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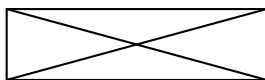
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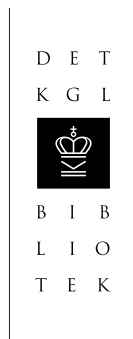
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Copenhagen 2006





CARL NIELSEN

KLAVER - OG
ORGELVÆRKER

PIANO AND
ORGAN WORKS

Udgivet af
Edited by
David Fanning
Niels Bo Foltmann



Edition Wilhelm Hansen
Copenhagen 2006



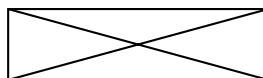
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GENERAL PREFACE

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 repertoiret ved hans årsprøver stillede forholdsvis beskedne pianistiske krav.⁶

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

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

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

to decide whether to keep the manuscript or to pass it to the Academy.¹⁰⁵ In a letter of 1 February 1924 Beckman thanked Nielsen for the manuscript and continued: "Of course I have given the manuscript of the Chaconne to the library of the Academy, where it will be considered a treasure."¹⁰⁶

THEME AND VARIATIONS, OPUS 40

Barely two months after finishing the *Chaconne*, Nielsen embarked on another piano work embodying the variation principle. On 22 March 1917 he wrote to Irmelin:

"I have had a lot to do, and I've also begun a new piano work, a Theme and Variations, which interests me enormously. The theme begins in B minor and ends in G minor. It follows that every time a new variation begins we are refreshed again. I've often thought that variation works can be tonally monotonous, and this is a way round the problem. But now I have to put this work to one side for a while. Because yesterday I accepted a commission for a cantata and I will get so much money for it that I cannot in all decency say no."¹⁰⁷

The first performance was given by Alexander Støffregen in the larger hall of the Koncertpalæ on 29 November 1917 in an evening of Nielsen's music. Støffregen's performance was unanimously praised, but reaction to the new piano work was still equivocal. Most positive was B.W.G., who noted that the Variations were "built on a theme which in its simple form and remarkable modulatory content was original in its effect". His following comment placed the work in the line of the *Saul and David* excerpts, the *Second Symphony*, and *Saga Dream*, heard in the same programme:

"One has the impression that Nielsen is progressing further and further. He is not like anyone else. He has the gift for finding what is valuable and genuine, and if he makes demands on those who would like to enjoy his treasures, then it is worth the trouble."¹⁰⁸

¹⁰⁵ Letter of 14.1.1924, DK-Kk, CNA, I.A.d.

¹⁰⁶ DK-Kk, CNA, I.A.b.

¹⁰⁷ DK-Kk, CNA, III.A.a.1. The work in question is *Cantata for the Wholesalers' Society's Centennial Meeting* (Kantate ved Grosserersocietetets Hundreårsfest den 23. April 1917).

¹⁰⁸ *Vort Land*, 30.11.1917.

originalmanuskriptet, eller om han vil overdrage det til akademiet.¹⁰⁵ I brev til Carl Nielsen af 1.2.1924 takker Bror Beckman for manuskriptet og fortsætter: "Helt naturligt har jeg overlæmnat manuskriptet til Ciaconnen till akademiens bibliotek, där det kommer at betraktas som en skatt."¹⁰⁶

THEMA MED VARIATIONER, OPUS 40

Knap to måneder efter at have afsluttet *Chaconne* påbegyndte Carl Nielsen endnu et klaverværk byggende på variationsprincippet. 22. marts 1917 skrev han til Irmelin:

"Jeg har haft meget at gøre og har desuden begyndt paa en nyt Klaverværk et Thema med Variationer, som interesserer mig i sjelden Grad. Themaet begynder i h moll og ender [i] g moll[:] deraf følger at hvergang en ny Variation begynder friskes man op ogsaa af den Nye. Variationsværker kan, synes jeg, ofte virke monotont i tonal Henseende, det undgaaes paa denne Maade. Men nu maa jeg lægge dette tilside i nogen Tid. Jeg har nemlig taget imod en Bestilling paa en Kantate igaar og skal have et saa vældigt Honorar at jeg ikke kan forsvare at sige nej."¹⁰⁷

Førsteopførelsen ved Alexander Støffregen fandt sted ved en Carl Nielsen-aften den 29. november 1917 i Odd-Fellow Palæets Store Sal. Støffregens udførelse vandt almindelig anerkendelse, men modtagelsen af det nye klaverværk var stadig blandet. Mest positiv var B.W.G. som bemærkede, at variationerne var "bygget over et Tema, som gennem sin enkle Form og sit mærkværdige modulatoriske Indhold var af en ejendommelig Virkning", og i det følgende placerede han værket på linje med uddrag fra *Saul og David*, den anden symfoni samt *Saga-Drøm* som alle stod på programmet ved samme koncert:

"Man har paa Fornemmelsen, at Carl Nielsen stadig gaar videre og videre. Han er nu engang ikke som andre. Han har Evnen til at finde det lodige og ægte, og stiller han end Fordringer til den, der vil nyde godt af hans Fund, saa lønner det sig at paatage sig Besværet."¹⁰⁸

¹⁰⁵ Brev af 14.1.1924, DK-Kk, CNA, I.A.d.

¹⁰⁶ DK-Kk, CNA, I.A.b.

¹⁰⁷ DK-Kk, CNA, III.A.a.1. Det omtalte værk er *Kantate ved Grosserersocietetets Hundreårsfest den 23. April 1917*.

¹⁰⁸ *Vort Land*, 30.11.1917.

Charles Kjerulf, despite expressing his recent conversion to Nielsen's cause in extravagant praise for the symphony and the tone poem, called the Variations merely a *succès d'estime*:

"even though Mr Alex. Stoffregen played them extremely beautifully. But they were and are genuine Nielsenish experiment-music, which at times *could* sound poetic – almost inadvertently – but for the most part sounded mathematical, without any natural connection with the ear. Nielsen and the piano have never been really good friends."¹⁰⁹

Emilius Bangert noted that:

"The theme was superbly set out and provided the seed for 16 variations, full of brilliant invention, including a two-voice canon. Nielsen's famous audacity was not to be denied – especially in the last variations, which on first acquaintance seemed rather outlandish."¹¹⁰

Sophus Andersen contrasted the *Theme and Variations* unfavourably with the "inspiration" of *Saga Dream*:

"It is a remarkably tortuous piece, which certainly must have interested the composer to work on at home – 'interesting' as it is, but intellectualised and unnatural in its sounds and not very flattering for the piano."¹¹¹

On 23 December 1920 Nielsen received a letter from his friend Julius Röntgen,¹¹² thanking him for the present of, presumably, a published score. This letter is interesting not only as a document of reception history but for the response it elicited from the composer – one of his most candid statements concerning the creative process. Both documents therefore deserve quotation *in extenso*. Röntgen wrote:

"Warmest thanks for your Christmas present of the Variations, which have given me great, serious pleasure. I have been studying them thoroughly over the last few days and now want to give you my impression, just as I have received it from the work. Perhaps my judgment on the details that

Charles Kjerulf, som ellers havde givet udtryk for sin nylige omvendelse til Carl Nielsens sag i en overstrømmende begejstret omtale af symfonien og tonedigtet, kaldte blot variationerne for en begrænset succes der dog blev spillet "overordentlig smukt" af Stoffregen:

"Men de var og blev ægte Carl Nielsen'sk Eksperimental-Musik, der til Tider *kunde* klinge poetisk – nærmest som ved en Fejltagelse – men for det meste klang matematisk, uden nogen naturlig Forbindelse med Øret. Carl Nielsen og Klaveret har nu aldrig været rigtig gode Venner."¹⁰⁹

Emilius Bangert bemærkede at

"Temaet var ypperligt fremsat og dannede Kimen til 16 Variationer, fulde af aandrige Paafund, bl.a. en henrivende tostemmig Kanon. Carl Nielsens berømte Dristighed nægtede sig intet – især i de sidste Variationer, som i første Omgang syntes noget uden for Lands Lov og Ret",¹¹⁰

og Sophus Andersen savnede i *Tema med Variationer* den "inspiration" som han havde mødt i *Saga-Drøm*:

"Det var et underlig forvredent Arbejde, som sikkert har interesseret Komponisten at sidde at arbejde med hjemme, 'interessant' som det er, men udpønsket og unaturligt i sine Klange og lidet flatterende for Klaveret."¹¹¹

Den 23. december 1920 modtog Carl Nielsen et brev fra vennen Julius Röntgen,¹¹² hvori denne takkede ham for at have sendt ham noderne – formentlig den trykte udgave. Dette brev er interessant, ikke alene set fra et receptionshistorisk synspunkt men også på grund af det svar som det foranledigede fra komponisten – et af hans mest åbenhjertige udsagn om den kreative proces. Begge dokumenter fortjener derfor at blive gengivet *in extenso*.

"Herzlichen Dank für Deine Weihnachtsgabe: die Variationen, mit denen Du mir große, ernsthaftige Freude gemacht hast. Ich habe sie dieser Tage gründlich studiert und will Dir nun meinen Eindruck schreiben, ganz so wie ich ihn von dem Werk empfan-

¹⁰⁹ *Politiken*, 30.11.1917.

¹¹⁰ *Hovedstaden*, 30.11.1917.

¹¹¹ *København*, 30.11.1917.

¹¹² Dutch composer, conductor and pianist (1855-1932).

¹⁰⁹ *Politiken*, 30.11.1917.

¹¹⁰ *Hovedstaden*, 30.11.1917.

¹¹¹ *København*, 30.11.1917.

¹¹² Hollandsk komponist, dirigent og pianist (1855-1932).

still bother me will change with closer study. But the overall impression is that it's a most important work, entirely worthy of you. Everything about it is solid and masterly. I admire the strictness with which the theme is varied, which for me is the only correct application of variation form, just as Bach (Goldberg Variations) Beethoven and Brahms used it. A work such as Schumann's Symphonic Studies doesn't really consist of variations; it's just free fantasising on the theme, just as Reger does in his (beautiful!) Bach Variations and similar works.

With you we never lose the theme for a moment, and that makes the great variety of the variations all the more admirable. It's much harder to be inventive within the demands of the theme than when one renounces it. The fact that we sometimes need more brain than heart to bring this off may be unavoidable.

The theme itself is splendid in its firm melody and the most interesting and yet so natural harmonic-modulatory progression. By taking the path from B minor through F minor to G minor, the danger that all the Variations stay in the same tonality and that the whole thing could therefore become monotonous, is very felicitously avoided. Admittedly one waits in vain for some major-mode sunshine and lyricism, and so the whole thing becomes somewhat harsh, which was doubtless your intention in any case.

I find the double variation 7 and 8 the most beautiful of all. These and the following variations (9 and 10) are the only ones where you modulate away from the theme (though the structure is strictly maintained!). One could make a new series of variations on Variation 7 and use it as an independent theme. Maybe I'll do it sometime: I find the piece so very deep and beautiful!

Variation 13, with its ostinato figure in the right hand against the bass theme, is highly entertaining. Long live the logic whereby F minor, C major, D flat major, B flat minor and so on harmonise so naturally with B minor. Later on there are certainly some tougher misalliances, such as in Variation 15, bar 16 (F minor, F sharp minor, G minor), which don't exactly caress the ear, but which are still completely defensible.

gen habe. Vielleicht ändert sich bei noch genauerem Studium mein Urtheil über einige Details, die mich jetzt noch befremden. Der Gesamteindruck ist aber, daß es ein höchst bedeutendes, ganz Deiner würdiges Werk ist. Alles steht fest und mit vollkommener Meisterschaft dar.

Ich bewundere die Strenghheit mit der das Thema variiert ist, für mich die einzig richtige Anwendung der Variationenform, so wie Bach (Goldberg Variat.) Beethoven und Brahms sie gebraucht haben. Ein Werk wie Schumanns Symph. Etuden sind doch eigentlich keine Variationen, es ist ein freies Phantasie[er]en über das Thema, ebenso wie es Reger in seinen (schönen!) Bachvariationen und ähnlichen Werken thut.

Bei Dir verliert man das Thema keinen Augenblick, um so mehr ist dann die grosse Verschiedenheit der Variationen zu bewundern. Es ist viel schwerer unter dem Zwang des Themas zu erfinden als wenn man sich davon lossagt. Dass dabei manchmal mehr Kopf als Herzarbeit nöthig ist, ist freilich unvermeidlich.

Das Thema selbst ist prachttvoll in seiner festen Melodie, u. dem höchst interessanten u. doch so natürlichen harmonisch-modulatorischen Gang. Durch den Weg von h moll über f moll nach g moll wird die Gefahr, dass alle Variationen in einer Tonart stehen u. das Ganze dadurch monoton werden könnte, sehr glücklich umgangen. Freilich etwas Dur-Sonnenschein und Lyrik erwartet man vergebens, dadurch bekommt das Ganze etwas sehr Herbes, was jedenfalls in Deiner Absicht gelegen hat.

Am Schönsten finde ich die Doppelvariation 7 und 8. Diese und die folgenden (9 und 10) sind die einzigen wo Du modulatorisch abweichst von dem Thema (die Struktur bleibt streng bewahrt!). Man könnte über Var. 7 eine Reihe neuer Variationen machen u. sie als selbständiges Thema gebrauchen. Vielleicht thue ich es einmal: ich finde das Stück so besonders tief und schön!

Sehr *morsomt* ist Var. 13 mit der Ostinatofigur in der rechten Hand gegen das Thema-Bass. Es lebe die Consequenz, wodurch f moll, C dur, Des dur, b moll u.s.w. so natürlich mit H moll zusammenklingen. Später kommts allerdings noch zu schlimmeren Mesalliancen, z.B. in Var. 15 Takt 16 f moll, fis moll, g moll, die dem Ohr nicht gerade schmeicheln, aber logisch vollkommen zu vertheidigen sind.

Precisely because of this logic, so strictly maintained, I find it a pity that in Variation 13 you sacrifice the ostinato in the last bar and end with G in the right hand. That destroys the ostinato effect for me. Why not:



The last two variations bring a massive accumulation, which reaches its high point in the coda, where the composer finally gets 'drunk'. The 'Come ubbriaco' is just crazy! After that, however, the B major conclusion tails off – I wish something else had occurred to you after you were no longer 'Come ubbriaco'.

So far (and maybe I'll change my mind on this) I find the conclusion dull, also because the theme is varied there without gaining any new meaning.

Well, now I've got all this off my chest, and you can see from the above how much the piece has got hold of and delighted me. Thanks once again for it."¹¹³

This letter prompted Nielsen to one of his most revealing self-justifications (3 January 1921):

"I thank you with all my heart for your interesting, thought-provoking letter. It's splendid to be understood, and kept up to the mark by a fellow-artist with critical or instructive comments, so that in defending oneself one is provoked to reflection.

I'll get on to the matter of the Variations, but first I want to mention a few words of Leonardo da Vinci, where he talks about intelligent criticism (from the German translation of his *Treatise on Painting*): 'We know how much man can deceive himself about his own achievements... So be willing to listen to the opinions of others. Look carefully and consider whether the fault-finder is right to find fault with you. If you think he is, then make corrections; if not, then behave as though you haven't heard or understood, or, if it's a man you respect, then bring him round by reason to realise that he is in error.'

113 DK-Kk, CNA, La.b.19.

Gerade wegen dieser so streng behandelten Logik finde ich es Schade, dass Du im Var. 13 im letzten Takt das 'Ostinato' opferst und mit g in der rechten schließt. Das zerstört mir den ganzen Ostinato Effekt. Warum nicht:



Die beiden letzten Variationen bringen eine große Steigerung, die ihren Höhepunkt erreicht in der Coda, wo der Componist schließlich wie 'besoffen' wird. 'Come ubbriaco' wirkt ganz toll! Danach fällt aber der H dur Schluß ab – ich möchte, dass Dir da noch etwas Anderes eingefallen wäre, nachdem Du nicht mehr 'Come ubbriaco' bist.

Bis jetzt (vielleicht werde ich noch anderer Meinung) finde ich den Schluß matt, auch weil das Thema verändert wird, ohne dass es dadurch an Bedeutung gewinnt.

So, nun habe ich mir alles vom Herzen geschrieben und Du siehst daraus, wie sehr mich das Stück gefeßelt und gefreut hat. Nochmals danke ich Dir dafür!"¹¹³

Carl Nielsens svar i brev af 3. januar 1921 er som nævnt en af hans mest ærlige selvvurderinger :

"Jeg takker af ganske Hjerter for dette indholdsrige og tankevækkende Brev. Det er herligt at blive forstaaet og det er godt at blive holdt til Ilden af en jevnbyrdig Kunstner ved kritiske eller belærende Bemærkninger, som man saa atter (ved at forsvare sig) bliver vakt til Eftertanke ved.

Jeg gaar nu lige til Sagen angaaende Variationerne, men vil først anføre nogle Ord af Leonardo da Vinci, hvor han taler om forstaaende Kritik (Tysk Oversættelse af hans Traktat over Maleri): 'Wir wissen, wie sehr der Mensch sich bei seinen eigenen Leistungen täuscht – So sei also bereitwillig anderer Meinung anzuhören. Schau wohl zu und überlege es dir, ob der Tadler recht hat dich zu tadeln. Findest du ja, so verbessere, findest du nein, so gib dir das Ansehen, als habe du's nicht gehört oder verstanden, oder aber, ist es ein Mann, den du hochachtest, so bringe ihn mit Vernunftgründen zu Einsicht, das er sich täuscht.'

113 DK-Kk, CNA, La.b.19.

First of all I must ask you to correct a printing error, namely on page 13, bar 3, where the middle part in the right hand should read:



You're right to say that Variation 7 deviates from the theme harmonically, and that one might go on to compose new variations on it. *That's exactly what I have done.* Variations 8, 9 and 10 are based precisely on the harmonisation in Variation 7, although such that the progression in Variation 10 is much veiled or expanded. There are two bars in Variation 10 for every one in Variation 7, and with that there also results a shift in the phrasing, given that the one is in 4/4, the other in 3/4. Variation 11 refers again to the Theme.

I must also defend myself with respect to the ostinato. According to my conception, and my musical ear, the figure



represents a continuous search for a way out, a despairing or comic running in circles to find a cave to disappear in. This cave is G minor, into which the leading-note in the end *must, should, and shall* scurry in. It's a psycho-physical necessity. (Schoenbergian lawlessness may be amusing for children, but not for a thinking, adult man. I recently looked again through his Three Piano Pieces Op.11 and I find them very childlike in their principles (continual altered octaves, minor second clashes, etc.) and stupid in their realisation.) So far as the conclusion of my Variations is concerned, I must say that I gave some thought to this during my work. It would have been easy enough to make a wild, effective conclusion; but I came to the result you see because the architectonic plan of the whole work is best served by an *ordinary* ending. Looking back for a moment over the whole piece and recalling the theme and its simple structure, then it must be as it is; or if we consider Variation 15 as a wild defence of a man who is fighting with his back to a mountain of ice and who finally, as if drunk (*ubbriso*) and deafened by the battle, stumbles away, then it's right that the entire conclusion should be 'uninteresting', just like a character (in a play) who, having fought to the end and gone away, no longer has to attract the

Allerførst vil jeg bede Dig rette en Trykfejl, nemlig Side 13 Takt 3, hvor Mellemstemmen i højre Haand skal have



Du skriver rigtigt at Var: 7 viger ud fra Temaet i harmonisk Henseende og at man herudfra kunde komponere nye Variationer. *Det er netop hvad jeg har gjort.* Var: 8, 9 og 10 gaar netop strengt ud fra Harmoniseringen i Var. 7, dog saaledes at Gangen i Var. 10 bliver meget tilsløret (*verschleiert*) eller udvidet. Der gaar to Takter af Var: 10 paa en Takt af Var. 7, herved fremkommer jo ogsaa en Fraseringsforskydning idet den ene staar i 4/4, den anden i 3/4 Takt. Var: 11 refererer sig atter til Temaet.

Jeg maa ogsaa forsvare mig angaaende *ostinato*'et. Efter min Ide og ogsaa efter mit musikalske Øre staar Figuren



som en bestandig Søgen efter en Udgang, et fortvivlet eller komisk Kredsløb for at finde et Hul at forsvinde i. Dette Hul er g-moll, hvori den som Ledetone tilsidst *maa, bør og skal* smutte ind. Det er en psykofysisk Nødvendighed. (Den Schönbergske Illigitimitet kan maaske mere Børn, men ikke en tænkende, voksen Mand. Jeg har nylig gennemset paany hans 3 Klaverstykker Op. 11 og finder dem meget barnlige i Principperne (bestandige verspandte Octaver, smaa Secundsammenstød o. s. v.) og dumme i Udførelsen.) – Hvad Slutningen af Variationerne angaar, maa jeg sige, at jeg har tænkt herover under Arbejdet. Det vilde have været mig en let Sag at lave en vild og effektfuld Slutning; men jeg kom til det Resultat som nu foreligger, fordi hele Værkets arkitektoniske Plan er bedst tjent med en *almindelig* Slutning. Ser man med et Overblik tilbage paa hele Stykket og erindrer man sig Temaet og dets enkle (*einfache*) Struktur, saa maa det være som det er; eller betragter vi Var: 15 som et vildt Forsvar af en Mand der kæmper med Ryggen mod et Isfjeld og tilsidst, ligesom drukken (*ubbriso*) og bedøvet (*betäubt*) af Kampen vakler bort, saa er det rigtigt, at hele Slutningen skal være 'uinteressant', saasandt en Person (i et Drama) der har kæmpet ud og gaar [sin] Vej ikke længere bør tilvende sig Hovedinteressen og heller intet Krav har derpaa. Du ser at

main interest to himself and has no wish to do so. So you can see that I quite consciously made the conclusion weaker and weaker; but in the event that this result is unconvincing in its effect, then of course you are right and I am wrong.

Now, dear friend! I thank you once again for your interest and your friendship and all the intelligent things you write. For your words have great value in themselves, even if I don't agree with you about everything; and if, as you write, you find my work worth engaging with, then that's a great encouragement to me and a spur to new things."¹¹⁴

In a letter sent from Villa "Højbo" (Tibberup, near Humlebæk) on 24 February 1921 to Professor Frants P.W. Buhl¹¹⁵ Nielsen wrote in similar vein:

"You can see that these variations are kept in a very strict style, and it has presented me with a truly demanding task, particularly in Variation 3, because actually I had thought it would be impossible to carry through a canon on a theme with such wide-ranging modulations. This is probably the first time that variations have been composed on a theme that begins in one key and ends in another (rather distant) one. I feel that there's often some monotony in pieces of this kind by past composers, though at the same time of course I admit that they have thousands of other good points. I draw your attention to the fact that Variation 7, at the same time as being a genuine variation (though only harmonically) is also the theme for the next three variations, Nos. 8, 9 and 10, in that these follow its harmonic plan scrupulously. Variation 15 presents an extension of the Theme, which you will naturally have seen straight away."¹¹⁶

No sources survive for the *Theme and Variations* other than the printed score (A), which naturally serves as the main source.

jeg saaledes fuldt bevidst har ladet Slutningen blive mattere og mattere, men ifald denne Udgang ikke virker overbevisende, saa har Du naturligvis Ret og jeg Uret.

Nu, kære Ven! Jeg takker endnu engang for Din Interesse og Dit Venskab og alle de begavede [Ting], Du siger. Thi Dine Ord har i sig selv en stor Værdi, selv om jeg ikke er enig med Dig i alle Ting og naar Du, som Du skriver, finder mit Arbejde værdt at beskæftige sig med, saa er det mig en stor Opmuntring og en Spore til nye Ting."¹¹⁴

I brev til Professor Frants P.W. Buhl¹¹⁵ den 24. februar 1921 udtrykte Carl Nielsen sig i lignende vendinger:

"De ser at disse Variationer er holdte i den strengeste stil og det har været mig et ret besværligt Arbejde, navnlig Var. 3, fordi jeg egentlig havde anset det for umuligt at gennemføre en Kanon over et Thema med saa vidtsvævende Modulationer. – Det er vist første Gang der er komponeret Variationer over et Thema, der begynder i en og slutter i en anden (ret fjern) Toneart. Jeg synes man ofte føler nogen Monotoni i de ældres Arbejder af denne Art, men indrømmer naturligvis i samme Øjeblik at de har Tusinde andre Fortrin. Jeg gør Opmærksom paa, at Var. 7 samtidig med at den virkelig er en Variation (dog kun nærmest harmonisk) tillige er Thema for de følgende tre Var: 8, 9, 10 idet disse paa det nøjeste slutter sig til dens Harmonisation. Var. 15 er en Forlængelse af Themaet, hvad De naturligvis strax ser."¹¹⁶

Den eneste bevarede kilde til *Tema med Variationer* er førstetrykket (A), som selvsagt udgør hovedkilden.

114 Citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 196-197.

115 Teolog og filolog (1850-1932).

116 DK-Kk NKS 4962, 4^o; sendt fra "Villa 'Højbo' Tibberup pr Humlebæk".

114 Translated from Irmelin Eggert Møller & Torben Meyer, *op. cit.*, pp. 196-197.

115 Danish theologian and philologist (1850-1932).

116 DK-Kk, NKS 4962, 4^o.

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.

Contains pencil sketch on p. 9, apparently for possible two-stave layout of variation bb. 130-45.

C Score, autograph, draft.

Dk-Kk, CNS 8b.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 1 bifolio (34.7x26 cm), 1 folio (35.6x27 cm), 1 folio (34.5x26 cm), 1 bifolio (34.4x26), 12 pages written in pencil, paginated 1-14 (fols. 5-6 in different format, with dividing line between upper and lower halves of page, upper halves numbered 9, 10, 11, (12), lower halves numbered [no number], 12, 13, 14). Paper type: 12 staves. Small emendations in ink, principally affecting bb. 109-13. Variations are numbered throughout.

D Score, autograph, sketch.

Dk-Kk, CNS 8c.

Registered at the Royal Library 17 November 1983.

26x34.6 cm, 1 folio, fol.¹ written in pencil, fol.² written in ink.

Paper type: 12-staves.

Fol.¹: Sketch for notation of variation from bb. 130-145. Fol.²: Ink autograph of song by Paul Hellmuth. After the double bar added in Hellmuth's hand: "Kære Carl Nielsen! hvad synes De nu er den bedre? jeg synes det, næsten. Deres hengivne PH".¹³

Apart from the short sketch in source **D**, no sketches prior to the draft score survive. The draft (**C**) contains numerous erasures and revisions, suggesting that it may have been made without prior sketching. There is no indication of which, if any, of the surviving sources served as printing manuscript. Important variants between the fair copy (**B**) and the first printing (**A**) are shown by musical examples in the *Editorial Emendations* and may be seen on the facsimiles pp. lviii-lxiii.

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

A Printed score.

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

Pl. No.: 17336 (1920).¹⁴

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

There are no surviving sources prior to the printed score.

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

A Printed score

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

C Autograph, drafts and sketches, fair copy.

D Copy by Nancy Dalberg, fair copy

A Printed score.

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

Pl. No.: 10365 (1923).

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

"VORBEMERKUNG

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

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

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

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

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

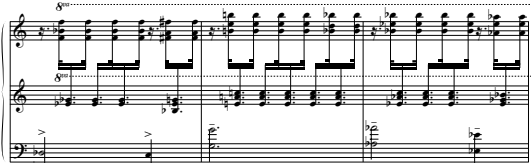
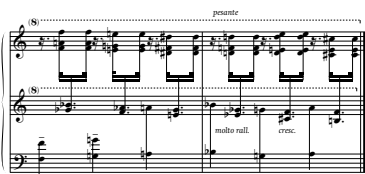
Vierter Satz mit vollkommen kühlem gläsernen¹⁵ Vortrag, ohne Spur von "Gefühl" aber mit auserlesenem Klang.

Der fünfte Satz ergibt sich von selber.

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

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

15 The correct German should be *gläsernem*

Bar	Part	Comment
134		B, C: third crotchet: <i>fz</i>
136	pf.1	B: chords 5, 6: <i>f''</i> , <i>d^{b'''}</i> , <i>f'''</i>
136	pf.2	C: second quaver: <i>g^{b''}</i> , <i>b^{'''}</i>
138-145		B, C:
		
		
		
141-143	pf.3	see also facsimiles on pp. lviii-lxi
142	pf.2	B: ten. note 1: <i>♩</i> emended to <i>♩</i> . by analogy with pf.3
146		B, C: <i>ma pesante</i> not marked
146	pf.1	marc. added by analogy with pf.2 and as in B
146	pf.2	sixth quaver: marc. added by analogy with b.147 (pf.1) and as in B ; B: grace notes tied to <i>D'</i> , <i>D</i>
147	pf.1	chord 1: marc. added by analogy with b.146 (pf.2) and as in B
153		B: <i>molto dim.</i>
153	pf.1	upper part sixth quaver: tie from b.154 quaver 1 open, completed as in B, C ; lower part sixth quaver: <i>g'</i> emended to <i>f'</i> as in B, C
154-155		B, C: b.154 chord 1: <i>p</i> thereafter no dynamic
158		B, C: no rall.
159		B, C: no 
163	pf.1	note 24: B, C: <i>d'''</i>
164-165	pf.2	lower part: slur, open at beginning and end, omitted by analogy with bb.194-195
174	pf.1	note 17: <i>b'</i> emended to <i>d''</i> as in B, C
175	pf.2	upper part note 2: <i>a'</i> emended to <i>f^{♯'}</i> by analogy with notes 5-6 and as in B, C
176		B: crotchet 2: <i>con sentimento</i>
180	pf.2	note 10: <i>g</i> emended to <i>g[♯]</i> by analogy with note 2
181	pf.2	note 13: <i>G</i> emended to <i>G[♯]</i> by analogy with note 2
183		 from fourth to sixth quaver extended by analogy with b.181
189	pf.1	chord 2: <i>d''</i> , <i>a''</i> , <i>c'''</i> , <i>d'''</i> , <i>f^{♯'''}</i> emended to <i>f^{♯''}</i> , <i>a''</i> , <i>c'''</i> , <i>d'''</i> , <i>f^{♯'''}</i> as in C ; B: <i>d''</i> , <i>f^{♯''}</i> , <i>c'''</i> , <i>d'''</i> , <i>f^{♯'''}</i>

Bar	Part	Comment
190	pf.1	chord 2: <i>f^{♯''}</i> emended to <i>f^{♯'''}</i> by analogy with pf.2
192		<i>marcato e cantando</i> moved from first crotchet
192	pf.2	note 1: slur extended from b.191 last note as in B
198	pf.2	fifth quaver: B: no marc; upper part: B: slur begins at note 8
201	pf.1	lower part, third crotchet: <i>d''</i> added as in B, C
202		B, C: see facsimile p. lxii, lxiii and comments in <i>Preface</i> to this volume
202	pf.2	C: fourth group of quintuplets: <i>g''</i> , <i>a''</i> , <i>b''</i> , <i>c^{♯'''}</i> , <i>d'''</i>

THEME AND VARIATIONS, OPUS 40

Bar	Part	Comment
7	pf.1	ten. added by analogy with b.3
8	pf.1	upper part note 1: ten. added by analogy with b.4
14	pf.1	chord 3: ten. added by analogy with chords 1, 2, 4
19	pf.1	first crotchet: <i>a'''</i> emended to <i>f^{♯'''}</i> and ten. added by analogy with b.3
21	pf.1	lower part fourth crotchet: slur added by analogy with b.29
22	pf.1	chord 4: ten. emended to stacc. by analogy with bb.19-23
26	pf.1	lower crotchets 1-3: slur added by analogy with b.24
29	pf.1	chord 1: ten. added by analogy with bb.30-31
35	pf.1	lower part seventh quaver: ten. added by analogy with b.33
37	pf.1	semiquaver 12: <i>b'</i> emended to <i>c''</i> by analogy with bb.34, 36, 38
42	pf.1	beginning of slur emended from chord 2 by analogy with b.39; chords 2-3: stacc. added by analogy with b.39
45	pf.1	chord 1: stacc emended to ten. by analogy with chords 4, 7, 10 and bb.41-44
47	pf.1	lower part note 8: <i>a^{b'}</i> emended to <i>a^{b'}</i> by analogy with b.15 (chord 2)
65	pf.1	sixth triplet semiquaver: marc. added by analogy with fourth and fifth triplet semiquavers
67	pf.1	sixteenth and eighteenth triplet semiquavers: marc. added by analogy with b.68
77		fifth quaver: stacc. added by analogy with bb.67, 68
78	pf.1	chord 1: marc. deleted by analogy with third crotchet
79	pf.2	seventh quaver: marc. added by analogy with b.80
80	pf.1	third crotchet: marc. added by analogy with pf.2
84	pf.2	note 8: cautionary <i>h</i> added (cf. bb.52, 100; but see also bb.4, 20, 36, 68)
109		A: <i>cresc. et ac-cel-le-ran-do</i>
132		brackets around tempo marking omitted
140	pf.1	lower part second and third triplet quavers: tie added to <i>e''</i> by analogy with b.138; sixth triplet quaver: <i>b^{b'}</i> emended to <i>b^{b'}</i> by analogy with triplet quavers 9,12 and

Bar	Part	Comment
		in accordance with letter from Nielsen to Röntgen (see <i>Introduction</i> p. xxx); brackets around tempo marking omitted
145		$\text{♩} = 72$ emended to $\text{♩} = 72$
174-176	pf.2	two slurs (one broken at end of b.174 and new slur at beginning of b.176) emended to one slur by analogy with bb.166-168
175-176	pf.1	one slur emended to two slurs by analogy with bb.167-168
193	pf.2	third crotchet: <i>mfz</i>  added by analogy with bb.194, 197-198
201	pf.1	note 14: open slur emended to end on last note (A: turn of page)
247	pf.2	fourth crotchet: ten. stacc. added by analogy with second and third crotchets
248	pf.2	sixteenth semiquaver: stacc. added by analogy with fourth, eighth and twelfth semiquavers
251	pf.2	beginning of slur emended from second quaver by analogy with b.249
252	pf.1	note 25: $f^{\sharp}$ emended to $f^{\natural}$ by analogy with note 22; note 28: $g^{\flat}$ emended to $g^{\natural}$ by analogy with bb.250, 253 eighth quaver
253	pf.2	brackets around <i>poco f</i> omitted
253-254	pf.1	lower part: 8... omitted because of 8... in upper part
257	pf.1	chord 1: $e^{\flat}$ emended to $e^{\natural}$ by analogy with chords 5 and 7 and bb.258-60, 281-284
277-278		<i>fz</i> added by analogy with bb.273-276, 279-280
288		A: <i>ubbriaco</i> (CN's mis-spelling)
293		brackets around tempo marking omitted

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

First Movement

Bar	Part	Comment
		B, C: <i>Allegretto un poco</i>
4	pf.2	B: phrase broken after note 4
12		B, C: third quaver: <i>p</i>
13	pf.1	B: chord 3: marc.
21		B: <i>un pochettino meno</i> ;  added by analogy with b.23 and as in B, C
24	pf.1	B: note 1: <i>mfz</i> ; note 8: $a^{\flat}$
28	pf.1	fourth semiquaver: chord emended by analogy with b.30 and as in B; A:
		
28	pf.2	B: note 3: <i>fz</i>
29	pf.2	note 3: stacc. added by analogy with bb.21, 23
29		beginning of  emended from third semiquaver by analogy with bb.21, 23 and as in B
30		<i>p</i> added as in B
31	pf.1	B, C: an octave lower; B: note 1: <i>mfz</i>
31	pf.2	B, C: second quaver: $\text{♩} \text{ } \text{♩}$
32	pf.1	B: chord 1: <i>fz</i>
36	pf.1	B: notes 1-5: 
38	pf.2	B: note 7: marc.
39		B: first quaver: <i>ffz</i>
40,42	pf.1	B: upper part third quaver: $\text{♩} \text{ } \text{♩}$

Bar	Part	Comment
40	pf.1	B: third quaver: <i>ff</i> and no performance instruction
42	pf.1	B: third quaver: no lower part
44		B: third quaver: marc., no dynamic
46,47	pf.1	B: third quaver: no upper part
46		B: third quaver: <i>poco meno</i>
48	pf.1,2	B: third quaver: no <i>fz</i>
50	pf.1,2	B: third quaver: marc., no <i>fz</i>
50	pf.2	brackets around <i>fz</i> omitted
50-60	pf.2	B: bass motif at lower octave only ($D^{\flat}$, $B^{\flat}$, $B^{\flat}$ as at b.48 second and third quavers)
63		B: fourth semiquaver: <i>poco a poco diminuendo</i>
75		B: first quaver: <i>f</i> (<i>mf</i> crossed out)
80		B: first quaver: <i>pp</i>
82	pf.2	stacc. added by analogy with b.83 and as in B, C
91	pf.2	B: notes 2-6: $d^{\flat}$, d , $c^{\sharp}$, B , A ; 8 th and the following remark to Margrete Rosenberg added beneath the stave in CN's hand: <i>Kære Margrete! Jeg tror dog vi skal sætte 8th fra dis. Saa faar man bedre crescendo</i> ('Dear Margrete! I think after all that we should mark 8 th from $d^{\flat}$. That will make for a better crescendo')
98	pf.2	B: note 10: $f^{\sharp}$
106		B: third quaver: <i>rall.</i>
107	pf.2	B: chord 2: marc.
108		B: <i>un poco di più</i>
108-113		B, C:



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

Bar	Part	Comment
		B: <i>Allegretto innocente</i> ; C: <i>Allegretto un poco</i>
8	pf.2	♩ added as in B
13		B: <i>pp</i>
17-18	pf.2	stacc. and slur added by analogy with pf.1 and as in B
19		B: no dynamic
24	pf.1	upper part, note 2: beginning of slur emended from b.25 by analogy with b.22
41-43		B: no dynamics
41-45	pf.1	lower part: slur added by analogy with bb.33-40 and as in B
43		B: fourth quaver: <i>sempre ppp</i>
44	pf.1	upper part: end of slur emended from b.45 note 2 as in B
47	pf.1	upper part, note 1: B: $d^{\sharp}$
52		B: fourth quaver: <i>p</i>
52	pf.1	end of slur emended from end of b.50 (open slur) by analogy with bb.45-49
53		B: <i>pp</i>
56	pf.1	upper part: end of slur emended from b.57 note 1 by analogy with b.58 and as in B;
		lower part: slur added as in B
57	pf.1	note 1: stacc. added by analogy with b.59 and as in B; chords 1-4: slur added by analogy with b.59 and as in B