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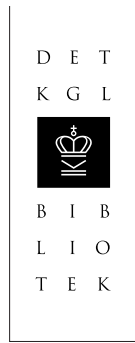
Editor in chief Niels Krabbe

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



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ADD. 22	144	ADD. 22
MINUET (Add. 23)	145	MENUET (Add. 23)
ADD. 24	146	ADD. 24
ANDANTINO (Add. 25)	147	ANDANTINO (Add. 25)
ADD. 26	148	ADD. 26
A LITTLE PIANO PIECE (Add. 27)	149	ET LILLE KLAVERSTYKKE (Add. 27)

CANTATA		KANTATE
CANTATA FOR THE COMMEMORATION OF P.S. KRØYER (Add. 28)		KANTATE TIL MINDEFESTEN FOR P.S. KRØYER (Add. 28)
No. 1 "Med dig gik noget mægtigt bort"	151	Nr. 1 "Med dig gik noget mægtigt bort"
No. 2 "Lys! Lys! – sukker vi, beder vi"	152	Nr. 2 "Lys! Lys! – sukker vi, beder vi"
No. 3 "Døden er kun en dunkel livsform"	156	Nr. 3 "Døden er kun en dunkel livsform"
No. 4 "Barnet leger"	160	Nr. 4 "Barnet leger"
No. 5 <i>Final chorus</i>	161	Nr. 5 <i>Slutningskor</i>

ARRANGEMENTS		ARRANGEMENTER
PRELUDE TO 'SNEFRID' FOR PIANO (Add. 29)	162	FORSPILETIL 'SNEFRID' FOR KLAVER (Add. 29)
'SNEFRID' FOR RECITATION AND PIANO QUINTET (Add. 30)		'SNEFRID' FOR RECITATION OG KLAVERKVINTET (Add. 30)
ACT ONE		FØRSTE AKT
No. 1 <i>Prelude</i>	165	Nr. 1 <i>Forspil</i>
No. 2 <i>Poco allegretto</i>	171	Nr. 2 <i>Poco allegretto</i>
No. 3 <i>Poco moderato</i>	172	Nr. 3 <i>Poco moderato</i>
No. 4 <i>Andante quasi sostenuto</i>	173	Nr. 4 <i>Andante quasi sostenuto</i>
No. 5 <i>Allegro marziale</i>	176	Nr. 5 <i>Allegro marziale</i>
No. 6 <i>Allegro misterioso</i>	176	Nr. 6 <i>Allegro misterioso</i>
No. 7 <i>Allegretto</i>	180	Nr. 7 <i>Allegretto</i>
No. 8 <i>Allegro marziale</i>	181	Nr. 8 <i>Allegro marziale</i>
No. 9 <i>Andantino pastorale</i>	181	Nr. 9 <i>Andantino pastorale</i>
No. 10 <i>Allegro</i>	184	Nr. 10 <i>Allegro</i>
No. 11 <i>Moderato</i>	184	Nr. 11 <i>Moderato</i>
No. 12 <i>Love music</i>	185	Nr. 12 <i>Elskovsmusik</i>

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

for *The Silent Woman*, a comedy by Ben Jonson for which Nielsen was considering writing music. The sketches for *The Silent Woman* may be found in sources such as the *29 Little Preludes* Op. 51, *Three Motets* Op. 55 and *Cupid and the Poet*, all from 1929.

Add. 26 is also from 1929 or after. The piece is notated on manuscript paper that originally formed the title page to the *Hymn to Art* of 1929. As mentioned above, it was in this same year that he wrote the *29 Little Preludes* Op. 51, and it is therefore possible that the piece was composed in this connection and subsequently rejected. However, there are also certain signs that it was conceived for organ rather than piano, namely several crossed-out Roman numerals in b. 8, which may be interpreted as indications of organ registration.

The last of the piano pieces, Add. 27 (*A Little Piano Piece*), is notated on a pencil sketch for *Commotio* Op. 58, composed 1930-1931. It may therefore be assumed that the scantily notated piano piece is from the same period.

CANTATA FOR THE COMMEMORATION OF P. S. KRØYER (ADD. 28)

The defective state of source materials for Nielsen's *Cantata for the Commemoration of P.S. Krøyer* means that the work is published in the present volume rather than in those containing the other cantatas.

The cantata was performed on 4 December 1909 at Charlottenborg in Copenhagen, in memory of the painter P.S. Krøyer, who died on 20 November that year. The exhibition committee at Charlottenborg had arranged the festivities and in this connection had invited Nielsen, along with poet L.C. Nielsen, to write a cantata.

Nielsen mentioned his cantata in a diary entry for 28 November 1909: "Wrote at the theatre the first chorus for the Krøyer celebration 'Med dig gik noget mægtigt bort!'" According to his diary, on 30 November he composed the chorus "Barnet leger", and on 2 December he noted: "Finished the cantata for the Krøyer Celebration. Rehearsal with the students."⁵²

The work was performed by a small choir from The Students' Choral Society under the direction of Salomon Levysohn, with Emilie Ulrich and Albert Høeberg as soloists;

menhæng vides ikke. Manuskriptet er overleveret sammen med skitser til *The Silent Woman*, en komedie af Ben Jonson, som Carl Nielsen overvejede at skrive musik til. Skitserne til *The Silent Woman* er blandt andet at finde i kilder til *29 smaa Præludier* opus 51, *Tre Motetter* opus 55 og *Amor og Digteren*, alle fra 1929.

Også Add. 26 er fra 1929 eller derefter. Stykket er noteret på et nodeark, der oprindeligt udgjorde titelbladet til *Hymne til Kunsten* fra 1929. Som nævnt ovenfor var det netop dette år, han komponerede *29 smaa Præludier* opus 51, og det er derfor muligt, at stykket her er komponeret i den forbindelse og siden forkastet. Der er dog også visse tegn på, at det er tænkt for orgel og ikke for klaver, nemlig nogle overstregede romertal noteret ved t. 8, som kan tolkes som angivelser af orgelregistrering.

Det sidste af klaverstykkerne, Add. 27 (*Et lille Klaverstykke*), er noteret på en blyantsskitse til *Commotio* opus 58, komponeret i 1930-1931. Det må derfor antages, at det summarisk noterede klaverstykke er fra samme periode.

KANTATE TIL MINDEFESTEN FOR P. S. KRØYER (ADD. 28)

Den mangelfulde overlevering af Carl Niensens *Kantate til Mindefesten for P.S. Krøyer* gør, at den bringes i nærværende bind og ikke i bindene med de øvrige kantater.

Kantaten blev opført den 4. december 1909 på Charlottenborg i København til minde om maleren P.S. Krøyer, som var død den 20. november samme år. Udstillingskomitéen på Charlottenborg havde arrangeret højtideligheden og havde i den forbindelse anmodet digteren L.C. Nielsen og Carl Nielsen om at skrive en kantate.

Carl Nielsen omtaler kantaten i sin dagbog den 28. november 1909: "Skrev paa Theatret det første Kor til Krøyer-Festen 'Med dig gik noget mægtigt bort!'" Den 30. november komponerede han ifølge dagbogen koret "Barnet leger", og den 2. december noterede han: "Kantaten til Krøyer-Mindefesten færdig. Prøve med Studenterne".⁵²

Værket blev opført af et mindre kor fra Studenter-sangforeningen under ledelse af Salomon Levysohn med Emilie Ulrich og Albert Høeberg som solister; Nicolai Neiendam

⁵² Carl Nielsen *Brevudgaven*, bd. 3, s. 466, 469.

⁵² Carl Nielsen *Brevudgaven*, vol. 3, pp. 466, 469.

Nicolai Neiiendam recited, with Nielsen at the piano.⁵³ Many artists from Copenhagen were present, together with a large number of the city's notables, and the hall in Charlottenborg was completely full.⁵⁴ From the review in *Nationaltidende* it appears that the celebration was introduced by "a short prelude from a string quartet"; *Berlingske Tidende* wrote that "The strings struck up a muted musical introduction" and *Politiken* similarly mentioned some "Music from a string orchestra", without stating what this music was.⁵⁵

The occasion was coloured by the fact that the popular Princess Marie,⁵⁶ married to Christian IX's son, Prince Valdemar, had died the same day. The evening's first speaker, chairman of Charlottenborg's exhibition committee, Christian Blache,⁵⁷ therefore began by remembering the princess before the actual memorial address about P.S. Krøyer. Then followed the cantata, whose contents *Berlingske Tidende* described as follows:

"Now L.C. Nielsen's cantata with music by Carl Nielsen was performed – a deeply felt and melodious work, which made an extremely powerful impression. First a muted chorus from The Students' Choral Society's chamber choir under the direction of opera repetiteur S. Levysohn (...). Two soloists – Royal Chamber singer Mrs Ulrich and opera singer Høeberg – sang in praise of light: light that is born out of the dark and in turn begets life, and in his recitation actor N. Neiiendam praised Krøyer as a child of the sun, while the choral verses provided an effective musical background to the spoken words."⁵⁸

After the first part of the cantata, the main speech of the evening was given by philosopher Harald Høffding, followed by a speech by the painter Lauritz Tuxen.⁵⁹ The last part of the cantata provided the conclusion to the memorial celebration.⁶⁰

53 *Dannebrog, Politiken* and *Berlingske Tidende*, 5.12.1909. Salomon Levysohn, opera repetiteur (1858-1926). Emilie Ulrich (1872-1952). Albert Alexander Høeberg (1879-1949). Nicolai Anders Neiiendam, actor, director (1865-1945).

54 In a letter to Alette Schou of 1.12.1909 Nielsen wrote: "Sometime I shall play it [the cantata] for you, because it's impossible to get a ticket" (*Carl Nielsen Brevudgaven*, vol. 3, p. 469).

55 *Nationaltidende, Berlingske Tidende*, and *Politiken*, 5.12.1909.

56 (1865-1909). The princess was a member of the Academy of Art.

57 Danish seascape artist (1838-1920).

58 *Berlingske Tidende*, 12.5.1909.

59 Lauritz Regner Tuxen (1853-1927). Harald Høffding (1843-1931).

60 *Dagbladet, København* and *Nationaltidende*, 5.12.1909.

udførte recitativet, og Carl Nielsen sad ved klaveret.⁵³ Mange københavnske kunstnere var til stede sammen med en lang række af byens spidser, og salen på Charlottenborg var fyldt til sidste plads.⁵⁴ Af omtalen af mindefesten i *Nationaltidende* fremgår det, at festen indledtes med "et kort Præludium fra en Strygekvartet"; *Berlingske Tidende* skriver at "Strygere istemmede en dæmpet, musikalsk Introduktion" og *Politiken* omtaler ligeledes noget "Musik fra et Strygeorkester", men det nævnes ikke, hvilken musik der er tale om.⁵⁵

Højtideligheden blev præget af, at den folkekære Prinsesse Marie,⁵⁶ gift med Christian IX's søn, Prins Valdemar, samme dag var afgået ved døden. Aftenens første taler, formanden for Charlottenborgs udstillingskomité Christian Blache,⁵⁷ indledte derfor med at mindes prinsessen inden den egentlige mindetale om P.S. Krøyer. Derpå fulgte kantaten, hvis forløb *Berlingske Tidende* beskrev således:

"Nu udførtes L.C. Niensens Kantate med Musik af Carl Nielsen, et stemningsfuldt og melodiost Arbejde, som gjorde overordentligt stærkt Indtryk. Først et dæmpet Kor fra Studentersangforeningens mindre Kor under Operarepetitor S. Levysohns ledelse (...). To Solostemmer Kgl. Kammersangerinde Fru Ulrich og operasanger Høeberg sang Lysets Pris – Lyset, som avles af Mørke og atter avler levende Liv, og Skuespiller N. Neiiendam priste i Recitation Krøyer som Solens Søn, medens Korstrofer afgav en virksomhedsfuld musikalsk Baggrund for det talte Ord".⁵⁸

Efter første del af kantaten blev aftenens hovedtale holdt af filosofen Harald Høffding efterfulgt af en tale af maleren Lauritz Tuxen.⁵⁹ Herpå fulgte som afslutning på mindefesten sidste del af kantaten.⁶⁰

53 *Dannebrog, Politiken* og *Berlingske Tidende*, 5.12.1909. Salomon Levysohn, operarepetitor (1858-1926); Emilie Ulrich (1872-1952); Albert Alexander Høeberg (1879-1949); Nicolai Anders Neiiendam, skuespiller, sceneinstruktør (1865-1945).

54 I et brev til Alette Schou skriver Carl Nielsen 1.12.1909: "Jeg skal engang spille den [kantaten] for Dem, da det er umuligt at faa en Billet" (*Carl Nielsen Brevudgaven*, bd. 3, s. 469).

55 *Nationaltidende, Berlingske Tidende*, og *Politiken*, 5.12.1909.

56 (1865-1909). Prinsessen var medlem af Kunstakademiet.

57 Marinemaler (1838-1920).

58 *Berlingske Tidende*, 12.5.1909.

59 Lauritz Regner Tuxen (1853-1927). Harald Høffding (1843-1931).

60 *Dagbladet, København* og *Nationaltidende*, 5.12.1909.

In *København* the cantata was described as “beautiful” and “sonorous”. *Nationaltidende* considered that it “made a strong and beautiful impression throughout, strange as it was both in text and music.” The Cantata’s second choral part, “Barnet leger”, was described as “a lovely little choral song in the most muted piano.”⁶¹

Nielsen subsequently wrote in his diary about the events of 4 December: “The memorial celebration for P.S. Krøyer in the Exhibition Hall at Charlottenborg. The venue – the great inner hall – is absolutely excellent for music. The celebration beautiful and tasteful, but the speeches (Blache, Höffding and Tuxen) too long.”⁶² The arrangers were satisfied with Nielsen’s cantata. Accordingly N.V. Dorph, who apparently was one of the principal forces behind the arrangement, wrote to the composer on 6 December 1909:

“I must thank you for having taken on the musical part of the mourning celebration for Krøyer so willingly and in such a remarkable fashion. Together with L.C. Nielsen’s beautiful words you contributed to the highest degree with your simple yet elevated music to achieving a mood that certainly impressed all those present.”⁶³

To his great surprise Nielsen received a fee for his work,⁶⁴ and he wrote on 7 December in his diary: “Nice communication from the Exhibition Committee and from Mr N.V. Dorph, with 300 kroner for my work on the cantata, for which I had not expected a fee.”⁶⁵ The same day he acknowledged receipt of the fee in a letter of thanks to the chairman of the committee: “I had really not thought that I would be paid a fee for my work and I was therefore most pleasantly surprised. May I ask you to express my most grateful thanks to the committee.”⁶⁶

So far as is known, the cantata was only performed this once, on 4 December 1909. The surviving source material is of a rather fragmentary character, in that only the choral movements survive in complete fair-copied form. From the printed programme, however, the cantata’s entire contents are known, and on this basis – supplemented by information from

I *København* blev kantaten beskrevet som “skøn” og “malmfuld”. *Nationaltidende* fandt, at den “helt igennem virkede stærk og smuk, ejendommelig som den var baade i Text og Musik”. Kantatens anden kordel, “Barnet leger”, blev beskrevet som “en yndig lille Korsang i det mest dæmpede Piano”.⁶¹

Carl Nielsen skrev efterfølgende i sin dagbog om begivenheden den 4. december: “Mindefest for P.S. Krøyer i Udstillingssalen Charlottenborg. Lokalet – den store Midtersal – er aldeles fortræffelig til Musik. Festen smuk og stilfuld, men Talerne (Blache, Höffding og Tuxen)] for lange”.⁶²

Der var hos arrangørerne tilfredshed med Carl Niensens kantate. Således skrev N.V. Dorph, der tilsyneladende var en af hovedkræfterne bag arrangementet, den 6. december til komponisten:

“Jeg maa sige Dem Tak fordi De saa beredvilligt og paa saa udmærket Maade paatog Dem den musikalske Del af Sørgefesten for Krøyer. Sammen med L.C. Niensens smukke Ord bidrog De i højeste Grad med Deres paa én Gang simple og storladne Musik til Opnaelsen af den Stemning, der sikkert greb alle Tilstedeværende”.⁶³

Til sin store overraskelse modtog Carl Nielsen et honorar for sit arbejde⁶⁴ og skrev den 7. december i sin dagbog: “Nydelig Skrivelse fra Udstillingskomiteen og fra Hr N.V. Dorph samt 300 Kr for mit Arbejde med Kantaten hvad jeg ikke havde ventet Honorar for”.⁶⁵ Samme dag kvitterede han for honoraret i et takkebrev til komiteens formand: “Jeg havde virkelig ikke tænkt mig, at der blev betalt Honorar for mit Arbejde og blev derfor meget behagelig overrasket. Maa jeg bede Dem udtale til Komiteen min bedste Tak”.⁶⁶

Kantaten er så vidt vides kun blevet opført denne ene gang, den 4. december 1909. Det overleverede kildemateriale er af en noget fragmentarisk karakter, idet kun korsatserne er overleveret i komplet og renskrevet form. Fra det trykte program kendes imidlertid hele kantatens forløb, og på baggrund af dette – suppleret med informationer fra renskriften af kor-

61 *Nationaltidende*, 5.12.1909.

62 *Carl Nielsen Brevudgaven*, bd. 3, s. 470.

63 DK-Kk, CNA.I.A.b.

64 DK-Kk, CNA.I.B.1, 33.

65 *Carl Nielsen Brevudgaven*, bd. 3, s. 471.

66 Charlottenborgudstillingens Arkiv, 1629, Rigsarkivet.

Korrespondance 1909-1910, L.

61 *Nationaltidende*, 5.12.1909.

62 *Carl Nielsen Brevudgaven*, vol. 3, p. 470.

63 DK-Kk, CNA.I.A.b.

64 DK-Kk, CNA.I.B.1, 33.

65 *Carl Nielsen Brevudgaven*, vol. 3, p. 471.

66 Charlottenborgudstillingens Arkiv, 1629, Rigsarkivet.
Korrespondance 1909-1910, L.

the fair copy of the choral movements and the draft for the solo movements and the recitation part – it has been possible to reconstruct the cantata, though with a few gaps in the piano accompaniment to the solo and recitation parts.

The fair copy of the solo and recitation parts has apparently gone missing, and the draft therefore constitutes the main source for this part. However, it is possible that there never existed a fair copy of these parts. The draft is essentially complete, so far as the voice and piano parts are concerned, while the sections for reciter and piano are incomplete. Nielsen himself was at the piano at the performance, and if he played from the draft, he could also have filled out the empty bars in the accompaniment, while the singer may have recited from the text alone.

The solo male voice part is described as both for bass and baritone. But since the part is notated in the treble clef and lies in the natural baritone register, it is here published for baritone. This is also grounded in the fact that in the draft of the solo part Nielsen wrote the name and address of the baritone Albert Høeberg, who was soloist at the performance in 1909.

satserne og kladden til solosatserne og recitationsdelen – har det været muligt at rekonstruere kantaten, dog med enkelte huller i klaverakkompagnementet i solo- og recitationsdelene.

Renskriften af solo- og recitationsdelene er tilsyneladende gået tabt, og kladden udgør derfor hovedkilden til denne del. Det er dog muligt, at der aldrig har eksisteret en renskrift af disse dele. Kladden er stort set komplet, hvad angår partierne for sang og klaver, mens afsnittene for recitation og klaver er ufuldstændige. Carl Nielsen sad ved opførelsen selv ved klaveret, og har han spillet efter kladden, har han altså selv kunnet udfylde de tomme takter i akkompagnementet, mens sangeren har kunnet recitere efter teksten alene.

Den solistiske herrestemme er anført for både bas og baryton, men da stemmen er noteret i G-nøgle og ligger i et naturligt barytonleje, er den her udgivet for baryton. Dette er yderligere begrundet i, at Carl Nielsen på kladden til solodelen har skrevet navn og adresse på barytonen Albert Høeberg, som var solist ved opførelsen i 1909.

Handwritten musical score on aged paper. The title is "Kantate til Mindefest for P.S. Krøyer" by Henrik Holten. The score is for voice and piano. It includes the following text:

Allegretto *Moderato*
 Kantate til Krøyers Mindefest for Charlottenborg 4 December 1909.

The lyrics are: "Sp! Sp! - sønder sig, her der sig, Sp!"
 "In latter roer sig og sig med mod det"
 "sønder dit, mel det Stræng som mønster - knude vakkert dit"
 "In mel - ser det mel - lyt, væn knude du lyt"

The score is written in G major and 4/4 time. It features a vocal line and a piano accompaniment. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings like *dim* and *molto*. There are also some numerical annotations on the right side of the page, possibly indicating page numbers or measures.

At the bottom left, there is a small circular logo with the text "B.H.L. Nr. 11. 4." and a handwritten number "nu 6510.1462. [1104-00.1002]".

Add. 28, Cantata for the Commemoration of P.S. Krøyer, score, draft (Source B), No. 2, bb. 1-13. Indistinct notation of bb. 4, 5 and 8, pf.2.

Add. 28, Kantate til Mindefesten for P.S. Krøyer, partitur, kladde (Kilde B), nr. 2, t. 1-13. utydelig notation af t. 4, 5 og 8, pf.2.

5.

The image shows a handwritten musical score on aged paper, numbered '5.' in the top right corner. The score is organized into three main systems, each consisting of three staves. The first system contains lyrics: 'i det - la mit de' on the top staff and 'i det - la mit de' on the middle staff. The second system contains lyrics: 'an - an - de mol det m mol' on the top staff and 'an - an - de mol det m mol' on the middle staff. The third system contains lyrics: 'sall: an det hel' on the top staff and 'sall: an det hel' on the middle staff. The score includes various musical notations such as clefs, notes, rests, and dynamic markings. At the bottom left of the page, there is a small circular logo with the text 'B. & H. Nr. 11. A.' below it.

Add. 28, Cantata for the Commemoration of P.S. Krøyer, score, draft
(Source B), No. 2, bb. 49-57; b. 57, pf.2: empty bar.

Add. 28, Kantate til Mindefesten for P.S. Krøyer, partitur, kladde
(Kilde B), nr. 2, t. 49-57; t. 57, pf.2: tom takt.

Recit:

I Livets Gennemgang, Herred er den Dødens, Næderlyg alle. Sejre? *ff*

mp

~~Ja det er for mig den eneste Liv: her der om Livets Gennemgang~~

~~Ja det er for mig den eneste Liv: her der om Livets Gennemgang~~

~~Ja det er for mig den eneste Liv: her der om Livets Gennemgang~~

mp

Ja det er for mig den eneste Liv: her der om Livets Gennemgang

uden Cypher. - Han strax, daler, synder med i Glemsel og løftes

at i Brændingslyst og bærer Hægt i Tak og Thæder

Atteranset, bærer, med Sjæle og Jæfalgens færsomst:

Paul

Add. 28, Cantata for the Commemoration of P.S. Krøyer, score, draft (Source B), No. 3, bb. 1 and 9-11. Between these sections: addition of recitation between bb. 13 and 14 as well as CORO, b. 14, both of them being crossed out.

Add. 28, Kantate til Mindefesten for P.S. Krøyer, partitur, kladede (Kilde B), nr. 3, t. 1 og 9-11. Herimellem ses recitationen mellem t. 13 og 14 samt CORO, t. 14, begge dele udstreget.

—

B E S Æ T N I N G

E N S E M B L E

pianoforte

soprano solo

baritono solo

coro (T T B B)

reciter

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”.

Addition in the top left corner in pencil: “[Carl Nielsen: The silent woman]”; addition in ink by CN below the bottom staff: “Stykket er nagelfast og forsikret i ‘De forenede jydsk Brandassuranceselskaber’ under Mrk. ‘Poppelblad’”.⁸ “[Har været festsat med 12 clips på en papplade]”⁹ added in pencil below the bottom staff.

Bar	Part	Comment
4	pf.1	note 7: ♯. emended to ♮. by analogy with b.2
7, 8	pf.1	note 1 (lower part): marc. added by analogy with b.6

A d d . 2 6

A Score, autograph, draft.

DK-Kk, CNS 358b (gathering 11).

Registered at The Royal Library in 1933.

25.5x35.6 cm, 1 folio, written in pencil.

Paper type: 10 staves.

Title: “Hymne til Kunsten / for Soli, Kor og Orkester. / Musik / af / Carl Nielsen / Tekst / af / Sophus Michæelis” written in ink.

The piece is written on the recto in pencil with a few crossed out additions in ink. The verso contains a sketch written in pencil for T. solo bb.16-25¹⁰ of *Hymn to Art*.

Bar	Part	Comment
1	pf.2	note 8: c [♯] emended to c [♮] in accordance with pf.1
1-2	pf.2	A: b.1 note 8 to b.2 note 2: slur crossed out
5	pf.1	A: second quaver: slur with open beginning
+8		A: XII XXVIII stærkt og robust / XXIII markant 'XII XXVIII loud and strongly / XXIII pointedly' written in ink and crossed out in pencil
8	pf.1	A: first quaver: slur with open beginning

A d d . 2 7 A L I T T L E P I A N O P I E C E

A Score, autograph.

DK-Kk, CNS 5.

Title on music page: “Allegro (et lille Klaverstykke)”.

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

26.2x34.5 cm, 1 folio (paginated 24-25 in ink), written in pencil.

8 “The piece is safe and sound in ‘The United Jutland Fire Insurance Companies’ under the marking ‘Poplar Leaf’”.
9 “[has been fixed to a cardboard plate with 12 paper clips]”.

Paper type: 10 staves (hand-ruled).

The piano piece is written on fol.1¹, staves 1-2.

Sketches for *Commotio* on staves 3-10 and fol.1¹, staves 1-10 (for further details, see CNU II/12, *Commotio*, Source F)

Bar	Part	Comment
8	pf.	time signature added A: above and below staff: ♪; below staff: <i>Fine</i>
12	pf.	repeat sign added; A: the repetition of bb.1-8 is indicated by an arrow that points back at b.1

C A N T A T A

A d d . 2 8 C A N T A T A F O R T H E C O M -
M E M O R A T I O N O F P . S . K R Ø Y E R

A Vocal score, autograph, fair copy

B Score, autograph, draft

C Vocal score, autograph, draft

D Printed text

A Vocal score, autograph, fair copy.

Dk-Kk, CNS 322a.

Title on cover: “TO SANGE AF KANTATEN TIL MINDEFESTEN FOR P.S.KRØYER”.

Title page: “To Sange / for mandskor / af Kantaten / til Mindefesten / for / P.S. Krøyer / den 4de December 1909 / af / Carl Nielsen”.

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

25.6x17.2 cm, 12 pages.

pp. 2-11: paginated 1-10, written in ink.

p. 12: unpaginated, written in pencil.

Paper type: 6 staves (hand-ruled).

Contains No. 1 [numbered “I”], No. 4 [numbered “II”], No. 5: “Slutningskor” [numbered “III”] and choir parts for No. 3. After No. 1: “(II efter Soli og Recitation)” written in ink (CN), “med Kor: se sidste Side”.¹⁰ written in pencil (Salomon Levysohn?). After No. 4: “Talm” [Talen]¹¹ written in ink (CN). Most of the recitation text is missing. On the last page is written parts of the recitation and piano chords from No. 3 in pencil (CN) and the vocal score for No. 3 (Salomon Levysohn?).

10 “(II efter soli and recitation)”; “with choir; see the last page”.

11 “The speech”.

B Score, autograph, draft.
Dk-Kk, CNS 322b.
 Title on first music page: "Kantate til Krøyer Mindefest paa Charlottenborg 4 December 1909".
 Donated to The Royal Library by Irmelin Eggert Møller in 1958.
 35.6x27 cm, 3 bifolios written in pencil.
 First bifolio: paginated 1-4.
 Second bifolio: fol.1^r paginated 5; fol.1^v-2^v: unpaginated; fol.1^r; Bar.solo: a few notes and some of the text written in ink.
 Third bifolio: unpaginated; fols.1^v-2^v: blank; fol. 1^r: contains No. 3, bb.1-8.
 Papertype:
 first and second bifolio: B.&H. Nr 11 A. (18 staves)
 third bifolio: B. & H. Nr. 1 E. / 7. 09. (12 staves)
 Contains Nos. 2 and 3. Several empty bars especially in No. 3. Most of the unaccompanied recitation text in No. 3 is missing. First bifolio, fol.1^r: "Albert Høeberg / Bredgade 33 Sidehuset". Right margin, p. 1: various figures (sums).

C Vocal score, autograph, draft.
Dk-Kk, CNS 322c.
 Title on first music page: "Med Dig gik noget".
 Donated to The Royal Library by Irmelin Eggert Møller in 1958.
 25.7x34.5 cm, 1 bifolio, unpaginated.
 Fol.1^r written in pencil. Fols.1^v-2^v: blank.
 16 staves (hand-ruled).
 Contains No. 1 and No. 4, bb.1-4.

D Printed text.
Dk-Kk, CNS CII, 10.
 Title on front page: "Kantate ved / Sørgefesten for / P.S. Krøyer / UDSTILLINGSBYGNINGEN * VED / CHARLOTTEN-BORG * D^{em} 4 DCBR * 1909".
 27.5x9.8 cm, 2 bifolios. Sewn.
 Fol.1^r: "Tekst: L. C. Nielsen. / Musik: Carl Nielsen. / Solopartierne udføres af kgl. Operasangerinde Fru / Ulrich og Hr. Operasanger Høeberg. Recitationen af / Hr. Skuespiller N. Neitendam. Korene af Studentersang / foreningen under Operarepetitør S. Levysohn's Ledelse. / HERTZ'S BOGTRYKKERI :: KØBENHAVN".
 Several comments in pencil in the recitation parts.

As there is no musical source for the whole work, the main sources of the present edition consist of **A**, which is the main source for Nos. 1, 4 and 5, and the draft **B**, which is the main

source for Nos. 2 and 3. It must be presumed that **A**, Nos. 1 and 4 are based on the draft **C**.

The program of the performance (**D**) has been used in deciding the order of the individual movements. Most of the text for the recitation and several lines for the solo parts in **B** are missing; in such cases **D** has been used as an additional source. This is, however, only the case when complete lines are missing, as Nielsen may have left out single words in order to make the rhythm of the text fit the piano accompaniment.

A uses the orthography "kære" and "kendte", where **B** uses "kjære" and "kjendte"; in such cases the versions of the fair copy **A** have been used.

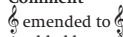
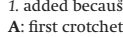
As mentioned above the musical sources for Nos. 2 and 3 are somewhat insufficient (see also preface pp. xxxv-xxxvi). Three details have given special problems:

In **B**, No. 2, b.57 the accompaniment is missing. The editor has added the accompaniment as a continuation of the accompaniment of the previous bar, which seems obvious.

In **B**, No. 3, bb.11-13 a number of bar lines are missing. It is not certain whether this is deliberate, but if so, it might indicate that Nielsen has tried to let the piano accompaniment follow the rhythm of the text, thus making the bar lines superfluous. Because of this, no bar lines have been added in the present edition.


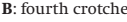
B, No. 3 from b.24 only shows the text of the recitation. The manuscript, however, leaves space for the piano accompaniment which is probably meant to start after the line "Og nu er den Evne tagen fra os", which has been underlined as a signal to the accompanist to start here; both **B** and the printed text of **D** indicate an accompaniment in B^b major. The final preparation of this part of the accompaniment is left to the performer. Furthermore it must be stressed that on the whole source **B** is almost illegible in certain places, for which reason the interpretation chosen in the present edition is doubtful.

No. 1 "Med dig gik noget mægtigt bort"

Bar	Part	Comment
1	T.1,2	 emended to  i. added because of 2. in b.14
3		A: first crotchet: <i>accel</i> added in pencil (Levysohn)
7		A: <i>og</i> changed to <i>os</i> in pencil (Levysohn?)
10	T.1	A: third crotchet: <i>f</i> added in pencil (Levysohn?)
11	T.2	notes 2-3: ten. added by analogy with the other parts
12	T.1	note 3: stacc. omitted by analogy with the other parts
13	T.2	note 1: <i>b^v</i> emended to <i>b^v</i> by analogy with b.27
14	B.2	note 2: stacc. added by analogy with the other parts

20		<i>om</i> emended from <i>med</i> by analogy with pencil correction in A (Levysohn?) and as in D
28	T.2 B.2	note 2: stacc. added by analogy with T.1, B.1 and b.14



No. 2 "Lys! Lys! – sukker vi, beder vi"

Bar	Part	Comment
+1	Bar.solo	♯ emended to ♮
1	pf.2	♯ omitted because redundant
3	pf.1	slur added by analogy with pf.1
3	pf.1	chord 2 top note: emended from ♯ to ♮ by analogy with chord 1
3	pf.2	chord 2 top note: emended from ♯ to ♮ by analogy with chord 1
4-5	Bar.solo	b.4 to b.5 note 2: slur omitted because redundant
4	pf.2	B: notes 21-24: indistinct (see facsimile p. liv)
5	pf.2	B: indistinct; notes 3, 5, 9, 11: could also be read as <i>B</i> ³ ; note 4: could also be read as <i>d</i> ² ; note 12: illegible (see facsimile p. liv)
6	pf.2	B: notes 17, 20: indistinct; note 17 could also be read as <i>e</i> ; note 20: could also be read as <i>c</i> ² (see facsimile p. liv)
8	pf.2	B: notes 14, 18, 20: indistinct, could also be read as <i>B</i> ³ (see facsimile p. liv)
10	Bar.solo	note 4: beginning of <i>rall.</i> emended from note 3 by analogy with pf.
10	pf.1	chord 1: top and bottom note: emended from ♯ to ♮ by analogy with pf.2 top note
11	pf.1	third quaver middle note: emended from <i>d</i> ¹ to <i>c</i> ¹ (missing ledger line) by analogy with eighth quaver
13-14	Bar.solo	slur emended from open slur; B: b.14: beginning of slur open (page turn)
13-14	pf.1	slur emended form open slur; B: b.13: end of slur open (page turn)
13	pf.2	eighth quaver: <i>b</i> ² emended to <i>b</i> ¹ by analogy with Bar.solo
15	Bar.solo	end of  emended from third quaver to fourth quaver by analogy with pf.
16	pf.2	B: first crotchet: chord (<i>G-d</i>) crossed out
18	pf.	B: fourth crotchet: ♯ corrected to ♮; fourth crotchet:  crossed out; from fourth crotchet: ties with open endings crossed out
19	pf.	B: ties with open beginnings (change of system)
+20	pf.1	missing ♯ added by analogy with b.43
22	Bar.solo	B: first semiquaver: ♯ (<i>b</i> ³) and ♯ crossed out
24	S.solo	B: note 1: corrected from ♮. (CN)
24	Bar.solo	B: <i>c</i> ² (♯) - <i>b</i> ² (♯) in brackets crossed out
25	Bar.solo	B: <i>a</i> ¹ (♯) - <i>e</i> ¹ (♯) in brackets crossed out; first crotchet: <i>Lys</i> crossed out
26	Bar.solo	B: <i>b</i> ² (♯) - <i>b</i> ² (♯) - <i>c</i> ¹ (♯) - ♯ in brackets crossed out; <i>so:-gen vi</i> crossed out
27	Bar.solo	B: ♯ (<i>b</i> ³) - ♯ (<i>b</i> ³) - ♯ (<i>c</i> ¹) - ♯ crossed out
+29	pf.2	♯ added
+33	pf.2	♯ added
34	pf.	slur added by analogy with b.33
35	S.solo	B: note 3: <i>d</i> ² corrected to <i>d</i> ¹
36	pf.1	chord 1 top note: <i>f</i> ² emended to <i>f</i> ³ by analogy with pf.2; B: chord 1 corrected from <i>b</i> ² , <i>d</i> ¹ , <i>f</i> ² (CN)




36	pf.2	chord 2: ♯ emended to ♮; B: chord 1 corrected from <i>f</i> ³ , <i>a</i> , <i>c</i> ² , <i>e</i> ² (CN)
38	pf.1	B: second minim: chord (<i>a</i> , <i>c</i> ² , <i>f</i> ³) crossed out and corrected to <i>c</i> ² , <i>f</i> ²
39	S.solo	B: <i>mulmindviæde</i> corrected to <i>nattihyllede</i>
39	pf.1	chord 1 middle note: <i>c</i> ² emended to <i>c</i> ³ by analogy with the previous bar
39	pf.2	second minim: <i>G</i> ² emended to <i>g</i> ³ because of the harmonic context
+40	Bar.solo	B: before bar line: <i>Bas</i>
43	Bar.solo	B: ♯ (<i>e</i> ²) - ♯ (<i>e</i> ²) crossed out
44-45	Bar.solo	text added by analogy with bb.21-22; B: text missing
45	S.solo	note 3: ♯ emended to ♮ by analogy with Bar.solo; text added by analogy with Bar.solo; B: text missing
+45	pf.1	missing ♯ added; B: second semibreve: <i>e</i> ¹ could also be read as <i>f</i> ¹
46	pf.2	<i>Allo</i> emended to <i>Allegro</i>
46	S.solo	text added by analogy with Bar.solo; B: text missing
47-59	S.solo	bb.47-49 note 6: text added by analogy with bb.3-5; B: text missing
48	pf.2	B: second minim: <i>d</i> corrected to <i>c</i> ²
48-49	Bar.solo	bb.47-49 note 6: text added by analogy with bb.3-5; B: text missing
49	S. solo	note 7: <i>Vi</i> added by analogy with B.bar.solo; B: <i>V</i>
49-51	Bar.solo	B: <i>vi løfter vort Aa[syn]</i> written in ink
50	S.solo	notes 3-5: ♯ emended to ♮
51	Bar.solo	note 2: [<i>Aa</i>] - <i>syn</i> added by analogy with S.solo; B: syllable missing
51	pf.1	B: first crotchet: <i>d</i> ¹ corrected to <i>f</i> ² , <i>b</i> ¹
52	S.solo	B: note 2: ♯ corrected to ♮
54	S.solo	B: ♯ corrected to ♯
55-56	pf.1	8... added by analogy with b.54
56	pf.2	B: before second quaver: ♯ crossed out
57	pf.	double bar added; B: bar line missing
57	pf.	added only as a suggested option; B: empty bar (see facsimile p. lv)

No. 3 "Døden er kun en dunkel Livsform"



		No. 3 added as in D
	RECIT.	<i>Solen ser vi alle...Livets Evne ejer</i> added as in D ; B: text missing
	T.1 T.2	♯ emended to ♮
6	T.2	note 4: <i>b</i> ² emended to <i>b</i> ¹ by analogy with B.2
+9		B: before b.9: <i>II Paa fjerne Slægters Liv hans Livsværk bygger / Paa fjerne Slægters Liv hans Livsværk bygger / for han selv blandt Dødens Skygger</i> and bb.+14-15, (pf.) and 21 (T, B) crossed out. (see facsimile p. lvi)
9	pf.	fourth crotchet: <i>myf</i> added by analogy with second crotchet
10	pf.	∞ added because of recitation text
11	RECIT.	D: <i>og bæres tilfold højt i Tak og Hæder</i> instead of <i>og bæres højt i Tak og Hæder</i>
11	pf.1	tie emended from open tie; B: end of tie open
11	pf.	B: after twentyfourth quaver: barline crossed out
11-12		between bb.11 and 12: bar lines added because of text
11-12	RECIT.	between bb.11 and 12: <i>Ja, det er Lønner for Geniets Liv</i> added as in D ; B: <i>hans Lærer lever, lever og belærer (Musik)</i>

12-13	RECIT.	D: <i>og beaander; hans Hjertes Sang, dets Sol, dets Sorg, dets Sødme stiger imod os fra hans stille Grav</i>
12	pf.1	B: note 1: ♭ corrected to ♮
12	pf.1	note 16: a [♯] emended to a [♮] because of the harmonic context; notes 30 and 32: b [♯] emended to b [♮] because of the harmonic context
12	pf.2	tenth crotchet, note 2: b [♯] emended to b [♮] because of the harmonic context.
13 after 13	pf. RECIT.	key signature added by analogy with b.12 <i>Hans Tanker saar sit Frø fra Slægt til Slægt. Med tifold Vægt paa fjerne Slægters Liv hans Livsværk bygger, added as in D; B:</i> text missing
+14-14	pf.	<i>mf</i>  added by analogy with bb.+1-1
15-20	CORO	bars added as in A (music) and D (text); B: bars only indicated
15	pf.2	middle note: f added by analogy with b.2
19	T.2	note 5: b [♯] emended to b [♮] by analogy with B.2
after 21	RECIT.	<i>Var han da et Geni....boltrende glade</i> added as in D; B: text missing
22	pf.1	B: first crotchet:  crossed out
after 22	RECIT.	<i>vort Liv, vor Lykke...hvad ej Ord forklarer</i> added as in D; B: text missing
24	RECIT.	<i>vor kjære!</i> emended to <i>vor kære Ven</i> as in D
25	RECIT.	<i>lad da din Storhed...Du festligt svungne Fane!</i> added as in D; B: text missing
25		double bar added; B [♯] -dur added as in D; D: B

No. 4 "Barnet leger"

Bar	Part	Comment
	T.1 T.2	II emended to No. 4 as in D
1	B.2	 emended to 
3		C: notes 3-4: d [♯]
4	T.2 B.1	A: second stanza: <i>og</i> corrected to <i>ja</i> in pencil (Levysohn?)
5	B.1 B.2	A: third stanza: <i>ja</i> corrected to <i>med</i> in pencil (Levysohn?)
8 ^{III}	B.1 B.2	<i>mp</i> added by analogy with T.1, T.2 sixth quaver:  omitted because redundant

No. 5 Final chorus

Bar	Part	Comment
2		III emended to No. 5 as in D
2	B.1 B.2	A: second crotchet: <i>accel</i> added in pencil (Levysohn?) beginning of  emended from note 3 to note 1 by analogy with T.1, T.2
11	CORO	A: first crotchet: <i>marc.</i> added in pencil (Levysohn?)
12	B.2	note 4: <i>ten.</i> added by analogy with T.1, T.2, B.1
17	CORO	<i>vor Ven vor kære Mester</i> emended to <i>vor Ven og kære Mester</i> as in D and by analogy with stanza 1
17	T.1 T.2	beginning of  emended from b.16 note 4 to b.17 note 1 by analogy with B.1., B.2
21	B.1 B.2	<i>dim.</i> added by analogy with T.1, T.2
26	B.2	note 4: <i>ten.</i> added by analogy with T.1, T.2, B.1

ARRANGEMENTS

A d d . 2 9 P R E L U D E T O ' S N E F R I D ' F O R P I A N O

A Printed score

B Piano arrangement, manuscript copy

A Printed score.

Title page illustrated by Louis Moe: "AARGANG 1895-96. 2. Oplag. Hefte I. / UNGT BLOD / LITERÆRT MAANEDSSKRIFT / REDAKTION / Louis Levy / og L. Mylius-Erichsen / Indhold / Poesi af Soph. Claussen, / Drachmann, / Holstein, / Levy, Michaëlis, Rafael, / Schandorph. / Prosa af A.E. Betzonich, / Hjernø, Alfred Ipsen, / Joh.s Jørgensen, My- / lius-Erichsen, Stucken- / berg. / Kritik. / Musik af Carl Nielsen. / N.M. Kjærs Forlag / Döcker & Kjær / Köbenhavn".

20.5x13 cm, 95 pages.

Contains piano arrangement of prelude (No.1) with the dedication: "Fru Anna Kjær tilegnet" pp. 54-59.

B Piano arrangement, manuscript copy.

DK-Kk, CND 331h.

Title page: "Carl Nielsen: / Forspil / til / 'Snefrid' / af / Holger Drachmann", below which Nielsen has added "denne Udsættelse / er bedst."¹² in blue crayon.

Dating: "9.10.1922".

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

35x26 cm, 1 bifolio, 2 pages written in ink.

Paper type: 16 staves (hand-ruled).

Additions and changes in pencil (CN); at bottom of page 2, the following text appears: "Kære Carl Nielsen! Jeg har gjort mig selv den Glæde, og Dem maaske en lille Tieneste ved at kopiere Forspillet af Snefrid for Dem. Det er et daarligt Arbejde, men tag det som et Forsøg paa en ringe Tak for den store Tieneste De gør Solistforeningen af 1921. Med hiertelig Hilsen Deres hengivne Ellen Beck 9.10.22".¹³

Bar	Part	Comment
2	pf.2 (upper part)	note 1: <i>marc.</i> added and note 3: <i>stacc.</i> added by analogy with pf.1
2	pf.2 (upper part)	B: notes 1, 3: e

¹² "This setting is the best."

¹³ "Dear Carl Nielsen! I have given myself the pleasure, and perhaps done you a little favour by copying the prelude to Snefrid for you. It is poor work, but take it as an attempt at some humble thanks for the great favour you are providing the Soloist Association of 1921. Cordial greetings, Yours faithfully, Ellen Beck 9.10.22".