

CARL NIELSEN

1865 - 1931

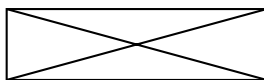
VÆRKER
WORKS

Udgivet af Carl Nielsen Udgaven
Det Kongelige Bibliotek
Hovedredaktør Niels Krabbe

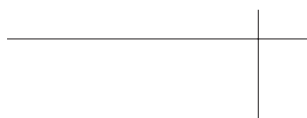
Serie II. Instrumentalmusik. Bind 12

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

Series II. Instrumental Music. Volume 12



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

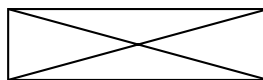
Graphic design Kontrapunkt A/S, Copenhagen
Music set in SCORE by Wiener Notensatz, Vienna
Text set in Swift
Printed by Quickly Tryk A/S, Copenhagen

CN 00042
ISBN 87-598-5395-6 / 978-87-598-5395-5
ISMN M-66134-201-4

Sponsored by Beckett-Fonden

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

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GENERAL PREFACE

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

GENERELT FORORD

Carl Nielsen Udgiven 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.

Udgiven 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.

Udgiven 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 Niensens 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 Niensens 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 barndoms-hjemmet 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 Terts gange, og naar mine to Fingre saaledes fulgtes ad, tænkte jeg: 'To Drosler sad paa Bøgekvisst'."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 Bøgekvisst" (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-Bagateller*.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 brevveksling 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 brevveksling 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 preformed 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 Niensens 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 Niensens 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 Niensens 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 pedagog (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 Herbøl, "Alexander Stoffregen om Carl Niensens 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 Herbøl, "Alexander Stoffregen om Carl Niensens 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 rygtbaseret 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

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.

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 Niensens 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 Niensens tidlige manuskripter indeholder yderligere et antal satter 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 Niensens 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 Clavørstykke i a moll: i Folketone";²⁴ 27. oktober, nu i Berlin: "Componerede 'Fanden' idag [oprindelig titel på nr. 3, *Arabeske*]; Fini²⁵ mener det er noget helt Nyt i Musiken";²⁶ den følgende dag: "Har idag faaet Ideen til at udgive mine 3-4 Clavørstykker i

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.

HUMORESQUE-BAGATELLES, OPUS 11

Little is known of the genesis of the six pieces that make up Nielsen's Op.11, though it is generally assumed that they were written with his young family in mind (his daughters Irmelin and Anne Marie and his son Hans Børge, born in 1891, 1893 and 1895, respectively). The first documented mention of the *Humoresque-Bagatelles* is a letter from the composer to his wife on 12 May 1897, the same day as the completion date on the manuscript, where Nielsen writes that he has sold "the six little piano pieces", along with the Cantata *Hymnus amoris*, to Wilhelm Hansen for 650 kroner in total.⁷⁴ As with the *Symphonic Suite*, his wife made the title page, which in the case of the *Humoresque-Bagatelles* depicts their children playing.⁷⁵ On 6 January 1898 he noted in his diary that the *Humoresque-Bagatelles* had been published at Christmas.⁷⁶

Neither Charles Kjerulf nor Nanna Liebmann had much to say about the pieces at their first performances, which was given by Adolfa Johnsson on 3 February 1898. The former merely noted that the *Humoresque-Bagatelles* "are actually out of place in the concert hall. They are pieces on the lines of Schumann's *Kinderszenen*, but in a much more refined-naïve manner",⁷⁷ while Nanna Liebmann commented that by comparison with the thankless task of the *Symphonic Suite*, the pianist "took her revenge with the amusing *Humoresque-Bagatelles*."⁷⁸ Gustav Hetsch reckoned that Adolfa Johnsson "acquitted herself nicely in the capriciously dashed off *Humoresque-Bagatelles*, which seemed to be intended for children of 30 years."⁷⁹ As mentioned above (p. x) Nielsen himself played his *Humoresque-Bagatelles* in public a few years later during a theatrical performance at the Svendborg Theatre.

At some time between December 1920 and 1924 (probably nearer to the earlier date), Nielsen made a private recording on wax cylinder of the *Puppet March* (No. 5) at the home of his friends Vera and Carl Johan Michaelsen. The sound quality is poor, and given the circumstances in which the recording was made, it is scarcely possible to draw any conclusions about the composer's playing or his preferred manner of interpretation. Nielsen's tempo is a little steadier than usually heard (the performance takes 1 minute 24 seconds), the left hand staccatos

74 Torben Schousboe (1983), *op. cit.*, p. 145.

75 Torben Schousboe (1983), *op. cit.*, pp. 146, 151.

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

77 *Politiken*, 4.2.1898.

78 *Dannebrog*, 4.2.1898.

79 *Nationaltidende*, 4.2.1898.

HUMORESKE-BAGATELLER, OPUS 11

Der er ikke overleveret megen viden om tilblivelsen af de seks stykker som udgør Carl Niensens opus 11, selvom den almindelige antagelse er at de blev skrevet med henblik på familiens unge (døtrene Irmelin og Anne Marie og sønnen Hans Børge, født henholdsvis 1891, 1893 og 1895).

Den tidligste dokumenterede omtale af *Humoreske-Bagateller* er et brev til hustruen af 12. maj 1897, samme dag som slutdatoen på manuskriptet, hvor Nielsen skriver at han har solgt "de seks smaa Klaver Stykker" sammen med kantaten *Hymnus amoris* til Wilhelm Hansen for 650 kroner i alt.⁷⁴ Som det var tilfældet med *Symphonisk Suite*, udførte hans hustru titelbladet, som viser deres tre legende børn.⁷⁵ Den 6. januar 1898 kan han notere i sin dagbog at *Humoreske-Bagateller* er blevet udgivet til jul.⁷⁶

Hverken Charles Kjerulf eller Nanna Liebmann havde meget at sige om stykkerne ved deres førsteopførelse af Adolfa Johnsson den 3. februar 1898. Førstnævnte bemærker blot at *Humoreske-Bagateller* "er egenlig ikke paa deres Plads i en Koncertsal. Det er Stykker i Smag med Schumanns Børne-Scener, men langt mere raffineret naivt gjorte",⁷⁷ mens Nanna Liebmann anfører at pianisten i sammenligning med det utaknemmelige job med udførelsen af *Symphonisk Suite* "tog siden Revanche med de morsomme 'Humoreske-Bagateller'".⁷⁸ Gustav Hetsch fastslog at Adolfa Johnsson "skilte sig nydelig fra de i et Lune henkastede 'Humoreske-Bagateller', der synes at være bestemte for Børn paa 30 Aar".⁷⁹ Som nævnt ovenfor (s. x) spillede Carl Nielsen selv *Humoreske-Bagateller* offentligt et par år senere i forbindelse med en teaterforestilling på Svendborg Teater.

På et tidspunkt mellem 1920 og 1924 (formentlig nærmere førstnævnte årstal) foretog Carl Nielsen en privat indspilning på den tidligere omtalte voksvalse af *Dukke-Marsch* (No. 5), mens han var på besøg hos vennerne Vera og Carl Johan Michaelsen. Indspilningskvaliteten er yderst ringe, og det er næppe muligt at drage nogen konklusion med hensyn til komponistens klaverspil eller hans foretrukne udførelse af stykket. Tempoet er lidt roligere end man normalt hører det (udførelsen varer 1 minut og 24 sekunder), venstre hånds staccati er sløret

74 Torben Schousboe (1983), *op. cit.*, s. 145.

75 Torben Schousboe (1983), *op. cit.*, s. 146, 151.

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

77 *Politiken*, 4.2.1898.

78 *Dannebrog*, 4.2.1898.

79 *Nationaltidende*, 4.2.1898.

are disguised by pedal, and he has a lapse of memory in bb.21-23. The cylinder is housed at the State and University Library, Århus, which initiated the complex restoration process and issued the results on compact disc (source E).⁸⁰

Surviving manuscript sources consist of pencil sketches (C) and an ink fair copy (B) which also served as printing manuscript. The composer's copy of the first printing (A), with his own annotations in three of the pieces, is in the Carl Nielsen Museum, Odense, and is taken as the main source.

FESTIVAL PRELUDE FOR THE NEW CENTURY

There is no documentary source describing the background to Nielsen's work on the *Festival Prelude*. The piece was dedicated to his friend, Jens Ferdinand Willumsen,⁸¹ and was first published on the front page of *Politiken* on New Year's Day 1901.⁸² Its first public performance was given by Dagmar Borup⁸³ at the Koncertpalæ on 4 March 1901.⁸⁴ It has been variously arranged for organ (at least twice) and other instruments.⁸⁵

Politiken's Charles Kjerulf made a brief mention of the piece in his review of the concert, noting of Dagmar Borup's performance of the *Symphonic Suite* and the *Festival Prelude*:

"She even had the courage to play two pieces from Nielsen's virtually notorious *Suite for Piano*, and the woman really took hold of it with firm faith, though without convincing us that it is music. Whereas the *Festival Prelude* – which came out in *Politiken's* New Year's Day issue – is truly genuine in its stately bearing."⁸⁶

- 80 CDROM SBDCD 05, *Statsbiblioteket*, Århus, 2003.
- 81 Danish painter (1863-1958).
- 82 See facsimile in John Fellow (1999), *op. cit.*, p. 40.
- 83 Danish pianist and teacher of solfège (1867-1959).
- 84 Dan Fog & Torben Schousboe, *Carl Nielsen. Kompositioner*, Copenhagen 1965, p. 11.
- 85 On 3.11.1929 Nielsen conducted Johannes Andersen's arrangement of the *Festival Prelude* for wind orchestra at a large-scale rally in the Forum. The arranger's hand-written score contains a number of additions in Nielsen's hand.
- 86 *Politiken* 5.3.1901

af pedalen, og der er et memorerings-udfald ved takterne 21-23. Valsen befinder sig på Statsbiblioteket i Århus som har forestået en kompliceret restaurerings-indsats og udgivet resultatet på compact disc (kilde E).⁸⁰

Der er overleveret blyantsskitser (C) og renskrift (B) – sidstnævnte som trykforlæg for den første trykte udgave. Komponistens eksemplar af førstetrykket med egne påtegninger i tre af stykkerne (A) er bevaret i Carl Nielsen Museet i Odense og har tjent som hovedkilde for nærværende udgave.

FEST-PRÆLUDIUM VED AARHUNDREDSKIFTET

Der findes ingen dokumentation for baggrunden for Carl Niensens arbejde med *Fest-Præludium*. Stykket blev tilegnet venen Jens Ferdinand Willumsen⁸¹ og blev første gang offentliggjort på forsiden af *Politiken* nytårsdag 1901 som faksimile i komponistens egen hånd.⁸² Førsteopførelsen ved Dagmar Borup⁸³ fandt sted i Odd Fellow-Palæets Mindre Sal den 4. marts 1901.⁸⁴ Stykket er siden blevet arrangeret for orgel (mindst to gange) samt for andre instrumenter.⁸⁵

Politikens Charles Kjerulf giver en kort omtale af stykket i forbindelse med sin anmeldelse af hele koncerten; om Dagmar Borups udførelse af *Symphonisk Suite* og *Fest-Præludium* hedder det:

"Hun havde endog det Mod at spille to Stykker af Carl Niensens nærmest berygtede *Suite for Piano* og Fruen tog saamæn[d] fat paa den med haandfast Tro – dog uden at faa os overbevist om, at dette er Musik. Saa er *Festpræludiet* – der saa Lyset i 'Politiken's' Nytaarsnum[m]ler – anderledes ægte i sin pompøse Holdning."⁸⁶

- 80 CDROM SBDCD 05, *Statsbiblioteket*, Århus, 2003.
- 81 Maler (1863-1958).
- 82 Se faksimile i John Fellow (1999), *op. cit.*, s. 40.
- 83 Pianist og hørelære-pædagog (1867-1959).
- 84 Dan Fog og Torben Schousboe, *Carl Nielsen. Kompositioner*, København 1965, s. 11.
- 85 3.11.1929 dirigerede Carl Nielsen ved et stort anlagt stævne i Forum Johannes Andersens arrangement for harmoniorkester af *Fest-Præludium*. Arrangørens egenhændige partitur i Livgardens Musikkorps indeholder en række tilføjelser i Carl Niensens hånd.
- 86 *Politiken* 5.3.1901

F O R K O R T E L S E R

A B B R E V I A T I O N S

b.	bar
bb.	bars
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (the Carl Nielsen Archives)
CNS	Carl Niensens Samling (the Carl Nielsen Collection)
<i>DK-Kk</i>	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^t, fol. 66^t, fol. 84^v, fol. 85^v of sketchbook, CNS 358a) written in pencil.
Paper type: 7 staves (folio 65^t 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.

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." SBOD05, 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".

Fourth Movement


Bar	Part	Comment
7	pf.1	C: <i>Allegretto</i> 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	pf.2	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>g⁴</i> emended to <i>G³</i> , <i>g⁴</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	pf.1	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	pf.1	marc. added by analogy with bb.131-132, 133
138	pf.1	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	pf.1	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	pf.1	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
18	pf.2	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) 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
1, 3, 5, 7	pf.1	C: <i>Allegretto grinagtico</i> ("grinagtig" in Danish means "funny") 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	pf.1	<i>a tempo</i> added by analogy with bb.5, 17
17, 19	pf.1	B: third quaver: no dynamic; fourth quaver: <i>p</i>
27	pf.1	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	pf.1	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	pf.1	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