

C A R L N I E L S E N

V Æ R K E R
W O R K S



CARL NIELSEN

SUITE FOR
STRYGEORKESTER
OPUS 1

SUITE FOR
STRING ORCHESTRA
OPUS 1

Udgivet af
Edited by
Peter Hauge



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S U I T E F O R S T R I N G O R C H E S T R A , O P U S 1

After finishing his studies at the Copenhagen Conservatory (Kjøbenhavns Musikkonservatorium) in 1886, Carl Nielsen began making a living as an assistant violinist in various orchestras — for example the Tivoli Orchestra — and as a teacher of the violin and chamber music. However, at the same time he chose to continue his composition studies with Orla Rosenhoff,¹ who had been his teacher at the conservatory in harmony, counterpoint and fugue. One of the works that Carl Nielsen wrote while studying composition was his first opus-numbered work: *Suite for String Orchestra*.² On 8th September 1888 the work had its first performance at the Tivoli Concert Hall in the *Second Nordic Concert* on the occasion of the Great Nordic Industrial Exhibition. The conductor of the Tivoli orchestra, who was well known for helping young talents on their way, was the renowned Balduin Dahl.³ The two were already acquainted, since Carl Nielsen's *Andante tranquillo e Scherzo* for string orchestra had been performed the previous year under Dahl's baton.⁴

The Suite was a great success with the audience and the middle movement had to be played again as an encore. Carl Nielsen, who played in the expanded orchestra, was called back by the audience several times:

¹ Composer and music theorist (1844-1905).

² Although the work was published as *Kleine Suite für Saiteninstrumente*, Carl Nielsen never seems to have used this title; instead he preferred *Suite for Strygeorkester*, *Suite for Strygere* or *Strygesuite*. See for example contemporary reviews of the work in the newspapers and an interview in *Politiken* with Nielsen on 13.1.1926 as well as concert programmes where Carl Nielsen himself conducted the work. In Nielsen's letters and diaries, too, the work is called *Strygesuite* or *Suite*; cf. Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, pp. 26, 27, 519; Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsen Breve. I udvalg med kommentarer*, Copenhagen 1954, pp. 49, 240.

³ Danish conductor (1834-1891).

⁴ See review in *Nationaltidende*, 18.9.1887, and the Tivoli concert programme for 17.9.1887.

S U I T E F O R S T R Y G E O R K E S T E R , O P U S 1

After endt uddannelse på Kjøbenhavns Musikkonservatorium i 1886 begyndte Carl Nielsen at ernære sig som assistent i forskellige orkestre — blandt andet i Tivoli orkestret — og som lærer i violin og kammermusik. Han valgte dog samtidig at fortsætte med kompositionsstudier hos Orla Rosenhoff,¹ som han havde haft som lærer på konservatoriet i harmonilære, kontrapunkt og fuga. Et af de værker, som Carl Nielsen komponerede, mens han studerede komposition hos Rosenhoff, var sit første opus-nummererede: *Suite for Strygeorkester*.² Den 8. september 1888 førsteopførtes værket i Tivoli ved den *Anden nordiske Koncert* i anledning af Den store nordiske Industriudstilling. Tivoli-orkestrets dirigent, som var kendt for at hjælpe unge talenter på vej, var den navnkundige Balduin Dahl.³ De to kendte allerede hinanden, idet Carl Niensens *Andante tranquillo e Scherzo* for strygeorkester var blevet opført året før under ledelse af Balduin Dahl.⁴

Suiten blev en stor succes hos publikum, og midtersatsen måtte gives som ekstranummer. Carl Nielsen, der spillede med i det udvidede orkester, måtte kaldes frem flere gange:

¹ Komponist og musikteoretiker (1844-1905).

² Selvom værket udkom som *Kleine Suite für Saiteninstrumente*, anvendte Carl Nielsen tilsyneladende aldrig selv denne titel; i stedet foretrak han *Suite for Strygeorkester*, *Suite for Strygere* eller *Strygesuite*. Se fx samtidige anmeldelser af værket i aviserne og interview i *Politiken* med Carl Nielsen den 13.1.1926 samt koncertprogrammer, hvor Carl Nielsen selv dirigerede værket. Også i hans breve og dagbøger betegnes værket som *Strygesuite* eller *Suite*, jf. Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 26, 27, 519; Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Nielsen Breve. I udvalg med kommentarer*, København 1954, s. 49, 240.

³ Dansk dirigent (1834-91).

⁴ Se anmeldelse i *Nationaltidende*, 18.9.1887 samt Tivolis koncertprogram fra 17.9.1887.

“It was a pleasure to hear Mr. Carl Nielsen’s Suite for String Orchestra. The young man obviously has a great deal on his musical mind that he wants to say, and what he told us on Saturday was presented in a beautiful, concise form, modestly and attractively, with excellent part-writing and an appealing fullness of sound that reveals an excellent eye for the string material. There is every reason to congratulate the young man on this — as far as we know — his public debut. The Suite was a decided success; the middle movement had to be played *da Capo*, and after the last performance the composer, who clearly aroused much sympathy with his great youth, was called out three times. The applause was well deserved, and we may hope that it will stimulate Mr. Nielsen to new efforts to make his unmistakable talent bear fruit.

The performance of the Suite was excellent, and Mr. Dahl deserves warm appreciation, because he offers the young shelter under his musical wings; there are unfortunately so few places in this country they can turn to.”⁵

The reaction of the critics towards the 23-year-old composer was, however, somewhat guarded:

“In the Danish section the new was represented by Messrs. *Carl Nielsen* (Suite for String Orchestra), whom no one knows, and Mr. *Cornelius Rübner* (Symphonic Poem), who is quite foreign. An oddly composed programme.”⁶

The names of the movements are unfortunately not given in the programme from the first performance, nor were they mentioned in the newspaper reviews. But when Carl Nielsen was interviewed by *Pressens Magasin* in 1918, he said that the movements had the subtitles “The Danaids”, “The Dance of the Charites” and “The Bacchus Procession”. Balduin Dahl thought, however, that the titles were affected and asked Carl Nielsen to remove them, which he, nevertheless, did not do.⁷

As early as a month later the *Suite for String Orchestra* was performed again — this time in Odense, where Carl Nielsen at the same time made his public debut as a conductor. In the same concert Nielsen played *Souvenir d’Haydn* by Hubert Léonard⁸ and was praised as a violinist:

“[Carl Nielsen’s] Suite for String Orchestra, conducted by himself, is a very attractive musical work, and it had the best

“Glædeligt var det at høre Hr. Carl Niensens Suite for Strygeorkester. Den unge Mand har aabenbart meget paa sit musikalske Hjerte, han ønsker sagt, og det, han fortalte os i Lørdags, var fremsat i en smuk, koncis Form, beskedent og tiltalende, med udmærket Stemmeføring og kjøn Klangfylde, der røber sikkert og kyndigt Blik til Strygemateriale. Der er al Grund til at lykønske den unge Mand til denne, saavidt vi vide, Debut for Offentligheden. Suiten var en afgjort Sukces; den mellemste Sats maatte spilles *da Capo*, og efter den sidste blev Komponisten, der øiensynligt vakte megen Sympathi ved sin store Ungdom, kaldt tre Gange frem. Bifaldet var vel fortjent, og vi ville haabe, at det maa anspore Hr. Nielsen til nye Anstrengelser for at gjøre sit umiskendelige Talent frugtbringende. Udførelsen af Suiten var fortræffelig, og Hr. Dahl fortjener en varm Paaskjønnelse, fordi han giver de Unge Ly under sine musikalske Vinger; der er desværre saa faa Steder herhjemme, hvortil de kunne tye hen.”⁵

Der var dog også kritikere, der forholdt sig afventende over for den kun 23-årige komponist:

“I den danske Afdeling var Nyhederne repræsenteret ved d’Hrr. *Carl Nielsen* (Suite for Strygeorkester), som ingen kender, og Hr. *Cornelius Rübner* (Symfonisk Digtning), som er ganske udenlandsk. Et mærkeligt sammensat Program.”⁶

Satsbetegnelserne er desværre ikke angivet i programmet fra førsteopførelsen og bliver heller ikke nævnt i avisernes anmeldelser. Men da Carl Nielsen blev interviewet til *Pressens Magasin* i 1918, fortalte han, at satserne havde undertitlerne “Danaiderne”, “Kariternes Dans” og “Bacchus-Toget”. Balduin Dahl mente dog, at titlerne var affekterede og bad Carl Nielsen om at fjerne dem, hvilket han imidlertid ikke gjorde.⁷

Allerede omkring en måned senere blev *Suite for Strygeorkester* opført igen — denne gang i Odense, hvor Carl Nielsen samtidig fik sin offentlige debut som dirigent. Ved samme koncert spillede han *Souvenir d’Haydn* af Hubert Léonard⁸ og fik en rosende omtale som violinist:

“[Carl Niensens] Suite for Strygeorkester, der dirigeredes af ham selv, er et meget tiltalende Musikkværk, og det fandt ogsaa

⁵ *Avisen*, 10.9.1888.

⁶ *Politiken*, 9.9.1888.

⁷ *Pressens Magasin*, 1.6.1918 (Helge Wamberg). My thanks to John Fellow Larsen for directing my attention to this article.

⁸ Belgian composer and violinist (1819-1890).

⁵ *Avisen*, 10.9.1888.

⁶ *Politiken*, 9.9.1888.

⁷ *Pressens Magasin*, 1.6.1918 (Helge Wamberg). John Fellow Larsen har venligst henledt min opmærksomhed på denne artikel.

⁸ Belgisk komponist og violinist (1819-1890).

possible reception from the audience. In his performance of Leonard's *Souvenir d'Haydn* we got to know him as a highly able violinist, who has already achieved a high degree of technical skill. After the performance of this piece of music a veritable storm of applause broke out from the audience.”⁹

On 28th April 1889 the Suite was performed in the Hall of the Working Men's Association (Arbejderforeningens Festsal), under the baton of the composer himself. On this occasion too the middle movement, which had now apparently been given the title Scherzino instead of “Dance of the Charites”, was played as an encore for an enthusiastic audience. The newspaper *Dagens Nyheder* wrote:

“The 23-year-old composer conducted this promising work himself and after energetic urging performed the Scherzino *da capo*; after the Finale he was called out again and again.”¹⁰

And *Politiken* remarked:

“Under the baton of the composer, the same orchestra also performed three movements of a string orchestra suite by *Carl Nielsen* [...] This demonstrated such an unpretentious and at the same time artistically tasteful freedom of writing, with music so uncontrivedly and endearingly (in the best sense of the word) youthful that it could not but charm both musical experts and laymen in favour of the young composer-conductor. The applause was tumultuous.”¹¹

In the course of the next month Carl Nielsen appears to have been busy radically reworking the final movement and writing out new orchestral parts. At a concert in Tivoli on 25th May, held to mark the return of Fridtjof Nansen's great Greenland Expedition, the *Suite for String Orchestra* was performed in the new version. According to several newspapers the Finale had been reworked, and *Politiken* mentioned that the revision had been done especially with the celebration for Fridtjof Nansen in mind.¹² Comparing the reviews of the concert of the 25th May with the previous ones, it emerges that the original version of the Finale had a fast beginning, probably corresponding to the *Allegro con brio* section, while the reworked version begins

den bedste Modtagelse hos Publikum. Ved hans Udførelse af Leonards *Souvenir d'Haydn* lærte man ham at kjende som en udmærket dygtig Violinist, der allerede nu har drevet det til en høj Grad af teknisk Færdighed. Efter Foredraget af dette Musik-stykke brød der en sand Bifaldsstorm løs fra Publikum.”⁹

Den 28. april 1889 blev Suiten opført i Arbejderforeningens Festsal under ledelse af komponisten selv. Også ved denne lejlighed måtte midtersatsen, som nu tilsyneladende havde fået titlen Scherzino i stedet for “Kariternes Dans”, gives som ekstranummer for et begejstret publikum; således skriver *Dagens Nyheder*:

“Den treogtyveaarige Komponist dirigerede selv dette lovende Arbejde og maatte efter energisk Opfordring give Scherzinoen *da capo*; han fremkaldtes efter Finalen atter og atter.”¹⁰

Og *Politiken* bemærker:

“Under Komponistens Direktion udførte endvidere det samme Orkester tre Satser af en Stryge-Orkester-Suite af *Carl Nielsen* [...] Der var her en saa ukunstlet og paa samme Tid kunstforstandig Skriven løs, saa meget ulavet og hjærtevindende i denne Ordets allerbedste Forstand ungdommelige Musik, at det ikke kunde andet end indtage baade Musikkyndige og Lægfolk for den ganske unge Komponist-Dirigent. Bifaldet var stormende.”¹¹

I løbet af den næste måneds tid havde Carl Nielsen tilsyneladende travlt med at omarbejde Finale-satsen kraftigt og få skrevet nye orkesterstemmer ud. Til en koncert i Tivoli den 25. maj, som blev holdt i anledning af en fest for hjemkomsten af Fridtjof Nansens store Grønlandsekspedition, blev *Suite for Strygeorkester* opført i den nye version. Ifølge flere aviser var finalen blevet omarbejdet, og *Politiken* nævner, at revisionen var sket specielt med henblik på festen for Fridtjof Nansen.¹² Sammenholder man anmeldelserne fra koncerten den 25. maj med de foregående, viser det sig, at den oprindelige version af Finalen havde en hurtig begyndelse, sandsynligvis svarende til *Allegro con brio*-delen, hvorimod den omarbejdede version

⁹ *Fyens Stiftstidende*, 17.10.1888; the concert was on 16.10.1888.

¹⁰ *Dagens Nyheder*, 30.4.1889.

¹¹ *Politiken*, 2.5.1889.

¹² Cf. *Politiken*, 26.5.1889 and *Dagbladet*, 29.5.1889. Fridtjof Nansen, Norwegian Greenland explorer (1861-1930).

⁹ *Fyens Stiftstidende*, 17.10.1888; koncerten fandt sted 16.10.1888.

¹⁰ *Dagens Nyheder*, 30.4.1889.

¹¹ *Politiken*, 2.5.1889.

¹² Jf. *Politiken*, 26.5.1889 og *Dagbladet*, 29.5.1889. Fridtjof Nansen, norsk Grønlandsfarer (1861-1930).

with a slow introduction, in which Carl Nielsen uses the theme of the first movement.¹³

Although Carl Nielsen's *Suite for String Orchestra* aroused great enthusiasm from the public too on this occasion, there were a few people who began to criticize the stir that the composer and his new work appeared to be creating. The reviewers on *Illustreret Tidende* and *Dagbladet* in particular expressed a somewhat negative view of Nielsen's talents:

"While we willingly admit that these concert evenings have shown that Carl Nielsen is the composer among those played who has the greatest innate musical talent, we must express some reservations about what appears to be the more than ample homage already paid to him by the public and the press. At all events this homage seems to have been paid in advance, for the works by him that have been performed have in reality only shown that he has an innate gift for working with rare ease, almost as a matter of routine, and that through these abilities and much industry he has already managed to become a particularly able and solid musician; but they have borne witness to no special artistic personality or distinctive creative talent."¹⁴

On the basis of the information in the reviews, the existing incomplete draft for the Finale can thus be identified as part of the early version of opus 1.¹⁵ A more detailed scrutiny of the draft and the fair copy of the Finale shows that the two versions

begynder med en langsom introduktion, i hvilken Carl Nielsen anvender temaet fra førstesatsen.¹³

Selvom Carl Nielsens *Suite for Strygeorkester* også ved denne lejlighed vakte stor begejstring blandt det brede publikum, var der dog nogle, som begyndte at kritisere den tilsyneladende store opmærksomhed, som komponisten og hans nye værk skabte. Især anmelderne på *Illustreret Tidende* og *Dagbladet* udtrykte sig noget negativt om Carl Nielsens talent:

"Medens vi gjerne skal indrømme, at disse Koncertaftener har vist, at Carl Nielsen er den af de optrædende Komponister, der sidder inde med de største medfødte musikalske Evner maa vi dog tage noget Forbehold over for den som det synes lovlig rigelig Virak, der allerede nu af Publikum og i Pressen ofres ham. I hvert Fald maa denne Hyldest betragtes som ydet ham forskudtvis, thi de opførte Arbejder af ham har virkelig kun vist, at han som nævnt har en medfødt Gave til at arbejde sjældent let, næsten rutineret, og at han ved disse Anlæg og megen Flid allerede nu er naat til at være en særdeles dygtig og solid Musiker, men de har ikke givet Vidnesbyrd om nogen særlig Kunstnerpersonlighed eller ejendommelig Skaberevne."¹⁴

Ud fra oplysningerne i anmeldelserne kan den eksisterende ufuldstændige kladder til Finalen således bestemmes til at være en del af den tidlige version af opus 1.¹⁵ En nærmere gennemgang af kladden og renskriften til Finalen viser, at de to

13 *Politiken*, 2.5.1889; see also Torben Schousboe, *Udviklingstendenser inden for Carl Nielsens symfoniske orkesterværker indtil ca. 1910*, Musikvidenskabeligt Institut, Copenhagen 1968 (master's thesis for the Department of Music); Peter Hauge, "Carl Nielsens første opus: Problemer omkring tilblivelsen og førsteopførelsen af Lille Suite", *Fund og Forskning* 35 (1996), pp. 223-237. According to the reviews (*Dagens Nyheder*, 30.4.1889, *Politiken*, 2.5.1889) and concert programmes, the names of the movements were still the same (Prelude, Scherzino and Finale). The programme for the "People's Concerts of 1886" (28.4.1889) says: "1st Part Prélude / 2nd [Part] Scherzino-Joking / 4th [Part] Finale-End"; "4th Part" should have been "3rd Part". The programme for the Tivoli concert (25.5.1889) names the movements: "a) Prelude. / b) Scherzino. / c) Finale."

14 *Illustreret Tidende*, 9.6.1889 (No. 36 p. 438); the review was presumably written by the music historian and critic William Behrend (1861-1940), who had also criticized Carl Nielsen before (cf. *Illustreret Tidende*, 5.5.1889 (No. 31 p. 378)); however, Behrend later became one of Carl Nielsen's admirers. The music critic H.W. Schytte (1827-1903), known as a conservative in his musical views, also expressed reservations about Carl Nielsen's work, cf. *Dagbladet*, 29.5.1889.

15 *Dk-Kk*, CNS 48b(1) (Source **E**¹) and CNS 354a, Item 6 (Source **E**^A).

13 *Politiken*, 2.5.1889; se også Torben Schousboe, *Udviklingstendenser inden for Carl Nielsens symfoniske orkesterværker indtil ca. 1910*, København: Musikvidenskabeligt Institut 1968 (magisterafh.); Peter Hauge, "Carl Nielsens første opus: Problemer omkring tilblivelsen og førsteopførelsen af Lille Suite", *Fund og Forskning* 35 (1996), s. 223-237. Satsbetegnelserne var ifølge anmeldelserne (*Dagens Nyheder*, 30.4. 1889, *Politiken*, 2.5.1889) og koncertprogrammerne dog stadig de samme (Prelude, Scherzino og Finale). I programmet for "Folkekoncerterne af 1886" (28.4.1889) står der: "1. Del Prélude—Forspil / 2. [Del] Scherzino—Spøgende / 4. [Del] Finale—Slutning"; "4. Del" skulle have været betegnet som "3. Del". I programmet for Tivoli (25.5.1889) nævnes satserne som: "a) Prelude. / b) Scherzino. / c) Finale."

14 *Illustreret Tidende*, 9.6.1889 (nr. 36 s. 438); anmeldelsen er muligvis skrevet af musikhistorikeren og -kritikeren William Behrend (1861-1940), som også tidligere havde kritiseret Carl Nielsen (jf. *Illustreret Tidende*, 5.5.1889 (nr. 31 s. 378)); dog blev Behrend senere en af Carl Nielsens beundrere. Også musikkritikeren H.W. Schytte (1827-1903), som var kendt for at være konservativ i sine musikalske synspunkter, udtrykte forbehold over for bl.a. Carl Nielsens arbejde, jf. *Dagbladet*, 29.5.1889.

15 *Dk-Kk*, CNS 48b(1) (kilde **E**¹) og CNS 354a, læg 6 (kilde **E**^A).

are very different in structure, since the original version included an Adagio for solo violin accompanied by the orchestra, while the slow introduction that Carl Nielsen used in the later version does not appear at all. No draft for the first two movements appears to have survived, and this may be because they were never reworked. The reason Carl Nielsen chose to rework the Finale may have been that at some point after the first performance he showed the work to the Nestor of Danish musical life, Niels W. Gade,¹⁶ who laid his fingers on it and remarked: “Little Nielsen, you are too cluttered!”¹⁷

It is highly probable that Nielsen was aided by Rosenhoff in the radical revision of the Suite. In the few letters between the two that have survived, it is quite clear that Rosenhoff at least scrutinized and made corrections in *Fantasy Pieces for Oboe and Piano* (op. 2) and *Five Piano Pieces* (op. 3), which appeared in 1890 and 1891 respectively.¹⁸ Even when Nielsen was working on his F minor quartet (op. 5) in 1890, he often wrote to Rosenhoff and told him how the work was progressing.¹⁹ The relative consistency of the Suite may thus be due to the thorough proof-reading by Rosenhoff — a job that Nielsen later in life does not seem to have cared much to do.

When Carl Nielsen drew up his printing manuscript — probably in the summer of 1889 — the movements were given French names (Prélude, Intermède and Finale). In September Nielsen was engaged by the Royal Orchestra and, encouraged by Gade, applied a second time for the coveted grant, Det Anckerske Legat, which he was awarded, and which he was to use to make a journey abroad. In the spring of 1890²⁰ Carl Nielsen’s first opus was published by Wilhelm Hansens Forlag as *Kleine Suite für Saiteninstrumente*. The names of the movements had now been changed to Präludium, Intermezzo and Finale, and the work was dedicated to Orla Rosenhoff.

Peter Hauge

16 Composer, conductor and teacher (1817-1890).

17 *Politiken*, 26.1.1913.

18 DK-Kk, CNA I.A.b., letters dated 13.7.1890, 30.11.1890 and 20.12.1890 (from Wilhelm Hansen to Carl Nielsen at the request of Orla Rosenhoff).

19 Irmelin Eggert Møller & Torben Meyer (eds.), *op. cit.*, pp. 7-8, p. 15.

20 According to Ludvig Dolleris, *Carl Nielsen: En Musikografi*, Odense 1949, p. 15, the *Suite for Strings* appeared as early as 25.1.1889 (“Actual date uncertain”) — that is, before it had been reworked into its final version in May 1889. Dolleris does not say where his information comes from. According to Wilhelm Hansen’s engraver’s book, which is kept at the Royal Library, the job was done between “*Summer Revue Music of 1889. Merry Musicians*” and “*New Year Revue Music for 1890*”. Cf. Peter Hauge, *op. cit.*, pp. 227-230.

versioner er meget forskellige i opbygning, idet den oprindelige version indeholdt en Adagio for soloviolin akkompagneret af orkestret, mens den langsomme introduktion, som Carl Nielsen anvendte i den senere version, slet ikke forekommer. Der findes tilsyneladende ikke overleveret en kladde til de to første satser, hvilket kunne tyde på, at disse ikke er blevet omarbejdet. Årsagen til at Carl Nielsen valgte at omarbejde Finalen, kan være, at han på et tidspunkt efter førsteopførelsen havde vist værket til dansk musiklivs nestor, Niels W. Gade,¹⁶ som satte fingeren på den og bemærkede: “Lille Nielsen, De roder for meget!”¹⁷

Det er sandsynligt, at Carl Nielsen fik hjælp fra Rosenhoff til den kraftige revision af Suiten. Af de få bevarede breve mellem de to fremgår det tydeligt, at Rosenhoff ihvertfald har gennemset og foretaget korrektioner i *Fantasiestykker for obo og piano* (op. 2) og *Fem klaverstykker* (op. 3), som udkom henholdsvis i 1890 og 1891.¹⁸ Selv da Carl Nielsen arbejdede på sin f-mol kvartet (op. 5) i 1890, skrev han ofte til Rosenhoff og fortalte, hvordan arbejdet skred frem.¹⁹ At Suiten fremtræder forholdsvis konsistent, kan således skyldes, at Rosenhoff har underkastet værket en grundig korrektur — et arbejde, som Carl Nielsen senere i sit liv tilsyneladende ikke selv brød sig om at udføre.

Da Carl Nielsen udarbejdede sit trykforlæg — sandsynligvis i sommeren 1889 — fik satserne franske betegnelser (Prélude, Intermède og Finale). I september blev Carl Nielsen ansat i Det Kongelige Kapel og søgte på Gades opfordring for anden gang det eftertragtede Anckerske Legat, som han blev tildelt, og for hvilket han skulle foretage en udenlandsrejse. I foråret 1890²⁰ udkom Carl Nielsens første opus på Wilhelm Hansens Forlag som *Kleine Suite für Saiteninstrumente*. Satsbetegnelserne var nu ændret til Präludium, Intermezzo og Finale, og værket var tilegnet Orla Rosenhoff.

Peter Hauge

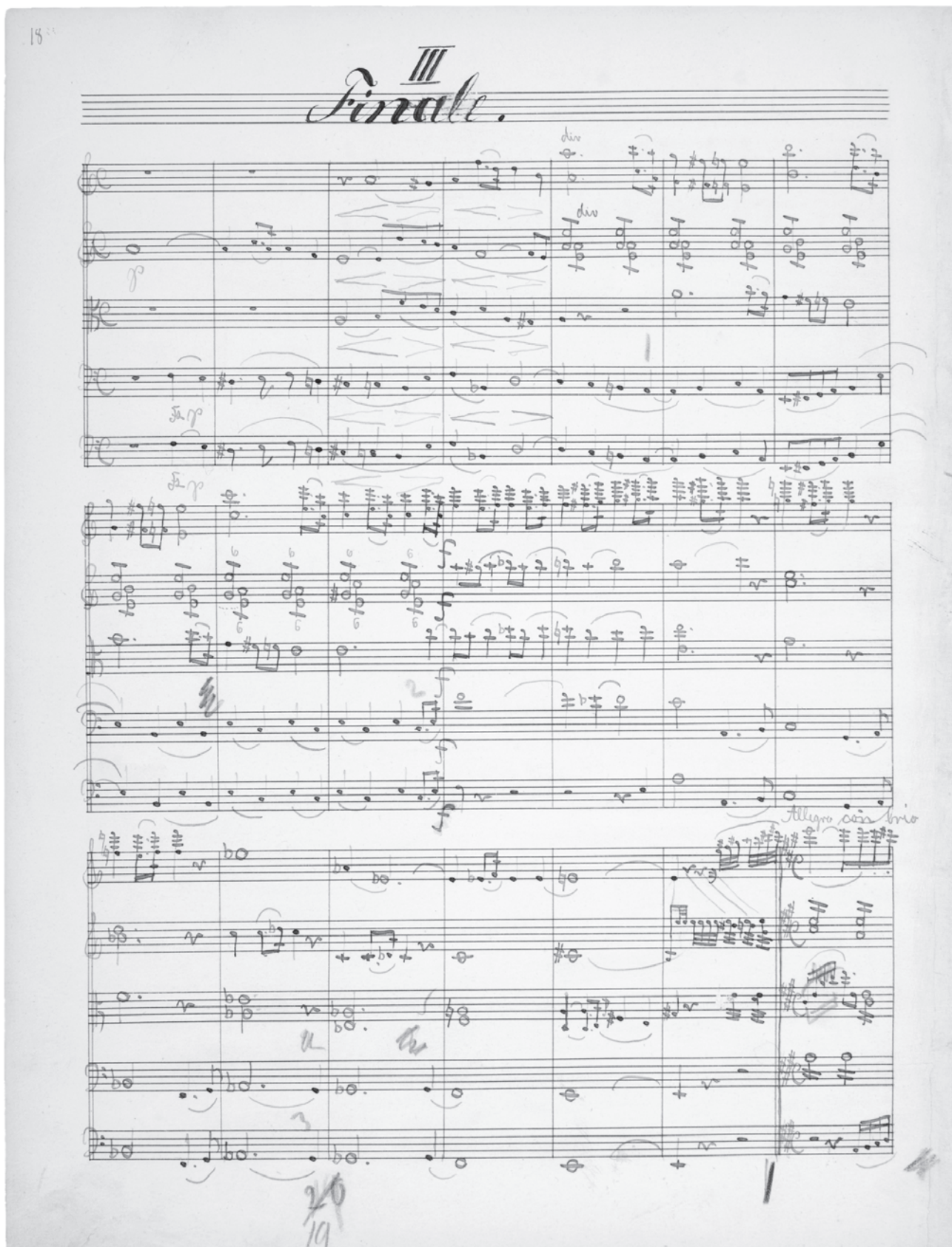
16 Komponist, dirigent og lærer (1817-1890).

17 *Politiken*, 26.1.1913.

18 DK-Kk, CNA I.A.b., breve dateret 13.7.1890, 30.11.1890 samt 20.12.1890 (fra Wilhelm Hansen til Carl Nielsen på foranledning af Orla Rosenhoff).

19 Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 7-8, s. 15.

20 Iflg. Ludvig Dolleris, *Carl Nielsen: En Musikografi*, Odense 1949, s. 15, udkom *Suite for Strygere* allerede 25.1.1889 (“Selve Datoen usikker”) — det vil sige, før værket var blevet omarbejdet til dets endelige version i maj 1889. Dolleris angiver ikke, hvor hans oplysning stammer fra. Ifølge Wilhelm Hansens stikkerbog, som er opbevaret på Det Kongelige Bibliotek, er værket placeret mellem *Sommerrevuen 1889. Muntre Musikanter* og *Nytaarsrevuen 1890*. Jf. Peter Hauge, *op. cit.*, s. 227-230.



Suite for String Orchestra (Source **C**), bb. 1-21. The printing manuscript for the beginning of the Finale as the movement is known today, probably played for the first time at Tivoli on 25th May 1889.

Suite for Strygeorkester (kilde **C**), t. 1-21. Trykforlægget til begyndelsen af Finalen sådan som satsen kendes i dag, formentlig spillet første gang i Tivoli den 25. maj 1889.

Handwritten musical score for Suite for String Orchestra, draft (Source B¹) for the earlier version of the beginning of the Finale as it was probably performed on 8th September 1888. The page (fol. 1^o) contains bb. 1-10 corresponding to bb. 20-28 in the printed version.

1957-58. 1003
mu 6510.1470-

Handwritten musical score for Suite for Strygkorkester, kladde (kilde B¹) til den tidligere version af begyndelsen til Finalen sådan som den formentlig blev opført den 8. september 1888. Siden (fol. 1^o) indeholder t. 1-10 svarende til t. 20-28 i den trykte version.

Handwritten musical score for String Orchestra, page seven of the draft (Source **E¹**) for the earlier version of the Finale, which includes an Adagio with a solo for violin.

The score is written on ten staves. The first staff is for Violin I, the second for Violin II, the third for Viola, the fourth for Violoncello, the fifth for Double Bass, the sixth for Piano, the seventh for Harp, the eighth for Violoncello II, the ninth for Double Bass II, and the tenth for a solo violin. The tempo is marked "Adagio". The score includes various musical notations such as notes, rests, and dynamic markings.

Suite for Strygeorkester, side syv af kladde (kilde **E¹**) til den tidligere version af Finalen, som indeholder en Adagio med solo for violin.

Suite for String Orchestra, page seven of the draft (Source **E¹**) for the earlier version of the Finale, which includes an Adagio with a solo for violin.

S U I T E

F O R S T R I N G O R C H E S T R A

S U I T E

F O R S T R Y G E O R K E S T E R

PRELUDE / PRÆLUDIUM

I

Andante con moto (♩ = 56)

Op. 1

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

div.

p

mf

p

5

f

10

dim.

pp

pp

pp

pp

pp

pp

29

trem. div.

pp pizz.

arco

trem.

pp

solo

mf

pizz.

pp

34

trem.

fz *mf*

fz *mf*

fz *mf*

trem. arco

fz *mf*

div.

fz *mf*

div.

fz *mf*

C

40

rit.

fz *mf*

p

fz

p

fz

dim.

dim.

pizz.

pp

pizz.

pp

INTERMEZZO
Allegro moderato (♩ = 176)

II

Violino 1
con sord.
p *fz* *p*

Violino 2
con sord.
pizz.
p

Viola
senza sord.
pizz.
p

Violoncello
senza sord.
pizz.
p

Contrabbasso
senza sord.
pizz.
p

9

f *p* *f* *p* *mf* *pp* *ff* pizz.

arco *f* *p* *f* *p* *mf* *pp* *ff* pizz.

arco div. *f* *p* *f* *p* *mf* *pp* *ff*

p *p* *p* *p* *mf* *pp* *ff* *fz*

p *p* *p* *p* *mf* *pp* *ff* *fz*

18

1. 2.

fz *fz* *f* *f* *f* *f* *f* *f*

fz *fz* *f* *f* *f* *f* *f* *f*

fz *fz* *f* *f* *f* *f* *f* *f*

fz *fz* *f* *f* *f* *f* *f* *f*

25

A

arco

sempre f

arco

f

sempre f

sempre f

sempre f

sempre f

33

di - - - - - mi - - - - - nu - - - - - en - - - - - do *f*

di - - - - - mi - - - - - nu - - - - - en - - - - - do *f*

di - - - - - mi - - - - - nu - - - - - en - - - - - do *f*

di - - - - - mi - - - - - nu - - - - - en - - - - - do *f*

di - - - - - mi - - - - - nu - - - - - en - - - - - do *f*

42

fs

di - - - - -

di - - - - -

fs

di - - - - -

fs

di - - - - -

B

51

di - mi - nu - en - do

f *pp* *fp*

pizz.

60

fp *f* *p* *f*

div.

pizz.

arco

68

p *mf* *pp* *ff* *f*

pizz.

arco

C

102^I

tr

div.

ff

arco div.

p

ff

p

ff

p

ff

103^{II}

p

p

p

p

p

109

mf

pizz.

mf

pizz. div.

mf

pizz.

mf

D

117

cre - - - - - scen

cre - - - - - scen

cre - - - - - scen

cre - - - - - scen

cre - - - - - scen

125

do

do

do

do

do

f

f

f

f

f

pizz.

arco

133

do

do

do

do

do

p

p

p

p

p

pp

pp

pp

pp

pp

pizz.

arco

E

141

arco div.
p

mf

p

mf

mf

149

mf

156

p

p

p

p

p

pizz.
p

pizz.
p

pizz.
p

p

164

Violin (v) part: *f*, *p*, *f*, *p*, *f*

Piano (p) part: *pizz.*, *f*, *p*, *f*

172

Violin (v) part: *p*, *mf*, *pp*, *ff*, *f*

Piano (p) part: *p*, *mf*, *pp*, *ff*, *f*

180

Violin (v) part: *f*, *f*

Piano (p) part: *f*, *f*

F

188

arco

sempre f

di - - - - - mi - - - - -

sempre f

di - - - - - mi - - - - -

sempre f

di - - - - - mi - - - - -

sempre f

di - - - - - mi - - - - -

sempre f

di - - - - - mi - - - - -

196

nu - - - - - en - - - - - do *f*

nu - - - - - en - - - - - do *f*

nu - - - - - en - - - - - do *f*

nu - - - - - en - - - - - do *f*

nu - - - - - en - - - - - do *f*

nu - - - - - en - - - - - do *f*

204

fs di - - - - - *fs*

di - - - - -

di - - - - -

fs di - - - - - *fs*

fs di - - - - - *fs*

G

213

mi - nu - en - do

mi - nu - en - do

mi - nu - en - do

mi - nu - en - do

pp fz p

pp fz p

pp pizz.

pp

pp

221

fz p

fz p

f p

f p

div.

f p

f p

f p

f p

arco pizz.

f p

arco pizz.

f p

arco pizz.

H

229

mf

mf

mf

mf

div.

mf

pizz.

mf

pizz.

mf

239

di - - -

di - - -

di - - -

arco

di - - -

246

-mi - nu en do

-mi - nu en do

-mi - nu en do

-mi - nu en do

-mi - nu en do

f

254

p

p

f

p

p

pizz.

p

III

Andante con moto (♩ = 56)

Carl Nielsen Udgaven CN 00009

14

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

Allegro con brio (♩ = 80)

20

molto

ff

molto

ff

molto

ff

ff

22

25

29

B

p

36

f

42

47

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

pizz.

pizz.

53

C

p

p

p

p

p

arco

arco

59

mf

mf

mf

mf

mf

64

cre - scen

cre - scen

cre - scen

cre - scen

cre - scen

70

D

ff

ff

ff

ff

ff

do

do

do

do

do

76

fz *fz* *fz* *fz* *fz*

83

p *p* *p* *p* *p*

89

E

div. *pizz.* *pizz.* *pizz.* *pizz.*

di - mi - nu - en - do
di - mi - nu - en - do
di - mi - nu - en - do
di - mi - nu - en - do
di - mi - nu - en - do

111

cre - - - - -

cre - - - - -

cre - - - - -

arco

arco

cre - - - - -

cre - - - - -

116

- scen - - - - - do *f*

- scen - - - - - do *f*

- scen - - - - - do *f*

- scen - - - - - do *f*

- scen - - - - - do *f*

div.

121

- scen - - - - - do *f*

- scen - - - - - do *f*

- scen - - - - - do *f*

- scen - - - - - do *f*

- scen - - - - - do *f*

G

126

System 126-130. Treble and bass staves. Treble staff has a melodic line with a fermata at the end. Bass staff has a rhythmic accompaniment with eighth notes and rests. The system ends with a double bar line and repeat signs.

131

System 131-135. Treble and bass staves. Treble staff has a melodic line with a fermata at the end. Bass staff has a rhythmic accompaniment with eighth notes and rests. The system ends with a double bar line and repeat signs.

136

System 136-140. Treble and bass staves. Treble staff has a melodic line with a fermata at the end. Bass staff has a rhythmic accompaniment with eighth notes and rests. The system ends with a double bar line and repeat signs.

140

scen do

scen do

scen do

scen do

scen do

144

sempre cre scen

sempre cre scen

sempre cre scen

sempre cre scen

sempre cre scen

148

do ff

do ff

do ff

do ff

do ff

152

156

p

162

p

I

168

cre -

cre -

cre -

cre -

cre -

173

- scen - do

- scen - do

- scen - do

- scen - do

- scen - do

f

pizz.

f

p

f

p

f

p

f

p

179

p

arco

185

J

mf

arco

mf

arco

mf

mf

191

cre - scen - do

ff

cre - scen - do

ff

cre - scen - do

ff

cre - scen - do

ff

cre - scen - do

ff

197

203 *più mosso*

fz fz dim. pp pp pp pp

210

cre- scen- do cre- scen- do cre- scen- do cre- scen- do

215

ff ff ff ff ff

220

Measures 220-225: The piano accompaniment continues with a consistent eighth-note texture. The right hand features a series of eighth-note phrases, while the left hand maintains a steady walking bass line.



226

Measures 226-230: The piano accompaniment continues with a consistent eighth-note texture. The right hand features a series of eighth-note phrases, while the left hand maintains a steady walking bass line.



231

Measures 231-235: The piano accompaniment continues with a consistent eighth-note texture. The right hand features a series of eighth-note phrases, while the left hand maintains a steady walking bass line.

FORKORTELSER

ABBREVIATIONS

b.	bar
cb.	contrabbasso
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)
CNS	Carl Nielsens Samling (The Carl Nielsen Collection)
DFM	Dan Fogs Musiksamlinger (Dan Fog's Music Collection)
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
marc.	marcato
Pl. No.	Plate Number
stacc.	staccato
str.	strings
ten.	tenuto
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.

SOURCES

SUITE FOR STRING ORCHESTRA, OPUS 1

- A¹** Printed score, title impression of first edition, dedication copy for the pianist Henrik Knudsen
- A²** Printed score, first edition
- B** Printed set of parts, first edition
- C** Autograph score, printing manuscript
- D** Autograph score, fragment of draft
- E¹** Autograph score, fragment of draft
- E²** Autograph score, fragment of draft
- F** Printed set of parts, consisting of first edition and title impression of first edition

- A¹** Printed score, title impression of first edition, dedication copy for the pianist Henrik Knudsen.
Dk-Kk, DFM 29 No. 33,2.
Title page: “Herrn Orla Rosenhoff gewidmet. / Carl Nielsen / Kleine Suite / für / Saiteninstrumente. / Partitur. / Kopenhagen & Leipzig. / Wilhelm Hansen, Musik-Verlag / Eigentum des Verlegers für alle Länder – propriété pour tous pays / Aufführungsrecht vorbehalten – droits de représentation réservés / Kjøbenhavn & Leipzig / Wilhelm Hansen, Musik-Forlag / Kristiania Norsk Musik-Forlag / (Hals Brothers – Warmuth – Wilhelm Hansen) / Paris / dépositaire exclusif pour la France / Max Eschig / Bruxelles / dépositaire exclusif pour la Belgique / J. B. Katto / Sole Agents / London / Schott & Co. / Boston, Mass. U.S.A. / The Boston Music Co. / 26 & 28 West St. / New York / G. Schirmer, (Inc.)”.
Pl. No.: 10430 (1909-1912).
Acquired by the Royal Library from the antiquarian music bookseller Dan Fog, Copenhagen, in 1993.
26.9x17.2 cm, 33 pp., 1 gathering (8 bifolios, 1 folio) loose covers.
On the first page of music: “Til min kære Ven / Henrik Knudsen og glædeligt / Nytaar! / 2-1-13 / din hengivne / Carl Nielsen.”¹ in ink (CN). Very few changes have been made in the plates.

- A²** Printed score, first edition.
Title page: “Herrn Orla Rosenhoff gewidmet. / Carl Nielsen / Kleine Suite / für / Saiteninstrumente. / Partitur. / Kopenhagen & Leipzig. / Wilhelm Hansen, Musik-Verlag.”
Pl. No.: 10430 (1890).
26.9x17.2 cm, 33 pp.
Movement names: “I. / Präludium.”, “II. / Intermezzo.” and “III. / Finale.”

¹ “To my dear friend / Henrik Knudsen and a Happy / New Year! / 2-1-13 / your devoted / Carl Nielsen.”

- B** Printed parts, first edition.
 Wilhelm Hansen, musikforlag, Pl. No.: 10430 (1890).
 26.9x17.2 cm, 5 parts (vl. 1, vl. 2, va., vc., cb.) in 2 bifolios, pages numbered 1-8.
- C** Autograph score, printing manuscript.
 DK-Kk, CNS 48a.
 Title page: "Suite for Strygeorchester / af / Carl Nielsen", added in an unknown hand.
 Donated to the Royal Library by Irmelin Eggert Møller, Anne Marie Telmányi and Wilhelm Hansen, music publishers, in 1953.
 33.8x25.9 cm, 29 pp. with brownish covers, first leaf unpaginated, other pagination by Carl Nielsen (pp. 3-21) and an unknown hand (pp. 22-29); originally the pages were in bifolios (7 bifolios and 1 folio), of which pp. 13-16 are still in 1 bifolio.
 Paper type: 16 staves.
 The score has been restored.
 The score has additions in sharp purple crayon (Orla Rosenhoff?) and engraver's remarks in heavy pencil and blue and orange crayon; the publisher's plate number is shown at the bottom of the first music page along with the format and number of pages in the printed copy: "10,430 (33 [changed to 32] 8tav)". Two types of ink: a more brownish type for the first two movements and the third movement up to p. 19 (b. 22); the remainder as well as the movement number and name are in black ink. Only a few changes are in Carl Nielsen's hand. On p. 22 Carl Nielsen has noted the following reference: "X / Sè den / rettede Korrektur / X / kan ikke / huske Rettel- / sen."² French titles: "I / Prélude" (pp. 1-3), "II / Intermède" (pp. 4-17) and "III / Finale" (pp. 18-29) added in an unknown hand(?); no metronome markings, only rehearsal letters in the first movement and at the beginning of the second movement. No tempo markings for the first and third movements.
- D** Autograph score, fragment of draft.
 DK-Kk, CNS 48b(2).
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.
 34.8x26.2 cm, 1 unpaginated folio which was once part of a bifolio, with writing on both sides in pencil.
 Paper type: 16 hand-ruled staves.

The score, which has neither work title nor movement name, consists of a total of 23 bars corresponding to the Finale from b. 216 to the end. The last 4 bars are, however, different. The bar lines on fol. 1^r are in ink and the last 2 bars are in thick, light-coloured pencil; a cross on a bar line (fol. 1^r, bb. 2-3) has been added in ink.

- Eⁱ** Autograph score, fragment of draft.
 DK-Kk, CNS 48b(1).
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.
 25.9x34.8 cm, 1 folio, writing on both sides in pencil, paginated 1-2.
 Paper type: 12 hand-ruled staves.
 The score has been restored.
 The fragment, which has neither work title nor movement name, consists of 22 bars corresponding to the Finale from b. 20. First system, first staff: "Violin I"; two crosses (p. 1 bb. 7-8, p. 2 bb. 11-12) on bar lines added in ink. The folio has three creases.
- Eⁱⁱ** Autograph score, fragment of draft.
 DK-Kk, CNS 354a, Item 6.
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.
 25.8x34.8 cm, 3 folios, writing on both sides in pencil, paginated 3-8.
 Paper type: 12 hand-ruled staves.
 The score has been restored.
 The fragment, which has neither work title nor movement name, consists of a total of 65 bars, where the musical material must be considered an early version of the Finale; p. 7, second system, has the tempo indication Andante, changed to Adagio; the time signature is 3/4, and the instrument names are "Solo / Violin I / II / Viola / Cello / Basso". A cross (p. 5, b. 2-3) has been added on a bar line in ink; p. 6 has a considerable number of deletions.

- F** Printed parts, Tivoli Symphony Orchestra's copy.
Tivoli Symphony Orchestra Music Archives, Copenhagen, Sign. 649.
 Wilhelm Hansen, musikforlag, Pl. No.: 10430 (1890 or 1909-1912).
 26.9x17.2 cm, vl. 1 in 2 bifolios, paginated pp. 1-8.

² "X / See the / corrected proofs / X / cannot / remember the cor- / rection."

The set of parts, which belonged to the Royal Danish Academy of Music, was used for the concert in Tivoli for Carl Nielsen's 60th birthday on 9th June 1925. A single vl. 1 part includes a dynamic marking said to have been added at the request of Carl Nielsen.

There are so many discrepancies between the printing source (**C**) and the first edition (**A¹**) – for example names of the movements, dynamics, and execution markings – that there must have been a proof-reading between **A²** and **C**, which seems to have been lost. This is also suggested in Source **C** (p. 22), where Carl Nielsen makes a reference to corrected proofs.

Source **D**, which has many changes compared with the printed sources (**A¹⁻²**, **B**) and **C**, cannot have been used as a source for **A²**. The cross in ink does suggest, however, that there was a fair copy of Source **D**.

It is highly probable that **E¹** and **E^{II}** were the draft for an early version of the Finale movement. However, there are great modulatory differences between the final version (**A²**, **C**) and **E^{1-E^{II}}**, which furthermore has an Adagio. The crosses in ink suggest that there was also a fair copy of **E^{1-E^{II}}**.

Source **F** was used so frequently and has so many additions in pencil that it is impossible to date any of them in more detail. Their relevance to Carl Nielsen's performance intentions cannot, therefore, be determined with certainty.

In view of this, the reprint from 1909-1912 has been used as the principal source, since there are very few corrections and additions compared with the first edition (1890), and these were probably made with the acceptance of the composer. Later reprints (1925-1939) have no further additions or corrections.

EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

SUITE FOR STRING ORCHESTRA, OPUS 1

Prelude

Bar	Part	Comment
15-18	vl.1,2 va. cb.	C: <i>cre-scen-do</i>
31	vl.1	===== added as in C
34	vl.1(b)	note 1: <i>trem.</i> added
36	va.	note 1: <i>trem.</i> added in accordance with tremolo slashes
43	va.	note 3: <i>dim.</i> moved from note 4 as in B, C

Intermezzo

Bar	Part	Comment
51-56	vl.1	<i>di-mi-nu-en-do</i> added as in C
51-52	cb.	===== added as in C and by analogy with bb.211-212
60	vl.1	notes 4-5: stacc. added by analogy with b.220
67	vl.1	note 3: marc. added by analogy with b.227
88	vc. cb.	<i>arco</i> added
Bar	Part	Comment
114	vl.2	<i>mf</i> added as in C and by analogy with b.112 (va.)
127	vc.	<i>pizz.</i> added
131	vl.1,2 va. vc.	C: 1st crotchet: beginning of =====
143	va.	<i>div.</i> added
149	vl.1	notes 2-3: flag. added by analogy with b.83
153	vl.1	note 2: flag. added by analogy with b.87; A¹, A², C: note 3: flag.; C: notes 2-3: flag.
159	vl.1	<i>div.</i> added
162	vl.1	note 2: <i>p</i> added by analogy with b.2; C: note 1: <i>fz</i> emended to <i>fp</i>
165	vl.1	V added by analogy with b.5
165-166	cb.	0 added by analogy with bb.5-6
180-181		C: double bar line
210-216	vc.	<i>di-mi-nu-en-do</i> added as in C
210-216	cb.	<i>di-mi-nu-en-do</i> added by analogy with C (vc.)
211-216	vl.1	<i>di-mi-nu-en-do</i> added as in C, A¹, A² (b.211): dim., (bb.213-216): dim.—
214-216	vc. cb.	A¹, A², C: <i>dim.</i> —
226	vc. cb.	note 2: 0 added by analogy with b.66

Finale

Bar	Part	Comment
9	vl.2	C: notes 1-6: sextuplets
11-13	vl.1	F: musician's note indicating that CN wanted a <i>crescendo</i> to begin at note 4 and lead to <i>ff</i> at b.13 note 1
21		C: C
34	va.	note <i>g[#]</i> emended to <i>g^b</i>
85	va.	C: notes 1-4: slur changed to notes 1-3 in pencil; note 5: stacc.

Bar	Part	Comment
85	vc. cb.	C (vc.): <i>X Se den rettede Korrektur</i> 'See corrected proofs' and (cb.): <i>X Kan ikke huske Rettelsen</i> 'Cannot remember correction' added in margin (CN), notes 1-2: <i>♩</i> (A) <i>♩</i> (B ^b) crossed out in ink
86-87	vc. cb.	C: 
88	vl.1	C: notes 1-4: slur crossed out, but later restored; note 5: stacc.
92	vl.2	C: notes 1-4: slur; note 5: stacc.
158-160	vl.1	C: b.158 note 3 to b.160 note 2: =====
162	vl.1	C: notes 2-3: ten.
185	vl.1	B: note 1: <i>b^b</i>
193	vl.1	A²: notes 4-5: no articulation
206	tutti	<i>dim.</i> noted inside ===== as in C, A², B: <i>dim.</i> noted above =====
207		A¹, A², B, C: 