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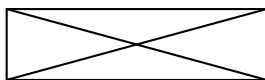
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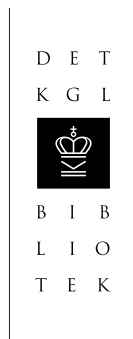
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Copenhagen 2006





CARL NIELSEN

KLAVER - OG
ORGELVÆRKER

PIANO AND
ORGAN WORKS

Udgivet af
Edited by
David Fanning
Niels Bo Foltmann



Edition Wilhelm Hansen
Copenhagen 2006

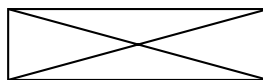
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GENERAL PREFACE

GENERELT FORORD

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

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

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

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

Series I, Stage Music

- Operas
- Incidental music

Series II, Instrumental Music

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

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

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

Series IV, Juvenilia, Addenda et Corrigenda

Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2006

Serie III, Vokalmusik

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

Serie IV, Juvenilia, Addenda et Corrigenda

Redaktionelle principper

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2006

FORORD

PREFACE

PIANO WORKS

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

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

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

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

KLAVERVÆRKER

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

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

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

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

1 *Min fynske Barndom*, Copenhagen 1927, pp. 22-23, *My Childhood*, London [1953], pp. 20-21.
2 *Ibid.*, p. 28, *My Childhood*, p. 24. "To Drosler sad paa Bøgekvis" (Two thrushes sat on a beech-tree branch) is a well-known Danish song by Christian Winther.
3 *Ibid.*, pp. 165 ff., *My Childhood*, p. 117.
4 Danish organist, pianist, composer and pedagogue (1832-1909).

1 *Min fynske Barndom*, København 1927, s. 22-23.
2 *Ibid.*, s. 28.
3 *Ibid.*, s. 165 ff.
4 Organist, pianist, komponist og pædagog (1832-1909).

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

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

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

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

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

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

5 Niels Krabbe, “The music”, in *Carl Nielsen spiller Carl Nielsen: Tre fonografvalser fortæller*. Booklet with CDROM SBCD 05, Statsbiblioteket, Århus 2003, p. 36.

6 The records mention Neupert, *Etude* in E minor, Mendelssohn, *Song without Words* in E flat major, Beethoven, Sonata in C minor Op. 10, Schubert, *Impromptu* in E flat major, Gade, *Folk-dance*. *Ibid.*, p. 46.

7 CDROM SBCD 05, Statsbiblioteket, Århus 2003.

8 The poster for this occasion (*Dk-Kk*) indicates that the programme also included Arthur Schnitzler’s comedy *Literatur*, songs by Nielsen, Christian Sinding’s Piano Quintet with Nielsen as second violin, and Holger Drachmann’s melodrama *Snefrid* with Nielsen’s music. The performance received a brief review in *Fyens Tidende* 12.6.1902. Earlier, at a concert in The Private Chamber Music Society on 16.11.1899 Nielsen accompanied the singer Vilhelm Herold in a selection of his own songs (according to the printed programme the concert also included the Sonata for Violin and Piano and the String Quartet in G minor, Op. 13).

9 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevsveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 509.

10 Danish pianist (1873-1946).

11 Cited in Niels Krabbe, *op. cit.*, p. 38.

5 Niels Krabbe, “Musikken”, i *Carl Nielsen spiller Carl Nielsen: Tre fonografvalser fortæller*. Booklet med CDROM SBCD 05, Statsbiblioteket, Århus, 2003, s. 37.

6 Konservatoriets protokol anfører Neuperts *Etude* i e mol, Mendelssohns *Lied ohne Worte* i Es dur, Beethovens sonate i c mol op. 10, Schuberts *Impromptu* i Es dur og Gades *Folkedans*. *Ibid.*, s. 46.

7 CDROM SBCD 05, Statsbiblioteket, Århus 2003.

8 Af teatrets plakat fra den pågældende forestilling (*Dk-Kk*) fremgår det at programmet – udover den nævnte optræden af Carl Nielsen som pianist – omfattede Arthur Schnitzlers lystspil *Literatur*, sange af Carl Nielsen, klaverkvintet af Christian Sinding (med Carl Nielsen som anden violinist) samt Holger Drachmanns melodrama *Snefrid* med musik af Carl Nielsen. Aftenens program blev efterfølgende kort omtalt i *Fyens Tidende* 12.6.1902. Hertil kommer at Carl Nielsen ved en koncert 16.11.1899 i Privat Kammermusikforening akkompagnerede Vilhelm Herold i et udvalg af sine sange (ifølge det trykte koncertprogram opførtes yderligere violinsonaten, opus 9 og strygekvartetten i g mol, opus 13).

9 Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevsveksling med Anne Marie Carl-Nielsen*, København 1983, s. 509.

10 Pianist (1873-1946).

11 Citeret efter Niels Krabbe, *op. cit.*, s. 39.

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

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

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

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

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

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

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

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

FIVE PIANO PIECES, OPUS 3

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

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

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

FEM KLAVERSTYKKER, OPUS 3

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

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

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

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

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

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

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

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

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

25 Fini Henriques, komponist (1867-1940).

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

of travel letters to mother: printed in a kind of letter format with an envelope around them etc.: a kind of diary. The staves should have not quite straight lines and so on, and the whole must look natural”;²⁷ on 2 November: “Wrote to Wilhelm Hansen about the publication of the piano pieces with illustrations by Wivel.”²⁸ On 9 November Nielsen noted “A letter from Wilhelm Hansen, offering to buy the rights to the Piano Pieces and to print them by Christmas.”²⁹ The eventual publication, which came out some time during early 1891,³⁰ did not contain Wivel’s (or any other) illustrations.

As Nielsen’s study tour continued, he garnered positive opinions on the pieces. In Leipzig a certain Herr Wildt singled out the *Arabesque* as likely to make Nielsen famous in Germany,³¹ while Adolf Brodsky’s favourite was the *Humoresque*.³² It has not been possible to trace a public premiere performance or an early reception in newspaper reviews.

The first mention of the pieces in Nielsen’s surviving correspondence comes in a letter to Emil Sachs³³ of 23 November 1890, which echoes several of his diary entries and mentions an unidentified publisher, other than Wilhelm Hansen, interested in buying the pieces and the need to hurry in order to meet Hansen’s commitment to publish them by Christmas. This letter elaborates on the third piece:

“The Arabesque is new and composed with Jacobsen’s poem ‘Arabesque’ in mind. All musicians are calling the pieces highly original and ‘märchenhaft’, and a gifted young Finnish composer, Jernfeldt,³⁴ said one day that the Arabesque is something completely new in music. They are all quite short pieces. How do the first two lines of Jacobsen’s poem go?³⁵ Isn’t it:

‘Have you gone astray in the deep woods?

Do you know Pan’?

I’m going to make that the motto for the Arabesque.”³⁶

27 Torben Schousboe, *op. cit.*, p. 23.

28 Niels Wivel (1855-1914), Danish illustrator. The letter to Wilhelm Hansen appears not to survive. Torben Schousboe, *op. cit.*, p. 24.

29 Torben Schousboe, *op. cit.*, p. 25.

30 Wilhelm Hansen’s handwritten lists of plate numbers (DK-Kk) do not indicate any precise date for this edition.

31 Torben Schousboe, *op. cit.*, p. 38.

32 Torben Schousboe, *op. cit.*, p. 40. Adolf Brodsky (1851-1929), Russian-born violinist and founder of the first Brodsky Quartet.

33 Danish wholesaler (1855-1920), godfather to Nielsen’s elder daughter, Irmelin.

34 Armas Järnefelt, Finnish-born conductor and composer (1869-1958); took Swedish nationality in 1910.

35 Jens Peter Jacobsen, Danish poet (1847-1885), *En Arabesk*, written in 1862 and published in 1874.

36 *Breve fra Carl Nielsen til Emil B. Sachs*, Copenhagen 1952, s. 16. Nielsen’s version is slightly inaccurate; the correct text appears in the printed edition (see p. 6 in the present volume).

Form af Rejsebrev til Moder; altsaa trykt i en Slags Brevformat og Convolut udenom o.s.v.; en Art Dagbog. Nodesystemerne maa være med skjæve Linier o.s.v. og det hele maa se naturligt ud”;²⁷ den 2. november: “Skrev til Wilh: Hansen om Udgivelsen af Clavèrstykkerne med Tegninger af Wivel”;²⁸ 9. november noterede han: “Brev fra Wilhelm Hansen som tilbyder at ville købe Forlagsretten til Clavèrstykkerne, og trykke dem inden jul”.²⁹ Den endelige udgave, som forelå engang i løbet af 1891,³⁰ indeholdt dog ingen illustrationer af Wivel eller andre.

Under sit studieophold modtog Carl Nielsen en række positive tilkendegivelser om stykkerne; i Leipzig mente en vis Herr Wildt at *Arabeske* sandsynligvis ville gøre Nielsens navn kendt i Tyskland,³¹ mens Adolf Brodsky foretrak *Humoreske*.³² Det har ikke været muligt at dokumentere den første offentlige fremførelse, ligesom der tilsyneladende heller ikke foreligger nogen omtale i aviserne.

Første gang stykkerne er nævnt i Carl Nielsens korrespondance er i et brev til Emil Sachs³³ fra den 23. november 1890, hvori han gentager en række af dagbogsoptegningerne og også nævner, at en anden udgiver end Wilhelm Hansen er interesseret i at købe stykkerne; samtidig understreger han at det haster såfremt Wilhelm Hansens ønske om en udgave inden jul skal imødekommes. Brevet kommer specielt ind på det tredje af stykkerne:

“Arabesken er ny og er komponeret med Jacobsen’s Digt ‘Arabeske’ for Øje. Alle Musikere kalder Stykkerne meget originale og ‘märchenhaft’ og en ung begavet, finsk Componist, Jernfeldt³⁴ sagde en Dag at Arabesken var noget helt Nyt i Musiken. Det er alle ganske smaa Stykker. – Hvordan lyder de to første Linier af Jacobsen’s Digt?³⁵ Er det ikke:

‘Har Du faret vild i de dybe Skove?

Kjender Du Pan’?

De skulde nemlig staa som Motto over Arabesken.”³⁶

27 Torben Schousboe, *op. cit.*, s. 23.

28 Niels Wivel (1855-1914), tegner. Brevet til Wilhelm Hansen synes ikke at være bevaret. Torben Schousboe, *op. cit.*, s. 24.

29 Torben Schousboe, *op. cit.*, s. 25.

30 Wilhelm Hansens håndskrevne stikkerbog (DK-Kk) anfører ikke nogen præcis dato for udgivelsen.

31 Torben Schousboe, *op. cit.*, s. 38.

32 Torben Schousboe, *op. cit.*, s. 40. Adolf Brodsky (1851-1929), russisk-født violinist og grundlægger af den første Brodsky-Kvartet.

33 Grosserer (1855-1920), gulfader for Carl Nielsen’s ældste datter, Irmelin.

34 Armas Järnefelt, finsk-født dirigent og komponist (1869-1958); blev svensk statsborger i 1910.

35 J.P. Jacobsen (1847-1885), *En Arabesk* skrevet i 1862 og udgivet i 1874.

36 *Breve fra Carl Nielsen til Emil B. Sachs*, København 1952, s. 16. Carl Nielsen citerer her forkort; den rette tekst fremgår af den trykte udgave (se s. 6 i nærværende bind).

The title of Jacobsen's poem refers to the free versification rather than to the content. Nielsen's first heading for the piece, *The Devil*, picks up on the figure of Pan and perhaps reveals more of the character of the music than does the definitive title.

The day after his letter to Sachs, Nielsen wrote to his former teacher Orla Rosenhoff,³⁷ declaring that the arabesque was the most original thing he had composed.³⁸ Writing back six days later, Rosenhoff expressed the wish to see the pieces in proof, in order to check on the piano writing. Nielsen read the proof on 14 December and sent it to Rosenhoff the following day.³⁹

Other than the two pieces composed before his grand tour, no continuous draft score or fair copy for the *Five Piano Pieces* appears to survive, though several of the pieces are extensively sketched. A copy of the first edition with Nielsen's pencilled emendations is housed in the Carl Nielsen Museum in Odense (A), and this is the main source for the present edition.

No. 5, *Elf's Dance*, was later used, under the title *Elverdans*, in Nielsen's music to Holger Drachmann's play *Sir Oluf, he Rides* (Hr. Oluf han rider) of 1906, there orchestrated by Julius Röntgen and expanded by a 60-bar middle section with new musical material between bb. 48 and 49.⁴⁰ In connection with the printed edition of four extracts from *Hr. Oluf* (Wilhelm Hansen 1906) Nielsen transcribed the expanded version of the movement for piano, keeping part of the piano texture from the version in Op. 3. The expanded version from *Hr. Oluf* is of course not included in the present edition of Op. 3, No. 5, but the new middle section between bb. 48 and 49 will be included in the final volume of the edition, *Juvenilia, Addenda et Corrigenda*.

SYMPHONIC SUITE, OPUS 8

Composition of the *Symphonic Suite* followed on from the hugely successful premiere of Nielsen's First Symphony on 14 March 1894. The second movement is dated 23 May 1894, the first 1 August 1894 at Gjorslev Bøgeskov at Store Heddinge in Stevns (Zealand), where Nielsen worked in a rented farmhouse, while his sculptress wife was making studies of animals⁴¹ (she eventually made the design for the front

J.P. Jacobsens titel hentyder til den frie metrik snarere end til digtets indhold. Carl Nielsens oprindelige titel *Fanden* knytter an til Pan-skikkelsen og siger måske mere om stykkets karakter end den endelige titel.

Dagen efter at have skrevet til Sachs skrev Carl Nielsen til sin gamle lærer Orla Rosenhoff³⁷ at arabesken var det mest originale musik, han hidtil havde komponeret,³⁸ hvortil Rosenhoff seks dage senere svarede at han meget gerne ville se et korrekturtryk af stykkerne med henblik på en kontrol af klaversatsen. Carl Nielsen læste korrektur den 14. december, og den følgende dag sendte han trykket til Rosenhoff.³⁹

Bortset fra de to stykker komponeret før studierejsen er der ikke overleveret nogen kladde eller renskrift af *Fem Klaverstykker*, selvom der er omfattende skitser til flere af dem. På Carl Nielsen Museet i Odense opbevares komponistens eksemplar af førstetrykket med hans egne blyantsrettelser (kilde A), og dette eksemplar danner hovedkilden for nærværende udgave.

No 5, *Alfedans*, blev senere – med titlen *Elverdans* – genbrugt i Carl Nielsens musik til Drachmanns skuespil *Hr. Oluf han rider* fra 1906, her instrumenteret af Julius Röntgen og udvidet med en 60 takters mellemdel med nyt musikalsk stof mellem klaverudgavens t. 48 og 49.⁴⁰ I forbindelse med den trykte udgave af fire uddrag fra *Hr. Oluf* (Wilhelm Hansen 1906) transskriberede Carl Nielsen den udvidede version af satsen for klaver med bibeholdelse af den del af klaversatsen som går tilbage til versionen fra opus 3. Den udvidede version fra *Hr. Oluf* er selvsagt ikke inddraget i nærværende revision af opus 3, nr. 5, idet dog den nye mellemdel mellem t. 48 og 49 vil blive bragt i Carl Nielsen Udgavens afsluttende bind, *Juvenilia, Addenda et Corrigenda*.

SYMPHONISK SUITE, OPUS 8

Arbejdet med *Symphonisk Suite* fulgte umiddelbart efter den meget store succes som Carl Nielsen havde oplevet med førsteopførelsen af sin første symfoni den 14. marts 1894. Anden sats er dateret 23. maj 1894 og første sats 1. august 1894 på Gjorslev Bøgeskov ved Store Heddinge på Stevns hvor Carl Nielsen arbejdede i et lejet bondehus, mens hustruen, billedhuggeren, foretog dyrestudier med henblik på fremtidige skulpturer;⁴¹ hun udarbejdede også forsiden til den

³⁷ Danish composer and pedagogue (1844-1905).

³⁸ Cf. Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsens Brev*, Copenhagen 1954, p. 15.

³⁹ Torben Schousboe, *op. cit.*, p. 31.

⁴⁰ See preface to *Carl Nielsen, Works*. Published by the Carl Nielsen Edition, The Royal Library. Series I. Volume 7. Edited by Peter Hauge, Copenhagen 2006.

⁴¹ Torben Schousboe, *op. cit.*, p. 87.

³⁷ Komponist og pædagog (1844-1905).

³⁸ Jf. Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Nielsens Brev*, København 1954, s. 15.

³⁹ Torben Schousboe, *op. cit.*, s. 31.

⁴⁰ Se forord til *Carl Nielsen, Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie I. Bind 7. Udgivet af Peter Hauge, København 2006.

⁴¹ Torben Schousboe, *op. cit.*, s. 87.

FORKORTELSER ABBREVIATIONS

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

PIANO WORKS

FIVE PIANO PIECES, OPUS 3

- A Printed score, Nielsen's copy
 - B Score, sketch, autograph (Nos. I, II, IV)
 - C Score, sketch, autograph (No. III)
 - D Score, sketch, autograph (No. V)
 - E Printed score (No. V)
 - F Score, autograph and copy (Nos. II, V)
- A Printed score, Nielsen's copy.
The Carl Nielsen Museum, Odense.
Title page: "Til Fru Orpheline Olsen. / f. Wexschall-Schram.
/ 5 / KLAVERSTYKKER / CARL NIELSEN. / Op. 3 / Forlæggerens

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

Pl. No.: 10748 (1891).

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

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

Addition of accidentals etc. in pencil (CN).

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

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

- E** Printed score (No. V).
Printed in *Musikbladet. Revue for Musik og Theater*, 8 (1891), vol. 15-16, pp. 2-3.
No. V "Alfedans".
- F** Score, fair copy (No. II), autograph and autograph/copy? (No. V).
DK-Kk, Tilg. 391, the collection of Emilie Demant Hatt.
No. II, autograph:
Title page: "Novellette".
35x26 cm, 2 bifolios, sewn, 2 pages (fol. 2^{rv}) written in ink.
Paper type: 14 staves.
No. V, autograph (?):³
Title on first music page. "Elfentanz. Carl Nielsen".
34x25.5 cm, 1 folio, 2 pages written in ink.
Paper type: 16 staves.
Reproduced as facsimiles in Emilie Demant Hatt, *Foraarsbølger. Erindringer om Carl Nielsen*. Edited by John Fellow, Copenhagen 2002, pp. 168-175.

The earliest sources are the sketches (**B**, **C**, **D**). From these Nielsen presumably prepared fair copies which were sent to the music publisher Wilhelm Hansen but are now lost. However, probably before making these he wrote fair copies of Nos. II (originally entitled "Novellette") and V (originally "Elfentanz"), source **F**, since these are preserved along with the memoirs of Emilie Demant Hatt and were therefore presumably notated during Emilie's and Carl's times together in the summers of 1887-89. The significant divergences between these copies and the first printed score suggest that they were early versions.

The first printed edition (**A**) has been chosen as the main source. Nielsen's copy contains several corrections.

SYMPHONIC SUITE, OPUS 8

- A** Printed score, Nielsen's copy
The Carl Nielsen Museum, Odense.
Title page (fol. 1^v): "TIL VICTOR BENDIX: / SYMPHONISK SUITE / FOR PIANOFORTE AF / CARL NIELSEN / OP.VIII / WILHELM: HANSEN³ FORLAG / KØBENHAVN & LEIPZIG"

Fol. 2^r: "Motto 'Ach, die zärtlichen Herzen! Ein Füscher vermag sie zu rühren.' / (Goethe.)"
Pl. No.: 11575 (1895).
Acquired by the Carl Nielsen Museum from Anne Marie Carl-Nielsen's estate.
34x27 cm, title page, motto page, 22 pages, paginated 4-25.
Contains pencil and crayon corrections by CN.

- B** Score, autograph, fair copy, printing manuscript.
Dk-Kk, CNS 17a.
Dating: End of first movement: "Gjorslev Bøgeskov d 1 August 94".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.3x25 cm, 10 folios, 19 pages written in ink, paginated 1-19.
Paper type: 16 staves (hand ruled).
The source has been restored.
MM added in pencil (CN), printer's queries, mainly regarding accidentals, in crayon and pencil. Fol. 1^r: Pencil sketches: 9 bars with the text "Disse djærve Hammerslag"⁴ (no apparent connection with Op. 8) and 4 bars for violin and piano in A major (Op. 9?).⁵
Several bars pasted over: Second movement, b. 50, third movement, bb. 17-20, b. 22 (pf.2), b. 94 (pf.2), fourth movement, bb. 37-40, 79-81.

- C** Score, autograph, drafts, sketches.
Dk-Kk, CNS 17b.
Dating: End of second movement: "23/5 94".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34 pages written in pencil and ink.
- | | | |
|-----------|-------------------|-------------------------|
| 2 folios | 34.2.x25.8 cm | 12 staves. |
| 1 bifolio | 34.6.x26 cm | 18 staves (hand-ruled). |
| 1 bifolio | 34.5.x26.2 cm | 16 staves (hand-ruled). |
| 1 folio | 34.6.x26 cm | 18 staves (hand-ruled). |
| 1 bifolio | 34.x25.8 cm | 12 staves. |
| 1 folio | 20.8x26 cm | 10 staves (hand-ruled). |
| 1 folio | 34.4.x25.8 cm | 16 staves (hand-ruled). |
| 1 folio | 34.5.x25.9 cm | 18 staves (hand-ruled). |
| 1 folio | 34x25.7 cm | 12 staves. |
| 1 bifolio | 34.5.x26 cm | 16 staves (hand-ruled). |
| 1 bifolio | 34.6.x26 cm | 18 staves (hand-ruled). |
| 2 folios | ca. 34.5.x25.7 cm | 18 staves (hand-ruled). |
| 1 folio | 34x25.8 cm | 12 staves. |
- The source has been restored.
Drafts and sketches for all movements. Second movement headed *Moderato*. Sketch for Finale indicates middle section

³ The handwriting of the second piece is very different from that of the first; it is a well-known fact, however, that Nielsen's handwriting does vary, especially in the 1880s and 1890s.

⁴ "These bluff hammerblows"

⁵ See *Carl Nielsen Works*, Vol. II/11, *Sonata for Violin and Piano*, Opus 9, source E.

EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

PIANO WORKS

pf.1: upper staff
pf.2: lower staff

FIVE PIANO PIECES, OPUS 3

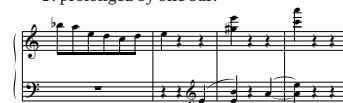
No. I FOLKETONE - FOLK TUNE

Bar	Part	Comment
2	pf.1	upper part notes 2-3: ten. added by analogy with b.1 and as in B
3	pf.2	B : chords 4-5: ten.
6	pf.1	upper part notes 2-3: ten. added by analogy with bb.1, 5
9, 10	pf.1	upper part notes 2-3: ten. added as in B (b.9)
14	pf.1	upper part notes 2-3: ten. added by analogy with b.13
14	pf.2	upper part note 4: ten. added by analogy with b.13
17, 18	pf.1	upper part notes 2-3: ten. added as in B (bb.13, 14)
22		p omitted because of p in b.21
22	pf.2	upper part note 4: ten. added by analogy with b.21
23-24		— emended from b.24 (beginning to end of bar) by analogy with bb.3-4
25	pf.2	upper part note 2: ten. added by analogy with bb.13, 21, 26
26	pf.1	notes 2-3: ten. added by analogy with b.25

No. II HUMORESKE - HUMORESQUE

Bar	Part	Comment
		F : <i>Allegretto scherzando</i>
+1		F : <i>mf</i>
2	pf.1	stacc. added by analogy with bb.1, 10, 66
4		F : note 1: <i>f</i>
6	pf.2	F : chord 3: <i>d#, a</i>
14	pf.2	F : chord 3: <i>d, f, a</i>
15		F : second crotchet: <i>p</i>
17, 18, 19	pf.2	F : note 1: with upper octave (<i>E, e</i>)
30	pf.2	slur added by analogy with b.6
30-37		F : missing
34	pf.1	stacc. added by analogy with bb.2, 10, 26, 66
35	pf.1	notes 1-2: stacc. added by analogy with bb.3, 11, 67
35-36		— added by analogy with bb.3-4
37	pf.2	A : chords 1-2: slur added in pencil, probably in error (see b.38)
38	pf.2	slur added by analogy with b.14 and as pencil addition in A (CN?)
39		<i>dim.</i> added by analogy with b.15
39	pf.1	notes 3-4: stacc. added by analogy with b.15
41		F : <i>poco animato; dolce</i>
41-48	pf.1	lower part: F : grace notes missing
48	pf.1	F : chord 1: <i>↓ ‡</i>
48	pf.2	F : upper part note 3: <i>↓ ‡</i> ; lower part: <i>↓ ‡</i>
49-56	pf.1	upper part: F : note 1: grace notes missing

Bar	Part	Comment
55		F : rit.
57		F : <i>Tempo I^{mo}</i>
58	pf.1	stacc. added by analogy with bb.2, 10, 26, 66
60	pf.1	note 1: ten. added by analogy with b.4
62	pf.2	slur added by analogy with b.6; F : chord 3: <i>d#, a</i>
63	pf.2	note 2: marc. added by analogy with b.7
68		F : <i>f</i>
68	pf.1	note 1: ten. added by analogy with b.4
72		F : <i>pp</i>
74	pf.2	note 2: marc. added by analogy with bb.72-73, 75-78
78-79	pf.2	slur added by analogy with bb.72-78
79	pf.2	lower part note 2: marc. added by analogy with bb.72-73, 75-78
84-86		F : prolonged by one bar:



No. III ARABESKE - ARABESQUE

Bar	Part	Comment
		the two first lines of Jens Peter Jacobsen's poem <i>En Arabesk</i> , published in <i>Dansk Folkekalender</i> for 1883, Copenhagen 1882
1		<i>basso</i> emended to <i>il basso</i>
1	pf.2	upper part: stacc. and slurs added by analogy with bb.2-4, 8, 21, 23-29, 31-32
5	pf.2	upper part: stacc. and slurs added by analogy with bb.1-4, 8, 21, 23-29, 31-32
6	pf.2	upper part chord 1: stacc added by analogy with b.26
7	pf.2	upper part stacc. and slurs added by analogy with bb. 2-4, 8, 21, 23-29, 31-32
9	pf.2	upper part: stacc. and slurs added by analogy with bb.2-4, 8, 21, 23-29, 31-32; lower part: ten. added by analogy with b.1
11	pf.2	lower part: marc. added by analogy with b.3
12		first quaver: — added by analogy with b.4
12	pf.1	fourth quaver: <i>fz</i> added by analogy with b.4
12	pf.2	upper part: stacc. and slurs added by analogy with bb.2-4, 21, 23-29, 31-32
14		chord 1: stacc. added by analogy with b.16
15-16	pf.2	slur added by analogy with bb.13-14
17		<i>ff</i> added by analogy with bb.13, 15
18	pf.1	note 1: stacc. added by analogy with b.16
20	pf.1	stacc. added by analogy with b.19
21	pf.2	lower part: ten. added by analogy with b.1
22	pf.2	upper part: stacc. added by analogy with bb.2-4, 8, 21, 23-29, 31-32
26	pf.2	fourth quaver (upper note): <i>fz</i> emended to <i>d#</i> by analogy with b.6
29	pf.2	lower part: marc. added by analogy with b.1
30	pf.2	upper part: stacc. and slur added by analogy with bb.2-4, 12, 21, 23-29, 31-32; lower part note 2: ten. added by analogy with b.2
31	pf.2	lower part: ten. marc. added by analogy with b.3

Bar	Part	Comment
32		first quaver:  added by analogy with b.4;
33	pf.2	upper part: stacc. and slur added by analogy with bb.2-4, 12, 21, 23-29, 31-32
33-35	pf.2	upper part: stacc. added by analogy with bb.2-4, 8, 21-22, 23-29, 31-32
36	pf.2	upper part: ♮ moved from middle of stave; lower part: ♯ added (C: ♯)

No. IV MIGNON

Bar	Part	Comment
		<i>Moderato grazioso</i> emended to <i>Moderato grazioso</i> as pencil correction in A; B: <i>Moderato</i>
11	pf.2	lower part note 2: marc. added by analogy with b.8
17		<i>p</i> added by analogy with b.1 and as in B

No. V ALFEDANS - ELF'S DANCE

Bar	Part	Comment
3-18		F: section to be repeated, indicated by the following two bars between bb.17 and 18:



9	pf.1	F: note 1: grace notes c'', d'' (no grace notes in the following bar)
13	pf.1	note 1: marc. added by analogy with b.5
16		F: <i>pp</i>
19-34		F: notated with E major key signature
23-27		F:



28	pf.1	second crotchet: stacc. omitted by analogy with b.20
32-34		F:



41	pf.1	F: as b.9
47	pf.1	F: chord 1: lower octave missing
48	pf.1	F: chord 3: lower octave missing
51-66		F: notated with E major key signature
52	pf.1	note 1: stacc. added by analogy with bb.53-55
53	pf.1	note 5: g''' emended to f''' by analogy with bb.51-52, 54, as in CN's pencil correction and as in F
63		D: third crotchet: additional ♯; F: <i>ppp</i>
64-65	pf.2	tie added by analogy with bb.63-64 and as in F

SYMPHONIC SUITE, OPUS 8

First Movement INTONATION

Bar	Part	Comment
Motto		third line of Johann Wolfgang Goethe's <i>Venezianische Epigramme</i> No. 77: "Mit Botanik gibst du dich ab? Mit Optik? Was tust du? Ist es nicht schöner Gewinn, rühren ein zärtliches Herz? Ach! die zärtlichen Herzen! ein Pfuscher vermag sie zu rühren, Sei es mein einziges Glück dich zu berühren, Natur!" Quoted from Goethe <i>Sämtliche Werke</i> , Band 1, <i>Gedichte 1756-1799</i> , Frankfurt am Main 1987, p. 459
1		B: <i>Grave</i> ; C: <i>Adagio</i>
4	pf.2	chord 8, lowest note: ♯ added by analogy with pf.1; ten. added by analogy with b.21
7	pf.1	upper part chord 9, lower note: ♯ added by analogy with higher note
8	pf.1	middle part seventh quaver: ♯ added by analogy with pf.2 (sixth quaver)
9	pf.1	fourth quaver: marc. added by analogy with b.10
11	pf.1	fourth quaver: e♯ emended to e♯ by analogy with pf.2
11	pf.2	eighth quaver note 4: d♯ emended to d♯ by analogy with pf.1 (note 2)
12		fourth quaver: ten. added by analogy with b.11
15	pf.1	chord 1: ten. omitted by analogy with pf.2 and b.13 (pf.1, chord 5)
16	pf.2	chord 8: A♯, A♯ emended to A♯, A♯ by analogy with pf.1
20	pf.1	seventh quaver: g♯ emended to g♯ by analogy with pf.2
21	pf.1	middle part third to fifth quavers: slur added by analogy with bb.4, 20-21; sixth to eighth quavers: marc. added by analogy with b.4
22	pf.1	chord 10, lower part: c' emended to c♯ by analogy with upper part and as pencil correction in A (CN)
24	pf.2	C'' emended to D'' by analogy with middle part and pf.1

Second Movement

Bar	Part	Comment
1		C: <i>Moderato</i>
3-18	pf.1	slur b.3 sixth quaver to b.4 fifth quaver, slur b.8 sixth quaver to b.12 fifth quaver, and slur b.13 first quaver to b.16 sixth quaver emended to one slur by analogy with bb.57-75
9		<i>a tempo</i> added by analogy with b.63
11	pf.1	lower part: marc. added by analogy with b.65
13	pf.2	third crotchet: ♯ ♯ ♯ emended to ♯ ♯ ♯ by analogy with bb.1, 14, 67 and as pencil correction in A (CN); chord 7, upper part: cautionary ♯ omitted by analogy with b.67