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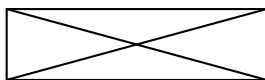
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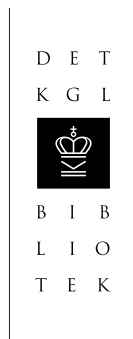
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Copenhagen 2006





CARL NIELSEN

KLAVER - OG
ORGELVÆRKER

PIANO AND
ORGAN WORKS

Udgivet af
Edited by
David Fanning
Niels Bo Foltmann



Edition Wilhelm Hansen
Copenhagen 2006

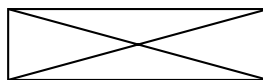
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GENERAL PREFACE

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 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.

warning and encouraging, has to beat out its two-note 'Look out!'. This Suite, whose remaining movements, however, have nothing like the same spontaneity as the finale, was played with true mastery by Mr. Christian Christiansen – a magnificent achievement, which he has seldom equalled.”¹³⁰

Extant autograph sources for the *Suite* are a complete pencil draft, with occasional sketches (C), and a fair copy of movements 1, 2 and 5 (B), evidently made for Margrete Rosenberg. A fair copy of movements 1-4 and 6 survives in the hand of Nancy Dalberg (D) but shows no signs of having been used as the printer's copy, which must be presumed lost. As in the case of the *Chaconne*, it may be that some of the unique readings in the first printed edition, published by C.F. Peters Musikverlag in 1923 (A), represent the advice of pianist friends of the composer, but in the absence of any evidence for Nielsen's disapproval, this score is taken as the main source.

THREE PIANO PIECES

Nielsen mentions his completion of the first of his *Three Piano Pieces* on 17 January 1928, in a letter to Irmelin, who was then in New York: "I have composed a new piece for solo violin, and one (a little one) for piano.”¹³¹ On the same day his wife wrote to Irmelin, probably describing the composer playing through the already completed piece: "And he is sitting now working on something very beautiful for the piano in the evening, and I'm sitting inside in the living-room, listening. When I ask him what it is or what it's going to become, he says he doesn't know.”¹³²

On 25 January another letter to Irmelin, written from Lillehammer in Norway, where Nielsen and his wife were on a skiing holiday, again mentions the pieces for violin and for piano, now identifying the latter as *Impromptu*, and over the next three weeks both Frida Møller and Margrete Rosenberg wrote to thank Nielsen for copies of the piece.

The second piece is dated 1 March in the manuscript, and the *Adagio* and *Impromptu* (in that order) were played by Christian Christiansen for the New Music Society (Forenin-

trende, maa banke sit to-tonede 'Pas paal' Denne Suite, hvis øvrige Satser dog næppe har den samme Spontaneitet som den sidste, blev spillet med et sandt Mesterskab af Hr. Chr. Christiansen, en Pragtprestation, som han sjældent har præsteret Mage til.”¹³⁰

De bevarede autografe kilder til suiten omfatter en komplet blyantskladde med spredte skitser (C) og en renskrift af første, anden og femte sats (B), formentlig udarbejdet til Margrete Rosenberg. Renskrift i Nancy Dalbergs hånd er overleveret af satserne 1-4 samt 6 men udviser ikke nogen tegn på at have været anvendt som trykforlæg, hvilket således må formodes at være gået tabt. Som det var tilfældet med *Chaconne*, er det muligt at en række detaljer i noteteksten i den trykte udgave fra 1923 hos C.F. Peters Musikverlag (A) skyldes råd fra nogle af komponistens pianistvenner. Da der ikke er belæg for at hævde at Carl Nielsen tog afstand fra disse ændringer, er førstetrykket valgt som hovedkilde for nærværende udgave.

TRE KLAVERSTYKKER

Tidage efter at have sluttet datert renskriften nævner Carl Nielsen i brev af 17. januar 1928 til Irmelin, som på det tidspunkt opholdt sig i New York, at han har fuldført det første af de tre klaverstykker: "Har komponeret en ny Ting for Soloviolin og en (lille) for Claver.”¹³¹ Samme dag fortalte hustruen i et brev til Irmelin hvordan komponisten havde gennemspillet sandsynligvis netop dette stykke: "Så sidder han nu og laver noget meget smukt på Claveret om Aftenen, og jeg sidder inde i Dagligstuen og lytter. Når jeg spørger ham hvad det er eller skal være siger han han ved det ikke.”¹³²

I et nyt brev til Irmelin, skrevet den 25. januar fra Lillehammer i Norge hvor Carl Nielsen var på skiferie med sin hustru, omtales igen nogle stykker for violin og for klaver, sidstnævnte nu under titlen *Impromptu*, og i løbet af de kommende tre uger skrev både Frida Møller og Margrete Rosenberg til Carl Nielsen for at takke ham for kopier af stykket.

Det andet stykke er i manuskriptet dateret 1. marts og *Adagio* og *Impromptu* (i nævnte rækkefølge) blev spillet af Christian Christiansen ved Foreningen Ny Musiks koncert på

¹³⁰ *Nationaltidende*, 29.11.1925.

¹³¹ DK-Kk, CNA, III.A.a.1.

¹³² DK-Kk, CNA, III.A.a.2.

¹³⁰ *Nationaltidende*, 29.11.1925.

¹³¹ DK-Kk, CNA, III.A.a.1.

¹³² DK-Kk, CNA, III.A.a.2.

gen Ny Musik) on 14 April 1928 at Borups Højskole. In a letter to his wife, Nielsen reported on the dress rehearsal at Christiansen's house earlier the same day, noting that "Christiansen played his two [pieces] excellently."¹³³ Reviewing the concert, Kai Flor noted that they were "worthy of their author and received a sparkling, tonally nuanced performance."¹³⁴

After an interval of eight months, largely taken up with Nielsen's work on the *Clarinet Concerto*, he completed the third piece on 6 November, which is mentioned in his correspondence to Eduard Erdmann:

"I've long wanted to dedicate some new piano pieces to you, but I've been taken up with various work and duties. Nevertheless I'm now sending you a modest harvest from the field of my work – three new piano pieces. It was fun to compose these three little sisters, but that's no guarantee of their quality, and since I'm personally implicated in the affair, I mustn't sit in judgment and instead must just keep my mouth shut."¹³⁵

On 7 August 1929 Johanne Stockmarr proposed to Nielsen that she should play all three pieces in a recital on 11 December, together with some or all of the *Piano Music for Young and Old* (see below):

"I behaved like a complete blockhead the other day; I so wanted to talk to you about the fact that for my piano recital – which was unfortunately postponed last year – I should like to play the three pieces, the new ones, and that I should therefore like to ask permission to borrow the one that you unfortunately had to pick up – I have the other two. Now the piano recital will quite certainly not happen until 11 December – I have the hall for that evening. But I should like to know whether it's all right with you if I play the three pieces."¹³⁶

However, this recital seems to have been postponed until 5 May 1930, when Stockmarr performed the *Three Piano Pieces* in the lesser hall of the Odd-Fellow Palæ.

Meanwhile the first complete performance had been given by Christian Christiansen on 6 March 1930 in the Antiksal of the Glyptotek, the art gallery in central Copenhagen, endowed by the Carlsberg Foundation. The programme, delayed from 4 March because of the indisposition of the singer, Poul

Borups Højskole den 14. april 1928. I et brev til sin hustru bemærkede Nielsen at "Christiansen udførte ogsaa sine to [stykker] fortreffeligt" ved generalprøven i Christiansens hjem.¹³³

I sin anmeldelse af koncerten skrev Kai Flor at stykkerne var "sin autor værdig og fik en gnistrende, klangligt nuanceret Gengivelse."¹³⁴

Efter en pause på otte måneder, hvor Carl Nielsen først og fremmest havde arbejdet på klarinetkoncerten, kunne han den 6. november afslutte det tredje stykke således som det er nævnt i et brev til Eduard Erdmann:

"Schon lange habe ich daran gedacht, Ihnen einige neue Klavierstücke zu widmen, bin aber von verschiedenen Arbeiten und Pflichten genommen. Jetzt sende ich Ihnen trotzdem eine bescheidene Ernte von meinem Arbeitsfelde – drei kleine Klavierstücke. Es hat mich amüsiert die drei Schwesterchen zu komponieren, aber es ist ja kein Kriterium, daß sie auch gut sind, und da ich persönlich in der Sache impliziert bin, muß ich als Schiedsrichter nett und zierlich meinen Mund halten."¹³⁵

Den 7. august 1929 foreslog Johanne Stockmarr Carl Nielsen at spille stykkerne ved en koncert den 11. december sammen med samlingen *Klavermusik for Smaa og Store* (et udvalg af stykkerne eller dem alle; se nærmere i det følgende):

"Jeg bar mig ad som et stort Fæ forleden Dag; jeg vilde saa gerne have talt med dig om, at jeg til min Klaveraften, som jo desværre blev udsat forrige Aar, gerne vilde spille de 3 Stykker, de nye, og saa maa jeg jo altsaa have Lov at laane det igen, som du jo desværre lod hente; de 2 andre har jeg. Nu er Klaveraftenen ganske vist først d. 11^{te} Dec., jeg har Salen den Aften; men jeg vilde gerne vide, om det passer dig, at jeg spiller de 3 Ting."¹³⁶

Koncerten synes imidlertid at være blevet udskudt til 5. maj 1930 hvor Johanne Stockmarr opførte *Tre Klaverstykker* i Odd-Fellow Palæets Mindre Sal.

Forinden havde den første komplette opførelse fundet sted ved Christian Christiansen; det foregik den 6. marts 1930 i Antiksalen på Glyptoteket. Programmet, udskudt fra den 4. marts på grund af sangeren Poul Wiedemanns indisposition, blev gentaget den 7. marts og bestod yderligere af César

¹³³ Torben Schousboe (1983), *op. cit.*, p. 538.

¹³⁴ *Berlingske Tidende*, 16.4.1928.

¹³⁵ Privately owned.

¹³⁶ DK-Kk, CNA, I.A.b, 21.

¹³³ Torben Schousboe (1983), *op. cit.*, s. 538.

¹³⁴ *Berlingske Tidende*, 16.4.1928.

¹³⁵ Privateje.

¹³⁶ DK-Kk, CNA, I.A.b, 21.

Wiedemann, was repeated on 7 March. It also included César Franck's *Prelude, Chorale and Fugue*, songs by Nielsen (including a new one, *Hjemstavn*,¹³⁷ to words by Frederik Poulsen) and others.

Gunnar Hauch found the pieces "very typical of their composer, even if they perhaps do not belong to those of his works that will win the widest renown. The first, 'Allegro fluente', seemed to have the strongest character."¹³⁸ An anonymous review noted of the *Three Piano Pieces* that Christiansen "allowed their remarkable pianistic qualities, their polyphonic timbral richness and clear structure to emerge beautifully".¹³⁹ Presumably in view of the earlier performance of the *Adagio* and *Impromptu*, this review mentioned that the pieces were presented "in altered and expanded form", and the same claim was made by Kai Flor¹⁴⁰ for Stockmarr's performance on 5 May 1930 in the Odd-Fellow Palæ, lesser hall, in a recital that included the *Humoresque-Bagatelles* and the *Suite*, the *Three Piano Pieces* being advertised on the programme as "Second Performance"; Flor mistakenly noted this as a first performance of the pieces in their new form.

Nielsen's draft score of the first and third pieces and his fair copy of all three, are extant. Several manuscript copies were made before the eventual publication (posthumously in 1937). These include two copies of the *Adagio* made by Nielsen, and one of all three pieces and one of No. 3 by an unknown copyist with sporadic pencil indications in the composer's hand. Since the first publication was posthumous, the fair copies – in the case of No. 2, the apparently most correct of the fair copies – are taken as the main source.

PIANO MUSIC FOR YOUNG AND OLD, OPUS 53

On 18 December 1929 Nielsen gave an introductory address at the Music-Pedagogic Society (Musikpædagogisk Forening) at Borups Højskole in Copenhagen, in the course of which he observed:

"If we are to debate this evening the question of whether our composers could imagine composing music which on the one hand has a folk-like, or better, accessible character, and on the other hand would be suitable for teaching purposes – for not

Franck's *Prélude, Chorale et Fugue*, sange af Carl Nielsen (heriblandt den nykomponerede *Hjemstavn*¹³⁷ til tekst af Frederik Poulsen) og andre.

Gunnar Hauch fandt stykkerne "meget typiske for deres Autor, selv om de maaske ikke hører til dem af hans Arbejder, som vil vinde videst Terræn. Stærkest i Karakteren syntes den første 'Allegro fluente' at virke".¹³⁸ En anonym anmelder noterede om de *Tre Klaverstykker* at Christiansen "lod deres udmærkede klavermæssige Egenskaber, deres polyfone Klangrigdom og klare Struktur træde smukt frem".¹³⁹ Sandsynligvis med henvisning til den tidligere opførelse af *Adagio* og *Impromptu* oplyser denne anmelder at stykkerne blev præsenteret i "ændret og øget Form"; noget lignende siges af Kai Flor¹⁴⁰ om Johanne Stockmarrs opførelse den 5. maj 1930 i Odd-Fellow Palæets Mindre Sal ved en koncert der også omfattede *Humoreske-Bagateller* og *Suite* opus 45; her annonceres klaverstykkerne i programmet som "Anden Opførelse", mens Flor fejlagtigt taler om en førsteopførelse i deres nye skikkelse.

Carl Nielsens blyantskladde af første og tredje stykke samt renskriften af alle tre stykker er bevaret. Før den endelige trykning forelå (posthumt i 1937), blev udarbejdet en række kopier, heraf to af *Adagio* i Carl Nielsens hånd, yderligere en af alle tre stykker samt en af nr. 3 i fremmed hånd med enkelte blyantsnotater af Carl Nielsen. Eftersom førstetrykket udkom posthumt, er renskriften (A) anvendt som hovedkilde for nr. 1 og 3 i nærværende udgave, mens B er anvendt som hovedkilde for nr. 2.

KLAVERMUSIK FOR SMAA OG STORE, OPUS 53

Den 18. december 1929 holdt Carl Nielsen et foredrag på Borups Højskole i København ved et møde i Musikpædagogisk Forening hvor han bl.a. sagde:

"Naar vi nu i aften skal drøfte det Spørgsmaal om vore Komponister kunde tænke sig at være med til at komponere Musik som dels har en folkelig eller rettere letfattelig Karakter og dels egnede sig til Undervisningsbrug for den ikke altfor teknisk

137 "Jeg vandrer over mine Fædres Jord", dateret "30/10 29" (DK-Kk, CNS 149).

138 *Dagens Nyheder/Nationaltidende*, 7.3.1930.

139 *Berlingske Tidende*, 8.3.1930.

140 *Berlingske Tidende*, 6.5.1930.

137 "Jeg vandrer over mine Fædres Jord", end date "30/10 29" (DK-Kk, CNS 149).

138 *Dagens Nyheder/Nationaltidende*, 7.3.1930.

139 *Berlingske Tidende*, 8.3.1930.

140 *Berlingske Tidende*, 6.5.1930.

Impromptu.

I

Carl Nielsen.

Allegro vivente (♩ = 138)

PIANO. *mp*

Nuanceringsbelegnelserne, fra Begyndelsen og indtil det nye Tempo, er tilføjet af Christian Christiansen efter Tidskriftet af Carl Nielsen, som ønskede at den Spillende skulde have Fødsel i Udførelsen af det Næstlængste Udtryk i alle Afsnit af Klaverstykket og derfor ikke bør betragtes som et Forslag. Belegnelserne må derfor kun betragtes som et Forslag.

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E.D. 26.

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Three Piano Pieces, Opus 59 No. 1, bb. 1-26. According to Christian Christiansen (see description of sources, Source I) the dynamic markings in the first 24 bars of this posthumous publication reflect the composer's wishes. These indications are not included in the present edition.

Tre Klaverstykker, opus 59, nr. 1, t. 1-26. Ifølge Christian Christiansen (se kildebeskrivelsen, kilde I) afspejler de dynamiske anvisninger i de første 24 takter af denne posthume udgave komponistens vilje. Disse afvigelser er ikke inddraget i revisionen i nærværende udgave.

5

loco *8va* *loco* *8va* *loco* *8va* *loco*

mf

loco *8va* *loco* *8va* *loco* *8va* *loco*

loco *8va* *loco* *8va* *loco* *8va* *loco*

loco *8va* *loco* *8va* *loco* *8va* *loco*

loco *8va* *loco* *8va* *loco* *8va* *loco*

8va *loco* *molto rall.* *meno, e molto pesante (♩ = 100.)*

dim *ppp* *ff*

E. D. 26.

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.

and sixth movement are extant, with the exception of the variant bars in sixth movement found with the draft score (C). Numerous significant differences between both B and C and Nancy Dalberg's fair copy (D) suggest that she must have prepared her copy from a source that has not survived. Similarly the extensive unique readings in the first printing (A) suggest the existence of a further intermediate source, no longer extant. Important variants between the first printing and other sources are shown by musical examples in the *Editorial Emendations* and are reproduced as facsimiles, pp. lxiv-lxxi. Of these, the variant reading at b. 19 is *prima facie* more plausible than the version in A, printed here. However, if the latter was incorrect, it would represent a double error on the part of the engraver (omitting an 8^{va} sign and misnotating by a second) not noticed by Nielsen at proof stage. For this reason, the reading in the main source is equally likely to represent a change of mind on the part of the composer, and the plausibility of the variant is considered insufficient to warrant departure from the principles of the present edition.

THREE PIANO PIECES

- A** Score, autograph, fair copy
B Score, autograph, fair copy (No. II)
C Score, autograph, fair copy (No. II)
D Score, autograph, draft, sketch (Nos. I, III)
E Score, autograph, sketch (No. III)
F Score, copy
G Score, copy (No. I)
H Score, copy (No. III)
I Printed score
- A** Score, autograph, fair copy.
Dk-Kk, CNS 19a.
 Title page: "Impromptu / for / Pianoforte / af / Carl Nielsen".
 Inscribed at top of page: "Efter min Død til Irmelin"¹⁹ in pencil (foreign hand).
 End-dating: No. I: "15 Januar 28.", No. II: "Kjøbenhavn (1-3-1928)", No. III: "Damgaard 6 November 28".
 From estate of Christian Christiansen, donated to the Royal Library by Anna Christiansen in 1955.
 18 pages written in ink, paginated 1-4 (No. I), 8-9 (No. II), 1-9 (No. III).
 No. I
 2 folios 34x26.7 cm Nr. 3. F. 12 (12 staves).
 1 folio 34x26.7 cm (12 staves).
 No. II
 1 bifolio 34x26.5 cm FRODA MØNSTERBESKYTTET (12 staves).

1 fragment 8.5x26 cm (3 staves).

No. III

7 folios 35x26 cm (10 staves).

The source has been restored.

Various corrections added in pencil. Note on separate slip of paper to Christian Christiansen concerning two changes to No. II (bb. 2, 14). No. III tempo and metronome marking added in pencil, also metronome markings at bb. 145, 157. No. I, bb. 1-2, No. III bb. 21-24 pasted over.

- B** Score, autograph, fair copy (No. II).
Dk-Kk, CNS 19d.
 Title page: "Adagio for Pianoforte / af / Carl Nielsen".
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.
 33x26 cm, 1 bifolio, 2 pages written in ink.
 Paper type: Nr. 3 F. 12. (12 staves).
 Fair copy of No. II.
 Includes corrections noted in A.
- C** Score, autograph, fair copy (No. II).
Dk-Kk, CNS 19e.
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.
 34.5x27 cm, 1 folio, 1 page written in ink.
 Paper type: No. 6. F. 18. (18 staves).
 The source has been restored.
 Fair copy of No. II.
 Includes corrections noted in A.
- D** Score, autograph, draft, sketch (Nos. I, III).
Dk-Kk, CNS 19c.
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.
 7 folios, 14 pages written in pencil. No. I: paginated 1-4 (including an extra piece of music paper glued on to p. 4). No. III: paginated 1-6 (page 7 unpaginated).
 No. I
 1 folio ca.34.5x26.7 cm (18 staves).
 1 folio 34.5x26 cm (18 staves).
 1 folio 24.5x7.5 cm (2 staves).
 No. III
 2 folios 34x25.2 cm (12 staves).
 2 folios 34.3x27 cm (12 staves).
 Draft of Nos. I, III. No. I headed "Præludium", No. III headed "Klaverstykke". Includes four bars of fair copy of Clarinet Concerto.
- E** Score, autograph, sketch (No. III).
Dk-Kk, CNS 19f.
 Registered at the Royal Library 9 September 1988.

¹⁹ "After my death, to Irmelin".

ca. 13.5x27 cm, 1 folio, 2 pages written in pencil.
Paper type: fragment, 5 ½ staves.
Fol.^r: Three-bar sketch for No. III (bb. 124-126). Fol.^v: Five bars of single-line music in 2/8.

F Score, copy.

Dk-Kk, CNS 19b.

Title page: "Carl Nielsen. / Tre Klaverstykker. / [in a different hand in pencil:] [Op. 59] / (Drei Klavierstücke) / Impromptu. / [in a different hand in pencil:] Borups Musikverlag. Kopenhagen."

35x26.2 cm, 5 bifolios in one loose gathering, 15 pages written in ink, paginated 2-17 (page 7 blank).

Paper type: 12 staves.

Fair copy with a few pencil additions in Nielsen's hand. The title of the first piece is erroneously given on the title page.

G Score, copy (No. I).

Title page: "Carl Nielsen: Impromptu".

Private ownership.

34.5x26 cm, 1 bifolio, 4 pages written in ink.

Paper type: 14 staves.

Fair copy in unknown hand (system four, however, CN); in the margin at the end of system four: "denne Linie har Mester selv skrevet".²⁰

H Score, copy (No. III).

Dk-Kk, CNS 19g.

End-dating: "Damgaard 6 Novbr 1928".

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

34.5x26 cm, 2 bifolios in one loose gathering, 8 pages written in ink, paginated 2-7 (page 1, 8 unpaginated).

Paper type: 10 staves.

Title on top of first music page: "III / Carl Nielsen". Fair copy of the third piece with a few pencil additions in Nielsen's hand,

I Printed score.

Title page: "CARL NIELSEN / TRE KLAVERSTYKKER / OPUS 59 POSTH. / KOMPONERET 1928 / EDITION DANIA – KØBENHAVN – DANMARK".

Pl. No.: E.D.26 (1937).

32.6x24 cm, title page, index, 16 pages, paginated 4-19.

Footnote to first page of score: "Nuanceringsbetegnelserne, fra Begyndelsen og indtil det nye Tempo, er tilføjet af Christian Christiansen efter Tilskyndelse af Carl Nielsen, som ønskede at den Spillende skulde have Frihed i Udformnin-

gen af det klanglige Udtryk i dette Afsnit af Klaverstykket og derfor ikke har noteret nogen Nuancering.

Betegnelserne maa derfor kun betragtes som et Forslag."²¹

From the draft score (**D**), Nielsen prepared the fair copy (**A**) and later the copies of No. II (**B**, **C**) which include the corrections noted separately in **A**. It is not possible to determine the chronology of **B** and **C**, and each contains a number of evident mis-copyings as well as corrections. As **B** is more carefully notated, it is taken as the main source for the second piece, together with the first and third pieces in **A**. Since **I** was published posthumously it is not taken into account in the preparation of the current edition. However, in view of Christian Christiansen's claim that the dynamic markings in bb. 1-24 of the first piece reflect the composer's general intention (see comment reproduced above) the two pages with these markings are included as facsimiles on pp. lxii and lxiii.

P I A N O M U S I C F O R Y O U N G A N D
O L D , O P U S 5 3

A Printed score

B Score, autograph, fair copy (Nos. I-III)

C Score, autograph, fair copy (No. XVIII)

D Score, autograph, draft

E Score, autograph, draft (No. I)

F Score, autograph, sketch (No. XXII)

A Printed score.

Title page (Nos. I-XII): "Carl Nielsen / Klavermusik for Smaa og Store / 24 femtonige Smaastykker i alle Tonarter / Op 53. / Hefte I / Ejendom for alle Lande / SKANDINAVISK OG BORUPS MUSIKFORLAG / BREDGADE 31 AKTIESELSKAB KØBENHAVN". Pl. No.: S.B.M. 755 (1930).

30.6x23.8 cm, title page, preface, 11 pages, paginated 5-15.

Title page (Nos. XIII-XXIV): "Carl Nielsen / Klavermusik for Smaa og Store / 24 femtonige Smaastykker i alle Tonarter / Op 53. / Hefte II / Ejendom for alle Lande / SKANDINAVISK OG BORUPS MUSIKFORLAG / BREDGADE 31 AKTIESELSKAB KØBENHAVN".

Pl. No.: S.B.M. 756 (1930).

30.6x23.8 cm, title page, 14 pages, paginated 2-15.

²¹ "The indications of dynamic from the beginning until the new tempo [b.25] have been added by Christian Christiansen according to the wishes of Carl Nielsen, who wanted the performer to be free to shape the sonorous expression in this section and who therefore did not notate any dynamic nuances. The indications should therefore only be regarded as suggestions."

²⁰ "this line written by the master himself".

Bar	Part	Comment
88	pf.1	lower part: notes 2-4: slur added by analogy with bb.66, 80
91	pf.1	fourth quaver: stacc. omitted by analogy with bb.51-64, 67, 80, 83-86, 89, 91 (note 1), 93-95, 98, 100
98, 100	pf.2	notes 2-4: triplet semiquavers emended to triplet demisemiquavers as in C
100	pf.1	chord 7: stacc. added by analogy with bb.98, 99
113	pf.2	marc. added by analogy with bb.111, 115
117-118	pf.2	C: b.117 chord 2 – b. 118 chord 1: no $f^{\sharp}$
131-134	pf.2	stacc. added by analogy with bb.129-130, 135-136
135		C: <i>Poco andante</i> (crossed out)
146	pf.1	end of slur emended from b.145 last note by analogy with bb.147-151
150, 152		C: <i>ppp</i>
151		C: fourth quaver: <i>a tempo</i>
159	pf.2	note 3: $d^{\sharp'}$ emended to $d^{\flat'}$ by analogy with bb.161, 163, 164
199	pf.1	sixth semiquaver: C: $d^{\sharp'}$, $a^{\sharp'}$
205	pf.1	C: upper part note 10: $a^{\sharp'}$; lower part note 3: $a^{\sharp''}$
206	pf.1	C: upper part notes 3,6,8: $a^{\sharp''}$
209	pf.1	marc. added by analogy with b.206
211	pf.1	fifth quaver: marc. added by analogy with b.210
216	pf.2	note 1: stacc. omitted by analogy with b.218
223	pf.1	C: upper part chord 2: no $b^{\flat''}$
225	pf.1	C: upper part chord 2: no $b^{\flat'}$
226-232		C: see facsimile p. lxxix
242		C: first quaver: <i>ff</i>
258		C: <i>Poco adagio</i>
266		C: <i>p</i> (<i>mp</i> crossed out)
272-275		C: see facsimile pp. lxx-lxxi; note the extra bar between bb.275 and 276 of the present edition
276	pf.2	chord 2: e'' , e''' emended to e' , e'' by analogy with chord 3 and as in C
280	pf.1	lower part note 10: a' emended to f' by analogy with upper part
281, 283	pf.1	rests added
283	pf.1	C: chord 1: a'' , a''' ; lower part: rests added to clarify Nielsen's part writing
287-288	pf.1	C: see facsimile p. lxxi
300		C: <i>po[co] rall[li]</i>

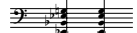
THREE PIANO PIECES

No. I IMPROMPTU

Bar	Part	Comment
1-24		I: See facsimile pp. lxxii-lxxiii and <i>Sources</i> above
1		D: no dynamic
12	pf.1	notes 5-6: slur added by analogy with bb.1-11, 13-24
12	pf.2	note 7: $d^{\sharp'}$, emended to $d^{\flat'}$ by analogy with b.14 note 7
16	pf.1	D: notes 7, 8: $g^{\sharp''}$, $g^{\sharp'}$
19	pf.2	notes 3-4, slur added by analogy with bb.1-18, 20-24
30	pf.1	note 5: $f^{\sharp}$ added by analogy with b.26 and as in D

Bar	Part	Comment
36	pf.2	stacc. added by analogy with bb.34-35
43		second crotchet: <i>dim.</i> omitted
44	pf.2	D: note 2: <i>ff</i>
46	pf.1	second quaver: marc. added by analogy with bb.44, 45
47	pf.2	chords 1-3: marc. added by analogy with bb.48 (pf.1)
51		D: <i>ff</i>
51-52	pf.1	A, D:
		
		printed as pencil correction in A (CN) and in accordance with F
54	pf.2	D: notes 5,10: ten.
55		second crotchet: <i>dim.</i> omitted
55	pf.1	<i>lunga</i> added by analogy with pf.2
56	pf.2	notes 7-8: slur added by analogy with bb.57-64, 66
67		D: extra bar (repetition of b.66 before b.67)

No. II

Bar	Part	Comment
		C: <i>Adagio</i>
+1	pf.2	A: chord 1: ten., chord 2: marc.
1	pf.1	A: chord 2: ten.; chord 3: $e^{\flat'}$, $e^{\flat''}$; chords 2-4: marc.
1	pf.2	A: chord 1: marc.; A: chords 2, 3
		
3	pf.1	A: upper part notes 1, 2: stacc.
5		C: second quaver: <i>rubato</i> added in pencil (CN)
6		A: <i>a tempo</i> ; A: note 5: <i>sempre ppp</i> ; C, D: note 8: <i>rall.</i>
7	pf.1	A: notes 1-3: ten.; note 5: marc.; C: notes 1-2: ten.
7	pf.2	A: chord 1: marc.
7-8		C: notates b.7 and first two crotchet beats of b.8 as one six-four bar
8		A: tenth quaver: no $f^{\sharp}$
8	pf.1	upper part notes 9, 10: $a^{\flat'}$, $c^{\flat'}$ emended to $a^{\sharp'}$, $c^{\sharp'}$ as in A, C; upper part eighth quaver: $a^{\sharp'}$ emended to $a^{\flat'}$ by analogy with octave above and as in C; A: upper part tenth quaver: f'' , g''
8	pf.2	A: fifth and sixth triplet quavers: ten.
10		A, C: third crotchet: no <i>rall.</i>
10	pf.1	A: upper part notes 1, 2: stacc
10	pf.1	second crotchet: vertical wavy line omitted by analogy with b.3 and as in A, C
10	pf.2	A:
		
11	pf.1	A, C: fifth to eighth quavers: ten.
12		A, C: first quaver: 
12	pf.1	A: chords 1-3, 5: marc.
12	pf.2	C: note 31: <i>b</i>
14	pf.2	A: eighth quaver
		
15		A: (<i>molto adagio</i>); A: chords 1,2: ten., no vertical wavy line

Bar	Part	Comment
16	pf.1	upper part: notes 1-2: A : no articulation; C : ten.
16	pf.2	A : chord 1: no articulation
No. III		
Bar	Part	Comment
7		D : <i>pp</i>
11		F : <i>mp</i> added in pencil by CN
16	pf.2	third quaver: marc. added by analogy with b.15
19	pf.1	D : 
		erasures in A suggest that Nielsen changed his mind at fair copy stage
26	pf.1	D : chord 1: f, c [♯] emended in A
33	pf.2	D : notes 2,4: stacc.
34	pf.1	note 9: e [♯] emended to e [♯] by analogy with pf.2; note 11: b [♯] emended to b [♯] by analogy with b.35 note 3 and as in D
41		marc. added by analogy with bb.39-40, 42
62	pf.1	note 10: e ^{'''} emended to e [♯] as in A (on separate page, notation of bb.58-64 aban- doned because of ink blot) and D
69		F : <i>molto dim</i> added in pencil by CN
81		<i>ppp</i> as addition in red crayon in A (CN); brackets around <i>mfz</i> omitted
81	pf.1	D : chord 2: <i>mfz</i>
81	pf.2	D : fourth quaver: <i>pp</i>
89		D : fourth quaver: <i>Tempo 1</i> crossed out
96	pf.2	D : notes 1,3: ♯ ♯
98-100		dynamic added as in D ; F : <i>cresc.</i> added in pencil by CN
101	pf.2	note 1: stacc. added by analogy with bb.90- 100
106	pf.1	third crotchet chord 1: a [♯] emended to a [♯] by analogy with upper part and b.107
109	pf.1	note 18: a [♯] emended to a [♯] by analogy with b.108
111	pf.1	note 5: a [♯] emended to a [♯] by analogy with b.110, notes 2, 5, 8
113	pf.1	end of slur emended from last note of b.112 (open slur) by analogy with pf.2
114		D : <i>pesante</i>
116	pf.1, pf.2	chords 4-6: marc. added by analogy with bb.114-115
117	pf.1	chord 1: marc. added by analogy with b.116
117	pf.2	chords 1-3: marc. added by analogy with b.116
118		D : <i>un poco accelerando</i>
118-121	pf.1	marc. added from b.118 (chord 4) by anal- ogy with b.118 (chords 1-3)
120	pf.2	chords 2-3: marc. added by analogy with bb.118-119
121-123	pf.2	marc. added by analogy with bb.118-119
124	pf.2	D : <i>ffz</i>
126	pf.1, pf.2	D : ♯ with pause
126	pf.2	notes 3,4: <i>ppp</i>
142		D : eighth semiquaver: <i>accelerando</i>
145		D : <i>Allegro</i> ; <i>f</i>
149	pf.3	chords 1-2: ♯ tied to ♯
152	pf.2	chords 2-3: marc. added by analogy with chord 1 and b.151

PIANO MUSIC FOR YOUNG AND OLD , O P U S 5 3

BOOK I

No. I

Bar	Part	Comment
		footnote: A : <i>Disse Noder viser Hændernes Be- lignghed paa Instrumentet / Diese Töne zeigen die Stellung der Hände auf der Klaviatur</i>
		B : <i>mp</i>
		B : one slur
1, 17	pf.1	B : one slur
1-12	pf.2	B : one slur
13, 15	pf.1	B : one slur
13-16	pf.2	B : one slur
16		B : note 1: rall.; second crotchet: dim.
17	pf.1	B : first crotchet: ‡
17, 19	pf.2	B : note 5: ♯
20		B : second quaver: <i>calando</i>

No. II

		♯ = ca.144 emended to ♯ = ca.144 (printer's error); B : <i>Andantino quasi Allegretto</i>
	pf.1	B : slurs bb.1-2 (note 1), 2 (note 2)-4, 5-6 (note 1), 6 (note 2)-8, 9-16, 17-18 (note 1), 18 (note 2)-20, 21-22 (note 1), 22 (note 2)- 27
	pf.2	B : slurs bb.1-8, 8 (seconda volta)-27
8		D : <i>rall. II</i> (i.e. second time only); B : seconda volta bar added, marked <i>rall.</i>
9		B , D : <i>a tempo</i>

No. IIIa

		B : <i>Allegro non troppo</i> ; no dynamics or tempo nuances throughout
	pf.1	B : slurs bb.1-2 (note 1), 2 (note 3)-4 (no tie), 5-6 (note 1), 6 (note 3)-8, 17-18 (note 1), 18 (note 3)-21 (note 1), 22 (note 2)-23 (note 1), 23 (note 2)-24 (note 1), 24 (note 2)-25 (note 1), 25 (note 2)-26 (note 1), 26 (note 2)-28, 29- 30 (note 1), 30 (note 3)-32 (note 1), 32 (notes 2-3), 32 (note 4)-34 (note 1), 34 (note 3)-35 (note 1), thereafter as printed
	pf.2	B : slurs bb.7 (open slur)-8, 9-16, 17-26, 29- 39
35	pf.1	B : ♯
38		B : second crotchet: <i>rall.</i>

No. IIIb

		D : <i>Andante</i>
1, 2, 3, 5, 6, 17, 18, 19, 21, 23	pf.2	stacc. on second chord of slurred figures moved from upper to lower note by anal- ogy with bb.13,14 (see facsimile, p. lxxiv); D : no articulation specified
4	pf.2	note 5: c [♯] emended to c [♯] by analogy with b.20
13, 14	pf.1	stacc. on second chord of slurred figures moved from upper to lower note; D : no articulation specified