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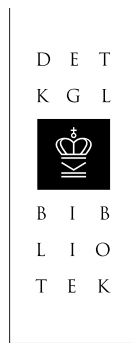
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Series IV. Juvenilia et Addenda. Volume 1

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Edition Wilhelm Hansen  
Copenhagen 2009



C A R L N I E L S E N

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J U V E N I L I A  
E T A D D E N D A

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E T A D D E N D A

Udgivet af  
Edited by  
Lisbeth Ahlgren Jensen  
Lisbeth Larsen



Edition Wilhelm Hansen  
Copenhagen 2009

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## GENERAL PREFACE

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

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

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

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

### Series I, Stage Music

- Operas
- Incidental music

### Series II, Instrumental Music

- Symphonies
- Other orchestral works
- Concertos
- Chamber music
- Piano and organ works

## GENERELT FORORD

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

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

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

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

### Serie I, Scenemusik

- Operaer
- Skuespilmusik

### Serie II, Instrumentalmusik

- Symfonier
- Andre orkesterværker
- Koncerter
- Kammermusik
- Klaver- og orgelværker

### Series III, Vocal Music

Cantatas  
Songs  
Choral Pieces

### Series IV, Juvenilia et Addenda

#### Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998  
The Carl Nielsen Edition*

*Revised 2008*

### Serie III, Vokalmusik

Kantater  
Sange  
Korsatser

### Serie IV, Juvenilia et Addenda

#### Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse er dokumenteret i den kritiske beretning. Typografi, partituropstilling, instrument- og genrebetegnelser er normaliseret efter nutidig praksis. Med enkelte undtagelser, som der er gjort nærmere rede for i den kritiske beretning, er de mange tilføjelser og ændringer i Carl 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<sup>b</sup>) 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. Ligeledes er manglende, nødvendig tegnsætning i Carl Niensens tekster stiltiende tilføjet.

Nøgler gengives normalt som i hovedkilden.

*København 1998  
Carl Nielsen Udgaven*

*Revideret 2008*

# FORORD

## PREFACE

This volume contains a number of Nielsen's instrumental *juvenilia* (Add. 1-16)<sup>1</sup> together with sketches that were seemingly not worked out with a view to publication or performance, but which nevertheless constitute complete compositions (Add. 17-27, 45-49). In addition we publish the composer's arrangements of his own works (Add. 29-37), a selection of his counterpoint exercises (Add. 38-44) and a single work that has survived incomplete but nevertheless can be reconstructed (Add. 28). Not all these works survive in Nielsen's hand. But if they can be traced to his authorship with nearly complete certainty – for example, if they carry his signature or if their provenance can be traced back to him directly – they are included here.<sup>2</sup>

The aim of the *Carl Nielsen Edition* is to publish all the composer's completed compositions, which in practice means all his completed *movements*, since it is not always possible to determine whether or not one or several individual movements were to have formed part of a cycle. The Edition's criterion for whether a movement may be considered complete has up to now been whether it concludes with a double bar; however, it has not been possible to stick to this principle here. In certain cases there are too many incomplete bars on the way to the double bar; in others there are movements that are undoubtedly finished, but where the double bar itself is lacking. Still other unpublished works without a concluding double bar or with many incomplete bars may be completed or reconstructed by means of modest editorial initiative, mainly by analogy with other parts of the music. In addition it has not been considered relevant whether or not a composition should finish with a tonic chord in the home key. For example, the *Trauermarsch* (Add. 15) for string quartet ends with a half close followed by a double bar and repeat sign, which implies that it may in principle be repeated any number of times.

- 1 For practical reasons the compositions are given addenda numbers (Add.) from 1 to 49.
- 2 As distinct from other genres, all songs, irrespective of their possible status as *juvenilia*, are published in CNU III/4-7.

Dette bind indeholder en række af Carl Niensens instrumentale *juvenilia* (Add. 1-16)<sup>1</sup> samt skitser, som tilsyneladende ikke er gennemarbejdet med henblik på udgivelse eller opførelse, men som dog udgør afsluttede kompositioner (Add. 17-27, 45-49). Desuden publiceres komponistens arrangementer af egne værker (Add. 29-37), et udvalg af hans kontrapunktstudier (Add. 38-44) samt et enkelt ufuldstændigt overleveret værk (Add. 28), som dog har kunnet rekonstrueres.

Ikke alle disse værker er overleveret i Carl Niensens håndskrift. Men hvis de med en til vished grænsende sikkerhed kan henføres til hans autorskab, f.eks. ved at de er forsynet med hans signatur eller ved at proveniensen kan føres direkte tilbage til ham, er de medtaget her.<sup>2</sup>

Målsætningen med *Carl Nielsen Udgaven* er at udgive alle komponistens fuldførte kompositioner, hvilket i praksis vil sige alle hans fuldførte *satser*, da man ikke kan afgøre, om en eller flere enkeltsatser skulle have indgået i en cyklus af flere satser eller ej. Kriteriet for, at en sats anses for at være fuldført, har i CNU hidtil været, at den slutter med en dobbeltstreg; imidlertid har dette princip ikke kunnet fastholdes her. I nogle tilfælde har der været for mange udfyldte takter på vej hen til dobbeltstregen, i andre tilfælde findes satser, der utvivlsomt er afsluttede, men hvor dobbeltstregen mangler. Atter andre utrykte værker uden afsluttende dobbeltstreg eller med mange udfyldte takter har vist sig at kunne kompletteres eller rekonstrueres ved sparsomme redaktionelle indgreb, først og fremmest analogikompletteringer. Det har således ikke været et krav, at en komposition skulle slutte på en grundakkord i hovedtonearten. For eksempel munder *Trauermarsch* (Add. 15) for strygekvartet ud i en halvslutning fulgt af dobbeltstreg og repetitionstegn, hvilket indebærer at den i princippet kan gentages uendeligt mange gange.

- 1 Af praktiske årsager er kompositionerne forsynet med addenda-numre (Add.) fra 1 til 49.
- 2 I modsætning til hvad der gælder øvrige genrer, er samtlige sange, uanset deres eventuelle status som *juvenilia*, gengivet i CNU III/4-7.



In principle we publish all the arrangements made by the composer himself, or that are found in a version approved by him with a view to performance in this form. On the other hand, we omit rehearsal scores, arrangements that may be considered principally for study purposes, or short scores made with a view to being orchestrated. In practice, however, it can be difficult to determine the purpose of a particular arrangement, as in the case of the *Dances from 'Aladdin' for Piano* (see below, Add. 34).

The compositions in this volume are edited according to the same guidelines as the composer's other works, with the exception of Add. 45-49, included here in an appendix, which are of such a character that they can hardly have been thought of as independent pieces of music. This is the case with a page of music in a visitors' book and four sketches that may serve to show something of the composer's process of work or biographical circumstances. The movements in the appendix are published in unedited notation, side by side with facsimiles of their respective manuscripts. Since there is no critical commentary as such for the movements in the appendix, the source description in these cases is given beneath each movement.

Below is a list of compositions that survive under Nielsen's name but which by the above-mentioned criteria for publication are not included in the Carl Nielsen Edition, together with works that are mentioned in the literature but which are either lost or never existed.

The volume is arranged such that chamber works appear first; these are followed by piano pieces, the *Cantata for the Commemoration of P.S. Krøyer*, the composer's arrangements of his own works, and a selection of his exercises in counterpoint. The *Appendix* concludes the volume. Within the individual categories the compositions are arranged so far as possible chronologically (alternatively according to genres or instrumental forces), although the criteria for dating are in some instances highly uncertain. By contrast with the volumes in Series I-III, the source descriptions and emendations for individual movements are placed in immediate continuation from each other at the end of the volume under the heading *Critical Commentary*.

The compositions were shared out between the editors as follows:

Lisbeth Ahlgren Jensen: Add. 1, 4, 6-17, 19-20, 25, 27, 29-30, 32, 35, 37-44

Lisbeth Larsen: Add. 2-3, 5, 18, 21-24, 26, 28, 31, 33, 36, 45-49  
Niels Krabbe: Add. 34

Ideelt set udgives alle de arrangemente, der er udarbejdet af komponisten selv, eller som forefindes i et af ham godkendt arrangement med henblik på at blive opført i denne skikkelse. Derimod udelades indstuderingspartiturer, arrangemente, der må formodes fortrinsvis at tjene studieformål eller partiturer, der er udført med henblik på at blive instrumenteret. I praksis kan det dog være svært at afgøre formålet med det enkelte arrangement; det gælder således *Dansene til Aladdin for klaver* (se nedenfor, Add. 34).

Kompositionerne i dette bind er redigeret efter samme retningslinjer som komponistens øvrige værker, med undtagelse af Add. 45-49, der er udgivet i et appendiks, og som har en sådan karakter, at de næppe er tænkt som selvstændige musikstykker. Det drejer sig om et musikalsk stambogsblad og fire skitser, der kan tjene til at vise noget om komponistens arbejdsproces eller biografiske omstændigheder. Satserne i *Appendiks* udgives i en uredigeret nodesats side om side med en faksimile af det pågældende manuskript. Da der ikke bringes et egentligt revisionsapparat for satser i *Appendiks*, bringes kildebeskrivelsen under den enkelte sats.

Nedenfor bringes en liste over kompositioner, der er overleveret under Carl Nielsens navn, men som på grund af ovennævnte udvælgelseskriterier ikke er medtaget i Carl Nielsen Udgaven, samt værker, der er omtalt i litteraturen, men som enten er gået tabt eller aldrig har eksisteret.

Bindet er disponeret således, at kammermusikalske værker anbringes først; derpå følger klaverværker, *Kantate til Mindefesten for P.S. Krøyer*, komponistens arrangemente af egne værker samt et udvalg af hans kontrapunktopgaver. Endelig afslutter *Appendiks* bindet. I de enkelte kategorier er kompositionerne søgt anbragt kronologisk (subsidiært efter genre eller besætning), omend kriterierne for en datering undertiden er meget usikre. Til forskel fra bindene i serie I-III sættes kildebeskrivelse og *Editorial Emendations* for de enkelte satser i umiddelbar forlængelse af hinanden bag i bindet under overskriften *Critical Commentary*.

Kompositionerne er fordelt mellem udgiverne således:

Lisbeth Ahlgren Jensen: Add. 1, 4, 6-17, 19-20, 25, 27, 29-30, 32, 35, 37-44

Lisbeth Larsen: Add. 2-3, 5, 18, 21-24, 26, 28, 31, 33, 36, 45-49  
Niels Krabbe: Add. 34

## ARRANGEMENTS

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

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

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

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

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

## ARRANGEMENTER

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

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

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

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

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

PRELUDE TO 'SNEFRID' FOR PIANO  
AND 'SNEFRID' FOR RECITATION  
AND PIANO QUINTET (ADD. 29-30)

The original version of *Snefrid* was composed with a view to a performance at The Free Theatre in 1893. However, the first performance only took place in 1894 in a matinee at the Koncertpalæ, and no staged performance thus took place before 1899 at The Dagmar Theatre, in a heavily revised version. Here the music was well reviewed, while the dramatic part was rather coolly received.<sup>67</sup>

The music for *Snefrid* was in fact heard mainly outside the theatre. In 1895 the Prelude was printed in the journal *Ungt Blod* in an arrangement for piano. The Prelude, which Nielsen dedicated to his friend Anna Kjær, was the only movement that was printed in his lifetime.<sup>68</sup> It seems that it was therefore only the readers of *Ungt Blod* who could take pleasure in the arrangement, and no public performance is known of.

In 1902 Nielsen once again took up his music for *Snefrid* and arranged it for four reciting actors, string quartet and piano. This reduced version arose in connection with a tour to Funen and Jutland, which he undertook in June 1902 with some colleagues from The Royal Orchestra, the pianist Dagmar Borup and four actors from The Royal Theatre. The tour started with a performance in Nyborg on 9 June and continued from 10-14 June with one performance each evening, in Svendborg, Odense, Vejle, Horsens, and Aalborg. Apart from *Snefrid* the programme consisted of the comedy *Literature* by Arthur Schnitzler, Nielsen's *Humoresque-Bagatelles* Op. 11 and the *Festival Prelude for the New Century* (both of which he played himself), the songs *Sunset*, *Irmelin Rose*, *Song Behind the Plough* and *Tonight* (all sung by Jonna Neiiendam) and a piano quintet by Christian Sinding.<sup>69</sup>

The performances in the six provincial towns did not draw full houses, which apparently was due to the high

FORSPILET TIL 'SNEFRID' FOR  
KLAVER OG 'SNEFRID' FOR  
RECITATION OG KLAVERKVINTET  
(ADD. 29-30)

Den oprindelige version af *Snefrid* blev komponeret med henblik på en opførelse på Det frie Theater i 1893. Den første opførelse fandt dog først sted i 1894 ved en matiné i Koncertpalæet, og der var således ikke tale om nogen scenisk opførelse, før man i 1899 opførte *Snefrid* på Dagmar-teatret i en stærkt revideret version. Her blev musikken godt modtaget af anmelderne, mens det dramatiske fik en noget hård medfart.<sup>67</sup>

Musikken til *Snefrid* fik da også fortrinsvis sin udbredelse udenfor teatret. I 1895 blev forspillet således trykt i tidskriftet *Ungt Blod* i et arrangement for klaver. Forspillet, som Carl Nielsen tilegnede veninden Anna Kjær, var den eneste sats fra musikken til *Snefrid*, som blev trykt i Carl Nielsens levetid.<sup>68</sup> Tilsyneladende var det altså kun *Ungt Blods* læsere, som fik glæde af arrangementet, og der kendes da heller ikke til nogen offentlige opførelser af dette.

I 1902 tog Carl Nielsen endnu engang fat på musikken til *Snefrid* og arrangerede den for fire reciterende skuespillere, strygekvartet og klaver. Denne reducerede version blev til med henblik på en tourné til Fyn og Jylland, som han foretog i juni 1902 sammen med nogle kollegaer fra Det Kongelige Kapel, pianisten Dagmar Borup og fire skuespillere fra Det Kongelige Teater. Tournéen startede med en opførelse i Nyborg den 9. juni og fortsatte den 10. til 14. juni med en opførelse hver aften i henholdsvis Svendborg, Odense, Vejle, Horsens og Aalborg. Foruden *Snefrid* omfattede programmet lystspillet *Litteratur* af Arthur Schnitzler, Carl Nielsens *Humoreske-Bagateller* opus 11 og *Fest-Præludium ved Aarhundredskiftet* (begge dele spillet af ham selv), *Solnedgang*, *Irmelin Rose*, *Sang bag Ploven* og *I Aften* (alle sunget af Jonna Neiiendam) og en klaverkvintet af Christian Sinding.<sup>69</sup>

Forestillingerne i de seks provinsbyer trak ikke fulde huse, hvilket tilsyneladende skyldtes høje billetpriser

<sup>67</sup> CNU I/6, pp. xvi-xxii.

<sup>68</sup> Anna Kjær née Ancker (1838-1907). Played the piano and had made contact with Nielsen via the Conservatory, since she was looking for a violinist playing partner. See Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 59.

<sup>69</sup> Apart from Nielsen as second violinist and the pianist Dagmar Borup (1867-1959) the musicians were Julius Borup (1865-1938), Johannes Schiørring (1869-1951) and Peter Ejler Jensen (?-1906). The actors were Nicolai Neiiendam (see note 44), Johannes Nielsen (1870-1935), Holger Hofman (1868-1929) and Jonna Neiiendam (1872-1938). See *Carl Nielsen Brevudgaven*, vol. 2, pp. 245-246. Christian Sinding (1856-1941), Norwegian composer.

<sup>67</sup> CNU I/6, s. xvi-xxii.

<sup>68</sup> Anna Kjær f. Ancker (1838-1907). Spillede klaver og havde via konservatoriet fået kontakt til Carl Nielsen, idet hun ønskede at øve sammenspil med en violinist. Se Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 59.

<sup>69</sup> Musikerne var, foruden Carl Nielsen på 2. violin og Dagmar Borup (1867-1959), Julius Borup (1865-1938), Johannes Schiørring (1869-1951) og Peter Ejler Jensen (?-1906). Skuespillerne var Nicolai Neiiendam, Johannes Nielsen (1870-1935), Holger Hofman (1868-1929) og Jonna Neiiendam (1872-1938). Se *Carl Nielsen Brevudgaven*, bd. 2, s. 245-246. Christian Sinding (1856-1941), norsk komponist.

seat prices in several places,<sup>70</sup> but the reviewers in the local papers were mostly positive, also as regards *Snefrid*. According to *Svendborg Avis*:

“The recitation of Holger Drachmann’s melodrama ‘Snefrid’, accompanied by Carl Nielsen’s beautiful, fitting music, was a quite new and original attempt in the direction of literary entertainment. It would be pleasure for a larger literary public to hear it.”<sup>71</sup>

In *Horsens Avis* the reviewer praised the four actors and commented that Nielsen’s music displayed a rich understanding of Drachmann’s text.<sup>72</sup>

Despite the fact that the tour included performances in theatres, *Snefrid* was not given with costumes and props. These were concert performances, which disappointed the reviewer ‘L’ in *Horsens Social-Demokrat*, who was more enthusiastic about the music than about the performance itself:

“By contrast many felt rather disappointed by Holger Drachmann’s melodrama ‘Snefrid’, where we had to make do with seeing ‘the Nordic heroes’ with King Harald Haarfager at their head sally forth in modern evening dress and white neckties, whereas we had expected impressive historical costumes with corresponding accessories; there was nothing of that, and the audience’s more or less lively imaginations had to paint their own picture. The recitation, which was performed with great skill by the various participants, was accompanied by attractive, characterful music, performed by the skilful musicians of The Royal Orchestra who are accompanying the tour.”<sup>73</sup>

‘ E L V E S ’ D A N C E ’ F R O M ‘ S I R O L U F H A N R I D E R - ’ F O R P I A N O ( A D D . 3 1 )

The *Elves’ Dance* was originally one of the *Five Piano Pieces* Op. 3, which Nielsen published in 1891 with the title *Elf’s Dance*.<sup>74</sup> Two of the pieces – No. 2 (originally with the title *Novelette*) and No. 5 (originally with the German title *Elfentanz*) – had, however, already been composed at the end of

flere steder,<sup>70</sup> men anmelderne ved de lokale aviser var overvejende positive, også hvad angik *Snefrid*. I *Svendborg Avis* hedder det således:

“Recitationen af Holger Drachmanns Melodrama ‘Snefrid’ med Ledsagelse af Carl Nielsens smukke træffende Musik var et ganske nyt og ejendommeligt Forsøg i Retning af literær Underholdning. For et større literært Publikum vil det være en Ørenlyst at overvære”.<sup>71</sup>

I *Horsens Avis* roste anmelderen de fire skuespillere og fremhævede desuden, at Carl Nielsens musik vidnede om en rig forståelse af Drachmanns tekst.<sup>72</sup>

Til trods for, at man under turnéen optrådte på teatre, blev *Snefrid* ikke opført med kostumer og rekvisitter. Der var tale om en koncertopførelse, hvilket skuffede anmelderen ‘L’ i *Horsens Social-Demokrat*, der var mere begejstret for musikken og musikerne end for selve opførelsen:

“Noget skuffet følte mange sig derimod ved Holger Drachmanns Melodrama ‘Snefrid’, hvor man maatte nøjes med at se ‘de nordiske Helte’ med Kong Harald Haarfager i Spidsen møde frem i moderne Selskabsdragt og hvidt Slips, medens man havde ventet flotte historiske Dragter med tilsvarende Udstyr, men det var der intet af, alt saadant maatte Tilskuerens mer eller mindre livlige Fantasi selv udmale sig. Recitationen, der iøvrigt udførtes med megen Dygtighed af de forskellige agerende, ledsagedes af en iørefaldende og karakteristisk Musik, der udførtes af de flinke Kapelmusici, som følger med Tournée”.<sup>73</sup>

‘ E L V E R D A N S ’ F R A ‘ H R . O L U F H A N R I D E R - ’ F O R K L A V E R ( A D D . 3 1 )

*Elverdans* var oprindeligt et af de *Fem Klaverstykker* opus 3, som Carl Nielsen udgav i 1891, her under titlen *Alfedans*.<sup>74</sup> To af stykkerne, nr. 2 (oprindeligt med titlen *Novelette*) og nr. 5 (oprindeligt med titlen *Elfentanz*) havde han dog allerede komponeret i slutningen af 1880’erne, idet de begge er at finde

<sup>70</sup> *Svendborg Avis*, *Horsens Social-Demokrat*, 14.6.1902.

<sup>71</sup> *Svendborg Avis*, 11.6.1902.

<sup>72</sup> *Horsens Avis*, 14.6.1902.

<sup>73</sup> *Horsens Social-Demokrat*, 14.6.1902.

<sup>74</sup> Se CNU II/12, s. xii-xiv.

<sup>70</sup> *Svendborg Avis*, *Horsens Social-Demokrat*, 14.6.1902.

<sup>71</sup> *Svendborg Avis*, 11.6.1902.

<sup>72</sup> *Horsens Avis*, 14.6.1902.

<sup>73</sup> *Horsens Social-Demokrat*, 14.6.1902.

<sup>74</sup> See CNU II/12, pp. xii-xiv.

# 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

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

# CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

## CHAMBER MUSIC

### Add. 1 POLKA FOR VIOLIN

- A** Score, autograph  
**B** Score, manuscript, copy, partly autograph
- A** Score, autograph.  
 Title above top staff: *Polka for Violin*.  
 Printed as facsimile in:  
 "CARL NIELSEN / Kunstneren og Mennesket / EN BIOGRAFI AF / Torben Meyer / GENNEMGANG AF VÆRKERNE: / Frede Schandorf Petersen / BIND / 1 / Nyt Nordisk Forlag. Arnold Busck / KJØBENHAVN 1947", p. 30.  
 16x23.4 cm, 315 pages (vol. 1), 1947-1948. (Size and writing

utensils unknown, as the original of the *Polka* cannot be located).  
 Provenance and time of writing of the manuscript unknown.

- B** Score, manuscript, copy, partly autograph.  
 DK-Kk, CNA I.D.1.  
 Title above the top staff: "Polka".  
 Provenance according to the catalogue record of The Royal Library: "Indlemmet i KB 1956/24".<sup>1</sup>  
 Consisting of two versions of the manuscript of *Min fynske Barndom* (My Childhood on Funen), "a" and "b", partly in manuscript, partly typewritten, partly written by Nielsen and partly by Frida Møller.  
 Manuscript "b", p. 47, is a typewritten page (32.3x24.7 cm) with handwritten additions in ink and on which a piece of music paper with two hand-ruled staves has been glued in; the music paper is a different paper type than the rest of the manuscript.  
 Letter carrying the logo of The Royal Library enclosed:  
 "Dette Manuskript til 'Min fynske Barndom' er efter Oplysning af Professorinde Eggert Møller maskinskrevet af dennes Svigermoder, fru Frida Møller, efter Carl Nielsens diktat. / 1/9 1956".<sup>2</sup>

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

Bar	Comment
1	<b>A</b> : 15 bars; <b>B</b> : 16 bars note 1: ♯ emended to ♮ as in <b>B</b> and by analogy with b.9
2	notes 3-4: stacc. added by analogy with b.10

### Add. 2 DUET FOR VIOLINS

- A** Parts, manuscript, fair copy.  
 DK-Kk, CNS 30.

<sup>1</sup> "Added to the collection of The Royal Library 1956/24".  
<sup>2</sup> "According to information by Mrs. Eggert Møller, this manuscript of "My Childhood on Funen" was typed by her mother-in-law, Mrs Frida Møller, based on Nielsen's dictation. 1.9.1956".

3	pf.2 (upper part)	notes 3, 6: stacc. added and note 4: marc. added by analogy with pf.1
4	pf.1 (upper part)	note 3: stacc. added by analogy with bb.1-3
4	pf.1	<b>B:</b> notes 4-5: no marc.
4	pf.2 (upper part)	note 1: marc. added and note 3: stacc. added by analogy with bb.1-3; notes 1-3: slur added by analogy with bb.1-3
5	pf.1 (upper part)	note 4: marc. added and note 6: stacc. added by analogy with notes 1-3
5	pf.2 (upper part)	note 3, 6: stacc. added and note 4: marc. added by analogy with pf.1; notes 4-6: slur added by analogy with pf.1
6	pf.1,2 (upper parts)	note 1: marc. added and note 3: stacc. added by analogy with b.5
9	pf.1,2 (upper parts)	notes 1, 4: marc. added and notes 3, 6: stacc. added by analogy with b.1
10	pf.1,2 (upper parts)	note 1: marc. added and note 3: stacc. added by analogy with b.2
11	pf.1,2 (upper parts)	notes 1, 4: marc. added by analogy with bb.1, 3, 5
12	pf.1,2 (upper parts)	note 1: marc. added by analogy with b.2
13,14	pf.2 (upper part)	notes 1, 4: marc. added by analogy with pf.1
26-27	pf.1 (upper part)	<b>B:</b> b.26 note 2 to b.27 note 1: slur
36	pf.	<b>B:</b> last note: no stacc.
36	pf.2 (lower part)	note 4: stacc. added by analogy with pf.1
39	pf.1,2 (upper parts)	notes 1, 4: marc. added by analogy with bb.37-38
40	pf.1,2 (upper parts)	note 1: marc. added by analogy with bb.37-38
41	pf.1,2 (upper parts)	notes 1, 4: marc. added by analogy with bb.37-38
42	pf.1,2 (upper parts)	note 1: marc. added by analogy with bb.37-38
45	pf.1,2 (upper parts)	notes 1, 4: marc. added and notes 3, 6: stacc. added by analogy with b.9
46	pf.1,2 (upper parts)	note 1: marc. added and note 3: stacc. added by analogy with b.10
51	pf.1 (upper part)	<b>B:</b> chord 2: <i>c<sup>#</sup></i> , <i>e<sup>°</sup></i>
54-56	pf.2 (lower part)	<b>B:</b> no slur
56	pf.	<b>B:</b> <i>p</i> added in pencil (CN?)
60	pf.	<b>B:</b> <i>pp</i> added in pencil (CN?)
62	pf.2 (upper part)	notes 2-4: slur added by analogy with pf.1
66	pf.2 (upper part)	notes 2-4: slur added by analogy with b.63; note 4: stacc. added by analogy with pf.1
67	pf.2 (upper part)	notes 1-3, 4-6: slurs added by analogy with pf.1; notes 4,7: stacc. added by analogy with pf.1
68	pf.2 (upper part)	note 4: stacc. added by analogy with pf.1
68	pf.2	<b>B:</b> added by analogy with b.64
70	pf.1 (upper part)	note 4: stacc. emended to marc. by analogy with b.71
70	pf.2 (upper part)	note 6: stacc. added by analogy with pf.1
70	pf.2 (lower part)	notes 1-2: slur added by analogy with b.68

71	pf.2 (upper part)	note 3, 6: stacc. added by analogy with pf.1
72	pf.2 (upper part)	note 6: stacc. added by analogy with pf.1
75, 76	pf.1	<b>B:</b> marc. added in pencil

# A d d . 3 0 ‘ S N E F R I D ’ F O R R E C I T A - T I O N A N D P I A N O Q U I N T E T

- A** Score, partly autograph, fair copy
- B** Manuscript string parts, partly autograph
- C** Piano arrangement, manuscript copy
- D** Printed melodrama, first edition

- A** Score, partly autograph, fair copy.

*DK-Kk*, CNS 331c.

Title page: “Snefrid / Melodrama af Holger Drachmann / Musiken / af / Carl Nielsen”, written in pencil.

Donated to The Royal Library by Irmelin Eggert Møller in 1958.

34.5x26 cm, 68 pages, written in ink, numbered 1-66; 1 blank page between pp. 32 and 33 and 1 blank page between pp. 59 and 60; in library binding.

Paper type: 12 staves (hand-ruled).

The score fair-copied by Henrik Knudsen and Nielsen jointly.

- B** Manuscript string parts, partly autograph.

*DK-Kk*, CNS 331d.

Donated to The Royal Library by Irmelin Eggert Møller in 1958.

35x26 cm, 4 parts (vl.1,2, va., vc.); each part in a cover of newspaper.

Paper type: 12 staves.

The 4 parts originally functioned as orchestral parts (1899 version), but have later been adapted for the piano quintet version; Nielsen himself added the music for the final piece, No. 17 *Funeral Music*, orchestrated for winds in the orchestral version.

Va. part fol. 6<sup>°</sup>: pencil sketch for *Sang bag Ploven*.

- C** Piano arrangement, manuscript copy.

See: Add. 29 (Source **B**)

- D** Printed melodrama, first edition.

Title page: “DANMARK. / ILLUSTRERET KALENDER FOR 1893. / UDGIVEN AF / JOURNALISTFORENINGEN I KØBENHAVN. / I HOVEDKOMMISSION HOS / UNIVERSITETSBOGHANDLER C. E. C. GAD I KØBENHAVN. / CENTRALTRYKKERIJET.”

16.8x11.2 cm, 180 pages.

*Snefrid* pp. 56-86.



# ACT ONE

## No. 1 Prelude

Bar	Part	Comment
		<i>ACT ONE / FØRSTE AKT</i> added as a consequence of <b>A</b> : p. 43: 2 <sup>den</sup> <i>Akt</i>
2	pf.2	chords 1-2: marc. added by analogy with pf.1
3	pf.1,2 (upper parts)	note 4: marc. added by analogy with note 1 (pf.1)
3	pf.2	note 1: marc. added by analogy with pf.1
4	pf.1,2 (upper parts)	note 1: marc. added by analogy with vl.1 and b.2
4	pf.1,2	chords 1-2: marc. added by analogy with vl.2, va., vc. and b.2
4	pf.2 (upper part)	notes 1-3: slur added by analogy with pf.1
5	vl.1	note 4: marc. added as in <b>B</b>
6	vl.1	note 1: marc. added as in <b>B</b>
6	pf.1	chords 1-2: marc. added by analogy with pf.2
7-8	vl.2 va.	marc. added by analogy with vc., pf.
7	pf.1	marc. added by analogy with pf.2
8	pf.	chords 1-3: marc. added by analogy with vc. and b.7
9	vl.1	notes 1, 4: marc. added as in <b>B</b>
9	pf.2 (upper part)	notes 1, 4: marc. added by analogy with pf.1
10	vl.1	note 1: marc. added as in <b>B</b>
10	pf.2 (upper part)	note 1: marc. added by analogy with pf.1
15	vl.1	notes 3, 6: stacc. added by analogy with bb.13-14
15	pf.1	chords 3, 6: stacc. added by analogy with pf.2
16	pf.2	marc. added by analogy with pf.1
24	pf.1	chord 2: $\{$ added by analogy with chord 1
24	pf.2	notes 1-3: slur added by analogy with bb.25-27
30	vl.1	note 2: marc. added as in <b>B</b> and by analogy with vc.
31-32 <sup>II</sup>	vc.	tie added by analogy with bb.31-32 <sup>I</sup>
36	va.	notes 1, 4: stacc. added and last quaver: marc. added by analogy with vl.1,2
36	pf.	last quaver: marc. added by analogy with str.
36	pf.1	chord 3: stacc. added by analogy with b.35
36	pf.2	chord 1: stacc. added by analogy with pf.1
37	vc.	<i>ff</i> added as in <b>B</b> and by analogy with vl.1,2., va., pf.
40	vl.1	note 3: stacc. added as in <b>B</b>
40	pf.2	chords 1-2: marc. added by analogy with pf.1
43-44	vl.2 va.	marc. added by analogy with vc., pf.
43	pf.1	marc. added by analogy with pf.2
44	pf.	marc. added by analogy with vc. and b.43
45	vl.1	notes 1, 4: marc. added as in <b>B</b>
45	pf.2 (upper part)	notes 1, 4: marc. added by analogy with pf.1
46	vl.1	note 1: marc. added as in <b>B</b>
46	pf.1,2 (upper parts)	note 1: marc. added by analogy with b.45
47	vl.1	note 4: <i>b<sup>tr</sup></i> emended to <i>b<sup>tr</sup></i> by analogy with vl.2, pf.1; <b>B</b> : note 4: $\sharp$ corrected to $\sharp$
49	pf.2 (upper part)	note 3: stacc. added by analogy with pf.1
50	pf.2 (upper part)	note 6: stacc. added by analogy with pf.1
51	vl.1	notes 3, 6: stacc. added by analogy with bb.49-50; <b>B</b> : note 6: stacc.

51	pf.1	chords 3, 6: stacc. added by analogy with pf.2
53	vc.	<i>dim.</i> added by analogy with va., pf.
54	pf.1	notes 1-2: marc. emended to stacc. by analogy with pf.2 and notes 3-4; <b>A</b> : notes 1-2: stacc. corrected to marc.
56	va.	<i>arco</i> added as in <b>B</b>
58	pf.	fourth crotchet: marc. added by analogy with vl.2, vc.
60	va.	notes 2-3: stacc. added by analogy with b.56
62	vc.	marc. added by analogy with vl.2
70	vl.2	note 3: stacc. added by analogy with b.71 (notes 3, 6)
70	va.	note 3: stacc. added by analogy with vl.2
71	va.	notes 3, 6: stacc. added by analogy with vl.2
71	pf.2	note 2: stacc. added by analogy with pf.1
72	pf.2	stacc. added by analogy with pf.1
76	pf.1	stacc. added by analogy with pf.2
79-81	va.	slur emended from open slur; <b>A</b> : b.80: slur open (change of system)
79-80	pf.	stacc. added by analogy with b.75
86	pf.2	stacc. added by analogy with pf.1
87-88	pf.	stacc. added by analogy with b.86 (pf.1)

## No. 2 Poco allegretto

Bar	Part	Comment
2	vc.	rest added; <b>A</b> : bar empty
3	vl.1	chord 1 bottom note: <i>d<sup>tr</sup></i> emended to <i>d<sup>tr</sup></i> by analogy with top note
3	vl.2	chord 1 bottom note: <i>d<sup>tr</sup></i> emended to <i>d<sup>tr</sup></i> by analogy with vl.1
4	pf.2	$\sharp$ emended to $\flat$ ; <b>A</b> : bar incomplete
5	vl.1,2 va. vc.	rest added; <b>A</b> : bar empty
7	vl.1,2 va.	<i>trem.</i> added; <b>B</b> : above staves: <i>Adagio</i> added in pencil
7	vc.	<b>B</b> : above staff: <i>Adagio</i> added in pencil
8	vl.1,2 va.	<b>B</b> : $\curvearrowright$ added in pencil

## No. 3 Poco allegretto

Bar	Part	Comment
6	pf.	chords 1-2: $\{$ added by analogy with bb.1-5, 7-9
7	KONGEN	<i>tør det tage op</i> emended from <i>tør vel tage op</i> as in <b>D</b>
10	GUNNAR	<i>Svanhild, Kong Eysteins Datter</i> emended from <i>Ragnhild, Kong Eysteins Datter</i> as in <b>D</b>
14-15	pf.2	<i>–</i> added; <b>A</b> : bar empty
18	vl.1,2 va. vc. pf.	<i>trem.</i> added
18	vc.	note 3: <i>G</i> emended to <i>G<sup>♯</sup></i> by analogy with pf.
18	pf.2	third crotchet: <i>G<sup>♯</sup></i> , <i>G</i> emended to <i>G<sup>♯</sup></i> , <i>G<sup>♯</sup></i> as in vc.
18-19	pf.1	slur beginning and ending in b.18 emended to slur b.18 to b.19 by analogy with pf.2

## No. 4 Andantino quasi sostenuto

Bar	Part	Comment
5	va.	<i>mf</i> added by analogy with vl.1,2; <i>con sord.</i> emended from b.1
7	vc.	<i>con sord.</i> emended from b.1; <b>B</b> : <i>con sordino</i> added in pencil
8	vc.	<i>dim.</i> added by analogy with vl.1,2, va.



9	vl.2 va.	<b>pp</b> added by analogy with the dynamic level of vl.1, vc.
10	vc.	<i>dim.</i> added as in <b>B</b> and by analogy with vl.1,2, va.
11	va.	<i>trem.</i> added by analogy with vl.2
11	vc.	<b>ppp</b> added by analogy with vl.1,2, va.
14	va.	note 2: <i>g</i> <sup>‡</sup> emended to <i>g</i> <sup>‡</sup> and note 3: <i>g</i> <sup>‡</sup> emended to <i>g</i> <sup>‡</sup> by analogy with vl.1 (notes 1, 6), pf.1
14	pf.1	<b>pp</b> emended from b.15 note 1
15	vl.1	note 2: <i>c</i> <sup>‡</sup> emended to <i>c</i> <sup>‡</sup> as in <b>B</b> and by analogy with vl.2 (note 1, top note); <b>B</b> : note 2: <i>h</i> added in pencil
15-16	vl.2 va.	<i>cre-scen-do</i> added by analogy with vl.1
15	vc.	<i>c</i> emended from <i>c</i> <sup>‡</sup> as in <b>B</b> and by analogy with vl.2; <i>cresc.</i> added as in <b>B</b> and by analogy with vl.1; <b>B</b> : <i>h</i> added in pencil
17	vl.2	<b>f</b> added by analogy with vl.1, va., vc.
17	vc.	note 6: <i>d</i> <sup>‡</sup> emended to <i>c</i> <sup>‡</sup> by analogy with vl.1, va.; <b>B</b> : note 6: <i>d</i> <sup>‡</sup> corrected to <i>c</i> <sup>‡</sup> in pencil
18	vl.1	<b>B</b> : note 4: <i>h</i> added in pencil
18-20	vl.1,2	b.18: <i>dim.</i> and b.20: <i>dim.</i> emended to <i>di-mi-nu-en-do</i> bb.18-20
18-20	va.	<i>dim.</i> b.18 emended to <i>di-mi-nu-en-do</i> bb.18-20 by analogy with vl.1,2
18-20	vc.	<i>di-mi-nu-en-do</i> added by analogy with vl.1,2, va.
20-21	pf.1	slur emended from open slur; <b>A</b> : b.20: end of slur open (change of system)
20	pf.1,2	<b>A</b> : note 4: <i>rall.</i>
22	va.	<i>calando</i> added by analogy with vl.1,2
23-34	vc.	<b>B</b> : <i>a</i> corrected to <i>A</i> in pencil

#### No. 5 Allegro marziale

Bar	Part	Comment
9	pf.1,2	notes 2-4 emended to <i>h</i> -triplet; <b>A</b> : bar incomplete

#### No. 6 Allegro misterioso

Bar	Part	Comment
1	va. pf.1 (lower note)	<b>B</b> : <i>Sord</i> added in red crayon before first staff open tie omitted because redundant; <b>A</b> : beginning of tie open (page turn)
3	vc.	<b>mp</b> added as in <b>B</b> and by analogy with va.
5	vc.	<i>mf</i> added by analogy with va.
6	vc.	<i>mf</i> added by analogy with vl.1,2, va.
7	vc.	<i>cresc.</i> added as in <b>B</b> and by analogy with vl.1,2, va.
8	vl.1	note 3: stacc. added as in <b>B</b>
8	vl.2	note 3: stacc. added by analogy with vl.1
8	vc.	<i>mf</i> added by analogy with vl.1,2, va.
9	vc.	<b>f</b> added as in <b>B</b> and by analogy with vl.1,2, va.
9-10	vc.	<i>mf</i> added as in <b>B</b> and by analogy with vl.1,2, va.
11	pf.1	chord 2, second note from the top: <i>h</i> emended to <i>h</i> .
13	va. vc.	<b>pp</b> added as in <b>B</b> and by analogy with vl.1,2
14-15	vl.1	b.14 note 4 to b.15 note 3: slur emended from open slur; <b>A</b> : b.14: end of slur open slur added by analogy with b.14
15	va.	<i>cresc.</i> added by analogy with vl.1,2, va., pf.
15	vc.	

17	vc.	<i>mf</i> added by analogy with vl.1,2, va.
17-18	vc.	slur emended from open slur as in <b>B</b> ; <b>A</b> : b.18 slur open (page turn)
17-18	pf.1	slur b.17 note 7 to b.18 note 1 emended from open slur; <b>A</b> : b.17: slur open (page turn)
18	vl.2	slur added by analogy with b.19 (notes 1-6, 7-12)
18	vl.1	<b>B</b> : note 1: stacc.
18	vc.	<b>pp</b> added as in <b>B</b> and by analogy with vl.1,2
20	vl.2	notes 1-6: slur added by analogy with b.19 (notes 1-6, 7-12)
20	va.	slur emended from open slur as in <b>B</b> ; <b>A</b> : b.20: end of slur open (change of system)
20	vc.	<i>molto</i> and notes 1-2: stacc. added as in <b>B</b>
20	pf.1	chords 1-5: stacc. added by analogy with bb.18-19
20	pf.2	chords 1-5: stacc. added by analogy with b.19
21	vl.2	<b>f</b> added as in <b>B</b> and by analogy with vl.1, va., vc., pf.
22	vl.1	<b>B</b> : notes 1-3, 4-6: slurs added and notes 1-6: slur added in pencil
22	vc.	<i>mf</i> added by analogy with vl.1,2, va.
22	pf.2	note 1 (upper part): <i>h</i> emended to <i>h</i> .
25-27	vl.2	slur bb.25-27 emended from slur bb.25-26 and open slur ending in b.27 ( <b>A</b> : change of system)
26-27	va. vc.	slur bb.26-27 emended from slur beginning and ending b.26 and open slur ending b.27 ( <b>A</b> : change of system)
29-30	vl.1	<b>B</b> : notes erased in pencil

#### No. 7 Allegretto

Bar	Part	Comment
1-6	vl.1	<b>B</b> : bars erased in blue crayon
1	va. vc.	<i>mf</i> added as in <b>B</b> and by analogy with vl.1,2
2	vc.	rest and <i>h</i> added; <b>A</b> : bar empty
3	va.	<i>mf</i> added as in <b>B</b> and by analogy with vl.1,2, vc.
4	SD	<i>FINNE-KONE</i> added as in <b>D</b> ; <b>A</b> : no name before the line
4	vl.1,2 va. vc.	rest and <i>h</i> added; <b>A</b> : bar empty
5	vl.2	notes 6-7: slur added as in <b>B</b> and by analogy with b.1 notes 6-7; <b>B</b> : notes 6-7: slur added in pencil
5	va.	<i>mf</i> added as in <b>B</b> and by analogy with vl.1,2
5	vc.	<i>mf</i> added by analogy with vl.1,2
6	SD	( <i>gaar hen, vil skyde hende indenfor</i> ) emended from ( <i>gaar hen og vil skyde Snefrid indenfor</i> )
7	vl.2	note 1: marc. added by analogy with vl.1
7	va. vc.	<i>cresc.</i> added by analogy with vl.1,2
9	vl.2 va. vc.	<b>f</b> added as in <b>B</b> and by analogy with vl.1

#### No. 8 Allegro marziale

Bar	Part	Comment
10	pf.1,2	identical with No. 5 apart from the articulation notes 2-4 emended to <i>h</i> -triplet to fit the meter

## No. 9 Andantino pastorale

Bar	Part	Comment
13	va.	<b>p</b> added as in <b>B</b> and by analogy with vl.1,2
17	pf.	<b>A</b> : <b>mf</b> corrected to <b>f</b> in pencil
19	SD	( <i>Han tager om Hornet</i> ) emended from ( <i>Han tager Hornet</i> ) as in <b>D</b>
22	vl.2	<i>trem.</i> added; chord 1 (bottom note): <i>e</i> " emended to <i>e</i> " by analogy with va.
22	vc.	added as in <b>B</b>
23	vc.	<b>mf</b> added as in <b>B</b> and by analogy with vl.1,2, va.
25	vc.	added as in <b>B</b> and by analogy with vl.1,2, va.
27	THORLEIF	<i>Bakken</i> emended from <i>Bakkerne</i> as in <b>D</b>
27	vc.	<b>pp</b> added as in <b>B</b> and by analogy with vl.1,2, va.
28	pf.	<i>Allegro marziale</i> added by analogy with the tempo marking of No. 8; <b>A</b> : above system: <i>Allegro marziale</i> added in pencil
28	KONGEN	<b>A</b> : above system: <i>Økserne ned</i> added in pencil
29	KONGEN	<b>A</b> : above system: <i>Økserne ned</i> erased in pencil
30	vl.1 pf.	<i>Andantino</i> added
30	vl.1	<b>B</b> : above staff: <i>Solo!</i> added in pencil
32-33	vl.1	tie added as in <b>B</b>
33-34	vl.1	tie added as in <b>B</b>
36	pf.2	<b>♩</b> added; <b>A</b> : bar incomplete

## No. 10 Allegro

Bar	Part	Comment
2	pf.	third quaver: <i>♩</i> emended to <i>♩</i> ; <b>A</b> : bar incomplete

## No. 11 Moderato

Bar	Part	Comment
before 1	SD	( <i>ved Kammeret til venstre, slaar Forhænget helt til Side</i> ) added as in <b>D</b>
before 1	SD	( <i>idet Kongen og Snefrid gaar ind</i> ) added as in <b>D</b>
7	pf.2	<b>A</b> : chord 2, bottom note: <i>d</i> ' corrected to <i>b</i> " in pencil
8	pf.2	chord 2: <i>♯</i> added by analogy with pf.1
9	GUNNAR	<i>Vox</i> emended to <i>Voks</i> as in <b>D</b>
9	pf.	redundant <b>f</b> omitted ( <b>A</b> : b.8 chord 2: <b>f</b> )
10	pf.	chords 1-2: <i>♯</i> added by analogy with b.9
11	pf.	chord 1: <i>♯</i> added by analogy with chords 2-3
13	pf.2	chord 2 middle note: <i>f</i> ' emended to <i>f</i> " by analogy with pf.1
16	pf.1	chord 1: <i>♯</i> added by analogy with pf.2
20	pf.	arpeggios added by analogy with b.19
after 20	GUNNAR	<i>Harald gjemmer Skatten</i> emended to <i>Harald hæver Skatten</i> as in <b>D</b>

## No. 12 Love Music

Bar	Part	Comment
3	vl.2	<b>p</b> added by analogy with vl.1 (b.2)
3	pf.	chord 3: stacc. emended to ten. by analogy with bb.4-8
4	vl.1	note 2: marc. added by analogy with bb.3, 5
8	vl.1	note 3: marc. added by analogy with b.7
15	vc.	<b>pp</b> added as in <b>B</b> and by analogy with vl.1,2, va.

16	pf.2	redundant <b>f</b> omitted
17	pf.1	notes 3-4: tie added by analogy with bb.15-16
19	pf.1	slur added by analogy with b.21
20	vl.1	notes 3-4: tie added by analogy with bb.15-16
21	va.	chords 1, 3: ten. added and chords 2-4: stacc. added by analogy with b.19
22	vl.1	notes 3-4: tie added by analogy with bb.15-16
23-24	va.	added as in <b>B</b> and by analogy with vl.1,2
25	pf.1 (upper part)	slur added by analogy with bb.26-28
32	vl.1	note 8: <i>g</i> " emended to <i>g</i> " by analogy with vl.2; <b>B</b> : <i>g</i> " corrected to <i>g</i> " in pencil
32	va.	<b>B</b> : <i>trem.</i> added in pencil
32	pf.1(upper part)	slurs added by analogy with vc.
43	vl.2	note 1: stacc. added as in <b>B</b>
43	vc.	<i>dim.</i> added as in <b>B</b> and by analogy with vl.1,2, va.
45-48	pf.1 (lower part)	slur emended from open slur; <b>A</b> : b.48: end of slur open (change of system)
52-53	vc.	tie emended from open tie; <b>A</b> : end of tie open (page turn)
53	pf.1	<b>♩</b> added; <b>A</b> : bar empty
57	vl.2 va. vc.	<i>dim.</i> added by analogy with vl.1
58	va.	<i>♩</i> emended to <i>♩</i> as in <b>B</b> and by analogy with vl.1,2






## ACT TWO

### No.13 Prelude

Bar	Part	Comment
2	vl.2	note 2: <i>♩</i> emended to <i>♩</i> . and note 5: marc. added as in <b>B</b>
2	vc.	note 5: <i>♩</i> emended to <i>♩</i> . as in <b>B</b>
3	pf.1	chords 2-3, lower note and chord 3, upper note: <i>♩</i> emended to <i>♩</i> . by analogy with chord 1
5	vl.1	notes 5-6: <i>e</i> "- <i>d</i> " emended to <i>d</i> "- <i>c</i> " as in <b>B</b> and by analogy with vl.2; <b>B</b> : <i>e</i> "- <i>d</i> " corrected to <i>d</i> "- <i>c</i> " in pencil and <i>dis cis</i> added above system
6	va.	<b>B</b> : chord 2: bottom note ( <i>g</i> ) erased in pencil
6	vc.	note 2: stacc. added by analogy with vl.1,2, va.
6	pf.2	third crotchet: stacc. added by analogy with pf.1
7	vl.2	note 2: stacc. added by analogy with vl.1
7	pf.	fourth crotchet: marc. added by analogy with vl.1,2, va., vc.
8	va. vc.	<i>pesante</i> added by analogy with vl.1,2
8	pf.2	chords 5-6: marc. added by analogy with pf.1


### No. 14 Andantino

Bar	Part	Comment
	SD	stage direction added as in <b>D</b> ; <b>A</b> : ( <i>Kongen sidder bøjet over Senge-Stolpen.</i> )
1	vc.	<b>B</b> : above system: <i>sordin</i> added in pencil
2	vc.	<b>B</b> : slur notes 1-4 corrected to slur notes 1-3 in pencil
4	vc.	<b>B</b> : slur notes 1-4 corrected to slur notes 1-3 in pencil

7	vc.	note 2: <i>e'</i> emended to <i>e<sup>b</sup></i> as in <b>B</b> ; <b>B</b> : note 2: <i>e'</i> corrected to <i>e<sup>b</sup></i>
8	vc.	<b>B</b> : slur notes 1-3 corrected to slur notes 1-2 in pencil
15	vc.	 added as in <b>B</b> and by analogy with vl.1,2, va.
16	vc.	 added as in <b>B</b> and by analogy with vl.1,2, va.
20	va.	 added by analogy with vl.1,2, vc.
26	vl.2	 added by analogy with vl.1, va., vc.
27	vl.2	 added by analogy with vl.1, va., vc.
27-28	vc.	slur emended from open slur; <b>A</b> : b.27: slur open (page turn)
36-38	vc.	tie emended from open tie; <b>A</b> : b.36: tie open (change of system)
37	vc.	<i>dim.</i> added as in <b>B</b> and by analogy with vl.2, va.
38	KONGEN	<b>A</b> : <i>som helst ligger ukjendt for Kvinde og Mand</i>
41	vc.	<b>pp</b> added by analogy with pf.
38-39	KONGEN	<b>A</b> : <i>ja skred over Grænsen, langt ind i det land, som helst ligger ukjendt for Kvinde og Mand, om Kjærlighed ikke sig selv vil døde</i> erased, og var dog bestandig en Jomfru skær! added in pencil in foreign hand
41	pf.2	<b>A</b> : below staff: <i>pizz.</i> added
42-43	vc.	tie emended from open tie; <b>A</b> : b.43: beginning of tie open (page turn)
43	pf.1	notes 5, 9: stacc. added by analogy with b.47
44	KONGEN	<i>føjte Graad</i> emended to <i>føjte din Graad</i> as in <b>D</b>
44-45	pf.1	slur b.44 note 6 to b.45 note 1 emended from open slur; <b>A</b> : b.44: end of slur open (change of system)
49-50	vc.	tie emended from open tie; <b>A</b> : b.50: beginning of tie open (page turn)
49	pf.2	stacc. added by analogy with bb.43, 45-47
51	pf.1	note 5: stacc. added by analogy with b.50
52	pf.1	note 1: stacc. added by analogy with b.48
53-54	vc.	tie emended from open tie; <b>A</b> : b.54: beginning of tie open (change of system)
53	pf.1	note 6: stacc. added by analogy with b.47
53	pf.2	stacc. added by analogy with bb.50-51
59	vl.2	<b>B</b> : <i>g'-a'-b'</i> (lower part missing)
59	va.	<b>B</b> : note 2: <i>dim.</i>

Between nos. 14 and 15 the following lines have been left out in the present edition: --- / --- / --- / --- / *Gunnar: Bliver Du dagrød Herre? Taaler du Synet og Stanken ej? Nu hjælp mig at løfte!*

#### No. 15 Moderato

Bar	Part	Comment
	vl.1	<b>B</b> : above system: <i>Senza Sordino</i> added in pencil; the whole movement crossed out in blue crayon
	vl.2	<b>B</b> : above system: <i>Senza</i> added in pencil; the whole movement crossed out in blue crayon
3-4	vc.	tie emended from open tie as in <b>B</b> ; <b>A</b> : b.4: beginning of tie open (page turn)
6	SD	<b>D</b> : ( <i>styrter frem, afdækker hende atter, knæler ned</i> )
6	vc.	 added as in <b>B</b> and by analogy with vl.1,2, va., pf.

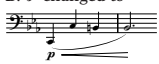
8-9	pf.	<b>pp</b> emended from b.9 to b.8 because of <b>p</b> in b.9
15	KONGEN	<i>Asken</i> emended to <i>Aske</i> as in <b>D</b>
15	vl.2	open slur (no ending) omitted; <b>A</b> : b.15: open slur (page turn); <b>B</b> : no slur

#### No. 16 Allegro moderato e maestoso

Bar	Part	Comment
	SD	<b>A</b> : above system: <i>Gunnar: Branden sluknet – Lejet er koldt – – lægger for Munden den gjaldende Lur: Kongen ombord!</i>
	vl.1,2	<b>B</b> : the whole movement crossed out in blue crayon
	vc.	<b>B</b> : includes a deleted copy of vl.2
2	pf.2	♯ emended to ♮; <b>A</b> : bar incomplete
4	vl.1	<b>B</b> : note 1: marc.
4	vl.2	<b>ff</b> added as in <b>B</b> and by analogy with vl.1, va., vc., pf.; <b>B</b> : note 1: marc.
4	vc.	<b>B</b> : note 1: marc.
4	pf.2	fourth crotchet: ♯ added
5	vl.2	<b>B</b> : notes 1-3, 5-6: marc.
5	va.	<b>B</b> : notes 4-6: ♯, ♯, ♯
5	vc. (vl.2)	<b>B</b> : notes 1-4: marc. (vl.2 notated in the vc. part)
6	pf.1	last crotchet: marc. added by analogy with str. and by analogy with b.7
7	vl.1,2 va.	note 1: marc. added as in <b>B</b> (vl.1) and by analogy with notes 4, 7, 10
10	vl.1,2 va.	<b>B</b> : note 1: <i>ffz</i>
10	vc.	<b>ffz</b> added as in <b>B</b> and by analogy with vl.1,2, va.
10	pf.2	third crotchet: stacc. added by analogy with pf.1
11	vl.2	<b>B</b> : note 3: <i>ff</i>
11	vc.	third crotchet: stacc. added by analogy with vl.1,2, va.
11	pf.	third crotchet: stacc. added by analogy with b.10 (pf.1)
12	vl.2	<b>B</b> : notes 4-6: marc.
13	vl.1,2 va. vc.	<b>B</b> : ♯

Between nos. 16 and 17 the following line has been left out in the present edition: *Bær hende højt som jeg bær hende selv!*

#### No. 17 Funeral Music

Bar	Part	Comment
1	va.	<b>p</b> added as in <b>B</b>
4	vl.1	<b>B</b> : notes 1-3: slur; note 3: ° added in blue crayon
4	vc.	<b>B</b> : fourth crotchet: ♯ (note missing)
6	vc.	<b>B</b> : ♯ changed to
		
8	vl.2	<b>B</b> : note 1: <b>p</b> ; note 2: <i>dim.</i>
8	va. vc.	<b>B</b> : <b>p</b>
8	pf.	<b>A</b> : ♯ added after b.8
9-12		<b>A</b> : erased in pencil
9-12	vl.1,2 vc.	<b>B</b> : erased in pencil; above system: <i>spilles</i> 'to be played' added in blue crayon
9	vc.	<i>dim.</i> added by analogy with vl.1,2, va., pf.
9-12	vc.	<b>B</b> : marked with a ♯; above system: <i>spilles</i> 'to be played' added in pencil
10	va.	<b>B</b> : <b>pp dim.</b>
10	vc.	<b>B</b> : <b>pp</b>

12	va.	<b>B: <i>p</i></b>
13	pf.	A: $\Phi$ added in the margin before b.13
14	vl.1,2 va.	note 2: marc. added as in <b>B</b>
14-15	vc.	<b>B: b.14</b> note 1 to b.15 note 1: slur
16	vl.2	$\text{=====}$ added by analogy with vl.1, va.; <b>B: note 1: <i>p</i></b>
18	vl.2 va. vc.	<b>B: <math>\text{=====}</math> <i>molto</i></b>
18	va.	<i>trem.</i> added
18	va.	<b>B: note 2: <i>c'</i></b> (bottom note missing)
19	va.	<b>B: above staff: <i>non trem.</i></b> added in blue crayon
19	pf.1	chord 1: ten. added and chord 2: marc. added by analogy with vl.1,2
20	vl.2	note 1: marc. added as in <b>B</b> and by analogy with vl.1
20-22	vc.	beginning of slur emended from b.21 note 1 to b.20 note 3 as in <b>B; A: page turn</b>
21-22	va. (upper part)	<b>B: b.21: notes 1-4: slur; b.21 note 2 to b.22 note 1: no tie</b>
21	pf.1	last quaver: <i>d<sup>b</sup></i> emended to <i>d<sup>b</sup></i> by analogy with va.
22	vl.1,2 va.	<b>B: <math>\text{=====}</math> <i>molto</i></b>
24	vl.1,2	note 1: marc. added as in <b>B; <math>\text{=====}</math> added as in <b>B</b> (vl.1)</b>
24	va.	$\text{=====}$ added as in <b>B</b>
24-25	vc.	$\text{=====}$ added by analogy with vl.1,2, va.
24	pf.	$\text{=====}$ added by analogy with vl.1,2, va., vc.
24	pf.1	chord 3: <i>c', c''</i> emended to <i>c', g', c''</i> by analogy with chord 2; <b>A: bar incomplete</b> (middle note or pause missing)
25	pf.1	last quaver: <i>d<sup>b</sup></i> emended to <i>d<sup>b</sup></i> by analogy with va.
26	vc.	<b>B: <i>mf</i></b>
26	vl.1,2 va. pf.	A: note 1: <i>p</i> erased; <i>mf</i> added in pencil
28	vl.1 va.	note 1: <i>dim.</i> added as in <b>B</b>
28	vl.2 vc.	<i>dim.</i> added by analogy with vl.1, va.
30	vl.1	<b><i>pp</i></b> added as in <b>B</b>
30	vc.	<b><i>pp</i></b> emended from b.31 note 1 by analogy with vl.1
31	vl.1	<b><i>pp</i></b> emended from b.32 note 1 by analogy with vc.
31	vl.1	<b>B: note 3: <i>pp</i></b>
31	vl.2	<b><i>pp</i></b> added by analogy with va.
31	va.	<b><i>pp</i></b> added as in <b>B</b>
31	vc.	<b>B: note 1: <i>pp</i></b>
32	vl.1	<b>B: note 1: above system: <i>dim.</i></b> added (CN)
32-33	vc.	<b>B: <math>\text{=====}</math> begins b.32 note 3</b>
34-35	vl.1	<b>B: erased in pencil; bars marked in blue crayon</b>
34-35	vl.2 vc.	<b>B: erased in pencil</b>
35	vc.	<i>dim.</i> added by analogy with vl.1,2, va.
36	vl.1,2 va.	<i>trem.</i> added
37	vl.2	<b>B: <i>pp</i></b>

A d d . 3 1 ' E L V E S ' D A N C E '  
F R O M ' S I R O L U F H E R I D E S - '  
F O R P I A N O

- A** Printed score, first edition, Ove Scavenius' copy  
**B** Score, autograph, printing manuscript

- A** Printed score, first edition, Ove Scavenius' copy.  
Title on title page: "HR:OLUF:HAN:RIDER: / DRAMA: AF / HOLGER:DRACHMANN / MUSIK:AF / CARL:NIELSEN: / <sup>I</sup> HELLELIDEN<sup>S</sup>:SANG: <sup>II</sup> HR:OLUF<sup>S</sup> SANG:- / <sup>III</sup> DANSEVISE: <sup>IV</sup> ELVERDANS: " At the bottom in the left corner: "1".  
Pl. No.: 13900 (1906).  
34.2x27.2 cm, 3 pages in cover.  
Cover recto: as title page, illustrated by Anne Marie Carl-Nielsen (?); Cover verso: "Forlæggerens Ejendom for alle Lande. / Kjøbenhavn & Leipzig. / Wilhelm Hansen, Musik-Forlag."  
**B** Score, autograph, printing manuscript.  
See CNU vol I/7, *Sources*, source **M<sup>I</sup>**.  
The source has not been available for the present volume.

Bar	Part	Comment
13, 85, 117	pf.1	note 1: marc. added by analogy with b.5
43, 45	pf.1	note 1: marc added by analogy with bb.3, 5, 11, 13
122-123		end of <i>ritardando</i> emended from b.123 second crotchet to b.122 fourth quaver because of a <i>tempo</i> b.123
124	pf.1	note 1: stacc. added by analogy with bb.125, 126, 127

A d d . 3 2 ' D A N C E O F T H E H A N D -  
M A I D E N S ' F R O M ' H A G B A R T H O G  
S I G N E ' F O R P I A N O

- A** Printed piano score  
**B** Piano score, autograph, printing manuscript  
**C** Piano score, autograph, fair copy  
**A** Printed piano score.  
Title page: "Til Vennerne /MARIE OG HOTHER PLOUG / TERNERNES / DANS / AF / HAGBARTH / OG / SIGNE / MUSIK / af / CARL NIELSEN /FORLÆGGERENS EJENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / KRISTIANIA. NORSK MUSIK-FORLAG. / (BRØDRENE HALS-WARMUTH-WILHELM HANSEN)."  
Pl. No. 14744 (1910).  
34x27 cm, 3 pages.  
**B** Piano score, autograph, printing manuscript.  
DK-Kk, CNS 18a.  
Title page: "Ternerne<sup>S</sup> Dans / af Oelensshlåger<sup>a</sup> / 'Hagbarth og Signe' / komponeret / af / Carl Nielsen." Added in pencil in foreign hand: "291 / 14744".