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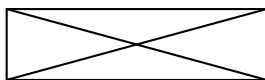
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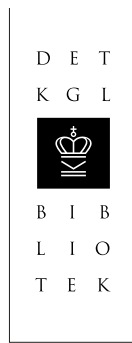
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Edition Wilhelm Hansen
Copenhagen 2006





CARL NIELSEN

KLAVER - OG
ORGELVÆRKER

PIANO AND
ORGAN WORKS

Udgivet af
Edited by
David Fanning
Niels Bo Foltmann



Edition Wilhelm Hansen
Copenhagen 2006



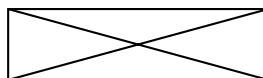
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GENERAL PREFACE

GENERELT FORORD

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

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

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

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

Series I, Stage Music

- Operas
- Incidental music

Series II, Instrumental Music

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

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

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

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

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

Serie I, Scenemusik

- Operaer
- Skuespilmusik

Serie II, Instrumentalmusik

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

Series III, Vocal Music

Cantatas
A cappella choral pieces
Songs and recitations with piano, songs without accompaniment
Songs arranged for vocal soloists and orchestra

Series IV, Juvenilia, Addenda et Corrigenda

Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2006

Serie III, Vokalmusik

Kantater
Korsatser a cappella
Enstemmige sange og recitation med klaver,
enstemmige sange uden akkompagnement
Enstemmige sange i arrangement for orkester

Serie IV, Juvenilia, Addenda et Corrigenda

Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2006

FORORD

PREFACE

PIANO WORKS

According to his autobiography, Nielsen's first home housed a disused spinet, which served as a kitchen table, and which excited his curiosity when he was allowed a rare glimpse at the broken mechanism.¹ His first encounter with a piano in working condition is not dated, but it is recounted in a section of the autobiography dealing with his life around the age of six. This was the upright instrument at the home of his mother's blind half-brother, Hans Andersen, an organist at Dalum Church near Odense:

"I cannot remember whether I found chords or triads, but with one finger of each hand I played a long succession of sweet thirds, and as my two fingers thus kept company I thought, remembering a snatch of an old song: 'Two thrushes sat on a beech-tree branch'."²

Nielsen also records the influence on him as a teenager of an old pianist named Outzen, from whom he received his first piano lessons in Odense. It was at this time that he saved up his bandsman's pay to buy an old piano, some cheap tutors and some second-hand music, including a Mozart C major Sonata (most likely KV 545) and Book 1 of Bach's *Well-Tempered Clavier*.³

From 1884 to 1886 Nielsen took piano lessons with Gottfred Matthison-Hansen⁴ at the Royal Danish Academy of Music in Copenhagen, where his first-year report commented: "very prettily played, *cantabile* and careful in every respect",

KLAVERVÆRKER

Isine erindringer fortæller Carl Nielsen at der i barndomshjemmet fandtes et ubenyttet spinet, der tjente som køkkenbord, og som vakte hans nysgerrighed, når han en sjælden gang fik lov til få et glimt af dets slidte mekanik.¹ Hans første møde med et rigtigt spilbart klaver er ikke dateret, men det beskrives i den del af erindringerne der beskæftiger sig med tiden omkring hans seksårsalder. Det drejede sig om et opretstående klaver hos moderens blinde halvbroder, Hans Andersen, der var organist ved Dalum Kirke nær Odense:

"Jeg husker ikke, om jeg fandt Akkorder eller Treklange, men med en Finger fra hver Haand spillede jeg lange Rækker af søde Tertsgange, og naar mine to Fingre saaledes fulgtes ad, tænkte jeg: 'To Drosler sad paa Bøgekvis'".²

Carl Nielsen fortæller også om hvordan han som teenager mødte en gammel pianist ved navn Outzen og hos ham fik sine første klavertimer i Odense. Det var på den tid han som militærmusiker kunne spare penge op, så han kunne købe et gammelt klaver, nogle billige klaverskoler og nogle antikvariske noder – herunder Mozarts C dur sonate (sandsynligvis KV 545) og første bind af Bachs *Wohltemperierte Clavier*.³

I årene 1884 til 1886 fik Carl Nielsen klaverundervisning hos Gottfred Matthison-Hansen⁴ på Musikkonservatoriet i København; vidnesbyrdet efter det første år lød således: "meget kjønt foredraget sangbart og omhyggeligt i alle Henseender", og hans udførelse af et af Schuberts Impromptus efter

1 *Min fynske Barndom*, Copenhagen 1927, pp. 22-23, *My Childhood*, London [1953], pp. 20-21.
2 *Ibid.*, p. 28, *My Childhood*, p. 24. "To Drosler sad paa Bøgekvis" (Two thrushes sat on a beech-tree branch) is a well-known Danish song by Christian Winther.
3 *Ibid.*, pp. 165 ff., *My Childhood*, p. 117.
4 Danish organist, pianist, composer and pedagogue (1832-1909).

1 *Min fynske Barndom*, København 1927, s. 22-23.
2 *Ibid.*, s. 28.
3 *Ibid.*, s. 165 ff.
4 Organist, pianist, komponist og pædagog (1832-1909).

and his playing of a Schubert Impromptu in his third year was described as “clear and precise. Completely secure.”⁵ He never had pretensions to great skill as a pianist, and the repertoire for his annual tests was relatively undemanding.⁶

Nielsen continued to compose at the piano throughout his creative life. Yet by earliest inclination, and notwithstanding several of his teenage years as bugler and alto trombonist in a military band at Odense, he was a violinist. The violin was his first study at the Academy, and it was as a violinist that he earned his living for 16 years in the Royal Theatre Orchestra and enjoyed occasional participation in chamber music-making. A private recording, probably made sometime between December 1920 and 1924 gives a glimpse of Nielsen as pianist, and even briefly (and not entirely convincingly) extemporising.⁷ Only few examples are known of Nielsen performing his own or others’ works in concert as a pianist. On 10 June 1902 at the Svendborg Theatre (Svendborg is on the south coast of the island of Funen) he played his *Humoresques for Piano* and the *Festival Prelude for the New Century*.⁸ Another occasion was at a reception held in honour of Nielsen himself at the Danish Embassy in Paris on 22 October 1926, when he played his *Humoresque-Bagatelles*.⁹ Reports of his pianistic abilities give no indication of hidden prowess. On the contrary, even as staunch a friend and music-making partner as Henrik Knudsen¹⁰ declared that Nielsen’s piano-playing was “hopeless, generally with a vile sound – worse than his violin playing – except for his marvellous musical and artistic intentions.”¹¹

All the same, in his early composing years, and again during the last 15 years of his life, Nielsen composed piano music at fairly regular intervals (during the gap between 1897 and 1916 he produced only two short *pièces d’occasion*: the

tredje år blev beskrevet som “tydeligt og klart. Ret sikkert.”⁵ Han nærede dog ingen ambitioner om at udvikle sig til den store pianist, og repertoiret ved hans årsprøver stillede forholdsvis beskedne pianistiske krav.⁶

I resten af sit liv komponerede Carl Nielsen normalt ved klaveret; han var dog – på trods af ungdomsårenes virksomhed som militærmusiker i Odense – først og fremmest violinist. Violinen var hans hovedinstrument på konservatoriet, og som violinist fik han sit udkomme gennem 16 år i Det Kongelige Kapel og lejlighedsvis som kammermusiker. En privatoptagelse, som formentlig stammer fra perioden mellem december 1920 og 1924, giver et indtryk af Carl Nielsen som pianist – oven i købet i et kort øjeblik også som (ikke særlig overbevisende) improvisator.⁷ Der kendes kun få eksempler på at Carl Nielsen har optrådt offentligt som pianist med egne eller andres værker. På Svendborg Theater den 10. juni 1902 spillede han *Humoresker for Piano* samt *Festpræludium ved Aarhundredskiftet*,⁸ og ved en reception afholdt til ære for ham selv på den danske ambassade i Paris den 22. oktober 1926 spillede han sine *Humoreske-Bagateller*.⁹ Ej heller er der andre vidnesbyrd om at han skulle have eventuelle evner på dette felt. Tværtimod erklærede en af hans bedste venner, kammermusikpartneren Henrik Knudsen,¹⁰ at hans klaverspil var “haabløst, det klang nederdrægtigt i Reglen, værre end Violinspillet, bortset fra alle de musikermæssige og kunstneriske storartede Intentioner.”¹¹

På trods af dette skrev han regelmæssigt klavermusik, både i sine tidlige år som komponist og igen gennem de sidste 15 år af sit liv (i den mellemliggende periode mellem 1897 og 1916 foreligger kun to korte lejlighedsværker, *Fest-Prælu-*

- 5 Niels Krabbe, “The music”, in *Carl Nielsen spiller Carl Nielsen: Tre fonografvalser fortæller*. Booklet with CDROM SBCD 05, Statsbiblioteket, Århus 2003, p. 36.
- 6 The records mention Neupert, *Etude* in E minor, Mendelssohn, *Song without Words* in E flat major, Beethoven, Sonata in C minor Op. 10, Schubert, *Impromptu* in E flat major, Gade, *Folk-dance*. *Ibid.*, p. 46.
- 7 CDROM SBCD 05, Statsbiblioteket, Århus 2003.
- 8 The poster for this occasion (*Dk-Kk*) indicates that the programme also included Arthur Schnitzler’s comedy *Literatur*, songs by Nielsen, Christian Sinding’s Piano Quintet with Nielsen as second violin, and Holger Drachmann’s melodrama *Snefrid* with Nielsen’s music. The performance received a brief review in *Fyens Tidende* 12.6.1902. Earlier, at a concert in The Private Chamber Music Society on 16.11.1899 Nielsen accompanied the singer Vilhelm Herold in a selection of his own songs (according to the printed programme the concert also included the Sonata for Violin and Piano and the String Quartet in G minor, Op. 13).
- 9 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevsveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 509.
- 10 Danish pianist (1873-1946).
- 11 Cited in Niels Krabbe, *op. cit.*, p. 38.

- 5 Niels Krabbe, “Musikken”, i *Carl Nielsen spiller Carl Nielsen: Tre fonografvalser fortæller*. Booklet med CDROM SBCD 05, Statsbiblioteket, Århus, 2003, s. 37.
- 6 Konservatoriets protokol anfører Neuperts *Etude* i e mol, Mendelssohns *Lied ohne Worte* i Es dur, Beethovens sonate i c mol op. 10, Schuberts *Impromptu* i Es dur og Gades *Folkedans*. *Ibid.*, s. 46.
- 7 CDROM SBCD 05, Statsbiblioteket, Århus 2003.
- 8 Af teatrets plakat fra den pågældende forestilling (*Dk-Kk*) fremgår det at programmet – udover den nævnte optræden af Carl Nielsen som pianist – omfattede Arthur Schnitzlers lystspil *Literatur*, sange af Carl Nielsen, klaverkvintet af Christian Sinding (med Carl Nielsen som anden violinist) samt Holger Drachmanns melodrama *Snefrid* med musik af Carl Nielsen. Aftenens program blev efterfølgende kort omtalt i *Fyens Tidende* 12.6.1902. Hertil kommer at Carl Nielsen ved en koncert 16.11.1899 i Privat Kammermusikforening akkompagnerede Vilhelm Herold i et udvalg af sine sange (ifølge det trykte koncertprogram opførtes yderligere violinsonaten, opus 9 og strygekvartetten i g mol, opus 13).
- 9 Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevsveksling med Anne Marie Carl-Nielsen*, København 1983, s. 509.
- 10 Pianist (1873-1946).
- 11 Citeret efter Niels Krabbe, *op. cit.*, s. 39.

Festival Prelude and *A Dream about 'Silent Night'*). Five of these works – the *Symphonic Suite*, *Chaconne*, *Theme and Variations*, *Suite*, and *Three Piano Pieces* – are of significant scale and achievement, both in terms of Nielsen's oeuvre and of early 20th-century piano music as a whole. Their artistic success has been variously assessed. Adverse criticism of their piano writing dates back to Walter Niemann's book on Nordic piano music.¹² Yet for other commentators the piano works are more revealing than any other genre of the essential Nielsen,¹³ thanks partly to the colouristic limitations of the medium, which throw greater musical weight onto the notes themselves, and partly to the fact that he did not approach the instrument with the pre-formed instincts of a professionally adept exponent.

Various performers championed Nielsen's piano music in his own lifetime, including Louis Glass,¹⁴ Johanne Stockmarr,¹⁵ Alexander Stoffregen,¹⁶ Christian Christiansen,¹⁷ Herman D. Koppel¹⁸ and, in Germany, Eduard Erdmann.¹⁹ There is anecdotal evidence for their input into certain details of the first published editions, firmly documented in the case of Stoffregen and the *Chaconne*.²⁰ As a result, two more recent editions of the piano music have in varying degrees favoured returning to Nielsen's manuscripts, with the aim of eliminating other people's modifications of his compositional intentions.²¹ However, in no instance do the surviving sources available to the Carl Nielsen Edition give documentary evidence of the composer's dissatisfaction with the editions published in his lifetime, other

dium og *Drømmen om 'Glade Jul'*). Fem af disse værker – *Symphonisk Suite*, *Chaconne*, *Thema med Variationer*, *Suite*, og *Tre Klaverstykker* – er betydelige værker, både set i lyset af Carl Nielsens samlede produktion og i lyset af klavermusikken som sådan i begyndelsen af det 20. århundrede. Deres kunstneriske kvalitet er blevet vurderet forskelligt. Kritikken af det pianistiske i værkerne går tilbage til Walter Niemanns bog om nordisk klavermusik.¹² Men for andre kommentatorer¹³ viser klaverværkerne mere end nogen anden genre den egentlige Carl Nielsen, dels som en følge af instrumentets begrænsede klanglige muligheder som derved sætter det musikalske fokus på selve noderne, dels på grund af at han ikke nærmer sig instrumentet med den professionelle virtuos' forudfattede pianistiske tilgang.

Adskillige pianister bidrog til udbredelsen af Carl Nielsens klavermusik allerede i hans egen levetid, heriblandt Louis Glass,¹⁴ Johanne Stockmarr,¹⁵ Alexander Stoffregen,¹⁶ Christian Christiansen,¹⁷ Herman D. Koppel¹⁸ og i Tyskland Eduard Erdmann.¹⁹ Ifølge overleveringen foretog flere af dem forskellige indgreb i musikken efterhånden som værkerne blev trykt – hvilket for Stoffregens vedkommende kan dokumenteres ved *Chaconne*.²⁰ Som en følge heraf har to af de nyere udgaver af klavermusikken forsøgt at bringe musikken mere i overensstemmelse med komponistens manuskripter ved at fjerne den fremmede indgriben og forsøge at komme nærmere til Carl Nielsens oprindelige intentioner.²¹ Imidlertid er der intet i det overleverede kildemateriale der dokumenterer,

- 12 Walter Niemann, *Die nordische Klaviermusik*, Leipzig 1918, pp. 25-26.
- 13 See, for example, Arne Skjold Rasmussen's introduction to his *Carl Nielsen samlede klaverværker*, Egtved 1987.
- 14 Danish pianist and composer (1864-1936).
- 15 Danish pianist and pedagogue (1869-1944).
- 16 Danish pianist (1884-1966).
- 17 Danish pianist, organist and composer (1884-1955).
- 18 Danish pianist and composer (1908-1998).
- 19 German pianist and composer (1896-1958).
- 20 Cf. Torben Herbol, "Alexander Stoffregen om Carl Nielsens Chaconne for klaver", *Dansk Musiktidsskrift*, vol. 55 (1981), pp. 200-201.
- 21 *The Complete Solo Piano Music of Carl Nielsen*. A Critical Revised Edition by Mina F. Miller. Copenhagen 1982; *Carl Nielsen samlede klaverværker*, ed. Arne Skjold Rasmussen, [Egtved] 1987. Rasmussen's edition is published in eight separate volumes, containing Op. 3, Op. 8, Op. 11, Op. 32, Op. 40, Op. 45, Op. 53 and Op. 59, each with the same single-page preface. Miller's is in a single volume, including, additionally, the *Festival Prelude* and *A Dream about 'Silent Night'*, with source descriptions and a critical commentary; this commentary, however, is based in part on an oral tradition and on stylistic grounds that are outside the principles of the *Carl Nielsen Edition*.

- 12 Walter Niemann, *Die nordische Klaviermusik*, Leipzig 1918, s. 25-26.
- 13 Se fx Arne Skjold Rasmussens indledning til sin udgave af *Carl Nielsen samlede klaverværker*, Egtved 1987.
- 14 Pianist og komponist (1864-1936).
- 15 Pianist og pædagog (1869-1944).
- 16 Pianist (1884-1966).
- 17 Pianist, organist og komponist (1884-1955).
- 18 Pianist og komponist (1908-1998).
- 19 Tysk pianist og komponist (1896-1958).
- 20 Jf. Torben Herbol, "Alexander Stoffregen om Carl Nielsens Chaconne for klaver", *Dansk Musiktidsskrift*, årg. 55 (1981), s. 200-201.
- 21 *The Complete Solo Piano Music of Carl Nielsen*. A Critical Revised Edition by Mina F. Miller. København 1982; *Carl Nielsen samlede klaverværker*, udg. Arne Skjold Rasmussen, [Egtved] 1987. Skjold Rasmussens udgivelse er i otte selvstændige hæfter med henholdsvis op. 3, op. 8, op. 11, op. 32, op. 40, op. 45, op. 53 og op. 59, alle med det samme forord på en enkelt side. Mina Millers udgave består af et enkelt bind som yderligere indeholder *Fest-Præludium* og *Drømmen om 'Glade Jul'*, med kildebeskrivelser og kritiske kommentarer; disse kommentarer bygger dog til en vis grad på en rygtebaseret overlevering og hviler på et stilistisk grundlag; en sådan redaktionel tilgang lever ikke i alle detaljer op til *Carl Nielsen Udgavens* principper.

than a few corrections of minor typographical errors. Accordingly, these early editions are taken as the principal sources for the current Critical Edition, with the exception of Op. 59, which was published posthumously, and for which Nielsen's fair copies therefore represent his last documentable intentions. In some instances, minor corrections are to be found in the composer's hand in his copies of the published scores (see the *Critical Commentary* at the end of the present volume). Where different performance traditions have become established as a result of choice between manuscripts or first editions, the rejected alternatives are shown by musical examples in the list of emendations and by facsimiles at the end of this Preface.

Nielsen's early manuscripts include a number of complete movements for piano. These will be included in the final volume of the *Carl Nielsen Edition – Juvenilia, Addenda et Corrigenda*. The *Cobbler's Wedding March*²² (Skomagerens Brudevals) is excluded since it is considered to be a composition by Nielsen's father.

FIVE PIANO PIECES, OPUS 3

Nielsen assembled his first published collection of piano pieces during his extended study tour of European cultural centres in 1890-1891. He had apparently completed Nos. 2 (originally entitled *Novellette*) and 5 (originally *Elfentanz*) earlier, since these are preserved along with the memoirs of Emilie Demant Hatt²³ and were therefore presumably notated during their times together in the summers of 1887-1889, or perhaps sent to Emilie from Copenhagen as gifts. He noted his progress on several of the others, together with ideas for their publication, in his diary, which he began to keep on 1 September 1890, two days before embarking on a lengthy European tour. On 12 September 1890 in Dresden, he recorded: "Have composed a Piano Piece in A minor: In Folk Style";²⁴ on 27 October, now in Berlin: "Composed 'The Devil' today [original title for No. 3, *Arabesque*]; Fini²⁵ thinks that it is something completely new in music";²⁶ the next day: "Today I had the idea for publishing my 3-4 piano pieces in the form

at komponisten var utilfreds med de udgaver som forelå i hans levetid, når man ser bort fra et mindre antal rettelser af trykfejl. Disse tidlige tryk har derfor udgjort hovedkilderne for nærværende kritiske udgave med undtagelse af opus 59 som først blev trykt posthumt, og hvor Carl Nielsens renskrift derfor repræsenterer komponistens seneste, dokumenterede intentioner. I enkelte tilfælde indeholder de trykte udgaver mindre rettelser i komponistens hånd; disse er registreret i den kritiske beretning i nærværende bind. I tilfælde hvor en bestemt opførelsestradition er blevet knæsat som følge af et valg blandt flere manuskripter eller førsteudgaver, er de ikke-valgte alternativer anført som musikeksempler i den kritiske beretning.

Carl Nielsens tidlige manuskripter indeholder yderligere et antal satser for klaver; disse vil blive bragt i Carl Nielsen Udgavens afsluttende bind, *Juvenilia, Addenda et Corrigenda*. *Skomagerens Brudevals*²² er udeladt, eftersom den menes at være komponeret af Nielsens far.

FEM KLAVERSTYKKER, OPUS 3

I ndholdet af sin første trykte samling klaverstykker sammenstillede Carl Nielsen under sin store rejse til europæiske kulturcentre i 1890-1891. Han havde øjensynligt allerede tidligere komponeret nr. 2 (oprindeligt med titlen *Novellette*) og 5 (oprindeligt *Elfentanz*), eftersom disse er overleveret sammen med Emilie Demant Hatts erindringer²³ og derfor formentlig nedskrevet under deres samvær i årene 1887-1889 eller muligvis sendt til Emilie fra København som gave. I sin dagbog, påbegyndt 1. september 1890 to dage før han drog ud på den lange Europarejse, noterede han hvordan arbejdet med flere af de andre stykker skred fremad, og fremsatte forskellige ideer om hvordan han kunne få stykkerne trykt. Den 12. september 1890 i Dresden skriver han: "Har komponeret et Clavèrstykke i a moll: i Folketone";²⁴ 27. oktober, nu i Berlin: "Componerede 'Fanden' idag [oprindelig titel på nr. 3, *Arabesque*]; Fini²⁵ mener det er noget helt Nyt i Musiken";²⁶ den følgende dag: "Har idag faaet Ideen til at udgive mine 3-4 Clavèrstykker i

22 Reproduced in Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-1948, vol. 1, p. 32.

23 *Foraarsbølger. Erindringer om Carl Nielsen*. Edited by John Fellow, Copenhagen 2002, pp. 9, 28, 168-175.

24 Torben Schousboe, *op. cit.*, p. 14.

25 Fini Henriques, Danish composer (1867-1940).

26 Torben Schousboe, *op. cit.*, p. 22.

22 Gengivet i Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 1, s. 32.

23 *Foraarsbølger. Erindringer om Carl Nielsen*. Udgivet af John Fellow, København 2002, s. 9, 28, 168-175.

24 Torben Schousboe, *op. cit.*, s. 14.

25 Fini Henriques, komponist (1867-1940).

26 Torben Schousboe, *op. cit.*, s. 22.

The title of Jacobsen's poem refers to the free versification rather than to the content. Nielsen's first heading for the piece, *The Devil*, picks up on the figure of Pan and perhaps reveals more of the character of the music than does the definitive title.

The day after his letter to Sachs, Nielsen wrote to his former teacher Orla Rosenhoff,³⁷ declaring that the arabesque was the most original thing he had composed.³⁸ Writing back six days later, Rosenhoff expressed the wish to see the pieces in proof, in order to check on the piano writing. Nielsen read the proof on 14 December and sent it to Rosenhoff the following day.³⁹

Other than the two pieces composed before his grand tour, no continuous draft score or fair copy for the *Five Piano Pieces* appears to survive, though several of the pieces are extensively sketched. A copy of the first edition with Nielsen's pencilled emendations is housed in the Carl Nielsen Museum in Odense (A), and this is the main source for the present edition.

No. 5, *Elf's Dance*, was later used, under the title *Elverdans*, in Nielsen's music to Holger Drachmann's play *Sir Oluf, he Rides* (Hr. Oluf han rider) of 1906, there orchestrated by Julius Röntgen and expanded by a 60-bar middle section with new musical material between bb. 48 and 49.⁴⁰ In connection with the printed edition of four extracts from *Hr. Oluf* (Wilhelm Hansen 1906) Nielsen transcribed the expanded version of the movement for piano, keeping part of the piano texture from the version in Op. 3. The expanded version from *Hr. Oluf* is of course not included in the present edition of Op. 3, No. 5, but the new middle section between bb. 48 and 49 will be included in the final volume of the edition, *Juvenilia, Addenda et Corrigenda*.

SYMPHONIC SUITE, OPUS 8

Composition of the *Symphonic Suite* followed on from the hugely successful premiere of Nielsen's First Symphony on 14 March 1894. The second movement is dated 23 May 1894, the first 1 August 1894 at Gjorslev Bøgeskov at Store Heddinge in Stevns (Zealand), where Nielsen worked in a rented farmhouse, while his sculptress wife was making studies of animals⁴¹ (she eventually made the design for the front

J.P. Jacobsens titel hentyder til den frie metrik snarere end til digtets indhold. Carl Nielsens oprindelige titel *Fanden* knytter an til Pan-skikkelsen og siger måske mere om stykkets karakter end den endelige titel.

Dagen efter at have skrevet til Sachs skrev Carl Nielsen til sin gamle lærer Orla Rosenhoff³⁷ at arabesken var det mest originale musik, han hidtil havde komponeret,³⁸ hvortil Rosenhoff seks dage senere svarede at han meget gerne ville se et korrekturtryk af stykkerne med henblik på en kontrol af klaversatsen. Carl Nielsen læste korrektur den 14. december, og den følgende dag sendte han trykket til Rosenhoff.³⁹

Bortset fra de to stykker komponeret før studierejsen er der ikke overleveret nogen kladde eller renskrift af *Fem Klaverstykker*, selvom der er omfattende skitser til flere af dem. På Carl Nielsen Museet i Odense opbevares komponistens eksemplar af førstetrykket med hans egne blyantsrettelser (kilde A), og dette eksemplar danner hovedkilden for nærværende udgave.

No 5, *Alfedans*, blev senere – med titlen *Elverdans* – genbrugt i Carl Nielsens musik til Drachmanns skuespil *Hr. Oluf han rider* fra 1906, her instrumenteret af Julius Röntgen og udvidet med en 60 takters mellemdel med nyt musikalsk stof mellem klaverudgavens t. 48 og 49.⁴⁰ I forbindelse med den trykte udgave af fire uddrag fra *Hr. Oluf* (Wilhelm Hansen 1906) transskriberede Carl Nielsen den udvidede version af satsen for klaver med bibeholdelse af den del af klaversatsen som går tilbage til versionen fra opus 3. Den udvidede version fra *Hr. Oluf* er selvsagt ikke inddraget i nærværende revision af opus 3, nr. 5, idet dog den nye mellemdel mellem t. 48 og 49 vil blive bragt i Carl Nielsen Udgavens afsluttende bind, *Juvenilia, Addenda et Corrigenda*.

SYMPHONISK SUITE, OPUS 8

Arbejdet med *Symphonisk Suite* fulgte umiddelbart efter den meget store succes som Carl Nielsen havde oplevet med førsteopførelsen af sin første symfoni den 14. marts 1894. Anden sats er dateret 23. maj 1894 og første sats 1. august 1894 på Gjorslev Bøgeskov ved Store Heddinge på Stevns hvor Carl Nielsen arbejdede i et lejet bondehus, mens hustruen, billedhuggeren, foretog dyrestudier med henblik på fremtidige skulpturer;⁴¹ hun udarbejdede også forsiden til den

37 Danish composer and pedagogue (1844-1905).

38 Cf. Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsens Brev*, Copenhagen 1954, p. 15.

39 Torben Schousboe, *op. cit.*, p. 31.

40 See preface to *Carl Nielsen, Works*. Published by the Carl Nielsen Edition, The Royal Library. Series I. Volume 7. Edited by Peter Hauge, Copenhagen 2006.

41 Torben Schousboe, *op. cit.*, p. 87.

37 Komponist og pædagog (1844-1905).

38 Jf. Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Nielsens Brev*, København 1954, s. 15.

39 Torben Schousboe, *op. cit.*, s. 31.

40 Se forord til *Carl Nielsen, Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie I. Bind 7. Udgivet af Peter Hauge, København 2006.

41 Torben Schousboe, *op. cit.*, s. 87.

cover of the first published edition⁴²). Back in Copenhagen he was working on the finale towards the end of August.⁴³

On 17 November he reported to his wife⁴⁴ from Dresden that having failed to meet Brahms in Vienna, he had left the manuscript of the Suite at the great man's house;⁴⁵ but there is no record of Brahms's impressions of the work, despite Nielsen's prompting in a letter of 18 December.⁴⁶

A revealing letter from Nielsen to Klaus Berntsen⁴⁷ of 24 May 1905, in response to a request for details of his working methods and the content of his music in general, discusses *Hymnus amoris*, *The Four Temperaments*, *Helios*, *Saul and David* and the *Symphonic Suite*; about the last-named he says:

"In one of my piano pieces ('Intonation' in the 'Symphonic Suite') I allowed myself to be affected by a big old oak tree in Gjorslev. During the period when I was writing the piece I went every day to the tree and received a strong impression, which I then tried to reproduce in a succession of powerful chord progressions in the aforementioned piece."⁴⁸

Nielsen would later remember the time of composition of the *Symphonic Suite* as one of his happiest, as he wrote in one of his most intense letters to his wife, from the time of their marital crisis: "I think that was a long, marvellous and pure time, and I now want to devote my time to the study of all my works from that time."⁴⁹

The first public performance was given on 4 May 1895 by composer-pianist Louis Glass at the twelfth and last concert of the organisation Symphonia,⁵⁰ alongside quartets by Glass and Gustav Helsted⁵¹ and songs by Nielsen, in the lesser hall of the Koncertpalæ.⁵² The concert programme included an introduction to the work, with four short musical examples; this note is uncredited but was presumably written by, or in consultation with, the composer:

trykte udgave af suiten.⁴² Tilbage i København fuldførte han finalen i slutningen af august.⁴³

I et brev til hustruen⁴⁴ fra Dresden den 17. november meddelte han at det ikke var lykkedes ham at mødes med Brahms i Wien, men at han havde efterladt manuskriptet i den berømte mands hus;⁴⁵ der foreligger dog ingen vidnesbyrd om hvilket indtryk værket gjorde på Brahms på trods af Nielsens anmodninger om en udtalelse i et brev fra den 18. december.⁴⁶

Som svar på en anmodning fra Klaus Berntsen⁴⁷ om at gøre rede for detaljer i den kompositoriske proces og for indholdet af sin musik i almindelighed, gav Carl Nielsen den 24. maj 1905 en indgående redegørelse for arbejdet med *Hymnus amoris*, *De Fire Temperamenter*, *Helios*, *Saul og David* og *Symphonisk Suite*; om sidstnævnte hedder det:

"I et af mine Claverstykker ('Intonation' i 'Symfonisk Suite') har jeg ladet mig paavirke af et stort, gammelt Egetræ ved Gjorslev. Jeg gik i de Dage, jeg skrev Stykket, hver Dag til Træet og modtog et stærkt Indtryk, som jeg saa prøvede at gjengive i en Række kraftige Accordfølger i det nævnte Stykke."⁴⁸

Senere erindrede Carl Nielsen tiden omkring kompositionen af *Symphonisk Suite* som en af sine lykkeligste, således som han beskrev det i et af sine mest intense breve til hustruen fra tiden omkring deres ægteskabelige krise: "Jeg synes det var en lang dejlig og ren Tid og jeg vil nu dyrke alle mine Arbejder fra den Tid."⁴⁹

Den første offentlige fremførelse blev givet den 4. maj 1895 i Koncertpalæets Mindre Sal⁵⁰ af komponist og pianist Louis Glass ved den tolvte og sidste koncert i musikforeningen Symphonia⁵¹ sammen med kvartetter af Glass og Gustav Helsted⁵² og sange af Carl Nielsen. Det trykte program indeholdt en introduktion til værket med fire korte musikseksempler, formentlig skrevet af eller i samråd med Carl Nielsen uden at dette dog fremgår af programmet:

42 Torben Schousboe, *op. cit.*, p. 146.

43 Torben Schousboe, *op. cit.*, p. 88.

44 Anne Marie Carl-Nielsen, *née* Brodersen, (1863-1945).

45 Torben Schousboe, *op. cit.*, pp. 123-124.

46 Cf. Irmelin Eggert Møller & Torben Meyer, *op. cit.*, pp. 26-27.

47 Danish educationalist and politician (1844-1927).

48 Original in *Carl Nielsen Museet*, Odense; copy in DK-Kk.

49 Letter of 31.5.1916, DK-Kk, CNA, ILA.a.

50 For more information on this society, founded in 1889 as a showcase for young Danish composers, see Torben Schousboe, "Foreningen Symfonia – sin tids DuT", *Dansk Musiktidsskrift*, vol. 46 (1970), pp. 156-168.

51 Danish composer and organist (1857-1924).

52 In 1900 the *Koncertpalæ* was taken over by the Odd-Fellow Order, and the building changed its name from *Koncertpalæet* to *Odd-Fellow Palæet*.

42 Torben Schousboe, *op. cit.*, s. 146.

43 Torben Schousboe, *op. cit.*, s. 88.

44 Anne Marie Carl-Nielsen, født Brodersen, (1863-1945).

45 Torben Schousboe, *op. cit.*, s. 123-124.

46 Cf. Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 26-27.

47 Højskolemand og politiker (1844-1927).

48 Original i Carl Nielsen Museet, Odense; kopi i DK-Kk.

49 Brev af 31.5.1916, DK-Kk, CNA ILA.a.

50 I 1900 blev *Koncertpalæet* overtaget af Odd-Fellow-ordenen. *Koncertpalæet* og *Odd-Fellow Palæet* refererer således til den samme bygning.

51 Foreningen blev grundlagt i 1889 som et udstillingsvindeue for unge danske komponister, se Torben Schousboe, "Foreningen Symfonia – sin tids DuT", *Dansk Musiktidsskrift*, årg. 46 (1970), s. 156-168.

52 Komponist og organist (1857-1924).

"I. The composition begins with a movement in D minor, which in its broad and heavy chord progressions maintains a single thought, mood and nuance (*ff*) from first note to last.

II. The second movement begins in an undefined tonality, but soon slips unnoticeably into the main key of F major, while the melody continues, supported by peaceful sixths in the left hand:



In the central section the bass takes up a fragment of the main motif



and in manifold ways this thought grows and develops until the main motif re-enters and the movement concludes more or less as it began.

III. The theme begins gently in D major and spins itself out in ascents and descents until the conclusion in this key. After a short transition, a new theme enters in F sharp minor



which is thoroughly worked out in contrapuntal combinations and strong modulations. At length we come back to the main theme, which enters in new guise and new tonalities until finally a broad coda leads to the conclusion.

IV. The finale's motif



searches tentatively in runs and syncopations, until suddenly the theme from the first movement with its heavy chords bursts forth, only to be displaced immediately by motifs from the second and third movements, appearing sometimes separately, sometimes together. The finale motif once more gains the upper hand and, after yet another interruption, ends the movement in A major.⁵³

"I. Kompositionen indledes med en Sats i d moll, som i brede og tunge Accordfølger fastholder én Tanke, én Stemning og én eneste Nuance (*ff*) fra første til sidste Note.

II. Anden Sats begynder i en ubestemmelig Toneart, men glider snart umærkeligt over i Hovedtonearten (*f* Dur), medens Melodien føres videre, understøttet af rolige Sextgange i venstre Haand:



I Mellemsatsen griber Bassen en Stump af Hovedmotivet



og paa mangfoldig Vis voxer og udvikles denne Tanke indtil Hovedmotivet atter indtræder og Satsen slutter omtrent som den begyndte.

III. Themaet begynder stilfærdigt i D Dur og spinder sig videre og videre i Stigen og Falden indtil Afslutningen i Tonearten. Efter en kort Overgang indtræder et nyt Thema i fis moll:



som gennem contrapunktiske Combinationer og stærke Modulationer faar en indgaaende Behandling. Omsider kommer man tilbage til Hovedthemaet som optræder i ny Skikkelse og nye Tonearter indtil endelig en bred Coda fører til Slutningen.

IV. Finalens Motiv



famler og søger i Løb og Syncoper, indtil pludselig Themaet fra 1ste Sats med sine tunge Accorder bryder frem for strax igjen at blive fortrængt af Motiver fra 2den og 3die Sats, som snart optræde enkeltvis snart sammen. Finale-Motivet faar atter Overhaand og – efter endnu en Afbrydelse – slutter Satsen i A Dur.⁵³

53 Program i DK-Kk, også citeret i John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 31-33.

53 Programme in DK-Kk, also reproduced in John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, pp. 31-33.

A motto from No. 77 of Goethe's Venetian Epigrams (1790) appears at the front of the score, with a dedication to Victor Bendix:⁵⁴ "Ach, die zärtlichen Herzen! Ein Pfuscher vermag sie zu rühren" (Ah, those tender hearts! A bungler could stir them). In the original context the speaker is responding, disdainfully, to the suggestion that it is more noble to "stir a tender heart" than to give oneself over to the natural sciences, such as botany and ophthalmology. Whether that context is relevant to Nielsen's purpose in citing his chosen lines is impossible to determine. At any rate those lines are consistent with his antipathy towards what he regarded as the "softness" of much music of his time, and it was in this sense that they were understood in his lifetime. Indeed the *Symphonic Suite* as a whole retained an iconic status as an anti-romantic, therefore even proto-modernist, declaration, despite Nielsen's lack of interest in such terminology.⁵⁵

The Goethe motto is not reproduced in the programme note for the premiere, but it may have been announced verbally, since at least one of the reviews mentions it. Many of the critics on this occasion found the work to be forced and contrived; this would become a routine observation in the critical reception of Nielsen's early works.

In *Politiken*, B. praised the general concept of the event and the dedication of the performances, singling out Glass's advocacy of Nielsen's "in content and technique equally difficult Suite". The reviewer postponed his verdict on the three main works, but noted:

"Remarkable, but also difficult to grasp was *Carl Nielsen's Suite*, a work from which sparks fly as if from a chiselling hammer, which testifies to the composer's craftsmanship and ability to present it, but perhaps also to too much work on the part of his will. One misses some sense of *atmosphere* amid the masses of notes in which the *Suite* abounds."⁵⁶

M. of *Aftenbladet* was in broad agreement:

"The succeeding 'Symphonic Piano Suite' by Carl Nielsen was splendidly played by Mr. Glass. The first piece, 'Intonation', was powerful and clear like a firm man's will and promised more

Titelbladet på den trykte udgave bærer, udover en tegning til Victor Bendix,⁵⁴ et motto hentet fra nr. 77 i Goethes Venetianske epigrammer fra 1790: "Ach, die zärtlichen Herzen! Ein Pfuscher vermag sie zu rühren". I den originale sammenhæng forholder digteren sig foragteligt til påstanden om, at det skulle være et ædlere forehavende at "røre et følsomt hjerte" end at hengive sig til naturvidenskabelige sysler så som botanik og ophthalmology. Hvorvidt denne sammenhæng har foresvævet Carl Nielsen da han valgte de pågældende linjer som motto, lader sig ikke afgøre, men de står i klar forlængelse af hans modstand mod det, som han betragtede som "blødheden" i sin egen tids musik, og det var sådan de blev forstået af hans samtid. Faktisk har *Symphonisk Suite* opnået en form for ikon-status som et antiromantisk og dermed "modernistisk" manifest på trods af Carl Nielsens mangel på interesse for den slags udtryk.⁵⁵

Mottoet fra Goethe er ikke gengivet i programnoten fra førsteopførelsen, men er muligvis blevet meddelt mundtligt ved koncerten, eftersom i hvert fald en enkelt af anmelderne omtaler det. Mange af anmelderne fandt værket forceret og forskruet; netop sådanne udtryk skulle fremover blive hyppigt brugte når det kom til den kritiske modtagelse af Carl Nielsens tidlige værker.

I *Politiken* roste B. koncertens overordnede programlægning og de udøvenes entusiasme og fremhævede især Glass' præsentation af Nielsens "fra Indholdets og Teknikens Side lige vanskelige Suite". Anmelderen tilbageholdt sin vurdering af de tre hovedværker, men bemærkede:

"Mærkeligt, men ogsaa vanskeligt at faa fat paa var *Carl Nielsens Suite*, et Arbejde, af hvilket der staar Gnister som af den mejslende Hammer, der vidner om Komponistens Kundskabsfylde og Sans for at udfolde den, men vistnok for meget et *Viljesarbejde*. Noget savner man *Stemning* i de vældige Tonemasser, hvormed *Suiten* tumler."⁵⁶

M. fra *Aftenbladet* var stort set enig:

"Den paafølgende 'Symfonisk Klaversuite' af Carl Nielsen spilles fortræffeligt af Hr. Glass. Det første Stykke 'Intonation' var kraftigt og klart som en fast Mandsvillie og lovede mere end

⁵⁴ Danish composer, pianist and conductor (1851-1926).

⁵⁵ Cf. Hans Tørsleff, "Carl Nielsen og 'Modernismen'", in John Fellow (1999), *op. cit.*, pp. 616-619 (original article in *Dagbladet* [Oslo], 6.10.1931).

⁵⁶ *Politiken*, 5.5.1895.

⁵⁴ Komponist, pianist og dirigent (1851-1926).

⁵⁵ Jf. Hans Tørsleff, "Carl Nielsen og 'Modernismen'", i John Fellow (1999), *op. cit.*, s. 616-619 (oprindeligt trykt i *Dagbladet* [Oslo], 6.10.1931).

⁵⁶ *Politiken*, 5.5.1895.

than the rest of the Suite delivered. The audience seemed to find the succeeding Allegretto interesting, but throughout it was hard to follow the very talented composer in his muse's extremely wild flight."⁵⁷

In an uncredited review, *Adresse Avisen* noted that Nielsen, Glass and Gustav Helsted were the dominant names in Symphonia's concerts and hoped that the following season would bring more variety: "Mr Nielsen nearly dumbfounded us with a toccata-like Symphonic Suite for piano in four movements, performed by Mr. Glass. It was by no means a feast for the ears."⁵⁸

The review in *Avisen*, also uncredited, likewise craved more variety of names on the programme and noted that the audience was not numerous; it also claimed that the three composers all lacked "strong structure" and "inner organic relationships in their work. [...] Mr. Louis Glass performed Carl Nielsen's Symphonic Suite with great energy. The grandiose counterpoint in this work, which piles up its harsh harmonies seemingly chaotically, certainly demands to be heard several times in order to be fully understood."⁵⁹

For *København*, Sophus Andersen agreed that the concert deserved a larger audience but also noted the uningratiating nature of Nielsen's work.

"Mr. Carl Nielsen's Symphonic Suite for piano is distinguished by an uninhibited energy, which has a more imposing than captivating effect. One discerns in it the hand of an orchestral composer, in that it feels more like a piano arrangement of an orchestral work than a piano piece."⁶⁰

In *Berlingske Tidende*, H.V. Schytte contradicted his colleagues by claiming that the hall was "well filled". Noting the Goethe motto, he went on:

"This composer's Opus 8 has, as we might expect from those German words, a very serious physiognomy. 'Not only for pleasure'⁶¹ would be much too flattering. If we were to cross

den øvrige Del af Suiten holdt. Publikum formaaede vel at finde den paafølgende 'Allegretto' interessant, men gjennemgaaende var det for svært at følge den meget talentfulde Komponist paa hans Muses højst vildsomme Flugt."⁵⁷

En usigneret anmeldelse i *Adresse Avisen* påpegede at Nielsen, Glass og Gustav Helsted var de dominerende navne ved Symphonias koncerter og udtrykte håb om, at den kommende sæson ville udvise større variation: "Hr. Nielsen forbausede nærmest ved en toccata-lignende Symphonisk Suite i fire Afdelinger for Piano, udført af Hr. Glass. Den var under alle Forhold ingen Ørensløst".⁵⁸

I *Avisen*, ligeledes i en usigneret anmeldelse, krævedes mere variation i programmerne, ligesom det bemærkedes at publikumstilstrømningen var begrænset. Det hævdedes også at alle tre komponister manglede "streng Struktur" og "indre organisk Sammenhæng i Kompositionen. [...] Hr. Louis Glass foredrog Carl Niensens symfoniske Pianosuite med stor Energi. Den storlaaede Kontrapunktik i dette Værk, der tilsyneladende kaotisk taarner sine dristige Harmonier, fordrer sikkert at høres flere Gange for fuldt at forstaaes."⁵⁹

I *København* er Sophus Andersen enig i at koncerten havde fortjent et større publikum, men hæftede sig også ved den lidet indsmigrende karakter der er over megen musik af Carl Nielsen:

"Hr. Carl Niensens symfoniske Suite for Klaver, udmærker sig ved en hensynsløs Energi, der virker imponerende mere end fængslende. Man mærker i den Orkesterkomponisten, ti den føles mere som et Klaverarrangement af et Orkesterarbejde end som Klaverstykke."⁶⁰

I *Berlingske Tidende* modsiger H.V. Schytte sine kolleger ved at hævde at salen var "ret godt besat med Tilhørere". Med henvisning til Goethes motto fortsætter han:

"Dette Componistens Opus 8, har, som man af disse tyske Ord kunde vente, et meget alvorsfuldt Physiognomi. 'Ei blot til Lyst'⁶¹ vilde være altfor imødekommende Ord. Naar 'blot'

57 *Aftenbladet*, 6.5.1895.

58 *Adresse-Avisen*, 6.5.1895.

59 *Avisen*, 5.5.1895.

60 *København*, 7.5.1895.

61 "Ei blot til Lyst", motto above the curtain of the Royal Theatre since 1774 (when it was introduced by the then director of the theatre, Jacobi) and still today; in the years 1798-1817 it was replaced by the Latin motto "Castigat ridendo mores" (criticises customs through humour).

57 *Aftenbladet*, 6.5.1895.

58 *Adresse-Avisen*, 6.5.1895.

59 *Avisen*, 5.5.1895.

60 *København*, 7.5.1895.

61 Mottoet over Det Kongelige Teaters fortæppe som kan ses den dag i dag, blev indført i 1774 af den daværende teaterdirektør Jacobi. I årene 1798-1817 var det erstattet af det latinske motto "Castigat ridendo mores" (revser sæderne ved at more).

out 'only', those words would apply to this symphony for piano, which in Mr. Glass had an admirable interpreter. This composition – based essentially on harmonic and contrapuntal art, extremely difficult and complicated, fundamentally non-pianistic – was played with a conviction, clarity and energy that should command respect. In performing this original work from memory, Mr. Glass, who is so occupied with other activities that his time for playing the piano must be rather limited, achieved such a feat as we will have to wait and see if anyone can emulate. That the composer is no 'bungler' he has likewise often proved earlier, while his disdain for 'the tender hearts' may have gone a little too far in this new opus."⁶²

On 3 February 1898 the Suite was performed, along with the premiere of the *Humoresque-Bagatelles*, by Adolfa Johnsson⁶³ in the Koncertpalæ's lesser hall,⁶⁴ a well-attended concert that Nielsen had apparently only decided upon a fortnight earlier, and which also included his G minor String Quartet and A major Violin Sonata.⁶⁵ In a letter two days later he thanked Johnsson for her performances.⁶⁶

Critical reception had not noticeably mellowed by this stage. Gustav Hetsch in *Nationaltidende* mentioned what he considered to be Nielsen's "fear of being ordinary". By implication, and without naming the piece, he placed the Suite in a transitional period in which "the composer has made his life sour by attacks, broodings and experiments".⁶⁷ After calling the Violin Sonata a "somewhat thankless task" for the performers, Nanna Liebmman in *Dannebrog* commented that "The skilful young pianist Miss Adolfa Johnsson had scarcely any more joy with the tedious Piano Suite."⁶⁸ In *Politiken* Charles Kjerulf took the single-composer evening as a symptom of Nielsen's insecurity about his reputation. Calling the suite "to say the least awkward", he lumped it in with the Violin Sonata as "for the most part not really music; on the whole merely note-experiments, leading only to emptiness and boredom".⁶⁹

stryges, passe Ordene til denne Symphoni for Claveer, som i Hr. Glass havde en beundringsværdig Fortolker. Den paa harmonisk og contrapuntisk Kunst væsentligst baserede, højst vanskelige og indviklede, i Grunden slet ikke claveermæssige Composition blev spillet med en Overlegenhed, Klarhed og Energi, der maatte vække Respect. Hr. Glass, der er saa optagen af anden Virksomhed, at hans Tid til selv at dyrke Claveerspillet maa være temmelig knap, gjorde ved at foredrage dette eiendommelige Værk udenad et Kunststykke, som vi ville see, om Nogen gjør ham efter. At Componisten ikke er nogen 'Pfuscher' har han her ligesom saa ofte tidligere godtgjort, medens hans Ringeagt for 'die zärtlichen Herzen' i dette nye Opus synes at gaae noget for vidt."⁶²

Den 3. februar 1898 blev suiteen opført sammen med førsteopførelsen af *Humoreske-Bagateller* af Adolfa Johnsson⁶³ i Koncert-Palæets Mindre Sal⁶⁴ ved en velbesøgt koncert som Carl Nielsen øjensynligt først havde planlagt skulle finde sted 14 dage forinden, og som også indeholdt hans g moll strygekvartet og violinsonaten i A dur.⁶⁵ I et brev to dage senere takkede han Johnsson for hendes udførelse.⁶⁶

På dette tidspunkt var kritikken endnu ikke blevet mærkbart formildet. I *Nationaltidende* beskrev Gustav Hetsch det som han kaldte Nielsens "Frygt for at blive almindelig". Følgelig – og uden at nævne værket – placerede han suiteen i en overgangsperiode hvori "Komponisten har gjort sig Livet surt under Anfægtelser, Grublerier og Experimenter".⁶⁷ Efter at have kaldt violinsonaten et "lidet taknemmeligt Arbejde" for de udøvende bemærker Nanna Liebmman i *Dannebrog* at "Den flinke unge Pianistinde Frk. Adolfa Johnsson havde heller ikke stor Glæde af den kjedsommelige Klaversuite".⁶⁸ I *Politiken* så Charles Kjerulf koncerten med kun én komponist på programmet som et symptom på Carl Nielsens usikkerhed omkring sin egen position. "Den mildest talt uhandelige" suite slog han i hartkorn med violinsonaten og beskrev de to værker som "i Virkeligheden kun undtagelsesvis Musik, som Regel Node-Eksperimenter, der ikke frembringer andet Resultat end Tomhed og Kedsommelighed".⁶⁹

62 *Berlingske Tidende (Aftenblad)*, 6.5.1895.

63 Danish pianist (1867-1961).

64 Torben Schousboe (1983), *op. cit.*, pp. 146, 154.

65 Torben Schousboe (1983), *op. cit.*, p. 152.

66 DK-Kk, CNA I.A.c.

67 *Nationaltidende*, 4.2.1898.

68 *Dannebrog*, 4.2.1898.

69 *Politiken*, 4.2.1898.

62 *Berlingske Tidende (Aftenblad)*, 6.5.1895.

63 Pianist (1867-1961).

64 Torben Schousboe (1983), *op. cit.*, s. 146, 154.

65 Torben Schousboe (1983), *op. cit.*, s. 152.

66 DK-Kk, CNA I.A.c.

67 *Nationaltidende*, 4.2.1898.

68 *Dannebrog*, 4.2.1898.

69 *Politiken*, 4.2.1898.

By 1907, the *Symphonic Suite* was nevertheless well established in Danish concert life. Critical response in the press continued to be unfavourable, however. The work featured in another evening devoted to Nielsen's music on 30 November, and the review by Charles Kjerulf – by then a critic of considerable influence – was eloquent in its rejection. Kjerulf berated the composer for his new F major String Quartet (Op. 44) but praised his songs (including the then brand-new *Jens Vejmand*) as an example of the music he would have liked Nielsen to compose more of. Sharpening his pen, and perhaps not wholly informed as to the correct chronology, Kjerulf continued:

“Of course he immediately repented, and we got ... the Symphonic Suite for Piano, which has been publicly performed many times. It has the motto ‘Ah, those tender hearts! A bungler could stir them.’ Those poor bunglers, who have dared to stir sensitive musical souls. Shame on you, Mozart, Haydn, Wagner and Tchaikovsky! Why not look for another German motto to help us understand this cacophonic Suite: ‘Only fools are modest’. Mr Henrik Knudsen played it with the most outstanding, the most fanatical dedication, from memory. Let's hope it did not stir the audience too much.”⁷⁰

Less sarcastically, but from a similar point of view, Alfred Toft in *Berlingske Tidende* noted that the lesser hall in the Koncertpalæ was nearly full. Finding the new Quartet experimental and anxious not to be uninteresting, he echoed the general view of the *Symphonic Suite* as “ungrateful”, ending with advice to Nielsen to continue to write “from the heart”, as in the strophic songs and choruses performed at the concert, “without fear of getting too far away from himself.”⁷¹

The opening movement, “Intonation”, was arranged for organ by Paul Gerhardt⁷² and published by Wilhelm Hansen in a collection jointly edited by Gerhardt and Max Reger.⁷³ It is not known whether Nielsen had any input into this project.

Source material for the *Symphonic Suite* consists of sketches, drafts (C) and a fair copy that served also as printing manuscript (B). As with the Five Pieces Op. 3, Nielsen's own copy of the first printed edition survives and has been chosen as the main source (A).

⁷⁰ *Politiken*, 1.12.1907. The motto from Goethe continues “Brave freuen sich der Tat” (Virtuous men take joy in action).

⁷¹ *Berlingske Tidende Aftenblad* 2.12.1907.

⁷² German organist (1867-1946).

⁷³ *Album Nordischer Komponisten für Orgel*, vol. 2, pp. 44-45, Copenhagen 1921.

Omkring 1907 havde *Symphonisk Suite* imidlertid efterhånden opnået en fast plads i dansk koncertliv, selvom musikkritikken vedblev at være negativ. Værket optrådte på endnu en Carl Nielsen-koncert den 30. November, efter hvilken Charles Kjerulf – på dette tidspunkt en kritiker med betydelig indflydelse – udtalte sig i stærke vendinger. Han kritiserede komponisten for hans nye strygekvartet i F dur (opus 44), men roste hans sange (herunder *Jens Vejmand*) som eksempel på musik han ville ønske Carl Nielsen havde skrevet noget mere af. Med noget skarpere pen og ikke ganske opdateret med hensyn til kronologien fortsatte Kjerulf:

“Selvfølgelig fortrød han det ogsaa straks, og vi fik ... den symfoniske Suite for Klaver, der adskillige Gang[e] har været fremført offentligt. Den har til Motto ‘Ach, – die zärtlichen Herzen! Ein Phuscher vermag sie zu rühren’. De stakkels Fuskere, der har vovet at røre følsomme Musik-Hjerner. Skam Jer, Mozart og Haydn, Wagner og Tschaikowsky! – Hvorfor ikke tage endnu et tysk Sprikwort til Hjælp til Forstaaelsen af denne kakofoniske Suite: ‘Nur die Lumpen sind bescheiden’. – Hr. Henrik Knudsen spillede den med ypperste, mest fanatiske Hengivelse ... udenad. End ikke det rørte Tilhørerne synderligt.”⁷⁰

Mindre sarkastisk, men med samme udgangspunkt, bemærkede Alfred Toft i *Berlingske Tidende* at Koncertpaaets Mindre Sal næsten var fuld. Idet han fandt den ny kvartet eksperimenterende og alt for optaget af ikke at være uinteressant, gentog han den almindelige vurdering af *Symphonisk Suite* som “ikke taknemlig” og sluttede med at tilråde Carl Nielsen at komponere “fra Hjertet” som i de strofiske sange og korene der var blevet opført ved samme koncert, “uden Frygt for at komme for langt bort fra sig selv.”⁷¹

Den indledende “Intonation” blev arrangeret for orgel af Paul Gerhardt⁷² og udgivet hos Wilhelm Hansen i en samling, redigeret af Gerhardt og Max Reger.⁷³ Det vides ikke om Carl Nielsen havde nogen andel i dette projekt.

Kildematerialet til *Symphonisk Suite* består af skitser, kladder (C) og renskrift, der også tjente som trykforlæg (B). Som det er tilfældet med de fem klaverstykker opus 3, er Carl Nielsens eget eksemplar af førstetrykket valgt som hovedkilde (A).

⁷⁰ *Politiken*, 1.12.1907. Goethe-citatet fortsætter: “Brave freuen sich der Tat”.

⁷¹ *Berlingske Tidende Aftenblad* 2.12.1907.

⁷² Tysk organist (1867-1946).

⁷³ *Album Nordischer Komponisten für Orgel*, bd. 2, s. 44-45, Kopenhagen 1921.

FORKORTELSER ABBREVIATIONS

b.	bar
bb.	bars
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (the Carl Nielsen Archives)
CNS	Carl Nielsens Samling (the Carl Nielsen Collection)
DK-Kk	Det Kongelige Bibliotek, København (the Royal Library, Copenhagen)
marc.	marcato
ped.	pedal staff
pf.1	upper staff
pf.2	lower staff
Pl. No.	Plate Number
st.1	upper staff
st.2	middle or lower staff
stacc.	staccato
t.	takt
ten.	tenuto

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

PIANO WORKS

FIVE PIANO PIECES, OPUS 3

- A Printed score, Nielsen's copy
- B Score, sketch, autograph (Nos. I, II, IV)
- C Score, sketch, autograph (No. III)
- D Score, sketch, autograph (No. V)
- E Printed score (No. V)
- F Score, autograph and copy (Nos. II, V)

A Printed score, Nielsen's copy.
The Carl Nielsen Museum, Odense.
Title page: "Til Fru Orpheline Olsen. / f. Wexschall-Schram.
/ 5 / KLAVERSTYKKER / CARL NIELSEN. / Op. 3 / Forlæggerens

Eiendom for alle Lande. / KJØBENHAVN & LEIPZIG. / Wilhelm Hansen, Musik-Forlag."

Pl. No.: 10748 (1891).

Acquired by the Carl Nielsen Museum from Anne Marie Carl-Nielsen's estate.

34x27 cm, title page, 8 pages, paginated 2-9.

Addition of accidentals etc. in pencil (CN).

- B Score, sketch, autograph (Nos. I, II, IV).
DK-Kk, CNS 10a.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
6 pages written in ink and pencil.
Paper type:
1 bifolio 35.4x27 cm C.A.KLEMM. B.No.2. (12 staves).
1 folio 35.5x26.9 cm (14 staves).
1 folio 34.8x26 cm (14 staves).
Sketches for Nos. I, II, IV. Also contains sketches for String Quartet in F minor, Op. 5, and two incomplete works. No. II conclusion separately sketched. No. IV headed "Og hun dansede, men med Fortvivlelse i Hjertet"¹ and with provisional four-bar conclusion crossed out.
- C Score, sketch, autograph (No. III).
DK-Kk, CNS 38b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35x26 cm, 1 page, written in pencil.
Paper type: 14 staves (hand ruled).
18 bars of sketch for No. III, contained in the sketches (fol. I1^v) for finale of String Quartet in F minor, Op. 5.
- D Score, sketch, autograph (No. V).
DK-Kk, CNS 10b.
From the legacy of Irmelin Eggert Møller, donated to the Royal Library by Eggert Møller in 1975.
10.5x16.5 cm, 6 pages (fol. 63^v, fols. 64^v-65^f, fol. 66^f, fol. 84^v, fol. 85^v of sketchbook, CNS 358a) written in pencil.
Paper type: 7 staves (folio 65^f is a torn fragment of different paper).
Sketches for No. V headed "[?] Kleine Vals".

1 "And she danced, but with despair in her heart". The motto and the title of the piece refer to the female character, Mignon, in Goethe's *Wilhelm Meisters Lehrjahre*.
2 Illegible word.

FORKORTELSER ABBREVIATIONS

b.	bar
bb.	bars
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (the Carl Nielsen Archives)
CNS	Carl Nielsens Samling (the Carl Nielsen Collection)
DK-Kk	Det Kongelige Bibliotek, København (the Royal Library, Copenhagen)
marc.	marcato
ped.	pedal staff
pf.1	upper staff
pf.2	lower staff
Pl. No.	Plate Number
st.1	upper staff
st.2	middle or lower staff
stacc.	staccato
t.	takt
ten.	tenuto

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

- 1 "by analogy with" is used when something has been "added", "emended" or "omitted" by analogy with another passage in the main source. The analogy may be vertical. When something is added "by analogy with" one or more instruments, it is understood that the analogy is with the same place in the same bar(s). Or it may be horizontal. When something is added "by analogy with" one or more bars, it is understood that the analogy is with a parallel place in the same instrument(s).
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In the bar number column, the symbol "+" is used to indicate an upbeat to the bar in question.

SOURCES

PIANO WORKS

FIVE PIANO PIECES, OPUS 3

- A Printed score, Nielsen's copy
 - B Score, sketch, autograph (Nos. I, II, IV)
 - C Score, sketch, autograph (No. III)
 - D Score, sketch, autograph (No. V)
 - E Printed score (No. V)
 - F Score, autograph and copy (Nos. II, V)
- A Printed score, Nielsen's copy.
The Carl Nielsen Museum, Odense.
Title page: "Til Fru Orpheline Olsen. / f. Wexschall-Schram.
/ 5 / KLAVERSTYKKER / CARL NIELSEN. / Op. 3 / Forlæggerens

Eiendom for alle Lande. / KJØBENHAVN & LEIPZIG. / Wilhelm Hansen, Musik-Forlag."

Pl. No.: 10748 (1891).

Acquired by the Carl Nielsen Museum from Anne Marie Carl-Nielsen's estate.

34x27 cm, title page, 8 pages, paginated 2-9.

Addition of accidentals etc. in pencil (CN).

- B Score, sketch, autograph (Nos. I, II, IV).
DK-Kk, CNS 10a.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
6 pages written in ink and pencil.
Paper type:
1 bifolio 35.4x27 cm C.A.KLEMM. B.No.2. (12 staves).
1 folio 35.5x26.9 cm (14 staves).
1 folio 34.8x26 cm (14 staves).
Sketches for Nos. I, II, IV. Also contains sketches for String Quartet in F minor, Op. 5, and two incomplete works. No. II conclusion separately sketched. No. IV headed "Og hun dansede, men med Fortvivlelse i Hjertet"¹ and with provisional four-bar conclusion crossed out.
- C Score, sketch, autograph (No. III).
DK-Kk, CNS 38b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35x26 cm, 1 page, written in pencil.
Paper type: 14 staves (hand ruled).
18 bars of sketch for No. III, contained in the sketches (fol. I1^v) for finale of String Quartet in F minor, Op. 5.
- D Score, sketch, autograph (No. V).
DK-Kk, CNS 10b.
From the legacy of Irmelin Eggert Møller, donated to the Royal Library by Eggert Møller in 1975.
10.5x16.5 cm, 6 pages (fol. 63^v, fols. 64^v-65^f, fol. 66^f, fol. 84^v, fol. 85^v of sketchbook, CNS 358a) written in pencil.
Paper type: 7 staves (folio 65^f is a torn fragment of different paper).
Sketches for No. V headed "[?] Kleine Vals".

1 "And she danced, but with despair in her heart". The motto and the title of the piece refer to the female character, Mignon, in Goethe's *Wilhelm Meisters Lehrjahre*.
2 Illegible word.

- E** Printed score (No. V).
Printed in *Musikbladet. Revue for Musik og Theater*, 8 (1891), vol. 15-16, pp. 2-3.
No. V “Alfedans”.
- F** Score, fair copy (No. II), autograph and autograph/copy? (No. V).
DK-Kk, Tilg. 391, the collection of Emilie Demant Hatt.
No. II, autograph:
Title page: “Novellette”.
35x26 cm, 2 bifolios, sewn, 2 pages (fol. 2^{rv}) written in ink.
Paper type: 14 staves.
No. V, autograph (?):³
Title on first music page. “Elfentanz. Carl Nielsen”.
34x25.5 cm, 1 folio, 2 pages written in ink.
Paper type: 16 staves.
Reproduced as facsimiles in Emilie Demant Hatt, *Foraarsbølger. Erindringer om Carl Nielsen*. Edited by John Fellow, Copenhagen 2002, pp. 168-175.

The earliest sources are the sketches (**B**, **C**, **D**). From these Nielsen presumably prepared fair copies which were sent to the music publisher Wilhelm Hansen but are now lost. However, probably before making these he wrote fair copies of Nos. II (originally entitled “Novellette”) and V (originally “Elfentanz”), source **F**, since these are preserved along with the memoirs of Emilie Demant Hatt and were therefore presumably notated during Emilie’s and Carl’s times together in the summers of 1887-89. The significant divergences between these copies and the first printed score suggest that they were early versions.

The first printed edition (**A**) has been chosen as the main source. Nielsen’s copy contains several corrections.

SYMPHONIC SUITE, OPUS 8

- A** Printed score, Nielsen’s copy.
The Carl Nielsen Museum, Odense.
Title page (fol.1^r): “TIL VICTOR BENDIX: / SYMPHONISK SUITE / FOR PIANOFORTE AF / CARL NIELSEN / OP.VIII / WILHELM: HANSEN³ FORLAG / KØBENHAVN & LEIPZIG”

Fol.2^r: “Motto ‘Ach, die zärtlichen Herzen! Ein Füscher vermag sie zu rühren.’ / (Goethe.)”
Pl. No.: 11575 (1895).
Acquired by the Carl Nielsen Museum from Anne Marie Carl-Nielsen’s estate.
34x27 cm, title page, motto page, 22 pages, paginated 4-25.
Contains pencil and crayon corrections by CN.

- B** Score, autograph, fair copy, printing manuscript.
Dk-Kk, CNS 17a.
Dating: End of first movement: “Gjorslev Bøgeskov d 1 August 94”.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.3x25 cm, 10 folios, 19 pages written in ink, paginated 1-19.
Paper type: 16 staves (hand ruled).
The source has been restored.
MM added in pencil (CN), printer’s queries, mainly regarding accidentals, in crayon and pencil. Fol.1^r: Pencil sketches: 9 bars with the text “Disse djærve Hammerslag”⁴ (no apparent connection with Op. 8) and 4 bars for violin and piano in A major (Op. 9?).⁵
Several bars pasted over: Second movement, b. 50, third movement, bb. 17-20, b. 22 (pf.2), b. 94 (pf.2), fourth movement, bb. 37-40, 79-81.

- C** Score, autograph, drafts, sketches.
Dk-Kk, CNS 17b.
Dating: End of second movement: “23/5 94”.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34 pages written in pencil and ink.
- | | | |
|-----------|-------------------|-------------------------|
| 2 folios | 34.2.x25.8 cm | 12 staves. |
| 1 bifolio | 34.6.x26 cm | 18 staves (hand-ruled). |
| 1 bifolio | 34.5.x26.2 cm | 16 staves (hand-ruled). |
| 1 folio | 34.6.x26 cm | 18 staves (hand-ruled). |
| 1 bifolio | 34.x25.8 cm | 12 staves. |
| 1 folio | 20.8x26 cm | 10 staves (hand-ruled). |
| 1 folio | 34.4.x25.8 cm | 16 staves (hand-ruled). |
| 1 folio | 34.5.x25.9 cm | 18 staves (hand-ruled). |
| 1 folio | 34x25.7 cm | 12 staves. |
| 1 bifolio | 34.5.x26 cm | 16 staves (hand-ruled). |
| 1 bifolio | 34.6.x26 cm | 18 staves (hand-ruled). |
| 2 folios | ca. 34.5.x25.7 cm | 18 staves (hand-ruled). |
| 1 folio | 34x25.8 cm | 12 staves. |
- The source has been restored.
Drafts and sketches for all movements. Second movement headed *Moderato*. Sketch for Finale indicates middle section

³ The handwriting of the second piece is very different from that of the first; it is a well-known fact, however, that Nielsen’s handwriting does vary, especially in the 1880s and 1890s.

⁴ “These bluff hammerblows”

⁵ See *Carl Nielsen Works*, Vol. II/11, *Sonata for Violin and Piano*, Opus 9, source E.

in 3/4. Also contains pencil sketches for a waltz, 7 bars of a string quartet in C sharp minor, 8 bars of two-voice counterpoint headed "Allo molto", 4 bars of song and various other pieces, including "Slette Studier efter Bach".⁶

- D** Score, autograph, fair copy (first movement).
Dk-Kk, CNS 24c.
Registered at the Royal Library 1 December 1983.
35.5x27 cm, 1 page written in ink.
Paper type: B & H. Nr. 4. C. (12 staves).
Fol.2^r: Two bars fair copy of first movement.
Included with a sketch for the Violin Sonata Op. 9.

The earliest sources for the *Symphonic Suite* are the sketches (**C**), elaborated into drafts in the same source. The fair copy was also used as printing manuscript (**B**). The two bars of fair copy in **D** appear in the middle of a sketch for the Violin Sonata, Op. 9. Nielsen's own copy of the printed edition (**A**) has been chosen as the main source; some of its pencil and crayon corrections were incorporated into later printings.

HUMORESQUE - BAGATELLES, OPUS 11

- A** Printed score, Nielsen's copy
B Score, autograph, fair copy, printing manuscript
C Score, sketch, autograph
D Printed score (No. III)
E Recording (No. V)

A Printed score, Nielsen's copy.
In The Carl Nielsen Museum, Odense.
Title page: "HUMORESKE-BAGATELLER / AF / CARL NIELSEN / FOR PIANOFORTE / OP XI. / WILHELM HANSEN, MUSIK-FORLAG. / KJØBENHAVN & LEIPZIG."
Pl. No.: 12115 (1897).
Acquired by the Carl Nielsen Museum from Anne Marie Carl-Nielsen's estate.
34x27 cm, 12 pages, paginated 2-13.
Nos. I, III and V contain additional pencilled fingerings, possibly by CN.

B Score, autograph, fair copy, printing manuscript.
Dk-Kk, CNS 12a.
Title page: "Smaa Humoresker / Carl Nielsen / Op. 11 / 12115 / 12 alm."⁷ in foreign hand.

End-dating: "Kjøbenhavn den 12 Maj 97."

Donated to the Royal Library by Irmelin Eggert Møller, Anne Marie Telmányi and the music publisher Wilhelm Hansen in 1953.

34.3x25.8 cm, 8 folios, 15 pages written in ink, paginated 1-15.
Paper type: 12 staves.

The source has been restored.

First page headed "Smaa Børne-Humoresker". No. III annotated with fingerings. Printer's markings in pencil throughout.

- C** Score, sketch, autograph.
Dk-Kk, CNS 12b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm (folios 1, 6), 26x34.4 cm (folios 2-5), 11 pages written in pencil.
Paper type:
Folios 1, 6 20 staves (hand ruled).
Folios 2, 5 14 staves (hand ruled).
Folios 3, 4 16 staves (hand ruled).
The source has been restored.
Also contains sketch for *Hilsen*, Op. 10 No. 6 and 12 bars of a D minor piano piece.

- D** Printed score (No. III).
In journal *Hver 8. Dag*, 4. Aarg. Nr. 1, 2. Oktober 1897, Copenhagen 1897, pp. 17-18, *MUSIK TILLÆG*: "En lille, langsom Vals. AF CARL NIELSENS HUMORESKE-BAGATELLER OPUS 11, SOM OM KORT TID UDKOMMER PAA VILHELM HANSENS MUSIK-FORLAG".⁸

- E** Recording (No. V).
Title: "Carl Nielsen spiller Carl Nielsen / Tre fonografvalser fortæller / Carl Nielsen plays Carl Nielsen." SBCD05, Statsbiblioteket, Århus, 2003. ISBN 87-7507-269-6 (see *Introduction*, pp. x and xxi-xxii).

From the sketches in **C** Nielsen prepared the fair copy (**B**), which served as printing manuscript. The composer's copy of the first printing (**A**) is taken as the main source.

FESTIVAL PRELUDE

- A** Printed score, Nielsen's copy
B Facsimile, score

⁶ "Bad studies in Bach style".

⁷ Probably the engraver's *aide-mémoire*, stating that 12 staves are to be used with ordinary ("alm[indeligt]") layout.

⁸ "A little, slow waltz. From Carl Nielsen's Humoresque-Bagatelles, which are soon to be published by Vilhelm Hansen Music Publishers".

Bar	Part	Comment
32		first quaver:  added by analogy with b.4;
33	pf.2	upper part: stacc. and slur added by analogy with bb.2-4, 12, 21, 23-29, 31-32
33-35	pf.2	upper part: stacc. added by analogy with bb.2-4, 8, 21-22, 23-29, 31-32
36	pf.2	upper part: ♮ moved from middle of stave; lower part: ♯ added (C: ♯)

No. IV MIGNON

Bar	Part	Comment
		<i>Moderato grazioso</i> emended to <i>Moderato grazioso</i> as pencil correction in A; B: <i>Moderato</i>
11	pf.2	lower part note 2: marc. added by analogy with b.8
17		<i>p</i> added by analogy with b.1 and as in B

No. V ALFEDANS - ELF'S DANCE

Bar	Part	Comment
3-18		F: section to be repeated, indicated by the following two bars between bb.17 and 18:



9	pf.1	F: note 1: grace notes c'', d'' (no grace notes in the following bar)
13	pf.1	note 1: marc. added by analogy with b.5
16		F: <i>pp</i>
19-34		F: notated with E major key signature
23-27		F:



28	pf.1	second crotchet: stacc. omitted by analogy with b.20
32-34		F:



41	pf.1	F: as b.9
47	pf.1	F: chord 1: lower octave missing
48	pf.1	F: chord 3: lower octave missing
51-66		F: notated with E major key signature
52	pf.1	note 1: stacc. added by analogy with bb.53-55
53	pf.1	note 5: g''' emended to f''' by analogy with bb.51-52, 54, as in CN's pencil correction and as in F
63		D: third crotchet: additional ♯; F: <i>ppp</i>
64-65	pf.2	tie added by analogy with bb.63-64 and as in F

SYMPHONIC SUITE, OPUS 8

First Movement INTONATION

Bar	Part	Comment
Motto		third line of Johann Wolfgang Goethe's <i>Venezianische Epigramme</i> No. 77: "Mit Botanik gibst du dich ab? Mit Optik? Was tust du? Ist es nicht schöner Gewinn, rühren ein zärtliches Herz? Ach! die zärtlichen Herzen! ein Pfuscher vermag sie zu rühren, Sei es mein einziges Glück dich zu berühren, Natur!" Quoted from Goethe <i>Sämtliche Werke</i> , Band 1, <i>Gedichte 1756-1799</i> , Frankfurt am Main 1987, p. 459
1		B: <i>Grave</i> ; C: <i>Adagio</i>
4	pf.2	chord 8, lowest note: ♯ added by analogy with pf.1; ten. added by analogy with b.21
7	pf.1	upper part chord 9, lower note: ♯ added by analogy with higher note
8	pf.1	middle part seventh quaver: ♯ added by analogy with pf.2 (sixth quaver)
9	pf.1	fourth quaver: marc. added by analogy with b.10
11	pf.1	fourth quaver: e♯ emended to e♯ by analogy with pf.2
11	pf.2	eighth quaver note 4: d♯ emended to d♯ by analogy with pf.1 (note 2)
12		fourth quaver: ten. added by analogy with b.11
15	pf.1	chord 1: ten. omitted by analogy with pf.2 and b.13 (pf.1, chord 5)
16	pf.2	chord 8: A♯, A♯ emended to A♯, A♯ by analogy with pf.1
20	pf.1	seventh quaver: g♯ emended to g♯ by analogy with pf.2
21	pf.1	middle part third to fifth quavers: slur added by analogy with bb.4, 20-21; sixth to eighth quavers: marc. added by analogy with b.4
22	pf.1	chord 10, lower part: c' emended to c♯ by analogy with upper part and as pencil correction in A (CN)
24	pf.2	C'' emended to D'' by analogy with middle part and pf.1

Second Movement

Bar	Part	Comment
1		C: <i>Moderato</i>
3-18	pf.1	slur b.3 sixth quaver to b.4 fifth quaver, slur b.8 sixth quaver to b.12 fifth quaver, and slur b.13 first quaver to b.16 sixth quaver emended to one slur by analogy with bb.57-75
9		<i>a tempo</i> added by analogy with b.63
11	pf.1	lower part: marc. added by analogy with b.65
13	pf.2	third crotchet: ♯ ♯ ♯ emended to ♯ ♯ ♯ by analogy with bb.1, 14, 67 and as pencil correction in A (CN); chord 7, upper part: cautionary ♯ omitted by analogy with b.67

Bar	Part	Comment
15-16	pf.2	upper part: ties across bar-line added by analogy with pf.1 and as pencil correction in A (CN)
18	pf.1	note 1: end of slur emended from b.16 (last note) by analogy with bb.72-75
21	pf.1	first and sixth quavers: stacc. added by analogy with b.19 (pf.2)
24	pf.1	twelfth semiquaver: stacc. added by analogy with bb.32, 34, 46
25	pf.1	first and fourth quavers: stacc added by analogy with b.19 (pf.2)
27	pf.2	sixth quaver: stacc. added by analogy with b.19
28	pf.1	first crotchet: $\text{♩} \text{♩} \text{♩}$ emended to $\text{♩} \text{♩} \text{♩}$ by analogy with bb.21, 25, 27, 29-30 and as pencil correction in A (CN); first and fourth quavers: stacc. added by analogy with b.19
29	pf.2	third crotchet: stacc. added by analogy with b.28
30	pf.1	first and fourth quavers: stacc. added by analogy with b.19; third crotchet: stacc. added by analogy with b.28
32	pf.1	upper part: stacc. added by analogy with b.34
33	pf.1	stacc. added by analogy with b.31
36	pf.1	tenth to twelfth semiquavers: stacc. added by analogy with b.38
37	pf.1	sixth to eighth semiquavers: stacc. added by analogy with b.38 and as in B
43	pf.2	note 1, upper part: $a^{\flat}$ emended to $a^{\flat}$ by analogy with lower part and as pencil correction in A (CN)
46	pf.1	lower part: sixteenth semiquaver: stacc. added by analogy with bb.32, 34
57	pf.1	end of slur emended from second semiquaver by analogy with b.3
58	pf.1	sixth quaver: marc. added by analogy with b.4
59-61		<i>cre - scen - do</i> from b.59 third crotchet omitted by analogy with bb.5-7
62	pf.1	<i>dim.</i> omitted by analogy with b.8
62	pf.1	lower part: quaver 6: beginning of slur emended from b.63 by analogy with b.8

Third Movement

Bar	Part	Comment
5-8	pf.2	slur from b.5 last note to b.8 first note emended to two slurs by analogy with bb.77-80
8	pf.1	lower part chord 1: $f^{\sharp\prime\prime}$ emended to $f^{\sharp\prime\prime}$ by analogy with b.80 and as pencil correction in A (CN)
8	pf.2	upper part slurred over second crotchet only, emended by analogy with b.80; lower part: slur extended from note 1 by analogy with b.80; fourth crotchet: vertical wavy line added by analogy with b.80
9-10	pf.2	upper part: slur added by analogy with bb.10-11
12	pf.2	lower part: slur open at end of bar, omitted by analogy with b.14
15	pf.2	chord 2: $f^{\sharp}$ emended to $f^{\sharp}$ by analogy with chord 1 and as pencil correction in A (CN)

Bar	Part	Comment
20	pf.2	lower part: slur added by analogy with bb.18, 92
22	pf.2	upper part: beginning of slur emended from b.23 note 1 by analogy with b.104
24	pf.1	second and third crotchets: slurs added by analogy with b.106
26		<i>poco rit.</i> added as in pencilled correction in A (CN)
27		<i>a tempo ma tranquillo</i> added as in pencilled correction in A (CN)
27	pf.2	upper part: ♩ added
46	pf.1	second crotchet to fifth quaver: ties added by analogy with bb.45-46 and as in C
47	pf.2	second grace-note: $C^{\sharp}$ emended to $C^{\sharp}$ by analogy with first grace-note
49	pf.2	upper part fourth crotchet: $e^{\flat}$ emended to $e^{\flat}$ by analogy with lower part
50	pf.2	lower part notes 3-4: tie added by analogy with upper and middle part
52	pf.1	B, C: chord 7: $g^{\flat}, d^{\flat\prime\prime}, e^{\flat\prime\prime}, g^{\prime\prime}$
52	pf.2	chords 5-6: ten. added by analogy with b.53
54	pf.1	B, C: chord 8: $a^{\flat}, e^{\flat\prime\prime}, f^{\sharp\prime\prime}, a^{\prime\prime}$
57-58	pf.1	ten. added by analogy with bb.55-56
58	pf.2	ten. added by analogy with b.56
59	pf.1	chord 6: $a^{\flat}, c^{\sharp\prime\prime}, a^{\prime\prime}$ emended to $a^{\flat}, c^{\sharp\prime\prime}, a^{\prime\prime}$ by analogy with bb.60-62
60	pf.1	chord 11: $c^{\flat\prime}, e^{\flat\prime\prime}, c^{\flat\prime\prime\prime}$ emended to $c^{\flat\prime}, e^{\flat\prime\prime}, c^{\flat\prime\prime\prime}$ by analogy with remainder of b.60
61	pf.1	chord 3: $c^{\flat\prime}, e^{\flat\prime\prime}, c^{\flat\prime\prime\prime}$ emended to $c^{\flat\prime}, e^{\flat\prime\prime}, c^{\flat\prime\prime\prime}$ by analogy with remainder of b.61
65		note 1: stacc. added by analogy with bb.66-69
72-74	pf.1	lower part: slur from b.72 fourth crotchet to end of b.74 (open slur) omitted
80	pf.2	notes 1-2: slur from $B^{\flat}$ to $B^{\flat}$ omitted by analogy with b.8
81	pf.1	upper part: third crotchet $c^{\sharp\prime\prime}$ emended to $c^{\sharp\prime\prime}$ by analogy with lower octave
84	pf.1	fourth crotchet $a^{\sharp\prime\prime}$ emended to $a^{\sharp\prime\prime}$
85	pf.2	inner part: slur added by analogy with b.83
85-86	pf.2	slur broken over bar-line emended to one slur by analogy with bb.83-84
89-90, 90-91	pf.1	slurs broken over bar-line emended to one slur by analogy with bb.17-19
94-95	pf.2	upper part: beginning of slur emended from b.95 note 1 by analogy with bb.104-105
96	pf.1	sixth quaver: $b^{\flat\prime}$ emended to $b^{\flat\prime}$
97-98	pf.1	lower part: slur broken over bar-line emended to one slur and end of slur emended from b.98 seventh quaver to b.98 fifth quaver by analogy with bb.100-101
98	pf.1	upper part: end of slur extended from chord 1 by analogy with b.101
99	pf.1	lower part, third crotchet: $e^{\flat\prime}$ emended to $e^{\flat\prime}$ by analogy with upper part
101	pf.1	middle part fourth crotchet: $g^{\prime\prime}$ added by analogy with b.98
105-106	pf.2	second lowest part: slur added by analogy with bb.23-24
108		marc. added by analogy with b.107
110-111		marc. added by analogy with b.109

Fourth Movement

Bar	Part	Comment
		C: <i>Allegretto</i>
7	pf.1	upper part: slur breaks between notes 4 and 5, emended to one slur by analogy with b.99
10	pf.1	upper part note 6: <i>a'</i> emended to <i>g'</i> by analogy with note 2 and as in pencilled correction in A (CN), B
14	pf.1	upper part: beginning of slur emended from note 3 to note 2 by analogy with bb.11, 15
17	pf.1	B, C: middle part note 1: <i>f²</i>
30	pf.2	note 3: <i>a²</i> emended to <i>a²</i> as pencil correction in A (CN)
32	pf.1	stacc. added by analogy with b.35 and as in B
38		A: <i>Resumé</i> , B: <i>Resumé</i>
40-45	pf.2	lower octave added from b.40 note 2 to b.45 note 1 by analogy with bb.38-40 (note 1), 45-63; A: <i>8va basso</i>
48-49	pf.1	tie from <i>e''</i> to <i>e''</i> added by analogy with other parts and as in B
51	pf.1	<i>a''</i> added as in blue crayon correction in A (CN)
70-71	pf.1	upper part: slur from b.70 chord 2 to b.71 chord 1 emended to tie from b.70 chord 3 by analogy with bb.69-70 and as in B
76	pf.2	upper part: chord 4 <i>G²</i> , <i>g²</i> emended to <i>G²</i> , <i>g²</i>
79	pf.2	upper part: <i>—</i> added
82	pf.1	lower part: notes 5, 6: stacc. omitted by analogy with notes 9, 10
96-99	pf.1	lower part: beginning of slur emended from b.98 note 2 to b.96 note 2 by analogy with bb.4-6
119-123		B: one  and two <i>dim.</i> markings, implying subito <i>ff</i> in b.123
128	pf.1	third crotchet: <i>g²</i> , <i>g²</i> emended to <i>g²</i> , <i>g²</i> by analogy with pf.2 and as in pencilled correction in A (CN)
128, 129	pf.2	marc. added by analogy with b.126
133	pf.1	marc. added by analogy with bb.131
134	pf.2	note 6: <i>f²</i> emended to <i>e</i> by analogy with pf.1 and as pencilled correction in A (CN)
134, 135, 136		marc. added by analogy with bb.131-132, 133
138		B: no <i>ff</i>
140	pf.1	upper part: notes 2-4: slur added by analogy with b.142
140-141	pf.1	slur added by analogy with bb.142-143
142-147		slurs added by analogy with bb.139-141

HUMORESQUE - BAGATELLES, OPUS 11

No. I GODDAG! GODDAG! - HELLO! HELLO!

Bar	Part	Comment
3	pf.1	note 3: marc. added by analogy with b.11
9	pf.1	note 1: marc. added by analogy with b.25
29	pf.2	stacc. added by analogy with pf.1
30-31		stacc. added by analogy with b.29
31	pf.1	marc. added by analogy with b.30
31	pf.2	note 3: marc. added by analogy with b.30

No. II SNURRETOPPEN - THE SPINNING-TOP

Bar	Part	Comment
		C: notated in 3/8, with pf.2 downbeats generally double-stemmed to indicate separate lower part (as in bb.17-18 of A , B)
18	pf.2	C: fourth to sixth quavers: 
32	pf.1	note 4: <i>f''</i> emended to <i>f²</i> by analogy with b.31 note 10 and b.34 note 4

No. III EN LILLE LANGSOM VALS - A LITTLE SLOW WALTZ

Bar	Part	Comment
8	pf.2	B: notes 1-3: fingerings 1,2,1
18	pf.1	B: note 2: fingering 5
22	pf.1	B: notes 2-6: fingerings 4,3,1,2,3
48	pf.1	B: note 3: fingering 2

No. IV SPRÆLLEMANDEN - THE JUMPING JACK

Bar	Part	Comment
		C: <i>Allegretto grinagtico</i> ("grinagtig" in Danish means "funny")
1, 3, 5, 7		B: third quaver: no dynamic; fourth quaver: <i>p</i> (in b.1 crossed out on third quaver); C: <i>p</i> on third quaver
9		<i>a tempo</i> added by analogy with bb.5, 17
17, 19		B: third quaver: no dynamic; fourth quaver: <i>p</i>
27		C: second quaver: <i>p</i>

No. V DUKKE-MARSCH - PUPPET MARCH

Bar	Part	Comment
2	pf.2	chord 1: fingering 2 emended to 3 by analogy with b.10
4	pf.1	fourth crotchet: stacc. added by analogy with b.12
7		note 1: stacc added by analogy with b.15
14	pf.1	note 5: fingering 4 emended to 5 by analogy with bb. 2, 6, 10, 26, 30
14-16	pf.1	marc. added by analogy with bb.6-8
20	pf.2	upper part notes 2-4: slur added by analogy with pf.1
27	pf.1	note 1: stacc. added by analogy with b.3
28	pf.1	stacc. added by analogy with b.4
31	pf.1	stacc. added by analogy with b.3
32	pf.1	stacc. added by analogy with b.4

FESTIVAL PRELUDE
FOR THE NEW CENTURY

Bar	Part	Comment
3	pf.1	chord 1: marc. added by analogy with pf.2 and b.11 and as in B
3	pf.2	chord 3: marc. added by analogy with b.11
4	pf.2	chords 1, 3: marc. added by analogy with pf.1; B: chord 2: marc.
5		chord 1: marc. added by analogy with b.11
5	pf.2	chord 3: marc. added by analogy with b.11
8	pf.1	third crotchet: marc. added by analogy with b.4