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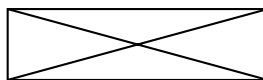
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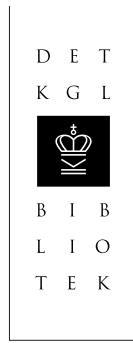
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Copenhagen 2006





CARL NIELSEN

KLAVER - OG
ORGELVÆRKER

PIANO AND
ORGAN WORKS

Udgivet af
Edited by
David Fanning
Niels Bo Foltmann



Edition Wilhelm Hansen
Copenhagen 2006

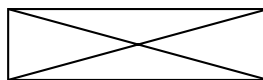
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GENERAL PREFACE

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

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

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

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

Series I, Stage Music

Operas
Incidental music

Series II, Instrumental Music

Symphonies
Other orchestral works
Concertos
Chamber music
Piano and organ works

GENERELT FORORD

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

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

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

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

Serie I, Scenemusik

Operaer
Skuespilmusik

Serie II, Instrumentalmusik

Symfonier
Andre orkesterværker
Koncerter
Kammermusik
Klaver- og orgelværker

Series III, Vocal Music

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

Series IV, Juvenilia, Addenda et Corrigenda

Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2006

Serie III, Vokalmusik

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

Serie IV, Juvenilia, Addenda et Corrigenda

Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2006

FORORD

PREFACE

PIANO WORKS

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

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

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

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

KLAVERVÆRKER

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

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

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

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

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

2 *Ibid.*, s. 28.

3 *Ibid.*, s. 165 ff.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

FIVE PIANO PIECES, OPUS 3

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

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

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

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

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

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

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

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

FEM KLAVERSTYKKER, OPUS 3

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

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

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

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

25 Fini Henriques, komponist (1867-1940).

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

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 Jeppesen¹¹⁷ 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

SUITE, OPUS 45

Den eneste henvisning til arbejdet med klaversuiten i Carl Niensens bevarede korrespondance findes i et brev til eleven Knud Jeppesen¹¹⁷ 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 Rosenberg¹²⁰ – 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 Schnabel¹²² 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 Niensens svigersøn, den ungarskfødte violinist Emil Telmányi (1892-1988), og deres samarbejde omkring Carl Niensens anden violinsonate.

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*.

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-

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 eksellærer 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 ildyldende 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 Niensensk 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 Niensens 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 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.

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

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 Niensens *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 mangled Svovl og Hekseri, luciferisk, kunde man kun glæde sig over dette nye Barn af den Carl Niensenske 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 Niensenske 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 Niensens 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.

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 *Impromptu*, 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-

trende, maa banke sit to-tonede 'Pas paal' Denne Suite, hvis øvrige Satsler dog næppe har den samme Spontaneitet som den sidste, blev spillet med et sandt Mesterskab af Hr. Chr. Christiansen, en Pragtprestation, 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 noteteksten 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 Nielsen tog afstand fra disse ændringer, er førstetrykket valgt som hovedkilde for nærværende udgave.

TRE KLAVERSTYKKER

Ti dage efter at have sluttet datert 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 *Impromptu*, 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 Musikis koncert på

¹³⁰ *Nationaltidende*, 29.11.1925.

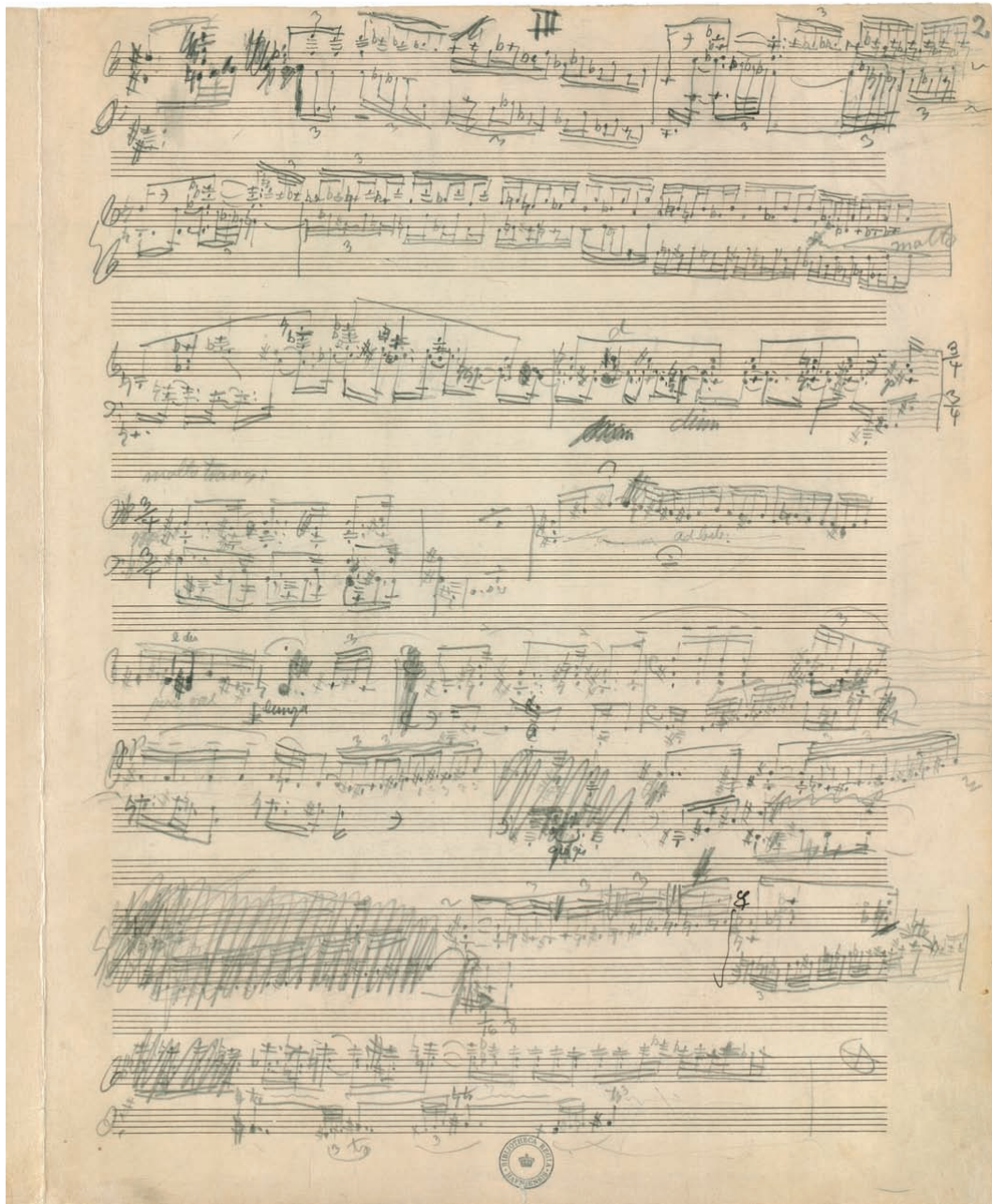
¹³¹ DK-Kk, CNA, III.A.a.1.

¹³² DK-Kk, CNA, III.A.a.2.

¹³⁰ *Nationaltidende*, 29.11.1925.

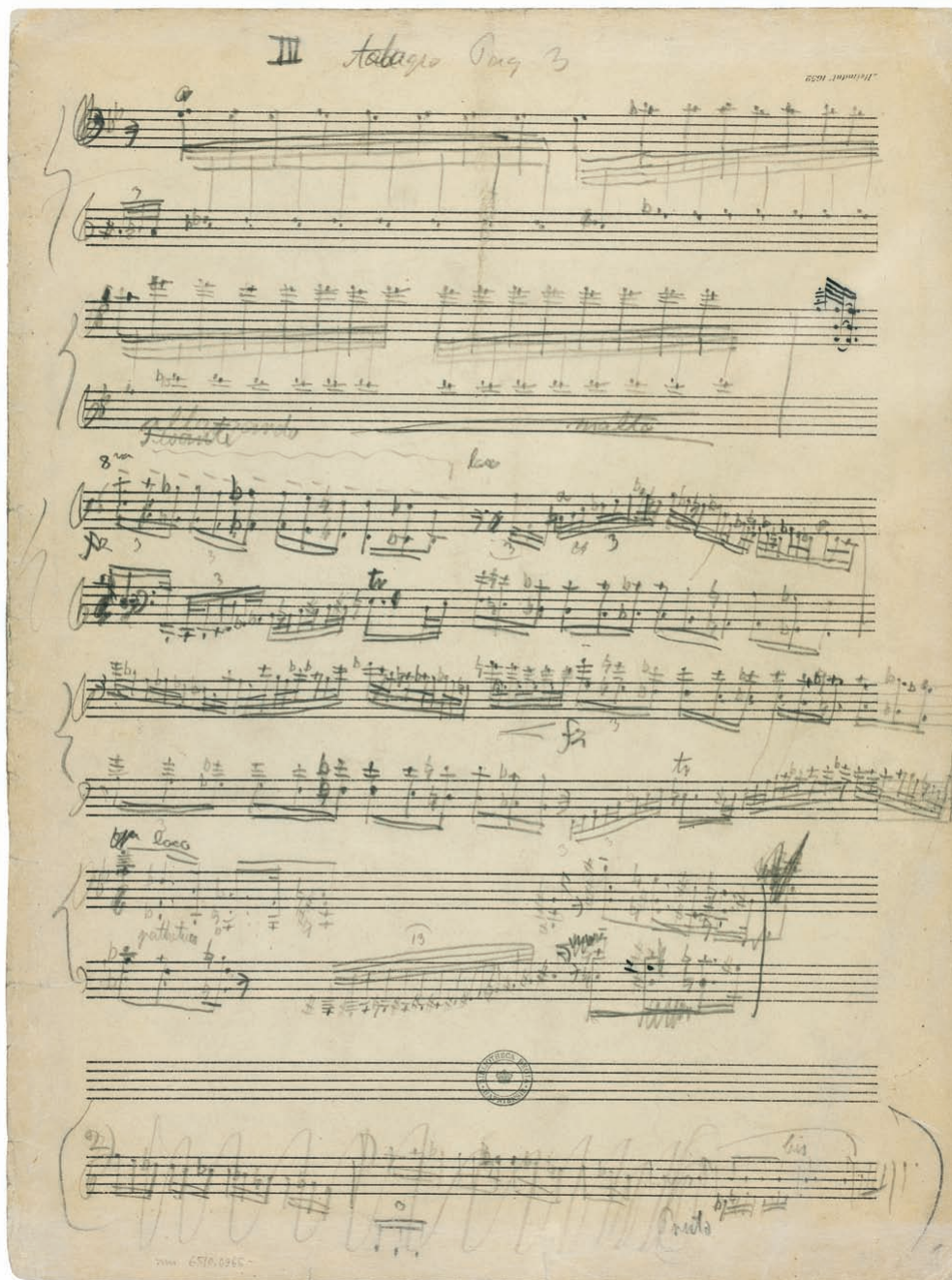
¹³¹ DK-Kk, CNA, III.A.a.1.

¹³² DK-Kk, CNA, III.A.a.2.



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.

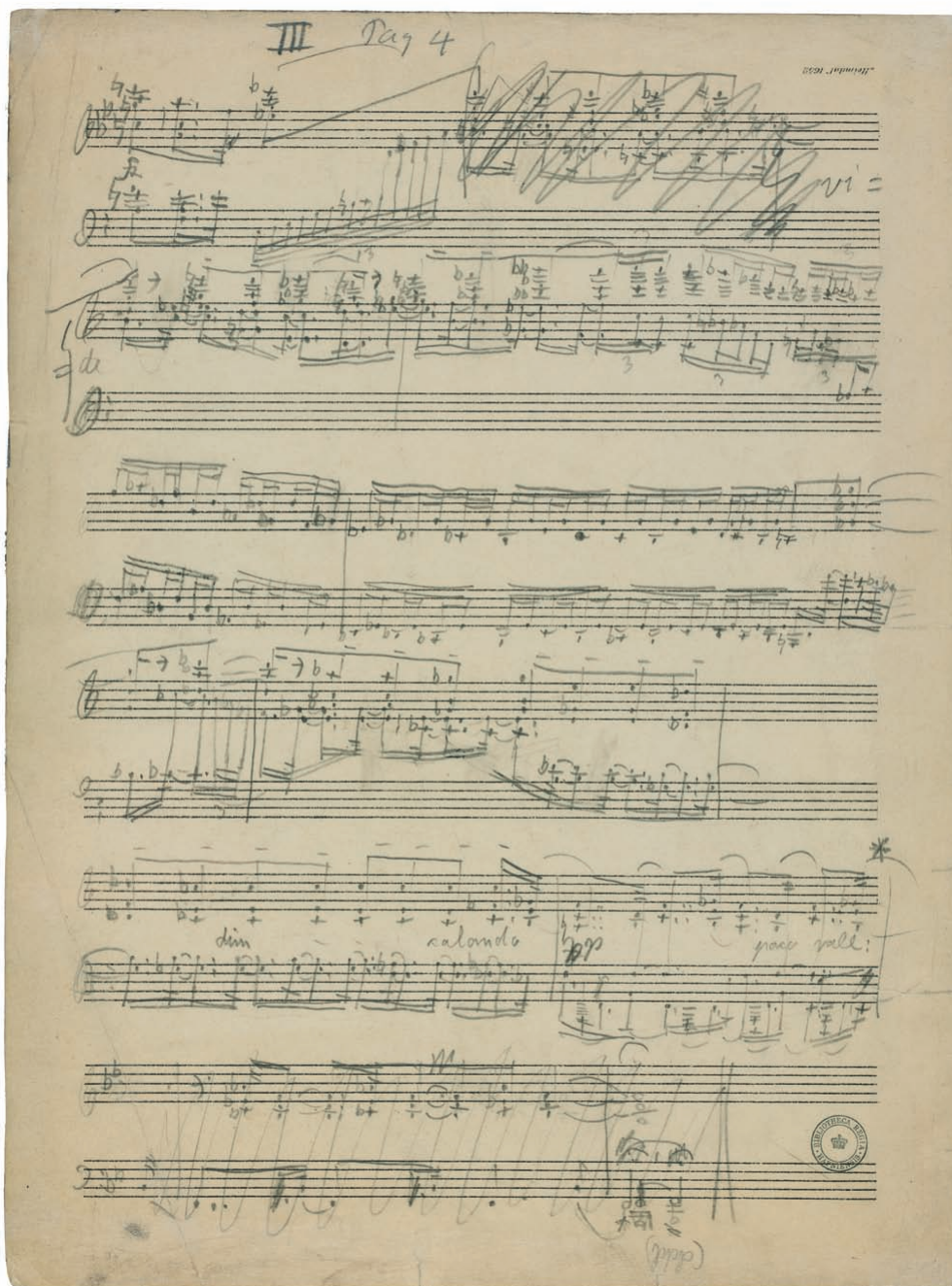
Suite, opus 45, tredje sats, t. 19-22, kladde (kilde C). Siden viser den oprindelige notation af t. 19. I førstetrykket er de nederste to-klange i anden halvdel af takten transponeret en septim ned. Nærværende udgave gengiver denne ændring og anser den ikke for at være en fejl. Såfremt der havde været 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.

17

Edition Peters. 10865

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 VI Fra Taket 23 til 41 [Carl Nielsen: Suite op. 45] 2(a)

1957.58.1003
1510.0965

Ma. X. P. 310 22

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.

VI 11.

BIBLIOTECA MUSEI CARL NIELSEN COPENHAGEN

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.

12 VI

Handwritten musical score for Suite, Opus 45, sixth movement. The page is numbered 12 and marked with a Roman numeral VI. It features multiple staves of music with various annotations such as *p*, *pp*, *rall.*, *Tutti*, and *Tutti (Allegro)*. A circled number 250 is visible on the right side. The score includes a section with a double bar line and an extra bar between measures 275 and 276. A circular stamp is present on the right side of the page.

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.

Handwritten musical score on aged paper, page 13. The score consists of multiple staves with musical notation, including notes, rests, and dynamic markings such as *8^{ma}*, *lacr*, *mp*, *mezzo*, and *forte*. There are also some handwritten annotations and a circular stamp at the bottom right. The page number "13" is written in the top right corner.

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

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

PIANO WORKS

FIVE PIANO PIECES, OPUS 3

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

A Printed score, Nielsen’s copy.
The Carl Nielsen Museum, Odense.
Title page: “Til Fru Orpheline Olsen. / f. Wexschall-Schram.
/ 5 / KLAVERSTYKKER / CARL NIELSEN. / Op. 3 / Forlæggerens

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

Pl. No.: 10748 (1891).

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

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

Addition of accidentals etc. in pencil (CN).

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

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

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.

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

A Printed score.

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

Pl. No.: 17336 (1920).¹⁴

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

There are no surviving sources prior to the printed score.

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

A Printed score

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

C Autograph, drafts and sketches, fair copy.

D Copy by Nancy Dalberg, fair copy

A Printed score.

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

Pl. No.: 10365 (1923).

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

"VORBEMERKUNG

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

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

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

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

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

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

Der fünfte Satz ergibt sich von selber.

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

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

¹⁵ The correct German should be *gläsernem*

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 indica-

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 inwardly.

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.

Kopenhagen, 24 April 1923. Carl Nielsen".

tions 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. lxxviii), 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
Acquired 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

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 8^{va} 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.

T H R E E P I A N O P I E C E S

- 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.



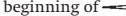

- B** Score, autograph, fair copy (No. II).
Dk-Kk, CNS 19d.
 Title page: "Adagio for Pianoforte / af / Carl Nielsen".
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.
 33x26 cm, 1 bifolio, 2 pages written in ink.
 Paper type: Nr. 3 F. 12. (12 staves).
 Fair copy of No. II.
 Includes corrections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

Bar	Part	Comment
		in accordance with letter from Nielsen to Röntgen (see <i>Introduction</i> p. xxx); brackets around tempo marking omitted
145		$\text{♩} = 72$ emended to $\text{♩} = 72$
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: <i>mfz</i>  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: $f^{1''}$ emended to $f^{3''}$ by analogy with note 22; note 28: $g^{1''}$ emended to $g^{4''}$ by analogy with bb.250, 253 eighth quaver brackets around <i>poco f</i> omitted
253-254	pf.1	lower part: 8... omitted because of 8... in upper part
257	pf.1	chord 1: $e^{4''}$ emended to $e^{3''}$ by analogy with chords 5 and 7 and bb.258-60, 281-284
277-278		<i>fz</i> added by analogy with bb.273-276, 279-280
288		A: <i>ubbriaco</i> (CN's mis-spelling)
293		brackets around tempo marking omitted

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

First Movement

Bar	Part	Comment
		B, C: <i>Allegretto un poco</i>
4	pf.2	B: phrase broken after note 4
12		B, C: third quaver: <i>p</i>
13	pf.1	B: chord 3: marc.
21		B: <i>un pochettino meno</i> ;  added by analogy with b.23 and as in B, C
24	pf.1	B: note 1: <i>mfz</i> ; 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: <i>fz</i>
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		<i>p</i> added as in B
31	pf.1	B, C: an octave lower; B: note 1: <i>mfz</i>
31	pf.2	B, C: second quaver: $\text{♩} \uparrow$
32	pf.1	B: chord 1: <i>fz</i>
36	pf.1	B: notes 1-5: 
38	pf.2	B: note 7: marc.
39		B: first quaver: <i>ffz</i>
40,42	pf.1	B: upper part third quaver: $\text{♩} \uparrow$

Bar	Part	Comment
40	pf.1	B: third quaver: <i>ff</i> 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: <i>poco meno</i>
48	pf.1,2	B: third quaver: no <i>fz</i>
50	pf.1,2	B: third quaver: marc., no <i>fz</i>
50	pf.2	brackets around <i>fz</i> omitted
50-60	pf.2	B: bass motif at lower octave only (D^{\flat} , B^{\flat} , B^{\flat} as at b.48 second and third quavers)
63		B: fourth semiquaver: <i>poco a poco diminuendo</i>
75		B: first quaver: <i>f</i> (<i>mf</i> crossed out)
80		B: first quaver: <i>pp</i>
82	pf.2	stacc. added by analogy with b.83 and as in B, C
91	pf.2	B: notes 2-6: d^{\flat} , d , c^{\flat} , B , A ; 8 ^{va} and the following remark to Margrete Rosenberg added beneath the stave in CN's hand: <i>Kære Margrete! Jeg tror dog vi skal sætte 8^{va} fra dis. Saa faar man bedre crescendo</i> ('Dear Margrete! I think after all that we should mark 8 ^{va} from d^{\flat} . That will make for a better crescendo')
98	pf.2	B: note 10: $f^{\#}$
106		B: third quaver: <i>rall.</i>
107	pf.2	B: chord 2: marc.
108		B: <i>un poco di più</i>
108-113		B, C:



112	pf.2	B: second quaver: <i>pp</i>
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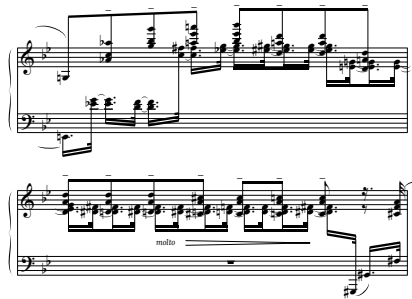
Second Movement

Bar	Part	Comment
		B: <i>Allegretto innocente</i> ; C: <i>Allegretto un poco</i>
8	pf.2	‡ added as in B
13		B: <i>pp</i>
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: <i>sempre ppp</i>
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: d^{\flat}
52		B: fourth quaver: <i>p</i>
52	pf.1	end of slur emended from end of b.50 (open slur) by analogy with bb.45-49
53		B: <i>pp</i>
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

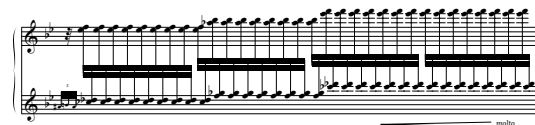
Bar	Part	Comment
64	pf.1	B: notes 1,2: ; note 3: <i>mp</i>
71		B, C: no expression mark
75-84	pf.1	B: upper part no articulation
75		B, C: no tempo marking
91-92	pf.1	B: upper part ties crossed out

Third Movement

Bar	Part	Comment
5	pf.2	eighth quaver: ten. added by analogy with b.4
6	pf.1	eighth quaver (note 1): <i>b^b</i> emended to <i>b^{b'}</i> 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: <i>a^b</i> "
9	pf.2	C, D: upper part second quaver: <i>a^b</i> '
9-10		C, D:



15-18		C: See facsimile p. lxiv
18	pf.1	tenth quaver (note 3): <i>b^b</i> " emended to <i>b^{b'}</i> " by analogy with b.6 (eighth quaver pf.2)
19		C, D:



20	pf.1	cf. also facsimile p. lxv fifth quaver (note 1): <i>f^b</i> " emended to <i>f^{b'}</i> " by analogy with note 2
20	pf.2	lower part sixth quaver (chord 2): <i>c[♯]</i> emended to <i>c[♯]</i> by analogy with upper part; lower part seventh quaver (chord 2): <i>B[♯]</i> emended to <i>B[♯]</i> by analogy with upper part
21	pf.1	note 13: <i>f^b</i> " emended to <i>f^{b'}</i> " by analogy with note 10; note 16: <i>g^b</i> " emended to <i>g^{b'}</i> " by analogy with note 10
21	pf.1	upper part fifth quaver (note 1): emended to by analogy with note 5
21	pf.2	seventh quaver (note 8): <i>f^{b'}</i> emended to <i>f^{b'}</i> by analogy with note 5
22	pf.2	eighth quaver (note 2): marc. added by analogy with pf.1
24	pf.1	chord 4: <i>c^{'''}</i> added by analogy with quavers 1-3 and as in C, D
26	pf.1	C: chords 2, 3: <i>a^b</i> , <i>c^b</i> , <i>a^b</i> "

Bar	Part	Comment
32	pf.1	sixth quaver: <i>d^b</i> emended to <i>d^{b'}</i> 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: <i>p</i>
69		C: <i>poco meno mosso</i>

Fifth Movement

Bar	Part	Comment
		B: <i>Allegro moderato</i>
		B: <i>pp</i>
9	pf.2	B, C: upper part note 3: <i>a[♯]</i>
13		B: second quaver: <i>poco accel.</i>
16		B: <i>vivo</i>
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 <i>fz</i> 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: <i>Allegro non troppo</i>
6	pf.2	C: notes 1-4: stacc.
24-42		C: additional page shows alternative texture – see facsimile p. lxviii
26		C: third semiquaver: <i>mp</i>
27		C: fifth semiquaver: <i>cresc.</i>
47		second <i>fz</i> 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)
		C: no <i>fz</i>
51		C: additional <i>♭</i> B
74	pf.1	lower part: slur continued from b.73 (open slur)
74	pf.2	continued from b.79 (open at end of bar)
80		lower part: notes 2-4: slur added by analogy with bb.66, 80
85	pf.1	fourth quaver: stacc. omitted by analogy with bb.51-64, 67, 80, 83-86, 89, 91 (note 1), 93-95, 98, 100
87	pf.1	

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: <i>Poco andante</i> (crossed out)
146	pf.1	end of slur emended from b.145 last note by analogy with bb.147-151
150, 152		C: <i>ppp</i>
151		C: fourth quaver: <i>a tempo</i>
159	pf.2	note 3: d^{\sharp} emended to d^{\flat} by analogy with bb.161, 163, 164
199	pf.1	sixth semiquaver: C: d^{\sharp} , a^{\flat}
205	pf.1	C: upper part note 10: a^{\sharp} ; lower part note 3: a^{\sharp}
206	pf.1	C: upper part notes 3,6,8: a^{\sharp}
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^{\sharp}
225	pf.1	C: upper part chord 2: no b^{\flat}
226-232		C: see facsimile p. lxx
242		C: first quaver: <i>ff</i>
258		C: <i>Poco adagio</i>
266		C: <i>p (mp)</i> crossed out)
272-275		C: see facsimile pp. lxxi-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: <i>po[co] ral[l]</i>





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} , emended to d^{\flat} by analogy with b.14 note 7
16	pf.1	D: notes 7, 8: g^{\sharp} , g^{\flat}
19	pf.2	notes 3-4, slur added by analogy with bb.1-18, 20-24
30	pf.1	note 5: f^{\sharp} 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: <i>dim.</i> omitted
44	pf.2	D: note 2: <i>ff</i>
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: <i>ff</i>
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: <i>dim.</i> omitted
55	pf.1	<i>lunga</i> 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
+1	pf.2	C: <i>Adagio</i>
1	pf.1	A: chord 1: ten, chord 2: marc.
1	pf.2	A: chord 2: ten.; chord 3: e'' , e''' ; 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: <i>rubato</i> added in pencil (CN)
6		A: <i>a tempo</i> ; A: note 5: <i>sempre pp</i> ; C, D: note 8: <i>rall.</i>
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 f^{\sharp}
8	pf.1	upper part notes 9, 10: a^{\sharp} , c^{\flat} emended to a^{\flat} , c^{\sharp} as in A, C; upper part eighth quaver: a^{\flat} emended to a^{\sharp} by analogy with octave above and as in C; A: upper part tenth quaver: f'' , g''
8	pf.2	A: fifth and sixth triplet quavers: ten.
10		A, C: third crotchet: no <i>rall.</i>
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: (<i>molto adagio</i>); A: chords 1,2: ten., no vertical wavy line