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VÆ R K E R
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Udgivet af Carl Nielsen Udgaven
Det Kongelige Bibliotek
Hovedredaktør Niels Krabbe

Serie IV. Juvenilia et Addenda. Bind 1

Published by The Carl Nielsen Edition
The Royal Library
Editor in chief Niels Krabbe

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

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E T A D D E N D A

Udgivet af
Edited by
Lisbeth Ahlgren Jensen
Lisbeth Larsen



Edition Wilhelm Hansen
Copenhagen 2009

Graphic design Kontrapunkt A/S, Copenhagen
Music set in SCORE by New Notations, London
Text set in Swift
Printed by Quickly Tryk A/S, Copenhagen

CN 00052
ISBN 978-87-598-1824-4
ISMN M-66134-212-0

Sponsored by Augustinus Fonden

Distribution Edition Wilhelm Hansen A/S, Bornholmsgade 1, DK-1266 Copenhagen K

Translation David Fanning (Preface)

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ACT TWO	ANDEN AKT
No. 13 <i>Prelude</i> 191	Nr. 13 <i>Forspil</i>
No. 14 <i>Andantino</i> 192	Nr. 14 <i>Andantino</i>
No. 15 <i>Moderato</i> 196	Nr. 15 <i>Moderato</i>
No. 16 <i>Allegro moderato e maestoso</i> 197	Nr. 16 <i>Allegro moderato e maestoso</i>
No. 17 <i>Funeral Music</i> 199	Nr. 17 <i>Sørgemusik</i>
'ELVES' DANCE' FROM 'SIR OLUF HE RIDES- ' 202	'ELVERDANS' FRA 'HR. OLUF HAN RIDER -'
FOR PIANO (Add. 31)	FOR KLAVER (Add. 31)
'DANCE OF THE HANDMAIDENS' FROM 206	'TERNERNES DANS' FRA 'HAGBARTH OG SIGNE'
'HAGBARTH AND SIGNE' FOR PIANO (Add. 32)	FOR KLAVER (Add. 32)
'CANTO SERIOSO' FOR CELLO AND PIANO (Add. 33) 208	'CANTO SERIOSO' FOR CELLO OG KLAVER (Add. 33)
DANCES FROM 'ALADDIN' FOR PIANO (Add. 34)	DANSENE TIL 'ALADDIN' FOR KLAVER (Add. 34)
I <i>Chinese Dance</i> 212	I <i>Kinesisk Dans</i>
II <i>Prisoners' Dance</i> 217	II <i>Fangerne Dans</i>
III <i>Hindu Dance</i> 222	III <i>Hindu-Dans</i>
IV <i>Negro Dance</i> 225	IV <i>Negerdans</i>
V <i>Dance and Chorus</i> 230	V <i>Dans og Kor</i>
VI <i>Dance of the Morning Mists (Act Four)</i> 239	VI <i>Morgentaagernes Dans (4^{de} Akt)</i>
EXCERPTS FROM 'THE MOTHER' FOR PIANO (Add. 35)	UDDRAG AF 'MODEREN' FOR KLAVER (Add. 35)
No. 1 <i>The Mist is Rising</i> 242	Nr. 1 <i>Taaen letter</i>
No. 2 <i>Prelude to Scene Four</i> 244	Nr. 2 <i>Forspil til fjerde Billede</i>
No. 3 <i>Minuet</i> 246	Nr. 3 <i>Menuet</i>
No. 4 <i>Prelude to Scene Seven</i> 248	Nr. 4 <i>Forspil til syvende Billede</i>
No. 5 <i>March</i> 250	Nr. 5 <i>Marsch</i>
'A FAIR AND LOVELY LAND' 255	'DER ER ET YNDIGT LAND'
FOR BRASS (Add. 36)	FOR MESSINGBLÆSERE (Add. 36)
CANTATA FOR THE CENTENARY OF THE POLYTECHNIC	KANTATE VED POLYTEKNISK LÆREANSTALTS
COLLEGE FOR RECITER, MALE CHOIR,	100 AARIGE JUBILÆUM FOR RECITATOR,
STRINGS AND PIANO (Add. 37)	MANDSKOR, STRYGERE OG KLAVER (Add. 37)
No. 1 "En Funke blev tændt" 257	Nr. 1 "En Funke blev tændt"
No. 2 Recitation with male choir, "Skovene sank" 263	Nr. 2 Recitation med mandskor, "Skovene sank"
No. 3 "Tanker skal tændes" 267	Nr. 3 "Tanker skal tændes"
No. 4 "Vort lyse Land" 269	Nr. 4 "Vort lyse Land"

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

ARRANGEMENTS

Many of Nielsen's compositions have in the course of time been arranged for different or smaller forces than the original. Also in his lifetime several of his works were arranged, most often by other musicians, for example Henrik Knudsen, Emil Telmányi, Emil Reesen and Hakon Andersen, but in several cases also by Nielsen himself. In general these arrangements brought about a wide dissemination of Nielsen's music. They were made with a view either to performing the music in another context or to publishing and selling the music for use in private homes.

Among the arrangements made with a view to getting a work performed in a different context from the original are *'Snefrid' for Recitation and Piano Quintet* (Add. 30), the *'Cantata for the Centenary of the Polytechnic College' for Reciter, Male Choir, Strings and Piano* (Add. 37) and *'A Fair and Lovely Land' for Brass* (Add. 36). None of these arrangements were published. Also in this group is the *'Canto serio' for Cello and Piano* (Add. 33). Here, however, the aim was to give another instrument from the original the chance to perform the work. Whether Nielsen hoped to have the arrangement printed is not known, but in any case this did not happen until after his death.

Among the arrangements made with a view to publication are the *Prelude to 'Snefrid' for Piano* (Add. 29), *'Elves' Dance' from 'Sir Oluf he rides' for Piano* (Add. 31), *'Dance of the Handmaidens' from 'Hagbarth and Signe' for Piano* (Add. 32) and *Excerpts from 'The Mother' for Piano* (Add. 35). A common factor for this group is they are movements from incidental theatre music, which Nielsen – and probably also his publisher – thought might achieve a certain popularity. They are therefore all arranged for piano.

As will be seen, it is unclear to which of the above groups the *Dances from 'Aladdin' for Piano* (Add. 34) belong, if any (see below, Add. 34).

However, the greater part of Nielsen's arrangements of his own work comprises songs, arranged in various versions for various forces. In addition there are a large number of songs from cantatas and plays that he arranged for voice and piano with a view to publication. All these songs are published in the song volumes, series III, volumes 4-7, while the remaining arrangements – mainly instrumental – are published in the present volume.

ARRANGEMENTER

Mange af Carl Nielsens kompositioner er i tidens løb blevet arrangeret for en anden eller mindre besætning end den oprindelige. Også i hans levetid blev flere af hans værker arrangeret, som oftest af andre musikere, f.eks. Henrik Knudsen, Emil Telmányi, Emil Reesen og Hakon Andersen, men i flere tilfælde også af Carl Nielsen selv. Overordnet set afstedkom arrangementerne en større udbredelse af Carl Nielsens musik. De blev til enten med det mål for øje at opføre musikken i en anden sammenhæng eller med henblik på at få udgivet og solgt musikken til brug i private hjem.

Til de arrangementer, som er blevet til med henblik på at få et værk opført i en anden sammenhæng end den oprindelige, hører *Snefrid for recitation og klaverkvintet* (Add. 30), *Kantate ved Polyteknisk Lærestalts 100 Aarige Jubilæum for recitator, mandskor, strygere og klaver* (Add. 37) samt *'Der er et yndigt Land' for messingblæsere* (Add. 36). Fælles for disse arrangementer er, at de er utrykte. Også *'Canto serio' for cello og klaver* (Add. 33) hører til denne gruppe. Her var formålet blot, at give en anden besætning end den oprindelige mulighed for at kunne opføre værket. Om Carl Nielsen havde håbet at få arrangementet trykt, vides ikke, men i hvert fald skete det ikke før efter hans død.

Til gruppen af arrangementer udarbejdet med henblik på udgivelse hører *Forspil til 'Snefrid' for klaver* (Add. 29), *'Elverdans' fra 'Hr. Oluf han rider' for klaver* (Add. 31), *Ternernes Dans' fra 'Hagbarth og Signe' for klaver* (Add. 32) og *Uddrag af 'Moderen' for klaver* (Add. 35). Fælles for denne gruppe er, at der er tale om satser fra skuespilmusikken, som Carl Nielsen – og sandsynligvis også hans forlag – mente, kunne opnå en vis popularitet. De er derfor alle arrangeret for klaver.

Som det fremgår af det følgende, er det uklart, til hvilken – om overhovedet nogen – af ovennævnte grupper *Dansene til 'Aladdin' for klaver* (Add. 34) hører.

Størstedelen af Carl Nielsens arrangementer af egne værker udgøres dog af sange, som er udarbejdet i forskellige versioner med forskellig besætning. Dertil kommer en lang række sange fra kantater og skuespil, som han arrangerede for sang og klaver med henblik på udgivelse. Alle disse sange er udgivet i sangbindene, serie III, bind 4-7, mens de øvrige arrangementer – fortrinsvis af instrumental art – udgives i nærværende bind.

seat prices in several places,⁷⁰ but the reviewers in the local papers were mostly positive, also as regards *Snefrid*. According to *Svendborg Avis*:

“The recitation of Holger Drachmann’s melodrama ‘Snefrid’, accompanied by Carl Nielsen’s beautiful, fitting music, was a quite new and original attempt in the direction of literary entertainment. It would be pleasure for a larger literary public to hear it.”⁷¹

In *Horsens Avis* the reviewer praised the four actors and commented that Nielsen’s music displayed a rich understanding of Drachmann’s text.⁷²

Despite the fact that the tour included performances in theatres, *Snefrid* was not given with costumes and props. These were concert performances, which disappointed the reviewer ‘L’ in *Horsens Social-Demokrat*, who was more enthusiastic about the music than about the performance itself:

“By contrast many felt rather disappointed by Holger Drachmann’s melodrama ‘Snefrid’, where we had to make do with seeing ‘the Nordic heroes’ with King Harald Haarfager at their head sally forth in modern evening dress and white neckties, whereas we had expected impressive historical costumes with corresponding accessories; there was nothing of that, and the audience’s more or less lively imaginations had to paint their own picture. The recitation, which was performed with great skill by the various participants, was accompanied by attractive, characterful music, performed by the skilful musicians of The Royal Orchestra who are accompanying the tour.”⁷³

‘ELVES’ DANCE’ FROM ‘SIR OLUF
HE RIDES –’ FOR PIANO (ADD. 31)

The *Elves’ Dance* was originally one of the *Five Piano Pieces* Op. 3, which Nielsen published in 1891 with the title *Elf’s Dance*.⁷⁴ Two of the pieces – No. 2 (originally with the title *Novelette*) and No. 5 (originally with the German title *Elfentanz*) – had, however, already been composed at the end of

flere steder,⁷⁰ men anmelderne ved de lokale aviser var overvejende positive, også hvad angik *Snefrid*. I *Svendborg Avis* hedder det således:

“Recitationen af Holger Drachmanns Melodrama ‘Snefrid’ med Ledsagelse af Carl Nielsens smukke træffende Musik var et ganske nyt og ejendommeligt Forsøg i Retning af literær Underholdning. For et større literært Publikum vil det være en Ørenlyst at overvære”.⁷¹

I *Horsens Avis* roste anmelderen de fire skuespillere og fremhævede desuden, at Carl Nielsens musik vidnede om en rig forståelse af Drachmanns tekst.⁷²

Til trods for, at man under turnéen optrådte på teatre, blev *Snefrid* ikke opført med kostumer og rekvisitter. Der var tale om en koncertopførelse, hvilket skuffede anmelderen ‘L’ i *Horsens Social-Demokrat*, der var mere begejstret for musikken og musikerne end for selve opførelsen:

“Noget skuffet følte mange sig derimod ved Holger Drachmanns Melodrama ‘Snefrid’, hvor man maatte nøjes med at se ‘de nordiske Helte’ med Kong Harald Haarfager i Spidsen møde frem i moderne Selskabsdragt og hvidt Slips, medens man havde ventet flotte historiske Dragter med tilsvarende Udstyr, men det var der intet af, alt saadant maatte Tilskuerens mer eller mindre livlige Fantasi selv udmale sig. Recitationen, der iøvrigt udførtes med megen Dygtighed af de forskellige agerende, ledsagedes af en iørefaldende og karakteristisk Musik, der udførtes af de flinke Kapelmusici, som følger med Tournée”.⁷³

‘ELVERDANS’ FRA ‘HR. OLUF HAN
RIDER –’ FOR KLAVER (ADD. 31)

Elverdans var oprindeligt et af de *Fem Klavestykker* opus 3, som Carl Nielsen udgav i 1891, her under titlen *Alfedans*.⁷⁴ To af stykkerne, nr. 2 (oprindeligt med titlen *Novelette*) og nr. 5 (oprindeligt med titlen *Elfentanz*) havde han dog allerede komponeret i slutningen af 1880’erne, idet de begge er at finde

⁷⁰ *Svendborg Avis*, *Horsens Social-Demokrat*, 14.6.1902.

⁷¹ *Svendborg Avis*, 11.6.1902.

⁷² *Horsens Avis*, 14.6.1902.

⁷³ *Horsens Social-Demokrat*, 14.6.1902.

⁷⁴ Se CNU II/12, s. xii-xiv.

⁷⁰ *Svendborg Avis*, *Horsens Social-Demokrat*, 14.6.1902.

⁷¹ *Svendborg Avis*, 11.6.1902.

⁷² *Horsens Avis*, 14.6.1902.

⁷³ *Horsens Social-Demokrat*, 14.6.1902.

⁷⁴ See CNU II/12, pp. xii-xiv.

the 1880s, since they are both to be found with Emilie Demant Hatt's memoirs of this period.⁷⁵

In connection with his music to Drachmann's play *Sir Oluf He Rides*— of 1906 Nielsen reused the *Elves' Dance* in Act 2 (No. 15, bb. 73-211) under the title *Dance*, here orchestrated for symphony orchestra by Julius Röntgen.⁷⁶ In the draft score for his incidental music at bb. 73-120 in No. 15, Nielsen therefore noted: "Here insert *Elf's Dance* from the Piano Pieces Op. 3, the first 47 bars where Oluf says [...]". At bar 146 he noted "here bars 3-16 of the piano piece" and at bar 187: "x From here, piano piece b. 35-58 inclusive".⁷⁷ In connection with the instrumentation the piece was extended by a middle section after bar 47 of the original piano piece, based on themes used earlier in the work (Act 2, No. 14).

The same year as *Sir Oluf He Rides*— was completed and staged, Nielsen arranged four excerpts – *Little Helen*, *Oluf's Song*, *Dancing Ballad* (all for voice and piano) and *Elves' Dance* (for piano) for publication by Wilhelm Hansen.⁷⁸ For this edition Nielsen arranged the expanded version of the *Elves' Dance* for piano. Apart from a few differences in articulation and phrase-marks, this version relates to those in the *Five Piano Pieces* Op. 3 and the orchestral version in *Sir Oluf He Rides*— as follows:

<i>Elves' Dance</i> for piano (138 bars)	<i>Elf's Dance</i> in <i>Five Piano Pieces</i> , Op. 3 (66 bars)	<i>Dance</i> in <i>Sir Oluf He Rides</i> — (Act 2, No. 15, bb. 73-215)
bb. 1-47	bb. 1-47	bb. 73-119
bb. 48-74		bb. 120-146
bb. 75-88	bb. 3-16	bb. 147-160
bb. 89-90, second beat		
		bb. 161-170, second beat
bb. 90, third beat-106		bb. 171, third beat-186
bb. 107-130	bb. 35-58 (variant in b. 50, pf.2)	bb. 187-210
bb. 131-138	bb. 59-66	

The main source for the present edition of *Elves' Dance* is the printed edition of 1906. In view of the structural differences between the various versions, the editing of the *Elves' Dance* has been carried out entirely according to the premises of this source, not taking into account any other versions.

75 Emilie Demant Hatt, *op. cit.*, pp. 9, 28, 168-175.
76 See CNU I/7 (for description of Julius Röntgen's score, see p. 214). Julius Röntgen, German-Dutch composer, pianist and conductor (1855-1932).
77 DK-Kk, CNS 342b.
78 The three songs are published as Nos. 17-19 in CNU III/4.

sammen med Emilie Demant Hatts erindringer om denne periode.⁷⁵

I forbindelse med sin musik til Drachmanns skuespil *Hr. Oluf han rider*— fra 1906 genbrugte Carl Nielsen *Elverdans* i anden akt (nr. 15, t. 73-211) under titlen *Dans*, her instrumenteret for symfoniorkester af Julius Röntgen.⁷⁶ I kladden til skuespil-musikken har Carl Nielsen således i nr. 15 ved takterne 73 til 120 noteret følgende: "Her indføres Alfedans af Klaverstykker Op 3 de første 47 Takter hvorunder Oluf siger [...]". Ved takt 146 er noteret "her kommer fra 3^{die} til 16^{de} Takt af Klaverstykket" og ved takt 187: "x Herfra Klaverstykket fra 35 t inkl. til 58 Takt".⁷⁷ I forbindelse med instrumentationen blev stykket udvidet med en mellemdel efter det oprindelige klaverstykkets takt 47, baseret på temaer anvendt tidligere i værket (Anden akt nr. 14).

Samme år som *Hr. Oluf han rider*— blev færdiggjort og fik sin opsætning, udarbejdede Carl Nielsen fire uddrag herfra: *Hellelidens Sang*, *Hr. Olufs sang*, *Dansevis* (alle for sang og klaver) og *Elverdans* (for klaver) til udgivelse hos Wilhelm Hansen.⁷⁸ Til denne udgave arrangerede han den udvidede version af *Elverdans* for klaver. Bortset fra enkelte forskelle i artikulation og frasering forholder denne version sig til henholdsvis versionen fra *Fem Klaverstykker* opus 3 og fra orkesterversionen i *Hr. Oluf han rider*— på følgende vis:

<i>Elverdans</i> for klaver (138 takter)	<i>Alfedans</i> i <i>Fem Klaverstykker</i> , opus 3 (66 takter)	<i>Dans</i> i <i>Hr. Oluf han rider</i> — (Anden akt, nr. 15, t. 73-215)
t. 1-47	t. 1-47	t. 73-119
t. 48-74		t. 120-146
t. 75-88	t. 3-16	t. 147-160
t. 89-90, 2. slag		
		t. 161-170, 2. slag
t. 90, 3. slag-106		t. 171, 3. slag-186
t. 107-130	t. 35-58 (variant i t. 50, pf.2)	t. 187-210
t. 131-138	t. 59-66	

Hovedkilde for nærværende udgave af *Elverdans* er den trykte udgave fra 1906. På grund af de formmæssige forskelle mellem de forskellige versioner er revisionen af *Elverdans* udelukkende foretaget på hovedkildens egne præmisser, og der er set bort fra andre versioner end den trykte klaversats fra 1906.

75 Emilie Demant Hatt, *op. cit.*, s. 9, 28, 168-175.
76 Se CNU I/7 (beskrivelse af Julius Röntgens partitur, se s. 214). Julius Röntgen, tysk-hollandsk komponist, pianist og dirigent (1855-1932).
77 DK-Kk, CNS 342b.
78 De tre sange er udgivet som nr. 17-19 i CNU III/4.

FORKORTELSER

ABBREVIATIONS

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

Add. 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

Add. 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".

12	va.	B: <i>p</i>
13	pf.	A: Φ added in the margin before b.13
14	vl.1,2 va.	note 2: marc. added as in B
14-15	vc.	B: b.14 note 1 to b.15 note 1: slur
16	vl.2	===== added by analogy with vl.1, va.; B: note 1: <i>p</i>
18	vl.2 va. vc.	B: ===== molto
18	va.	trem. added
18	va.	B: note 2: c' (bottom note missing)
19	va.	B: above staff: non trem. added in blue crayon
19	pf.1	chord 1: ten. added and chord 2: marc. added by analogy with vl.1,2
20	vl.2	note 1: marc. added as in B and by analogy with vl.1
20-22	vc.	beginning of slur emended from b.21 note 1 to b.20 note 3 as in B; A: page turn
21-22	va. (upper part)	B: b.21: notes 1-4: slur; b.21 note 2 to b.22 note 1: no tie
21	pf.1	last quaver: d^b emended to d^b by analogy with va.
22	vl.1,2 va.	B: ===== molto
24	vl.1,2	note 1: marc. added as in B; ===== added as in B (vl.1)
24	va.	===== added as in B
24-25	vc.	===== added by analogy with vl.1,2, va.
24	pf.	===== added by analogy with vl.1,2, va., vc.
24	pf.1	chord 3: c', c'' emended to c', g', c'' by analogy with chord 2; A: bar incomplete (middle note or pause missing)
25	pf.1	last quaver: d^b emended to d^b by analogy with va.
26	vc.	B: <i>mf</i>
26	vl.1,2 va. pf.	A: note 1: <i>p</i> erased; <i>mf</i> added in pencil
28	vl.1 va.	note 1: <i>dim.</i> added as in B
28	vl.2 vc.	<i>dim.</i> added by analogy with vl.1, va.
30	vl.1	<i>pp</i> added as in B
30	vc.	<i>pp</i> emended from b.31 note 1 by analogy with vl.1
31	vl.1	<i>pp</i> emended from b.32 note 1 by analogy with vc.
31	vl.1	B: note 3: <i>pp</i>
31	vl.2	<i>pp</i> added by analogy with va.
31	va.	<i>pp</i> added as in B
31	vc.	B: note 1: <i>pp</i>
32	vl.1	B: note 1: above system: <i>dim.</i> added (CN)
32-33	vc.	B: ===== begins b.32 note 3
34-35	vl.1	B: erased in pencil; bars marked in blue crayon
34-35	vl.2 vc.	B: erased in pencil
35	vc.	<i>dim.</i> added by analogy with vl.1,2, va.
36	vl.1,2 va.	trem. added
37	vl.2	B: <i>pp</i>

A d d . 3 1 ' E L V E S ' D A N C E '
F R O M ' S I R O L U F H E R I D E S - '
F O R P I A N O

- A** Printed score, first edition, Ove Scavenius' copy
B Score, autograph, printing manuscript

- A** Printed score, first edition, Ove Scavenius' copy.
Title on title page: "HR:OLUF:HAN:RIDER: / DRAMA: AF / HOLGER:DRACHMANN / MUSIK:AF / CARL:NIELSEN: / ^I HELLELIDEN^S:SANG: ^{II} HR:OLUF^S SANG:- / ^{III} DANSEVISE: ^{IV} ELVERDANS: " At the bottom in the left corner: "1".
Pl. No.: 13900 (1906).
34.2x27.2 cm, 3 pages in cover.
Cover recto: as title page, illustrated by Anne Marie Carl-Nielsen (?); Cover verso: "Forlæggerens Ejendom for alle Lande. / Kjøbenhavn & Leipzig. / Wilhelm Hansen, Musik-Forlag."
B Score, autograph, printing manuscript.
See CNU vol I/7, *Sources*, source **M^I**.
The source has not been available for the present volume.

Bar	Part	Comment
13, 85, 117	pf.1	note 1: marc. added by analogy with b.5
43, 45	pf.1	note 1: marc added by analogy with bb.3, 5, 11, 13
122-123		end of <i>ritardando</i> emended from b.123 second crotchet to b.122 fourth quaver because of a <i>tempo</i> b.123
124	pf.1	note 1: stacc. added by analogy with bb.125, 126, 127

A d d . 3 2 ' D A N C E O F T H E H A N D -
M A I D E N S ' F R O M ' H A G B A R T H O G
S I G N E ' F O R P I A N O

- A** Printed piano score
B Piano score, autograph, printing manuscript
C Piano score, autograph, fair copy
A Printed piano score.
Title page: "Til Vennerne /MARIE OG HOTHER PLOUG / TERNERNES / DANS / AF / HAGBARTH / OG / SIGNE / MUSIK / af / CARL NIELSEN /FORLÆGGERENS EJENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / KRISTIANIA. NORSK MUSIK-FORLAG. / (BRØDRENE HALS-WARMUTH-WILHELM HANSEN)."
Pl. No. 14744 (1910).
34x27 cm, 3 pages.
B Piano score, autograph, printing manuscript.
DK-Kk, CNS 18a.
Title page: "Ternerne^S Dans / af Oelensshlåger^a / 'Hagbarth og Signe' / komponeret / af / Carl Nielsen." Added in pencil in foreign hand: "291 / 14744".