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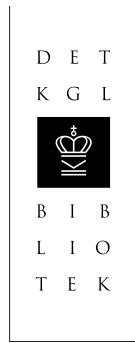
Editor in chief Niels Krabbe

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

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GENERAL PREFACE

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

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

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

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

Series I, Stage Music

- Operas
- Incidental music

Series II, Instrumental Music

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

GENERELT FORORD

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

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

- Symphonier
- 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 kontrapunktopgaver. Endelig afslutter *Appendiks* bindet. I de enkelte kategorier er kompositionerne søgt anbragt kronologisk (subsidiært efter genre eller besætning), omend kriterierne for en datering undertiden er meget usikre. Til forskel fra bindene i serie I-III sættes kildebeskrivelse og *Editorial Emendations* for de enkelte satser i umiddelbar forlængelse af hinanden bag i bindet under overskriften *Critical Commentary*.

Kompositionerne er fordelt mellem udgiverne således:

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

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

ARRANGEMENTS

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

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

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

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

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

ARRANGEMENTER

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

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

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

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

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

‘ DANCE OF THE HANDMAIDENS ’
FROM ‘ HAGBARTH AND SIGNE ’
FOR PIANO (ADD . 3 2)

The *Dance of the Handmaidens* comes from Nielsen’s music for Adam Oehlenschläger’s play *Hagbarth and Signe*, which was written in 1910 and premiered on 4 June that year at the Open-air Theatre in Dyrehaven north of Copenhagen.⁷⁹ The music was originally composed for singers and wind orchestra, with a view to open-air performance, and the *Dance of the Handmaidens* from Act 3 was scored for flute, oboe, two clarinets, two bassoons and two horns.

The production was a success in every way, and already in October 1910 the *Dance of the Handmaidens* was published together with *Halloges Song* from the same play by Wilhelm Hansen in the composer’s own arrangement for piano and for voice and piano respectively.⁸⁰ The publications were dedicated to Marie and Hother Ploug, who were good friends of Nielsen.⁸¹

‘ CANTO SERIOSO ’ FOR CELLO AND
PIANO (ADD . 3 3)

The *Canto serioso for Cello and Piano* is an arrangement of the original version for horn and piano, which Nielsen composed in 1913 in connection with a competition for the post of hornist in the orchestra of The Royal Theatre on 24 April 1913.

When the horn version was published in CNU II/11, attempts failed to locate the manuscript of the version for cello and piano, known from Nielsen’s diaries and published in 1944.⁸² The manuscript finally turned up in August 2006, as did a copy of the work in October 2008 (see description of sources for Add. 33).

The version for cello and piano was premiered in the Lesser Hall of the Odd Fellow Palæ on Friday 11 February 1916, with Agnete Tobiesen at the piano and Carl Meyer as cellist, and so far as we can tell this was the only public performance

79 CNU I/6, pp. xliiv-l.

80 Cf. DK-Kk Wilhelm Hansen, engravers’ book, from which it appears that both movements were engraved on 3.10.1910. *Halloges Song* is published as No. 228 in CNU III/5.

81 Hother Ploug, Danish composer and office manager (1856-1932).

82 CNU II/11, pp. xxvii-xxviii.

‘ TERNERNES DANS ’ FRA
‘ HAGBARTH OG SIGNE ’ FOR
KLAVER (ADD . 3 2)

Ternernes Dans stammer fra Carl Nielsens musik til Adam Oehlenschlägers skuespil *Hagbarth og Signe*, som blev til i 1910 og uropført den 4. juni samme år på friluftsscenen i Ulvedalene i Dyrehaven.⁷⁹ Musikken var oprindeligt komponeret for sangere og blæseorkester med henblik på opførelsen i det fri, og *Ternernes Dans* i forestillingens tredje akt var instrumenteret for fløjte, obo, to klarinetter, to fagotter og to horn.

Forestillingen var på alle måder en succes, og allerede i oktober 1910 blev *Ternernes Dans* sammen med *Halloges Sang* fra samme skuespil udgivet på Wilhelm Hansens forlag i komponistens eget arrangement for henholdsvis klaver og for sang og klaver.⁸⁰ Udgivelserne var dedikeret til Marie og Hother Ploug, som var gode venner af Carl Nielsen.⁸¹

‘ CANTO SERIOSO ’ FOR CELLO OG
KLAVER (ADD . 3 3)

Canto serioso for cello og klaver er et arrangement af den oprindelige version for horn og klaver, som Carl Nielsen komponerede i 1913 i forbindelse med en stillingskonkurrence for hornister til Det Kongelige Kapel den 24. april 1913.

Da man udgav horn-versionen i CNU II/11 forsøgte man forgæves at finde manuskriptet til versionen for cello og klaver, som man kendte til fra Carl Nielsens dagbøger, og som fandtes i en trykt version fra 1944.⁸² Manuskriptet dukkede imidlertid op i august 2006; desuden dukkede en afskrift af værket op i oktober 2008 (jf. kildebeskrivelsen til Add. 33).

Versionen for cello og klaver blev uropført i Odd Fellow Palæets Mindre Sal fredag den 11. februar 1916 med Agnete Tobiesen ved klaveret og Carl Meyer på cello, hvilket efter alt at dømme var den eneste offentlige opførelse i Carl

79 CNU I/6, s. xliiv-l.

80 Jf. DK-Kk Wilhelm Hansen, Stickerbog, hvoraf det fremgår, at begge satser blev stukket den 3.10.1910. *Halloges Sang* er udgivet som nr. 228 i CNU III/5.

81 Hother Ploug, komponist og kantorchef (1856-1932).

82 CNU II/11, s. xxvii-xxviii.

in Nielsen's lifetime.⁸³ Both Agnete Tobiesen and Carl Meyer knew Nielsen personally,⁸⁴ since Agnete Tobiesen was a former pupil and Carl Meyer had been present several times at the estate Fuglsang together with the composer.⁸⁵ According to the programme, the first performance was given from the manuscript, under the title "Andante sostenuto". The arrangement must therefore have been made in the period between April 1913 and February 1916, though it was only printed in 1944 by Skandinavisk Musikforlag, along with the original version for horn and piano.

The title *Canto serioso* was apparently added to the two versions a little time after composition. Thus the fair copy of the piano score for the version with horn and a copy of the version for cello are the only sources that give this title in Nielsen's hand, in the form of a pencil addition. In the version for cello, the title has likewise been added in pencil, apparently by the engraver. In 1913 Nielsen titled the version for horn "Fantasy Piece for Horn and Piano",⁸⁶ and in 1930 he mentioned the version with cello as "Andante", when he noted in his diary that he had lent the score to the cellist Erik Skeel-Gjørling, who copied it for his own use.⁸⁷ At the performance of the cello version in 1916, as mentioned above, the work only carried the designation "Andante sostenuto". All in all it would therefore seem to be the case that the title *Canto serioso* emerged long after the work's composition.

The main source for the present edition is Nielsen's fair copy of the piano score and the cello part, which constituted the engraver's copy for the 1944 publication. Apart from this there is a copy of the score and part that belonged to Carl Meyer. On the copy Nielsen noted the title, "Canto serioso" in pencil and on the part also his name. However, since he does not appear to have had anything more to do with the source, it is not taken into account in the current edition.

83 DK-Kk, Småtrykssamlingen, Koncertprogram, Odd Fellow Palæet 11.2.1916. The concert also contained (quoted directly from the programme): César Frank, Prélude; Anton Dvorák: Waldesruhe; Bach – Saint-Saëns, Overture from Cantata No. 29; W. A. Mozart, 10 Variationer over: "Unser dummer Pöbel meint"; Luigi Boccherini (A. Piatti): Sonata in A major; Emmanuel Moór: Sonata in G major, Op. 55.

84 Agnete Tobiesen (1883-1963), H.V. Carl Bretton-Meyer, doctor and cellist (1872-1939); in 1919 he changed his surname from Meyer to Bretton-Meyer after his mother, Cathrine Jane Emerson, baronesse de Bretton.

85 Torben Schousboe, *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 218.

86 Letter to Max Brod, 29.4.1913.

87 Torben Schousboe, *op. cit.*, p. 575. The copy has not been accessible. Erik Skeel-Gjørling (1903-1974).

Nielsens levetid.⁸³ Både Agnete Tobiesen og Carl Meyer kendte Carl Nielsen personligt,⁸⁴ idet Agnete Tobiesen var tidligere elev af Carl Nielsen, og Carl Meyer flere gange var på Fuglsang sammen med komponisten.⁸⁵ Ifølge programmet skete uropførelsen efter manuskript under titlen 'Andante sostenuto'. Arrangementet må altså være blevet til i perioden mellem april 1913 og februar 1916, men blev først trykt i 1944 på Skandinavisk Musikforlag ligesom den originale version for horn og klaver.

Titlen *Canto serioso* er tilsyneladende tilføjet de to versioner et stykke tid efter tilblivelsen. Således er renskriften af klaverpartituret til versionen for horn samt en afskrift af versionen for cello de eneste kilder, hvor titlen findes i Carl Nielsens hånd i form af en tilføjelse med blyant. I versionen for cello er titlen ligeledes tilføjet med blyant, tilsyneladende af nodestikkeren. Carl Nielsen benævner i 1913 versionen for horn som "Fantasistück für Horn und Klavier",⁸⁶ og i 1930 omtaler han versionen for cello som "Andante", da han i sin dagbog noterer, at han har lånt partituret ud til cellisten Erik Skeel-Gjørling, der afskrev det til eget brug.⁸⁷ Ved opførelsen af celloversionen i 1916 bar værket, som nævnt ovenfor, kun betegnelsen "Andante sostenuto". Alt i alt tyder det altså på, at titlen *Canto serioso* er kommet til længe efter værkets tilblivelse.

Hovedkilden til nærværende udgave er Carl Nielsens renskrift af klaverpartitur og cellostemme, som udgjorde trykforlægget for udgivelsen i 1944. Derudover findes den afskrift af partitur og stemme, som har tilhørt Carl Meyer. Carl Nielsen har på afskriften noteret titlen "Canto serioso" med blyant og på stemmen også sit navn. Han synes dog ikke at have haft mere med kilden at gøre, hvorfor der er set bort fra den i forbindelse med revisionen.

83 DK-Kk, Småtrykssamlingen, Koncertprogram, Odd Fellow Palæet 11.2.1916. Ved koncerten blev desuden opført (direkte citeret fra programmet): César Frank, Prélude; Anton Dvorák: Waldesruhe; Bach – Saint-Saëns, Overture af 29^{de} Kirkecantate; W. A. Mozart, 10 Variationer over: "Unser dummer Pöbel meint"; Luigi Boccherini (A. Piatti): Sonata i A-dur; Emmanuel Moór: Sonata i G-dur, Op. 55.

84 Agnete Tobiesen (1883-1963), H.V. Carl Bretton-Meyer, læge og cellist (1872-1939); ændrede i 1919 sit efternavn fra Meyer til Bretton-Meyer efter sin mor, Cathrine Jane Emerson, baronesse de Bretton.

85 Torben Schousboe, *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 218.

86 Brev til Max Brod, 29.4.1913.

87 Torben Schousboe, *op. cit.*, s. 575. Afskriften har ikke været tilgængelig. Erik Skeel-Gjørling (1903-1974).

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

Added. 1 POLKA FOR VIOLIN

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

A Score, autograph.
Title above top staff: *Polka for Violin*.
Printed as facsimile in:
“CARL NIELSEN / Kunstneren og Mennesket / EN BIOGRAFI AF / Torben Meyer / GENNEMGANG AF VÆRKERNE: / Frede Schandorf Petersen / BIND | 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

Added. 2 DUET FOR VIOLINS









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





¹ “Added to the collection of The Royal Library 1956/24”.
² “According to information by Mrs. Eggert Møller, this manuscript of “My Childhood on Funen” was typed by her mother-in-law, Mrs Frida Møller, based on Nielsen’s dictation. 1.9.1956”.

Donated to The Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.
34.5x26 cm, 3 folios, (paginated -, -, 1, -, 2, -), with 3 pages written in ink. The source has been restored.
Paper type: 12 staves (hand-ruled).

- C** Piano score, autograph, fair copy.
DK-Kk, CNS 18b.
Title page: "Dans af 'Hagbarth og Signe' / af / Carl Nielsen."
Acquired by The Royal Library from The Royal Theatre in 1958.
26x35 cm, 1 bifolio, unpaginated, 3 pages written in ink.
Paper type: 12 staves (hand-ruled).
The source has been restored.

The printed edition (A) is based on the autograph fair copy (B). C is also an autograph fair copy whose tempo, however, differs from the printed edition. Generally speaking, C has fewer markings of articulation than B.

Bar	Part	Comment
1	pf.	C: Andantino quasi allegretto ♩=96
1	pf.2	C: <i>p</i>
1	pf.2	note 2 (lower part): stacc. added as in B C: fourth quaver:
		
2	pf.2	note 2 (lower part): stacc. added as in B
2	pf.2	C: fourth quaver:
		
3	pf.2	C: fourth quaver:
		
4	pf.2	C: notes 2-4 (upper part): slur
5	pf.2	C: fourth quaver:
		
6	pf.2	note 2: stacc. added by analogy with b.5
6	pf.2	C: fourth quaver: :
		
7	pf.2	C: fourth quaver:
		
9	pf.1	C: chord 1:
		
9	pf.2	B: second quaver: bottom note added in pencil; C: fourth quaver:
		

10	pf.2	note 2 (lower part): stacc. added by analogy with bb.1-2, 4-5
10	pf.2	C: fourth quaver:
		
12	pf.2	C: chords 1-2: <i>g, d'</i>
13	pf.2	C: first quaver: <i>d</i> ; third quaver: <i>c</i>
14	pf.2	C: fourth quaver: <i>d, g</i>
15	pf.2	C: fourth quaver: <i>d, g</i>
17	pf.2	C: chords 1-2: <i>f, a</i>
18	pf.2	C: chords 1-2: <i>e', a'</i>
21	pf.2	C: chords 1-2: <i>f, a</i>
22	pf.2	C: chords 1-2: <i>e', a'</i>
23	pf.2	C: chord not broken
24	pf.2	<i>pizz.</i> below staff omitted
25	pf.2	note 2 (lower part): stacc. added by analogy with b.1
25-31	pf.2	C: see bb.1-7
26	pf.2	note 2 (lower part): stacc. added by analogy with b.2
32	pf.2	C:
		
36	pf.2	<i>pizz.</i> below staff omitted and notes 1-4: stacc. added as in B and by analogy with b.40; B: below system: <i>pizz.</i> ; C: notes 1-2: stacc.
41-45	pf.2	C: bottom notes tied bb.41-45
42-43	pf.2	C: first quaver:
		
44	pf.2	C:
		

Add. 33 'CANTO SERIOSO' FOR CELLO AND PIANO

- A** Score, autograph, fair copy, printing manuscript
Aa Part, autograph, fair copy, printing manuscript
B Score, manuscript copy
Bb Part, manuscript copy
- A** Score, autograph, fair copy, printing manuscript.
DK-Kk, CNS 26d (add.).
From the estate of Vagn Heilesen. Acquired by The Royal Library from music antiquarian Lene Fog in 2006.
Title page: "Canto serioso" written in pencil by the engraver. "Andante sostenuto / for Pianoforte / og / Violoncello / af / Carl Nielsen." written in ink by CN.
Title on first music page: "Canto Serioso", written in pencil by the engraver. "Andante sostenuto" crossed out in pencil.
34.5x26 cm, 2 bifolios, title page unpaginated, fol. 1' - fol. 3' paginated 1-5 in pencil.

Paper type: 12 staves.

On the top of page 1: "Stikkes efter den løse Cellostemme"¹⁴ written in ink by the engraver; first bar of the staff for the cello part framed by a circle in ink.

Above "**Andante sostenuto**": "Med" (meaning: "to be included") written in ink.

On the bottom of page 1: "Copyright 1944 by / SKANDINAVISK MUSIKFORLAG, Copenhagen", "S. M. 5323" written in ink.

Fol. 4: blank.

Written in ink. Additions in pencil by CN and by two unknown hands – probably the engraver and Agnete Tobiesen, who played the piano at the first performance in 1916 or Carl Meyer, who played the cello (see preface). Engraver's notes in blue and red crayon.

Aa Part, autograph, fair copy, printing manuscript.

DK-Kk, CNS 26d (add.)

Enclosed with **A**.

Title page: "Carl Nielsen: / Andante sostenuto [crossed out in pencil] / Cello".

Title on first music page: "Andante sostenuto" [crossed out]. "Carl Nielsen" written in pencil (CN).

34.5x26 cm, 1 bifolio, unpaginated, written in ink.

Paper type: 12 staves.

Fol. 2: Blank.

Contains a few additions by CN written in pencil. Bowings and fingerings added in pencil by a cellist, probably Carl Meyer (or Erik Skeel-Gjørting) (see preface).

Fair copy of a 13 bar viola part of an unknown piece with the tempo marking "Allegro" enclosed with **A** and **Aa**. The part is written in ink by an unknown hand and has a few additions in pencil.

34.5x26 cm. Paginated p.6 in pencil.

Paper type: 10 staves (hand ruled).

B Score, manuscript, copy.

DK-Kk, CNS 26e.

Title page: "Carl Nielsen. / Andante / for Cello og Piano." written in pencil by Carl Bretton-Meyer. Title on first music page: "Canto serioso" [pencil, CN] / "Andante sostenuto. / for / Pianoforte og Violoncello. af Carl Nielsen" [ink, unknown hand].

Acquired by The Royal Library from music antiquarian Lene Fog in 2008.¹⁵

35.6x17 cm, 1 folio and 1 bifolio, unpaginated, written in ink.

Paper type: B. & H. nr. 5. A. / 1. 13. (12 staves).

Written in ink by unknown hand. "Andante sostenuto" written in pencil by CN. Fingerings and a few other additions in the piano part written in pencil.

At the bottom of the title page: Carl Bretton-Meyer's signature written in ink.

Copy signed "i-i".

Bb Part, manuscript, copy.

DK-Kk, CNS 26e.

Enclosed with **B**.

Title on first music page: "Canto serioso Carl Nielsen [pencil, CN] / Andante sostenuto. [ink, unknown hand]".

35.6x17 cm, 1 bifolio, unpaginated, written in ink.

Written in unknown hand. Contains a few additions in pencil (Carl Bretton-Meyer?).

At the bottom of the title page: Carl Bretton-Meyer's signature written in ink.

Copy signed "i-i".

The sources for *Canto serioso* for violoncello and piano consist of an autograph fair copy of the piano score (**A**), the violoncello part (**Aa**) and a copy of these two sources (**B** and **Bb**). The original version for horn and piano must be considered the source of Nielsen's arrangement for violoncello and piano.¹⁶ But as Nielsen has made several changes in the violoncello version (first of all as to articulation and tempo designations), the horn version has not been taken into consideration in the revision of the present version.

Both the handwriting and the type of paper and ink indicate that **A** and **Aa** were written at the same time, and that both were used as the printing manuscript for the printed edition in 1944 by Skandinavisk Musikforlag. It cannot be told whether **Aa** was copied from **A**, as there are a few discrepancies between **A** and **Aa**. Still, **A** has been used as the main source, with **Aa** as a correlative for the violoncello part; the latter contains a more complete indication of articulation than **A**.

In both **A** and **Aa** – especially the latter – corrections and additions are indicated in pencil; this especially goes for phrasing, articulation and expression marks, and for **Aa** also bowing and fingering. The corrections and additions were made by three different hands: Nielsen (soft, dark pencil), musicians – probably the pianist Agnete Tobiesen and cellist Carl Meyer – (hard, light pencil) and the engraver (hard and light pencil, ink and blue or red crayon). As for the cellist another possibility is Erik Skeel-Gjørting, who in 1930 borrowed the manuscript in order to make a copy, which is no longer available.¹⁷

¹⁴ "To be engraved after the separate violoncello part".

¹⁵ The manuscript was formerly owned by Vagn Heilesen, who had a job at Skandinavisk Musikforlag.

¹⁶ DK-Kk, CNS 26a. See CNU I/11.

¹⁷ See Preface, p. xli-xliii.


B and **Bb** are copied by the unknown copyist "i.-i."¹⁸ They have belonged to Carl Meyer, which may be seen from the title page with his own signature "Carl Bretton-Meyer". As Carl Meyer changed his surname to "Bretton-Meyer" in 1919, one can reasonably believe that the copy was not made before that. Another possibility might be that he did not add his name until sometime after he had got the copies, or that they had earlier belonged to someone else.

As **B** contains most of the pencil corrections and additions in **A**, it may be assumed that **B** was copied from **A**. A few of the indications of phrasing and articulation, which are not to be found in **A** but only in **Aa**, are also included in **B**. **Bb** also contains some of the non-autograph fingerings added in pencil in **Aa**.










In spite of the fact that Nielsen has added title and name on the copies he does not seem to have been involved in the actual copying of the music. Therefore **B** and **Bb** have not been consulted in the revision.

Changes and correction in **A** made by musicians as preparation for a performance or by the engraver for the edition from 1944 has not been taken into consideration in the present edition. Nielsen's autograph additions and corrections are included in the edition, although in some cases it has been difficult to decide the provenance of some of these additions.

Apart from fingerings and bowings, all pencil additions in **A** and **Aa** are mentioned below.

Bar	Part	Comment
1		A, Aa: <i>Andante sostenuto</i> crossed out in pencil
3	vc.	<i>espressivo</i> added as in Aa ; Aa : note 2: ten. added in pencil
4	vc.	A, Aa: note 3: ten. added in pencil; end of slur changed from note 3 to note 2 in pencil
5	vc.	A: slur from note 1 to note 4 changed in pencil to two slurs: notes 1-2 and notes 3-4
6	vc.	A: note 3: ten. crossed out in pencil
6-11	pf.1	beginning of slur emended from b.7 first crotchet to b.6 eighth quaver by analogy with pf.2; A: end of slur changed from b.10 fourth crotchet to b.11 first crotchet in pencil (CN?)
7	vc.	Aa: notes 1-4: slur
7	pf.	A: fourth crotchet: <i>NB</i> added in pencil between staves (CN?)
8	vc.	A: slur from note 1 to note 5 added in pencil; Aa: note 3: ten. added in pencil
9	vc.	<i>accel.</i> added by analogy with pf.
9	pf.	A: <i>accel</i> added in pencil (CN)
10	pf.	second crotchet: <i>dim</i> emended to  by analogy with vc.
11	vc.	A: note 2: <i>tranquillo</i> added in pencil
11	pf.	A: second quaver: <i>tranq.</i> added in pencil (CN)

18 The same copyist made six copies of the original version for horn and piano to be used for the competition for the appointment of hornist in the Royal Orchestra in 1913.

12	vc.	A: notes 3-4 and 6-7: slurs crossed out in pencil; notes 2-4 and 6-7: stacc. crossed out in pencil; above staff: (<i>kun marc. Streg</i>) 'marcato line only', added in pencil (by the engraver); Aa: note 2: ten. added in pencil; no slurs; no stacc.
12-14	pf.2	slur emended from open slur; A: end of slur open; beginning of slur changed from open slur to b.12 note 1 in pencil (CN?)
13-14	vc.	A: b.13 note 1 to b.14 note 2: slur crossed out in pencil; <i>dim.</i> in b.13 changed to <i>dim</i> --- in pencil
13-14	pf.	A: <i>dim.</i> --- added in pencil
14	vc.	A: second crotchet: <i>rall.</i> crossed out in pencil
14	pf.2	A: second crotchet and second minim:  added in pencil
16	vc.	A: notes 1-7: slur changed in pencil to two slurs: notes 1-4 and notes 5-7; Aa: notes 4, 6, 8 and 12: ten. added in pencil
17	vc.	A: notes 2-3: ten. added in pencil; Aa: note 3: ten. added in pencil
17-18	vc.	A, Aa: b.17 note 2 to b.18 note 1: beginning of slur changed from b.17 note 2 to b.17 note 4 in pencil
17-18	pf.	slur emended from open slur; A: beginning and end of slur open
18	vc.	A: slur notes 2-9 changed in pencil to two slurs: slur notes 2-7 and slur notes 8-9
19	vc.	phrase transposed from  to  ; notes 1-5: marc. and ten. added as in Aa ; notes 6-15: marc. and ten. added by analogy with notes 1-5; A: before last bar line:  added in pencil; Aa: below staff: <i>accel</i> added in pencil (CN)
20	vc.	notes 1-5: ten. added as in Aa ; notes 6-15: ten. added by analogy with notes 1-5; note 11: <i>f</i> added by analogy with b.19 note 11; A, Aa: notes 20-21: ten. and slur added in pencil; Aa: note 11: <i>sfz</i>
21	vc.	note 19: <i>sfz</i> added as in Aa ; A: note 19: <i>f</i> crossed out in pencil, <i>sfz</i> added in pencil; from note 4: <i>accell</i> added in pencil (CN); Aa: below staff: <i>a ~~~</i> added in pencil (CN); note 19: <i>sfz</i>
21	pf.	<i>accel.</i> added by analogy with vc. and as pencil addition in Aa (CN); <i>cresc.</i> emended to  by analogy with vc.
21-22	pf.	A: b.21 first quaver to b.22 last semiquaver: slur added in pencil (CN?)
22	vc.	A: from note 7:  added in pencil (CN?); from note 19: <i>cresc.</i> --- added in pencil; Aa: notes 2-4: ten. added in pencil; notes 8-19:  added in pencil (CN?); notes 22-24: marc. and ten. added in pencil
23	vc.	notes 1-5 and 7-9: stacc. added as in Aa ; note 6: stacc. added by analogy with notes 1-5 and 7-9; beginning of <i>poco rall.</i> emended from note 8 to note 12 by analogy with pf.; A: note 1: <i>sfz</i> added in pencil; note 13: stacc. crossed out in pencil; Aa: note 1: <i>sfz</i> ; from note 9: <i>poco rall.</i> ; notes 10-11: ten. added in pencil
23	pf.1	A: second crotchet, top note and bottom note:  corrected to  in pencil

25 vc. A: notes 8-11: slur added in pencil; notes 8-11 slur with open end crossed out in pencil; Aa: notes 1-3: marc. added in pencil; notes 3-4 below staff: *string* (?) added in pencil; notes 7-11: slur crossed out in ink

25-26 vc. b.25 note 8 to b.26 note 2: slur emended from open slur; A: b.25: slur with open end crossed out in pencil; Aa: b.25 notes 8-11: end of slur changed from b.25 note 8 to b.26 note 1 in pencil

25 pf.1 A: chord 4: NB added in pencil (CN?)

26 vc. A: notes 3-4: marc. crossed out and slur added in pencil; note 4: stacc. added in pencil; Aa: note 3: marc. changed to ten. in pencil; notes 3-4: slur added in pencil; notes 5-8: ten. added in pencil

26-27 pf.1 b.26 second minim bottom note to b.27 first minim bottom note: tie added by analogy with top and middle notes

27 vc. A: note 5: marc. crossed out in pencil; notes 12-14: slur added in pencil; end of bar: barline added in pencil; Aa: notes 1-4: ten. added in pencil; note 7 above staff: *dim.*; notes 12-14: slur

27 pf.1 A: chord 2: ♯ changed to ♮ (CN?)

27 pf.2 fourth crotchet: † added in pencil

27-28 vc. A: b.27 notes 12 to b.28 note 1: slur crossed out in pencil

+28 vc. A: before bar line: ♯ added in pencil

28 vc. *rall.* added by analogy with pf.; A: note 1: corrected from *e* to *b^b* in pencil because of added ♯; note 2: *b^b* corrected to *f[♯]* in ink; note 2: *rall.* crossed out in pencil (CN?); notes 1-4: beginning of slur corrected from note 2 to note 1 in pencil; notes 2-4: *dim* corrected to *dim.*— in pencil; after note 2: ♯ crossed out in ink; Aa: note 1: *rall.*; notes 1-4: slur


28 pf.1 lower part notes 1-2: tie added by analogy with upper part notes 5-6


28 pf.2 slur emended from open slur; A: beginning of slur open

29-36 pf.1 A: b.29 first crotchet to b.36 last quaver: two open slurs changed to one slur in pencil (CN?); b.29 note 1 to b.30: slur with open end; b.35-36 last semiquaver: slur with open beginning


29-36 pf.2 A: slur with open beginning bb.35-36 changed to slur b.29 first minim to b.36 last minim in pencil (CN?)

31 vc. A: notes 1-2: slur added in pencil; notes 3-4: slur and ten. added in pencil; Aa: notes 1-2: slur

31 pf. A:  added in pencil (CN?)





31-32 vc. b.31 note 3 to b.32 note 2: slur added as in Aa; A: b.31 note 5 to b.32 note 2: slur added in pencil; b.31 note 5 to b.32 note 1: tie crossed out in pencil; Aa: b.31 note 1 to b.32 note 2:  added in pencil

32-33 vc. A: b.32 note 3 to b.33 note 1: slur added in pencil; Aa: b.32 note 3 to b.33 note 1: slur

32-33 pf. A:  beginning at b.32 third crotchet added in pencil (CN?)

33 vc. A: notes 2-3: slur added in pencil; notes 4-5: slur and ten. added in pencil; Aa: notes 2-3: slur; notes 4-5: slur crossed out in pencil

34 vc. A: notes 2-3: ten. touched up in pencil; Aa: notes 2-3: ten.

34-35 pf.  b.34 and  b.35 emended to one ; A:  b.34 added in pencil (CN?)

36 A: end of bar: double bar added in pencil

36 vc. Aa: open slur from b.36 note 1 changed to two slurs in pencil: slur notes 2-4 and slur notes 5-6

36-37 vc. A: b.36 note 2 to b.37: slur crossed out and changed to two slurs in pencil: notes 2-4 and notes 5-6

37-40 pf.2 A: upper part: open slur from b.37 note 1 changed to slur b.37 note 1 to b.40 note 2 in pencil (CN?)

38 vc. Aa: note 1: ten. added in pencil

38-39 vc. A, Aa: b.38 note 5 to b.39 note 4: end of slur changed from b.39 note 4 to b.39 note 2 in pencil

39 pf. beginning of *rall.* emended from third crotchet to fifth quaver as in Aa and by analogy with vc.

39-40 vc. A, Aa: b.39 note 5 to b.40: end of slur changed from b.40 note 1 to b.39 note 7 in pencil

40 vc. A: *rall* crossed out in ink (CN); Aa: *dim*

40 pf.1 A: upper part notes 1-6: slur added in pencil (CN?)


40 pf.2 A: fourth crotchet: *ff* added in pencil (CN)

41 A: *Allegro* added in pencil (CN)

41 vc. A: *fz* changed to *sfz* in pencil

42 vc. A: *fz* changed to *sfz* in pencil

43 vc. A: note 1: *rall* crossed out in pencil; note 2: *rall.*— added in pencil

44 vc. A: *dim.* crossed out and changed to  in pencil; notes 2-4: slur added in pencil; note 5: *p* added in pencil; Aa: notes 2-4: slur; note 5: *p*

47 vc. A: *diminuendo rall.* added in pencil; Aa: *poco rall. dim*

48-49 vc. A: open tie from b.48 corrected to tie bb.48-49 in pencil

48 vc. Aa: no tempo marking

49 vc. A: *pp* added in pencil; Aa: *dim. pp*

A d d . 3 4 D A N C E S F R O M ' A L A D D I N ' F O R P I A N O

A Score, autograph, fair copy.

DK-Kk, CNS 332f.

Title page: "Dansene / til / Aladdin / for Pianoforte / Carl Nielsen".

Acquired by The Royal Library in 2006, unknown provenance.

35x26 cm, 6 folios, 3 unpaginated pages, pp. 2-28 (page between pp.13 and 14 unpaginated; pagination "27" missing), one unpaginated page, written in ink.

Paper type: 12 staves.