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Udgivet af Carl Nielsen Udgaven

Det Kongelige Bibliotek

Hovedredaktør Niels Krabbe

Serie IV. Juvenilia et Addenda. Bind 1

Published by The Carl Nielsen Edition

The Royal Library

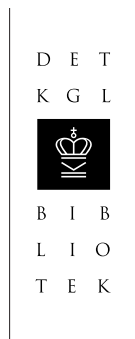
Editor in chief Niels Krabbe

Series IV. Juvenilia et Addenda. Volume 1



Edition Wilhelm Hansen
Copenhagen 2009





CARL NIELSEN

JUVENILIA
ET ADDENDA

JUVENILIA
ET ADDENDA

Udgivet af
Edited by
Lisbeth Ahlgren Jensen
Lisbeth Larsen



Edition Wilhelm Hansen
Copenhagen 2009

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

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

Sponsored by Augustinus Fonden

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

Translation David Fanning (Preface)

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QUARTET FOR TWO VIOLINS, VIOLA AND CELLO IN D MINOR (Add. 8)	59	KVARTET FOR TO VIOLINER, BRATSCHE OG CELLO I D MOL (Add. 8)	72
I Allegro vivace	59	I Allegro vivace	
II Andante	66	II Andante	
III Scherzo	68	III Scherzo	
IV Finale. Allegro molto	72	IV Finale. Allegro molto	
MOVEMENT FOR TWO VIOLINS, VIOLA AND CELLO IN F MAJOR (Add. 9)	78	SATS FOR TO VIOLINER, BRATSCHE OG CELLO I F DUR (Add. 9)	
MOVEMENT FOR TWO VIOLINS, VIOLA AND CELLO IN F MAJOR (Add. 10)	91	SATS FOR TO VIOLINER, BRATSCHE OG CELLO I F DUR (Add. 10)	
MOVEMENT FOR TWO VIOLINS, VIOLA AND CELLO IN F MAJOR (Add. 11)	106	SATS FOR TO VIOLINER, BRATSCHE OG CELLO I F DUR (Add. 11)	
MOVEMENT FOR TWO VIOLINS, VIOLA AND CELLO IN G MINOR (Add. 12)	116	SATS FOR TO VIOLINER, BRATSCHE OG CELLO I G MOL (Add. 12)	
MOVEMENT FOR TWO VIOLINS, VIOLA AND CELLO IN F SHARP MINOR (Add. 13)	125	SATS FOR TO VIOLINER, BRATSCHE OG CELLO I FIS MOL (Add. 13)	
MOVEMENT FOR TWO VIOLINS, VIOLA AND CELLO IN B FLAT MAJOR (Add. 14)	129	SATS FOR TO VIOLINER, BRATSCHE OG CELLO I B DUR (Add. 14)	
TRAUERMARSCH FOR TWO VIOLINS, VIOLA AND CELLO (Add. 15)	132	TRAUERMARSCH FOR TO VIOLINER, BRATSCHE OG CELLO (Add. 15)	
PIANO PIECES		KLAVERSTYKKER	
TWO CHARACTER PIECES (Add. 16)		TO KARAKTERSTYKKER (Add. 16)	
No. 1 Andante con moto	133	Nr. 1 Andante con moto	
No. 2 Andante quasi allegretto	137	Nr. 2 Andante quasi allegretto	
NORWEGIAN FOLK DANCE (Add. 17)	141	NORSK FOLKEDANS (Add. 17)	
ANDANTE (Add. 18)	142	ANDANTE (Add. 18)	
PIANO PIECE (Add. 19)	142	CLAVIERSTÜCK (Add. 19)	
PEASANT DANCE (Add. 20)	143	BONDEDANS (Add. 20)	
ALLEGRETTO (Add. 21)	143	ALLEGRETTO (Add. 21)	

GENERAL PREFACE

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

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

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

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

Series I, Stage Music

- Operas
- Incidental music

Series II, Instrumental Music

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

GENERELT FORORD

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

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
Songs
Choral Pieces

Series IV, Juvenilia et Addenda

Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2008

Serie III, Vokalmusik

Kantater
Sange
Korsatser

Serie IV, Juvenilia et Addenda

Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse er dokumenteret i den kritiske beretning. Typografi, partituropstilling, instrument- og genrebetegnelser er normaliseret efter nutidig praksis. Med enkelte undtagelser, som der er gjort nærmere rede for i den kritiske beretning, er de mange tilføjelser og ændringer i Carl 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. Ligeledes er manglende, nødvendig tegnsætning i Carl Niensens tekster stiltiende tilføjet.

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2008

FORORD

PREFACE

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

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

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- 1 For practical reasons the compositions are given addenda numbers (Add.) from 1 to 49.
 - 2 As distinct from other genres, all songs, irrespective of their possible status as *juvenilia*, are published in CNU III/4-7.

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

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

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

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- 1 Af praktiske årsager er kompositionerne forsynet med addenda-numre (Add.) fra 1 til 49.
 - 2 I modsætning til hvad der gælder øvrige genrer, er samtlige sange, uanset deres eventuelle status som *juvenilia*, gengivet i CNU III/4-7.

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

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

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

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

The compositions were shared out between the editors as follows:

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

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

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

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

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

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

Kompositionerne er fordelt mellem udgiverne således:

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

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

ments in a complete quartet of three or four movements, since the former (Add. 9) carries the title “Quartet”, which indicates that the two movements belong together in the same cycle. Furthermore there are signs that Add. 9 was looked over by someone else, in that there are markings in blue coloured pen and added indications of cuts probably made by Nielsen himself.

MOVEMENT FOR TWO VIOLINS,
VIOLA AND CELLO IN F MAJOR
(ADD. 11)

On the manuscript of the string quartet movement in F major (Add. 11) Nielsen added “[Bee]thoven Op 18 N^o 1”. Comparison between Nielsen’s quartet movement and the first movement of Beethoven’s String Quartet in F major Op. 18 No. 1 shows that Nielsen followed the thematic layout and form of Beethoven’s movement quite precisely. This exercise was probably carried out for study purposes, but he also gave his movement so many special features that it has an independent character and therefore justifies its place in the present volume. In addition the composer was very careful in adding dynamics, articulation and phrase-marks, which may be a sign that the piece was played, presumably by himself and some fellow students.

Nielsen’s admiration for Beethoven’s sense of form may also be seen from an article he wrote in 1906 to a commission from the newspaper *Politiken*.⁴² The article admittedly had Mozart as its focus and was commissioned for the 150th anniversary celebrations of Mozart’s birth; when it came to form, Nielsen found Mozart “freer and less constrained” than “certain other classical masters, who used the difficult sonata form, so favoured since C.P.E. Bach, which is of course also the norm for the symphony”.⁴³ Nielsen considered, however, that one should turn to other models for formal construction, and in this connection he pointed to another of the great classical masters:

“From Beethoven he [the young composer-to-be] learns to build an allegro movement with its two themes and modulatory section. But it is remarkable how this composer – the greatest lyric poet in music – is rule-bound, indeed often quite wooden and unyielding, in his approach to form.”⁴⁴

42 “Mozart og vor Tid”, feature article in *Politiken*, 27.1.1906. Printed in John Fellow, *op. cit.*, pp. 78-86.
43 See John Fellow, *op. cit.*, p. 80.
44 *Ibid.*

rammesatser i en fuldført kvartet på 3-4 satser, idet den førstnævnte (Add. 9) har overskriften “Quartet”, hvad der tyder på, at de to satser har været cyklisk sammenhængende. Desuden er der tegn på, at Add. 9 har været gennemset af en fremmed, idet der er sat mærker med blå farvepen og indføjte noter, formentlig af Carl Nielsen selv, om at den skal forkortes.

SATS FOR TO VIOLINER, BRATSCH
OG CELLO I F DUR (ADD. 11)

På manuskriptet til strygekvarteretsatsen i F-dur (Add. 11) har Carl Nielsen tilføjet “[Bee]thoven Op 18 N^o 1”. En sammenligning mellem Nielsens kvartetssats og første sats af Beethovens strygekvarter i F-dur opus 18 nr. 1 viser, at Carl Nielsen har kopieret temadannelsen og formopbygningen i Beethovens sats ganske nøje. Denne øvelse er sandsynligvis sket i studieøjemed, men han har dog givet sin sats så meget særpræg, at den har en selvstændig karakter og dermed er berettiget til udgivelse i nærværende bind. Komponisten har desuden været meget omhyggelig med at tilføje satsen dynamik, artikulation og fraseringsbuer, hvilket kan være tegn på, at den er blevet spillet, formentlig af ham selv og nogle studiekammerater.

Carl Nielsens beundring for Beethovens formsans fremgår i øvrigt af en kronik, han i 1906 skrev på bestilling fra dagbladet *Politiken*.⁴² Kronikken har ganske vist Mozart som emne og var foranlediget af fejringen af 150-året for Mozarts fødsel; når det kom til form, fandt Carl Nielsen Mozart “mere fri og ubunden” end “nogen anden af de klassiske Mestre, som har benyttet den af alle Komponister siden Ph. Emanuel Bach saa eftertragtede og vanskelige Sonateform, der jo ogsaa er Normen for Symfonien”.⁴³ Carl Nielsen mente imidlertid, at man måtte vende sig til andre forbilleder, når det gjaldt formopbygning, og i denne forbindelse pegede han på en anden af de store klassiske mestre:

“Af Beethoven lærer han [den unge vordende komponist] at bygge en Allegro-Sats med sine to Temaer og Modulationsdel. Men det er mærkværdigt, saa denne mester – Musikens største Lyriker – er regelret, ja ofte helt træet og ubøjelig i sin Form”.⁴⁴

42 “Mozart og vor Tid”, kronik i *Politiken*, 27.1.1906. Trykt i John Fellow, *op. cit.*, s. 78-86.

43 Citeret efter John Fellow, *op. cit.*, s. 80.

44 *Ibid.*

Nielsen possibly composed, or perhaps to be more precise *constructed*, the movement immediately after his student years,⁴⁵ but there is evidence that he himself used this technique in his teaching of others, making the pupil copy an existing formal construction, and he also advised his young Swedish colleague Bror Beckmann to use this method:

“but if you will accept a piece of advice from me, I would say: do plenty of exercises in counterpoint and modulation – that will purify, mature and strengthen your talent. And if you tackle the larger forms, then you will find things easier in the smaller ones. For example, as an exercise write a quartet just like the allegro first movement of Beethoven’s Op. 18 No. 1. The same number of bars, the same modulations and the same working-out all the way through. You’ll see, it’s worthwhile. Or a Bach fugue!”⁴⁶

Thus it was a kind of an apprenticeship Nielsen was recommending to his young Swedish colleague.

MOVEMENT FOR TWO VIOLINS,
VIOLA AND CELLO IN G MINOR
(ADD. 12)

So far as dynamics, articulation and phrasing are concerned, this movement is notated in greater detail than the other independent quartet movements. It has been regarded as a preliminary study⁴⁷ for the first movement, *Allegro*, of the *Quartet for Two Violins, Viola and Cello in G minor* Op. 13, which was published in 1900, but given that the motivic similarities between the two movements are not great, it would seem to be more a case of a rejected movement for Op. 13. Since that quartet underwent revision before it was printed, and since there is no known performance material from the time prior to its revision, this assumption cannot be substantiated. The quartet movement survives in an autograph pencil fair copy and is known only in the form of this source.

45 Lene Skov, *Karakteristiske stiltræk i Carl Nielsens kammermusik for 4-5 strygeinstrumenter indtil ca. 1906*. Dissertation, University of Copenhagen 1974, p. 37.

46 Cf. letter to Bror Beckmann (1866-1929) 23.5.1897, *Carl Nielsen Brevudgaven*, vol. 1, p. 511.

47 In Birgit Bjørnum & Klaus Møllerhøj, *Carl Nielsens Samling*, Copenhagen 1992, the movement (CNS 39d) is catalogued as a sketch for the *Quartet for Two Violins, Viola and Cello* Op. 13.

Carl Nielsen har muligvis komponeret, eller måske mere præcist *konstrueret*, satsen umiddelbart efter sin studietid,⁴⁵ men der er vidnesbyrd om, at han selv i sin undervisning af andre benyttede denne teknik med at lade eleven kopiere en eksisterende kompositions formopbygning, og også sin unge svenske kollega Bror Beckmann rådede han til at benytte denne fremgangsmåde:

“men ifald Du vil modtage et Raad af mig saa siger jeg: Øv Dig meget i Kontrapunkt og Modulation, det vil rense, modne og fæstne dit Talent. Og tag saa engang fat paa større Former saa har Du lettere ved de mindre. Skriv f. Expl til Studium en Kvartet ganske som Beethovens Op 18 N^o 1 1ste Allegro. Samme Antal Takter, samme Modulationer og samme Udarbejdelse helt igjennem. Du skal se det lønner sig. Eller en Fuga af Bach!”⁴⁶

Det er således i mere end én forstand en mesterlære, Carl Nielsen tilråder den unge svenske kollega.

S A T S F O R T O V I O L I N E R , B R A T S C H
O G C E L L O I G M O L (A D D . 1 2)

Denne sats er, hvad dynamik, artikulation og frasering angår, mere udførligt noteret end de øvrige selvstændige kvartetsatser. Den har været betragtet som et forarbejde⁴⁷ til den indledende sats, *Allegro*, i *Kvartet for to violiner, bratsch og cello* i g-mol, opus 13, der blev udgivet i 1900, men da den motiviske lighed mellem de to satser ikke er stor, er der snarere tale om, at den udgør en forkastet førstesats til opus 13. Da sidstnævnte kvartet var igennem en revision, før den tryktes, og da der ikke kendes opførelsesmateriale fra tiden forud for dens revision, kan denne formodning dog ikke bekræftes. Kvartetsatsen er bevaret i en autograf blyantrenskrift og kendes kun i form af denne kilde.

45 Lene Skov, *Karakteristiske stiltræk i Carl Nielsens kammermusik for 4-5 strygeinstrumenter indtil ca. 1906*. Hovedfagspeciale, Københavns Universitet 1974, s. 37.

46 Jf. brev til Bror Beckmann (1866-1929) 23.5.1897, citeret efter *Carl Nielsen Brevudgaven*, bd. 1, s. 511.

47 I Birgit Bjørnum og Klaus Møllerhøj, *Carl Nielsens Samling*, København 1992, er satsen (CNS 39d) katalogiseret som en skitse til *Kvartet for to violiner, bratsch og cello* opus 13.

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

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

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

CHAMBER MUSIC

Add. 1 POLKA FOR VIOLIN

- A** Score, autograph
B Score, manuscript, copy, partly autograph

A Score, autograph.

Title above top staff: *Polka for Violin*.

Printed as facsimile in:

“CARL NIELSEN / *Kunstneren og Mennesket* / EN BIOGRAFI AF / *Torben Meyer* / GENNEMGANG AF VÆRKERNE: / *Frede Schandorf Petersen* / BIND | 1 | *Nyt Nordisk Forlag, Arnold Busck* / KJØBENHAVN 1947”, p. 30.

16x23.4 cm, 315 pages (vol. 1), 1947-1948. (Size and writing

utensils unknown, as the original of the *Polka* cannot be located).

Provenance and time of writing of the manuscript unknown.

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

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

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

Add. 2 DUET FOR VIOLINS

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

¹ “Added to the collection of The Royal Library 1956/24”.

² “According to information by Mrs. Eggert Møller, this manuscript of “My Childhood on Funen” was typed by her mother-in-law, Mrs Frida Møller, based on Nielsen’s dictation. 1.9.1956”.

334	vl.2	note 2: marc. added by analogy with va. and bb.333, 335
343	vl.1	note 1: marc. emended to stacc. by analogy with b.344
343	vl.2	note 1: stacc. added by analogy with b.344 (vl.1)
343	vl.2 va.	note 5: stacc. added by analogy with vl.1, vc.
344	vl.2 vc.	notes 1, 5: stacc. added by analogy with vl.1, va.

A d d . 1 1 M O V E M E N T F O R T W O
V I O L I N S , V I O L A A N D C E L L O
I N F M A J O R

A Score, autograph, fair copy

Aa Parts, autograph, fair copy

B Score, autograph, draft

A Score, autograph, fair copy.

DK-Kk, CNS 42a.

Title on first music page: "Quartet". Added in pencil:

"[...]thoven Op 18. N° 1 / Nielsen".

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

26x34.5 cm, 3 folios (paginated 1, 2, 3, 3, 4(5), -), written in ink, additions in pencil. The source has been restored.

Paper type: 16 staves (hand-ruled).

Aa Parts, autograph, fair copy.

DK-Kk, CNS 42a.

34.5x26 cm, 4 folios (unpaginated parts for vl.1,2, va., vc.), written in ink, additions in pencil. The source has been restored.

Paper type: 16 staves (hand-ruled).

B Score, autograph, draft.

DK-Kk, CNS 42b.


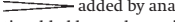
Donated to The Royal Library by Irmelin Eggert Møller in 1958.


25.5x34 cm, 4 folios (paginated 1, 2, -, 5, -, -), written in pencil, additions in ink. The source has been restored.

Paper type: 12 staves (hand-ruled).

Includes sketch for bb.1-114 and bb.225-281; the intermediate bars missing. From b.274 the ending differs from that of A. Also includes 16-bar sketch (voice and pf.), $\frac{8}{8}$, D major, and a 16-bar sketch for a piano piece, $\frac{3}{4}$, C minor. None of them can be identified.

Bar	Part	Comment
1	vl.1	Aa : notes 2-3: slur
5	vl.1	notes 2-3: slur added by analogy with vl.2 and b.183
5	vl.2	p and slur added as in Aa
6	va.	p added as in Aa
6	va. vc.	p added by analogy with vl.2 (b.5)
7	vc.	slur added by analogy with va.
8	vl.1	Aa : note 4: $d^{b''}$
22	va.	p added as in Aa
23	vl.1	pp added in Aa
24	vc.	p added by analogy with b.22 (va.)
26-27	vl.2	slur added as in Aa
27-28	va.	Aa : b.27 to b.28 note 1: tie
29	vl.1,2	fz added as in Aa
29	va.	fz added by analogy with vl.1,2
30-40	vl.2 va.	stacc. added by analogy with b.29
40-41	vl.1	b.40 note 4 to b.41 note 1: tie added as in Aa
41-42	vl.1	Aa : b.41 note 3 to b.42 note 3: slur
42	vl.1	Aa : notes 4-5: slur
42	vl.2	\downarrow emended to \downarrow as in Aa ; A : bar incomplete
43-44	vl.1	Aa : b.43 note 3 to b.44 note 3: slur
44	vl.1	Aa : notes 4-5: slur
45-46	va.	b.45 note 4 to b.46 note 1: slur emended from open slur; A : b.45: slur open (change of system)
45	vc.	cre : added as in Aa and by analogy with vl.1,2, va.
49	vl.2	Aa : notes 2-3: marc.
49	vc.	Aa : notes 1-3: marc.
50	vl.1 va.	Aa : notes 1-3: marc.
50	vl.2 vc.	Aa : note 1: marc.
51	vl.2 vc.	Aa : notes 1-3: marc.
52	vl.1 va.	Aa : notes 1-3: marc.
53	vl.1	Aa : note 1: g
54	vl.1	Aa : notes 3-5: slur
56	vl.1	Aa : note 4: $g^{#''}$
57	vl.1	p added as in Aa
65	vl.1	<i>dolce</i> added as in Aa
71	vl.1	note 5: $d^{b''}$ emended to $d^{b'}$ as in Aa
73	vl.1	Aa : notes 2-4: slur
73-77	vl.2 va.	stacc. added by analogy with b.72
79-80	vc.	tie added as in Aa
81	va.	note 6: c' emended to $c^{#'}$ as in Aa
81	vc.	note 1: tr added and notes 2-3: slur added as in Aa
82	vc.	tr added as in Aa
83-84	vl.2	Aa : b.83 note 5 to b.84: tie
83	vc.	tr added as in b.82
85-86	va.	slur and tie added as in Aa
87-88	va.	slur and tie added as in Aa
88	vc.	fz emended to f as in Aa , B
90	vl.2	Aa : notes 2-3: stacc.
91	vl.2	Aa : notes 1-3: stacc.
93	vl.2	p added as in Aa
97	vl.2	Aa : f
97	vc.	Aa : ff
101	va.	stacc. added as in Aa
102	vl.2	Aa : p
102-108	va.	stacc. added by analogy with b.101
111	vl.2 va.	Aa : ff
123-124	va.	Aa : b.123 note 3 to b.124: tie
127-128	vc.	tie added as in Aa
129	vl.1	note 1: marc. added as in Aa
130	vl.2	note 1: marc. added as in Aa ; f emended from b.129
131	vl.2	f emended from b.129; Aa : note 1: marc.

131	va.	Aa: <i>ff</i>
132	vl.2	Aa: note 1: marc.
132	vc.	<i>f</i> emended from b.130 and note 1: marc. added as in Aa
133	vl.1	Aa: note 4: marc.
133	vl.2 vc.	Aa: note 1: marc.
134	vl.2 va. vc.	Aa: note 1: marc.
135	vl.2	marc. added as in Aa
136	vc.	note 1: marc. added as in Aa
137	va.	note 1: marc. added as in Aa
138	vl.2	Aa: marc.
139	vl.1	Aa: note 4: marc.
139, 140	vl.2	Aa: note 1: marc.
139, 141	vc.	Aa: note 1: marc.
142	vl.1	Aa: note 1: marc.
143	va.	Aa: note 1: marc.
144	vc.	Aa: marc.
145, 146	vl.2 vc.	Aa: note 1: marc.
147	vl.2	Aa: note 4: marc.
147-148	vl.2	b.147 note 4 to b.148 note 1: tie added as in Aa
147	va.	Aa: note 3: marc.
147	vc.	Aa: note 1: marc.; notes 1-3: slur
148	vc.	Aa: note 1: marc.
149-150	vl.2	b.149 note 4 to b.150 note 1: tie added as in Aa
149	va.	Aa: note 3: marc.
152-166	vl.2 va.	stacc. added by analogy with b.151
155	vc.	<i>pp</i> added as in Aa
158	vl.2	Aa: 
158	va.	 added by analogy with vl.2
168-169	vl.2	tie added by analogy with bb.167-168, 169-170
172-173	vl.2 va.	tie emended from open tie; A: b.172: tie open (page turn)
173-174	va.	tie added by analogy with bb.171-172, 174-175
174-175	vl.2	tie added by analogy with va.
176-177	vl.2	tie added by analogy with va.
177-178	vl.2	tie added by analogy with va.
184	vl.2	Aa: marc.
184	vc.	Aa: note 1: marc.
185	va. vc.	slur added by analogy with b.7 (va.)
190-191	vl.2	Aa: b.190 note 3 to b.191: slur
195-196	vl.2	Aa: slur
195	vc.	<i>p</i> added as in Aa
197	vl.2	Aa: °
197-199	vl.2	Aa: slur
201	vl.1	note 4: <i>e''</i> emended to <i>e^{b''}</i> as in Aa
203	vl.1	note 2: <i>e'</i> emended to <i>e^{b'}</i> as in Aa
204-205	vc.	slur added as in Aa and by analogy with bb.200-201
206-209	vl.2	<i>cre-scen-do</i> added as in Aa and by analogy with vl.1, va., vc.
210	vl.2 vc.	Aa: notes 1-3: marc.
211	vl.1 va.	Aa: notes 1-3: marc.
211	vl.2	Aa: note 1: marc.
212	vl.2 vc.	Aa: notes 1-3: marc.
213	vl.2	Aa: note 1: marc.
218	vc.	<i>p</i> added as in Aa
224-225	vc.	slur added as in Aa
226-227	va.	tie emended from open tie; A: b.226: tie open (page turn)
234-238	vl.2 va.	stacc. added by analogy with b.233
239-240	vc.	tie emended from open tie as in Aa
240-241	vc.	tie added by analogy with bb.239-240
241	vl.1	Aa: note 6: <i>a''</i>

242	vl.1	Aa:
		
242	vc.	<i>tr</i> added as in B
243	vc.	<i>tr</i> added as in B
244	vl.1	Aa: notes 1-4: slur
244-245	vl.2	Aa: b.244 note 5 to b.245 note 1: tie
244	vc.	<i>tr</i> added as in B
246-247	va.	tie and slur added as in Aa
248-249	va.	tie and slur added as in Aa
250	vl.2	Aa: note 1: <i>f'</i> ; B: note 1: <i>g'</i>
251	vl.2	Aa: note 2: <i>pizz.</i>
256-257	vc.	b.256 to b.257 note 1: slur added as in Aa
258	vc.	Aa: <i>ff</i>
262	vl.1,2 vc.	<i>p</i> added by analogy with va.
262-269	va.	stacc. added as in Aa
270	vl.2 va. vc.	Aa: no <i>ff</i>
272	vl.2 va. vc.	Aa: <i>ff</i>

A d d . 1 2 M O V E M E N T F O R T W O
V I O L I N S , V I O L A A N D C E L L O
I N G M I N O R

A Score, autograph, fair copy

B Score, autograph, draft

A Score, autograph, fair copy.

DK-Kk, CNS 39d.

Title on first music page: "Quartetto".

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

26x34 cm, 4 folios, (paginated 1-7), written in pencil. The source has been restored.

Paper type: 12 staves (hand-ruled).

B Score, autograph, draft.


DK-Kk, CNS 250a.

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

26.5x34.5 cm, 1 folio, unpaginated, written in pencil.

Paper type: 9 staves (hand-ruled).

Including sketch for bb.1-11; on bottom staff a six-bar sketch (unison song) with the text "O, Skovmand spar det grønne Træ" (see description of the source in CNU III/7, MS 33 2224).

Bar	Part	Comment
4	va.	note 8: stacc. added by analogy with vl.2
7	va.	 added by analogy with vl.1,2, va.
9	vl.2	note 1: stacc. added by analogy with b.1
10-11	vl.1	bb.10-11: slur emended from open slur; A: b.11: slur open (change of system)