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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



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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.

- 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.

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 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.

same way as she had done with *Springtime on Funen* and other works. If nothing else, he must have approved of her work, since he added the dynamic markings. The two movements in question are therefore also published here.

‘A FAIR AND LOVELY LAND’
FOR BRASS (ADD. 36)

‘*A Fair and Lovely Land*’ for Brass is an arrangement of Nielsen’s melody for Adam Oehlenschläger’s text. The melody was composed in 1924 on various people’s suggestion, but it never won the broad popular appeal Nielsen hoped for. It is possible that the arrangement for brass is a part of the orchestral arrangement that we know existed but is apparently lost.⁹⁴

The only source for the arrangement for brass is a six-part sketch in Nielsen’s hand, which only bears the instrumental indication ‘Tr’ on the first stave and the note ‘Remember in F’ above the first line. These scant indications and the clefs (the two uppermost parts in treble clef, the middle ones in tenor clef, the two lowest in bass clef) indicate that this was an arrangement for two trumpets, three trombones and tuba.

CANTATA FOR THE CENTENARY OF
THE POLYTECHNIC COLLEGE FOR
RECITER, MALE CHOIR, STRINGS
AND PIANO (ADD. 37)

The original version of the cantata for reciter, choir and wind orchestra was composed in July 1929 to a text by Hans Hartvig Seedorff Pedersen, and orchestrated by Johannes Andersen. The jubilee gala at which the cantata was performed, took place on 29 August 1929 at The Forum in Copenhagen.⁹⁵

From the beginning the Polytechnic College had the idea that the cantata should be performed at the institution’s future annual galas.⁹⁶ With this in mind, Nielsen arranged the

og andre værker. Om ikke andet må han have godkendt hendes arbejde i forbindelse med, at han tilføjede de dynamiske tegn. De to pågældende satser udgives derfor også her.

‘DER ER ET YNDIGT LAND’ FOR
MESSINGBLÆSERE (ADD. 36)

‘*Der er et yndigt Land*’ for messingblæsere er et arrangement af Carl Nielsens melodi til Adam Oehlenschlägers tekst. Melodien blev til i 1924 efter opfordringer fra flere sider, men den vandt aldrig nogen bred, folkelig udbredelse, sådan som Carl Nielsen havde håbet. Det er muligt, at arrangementet for messingblæsere er en del af det orkesterarrangement, som vi ved, har eksisteret, men som antageligt er gået tabt.⁹⁴

Eneste kilde til arrangementet for messingblæsere er en seksstemmig skitse i Carl Nielsens hånd, som kun bærer instrumentbetegnelsen ‘Tr’ ved første nodelinje og notatet ‘Husk i F’ over første nodelinje. Disse sparsomme oplysninger og nøglerne (de to øverste stemmer: G-nøgle; 2 mellemste stemmer: tenor nøgle; de to nederste stemmer: bas nøgle) tyder på, at der er tale om et arrangement for to trompeter, tre tromboner og tuba.

KANTATE VED POLYTEKNISK LÆRE-
ANSTALTS 100 AARIGE JUBILÆUM
FOR RECITATOR, MANDSKOR,
STRYGERE OG KLAVER (ADD. 37)

Den oprindelige version af kantaten for recitator, kor og harmoniorkester blev komponeret i juli 1929 til en tekst af Hans Hartvig Seedorff Pedersen, og instrumenteret af Johannes Andersen. Jubilæumsfesten, hvor kantaten blev opført, fandt sted den 29. august samme år i Forum i København.⁹⁵

Fra Polyteknisk Lærestalts side ønskede man fra begyndelsen, at kantaten skulle opføres ved institutionens fremtidige årsfester.⁹⁶ Carl Nielsen udarbejdede til dette formål

94 See CNU III/5 and 6, where the song is published as Nos. 262, 291, 307, 308, 329, 334, 394. Description of Sources is in CNU III/7.

95 See CNU III/3, pp. xix-xxii.

96 Letter from Nielsen to the poet L.C. Nielsen, who was originally to have written the text for the cantata, 13.5.1929 (DK-Kk, CNA, LA.c.). R. Jespersen, ‘Den Polytekniske Lærestalts 100-Aars Fest’ in Povl Vinding (ed.), *Beretning om det nordiske Ingeniørmøde i København 28. – 31. August 1929, samt om den Polytekniske Lærestalts 100-Aars Fest*, Copenhagen 1930, p. 93.

94 Se CNU III/5 og 6, hvor sangen er udgivet som nr. 262, 291, 307, 308, 329, 334, 394. Kildebeskrivelse er i CNU III/7.

95 Se CNU III/3, s. xix-xxii.

96 Brev fra Carl Nielsen til digteren L.C. Nielsen, som oprindeligt skulle have skrevet teksten til kantaten, 13.5.1929 (DK-Kk, CNA, LA.c.). R. Jespersen, ‘Den Polytekniske Lærestalts 100-Aars Fest’ i Povl Vinding (red.), *Beretning om det nordiske Ingeniørmøde i København 28. – 31. August 1929, samt om den Polytekniske Lærestalts 100-Aars Fest*, København 1930, s. 93.

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

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 / I / 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 Op-
lysning 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”.

7	pf.1	notes 4-5 (lower part): tie omitted as in B
9	pf.1	notes 1-4 (lower part): slur added as in B
11	pf.1	notes 4, 7: ♯. emended to ♯
15	pf.2	note 1 (upper part): ♯. emended to ♯. as in B

No. 3 Minuet

Bar	Part	Comment
3	pf.2	A: number on first music page: <i>X</i> chord 3 (bottom note): <i>a</i> emended to <i>g</i> as in B and by analogy with bb.1, 17, 19
4	pf.1	B: note 3: <i>g''</i>
10	pf.1	note 3: stacc. added by analogy with bb.8-9
11	pf.1	note 3: stacc. added by analogy with bb.8-9
14	pf.1	chord 3 (bottom note): <i>a'</i> emended to <i>a'</i> by analogy with pf.2
33	pf.	B: no indication of tempo

No. 4 Prelude to Scene Seven

Bar	Part	Comment
8	pf.2	A: number on first music page: <i>XI</i> ; B: title on first music page: <i>Forspil.</i> note 6: <i>F</i> [#] emended to <i>F</i> ³ by analogy with pf.1 (chord 2)
11	pf.1	note 3 (lower part): <i>f</i> [#] emended to <i>f</i> ³ by analogy with pf.2 (note 1)
11	pf.2	note 1: stacc. omitted because of slur; B: note 1: stacc. (slip of the pen)

No. 5 March

Bar	Part	Comment
7	pf.1	A: number on first music page: <i>XII</i>
16	pf.1	B: chord 1: <i>c'</i> , <i>e''</i> , <i>g''</i> , <i>e'''</i>
20	pf.1	B: chord 3: stacc. chord 4: marc. added and chord 5: stacc. added by analogy with b.+1
21	pf.1	marc. added by analogy with b.1
31	pf.2	chord 7: courtesy signatures in brackets emended to courtesy signatures without brackets; B: chord 7: courtesy signatures in brackets
33	pf.1	lower part, notes 5-6, 7-8: slurs added by analogy with notes 1-2, 3-4
39-40	pf.2	B: b.39 chord 2 to b.40 chord 1: slur added in pencil
51-52	pf.2	b.51 chord 3 to b.52 chord 4 (lower part): slur emended from slur b.52 chords 3-4 by analogy with bb.49-50
52	pf.1	B: notes 1-6: slur
54	pf.1	B: chords 1-6: slur
56	pf.1	B: chord 1: ♯.
57-58	pf.2	b.57 chord 4 to b.58 chord 1 (bottom notes): tie added by analogy with upper notes; b.57 chord 4 to b.58 chord 4: slur emended from slur b.58 chords 3-4 by analogy with bb.49-50
58	pf.1	B: notes 1-6: slur
73	pf.	<i>dim.</i> added as in B
74-75	pf.2	b.74 chord 3 to b.75 chord 4: slur emended from slur b.75 chord 3-4 by analogy with bb.49-50
75	pf.1	B: notes 1-6: slur

76-77	pf.2	b.74 chord 3 to b.75 chord 1 (bottom notes): tie added by analogy with bb.73-74 and top notes
79		A, B: <i>D.C. al ♯ e poi Coda</i>
112	pf.1	lower part, notes 5-6, 7-8: slurs added by analogy with notes 1-2, 3-4
126		A: <i>Coda</i> (A is notated with repeat signs; b.126 of the present edition thus corresponds with b.80 of source A)

A d d . 3 6 ' A F A I R A N D L O V E L Y
L A N D ' F O R B R A S S

A Score, autograph, draft.

DK-Kk, CNS 187.

See description of the source in CNU III/7, MS 33 2152.

Donated to The Royal Library by Albert Jørgensen in 1962[?].

35.5x 26.3 cm, 52 folios written in ink and pencil, 3 folios unpaginated, 48 folios paginated "1-48" on recto of folios in pencil, final folio unpaginated; most verso of folios blank.

Paper type: manuscript paper in miscellaneous formats and with miscellaneous staves glued on to brown or grey pasteboard.

Page 1 of unpaginated pages: History of the provenance.

Page 2 of unpaginated pages: Alphabetic list of composers.

Page 3 of unpaginated pages: Alphabetic list of texts.

Contains drafts for and manuscript copies of songs by Nielsen in *Melodier til Sangbogen 'Danmark'*.

Fol. 1': autograph draft without text (6 brass instruments) written in pencil for "Der er et yndigt Land", above top staff "Husk i F."¹⁹ added in pencil (CN).

Bar	Part	Comment
	trb. tb.	time signature added indications of instruments added; key signatures added
1-12	tr.1-2	A: parts written at sounding pitch
4	tr.2	notes 1-2: slur added by analogy with trb.2-3, tb.
5-6		A: at bar line between b.5 and b.6: + added in ink
7	trb.2	A: note 1: <i>a</i> corrected to <i>e</i>
8	tr.1 trb.1	A: notes 1-3: slur could also be read as slur notes 1-2
8	trb.1	A: ♯ (<i>f</i> [#]) corrected to ♯ (<i>e</i>)
10	trb.1-2	added by analogy with tr.1-2; A: bar empty
12	tr.1-2 trb.1-2	∞ added by analogy with trb.3, tb.

¹⁹ "Remember, in F".