FAIR COPY (AUTOGRAPH) OF SUITE FOR PIANO, OPUS 45

After the publication of the final volume of *The Carl Nielsen Edition* in 2009, two manuscripts in Nielsen’s hand appeared in *Sächsisches Staatsarchiv* in Leipzig, namely the autographs of the String Quartet in F major, Opus 44 (vol. II/10) and the Piano Suite, Opus 45 (vol. II/12). The circumstances related to these manuscripts are described in a short article in *Carl Nielsen Studies 5* (Copenhagen 2012), pp. 382-384. Hardly any details in the published notation of *The Carl Nielsen Edition* would have looked different if these two sources had lain before the editors in 2004 and 2006, but the discussions of filiation and source hierarchy would naturally have been on safer ground. Additions to the present *List of Emendations and Editorial Readings* in the two CNU volumes are published on the errata list of CNU on the website: http://www.kb.dk/en/kb/nb/mta/cnu/errata.html.

DESCRIPTION OF SOURCE

Score, autograph, printing manuscript.
*D-LEsta*, 21070-5639

Title page: “Suite / für / Pianoforte / komponiert / von / Carl Nielsen / Op 45”.
Title on top of the first music page: “Suite / Carl Nielsen / Op 45”.

35,5x27 cm.

Paper type: No. 2, F. 10. 10 staves.

Sewn together, forming one binding.

Paginated 1-35.

Written in ink with instructions for the engraver added in pencil.

The source served as printing copy for Edition Peters’ printed score of 1923. Including two typewritten pages, used as printing copy for the “Vorbemerkung” of the printed edition with numerous pencil corrections in Nielsen’s hand, which later became part of the printed preface. The typescript carries dating (“Kopenhagen, 24 April 1923”) and composer’s signature in ink.

EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

No. I

28 pf.2  **Lpz.**: note 7: natural sign added in pencil
42 pf.1  **Lpz.**: chord 3, inner part: $b^\natural$ missing
46 pf.  **Lpz.**: *poco alargando*
64 pf.2  **Lpz.**: *dim* crossed out in pencil
106 pf.2 **Lpz.**: second semiquaver: ten.

No. II

8 pf.2  **Lpz.**: lower part, notes 1-2: stacc. missing
16-18 pf.2 **Lpz.**: lower part: stacc. missing
**No. III**

6  
**Lpz.** fourth quaver (note 1): ten. added by analogy with pf.1 and as in **Lpz.**

9-10  
**Lpz.** written on a piece of music paper glued on to the score

19  
**Lpz.** written on a piece of music paper glued on to the score

23  
**Lpz.** chord 2: f, a, c', f

23-24  
**Lpz.** second half of b. 23 and b. 24 written on a piece of music paper glued on to the score

24  
**Lpz.** chord 4: c''' missing

27  
**Lpz.** rit. at seventh quaver, not at fourth quaver

**No. IV**

33  
**Lpz.** (sonare), brackets crossed out in pencil

45  
**A, Lpz.** lower part: slur begins on note 3

**No. V**

16-22  
as in **Lpz.**

29  
**Lpz.** fourth semiquaver: f', f'', the lower f' with an added question mark in pencil

49  
**Lpz.** grace note c' added in pencil

69  
beginning of slur as in **Lpz.**

**No. VI**

25  
**Lpz.** note 1 of the glissando: marc.

45  
**Lpz.** upper part note 2: 8v ends at second quaver

47  
**Lpz.** fz on first and third quaver

50  
**Lpz.** note 1: marc.

85  
**Lpz.** lower part notes 2-4: slur missing

87  
**Lpz.** fourth quaver: stacc.

88  
**Lpz.** lower part notes 2-4: slur missing
<table>
<thead>
<tr>
<th>Page</th>
<th>Movement</th>
<th>Instruction</th>
</tr>
</thead>
<tbody>
<tr>
<td>91</td>
<td>pf.1</td>
<td><strong>Lpz.</strong> fourth quaver: stacc.</td>
</tr>
<tr>
<td>131-134</td>
<td>pf.2</td>
<td><strong>Lpz.</strong> no stacc.</td>
</tr>
<tr>
<td>146</td>
<td>pf.2</td>
<td><strong>Lpz.</strong> lower part note 2: stacc.</td>
</tr>
<tr>
<td>159</td>
<td>pf.2</td>
<td><strong>Lpz.</strong> note 3: <em>d natural</em>’ including a natural sign</td>
</tr>
<tr>
<td>173</td>
<td>pf.2</td>
<td><strong>Lpz.</strong> note 2: <em>d''''</em> (clearly the composer’s mistake)</td>
</tr>
<tr>
<td>199</td>
<td>pf.1</td>
<td><strong>Lpz.</strong> <em>m.s.</em></td>
</tr>
<tr>
<td>210</td>
<td>pf.1</td>
<td><strong>Lpz.</strong> lower part: <em>8va</em></td>
</tr>
<tr>
<td>216</td>
<td>pf.2</td>
<td><strong>Lpz.</strong> note 1: stacc.</td>
</tr>
<tr>
<td>226-232</td>
<td></td>
<td><strong>Lpz.</strong> written on a piece of music paper glued on to the score</td>
</tr>
<tr>
<td>233-236</td>
<td>pf.2</td>
<td><strong>Lpz.</strong> <em>fz</em> clearly referring to pf.2 only</td>
</tr>
<tr>
<td>248</td>
<td></td>
<td><strong>Lpz.</strong> <em>calanto</em> corrected in pencil in foreign hand to <em>calando</em></td>
</tr>
<tr>
<td>271-275</td>
<td></td>
<td><strong>Lpz.</strong> written on a piece of music paper glued on to the score</td>
</tr>
<tr>
<td>276</td>
<td>pf.2</td>
<td><strong>Lpz.</strong> chord 2: <em>e’’, e’’’</em> (explicitly indicated to belong within the <em>8va</em> mark)</td>
</tr>
</tbody>
</table>