

Carl Nielsen

TRE KLAVERSTYKKER THREE PIANO PIECES

Op. 59 Posth. (1928)

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A Critical Revised Edition

by

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Edition Wilhelm Hansen, Copenhagen
Edition Wilhelm Hansen / Chester Music New York Inc.
Distribution: Magnamusic-Baton Inc.
J. & W. Chester / Edition Wilhelm Hansen London Ltd.
Edition Wilhelm Hansen Frankfurt a. M.
AB Nordiska Musikförlaget / Edition Wilhelm Hansen Stockholm
Norsk Musikforlag A/S Oslo



FACSIMILE OF INK AUTOGRAPH,
THREE PIANO PIECES, page 1

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Preface

The purpose of this critical revision of Carl Nielsen's *Three Piano Pieces* is to present a score which accurately reflects the composer's intentions and musical ideas, and to provide a guide for understanding the composition within the context of Nielsen's artistic and intellectual development.

The methods by which this critical edition was prepared were based on the premise that such an edition must be faithful to the composer's ideas not only in the accuracy of its musical notation, but also in the consistency of its approach to historical, philosophical and technical considerations in the work's interpretation. The convergence of these elements in the interpretation of Nielsen's piano music is magnified in importance by the fact that his unconventional and frequently unidiomatic style often leads to ambiguities which can be resolved only with reference to the composer's aesthetic ideas and his conception of the performer's role.

The score of the *Three Piano Pieces* in this critical revision, is followed by a set of historical notes containing biographical and musicological data, as well as a guide to the research and editorial methods used to identify and resolve discrepancies between original manuscripts and the first published edition. This section is followed by a »Critical Commentary« containing detailed indications with reference to specific questions of notation and interpretation in the music.

Mina F. Miller, Ph. D.
June 1981

Forord

Formålet med denne kritiske revision af Carl Nielsens *Tre Klaverstykker* er at fremlægge en notetekst, som nøjagtigt gengiver komponistens hensigter og musikalske idéer, og at give en vejledning til at forstå kompositionen i en større sammenhæng, nemlig Carl Nielsens kunstneriske og intellektuelle udvikling.

De metoder, der er fulgt ved forberedelsen af denne kritiske udgave, hviler på den forudsætning, at en sådan udgave må være tro mod komponistens idéer, ikke kun ved at den musikalske notation er nøjagtig, men også ved at realisere et helhedssyn på historiske, filosofiske og tekniske overvejelser i fortolkningen af værket. Hvor vigtigt det er at bringe disse elementer i overensstemmelse ved fortolkningen af Carl Nielsens klavermusik, forstår man især, når man ser i øjnene, at hans ukonventionelle og ofte uidiomatiske stil fører til valgsituationer, hvori valget kun kan træffes ud fra et kendskab til komponistens æstetiske idéer og hans begreb om den udøvers rolle.

I denne kritiske udgave af *Tre Klaverstykker* følges noteteksten af et historisk noteapparat med biografiske og musikvidenskabelige oplysninger, og en kort redegørelse for den forskning og de editionsprincipper, som ligger bag opsporingen og opløsningen af uoverensstemmelser mellem originalmanuskripterne og førsteudgaven. Efter denne tekst del kommer en »Kritisk kommentar« med detaljerede anvisninger i særlige notations- og fortolknings spørgsmål i musikken.

Impromptu

I

Carl Nielsen

1 Allegro fluente (♩ = 138)

mp

3

5

7

9

11

sta *loco* *sta* *loco* *sta*

The image shows the first 11 measures of the Impromptu I by Carl Nielsen. The music is written for piano in 4/4 time with a tempo of Allegro fluente (♩ = 138). The key signature has one sharp (F#). The score is divided into six systems, each with a measure number (1, 3, 5, 7, 9, 11) at the beginning. The first system starts with a mezzo-piano (*mp*) dynamic. The notation includes various articulations such as slurs, accents, and breath marks. Performance instructions like *sta* (staccato) and *loco* (loco) are placed above the notes in measures 9, 10, and 11. The piece concludes with a fermata over the final note in measure 11.