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Udgivet af Carl Nielsen Udgaven

Det Kongelige Bibliotek

Hovedredaktør Niels Krabbe

Serie IV. Juvenilia et Addenda. Bind 1

Published by The Carl Nielsen Edition

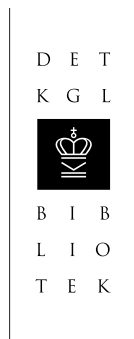
The Royal Library

Editor in chief Niels Krabbe

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
Copenhagen 2009

Graphic design Kontrapunkt A/S, Copenhagen
Music set in SCORE by New Notations, London
Text set in Swift
Printed by Quickly Tryk A/S, Copenhagen

CN 00052
ISBN 978-87-598-1824-4
ISMN M-66134-212-0

Sponsored by Augustinus Fonden

Distribution Edition Wilhelm Hansen A/S, Bornholmsgade 1, DK-1266 Copenhagen K

Translation David Fanning (Preface)

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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 Nielsens værker, der er foretaget af venner og kolleger, fjernet.

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

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

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

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

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 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.

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

MOVEMENT FOR TWO VIOLINS,
VIOLA AND CELLO IN F SHARP
MINOR (ADD. 13)

Seen in relation to the above discussed quartet movements (Add. 9-11), all of which are headed *Allegro* and were presumably conceived as the opening or concluding movements to a quartet in F major, this *Andante sostenuto* (Add. 13) must be considered as an inner movement to a quartet in, for example, A major. However, its hypothetical surrounding movements are not known. The movement survives both in a pencil draft and an ink fair copy, and is painstakingly supplied with articulation, dynamics and phrase-markings.

MOVEMENT FOR TWO VIOLINS,
VIOLA AND CELLO IN B FLAT
MAJOR (ADD. 14)

This *Menuetto* (Add. 14) survives both in parts and score. The four parts also contain parts for the *Andante tranquillo*, which was performed in 1887 together with a scherzo movement in a version for string orchestra at a concert in Tivoli under the title *Andante Tranquillo e Scherzo*.⁴⁸

The *Menuetto* may thus originally have belonged with the *Andante tranquillamento* as part of a quartet; but since the latter is published in CNU II/7 as part of the *Andante Tranquillo e Scherzo*, only the *Menuetto* is published here.

TRAUERMARSCH FOR TWO VIOLINS,
VIOLA AND CELLO (ADD. 15)

The *Trauermarsch* (Funeral March) for four strings was perhaps composed as a kind of stylistic exercise in the characteristic musical language of this genre: a slow, dignified tempo, serious minor-mode character and sharp, pointed rhythmic motifs. In this way it bears similarities to the Viennese classical stylised funeral march that could be included, for instance, in a sonata cycle but could also constitute a self-sufficient composition. The *Trauermarsch* only survives in this source, and it is therefore impossible to determine whether it was meant to be the first movement or perhaps only the first section of a larger composition. The absence of a final chord in the tonic might point to the latter possibility, but may also indicate that this was just a compositional exercise.

SATS FOR TO VIOLINER, BRATSCHE
OG CELLO I F SHARP (ADD. 13)

Set i forhold til de ovenfor omtalte kvartetsatser (Add. 9-11), der alle har karakterbetegnelsen *Allegro* og formentlig er tænkt som begyndelses- eller slutsatser i en kvartet i F-dur, må *Andante sostenuto* betragtes som en midtersats i f.eks. en A-dur kvartet. Dens eventuelle omgivende satser kendes imidlertid ikke. Satsen er overleveret i såvel en blyantkladde som en blækrenskrift og er omhyggeligt udarbejdet med artikulation, dynamik og fraserings.

SATS FOR TO VIOLINER, BRATSCHE
OG CELLO I B DUR (ADD. 14)

Denne *Menuetto* er overleveret i såvel stemmer som partitur. De fire stemmer indeholder tillige stemmerne til *Andante tranquillamento*, der sammen med en scherzosats i 1887 blev opført i en version for strygeorkester ved en koncert i Tivoli under titlen *Andante Tranquillo e Scherzo*.⁴⁸

Menuetto kan altså oprindeligt have været forbundet med *Andante tranquillamento* inden for rammerne af en kvartet; men da sidstnævnte er udgivet i CNU II/7 som led i *Andante Tranquillo e Scherzo*, udgives kun *Menuetto* i dette bind.

TRAUERMARSCH FOR TO VIOLINER,
BRATSCHE OG CELLO (ADD. 15)

Trauermarsch for fire strygere er måske komponeret som en slags stiløvelse i sørgemarch-genrens karakteristiske tonesprog: langsomt og værdigt tempo, alvorlig mol-karakter og skarpt punkterede figurer. Den har herved lighed med wienerklassikkens stilerede sørgemarch, der kunne indgå som sats i f.eks. en sonatecyklus men tillige kunne udgøre en selvstændig komposition. *Trauermarsch* er kun overleveret i denne kilde, og det er derfor ikke muligt at afgøre, om den skulle have udgjort første sats – eller for den sags skyld: første formeld – i en større komposition. Den manglende slutakkord i grundtonearten kunne pege på sidstnævnte mulighed men kan også være udtryk for, at det drejer sig om en kompositionsøvelse.

⁴⁸ Om opførelsen og de nærmere omstændigheder ved udgivelsen, se CNU II/7, s. xi-xiii.

⁴⁸ On the performance and more detailed circumstances surrounding the publication, see CNU II/7, pp. xi-xiii.

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".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 Oplysning 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".

72-73	vl.2	B: b.72 note 1 to b.72 note 4: slur
73	vl.2 va.	B: note 2: stacc.
74	va.	note 4: marc. added as in B; B: note 2: stacc.
75	vl.2 vc.	B: note 2: stacc.
efter 76		B: Menuetto D.C. al

A d d . 1 5 T R A U E R M A R S C H 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

- A Score, autograph.
DK-Kk, CNS 358b (gathering 3).
Title on first music page: “Trauermarchs”.
26x34.8 cm, 1 folio, unpaginated, written in pencil. The source has been restored.
Paper type: 14 staves (hand-ruled).
Including an eight-bar sketch for a “Romance” for violin and piano (Andante, E^b major, $\frac{3}{4}$) and an eight-bar sketch for “Belsazzar sad paa Tronen blandt Satrapers Trop Vel” (voice, pf.) without indication of the poet (George Gordon Byron, translated by Caralis).

Bar	Part	Comment
2	vl.1	♩ emended to ♩ ; A: bar incomplete
5-6	vc.	<i>cre-scen-do</i> added by analogy with vl.1,2, va.
7	vc.	<i>ff</i> added by analogy with vl.1,2, va.
9	va.	<i>pp</i> emended from <i>p</i> by analogy with vl.1,2, vc.

P I A N O P I E C E S

A d d . 1 6 T W O C H A R A C T E R P I E C E S
F O R P I A N O

- N o . 1
A Score, autograph, fair copy.
DK-Kk, CNS 7,1.
Title on first music page: “Caraktèrstykke N^o.1”, in the top right corner: “Carl Nielsen”.
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
34.4 x26 cm, 1 folio, unpaginated, written in ink. The source has been restored.
Paper type: 14 staves (hand-ruled).
The folio originally belonged to the same bifolio as “No. 2”.

- N o . 2
A Score, autograph, fair copy.
DK-Kk, CNS 7,2.
Title on first music page: “N^o. 2”.

Donated to The Royal Library by Irmelin Eggert Møller in 1958.
34.4x26 cm, 1 folio, unpaginated, written in ink. The source has been restored.
Paper type: 14 staves (hand-ruled).
The folio originally belonged to the same bifolio as “Caraktèrstykke No. 1”.

No. 1

Bar	Part	Comment
11	pf.2	A: no pedal indication of where to undamp. The pedal sign below first note apparently indicates that pedalling is to be used in this piece (a similar use of pedalling signs may be seen in the <i>Humoresque</i> for oboe and piano, see: CNU II/11 p.85)
19	pf.	key signatures for A ^b major added; A: notated in F major
21	pf.2	fourth crotchet, chords 1-2 top note: f^{\flat} emended to f^{\sharp} by analogy with bottom note
28	pf.1	chord 4: a^{\flat} , a^{\flat} emended to a^{\sharp} , a^{\sharp} by analogy with b.27
32	pf.1	chord 2: e^{\flat} , e^{\flat} emended to e^{\sharp} , e^{\sharp} by analogy with pf. 2 (top note)
33	pf.2	note 10 (upper part): e^{\flat} emended to e^{\sharp}
39	pf.1	note 3: a^{\flat} emended to a^{\sharp} by analogy with pf. 2 (chord 1, middle note)
43	pf.1	chord 1 bottom note: a^{\flat} emended to a^{\sharp} by analogy with top note
48-49	pf.	double bar and F major key signatures added
60	pf.2	chord 1 top note: e^{\flat} emended to f^{\flat} by analogy with pf. 1 (note 1)
63	pf.2	added by analogy with pf.1

No. 2

Bar	Part	Comment
6	pf.1	A: slurs notes 1-2 and 3-5 corrected to slur notes 1-5
9	pf.1	note 2: marc. added by analogy with b.1
13, 14	pf.1	note 4: ♩ emended to ♩ in order to fit the meter
18-19	pf.	G minor key signatures added; A: notated in E ^b major
19	pf.1	note 2: a^{\flat} emended to a^{\flat} by analogy with b.18 (notes 1, 10)
19	pf.2	chords 7-9, top note: a^{\flat} emended to a^{\flat} by analogy with pf.1
20-21	pf.	<i>cres-cen</i> emended to <i>cre-scen-do</i>
20	pf.2	note 3: A ^b emended to A by analogy with pf.1, chords 7-9 (top note)
38	pf.1	chord 4: lower note emended from b^{\flat} to d^{\flat} (by analogy with top note)
44-45	pf.	double bar and key signatures for a^{\flat} major added
45	pf.1	note 2: marc. added by analogy with b.1
46	pf.1	notes 1-5: slur added by analogy with b.2
50	pf.1	slur notes 1-2 and 3-5 emended to slur notes 1-5 by analogy with b.6
52	pf.	<i>dim.</i> added by analogy with b.8