkers gigantiske Indhold, som f.Eks. Klarinetkoncertens opbrusende Passageværk for at ende i en cantabil, andagtsfyldt Strofe, der løftede sig højt over Dagen og Tiden. Om man vil, en Samling tonale Aforismer, gennemstrømmet af polyfon Livskraft, der snart i instrumentalt Relief – staar som et moderne Sidestykke til Chopins store Præludieværk for Klaver, Opus 28, snart i intellektuel Kraft og Afveksling – med deres fængslende, løsrevne Tanker, slynget ud med en eruptiv Kraft, der har sit dybe Udspring i Carl Nielsens ekspansive Kompositionstrang, former sig som en klingende Analogi til de Søren Kierkegaardske Diapsalmata fra Enten–Eller."[19]

Den første fuldstændige opførelse af alle de 29 præludier spillet som en sammenhængende cyklus fandt sted den 19. marts samme år i Sankt Johannes Kirke i København med Peter Thomsen ved orglet.[20] I forbindelse med forberedelserne til denne koncert deltog Carl Nielsen i to registreringsprøver.[21]

Tilsyneladende betragtede komponisten dog ikke sin præludiesamling som et ubrydeligt hele når den blev opført til koncert. Således foreslog han organisten P.S. Rung-Keller[22] en suite bestående af følgende elleve præludier: nr. 22, 23, 10, 11, 21, 15, 24, 18, 13, 25 og 28, idet han dog gav Rung-Keller frie hænder til at tage flere præludier med eller ændre rækkefølgen.[23]

Da præludierne i oktober 1930 udkom på Skandinavisk og Borups Musikforlag, havde Carl Nielsen – helt i pagt med sine forbilleder fra det 17. og 18. århundrede – udeladt enhver form for anvisning mht. dynamik, artikulation og frasering.[24] Eneste rettesnor for den spillende var metronomangivel-

19 *Nationaltidende*, 24.1.1930.
20 Programmet ved denne koncert bestod af: J.S. Bach, *Toccata, Adagio og Fuga* i C dur BWV 564, Carl Nielsen, *29 Præludier og Orgel eller Harmonium* op. 51, G.F. Händel, *Orgelkoncert* i F dur op. 4 nr. 4 med et orkester dirigeret af Emilius Bangert. Jf. trykt program (*Dk-Kk*, Småtryksafdelingen).
21 Torben Schousboe (1966), *op. cit.*, s. 24.
22 Organist og dirigent (1879-1965).
23 Jf. brev fra Carl Nielsen til P.S. Rung-Keller, 17.10.1930 (*DK-Kk*, NKS 4692. D1).
24 I blyantskladden (kilde **D**) og den delvis autografe renskrift (kilde **C**) optræder sporadiske anvisninger mht. dynamik og artikulation. Alle disse anvisninger er nævnt i *Editorial Emendations and Alternative Readings*, s. 264-266.

metronome markings for the individual pieces, and even then it was stated in a footnote that the metronome speeds given should be regarded as approximate and were to be adjusted for the space and the instrument. This spare notation prompted Peter Thomsen to publish a small article in *Dansk Kirkemusiker-Tidende* on dynamics and registration in the Preludes, pointing out that the remarks were based on the composer's own instructions.[25] He wrote for example:

"For the rendering of the Preludes a 'Mixture organ', with many – *gentle* – mixed voicings, will be best suited; on a 'modern' instrument with the less transparent sound and the large number of sweeping and gliding stops they will have difficulty coming into their own. Within the individual pieces there should be no changing of stops – it would be quite mistaken to use a general crescendo or to add a powerful-sounding stop on the final chord.

No. I ***p***. II ***p*** (***mp***). III ***ff***. IV ***p***. V ***ff***. VI ***p***. VII, VIII and IX ***mp***. X ***f***. XI ***mp***. XII ***f***. XIII ***p***. XIV ***mp*** (***mf***). XV ***mf***. XVI ***p*** (***pp***). XVII ***p***. XVIII ***mf*** (***f***). XIX ***mp*** (***mf***). XX ***f***. XXI ***f***. XXII ***mf***. XXIII ***mf*** (***f***). XXIV ***mp***. XXV ***mf***. XXVI ***p*** (***pp***). XXVII ***mf***. XXVIII ***ff***. XXIX ***pp***.

As with the composer's remarks about his metronome markings, these comments on dynamics are to be regarded as approximate and have to be adjusted to the room and the instrument".[26]

The printed edition of the preludes gave rise to several lengthy reviews in specialist periodicals, where a recurring theme was the issue of the suitability of the preludes for use in church services. In his review in *Dansk Musiktidsskrift* Povl Hamburger[27] thought that only Nos. 14 and 29 met the requirements of a modern church style. He saw the collection rather as suited

25 This presumably refers to Nielsen's above-mentioned participation in the registration rehearsals before the concert on 19.3.1930. That Nielsen had accepted Peter Thomsen's arrangement can be seen from a letter from Nielsen to Peter Thomsen, dated 26.10.1930, in which he says: "I would of course very much like to have your registration proposals in print and I am sure that other musicians and organists would also be pleased with them" (*DK-Kk*, NBD 2. rk., 1981/101).

26 Peter Thomsen, "Carl Nielsens Orgelpræludier", *Dansk Kirkemusiker-Tidende*, vol. 27 (1930), p. 98. Torben Schousboe (1966), *op. cit.*, pp. 22-24, also has information on the tempo and character of the individual pieces, said to be based on Carl Nielsen's statements to Peter Thomsen, who passed them on orally to Schousboe.

27 Danish musicologist and composer (1901-1972).

ser til de enkelte satser, idet det i en fodnote blev bemærket at de opgivne metronomtal var at betragte som tilnærmelsesvise og måtte rette sig efter rum og instrument. Denne meget summariske notationsform foranledigede Peter Thomsen til at bringe en lille opsats i *Dansk Kirkemusiker-Tidende* vedrørende dynamik og registrering i præludierne, hvor han gjorde opmærksom på at bemærkningerne støttede sig til komponistens egne anvisninger.[25] Det hed heri bl.a.:

"Til Gengivelse af Præludierne vil et 'Mixturorgel', som raader over mange – og *milde* – blandede Stemmer, være bedst egnet; paa et 'moderne' Instrument med den mindre gennemsigtige Klang og det store Antal strygende og svævende Registre vil de vanskeligere komme til deres Ret. Indenfor de enkelte Stykker bør ingen Registerændring finde Sted – helt misforstaaet vil det være at anvende Generalcrescendo eller at tilføje et stærkt klingende Register paa Slutningsakkorden.

Nr. I ***p***. II ***p*** (***mp***). III ***ff***. IV ***p***. V ***ff***. VI ***p***. VII, VIII og IX ***mp***. X ***f***. XI ***mp***. XII ***f***. XIII ***p***. XIV ***mp*** (***mf***). XV ***mf***. XVI ***p*** (***pp***). XVII ***p***. XVIII ***mf*** (***f***). XIX ***mp*** (***mf***). XX ***f***. XXI ***f***. XXII ***mf***. XXIII ***mf*** (***f***). XXIV ***mp***. XXV ***mf***. XXVI ***p*** (***pp***). XXVII ***mf***. XXVIII ***ff***. XXIX ***pp***.

Om ovenstaaende Styrkegrader gælder det samme, som Komponisten bemærker om de af ham selv angivne Metronomangivelser: de maa betragtes som kun tilnærmelsesvis og rette sig efter Rum og Instrument."[26]

Den trykte udgave af præludierne afstedkom flere fyldige anmeldelser i fagtidsskrifter hvor et tilbagevendende emne var spørgsmålet om præludiernes egnethed til brug ved gudstjenesten. I sin anmeldelse i *Dansk Musiktidsskrift* mente Povl Hamburger[27] at det kun var nr. 14 og 29 der levede op til de krav man måtte stille til en moderne kirkestil. Han betragtede

25 Hermed refereres antagelig til Carl Nielsens ovenfor omtalte deltagelse ved registreringsprøverne før koncerten den 19.3.1930. At Carl Nielsen var indforstået med Peter Thomsens opsats, fremgår af et brev fra Carl Nielsen til Peter Thomsen, dateret 26.10.1930. Heri hedder det bl.a.: "Jeg vil naturligvis meget gerne have Deres Registreringsforslag paa Tryk og jeg er sikker paa at andre Musikere og Organister ogsaa vil være glade derfor." (*DK-Kk*, NBD 2. rk., 1981/101).

26 Peter Thomsen, "Carl Nielsens Orgelpræludier", *Dansk Kirkemusiker-Tidende*, 27. årg. (1930), s. 98. I Torben Schousboe (1966), *op. cit.*, s. 22-24 bringes endvidere en række oplysninger vedrørende de enkelte satsers tempo og karakter, der angiveligt skulle bygge på Carl Nielsens udtalelser til Peter Thomsen, som mundtligt har bragt dem videre til Schousboe.

27 Musikforsker og komponist (1901-1972).

for study and proposed the title “Studies for Organ” instead of “Preludes”.[28] Knud Hjortø[29] was more discreet in his review in *Vor Ungdom*. He wrote:

“The preludes should be known by Danish organists, and they should be presented to the congregations. It may well be that many people will find them a little odd and perhaps a little too cheerful at first, but on the other hand people have gradually become used to music that is in the old style, and rigid formality is probably less appreciated than it once was”.[30]

To follow up on Hjortø’s review the editor of *Vor Ungdom* asked Nielsen to contribute a reply in this discussion. This led to an article in which Nielsen wrote:

“As for my opinion about the use of the Preludes, it is of course difficult for me, given my interest in the matter, to stand quite objectively before my own small, cherished creations, but I will try, and so I will first mention the numbers that are certainly not suitable for liturgical use in our age, that is Nos. VIII, XI, XV, XVIII, XXII, XXVI and XXVIII. On the other hand I think that I, II, III, V, VII, X, XII, XIV, XIX, XXI, XXV and XXIX can be heard in church; Nos. XIV and XXIX are perhaps best as processionals, the rest as recessionals. About the numbers in the volume that I have not mentioned I can venture no opinion in this context. At present there are such great differences of opinion within what are otherwise the most advanced and promising circles, that it is quite strange; and even among a whole phalanx of young and youngish church musicians who believe they are striving for the same goal, opinions are widely different when it comes to organ music in church, and of course what underlies this is the fact that we do not have organ music from a time or of a content that corresponds to that of the a cappella style. In other words, we lack models.

One of the most knowledgeable and most gifted of the young church musicians, the organist *Peter Thomsen*, has however recently proposed the following three requirements for sacred organ music in a letter to me:[31]

28 Povl Hamburger, *op. cit.*, pp. 167-168.
29 Danish author (1869-1931).
30 *Vor Ungdom* (published by Det pædagogiske Selskab), vol. 53 (1931-32), pp. 44-46.
31 Letter 27.3.1931 (*DK-Kk*, CNA, I.A.b.). In a letter dated 25.2.1931 Nielsen had asked Peter Thomsen to say which of the preludes were suitable for use in church (*DK-Kk*, NBD, 2. rk., 1981/101).

snarere samlingen som egnet til studiebrug og foreslog titlen “Studier for Orgel” i stedet for “Præludier”.[28] Mere afdæmpet var Knud Hjortø[29] i sin anmeldelse i *Vor Ungdom*. Han skrev bl.a.:

“Præludierne bør kendes af danske organister, og de bør forelægges for menigheden. At mange til at begynde med vil finde dem lidt aparte og måske lidt for glade, kan jo gærne være, men på den anden side er folk efterhånden blevet noget vant til musik, der er i gammel stil, og den stive højtidelighed er sikkert mindre regnet, end den engang var.”[30]

I forlængelse af Hjortøs anmeldelse bad redaktionen af *Vor Ungdom* Carl Nielsen om selv at bidrage med en replik i denne diskussion. Det førte til et indlæg hvori det bl.a. hed:

“Hvad nu min Mening om Præludiernes Anvendelse angaar, saa er det naturligvis for mig, som er Part i Sagen, vanskeligt at staa helt objektivt overfor mine egne smaa, kære Skabninger, men jeg skal forsøge, og jeg vil saa først nævne de Numre, som afgjort ikke egner sig til kirkelig Brug i vor Tid, nemlig Nr. VIII, XI, XV, XVIII, XXII, XXVI og XXVIII. Derimod mener jeg, at I, II, III, V, VII, X, XII, XIV, XIX, XXI, XXV og XXIX kan lade sig høre i Kirken; Nr. XIV og XXIX maaske bedst som Indgangsspil, Resten til Udgang. Om de Numre i Heftet, jeg ikke har nævnt, tør jeg i denne Sammenhæng ikke have nogen Mening. Der hersker i Øjeblikket saa stor Meningsforskel indenfor de ellers mest fremskredne og forjættende Krese, at det er helt forunderligt; og selv blandt en hel Falanks af unge og yngre Kirkemusikere, der mener at stræbe efter samme Maal, er Meningerne vidt forskellige, naar det drejer sig om Orgelmusik i Kirken, og det ligger naturligvis deri, at vi ikke har Orgelmusik fra en Tid eller af et Indhold, der svarer til a capella-Stilens. Med andre Ord: vi mangler Forbilleder.

En af de bedst funderede og mest begavede blandt de unge Kirkemusikere, Organist *Peter Thomsen*, har imidlertid i et Brev[31] til mig fornylig fremsat følgende tre Krav angaaende de Egenskaber, kirkelig Orgelmusik bør have:

28 Povl Hamburger, *op. cit.*, s. 167-168.
29 Forfatter (1869-1931).
30 *Vor Ungdom* (udgivet af Det pædagogiske Selskab), 53. årg. (1931-32), s. 44-46.
31 Brev 27.3.1931 (*DK-Kk*, CNA, I.A.b.). I et brev dateret 25.2.1931 havde Carl Nielsen bedt Peter Thomsen at udtale sig om, hvilke af præludierne der egnede sig til kirkeligt brug (*DK-Kk*, NBD 2. rk., 1981/101).

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

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

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

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

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

MELODY

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

TWO PRELUDES

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

32 *Vor Ungdom*, *op. cit.*, pp. 46-47. The article is also reproduced in John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, pp. 599-600.
33 Reproduced in Peter Thomsen, *op. cit.*, p. 98.

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

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

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

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

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

MELODI

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

TO PRÆLUDIER

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

32 *Vor Ungdom*, *op. cit.*, s. 46-47. Indlægget er tillige gengivet i John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 599-600.
33 Gengivet i Peter Thomsen, *op. cit.*, s. 98.

COMMOTIO, OPUS 58

After the composition of the *29 Little Preludes for Organ or Harmonium* Nielsen began work on what was to be his last major composition, the organ work *Commotio*.[34] In so doing he was fulfilling a wish of many years' standing,[35] and unlike the little preludes, this work seems to have had no external prompting. For example on 4 March 1931 he remarked in a letter to his close friend Vera Michaelsen:[36] "It is perhaps foolish to create a work for which there may be no use and for which no one has asked, but I suppose we are all foolish when it comes down to it, and yet – – – !"[37]

It is not quite clear precisely when Nielsen began working on *Commotio*; it can only be noted that some pages in the middle of the pencil draft are written on music paper that contained theory problems set for the organ examination of the conservatoire in June 1930, indicating the earliest possible date for these pages. The composition work lasted until the end of February 1931, when he put the finishing touches to the work during a stay at Damgaard. In Nielsen's extensive correspondence with family and friends it is clear that he ascribed extraordinary importance to the work. On 24th February he wrote to his son-in-law Emil Telmányi:[38]

"None of my other works has demanded such great concentration as this: an attempt to reconstitute what is truly the only valid organ style, the polyphonic music that is especially suited to this instrument, which for a long time has been regarded as a kind of orchestra, which it absolutely is not. More on this when the occasion arises".[39]

34 Latin: movement.
35 Cf. letter from Nielsen to Ebbe Hamerik (17.2.1931), where he writes: "I am here for 10-12 days to put the finishing touches to a major organ work that I have wanted to try to write for many years" (*DK-Kk*, NBD, 2. rk.).
36 (1893-1974), married to Carl Nielsen's benefactor Carl Johan Michaelsen.
37 *DK-Kk*, CNA, I.A.c. It should, however, be mentioned in this connection that Emilius Bangert is said to have urged Nielsen to compose a concert piece for him (information kindly provided by Mrs Elin Bangert). As for the relation between Bangert and Nielsen, see Niels Bo Foltmann, "Emilius Bangert, Carl Nielsen og 'Commotio' ", *Musik i Roskilde – fra jødeharpe til festival* (Historisk årbog fra Roskilde Amt 1996/97), pp. 51-62.
38 Hungarian-Danish violinist (1892-1988).
39 *DK-Kk*, C II, 10.

COMMOTIO, OPUS 58

Efter tilblivelsen af de *29 smaa Præludier for Orgel eller Harmonium* påbegyndte Carl Nielsen arbejdet med det der skulle blive hans sidste større komposition, nemlig orgelværket *Commotio*.[34] Hermed realiserede han et mangeårigt ønske,[35] og i modsætning til de små præludier skyldes dette værk tilsyneladende ikke nogen ydre anledning. Således bemærkede han den 4. marts 1931 i et brev til sin gode veninde Vera Michaelsen[36] at: "Det er maaske fjollet at man udfører et Værk som der maaske slet ikke er Brug for og som ingen har spurgt om, men vi er vel alle fjollede, naar det kommer til Stykket og dog – – – !"[37]

Det står ikke helt klart præcis hvornår Carl Nielsen påbegyndte arbejdet med *Commotio*, blot kan det konstateres at nogle sider midt i blyantskladden er nedskrevet på nodepapir der har indeholdt teoriopgaver til konservatoriets organisteksamen juni 1930; altså kan disse sider af kladden tidligst være nedskrevet på dette tidspunkt. Arbejdet med kompositionen strakte sig frem til slutningen af februar 1931 hvor han under et ophold på Damgaard lagde sidste hånd på værket. I Carl Nielsens omfattende korrespondance med familie og venner fremgår det klart at han tillagde værket overordentlig stor betydning. Den 24. februar skrev han til sin svigersøn Emil Telmányi:[38]

"Intet af mine andre Arbejder har krævet saa stor Koncentration som dette: Et Forsøg paa at genopbygge den virkelig eneste gældende Orgelstil, nemlig den polyfone Musik som passer specielt for dette Instrument, som i lang Tid er blevet betragtet som et Slags Orkester, hvad det aldeles ikke er. Mere herom ved Lejlighed."[39]

34 Latin: Bevægelse.
35 Jf. brev fra Carl Nielsen til Ebbe Hamerik (17.2.1931) hvori han skriver: "Jeg er her en 10-12 Dage for at lægge sidste Haand paa et større Orgelværk som jeg i mange Aar har ønsket at prøve paa " (*DK-Kk*, NBD 2. rk.).
36 (1893-1974), gift med Carl Nielsens velgører Carl Johan Michaelsen.
37 *DK-Kk*, CNA, I.A.c. Det skal dog i denne forbindelse nævnes at Emilius Bangert angiveligt skulle have opfordret Carl Nielsen til at komponere et koncertstykke til ham (venligst meddelt af fru Elin Bangert). Forholdet mellem Bangert og Carl Nielsen er behandlet i Niels Bo Foltmann "Emilius Bangert, Carl Nielsen og 'Commotio' ", *Musik i Roskilde – fra jødeharpe til festival* (Historisk årbog fra Roskilde Amt 1996/97), s. 51-62.
38 Ungarsk-dansk violinist (1892-1988).
39 *DK-Kk*, C II, 10.

On 26 February he wrote to Knud Jeppesen:[40]

"I am here to make the last concentrated effort on my big organ work, and in a few days I shall have finished. It has interested me a great deal, but that is of course not to say that it has arrived at the goal I set myself, and I am really very anxious to know what you – and perhaps one or two other artists – will say about it. Only in one respect have I outdone Johan Seb. Bach's organ works: in length. I think it plays between 22 and 24 minutes".

The same day Nielsen related in a letter to his wife that now he was sure about his work and had actually finished it. He had only a few hours left before he could begin to make the fair copy.[41]

The draft is end-dated "Damgaard 27 Febr 31", and on 2 March the relieved composer could again write to his wife:

"Now my big organ piece is quite finished and I am happy about the work because it has been done with greater skill than all my other things; I myself must be the best judge of that, although not of what it is otherwise like in spirit. It is a large work, and lasts I think about 22 minutes. Bach's longest organ work (the Prelude and Fugue in E minor) is 368 bars long, mine is 511; so as far as size is concerned – – ? Bach is unreachable!"[42]

On the title page of the fair copy the title is given as *Commotio. Nr. I*, which might indicate that Nielsen had planned this work as the first in a whole series of works of the same kind. As we know, such a plan was never realized.

There was great interest in the new work among Danish organists, and it was played privately by three different organists before its first public performance. The first of these private performances took place on 24 April 1931 in Christiansborg Palace Chapel. Shortly before this Nielsen had given Peter Thomsen the manuscript to look through, and after he had

40 Danish musicologist and composer (1892-1974). *DK-Kk*, CNA, I.A.c. The following letter (*DK-Kk*, CNA, I.A.c.) is dated 26.1.1931, which must be a mistake, as Nielsen was in Copenhagen at this date. He did not go to Damgaard until 17.2.1931, cf. Schousboe (1983), *op. cit.*, pp. 591-593.
41 Torben Schousboe (1983), *op. cit.*, p. 596.
42 Torben Schousboe (1983), *op. cit.*, p. 599.

Og den 26. februar skriver han til Knud Jeppesen:[40]

"Jeg er her for at faa den sidste Koncentration til mit store Orgelværk, og om et Par Dage er jeg færdig. Det har interesseret mig i stærkeste Grad, men det er naturligvis ikke ensbetydende med at det er ved Maalet, jeg satte mig, og jeg er egentlig meget spændt paa, hvad De – og maaske en eller to Kunstnere mere – vil sige til det. Kun i en henseende har jeg overgaaet Johan Seb. Bachs Orgelværker: i Omfanget. Jeg tror det spiller mellem 22 og 24 Minutter."

Samme dag berettede Carl Nielsen i et brev til hustruen Anne Marie at han nu var sikker på sit værk og i virkeligheden færdig. Der manglede blot nogle timers arbejde før han kunne tage fat på renskriften.[41]

Kladden er slutdateret "Damgaard 27 Febr 31", og den 2. marts kunne en lettet komponist atter skrive til sin hustru:

"Nu er mit store Orgelstykke helt færdigt og jeg er glad for det Arbejde fordi det er gjort med større Dygtighed end alle mine andre Ting; det kan jeg jo nok selv bedømme, derimod ikke hvordan det ellers er i Aanden. Det er et stort Værk og varer vist circa 22 Minutter. Bachs største Orgelværk (Præludium og Fuga i e moll) er paa 368 Takter, mit er 511, saa hvad Omfanget angaar – – ? Bach er uopnaaelig!"[42]

På titelbladet af renskriften anføres værkets titel som *Commotio. Nr. I*, hvilket kunne tyde på, at Carl Nielsen forestillede sig dette værk som det første af en hel række værker af samme art. En sådan plan blev som bekendt aldrig realiseret.

Forhåndsinteressen for det nye orgelværk var stor blandt de hjemlige organister, og inden den første offentlige fremførelse blev det spillet gentagne gange under private former af tre forskellige organister. Den første af disse koncerter fandt sted den 24. april 1931 i Christiansborg Slotskirke. Carl

40 Musikforsker og komponist (1892-1974). *DK-Kk*, CNA, I.A.c. Efterfølgende brev (*DK-Kk*, CNA, I.A.c.) er dateret 26.1.1931 hvilket må være en fejl, idet Carl Nielsen på dette tidspunkt befandt sig i København. Han tog først til Damgaard 17.2.1931, jf. Schousboe (1983), *op. cit.*, s. 591-593.
41 Torben Schousboe (1983), *op. cit.*, s. 596.
42 Torben Schousboe (1983), *op. cit.*, s. 599.

gained a rudimentary knowledge of the work they agreed on a time and place for playing it through for the composer. On this occasion the work was played through twice.[43]

On Sunday 14th June it was Finn Viderø[44] who performed *Commotio* (also twice) in a private performance in the St. Nikolaj Church Hall, where a new Marcussen organ, built according to the principles of the Organ Movement, had been installed the previous year. Unfortunately we have no statements from Nielsen about the new organ and its possible significance for the realization of his intentions.[45]

A week later Emilius Bangert performed the work in Roskilde Cathedral. Again, the composer was present with a group of family and friends.[46]

Finally, at some point just before 16th July, Peter Thomsen must again have played the work for Nielsen, since the latter wrote (in a letter to Thomsen dated 16th July 1931): "It pleased me greatly to hear the stage you've reached with my 'Commotio'."[47]

On 27th June Bangert wrote to Nielsen, suggesting how the work might be shortened:

"However, there is one place in it where I feel a deficiency – or rather, that there is too much. It is the little idyllic piece in 3/4 time. I have a feeling that it forms too great a break in the fugue and makes the work as a whole slightly too long. Do not take it the wrong way that I write this; I feel my argument is strengthened by the fact that Christiansen, without my saying anything about it, tells me that he [had] quite the same impression – that is, that the fugue, from about ten bars before the idyll, should not slacken, but rise in intensity to the excellent final set of entries. I myself think that there should be a cut from about bar 9 before the idyll to bar 9 before the cadence or at this point there should be a bridging passage without any abatement in tempo and dynamics. Excuse my immodest and unsolicited interference in this matter. Please think about it – I would so much like to see your first major organ work have the great, monumental feel quite consistently. It is the only really 'great' organ work at all in contemporary music".[48]

43 Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-1948, vol. 2, p. 330.
44 (1906-1987).
45 Torben Schousboe (1983), *op. cit.*, p. 611 and Svend Prip, "Omkring Nikolaj", *Dansk Orgelaarbog 1985-1986*, Copenhagen 1987, p. 52.
46 Torben Schousboe (1983), *op. cit.*, pp. 616-617.
47 *DK-Kk*, NBD 2. rk., 1981/101.
48 *DK-Kk*, CNA, I.A.b.

Nielsen havde kort forinden givet Peter Thomsen manuskriptet til gennemsyn, og efter at denne havde sat sig nødtørftigt ind i værket, havde de aftalt tid og sted for en gennemspilning. Ved denne lejlighed blev værket spillet to gange.[43]

Søndag den 14. juni var det Finn Viderø[44] der opførte *Commotio* (ligeledes to gange) ved en privat koncert i Sankt Nikolaj Kirkesal hvor der året før var blevet opstillet et nyt Marcussen-orgel, bygget efter orgelbevægelsens principper. Desværre foreligger ingen udtalelser fra Carl Nielsens side om det nye orgel og dets mulige betydning for virkeliggørelsen af hans intentioner.[45]

Senere på måneden – sankthansaftensdag – spillede Emilius Bangert værket i Roskilde Domkirke hvor komponisten igen var til stede sammen med en kreds af familie og venner.[46]

Endelig må Peter Thomsen på et tidspunkt umiddelbart før den 16. juli have spillet værket for Carl Nielsen, idet denne i et brev til Peter Thomsen (dateret den 16. juli 1931) skrev: "Det glædede mig meget at høre den Form, De nu har faaet paa min 'Commotio'"[47]

Den 27. juni skrev Bangert til Carl Nielsen og foreslog en forkortelse af værket:

"Der er dog et Sted i det, hvor jeg føler en Mangel, – eller rettere, at der staar formeget. Det er den lille idylliske Sats i 3/4 Takt. Jeg har paa Følelsen, at den gør for stærkt Indbrud i Fugaen og gør Værket som Helhed noget for langt. Tag mig ikke ilde op, at jeg skriver det; jeg bestyrkedes i Sagen ved, at Christiansen, uden at jeg havde nævnt noget derom, siger mig, at han [havde] ganske det samme Indtryk, – altsaa, at Fugaen fra en halv Snes Takter før Idyllen ikke maa afslappes, men tværtimod stige i Intensitet til den udmærkede Slutningsgennemføring. Jeg tror selv, at der skulde gøres et Spring fra c. Takt 9 før Idyllen til Takt 9 før Slutningsgennemføringen eller paa dette Sted laves en Overgang uden Afspænding i Tempo og Dynamik. Undskyld min uskaansomme og ukaldede Indblanding i denne Sag. Tænk venligt derover, – jeg vilde jo saa gerne, at Deres første store Orgelværk skulde have det store, monumentale Præg helt gennemført. Det er overhovedet det eneste virkelig 'store' Orgelværk i ny Musik."[48]

43 Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 2, s. 330.
44 (1906-1987).
45 Torben Schousboe (1983), *op. cit.*, s. 611 og Svend Prip: "Omkring Nikolaj", *Dansk Orgelaarbog 1985-1986*, København 1987, s. 52.
46 Torben Schousboe (1983), *op. cit.*, s. 616-617.
47 *DK-Kk*, NBD 2. rk. 1981/101.
48 *DK-Kk*, CNA, I.A.b.

A month later, on 26 July, Nielsen replied:

"I have thought about your suggestion for the cut in 'Commotio', but I think the fault (in the architecture) lies elsewhere, and perhaps in the fact that the last fugato movement should be mightier, that's to say also broader.

But we will talk again, and you must not think that I would feel for a moment that your honest criticism is offensive. I may be an old cavalier, but I don't like to get on my high horse, and I am simply grateful if we can arrive at the best result through mutual help and sincere exchanges of opinions".[49]

It is generally known that Nielsen was very open to colleagues' suggestions for small changes in his works. It is therefore all the more notable in this case to see how he was not in doubt about the viability of his own ideas.

The circumstances surrounding the actual first performance of *Commotio* are slightly obscure. The fact of the matter is that Nielsen had somehow "promised" the first performance to both Emilius Bangert and Peter Thomsen.[50] However, the problem was solved by Bangert "premiering" the work in Aarhus, while Peter Thomsen first performed it in Copenhagen.[51] The actual first performance thus took place in Aarhus Cathedral on 14th August 1931, at the Aarhus Tourist Association's 40th Organ Recital.[52] Nielsen, who was by this time greatly weakened by a heart condition, deliberated to the last whether he had the strength to make the trip. But in the end he did go to Aarhus, where he attended the concert. The first performance appears to have passed off quite unremarked, for apart from a small advance notice in *Aarhus Stifttidende* on 12th August, it has not been possible to find any mention, let alone reviews, of this concert.

In the course of the summer the news of Nielsen's major organ work also reached south of the Danish border, and in July the cathedral organist and *Landeskirchenmusik-*

49 Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 267.
50 Information kindly provided by Mrs Elin Bangert. Finn Viderø had furthermore asked Carl Nielsen for permission to give the work its first performance in Copenhagen, but this was refused (cf. Torben Schousboe (1983), *op. cit.*, p. 611). The confusion has been aggravated by the fact that Emilius Bangert himself, in *Roskilde Tidende*, 10.2.1932, spoke of the Lübeck performance as the first performance.
51 This performance took place 9.11.1931 in the church Helligåndskirken in the first concert of the Dansk Koncert-Forening.
52 Torben Schousboe (1983), *op. cit.*, p. 617.

En måned senere, den 26. juli, svarede Carl Nielsen:

"Jeg har tænkt meget paa Deres Forslag om det Spring i 'Commotio', men jeg tror Fejlen (i det arkitektoniske) ligger anderledes og maaske deri at den sidste fugerede Sats skal være mere mægtig, altsaa ogsaa bredere.

Men vi tales ved og De maa ikke tro at jeg et Øjeblik skulde føle Deres ærlige Kritik som stødende. Vel er jeg en ældre Kavallér, men det pukker jeg nødigt paa og jeg er bare taknemmelig ifald vi kan naa til det bedste Resultat ved fælles Hjælp og oprigtig Udveksling af Meninger."[49]

Det er almindelig kendt at Carl Nielsen var meget åben over for kollegers forslag til mindre ændringer i hans værker. Så meget desto mere bemærkelsesværdigt er det derfor at konstatere hvordan han i dette tilfælde ikke var i tvivl om bæredygtigheden af sine egne ideer.

Forholdene omkring den egentlige uropførelse af *Commotio* er lidt dunkle. Sagen er den at Carl Nielsen var kommet til at "love" uropførelsen til såvel Emilius Bangert som Peter Thomsen.[50] Problemet blev imidlertid løst ved at Bangert "uropførte" værket i Aarhus, medens Peter Thomsen opførte det "1ste Gang" det i København.[51] Den egentlige uropførelse fandt således sted i Aarhus Domkirke den 14. august 1931 ved Aarhus Turistforenings 40. Orgelforedrag.[52] Carl Nielsen der på dette tidspunkt var stærkt svækket pga. en hjertelidelse, overvejede til det sidste om han havde kræfter til turen, men endte dog med at tage til Århus hvor han overværede koncerten. Uropførelsen er tilsyneladende foregået ganske ubemærket, for bortset fra en lille forhåndsomtale i Aarhus Stiftstidende den 12. august har det ikke været muligt at finde omtaler, endsige anmeldelser af denne koncert.

I løbet af sommeren var nyheden om Carl Nielsens store orgelværk også nået syd for grænsen, og i juli henvendte domorganisten og Landeskirchenmusikdirektor fra Schleswig,

49 Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 267.
50 Venligst meddelt af fru Elin Bangert. Ydermere havde Finn Viderø bedt Carl Nielsen om at få lov til at førsteopføre værket i København, hvilket dog blev afslået (jf. Torben Schousboe (1983), *op. cit.*, s. 611). Forvirringen er ikke blevet mindre af at Emilius Bangert i *Roskilde Tidende*, 10.2.1932 selv har omtalt Lübeck-opførelsen som uropførelsen.
51 Denne opførelse fandt sted 9.11.1931 i Helligåndskirken ved Dansk Koncert-Forenings første koncert.
52 Torben Schousboe (1983), *op. cit.*, s. 617.

direktor from Schleswig, Erwin Zillinger,[53] approached Bangert and Carl Nielsen[54] with a request for permission to perform *Commotio* at the Nordic-German Organ Week that was to take place in Lübeck in October. However it was Bangert who eventually gave this performance. During the preparations for the concert Nielsen was asked to write programme notes for his new organ work, and on 30 August he wrote to Bangert:

"I do not really know how we should furnish the programme, but in the title I think we must furnish Commotio with a footnote, thus:

Carl Nielsen:

Commotio* for Organ Op. 58

[footnote:] *Bewegung, auch geistig.

I do not want to add the word 'phantasierender'[55]. After all, the work is so rigorous in its form and part-writing that I am incapable of doing anything more fixed. I would like the following, if more explanation is wanted than the title itself (overleaf), which I would really rather see it limited to:[56]

The Latin word Commotio really applies to all music, but the word is used more specifically here as an expression of self-objectification.

In a major work for the mighty instrument that is called the organ, whose sound is determined by the natural element we call air, the composer must attempt to suppress all personal, lyrical feelings. – The expression becomes great and rigorous and demands a kind of dryness instead of the emotional, and must rather be gazed at with the ear than embraced by the heart.

The work is borne up by two fugues, to which an introduction, intervening movements and coda cling like climbing plants to the tree-trunks of the forest; however, the composer thinks that further analysis is superfluous.

The Germans of course like to have something, but down there you can give them three alternatives: 1) the bare title; 2) the bracketed { piece;[57] 3) your suggestion on the card (which I enclose in case you have not made a copy.)" [58]

53 (1893-1974).
54 Cf. letter from Erwin Zillinger to Nielsen, 11.7.1930 (*DK-Kk*, CNA, I.A.b.).
55 German for "improvising".
56 The following three paragraphs are written by Nielsen in German.
57 i.e. the German text, which Nielsen has marked by a brace in the margin.
58 *DK-Kk*, CNA, I.A.c.

Erwin Zillinger,[53] sig til Bangert og Carl Nielsen[54] med en anmodning om tilladelse til at opføre *Commotio* ved den nordisk-tyske orgeluge som skulle finde sted i Lübeck i oktober måned. Det blev dog i sidste ende Bangert der kom til at forestå denne opførelse. Under forberedelserne til den pågældende koncert blev Carl Nielsen opfordret til at skrive programnoter til sit nye orgelværk, og den 30. august skrev han til Bangert:

"Jeg ved ikke rigtigt hvorledes vi skal forsyne Programmet, men i Titlen maa vi vist helst forsyne Commotio med en Fodnote, saaledes altsaa:

Carl Nielsen:

Commotio* für Orgel Op 58

[note] *Bewegung, auch geistig.

Jeg vil ikke gerne have noget om 'phantasierender' ind. Værket er jo saa strengt i sin Form og Stemmeføring at jeg ikke evner at gøre noget fastere.

Jeg kunde tænke mig følgende ifald man vil have mere Forklaring end selve Titlen (omstaaende) som jeg egentlig helst saa det indskrænket til:

Das lateinische Wort Commotio gilt eigentlich alle Musik, aber das Wort ist hier besonders benutzt als ein Ausdruck für Selbst-Objektivierung.

In einem grösseren Werke für das mächtige Instrument welches man Orgel nennt, und dessen Töne von dem Naturelement, welches man Luft nennt, bedingt sind, muss der Komponist versuchen alle persönliche, lyrische Gefühle zu unterdrücken. – Die Ausgabe wird gross und streng und fordert eine Art Trockenheit anstatt das Gefühlsvolle und muss lieber mit dem Ohre[55] beschaut als vom Herzen umschlungen sein.

Das Werk wird von zwei Fugen getragen wozu Introduktion, Zwischensätze und Koda sich klammern, wie Schlingpflanzen an den Stämmen des Waldes; der Komponist meint aber dass weitere Analyse überflüssig ist.

Tyskerne vil jo gerne have noget men De kan jo give dem dernede 3 Alternativer 1) den tørre Titel 2) det indklammede { Stykke[56] 3) Deres Forslag paa Kortet (som jeg sender med ifald De ikke har taget Kopi)."[57]

53 (1893-1974).
54 Jf. brev fra Erwin Zillinger til Carl Nielsen, 11.7.1930 (*DK-Kk*, CNA, I.A.b.).
55 Bogstavet "e" i "Ohre" er overstreget med blyant.
56 Dvs. den tyske tekst, som Carl Nielsen har markeret med en klamme i margenen.
57 *DK-Kk*, CNA, I.A.c.

The plan had been that Nielsen himself would go to Lübeck and attend the concert. This came to nothing,[59] but immediately before Bangert went off to Lübeck, he played *Commotio* one more time for Nielsen in Roskilde Cathedral.[60]

In the middle of the Nordic-German Organ Week the announcement of Nielsen's death came. All the participants were profoundly moved, and when Bangert performed *Commotio* in the final concert on 6th October, the concert had completely changed character. What should have been a tribute to Denmark's great living composer became instead a moving valediction. The concert was reviewed by Svend-Ove Møller[61] in *Dansk Kirkemusiker-Tidende*. The review says among other things:

"In the final concert, which also took place in the Marienkirche, the cathedral precentor Emilius Bangert (Roskilde) played Nielsen's last work: Commotio for organ. Mixed with the melancholy feelings that fill us on the death of Nielsen, is gratitude that it was granted him to complete this work, which we may designate without exaggeration as the most significant production in recent organ literature. Nielsen understood as few others did how to deploy the resources of his time such that they do not appear modern in the negative sense. His mode of expression, peculiar and distinctive as it may be, feels quite natural; not for an instant does one get the impression that he sought out new paths simply to get away from the well-known roads; the affectation which so often characterizes modern music is not to be found in Carl Nielsen; his thoroughly wholesome musical idiom and his ability to create living music has produced here an organ work of enduring value.

Emilius Bangert gave Nielsen's work a masterly performance. Deeply immersed in the composition, he was able to create the effect of a sculpted totality with a meticulous account of all details; even the smallest figure was given precisely the musical form that it should have – something that is in fact typical of Bangert's eminent organ art. It was an experience to attend the first performance of Nielsen's Commotio in the memorable Marienkirche, where presumably most of the other great Danish master Buxtehude's organ works sounded for the first time".[62]

59 Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 2, p. 332.
60 According to an article on the memorial concert for Nielsen on 11.2.1932 in Roskilde Cathedral (*Roskilde Tidende*, 10.2.1932).
61 Danish organist and composer (1903-1949).
62 *Dansk Kirkemusiker-Tidende*, vol. 28 (1931), p. 140.

Det havde egentlig været planen at Carl Nielsen selv skulle tage til Lübeck og overvære koncerten. Dette blev imidlertid ikke til noget,[58] men umiddelbart før Bangert drog af sted til Lübeck, spillede han endnu engang *Commotio* for Carl Nielsen i Roskilde Domkirke.[59]

Midt under den nordisk-tyske orgeluge indløb meddelelsen om Carl Nielsens død. Alle deltagere var dyb berørte, og da Bangert fremførte *Commotio* ved afslutningskoncerten den 6. oktober, havde koncerten ganske skiftet karakter. Det der skulle have været en hyldest til Danmarks store nulevende komponist, blev i stedet en bevægende afsked. Koncerten blev anmeldt af Svend-Ove Møller[60] i *Dansk Kirkemusiker-Tidende*. Heri hedder det bl.a.:

"Ved Afslutningskoncerten, som ligeledes fandt Sted i Mariekirken, spillede Domkantor Emilius Bangert (Roskilde) Carl Nielsens sidste Værk: Commotio for Orgel. I de vemodige Følelser, der fylder os ved Tanken om Carl Nielsens Død, blander sig Taknemmeligheden over, at det forundtes ham at fuldføre dette Arbejde, der uden Overdrivelse tør betegnes som den nyere Orgellitteraturs betydeligste Frembringelse. Carl Nielsen forstod som faa at benytte sin Tids Virkemidler paa en saadan Maade, at de ikke virker moderne i daarlig Forstand. Hans Udtrykmaade, hvor ejendommelig og særpræget den end er, føles ganske naturlig, ikke et Øjeblik faar man Indtryk af, at han søgte nye Stier blot for at komme bort fra de kendte Veje; det forskruede, der saa ofte præger moderne Musik, findes ikke hos Carl Nielsen, hans kernesunde Tonesprog og Evne til at skabe levende Musik har her frembragt et Orgelværk af blivende Værdi.

Emilius Bangert gav Carl Nielsens Værk en mesterlig Udførelse. Dybt indlevet i Kompositionen formaaede han at skabe en plastisk Helhedsvirkning med omhyggelig Redegørelse for alle Enkeltheder, selv den mindste Figur fik netop den musikalske Form, som den skulde have, – noget der jo er typisk for Bangerts fornemme Orgelkunst. Det var en Oplevelse at overvære Uropførelsen af Carl Nielsens Commotio i den minderige Mariekirke, hvor vel de fleste af den anden danskfødte Stormester, Buxtehudes, Orgelværker har lydt for første Gang."[61]

58 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 332.
59 Iflg. artikel om mindekoncerten for Carl Nielsen 11.2.1932 i Roskilde Domkirke (*Roskilde Tidende*, 10.2.1932).
60 Organist og komponist (1903-1949).
61 *Dansk Kirkemusiker-Tidende*, 28. årg. (1931), s. 140.

On the journey home from Lübeck Bangert wrote the following letter of condolence (dated 7 October) to Anne Marie Carl-Nielsen. He said among other things:

"At the pre-concert meeting for the 'Organ Week' on Monday morning, the President, Dr. Domes, informed those in attendance what had happened, and urged me to say some commemorative words about your husband, which I did as well as I could, struggling both with the foreign language and with my own emotions. The whole company was greatly moved – and not least on Tuesday at the performance of the work. I myself hardly know how it went, but in the judgement of competent listeners it went well. The enthusiasm for the new organ work was overwhelming; at the gathering after the concert the manuscript was circulated – all the organists studied and discussed it, and expressed the unanimous wish that it might become available through publication soon".[63]

In the course of the summer of 1931 Carl Nielsen had begun to investigate the possibility of having *Commotio* printed. He wrote to the German organ expert and music publisher Hans Henny Jahnn[64] and asked about the possibility of having *Commotio* published by a German publishing house, which he thought would make the work more widely known than if it appeared from a Danish publisher. However, Jahnn was rather sceptical about the possibility of the work being printed in Germany – Peters in particular he considered out of the question – yet he was not averse to a possible publication from his own publishing house Ugrino.[65] But before the negotiations with Jahnn had been completed Nielsen died, and instead it was Emil Telmányi who came to be responsible for the publication. As early as 1932 *Commotio* was available in print, published by Samfundet til udgivelse af Dansk Musik (3rd series, No. 40) in collaboration with the Danish publisher Skandinavisk- og Borups Musikforlag and the German firm Fr. Kistner & C.F.W. Siegel. As his basis for the edition Telmányi had used two sources, Nielsen's ink manuscript and the pencil draft. He corrected the ink manu-

63 *DK-Kk*, CNA, II.A.b.
64 (1894-1959).
65 Cf. letters from Hans Henny Jahnn to Nielsen, 6.8.1931, 18.8.1931 (*DK-Kk*, CNA, I.A.b.) and letters from Nielsen to Hans Henny Jahnn, 3.8.1931, 12.8.1931 (Hamburger Staats- und Universitätsbibliothek, Carl von Ossietzky).

På rejsen hjem fra Lübeck skrev Bangert følgende kondolencebrev (dateret den 7. oktober) til Anne Marie Carl-Nielsen. Heri hed det bl.a.:

"Ved 'Orgelugens' Forhandlingsmøde Mandag Morgen meddelte Præsidenten, Dr. Domes, Deltagerne, hvad der var sket, og rettede Opfordring til mig om at sige nogle Mindeord om Deres Mand, hvad jeg gjorde, saa godt jeg kunde, kæmpende baade med det fremmede Sprog og min egen Bevægelse. Der var stor Grebethed over Forsamlingen, – og ikke mindre i Tirsdags ved Værkets Opførelse. Jeg ved selv knapt nok, hvordan det gik, men efter kompetente Tilhøreres Dom skal det være gaaet godt. Begejstringen over det nye Orgelværk var overvældende; ved Sammenkomsten efter Koncerten circulerede Manuskriptet, – alle Organisterne studerede og diskuterede det og fremsatte énstemmigt Ønske om, at det gennem en snarlig Offentliggørelse maa blive tilgængeligt."[62]

I løbet af sommeren 1931 havde Carl Nielsen begyndt at undersøge mulighederne for at få *Commotio* trykt. I den forbindelse henvendte han sig til den tyske orgelekspert og musikforlægger Hans Henny Jahnn[63] og forhørte sig om mulighederne for at få *Commotio* udgivet på et tysk forlag, hvilket han mente ville give værket en større udbredelse, end hvis det udkom på et dansk forlag. Jahnn var imidlertid noget skeptisk mht. værkets muligheder for at bliver trykt i Tyskland – ikke mindst forlaget Peters regnede han for udelukket – han var dog ikke utilbøjelig til en eventuel udgivelse på sit eget forlag Ugrino.[64] Men inden forhandlingerne med Jahnn var ført til ende, døde Carl Nielsen, og det blev i stedet Emil Telmányi der kom til at forestå udgivelsen. Allerede i 1932 forelå *Commotio* på tryk udgivet af Samfundet til udgivelse af dansk Musik (3. serie, nr. 40) i et samarbejde med det danske forlag Skandinavisk- og Borups Musikforlag samt det tyske Fr. Kistner & C.F.W. Siegel. Som grundlag for udgaven havde Telmányi anvendt to kilder, nemlig Carl Nielsens blækmanuskript og blyantskladde. Blækmanuskriptet rettede han til således at det kunne anvendes som trykforlæg, og hele

62 *DK-Kk*, CNA, II.A.b.
63 (1894-1959).
64 Jf. breve fra Hans Henny Jahnn til Carl Nielsen 6.8.1931, 18.8. 1931 (*DK-Kk*, CNA, I.A.b.) og breve fra Carl Nielsen til Hans Henny Jahnn 3.8.1931, 12.8.1931 (Hamburger Staats- und Universitätsbibliothek, Carl von Ossietzky).

script so that it could be used as the printing manuscript, and he documented the whole of the editorial work in an extensive list of emendations and alternative readings. Thus Nielsen's ink manuscript – the main source for the present new edition – appears with a large number of additions and changes in Telmányi's hand. For unexplained reasons Telmányi also made some additions – accidentals – in pencil in Carl Nielsen's pencil draft. These circumstances have greatly complicated the editorial work for this edition. To some extent Telmányi's list of emendations documents what he added and changed, but there remain a number of details where it has been impossible to determine whether a given addition in pencil comes from Nielsen's or Telmányi's hand. All doubtful cases are documented in the list of *Editorial Emendations and Alternative Readings* (pp. 267-270).

During Nielsen's lifetime at least three copies of the work were made, of which only a copy by Peter Thomsen (source **C**) is known to us today. From this, the copyist Otto Köppe made another copy, which was sent to Erwin Zillinger, who probably passed it on to Hans Henny Jahnn.[66] Besides, Finn Viderø is said to have possessed a copy of the manuscript.[67]

Finally it should be mentioned that at one point Nielsen considered publishing the work entirely without expression and performance instructions.[68] However, the present edition includes all the markings that can be established with certainty as from Nielsen's hand.

Niels Bo Foltmann
(English translation: James Manley)

66 Cf. letter from Nielsen to Peter Thomsen, 16.7.1931 (*DK-Kk*, NBD 2. rk., 1981/101), letter from Peter Thomsen to Nielsen 27.7.1931 (*DK-Kk*, CNA, I.A.b.), and letter from Nielsen to Hans Henny Jahnn, 12.8.1931 (Hamburger Staats- und Universitätsbibliothek, Carl von Ossietzky).
67 Torben Schousboe (1983), *op. cit.*, s. 611.
68 Cf. letter from Carl Nielsen to Hans Henny Jahnn (Hamburger Staats- und Universitätsbibliothek, Carl von Ossietzky).

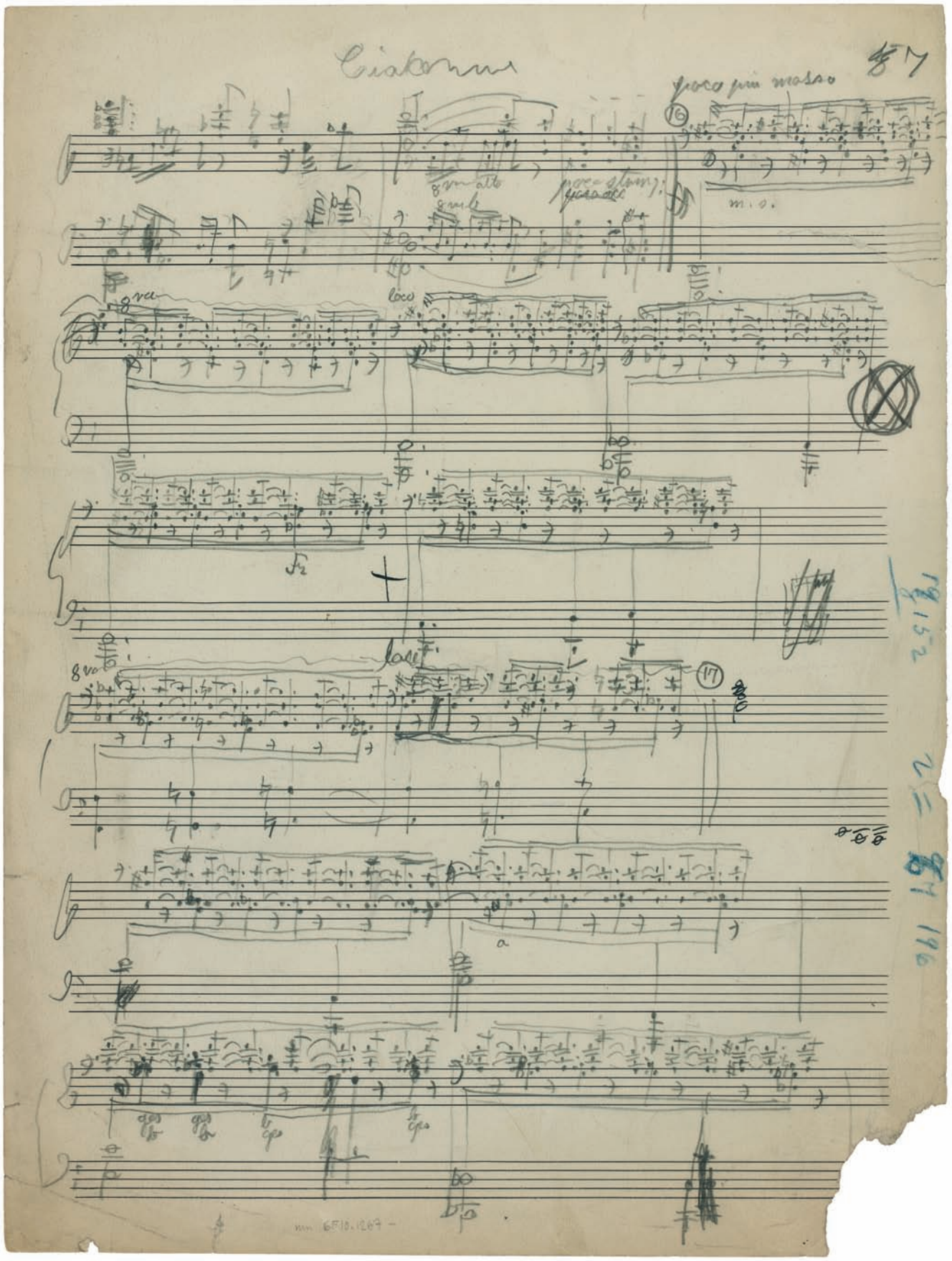
revisionsarbejdet dokumenterede han i et omfattende revisions- og variantapparat. På denne måde fremtræder Carl Nielsens blækmanuskript – hovedkilden til nærværende nyudgave – med en lang række tilføjelser og ændringer i Telmányis hånd. Af uforklarlige grunde foretog Telmányi endvidere nogle tilføjelser – løse fortegn – med blyant i Carl Nielsens blyantskladde. Disse forhold har i høj grad kompliceret revisionsarbejdet til denne udgave. Telmányis revisionsberetning godtgør i en vis udstrækning hvad han har tilføjet og ændret, men tilbage står en række detaljer hvor det har være umuligt at afgøre, hvorvidt en given tilføjelse med blyant stammer fra Carl Nielsens eller Telmányis hånd. Alle tvivlstilfælde er dokumenteret i revisions- og variantfortegnelsen (s. 267-270).

I Carl Nielsens levetid blev der udarbejdet i det mindste tre afskrifter af værket hvoraf vi i dag kun har kendskab til den ene, nemlig en afskrift foretaget af Peter Thomsen (kilde **C**). På grundlag af denne udfærdigede kopisten Otto Köppe en afskrift der blev sendt til Erwin Zillinger, som antagelig har sendt den videre til Hans Henny Jahnn.[65] Endelig skal Finn Viderø have haft en kopi af manuskriptet.[66]

Til slut skal det nævnes at Carl Nielsen på et tidspunkt overvejede at udgive værket helt uden nuancerings- og foredragsbetegnelser.[67] Nærværende udgave medtager dog alle betegnelser der med sikkerhed kan fastslås til at stamme fra Carl Nielsens hånd.

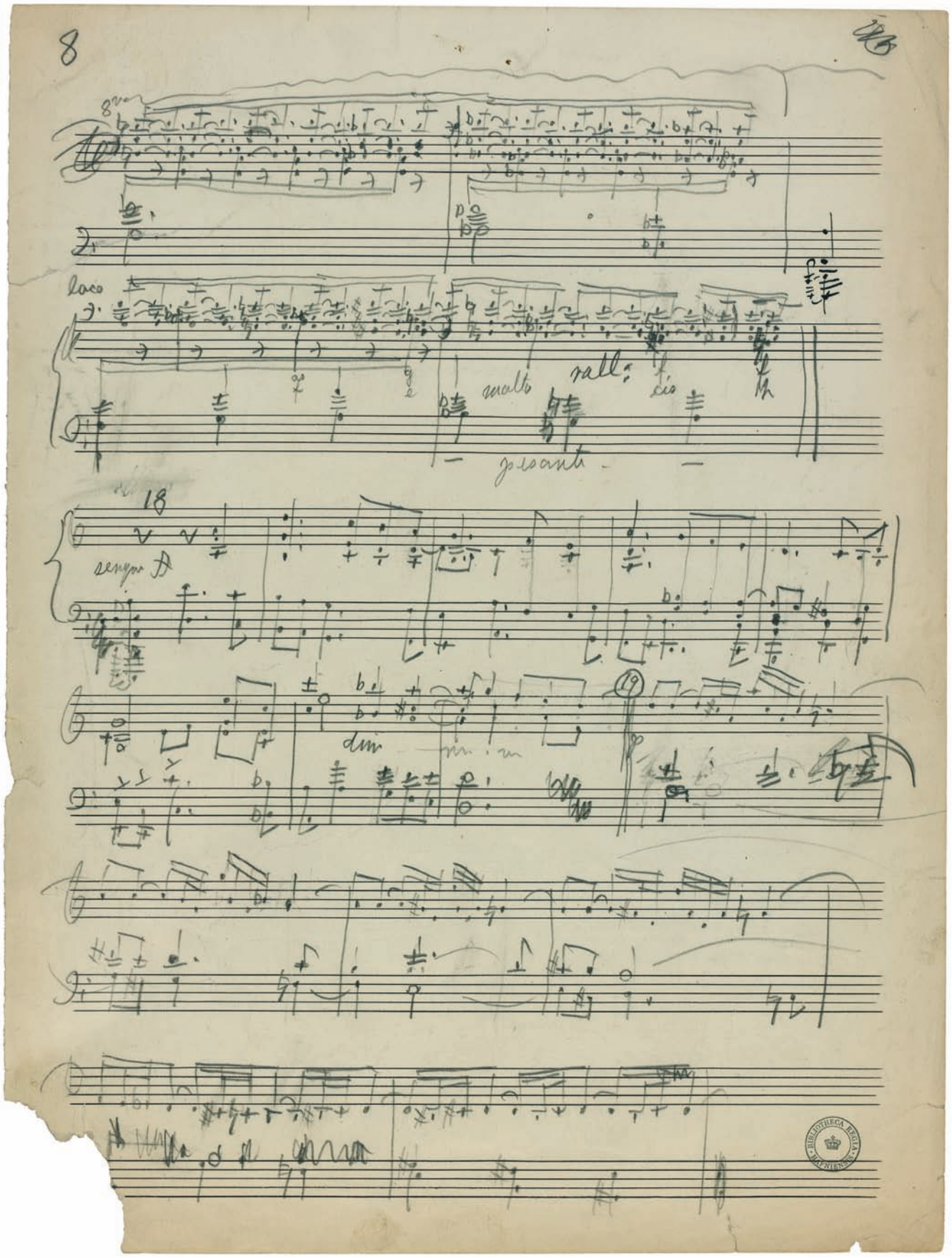
Niels Bo Foltmann

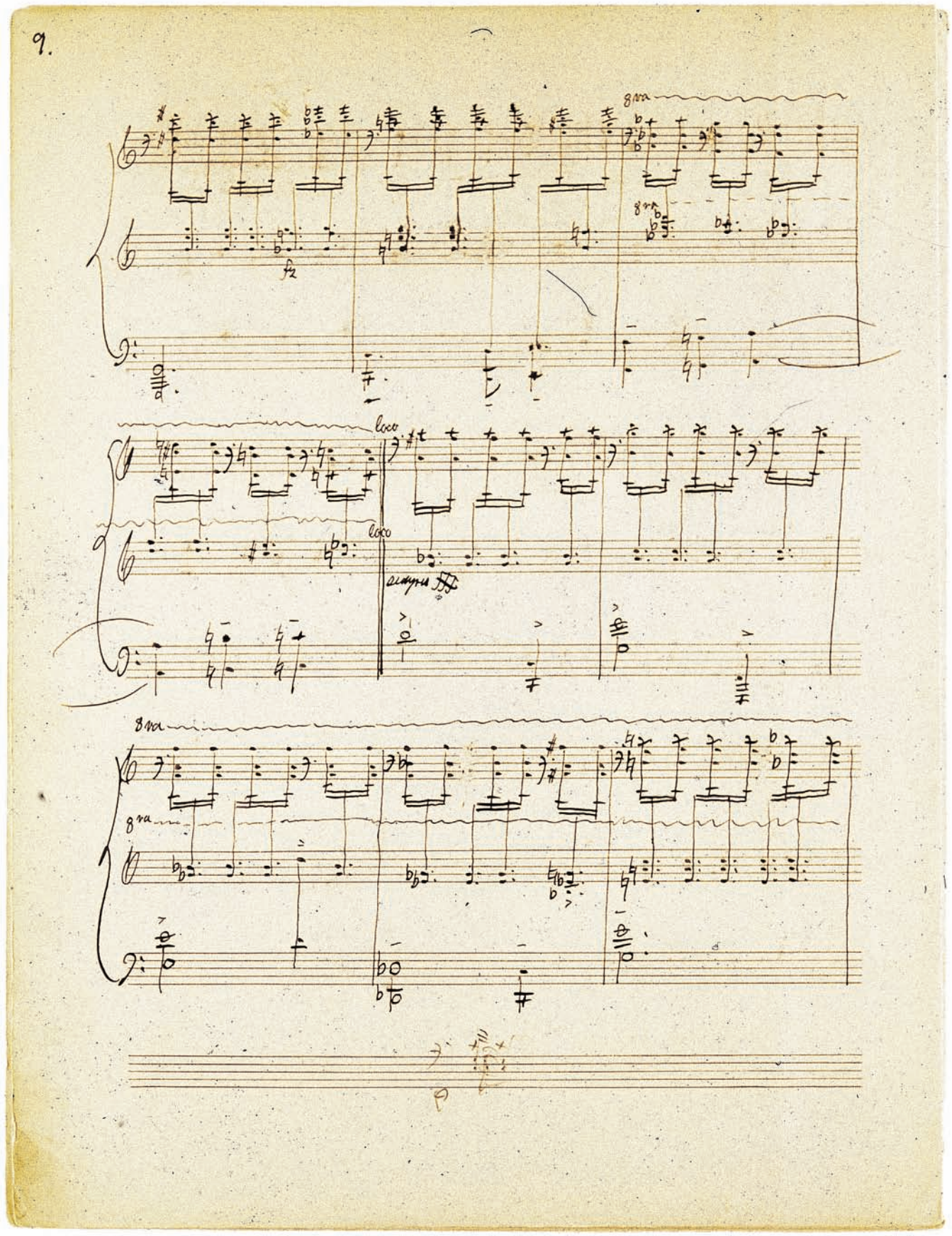
65 Jf. brev fra Carl Nielsen til Peter Thomsen, 16.7.1931 (*DK-Kk*, NBD 2. rk., 1981/101) og brev fra Peter Thomsen til Carl Nielsen 27.7.1931 (*DK-Kk*, CNA, I.A.b.) samt brev fra Carl Nielsen til Hans Henny Jahnn, 12.8.1931 (Hamburger Staats- und Universitätsbibliothek, Carl von Ossietzky).
66 Torben Schousboe (1983), *op. cit.*, s. 611.
67 Jf. brev fra Carl Nielsen til Hans Henny Jahnn (Hamburger Staats- und Universitätsbibliothek, Carl von Ossietzky).



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

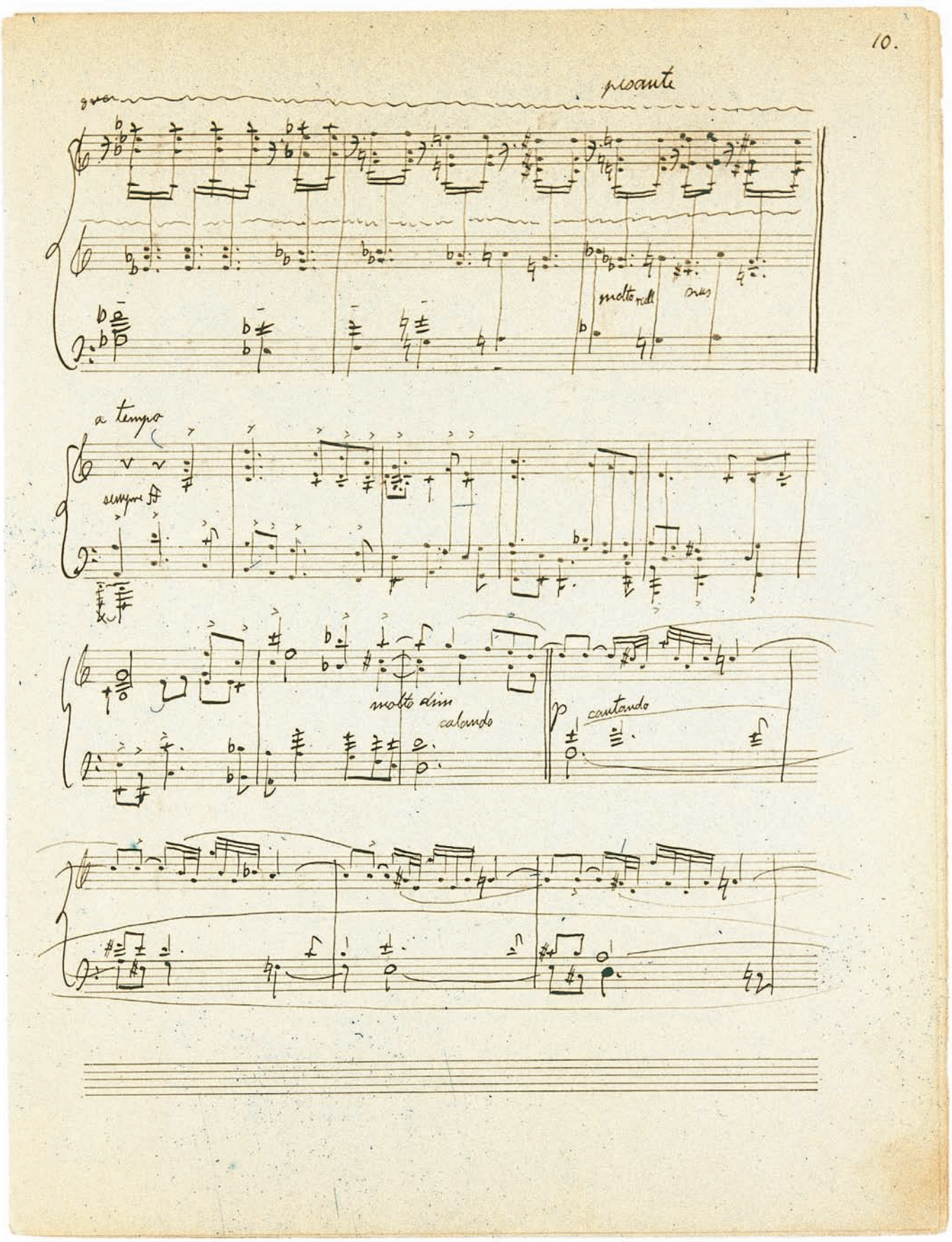
Chaconne, opus 32, t. 127-159, kladde (kilde **C**). Viser den oprindelige satsstruktur i t. 138-145 (se efterfølgende faksimile).

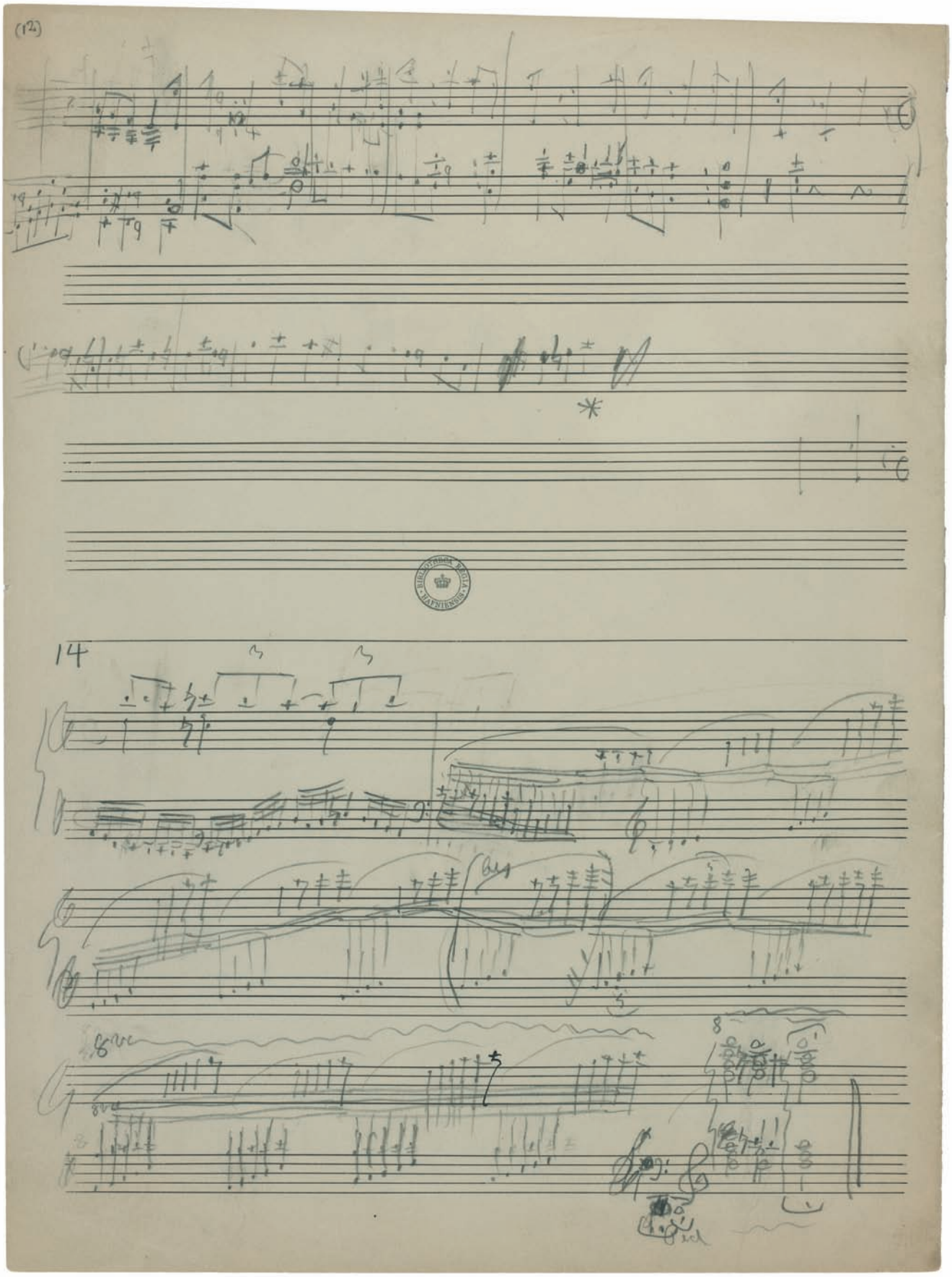

8
8va
loco
molto
rall:
pesante
18
sempre
dim
19



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

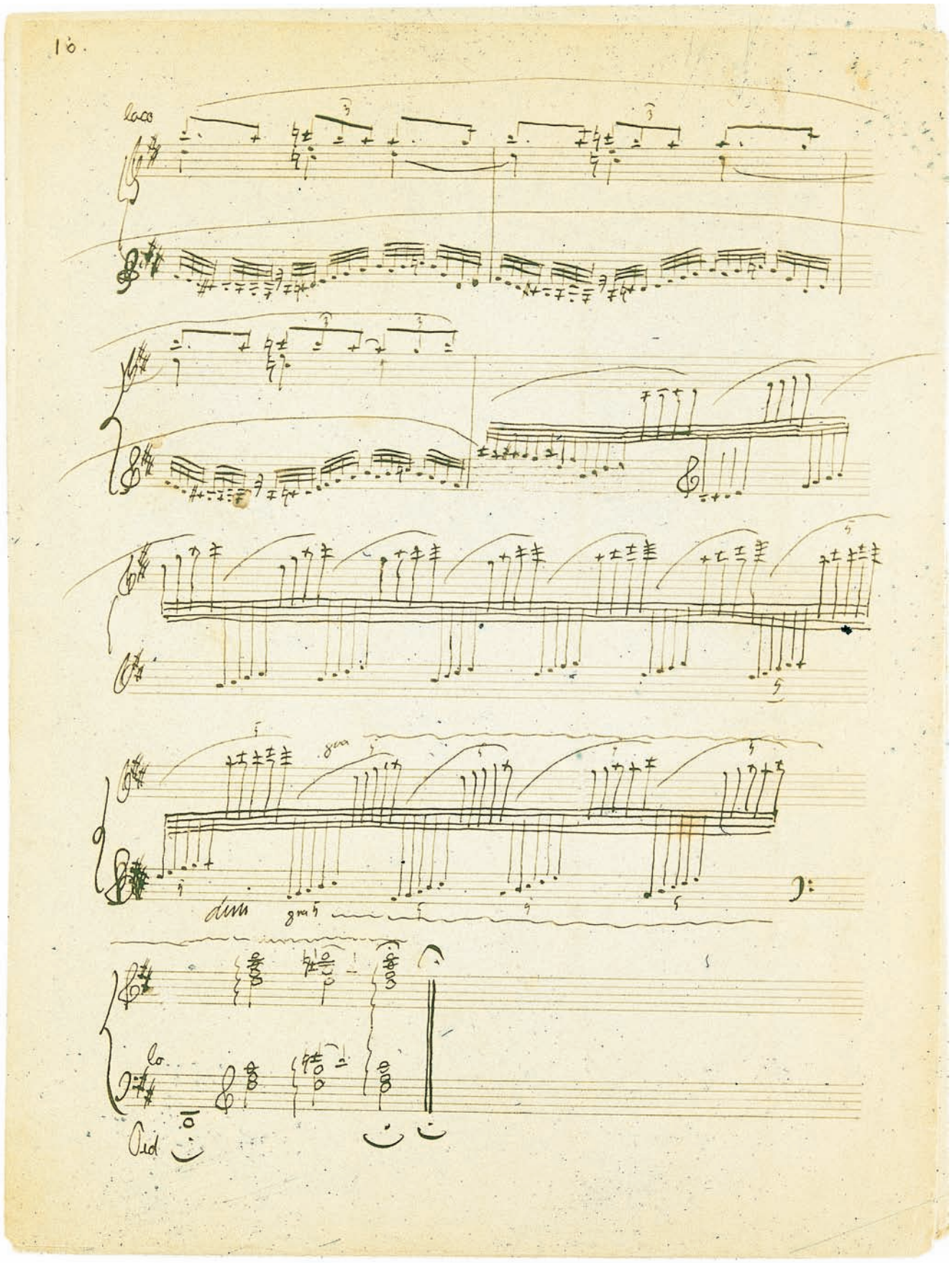
Chaconne, opus 32, t. 134-157, renskrift (kilde **B**). Se den tilsvarende passage i kilde **C** på de foregående sider.


pesante
molto rall
a tempo
sempre ff
molto dim
calando
p
cantando



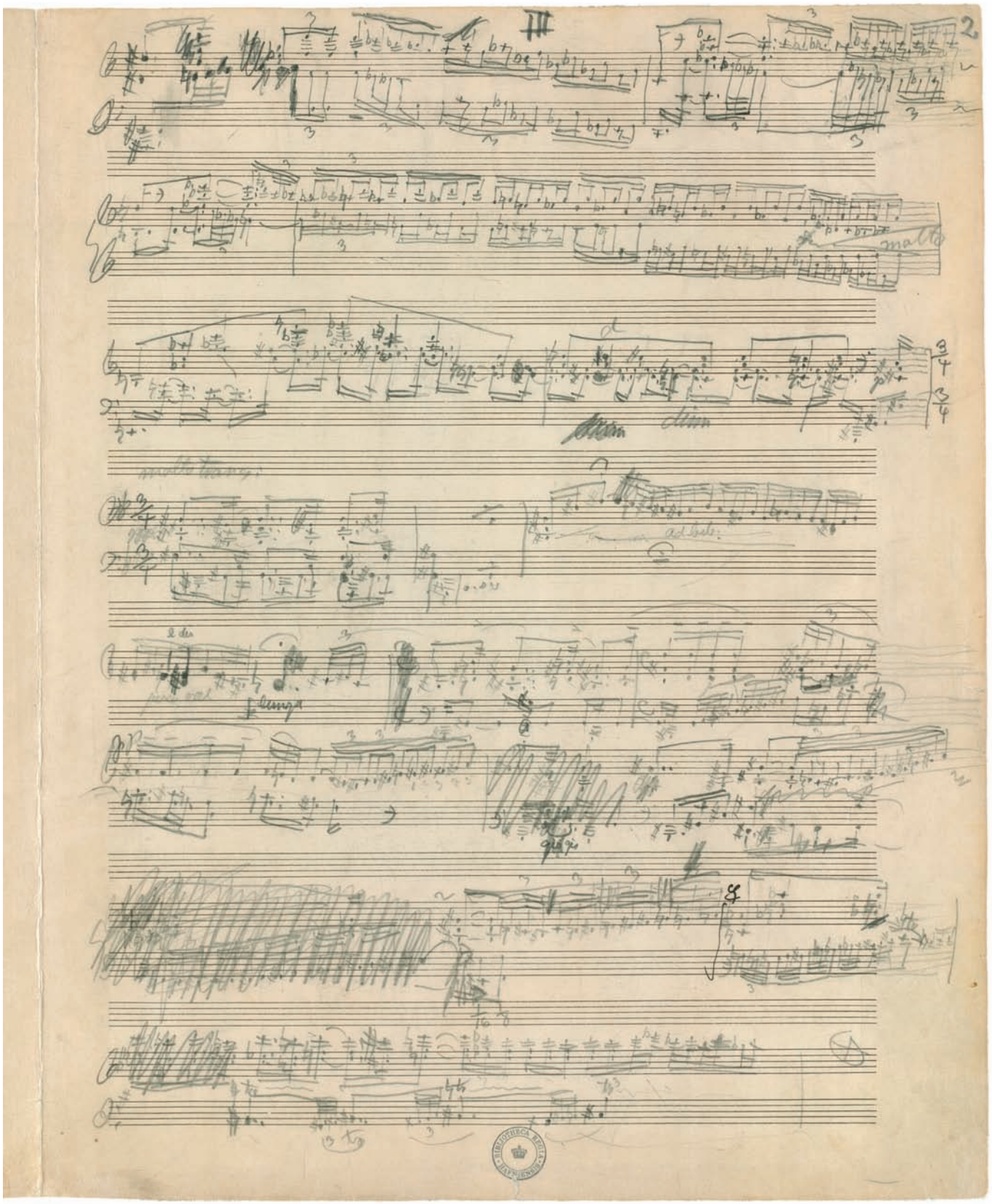
Chaconne, Opus 32, final bars, draft (Source **C**). Shows original layout of concluding chords (see the following facsimile).

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



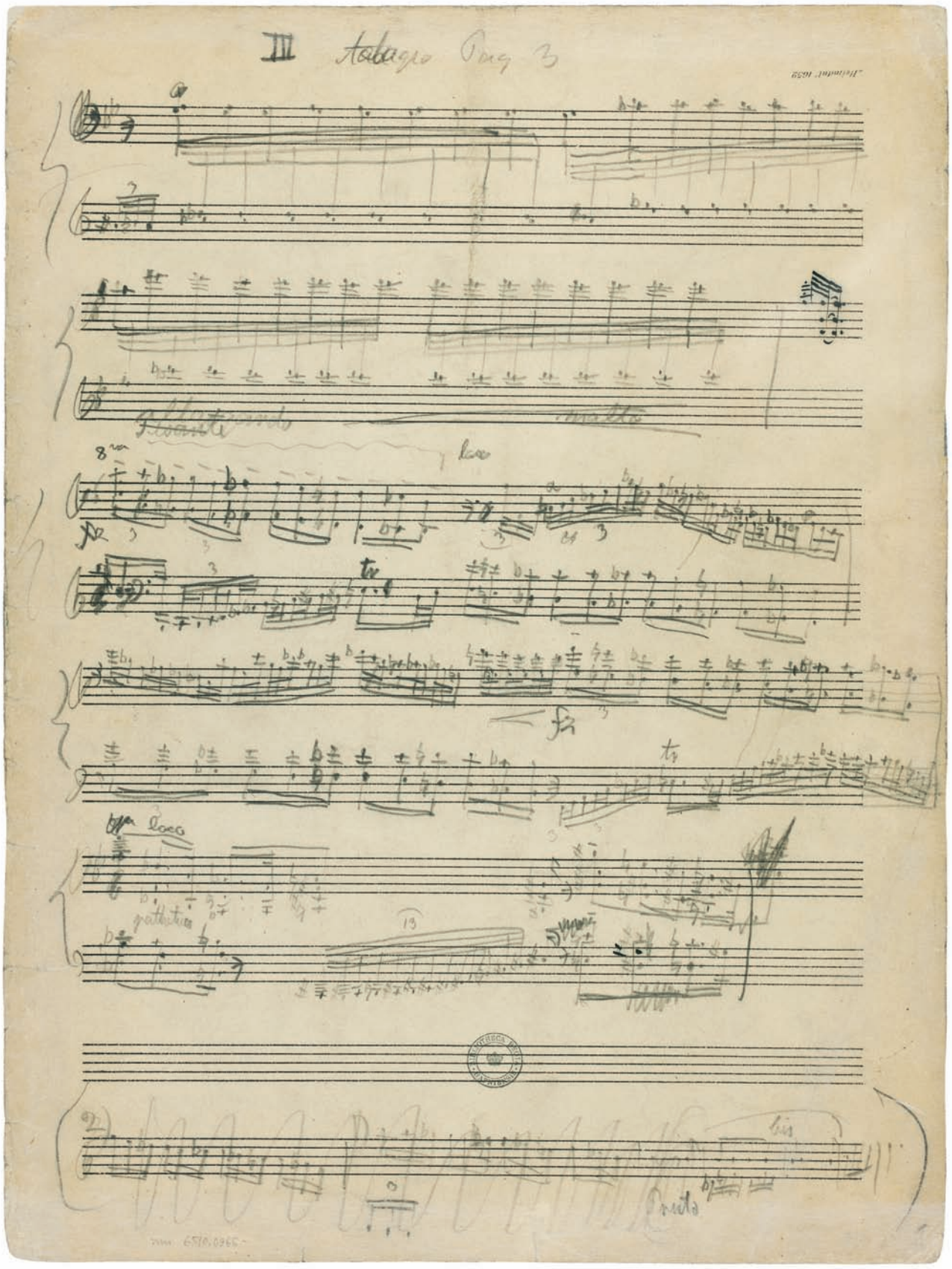
Chaconne, Opus 32, final bars, fair copy (Source **B**).

Chaconne, opus 32, afsluttende takter, renskrift (kilde **B**).



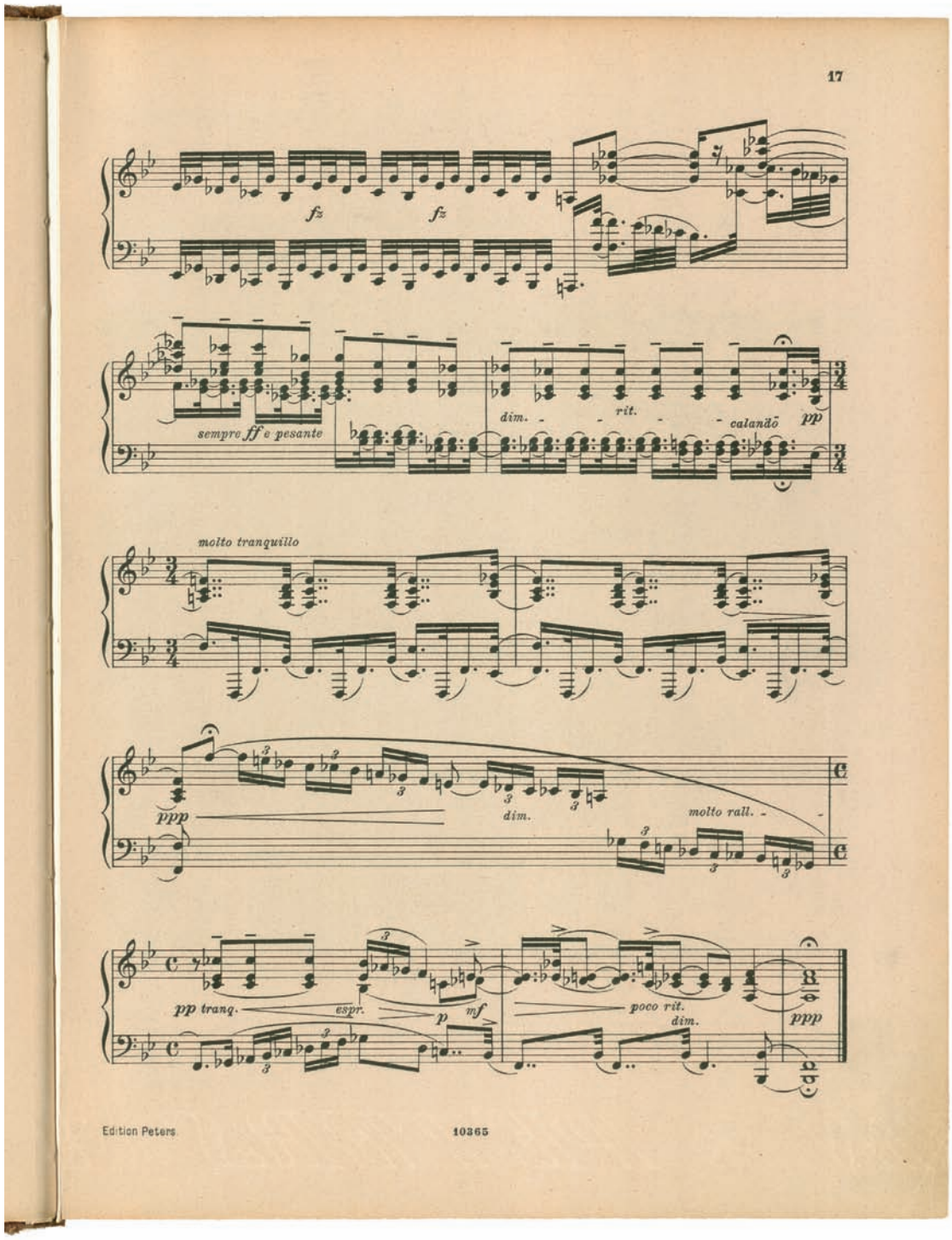
Suite, Opus 45, third movement bb. 6-12, draft (Source **C**).
Shows original notation of texture of bb. 15-18.

Suite, opus 45, tredje sats t. 6-12, kladde (kilde **C**).
Viser den originale satsstruktur i t. 15-18.



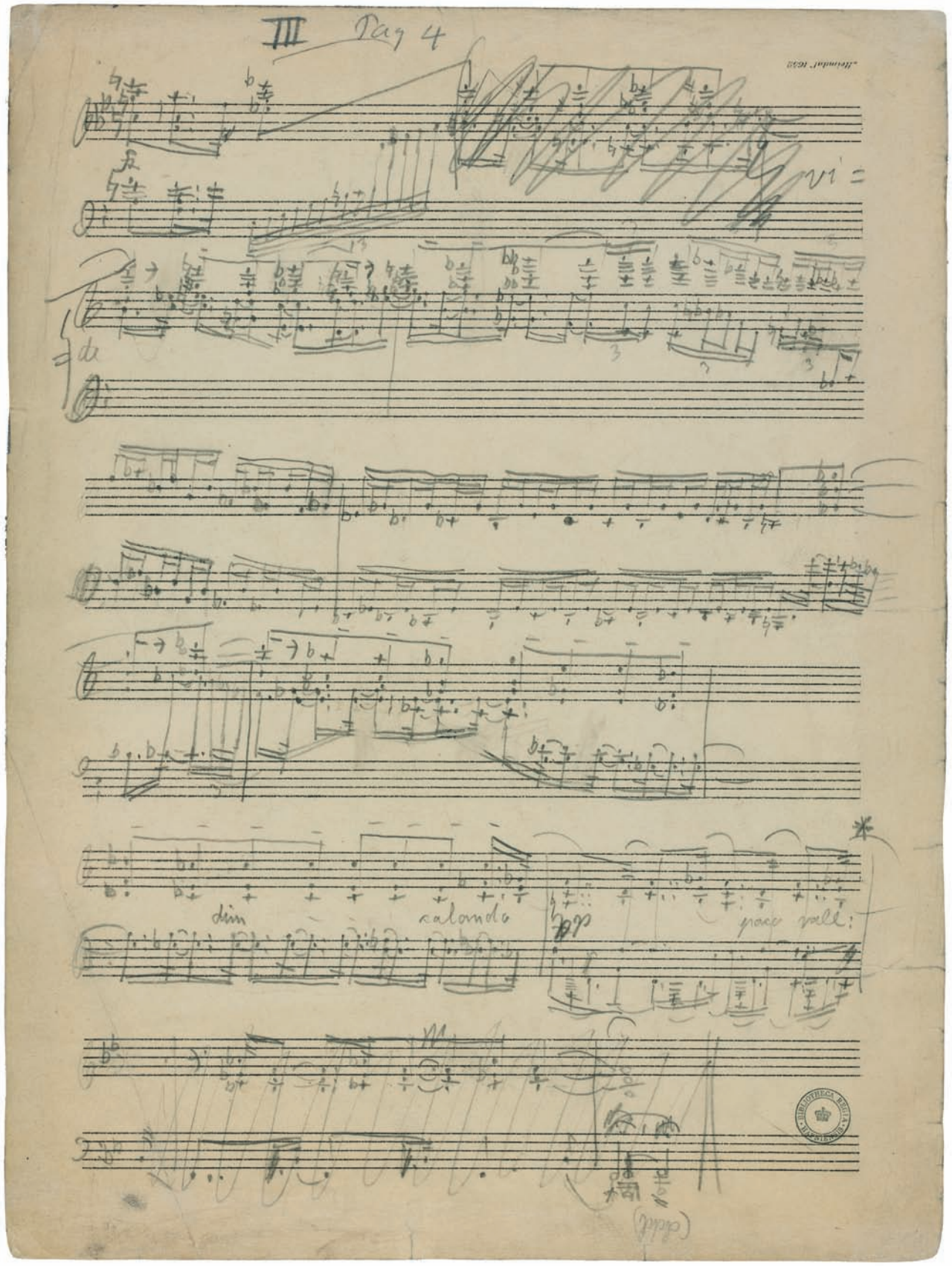
Suite, Opus 45, third movement bb. 19-22, draft (Source **C**). Shows original notation of b. 19. In the first printing, the lower dyads in the second half of the bar were transposed down a minor seventh. The present edition retains the change and considers it to be intentional. If it was not so, it must represent a double error on the part of the printer – mistaking both the octave register and the pitch-classes – and the double error must also have escaped Nielsen's attention in the proofs.

Suite, opus 45, tredje sats, t. 19-22, kladde (kilde **C**). Siden viser den oprindelige notation af t. 19. I førstetrykket er de nederste to-klange i anden halvdel af takten transponeret en septim ned. Nærværende udgave gengiver denne ændring og anser den ikke for at være en fejl. Såfremt der havde været tale om fejl, måtte nodestikkeren have begået en dobbelt fejltagelse – såvel oktavregister som tonehøjde – og denne dobbelte fejltagelse måtte i givet fald have undgået Carl Nielsens opmærksomhed i forbindelse med hans korrekturlæsning.



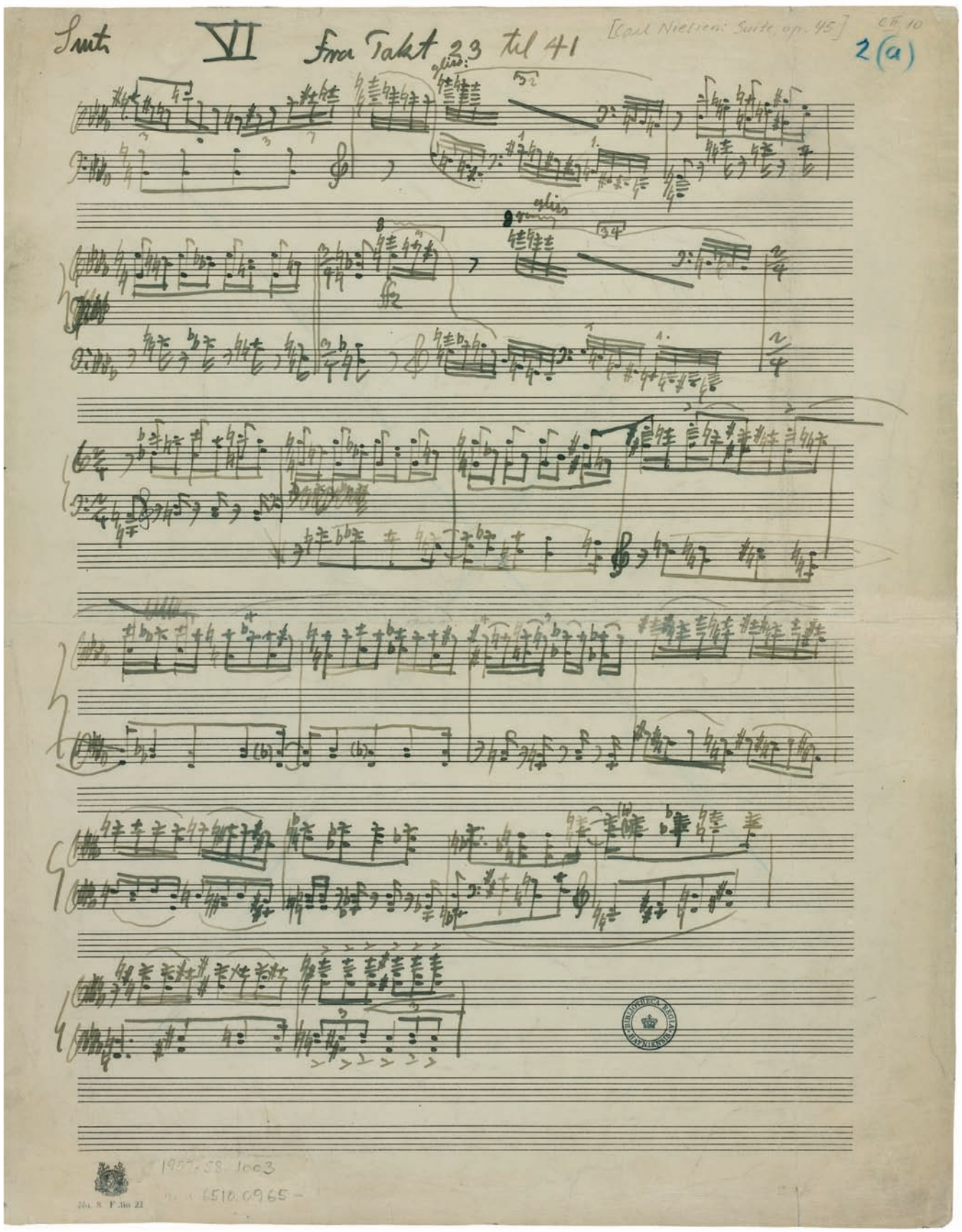
Suite, Opus 45, third movement bb. 25-33, printed score (Source **A**). Shows uncorrected conclusion in B flat minor.

Suite, opus 45, tredje sats t. 25-33, trykt udgave (kilde **A**). Siden viser slutningen i b mol.



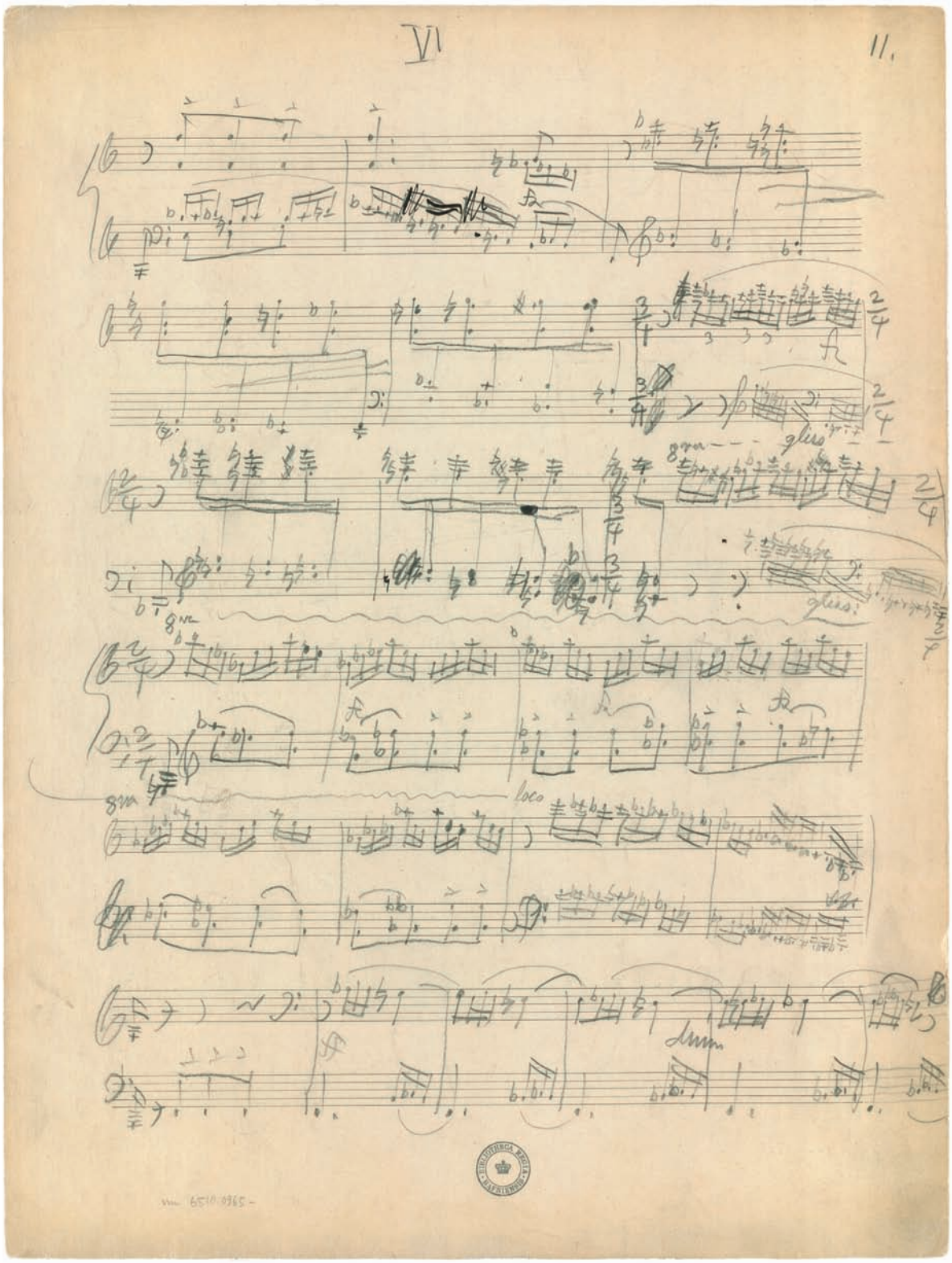
Suite, Opus 45, third movement bb. 23-33, draft (Source **C**). Shows original conclusion, in B flat major.

Suite, opus 45, tredje sats t. 25-33 (kilde **C**). Siden viser satsens oprindelige slutning i B dur.



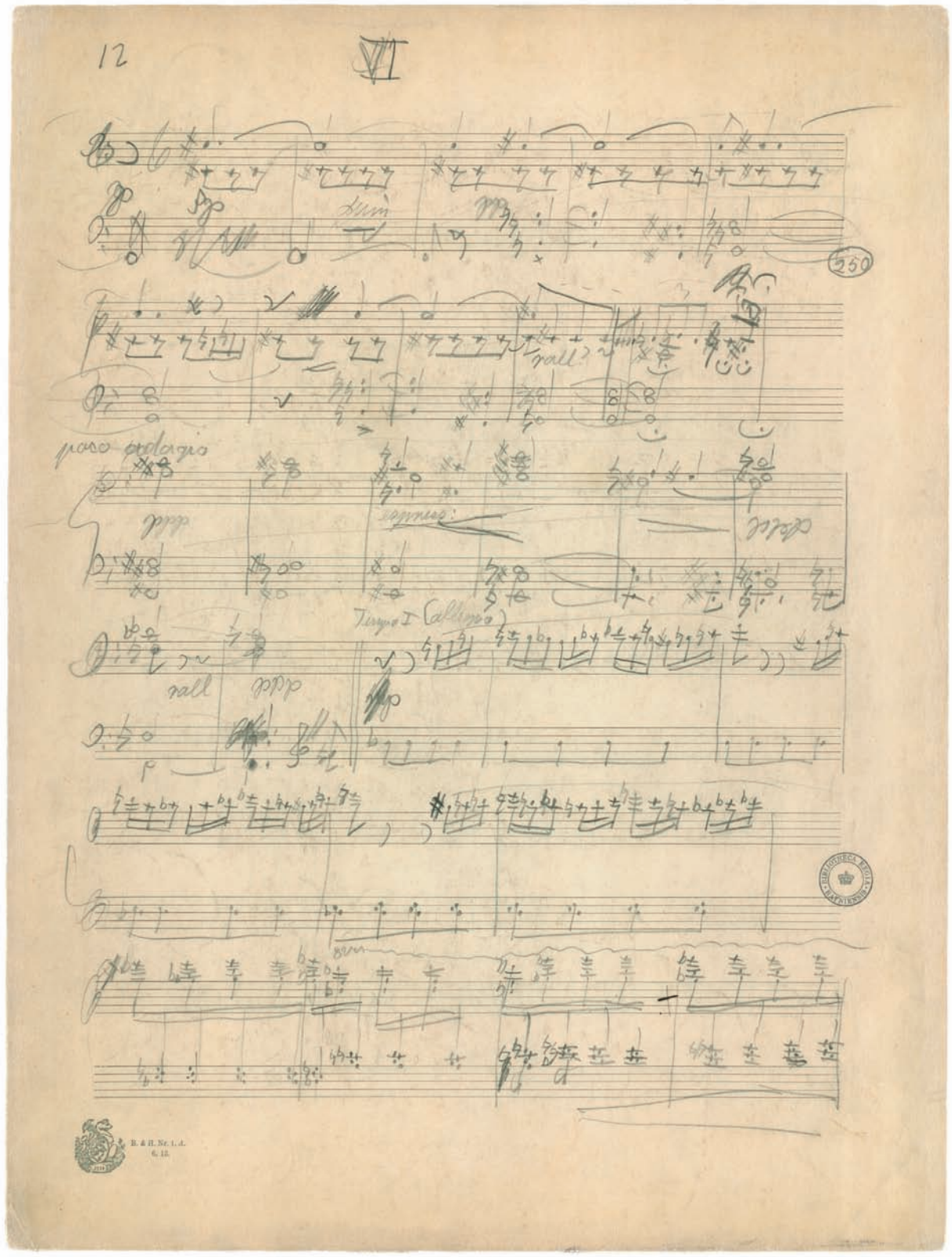
Suite, Opus 45, sixth movement bb. 24-42, draft (Source **C**). Shows alternative layout of texture. The printed score and the current edition follow the main text of Source **C**.

Suite, opus 45, sjette sats t. 24-42, kladde (kilde **C**). Siden viser en anden satsstruktur end den der gengives i nærværende udgave og i hovedteksten i kilde **C**.



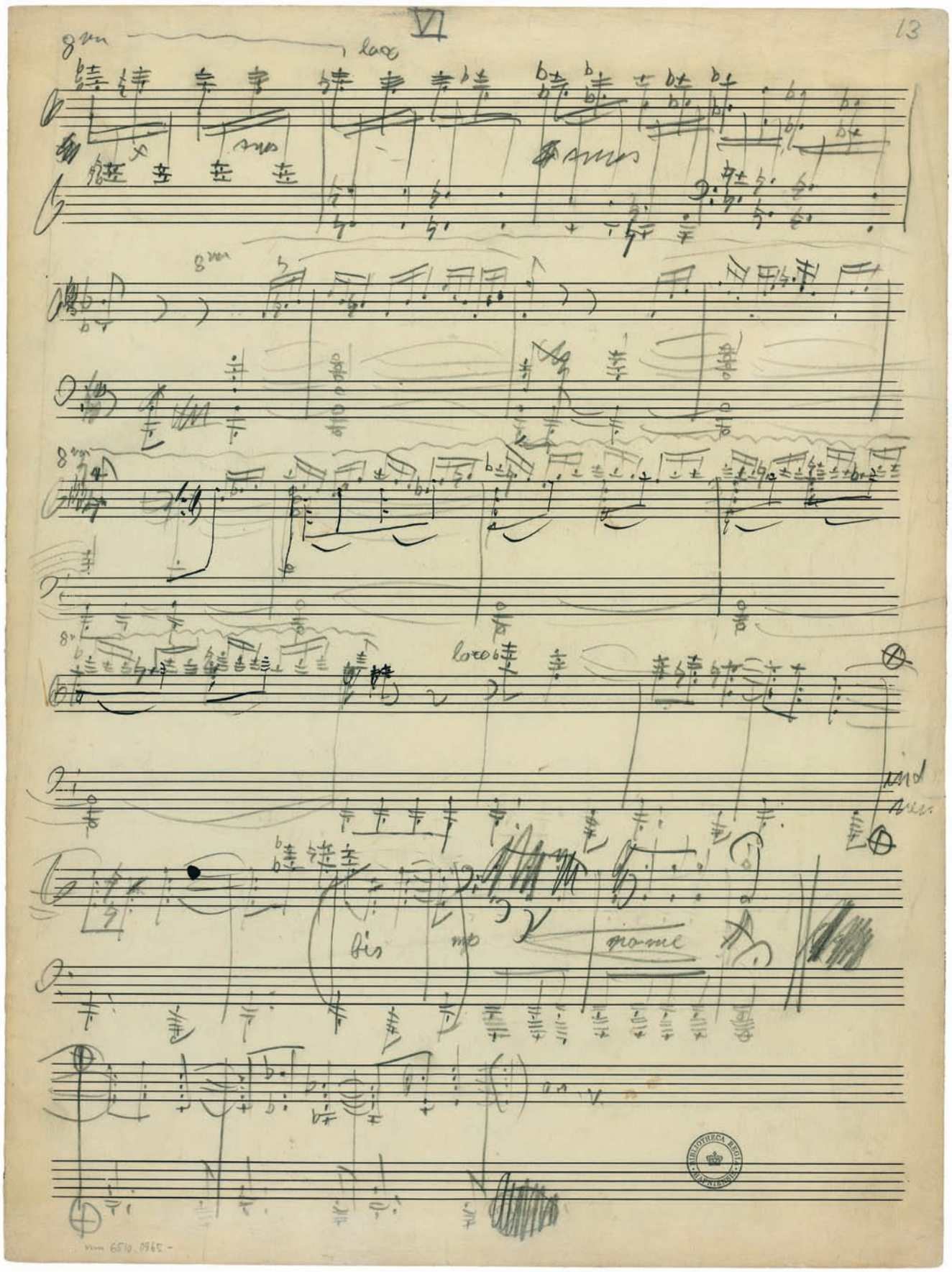
Suite, Opus 45, sixth movement bb. 224-246, draft (Source **C**).
Shows original layout of texture of bb. 226-232

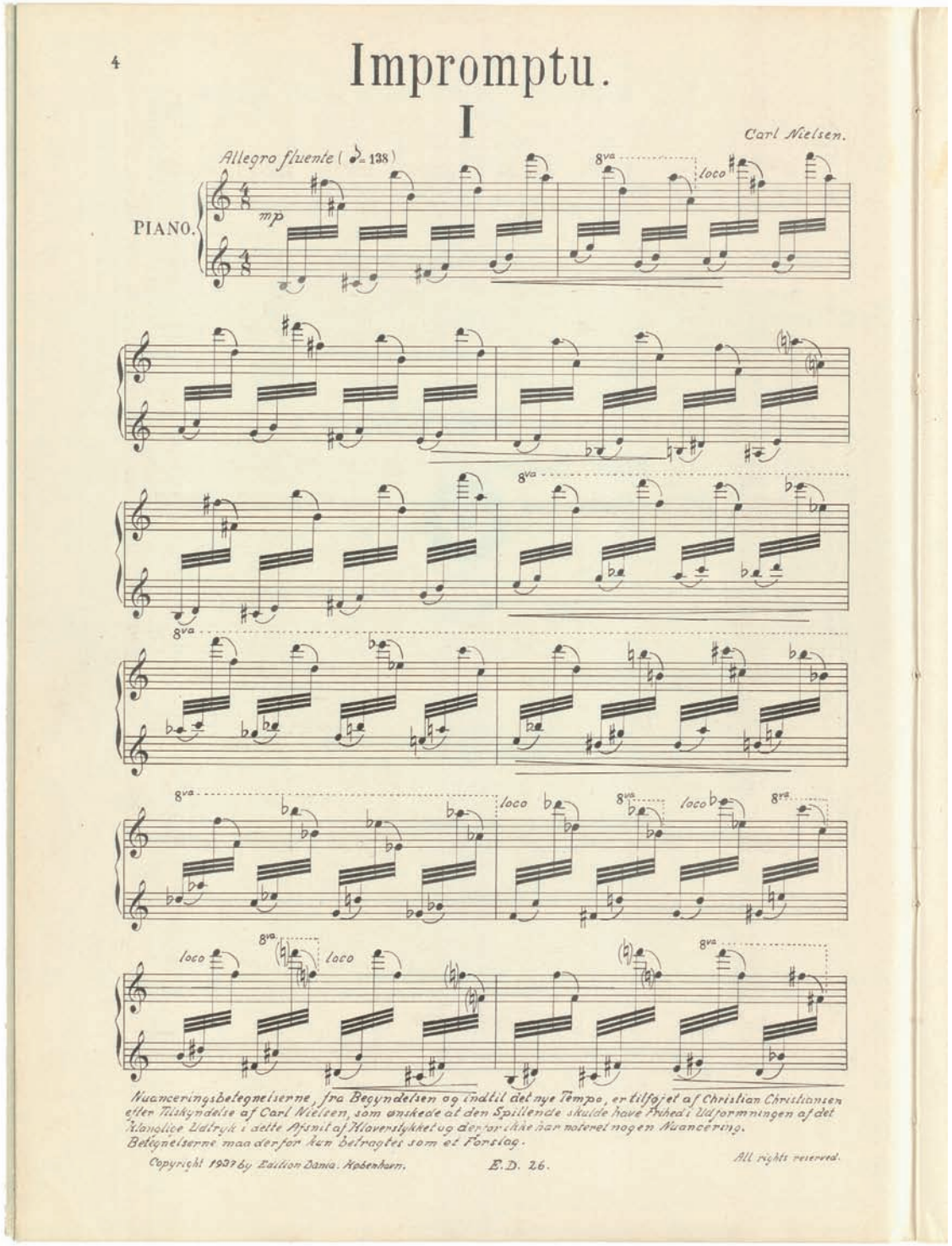
Suite, opus 45, sjette sats t. 224-246, kladde (kilde **C**).
Viser den originale satsstruktur i t. 226-232.



Suite, Opus 45, sixth movement bb. 247-301, draft (Source **C**). Shows original layout of texture in bb. 272-283 and extra bar between bb. 275 and 276.

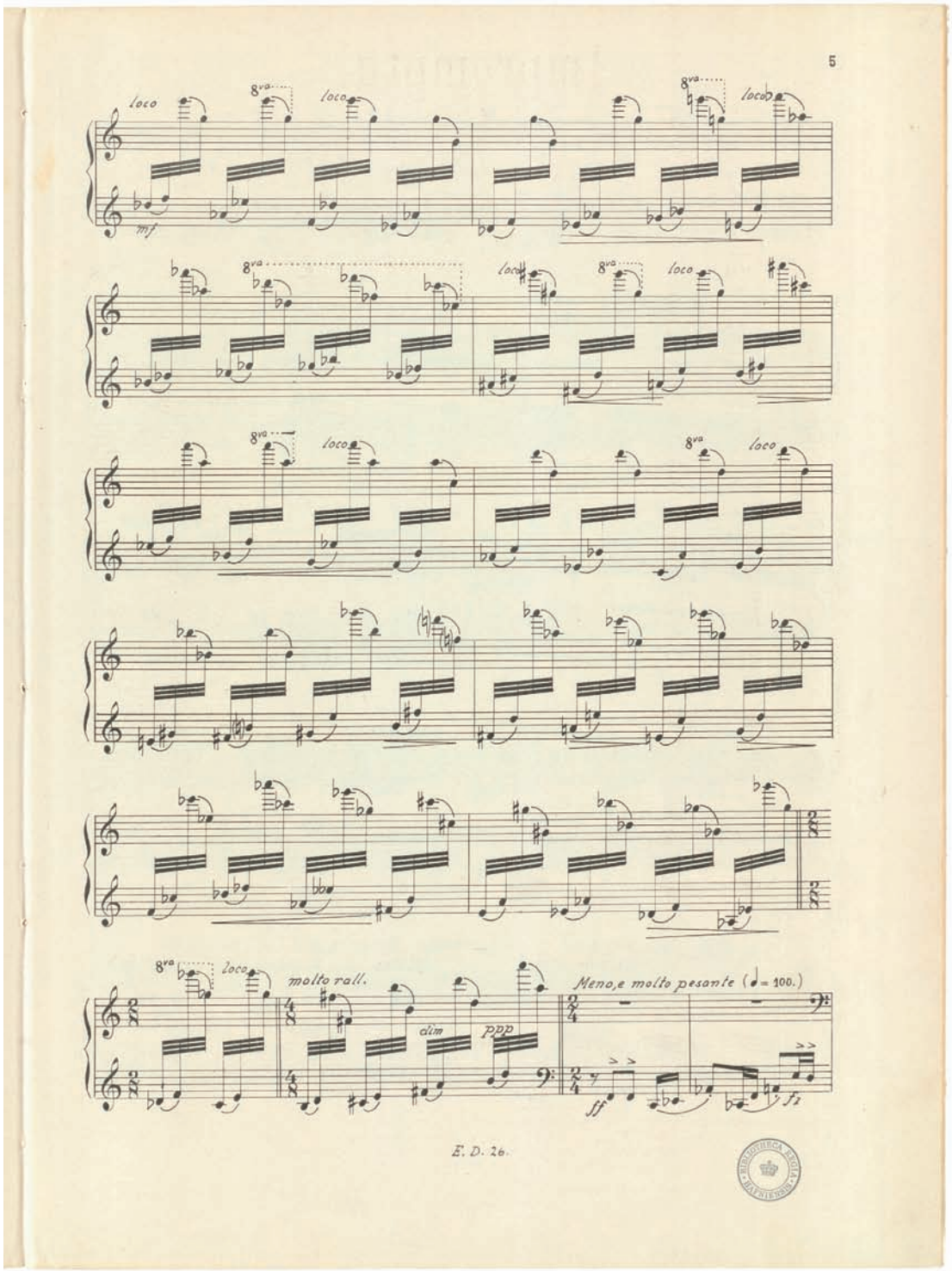
Suite, opus 45, sjette sats t. 247-301, kladde (kilde **C**). Siden viser den oprindelige satsstruktur i t. 272-283 og den indskudte takt mellem t. 275 og 276.


VI
13
8va
loco
bis
mp
no me



Three Piano Pieces, Opus 59 No. 1, bb. 1-26. According to Christian Christiansen (see description of sources, Source **I**) the dynamic markings in the first 24 bars of this posthumous publication reflect the composer's wishes. These indications are not included in the present edition.

Tre Klaverstykker, opus 59, nr. 1, t. 1-26. Ifølge Christian Christiansen (se kildebeskrivelsen, kilde **I**) afspejler de dynamiske anvisninger i de første 24 takter af denne posthume udgave komponistens vilje. Disse afvigelser er ikke inddraget i revisionen i nærværende udgave.


5
loco
8va
mf
molto rall.
dim
ppp
Meno, e molto pesante (♩= 100.)
ff
fz
E. D. 26.

Grazioso. (♩ = 108)

Nr. 3b.

mp

f pesante

sfz

p

sfz

p

f pesante

mf

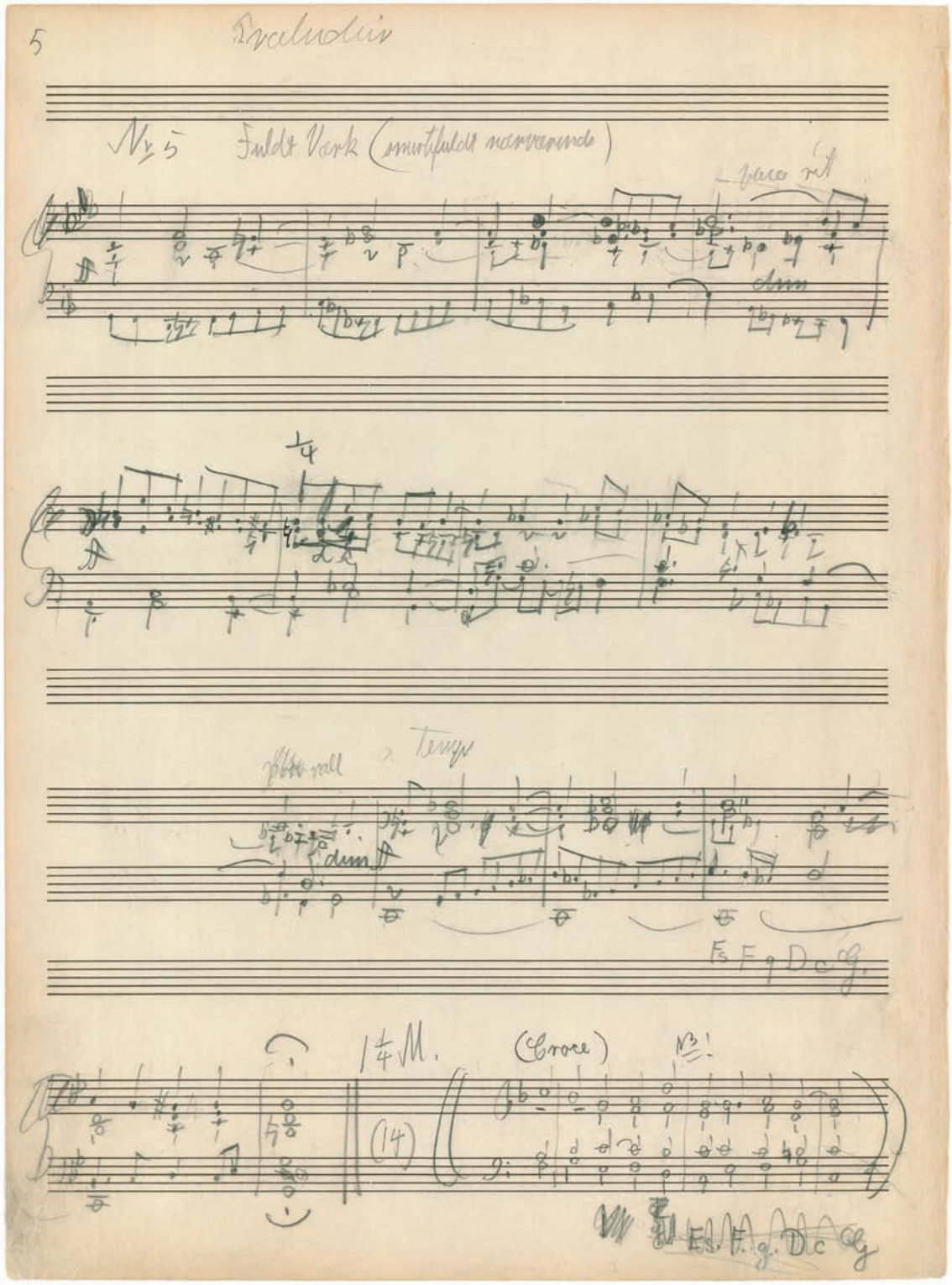
pp

cresc.

S.B.M. 755

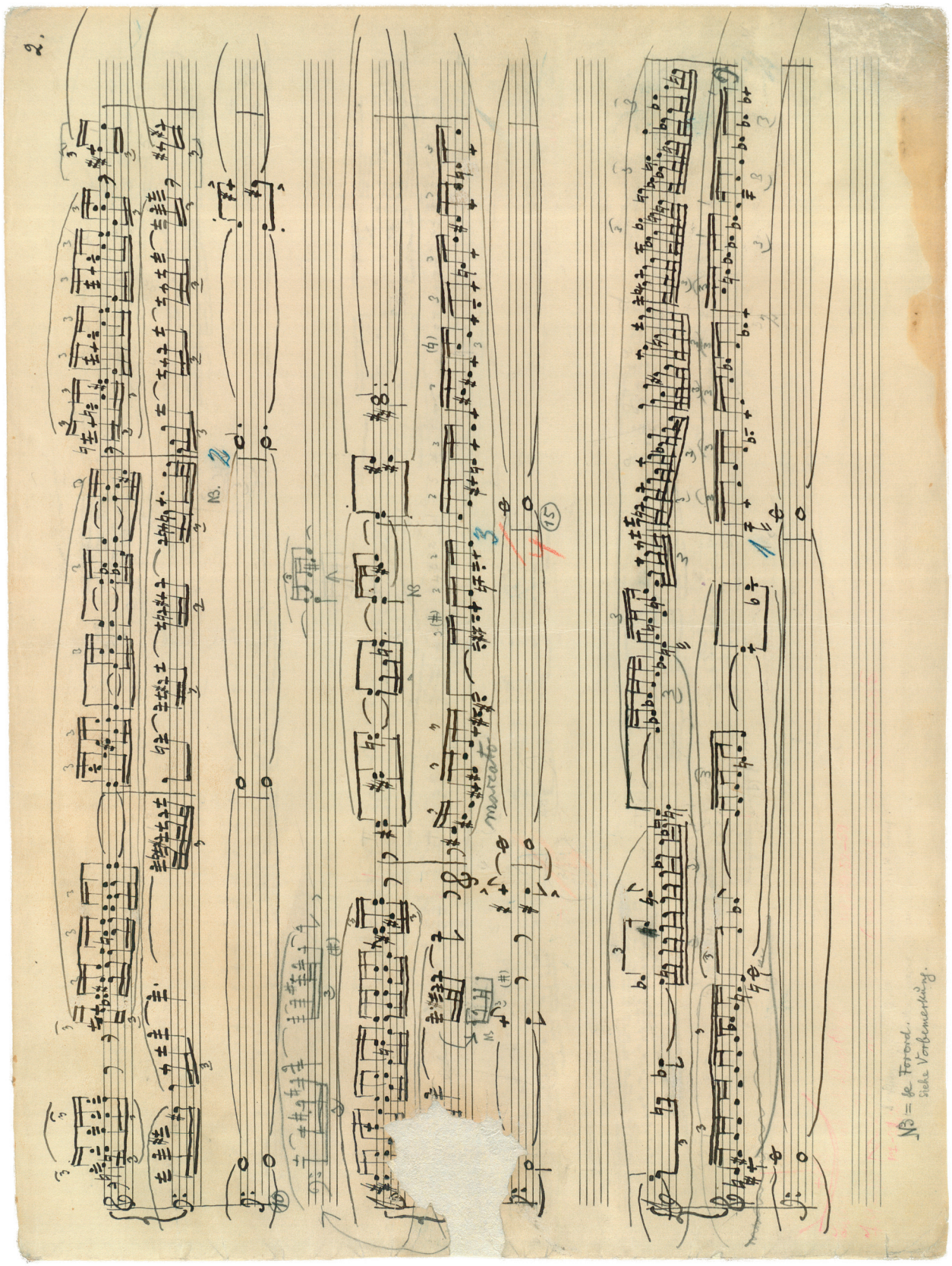
Piano Music for Young and Old, Opus 53, No. 3b, printed score (Source **A**). Shows dubious placing of left-hand staccatos in bb. 1-6 and right-hand staccatos in bb. 13-14.

Klavermusik for Smaa og Store, opus 53, nr. 3b (kilde **A**). Siden viser den lidt uklare placering af staccatomarkeringerne i venstre hånd, t. 1-6 og i højre hånd, t. 13-14.



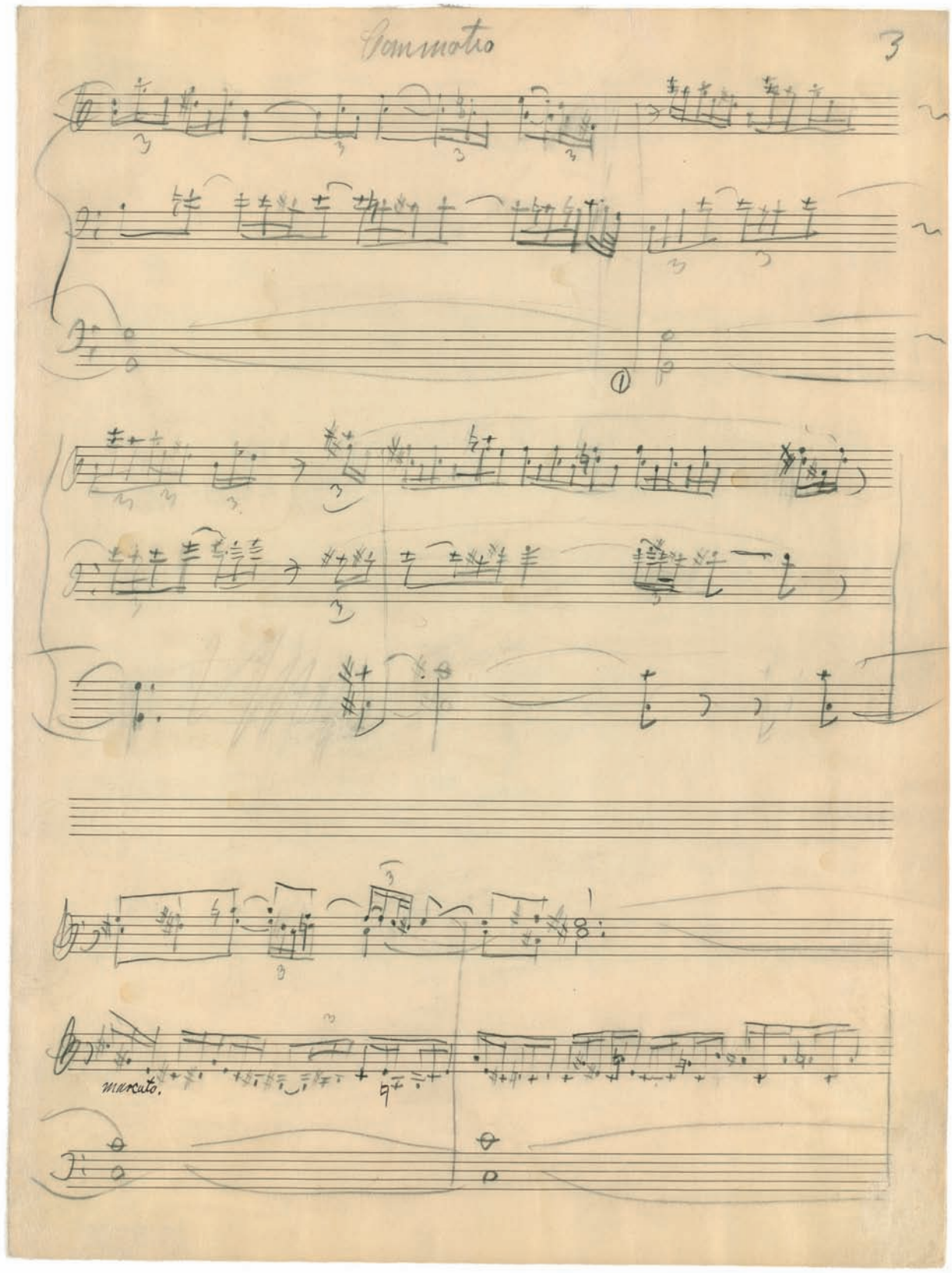
29 Little Preludes for Organ or Harmonium, No. 5 (Source **D**), page 5. Shows that at this early stage Nielsen was considerably more detailed in his indications of tempo, dynamics and character than in the printed edition.

29 smaa Præludier for Orgel eller Harmonium, nr. 5 (kilde **D**), side 5. Siden illustrerer hvorledes Carl Nielsen på dette tidlige stade var væsentlig mere detaljeret mht. angivelse af tempo, dynamik og karakter, end i den endelige trykte udgave.



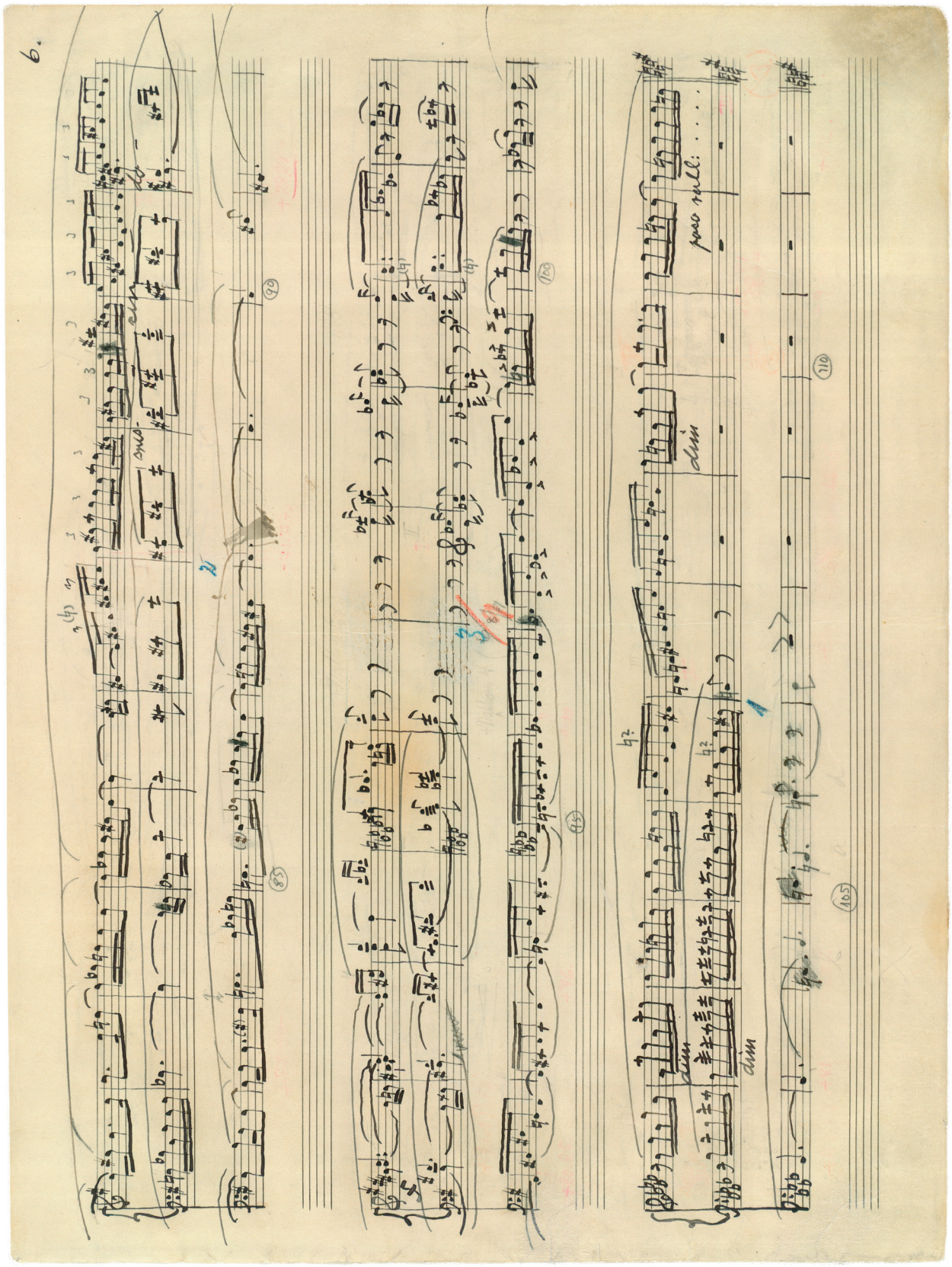
Commotio (Source **A**), bb. 10-17. When preparing the fair copy Nielsen changed a triplet in b. 13 and b. 14 to a dotted rhythm, which, however, does not fit into the metre of the bar. It is probably a scribal error. The pencil additions were made by Emil Telmányi. See the same passage in source **B** (facsimile, p. lxxvii).

Commotio (kilde **A**), t. 10-17. I forbindelse med renskrivningen ændrede Carl Nielsen en triolfigur i t. 13 og t. 14 til en punkteret rytme, som imidlertid ikke passer ind i taktens metrum. Det må antages, at der er tale om en skrivefejl. Tilføjelserne med blyant er foretaget af Emil Telmányi. Se samme passage i kilde **B** (faksimile, s. lxxvii).



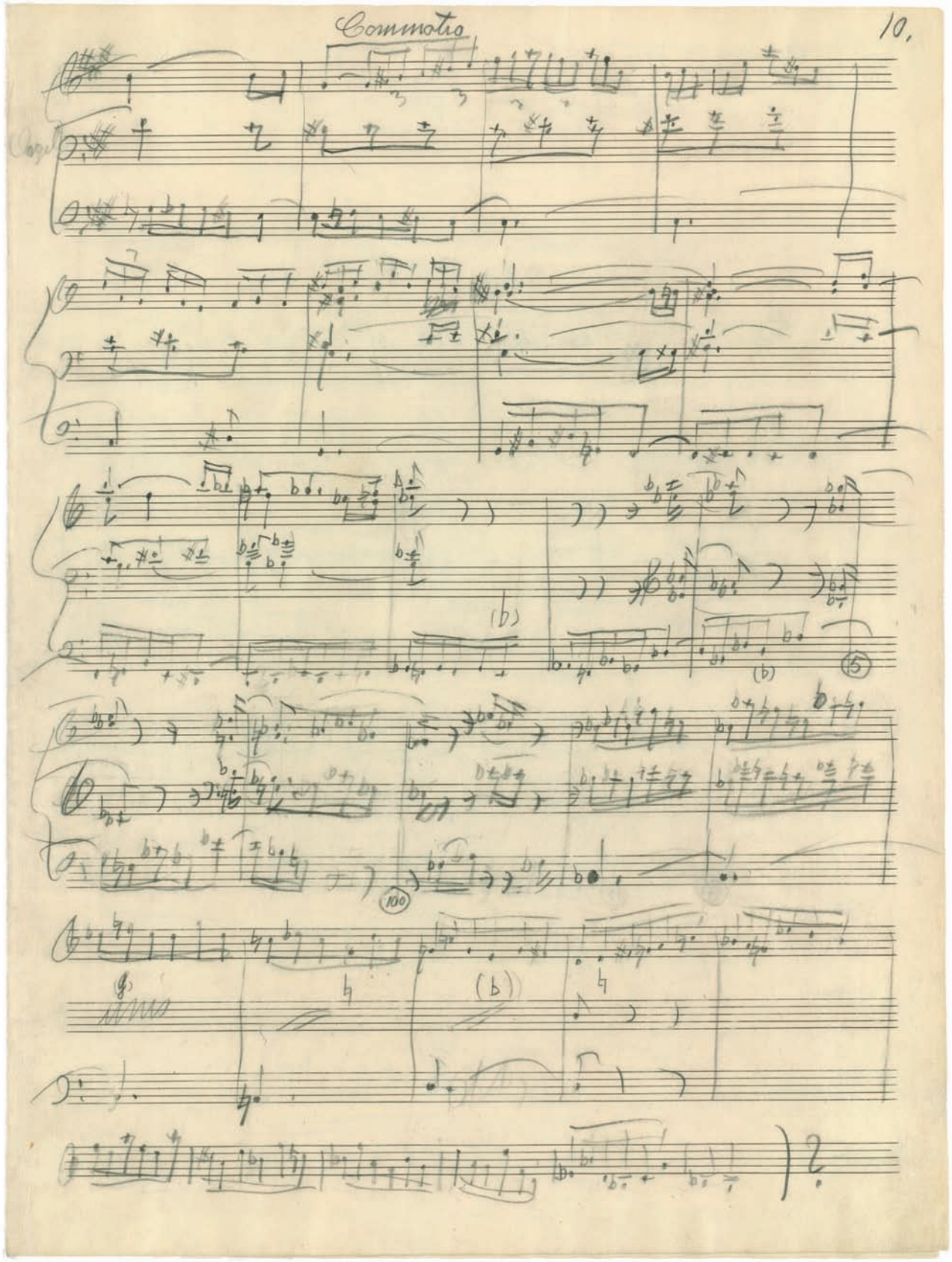
Commotio (Source **B**), bb. 11-15.

Commotio (kilde **B**), t. 11-15.



Commotio (Source **A**), bb. 82-112: When preparing the fair copy Nielsen changed the key signature in this passage from three ♯ to four ♭, which calls into question whether note 4 of b. 106 should be an *e′* or an *e♭′*. (♮? is added by Emil Telmányi). Note that Nielsen apparently forgot one bar in the pedal (bb. 104-107), which Emil Telmányi has corrected in pencil. See the same passage in source **B** (facsimile, p. lxxix).

Commotio (kilde **A**), t. 82-112: I forbindelse med renskrivningen ændrede Carl Nielsen de faste fortegn i denne passage fra tre ♯ til fire ♭, hvilket har givet anledning til spørgsmålet om hvorvidt node 4 i t. 106 skal være et *e′* eller et *e♭′*. (♮? er Emil Telmányis tilføjelse). Bemærk ligeledes at Carl Nielsen øjensynligt har glemt en takt i pedalet (t. 104-107), hvilket Emil Telmányi har korrigeret med blyant. Se samme passage i kilde **B** (faksimile, s. lxxix).



Commotio (Source **B**), bb. 86-108: The accidentals below staff 13 are probably added by Emil Telmányi.

Commotio (kilde **B**), t. 86-108: De løse fortegn under system 13 er sandsynligvis tilføjet af Emil Telmányi.

KLAVERVÆRKER

PIANO WORKS

I

FOLKETONE
FOLK TUNE

Andante (♩ = 54)

Op. 3

p (nynnende)
(humming)

mf

4

p

7

mf

mf

10

pp

mf

3

13

p

mf

16

mf

pp

19

mf

3

p

22

mf

25

pp

dim. *rit.*

HUMORESKE
HUMORESQUE

Allegretto giocoso (♩ = 144)

p *mf*

6

dim. *p*

12

mf *dim.* *f* *fz*

18

fz *fz* *fz*

22

p

28

mf

dim.

34

mf

dim.

41

p

46

mp

51

dim.

57

p

mf

63

dim.

mf

69

dim.

8

mf

75

p

pp

81

dim.

III

ARABESKE
ARABESQUE
Moderato (♩ = 58)

Har Du faret vild i dunkle Skove?
Kjender Du Pan? J. P. Jacobsen

Have you lost your way in the dark forest?
Do you know Pan? *J. P. Jacobsen*

il basso ben marcato

16

pp *ppp* *ff* *pp*

20

mf *fz* *fz*

24

fz *fz* *fz* *fz* *f*

28

p *mf* *fz* *fz*

32

fz *fz*

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

IV

MIGNON

Moderato grazioso (♩ = 108)

p

Ped. * Ped. *

5

f

9

più mosso

ff

13

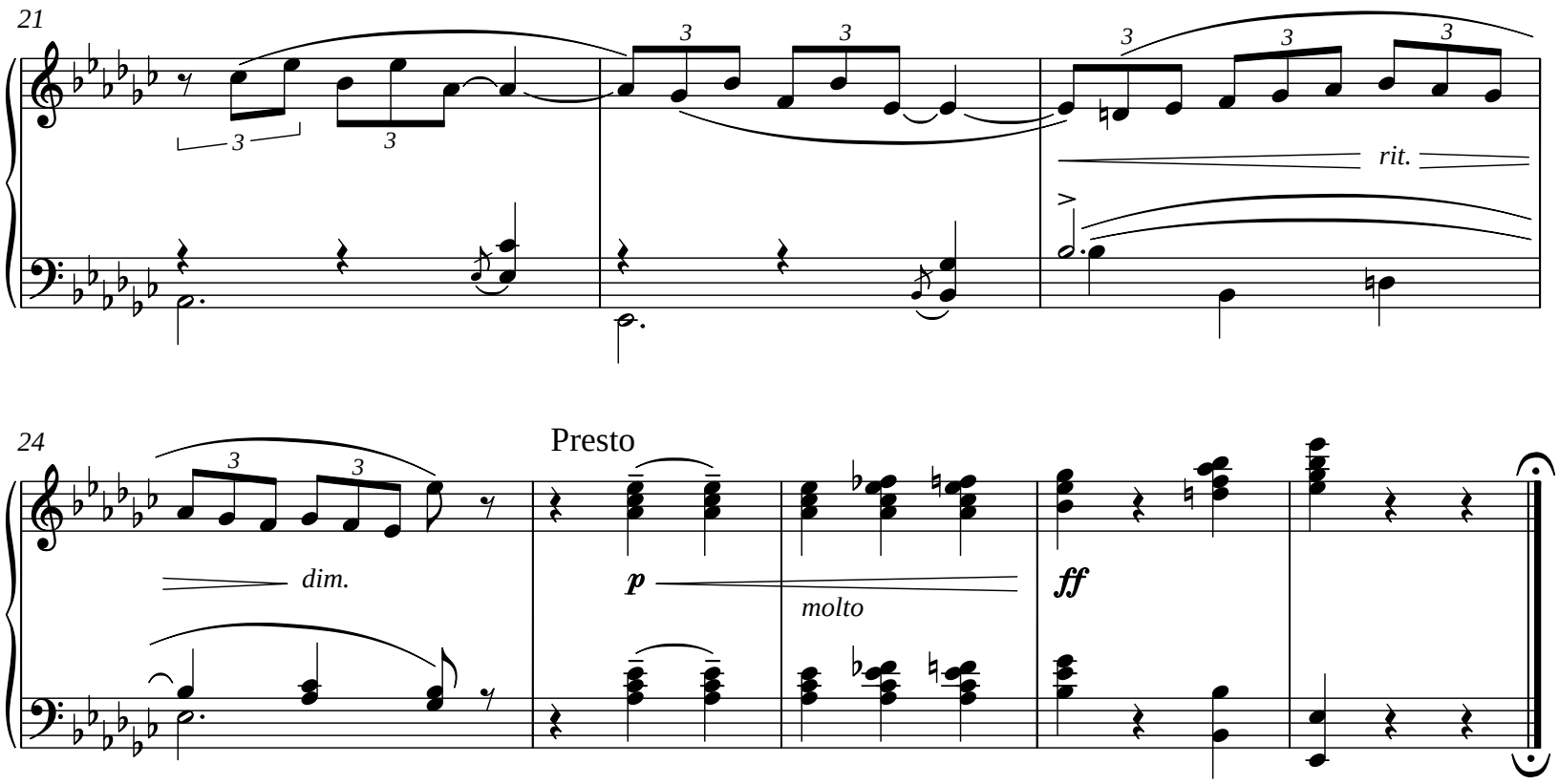
di - mi - nu - en - do

rall. *dim.*

17

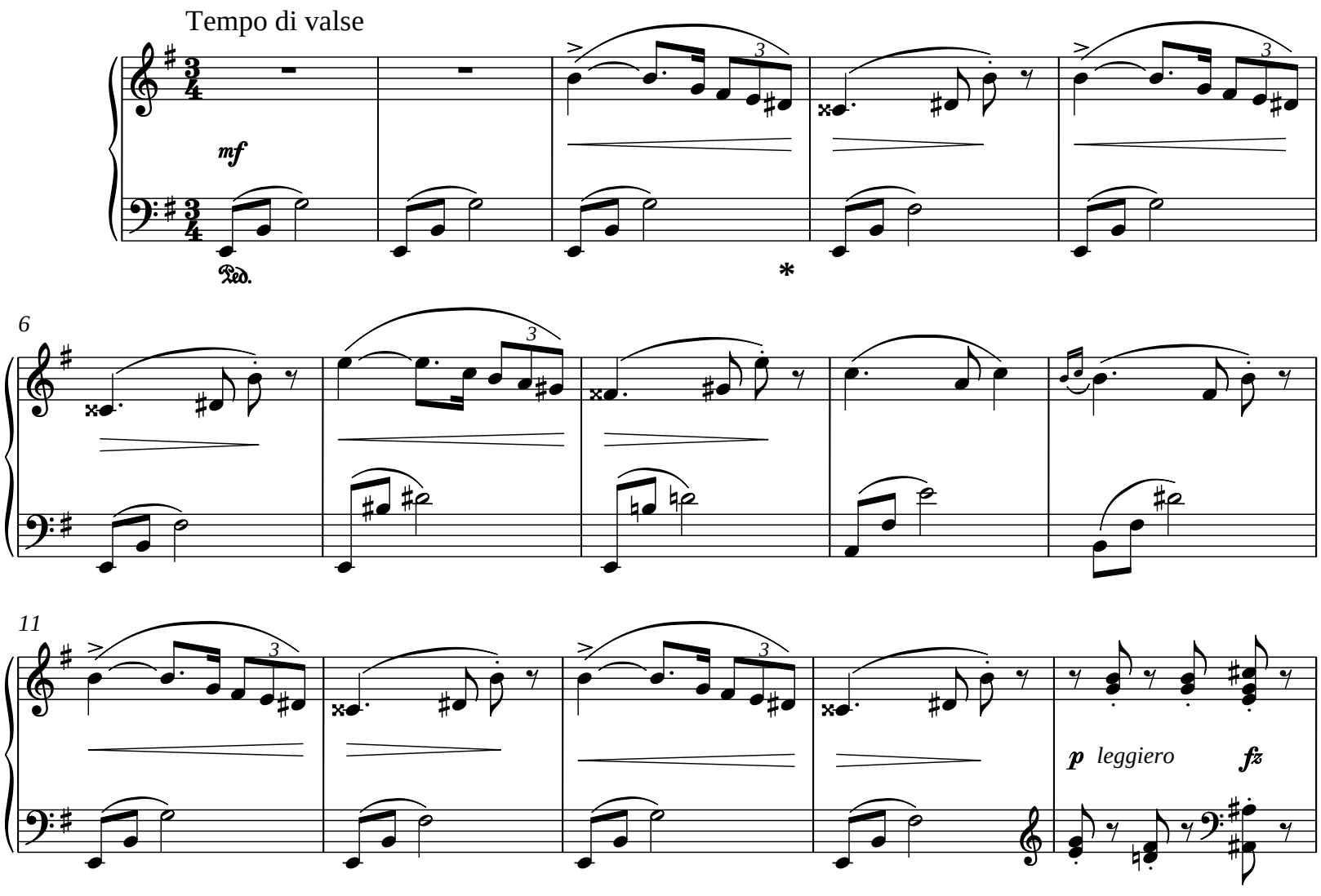
Tempo I

p



V

ALFEDANS
ELF'S DANCE



16

p

ff

ff

21

26

fz

fz

31

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

p

3

36

3

3

41

46

pesante

f *fz* *ff* *rit.*

51

a tempo

pp *p*

56

di - - - - mi - - - - - -

61

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

pp

Ped.

I

Ach, die zärtlichen Herzen!
Ein Pfuscher vermag sie zu rühren.
Ah, those tender hearts!
A bungler could stir them.
Johann Wolfgang Goethe

Op. 8

INTONATION

Maestoso (♪ = 92)

ff

3

5

7

9

11

13

16

fff

19

21

pesante

II

Quasi allegretto (♩ = 80)

mp

5

poco rit.

9

a tempo

13

f

dim.

17

p

mp un poco più mosso

20

poco a

poco cre - - - - - scen - - -

23

- - - - - - - - - - - - - do

mf

cre - - - - - -

26

scen - - - - - - - - - - - - do

f

cre - - - - - - - - - - - - scen -

29

- - - - - - - - - - - - - do

cre - - - - - - - - - - scen -

32

- - - - - - - do

34

ff

il basso marcato

36

39

41

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

43

46

fff

Ped.

48

50

pesante

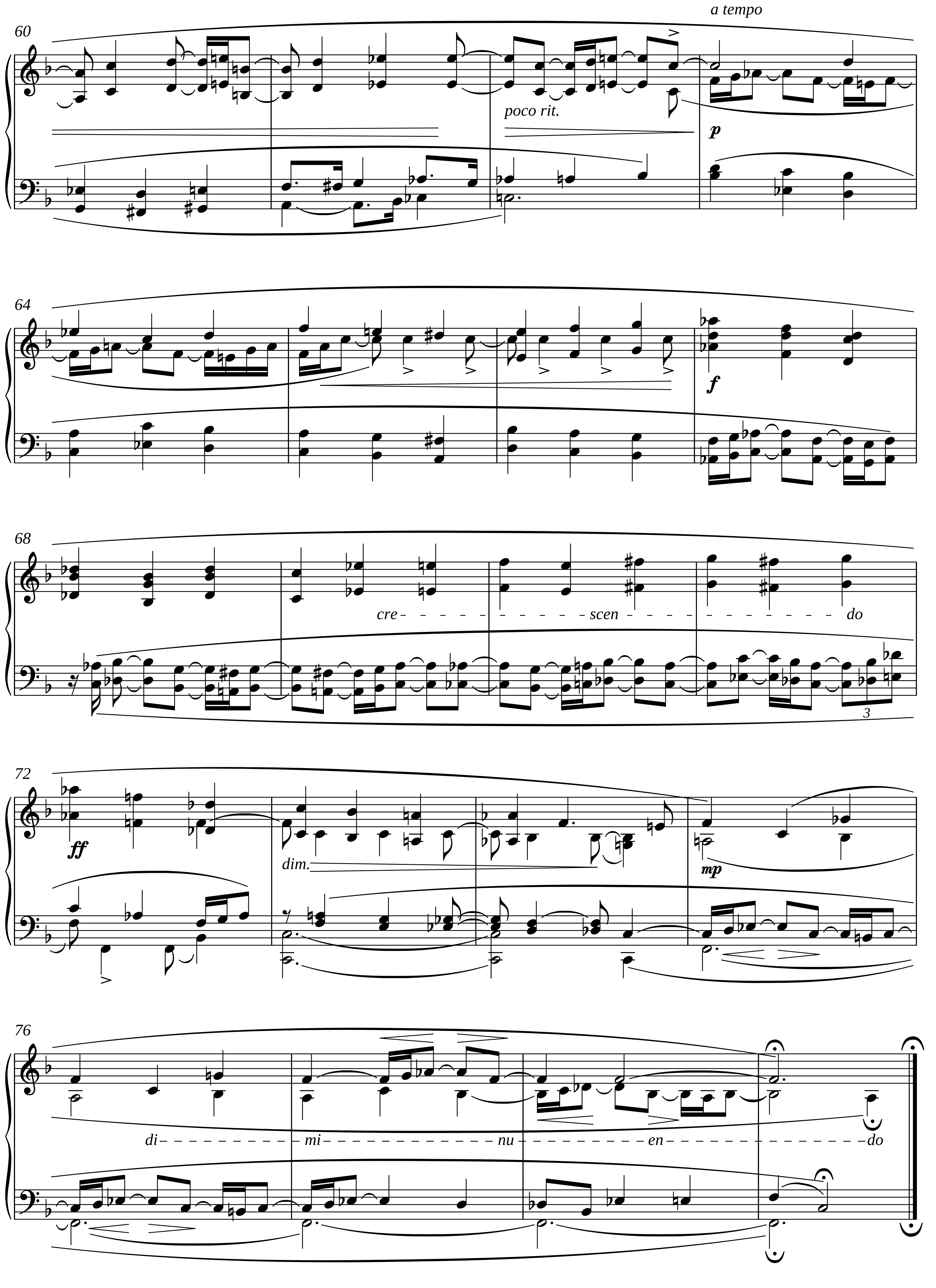
52

dim. *poco rit.* *rit.*

Tempo I

mp

56


60
a tempo
poco rit.
p
64
f
68
cre - - - - - - - - - - - scen - - - - - - - - - - - - - do
3
72
ff
dim.
mp
76
di - - - - - - - - - mi - - - - - - - - - - - - - - - nu - - - - - - - - - - - en - - - - - - - - - - - - - - - - do

III

Andante (♩ = 66)

p

4

mfz *mfz*

7

f *mfz*

10

p

pp dolce

13

p *cre - - - - - - - - - -*

16

scen – – – – – – – – do

5

f

tr

18

tr

21

24

mp

dim.

poco rit.

27

a tempo ma tranquillo

pp

segue

sempre *pp*

31

poco a poco *cre - - - - - - - scen - - - - - - do*

il basso ben marcato

34

mf *cre - - - - - - - - - - scen - -*

37

- - - - - - - - - - - - - - do

f *accelerando*

40

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

rubato

ff

44

pesante

47

a tempo allargando

fff

50

53

3

3

3

55

poco a poco accelerando

3

3

3

3

3

3

3

3

3

3

57

3

3

3

3

3

3

3

59

accelerando

61

63

accelerando

Allegro

65

67

69

poco a poco

rit.

di - - - - - - - mi - - - - - -

Tempo I (Andante)

72

rit.

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

p

75

mf

77

mf

79

f

81

3

pp

il basso ben cantando

84

pp

87

pp *cre - - - - - - - - scen - - - - - - 5 - - do*

f

tr

90

tr

93

96

ff *al fine*

99

102

105

109

rit. *pesante*

IV

FINALE

Allegro (𝅗𝅥 = 100)

mp

cre - - - - -

4

- - - - - - - - - - scen - do

7

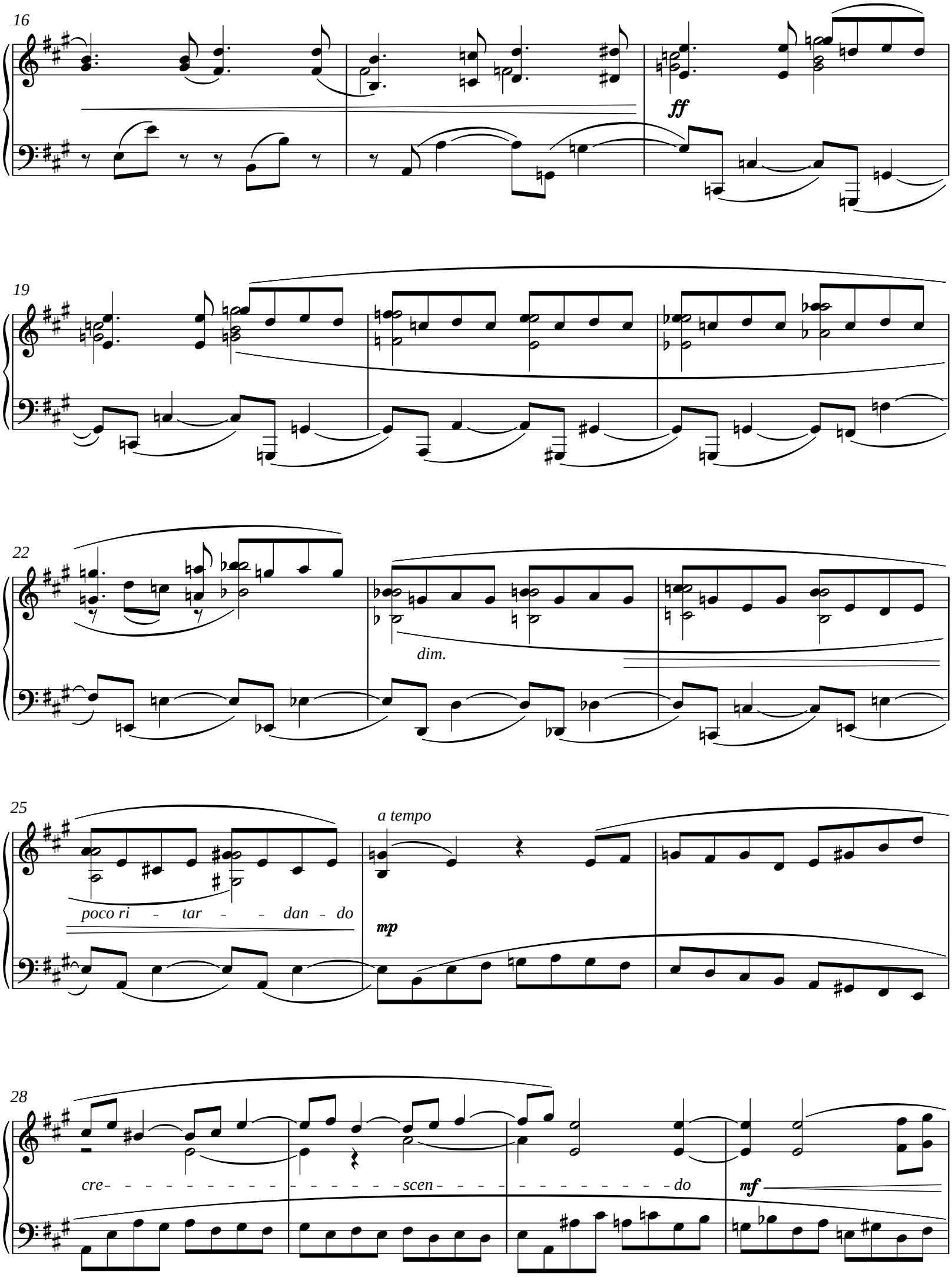
f

dim.

10

p

13


16
ff
19
22
dim.
25
a tempo
poco ri - tar - - dan - do
mp
28
cre- - - - - - - - - - - - - - - - - - scen - - - - - - - - - - - - - - - - do
mf

32

f *mp* *cre - -*

35

- - - - - - - - - scen - - - - - - - - - - - - - - - - - do

RÉSUMÉ

38

ff

43

fz

48

52

56

dim.

poco ri - - tar - dan - do

61

a tempo ma un poco sostenuto

p *dolce*

64

dim.

dim.

67

p

70

mf

73

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

76

cresc.

79

81

83

85

fz fz fz

88

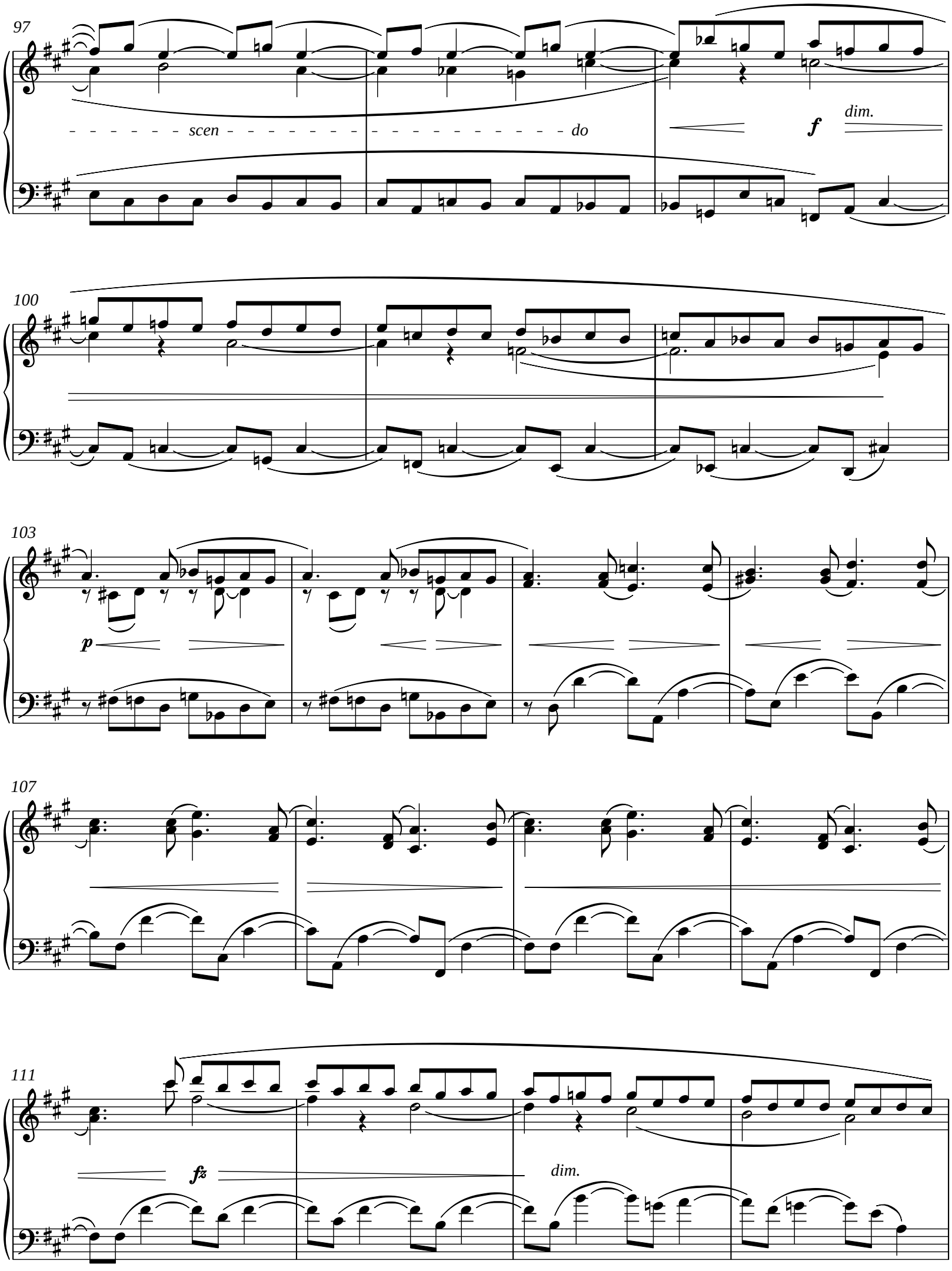
fz fz fz dim.

91

dim. Tempo I p

94

cre - - - - - - - - - -


97
scen
do
f
dim.
100
103
p
107
111
fz
dim.

115

p

118

f

121

ff

125

129

fz

133

fz

fz

136

fz

139

142

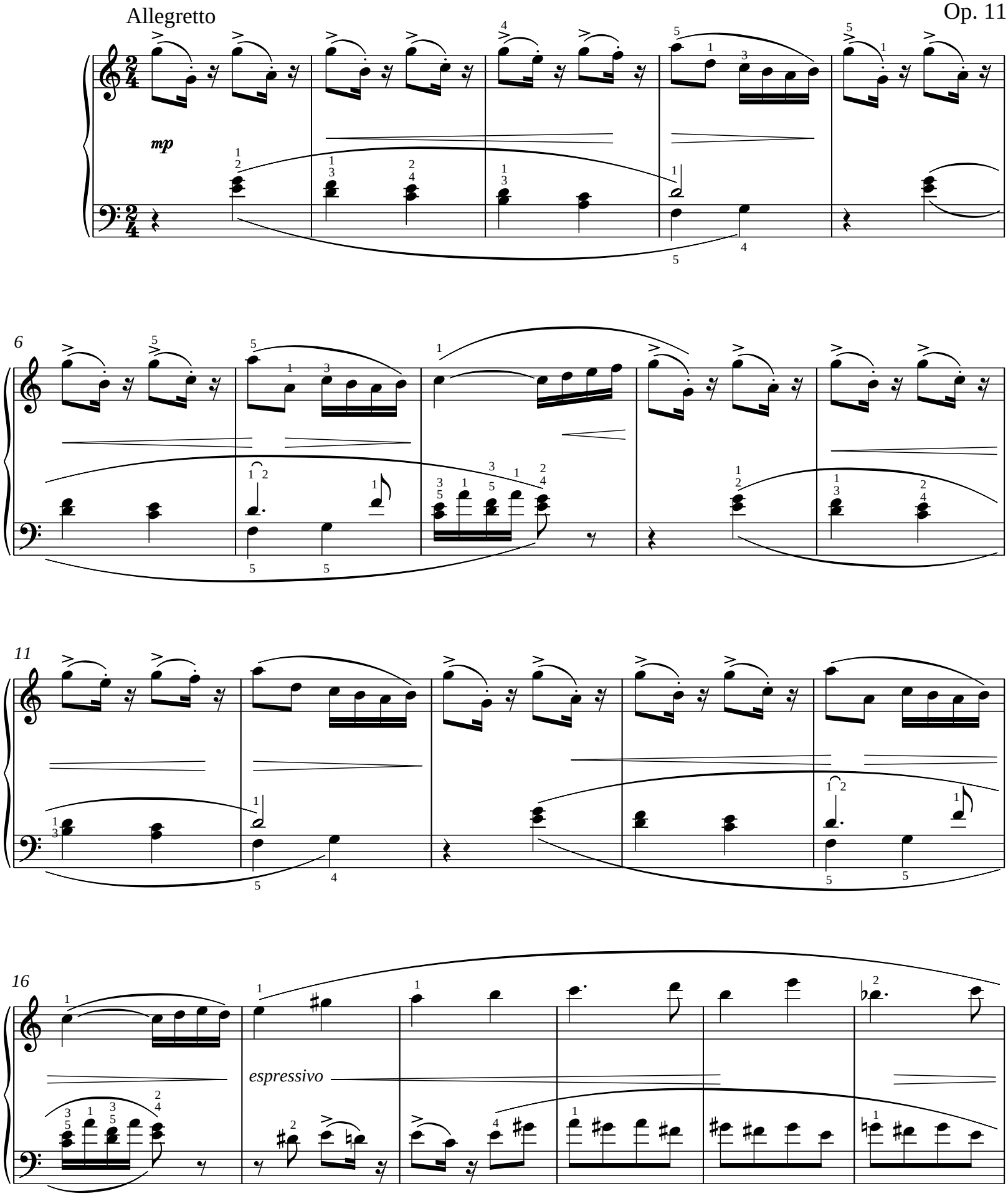
145

GODDAG! GODDAG!
HELLO! HELLO!

I

Allegretto

Op. 11



22

calando

27

32

dolce

37

dim. *di - - mi - nu - - en - - do*

rit.

SNURRETOPPEN!
THE SPINNING-TOP

II

Presto

f

4

7

11

15

19

23

27

30

33

37

m.s.

glissando

19

EN LILLE LANGSOM VALS
A LITTLE SLOW WALTZ

III

Valse lento

p

7

a tempo

dim. *poco rit.*

p

14

cre - - scen - - do

20

espressivo
f

dim. *poco rall.*

a tempo

pp

26

crescendo e *accelerando*

dim.

32

a tempo

rit.

p

38

a tempo

poco rall.

dim.

p

44

f *espressivo*

50

rubato

string.

57

pp

SPRÆLLEMANDEN
THE JUMPING JACK

IV

Poco allegretto

4

poco rall.

a tempo

7

poco rall.

a tempo

10

13

fz *f* *mf* *p* *fz* *f* *mf*

16

a tempo

poco rit. *p*

dim.

f *p* *f* *p*

20

pp *f* *p* *f* *p*

23

f *dim.*

pp *molto accel.*

26

f *fz* *fz*

DUKKE - MARSCH
PUPPET MARCH

V

Allegro moderato

p

4

p

7

mf *mf* *mf* *p*

10

13

mf *mf*

16

mf *f* *p* *f*

20

p *f*

24

fz *p*

27

p

30

mf

33

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

SPILLEVÆRKET
THE MUSICAL CLOCK

VI

Allegretto scherzando

poco *f*

6

11

pp

16

pp

21

poco *f*

26

espressivo

32

37

f *espressivo*

42

mp *p*

48

f *p*

Tempo giusto (♩ = 100)

ff stolt, pompøst
proud, pompous

fz

5

pesante

9

fz

13

fz

fz

17

fz *fz* *mp*

22

cresc. *pesante* *ff*

27

fz

31

rit.

35

a tempo

fff *fz* *fz* *fz* *rit.*

Ped.

Poco adagio

pp

una corda

mp

dim.

ppp

una corda

6

poco f

tre corde

dim.

rall.

a tempo

pp

10

Ped.

*

12

pp

una corda

tr

14

dim.

ppp *dim.* ***pppp***

16

espressivo

poco marcato

Ped. * Ped. *

18

rall.

Adagio

pp

20

espressivo

22

poco rall.

CHACONNE

Tempo giusto (♩ = 96)

Op. 32

p

9

17

p *quasi stringendo*

poco rubato

22

p

26

cresc.

cresc.

30

poco ***f***

dim.

33

p *grazioso*

36

p

39

dim.

poco rall.

42

mf *tranquillo espressivo*

cresc.

f

46

p

f

molto dim. poco rall.

p

a tempo

50

Ped.

53

cresc.

56

f

dim.

58

pp

60

cresc.

62

f

64

dim.

molto dim.

con moto,
ma grazioso

p

67

70

cresc.

f

molto dim.

74

p

poco moto

Ped.

76

78

cresc.

80

f

dim.

82

un poco di più

pp

84

86

f

88

ppp

poco rall. e dim.

90 Meno

molto espressivo

ppp *rall.* *dim.*

95

a tempo ma tranquillo

100

calando

pp *p*

106

scherzoso

Ped. * Ped.

108

110

poco ***f***

112

dim.

114

pp

poco a poco cresc.

117

sempre cresc.

120

ff *cresc.* *fz*

ff *fz*

123

fz *fz* *fz* *fz* *fz* *fz*

126

fz *fz* *fz* *fz* *fz*

poco string.
cresc.

130

un poco più mosso

fff

133

136

sempre ***fff***

139

142

144

pesante

molto rall.

cresc.

146 *a tempo ma pesante*

sempre ***ff***

152

poco calando

poco - - - - - a - - - - - - - poco dim.

cantando

157

dim.

rall.

160 *a tempo*

dim.

rall.

CODA con sentimento
Tempo I, ma tranq.

162

p *marcato*

164

166

poco cresc.

168

170

172

mf

174

cresc.

molto dim.

176

pp

178

180

182

184

poco ***f***

dim.

186

p

cresc.

188

8

189

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

190

f

191

molto dim.

poco rall.

Tempo I

192

ppp *marcato e cantando*

194

196

198

200

dim.

ppp

Op. 40

Andante (♩ = 72)

mp

6

cre - - scen -

12

do

f

dim.

poco rall.

pp

Var. 1

(♩ = 88)

17

mp

19

22

25

pp

27

cre - - scen - - do

29

f

31

dim. *ra - - len - - tan - - do* *pp*

Var. 2

un poco di più (♩ = 96)

33

p

f

35

p

f

37

p

8

f

8

39

f

41

p

43

cre - - - scen - - - do

45

f

il basso marcato

47

dim. *ral - - len - - tan - - do*

3

Var. 3

Adagio (♩ = ♪)

49

pp

51

3

53

55

57

59

61

62

63

accel.

cresc.

Var. 4

Tempo I (♩ = 72)

65

ff

67

69

71

fz

73

fz

75

77

fz fz fz fz

79

fz fz fz fz fz

Var. 5

81

(♩ = 96)

staccato sempre **f**

83

di - - mi - - nu - - en - - do poco rall.

85

a tempo

pp

87

89

p

fp

fp

fp

91

fp

fp

fp

93

fp

95

fz

dim. poco rall.

accel.

3

3

Var. 6

Allegro (♩ = 138)

97

mf

99

101

103

105

107

dim.

109

fz *cresc. ed ac - - ce - - le - - ran - - do* 3

111 Presto

lunga

ff

fz

Var. 7

Largo (♩ = 58)

113

ppp

117

sempre ***ppp***

122

Var. 8

127

lunga

un poco di più

(♩ = 63)

dim. ***pppp***

p *espressivo*

131

quasi rall.

135

poco rit.

a tempo

p

138

con espressione

quasi rit.

141

dim. *rallentando*

pp

Var. 9

145

(♩. = 72)

mp *fluente e molto legato*

148

151

153

157

8

mf

f

dim. ral - len - tan - do

Var. 10

161

(♩ = 108)

mp

166

tr

fz

mp

171

tr

176

8

fz

pp

179

pp

182

cre - - scen - - do

185

ff

189

dim.

poco rall. ***p***

Var. 11

Capriccioso (♩ = 72)

193

mf *mfz* *mfz*

195

197

mfz *mfz*

199

201

pp

202

8

f

p

204

8

f

p

206

cresc.

cresc.

207

ff

dim.

208

rall.

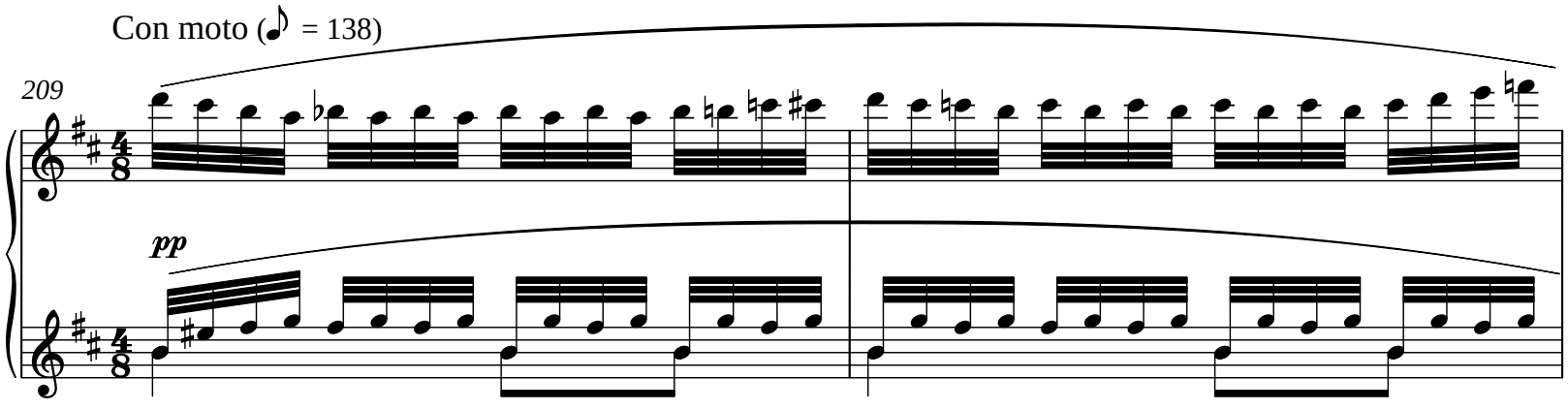
pp

Var. 12

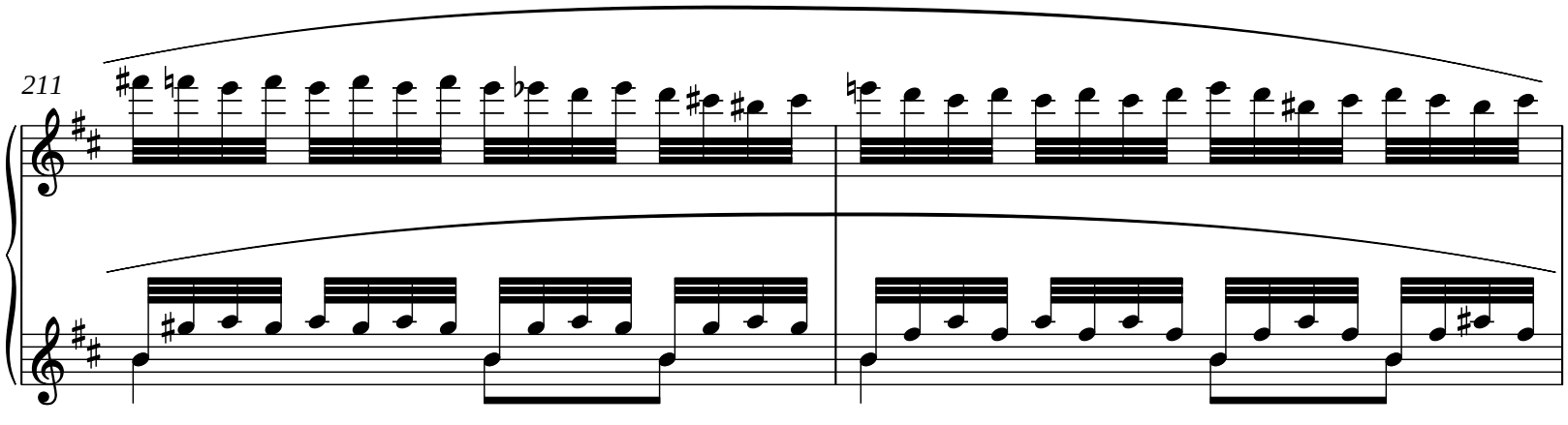
Con moto (♪ = 138)

209

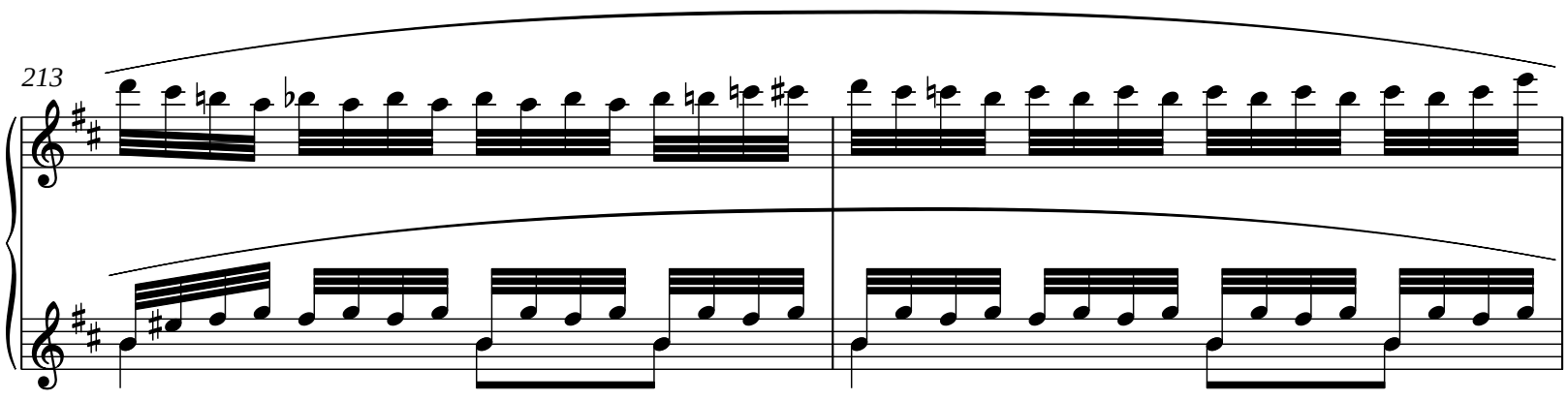
pp



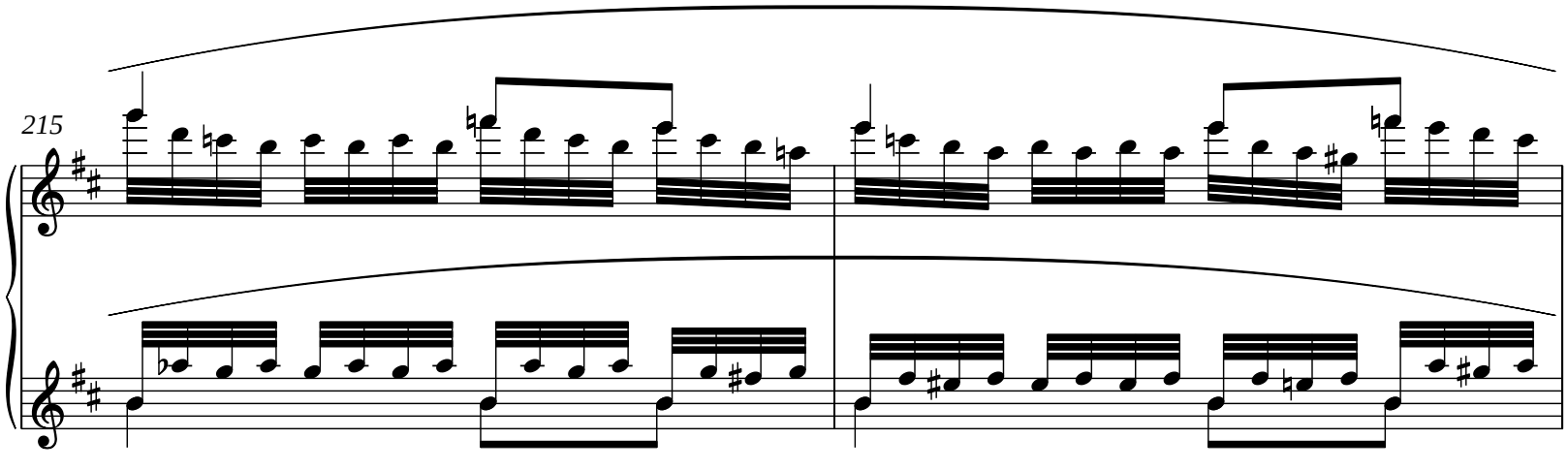
211



213



215



217

219

221

poco *f*

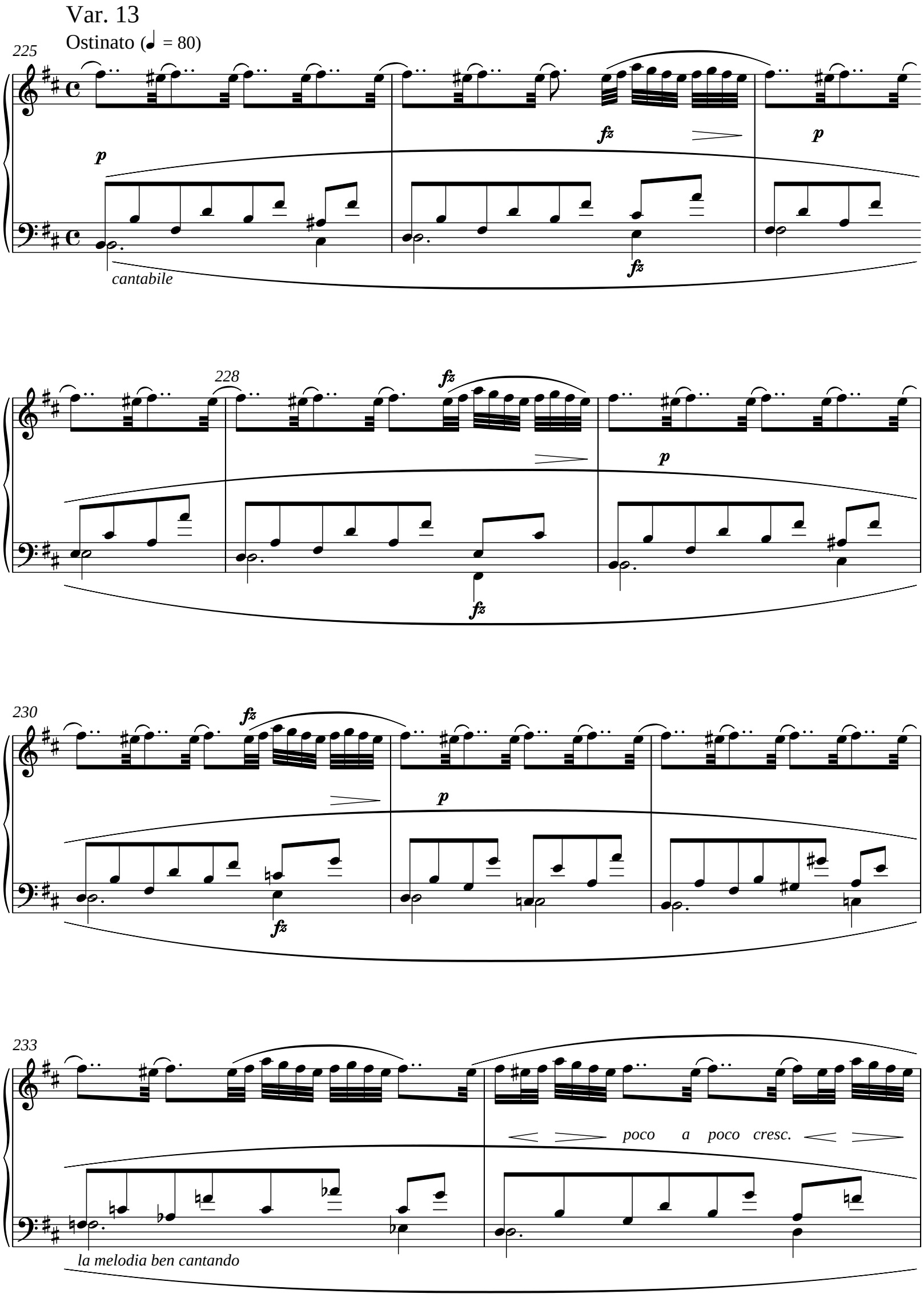
Ped.

*

223

dim. *calando*

p


Var. 13
Ostinato (♩ = 80)
225
p
fz
p
fz
cantabile
228
fz
p
fz
230
fz
p
fz
233
poco a poco cresc.
la melodia ben cantando

235

cresc.

237

f

ffz

239

dim.

rall.

pp

Var. 14

241

(♩ = 69)

mp

243

245

p *tr*

p *tr*

247

p

248

f *dim.*

249

tr

p

8

tr

8

251

tr

p

252

cresc.

tr

8

253

f

poco ***f***

8

254

255

ff

fz

256

rall.

dim.

p

Var. 15

(♩ = 120)

257

8

fz

fff

fz

ff

Ped.

fz

260

8

fff

8

263

8

fz

3

266

8

3

269

8

272

8

274

8

276

8

fz

278

fz fz fz fz

280

fz

8

282

8

285

287

come ubriacco

289

292

(♩ = 76)

quasi rall.

poco a poco dim.

295

299

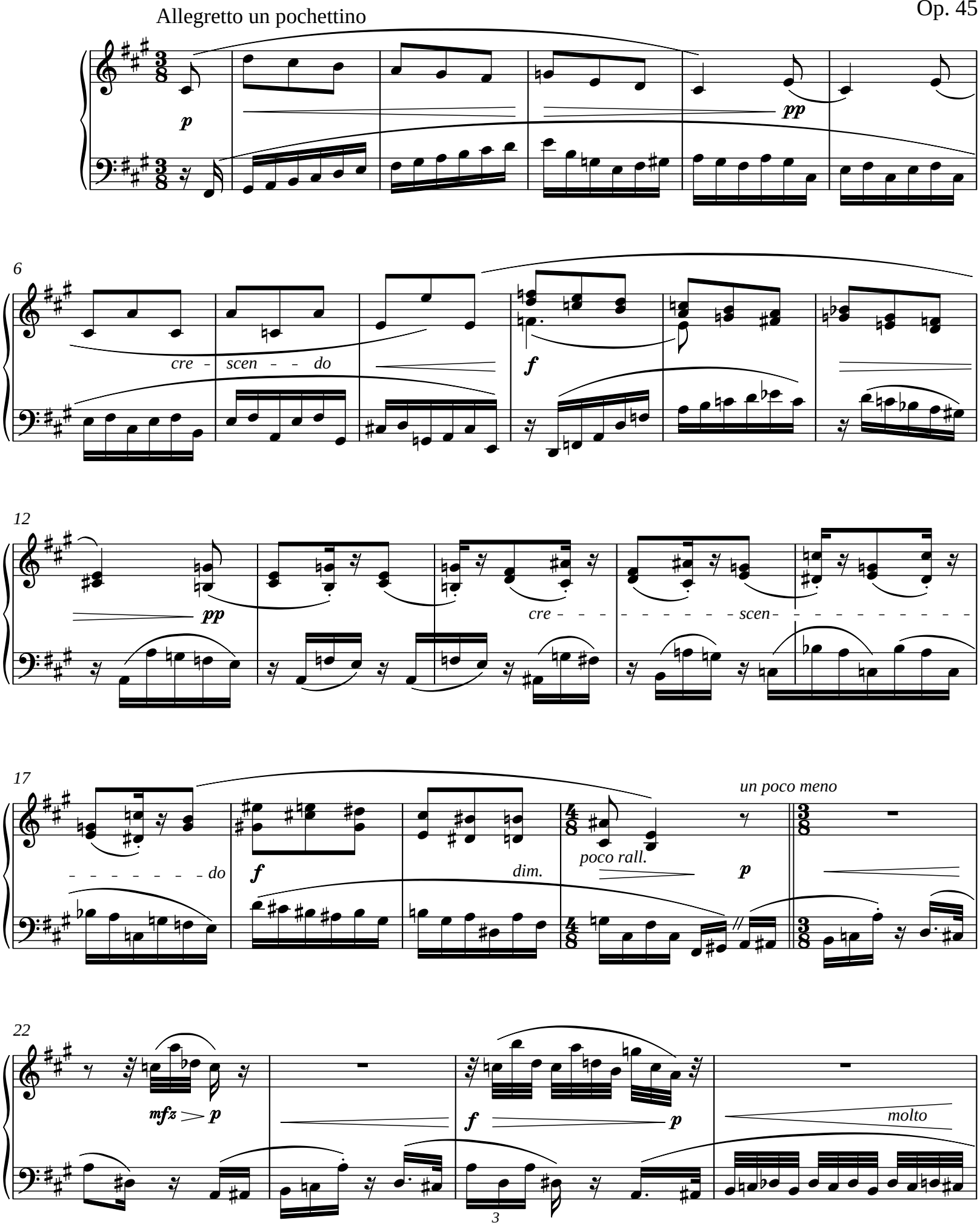
dim.

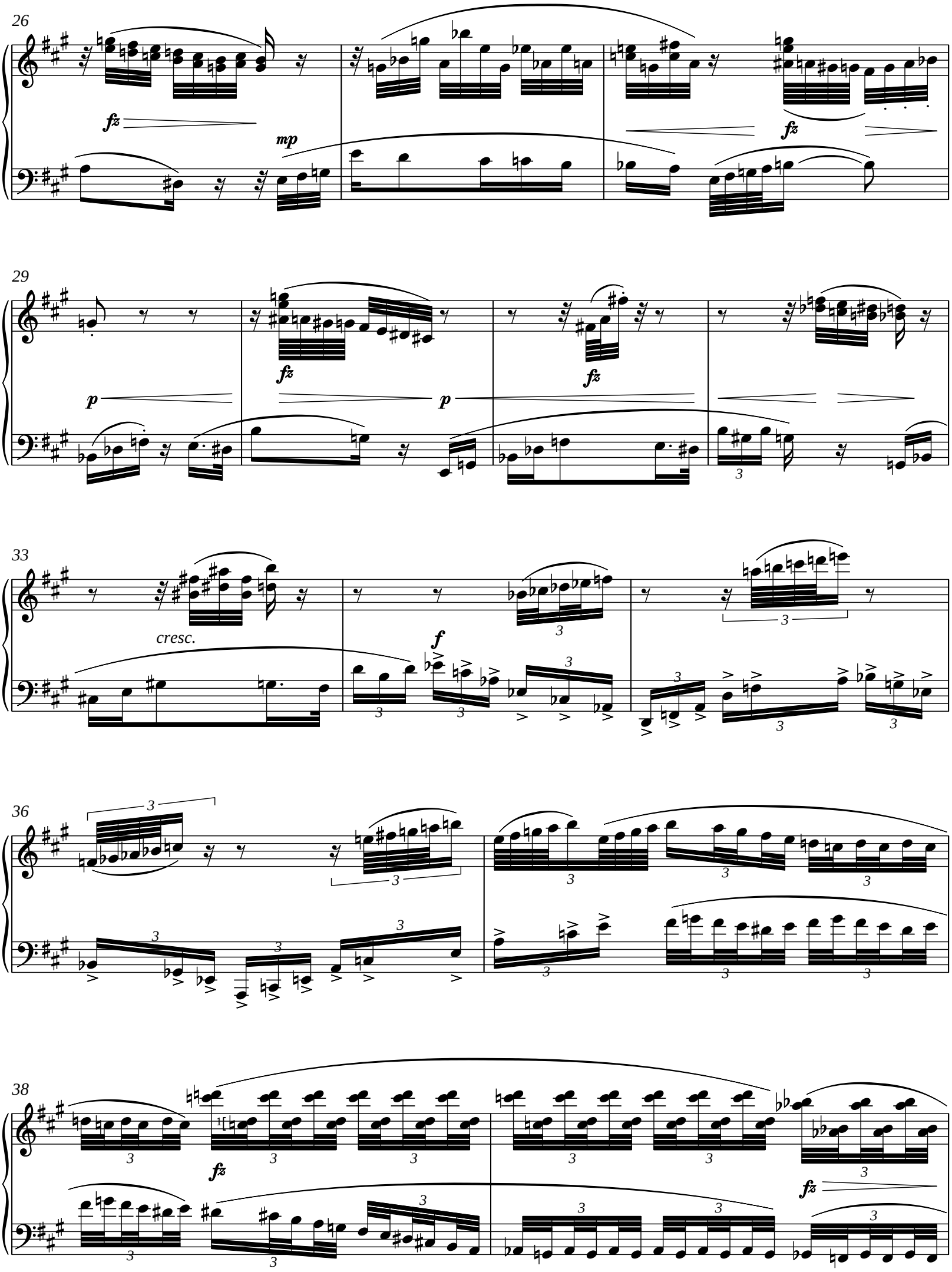
lunga

mp

I

Op. 45


Allegretto un pochettino
p
pp
6
cre - scen - - do
f
12
pp
cre - - - - - - - - - - - scen - - - - - - - - - - - - - - - - - -
17
- - - - - - - - - do
f
dim.
poco rall.
un poco meno
p
22
mfz
p
f
p
molto
3


26
fz
mp
fz
29
p
fz
p
fz
33
cresc.
f
36
38
fz
fz

40

p

f con fuoco

42

44

f brioso

46

poco allargando

3

3

3

3

48

8

fz brioso

fz

fz

fz

Red.

51

8

fz

fz

54

8

fz

57

fz

fz

fz

60

8

fz

fz

agitato

fz

62

fz *fz* *fz* *fz* *fz* *fz* *dim.*

65

di - - - - - - - mi - - - - nu - - - - - en - - - - - do *pp* *di - - - - mi - -*

69

tranq. *poco agitato*

nu - - - - en - - - - do *ppp* *mfz* *pp*

75

mp *di - - - - - - - - - - mi - - - - - - - - - - nu - - - - - - - - - -*

79

en - - - - - - - - - - - - - - - - - - do *ppp* *rall. dim.* *mp*

84 Tempo I

poco espressivo *pp*

91

poco *f*

f

95

>

ff

98

>

102

f

poco pesante

mp

poco ri - tar - - dan - do dim.

espressivo

molto

107

più vivo

Adagio

f >

di - - - mi - - nu - - en - do *p* *ri - tar - dan - do di - mi - nu - en - do* *ppp*

II

Poco moderato

ppp

5

9

8

13

ppp

8

17

mf

21

pp

25

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

8

30

8

- - - - - - - - - - - - do

ff

calando molto

pp

34

39

ppp

43

8

ppp

47

8

una corda

8

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

51

8

molto rall.

f molto *pp*

a tempo

ppp

56

8

dim.

60

8

dim.

ri - tar - dan - do

a tempo

pp

65

70

calando

3

cre - - - - - -

74

scen - - - - do

f *più mosso*

78

fz

dim. *poco*

82

a *poco - - - - - - - ca - - - - - lan - - - - - - - - do*

86

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

ri - - - - - - - - tar - - - - -

pp *dim.*

dan - - - - - - - - do

pppp

III

Molto adagio e patetico (♪ = 69)

ff *p* *ff* *p*

4

ff *fz* *fz*

6

7

8

allarg. *molto*

9

8

rall. *molto dim.*

11

pp ***ppp*** *molto tranquillo* *dim.*

molto lunga

13

un poco espressivo

ppp *accel.* *rall.* ***ppp***

3

14

molto

3

16

p

3 3 3 3 3 3 3

18

cresc.

19

pp

fz

molto

20

ff

21

22

fz patetico e molto allargando

ffz

23

ffz

24

25

fz *fz*

26

sempre ***ff*** *e pesante*

rit. *calando*

di - - - - mi - - nu - - - en - - - - do ***pp***

28

molto tranquillo

30

molto rallentando

ppp

dim.

31

pp *tranquillo* *espressivo* ***p*** ***mf***

poco rit.

dim.

ppp

IV

Allegretto innocente

pp

7

13

19

25

3

pp

31

a tempo *sonore*

mf

rit.

il basso sempre ***pp***

pp

37

mf

mp

43

49

poco ***f***

p

54

mf

60

f

dim.

rit.

65

a tempo

pp

con amore

70

75

tranq.

poco ***f*** *espressivo*

poco a poco rit. e di - - - mi - - - nu - - en - - do

ppp

V

Allegretto vivo

p dolce

3

3

6

pp

cre - -

13

- scen - do

f
agitato

18

Tempo I

molto dim.

ral - - len - - tan - do ***ppp***

p

23

pp

30

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

35

- - - - - - - - - scen - do ***f***

40

a tempo

di - - - - mi - - nu - - en - do poco rall. ***p*** *dolce*

45

poco ***f***

fz

50

di - - mi - - - - nu - - en - do ***pp***

55

pp ***fz*** ***mp***

61

dim.

66

pp *di - - mi - - nu - - en - do*

72

pochettino rall. *dim.* *a tempo* ***mfz*** ***fz*** *poco rall.* ***ppp***

VI

Allegro non troppo ma vigoroso

mp

6

f *di - - - - mi - - - - - - - nu - - - en - - - - - - - - do*

10

ppp *cre - - scen - - - - do* *molto*

15

ff

fz

19

22

fz

25

molto

ffz

glissando

27

molto

glissando

29

fz

33

37

41

molto

45

fz

48

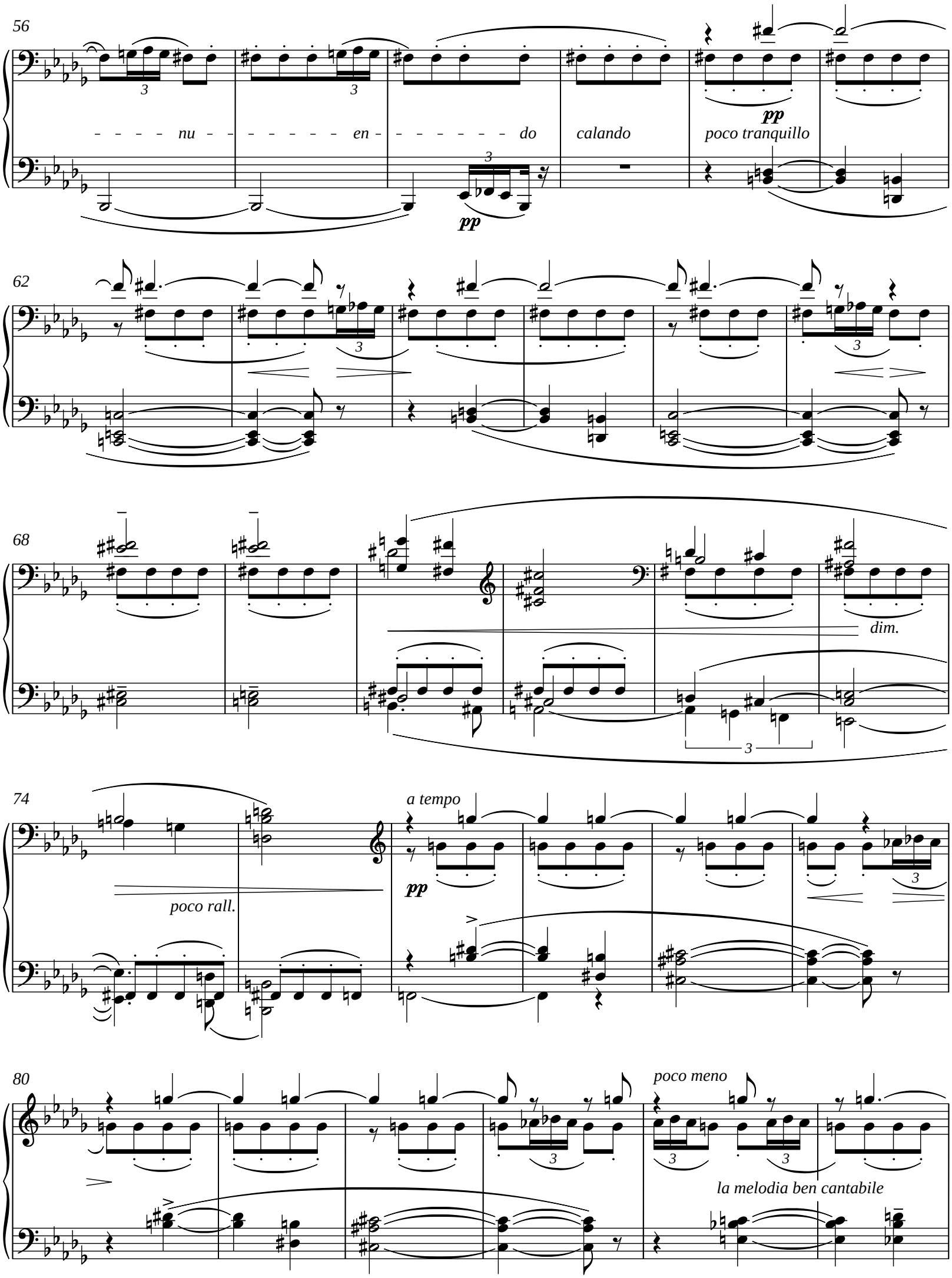
molto

glissando

ff

51

di - - - - - - - - - mi - - -


56
nu
en
do
calando
pp
poco tranquillo
pp
62
68
dim.
74
a tempo
pp
poco rall.
80
poco meno
la melodia ben cantabile

86

espressivo

92

calmando

dim.

97

pp tranquillo

cresc.

102

molto

ff

fz

106

110

113

fz

116

119

poco più mosso

fz

122

sempre

ff

125

poco a poco di - - - - - - mi - - - - - - - - nu - - - - - - - - en -

128

- - - - - - do

poco rall.

133

meno

p

Tempo I, ma tranquillo

139

molto

poco rall.

ppp

145

sempre ***ppp***

poco rall.

150

poco più mosso

pp

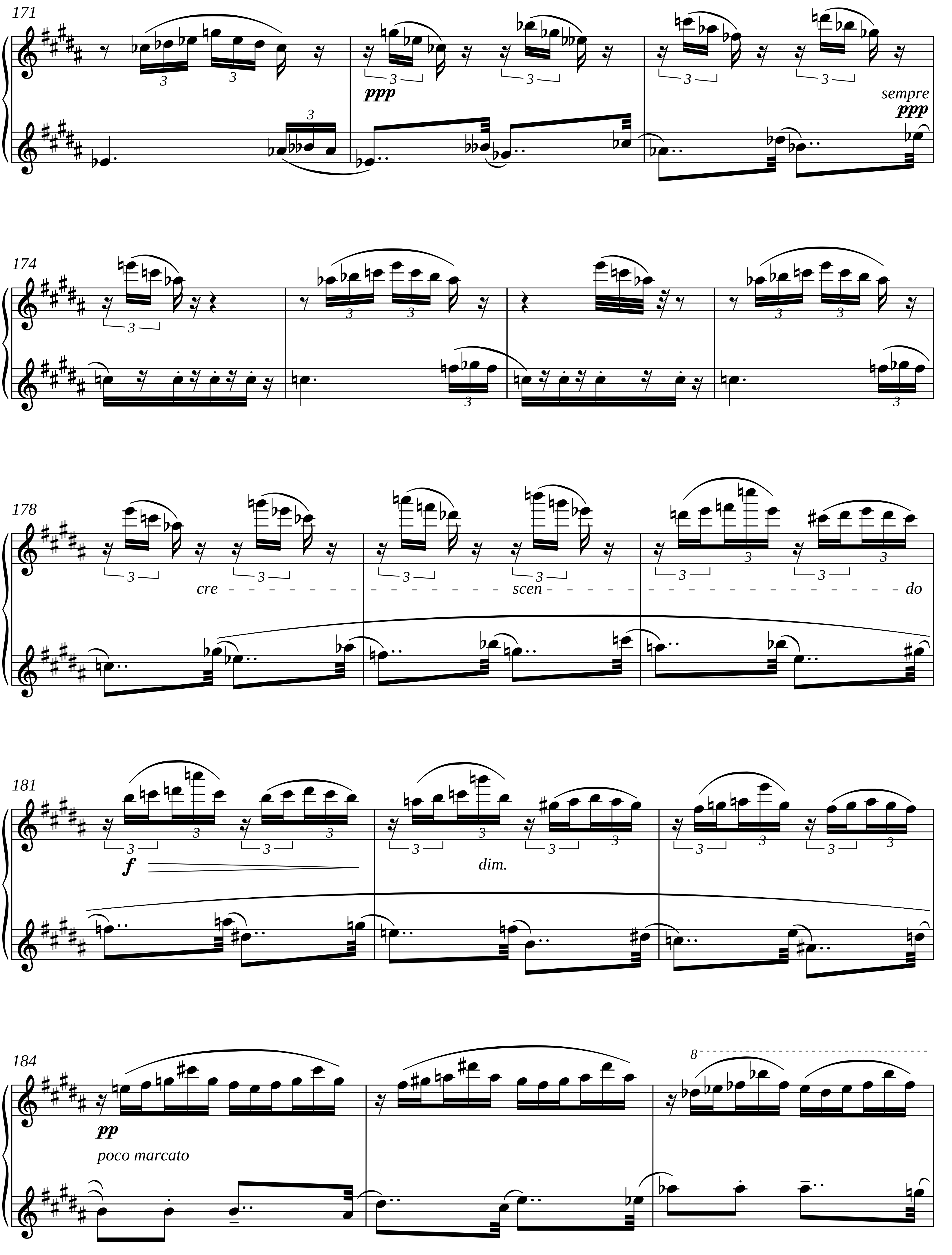
155

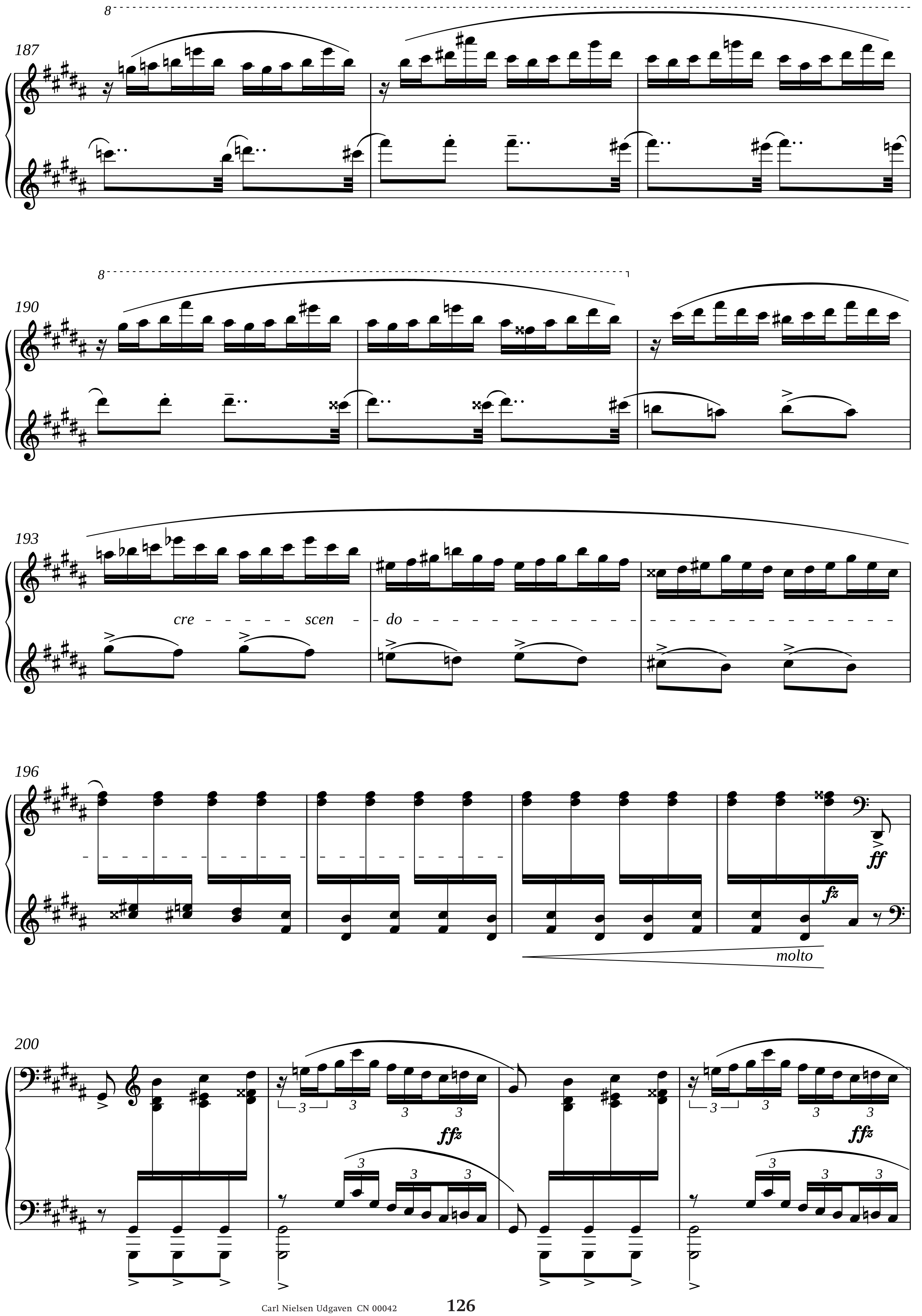
sempre pp

159

163

167


171
ppp
sempre
ppp
174
178
cre
scen
do
181
f
dim.
184
pp
poco marcato
8


187
8
190
8
193
cre - - - - - scen - do
196
ff
fz
molto
200
ffz
ffz

204

m.s.

m.s.

208

m.s.

211

m.s.

m.s.

214

fz

217

fz

220

223

fz

fz

226

229

glissando

231

8

fz

glissando

233

8

fz

237

8

fz

241

fz

sempre ff

di - - - - - mi -

246

nu - - en - do p

fp

calando

pp

252

dim.

rall.

ppp

258

Adagio

ppp

molto ral - - len - tan - do

ppp

dim.

266

Tempo I

mp

271

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

275

fz

molto

279

vivace, brioso

ff

m.d. m.s.

Ped.

284

8

quasi presto

fffz

289

295

rall.

fff

I

IMPROMPTU

Allegro fluente (♪ = 138)

mf

11

8

8

13

8

8

15

8

8

17

8

8

19

21

23

8

molto rall.

dim.

ppp

meno e molto pesante (♩ = 100)

ff

26

secco

fz

fz

31

35

3

3

3

3

39

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

42

en - - - - do ral - - - - - - len - - - - - tan - - - - - - do

a tempo

ppp

f

45

3 3 3

48

3 3 3 3 3 3

poco meno

51

54

lunga

dim.

poco rall.

ppp

lunga

56 Tempo I

mp

cre - - - - - scen -

58

8

- - - - - do

f

dim.

60

8

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

62

8

8

f

di - -

64

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

p *cre - - - scen - - - do* *ac-ce-le*

66

- ran - - do

ff *molto dim.*

Moderato e molto pesante (♩ = 72)

ff *molto patetico, quasi parodico*

70

poco a poco di - - - - - - - - - -

73

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

f

tranquillo

77

molto di - mi - nu - en - do *ral - - - - - - - len - - - - -* *tan - - - - - - - - do*

ppp

II

Molto adagio

ff

diminuendo

p

diminuendo

pp

a tempo ma tranquillo

sempre ***pp***

rall.

cresc.

f

9

fz

fz

pp

10

rall.

pp

mp

cre - - - - - - - - scen - -

12

- - - - - - do

ff

13

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

3

espressivo

14

dim.

molto rall.

pp

5

ppp

dim.

III

Allegro non troppo (♩ = 108)

mp cre - - - scen - - - - do f fz

mp

6

fz mp f fz fz

11

mf mf

15

fff fz 3 3 8

dim. molto rall. a tempo

p p

20

crescendo f 3 3

*) betyder en Haandfuld af de dybeste Toner. (Stortromme)
indicates a handful of lowest-register notes. (Bass drum)

25

30

fz

fz

34

37

40

43

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

47

- - - - en - - - - - do *di - - - - - mi - - - - - nu - en - do* *poco rall.*

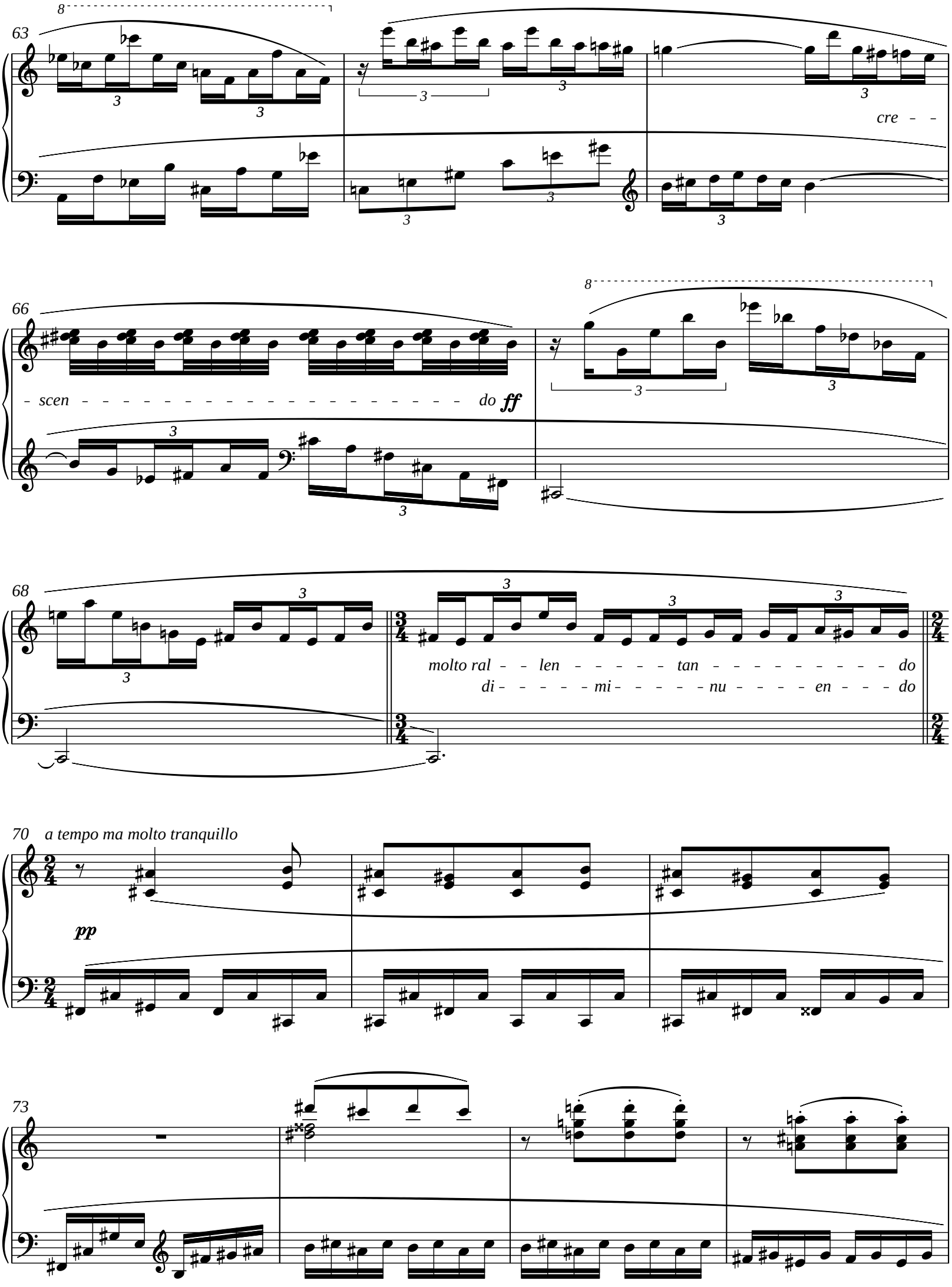
51 *a tempo ma tranquillo*

pp

55

59

8


63
cre - -
66
- scen - do ff
68
molto ral - - len - - - - - - tan - - - - - - - - - - - - do
di - - - - - mi - - - - - - nu - - - - - en - - - do
70 a tempo ma molto tranquillo
pp
73

77

sempre ***pp***

poco ral - len - tan - do

a tempo ma molto tranquillo

81

ppp ***mfz*** *molto tranquillo* *sempre* ***pp***

85

un poco

poco ral - - - - - - - - - - len - - - - - - - - - - tan - - - - - - - - - - do

pp

90 *di più*

95

cre - - - - - scen - - - -

100

do

f

103

106

ff

108

110

8

112

114

118

122

sempre ***ff***

fz

poco rall.

fz

pp

127

133

sempre ***pp***

137

sempre ***pp***

ral - -

141

a tempo

- len - - - - tan - - - do

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

145 Più allegro (♩ = 132)

ff

un poco meno

149

pesante

8

153

3 3 3 3 3 3 3 3 3

8

155

3 3 3 3 3 3 3 3 3 3 3 3

cre - scen - - - - do

allargando (♩ = 76-80)

157

ff ***ff*** ***fz***

161

3 3

ral - - - len - - - - tan - - - do

I

Op. 53

Allegretto (♩ = ca. 76)

*)

*)

p

5

9

13

rit - - ar - - dan - - do

17

a tempo

rall.

*) Disse Noder viser Hændernes Beliggenhed paa Instrumentet
These notes indicate the position of the hands on the keyboard

II

Allegretto (♪ = ca. 144)

p

7

espressivo

14

a tempo

rall. - - - -

p

21

espressivo

ral - len - tan - do

IIIa

Allegro scherzoso (♩ = 112)

mf

7

f

14

mf

21

p
tranquillo

poco ac - - ce - le - - ran - do

mf

28

calando

p

cresc.

mf

34

mf

mp

p

dim. senza rall.

pp

IIIb

Grazioso (♩ = 108)

mp

4

f pesante

7

sfz *p* *sfz*

10

p *f pesante* *mf*

13

pp *cresc.*

16

f *rall.*

mp

19

22

rall.

IV

Andantino (♩ = 69)

p *sotto voce*

pp

poco marcato

4

p

mp

ral - - - len - - tan - do

V

Allegro giocoso *) (♩. = ca. 92)

mf

6

12

pp

18

cresc.

f

mf

23

mf

mf

mp *espressivo*

*) Giocoso = lystigt (*merrily*).

28

espressivo

ral - len - tan - do

VI

Poco lamentoso (♩ = 60)

mf

5

espressivo

f

molto

9

pp *sempre*

cantabile

poco calando

13

mf

ral - len - - tan - - do

VII

Marziale (♩ = 108)

p

5

sf *p*

sf

f subito

10

f

p

p subito

14

18

dim.

pp senza rall.

dim.

ppp

VIII

Cantabile (♩ = 58)

mf

5

f

f sempre

rallentando

IX

Allegretto civettuolo *)(♩ = 84)

mp

7

pp

f

14

calando

mp

21

f subito

dim.

f subito

dim.

p

dim. rallentando

*) civettuolo = koket (*coquettishly*)

X

Lugubre (♩ = 58)

f molto cantabile

pp

6

f

12

molto agitato e rubato

sfz

sfz

rallentando

cantabile pesante

ff rall.

XI

Andantino poco tiepido *) (♩ = 76)

p

5

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

mf

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

f

*) poco tiepido = lidt trægt (*rather tepidly*)

9

dim. e calando

p

13

dim. *poco* *rallentando*

XII

Adagio drammatico (♩ = 50)

f

sfz

pp *subito*

4

f *subito*

p

7

sfz

sfz

diminuendo rall. ***p***

XIII

Andantino carino *) (♩ = 80)

**)

p dolce

mfz

4

mfz

p dolce

7

pp

cresc.

f

f

11

p dolce

mp espressivo

mp espressivo

15

mf

mf

dim.

pp

rall.

*) carino = hjertenskært (*affectionately*)

**) Disse Noder viser Hændernes Beliggenhed paa Instrumentet
These notes indicate the position of the hands on the keyboard

XIV

Capriccioso (♩ = 116)

mf sfz

5

fz p

10

cre - - scen - - do f mf

15

sfz sfz fz f

20

p molto f

25

ca - - - lan - - - do mf

dim. cresc. sfz sfz

30

f *dim. poco a poco* *p* *rall.*

XV

Adagio espressivo (♩ = 50)

mp cantabile

4

cresc. *poco agitato*

8

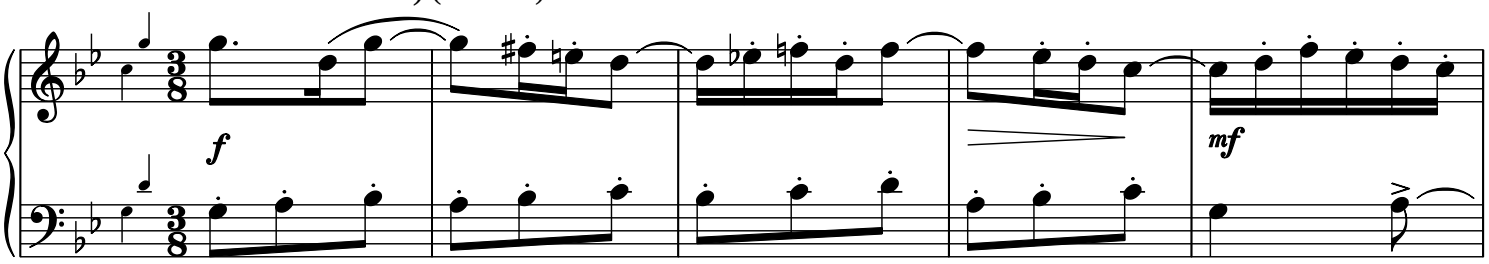
mf calando *mp cantabile* *cresc.* *mf cantabile*

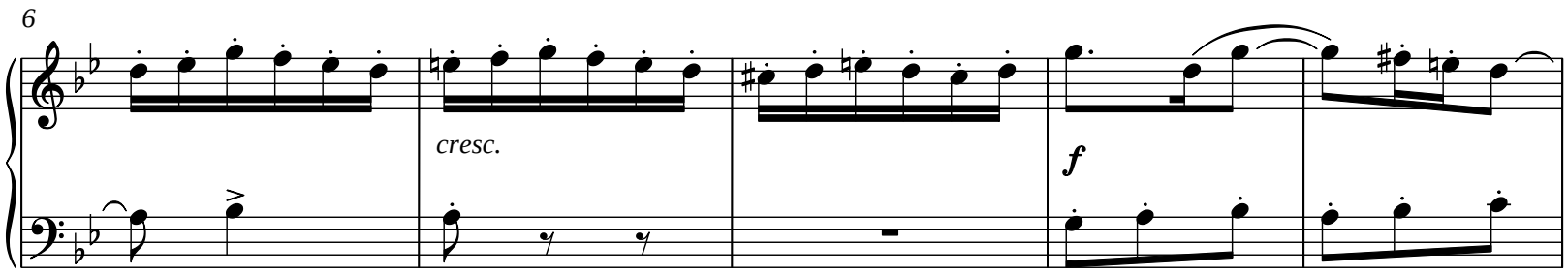
12

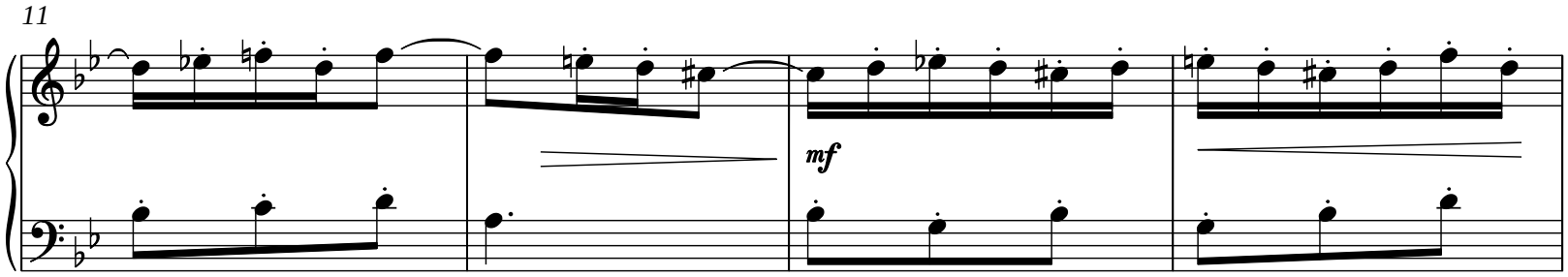
di - mi - nu - en - do *p*

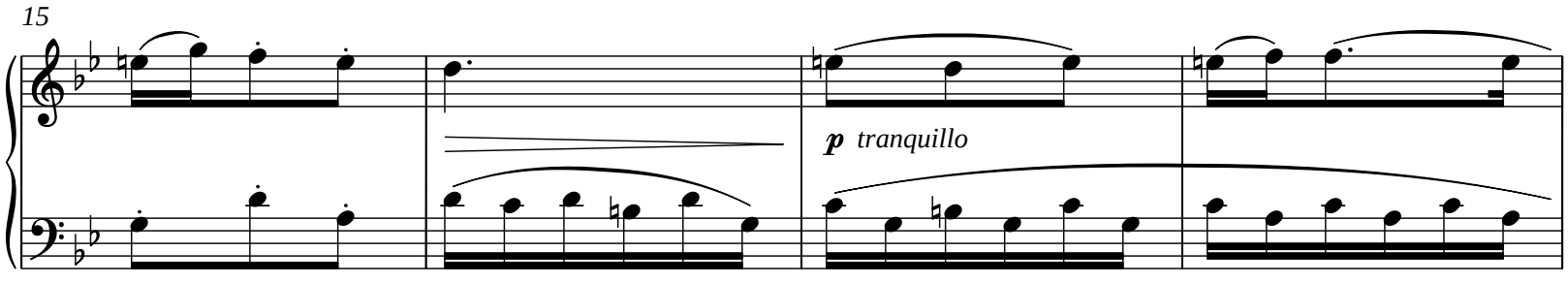
XVI

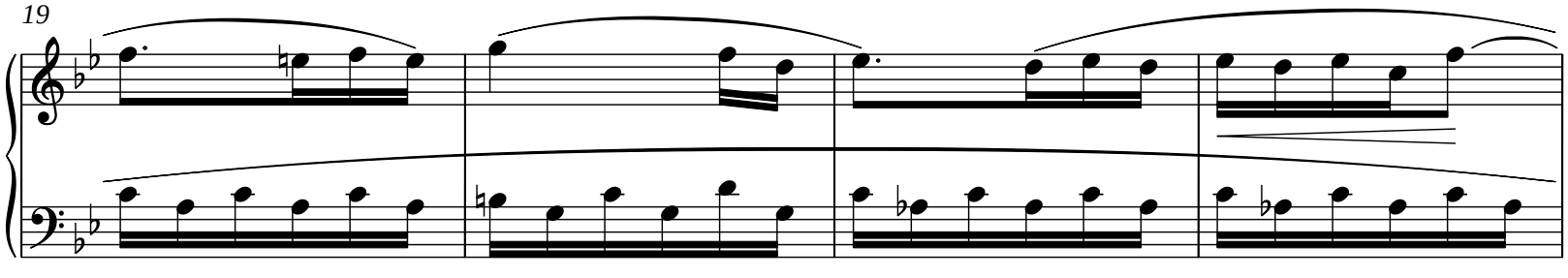
Alla Contadino *) (♩. = 58)











*) Alla Contadino = bondeagtig (*peasant-like*)

23

27

calando

f

32

36

***p** subito*

40

cre - - scen - - do

f

rallentando

XVII

Largo con fantasia (♪ = ca. 54-66)

poco *f*

molto espressivo

tenuto

p

con calore

a tempo

p fluente

mf

molto rall.
diminuendo

pp

molto

f

molto di - mi - nu - en - do e calando

p

calando

mf

p

dim.

pp

rallentando

XVIII

Preludio (♩ = 80)

sempre ***pp*** *e mistico*

3

6

8 *ca - lan - do*

11 *rallentando*

XIX

„Alla Bach“ (♩. = 92)

7

12

17

22

27

XX

Con sentimento (♩ = 54)

mf

4

7

cresc.

f

10

di - - - mi - - nu - - en - - do rall. ***pp***

XXI

Marcia di goffo *) (♩ = 112)

f

segue

*) goffo = Klodrian (*clodhopper*)

6

sfz

11

sfz

dim. e calando

17

p

cresc.

segue

23

sfz

f

sfz

segue

28

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

ff

XXII

Allegretto pastorale (♩. = 80)

mp

mp

4

7

poco *a* *poco*

10

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

13

16

dim.

mp

19

22

25

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

dim.

28

mp

di - mi - nu - en - do ***pp***

XXIII

Etude (Allegro) (♩. = 84)

f *leggiero*

4

7

p

10

segue

cre - - - - scen - - - - - - do mol - - - - - - - to

segue

13

leggiero

pp subito

leggiero

16

cresc.

mf

19

di - - mi - - nu - en - do

pp *leggiero*

22

25

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

28

f

dim. poco a poco

pp

XXIV

Molto adagio (♪ = 54)

pf *assai cantabile*

rall. e dim. *pp*

3

a tempo

cresc. *poco agitato*

rall. e dim. *pp*

5

a tempo

pf

cresc. ed accel.

3

7

ff *poco a poco rallentando* *diminuendo*

pp

9

accel. e cresc.

rall. e dim. *pp*

Allegretto commodo (♪ = 152)

10

mp

marcato

14

più espressivo

19

mf

pp

24

calando

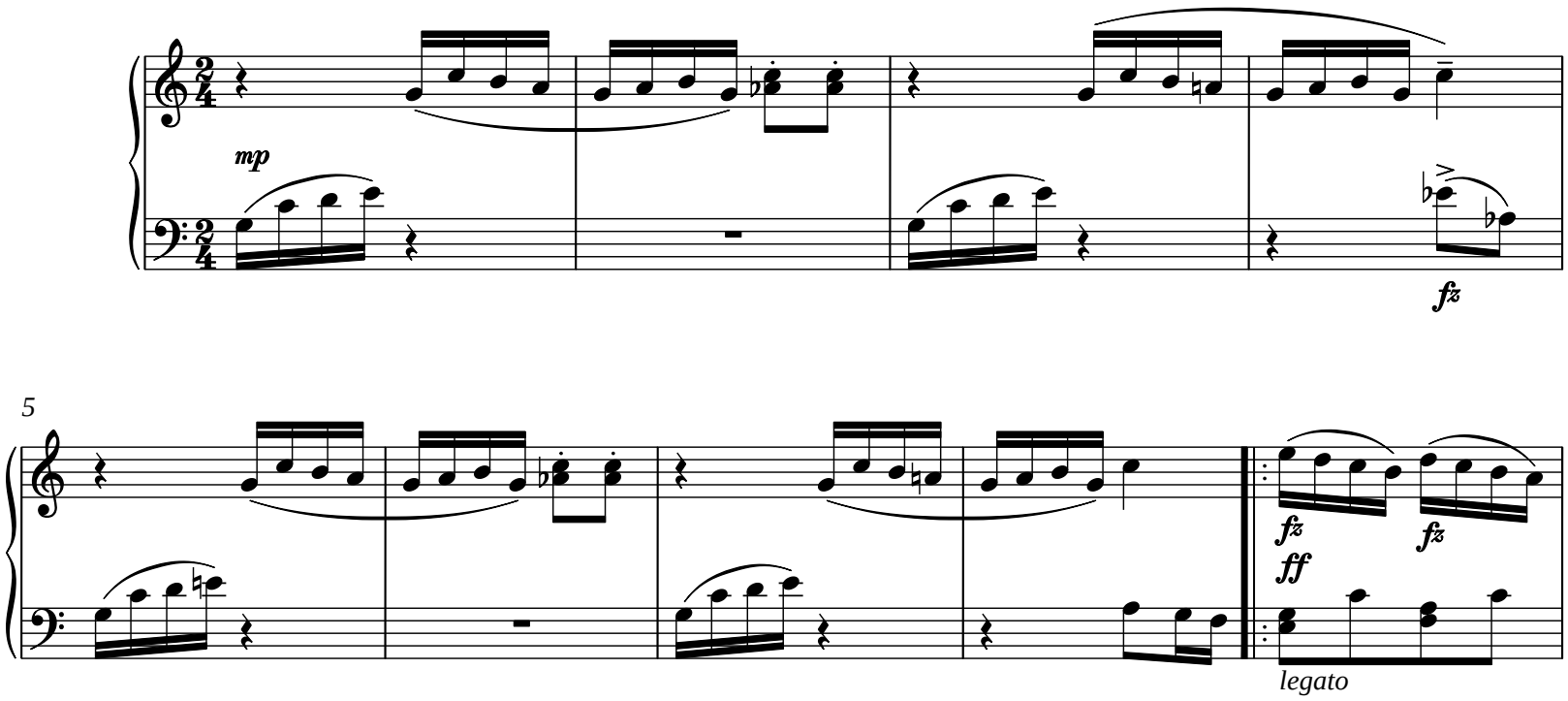
mp

29

marcato

1.

2.


mp
fz
5
fz
ff
fz
fz
legato
10
fz
fz
fz
fz
mp
15
fz
20
fz

ORGELVÆRKER

ORGAN WORKS

I

Op. 51

(♩ = ca. 69) *)

5

a tempo

rall.

10

15

a tempo

poco rall.

19

*) Metronomangivelserne maa betragtes som kun tilnærmelsesvis og rette sig efter Rum og Instrument.

**) Metronome indications are tentative and must be adjusted according to the room and the instrument.*

23

II

(♩ = ca. 76)

5

a tempo

poco rit.

9

12

rall.

III

(♩ = ca. 100)

8

16

24

IV

(♩ = ca. 58)

5

rall.

9

a tempo

V

(♩ = ca. 52)

5

9

VI

(♩ = ca. 56)

4

3

3

VII

(♩ = ca. 76)

4

rall.

a tempo

8

11

VIII

(♩ = 104)

4

7

10

IX

(♪ = 108)

5

9

12

a tempo

rall.

16

X

(♩ = 48)

5

9

13

17

21

XI

(♪ = ca. 152)

5

9

a tempo

poco rall.

13

17

a tempo

poco rall.

21

26

XII

(𝅗𝅥 = ca. 50)

4

8

XIII

(♩ = ca. 59)

5

9

12

poco rall.

a tempo

16

poco ral - len - tan - do

XIV

(♩ = ca. 58)

7

XV

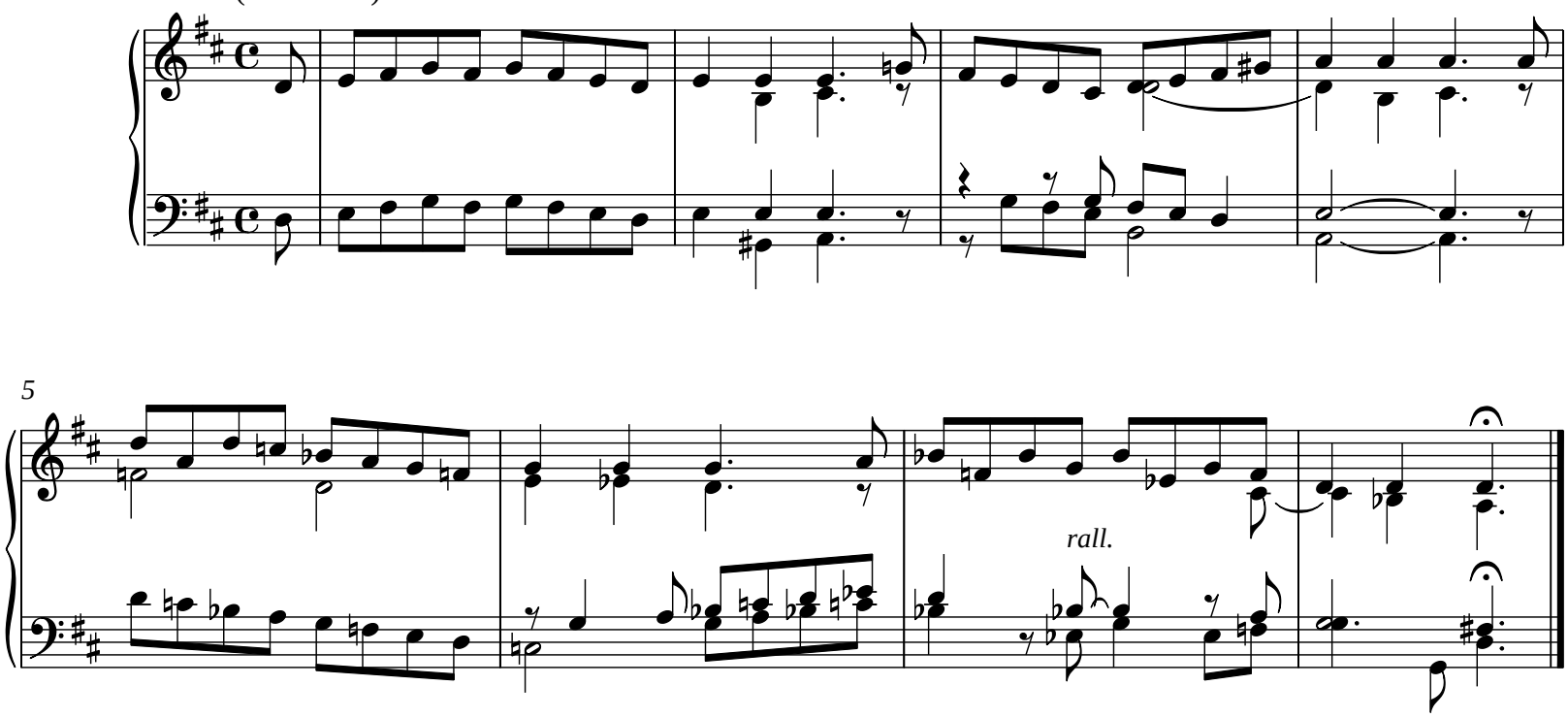
(♩ = ca. 72)

5

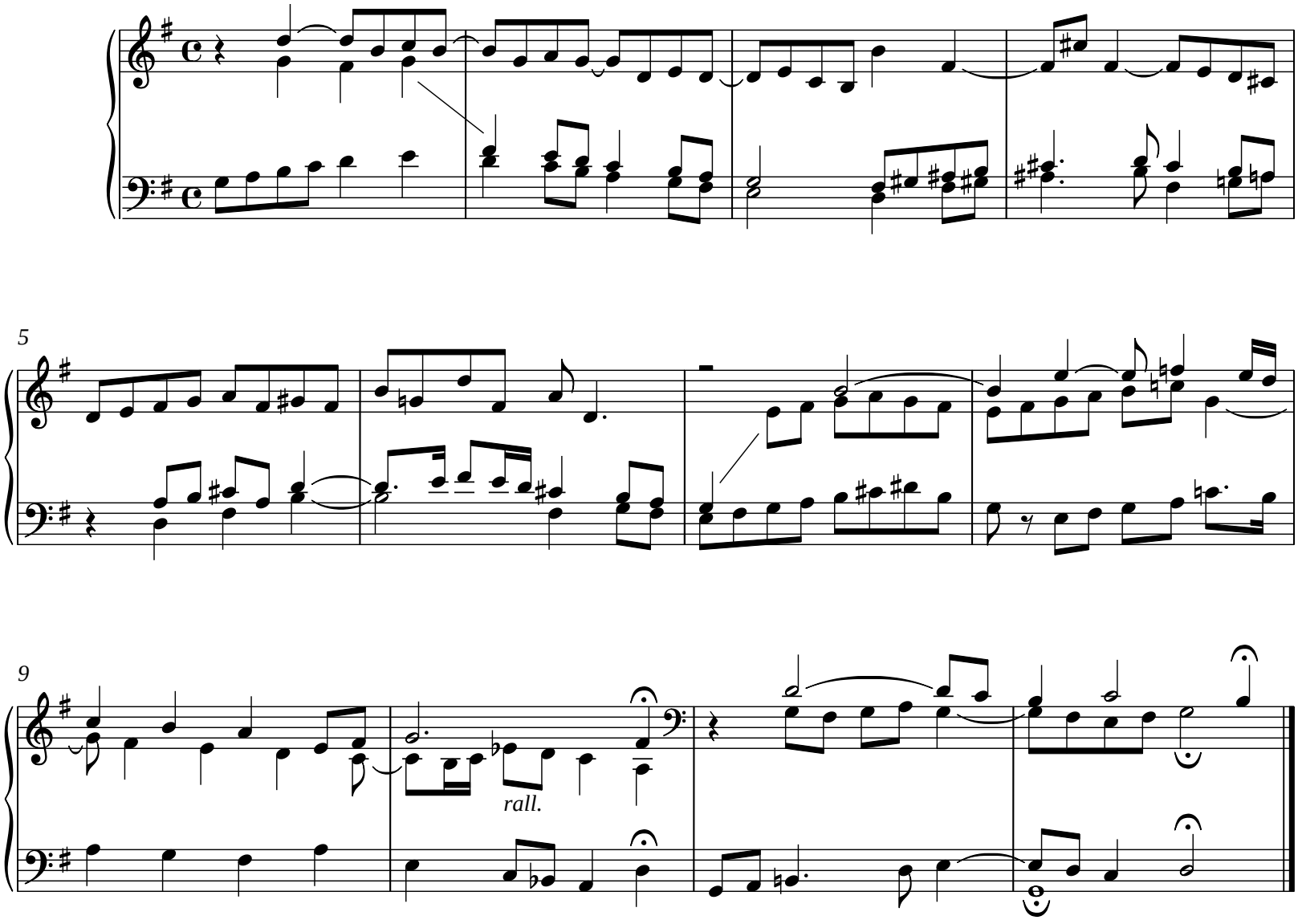
9

XVI

(♩ = ca. 56)



XVII



XVIII

(♩. = 60)

6

11

16

a tempo

poco rall.

21

XIX

(♩ = ca. 56)

4

7

10

XX

(♩ = ca. 58)

5

XXI

(♩ = ca. 72)

5

9

XXII

(♩ = ca. 60)

4

7

XXIII

(♩ = 69)

6

11

16

XXIV

(♩ = ca. 58)

5

9

XXV

(♩ = 50)

5

9

12

3

XXVI

(♩ = ca. 54)

5

9

13

17

21

poco rall.

a tempo

25

XXVII

(♩ = ca. 66)

5

10

a tempo

poco rall.

15

20

XXVIII

(♩ = ca. 48)

5

7

9

11

pedale

13

pedale

15

17

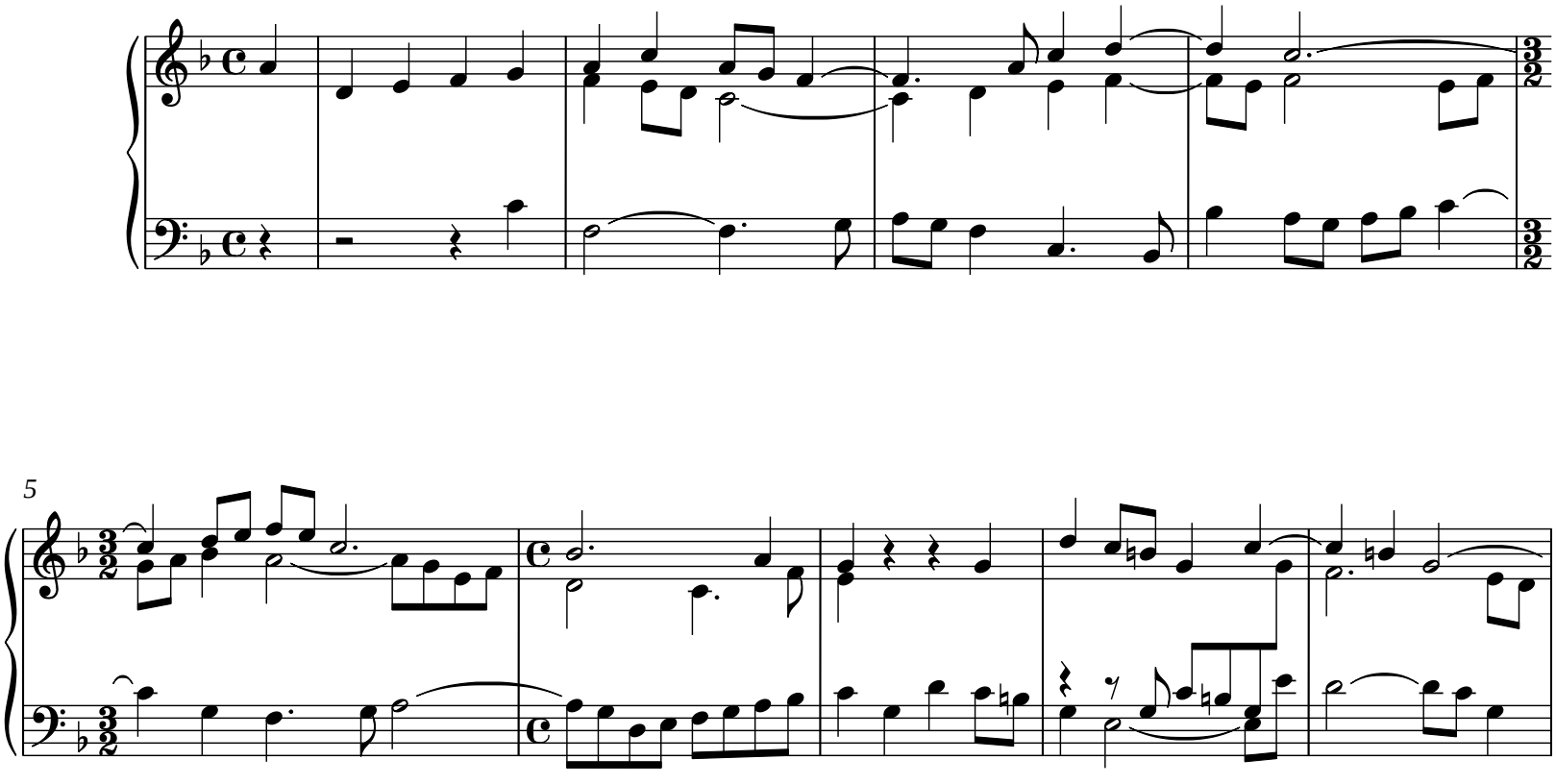
19

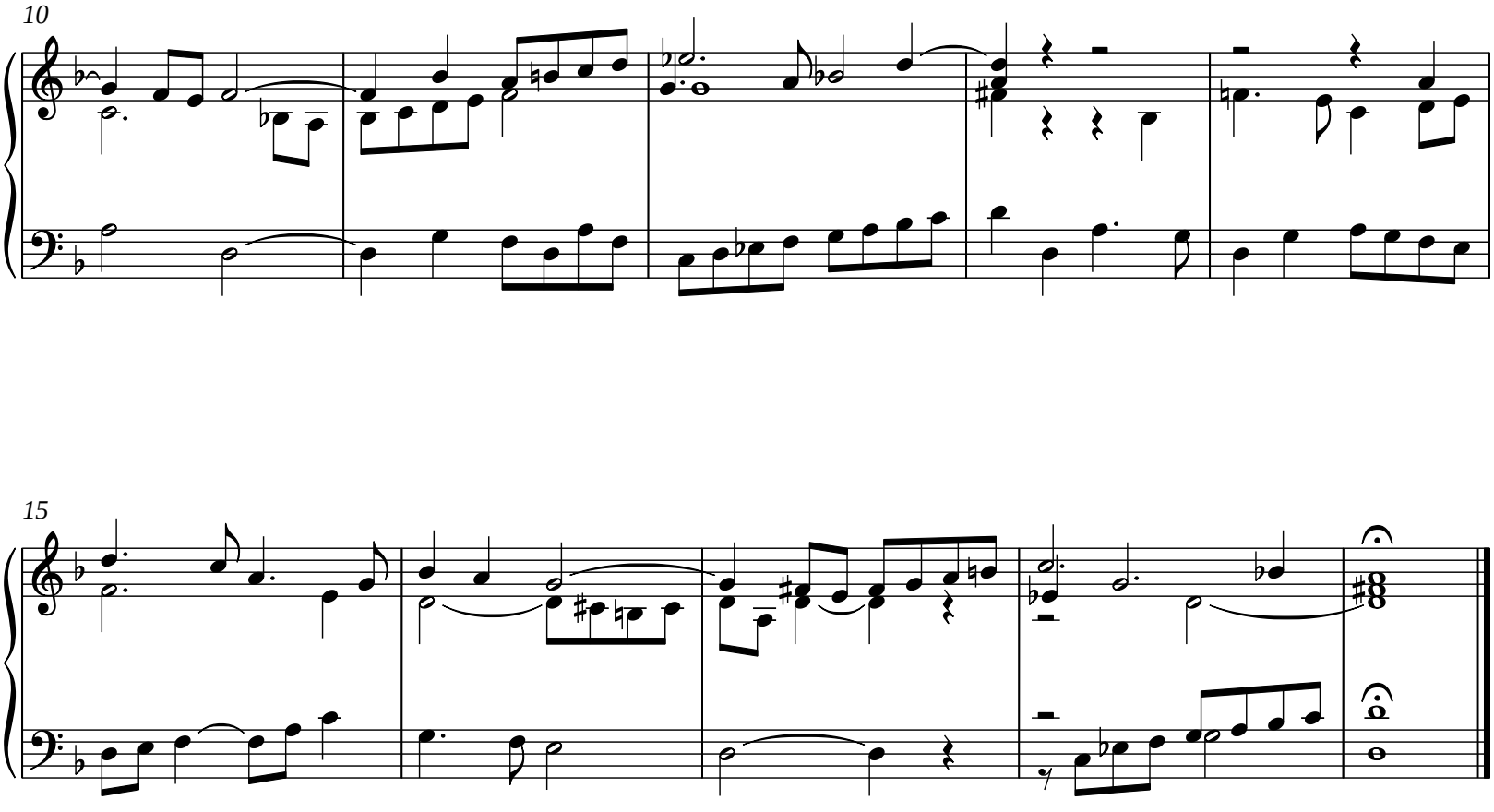
XXIX

(♩ = ca. 50)

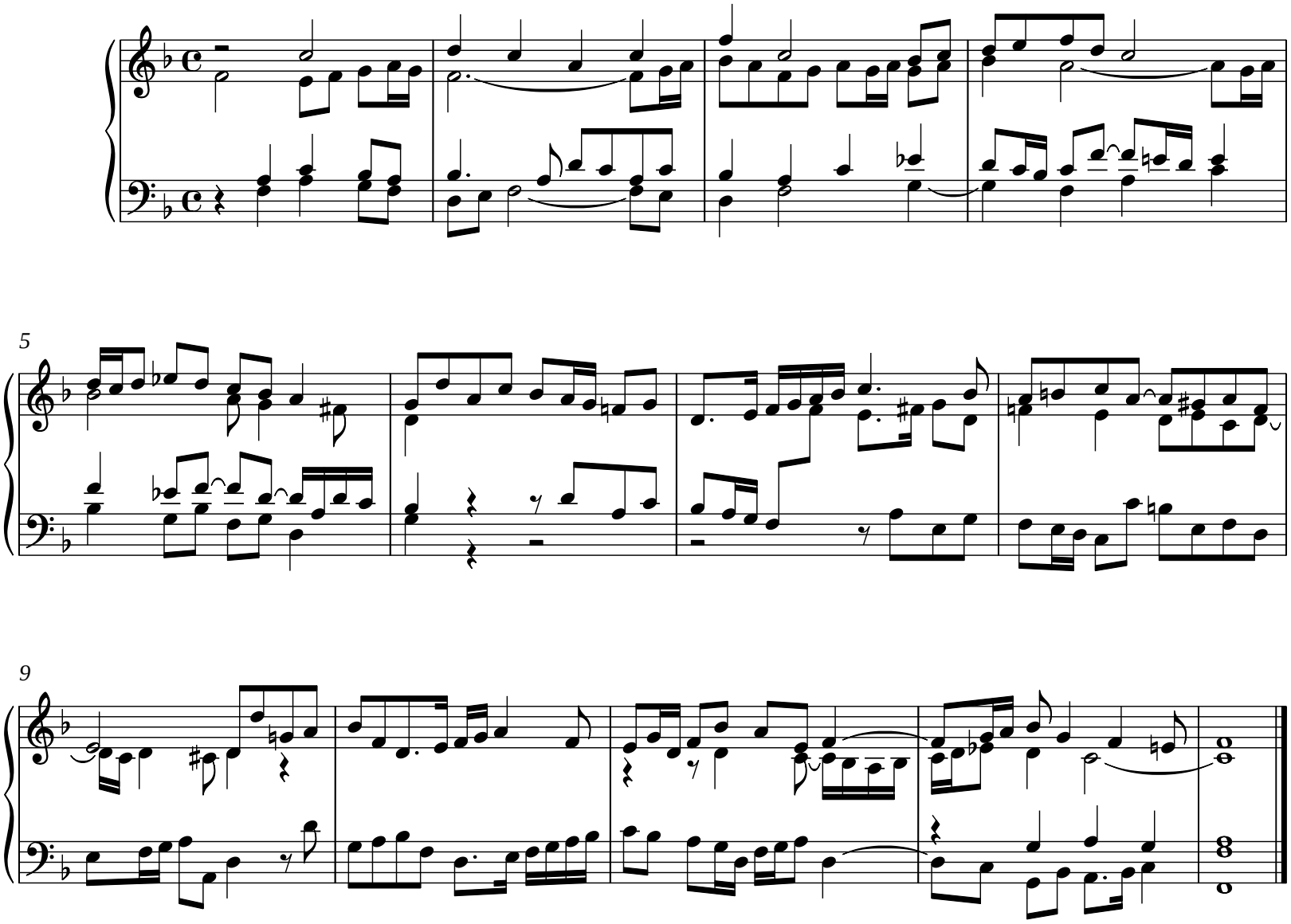
7

I



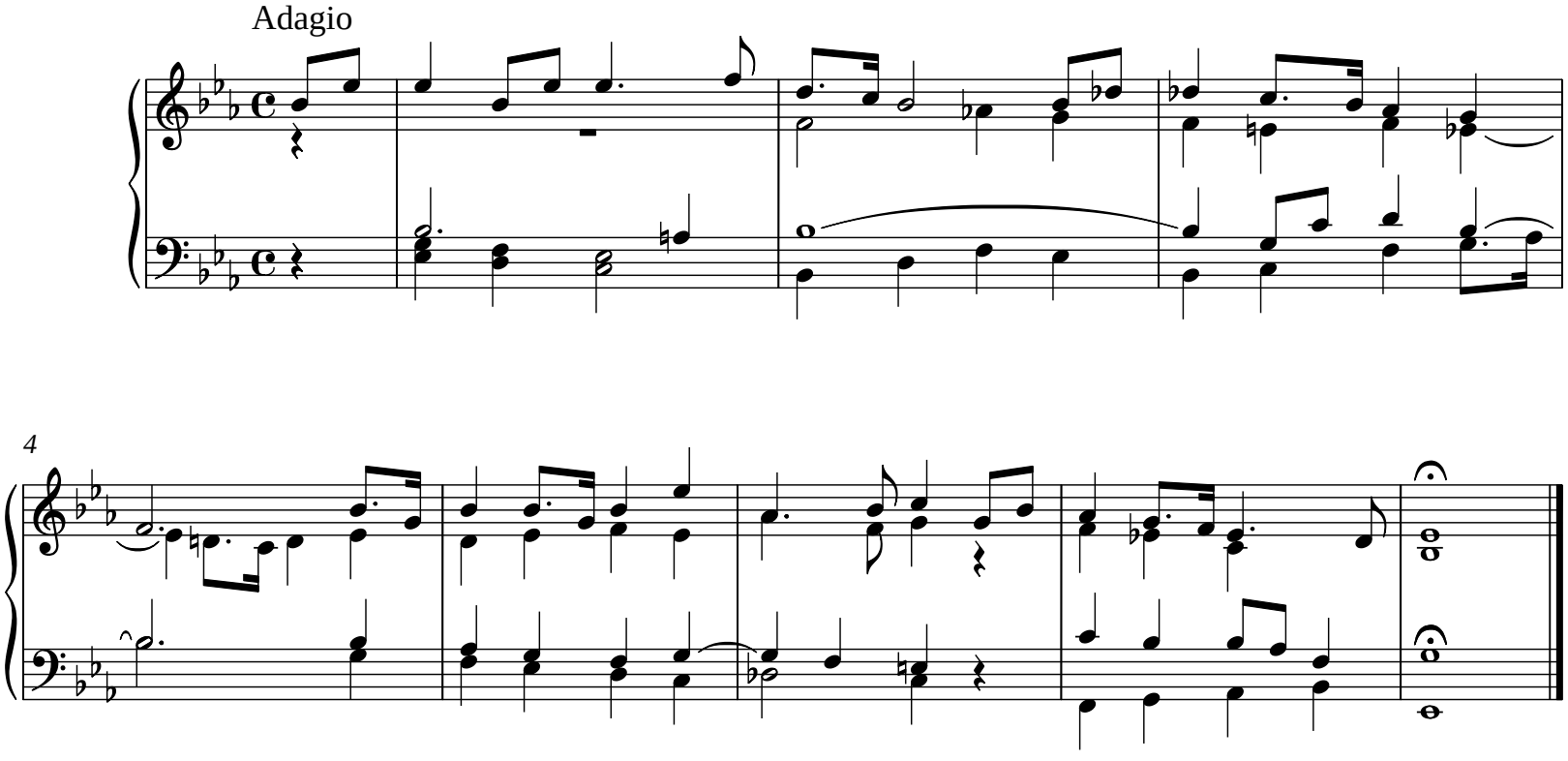


II



MELODY

MELODI



COMMOTIO

Op. 58

Adagio

ff

6

8

9

11

12

14

marcato

15

16

17

18

19

20

21

23

25

26

27

28

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

29

(𝅘𝅥𝅯 = 𝅘𝅥𝅯)

- - do sempre di - - - mi - - nu - - -

35

Andantino quasi allegretto

en - - do ral - len - tan - do

p

41

47

53

poco a poco

59

cre - scen - - do

65

f

70

dim.

poco ral - len -

77

- tan - do

a tempo

mp

83

88

cre - - -

scen - -

do

f

93

dim.

99

105

dim.

111

poco rall - len - tan - do

mf *a tempo poco tranquillo*

117

123

129

135

cre - -

segue

141

- - - scen - - - - - - - - do

147

ff

segue

153

p

segue

m.s.

m.d.

159

165

171

176

180

poco a poco cre - - - scen - - do

184

188

f

191

195

200

206

cre - scen - do

210

ff

213

216

219

222

226

sempre ***ff***

pesante

231

dim. *ral* - *len* -

dim.

Andantino tranquillo

238

3

3

tan - do

dim.

244

molto tranquillo

dim. ***pp***

252

sempre ***pp***

ral - len - tan - do

258 Andante sostenuto

mp

264

270

a tempo

poco ral – len – tan – do

m.s.

m.d.

275

280

284

287

291

294

299

303

306

309

313

ral - - - len - -

317

- - - tan - - - do

ff

p

ff

322

326

329

sempre legato

333

336

sempre legato

339

342

345

348

tr

2

2

351

m.d.

tr

tr

354

tr

tr

356 (♩. = ♩)

362

368

372

a tempo

poco ral – len – tan – do

376

379

383

387

391

a tempo

poco pesante

394

3

3

3

3

ff

398

402

marcato

406

410

413

416

3

3

ff

420

425

429

434

dim.

ral - - - len - - - tan - - do

441

a tempo ma fluente

pp

447

poco rall.

a tempo

p

453

459

465

sempre legato

469

473

sem - - - - pre cre - - - -

476

- - - - - scen - - - - - - - - do

479

ff

483

487

poco rall.

mf

491

494

sempre legato

497

500

503

marcato

506

509

ral - - len - - - tan - - - do

pesante

FORKORTELSER

ABBREVIATIONS

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

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

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

SOURCES

PIANO WORKS

FIVE PIANO PIECES, OPUS 3

A Printed score, Nielsen's copy
B Score, sketch, autograph (Nos. I, II, IV)
C Score, sketch, autograph (No. III)
D Score, sketch, autograph (No. V)
E Printed score (No. V)
F Score, autograph and copy (Nos. II, V)

A Printed score, Nielsen's copy.
The Carl Nielsen Museum, Odense.
Title page: "Til Fru Orpheline Olsen. / f. Wexschall-Schram. / 5 / Klaverstykker / Carl Nielsen. / Op. 3 / Forlæggerens Eiendom for alle Lande. / KJØBENHAVN & LEIPZIG. / Wilhelm Hansen, Musik-Forlag."
Pl. No.: 10748 (1891).
Acquired by the Carl Nielsen Museum from Anne Marie Carl-Nielsen's estate.
34x27 cm, title page, 8 pages, paginated 2-9.
Addition of accidentals etc. in pencil (CN).

B Score, sketch, autograph (Nos. I, II, IV).
DK-Kk, CNS 10a.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
6 pages written in ink and pencil.
Paper type:

1 bifolio	35.4x27 cm	C.A.KLEMM. B.No.2. (12 staves).
1 folio	35.5x26.9 cm	(14 staves).
1 folio	34.8x26 cm	(14 staves).

Sketches for Nos. I, II, IV. Also contains sketches for String Quartet in F minor, Op. 5, and two incomplete works. No. II conclusion separately sketched. No. IV headed "Og hun dansede, men med Fortvivlelse i Hjertet"[1] and with provisional four-bar conclusion crossed out.

C Score, sketch, autograph (No. III).
DK-Kk, CNS 38b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35x26 cm, 1 page, written in pencil.
Paper type: 14 staves (hand ruled).
18 bars of sketch for No. III, contained in the sketches (fol. $I1^{v}$) for finale of String Quartet in F minor, Op. 5.

D Score, sketch, autograph (No. V).
DK-Kk, CNS 10b.
From the legacy of Irmelin Eggert Møller, donated to the Royal Library by Eggert Møller in 1975.
10.5x16.5 cm, 6 pages (fol. 63^{v}, fols. 64^{v}-65^{r}, fol. 66^{r}, fol. 84^{v}, fol. 85^{v} of sketchbook, CNS 358a) written in pencil.
Paper type: 7 staves (folio 65^{r} is a torn fragment of different paper).
Sketches for No. V headed "[?[2]] 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.

E Printed score (No. V).
Printed in *Musikbladet. Revue for Musik og Theater*, 8 (1891), vol. 15-16, pp. 2-3.
No. V "Alfedans".

F Score, fair copy (No. II), autograph and autograph/copy? (No. V).
DK-Kk, Tilg. 391, the collection of Emilie Demant Hatt.
No. II, autograph:
Title page: "Novellette".
35x26 cm, 2 bifolios, sewn, 2 pages (fol. 2^{r-v}) written in ink.
Paper type: 14 staves.
No. V, autograph (?):[3]
Title on first music page. "Elfentanz. Carl Nielsen".
34x25.5 cm, 1 folio, 2 pages written in ink.
Paper type: 16 staves.
Reproduced as facsimiles in Emilie Demant Hatt, *Foraarsbølger. Erindringer om Carl Nielsen.* Edited by John Fellow, Copenhagen 2002, pp. 168-175.

The earliest sources are the sketches (**B**, **C**, **D**). From these Nielsen presumably prepared fair copies which were sent to the music publisher Wilhelm Hansen but are now lost. However, probably before making these he wrote fair copies of Nos. II (originally entitled "Novellette") and V (originally "Elfentanz"), source **F**, since these are preserved along with the memoirs of Emilie Demant Hatt and were therefore presumably notated during Emilie's and Carl's times together in the summers of 1887-89. The significant divergences between these copies and the first printed score suggest that they were early versions.

The first printed edition (**A**) has been chosen as the main source. Nielsen's copy contains several corrections.

SYMPHONIC SUITE, OPUS 8

A Printed score, Nielsen's copy
B Score, autograph, fair copy, printing manuscript
C Score, autograph, draft, sketches
D Score, autograph, fair copy (first movement)

A Printed score, Nielsen's copy.
The Carl Nielsen Museum, Odense.
Title page (fol.1^{r}): "TIL VICTOR BENDIX: / SYMPHONISK SUITE / FOR PIANOFORTE AF / CARL NIELSEN / OP.VIII / WILHELM: HANSEN^{S} FORLAG / KIØBENHAVN & LEIPZIG"
Fol.2^{r}: "Motto 'Ach, die zärtlichen Herzen! Ein Fuscher vermag sie zu rühren.' / (Goethe.)"
Pl. No.: 11575 (1895).
Acquired by the Carl Nielsen Museum from Anne Marie Carl-Nielsen's estate.
34x27 cm, title page, motto page, 22 pages, paginated 4-25.
Contains pencil and crayon corrections by CN.

B Score, autograph, fair copy, printing manuscript.
Dk-Kk, CNS 17a.
Dating: End of first movement: "Gjorslev Bøgeskov d 1 August 94".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.3x25 cm, 10 folios, 19 pages written in ink, paginated 1-19.
Paper type: 16 staves (hand ruled).
The source has been restored.
MM added in pencil (CN), printer's queries, mainly regarding accidentals, in crayon and pencil. Fol.1^{r}: Pencil sketches: 9 bars with the text "Disse djærve Hammerslag"[4] (no apparent connection with Op. 8) and 4 bars for violin and piano in A major (Op. 9?).[5]
Several bars pasted over: Second movement, b. 50, third movement, bb. 17-20, b. 22 (pf.2), b. 94 (pf .2), fourth movement, bb. 37-40, 79-81.

C Score, autograph, drafts, sketches.
Dk-Kk, CNS 17b.
Dating: End of second movement: "23/5 94".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34 pages written in pencil and ink.

2 folios	34.2.x25.8 cm	12 staves.	
1 bifolio	34.6.x26 cm	18 staves	(hand-ruled).
1 bifolio	34.5.x26.2 cm	16 staves	(hand-ruled).
1 folio	34.6.x26 cm	18 staves	(hand-ruled).
1 bifolio	34.x25.8 cm	12 staves.	
1 folio	20.8x26 cm	10 staves	(hand-ruled).
1 folio	34.4.x25.8 cm	16 staves	(hand-ruled).
1 folio	34.5.x25.9 cm	18 staves	(hand-ruled).
1 folio	34x25.7 cm	12 staves.	
1 bifolio	34.5.x26 cm	16 staves	(hand-ruled).
1 bifolio	34.6.x26 cm	18 staves	(hand-ruled).
2 folios	*ca*. 34.5.x25.7 cm	18 staves	(hand-ruled).
1 folio	34x25.8 cm	12 staves.	

The source has been restored.
Drafts and sketches for all movements. Second movement headed *Moderato*. Sketch for Finale indicates middle section

3 The handwriting of the second piece is very different from that of the first; it is a well-known fact, however, that Nielsen's handwriting does vary, especially in the 1880s and 1890s.

4 "These bluff hammerblows"

5 See *Carl Nielsen Works*, Vol. II/11, *Sonata for Violin and Piano, Opus 9*, source **E**.

in 3/4. Also contains pencil sketches for a waltz, 7 bars of a string quartet in C sharp minor, 8 bars of two-voice counterpoint headed "Allo molto", 4 bars of song and various other pieces, including "Slette Studier efter Bach".[6]

D Score, autograph, fair copy (first movement).
Dk-Kk, CNS 24c.
Registered at the Royal Library 1 December 1983.
35.5x27 cm, 1 page written in ink.
Paper type: B & H. Nr. 4. *C.* (12 staves).
Fol.2^{r}: Two bars fair copy of first movement.
Included with a sketch for the Violin Sonata Op. 9.

The earliest sources for the *Symphonic Suite* are the sketches (**C**), elaborated into drafts in the same source. The fair copy was also used as printing manuscript (**B**). The two bars of fair copy in **D** appear in the middle of a sketch for the Violin Sonata, Op. 9. Nielsen's own copy of the printed edition (**A**) has been chosen as the main source; some of its pencil and crayon corrections were incorporated into later printings.

HUMORESQUE-BAGATELLES, OPUS 11

A Printed score, Nielsen's copy
B Score, autograph, fair copy, printing manuscript
C Score, sketch, autograph
D Printed score (No. III)
E Recording (No. V)

A Printed score, Nielsen's copy.
In The Carl Nielsen Museum, Odense.
Title page: "HUMORESKE-BAGATELLER / AF / CARL NIELSEN / FOR PIANOFORTE / OP XI. / WILHELM HANSEN, MUSIK-FORLAG. / KJØBENHAVN & LEIPZIG."
Pl. No.: 12115 (1897).
Acquired by the Carl Nielsen Museum from Anne Marie Carl-Nielsen's estate.
34x27 cm, 12 pages, paginated 2-13.
Nos. I, III and V contain additional pencilled fingerings, possibly by CN.

B Score, autograph, fair copy, printing manuscript.
DK-Kk, CNS 12a.
Title page: "Smaa Humoresker / Carl Nielsen / Op. 11 / 12115 / 12 alm."[7] in foreign hand.
End-dating: "Kjøbenhavn den 12 Maj 97."
Donated to the Royal Library by Irmelin Eggert Møller, Anne Marie Telmányi and the music publisher Wilhelm Hansen in 1953.
34.3x25.8 cm, 8 folios, 15 pages written in ink, paginated 1-15.
Paper type: 12 staves.
The source has been restored.
First page headed "Smaa Børne-Humoresker". No. III annotated with fingerings. Printer's markings in pencil throughout.

C Score, sketch, autograph.
DK-Kk, CNS 12b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm (folios 1, 6), 26x34.4 cm (folios 2-5), 11 pages written in pencil.
Paper type:
Folios 1, 6 20 staves (hand ruled).
Folios 2, 5 14 staves (hand ruled).
Folios 3, 4 16 staves (hand ruled).
The source has been restored.
Also contains sketch for *Hilsen*, Op. 10 No. 6 and 12 bars of a D minor piano piece.

D Printed score (No. III).
In journal *Hver 8. Dag*, 4. Aarg. Nr. 1, 2. Oktober 1897, Copenhagen 1897, pp. 17-18, *MUSIK TILLÆG*: "En lille, langsom Vals. AF CARL NIELSENS HUMORESKE-BAGATELLER OPUS 11, SOM OM KORT TID UDKOMMER PAA VILHELM HANSENS MUSIK-FORLAG".[8]

E Recording (No. V).
Title: "Carl Nielsen spiller Carl Nielsen / Tre fonografvalser fortæller / Carl Nielsen plays Carl Nielsen." SBCD05, Statsbiblioteket, Århus, 2003. ISBN 87-7507-269-6 (see *Introduction*, pp. x and xxi-xxii).

From the sketches in **C** Nielsen prepared the fair copy (**B**), which served as printing manuscript. The composer's copy of the first printing (**A**) is taken as the main source.

FESTIVAL PRELUDE

A Printed score, Nielsen's copy
B Facsimile, score

6 "Bad studies in Bach style".
7 Probably the engraver's *aide-mémoire*, stating that 12 staves are to be used with ordinary ("alm(indeligt)") layout.
8 "A little, slow waltz. From Carl Nielsen's Humoreque-Bagatelles, which are soon to be published by Vilhelm Hansen Music Publishers".

A Printed score, Nielsen's copy.
The Carl Nielsen Museum, Odense.
Title page: "TIL I.F. WILLUMSEN. / FEST-PRÆLUDIUM / AF / CARL-NIELSEN / WILHELM:HANSEN^{S} FORLAG / KIØBEN-HAVN & 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 DREAM ABOUT "SILENT NIGHT" CHACONNE, OPUS 32

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.

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 / [...] / Copyright 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 Akademins 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.^{r} written in pencil, fol.^{v} written in ink.
Paper type: 12-staves.
Fol.^{r}: Sketch for notation of variation from bb. 130-145. Fol.^{v}: 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.

THEME AND VARIATIONS, OPUS 40

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.

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.

SUITE, OPUS 45

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 gläsernen[15] Vortrag, ohne Spur von "Gefühl" aber mit auserlesenem Klang.

Der fünfte Satz ergibt sich von selber.

15 The correct German should be *gläsernem*

Der sechste Satz durchweg mit einem Hintergrund von dämonischer Stimmung, welche den Spieler zu starken Kontrasten und heftigen Akzenten hintreibt.
Kopenhagen, 24. April 1923. Carl Nielsen".[16]

B Score, autograph, fair copy (first and second movement), copy (fifth movement).
Dk-Kk, CNS 16b.
End-dating: First movement: "Damgaard 20 Aug 19.", Second movement: "Damgaard August 19.".
Donated to the Royal Library by Margrete Rosenberg in 1935 or later.
33.8x26.5 cm [1]: 2 folios, 2 bifolios, 34x25.5 cm [2]: 1 bifolio, 12 pages written in ink. First movement: paginated 2-5 (page 1 unpaginated), second movement: paginated 1-4, fifth movement: paginated 2-3 (page 1: unpaginated).
Paper type:

[1]	No. 3. F. 12.	(12 staves).
[2]		(12 staves).

The source has been restored.
Fair copy of first, second and fifth movement; some alterations to dynamics in pencil, first movement, bb. 75-80.
Fifth movement (copy) with tempo- and dynamic indications added in Nielsen's hand. At end of fifth movement "Kære Margrethe! Hilsen fra din Carl N."[17]
Fol.1[r]: Draft and sketches for first movement of Fifth Symphony.

C Autograph, drafts and sketches, fair copy.
Dk-Kk, CNS 16c.
Donated to the Royal Library by Knud Jeppesen in 1935.
33 pages written in pencil and ink.

2 bifolios	34x27 cm	No. 8. Folio 22	(22 staves).
1 folio	34x27 cm		(14 staves).
1 folio	34.5x26 cm	*"Heimdal" 1652*	(12 staves).
1 bifolio	35.5x26.8 cm	B. & H. Nr.18. *A.* 7.14.	(10 staves).
1 folio	34.5x25.7 cm		(12 staves).
1 bifolio	34x27 cm	Nr. 3. F. 12.	(12 staves).
1 folio	35.4x26.8 cm	B. & H. Nr. 4. C. 7.14.	(12 staves).
1 folio	34.2x27 cm	No. 8 Folio 22	(22 staves).
1 bifolio	35.4x26.8 cm	B. & H. Nr.18 *A.* 7.14.	(10 staves).
1 folio	35.5x26.7 cm	B. & H. Nr. 1. *A.* 6.13.	(12 staves).
1 folio	34.5x25.6 cm		(12 staves).

The source has been restored.
Draft of whole work, lacking first page of fourth movement. Occasional ink corrections to pencil score. Fifth movement begun in ink, *ca.* bb. 1-19. Also contains fair copy of sixth movement, bb. 24-42 (headed "Suite VI fra Takt 23 til 41" see facsimile p. lxviii), with different textural layout from all other extant sources, and sketch for "Derfor kan vort Øje glædes" (text by Christian Richardt) from *Tyve folkelige Melodier*.

D Copy by Nancy Dalberg, fair copy.
Dk-Kk, CNS 16a.
Title page: "Ild og Vand. / Suite / for Pianoforte / af / Carl Nielsen".[18]
Aquired by the Royal Library from the estate of Henrik Knudsen in 1947.
34.2x25.8 cm, 38 pages written in ink, paginated 1-38.
Bound in library binding.
Paper type: 10 staves.
Lacks fifth movement (sixth movement of the printed edition here carries the heading "V". Paste-overs in fourth movement, bb. 55-56, sixth movement (= "V"), bb. 272-282.
Some queried notes in pencil.

The numerous erasings and fragmentary sketches in **C** suggest that this was Nielsen's composing score, from which he made fair copies such as **B**. No autograph fair copies of third, fourth

16 "PREFACE
Originally I considered giving this Suite the title 'Luciferian'. But since this word invites a dangerously one-sided interpretation, I should rather suggest how the six pieces may be understood. I insist: may be, not should be, understood, because every talented artist must have freedom and space for his own interpretation, and often in the performing arts – music, acting – we see how a disadvantage can miraculously turn into an advantage. This is one of those special phenomena that often give art a wonderful life.
If I was a pianist, I would perform my opus something like this:
The beginning of the first movement rather cold and brittle in tone and in a peacefully flowing tempo. At *un poco meno* the tempo indeed somewhat slower, but with more inner life. At *con fuoco* and already a little before that, a more menacing character. The fifth, sixth and seventh bars after *Tempo I* ***pp*** very inwardy.
The second movement: *Poco moderato* with the tenderest tone and subtlest pedalling, as though listening.
The third movement with contemplative tranquillity and in many passages – e.g. bars 5ff. and 20 ff. – with a certain brutal temper.
The fourth movement in a totally cool, glassy style, with no trace of 'feeling' [i.e. with no affectation] but with subtle tone.
The fifth movement speaks for itself.
The sixth movement throughout with a demonic mood in the background, which drives the player to strong contrasts and decisive accents.
Copenhagen, 24 April 1923. Carl Nielsen".

17 "Dear Margrethe! Greetings from your Carl N."
18 "Fire and Water. Suite for Piano by Carl Nielsen."

and sixth movement are extant, with the exception of the variant bars in sixth movement found with the draft score (**C**). Numerous significant differences between both **B** and **C** and Nancy Dalberg's fair copy (**D**) suggest that she must have prepared her copy from a source that has not survived. Similarly the extensive unique readings in the first printing (**A**) suggest the existence of a further intermediate source, no longer extant. Important variants between the first printing and other sources are shown by musical examples in the *Editorial Emendations* and are reproduced as facsimiles, pp. lxiv-lxxi. Of these, the variant reading at b. 19 is *prima facie* more plausible than the version in **A**, printed here. However, if the latter was incorrect, it would represent a double error on the part of the engraver (omitting an 8va sign and misnotating by a second) not noticed by Nielsen at proof stage. For this reason, the reading in the main source is equally likely to represent a change of mind on the part of the composer, and the plausibility of the variant is considered insufficient to warrant departure from the principles of the present edition.

THREE PIANO PIECES

A Score, autograph, fair copy
B Score, autograph, fair copy (No. II)
C Score, autograph, fair copy (No. II)
D Score, autograph, draft, sketch (Nos. I, III)
E Score, autograph, sketch (No. III)
F Score, copy
G Score, copy (No. I)
H Score, copy (No. III)
I Printed score

A Score, autograph, fair copy.
Dk-Kk, CNS 19a.
Title page: "Impromptu / for / Pianoforte / af / Carl Nielsen".
Inscribed at top of page: "Efter min Død til Irmelin"[19] in pencil (foreign hand).
End-dating: No. I: "15 Januar 28.", No. II: "Kjøbenhavn (1-3-1928)", No. III: "Damgaard 6 November 28".
From estate of Christian Christiansen, donated to the Royal Library by Anna Christiansen in 1955.
18 pages written in ink, paginated 1-4 (No. I), 8-9 (No. II), 1-9 (No. III).
No. I

2 folios	34x26.7 cm	Nr. 3. F. 12	(12 staves).
1 folio	34x26.7 cm		(12 staves).

No. II

1 bifolio	34x26.5 cm	FRODA MØNSTERBESKYTTET	(12 staves).
1 fragment	8.5x26 cm		(3 staves).

No. III

7 folios	35x26 cm	(10 staves).

The source has been restored.
Various corrections added in pencil. Note on separate slip of paper to Christian Christiansen concerning two changes to No. II (bb. 2, 14). No. III tempo and metronome marking added in pencil, also metronome markings at bb. 145, 157.
No. I, bb. 1-2, No. III bb. 21-24 pasted over.

B Score, autograph, fair copy (No. II).
Dk-Kk, CNS 19d.
Title page: "Adagio for Pianoforte / af / Carl Nielsen".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
33x26 cm, 1 bifolio, 2 pages written in ink ink.
Paper type: Nr. 3 F. 12. (12 staves).
Fair copy of No. II.
Includes corrections noted in **A**.

C Score, autograph, fair copy (No. II).
Dk-Kk, CNS 19e.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x27 cm, 1 folio, 1 page written in ink.
Paper type: No. 6. F. 18. (18 staves).
The source has been restored.
Fair copy of No. II.
Includes corrections noted in **A**.

D Score, autograph, draft, sketch (Nos. I, III).
Dk-Kk, CNS 19c.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
7 folios, 14 pages written in pencil. No. I: paginated 1-4 (including an extra piece of music paper glued on to p. 4).
No. III: paginated 1-6 (page 7 unpaginated).
No. I

1 folio	*ca*.34.5x26.7 cm	(18 staves).
1 folio	34.5x26 cm	(18 staves).
1 folio	24.5x7.5 cm	(2 staves).

No. III

2 folios	34x25.2 cm	(12 staves).
2 folios	34.3x27 cm	(12 staves).

Draft of Nos. I, III. No. I headed "Præludium", No. III headed "Klaverstykke". Includes four bars of fair copy of Clarinet Concerto.

E Score, autograph, sketch (No. III).
Dk-Kk, CNS 19f.
Registered at the Royal Library 9 September 1988.

19 "After my death, to Irmelin".

ca. 13.5x27 cm, 1 folio, 2 pages written in pencil.
Paper type: fragment, 5 ½ staves.
Fol.r: Three-bar sketch for No. III (bb. 124-126). Fol. v: Five bars of single-line music in 2/8.

F Score, copy.
Dk-Kk, CNS 19b.
Title page: "Carl Nielsen. / Tre Klaverstykker. / [in a different hand in pencil:] [Op. 59] / (Drei Klavierstücke) / Impromptu. / [in a different hand in pencil:] Borups Musikverlag. Kopenhagen."
35x26.2 cm, 5 bifolios in one loose gathering, 15 pages written in ink, paginated 2-17 (page 7 blank).
Paper type: 12 staves.
Fair copy with a few pencil additions in Nielsen's hand. The title of the first piece is erroneously given on the title page.

G Score, copy (No. I).
Title page: "Carl Nielsen: Impromptu".
Private ownership.
34.5x26 cm, 1 bifolio, 4 pages written in ink.
Paper type: 14 staves.
Fair copy in unknown hand (system four, however, CN); in the margin at the end of system four: "denne Linie har Mester selv skrevet".[20]

H Score, copy (No. III).
Dk-Kk, CNS 19g.
End-dating: "Damgaard 6 Novbr 1928".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, 2 bifolios in one loose gathering, 8 pages written in ink, paginated 2-7 (page 1, 8 unpaginated).
Paper type: 10 staves.
Title on top of first music page: "III / Carl Nielsen". Fair copy of the third piece with a few pencil additions in Nielsen's hand,

I Printed score.
Title page: "CARL NIELSEN / TRE KLAVERSTYKKER / OPUS 59 POSTH. / KOMPONERET 1928 / EDITION DANIA – KØBENHAVN – DANMARK".
Pl. No.: E.D.26 (1937).
32.6x24 cm, title page, index, 16 pages, paginated 4-19.
Footnote to first page of score: "Nuanceringsbetegnelserne, fra Begyndelsen og indtil det nye Tempo, er tilføjet af Christian Christiansen efter Tilskyndelse af Carl Nielsen, som ønskede at den Spillende skulde have Frihed i Udformningen af det klanglige Udtryk i dette Afsnit af Klaverstykket og derfor ikke har noteret nogen Nuancering.
Betegnelserne maa derfor kun betragtes som et Forslag."[21]

From the draft score (**D**), Nielsen prepared the fair copy (**A**) and later the copies of No. II (**B**, **C**) which include the corrections noted separately in **A**. It is not possible to determine the chronology of **B** and **C**, and each contains a number of evident mis-copyings as well as corrections. As **B** is more carefully notated, it is taken as the main source for the second piece, together with the first and third pieces in **A**. Since **I** was published posthumously it is not taken into account in the preparation of the current edition. However, in view of Christian Christiansen's claim that the dynamic markings in bb. 1-24 of the first piece reflect the composer's general intention (see comment reproduced above) the two pages with these markings are included as facsimiles om pp. lxii and lxiii.

PIANO MUSIC FOR YOUNG AND OLD, OPUS 53

A Printed score
B Score, autograph, fair copy (Nos. I-III)
C Score, autograph, fair copy (No. XVIII)
D Score, autograph, draft
E Score, autograph, draft (No. I)
F Score, autograph, sketch (No. XXII)

A Printed score.
Title page (Nos. I-XII): "Carl Nielsen / Klavermusik for Smaa og Store / 24 femtonige Smaastykker i alle Tonarter / Op 53. / Hefte I / Ejendom for alle Lande / SKANDINAVISK OG BORUPS MUSIKFORLAG / BREDGADE 31 Aktieselskab KØBENHAVN".
Pl. No.: S.B.M. 755 (1930).
30.6x23.8 cm, title page, preface, 11 pages, paginated 5-15.

Title page (Nos. XIII-XXIV): "Carl Nielsen / Klavermusik for Smaa og Store / 24 femtonige Smaastykker i alle Tonarter / Op 53. / Hefte II / Ejendom for alle Lande / SKANDINAVISK OG BORUPS MUSIKFORLAG / BREDGADE 31 Aktieselskab KØBENHAVN".
Pl. No.: S.B.M. 756 (1930).
30.6.x23.8 cm, title page, 14 pages, paginated 2-15.

20 "this line written by the master himself".

21 "The indications of dynamic from the beginning until the new tempo [b.25] have been added by Christian Christiansen according to the wishes of Carl Nielsen, who wanted the performer to be free to shape the sonorous expression in this section and who therefore did not notate any dynamic nuances.
The indications should therefore only be regarded as suggestions."

(in vol.1 only)
"FORORD. Ved et Møde i "Musikpædagogisk Forening" i December ifjor blev det drøftet, hvorvidt vore Komponister kunde tænke sig at komponere lette og for Undervisningen brugbare Smaastykker for Klaver. Nærværende Samling af korte og lette Stykker i alle Tonarter er et Forsøg paa en Udvidelse at Begrebet: "Femtonige Klaverstykker". Jeg har ganske vist ikke overskredet det femtonige Omraade (Kvintbeliggenheden) i disse Smaastykker, men derimod indenfor de beskedne Rammer ved modulatoriske og polyfone Elementer bestræbt mig for at imødekomme en almindelig Trang i Tiden til at komme lidt mere forberedt og maaske ogsaa lidt hurtigere forstaaende hen til den store Musikliteratur.
København i Juli 1930 CARL NIELSEN[22]

VORWORT. Es wurde in einer Sitzung des "Musikpädagogischen Vereins" im Dezember vorigen Jahres erwägt, inwiefern unsere Tonsetzer sich denken könnten, leichte und für den Unterricht geeignete kleine Klavierstücke zu schreiben. Die vorliegende Sammlung von kurzen und leichten Stücken in allen Tonarten ist ein Versuch zur Erweiterung des Begriffes "Fünftönige Klavierstücke". Ich habe zwar das fünftönige Gebiet (die Quintlage) in diesen kleinen Stücken nicht überschritten, habe mich jedoch innerhalb des bescheidenen Rahmens durch modulatorische und polyphone Elemente bestrebt, dem gegenwärtig allgemein herschenden Bedürfniss entgegenzukommen: etwas besser vorbereitet und vielleicht auch mit mehr Verständnis in der grossen Musikliteratur zu gelangen.
Kopenhagen im Juli 1930 CARL NIELSEN"

B Score, autograph, fair copy (Nos. I-III).
Dk-Kk, CNS 13b.
Registered 1932.
34.5x27.3 cm, 2 pages, written in ink.
Paper type: 12 staves.
Contains Nos. I, II, III[a] only.

22 "PREFACE: At a meeting of the 'Music-Pedagogic Society' last December there was a discussion as to how our composers might consider composing easy little piano pieces suitable for teaching purposes. The present collection of short, easy pieces in all the keys is an attempt to broaden the term 'Five-note Piano Pieces'. Although I have not exceeded the five-note range (the perfect fifth) in these little pieces, on the other hand within the modest framework I have endeavoured by means of modulation and polyphony to meet a general urge nowadays to gain access to the great literature of music a little more readily and perhaps with a little more rapid understanding.
Copenhagen, July 1930 CARL NIELSEN"

C Score, autograph, fair copy (No. XVIII).
Dk-Kk, CNS 13c.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
ca. 17.2x27.2 cm, 1 folio, 1 page page written in ink.
Paper type: 6 staves.
Contains No. XVIII only. Some hairpins and final ***ppp*** in pencil.

D Score, autograph, draft.
Dk-Kk, CNS 13a .
End-dating: "Damgaard 22-I-30".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
22 pages written in pencil, paginated 1-22.

1 bifolio	26x34.5 cm		(16 staves).
3 folios	34.2x27.2 cm	Nr. 3. F. 12.	(12 staves).
2 folios	34.2x27.2 cm		(12 staves).
1 folio	34.2x27.2 cm	Nr. 1 F.S.	(12 staves).
2 folios	34.2x27.2 cm		(12 staves).
1 folio	*ca.* 22.5x27 cm		(8 staves).

Some ink markings, e.g. No. VII, b. 11 dynamics.
No. I entitled "Smil og Taarer".[23]

E Score, autograph, draft (No. I).
Dk-Kk, CNS 13d.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.8x26.2 cm, 1 page written in pencil.
Paper type: 12 staves.
Draft for No. I (entitled "Smil og Taarer") contained in soprano 1 part for *Hymne til Kunsten* (CNS 316).

F Score, autograph, sketch (No. XXII).
Dk-Kk, CNS 413.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x27.2 cm, 1 page written in pencil.
Paper type: 22 staves.
Sketches (8 bars) on p. 14 (staves 11-12, 17-18) for the concluding bars of No. XXII, added between the systems of fair copy of Leif Bratt: String Quartet No. 2 (dedicated to Carl Nielsen) along with ideas for *Commotio*.

*The draft score (***D**) contains all 25 pieces, but no complete fair copy evidently survives and no printing manuscript. Phrase markings in the fair copy of Nos. I-III (**B**) differ significantly from those in the printed score, and presumably the same would apply to the lost fair copy of the remaining pieces (all but No. XVIII, of which Nielsen made a copy, Source **C**). Only the most significant variant readings in the draft score are noted in the list of *Editorial Emendations and Alternative Readings.*

23 "Smiles and Tears".

PIANO PIECE IN C

A Printed score.
Dansk Musiktidsskrift vii/1 (January 1932), p. 4.
1 page.

No sources for the Piano Piece in C survive, other than its printed version.

ORGAN WORKS

29 LITTLE PRELUDES FOR ORGAN OR HARMONIUM, OPUS 51

A Printed score
B Score, autograph, printing manuscript, fragment
C Score, partly autograph, fair copy
D Draft
E Printed score, P.S. Rung-Keller's dedication copy
F Proofs, Peter Thomsen
G Draft for Nos. XXII and XXIII, fragment
H Draft for No. XXVII, fragment

A Printed score.
Title page: "Carl Nielsen / 29 smaa Præludier / for Orgel eller Harmonium / Op 51 / Ejendom for alle Lande / Skandinavisk og Borups Musikforlag / Bredgade 31 Aktieselskab København".
Pl. No.: S.B.M. 752 (1930).
21.7x29.3 cm, title page, 22 pages, paginated 2-23.

B Fair copy, autograph, printing manuscript, fragment.
DK-Kk, CNS 3b.
Title page: "II / Smaa Præludier / for / Orgel eller Harmonium. / af / Carl Nielsen".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
16.5x25.5 cm, bound in black boards, on the front cover a title label with the words "Smaa Præludier / for / Orgel eller Harmonium / af / Carl Nielsen / II".
14 pages written in ink, followed by 9 blank pages paginated 1-10, pp. 11-13 unpaginated, p. 14 paginated in an unknown hand.
Paper type: 6 staves.
Contains the printing manuscript for preludes XXIII-XXIX.
Additions by the music engraver in pencil, and in red and black crayon.

C Score, partly autograph, fair copy.
Göteborgs universitetsbibliotek.
Title: Outside the binding: "Smaa Præludier / for / Orgel / eller / Harmonium / af / Carl Nielsen." (unknown hand).
Top of first music page: "Smaa Præludier / for Orgel eller Harmonium" (CN).
On the inside of the binding the following note added in ink in CN's hand: "Kære Lisa! Hermed de lovede smaa Præludier. Som du ser har jeg næsten ingenting anført med Hensyn til Udførelsen (f, p o.s.v.) men f Expl II skal spilles stærkt og festligt, XII og XXVIII stærkt og patetisk og XXIII markant; Resten maa enhver selv se at finde ud af Hilsen Din Carl N. 22-10-29."[24]
Dating: 22.10.1929 (cf. Carl Nielsen's remarks to Lisa Mannheimer on the inside of the binding).
The score was presented to the Mannheimer family by the composer.
24.7x16.9 cm, bound in stiff black boards. 40 pages written in ink, paginated 4-40 (pp. 1-3 unpaginated). The last eight pages are blank. A factory-made music book consisting of 12 bifolios, i.e. 48 pages of music paper. On the inside of the binding (back) "№ 1161" (stamp) and "1.50" (added in pencil).
Paper type: 12 staves.
Contents: pp. 1-3: Preludes I-II (autograph), pp. 4-40: Preludes III-XXIX (manuscript copy with a few autograph additions in pencil, all commented on in the *Editorial Emendations and Alternative Readings*, pp. 264-266).

D Draft.
DK-Kk, CNS 3a.
Datings: "19/2 29" (No. XIV), "20/2 29" (No. XV), "21/2 29" (No. XVI), "1-3-29" (No. XIX), "4-3-29" (No. XX), "5-3-29" (No. XXI), "6-3-29" (No. XXII), "6-3-29" (No. XXIII), "7-3-29" (No. XXIV), "11-3-29" (No. XXV), "18-3-29" (No. XXVI), "19-3-29" (No. XXVII).
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
ca. 34x26 cm, 14 folios and 3 bifolios in a loose gathering.
39 pages written in pencil, a few additions in ink and in red and blue crayon. Paginated 1-4, 4a-4c, 5-36 (p. 35 unpaginated) partly in an unknown hand.
Paper type: 12 staves.
The source has been restored.
Title on 1st music page: "Smaa Præludier for Orgel eller / Harmonium".

24 "Dear Lisa! Here are the small preludes I promised. As you can see I have indicated hardly anything as regards the performance (f, p etc.) but II for example is to be played vigorously and festively, XII and XXVIII strongly and emotionally and XXIII incisively; the rest people must find out for themselves. Greetings, Your Carl N. 22-10-29."

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

E Printed edition, P.S. Rung-Keller's copy.
DK-Kk, CNS 3e.
Dedication on the title page: "Kære Hr Rung-Keller! / Modtag de bedste Hilsener til / Højtiderne og en Tak for Deres / Interesse i det gamle Aar fra / Deres hengivne / Carl Nielsen / 23-12-1930".[25]
Donated to the Royal Library by P.S. Rung-Keller in 1965.
Same version as **A**.
The source has been trimmed.
Also contains a manuscript copy of *Fest-Præludium ved Aarhundredskiftet* ["Festival Prelude for the New Century"], designated "(XXX) Festprælud. (1900)", arranged for organ (by Rung-Keller?). Pasted in on a single folio (25x27 cm, 14 staves) between p. 22 and p. 23.
Additions in pencil, and in red and blue crayon.

F Proofs, Peter Thomsen.
DK-Kk, CNS 3d.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35x26 cm, 1 folio, fol.^{r} written in ink.
Paper type: 10 staves.
Contains proofs for Nos. VII, VIII, X, XXVII and XXVIII written in by Peter Thomsen.[26]

G Draft for Nos. XXII and XXIII, fragment.
DK-Kk, CNS 003c.
No provenance.
35x27.2 cm, 1 folio, fol.^{r} written in pencil.
Paper type: 12 staves.
The source has been restored.
Contains a rough draft for No. XXII and No. XXIII, bb. 1-3 (presumably the source of Source **D**). In addition, cadential figures by G.P. da Palestrina, Jacob Handl, Clemens non Papa and Alessandro Scarlatti written in pencil by Carl Nielsen (fol.^{v}).

H Draft for No. XXVII.
DK-Kk, CNS 312b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35x27.5 cm., 2 pages written in pencil, additions in red crayon.
Contains an early draft for No. XXVII (fol. 2^{r} staves 7-10 – fol.2^{v}, staves 3-4, 7-10) and a *ca.* 3-bar sketch designated "Præludium", 9/8, F sharp minor (not included in op. 51).
Contained in sketch for *Island,* CNS 312b.

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

M E L O D Y

A Draft.
DK-Kk, CNS 3a.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
Format: *ca.* 34x26 cm. 2 pages written in pencil.
Paper type: 12 staves.
The source has been restored.
The piece was at first numbered as "No. 14", but later the number was rubbed out and the whole piece put in brackets.
Contained in CNS 3a "29 smaa Præludier for Orgel eller Harmonium" Source **D**, pp. 15-16 (see above).

T W O P R E L U D E S

A Fair copy, autograph, printing manuscript
B Draft
C Manuscript copy, Peter Thomsen

A Fair copy, autograph, printing manuscript.
DK-Kk, CNS 4a.
Dedication: "Kære Hr Peter Thomsen: Hermed de to smaa Orgelpræludier, som De saa. Hilsen / fra Deres C.N."[27]

25 "Dear Mr. Rung-Keller! / Accept my best regards for / the holidays and thank you for your / interest during the old year from / Your devoted / Carl Nielsen / 23-12-1930".
26 A list with the proofs is also to be found in Peter Thomsen, "Carl Nielsens Orgelpræludier", *Dansk Kirkemusiker-Tidende*, vol. 27 (1930), p. 98.
27 "Dear Mr. Peter Thomsen: Enclosed the two small Organ Preludes which you saw. Greetings, / Yours, C.N."

Donated to the Royal Library by Irmelin Eggert Møller in 1958.
33.6x26.8 cm, 1 folio, fol.^{r} written in ink.
Paper type: No. 8 Folio 22 (22 staves).
Note after No. II: "Maaske burde II være noteret med lange Nodeværdier / og 𝔠 da stykket naturligvis ~~meget~~ skal spilles meget / roligt".[28]
The music engraver's remarks in blue and red crayon and two pasted-in labels at the bottom of the page with the wording "Copyright 1947 by / SKANDINAVISK MUSIKFORLAG, Copenhagen" with the date 1947 changed to 1946 in blue crayon and "Fodnote paa første Nodeside: / Disse to efterladte Præludier er komponeret i / Fortsættelse af Op. 51 29 smaa Præludier."[29]

B Draft.
DK-Kk, CNS 4b.
Dated "27/10 30" (No. I), "26/10 30" (No. II).
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34x27 cm, 1 bifolio, fol.1^{v} written in pencil.
Paper type: B. & H. Nr. 14 (24z.) (24 staves).
Also contains a sketch for *Commotio* (CNS 1e).

C Manuscript copy, Peter Thomsen.
DK-Kk, Music and Theatre Dept. ms 6427 mu 0208.3100.
Acquired by the Royal Library from Lene Fog in 2002.
26.2x34.7 cm, 1 folio, fol.^{r} written in ink.
Paper type: 12 staves.
Title at top of page: "To smaa Præludier af Carl Nielsen, komp. [Fbr.Marts] 1931; afskrevet af P. Th.". Addition in pencil at beginning of No. II: "Nikolaj: / Oktav 4. / sesquialtera.". Addition in pencil at bottom of page: "Maaske burde II være noteret i 𝔠 og lange Noder, da Tempoet / naturligvis er meget roligt. (Komponistens Bemærkning)."[30]

The source material for these two preludes is limited to a pencil draft (**B**), which was the source for the fair copy (**A**), which in turn served as the source for Peter Thomsen's manuscript copy (**C**). The main source for the present edition is the fair copy (**A**), which is also identical to the printed edition of 1947.

28 "Perhaps II should be notated in long note values / and 𝔠 since the piece of course ~~very~~ must be played very / calmly".
29 "Footnote on first music page: / These two posthumous preludes were composed as a / continuation of Op. 51 29 Small Preludes."
30 "Perhaps II should be notated in [alla breve mark] and long notes, since the tempo is / of course very calm. (Composer's remark)."

COMMOTIO, OPUS 58

A Fair copy, autograph, printing manuscript
B Draft
C Manuscript copy, Peter Thomsen
D Sketches
E Sketch
F Sketches
G Sketches
H Sketch
I Suggested proof correction, Peter Thomsen

A Fair copy, autograph, printing manuscript.
DK-Kk, CNS 1a.
Title page: "Commotio. Nr I / componeret for / Orgel / af / Carl Nielsen" (unknown hand?).
End-dating: "Damgaard 27 Febr. 31" added in pencil (Emil Telmányi).
Donated to the Royal Library by Anne Marie Carl-Nielsen in 1935.
26.2x34.8 cm, 14 loose folios, 24 pages written in ink, paginated 1-24. 3 blank pages at the end.
Paper type: 12 staves.
The source has been restored.
Editorial additions and emendations in pencil (Emil Telmányi) and the music engraver's notes in pencil as well as red and blue crayon.

B Draft.
DK-Kk, CNS 1b.
End-dating: "Damgaard 27 febr: 31".
ca. 35x26 cm, 3 folios and 7 bifolios, 31 pages written in pencil, paginated 1-9, 9-30 (wrongly paginated), between pages 15 and 16, 18 and 19, 21 and 22: 3 pages written in ink (not part of the work, see below).
Paper type:

pages 1-9:		(10 staves).
pages 10-13:		(16 staves).
pages 14-16:		(12 staves).
pages 17-19:		(10 staves).
pages 20-22:		(12 staves).
pages 23-26:	(Wilhelm Hansen Nr. 3. F. 12)	(12 staves).
pages 27-30:		(16 staves).

The source has been restored.
Title on first music page: "Commotio" added in ink. Between pages 15 and 16: 1 page written in ink designated

"1ste Dag. Opgaver til Organistexamen Juni 1930".[31] This page is crossed out in pencil. Between page 18 and 19: 1 page written in ink designated "2den Dag. Kontrapunktisk Opgave."[32]. This page also has pencil sketches for bb. 288-293 and 1 bar that does not appear in the work. Between page 21 and 22: 1 page written in ink designated "1ste Dag. Opgaver til Organistexamen Juni 1930".[33] This page further has pencil sketches for the passage bb. 319-355, but does not appear in the same form in the final version of the work.

C Manuscript copy, Peter Thomsen.
DK-Kk, CNS 1g (add.).
Title page: "Commotio Nr. 1 for Orgel / af / Carl Nielsen. / (Afskrevet af Peter Thomsen)."
End-dating: "Damgaard 27-2-31." [simply a repeat of the end-dating in Source **B**].
Acquired by the Royal Library from Lene Fog in 2002.
26x34.8 cm, 1 folio and 6 bifolios in one gathering. 22 pages written in ink.
Paper type: 12 staves.
In b. 441 Carl Nielsen has added an "Andante" in pencil. Also additions in Peter Thomsen's hand in pencil, red and blue crayon, first and foremost about organ stops.

D Sketches.
DK-Kk, CNS 1c.
Cover title: "Indeholder / skitser til / Commotio f. orgel" (unknown hand).
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x27.2 cm, full leather binding. 7 pages written in pencil.
Paper type: [house logo] 22 System (22 staves).
Carl Nielsen has noted these sketches in the autograph score for Leif Bratt's String Quartet No. 2, Op. 11 (CNS 413), which is dedicated to Carl Nielsen. Sketches for *Commotio*, *Klavermusik for Smaa og Store* and possibly other works on the following pages:
Inside binding, front:
Two musical notes designated "Gedakt 8" probably refer to the work with *Commotio.*
Title page[r]:
Staves 2-3, left: $1^1/_2$ bars, unidentified sketch, 4/4 time.
Staff 3, right: bb. 153-154.
Staves 15-17: 4 bars, 12/8 time, possibly a precursor to bb. 372-380.
Staves 19-22: bb. 113-120 followed by 5 bars of *Fortspinnung* that do not appear in the final version.
Page 12:
Staves 17-20: unidentified motif designated "Slutning".[34]
Page 14:
Staves 11-12, 17-18: sketch for *Klavermusik for Smaa og Store* Op. 53, No. 22.
On a blank music page[r] after p. 26:
Staves 2-21: bb. 204-239.
Staff 22: pedal sketch?
On a blank music page[v] after p. 26:
Staves 1-20: bb. 180-203.
Staves 21-22: unidentified sketch, 4/4 time and theme bb. 356-357, but notated a fifth below.
Inside binding, back: Sketches notated on irregularly hand-drawn music staves (described here from the top down):
Precursor of bb. 356-358 designated "C.F.", but notated a fifth below.
5 bars, G major, 3/8 time, possibly a precursor of bb. 69-94 or bb. 113-*ca.* 175.
Bb. 239-248 but notated in G major; after this passage the following instructions: "her en langsom alvorlig Sats derefter følgende udarbejdes til stor Bredde og Afslutning paa Værket".[35]
Unidentified motif, 6/8 time.
Bb. 319-321, but rhythmically varied.
Bb. 356-365, but notated a fifth below.
Bb. 322-329, but not the same rhythm (triplets notated as dotted).

E Sketch.
DK-Kk, CNS 1e.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34x27 cm, 1 bifolio, 1 page written in pencil.
Paper type: B. & H. (24z.) (24 staves).
Fol.2[r]:
Staves 1-2, 4-5: unidentified two-part imitative texture, 8 bars, 4/4, major.
Staves 7-19: sketches for bb. 505-512.
Contained in draft for *To Præludier,* CNS 4b.

F Sketches.
DK-Kk, CNS 5.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.8x26.2 cm, 1 folio, 2 pages written in pencil, paginated 24-25 in ink.

31 "1st day. Papers for organist exam June 1930"
32 "2nd day. Counterpoint paper"
33 "1st day. Papers for organist exam June 1930"

34 "Ending"
35 "here a slow, serious movement then following is elaborated to great breadth and the conclusion of the work"

Paper type: 10 staves.
Fol.r:
Staves 3-4: 4-bar precursor of bb. 469-472.
Staves 3-7: bb. 441-450, but notated in 6/8 time and halved note values compared with the final version.
Staves 6-10: bb. 451-460.
Staves 9-10: 3-bar precursor of bb. 469-472.
Fol.v:
Staves 1-4: bb. 373-381.
Staves 5-6, left-hand page: unidentified sketch designated "Allegretto", 2 bars, 6/8 time, E minor.
Staves 6-7, right-hand page: monophonic draft of motif included in bb. 371-406.
Staves 8-9: motif from bb. 393-395.
Staves 9-10, middle: precursor of bb. 469-472. Staves 9-10, right-hand page: bb. 481-484, but in a different octave from the final version.
Contained in sketch for *Allegro. Et lille Klaverstykke*, CNS 5.

G Sketches.
DK-Kk, CNS 1d.
35x26 cm, 1 bifolio, 2 pages written in pencil.
Paper type: 10 staves.
Fol.1r:
Staves 2-3: draft of bb. 39-41.
Staves 6-8: presumably a precursor of bb. 14-18.
Staves 9-10: 8 bars in 3/8 time, possibly a precursor of bb. 39ff.
Fol.2v:
Staves 1-6, 9-10: unidentified sketch, 14 bars fugato, A major, 4/4 time.

H Sketch.
DK-Kk, CNS 414.
34x27 cm, 1 page written in pencil.
Paper type: K.U.V. Beethoven Papier Nr.11. (4 Systeme) (12 staves).
Fol.1r:
Sketch possibly related to bb. 206-207.
Contained in manuscript for *Woher-Wohin* by Moses Pergament to a text by Gustavo Adolfo Becquér for song and piano. Autograph dedicated to Carl Nielsen and dated "Värmdö, Saltarö i juni 1927" (CNS 414).

I Suggested proof correction, Peter Thomsen.
DK-Kk, CNS 1f.
9x34.8 cm, 1 folio written in ink (fol.r) and pencil (fol.v).
Paper type: 4 staves (paper fragment).
Suggested corrections to bb. 176-177 written by Peter Thomsen.
(May belong to the time after Nielsen's death).

The earliest evidence of Nielsen's work with *Commotio* is to be found in the fragmentary sketches and draft (**D**, **E**, **F**, **G**, **H**). These were the point of departure for the complete pencil draft (**B**), which was in turn the source for the fair copy (**A**). Peter Thomsen's manuscript copy (**C**) was drawn up from **A**. On the basis of this the copyist Otto Köppe made a manuscript copy that was sent to Erwin Zillinger, who presumably sent it on to Hans Henny Jahnn.[36] Finally, Finn Viderø is said to have had a copy of the manuscript.[37] Neither of these two sources is known today. Peter Thomsen's suggested proof corrections (**I**) presumably arose after the death of the composer, probably in connection with the printing. In 1932 *Commotio* was available in print, edited by Emil Telmányi for *Samfundet til udgivelse af dansk Musik* (3rd series, no. 40) in a collaboration with the Danish publisher *Skandinavisk- og Borups Musikforlag* and the German *Fr. Kistner & C.F.W. Siegel.* As the basis for the edition Telmányi used two sources, Carl Nielsen's ink manuscript (**A**) and pencil draft (**B**). He prepared the ink manuscript for use as a printing manuscript, and he documented the whole of the editorial work in an extensive list of editorial emendations and variants. Thus Carl Nielsen's ink manuscript – the main source for the present new edition – appears with a large number of additions and changes in Telmányi's hand. For unexplained reasons Telmányi also made some additions – accidentals – in pencil in Carl Nielsen's pencil draft. These factors have greatly complicated the editorial work for this edition. Telmányi's editorial commentary documents to a great extent what he added and changed, but there remain a number of details where it has been impossible to tell whether a given addition in pencil is from Carl Nielsen's or Telmányi's hand. In the present edition we have disregarded Telmányi's revisions, although they are documented in the *Editorial Emendations and Alternative Readings*.

36 Cf. letter from Carl Nielsen to Peter Thomsen, 16.7.1931 (*DK-Kk*, NBD 2. rk., 1981/101) and letter from Peter Thomsen to Carl Nielsen 27.7.1931 (*DK-Kk*, CNA, I.A.b.) as well as a letter from Carl Nielsen to Hans Henny Jahnn, 12.8.1931 (Hamburger Straats- und Universitätsbibliothek, Carl von Ossietzky).
37 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 611.

EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

PIANO WORKS

pf.1: upper staff
pf.2: lower staff

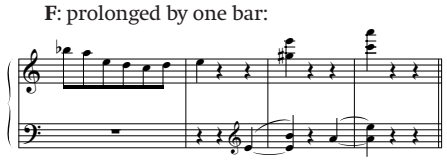
FIVE PIANO PIECES, OPUS 3

No. I FOLKETONE – FOLK TUNE

Bar	Part	Comment
2	pf.1	upper part notes 2-3: ten. added by analogy with b.1 and as in **B**
3	pf.2	**B**: chords 4-5: ten.
6	pf.1	upper part notes 2-3: ten. added by analogy with bb.1, 5
9, 10	pf.1	upper part notes 2-3: ten. added as in **B** (b.9)
14	pf.1	upper part notes 2-3: ten. added by analogy with b.13
14	pf.2	upper part note 4: ten. added by analogy with b.13
17, 18	pf.1	upper part notes 2-3: ten. added as in **B** (bb.13, 14)
22		***p*** omitted because of ***p*** in b.21
22	pf.2	upper part note 4: ten. added by analogy with b.21
23-24		emended from b.24 (beginning to end of bar) by analogy with bb.3-4
25	pf.2	upper part note 2: ten. added by analogy with bb.13, 21, 26
26	pf.1	notes 2-3: ten. added by analogy with b.25

No. II HUMORESKE – HUMORESQUE

Bar	Part	Comment
		F: *Allegretto scherzando*
+1		**F**: ***mf***
2	pf.1	stacc. added by analogy with bb.1, 10, 66
4		**F**: note 1: ***f***
6	pf.2	**F**: chord 3: $d^{\sharp}$, *a*
14	pf.2	**F**: chord 3: *d*, *f*, *a*
15		**F**: second crotchet: ***p***
17, 18, 19	pf.2	**F**: note 1: with upper octave (*E*, *e*)
30	pf.2	slur added by analogy with b.6
30-37		**F**: missing
34	pf.1	stacc. added by analogy with bb.2, 10, 26, 66
35	pf.1	notes 1-2: stacc. added by analogy with bb.3, 11, 67
35-36		added by analogy with bb.3-4
37	pf.2	**A**: chords 1-2: slur added in pencil, probably in error (see b.38)
38	pf.2	slur added by analogy with b.14 and as pencil addition in **A** (CN?)
39		*dim.* added by analogy with b.15
39	pf.1	notes 3-4: stacc. added by analogy with b.15
41		**F**: *poco animato*; *dolce*
41-48	pf.1	lower part: **F**: grace notes missing
48	pf.1	**F**: chord 1:
48	pf.2	**F**: upper part note 3: ; lower part:
49-56	pf.1	upper part: **F**: note 1: grace notes missing
55		**F**: *rit.*
57		**F**: *Tempo I^mo*
58	pf.1	stacc. added by analogy with bb.2, 10, 26, 66
60	pf.1	note 1: ten. added by analogy with b.4
62	pf.2	slur added by analogy with b.6; **F**: chord 3: $d^{\sharp}$, *a*
63	pf.2	note 2: marc. added by analogy with b.7
68		**F**: ***f***
68	pf.1	note 1: ten. added by analogy with b.4
72		**F**: ***pp***
74	pf.2	note 2: marc. added by analogy with bb.72-73, 75-78
78-79	pf.2	slur added by analogy with bb.72-78
79	pf.2	lower part note 2: marc. added by analogy with bb.72-73, 75-78
84-86		**F**: prolonged by one bar:



No. III ARABESKE – ARABESQUE

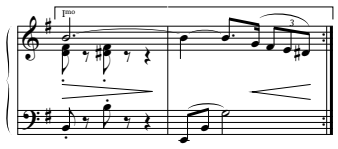
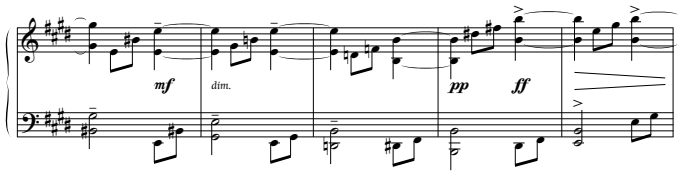
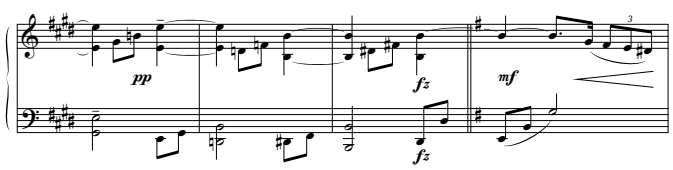
Bar	Part	Comment
motto		the two first lines of Jens Peter Jacobsen's poem *En Arabesk*, published in *Dansk Folkekalender for 1883*, Copenhagen 1882
1		*basso* emended to *il basso*
1	pf.2	upper part: stacc. and slurs added by analogy with bb.2-4, 8, 21, 23-29, 31-32
5	pf.2	upper part: stacc. and slurs added by analogy with bb.1-4, 8, 21, 23-29, 31-32
6	pf.2	upper part chord 1: stacc added by analogy with b.26
7	pf.2	upper part stacc. and slurs added by analogy with bb. 2-4, 8, 21, 23-29, 31-32
9	pf.2	upper part: stacc. and slurs added by analogy with bb.2-4, 8, 21, 23-29, 31-32; lower part: ten. added by analogy with b.1
11	pf.2	lower part: marc. added by analogy with b.3
12		first quaver: added by analogy with b.4
12	pf.1	fourth quaver: ***fz*** added by analogy with b.4
12	pf.2	upper part: stacc. and slurs added by analogy with bb.2-4, 21, 23-29, 31-32
14		chord 1: stacc. added by analogy with b.16
15-16	pf.2	slur added by analogy with bb.13-14
17		***ff*** added by analogy with bb.13, 15
18	pf.1	note 1: stacc. added by analogy with b.16
20	pf.1	stacc. added by analogy with b.19
21	pf.2	lower part: ten. added by analogy with b.1
22	pf.2	upper part: stacc. added by analogy with bb.2-4, 8, 21, 23-29, 31-32
26	pf.2	fourth quaver (upper note): $f^{\sharp\prime}$ emended to $d^{\sharp\prime}$ by analogy with b.6
29	pf.2	lower part: marc. added by analogy with b.1
30	pf.2	upper part: stacc. and slur added by analogy with bb.2-4, 12, 21, 23-29, 31-32; lower part note 2: ten. added by analogy with b.2
31	pf.2	lower part: ten. marc. added by analogy with b.3

Bar	Part	Comment
32		first quaver: added by analogy with b.4;
33	pf.2	upper part: stacc. and slur added by analogy with bb.2-4, 12, 21, 23-29, 31-32
33-35	pf.2	upper part: stacc. added by analogy with bb.2-4, 8, 21-22, 23-29, 31-32
36	pf.2	upper part: 𝄾 moved from middle of stave; lower part: 𝄽 added (**C**: 𝅗𝅥)

No. IV MIGNON

Bar	Part	Comment
		Moderato grazioco emended to *Moderato grazioso* as pencil correction in **A**; **B**: *Moderato*
11	pf.2	lower part note 2: marc. added by analogy with b.8
17		***p*** added by analogy with b.1 and as in **B**

No. V ALFEDANS – ELF'S DANCE

Bar	Part	Comment
3-18		**F**: section to be repeated, indicated by the following two bars between bb.17 and 18: 
9	pf.1	**F**: note 1: grace notes c'', d'' (no grace notes in the following bar)
13	pf.1	note 1: marc. added by analogy with b.5
16		**F**: ***pp***
19-34		**F**: notated with E major key signature
23-27		**F**: 
28	pf.1	second crotchet: stacc. omitted by analogy with b.20
32-34		**F**: 
41	pf.1	**F**: as b.9
47	pf.1	**F**: chord 1: lower octave missing
48	pf.1	**F**: chord 3: lower octave missing
51-66		**F**: notated with E major key signature
52	pf.1	note 1: stacc. added by analogy with bb.53-55
53	pf.1	note 5: g''' emended to f''' by analogy with bb.51-52, 54, as in CN's pencil correction and as in **F**
63		**D**: third crotchet: additional 𝆮; **F**: ***ppp***
64-65	pf.2	tie added by analogy with bb.63-64 and as in **F**

First Movement INTONATION

Bar	Part	Comment
Motto		third line of Johann Wolfgang Goethe's *Venezianische Epigramme* No. 77: "'Mit Botanik gibst du dich ab? Mit Optik? Was tust du? Ist es nicht schönrer Gewinn, rühren ein zärtliches Herz?' Ach! die zärtlichen Herzen! ein Pfuscher vermag sie zu rühren, Sei es mein einziges Glück dich zu berühren, Natur!" Quoted from *Goethe Sämtliche Werke*, Band 1, *Gedichte 1756-1799*, Frankfurt am Main 1987, p. 459
1		**B**: *Grave*; **C**: *Adagio*
4	pf.2	chord 8, lowest note: ♮ added by analogy with pf.1; ten. added by analogy with b.21
7	pf.1	upper part chord 9, lower note: ♮ added by analogy with higher note
8	pf.1	middle part seventh quaver: ♮ added by analogy with pf.2 (sixth quaver)
9	pf.1	fourth quaver: marc. added by analogy with b.10
11	pf.1	fourth quaver: $e^{\sharp\prime}$ emended to $e^{\natural\prime}$ by analogy with pf.2
11	pf.2	eighth quaver note 4: $d^{\sharp}$ emended to $d^{\natural}$ by analogy with pf.1 (note 2)
12		fourth quaver: ten. added by analogy with b.11
15	pf.1	chord 1: ten. omitted by analogy with pf.2 and b.13 (pf.1, chord 5)
16	pf.2	chord 8: $A^{\sharp\prime}$, $A^{\sharp}$ emended to $A^{\natural\prime}$, $A^{\natural}$ by analogy with pf.1
20	pf.1	seventh quaver: $g^{\sharp\prime\prime}$ emended to $g^{\natural\prime\prime}$ by analogy with pf.2
21	pf.1	middle part third to fifth quavers: slur added by analogy with bb.4, 20-21; sixth to eighth quavers: marc. added by analogy with b.4
22	pf.1	chord 10, lower part: c' emended to $c^{\sharp\prime}$ by analogy with upper part and as pencil correction in **A** (CN)
24	pf.2	C'' emended to D'' by analogy with middle part and pf.1

Second Movement

Bar	Part	Comment
1		**C**: *Moderato*
3-18	pf.1	slur b.3 sixth quaver to b.4 fifth quaver, slur b.8 sixth quaver to b.12 fifth quaver, and slur b.13 first quaver to b.16 sixth quaver emended to one slur by analogy with bb.57-75
9		*a tempo* added by analogy with b.63
11	pf.1	lower part: marc. added by analogy with b.65
13	pf.2	third crotchet: ♪♪♪ emended to ♪♪ ♪ by analogy with bb.1, 14, 67 and as pencil correction in **A** (CN); chord 7, upper part: cautionary ♮ omitted by analogy with b.67

Bar	Part	Comment
15-16	pf.2	upper part: ties across bar-line added by analogy with pf.1 and as pencil correction in **A** (CN)
18	pf.1	note 1: end of slur emended from b.16 (last note) by analogy with bb.72-75
21	pf.1	first and sixth quavers: stacc. added by analogy with b.19 (pf.2)
24	pf.1	twelfth semiquaver: stacc. added by analogy with bb.32, 34, 46
25	pf.1	first and fourth quavers: stacc added by analogy with b.19 (pf.2)
27	pf.2	sixth quaver: stacc. added by analogy with b.19
28	pf.1	first crotchet: ♪♪♪ emended to 𝅘𝅥𝅯♪♪ by analogy with bb.21, 25, 27, 29-30 and as pencil correction in **A** (CN); first and fourth quavers: stacc. added by analogy with b.19
29	pf.2	third crotchet: stacc. added by analogy with b.28
30	pf.1	first and fourth quavers: stacc. added by analogy with b.19; third crotchet: stacc. added by analogy with b.28
32	pf.1	upper part: stacc. added by analogy with b.34
33	pf.1	stacc. added by analogy with b.31
36	pf.1	tenth to twelfth semiquavers: stacc. added by analogy with b.38
37	pf.1	sixth to eighth semiquavers: stacc. added by analogy with b.38 and as in **B**
43	pf.2	note 1, upper part: $a^{\natural}$ emended to $a^{\flat}$ by analogy with lower part and as pencil correction in **A** (CN)
46	pf.1	lower part: sixteenth semiquaver: stacc. added by analogy with bb.32, 34
57	pf.1	end of slur emended from second semiquaver by analogy with b.3
58	pf.1	sixth quaver: marc. added by analogy with b.4
59-61		*cre – scen - do* from b.59 third crotchet omitted by analogy with bb.5-7
62	pf.1	*dim.* omitted by analogy with b.8
62	pf.1	lower part: quaver 6: beginning of slur emended from b.63 by analogy with b.8

Third Movement

Bar	Part	Comment
5-8	pf.2	slur from b.5 last note to b.8 first note emended to two slurs by analogy with bb.77-80
8	pf.1	lower part chord 1: $f^{\sharp\prime\prime}$ emended to $f^{\natural\prime\prime}$ by analogy with b.80 and as pencil correction in **A** (CN)
8	pf.2	upper part slurred over second crotchet only, emended by analogy with b.80; lower part: slur extended from note 1 by analogy with b.80; fourth crotchet: vertical wavy line added by analogy with b.80
9-10	pf.2	upper part: slur added by analogy with bb.10-11
12	pf.2	lower part: slur open at end of bar, omitted by analogy with b.14
15	pf.2	chord 2: $f^{\sharp}$ emended to $f^{\natural}$ by analogy with chord 1 and as pencil correction in **A** (CN)
20	pf.2	lower part: slur added by analogy with bb.18, 92
22	pf.2	upper part: beginning of slur emended from b.23 note 1 by analogy with b.104
24	pf.1	second and third crotchets: slurs added by analogy with b.106
26		*poco rit.* added as in pencilled correction in **A** (CN)
27		*a tempo ma tranquillo* added as in pencilled correction in **A** (CN)
27	pf.2	upper part: 𝄽 added
46	pf.1	second crotchet to fifth quaver: ties added by analogy with bb.45-46 and as in **C**
47	pf.2	second grace-note: $C^{\sharp}$ emended to $C^{\natural}$ by analogy with first grace-note
49	pf.2	upper part fourth crotchet: $e^{\flat}$ emended to $e^{\natural}$ by analogy with lower part
50	pf.2	lower part notes 3-4: tie added by analogy with upper and middle part
52	pf.1	**B**, **C**: chord 7: g', $d^{\flat\prime\prime}$, $e^{\flat\prime\prime}$, g''
52	pf.2	chords 5-6: ten. added by analogy with b.53
54	pf.1	**B**, **C**: chord 8: a', $e^{\flat\prime\prime}$, $f^{\natural\prime\prime}$, a''
57-58	pf.1	ten. added by analogy with bb.55-56
58	pf.2	ten. added by analogy with b.56
59	pf.1	chord 6: a', $c^{\sharp\prime\prime}$, a'' emended to a', $c^{\natural\prime\prime}$, a'' by analogy with bb.60-62
60	pf.1	chord 11: $c^{\flat\prime}$, $e^{\flat\prime\prime}$, $c^{\flat\prime\prime\prime}$ emended to $c^{\flat\prime}$, $e^{\flat\flat\prime\prime}$, $c^{\flat\prime\prime\prime}$ by analogy with remainder of b.60
61	pf.1	chord 3: $c^{\flat\prime}$, $e^{\flat\prime\prime}$, $c^{\flat\prime\prime\prime}$ emended to $c^{\flat\prime}$, $e^{\flat\flat\prime\prime}$, $c^{\flat\prime\prime\prime}$ by analogy with remainder of b.61
65		note 1: stacc. added by analogy with bb.66-69
72-74	pf.1	lower part: slur from b.72 fourth crotchet to end of b.74 (open slur) omitted
80	pf.2	notes 1-2: slur from $B^{\flat}$ to $B^{\natural}$ omitted by analogy with b.8
81	pf.1	upper part: third crotchet $c^{\natural\prime\prime}$ emended to $c^{\sharp\prime\prime}$ by analogy with lower octave
84	pf.1	fourth crotchet $a^{\sharp\prime\prime}$ emended to $a^{\natural\prime\prime}$
85	pf.2	inner part: slur added by analogy with b.83
85-86	pf.2	slur broken over bar-line emended to one slur by analogy with bb.83-84
89-90, 90-91	pf.1	slurs broken over bar-line emended to one slur by analogy with bb.17-19
94-95	pf.2	upper part: beginning of slur emended from b.95 note 1 by analogy with bb.104-105
96	pf.1	sixth quaver: $b^{\flat\prime}$ emended to $b^{\natural\prime}$
97-98	pf.1	lower part: slur broken over bar-line emended to one slur and end of slur emended from b.98 seventh quaver to b.98 fifth quaver by analogy with bb.100-101
98	pf.1	upper part: end of slur extended from chord 1 by analogy with b.101
99	pf.1	lower part, third crotchet: $e^{\natural\prime}$ emended to $e^{\flat\prime}$ by analogy with upper part
101	pf.1	middle part fourth crotchet: g'' added by analogy with b.98
105-106	pf.2	second lowest part: slur added by analogy with bb.23-24
108		marc. added by analogy with b.107
110-111		marc. added by analogy with b.109

Fourth Movement

Bar	Part	Comment
		C: *Allegretto*
7	pf.1	upper part: slur breaks between notes 4 and 5, emended to one slur by analogy with b.99
10	pf.1	upper part note 6: a' emended to g' by analogy with note 2 and as in pencilled correction in **A** (CN), **B**
14	pf.1	upper part: beginning of slur emended from note 3 to note 2 by analogy with bb.11, 15
17	pf.1	**B**, **C**: middle part note 1: $f^{\natural\prime}$
30	pf.2	note 3: $a^{\natural}$ emended to $a^{\sharp}$ as pencil correction in **A** (CN)
32	pf.1	stacc. added by analogy with b.35 and as in **B**
38		**A**: *Resumé*, **B**: *Resumè*
40-45	pf.2	lower octave added from b.40 note 2 to b.45 note 1 by analogy with bb.38-40 (note 1), 45-63; **A**: *8va basso*
48-49	pf.1	tie from e'' to e'' added by analogy with other parts and as in **B**
51	pf.1	a'' added as in blue crayon correction in **A** (CN)
70-71	pf.1	upper part: slur from b.70 chord 2 to b.71 chord 1 emended to tie from b.70 chord 3 by analogy with bb.69-70 and as in **B**
76	pf.2	upper part: chord 4 $G^{\sharp}$, $g^{\sharp}$ emended to $G^{\natural}$, $g^{\natural}$
79	pf.2	upper part: ‒ added
82	pf.1	lower part: notes 5, 6: stacc. omitted by analogy with notes 9, 10
96-99	pf.1	lower part: beginning of slur emended from b.98 note 2 to b.96 note 2 by analogy with bb.4-6
119-123		**B**: one and two *dim.* markings, implying subito ***ff*** in b.123
128	pf.1	third crotchet: $g^{\sharp\prime}$, $g^{\sharp\prime\prime}$ emended to $g^{\natural\prime}$, $g^{\natural\prime\prime}$ by analogy with pf.2 and as in pencilled correction in **A** (CN)
128, 129	pf.2	marc. added by analogy with b.126
133	pf.1	marc. added by analogy with bb.131
134	pf.2	note 6: $f^{\sharp}$ emended to e by analogy with pf.1 and as pencilled correction in **A** (CN)
134, 135, 136		marc. added by analogy with bb.131-132, 133
138		**B**: no ***fz***
140	pf.1	upper part: notes 2-4: slur added by analogy with b.142
140-141	pf.1	slur added by analogy with bb.142-143
142-147		slurs added by analogy with bb.139-141

HUMORESQUE-BAGATELLES, OPUS 11

No. I GODDAG! GODDAG! – HELLO! HELLO!

Bar	Part	Comment
3	pf.1	note 3: marc. added by analogy with b.11
9	pf.1	note 1: marc. added by analogy with b.25
29	pf.2	stacc. added by analogy with pf.1
30-31		stacc. added by analogy with b.29
31	pf.1	marc. added by analogy with b.30
31	pf.2	note 3: marc. added by analogy with b.30

No. II SNURRETOPPEN – THE SPINNING-TOP

Bar	Part	Comment
		C: notated in 3/8, with pf.2 downbeats generally double-stemmed to indicate separate lower part (as in bb.17-18 of **A**, **B**)
18	pf.2	**C**: fourth to sixth quavers:
32	pf.1	note 4: f'' emended to $f^{\sharp\prime\prime}$ by analogy with b.31 note 10 and b.34 note 4

No. III EN LILLE LANGSOM VALS – A LITTLE SLOW WALTZ

Bar	Part	Comment
8	pf.2	**B**: notes 1-3: fingerings *1,2,1*
18	pf.1	**B**: note 2: fingering *5*
22	pf.1	**B**: notes 2-6: fingerings *4,3,1,2,3*
48	pf.1	**B**: note 3: fingering *2*

No. IV SPRÆLLEMANDEN – THE JUMPING JACK

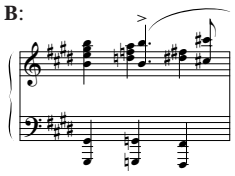
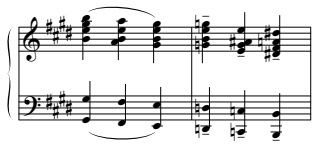
Bar	Part	Comment
		C: *Allegretto grinagtico* ("grinagtig" in Danish means "funny")
1, 3, 5, 7		**B**: third quaver: no dynamic; fourth quaver: ***p*** (in b.1 crossed out on third quaver); **C**: ***p*** on third quaver
9		*a tempo* added by analogy with bb.5, 17
17, 19		**B**: third quaver: no dynamic; fourth quaver: ***p***
27		**C**: second quaver: ***p***

No. V DUKKE-MARSCH – PUPPET MARCH

Bar	Part	Comment
2	pf.2	chord 1: fingering *2* emended to *3* by analogy with b.10
4	pf.1	fourth crotchet: stacc. added by analogy with b.12
7		note 1: stacc added by analogy with b.15
14	pf.1	note 5: fingering *4* emended to *5* by analogy with bb. 2, 6, 10, 26, 30
14-16	pf.1	marc. added by analogy with bb.6-8
20	pf.2	upper part notes 2-4: slur added by analogy with pf.1
27	pf.1	note 1: stacc. added by analogy with b.3
28	pf.1	stacc. added by analogy with b.4
31	pf.1	stacc. added by analogy with b.3
32	pf.1	stacc. added by analogy with b.4

FESTIVAL PRELUDE FOR THE NEW CENTURY

Bar	Part	Comment
3	pf.1	chord 1: marc. added by analogy with pf.2 and b.11 and as in **B**
3	pf.2	chord 3: marc. added by analogy with b.11
4	pf.2	chords 1, 3: marc. added by analogy with pf.1; **B**: chord 2: marc.
5		chord 1: marc. added by analogy with b.11
5	pf.2	chord 3: marc. added by analogy with b.11
8	pf.1	third crotchet: marc. added by analogy with b.4

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: ***fz*** 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: ***fz***
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: $C^{\sharp\prime}$ 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

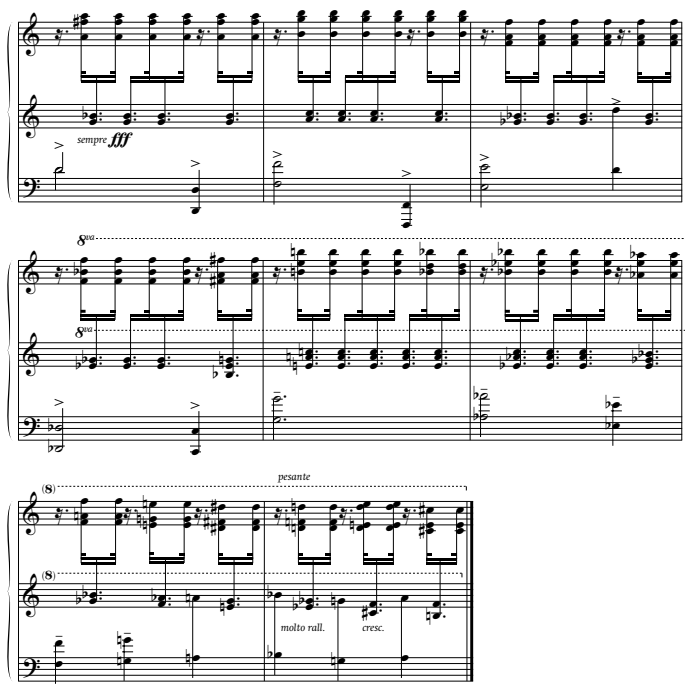
A DREAM ABOUT "SILENT NIGHT"

Bar	Part	Comment
		C: *Andante sostenuto*, *Andantino con sentimento* both crossed out
1		**C**: ***p*** ; *Gla-de jul!* (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**: ***pp***
9		**B**, **C**: ***ppp***
11		**C**: *espress:*, *rubato*; ***pppp*** *poco*[?] *adagio* crossed out
19		**C**: *un poco adagio*
25		**C**: ***ppp***

CHACONNE, OPUS 32

Bar	Part	Comment
1		**C**: ***pp*** (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**: ***pp***
42, 43	pf.1	**B**: chord 1: marc.
44	pf.1	**B**: last two chords: additional c''
48		**C**: first crotchet: ***fz***
48	pf.1	upper part: note 8: $d^{\flat\prime\prime}$ emended to $d^{\natural\prime\prime}$ by analogy with pf.2
62	pf.2	third quaver: slur omitted
65	pf.1	**B**: chords 1, 2: ten.
66		**C**: ***p*** (***pp*** 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**: ***pp***
89-90	pf.2	slur to beginning of b.90 extended from b.89 (open slur) as in **B**
90	pf.1	**B**, **C**: ***mp***
90	pf.2	**C**: note 1: ***ppp***
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: $b^{\natural\prime\prime}$ emended to $b^{\flat\prime\prime}$ 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: ***fz*** added by analogy with bb.123-124 and as in **B**, **C**
126		chord 1: ***fz*** added by analogy with bb.123-124 and as in **C**
126	pf.1	chord 1: g'', $b^{\flat\prime\prime}$, $d^{\flat\prime\prime\prime}$, g''' emended to g'', $b^{\flat\prime\prime}$, $e^{\flat\prime\prime\prime}$, g''' by analogy with bb.124-125 and as in **B**, **C**
127		chord 1: ***fz*** 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: ***fz*** added by analogy with bb.123-124
128	pf.1	**B**: lower part chord 1: d'', $f^{\sharp\prime\prime}$, a'', d'''
128	pf.2	**B**: upper part chord 1: $F^{\sharp}$, *A*, *d*, $f^{\sharp}$
129	pf.1	**B**: chord 1: $f^{\sharp\prime}$, a', d'', $f^{\sharp\prime\prime}$
129	pf.2	chord 3: ten. added by analogy with pf.1

Bar	Part	Comment
134		**B**, **C**: third crotchet: ***fz***
136	pf.1	**B**: chords 5, 6: f'', $d^{\flat}''$, f'''
136	pf.2	**C**: second quaver: $g^{\flat}''$, $b^{\flat}''$
138-145		**B**, **C**:



see also facsimiles on pp. lviii-lxi

141-143	pf.3	**B**: ten.
142	pf.2	note 1: $\dot{\mathrm{d}}$ emended to $\dot{\mathrm{d}}.$ by analogy with pf.3
146		**B**, **C**: *ma pesante* 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 D', D
147	pf.1	chord 1: marc. added by analogy with b.146 (pf.2) and as in **B**
153		**B**: *molto dim.*
153	pf.1	upper part sixth quaver: tie from b.154 quaver 1 open, completed as in **B**, **C**; lower part sixth quaver: g' emended to f' as in **B**, **C**
154-155		**B**, **C**: b.154 chord 1: ***p***, thereafter no dynamic
158		**B**, **C**: no *rall.*
159		**B**, **C**: no
163	pf.1	note 24: **B**, **C**: d'''
164-165	pf.2	lower part: slur, open at beginning and end, omitted by analogy with bb.194-195
174	pf.1	note 17: b' emended to d'' as in **B**, **C**
175	pf.2	upper part note 2: a' emended to $f^{\sharp}'$ by analogy with notes 5-6 and as in **B**, **C**
176		**B**: crotchet 2: *con sentimento*
180	pf.2	note 10: g emended to $g^{\sharp}$ by analogy with note 2
181	pf.2	note 13: G emended to $G^{\sharp}$ by analogy with note 2
183		from fourth to sixth quaver extended by analogy with b.181
189	pf.1	chord 2: d'', a'', c''', d''', $f^{\sharp}'''$ emended to $f^{\sharp}''$, a'', c''', d''', $f^{\sharp}'''$ as in **C**; **B**: d'', $f^{\sharp}''$, c''', d''', $f^{\sharp}'''$

Bar	Part	Comment
190	pf.1	chord 2: $f^{\sharp}''$ emended to $f^{\natural}''$ by analogy with pf.2
192		*marcato e cantando* 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: d'' added as in **B**, **C**
202		**B**, **C**: see facsimile p. lxii, lxiii and comments in *Preface* to this volume
202	pf.2	**C**: fourth group of quintuplets: g'', a'', b'', $c^{\sharp}'''$, d'''

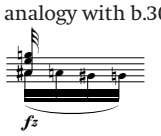
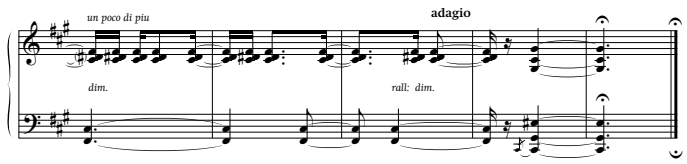
THEME AND VARIATIONS, OPUS 40

Bar	Part	Comment
7	pf.1	ten. added by analogy with b.3
8	pf.1	upper part note1: 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: a''' emended to $f^{\sharp}'''$ 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: b' emended to c'' 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: $a^{\flat}'$ emended to $a^{\natural}'$ 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 ♮ added (cf. bb.52, 100; but see also bb.4, 20, 36, 68)
109		**A**: *cresc. et ac-ce-le-ran-do*
132		brackets around tempo marking omitted
140	pf.1	lower part second and third triplet quavers: tie added to e'' by analogy with b.138; sixth triplet quaver: $b^{\flat}'$ emended to $b^{\natural}$ by analogy with triplet quavers 9,12 and

Bar	Part	Comment
		in accordance with letter from Nielsen to Röntgen (see *Introduction* p. xxx); brackets around tempo marking omitted
145		♩ = *72* emended to ♩. = *72*
174-176	pf.2	two slurs (one broken at end of b.174 and new slur at beginning of b.176) emended to one slur by analogy with bb.166-168
175-176	pf.1	one slur emended to two slurs by analogy with bb.167-168
193	pf.2	third crotchet: ***mfz*** added by analogy with bb.194, 197-198
201	pf.1	note 14: open slur emended to end on last note (**A**: turn of page)
247	pf.2	fourth crotchet: ten. stacc. added by analogy with second and third crotchets
248	pf.2	sixteenth semiquaver: stacc. added by analogy with fourth, eighth and twelfth semiquavers
251	pf.2	beginning of slur emended from second quaver by analogy with b.249
252	pf.1	note 25: $f^{\sharp\prime\prime}$ emended to $f^{\natural\prime\prime}$ by analogy with note 22; note 28: $g^{\flat\prime\prime}$ emended to $g^{\natural\prime\prime}$ by analogy with bb.250, 253 eighth quaver
253	pf 2	brackets around *poco* ***f*** omitted
253-254	pf.1	lower part: *8*.... omitted because of *8*.... in upper part
257	pf.1	chord 1: $e^{\natural\prime\prime\prime}$ emended to $e^{\flat\prime\prime}$ by analogy with chords 5 and 7 and bb.258-60, 281-284
277-278		***fz*** added by analogy with bb.273-276, 279-280
288		**A**: *ubbriaco* (CN's mis-spelling)
293		brackets around tempo marking omitted

SUITE, OPUS 45

First Movement

Bar	Part	Comment
		B, **C**: *Allegretto un poco*
4	pf.2	**B**: phrase broken after note 4
12		**B**, **C**: third quaver: ***p***
13	pf.1	**B**: chord 3: marc.
21		**B**: *un pochettino meno*; added by analogy with b.23 and as in **B**, **C**
24	pf.1	**B**: note 1: ***mfz***; note 8: a''
28	pf.1	fourth semiquaver: chord emended by analogy with b.30 and as in **B**; **A**: 
28	pf.2	**B**: note 3: ***fz***
29	pf.2	note 3: stacc. added by analogy with bb.21, 23
29		beginning of emended from third semiquaver by analogy with bb.21, 23 and as in **B**
30		***p*** added as in **B**
31	pf.1	**B**, **C**: an octave lower; **B**: note 1: ***mfz***
31	pf.2	**B**, **C**: second quaver: 𝅘𝅥𝅯 𝄽
32	pf.1	**B**: chord 1: ***fz***
36	pf.1	**B**: notes 1-5:
38	pf.2	**B**: note 7: marc.
39		**B**: first quaver: ***ffz***
40,42	pf.1	**B**: upper part third quaver: 𝅘𝅥𝅯. 𝅘𝅥𝅰
40	pf.1	**B**: third quaver: ***ff*** and no performance instruction
42	pf.1	**B**: third quaver: no lower part
44		**B**: third quaver: marc., no dynamic
46,47	pf.1	**B**: third quaver: no upper part
46		**B**: third quaver: *poco meno*
48	pf.1,2	**B**: third quaver: no ***fz***
50	pf.1,2	**B**: third quaver: marc., no ***fz***
50	pf.2	brackets around ***fz*** omitted
50-60	pf.2	**B**: bass motif at lower octave only ($D^{\flat}$, $B^{\flat\prime}$, $B^{\flat\prime}$ as at b.48 second and third quavers)
63		**B**: fourth semiquaver: *poco a poco diminuendo*
75		**B**: first quaver: ***f*** (***mf*** crossed out)
80		**B**: first quaver: ***pp***
82	pf.2	stacc. added by analogy with b.83 and as in **B**, **C**
91	pf.2	**B**: notes 2-6: $d^{\sharp}$, *d*, $c^{\sharp}$, *B*, *A*; 8va and the following remark to Margrete Rosenberg added beneath the stave in CN's hand: *Kære Margrete! Jeg tror dog vi skal sætte* 8va *fra dis. Saa faar man bedre crescendo* ('Dear Margrete! I think after all that we should mark 8va from $d^{\sharp}$. That will make for a better crescendo')
98	pf.2	**B**: note 10: f^{*}
106		**B**: third quaver: *rall.*
107	pf.2	**B**: chord 2: marc.
108		**B**: *un poco di più*
108-113		**B**, **C**: 
112	pf.2	**B**: second quaver: ***pp***

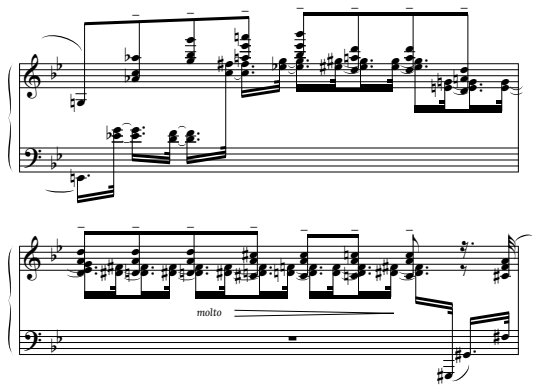
Second Movement

Bar	Part	Comment
		B: *Allegretto innocente;* **C**: *Allegretto un poco*
8	pf.2	𝄽 added as in **B**
13		**B**: ***pp***
17-18	pf.2	stacc. and slur added by analogy with pf.1 and as in **B**
19		**B**: no dynamic
24	pf.1	upper part, note 2: beginning of slur emended from b.25 by analogy with b.22
41-43		**B**: no dynamics
41-45	pf.1	lower part: slur added by analogy with bb.33-40 and as in **B**
43		**B**: fourth quaver: *sempre* ***ppp***
44	pf.1	upper part: end of slur emended from b.45 note 2 as in **B**
47	pf.1	upper part, note 1: **B**: $a^{\sharp\prime}$
52		**B**: fourth quaver: ***p***
52	pf.1	end of slur emended from end of b.50 (open slur) by analogy with bb.45-49
53		**B**: ***pp***
56	pf.1	upper part: end of slur emended from b.57 note 1 by analogy with b.58 and as in **B**; lower part: slur added as in **B**
57	pf.1	note 1: stacc. added by analogy with b.59 and as in **B**; chords 1-4: slur added by analogy with b.59 and as in **B**

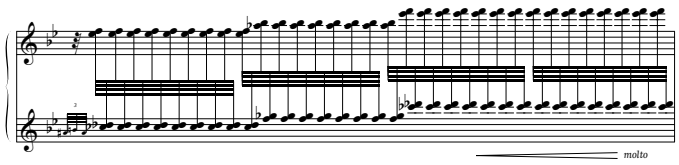
Bar	Part	Comment
64	pf.1	**B**: notes 1,2: ⟍; note 3: ***mp***
71		**B**, **C**: no expression mark
75-84	pf.1	**B**: upper part no articulation
75		**B**, **C**: no tempo marking
91-92	pf.1	**B**: upper part ties crossed out

Third Movement

Bar	Part	Comment
5	pf.2	eighth quaver: ten. added by analogy with b.4
6	pf.1	eighth quaver (note 1): $b^{\natural\prime}$ emended to $b^{\flat\prime}$ by analogy with pf.2
6	pf.2	fourth quaver (note 1): ten. added by analogy with pf.1
9	pf.1	**C**, **D**: upper part second quaver: $a^{\flat\prime\prime}$
9	pf.2	**C**, **D**: upper part second quaver: $a^{\flat\prime}$
9-10		**C**, **D**:

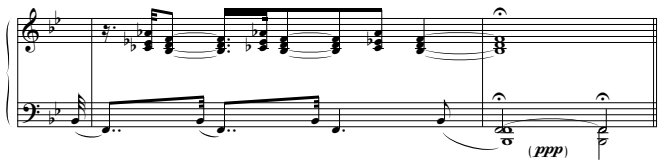


15-18		**C**: See facsimile p. lxiv
18	pf.1	tenth quaver (note 3): $b^{\natural\prime\prime}$ emended to $b^{\flat\prime\prime}$ by analogy with b.6 (eighth quaver pf.2)
19		**C**, **D**:



		cf. also facsimile p. lxv
20	pf.1	fifth quaver (note 1): $f^{\flat\prime\prime}$ emended to $f^{\natural\prime\prime}$ by analogy with note 2
20	pf.2	lower part sixth quaver (chord 2): $c^{\sharp}$ emended to $c^{\natural}$ by analogy with upper part; lower part seventh quaver (chord 2): $B^{\natural}$ emended to $B^{\flat}$ by analogy with upper part
21	pf.1	note 13: $f^{\flat\prime\prime}$ emended to $f^{\natural\prime\prime}$ by analogy with note 10; note 16: $g^{\flat\prime\prime}$ emended to $g^{\natural\prime\prime}$ by analogy with note 10
21	pf.1	upper part fifth quaver (note 1): 𝅘𝅥𝅯 emended to 𝅘𝅥𝅰
21	pf.2	seventh quaver (note 8): $f^{\flat\prime}$ emended to $f^{\natural\prime}$ by analogy with note 5
22	pf.2	eighth quaver (note 2): marc. added by analogy with pf.1
24	pf.1	chord 4: c''' added by analogy with quavers 1-3 and as in **C**, **D**
26	pf.1	**C**: chords 2, 3: $a^{\flat\prime}$, $c^{\flat\prime\prime}$, $a^{\flat\prime\prime}$

Bar	Part	Comment
32	pf.1	sixth quaver: $d^{\flat\prime}$ emended to $d^{\natural\prime}$ in accordance with **C**, where the movement concludes:



See also facsimiles pp. lxvi, lxvii

Fourth Movement

Bar	Part	Comment
9, 10	pf.2	brackets around the accidentals omitted
45	pf.2	**A**: lower part: slur begins on note 3
59		**C**: first crotchet: ***p***
69		**C**: *poco meno mosso*

Fifth Movement

Bar	Part	Comment
		B: *Allegro moderato*
		B: ***pp***
9	pf.2	**B**, **C**: upper part note 3: $a^{\sharp\prime}$
13		**B**: second quaver: *poco accell:*
16		**B**: *vivo*
16-22		**C**: originally compressed into three bars, crossed out, with comment '*forlænges*' (to be extended); bb.16-22 notated in full at bottom of page
29	pf.2	lower part second and third quavers: ties added by analogy with bb.30, 31 and as in **B**
41		**B**: marked in pencil (CN?) to be repeated
49	pf.2	brackets around ***fz*** omitted
57, 58	pf.2	note 1: brackets around accidental omitted
69	pf.2	beginning of slur emended from beginning of b.71 (open slur) by analogy with bb.67-69
71-72	pf.2	slur added by analogy with bb.65-66, 66-67

Sixth Movement

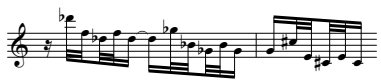
Bar	Part	Comment
		C, **D**: *Allegro non troppo*
6	pf.2	**C**: notes 1-4: stacc.
24-42		**C**: additional page shows alternative texture – see facsimile p. lxviii
26		**C**: third semiquaver: ***mp***
27		**C**: fifth semiquaver: *cresc.*
47		second ***fz*** moved from third quaver to fourth quaver by analogy with b.46 and as suggested in **C** (probably miscopied because of poor alignment of pf.1 and pf.2)
51		**C**: no ***fz***
74	pf.1	**C**: additional 𝅗𝅥 *B*
74	pf.2	lower part: slur continued from b.73 (open slur)
80		⟍ continued from b.79 (open at end of bar)
85	pf.1	lower part: notes 2-4: slur added by analogy with bb.66, 80
87	pf.1	fourth quaver: stacc. omitted by analogy with bb.51-64, 67, 80, 83-86, 89, 91 (note 1), 93-95, 98, 100

Bar	Part	Comment
88	pf.1	lower part: notes 2-4: slur added by analogy with bb.66, 80
91	pf.1	fourth quaver: stacc. omitted by analogy with bb.51-64, 67, 80, 83-86, 89, 91 (note 1), 93-95, 98, 100
98, 100	pf.2	notes 2-4: triplet semiquavers emended to triplet demisemiquavers as in **C**
100	pf.1	chord 7: stacc. added by analogy with bb.98, 99
113	pf.2	marc. added by analogy with bb.111, 115
117-118	pf.2	**C**: b.117 chord 2 – b. 118 chord 1: no $f^{\sharp}$
131-134	pf.2	stacc. added by analogy with bb.129-130, 135-136
135		**C**: *Poco andante* (crossed out)
146	pf.1	end of slur emended from b.145 last note by analogy with bb.147-151
150, 152		**C**: ***ppp***
151		**C**: fourth quaver: *a tempo*
159	pf.2	note 3: $d^{\natural\prime}$ emended to $d^{\flat\prime}$ by analogy with bb.161, 163, 164
199	pf.1	sixth semiquaver: **C**: $d^{\sharp\prime}$, $a^{\sharp\prime}$
205	pf.1	**C**: upper part note 10: $a^{\natural\prime}$; lower part note 3: $a^{\natural\prime\prime}$
206	pf.1	**C**: upper part notes 3,6,8: $a^{\flat\prime\prime}$
209	pf.1	marc. added by analogy with b.206
211	pf.1	fifth quaver: marc. added by analogy with b.210
216	pf.2	note 1: stacc. omitted by analogy with b.218
223	pf.1	**C**: upper part chord 2: no $b^{\flat\prime\prime}$
225	pf.1	**C**: upper part chord 2: no $b^{\flat\prime}$
226-232		**C**: see facsimile p. lxix
242		**C**: first quaver: ***ff***
258		**C**: *Poco adagio*
266		**C**: ***p*** (***mp*** crossed out)
272-275		**C**: see facsimile pp. lxx-lxxi; note the extra bar between bb.275 and 276 of the present edition
276	pf.2	chord 2: e'', e''' emended to e', e'' by analogy with chord 3 and as in **C**
280	pf.1	lower part note 10: a' emended to f' by analogy with upper part
281, 283	pf.1	rests added
283	pf.1	**C**: chord 1: a'', a'''; lower part: rests added to clarify Nielsen's part writing
287-288	pf.1	**C**: see facsimile p. lxxi
300		**C**: *po[co] ral[l]*

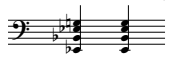
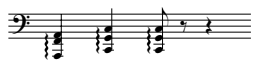
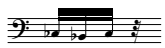
THREE PIANO PIECES

No. I IMPROMPTU

Bar	Part	Comment
1-24		**I**: See facsimile pp. lxxii-lxxiii and *Sources* above
1		**D**: no dynamic
12	pf.1	notes 5-6: slur added by analogy with bb.1-11, 13-24
12	pf.2	note 7: $d^{\sharp\prime}$, emended to $d^{\natural\prime}$ by analogy with b.14 note 7
16	pf.1	**D**: notes 7, 8: $g^{\sharp\prime\prime}$, $g^{\sharp\prime\prime}$
19	pf.2	notes 3-4, slur added by analogy with bb.1-18, 20-24
30	pf.1	note 5: ***fz*** added by analogy with b.26 and as in **D**

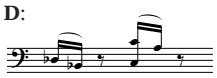
Bar	Part	Comment
36	pf.2	stacc. added by analogy with bb.34-35
43		second crotchet: *dim.* omitted
44	pf.2	**D**: note 2: ***ff***
46	pf.1	second quaver: marc. added by analogy with bb.44, 45
47	pf.2	chords 1-3: marc. added by analogy with bb.48 (pf.1)
51		**D**: ***ff***
51-52	pf.1	**A**, **D**:  printed as pencil correction in **A** (CN) and in accordance with **F**
54	pf.2	**D**: notes 5,10: ten.
55		second crotchet: *dim.* omitted
55	pf.1	*lunga* added by analogy with pf.2
56	pf.2	notes 7-8: slur added by analogy with bb.57-64, 66
67		**D**: extra bar (repetition of b.66 before b.67)

No. II

Bar	Part	Comment
		C: *Adagio*
+1	pf.2	**A**: chord 1: ten, chord 2: marc.
1	pf.1	**A**: chord 2: ten.; chord 3: $e^{\flat\prime}$, $e^{\flat\prime\prime}$; chords 2-4: marc.
1	pf.2	**A**: chord 1: marc.; **A**: chords 2, 3 
3	pf.1	**A**: upper part notes 1, 2: stacc.
5		**C**: second quaver: *rubato* added in pencil (CN)
6		**A**: *a tempo*; **A**: note 5: *sempre* ***pp***; **C**, **D**: note 8: *rall.*
7	pf.1	**A**: notes 1-3: ten.; note 5: marc.; **C**: notes 1-2: ten.
7	pf.2	**A**: chord 1: marc.
7-8		**C**: notates b.7 and first two crotchet beats of b.8 as one six-four bar
8		**A**: tenth quaver: no ***fz***
8	pf.1	upper part notes 9, 10: $a^{\natural\prime}$, $c^{\natural\prime}$ emended to $a^{\sharp\prime}$, $c^{\sharp\prime}$ as in **A**, **C**; upper part eighth quaver: $a^{\sharp\prime}$ emended to $a^{\natural\prime}$ by analogy with octave above and as in **C**; **A**: upper part tenth quaver: f'', $g^{\flat\prime\prime}$
8	pf.2	**A**: fifth and sixth triplet quavers: ten.
10		**A**, **C**: third crotchet: no *rall.*
10	pf.1	**A**: upper part notes 1, 2: stacc
10	pf.1	second crotchet: vertical wavy line omitted by analogy with b.3 and as in **A**, **C**
10	pf.2	**A**: 
11	pf.1	**A**, **C**: fifth to eighth quavers: ten.
12		**A**, **C**: first quaver:
12	pf.1	**A**: chords 1-3, 5: marc.
12	pf.2	**C**: note 31: *b*
14	pf.2	**A**: eighth quaver 
15		**A**: (*molto adagio*); **A**: chords 1,2: ten., no vertical wavy line

Bar	Part	Comment
16	pf.1	upper part: notes 1-2: **A**: no articulation; **C**: ten.
16	pf.2	**A**: chord 1: no articulation

No. III

Bar	Part	Comment
7		**D**: ***pp***
11		**F**: ***mp*** added in pencil by CN
16	pf.2	third quaver: marc. added by analogy with b.15
19	pf.1	**D**:  erasures in **A** suggest that Nielsen changed his mind at fair copy stage
26	pf.1	**D**: chord 1: *f*, $c^{\flat\prime}$ emended in **A**
33	pf.2	**D**: notes 2,4: stacc.
34	pf.1	note 9: $e^{\sharp\prime}$ emended to $e^{\natural\prime}$ by analogy with pf.2; note 11: $b^{\flat}$ emended to $b^{\natural}$ by analogy with b.35 note 3 and as in **D**
41		marc. added by analogy with bb.39-40, 42
62	pf.1	note 10: e''''' emended to $e^{\flat\prime\prime\prime\prime}$ as in **A** (on separate page, notation of bb.58-64 abandoned because of ink blot) and **D**
69		**F**: *molto dim* added in pencil by CN
81		***ppp*** as addition in red crayon in **A** (CN); brackets around ***mfz*** omitted
81	pf.1	**D**: chord 2: ***mfz***
81	pf.2	**D**: fourth quaver: ***pp***
89		**D**: fourth quaver: *Tempo 1* crossed out
96	pf.2	**D**: notes 1,3: 𝅘𝅥𝅯 𝄾
98-100		dynamic added as in **D**; **F**: *cresc.* added in pencil by CN
101	pf.2	note 1: stacc. added by analogy with bb.90-100
106	pf.1	third crotchet chord 1: $a^{\sharp\prime}$ emended to $a^{\natural\prime}$ by analogy with upper part and b.107
109	pf.1	note 18: $a^{\flat\prime}$ emended to $a^{\natural\prime}$ by analogy with b.108
111	pf.1	note 5: $a^{\flat\prime\prime}$ emended to $a^{\natural\prime\prime}$ by analogy with b.110, notes 2, 5, 8
113	pf.1	end of slur emended from last note of b.112 (open slur) by analogy with pf.2
114		**D**: *pesante*
116	pf.1, pf.2	chords 4-6: marc. added by analogy with bb.114-115
117	pf.1	chord 1: marc. added by analogy with b.116
117	pf.2	chords 1-3: marc. added by analogy with b.116
118		**D**: *un poco accelerando*
118-121	pf.1	marc. added from b.118 (chord 4) by analogy with b.118 (chords 1-3)
120	pf.2	chords 2-3: marc. added by analogy with bb.118-119
121-123	pf.2	marc. added by analogy with bb.118-119
124	pf.2	**D**: ***ffz***
126	pf.1, pf.2	**D**: 𝅗𝅥. with pause
126	pf.2	notes 3,4: ***ppp***
142		**D**: eighth semiquaver: *accellerando*
145		**D**: *Allegro*; ***f***
149	pf.3	chords 1-2: 𝅗𝅥 emended to 𝅘𝅥𝅯 tied to 𝅗𝅥.
152	pf.2	chords 2-3: marc. added by analogy with chord 1 and b.151

PIANO MUSIC FOR YOUNG AND OLD, OPUS 53

BOOK I

No. I

Bar	Part	Comment
		footnote: **A**: *Disse Noder viser Hændernes Beliggenhed paa Instrumentet / Diese Töne zeigen die Stellung der Hände auf der Klaviatur*
1, 17	pf.1	**B**: ***mp***
1-12	pf.2	**B**: one slur
13, 15	pf.1	**B**: one slur
13-16	pf.2	**B**: one slur
16		**B**: note 1: rall.; second crotchet: dim.
17	pf.1	**B**: first crotchet: 𝄽
17, 19	pf.2	**B**: note 5: 𝅗𝅥
20		**B**: second quaver: *calando*

No. II

		𝅗𝅥 = *ca.144* emended to 𝅘𝅥𝅯= *ca.144* (printer's error); **B**: *Andantino quasi Allegretto*
	pf.1	**B**: slurs bb.1-2 (note 1), 2 (note 2)-4, 5-6 (note 1), 6 (note 2)-8, 9-16, 17-18 (note 1), 18 (note 2)-20, 21-22 (note 1), 22 (note 2)-27
	pf.2	**B**: slurs bb.1-8, 8 (seconda volta)-27
8		**D**: *rall. II* (i.e. second time only); **B**: seconda volta bar added, marked *rall.*
9		**B**, **D**: *a tempo*

No. IIIa

		B: *Allegro non troppo*; no dynamics or tempo nuances throughout
	pf.1	**B**: slurs bb.1-2 (note 1), 2 (note 3)-4 (no tie), 5-6 (note 1), 6 (note 3)-8, 17-18 (note 1), 18 (note 3)-21 (note 1), 22 (note 2)-23 (note 1), 23 (note 2)-24 (note 1), 24 (note 2)-25 (note 1), 25 (note 2)-26 (note 1), 26 (note 2)-28, 29-30 (note 1), 30 (note 3)-32 (note 1), 32 (notes 2-3), 32 (note 4)-34 (note 1), 34 (note 3)-35 (note 1), thereafter as printed
	pf.2	**B**: slurs bb.7 (open slur)-8, 9-16, 17-26, 29-39
35	pf.1	**B**: 𝅘𝅥𝅯 𝄾
38		**B**: second crotchet: *rall.*

No. IIIb

		D: *Andante*
1, 2, 3, 5, 6, 17, 18, 19, 21, 23	pf.2	stacc. on second chord of slurred figures moved from upper to lower note by analogy with bb.13,14 (see facsimile, p. lxxiv); **D**: no articulation specified
4	pf.2	note 5: $c^{\sharp\prime}$ emended to $c^{\natural\prime}$ by analogy with b.20
13, 14	pf.1	stacc. on second chord of slurred figures moved from upper to lower note; **D**: no articulation specified

Bar	Part	Comment
No. IV		
4-5	pf.2	**D**: lower part: tie from b.4 note 2 to b.5
No. V		
		footnote: **A**: *Giocoso=lystigt / lustig*
11	pf.1	note 3: marc. added by analogy with bb.9, 10
19	pf.2	**D**: fourth semiquaver: *calando*
20		**D**: *a tempo*
No. VI		
		D: *Andantino*
No. VII		
		D: headed *(skridtmaaleren)* '(the pedometer)'
No. VIII		
7		**D**: *molto espressivo*
8		**D**: *molto rall.*
No. IX		
		footnote: **A**: *civettuolo=koket / kokett*
13	pf.1	notes 4-5: fingering indication transferred from notes 3 and 4 as in **D** (where *glissando* indicates that the finger should slide from one note to the next, as b.14 notes 2-3); **D**: no marking in b.6
24		**D**: *calando*
25		**D**: *a tempo*
No. X		
13		**D**: *più vivo*
15		**D**: *adagio*
15		**D**: first crotchet: ***f***
15-16		**D**: from b.15 fourth quaver to b.16 second crotchet
16		third crotchet: ***pp***
No. XI		
		D: *Andantino*
		footnote: **A**: *poco tiepido=lidt trægt / etwas träge*
10		**D**: third crotchet: *rall.*
11		**D**: *a tempo*
15		**D**: no tempo marking
16		**D**: second crotchet: *rall.*
No. XII		
		D: *Adagio*
		D: dotted figures consistently notated as ♪. 𝅘𝅥𝅯; figures with triplets consistently notated as
5		**D**: first crotchet: no dynamic; second crotchet:
6		**D**: ***f***

Bar	Part	Comment
BOOK II		
No. XIII		
		footnote: **A**: *carino=hjertenskært / allerliebst*;
		footnote: **A**: *Disse Noder viser Hændernes Beliggenhed paa Instrumentet / Diese Töne zeigen die Stellung der Hände auf der Klaviatur*
1		**D**: ***mp***
3, 4		**D**: first crotchet: ***f*** ; fourth crotchet: ***p***
9		**D**: no
10		**D**: first crotchet: *rit.*; no ***f***
11		**D**: *a tempo*
18		**D**: no tempo indication
No. XIV		
13, 26		**D**: ***p***
28-29	pf.1	stacc. added by analogy with bb.15-16 and as in **D** (b.28)
34		**D**: *poco rit.*
No. XV		
4-5		slur extended from end of b.3 (open slur) by analogy with bb.1-2
8		**D**: third crotchet: *poco rit.*
9		**D**: *a tempo*
No. XVI		
		footnote: **A**: *A la Contadino=bondeagtig / bäuerrisch*
13	pf.2	note 1: stacc. added by analogy with notes 2-3
28		**D**: *rit.*
29		**D**: *a tempo*
42		**D**: *rall.*
No. XVII		
		D: *Adagio*
5-6	pf.1	slur added
6		**D**: first crotchet: *poco* [*rall.*?]
6	pf.2	lower part note 6: e' emended to $e^{\flat\prime}$
No. XVIII		
		C: many additional indications of phrasing and dynamic, reproduced in later printings; **C**: *Andante*
1		**C**: ***pp***
1-12		**C**: slurs on each crotchet beat up to b.12 second crotchet
3		**C**:
4		**C**:
4		**D**: note 5: $e^{\flat\prime}$
5		**C**, **D**: notes 15, 16: $a^{\flat\prime}$, g'
6		**C**: first and second crotchets: ; fourth crotchet:
6		**C**: note 15: $a^{\natural\prime}$
7		**C**: third crotchet:
8		**C**: second crotchet:
8		**C**: note 7: *rall.*

Bar	Part	Comment
9		**C**: *a tempo*; first crotchet: ***ppp***
9		**C**: note 8:
10		**C**:
11		**C**:
12		**C**: ; fourth crotchet: ***ppp***

No. XIX

		♩ = *92* emended to ♩. = *92* (printer's error)

No. XX

		D: *Adagio*
1		**D**: ***mp*** *espressivo*
1, 9	pf.1	**D**: fourth crotchet: ♪. ♪
4		**D**: third and fourth crotchets:
5		**D**: note 1: ***p***
7		**D**: note 1: ***pp***
8		**D**: first and second crotchets: ; third and fourth crotchets:
9		**D**: note 1: ***mp***
11-12		**D**: no dynamics

No. XXI

		footnote: **A**: *goffo=Klodrian / tölpisch*
11	pf.1	lower part: note 2: cautionary accidental added
12	pf.1	upper part: note 2: $g^{\flat\prime}$ emended to $g^{\natural\prime}$ by analogy with b.11 and as in **D**
15		**D**: *poco rall.*
17		**D**: *a tempo*
31		**D**: *dim.*
33		**D**: ***pp***

No. XXII

1, 5, 20	pf.1	**D**: note 10: ♩
3, 6, 29	pf.2	**D**: note 10: ♩
11	pf.1	lower part: **D**: note 10: ♩
13	pf.2	**D**: note 1: ♩
27	pf.1	upper part notes 1-2: tie omitted by analogy with bb.11, 14; **D**: tie from b.26 third dotted crotchet to b.27 note 1 crossed out

No. XXIII

11		*segue* emended from b.10
12		**D**: fourth quaver:
13		**D**: ***ppp***
27		**D**: ***f***
28		**D**: no dynamic
32		**D**: ***mp***

No. XXIV

		D: *Adagio*
1		**D**: *molto espressivo*
7	pf.1	upper part note 9: $a^{\flat\prime}$ emended to $a^{\natural\prime}$ by analogy with note 4 and as in **D**; **D**: upper part notes 2, 4, 7, 9: $a^{\natural\prime}$; lower part notes 2-3: tie added as in **D**
7	pf.2	note 2: $c^{\flat}$ emended to $c^{\natural}$ as in **D**
7	pf.2	note 10: $B^{\natural}$ emended to $B^{\flat}$ by analogy with pf.1
+10		**D**: *Allegretto*

PIANO PIECE

Bar	Part	Comment
22		stacc. added by analogy with bb.6, 10, 14
23		stacc. added by analogy with b.22

ORGAN WORKS

st.1: upper staff
st.2: middle or lower staff
ped: pedal staff

29 LITTLE PRELUDES FOR ORGAN OR HARMONIUM, OPUS 51

No. I

Bar	Part	Comment
1		**C**: ***mp***
1		**D**: 𝄵
13-14	st.1	**C**: lower part: no tie across the bar line
18	st.1	upper part: note 2: ♭ added as in **D**
19	st.1	**C**: lower part: note 4: ♩; **D**: lower part, last quaver: two 𝅘𝅥𝅯 (a', g')

No. II

1		**D**: notes 1-8: slur, note 8: stacc.
1-2	st.1	**D**: b.1 note 9 to b.2 note 5: slur, b.2 note 5: stacc.
3	st.2	**D**: notes 1-8: slur, note 8: stacc.
6		middle part: line between notes 1 and 2 added as in **C**
7	st.2	**D**: sixth to seventh quaver: slurs

No. III

13-14	st.2	**C**: upper part: no tie

No. IV

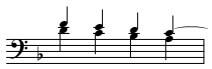
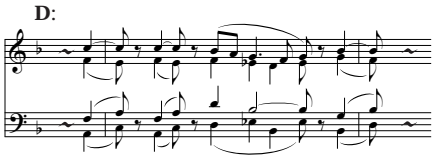
8		**D**: notated as two bars ($\frac{2}{4}$ 𝄵)

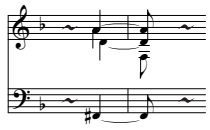
No. V

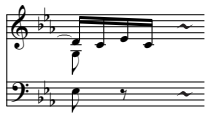
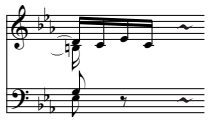
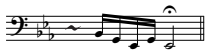
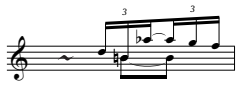
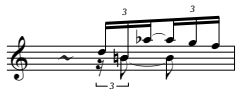
1		**D**: ***ff*** *Fuldt Værk (smertefuldt nærværende)* '***ff*** organo pleno (painfully present)'
4		**D**: second crotchet: *poco rit.* and *dim.*
5		**D**: beginning of bar: ***ff***
9		**D**: second minim: *rall.* and *dim.*
10		**D**: beginning of bar: ***ff*** and *a tempo*

No. VI

+1-1		**D**: b.+1 to b.1 third crotchet: slur
1-2		**D**: b.1 fourth crotchet to b.2 third crotchet: slur
4	st.2	lower part: note 1: 𝅗𝅥 emended to 𝅗𝅥. as in **C**, **D** and by analogy with st.1
8		**D**: note 1: *rall.*

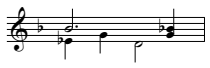
Bar	Part	Comment
No. VII		
3	st.2	emended to  as in **C**, **D**, **E**, **F**
12	st.2	**D**: upper and lower part: second minim: 𝅗𝅥𝄽
No. VIII		
1		**D**: *Andantino*
11-12	st.2	lower part: tie added as in **C**, **D**, **F**
No. IX		
1		**D**: *Andante*
1	st.2	**D**: upper part: note 3: 𝅗𝅥
3	st.2	**D**: 𝆒 (*F*) in parentheses below the lower part
9	st.2	**D**: both parts: notes 1-3: slur
9-10	st.2	**D**: both parts: b.9 note 4 to b.10 note 1: slur
10	st.1	**D**: both parts: notes 1-2: slur, notes 3-4: slur
11	st.2	lower part: note 7: ♮ added by analogy with upper part note 4
11-12	st.1	**C**: lower part: no tie across the bar line
13	st.1	**D**: both parts: notes 1-2: slur
18		**D**: second crotchet: *adagio*
No. X		
5	st.1	**C**, **D**: lower part: note 4: $e^{\flat\prime}$
14	st.2	**C**, **D**: upper part: notes 1-2: 𝅘𝅥𝅮𝅘𝅥𝅮
15	st.2	lower part. note 4: ♮ added as in **D**, **E**, **F**
20	st.2	**C**: lower part: notes 2-3: no tie
23		**D**: *rall.*
23-24	st.1	**C**: middle part: no tie across the bar line
No. XI		
		D: several slurs in this source
1		**C**: *(Allegretto)* added in pencil (CN); **D**: *Allegretto grazioso*
15	st.1	note 5: (♮) emended to ♮
17	st.1	note 5: (♮) emended to ♮
18	st.2	**C**: note 5: no middle part
27	st.1	**C**: note 1: g'
No. XII		
1		**D**: *Poco Adagio*
2		**C**: last crotchet: marc. added in pencil (CN)
2-4		**D**: 
2-3	st.2	**C**: b.2 last crotchet to b.3 first quaver: slurs in both parts added in pencil (CN)
3		**D**: chords 2-3: slur
3-4		**D**: b.3 last chord to b.4 first chord: slurs
3		**C**: second crotchet: marc. added in pencil (CN)
3	st.2	**C**: chords 2-3: slurs added in pencil (CN)

Bar	Part	Comment
6-7		**C**, **D**: 
7	st.1	**C**: chords 2-3: slurs added in pencil (CN)
7	st.2	**C**: notes 2-3: slur added in pencil (CN)
9		**D**: sixth to seventh crotchet: slur
10-11	st.1	**C**: lower part: no tie across the bar line
No. XIII		
10	st.1	**D**: both parts: notes 1, 3: 𝅘𝅥𝅮, upper part: notes 2-3: slur
11	st.1	**D**: both parts: note 2: 𝅘𝅥𝅮, upper part: notes 2-3: slur
13	st.1	upper part: note 4: ♭ added by analogy with st.2
No. XIV		
2-3	st.2	**D**: upper part: b.2 to b.3 note 1: tie
No. XV		
4		middle part: notes 2-3: line added as in **D**
11-12		**C**: b.11 second minim: *rall.*; **D**: b.11 second minim to b.12: *rall.* - - -
No. XVI		
+1-2	st.1	**D**: b.+1 to b.2 note 1: slur
1		**D**: note 1: d | d'
2		**D**: second and third crotchet: ten.
2-4	st.1	**D**: upper part: b.2 note 4 to b.4 note 1: slur
4	st.1	**D**: both parts: notes 2-3: ten.
4-6	st.1	**D**: upper part: b.4 note 4 to b.6 note 1: slur
5-7	st.2	**D**: lower part: b.5 note 1 to b.7 note 1: slur
6	st.1	**D**: upper part: notes 2-3: ten.
6-8	st.1	**D**: upper part: b.6 note 4 to b.8 note 1: slur
6-7	st.2	**D**: upper part: b.6 note 1 to b.7 note 1: slur
7	st.2	**C**, **D**: lower part: note 4: 𝄾
7	st.2	**D**: lower part: note 2-3: slur
7-8	st.2	**D**: lower part: b.7 note 4 to b.8 note 3: slur
8		**D**: *Adagio*
8	st.1	**D**: upper part: notes 1-3: ten.
8	st.2	**D**: upper part: notes 1-2: slur
No. XVII		
4		**C**, **D**: second minim: *calando*
7		st.2 upper part to st.1 lower part note 1: line added as in **D**
7	st.2	**C**, **D**: upper part: note 1: 𝅘𝅥𝅮
8	st.1	**C**: upper part, notes 2-3: no tie
11		**D**: first crotchet: *poco lento*
No. XVIII		
1		**C**: *Allegretto* added in pencil (CN)
11	st.1	middle part: note 4: f' emended to $f^{\sharp\prime}$ as in **D**
17-18		**D**: *poco rall.* begins on b.17 fifth quaver
21	st.1	**D**: lower part: note 3: 𝅗𝅥 𝅘𝅥𝅮 (d' e')
24-25	st.1	**D**: no ties

Bar	Part	Comment
No. XIX		
5	st.1	**C**, **D**: note 12: $b^{\natural\prime}$
No. XX		
1	st.1	**D**: lower part: note 6: $c^{\sharp\prime}$
2	st.2	chord 3: 𝅗𝅥 emended to 𝅗𝅥.
No. XXI		
9	st.1	**D**: upper part: notes 1-2: ♫
11		**D**: *rall.*
No. XXII		
4		**C**: first crotchet:  **D**, **G**: first crotchet 
5	st.2	**D**: note 6: d'
6	st.2	**D**: notes 2-6: slur
7	st.2	**D**: both parts: first to last note: slur
10	st.2	**D**: second to fourth crotchet: 
No. XXIII		
8	st.1	**D**: upper part: note 1: 𝅘𝅥𝅯 𝄾
9-10		middle part: line from b.9 note 8 to b.10 note 1 added as in **D**
9	st.2	**D**: upper part: note 8: $b^{\natural}$
11-12	st.1	**D**: tie across the bar line
No. XXIV		
7-8	st.2	**C**: lower part: no tie across the bar line
10	st.2	**D**: second minim: no upper part
11	st.1	**D**: lower part: second minim: 𝅗𝅥. 𝅘𝅥𝅯
No. XXV		
3	st.1	**D**: last quaver: $e^{\natural\prime}$
5-6	st.2	**D**: upper part: no tie across the bar line
No. XXVI		
23	st.1	**C**: lower part, note 1: 𝅘𝅥𝅯; **D**: no lower part, no *a tempo*
No. XXVII		
1	st.1	**B**: upper part: slur notes 1-2, 3-4, 5-6 but later crossed out in pencil; **C**: upper part: slur notes 1-2, 3-4, 5-6
2	st.2	**B**: upper part: slur notes 1-2, 3-4, 5-6 but later crossed out in pencil; **C**: upper part: slur notes 1-2, 3-4, 5-6
2-3	st.1	**B**: lower part: b.2 note 2 to b.3 note 2: slur
3	st.1	**B**: lower part: slur notes 3-4, 5-6 but later crossed out in pencil
8-9	st.2	**D**: lower part: tie
12	st.1	**B**: upper part: slur notes 1-2, 3-4, 5-6 but later crossed out in pencil; **C**: upper part: slur notes 1-2, 3-4, 5-6
13	st.2	lower part: note 1: $C^{\sharp}$ emended to $C^{\natural}$ as in **D**, **F**; **B**: upper part: slur notes 1-2, 3-4, 5-6 but later crossed out in pencil; **C**: upper part: slur notes 1-2, 3-4
20	st.1	**B**: upper part: slur notes 1-2, 3-4, 5-6 but later crossed out in pencil; **C**: upper part: slur notes 1-2, 3-4, 5-6
23	st.1	note 2: 𝅗𝅥 ($f^{\natural\prime}$) added as in **B**, **C**, **D**, **F**
24	st.2	lower part: (𝅝) emended to 𝅝
No. XXVIII		
6	st.1	lower part: note 4: ♭ added by analogy with upper part notes 2, 9 and st.2 note 8
8	st.1	lower part: note 6 added as in **B**, **C**, **D**
8	st.1	upper part: note 18: ♯ added by analogy with lower part note 5 and as in **B**, where a ♮ has been erased thus implying that CN must have meant $c^{\sharp\prime}$
9	st.1	fourth crotchet: lower part: ♮ added as in **D**
10	st.2	*Ped.* emended to *pedale*
11	st.1	 emended to 
12	st.1	lower part: note 2: $b^{\natural\prime}$ emended to $b^{\flat\prime}$ as in **B**, **C**, **D**, **E**, **F**
12	st.2	**C**, **D**: upper part: note 1: 𝅘𝅥𝅯
13	st.1	upper part: note 18: ♭ added by analogy with lower part fifth quaver and as in **B**, where a ♮ has been erased thus implying that CN must have meant $b^{\flat\prime}$
13	st.2	*Ped.* emended to *pedale*
13	st.2	**B**: 𝅝 (*e*) has been erased; **C**, **D**: 𝅝 (*e*) as upper part
14	st.2	**B**: notes 7-8: *a-g*
15	st.1	lower part: note 5: 𝅗𝅥 emended to 𝅗𝅥. as in **B**, **C**, **D**
17	st.2	**D**: lower part: note 1: 𝅘𝅥𝅯
17	st.2	**D**: upper part: note 4: 𝅘𝅥𝅰
20	st.1	**D**: middle part: 𝅗𝅥 𝅗𝅥
No. XXIX		
4-5	st.1	**B**, **C**: lower part: b.4 note 3 to b.5 note 1: slur
12		𝄐 added as in **B**, **C**, **D**

TWO PRELUDES

No. I

Bar	Part	Comment
1	st.1	**B**: fourth crotchet: apparently two parts: *e′*, *g′*
18	st.1	**B**: 

No. II

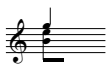
		A: the movement is furnished with an annotation with the wording: “Maaske burde II [dvs. Præludium nr. II] være noteret i lange Nodeværdier og 𝅗𝅥 da Stykket naturligvis skal spilles meget roligt” (CN) ‘Perhaps II [i.e. Prelude No. II] should be notated in long note-values and 𝅗𝅥 since the piece, of course,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

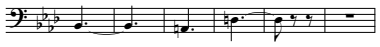
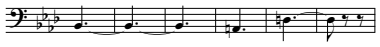
MELODY

Bar	Part	Comment
1		**A**: *Andante sost.* changed to *Adagio*

COMMOTIO, OPUS 58

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

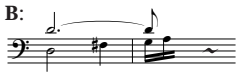
Bar	Part	Comment
1	st.1	note 10: (♮) emended to ♮
6	st.1	**B**: chord 1: 
7	st.2	note 22: ♮ added by analogy with notes 11, 13 (as Emil Telmányi’s addition in pencil in **A**, **B**)
8	st.1	lower part: notes 7, 9: ♮ added by analogy with st.2 notes 1, 8, 15, 17 and in accordance with **C** (as Emil Telmányi’s addition in pencil in **A**, **B**)
8	st.1	lower part: note 10: ♮ added by analogy with st.2 note 19
11	st.1	upper part: note 17: ♮ added by analogy with st.2 notes 8, 10, 11
11	st.2	notes 14-17: emended to by analogy with b. 13 st.2 notes 6-9 and b. 14 st.1 upper part notes 6-9
12-13	st.1	lower part: one slur emended to two slurs by analogy with the upper part
13		**A**: damaged, only partially legible. Above top staff Emil Telmányi has added the missing section in pencil according to **B**
13	st.2	notes 6-9: emended to as in **B** and by analogy with rhythm in st.1 (as Emil Telmányi’s addition in pencil in **A** and Peter Thomsens addition in pencil in **C**)
14	st.1	upper part: notes 6-9: emended to as in **B** and by analogy with rhythm in st.2 (as Emil Telmányi’s addition in pencil in **A** and Peter Thomsens addition in pencil in **C**)
14	st.2	*marcato* added as in **B** (as Emil Telmányi’s addition in pencil in **A**); **B**: *marcato* added in ink (CN)
15-16	st.1	**A**: lower part: end of slur changed from b.16 note 16 to b.16 note 17 in pencil
16	st.2	**A**: lower part: beginning of slur changed from note 2 to note 1 in pencil
18	st.1	fourth quaver: ♮ added by analogy with st.2 note 20 (as Emil Telmányi’s addition in pencil in **A**, **B**)
20	st.1	upper part: note 9: *f″* emended to *f♯″* by analogy with lower part notes 1, 10, 11, 13 and st.2 notes 6, 9, 12, 30
20-21	st.2	end of slur emended from b.20 last note to b.21 note 1 by analogy with st.1
20	st.2	note 28: ♮ added as in **B** (as Emil Telmányi’s addition in pencil in **A**)
21	st.2	note 1: stacc. added by analogy with st.1
21		**A**: last chord: (♮) added in pencil above st.1 (Emil Telmányi?); **B**: last chord: (♮) added in pencil between st.1 and st.2 (Emil Telmányi?)
22		**A**: chord 4: (♮) added in pencil between st.1 and st.2 (Emil Telmányi?)
23		**A**: second minim: damaged, only partially legible
24	st.2	chord 1: *e′* emended to *d♭′* as in **B** and in accordance with **C** (as Emil Telmányi’s correction in pencil in **A**)
24	st.2	upper part note 10: ♮ added by analogy with st.1
26	st.2	note 21: ♮ added as in **B** (as Emil Telmányi’s addition in pencil in **A**)
28-29		single bar line emended to double bar line
28	st.1	**A**, **C**: note 30: *f′* changed to *f♯′* in pencil; **B**: note 30: *f′*
29		**B**: *Allegretto*
36	st.1	note 2: *f′* emended to *f♯′* as in **B** and in accordance with **C**
39		**B**: *a tempo*
39		**C**: *quasi allegretto* crossed out in pencil, according to Emil Telmányi’s list of emendations and variant readings the cancellation is Carl Nielsen’s
39	st.1	**B**: *III Rørfl: 4, 8*
39	st.2	**B**: *II Quintaton 8, 4*
39-51	st.2	**B**: notated in unison, only upper part
45	st.1	note 3: ♮ added as in **B** and in accordance with **C** (as Emil Telmányi’s addition in pencil in **A**)
52-53		single bar line emended to double bar line because of change of key signature
53-112		**B**: key signature: three sharps
58	st.2	emended to as in **B** (as Emil Telmányi’s correction in pencil in **A**)
66	st.1	**B**: lower part: note 2: (♯) added in pencil (Emil Telmányi)

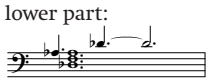
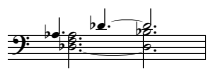
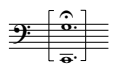
Bar	Part	Comment
66	ped.	note 4: $d^{\flat}$ emended to $d^{\natural}$ as in **B** (as Emil Telmányi's correction in pencil in **A**)
68-69		single bar line emended to double bar line because of change of key signature
70-71	st.1	upper part: tie added as in **B** (as Emil Telmányi's addition in pencil in **A**)
75	st.1	note 2: ♮ added as in **B**
76	st.1	note 6: c'' emended to $c^{\sharp\prime\prime}$ as in **B** and in accordance with correction in **C** (as Emil Telmányi's correction in pencil in **A**)
78-81	st.2	**B**: notated in unison, only upper part
89	st.1	note 6: $c^{\sharp\prime\prime}$ emended to e'' as in **B** and in accordance with correction in **C** (as Emil Telmányi's correction in pencil in **A**)
94-95		single bar line emended to double bar line because of change of key signature
94	st.1	**B**: lower part: note 1: only e''
104-107	ped.	 emended to  as in **B** and in accordance with correction in **C** (as Emil Telmányi's correction in pencil in **A**) (see facsimiles pp. lxxviii-lxxix)
106	st.1 st.2	**A**: note 4: ♮ ? added in pencil (Emil Telmányi); **B**: note 4: e' and (♭) added in pencil (Emil Telmányi); **C**: note 4: $e^{\flat\prime}$
107	st.2	$d^{\flat}$ emended to $d^{\natural}$ as in **B** and in accordance with **C** (as Emil Telmányi's correction in pencil in **A**)
124	st.1	**B**: note 5: $f^{\sharp\prime}$
126	st.2	**B**: no upper part
133	st.1	a' emended to $a^{\flat\prime}$ by analogy with b.132 st.2 note 3 and b.134 st.2 note 1; **A**: note 2: ♭? added in pencil (Emil Telmányi)
133	st.2	**B**: upper part: note 2: $f^{\sharp\prime}$
134	st.2	**B**: lower part: note 2: $F^{\sharp}$
149	st.1	**B**: upper part: note 2: (♮) added in pencil (Emil Telmányi)
149	st.2	**B**: lower part: note 3: (♮) added in pencil (Emil Telmányi)
152	st.1	**B**: upper part: note 3: (♮) added in pencil (Emil Telmányi)
154-155	st.1	**A**: tie added in pencil across the bar line (Emil Telmányi); **B**: tie
161-168	st.1	**A**: b.161 to b.168 note 1: slurs changed from one slur in pencil
166	st.2	**B**: upper part: note 3: (♯) added in pencil (Emil Telmányi)
170	st.1	lower part: note 3: ♮ added as in **B** and in accordance with **C** (as Emil Telmányi's addition in pencil in **A**)
171-173	st.1	**A**: slur added in pencil
172	st.2	upper part: note 4: ♪ emended to ♪ as in **B** (as Emil Telmányi's correction in pencil in **A**)
174	st.1	upper part: note 3: ♮ added as in **B** and in accordance with **C** (as Emil Telmányi's addition in pencil in **A**)
177-190	st.2	**A**: b.177 to b.190 note 1: changed from one slur in pencil
178	st.2	**B**: note 3: $f^{\sharp}$
179-200	st.1	**A**: upper part: b.179 to b.200 note 1: slurs changed from one slur in pencil

Bar	Part	Comment
179	st.1	**B**: lower part: ♪
180-239		**B**: only notated in st.1 (st.2 and ped.: blank)
186-190	st.2	**A**: lower part: b.186 to b.190 note 1: slur added in pencil
189-190		single bar line emended to double bar line because of change of key signature
190-200	st.2	**A**: lower part: b.190 note 2 to b.200: slurs changed from one slur in pencil
190-199		**B**: no change of key signature
191-200	st.2	**A**: upper part: b.191 note 2 to b.200: slurs changed from one slur in pencil
194	st.1	**B**: note 10: ♮ added in pencil (Emil Telmányi)
199-200		single bar line emended to double bar line because of change of key signature
205	st.1	**B**: note 8: $f^{\sharp\prime\prime}$
207-209	ped.	**A**: upper part: b.206 to t.209 note 1: open slur crossed out in pencil
214-215	st.1	**A**: upper part: b.214 to b.215 note 12: slur added in pencil (Emil Telmányi)
214-219	st.2	**A**: b.214 to b.219 chord 1: slur added in pencil (Emil Telmányi)
216-217	st.1	**A**: upper part: b.216 note 1 to b.219 note 12: slur added in pencil (Emil Telmányi)
218-219	st.1	**A**: b.218 to b.219 chord 1: slur added in pencil (Emil Telmányi)
220-223	st.1 st.2	**A**: stacc. added in pencil
224	st.1 st.2	**A**: notes 1-7: slur added in pencil (Emil Telmányi)
224, 225	ped.	𝅗𝅥. emended to 𝅗𝅥
225-226	st.1 st.2	**A**: b.225 note 1 to b.226: slur added in pencil (Emil Telmányi)
226	st.1	**B**: ♪
232	st.1	**B**: ♪
238-239	ped.	**A**: b.238 note 1 to b.239: slur added in pencil (Emil Telmányi)
251-252	st.2	**A**: lower part: $F^{\sharp}$ changed to $F^{\natural}$ in pencil (CN); **B**: lower part: $F^{\sharp}$
258		**B**: only *Andante*
258-270	st.1	**A**: lower part: end of slur changed from b.271 note 1 to b.270 note 2 in pencil
258	st.2	upper part: note 1: 𝅗𝅥. emended to 𝅗𝅥 as in **B**; **A**: upper part: note 1: 𝅗𝅥 changed to 𝅗𝅥. in pencil
258	st.2	upper part: note 2: ♮ added as in **B**
270	ped.	**A**: notes 1-3: slur added in pencil (Emil Telmányi)
278	st.1	upper part note 3: ♭ added by analogy with lower part note 1
278	st.1	lower part: note 3: $f^{\sharp\prime}$ emended to $f^{\natural\prime}$ by analogy with st.2 note 2 and in accordance with correction in **C** (as Emil Telmányi's addition in pencil in **A**)
278	st.1	**B**: upper part: note 5: (♮) added in pencil (Emil Telmányi); lower part: note 3: (♮) added in pencil (Emil Telmányi)
279	st.1	**B**: lower part: note 2: (♮) added in pencil (Emil Telmányi)
280	st.1	**B**: upper part: note 3: (♮) added in pencil (Emil Telmányi)
283	st.1	**B**: note 7: ♮ added in pencil (Emil Telmányi)
285	st.2	upper part: note 2: $f^{\sharp\prime}$ emended to $f^{\natural\prime}$ by analogy with st.1 note 2 and in accordance with correction in **C** (as Emil Telmányi's addition in pencil in **A**, **B**)

Bar	Part	Comment
286	st.1	**B**: note 4: *(♮)* added in pencil (Emil Telmányi)
295	st.1	note 12: ♮ added as in **B** and in accordance with **C** (as Emil Telmányi's addition in pencil in **A**)
296-303	st.2	**A**: upper part: end of slur changed from open slur at end of b.305 to b.303 note 3 in pencil
298	st.1	**B**: lower part: note 3: *(♮)* added in pencil (Emil Telmányi)
298	st.2	**B**: lower part: note 2: *(♮)* added in pencil (Emil Telmányi)
300	st.1	**B**: upper part: note 7: *(♮)* added in pencil (Emil Telmányi)
301-302	st.2	**A**: upper part: tie added in pencil; **B**: upper part: tie
304-307	st.1	**B**: lower part: notated as semiquavers together with the upper part
304-307	st.2	upper part: slurs and ten. added by analogy with the lower part
304	st.2	lower part: note 6: ♯ added by analogy with st.1 upper part note 11
305	st.1	upper part: note 2: $f^{\sharp\prime\prime}$ emended to e'' as in **B** and in accordance with **C** (as Emil Telmányi's correction in pencil in **A**)
305	st.1	upper part: note 9: ♯ added as in **B** (as Emil Telmányi's correction in pencil in **A**)
308-318	st.1	**A**: upper part: b.308 note 3 to b.318: slurs changed from one slur in pencil
308-318	st.2	**A**: upper part: b.308 note 1 to b.318: slurs changed from one slur in pencil
309	st.1	**B**: lower part: notated as semiquavers together with upper part
309-310	st.2	**A**: tie across bar line added in pencil
311	st.1	**B**: upper part: notated as semiquavers together with lower part
312	st.2	**B**: blank
313	st.2	**B**: upper part: notes 1-2 notated as 𝅗𝅥 (f'); lower part: note 4: *(♭)* added in pencil (Emil Telmányi)
315-316	st.1	**A**: upper part: tie across bar line added in pencil
324-355	st.1	**A**: upper part: slurs changed from one slur in pencil
331, 332	ped.	**A**: note 4: ♯? added in pencil (Emil Telmányi); note 6: ♮? added in pencil (Emil Telmányi)
336	st.1	upper part: note 8: ♯ added by analogy with lower part note 3
336	st.1	upper part: note 6: ♮ added by analogy with st.2 note 9 (as Emil Telmányi's correction in pencil in **A**, **B**); **B**: upper part: note 7: *(♮)* added in pencil (Emil Telmányi)
340-347	st.1	**A**: lower part: slur added in pencil
340	st.1	**A**: lower part: notes 5-6: tie added in pencil; **B**: lower part: notes 5-6: tie
340	st.2	**B**: upper part: note 9: *(♯)* added in pencil (Emil Telmányi)
342	ped.	**A**: note 8: *?* added in pencil (Emil Telmányi); **B**: note 8: *e* but later changed to *d*; **C**: note 8: *d* but beneath the note, the letter 'e' is added in pencil
345-352	ped.	**A**: slurs changed from one slur in pencil
348, 349	ped.	**A**: note 4: marc. added in pencil; **B**: note 4: marc.

Bar	Part	Comment
349	ped.	**A**: notes 2-3: tie added in pencil; **B**: notes 2-3: tie
352	st.1	upper part: note 1: f'' emended to $f^{\sharp\prime\prime}$ as in **B** (as Emil Telmányi's correction in pencil in **A**); upper part: note 3: f'' emended to d'' as in **B** (as Emil Telmányi's correction in pencil in **A**)
353	st.1	lower part: note 12: ♯ added by analogy with upper part note 4
355	st.2	lower part: notes 1-3 added as in **B** and in accordance with **C** (as Emil Telmányi's correction in pencil in **A**)
362-363	st.1	**A**: lower part: tie across bar line added in pencil; **B**: lower part: tie across bar line
364-365	st.1	**A**: lower part: tie across bar line added in pencil; **B**: lower part: tie across bar line
369	st.1	**B**: upper and lower part: note 1: ♩
372-376	st.2	**A**: open slur bb.374-376 changed to slur bb.372-376 in pencil
373-376	st.1	**B**: upper part: notated as semiquavers together with the lower part, in the margin CN has given an example on how the final form of the notation should be like
377-380	st.1	**B**: lower part: notated as semiquavers together with the upper part
380	st.1	lower part: stacc. added by analogy with bb.377-379
383-384	st.2	lower part: slur added by analogy with the upper part
385-392	st.1	**A**: lower part: open slur bb. 386-392 changed to slur bb.385-392 in pencil
387	st.1	upper part: note 7: ♭ added by analogy with lower part note 2 and st.2 note 10
388	st.2	upper part: note 4: ♭ added by analogy with lower part note 2
391	ped.	note 3: $e^{\sharp}$ emended to $f^{\sharp}$ as in **B** and in accordance with **C**
392	ped.	**B**: only *pesante*
393		*a tempo* added as in **B** and in accordance with **C** (as Emil Telmányi's addition in pencil in **A**)
396	st.1	**B**: upper part: notated as semiquavers together with the lower part
396	ped.	**A**: ***ff*** added in pencil, according to Emil Telmányi's list of emendations and alternative readings there is no ***ff*** in **A**, but apparently CN himself added ***ff*** in pencil in **A**
396-397	ped.	**A**: b.396 and b.397 note 1: ten. added in pencil; **B**: b.396 and b.397 note 1: ten.
401	st.1	**B**: lower part: notes 6-7: notated as $b^{\natural\prime}$
403	st.1	upper part: note 5: ♯ added as in **B** and in accordance with **C** (as Emil Telmányi's correction in pencil in **A**)
407-416	st.1	**B**: b.407 to b.416 second crotchet: all quavers notated as semiquavers
407-416	st.2	**A**: lower part: b.412 note 1 to b.416 note 2: open slur added in pencil (page turn)
410	st.2	upper part: note 5: ♮ added by analogy with st.1 fourth crotchet (as Emil Telmányi's correction in pencil in **A**, **B**)
412-413	st.1	lower part: slurs added by analogy with b.411
414	st.1	upper part: slur added by analogy with b.411
415-416	st.1	lower part: slurs added by analogy with b.411

Bar	Part	Comment
419	st.2	upper part: note 3: ♭ added by analogy with lower part note 2
423	st.2	**B**: 
437		**B**: *dim.* in this bar instead of b.438
438-440		**B**: *poco rall.*
441		**C**: *Andante* added in pencil (CN)
441	st.1	note 5: ♯ added by analogy with $f^{\sharp\prime}$ in bb. 440, 442-444 (as Emil Telmányi's addition in pencil in **A**, **B**)
450	st.2	**A**, **C**: notes 1-2: 𝅗𝅥𝅘𝅥𝅘 changed to 𝅗𝅥𝅘𝅥𝅘 in pencil; **B**: notes 1-2: 𝅗𝅥𝅘𝅥𝅘, but at the bottom of the page the following variant is added in pencil (CN): 𝅗𝅥𝅘𝅥𝅘
451	ped.	***p*** added as in **B** (as Emil Telmányi's addition in pencil in **A**)
460	st.1	**A**, **C**: upper part: notes 2-3: changed from 𝅗𝅥 (e') in pencil; **B**: upper part: notes 2-3: 𝅗𝅥 (e') but 𝅗𝅥𝅘𝅥𝅘 (e', f') added above the staff in pencil (CN)
467	st.1	lower part: note 10: f' emended to $f^{\sharp\prime}$ as in **B** and in accordance with **C** (as Emil Telmányi's correction in pencil in **A**)
470	st.2	upper part: note 1: 𝅘𝅥𝅮 emended to 𝅘𝅥𝅮 by analogy with the lower part; **B**, **C**: notated as one voice
470	st.2	lower part: note 3: ♭ added as in **B** (as Emil Telmányi's addition in pencil in **A**)
472	st.2	note 3: ♭ added as in **B** (as Emil Telmányi's correction in pencil in **A**)
473-477		*crescendo sempre* emended to *sempre crescendo*
475	st.2	upper part: note 3: ♭ added by analogy with note 1 (as Emil Telmányi's correction in pencil in **A**)
477	st.1	**B**: upper part: note 1: notated as $f^{\sharp\prime\prime}$
481	st.1	note 5: ♮ added as in **B** and in accordance with **C** (as Emil Telmányi's correction in pencil in **A**)
487		second crotchet: *poco rall.* added as in **B**
+489-499	st.1	upper part: open slur emended to slur (change of system)

Bar	Part	Comment
489		**B**: *Slutningsapothose* 'final apotheosis'
498	st.1	**B**: lower part: note 9: (♭) added in pencil (Emil Telmányi)
499	st.1	**A**: lower part: notes 3-4, 5-6: ties added in pencil; **B**: lower part: notes 3-4, 5-6: ties
499	st.2	**A**: upper and lower part: notes 2-3: ties added in pencil; **B**: upper and lower part: notes 2-3: ties
501-502	st.1	**A**: tie across the bar line added in pencil; **B**: no tie across bar line
501	st.2	**B**: lower part: note 5: (♮) added in pencil (Emil Telmányi)
502	st.1	**B**: lower part: note 5: (♮) added in pencil (Emil Telmányi)
502	st.2	**B**: upper part: note 9: (♮) added in pencil (Emil Telmányi)
506	st.2	**B**: lower part: note 5: missing
510	st.2	lower part: tie added as in **B**
510	st.2	lower part:  emended to  as in **B** (as Emil Telmányi's correction in pencil in **A**)
510	ped.	*pesante* added as in **B** (as Emil Telmányi's correction in pencil in **A**)
511		**B**: *molto rall.* - - - -
512	ped.	**A**:  added in pencil (Emil Telmányi), according to Emil Telmányi's list of emendations and alternative readings, CN – towards Peter Thomsen – seems to have accepted this alternative notation, since the low fifth does not sound well on all organs