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VÆ R K E R
W O R K S

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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

DUET FOR VIOLINS (ADD. 2)

So far as we can tell, the *Duet for Violins* was composed during Nielsen's time as a military bandsman in Odense, between 1880 and 1883. No further details of its origins or performances are known, but in an interview in *Ekstrabladet* on 15 October 1905 the composer related that already by that time he had gained a reputation among his fellow bandsmen as someone who could write music, and he names a duet as an example:

"I wrote and wrote. And this was noticed. The very fact that someone could put something together at all was a big thing. I may have been writing terrible rubbish. But my comrades liked it. When we got together in the evening with some drinks and so on, it was always: 'Have you done something new, Carl?' 'No, but I've nearly finished a duet.' And then we would play it through. Well, anyhow, it was a fun time."¹⁶

The *Duet for Violins* only survives as separate parts. They are fair copied in another hand, which both shows that Nielsen was surrounded by musicians more skilled in notation than he was and underlines that he considered the composition to be so successful that it could bear the scrutiny of other peoples' eyes and ears. The fact that the manuscript carries the number "I" indicates that the young composer had plans to write more of the same, but no further violin duets by him are known. No performances of the duet can be documented, but it was probably among the duets that Nielsen allegedly played with a certain inspector Wessel, when he was lodging as a youngster with the Bauditz family in Copenhagen.¹⁷

¹⁶ John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 59.

¹⁷ Torben Meyer & Frede Schandorf Petersen, *op. cit.*, p. 60. On Bauditz, see commentary to Add. 45.

DUET FOR VIOLINER (ADD. 2)

Duet for violiner blev efter alt at dømme til under Carl Niensens tid som militærmusiker i Odense, det vil sige imellem 1880 og 1883. De nærmere omstændigheder omkring tilblivelsen og opførelsen kendes ikke, men i et interview i *Ekstrabladet* den 15. oktober 1905 fortalte komponisten, at han allerede dengang blandt militærmusikerne i Odense fik ry for at kunne skrive musik, og som eksempel nævnes en duet:

"Jeg skrev væk. Og det lagde man jo Mærke til. Alene det, at man kunde sætte noget sammen, var jo stort. For resten noget skrækeligt Juks, det jeg lavede! Men mine Kammerater var glade for det. Naar vi kom sammen om Aftenen med lidt Drikkevarer og saadan, hed det altid: Har du lavet noget nyt, Carl? Nej, men nu er jeg snart færdig med en Duet. Og saa spillede vi den jo igennem. Jo, det var alligevel en morsom Tid".¹⁶

Duet for violiner findes udelukkende i stemmer. De er renskrevne i fremmed hånd, hvad der dels vidner om, at Nielsen omgikkes musikere med en mere rutineret nodeskrift end sin egen, dels understreger, at han fandt kompositionen så vellykket, at den tålte andres øjne og øren. Det forhold, at manuskriptet betegnes ved nummeret "I", tyder på, at den unge komponist havde planer om at skrive flere af samme slags, men yderligere violinduetter fra hans hånd kendes ikke. Der kan ikke dokumenteres opførelser af duetten, men måske har den været blandt de duetter, som Nielsen angiveligt skulle have spillet med en inspektør Wessel, mens han som ung logerede hos familien Bauditz i København.¹⁷

¹⁶ John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 59.

¹⁷ Torben Meyer og Frede Schandorf Petersen, *op. cit.*, s. 60. Om Bauditz, se forord til Add. 45.

FORKORTELSER

ABBREVIATIONS

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 1 / 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 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".

Title on first music page: "Duetto I".
Donated to The Royal Library by Irmelin Eggert Møller in 1958.
34.8x26 cm, 2 bifolios, unpaginated, written in ink by unknown copyist.
Paper type: 12 staves (hand-ruled).
Fols. 1-2': vl.1. Fols. 3-4': vl.2. Contains a few corrections and additions written in pencil (CN). Fol. 4': 1 bar with pencil sketch.

The only source for the work is the fair copy of the two parts (A), made by an unknown copyist probably from Nielsen's score. The score must be considered as lost.

The source shows inconsistency regarding phrasing and dynamics. Most of the revision thus concerns standardisation of those two parameters in the two, often imitating, parts. Nielsen has added and changed a few of the dynamic marks. These are included in the present edition.

First Movement

Bar	Part	Comment
1	vl.2	<i>mf</i> emended to <i>p</i> by analogy with bb.1, 9 (vl.1)
6	vl.2	A: <i>f</i> added in pencil (CN?)
7	vl.1	<i>stacc.</i> omitted because redundant; <i>p</i> added by analogy with vl.2 (bb.7, 15)
7, 15	vl.2	A: <i>p</i> added in pencil (CN)
12	vl.1	notes 1-5: end of slur emended from note 4 to note 5 by analogy with b.4 (vl.2)
15	vl.1	<i>p</i> added by analogy with b.7 (vl.2)
16	vl.2	A: <i>mf</i> added in pencil (CN)
19, 21, 23	vl.1	marc. added by analogy with b.17
24	vl.1	note 1: marc. added by analogy with b.26
29-30, 32-34	vl.2	marc. added by analogy with b.28
38	vl.1	note 3: marc. added by analogy with b.42
42	vl.2	note 2: beginning of  emended from note 1 by analogy with vl.1 and b.38; A: note 3: marc. added in pencil (CN)
45	vl.1	marc. added by analogy with b.17
47	vl.1	marc. added by analogy with b.19
49	vl.1	marc. added by analogy with b.21
51	vl.1	marc. added by analogy with b.23
52	vl.2	marc. added by analogy with vl.1; A: after barline: <i>Volti Subito</i>
55	vl.2	A: notes 3-4: <i>d'-b[♯]</i> changed to <i>e'-c[♯]</i>
61	vl.1	A: notes 1 and 3: <i>a</i> changed to <i>a'</i>
61	vl.2	note 1: <i>♯</i> emended to <i>♭</i> by analogy with b.65
66	vl.1	A: note 3: <i>b[♯]</i> changed to <i>g[♯]</i>
70-71	vl.2	<i>stacc.</i> added by analogy with b.69
74	vl.2	notes 5-8: end of slur emended from note 7 to note 8 by analogy with b.73 and b.66 (vl.1)
83	vl.2	marc. added by analogy with vl.1
84	vl.2	<i>dolce</i> added by analogy with b.76
91	vl.1	marc. added by analogy with b.83
91	vl.2	marc. added by analogy with vl.1

92	vl.2	notes 2-3 and 7-12: <i>stacc.</i> added by analogy with notes 4-6 and bb.93-95
96-99	vl.2	<i>segue</i> (b.96) emended to <i>stacc.</i> by analogy with bb.93-95
104-111	vl.1	b.104 note 5 to b.111: <i>stacc.</i> added by analogy with b.104 notes 1-4 and by analogy with bb.92-99 (vl.2)
112	vl.1	note 8: <i>♯</i> emended to <i>♭</i> by analogy with b.113

Second Movement

Bar	Part	Comment
20	vl.2	A: <i>p</i> added in pencil (CN)
23	vl.2	marc. added by analogy with b.19
28	vl.1	marc. added by analogy with vl.2
28	vl.2	A: <i>f</i> changed to <i>fff</i> in pencil (CN)
32	vl.1	marc. added by analogy with vl.2
32	vl.2	A: <i>f</i> changed to <i>fff</i> in pencil (CN)

Third Movement

Bar	Part	Comment
7	vl.2	notes 1-3: beginning of slur emended from note 2 to note 1 by analogy with bb.3, 31 and b.11 (vl.1)
17	vl.1	notes 3, 6: <i>stacc.</i> added by analogy with bb.5, 25
19	vl.1	notes 3, 6: <i>stacc.</i> added by analogy with bb.5, 25
27	vl.2	notes 1-3: beginning of slur emended from note 2 to note 1 by analogy with bb.1, 7 and b.11 (vl.1); notes 4-6: slur added by analogy with bb.1, 7 and b.11 (vl.1)
31	vl.2	notes 4-6: slur added by analogy with bb.1, 7 and b.11 (vl.1)

Add. 3 ROMANCE FOR VIOLIN AND PIANO IN G MAJOR

A Score, manuscript copy

Aa Part, manuscript copy

A Score, manuscript copy.

DK-Kk, CNS 416 (add.).

Title on first music page: "Romance".

Acquired by The Royal Library from music antiquarian Dan Fog in 1993.

34.5x26 cm, 2 folios, unpaginated, written in ink in unknown hand.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Dedication on fol. 1': "Til Hr Carl Larsen / venskabeligst fra / Carl Nielsen"³ (CN).

Additions in ink by Nielsen and in unknown hand.

3 "For Mr. Carl Larsen / kindly from Carl Nielsen".