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VÆ R K E R
W O R K S

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Series IV. Juvenilia et Addenda. Volume 1



Edition Wilhelm Hansen
Copenhagen 2009



C A R L N I E L S E N

J U V E N I L I A
E T A D D E N D A

J U V E N I L I A
E T A D D E N D A

Udgivet af
Edited by
Lisbeth Ahlgren Jensen
Lisbeth Larsen



Edition Wilhelm Hansen
Copenhagen 2009

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INDHOLD

CONTENTS

General Preface xi Generelt forord

Preface xiii Forord

Facsimiles lii Faksimiler

CHAMBER MUSIC

KAMMERMUSIK

POLKA FOR VIOLIN (Add. 1) 1 POLKA FOR VIOLIN (Add. 1)

DUET FOR VIOLINS (Add. 2) DUET FOR VIOLINER (Add. 2)

I Allegro 2 I Allegro

II Andante 5 II Andante

III Rondo. Allegro vivace 6 III Rondo. Allegro vivace

ROMANCE FOR VIOLIN AND PIANO 7 ROMANCE FOR VIOLIN OG KLAVER

IN G MAJOR (Add. 3) I G DUR (Add. 3)

ROMANCE FOR VIOLIN AND PIANO 12 ROMANCE FOR VIOLIN OG KLAVER

IN D MAJOR (Add. 4) I D DUR (Add. 4)

SONATA FOR VIOLIN AND PIANO (Add. 5) SONATE FOR VIOLIN OG KLAVER (Add. 5)

I Allegro 15 I Allegro

II Andante grazioso 24 II Andante grazioso

III Scherzo 26 III Scherzo

FANTASY FOR CLARINET AND PIANO (Add. 6) 30 FANTASISTYKKE FOR KLARINET OG KLAVER (Add. 6)

TRIO FOR VIOLIN, CELLO AND PIANO (Add. 7) TRIO FOR VIOLIN, CELLO OG KLAVER (Add. 7)

I 34 I

II Andante 48 II Andante

III Allegretto grazioso 53 III Allegretto grazioso

GENERAL PREFACE

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

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

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

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

Series I, Stage Music

- Operas
- Incidental music

Series II, Instrumental Music

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

GENERELT FORORD

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

Udgaven er til såvel praktisk som videnskabelig brug, tilrettelagt efter kritisk-videnskabelige udgivelsesprincipper. Den omfatter samtlige Carl Nielsens afsluttede værker og enkeltsatser og søger i videst mulige omfang at afspejle værkerne i den af komponisten senest sanktionerede version. I tilfælde, hvor sange foreligger i flere forskellige arrangementer fra Carl Nielsens hånd, udgives alle versioner.

Hvert værk er forsynet med en indledning, der kort beskriver værkets tilblivelseshistorie og placerer det i den samlede produktion, samt en kritisk beretning, hvor der redegøres for kildesituationen, redaktionelle ændringer og tilføjelser og vigtige varianter. Den kritiske beretning udgives sammen med noteteksten.

Udgaven er opdelt i hovedserierne Scenemusik, Instrumentalmusik og Vokalmusik med tilhørende opdeling i enkeltbind; inden for hver genre er værkerne ordnet kronologisk.

Serie I, Scenemusik

- Operaer
- Skuespilmusik

Serie II, Instrumentalmusik

- Symfonier
- Andre orkesterværker
- Koncerter
- Kammermusik
- Klaver- og orgelværker

Series III, Vocal Music

Cantatas
Songs
Choral Pieces

Series IV, Juvenilia et Addenda

Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2008

Serie III, Vokalmusik

Kantater
Sange
Korsatser

Serie IV, Juvenilia et Addenda

Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2008

FORORD

PREFACE

This volume contains a number of Nielsen's instrumental *juvenilia* (Add. 1-16)¹ together with sketches that were seemingly not worked out with a view to publication or performance, but which nevertheless constitute complete compositions (Add. 17-27, 45-49). In addition we publish the composer's arrangements of his own works (Add. 29-37), a selection of his counterpoint exercises (Add. 38-44) and a single work that has survived incomplete but nevertheless can be reconstructed (Add. 28). Not all these works survive in Nielsen's hand. But if they can be traced to his authorship with nearly complete certainty – for example, if they carry his signature or if their provenance can be traced back to him directly – they are included here.²

The aim of the *Carl Nielsen Edition* is to publish all the composer's completed compositions, which in practice means all his completed *movements*, since it is not always possible to determine whether or not one or several individual movements were to have formed part of a cycle. The Edition's criterion for whether a movement may be considered complete has up to now been whether it concludes with a double bar; however, it has not been possible to stick to this principle here. In certain cases there are too many incomplete bars on the way to the double bar; in others there are movements that are undoubtedly finished, but where the double bar itself is lacking. Still other unpublished works without a concluding double bar or with many incomplete bars may be completed or reconstructed by means of modest editorial initiative, mainly by analogy with other parts of the music. In addition it has not been considered relevant whether or not a composition should finish with a tonic chord in the home key. For example, the *Trauermarsch* (Add. 15) for string quartet ends with a half close followed by a double bar and repeat sign, which implies that it may in principle be repeated any number of times.

Dette bind indeholder en række af Carl Niensens instrumentale *juvenilia* (Add. 1-16)¹ samt skitser, som tilsyneladende ikke er gennemarbejdet med henblik på udgivelse eller opførelse, men som dog udgør afsluttede kompositioner (Add. 17-27, 45-49). Desuden publiceres komponistens arrangementer af egne værker (Add. 29-37), et udvalg af hans kontrapunktstudier (Add. 38-44) samt et enkelt ufuldstændigt overleveret værk (Add. 28), som dog har kunnet rekonstrueres.

Ikke alle disse værker er overleveret i Carl Niensens håndskrift. Men hvis de med en til vished grænsende sikkerhed kan henføres til hans autorskab, f.eks. ved at de er forsynet med hans signatur eller ved at proveniensen kan føres direkte tilbage til ham, er de medtaget her.²

Målsætningen med *Carl Nielsen Udgaven* er at udgive alle komponistens fuldførte kompositioner, hvilket i praksis vil sige alle hans fuldførte *satser*, da man ikke kan afgøre, om en eller flere enkeltsatser skulle have indgået i en cyklus af flere satser eller ej. Kriteriet for, at en sats anses for at være fuldført, har i CNU hidtil været, at den slutter med en dobbeltstreg; imidlertid har dette princip ikke kunnet fastholdes her. I nogle tilfælde har der været for mange udfyldte takter på vej hen til dobbeltstregen, i andre tilfælde findes satser, der utvivlsomt er afsluttede, men hvor dobbeltstregen mangler. Atter andre utrykte værker uden afsluttende dobbeltstreg eller med mange udfyldte takter har vist sig at kunne kompletteres eller rekonstrueres ved sparsomme redaktionelle indgreb, først og fremmest analogikompletteringer. Det har således ikke været et krav, at en komposition skulle slutte på en grundakkord i hovedtonearten. For eksempel munder *Trauermarsch* (Add. 15) for strygekvartet ud i en halvslutning fulgt af dobbeltstreg og repetitionstegn, hvilket indebærer at den i princippet kan gentages uendeligt mange gange.

1 For practical reasons the compositions are given addenda numbers (Add.) from 1 to 49.

2 As distinct from other genres, all songs, irrespective of their possible status as *juvenilia*, are published in CNU III/4-7.

1 Af praktiske årsager er kompositionerne forsynet med addenda-numre (Add.) fra 1 til 49.

2 I modsætning til hvad der gælder øvrige genrer, er samtlige sange, uanset deres eventuelle status som *juvenilia*, gengivet i CNU III/4-7.

In principle we publish all the arrangements made by the composer himself, or that are found in a version approved by him with a view to performance in this form. On the other hand, we omit rehearsal scores, arrangements that may be considered principally for study purposes, or short scores made with a view to being orchestrated. In practice, however, it can be difficult to determine the purpose of a particular arrangement, as in the case of the *Dances from 'Aladdin' for Piano* (see below, Add. 34).

The compositions in this volume are edited according to the same guidelines as the composer's other works, with the exception of Add. 45-49, included here in an appendix, which are of such a character that they can hardly have been thought of as independent pieces of music. This is the case with a page of music in a visitors' book and four sketches that may serve to show something of the composer's process of work or biographical circumstances. The movements in the appendix are published in unedited notation, side by side with facsimiles of their respective manuscripts. Since there is no critical commentary as such for the movements in the appendix, the source description in these cases is given beneath each movement.

Below is a list of compositions that survive under Nielsen's name but which by the above-mentioned criteria for publication are not included in the Carl Nielsen Edition, together with works that are mentioned in the literature but which are either lost or never existed.

The volume is arranged such that chamber works appear first; these are followed by piano pieces, the *Cantata for the Commemoration of P.S. Krøyer*, the composer's arrangements of his own works, and a selection of his exercises in counterpoint. The *Appendix* concludes the volume. Within the individual categories the compositions are arranged so far as possible chronologically (alternatively according to genres or instrumental forces), although the criteria for dating are in some instances highly uncertain. By contrast with the volumes in Series I-III, the source descriptions and emendations for individual movements are placed in immediate continuation from each other at the end of the volume under the heading *Critical Commentary*.

The compositions were shared out between the editors as follows:

Lisbeth Ahlgren Jensen: Add. 1, 4, 6-17, 19-20, 25, 27, 29-30, 32, 35, 37-44

Lisbeth Larsen: Add. 2-3, 5, 18, 21-24, 26, 28, 31, 33, 36, 45-49
Niels Krabbe: Add. 34

Ideelt set udgives alle de arrangemente, der er udarbejdet af komponisten selv, eller som forefindes i et af ham godkendt arrangement med henblik på at blive opført i denne skikkelse. Derimod udelades indstuderingspartiturer, arrangemente, der må formodes fortrinsvis at tjene studieformål eller partiturer, der er udført med henblik på at blive instrumenteret. I praksis kan det dog være svært at afgøre formålet med det enkelte arrangement; det gælder således *Dansene til Aladdin for klaver* (se nedenfor, Add. 34).

Kompositionerne i dette bind er redigeret efter samme retningslinjer som komponistens øvrige værker, med undtagelse af Add. 45-49, der er udgivet i et appendiks, og som har en sådan karakter, at de næppe er tænkt som selvstændige musikstykker. Det drejer sig om et musikalsk stambogsblad og fire skitser, der kan tjene til at vise noget om komponistens arbejdsproces eller biografiske omstændigheder. Satserne i *Appendiks* udgives i en uredigeret nodesats side om side med en faksimile af det pågældende manuskript. Da der ikke bringes et egentligt revisionsapparat for satser i *Appendiks*, bringes kildebeskrivelsen under den enkelte sats.

Nedenfor bringes en liste over kompositioner, der er overleveret under Carl Nielsens navn, men som på grund af ovennævnte udvælgelseskriterier ikke er medtaget i Carl Nielsen Udgaven, samt værker, der er omtalt i litteraturen, men som enten er gået tabt eller aldrig har eksisteret.

Bindet er disponeret således, at kammermusikalske værker anbringes først; derpå følger klaverværker, *Kantate til Mindefesten for P.S. Krøyer*, komponistens arrangemente af egne værker samt et udvalg af hans kontrapunktopgaver. Endelig afslutter *Appendiks* bindet. I de enkelte kategorier er kompositionerne søgt anbragt kronologisk (subsidiært efter genre eller besætning), omend kriterierne for en datering undertiden er meget usikre. Til forskel fra bindene i serie I-III sættes kildebeskrivelse og *Editorial Emendations* for de enkelte satser i umiddelbar forlængelse af hinanden bag i bindet under overskriften *Critical Commentary*.

Kompositionerne er fordelt mellem udgiverne således:

Lisbeth Ahlgren Jensen: Add. 1, 4, 6-17, 19-20, 25, 27, 29-30, 32, 35, 37-44

Lisbeth Larsen: Add. 2-3, 5, 18, 21-24, 26, 28, 31, 33, 36, 45-49
Niels Krabbe: Add. 34

ROMANCES FOR VIOLIN AND PIANO
(ADD. 3 - 4)

Of Nielsen's two romances for violin and piano the Romance in G major (Add. 3) is dedicated to Carl Larsen, who was his violin teacher for a time in Odense.¹⁸ The dedication to his esteemed teacher is the only thing in his handwriting on the manuscript, which was fair copied by someone else. Apart from the score, a copy of the violin part has been preserved, possibly made by Larsen himself; however, so far as phrasing and accidentals are concerned this is fairly defective and casts no further light on the origins of the piece. Nevertheless, a performance of the Romance is known, since it was played as an encore at a concert in the Odense Music Society on 16 October 1888. The main work in this concert was Nielsen's *Suite for String Orchestra*, conducted by the composer himself, who was also soloist in Hubert Léonard's demanding *Souvenir d'Haydn*, after whose performance:

"a veritable storm of applause broke out, and when Mr Nielsen had played one of his own compositions, a fine and beautiful romance for violin, as an encore, the applause resumed just as tempestuously."¹⁹

There are indications in the newspaper *Nationaltidende* of 20 November 1888 of a planned performance of another romance for violin and piano by Nielsen, which was to take place at a concert in the Private Chamber Music Society in Copenhagen that evening; whether this was the Romance in G major (Add. 3) or the Romance in D major (Add. 4), and whether a romance by Nielsen was actually performed at all on this occasion, is unknown. The concerts in this private society were apparently not reviewed publicly; nor does a concert programme seem to have survived.

By contrast with the above-mentioned Romance in G major (Add. 3), Nielsen's *Romance for Violin and Piano* in D major (Add. 4) survives in autograph form, which is also the only source for the composition. The Romance in D major is in a less finished state than its sister-work and bears no dedication to any of the composer's acquaintances or benefactors.

¹⁸ Counsellor Carl Larsen (1844-1929) was conductor of the Odense Music Society and active as bell-ringer and sacristan at the Church of our Lady in Odense.

¹⁹ Review in *Fyns Stiftstidende*, 17.10.1888, cited in Peter Hauge, "Carl Nielsens første opus. Problemer omkring tilblivelsen og førsteopførelsen af Lille Suite", *Fund & Forskning*, Vol. 35, Copenhagen 1996, p. 232.

ROMANCER FOR VIOLIN OG KLAVER
(ADD. 3 - 4)

Of Carl Nielsens two romances for violin and klaver er romancen i G-dur (Add. 3) tilegnet Carl Larsen, der en tid var hans violinlærer i Odense.¹⁸ Dedikationen til den skattede lærer er det eneste i hans håndskrift på manuskriptet, der altså er renskrejet af en anden. Foruden partituret er der bevaret en afskrift af violinstemmen, muligvis udført af Carl Larsen selv; den er imidlertid hvad angår frasering og fortegn temmelig mangelfuld og har ikke kunnet kaste yderligere lys over tilblivelsesomstændighederne. Derimod kendes en opførelse af romancen, idet den ved en koncert i Musikforeningen i Odense den 16. oktober 1888 blev spillet som ekstranummer. Koncertens hovednummer var Carl Nielsens *Suite for Strygeorkester*, dirigeret af komponisten selv, der endog ved samme lejlighed var violinsolist i Hubert Léonards krævende *Souvenir d'Haydn*. Efter foredraget af sidstnævnte stykke:

"brød der en sand Bifaldsstorm løs fra Publikum, og da Hr. Nielsen havde spillet en af sine egne Kompositioner, en fin og smuk Romance for Violin, som *dacapo*-Numer, gjentoges Bifaldet lige stormende".¹⁹

Der findes oplysninger i *Nationaltidende* den 20. november 1888 om en planlagt opførelse af endnu en romance for violin og klaver af Carl Nielsen, der skulle finde sted ved en koncert i Privat Kammermusikforening i København den samme aften; hvorvidt det var romancen i G-dur (Add. 3) eller romancen i D-dur (Add. 4), der var på tale – og om der overhovedet blev opført en romance af Nielsen ved denne lejlighed – er ukendt. Koncerterne i denne private forening blev tilsyneladende ikke anmeldt offentligt, og heller ikke et koncertprogram synes at være bevaret.

Til forskel fra den omtalte romance i G-dur er Nielsens *Romance for violin og klaver i D-dur* (Add. 4) overleveret i autograf, der i øvrigt udgør den eneste kilde til kompositionen. Romancen har et mere ufærdigt præg end sit søsterværk, og den bærer da heller ikke tilegnelse til en af komponistens bekendte eller velyndere.

¹⁸ Kammerråd Carl Larsen (1844-1929) var dirigent for Odense Musikforening og virkede som klokke og kordegn ved Vor Frue Kirke i Odense.

¹⁹ Anmeldelse i *Fyns Stiftstidende*, 17.10.1888, citeret efter Peter Hauge, "Carl Nielsens første opus. Problemer omkring tilblivelsen og førsteopførelsen af Lille Suite", *Fund & Forskning*, bd. 35, København 1996, s. 232.

F O R K O R T E L S E R A B B R E V I A T I O N S

A.	alto
add.	addenda
b.	bar
B.	basso
Bar.	baritono
bb.	bars
cb.	contrabbasso
cl.	clarinetto
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)
CNS	Carl Nielsens Samling (The Carl Nielsen Collection)
CNU	Carl Nielsen Udgaven (The Carl Nielsen Edition)
cor.	corno
div.	divisi
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fol.	folio
marc.	marcato
pf.	pianoforte
pf.1	pianoforte, upper staff
pf.2	pianoforte, lower staff
Pl. No.	Plate Number
RECIT.	Recitation
S.	soprano
SD	stage direction
sord.	sordino
stacc.	staccato
str.	strings
T.	tenore
tb.	tuba
ten.	tenuto
tr.	tromba
trb.	trombone
trem.	tremolo
va.	viola
vc.	violoncello
vl.	violino

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

CHAMBER MUSIC

Added 1 POLKA FOR VIOLIN

- A** Score, autograph
B Score, manuscript, copy, partly autograph
- A** Score, autograph.
 Title above top staff: *Polka for Violin*.
 Printed as facsimile in:
 "CARL NIELSEN / Kunstneren og Mennesket / EN BIOGRAFI AF / Torben Meyer / GENNEMGANG AF VÆRKERNE: / Frede Schandorf Petersen / BIND 1 / Nyt Nordisk Forlag. Arnold Busck / KJØBENHAVN 1947", p. 30.
 16x23.4 cm, 315 pages (vol. 1), 1947-1948. (Size and writing

utensils unknown, as the original of the *Polka* cannot be located).
 Provenance and time of writing of the manuscript unknown.

- B** Score, manuscript, copy, partly autograph.
 DK-Kk, CNA I.D.1.
 Title above the top staff: "Polka".
 Provenance according to the catalogue record of The Royal Library: "Indlemmet i KB 1956/24".¹
 Consisting of two versions of the manuscript of *Min fynske Barndom* (My Childhood on Funen), "a" and "b", partly in manuscript, partly typewritten, partly written by Nielsen and partly by Frida Møller.
 Manuscript "b", p. 47, is a typewritten page (32.3x24.7 cm) with handwritten additions in ink and on which a piece of music paper with two hand-ruled staves has been glued in; the music paper is a different paper type than the rest of the manuscript.
 Letter carrying the logo of The Royal Library enclosed:
 "Dette Manuskript til 'Min fynske Barndom' er efter Oplysning af Professorinde Eggert Møller maskinskrevet af dennes Svigermoder, fru Frida Møller, efter Carl Nielsens diktat. / 1/9 1956".²

The chronological order of the two sources cannot be decided; **A** is chosen as the main source.

Bar	Comment
1	A : 15 bars; B : 16 bars note 1: ♯ emended to ♮ as in B and by analogy with b.9
2	notes 3-4: stacc. added by analogy with b.10

Added 2 DUET FOR VIOLINS

- A** Parts, manuscript, fair copy.
 DK-Kk, CNS 30.

¹ "Added to the collection of The Royal Library 1956/24".
² "According to information by Mrs. Eggert Møller, this manuscript of "My Childhood on Funen" was typed by her mother-in-law, Mrs Frida Møller, based on Nielsen's dictation. 1.9.1956".

Aa Part, manuscript copy.

Contained in the same wrapping as **A**.

Title on first music page: "**Romance**".

34.5x26 cm, 1 folio, unpaginated, written in ink in unknown hand (Carl Larsen?).

Papertype: 10 staves (hand-ruled).

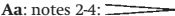
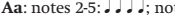
The source has been restored.

Dedication on fol. 1^r: "Til Hr Carl Larsen / venskabeligst fra / Carl Nielsen."⁴

The score **A** has been chosen as the main source. The part **Aa** is probably a copy of the violin part in **A**, possibly by Carl Larsen.

Aa is incomplete when it comes to phrasing, and a few accidentals are missing.

Bb. 24-27, 32-35, 40-41 are completed as regards ties. It is not possible to argue clearly for each added tie, but they seem to answer Nielsen's intentions. All the additions are mentioned below.

Bar	Part	Comment
5-6	vl.	Aa :  from b.5 note 1 to b.6 note 5
9		<i>Tempo</i> emended to <i>a tempo</i> as in Aa
10	vl.	notes 1-4: end of slur emended from note 5 by analogy with b.2
14	vl.	Aa : note 1: <i>e</i> ^{'''}
15	vl.	Aa : note 3: beginning of 
17	vl.	Aa : notes 1-5: 
18	vl.	Aa : notes 2-4: 
20	pf.2	lower part:  added
21	pf.2	chord 4 top note: <i>b</i> ^b emended to <i>b</i> ^b in accordance with pf.1
22	pf.1	A : note 4: could also be read as <i>a</i> ^b
22	pf.2	third crotchet, lower part bottom note: <i>A'</i> emended to <i>A''</i> by analogy with lower part, top note
23	pf.1	first quaver, bottom note: <i>b</i> ^b emended to <i>b</i> ^b in accordance with the harmonic context; first crotchet, lower part: slur added by analogy with upper part; second crotchet: slur added by analogy with b.22 fourth crotchet
24	pf.1	third crotchet, upper part and lower part:  emended to  by analogy with first crotchet, lower parts; upper part note 6-7: tie added by analogy with lower part
25	pf.1	third and fourth crotchet, upper part:  emended to  by analogy with lower part
26	pf.1	first crotchet, upper part:  emended to  by analogy with lower part; upper and lower parts notes 1-2: ties added by analogy with b.25; third crotchet, upper part:  emended to  by analogy with lower part; fourth crotchet: superfluous γ omitted
27	pf.1	upper part notes 1-2: tie added by analogy with lower part; second crotchet: superfluous γ omitted
29	vl.	Aa : notes 2-5:  ; note 3: beginning of 

⁴ "For Mr. Carl Larsen / kindly from Carl Nielsen".

32	vl.	note 2:  emended to  by analogy with b.24
33	pf.1	first and third crotchet:  emended to  by analogy with b.25; upper and lower parts notes 1-2: tie added by analogy with b.25
34	vl.	Aa : notes 2-3: 
34	pf.1	first and third crotchet:  emended to  by analogy with b.26; upper and lower parts notes 1-2: ties added by analogy with b.25; upper part notes 3-4 and lower part notes 4-5: ties added by analogy with b.26; middle part: notes 8-9: slur added by analogy with b.26
35	pf.1	first crotchet, upper and lower parts:  emended to  by analogy with b.27; upper and lower parts notes 1-2: slur added by analogy with b.27; middle part notes 3-4: slur added by analogy with b.27
37	vl.	Aa : notes 3-5: 
38	vl.	Aa : notes 2-3: <i>d</i> ^{'''}
39	vl.	chord 1 bottom note: <i>d'</i> emended to <i>d^b'</i> by analogy with top note
48-49	pf.1	b.48 to b.49 chord 1: ties added by analogy with bb.46-47 and pf.2
55	pf.1	chord 1 bottom note: <i>f'</i> emended to <i>f^b'</i> in accordance with the harmony of pf.2; chord 2 top note: <i>f''</i> emended to <i>f^b''</i> in accordance with the harmony of pf.2
55	pf.2	note 6 to chord 1: tie added by analogy with b.54
55-56	pf.2	slur added by analogy with b.54
65	vl.	Aa : notes 1-3, 2-3, 5-6: slurs
74-75	pf.1	b.74 chord 2 to b.75 chord 1: slur added by analogy with pf.2
76-77, 77-78, 78-79	pf.2	b.76 chord 2 to b.77 chord 1, b.77 chord 2 to b.78 chord 1, b.78 chord 2 to b.79 chord 1: slurs added by analogy with bb.73-76
77	vl.	note 5: <i>e'</i> emended to <i>e^b'</i> as in Aa and by analogy with bb.74, 76; after note 1: superfluous γ omitted
77-78	vl.	b.77 note 2 to b.78 note 1: end of slur emended from b.77 note 4 by analogy with bb.76-77
77-78, 78-79	pf.1	b.77 chord 2 to b.78 chord 1, b.78 chord 2 to b.79 chord 1: slurs added by analogy with bb.76-77
80	pf.2	A : <i>tremolo</i>

A d d . 4 R O M A N C E F O R V I O L I N A N D P I A N O I N D M A J O R

A Score, autograph.

DK-Kk, CNS 353b.

Title on first music page: "**Romance**". Addition in pencil: "[Carl Nielsen]" (in foreign hand).

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

26x35 cm, 1 bifolio, unpaginated, 3 pages written in ink and pencil, 1 page blank.

Paper type: 12 staves (hand-ruled).

Bar	Part	Comment
14	vl.	notes 2-3: slur added by analogy with b.13
29	vl.	chord 1: $b^{\flat'}$, $b^{\flat''}$ emended to $b^{\flat}$; $b^{\flat''}$ by analogy with pf.1 (middle part), pf.2
32	vl.	chord 1 (lower part): $\sharp$ added by analogy with upper part
32-55	vl.	A: vl. notated in pencil, pf. in ink
36	vl.	A: notes 3-4: slur crossed out
37	vl.	notes 1-2: tie added and notes 3-5: slur added by analogy with bb.1, 9
41	vl.	notes 1-2 and notes 3-5: slurs added by analogy with b.5
42-43	pf.1	b.42 chord 2 to b.43 chord 1 (lower part): tie emended from open tie; A: b.42: end of tie open (change of system)
43	vl.	notes 4-6 and notes 7-8: slurs added by analogy with b.7
43-44	pf.2	b.43 note 4 to b.44 note 1 (upper part): tie added by analogy with bb.7-8
45	vl.	notes 3-5: slur added by analogy with bb.1, 9
47	vl.	notes 1-3 and notes 4-6: slurs added by analogy with b.11
49, 50	vl.	notes 2-3: slur added by analogy with b.13
50-51	vl.	b.50 note 4 to b.51 note 1: tie added by analogy with bb.14-15
51	vl.	notes 5-6: slur added by analogy with b.15
52	pf.1	A: chord 2 top note: $e^{\flat}$ corrected to $e^{\flat'}$ in pencil
55	pf.	chord 2: $\flat$ emended to $\flat$ because of the upbeat

ADD. 5 SONATA FOR VIOLIN AND PIANO

A Piano score, autograph, fair copy.
DK-Kk, CNS 23.
Title on first music page: "Sonate N^o 1 / af Carl Nielsen".
Dating on first music page: "1881-1882", added in pencil (CN?).
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
33.5x25.6 cm, 8 folios and 1 bifolio (pp. 9-12), 19 pages written in ink and 1 page written in pencil. Paginated 1-20 in pencil (p. 1 unpaginated). The source has previously been sewn.
Paper type: 12 staves (hand-ruled).
Autograph additions in ink and pencil.
Contains:
pp.1-19: the sonata;
p. 20: 2 drafts: 1) draft for *Vuggevisse*, 8 bars, D-major, 6/8; title "*Vuggevisse*" added in pencil in unknown hand. 2) 2 bars, G-major (?), 8/4, and the text "Non plus ultra / der wat gut Klonsnak [?] ohne Worth" added in pencil (unknown hand).

In the manuscript the dynamic markings are often placed both in connection with pf.1 and pf.2. In the present edition they are placed between the systems in most cases; Nielsen's notation, however, is kept in cases of doubt.

First Movement

Bar	Part	Comment
1	vl. pf.	time signature added
1	vl.	notes 2-3: slur added by analogy with b.2
1	pf.1	notes 1-2 (pf.1) and b.2 notes 2-3 (pf.2)
3	vl.	rest 1: $\sharp$ emended to $\flat$
4	pf.2	notes 1-2, 3-4: slurs emended from slur notes 1-4 by analogy with pf.1 and b.11
5	pf.1	notes 1-4 (pf.1) and b.12 notes 1-4
13	vl.	end of slur emended from note 7 by analogy with b.12
13	pf.1	fourth crotchet:  added by analogy with vl.
14	pf.1	end of slur emended from fifteenth semi-quaver by analogy with pf.1
19	pf.1	 added by analogy with vl.
24	pf.	notes 1-2: slur added by analogy with vl. note 16: stacc. added by analogy with notes 4, 8, 12
45, 46	pf.1	sixth to eighth quaver: slur added by analogy with b.28
49	vl.	slur added by analogy with b.41
49	pf.1	chords 1-2: slur added by analogy with bb.41-42
57	pf.	note 5: $f^{\sharp'}$ emended to $f^{\sharp'}$ in accordance with note 1
59	vl.	note 7: $f^{\sharp''}$ emended to $f^{\sharp''}$ in accordance with note 3
65	vl.	mf added by analogy with vl.
66	vl.	notes 3-6: slur emended from notes 4-7 by analogy with b.57
72	vl.	note 5: c''' emended to e''' by analogy with b.61
77	vl.	notes 4-5: slur added by analogy with b.62
78	pf.2	end of slur emended from note 2 by analogy with b.70
80	pf.1	note 4: stacc. added in accordance with b.79
82	vl.	A: note 1: c changed to A (CN)
86	pf.2	note 3: $f^{\sharp'}$ emended to $g^{\flat}$ by analogy with b.73
88	pf.1	note 6: stacc. added by analogy with note 1
89	pf.2	notes 2-3: slur emended from notes 1-2 by analogy with bb.84, 90
101	pf.1	end of slur emended from note 3 by analogy with b.84
122	pf.2	notes 2-3: slur added by analogy with b.85
123	vl.	notes 4-5: slur added by analogy with vl.; A: note 4: could also be read as $g^{\flat}$
124	vl.	upper part: slur emended from slur notes 2-5 by analogy with bb.3, 11, 130
126	vl.	notes 1-4: stacc. added by analogy with b.4
126	pf.1	notes 5-7: slur added by analogy with pf.2 and b.5
126	pf.1	note 5: stacc. added by analogy with note 1 and b.7
129	pf.2	note 1: stacc. emended to stacc. and marc. by analogy with b.7
		notes 2-3: slur emended from slur notes 1-3 by analogy with bb.121, 128 (pf.1)