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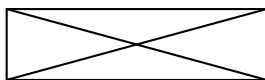
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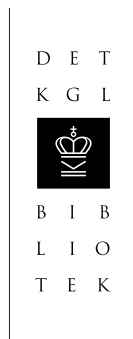
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Copenhagen 2006





CARL NIELSEN

KLAVER - OG
ORGELVÆRKER

PIANO AND
ORGAN WORKS

Udgivet af
Edited by
David Fanning
Niels Bo Foltmann



Edition Wilhelm Hansen
Copenhagen 2006

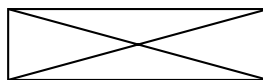
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GENERAL PREFACE

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

ORGAN WORKS

NIELSEN AND ORGAN MUSIC

Unlike the piano works, Carl Nielsen's organ works come exclusively from the last part of his life. However, this does not mean that he had no interest in the organ before this period. An occasional interest in the organ can be traced back to his very earliest works from the end of the 1880s. For example, the first of two fantasy pieces for oboe and piano opus 2 – *Romance* – was probably originally intended for oboe and organ.¹ And we know with certainty that the *Romance* was performed by these instruments several times.²

In the autumn of 1913 Nielsen met the German organist Karl Straube³ in Copenhagen. The meeting appears to have inspired him to start on a work for organ. In a letter dated 6th October to his wife Anne Marie⁴ he talks about his plans, saying among other things: "I have the urge to write a fantasia for organ and have already begun. It is tremendous how an organ can sound when a great master is handling it".⁵ This is confirmed by a very brief sketch designated *Organ Fantasia*,⁶ but in all probability the work never got beyond the sketch stage. Other undated sketches for organ suggest that Nielsen worked from time to time with the instrument,⁷ but as already mentioned it was only in the last years that the organ left visible traces in his list of works.

Although there is no direct statement about this from the composer, it seems reasonable to see a connection between Carl Nielsen's organ works and the reform effort that was taking place at that time in Danish sacred music. Thomas Laub⁸ had begun this reform many years earlier, but it was to make its fullest impact during the 1920s. Laub's reform was concerned with abandoning emotive *Lied*-like hymn-singing in favour of a reintroduction of the older stylistic types – the Protestant chorale and Renaissance vocal

ORGELVÆRKER

CARL NIELSEN OG ORGELMUSIKKEN

I modsætning til klaverværkerne stammer Carl Nielsens orgelværker udelukkende fra den sidste del af hans liv. Dette betyder dog ikke at det først var på dette tidspunkt, at interessen for orglet meldte sig. En lejlighedsvis beskæftigelse med orglet kan spores tilbage til hans allertidligste værker fra slutningen af 1880'erne. Således var det første af de to fantasistykker for obo og klaver opus 2 – *Romance* – antagelig oprindelig tænkt for obo og orgel.¹ Og det vides med sikkerhed at denne sats gentagne gange er blevet fremført offentligt for denne besætning.²

Da Carl Nielsen i efteråret 1913 traf den tyske organist Karl Straube³ i København, inspirerede mødet ham tilsyneladende til at påbegynde et værk for orgel. I et brev dateret den 6. oktober til hustruen Anne Marie⁴ fortæller han om sine planer. Det hedder bl.a.: "Jeg har faaet lyst til at skrive en Phantasi for Orgel og har allerede begyndt. Det er mægtigt som et Orgel kan lyde, naar en stor Mester tumler med det."⁵ Udsagnet bekræftes af en ganske kort skitse betegnet *Orgelfantasi*,⁶ men efter al sandsynlighed er værket aldrig kommet ud over skitseplanet. Andre udaterede skitser for orgel kunne tyde på at Carl Nielsen fra tid til anden har arbejdet med dette instrument,⁷ men som nævnt var det først i de seneste år at orglet satte sig synlige spor i hans værkrække.

Skønt der ikke findes nogen direkte udsagn herom fra komponistens side, er det nærliggende at se en forbindelse mellem Carl Nielsens orgelværker og de reformbestrebelse der netop i disse år fandt sted indenfor den danske kirkemusik – en reform som Thomas Laub⁸ havde indledt mange år tidligere, og som i løbet af 1920'erne for alvor slog igennem. Laubs reform gik ud på at afskaffe den følelsesbetonede, romancelignende salmesang til fordel for en genindførelse af de klassiske stilfor-

- 1 DK-Kk, Tilg. 391; published by John Fellow as Emilie Demant Hatt, *Foraarsbølger, Erindringer om Carl Nielsen*, Copenhagen 2002, p. 92.
- 2 *Carl Nielsen, Works*. Published by the Carl Nielsen Edition, Royal Library, Copenhagen. Series II. Vol. 11. Edited by Lisbeth Ahlgren Jensen, Elly Bruunshuus Petersen and Kirsten Flensborg Petersen, Copenhagen 2003, pp. xxiii-xxvi.
- 3 Organist and conductor, Kantor at the Thomaskirche in Leipzig (1873-1950).
- 4 Sculptress, née Brodersen (1863-1945).
- 5 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 353.
- 6 DK-Kk, CNS 351b.
- 7 DK-Kk, CNS 351a.
- 8 Danish composer and organist (1852-1927).

- 1 DK-Kk, Tilg. 391; udgivet af John Fellow som Emilie Demant Hatt, *Foraarsbølger, Erindringer om Carl Nielsen*, København 2002, s. 92.
- 2 *Carl Nielsen, Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie II. Bind 11. Udgivet af Lisbeth Ahlgren Jensen, Elly Bruunshuus Petersen og Kirsten Flensborg Petersen, Copenhagen 2003, s. xxiii-xxvi.
- 3 Organist og dirigent, kantor ved Thomaskirken i Leipzig (1873-1950).
- 4 Billedhugger, født Brodersen (1863-1945).
- 5 Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 353.
- 6 DK-Kk, CNS 351b.
- 7 DK-Kk, CNS 351a.
- 8 Komponist og organist (1852-1927).

polyphony – and in the case of organ music replacing the sonority- and harmony-based romantic stylistic ideals with those that characterized the art of organ music in the seventeenth century.⁹ This change was also manifested in the so-called “Organ Movement”, with its origins in Germany, which rejected the nineteenth-century idea of good organ-style, aspiring to sound orchestral, in favour of a return to the idioms of the “Baroque” period. Considering Carl Nielsen’s decidedly polyphonic mode of writing, it is not surprising that these currents appealed to his compositional curiosity.

29 LITTLE PRELUDES FOR ORGAN OR HARMONIUM, OPUS 51

It appears to have been another external factor that prompted Nielsen to get to grips with his first organ work, namely that the organist Johannes Hansen¹⁰ asked him to compose some organ preludes for use in divine service. This request resulted in the *29 Little Preludes for Organ or Harmonium* opus 51.

The preludes were written over a relatively short period at the beginning of 1929. They are mentioned for the first time in a letter from Carl Nielsen to his wife, dated 5th February. At this time he was staying at the Damgaard estate near Fredericia and wrote: “I have made a little ‘celestial’ prelude which – if it were to take on human form – would look like a smiling angel from the Renaissance”.¹¹ The pencil draft for Preludes 14-27 contains scattered datings, which document their composition between 19th February and 19th March, and it must be presumed that the whole collection was finished by the end of March.¹²

9 Povl Hamburger, “Ny Orgelmusik til gudstjenestebrug”, *Dansk Musiktidsskrift*, vol. 5, (1930), p. 165.

10 Married to Nielsen’s friend Thorvald Aagaard’s sister, Inger.

11 Torben Schousboe, *op. cit.*, p. 559.

12 The printed programme for the Carl Nielsen Memorial Concert in Roskilde Cathedral on 11.2.1932 states that one of the preludes was composed in 1900, while the others were from 1929. We must assume that this information comes from Emilius Bangert (1883-1962), who organized the concert. Torben Schousboe believes he can demonstrate that Prelude 3 was from 1900, since the draft for this piece is written on a different type of music paper from the other preludes, and the style of No. 3 suggests the period around the turn of the century (cf. Torben Schousboe, “Carl Nielsens præludier for orgel”, *Organistbladet*, vol. 32 (1966), pp. 20-27). However, there seems to be no proof for such an assumption, since the music paper used for the draft of Prelude 3 originally served as the title page for a manuscript copy of the Three Piano Pieces Op. 59 (composed in 1928). See also the *Sources* pp. 248-249.

mer – den protestantiske koral og renæssancens vokalphony – og for orgelmusikkens vedkommende at lade den klangligt og harmonisk funderede romantiske orgelmusik vige for de stilidealer der kendetegnede det 17. århundredes orgelkunst.⁹ Sidstnævnte aspekt kom ligeledes til udtryk i den såkaldte orgelbevægelse som i disse år med udgangspunkt i Tyskland stod for et opgør med det romantiske, orkesterefterlignende orgel, idet man søgte en tilbagevenden til barokorglet. Tager man Carl Nielsens udpræget polyfone skrivemåde i betragtning, er det oplagt at disse strømninger har appelleret til hans kompositoriske nysgerrighed.

29 SMAA PRÆLUDIER FOR ORGEL ELLER HARMONIUM, OPUS 51

Det var dog tilsyneladende en ydre anledning der fik Carl Nielsen til at tage fat på det første orgelværk, idet organisten Johannes Hansen¹⁰ havde bedt ham om at komponere nogle præludier for orgel til brug ved gudstjenesten. Denne anmodning udmøntede sig i de *29 Smaa Præludier for Orgel eller Harmonium* opus 51.

Præludierne blev til over en relativ kort periode i begyndelsen af 1929. De omtales første gang i et brev fra Carl Nielsen til hustruen dateret den 5. februar. Han opholdt sig på dette tidspunkt på godset Damgaard ved Fredericia og skriver: “Jeg har lavet et lille ‘himmelsk’ Præludium, som – ifald det antog menneskelig Skikkelse – vilde ligne en smilende Engel fra Renaissance”.¹¹ Spredte dateringer i blyantskladden til præludierne nr. 14-27 godtgør at de er komponeret i tidsrummet 19. februar til 19. marts, og det må antages at hele samlingen har været færdig i slutningen af marts.¹²

9 Povl Hamburger, “Ny Orgelmusik til gudstjenestebrug”, *Dansk Musiktidsskrift*, 5. årg. (1930), s. 165.

10 Gift med Carl Nielsens ven Thorvald Aagaards søster Inger.

11 Torben Schousboe, *op. cit.*, s. 559.

12 I det trykte program til Carl Nielsen-mindekonzerten i Roskilde Domkirke 11.2.1932 anføres det at et enkelt af præludierne skulle være komponeret år 1900, mens de øvrige var fra 1929. Det må antages, at denne oplysning stammer fra Emilius Bangert (1883-1962) der arrangerede koncerten. Torben Schousboe mener at kunne godtgøre at det er præludium nr. 3 som stammer fra år 1900, idet kladden til denne sats er skrevet på en anden type nodepapir end de øvrige præludier, ligesom stilen i nr. 3 peger på tiden omkring århundredeskiftet (jf. Torben Schousboe, “Carl Nielsens præludier for orgel”, *Organistbladet*, 32. årg. (1966), s. 20-27). Der synes dog ikke at være belæg for en sådan antagelse, idet det nodepapir som er anvendt til kladden til præludium nr. 3 oprindeligt har tjent som titelblad for en afskrift af de tre klaverstykker op. 59 (komponeret 1928). Se i øvrigt *Sources*, s. 248-249.

In connection with the composition work Mogens Wöldike¹³ lent Nielsen the keys to the Christiansborg Palace Chapel, where he tested the potential of the organ several times. Wöldike also presented Nielsen with Johann Pachelbel's organ works. However, the person who most directly shared the composer's deliberations was the organist Peter Thomsen,¹⁴ from whom Nielsen borrowed music written by organ composers of the seventeenth and eighteenth centuries – like Frescobaldi, Scheidt, Scheidemann, Weckmann and Böhm. He made small marks by the passages that appealed to his taste, and the toccata forms in particular captured his interest. He is said to have considered Frescobaldi and Scheidt particularly worthy of imitation.¹⁵ In this connection it should be mentioned, too, that Johannes Hansen had lent Carl Nielsen Thorvald Aagaard's¹⁶ collection *25 Præludier til Gudstjenesten for Orgel uden Pedal eller Harmonium* (25 Preludes for Divine Service for Organ without Pedals or Harmonium) as a model. When Nielsen's *Preludes* turned out to be something quite different, Johannes Hansen is said to have been somewhat disappointed at the result.¹⁷

The greater part of a year was to pass before the Preludes were "christened" in public performance. This was on 23rd January 1930 in a concert at Skovshoved Church, north of Copenhagen, marking the debut of its new Frobenius organ as a concert instrument, when Poul Schierbeck¹⁸ performed 28 of the Preludes. The concert was praised by reviewers, who particularly emphasised the highly differentiated character of the *Preludes*. In *Nationaltidende* the reviewer August Felsing thought that the collection had a retrospective tendency. He wrote amongst other things:

"He [Nielsen] chose the form of the preludes and in the course of the many long and short pieces gave of himself in a retrospective presentation beginning with broadly sustained

I forbindelse med kompositionen havde Mogens Wöldike¹³ lånt Carl Nielsen nøglerne til Christiansborg Slotskirke hvor han flere gange afprøvede orglets muligheder. Endvidere havde Wöldike foræret Carl Nielsen Johann Pachelbels orgelværker. Den person der mest direkte deltog i komponistens overvejelser, var dog organisten Peter Thomsen.¹⁴ Hos denne lånte Carl Nielsen noder af det 17. og 18. århundredes orgelkomponister – navne som Frescobaldi, Scheidt, Scheidemann, Weckmann og Böhm. Han satte små tegn ved de passager der faldt i hans smag, og især toccata-formerne optog ham meget. Efter sigende skulle han have fundet Frescobaldi og Scheidt særligt efterfølgelsesværdige.¹⁵ Det skal i denne forbindelse nævnes at Johannes Hansen havde lånt Carl Nielsen Thorvald Aagaards¹⁶ samling *25 Præludier til Gudstjenesten for Orgel uden Pedal eller Harmonium* som forbillede. Da Carl Niensens præludier gik hen og blev noget ganske andet, skal Johannes Hansen være blevet noget skuffet over resultatet.¹⁷

Der skulle gå det meste af et år før præludierne blev holdt over dåben ved en offentlig fremførelse. Det skete den 23. januar 1930 ved en koncert i Skovshoved Kirke nord for København hvor Poul Schierbeck¹⁸ opførte 28 af præludierne. Ved denne koncert indviedes i øvrigt også kirkens nye Frobenius-orgel som koncertinstrument. Koncerten blev rosende anmeldt, idet man især heftede sig ved præludiernes meget forskelligartede karaktertræk. I *Nationaltidende* mente anmelderen August Felsing ligefrem at samlingen havde et retrospektivt anlæg. Han skrev bl.a.:

"Han [Carl Nielsen] valgte Præludiernes Form og gav i Løbet af de mange kortere eller længere Satser sig selv i en retrospektiv Fremstilling, begyndende med bredt baarne, fugerede Temaer

13 Danish conductor and organist (1897-1988).
14 (1893-1976).

15 Torben Schousboe (1966), *op. cit.*, pp. 20, 26 and Torben Schousboe (1983), *op. cit.*, p. 578.

16 Danish composer and organist (1877-1937).

17 Irmelin Eggert Møller & Torben Meyer, *Carl Niensens Breve i Udvalg og med Kommentarer*, Copenhagen 1954, pp. 263-264.

18 Danish composer and organist (1888-1949). For some reason Schierbeck would not play Prelude 26. The concert divided the preludes into three groups (10 + 9 + 9), and in between these a vocal quartet consisting of Sylvia Schierbeck, Agnete Grunert, Poul Knudsen and Orla Petersen sang pieces by Thomas Laub, Michael Praetorius, Heinrich Isaac and Melchior Vulpius. Cf. printed concert programme (DK-Kk, CNA, I.E.b.).

13 Dirigent og organist (1897-1988).

14 (1893-1976).

15 Torben Schousboe (1966), *op. cit.*, s. 20, 26 og Torben Schousboe (1983), *op. cit.*, s. 578.

16 Komponist og organist (1877-1937).

17 Irmelin Eggert Møller og Torben Meyer, *Carl Niensens Breve i Udvalg og med Kommentarer*, København 1954, s. 263-264.

18 Komponist og organist (1888-1949). Af en eller anden grund ville Schierbeck ikke spille præludium nr. 26. Koncerten forløb således at præludierne var fordelt i tre grupper (10 + 9 + 9) hvorimellem en vokalkvartet bestående af Sylvia Schierbeck, Agnete Grunert, Poul Knudsen og Orla Petersen sang satser af Thomas Laub, Michael Praetorius, Heinrich Isaac og Melchior Vulpius. Jf. trykt koncertprogram (DK-Kk, CNA, I.E.b.).

fugato themes in the linear-clear idiom of 'Saul and David', on through the highly varied associations of ideas in the symphonies, through lyrically disposed motifs that recalled the plain song style that captures the mind of the common man, towards the gigantic content of the last great works, such as the swelling passage-work of the clarinet concerto, to end in a cantabile devotional strophe that rose high above the day and the age. One might say a collection of musical aphorisms, shot through with polyphonic vitality, standing now in instrumental relief as a modern counterpart of Chopin's great preludes for piano, opus 28, now in intellectual power and variety – with their captivating, stray ideas thrown up with an eruptive power that has its deep wellspring in Nielsen's expansive compositional urge, forming a sounding analogy to Søren Kierkegaard's Diapsalmata from Either-Or."¹⁹

The first complete performance of all 29 preludes played as a continuous cycle took place on 19 March the same year in the St. Johannes Church in Copenhagen with Peter Thomsen at the organ.²⁰ In connection with the preparations for this concert Nielsen attended two registration rehearsals.²¹

The composer does not appear to have regarded his preludes as an inviolable entity, and was happy to see groups performed; for example, he suggested a suite of eleven (22, 23, 10, 11, 21, 15, 24, 18, 13, 25 and 28) to the organist, P.S. Rung-Keller,²² at the same time giving Rung-Keller a free hand to include more or change the order in which they were played.²³

In October 1930, when the Preludes were published by Skandinavisk og Borups Musikforlag, Nielsen – quite in keeping with his models from the seventeenth and eighteenth centuries – had omitted any indications of dynamics, articulation and phrasing.²⁴ The only guidelines for the player were the

i 'Saul og David's ophøjede, linear-klare Sprog, videre over Symfoniernes højt forskellige Idéassociationer, gennem lyrisk stemte Motiver, der ledte Tanken hen paa den jævne Sang, som fænger Hvermands Sind, hen mod de sidste store Værkers gigantiske Indhold, som f.Eks. Klarinetkoncertens opbrusende Passageværk for at ende i en cantabil, andagtsfyldt Strofe, der løftede sig højt over Dagen og Tiden. Om man vil, en Samling tonale Aforismer, gennemstrømmet af polyfon Livskraft, der snart i instrumentalt Relief – staar som et moderne Sidestykke til Chopins store Præludieværk for Klaver, Opus 28, snart i intellektuel Kraft og Afveksling – med deres fængslende, løsevænk Tanker, slynget ud med en eruptiv Kraft, der har sit dybe Udspring i Carl Nielsens ekspansive Kompositionstrang, former sig som en klingende Analogi til de Søren Kierkegaardske Diapsalmata fra Enten-Eller."¹⁹

Den første fuldstændige opførelse af alle de 29 præludier spillet som en sammenhængende cyklus fandt sted den 19. marts samme år i Sankt Johannes Kirke i København med Peter Thomsen ved orglet.²⁰ I forbindelse med forberedelserne til denne koncert deltog Carl Nielsen i to registreringsprøver.²¹

Tilsyneladende betragtede komponisten dog ikke sin præludiesamling som et ubrydeligt hele når den blev opført til koncert. Således foreslog han organisten P.S. Rung-Keller²² en suite bestående af følgende elleve præludier: nr. 22, 23, 10, 11, 21, 15, 24, 18, 13, 25 og 28, idet han dog gav Rung-Keller frie hænder til at tage flere præludier med eller ændre rækkefølgen.²³

Da præludierne i oktober 1930 udkom på Skandinavisk og Borups Musikforlag, havde Carl Nielsen – helt i pagt med sine forbilleder fra det 17. og 18. århundrede – udeladt enhver form for anvisning mht. dynamik, artikulation og frase-ring.²⁴ Eneste rettesnor for den spillende var metronomangivel-

19 *Nationaltidende*, 24.1.1930.

20 The programme for this concert consisted of J.S. Bach, *Toccata, Adagio and Fugue* in C major BWV 564; Nielsen, *29 Preludes for Organ or Harmonium* op. 51; G.F. Händel, *Organ Concerto* in F major op. 4 no. 4 with an orchestra conducted by Emilius Bangert. Cf. printed concert programme (Dk-Kk, Småtryksafdelingen).

21 Torben Schousboe (1966), *op. cit.*, p. 24.

22 Danish organist and conductor (1879-1965).

23 Cf. letter from Nielsen to P.S. Rung-Keller, 17.10.1930 (Dk-Kk, NKS 4692. D1).

24 In the pencil draft (Source D) and the part-autograph fair copy (Source C) there are scattered indications for dynamics and articulation. All these are mentioned in the *Editorial Emendations and Alternative Readings*, pp. 264-266.

19 *Nationaltidende*, 24.1.1930.

20 Programmet ved denne koncert bestod af: J.S. Bach, *Toccata, Adagio og Fuga* i C dur BWV 564, Carl Nielsen, *29 Præludier og Orgel eller Harmonium* op. 51, G.F. Händel, *Orgelkoncert* i F dur op. 4 nr. 4 med et orkester dirigeret af Emilius Bangert. Jf. trykt program (Dk-Kk, Småtryksafdelingen).

21 Torben Schousboe (1966), *op. cit.*, s. 24.

22 Organist og dirigent (1879-1965).

23 Jf. brev fra Carl Nielsen til P.S. Rung-Keller, 17.10.1930 (Dk-Kk, NKS 4692. D1).

24 I blyantskladden (kilde D) og den delvis autograferenskrift (kilde C) optræder sporadiske anvisninger mht. dynamik og artikulation. Alle disse anvisninger er nævnt i *Editorial Emendations and Alternative Readings*, s. 264-266.

metronome markings for the individual pieces, and even then it was stated in a footnote that the metronome speeds given should be regarded as approximate and were to be adjusted for the space and the instrument. This spare notation prompted Peter Thomsen to publish a small article in *Dansk Kirkemusiker-Tidende* on dynamics and registration in the Preludes, pointing out that the remarks were based on the composer's own instructions.²⁵ He wrote for example:

"For the rendering of the Preludes a 'Mixture organ', with many – gentle – mixed voicings, will be best suited; on a 'modern' instrument with the less transparent sound and the large number of sweeping and gliding stops they will have difficulty coming into their own. Within the individual pieces there should be no changing of stops – it would be quite mistaken to use a general crescendo or to add a powerful-sounding stop on the final chord.

No. I *p.* II *p. (mp)*. III *ff.* IV *p.* V *ff.* VI *p.* VII, VIII og IX *mp.* X *f.* XI *mp.* XII *f.* XIII *p.* XIV *mp. (mf)*. XV *mf.* XVI *p. (pp)*. XVII *p.* XVIII *mf. (f)*. XIX *mp. (mf)*. XX *f.* XXI *f.* XXII *mf.* XXIII *mf. (f)*. XXIV *mp.* XXV *mf.* XXVI *p. (pp)*. XXVII *mf.* XXVIII *ff.* XXIX *pp.*

As with the composer's remarks about his metronome markings, these comments on dynamics are to be regarded as approximate and have to be adjusted to the room and the instrument".²⁶

The printed edition of the preludes gave rise to several lengthy reviews in specialist periodicals, where a recurring theme was the issue of the suitability of the preludes for use in church services. In his review in *Dansk Musiktidsskrift* Povl Hamburger²⁷ thought that only Nos. 14 and 29 met the requirements of a modern church style. He saw the collection rather as suited

ser til de enkelte satser, idet det i en fodnote blev bemærket at de opgivne metronomtal var at betragte som tilnærmelsesvis og måtte rette sig efter rum og instrument. Denne meget summariske notationsform foranledigede Peter Thomsen til at bringe en lille opsats i *Dansk Kirkemusiker-Tidende* vedrørende dynamik og registrering i præludierne, hvor han gjorde opmærksom på at bemærkningerne støttede sig til komponistens egne anvisninger.²⁵ Det hed heri bl.a.:

"Til Gengivelse af Præludierne vil et 'Mixturorgel', som raader over mange – og milde – blandede Stemmer, være bedst egnet; paa et 'moderne' Instrument med den mindre gennemsigtige Klang og det store Antal strygende og svævende Register vil de vanskeligere komme til deres Ret. Indenfor de enkelte Stykker bør ingen Registerændring finde Sted – helt misforstaaet vil det være at anvende Generalcrescendo eller at tilføje et stærkt klingende Register paa Slutningsakkorden.

Nr. I *p.* II *p. (mp)*. III *ff.* IV *p.* V *ff.* VI *p.* VII, VIII og IX *mp.* X *f.* XI *mp.* XII *f.* XIII *p.* XIV *mp. (mf)*. XV *mf.* XVI *p. (pp)*. XVII *p.* XVIII *mf. (f)*. XIX *mp. (mf)*. XX *f.* XXI *f.* XXII *mf.* XXIII *mf. (f)*. XXIV *mp.* XXV *mf.* XXVI *p. (pp)*. XXVII *mf.* XXVIII *ff.* XXIX *pp.*

Om ovenstaaende Styrkegrader gælder det samme, som Komponisten bemærker om de af ham selv angivne Metro-nomangivelser: de maa betragtes som kun tilnærmelsesvis og rette sig efter Rum og Instrument."²⁶

Den trykte udgave af præludierne afstedkom flere fyldige anmeldelser i fagtidsskrifter hvor et tilbagevendende emne var spørgsmålet om præludiernes egnethed til brug ved gudstjenesten. I sin anmeldelse i *Dansk Musiktidsskrift* mente Povl Hamburger²⁷ at det kun var nr. 14 og 29 der levede op til de krav man måtte stille til en moderne kirkestil. Han betragtede

25 This presumably refers to Nielsen's above-mentioned participation in the registration rehearsals before the concert on 19.3.1930. That Nielsen had accepted Peter Thomsen's arrangement can be seen from a letter from Nielsen to Peter Thomsen, dated 26.10.1930, in which he says: "I would of course very much like to have your registration proposals in print and I am sure that other musicians and organists would also be pleased with them" (DK-Kk, NBD 2. rk., 1981/101).

26 Peter Thomsen, "Carl Nielsens Orgelpræludier", *Dansk Kirkemusiker-Tidende*, vol. 27 (1930), p. 98. Torben Schousboe (1966), *op. cit.*, pp. 22-24, also has information on the tempo and character of the individual pieces, said to be based on Carl Nielsen's statements to Peter Thomsen, who passed them on orally to Schousboe.

27 Danish musicologist and composer (1901-1972).

25 Hermed refereres antagelig til Carl Nielsens ovenfor omtalte deltagelse ved registreringsprøverne før koncerten den 19.3.1930. At Carl Nielsen var indforstået med Peter Thomsens opsats, fremgår af et brev fra Carl Nielsen til Peter Thomsen, dateret 26.10.1930. Heri hedder det bl.a.: "Jeg vil naturligvis meget gerne have Deres Registreringsforslag paa Tryk og jeg er sikker paa at andre Musikere og Organister ogsaa vil være glade derfor." (DK-Kk, NBD 2. rk., 1981/101).

26 Peter Thomsen, "Carl Nielsens Orgelpræludier", *Dansk Kirkemusiker-Tidende*, 27. årg. (1930), s. 98. I Torben Schousboe (1966), *op. cit.*, s. 22-24 bringes endvidere en række oplysninger vedrørende de enkelte satsers tempo og karakter, der angiveligt skulle bygge på Carl Nielsens udtalelser til Peter Thomsen, som mundtligt har bragt dem videre til Schousboe.

27 Musikforsker og komponist (1901-1972).

for study and proposed the title “Studies for Organ” instead of “Preludes”.²⁸ Knud Hjortø²⁹ was more discreet in his review in *Vor Ungdom*. He wrote:

“The preludes should be known by Danish organists, and they should be presented to the congregations. It may well be that many people will find them a little odd and perhaps a little too cheerful at first, but on the other hand people have gradually become used to music that is in the old style, and rigid formality is probably less appreciated than it once was”.³⁰

To follow up on Hjortø’s review the editor of *Vor Ungdom* asked Nielsen to contribute a reply in this discussion. This led to an article in which Nielsen wrote:

“As for my opinion about the use of the Preludes, it is of course difficult for me, given my interest in the matter, to stand quite objectively before my own small, cherished creations, but I will try, and so I will first mention the numbers that are certainly not suitable for liturgical use in our age, that is Nos. VIII, XI, XV, XVIII, XXII, XXVI and XXVIII. On the other hand I think that I, II, III, V, VII, X, XII, XIV, XIX, XXI, XXV and XXIX can be heard in church; Nos. XIV and XXIX are perhaps best as processional, the rest as recessional. About the numbers in the volume that I have not mentioned I can venture no opinion in this context. At present there are such great differences of opinion within what are otherwise the most advanced and promising circles, that it is quite strange; and even among a whole phalanx of young and youngish church musicians who believe they are striving for the same goal, opinions are widely different when it comes to organ music in church, and of course what underlies this is the fact that we do not have organ music from a time or of a content that corresponds to that of the a cappella style. In other words, we lack models.

One of the most knowledgeable and most gifted of the young church musicians, the organist *Peter Thomsen*, has however recently proposed the following three requirements for sacred organ music in a letter to me:³¹

snarere samlingen som egnet til studiebrug og foreslog titlen “Studier for Orgel” i stedet for “Præludier”.²⁸ Mere afdæmpet var Knud Hjortø²⁹ i sin anmeldelse i *Vor Ungdom*. Han skrev bl.a.:

“Præludierne bør kendes af danske organister, og de bør forelægges for menigheden. At mange til at begynde med vil finde dem lidt aparte og måske lidt for glade, kan jo gerne være, men på den anden side er folk efterhånden blevet noget vant til musik, der er i gammel stil, og den stive højtidelighed er sikkert mindre regnet, end den engang var.”³⁰

I forlængelse af Hjortø’s anmeldelse bad redaktionen af *Vor Ungdom* Carl Nielsen om selv at bidrage med en replik i denne diskussion. Det førte til et indlæg hvori det bl.a. hed:

“Hvad nu min Mening om Præludiernes Anvendelse angaar, saa er det naturligvis for mig, som er Part i Sagen, vanskeligt at staa helt objektivt overfor mine egne smaa, kære Skabninger, men jeg skal forsøge, og jeg vil saa først nævne de Numre, som afgjort ikke egner sig til kirkelig Brug i vor Tid, nemlig Nr. VIII, XI, XV, XVIII, XXII, XXVI og XXVIII. Derimod mener jeg, at I, II, III, V, VII, X, XII, XIV, XIX, XXI, XXV og XXIX kan lade sig høre i Kirken; Nr. XIV og XXIX maaske bedst som Indgangsspil, Resten til Udgang. Om de Numre i Heftet, jeg ikke har nævnt, tør jeg i denne Sammenhæng ikke have nogen Mening. Der hersker i Øjeblikket saa stor Meningsforskel indenfor de ellers mest fremskredne og forjættende Krese, at det er helt forunderligt; og selv blandt en hel Falanks af unge og yngre Kirkemusikere, der mener at stræbe efter samme Maal, er Meningerne vidt forskellige, naar det drejer sig om Orgelmusik i Kirken, og det ligger naturligvis deri, at vi ikke har Orgelmusik fra en Tid eller af et Indhold, der svarer til a capella-Stilens. Med andre Ord: vi mangler Forbilleder.

En af de bedst funderede og mest begavede blandt de unge Kirkemusikere, Organist *Peter Thomsen*, har imidlertid i et Brev³¹ til mig fornylig fremsat følgende tre Krav angaaende de Egenskaber, kirkelig Orgelmusik bør have:

28 Povl Hamburger, *op. cit.*, s. 167-168.

29 Forfatter (1869-1931).

30 *Vor Ungdom* (udgivet af Det pædagogiske Selskab), 53. årg. (1931-32), s. 44-46.

31 Brev 27.3.1931 (DK-Kk, CNA, I.A.b.). I et brev dateret 25.2.1931 havde Carl Nielsen bedt Peter Thomsen at udtale sig om, hvilke af præludierne der egnedes sig til kirkeligt brug (DK-Kk, NBD 2. rk., 1981/101).

28 Povl Hamburger, *op. cit.*, pp. 167-168.

29 Danish author (1869-1931).

30 *Vor Ungdom* (published by Det pædagogiske Selskab), vol. 53 (1931-32), pp. 44-46.

31 Letter 27.3.1931 (DK-Kk, CNA, I.A.b.). In a letter dated 25.2.1931 Nielsen had asked Peter Thomsen to say which of the preludes were suitable for use in church (DK-Kk, NBD, 2. rk., 1981/101).

1) Linear composition – that is, melodic parts that are not stopped by periodic phrase-building, da capo forms and the like.

2) Modulation that is not used to ‘colour’ the theme but which – when it is used at all – only appears because the motion of the parts actually requires it.

3) A certain ‘spaciousness’, so that listeners – in this case the congregation – do not get the impression that the music is the speech or reflections of one man.

I wholly agree with these words, and if ever again I engage in the composition of organ preludes, I will take pains to suppress personal taste and aspire to the crystal-clear values that lie latent in the will of the music itself, elevated above all kinds of personal feelings.³²

The main source for the present edition is the printed edition of 1930, but taking into account an errata list that Peter Thomsen drew up immediately after the appearance of the printed edition.³³ In addition, the two fragmentary fair copies and the pencil draft have, in certain instances, served to correct obvious errors.

MELODY

In the pencil draft of the 29 *Little Preludes for Organ or Harmonium*, between Nos. 13 and 14, there is a small piece designated *Melody*. It is clear from the manuscript that this piece was at first numbered as No. 14, but later the number was rubbed out and the whole piece was put in brackets. Apart from this draft there are no other sources for this little piece, which was probably never played in public. The piece is published here for the first time.

TWO PRELUDES

The two preludes with no opus number were composed for Peter Thomsen at the beginning of 1931, possibly after the composition of *Commotio* had been completed. It is reasonable to see these two pieces as the composer’s attempt to meet the requirements for a sacred organ style that were expressed in the above-mentioned article in *Vor Ungdom*. The preludes were published in 1947 by Skandinavisk Musikforlag. The main source for the present edition is the fair copy that Nielsen sent to Peter Thomsen.

32 *Vor Ungdom*, op. cit., pp. 46-47. The article is also reproduced in John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, pp. 599-600.

33 Reproduced in Peter Thomsen, op. cit., p. 98.

1) Lineær Skrivemaade – altsaa melodiske Stemmer, der ikke standses af Periodebygning, da capo-Former o.l.

2) En Modulation, der ikke benyttes til at ‘farve’ Temaet, men som – naar den overhovedet fremkommer – kun optræder, fordi Stemmernes Gang ligefrem kræver den.

3) En vis ‘Rummelighed’, saa at Tilhørerne – i dette Tilfælde Menigheden – ikke faar Indtryk af, at Musikken er en Enkeltmands Tale eller Betragtninger.

Jeg slutter mig ganske til disse Ord, og skulde jeg endnu engang komme til Komposition af Orgelpræludier, vil jeg umage mig med Undertrykkelse af personlig Smag og stræbe imod de krystalklare Værdier, som ligger gemt i Tonerne Egenwillie, hævet over alle Slags Fornemmelser.³²

Hovedkilden til nærværende udgave er den trykte udgave fra 1930, idet der er taget hensyn til en trykfejlsliste som Peter Thomsen udarbejdede umiddelbart efter fremkomsten af den trykte udgave.³³ Endvidere har de to fragmentariske renskrifter og blyantskladden i visse tilfælde kunnet tjene til at korrigere oplagte fejl.

MELODI

I blyantskladden til 29 *smaa Præludier for Orgel eller Harmonium* findes mellem nr. 13 og 14 en lille sats der er betegnet *Melodi*. Det fremgår tydeligt af manuskriptet at denne sats først har været nummereret som nr. 14, men siden er nummeret blevet visket ud, og hele satsen er sat i parentes. Bortset fra denne kladde findes der ikke andre kilder til dette lille stykke som antagelig aldrig har været fremført offentligt. Satsen udgives hermed for første gang.

TO PRÆLUDIER

De to præludier uden opusnummer er komponeret til Peter Thomsen i begyndelsen af 1931, muligvis efter afslutningen af *Commotio*. Det er oplagt at se disse to satser som komponistens forsøg på at efterleve de krav til kirkelig orgelstil der kom til udtryk i den ovenfor omtalte artikel i *Vor Ungdom*. Præludierne udkom i 1947 på Skandinavisk Musikforlag. Hovedkilden til nærværende udgave er den renskrift som Carl Nielsen sendte til Peter Thomsen.

32 *Vor Ungdom*, op. cit., s. 46-47. Indlægget er tillige gengivet i John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 599-600.

33 Gengivet i Peter Thomsen, op. cit., s. 98.



29 Little Preludes for Organ or Harmonium, No. 5 (Source D), page 5. Shows that at this early stage Nielsen was considerably more detailed in his indications of tempo, dynamics and character than in the printed edition.

29 smaa Præludier for Orgel eller Harmonium, nr. 5 (kilde D), side 5. Siden illustrerer hvorledes Carl Nielsen på dette tidlige stade var væsentlig mere detaljeret mht. angivelse af tempo, dynamik og karakter, end i den endelige trykte udgave.

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

PIANO PIECE IN C

A Printed score.

Dansk Musiktidsskrift vii/1 (January 1932), p. 4.
1 page.

No sources for the Piano Piece in C survive, other than its printed version.

ORGAN WORKS

29 LITTLE PRELUDES FOR ORGAN OR HARMONIUM, OPUS 51

A Printed score

B Score, autograph, printing manuscript, fragment

C Score, partly autograph, fair copy

D Draft

E Printed score, P.S. Rung-Keller's dedication copy

F Proofs, Peter Thomsen

G Draft for Nos. XXII and XXIII, fragment

H Draft for No. XXVII, fragment

A Printed score.

Title page: "Carl Nielsen / 29 smaa Præludier / for Orgel eller Harmonium / Op 51 / Ejendom for alle Lande / Skandinavisk og Borups Musikforlag / Bredgade 31 Aktieselskab København".
Pl. No.: S.B.M. 752 (1930).
21.7x29.3 cm, title page, 22 pages, paginated 2-23.

B Fair copy, autograph, printing manuscript, fragment.

DK-Kk, CNS 3b.

Title page: "II / Smaa Præludier / for / Orgel eller Harmonium. / af / Carl Nielsen".

Donated to the Royal Library by Irmelin Eggert Møller in 1958.
16.5x25.5 cm, bound in black boards, on the front cover a title label with the words "Smaa Præludier / for / Orgel eller Harmonium / af / Carl Nielsen / II".

14 pages written in ink, followed by 9 blank pages paginated 1-10, pp. 11-13 unpaginated, p. 14 paginated in an unknown hand.

Paper type: 6 staves.

Contains the printing manuscript for preludes XXIII-XXIX. Additions by the music engraver in pencil, and in red and black crayon.

C Score, partly autograph, fair copy.

Göteborgs universitetsbibliotek.

Title: Outside the binding: "Smaa Præludier / for / Orgel / eller / Harmonium / af / Carl Nielsen." (unknown hand).

Top of first music page: "Smaa Præludier / for Orgel eller Harmonium" (CN).

On the inside of the binding the following note added in ink in CN's hand: "Kære Lisa! Hermed de lovede smaa Præludier. Som du ser har jeg næsten ingenting anført med Hensyn til Udførelsen (f, p o.s.v.) men f Expl II skal spilles stærkt og festligt, XII og XXVIII stærkt og patetisk og XXIII markant; Resten maa enhver selv se at finde ud af Hilsen Din Carl N. 22-10-29."²⁴

Dating: 22.10.1929 (cf. Carl Nielsen's remarks to Lisa Mannheimer on the inside of the binding).

The score was presented to the Mannheimer family by the composer.

24.7x16.9 cm, bound in stiff black boards. 40 pages written in ink, paginated 4-40 (pp. 1-3 unpaginated). The last eight pages are blank. A factory-made music book consisting of 12 bifolios, i.e. 48 pages of music paper. On the inside of the binding (back) "N^o 1161" (stamp) and "1.50" (added in pencil). Paper type: 12 staves.

Contents: pp. 1-3: Preludes I-II (autograph), pp. 4-40: Preludes III-XXIX (manuscript copy with a few autograph additions in pencil, all commented on in the *Editorial Emendations and Alternative Readings*, pp. 264-266).

D Draft.

DK-Kk, CNS 3a.

Datings: "19/2 29" (No. XIV), "20/2 29" (No. XV), "21/2 29" (No. XVI), "1-3-29" (No. XIX), "4-3-29" (No. XX), "5-3-29" (No. XXI), "6-3-29" (No. XXII), "6-3-29" (No. XXIII), "7-3-29" (No. XXIV), "11-3-29" (No. XXV), "18-3-29" (No. XXVI), "19-3-29" (No. XXVII).
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
ca. 34x26 cm, 14 folios and 3 bifolios in a loose gathering. 39 pages written in pencil, a few additions in ink and in red and blue crayon. Paginated 1-4, 4a-4c, 5-36 (p. 35 unpaginated) partly in an unknown hand.

Paper type: 12 staves.

The source has been restored.

Title on 1st music page: "Smaa Præludier for Orgel eller / Harmonium".

²⁴ "Dear Lisa! Here are the small preludes I promised. As you can see I have indicated hardly anything as regards the performance (f, p etc.) but II for example is to be played vigorously and festively, XII and XXVIII strongly and emotionally and XXIII incisively; the rest people must find out for themselves. Greetings, Your Carl N. 22-10-29."

Contains a rough draft for all 29 preludes, as well as sketches for *Fra Rold til Rebild* (p. 4c), *The silent woman* (pp. 7, 33-34, 36), *Melodi* (pp. 15-16), *Blomsterstøv fra Blomsterbæger* (p. 33), *Nu er for stakket Tid* (p. 35), and manuscript copies from Tomás Luis de Victoria (p. 4b), G.P. da Palestrina (p. 4b), Giovanni Croce (p. 5). Page 4b is written on a scrapped manuscript title page with the words “Tre Klaverstykker / (Drei Klavierstücke) / af / Carl Nielsen.” written in ink.

E Printed edition, P.S. Rung-Keller’s copy.
DK-Kk, CNS 3e.
Dedication on the title page: “Kære Hr Rung-Keller! / Modtag de bedste Hilsener til / Højtiderne og en Tak for Deres / Interesse i det gamle Aar fra / Deres hengivne / Carl Nielsen / 23-12-1930”.²⁵
Donated to the Royal Library by P.S. Rung-Keller in 1965.
Same version as **A**.
The source has been trimmed.
Also contains a manuscript copy of *Fest-Præludium ved Aarhundredskiftet* [“Festival Prelude for the New Century”], designated “(XXX) Festprælud. (1900)”, arranged for organ (by Rung-Keller?). Pasted in on a single folio (25x27 cm, 14 staves) between p. 22 and p. 23.
Additions in pencil, and in red and blue crayon.

F Proofs, Peter Thomsen.
DK-Kk, CNS 3d.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35x26 cm, 1 folio, fol.^r written in ink.
Paper type: 10 staves.
Contains proofs for Nos. VII, VIII, X, XXVII and XXVIII written in by Peter Thomsen.²⁶

G Draft for Nos. XXII and XXIII, fragment.
DK-Kk, CNS 003c.
No provenance.
35x27.2 cm, 1 folio, fol.^r written in pencil.
Paper type: 12 staves.
The source has been restored.
Contains a rough draft for No. XXII and No. XXIII, bb. 1-3 (presumably the source of Source **D**). In addition, cadential figures by G.P. da Palestrina, Jacob Handl, Clemens non Papa and Alessandro Scarlatti written in pencil by Carl Nielsen (fol.^v).

25 “Dear Mr. Rung-Keller! / Accept my best regards for / the holidays and thank you for your / interest during the old year from / Your devoted / Carl Nielsen / 23-12-1930”.

26 A list with the proofs is also to be found in Peter Thomsen, “Carl Nielsens Orgelpræludier”, *Dansk Kirkemusiker-Tidende*, vol. 27 (1930), p. 98.

H Draft for No. XXVII.
DK-Kk, CNS 312b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35x27.5 cm., 2 pages written in pencil, additions in red crayon.
Contains an early draft for No. XXVII (fol. 2^r staves 7-10 – fol. 2^v, staves 3-4, 7-10) and a *ca.* 3-bar sketch designated “Præludium”, 9/8, F sharp minor (not included in op. 51).
Contained in sketch for *Island*, CNS 312b.

The earliest sources for the work are the two rough drafts (**G**, **H**), both of which are precursors to the complete draft (**D**). This was in turn the source for the fragmentarily preserved ink manuscript (**B**), which also functioned as the printing manuscript for the printed edition of 1930. The partly autograph score (**C**) was probably drawn up on the basis of **B**. The main source for the present edition is the printed edition (**A**), with allowances for a list of errata that Peter Thomsen drew up immediately after the appearance of the printed edition (**F**). Moreover, the two fragmentary fair copies and the pencil draft have in certain cases served to correct obvious errors.

M E L O D Y

A Draft.
DK-Kk, CNS 3a.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
Format: *ca.* 34x26 cm. 2 pages written in pencil.
Paper type: 12 staves.
The source has been restored.
The piece was at first numbered as “No. 14”, but later the number was rubbed out and the whole piece put in brackets.
Contained in CNS 3a “29 smaa Præludier for Orgel eller Harmonium” Source **D**, pp. 15-16 (see above).

T W O P R E L U D E S

A Fair copy, autograph, printing manuscript
B Draft
C Manuscript copy, Peter Thomsen

A Fair copy, autograph, printing manuscript.
DK-Kk, CNS 4a.
Dedication: “Kære Hr Peter Thomsen: Hermed de to smaa Orgelpræludier, som De saa. Hilsen / fra Deres C.N.”²⁷

27 “Dear Mr. Peter Thomsen: Enclosed the two small Organ Preludes which you saw. Greetings, / Yours, C.N.”

Bar	Part	Comment
9		C: <i>a tempo</i> ; first crotchet: ppp
9		C: note 8: 
10		C: 
11		C: 
12		C:  ; fourth crotchet: ppp
No. XIX		
		$\text{♩} = 92$ emended to $\text{♩} = 92$ (printer's error)
No. XX		
		D: <i>Adagio</i>
1		D: mp <i>espressivo</i>
1, 9	pf.1	D: fourth crotchet: 
4		D: third and fourth crotchets: 
5		D: note 1: p
7		D: note 1: pp
8		D: first and second crotchets:  ; third and fourth crotchets: 
9		D: note 1: mp
11-12		D: no dynamics
No. XXI		
		footnote: A: <i>goffo</i> =Klodrian / <i>tölpisch</i>
11	pf.1	lower part: note 2: cautionary accidental added
12	pf.1	upper part: note 2: $g^{b'}$ emended to $g^{a'}$ by analogy with b.11 and as in D
15		D: <i>poco rall.</i>
17		D: <i>a tempo</i>
31		D: <i>dim.</i>
33		D: pp
No. XXII		
1, 5, 20	pf.1	D: note 10: ♩
3, 6, 29	pf.2	D: note 10: ♩
11	pf.1	lower part: D: note 10: ♩
13	pf.2	D: note 1: ♩
27	pf.1	upper part notes 1-2: tie omitted by analogy with bb.11, 14; D: tie from b.26 third dotted crotchet to b.27 note 1 crossed out
No. XXIII		
11		segue emended from b.10
12		D: fourth quaver: 
13		D: ppp
27		D: f
28		D: no dynamic
32		D: mp
No. XXIV		
		D: <i>Adagio</i>
		D: <i>molto espressivo</i>
1		upper part note 9: $a^{b'}$ emended to $a^{a'}$ by analogy with note 4 and as in D; D: upper part notes 2, 4, 7, 9: $a^{b'}$; lower part notes 2-3: tie added as in D
7	pf.2	note 2: c^b emended to c^a as in D
7	pf.2	note 10: B^b emended to B^a by analogy with pf.1
+10		D: <i>Allegretto</i>

PIANO PIECE

Bar	Part	Comment
22		stacc. added by analogy with bb.6, 10, 14
23		stacc. added by analogy with b.22

ORGAN WORKS

st.1: upper staff
st.2: middle or lower staff
ped: pedal staff

29 LITTLE PRELUDES FOR ORGAN OR HARMONIUM, OPUS 51

No. I	Bar	Part	Comment
	1		C: mp
	1		D: ϕ
	13-14	st.1	C: lower part: no tie across the bar line
	18	st.1	upper part: note 2: b added as in D
	19	st.1	C: lower part: note 4: ♩ ; D: lower part, last quaver: two ♩ (a' , g')

No. II	Bar	Part	Comment
	1		D: notes 1-8: slur, note 8: stacc.
	1-2	st.1	D: b.1 note 9 to b.2 note 5: slur, b.2 note 5: stacc.
	3	st.2	D: notes 1-8: slur, note 8: stacc.
	6		middle part: line between notes 1 and 2 added as in C
	7	st.2	D: sixth to seventh quaver: slurs

No. III	Bar	Part	Comment
	13-14	st.2	C: upper part: no tie

No. IV	Bar	Part	Comment
	8		D: notated as two bars ($\frac{2}{4}$ C)

No. V	Bar	Part	Comment
	1		D: ff <i>Fuldt Værk</i> (<i>smertefuldt nærværende</i>)
	4		' ff organo pleno (painfully present)'
	5		D: second crotchet: <i>poco rit.</i> and <i>dim.</i>
	9		D: beginning of bar: ff
	10		D: second minim: <i>rall.</i> and <i>dim.</i>
			D: beginning of bar: ff and <i>a tempo</i>

No. VI	Bar	Part	Comment
	+1-1		D: b.+1 to b.1 third crotchet: slur
	1-2		D: b.1 fourth crotchet to b.2 third crotchet: slur
	4	st.2	lower part: note 1: ♩ emended to ♩ as in C, D and by analogy with st.1
	8		D: note 1: <i>rall.</i>

Bar	Part	Comment
No. VII		
3	st.2	 emended to  as in C, D, E, F
12	st.2	D: upper and lower part: second minim: ♯
No. VIII		
1		D: <i>Andantino</i>
11-12	st.2	lower part: tie added as in C, D, F
No. IX		
1		D: <i>Andante</i>
1	st.2	D: upper part: note 3: ♯
3	st.2	D: ♯ (F) in parentheses below the lower part
9	st.2	D: both parts: notes 1-3: slur
9-10	st.2	D: both parts: b.9 note 4 to b.10 note 1: slur
10	st.1	D: both parts: notes 1-2: slur, notes 3-4: slur
11	st.2	lower part: note 7: ♯ added by analogy with upper part note 4
11-12	st.1	C: lower part: no tie across the bar line
13	st.1	D: both parts: notes 1-2: slur
18		D: second crotchet: <i>adagio</i>
No. X		
5	st.1	C, D: lower part: note 4: e ⁺
14	st.2	C, D: upper part: notes 1-2: ♯
15	st.2	lower part: note 4: ♯ added as in D, E, F
20	st.2	C: lower part: notes 2-3: no tie
23		D: <i>rall.</i>
23-24	st.1	C: middle part: no tie across the bar line
No. XI		
		D: several slurs in this source
1		C: (<i>Allegretto</i>) added in pencil (CN); D: <i>Allegretto grazioso</i>
15	st.1	note 5: (♯) emended to ♯
17	st.1	note 5: (♯) emended to ♯
18	st.2	C: note 5: no middle part
27	st.1	C: note 1: g ⁺
No. XII		
1		D: <i>Poco Adagio</i>
2		C: last crotchet: marc. added in pencil (CN)
2-4		D: 
2-3	st.2	C: b.2 last crotchet to b.3 first quaver: slurs in both parts added in pencil (CN)
3		D: chords 2-3: slur
3-4		D: b.3 last chord to b.4 first chord: slurs
3		C: second crotchet: marc. added in pencil (CN)
3	st.2	C: chords 2-3: slurs added in pencil (CN)

Bar	Part	Comment
No. XIII		
6-7		C, D: 
7	st.1	C: chords 2-3: slurs added in pencil (CN)
7	st.2	C: notes 2-3: slur added in pencil (CN)
9		D: sixth to seventh crotchet: slur
10-11	st.1	C: lower part: no tie across the bar line
No. XIV		
10	st.1	D: both parts: notes 1, 3: ♯, upper part: notes 2-3: slur
11	st.1	D: both parts: note 2: ♯, upper part: notes 2-3: slur
13	st.1	upper part: note 4: ♭ added by analogy with st.2
No. XV		
2-3	st.2	D: upper part: b.2 to b.3 note 1: tie
No. XVI		
4		middle part: notes 2-3: line added as in D
11-12		C: b.11 second minim: <i>rall.</i> ; D: b.11 second minim to b.12: <i>rall.</i> - - -
No. XVII		
+1-2	st.1	D: b.+1 to b.2 note 1: slur
1		D: note 1: d / d ⁺
2		D: second and third crotchet: ten.
2-4	st.1	D: upper part: b.2 note 4 to b.4 note 1: slur
4	st.1	D: both parts: notes 2-3: ten.
4-6	st.1	D: upper part: b.4 note 4 to b.6 note 1: slur
5-7	st.2	D: lower part: b.5 note 1 to b.7 note 1: slur
6	st.1	D: upper part: notes 2-3: ten.
6-8	st.1	D: upper part: b.6 note 4 to b.8 note 1: slur
6-7	st.2	D: upper part: b.6 note 1 to b.7 note 1: slur
7	st.2	C, D: lower part: note 4: ♯
7	st.2	D: lower part: note 2-3: slur
7-8	st.2	D: lower part: b.7 note 4 to b.8 note 3: slur
8		D: <i>Adagio</i>
8	st.1	D: upper part: notes 1-3: ten.
8	st.2	D: upper part: notes 1-2: slur
No. XVIII		
4		C, D: second minim: <i>calando</i>
7		st.2 upper part to st.1 lower part note 1: line added as in D
7	st.2	C, D: upper part: note 1: ♯
8	st.1	C: upper part, notes 2-3: no tie
11		D: first crotchet: <i>poco lento</i>
No. XIX		
1		C: <i>Allegretto</i> added in pencil (CN)
11	st.1	middle part: note 4: f ⁺ emended to f ⁺ as in D
17-18		D: <i>poco rall.</i> begins on b.17 fifth quaver
21	st.1	D: lower part: note 3: ♯ (d ⁺ e ⁺)
24-25	st.1	D: no ties

Bar	Part	Comment
No. XIX		
5	st.1	C, D: note 12: $b^{\flat'}$
No. XX		
1	st.1	D: lower part: note 6: $c^{\sharp'}$
2	st.2	chord 3: d emended to d .
No. XXI		
9	st.1	D: upper part: notes 1-2: ♪
11		D: <i>rall.</i>
No. XXII		
4		C: first crotchet: 
		D, G: first crotchet 
5	st.2	D: note 6: d'
6	st.2	D: notes 2-6: slur
7	st.2	D: both parts: first to last note: slur
10	st.2	D: second to fourth crotchet: 
No. XXIII		
8	st.1	D: upper part: note 1: ♪ γ
9-10		middle part: line from b.9 note 8 to b.10 note 1 added as in D
9	st.2	D: upper part: note 8: $b^{\flat}$
11-12	st.1	D: tie across the bar line
No. XXIV		
7-8	st.2	C: lower part: no tie across the bar line
10	st.2	D: second minim: no upper part
11	st.1	D: lower part: second minim: ♪ ♪
No. XXV		
3	st.1	D: last quaver: $c^{\sharp'}$
5-6	st.2	D: upper part: no tie across the bar line
No. XXVI		
23	st.1	C: lower part, note 1: ♪ ; D: no lower part, no <i>a tempo</i>
No. XXVII		
1	st.1	B: upper part: slur notes 1-2, 3-4, 5-6 but later crossed out in pencil; C: upper part: slur notes 1-2, 3-4, 5-6

Bar	Part	Comment
2	st.2	B: upper part: slur notes 1-2, 3-4, 5-6 but later crossed out in pencil; C: upper part: slur notes 1-2, 3-4, 5-6
2-3	st.1	B: lower part: b.2 note 2 to b.3 note 2: slur
3	st.1	B: lower part: slur notes 3-4, 5-6 but later crossed out in pencil
8-9	st.2	D: lower part: tie
12	st.1	B: upper part: slur notes 1-2, 3-4, 5-6 but later crossed out in pencil; C: upper part: slur notes 1-2, 3-4, 5-6
13	st.2	lower part: note 1: $C^{\sharp}$ emended to $C^{\natural}$ as in D, F ; B: upper part: slur notes 1-2, 3-4, 5-6 but later crossed out in pencil; C: upper part: slur notes 1-2, 3-4
20	st.1	B: upper part: slur notes 1-2, 3-4, 5-6 but later crossed out in pencil; C: upper part: slur notes 1-2, 3-4, 5-6
23	st.1	note 2: d ($f^{\sharp}$) added as in B, C, D, F
24	st.2	lower part: œ emended to œ
No. XXVIII		
6	st.1	lower part: note 4: b added by analogy with upper part notes 2, 9 and st.2 note 8
8	st.1	lower part: note 6 added as in B, C, D
8	st.1	upper part: note 18: $\sharp$ added by analogy with lower part note 5 and as in B , where a $\sharp$ has been erased thus implying that CN must have meant $c^{\sharp'}$
9	st.1	fourth crotchet: lower part: $\sharp$ added as in D
10	st.2	œ emended to <i>pedale</i>
11	st.1	
		emended to 
12	st.1	lower part: note 2: $b^{\sharp'}$ emended to $b^{\flat'}$ as in B, C, D, E, F
12	st.2	C, D: upper part: note 1: ♪
13	st.1	upper part: note 18: b added by analogy with lower part fifth quaver and as in B , where a $\sharp$ has been erased thus implying that CN must have meant $b^{\flat'}$
13	st.2	œ emended to <i>pedale</i>
13	st.2	B: œ (e) has been erased; C, D: œ (e) as upper part
14	st.2	B: notes 7-8: <i>a-g</i>
15	st.1	lower part: note 5: d emended to d . as in B, C, D
17	st.2	D: lower part: note 1: ♪
17	st.2	D: upper part: note 4: ♪
20	st.1	D: middle part: ♪ ♪
No. XXIX		
4-5	st.1	B, C: lower part: b.4 note 3 to b.5 note 1: slur
12		œ added as in B, C, D