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Series IV. Juvenilia et Addenda. Volume 1



Edition Wilhelm Hansen
Copenhagen 2009



C A R L N I E L S E N

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

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

Udgivet af
Edited by
Lisbeth Ahlgren Jensen
Lisbeth Larsen



Edition Wilhelm Hansen
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GENERAL PREFACE

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

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

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

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

Series I, Stage Music

- Operas
- Incidental music

Series II, Instrumental Music

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

GENERELT FORORD

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

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

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

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

Serie I, Scenemusik

- Operaer
- Skuespilmusik

Serie II, Instrumentalmusik

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

Series III, Vocal Music

Cantatas
Songs
Choral Pieces

Series IV, Juvenilia et Addenda

Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2008

Serie III, Vokalmusik

Kantater
Sange
Korsatser

Serie IV, Juvenilia et Addenda

Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse er dokumenteret i den kritiske beretning. Typografi, partituropstilling, instrument- og genrebetegnelser er normaliseret efter nutidig praksis. Med enkelte undtagelser, som der er gjort nærmere rede for i den kritiske beretning, er de mange tilføjelser og ændringer i Carl 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. 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)¹ together with sketches that were seemingly not worked out with a view to publication or performance, but which nevertheless constitute complete compositions (Add. 17-27, 45-49). In addition we publish the composer's arrangements of his own works (Add. 29-37), a selection of his counterpoint exercises (Add. 38-44) and a single work that has survived incomplete but nevertheless can be reconstructed (Add. 28). Not all these works survive in Nielsen's hand. But if they can be traced to his authorship with nearly complete certainty – for example, if they carry his signature or if their provenance can be traced back to him directly – they are included here.²

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

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

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

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

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

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

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

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

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

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

The compositions were shared out between the editors as follows:

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

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

Ideelt set udgives alle de arrangementers, 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, arrangementer, 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 arrangementer 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

Playing with Olfert Jepsen also helped to convince Nielsen that his future lay in music, and in his memoirs the meeting with Jepsen is mentioned immediately before he describes his departure from Odense and his first journey to Copenhagen in the spring of 1883 – carrying in his bag the following string quartet in D minor (Add. 8).

QUARTET FOR TWO VIOLINS, VIOLA AND CELLO IN D MINOR (ADD. 8)

According to Nielsen's memoirs, the quartet was composed in Odense while he was having lessons with the above-mentioned choirmaster Carl Larsen and playing chamber music with some of his friends:

“Here I got to know quartets by Haydn, Mozart, Pleyel and Onslow, and I was so enthusiastic that I set about composing a quartet of my own; in a month or so it was finished. I still have this work, and I actually can't understand how I was able without the slightest theoretical skills to set it on its feet. The Quartet, in the key of D minor, is really well put together, and in the scherzo there is even a canon, correctly executed. Naturally there's no originality there, but it's fresh and alive.”²⁴

It is interesting that this scherzo, the third movement in the D minor Quartet, uses the same motif as the concluding scherzo of the Violin Sonata (Add. 5). However, which of the two works was composed first cannot be determined on this basis. There is no indication of performances of the early string quartet, but it is probable that Nielsen played it together with his quartet friends in Odense. He also proudly presented his quartet together with a letter of recommendation from Klaus Berntsen²⁵ to the man he regarded as unquestionably the highest authority on this matter:

“So one day in May 1883 I travelled to Copenhagen for a violin audition with V. Tofte²⁶ and to present my string quartet to

Samspillet med Olfert Jepsen var altså med til at bestyrke Nielsens i, at hans fremtid lå inden for musikken, og i hans erindringsværk er mødet med Jepsen da også omtalt umiddelbart inden han skildrer sit opbrud fra Odense og for første gang rejste til København i foråret 1883 – i øvrigt med nedenstående kvartet i d-mol (Add. 8) i bagagen.

KVARTET FOR TO VIOLINER, BRATSCH OG CELLO I D MOL (ADD. 8)

Kvartetten er ifølge Nielsens erindringer komponeret, mens han i Odense tog undervisning hos den tidligere nævnte kantor Carl Larsen og dyrkede kvartetsammenspil med nogle af sine kammerater:

“Her lærte jeg Haydns, Mozarts, Pleyls og Onslows Kvartetter at kende, og jeg blev saa betaget, at jeg foresatte mig at komponere en Kvartet; i Løbet af en Maanedstid var den også færdig. Jeg er endnu i Besiddelse af dette Arbejde og begriber egentlig ikke, at jeg dengang uden de ringeste theoretiske Kundskaber har kunnet stable den paa Benene. Kvartetten, der staar i d moll, er nemlig rigtig godt formet, og i Scherzoen forekommer endogsaa en Kanon, som er korrekt gennemført. Naturligvis er den uden al Originalitet, men levende og frisk”.²⁴

Det er interessant, at den omtalte scherzo, der udgør d-mol kvartetens tredje sats, benytter samme motiv som den afsluttende scherzo i violinsonaten (Add. 5). Hvilket af de to værker, der er komponeret først, kan dog næppe afgøres på dette grundlag. Der kendes ingen beretninger om opførelser af den tidlige strygekvartet, men det er sandsynligt, at Nielsens har opført den sammen med sine kvartetkammerater i Odense. Desuden præsenterede han stolt sin kvartet (sammen med en anbefaling fra Klaus Berntsen)²⁵ for den i hans øjne højeste autoritet udi det spørgsmål:

“Saa rejste jeg da en skønne Dag i Maj 1883 til Kjøbenhavn for at aflægge prøve paa Violinen for V. Tofte²⁶ og for at præsentere min

²⁴ Carl Nielsen, *op. cit.*, p. 183.

²⁵ Danish politician and folk high school principal (1844-1927).

²⁶ Danish violinist (1832-1907).

²⁴ Carl Nielsen, *op. cit.*, s. 183.

²⁵ Politiker og højskoleforstander (1844-1927).

²⁶ Violinist (1832-1907).

Niels W. Gade.²⁷ I had prepared a solo piece for violin, 'Souvenir de Boulogne' by H. Leonard,²⁸ and I had had my quartet fair copied so that it looked nice."²⁹

As is well known, Nielsen's audition for Tofte was successful, and he came away with the likely prospect of being accepted at the Conservatory. Of his visit to Gade, Nielsen reported:

"He read the letter, but did not want to hear me play the violin, saying that I could go and play for Tofte; since he was about to back into his room, I hurriedly said that I had already played for concert-master Tofte, but that I had a string quartet that I would like Professor Gade to look at. So he coughed and said: 'Well, all right then; but I really don't have much time!', so I made do with plucking the score of the andante from my violin case and gave it to him. He turned away from me towards the light and read the score. Now I could observe him without trembling. As he read, his face betrayed nothing whatsoever that would indicate approval or the reverse; just a couple of times his lips moved as though he was going to whistle or hum. Eventually he finished, and he gave the manuscript back to me, looked directly at me for a moment with his grey-blue eyes and said that I had a good sense of form, and that I could certainly enrol as a student at the conservatory if I was also successful in my violin test."³⁰

Nielsen's memory of this occasion would seem to be corroborated by the fact that in the conservatory's student reports after Nielsen's third year of study Gade noted: "Has composed a string quartet that displays no small gifts for composition."³¹ But it may also have been a subsequently composed quartet that Gade was writing about.

It may seem surprising that Nielsen did not show Gade the scherzo, since he considered it so successful that he used it twice; but after all the motif may have seemed to him too impersonal for the purposes of showing his work to such an authority.

Strygekvartet for Niels W. Gade.²⁷ Jeg havde indstuderet et Solonummer for Violin, 'Souvenir de Boulogne' af H. Leonard,²⁸ og min Kvartet havde jeg ladet afskrive, saa den tog sig pænt ud".²⁹

Som det vil være bekendt, faldt Nielsens prøvespil for Tofte gunstigt ud, og han blev stillet i udsigt, at han formentlig ville kunne blive optaget på musikkonservatoriet. Om besøget hos Niels W. Gade hedder det:

"Han læste Brevet, men vilde ikke høre mig paa Violin og sagde, jeg kunde gaa ud og spille for Tofte; da han vilde til at gaa ind i Stuen igen, skyndte jeg mig at sige, at jeg allerede havde spillet for Koncertmester Tofte, men jeg havde en Strygekvartet, som jeg vilde bede Professor Gade se paa. Saa rømmede han sig og sagde: 'Naa, ja, lad gaa; men jeg har sg'unte megen Tid!' hvorfor jeg nøjedes med kun at pille Partituret til Andanten frem af min Violinkasse og give ham det. Han drejede sig om fra mig for Lyset og læste i Papiret. Nu kunde jeg uden at skælve iagttage ham. Under Gennemlæsningen var der ikke nogetsomhelst at opdage i hans Ansigt, der kunde tydes som Bifald eller det modsatte, kun et Par Gange gjorde hans Læber en Bevægelse, som vilde han fløjte eller smaasyngte. Endelig var han færdig, og idet han gav mig Papiret tilbage, saa han et kort Øjeblik bestemt paa mig med sine graablaa Øjne og sagde, at jeg havde god Formsans, og at jeg nok kunde komme ind som Elev paa Konservatoriet, ifald jeg ogsaa klarede mig i Violinspil".³⁰

Nielsens erindringer om forløbet synes at blive bekræftet af, at Niels W. Gade i musikkonservatoriets elevprotokol efter Nielsens tredje studieår noterede: "Har komponeret en Strygekvartet som røber ikke lidt Compositions-Evner".³¹ Men det kan dog også have været en senere komponeret kvartet, Gade udtalte sig om.

Man kan undre sig over, at Nielsen ikke viste Gade scherzosatsen, siden han syntes, den var blevet så vellykket, at han anvendte den hele to gange; men motivet har måske trods alt forekommet ham for upersonligt til, at han ville vise sit arbejde frem for en sådan autoritet.

27 Danish composer (1817-1890).

28 Belgian composer and violinist (1819-1890).

29 Carl Nielsen, *op. cit.*, p. 212.

30 Carl Nielsen, *op. cit.*, pp. 214-215.

31 Det Kgl. danske Musikkonservatoriums Arkiv, nr. 1579, Rigsarkivet. (Elevprotokoller 1886-87).

27 Komponist (1817-1890).

28 Belgisk komponist og violinist (1819-1890).

29 Carl Nielsen, *op. cit.*, s. 212.

30 Carl Nielsen, *op. cit.*, s. 214-215.

31 Det Kgl. danske Musikkonservatoriums Arkiv, nr. 1579, Rigsarkivet. (Elevprotokoller 1886-87).

FORKORTELSER

ABBREVIATIONS

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

CHAMBER MUSIC

Add. 1 POLKA FOR VIOLIN

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

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

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

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

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

Add. 2 DUET FOR VIOLINS

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

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

37	pf.1	note 1 (upper part): beginning of slur (no ending) omitted; lower part: slur added by analogy with b.6
41	vc.	<i>p</i> added by analogy with vl., pf.
48	pf.2	last note emended from F to D by analogy with vc.
50	vl.	note 1: marc. added by analogy with b.49
53	vl.	note 3: marc. added by analogy with b.51
56	pf.1	slur added by analogy with pf.2
57	vc. pf.	<i>mf</i> added by analogy with b.1 (vc.)
57	pf.2	chord 2: \sharp added by analogy with b.1
58	vl.1	<i>mf</i> added by analogy with the dynamic level of vc., pf.
58	pf.2	\sharp added by analogy with b.2
61	vl.	note 1: marc. added by analogy with b.5
61	pf.1	lower part: slur added by analogy with b.62 (lower part); \sharp added; A: bar incomplete
62	vl.	note 1: marc. added by analogy with bb.6, 38
62	pf.2	slur added by analogy with b.6
62	pf.2	P added
63	vc.	\sharp added; A: bar incomplete
64	vl.1	notes 1-2: slur added by analogy with b.8

Third Movement

Bar	Part	Comment
+1	vc.	<i>p</i> added by analogy with the dynamic level of pf.
1	vl.1	<i>p</i> added by analogy with the dynamic level of vc., pf.
7	pf.1	note 1: $e^{1/2}$ emended to $e^{2/2}$
13	vc.	\sharp added; A: bar incomplete
16-17	vl. vc. pf.	b.16: double bar before fourth quaver emended to double bar after fourth quaver
16	pf.2	second crotchet: \downarrow emended to $\downarrow \gamma$
20	vl.	note 7: $e^{1/2}$ emended to $e^{2/2}$
22	vc.	===== added by analogy with vl., pf.
23	vc.	A: first note: blurred (perhaps an attempted correction to d)
25	pf.1	slur added by analogy with bb.21-24
27	pf.1	slur added by analogy with bb.21-24
28	pf.1	$\sharp \gamma$ added; A: bar incomplete
28-29	pf.2	tie added by analogy with b.+1, 8-9
29	pf.2	chord 2: e, g, b emended to d, g, b by analogy with bb.1, 9
38	pf.	===== added by analogy with b.46
58	pf.	===== added by analogy with b.46
64	pf.	===== added by analogy with b.44
66	pf.	===== added by analogy with b.46
70	vc.	second crotchet: \sharp emended to b γ by analogy with bb.69, 73, 74
71	pf.1	note 8: d' emended to d $^{\sharp}$ by analogy with note 4
76-77	pf.2	tie added by analogy with bb.+1, 8-9
83	pf.1	note 1: $e^{1/2}$ emended to $e^{2/2}$
84-85	pf.2	tie added by analogy with bb.+1, 8, 9
98	pf.1	notes 5, 7: ♩ emended to ♩ and notes 6, 8: ♩ emended to ♩ by analogy with the rhythm in b.92
100	vl.	γ added; A: bar incomplete

Add. 8 QUARTET FOR TWO VIOLINS, VIOLA AND CELLO IN D MINOR

A Score, manuscript copy.

DK-Kk, CNS 37.

Title on first music page: "Quartetto N° 1."





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

26x34.5 cm, 8 folios (various paginations added later: 1, 2, 4, 3, -, 3, -, 7, -, 9, 10, 11, 12, 12, 14, 15, -) written in ink, additions in pencil. The source has been restored.

Paper type: 12 staves (hand-ruled).



First Movement

Bar	Part	Comment
1	vc.	<i>p</i> added by analogy with vl.1.2, va.
4-5	va.	b.4 note 6 to b.5 note 1: tie added by analogy with vl.2
7	vc.	note 6: stacc. added by analogy with bb.5-6
8	vc.	<i>dim.</i> added by analogy with vl.1.2, va.
12	vl.1	note 4: c'' emended to c $^{\sharp}$ by analogy with b.4 and note 1; A: note 5: c $^{\sharp}$
13	vl.1.2 va. vc.	<i>f</i> emended to <i>ff</i> by analogy with b.5
13	vc.	note 6: stacc. added by analogy with b.5
14	vc.	<i>f</i> added by analogy with vl.1.2, va.; note 6: stacc. added by analogy with b.5
15	vc.	<i>f</i> added by analogy with vl.1.2, va.; note 1: stacc. added by analogy with b.7; note 6: stacc. added by analogy with b.5; note 10: <i>p</i> added by analogy with vl.1.2, va.
16	vl.1	note 4: stacc. added by analogy with note 1 and b.17 notes 1, 4
18	vc.	<i>p</i> added by analogy with vl.1.2, va.
25	vl.1 va. vc.	<i>ff</i> added by analogy with vl.2 and b.21
33	vl.1	slur notes 2-7 emended to slur notes 1-5 by analogy with vl.2 and bb.95, 97
33	vl.2	A: note 4: e $^{\sharp}$ (slip of the pen)
37	va.	<i>ff</i> emended to <i>f</i> by analogy with vc.
38	vl.1	notes 6-7: stacc. omitted by analogy with vl. 2 and bb.37, 45, 46
39	vl.1	<i>decrs.</i> omitted (because of <i>dim.</i>); notes 3-4: slur omitted because of slur notes 3-8
41	vl.1	slur notes 2-7 emended to slur notes 1-5 by analogy with vl.2 and bb.95, 97
41	vl.2	A: note 4: e $^{\sharp}$ (slip of the pen)
41	vc.	<i>dolce</i> added by analogy with vl.1.2, va.
43	vl.1	slur notes 2-5 emended to slur notes 1-5 by analogy with vl.2
45	vc.	<i>f</i> added by analogy with b.37
56	vc.	<i>tr</i> added by analogy with b.55 (vl.1) and va.
61 ¹	vl.1	===== added by analogy with vl.2, va., vc.
62 ¹	vl.1	===== added by analogy with vl.2, va., vc.
62 ²	vl.2 va. vc.	<i>p</i> added by analogy with vl.1
62 ³	vl.2	notes 11, 13, 15: marc. added by analogy with va., vc. and b.64
63 ²	vl.1	===== added by analogy with vl.2, va., vc.

63 ^l	vl.1,2 va. vc.	p added by analogy with b.61 ^l (vl.1)
64 ^l	vl.1	 added by analogy with vl.2, va., vc.
64 ^l	vl.1,2 va. vc.	p added by analogy with b.61 ^l (vl.1)
64 ^{ll}	vl.2	note 9: marc. omitted by analogy with va. (note 5), vc. (note 3)
65 ^j	vl.1,2 va. vc.	p added by analogy with b.61 ^l (vl.1)
65 ^j	vl.1	notes 2-4:  added by analogy with vl.2, va., vc.
65 ^j	vl.1 va. vc.	fourth crotchet: fz  added by analogy with vl.2
65 ^j	vc.	notes 2-3:  added by analogy with vl.2, va.
65 ^{ll}	vl.1,2 vc.	p added by analogy with va.
66 ^j	vl.1,2 va. vc.	p added by analogy with b.61 ^l (vl.1)
67	vl.2 va. vc.	p added by analogy with vl.1
71	va.	<i>dim.</i> added by analogy with vl.2, vc.
71-72	va.	notes 1-3: stacc. omitted by analogy with vl.2, vc. and bb.115-116
77	vl.1	<i>rit.</i> emended from b.78 note 1 by analogy with vl.2, va., vc.
80	vl.1	notes 1-4: stacc. added by analogy with bb.2, 4
82	vl.1	notes 1-4: stacc. added by analogy with bb.2, 4; note 4: <i>c''</i> emended to <i>c⁴'</i> by analogy with note 1 and b.12
83	vl.1	note 3: <i>b'</i> emended to <i>d'</i> by analogy with b.5
83-85	vc.	note 6: stacc. added by analogy with bb.5-6
86	vl.1,2 vc.	<i>dim.</i> added by analogy with va.
87	va. vc.	p added by analogy with vl.1,2
88	vl.1	notes 1-4: stacc. added by analogy with b.2
90	vl.1	notes 1-4: stacc. added by analogy with b.4; note 4: <i>c''</i> emended to <i>c⁴'</i> by analogy with note 1 and b.12
90-91	vl.2	b.90 chord 6 to b.91 chord 1: tie added by analogy with bb.82-83
90-91	va.	b.90 note 6 to b.91 note 1: tie added by analogy with bb.82-83
91-92	vc.	note 6: stacc. added by analogy with bb.5-6
92	va. vc.	f added by analogy with vl.1,2
96	va.	slur notes 2-5 emended to slur notes 3-5 by analogy with bb.34, 36, 98
97	vl.1	notes 6-7: slur added by analogy with b.95
100	vc.	slur added by analogy with b.99
101	vl.2	<i>dim.</i> added by analogy with vl.1, va., vc.
102	vl.2	notes 1-2: slur added by analogy with vl.1
103	va. vc.	<i>dolce</i> added by analogy with vl.1,2 and b.95
103-104	va.	b.103 note 1 to b.104 note 2: slur added by analogy with bb.95-96; b.104 notes 2-5: slur emended to slur notes 3-5 by analogy with b. 95
107	vl.1,2	f emended to ff by analogy with b.99
111	vl.1	note 5: <i>f''</i> emended to <i>f'''</i> by analogy with note 2

Second Movement


Bar	Part	Comment
1	vl.1,2 va. vc. vc.	A: above staves: <i>Con sordini e sempre sotto voce</i> slur notes 2-5 omitted because of slur notes 1-7
6	vc.	notes 1-7: slur added by analogy with b.5
8	vc.	slur added by analogy with va.
15	vl.2	A: chords 1-2: bottom note added with a different pen

15	vc.	A: note 2: <i>d</i> corrected to B ^b
16	vl.2	A: <i>c⁴'</i> added with a different pen
16	vc.	A: <i>c⁴</i> corrected to A
25	vl.2	<i>dolce</i> added by analogy with vl.1
25-26	vl.2	b.25 note 3 to b.26 note 1: tie added by analogy with vl.1
26	vl.2	notes 2-3: slur added by analogy with vl.1 and b.28
27	vl.1 va. vc.	p added by analogy with vl.2
28	va.	fz added by analogy with vl.1,2, vc.
29	vl.1,2 va. vc.	p added by analogy with b.25
30	vl.2	 notes 1-8 emended from  notes 1-4 by analogy with vl.1
32	vl.1	pp added by analogy with vl.2
33	vl.1	p added by analogy with vl.2, va., vc.; notes 1-2: slur added by analogy with vl.2
35	vl.1,2 va. vc.	p added by analogy with bb.25, 27
36	va. vc.	fz added by analogy with vl.1,2 and b.34
37	vl.2	notes 1-2: slur added by analogy with vl.1
38	vl.2	notes 1-2: slur added by analogy with vl.1
46	va.	marc. added by analogy with vl.1,2
46	vc.	notes 1-2: slur added by analogy with b.44

Third Movement

Bar	Part	Comment
1-4	vl.1	stacc. added by analogy with bb.5-8 (vl.2), 9-12 (va.)
5	vl.2	p added by analogy with the dynamic level of vl.1
8	vl.1	stacc. added by analogy with bb.5-7 (vl.2)
9	va.	p added by analogy with the dynamic level of vl., va.
12	va.	stacc. added by analogy with b.8 (va.)
13-15	vl.1	stacc. added by analogy with bb.5-7 (vl.2)
23-24	vl.1	b.23 note 1 to b.24 note 2: slur added by analogy with bb.19-20
33	vl.1	f emended to ff by analogy with vl.1, va., vc.
37-39	vl.1	stacc. added by analogy with bb.5-7 (vl.2)
51	vl.2 vc.	mf added by analogy with vl.1, vc.
65, 73,		
78, 82	vl.1	stacc. added by analogy with bb.59, 62 (vl.2)
83	va.	stacc. added by analogy with b.9
84	vc.	stacc. added by analogy with b.4 (vl.1.), b.8 (vl.2)
85	va.	stacc. added by analogy with b.10
86	vc.	stacc. added by analogy with b.4 (vl.1.), b.8 (vl.2)
87	va.	stacc. added by analogy with b.11
88	vc.	stacc. added by analogy with b.4 (vl.1), b.8 (vl.2)
89-90	va.	stacc. added by analogy with bb.9-11

Fourth Movement

Bar	Part	Comment
4	vl.1	notes 2-4: stacc. added by analogy with b.2
5	vl.1,2 vc.	p added by analogy with vc.
7-8	vl.1,2 va.	A: NB added in pencil at note 6 (vl.1) and note 1 (vl. 2) – presumably to point out the fifth and octave parallels
7	vc.	A: note 2: <i>B</i> corrected to <i>G⁴</i> in pencil
8	vc.	 added by analogy with vl.1,2, va.; ff emended to f by analogy with vl.1

12	vl.1	note 4: stacc. added by analogy with b.10
13	vl.2	<i>mf</i> added by analogy with vl.1, va., vc.
19	va. vc.	<i>p</i> added by analogy with vl.1,2
23-24	va.	tie added by analogy with vl.2
29	vl.1	note 4: stacc. added by analogy with b.30
31-32	vl.1	———— emended from ———— ending b.31 note 6 by analogy with vl.2, va., vc.
31	vl.1	A: note 5: <i>NB</i> added in pencil – presumably to point out the fifth and octave parallels
31	vc.	A: note 2: <i>NB</i> added in pencil – presumably to point out the fifth and octave parallels
34	vc.	<i>p</i> added by analogy with vl.1,2, va.
36-38	vl.1,2 vc.	slur b.36 note 2 to b.38 note 2 emended from slur b.36 note 2 to b.37 note 2 by analogy with bb.114-116 (vl.1, vc.)
37-38	va.	b.37 note 4 to b.38 note 2: slur added by analogy with bb.115-116
46	vc.	note 1: stacc. added by analogy with b.42
51-52	vl.2 va.	b.51 note 2 to b.52 note 1: tie added by analogy with vl.1
53	vc.	<i>p</i> added by analogy with vl.1,2, va.
56	vc.	stacc. added by analogy with vl.1
58	vl.1,2	notes 2-4: stacc. added by analogy with b.56
58	vl.2	note 3: <i>f^z</i> emended to <i>f^z</i> by analogy with note 1 (vl.1, vc.)
58	va. vc.	stacc. added by analogy with vl.1,2
59	vl.1	notes 1-3: stacc. added by analogy with vl.2; note 4: stacc. added by analogy with b.56
59	vl.2	note 4: stacc. added by analogy with b.56
60	vl.1	notes 1-3: stacc. added by analogy with vl.2; note 4: stacc. added by analogy with b.56
60	vl.2	note 4: stacc. added by analogy with b.56
68-69	vc.	b.68 note 4 to b.69: slur added by analogy with bb.64-65
69	vc.	<i>p</i> added by analogy with vl.1,2, va.
75	vl.1	note 4: stacc. added by analogy with b.2
77	vc.	<i>p</i> added by analogy with vl.1,2, va.
80	vl.1	notes 2-4: stacc. added by analogy with b.2
82	vl.1	notes 2-4: stacc. added by analogy with b.4
83	vl.1,2 va.	<i>p</i> added by analogy with vc.
86	vl.1 vc.	note 1: <i>f</i> emended from <i>fz</i> by analogy with b.8 (vl.1)
86	vc.	———— added by analogy with vl.1,2, va.
88	vl.1	notes 2-4: stacc. added by analogy with b.10
89	vl.2	<i>f</i> added by analogy with va., vc.
90	vl.1	notes 2-4: stacc. added by analogy with b.12
103	vc.	<i>mf</i> added by analogy with vl.1,2, va.
105	vl.1	note 3: stacc. added by analogy with bb.103-104, 106
107	vc.	notes 3-4: stacc. added by analogy with bb.29-30, 108
109	vl.1	<i>fz</i> ———— added by analogy with va., vc.
109	vl.2	———— added by analogy with va.,vc.
112	vc.	note 2: stacc. added by analogy with b.110
114-116	vl.2	slur b.114 note 2 to b.116 note 2 emended from slur b.114 note 2 to b.115 note 2 by analogy with vl.1, vc.
125-126	vc.	slur added by analogy with bb.117-118, 121-122
129-130	vl.2 va.	b.129 note 2 to b.130 note 1: tie added by analogy with vl.

135, 136	vl.1 va. vc.	notes 1-3: marc. added by analogy with vl.2
138	vl.1	note 2: marc. added by analogy with vl.2 (note 1)
138	va.	marc. added by analogy with vl.2

A d d . 9 M O V E M E N T F O R T W O V I O L I N S , V I O L A A N D C E L L O I N F M A J O R

A Score, manuscript copy

B Part for viola, manuscript copy

A Score, manuscript copy.

DK-Kk, CNS 32,1.

Title on first music page: “Quartet. Carl Nielsen”. / “Allegro moderato”.

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

26.5x35 cm, 12 pages (paginated 1-12), written in ink, p. 12 blank. Additions in pencil. The source has been restored.

Paper type: 12 staves (hand-ruled).

Additions in pencil on pp. 2, 4, 6, 7, 10.

B Part for viola, manuscript copy.

DK-Kk, CNS 353f.

Title on first music page: “Quartet af Carl Nielsen. / Viola”.

34.5x26 cm, 3 folios, unpaginated, written in ink, additions in pencil (Carl Nielsen) and bluish-purple crayon (foreign hand). Bound with Add. 10 in library binding. The source has been restored.

Paper type: 12 staves (hand-ruled).

The connection between **A** and **B** is not known; ϕ added in **B** (before b.103 and after b.114) corresponds with ϕ in **A**, which might indicate that **B** was copied from **A** and may have been used for a performance.

Bar	Part	Comment
		A: <i>Allegro moderato</i>
13	vl.2	note 3: marc. added by analogy with bb.9, 11 and vc.
13	vc.	<i>fz</i> emended from note 4 to note 3 by analogy with vl.2
26	va.	chords 1-2: ten.added by analogy with vl.2
27-28	vl.2 va.	ten. added by analogy with b.26 (vl.2)
30	va.	marc. added by analogy with vl.1,2, vc.
30	vc.	———— added by analogy with vl.1,2, va.
49	vl.2 va. vc.	A: <i>rep.</i> and other markings added in pencil between the staves (CN?)
58-59	va. vc.	A: <i>fjldes ud</i> ‘to be completed’ added between the staves (CN?)