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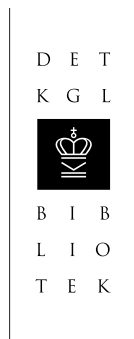
Serie IV. Juvenilia et Addenda. Bind 1

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Series IV. Juvenilia et Addenda. Volume 1



Edition Wilhelm Hansen
Copenhagen 2009



C A R L N I E L S E N

J U V E N I L I A
E T A D D E N D A

J U V E N I L I A
E T A D D E N D A

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.

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

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

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

Serie I, Scenemusik

- Operaer
- Skuespilmusik

Serie II, Instrumentalmusik

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

Series III, Vocal Music

Cantatas
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.

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 arrangementer 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.

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.

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 indstuderingspartiturer, arrangemente, der må formodes fortrinsvis at tjene studieformål eller partiturer, 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 Nielsens 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

CHAMBER MUSIC

POLKA FOR VIOLIN (ADD. 1)

In his autobiography, *Min fynske Barndom*, Nielsen relates that his *Polka for Violin* was first played at a party where he was standing in for his father, Niels Maler.¹² The latter entered just as the young Nielsen's heavily syncopated "great work" was being played, and according to his own report he could see in Niels Maler's face that the music did not please him:

"but he still came up with his violin under his arm and began to support me. But when they had finished dancing he said: 'You'd better stop this funny business; they can't dance to it'."¹³

Nielsen states that the polka "began" this way; therefore, at least according to his recollection, it must have been longer than the 16 bars that are notated, but no fuller notated version of the music is known. In Torben Meyer and Frede Schandorf Petersen's discussion¹⁴ the same 16 bars of the polka are reproduced (see facsimiles p. 1) – but interestingly in a different notation – so this first part of the structure is therefore what truly lodged in the composer's memory. In the same place Nielsen is also quoted as having said much later about this melody:

"I decided to try out the effect of the polka on the dancers, [...] It was by no means conventional, but full of syncopations throughout, yet also very static. As when a child writes an exercise, I couldn't get off the ground with my motif."¹⁵

The *Polka for Violin* thus survives in two varying sources, both apparently written down many years after its composition; the one (A) includes articulation, whereas the other (B) lacks it and is notated on a hastily scrawled stave without use of ruler or stave-rule. Source A is taken as the basis for the present edition, but both A and B are given in facsimile, since they represent what was presumably Nielsen's first publicly performed work.

12 Nielsen's father, Niels Jørgensen (1835-1915), was known as Niels Maler (i.e. Niels the Painter).

13 Carl Nielsen, *Min Fynske Barndom*, Copenhagen 1927, p. 101.

14 Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 30.

15 Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 31.

KAMMERMUSIK

POLKA FOR VIOLIN (ADD. 1)

I sin selvbiografi, *Min fynske Barndom*, fortæller Carl Nielsen, at *Polka for violin* første gang blev spillet offentligt under et gilde, hvor han spillede som stedfortræder for sin far, Niels Maler.¹² Faren trådte ind i salen, netop som den unge Carls stærkt synkoperede "størværk" blev spillet, og sønnen kunne efter eget udsagn se på Niels Malers ansigt, at musikken ikke behagede ham:

"han kom dog nærmere med sin Violin under Armen og gav sig til at sekundere mig. Men da de havde danset færdig, sagde han: 'Du skulde hellere lade være med de Kunster, det er ikke til at danse efter'".¹³

Carl Nielsen pointerer i øvrigt, at polkaen "begynder" på denne måde; den må altså – i det mindste ifølge hans erindring – have været mere omfangsrig end de 16 takter, der er noteret, men en mere omfattende nedskrift af musikken kendes ikke. I Torben Meyer og Frede Schandorf Petersens fremstilling¹⁴ gengives de samme 16 takter af polkaen (se faksimiler s. 1) – men vel at mærke i en anden nedskrift – så dette første formled er altså, hvad der har fæstnet sig varigt i komponistens hukommelse. Sammedets citeres Nielsen desuden for langt senere om denne melodi at have sagt:

"Jeg besluttede at prøve Virkningen af Polkaen paa de dansende, [...] Helt almindelig var den ikke, men fuld af Synkoper hele Vejen, i øvrigt meget stillestaaende. Ligesom naar et Barn skriver Stil, kom heller ikke jeg af Pletten med mit Motiv".¹⁵

Polkaen er således overleveret i to forskellige kilder, der begge synes at være skrevet ned mange år efter tilblivelsen; den ene kilde (A) er forsynet med artikulation, mens den anden (B) er uden artikulation og noteret på et hastigt nedkradset nodesystem uden brug af lineal eller rasterulle. Kilde A er lagt til grund for nærværende udgave, men både A og B gengives i facsimile, da de viser Carl Nielsens angiveligt første offentligt fremførte værk.

12 Carl Nielsens far, Niels Jørgensen (1835-1915), blev kaldt Niels Maler.

13 Carl Nielsen, *Min Fynske Barndom*, København 1927, s. 101.

14 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 30.

15 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 31.

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 Nielsens 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 / I / 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 Nielsens 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".